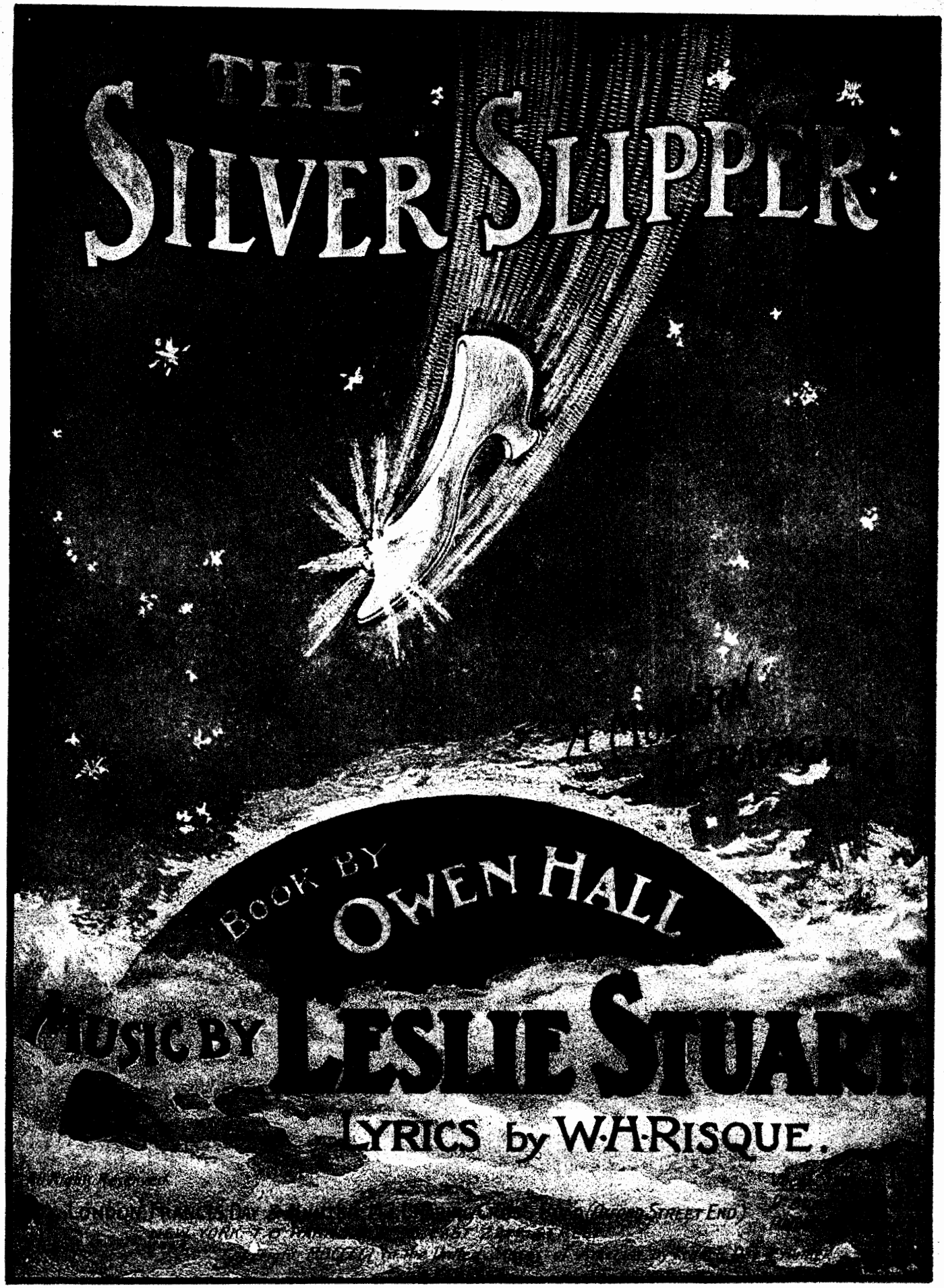
THE SILVER SLIPPER



BOOK BY OWEN HALL

MUSIC BY LESLIE STUART

LYRICS by W.H.RISQUE.

14551

Produced at The Lyric Theatre, London.
on June 1st 1901.
UNDER THE DIRECTION OF
MR TOM B. DAVIS.

THE SILVER SLIPPER

A Modern Extravaganza.

Book by

OWEN HALL.

LYRICS BY

W. H. RISQUE,

Music by

Leslie Stuart.

Vocal Score 6/- net | Piano Score 3/6 net.
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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 Tiraupigeon		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 Astell ...		Miss Nina Sevening.
Minnie Lomas ...		Miss Nora Moore.
Millicent 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.—Neuilly 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.

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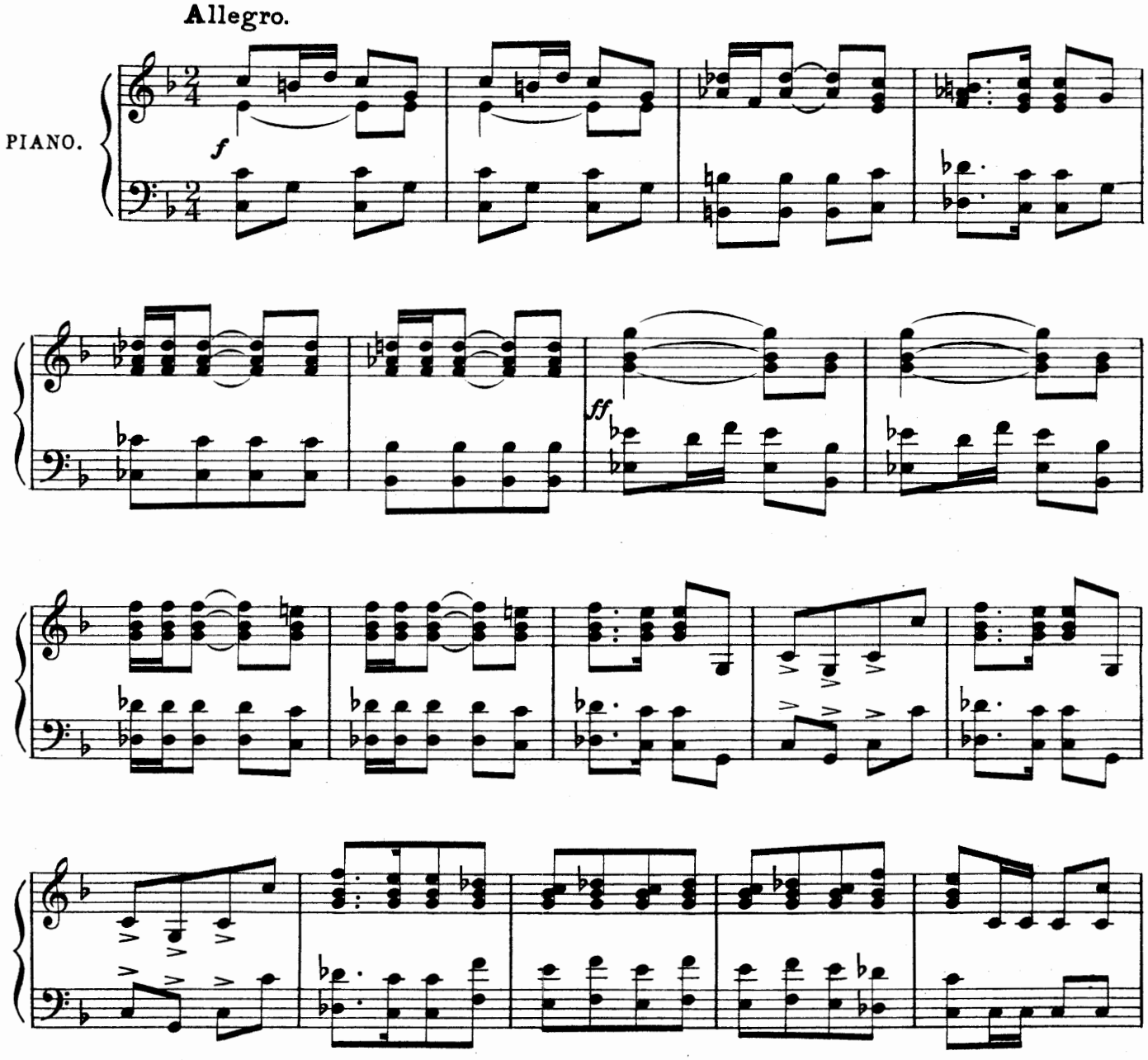
No. 1.

OPENING CHORUS.

"OUR COLLEGE GOWNS."



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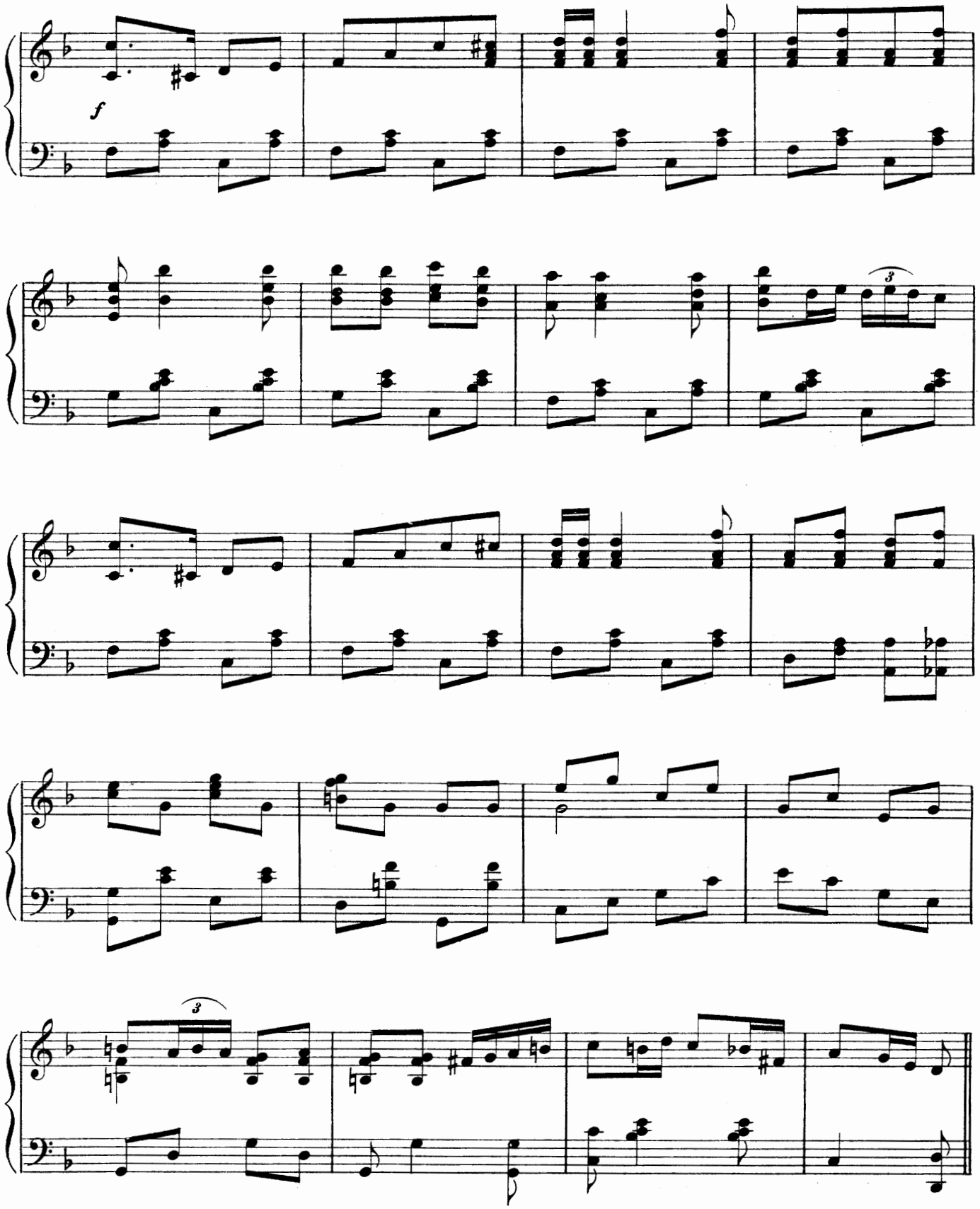
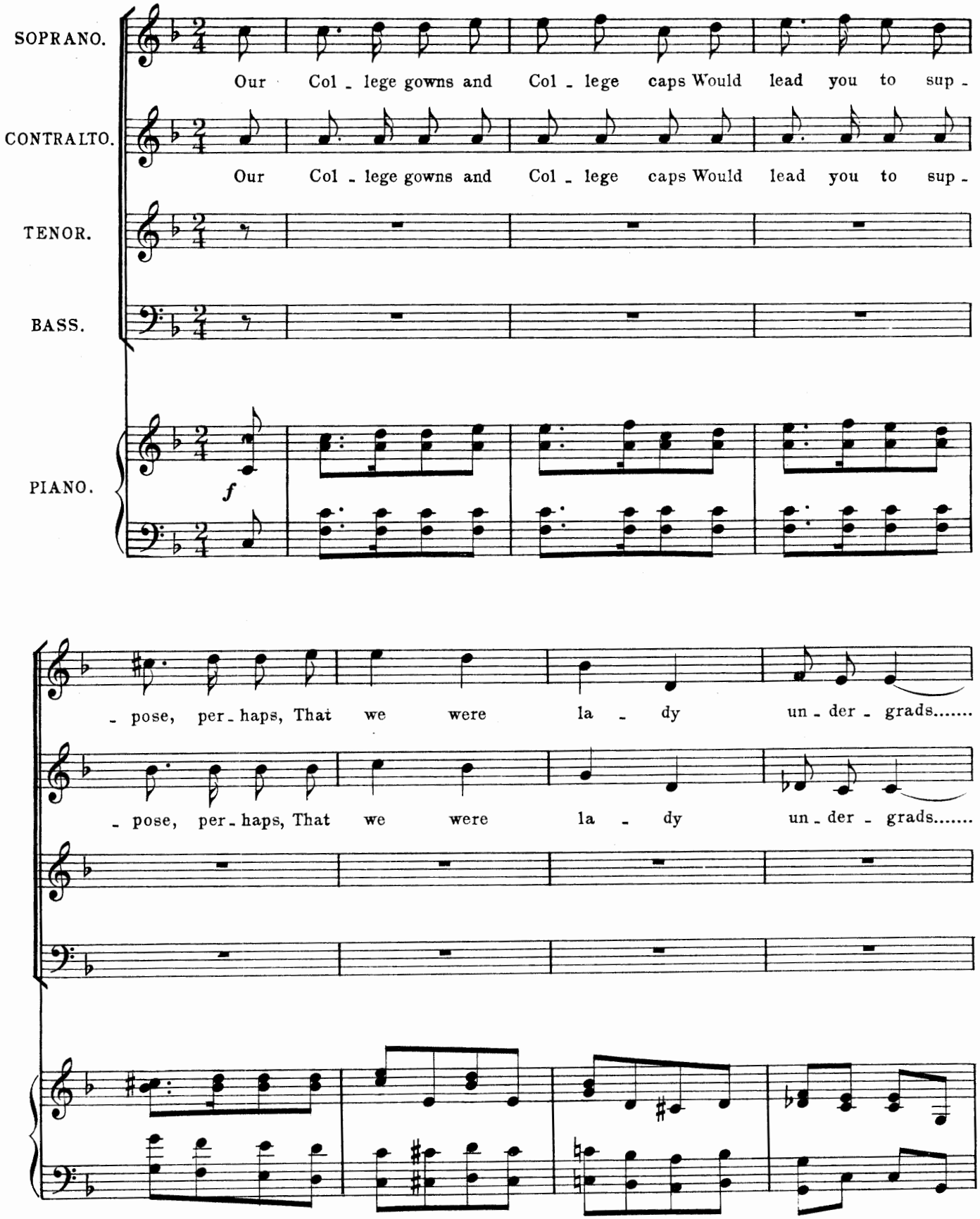
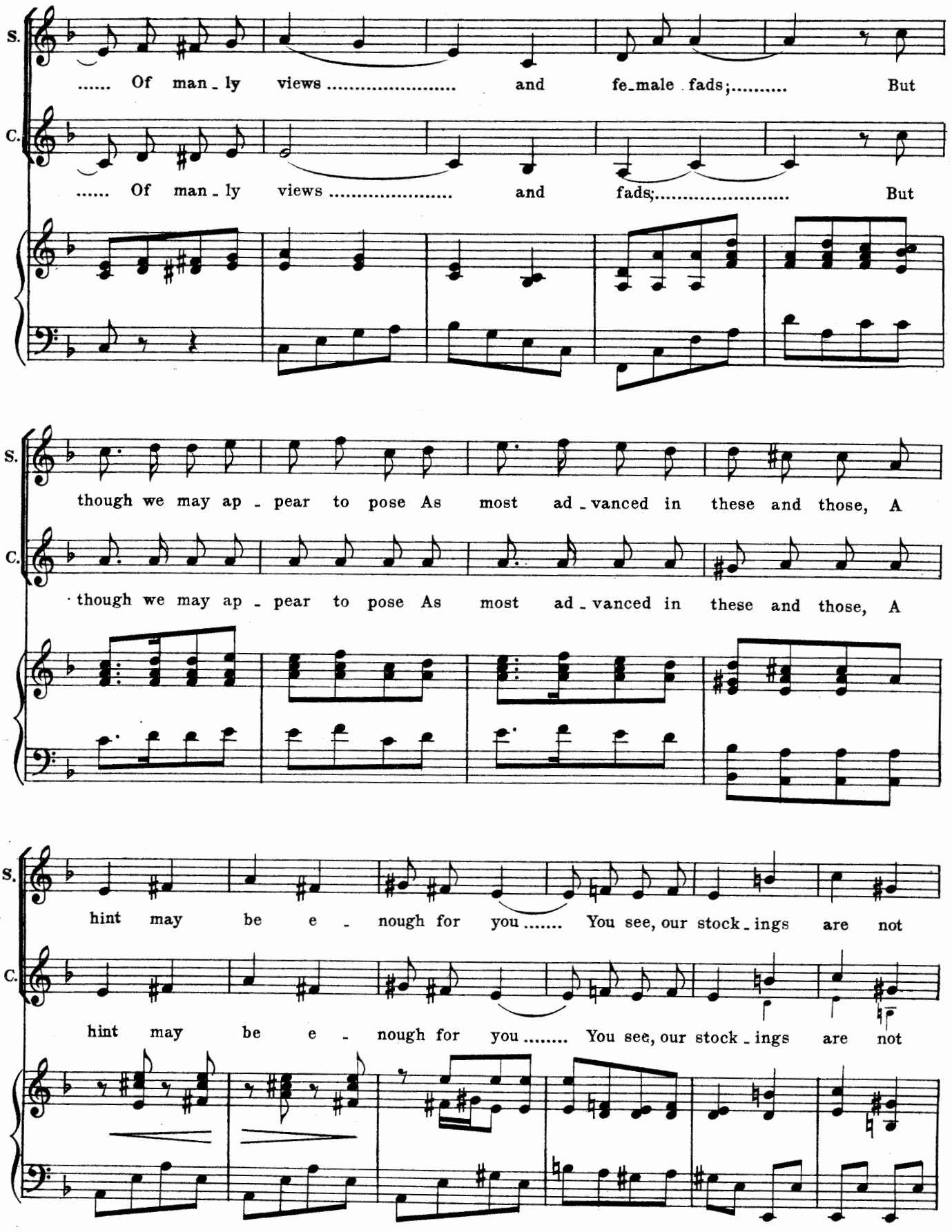
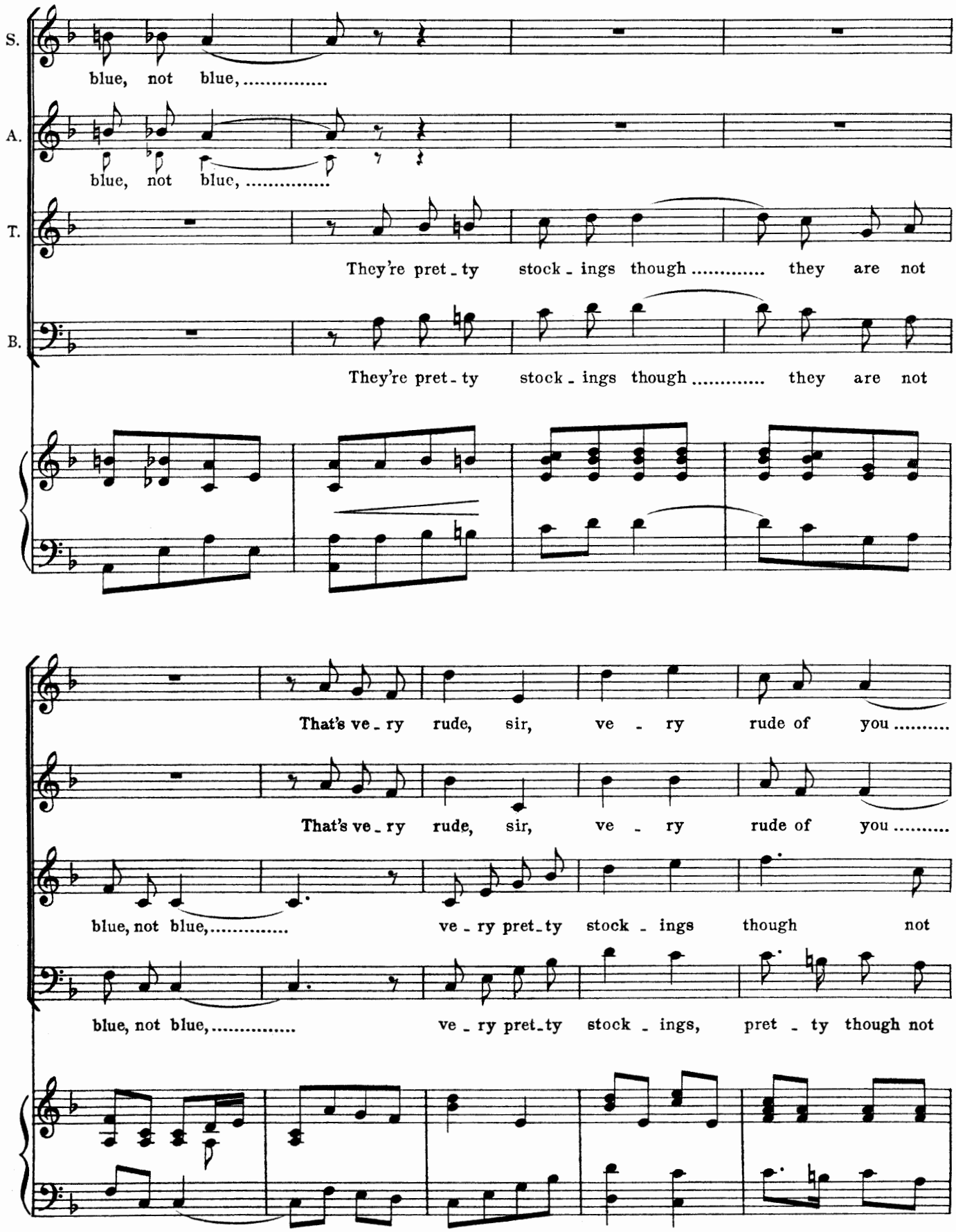
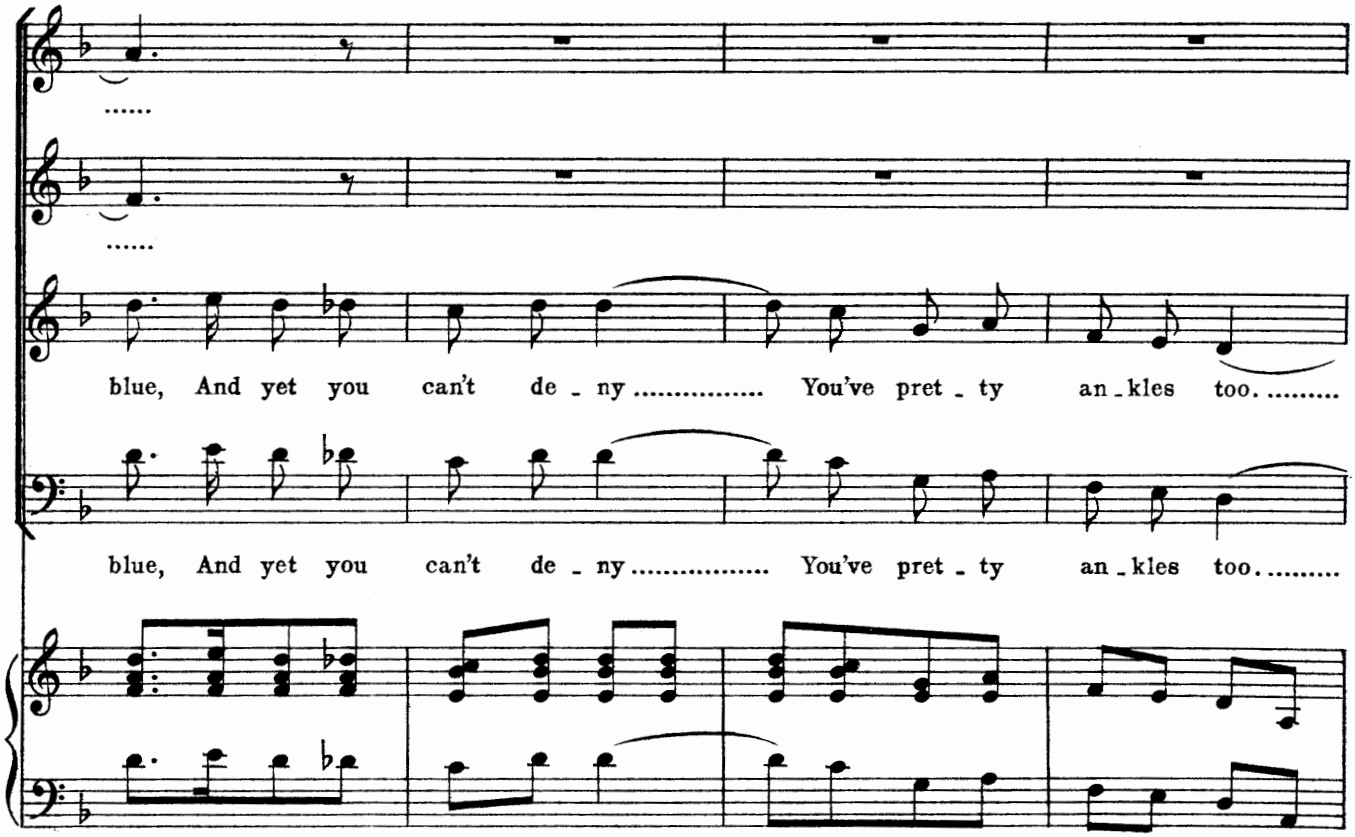
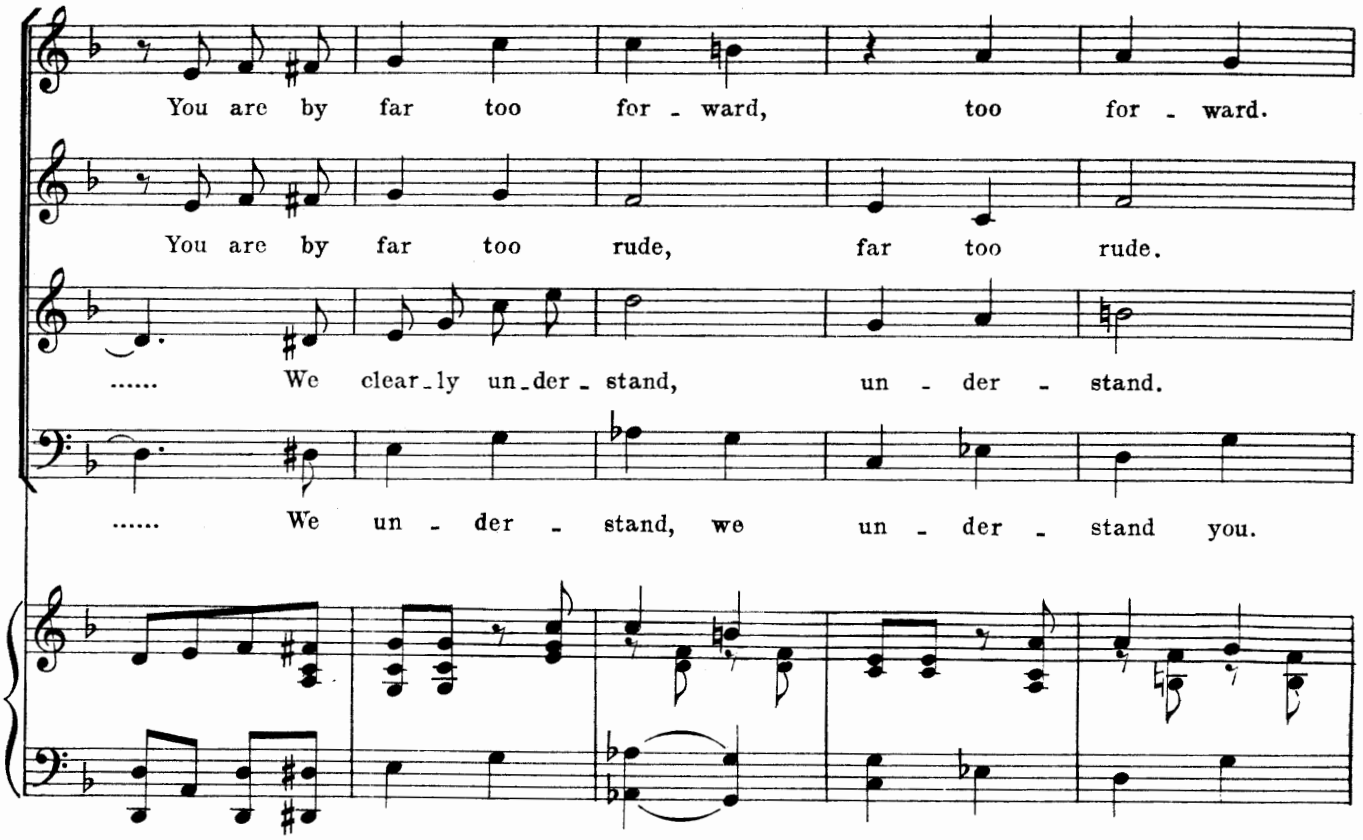

f
3
3

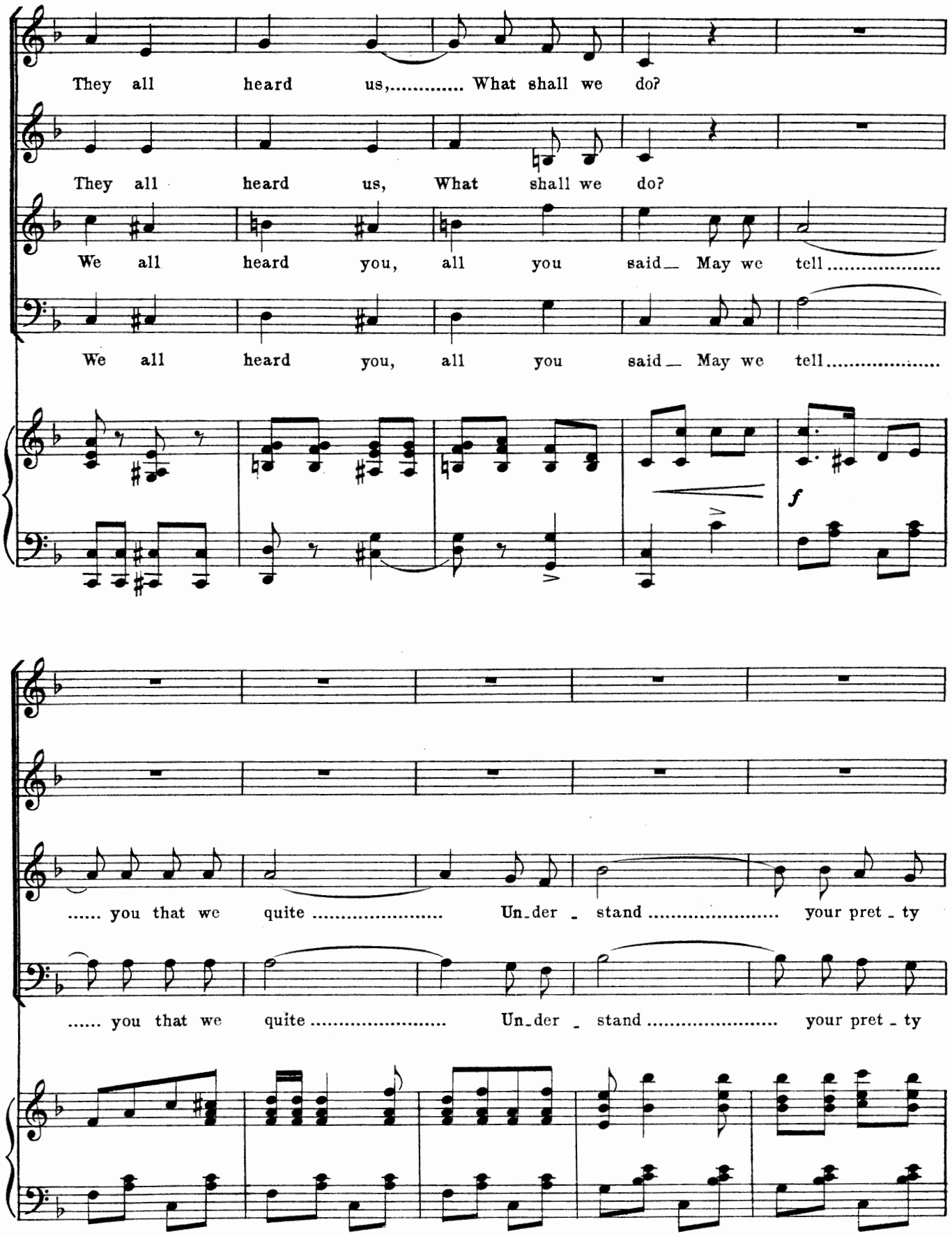

SOPRANO.
Our Col - lege gowns and Col - lege caps Would lead you to sup -
CONTRALTO.
Our Col - lege gowns and Col - lege caps Would lead you to sup -
TENOR.
BASS.
PIANO.
f
- pose, per - haps, That we were la - dy un - der - grads.....
- pose, per - haps, That we were la - dy un - der - grads.....

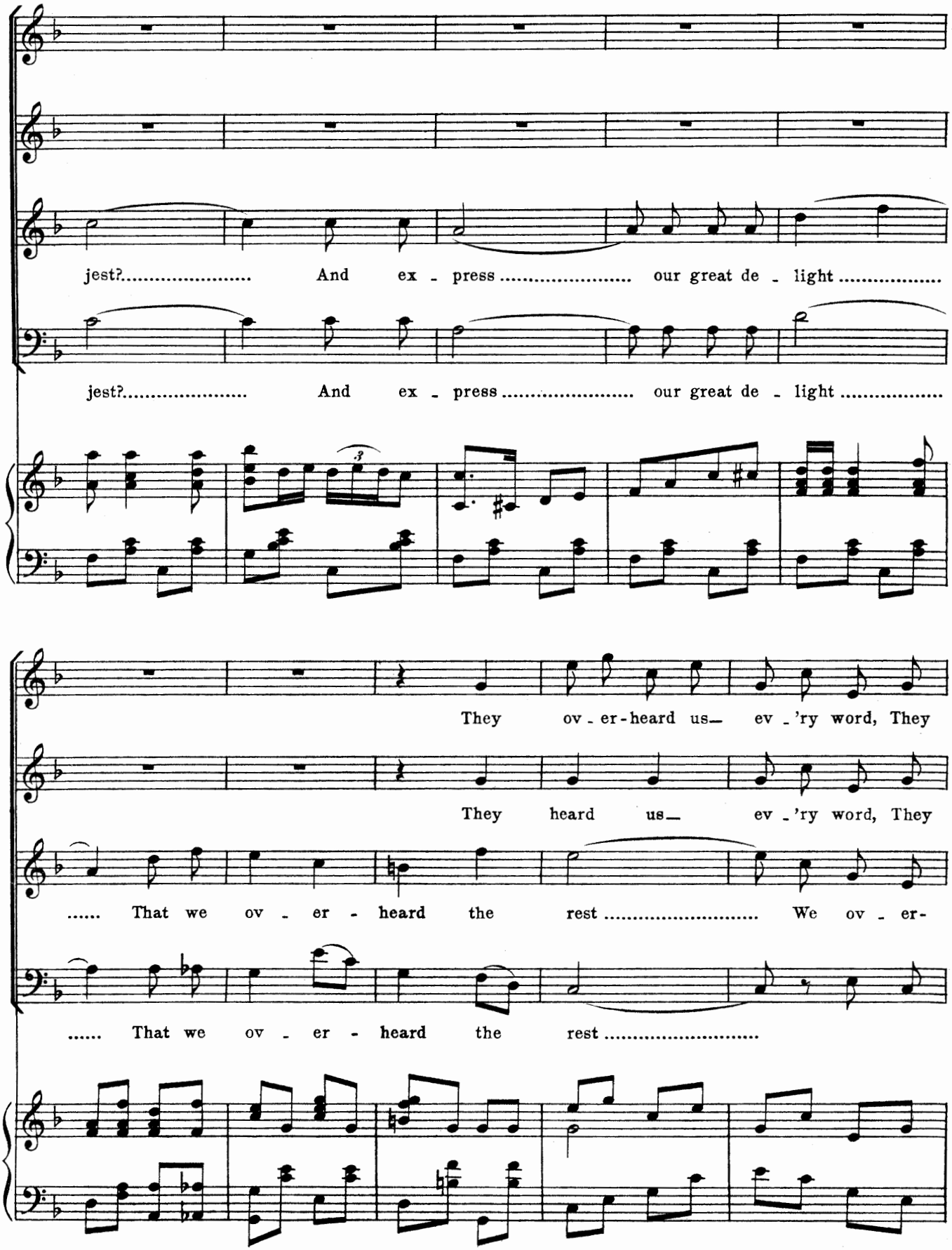

S.
..... Of man - ly views ..... and fe-male fads;..... But
C.
..... Of man - ly views ..... and fads;..... But
S.
though we may ap - pear to pose As most ad - vanced in these and those, A
C.
though we may ap - pear to pose As most ad - vanced in these and those, A
S.
hint may be e - nough for you ..... You see, our stock - ings are not
C.
hint may be e - nough for you ..... You see, our stock - ings are not

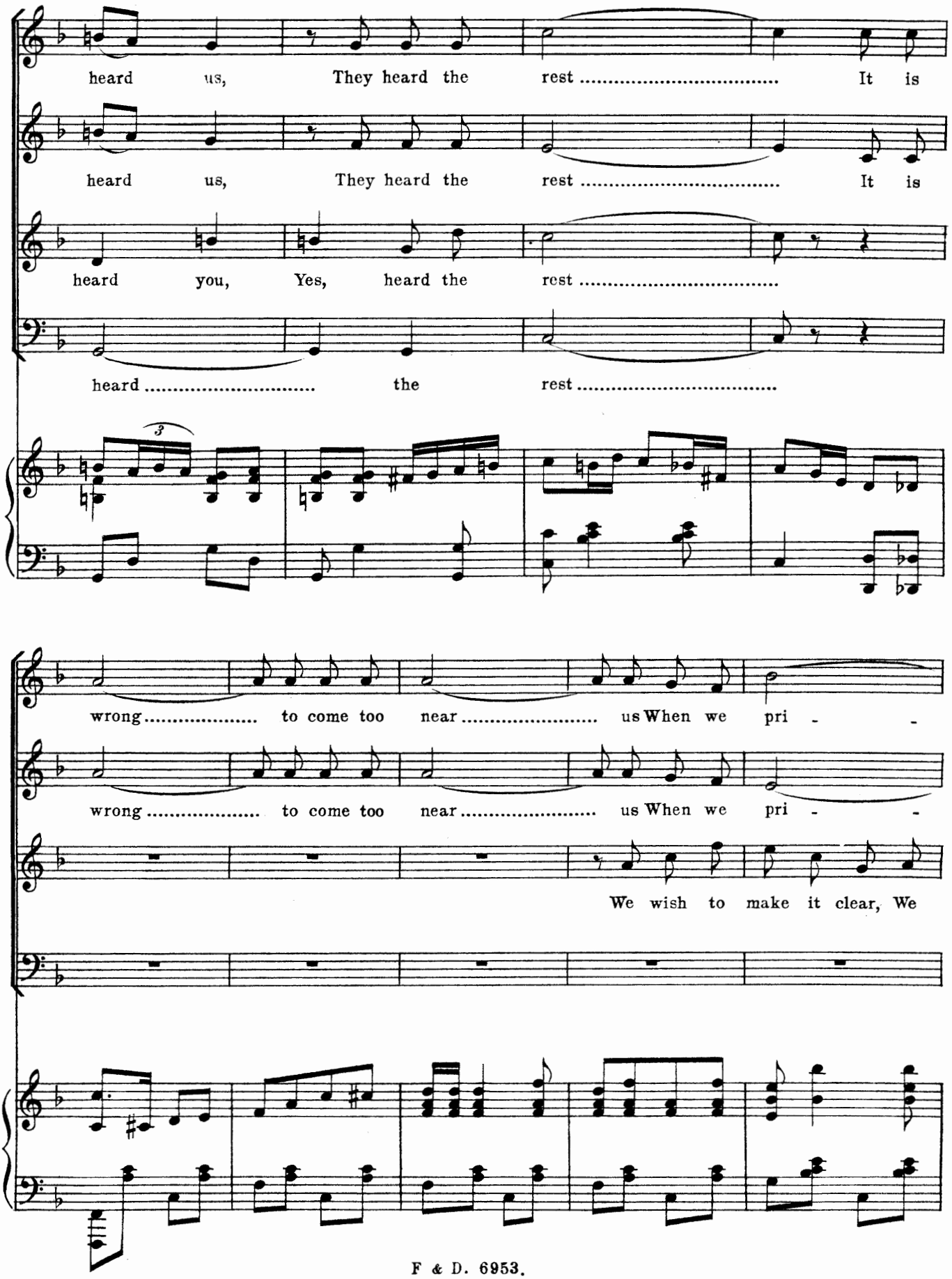

S.
blue, not blue, ...
A.
blue, not blue, ...
T.
They're pret - ty stock - ings though ..... they are not
B.
They're pret - ty stock - ings though ..... they are not
That's ve - ry rude, sir, ve - ry rude of you .....
That's ve - ry rude, sir, ve - ry rude of you .....
blue, not blue, ... ve - ry pret - ty stock - ings though not
blue, not blue, ... ve - ry pret - ty stock - ings, pret - ty though not

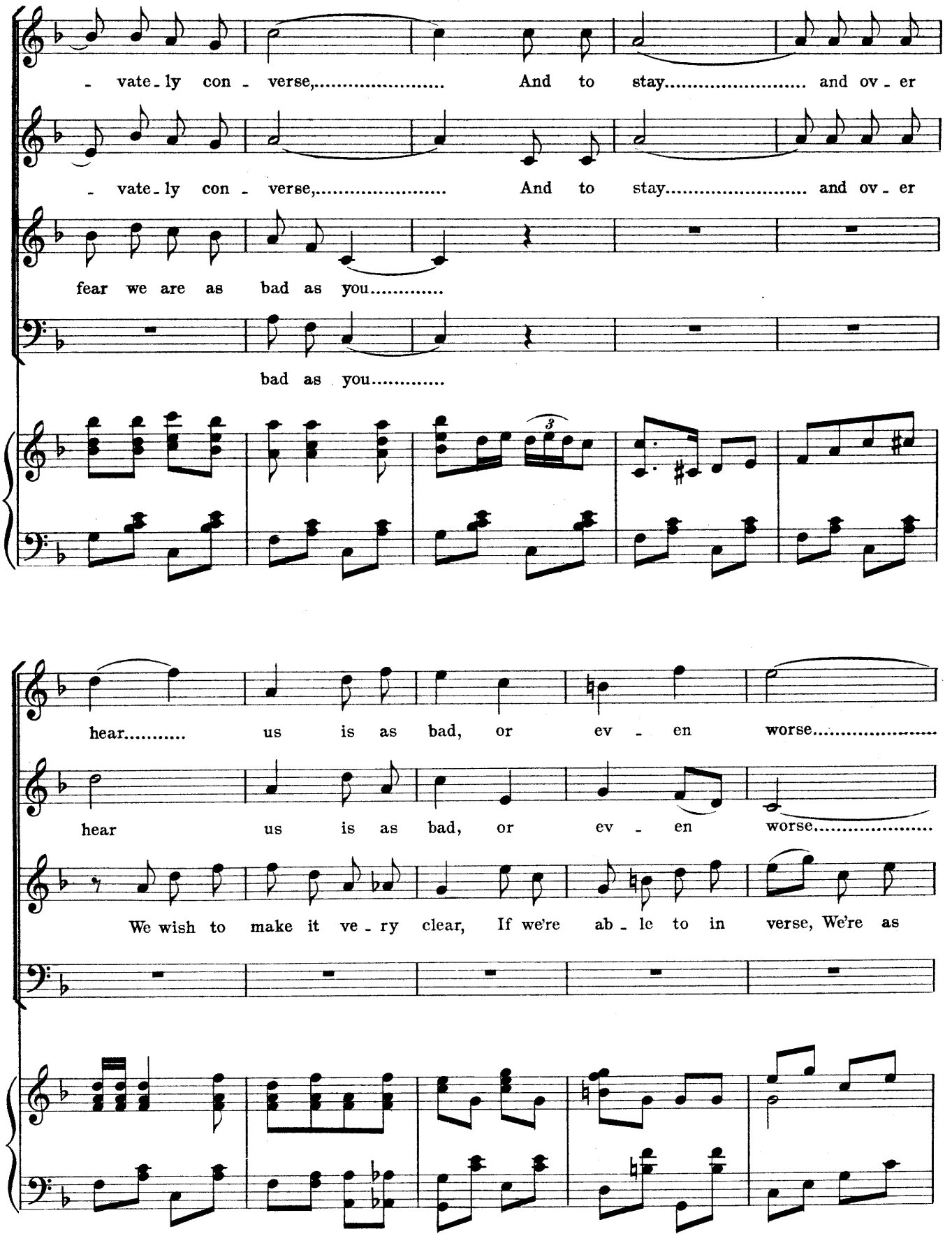

.....
.....
blue, And yet you can't de - ny ..... You've pret - ty an - kles too. .....
blue, And yet you can't de - ny ..... You've pret - ty an - kles too. .....

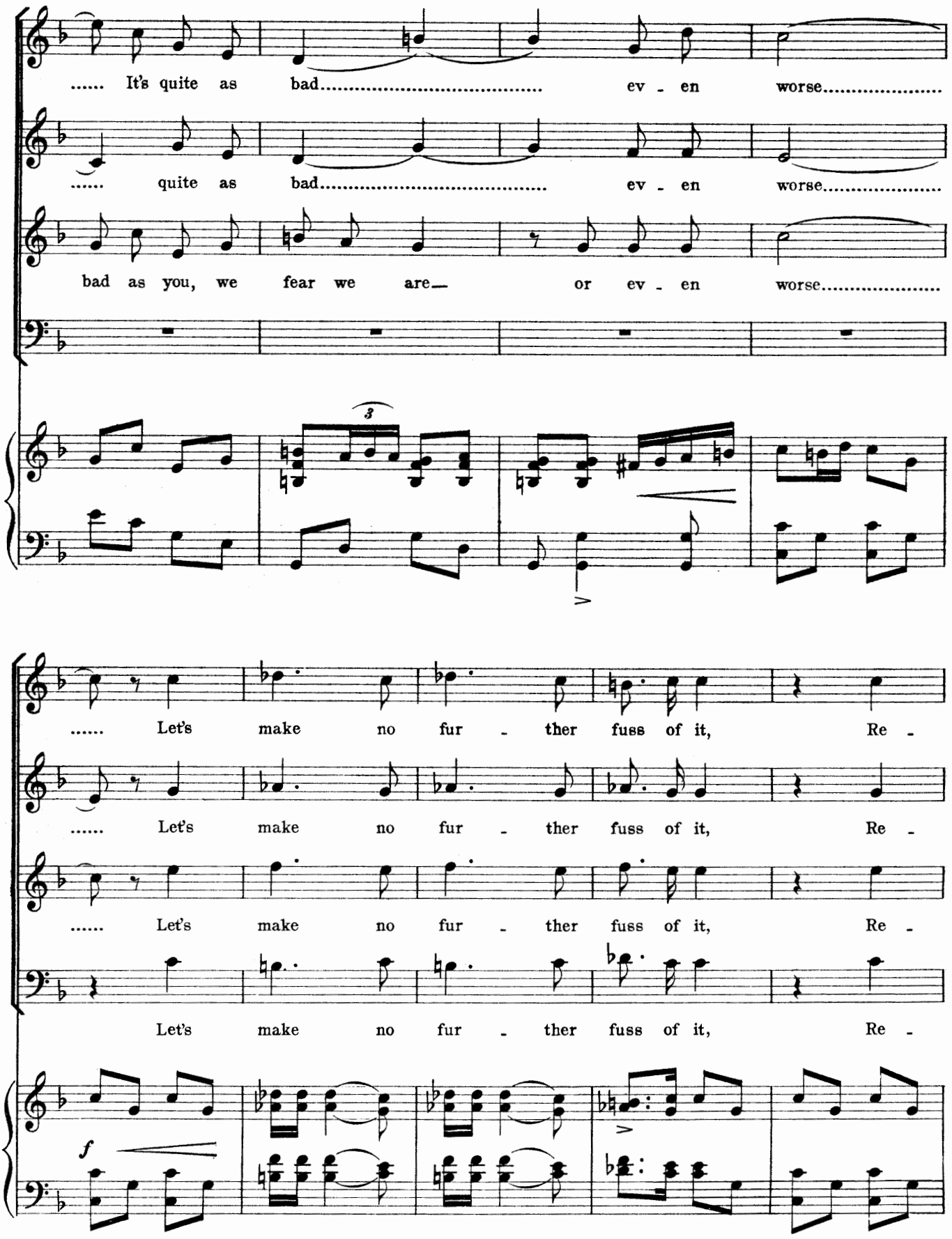

You are by far too for - ward, too for - ward.
You are by far too rude, far too rude.
..... We clear - ly un - der - stand, un - der - stand.
..... We un - der - stand, we un - der - stand you.

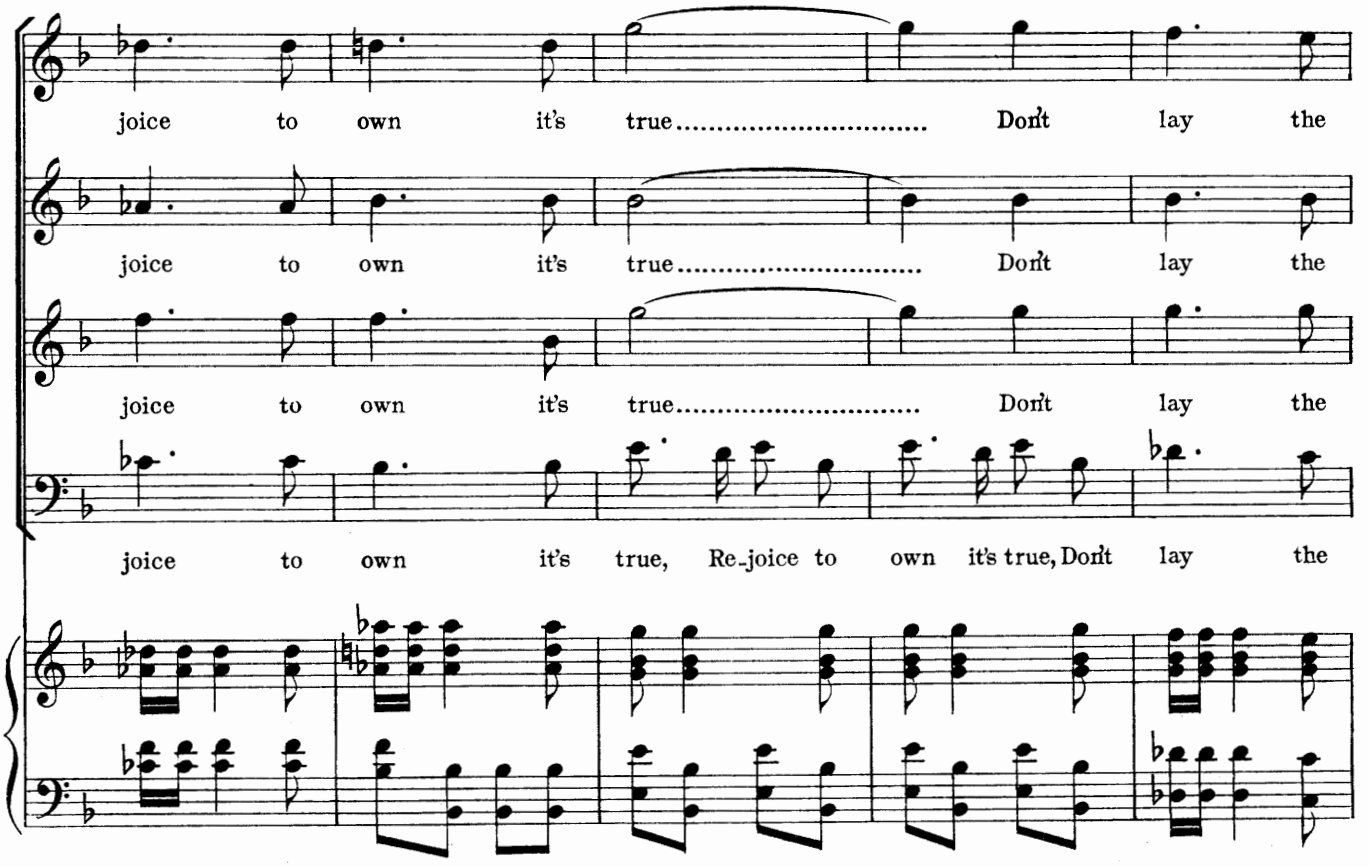

They all heard us, What shall we do?
They all heard us, What shall we do?
We all heard you, all you said May we tell
We all heard you, all you said May we tell
f
you that we quite Un-der - stand your pret - ty
you that we quite Un-der - stand your pret - ty

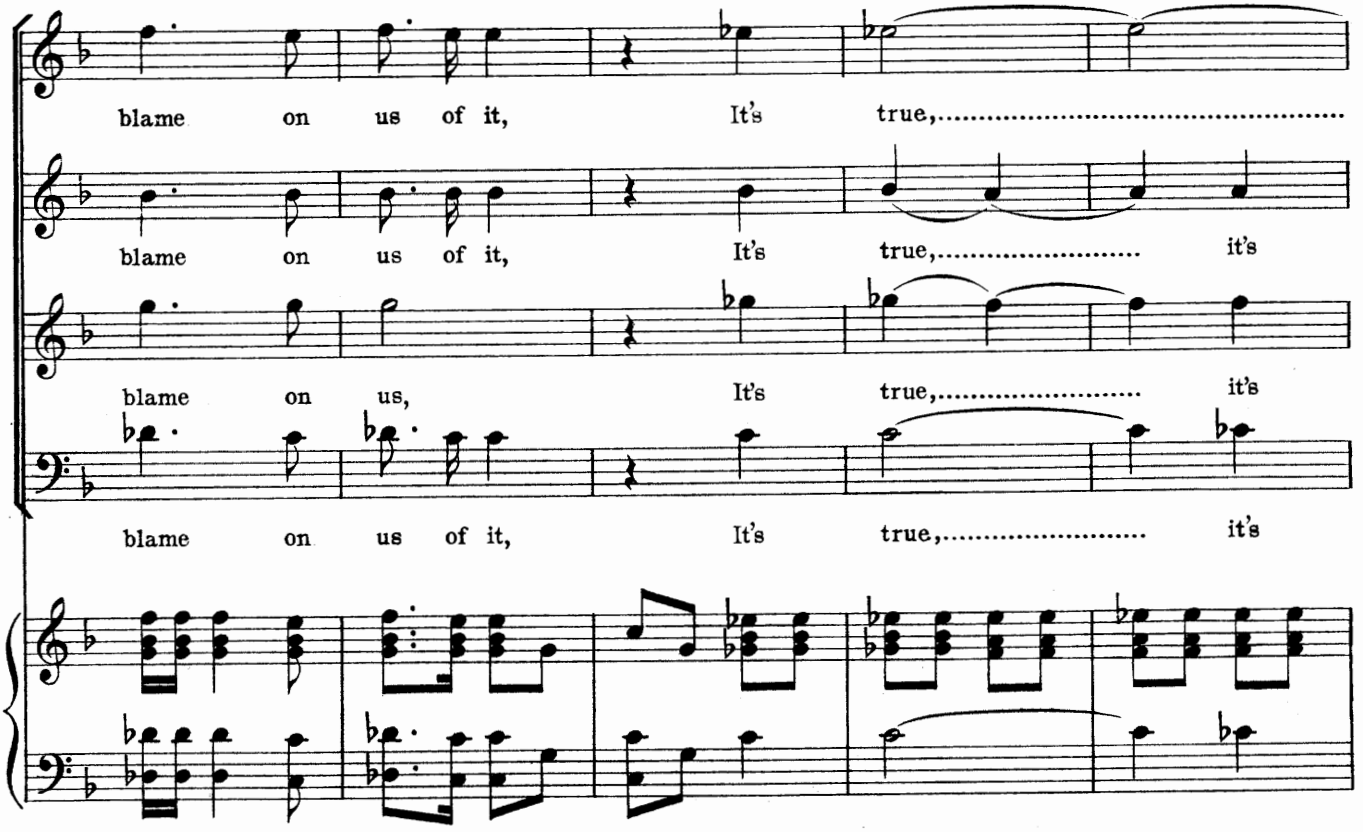

jest?..... And ex - press ..... our great de - light .....
jest?..... And ex - press ..... our great de - light .....
They ov - er-heard us— ev - 'ry word, They
They heard us— ev - 'ry word, They
..... That we ov - er - heard the rest ..... We ov - er-
..... That we ov - er - heard the rest .....

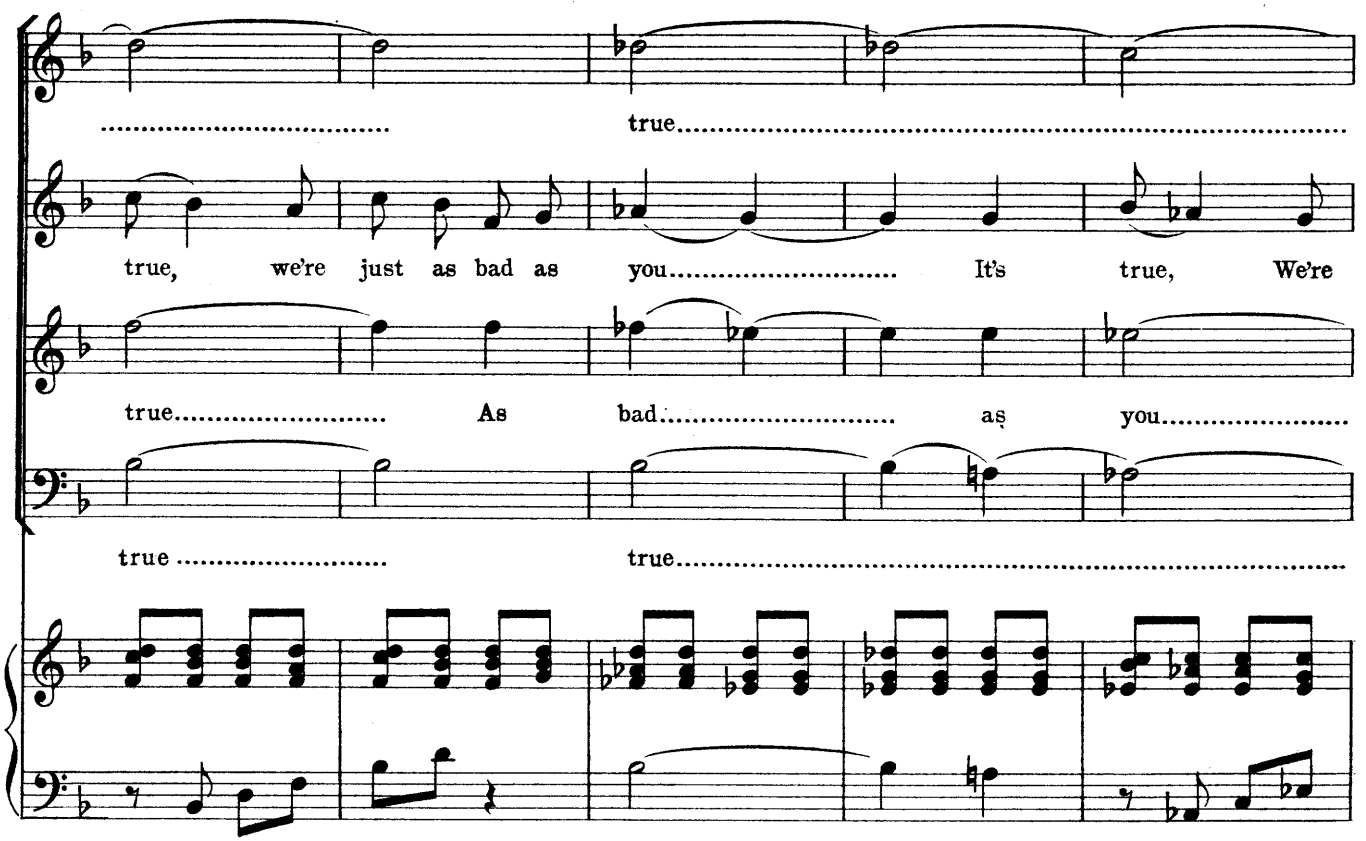

heard us, They heard the rest ..... It is
heard us, They heard the rest ..... It is
heard you, Yes, heard the rest .....
heard ..... the rest .....
3
wrong ..... to come too near ..... us When we pri - -
wrong ..... to come too near ..... us When we pri - -
We wish to make it clear, We

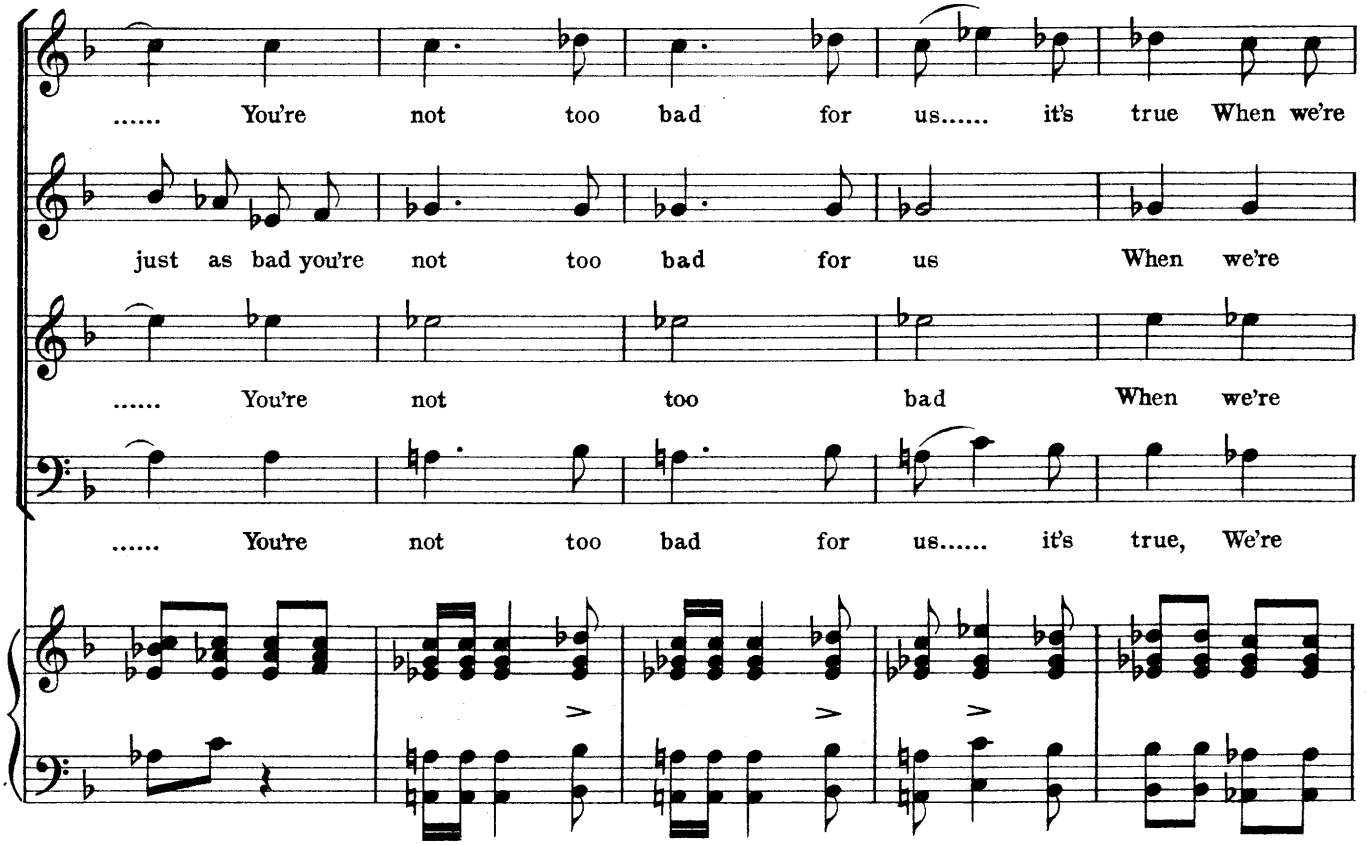

- vate - ly con - verse,..... And to stay..... and ov - er
- vate - ly con - verse,..... And to stay..... and ov - er
fear we are as bad as you.....
bad as you.....
3
hear..... us is as bad, or ev - en worse.....
hear us is as bad, or ev - en worse.....
We wish to make it ve - ry clear, If we're ab - le to in verse, We're as

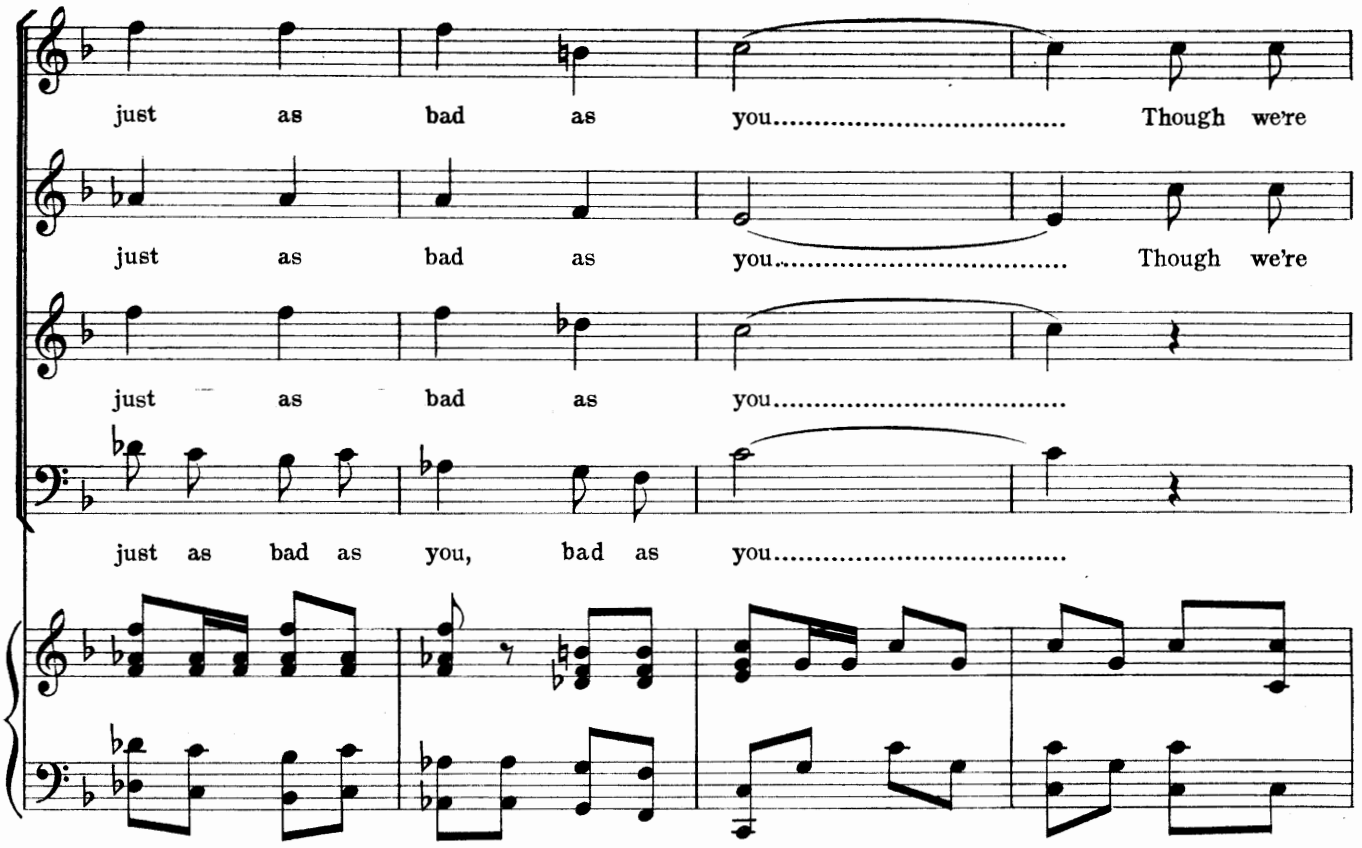

..... It's quite as bad..... ev - en worse.....
..... quite as bad..... ev - en worse.....
bad as you, we fear we are— or ev - en worse.....
3
..... Let's make no fur - ther fuss of it, Re -
..... Let's make no fur - ther fuss of it, Re -
..... Let's make no fur - ther fuss of it, Re -
Let's make no fur - ther fuss of it, Re -
f

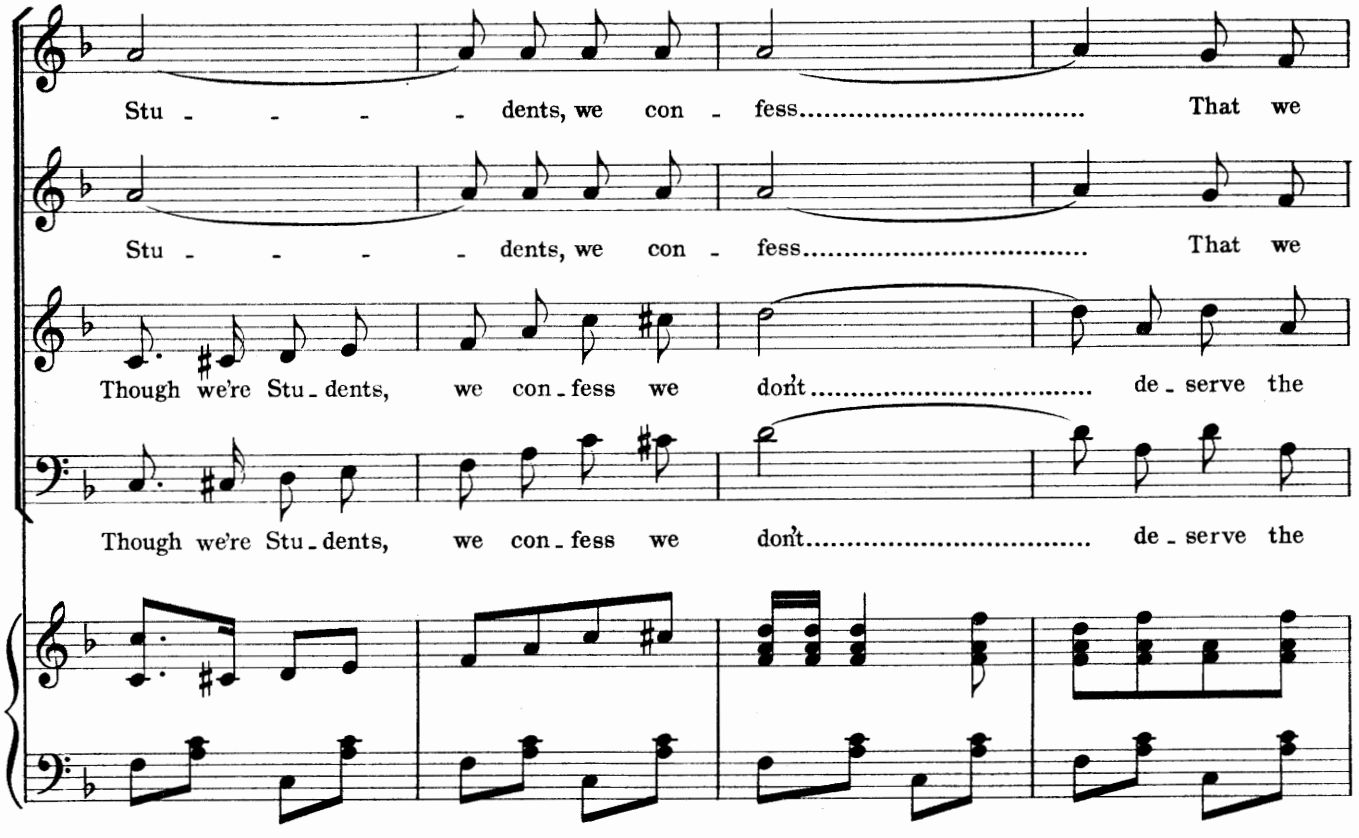

joice to own it's true..... Don't lay the
joice to own it's true..... Don't lay the
joice to own it's true..... Don't lay the
joice to own it's true, Re-joice to own it's true, Don't lay the

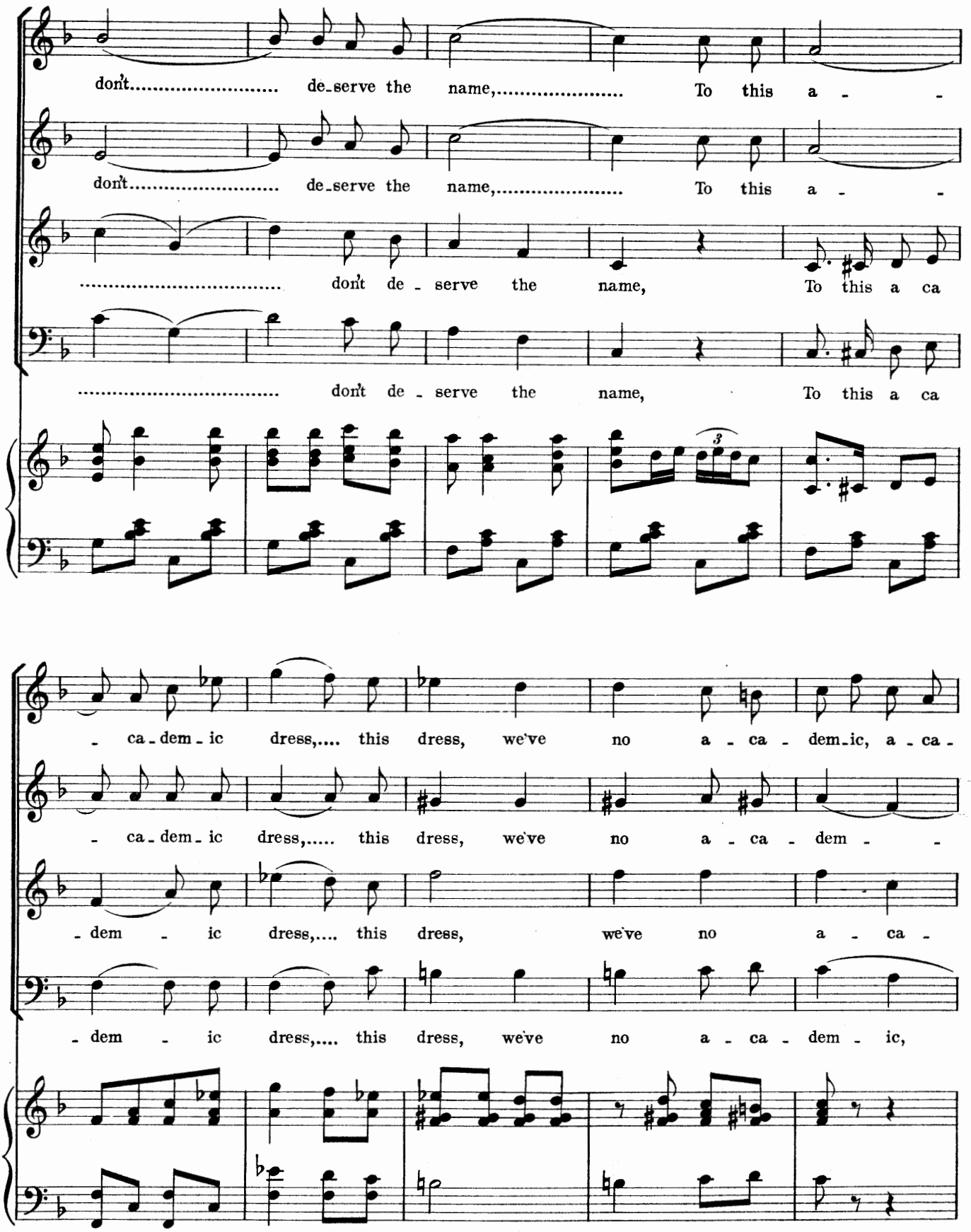

blame on us of it, It's true,.....
blame on us of it, It's true,..... it's
blame on us, It's true,..... it's
blame on us of it, It's true,..... it's


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


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


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.....


Stu - - - - dents, we con - fess..... That we
Stu - - - - dents, we con - fess..... That we
Though we're Stu - dents, we con - fess we don't..... de - serve the
Though we're Stu - dents, we con - fess we don't..... de - serve the


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
- 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,

- dem - - - - - ic claim.

- - - - - - ic claim.

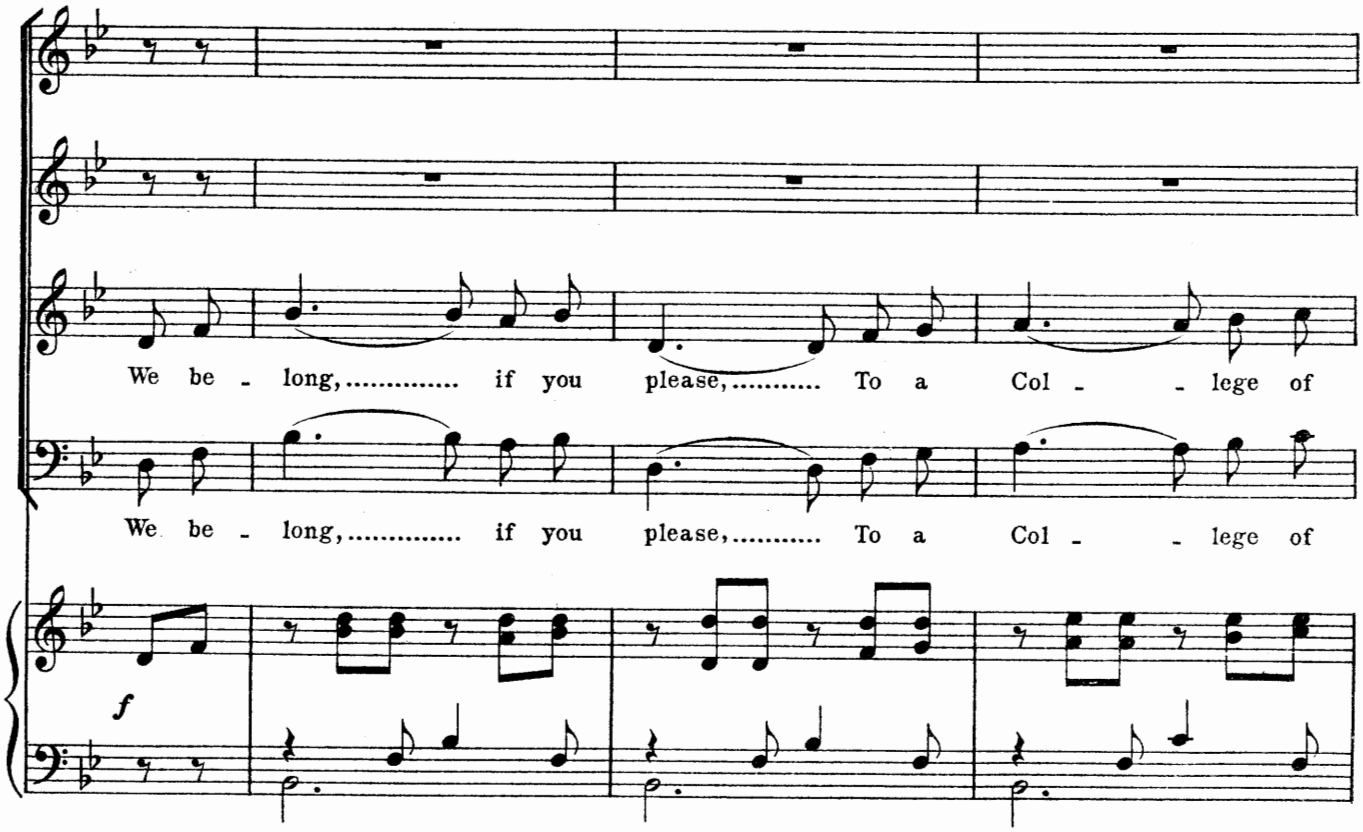
- dem - - - - ic claim.

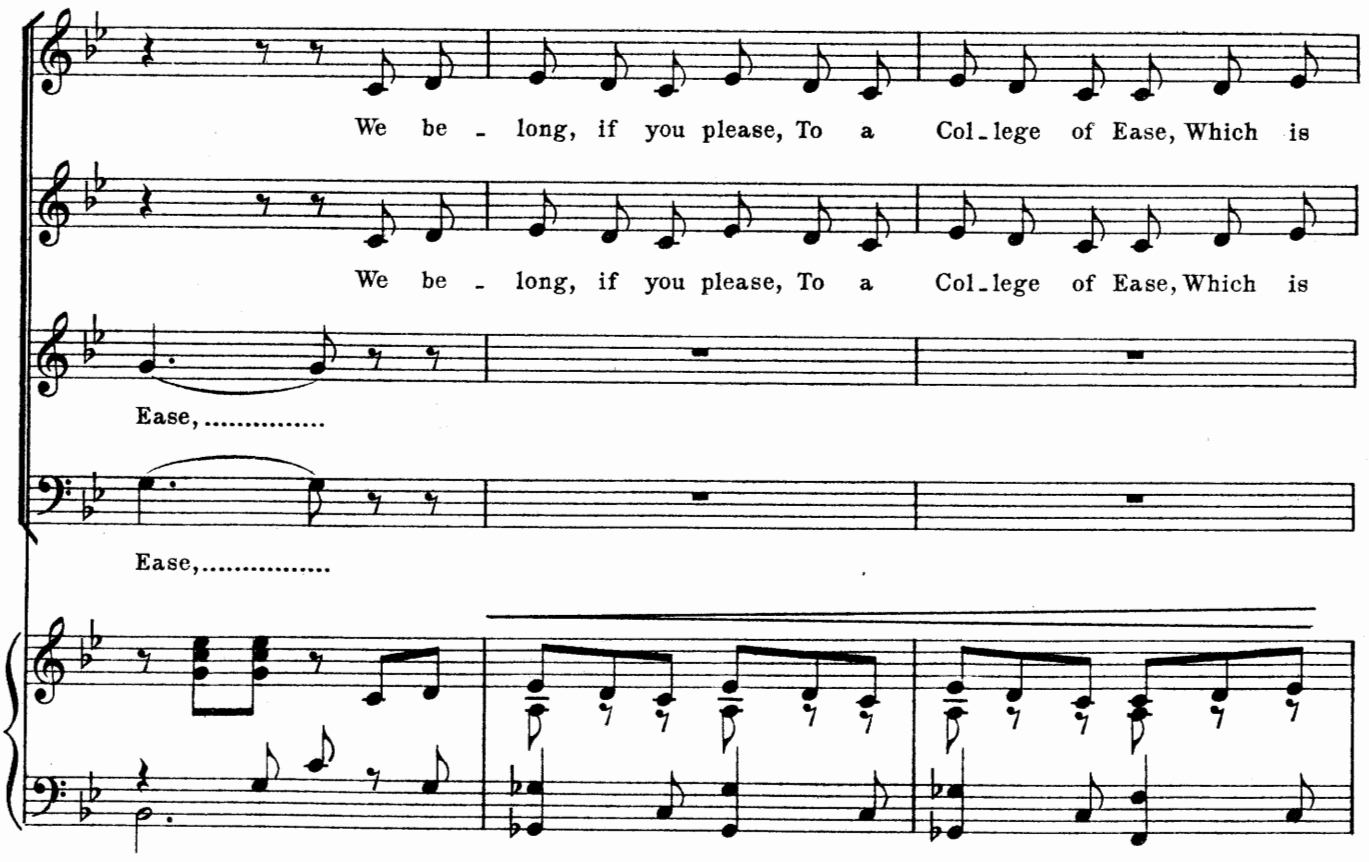
a - ca - dem - ic claim.

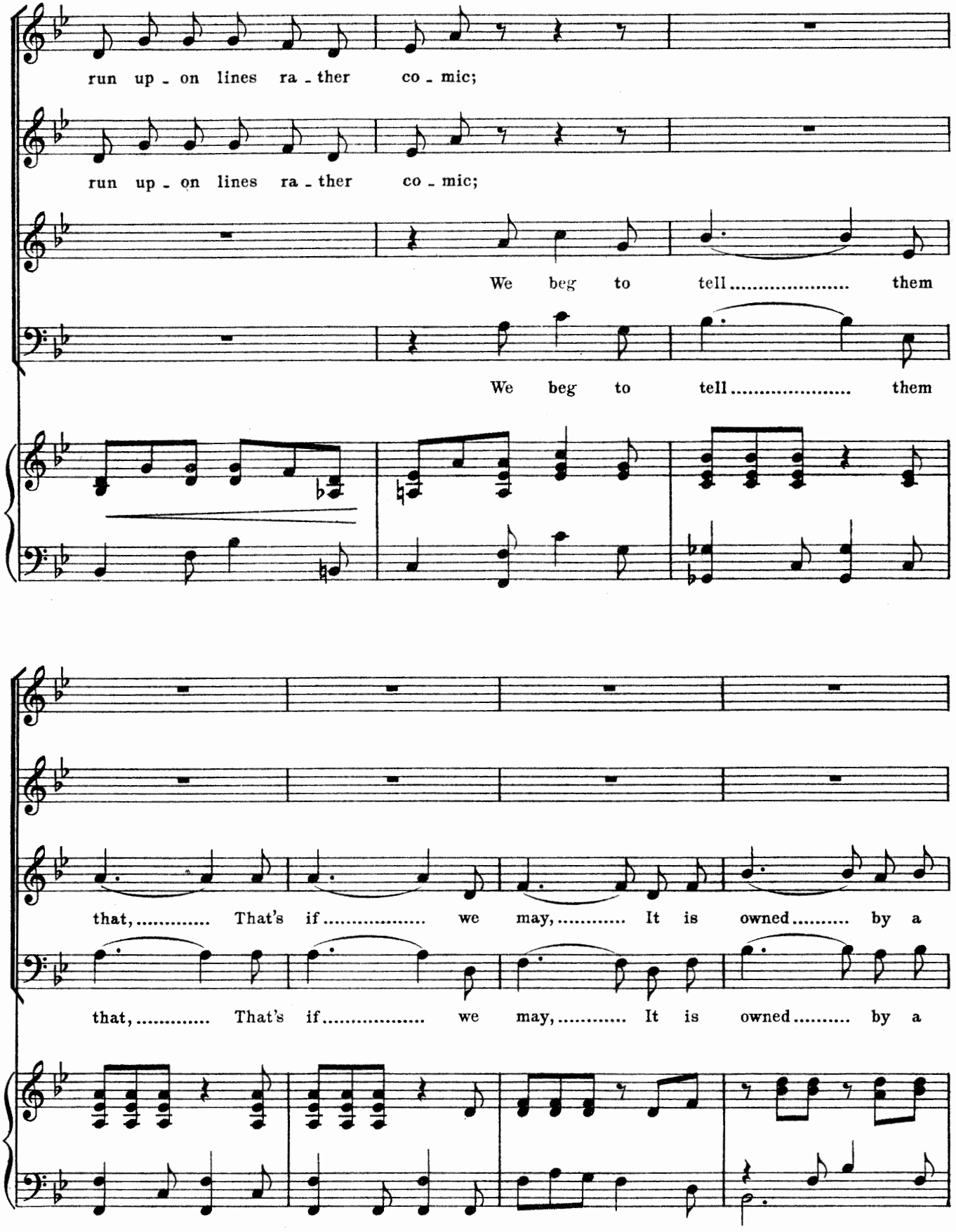
f

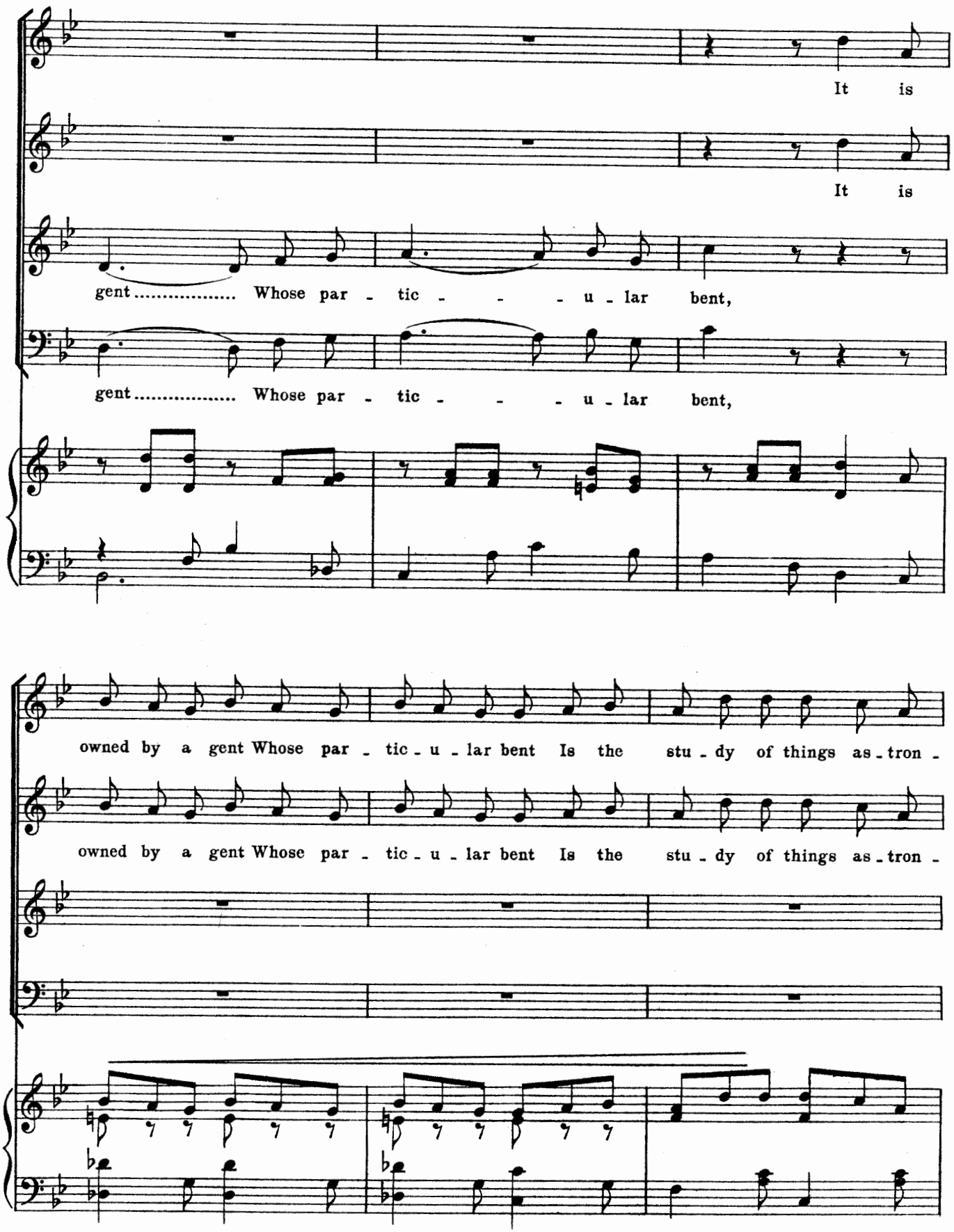
L'istesso tempo.

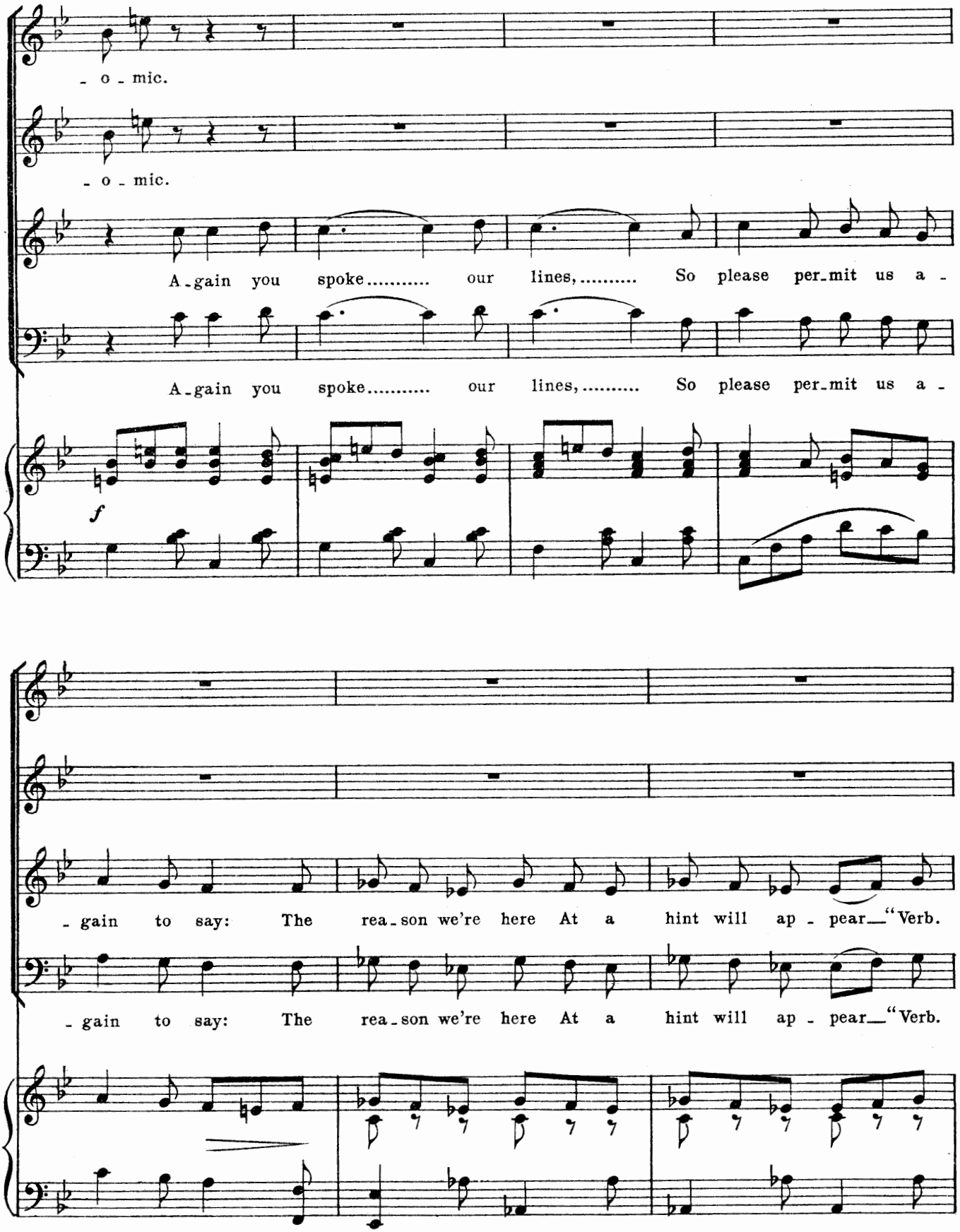
ff

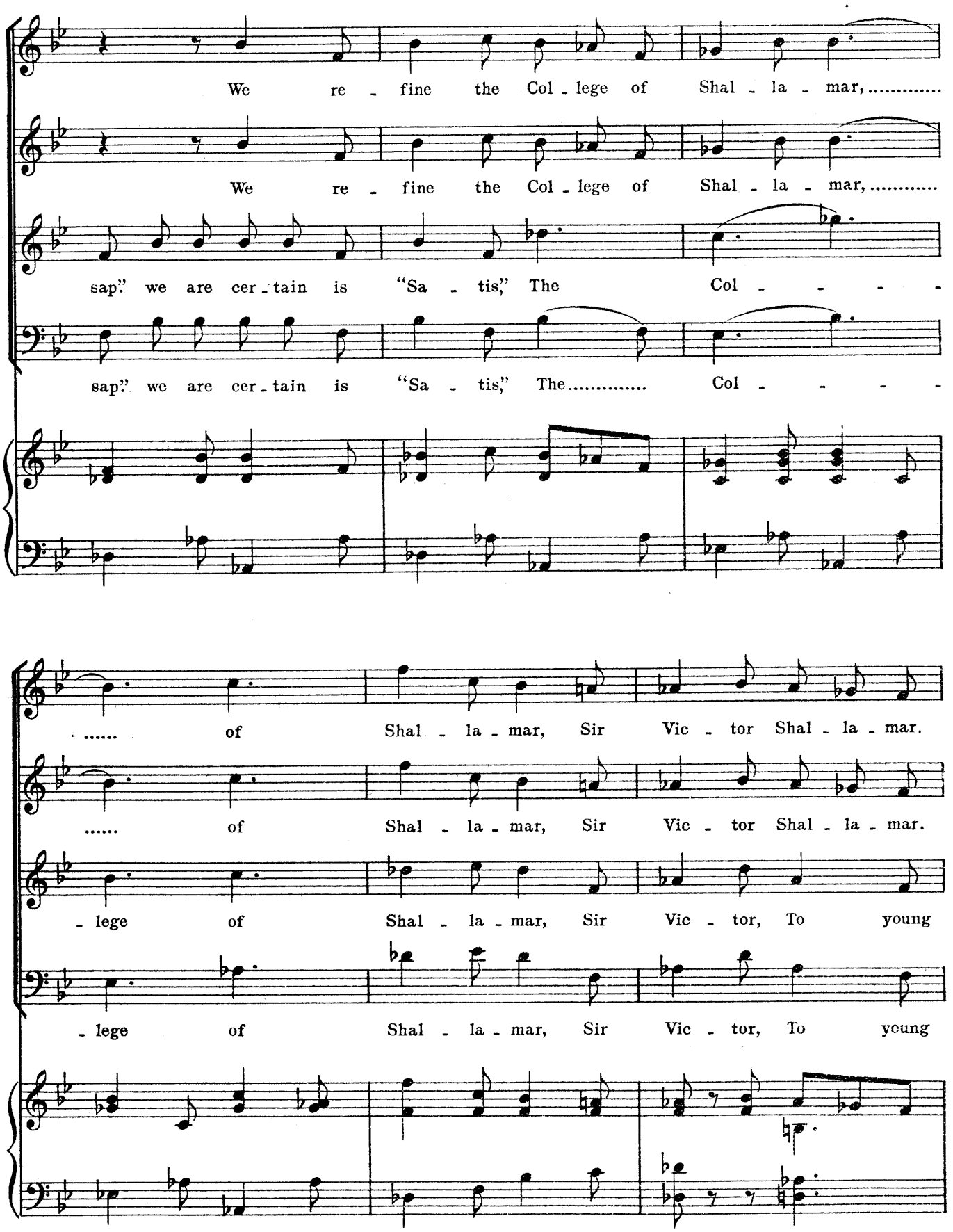

We be - long,..... if you please,..... To a Col - - lege of
We be - long,..... if you please,..... To a Col - - lege of
f

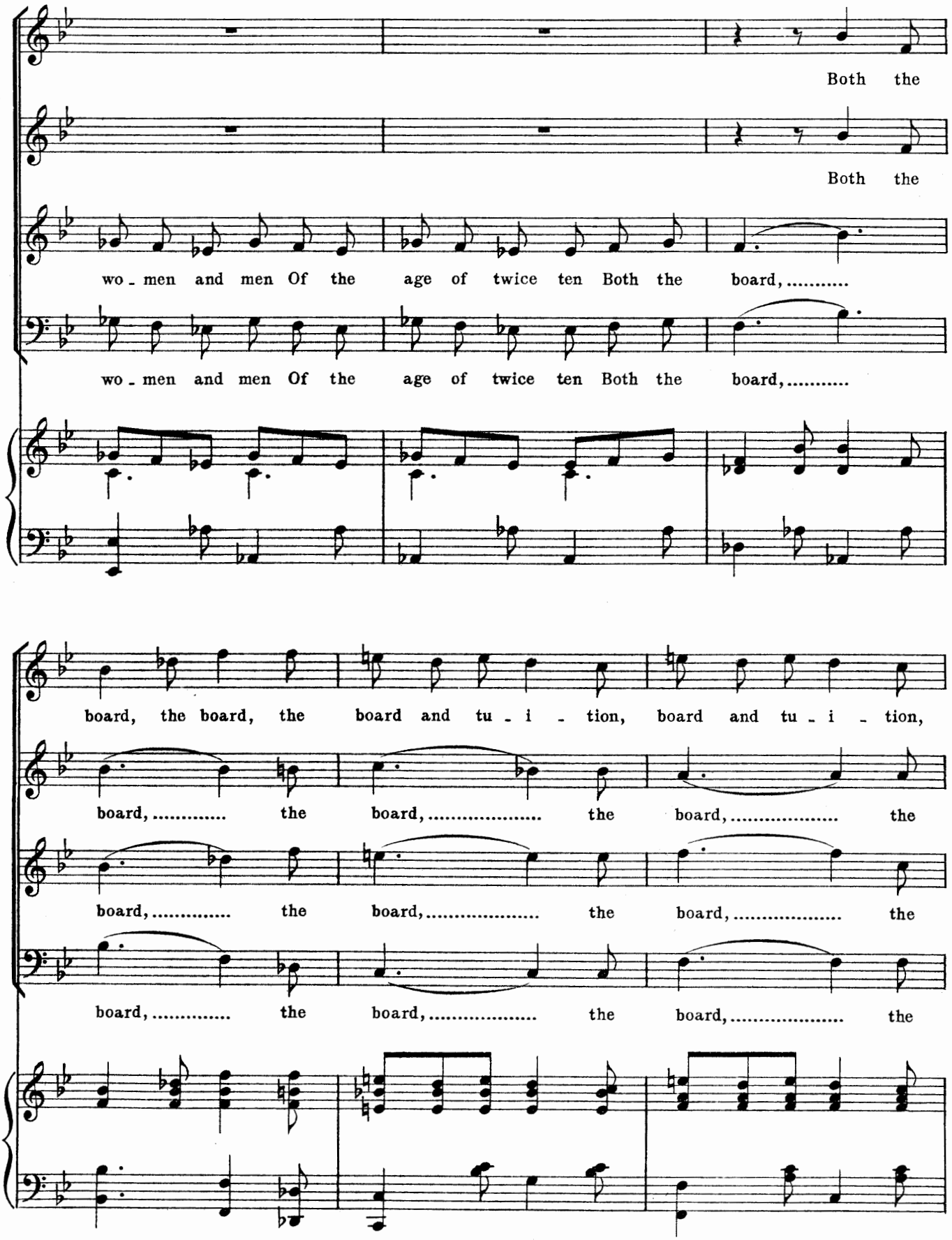

We be - long, if you please, To a Col-lege of Ease, Which is
We be - long, if you please, To a Col-lege of Ease, Which is
Ease,.....
Ease,.....

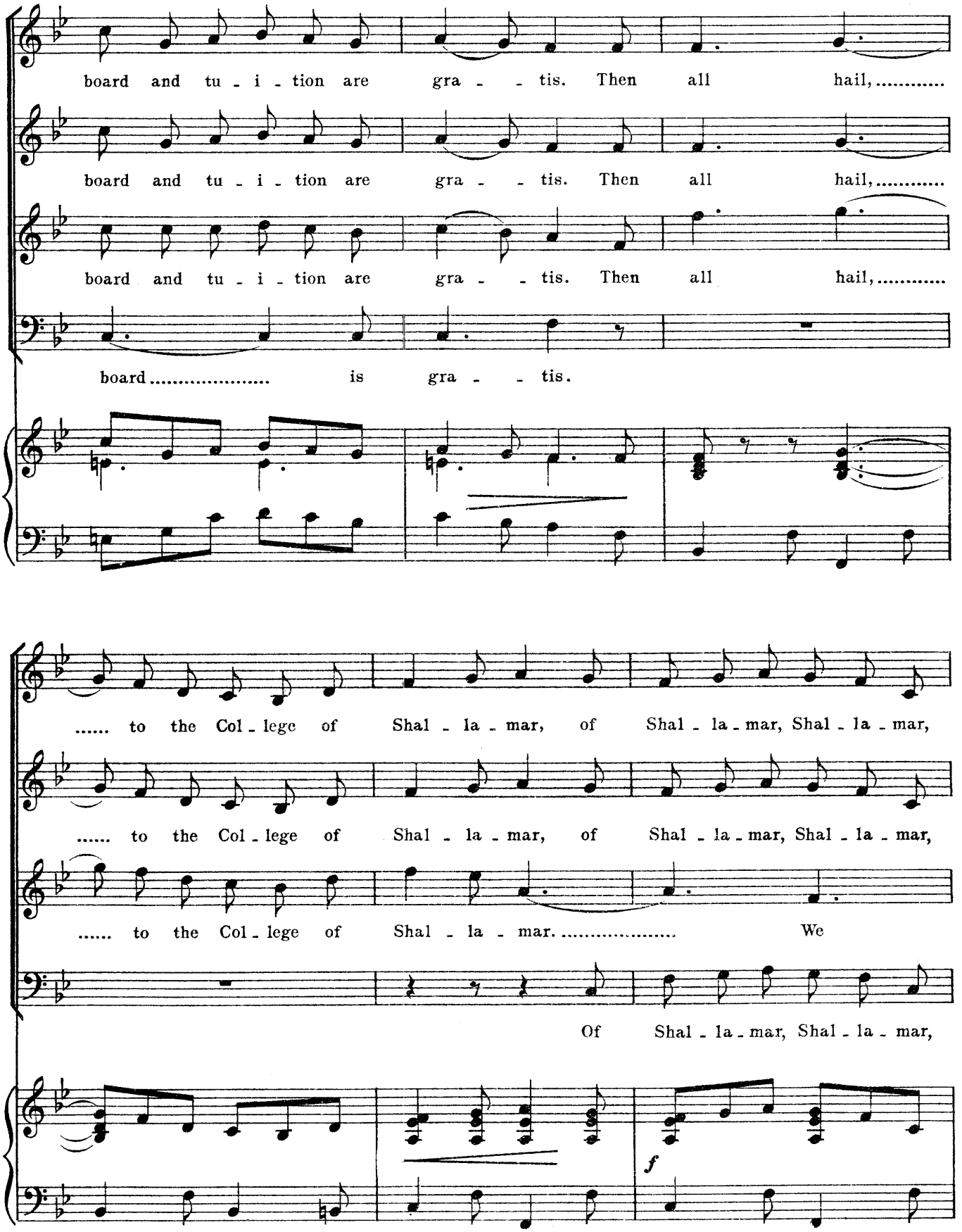

run up - on lines ra - ther co - mic;
run up - on lines ra - ther co - mic;
We beg to tell them
We beg to tell them
that, That's if we may, It is owned by a
that, That's if we may, It is owned by a

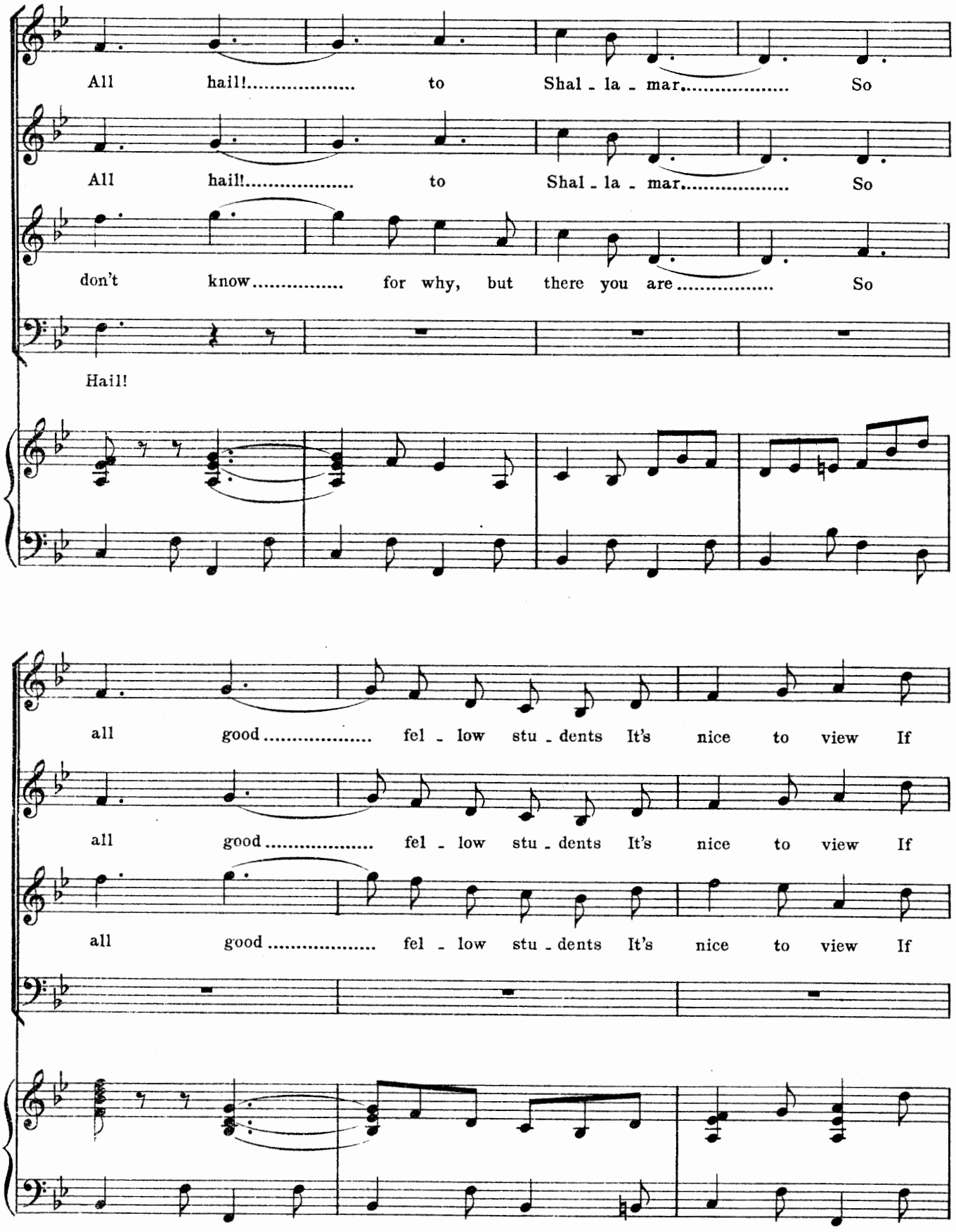

It is
It is
gent ..... Whose par - tic - - - u - lar bent,
gent ..... Whose par - tic - - - u - lar bent,
owned by a gent Whose par - tic - u - lar bent Is the stu - dy of things as - tron -
owned by a gent Whose par - tic - u - lar bent Is the stu - dy of things as - tron -

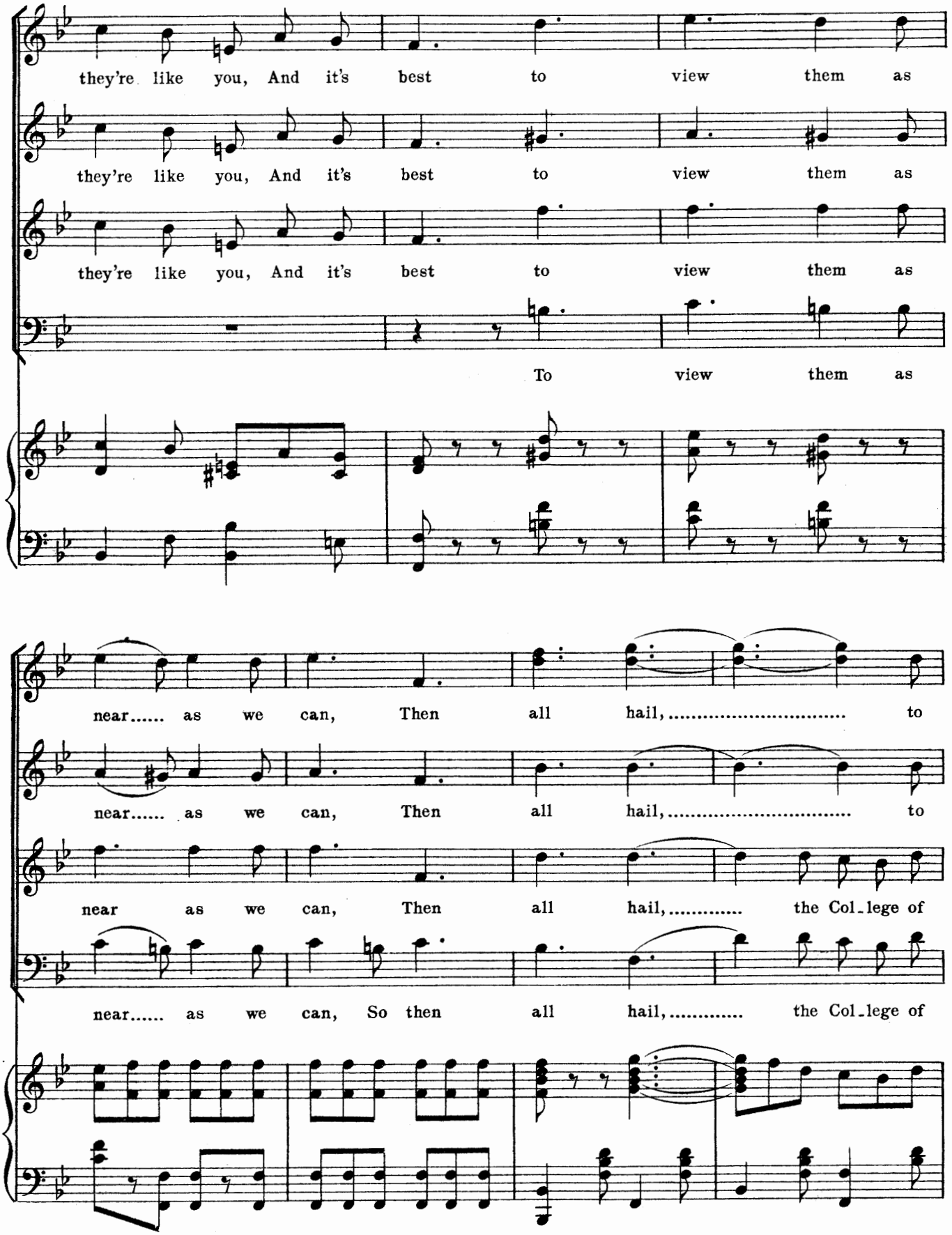

- o - mic.
- o - mic.
A - gain you spoke..... our lines,..... So please per - mit us a -
A - gain you spoke..... our lines,..... So please per - mit us a -
f
- gain to say: The rea - son we're here At a hint will ap - pear — "Verb.
- gain to say: The rea - son we're here At a hint will ap - pear — "Verb.

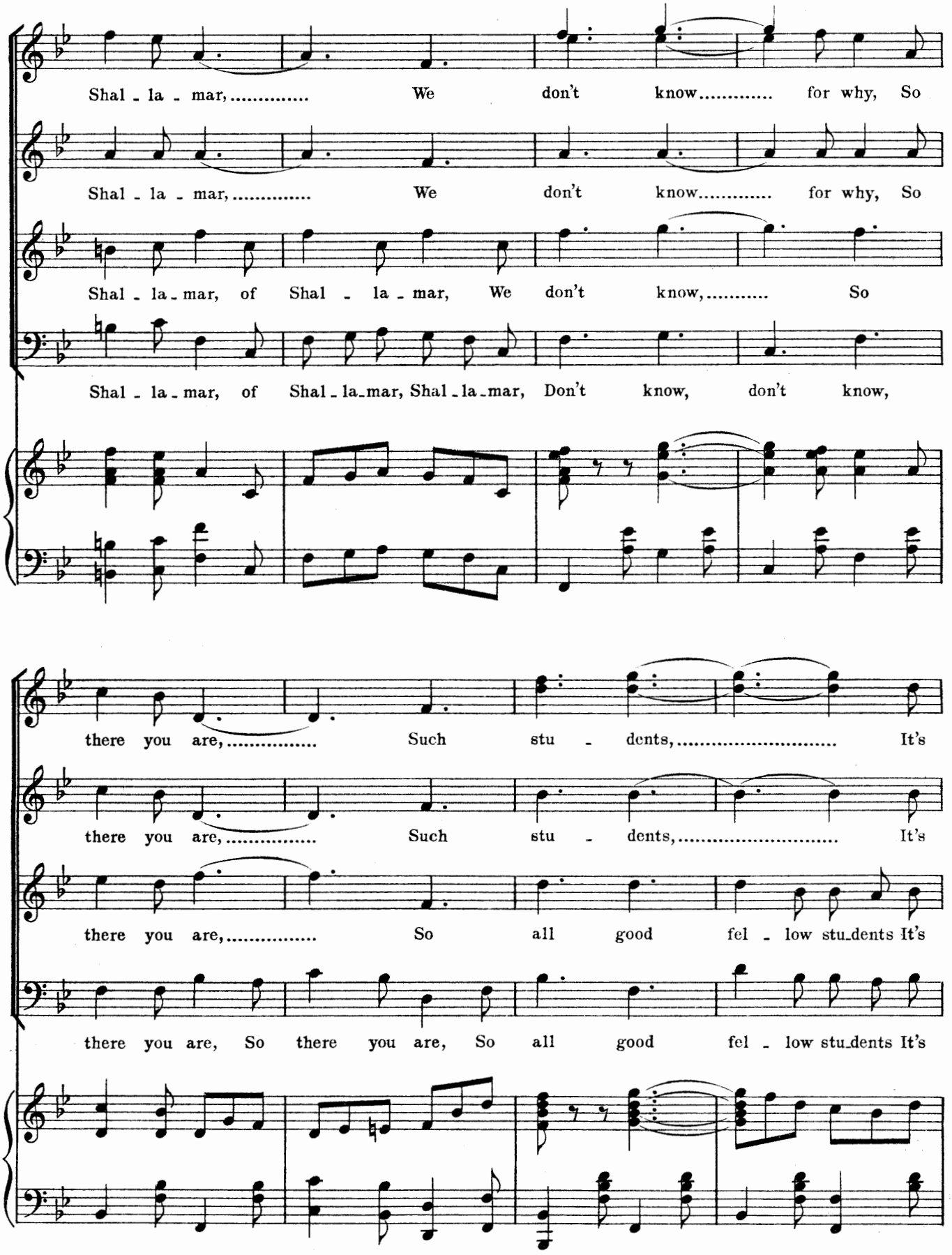

We re - fine the Col - lege of Shal - la - mar, ...
We re - fine the Col - lege of Shal - la - mar, ...
sap." we are cer - tain is "Sa - tis," The Col - - - - -
sap." we are cer - tain is "Sa - tis," The..... Col - - - - -
..... of Shal - la - mar, Sir Vic - tor Shal - la - mar.
..... of Shal - la -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

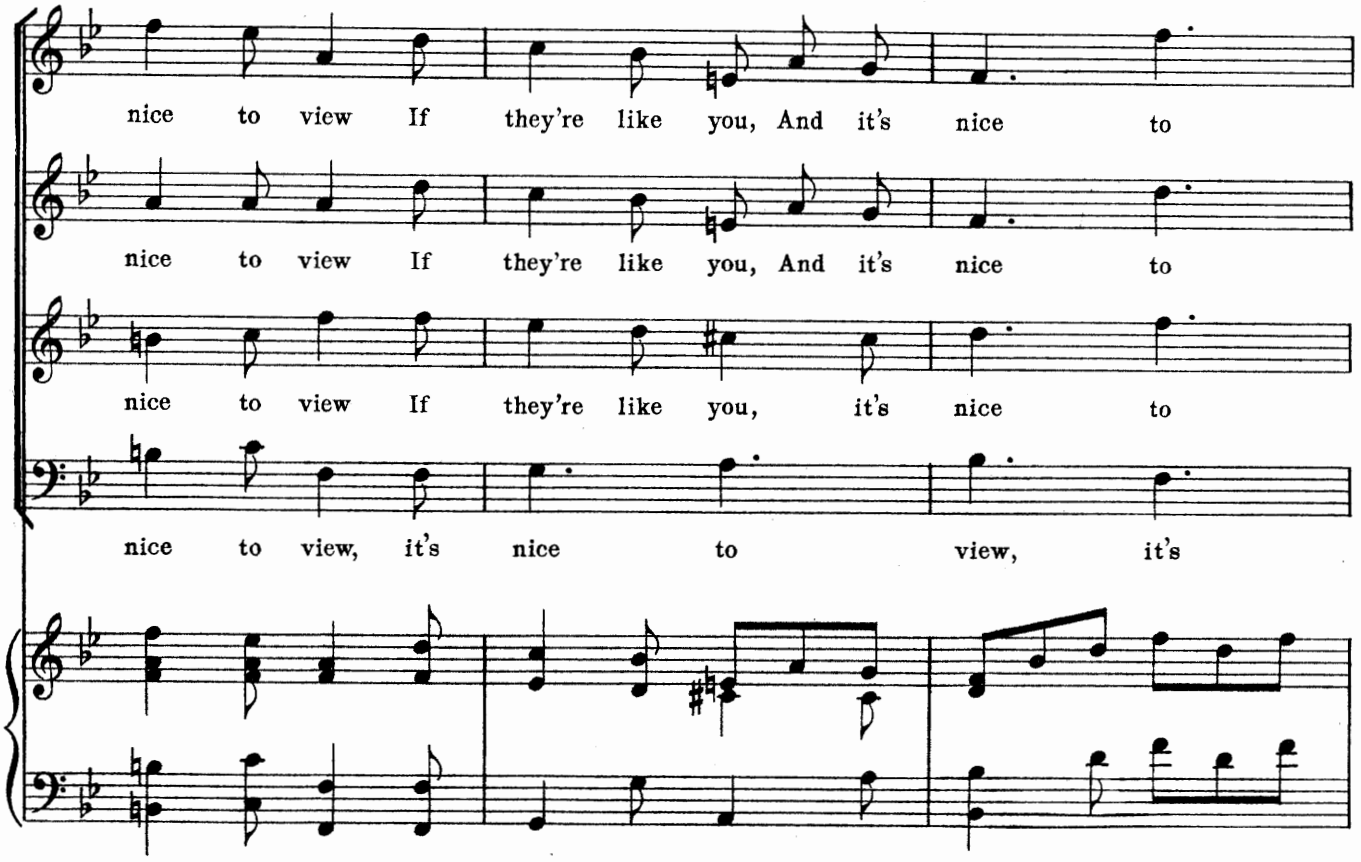

Both the
Both the
wo - men and men Of the age of twice ten Both the board, ...
wo - men and men Of the age of twice ten Both the board, ...
board, the board, the board and tu - i - tion, board and tu - i - tion,
board, ... the board, ... the board, ... the
board, ... the board, ... the board, ... the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

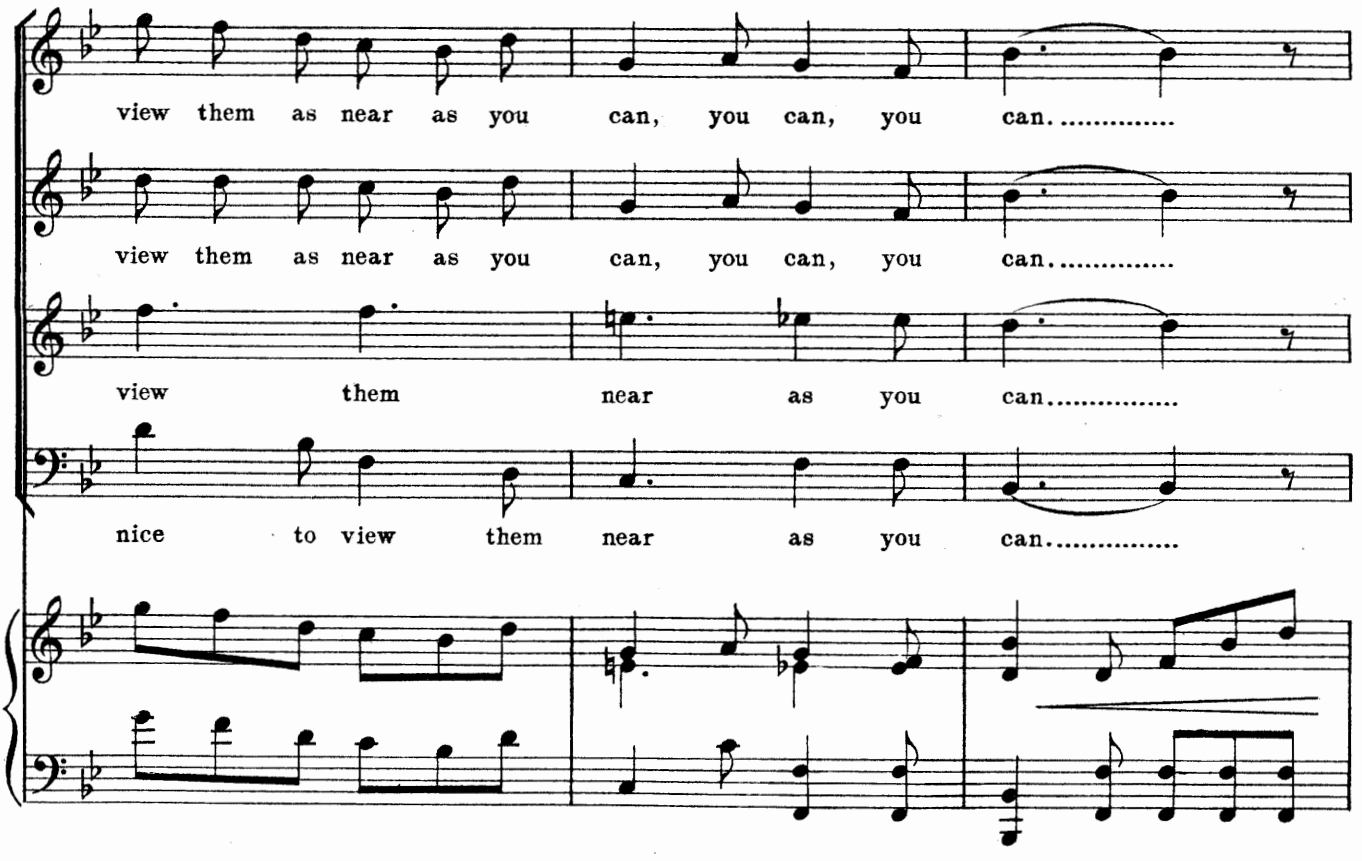

board and tu - i - tion are gra - - tis. Then all hail,.....
board and tu - i - tion are gra - - tis. Then all hail,.....
board and tu - i - tion are gra - - tis. Then all hail,.....
board..... is gra - - tis.
..... to the Col - lege of Shal - la - mar, of Shal - la - mar, Shal - la - mar,
..... to the 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,
f

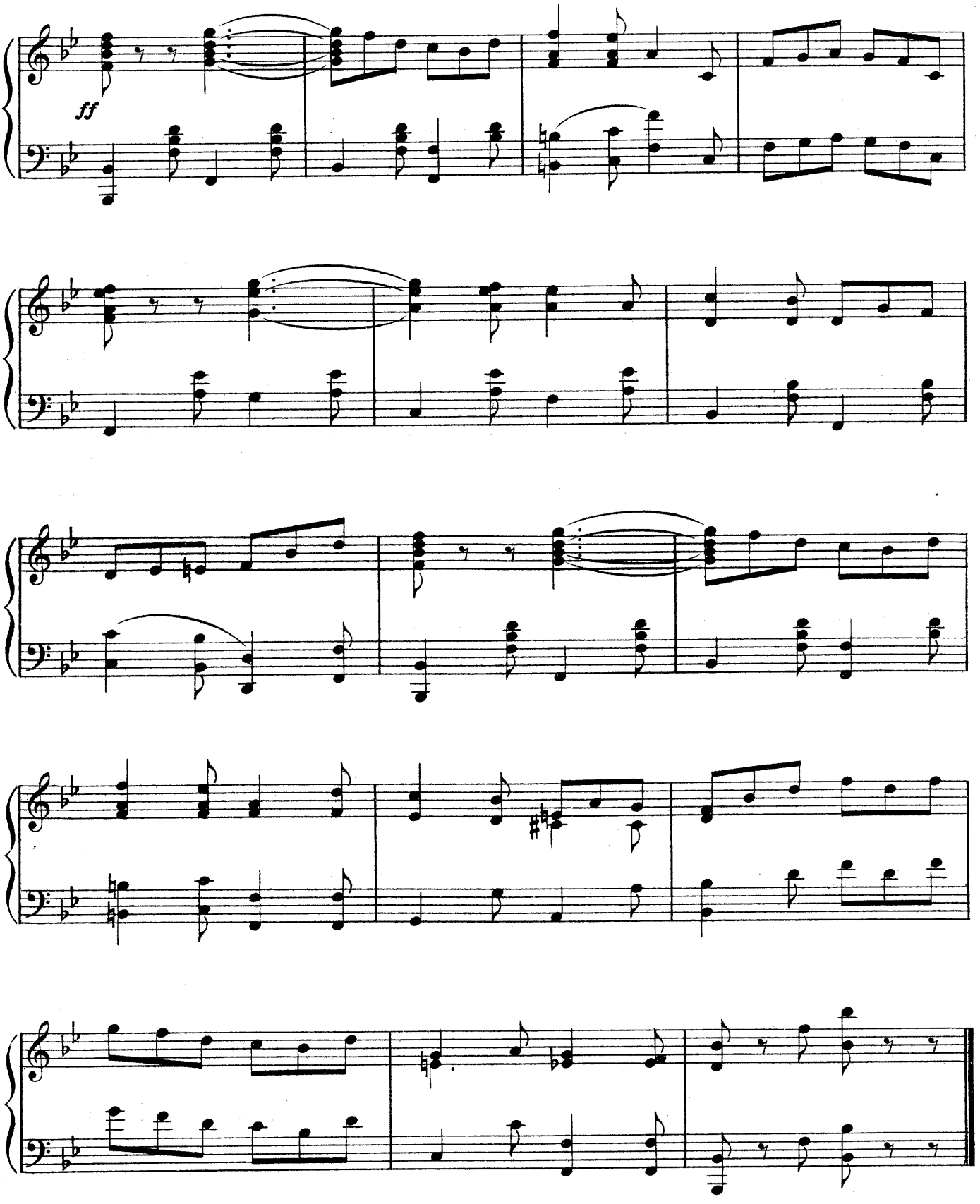

All hail!..... to Shal - la - mar..... So
All hail!..... to Shal - la - mar..... So
don't know..... for why, but there you are..... So
Hail!
all good..... fel - low stu - dents It's nice to view If
all good..... fel - low stu - dents It's nice to view If
all good..... fel - low stu - dents It's nice to view If


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,
there you are, ... Such stu - dents, ... It's
there you are, ... Such stu - dents, ... It's
there you are, ... So all good fel - low stu - dents It's
there you are, So there you are, So all good fel - low stu - dents It's

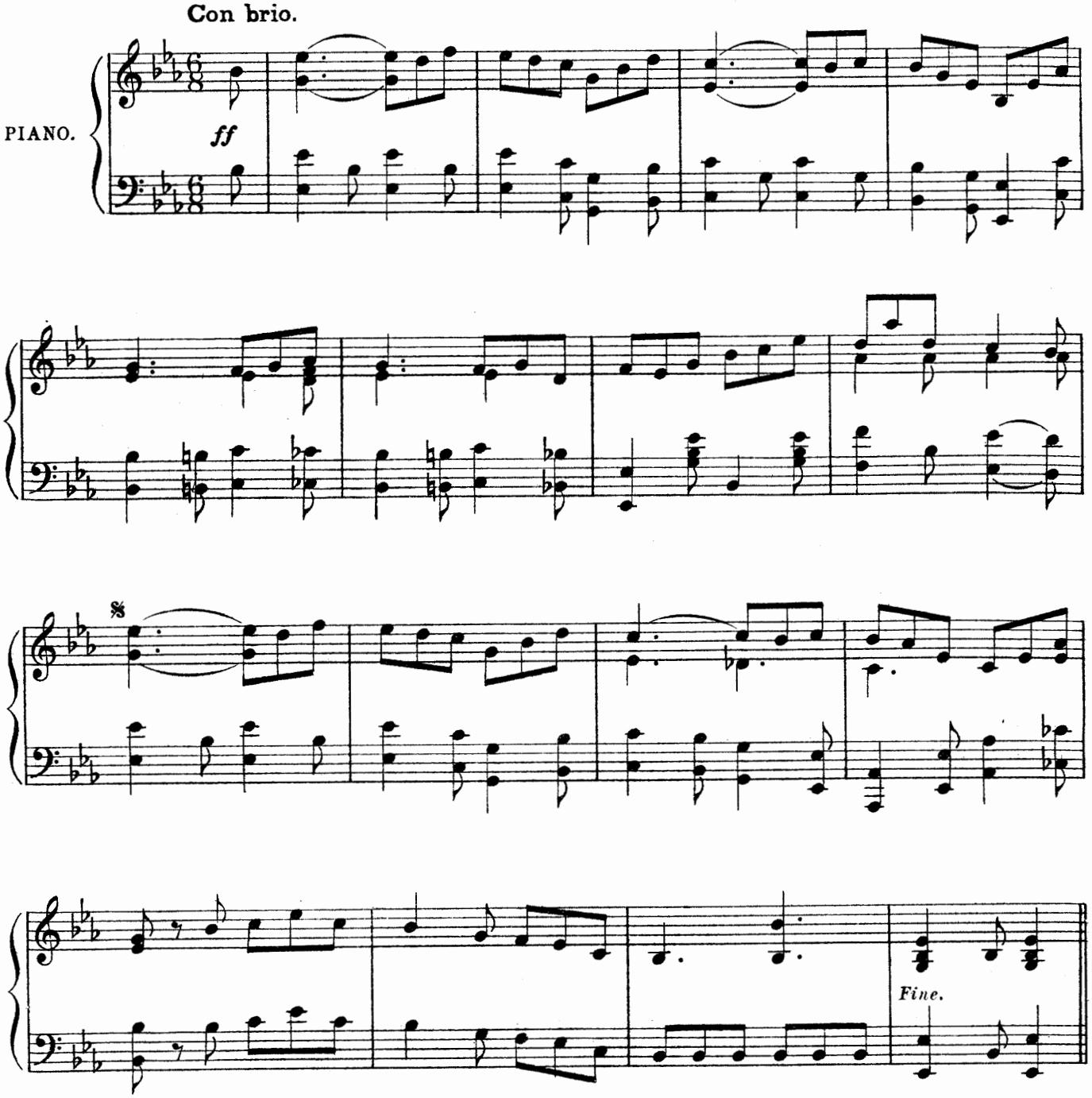

nice to view If they're like you, And it's nice to
nice to view If they're like you, And it's nice to
nice to view If they're like you, it's nice to
nice to view, it's nice to view, it's

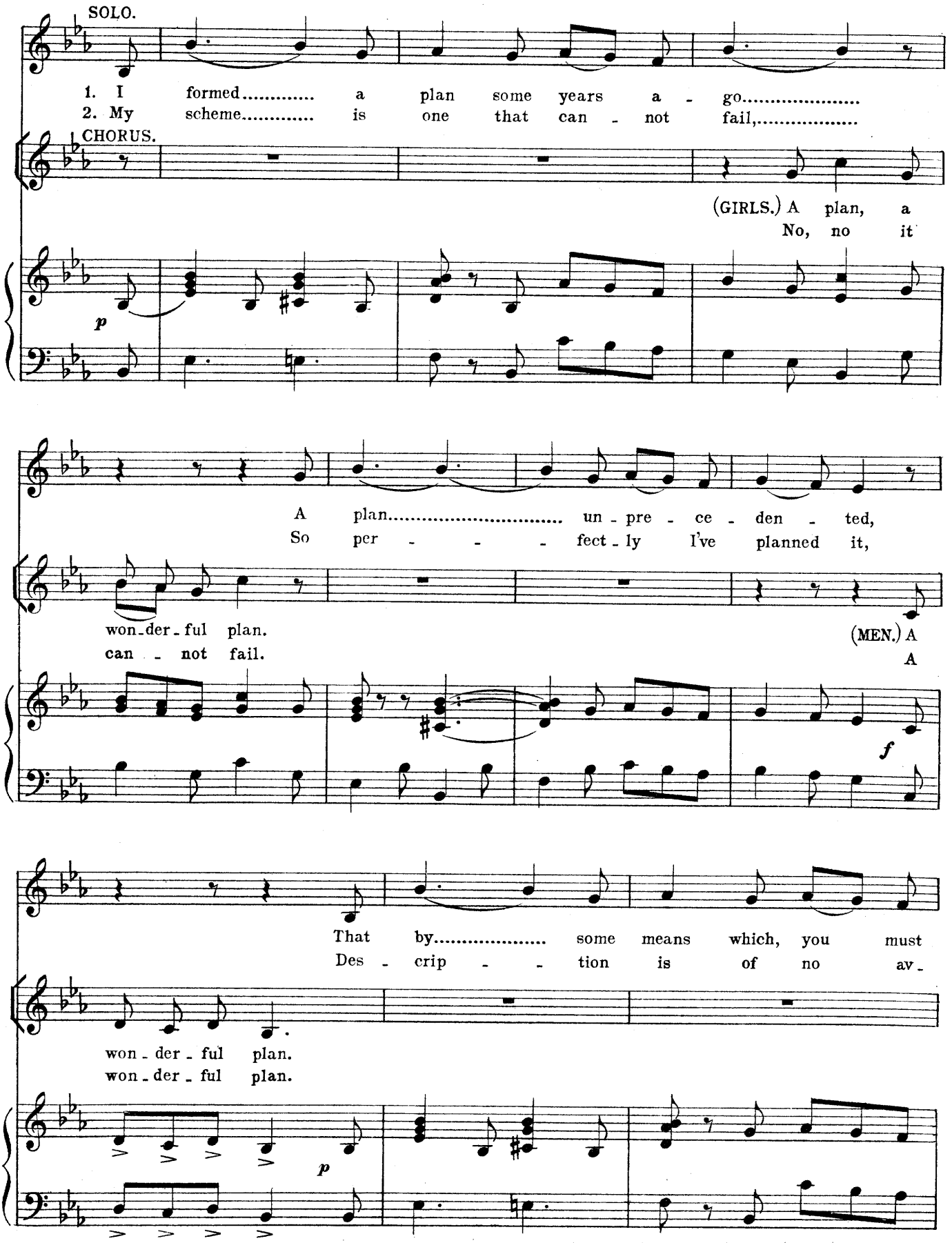

view them as near as you can, you can, you can.....
view them as near as you can, you can, you can.....
view them near as you can.....
nice to view them near as you can.....

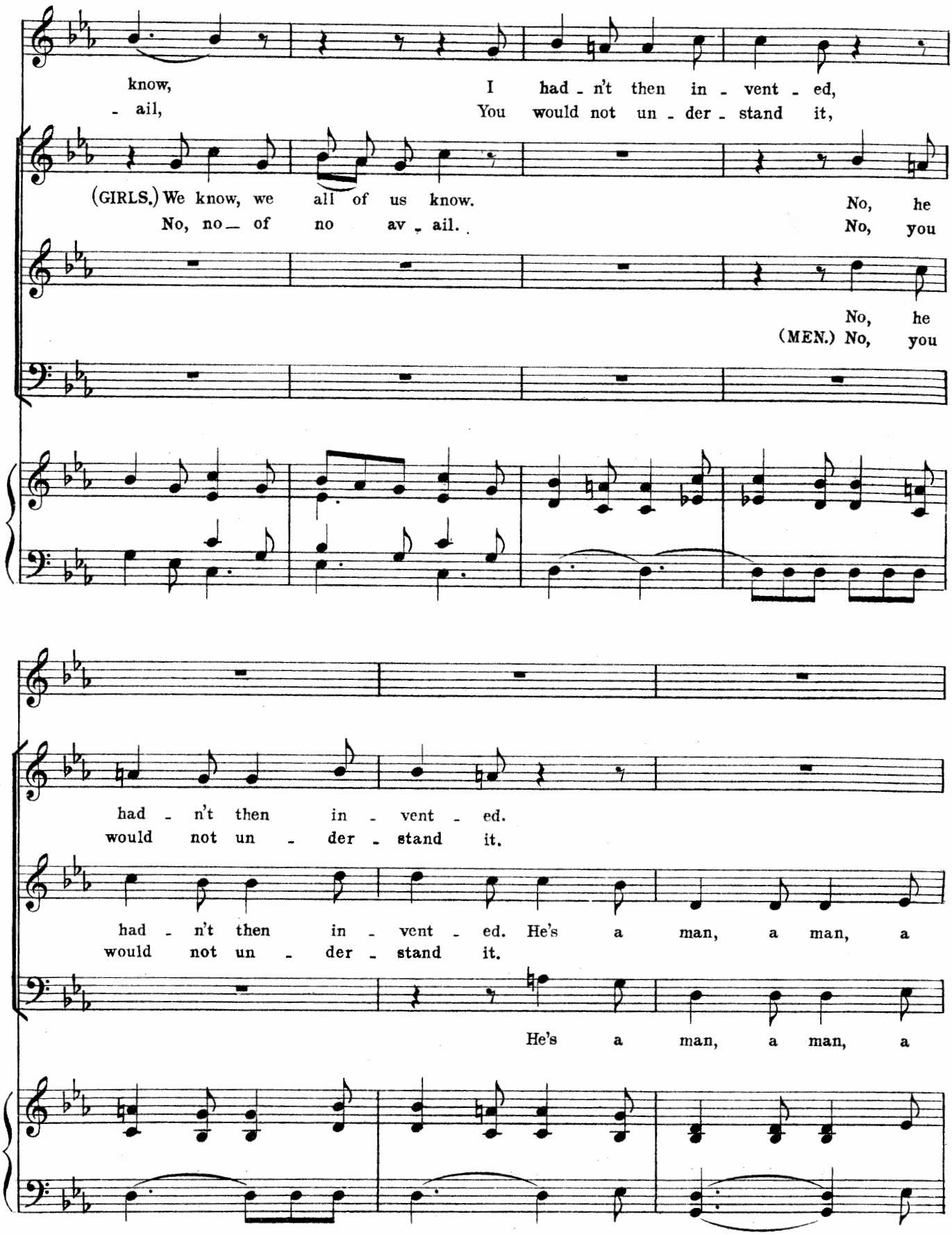

ff

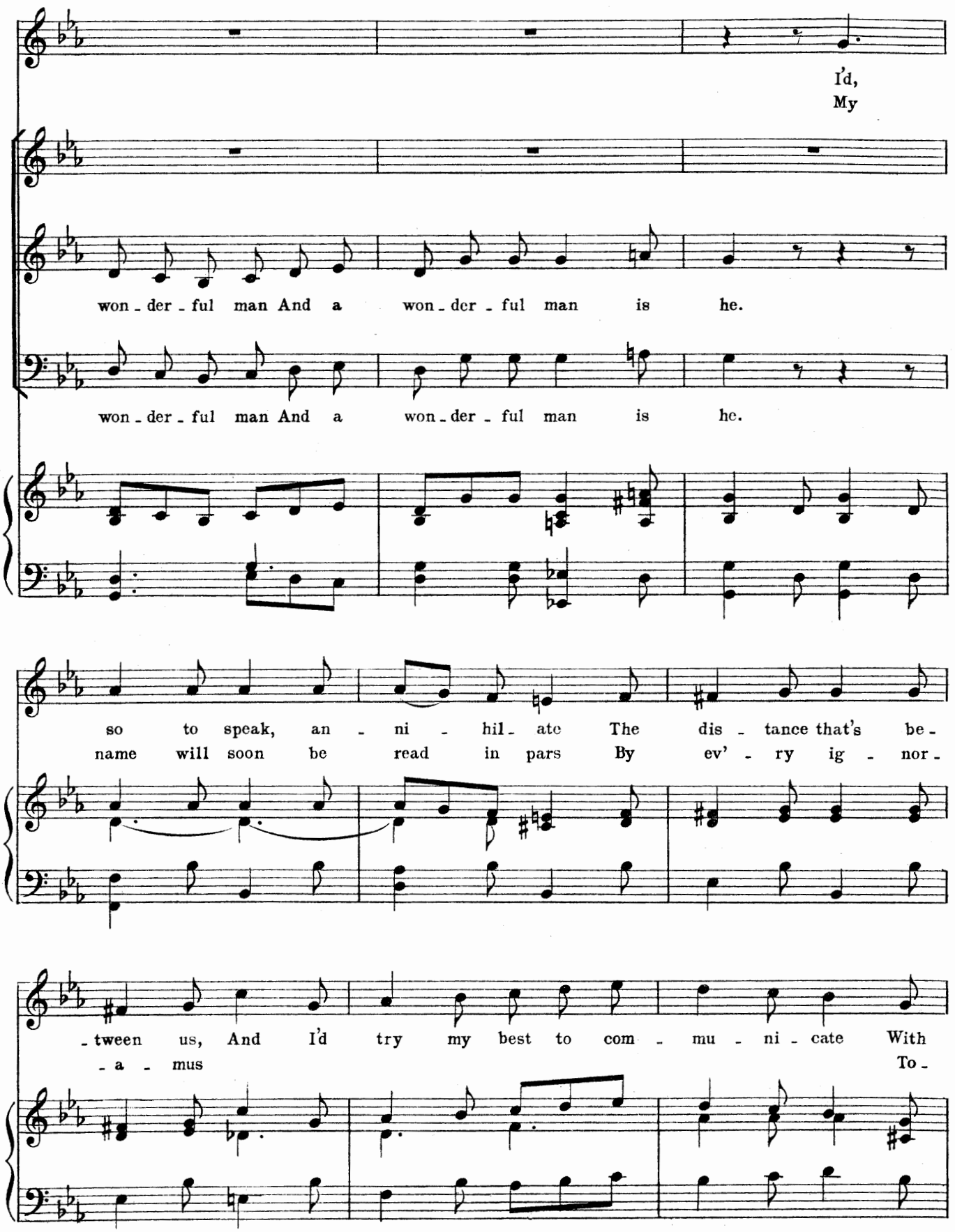
Nº 2. SONG. (Sir Victor and Chorus.)

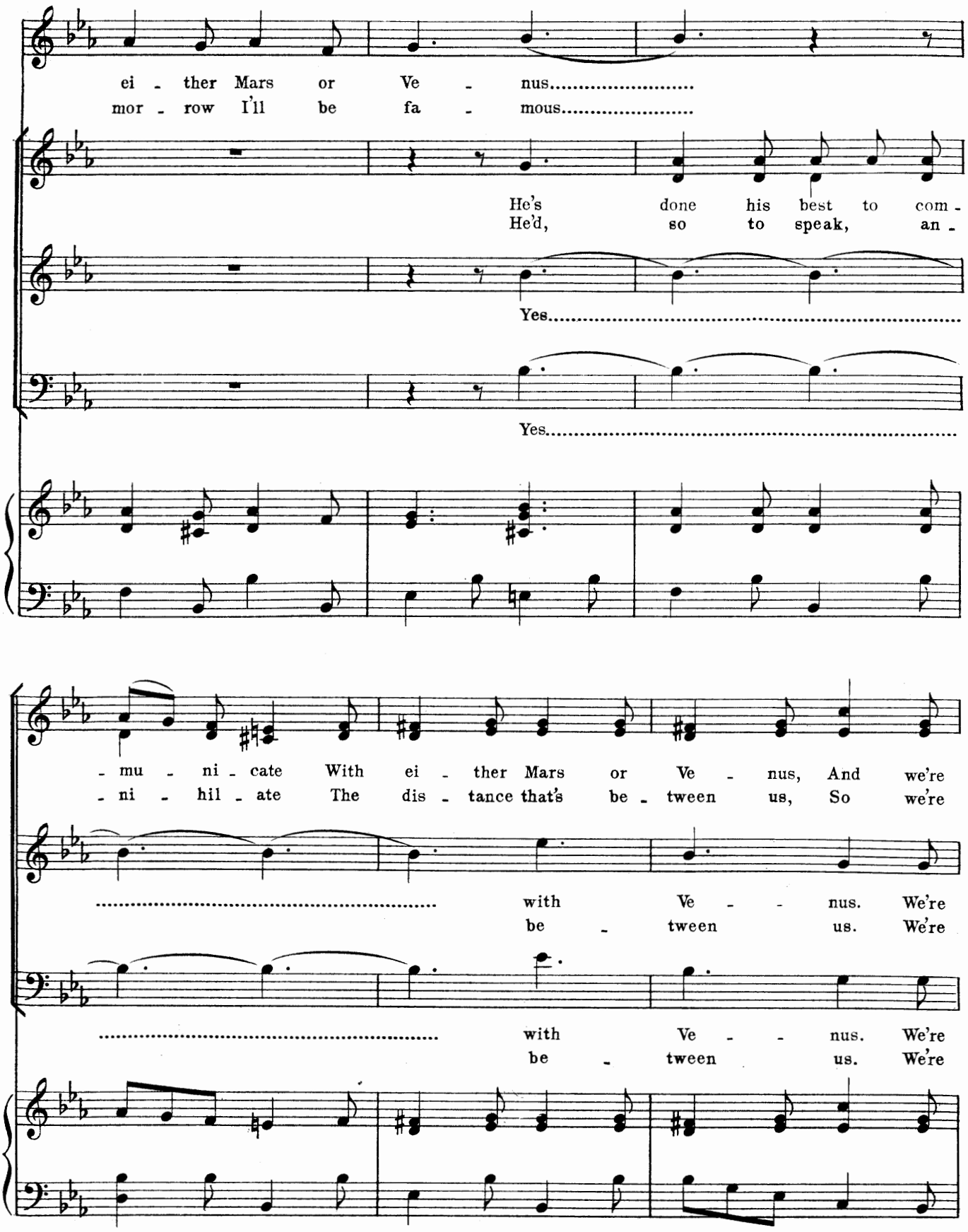
"TO-NIGHT'S THE NIGHT"

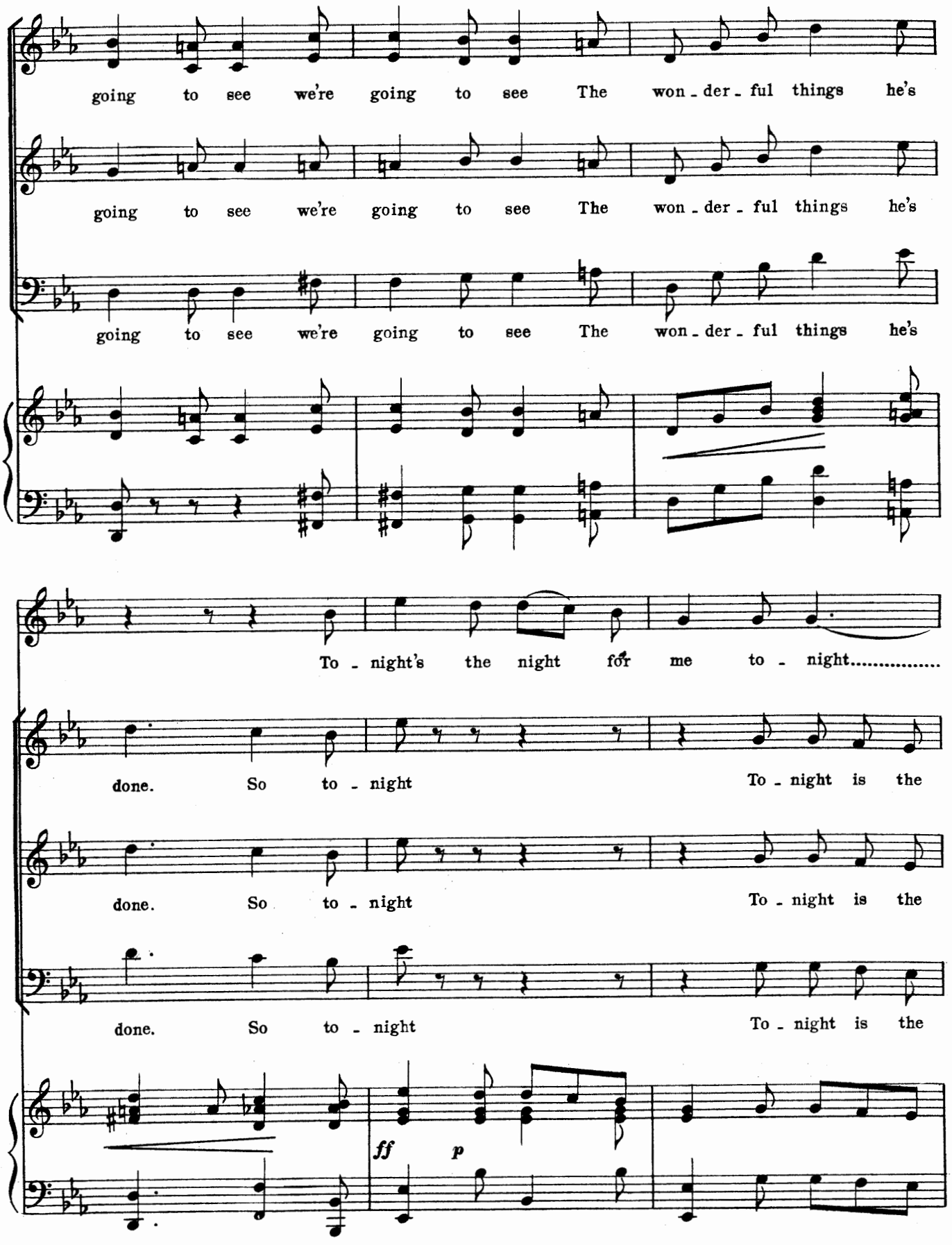


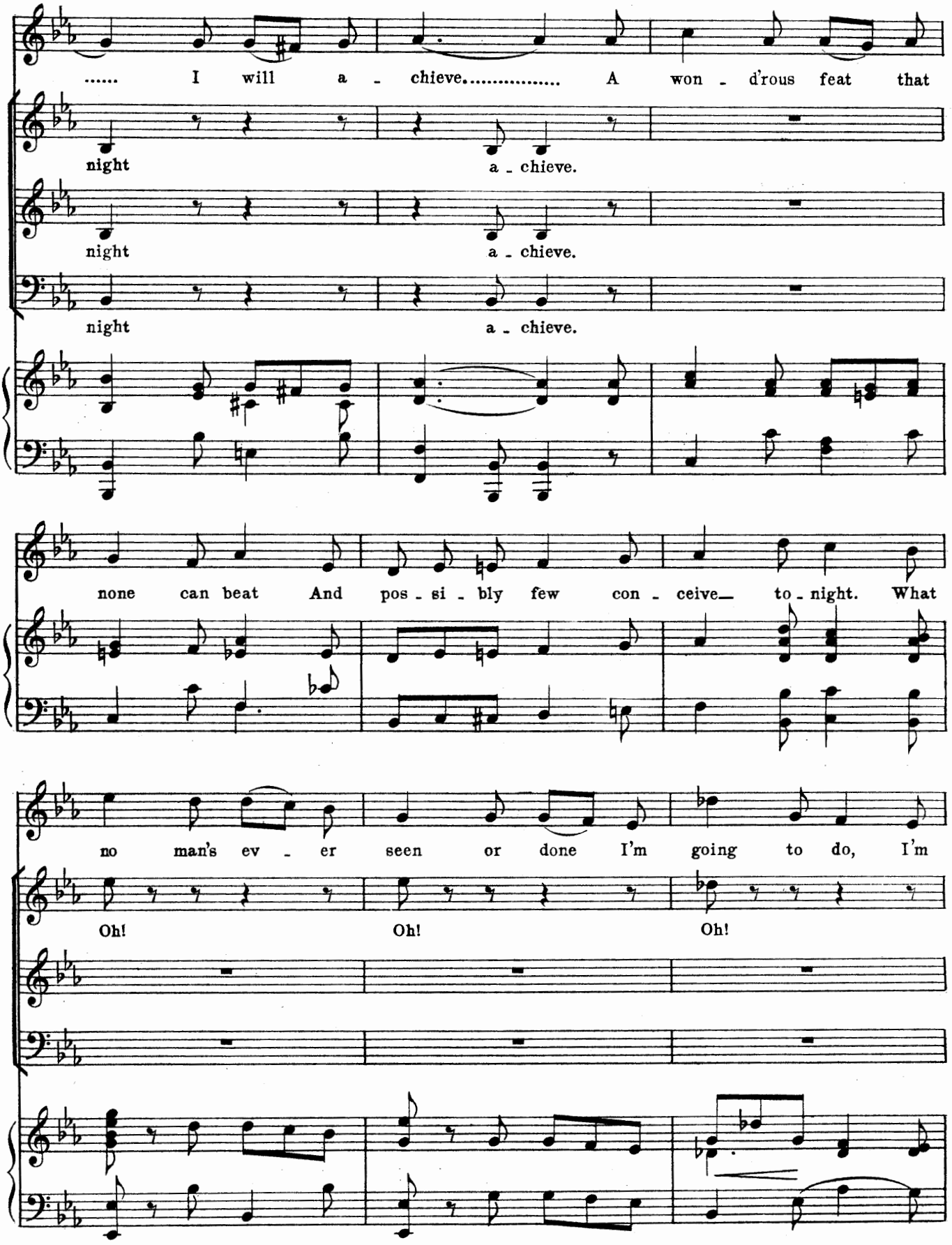

SOLO.
1. I formed..... a plan some years a - go.....
2. My scheme..... is one that can - not fail,.....
CHORUS.
(GIRLS.) A plan, a
No, no it
p
A plan..... un - pre - ce - den - ted,
So per - - - fect - ly I've planned it,
won - der - ful plan.
can - not fail.
(MEN.) A
A
f
That by..... some means which, you must
Des - crip - - tion is of no av -
won - der - ful plan.
won - der - ful plan.
p

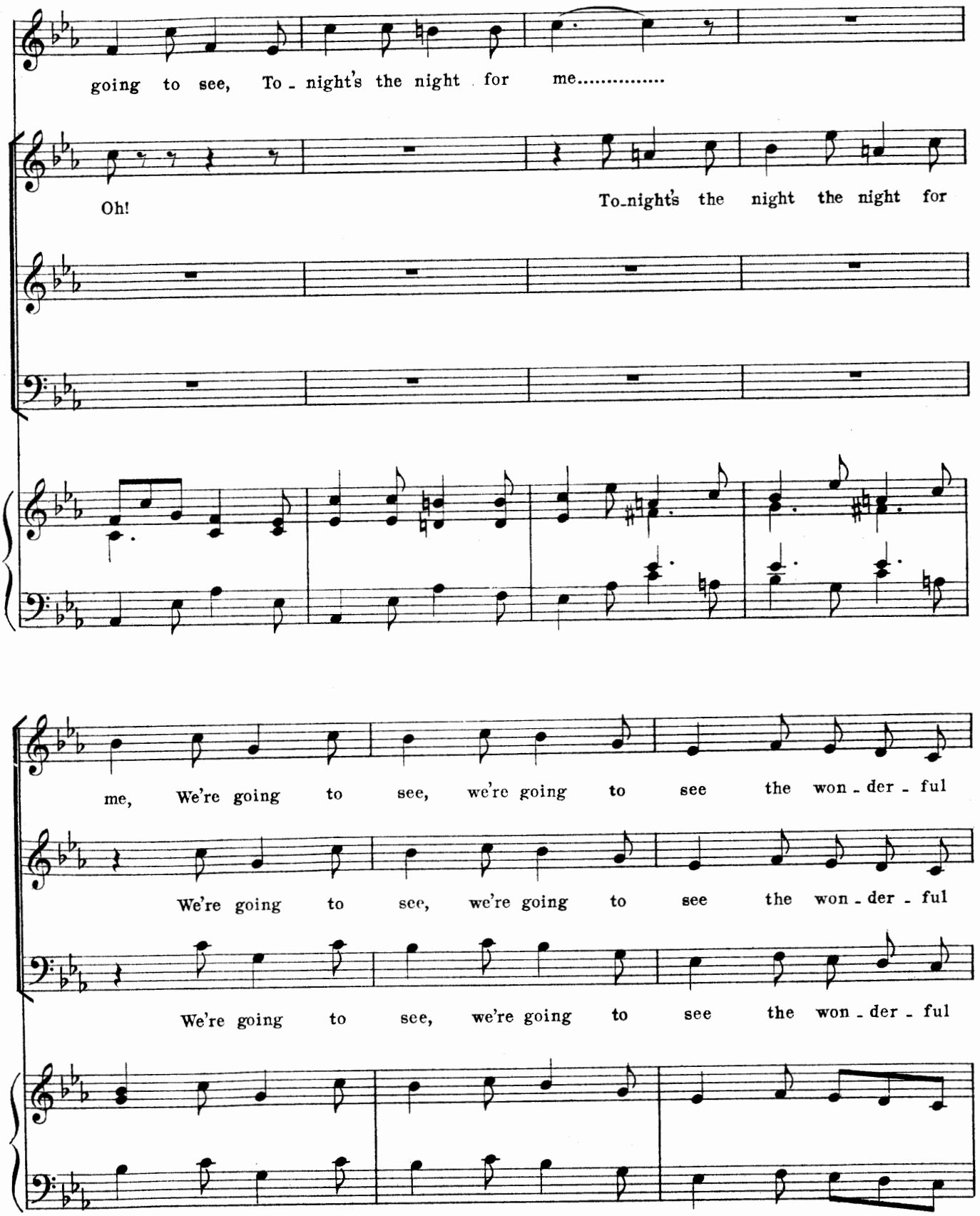

know, I had - n't then in - vent - ed,
- ail, You would not un - der - stand it,
(GIRLS.) We know, we all of us know. No, he
No, no — of no av - ail. No, you
No, he
(MEN.) No, you
had - n't then in - vent - ed.
would not un - der - stand it.
had - n't then in - vent - ed. He's a man, a man, a
would not un - der - stand it.
He's a man, a man, a

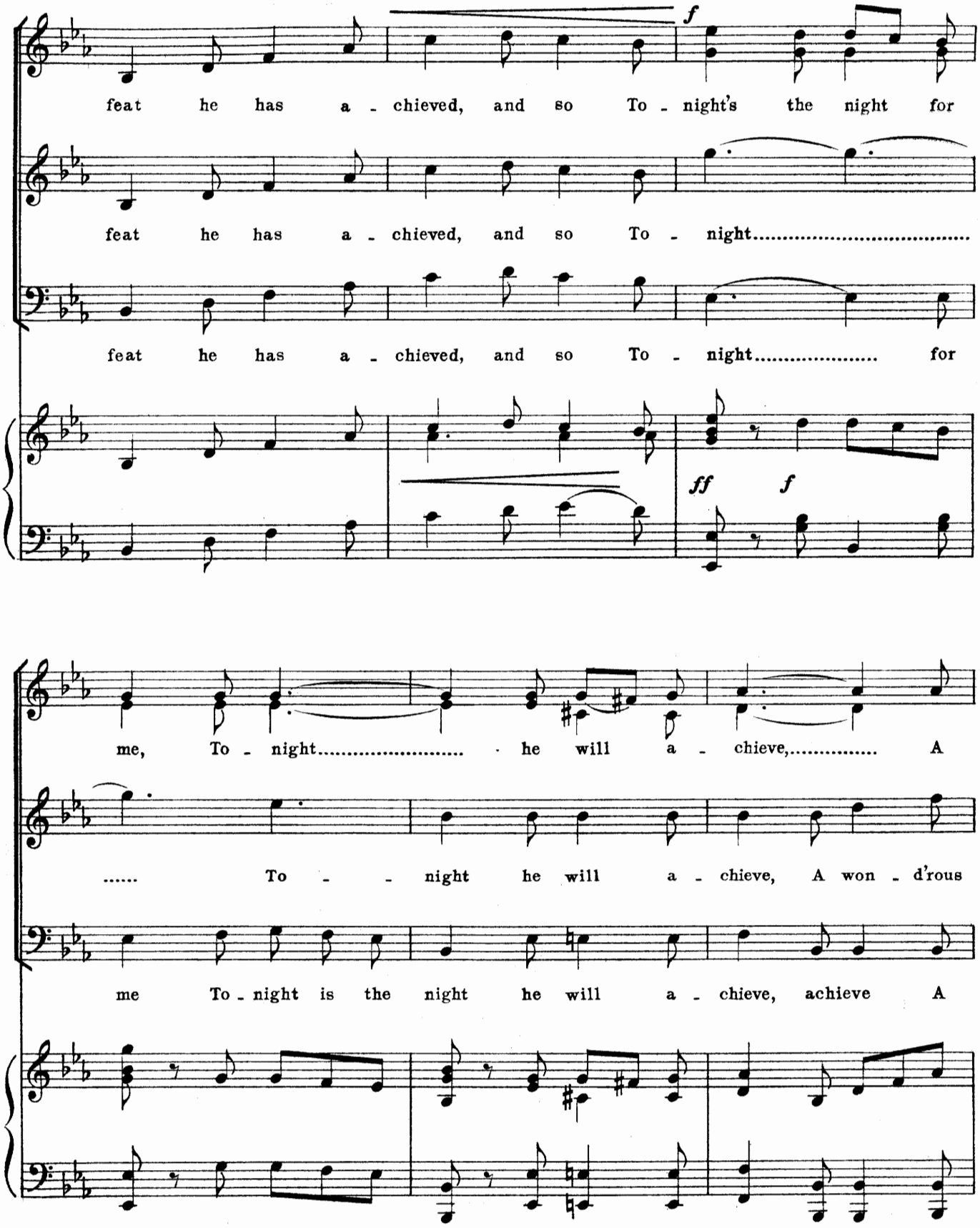

I'd,
My
won - der - ful man And a won - der - ful man is he.
won - der - ful man And a won - der - ful man is he.
so to speak, an - ni - hil - ate The dis - tance that's be -
name will soon be read in pars By ev' - ry ig - nor -
- tween us, And I'd try my best to com - mu - ni - cate With
- a - mus To -

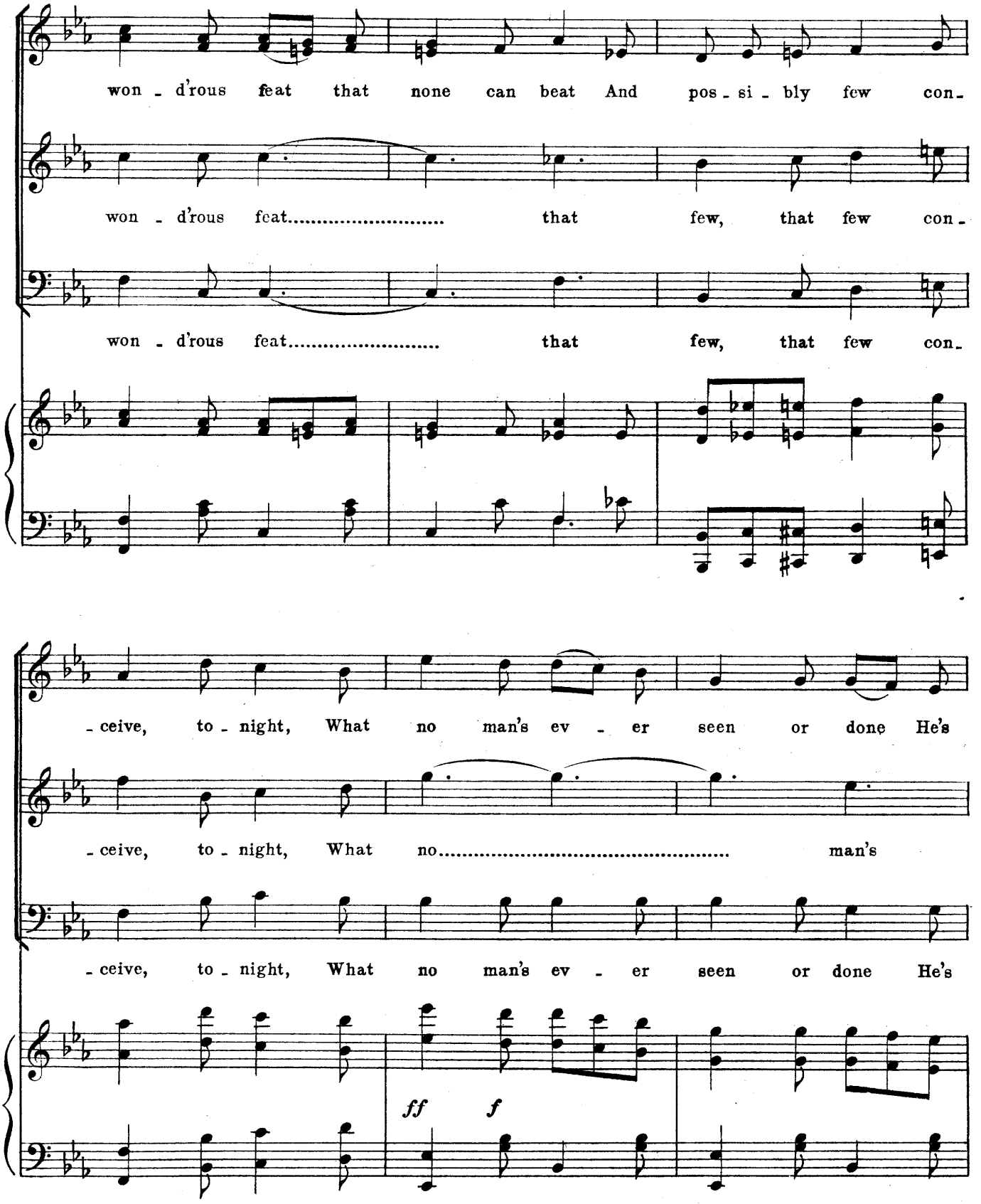

ei - ther Mars or Ve - nus.....
mor - row I'll be fa - mous.....
He's done his best to com -
He'd, so to speak, an -
Yes.....
Yes.....
- mu - ni - cate With ei - ther Mars or Ve - nus, And we're
- ni - hil - ate The dis - tance that's be - tween us, So we're
..... with Ve - - nus. We're
be - tween us. We're
..... with Ve - - nus. We're
be - tween us. We're

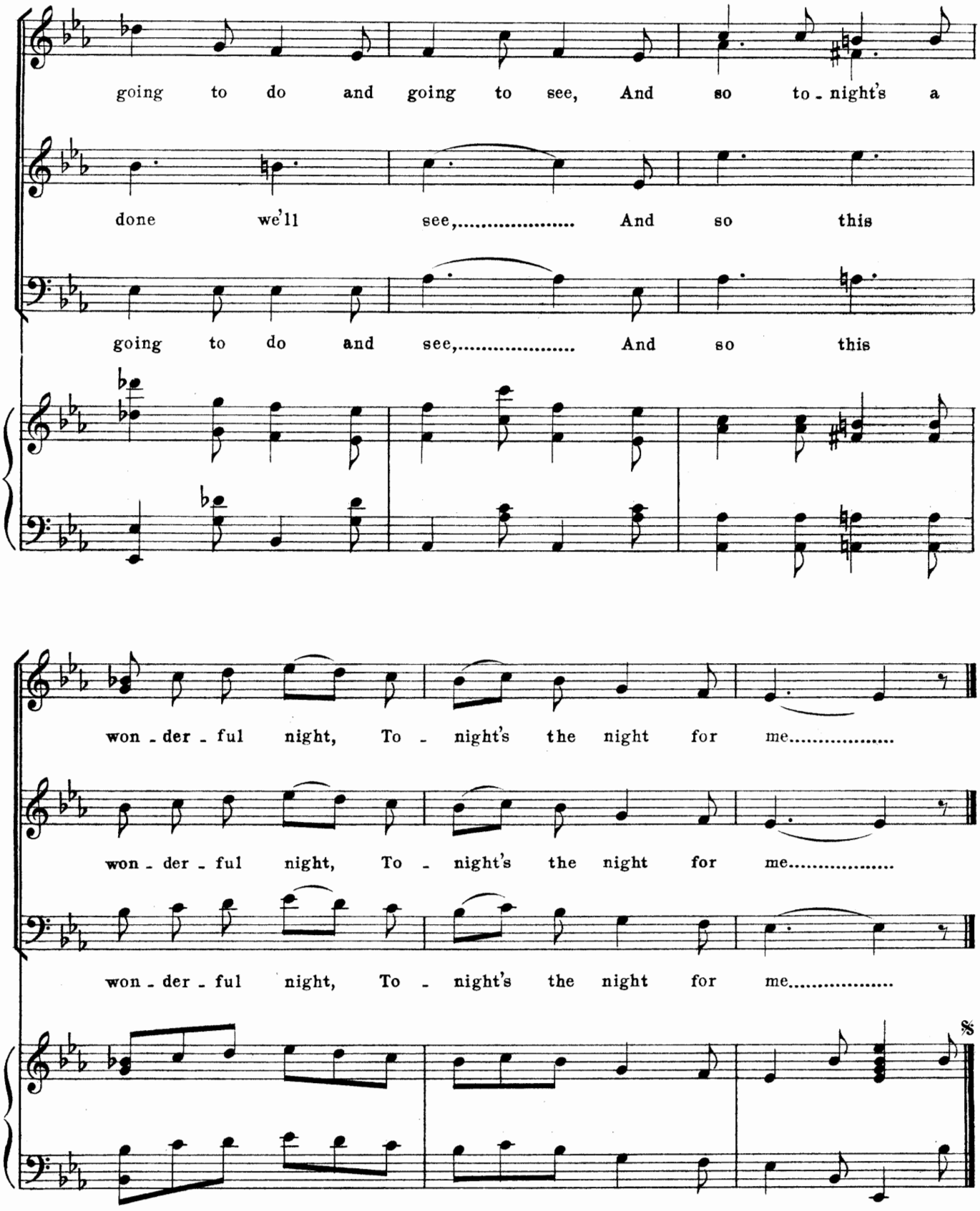

going to see we're going to see The won - der - ful things he's
going to see we're going to see The won - der - ful things he's
going to see we're going to see The won - der - ful things he's
To - night's the night for me to - night.....
done. So to - night To - night is the
done. So to - night To - night is the
done. So to - night To - night is the
ff
p


..... 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

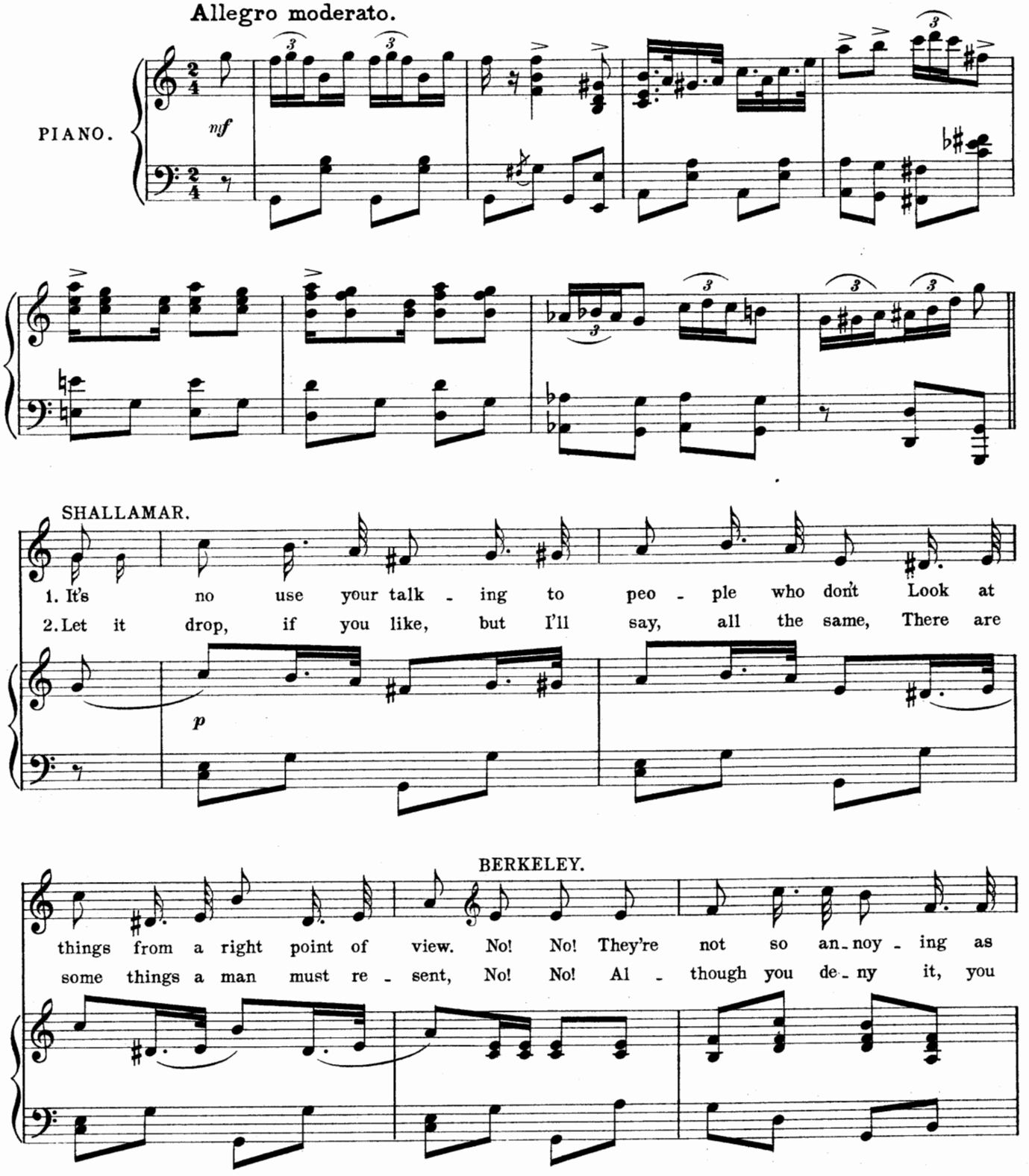

f
feat he has a - chieved, and so To - night's the night for
feat he has a - chieved, and so To - night.....
feat he has a - chieved, and so To - night..... for
ff f
me, To - night..... he will a - chieve,..... A
..... To - - night he will a - chieve, A won - d'rous
me To - night is the night he will a - chieve, achieve A


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 -
- 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
ff
f


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
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.....
%

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

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



JIMPER.

peo - ple who won't, 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 can't or you won't that's
dif - fer a-greed, it's a - gain as it was, And once more in the fire is the

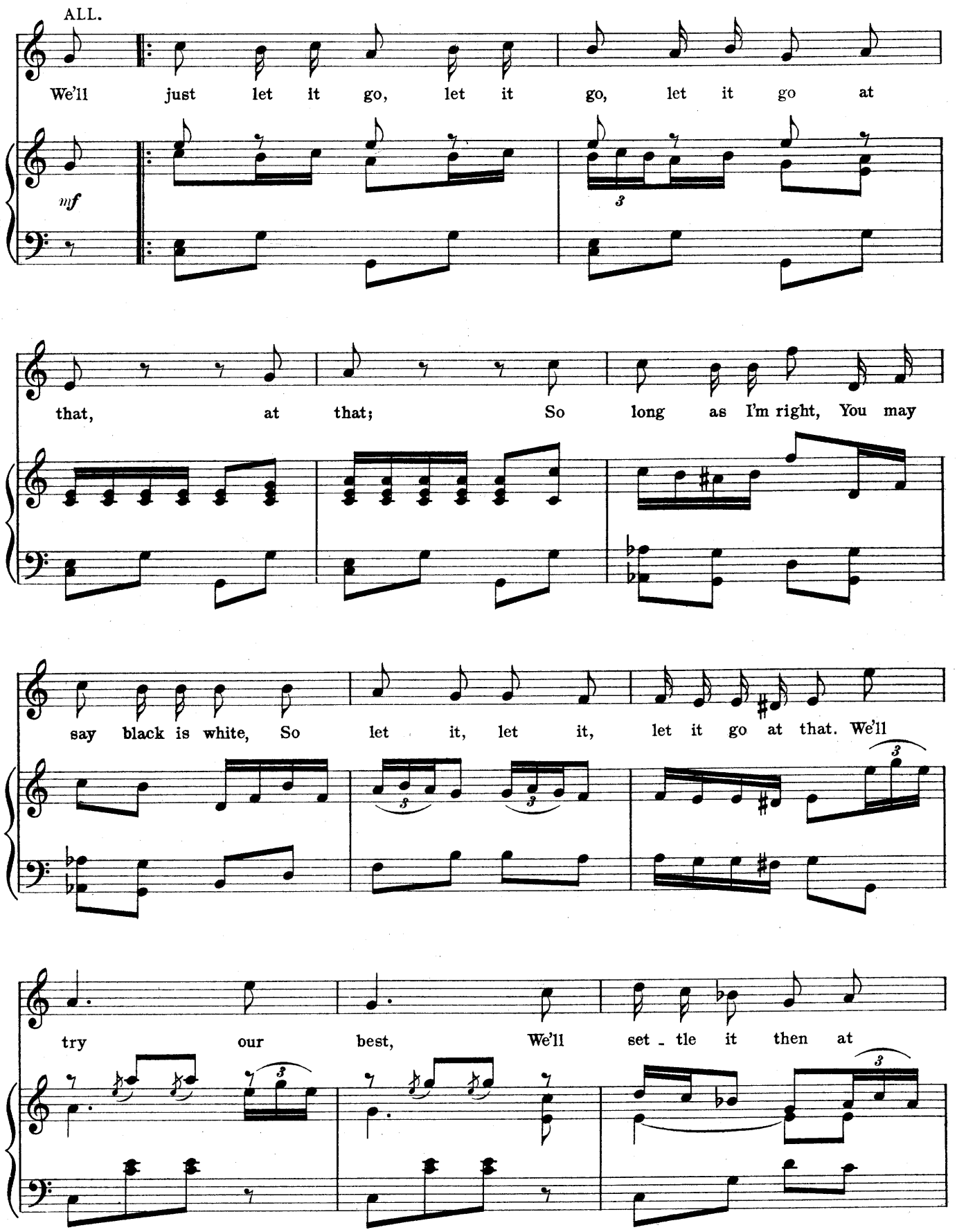
LOUIS.

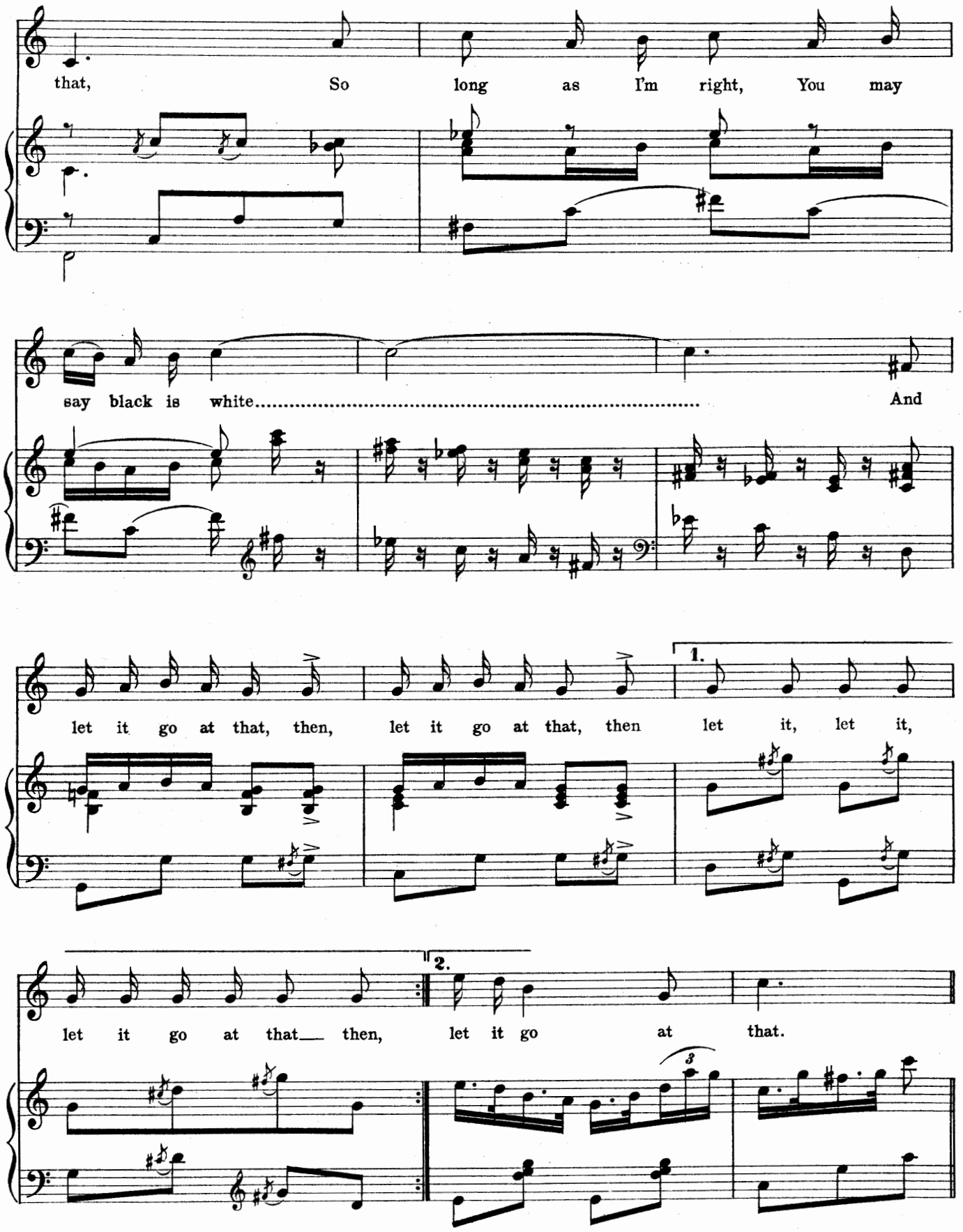
flat! Yes! Yes! So if you must dif - fer, to dif - fer a - gree, And we'll
fat. Yes! Yes! If he's going to re-pent Let us wait till he does, And we'll

BRENDA.

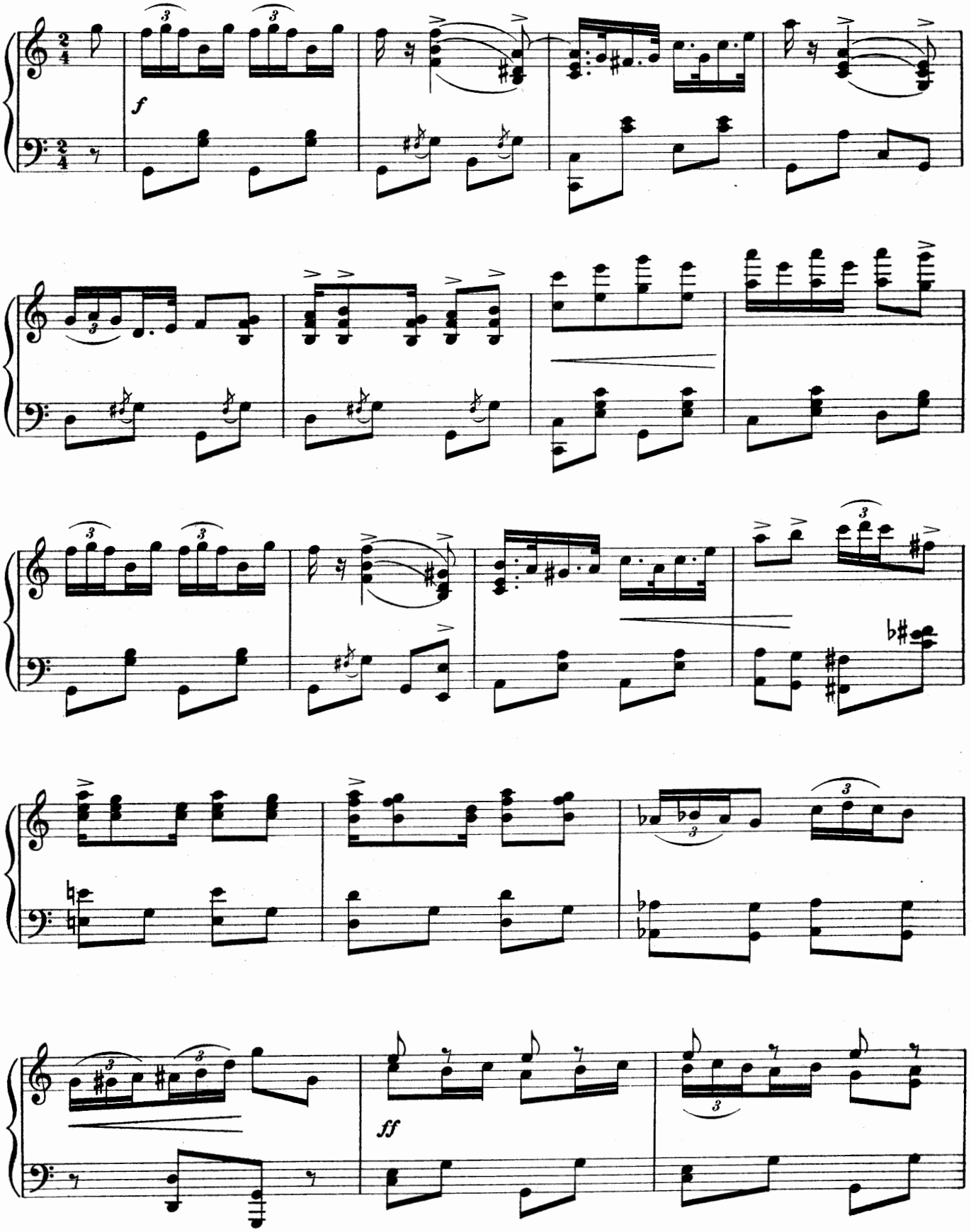
We'll let it go at that.
We'll let it go at that.

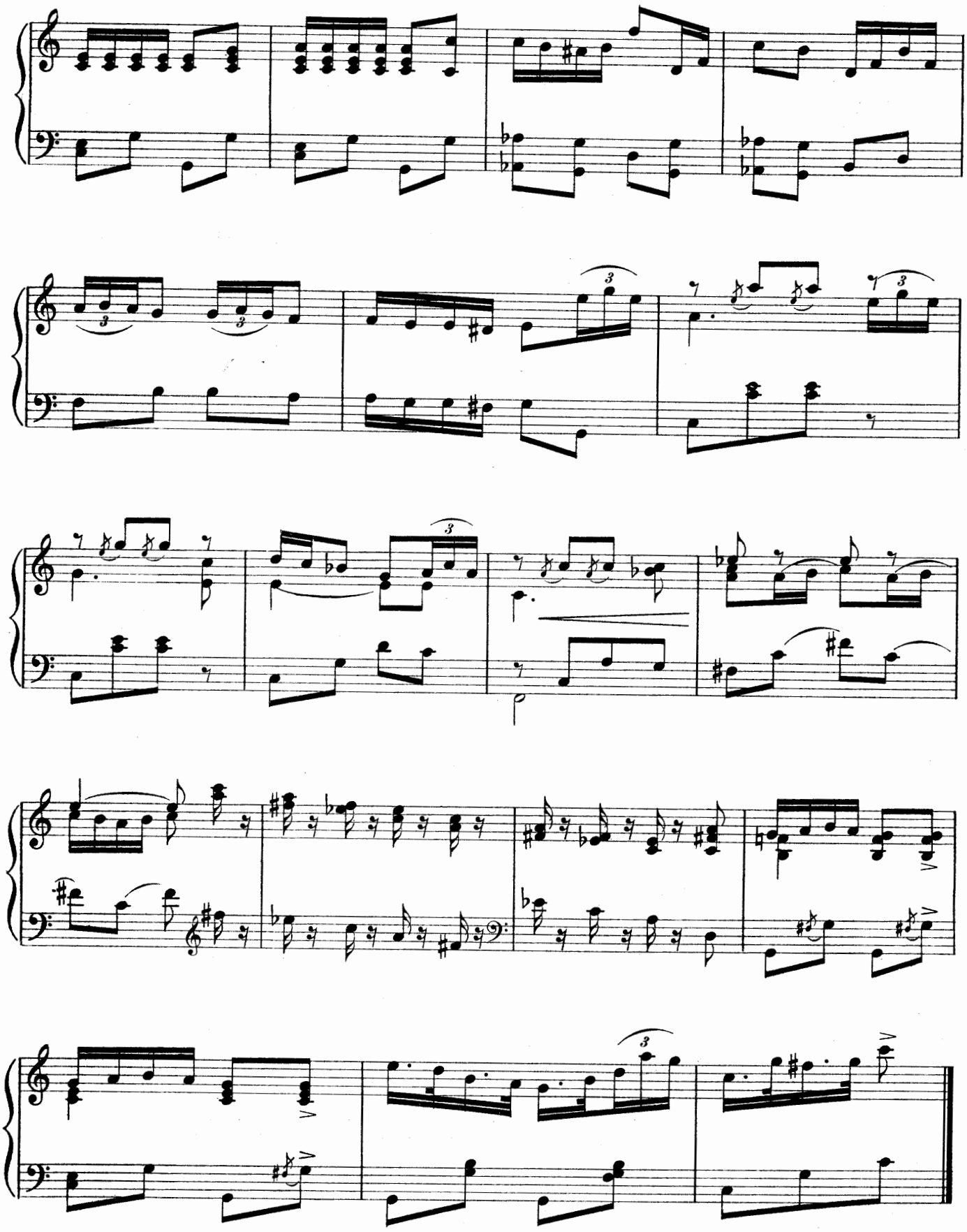
just let it go at that, We'll let it go at that.
just let it go at that, We'll let it go at that.


ALL.
We'll just let it go, let it go, let it go at
mf
that, at that; So long as I'm right, You may
say black is white, So let it, let it, let it go at that. We'll
try our best, We'll set - tle it then at


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,
1.
let it go at that— then, let it go at that.
2.
3

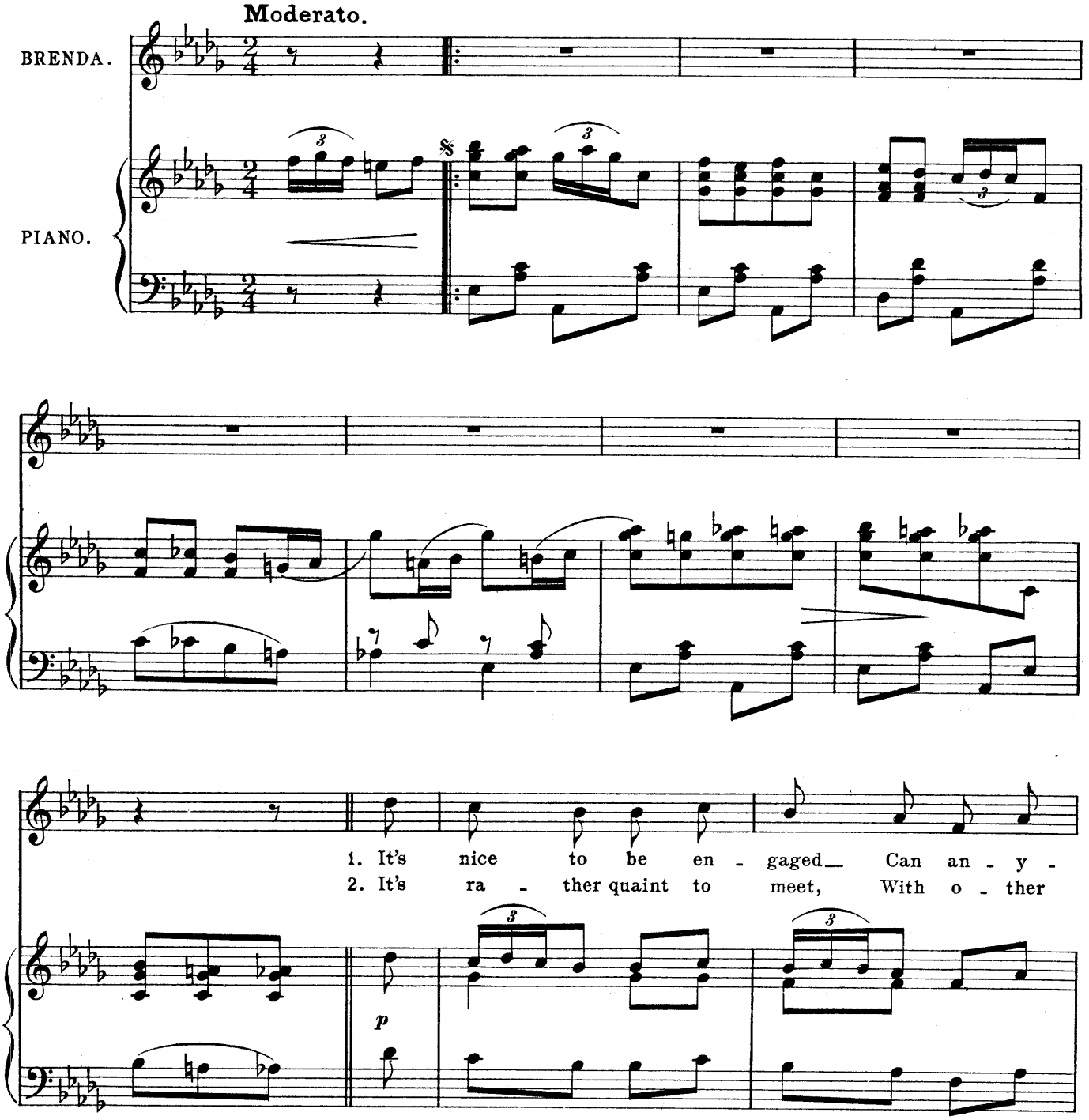
Dance.

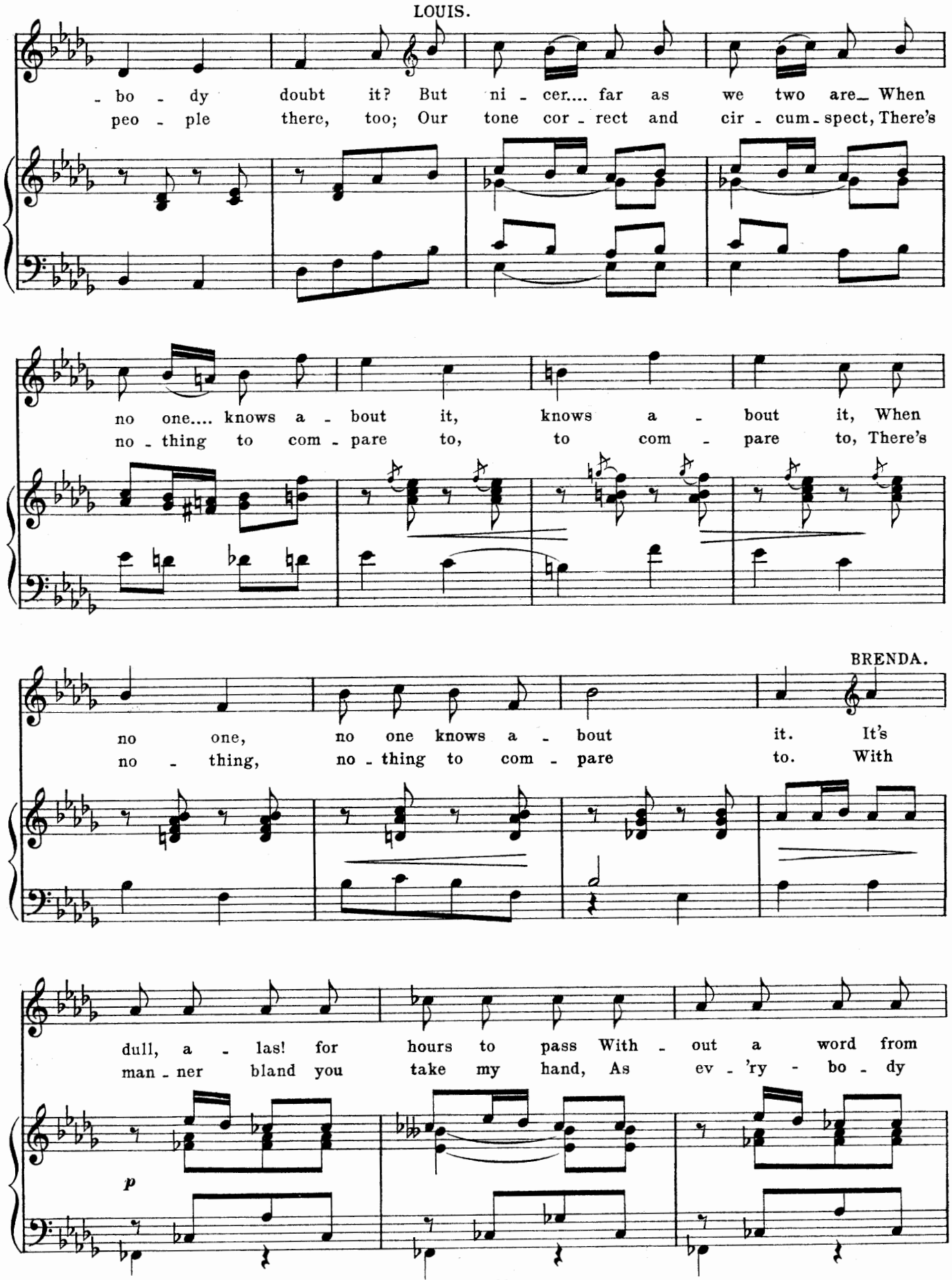


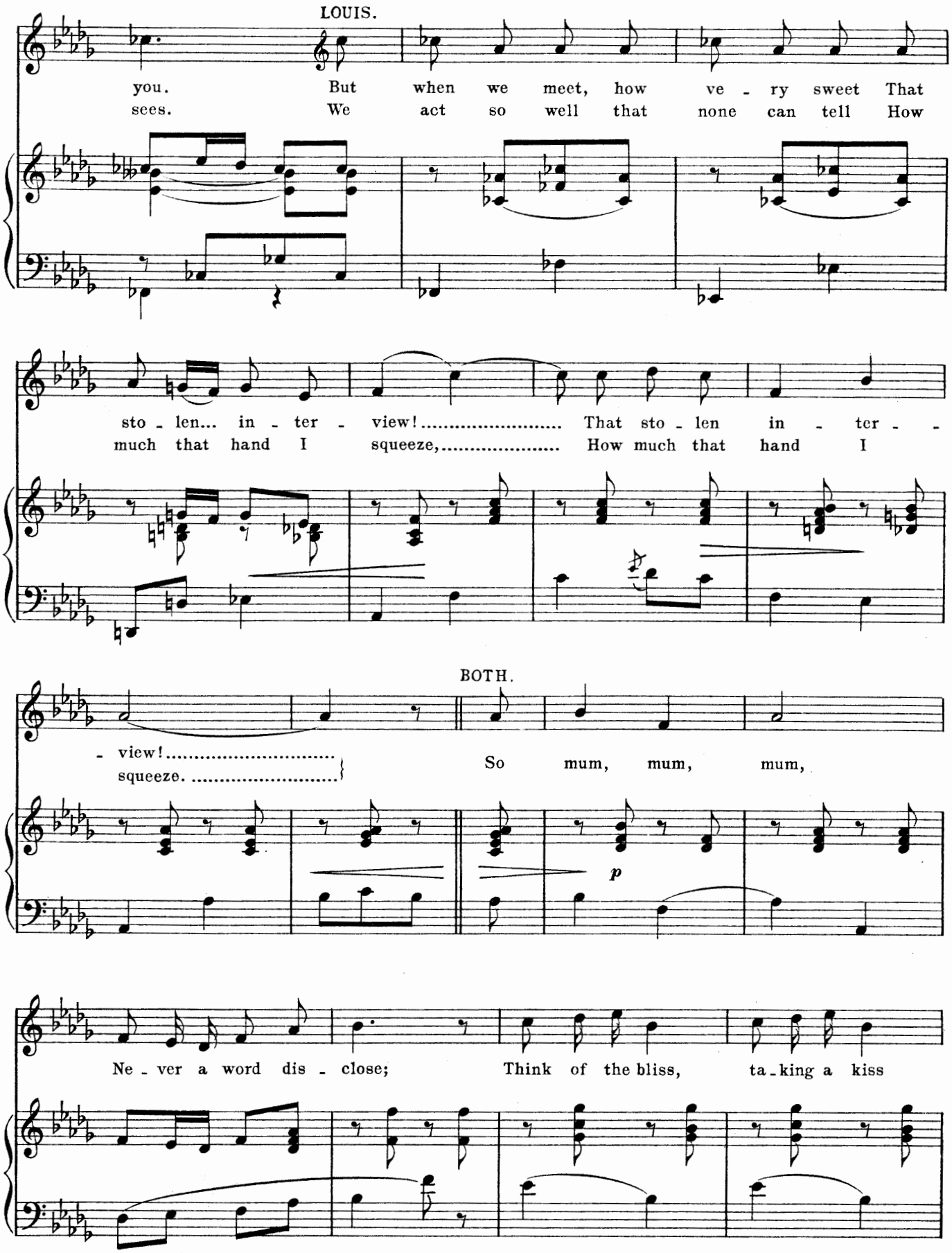


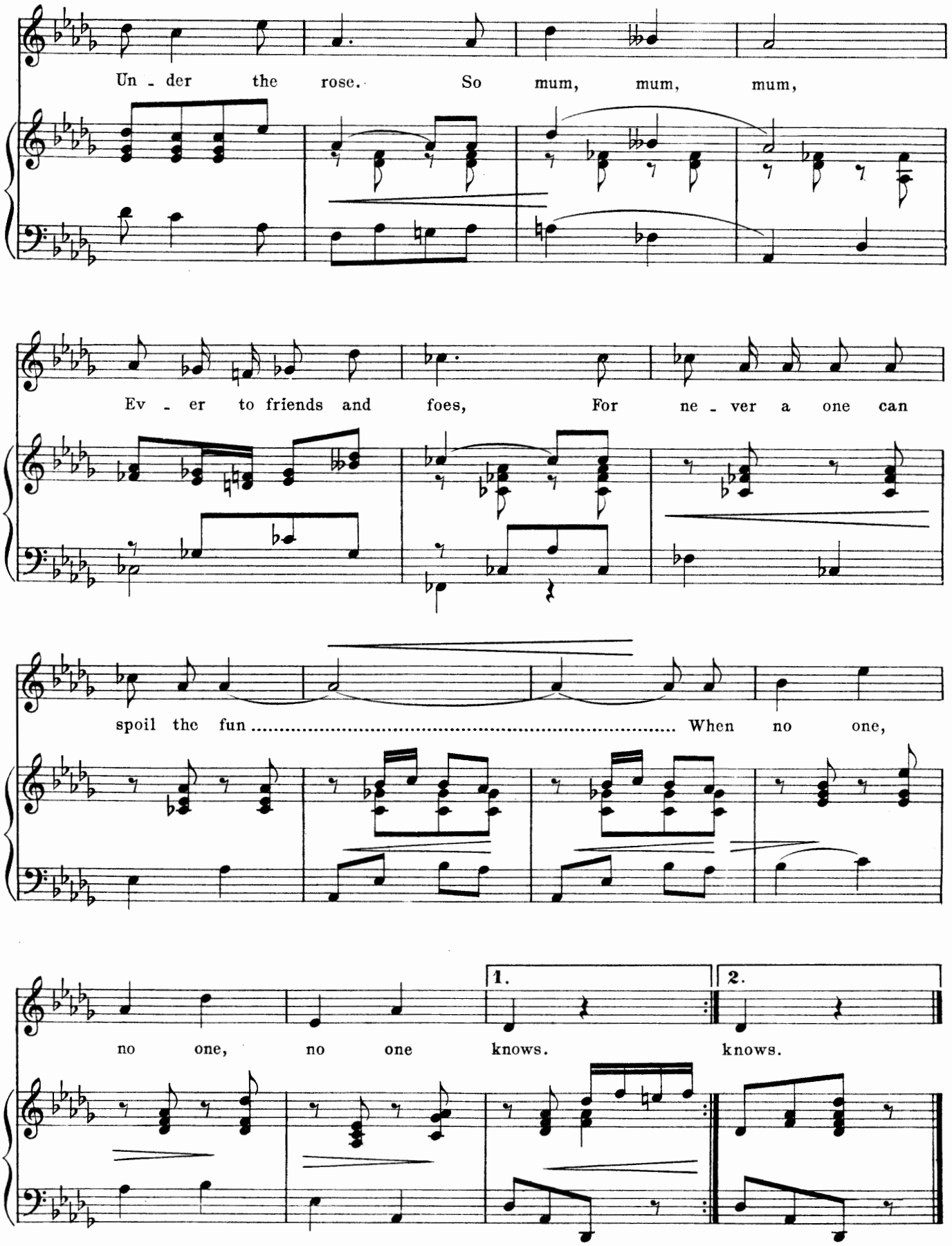
No. 4. DUET (Louis and Brenda.)

"WHEN NO ONE KNOWS."



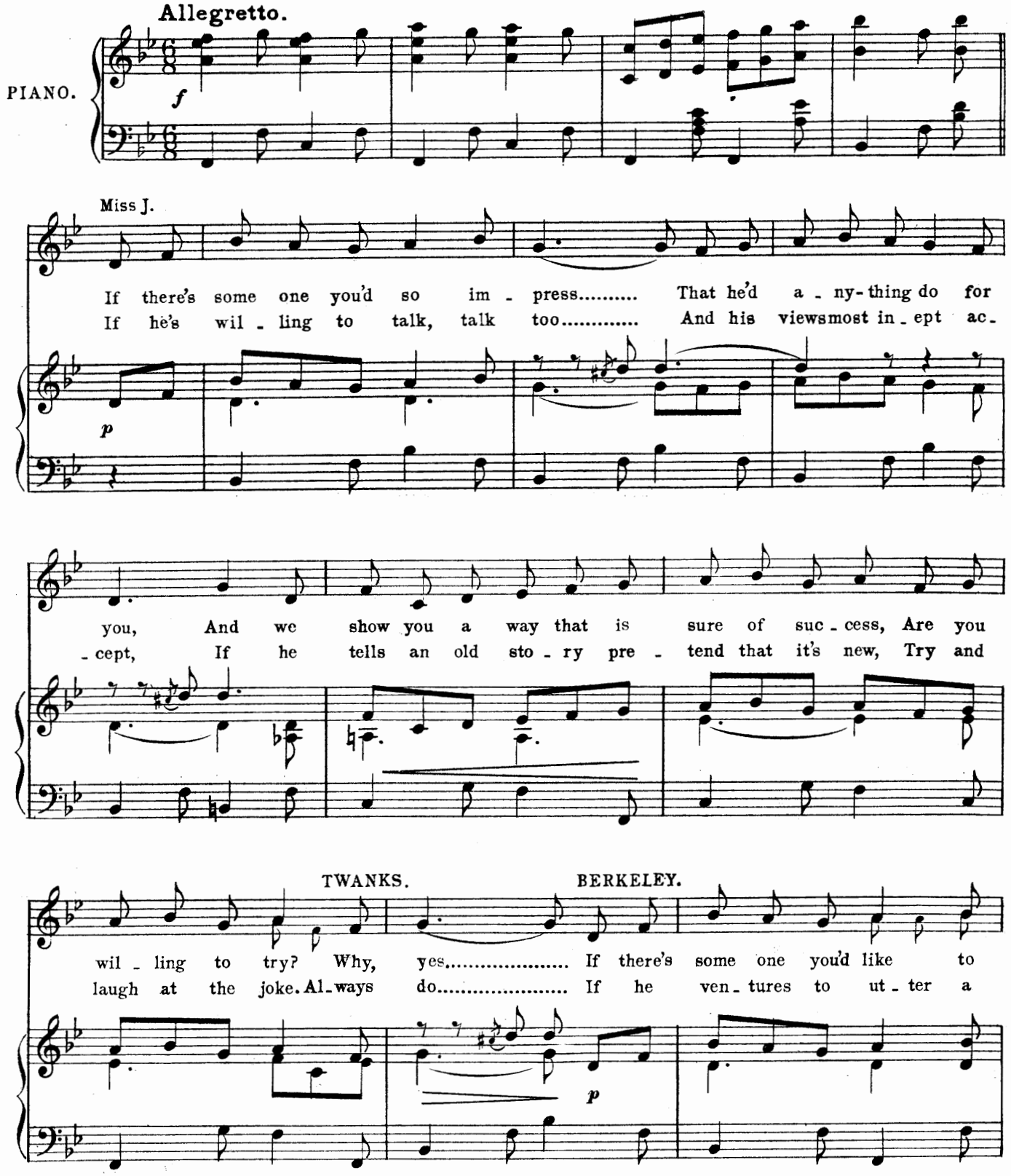

LOUIS.
- bo - dy doubt it? But ni - cer.... far as we two are When
peo - ple there, too; Our tone cor - rect and cir - cum - spect, There's
no one.... knows a - bout it, knows a - bout it, When
no - thing to com - pare to, to com - pare to, There's
BRENDA.
no one, no one knows a - bout it. It's
no - 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

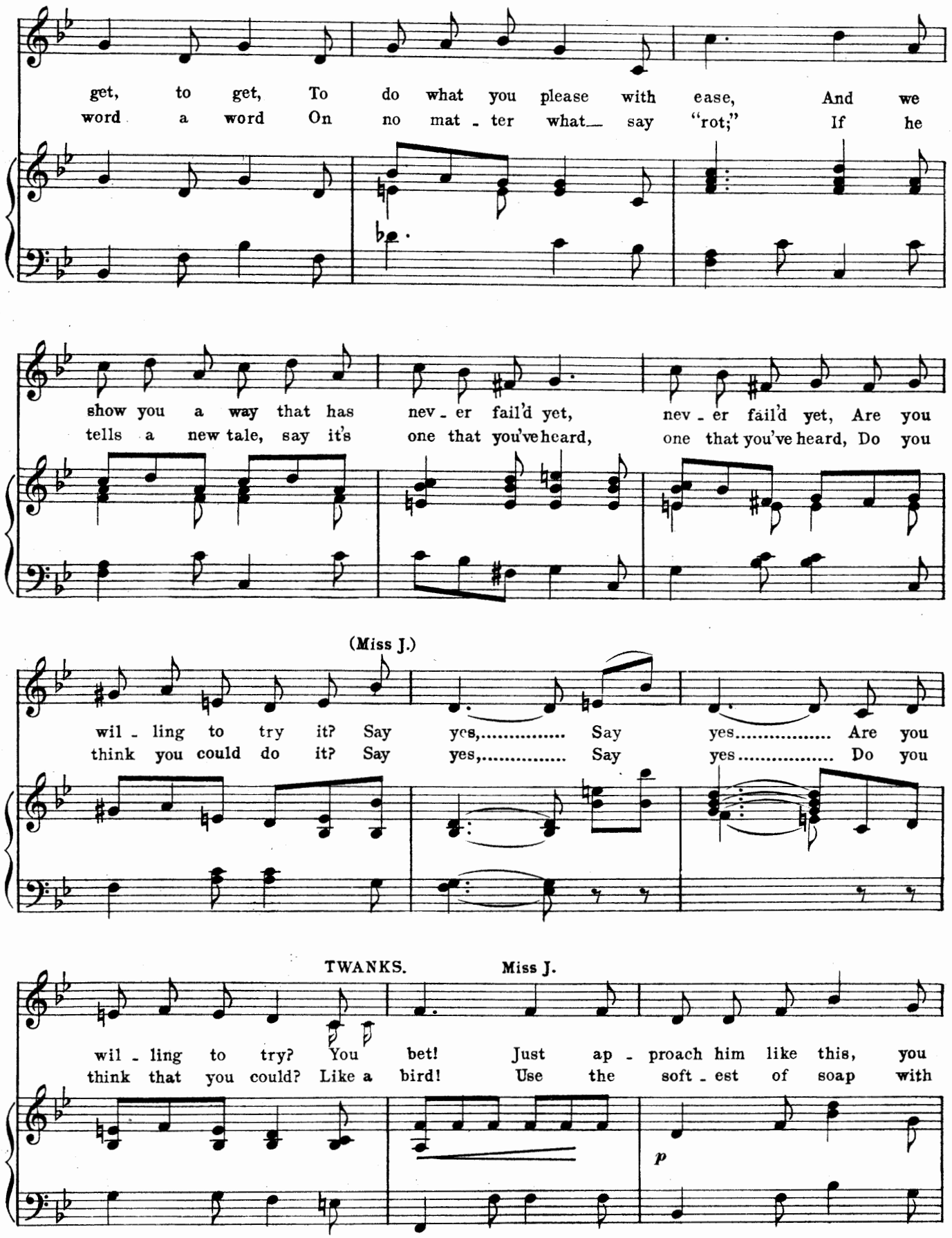

LOUIS.
you. But when we meet, how ve - ry sweet That
sees. We act so well that none can tell How
sto - len... in - ter - view!..... That sto - len in - ter - -
much that hand I squeeze,..... How much that hand I
BOTH.
- view!.....
squeeze.....
So mum, mum, mum,
p
Ne - ver a word dis - close; Think of the bliss, ta - king a kiss

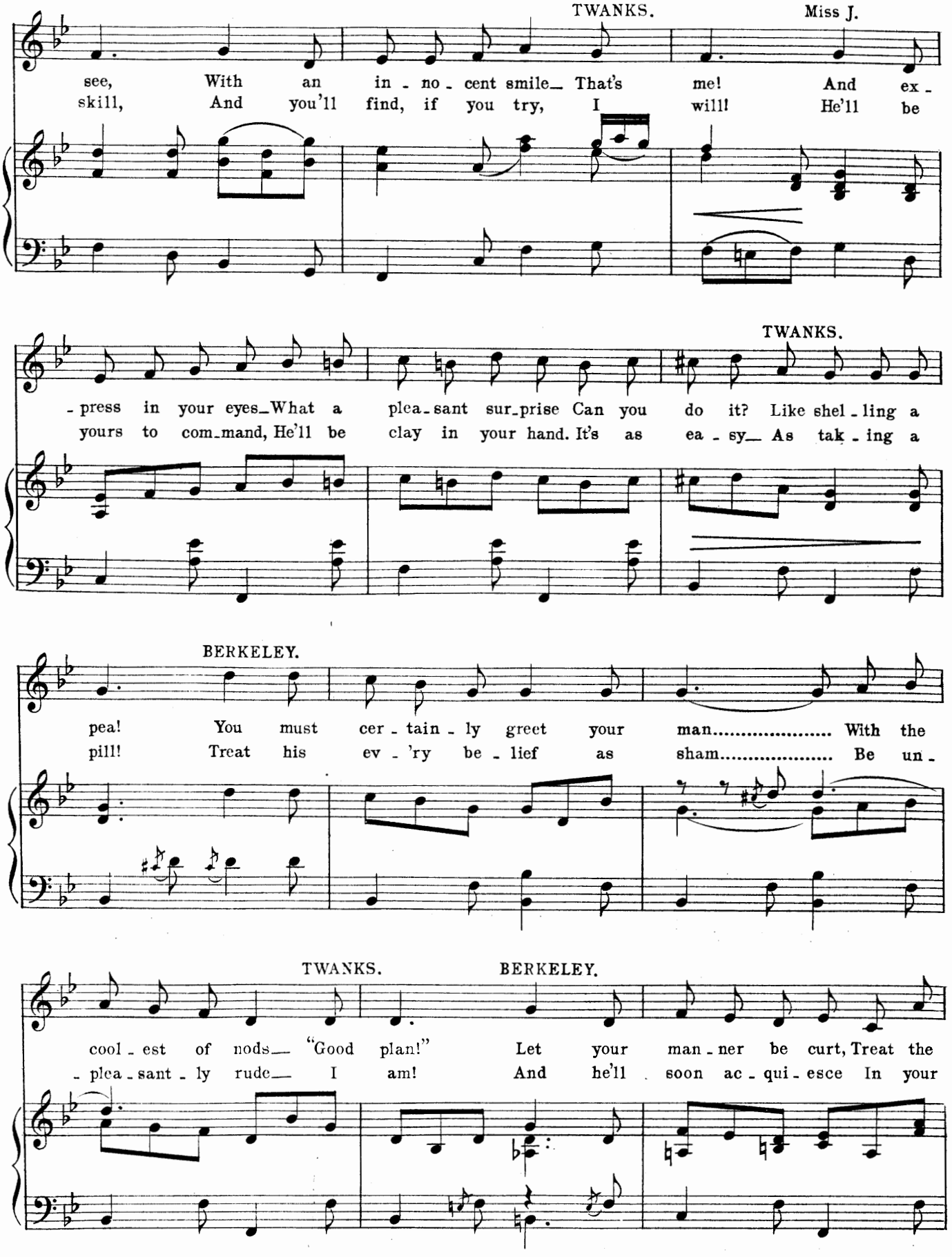

Un - der the rose. So mum, mum, mum,
Ev - er to friends and foes, For ne - ver a one can
spoil the fun ..... When no one,
1.
2.
no one, no one knows. knows.

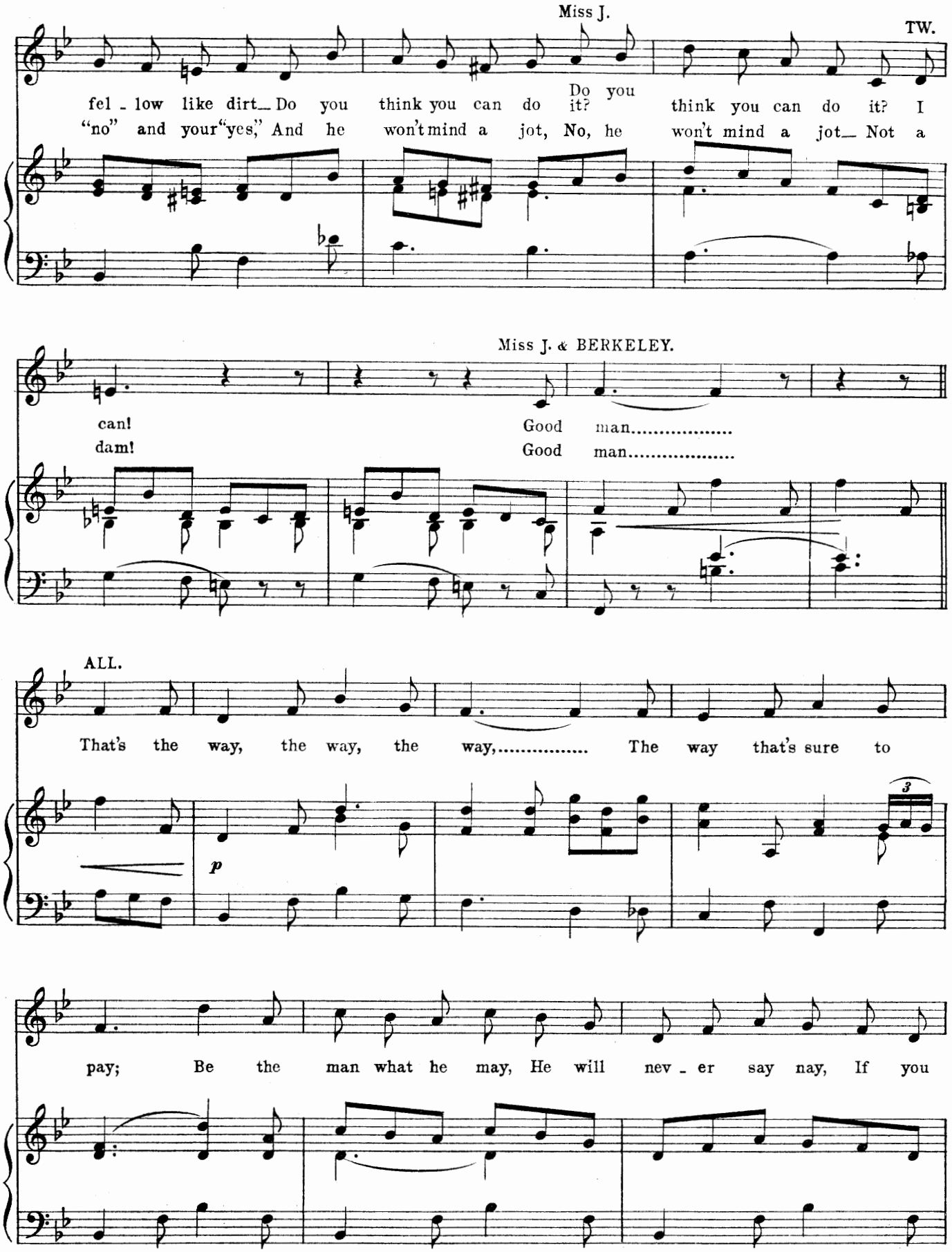
No. 5. TRIO. Miss Jimper, Berkeley, and Twanks.

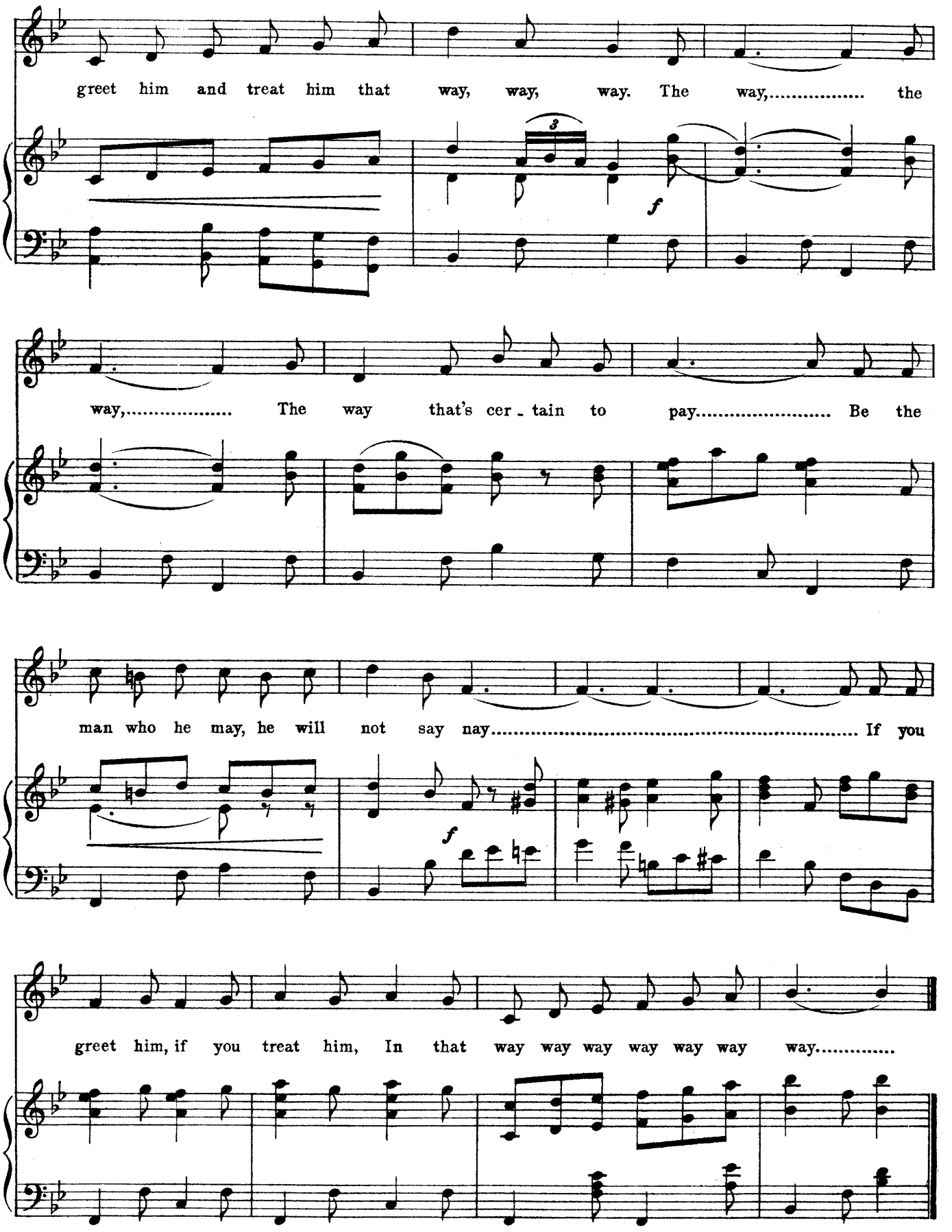
"THAT'S THE WAY."




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!
dam!
Good man.....
Good man.....
ALL.
That's the way, the way, the way,..... The way that's sure to
p
3
pay; Be the man what he may, He will nev - er say nay, If you

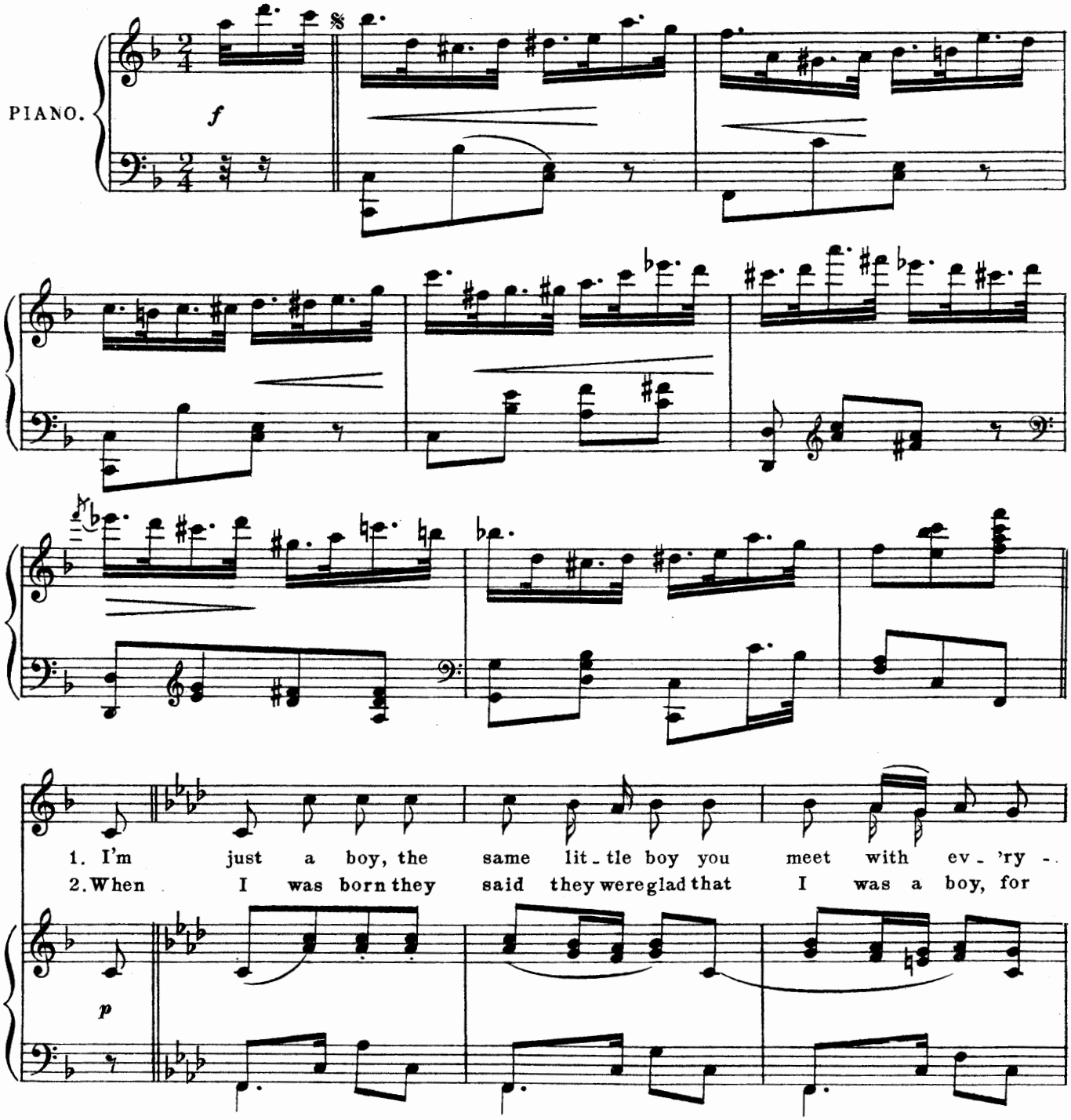

greet him and treat him that way, way, way. The way,..... the
3
f
way,..... The way that's cer - tain to pay..... Be the
man who he may, he will not say nay..... If you
f
greet him, if you treat him, In that way way way way way way way.....

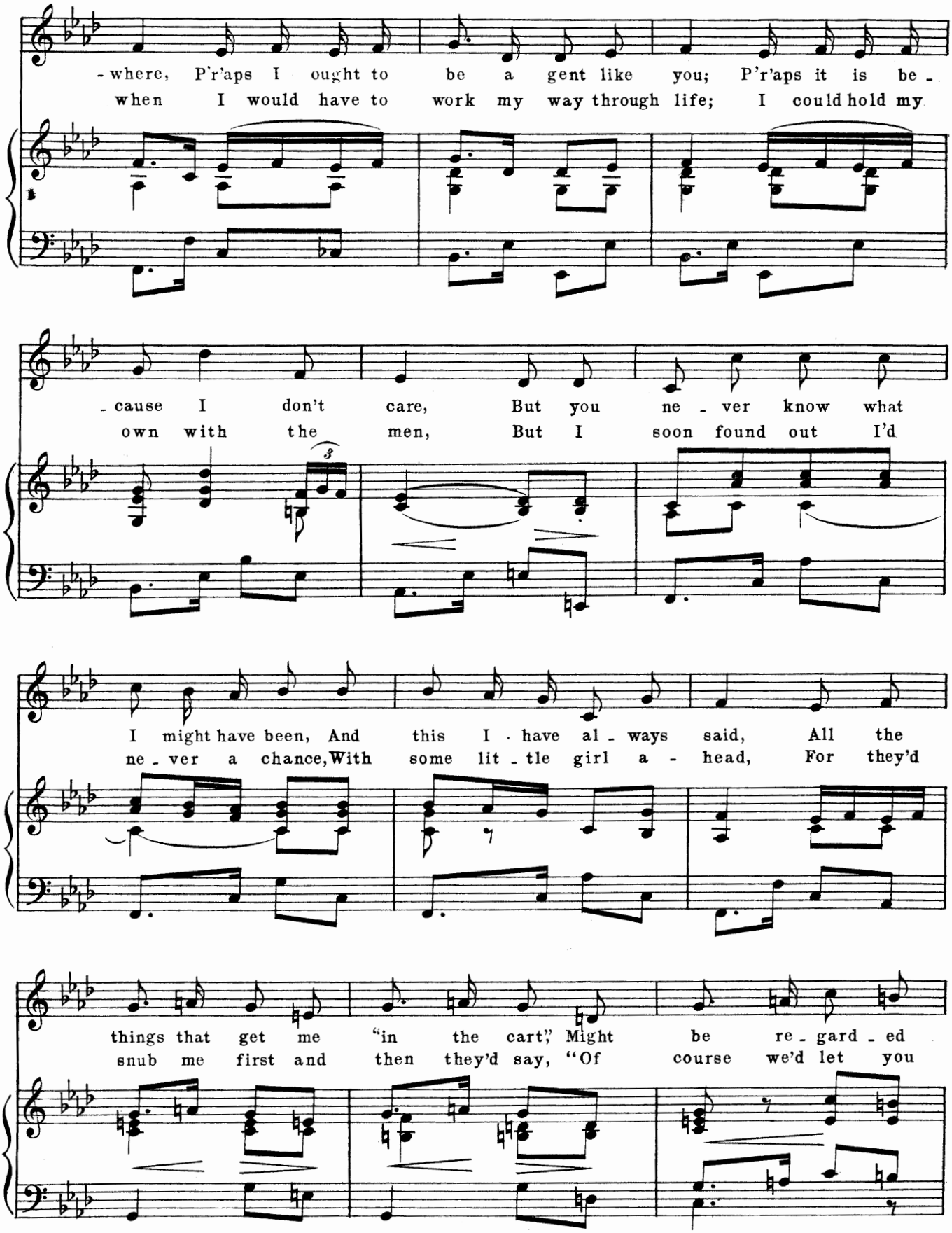
Nº 6. SONG. (Wrenne.)

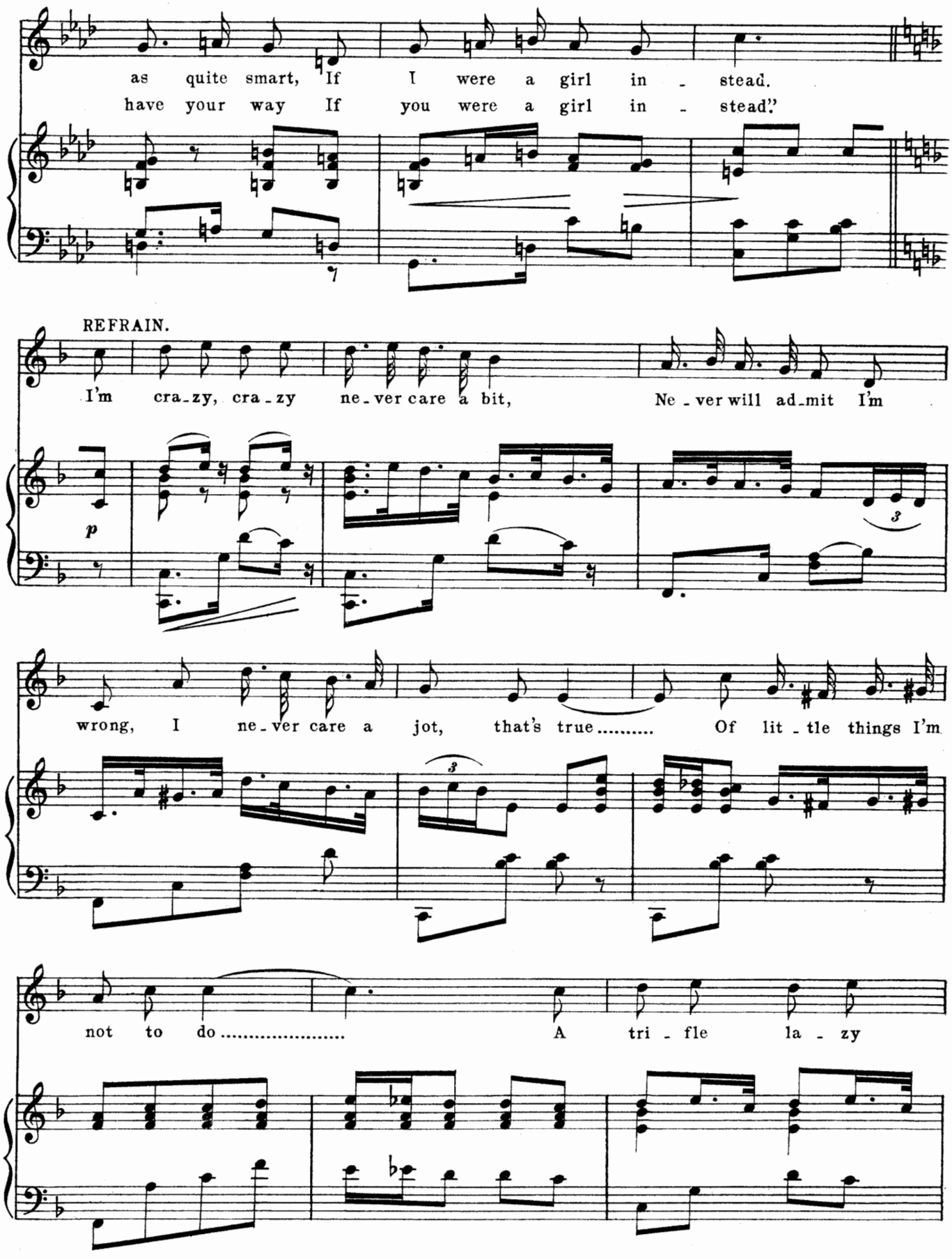
"IF I WERE A GIRL INSTEAD."

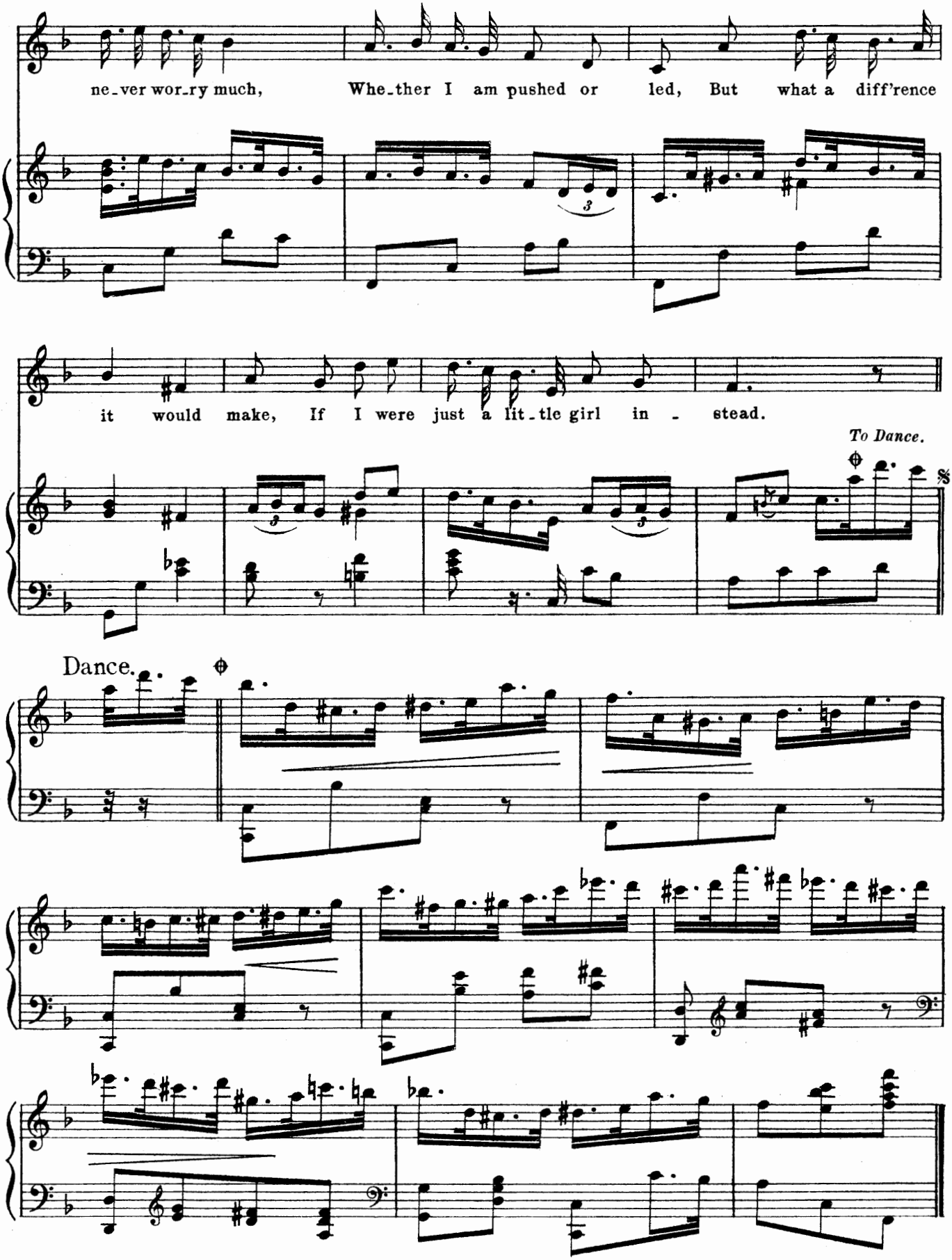
Words by
LESLIE STUART.

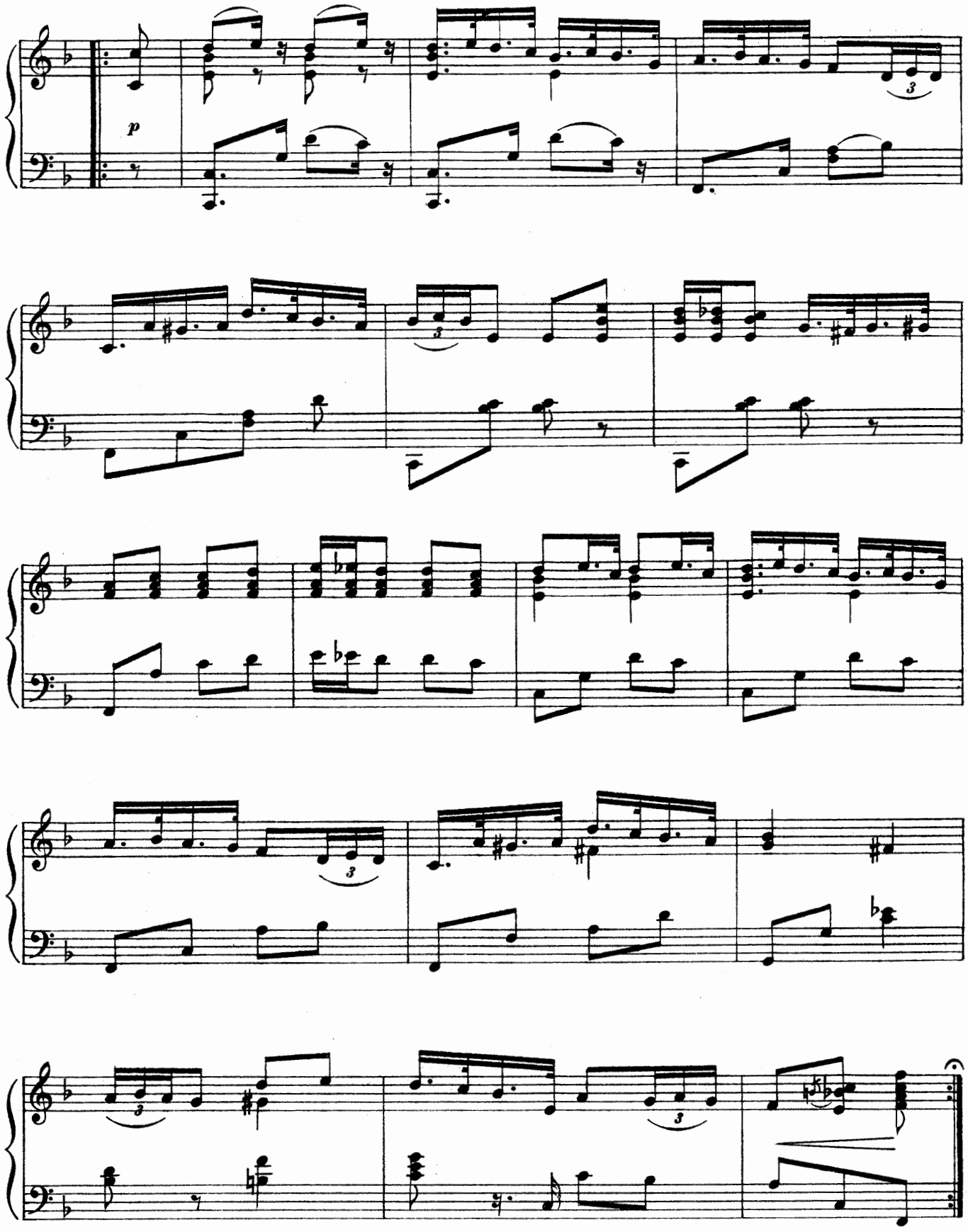
Allegretto.




-where, P'r'aps I ought to be a gent like you; P'r'aps 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
p
wrong, I ne-ver care a jot, that's true..... Of lit-tle things I'm
not to do..... A tri-fle la-zy

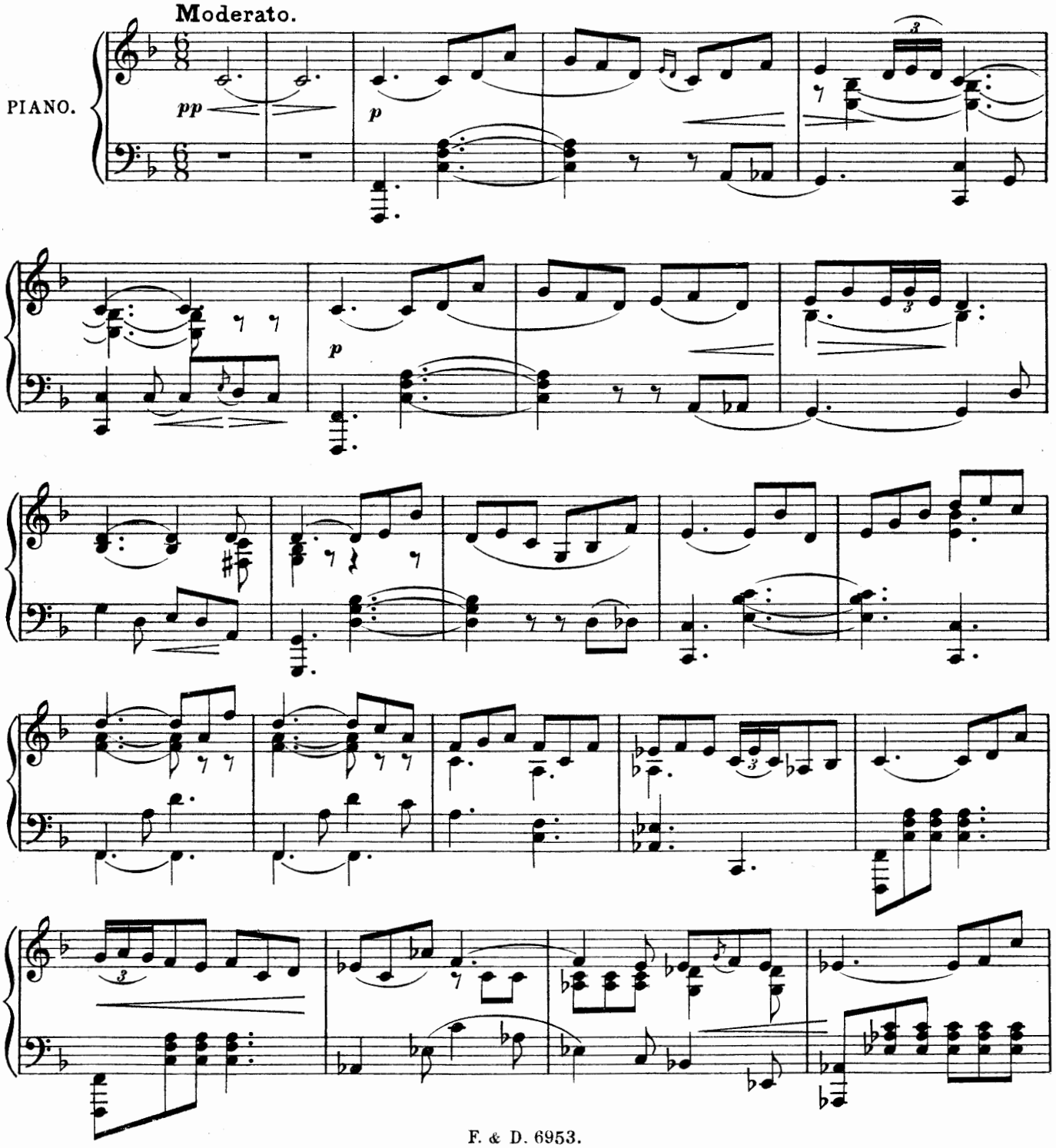

ne-ver wor-ry much, Whe-ther I am pushed or led, But what a diff'rence
it would make, If I were just a lit-tle girl in - stead.
To Dance.
Dance.

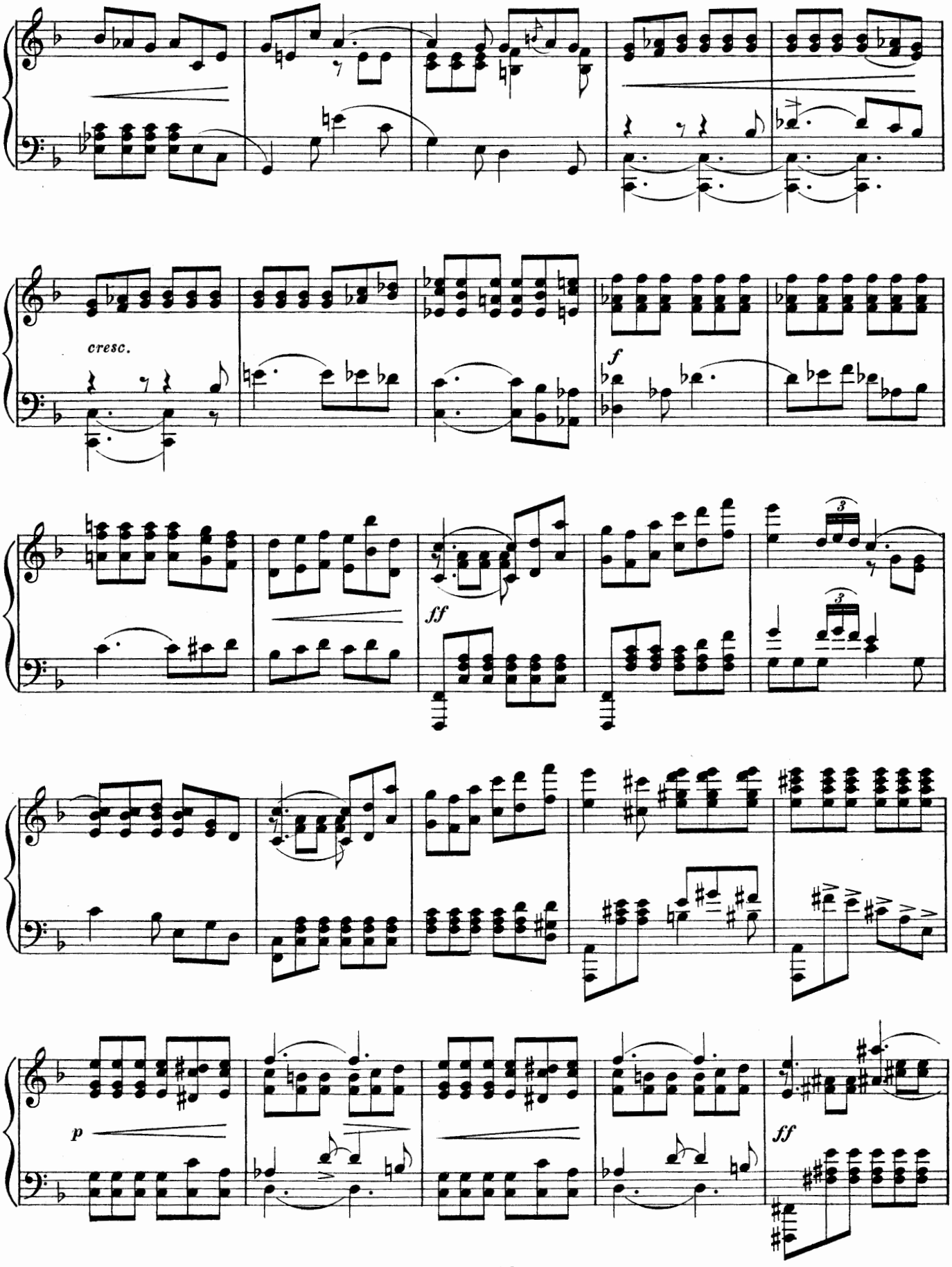

p

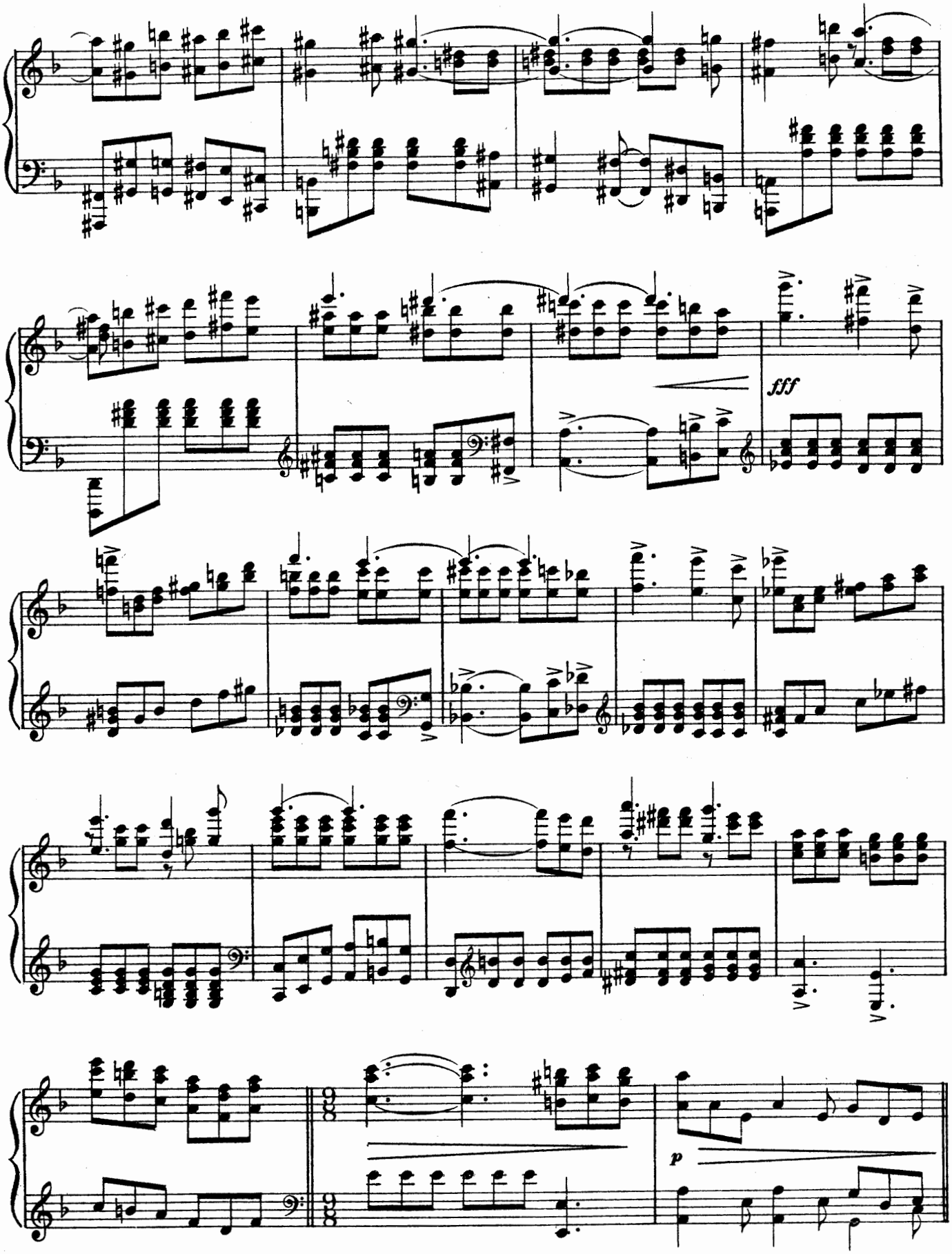
Nº 7. CONCERTED NUMBER.

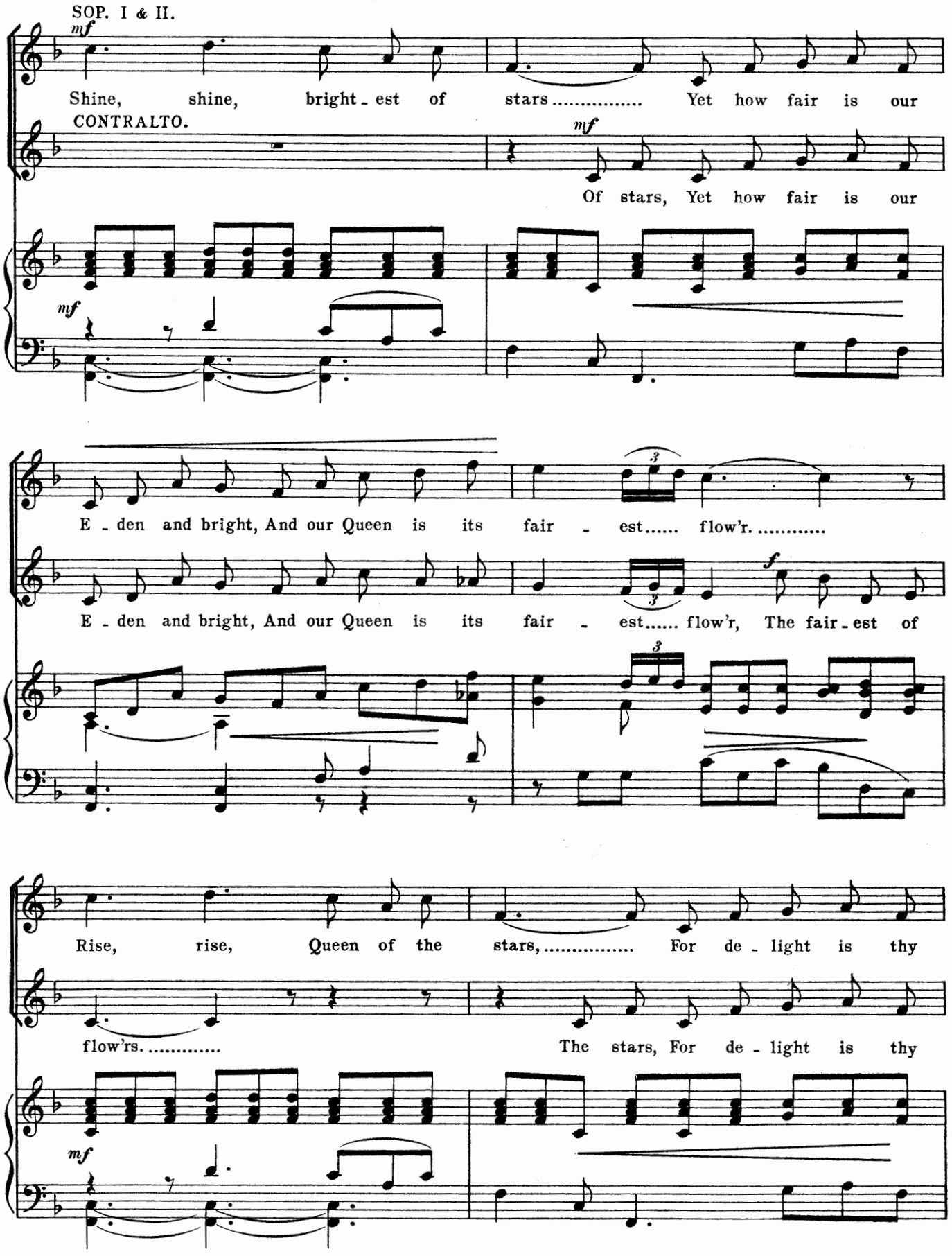
INVOCATION OF VENUS.

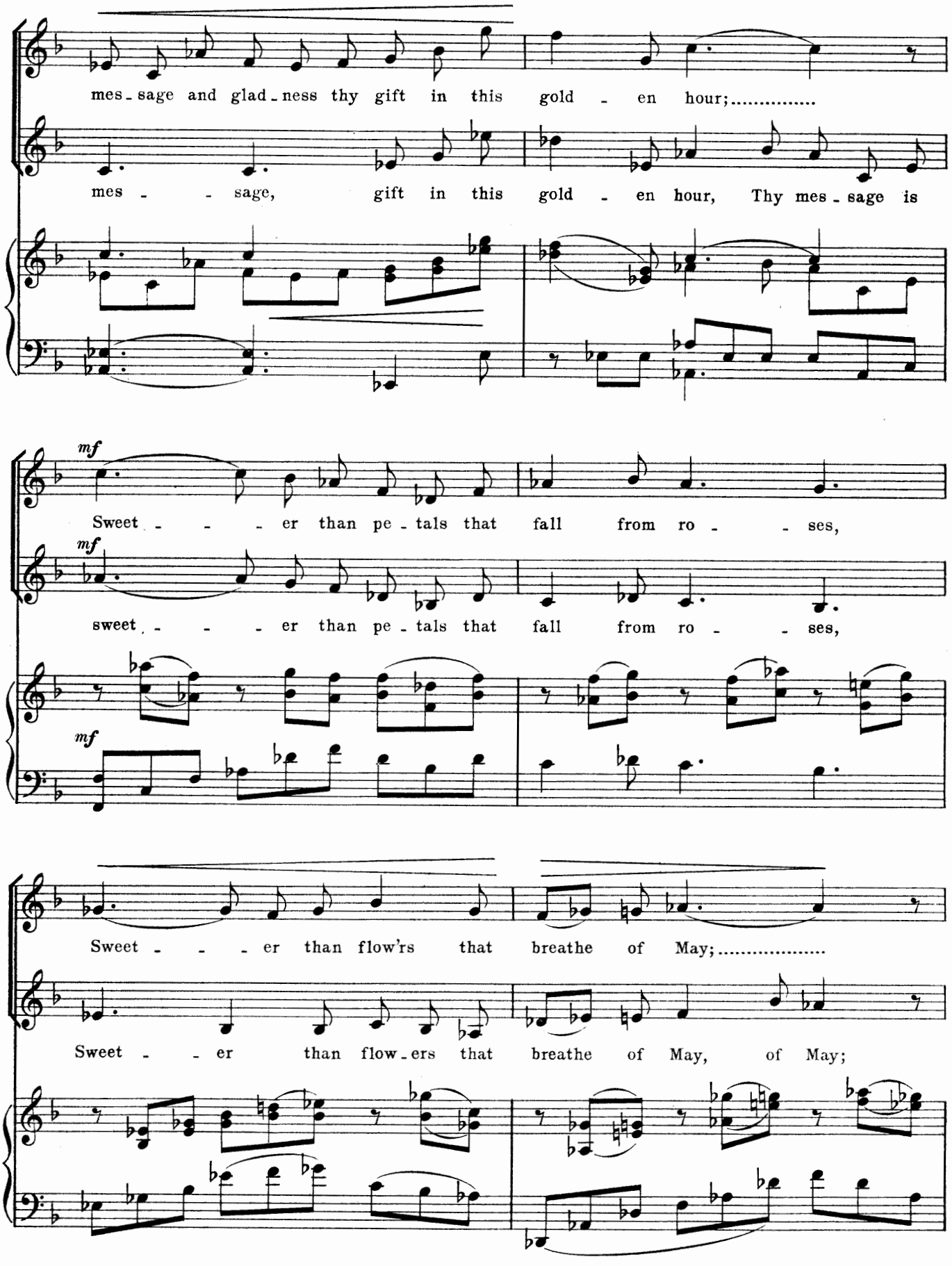
Words by
LESLIE STUART.

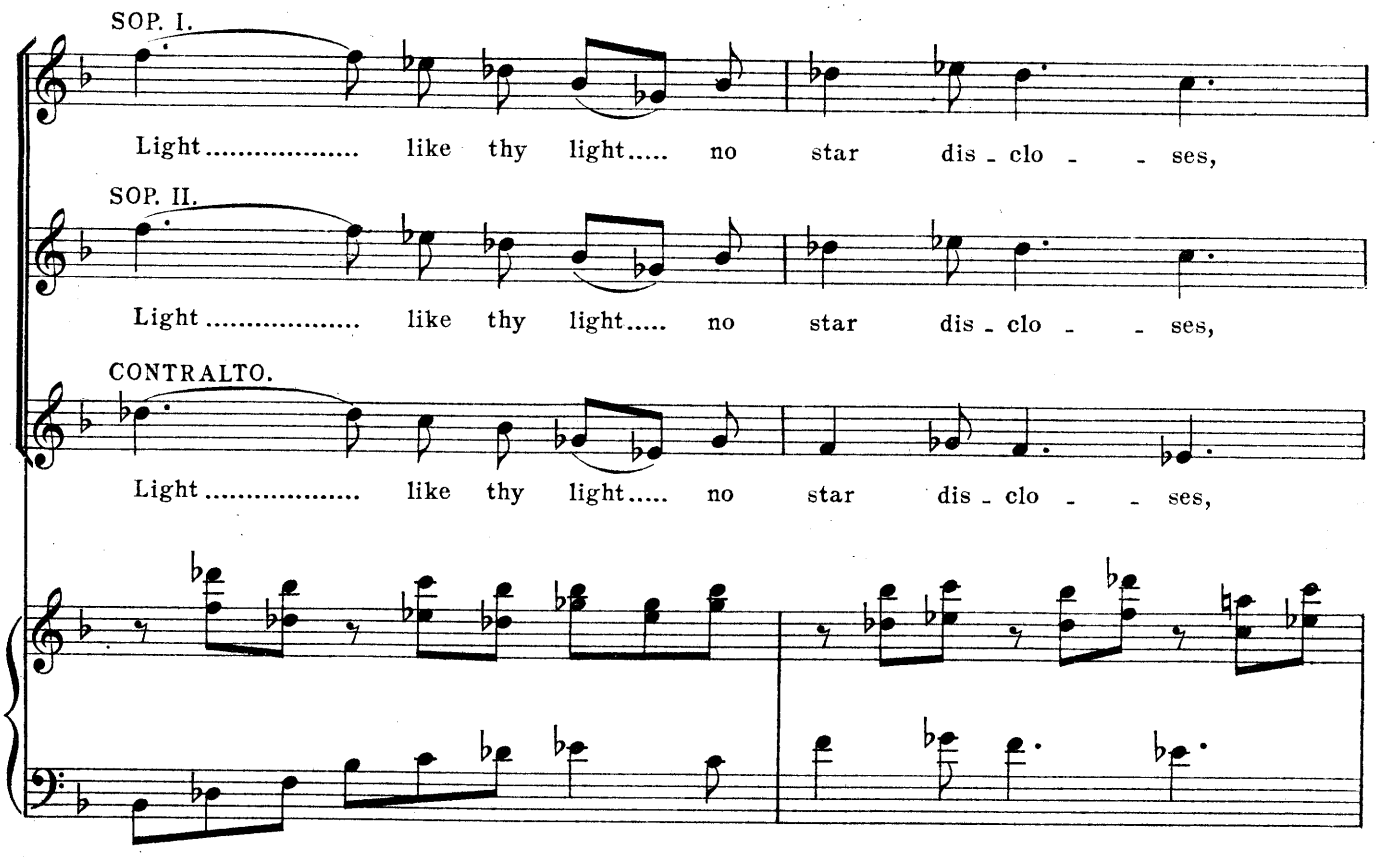


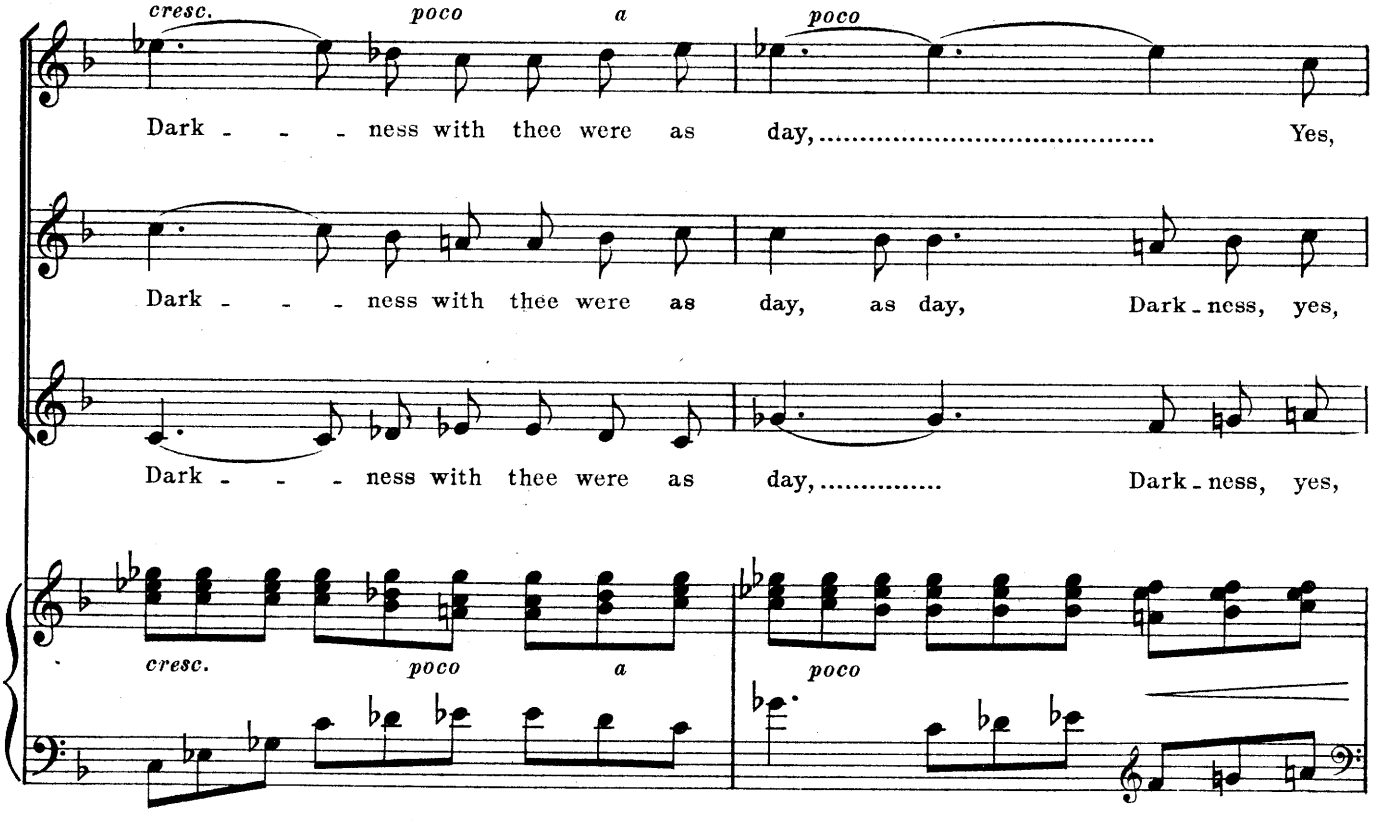

cresc.
f
ff
3
3
p
ff

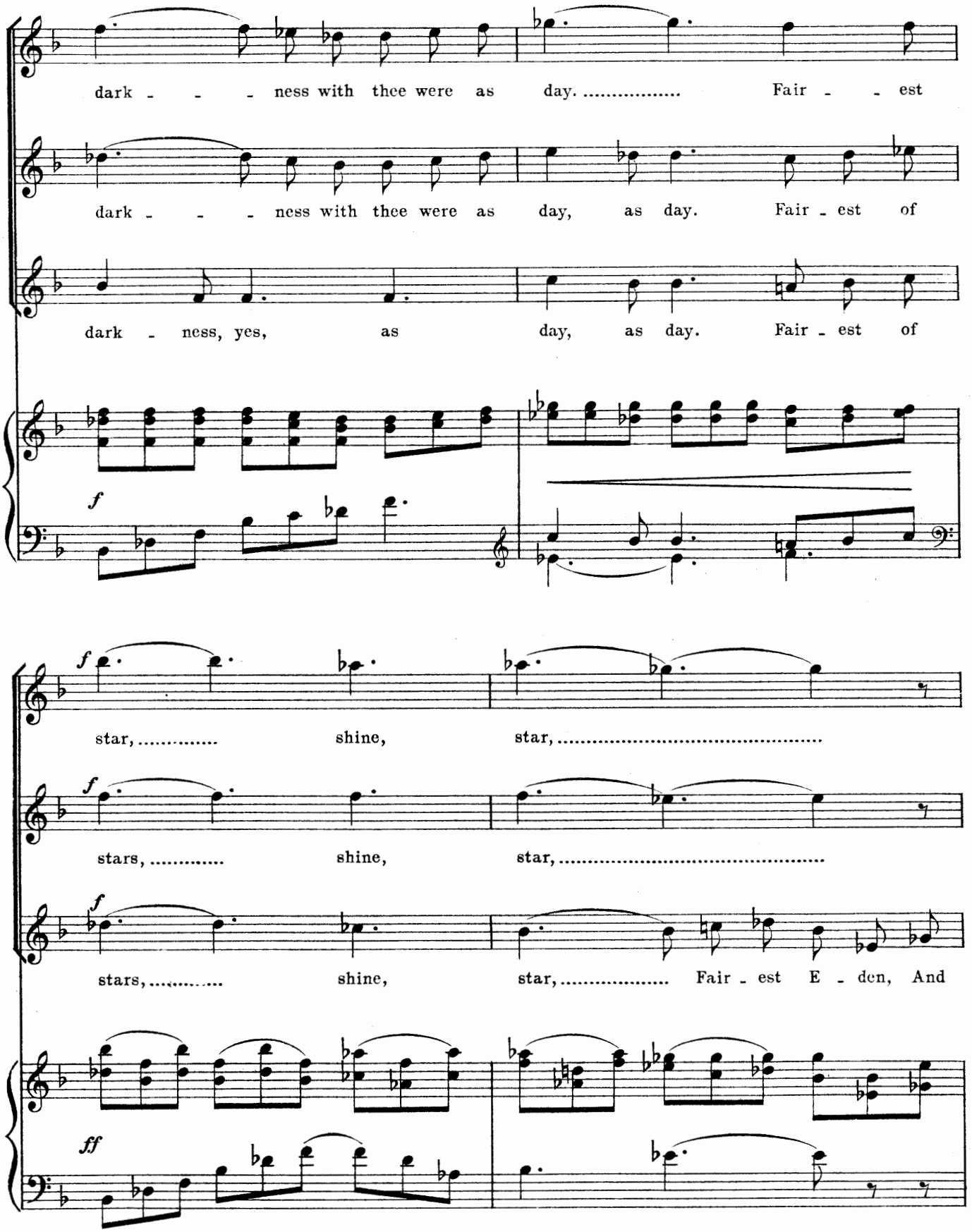

fff
p

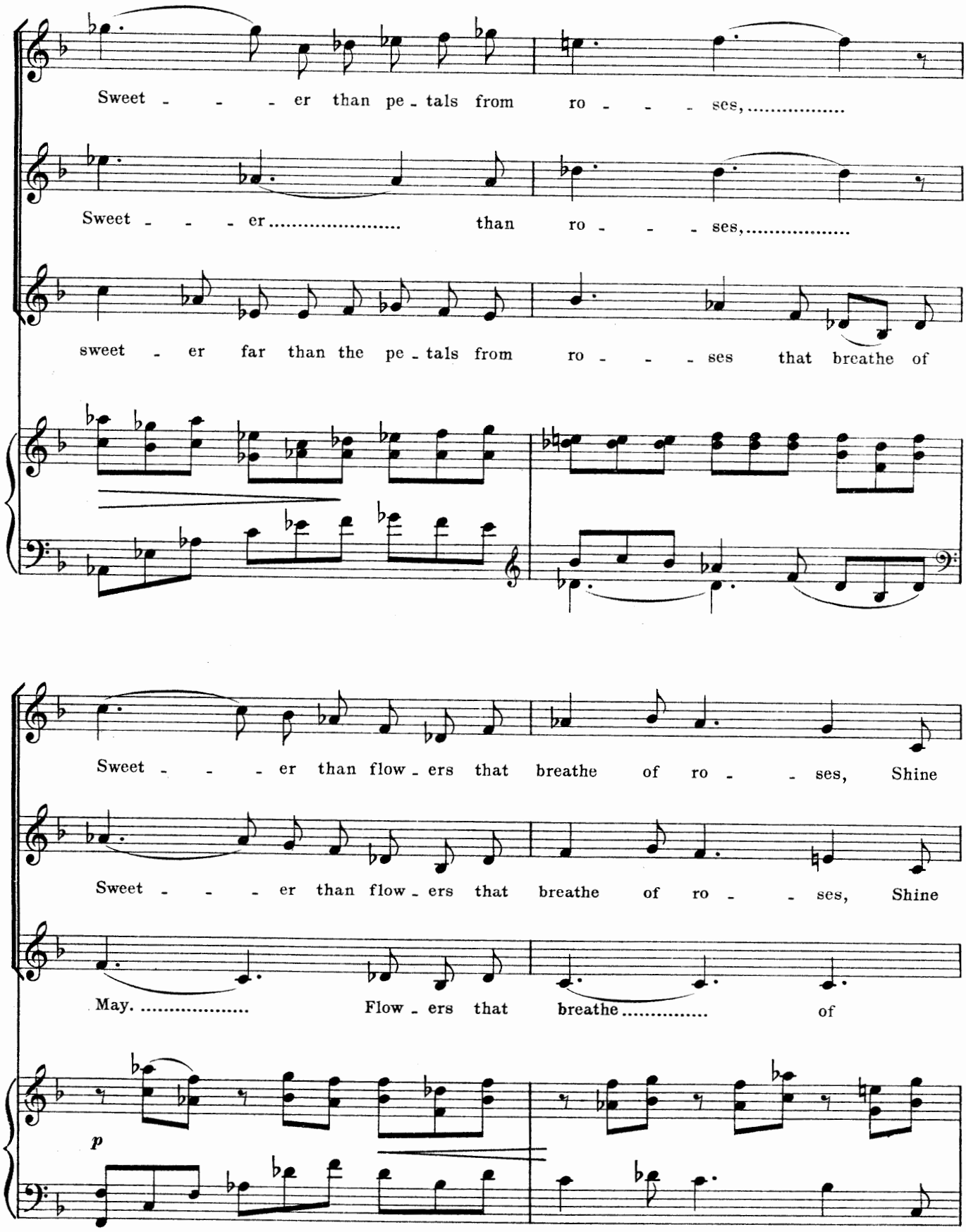

SOP. I & II.
mf
Shine, shine, bright - est of stars..... Yet how fair is our
CONTRALTO.
mf
Of stars, Yet how fair is our
mf
E - den and bright, And our Queen is its fair - est..... flow'r. .....
E - den and bright, And our Queen is its fair - est..... flow'r, The fair - est of
f
Rise, rise, Queen of the stars,..... For de - light is thy
flow'rs. .....
The stars, For de - light is thy
mf

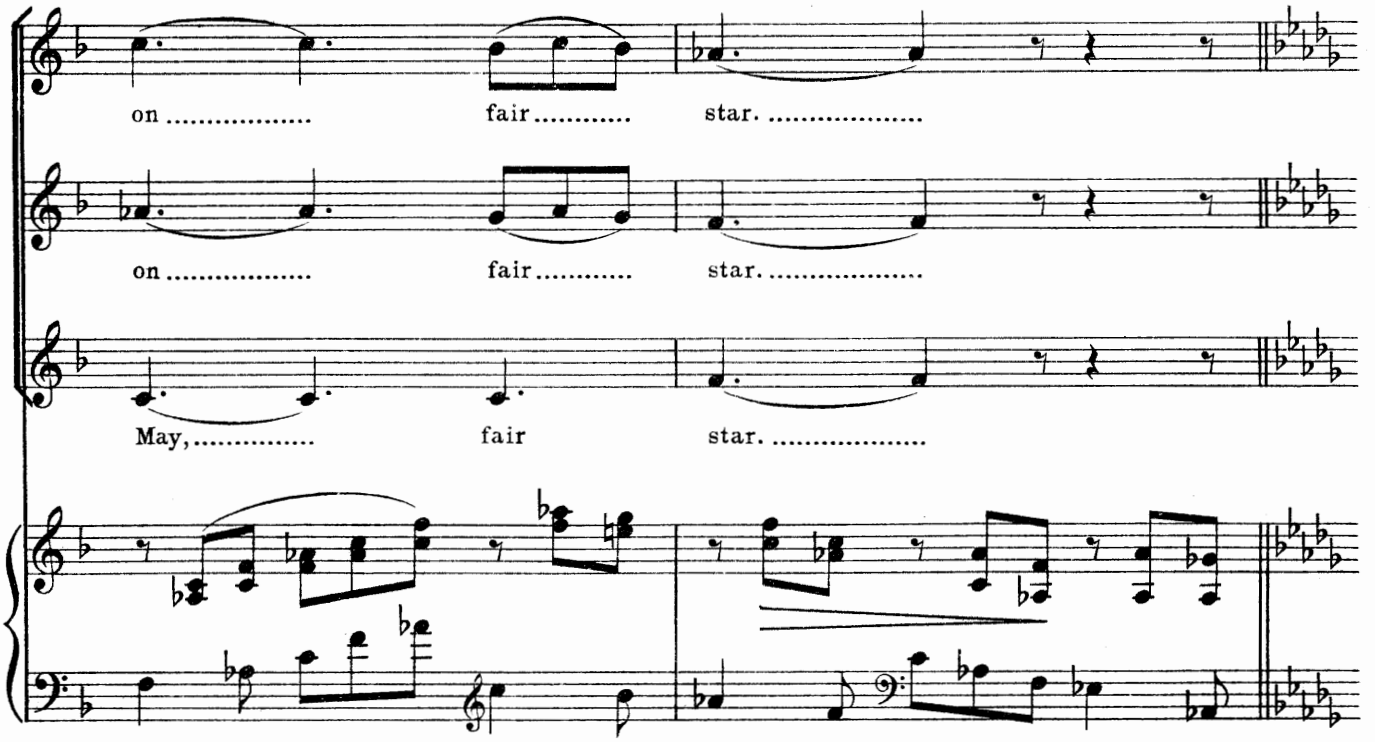

mes - sage and glad - ness thy gift in this gold - en hour;.....
mes - - sage, gift in this gold - en hour, Thy mes - sage is
mf
Sweet - - - er than pe - tals that fall from ro - - ses,
mf
sweet - - - er than pe - tals that fall from ro - - ses,
mf
Sweet - - - er than flow'rs that breathe of May;.....
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,

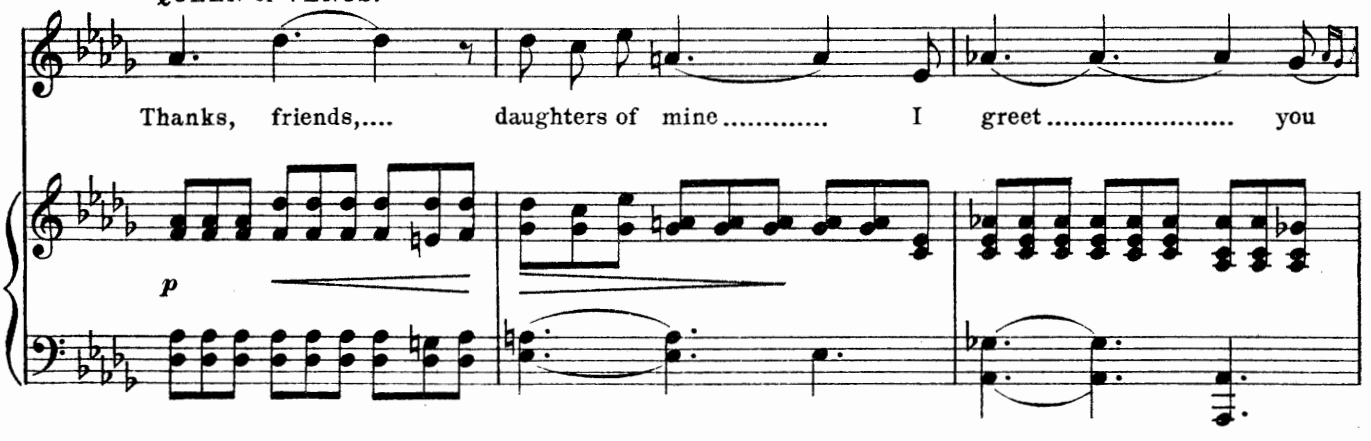

cresc. poco a poco
Dark - - - ness with thee were as day, ... Yes,
Dark - - - ness with thee were as day, as day, Dark - ness, yes,
Dark - - - ness with thee were as day, ... Dark - ness, yes,
cresc. poco a poco

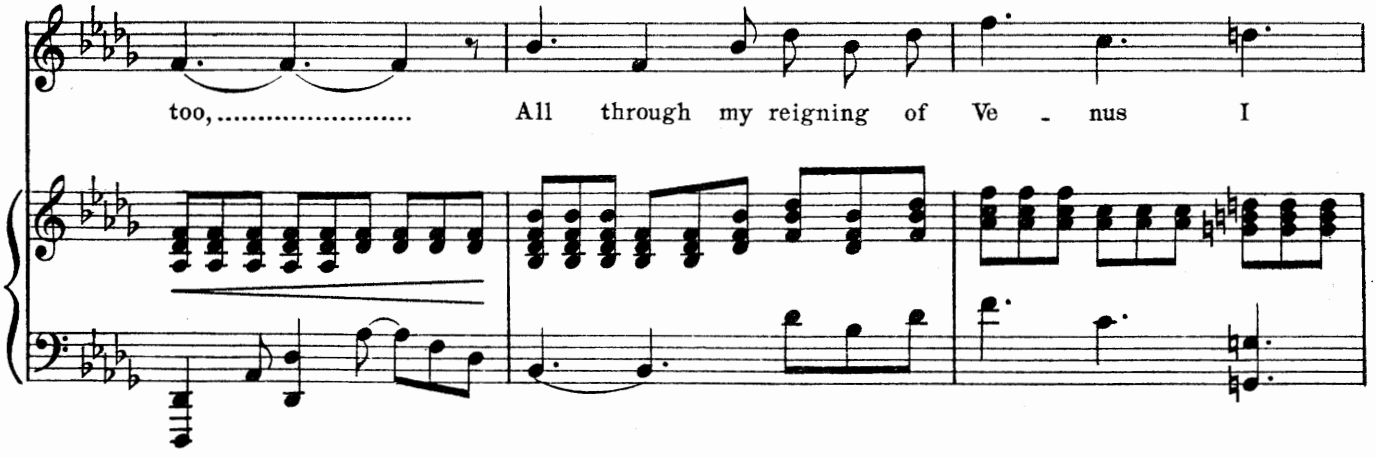

dark - - - ness with thee were as day. ..... Fair - - est
dark - - - ness with thee were as day, as day. Fair - est of
dark - ness, yes, as day, as day. Fair - est of
f
f
star, ... shine, star, ...
f
stars, ... shine, star, ...
f
stars, ... shine, star, ... Fair - est E - den, And
ff

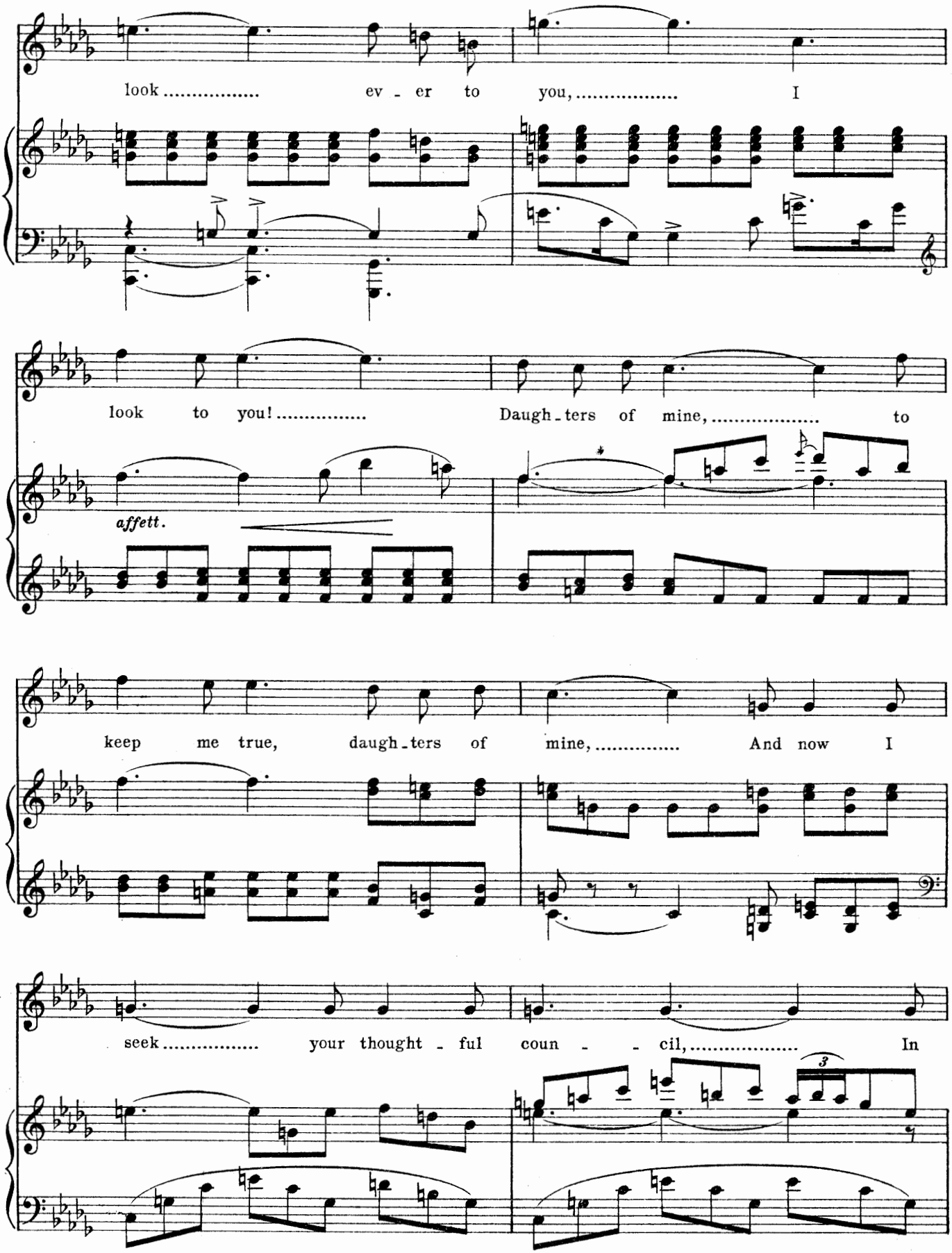

Sweet - - - er than pe - tals from ro - - - ses,
Sweet - - - er than ro - - - ses,
sweet - er far than the pe - tals from ro - - - ses that breathe of
Sweet - - - er than flow - ers that breathe of ro - - ses, Shine
Sweet - - - er than flow - ers that breathe of ro - - ses, Shine
May. Flow - ers that breathe of
p

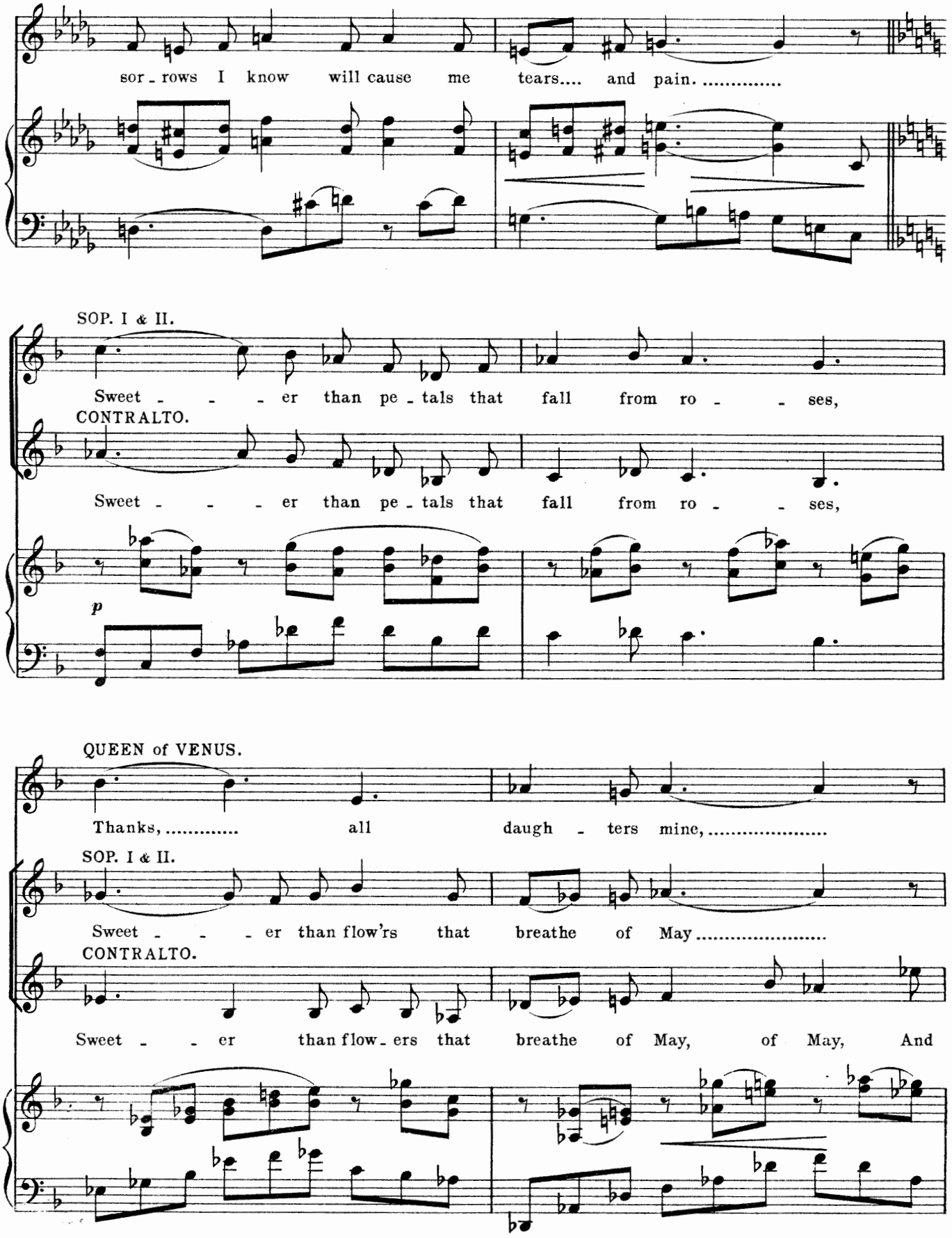


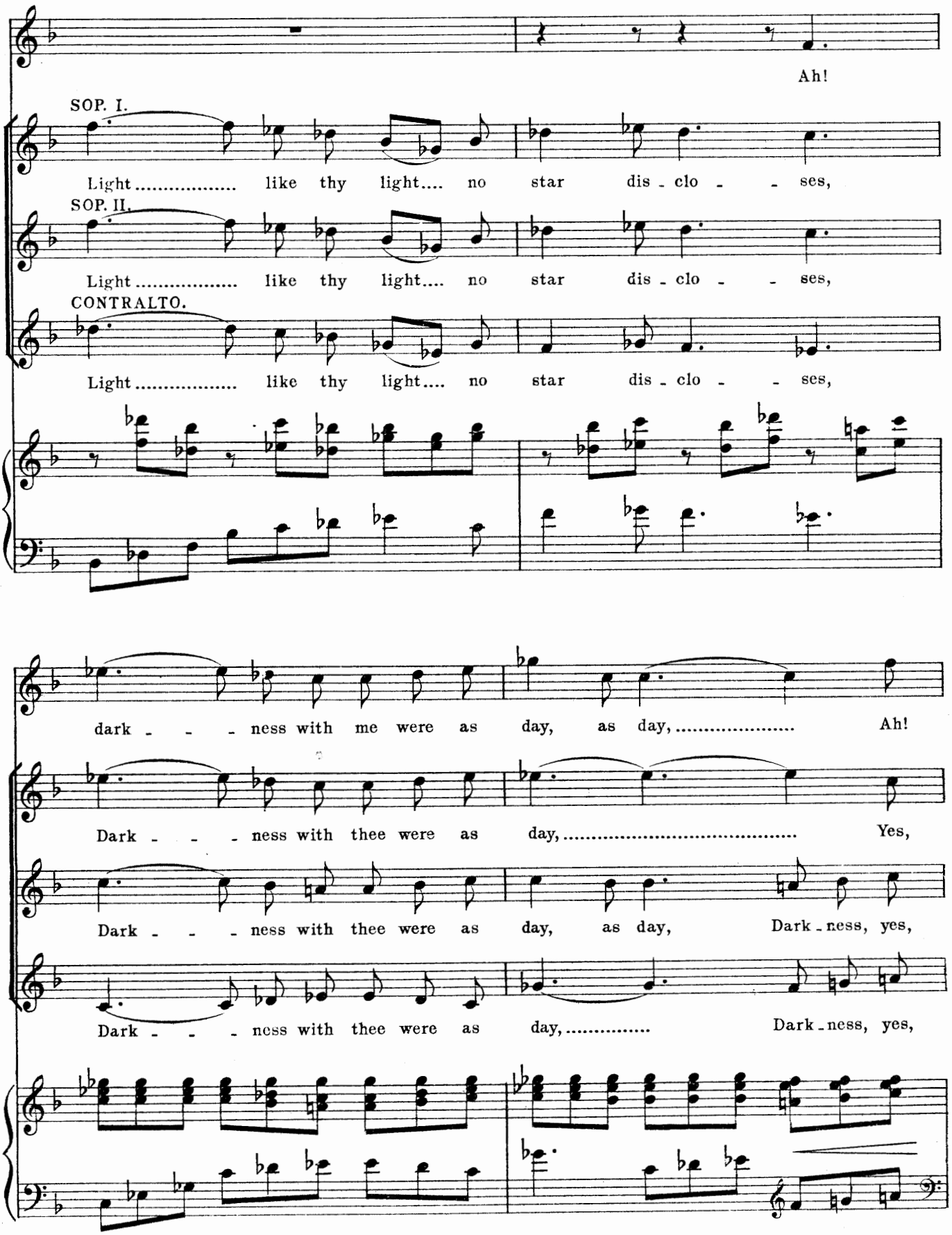
QUEEN of VENUS.

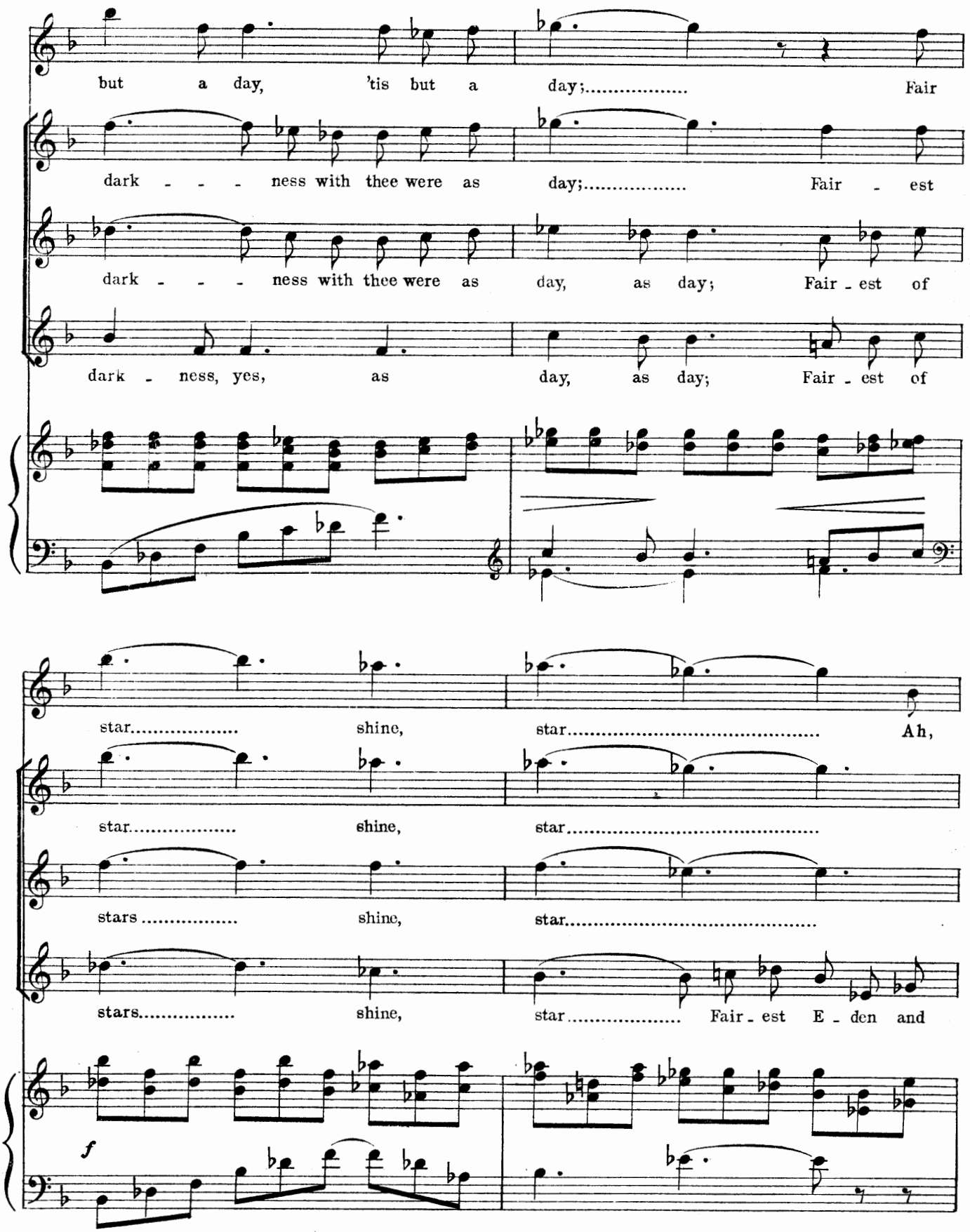


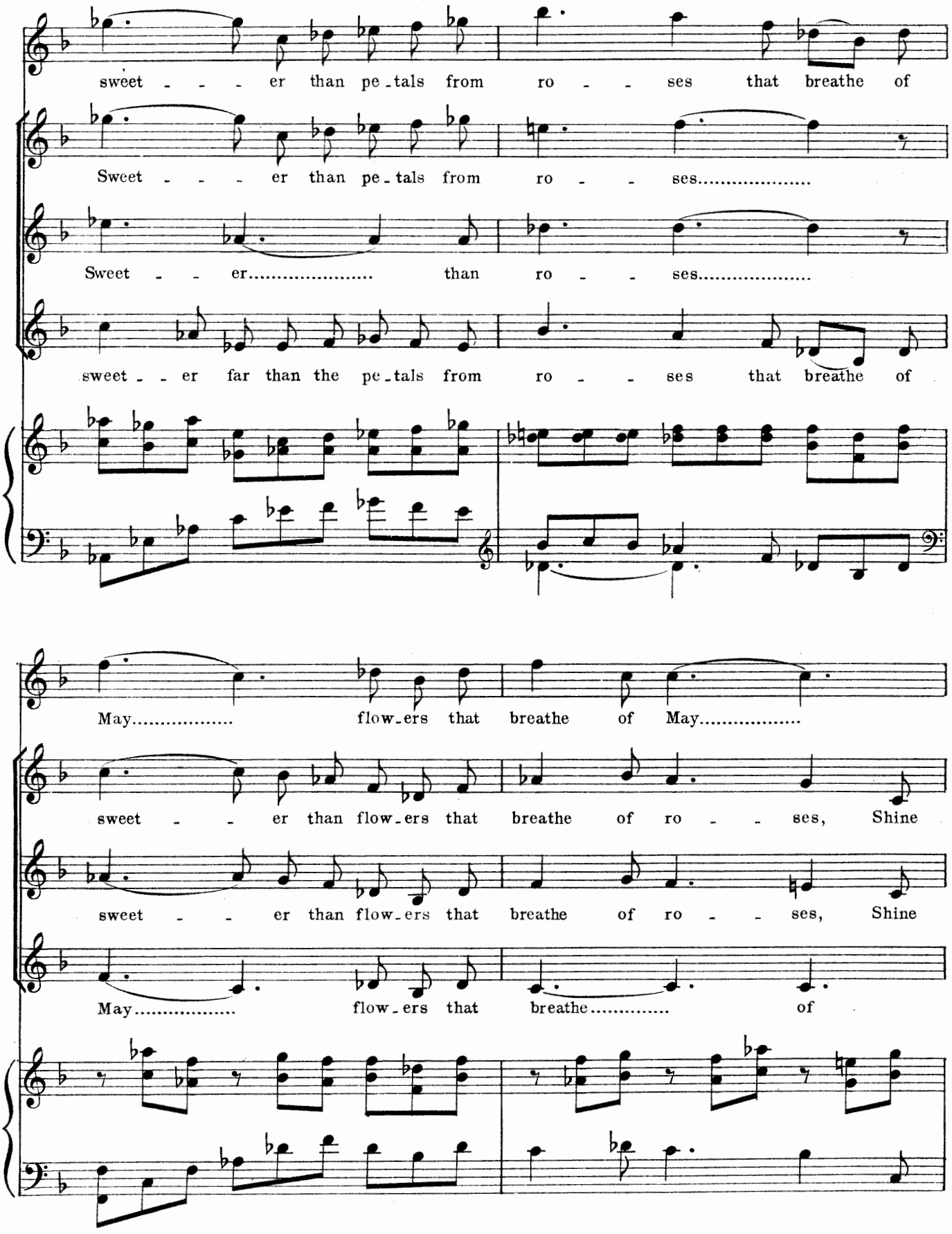


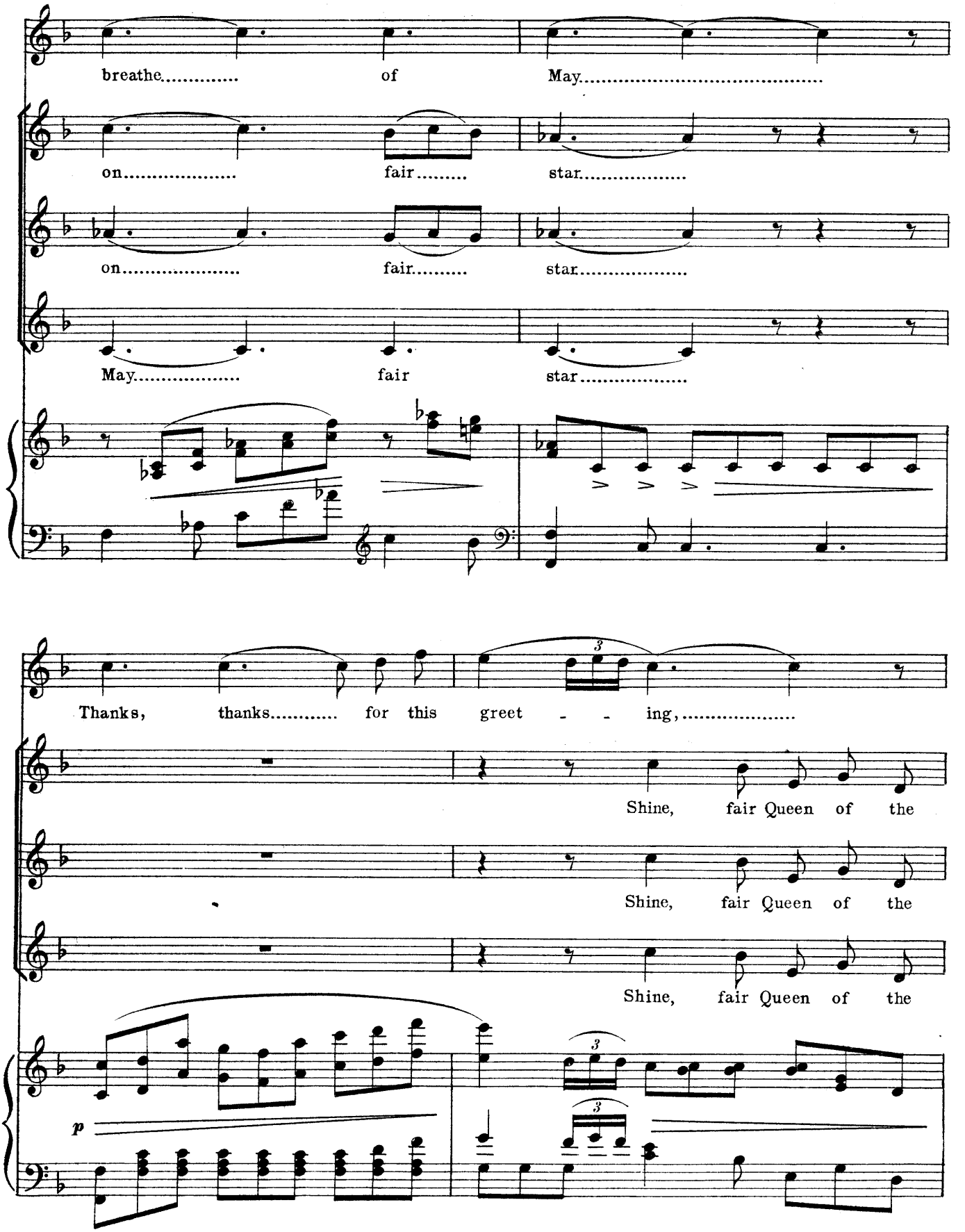

look ..... ev - er to you, ... I
look to you! ..... Daugh - ters of mine, ... to
affett.
keep me true, daugh - ters of mine, ... And now I
seek ..... your thought - ful coun - - cil, ... In
3

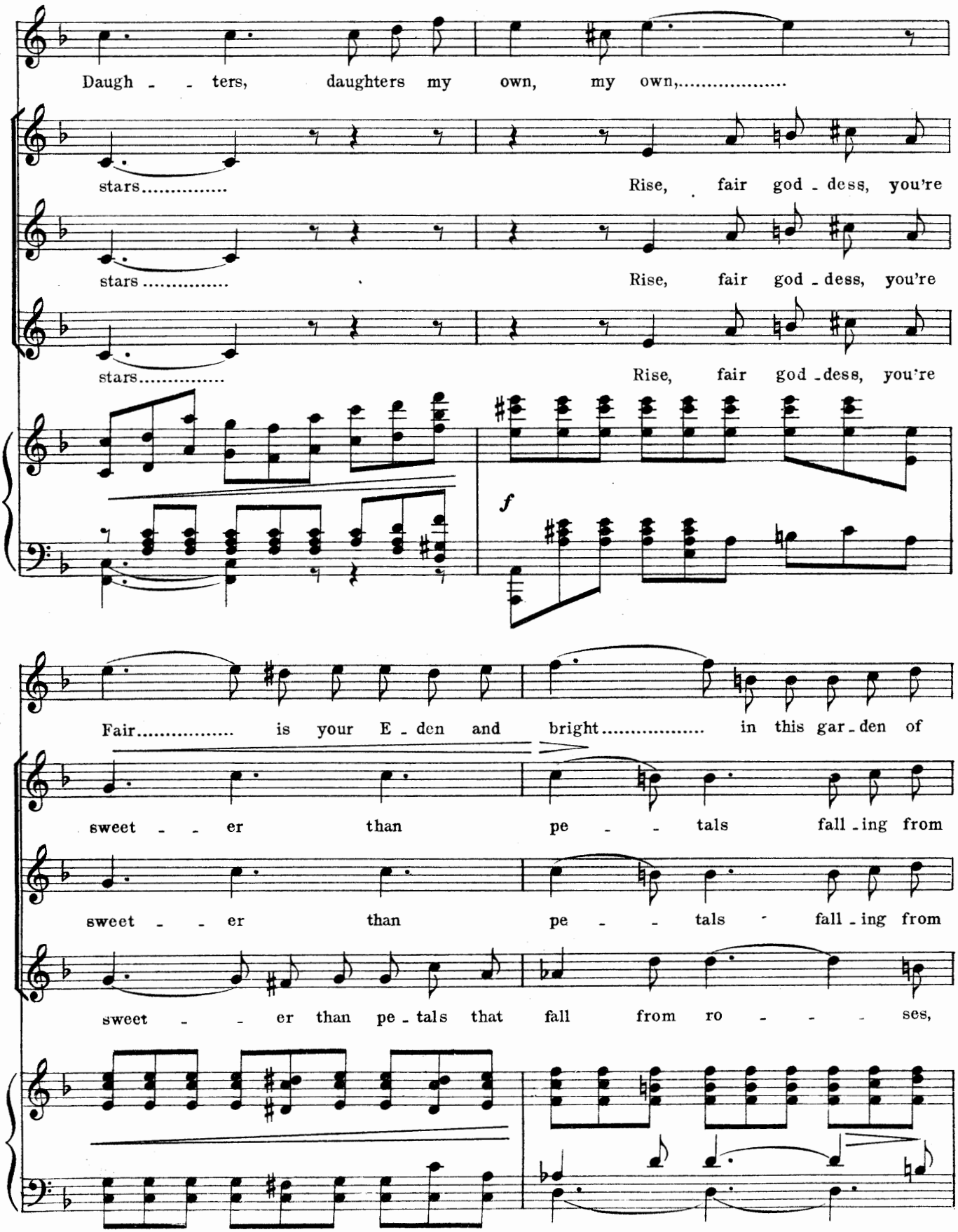

sor - rows I know will cause me tears.... and pain. .....
SOP. I & II.
Sweet - - - er than pe - tals that fall from ro - - ses,
CONTRALTO.
Sweet - - - er than pe - tals that fall from ro - - ses,
p
QUEEN of VENUS.
Thanks, ... all daugh - ters mine, ...
SOP. I & II.
Sweet - - - er than flow'rs that breathe of May .....
CONTRALTO.
Sweet - - er than flow - ers that breathe of May, of May, And

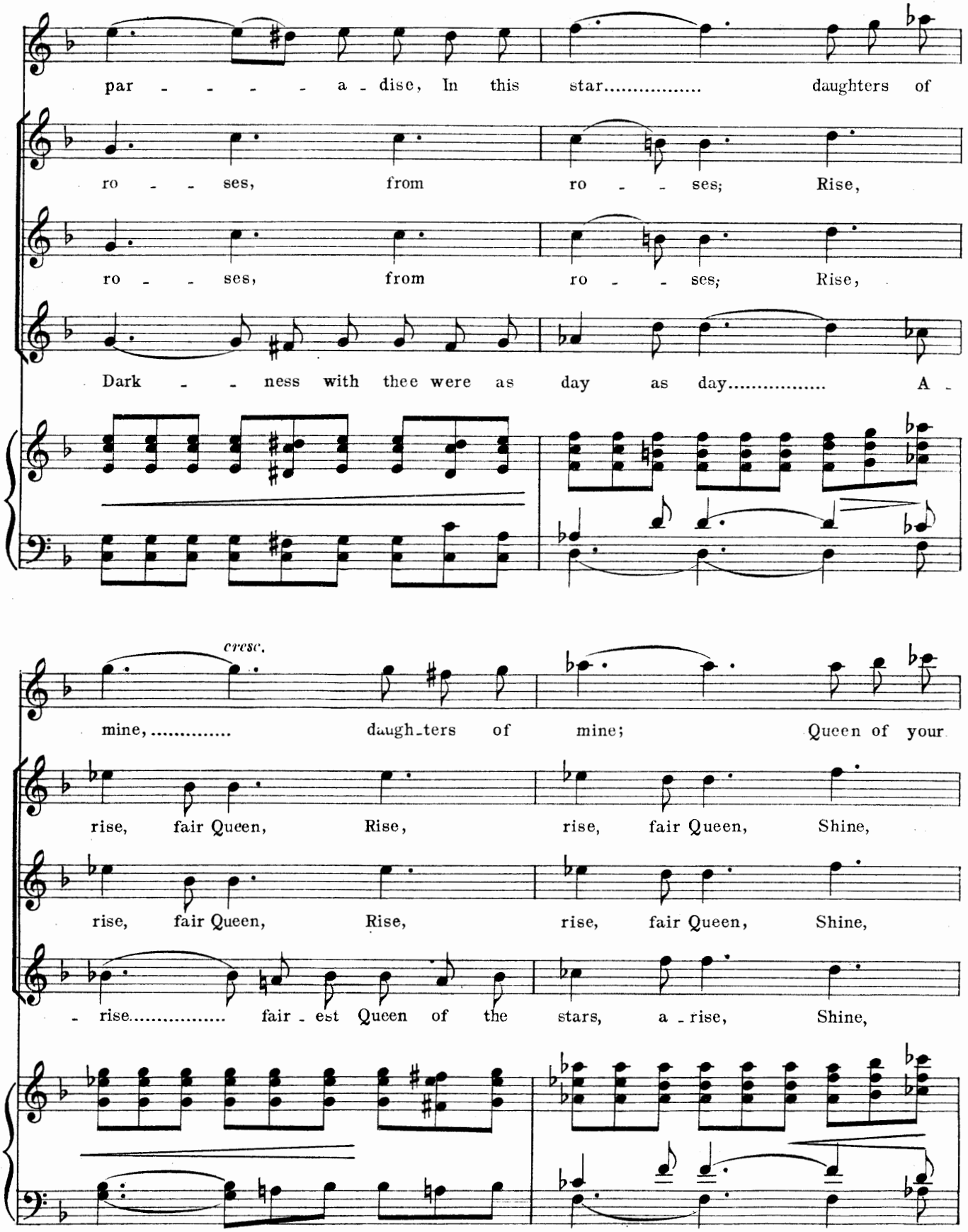

Ah!
SOP. I.
Light ..... like thy light.... no star dis - clo - - ses,
SOP. II.
Light ..... like thy light.... no star dis - clo - - ses,
CONTRALTO.
Light ..... like thy light.... no star dis - clo - - ses,
dark - - - ness with me were as day, as day, ... Ah!
Dark - - - ness with thee were as day, ... Yes,
Dark - - - ness with thee were as day, as day, Dark - ness, yes,
Dark - - - ness with thee were as day, ... Dark - ness, yes,

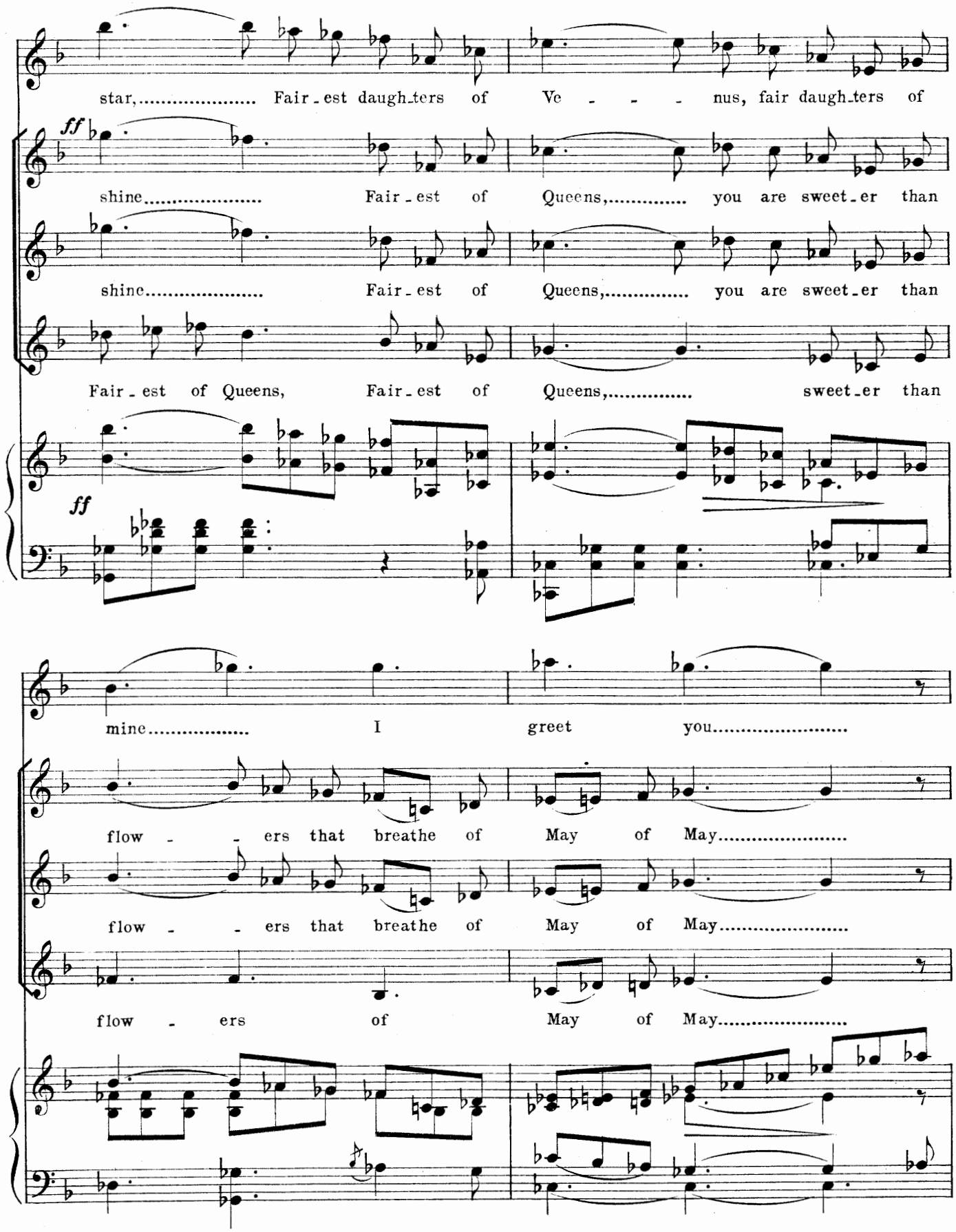

but a day, 'tis but a day;..... Fair
dark - - - ness with thee were as day;..... Fair - est
dark - - - ness with thee were as day, as day; Fair - est of
dark - ness, yes, as day, as day; Fair - est of
star..... shine, star..... Ah,
star..... shine, star.....
stars ..... shine, star.....
stars..... shine, star..... Fair - est E - den and
f

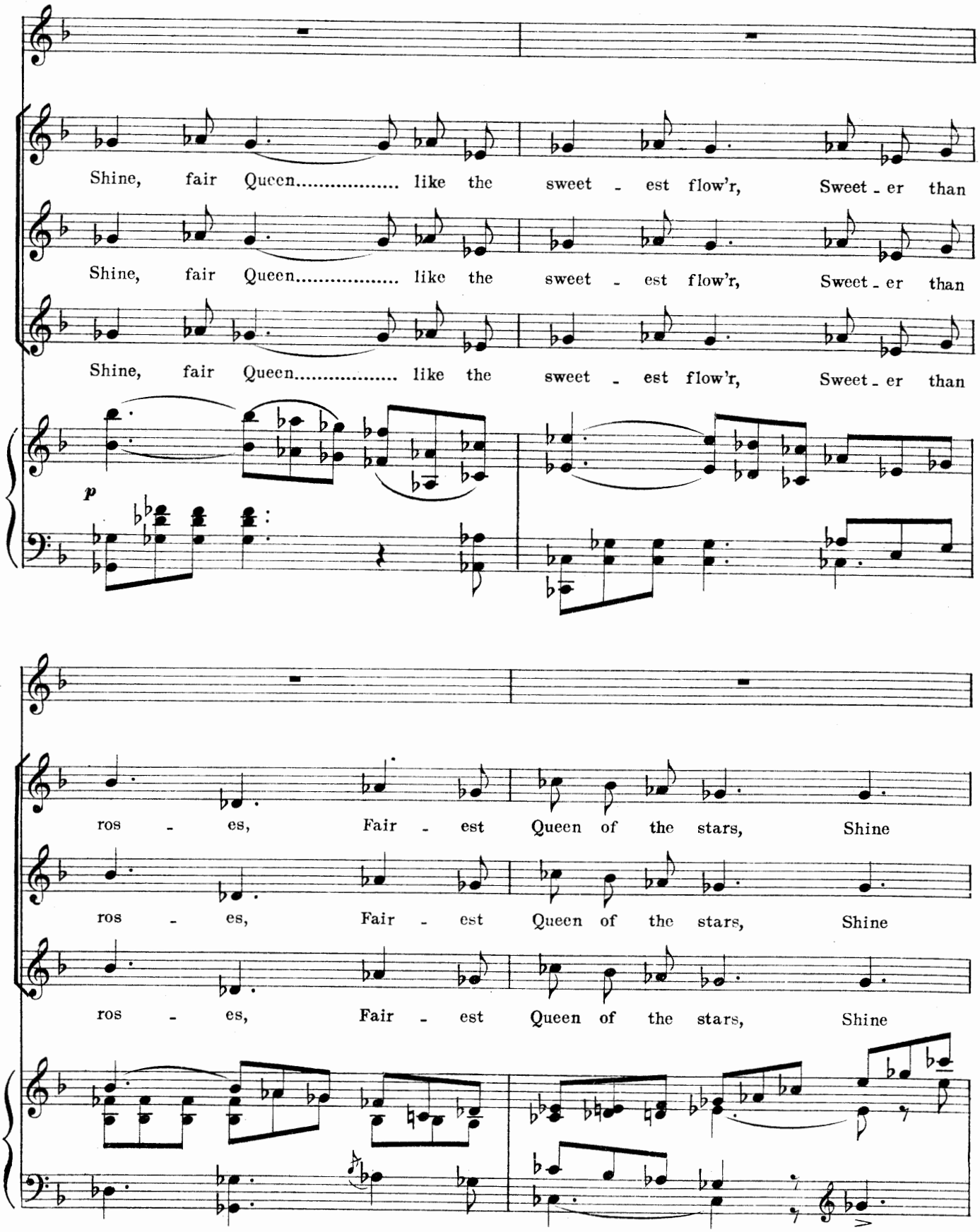

sweet - - - er than pe - tals from ro - - ses that breathe of
Sweet - - - er than pe - tals from ro - - ses.....
Sweet - - er..... than ro - - ses.....
sweet - - er far than the pe - tals from ro - - ses that breathe of
May..... flow - ers that breathe of May.....
sweet - - er than flow - ers that breathe of ro - - ses, Shine
sweet - - er than flow - ers that breathe of ro - - ses, Shine
May..... flow - ers that breathe..... of

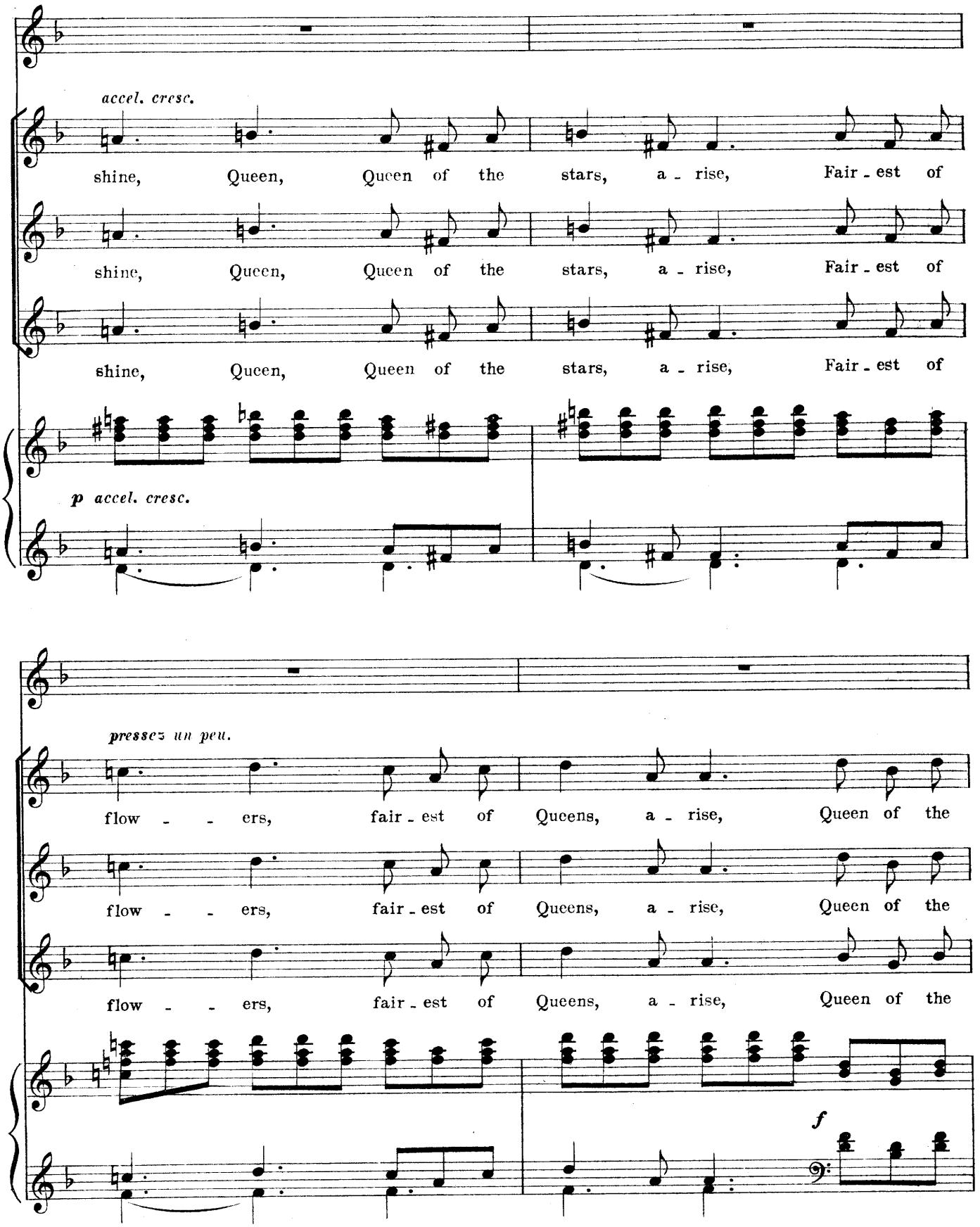

breathe..... of May.....
on..... fair..... star.....
on..... fair..... star.....
May..... fair star.....
Thanks, thanks..... for this greet - - ing,.....
Shine, fair Queen of the
Shine, fair Queen of the
Shine, fair Queen of the
p

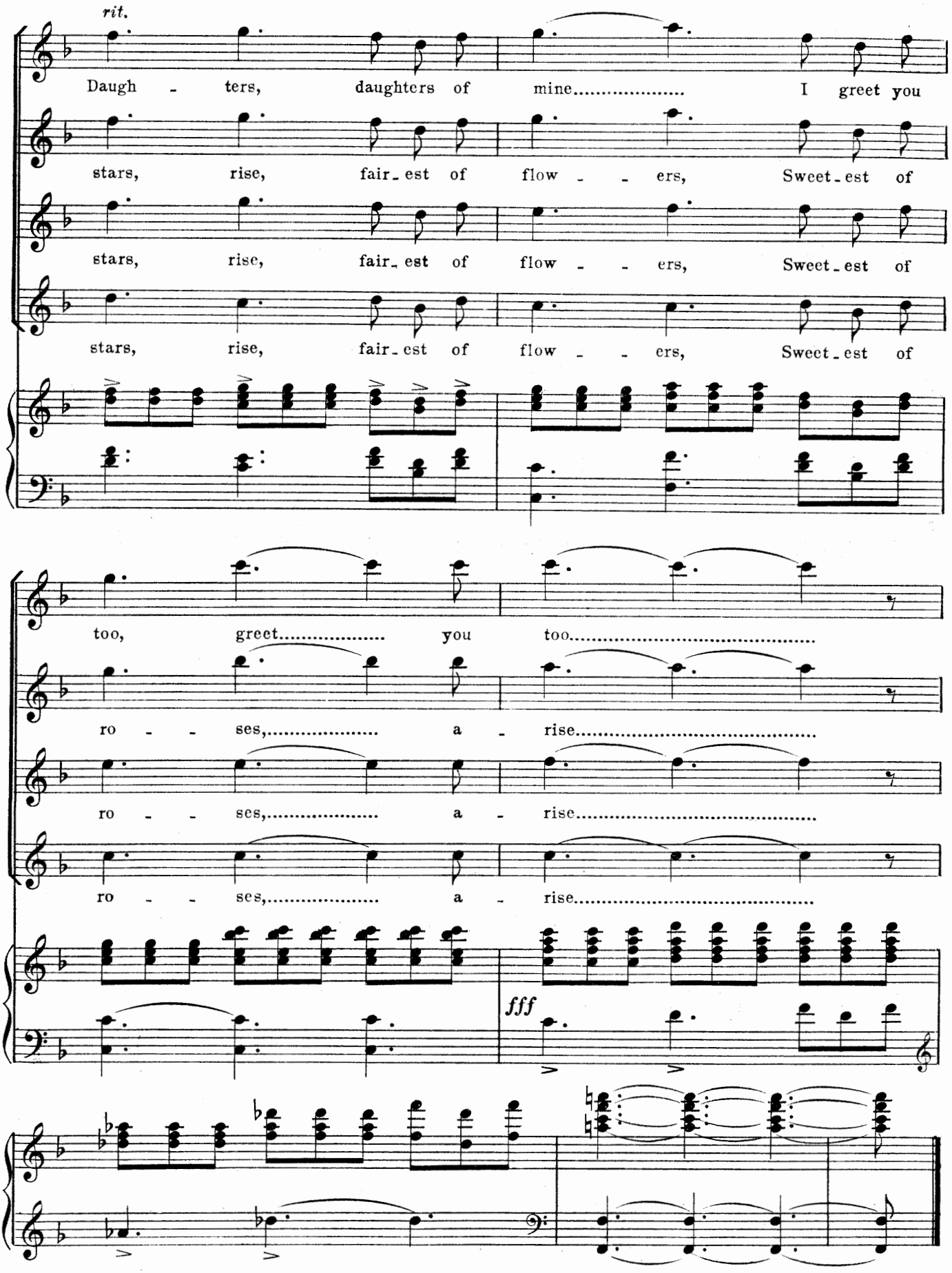

Daugh - - ters, daughters my own, my own,.....
stars.....
Rise, fair god - dess, you're
stars.....
Rise, fair god - dess, you're
stars.....
Rise, fair god - dess, you're
f
Fair..... is your E - den and bright..... in this gar - den of
sweet - - er than pe - - tals fall - ing from
sweet - - er than pe - - tals fall - ing from
sweet - - er than pe - tals that fall from ro - - - ses,


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,..... daugh-ters 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
ff
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

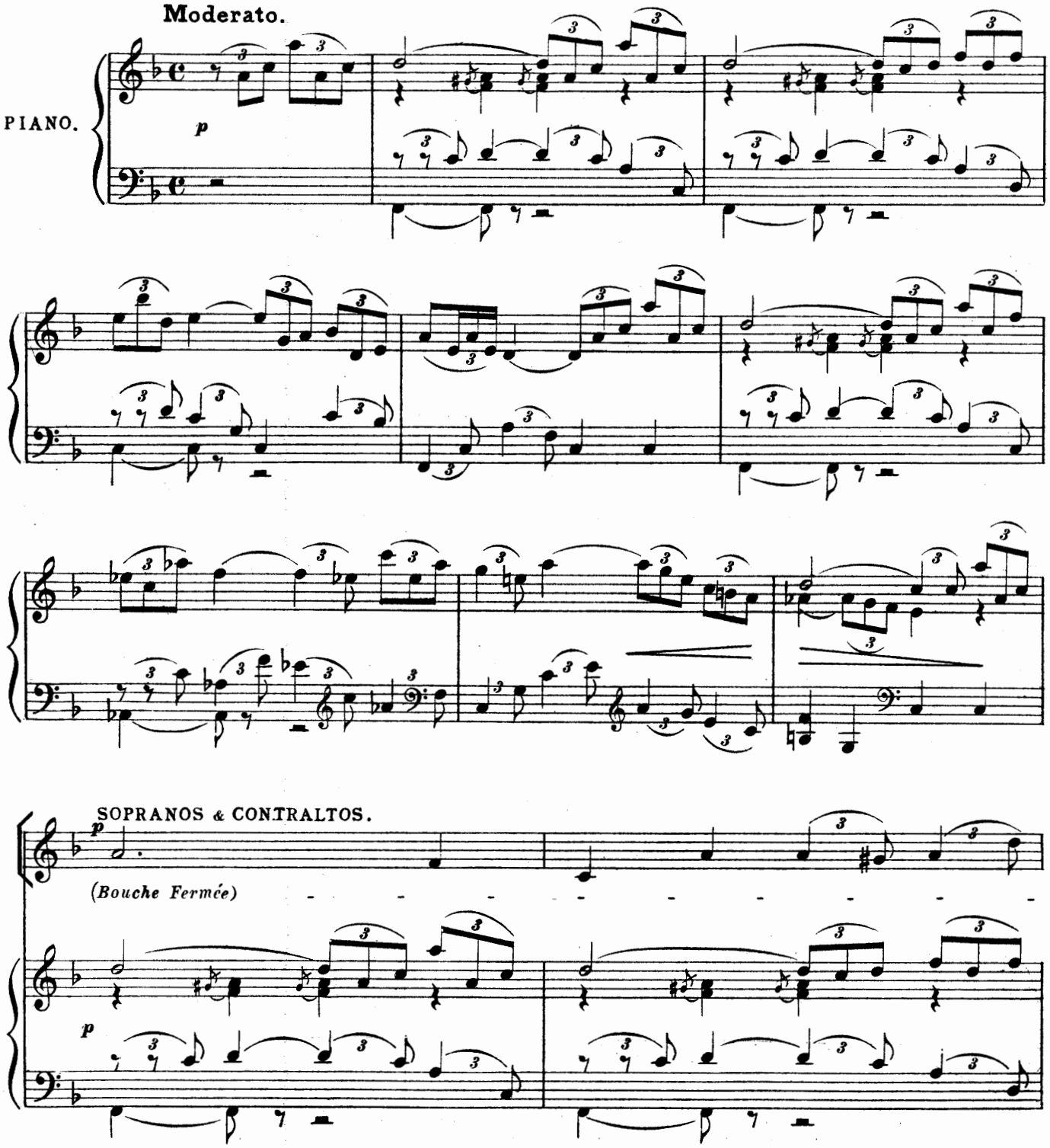

Shine, fair Queen..... like the sweet - est flow'r, Sweet - er than
Shine, fair Queen..... like the sweet - est flow'r, Sweet - er than
Shine, fair Queen..... like the sweet - est flow'r, Sweet - er than
p
ros - es, Fair - est Queen of the stars, Shine
ros - es, Fair - est Queen of the stars, Shine
ros - es, Fair - est Queen of the stars, Shine

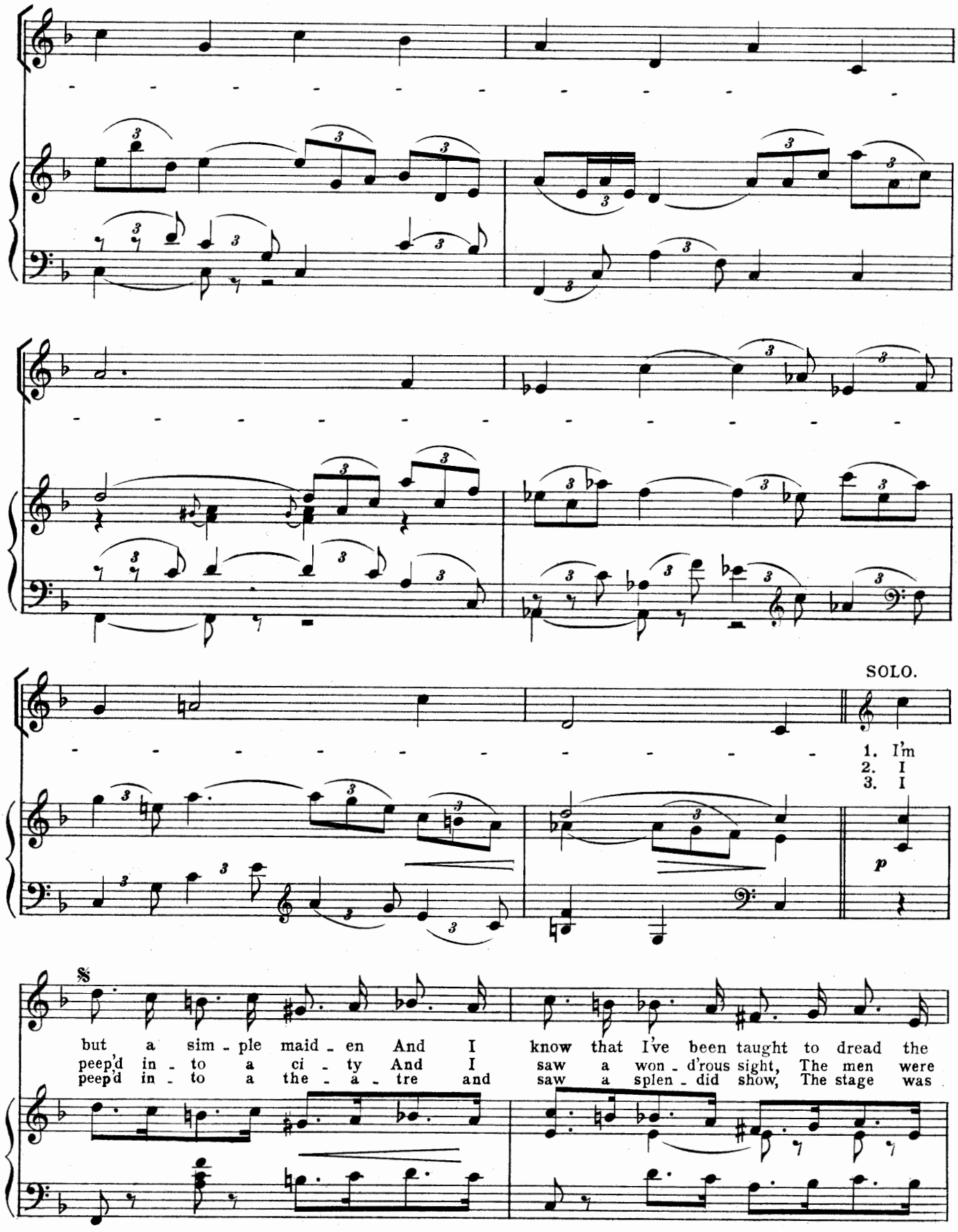

accel. cresc.
shine, Queen, Queen of the stars, a - rise, Fair - est of
shine, Queen, Queen of the stars, a - rise, Fair - est of
shine, Queen, Queen of the stars, a - rise, Fair - est of
p accel. cresc.
pressez un peu.
flow - - ers, fair - est of Queens, a - rise, Queen of the
flow - - ers, fair - est of Queens, a - rise, Queen of the
flow - - ers, fair - est of Queens, a - rise, Queen of the
f

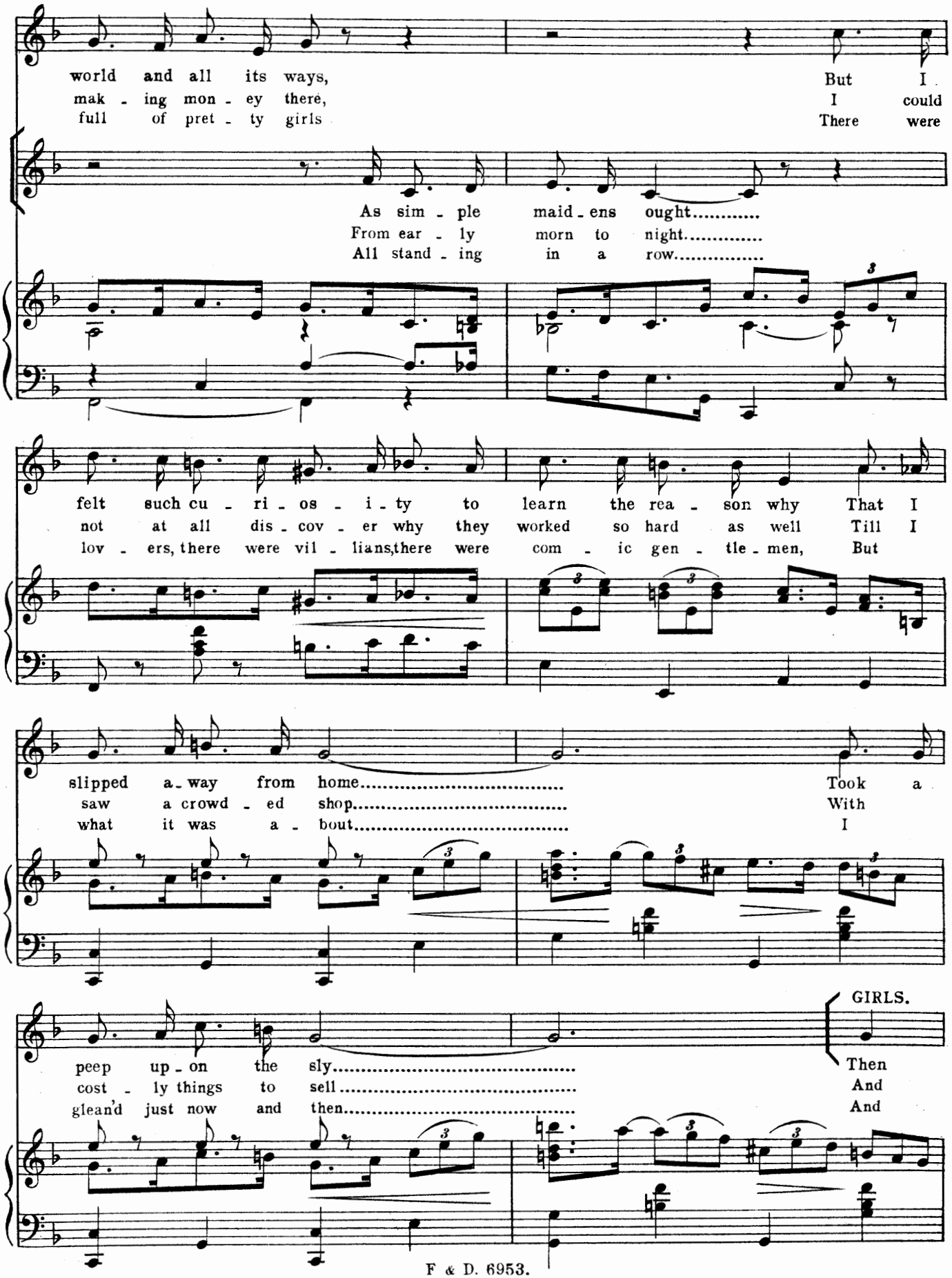

rit.
Daugh - ters, daughters of mine..... I greet you
stars, rise, fair-est of flow - - ers, Sweet-est of
stars, rise, fair-est of flow - - ers, Sweet-est of
stars, rise, fair-est of flow - - ers, Sweet-est of
too, greet..... you too.....
ro - - ses,..... a - rise.....
ro - - ses,..... a - rise.....
ro - - ses,..... a - rise.....
fff

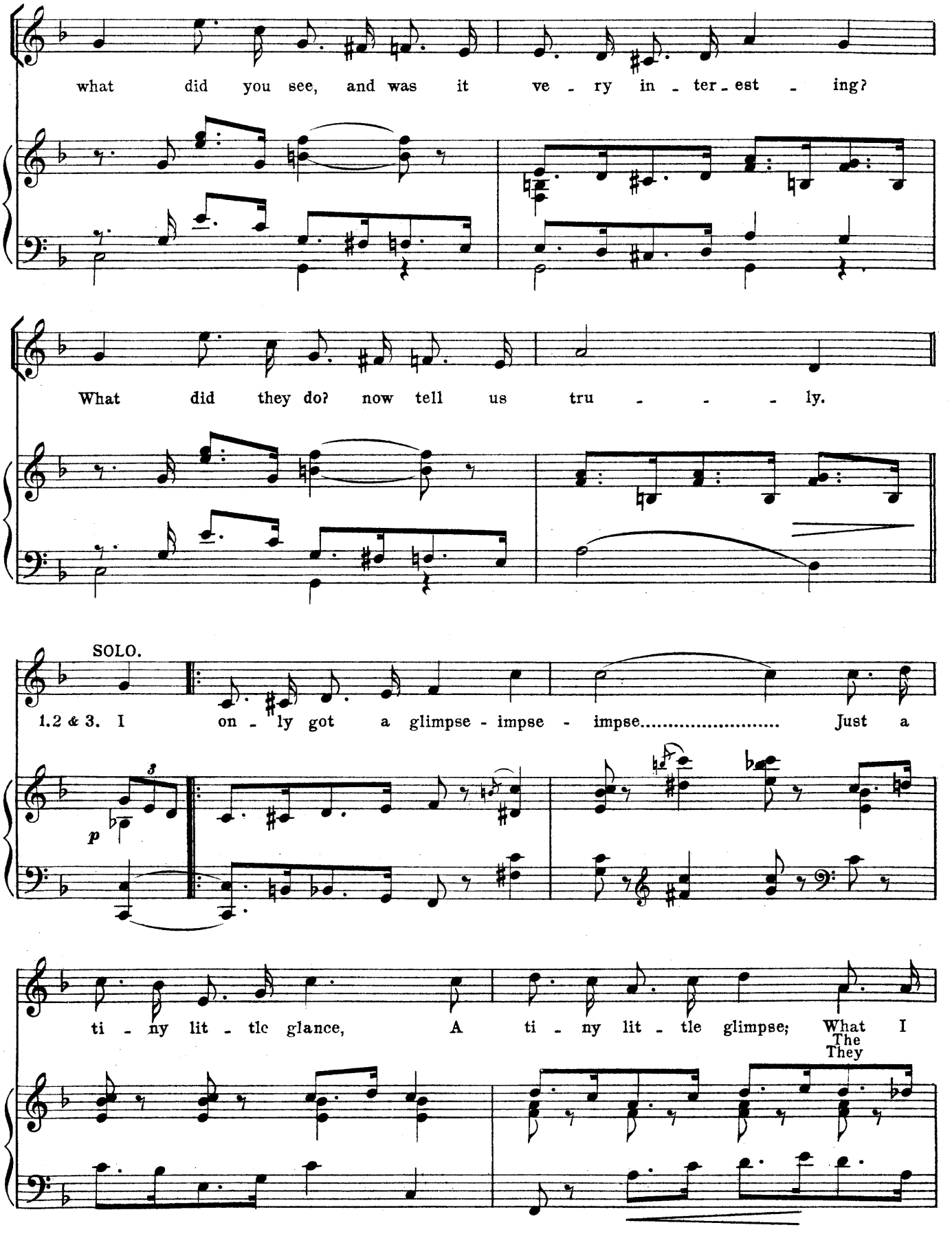
Nº 8. SONG. (Stella.)

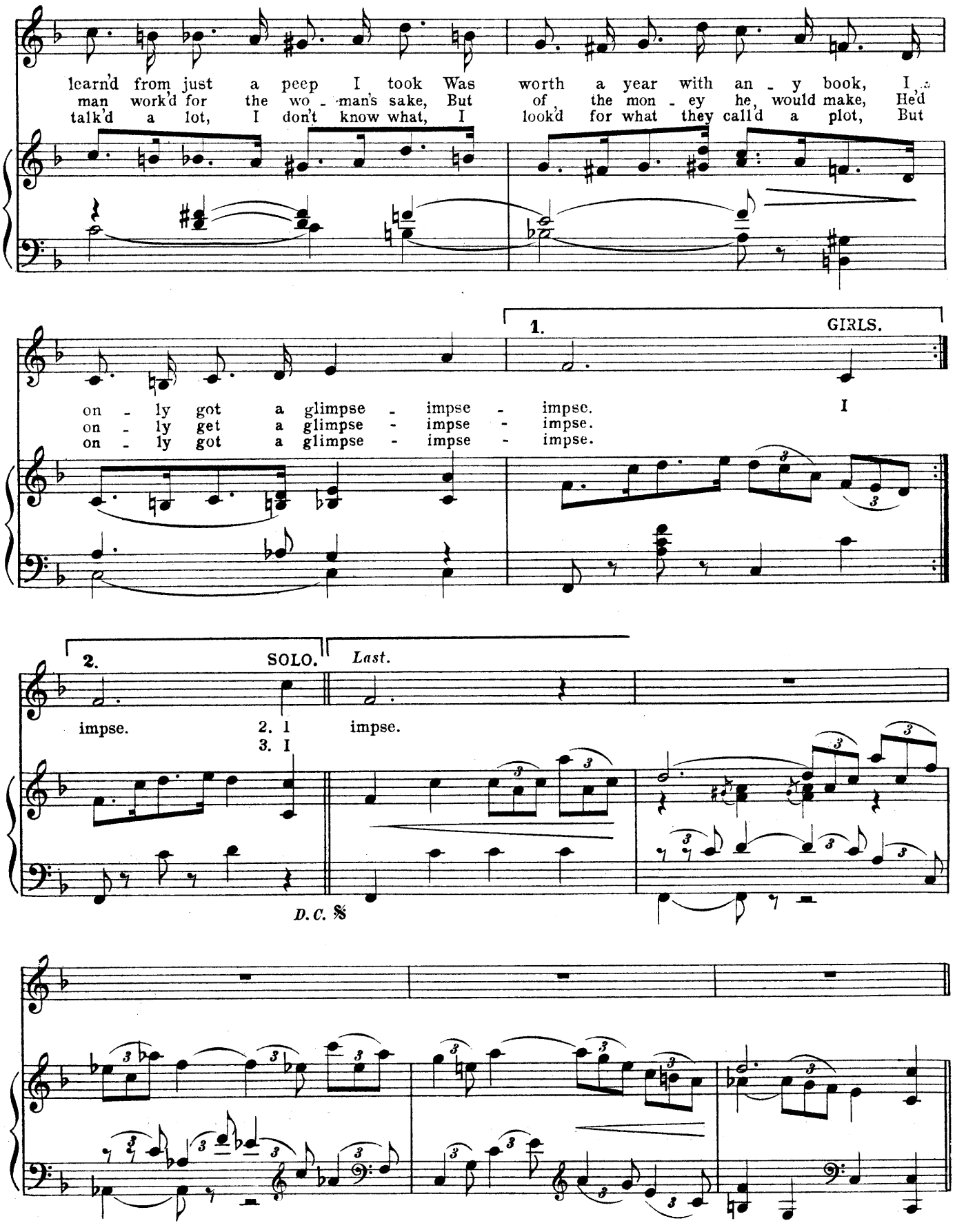
A GLIMPSE-IMPSE-IMPSE.

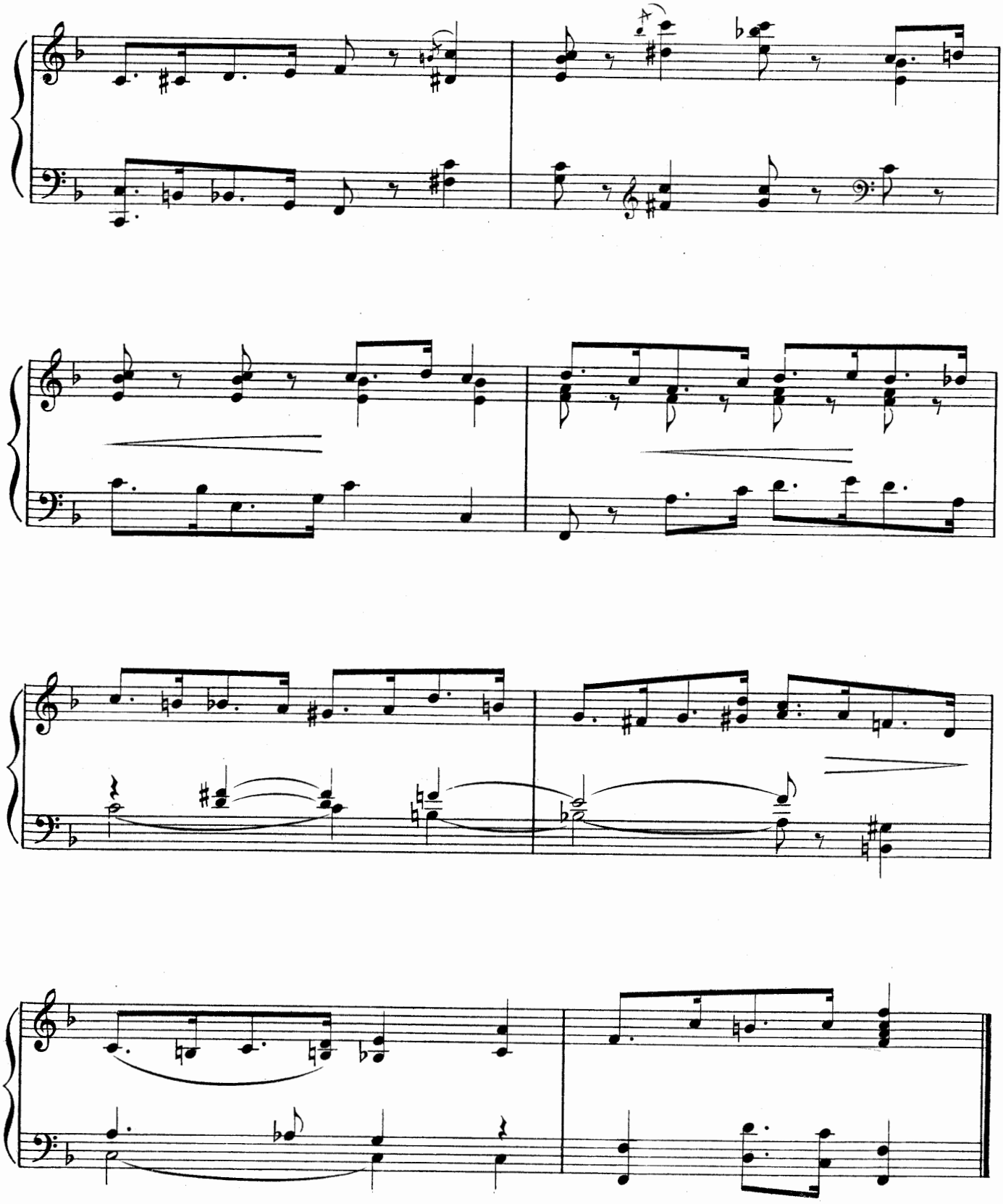



SOLO.
1. I'm
2. I
3. I
p
but a sim - ple maid - en And I know that I've been taught to dread the
peep'd in - to a ci - ty And I saw a won - d'rous sight, The men were
peep'd in - to a the - a - tre and saw a splen - did show, The stage was


world and all its ways,
mak - ing mon - ey there,
full of pret - ty girls
But I
I could
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.....
saw a crowd - ed shop.....
what it was a - bout.....
Took a
With
I
GIRLS.
peep up - on the sly.....
cost - ly things to sell.....
glean'd just now and then.....
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
p
ti - ny lit - tle glance, A ti - ny lit - tle glimpse; What I
The
They

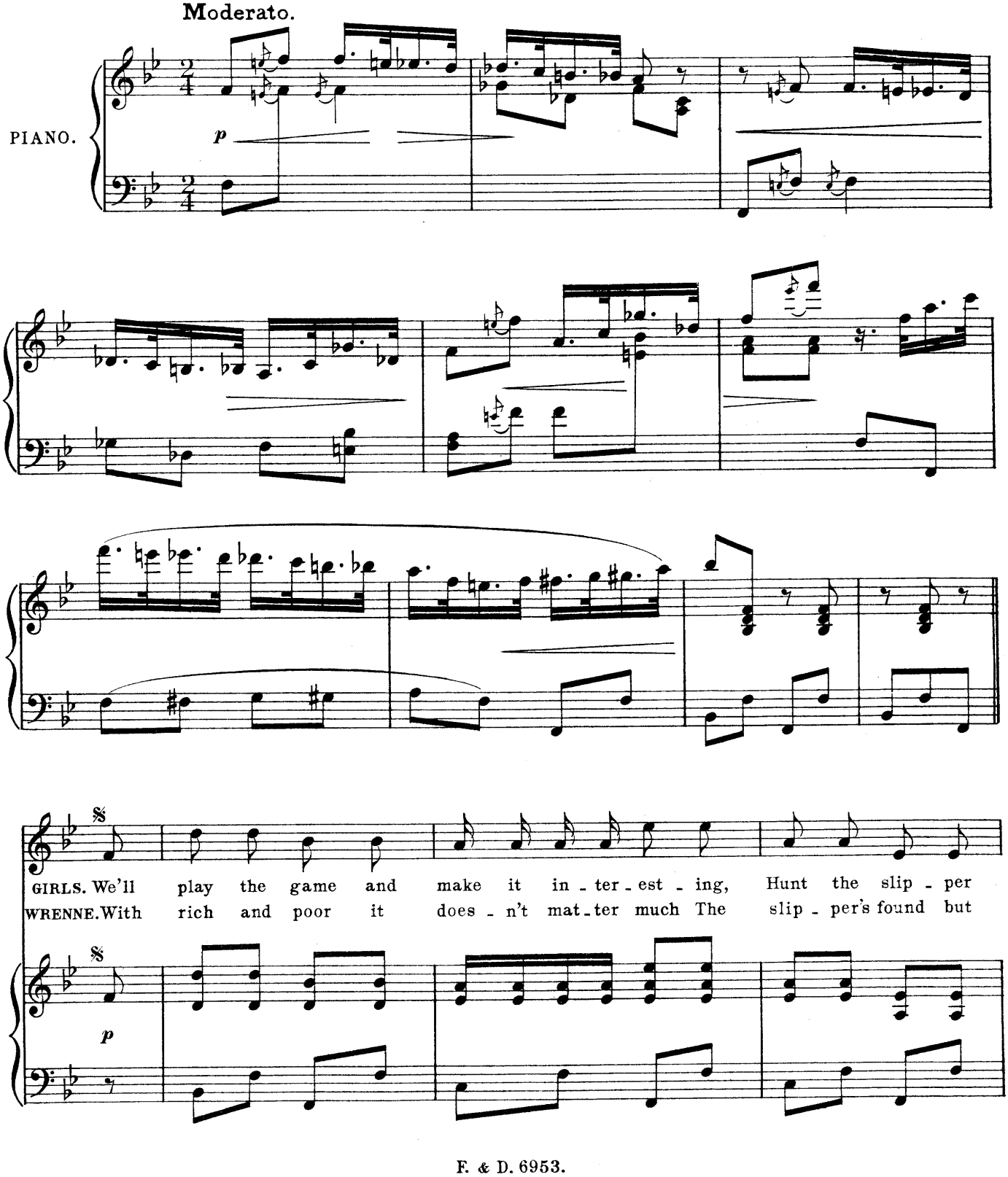

learn'd from just a peep I took Was worth a year with an - y book, I
man work'd for the wo - man's sake, But of the mon - ey he, would make, He'd
talk'd a lot, I don't know what, I look'd for what they call'd a plot, But
1.
GIRLS.
on - ly got a glimpse - impse - impse. I
on - ly get a glimpse - impse - impse.
on - ly got a glimpse - impse - impse.
2.
SOLO.
Last.
impse. 2. I
3. I
impse.
D. C. 𝄋

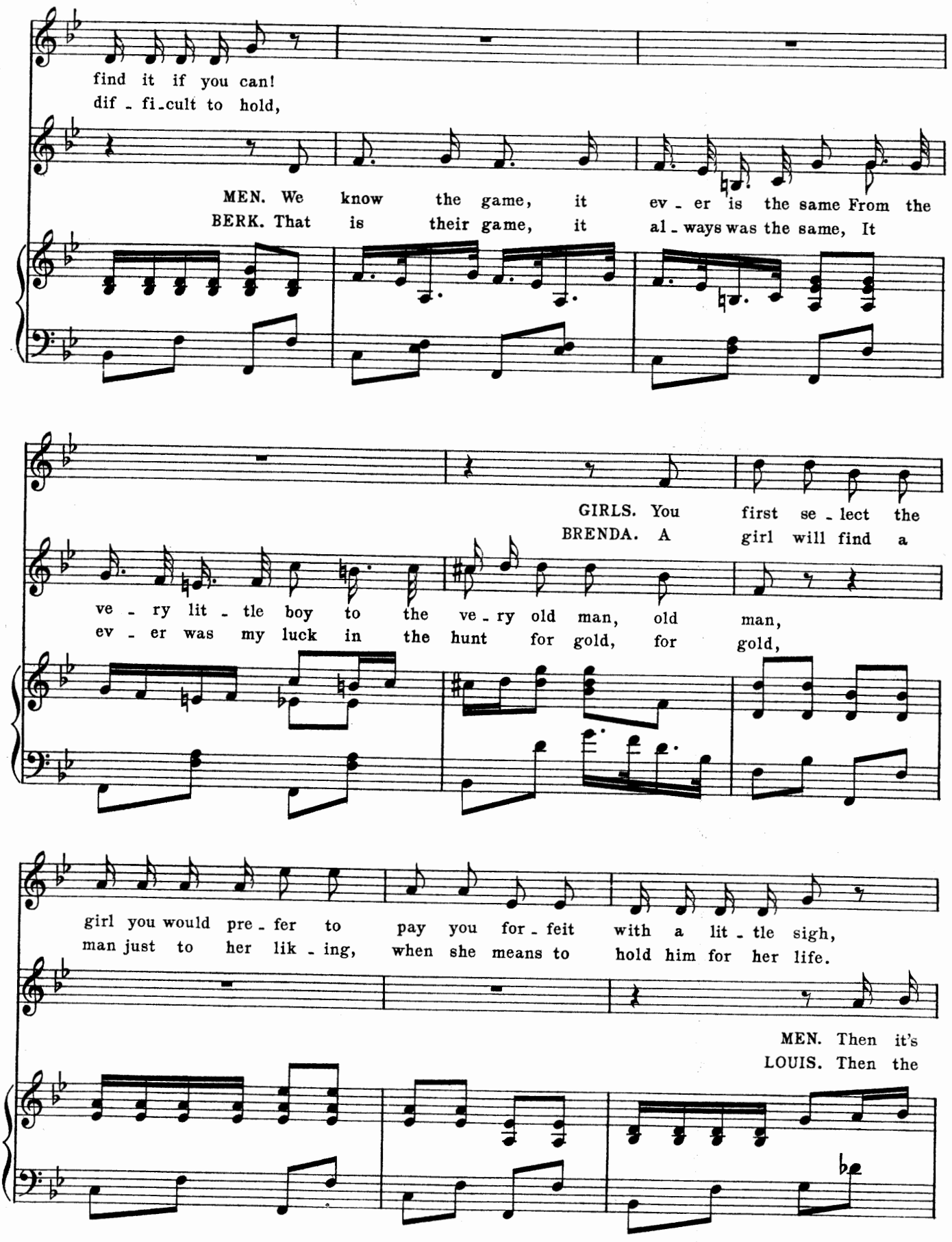


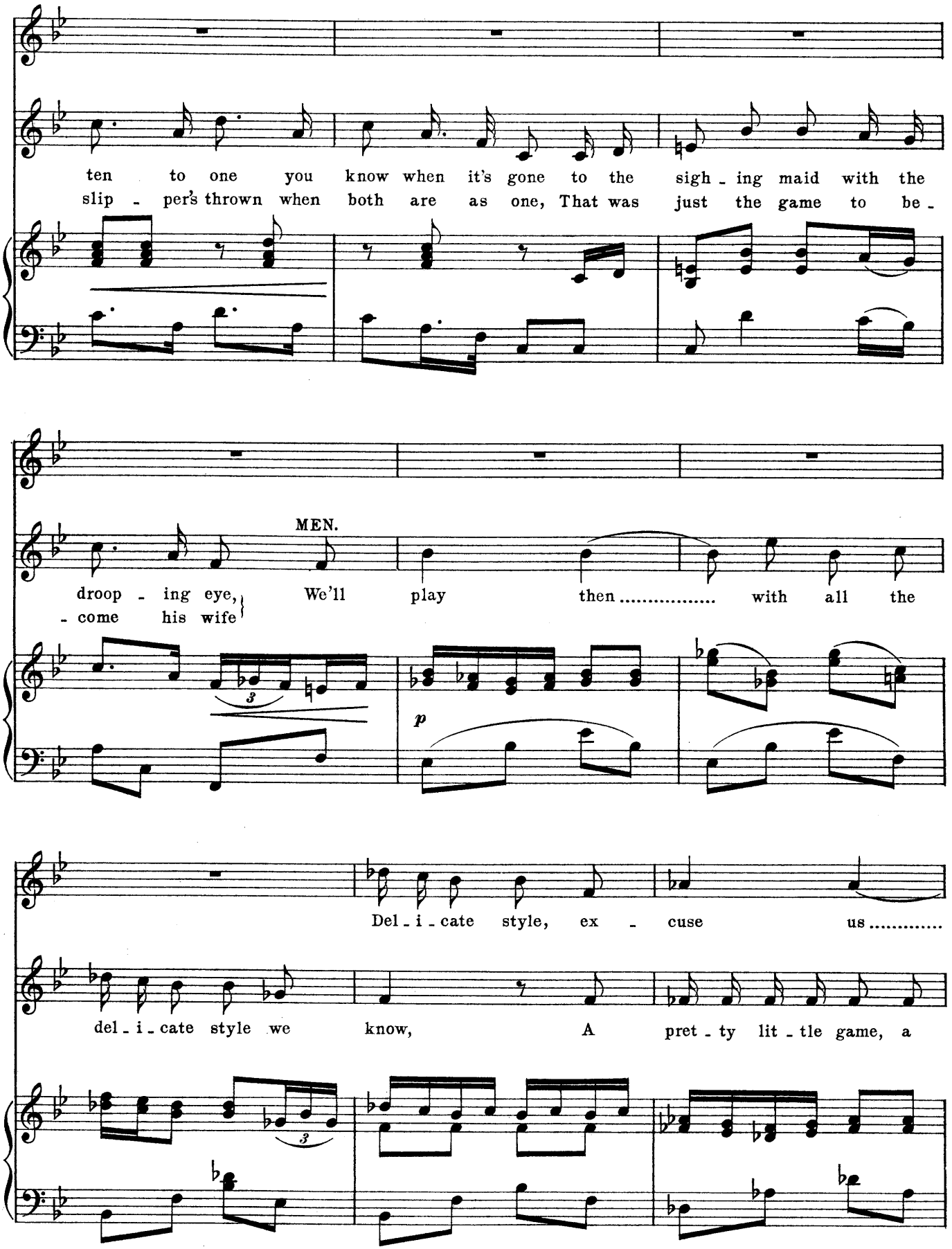
No 9. CONCERTED NUMBER.

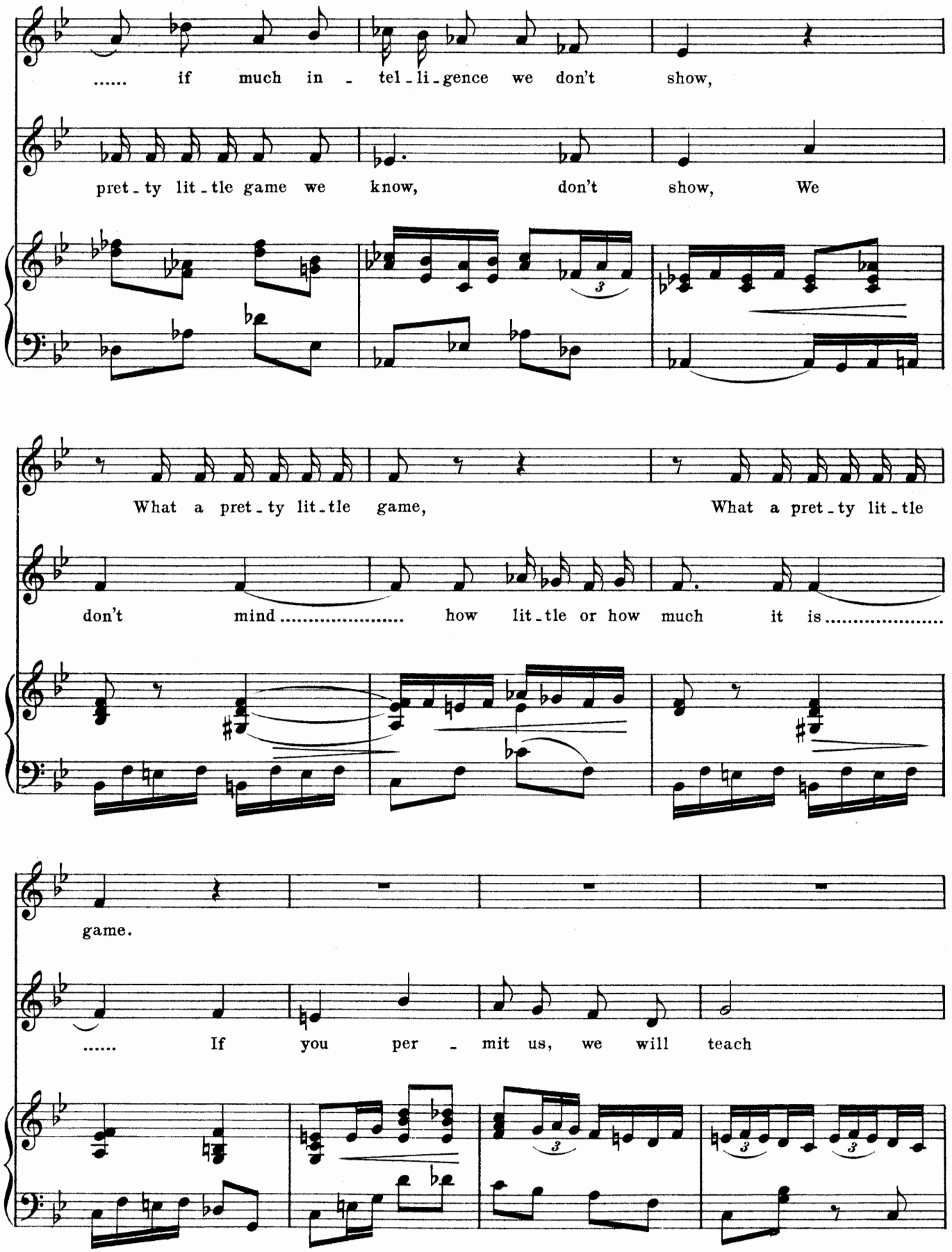
"HUNT THE SLIPPER."

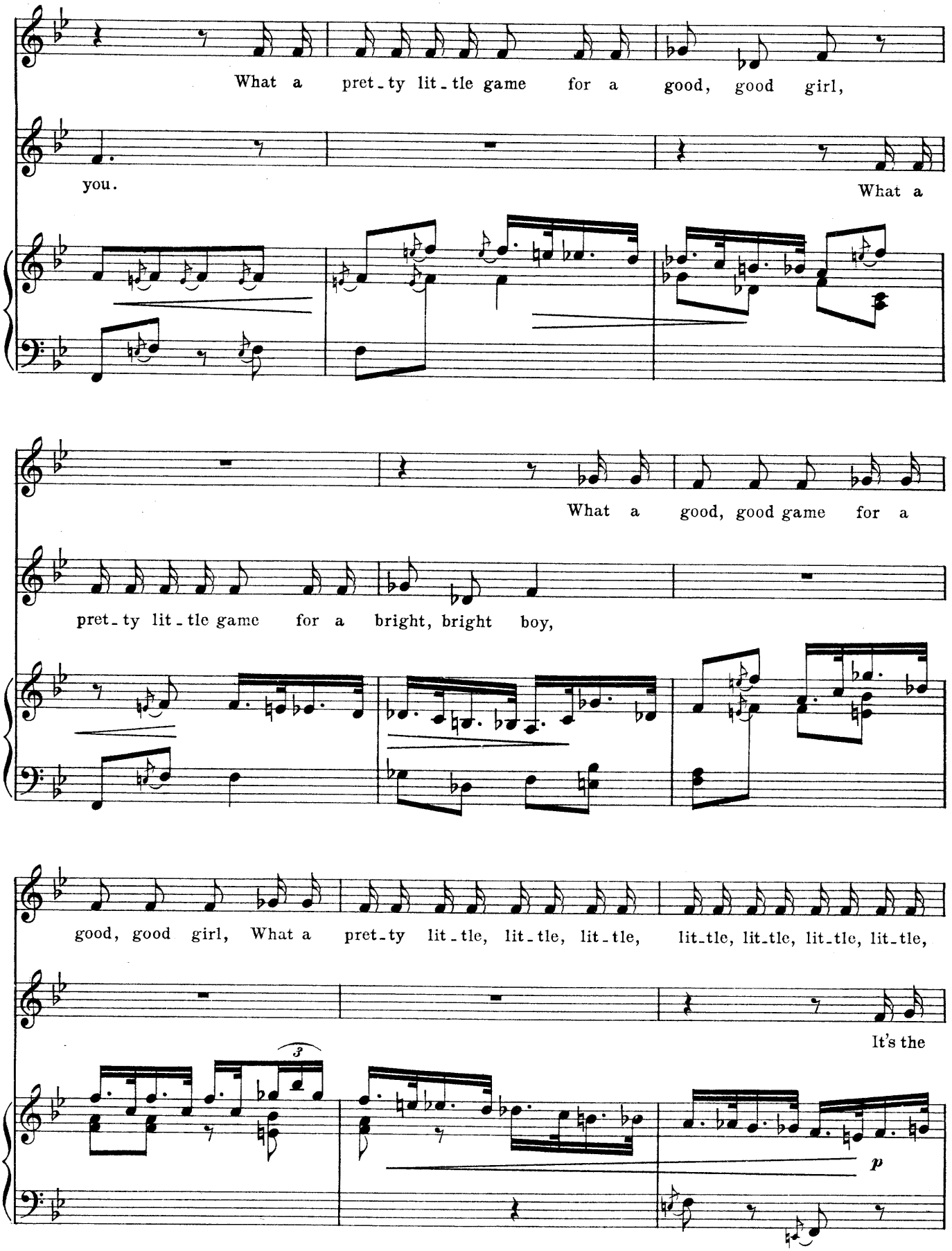
Words by
LESLIE STUART.

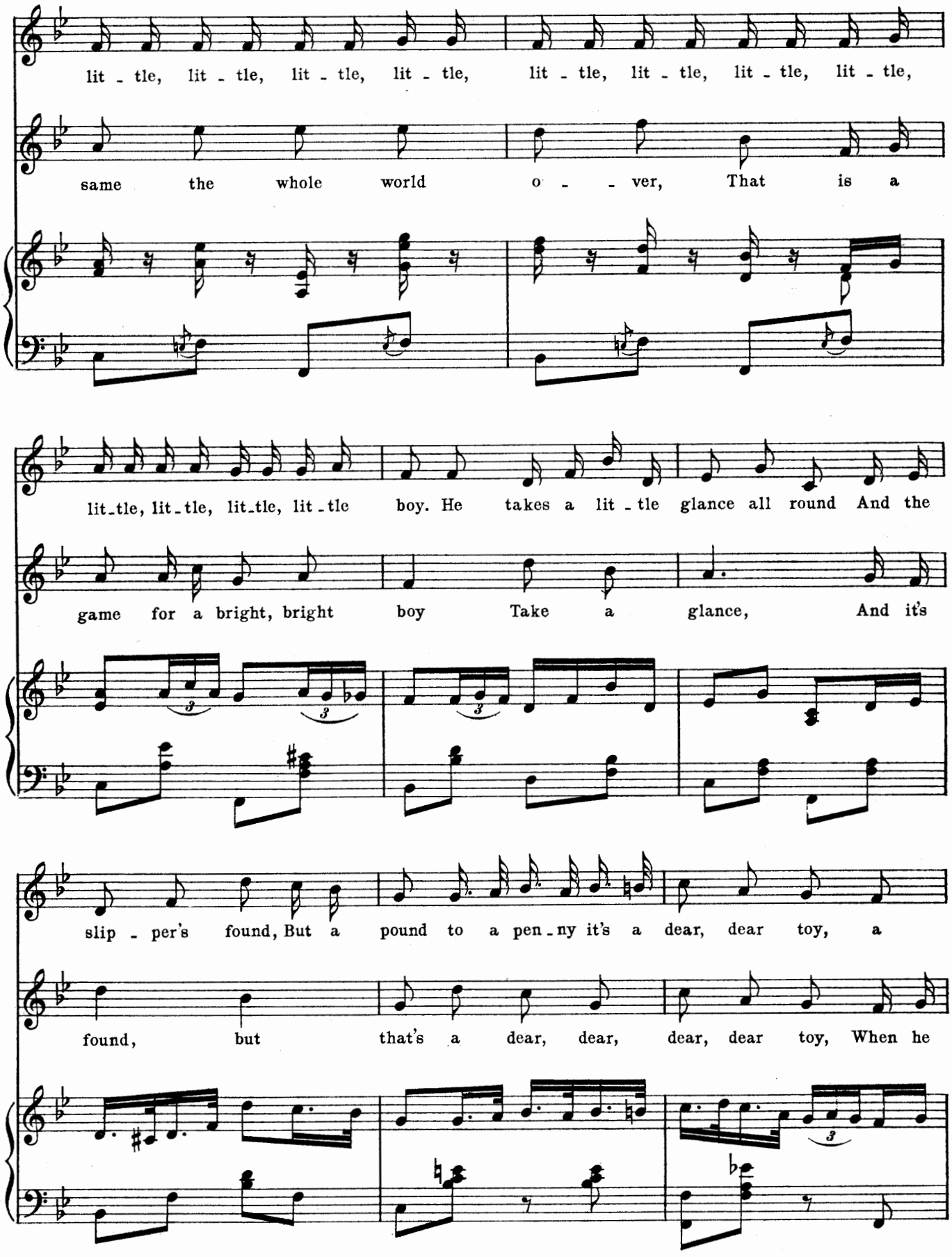


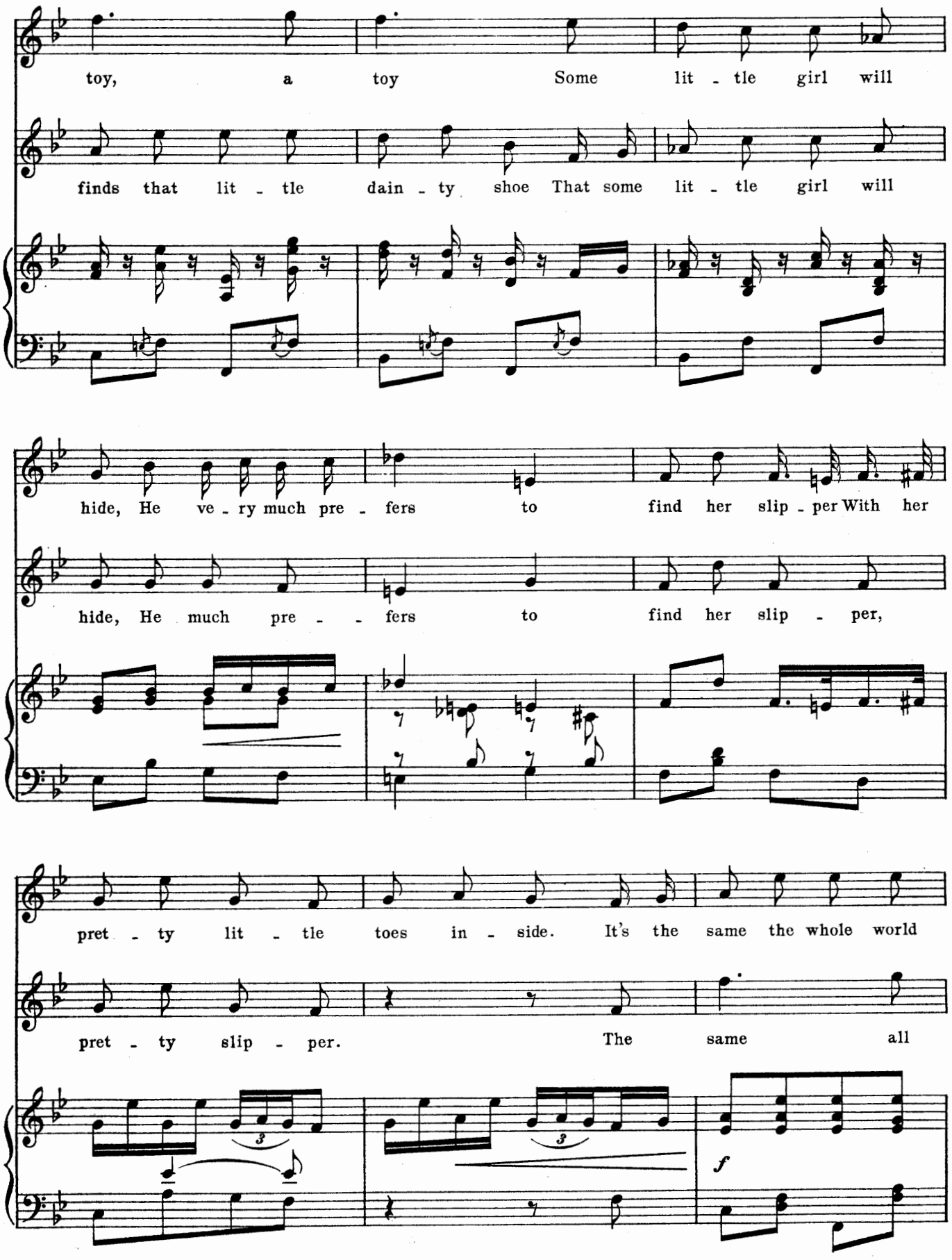

find it if you can!
dif - fi-cult to hold,
MEN. We know the game, it ev - er is the same From the
BERK. That is their game, it al - ways was the same, It
GIRLS. You first se - lect the
BRENDA. A girl will find a
ve - ry lit - tle boy to the ve - ry old man, old man,
ev - er was my luck in the hunt for 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

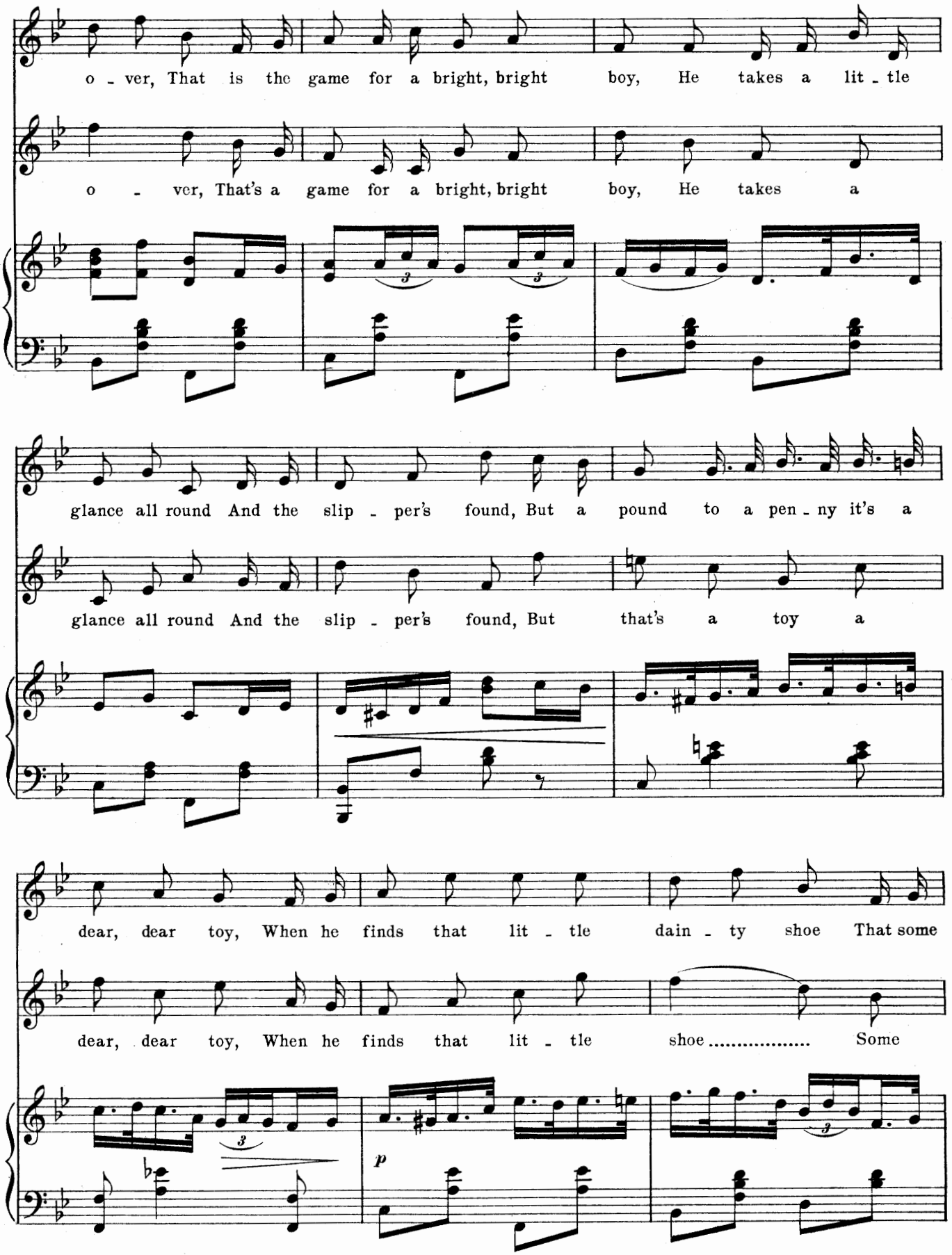

ten to one you know when it's gone to the sigh - ing maid with the
slip - per's thrown when both are as one, That was just the game to be -
MEN.
droop - ing eye, We'll play then ..... with all the
- come his wife
3
p
Del - i - cate style, ex - cuse us .....
del - i - cate style we know, A pret - ty lit - tle game, a
3

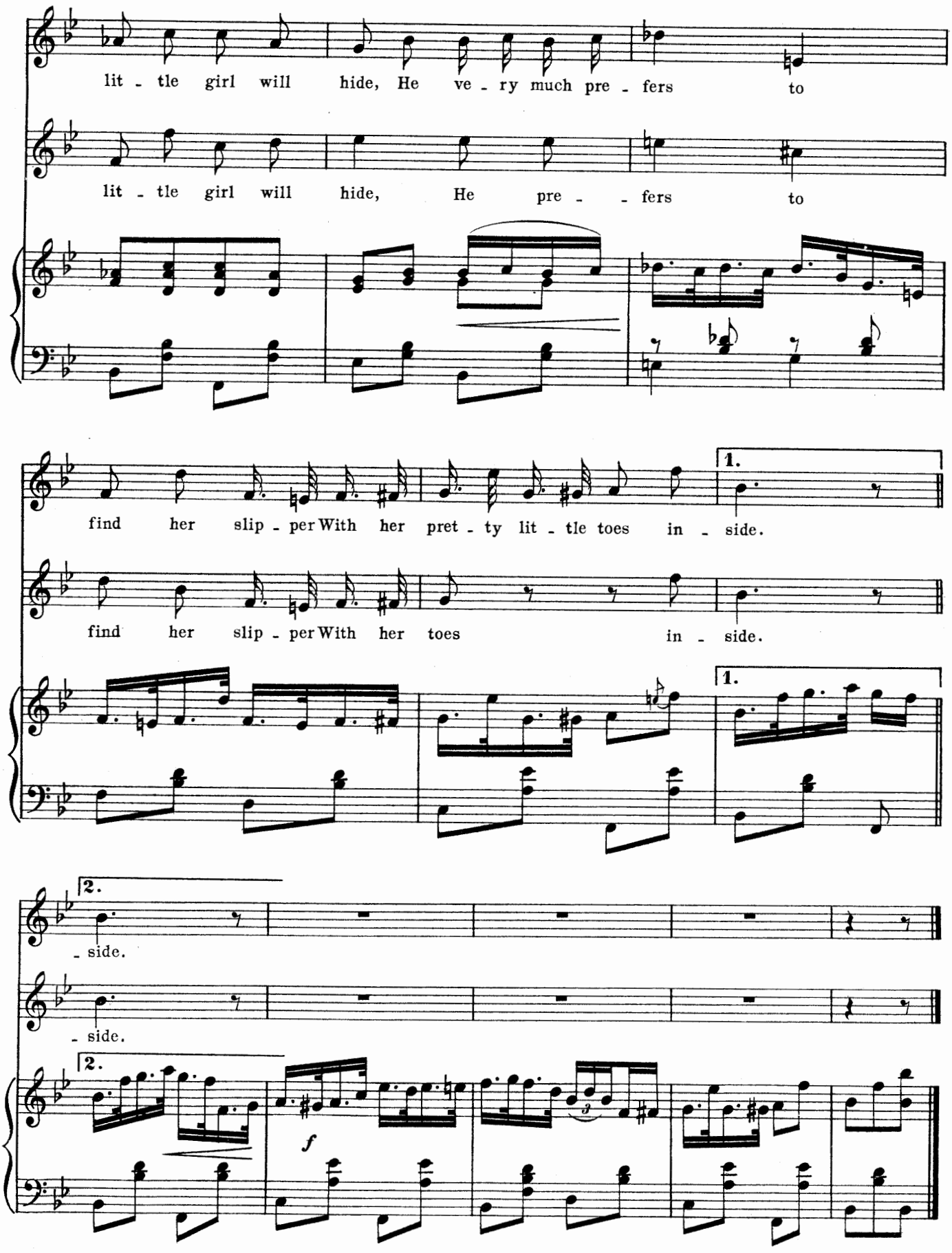

..... if much in - tel - li - gence we don't show,
pret - ty lit - tle game we know, don't show, We
What a pret - ty lit - tle game, What a pret - ty lit - tle
don't mind ..... how lit - tle or how much it is .....
game.
..... If you per - mit us, we will teach


What a pret-ty lit-tle game for a good, good girl,
you.
What a
What a good, good game for a
pret-ty lit-tle game for a bright, bright boy,
good, good girl, What a pret-ty lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle,
It's the
3
p


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
3
3
f

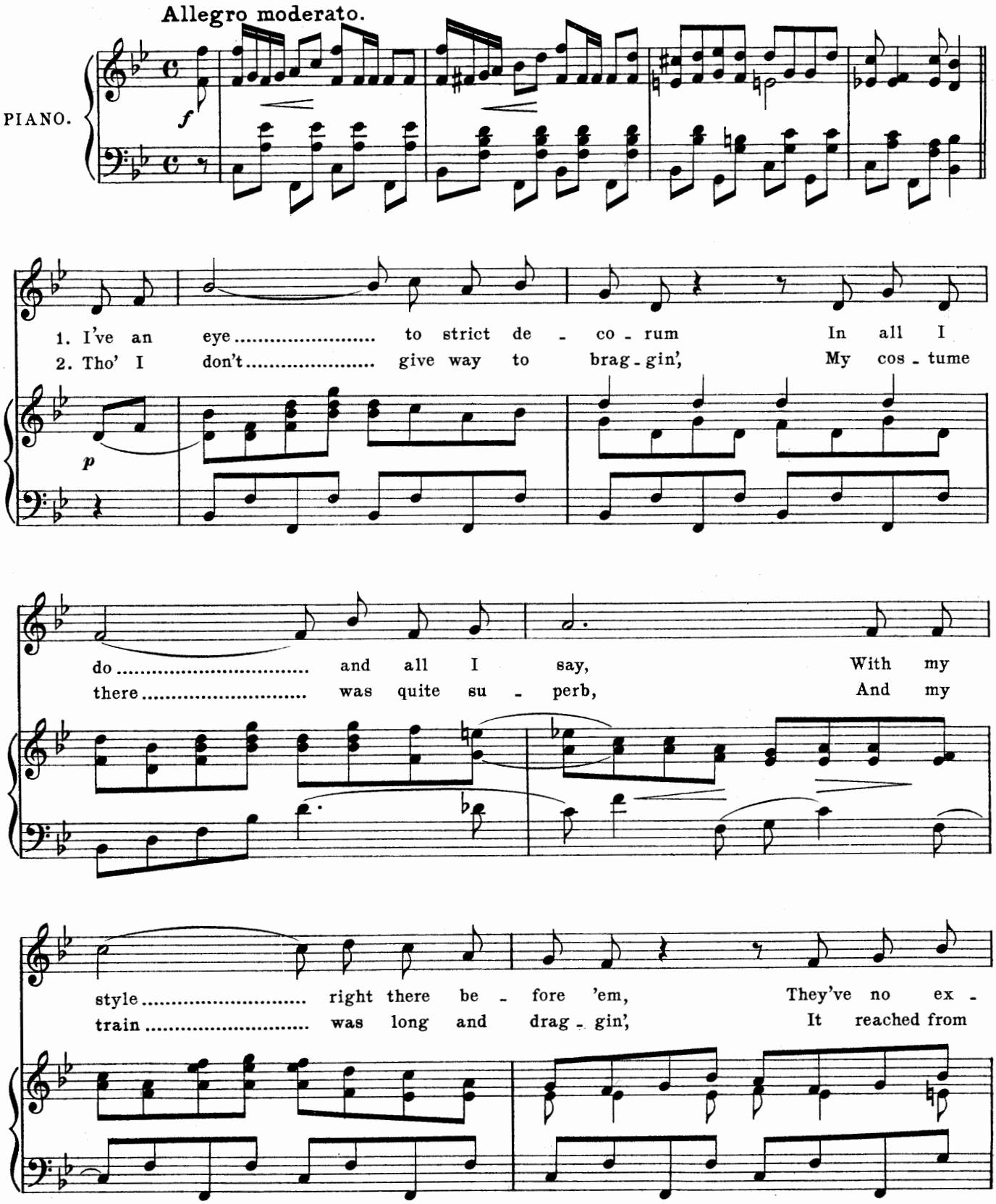

o - ver, That is the game for a bright, bright boy, He takes a lit - tle
o - ver, That's a game for a bright, bright boy, He takes a
glance all round And the slip - per's found, But a pound to a pen - ny it's a
glance all round And the slip - per's found, But that's a toy a
dear, dear toy, When he finds that lit - tle dain - ty shoe That some
dear, dear toy, When he finds that lit - tle shoe ..... Some
p

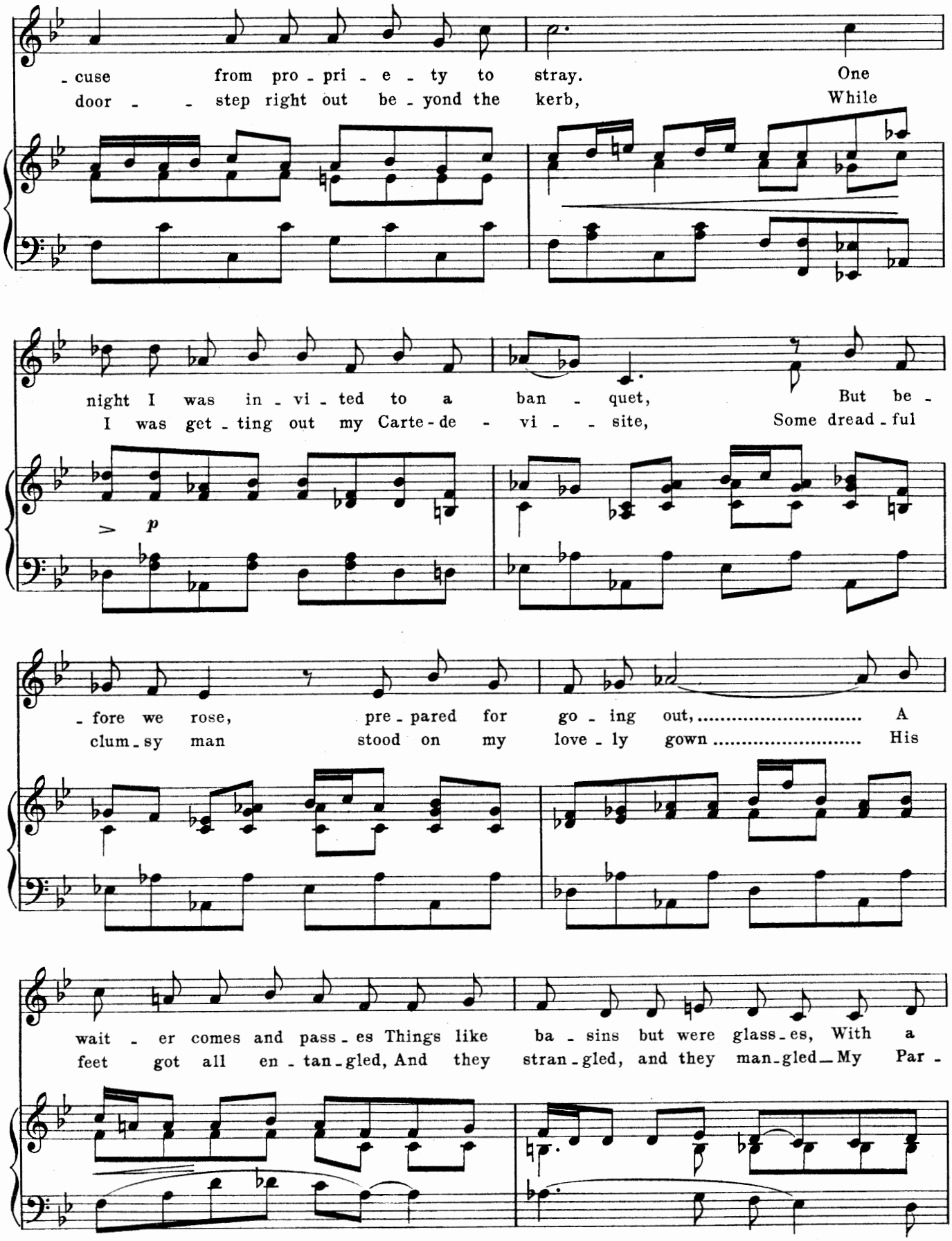

lit - tle girl will hide, He ve - ry much pre - fers to
lit - tle girl will hide, He pre - - fers to
find her slip - per With her pret - ty lit - tle toes in - side.
1.
find her slip - per With her toes in - side.
1.
- side.
2.
- side.
2.
f

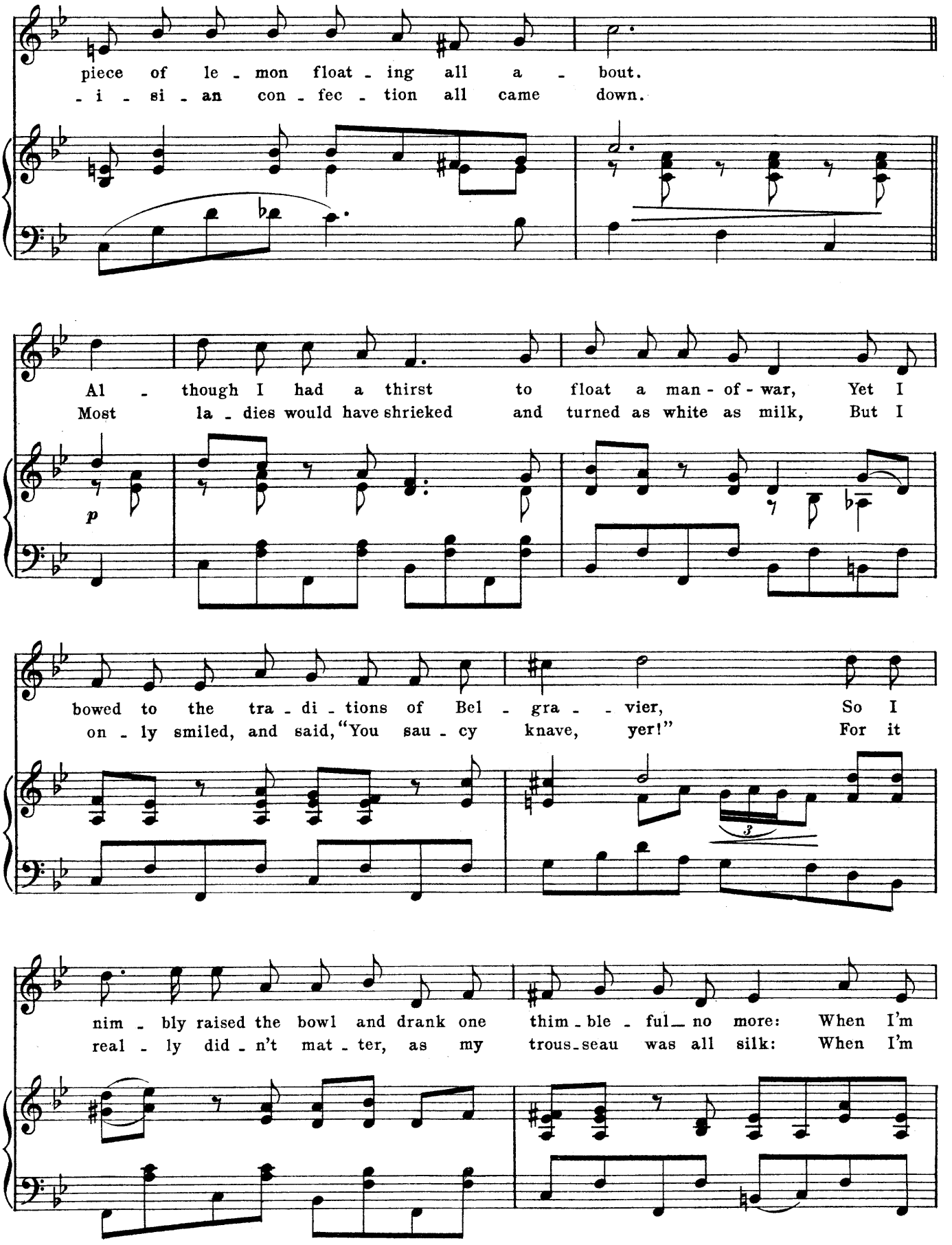
No. 10. SONG. (Miss Jimper.)

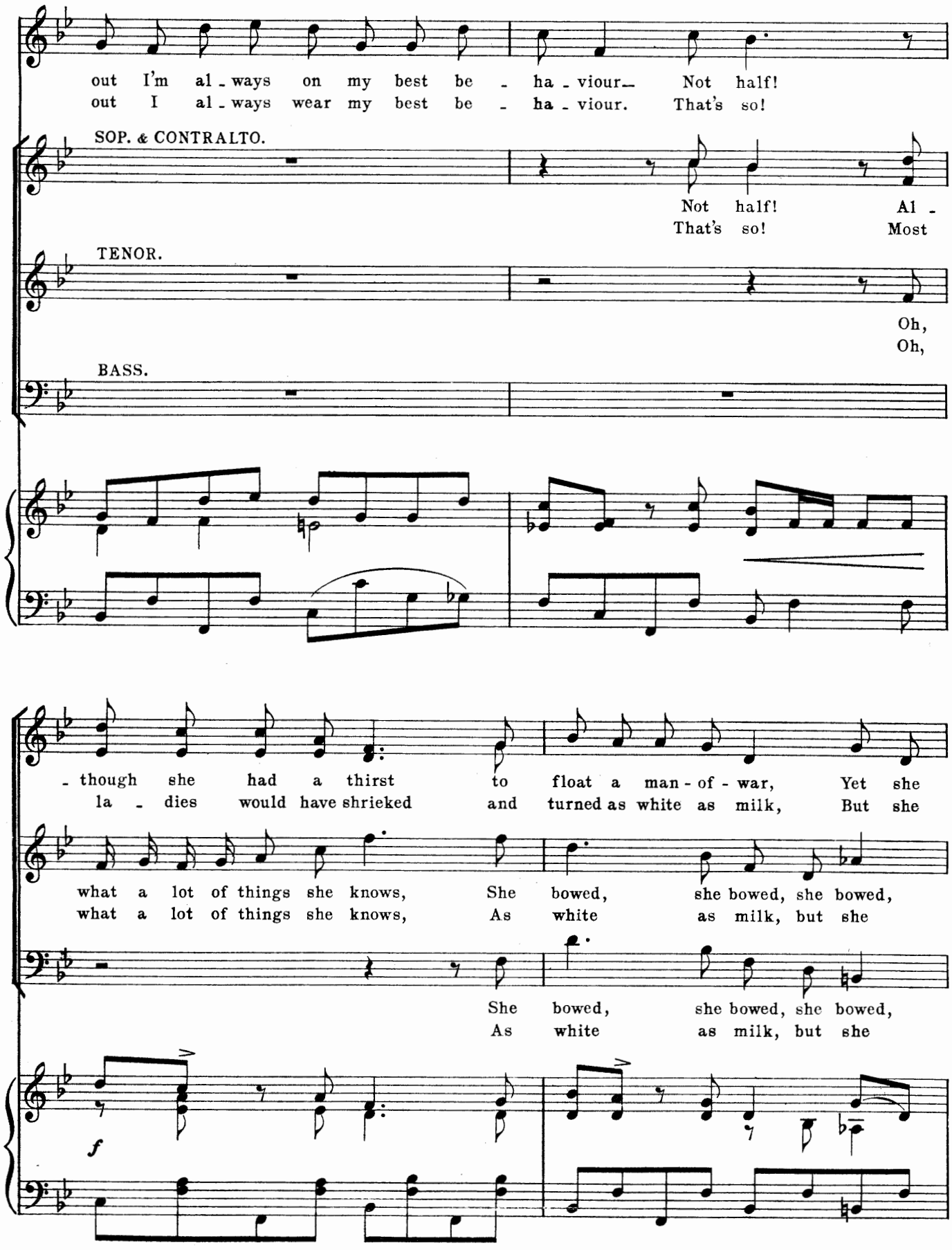
"GOOD BEHAVIOUR."

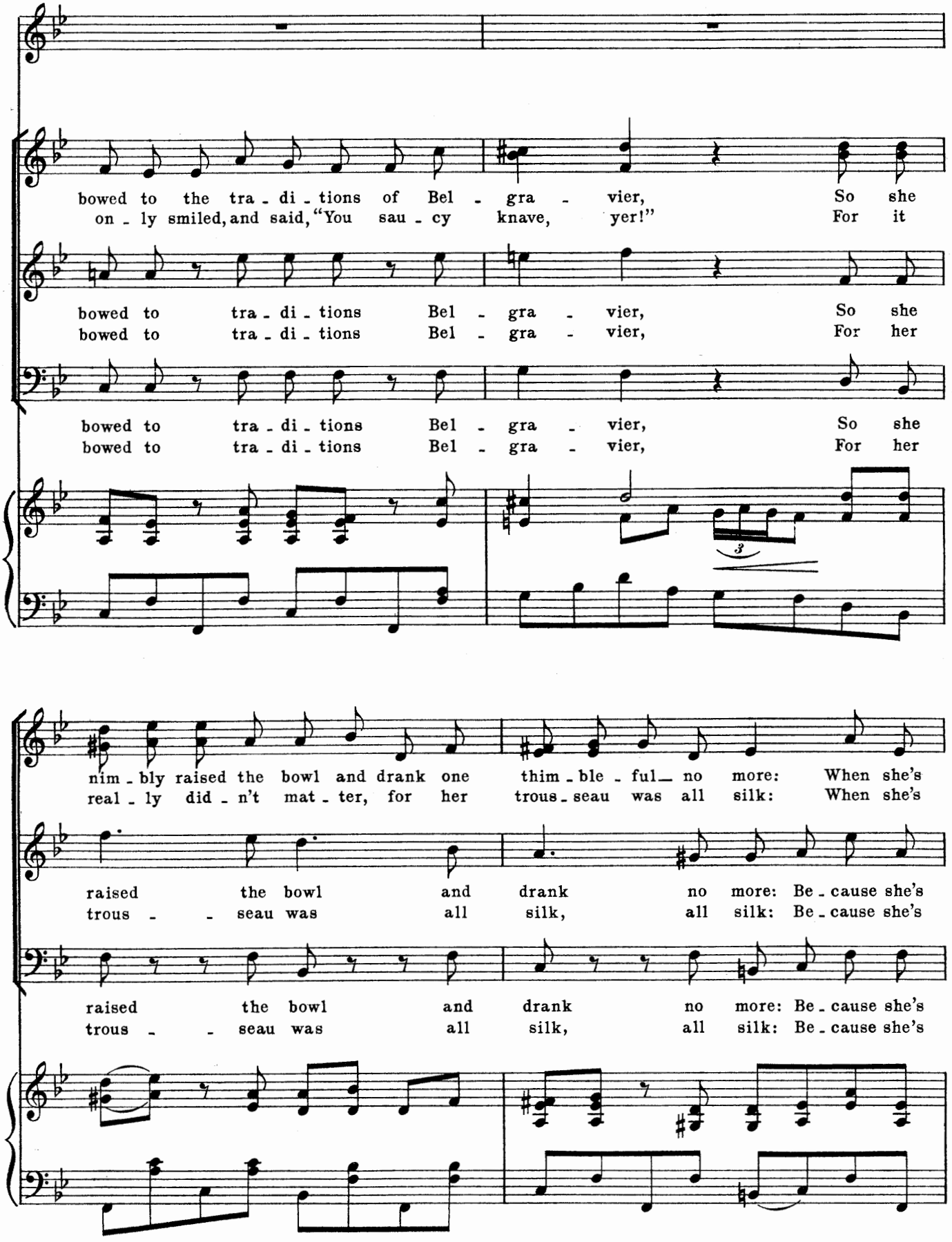
Words by
GEORGE ROLLIT.

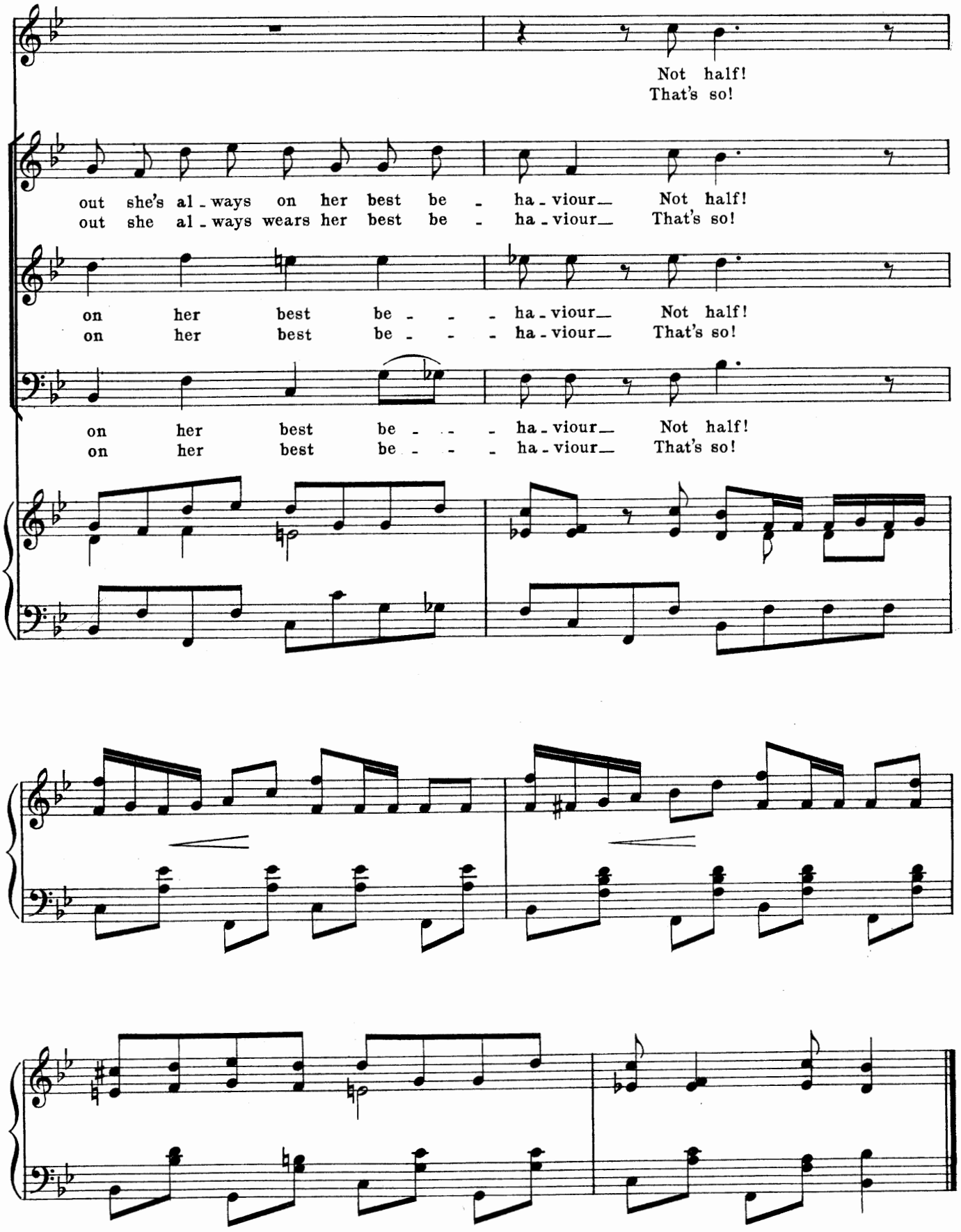



-cuse from pro-pri-e-ty to stray. One
door - - step right out be-yond the kerb, While
night I was in-vi-ted to a ban-quet, But be-
I was get-ting out my Carte-de-vi-site, Some dread-ful
p
-fore we rose, pre-pared for go-ing out, ... A
clum-sy man stood on my love-ly gown ..... His
wait-er comes and pass-es 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
p
bowed to the tra - di - tions of Bel - gra - - vier, So I
on - ly smiled, and said, "You sau - cy knave, yer!" For it
3
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
f

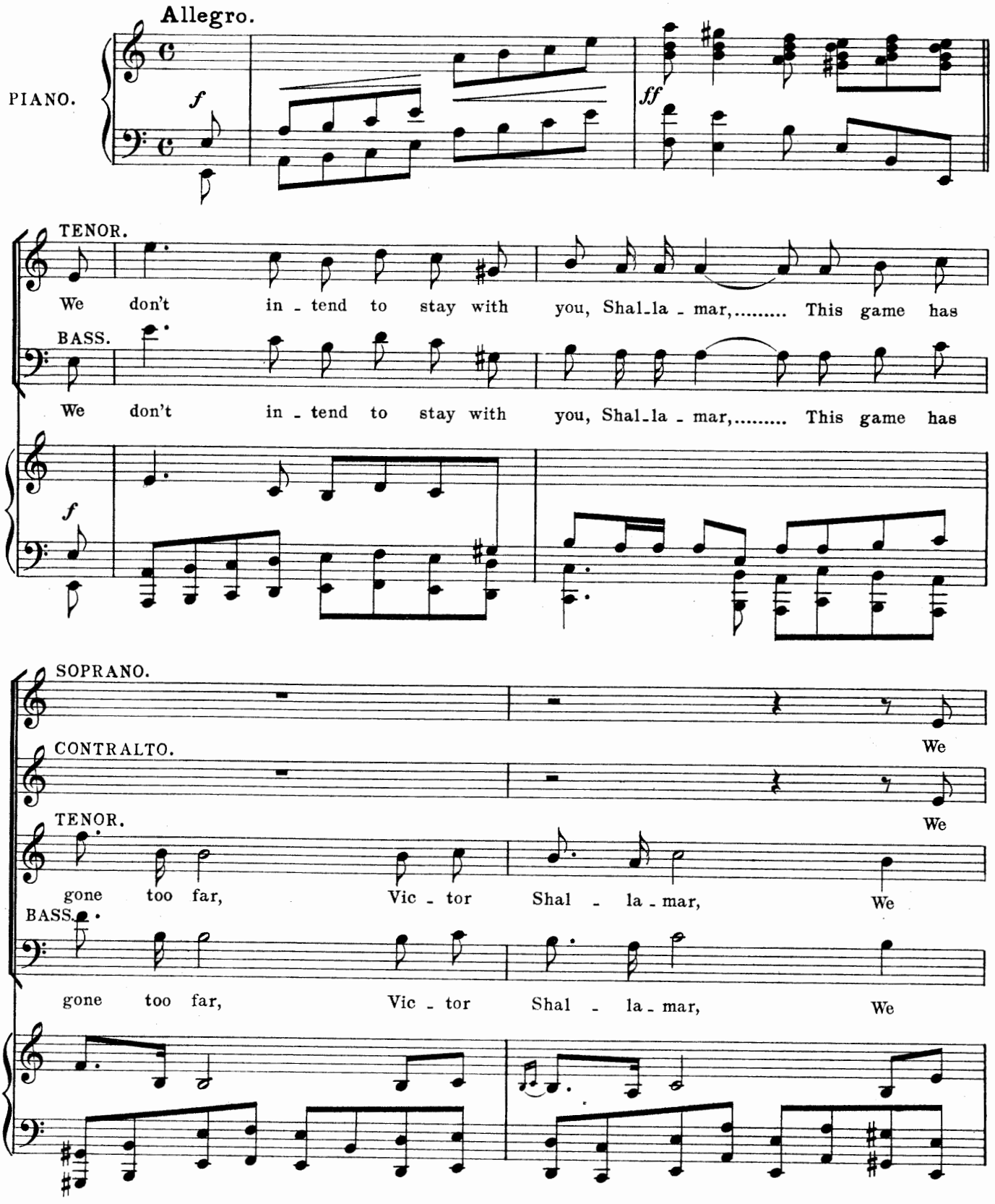

bowed to the tra - di - tions of Bel - gra - vier, So she
on - ly smiled, and said, "You sau - cy knave, yer!" For it
bowed to tra - di - tions Bel - gra - vier, So she
bowed to tra - di - tions Bel - gra - vier, For her
bowed to tra - di - tions Bel - gra - vier, So she
bowed to tra - di - tions Bel - gra - vier, For her
3
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

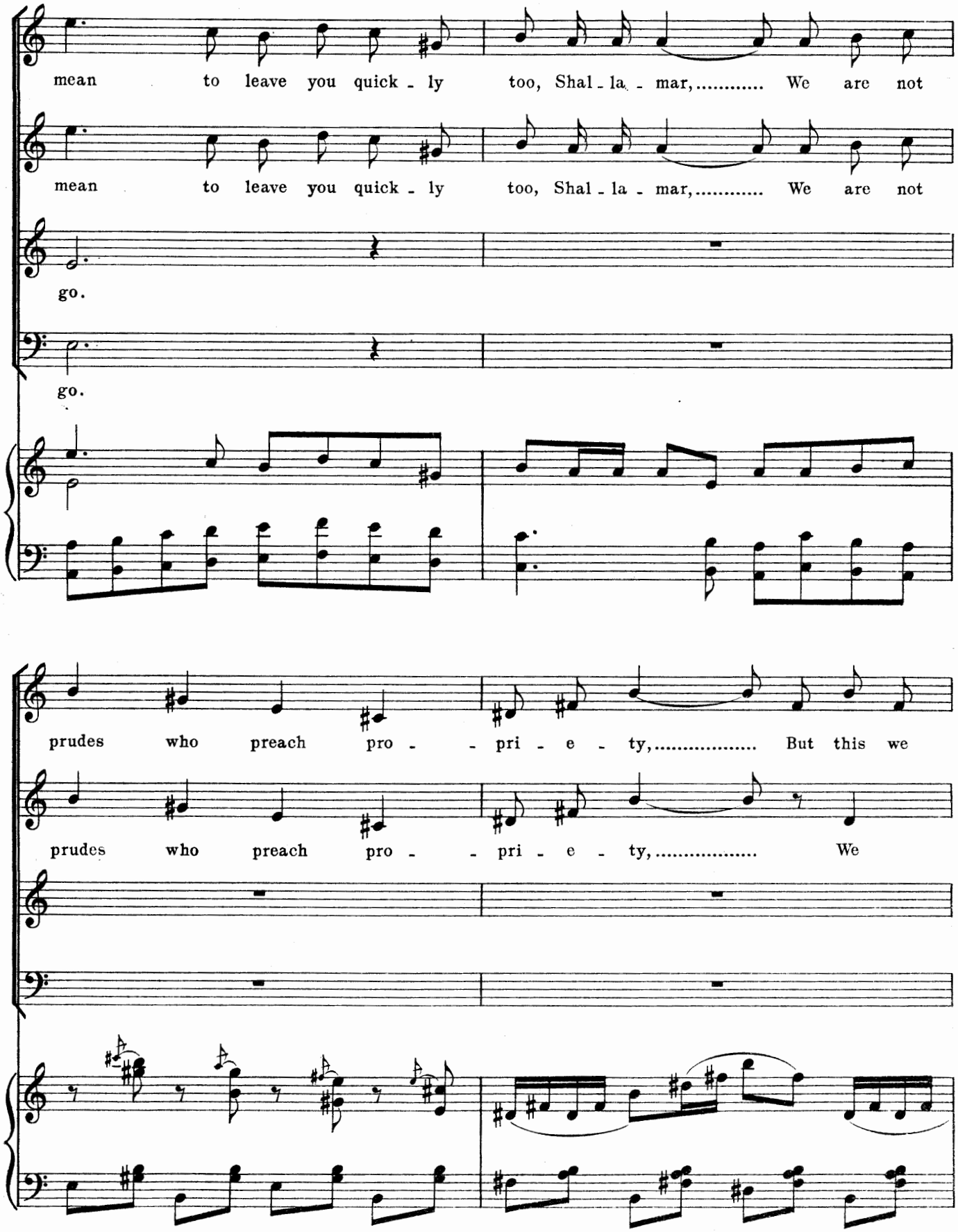

Not half!
That's so!
out she's al - ways on her best be - ha - viour Not half!
out she al - ways wears her best be - ha - viour That's so!
on her best be - - - ha - viour Not half!
on her best be - - - ha - viour That's so!
on her best be - - - ha - viour Not half!
on her best be - - - ha - viour That's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

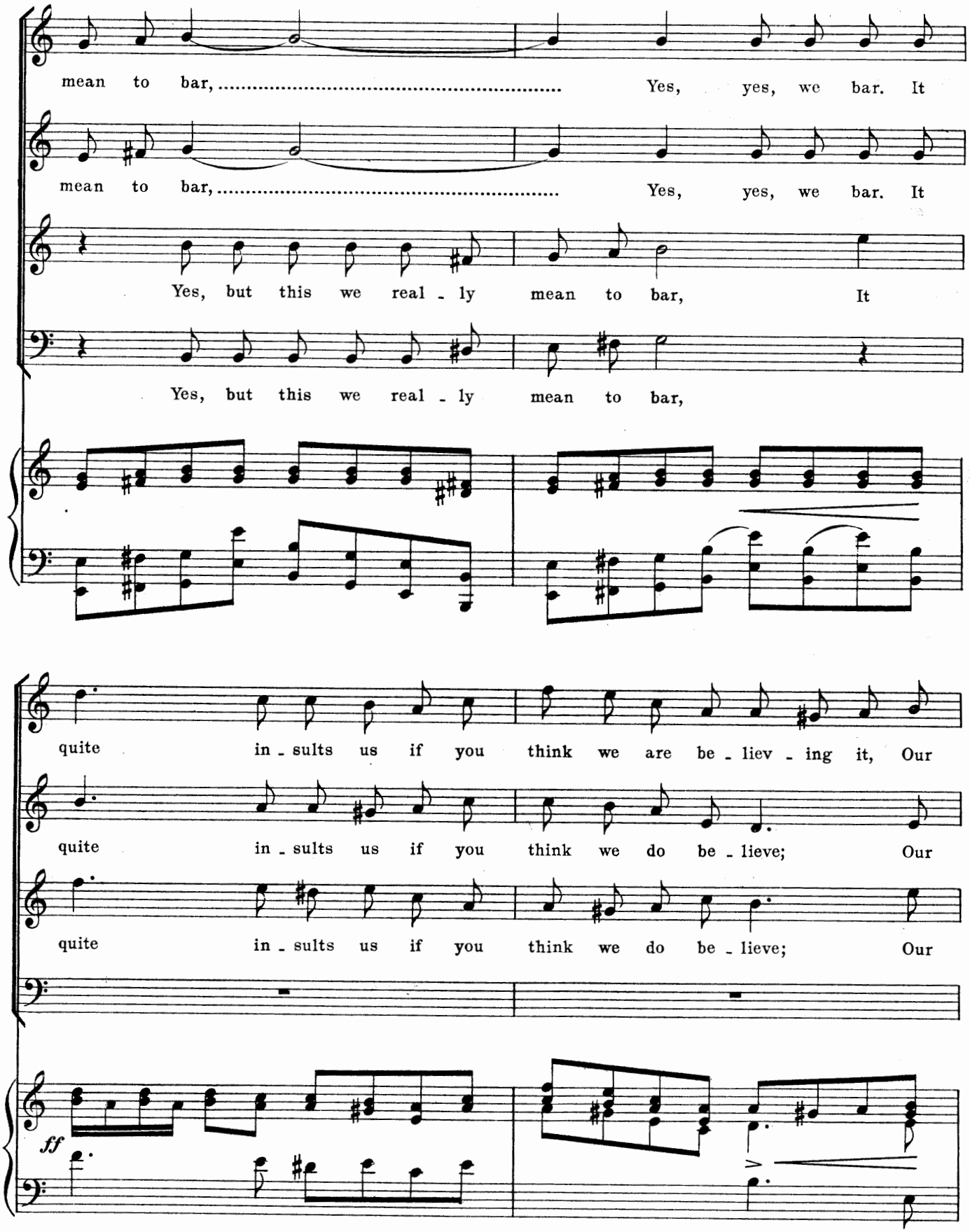
No. 11.

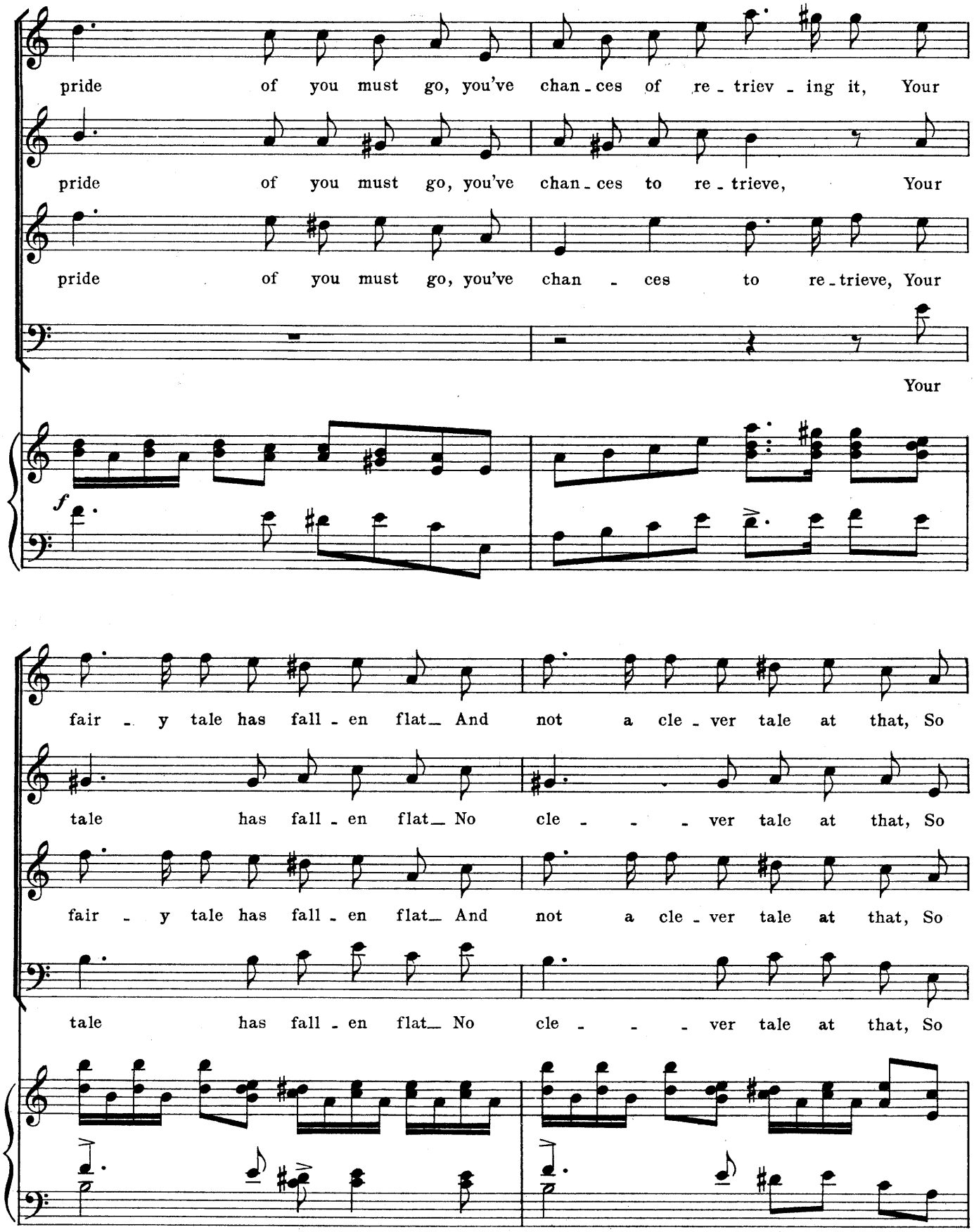
Words by
LESLIE STUART.

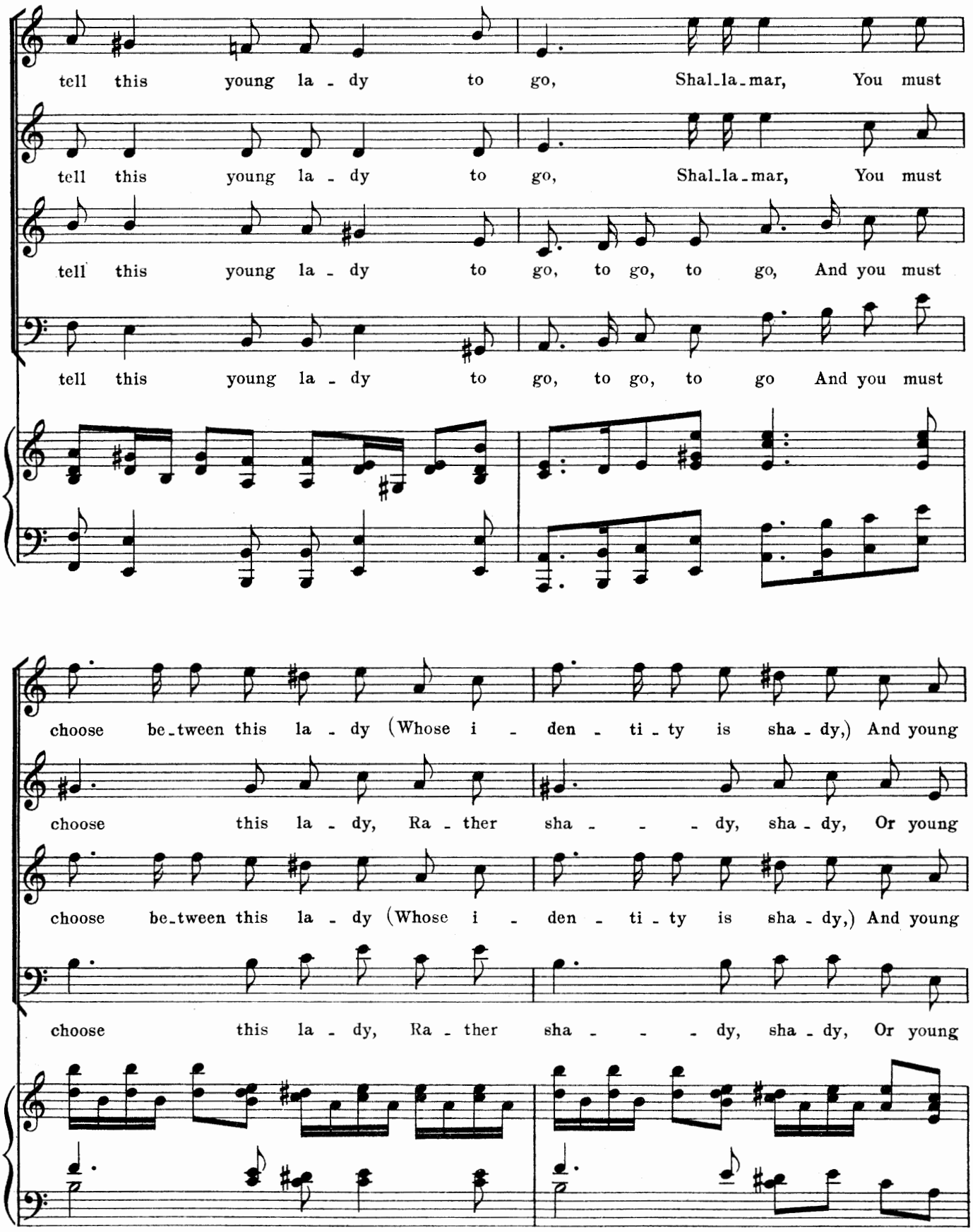
FINALE ACT I.

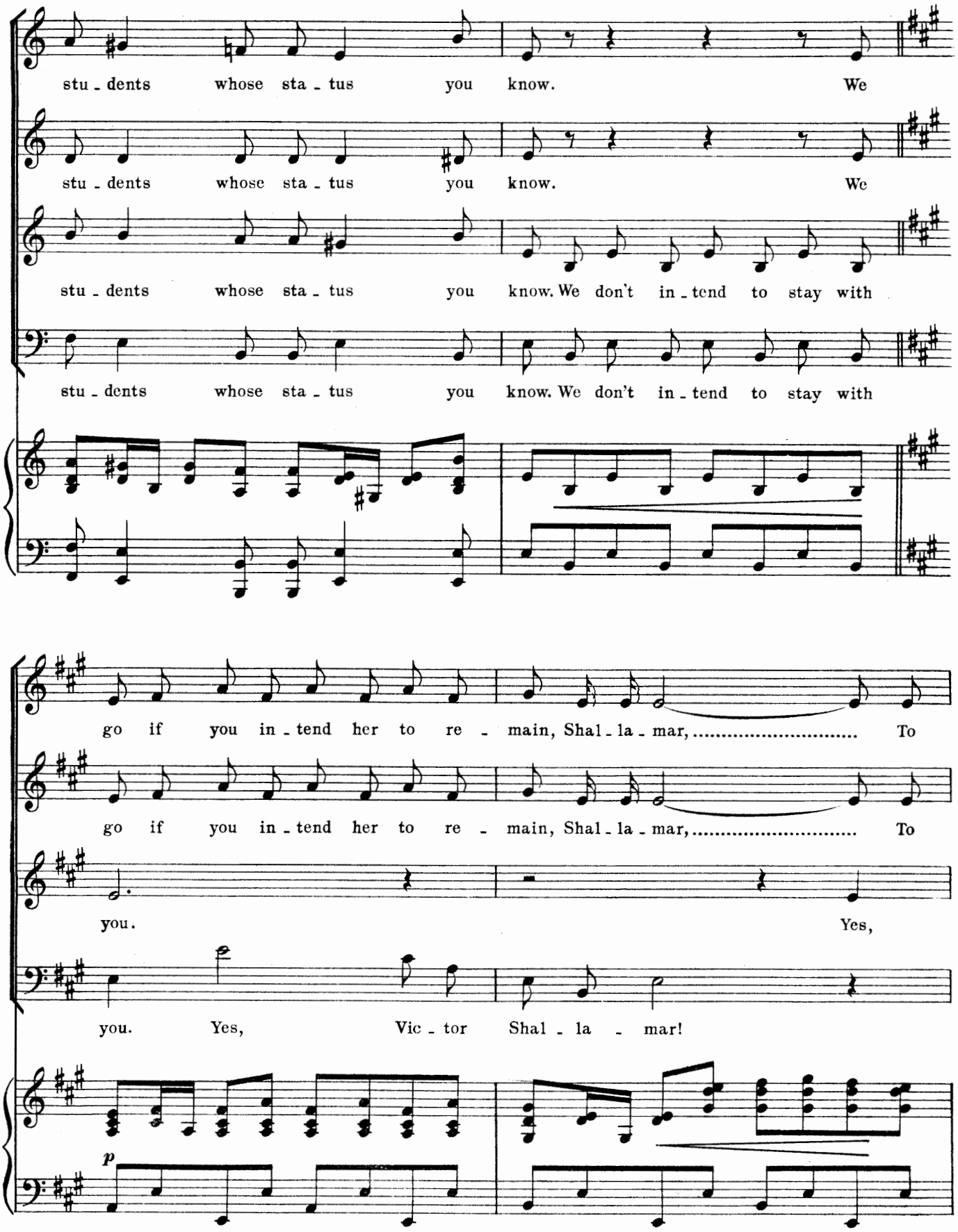


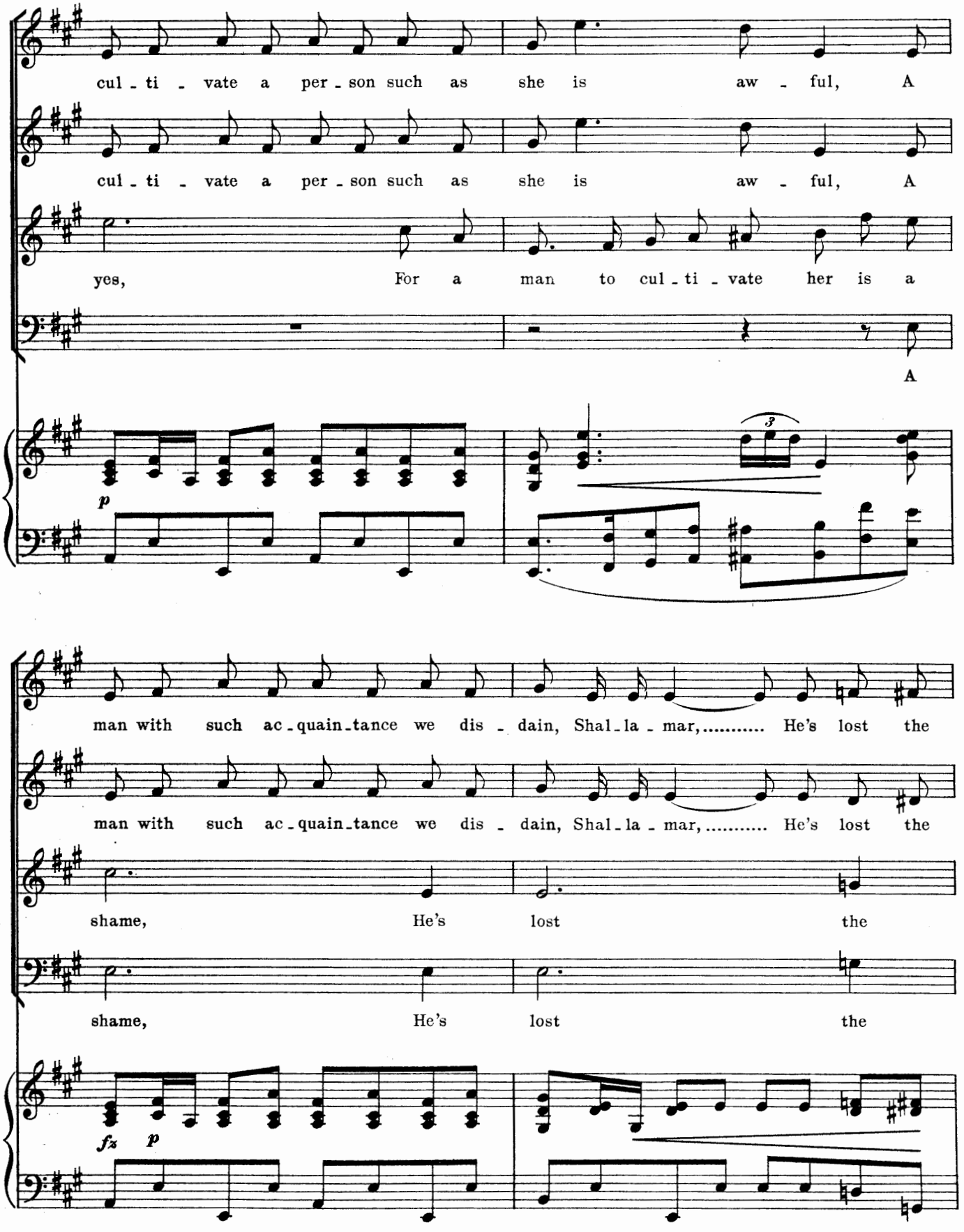

mean to leave you quick - ly too, Shal - la - mar, ... We are not
mean to leave you quick - ly too, Shal - la - mar, ... We are not
go.
go.
prudes who preach pro - - pri - e - ty, ... But this we
prudes who preach pro - - pri - e - ty, ... We

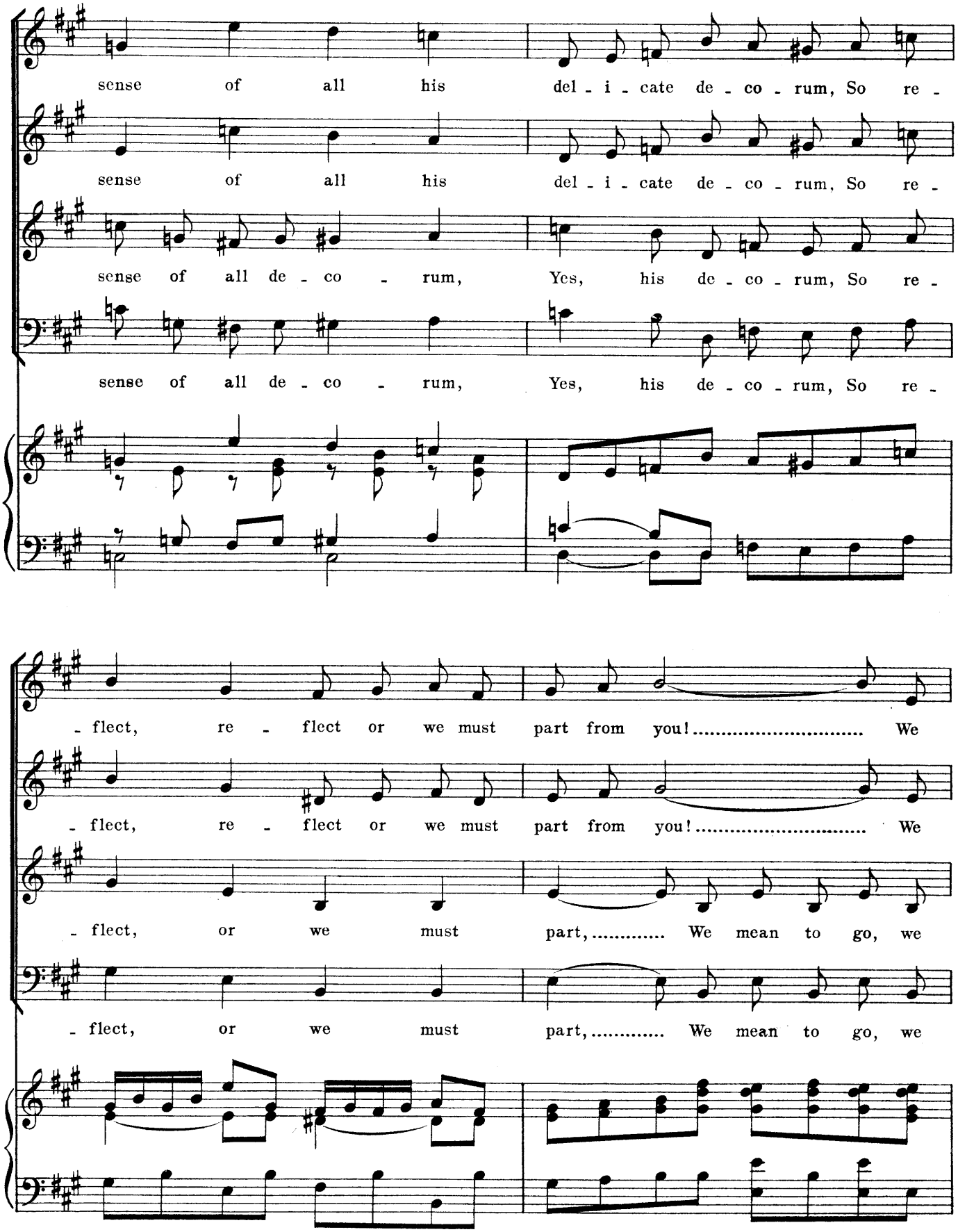

mean to bar, ... Yes, yes, we bar. It
mean to bar, ... Yes, yes, we bar. It
Yes, but this we real - ly mean to bar, It
Yes, but this we real - ly mean to bar,
quite in - sults us if you think we are be - liev - ing it, Our
quite in - sults us if you think we do be - lieve; Our
quite in - sults us if you think we do be - lieve; Our
ff

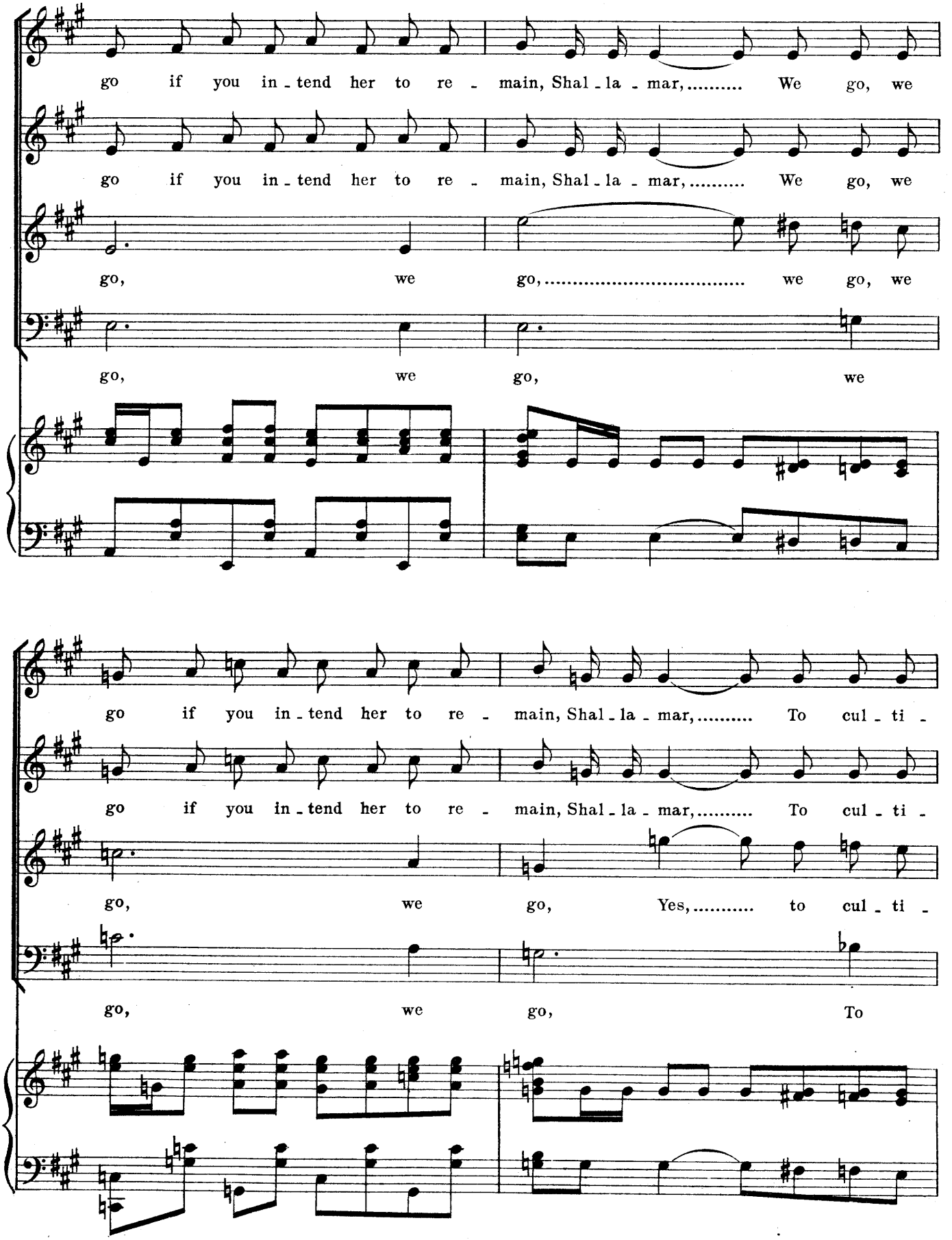

pride of you must go, you've chan - ces of re - triev - ing it, Your
pride of you must go, you've chan - ces to re - trieve, Your
pride of you must go, you've chan - ces to re - trieve, Your
Your
f
fair - y tale has fall - en flat_ And not a cle - ver tale at that, So
tale has fall - en flat_ No cle - - - 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

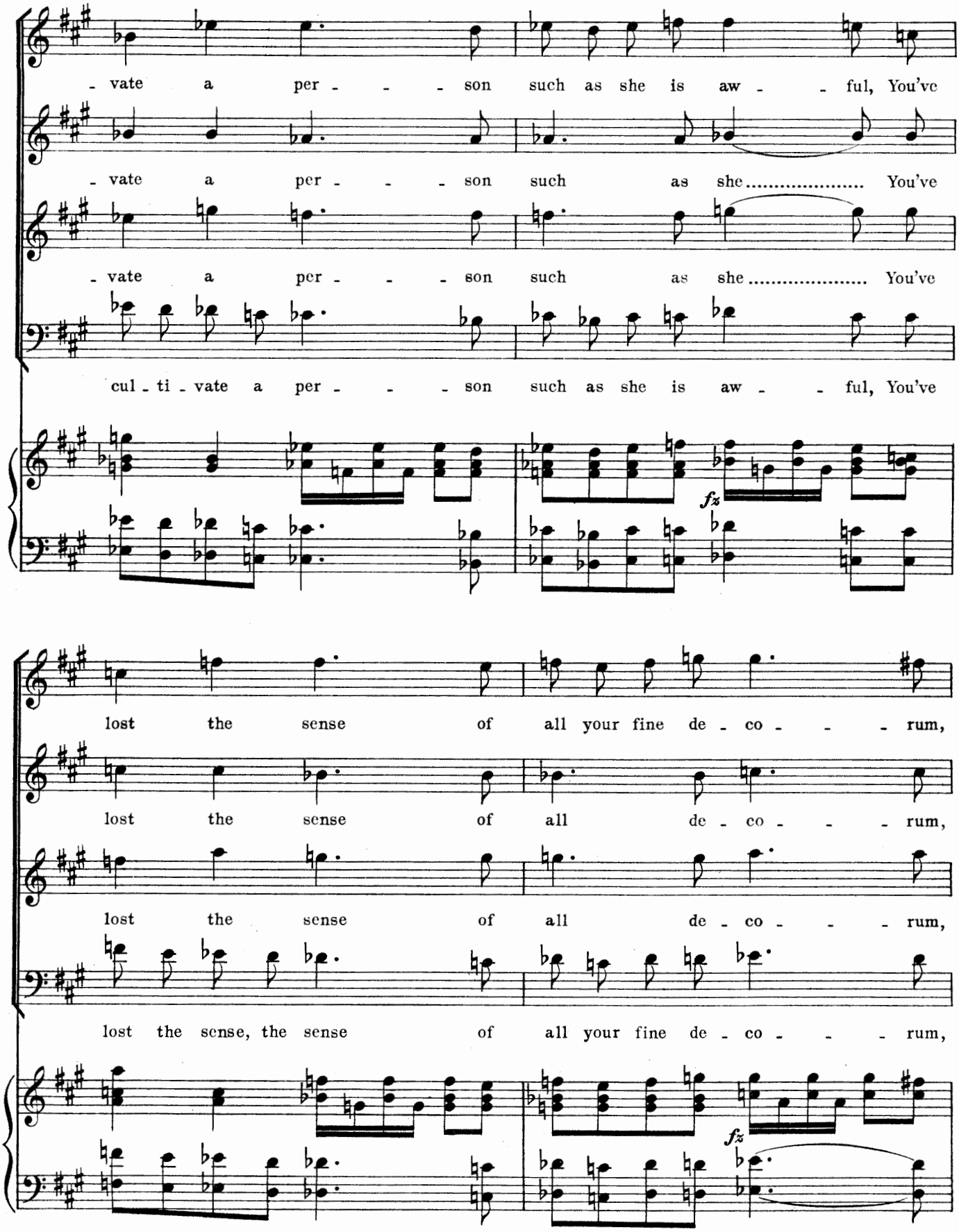

tell this young la - dy to go, Shal-la-mar, You must
tell this young la - dy to go, Shal-la-mar, You must
tell this young la - dy to go, to go, to go, And you must
tell this young la - dy to go, to go, to go And you must
choose be-tween this la - dy (Whose i - den - ti - ty is sha - dy,) And young
choose 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

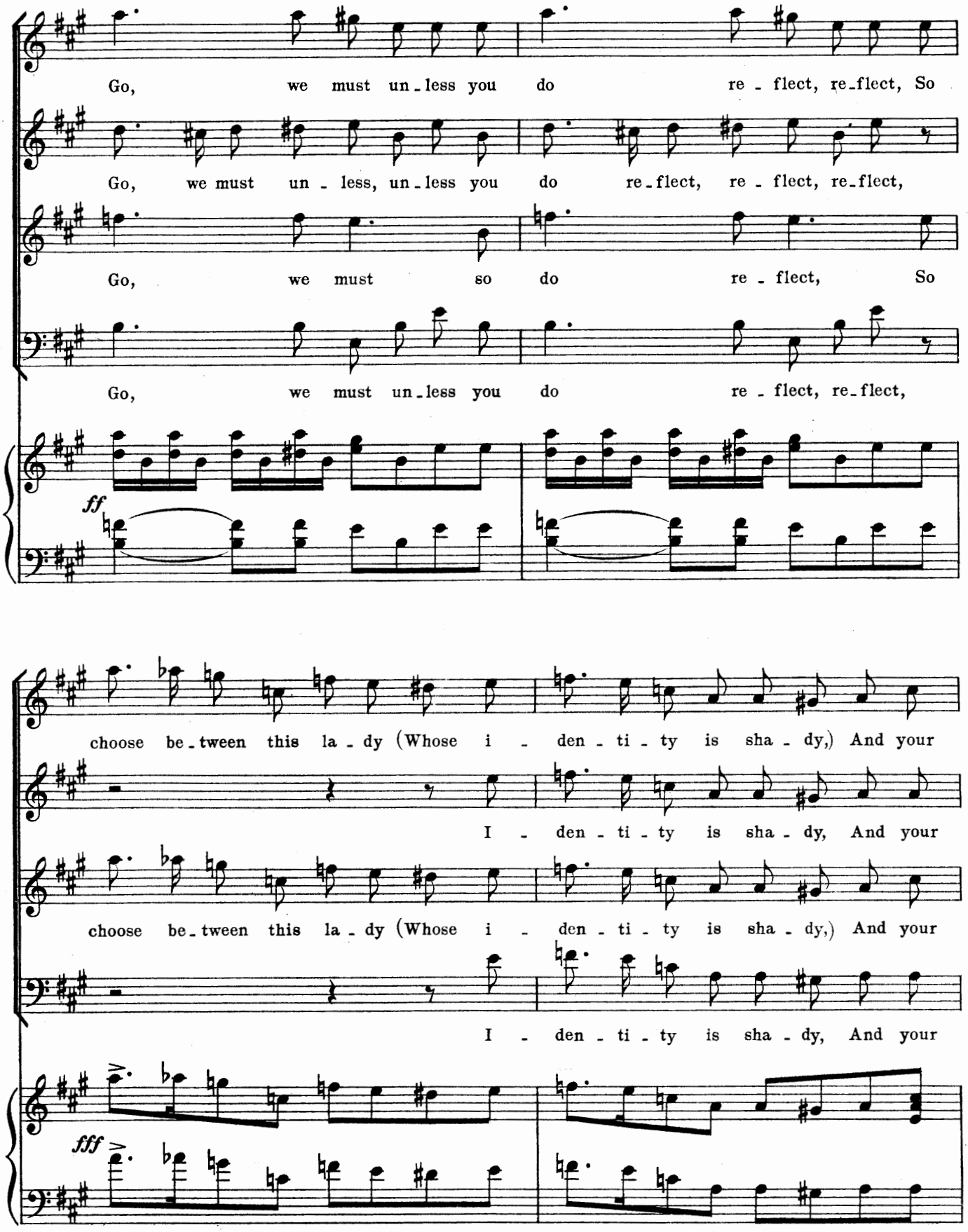

stu - dents whose sta - tus you know. We
stu - dents whose sta - tus you know. We
stu - dents whose sta - tus you know. We don't in - tend to stay with
stu - dents whose sta - tus you know. We don't in - tend to stay with
go if you in - tend her to re - main, Shal - la - mar, ... To
go if you in - tend her to re - main, Shal - la - mar, ... To
you. Yes,
you. Yes, Vic - tor Shal - la - mar!
p

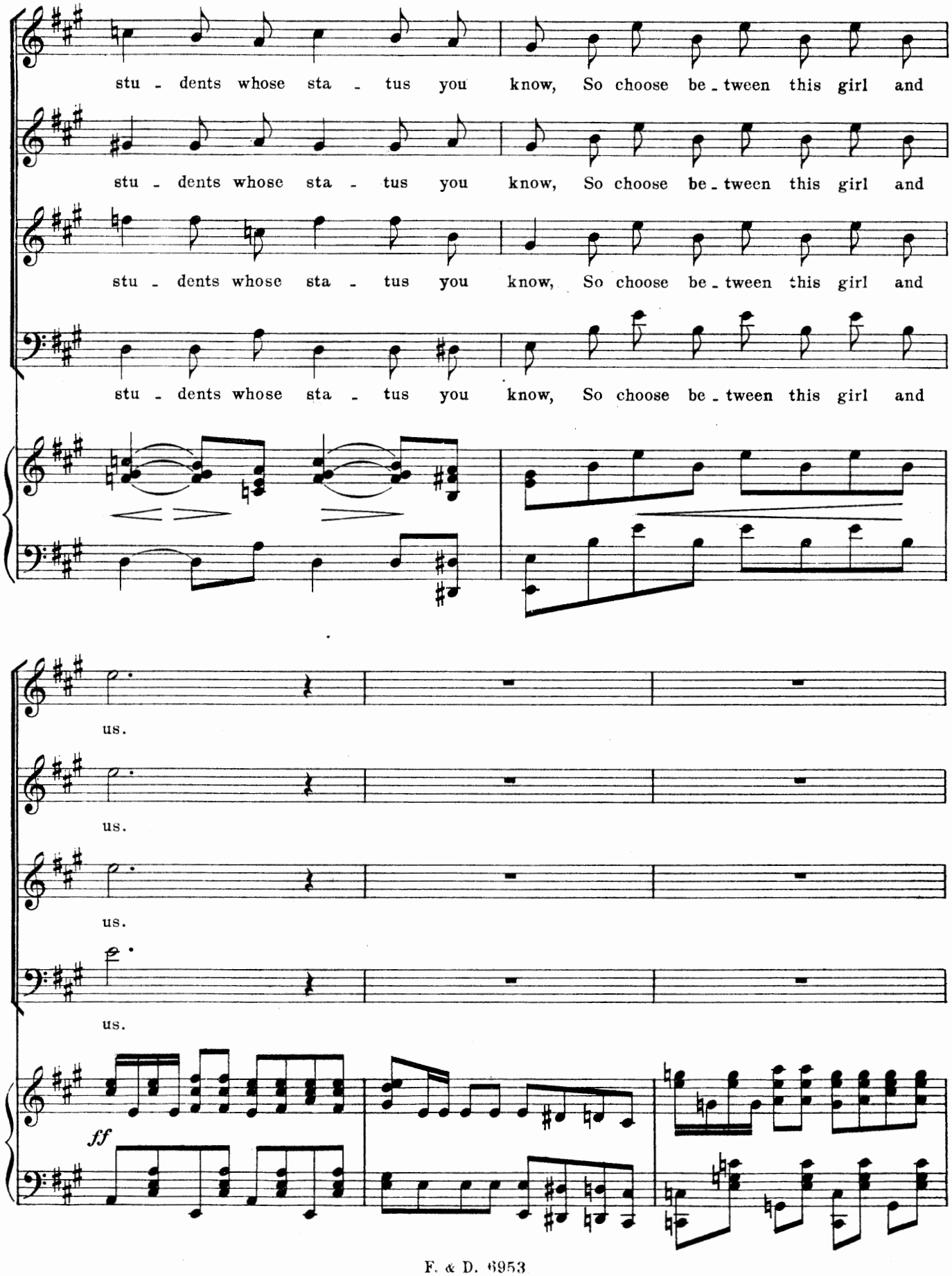

cul - ti - vate a per - son such as she is aw - ful, A
cul - ti - vate a per - son such as she is aw - ful, A
yes, For a man to cul - ti - vate her is a
A
p
man with such ac - quain - tance we dis - dain, Shal - la - mar, ... He's lost the
man with such ac - quain - tance we dis - dain, Shal - la - mar, ... He's lost the
shame, He's lost the
shame, He's lost the
fz p

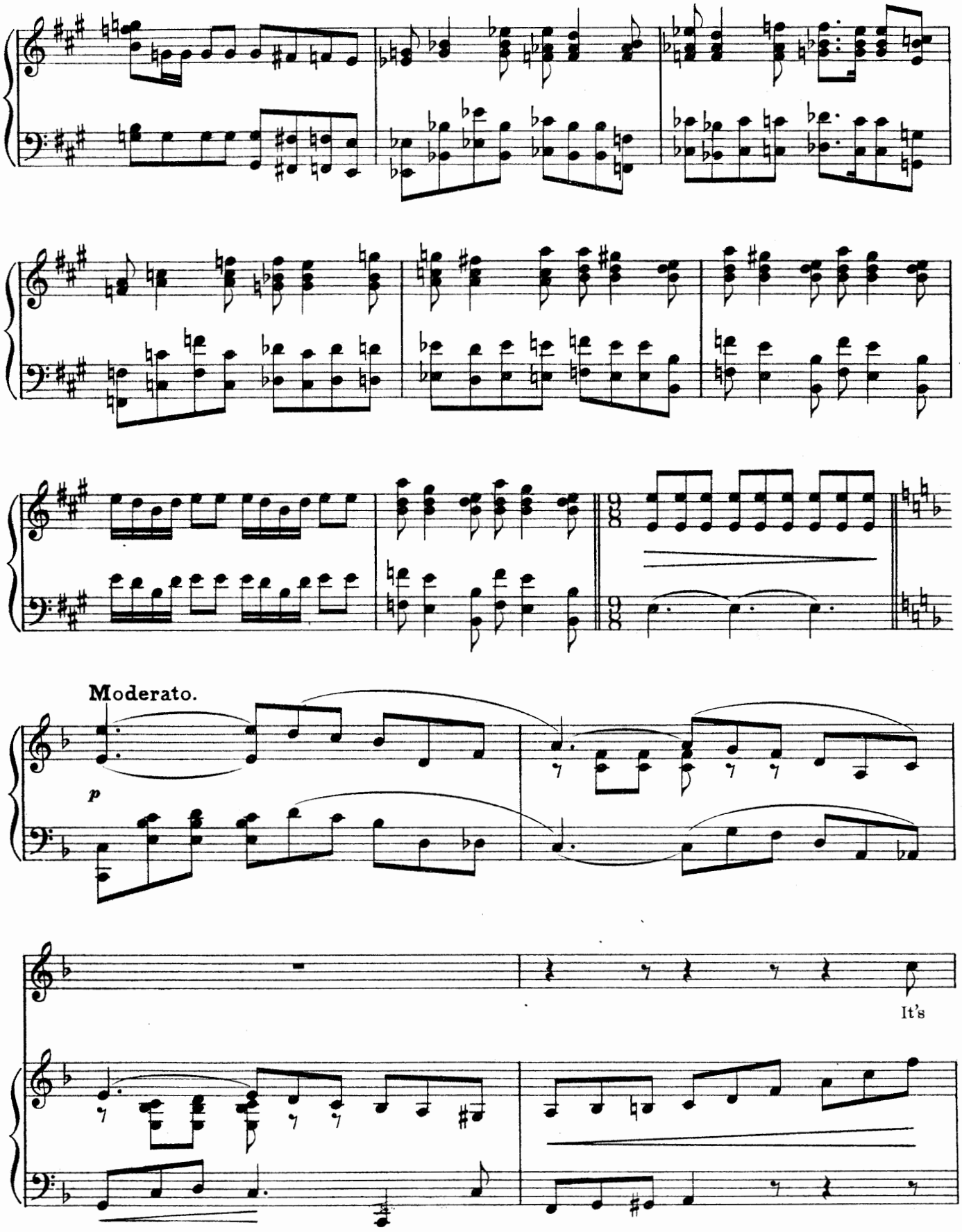

sense of all his del - i - cate de - co - rum, So re -
sense of all his del - i - cate de - co - rum, So re -
sense of all de - co - rum, Yes, his de - co - rum, So re -
sense of all de - co - rum, Yes, his de - co - rum, So re -
- flect, re - flect or we must part from you! ..... We
- flect, re - flect 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

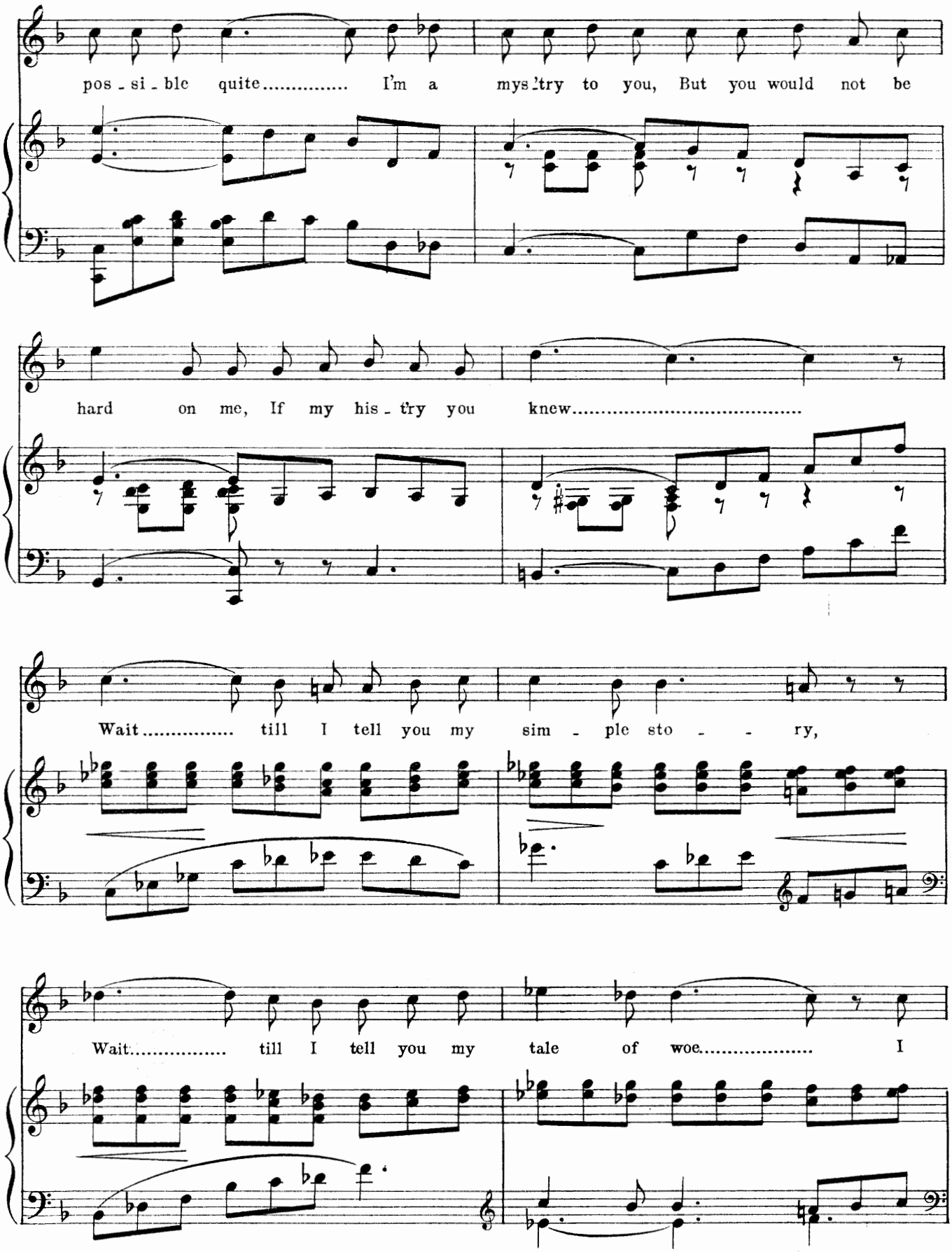

go if you in - tend her to re - main, Shal - la - mar, ... We go, we
go if you in - tend her to re - main, Shal - la - mar, ... We go, we
go, we go, ... we go, we
go, we go, we
go if you in - tend her to re - main, Shal - la - mar, ... To cul - ti -
go if you in - tend her to re - main, Shal - la - mar,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

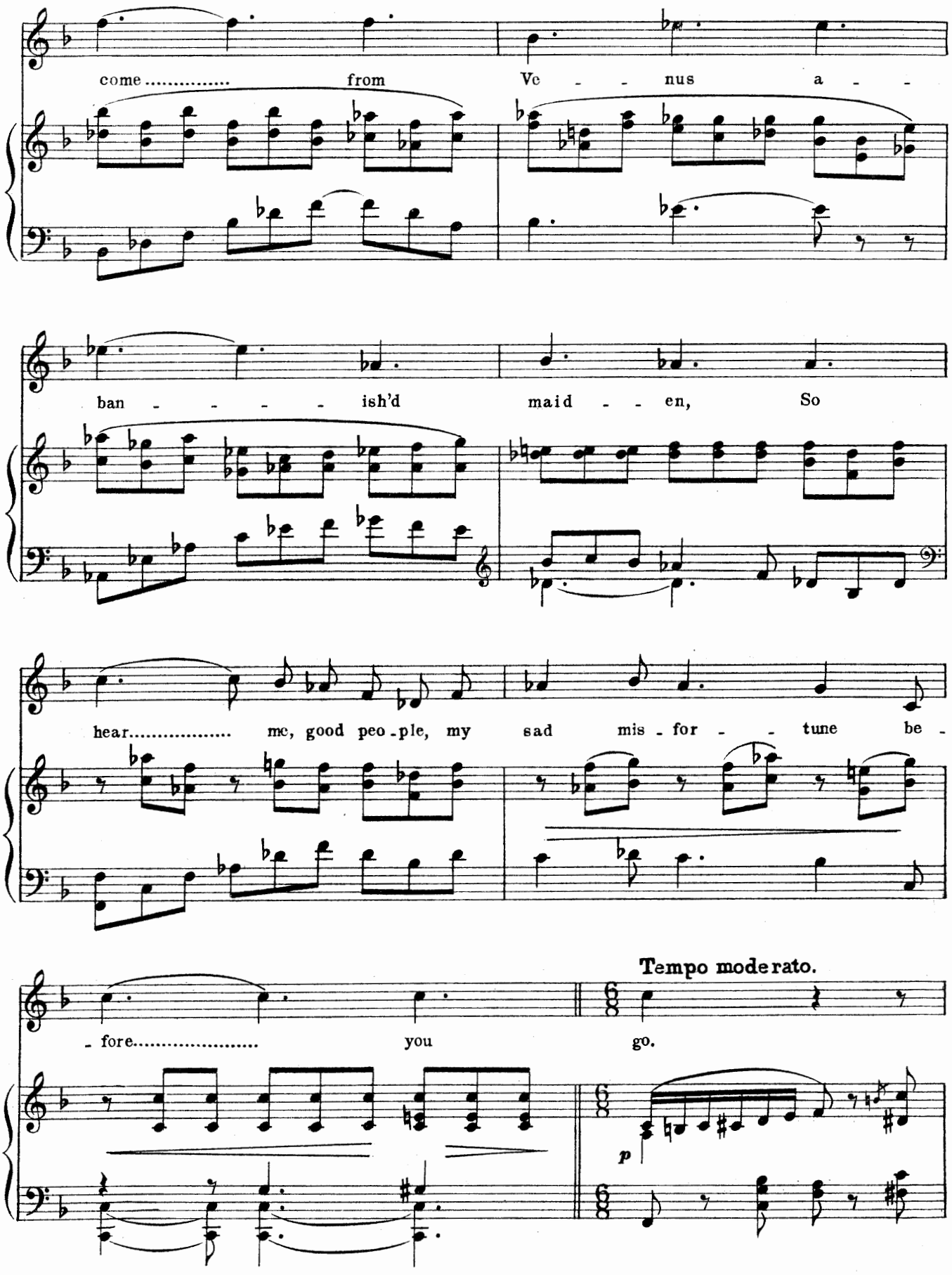

- vate a per - - - son such as she is aw - - ful, You've
- vate a per - - - son such as she ..... You've
- vate a per - - - son such as she ..... You've
cul - ti - vate a per - - - son such as she is aw - - ful, You've
fz
lost the sense of all your fine de - co - - - rum,
lost the sense of all de - co - - - rum,
lost the sense of all de - co - - - rum,
lost the sense, the sense of all your fine de - co - - - rum,
fz

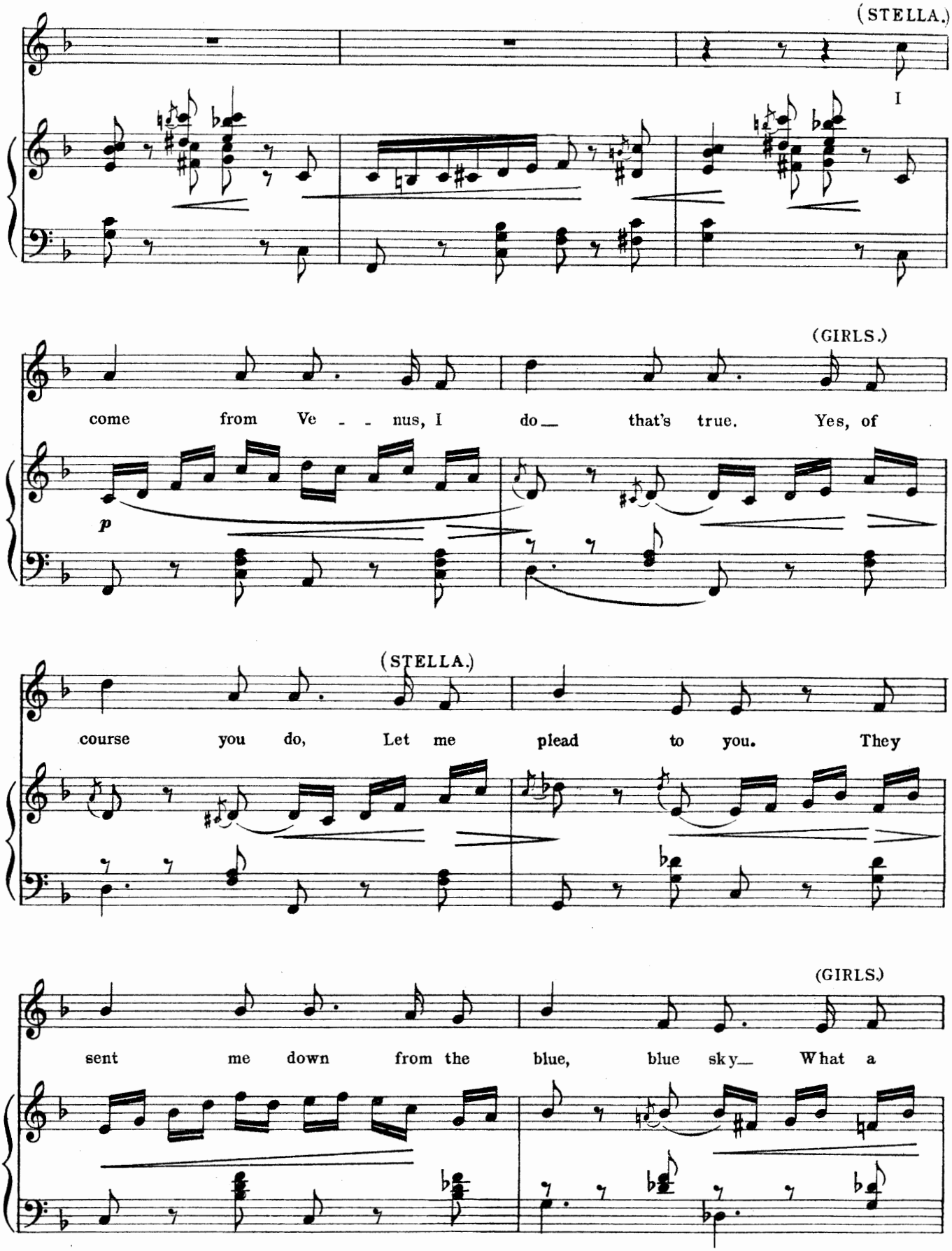

Go, we must un - less you do re - flect, re - flect, So
Go, we must un - less, un - less you do re - flect, re - flect, re - flect,
Go, we must so do re - flect, So
Go, we must un - less you do re - flect, re - flect,
ff
choose be - tween this la - dy (Whose i - den - ti - ty is sha - dy,) And your
I - 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

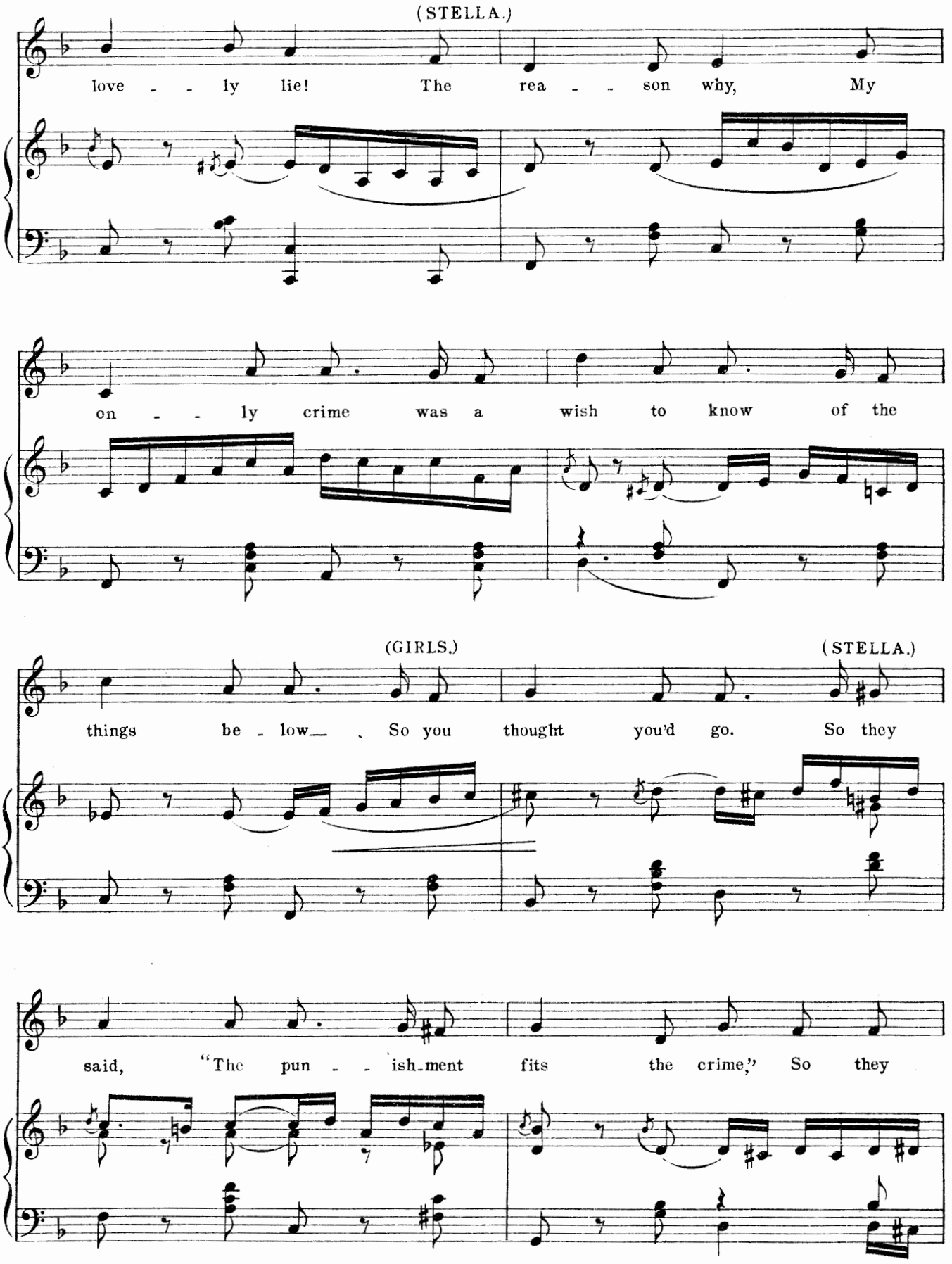

stu - dents whose sta - tus you know, So choose be - tween this girl and
stu - dents whose sta - tus you know, So choose be - tween this girl and
stu - dents whose sta - tus you know, So choose be - tween this girl and
stu - dents whose sta - tus you know, So choose be - tween this girl and
us.
us.
us.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

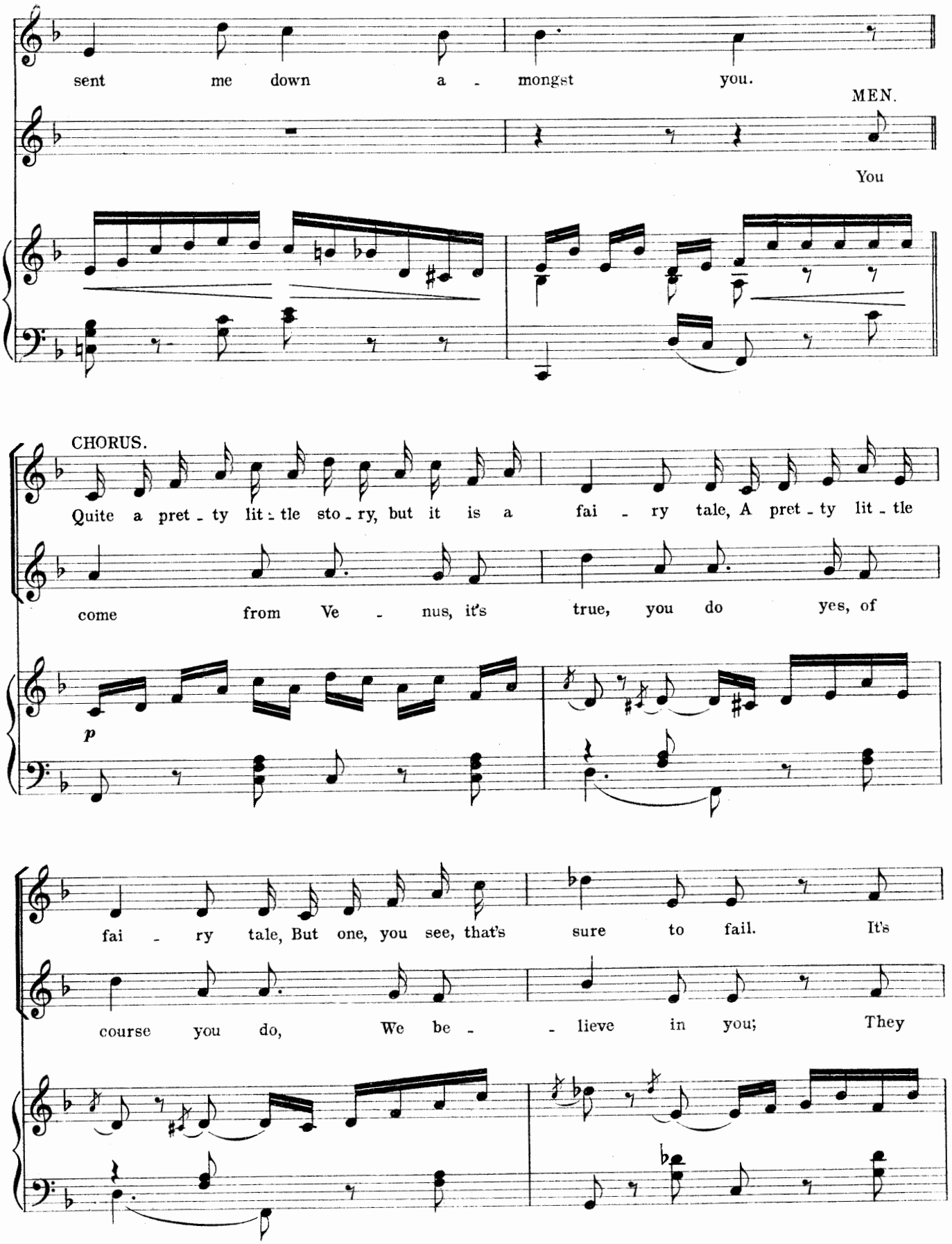

Moderato.
p
It's

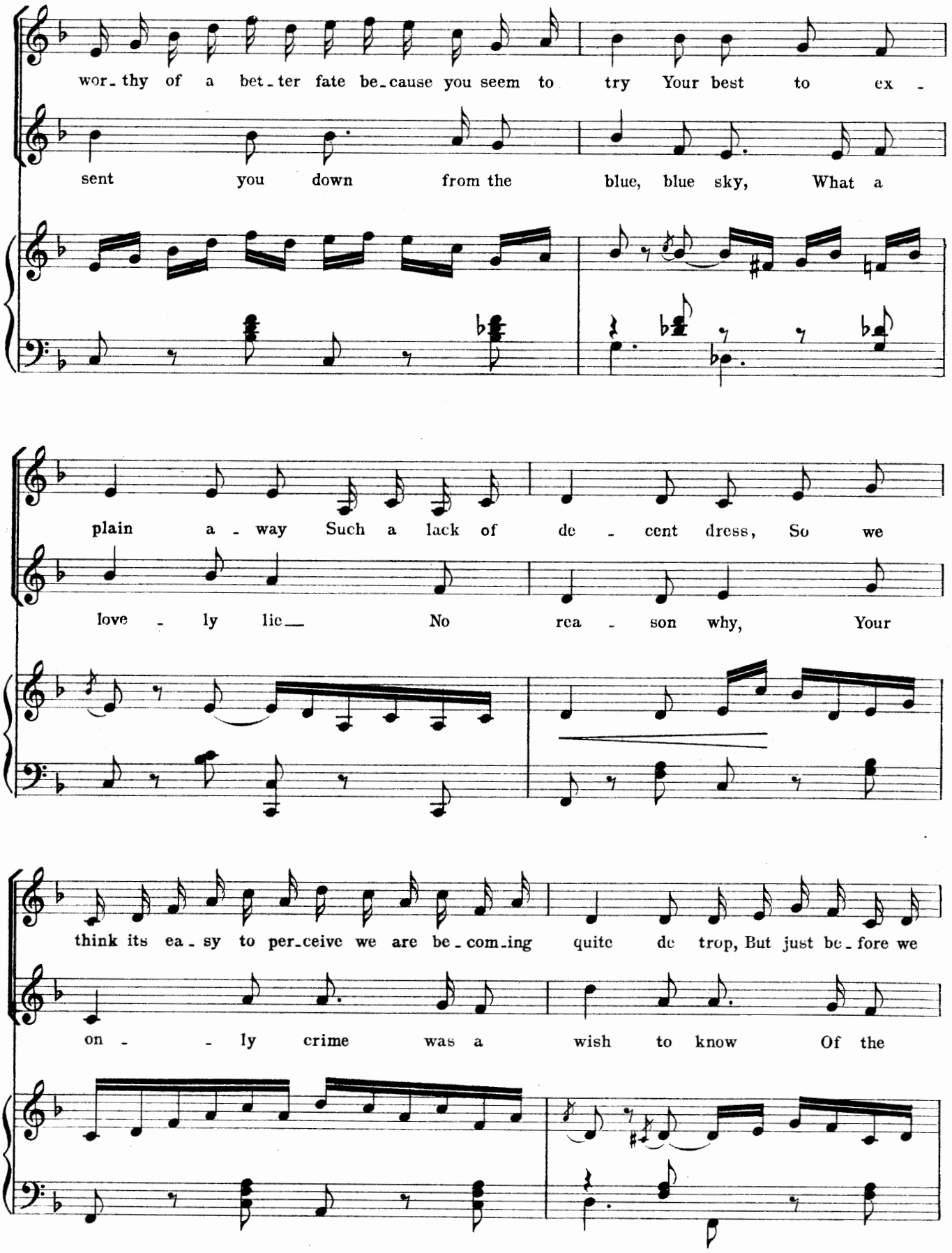

pos - si - ble quite..... I'm a mys'try to you, But you would not be
hard on me, If my his - try you knew.....
Wait..... till I tell you my sim - ple sto - - ry,
Wait..... till I tell you my tale of woe..... I

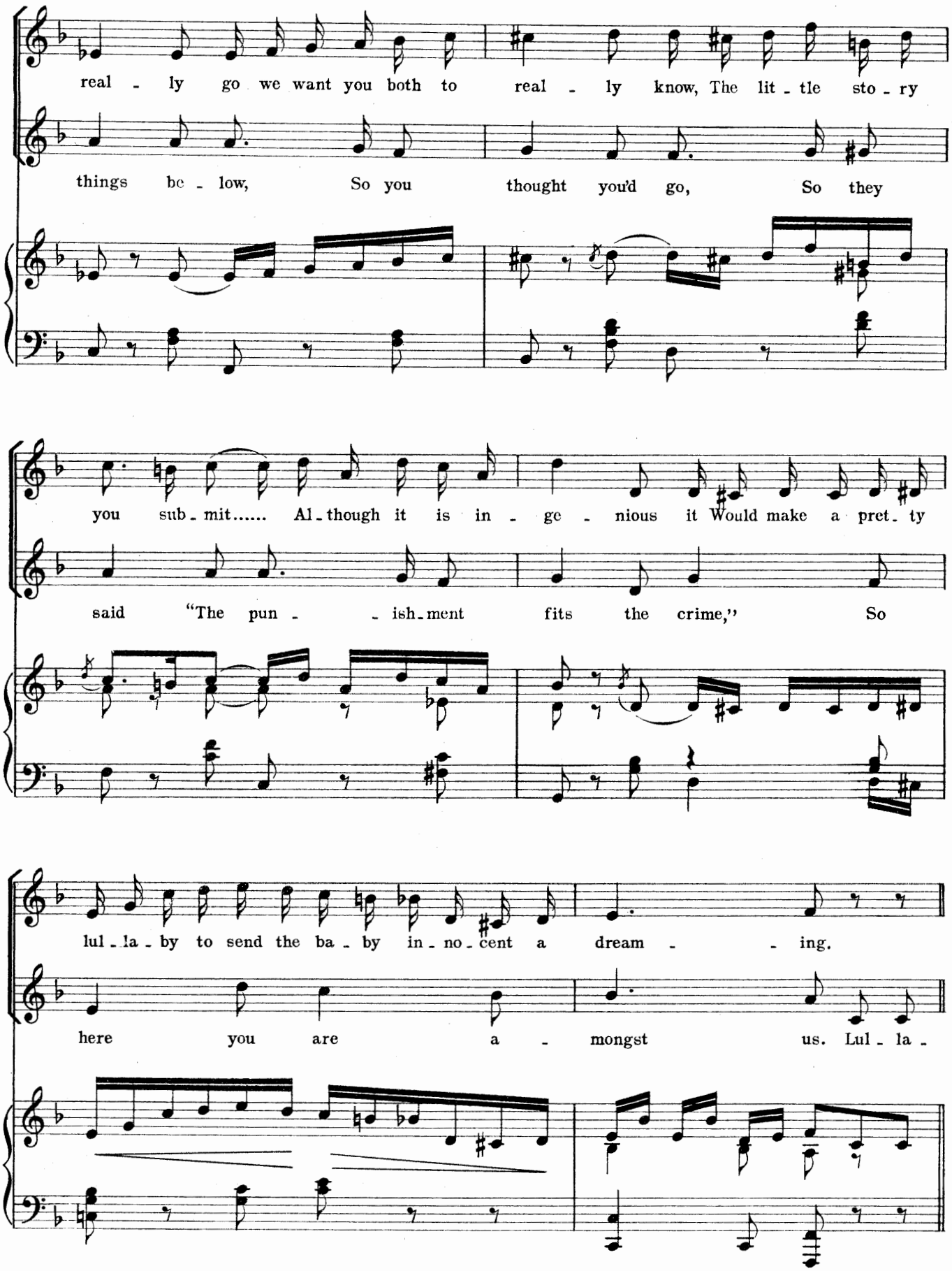

come ..... from Ve - - nus a -
ban - - - - - ish'd maid - - en, So
hear..... me, good peo-ple, my sad mis-for - - tune be -
- fore..... you go.
Tempo moderato.
p

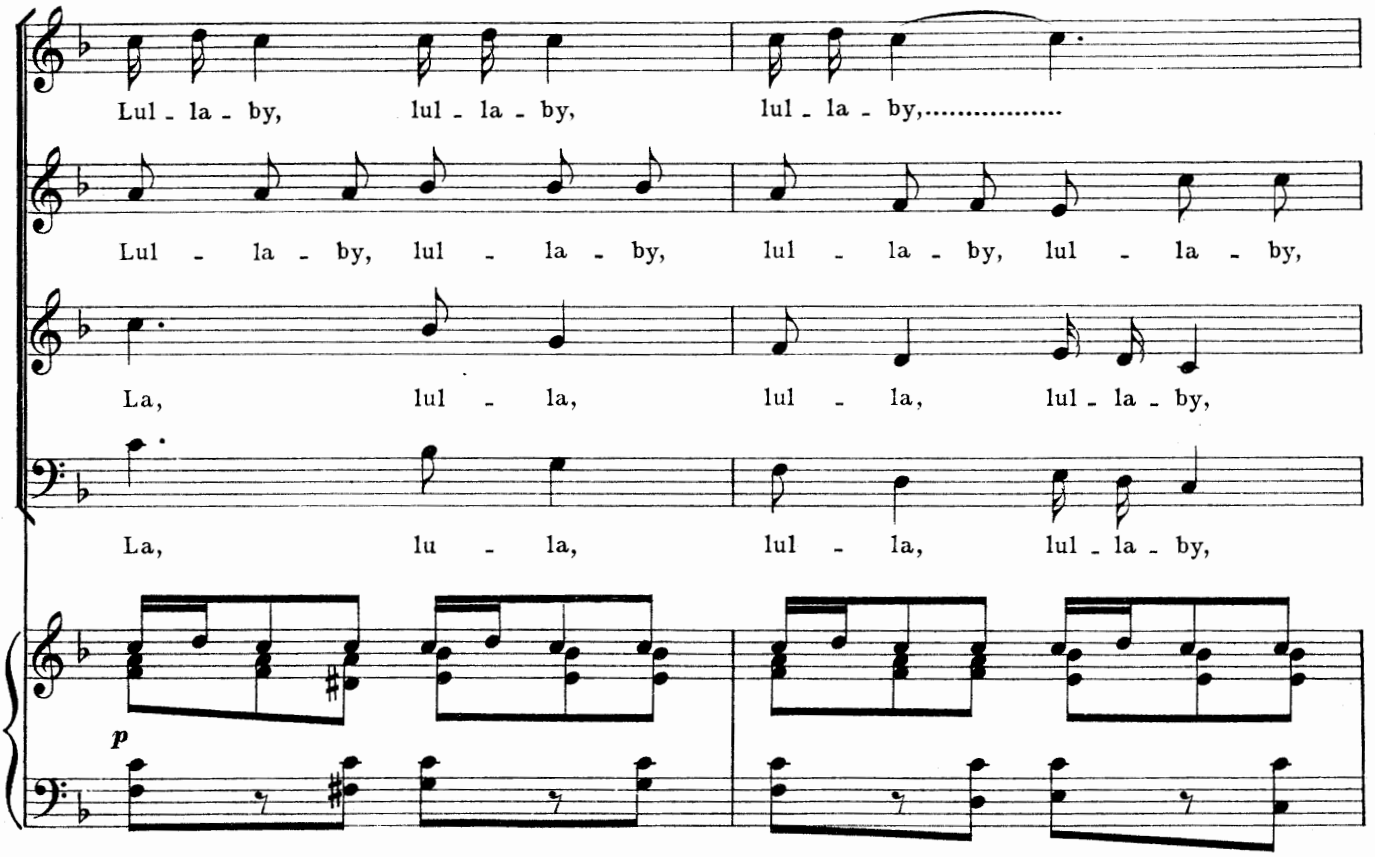

(STELLA.)
I
(GIRLS.)
come from Ve - - nus, I do that's true. Yes, of
p
(STELLA.)
course you do, Let me plead to you. They
(GIRLS.)
sent me down from the blue, blue sky What a

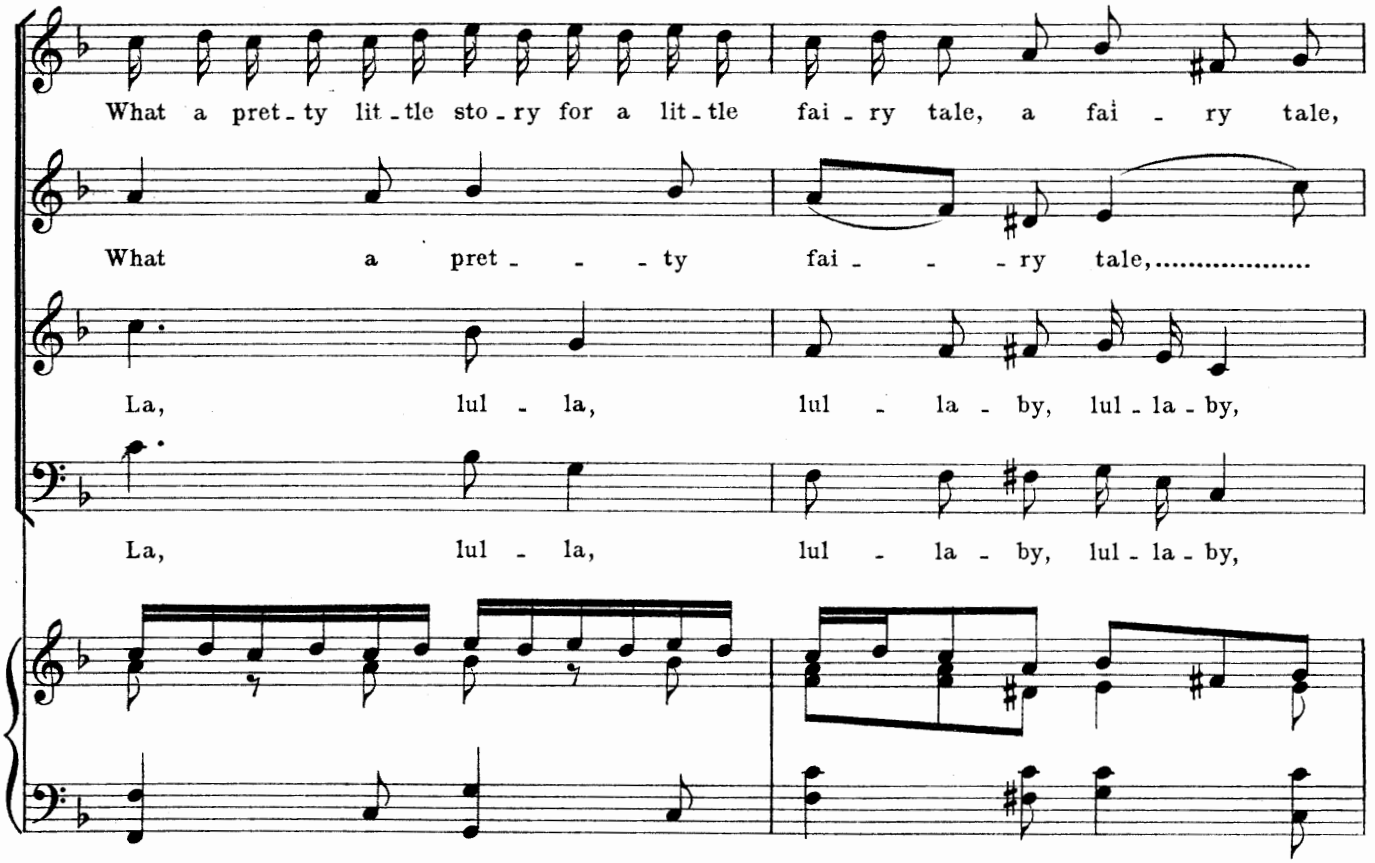

(STELLA.)
love - - ly lie! The rea - - son why, My
on - - ly crime was a wish to know of the
(GIRLS.)
things be - low_ . So you thought you'd go.
(STELLA.)
So they
said, "The pun - - ish-ment fits the crime," So they

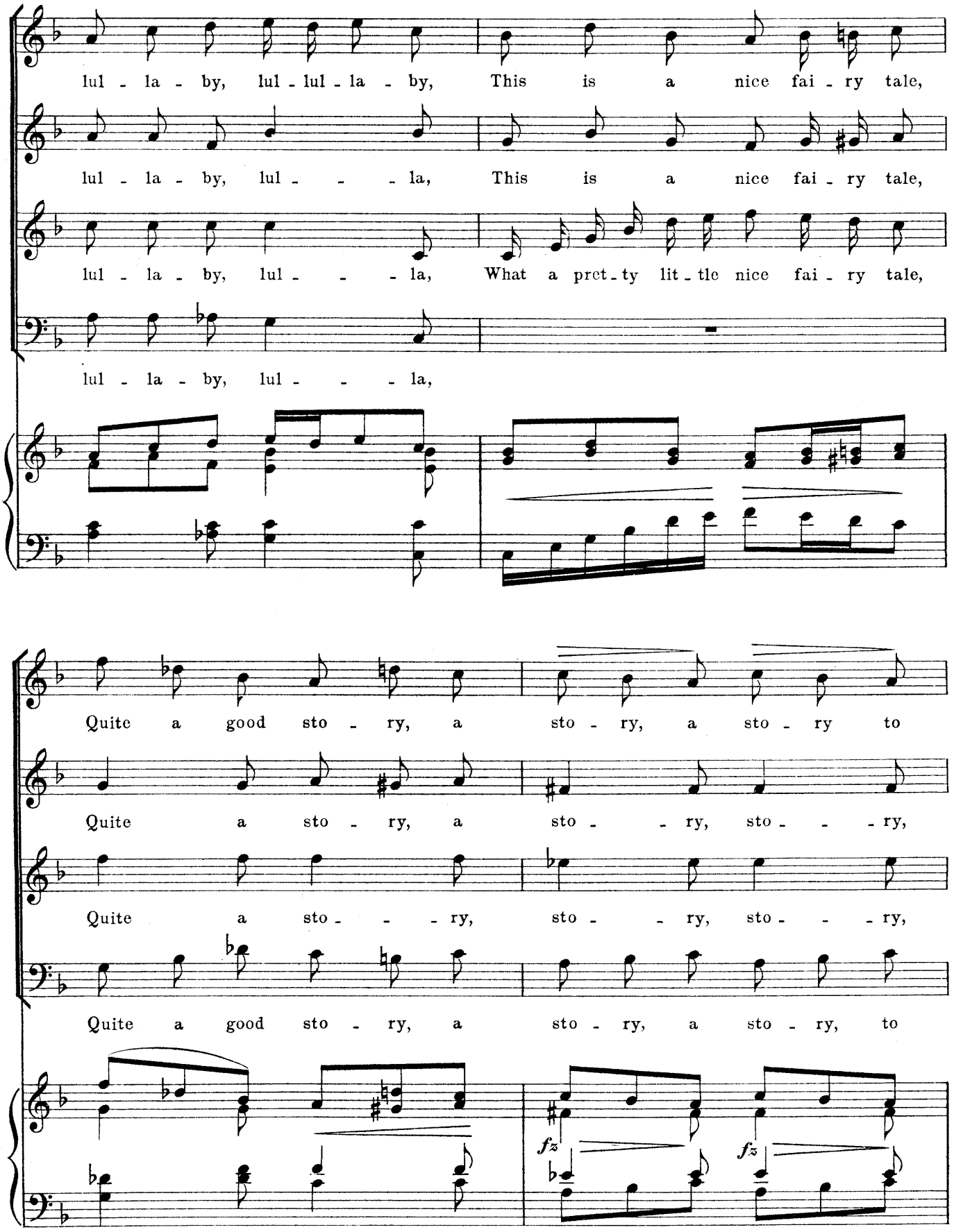

sent me down a - mongst you.
MEN.
You
CHORUS.
Quite a pret - ty lit - tle sto - ry, but it is a fai - ry tale, A pret - ty lit - tle
come from Ve - nus, it's true, you do yes, of
p
fai - ry tale, But one, you see, that's sure to fail. It's
course you do, We be - - lieve in you; They

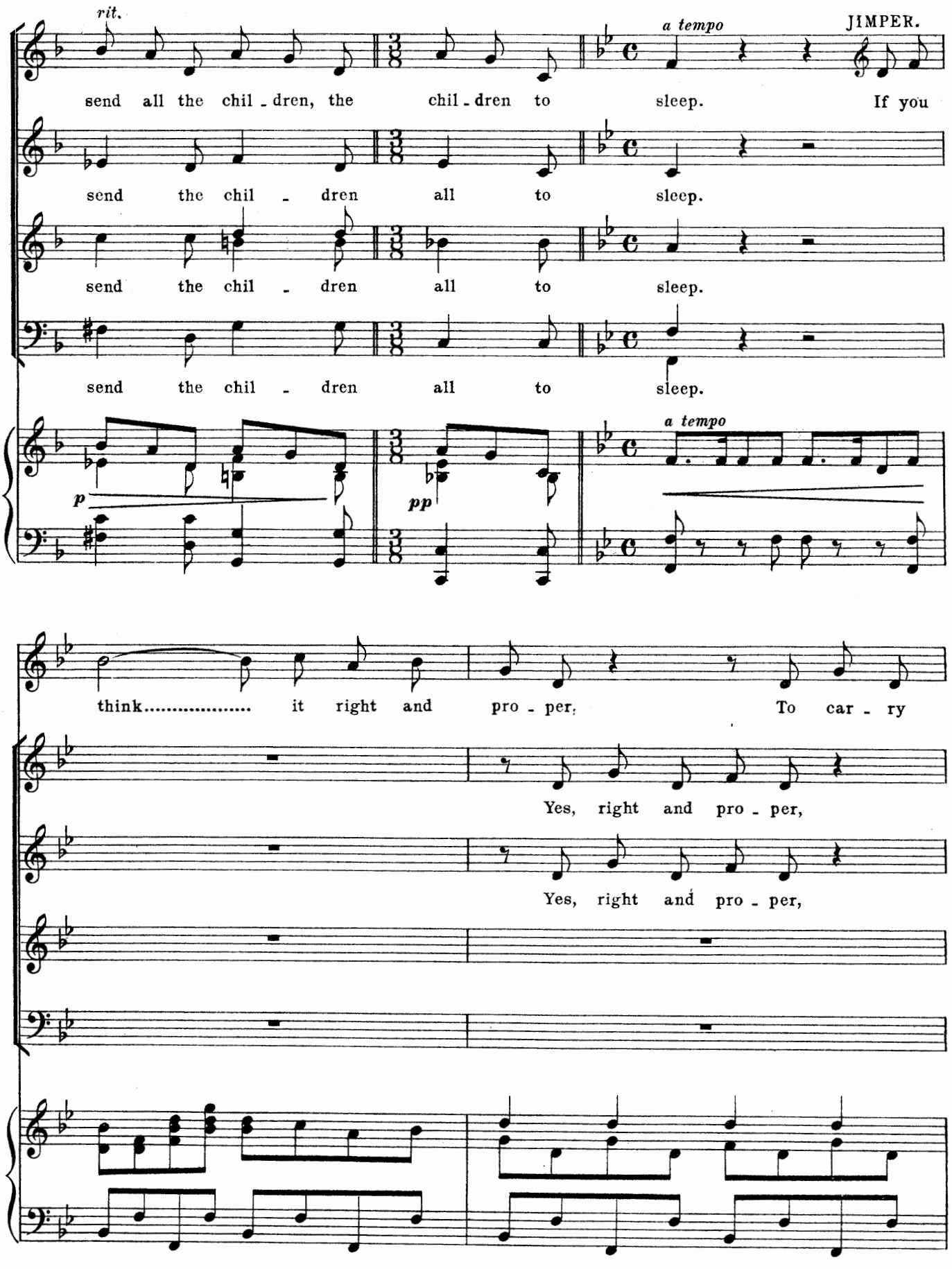

wor- thy of a bet- ter fate be- cause you seem to try Your best to ex -
sent you down from the blue, blue sky, What a
plain a - way Such a lack of de - cent dress, So we
love - ly lie No rea - son why, Your
think its ea - sy to per- ceive we are be- com- ing quite de trop, But just be- fore we
on - - ly crime was a wish to know Of the

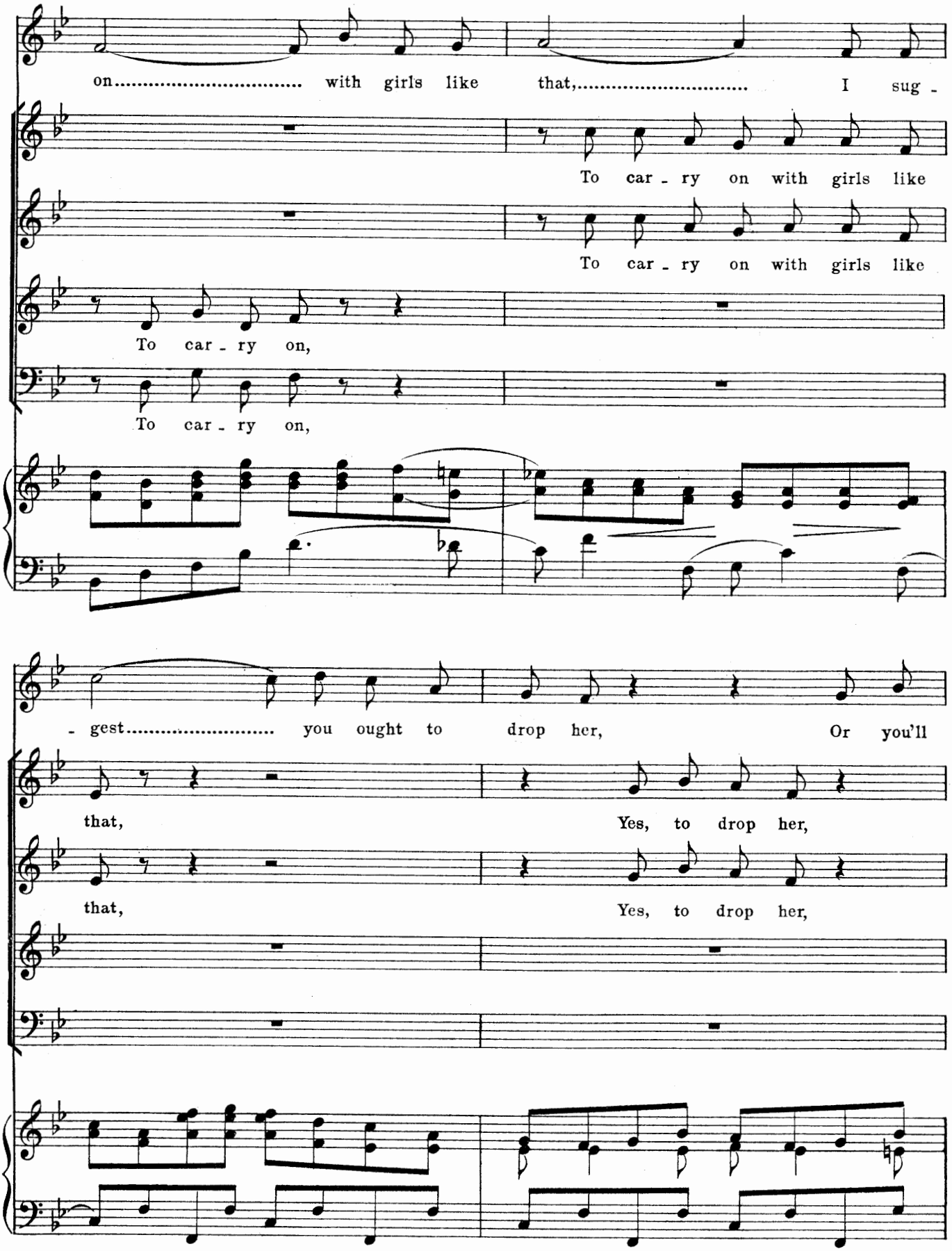

real - ly go we want you both to real - ly know, The lit - tle sto - ry
things be - low, So you thought you'd go, So they
you sub - mit..... Al - though it is in - ge - nious it Would make a pret - ty
said "The pun - - ish - ment fits the crime," So
lul - la - by to send the ba - by in - no - cent a dream - - ing.
here you are a - mongst us. Lul - la -

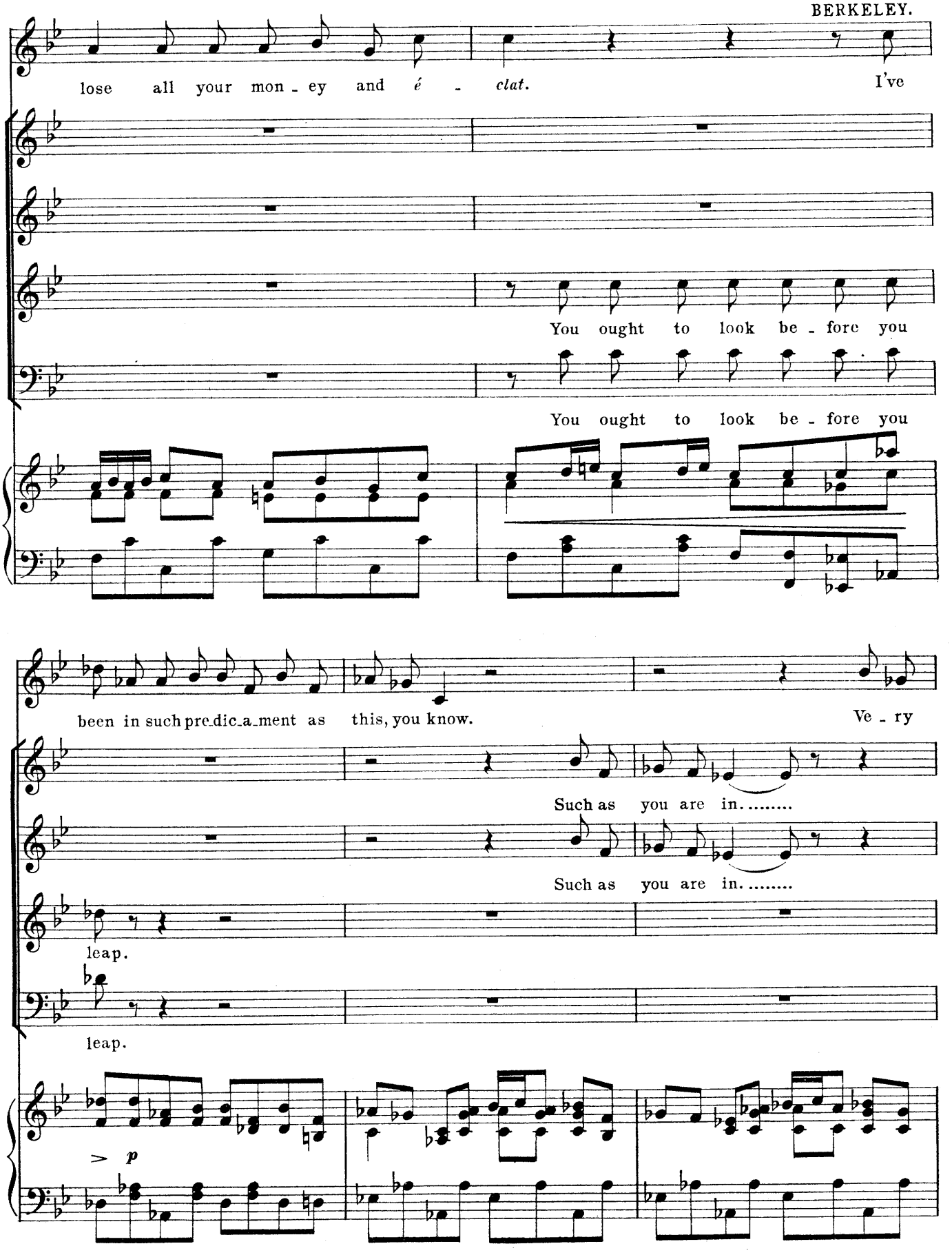

Lul - la - by, lul - la - by, lul - la - by,.....
Lul - la - by, lul - la - by, lul - la - by, lul - la - by,
La, lul - la, lul - la, lul - la - by,
La, lu - la, lul - la, lul - la - by,
p

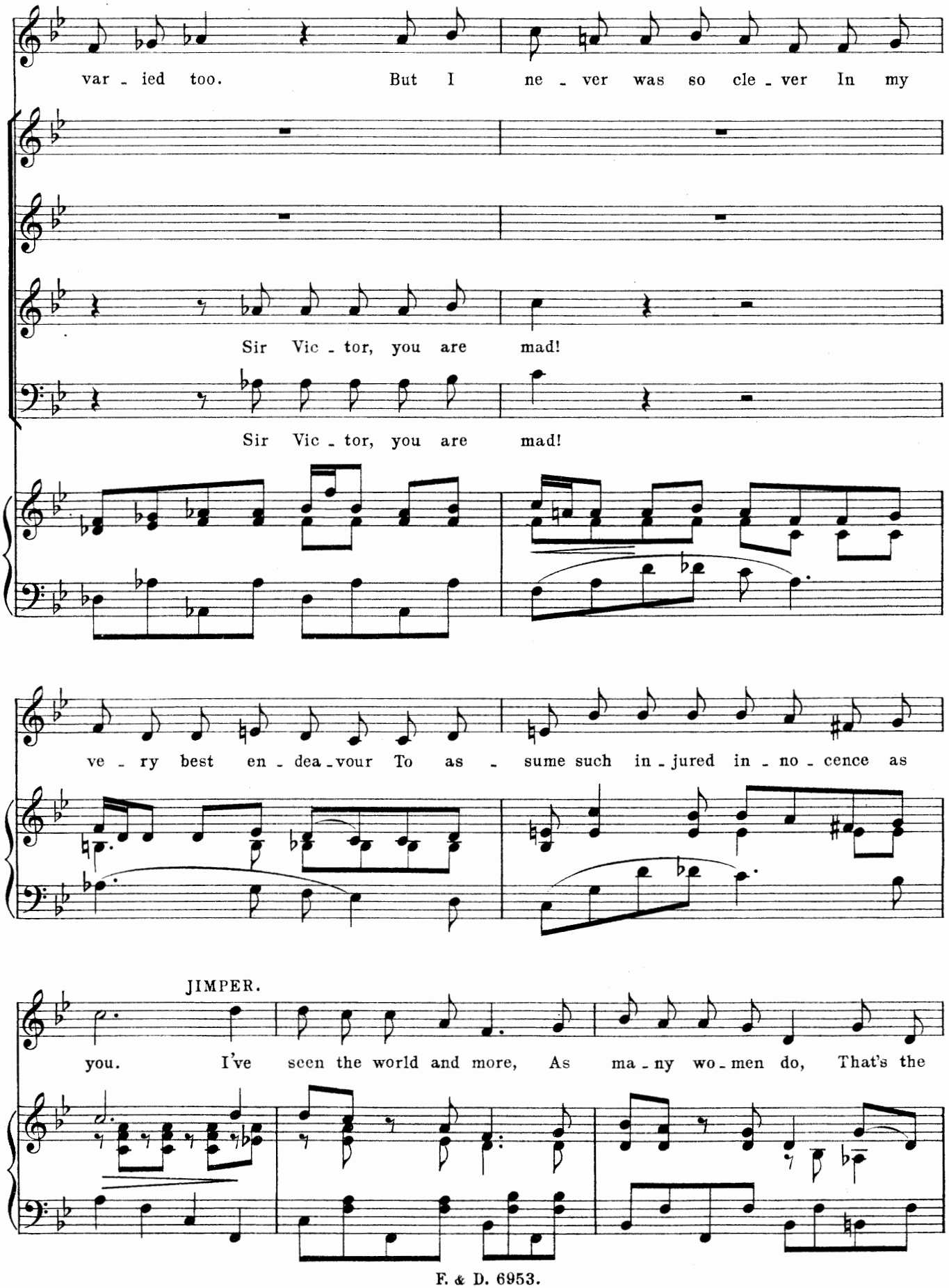

What a pret - ty lit - tle sto - ry for a lit - tle fai - ry tale, a fai - ry tale,
What a pret - - - ty fai - - - ry tale,.....
La, lul - la, lul - la - by, lul - la - by,
La, lul - la, lul - la - by, lul - la - by,

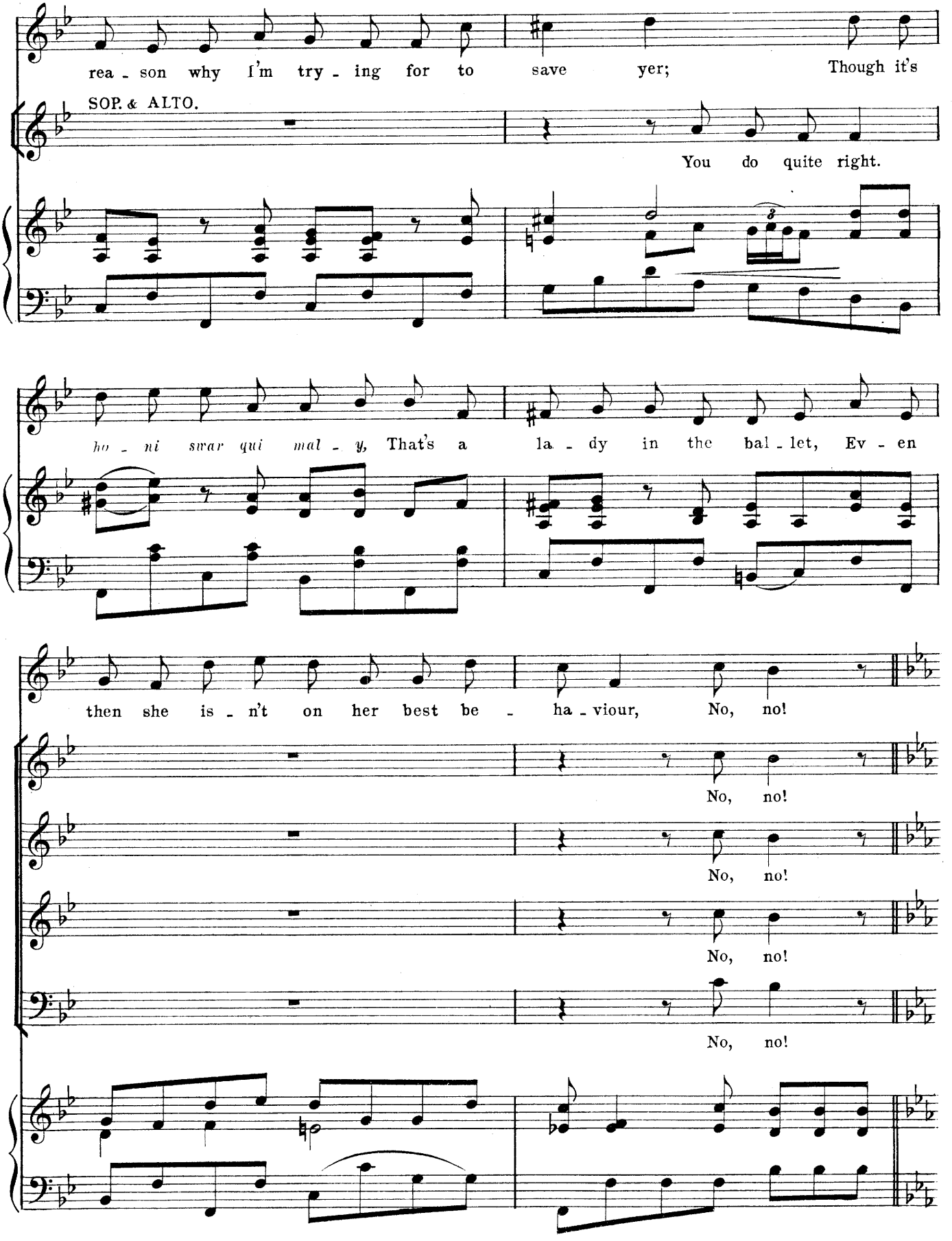

lul - la - by, lul - lul - la - by, This is a nice fai - ry tale,
lul - la - by, lul - - - la, This is a nice fai - ry tale,
lul - la - by, lul - - - la, What a pret - ty lit - tle nice fai - ry tale,
lul - la - by, lul - - - la,
Quite a good sto - ry, a sto - ry, a sto - ry to
Quite a sto - ry, a sto - - ry, sto - - - ry,
Quite a sto - - - ry, sto - - ry, sto - - - ry,
Quite a good sto - ry, a sto - ry, a sto - ry, to
fz
fz

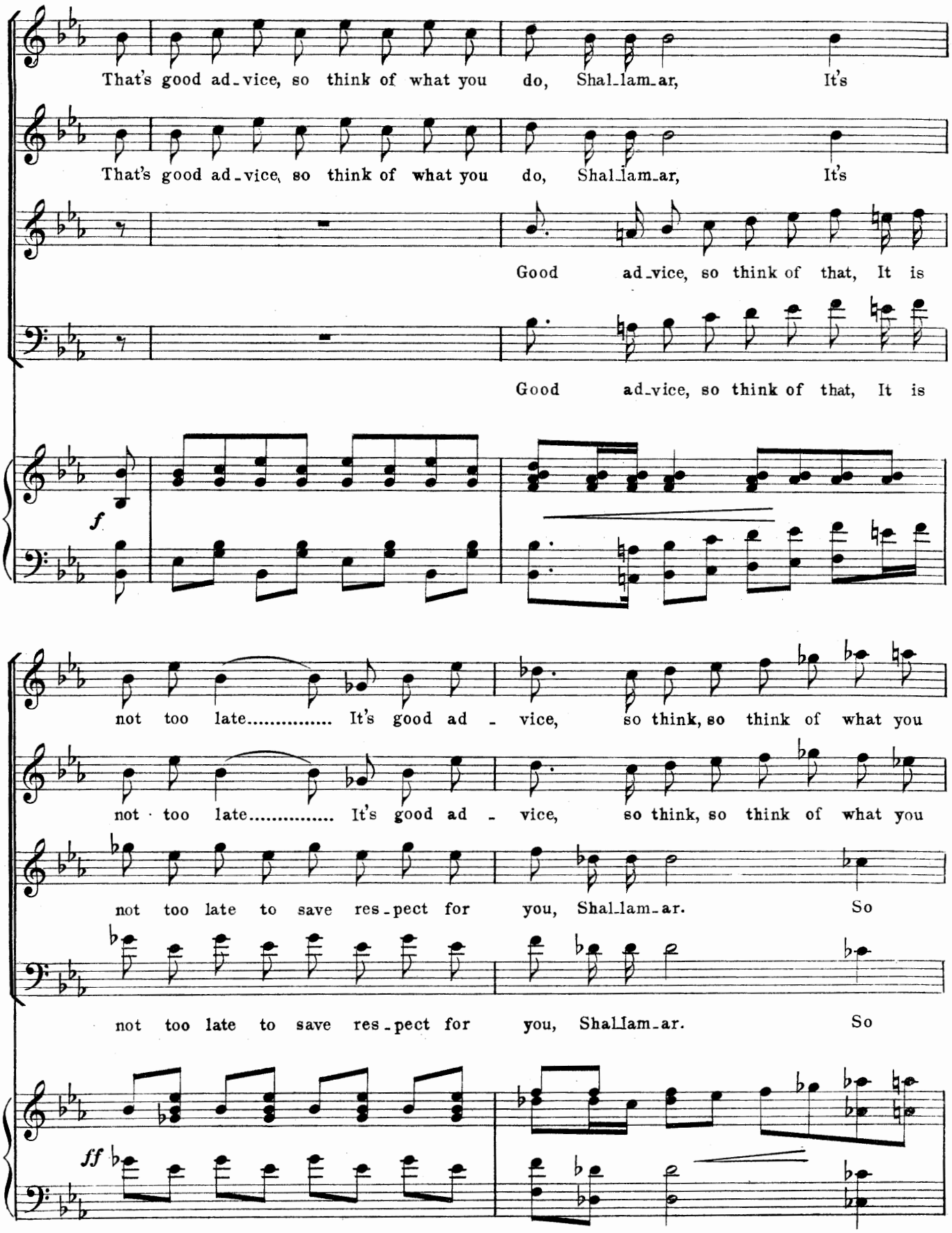

rit.
a tempo
JIMPER.
send all the chil - dren, the chil - dren to sleep. If you
send the chil - dren all to sleep.
send the chil - dren all to sleep.
send the chil - dren all to sleep.
p
pp
a tempo
think..... it right and pro - per, To car - ry
Yes, right and pro - per,
Yes, right and pro - per,

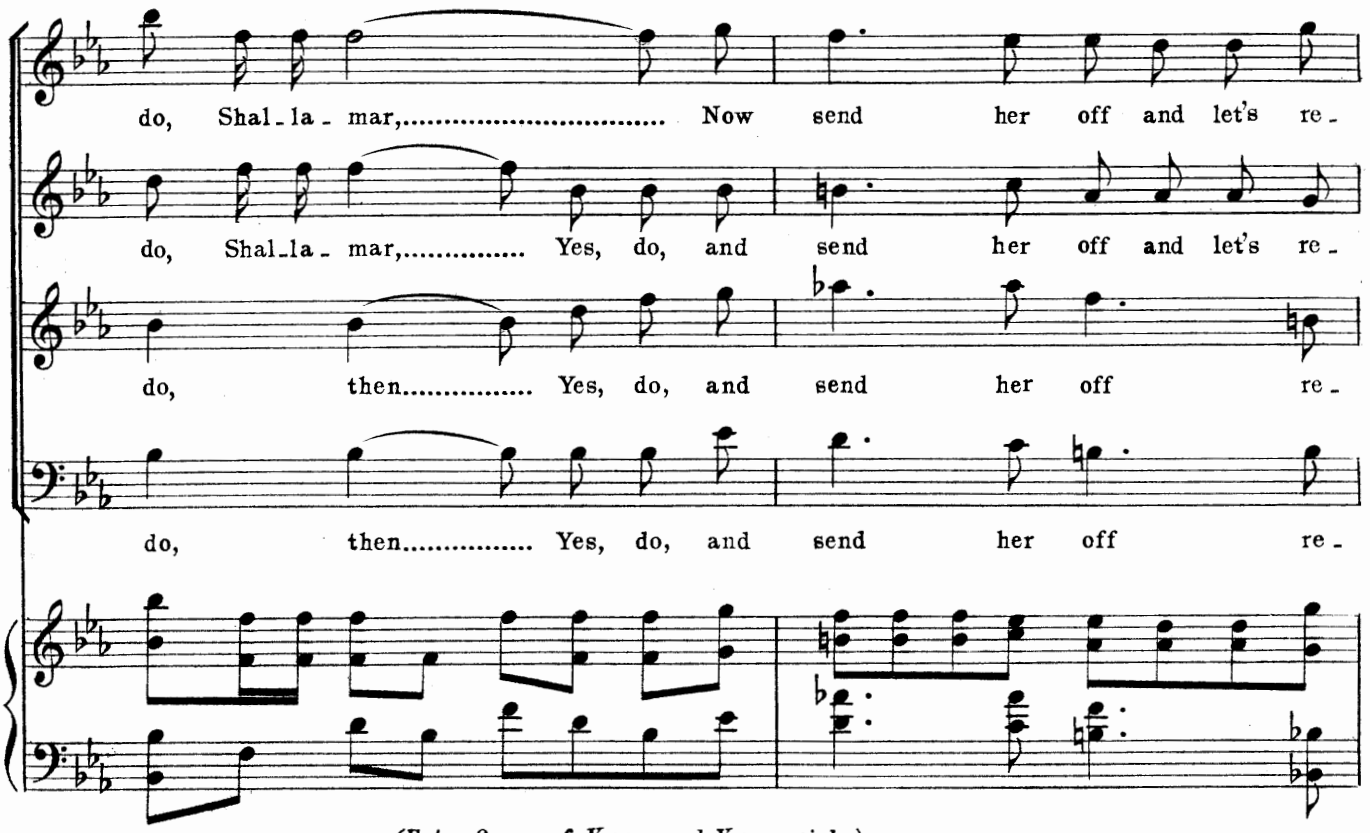

on..... with girls like that,..... I sug -
To car - ry on with girls like
To car - ry on with girls like
To car - ry on,
To car - ry on,
- gest..... you ought to drop her, Or you'll
that, Yes, to drop her,
that, Yes, to drop her,


lose all your mon - ey and é - clat. I've
You ought to look be - fore you
You ought to look be - fore you
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

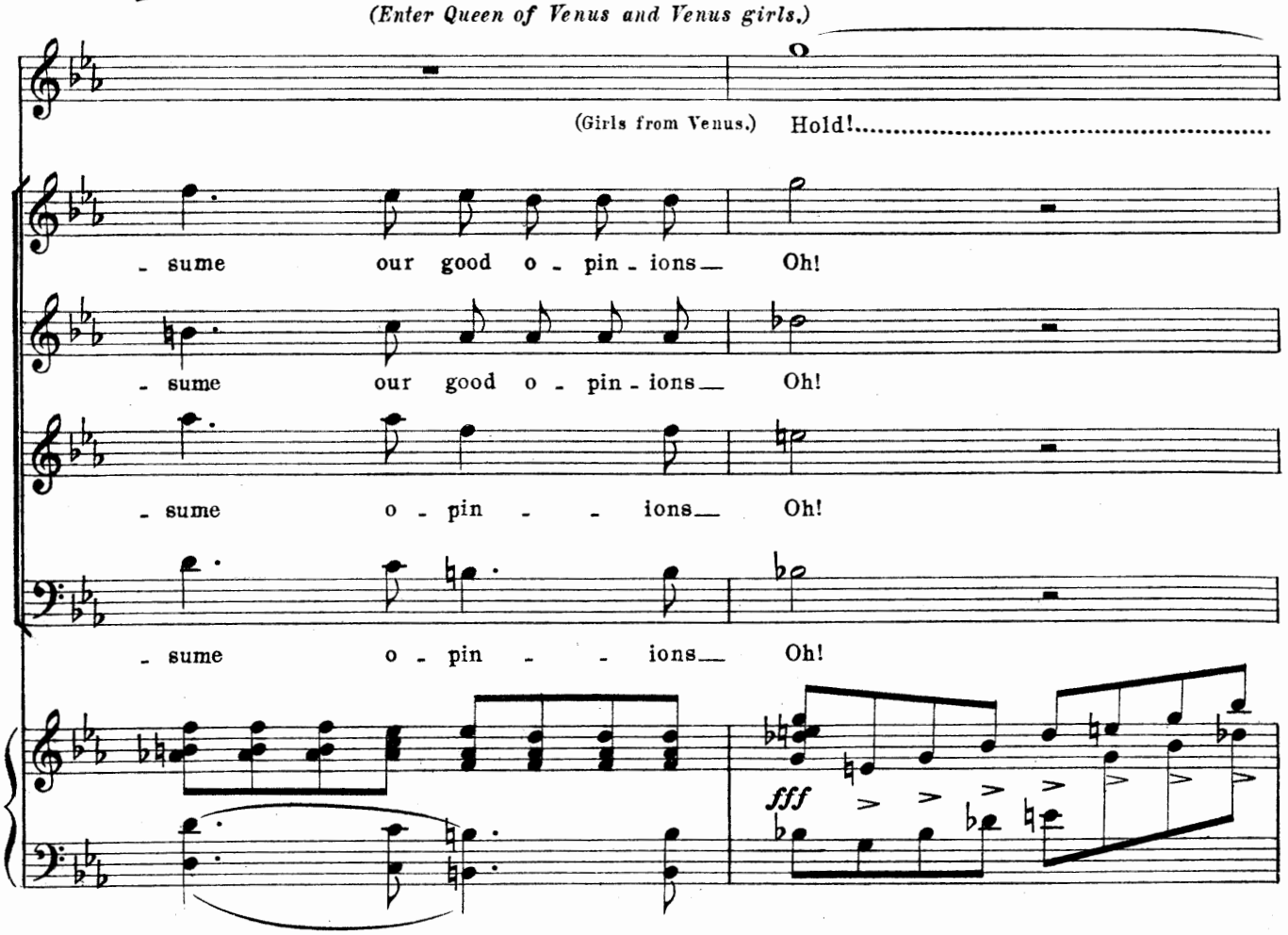

var - ied too. But I ne - ver was so cle - ver In my
Sir Vic - tor, you are mad!
Sir Vic - tor, you are mad!
ve - ry best en - dea - vour To as - sume such in - jured in - no - cence as
JIMPER.
you. I've seen the world and more, As ma - ny wo - men do, That's the

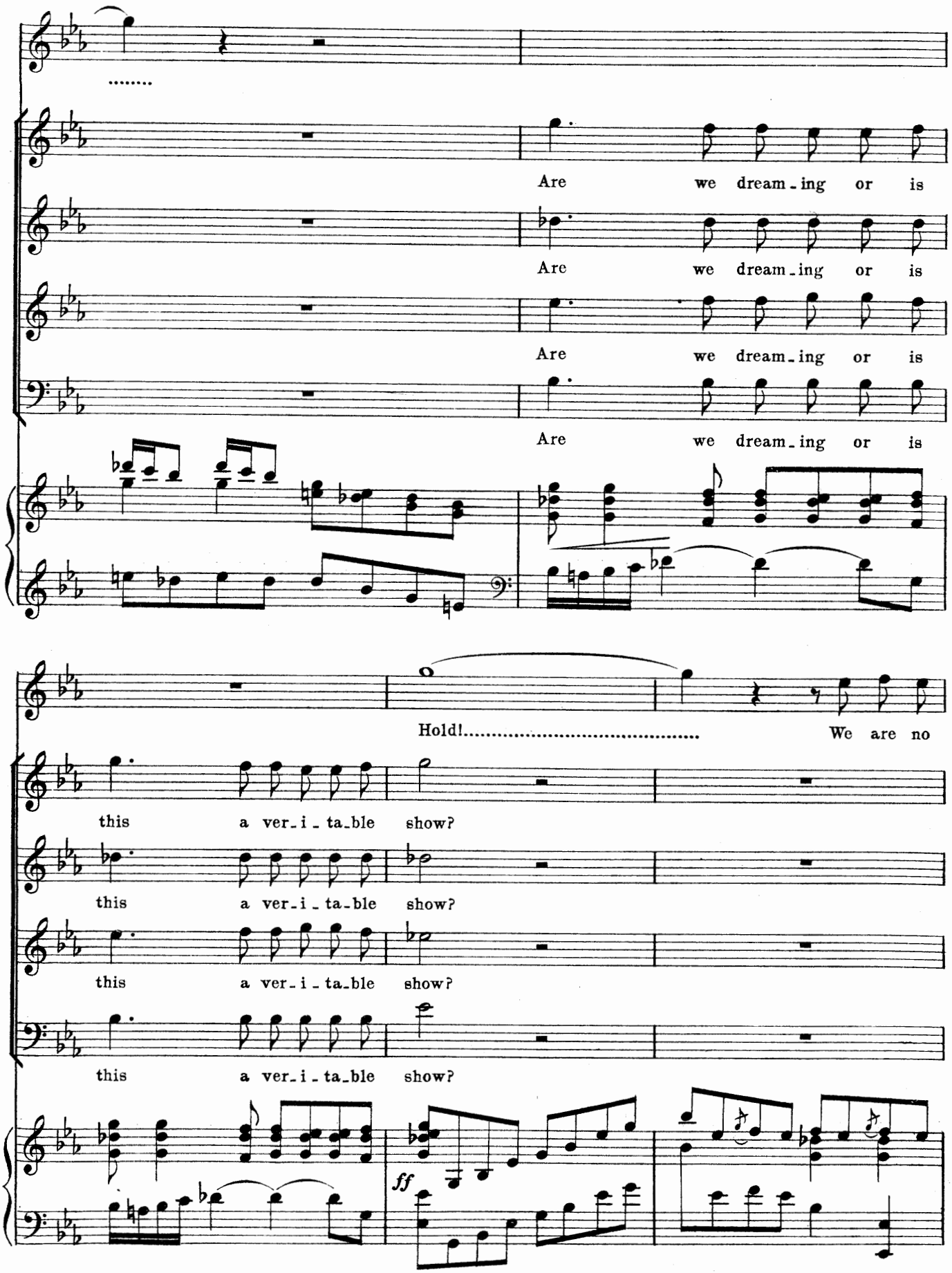

rea - son why I'm try - ing for to save yer; Though it's
SOP. & ALTO.
You do quite right.
ho - ni swar qui mal - y, That's a la - dy in the bal - let, Ev - en
then she is - n't on her best be - ha - viour, No, no!
No, no!
No, no!
No, no!
No, no!

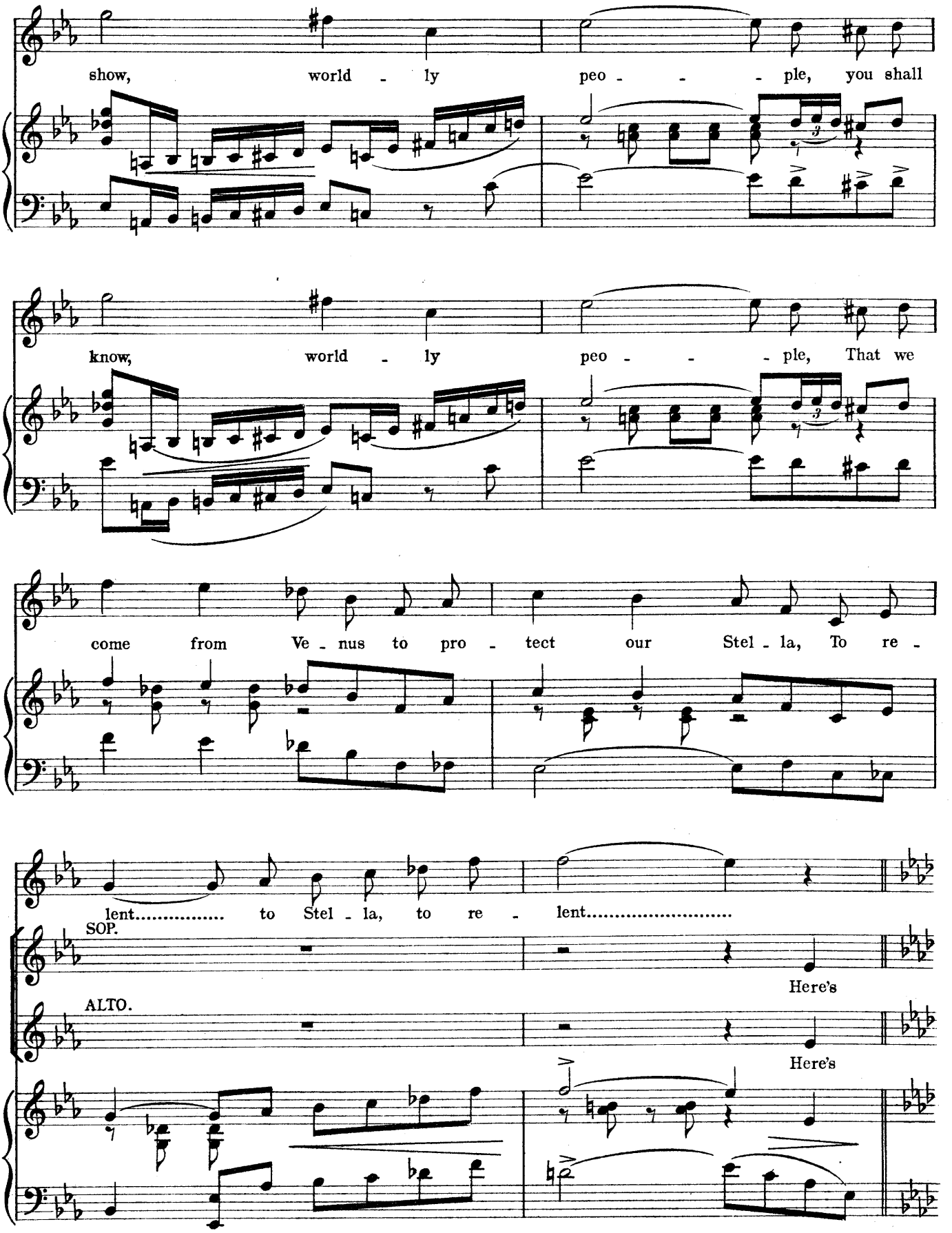

That's good ad_vice, so think of what you do, Shal_lam_ar, It's
That's good ad_vice, so think of what you do, Shal_lam_ar, It's
Good ad_vice, so think of that, It is
Good ad_vice, so think of that, It is
f
not too late..... It's good ad - vice, so think, so think of what you
not too late..... It's good ad - vice, so think, so think of what you
not too late to save res_pect for you, Shal_lam_ar. So
not too late to save res_pect for you, Shal_lam_ar. So
ff

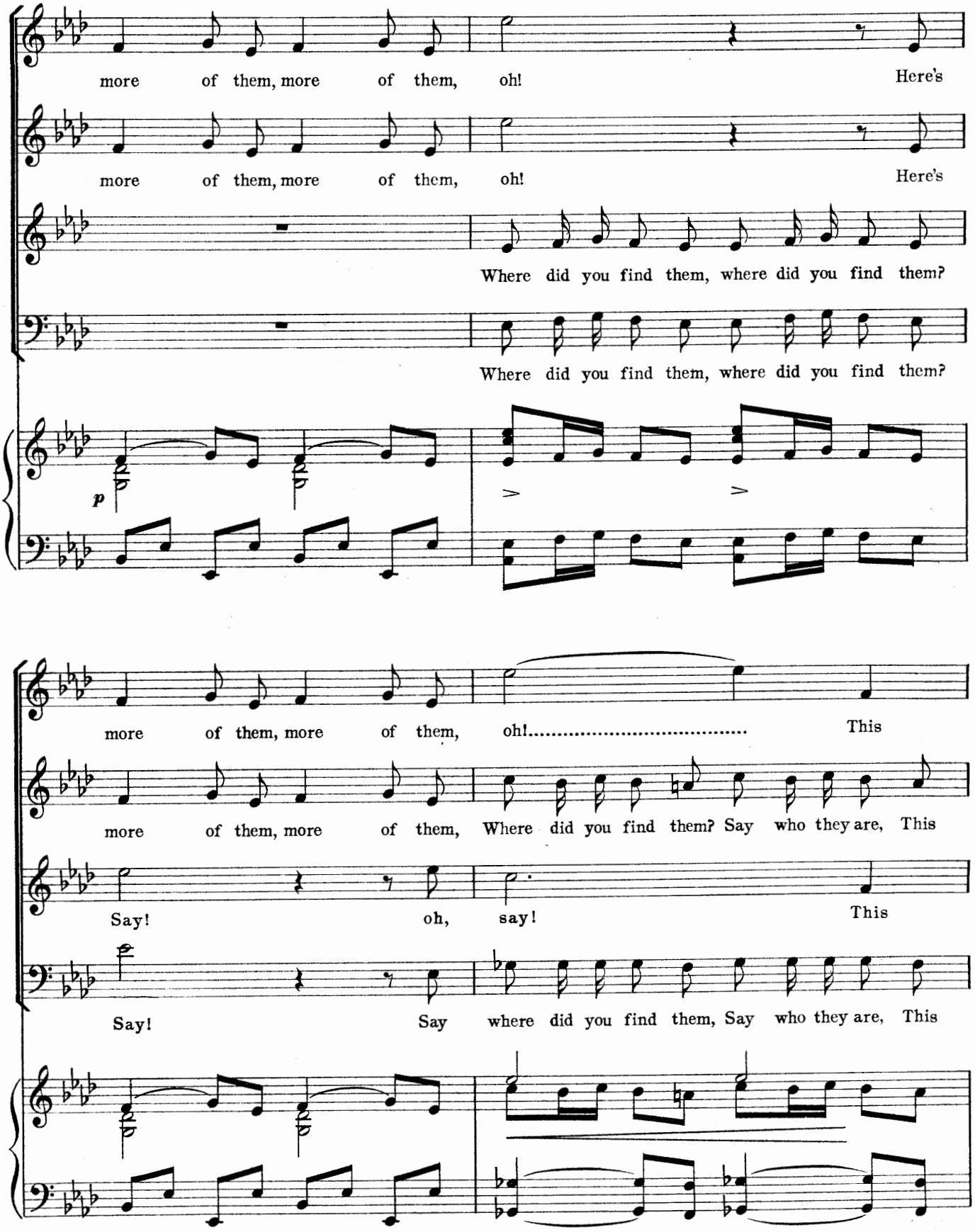


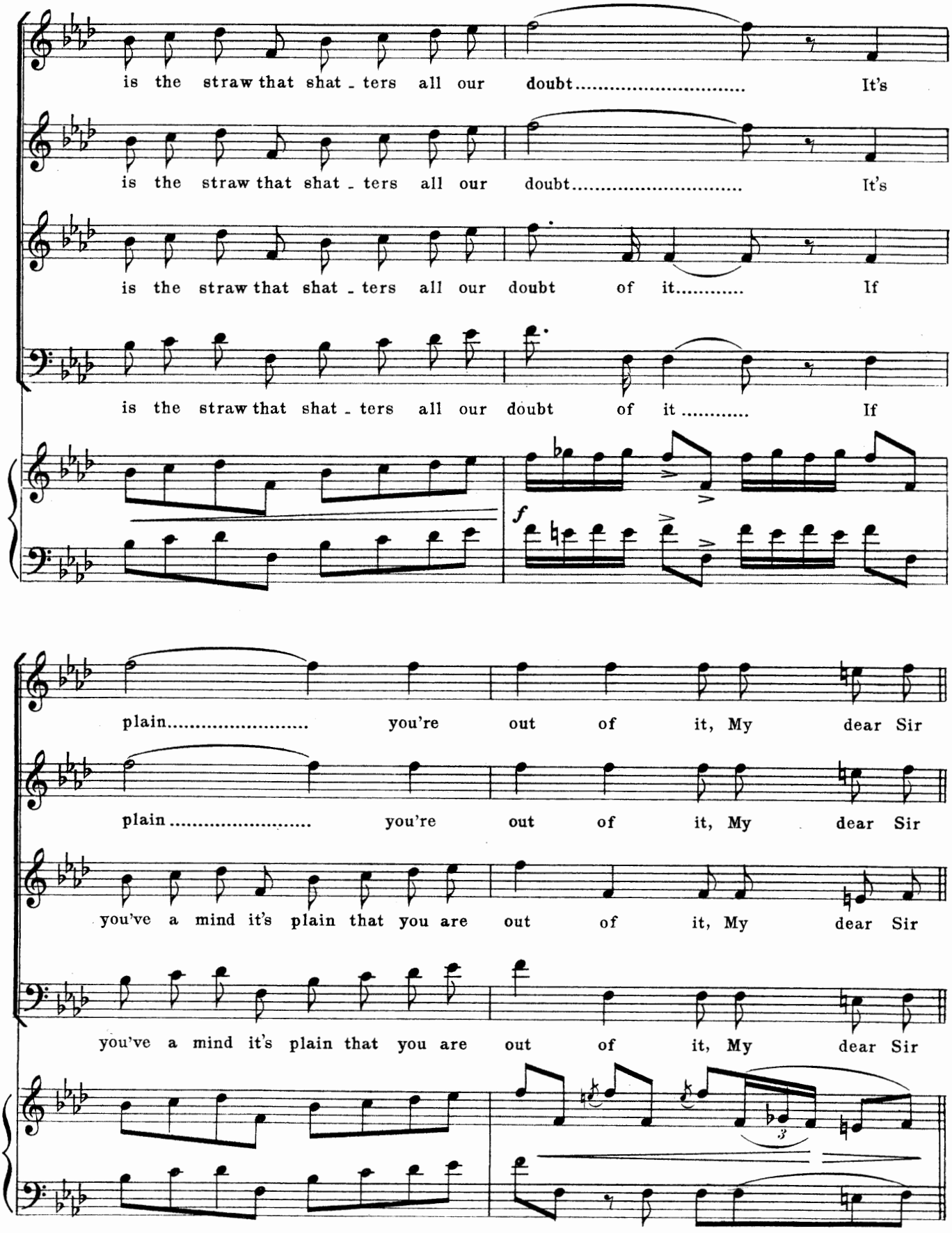
(Enter Queen of Venus and Venus girls.)

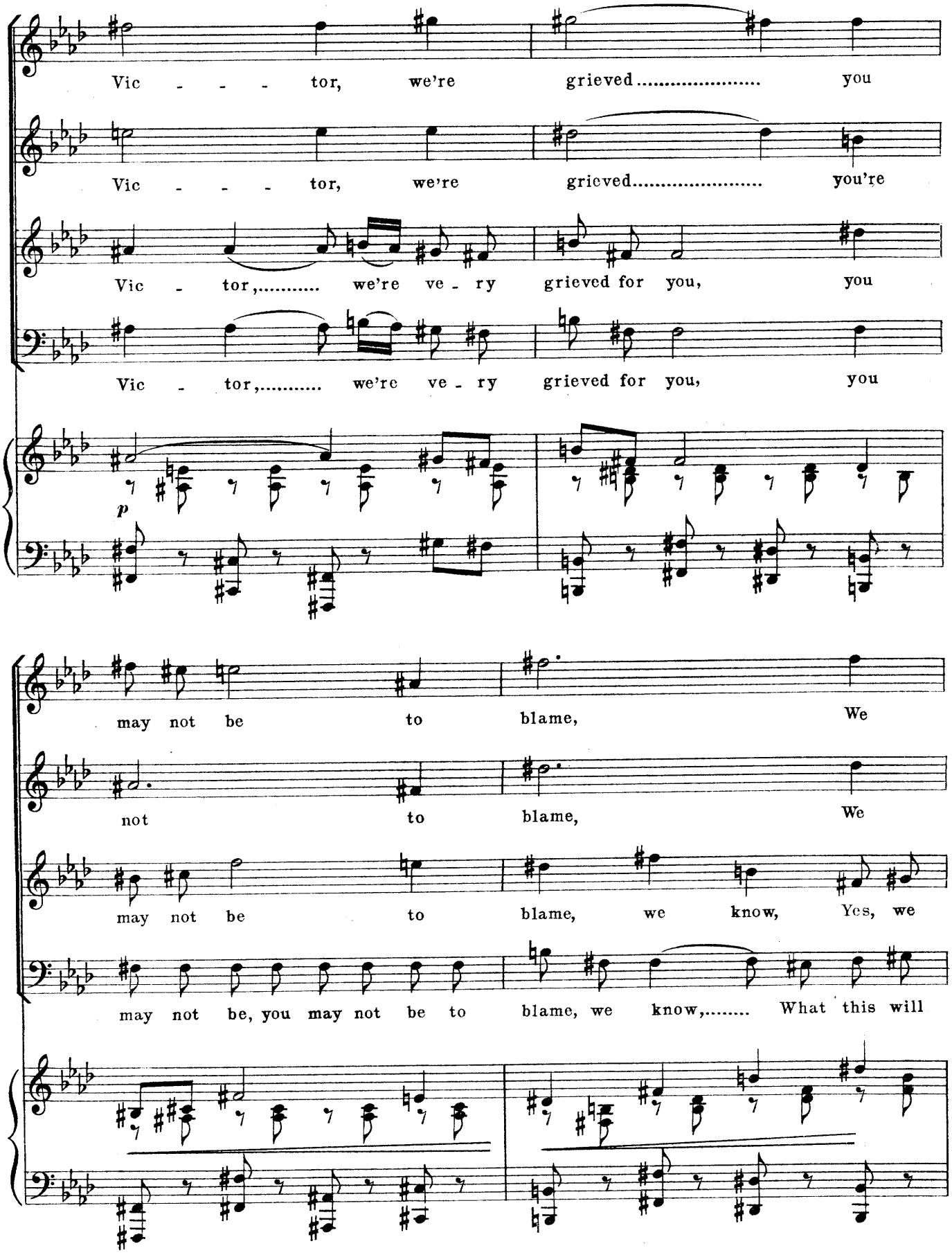


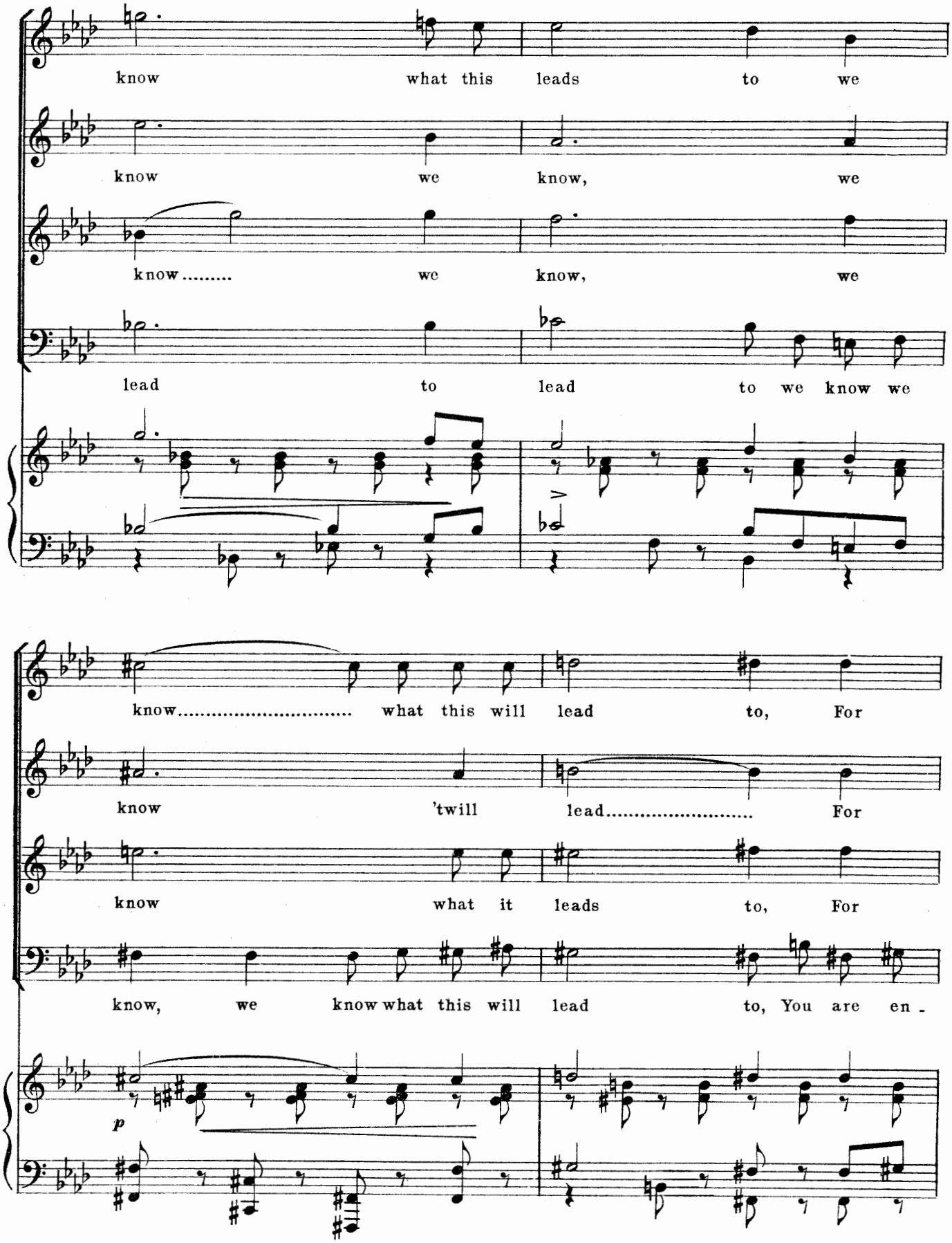

.....
Are we dream - ing or is
Are we dream - ing or is
Are we dream - ing or is
Are we dream - ing or is
Hold!..... We are no
this a ver - i - ta - ble show?
this a ver - i - ta - ble show?
this a ver - i - ta - ble show?
this a ver - i - ta - ble show?
ff

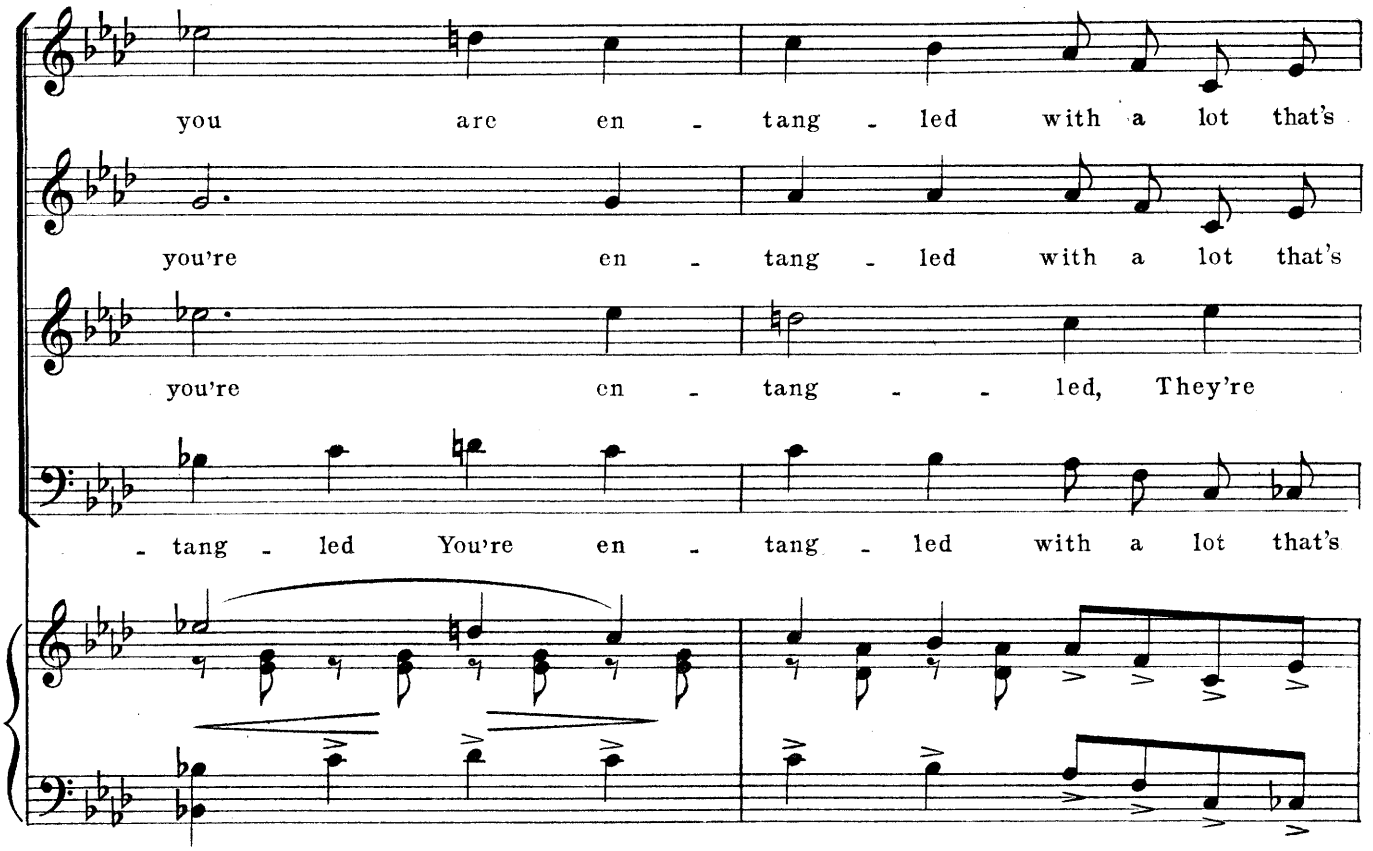

show, world - ly peo - - - ple, you shall
know, world - ly peo - - - ple, That we
come from Ve - nus to pro - tect our Stel - la, To re -
lent..... to Stel - la, to re - lent.....
SOP.
Here's
ALTO.
Here's

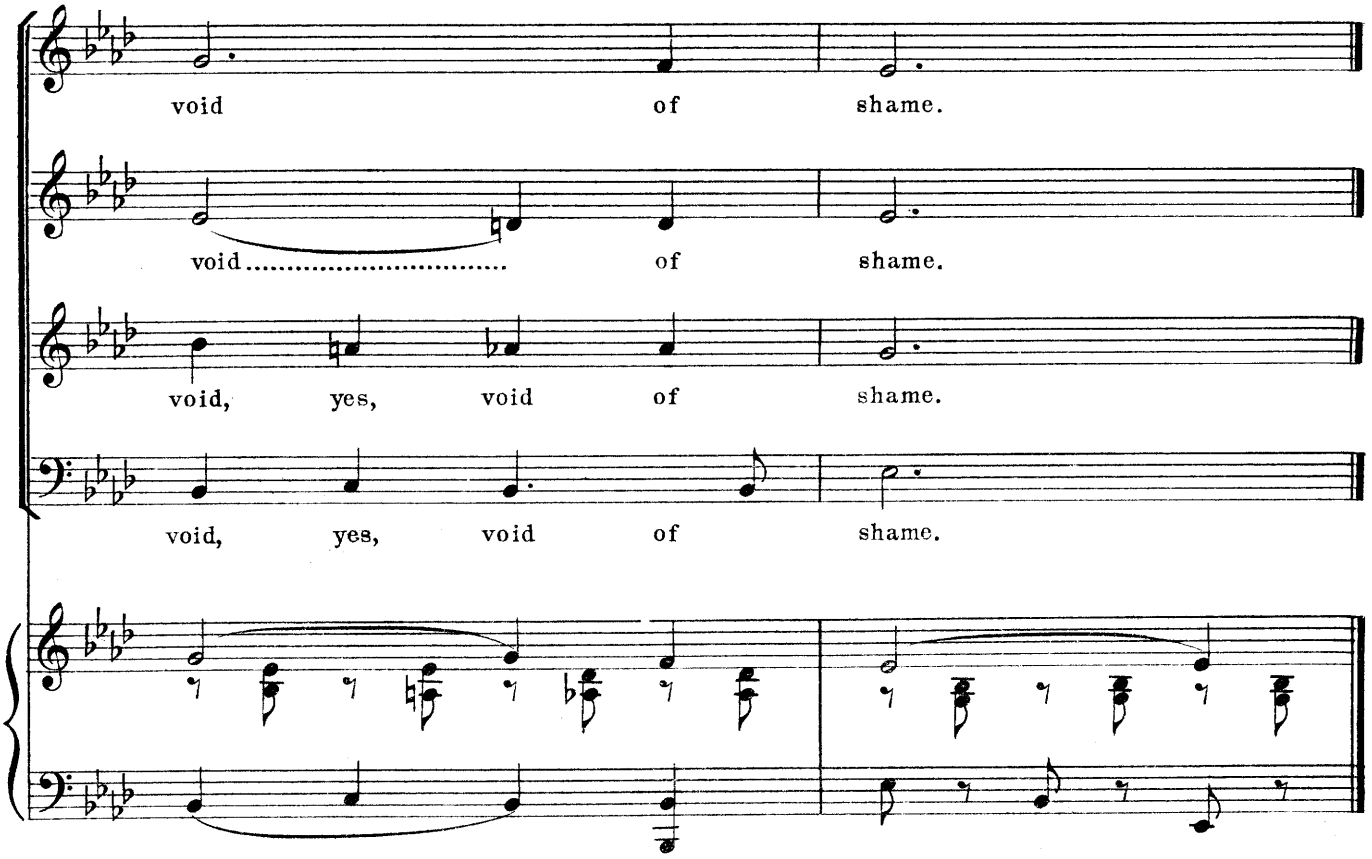

more of them, more of them, oh! Here's
more of them, more of them, oh! Here's
Where did you find them, where did you find them?
Where did you find them, where did you find them?
p
more of them, more of them, oh!..... This
more of them, more of them, Where did you find them? Say who they are, This
Say!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

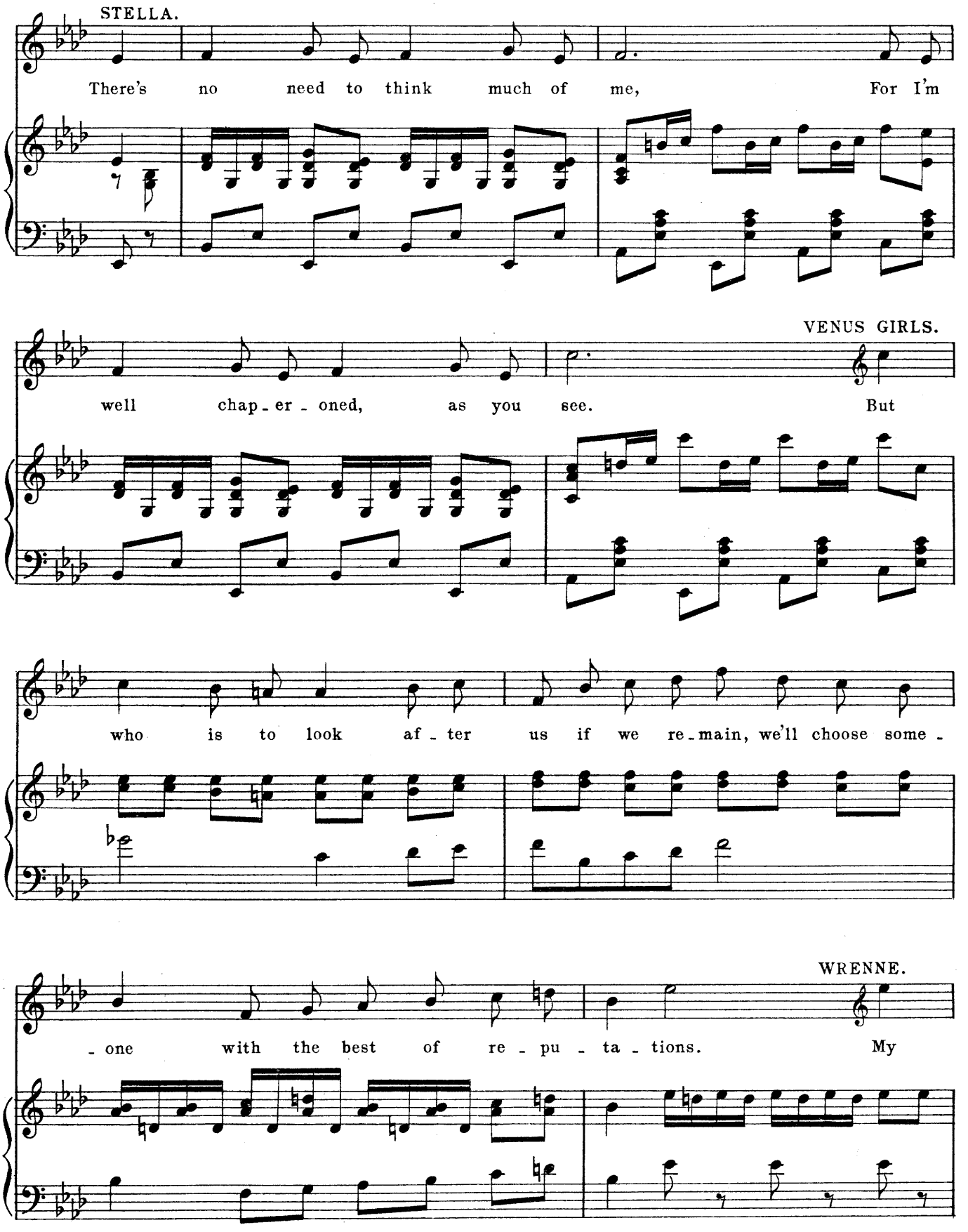

is the straw that shat - ters all our doubt..... It's
is the straw that shat - ters all our doubt..... It's
is the straw that shat - ters all our doubt of it..... If
is the straw that shat - ters all our doubt of it..... If
f
plain..... you're out of it, My dear Sir
plain..... you're out of it, My dear 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
3

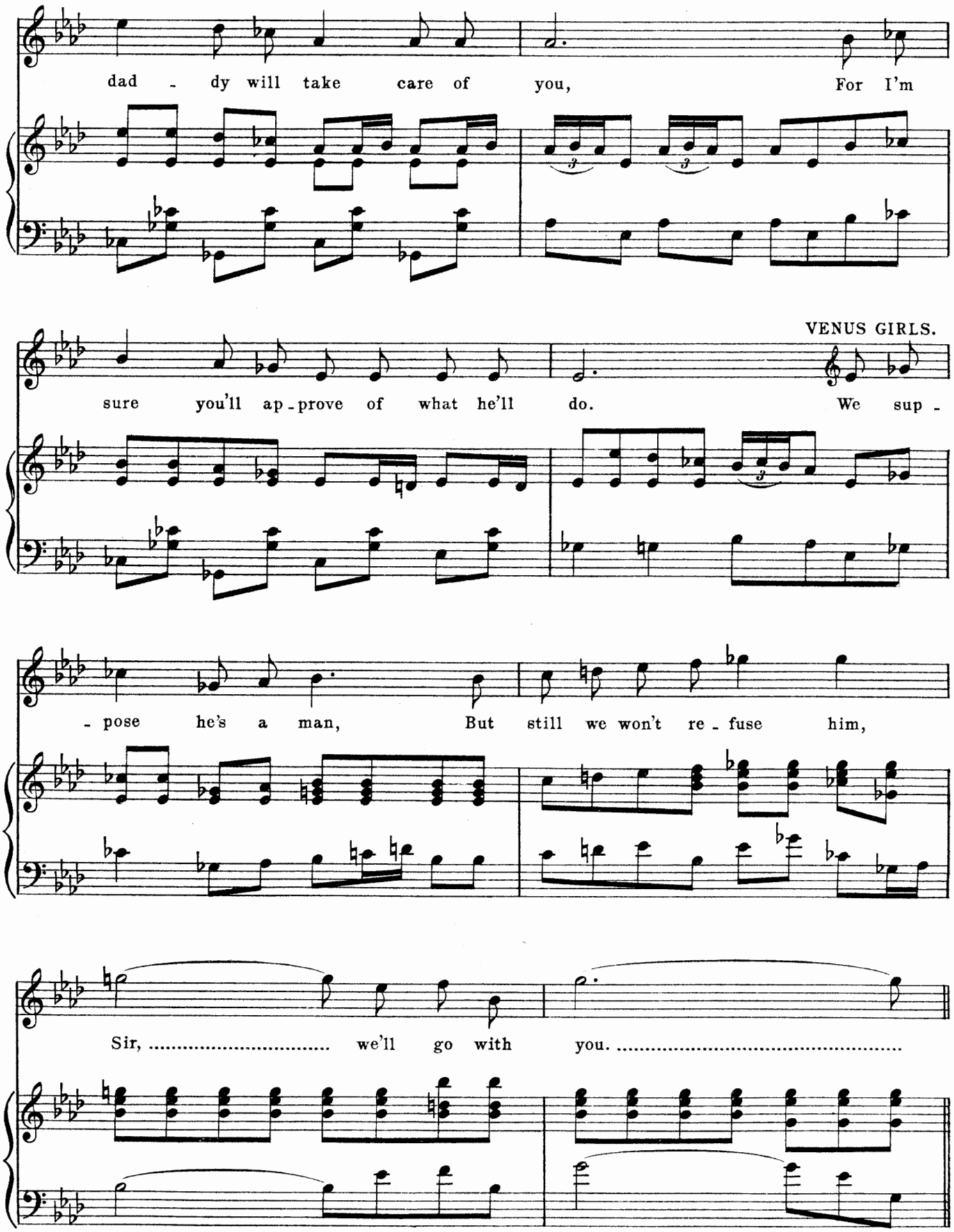

Vic - - - tor, we're grieved ..... you
Vic - - - tor, we're grieved ..... you're
Vic - tor, ... we're ve - ry grieved for you, you
Vic - tor, ... we're ve - ry grieved for you, you
p
may not be to blame, We
not to blame, We
may not be to blame, we know, Yes, we
may not be, you may not be to blame, we know, ... What this will

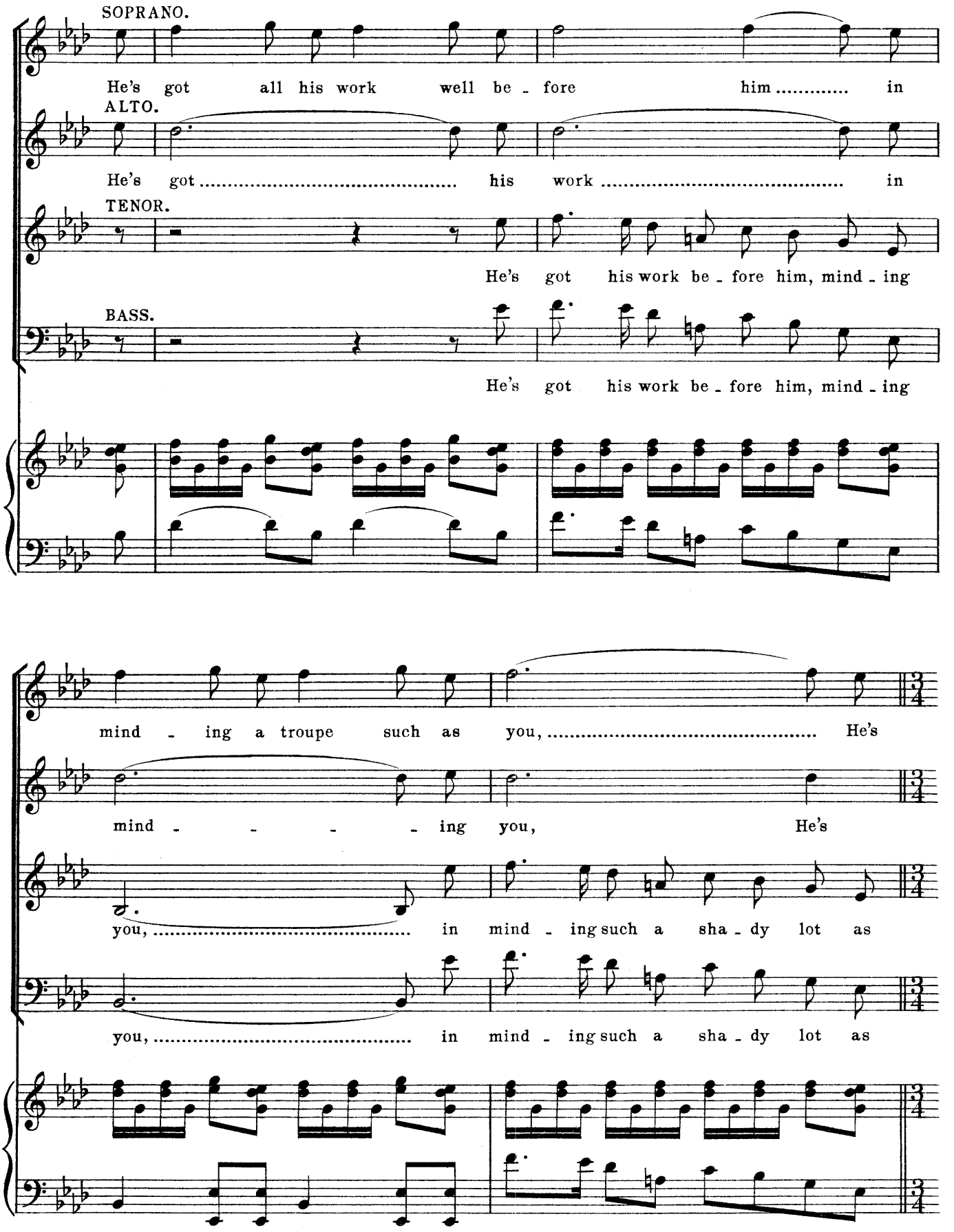

know what this leads to we
know we know, we
know..... we know, we
lead to lead to we know we
know..... what this will lead to, For
know 'twill lead..... For
know what it leads to, For
know, we know what this will lead to, You are en -
p

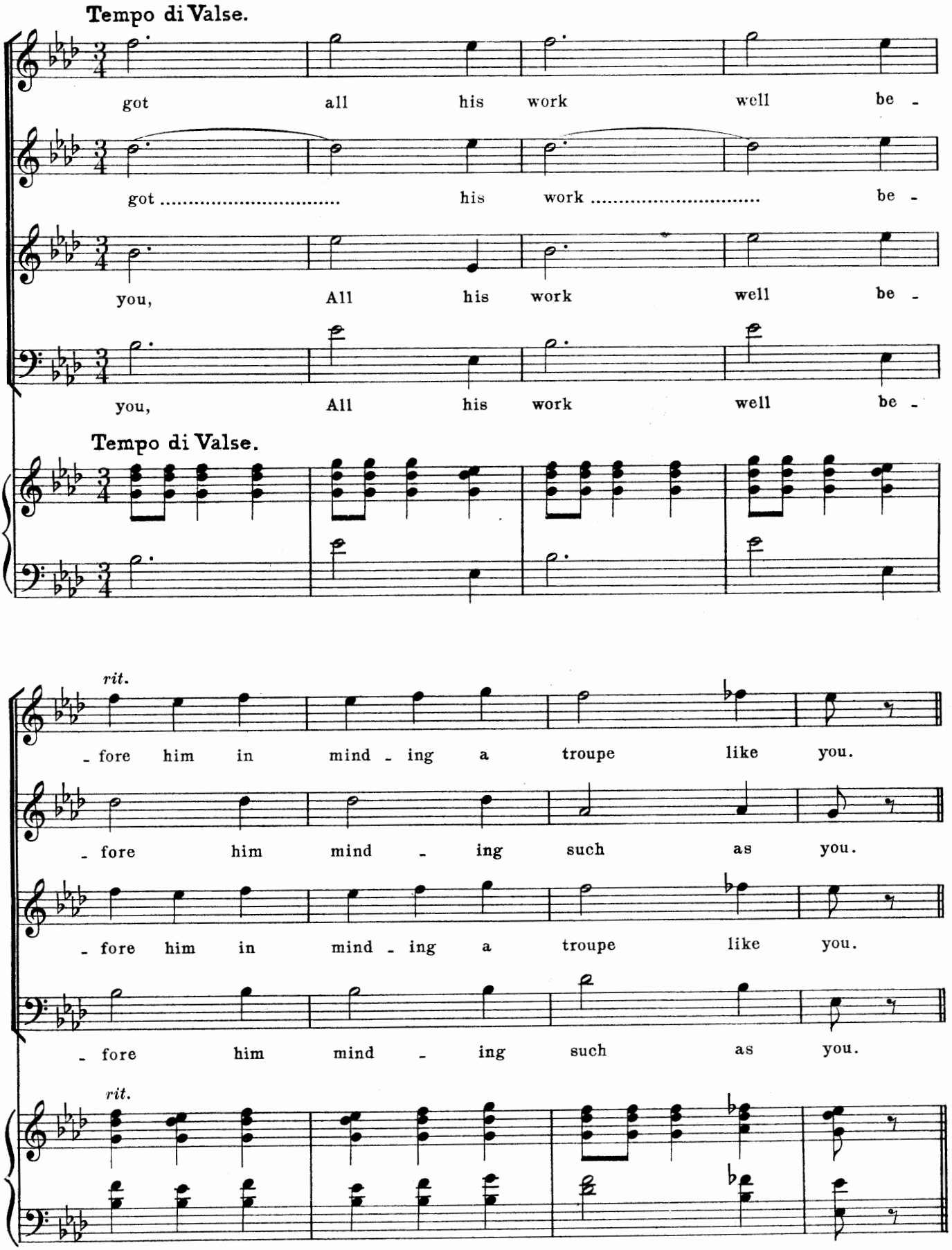

you are en - tang - led with a lot that's
you're en - tang - led with a lot that's
you're en - tang - - led, They're
- tang - led You're en - tang - led with a lot that's

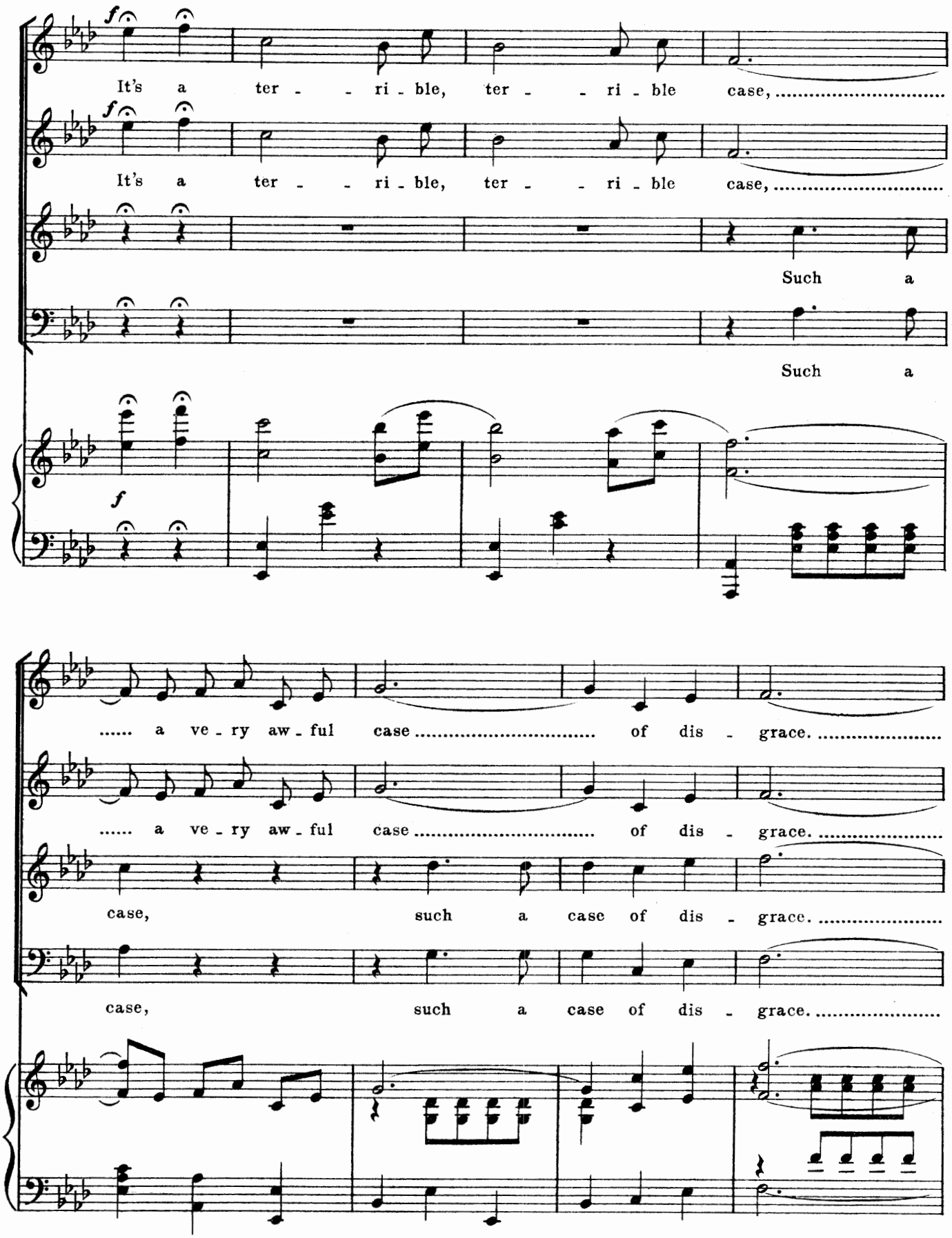

void of shame.
void..... of shame.
void, yes, void of shame.
void, yes, void of shame.

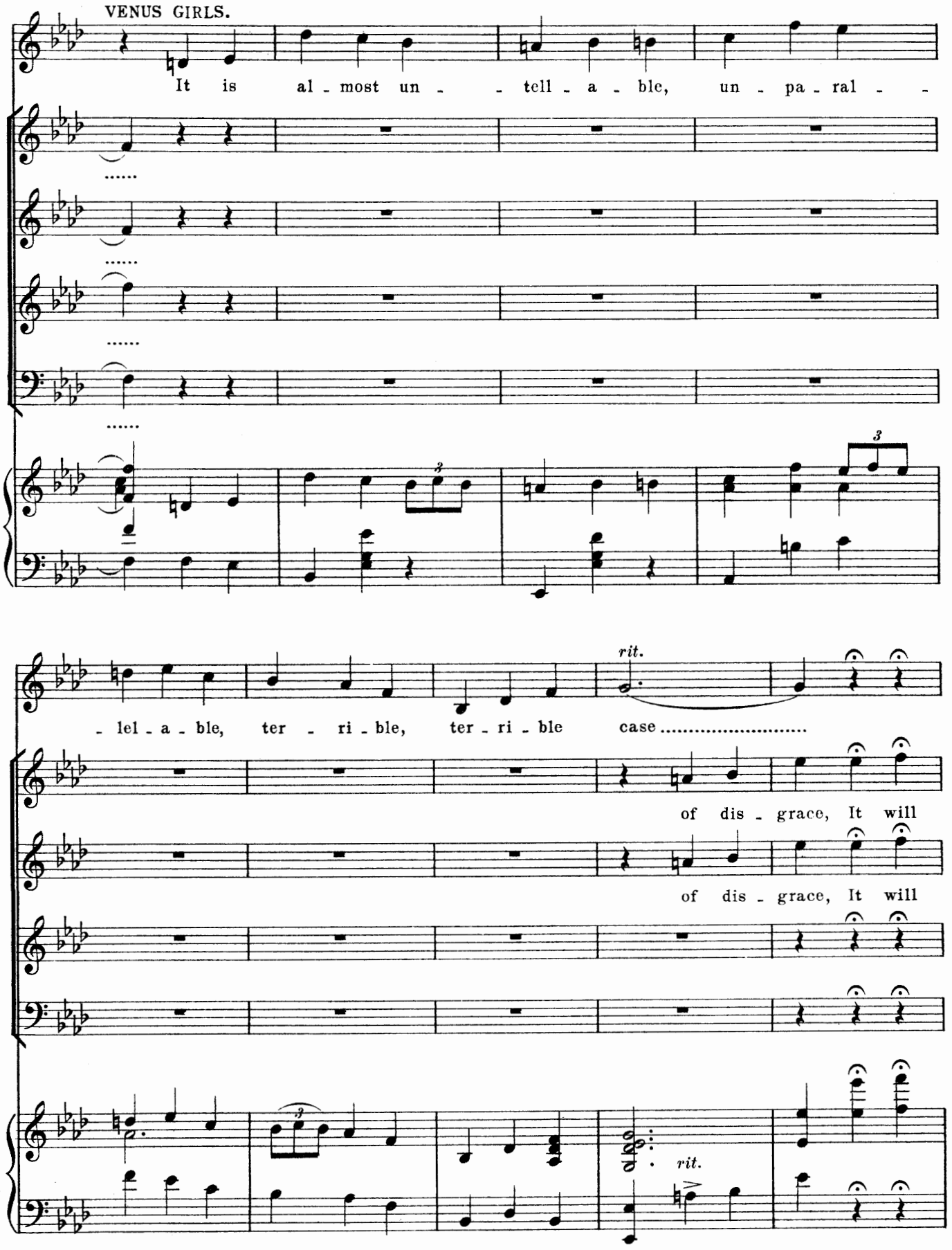

STELLA.
There's no need to think much of me, For I'm
VENUS GIRLS.
well chap - er - oned, as you see. But
who is to look af - ter us if we re - main, we'll choose some -
WRENNE.
- one with the best of re - pu - ta - tions. My

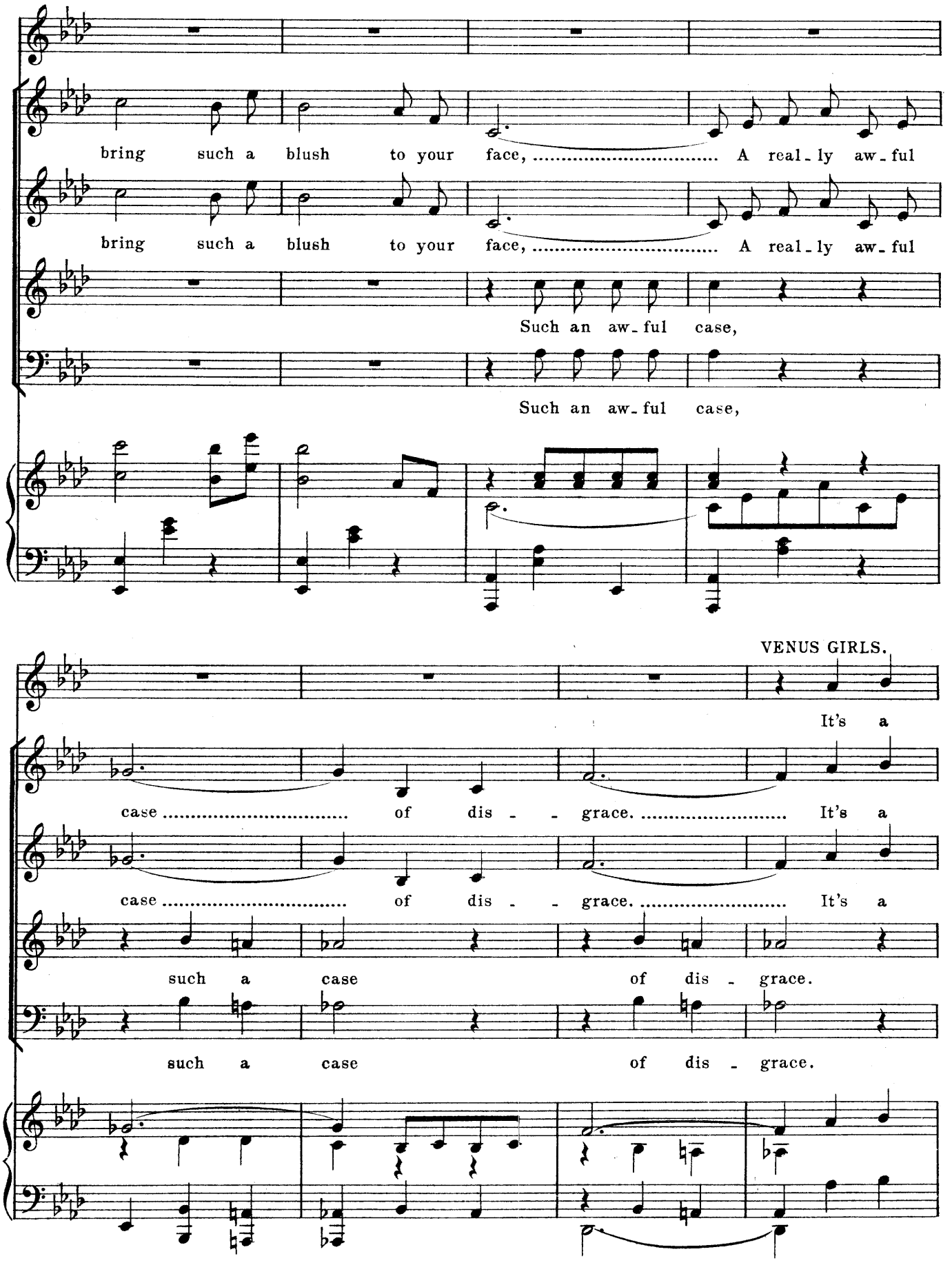

dad - dy will take care of you, For I'm
VENUS GIRLS.
sure you'll ap - prove of what he'll do. We sup -
- pose he's a man, But still we won't re - fuse him,
Sir, ... we'll go with you. .....

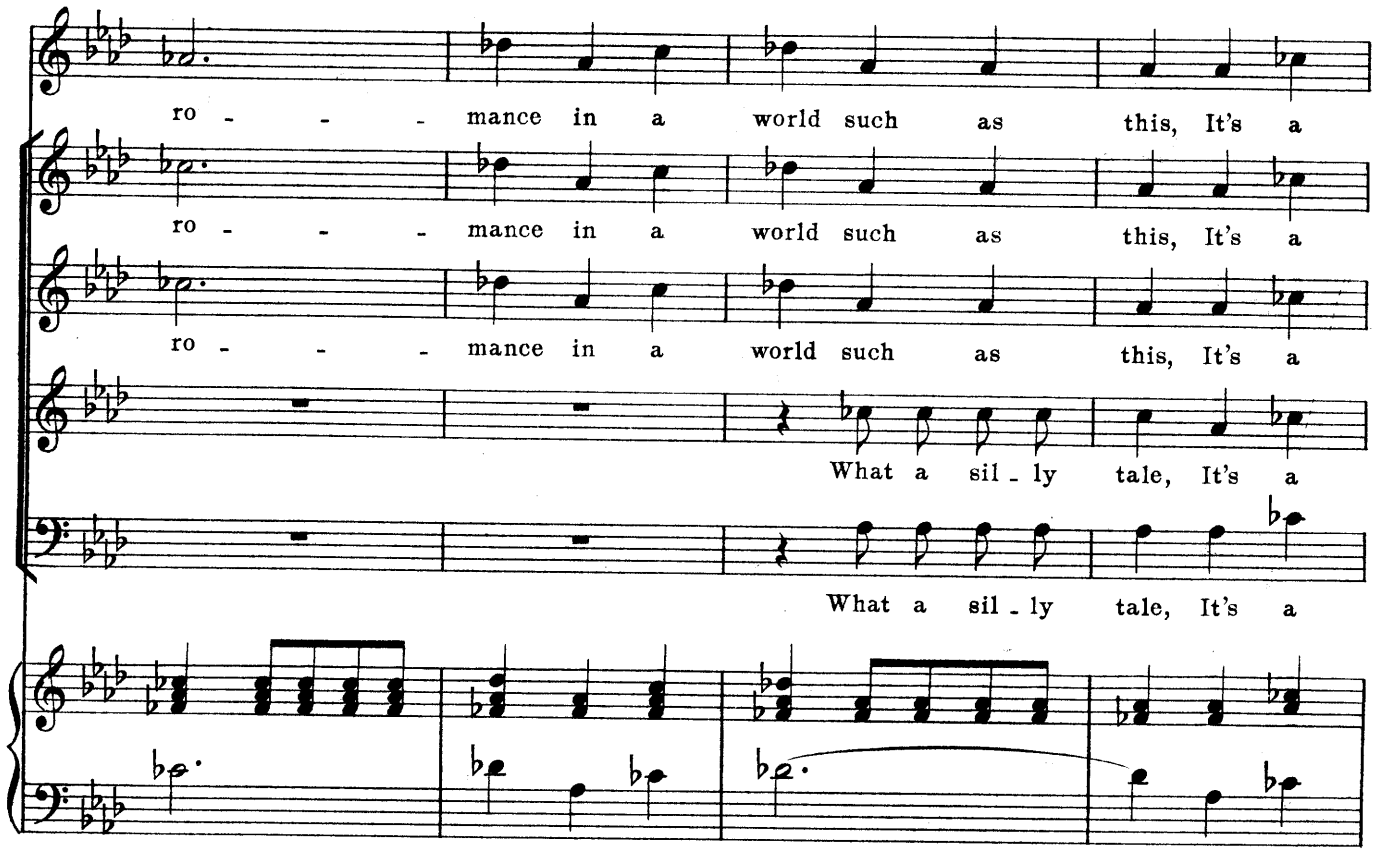

SOPRANO.
He's got all his work well be - fore him ..... in
ALTO.
He's got ..... his work ..... in
TENOR.
He's got his work be - fore him, mind - ing
BASS.
He's got his work be - fore him, mind - ing
mind - ing a troupe such as you, ... He's
mind - - - - ing you, He's
you, ... in mind - ing such a sha - dy lot as
you, ... in mind - ing such a sha - dy lot as

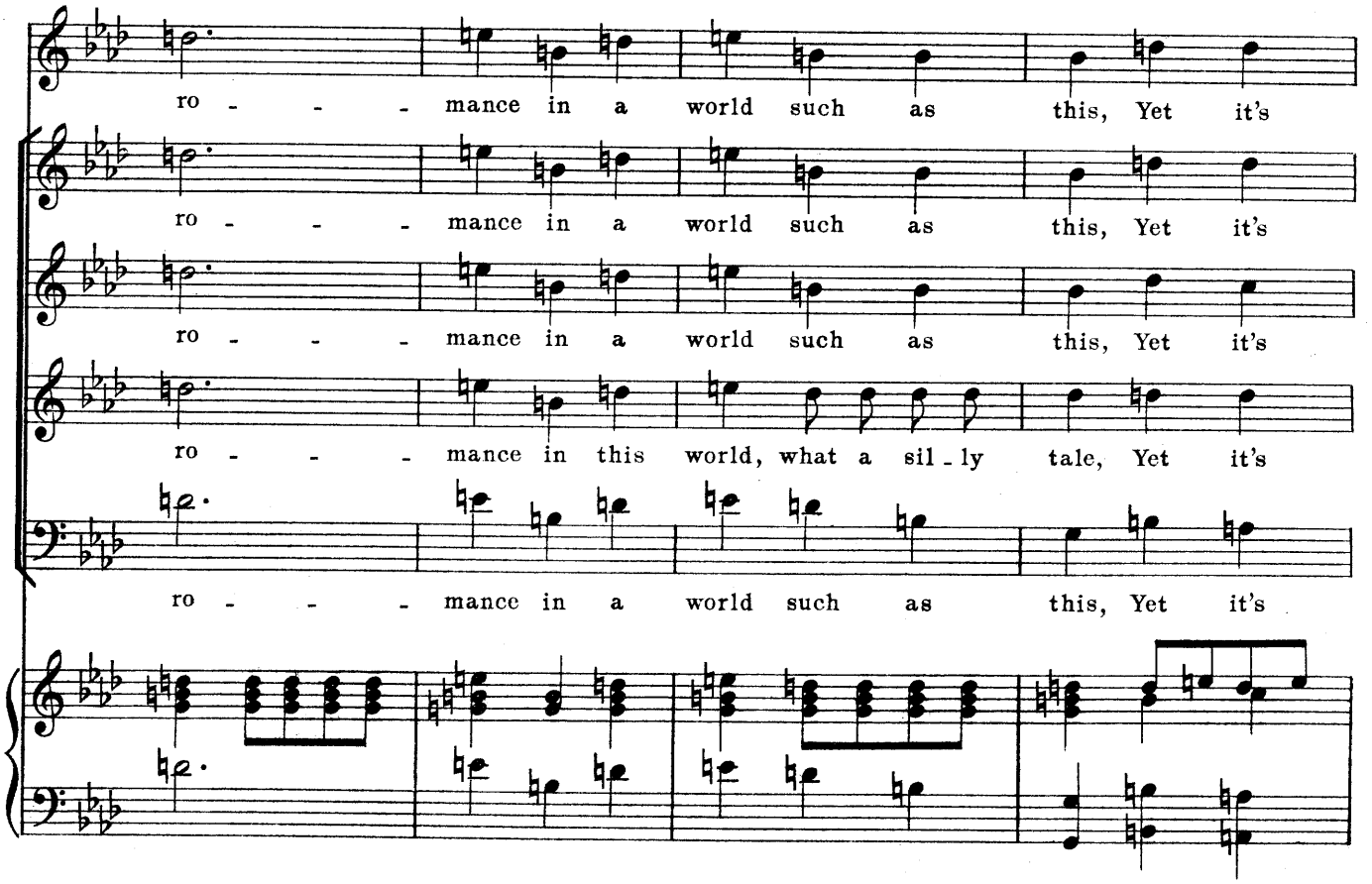

Tempo di Valse.
got all his work well be -
got ..... his work ..... be -
you, All his work well be -
you, All his work well be -
Tempo di Valse.
rit.
- fore him in mind - ing a troupe like you.
- fore him mind - ing such as you.
- fore him in mind - ing a troupe like you.
- fore him mind - ing such as you.
rit.

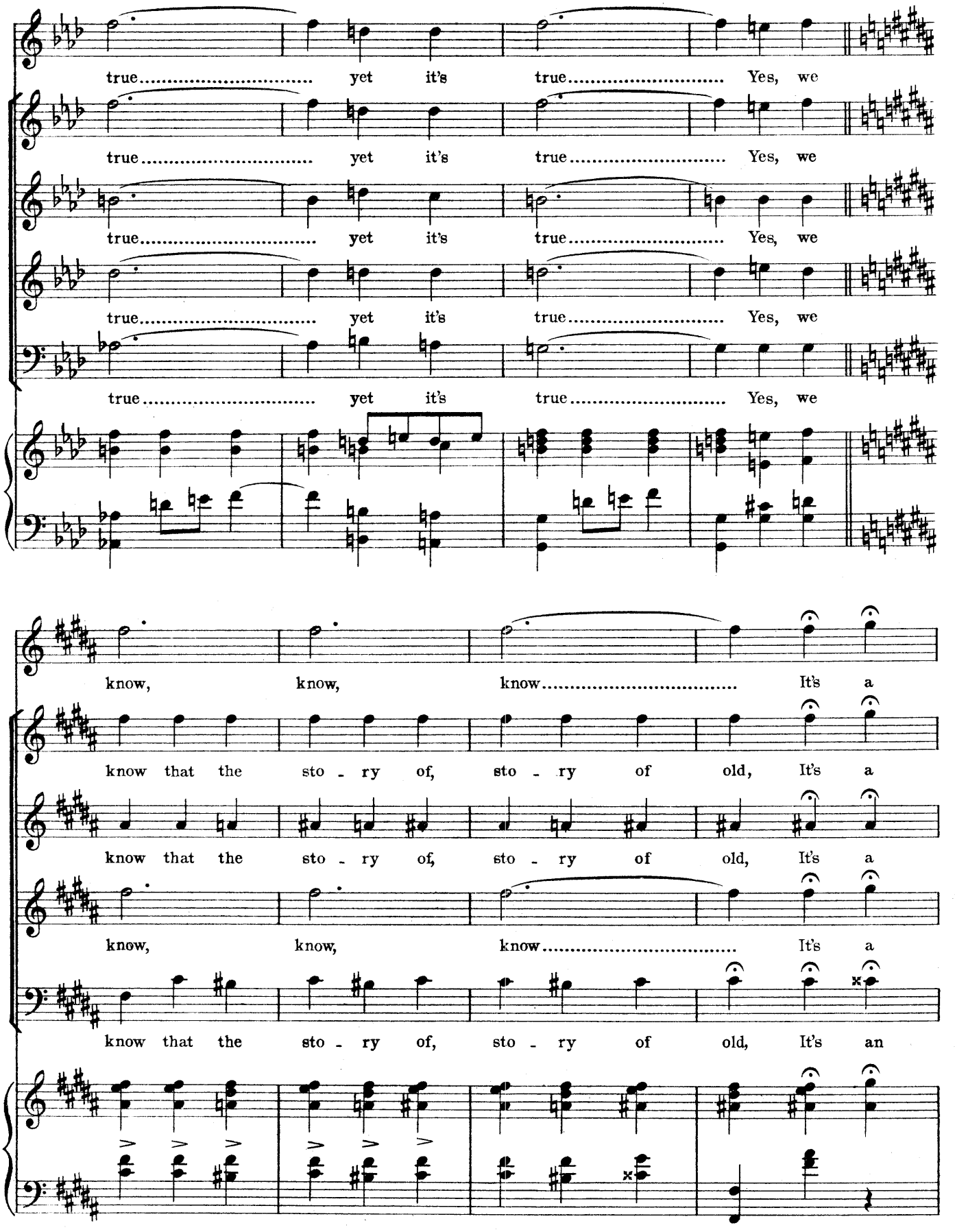

It's a ter - - ri - ble, ter - - ri - ble case,
It's a ter - - ri - ble, ter - - ri - ble case,
Such a
Such a
..... a ve - ry aw - ful case ..... of dis - grace. .....
..... a ve - ry aw - ful case ..... of dis - grace. .....
case, such a case of dis - grace. .....
case, such a case of dis - grace. .....

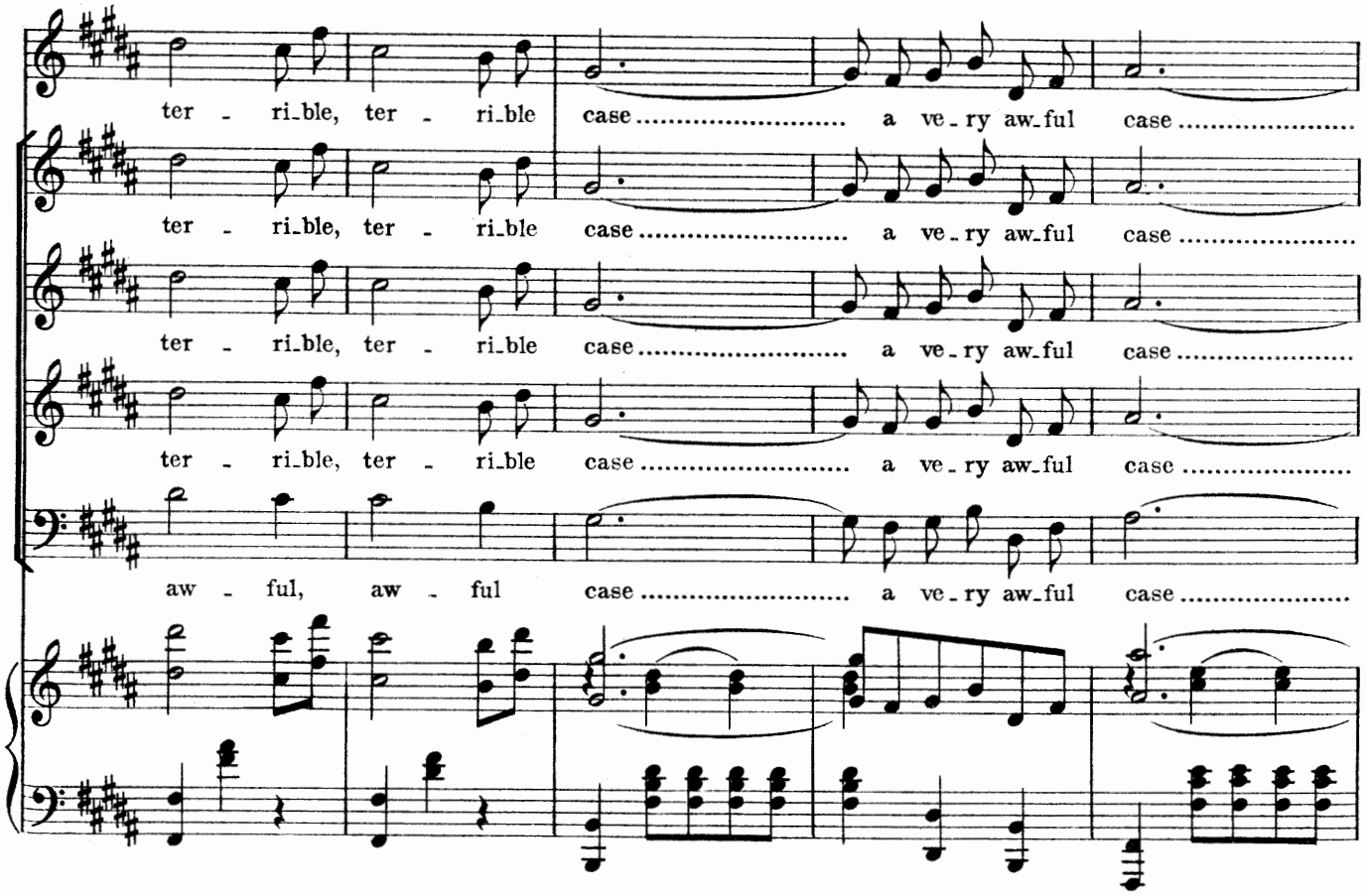

VENUS GIRLS.
It is al - most un - - tell - a - ble, un - pa - ral - -
- lel - a - ble, ter - ri - ble, ter - ri - ble case
rit.
of dis - grace, It will
of dis - grace, It will
rit.

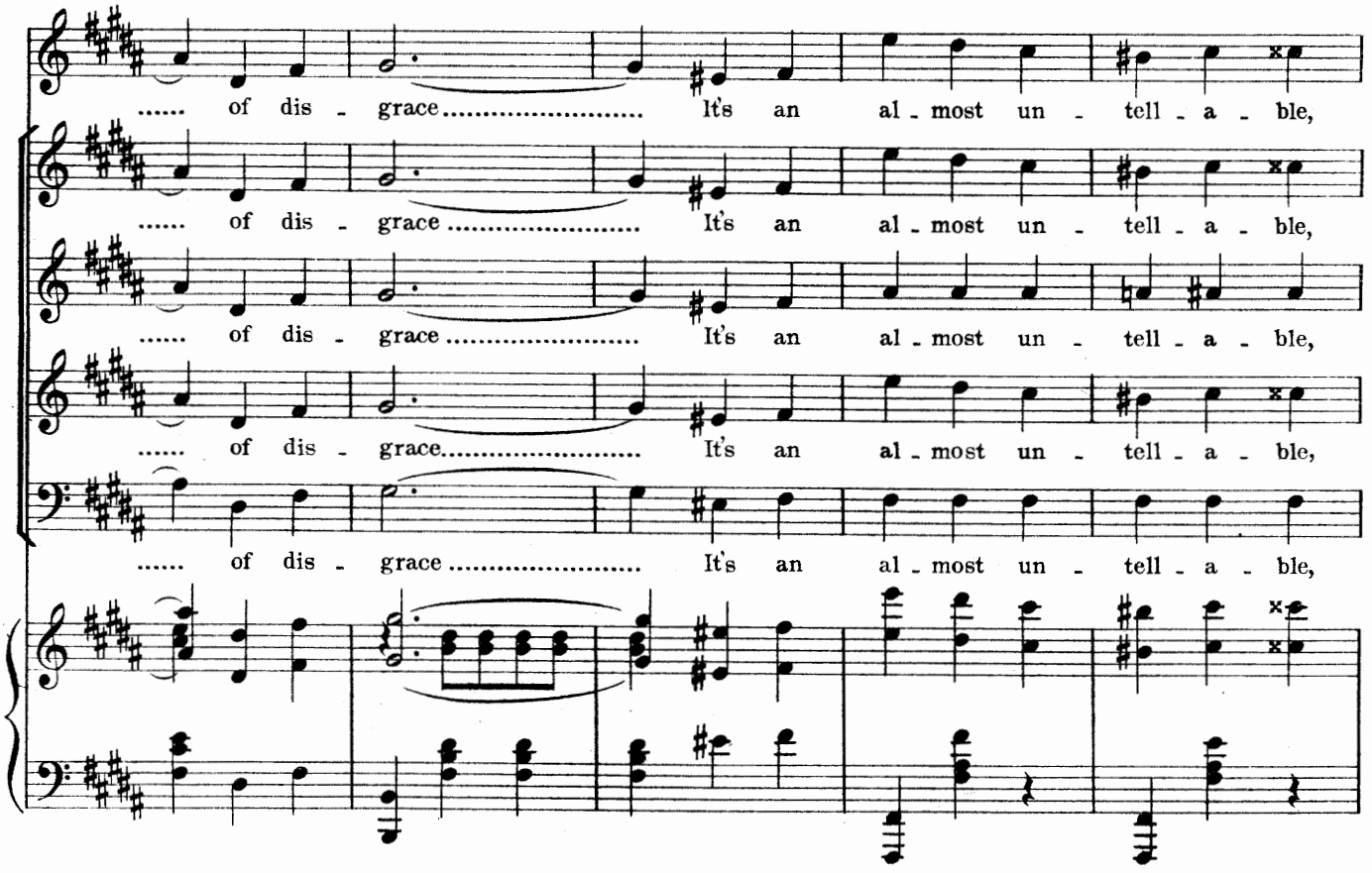

bring such a blush to your face, A real-ly aw-ful
bring such a blush to your face, A real-ly aw-ful
Such an aw-ful case,
Such an aw-ful case,
VENUS GIRLS.
It's a
case of dis - - grace. It's a
case of dis - - grace. It's a
such a case of dis - grace.
such a case of dis - grace.

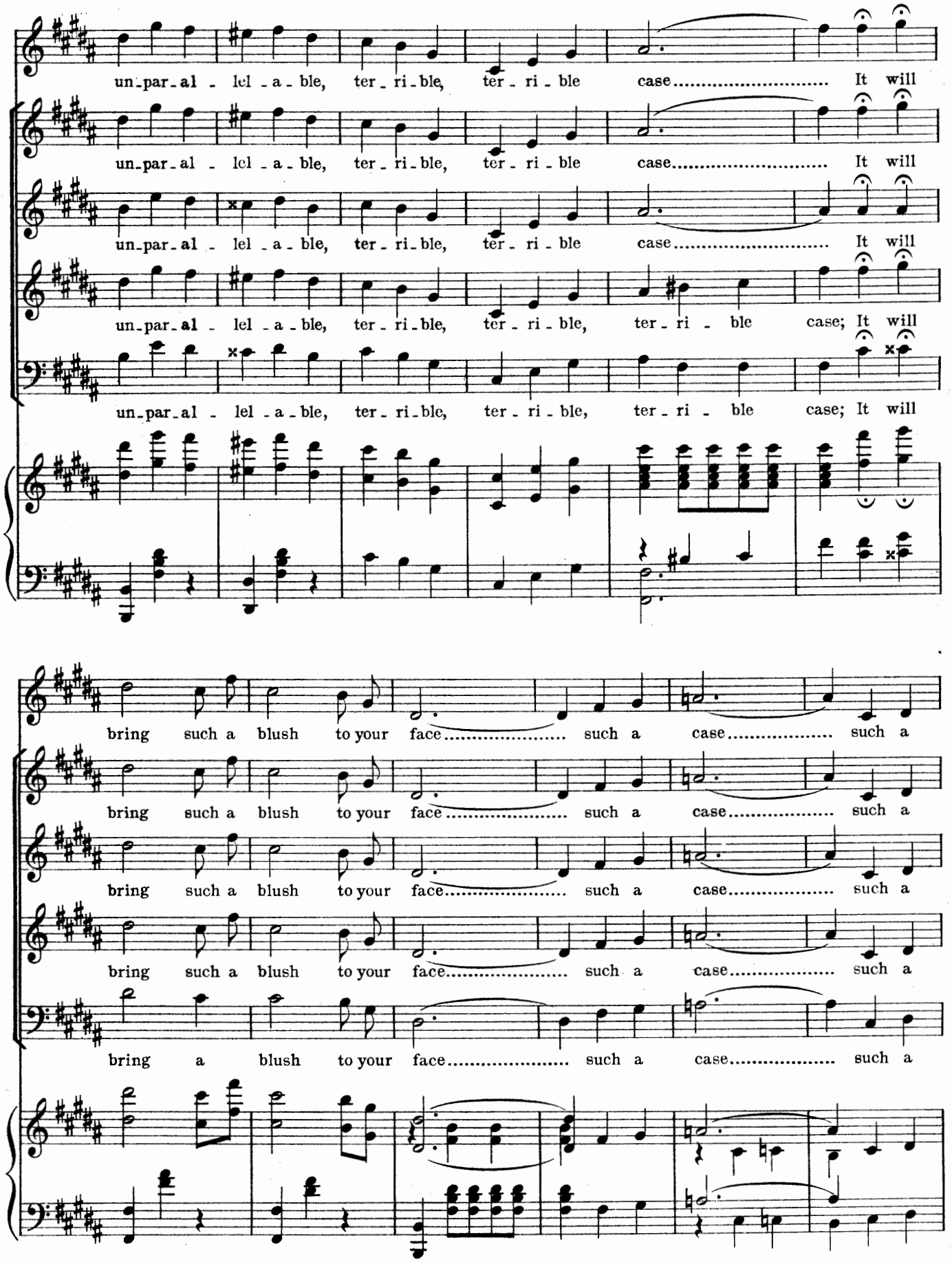

ro - - - mance in a world such as this, It's a
ro - - - mance in a world such as this, It's a
ro - - - mance in a world such as this, It's a
What a sil - ly tale, It's a
What a sil - ly tale, It's a

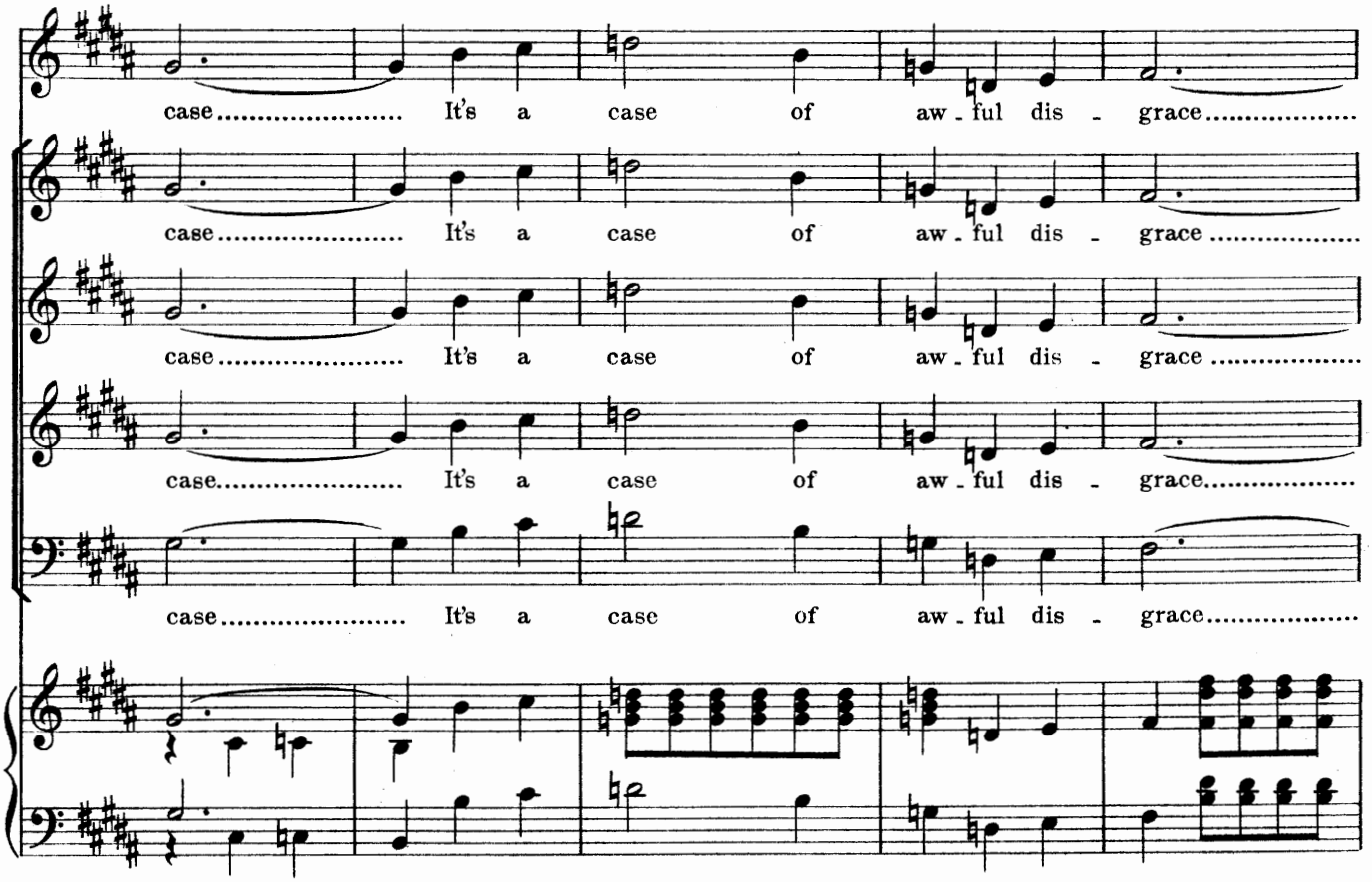

ro - - - mance in a world such as this, Yet it's
ro - - - mance in a world such as this, Yet it's
ro - - - mance in a world such as this, Yet it's
ro - - - mance in this world, what a sil - ly tale, Yet it's
ro - - - mance in a world such as this, Yet it's

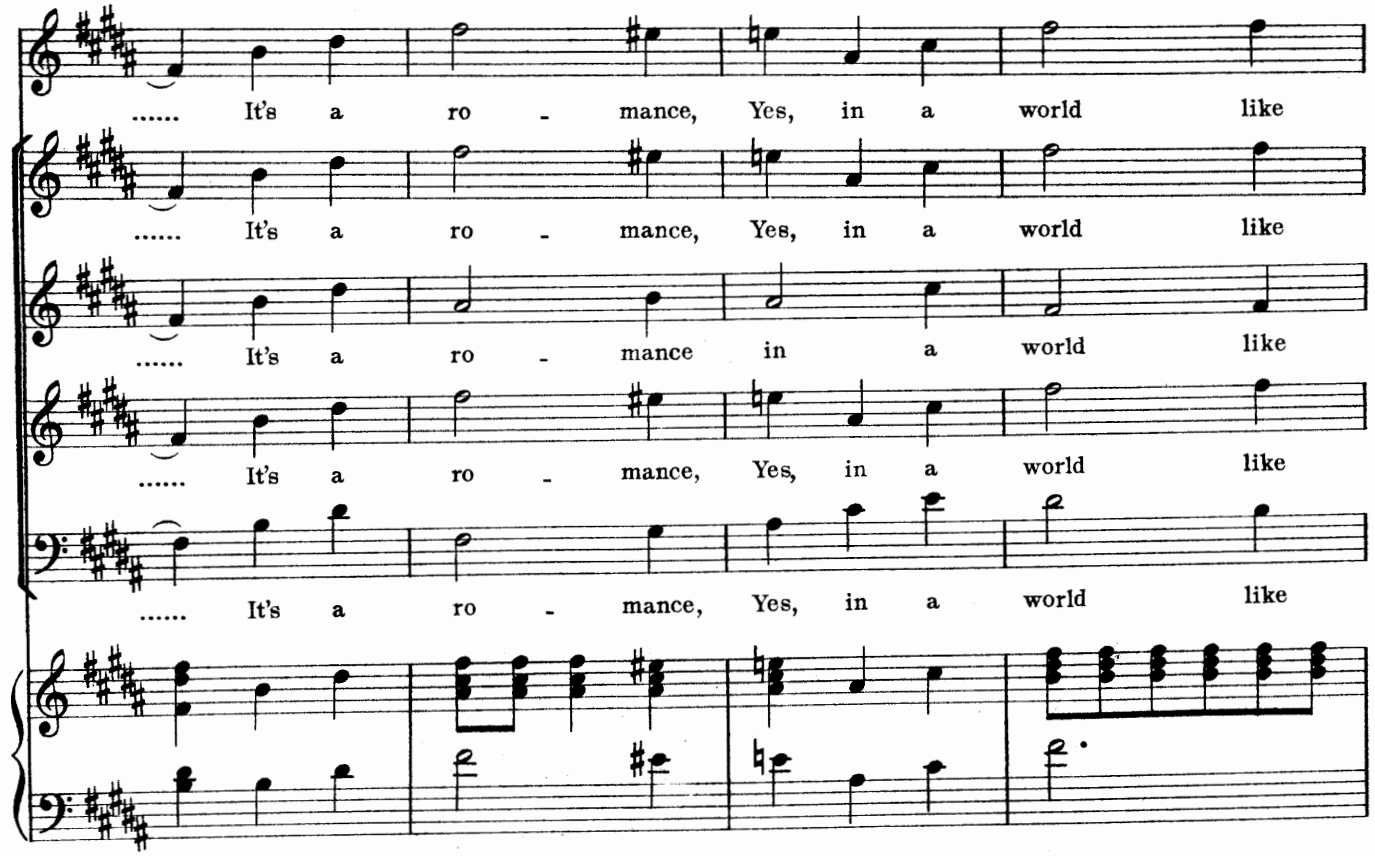

true yet it's true Yes, we
true yet it's true Yes, we
true yet it's true Yes, we
true yet it's true Yes, we
true yet it's true Yes, we
know, know, know It's a
know that the sto - ry of, sto - ry of old, It's a
know that the sto - ry of, sto - ry of old, It's a
know, know, know It's a
know that the sto - ry of, sto - ry of old, It's an

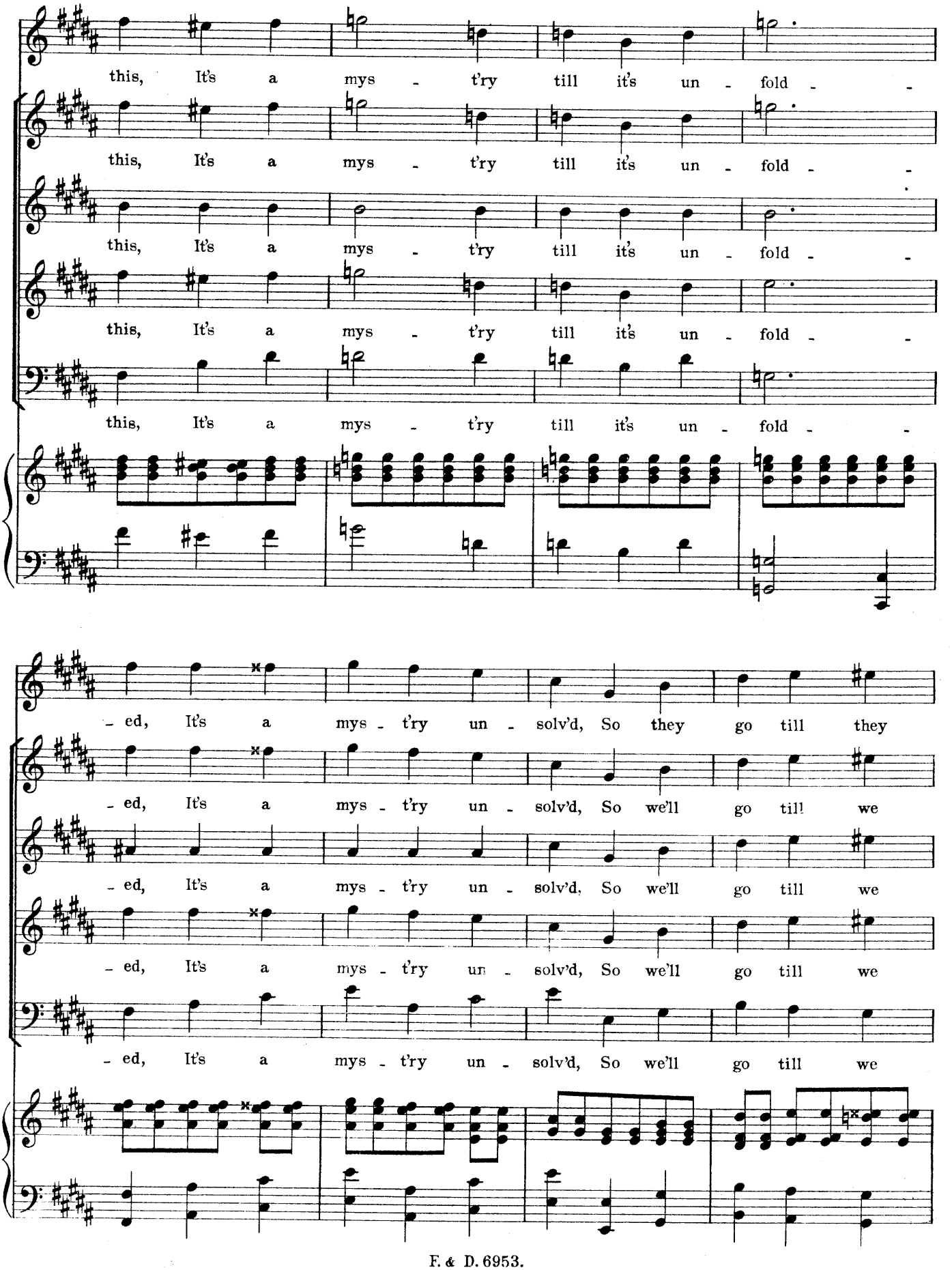

ter - ri-ble, ter - ri-ble case ..... a ve-ry aw-ful case .....
ter - ri-ble, ter - ri-ble case ..... a ve-ry aw-ful case .....
ter - ri-ble, ter - ri-ble case ..... a ve-ry aw-ful case .....
ter - ri-ble, ter - ri-ble case ..... a ve-ry aw-ful case .....
aw - ful, aw - ful case ..... a ve-ry aw-ful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

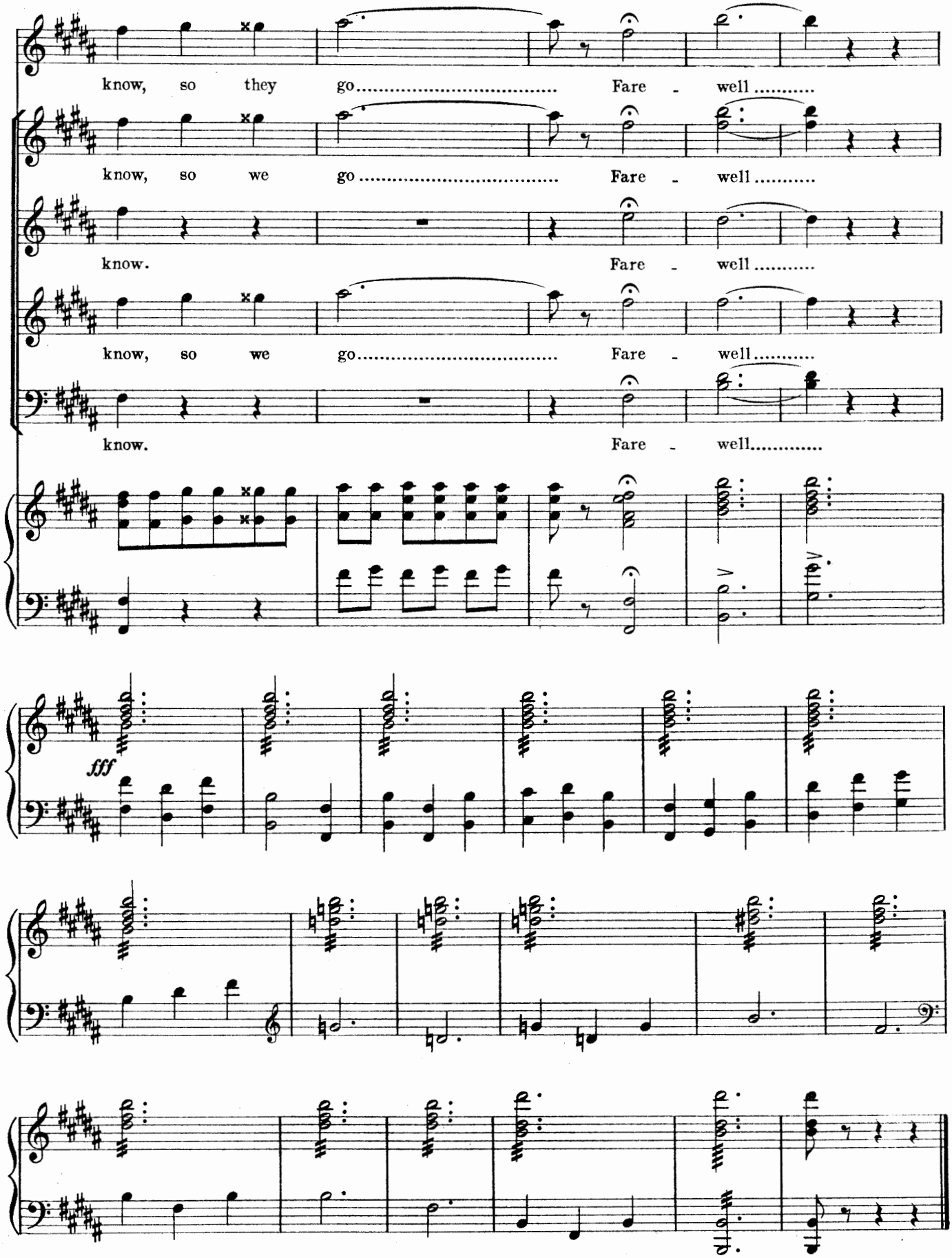

..... of dis - grace ..... It's an al-most un - tell-a-ble,
..... of dis - grace ..... It's an al-most un - tell-a-ble,
..... of dis - grace ..... It's an al-most un - tell-a-ble,
..... of dis - grace ..... It's an al-most un - tell-a-ble,
..... of dis - grace ..... It's an al-most un - tell-a-ble,


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

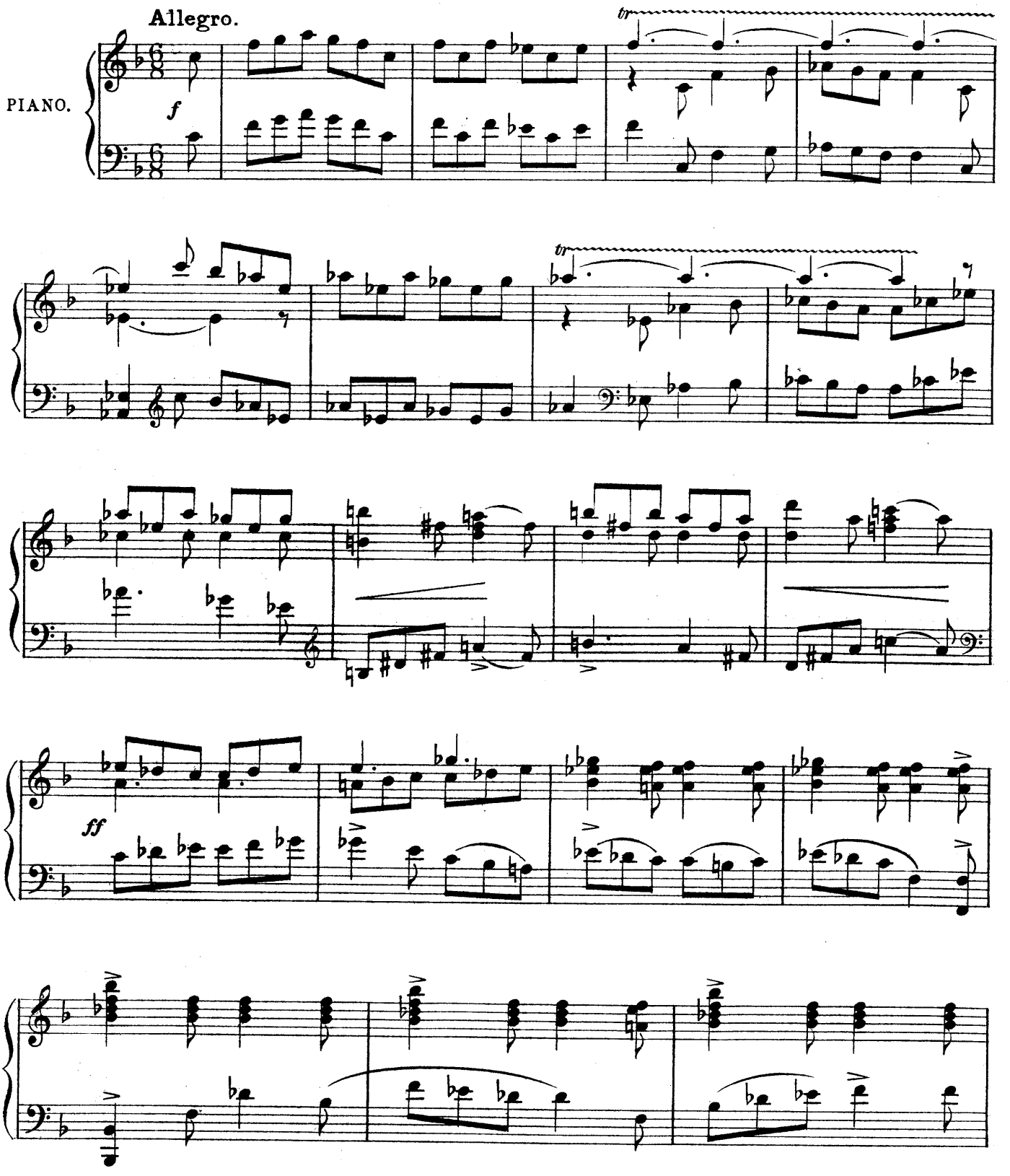

It's a ro - mance, Yes, in a world like
It's a ro - mance, Yes, in a world like
It's a ro - mance in a world like
It's a ro - mance, Yes, in a world like
It's a ro - mance, Yes, in a world like

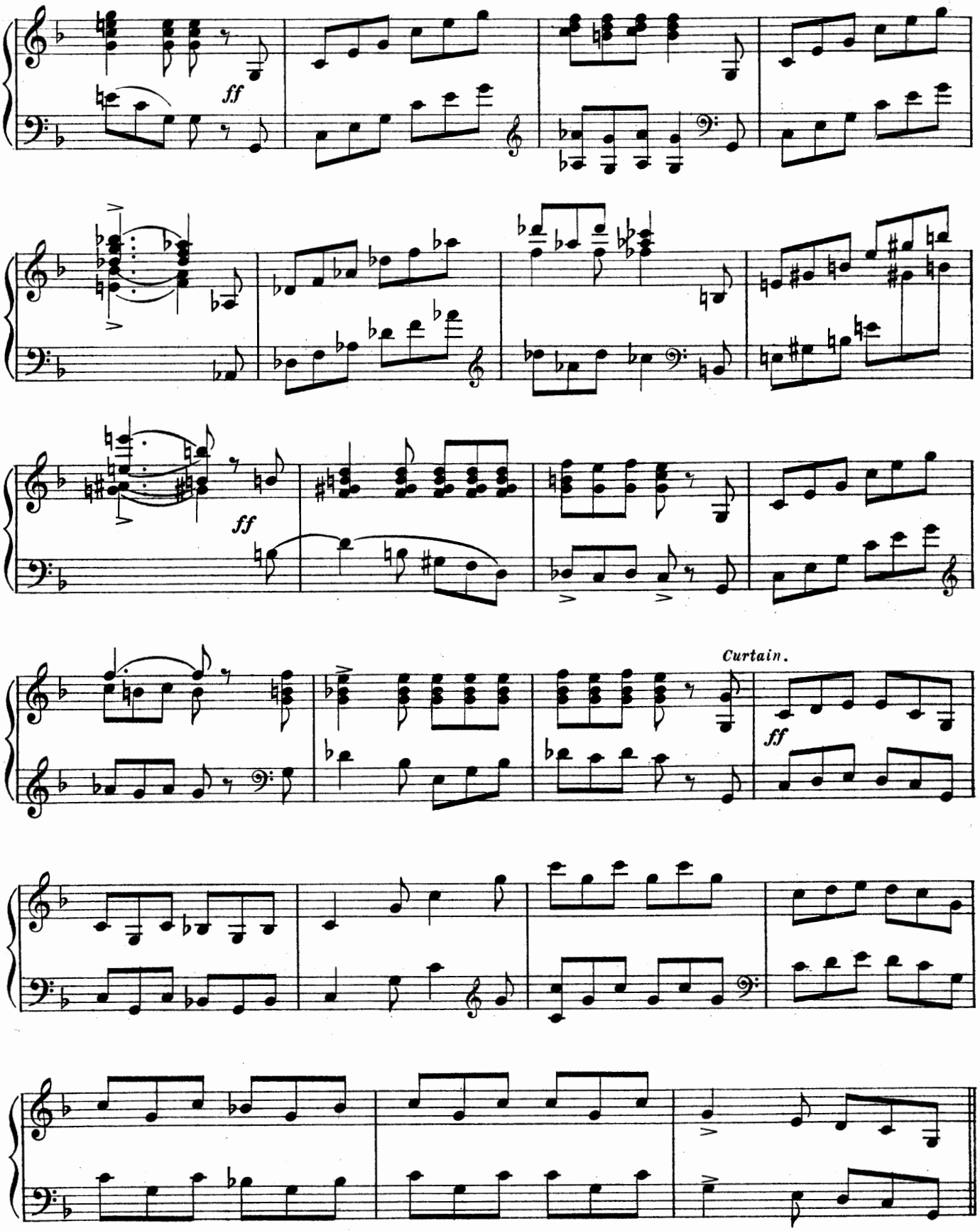

this, It's a mys - t'ry till it's un - fold -
this, It's a mys - t'ry till it's un - fold -
this, It's a mys - t'ry till it's un - fold -
this, It's a mys - t'ry till it's un - fold -
this, It's a mys - t'ry till it's un - fold -
- ed, It's a mys - t'ry un - solv'd, So they go till they
- ed, It's a mys - t'ry un - solv'd, So we'll go till we
- ed, It's a mys - t'ry un - solv'd, So we'll go till we
- ed, It's a mys - t'ry un - solv'd, So we'll go till we
- ed, It's a mys - t'ry un - solv'd, So we'll go till we

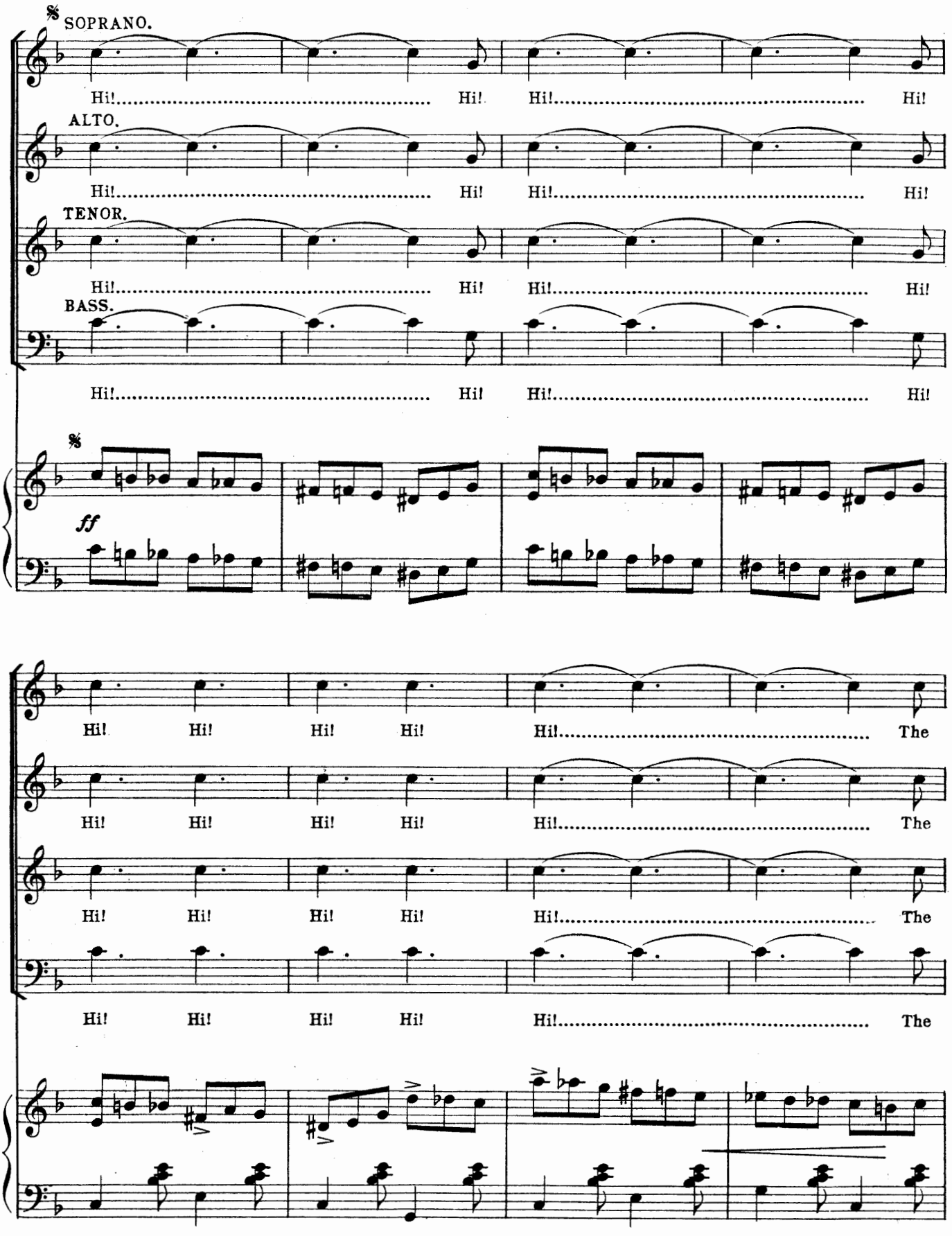

know, so they go..... Fare - well .....
know, so we go..... Fare - well .....
know. Fare - well .....
know, so we go..... Fare - well .....
know. Fare - well.....
fff

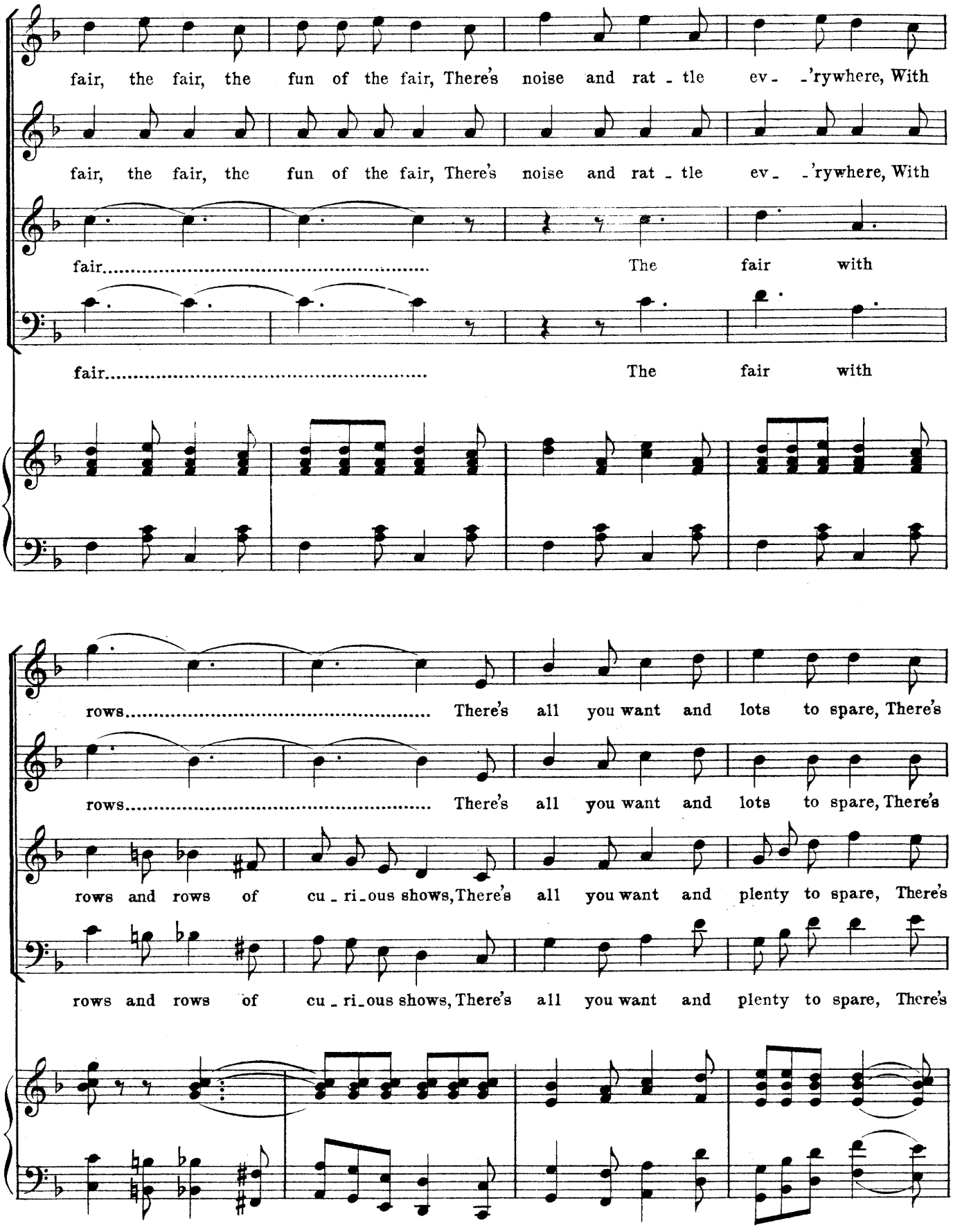
Act II.

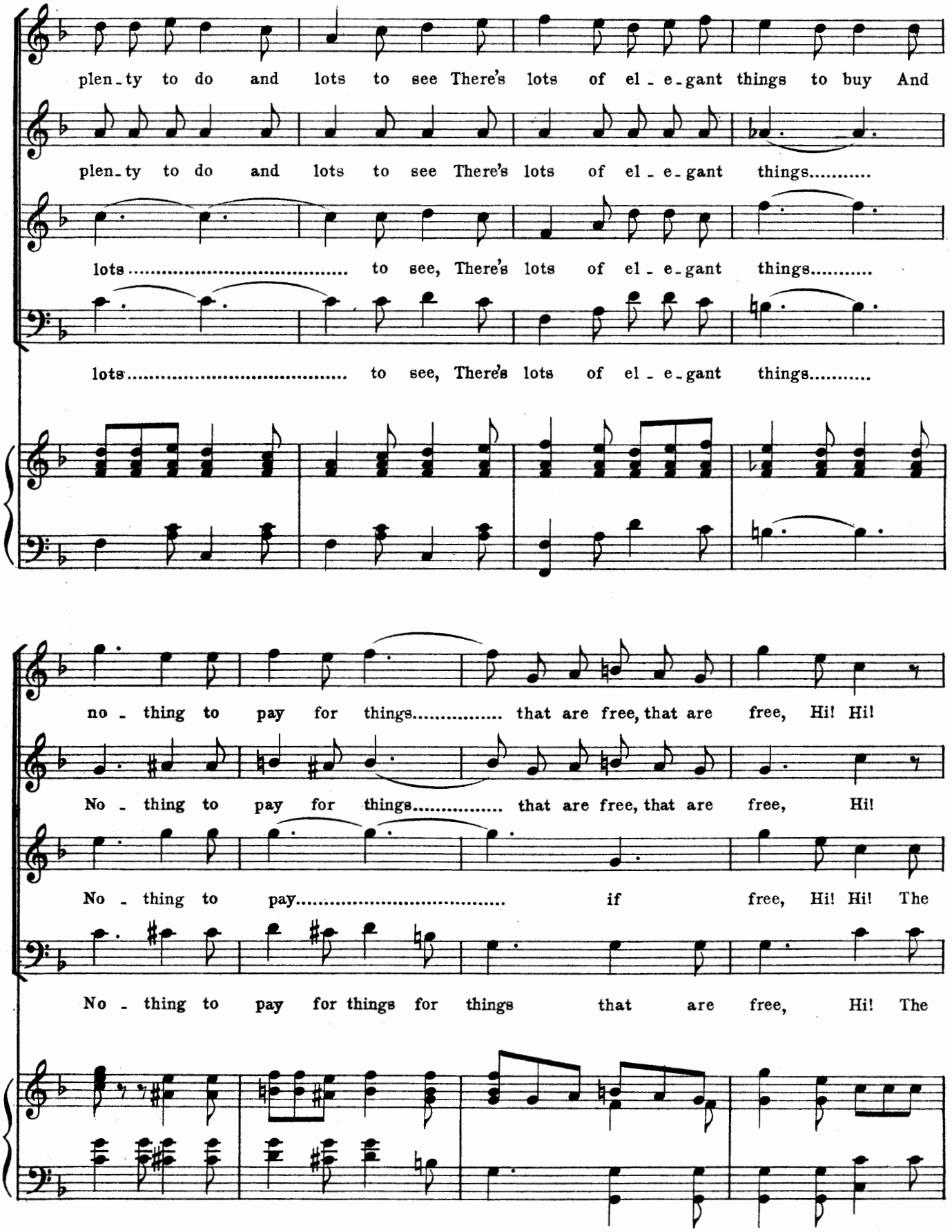
No. 12. OPENING CHORUS.

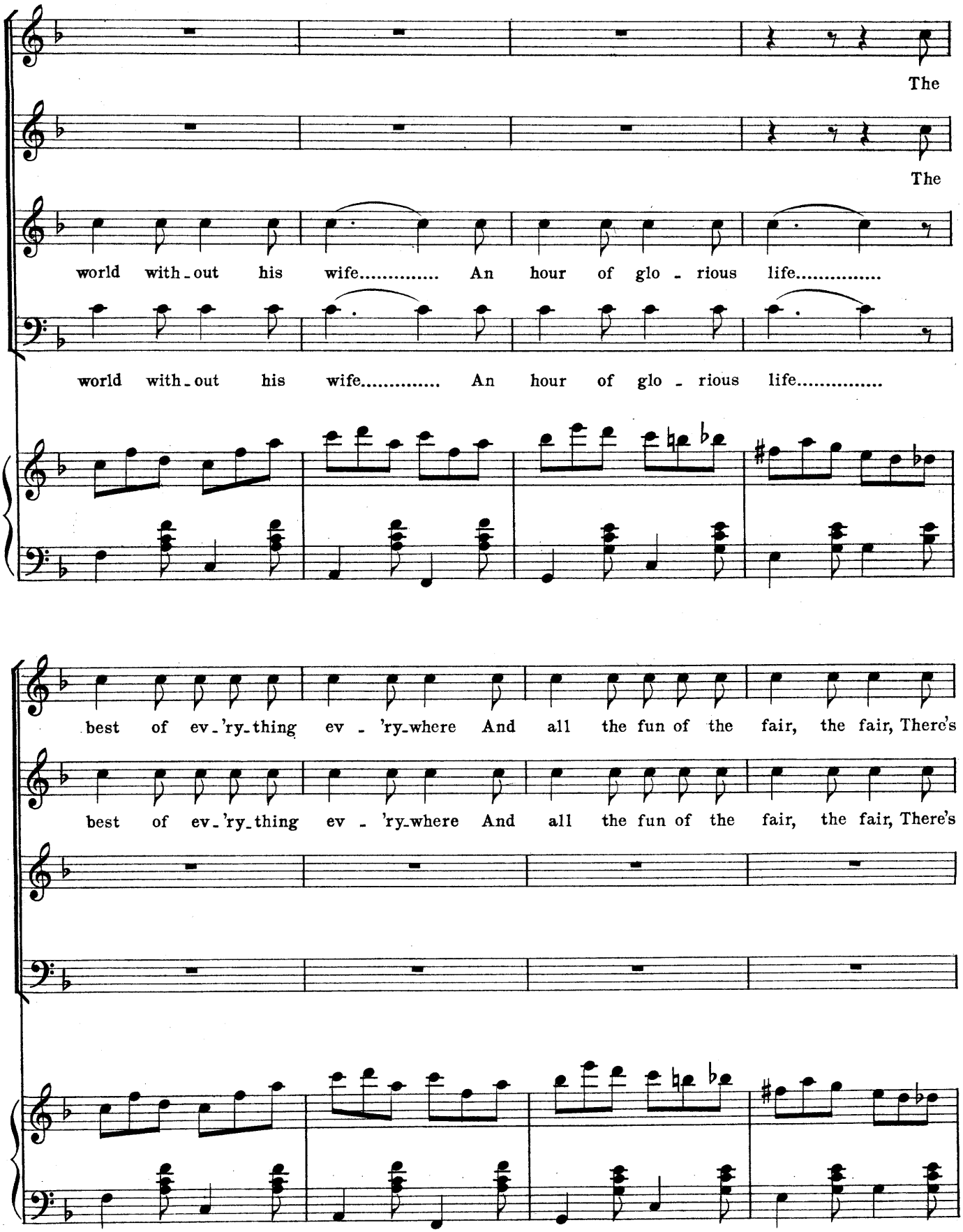


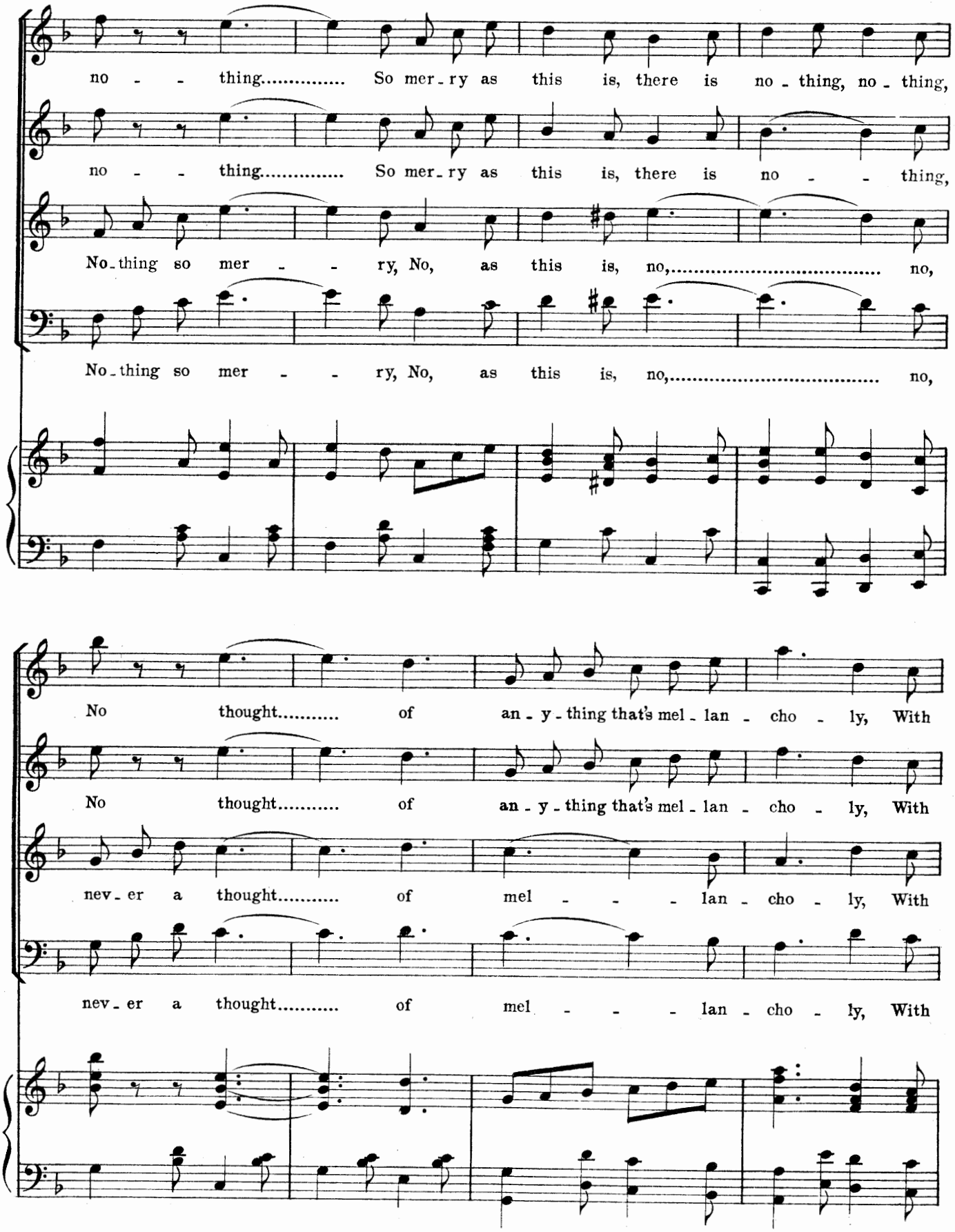

ff
ff
Curtain.
ff

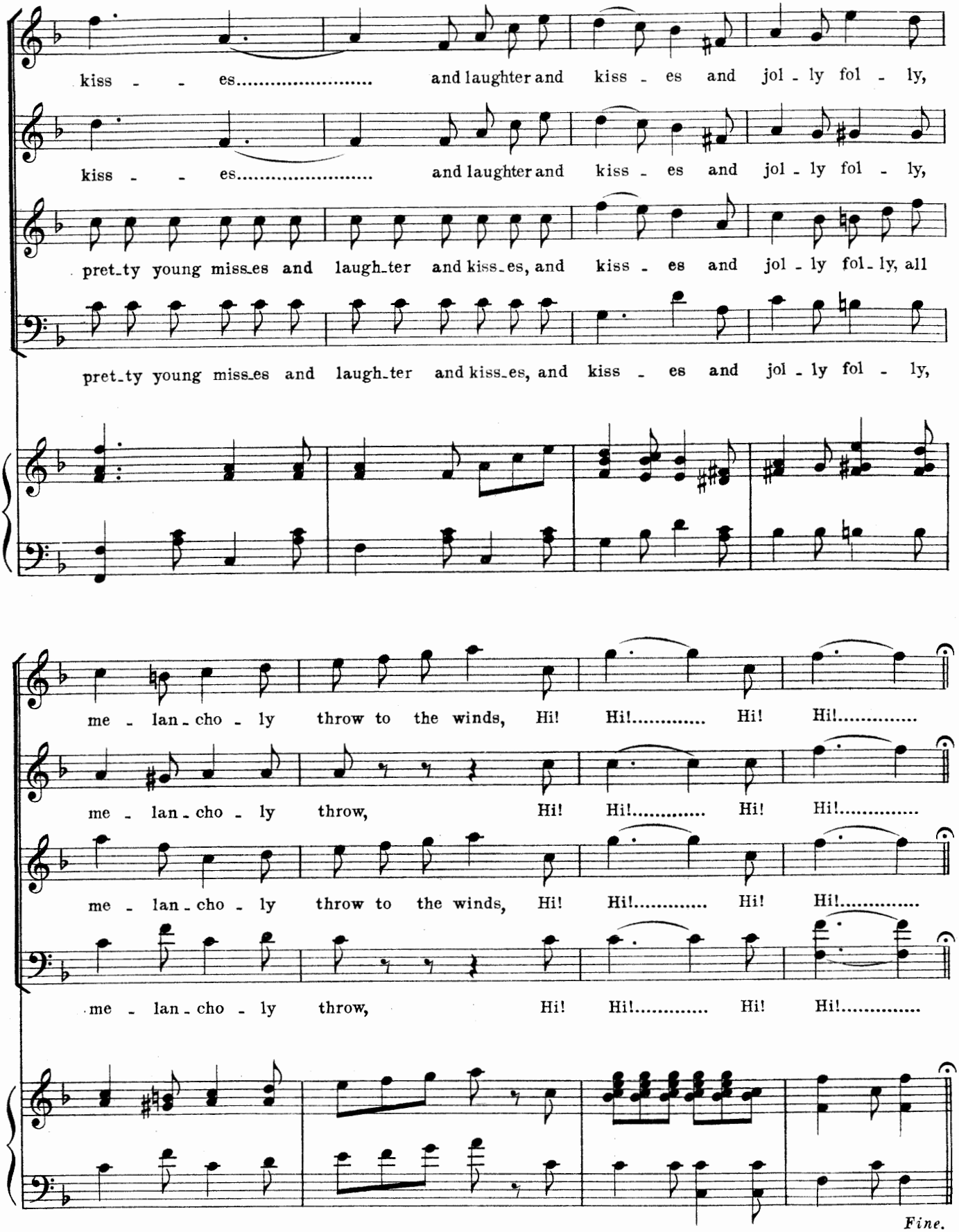

SOPRANO.
Hi!..... Hi! Hi!..... Hi!
ALTO.
Hi!..... Hi! Hi!..... Hi!
TENOR.
Hi!..... Hi! Hi!..... Hi!
BASS.
Hi!..... Hi! Hi!..... Hi!
ff
Hi! Hi! Hi! Hi! Hi!..... The
Hi! Hi! Hi! Hi! Hi!..... The
Hi! Hi! Hi! Hi! Hi!..... The
Hi! Hi! Hi! Hi! Hi!..... The

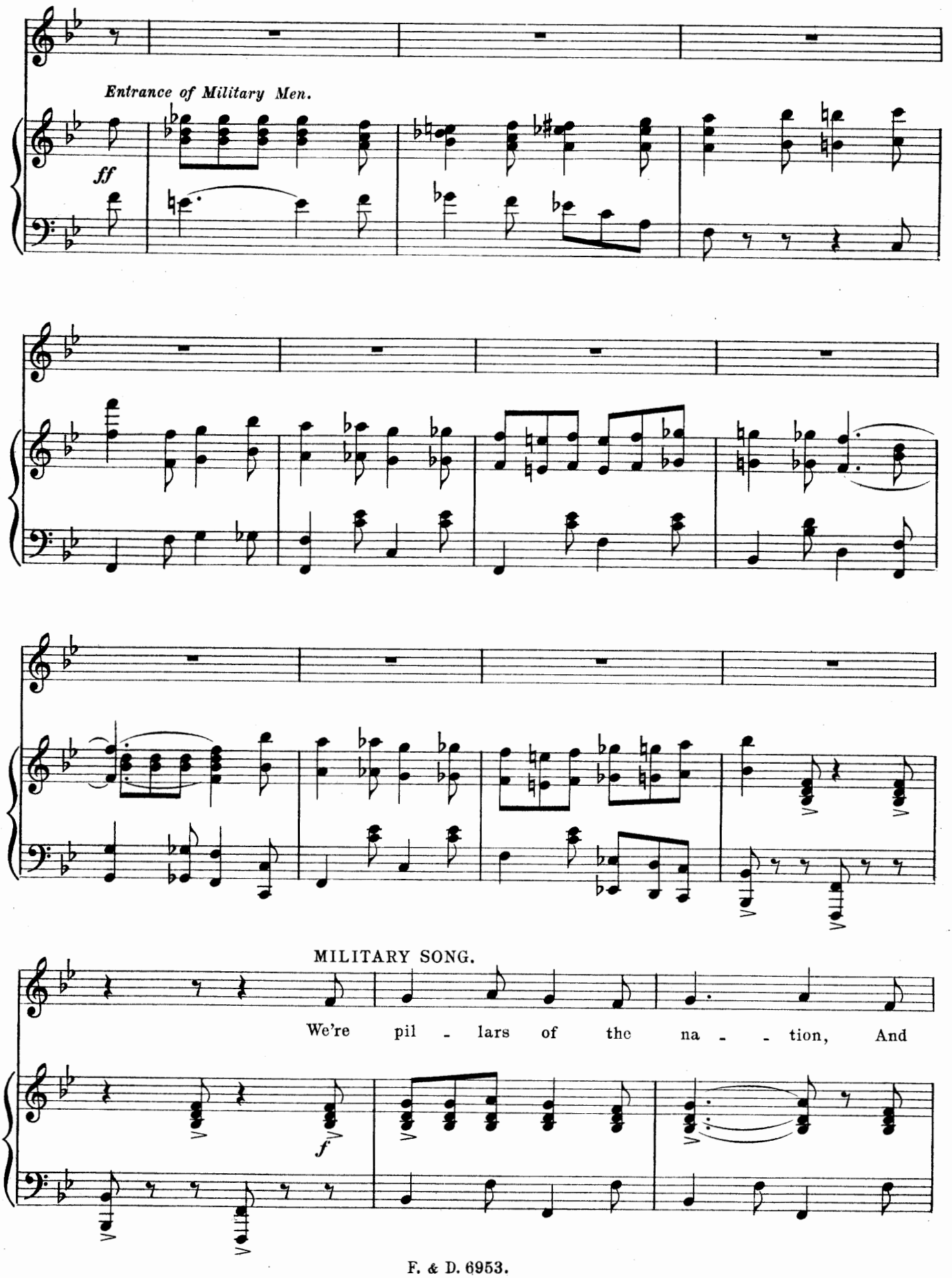

fair, the fair, the fun of the fair, There's noise and rat - tle ev - 'rywhere, With
fair, the fair, the fun of the fair, There's noise and rat - tle ev - 'rywhere, With
fair..... The fair with
fair..... The fair with
rows..... There's all you want and lots to spare, There's
rows..... There's all you 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

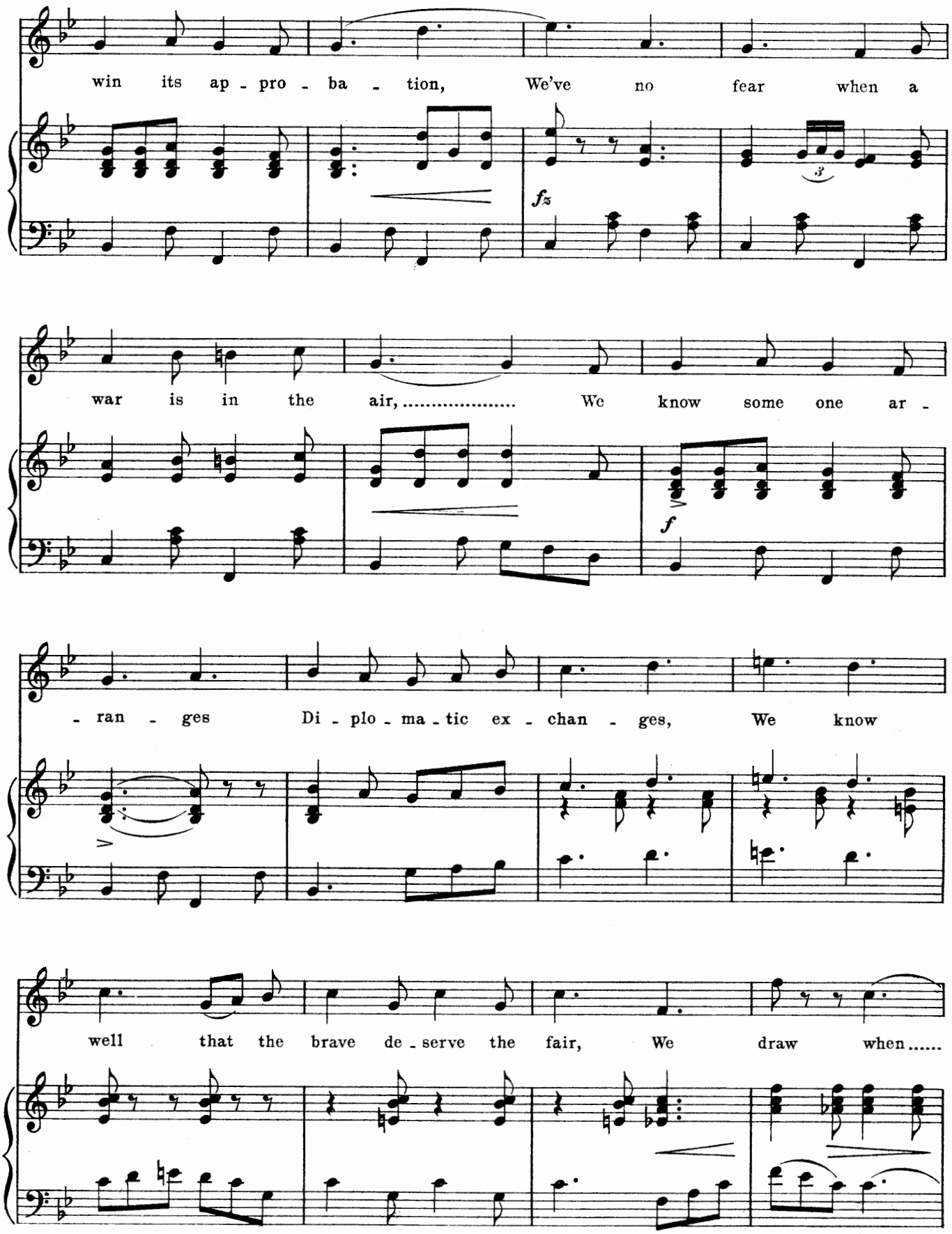

plen-ty to do and lots to see There's lots of el-e-gant things to buy And
plen-ty to do and lots to see There's lots of el-e-gant things.....
lots..... to see, There's lots of el-e-gant things.....
lots..... to see, There's lots of el-e-gant things.....
no-thing to pay for things..... that are free, 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

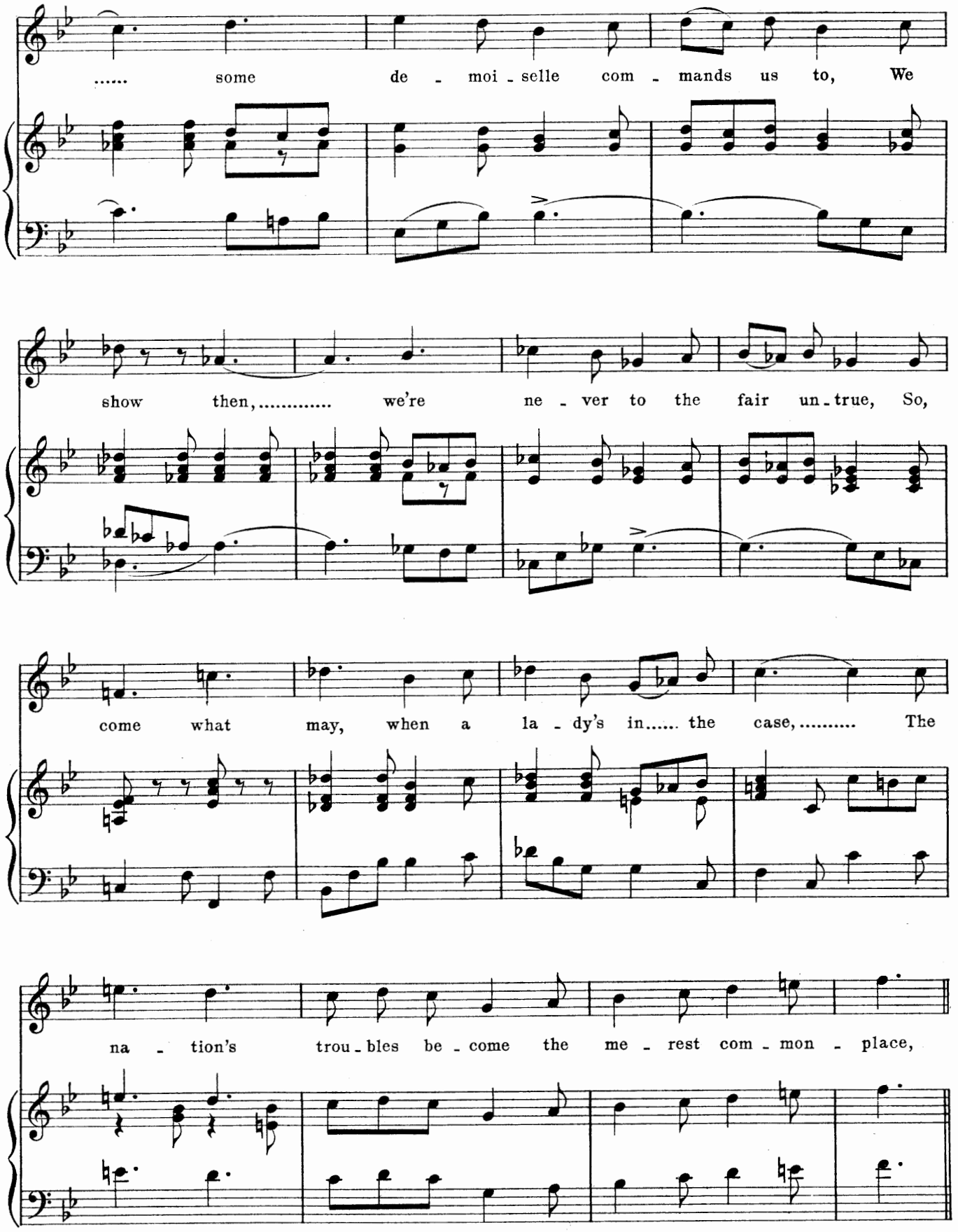

The
The
world with-out his wife..... An hour of glo - rious life.....
world with-out his wife..... An hour of glo - rious life.....
best of ev-'ry-thing ev - 'ry-where And all the fun of the fair, the fair, There's
best of ev-'ry-thing ev - 'ry-where And all the fun of the fair, the fair, There's

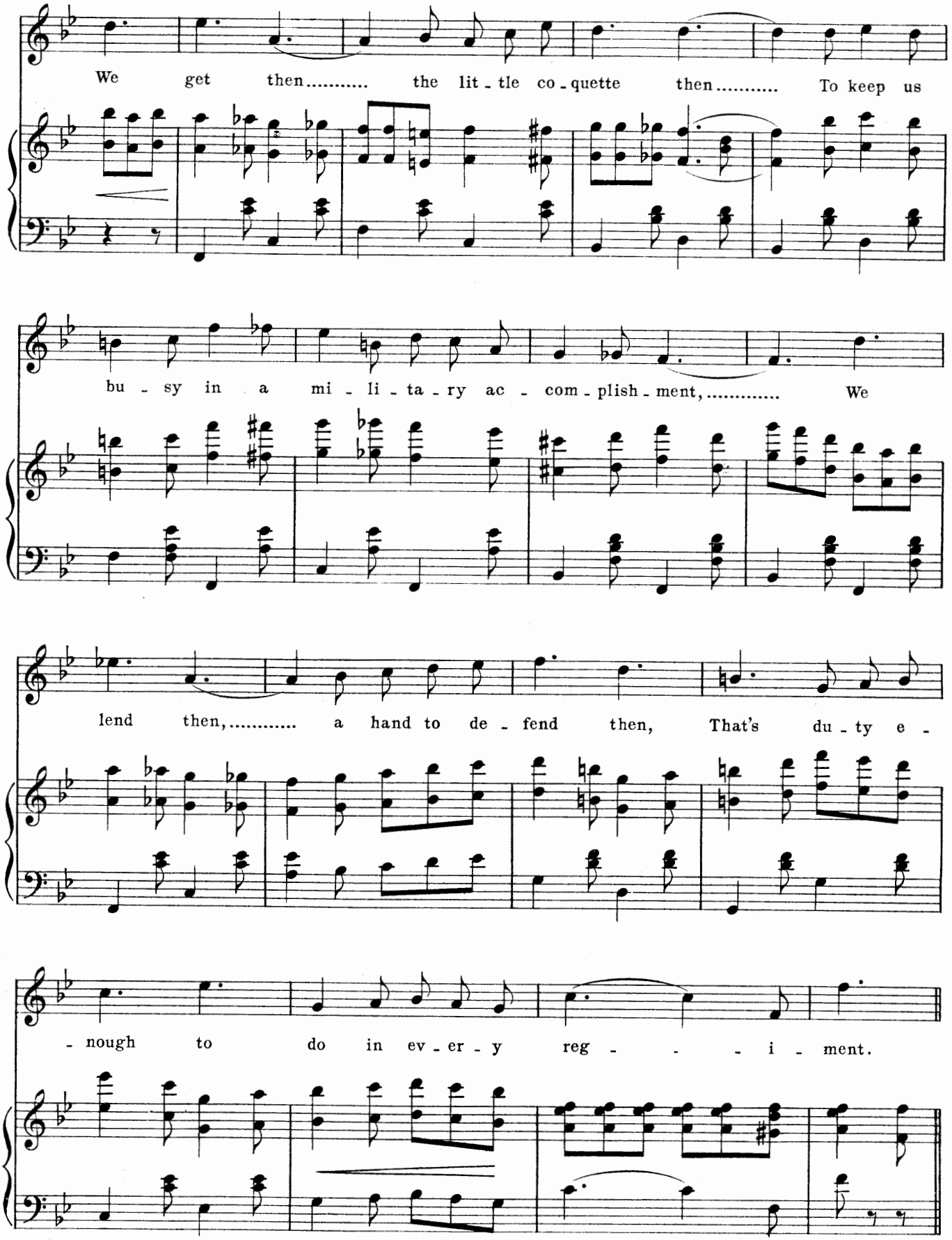

no - - thing..... So mer - ry as this is, there is no - thing, no - thing,
no - - thing..... So mer - ry as this is, there is no - - thing,
No - thing so mer - - ry, No, as this is, no,..... no,
No - thing so mer - - ry, No, as this is, no,..... no,
No thought..... of an - y - thing that's mel - lan - 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

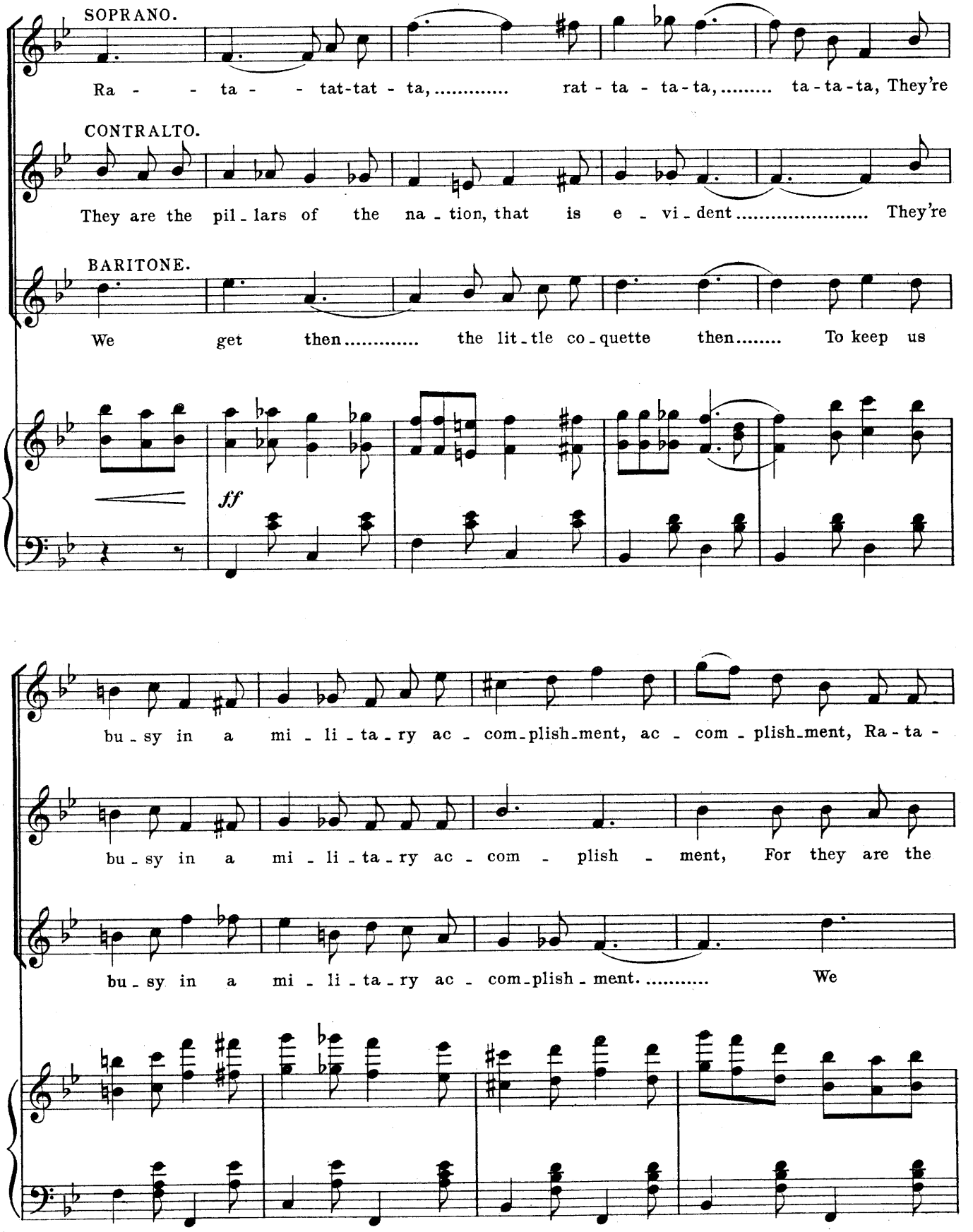

kiss - - es..... and laughter and kiss - es and jol - ly fol - ly,
kiss - - es..... and laughter and kiss - es and jol - ly fol - ly,
pret-ty young miss-es and laugh-ter and kiss-es, and kiss - es and jol - ly fol-ly, all
pret-ty young miss-es and laugh-ter and kiss-es, and kiss - es and jol - ly fol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

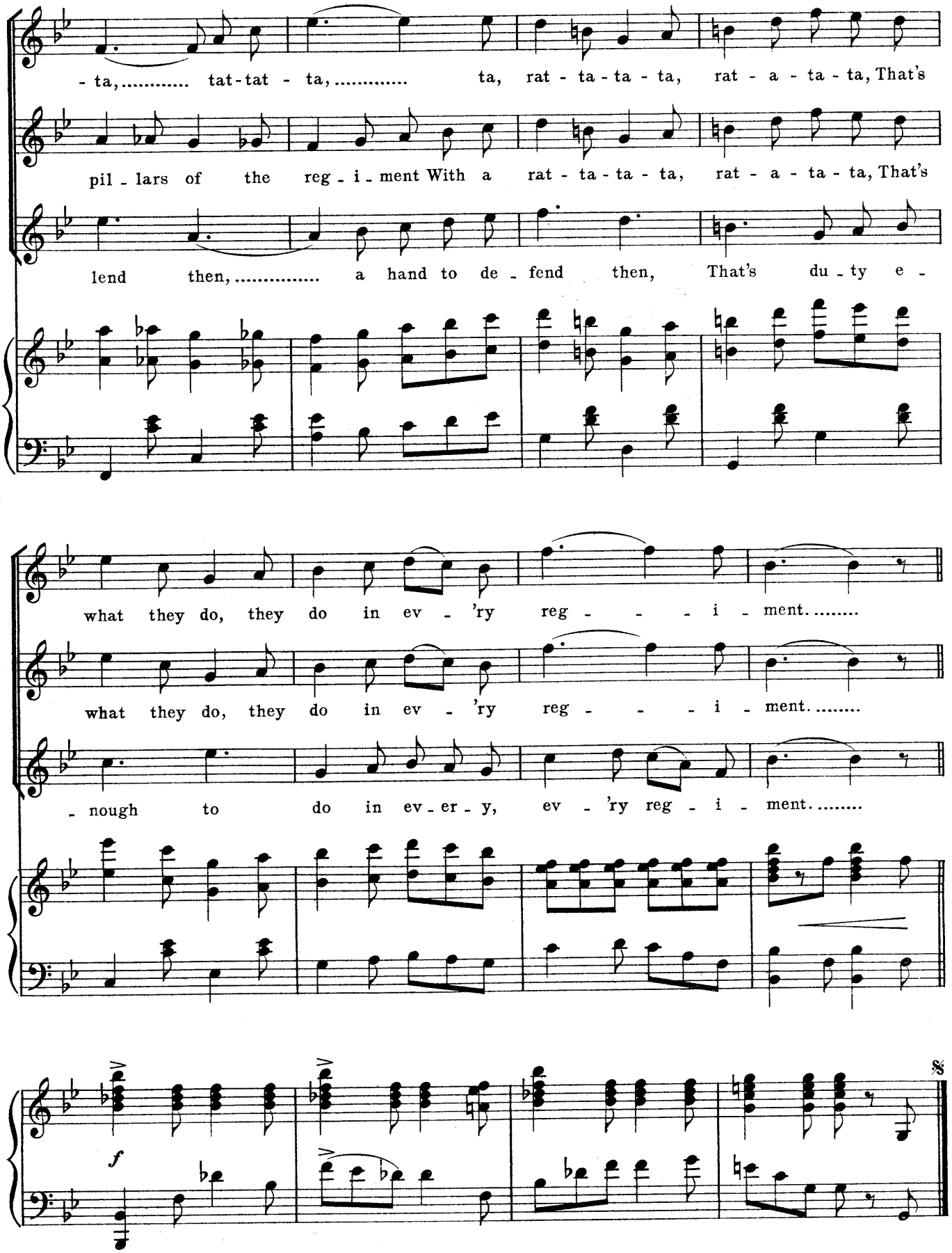

Entrance of Military Men.
ff
MILITARY SONG.
We're pil - lars of the na - - tion, And
f


win its ap - pro - ba - tion, We've no fear when a
fz
war is in the air, ... We know some one ar -
f
- 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
ff
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.....
f
8

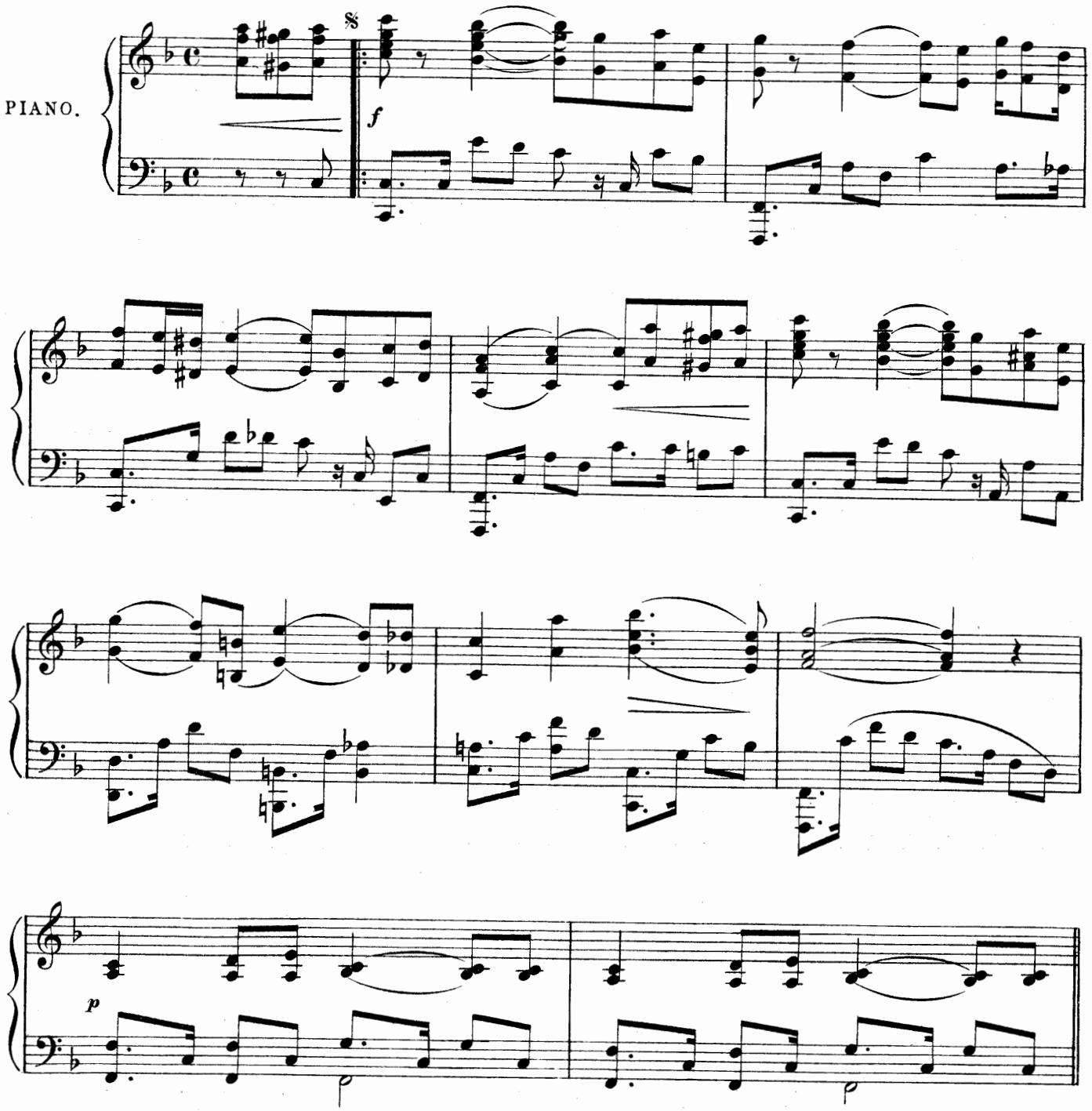
No. 13.

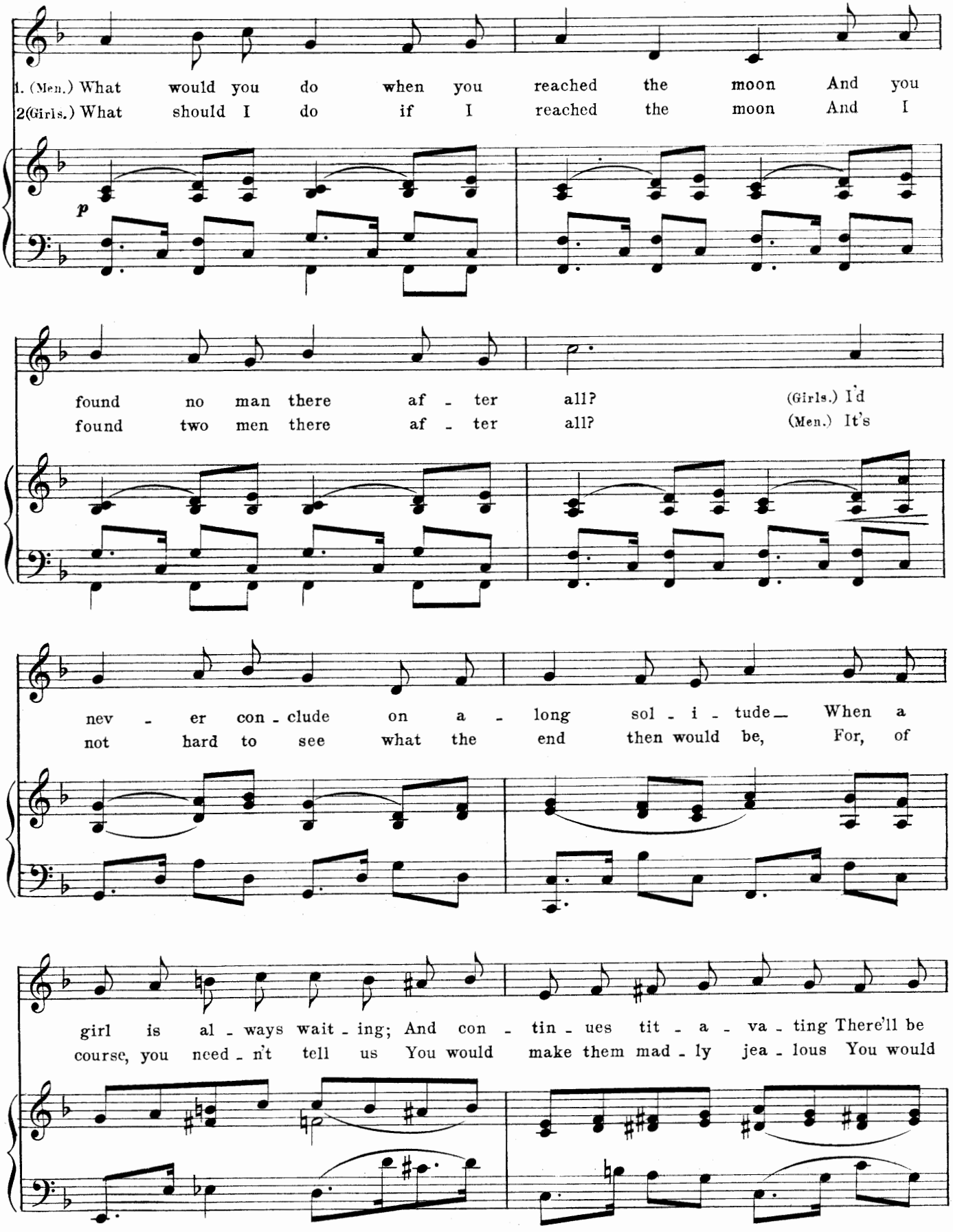
DOUBLE SEXTETTE.

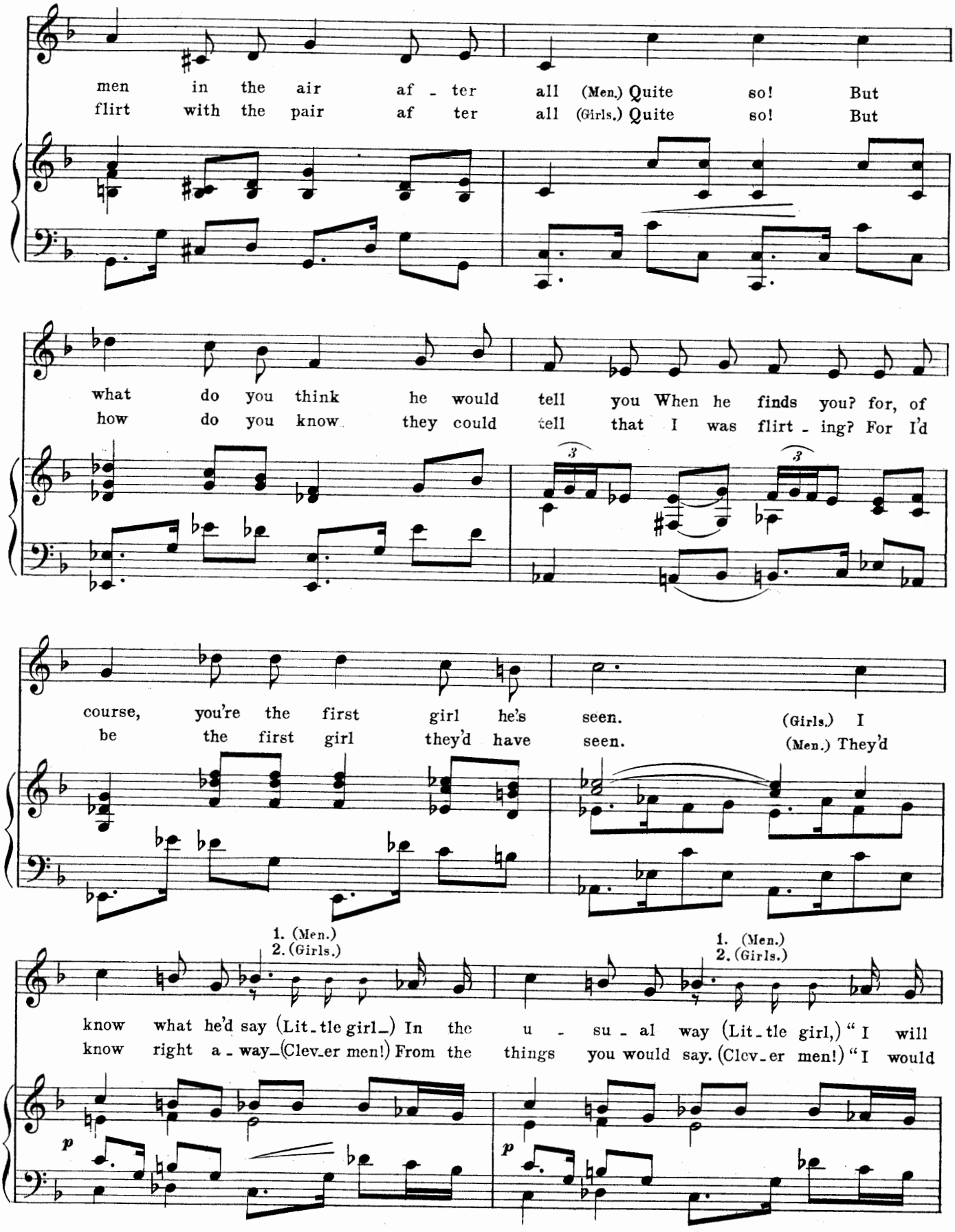
COME, LITTLE GIRL, AND TELL ME TRULY.

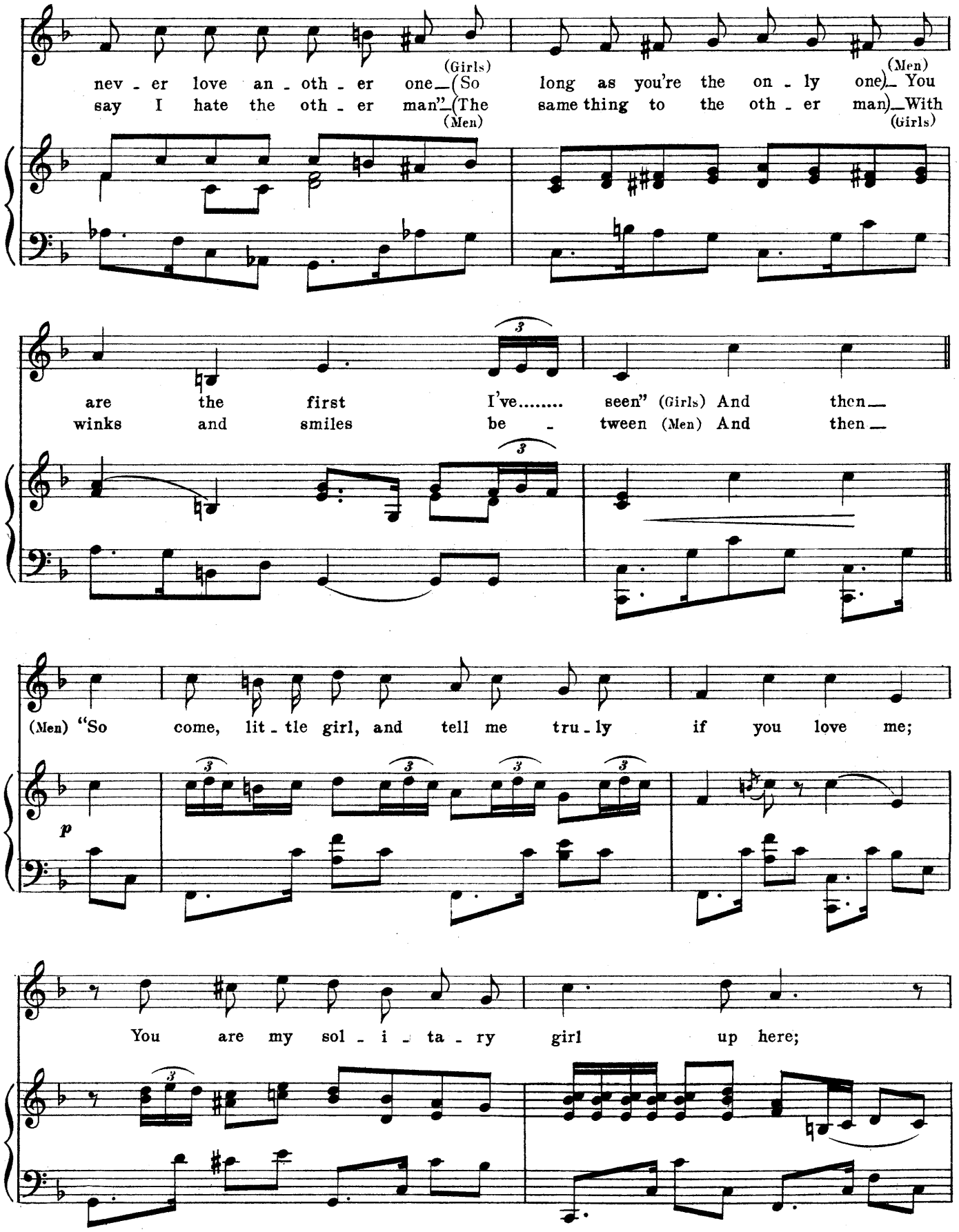
Words by
LESLIE STUART.

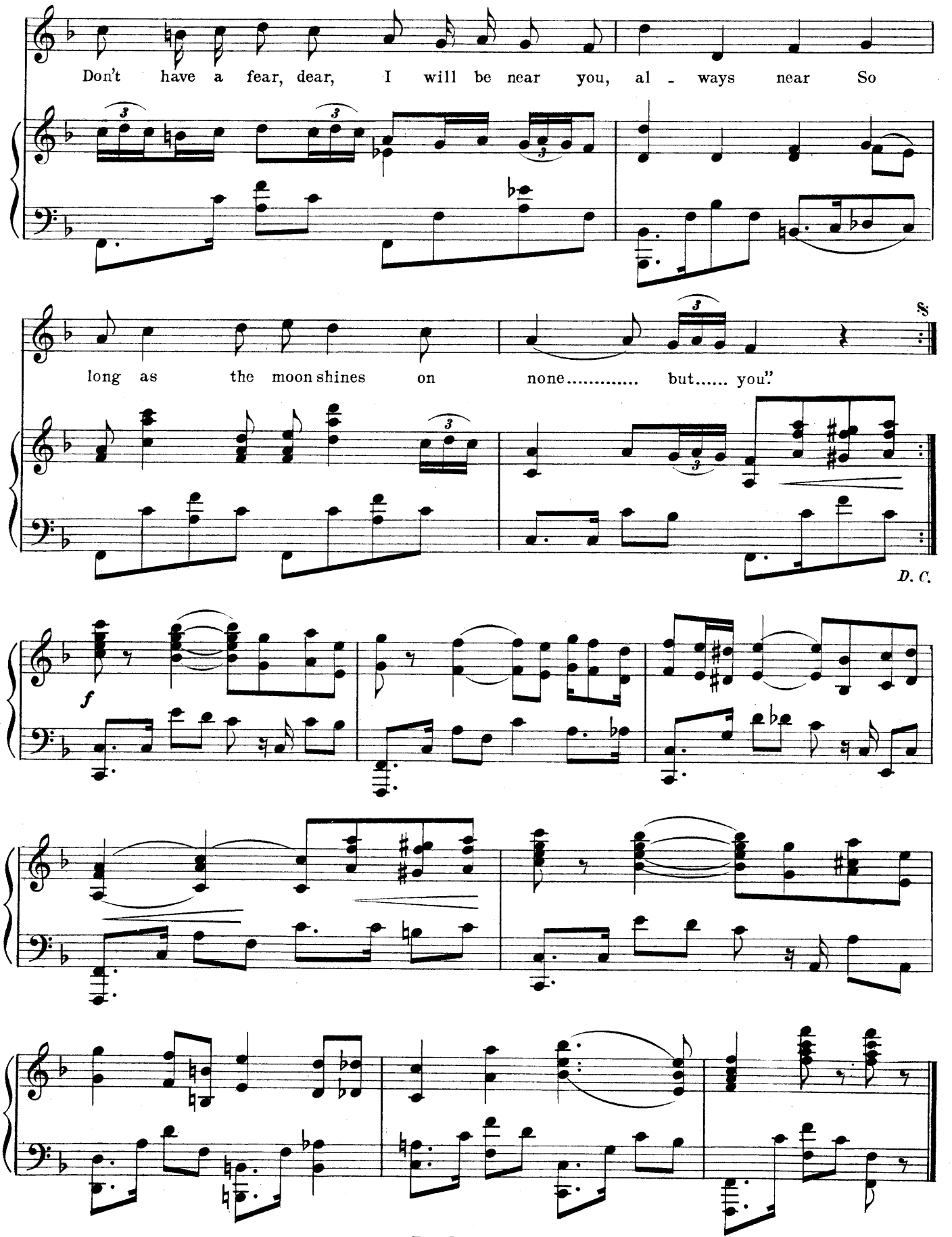
Moderato.




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
p
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.)
p
p

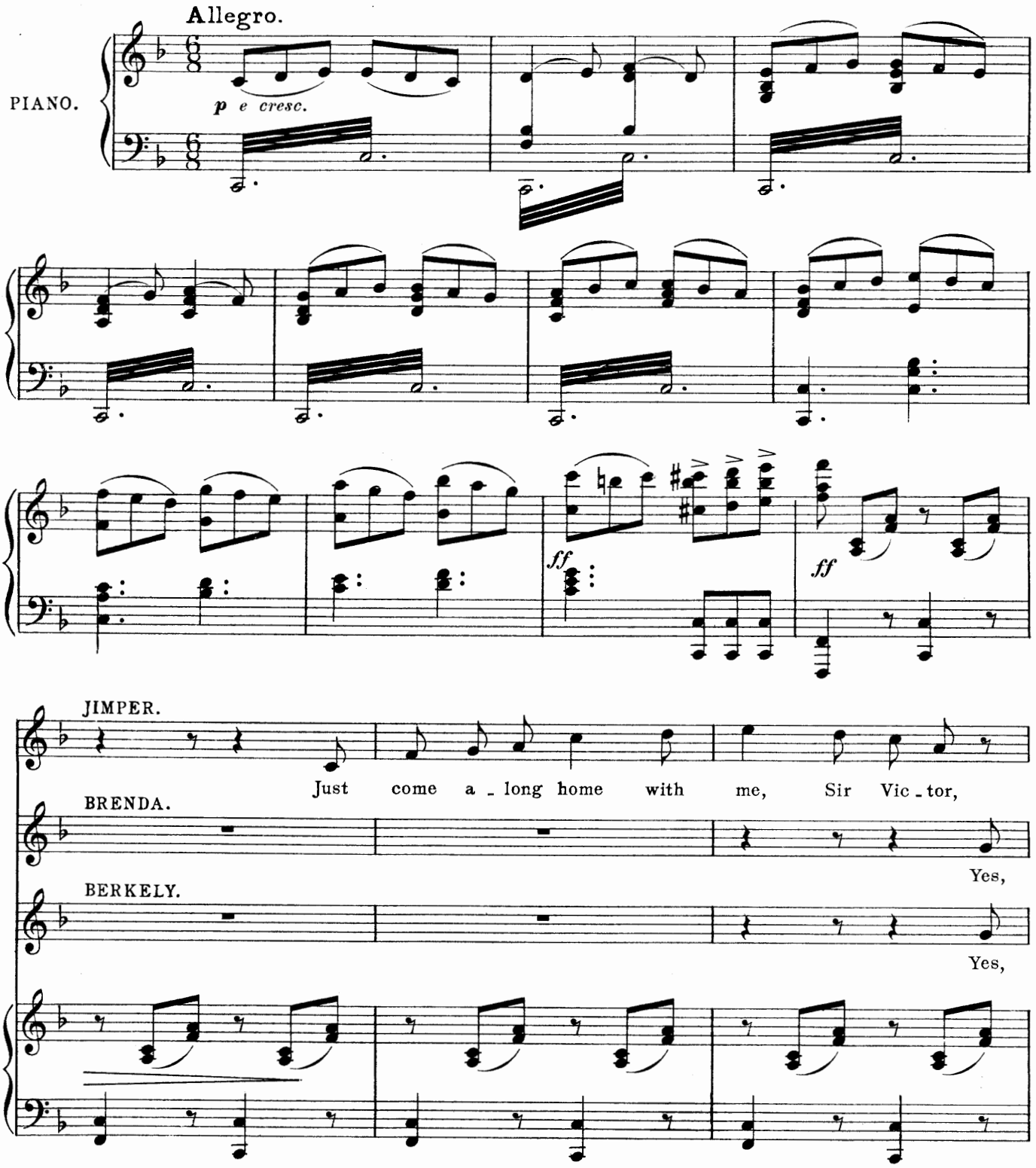

nev - er love an - oth - er one (Girls) (So long as you're the on - ly one) (Men) You
say I hate the oth - er man" (The same thing to the oth - er man) With
(Men) (Girls)
are the first I've..... seen" (Girls) And then
winks and smiles be - tween (Men) And then
(Men) "So come, lit - tle girl, and tell me tru - ly if you love me;
p
You are my sol - i - ta - ry girl up here;

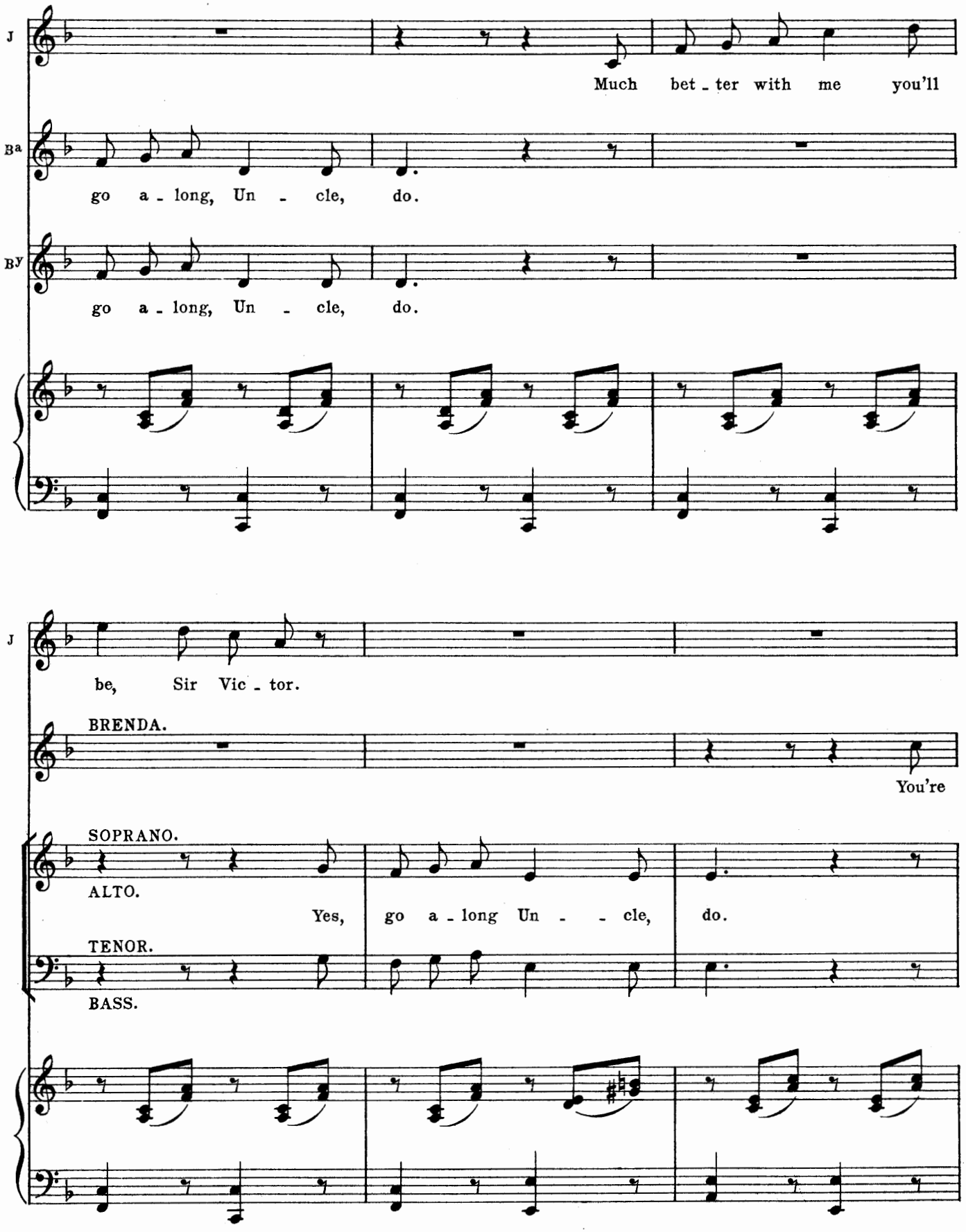

Don't have a fear, dear, I will be near you, al - ways near So
long as the moon shines on none..... but..... you."
D. C.

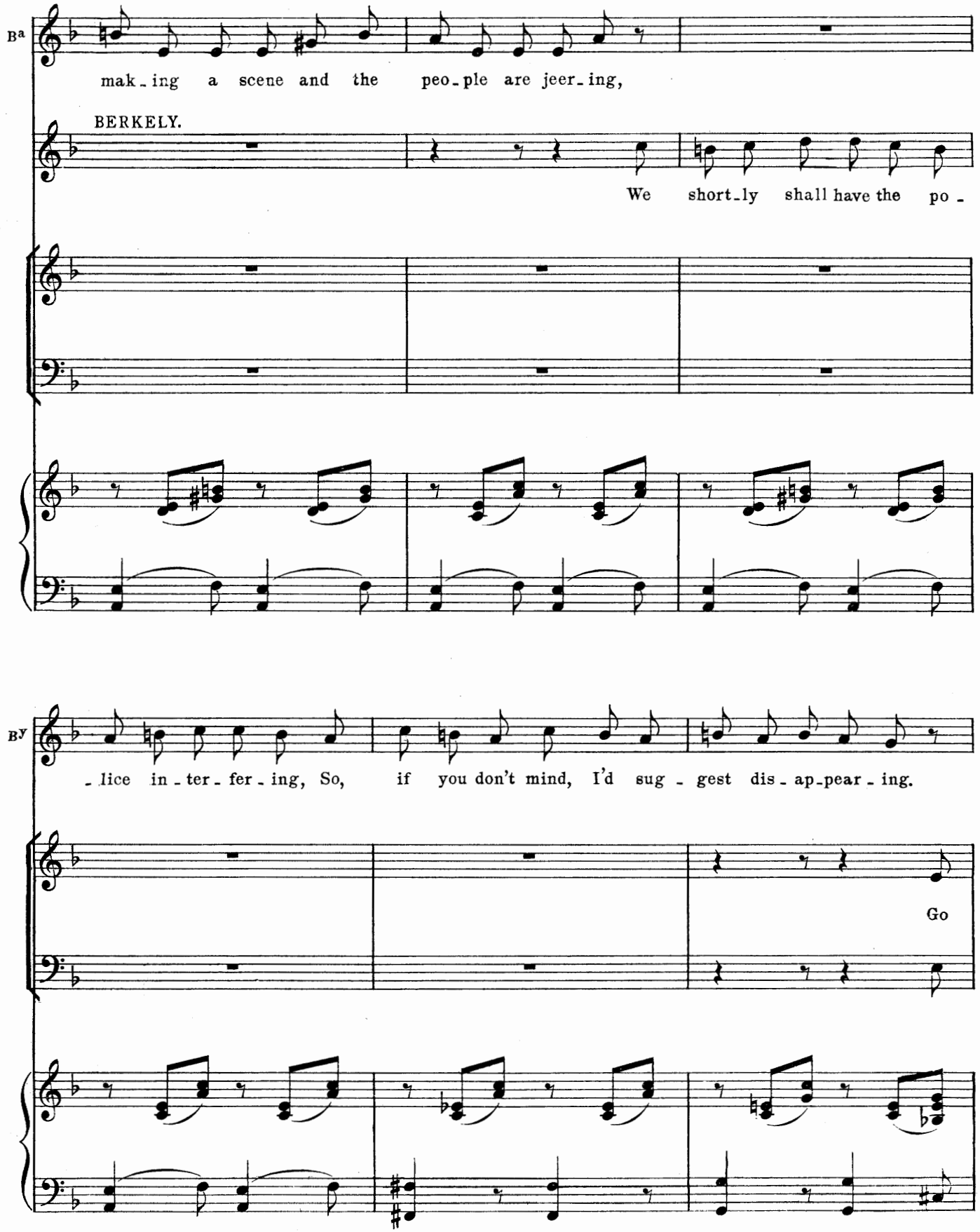
Nº 14. CONCERTED NUMBER.

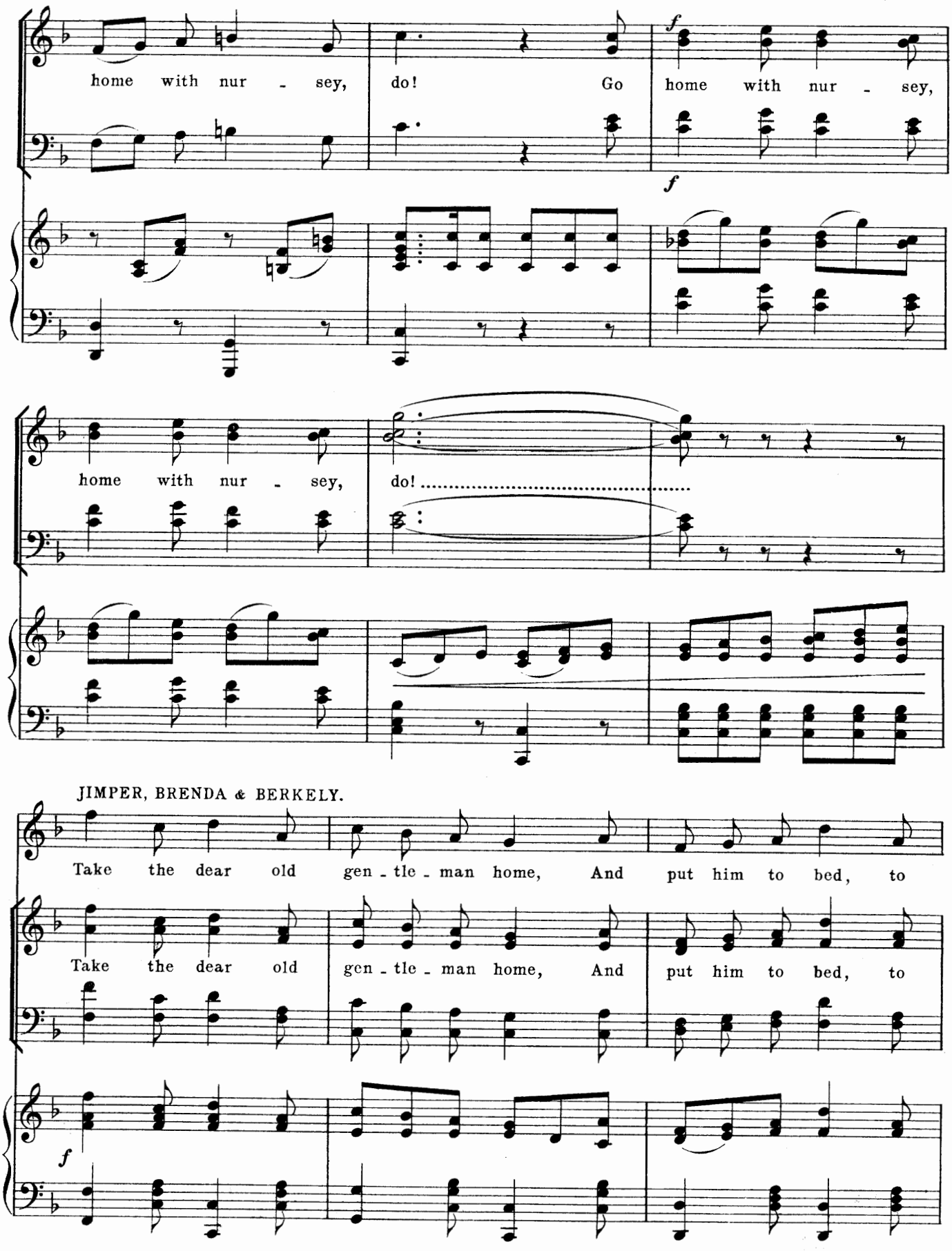
GO HOME WITH NURSEY, DO.

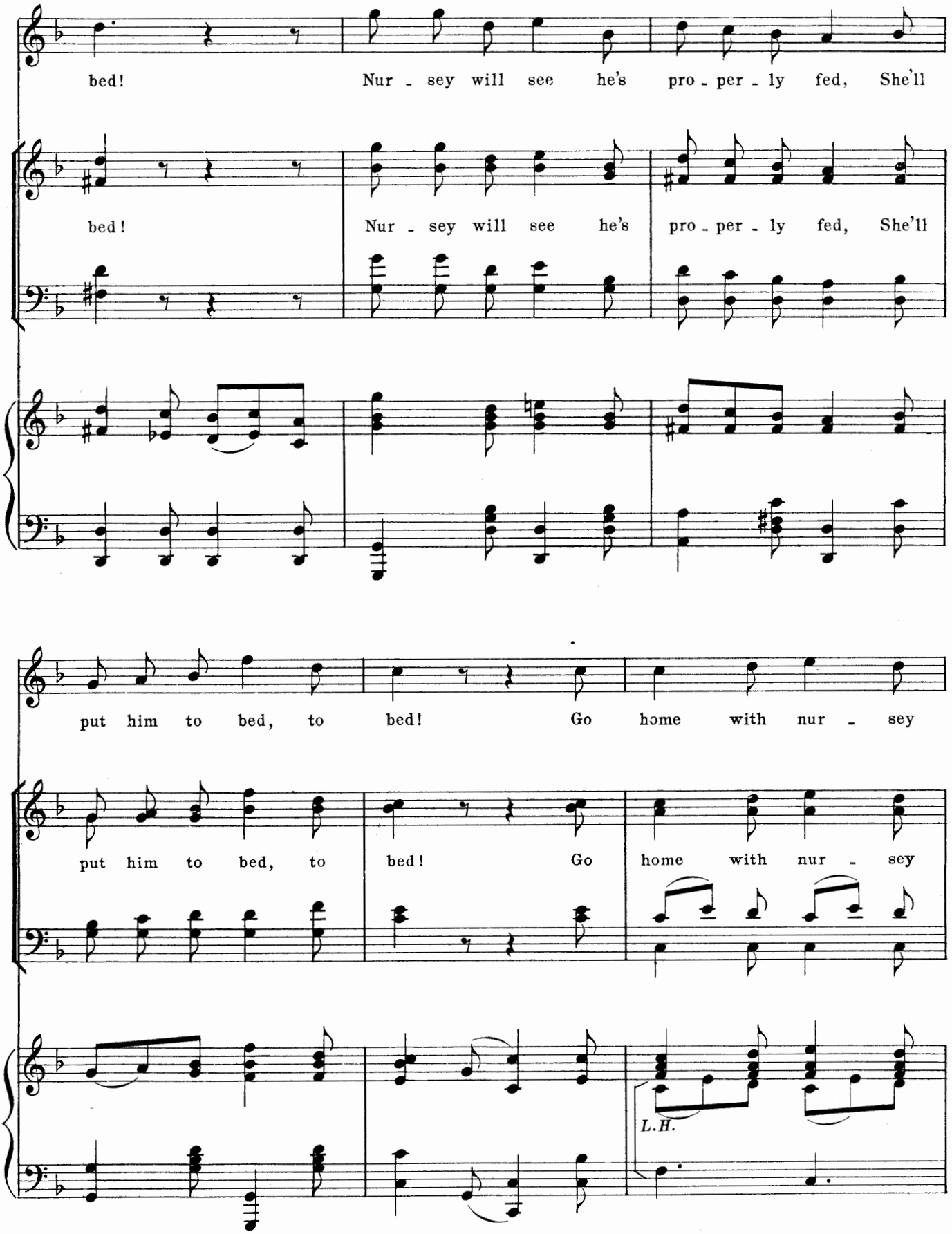
Music by
LANDON RONALD.

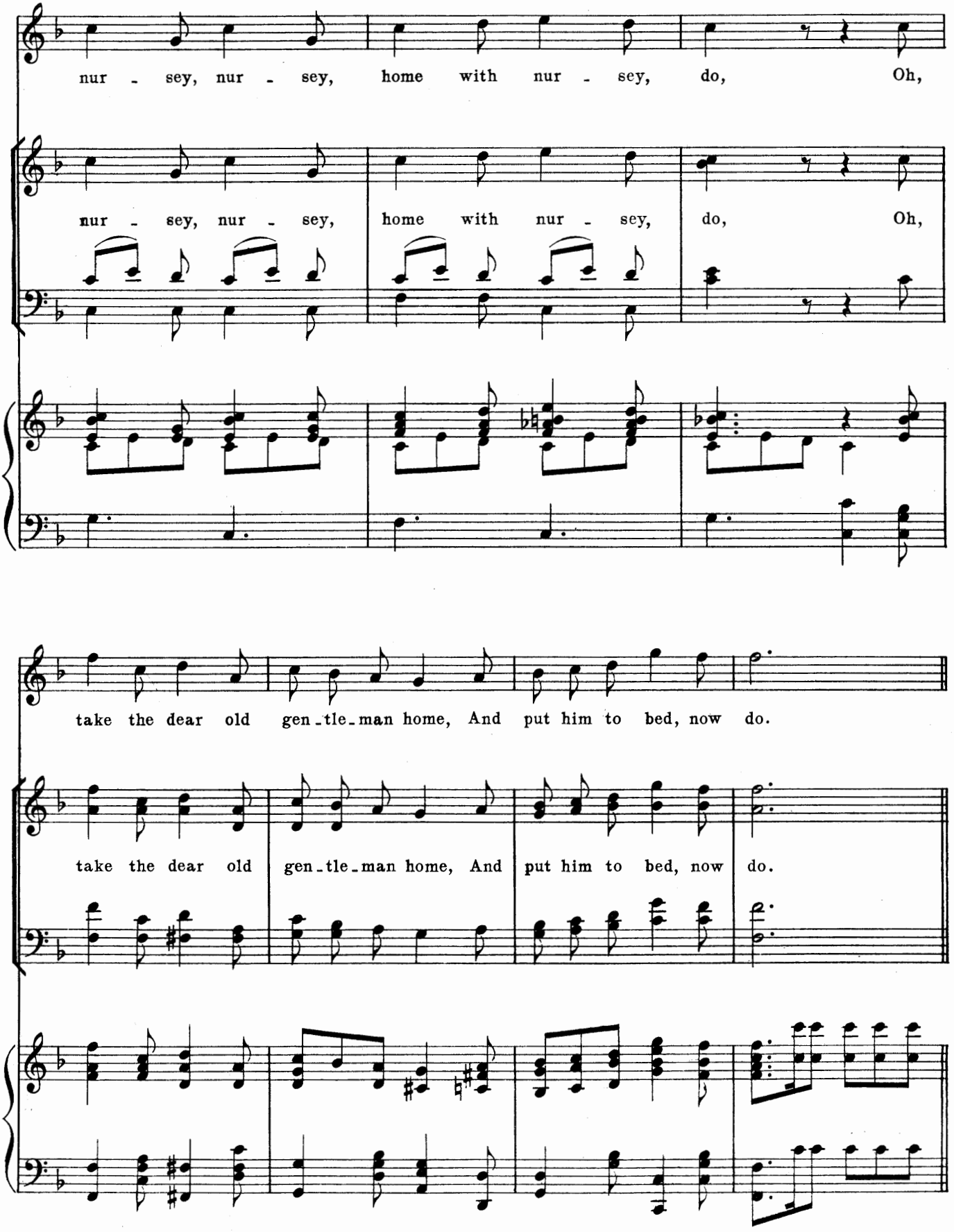



J
Much bet - ter with me you'll
Ba
go a - long, Un - cle, do.
BY
go a - long, Un - cle, do.
J
be, Sir Vic - tor.
BRENDA.
You're
SOPRANO.
ALTO.
Yes, go a - long Un - - cle, do.
TENOR.
BASS.

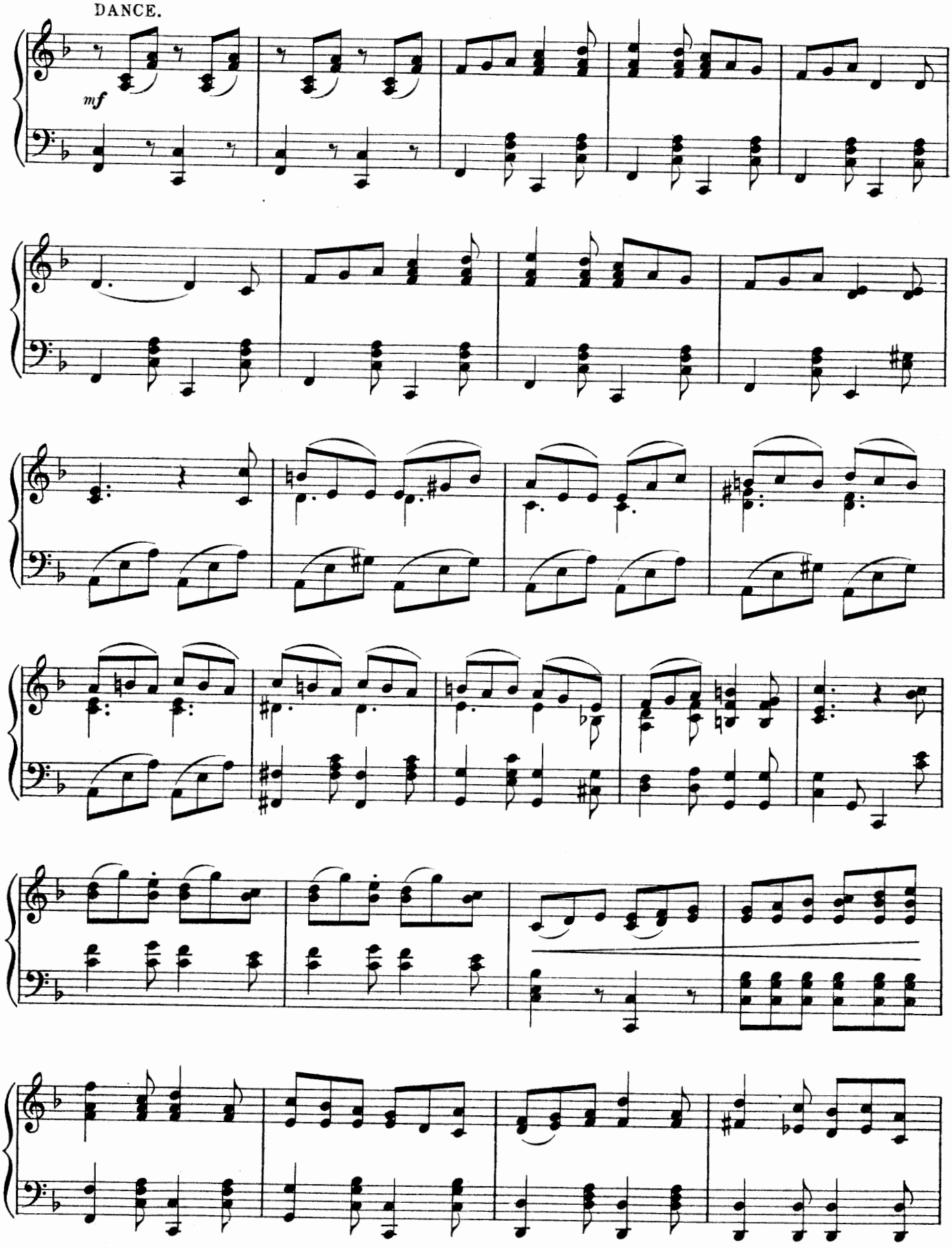

Ba
mak-ing a scene and the peo-ple are jeer-ing,
BERKELY.
We short-ly shall have the po-
By
-lice in-ter-fer-ing, So, if you don't mind, I'd sug-gest dis-ap-pear-ing.
Go

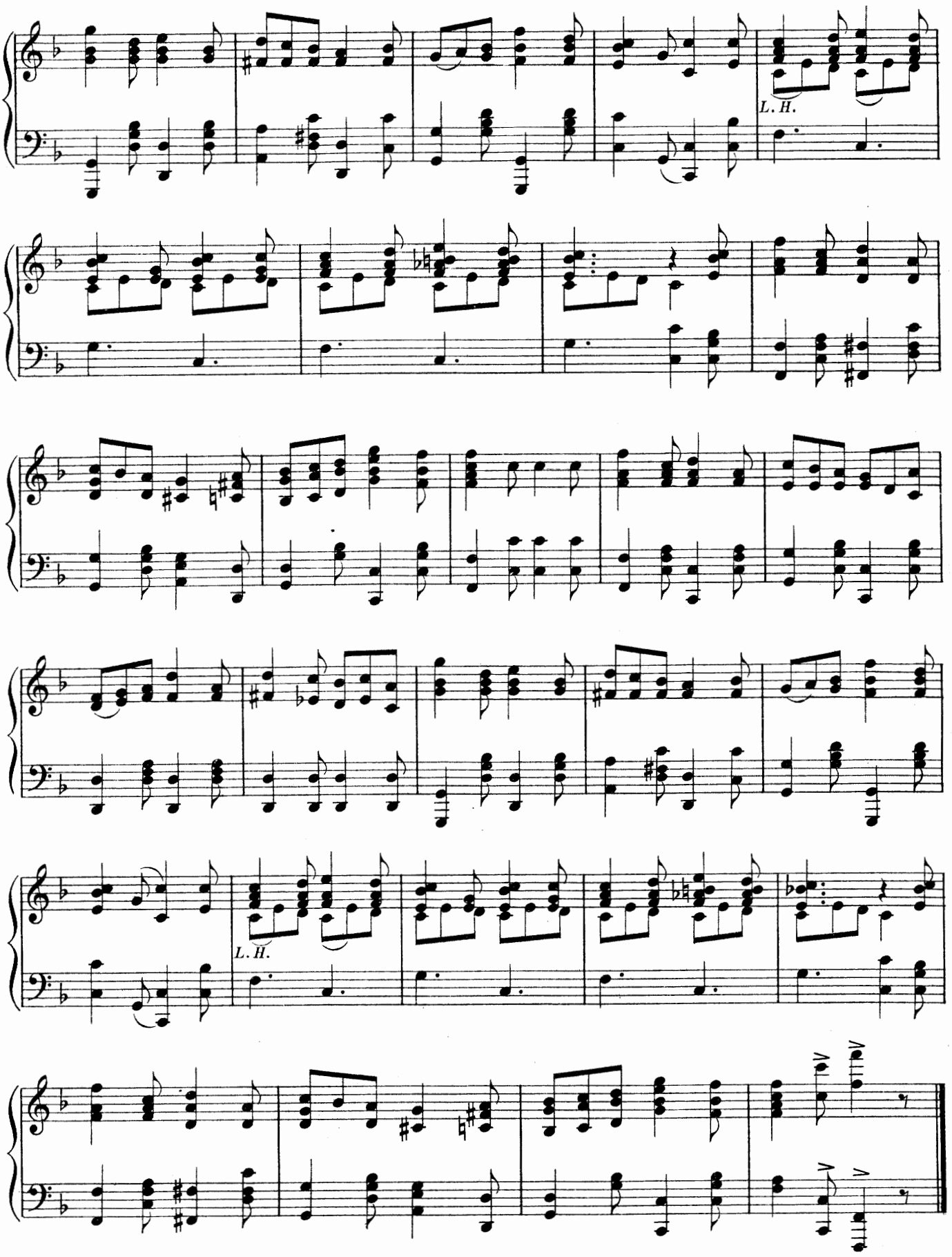

home with nur - sey, do! Go home with nur - sey,
f
f
home with nur - sey, do! .....
JIMPER, BRENDA & BERKELY.
Take the dear old gen - tle - man home, And put him to bed, to
Take the dear old gen - tle - man home, And put him to bed, to
f


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
put him to bed, to bed! Go home with nur - sey
put him to bed, to bed! Go home with nur - sey
L.H.


nur - sey, nur - sey, home with nur - sey, do, Oh,
nur - sey, nur - sey, home with nur - sey, do, Oh,
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.

DANCE.



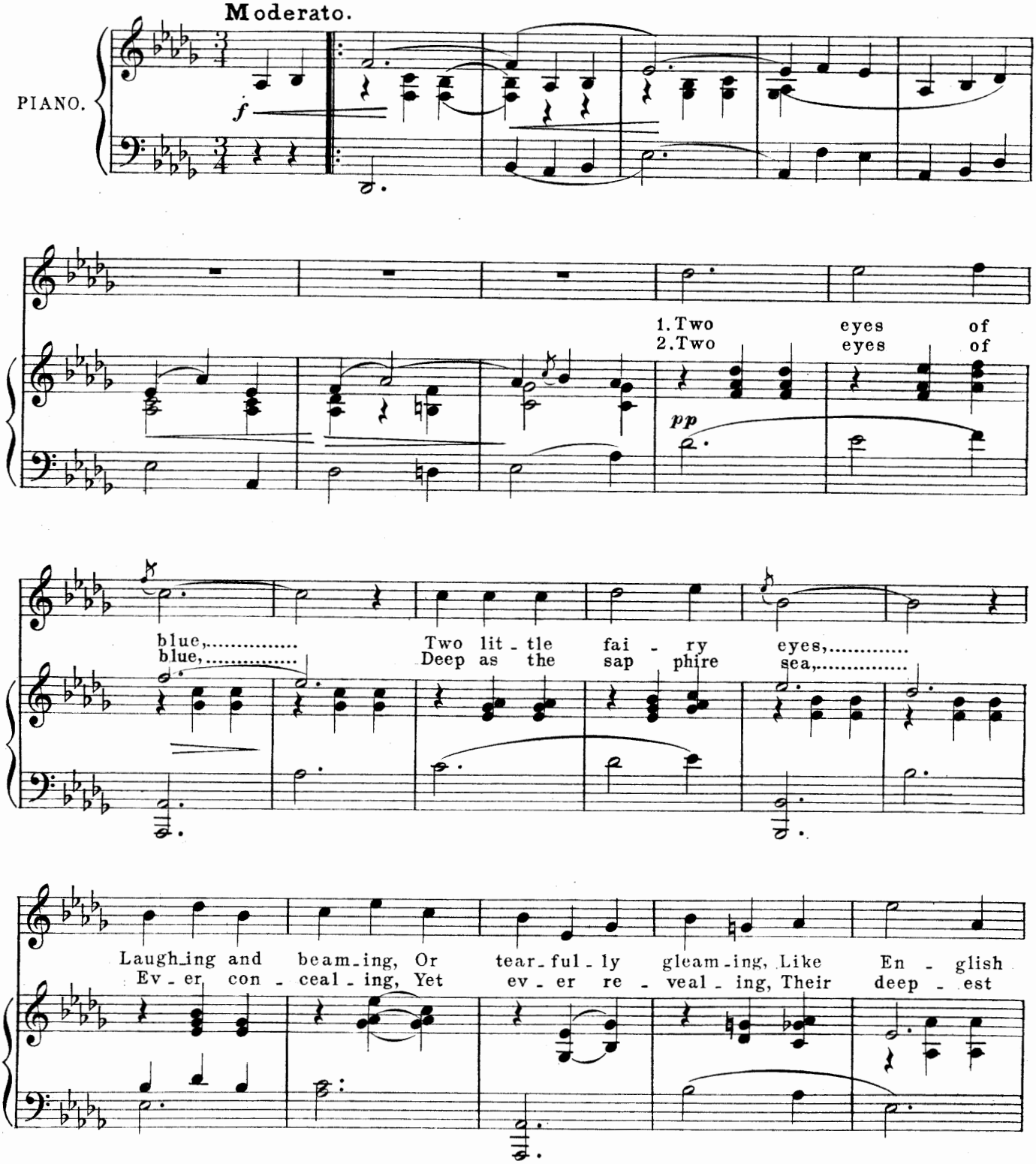

L. H.
L. H.

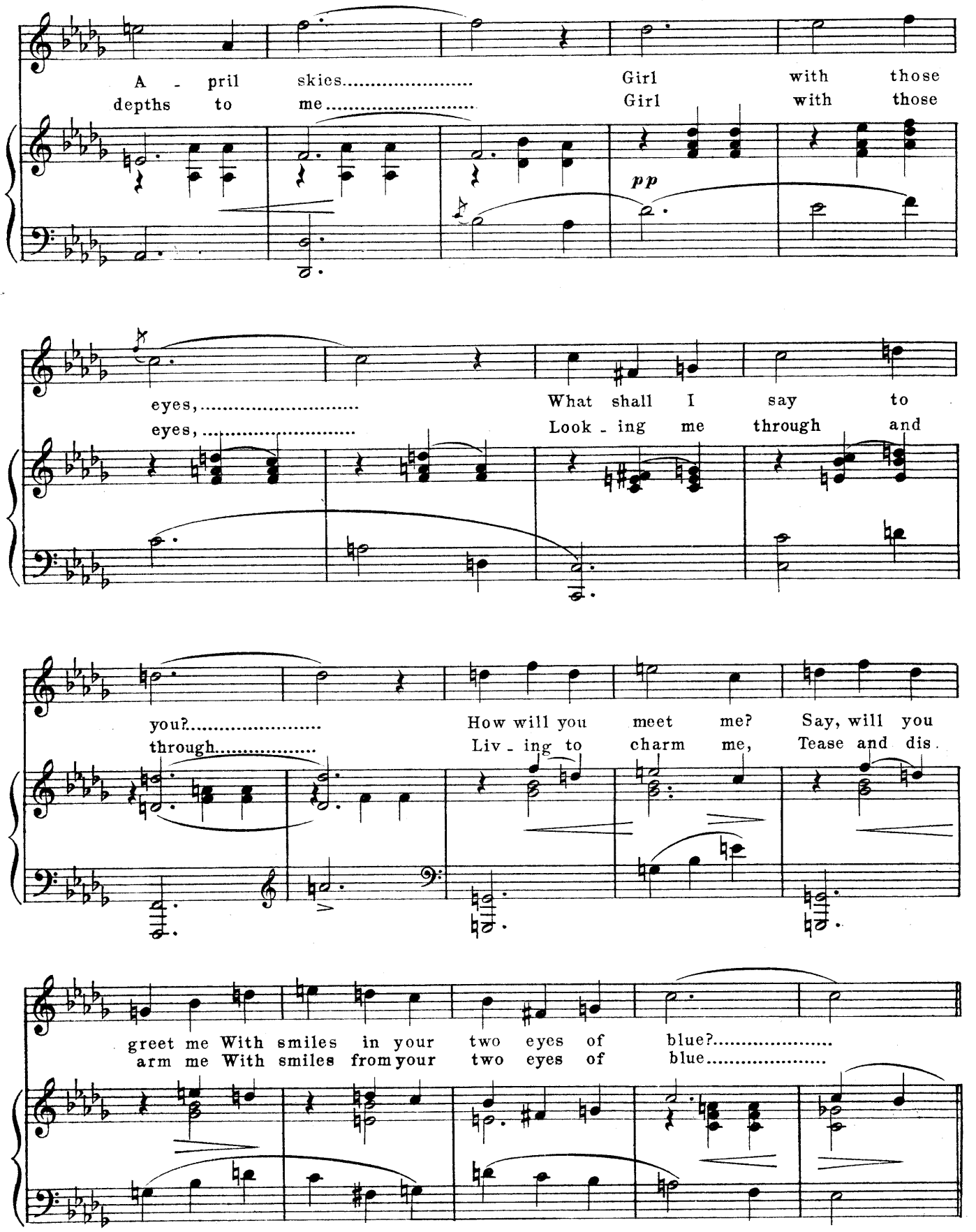
No 15.

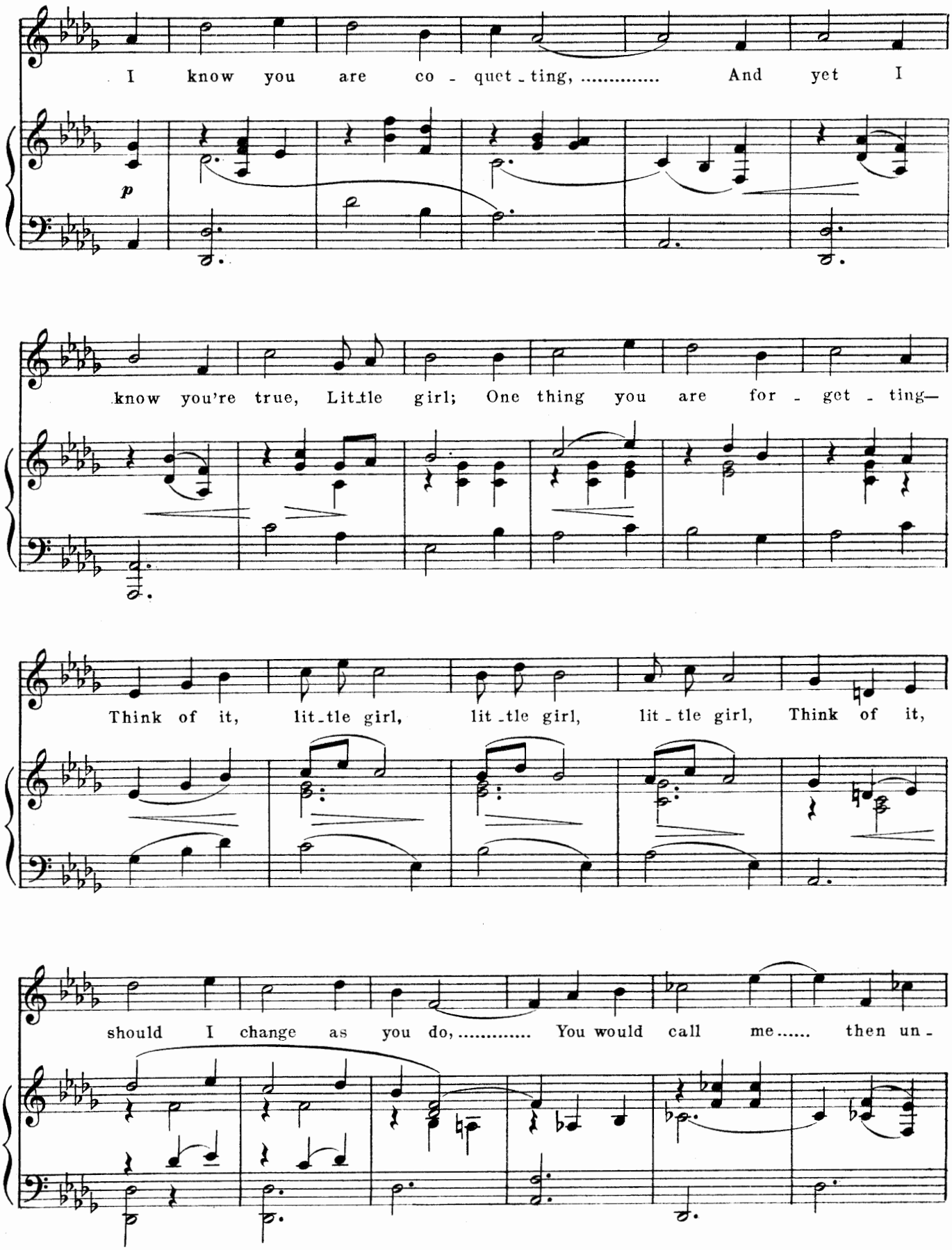
SONG (Louis.)

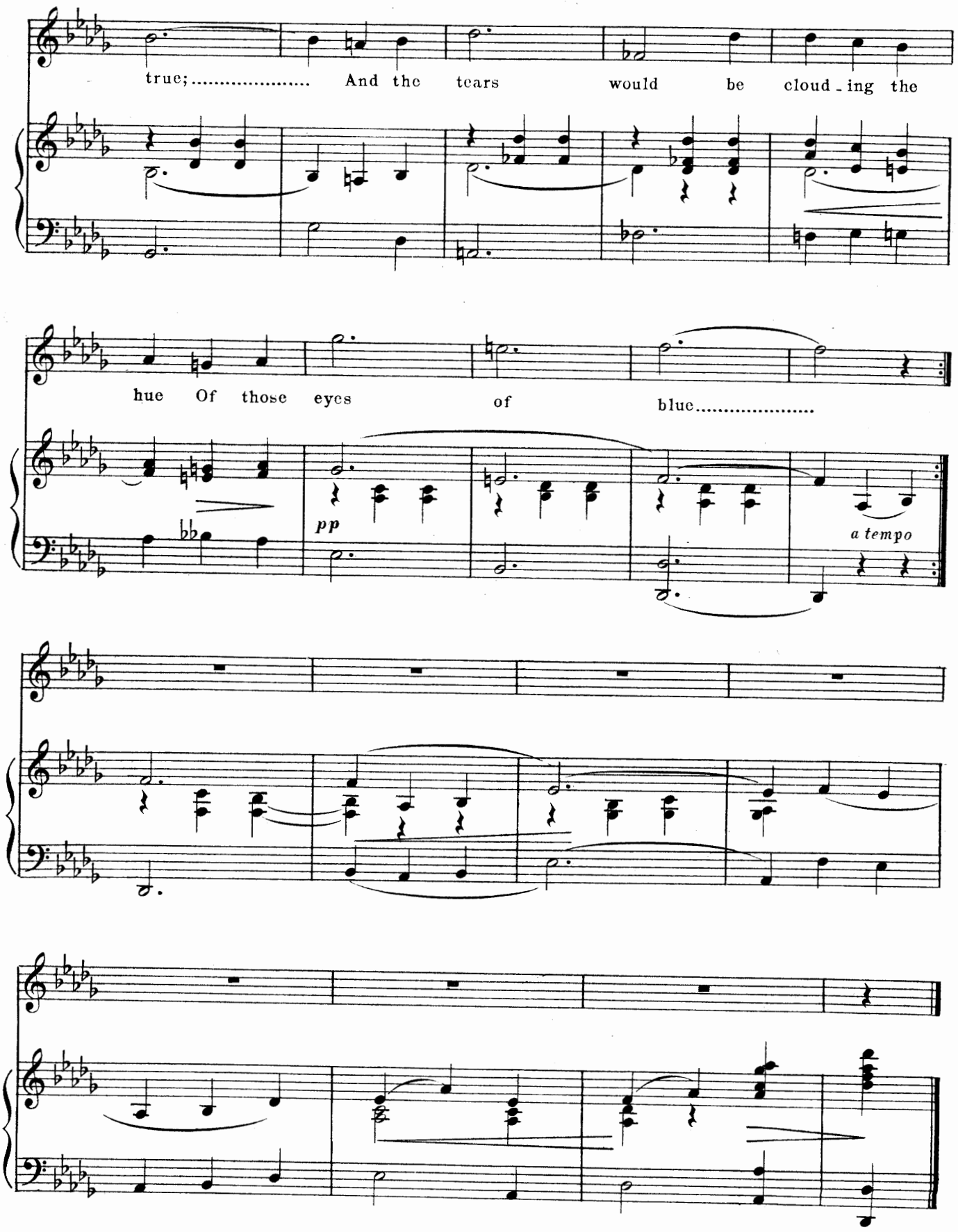
"TWO EYES OF BLUE."

Words by
CHAS. H. TAYLOR.




A - pril skies.....
depths to me.....
Girl with those
Girl with those
pp
eyes,.....
eyes,.....
What shall I say to
Look - ing me through and
you?.....
through.....
How will you meet me? Say, will you
Liv - ing to charm me, Tease and dis.
greet me With smiles in your two eyes of blue?.....
arm me With smiles from your two eyes of blue.....


I know you are co - quet - ting, ... And yet I
p
know you're true, Lit-tle girl; One thing you are for - get - ting—
Think of it, lit-tle girl, lit-tle girl, lit - tle girl, Think of it,
should I change as you do, ... You would call me..... then un -

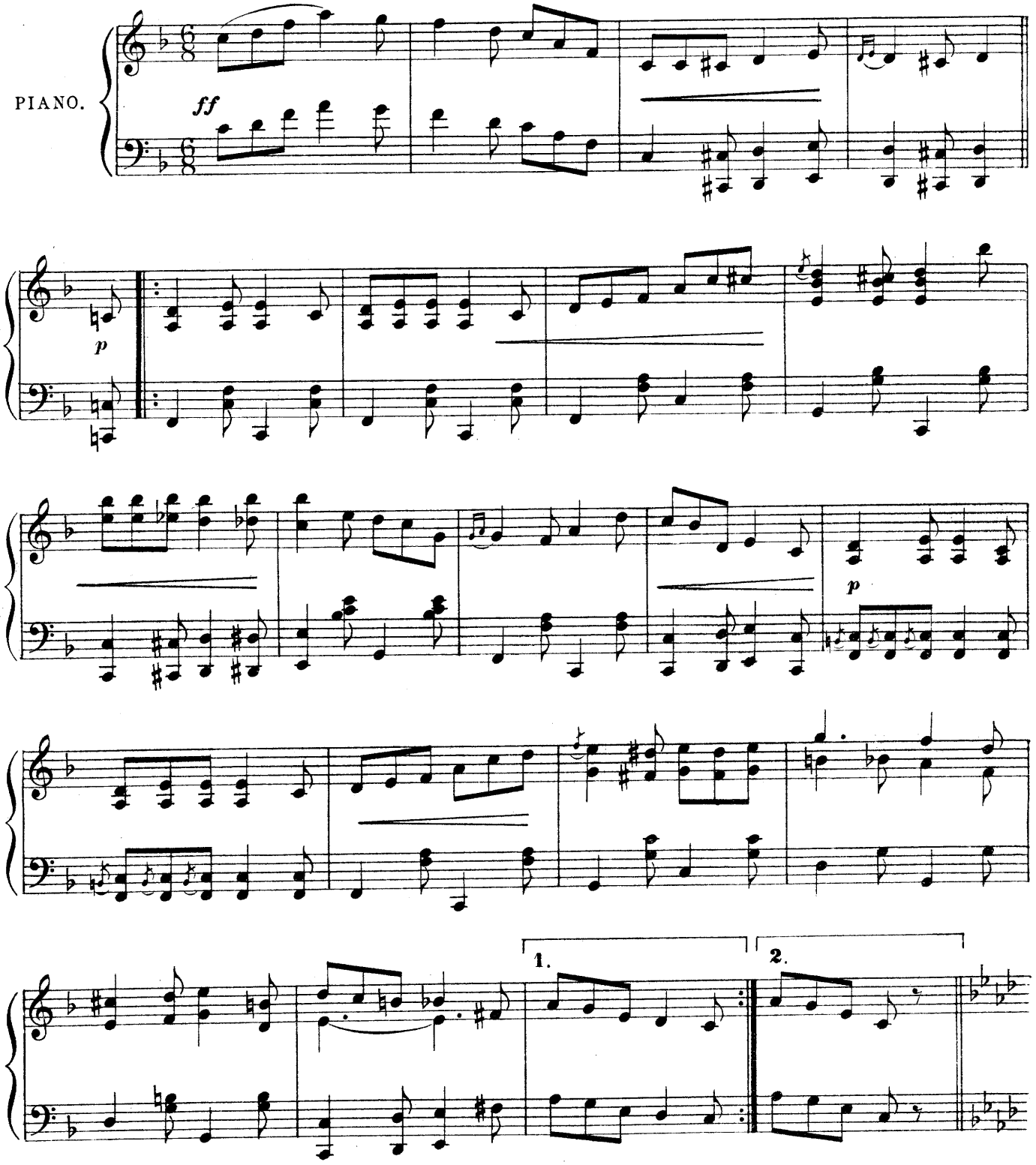

true;..... And the tears would be cloud - ing the
hue Of those eyes of blue.....
pp
a tempo

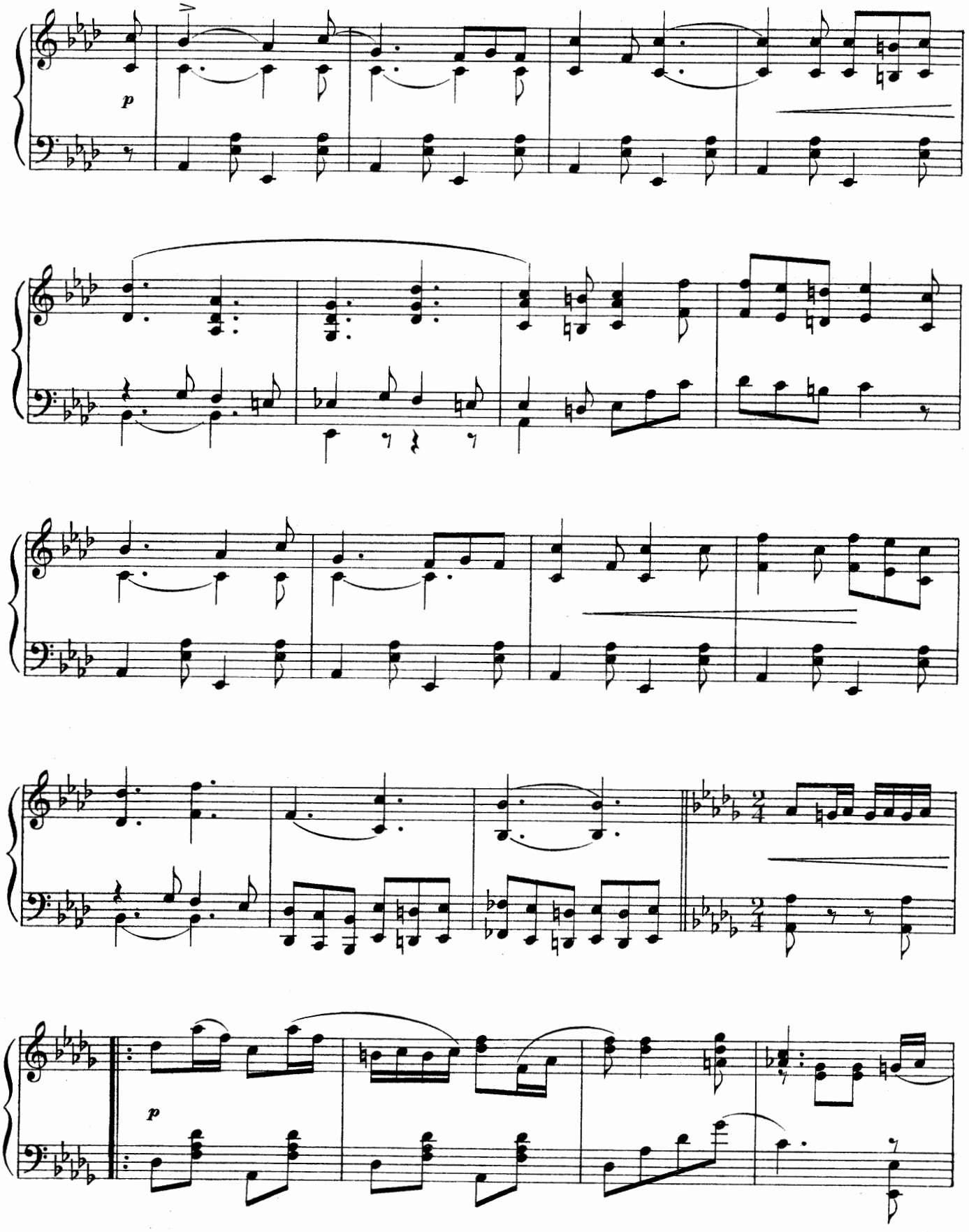
No. 16.

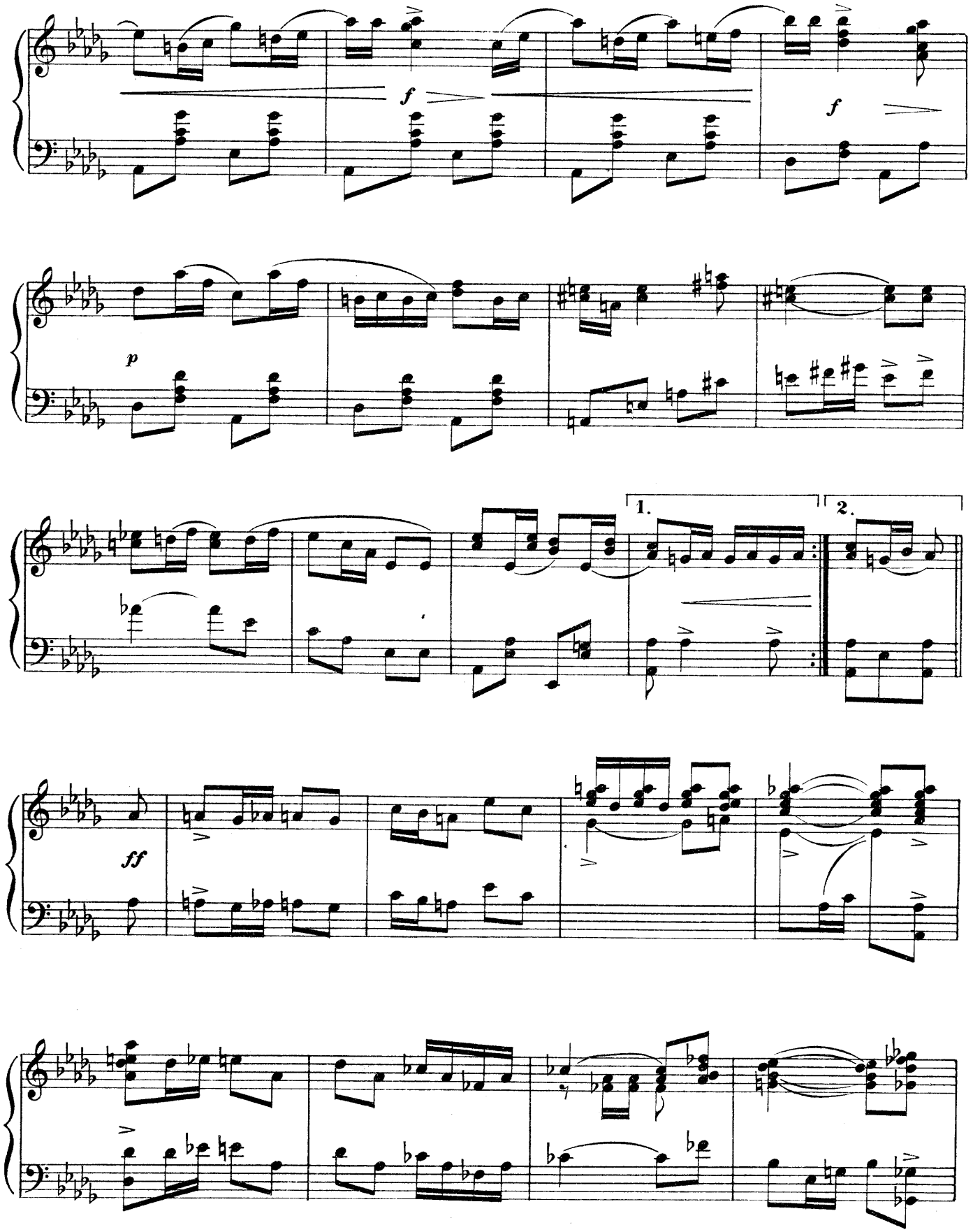
MARCHE MILITAIRE.

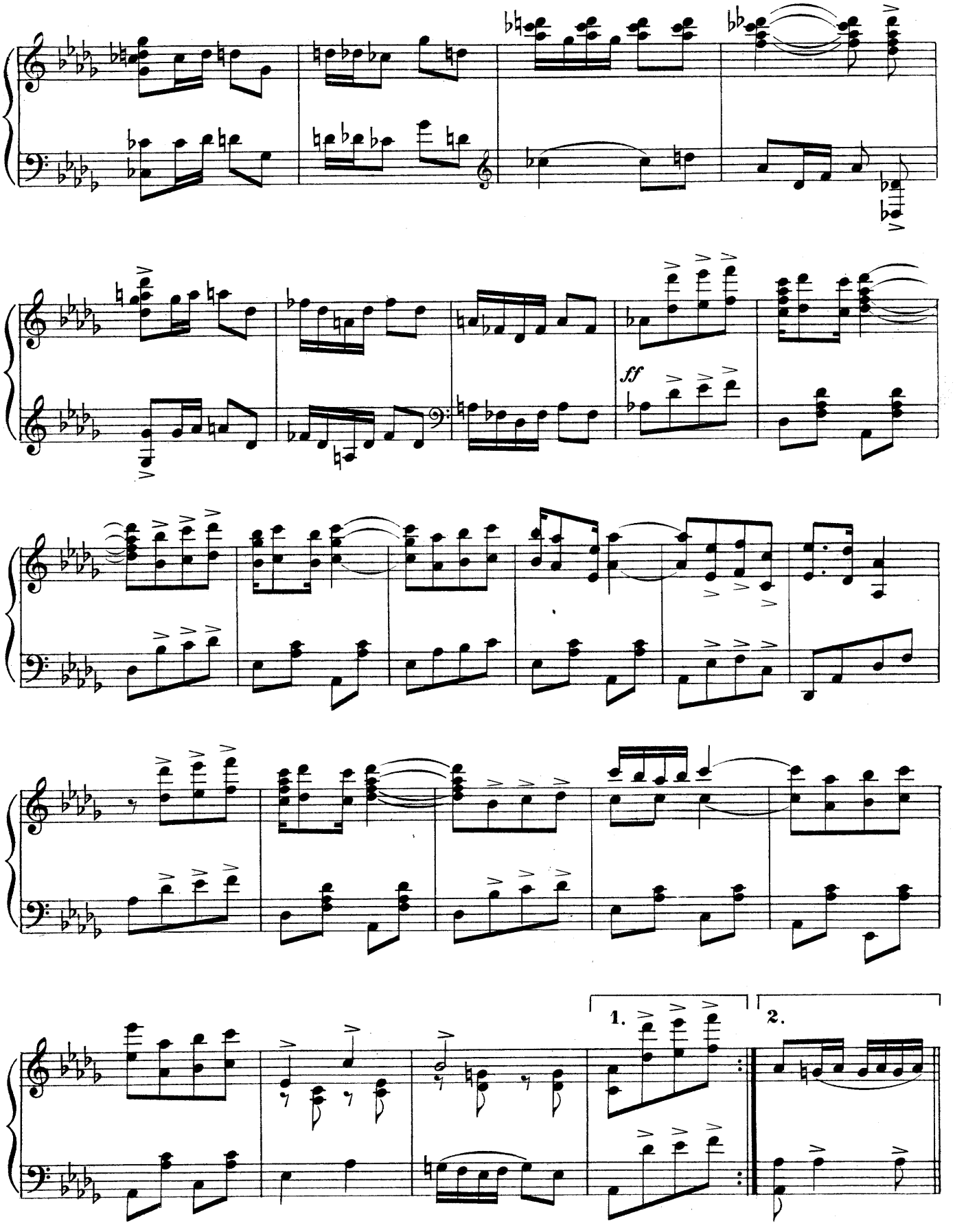
"DANSE PARISIENNE."

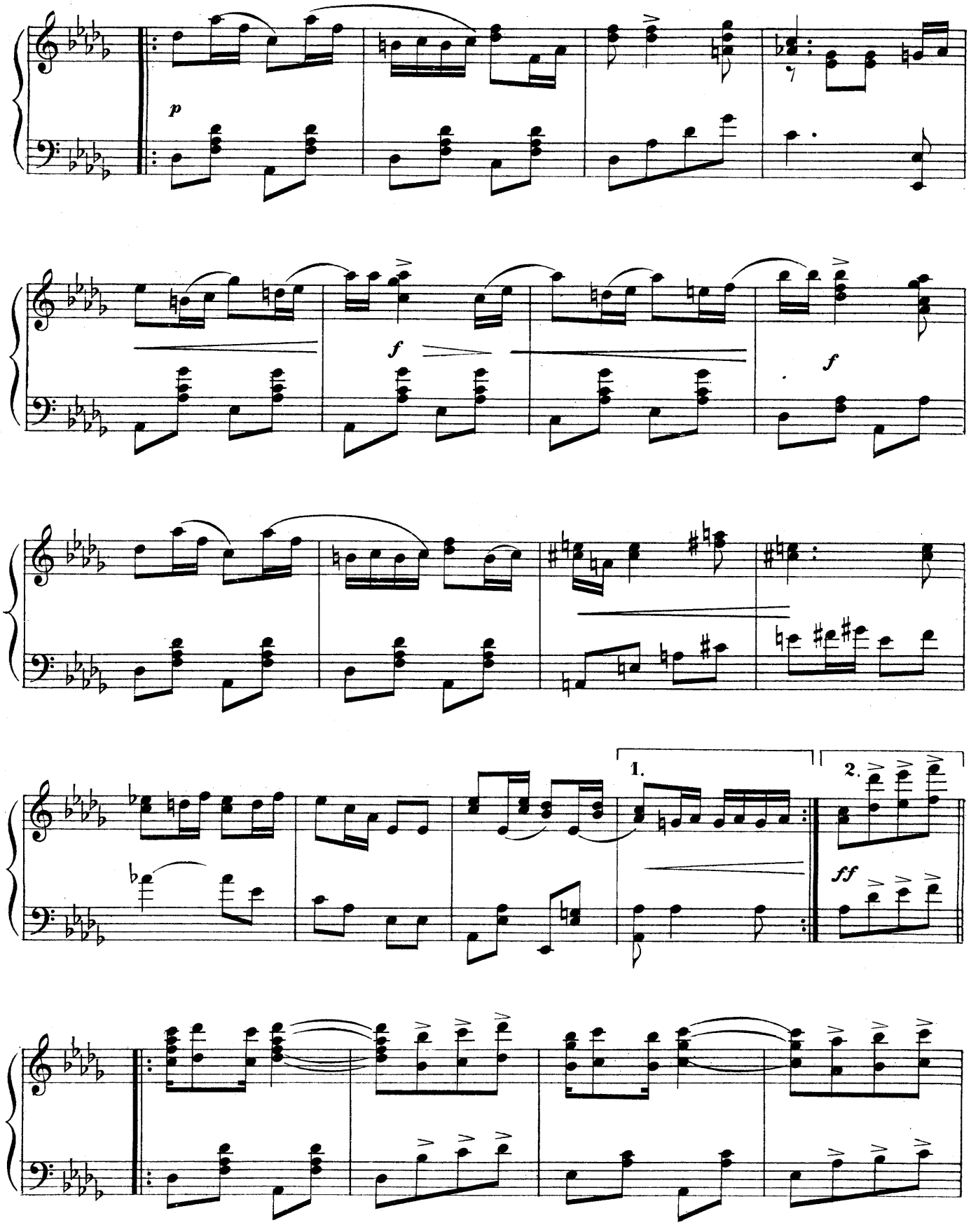
Tempo di marcia.

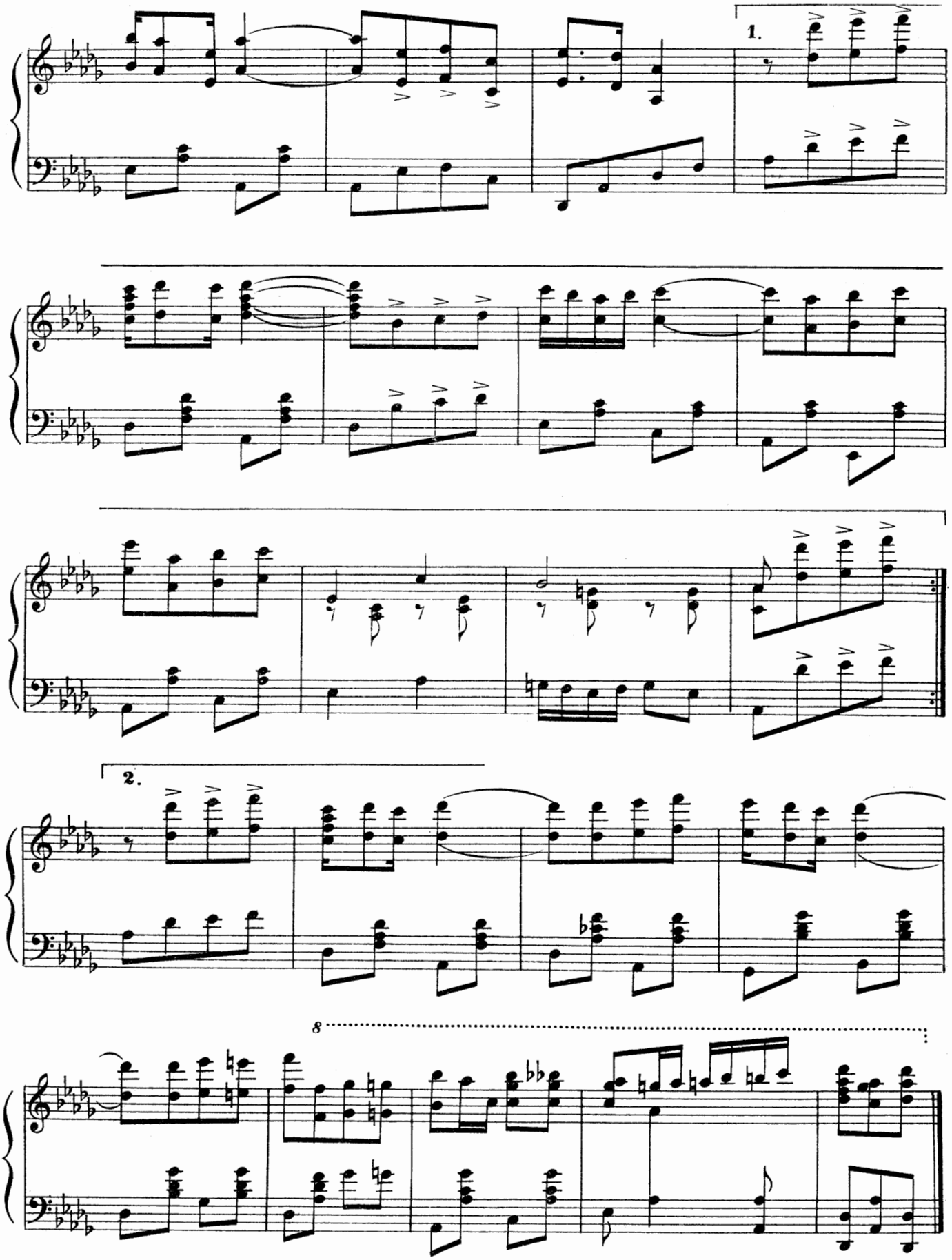



p
p


f
f
p
1.
2.
ff


ff
1.
2.

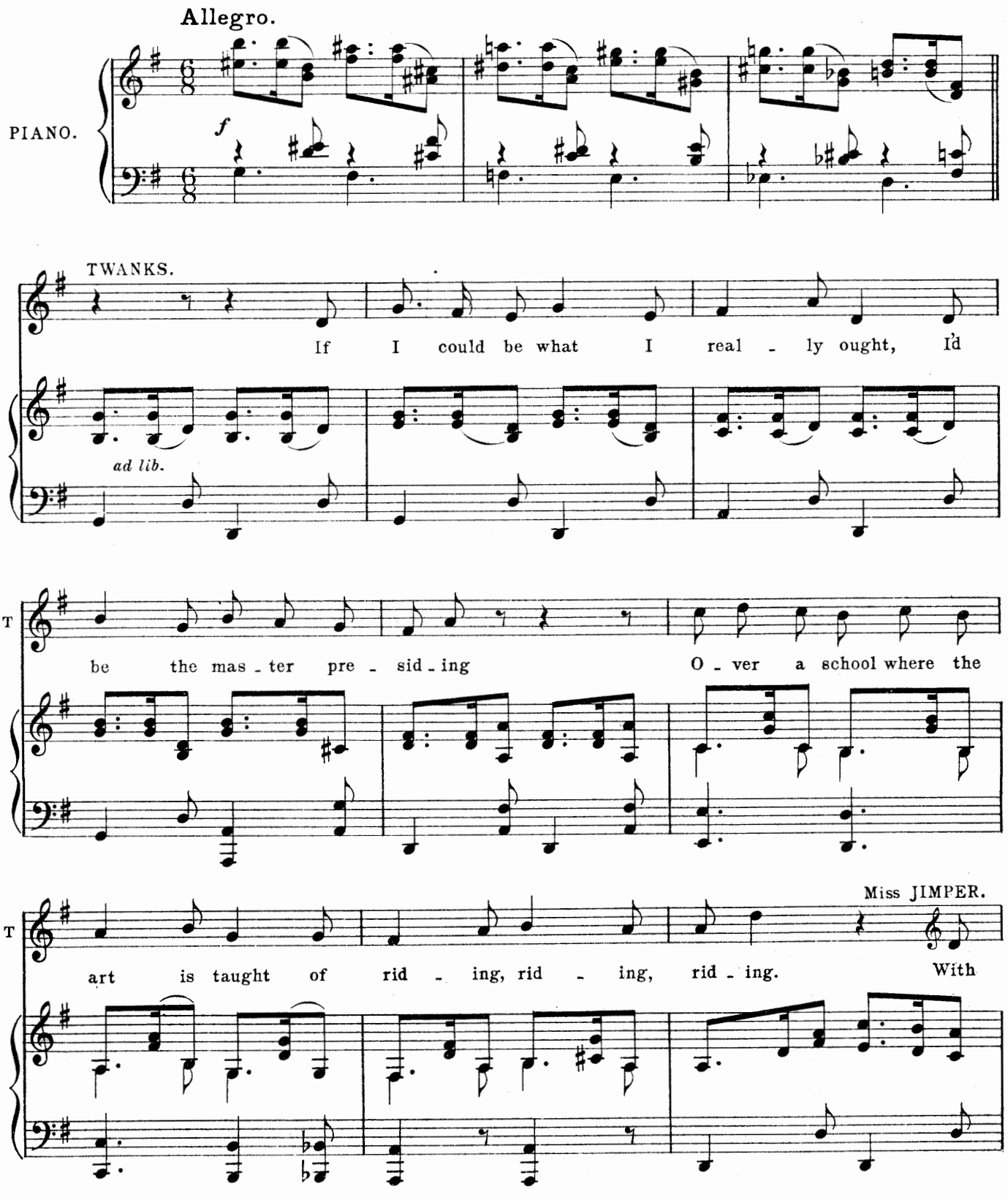

p
f
f
1.
2.
ff

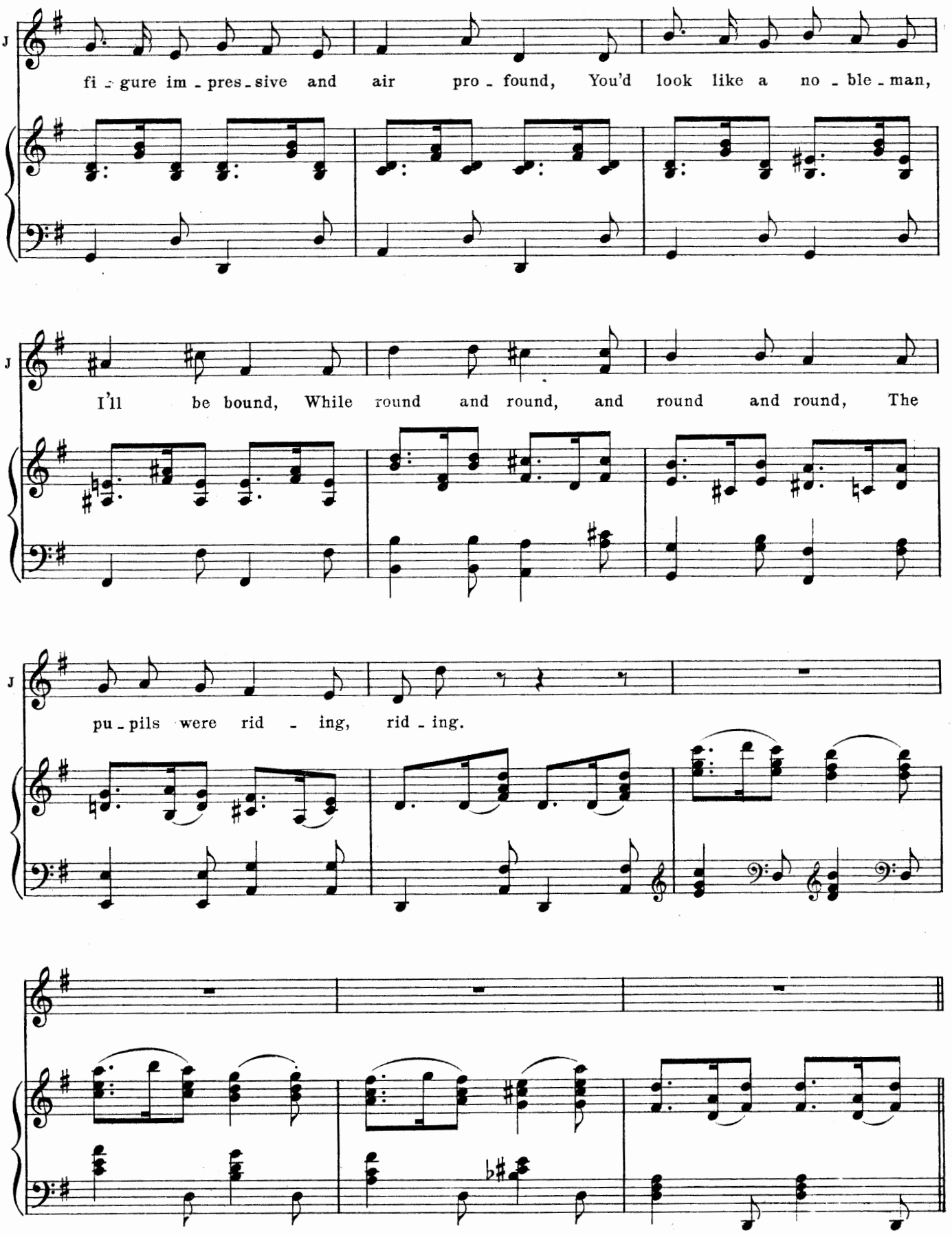

1.
2.
8

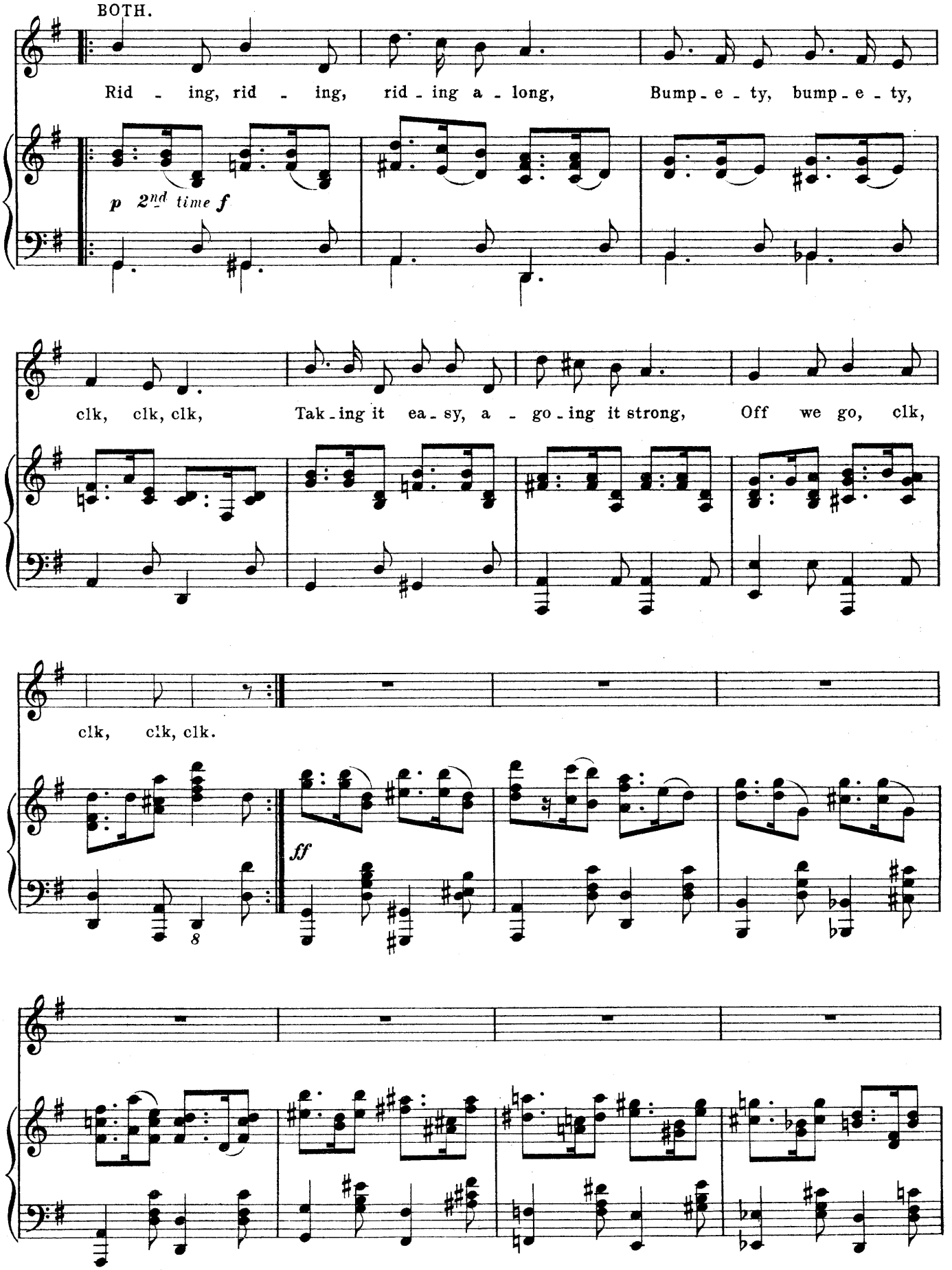
No. 17. DUET. (Miss Jimper and Twanks.)

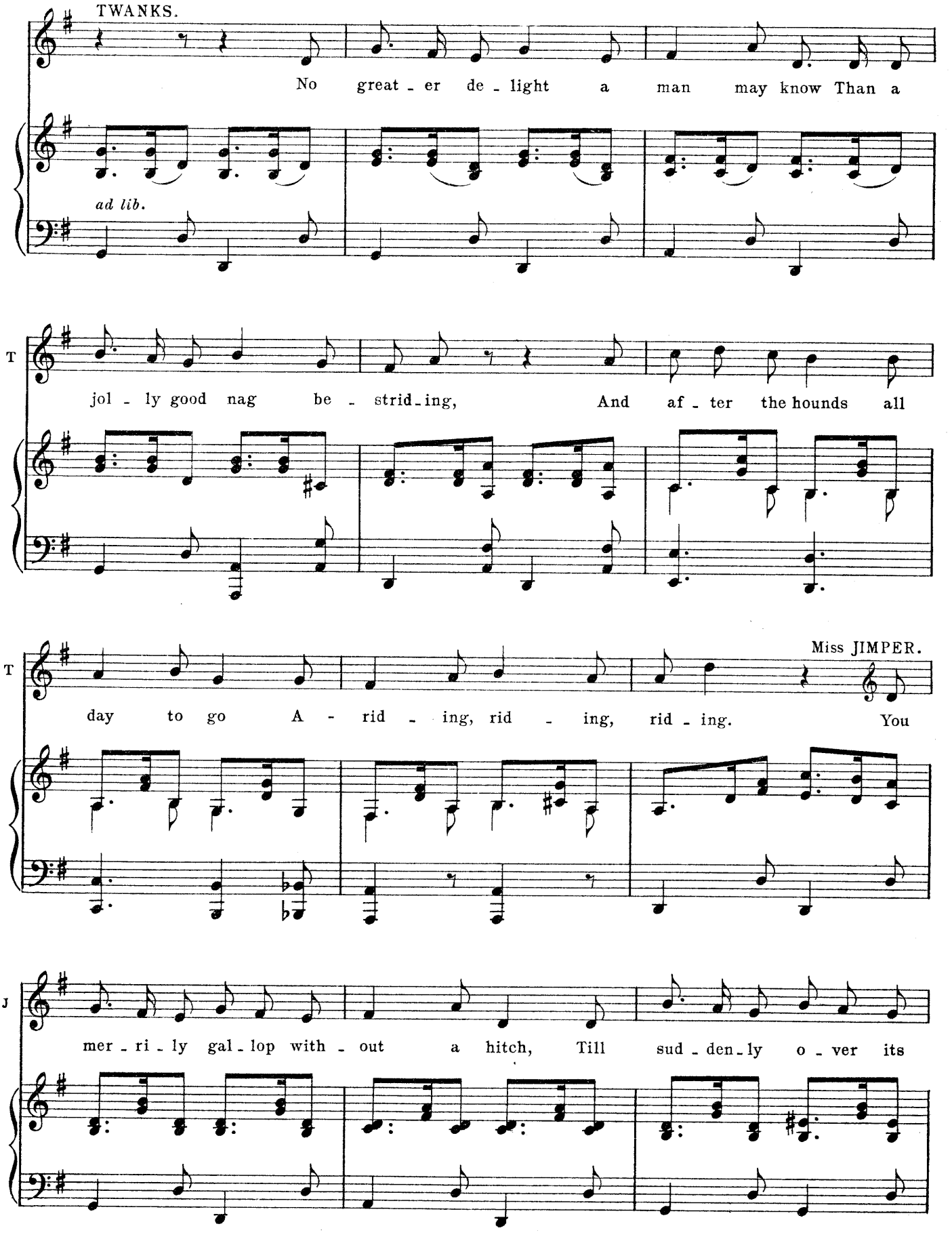
"RIDING."

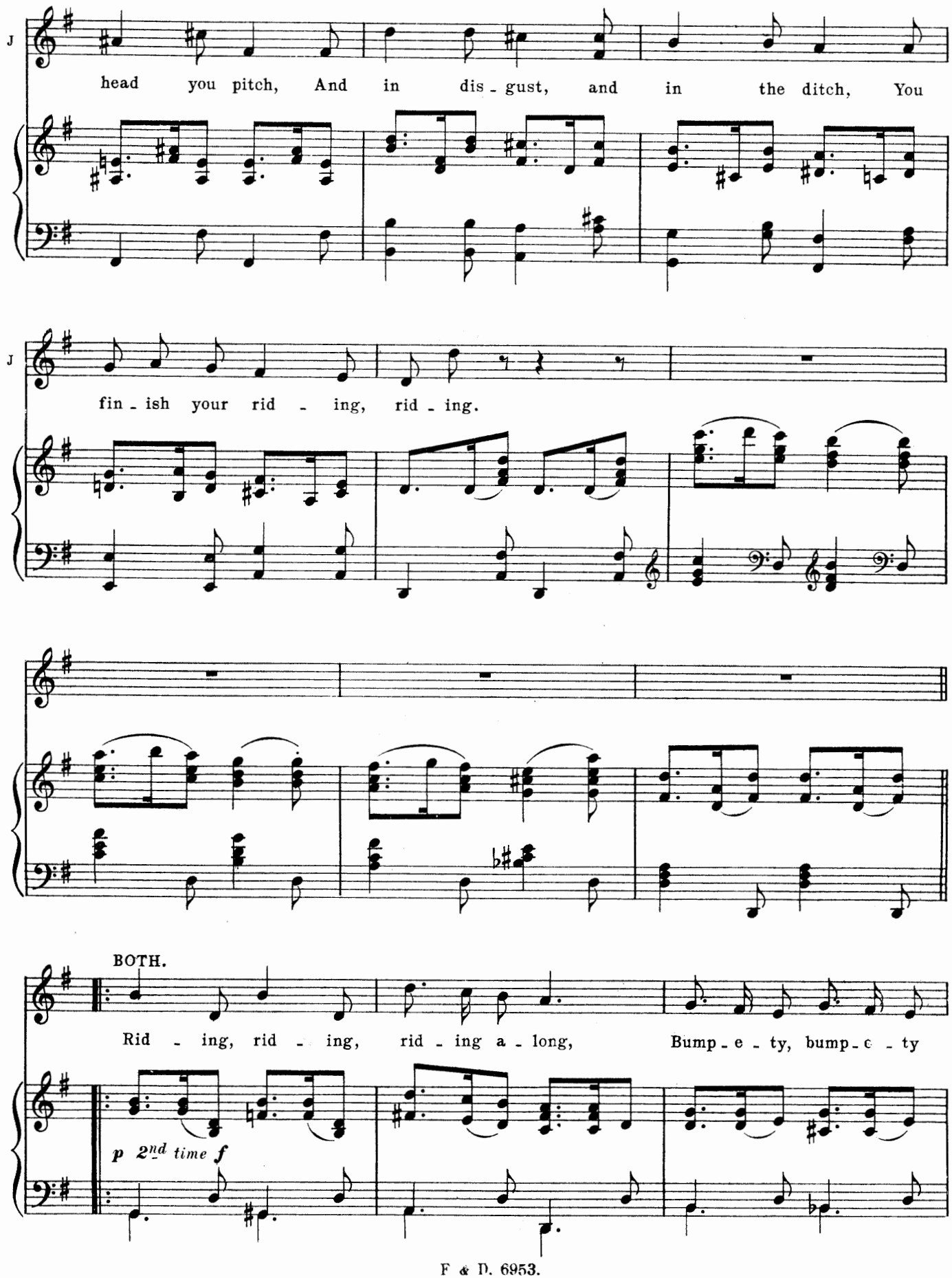
Music by
LANDON RONALD.

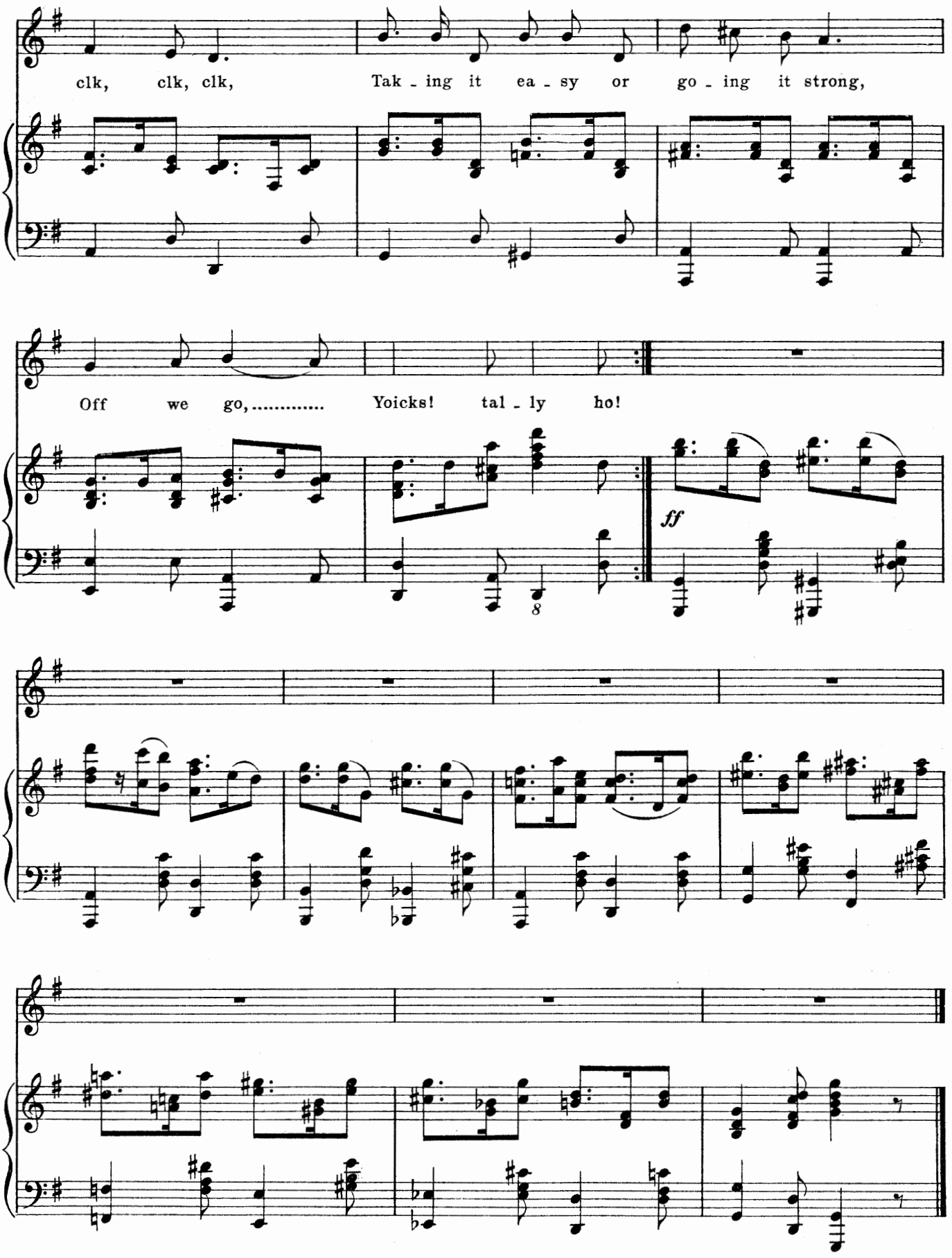



fi - gure im - pres - sive and air pro - found, You'd look like a no - ble - man,
I'll be bound, While round and round, and round and round, The
pu - pils were rid - ing, rid - ing.


BOTH.
Rid - ing, rid - ing, rid - ing a - long, Bump - e - ty, bump - e - ty,
p 2nd time f
clk, clk, clk, Tak - ing it ea - sy, a - go - ing it strong, Off we go, clk,
clk, clk, clk.
ff
8

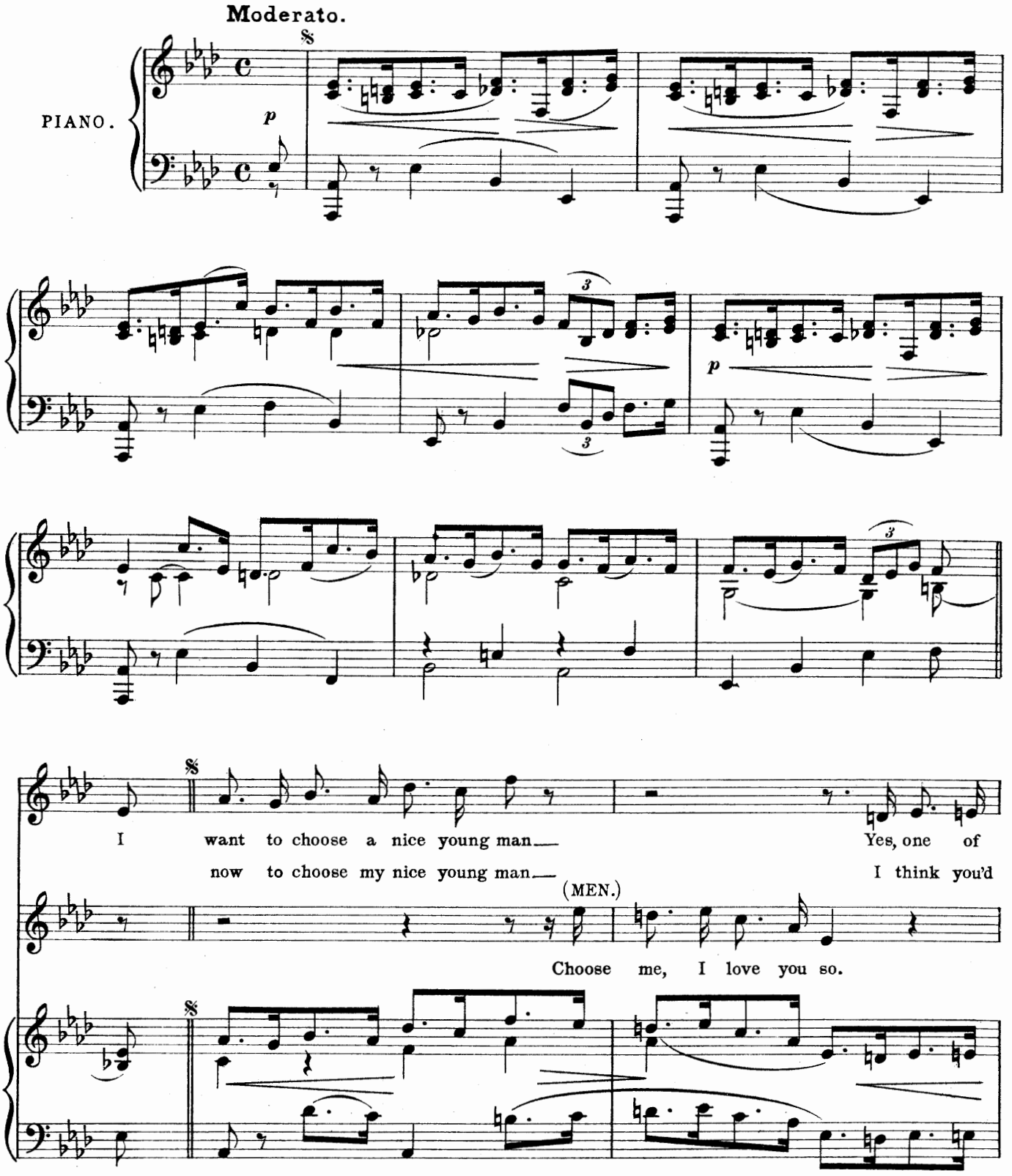

TWANKS.
No great - er de - light a man may know Than a
ad lib.
T
jol - ly good nag be - strid - ing, And af - ter the hounds all
T
Miss JIMPER.
day to go A - rid - ing, rid - ing, rid - ing. You
J
mer - ri - ly gal - lop with - out a hitch, Till sud - den - ly o - ver its

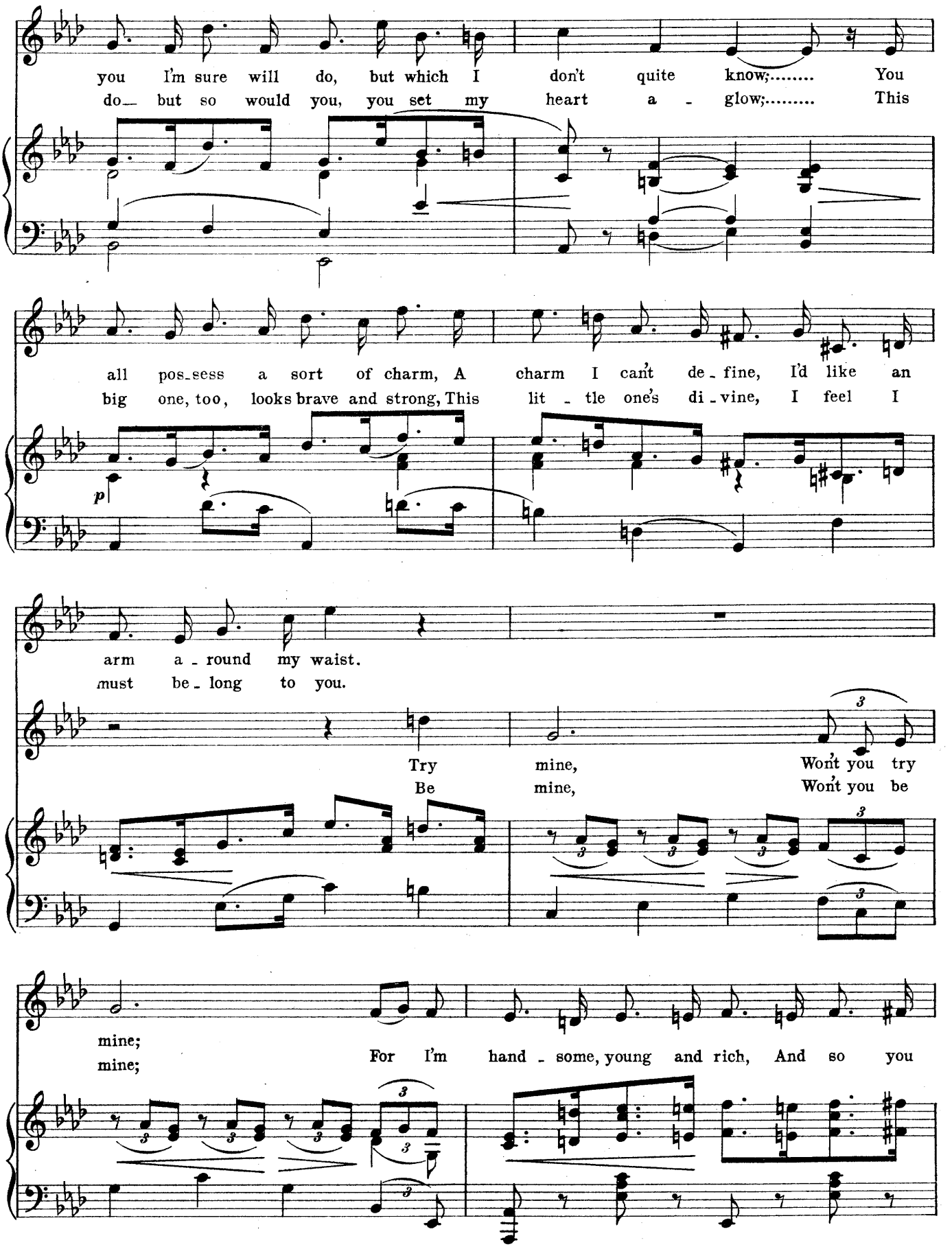

head you pitch, And in dis - gust, and in the ditch, You
fin - ish your rid - ing, rid - ing.
BOTH.
Rid - ing, rid - ing, rid - ing a - long, Bump - e - ty, bump - e - ty
p 2nd time f

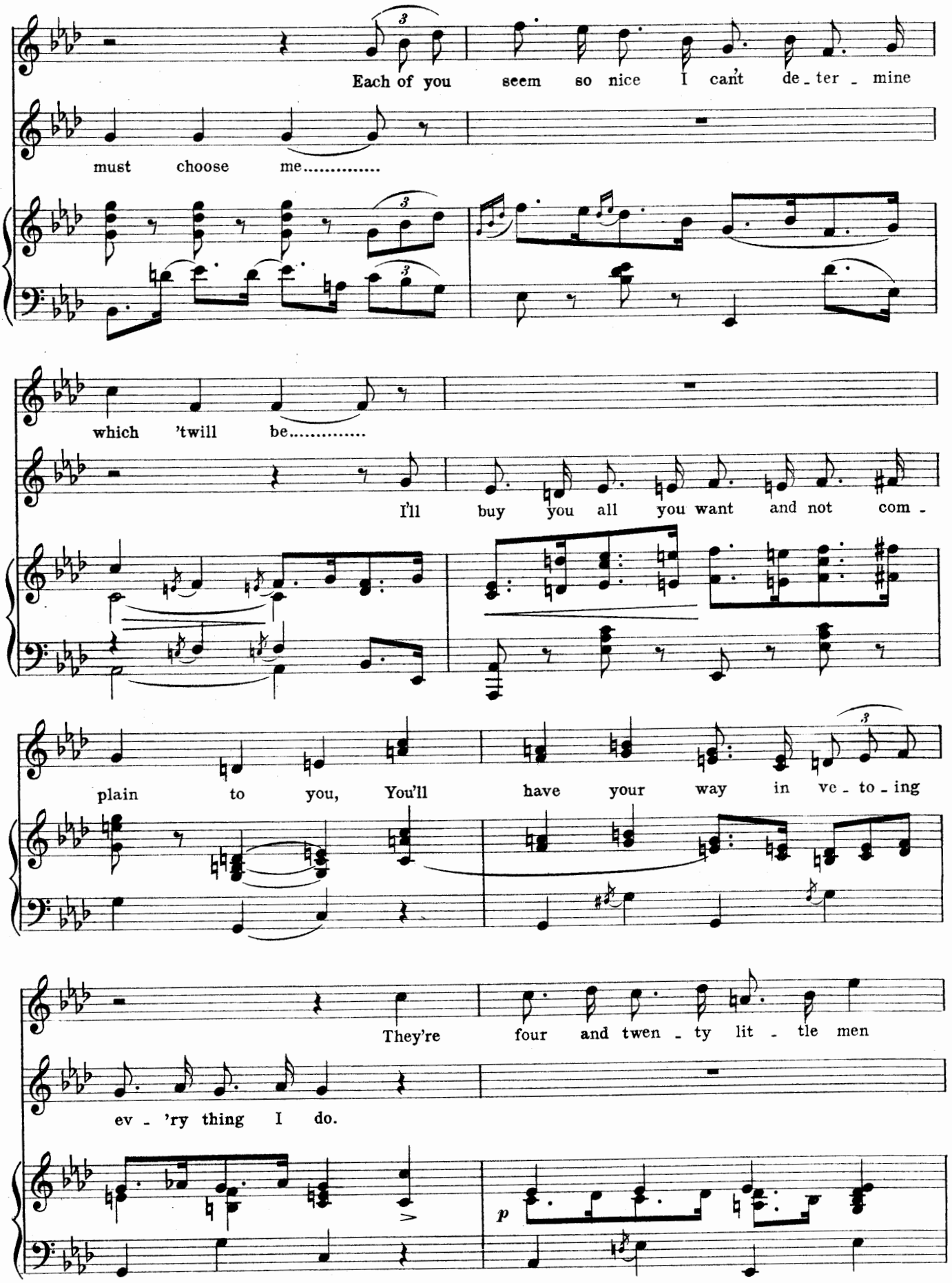

clk, clk, clk, Tak - ing it ea - sy or go - ing it strong,
Off we go, ... Yoicks! tal - ly ho!
ff
8

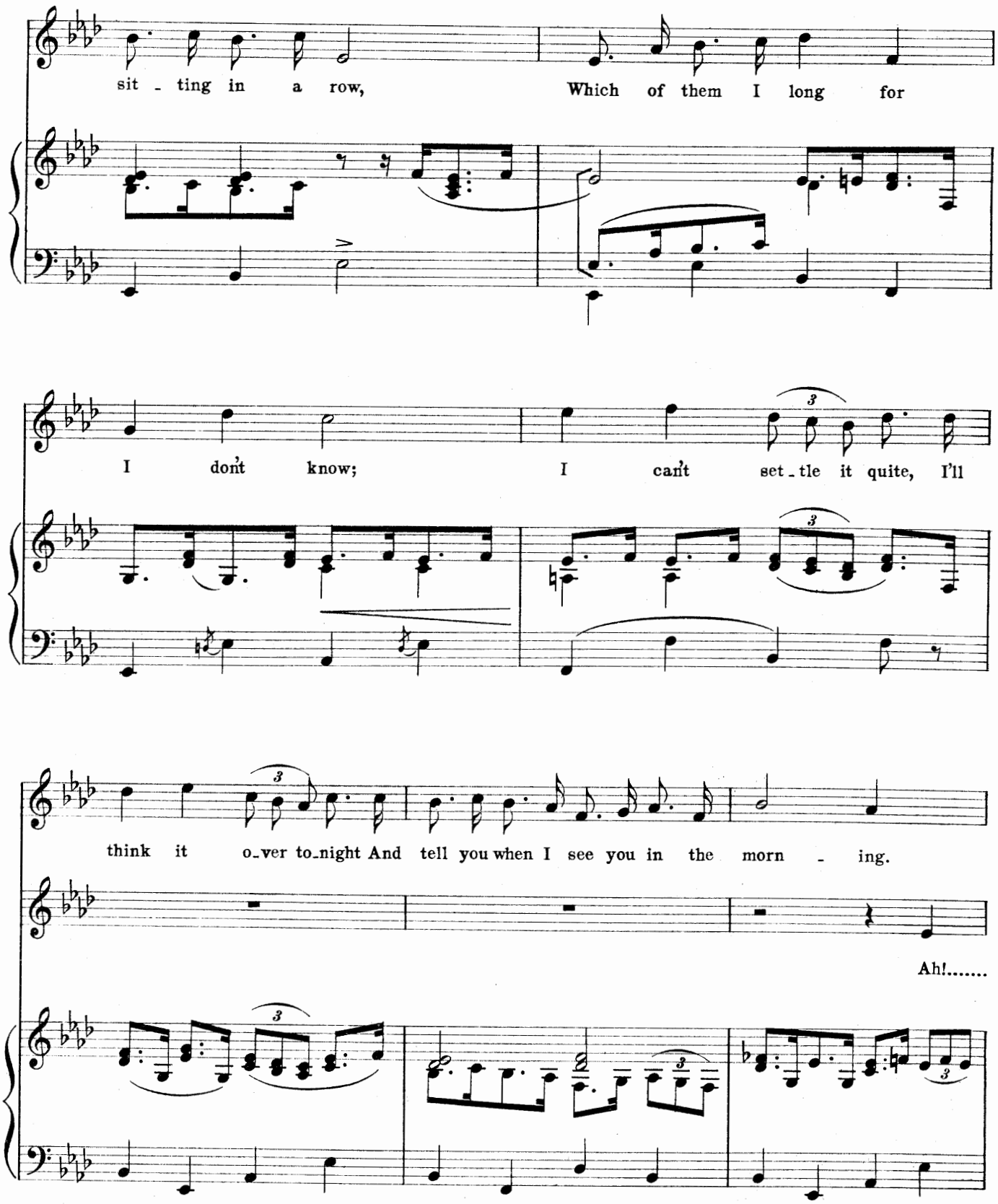
No. 18. SONG. (Stella with Chorus of Men.)

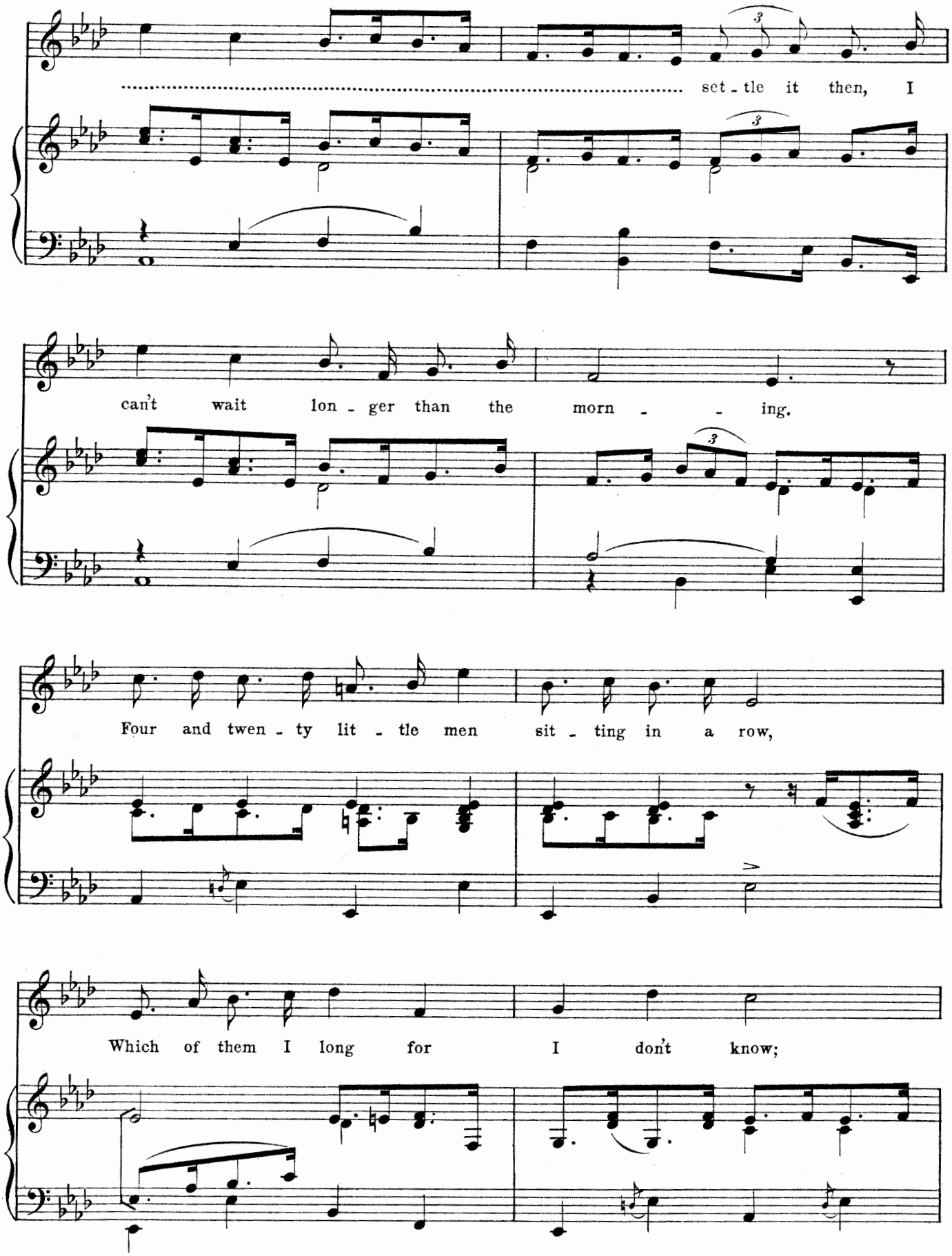
FOUR AND TWENTY LITTLE MEN.

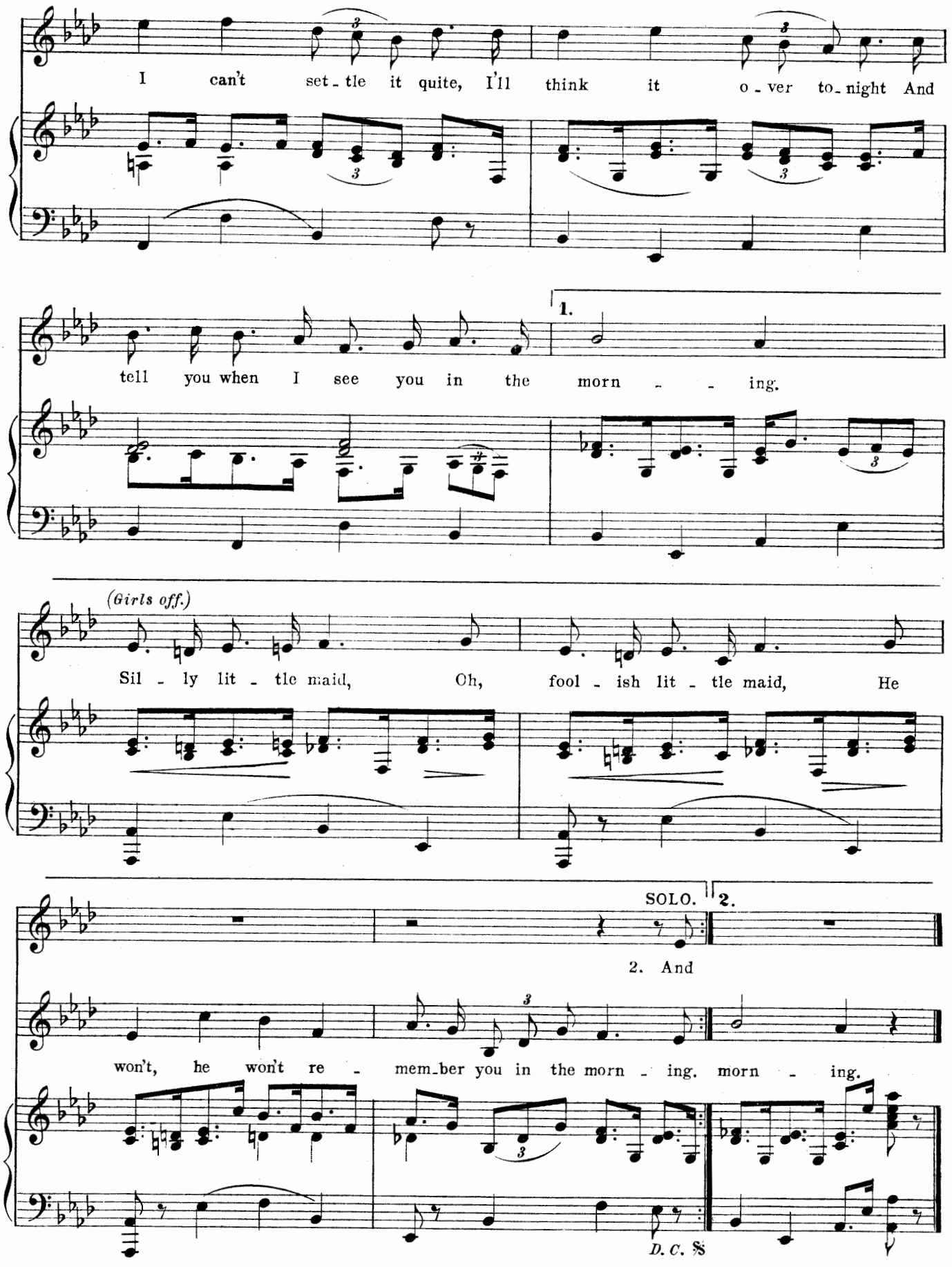



you I'm sure will do, but which I don't quite know;..... You
do— but so would you, you set my heart a - glow;..... This
all pos-sess a sort of charm, A charm I can't de-fine, I'd like an
big one, too, looks brave and strong, This lit - tle one's di-vine, I feel I
p
arm a - round my waist.
must be - long 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.....
which 'twill be.....
I'll buy you all you want and not com _
plain to you, You'll have your way in ve _ to _ ing
They're four and twen _ ty lit _ tle men
ev _ 'ry thing I do.
p


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 tell you when I see you in the morn - ing.
Ah!.....

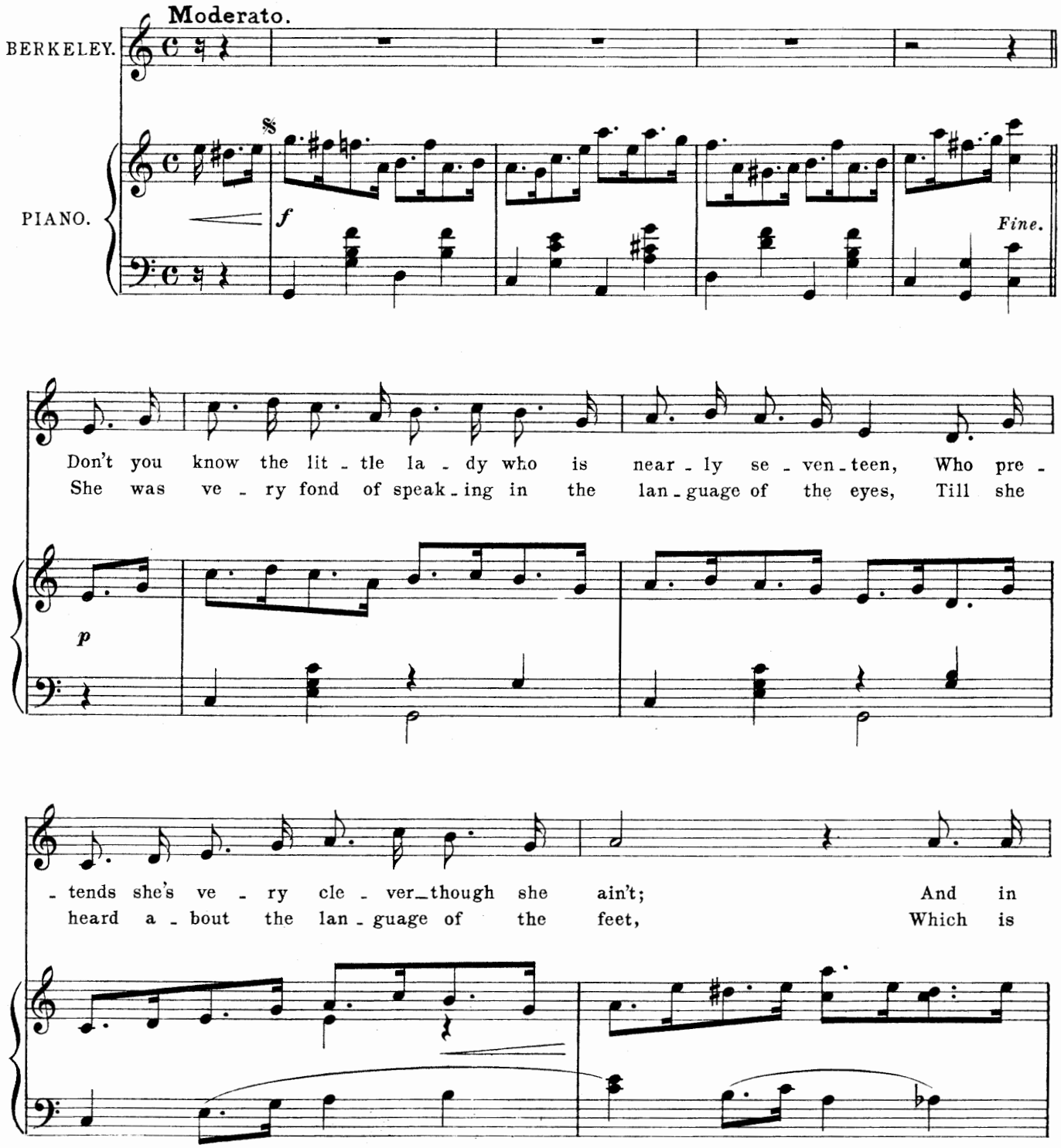

set - tle it then, I
can't wait lon - ger than the morn - - ing.
Four and twen - ty lit - tle men sit - ting in a row,
Which of them I long for I don't know;

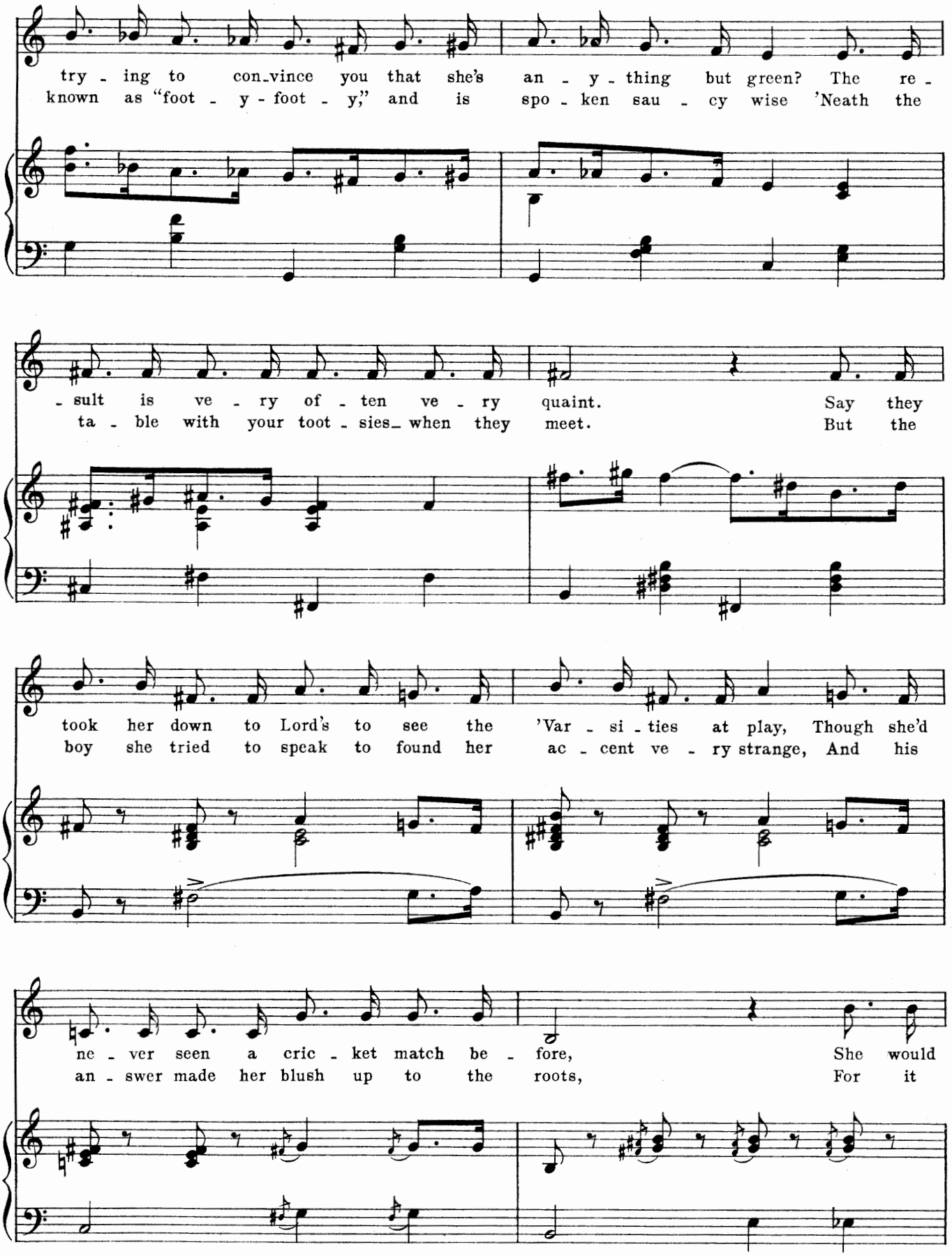

I can't set - tle it quite, I'll think it o - ver to - night And
tell you when I see you in the morn - - ing.
1.
(Girls off.)
Sil - ly lit - tle maid, Oh, fool - ish lit - tle maid, He
SOLO.
2.
2. And
won't, he won't re - mem - ber you in the morn - ing. morn - ing.
D. C. %

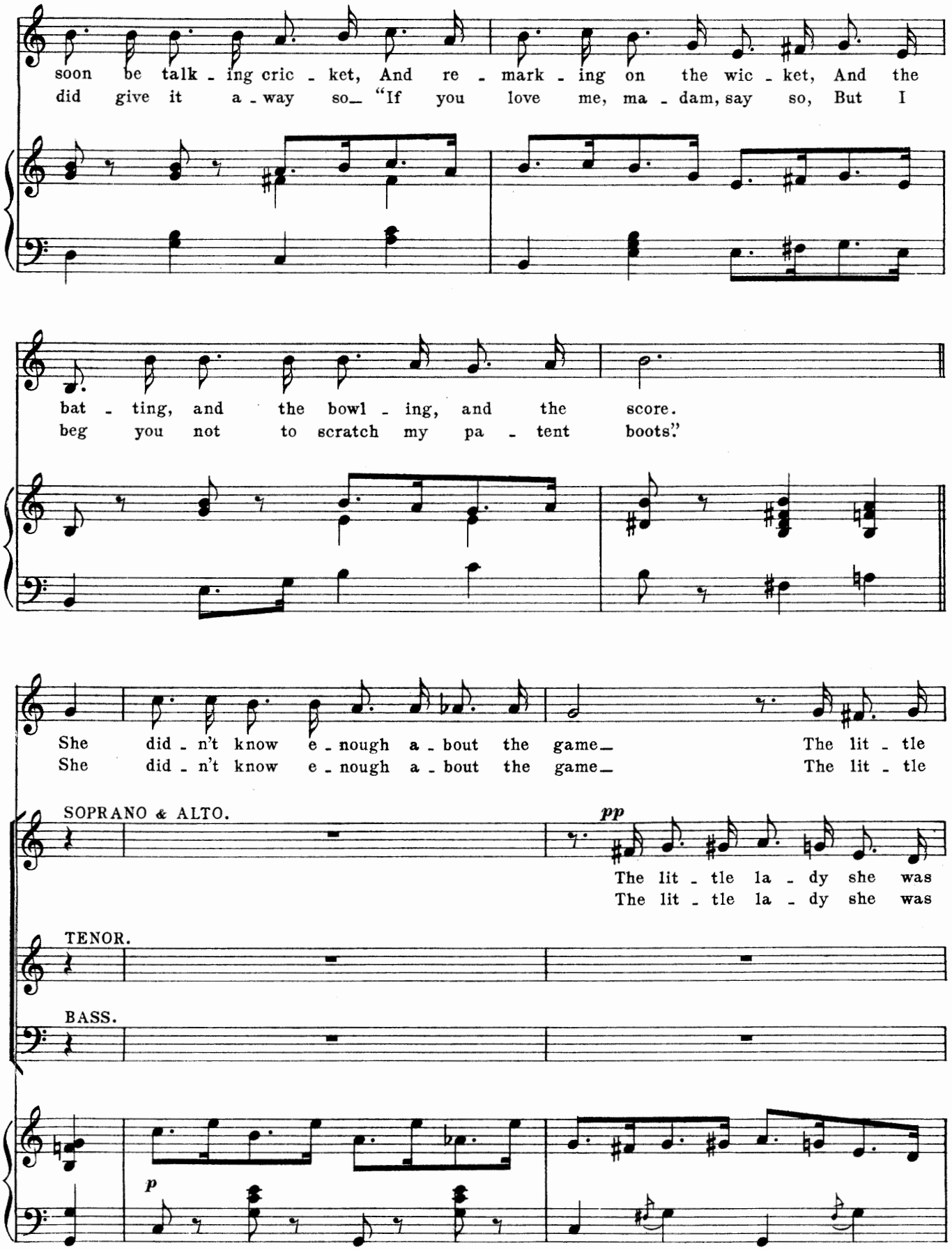
No. 19. SONG (Berkeley) and CHORUS.

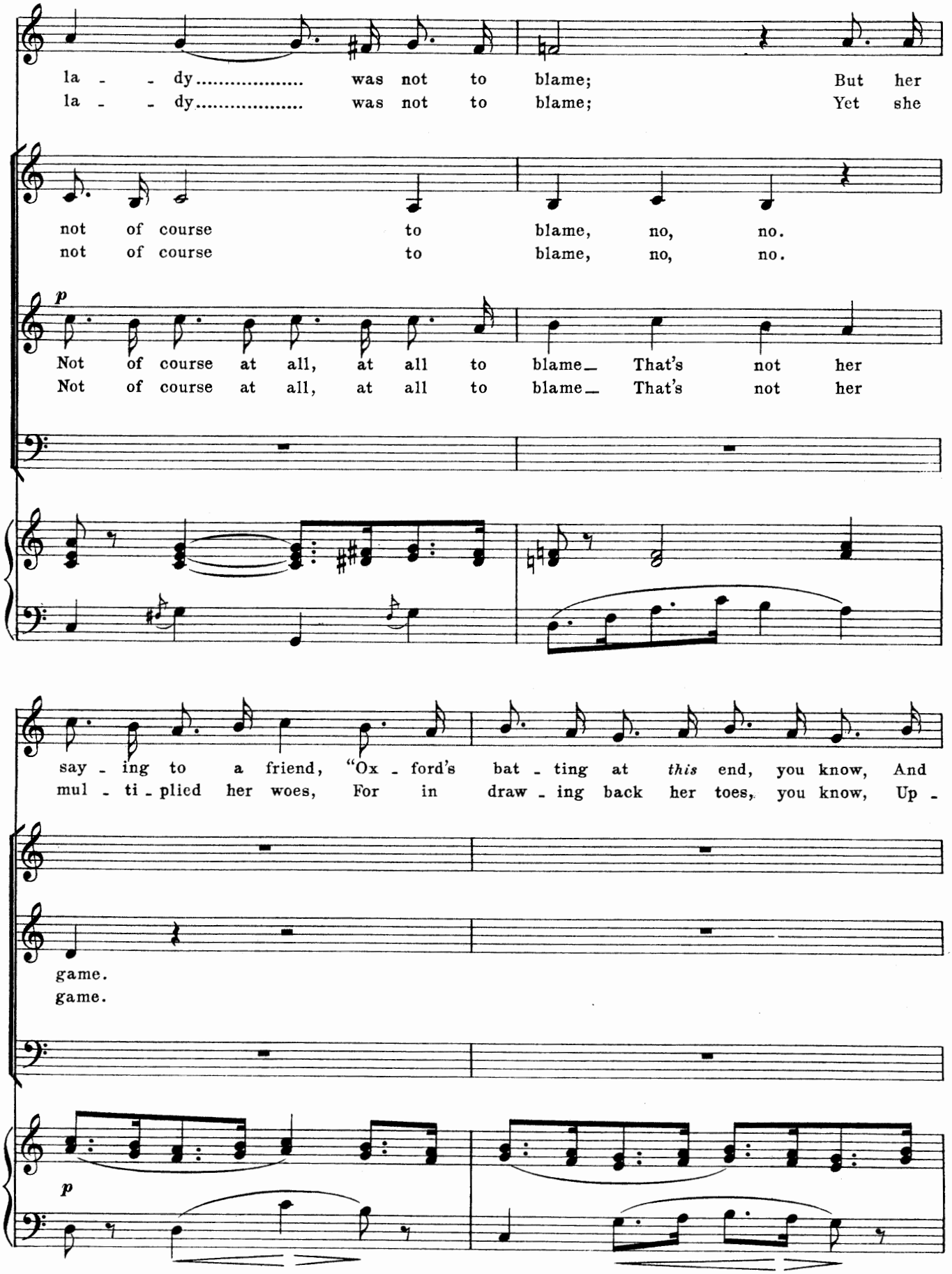
"SHE DIDN'T KNOW ENOUGH ABOUT THE GAME."

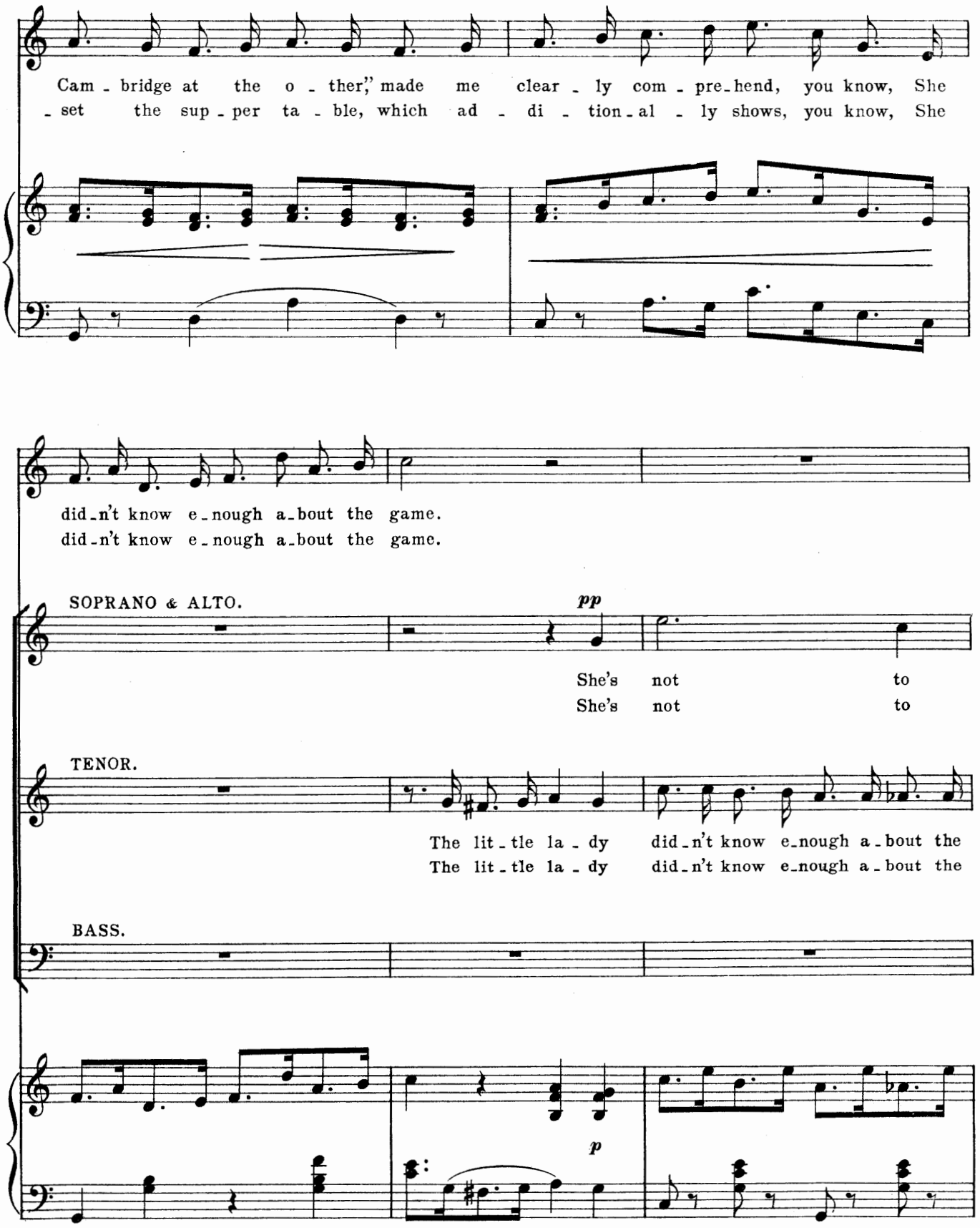
Words by
GEORGE ROLLIT.

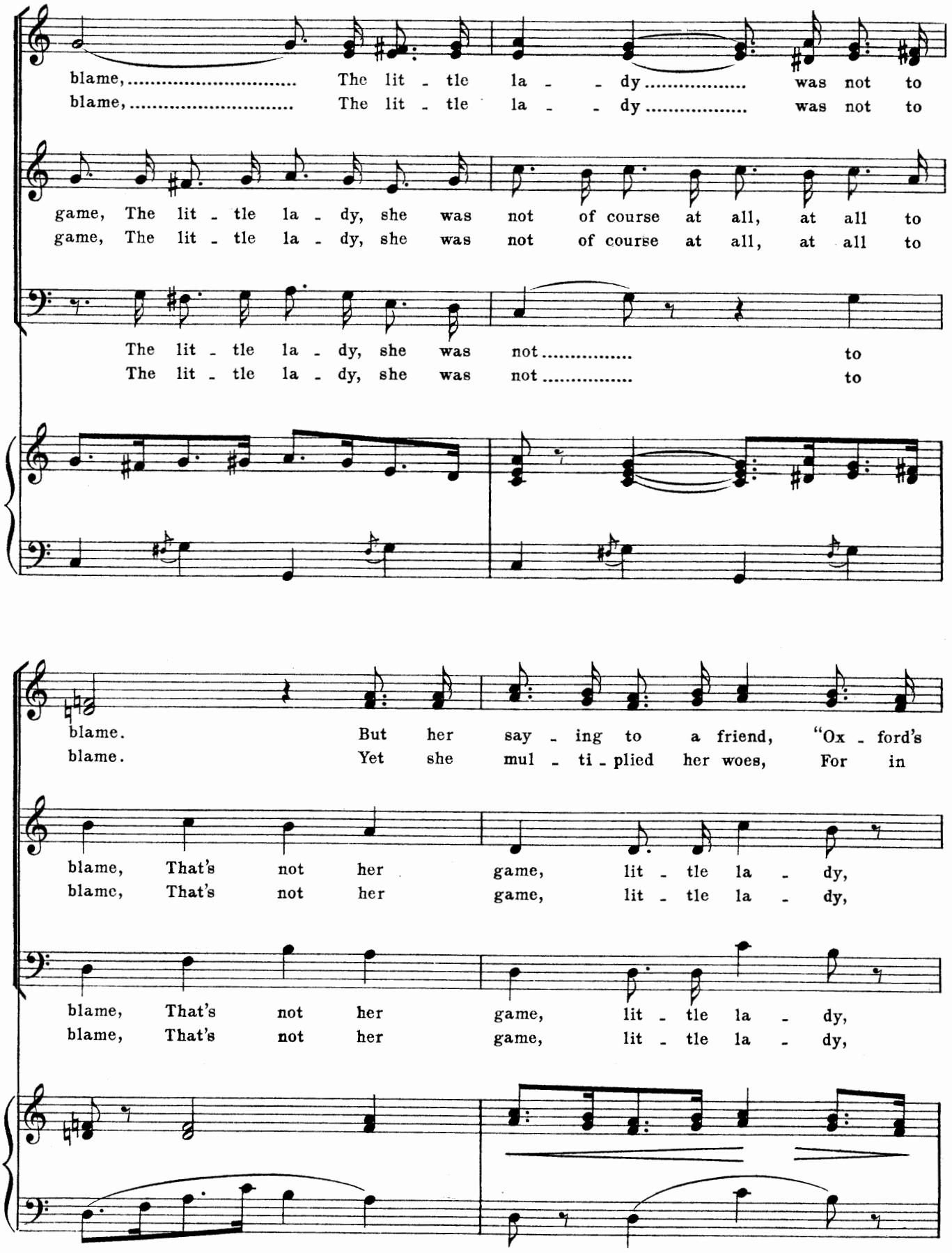


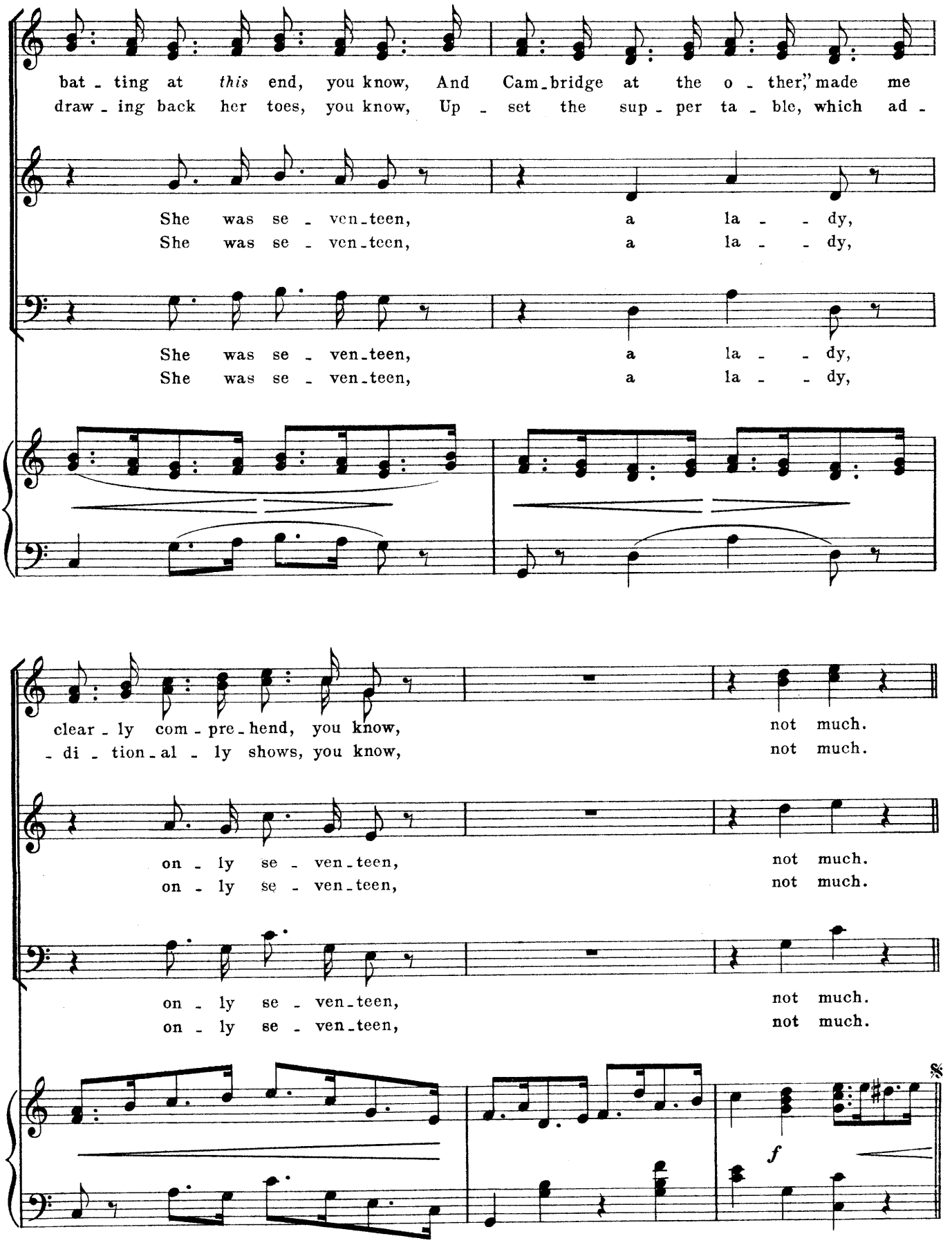

try - ing to con-vince you that she's an - y - thing but green? The re -
known as "foot - y - foot - y," and is spo - ken sau - cy wise 'Neath the
- sult is ve - ry of - ten ve - ry quaint. Say they
ta - ble with your toot - sies when they meet. But the
took her down to Lord's to see the 'Var - si - 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,

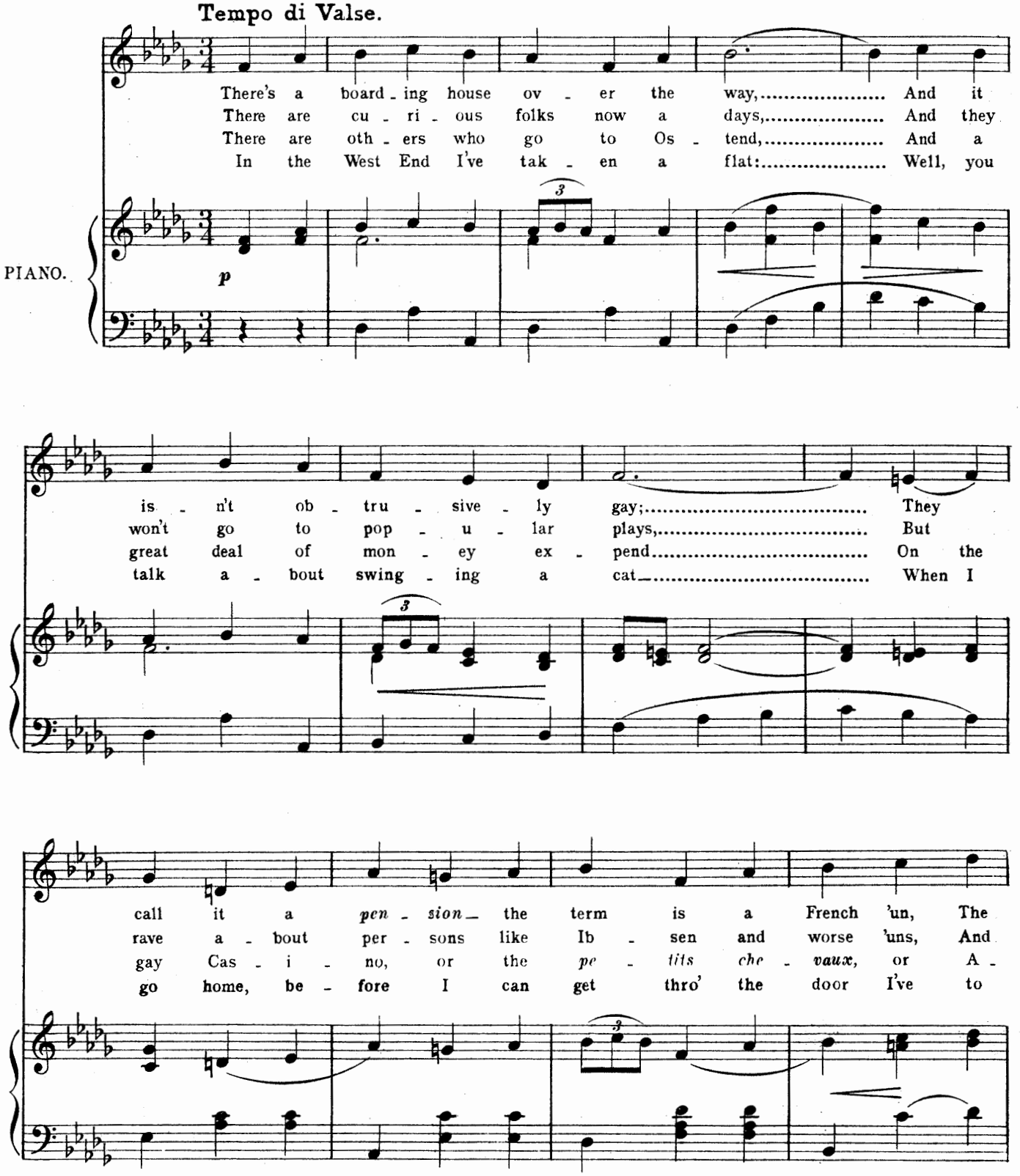

bat - ting at *this* end, you know, And Cam-bridge at the o - ther," made me
draw - ing back her toes, you know, Up - set the sup - per ta - ble, which ad -
She was se - ven-teen, a la - - dy,
She was se - ven-teen, a la - - dy,
She was se - ven-teen, a la - - dy,
She was se - ven-teen, a la - - dy,
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.
f

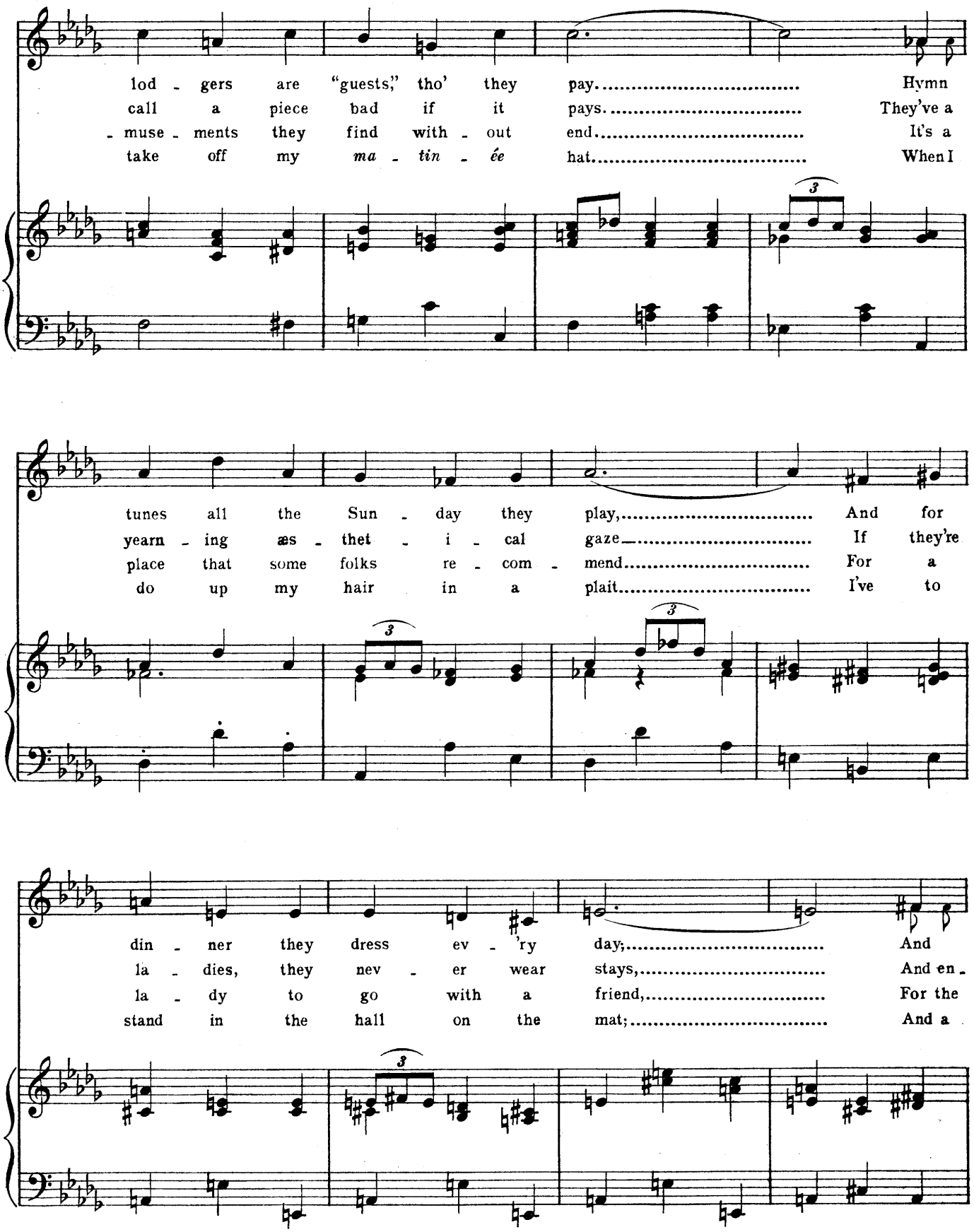
Nº 20. SONG. (Miss Jimper.)

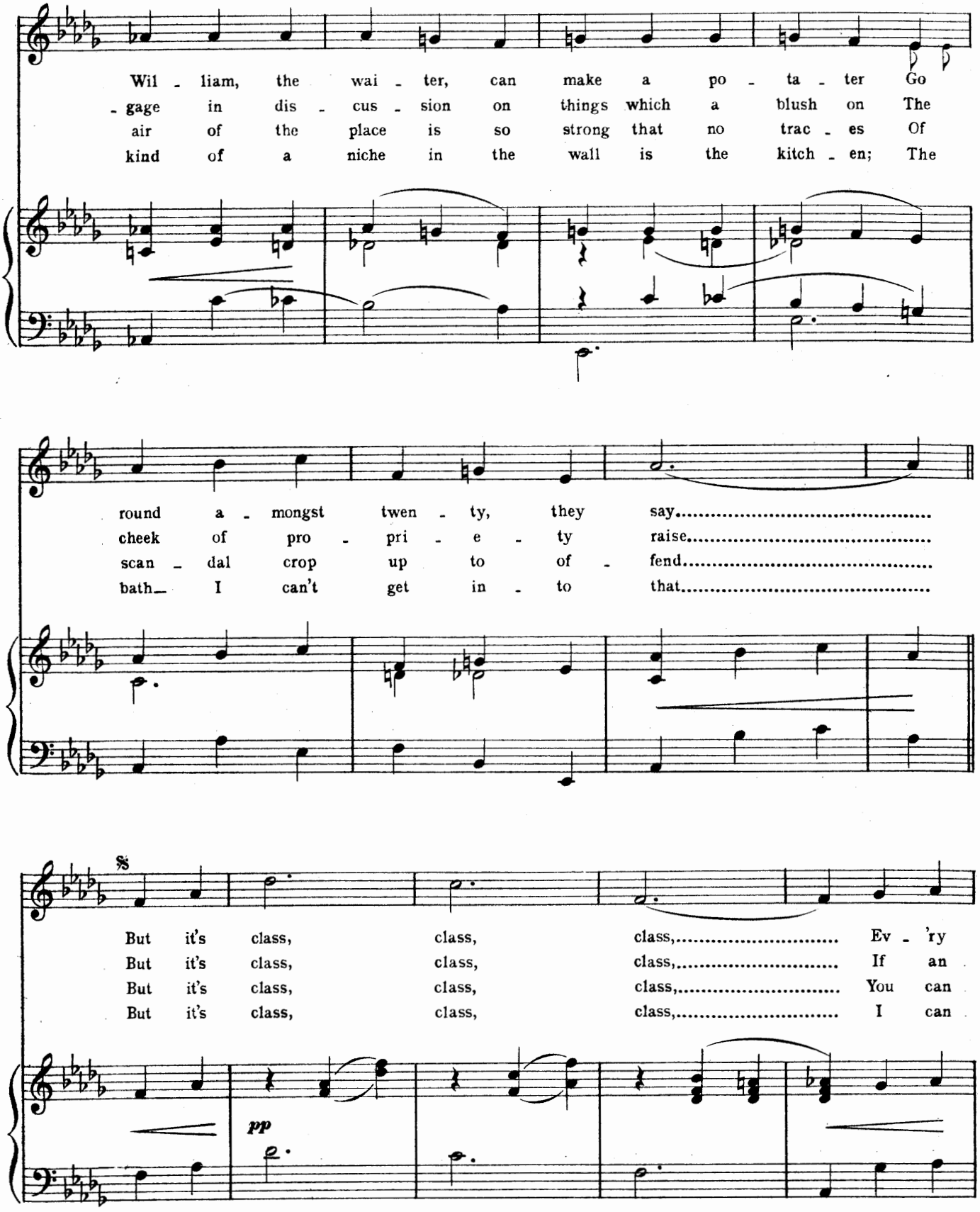
"CLASS."

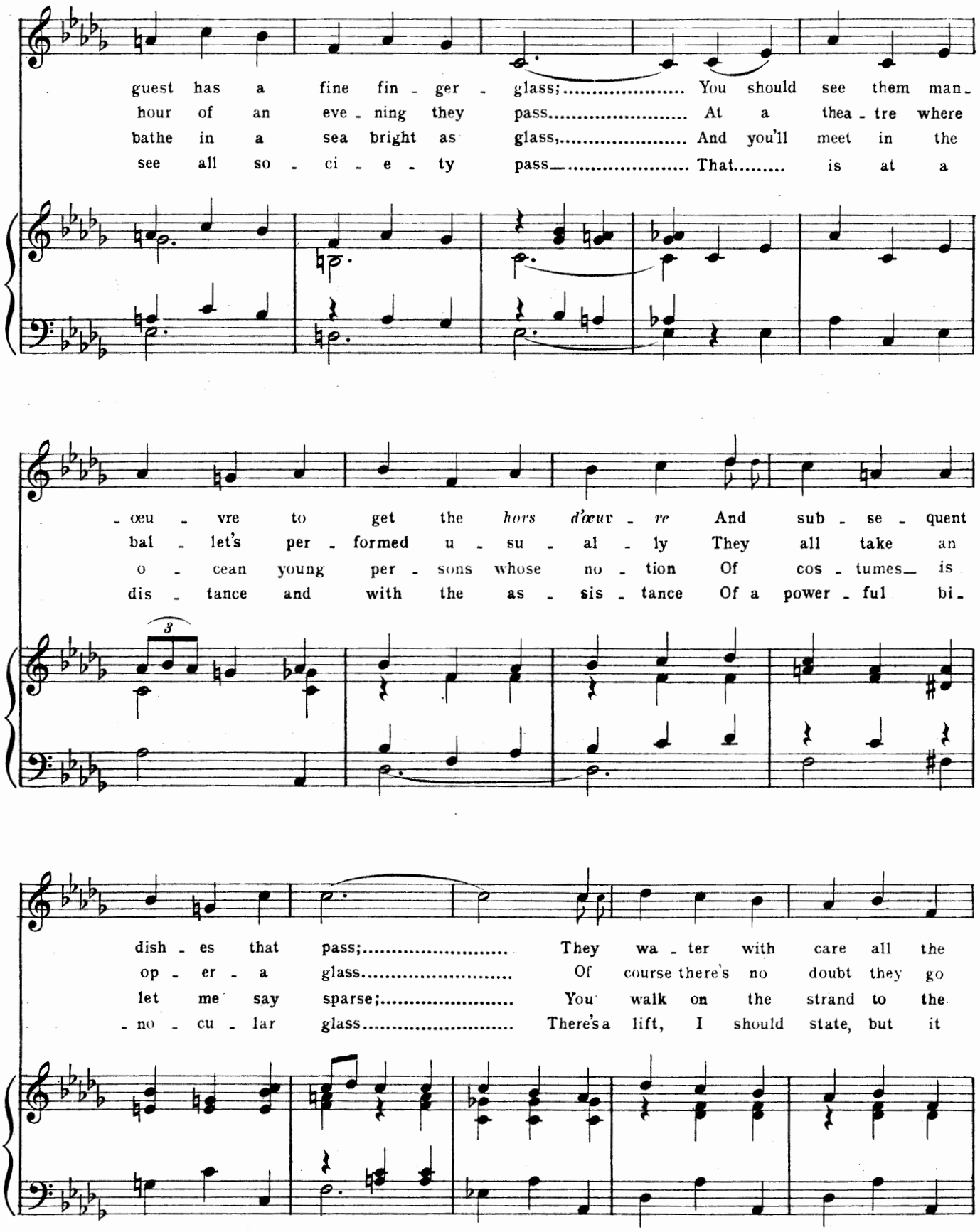
Words by
CHAS. H. TAYLOR.

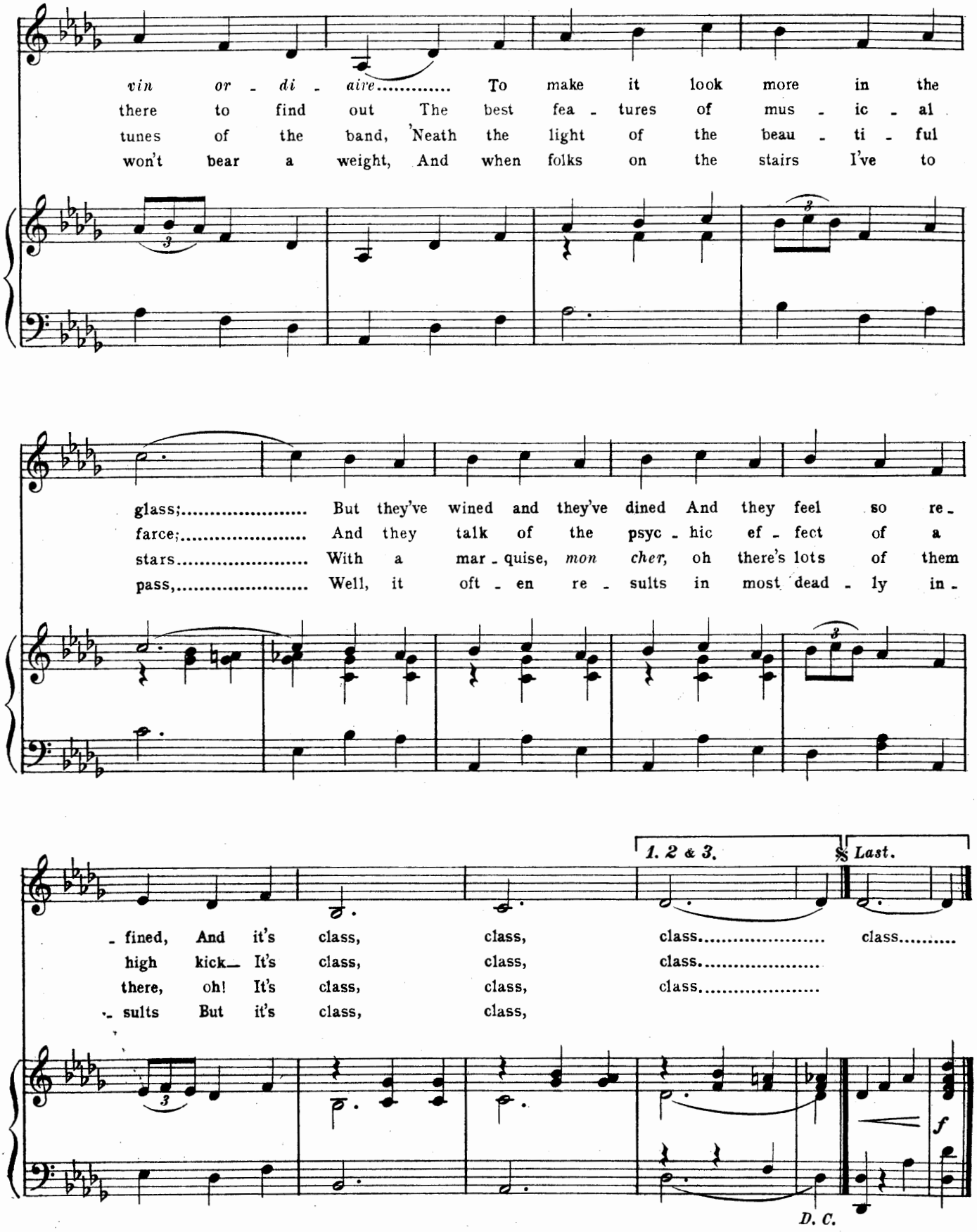
Tempo di Valse.




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
- œu - vre to get the hors d'œuv - 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 -
3
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

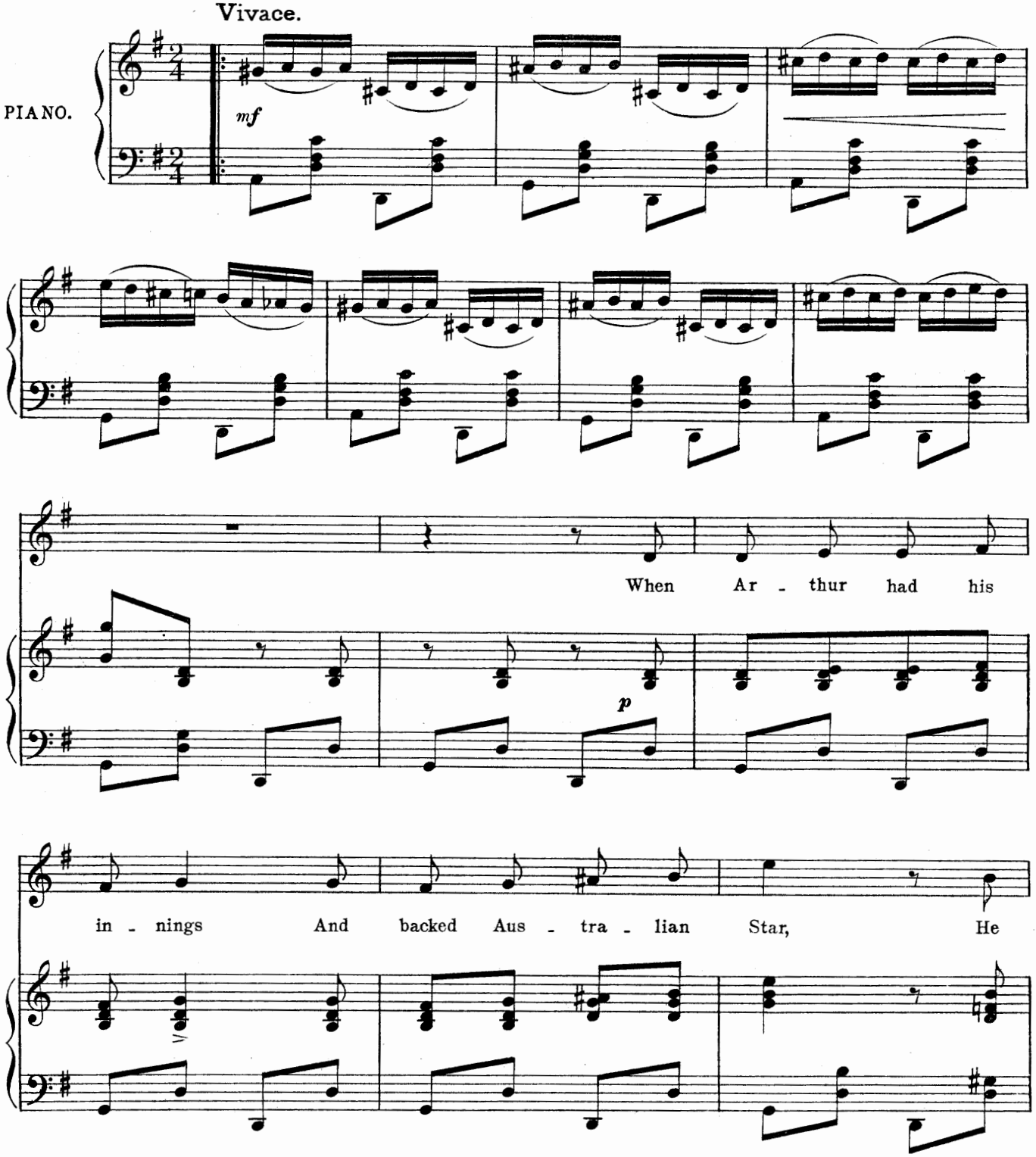

vin or - di - aire..... To make it look more in the
there to find out The best fea - tures of mus - ic - al
tunes of the band, 'Neath the light of the beau - ti - ful
won't bear a weight, And when folks on the stairs I've to
glass;..... But they've wined and they've dined And they feel so re -
farce;..... 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,
f
D. C.

No. 21. SONG. (Berkeley and Chorus.)

"FUN ON A MOTOR."

Words by
GEORGE ROLLIT.

Music by
LANDON RONALD.



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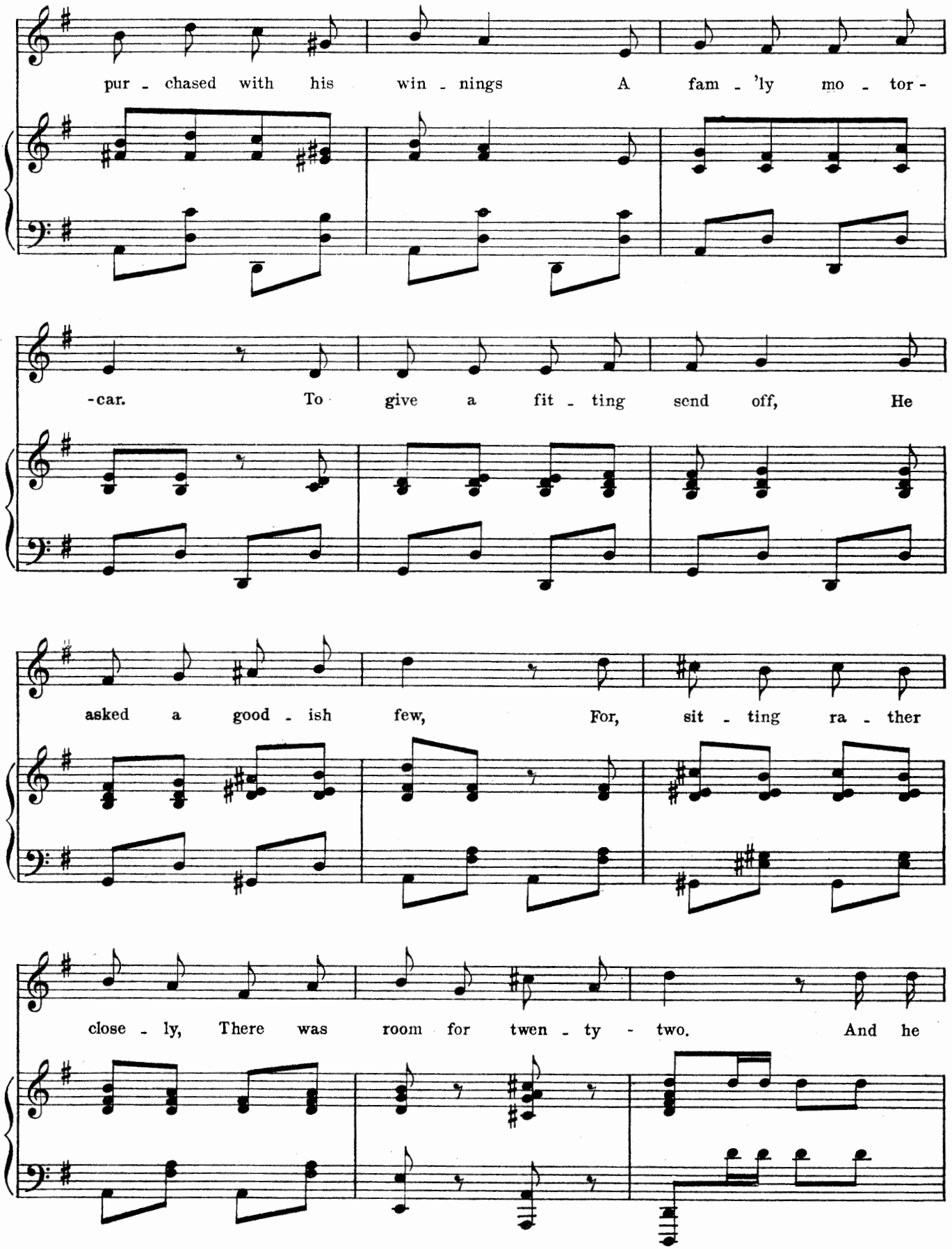
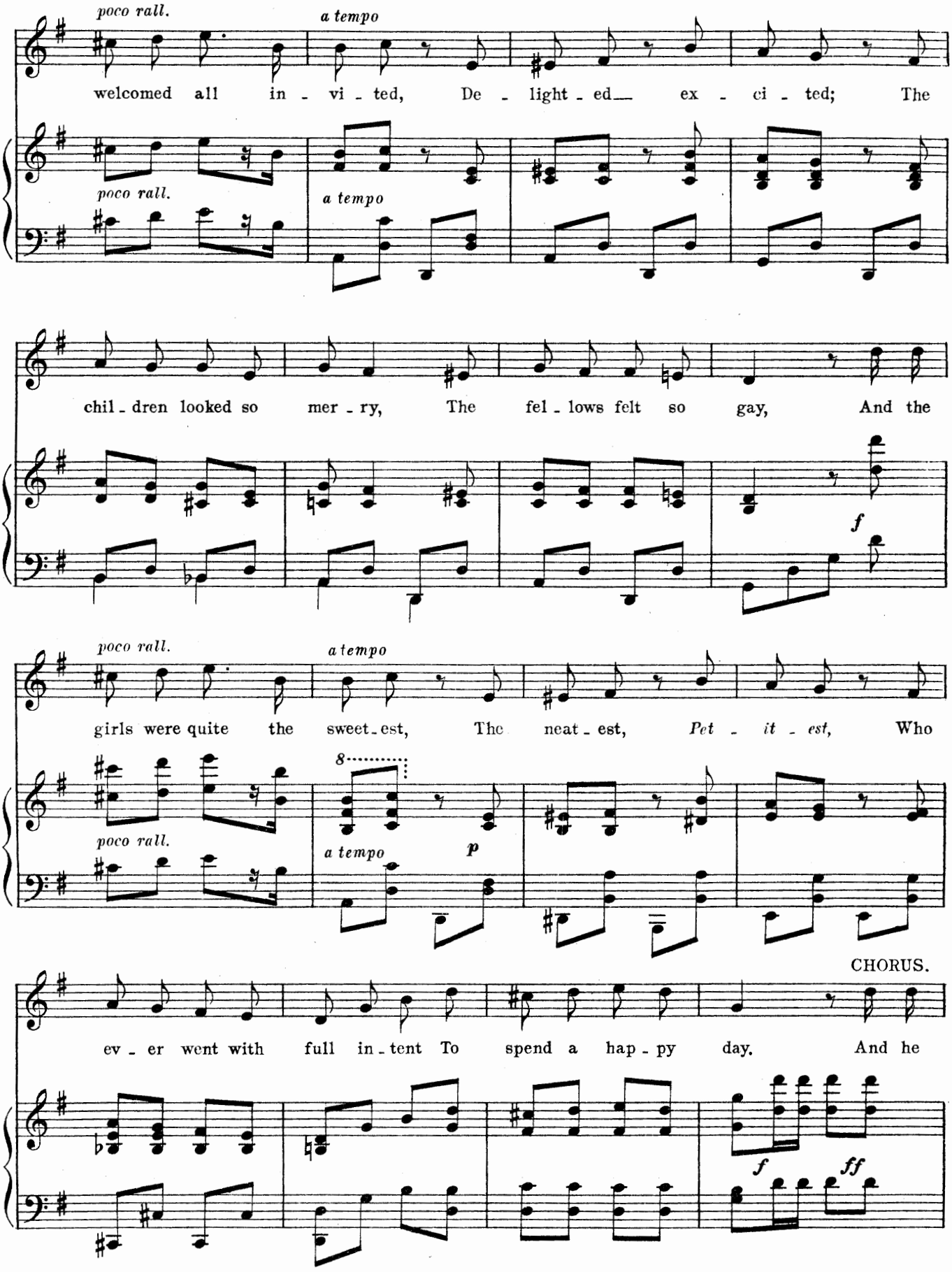
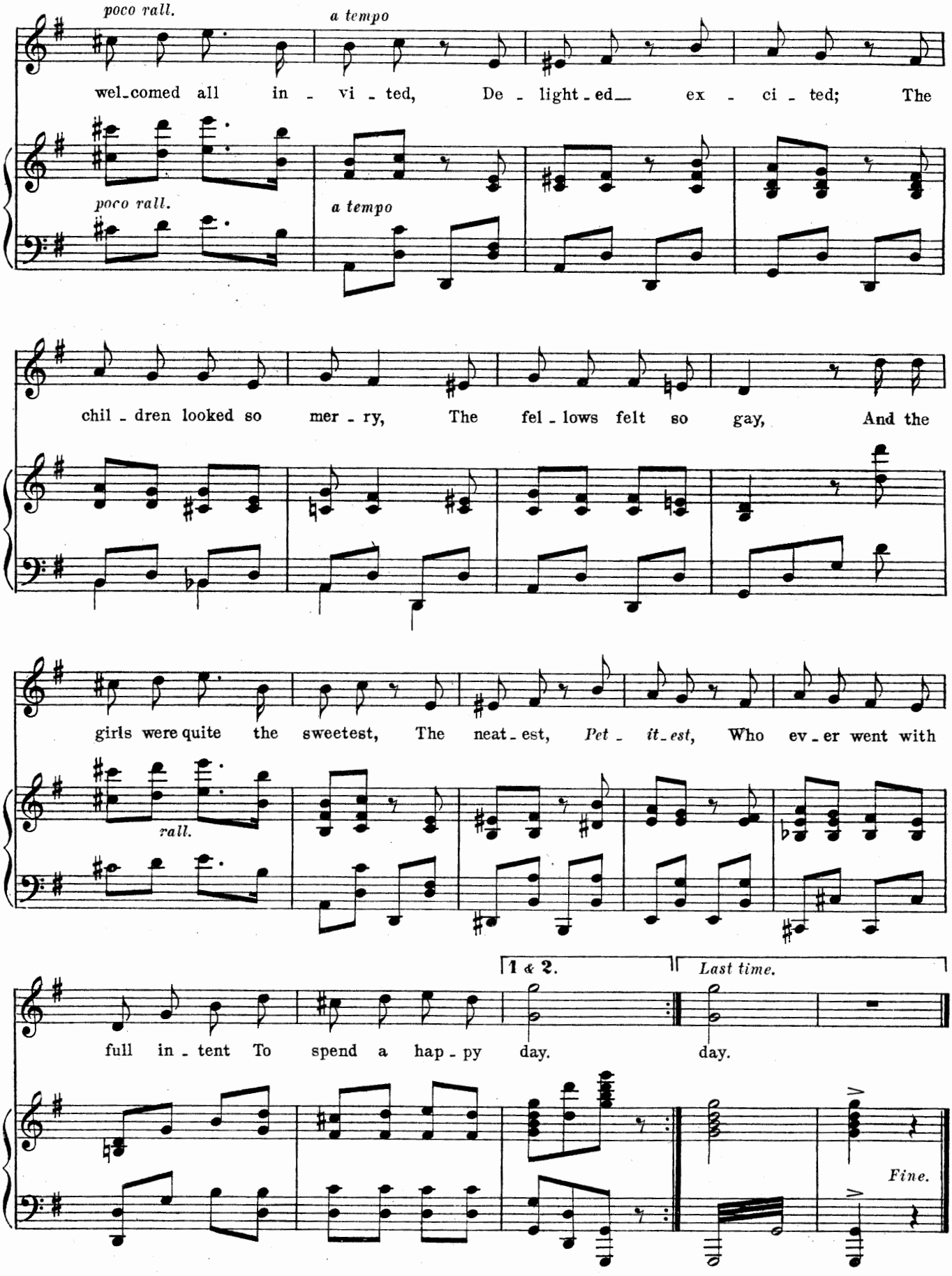

pur - chased with his win - nings A fam - 'ly mo - tor -
-car. To give a fit - ting send off, He
asked a good - ish few, For, sit - ting ra - ther
close - ly, There was room for twen - ty - two. And he


poco rall.
a tempo
welcomed all in - vi - ted, De - light - ed ex - ci - ted; The
chil - dren looked so mer - ry, The fel - lows felt so gay, And the
f
girls were quite the sweet - est, The neat - est, Pet - it - est, Who
8
p
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.

2

We all felt in a fever
With hearts and eyes aglow,
When Artie pulled the lever
And shouted "Off we go!"
The ladies waved their hankies!
A cheer escaped each throat!
But nothing further happened,
For the motor wouldn't mote.

CHORUS.

Then we all commenced advising,
Surmising
And rising,
Most eager to discover
The cause of this delay,
Till at last, by lots of pumping,
And thumping,
And jumping,
We touched the spot,
And off we got
To spend a happy day.

3.

We started off like lightning,
We did, and no mistake,
The ladies turned like whitening,
The boys cried "Use the brake!"
And Arthur, dear old chappie,
Applied it with a jerk—
But nothing further happened,
For the d— thing wouldn't work.

CHORUS.

And we simply started racing,
While facing
(Embracing)
A horrible finale
In terrified array;
And the fellows started swearing
And tearing,
Declaring
We'd either smash
Right into hash
Or spend a happy day.

4.

Past "peeler" and past steeple
We thundered on our ride,
While cats and dogs and people
Collapsed on either side.
In vain we tried to stop it,
And let our anchor slip—
But nothing further happened,
For our anchor wouldn't grip.

CHORUS.

And when we got to Ealing,
A feeling
Like reeling
Came over all the ladies,
Who fainted straight away.
So when we got to Cookham,
We took 'em
And shook 'em,
Saying, "Look alive!
If we survive,
We'll spend a happy day!"

5.

At last all hope was waning!
He murmured, "Let us pray,"
For we were quickly gaining
Upon a brewer's dray.
It proved a draymen's outing,
For round a cask of beer
Sat twenty chaps whose language
Gained in strength as we drew near.

CHORUS.

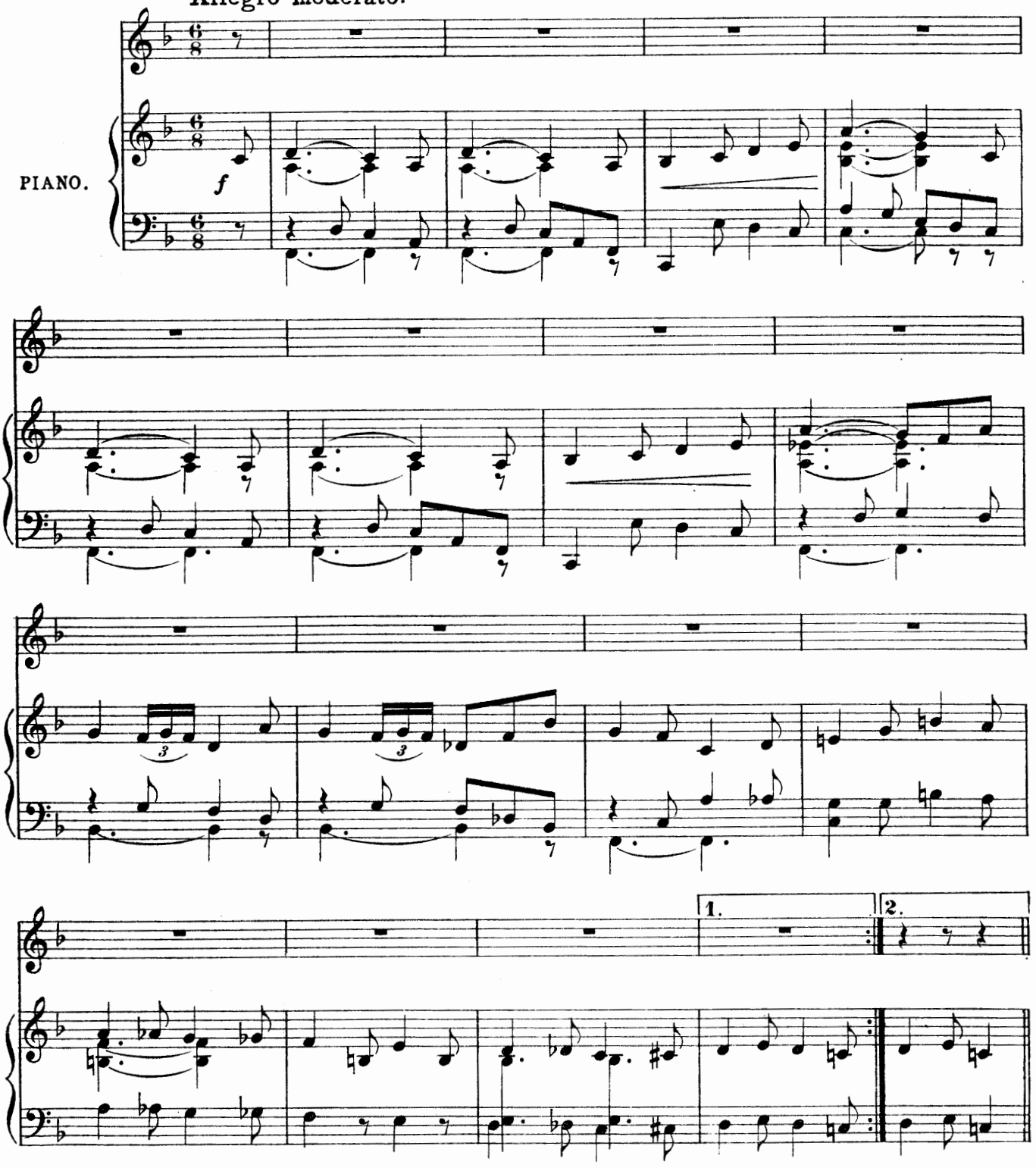
After lots of pots of "stingo,"
Their lingo—
By Jingo,
Proved infinitely stronger
Than any brake's display,
And, though p'raps it sounds a fairy-
-tale airy,
I swear ye,
Our car it stopped
And out we popped
To spend a happy day.

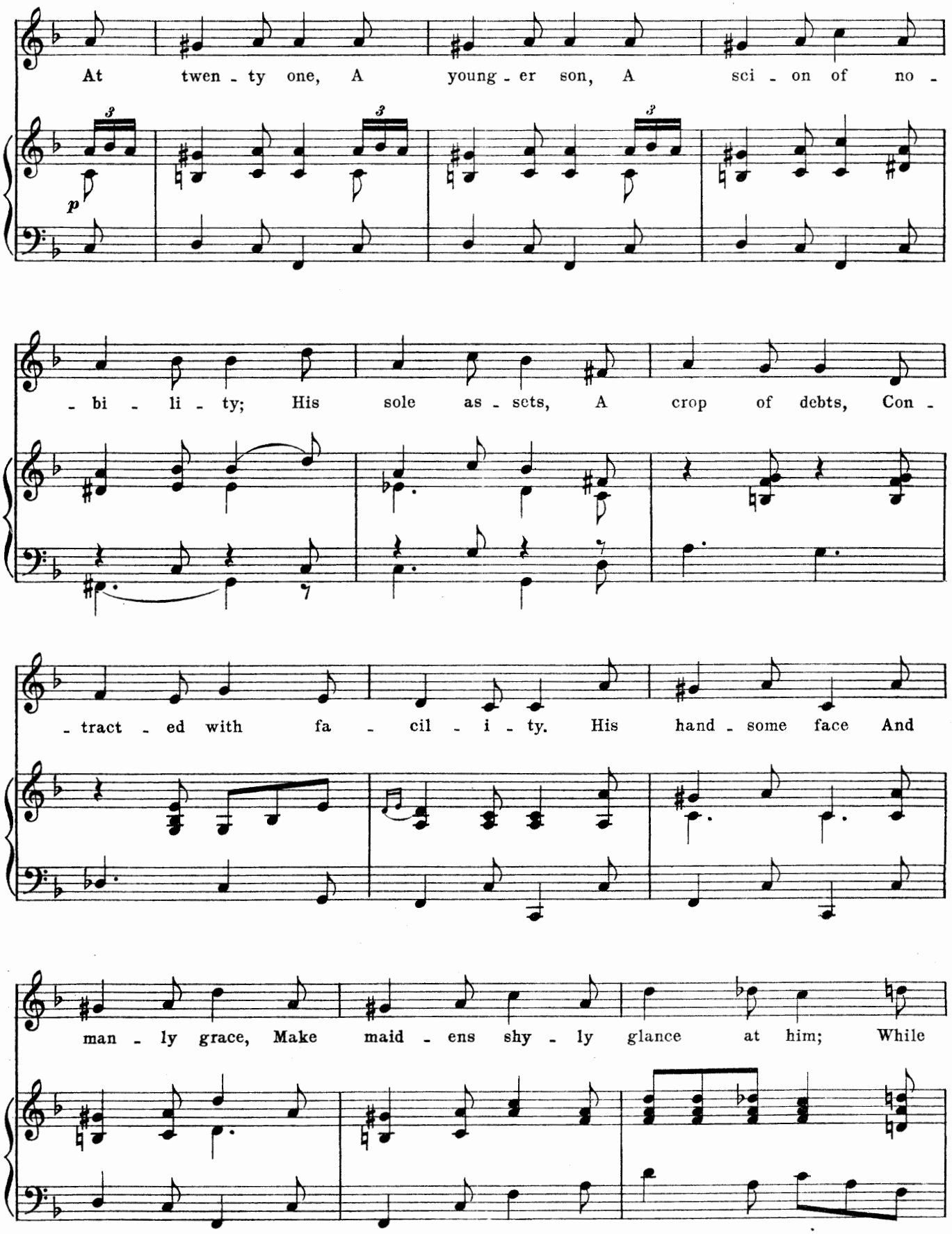
No 22. SONG. (Berkeley and Chorus.)

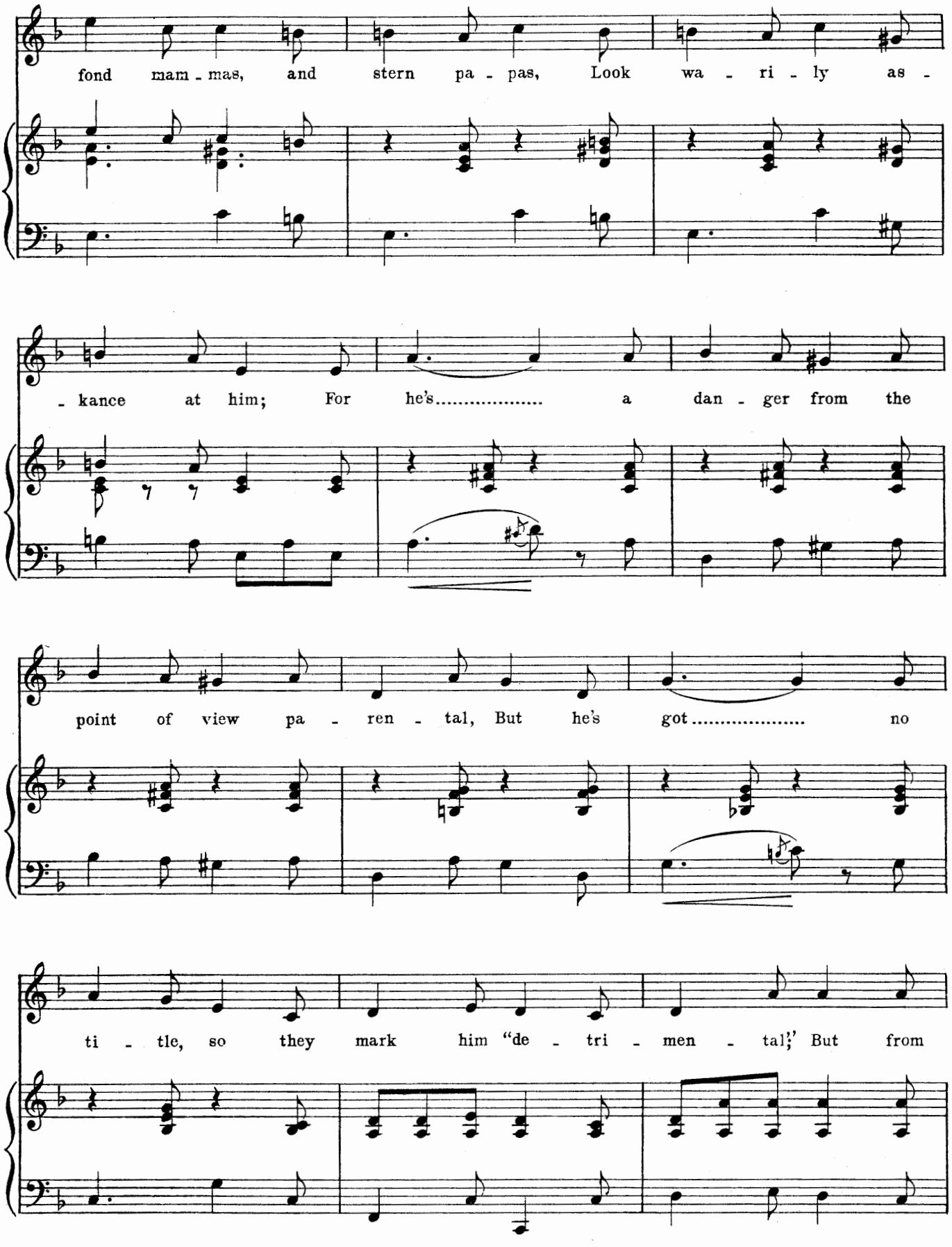
"THE DETRIMENTAL MAN."

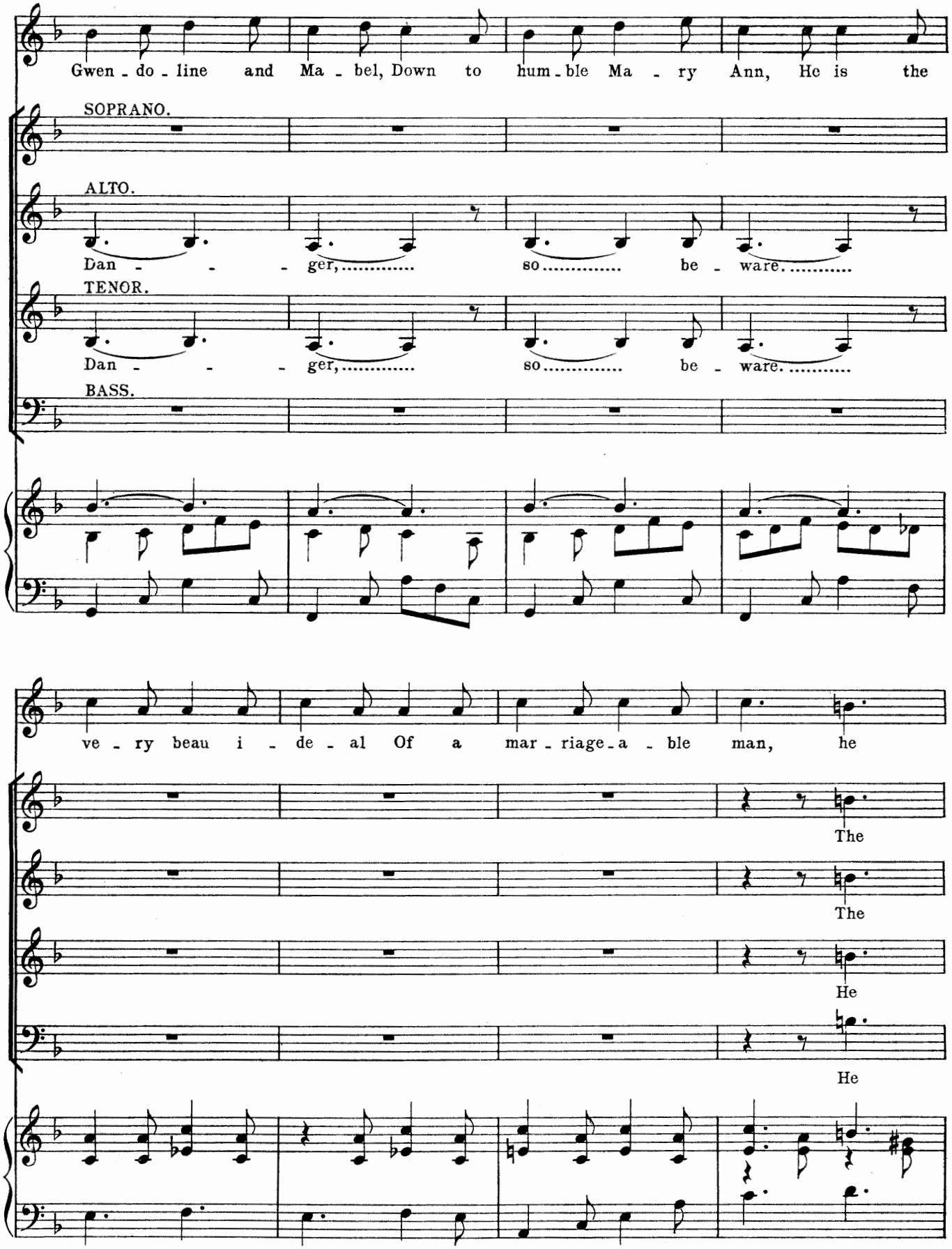
Words by
CHAS. H. TAYLOR.

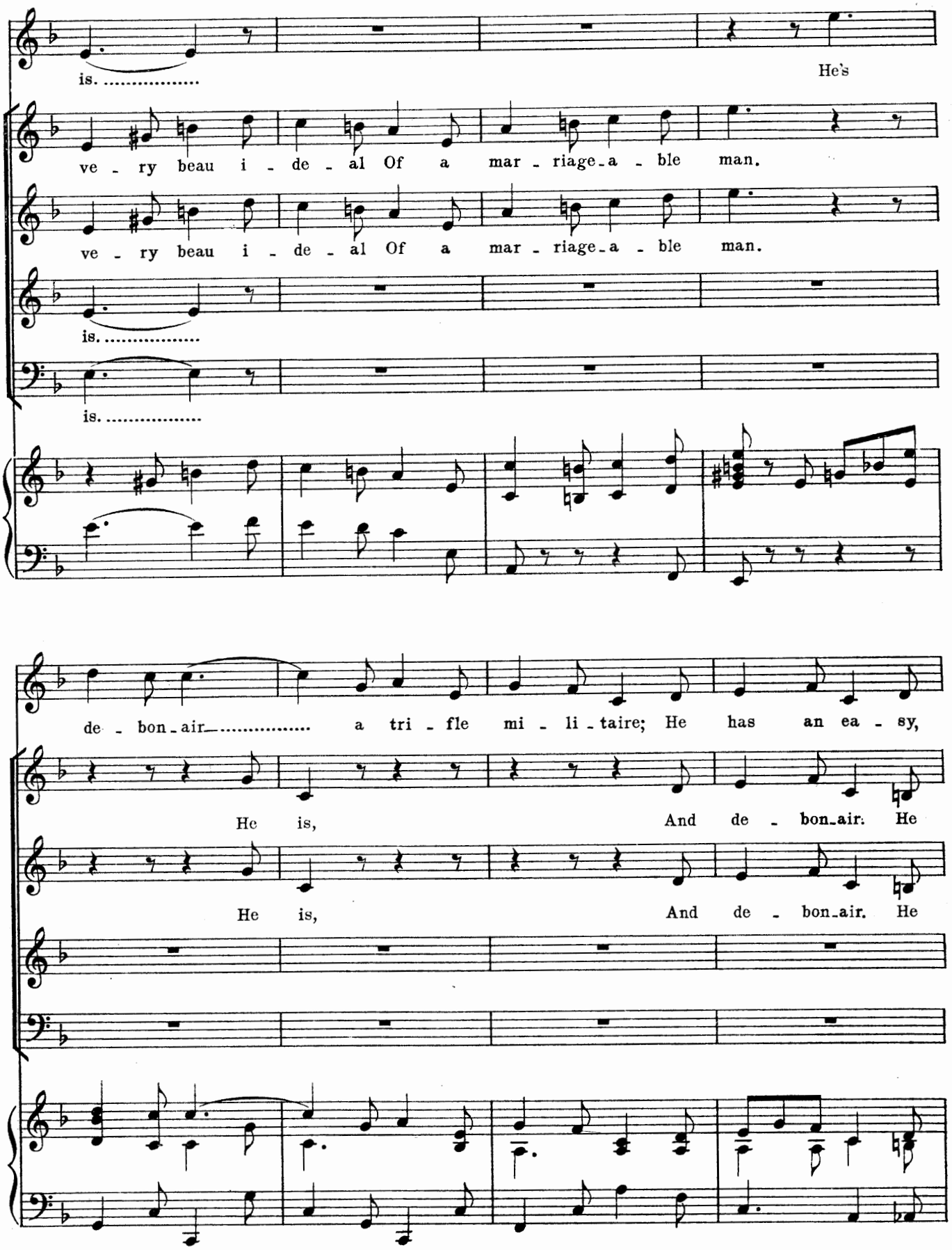
Allegro moderato.

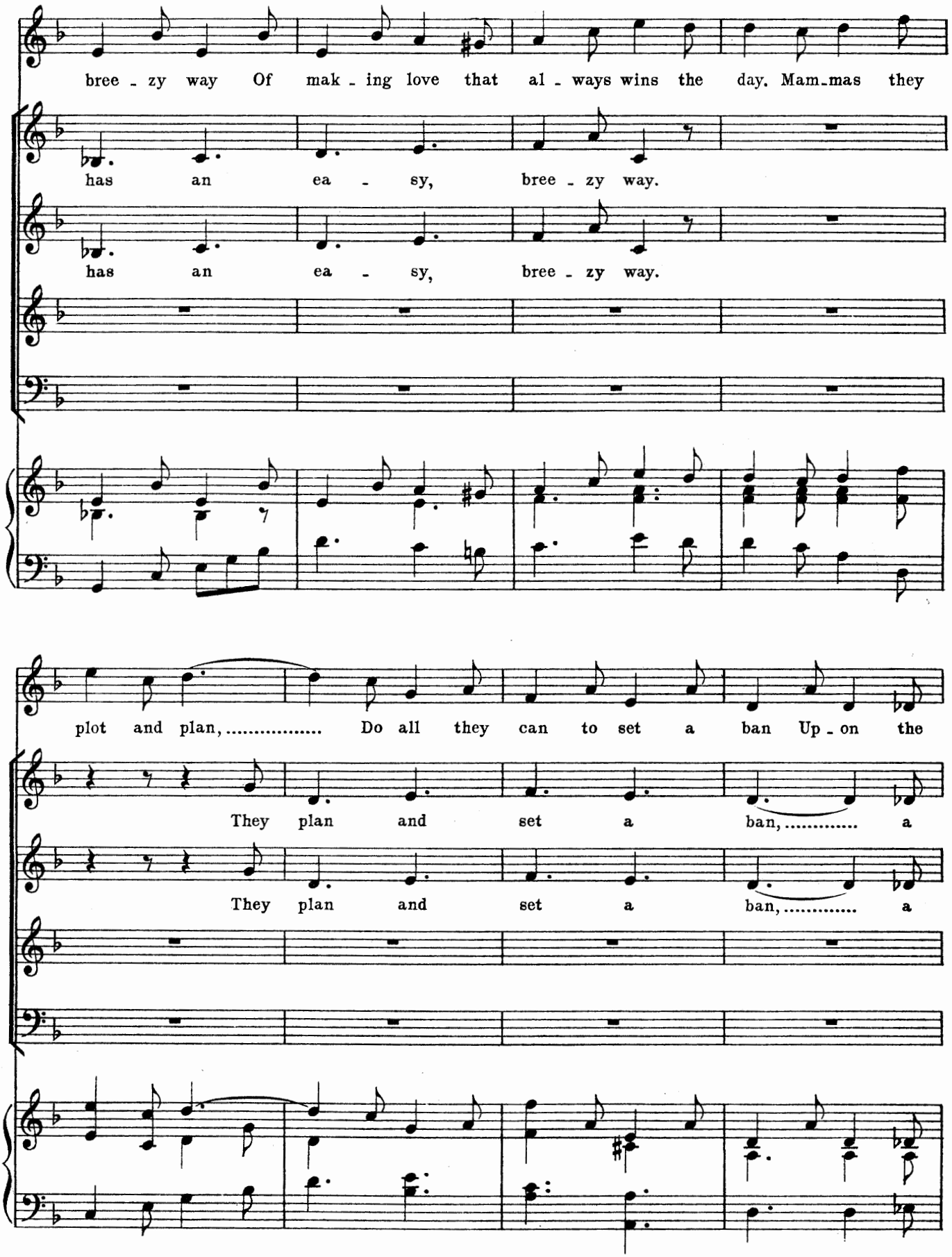


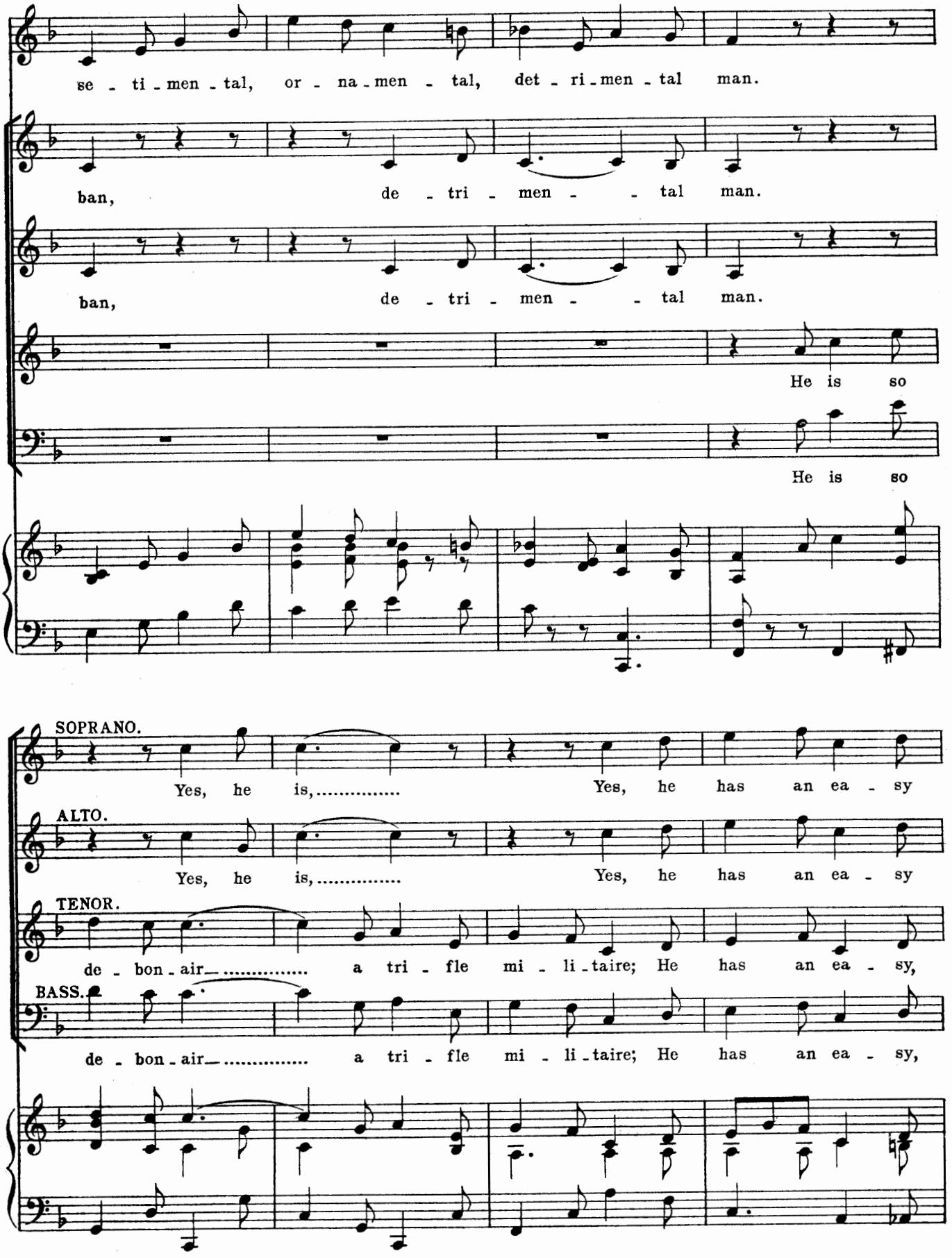

At twen - ty one, A young - er son, A sci - on of no -
p
- bi - li - ty; His sole as - sets, A crop of debts, Con -
- tract - ed with fa - cil - i - ty. His hand - some face And
man - ly grace, Make maid - ens shy - ly glance at him; While

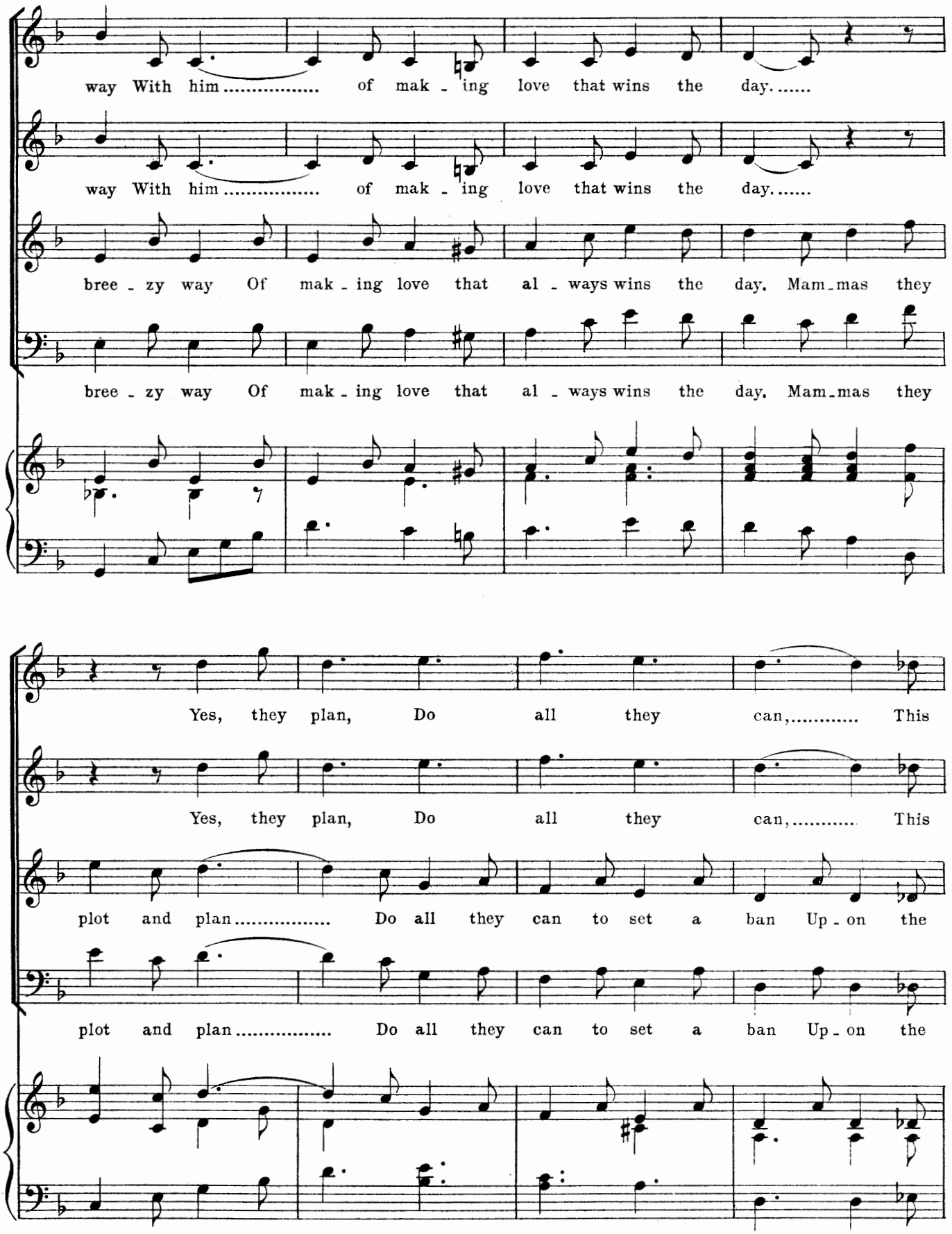

fond mam - mas, and stern pa - pas, Look wa - ri - ly as -
- kance at him; For he's..... a dan - ger from the
point of view pa - ren - tal, But he's got..... no
ti - tle, so they mark him "de - tri - men - tal;" But from

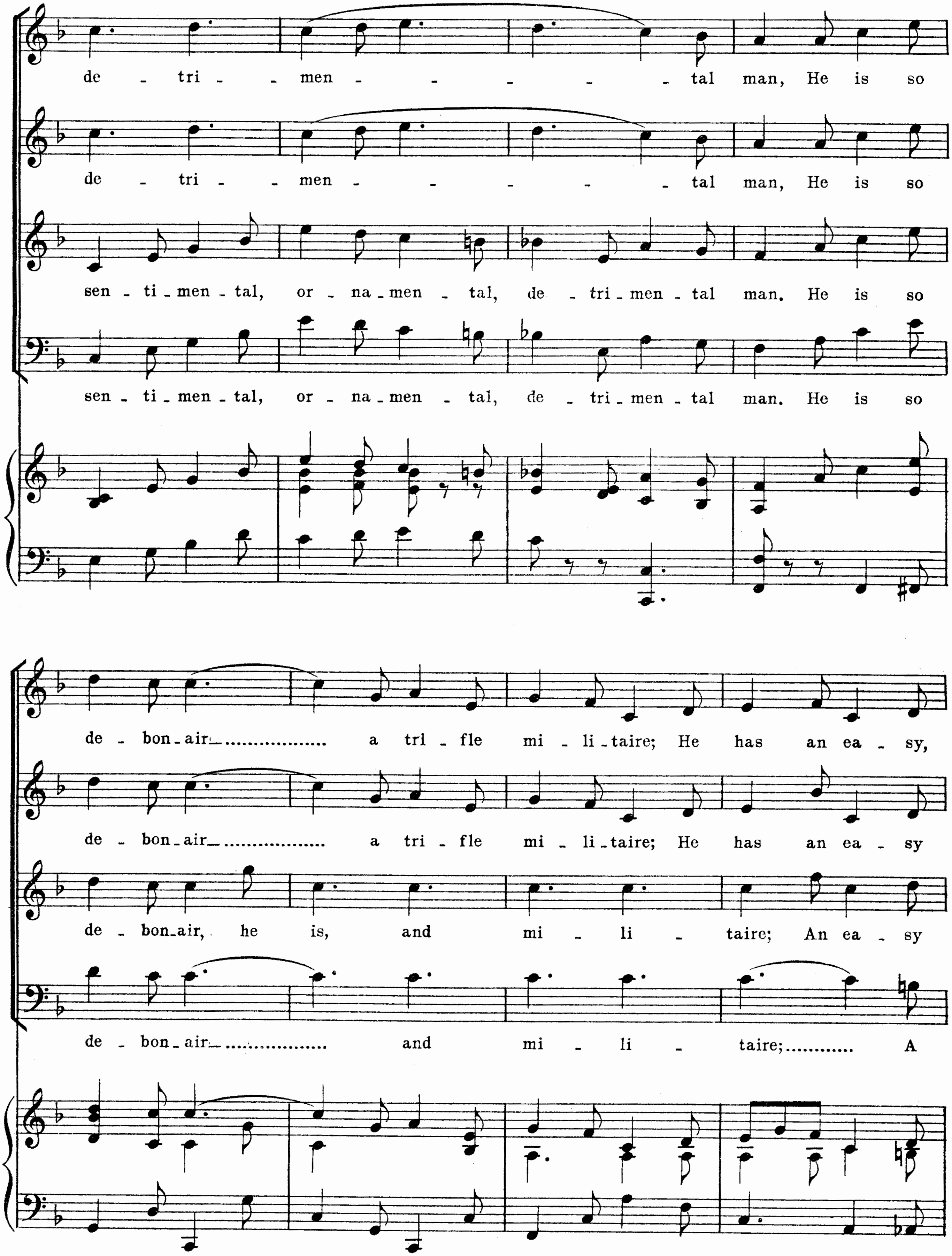

Gwen - do - line and Ma - bel, Down to hum - ble Ma - ry Ann, He is the
SOPRANO.
ALTO.
Dan - - - ger, so be - ware.
TENOR.
Dan - - - ger, so be - ware.
BASS.
ve - ry beau i - de - al Of a mar - riage - a - ble man, he
The
The
He
He

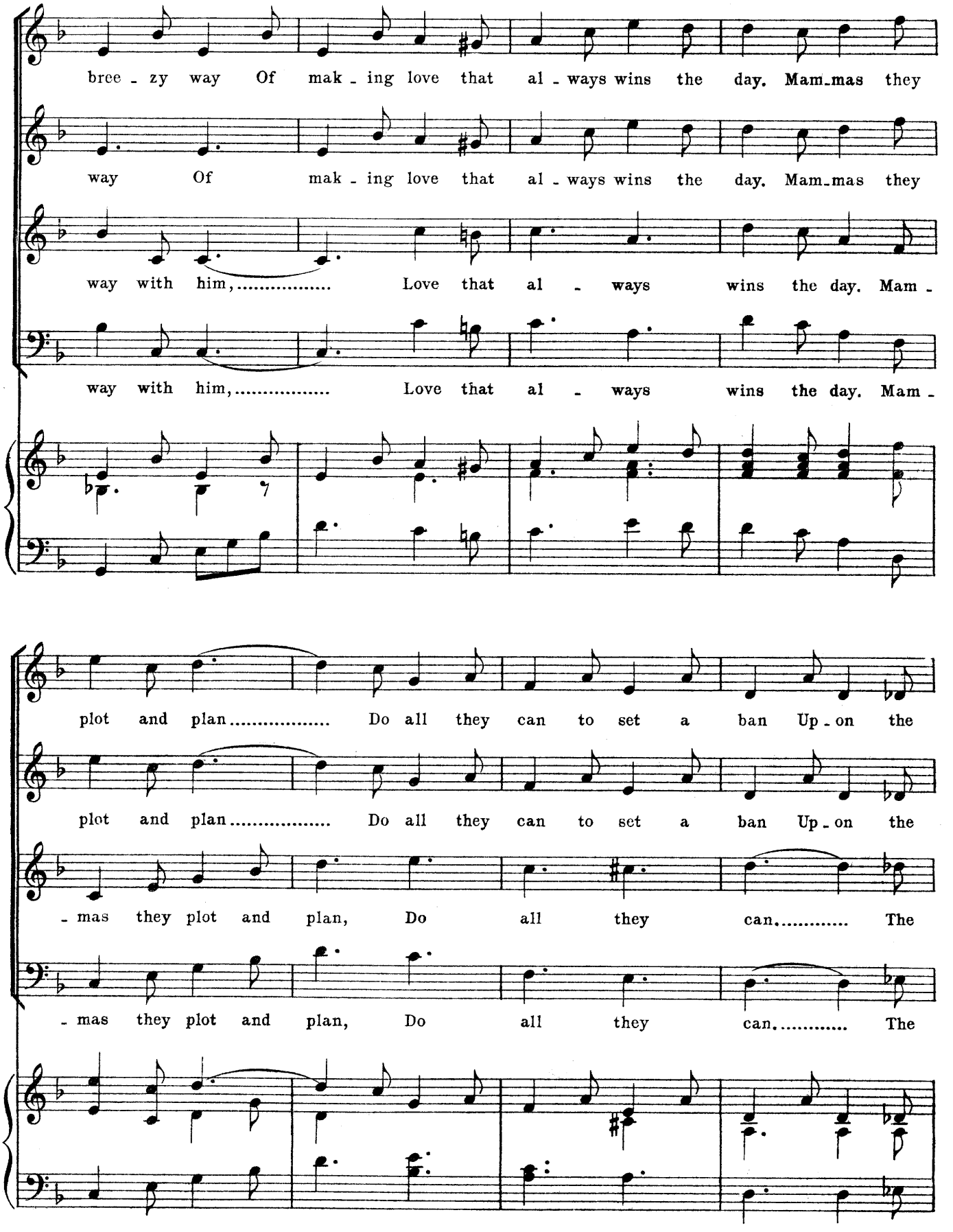

is.
He's
ve - ry beau i - de - al Of a mar - riage-a - ble man.
ve - ry beau i - de - al Of a mar - riage-a - ble man.
is.
is.
de - bon-air a tri - fle mi - li-taire; He has an ea - sy,
He is, And de - bon-air. He
He is, And de - bon-air. He

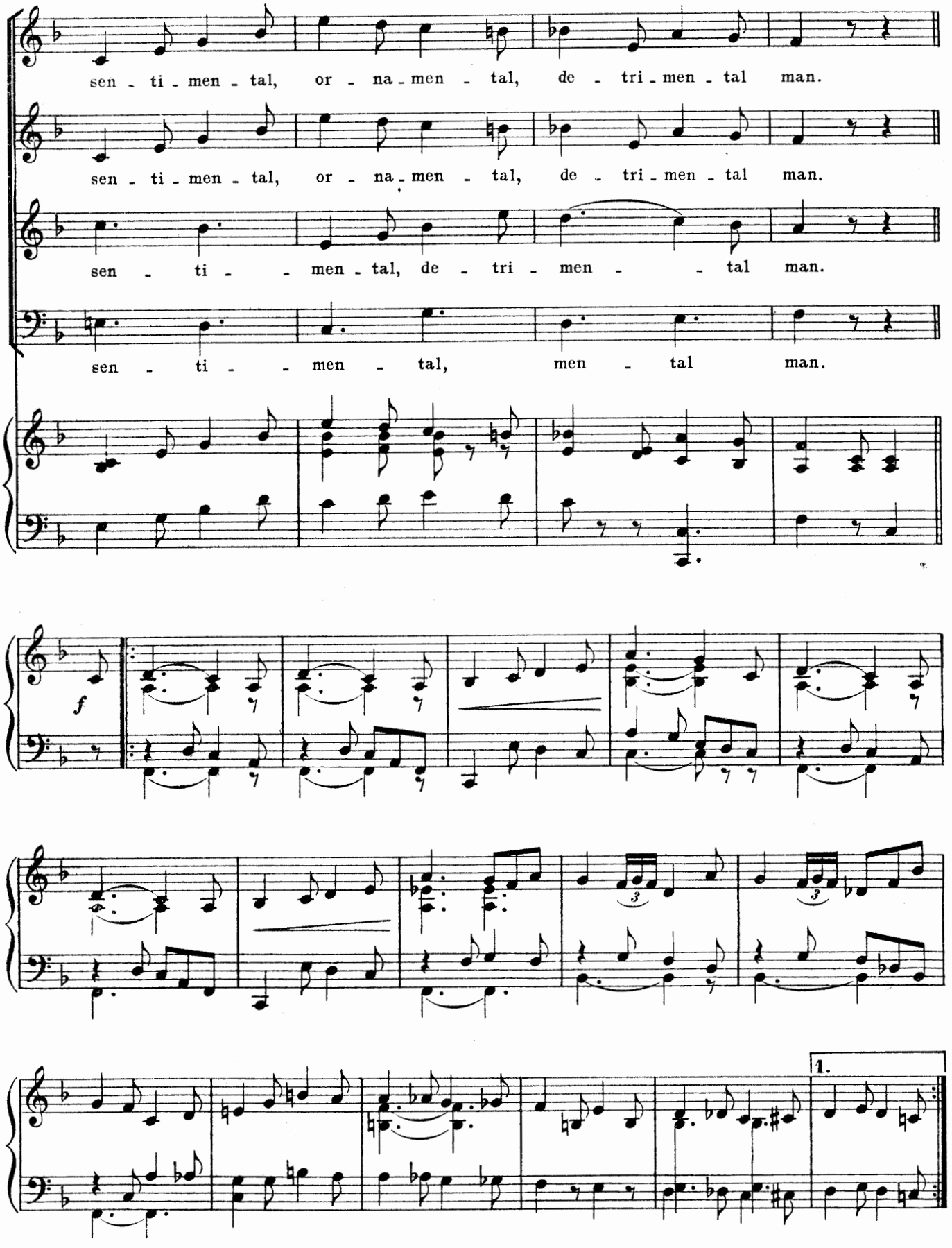

bree - zy way Of mak - ing love that al - ways wins the day. Mam-mas they
has an ea - sy, bree - zy way.
has an ea - sy, bree - zy way.
plot and plan, ... Do all they can to set a ban Up - on the
They plan and set a ban, ... a
They plan and set a ban, ... a

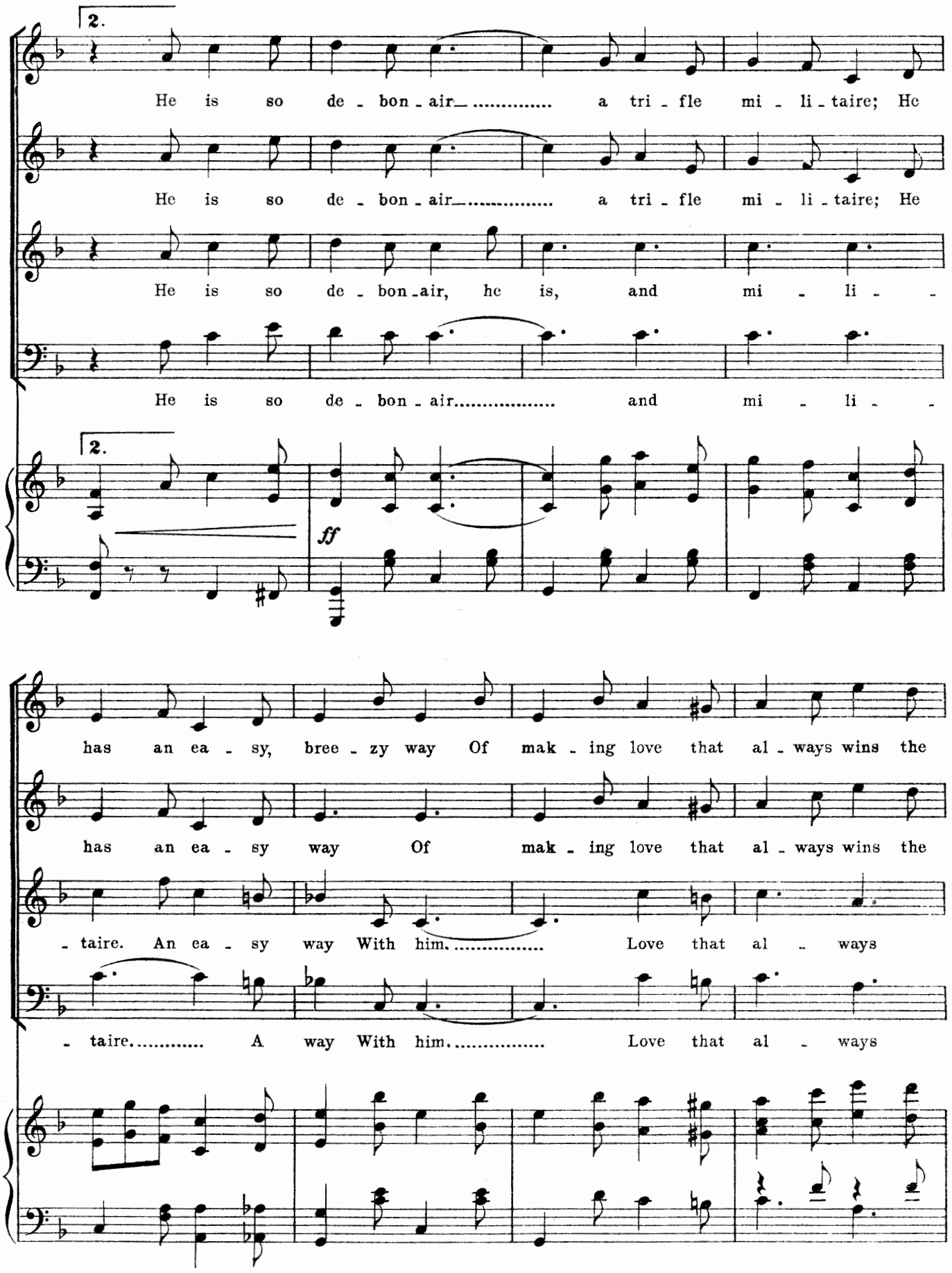

se - ti - men - tal, or - na - men - tal, det - ri - men - tal man.
ban, de - tri - men - - tal man.
ban, de - tri - men - - tal man.
He is so
He is so
SOPRANO.
Yes, he is,..... Yes, he has an ea - sy
ALTO.
Yes, he is,..... Yes, he has an ea - sy
TENOR.
de - bon - air—..... a tri - fle mi - li - taire; He has an ea - sy,
BASS.
de - bon - air—..... a tri - fle mi - li - taire; He has an ea - sy,

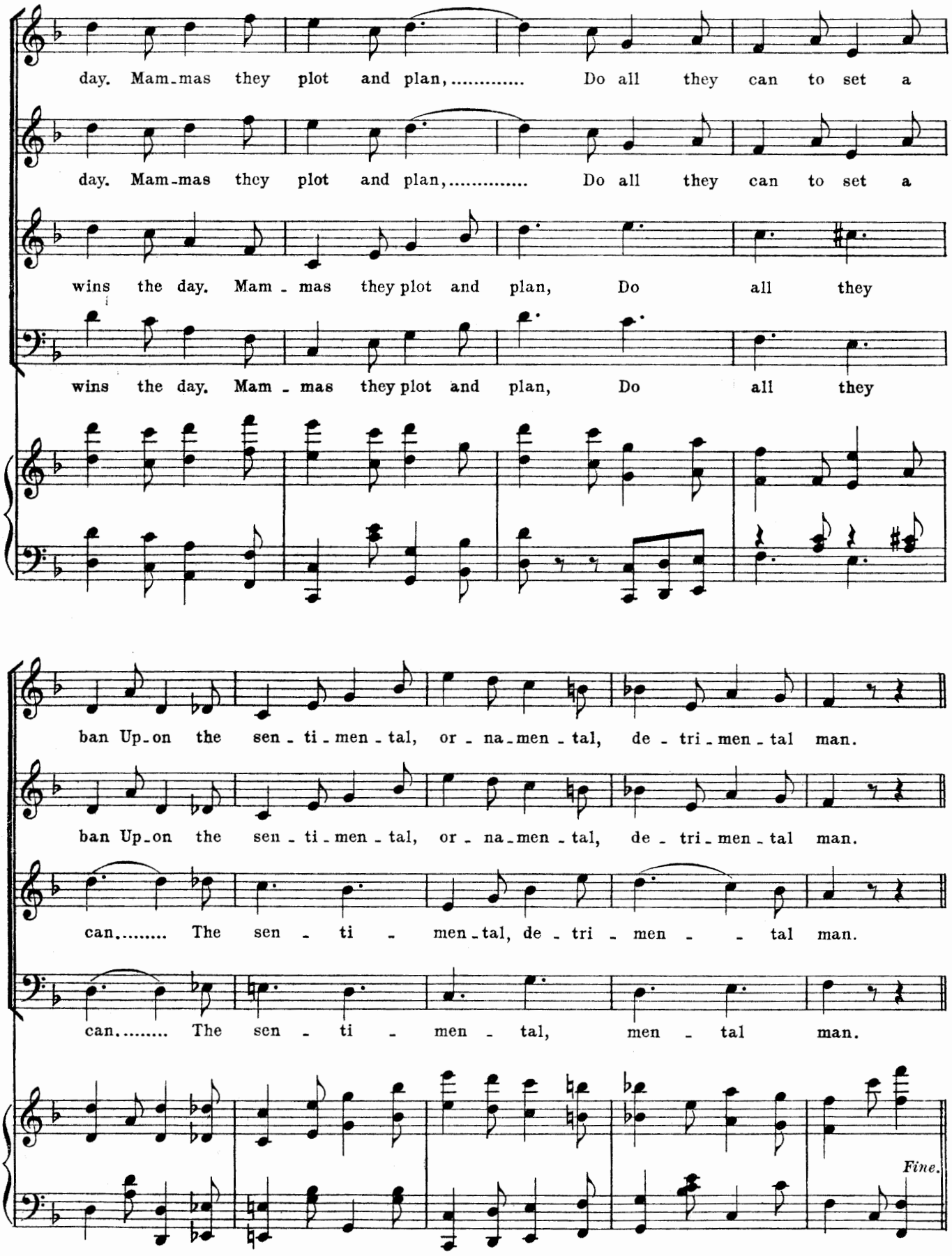

way With him ..... of mak - ing love that wins the day. .....
way With him ..... of mak - ing love that wins the day. .....
bree - zy way Of mak - ing love that al - ways wins the day. Mam - mas they
bree - zy way Of mak - ing love that al - ways wins the day. Mam - mas they
Yes, they plan, Do all they 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.
f
1.


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 - -
2.
ff
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


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.
Mammas 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.

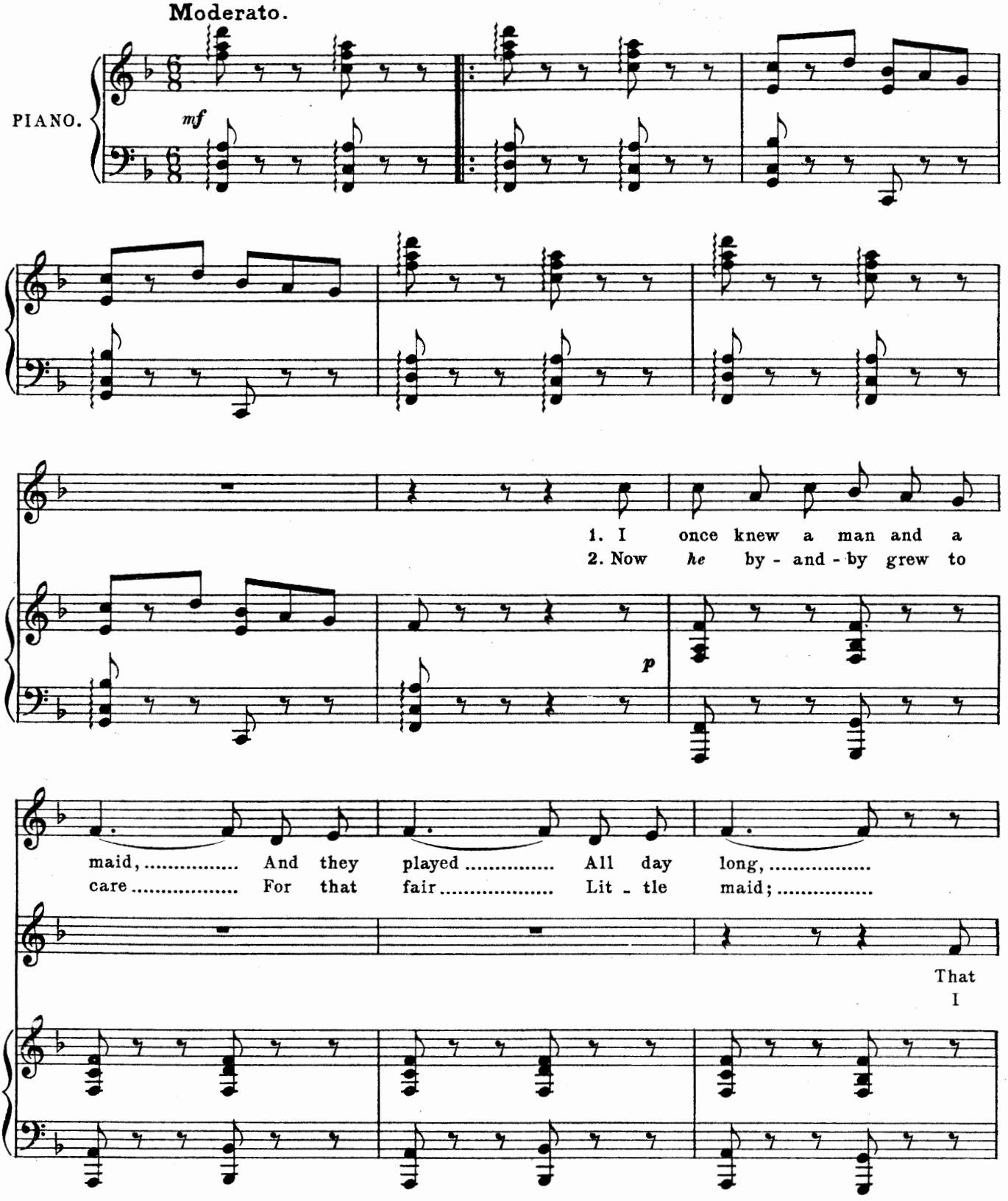
He's debonair—a trifle militaire;
He has an easy, breezy way
At voting times that always wins the day.
Opponents plot and plan,
Do all they can, to set a ban
Upon the ornamental, parli'mental, detrimental man.

No. 23. DUET. (Wrenne and Berkeley.)

"PING-PONG."

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.



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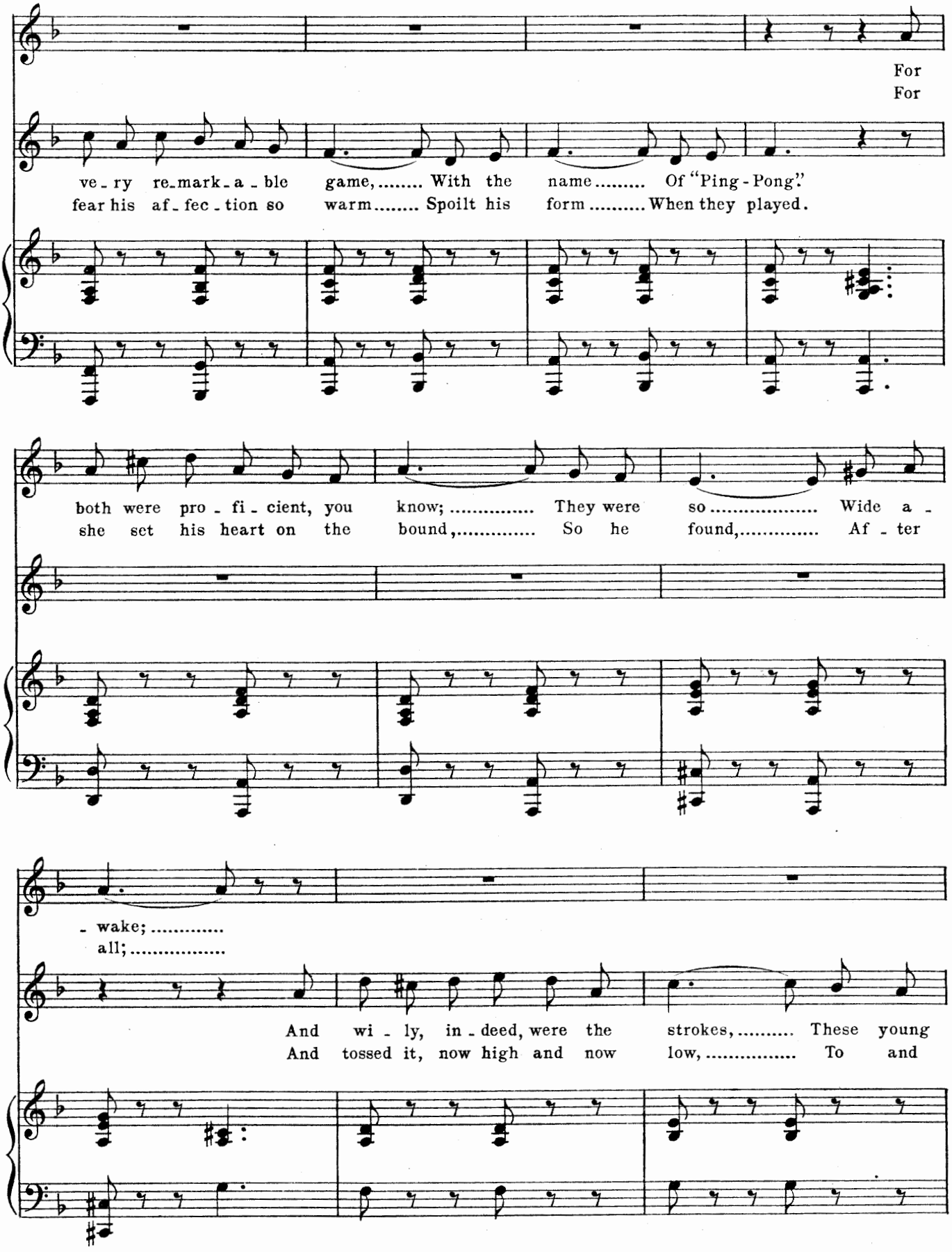
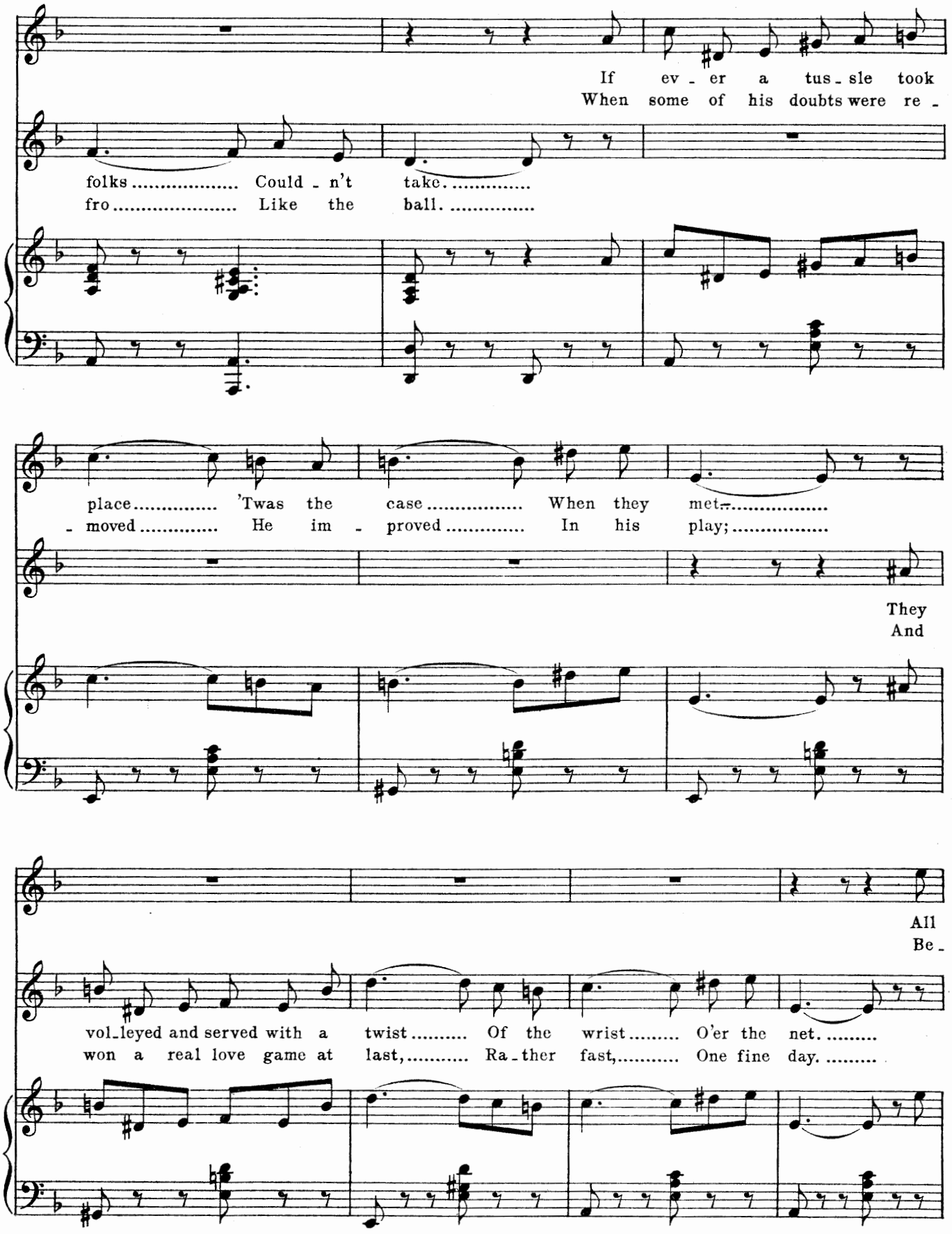
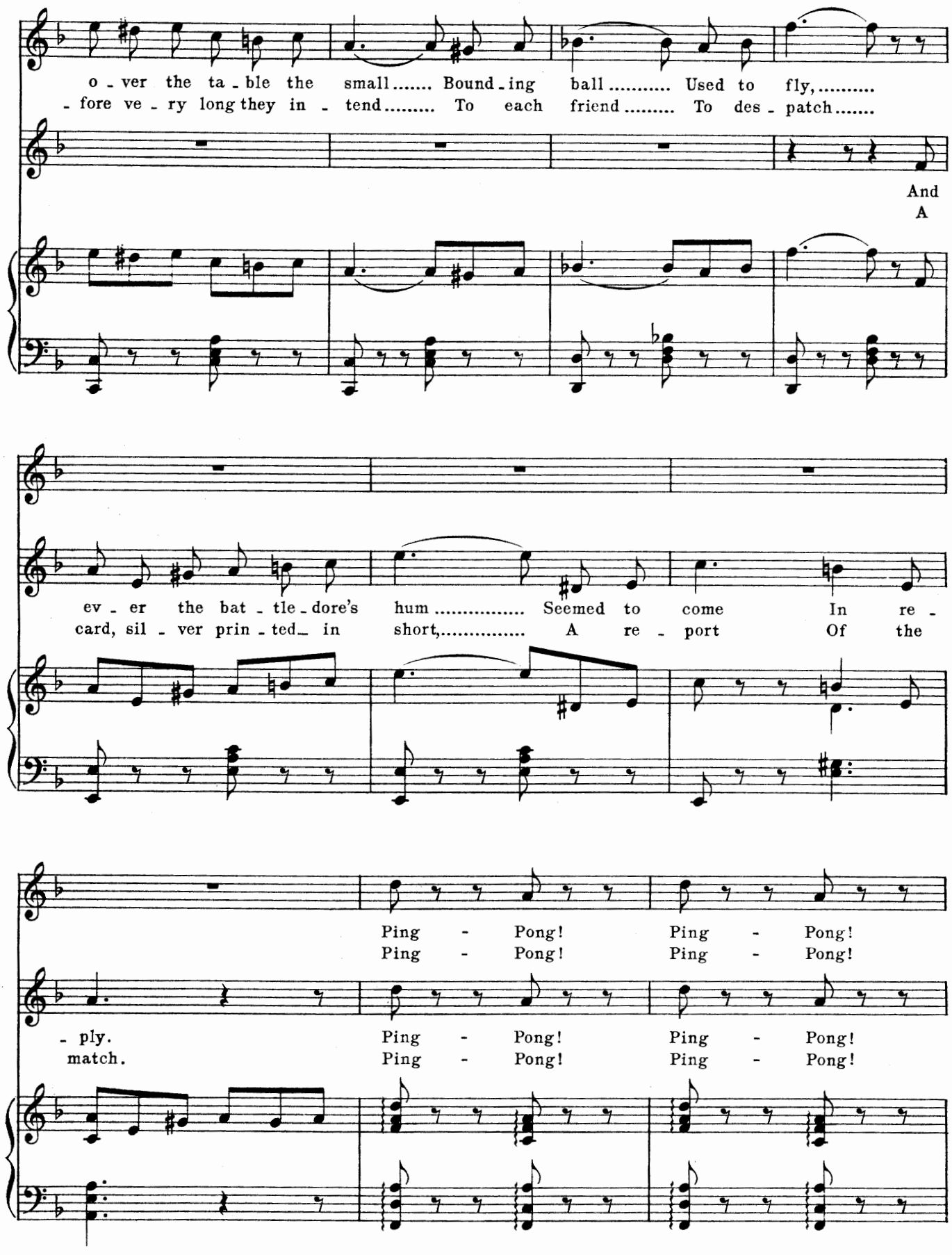
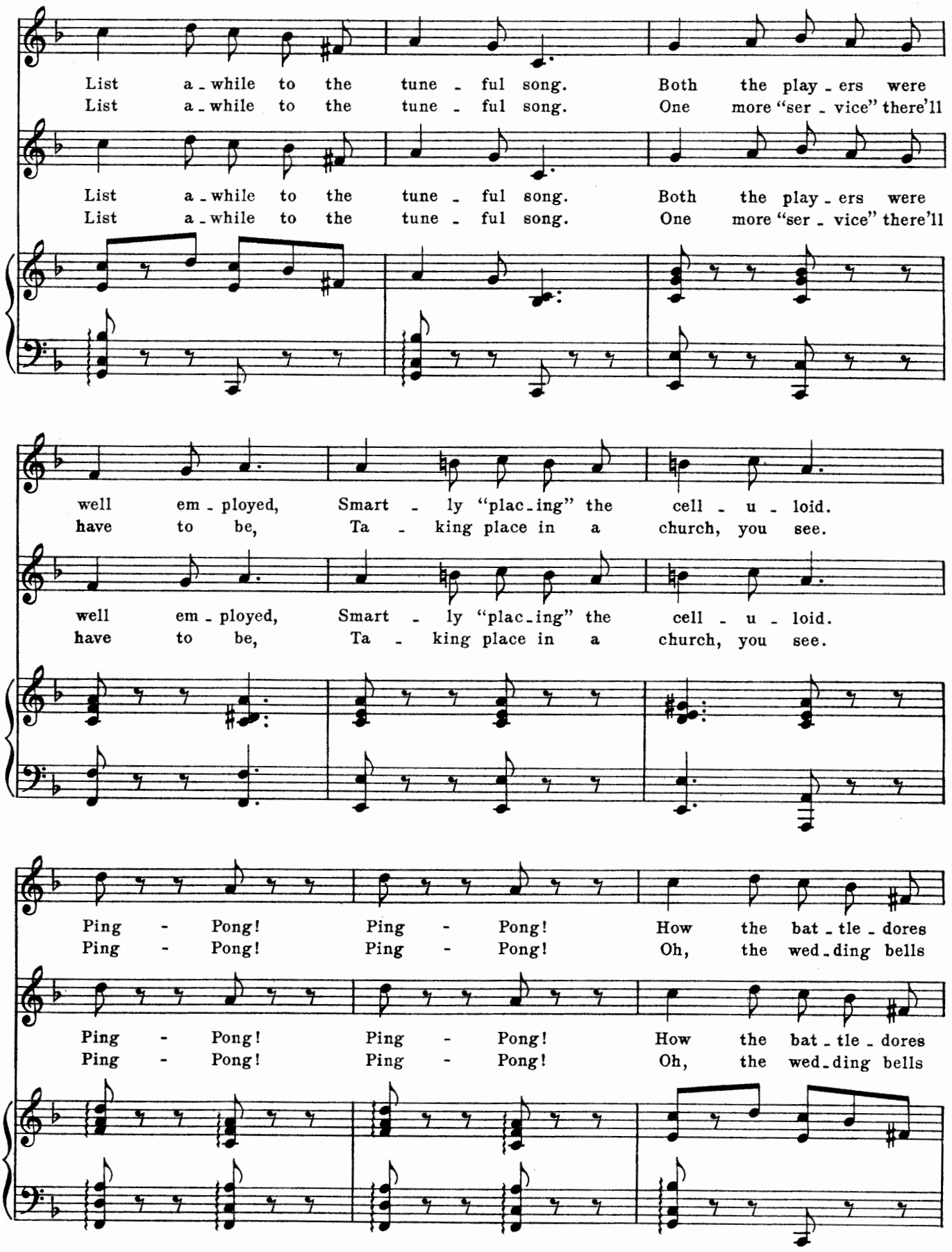
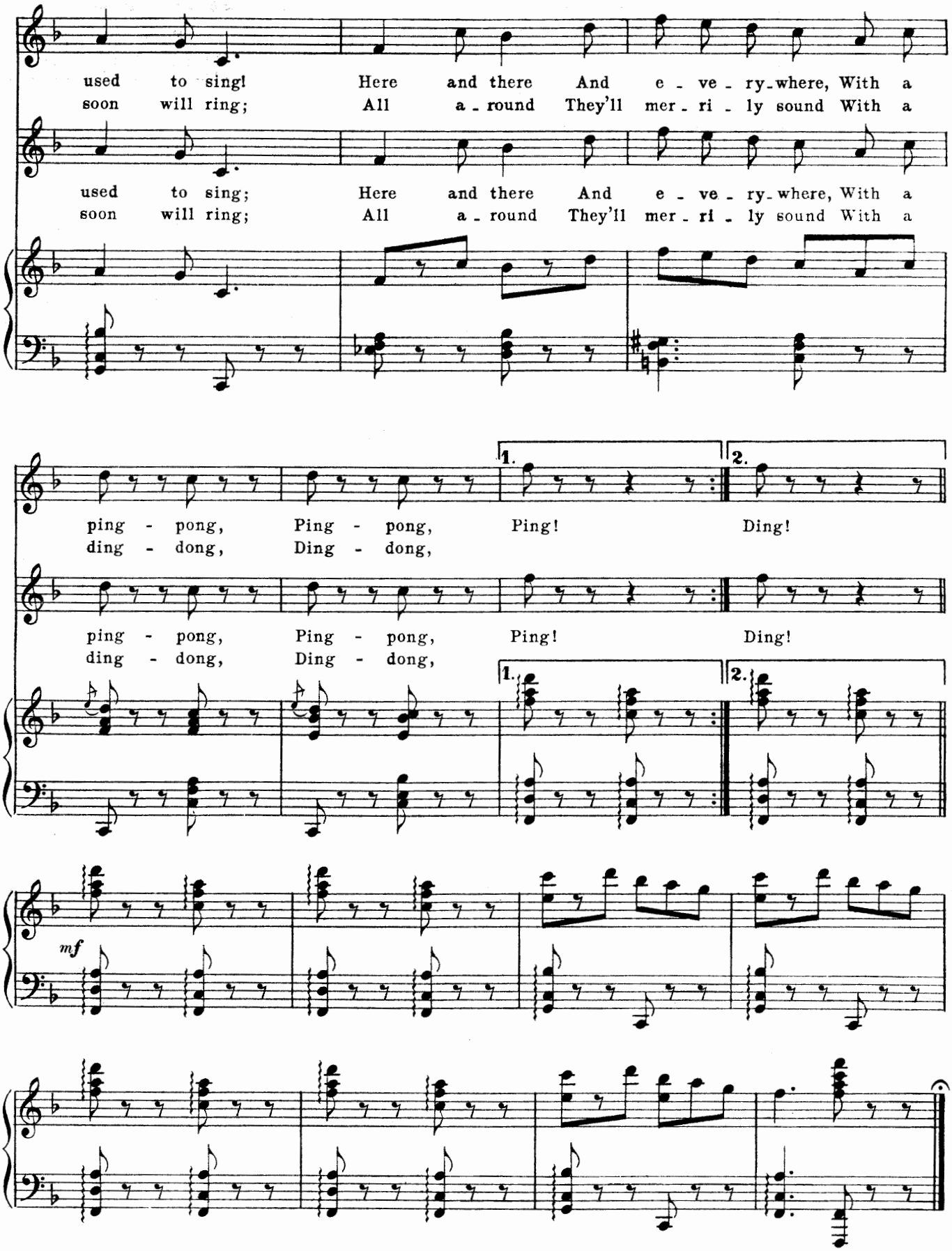

For
For
ve - ry re-mark-a - ble game, ... With the name ..... Of "Ping-Pong."
fear his af - fec - tion so warm ..... Spoilt his form ..... When they played.
both were pro - fi - cient, you know; ..... They were so ..... Wide a -
she set his heart on the bound, ... So he found, ... Af - ter
- wake; .....
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.
match.
Ping - Pong! Ping - Pong!
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



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MUSIC BY
LESLIE STUART

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	SUNG BY
Song—"He loves me, he loves me not"	*Miss Florence St. John*
Song—"The Island of Love"	*Miss Florence St. John*
Whistling Song—"Willie was a Gay Boy"	*Miss Kate Cutler*
Song—"I want to be a Military Man"	*Mr. Louis Bradfield*
Song—"The Queen of the Philippine Islands" (In F and G)	*Miss Evie Greene*
Song—"The Silver Star of Love"	*Miss Evie Greene*
Song—"When I leave Town"	*Miss Ada Reeve*
Song—"Tact"	*Miss Ada Reeve*
Song—"I've an Inkling"	*Miss Ada Reeve*
Whistling Song	*Miss Kate Cutler*
Song—"The Fellow who Might"	*Miss Kate Cutler*
Song—"The Shade of the Palm" (No. 1 in A♭, No. 2 in B♭)	*Mr. Sydney Barraclough*
Song—"Land of my Home"	*Mr. Sydney Barraclough*
Song—"He didn't like the look of it at all"	*Mr. Louis Bradfield*
Song—"The Millionaire"	*Mr. Louis Bradfield*
Song—"Phrenology"	*Mr. Charles E. Stevens*
Duet—"Galloping"	*Miss Kate Cutler and Mr. Louis Bradfield*
Duet—"Tell me, pretty Maiden" ("I must love some one")	*English Girls and Gilfain's Clerks*

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