

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



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.
Vocal Score bound in Cloth 8/- net.



London,

FRANCIS, DAY & HUNTER,

142, Charing Cross Road, W.C.

NEW YORK, T. B. HARMS & CO 18, EAST 22ND STREET.

All rights reserved under the International Copyright Act. Public performance forbidden, and Right of Representation Reserved. Single detached numbers may be sung at Concerts, not more than two at any one Concert, but they must be given without Stage Costume or Action. In no case must such performance be announced as a "Selection." Applications for the right of performing the above Modern Extravaganza must be made to MR. TOM B. DAVIS, Lyric Theatre, London.

Copyright MDCCCI, in the United States of America by Francis, Day & Hunter.

Digitized by Google

Mus 816.21.606

v



Mrs. Murray Pitt

THE SILVER SLIPPER.

Book by OWEN HALL.

Lyrics by W. H. RISQUE.

Music by LESLIE STUART.

MORTALS.

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

Dancers.

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

IMMORTALS.

JUDICIA ...	...	...	...	...	...	Miss AGNES DELAPORTE.
GILLIAN ...	...	...	...	...	...	Miss MOLLIE LOWELL.
AVORIA ...	...	...	...	...	...	Miss AUGUSTA WALTERS.
QUEEN OF VENUS	...	...	...	...	...	Miss MIMI MARGOTINE.
CURIA ...	...	...	...	...	...	Miss GRACE EVELYN.
ECHO ...	...	...	...	...	...	Miss EDITH LOPTHOUSE.
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.

CONTENTS.

No.	Act I.	Pages
1.	OPENING CHORUS	1
2.	SONG—"To-night's the Night" (<i>Sir Victor and Chorus</i>)	29
3.	QUINTETTE—"Let it go at that" (<i>Sir Victor, Miss Jimper, Berkeley, Brenda, and Louis</i>)	40
4.	DUET—"When no one knows" (<i>Louis and Brenda</i>)	46
5.	TRIO—"That's the way that's sure to pay" (<i>Miss Jimper, Berkeley, and Twanks</i>)	50
6.	SONG—"If I were a Girl instead" (<i>Wrenne</i>)	55
7.	CONCERTED NUMBER—"Invocation to Venus"	60
8.	SONG—"A Glimpse—impse—impse" (<i>Stella</i>)	81
9.	CONCERTED NUMBER—"Hunt the Slipper"	87
10.	SONG—"Good Behaviour" (<i>Miss Jimper</i>)	96
11.	FINALE, ACT I.	102

	Act II.	
12.	OPENING CHORUS	152
13.	DOUBLE SEXTETTE—"Come, little Girl, and tell me truly"	166
14.	CONCERTED NUMBER AND CHORUS—"Go home with Nurse, do"	171
15.	SONG—"Two Eyes of Blue" (<i>Louis</i>)	179
16.	MARCHE MILITAIRE—Danse Parisienne	183
17.	DUET—"Riding" (<i>Twanks and Miss Jimper</i>)	189
18.	SONG—"Four-and-twenty little men" (<i>Stella, with Chorus of Men</i>)	195
19.	SONG—"She didn't know enough about the game" (<i>Berkeley and Chorus</i>)	201
20.	SONG—"Class" (<i>Miss Jimper</i>)	208

SUPPLEMENTARY NUMBERS.

21.	SONG—"Fun on a Motor" (<i>Berkeley and Chorus</i>)	213
22.	SONG—"The Detrimental Man" (<i>Berkeley and Chorus</i>)... ..	218
23.	DUET—"Ping-Pong" (<i>Wrenne and Berkeley</i>)	232

The Silver Slipper.

A Modern Extravaganza.

Lyrics by
W. H. RISQUE.

Music by
LESLIE STUART.

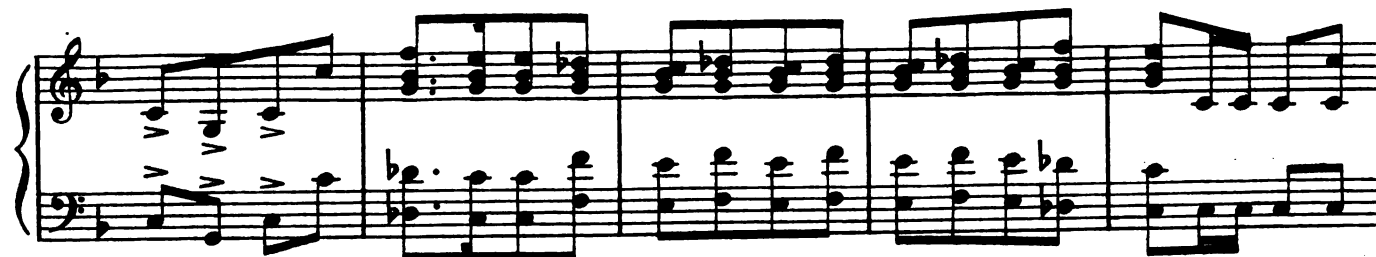
Book by
OWEN HALL.

No 1.

OPENING CHORUS.
"OUR COLLEGE GOWNS."

Allegro.

PIANO.



First system of musical notation. The treble clef staff begins with a dynamic marking of *f* (forte). The bass clef staff provides a steady accompaniment. The key signature has one flat, and the time signature is 2/4.

Second system of musical notation. The treble clef staff features a triplet of eighth notes in the final measure. The bass clef staff continues with a consistent accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with a sharp sign in the second measure. The bass clef staff maintains the accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic development. The bass clef staff provides harmonic support.


Fifth system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure. The bass clef staff concludes the piece with a final chord.

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. 

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

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







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

C. Of man - ly views and fads; But

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

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

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

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

S. blue, not blue,

A. blue, not blue,

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

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

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

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

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

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

.....

.....

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "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.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "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.", and "..... 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.....

..... 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

The piano accompaniment features a treble and bass clef with various chords and melodic lines, including a triplet of eighth notes in the right hand.

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

The piano accompaniment continues with a treble and bass clef, featuring a steady bass line and chords in the right hand.

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

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

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

bad as you.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of staves contains the lyrics "vate-ly con-verse,..... And to stay..... and ov-er". The second pair of staves contains the lyrics "vate-ly con-verse,..... And to stay..... and ov-er". The third staff contains the lyrics "fear we are as bad as you.....". The fourth staff contains the lyrics "bad as you.....". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

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

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

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of staves contains the lyrics "hear..... us is as bad, or ev-en worse.....". The second pair of staves contains the lyrics "hear us is as bad, or ev-en worse.....". The third staff contains the lyrics "We wish to make it ve-ry clear, If we're ab-le to in-verse, We're as". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

..... 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.....

This system contains three vocal staves. The first two staves have lyrics: "..... It's quite as bad..... ev - en worse....." and "..... quite as bad..... ev - en worse.....". The third staff has lyrics: "bad as you, we fear we are— or ev - en worse.....". The music is in a 4/4 time signature with a key signature of one flat (Bb). The melody is written in treble clef, and the bass line is in bass clef.

This system shows the piano accompaniment for the first system of music. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music features a steady accompaniment with some melodic lines in the right hand. A fermata is placed over a measure in the right hand.

..... 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 -

This system contains four vocal staves. The first three staves have lyrics: "..... Let's make no fur - ther fuss of it, Re -". The fourth staff has lyrics: "Let's make no fur - ther fuss of it, Re -". The music is in a 4/4 time signature with a key signature of one flat (Bb). The melody is written in treble clef, and the bass line is in bass clef.

This system shows the piano accompaniment for the second system of music. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music features a steady accompaniment with some melodic lines in the right hand. A fermata is placed over a measure in the right hand.

joice to own it's true..... Dont lay the

joice to own it's true..... Dont lay the

joice to own it's true..... Dont lay the

joice to own it's true, Re-joice to own it's true, Dont lay the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "joice to own it's true..... Dont lay the". The piano accompaniment is in the lower register, featuring chords and moving lines in both hands.

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

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

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

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

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

..... true.....

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

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

true true.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor). The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The lyrics are: "..... true.....", "true, we're just as bad as you..... It's true, We're", "true..... As bad..... as you.....", and "true true.....".

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

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

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

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

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "..... You're not too bad for us..... it's true When we're", "just as bad you're not too bad for us When we're", "..... You're not too bad When we're", and "..... You're not too bad for us..... it's true, We're". The piano accompaniment includes accents (>) over certain notes in the right hand.

just as bad as you..... Though were
just as bad as you..... Though were
just as bad as you.....
just as bad as you, bad as you.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "just as bad as you..... Though were". The second pair of vocal staves has lyrics: "just as bad as you..... Though were". The third pair of vocal staves has lyrics: "just as bad as you.....". The fourth pair of vocal staves has lyrics: "just as bad as you, bad as you.....". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "Stu - - - dents, we con - fess..... That we". The second pair of vocal staves has lyrics: "Stu - - - dents, we con - fess..... That we". The third pair of vocal staves has lyrics: "Though we're Stu - dents, we con - fess we don't..... de - serve the". The fourth pair of vocal staves has lyrics: "Though we're Stu - dents, we con - fess we don't..... de - serve the". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

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

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of staves has lyrics: "don't..... de-serve the name,..... To this a - -". The second pair of staves has lyrics: "don't..... de-serve the name,..... To this a - -". The third pair of staves has lyrics: "..... don't de - serve the name, To this a ca". The fourth pair of staves has lyrics: "..... don't de - serve the name, To this a ca". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the treble clef.

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

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

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

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of staves has lyrics: "- ca - dem - ic dress,.... this dress, we've no a - ca - dem.ic, a - ca -". The second pair of staves has lyrics: "- ca - dem - ic dress,..... this dress, we've no a - ca - dem - -". The third pair of staves has lyrics: "- dem - ic dress,.... this dress, we've no a - ca -". The fourth pair of staves has lyrics: "- dem - ic dress,.... this dress, we've no a - ca - dem - ic,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the treble clef.

dem . . . ic claim.

ic claim.

dem . . . ic claim.

a . . ca . . dem . ic claim.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "dem . . . ic claim." (Soprano), "ic claim." (Alto), "dem . . . ic claim." (Tenor), and "a . . ca . . dem . ic claim." (Bass). The piano accompaniment features a right-hand part with triplets and a left-hand part with a steady bass line.

L'istesso tempo.

ff

This system contains two piano accompaniment staves. The right-hand part begins with a fortissimo (*ff*) dynamic and features a melodic line with a slur. The left-hand part provides a harmonic accompaniment with chords and moving bass lines.

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

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

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, 4/4 time, with lyrics: "We be - long,..... if you please,..... To a Col - lege of". The bottom staff is a piano accompaniment in G major, 4/4 time, starting with a forte dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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,.....

The second system of the musical score continues with two vocal lines and piano accompaniment. The lyrics are: "We be - long, if you please, To a Col.lege of Ease, Which is". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand. The system concludes with a final vocal line: "Ease,....." and a corresponding piano accompaniment line.

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

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

We beg to tell..... them

We beg to tell..... them

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment.

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

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

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth and sixth staves are piano accompaniment.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines, both containing the lyrics "It is". The third and fourth staves are piano accompaniment, with the lyrics "gent..... Whose par - tic - - u - lar bent," written below them. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

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 -

The second system of the musical score consists of four staves. The top two staves are vocal lines, both containing the lyrics "owned by a gent Whose par - tic - u - lar bent Is the stu - dy of things as - tron -". The third and fourth staves are piano accompaniment, with the lyrics "owned by a gent Whose par - tic - u - lar bent Is the stu - dy of things as - tron -" written below them. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

- 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 -

The first system of the musical score consists of six staves. The top two staves are vocal lines, both starting with the lyrics "- o - mic." The third and fourth staves are vocal lines with the lyrics "A - gain you spoke our lines, So please per - mit us a -". The bottom two staves are piano accompaniment, featuring chords and a melodic line in the bass.

- 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.

The second system of the musical score consists of six staves. The top two staves are vocal lines, both starting with the lyrics "- gain to say: The rea - son we're here At a hint will ap - pear - 'Verb.". The third and fourth staves are vocal lines with the same lyrics. The bottom two staves are piano accompaniment, featuring chords and a melodic line in the bass.

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.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "board and tu - i - tion are gra - - tis. Then all hail,.....". The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

..... 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,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "..... to the Col - lege of Shal - la - mar, of Shal - la - mar, Shal - la - mar,". The piano accompaniment continues with a similar texture to the first system, providing harmonic support for the vocal lines.

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 students It's

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

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte dynamic marking (ff). The upper staff features a melodic line with a long, expressive slur over the first two measures, followed by a more active eighth-note melody. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The upper staff has a melodic line with a long slur in the first measure, followed by a series of chords and eighth notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic line with a long slur in the first measure, followed by a series of chords and eighth notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

The fourth system continues the piece. The upper staff has a melodic line with a long slur in the first measure, followed by a series of chords and eighth notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

The fifth system concludes the piece. The upper staff has a melodic line with a long slur in the first measure, followed by a series of chords and eighth notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

No 2.

SONG. (Sir Victor and Chorus.)

"TO-NIGHT'S THE NIGHT"

Con brio.

PIANO.

ff

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The first measure features a half note chord in the right hand and a quarter note in the left hand. The melody in the right hand is characterized by eighth and sixteenth notes, with some measures containing slurs and ties. The left hand provides a steady accompaniment with quarter notes and chords.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The right hand continues its melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with quarter notes and chords. The overall texture is consistent with the first system.

The third system of the piano accompaniment continues the piece. The melodic and harmonic patterns established in the previous systems are maintained. The right hand's melody remains active with eighth and sixteenth notes, and the left hand continues with a steady accompaniment.

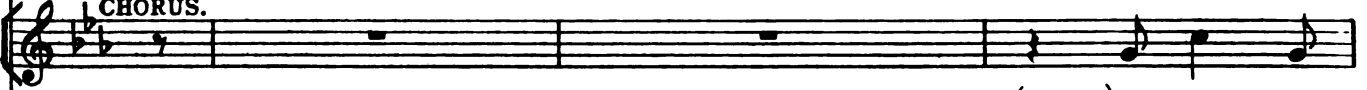
The fourth and final system of the piano accompaniment concludes the piece. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The system ends with a *Fine.* marking. The key signature and time signature remain consistent throughout.

SOLO.

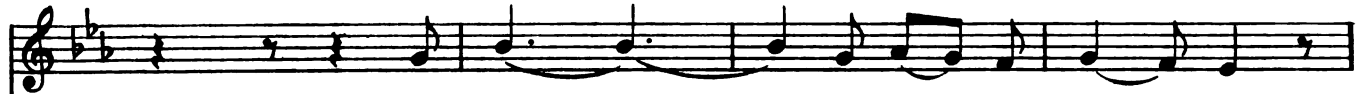


1. I formed..... a plan some years a - go.....
2. My scheme..... is one that can - not fail.....

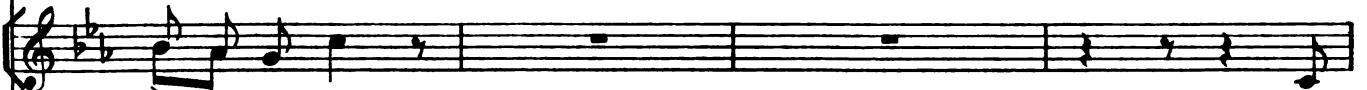
CHORUS.



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

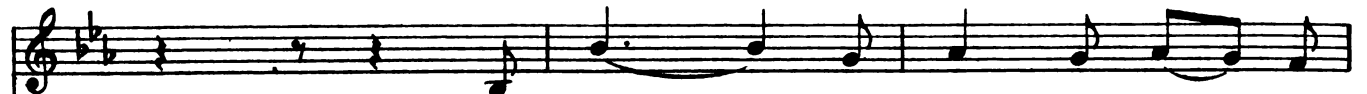
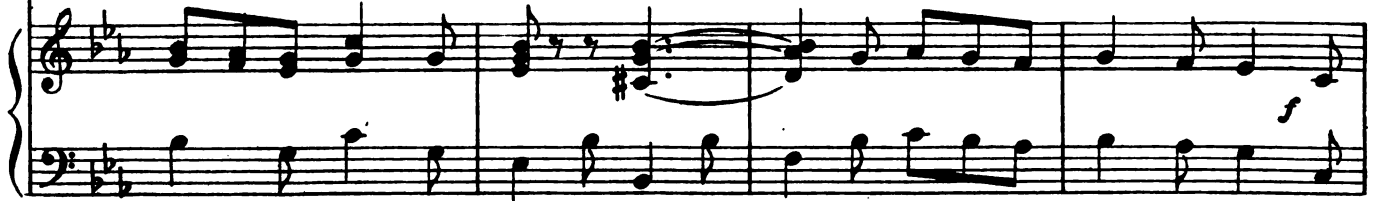


A plan..... un - pre - ce - den - ted,
So per - - - fect - ly I've planned it,

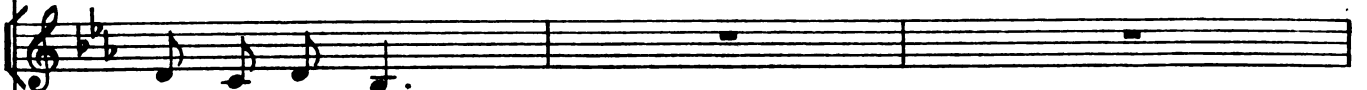


won - der - ful plan.
can - not fail.

(MEN.) A
A



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



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



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

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

(MEN.) No, he
you

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

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

He's a man, a man, a

I'd,
 My
 wonder-ful man And a wonder-ful man is he.
 wonder-ful man And a wonder-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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "going to see, To - night's the night for me.....". The second staff is another vocal line with lyrics: "Oh! To - night's the night the night for". The third and fourth staves are empty, likely representing a second vocal part or a specific instrument. The piano accompaniment is shown in the bottom two staves of the system, with a grand staff (treble and bass clefs).

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "me, We're going to see, we're going to see the won - der - ful". The second staff is another vocal line with lyrics: "We're going to see, we're going to see the won - der - ful". The third staff is a bass line with lyrics: "We're going to see, we're going to see the won - der - ful". The bottom two staves are the piano accompaniment, shown in a grand staff.

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The first system includes three vocal staves and a piano accompaniment. The lyrics are: "feat he has a - chieved, and so To - night's the night for". The piano part includes dynamic markings *f* and *ff*.

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

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The second system includes three vocal staves and a piano accompaniment. The lyrics are: "me, To - night..... he will a - chieve,..... A", "..... To - - night he will a - chieve, A won - d'rous", and "me To - night is the night he will a - chieve, achieve A". The piano part includes dynamic markings *f* and *ff*.

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

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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "won - d'rous feat that none can beat And pos - si - bly few con -" on the first line, "won - d'rous feat..... that few, that few con -" on the second line, and "won - d'rous feat..... that few, that few con -" on the third line.

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

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

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

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "- ceive, to - night, What no man's ev - er seen or done He's" on the first line, "- ceive, to - night, What no..... man's" on the second line, and "- ceive, to - night, What no man's ev - er seen or done He's" on the third line. The piano accompaniment includes dynamic markings *ff* and *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

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

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

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

Nº3. QUINTETTE. (Sir Victor, Miss Jimper, Berkeley, Brenda, and Louis.)

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

Allegro moderato.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with triplets and accents, while the left hand provides a steady accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

The piano introduction continues with two staves. The right hand has a more active melodic line with triplets and accents, and the left hand continues the accompaniment. The key signature changes to two sharps (F# and C#).

SHALLAMAR.

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

The vocal part is written on a single staff with lyrics. The piano accompaniment is on two staves below. The piano part begins with a dynamic marking of *p* (piano).

BERKELEY.

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

The vocal part is written on a single staff with lyrics. The piano accompaniment is on two staves below.

JIMPER.

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

ev - er you are you'll con - tin - ue to be, If you cant or you wont that's
 dif - fer a - greed, its 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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a repeat sign. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line. A dynamic marking of *mf* is present in the piano part.

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a repeat sign. The piano accompaniment features a more active right-hand part with chords and moving lines, while the left hand remains simple.

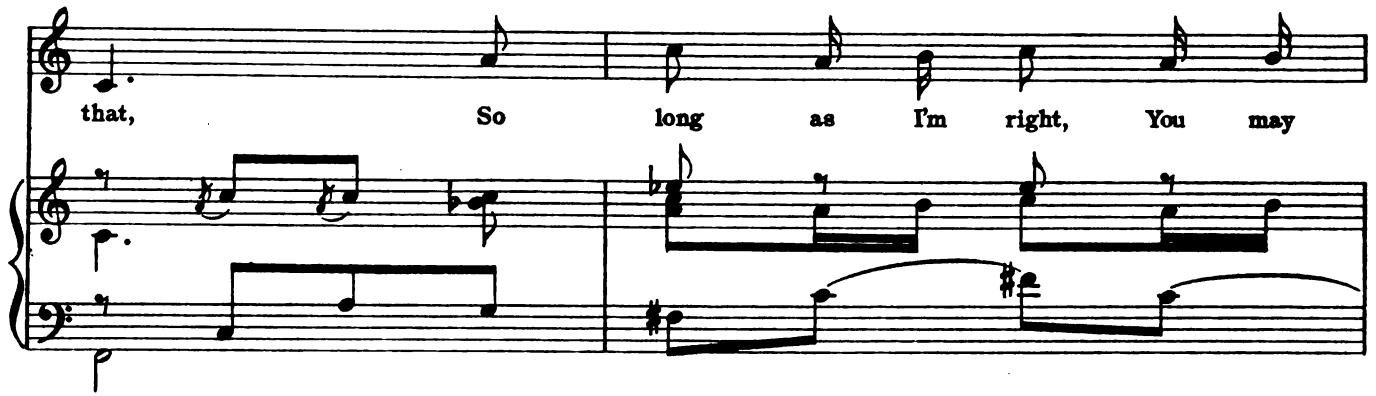
say black is white, So let it, let it, let it go at that. We'll

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a repeat sign. The piano accompaniment includes a triplet in the right hand. The key signature changes to one flat (B-flat major) in this system.

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a repeat sign. The piano accompaniment features a triplet in the right hand. The key signature remains one flat.

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.



Dance.

The musical score is arranged in five systems, each containing a treble and bass staff. The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a sixteenth-note pattern. The second system features a treble staff with a series of chords and a bass staff with a steady eighth-note accompaniment. The third system includes a treble staff with a triplet and a bass staff with a sixteenth-note line. The fourth system shows a treble staff with a triplet and a bass staff with a sixteenth-note accompaniment. The fifth system concludes with a treble staff featuring a triplet and a bass staff with a sixteenth-note accompaniment. Dynamic markings include 's' (piano) and 'ff' (fortissimo). The key signature is one sharp (F#) and the time signature is 4/4.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes. The lower staff is in bass clef and contains a sequence of eighth notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a triplet of eighth notes and a fermata. The lower staff continues the bass line with eighth notes.

The third system of musical notation consists of two staves. The upper staff includes a triplet of eighth notes and a fermata. The lower staff has a bass line with eighth notes and a fermata.

The fourth system of musical notation consists of two staves. The upper staff contains a complex melodic line with many accidentals and a fermata. The lower staff has a bass line with eighth notes and a fermata.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with a triplet of eighth notes and a fermata. The lower staff continues the bass line with eighth notes.

No 4.

DUET (Louis and Brenda.)

"WHEN NO ONE KNOWS"

Moderato.

BRENDA.

Musical notation for Brenda's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a whole rest. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

PIANO.

Piano accompaniment for the first system, continuing from the previous system. It features a melodic line in the right hand with slurs and a bass line in the left hand. The key signature and time signature remain consistent.

Vocal lines with lyrics and piano accompaniment for the second system. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The lyrics are: "1. It's nice to be en - gaged_ Can an - y -" and "2. It's ra - ther quaint to meet, With o - ther". The piano part includes a piano (*p*) dynamic marking and triplet markings.

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

LOUIS.

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

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

BOTH.

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

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

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

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

spoil the fun When no one,

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

"THAT'S THE WAY."

Allegretto.

PIANO.

Piano introduction in 6/8 time, marked *Allegretto* and *f*. The music is written for piano with a treble and bass clef.

Miss J.

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

Musical notation for Miss J. first line, including piano accompaniment marked *p*.

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

Musical notation for Miss J. second line, including piano accompaniment.

TWANKS.

BERKELEY.

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

Musical notation for Twanks and Berkeley, including piano accompaniment marked *p*.

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

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

(Miss J.)

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

TWANKS. Miss J.

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

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 ca - 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't dam! Good man.....
 Good man.....

ALL.

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

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

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

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

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

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

No 6.

SONG. (Wrenne.)

"IF I WERE A GIRL INSTEAD."

Words by
LESLIE STUART.

Allegretto.

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes. A dynamic marking of *f* (forte) is present.

The second system continues the piano introduction. The right hand features a more active melodic line with many beamed notes, and the left hand continues with a steady accompaniment.

The third system of the piano introduction shows the right hand playing a series of chords and moving lines, with the left hand providing a consistent bass line.

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

The vocal melody is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The first line of music corresponds to the first line of lyrics, and the second line to the second. The piano part features a simple accompaniment with chords and moving lines.

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

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

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

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "as quite smart, If I were a girl in - stead. have your way If you were a girl in - stead?". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

REFRAIN.

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

The second system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "I'm cra-zy, cra-zy ne-ver care a bit, Ne-ver will ad-mit I'm". The piano accompaniment continues with a similar rhythmic pattern.

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

The third system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "wrong, I ne-ver care a jot, that's true..... Of lit-tle things I'm". The piano accompaniment continues with a similar rhythmic pattern.

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

The fourth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "not to do..... A tri-ble la-zy". The piano accompaniment continues with a similar rhythmic pattern.

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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics: "ne-ver wor-ry much, Whe-ther I am pushed or led, But what a dif-ference". The piano accompaniment includes a triplet of eighth notes in the right hand.

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

To Dance.

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

Dance.

The third system is a piano accompaniment for the dance section, consisting of a grand staff with treble and bass clefs. It begins with the instruction "Dance." and a diamond-shaped musical symbol. The music is in a 4/4 time signature and features a steady, rhythmic accompaniment.

The fourth system continues the piano accompaniment for the dance section, maintaining the same rhythmic and harmonic structure as the previous system.

The fifth system concludes the piano accompaniment for the dance section, ending with a final chord in the right hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at the end. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes at the end. A piano (p) dynamic marking is present at the beginning of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes.

No 7.

CONCERTED NUMBER.

INVOCATION OF VENUS.

Words by
LESLIE STUART.

Moderato.

PIANO.

The musical score is written for piano in 6/8 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The first system begins with a piano (*pp*) dynamic and includes a fermata over the first measure. The second system starts with a piano (*p*) dynamic. The third system contains a key signature change to one sharp (F#) in the second measure. The fourth and fifth systems continue the melodic and harmonic development. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat, and the time signature is 3/4.

The second system continues the piece. It features a *cresc.* (crescendo) marking in the first measure. The bass staff has a *f* (forte) dynamic marking in the fourth measure. The music includes various chordal textures and melodic fragments.

The third system shows a *ss* (fortissimo) dynamic marking. The texture becomes more complex with dense chordal passages in both staves. There are some slurs and accents over the notes.

The fourth system begins with a *p* (piano) dynamic marking. It features a *ss* (fortissimo) dynamic marking in the final measure. The music is characterized by rapid chordal changes and intricate textures.

The fifth system continues with a *p* (piano) dynamic marking in the first measure and a *ss* (fortissimo) dynamic marking in the final measure. The piece concludes with a final chordal texture.

The image displays five systems of musical notation for piano, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, featuring complex chordal textures and melodic lines in both hands. Dynamics include 'ff' (fortissimo) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

SOP. I & II.

mf

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

mf

Of stars, Yet how fair is our

mf

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

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

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

flow'r's.....

The stars, For de - light is thy

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

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

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

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

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

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

SOP. I.

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

SOP. II.

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

CONTRALTO.

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

*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,

stars, shine, star,

stars, shine, star, Fair - est E - den, And

ff

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

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Sweet . . . er than pe - tals from ro - . . . ses,.....", "Sweet . . . er..... than ro - . . . ses,.....", and "sweet . . . er far than the pe - tals from ro - . . . ses that breathe of".

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

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Sweet . . . er than flow - ers that breathe of ro - . . . ses, Shine", "Sweet . . . er than flow - ers that breathe of ro - . . . ses, Shine", and "May..... Flow - ers that breathe..... of". A piano dynamic marking (*p*) is present at the beginning of the piano accompaniment in the fourth staff.

on fair star.

on fair star.

May, fair star.

This block contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "on fair star.", "on fair star.", and "May, fair star.".

QUEEN of VENUS.

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

p

This block contains a vocal staff and a piano accompaniment. The vocal part is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "Thanks, friends,.... daughters of mine I greet you". A piano dynamic marking (*p*) is present.

too, All through my reigning of Ve - nus I

This block contains a vocal staff and a piano accompaniment. The vocal part is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "too, All through my reigning of Ve - nus I".

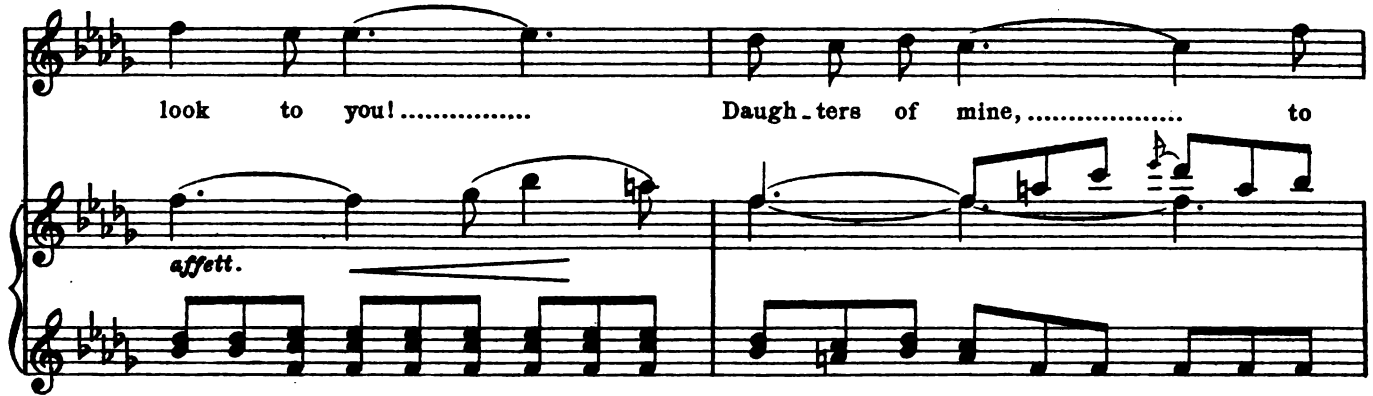
look ev - er to you, I



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'look', followed by a melodic phrase for 'ev - er to you, I'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

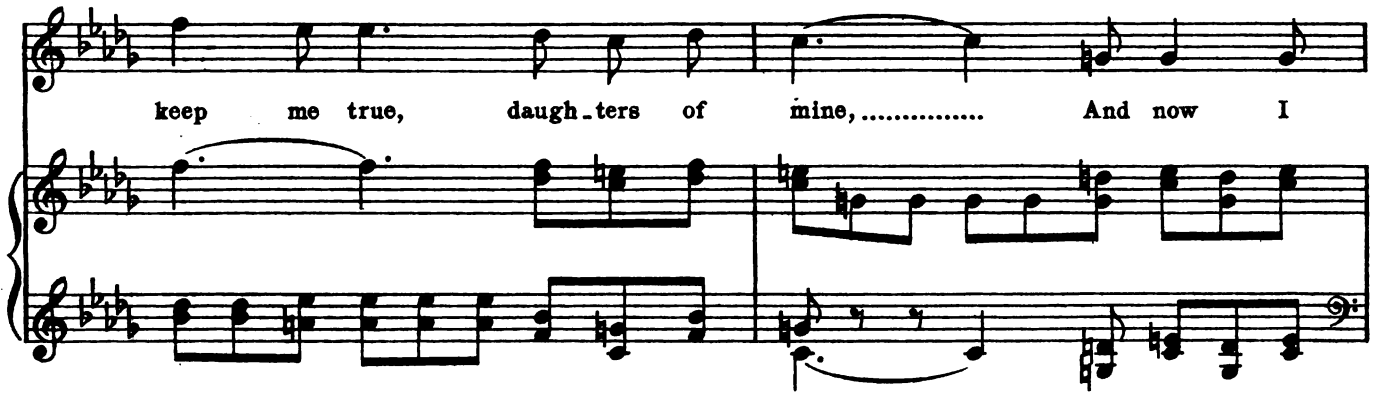
look to you! Daugh - ters of mine, to

affett.



The second system continues the vocal line with 'look to you! Daugh - ters of mine, to'. The piano accompaniment features a prominent melodic line in the right hand, marked with a hairpin crescendo and the instruction 'affett.'. The left hand continues with a rhythmic accompaniment.

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



The third system shows the vocal line with 'keep me true, daugh - ters of mine, And now I'. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

seek your thought - ful coun - - cil, In



The fourth system concludes the vocal line with 'seek your thought - ful coun - - cil, In'. The piano accompaniment features a melodic flourish in the right hand towards the end of the system.

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

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

The second system continues the vocal and piano parts. The vocal lines show a melodic rise towards the end of the system. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocalists.

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

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

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

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

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "sweet - - - er than pe - tals from ro - - ses that breathe of", "Sweet - - - er than pe - tals from ro - - ses.....", "Sweet - - er..... than ro - - ses.....", and "sweet - - er far than the pe - tals from ro - - ses that breathe of". The piano accompaniment is written for the right and left hands.

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

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

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

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

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

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

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

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "star..... shine, star..... Ah, star..... shine, star..... stars shine, star..... stars..... shine, star..... Fair - est E - den and".

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

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.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, with lyrics: "breathe..... of May.....", "on..... fair..... star.....", "on..... fair..... star.....", and "May..... fair star.....". The piano accompaniment is in the right and left hands, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, with lyrics: "Thanks, thanks..... for this greet - - ing,.....", "Shine, fair Queen of the", "Shine, fair Queen of the", and "Shine, fair Queen of the". The piano accompaniment is in the right and left hands, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

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

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

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

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "Daugh - - ters, daughters my own, my own,.....", "stars.....", "Rise, fair god - dess, you're", "stars.....", "Rise, fair god - dess, you're", "stars.....", "Rise, fair god - dess, you're". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

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

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

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

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

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "Fair..... is your E - den and bright..... in this gar - den of", "sweet - - er than pe - - tals fall - ing from", "sweet - - er than pe - - tals fall - ing from", "sweet - - er than pe - tals that fall from ro - - - - ses,". The piano accompaniment continues with chords and melodic lines.

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

ff

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

on fair star.

on fair star.

May, fair star.

This block contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The lyrics are: 'on fair star.', 'on fair star.', and 'May, fair star.'. The piano accompaniment is in grand staff (treble and bass clefs).

QUEEN of VENUS.

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

p

This block contains the first part of the 'QUEEN of VENUS' section. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: 'Thanks, friends,.... daughters of mine I greet you'. The piano part begins with a piano (*p*) dynamic marking.

too, All through my reigning of Ve - nus I

This block contains the second part of the 'QUEEN of VENUS' section. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: 'too, All through my reigning of Ve - nus I'. The piano accompaniment continues with a steady accompaniment.

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

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

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

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

p

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

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

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

Ah!

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

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

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

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

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

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

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

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

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

sweet - - - er than pe_tals from ro - - ses that breathe of

Sweet - - - er than pe_tals from ro - - ses.....

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

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

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "sweet - - - er than pe_tals from ro - - ses that breathe of", "Sweet - - - er than pe_tals from ro - - ses.....", "Sweet - - er..... than ro - - ses.....", and "sweet - - er far than the pe_tals from ro - - ses that breathe of". The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocalists.

May..... flow_ers that breathe of May.....

sweet - - er than flow_ers that breathe of ro - - ses, Shine

sweet - - er than flow_ers that breathe of ro - - ses, Shine

May..... flow_ers that breathe..... of

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "May..... flow_ers that breathe of May.....", "sweet - - er than flow_ers that breathe of ro - - ses, Shine", "sweet - - er than flow_ers that breathe of ro - - ses, Shine", and "May..... flow_ers that breathe..... of". The piano accompaniment continues with a grand staff, maintaining the harmonic structure established in the first system.

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The lyrics are: "breathe..... of May..... on..... fair..... star..... on..... fair..... star..... May..... fair star.....". The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The lyrics are: "Thanks, thanks..... for this greet - - ing,..... Shine, fair Queen of the Shine, fair Queen of the Shine, fair Queen of the". The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. There are triplets in the piano accompaniment.

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

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

ff

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

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

p

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Shine, fair Queen..... like the sweet - est flow'r, Sweet - er than". The piano accompaniment is in bass clef and features a melody with a piano (*p*) dynamic marking. The music is in a 4/4 time signature.

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

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are: "ros - es, Fair - est Queen of the stars, Shine". The piano accompaniment is in bass clef and continues the melody from the first system. The music is in a 4/4 time signature.

accel. cresc.

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

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

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

p accel. cresc.

presses un peu.

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

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

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

f

rit.

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

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

fff

Nº 8.

SONG. (Stella.)

A GLIMPSE-IMPSE-IMPSE.

Moderato.

PIANO.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern. A piano dynamic marking 'p' is placed at the beginning of the first measure.

The second system of piano accompaniment continues the melodic and harmonic lines from the first system. It features similar triplet markings and rhythmic patterns in both the treble and bass staves.

The third system of piano accompaniment concludes the piece. The melodic line in the treble clef ends with a final triplet, and the bass clef accompaniment provides a concluding harmonic support.

SOPRANOS & CONTRALTOS.

(Bouche Fermée)

The fourth system includes a vocal line for Sopranos and Contraltos. The vocal line is written in a single staff with a treble clef and contains a melodic phrase with triplet markings. Below the vocal line is the piano accompaniment, which continues the harmonic and rhythmic patterns established in the previous systems. A piano dynamic marking 'p' is present at the start of the piano accompaniment.

First system of musical notation. The vocal line consists of a single melodic line. The piano accompaniment features a right hand with triplets and a left hand with a steady bass line.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains the triplet patterns in the right hand and the bass line in the left hand.

Third system of musical notation. The vocal line concludes with a final note. The piano accompaniment ends with a *p* (piano) dynamic marking. The word "SOLO." is written above the vocal line.

SOLO.

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

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

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

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

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

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

peep up - on the sly..... Then
 cost - ly things to sell..... And
 glean'd just now and then..... And

GIRLS.

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

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

SOLO.

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

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

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

1. GIRLS.

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

2. SOLO. Last.

impse. 2. 1 impse.
 3. 1

D. C. %

No 9.

CONCERTED NUMBER.

"HUNT THE SLIPPER"

Words by
LESLIE STUART.

Moderato.

PIANO.

The first system of the piano introduction features a treble clef with a 2/4 time signature and a key signature of one flat. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a steady quarter-note accompaniment: G3, B2, D3, F3, G3, B2, D3, F3.

The second system continues the piano introduction. The treble clef melody moves to D5, E5, F5, and G5. The bass line continues with the same accompaniment pattern.

The third system of the piano introduction shows the treble clef melody with a long slur over the first two measures, ending on G5. The bass line continues with the accompaniment.

The vocal entry begins with the lyrics: "GIRLS. We'll play the game and make it in - ter - est - ing, Hunt the slip - per WRENNE. With rich and poor it does - n't mat - ter much The slip - per's found but". The piano accompaniment starts with a treble clef melody of quarter notes G4, A4, B4, C5, and a bass line of quarter notes G3, B2, D3, F3. A piano dynamic marking 'p' is present.

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

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

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

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

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

MEN. Then it's
LOUIS. Then the

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

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

Del - i - cate style, ex - cuse us

del - i - cate style we know, A pret - ty lit - tle game, a

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

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

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 3/4 time signature. The piano accompaniment is written for grand piano with a treble and bass clef. The lyrics are: "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,

The second system continues the musical score. The vocal staves contain the lyrics: "What a good, good game for a pret-ty lit-tle game for a bright, bright boy,". The piano accompaniment continues with similar rhythmic patterns.

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

The third system concludes the musical score. The vocal staves contain the lyrics: "good, good girl, What a pret-ty lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, It's the". The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *p* (piano).

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "lit - tle girl will hide, He ve - ry much pre - fers to" on the top staff and "lit - tle girl will hide, He pre - - fers to" on the bottom staff.

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

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

The second system of the musical score continues the vocal lines and piano accompaniment. It includes first endings marked with a "1." in a box. The lyrics are: "find her slip - per With her pret - ty lit - tle toes in - side." on the top staff and "find her slip - per With her toes in - side." on the bottom staff.

- side.

- side.

The third system of the musical score continues the vocal lines and piano accompaniment. It includes second endings marked with a "2." in a box. The lyrics are: "- side." on the top staff and "- side." on the bottom staff.

No 10.

SONG. (Miss Jimper.)

Words by
GEORGE ROLLIT.

"GOOD BEHAVIOUR."

Allegro moderato.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro moderato'.

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

The first two lines of the song are shown with vocal lines and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines in both hands.

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

The third and fourth lines of the song are shown with vocal lines and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines in both hands.

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

The fifth and sixth lines of the song are shown with vocal lines and piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines in both hands.

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

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

> p

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

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

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

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

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

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

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

SOP. & CONTRALTO.

TENOR.

BASS.

Not half! Al -
 That's so! Most

Oh,
 Oh,

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

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

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

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

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

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

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

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

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

Not half!
That's so!

out she's al_ways on her best be - ha - viour_ Not half!
out she al_ways wears her best be - ha - viour_ That's so!

on her best be - - - ha - viour_ Not half!
on her best be - - - ha - viour_ That's so!

on her best be - - - ha - viour_ Not half!
on her best be - - - ha - viour_ That's so!

F. & D. 6953.

Nº 11.

FINALE ACT I.

Words by
LESLIE STUART.

Allegro.

PIANO.

TENOR.

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

BASS.

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

SOPRANO.

CONTRALTO.

TENOR.

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

BASS.


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

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

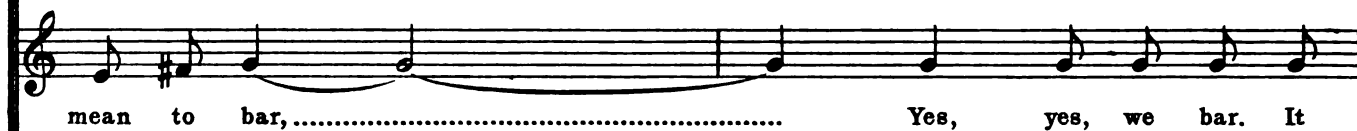
The first system consists of four staves. The top two are vocal staves with lyrics. The third and fourth are piano accompaniment staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal melody features a mix of eighth and quarter notes, with a long note in the second measure of each line.

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

The second system also consists of four staves. The top two are vocal staves with lyrics. The third and fourth are piano accompaniment staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal melody continues with similar rhythmic patterns.



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



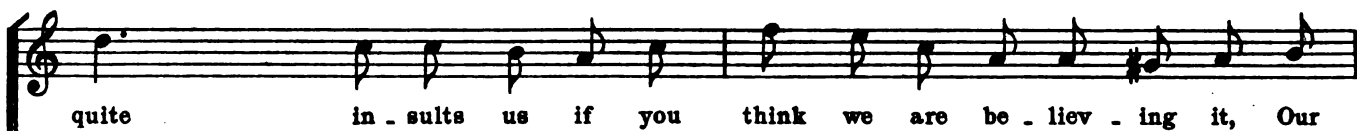
mean to bar, Yes, yes, we bar. It



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




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



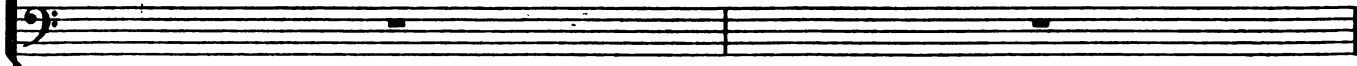
quite in - sults us if you think we are be - liev - ing it, Our



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



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



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

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

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

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

stu - dents whose sta - tus you know. We

stu - dents whose sta - tus you know. We

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

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

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

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

you. Yes,

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

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

p

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

f *p*

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

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

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

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

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

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "go if you in - tend her to re - main, Shal - la - mar,..... We go, we go if you in - tend her to re - main, Shal - la - mar,..... We go, we go, we go,..... we go, we go, we go, we".

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

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

- 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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "- vate a per - - - son such as she is aw - - - ful, You've". The piano accompaniment features a steady bass line and chords in the right hand.

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,

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "lost the sense of all your fine de - co - - - rum,". The piano accompaniment features a steady bass line and chords in the right hand, with a forte (f) dynamic marking.

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

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

Go, we must so do re-flect, So

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

ff

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

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

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

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

fff

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

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

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

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

us.

us.

us.

us.

ff

Moderato.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'pos - si - ble quite..... I'm a mys'try to you, But you would not be'. The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the vocal line with the lyrics 'hard on me, If my his - try you knew.....'. The piano accompaniment includes some chromatic movement in the bass line and chords in the right hand.

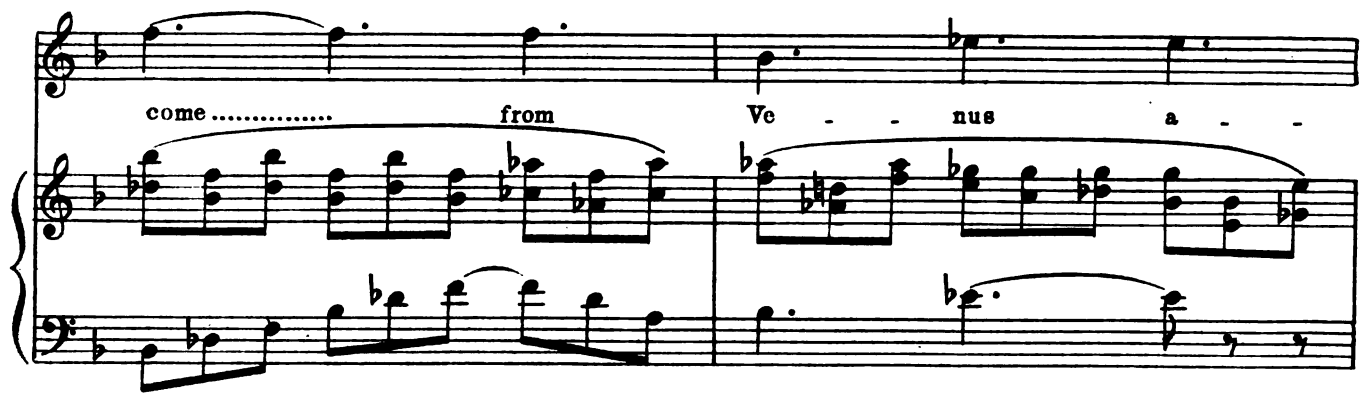
Wait..... till I tell you my sim - ple sto - - ry,

The third system features a vocal line with the lyrics 'Wait..... till I tell you my sim - ple sto - - ry,'. The piano accompaniment is characterized by a series of chords in the right hand and a more active bass line.

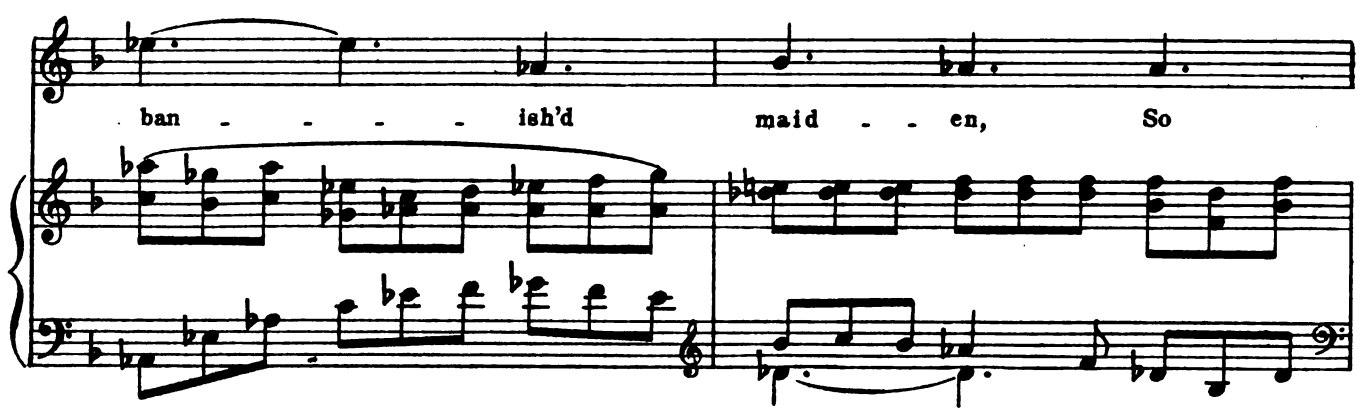
Wait..... till I tell you my tale of woe..... I

The fourth system concludes the vocal line with the lyrics 'Wait..... till I tell you my tale of woe..... I'. The piano accompaniment features a strong bass line and chords in the right hand.

come from Ve - nus a - -



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



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



- fore..... you go.

Tempo moderato.



(STELLA.)

(GIRLS.)

come from Ve - - nus, I do - that's true. Yes, of

(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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "love - - ly lie! The rea - - son why, My".

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

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the previous system. The lyrics are: "on - - ly crime was a wish to know of the".

(GIRLS.)

(STELLA.)

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

This system contains the third line of the musical score, starting with the girls' part and ending with Stella's part. The lyrics are: "things be - low_ So you thought you'd go. So they".

said, "The pun - - ish.ment fits the crime," So they

This system contains the fourth line of the musical score, continuing the girls' part and ending with Stella's part. The lyrics are: "said, 'The pun - - ish.ment fits the crime,' So they".

sent me down a - mongst you. MEN.
You

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "sent me down a - mongst you." The second staff is a vocal line with the word "MEN." and "You" below it. The third staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a bass line in the bass.

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

The chorus section begins with the label "CHORUS." and spans two systems. The first system has two vocal staves with lyrics: "Quite a pret - ty lit - tle sto - ry, but it is a fai - ry tale, A pret - ty lit - tle" and "come from Ve - nus, it's true, you do yes, of". The piano accompaniment starts with a piano (*p*) dynamic. The second system continues the vocal lines and piano accompaniment.

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

The final part of the chorus spans two systems. The first system has two vocal staves with lyrics: "fai - ry tale, But one, you see, that's sure to fail. It's" and "course you do, We be - lieve in you; They". The piano accompaniment continues with a treble and bass clef.

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,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, with a bass line. The piano accompaniment is in the right and left hands, featuring a simple harmonic structure with some melodic lines.

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

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts repeat the lyrics from the first system. The piano accompaniment includes dynamic markings such as *fz* (forzando) and *f* (forte).

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 predic.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!

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat, and the time signature is 7/8.

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

The second system continues the musical score with a vocal line and piano accompaniment. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

JIMPER.

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

The third system is marked 'JIMPER.' and includes a vocal line and piano accompaniment. The piano part has a rhythmic and harmonic accompaniment for the vocal line.

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, Shallam.ar, It's

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

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

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

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

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

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

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

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

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

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

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

(Enter Queen of Venus and Venus girls.)

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

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

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

- sume o - pin - ions - Oh!

- sume o - pin - ions - Oh!

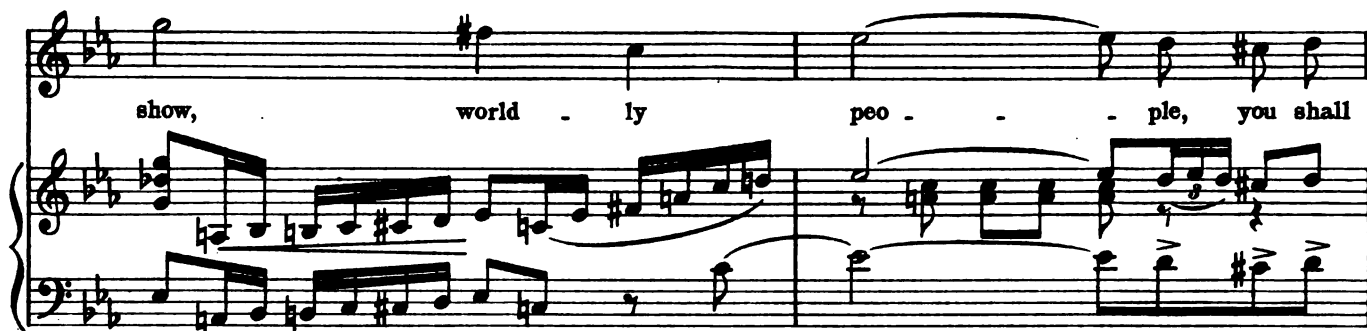
.....

Are we dream-ing or is
 Are we dream-ing or is
 Are we dream-ing or is
 Are we dream-ing or is

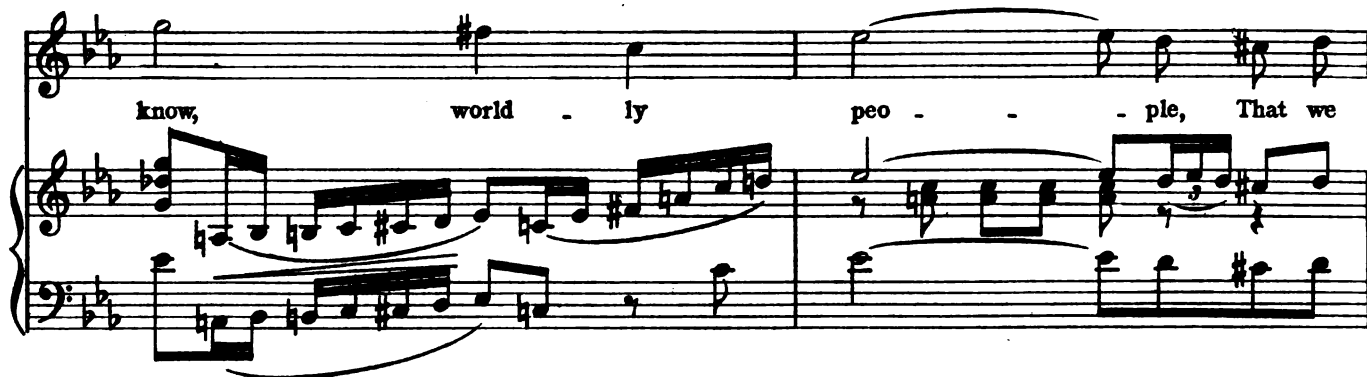
Hold!..... We are no
 this a ver-i-ta-ble show?
 this a ver-i-ta-ble show?
 this a ver-i-ta-ble show?
 this a ver-i-ta-ble show?

ff

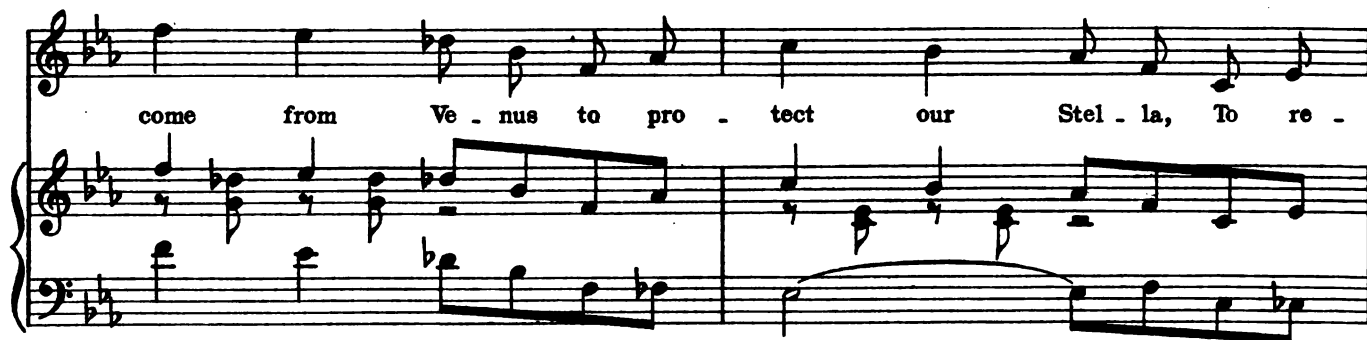
show, world - ly peo - - ple, you shall



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.

ALTO.

Here's

Here's



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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics are: "is the straw that shat - ters all our doubt..... It's", "is the straw that shat - ters all our doubt..... It's", "is the straw that shat - ters all our doubt of it..... If", and "is the straw that shat - ters all our doubt of it If". The piano accompaniment features a steady bass line and a more active treble line with some dynamics like *f* and *mf*.

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

The second system also consists of four vocal staves and a piano accompaniment. The lyrics are: "plain..... you're out of it, My dear Sir", "plain you're out of it, My dear Sir", "you've a mind it's plain that you are out of it, My dear Sir", and "you've a mind it's plain that you are out of it, My dear Sir". The piano accompaniment continues with a similar texture, including a triplet in the right hand.

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

may not be to blame, We

not to blame, We

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

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

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

The first system of the musical score consists of five staves. The top four staves are vocal parts: the first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "know what this leads to we", "know we know, we", "know..... we know, we", and "lead to lead to we know we".

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

The second system of the musical score also consists of five staves, following the same layout as the first system. The lyrics are: "know..... what this will lead to, For", "know 'twill lead..... For", "know what it leads to, For", and "know, we know what this will lead to, You are en .". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure of the fifth staff.

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "you are en - tang - led with a lot that's", "you're en - tang - led with a lot that's", "you're en - tang - - led, They're", and "- tang - led You're en - tang - led with a lot that's".

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

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "void of shame.", "void..... of shame.", "void, yes, void of shame.", and "void, yes, void of shame.". The piano accompaniment consists of chords and a simple bass line.

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

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

VENUS GIRLS.

- 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

Piano accompaniment for the first system, featuring a treble and bass clef with a 3/4 time signature. The music consists of chords and moving lines in both hands.

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

Piano accompaniment for the second system, continuing the treble and bass clef with a 3/4 time signature. The music concludes with a double bar line.

Tempo di Valse.

got all his work well be -
 got his work be -
 you, All his work well be -
 you, All his work well be -

Tempo di Valse.

rit.

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

rit.

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

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

Such a

Such a

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a treble clef piano accompaniment, and the fourth is a bass clef piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "It's a ter - ri - ble, ter - ri - ble case,".

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

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

case, such a case of dis - grace.

case, such a case of dis - grace.

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a treble clef piano accompaniment, and the fourth is a bass clef piano accompaniment. The lyrics continue: "..... a ve - ry aw - ful 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
 of dis - grace, It will
 of dis - grace, It will

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,

The first system of the musical score features a vocal melody in the upper staves and piano accompaniment in the lower staves. The lyrics are: "bring such a blush to your face, A real-ly aw-ful". The piano part includes a bass line and a treble line with chords and arpeggios.

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.

The second system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: "It's a case of dis - - grace. It's a case of dis - - grace. It's a such a case of dis - grace." The piano part continues with a bass line and a treble line.

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

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

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

What a sil - ly tale, It's a

What a sil - ly tale, It's a

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics "ro - - - mance in a world such as this, It's a". The fourth staff is a vocal part with the lyrics "What a sil - ly tale, It's a". The fifth staff is the piano accompaniment, featuring a bass line with a long note and a treble line with chords and a melodic line.

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

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

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

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

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

The second system of the musical score consists of six staves. The top five staves are vocal parts with lyrics: "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", and "ro - - - mance in a world such as this, Yet it's". The sixth staff is the piano accompaniment, featuring a bass line with a long note and a treble line with chords and a melodic line.

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

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

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

The first system of the score features five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth part below. The lyrics are: "know, so they go..... Fare - well.....", "know, so we go..... Fare - well.....", "know. Fare - well.....", "know, so we go..... Fare - well.....", and "know. Fare - well.....". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

The second system of the score is a piano accompaniment. It features a right-hand melody with a series of sixteenth-note runs and a left-hand bass line with a steady eighth-note accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4.

The third system of the score is a piano accompaniment. It features a right-hand melody with a series of sixteenth-note runs and a left-hand bass line with a steady eighth-note accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4.

The fourth system of the score is a piano accompaniment. It features a right-hand melody with a series of sixteenth-note runs and a left-hand bass line with a steady eighth-note accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4.

Act II.

No 12.

OPENING CHORUS.

Allegro.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble clef on top and a bass clef on the bottom. The tempo is marked 'Allegro.' and the dynamics are 'PIANO.' The key signature has two flats (B-flat and E-flat). The first system includes a dynamic marking 'f' and a fermata over the first measure of the treble staff. The second system includes a fermata over the first measure of the treble staff. The third system includes a fermata over the first measure of the treble staff. The fourth system includes a fermata over the first measure of the treble staff. The fifth system includes a fermata over the first measure of the treble staff. The score is written in a style typical of 19th-century piano music, with clear articulation and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *ff* (fortissimo).

Second system of musical notation, continuing the piece with various chordal textures and melodic lines.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass line.

Fourth system of musical notation, including the instruction *Curtain.* above the staff and a dynamic marking of *ff* (fortissimo) in the bass line.

Fifth system of musical notation, showing a continuation of the melodic and harmonic material.

Sixth system of musical notation, concluding the piece with a final melodic phrase in the treble and bass lines.

* SOPRANO.
ALTO.
TENOR.
BASS.

Hi!..... Hi! Hi!..... Hi!

Hi!..... Hi! Hi!..... Hi!

Hi!..... Hi! Hi!..... Hi!

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.....

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "The 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

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "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

This block contains the first system of music. It begins with a treble clef staff containing a whole rest. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The music is in a key with two flats and a 2/4 time signature. The piano part starts with a forte (*ff*) dynamic and features a melodic line in the bass clef and a more complex accompaniment in the treble clef.

This block contains the second system of music, continuing the piano accompaniment from the first system. It maintains the same key signature and time signature, with the bass clef line providing a steady rhythmic and melodic foundation.

This block contains the third system of music, further developing the piano accompaniment. The bass clef line continues its melodic descent, while the treble clef accompaniment provides harmonic support.

MILITARY SONG.

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

This block contains the fourth system of music, which includes a vocal line and piano accompaniment. The vocal line is written in a treble clef and begins with the lyrics "We're pil - lars of the na - - tion, And". The piano accompaniment is in a grand staff, providing accompaniment for the vocal line. The music continues in the same key signature and time signature.

win its ap - pro - ba - tion, We've no fear when a

war is in the air,..... We know some one ar -

- ran - ges Di - plo - ma - tic ex - chan - ges, We know

well that the brave de - serve the fair, We draw when.....

..... some de - moi - selle com - mands us to, We

show then,..... we're ne - ver to the fair un - true, So,

come what may, when a la - dy's in..... the case,..... The

na - tion's trou - bles be - come the me - rest com - mon - place,

We get then..... the lit - tle co - quette then..... To keep us

bu - sy in a mi - li - ta - ry ac - com - plish - ment,..... We

lend then,..... a hand to de - fend then, That's du - ty e -

- nough to do in ev - er - y reg - - i - ment.

SOPRANO.
 Ra - - ta - - tat-tat - ta,..... rat - ta - ta-ta,..... ta-ta-ta, They're

CONTRALTO.
 They are the pil - lars of the na - tion, that is e - vi - dent..... They're

BARITONE.
 We get then..... the lit - tle co - quette then..... To keep us

bu - sy in a mi - li - ta - ry ac - com - plish - ment, ac - com - plish - ment, Ra - ta -

bu - sy in a mi - li - ta - ry ac - com - plish - ment, For they are the

bu - sy in a mi - li - ta - ry ac - com - plish - ment. We

- ta,..... tat-tat - ta,..... ta, rat - ta - ta - ta, rat - a - ta - ta, That's
 pil - lars of the reg - i - ment With a rat - ta - ta - ta, rat - a - ta - ta, That's
 lend then,..... a hand to de - fend then, That's du - ty e -

what they do, they do in ev - 'ry reg - - i - ment.....
 what they do, they do in ev - 'ry reg - - i - ment.....
 - nough to do in ev - er - y, ev - 'ry reg - i - ment.....

No 13.

DOUBLE SEXTETTE.

COME, LITTLE GIRL, AND TELL ME TRULY.

Words by
LESLIE STUART.

Moderato.

PIANO.

The first system of piano accompaniment consists of two staves. The right-hand staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and melodic fragments, including a prominent chord with a sharp sign above it. The left-hand staff starts with a bass clef and contains a simple bass line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed above the first measure of the right-hand staff.

The second system continues the piano accompaniment. The right-hand staff features more complex chordal textures and melodic lines, with some notes beamed together. The left-hand staff continues with a steady bass line. A dynamic marking of *f* is present in the middle of the system.

The third system shows further development of the piano accompaniment. The right-hand staff has large, sweeping melodic arcs and complex chordal structures. The left-hand staff maintains a consistent rhythmic pattern. A dynamic marking of *f* is visible in the middle of the system.

The fourth system concludes the piano accompaniment on this page. The right-hand staff features a more active melodic line with frequent sixteenth-note patterns. The left-hand staff continues with a steady bass line. A dynamic marking of *p* (piano) is placed at the beginning of the system.

1. (Men.) What would you do when you reached the moon And you
 2. (Girls.) What should I do if I reached the moon And I

found no man there af - ter all? (Girls.) I'd
 found two men there af - ter all? (Men.) It's

nev - er con - clude on a - long sol - i - tude - When a
 not hard to see what the end then would be, For, of

girl is al - ways wait - ing; And con - tin - ues tit - a - va - ting There'll be
 course, you need - n't tell us You would make them mad - ly jea - lous You would

men in the air af - ter all (Men.) Quite so! But
flirt with the pair af ter all (Girls.) Quite so! But

what do you think he would tell you When he finds you? for, of
how do you know they could tell that I was flirt - ing? For I'd

course, you're the first girl he's seen. (Girls.) I
be the first girl they'd have seen. (Men.) They'd

1. (Men.) 2. (Girls.) know what he'd say (Lit-tle girl-) In the u - su - al way (Lit-tle girl,) "I will
know right a - way-(Clev.er men!) From the things you would say. (Clev.er men!) "I would

nev - er love an - oth - er one. (Girls) (So long as you're the on - ly one) (Men) You
say I hate the oth - er man" (The same thing to the oth - er man) (Men) With (Girls)

are the first I've..... seen" (Girls) And then —
winks and smiles be - tween (Men) And then —

(Men) "So come, lit - tle girl, and tell me tru - ly if you love me;

You are my sol - i - ta - ry girl up here;

Don't have a fear, dear, I will be near you, al - ways near So

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics "Don't have a fear, dear, I will be near you, al - ways near So". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

long as the moon shines on none..... but..... you?"

D. C.

The second system continues the vocal line with the lyrics "long as the moon shines on none..... but..... you?". The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with a double bar line and the instruction "D. C." (Da Capo).

The third system consists of piano accompaniment in a grand staff. It features a melodic line in the right hand with a slur and a bass line in the left hand. The key signature remains one flat.

The fourth system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature remains one flat.

The fifth system concludes the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature remains one flat.

No 14.

CONCERTED NUMBER.

GO HOME WITH NURSEY, DO.

Music by
LONDON RONALD.

PIANO.

Allegro.

p e cresc.

JIMPER.

BRENDA. Just come a long home with me, Sir Vic-tor,

BERKELY. Yes,

Yes,

J
Much bet - ter with me you'll

Ba
go a - long, Un - cle, do.

Bv
go a - long, Un - cle, do.



J
be, Sir Vic - tor.

BRENDA.
You're

SOPRANO.
ALTO.
TENOR.
BASS.

Yes, go a - long Un - cle, do.



B^a mak - ing a scene and the peo - ple are jeer - ing,
BERKELY.
We short - ly shall have the po -

The first system of the musical score consists of three staves. The top staff is for the vocal part of B^a, with lyrics "mak - ing a scene and the peo - ple are jeer - ing,". Below this is a piano accompaniment with a treble and bass clef. The bottom staff is for the vocal part of B^y, with lyrics "We short - ly shall have the po -". The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

B^y - lice in - ter - fer - ing, So, if you don't mind, I'd sug - gest dis - ap - pear - ing.
Go

The second system of the musical score consists of three staves. The top staff is for the vocal part of B^y, with lyrics "- lice in - ter - fer - ing, So, if you don't mind, I'd sug - gest dis - ap - pear - ing.". Below this is a piano accompaniment with a treble and bass clef. The bottom staff is for the vocal part of B^a, with the word "Go" written below it. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment continues with the same rhythmic pattern as in the first system.

home with nur - sey, do! Go home with nur - sey,

home with nur - sey, do!

JIMPER, BRENDA & BERKELY.

Take the dear old gen - tle - man home, And put him to bed, to

bed! Nur - sey will see he's pro - per - ly fed, She'll

bed! Nur - sey will see he's pro - per - ly fed, She'll

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

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

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

The second system also consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The piano part continues the accompaniment from the first system. There is a marking "L.H." in the piano part of the second system.

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

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

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and some musical notation. The bottom staff is a piano accompaniment with chords and a bass line.

take the dear old gen - tle - man home, And put him to bed, now do.

take the dear old gen - tle - man home, And put him to bed, now do.

The second system also consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and some musical notation. The bottom staff is a piano accompaniment with chords and a bass line.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a dynamic marking of *mf*. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and features a steady accompaniment of eighth notes and chords.

The second system continues the piece. The upper staff shows a melodic line with some slurs and a final note with a fermata. The lower staff continues with a consistent rhythmic accompaniment.

The third system features more complex melodic figures in the upper staff, including slurs and ties. The lower staff maintains the accompaniment pattern.

The fourth system shows a continuation of the melodic and accompaniment lines. The upper staff has several slurs and ties, while the lower staff provides a steady bass line.

The fifth system includes a double bar line in the upper staff, indicating a section change. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff ends with a final chord and a fermata. The lower staff finishes with a final bass line.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamic markings like "L.H." and "V". The piece concludes with a double bar line and the word "FINE" written vertically.

No 15.

SONG (Louis.)

"TWO EYES OF BLUE"

Words by
CHAS. H. TAYLOR.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a series of chords and a melodic line. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and a simple bass line.

This system contains the first line of the song. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "1. Two eyes of / 2. Two eyes of". The piano part includes a *pp* dynamic marking and a fermata over the final chord.

This system contains the second line of the song. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "blue,..... / blue,..... / Two lit - tle fai - ry eyes,..... / Deep as the sap - phire sea,.....". The piano part includes a fermata over the final chord.

This system contains the third line of the song. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Laughing and beam-ing, Or tear-ful-ly gleam-ing, Like En - glish / Ev - er con - ceal - ing, Yet ev - er re - veal - ing, Their deep - est". The piano part includes a fermata over the final chord.

A - pril skies..... Girl with those
depths to me..... Girl with those

pp

eyes,..... What shall I say to
eyes,..... Look - ing me through and

you?..... How will you meet me? Say, will you
through..... 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

know you're true, Little 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 -

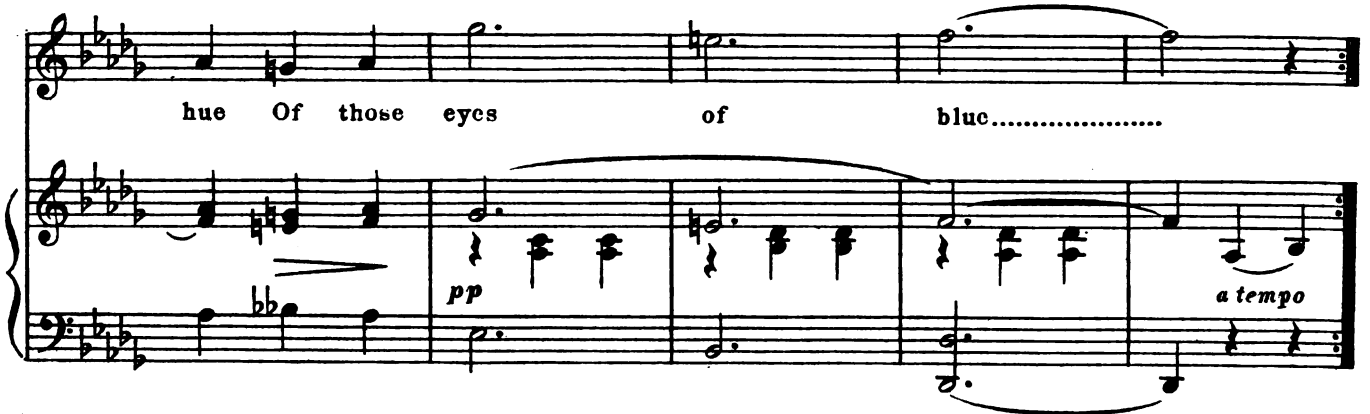
true;..... And the tears would be cloud - ing the



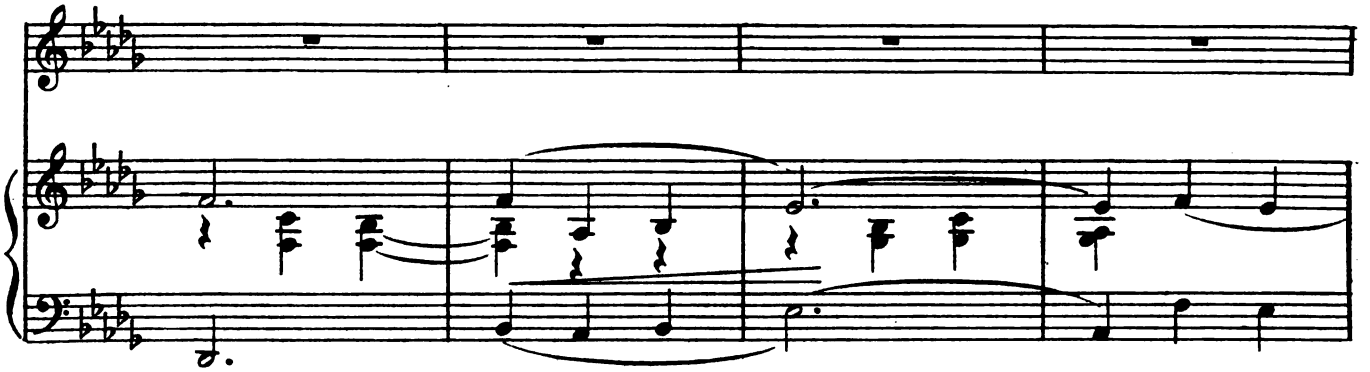
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on the word 'true', followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final chord.

hue Of those eyes of blue.....

pp *a tempo*



The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'blue' followed by a double bar line. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *a tempo* instruction. The system concludes with a repeat sign.



The third system shows the piano accompaniment for the third system of music. It features a series of chords and moving lines in both hands, with a fermata over the final chord.



The fourth system shows the piano accompaniment for the fourth system of music. It features a series of chords and moving lines in both hands, with a fermata over the final chord.

Nº 16.

MARCHE MILITAIRE.
"DANSE PARISIENNE"

Tempo di marcia.

PIANO.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a *ff* dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It begins with a *p* dynamic marking. The melodic line in the upper staff shows some chromatic movement, and the bass line continues with a steady accompaniment.

The third system features a *p* dynamic marking. The upper staff has a more active melodic line with some triplets, and the bass line maintains the accompaniment.

The fourth system continues the melodic and accompanimental lines. The upper staff has a melodic phrase that concludes with a repeat sign, and the bass line follows with a similar rhythmic pattern.

The fifth system concludes the piece with two endings. The first ending (marked '1.') leads back to an earlier section, and the second ending (marked '2.') provides a final resolution. The dynamics remain *p*.

The image displays five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a minor key, indicated by three flats in the key signature. The time signature is 4/4, with a change to 2/4 in the fourth system. The notation includes various note values, rests, and dynamic markings such as *p* (piano). The first system begins with a piano (*p*) dynamic marking. The second system includes fingering numbers 7, 2, and 7. The fourth system features a 2/4 time signature change. The fifth system also begins with a piano (*p*) dynamic marking.

First system of musical notation, featuring a treble and bass clef with various notes and rests. The bass line includes dynamic markings such as *s* and *v*.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *p*.

Third system of musical notation, featuring a treble and bass clef. It includes first and second endings marked with "1." and "2.".

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *ss*.

Fifth system of musical notation, featuring a treble and bass clef.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and rests. A fermata is placed over a chord in the upper staff towards the end of the system.

The second system of musical notation consists of two staves. It continues the piece with similar complex textures. A dynamic marking of *ff* (fortissimo) is present in the lower staff. A fermata is also present in the upper staff.

The third system of musical notation consists of two staves. The music continues with intricate patterns and textures. A fermata is present in the upper staff.

The fourth system of musical notation consists of two staves. The piece continues with complex textures and patterns. A fermata is present in the upper staff.

The fifth system of musical notation consists of two staves. It concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending provides a final resolution.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with chords and single notes. A dynamic marking of *p* is present in the bass staff.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a supporting line with chords and single notes. A dynamic marking of *p* is present in the bass staff.

Third system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a supporting line with chords and single notes. A dynamic marking of *p* is present in the bass staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with chords and single notes. A dynamic marking of *b* is present in the bass staff. The system concludes with a first ending (marked '1.') and a second ending (marked '2.') with a dynamic marking of *ff*.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with chords and single notes. A dynamic marking of *p* is present in the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a series of chords and melodic lines. A first ending bracket labeled '1.' spans the final three measures, which end with a double bar line.

The second system of musical notation continues the piece. It features similar chordal textures and melodic movement. A first ending bracket labeled '1.' is present at the end of the system, leading to a double bar line.

The third system of musical notation shows further development of the musical themes. It includes various chordal figures and melodic lines. A first ending bracket labeled '1.' is at the end, leading to a double bar line.

The fourth system of musical notation begins with a second ending bracket labeled '2.' above the first measure. The music continues with complex chordal structures and melodic passages. A first ending bracket labeled '1.' is at the end, leading to a double bar line.

The fifth system of musical notation concludes the piece. It features a final series of chords and melodic lines. A first ending bracket labeled '1.' is at the end, leading to a double bar line.

No. 17.

DUET. (Miss Jimper and Twanks)

"RIDING"

Music by
LONDON RONALD.

Allegro.

PIANO.

TWANKS.

If I could be what I real - ly ought, I'd

ad lib.

T

be the mas - ter pre - sid - ing O - ver a school where the

T

Miss JIMPER.

art is taught of rid - ing, rid - ing, rid - ing. With

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.

Final system of piano accompaniment.

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.

f

TWANKS.

No great - er de - light a man may know Than a

ad lib.

jo - ly good nag be - strid - ing, And af - ter the hounds all

day to go A - rid - ing, rid - ing, rid - ing. You

Miss JIMPER.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics 'head you pitch, And in dis - gust, and in the ditch, You'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

fin - ish your rid - ing, rid - ing.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by the lyrics 'fin - ish your rid - ing, rid - ing.'. The piano accompaniment continues with similar rhythmic patterns, including some chords with slurs.

This system shows the piano accompaniment for the third system. It features a series of chords in the right hand and a bass line in the left hand, maintaining the 4/4 time signature and G major key.

BOTH.

Rid - ing, rid - ing, rid - ing a - long, Bump - e - ty, bump - e - ty

p 2nd time f

The fourth system is marked 'BOTH.' and contains the lyrics 'Rid - ing, rid - ing, rid - ing a - long, Bump - e - ty, bump - e - ty'. The piano accompaniment includes a dynamic marking '*p 2nd time f*' in the left hand. The system concludes with a double bar line.

clk, clk, clk, Tak - ing it ea - sy or go - ing it strong,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics "clk, clk, clk," followed by "Tak - ing it ea - sy or go - ing it strong,". The piano accompaniment consists of rhythmic chords and single notes.

Off we go,..... Yoicks! tal - ly ho!

The second system continues the piece. The vocal line has a long note for "Off we go,....." followed by "Yoicks! tal - ly ho!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) starting in the second measure of the system.

The third system is primarily piano accompaniment, consisting of two staves. It features complex chordal textures and melodic lines in both the right and left hands.

The fourth system is also primarily piano accompaniment, continuing the complex textures from the previous system. It concludes with a final chord in the right hand and a sustained note in the left hand.

No 18.

SONG. (Stella with Chorus of Men.)

FOUR AND TWENTY LITTLE MEN.

Moderato.

PIANO.

The first system of piano accompaniment features a treble and bass clef. The treble clef part begins with a series of chords and moving lines, marked with a piano (*p*) dynamic. The bass clef part provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment. It includes a triplet of eighth notes in the treble clef and a corresponding triplet in the bass clef. The dynamics remain piano.

The third system of piano accompaniment shows further development of the melodic and harmonic lines in both staves.

The first line of the vocal melody, written in a treble clef, corresponds to the first line of lyrics.

I want to choose a nice young man—

Yes, one of

now to choose my nice young man— (MEN.)

I think you'd

The second line of the vocal melody, written in a treble clef, corresponds to the second line of lyrics.

Choose me, I love you so.

The fourth system of piano accompaniment concludes the piece with a final cadence in both staves.

you I'm sure will do, but which I don't quite know;..... You
do— but so would you, you set my heart a glow;..... This

all possess a sort of charm, A charm I can't de-fine, I'd like an
big one, too, looks brave and strong, This lit-tle one's di-vine, I feel I

arm a-round my waist.
must be-long to you.

Try mine, Won't you try
Be mine, Won't you be

mine;
mine;

For I'm hand-some, young and rich, And so you

Each of you seem so nice I can't de - ter - mine
 must choose me.....

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.

sit - ting in a row, Which of them I long for

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "sit - ting in a row, Which of them I long for".

I dont know; I cant set - tle it quite, I'll

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The lyrics are "I dont know; I cant set - tle it quite, I'll". There are triplets in the vocal line and piano accompaniment.

think it o - ver to - night And tell you when I see you in the morn - ing.

Ah!.....

This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The lyrics are "think it o - ver to - night And tell you when I see you in the morn - ing." followed by "Ah!.....". There are triplets in the vocal line and piano accompaniment.

..... set - tle it then, I

This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of three flats and a common time signature. The lyrics "set - tle it then, I" are written below the vocal line. The piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

can't wait lon - ger than the morn - - ing.

This system contains the next two lines of music. The vocal line continues with the lyrics "can't wait lon - ger than the morn - - ing." The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

Four and twen - ty lit - tle men sit - ting in a row,

This system contains the third two lines of music. The vocal line has the lyrics "Four and twen - ty lit - tle men sit - ting in a row,". The piano accompaniment continues to support the vocal melody.

Which of them I long for I don't know;

This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "Which of them I long for I don't know;". The piano accompaniment provides a final harmonic resolution.

I can't set - tle it quite, I'll think it o - ver to - night And

1. tell you when I see you in the morn - - ing.

(Girls off.)

Sil - ly lit - tle maid, Oh, fool - ish lit - tle maid, He

SOLO. 2.

2. And

won't, he won't re - mem - ber you in the morn - ing. morn - ing.

D. C. %

No 19.

SONG (Berkeley) and CHORUS.

"SHE DIDN'T KNOW ENOUGH ABOUT THE GAME"

Words by
GEORGE ROLLIT.

Moderato.

BERKELEY.

PIANO.

Fine.

Don't you know the lit - tle la - dy who is near - ly se - ven - teen, Who pre -
She was ve - ry fond of speak - ing in the lan - guage of the eyes, Till she

- tends she's ve - ry cle - ver - though she ain't; And in
heard a - bout the lan - guage of the feet, Which is

try - ing to con - vince you that she's an - y - thing but green? The re -
known as "foot - y - foot - y," and is spo - ken sau - cy wise 'Neath the

- sult is ve - ry of - ten ve - ry quaint. Say they
ta - ble with your toot - sies_ when they meet. But the

took her down to Lord's to see the 'Var - si - ties at play, Though she'd
boy she tried to speak to found her ac - cent ve - ry strange, And his

ne - ver seen a cric - ket match be - fore, She would
an - swer made her blush up to the roots, For it

soon be talk - ing cric - ket, And re - mark - ing on the wic - ket, And the
did give it a - way so - "If you love me, ma - dam, say so, But I

bat - ting, and the bowl - ing, and the score.
beg you not to scratch my pa - tent boots?"

She did - n't know e - nough a - bout the game - The lit - tle
She did - n't know e - nough a - bout the game - The lit - tle

SOPRANO & ALTO. *pp*

The lit - tle la - dy she was
The lit - tle la - dy she was

TENOR.

BASS.

p

la - - dy..... was not to blame; But her
la - - dy..... was not to blame; Yet she

not of course to blame, no, no.
not of course to blame, no, no.

p
Not of course at all, at all to blame_ That's not her
Not of course at all, at all to blame_ That's not her

say - ing to a friend, "Ox - ford's bat - ting at this end, you know, And
mul - ti - plied her woes, For in draw - ing back her toes, you know, Up -

game.
game.

Cam - bridge at the o - ther," made me clear - ly com - pre - hend, you know, She
 - set the sup - per ta - ble, which ad - di - tion - al - ly shows, you know, She

did - n't know e - nough a - bout the game.
 did - n't know e - nough a - bout the game.

SOPRANO & ALTO. *pp*

She's not to
 She's not to

TENOR.

The lit - tle la - dy did - n't know e - nough a - bout the
 The lit - tle la - dy did - n't know e - nough a - bout the

BASS.

p

blame,..... The lit - tle la - - dy..... was not to
 blame,..... The lit - tle la - - dy..... was not to

game, The lit - tle la - dy, she was not of course at all, at all to
 game, The lit - tle la - dy, she was not of course at all, at all to

The lit - tle la - dy, she was not..... to
 The lit - tle la - dy, she was not..... to

blame. But her say - ing to a friend, "Ox - ford's
 blame. Yet she mul - ti - plied her woes, For in

blame, That's not her game, lit - tle la - dy,
 blame, That's not her game, lit - tle la - dy,

blame, That's not her game, lit - tle la - dy,
 blame, That's not her game, lit - tle la - dy,

bat - ting at *this* end, you know, And Cam - bridge at the o - ther," made me
draw - ing back her toes, you know, Up - set the sup - per ta - ble, which ad -

She was se - ven - teen, a la - - dy,
She was se - ven - teen, a la - - dy,

She was se - ven - teen, a la - - dy,
She was se - ven - teen, a la - - dy,

clear - ly com - pre - hend, you know, not much.
- di - tion - al - ly shows, you know, not much.

on - ly se - ven - teen, not much.
on - ly se - ven - teen, not much.

on - ly se - ven - teen, not much.
on - ly se - ven - teen, not much.

SONG. (Miss Jimper)

"CLASS."

Words by
CHAS. H. TAYLOR.

Tempo di Valse.

There's a board - ing house ov - er the way,..... And it
 There are cu - ri - ous folks now a days,..... And they
 There are oth - ers who go to Os - tend,..... And a
 In the West End I've tak - en a flat:..... Well, you

PIANO. *p*

is - n't ob - tru - sive - ly gay;..... They
 won't go to pop - u - lar plays,..... But
 great deal of mon - ey ex - pend..... On the
 talk a - bout swing - ing a cat..... When I

call it a pen - sion - the term is a French 'un, The
 rave a - bout per - sons like Ib - sen and worse 'uns, And
 gay Cas - i - no, or the pe - tits che - vaux, or A -
 go home, be - fore I can get thro' the door I've to

lod - gers are "guests," tho' they pay..... Hymn
 call a piece bad if it pays..... They've a
 - muse - ments they find with - out end..... It's a
 take off my ma - tin - ée hat..... When I

tunes all the Sun - day they play,..... And for
 yearn - ing as - 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

guest has a fine fin - ger - glass;..... You should see them man -
 hour of an eve - ning they pass..... At a thea - tre where
 bathe in a sea bright as glass,..... And you'll meet in the
 see all so - ci - e - ty pass..... That..... is at a

- oeu - vre to get the hors d'œur - re And sub - se - quent
 bal - let's per - formed u - su - al - ly They all take an
 o - cean young per - sons whose no - tion Of cos - tumes - is
 dis - tance and with the as - sis - tance Of a power - ful bi -

dish - es that pass;..... They wa - ter with care all the
 op - er - a glass..... Of course there's no doubt they go
 let me say sparse;..... You walk on the strand to the
 - no - cu - lar glass..... There's a lift, I should state, but it

vin or - di - aire..... To make it look more in the
 there to find out The best fea - tures of mus - ic - al
 tunes of the band, 'Neath the light of the beau - ti - ful
 won't bear a weight, And when folks on the stairs I've to

glass;..... But they've wined and they've dined And they feel so re -
 farce;..... And they talk of the psyc - hic ef - fect of a
 stars..... With a mar - quise, *mon cher*, oh there's lots of them
 pass;..... Well, it oft - en re - sults in most dead - ly in -

1. 2 & 3. Last.

- fined, And it's class, class, class..... class.....
 high kick— It's class, class, class.....
 there, oh! It's class, class, class.....
 sults But it's class, class,

D. C.

No 21.

SONG. (Berkeley and Chorus.)

"FUN ON A MOTOR."

Words by
GEORGE ROLLIT.

Music by
LANDON RONALD.

Vivace.

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music begins with a *mf* dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

Second system of piano introduction, continuing the melodic and harmonic patterns from the first system.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "When Ar - thur had his". The piano part features a steady bass line and chords in the right hand. A *p* dynamic is indicated.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics: "in - nings And backed Aus - tra - lian Star, He". The piano accompaniment continues with the same rhythmic and harmonic structure.

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

poco rall. *a tempo*

chil - dren looked so mer - ry, The fel - lows felt so gay, And the

f

poco rall. *a tempo*

girls were quite the sweet - est, The neat - est, Pet - it - est, Who

poco rall. *a tempo* *p*

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 praps 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.

PIANO.

The musical score is written for piano and consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The score begins with a piano introduction marked 'PIANO.' and a dynamic marking of 'f'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The first system shows the initial accompaniment. The second system continues the accompaniment with some melodic development in the treble. The third system features a triplet of eighth notes in the treble. The fourth system concludes with a first ending (marked '1.') and a second ending (marked '2.').

At - twen - ty one, A young - er son, A sci - on of no -

- 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.

This system contains the first two lines of the vocal melody and two staves of piano accompaniment. The vocal lines are in a soprano and alto register, while the piano accompaniment is in a grand staff (treble and bass clefs).

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

This system contains the second two lines of the vocal melody and two staves of piano accompaniment. The vocal lines continue the melody from the first system, with lyrics indicating a change in the subject matter to 'plot and plan' and 'set a ban'.

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.....

bre - zy way Of mak - ing love that al - ways wins the day. Mam - mas they

bre - 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

bre - zy way Of mak - ing love that al - ways wins the day. Mam - mas they
 way Of mak - ing love that al - ways wins the day. Mam - mas they
 way with him,..... Love that al - ways wins the day. Mam -
 way with him,..... Love that al - ways wins the day. Mam -

plot and plan..... Do all they can to set a ban Up - on the
 plot and plan..... Do all they can to set a ban Up - on the
 - mas they plot and plan, Do all they can..... The
 - mas they plot and plan, Do all they can..... The

sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man.
sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man.
sen - ti - - men - tal, de - tri - men - - tal man.
sen - ti - - men - tal, men - tal man.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "sen - ti - men - tal, or - na - men - tal, de - tri - men - tal man." repeated in the first three staves, and "sen - ti - - men - tal, de - tri - men - - tal man." in the fourth staff. The piano accompaniment features a steady bass line and chords in the right hand.

The second system is a piano accompaniment consisting of two staves. It features a melodic line in the right hand with some slurs and a bass line in the left hand. There are some fermatas and dynamic markings like 'f'.

The third system is a piano accompaniment consisting of two staves. It continues the melodic and bass lines from the previous system, featuring some triplet markings in the right hand.

The fourth system is a piano accompaniment consisting of two staves. It concludes the piece with a first ending bracket labeled '1.' at the end of the right-hand staff.

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.
 Mammams they plot and plan,
 Do all they can to set a ban
 Upon the sentimental, ornamental, detrimental man.

3.

At twenty-three, a soldier, he
 To strategy a stranger is;
 But rear and van adore the man
 Who knows still less what danger is.
 They like the chap who leads them slap
 Through shot and shell to victory—
 To Tommy, pluck, and soldier's luck,
 Are terms not contradictory.
 The Censor calls his mishaps purely accidental,
 And at headquarters they report him "detrimental";
 But from Tommy to the driver
 Of the ammunition van,
 He is the very beau-ideal of a fighting Englishman.

He's debonair_a trifle militaire;
 He has an easy, breezy way
 Of getting there that sometimes wins the day.
 Let folks say what they can,
 He never ran, it's not the plan
 That suits the rudimental;regimental,detrimental man.

4.

At thirty, sent to Parliament,
 By dint of applications
 To influential party men
 By sorely tried relations.
 To vote he skips at will of Whips,
 And sacrifices cherished ease
 To wear his brain, and entertain
 Fair Demoiselles at Terrace Teas.
 He shouts "Hyah, hyah!" and exclamations incidental,
 But makes no speeches lest they should be detrimental;
 And from Speaker down to Ministers
 Who claim him partisan,
 He's the very beau-ideal of a Parli'mentry man.

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

DUET. (Wrenne and Berkeley.)

"PING-PONG"

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Moderato.

PIANO.

The musical score consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, with a tempo marking of 'Moderato' and a dynamic marking of 'PIANO'. The vocal line is written in a single staff with lyrics. The lyrics are as follows:

1. I once knew a man and a
 2. Now he by - and - by grew to
 maid, And they played All day long,
 care For that fair Lit - tle maid;

That
 I

For
For

ve - ry re - mark - a - ble game, With the name Of "Ping - Pong?"
 fear his af - fec - tion so warm Spoilt his form When they played.

both were pro - fi - cient, you know; They were so Wide a -
 she set his heart on the bound, So he found, Af - ter

- wake;
 all;

And wi - ly, in - deed, were the strokes, These young
 And tossed it, now high and now low, To and

If ev - er a tus - sle took
When some of his doubts were re -

folks Could - n't take.
fro Like the ball.

place 'Twas the case When they met
- moved He im - proved In his play;

They
And

All
Be -

vol - leyed and served with a twist Of the wrist O'er the net.
won a real love game at last, Ra - ther fast, One fine day.

o - ver the ta - ble the small..... Bound - ing ball..... Used to fly,.....
 - fore ve - ry long they in - tend..... To each friend..... To des - patch.....

And
A

ev - er the bat - tle - dore's hum Seemed to come In re -
 card, sil - ver prin - ted in short,..... A re - port Of the

Ping - Pong! Ping - Pong!
 Ping - Pong! Ping - Pong!

- ply. Ping - Pong! Ping - Pong!
 match. Ping - Pong! Ping - Pong!

List a - while to the tune - ful song. Both the play - ers were
 List a - while to the tune - ful song. One more "ser - vice" there'll

List a - while to the tune - ful song. Both the play - ers were
 List a - while to the tune - ful song. One more "ser - vice" there'll

well em - ployed, Smart - ly "plac - ing" the cell - u - loid.
 have to be, Ta - king place in a church, you see.

well em - ployed, Smart - ly "plac - ing" the cell - u - loid.
 have to be, Ta - king place in a church, you see.

Ping - Pong! Ping - Pong! How the bat - tle - dores
 Ping - Pong! Ping - Pong! Oh, the wed - ding bells

Ping - Pong! Ping - Pong! How the bat - tle - dores
 Ping - Pong! Ping - Pong! Oh, the wed - ding bells

used to sing! Here and there And e - ve - ry - where, With a
soon will ring; All a - round They'll mer - ri - ly sound With a

used to sing; Here and there And e - ve - ry - where, With a
soon will ring; All a - round They'll mer - ri - ly sound With a

ping - pong, Ping - pong, Ping! Ding!
ding - dong, Ding - dong,

ping - pong, Ping - pong, Ping! Ding!
ding - dong, Ding - dong,

mf