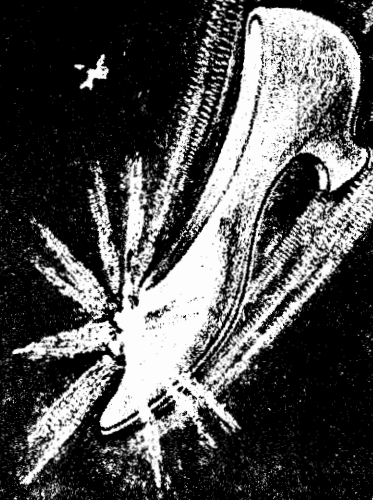


# THE SILVER SLIPPER



BOOK BY  
**OWEN HALL**

MUSIC BY

**LESLIE STUART**

LYRICS by W. H. RISQUE.

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on June 1st 1907.  
UNDER THE DIRECTION OF  
MR TOM B. DAVIS.



THE SILVER SLIPPER

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A Modern Extravaganza,  
Book by  
OWEN HALL.

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LYRICS BY  
W. H. RISQUE,



Music by

Leslie Stuart.

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# THE SILVER SLIPPER.

Book by OWEN HALL.

Lyrics by W. H. RISQUE.

Music by LESLIE STUART.

## MORTALS.

SIR VICTOR SHALLAMAR...	...	...	An Astronomer	...	...	Mr. E. DAGNALL.
LOUIS TIRAUIGEON	...	...	...	...	...	Mr. HENRI LEONI.
DOUGLAS WHARTON	}	...	Students at Shallamar Hall	...	...	Mr. CHARLES S. KITTS.
HARRY HEPWORTH						Mr. ROY HORNIMAN.
ROLAND WESTERN						Mr. SYDNEY MANNERING.
CLAUD CROUCHER						Mr. HARRY B. BURCHER.
FRED RAWLINS. ...						Mr. FRANK WALSH.
NOEL GAISFORD ...						Mr. MURRI MONCRIEFF.
BERKELEY SHALLAMAR	...	...	Nephew of Sir Victor	...	...	Mr. W. LOUIS BRADFIELD.
SNAX	...	...	...	...	...	Mr. WILLIAM CHEESMAN.
CRUSHALL...	...	...	...	...	...	Mr. FRANK HOLT.
SAMUEL TWANKS...	...	...	An Ex-Riding Master	...	...	Mr. WILLIE EDOUIN.
WRENNE	...	...	...	...	...	Miss CORALIE BLYTHE.
BRENDA SHALLAMAR	...	...	Niece of Sir Victor	...	...	Miss NANCY GIRLING.
MISS BELLA JIMPER	...	...	...	...	...	Miss CONNIE EDISS.
CYNTHIA GREY	}	...	Students at Shallamar Hall	...	...	Miss EDITH HOUSLEY.
ELLA HATFIELD						Miss LYDIA WEST.
MAISIE RHODES						Miss DORA NELSON.
JENNY VEREKER...						Miss NELLIE HARCOURT.
MARY ASTEM						Miss NINA SEVENING.
MINNIE LOMAS						Miss NORA MOORE.
MILLCENT WARD	...	...	...	...	...	Miss FANNY DANGO.
SUZETTE	...	...	...	...	...	Miss EDITH NEVILLE.

## Dancers.

Misses Fanny Dango, Beatrice Grenville, Lucy Murray, Madge Greet, Dora Dent, Lilian Brendall.

## IMMORTALS.

JUDICIA	...	...	...	...	...	Miss AGNES DELAPORTE.
GILLIAN	...	...	...	...	...	Miss MOLLIE LOWELL.
AVORIA	...	...	...	...	...	Miss AUGUSTA WALTERS.
QUEEN OF VENUS	...	...	...	...	...	Miss MIMI MARGOTINE.
CURIA	...	...	...	...	...	Miss GRACE EVELYN.
ECHO	...	...	...	...	...	Miss EDITH LOFTHOUSE.
FOREMAN OF THE JURY...	...	...	...	...	...	Miss LENA MAITLAND.
USHER	...	...	...	...	...	Miss NELLIE PRYCE.
MINNA	...	...	...	...	...	Miss DORA LANGROYD.
STELLA	...	...	...	...	...	Miss WINIFRED HARE.

ACT I.—Shallamar Hall and the Court of Justice on the Planet Venus.

ACT II.—Scene 1.—Neully Fair. Scene 2.—The Turkey Room in the Art Club, Paris.

Production by SYDNEY ELLISON.

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# The Silver Slipper.

A Modern Extravaganza.

Lyrics by  
W. H. RISQUE.

Book by  
OWEN HALL.

Music by  
LESLIE STUART.

No 1.

OPENING CHORUS.

"OUR COLLEGE GOWNS."

*Allegro.*

PIANO.

First system of piano music. The right hand (treble clef) begins with a melody in a minor key, marked with a forte *f* dynamic. The left hand (bass clef) provides a steady accompaniment of eighth notes.

Second system of piano music. The right hand continues the melodic line, featuring a triplet of eighth notes in the final measure. The left hand maintains the eighth-note accompaniment.

Third system of piano music. The right hand melody continues with some chromatic movement. The left hand accompaniment remains consistent.

Fourth system of piano music. The right hand melody becomes more active with sixteenth-note passages. The left hand accompaniment continues.

Fifth system of piano music. The right hand features a triplet of eighth notes in the first measure. The system concludes with a double bar line. The left hand accompaniment continues.



SOPRANO. Our Col - lege gowns and Col - lege caps Would lead you to sup -

CONTRALTO. Our Col - lege gowns and Col - lege caps Would lead you to sup -

TENOR.

BASS.

PIANO. *f*

- pose, per - haps, That we were la - dy un - der - grads.....

- pose, per - haps, That we were la - dy un - der - grads.....

S. .... Of man - ly views ..... and fe - male fads; ..... But

C. .... Of man - ly views ..... and fads; ..... But

S. though we may ap - pear to pose As most ad - vanced in these and those, A

C. though we may ap - pear to pose As most ad - vanced in these and those, A

S. hint may be e - nough for you ..... You see, our stock - ings are not

C. hint may be e - nough for you ..... You see, our stock - ings are not

S. blue, not blue, .....

A. blue, not blue, .....

T. They're pret - ty stock - ings though ..... they are not

B. They're pret - ty stock - ings though ..... they are not

That's ve - ry rude, sir, ve - ry rude of you .....

That's ve - ry rude, sir, ve - ry rude of you .....

blue, not blue, ..... ve - ry pret - ty stock - ings though not

blue, not blue, ..... ve - ry pret - ty stock - ings, pret - ty though not

.....

.....

blue, And yet you can't de - ny ..... You've pret - ty an - kles too. ....

blue, And yet you can't de - ny ..... You've pret - ty an - kles too. ....

The first system consists of four staves. The top two staves are vocal lines in treble clef, both starting with a dotted quarter note followed by a half note rest. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment in bass clef. The key signature has one flat (B-flat).

You are by far too for - ward, too for - ward.

You are by far too rude, far too rude.

..... We clear - ly un - der - stand, un - der - stand.

..... We un - der - stand, we un - der - stand you.

The second system consists of four staves. The top two staves are vocal lines in treble clef. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment in bass clef. The key signature has one flat (B-flat).

They all heard us,..... What shall we do?

They all heard us, What shall we do?

We all heard you, all you said— May we tell.....

We all heard you, all you said— May we tell.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "They all heard us,..... What shall we do?". The second pair has lyrics: "They all heard us, What shall we do?". The third pair has lyrics: "We all heard you, all you said— May we tell.....". The fourth pair has lyrics: "We all heard you, all you said— May we tell.....". The piano accompaniment is written in a grand staff with treble and bass clefs, featuring chords and melodic lines.

..... you that we quite ..... Un-der - stand ..... your pret - ty

..... you that we quite ..... Un-der - stand ..... your pret - ty

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "..... you that we quite ..... Un-der - stand ..... your pret - ty". The second pair has lyrics: "..... you that we quite ..... Un-der - stand ..... your pret - ty". The piano accompaniment is written in a grand staff with treble and bass clefs, featuring chords and melodic lines.

jest?..... And ex - press ..... our great de - light .....  
 jest?..... And ex - press ..... our great de - light .....

They ov - er - heard us - ev - 'ry word, They  
 They heard us - ev - 'ry word, They  
 ..... That we ov - er - heard the rest ..... We ov - er -  
 ..... That we ov - er - heard the rest .....

heard us, They heard the rest ..... It is  
heard us, They heard the rest ..... It is  
heard you, Yes, heard the rest .....

heard ..... the rest .....

*3*

wrong..... to come too near..... us When we pri - -  
wrong..... to come too near..... us When we pri - -  
We wish to make it clear, We

- vate-ly con - verse,..... And to stay..... and ov - er

- vate-ly con - verse,..... And to stay..... and ov - er

fear we are as bad as you.....

bad as you.....

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, both in a key signature of one flat (B-flat major or D minor). The lyrics are: "- vate-ly con - verse,..... And to stay..... and ov - er". The third staff is a vocal line in a tenor register with the lyrics: "fear we are as bad as you.....". The fourth staff is a bass line in the same key signature with the lyrics: "bad as you.....". Below these is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble, with a triplet of eighth notes in the treble staff.

hear..... us is as bad, or ev - en worse.....

hear us is as bad, or ev - en worse.....

We wish to make it ve - ry clear, If we're ab - le to in verse, We're as

The second system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register. The lyrics are: "hear..... us is as bad, or ev - en worse.....". The third staff is a vocal line in a tenor register with the lyrics: "hear us is as bad, or ev - en worse.....". The fourth staff is a bass line with the lyrics: "We wish to make it ve - ry clear, If we're ab - le to in verse, We're as". Below these is a piano accompaniment consisting of two staves (treble and bass clef). The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.



..... It's quite as bad..... ev - en worse.....

..... quite as bad..... ev - en worse.....

bad as you, we fear we are— or ev - en worse.....

The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes in the second measure, marked with a '3' above it. The left hand provides a steady bass line.

..... Let's make no fur - ther fuss of it, Re -

..... Let's make no fur - ther fuss of it, Re -

..... Let's make no fur - ther fuss of it, Re -

..... Let's make no fur - ther fuss of it, Re -

The piano accompaniment consists of two staves. The right hand has a dynamic marking of *f* (forte) in the first measure. The left hand features a series of chords and moving lines.

joice to own it's true..... Don't lay the

joice to own it's true..... Don't lay the

joice to own it's true..... Don't lay the

joice to own it's true, Re-joice to own it's true, Don't lay the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "joice to own it's true..... Don't lay the". The piano accompaniment features a steady bass line and chords in the right hand.

blame on us of it, It's true,.....

blame on us of it, It's true,..... it's

blame on us, It's true,..... it's

blame on us of it, It's true,..... it's

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "blame on us of it, It's true,.....". The piano accompaniment continues with similar harmonic support for the vocal parts.

..... true.....

true, we're just as bad as you..... It's true, We're

true..... As bad..... as you.....

true ..... true.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "..... true.....", "true, we're just as bad as you..... It's true, We're", "true..... As bad..... as you.....", and "true ..... true.....". The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a more active bass line in the left hand.

..... You're not too bad for us..... it's true When we're

just as bad you're not too bad for us When we're

..... You're not too bad When we're

..... You're not too bad for us..... it's true, We're

The second system of the musical score also consists of four vocal staves and a piano accompaniment. The lyrics are: "..... You're not too bad for us..... it's true When we're", "just as bad you're not too bad for us When we're", "..... You're not too bad When we're", and "..... You're not too bad for us..... it's true, We're". The piano accompaniment continues with the same chordal texture, featuring some accents in the bass line.

just as bad as you..... Though we're

just as bad as you..... Though we're

just as bad as you.....

just as bad as you, bad as you.....

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in a four-part setting. The lyrics are: "just as bad as you..... Though we're". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Stu - - - dents, we con - fess..... That we

Stu - - - dents, we con - fess..... That we

Though we're Stu\_dents, we con\_fess we dont..... de\_ serve the

Though we're Stu\_dents, we con\_fess we dont..... de\_ serve the

The second system of the musical score continues with four vocal staves and two piano accompaniment staves. The lyrics are: "Stu - - - dents, we con - fess..... That we", "Stu - - - dents, we con - fess..... That we", "Though we're Stu\_dents, we con\_fess we dont..... de\_ serve the", and "Though we're Stu\_dents, we con\_fess we dont..... de\_ serve the". The piano accompaniment continues with a similar rhythmic pattern, including some chord changes.

don't..... de. serve the name,..... To this a - -  
 don't..... de. serve the name,..... To this a - -  
 ..... don't de - serve the name, To this a ca  
 ..... don't de - serve the name, To this a ca

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "don't..... de. serve the name,..... To this a - -" repeated on the first two staves, and "..... don't de - serve the name, To this a ca" on the third and fourth staves.

- ca - dem - ic dress,.... this dress, we've no a - ca - dem - ic, a - ca -  
 - ca - dem - ic dress,..... this dress, we've no a - ca - dem - -  
 - dem - ic dress,.... this dress, we've no a - ca -  
 - dem - ic dress,.... this dress, we've no a - ca - dem - ic,

The second system continues the vocal and piano parts. The lyrics are: "- ca - dem - ic dress,.... this dress, we've no a - ca - dem - ic, a - ca -" on the first staff, "- ca - dem - ic dress,..... this dress, we've no a - ca - dem - -" on the second staff, "- dem - ic dress,.... this dress, we've no a - ca -" on the third staff, and "- dem - ic dress,.... this dress, we've no a - ca - dem - ic," on the fourth staff.

dem - - - ic claim.

- - - ic claim.

dem - - - ic claim.

a - ca - dem - ic claim.

The score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a melody in the right hand with triplets and a bass line in the left hand. The music is in a minor key and 6/8 time.

**L'istesso tempo.**

*ff*

The piano accompaniment for the second section is in a minor key and 6/8 time. It features a melody in the right hand and a bass line in the left hand. The music is marked *ff* (fortissimo). The score consists of two staves.

We be - long,..... if you please,..... To a Col - - lege of  
 We be - long,..... if you please,..... To a Col - - lege of

*f*

We be - long, if you please, To a Col - lege of Ease, Which is  
 We be - long, if you please, To a Col - lege of Ease, Which is  
 Ease,.....  
 Ease,.....

run up - on lines ra - ther co - mic;

run up - on lines ra - ther co - mic;

We beg to tell..... them

We beg to tell..... them

The first system of the musical score consists of four staves. The top two staves are vocal staves in G major, with lyrics "run up - on lines ra - ther co - mic;". The third and fourth staves are piano accompaniment staves, with lyrics "We beg to tell..... them".

that,..... That's if..... we may,..... It is owned..... by a

that,..... That's if..... we may,..... It is owned..... by a

The second system of the musical score consists of four staves. The top two staves are vocal staves in G major, with lyrics "that,..... That's if..... we may,..... It is owned..... by a". The third and fourth staves are piano accompaniment staves, with lyrics "that,..... That's if..... we may,..... It is owned..... by a".



It is  
It is  
gent..... Whose par - tic - - u - lar bent,  
gent..... Whose par - tic - - u - lar bent,

owned by a gent Whose par - tic - u - lar bent Is the stu - dy of things as - tron -  
owned by a gent Whose par - tic - u - lar bent Is the stu - dy of things as - tron -

- o - mic.

- o - mic.

A - gain you spoke..... our lines,..... So please per - mit us a -

A - gain you spoke..... our lines,..... So please per - mit us a -

*f*

- gain to say: The rea - son we're here At a hint will ap - pear—"Verb.

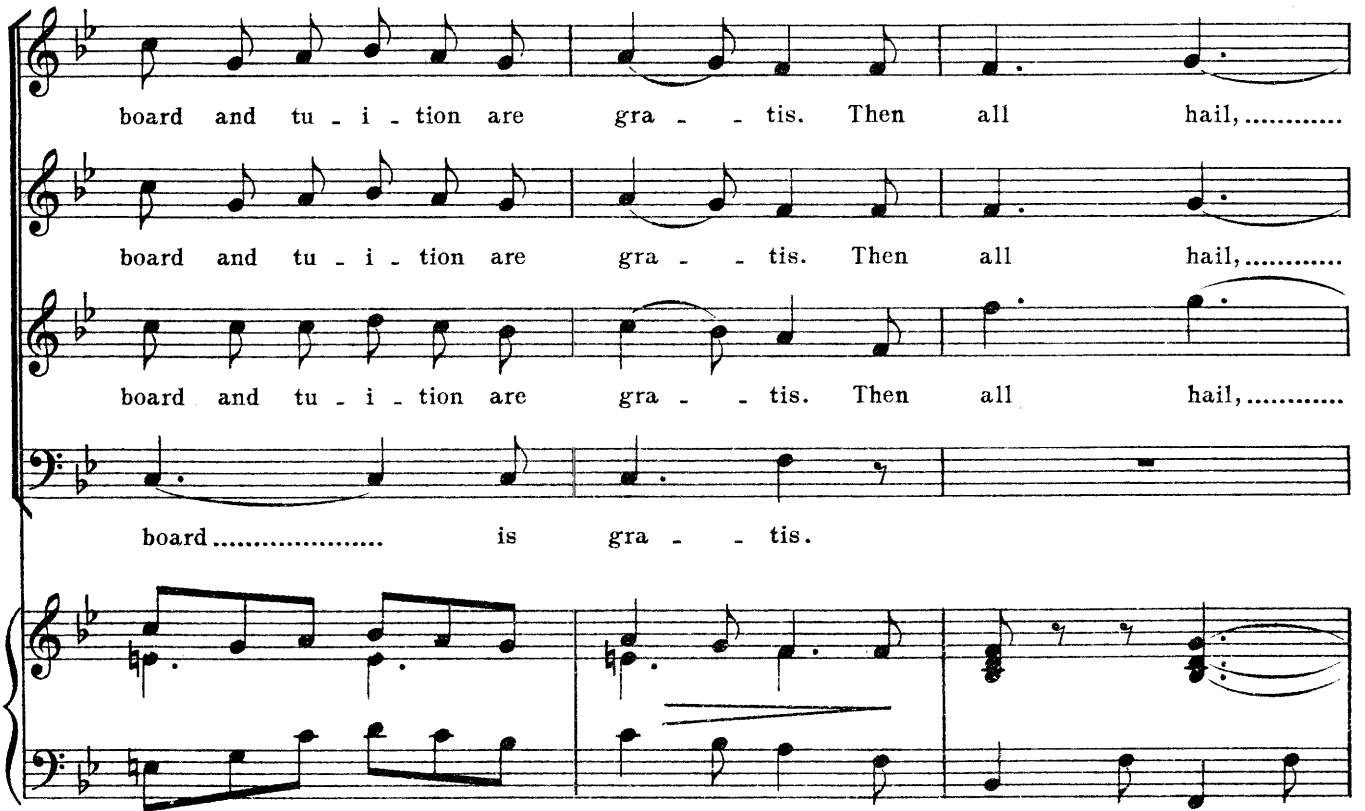
- gain to say: The rea - son we're here At a hint will ap - pear—"Verb.

We re - fine the Col - lege of Shal - la - mar, .....  
 We re - fine the Col - lege of Shal - la - mar, .....  
 sap." we are cer - tain is "Sa - tis," The Col - - -  
 sap." we are cer - tain is "Sa - tis," The..... Col - - -

..... of Shal - la - mar, Sir Vic - tor Shal - la - mar.  
 ..... of Shal - la - mar, Sir Vic - tor Shal - la - mar.  
 - lege of Shal - la - mar, Sir Vic - tor, To young  
 - lege of Shal - la - mar, Sir Vic - tor, To young

Both the  
Both the  
wo - men and men Of the age of twice ten Both the board,.....  
wo - men and men Of the age of twice ten Both the board,.....

board, the board, the board and tu - i - tion, board and tu - i - tion,  
board, ..... the board, ..... the board, ..... the  
board, ..... the board, ..... the board, ..... the  
board, ..... the board, ..... the board, ..... the



board and tu - i - tion are gra - - tis. Then all hail,.....

board and tu - i - tion are gra - - tis. Then all hail,.....

board and tu - i - tion are gra - - tis. Then all hail,.....

board..... is gra - - tis.



..... to the Col - lege of Shal - la - mar, of Shal - la - mar, Shal - la - mar,

..... to the Col - lege of Shal - la - mar, of Shal - la - mar, Shal - la - mar,

..... to the Col - lege of Shal - la - mar. .... We

Of Shal - la - mar, Shal - la - mar,

All hail!..... to Shal - la - mar..... So

All hail!..... to Shal - la - mar..... So

don't know..... for why, but there you are..... So

Hail!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "All hail!..... to Shal - la - mar..... So", "All hail!..... to Shal - la - mar..... So", "don't know..... for why, but there you are..... So", and "Hail!". The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments.

all good..... fel - low stu - dents It's nice to view If

all good..... fel - low stu - dents It's nice to view If

all good..... fel - low stu - dents It's nice to view If

The second system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "all good..... fel - low stu - dents It's nice to view If", "all good..... fel - low stu - dents It's nice to view If", "all good..... fel - low stu - dents It's nice to view If", and "all good..... fel - low stu - dents It's nice to view If". The piano accompaniment continues with a similar bass line and treble line structure as the first system.

they're like you, And it's best to view them as

they're like you, And it's best to view them as

they're like you, And it's best to view them as

To view them as

near..... as we can, Then all hail,..... to

near..... as we can, Then all hail,..... to

near as we can, Then all hail,..... the Col lege of

near..... as we can, So then all hail,..... the Col lege of

Shal - la - mar, ..... We don't know ..... for why, So

Shal - la - mar, ..... We don't know ..... for why, So

Shal - la - mar, of Shal - la - mar, We don't know, ..... So

Shal - la - mar, of Shal - la - mar, Shal - la - mar, Don't know, don't know,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

there you are, ..... Such stu - dents, ..... It's

there you are, ..... Such stu - dents, ..... It's

there you are, ..... So all good fel - low students It's

there you are, So there you are, So all good fel - low students It's

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated across the staves, with some variations in phrasing. The piano accompaniment remains consistent with the first system.



nice to view If they're like you, And it's nice to  
 nice to view If they're like you, And it's nice to  
 nice to view If they're like you, it's nice to  
 nice to view, it's nice to view, it's

view them as near as you can, you can, you can.....  
 view them as near as you can, you can, you can.....  
 view them near as you can.....  
 nice to view them near as you can.....

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first measure of the treble staff contains a whole note chord with a fermata. The bass staff begins with a dynamic marking of *ff* (fortissimo) and contains a series of eighth notes.

Second system of musical notation. It continues the piece with similar notation. The treble staff features a whole note chord with a fermata in the first measure, followed by eighth notes. The bass staff continues with eighth notes.

Third system of musical notation. The treble staff has eighth notes in the first measure, followed by a whole note chord with a fermata. The bass staff has eighth notes.

Fourth system of musical notation. The treble staff contains eighth notes throughout. The bass staff contains eighth notes.

Fifth system of musical notation, the final system on the page. The treble staff has eighth notes. The bass staff has eighth notes. The system concludes with a double bar line.

No 2.

## SONG. (Sir Victor and Chorus.)

"TO-NIGHT'S THE NIGHT"

Con brio.

PIANO. *ff*

SOLO.

1. I formed..... a plan some years a - go.....  
 2. My scheme..... is one that can - not fail,.....

CHORUS.

(GIRLS.) A plan, a  
 No, no it

A plan..... un - pre - ce - den - ted,  
 So per - - - fect - ly I've planned it,

won - der - ful plan.  
 can - not fail.

(MEN.) A  
 A

That by..... some means which, you must  
 Des - crip - - - tion is of no av -

won - der - ful plan.  
 won - der - ful plan.

know, I had - n't then in - vent - ed,  
 - ail, You would not un - der - stand it,

(GIRLS.) We know, we all of us know. No, he  
 No, no - of no av - ail. No, you

(MEN.) No, he  
 you

had - n't then in - vent - ed.  
 would not un - der - stand it.

had - n't then in - vent - ed. He's a man, a man, a  
 would not un - der - stand it.

He's a man, a man, a

I'd,  
My

won - der - ful man And a won - der - ful man is he.

won - der - ful man And a won - der - ful man is he.

so to speak, an - ni - hil - ate The dis - tance that's be -  
name will soon be read in pars By ev' - ry ig - nor -

- tween us, And I'd try my best to com - mu - ni - cate With  
- a - mus To -

ei - ther Mars or Ve - nus.....  
mor - row I'll be fa - mous.....

He's done his best to com -  
He'd, so to speak, an -

Yes.....

Yes.....

- mu - ni - cate With ei - ther Mars or Ve - nus, And we're  
- ni - hil - ate The dis - tance that's be - tween us, So we're

..... with Ve - nus. We're  
be - tween us. We're

..... with Ve - nus. We're  
be - tween us. We're

going to see we're going to see The won - der - ful things he's

going to see we're going to see The won - der - ful things he's

going to see we're going to see The won - der - ful things he's

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady bass line.

To - night's the night for me to - night.....

done. So to - night To - night is the

done. So to - night To - night is the

done. So to - night To - night is the

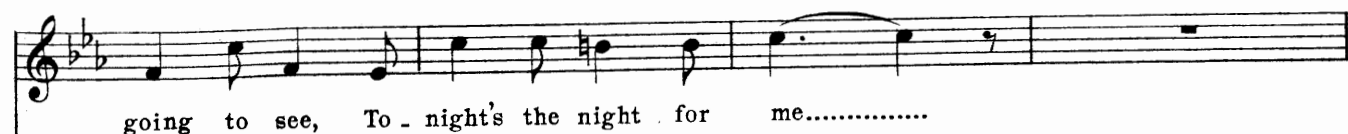
The piano accompaniment continues with two staves. It includes dynamic markings: *ff* (fortissimo) and *p* (piano). The right hand features a melodic line with some grace notes, and the left hand continues with a steady bass line.



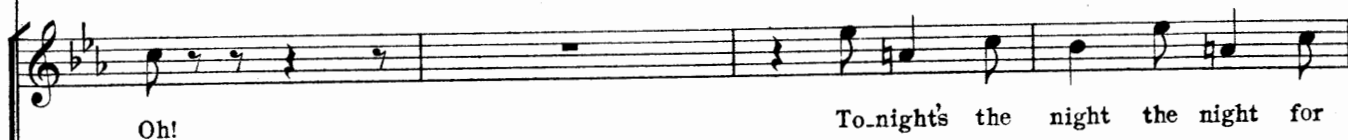
..... I will a - chieve..... A won - d'rous feat that  
 night a - chieve.  
 night a - chieve.  
 night a - chieve.

none can beat And pos - si - bly few con - ceive— to - night. What

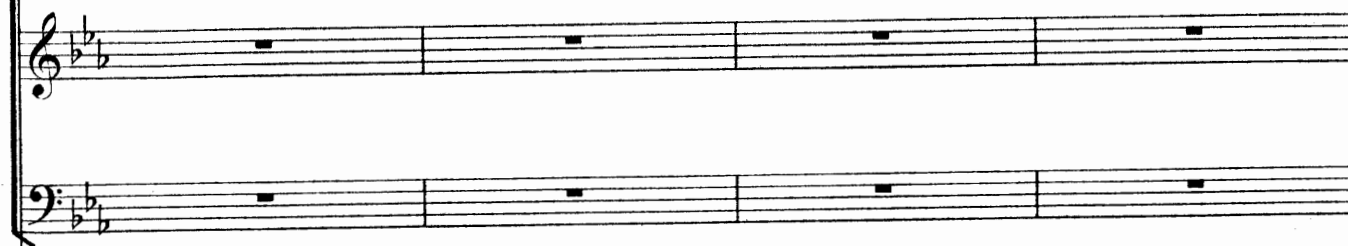
no man's ev - er seen or done I'm going to do, I'm  
 Oh! Oh! Oh!



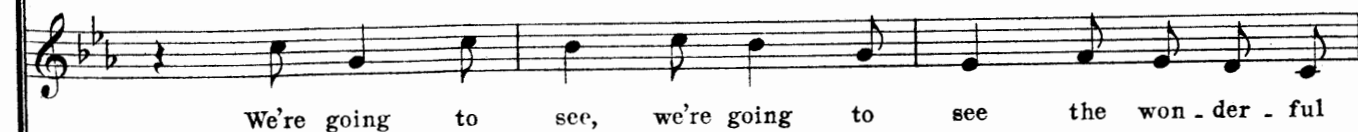
going to see, To-night's the night for me.....



Oh! To-night's the night the night for



me, We're going to see, we're going to see the won-der-ful



We're going to see, we're going to see the won-der-ful



We're going to see, we're going to see the won-der-ful



feat he has a - chieved, and so To - night's the night for

feat he has a - chieved, and so To - night.....

feat he has a - chieved, and so To - night..... for

me, To - night..... he will a - chieve,..... A

..... To - night he will a - chieve, A won - d'rous

me To - night is the night he will a - chieve, achieve A

me To - night is the night he will a - chieve, achieve A

won - d'rous feat that none can beat And pos - si - bly few con -

won - d'rous feat..... that few, that few con -

won - d'rous feat..... that few, that few con -

The first system consists of four staves. The top two 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 piano part features chords and moving lines in both hands.

- ceive, to - night, What no man's ev - er seen or done He's

- ceive, to - night, What no..... man's

- ceive, to - night, What no man's ev - er seen or done He's

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats. The piano part includes dynamic markings: *ff* (fortissimo) and *f* (forte).

going to do and going to see, And so to - night's a  
done we'll see,..... And so this  
going to do and see,..... And so this

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "going to do and going to see, And so to - night's a done we'll see,..... And so this" for the vocal lines, and "going to do and see,..... And so this" for the piano accompaniment.

won - der - ful night, To - night's the night for me.....  
won - der - ful night, To - night's the night for me.....  
won - der - ful night, To - night's the night for me.....

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "won - der - ful night, To - night's the night for me....." for the vocal lines, and "won - der - ful night, To - night's the night for me....." for the piano accompaniment. The system concludes with a double bar line and a repeat sign.

# №3. QUINTETTE. (Sir Victor, Miss Jimper, Berkeley, Brenda, and Louis.)

"WE'LL JUST LET IT GO AT THAT."

*Allegro moderato.*

PIANO.

SHALLAMAR.

1. It's no use your talk - ing to peo - ple who don't Look at  
 2. Let it drop, if you like, but I'll say, all the same, There are

BERKELEY.

things from a right point of view. No! No! They're not so an - noy - ing as  
 some things a man must re - sent, No! No! Al - though you de - ny it, you

JIMPER.

peo - ple who wont, And who'll swear black's white till they're blue, Yes! Yes! But which -  
 know you're to blame, And some day you'll sad - ly re - pent. Yes! Yes! They to

ev - er you are you'll con - tin - ue to be, If you cant or you wont that's  
 dif - fer a - greed, it's a - gain as it was, And once more in the fire is the

LOUIS.

flat! Yes! Yes! So if you must dif - fer, to dif - fer a - gree, And we'll  
 fat. Yes! Yes! If he's going to re - pent Let us wait till he does, And we'll

BRENDA.

We'll let it go at that.  
 We'll let it go at that.

just let it go at that, We'll let it go at that.  
 just let it go at that, We'll let it go at that.

ALL.

We'll just let it go, let it go, let it go at

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a double bar line and repeat sign, followed by the lyrics "We'll just let it go, let it go, let it go at". The piano accompaniment starts with a treble clef, a key signature of one flat, and a 7/8 time signature. It includes a dynamic marking of *mf* and a triplet of eighth notes in the right hand.

that, at that; So long as I'm right, You may

The second system continues the vocal line with the lyrics "that, at that; So long as I'm right, You may". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

say black is white, So let it, let it, let it go at that. We'll

The third system features the vocal line with the lyrics "say black is white, So let it, let it, let it go at that. We'll". The piano accompaniment includes a triplet of eighth notes in the right hand.

try our best, We'll set - tle it then at

The fourth system concludes the vocal line with the lyrics "try our best, We'll set - tle it then at". The piano accompaniment continues with the same musical style, featuring a triplet of eighth notes in the right hand.



that, So long as I'm right, You may

say black is white..... And

let it go at that, then, let it go at that, then let it, let it,

let it go at that— then, let it go at that.

## Dance.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with two triplet markings over the first two measures. The left hand provides a steady accompaniment with eighth notes.

The second system continues the piece. The right hand has a more active melodic line with several slurs and accents. The left hand continues with a consistent eighth-note accompaniment.

The third system shows the continuation of the melody. It includes a key signature change to one sharp (F#) in the final measure of the system, indicated by a sharp sign above the note. The right hand has triplet markings in the first two measures.

The fourth system continues the piece. The right hand features a melodic line with a triplet in the final measure. The left hand maintains the eighth-note accompaniment.

The fifth and final system on the page. It begins with a fortissimo (*ff*) dynamic. The right hand has a melodic line with triplet markings. The left hand continues with the eighth-note accompaniment.

The first system of music consists of two staves. The treble staff begins with a series of eighth-note chords, followed by a melodic line with a sharp sign. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system continues the piece. The treble staff features several triplet markings over eighth notes. The bass staff has a few chords and a single note at the end of the system.

The third system shows more intricate rhythmic patterns in the treble staff, including slurs and triplet markings. The bass staff continues with a steady accompaniment.

The fourth system contains a variety of note values and rests. The treble staff has many eighth and sixteenth notes, while the bass staff has a more rhythmic accompaniment.

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

## Nº 4.

## DUET (Louis and Brenda.)

"WHEN NO ONE KNOWS."

**Moderato.**

BRENDA.

PIANO.

1. It's nice to be en - gaged\_ Can an - y -  
 2. It's ra - ther quaint to meet, With o - ther

## LOUIS.

- bo - dy doubt it? But ni - cer... far as we two are\_ When  
peo - ple there, too; Our tone cor - rect and cir - cum - spect, There's

no one... knows a - bout it, knows a - bout it, When  
no - thing to com - pare to, to com - pare to, There's

## BRENDA.

no one, no one knows a - bout it. It's  
no - thing, no - thing to com - pare to. With

dull, a - las! for hours to pass With - out a word from  
man - ner bland you take my hand, As ev - 'ry - bo - dy

*p*

## LOUIS.

you. But when we meet, how ve - ry sweet That  
sees. We act so well that none can tell How

sto - len... in - ter - view!..... That sto - len in - ter -  
much that hand I squeeze,..... How much that hand I

## BOTH.

- view!..... } So mum, mum, mum,  
squeeze. .... }

Ne - ver a word dis - close; Think of the bliss, ta - king a kiss

Un - der the rose. So mum, mum, mum,

Ev - er to friends and foes, For ne - ver a one can

spoil the fun ..... When no one,

no one, no one knows. 1. knows. 2.

## TRIO. Miss Jimper, Berkeley, and Twanks.

"THAT'S THE WAY."

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The left hand starts with a bass clef and plays a steady eighth-note accompaniment.

Miss J.

If there's some one you'd so im - press..... That he'd a - ny-thing do for  
 If he's wil - ling to talk, talk too..... And his views most in - ept ac -

The first line of the vocal melody is written on a single staff with a treble clef. The piano accompaniment continues on two staves below. The dynamic is marked *p* (piano). The melody is in the same key signature and time signature as the piano introduction.

cept, you, And we show you a way that is sure of suc - cess, Are you  
 - cept, If he tells an old sto - ry pre - tend that it's new, Try and

The second line of the vocal melody continues on a single staff with a treble clef. The piano accompaniment continues on two staves below. The dynamic remains *p*.

TWANKS.

BERKELEY.

wil - ling to try? Why, yes..... If there's some one you'd like to  
 laugh at the joke. Al - ways do..... If he ven - tures to ut - ter a

The final system shows the vocal entries for Twanks and Berkeley. The vocal melody is on a single staff with a treble clef. The piano accompaniment continues on two staves below. The dynamic is marked *p*.



get, to get, To do what you please with ease, And we  
word a word On no mat - ter what say "rot;" If he

show you a way that has nev - er fail'd yet, nev - er fail'd yet, Are you  
tells a new tale, say it's one that you've heard, one that you've heard, Do you

(Miss J.)

wil - ling to try it? Say yes,..... Say yes..... Are you  
think you could do it? Say yes,..... Say yes..... Do you

TWANKS. Miss J.

wil - ling to try? You bet! Just ap - proach him like this, you  
think that you could? Like a bird! Use the soft - est of soap with

*p*

TWANKS.

Miss J.

see, With an in - no - cent smile\_ That's me! And ex -  
 skill, And you'll find, if you try, I will! He'll be

TWANKS.

- press in your eyes\_What a plea - sant sur - prise Can you do it? Like shel - ling a  
 yours to com - mand, He'll be clay in your hand. It's as ea - sy\_ As tak - ing a

BERKELEY.

pea! You must cer - tain - ly greet your man..... With the  
 pill! Treat his ev - 'ry be - lief as sham..... Be un -

TWANKS.

BERKELEY.

cool - est of nods\_ "Good plan!" Let your man - ner be curt, Treat the  
 - plea - sant - ly rude\_ I am! And he'll soon ac - qui - esce In your

Miss J.

TW.

fel - low like dirt... Do you think you can do it? Do you think you can do it? I  
 "no" and your "yes," And he won't mind a jot, No, he won't mind a jot... Not a

Miss J. & BERKELEY.

can! Good man.....  
 dam! Good man.....

ALL.

That's the way, the way, the way,..... The way that's sure to

pay; Be the man what he may, He will nev - er say nay, If you

greet him and treat him that way, way, way. The way,..... the

way,..... The way that's cer - tain to pay..... Be the

man who he may, he will not say nay..... If you

greet him, if you treat him, In that way way way way way way way.....

No 6.

SONG. (Wrenne.)

"IF I WERE A GIRL INSTEAD."

Words by  
LESLIE STUART.

Allegretto.

PIANO. *f*

The first system of the piano introduction is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present.

The second system continues the piano introduction with similar melodic and harmonic patterns in the right and left hands.

The third system continues the piano introduction, showing the progression of the melody and accompaniment.

1. I'm just a boy, the same lit\_tle boy you meet with ev\_'ry -  
 2. When I was born they said they were glad that I was a boy, for

The vocal melody is written on a single staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). A dynamic marking of *p* (piano) is shown at the beginning of the accompaniment. The key signature changes from one flat to two flats during the vocal line.

- where, P'raps I ought to be a gent like you; P'raps it is be -  
when I would have to work my way through life; I could hold my

- cause I don't care, But you ne - ver know what  
own with the men, But I soon found out I'd

I might have been, And this I - have al - ways said, All the  
ne - ver a chance, With some lit - tle girl a - head, For they'd

things that get me "in the cart," Might be re - gard - ed  
snub me first and then they'd say, "Of course we'd let you



as quite smart, If I were a girl in - stead.  
have your way If you were a girl in - stead'

## REFRAIN.



I'm cra-zy, cra-zy ne-ver care a bit, Ne-ver will ad-mit I'm

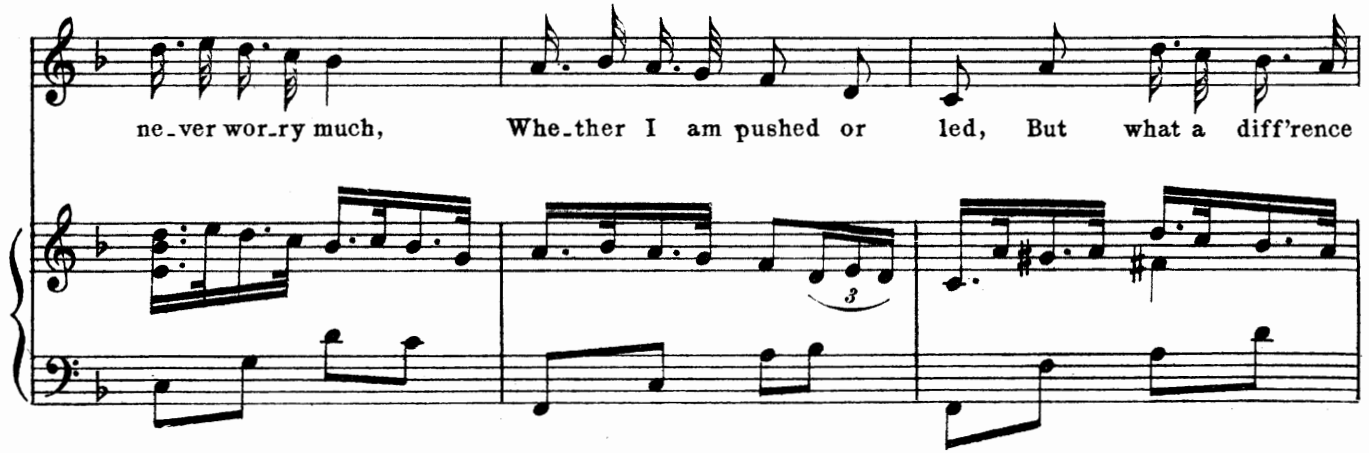


wrong, I ne-ver care a jot, that's true..... Of lit-tle things I'm



not to do..... A tri-fle la-zy

ne-ver wor-ry much, Whe-ther I am pushed or led, But what a dif-ference



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "ne-ver wor-ry much, Whe-ther I am pushed or led, But what a dif-ference". The piano accompaniment includes a triplet of eighth notes in the right hand.

it would make, If I were just a lit-tle girl in - stead. *To Dance.*



The second system continues the vocal line and piano accompaniment. The lyrics are: "it would make, If I were just a lit-tle girl in - stead." The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with the instruction "To Dance." and a diamond-shaped symbol.

*Dance.*



The third system is a piano accompaniment section. It begins with the instruction "Dance." and a diamond-shaped symbol. The music is written on two staves in a key signature of one flat.



The fourth system continues the piano accompaniment. It features a complex melodic line in the right hand and a supporting bass line in the left hand.



The fifth system is the final system of piano accompaniment on this page, concluding with a double bar line.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key signature of one flat (B-flat). The first measure of the upper staff begins with a repeat sign. The first measure of the lower staff is marked with a piano (*p*) dynamic. The system concludes with a triplet of eighth notes in the upper staff.

The second system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a bass line with eighth notes and rests.

The third system of musical notation consists of two staves. The upper staff contains a series of chords, primarily dyads and triads. The lower staff has a bass line with eighth notes and rests.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes and a triplet of eighth notes. The lower staff has a bass line with eighth notes and rests.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes and a triplet of eighth notes. The lower staff has a bass line with eighth notes and rests. The system concludes with a final chord in the upper staff.

## No 7.

## CONCERTED NUMBER.

## INVOCATION OF VENUS.

Words by  
LESLIE STUART.

Moderato.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'Moderato'. The score begins with a piano (*pp*) dynamic and gradually increases to a piano (*p*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of triplets and slurs. The score concludes with a final cadence in the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a prominent bass line with a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The music includes various chordal textures and melodic fragments.

Third system of musical notation. The treble staff shows a more active melodic line with some triplet markings. The bass staff features a *ff* (fortissimo) dynamic marking and includes a triplet of eighth notes in the right hand.

Fourth system of musical notation. The treble staff continues with a melodic line that includes some slurs. The bass staff features a complex accompaniment with many chords and some slurs, maintaining a consistent rhythmic pattern.

Fifth system of musical notation. The treble staff features a melodic line with a *p* (piano) dynamic marking. The bass staff includes a *ff* (fortissimo) dynamic marking and features a complex accompaniment with many chords and some slurs.

The image displays five systems of musical notation for piano, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature. The notation is dense, featuring many chords and complex textures. Dynamics include 'fff' (fortissimo) and 'p' (piano). The notation includes various ornaments like slurs, ties, and accents.

SOP. I & II.

*mf*

Shine, shine, bright-est of stars..... Yet how fair is our

CONTRALTO.

*mf*

Of stars, Yet how fair is our

*mf*

E - den and bright, And our Queen is its fair - est..... flow'r.....

E - den and bright, And our Queen is its fair - est..... flow'r, The fair-est of

Rise, rise, Queen of the stars,..... For de - light is thy

flow'rs.....

The stars, For de - light is thy

*mf*

mes - sage and glad - ness thy gift in this gold - en hour;.....

mes - - sage, gift in this gold - en hour, Thy mes - sage is

*mf* Sweet - - - er than pe - tals that fall from ro - - ses,

*mf* sweet - - - er than pe - tals that fall from ro - - ses,

Sweet - - - er than flow'rs that breathe of May;.....

Sweet - - er than flow - ers that breathe of May, of May;

SOP. I.

Light..... like thy light.... no star dis - clo - - ses,

SOP. II.

Light..... like thy light.... no star dis - clo - - ses,

CONTRALTO.

Light..... like thy light.... no star dis - clo - - ses,

Piano accompaniment for the first system, including treble and bass staves with chords and a melodic line.

*cresc.*

*poco*

*a*

*poco*

Dark - - - ness with thee were as day,..... Yes,

Dark - - - ness with thee were as day, as day, Dark - ness, yes,

Dark - - - ness with thee were as day,..... Dark - ness, yes,

*cresc.*

*poco*

*a*

*poco*

Piano accompaniment for the second system, including treble and bass staves with chords and a melodic line.

dark - - - ness with thee were as day. .... Fair - - est

dark - - - ness with thee were as day, as day. Fair - est of

dark - ness, yes, as day, as day. Fair - est of

*f*

*f* star, ..... shine, star, .....

*f* stars, ..... shine, star, .....

*f* stars, ..... shine, star, ..... Fair - est E - den, And

*ff*



Sweet - - - er than pe - tals from ro - - - ses,.....

Sweet - - - er..... than ro - - - ses,.....

sweet - er far than the pe - tals from ro - - - ses that breathe of

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Sweet - - - er than pe - tals from ro - - - ses,.....", "Sweet - - - er..... than ro - - - ses,.....", and "sweet - er far than the pe - tals from ro - - - ses that breathe of".

Sweet - - - er than flow - ers that breathe of ro - - - ses, Shine

Sweet - - - er than flow - ers that breathe of ro - - - ses, Shine

May. .... Flow - ers that breathe ..... of

The second system of the musical score continues with three vocal staves and piano accompaniment. The piano part begins with a dynamic marking of *p* (piano). The lyrics are: "Sweet - - - er than flow - ers that breathe of ro - - - ses, Shine", "Sweet - - - er than flow - ers that breathe of ro - - - ses, Shine", and "May. .... Flow - ers that breathe ..... of".

on..... fair..... star.....

on..... fair..... star.....

May,..... fair star.....

QUEEN of VENUS.

Thanks, friends,.... daughters of mine..... I greet..... you

*p*

too,..... All through my reigning of Ve - nus I

look ..... ev - er to you, ..... I

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with two staves. The key signature has three flats, and the time signature is 4/4. The piano part includes chords and a melodic line in the bass.

look to you! ..... Daugh - ters of mine, ..... to

*affett.*

This system contains the second line of the musical score. The piano accompaniment begins with the marking *affett.* and includes a crescendo hairpin. The vocal line continues with the lyrics.

keep me true, daugh - ters of mine, ..... And now I

This system contains the third line of the musical score. The piano accompaniment continues with chords and a melodic line in the bass.

seek ..... your thought - ful coun - - cil, ..... In

This system contains the fourth line of the musical score. The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line concludes with the lyrics.

sor - rows I know will cause me tears.... and pain.....

SOP. I & II.  
Sweet - - - er than pe - tals that fall from ro - - ses,

CONTRALTO.  
Sweet - - - er than pe - tals that fall from ro - - ses,

*p*

QUEEN of VENUS.  
Thanks, ..... all daugh - ters mine, .....

SOP. I & II.  
Sweet - - - er than flow'rs that breathe of May .....

CONTRALTO.  
Sweet - - - er than flow - ers that breathe of May, of May, And

Ah!

SOP. I.  
Light ..... like thy light.... no star dis - clo - - ses,

SOP. II.  
Light ..... like thy light.... no star dis - clo - - ses,

CONTRALTO.  
Light ..... like thy light.... no star dis - clo - - ses,

dark - - - ness with me were as day, as day, ..... Ah!

Dark - - - ness with thee were as day, ..... Yes,

Dark - - - ness with thee were as day, as day, Dark - ness, yes,

Dark - - - ness with thee were as day, ..... Dark - ness, yes,

but a day, 'tis but a day;..... Fair  
 dark - - - ness with thee were as day;..... Fair - est  
 dark - - - ness with thee were as day, as day; Fair - est of  
 dark - ness, yes, as day, as day; Fair - est of

star..... shine, star..... Ah,  
 star..... shine, star.....  
 stars..... shine, star.....  
 stars..... shine, star..... Fair - est E - den and

sweet - - - er than pe - tals from ro - - ses that breathe of

Sweet - - - er than pe - tals from ro - - ses.....

Sweet - - er..... than ro - - ses.....

sweet - - er far than the pe - tals from ro - - ses that breathe of

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "sweet - - - er than pe - tals from ro - - ses that breathe of", "Sweet - - - er than pe - tals from ro - - ses.....", "Sweet - - er..... than ro - - ses.....", and "sweet - - er far than the pe - tals from ro - - ses that breathe of".

May..... flow - ers that breathe of May.....

sweet - - er than flow - ers that breathe of ro - - ses, Shine

sweet - - er than flow - ers that breathe of ro - - ses, Shine

May..... flow - ers that breathe..... of

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "May..... flow - ers that breathe of May.....", "sweet - - er than flow - ers that breathe of ro - - ses, Shine", "sweet - - er than flow - ers that breathe of ro - - ses, Shine", and "May..... flow - ers that breathe..... of".

breathe..... of May.....  
on..... fair..... star.....  
on..... fair..... star.....  
May..... fair star.....

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "breathe..... of May..... on..... fair..... star..... on..... fair..... star..... May..... fair star.....". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some dynamic markings like *p* and *f*.

Thanks, thanks..... for this greet - - ing,.....  
Shine, fair Queen of the  
Shine, fair Queen of the  
Shine, fair Queen of the

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Thanks, thanks..... for this greet - - ing,..... Shine, fair Queen of the Shine, fair Queen of the Shine, fair Queen of the". The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, including a triplet in the right hand and a *p* marking.



Daugh - - ters, daughters my own, my own,.....

stars..... Rise, fair god - dess, you're

stars..... Rise, fair god - dess, you're

stars..... Rise, fair god - dess, you're

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting. The lyrics are: "Daugh - - ters, daughters my own, my own,....." followed by "stars....." and "Rise, fair god - dess, you're". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of one flat and a common time signature.

Fair..... is your E - den and bright..... in this gar - den of

sweet - - er than pe - - tals fall - ing from

sweet - - er than pe - - tals - fall - ing from

sweet - - er than pe - tals that fall from ro - - - ses,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "Fair..... is your E - den and bright..... in this gar - den of" followed by "sweet - - er than pe - - tals fall - ing from" and "sweet - - er than pe - tals that fall from ro - - - ses,". The piano accompaniment continues with a similar melodic and harmonic structure as the first system.

par - - - a - - - dise, In this star..... daughters of  
 ro - - ses, from ro - - ses; Rise,  
 ro - - ses, from ro - - ses; Rise,  
 Dark - - ness with thee were as day as day..... A -

*cresc.*  
 mine,..... daughters of mine; Queen of your  
 rise, fair Queen, Rise, rise, fair Queen, Shine,  
 rise, fair Queen, Rise, rise, fair Queen, Shine,  
 - rise..... fair - est Queen of the stars, a - rise, Shine,

star,..... Fair - est daugh - ters of Ve - - - nus, fair daugh - ters of  
 shine..... Fair - est of Queens,..... you are sweet - er than  
 shine..... Fair - est of Queens,..... you are sweet - er than  
 Fair - est of Queens, Fair - est of Queens,..... sweet - er than

*ff*

mine..... I greet you.....  
 flow - - ers that breathe of May of May.....  
 flow - - ers that breathe of May of May.....  
 flow - ers of May of May.....

Shine, fair Queen..... like the sweet - est flow'r, Sweet - er than

Shine, fair Queen..... like the sweet - est flow'r, Sweet - er than

Shine, fair Queen..... like the sweet - est flow'r, Sweet - er than

*p*

ros - es, Fair - est Queen of the stars, Shine

ros - es, Fair - est Queen of the stars, Shine

ros - es, Fair - est Queen of the stars, Shine

*accel. cresc.*

shine, Queen, Queen of the stars, a - rise, Fair - est of  
 shine, Queen, Queen of the stars, a - rise, Fair - est of  
 shine, Queen, Queen of the stars, a - rise, Fair - est of

*p accel. cresc.*

*presses un peu.*

flow - - ers, fair - est of Queens, a - rise, Queen of the  
 flow - - ers, fair - est of Queens, a - rise, Queen of the  
 flow - - ers, fair - est of Queens, a - rise, Queen of the

*f*

*rit.*

Daugh - ters, daughters of mine..... I greet you  
 stars, rise, fair-est of flow - - ers, Sweet-est of  
 stars, rise, fair-est of flow - - ers, Sweet-est of  
 stars, rise, fair-est of flow - - ers, Sweet-est of

too, greet..... you too.....  
 ro - - ses,..... a - rise.....  
 ro - - ses,..... a - rise.....  
 ro - - ses,..... a - rise.....

*fff*

Nº 8.

SONG. (Stella.)

A GLIMPSE-IMPSE-IMPSE.

Moderato.

PIANO.

*p*

The piano accompaniment consists of three systems of music. Each system has a grand staff with a treble and bass clef. The music is in 3/4 time and features a melodic line in the treble with frequent triplets and a bass line with a steady eighth-note accompaniment. The first system begins with a piano (*p*) dynamic marking. The second and third systems continue the piece with similar rhythmic patterns and triplet figures.

SOPRANOS & CONTRALTOS.

*(Bouche Fermée)*

This section includes the vocal line for Sopranos and Contraltos and the piano accompaniment. The vocal line is written on a single staff with a soprano clef and begins with a piano (*p*) dynamic. The instruction *(Bouche Fermée)* is written below the staff. The piano accompaniment is written in a grand staff (treble and bass clefs) and mirrors the accompaniment from the first section, providing harmonic support for the vocal line.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features several triplet figures in both the right and left hands, marked with a '3' and a slur.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with triplet patterns.

Third system of musical notation. The piano accompaniment continues with triplet patterns. The system concludes with a double bar line.

SOLO.

- 1. I'm
- 2. I
- 3. I

*p*

Fourth system of musical notation. The vocal line includes the following lyrics: "but a sim - ple maid - en And I know that I've been taught to dread the peep'd in - to a ci - ty And I saw a won - d'rous sight, The men were peep'd in - to a the - a - tre and saw a splen - did show, The stage was". The piano accompaniment continues with a steady accompaniment.



world and all its ways, But I  
 mak - ing mon - ey there, I could  
 full of pret - ty girls There were

As sim - ple maid - ens ought.....  
 From ear - ly morn to night.....  
 All stand - ing in a row.....

felt such cu - ri - os - i - ty to learn the rea - son why That I  
 not at all dis - cov - er why they worked so hard as well Till I  
 lov - ers, there were vil - lians, there were com - ic gen - tle - men, But

slipped a - way from home..... Took a  
 saw a crowd - ed shop..... With  
 what it was a - bout..... I

peep up - on the sly..... GIRLS.  
 cost - ly things to sell..... Then  
 gleand just now and then..... And  
 And

what did you see, and was it ve - ry in - ter - est - ing?

What did they do? now tell us tru - - - ly.

SOLO.  
1.2 & 3. I on - ly got a glimpse - impse - impse..... Just a

ti - ny lit - tle glance, A ti - ny lit - tle glimpse; What I  
The They

learn'd from just a peep I took Was worth a year with an - y book, I  
 man work'd for the wo - man's sake, But of the mon - ey he, would make, He'd  
 talk'd a lot, I don't know what, I look'd for what they call'd a plot, But

1. GIRLS.  
 on - ly got a glimpse - impse - impse. I  
 on - ly get a glimpse - impse - impse.  
 on - ly got a glimpse - impse - impse.

2. SOLO. Last.  
 impse. 2. 1 impse.  
 3. 1

D. C. %

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a sequence of chords and melodic lines. In the first measure, the right hand plays a series of chords: C4-E4-G4, C#4-E4-G4, and C4-E4-G4. The left hand plays a descending line: C4-B3-A3-G3-F3-E3. The second measure continues with similar chords in the right hand and a descending line in the left hand. The third measure shows a change in the right hand with a B-flat, and the left hand continues its descent. The system concludes with a final chord in the right hand and a descending line in the left hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a sequence of chords and melodic lines. In the first measure, the right hand plays a series of chords: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand plays a descending line: C4-B3-A3-G3-F3-E3. The second measure continues with similar chords in the right hand and a descending line in the left hand. The third measure shows a change in the right hand with a B-flat, and the left hand continues its descent. The system concludes with a final chord in the right hand and a descending line in the left hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a sequence of chords and melodic lines. In the first measure, the right hand plays a series of chords: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand plays a descending line: C4-B3-A3-G3-F3-E3. The second measure continues with similar chords in the right hand and a descending line in the left hand. The third measure shows a change in the right hand with a B-flat, and the left hand continues its descent. The system concludes with a final chord in the right hand and a descending line in the left hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a sequence of chords and melodic lines. In the first measure, the right hand plays a series of chords: C4-E4-G4, C4-E4-G4, and C4-E4-G4. The left hand plays a descending line: C4-B3-A3-G3-F3-E3. The second measure continues with similar chords in the right hand and a descending line in the left hand. The third measure shows a change in the right hand with a B-flat, and the left hand continues its descent. The system concludes with a final chord in the right hand and a descending line in the left hand.

No 9.

CONCERTED NUMBER.

"HUNT THE SLIPPER."

Words by  
LESLIE STUART.

Moderato.

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first measure contains a half note chord in the bass and a quarter note chord in the treble. The melody in the treble staff moves through several measures, featuring eighth and sixteenth notes, while the bass line provides harmonic support with chords and moving lines.

The second system continues the piano accompaniment. It features similar rhythmic patterns and harmonic structures to the first system, with the treble staff carrying the primary melodic line and the bass staff providing accompaniment. The notation includes various note values and rests, maintaining the moderate tempo.

The third system of the piano accompaniment shows further development of the musical themes. It includes a long melodic line in the treble staff that spans across several measures, connected by a slur. The bass line continues to provide a steady accompaniment with chords and moving lines.

§  
 GIRLS. We'll play the game and make it in - ter - est - ing, Hunt the slip - per  
 WRENNE. With rich and poor it does - n't mat - ter much The slip - per's found but

The fourth system contains the vocal line and the final part of the piano accompaniment. The vocal line is written on a single staff in treble clef, with lyrics underneath. The piano accompaniment continues on two staves (treble and bass clef). The piano part features a piano (*p*) dynamic. The system concludes with a final chord in the piano part and a section mark (§) at the end of the vocal line.

find it if you can!  
dif - fi - cult to hold,

MEN. We know the game, it ev - er is the same From the  
BERK. That is their game, it al - ways was the same, It

GIRLS. You first se - lect the  
BRENDA. A girl will find a

ve - ry lit - tle boy to the ve - ry old man, old man,  
ev - er was my luck in the hunt for gold, for gold,

girl you would pre - fer to pay you for - feit with a lit - tle sigh,  
man just to her lik - ing, when she means to hold him for her life.

MEN. Then it's  
LOUIS. Then the

ten to one you know when it's gone to the sigh - ing maid with the  
 slip - per's thrown when both are as one, That was just the game to be -

MEN.  
 droop - ing eye, We'll play then ..... with all the  
 - come his wife }

Del - i - cate style, ex - cuse us .....  
 del - i - cate style we know, A pret - ty lit - tle game, a

..... if much in - tel - li - gence we don't show,  
pret - ty lit - tle game we know, don't show, We

What a pret - ty lit - tle game, What a pret - ty lit - tle  
don't mind ..... how lit - tle or how much it is .....

game.  
..... If you per - mit us, we will teach



What a pret-ty lit-tle game for a good, good girl,  
you. What a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "What a pret-ty lit-tle game for a good, good girl," followed by "you." and then "What a". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and chords.

What a good, good game for a  
pret-ty lit-tle game for a bright, bright boy,

The second system continues the musical score. The vocal line has the lyrics "What a good, good game for a" on the first line and "pret-ty lit-tle game for a bright, bright boy," on the second line. The piano accompaniment continues with similar rhythmic and harmonic structures.

good, good girl, What a pret-ty lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle,  
It's the

The third system concludes the musical score. The vocal line has the lyrics "good, good girl, What a pret-ty lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle," on the first line and "It's the" on the second line. The piano accompaniment includes a triplet of eighth notes in the treble clef and a piano (*p*) dynamic marking.

lit - tle, lit - tle, lit - tle, lit - tle, lit - tle, lit - tle, lit - tle, lit - tle,  
 same the whole world o - - ver, That is a

lit\_tle, lit\_tle, lit\_tle, lit\_tle boy. He takes a lit - tle glance all round And the  
 game for a bright, bright boy Take a glance, And it's

slip - per's found, But a pound to a pen - ny it's a dear, dear toy, a  
 found, but that's a dear, dear, dear, dear toy, When he

toy, a toy Some lit - tle girl will  
finds that lit - tle dain - ty shoe That some lit - tle girl will

hide, He ve - ry much pre - fers to find her slip - per With her  
hide, He much pre - - fers to find her slip - per,

pret - ty lit - tle toes in - side. It's the same the whole world  
pret - ty slip - per. The same all

o - ver, That is the game for a bright, bright boy, He takes a lit - tle

o - ver, That's a game for a bright, bright boy, He takes a

The piano accompaniment features a steady bass line and chords in the right hand, with some triplet markings.

glance all round And the slip - per's found, But a pound to a pen - ny it's a

glance all round And the slip - per's found, But that's a toy a

The piano accompaniment continues with similar harmonic support, including some chromatic movement in the right hand.

dear, dear toy, When he finds that lit - tle dain - ty shoe That some

dear, dear toy, When he finds that lit - tle shoe ..... Some

The piano accompaniment concludes with a triplet in the right hand and a dynamic marking of *p* (piano).

lit - tle girl will hide, He ve - ry much pre - fers to

lit - tle girl will hide, He pre - - fers to

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

find her slip - per With her pret - ty lit - tle toes in - side.

find her slip - per With her toes in - side.

The second system continues the vocal melody and piano accompaniment. It includes a first ending bracket labeled '1.' at the end of the vocal line. The piano accompaniment continues with similar harmonic support.

- side.

- side.

The third system shows the continuation of the vocal line and piano accompaniment. It includes a second ending bracket labeled '2.' at the end of the vocal line. The piano accompaniment features a more complex rhythmic pattern in the treble clef.

No 10.

SONG. (Miss Jimper.)

Words by  
GEORGE ROLLIT.

“GOOD BEHAVIOUR.”

*Allegro moderato.*

PIANO.

1. I've an eye..... to strict de - co - rum In all I  
 2. Tho' I don't..... give way to brag - gin', My cos - tume

do..... and all I say, With my  
 there..... was quite su - perb, And my

style..... right there be - fore 'em, They've no ex -  
 train..... was long and drag - gin', It reached from

- cuse from pro - pri - e - ty to stray. One  
 door - - step right out be - yond the kerb, While

night I was in - vi - ted to a ban - quet, But be -  
 I was get - ting out my Carte - de - vi - - site, Some dread - ful

*> p*

- fore we rose, pre - pared for go - ing out, ..... A  
 clum - sy man stood on my love - ly gown ..... His

wait - er comes and pass - es Things like ba - sins but were glass - es, With a  
 feet got all en - tan - gled, And they stran - gled, and they man - gled - My Par -

piece of le - mon float - ing all a - bout.  
 - i - si - an con - fec - tion all came down.

Al - though I had a thirst to float a man - of - war, Yet I  
 Most la - dies would have shrieked and turned as white as milk, But I

bowed to the tra - di - tions of Bel - gra - - vier, So I  
 on - ly smiled, and said, "You sau - cy knave, yer!" For it

nim - bly raised the bowl and drank one thim - ble - ful - no more: When I'm  
 real - ly did - n't mat - ter, as my trous - seau was all silk: When I'm



out I'm al - ways on my best be - ha - viour - Not half!  
 out I al - ways wear my best be - ha - viour. That's so!

SOP. & CONTRALTO.

Not half! Al -  
 That's so! Most

TENOR.

Oh,  
 Oh,

BASS.

- though she had a thirst to float a man - of - war, Yet she  
 la - dies would have shrieked and turned as white as milk, But she

what a lot of things she knows, She bowed, she bowed, she bowed,  
 what a lot of things she knows, As white as milk, but she

She bowed, she bowed, she bowed,  
 As white as milk, but she

bowed to the tra - di - tions of Bel - gra - vier, So she  
 on - ly smiled, and said, "You sau - cy knave, yer!" For it

bowed to tra - di - tions Bel - gra - vier, So she  
 bowed to tra - di - tions Bel - gra - vier, For her

bowed to tra - di - tions Bel - gra - vier, So she  
 bowed to tra - di - tions Bel - gra - vier, For her

nim - bly raised the bowl and drank one thim - ble - ful - no more: When she's  
 real - ly did - n't mat - ter, for her trous - seau was all silk: When she's

raised the bowl and drank no more: Be - cause she's  
 trous - seau was all silk, all silk: Be - cause she's

raised the bowl and drank no more: Be - cause she's  
 trous - seau was all silk, all silk: Be - cause she's

Not half!  
That's so!

out she's al - ways on her best be - ha - viour\_ Not half!  
out she al - ways wears her best be - ha - viour\_ That's so!

on her best be - - - ha - viour\_ Not half!  
on her best be - - - ha - viour\_ That's so!

on her best be - - - ha - viour\_ Not half!  
on her best be - - - ha - viour\_ That's so!

The musical score consists of four systems. The first system shows the vocal line for a single voice with the lyrics 'Not half! That's so!'. The second system introduces three vocal parts: Soprano, Alto, and Bass. The lyrics are: 'out she's al - ways on her best be - ha - viour\_ Not half!' and 'out she al - ways wears her best be - ha - viour\_ That's so!'. The third system continues the vocal parts with lyrics: 'on her best be - - - ha - viour\_ Not half!' and 'on her best be - - - ha - viour\_ That's so!'. The fourth system shows the piano accompaniment, which includes a grand staff with treble and bass clefs. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some dynamic markings like *mf* and *f*.

N<sup>o</sup> 11.

## FINALE ACT I.

Words by  
LESLIE STUART.

**Allegro.**

PIANO.

The piano accompaniment for the first system is in 2/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The system concludes with a fortissimo (*ff*) dynamic and a key signature change to one sharp (F#).

TENOR.  
We don't in - tend to stay with you, Shal - la - mar,..... This game has

BASS.  
We don't in - tend to stay with you, Shal - la - mar,..... This game has

The vocal staves for Tenor and Bass are shown with their respective lyrics. The piano accompaniment continues from the previous system, maintaining the melodic and harmonic structure.

SOPRANO.

CONTRALTO. We

TENOR. We

gone too far, Vic - tor Shal - la - mar, We

BASS. gone too far, Vic - tor Shal - la - mar, We

The vocal staves for Soprano, Contralto, Tenor, and Bass are shown with their respective lyrics. The piano accompaniment continues, providing harmonic support for the vocalists.

mean to leave you quick - ly too, Shal - la - mar,..... We are not  
mean to leave you quick - ly too, Shal - la - mar,..... We are not  
go.  
go.

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The third staff is a single treble clef staff, and the fourth is a single bass clef staff, both containing rests. Below these are the piano accompaniment staves, with a grand staff (treble and bass clefs) showing the piano's part.

prudes who preach pro - - pri - e - ty,..... But this we  
prudes who preach pro - - pri - e - ty,..... We

The second system of the musical score also consists of four staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The third staff is a single treble clef staff, and the fourth is a single bass clef staff, both containing rests. Below these are the piano accompaniment staves, with a grand staff (treble and bass clefs) showing the piano's part.

mean to bar, ..... Yes, yes, we bar. It

mean to bar, ..... Yes, yes, we bar. It

Yes, but this we real - ly mean to bar, It

Yes, but this we real - ly mean to bar,

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'mean to bar, ..... Yes, yes, we bar. It'. The piano accompaniment consists of chords and moving lines in both hands.

quite in - sults us if you think we are be - liev - ing it, Our

quite in - sults us if you think we do be - lieve; Our

quite in - sults us if you think we do be - lieve; Our

The second system continues with three vocal staves and piano accompaniment. The lyrics are 'quite in - sults us if you think we are be - liev - ing it, Our' followed by 'quite in - sults us if you think we do be - lieve; Our'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a prominent bass line.

pride of you must go, you've chances of re-triev-ing it, Your  
 pride of you must go, you've chances to re-trieve, Your  
 pride of you must go, you've chances to re-trieve, Your  
 Your

fair-y tale has fall-en flat\_ And not a cle-ver tale at that, So  
 tale has fall-en flat\_ No cle-ver tale at that, So  
 fair-y tale has fall-en flat\_ And not a cle-ver tale at that, So  
 tale has fall-en flat\_ No cle-ver tale at that, So

tell this young la - dy to go, Shal.la.mar, You must  
 tell this young la - dy to go, Shal.la.mar, You must  
 tell this young la - dy to go, to go, to go, And you must  
 tell this young la - dy to go, to go, to go And you must

choose be.tween this la - dy (Whose i - den - ti - ty is sha - dy,) And young  
 choose this la - dy, Ra - ther sha - - - dy, sha - dy, Or young  
 choose be.tween this la - dy (Whose i - den - ti - ty is sha - dy,) And young  
 choose this la - dy, Ra - ther sha - - - dy, sha - dy, Or young



stu - dents whose sta - tus you know. We

stu - dents whose sta - tus you know. We

stu - dents whose sta - tus you know. We don't in - tend to stay with

stu - dents whose sta - tus you know. We don't in - tend to stay with

go if you in - tend her to re - main, Shal - la - mar, ..... To

go if you in - tend her to re - main, Shal - la - mar, ..... To

you. Yes,

you. Yes, Vic - tor Shal - la - mar!

cul - ti - vate a per - son such as she is aw - ful, A  
 cul - ti - vate a per - son such as she is aw - ful, A  
 yes, For a man to cul - ti - vate her is a  
 A

*p*

man with such ac - quain - tance we dis - dain, Sha - la - mar, ..... He's lost the  
 man with such ac - quain - tance we dis - dain, Sha - la - mar, ..... He's lost the  
 shame, He's lost the  
 shame, He's lost the

*fz p*

sense of all his del - i - cate de - co - rum, So re -

sense of all his del - i - cate de - co - rum, So re -

sense of all de - co - rum, Yes, his de - co - rum, So re -

sense of all de - co - rum, Yes, his de - co - rum, So re -

- flect, re - flect or we must part from you!..... We

- flect, re - flect or we must part from you!..... We

- flect, or we must part,..... We mean to go, we

- flect, or we must part,..... We mean to go, we

go if you in - tend her to re - main, Shal - la - mar,..... We go, we  
go if you in - tend her to re - main, Shal - la - mar,..... We go, we  
go, we go,..... we go, we  
go, we go, we

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "go if you in - tend her to re - main, Shal - la - mar,..... We go, we go if you in - tend her to re - main, Shal - la - mar,..... We go, we go, we go,..... we go, we go, we go, we go, we". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

go if you in - tend her to re - main, Shal - la - mar,..... To cul - ti -  
go if you in - tend her to re - main, Shal - la - mar,..... To cul - ti -  
go, we go, Yes,..... to cul - ti -  
go, we go, To

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "go if you in - tend her to re - main, Shal - la - mar,..... To cul - ti - go if you in - tend her to re - main, Shal - la - mar,..... To cul - ti - go, we go, Yes,..... to cul - ti - go, we go, To". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

- vate a per - - - son such as she is aw - - - ful, You've

- vate a per - - - son such as she..... You've

- vate a per - - - son such as she..... You've

cul - ti - vate a per - - - son such as she is aw - - - ful, You've

lost the sense of all your fine de - co - - - rum,

lost the sense of all de - co - - - rum,

lost the sense of all de - co - - - rum,

lost the sense, the sense of all your fine de - co - - - rum,

Go, we must un-less you do re-flect, re-flect, So

Go, we must un-less, un-less you do re-flect, re-flect, re-flect,

Go, we must so do re-flect, So

Go, we must un-less you do re-flect, re-flect,

*ff*

choose be-tween this la-dy (Whose i-den-ti-ty is sha-dy,) And your

I-den-ti-ty is sha-dy, And your

choose be-tween this la-dy (Whose i-den-ti-ty is sha-dy,) And your

I-den-ti-ty is sha-dy, And your

*fff*

stu - dents whose sta - tus you know, So choose be - tween this girl and

stu - dents whose sta - tus you know, So choose be - tween this girl and

stu - dents whose sta - tus you know, So choose be - tween this girl and

stu - dents whose sta - tus you know, So choose be - tween this girl and

us.

us.

us.

us.

*ff*

Moderato.



pos - si - ble quite..... I'm a mys'try to you, But you would not be

The first system of music 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 begins with a half note 'pos', followed by a quarter note 'si', a quarter note 'ble', and a dotted half note 'quite'. This is followed by a quarter rest, then a quarter note 'I', a quarter note 'm', a quarter note 'a', a quarter note 'mys', a quarter note 't', a quarter note 'ry', a quarter note 'to', a quarter note 'you', a quarter note 'But', a quarter note 'you', a quarter note 'would', a quarter note 'not', and a quarter note 'be'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords marked with a '7'.

hard on me, If my his - try you knew.....

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'hard', a quarter note 'on', a quarter note 'me', a quarter note 'If', a quarter note 'my', a quarter note 'his', a quarter note 'try', a quarter note 'you', and a dotted half note 'knew'. The piano accompaniment continues with a similar melodic and harmonic structure.

Wait..... till I tell you my sim - ple sto - - ry,

The third system of music shows the vocal line starting with a dotted half note 'Wait', followed by a quarter note 'till', a quarter note 'I', a quarter note 'tell', a quarter note 'you', a quarter note 'my', a quarter note 'sim', a quarter note 'ple', a quarter note 'sto', a quarter note 'ry'. The piano accompaniment features a steady chordal accompaniment in the right hand and a moving bass line in the left hand.

Wait..... till I tell you my tale of woe..... I

The fourth system of music concludes the vocal line with a dotted half note 'Wait', a quarter note 'till', a quarter note 'I', a quarter note 'tell', a quarter note 'you', a quarter note 'my', a quarter note 'tale', a quarter note 'of', a quarter note 'woe', and a dotted half note 'I'. The piano accompaniment continues with the same accompaniment style.

come ..... from Ve - - nus a - -

ban - - - ish'd maid - - en, So

hear..... me, good peo - ple, my sad mis - for - - tune be -

- fore..... you go.

**Tempo moderato.**

(STELLA.)

Musical score for Stella's first line. The vocal line consists of a few notes with a fermata. The piano accompaniment features a complex texture with many accidentals and a fermata over the first measure.

(GIRLS.)

Musical score for the girls' first line. The vocal line includes the lyrics: "come from Ve - - nus, I do - that's true. Yes, of". The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

(STELLA.)

Musical score for Stella's second line. The vocal line includes the lyrics: "course you do, Let me plead to you. They". The piano accompaniment continues with a similar texture to the previous system.

(GIRLS.)

Musical score for the girls' second line. The vocal line includes the lyrics: "sent me down from the blue, blue sky - What a". The piano accompaniment continues with a similar texture to the previous system.

(STELLA.)

love - - ly lie! The rea - - son why, My

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with various chords and melodic lines.

on - - ly crime was a wish to know of the

The second system continues the musical score with the same vocal and piano parts.

(GIRLS.)

(STELLA.)

things be - low - So you thought you'd go. So they

The third system shows the vocal line for the girls and Stella, with the piano accompaniment.

said, "The pun - - ishment fits the crime," So they

The fourth system concludes the musical score with the final line of lyrics and piano accompaniment.

sent me down a - mongst you. MEN.  
You

The first system of music features a vocal line in the upper staff with lyrics "sent me down a - mongst you." and a "MEN." label. Below it is a piano accompaniment with a treble and bass staff. The piano part includes a melodic line in the treble staff and a bass line in the bass staff, with some chords and rests.

CHORUS.  
Quite a pret - ty lit - tle sto - ry, but it is a fai - ry tale, A pret - ty lit - tle  
come from Ve - nus, it's true, you do yes, of

The chorus section begins with the label "CHORUS." and lyrics: "Quite a pret - ty lit - tle sto - ry, but it is a fai - ry tale, A pret - ty lit - tle come from Ve - nus, it's true, you do yes, of". The musical notation includes vocal lines and piano accompaniment. A piano dynamic marking "p" is present in the piano part.

fai - ry tale, But one, you see, that's sure to fail. It's  
course you do, We be - lieve in you; They

The second part of the chorus continues with lyrics: "fai - ry tale, But one, you see, that's sure to fail. It's course you do, We be - lieve in you; They". The musical notation includes vocal lines and piano accompaniment.

wor - thy of a bet - ter fate be - cause you seem to try Your best to ex -  
sent you down from the blue, blue sky, What a

plain a - way Such a lack of de - cent dress, So we  
love - ly lie - No rea - son why, Your

think its ea - sy to per - ceive we are be - com - ing quite de trop, But just be - fore we  
on - ly crime was a wish to know Of the

real - ly go we want you both to real - ly know, The lit - tle sto - ry  
 things be - low, So you thought you'd go, So they

you sub - mit..... Al - though it is in - ge - nious it Would make a pret - ty  
 said "The pun - ish - ment fits the crime," So

lul - la - by to send the ba - by in - no - cent a dream - ing.  
 here you are here a - mongst us. Lul - la -

Lul - la - by, lul - la - by, lul - la - by,.....

Lul - la - by, lul - la - by, lul - la - by, lul - la - by,

La, lul - la, lul - la, lul - la - by,

La, lu - la, lul - la, lul - la - by,

*p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a minor key. The first vocal line has lyrics: "Lul - la - by, lul - la - by, lul - la - by,.....". The second vocal line has lyrics: "Lul - la - by, lul - la - by, lul - la - by, lul - la - by,". The third vocal line has lyrics: "La, lul - la, lul - la, lul - la - by,". The fourth vocal line has lyrics: "La, lu - la, lul - la, lul - la - by,". The piano accompaniment consists of two staves with chords and some melodic lines. A piano dynamic marking *p* is present.

What a pret - ty lit - tle sto - ry for a lit - tle fai - ry tale, a fai - ry tale,

What a pret - - - ty fai - - - ry tale,.....

La, lul - la, lul - la - by, lul - la - by,

La, lul - la, lul - la - by, lul - la - by,

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The first vocal line has lyrics: "What a pret - ty lit - tle sto - ry for a lit - tle fai - ry tale, a fai - ry tale,". The second vocal line has lyrics: "What a pret - - - ty fai - - - ry tale,.....". The third vocal line has lyrics: "La, lul - la, lul - la - by, lul - la - by,". The fourth vocal line has lyrics: "La, lul - la, lul - la - by, lul - la - by,". The piano accompaniment continues with chords and melodic lines.



lul - la - by, lul - lul - la - by, This is a nice fai - ry tale,  
 lul - la - by, lul - - - la, This is a nice fai - ry tale,  
 lul - la - by, lul - - - la, What a pret - ty lit - tle nice fai - ry tale,  
 lul - la - by, lul - - - la,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, featuring chords and a simple melodic line.

Quite a good sto - ry, a sto - ry, a sto - ry to  
 Quite a sto - ry, a sto - - - ry, sto - - - ry,  
 Quite a sto - - - ry, sto - - - ry, sto - - - ry,  
 Quite a good sto - ry, a sto - ry, a sto - ry, to

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *fz* (forzando) in the right hand.

*rit.* send all the chil - dren, the chil - dren to sleep. *a tempo* JIMPER. If you

send the chil - dren all to sleep.

send the chil - dren all to sleep.

send the chil - dren all to sleep.

*p* *pp* *a tempo*

think..... it right and pro - per, To car - ry

Yes, right and pro - per,

Yes, right and pro - per,

on..... with girls like that,..... I sug -

To car - ry on with girls like

To car - ry on with girls like

To car - ry on,

To car - ry on,

- gest..... you ought to drop her, Or you'll

that, Yes, to drop her,

that, Yes, to drop her,

lose all your mon - ey and é - clat. I've

You ought to look be - fore you

You ought to look be - fore you

The first system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "lose all your mon - ey and é - clat. I've". The second and third staves are empty. The fourth and fifth staves are piano accompaniment, with the fourth staff having lyrics: "You ought to look be - fore you" and the fifth staff having lyrics: "You ought to look be - fore you".

been in such pre.dic.a.ment as this, you know. Ve - ry

Such as you are in.....

Such as you are in.....

leap.

leap.

*> p*

The second system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "been in such pre.dic.a.ment as this, you know. Ve - ry". The second and third staves are empty. The fourth and fifth staves are piano accompaniment, with the fourth staff having lyrics: "Such as you are in....." and the fifth staff having lyrics: "Such as you are in.....". There are two "leap." markings in the piano part. The bottom two staves of the system are piano accompaniment with a dynamic marking of *> p*.

var - ied too. But I ne - ver was so cle - ver In my

Sir Vic - tor, you are mad!

Sir Vic - tor, you are mad!

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "var - ied too. But I ne - ver was so cle - ver In my". The second and third staves are empty. The fourth and fifth staves are vocal lines with lyrics: "Sir Vic - tor, you are mad!". The piano accompaniment is shown in the bottom two staves of this system.

ve - ry best en - dea - vour To as - sume such in - jured in - no - cence as

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "ve - ry best en - dea - vour To as - sume such in - jured in - no - cence as". The second and third staves are empty. The fourth and fifth staves are vocal lines with lyrics: "ve - ry best en - dea - vour To as - sume such in - jured in - no - cence as". The piano accompaniment is shown in the bottom two staves of this system.

JIMPER.

you. I've seen the world and more, As ma - ny wo - men do, That's the

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "you. I've seen the world and more, As ma - ny wo - men do, That's the". The second and third staves are empty. The fourth and fifth staves are vocal lines with lyrics: "you. I've seen the world and more, As ma - ny wo - men do, That's the". The piano accompaniment is shown in the bottom two staves of this system.

rea - son why I'm try - ing for to save yer;      Though it's

SOP. & ALTO.

You do quite right.

The first system of the musical score consists of three staves. The top staff is a vocal line for Soprano and Alto, with lyrics: "rea - son why I'm try - ing for to save yer;      Though it's". The second staff is a vocal line for Soprano and Alto, with lyrics: "You do quite right." The third staff is a piano accompaniment consisting of two staves (treble and bass clef).

ho - ni swar qui mal - y, That's a la - dy in the bal - let, Ev - en

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "ho - ni swar qui mal - y, That's a la - dy in the bal - let, Ev - en". The second staff is a piano accompaniment consisting of two staves (treble and bass clef).

then she is - n't on her best be - ha - viour, No, no!

No, no!

No, no!

No, no!

No, no!

The third system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "then she is - n't on her best be - ha - viour, No, no!". The second, third, fourth, and fifth staves are vocal lines for different parts, each with lyrics: "No, no!". The sixth staff is a piano accompaniment consisting of two staves (treble and bass clef).

That's good ad-vice, so think of what you do, Shallam-ar, It's

That's good ad-vice, so think of what you do, Shallam-ar, It's

Good ad-vice, so think of that, It is

Good ad-vice, so think of that, It is

*f*

not too late..... It's good ad - vice, so think, so think of what you

not too late..... It's good ad - vice, so think, so think of what you

not too late to save res-pect for you, Shallam-ar. So

not too late to save res-pect for you, Shallam-ar. So

*ff*

do, Shal-la-mar,..... Now send her off and let's re -

do, Shal-la-mar,..... Yes, do, and send her off and let's re -

do, then..... Yes, do, and send her off re -

do, then..... Yes, do, and send her off re -

(Enter Queen of Venus and Venus girls.)

(Girls from Venus.) Hold!.....

-sume our good o - pin - ions - Oh!

-sume our good o - pin - ions - Oh!

-sume o - pin - ions - Oh!

-sume o - pin - ions - Oh!



.....

Are we dream-ing or is

Are we dream-ing or is

Are we dream-ing or is

Are we dream-ing or is

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The lyrics 'Are we dream-ing or is' are repeated across the four vocal staves.

Hold!..... We are no

this a ver-i-ta-ble show?

this a ver-i-ta-ble show?

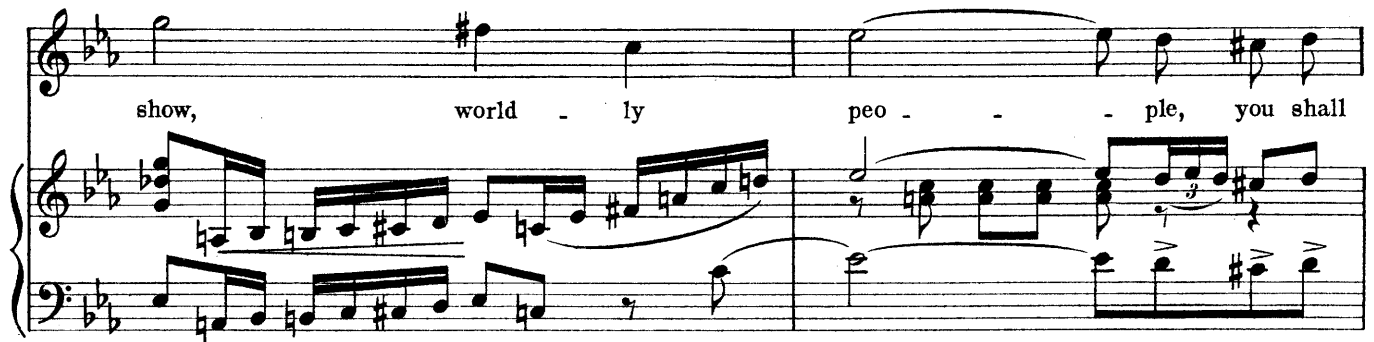
this a ver-i-ta-ble show?

this a ver-i-ta-ble show?

*ff*

The second system of the musical score continues with five vocal staves and piano accompaniment. The lyrics 'Hold!..... We are no' are followed by 'this a ver-i-ta-ble show?' repeated on four vocal staves. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and continues with a complex rhythmic and harmonic structure. The key signature remains B-flat major.


show, world - ly peo - - - ple, you shall



know, world - ly peo - - - ple, That we



come from Ve - nus to pro - tect our Stel - la, To re -



lent..... to Stel - la, to re - lent.....

SOP.

ALTO.

Here's

Here's



more of them, more of them, oh! Here's  
more of them, more of them, oh! Here's  
Where did you find them, where did you find them?  
Where did you find them, where did you find them?

*p* *>* *>*

more of them, more of them, oh!..... This  
more of them, more of them, Where did you find them? Say who they are, This  
Say! oh, say! This  
Say! Say where did you find them, Say who they are, This

is the straw that shat - ters all our doubt..... It's

is the straw that shat - ters all our doubt..... It's

is the straw that shat - ters all our doubt of it..... If

is the straw that shat - ters all our doubt of it ..... If

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The lyrics are: "is the straw that shat - ters all our doubt..... It's", "is the straw that shat - ters all our doubt..... It's", "is the straw that shat - ters all our doubt of it..... If", and "is the straw that shat - ters all our doubt of it ..... If".

plain..... you're out of it, My dear Sir

plain..... you're out of it, My dear Sir

you've a mind it's plain that you are out of it, My dear Sir

you've a mind it's plain that you are out of it, My dear Sir

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The lyrics are: "plain..... you're out of it, My dear Sir", "plain..... you're out of it, My dear Sir", "you've a mind it's plain that you are out of it, My dear Sir", and "you've a mind it's plain that you are out of it, My dear Sir".

Vic - - - tor, we're grieved..... you

Vic - - - tor, we're grieved..... you're

Vic - tor,..... we're ve - ry grieved for you, you

Vic - tor,..... we're ve - ry grieved for you, you

*p*

may not be to blame, We

not to blame, We

may not be to blame, we know, Yes, we

may not be, you may not be to blame, we know,..... What this will

know what this leads to we  
know we know, we  
know..... we know, we  
lead to lead to we know we

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting. The piano accompaniment is in the left hand, with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The lyrics are: "know what this leads to we", "know we know, we", "know..... we know, we", and "lead to lead to we know we".

know..... what this will lead to, For  
know 'twill lead..... For  
know what it leads to, For  
know, we know what this will lead to, You are en -

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "know..... what this will lead to, For", "know 'twill lead..... For", "know what it leads to, For", and "know, we know what this will lead to, You are en -". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure of the first staff.

you are en - tang - led with a lot that's  
you're en - tang - led with a lot that's  
you're en - tang - - - led, They're  
- tang - led You're en - tang - led with a lot that's

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: "you are en - tang - led with a lot that's", "you're en - tang - led with a lot that's", "you're en - tang - - - led, They're", and "- tang - led You're en - tang - led with a lot that's". The piano accompaniment features a steady bass line and chords in the right hand.

void of shame.  
void..... of shame.  
void, yes, void of shame.  
void, yes, void of shame.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "void of shame.", "void..... of shame.", "void, yes, void of shame.", and "void, yes, void of shame.". The piano accompaniment continues with a similar harmonic structure to the first system.

## STELLA.

There's no need to think much of me, For I'm

The musical score for Stella's part consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

## VENUS GIRLS.

well chap - er - oned, as you see. But

The musical score for Venus Girls' part consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats, and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

who is to look af - ter us if we re - main, we'll choose some -

The musical score for Venus Girls' part consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats, and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

## WRENNE.

- one with the best of re - pu - ta - tions. My

The musical score for Wrenne's part consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats, and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.



dad - dy will take care of you, For I'm

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "dad - dy will take care of you, For I'm". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with some slurs.

sure you'll ap - prove of what he'll do. We sup -

VENUS GIRLS.

The second system continues the musical score. The vocal line has the lyrics "sure you'll ap - prove of what he'll do. We sup -". Above the vocal line, the text "VENUS GIRLS." is written. The piano accompaniment continues with similar rhythmic patterns and includes some slurs.

- pose he's a man, But still we won't re - fuse him,

The third system of the musical score features the vocal line with lyrics "- pose he's a man, But still we won't re - fuse him,". The piano accompaniment continues with a consistent harmonic and rhythmic structure.

Sir, ..... we'll go with you. ....

The fourth and final system of the musical score on this page shows the vocal line with the lyrics "Sir, ..... we'll go with you. ....". The piano accompaniment concludes with a final chord and a fermata over the bass line.

SOPRANO.  
He's got all his work well be - fore him ..... in

ALTO.  
He's got ..... his work ..... in

TENOR.  
He's got his work be - fore him, mind - ing

BASS.  
He's got his work be - fore him, mind - ing

mind - ing a troupe such as you, ..... He's

mind - - - - ing you, He's

you, ..... in mind - ing such a sha - dy lot as

you, ..... in mind - ing such a sha - dy lot as

Tempo di Valse.

got all his work well be -

got ..... his work ..... be -

you, All his work well be -

you, All his work well be -

Tempo di Valse.

*rit.*

- fore him in mind - ing a troupe like you.

- fore him mind - ing such as you.

- fore him in mind - ing a troupe like you.

- fore him mind - ing such as you.

*rit.*

It's a ter - ri - ble, ter - ri - ble case, .....

It's a ter - ri - ble, ter - ri - ble case, .....

Such a

Such a

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "It's a ter - ri - ble, ter - ri - ble case, .....". The second pair of vocal staves has the lyrics "It's a ter - ri - ble, ter - ri - ble case, .....". Below the vocal staves, there are two piano staves. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

..... a ve - ry aw - ful case ..... of dis - grace. ....

..... a ve - ry aw - ful case ..... of dis - grace. ....

case, such a case of dis - grace. ....

case, such a case of dis - grace. ....

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "..... a ve - ry aw - ful case ..... of dis - grace. ....". The second pair of vocal staves has the lyrics "..... a ve - ry aw - ful case ..... of dis - grace. ....". Below the vocal staves, there are two piano staves. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

VENUS GIRLS.

Musical score for the first system of 'VENUS GIRLS.' It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'It is al - most un - tell - a - ble, un - pa - ral -'. The piano accompaniment includes a treble and bass clef with various chords and melodic lines. There are three dotted lines indicating rests in the piano parts.

Musical score for the second system of 'VENUS GIRLS.' The vocal line continues with the lyrics '- lel - a - ble, ter - ri - ble, ter - ri - ble case ..... of dis - grace, It will of dis - grace, It will'. The piano accompaniment includes a treble and bass clef with various chords and melodic lines. There are three dotted lines indicating rests in the piano parts. The word 'rit.' is written above the vocal line and below the piano accompaniment.

bring such a blush to your face, ..... A real-ly aw-ful

bring such a blush to your face, ..... A real-ly aw-ful

Such an aw-ful case,

Such an aw-ful case,

VENUS GIRLS.

It's a

case ..... of dis - - grace. .... It's a

case ..... of dis - - grace. .... It's a

such a case of dis - grace.

such a case of dis - grace.

ro - - - mance in a world such as this, It's a

ro - - - mance in a world such as this, It's a

ro - - - mance in a world such as this, It's a

What a sil - ly tale, It's a

What a sil - ly tale, It's a

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, with lyrics printed below each staff. The piano accompaniment is in the bass clef, providing harmonic support for the vocal lines. The key signature is B-flat major, and the time signature is 4/4.

ro - - - mance in a world such as this, Yet it's

ro - - - mance in a world such as this, Yet it's

ro - - - mance in a world such as this, Yet it's

ro - - - mance in this world, what a sil - ly tale, Yet it's

ro - - - mance in a world such as this, Yet it's

The second system of the musical score continues the vocal and piano parts. It features five vocal staves and a piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment is in the bass clef. The key signature remains B-flat major, and the time signature is 4/4.

true..... yet it's true..... Yes, we

true..... yet it's true..... Yes, we

true..... yet it's true..... Yes, we

true..... yet it's true..... Yes, we

true..... yet it's true..... Yes, we

know, know, know..... It's a

know that the sto - ry of, sto - ry of old, It's a

know that the sto - ry of, sto - ry of old, It's a

know, know, know..... It's a

know that the sto - ry of, sto - ry of old, It's an



ter - ri - ble, ter - ri - ble case ..... a ve - ry aw - ful case .....  
ter - ri - ble, ter - ri - ble case ..... a ve - ry aw - ful case .....  
ter - ri - ble, ter - ri - ble case ..... a ve - ry aw - ful case .....  
ter - ri - ble, ter - ri - ble case ..... a ve - ry aw - ful case .....  
aw - ful, aw - ful case ..... a ve - ry aw - ful case .....

..... of dis - grace ..... It's an al - most un - tell - a - ble,  
..... of dis - grace ..... It's an al - most un - tell - a - ble,  
..... of dis - grace ..... It's an al - most un - tell - a - ble,  
..... of dis - grace ..... It's an al - most un - tell - a - ble,  
..... of dis - grace ..... It's an al - most un - tell - a - ble,  
..... of dis - grace ..... It's an al - most un - tell - a - ble,

un-par-al-lel-a-ble, ter-ri-ble, ter-ri-ble case..... It will

un-par-al-lel-a-ble, ter-ri-ble, ter-ri-ble case..... It will

un-par-al-lel-a-ble, ter-ri-ble, ter-ri-ble case..... It will

un-par-al-lel-a-ble, ter-ri-ble, ter-ri-ble, ter-ri-ble case; It will

un-par-al-lel-a-ble, ter-ri-ble, ter-ri-ble, ter-ri-ble case; It will

bring such a blush to your face..... such a case..... such a

bring such a blush to your face..... such a case..... such a

bring such a blush to your face..... such a case..... such a

bring such a blush to your face..... such a case..... such a

bring a blush to your face..... such a case..... such a

case..... It's a case of aw - ful dis - grace.....

case..... It's a case of aw - ful dis - grace.....

case..... It's a case of aw - ful dis - grace.....

case..... It's a case of aw - ful dis - grace.....

case..... It's a case of aw - ful dis - grace.....

..... It's a ro - mance, Yes, in a world like

..... It's a ro - mance, Yes, in a world like

..... It's a ro - mance in a world like

..... It's a ro - mance, Yes, in a world like

..... It's a ro - mance, Yes, in a world like

this, It's a mys - try till it's un - fold -  
 this, It's a mys - try till it's un - fold -  
 this, It's a mys - try till it's un - fold -  
 this, It's a mys - try till it's un - fold -  
 this, It's a mys - try till it's un - fold -

- ed, It's a mys - try un - solv'd, So they go till they  
 - ed, It's a mys - try un - solv'd, So we'll go till we  
 - ed, It's a mys - try un - solv'd, So we'll go till we  
 - ed, It's a mys - try un - solv'd, So we'll go till we  
 - ed, It's a mys - try un - solv'd, So we'll go till we

know, so they go..... Fare - well.....  
know, so we go..... Fare - well.....  
know. Fare - well.....  
know, so we go..... Fare - well.....  
know. Fare - well.....

The first system of the score features five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the top two staves representing the soprano and alto parts, and the bottom three staves representing the tenor and bass parts. The piano accompaniment is written for grand piano, with both treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "know, so they go..... Fare - well.....", "know, so we go..... Fare - well.....", "know. Fare - well.....", "know, so we go..... Fare - well.....", and "know. Fare - well.....".

The second system of the score is a piano accompaniment for grand piano. It consists of two staves, treble and bass clef. The music is in the same key and time signature as the first system. The left hand plays a steady eighth-note accompaniment, while the right hand plays a more complex melodic line with many beamed notes. The dynamics are marked with a forte (f) symbol.

The third system of the score is a piano accompaniment for grand piano. It consists of two staves, treble and bass clef. The music is in the same key and time signature as the first system. The left hand plays a steady eighth-note accompaniment, while the right hand plays a more complex melodic line with many beamed notes. The dynamics are marked with a forte (f) symbol.

The fourth system of the score is a piano accompaniment for grand piano. It consists of two staves, treble and bass clef. The music is in the same key and time signature as the first system. The left hand plays a steady eighth-note accompaniment, while the right hand plays a more complex melodic line with many beamed notes. The dynamics are marked with a forte (f) symbol.

# Act II.

№ 12.

## OPENING CHORUS.

**Allegro.**

PIANO.

*f*

The first system of the musical score is for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 6/8. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro.' and the dynamic is 'f' (forte). The music begins with a rhythmic pattern of eighth and sixteenth notes in both hands. A trill is indicated above the first few notes of the treble staff.

The second system continues the piano accompaniment. It features similar rhythmic patterns and dynamics. A trill is again indicated above the treble staff. The bass line continues with a steady eighth-note accompaniment.

The third system shows a change in texture. The treble staff features more complex chordal structures and some chromatic movement. The bass line continues with eighth notes. There are some dynamic markings like *ff* (fortissimo) in the bass line.

The fourth system features a fortissimo (*ff*) dynamic. The piano accompaniment is more active, with a mix of eighth and sixteenth notes in both hands. The treble staff has some chromatic lines.

The fifth system concludes the piano accompaniment. It features a mix of chords and moving lines in both staves. The dynamics are consistent with the previous systems.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line. The lower staff is in bass clef and contains a bass line. A forte (*ff*) dynamic marking is present in the first measure.

The second system continues the piece with two staves. It features complex chordal textures and melodic lines in both the treble and bass clefs.

The third system consists of two staves. A forte (*ff*) dynamic marking is present in the first measure. The music continues with intricate chordal and melodic patterns.

The fourth system consists of two staves. The word "Curtain." is written above the treble staff in the third measure. A forte (*ff*) dynamic marking is present in the fifth measure.

The fifth system consists of two staves. The music continues with a steady melodic flow in both the treble and bass clefs.

The sixth system consists of two staves. It concludes the piece with a final melodic phrase in the treble staff and a corresponding bass line.

**SOPRANO.**  
Hi!..... Hi! Hi!..... Hi!

**ALTO.**  
Hi!..... Hi! Hi!..... Hi!

**TENOR.**  
Hi!..... Hi! Hi!..... Hi!

**BASS.**  
Hi!..... Hi! Hi!..... Hi!

*ff*

Hi! Hi! Hi! Hi! Hi!..... The

Hi! Hi! Hi! Hi! Hi!..... The

Hi! Hi! Hi! Hi! Hi!..... The

Hi! Hi! Hi! Hi! Hi!..... The



fair, the fair, the fun of the fair, There's noise and rat - tle ev - 'rywhere, With  
 fair, the fair, the fun of the fair, There's noise and rat - tle ev - 'rywhere, With  
 fair..... The fair with  
 fair..... The fair with

rows..... There's all you want and lots to spare, There's  
 rows..... There's all you want and lots to spare, There's  
 rows and rows of cu - ri - ous shows, There's all you want and plenty to spare, There's  
 rows and rows of cu - ri - ous shows, There's all you want and plenty to spare, There's

plenty to do and lots to see There's lots of elegant things to buy And  
 plenty to do and lots to see There's lots of elegant things.....  
 lots..... to see, There's lots of elegant things.....  
 lots..... to see, There's lots of elegant things.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

no - thing to pay for things..... that are free, that are free, Hi! Hi!  
 No - thing to pay for things..... that are free, that are free, Hi!  
 No - thing to pay..... if free, Hi! Hi! The  
 No - thing to pay for things for things that are free, Hi! The

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are repeated and slightly varied across the staves, maintaining the same melodic and harmonic structure as the first system.

The  
The

world with-out his wife..... An hour of glo - rious life.....

world with-out his wife..... An hour of glo - rious life.....

Detailed description: This system contains four staves. The top two staves are vocal lines, each starting with a whole rest followed by a quarter note. The third staff is the vocal melody with lyrics. The fourth staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

best of ev-'ry-thing ev - 'ry-where And all the fun of the fair, the fair, There's

best of ev-'ry-thing ev - 'ry-where And all the fun of the fair, the fair, There's

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with a whole rest. The fourth staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part continues with the same accompaniment as the first system.

no - - thing..... So mer\_ry as this is, there is no - thing, no - thing,  
 no - - thing..... So mer\_ry as this is, there is no - - thing,  
 No\_thing so mer - - ry, No, as this is, no,..... no,  
 No\_thing so mer - - ry, No, as this is, no,..... no,

No thought..... of an - y - thing that's mel - lan - cho - ly, With  
 No thought..... of an - y - thing that's mel - lan - cho - ly, With  
 nev - er a thought..... of mel - - - lan - cho - ly, With  
 nev - er a thought..... of mel - - - lan - cho - ly, With

kiss - - es..... and laughter and kiss - es and jol - ly fol - ly,  
 kiss - - es..... and laughter and kiss - es and jol - ly fol - ly,  
 pret.ty young miss.es and laugh.ter and kiss.es, and kiss - es and jol - ly fol - ly, all  
 pret.ty young miss.es and laugh.ter and kiss.es, and kiss - es and jol - ly fol - ly,

me - lan - cho - ly throw to the winds, Hi! Hi!..... Hi! Hi!.....  
 me - lan - cho - ly throw, Hi! Hi!..... Hi! Hi!.....  
 me - lan - cho - ly throw to the winds, Hi! Hi!..... Hi! Hi!.....  
 me - lan - cho - ly throw, Hi! Hi!..... Hi! Hi!.....

Fine.

*Entrance of Military Men.*

*ff*

MILITARY SONG.

We're pil - lars of the na - - tion, And

win its ap - pro - ba - tion, We've no fear when a

war is in the air, ..... We know some one ar -

- ran - ges Di - plo - ma - tic ex - chan - ges, We know

well that the brave de - serve the fair, We draw when.....

..... some de - moi - selle com - mands us to, We

show then,..... we're ne - ver to the fair un - true, So,

come what may, when a la - dy's in..... the case,..... The

na - tion's trou - bles be - come the me - rest com - mon - place,



We get then..... the lit - tle co - quette then..... To keep us

bu - sy in a mi - li - ta - ry ac - com - plish - ment,..... We

lend then,..... a hand to de - fend then, That's du - ty e -

- nough to do in ev - er - y reg - - i - ment.

SOPRANO.  
 Ra - - ta - - tat-tat - ta, ..... rat - ta - ta-ta, ..... ta-ta-ta, They're

CONTRALTO.  
 They are the pil - lars of the na - tion, that is e - vi - dent ..... They're

BARITONE.  
 We get then ..... the lit - tle co - quette then ..... To keep us

bu - sy in a mi - li - ta - ry ac - com - plish - ment, ac - com - plish - ment, Ra - ta -

bu - sy in a mi - li - ta - ry ac - com - plish - ment, For they are the

bu - sy in a mi - li - ta - ry ac - com - plish - ment. .... We

- ta,..... tat-tat - ta,..... ta, rat - ta - ta - ta, rat - a - ta - ta, That's  
 pil - lars of the reg - i - ment With a rat - ta - ta - ta, rat - a - ta - ta, That's  
 lend then,..... a hand to de - fend then, That's du - ty e -

what they do, they do in ev - 'ry reg - - - i - ment.....  
 what they do, they do in ev - 'ry reg - - - i - ment.....  
 - nough to do in ev - er - y, ev - 'ry reg - i - ment.....

No 13.

DOUBLE SEXTETTE.

COME, LITTLE GIRL, AND TELL ME TRULY.

Words by  
LESLIE STUART.

Moderato.

PIANO.

The first system of the piano accompaniment is written in G major (one sharp) and common time. It begins with a treble clef and a bass clef. The right hand starts with a series of chords and a melodic line, while the left hand provides a simple bass line. A first ending bracket is present, leading to a section marked with a forte 'f' dynamic.

The second system continues the piano accompaniment. The right hand features more complex chordal textures and melodic phrases, while the left hand maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system of the piano accompaniment shows further development of the musical themes. The right hand has prominent melodic lines with some grace notes, and the left hand continues with a rhythmic accompaniment.

The fourth system concludes the piano accompaniment on this page. It features a final melodic phrase in the right hand and a concluding bass line in the left hand. A piano 'p' dynamic marking is visible at the beginning of this system.

1. (Men.) What would you do when you reached the moon And you  
 2.(Girls.) What should I do if I reached the moon And I

found no man there af - ter all? (Girls.) I'd  
 found two men there af - ter all? (Men.) It's

nev - er con - clude on a - long sol - i - tude - When a  
 not hard to see what the end then would be, For, of

girl is al - ways wait - ing; And con - tin - ues tit - a - va - ting There'll be  
 course, you need - n't tell us You would make them mad - ly jea - lous You would

men in the air af - ter all (Men.) Quite so! But  
 flirt with the pair af - ter all (Girls.) Quite so! But

what do you think he would tell you When he finds you? for, of  
 how do you know they could tell that I was flirt - ing? For I'd

course, you're the first girl he's seen. (Girls.) I  
 be the first girl they'd have seen. (Men.) They'd

1. (Men.)  
 2. (Girls.)

know what he'd say (Lit - tle girl -) In the u - su - al way (Lit - tle girl,) "I will  
 know right a - way - (Clev - er men!) From the things you would say. (Clev - er men!) "I would

1. (Men.)  
 2. (Girls.)

nev - er love an - oth - er one. (Girls) (So long as you're the on - ly one) (Men) You  
 say I hate the oth - er man" (The same thing to the oth - er man) (Men) With (Girls)

are the first I've..... seen" (Girls) And then—  
 winks and smiles be - tween (Men) And then—

(Men) "So come, lit - tle girl, and tell me tru - ly if you love me;

You are my sol - i - ta - ry girl up here;

Don't have a fear, dear, I will be near you, al - ways near So

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Don't have a fear, dear, I will be near you, al - ways near So". The piano accompaniment includes a treble clef staff with a key signature of one flat and a bass clef staff. There are triplets of eighth notes in the right hand and a bass line with a flat sign in the left hand.

long as the moon shines on none..... but..... you"

The second system continues the vocal line with the lyrics "long as the moon shines on none..... but..... you". The piano accompaniment features a treble clef staff with a key signature of one flat and a bass clef staff. It includes a triplet of eighth notes in the right hand and a bass line with a flat sign in the left hand. The system concludes with a double bar line and repeat dots.

D. C.

The third system consists of piano accompaniment on two staves. The treble clef staff features a key signature of one flat and a dynamic marking of *f* (forte). The bass clef staff continues the accompaniment with a flat sign.

The fourth system continues the piano accompaniment on two staves. The treble clef staff features a key signature of one flat and a dynamic marking of *f* (forte). The bass clef staff continues the accompaniment with a flat sign.

The fifth system continues the piano accompaniment on two staves. The treble clef staff features a key signature of one flat and a dynamic marking of *f* (forte). The bass clef staff continues the accompaniment with a flat sign.



Nº 14.

CONCERTED NUMBER.

GO HOME WITH NURSEY, DO.

Music by  
LONDON RONALD.

Allegro.

PIANO.

*p e cresc.*

JIMPER.

BRENDA. Just come a long home with me, Sir Vic tor,

BERKELY. Yes,

Yes,

J  
 Much bet - ter with me you'll

Ba  
 go a - long, Un - cle, do.

By  
 go a - long, Un - cle, do.

J  
 be, Sir Vic - tor.


BRENDA.  
 You're

SOPRANO.  
 Yes, go a - long Un - - cle, do.

ALTO.  
 Yes, go a - long Un - - cle, do.

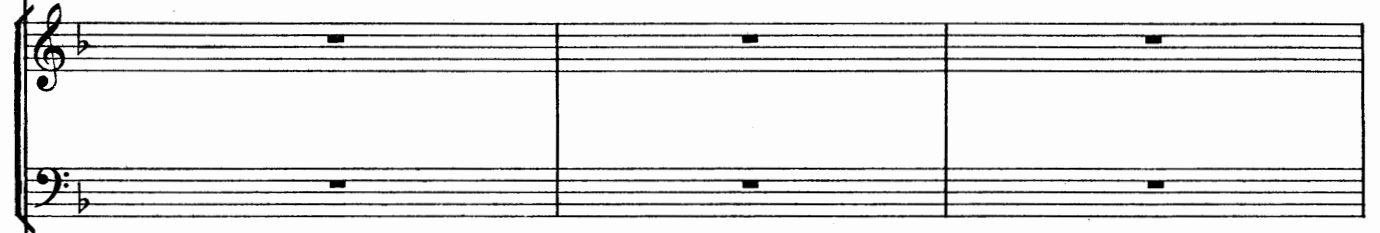
TENOR.  
 Yes, go a - long Un - - cle, do.


BASS.  
 Yes, go a - long Un - - cle, do.

Ba  mak-ing a scene and the peo-ple are jeer-ing,

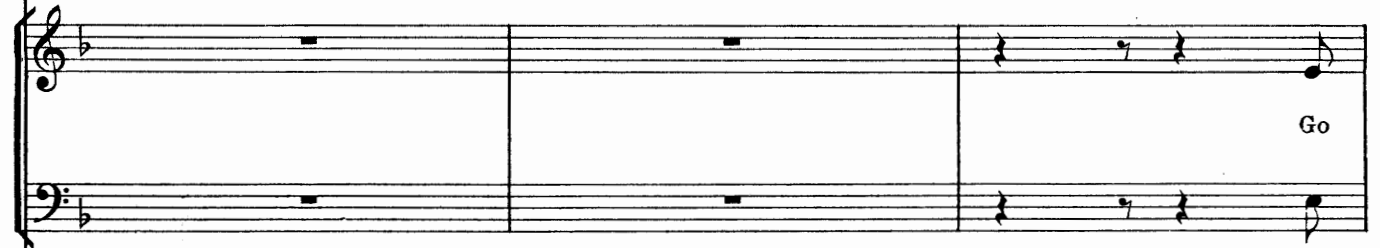
BERKELY.

We short-ly shall have the po -




Bv  -lice in-ter-fer-ing, So, if you don't mind, I'd sug-gest dis-ap-pear-ing.

Go




home with nur - sey, do! Go home with nur - sey,

*f*

This system contains the first two measures of the vocal line and the first two measures of the piano accompaniment. The vocal line is in a key with one flat (B-flat) and a 2/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

home with nur - sey, do! .....

*f*

This system contains the third measure of the vocal line, which ends with a long note and a dotted line. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

JIMPER, BRENDA & BERKELY.

Take the dear old gen - tle - man home, And put him to bed, to

*f*

This system contains the first two measures of the vocal line and the first two measures of the piano accompaniment for the second piece. The vocal line is in a key with one flat (B-flat) and a 2/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

bed! Nur - sey will see he's pro - per - ly fed, She'll

bed! Nur - sey will see he's pro - per - ly fed, She'll

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are: "bed! Nur - sey will see he's pro - per - ly fed, She'll". The piano accompaniment features a steady bass line and chords in the right hand.

put him to bed, to bed! Go home with nur - sey

put him to bed, to bed! Go home with nur - sey

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are: "put him to bed, to bed! Go home with nur - sey". The piano accompaniment continues with a steady bass line and chords in the right hand. A label "L.H." is visible in the bottom right of the piano accompaniment staff.

nur - sey, nur - sey, home with nur - sey, do, Oh,

nur - sey, nur - sey, home with nur - sey, do, Oh,

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and some melodic ornamentation. The bottom staff is a piano accompaniment with chords and a bass line.

take the dear old gen - tle - man home, And put him to bed, now do.

take the dear old gen - tle - man home, And put him to bed, now do.

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and some melodic ornamentation. The bottom staff is a piano accompaniment with chords and a bass line.

DANCE.

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *mf*. The music is in a minor key, indicated by one flat in the key signature. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often provides a steady accompaniment with chords and single notes, while the treble line has more melodic and rhythmic activity. The score concludes with a final chord in the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment. A label "L. H." is positioned above the bass staff in the third measure.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines. The left hand maintains a consistent rhythmic pattern.

Third system of musical notation. The right hand continues with intricate chordal work and melodic fragments. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand shows further development of the chordal and melodic themes. The left hand accompaniment is steady.

Fifth system of musical notation. The right hand continues with complex textures. A label "L. H." is positioned above the bass staff in the second measure.

Sixth system of musical notation, the final system on the page. The right hand concludes with a series of chords and melodic lines. The left hand accompaniment ends with a final chord. The piece concludes with a double bar line.



No 15.

SONG (Louis.)

"TWO EYES OF BLUE"

Words by  
CHAS. H. TAYLOR.

Moderato.

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic and features a series of chords and melodic lines.

Musical notation with lyrics: 1. Two eyes of, 2. Two eyes of. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand. A piano (*pp*) dynamic marking is present.

Musical notation with lyrics: blue, blue, Two little fairy eyes, Deep as the sapphire sea. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

Musical notation with lyrics: Laughing and beaming, Or tear-fully gleaming, Like English, Ev-er conceal-ing, Yet ev-er re-veal-ing, Their deep-est. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

A - pril skies..... Girl with those  
depths to me..... Girl with those

*pp*

Detailed description: This system contains the first two lines of the musical score. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "A - pril skies..... Girl with those" on the first line and "depths to me..... Girl with those" on the second line. The piano accompaniment is written in a grand staff (treble and bass clefs). It features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *pp* (pianissimo) is placed above the piano part. The system concludes with a fermata over the final notes.

eyes,..... What shall I say to  
eyes,..... Look - ing me through and

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "eyes,..... What shall I say to" on the first line and "eyes,..... Look - ing me through and" on the second line. The piano accompaniment continues with the same melodic and harmonic patterns as the first system, maintaining the *pp* dynamic. The system concludes with a fermata over the final notes.

you?..... How will you meet me? Say, will you  
through..... Liv - ing to charm me, Tease and dis.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics: "you?..... How will you meet me? Say, will you" on the first line and "through..... Liv - ing to charm me, Tease and dis." on the second line. The piano accompaniment continues with the same melodic and harmonic patterns. The system concludes with a fermata over the final notes.

greet me With smiles in your two eyes of blue?.....  
arm me With smiles from your two eyes of blue.....

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics: "greet me With smiles in your two eyes of blue?....." on the first line and "arm me With smiles from your two eyes of blue....." on the second line. The piano accompaniment continues with the same melodic and harmonic patterns. The system concludes with a fermata over the final notes.

I know you are co - quet - ting, ..... And yet I

*p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "I know you are co - quet - ting, ..... And yet I". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking. The music is in a 4/4 time signature.

know you're true, Little girl; One thing you are for - get - ting -

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "know you're true, Little girl; One thing you are for - get - ting -". The piano accompaniment continues with various chords and melodic lines. The piano part includes some dynamic markings like *f* and *p*.

Think of it, lit - tle girl, lit - tle girl, lit - tle girl, Think of it,

Detailed description: This system contains the third two lines of music. The vocal line features a repetitive phrase: "Think of it, lit - tle girl, lit - tle girl, lit - tle girl, Think of it,". The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

should I change as you do, ..... You would call me ..... then un -

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "should I change as you do, ..... You would call me ..... then un -". The piano accompaniment ends with a final chord in the bass clef.

true;..... And the tears would be clouding the

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "true;..... And the tears would be clouding the".

hue Of those eyes of blue.....

*pp* *a tempo*

This system contains the next two staves of music. The vocal line continues with the lyrics: "hue Of those eyes of blue.....". The piano accompaniment includes dynamic markings *pp* and *a tempo*. The system concludes with a double bar line and repeat dots.

This system contains two staves of piano accompaniment. The vocal line is silent, indicated by a whole rest on the staff. The piano accompaniment continues with chords and melodic lines in both hands.

This system contains two staves of piano accompaniment. The vocal line is silent, indicated by a whole rest on the staff. The piano accompaniment concludes the piece with a final chord and a double bar line.

No 16.

MARCHE MILITAIRE.

"DANSE PARISIENNE"

Tempo di marcia.

PIANO.

*ff*

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). It consists of five systems of music. The first system begins with a *ff* dynamic marking. The second system starts with a *p* dynamic marking. The third system includes a *p* dynamic marking at the end. The fourth system continues the melodic and harmonic development. The fifth system concludes with two first endings, labeled '1.' and '2.', which lead to a final cadence. The score is presented in grand staff notation with treble and bass clefs.

First system of musical notation, featuring a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music begins with a piano (*p*) dynamic marking. The treble staff contains a melodic line with a grace note and a slur over the first two notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a long slur over a series of chords. The bass staff continues the accompaniment with a steady rhythmic pattern.

Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues the accompaniment. A double bar line is present, followed by a change in the bass staff's rhythm to a 2/4 time signature.

Fifth system of musical notation. The treble staff features a melodic line with a slur. The bass staff continues the accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

Third system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff has a steady accompaniment. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

Fourth system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

Fifth system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed sixteenth notes and chords. There are dynamic markings *bb* above the first and second measures of the upper staff. The system concludes with a double bar line and a fermata over the final chord.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with intricate rhythmic patterns and chords. A dynamic marking *ff* is present in the lower staff towards the end of the system. The system ends with a double bar line and a fermata.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a dense texture of chords and moving lines. The system concludes with a double bar line and a fermata.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with complex rhythmic figures and chords. The system ends with a double bar line and a fermata.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The system includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier part of the piece, while the second ending concludes the section. The system ends with a double bar line and a fermata.



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a repeat sign. The upper staff features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed in the lower staff.

Second system of musical notation. It continues the piece with similar notation. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment. Dynamic markings of *f* (forte) are present in the lower staff.

Third system of musical notation. The upper staff shows a melodic line with some chromaticism and slurs. The lower staff continues the accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents. Dynamic markings of *ff* (fortissimo) are present in the lower staff.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents. The system concludes with a double bar line.

First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The first measure contains a whole note chord in the right hand and a half note chord in the left hand. The second measure features a half note chord in the right hand and a half note chord in the left hand. The third measure has a half note chord in the right hand and a half note chord in the left hand. The fourth measure contains a half note chord in the right hand and a half note chord in the left hand. A first ending bracket labeled '1.' spans the final two measures.

Second system of musical notation, measures 5-8. The key signature is three flats. The first measure contains a half note chord in the right hand and a half note chord in the left hand. The second measure features a half note chord in the right hand and a half note chord in the left hand. The third measure has a half note chord in the right hand and a half note chord in the left hand. The fourth measure contains a half note chord in the right hand and a half note chord in the left hand.

Third system of musical notation, measures 9-12. The key signature is three flats. The first measure contains a half note chord in the right hand and a half note chord in the left hand. The second measure features a half note chord in the right hand and a half note chord in the left hand. The third measure has a half note chord in the right hand and a half note chord in the left hand. The fourth measure contains a half note chord in the right hand and a half note chord in the left hand.

Fourth system of musical notation, measures 13-16. The key signature is three flats. The first measure contains a half note chord in the right hand and a half note chord in the left hand. The second measure features a half note chord in the right hand and a half note chord in the left hand. The third measure has a half note chord in the right hand and a half note chord in the left hand. The fourth measure contains a half note chord in the right hand and a half note chord in the left hand.

Fifth system of musical notation, measures 17-20. The key signature is three flats. The first measure contains a half note chord in the right hand and a half note chord in the left hand. The second measure features a half note chord in the right hand and a half note chord in the left hand. The third measure has a half note chord in the right hand and a half note chord in the left hand. The fourth measure contains a half note chord in the right hand and a half note chord in the left hand.

No 17.

DUET. (Miss Jimper and Twanks.)

"RIDING"

Music by  
LONDON RONALD.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one sharp (F#) and the time signature is 6/8.

TWANKS.

If I could be what I real - ly ought, I'd

ad lib.

The first line of the duet features Twanks' vocal line on a single staff and piano accompaniment on two staves. The piano part includes the instruction 'ad lib.' (ad libitum).

T

be the mas - ter pre - sid - ing O - ver a school where the

The second line continues Twanks' vocal line and piano accompaniment. The piano part continues with a consistent accompaniment pattern.

Miss JIMPER.

T

art is taught of rid - ing, rid - ing, rid - ing. With

The third line features Miss Jimper's vocal line on a single staff and piano accompaniment on two staves. The piano part continues with the same accompaniment.

J

fi - gure im - pres - sive and air pro - found, You'd look like a no - ble - man,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a simple bass line.

J

I'll be bound, While round and round, and round and round, The

The second system continues the vocal line and piano accompaniment. The vocal line has some notes with accidentals (sharps and naturals). The piano accompaniment features more complex chordal textures.

J

pu - pils were rid - ing, rid - ing.

The third system concludes the vocal line with a final note and a rest. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

The fourth system shows the continuation of the piano accompaniment. It features a series of chords in the right hand and a bass line in the left hand, ending with a final cadence.

BOTH.

Rid - ing, rid - ing, rid - ing a - long, Bump - e - ty, bump - e - ty,

*p* 2<sup>nd</sup> time *f*

clk, clk, clk, Tak - ing it ea - sy, a - go - ing it strong, Off we go, clk,

clk, clk, clk.

*ff*

8

TWANKS.

No great - er de - light a man may know Than a

*ad lib.*

T

jol - ly good nag be - strid - ing, And af - ter the hounds all

T

day to go A - rid - ing, rid - ing, rid - ing. You

Miss JIMPER.

J

mer - ri - ly gal - lop with - out a hitch, Till sud - den - ly o - ver its

J

head you pitch, And in dis-gust, and in the ditch, You

J

fin-ish your rid-ing, rid-ing.

BOTH.

Rid-ing, rid-ing, rid-ing a-long, Bump-e-ty, bump-e-ty

*p 2<sup>nd</sup> time f*

clk, clk, clk, Tak - ing it ea - sy or go - ing it strong,

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with a key signature of one sharp. The lyrics are: "clk, clk, clk, Tak - ing it ea - sy or go - ing it strong,"

Off we go,..... Yoicks! tal - ly ho!

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a dotted line, then "Yoicks! tal - ly ho!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a fermata over a chord. The lyrics are: "Off we go,..... Yoicks! tal - ly ho!"

The third system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest on the staff. The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

The fourth system continues the piano accompaniment. The vocal line remains silent with a whole rest. The piano accompaniment concludes with a final chord and a fermata.



Nº 18.

SONG. (Stella with Chorus of Men.)

FOUR AND TWENTY LITTLE MEN.

Moderato.

PIANO.

I want to choose a nice young man— Yes, one of  
now to choose my nice young man— (MEN.) I think you'd

Choose me, I love you so.

you I'm sure will do, but which I don't quite know;..... You  
do— but so would you, you set my heart a - glow;..... This

all possess a sort of charm, A charm I can't de - fine, I'd like an  
big one, too, looks brave and strong, This lit - tle one's di - vine, I feel I

arm a - round my waist.  
must be - long to you.

Try mine, Won't you try  
Be mine, Won't you be

mine;  
mine;

For I'm hand - some, young and rich, And so you

Each of you seem so nice I can't de - ter - mine  
must choose me.....

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Each of you seem so nice I can't de - ter - mine must choose me.....". There are triplets in the vocal line and piano accompaniment.

which 'twill be.....  
I'll buy you all you want and not com -

The second system continues the musical score. The vocal staves have the lyrics: "which 'twill be..... I'll buy you all you want and not com -". The piano accompaniment continues with chords and melodic lines.

plain to you, You'll have your way in ve - to - ing

The third system of the musical score. The vocal staves have the lyrics: "plain to you, You'll have your way in ve - to - ing". The piano accompaniment features a prominent bass line and chordal accompaniment.

They're four and twen - ty lit - tle men  
ev - 'ry thing I do.

The fourth and final system of the musical score. The vocal staves have the lyrics: "They're four and twen - ty lit - tle men ev - 'ry thing I do." The piano accompaniment concludes with a piano (*p*) dynamic marking.

sit - ting in a row, Which of them I long for

I dont know; I cant set - tle it quite, I'll

think it o - ver to - night And tell you when I see you in the morn - ing.

Ah!.....

..... set - tle it then, I

can't wait lon - ger than the morn - - ing.

Four and twen - ty lit - tle men sit - ting in a row,

Which of them I long for I don't know;

I can't set-tle it quite, I'll think it o-ver to-night And

1.  
tell you when I see you in the morn - - ing.

(Girls off.)

Sil - ly lit - tle maid, Oh, fool - ish lit - tle maid, He

SOLO. 2.

2. And

won't, he won't re - mem-ber you in the morn - ing. morn - ing.

D. C. §

No 19.

## SONG (Berkeley) and CHORUS.

"SHE DIDN'T KNOW ENOUGH ABOUT THE GAME"

Words by  
GEORGE ROLLIT.

**Moderato.**

BERKELEY.

PIANO.

Don't you know the lit - tle la - dy who is near - ly se - ven - teen, Who pre -  
She was ve - ry fond of speak - ing in the lan - guage of the eyes, Till she

- tends she's ve - ry cle - ver though she ain't; And in  
heard a - bout the lan - guage of the feet, Which is

try - ing to con - vince you that she's an - y - thing but green? The re -  
known as "foot - y - foot - y," and is spo - ken sau - cy wise 'Neath the

- sult is ve - ry of - ten ve - ry quaint. Say they  
ta - ble with your toot - sies\_ when they meet. But the

took her down to Lord's to see the 'Var - si - ties at play, Though she'd  
boy she tried to speak to found her ac - cent ve - ry strange, And his

ne - ver seen a cric - ket match be - fore, She would  
an - swer made her blush up to the roots, For it



soon be talk - ing cric - ket, And re - mark - ing on the wic - ket, And the  
 did give it a - way so - "If you love me, ma - dam, say so, But I

bat - ting, and the bowl - ing, and the score.  
 beg you not to scratch my pa - tent boots."

She did - n't know e - nough a - bout the game - The lit - tle  
 She did - n't know e - nough a - bout the game - The lit - tle

SOPRANO & ALTO. *pp*  
 The lit - tle la - dy she was  
 The lit - tle la - dy she was

TENOR.

BASS.

*p*

la - - dy..... was not to blame; But her  
 la - - dy..... was not to blame; Yet she

not of course to blame, no, no.  
 not of course to blame, no, no.

*p*  
 Not of course at all, at all to blame\_ That's not her  
 Not of course at all, at all to blame\_ That's not her

say - ing to a friend, "Ox - ford's bat - ting at *this* end, you know, And  
 mul - ti - plied her woes, For in draw - ing back her toes, you know, Up -

game.  
 game.

*p*

Cam - bridge at the o - ther," made me clear - ly com - pre - hend, you know, She  
 - set the sup - per ta - ble, which ad - di - tion - al - ly shows, you know, She

did\_n't know e\_nough a\_bout the game.  
 did\_n't know e\_nough a\_bout the game.

SOPRANO & ALTO.

*pp*

She's not to  
 She's not to

TENOR.

The lit - tle la - dy did\_n't know e\_nough a\_bout the  
 The lit - tle la - dy did\_n't know e\_nough a\_bout the

BASS.

*p*

blame,..... The lit - tle la - - dy..... was not to  
 blame,..... The lit - tle la - - dy..... was not to

game, The lit - tle la - dy, she was not of course at all, at all to  
 game, The lit - tle la - dy, she was not of course at all, at all to

The lit - tle la - dy, she was not..... to  
 The lit - tle la - dy, she was not..... to

blame. But her say - ing to a friend, "Ox - ford's  
 blame. Yet she mul - ti - plied her woes, For in

blame, That's not her game, lit - tle la - dy,  
 blame, That's not her game, lit - tle la - dy,

blame, That's not her game, lit - tle la - dy,  
 blame, That's not her game, lit - tle la - dy,

bat - ting at *this* end, you know, And Cam - bridge at the o - ther," made me  
 draw - ing back her toes, you know, Up - set the sup - per ta - ble, which ad -

She was se - ven - teen, a la - - dy,  
 She was se - ven - teen, a la - - dy,

She was se - ven - teen, a la - - dy,  
 She was se - ven - teen, a la - - dy,

clear - ly com - pre - hend, you know, not much.  
 - di - tion - al - ly shows, you know, not much.

on - ly se - ven - teen, not much.  
 on - ly se - ven - teen, not much.

on - ly se - ven - teen, not much.  
 on - ly se - ven - teen, not much.

SONG. (Miss Jimper)

"CLASS"

Words by  
CHAS. H. TAYLOR.

Tempo di Valse.

PIANO. *p*

There's a board - ing house ov - er the way,..... And it  
 There are cu - ri - ous folks now a days,..... And they  
 There are oth - ers who go to Os - tend,..... And a  
 In the West End I've tak - en a flat:..... Well, you

is - n't ob - tru - sive - ly gay;..... They  
 won't go to pop - u - lar plays,..... But  
 great deal of mon - ey ex - pend..... On the  
 talk a - bout swing - ing a cat..... When I

call it a pen - sion - the term is a French 'un, The  
 rave a - bout per - sons like Ib - sen and worse 'uns, And  
 gay Cas - i - no, or the pe - tits che - vaux, or A -  
 go home, be - fore I can get thro' the door I've to

lod - gers are "guests," tho' they pay..... Hymn  
 call a piece bad if it pays..... They've a  
 - muse - ments they find with - out end..... It's a  
 take off my *ma - tin - ée* hat..... When I

tunes all the Sun - day they play..... And for  
 yearn - ing æs - thet - i - cal gaze..... If they're  
 place that some folks re - com - mend..... For a  
 do up my hair in a plait..... I've to

din - ner they dress ev - 'ry day..... And  
 la - dies, they nev - er wear stays..... And en -  
 la - dy to go with a friend..... For the  
 stand in the hall on the mat;..... And a

Wil - liam, the wai - ter, can make a po - ta - ter Go  
 - gage in dis - cus - sion on things which a blush on The  
 air of the place is so strong that no trac - es Of  
 kind of a niche in the wall is the kitch - en; The

round a - mongst twen - ty, they say.....  
 cheek of pro - pri - e - ty raise.....  
 scan - dal crop up to of - fend.....  
 bath - I can't get in - to that.....

But it's class, class, class,..... Ev - 'ry  
 But it's class, class, class,..... If an  
 But it's class, class, class,..... You can  
 But it's class, class, class,..... I can

*pp*



guest has a fine fin - ger - glass;..... You should see them man -  
 hour of an eve - ning they pass..... At a thea - tre where  
 bathe in a sea bright as glass,..... And you'll meet in the  
 see all so - ci - e - ty pass..... That..... is at a

- oeu - vre to get the hors d'œu - re And sub - se - quent  
 bal - let's per - formed u - su - al - ly They all take an  
 o - cean young per - sons whose no - tion Of cos - tumes - is  
 dis - tance and with the as - sis - tance Of a power - ful bi -

dish - es that pass;..... They wa - ter with care all the  
 op - er - a glass..... Of course there's no doubt they go  
 let me say sparse;..... You walk on the strand to the  
 - no - cu - lar glass..... There's a lift, I should state, but it

vin or - di - aire..... To make it look more in the  
 there to find out The best fea - tures of mus - ic - al  
 tunes of the band, 'Neath the light of the beau - ti - ful  
 won't bear a weight, And when folks on the stairs I've to

glass;..... But they've wined and they've dined And they feel so re -  
 farce;..... And they talk of the psyc - hic ef - fect of a  
 stars..... With a mar - quise, *mon cher*, oh there's lots of them  
 pass,..... Well, it oft - en re - sults in most dead - ly in -

1. 2 & 3. Last.

- fined, And it's class, class, class..... class.....  
 high kick— It's class, class, class.....  
 there, oh! It's class, class, class.....  
 - sults But it's class, class,

D. C.



pur - chased with his win - nings A fam - 'ly mo - tor -

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "pur - chased with his win - nings A fam - 'ly mo - tor -".

-car. To give a fit - ting send off, He

The second system continues the vocal line and piano accompaniment. The lyrics are: "-car. To give a fit - ting send off, He".

asked a good - ish few, For, sit - ting ra - ther

The third system continues the vocal line and piano accompaniment. The lyrics are: "asked a good - ish few, For, sit - ting ra - ther".

close - ly, There was room for twen - ty - two. And he

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "close - ly, There was room for twen - ty - two. And he".

*poco rall.* *a tempo*

welcomed all in - vi - ted, De - light - ed - ex - ci - ted; The

*poco rall.* *a tempo*

chil - dren looked so mer - ry, The fel - lows felt so gay, And the

*f*

*poco rall.* *a tempo*

girls were quite the sweet - est, The neat - est, Pet - it - est, Who

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

8.....

CHORUS.

ev - er went with full in - tent To spend a hap - py day. And he

*f* *ff*

*poco rall.* *a tempo*

wel - comed all in - vi - ted, De - light - ed ex - ci - ted; The

*poco rall.* *a tempo*

chil - dren looked so mer - ry, The fel - lows felt so gay, And the

girls were quite the sweetest, The neat - est, Pet - it - est, Who ev - er went with

*rall.*

*1 & 2.* *Last time.*

full in - tent To spend a hap - py day. day.

*Fine.*



No. 22.

SONG. (Berkeley and Chorus.)

"THE DETRIMENTAL MAN"

Words by  
CHAS. H. TAYLOR.

*Allegro moderato.*

PIANO.

The musical score is written for piano and consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor) and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The first system begins with a piano dynamic marking 'f'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the accompaniment with similar rhythmic patterns. The third system introduces a triplet of eighth notes in the right hand. The fourth system concludes with a first and second ending, marked '1.' and '2.' respectively, leading to a final cadence.



At twen - ty one, A young - er son, A sci - on of no -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "At twen - ty one, A young - er son, A sci - on of no -". The piano accompaniment includes a piano (*p*) dynamic marking and features triplet markings (*3*) over the right hand.

- bi - li - ty; His sole as - sets, A crop of debts, Con -

The second system continues the vocal line and piano accompaniment. The lyrics are "- bi - li - ty; His sole as - sets, A crop of debts, Con -". The piano accompaniment features a fermata over a note in the bass line.

- tract - ed with fa - cil - i - ty. His hand - some face And

The third system continues the vocal line and piano accompaniment. The lyrics are "- tract - ed with fa - cil - i - ty. His hand - some face And". The piano accompaniment features a fermata over a note in the bass line.

man - ly grace, Make maid - ens shy - ly glance at him; While

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "man - ly grace, Make maid - ens shy - ly glance at him; While". The piano accompaniment features a fermata over a note in the bass line.

fond mam - mas, and stern pa - pas, Look wa - ri - ly as -

- kance at him; For he's..... a dan - ger from the

point of view pa - ren - tal, But he's got..... no

ti - tle, so they mark him "de - tri - men - tal;" But from

Gwen - do - line and Ma - bel, Down to hum - ble Ma - ry Ann, He is the

SOPRANO.

ALTO.

TENOR.

BASS.

Dan - ger, ..... so ..... be - ware. ....

Dan - ger, ..... so ..... be - ware. ....

ve - ry beau i - de - al Of a mar - riage - a - ble man, he

The

The

He

He

is. .... He's

ve - ry beau i - de - al Of a mar - riage - a - ble man.

ve - ry beau i - de - al Of a mar - riage - a - ble man.

is. ....

is. ....

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'is.' followed by a rest, then 'He's' on a dotted note. The piano accompaniment consists of a treble and bass staff with chords and moving lines. The lyrics 've - ry beau i - de - al Of a mar - riage - a - ble man.' are repeated on two vocal staves.

de - bon air ..... a tri - fle mi - li - taire; He has an ea - sy,

He is, And de - bon air. He

He is, And de - bon air. He

The second system continues the musical score. The vocal line starts with 'de - bon air ..... a tri - fle mi - li - taire; He has an ea - sy,' followed by 'He is, And de - bon air. He' on two staves. The piano accompaniment continues with chords and moving lines. The lyrics 'He is, And de - bon air. He' are repeated on two staves.

bree - zy way Of mak - ing love that al - ways wins the day. Mam - mas they  
 has an ea - sy, bree - zy way.  
 has an ea - sy, bree - zy way.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being a grand staff (treble and bass clefs) and the fifth staff being a bass clef line.

plot and plan, ..... Do all they can to set a ban Up - on the  
 They plan and set a ban, ..... a  
 They plan and set a ban, ..... a

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being a grand staff (treble and bass clefs) and the fifth staff being a bass clef line.

se - ti - men - tal, or - na - men - tal, det - ri - men - tal man.  
 ban, de - tri - men - tal man.  
 ban, de - tri - men - tal man.  
 He is so  
 He is so

**SOPRANO.**  
 Yes, he is,..... Yes, he has an ea - sy

**ALTO.**  
 Yes, he is,..... Yes, he has an ea - sy

**TENOR.**  
 de - bon - air..... a tri - fle mi - li - taire; He has an ea - sy,

**BASS.**  
 de - bon - air..... a tri - fle mi - li - taire; He has an ea - sy,

way With him..... of mak - ing love that wins the day.....

way With him..... of mak - ing love that wins the day.....

bree - zy way Of mak - ing love that al - ways wins the day. Mam - mas they

bree - zy way Of mak - ing love that al - ways wins the day. Mam - mas they

Yes, they plan, Do all they can,..... This

Yes, they plan, Do all they can,..... This

plot and plan..... Do all they can to set a ban Up - on the

plot and plan..... Do all they can to set a ban Up - on the

de - tri - - men - - - - - tal man, He is so

de - tri - - men - - - - - tal man, He is so

sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man. He is so

sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man. He is so

de - bon - air..... a tri - fle mi - li - taire; He has an ea - sy,

de - bon - air..... a tri - fle mi - li - taire; He has an ea - sy

de - bon - air, he is, and mi - li - taire; An ea - sy

de - bon - air..... and mi - li - taire;..... A



bree - zy way Of mak - ing love that al - ways wins the day. Mam - mas they  
 way Of mak - ing love that al - ways wins the day. Mam - mas they  
 way with him,..... Love that al - ways wins the day. Mam -  
 way with him,..... Love that al - ways wins the day. Mam -

plot and plan..... Do all they can to set a ban Up - on the  
 plot and plan..... Do all they can to set a ban Up - on the  
 - mas they plot and plan, Do all they can..... The  
 - mas they plot and plan, Do all they can..... The

sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man.  
sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man.  
sen - ti - - men - tal, de - tri - men - - tal man.  
sen - ti - - men - tal, men - tal man.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system is a piano accompaniment. It begins with a forte (*f*) dynamic marking. The right hand plays chords with a melodic line, while the left hand provides a rhythmic accompaniment with eighth notes.

The third system continues the piano accompaniment. It features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

The fourth system concludes the piano accompaniment with a first ending. The right hand has a melodic line with a triplet of eighth notes, and the left hand has a steady eighth-note bass line. The system ends with a double bar line and a first ending bracket.

2.

He is so de - bon - air..... a tri - fle mi - li - taire; He  
 He is so de - bon - air..... a tri - fle mi - li - taire; He  
 He is so de - bon - air, he is, and mi - li -  
 He is so de - bon - air..... and mi - li -

*ff*

2.

has an ea - sy, bree - zy way Of mak - ing love that al - ways wins the  
 has an ea - sy way Of mak - ing love that al - ways wins the  
 - taire. An ea - sy way With him..... Love that al - ways  
 - taire..... A way With him..... Love that al - ways

*ff*

day. Mam-mas they plot and plan,..... Do all they can to set a

day. Mam-mas they plot and plan,..... Do all they can to set a

wins the day. Mam - mas they plot and plan, Do all they

wins the day. Mam - mas they plot and plan, Do all they

ban Up-on the sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man.

ban Up-on the sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man.

can..... The sen - ti - men - tal, de - tri - men - tal man.

can..... The sen - ti - men - tal, men - tal man.

*Fine.*

2.

A butterfly, he flutters by,  
 Attentions rarely serious,  
 But, all the same, his little game  
 's distinctly deleterious.  
 The Parvenu who stays to woo  
 Fair daughters, often marries one;  
 But then he's apt to be the chap  
 To suffer by comparison.  
 For girls take views that are opposed to those parental,  
 And they've a liking for the handsome "Detrimental";  
 And from Gwendoline and Mabel,  
 Down to tender May Ann,  
 He is the very beau-ideal of a marriageable man.

He's debonair\_a trifle militaire;  
 He has an easy, breezy way  
 Of making love that always wins the day.  
 Mammams they plot and plan,  
 Do all they can to set a ban  
 Upon the sentimental, ornamental, detrimental man.

3.

At twenty-three, a soldier, he  
 To strategy a stranger is;  
 But rear and van adore the man  
 Who knows still less what danger is.  
 They like the chap who leads them slap  
 Through shot and shell to victory—  
 To Tommy, pluck, and soldier's luck,  
 Are terms not contradictory.  
 The Censor calls his mishaps purely accidental,  
 And at headquarters they report him "detrimental";  
 But from Tommy to the driver  
 Of the ammunition van,  
 He is the very beau-ideal of a fighting Englishman.

He's debonair\_a trifle militaire;  
 He has an easy, breezy way  
 Of getting there that sometimes wins the day.  
 Let folks say what they can,  
 He never ran, it's not the plan  
 That suits the rudimental; regimental, detrimental man.

4.

At thirty, sent to Parliament,  
 By dint of applications  
 To influential party men  
 By sorely tried relations.  
 To vote he skips at will of Whips,  
 And sacrifices cherished ease  
 To wear his brain, and entertain  
 Fair Demoiselles at Terrace Teas.  
 He shouts "Hyah, hyah!" and exclamations incidental,  
 But makes no speeches lest they should be detrimental;  
 And from Speaker down to Ministers  
 Who claim him partisan,  
 He's the very beau-ideal of a Parli'ment'ry man.

He's debonair\_a trifle militaire;  
 He has an easy, breezy way  
 At voting times that always wins the day.  
 Opponents plot and plan,  
 Do all they can, to set a ban  
 Upon the ornamental, parlimental, detrimental man.

DUET. (Wrenne and Berkeley.)

“PING-PONG”

Words by  
PERCY GREENBANK.

Music by  
IVAN CARYLL.

Moderato.

PIANO. *mf*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'.

The second system of the piano introduction continues the musical theme from the first system, with similar chordal and rhythmic patterns in both hands.

1. I once knew a man and a  
2. Now he by - and - by grew to

*p*

The first two lines of the song are set in 6/8 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: '1. I once knew a man and a' and '2. Now he by - and - by grew to'. The dynamic is marked 'p'.

maid, ..... And they played ..... All day long, .....  
care ..... For that fair ..... Lit - tle maid; .....

The next two lines of the song continue the melody. The lyrics are: 'maid, ..... And they played ..... All day long, ..... care ..... For that fair ..... Lit - tle maid; .....'. The piano accompaniment provides a harmonic support.

That  
I

The final line of the song is: 'That I'. The vocal line is on a single staff, and the piano accompaniment is on two staves.

For  
For

ve - ry re - mark - a - ble game, ..... With the name ..... Of "Ping - Pong"  
fear his af - fec - tion so warm ..... Spoilt his form ..... When they played.

both were pro - fi - cient, you know; ..... They were so ..... Wide a -  
she set his heart on the bound, ..... So he found, ..... Af - ter

- wake; .....  
all; .....

And wi - ly, in - deed, were the strokes, ..... These young  
And tossed it, now high and now low, ..... To and

If ev - er a tus - sle took  
When some of his doubts were re -

folks ..... Could - n't take.....  
fro..... Like the ball.....

place..... 'Twas the case..... When they met.....  
- moved..... He im - proved..... In his play;.....

They  
And

All  
Be -

vol - leyed and served with a twist..... Of the wrist..... O'er the net.....  
won a real love game at last,..... Ra - ther fast,..... One fine day.....



o - ver the ta - ble the small..... Bound - ing ball..... Used to fly,.....  
 - fore ve - ry long they in - tend..... To each friend..... To des - patch.....

And  
A

ev - er the bat - tle - dore's hum..... Seemed to come In re -  
 card, sil - ver prin - ted - in short,..... A re - port Of the

Ping - Pong! Ping - Pong!  
 Ping - Pong! Ping - Pong!

- ply. Ping - Pong! Ping - Pong!  
 match. Ping - Pong! Ping - Pong!

List a while to the tune-ful song. Both the play-ers were  
List a while to the tune-ful song. One more "ser-vice" there'll

List a while to the tune-ful song. Both the play-ers were  
List a while to the tune-ful song. One more "ser-vice" there'll

well em-ployed, Smart-ly "plac-ing" the cell-u-loid.  
have to be, Ta-king place in a church, you see.

well em-ployed, Smart-ly "plac-ing" the cell-u-loid.  
have to be, Ta-king place in a church, you see.

Ping - Pong! Ping - Pong! How the bat-tle-dores  
Ping - Pong! Ping - Pong! Oh, the wed-ding bells

Ping - Pong! Ping - Pong! How the bat-tle-dores  
Ping - Pong! Ping - Pong! Oh, the wed-ding bells

used to sing! Here and there And e - ve - ry - where, With a  
soon will ring; All a - round They'll mer - ri - ly sound With a

used to sing; Here and there And e - ve - ry - where, With a  
soon will ring; All a - round They'll mer - ri - ly sound With a

ping - pong, Ping - pong, Ping! Ding!  
ding - dong, Ding - dong, Ding - dong, Ding!

ping - pong, Ping - pong, Ping! Ding!  
ding - dong, Ding - dong, Ding - dong, Ding!

*mf*

