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20

DANDY DAN

(The Lifeguard'sman),

MUSICAL COMEDY.

Written by

Music by

BASIL HOOD.

WALTER SLAUGHTER.

Author and Composer of "Gentleman Joe," "The French Maid," &c., &c.

VOCAL SCORE	6s. nett.
LYRICS	6d. ..

London

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450 Boylston St.
BOSTON

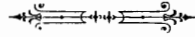
Dramatis Personæ.

ORIGINAL CAST.

DANDY DAN	MR. ARTHUR ROBERTS
THE EARL OF CAPERCAILZIE	... ..	MR. BLAKE ADAMS
RODERICK PTARMIGAN	... .. (Sergeant of Grenadier Guards)	MR. FRANK BARCLAY
ROBERT WHITE	... .. (a Policeman)	MR. W. H. DENNY
MR. WHEELER	... .. (a Stockbroker)	MR. ARNOLD LUCY
BEN SMITH	... .. (a Seafaring Man)	MR. STEVE BLAMPKIN
TRUMPETER TOM	... .. (1st Life Guards)	MISS WEST
DONALD	} (the Earl's Retainers)	MR. F. CREMLIN
COLIN		MR. GEORGE E. BELLAMY
JAMES	... .. (a Footman)	MR. ALEXANDER STUART
HENRY	... .. (a Page)	MISS GUEST
INSPECTOR GRIGG	... .. (of Scotland Yard)	MR. WILLIAM BIRCH
DRUMMER JONES	... .. (Grenadier Guards)	MISS DRAKE
LADY MARGARET PTARMIGAN	... ..	MISS KATE ERSKINE
LADY CICELY PTARMIGAN	} (her Sisters)	MISS MABEL HENSEY
LADY MABEL PTARMIGAN		MISS MAUD STANLEY
LADY LETTY PTARMIGAN		MISS FRANCES BALFOUR
MRS. SMITH	... .. (Dan's Mother)	MISS JANE GREY
LADY BULWARKE	... ..	MISS ELLA ESSINGTON
HON. MADELINE LEE-SCUPPER	} (her Daughters)	MISS HILDA TREVERNOR
HON. MURIEL LEE-SCUPPER		MISS VIOLET FOULTON
KATE	} (Nursemaids)	MISS HILDA CROSSF
BARBARA		MISS VIOLET DALRYMPLE
MARY	... .. (Lady Catherine's Nurse)	MISS ISA BOWMAN
LADY CATHERINE WHEELER	MISS PHYLLIS BROUGHTON

ACT I. Hyde Park
 ACT II. Reception Hall, Lady Catherine's House, Park Lane

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"DANDY DAN."

(THE LIFEGUARDSMAN.)

A MUSICAL COMEDY IN TWO ACTS.

WRITTEN BY
BASIL HOOD.

MUSIC BY
WALTER SLAUGHTER.

Nº 1. OPENING CHORUS— "BY THE SILVER SERPENTINE."

Allegro grazioso.

PIANO.

The musical score is written for piano and consists of four systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked "Allegro grazioso." The first system begins with a piano dynamic marking. The music features a mix of eighth and sixteenth notes in the treble clef, often beamed together, and a bass line with chords and single notes. The second system continues the melodic line in the treble clef with some grace notes. The third system includes a fermata over the first measure of the treble clef. The fourth system concludes the piece with a final cadence in both staves.

Dandy Dan.

Andante grazioso.
NURSEMAIDS.

By the sil-ver Ser-pent-ine, Ba - bies and their nur - ses, When the weather's

By the sil-ver Ser-pent-ine, Ba - bies and their nur - ses, When the weather's

warm and fine Prat - tles and con - ver - ses; By the sil - ver Ser-pent-ine,...

warm and fine Prat - tles and con - ver - ses; By the sil - ver Ser-pent-ine,

Ba - bies and their nur - ses, When the weather's warm and fine Prat-tles and con-ver - ses.

Ba - bies and their nur - ses, When the weather's warm and fine Prat-tles and con-ver - ses.

Pop - sy, wop - sy, ick - le lamb, Bab - sy don't oo cry then! Ain't oo com - fy

Pop - sy, wop - sy, ick - le lamb, Bab - sy don't oo cry then! Ain't oo com - fy

mp

in oo pram? Hush a.... ba - by bye, then! When the sun of sum - mer shines On

in oo pram? Hush a ba - by bye, then! When the sun of sum - mer shines On

ba - by sons and daugh - ters, By the sil - ver Ser - pent - ine's Or - na - men - tal wa - ters.

ba - by sons and daugh - ters, By the sil - ver Ser - pent - ine's Or - na - men - tal wa - ters.

Tempo di marcia.

NURSEMAIDS.

Hark! Hark!

pp *p cresc.*

List - en, List - en, Bab - si - cums! Hark, the mi - li - ta - ry drums!

List - en, List - en, Bab - si - cums! Hark, the mi - li - ta - ry drums!

List - en ick - le suck - a - thumbs! Here the pret - ty sol - diers comes!

List - en ick - le suck - a - thumbs! Here the pret - ty sol - diers comes!

See, see, see! Here's the pret - ty sol - diers!

See, see, see! Here's the pret - ty sol - diers!

One, two, three, Lots of pret - ty sol - diers!

One, two, three, Lots of pret - ty sol - diers!

CHORUS OF GRENADIERS.

First system of the musical score. The vocal line (bass clef) begins with a rest followed by the lyrics "We've". The piano accompaniment (treble and bass clefs) starts with a forte (*ff*) dynamic and features a rhythmic pattern of chords and moving lines.

Second system of the musical score. The vocal line continues with the lyrics "been on guard all night,..... A". The piano accompaniment maintains its rhythmic accompaniment.

Third system of the musical score. The vocal line continues with the lyrics "du - ty dull and drea - ry - like,..... Left,". The piano accompaniment continues with its characteristic rhythmic accompaniment.

Fourth system of the musical score. The vocal line concludes with the lyrics "right,..... left, right, left, right,..... But". The piano accompaniment concludes with its rhythmic accompaniment.

now we're step - pin' chee - ry like;..... We've

The first system of music features a vocal line in the bass clef and piano accompaniment in the grand staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "now we're step - pin' chee - ry like;..... We've".

been on guard all night,..... A

The second system continues the vocal line and piano accompaniment. The lyrics are: "been on guard all night,..... A".

du - ty dull and drea-ry-like, Left, right, left, right, left,

The third system continues the vocal line and piano accompaniment. The lyrics are: "du - ty dull and drea-ry-like, Left, right, left, right, left,".

right, But now we're step - pin' chee-ry like, For we're

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "right, But now we're step - pin' chee-ry like, For we're". The system ends with a double bar line and a key signature change to one sharp (F#).

NURSEMAIDS.

Hav-ing done your tour of du-ty,
 march-ing back to Bar-racks. To get our bloom-in'

Hav-ing done your tour of du-ty, Hav-ing
 dinners Of ra - tion meat and "roo-ti," For we're march - ing back to Barracks, Hav-ing

done your tour of du - ty, Hav - ing
 done our tour of du - ty, To get our bloom-in' din - ners Of

done your tour of du - ty,
ra - tion meat and "roo - ti;" We'll put our packs and hav - er - sacks

Off our backs Our arms in racks Then we'll come out To stroll a-bout In search of fe-male

In search of fe-male beau-ty!
beau-ty, In search of fe-male beau-ty! We've

ta, ta, ra, ta, ta, ta, ta, ra, ta, ta,

been on guard all night,..... A

This system contains the first two systems of music. The vocal line starts with 'ta, ta, ra, ta, ta,' followed by 'ta, ta, ra, ta, ta,'. The lyrics 'been on guard all night,.....' are written below the vocal line, with an 'A' at the end. The piano accompaniment consists of a treble and bass staff with chords and melodic lines.

ta, ta, ra, ta, ta, ta, ta, ta, ra, ta, ta,

du - ty dull and drea - ry - like,..... Left,

This system contains the third and fourth systems of music. The vocal line continues with 'ta, ta, ra, ta, ta,' followed by 'ta, ta, ta, ra, ta, ta,'. The lyrics 'du - ty dull and drea - ry - like,.....' are written below, with 'Left,' at the end. The piano accompaniment continues with chords and melodic lines.

ta, ta, ra, ta, ta, ta, ta, ra, ta, ta,

right,..... left, right, left, right,..... But

This system contains the fifth and sixth systems of music. The vocal line continues with 'ta, ta, ra, ta, ta,' followed by 'ta, ta, ra, ta, ta,'. The lyrics 'right,..... left, right, left, right,.....' are written below, with 'But' at the end. The piano accompaniment continues with chords and melodic lines.

ra, ta, ra, ta, ra, ta, ta, ta, ta, ta, ra, ta, ta,

now we're step - pin' chee-ry like, We've been..... on guard all

ta,ta,ra, ta, ta, ra, ta, ta, ta, ta, ra, ta, ta,

night,..... A du - ty dull and drea-ry - like, Left,

ra, ta, ra, ta, ra,ta,ta,ta, ra, ta, ra, ta, ra, ta, ta, ta.

right, left, right, left, right, But now we're step - pin' cheery like.

EXIT.

ff

f

p dim.

pp *movendo.*

When the sun of summer shines On ba - by sons and

When the sun of summer shines On ba - by sons and

a tempo

mf

daugh - ters, By the sil - ver Ser pent ine's Or - na - men - tal wa - ters.

daugh - ters, By the sil - ver Ser pent ine's Or - na - men - tal wa - ters.

Nº 2. SONG & CHORUS — (BEN SMITH.) "I'M JUST A COMMON SAILOR-MAN."

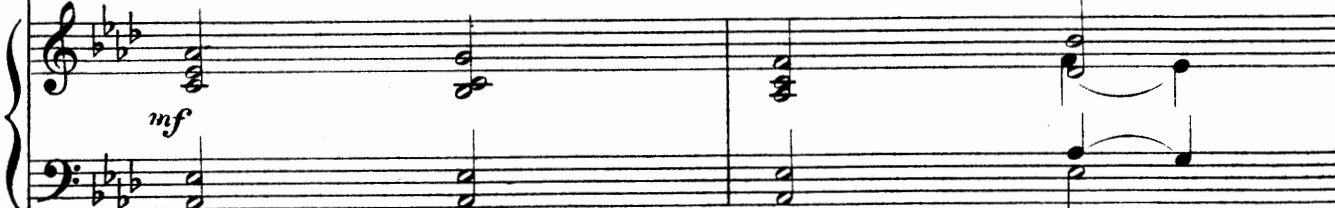
Moderato. BEN SMITH.

VOICE. 

PIANO. 

I'm
So
So

just a com-mon sai-lor-man, Just that, and no-thin' more; As has
all of you land-lub-bers which Has ne-ver left the land, There's a
when you hears an Eng-lish-man Be-gin to grouse and groan: A-

mf 

had ten years a cru-is-in' And has got ten days a-shore; And I've
some-thing here in-side me Which you'd ne-ver un-der-stand! And it
prais-in' fur-rin' countries, And a-snif-fin' at his own- Tell



fetched up here in Lon - don, And I strolls a - long the streets, And I
 means I'm drunk with spi - rits Such as mon - ey could - n't buy - Which it
 him to hold his jaw - in', And tell him this from me - That

feels, some-how, like shout-in' out At ev' - ry chap I meets:-There
 gives a man a mind to laugh, And half a mind to cry: For I'm
 Eng - land's good e - nough for him If he's good e - nough for she. For there

ain't no place like Eng - land, No - wheres a - crost the sea! Tho' there's
 home a - gain in Eng - land, From far a - crost the sea, Where there's
 ain't no place like Eng - land, No - wheres a - crost the sea, Tho' there's

countries as is war - mer, Where the wo - men makes more free. And it's
 countries as is war - mer, Where the wo - men makes more free. And it's
 countries as is war - mer, Where the wo - men makes more free: And it's

fog - gy, and it's chil - ly, And it's as it's got to be - But I
 fog - gy, and it's chil - ly, And it's as it's got to be, But I
 fog - gy, and it's chil - ly, And it's as it's got to be, But I

feels as good old Eng - land now Is good e - nough for me!
 feels as good old Eng - land now Is good e - nough for me!
 feels as good old Eng - land now Is good e - nough for me!

SOP.
 TENOR
 BASS.
 There
 There
 There

ain't no place like Eng - land, No - wheres a - cross the sea! There's
 ain't no place like Eng - land, No - wheres a - cross the sea! There's
 ain't no place like Eng - land, No - wheres a - cross the sea! There's

countries as is war-mer And the wo-men makes more free; But it's
 countries as is war-mer And the wo-men makes more free; But it's
 countries as is war-mer And the wo-men makes more free; But it's

fog-gy, and it's chil-ly, And it's as it's got to be: But I
 fog-gy, and it's chil-ly, And it's as it's got to be: But I
 fog-gy, and it's chil-ly, And it's as it's got to be: But I

feels as good old Eng-land now Is good e-nough for me!
 feels as good old Eng-land now Is good e-nough for me!
 feels as good old Eng-land now Is good e-nough for me!

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four systems, each with a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are printed below the vocal lines. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Nº 3. DOUBLE CHORUS— (NURSEMAIDS & GRENADIERS.) "LANGUID LOOK WE."

Andante non troppo.

VOICE.

PIANO.

mf

NURSEMAIDS.

Lan - guid look we now on the

a tempo

scene! Dull the land - scape which we note,

Seems to be per - pet - ual green, un - re - lieved by one red coat.

Dul - ler... col - our... Nev - er was there seen,

Ah, let scar - let soon re - lieve the green,

Ah, let scar - let soon re - lieve the... green, Hur - rah!

Tempo di Marcia.

TENOR.

BASS. We're
We're

NURSEMAIDS 2nd time only.

la,..... la,.... la,.....

Bri_tish Gren_a - diers as large as life! We come— we come— To

Bri_tish Gren_a - diers as large as life! We come— we come— To

la,..... la,.... la,..... la,

stir_ ring strains of mil_i - ta_ry fife And drum, drum, drum! By the

stir_ ring strains of mil_i - ta_ry fife And drum, drum, drum! By the

la,.... la,.... la,..... la, la, la, la,

po - et's pen the jol - ly Bri - tish Gren - a - dier has been prais'd up

po - et's pen the jol - ly Bri - tish Gren - a - dier has been prais'd up

la, la, la, la, la, la,

more. Than all the men of a mil - i - ta - ry ten Or

more. Than all the men of a mil - i - ta - ry ten Or

la, la, la, la, la, la, la,.... la,....

twen - ty thou - sand years be - fore! And from the... Chief to the

twen - ty thou - sand years be - fore! And from the... Chief to the

la, la, la, la, la, la, ... la, ... la, la,

last joined Sub, And from him to the Pri-vates which is here, We've a

last joined Sub, And from him to the Pri-vates which is here, We've a

la, la, la, la, ... la, ...

big be-lief in the "rub-a-dub-dub" Of a Bri-tish Gren-a

big be-lief in the "rub-a-dub-dub" Of a Bri-tish Gren-a

la, Lan-guid look we

-dier! In the Cold-stream Guards or Scot, With

-dier! In the Cold-stream Guards or Scot, With

now on the scene! Dull the land - scape
 good conduct badges T... At - kin - ses you've got A -
 good conduct badges T.... At - kin - ses you've got A -
 which we note, Seems to be per - pet - ual, green, un - re -
 - ser - vin' Her Maj - es - tee; But its ten to one that when a dear Lit - tle
 - ser - vin' Her Maj - es - tee; But its ten to one that when a dear Lit - tle
 - lieved by one red coat. Dul - ler col - our
 gal sets eyes on a Gren - a - dier, To the no - tion she will then ad - here, That a
 gal sets eyes on a Gren - a - dier, To the no - tion she will then ad - here, That a

Nev - er was there seen, Ah, let
 Gren - a - dier beats the lot, With a rub - dub - a - dub a
 Gren - a - dier beats the lot, With a rub - dub - a - dub a

scar - let soon re - lieve the green,
 rub - dub - a - dub, A Gren - a - dier licks the lot, With a
 rub - dub - a - dub, A Gren - a - dier licks the lot, With a

Ah, let scar - let soon re - lieve the green, Hur - rah!
 rub - dub - a - dub a rub - dub - a - dub, A bold, brave Bri - tish Gren - a - dier.
 rub - dub - a - dub a rub - dub - a - dub, A bold, brave Bri - tish Gren - a - dier.

D.S.

N^o 4 . SONG — (DANDY DAN.) "THE LIFE-GUARDSMAN."

Allegro marziale.

VOICE.

PIANO.

DANDY DAN.

My name it is Dan
From the cap up - on my

Smith— I'm known to all my pals, For my
head To the spurs up - on my feet With -

ta - king ways, Which are quite the craze, With Lon - don ser - vant
- out... a doubt My.... whole turn - out Is some - thing hard to

gals! And there ain't no pret - ty E - li - za, Nor
 beat: Though in Her Ma - jes - ty's Life Guards There's

e - le - gant Ma - ry Ann, As would - n't be pleased To be
 ma - ny a smart young man— Why the Colo - nel him - self Is

teased, and squeezed, By a man like Dan - dy Dan!
 laid on the shelf By a man like Dan - dy Dan!

As I
 With my

swag-ger a - long the street..... With my el - bows out to here,..... I
fo - rage - cap on my ear..... As I stroll a - long the street..... The

wink at the girls I meet; It turns them faint and queer!..... } For,
nurse - maids cry "Oh, dear!"... "Is - n't he sim - ply sweet!"...

search the Ar - my through and through, From the Me - di - cal Staff to the Horse - Guards - Blue; Get a

man If you can As spick and span, As "Dan - dy Dan" The Life - Guards - man!

D.C.

N^o 5. SONG — (ROBERT WHITE.) "OH! CUPID IS A CRACKSMAN!"

Tempo di Minuetto.

PIANO.

Piano introduction in G major, 3/4 time. The right hand features a melody with a triplet of eighth notes. The left hand provides a simple harmonic accompaniment.

ROBERT WHITE.

Oh!.. Cu - - pid is a
There ain't no heart that's

Vocal line and piano accompaniment for the first line of the song. The piano accompaniment includes a triplet of eighth notes in the right hand.

cracks - man! With... all a bur - glar's arts, He
hu - man As.... Cu - pid thinks too hard: Some

Vocal line and piano accompaniment for the second line of the song. The piano accompaniment continues with a steady harmonic accompaniment.

goes a - bout a - cracking cribs Which cribs is hu - man hearts. He...
day he'll come and crack that crib, As no Po - lice can guard! His..

Vocal line and piano accompaniment for the third line of the song. The piano accompaniment includes a triplet of eighth notes in the right hand.

Dandy Dan.

sneaks a - bout so in - no - cent, A - shammin' as he's blind - And he
lan - tern is the love - ly light That lives in wo - man's eyes: His

puts a man in mind of Peace When he's stole his peace of mind! O...
"Jem - my" is a maid - en's blush, His keys a dam - sel's sighs! O...

Cu - pid! You're a cracksman! And the swellest of the mob! And
Cu - pid! You're a cracksman! And the swellest of the mob! And

when you sees a job is on, You're al - ways on the job!
when you sees a job is on, You're on to seize the job!

The first system of musical notation for 'Dandy Dan' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar melodic and harmonic patterns. The upper staff shows a triplet of eighth notes in the first measure and another triplet in the third measure. The lower staff continues with chordal accompaniment.

The third system features more complex rhythmic patterns in the upper staff, including multiple triplet markings over eighth notes. The lower staff includes a section with a double bar line and repeat dots, indicating a repeated harmonic pattern.

The fourth system continues the melodic and harmonic development. The upper staff has a triplet of eighth notes in the first measure. The lower staff provides a steady accompaniment.

The fifth system concludes the piece. The upper staff features a triplet of eighth notes in the first measure and ends with a fermata over a whole note. The lower staff also features a triplet of eighth notes in the first measure and ends with a fermata over a whole note.

Dandy Dan.

Nº 6. SONG — (LADY CATHERINE.) "I'M LADY CATHERINE WHEELER."

Allegro.

PIANO.

The piano introduction consists of two staves in 6/8 time, marked with a forte (f) dynamic. The key signature has two sharps (F# and C#). The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

LADY CATHERINE.

I'm La - dy Cath - er - ine Wheel - er I'm
Of course the men a - dore me, And

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "I'm La - dy Cath - er - ine Wheel - er I'm Of course the men a - dore me, And". The piano accompaniment continues with a consistent eighth-note pattern.

known as La - dy Kit - ty..... I'm mar - ried to..... a
all the wo - men hate me..... But bless your heart they

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "known as La - dy Kit - ty..... I'm mar - ried to..... a all the wo - men hate me..... But bless your heart they".

com - mon - er who Is some - thing in the ci - ty..... He
can't be smart Un - less they im - i - tate me!..... And

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "com - mon - er who Is some - thing in the ci - ty..... He can't be smart Un - less they im - i - tate me!..... And".

makes a hun - dred thou - sand a year (Tho' I don't know how he
ev' - ry bo - dy that knows what's what Is a met - a - phor - i - cal

does it)..... But, if you'll ex - cuse the ex - pres - sion I use, I
knee - ler..... At the se - mi - di - vine So - ci - e - ty shrine Of

do know how to "buzz" it } For I'm one of the
La - dy Catherine Wheel - er }

best dressed live - li - est so - ci - e - ty wo - men am

I'm here, and there, And ev - 'ry - where, A
 so - cial But - ter - fly!..... And ev - 'ry - bo - dy that
 knows who's who Will an - swer a - ny ap - peal - er, And
 tell you so - ci - e - ty takes its cue From La - dy Cath - er - ine Wheel - er.

CHORUS.

For she's one of the best dressed, live - li - est so -
 For she's one of the best dressed, live - li - est so -
 For she's one of the best dressed, live - li - est so -

- ci - e - ty wo - men is she..... She's here and there, And
 - ci - e - ty wo - men is she..... She's here and there, And
 - ci - e - ty wo - men is she..... She's here and there, And

ev - 'ry - where A so - cial bu - sy bee..... And
 ev - 'ry - where A so - cial bu - sy bee..... And
 ev - 'ry - where A so - cial bu - sy bee..... And

ev - 'ry - bo - dy that knows who's who Will

ev - 'ry - bo - dy that knows who's who Will

ev - 'ry - bo - dy that knows who's who Will

an - swer a - ny ap - peal - er, And tell you so - ci - e - ty

an - swer a - ny ap - peal - er, And tell you so - ci - e - ty

an - swer a - ny ap - peal - er, And tell you so - ci - e - ty

takes its cue From La - dy Cath - er - ine Wheel - er.

takes its cue From La - dy Cath - er - ine Wheel - er.

takes its cue From La - dy Cath - er - ine Wheel - er.

Nº 7. SONG— (MARY.) "I'M YOUR SWEETHEART TO-DAY."

Tempo di Valse.

PIANO.

Con espressione.

1. We two are all a lone, my dear, My
 2. But when the years have flown, my dear, As

sweet heart, you and I;..... The
 years are bound to fly,..... And

world seems all our own, my dear, For no - bo - dy is
when a man you've grown, my dear, As you will by and

nigh:..... The sky is bright a - bove you dear, The
by;..... If the clouds hang dark a - bout you dear, And the

world's a paint - ed toy..... And I love you, love you,
world's a bro - ken toy..... I'll.... love you, love you,

love you, dear, My dar - ling ba - by boy!..... And I
love you, dear, My pret - ty ba - by boy!..... But I

Tempo di Valse.

won - der if..... you'd miss me dear If I
 won - der if..... you'll kiss me dear When I'm

ev - er ran a - way..... Then
 with - er'd, old, and grey..... Will you

kiss me, kiss me, kiss me, dear, I'm
 miss me, miss me, miss me, dear, When

your.... sweet - heart to - day!.....
 I..... am call'd a - way?.....

D.C.

Nº 8. DUET— (DAN & MARY.) "WHEN A MAN MEETS A MAID?"

Allegro giocoso.

PIANO.

DAN.

When a man meets a maid, and he
When a man tells a maid she's a

MARY.

likes her looks, How ought a man to act? Though
Queen of Hearts How should a maid be -- have: With the

pret-ty she be if a stran-ger he Must shut his eyes to the
dig - ni - fied mien of a Trage - dy Queen Who's trying to cut a.....

fact! To rude - ly stare (As you are a - ware) Is
Knave! But when, a - las! He won't let her pass, Oh,

DAN.
count-ed a so - cial crime. Then my eyes I'll shut When I
what can a nurse-maid do? In such a mis - hap Let

meet you, but- I'll shut them one at a time!
ba - by "go nap"- You pass- and let me go..... too!

MARY.

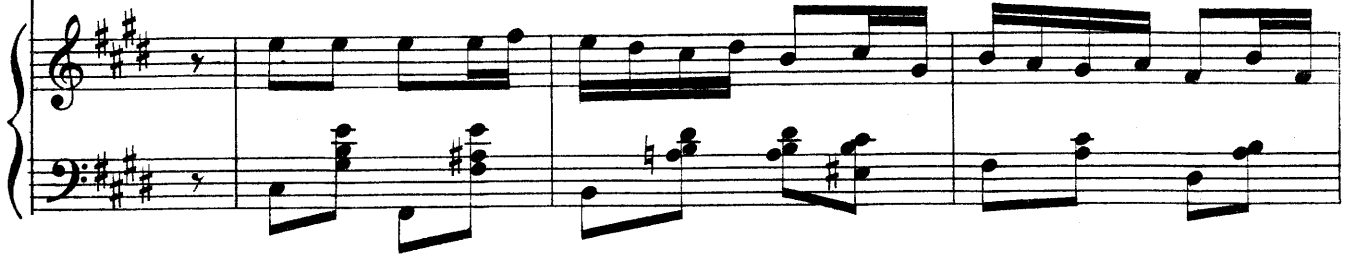


That's not the plan Of a ci-vil sort of man; But a mi-li-ta-ry man Not a

DAN.



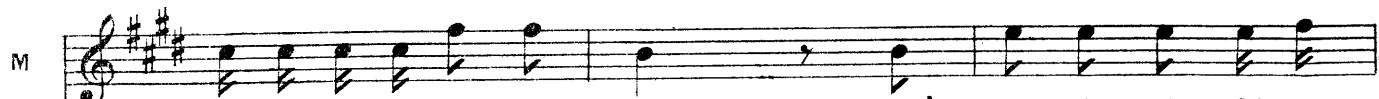
For that's the plan Of a mi-li-ta-ry man Not a civil sort of man But a



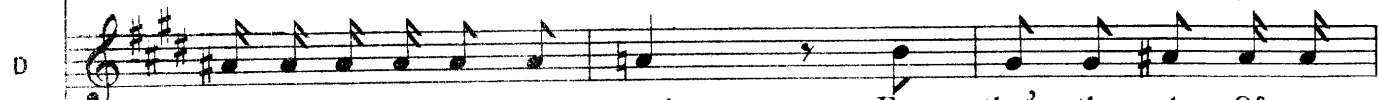
ci-vil sort of man! The plan-plan-plan Plan - plan-plan - plan Of a



mi-li-ta-ry man! The plan-plan-plan Plan - plan-plan-plan Of a



mi-li-ta-ry man, I see! That's not the plan Of a



mi-li-ta-ry man, like me! For that's the plan Of a



M
 ci_vil sort of man; But a mi_li_ta_ry man Not a ci_vil sort of man! The

D
 mi_li_ta_ry man Not a ci_vil sort of man But a mi_li_ta_ry man! The

M
 plan-plan-plan Plan - plan-plan-plan Of a mi_li_ta_ry man, I

D
 plan-plan-plan Plan - plan-plan-plan Of a mi_li_ta_ry man, Like

M
 see!

D
 me!

Nº 9. TRIO — (DAN, MARY & ROBERT WHITE.) "MY LITTLE GAME."

Allegro.

PIANO.

The piano introduction is in 2/4 time, key of D major. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note D4, followed by eighth notes E4, F4, G4, A4, B4, C5, and D5. The bass clef accompaniment consists of a steady eighth-note pattern: D3, E3, F3, G3, A3, B3, C4, D4. The piece is marked *f* (forte) and then *mf* (mezzo-forte).

DAN.

My lit-tle game is a very good game, And a game as old as the hills; It's a

The vocal line for Dan is in the treble clef, starting on a quarter note D4. The piano accompaniment is in the grand staff, providing harmonic support with chords and a bass line.

game that's play'd by ev'-ry grade Of jol-ly young Jacks and Jills. It's the

The vocal line continues with a quarter note D4, followed by eighth notes E4, F4, G4, A4, B4, C5, and D5. The piano accompaniment continues with harmonic support.

old-est game that's un-der the sun, But it always seems to be new; It is

The vocal line continues with a quarter note D4, followed by eighth notes E4, F4, G4, A4, B4, C5, and D5. The piano accompaniment continues with harmonic support.

"Two is Com-pa-ny, Three is None," It's a game to be play'd by two!

The vocal line continues with a quarter note D4, followed by eighth notes E4, F4, G4, A4, B4, C5, and D5. The piano accompaniment continues with harmonic support.

MARY.
It's the old - - est... game that's un-der the sun, But it

DAN.
It's the old - - est game that's un-der the sun, But it

POLICEMAN.
It's the old - - est game that's un-der the sun, But it

al - - ways seems to be new; "Two is... Com - pa - ny,..

al - - ways seems to be new; "Two is Com - pa - ny,

al - - ways seems to be new; "Two is Com - pa - ny,

Three is None," It's a game to be play'd by two!

Three is None," It's a game to be play'd by two!

Three is None," It's a game to be play'd by two!

MARY.

My lit-tle game is a

dif - fi - cult game, But a game that is play'd by girls Of

ev'ry grade, from a scul-le-ry maid, To the daughters of Dukes and Earls. Who

happen to have the art to know The way to do such a thing, As to

keep two strings to one lit-tle bow, Or a cou-ple of "beaux" to a string.

MARY.
It's the old - - est.. game that's un - der the sun, But it

DAN.
It's the old - - est game that's un - der the sun, But it

POLICEMAN.
It's the old - - est game that's un - der the sun, But it

al - - ways seems to be new, "Two is... Com - pa - ny...

al - - ways seems to be new, "Two is Com - pa - ny

al - - ways seems to be new, "Two is Com - pa - ny

Three is None," It's a game to be play'd by two.

Three is None," It's a game to be play'd by two.

Three is None," It's a game to be play'd by two.

POLICEMAN.

My lit_tle game is the

The first system of musical notation for the song 'POLICEMAN.' It consists of a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics 'My lit_tle game is the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

dan_ger_ous game Of a man who is play_ing a part; The

The second system of musical notation continues the song. The vocal line has the lyrics 'dan_ger_ous game Of a man who is play_ing a part; The'. The piano accompaniment continues with similar rhythmic patterns.

game that's play'd on a jilt_ing jade Who has bro_ken his man_ly heart! Be -

The third system of musical notation continues the song. The vocal line has the lyrics 'game that's play'd on a jilt_ing jade Who has bro_ken his man_ly heart! Be -'. The piano accompaniment continues with similar rhythmic patterns.

-tween two stools she'll come to the floor For where there's a will there's a way, And

The fourth system of musical notation continues the song. The vocal line has the lyrics '-tween two stools she'll come to the floor For where there's a will there's a way, And'. The piano accompaniment continues with similar rhythmic patterns.

ev'_ry thing's fair in Love and War-There are games that two can play!

The fifth and final system of musical notation concludes the song. The vocal line has the lyrics 'ev'_ry thing's fair in Love and War-There are games that two can play!'. The piano accompaniment concludes with a final chord.

MARY.
It's the old - est game that's un - der the sun, But it

DAN.
It's the old - est game that's un - der the sun, But it

POLICEMAN.
It's the old - est game that's un - der the sun, But it

al - ways seems to be new; "Two is Com - pa - ny,

al - ways seems to be new; "Two is Com - pa - ny,

al - ways seems to be new; "Two is Com - pa - ny,

Three is None," It's a game to be play'd by two.

Three is None," It's a game to be play'd by two.

Three is None," It's a game to be play'd by two.

Nº 10. TRIO — "GOOD LITTLE GIRLS."

Moderato.

PIANO. *mf*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same musical texture. The key signature has one sharp (F#) and the time signature is common time (C).

The second system of the piano introduction continues the melodic and harmonic lines from the first system. It concludes with a final chord in the bass clef staff.

TRIO.

The first system of the Trio features three vocal staves and a piano accompaniment. The lyrics are: "Good lit_tle girls_if the say_ing is true_ Nev_er con_verse un_til". The piano accompaniment is in the bass clef, providing a steady harmonic support.

The second system of the Trio continues the vocal and piano parts. The lyrics are: "first spo_ken to, Per_fect_ly qui_et_y, Dumb in so_ci_e_ty,". The piano accompaniment continues with the same rhythmic pattern.

Pink of pro-pri-e - ty, Shy lit-tle Eng-lish maid-ens! Good lit-tle girls-their
 Pink of pro-pri-e - ty, Shy lit-tle Eng-lish maid-ens! Good lit-tle girls-their
 Pink of pro-pri-e - ty, Shy lit-tle Eng-lish maid-ens! Good lit-tle girls-their

co-py books say- Love all their les-sons as well as their play, High ed-u - ca-tion-al,
 co-py books say- Love all their les-sons as well as their play, High ed-u - ca-tion-al,
 co-py books say- Love all their les-sons as well as their play, High ed-u - ca-tion-al,

Ger-man trans-la-tion - al, French con-ver-sation-al, Wise lit-tle Eng-lish maid-ens!
 Ger-man trans-la-tion - al, French con-ver-sation-al, Wise lit-tle Eng-lish maid-ens!
 Ger-man trans-la-tion - al, French con-ver-sation-al, Wise lit-tle Eng-lish maid-ens!

Nev-er-the-less as a gen-e-ral rule, They don't ob-ject When they
 Nev-er-the-less as a gen-e-ral rule, They don't ob-ject When they
 Nev-er-the-less as a gen-e-ral rule, They don't ob-ject When they

have to leave school; Lan-guid-ly look-e-ry, po-et-ry book-e-ry,
 have to leave school; Lan-guid-ly look-e-ry, po-et-ry book-e-ry,
 have to leave school; Lan-guid-ly look-e-ry, po-et-ry book-e-ry,

Dab-ble in cook-e-ry, Ken-sing-ton class young la-dies!
 Dab-ble in cook-e-ry, Ken-sing-ton class young la-dies!
 Dab-ble in cook-e-ry, Ken-sing-ton class young la-dies!

Then lit - tle maid - ens it will fre - quent - ly chance En - ter the cu - ri - ous

Then lit - tle maid - ens it will fre - quent - ly chance En - ter the cu - ri - ous

Then lit - tle maid - ens it will fre - quent - ly chance En - ter the cu - ri - ous

age of ro - mance; girl - ish ec - sta - ti - cal, Love in an at - tic - al,

age of ro - mance; girl - ish ec - sta - ti - cal, Love in an at - tic - al,

age of ro - mance; girl - ish ec - sta - ti - cal, Love in an at - tic - al,

(Bliss pro - blem - a - tic - al,) Gush - ing young Eng - lish maid - ens.

(Bliss pro - blem - a - tic - al,) Gush - ing young Eng - lish maid - ens.

(Bliss pro - blem - a - tic - al,) Gush - ing young Eng - lish maid - ens.

Next comes a card for a ball or a rout, Lit - tle Miss Maid - en's A -

Next comes a card for a ball or a rout, Lit - tle Miss Maid - en's A -

Next comes a card for a ball or a rout, Lit - tle Miss Maid - en's A -

- bout to "come out," So and so's dan - ce - ry, meet him by chan - ce - ry,

- bout to "come out," So and so's dan - ce - ry, meet him by chan - ce - ry,

- bout to "come out," So and so's dan - ce - ry, meet him by chan - ce - ry,

Sit out the lan - ce - ry, Sly lit - tle Eng - lish la - dy.

Sit out the lan - ce - ry, Sly lit - tle Eng - lish la - dy.

Sit out the lan - ce - ry, Sly lit - tle Eng - lish la - dy.

Then on the morn - ing that fol - lows the ball, Some - bo - dy's like - ly to

Then on the morn - ing that fol - lows the ball, Some - bo - dy's like - ly to

Then on the morn - ing that fol - lows the ball, Some - bo - dy's like - ly to

hap - pen to call; Lit - tle heart flut - te - ry, stan - me - ry stut - te - ry,

hap - pen to call; Lit - tle heart flut - te - ry, stan - me - ry stut - te - ry,

hap - pen to call; Lit - tle heart flut - te - ry, stan - me - ry stut - te - ry,

Ask mam - ma mut - te - ry, Hap - py en - gaged young la - dy.

Ask mam - ma mut - te - ry, Hap - py en - gaged young la - dy.

Ask mam - ma mut - te - ry, Hap - py en - gaged young la - dy.

Nev - er for - get - ting the excellent plan, "Marry for money when - ev - er you can,"

Nev - er for - get - ting the excellent plan, "Marry for money when - ev - er you can,"

Nev - er for - ge - ting the excellent plan, "Marry for money when - ev - er you can,"

Van_i - ty Fair_i - ty, Han_o - ver Squareity, mil - li - onairety, modernly married young la - dy.

Van_i - ty Fair_i - ty, Han_o - ver Squareity, mil - li - onairety, modernly married young la - dy.

Van_i - ty Fair_i - ty, Han_o - ver Squareity, mil - li - onairety, modernly married young la - dy.

Tempo di Marcia.

ROD. (Enters.)

GIRLS. Young la - dies! If I ad - dress you—

O goodness! What rudeness!

Nº 10^a SOLO & QUARTETT.—“IF MOMENTARILY I SWERVE?”

VOICE *Agitato.* *Andante moderato.*
RODERICK.

I would not hurt you, bless you.

PIANO

If mo-ment-ar-i - ly I swerve From ic - y paths of dumb re-serve, To

speak to la-dies I am so Un - for - tu-nate as not to know; Let not ex-tra-va-gant disgust, Nor

cold disdain, nor dark distrust Prompt you to prematurely shun Ac-quaintanceship not yet begun! If

moment-ar-i - ly I swerve From ic-y paths of dumb reserve, To speak to la-dies I am so Un-

GIRLS.

Theo - re - ti - cal - ly speaking, Sudden un - ex - pect - ed fright Sends a

Theo - re - ti - cal - ly speaking, Sudden un - ex - pect - ed fright Sends a

Theo - re - ti - cal - ly speaking, Sudden un - ex - pect - ed fright Sends a

-for - tu - nate as not to know, So un - - for - - tu -

fe - male vic - tim seek - ing Prompt re - lief in ra - pid flight; Do not

fe - male vic - tim seek - ing Prompt re - lief in ra - pid flight; Do not

fe - male vic - tim seek - ing Prompt re - lief in ra - pid flight; Do not

-nate as not to

think that you are gain - ing Our at - ten - tion, you are not! But we

think that you are gain - ing Our at - ten - tion, you are not! But we

think that you are gain - ing Our at - ten - tion, you are not! But we

know, as not to

cannot help remaining, Be-ing rooted to the spot.

cannot help remaining, Be-ing rooted to the spot.

cannot help remaining, Be-ing rooted to the spot.

know, as not to know; Let not ex-tra-va-gant dis-gust Nor

Theo -

Theo -

Theo -

cold disdain, nor dark distrust Prompt you to prematurely shun Ac-quaintanceship not yet begun. If

re - ti - cal - ly speak - ing, Sud - den un - ex - spect - ed fright Sends a
 re - ti - cal - ly speak - ing, Sud - den un - ex - spect - ed fright Sends a
 re - ti - cal - ly speak - ing, Sud - den un - ex - spect - ed fright Sends a
 mo - ment - ar - i - ly I swerve From

fe - male vic - tim seek - ing Prompt re - lief in ra - pid flight, Do not
 fe - male vic - tim seek - ing Prompt re - lief in ra - pid flight, Do not
 fe - male vic - tim seek - ing Prompt re - lief in ra - pid flight, Do not
 ic - y paths of dumb re - serve, To

think that you are gain - ing Our at - ten - tion, you are not! But we

think that you are gain - ing Our at - ten - tion, you are not! But we

think that you are gain - ing Our at - ten - tion, you are not! But we

speak to la - dies I am so Un -

can - not help re - main - ing, Be - ing root - ed to the spot. We shall

can - not help re - main - ing, Be - ing root - ed to the spot. We shall

can - not help re - main - ing, Be - ing root - ed to the spot. We shall

-for - tu - nate as not to know, Let

all a - void the dan - ger As com - plete - ly as we can, Of con -

all a - void the dan - ger As com - plete - ly as we can, O con -

all a - void the dan - ger As com - plete - ly as we can, Of con -

not ex - tra - va - gant dis - gust Nor

vers - ing with a stran - ger Who's a mi - li - ta - ry man; And you're

vers - ing with a stran - ger Who's a mi - li - ta - ry man; And you're

vers - ing with a stran - ger Who's a mi - li - ta - ry man; And you're

cold dis - dain, nor dark dis - trust Prompt

ve - ry much in er - ror If you think we wish to stay, We are
 ve - ry much in er - ror If you think we wish to stay, We are
 ve - ry much in er - ror If you think we wish to stay, We are
 you to prem - a - ture - ly shun Ac - -

par - a - lyz'd with ter - ror, So we can - not run a - way!
 par - a - lyz'd with ter - ror, So we can - not run a - way!
 par - a - lyz'd with ter - ror, So we can - not run a - way!
 quaint - ance - ship not yet be - gun! If

We are
 We are
 We are
 mo - ment - a - ri - ly I swerve From ic - y paths of dumb re - serve To

par - a - lyz'd with terror, So we can - not run a - way! Oh! Oh! Oh! Oh! Oh!
 par - a - lyz'd with terror, So we can - not run a - way! Oh! Oh! Oh! Oh! Oh!
 par - a - lyz'd with terror, So we can - not run a - way! Oh! Oh! Oh! Oh! Oh!
 speak to la - dies I am so Un - for - tu - nate as not to know.

N^o 11. DUET — (LADY MARGARET & RODERICK.) "IF WE MEET (YOU AND I.)"

Tempo di Gavotta.

PIANO. *mf*

Più mosso.

1. If we meet, (You and I) When a_ny one is nigh, We will pass each_o-ther by, And in_
 2. If we meet, (I and you) At some quiet rendezvous Where there's no_bo_dy but two We'll per_
 (You and I) When a_ny one is nigh, We will pass each
 (I and you) At some quiet rendezvous Where there's no_bo_dy but two We'll per_
p

- va - ri - a - bly try To re - mem - ber to for - get, That we ev - er, ev - er met;
 - sis - tent - ly pooh pooh The demands of e - ti - quette Of the high - er social set
 o - ther by, And re - mem - ber to for - get, That we ev - er, ev - er met In the
 - sis - tent - ly pooh pooh The demands of e - ti - quette Of the high - er social set And will

(Or the square) When a - ny one is there, With un - re - cog - ni - sing stare, And our
(You and I,) One an - o - ther with a shy "How d'ye do" and then "good-bye" With per -
street, (Or the square) When a - ny one is there, With un - re - cog - ni - sing stare, And our
greet, (You and I,) One an - o - ther with a shy "How d'ye do" and then "good-bye" With per -

noses in the air, We'll in - va - ri - a - bly act With con - sid - er - a - ble tact.
- haps a lit - tle sigh And per - haps a cousin's kiss Like this and this and this.
noses in the air, We'll in - va - ri - a - bly act With con - sid - er - a - ble tact.
- haps a lit - tle sigh And per - haps a cousin's kiss Like this and this and this.

I know, I know!
Just so, just so!....
I know, I know!
Just so, just so!....

Nº 12. DUET. — (DAN & MARY.) "SOME MEN ARE THAT AMBITIOUS."

Moderato.

PIANO. *mf*

MARY.

Some men are that am - bi - tious, That... when they falls in love, They
Now, an or - din - ar - y sol - dier He..... would - 'nt see no charm In

DAN.

think they've caught a fai - ry, Or a an - gel from a - bove! But
walk - ing with a han - gel A..... hang - ing on his arm! And a

I don't fan - cy an - gels, Or such ou - da - cious things; I
or - din - ar - y sol - dier He would - 'nt feel at ease A -

likes a sim - ple wom - an What has - n't got no wings! For } I
drink - ing with a han - gel A - sit - ting on his knees. But }

likes a lit - tle bit of hu - man na - ture - Not a

fai - ry, nor a han - gel, but a gai! Just a

MARY.

Which is

warm and liv - in', lov - in' lump of hu - man flesh and blood, Which is

more than just a sweet - heart; She's a pal!

more than just a sweet - heart; She's a pal!

D.C.

Nº 13. FINALE. ACT I.

Allegro.

SOPRANOS.

TENORS.

BASSES.

PIANO.

For she's one of the best dressed

For she's one of the best dressed

For she's one of the best dressed

ff

live - li - est so - ci - e - ty wo - men is she She's here and there, And

live - li - est so - ci - e - ty wo - men is she She's here and there, And

live - li - est so - ci - e - ty wo - men is she She's here and there, And

ev - 'ry - where A so - cial bu - sy bee And ev - 'ry - bo - dy that

ev - 'ry - where A so - cial bu - sy bee And ev - 'ry - bo - dy that

ev - 'ry - where A so - cial bu - sy bee And ev - 'ry - bo - dy that

Dandy Dau.

knows who's who will an - swer a - ny ap - peal - er And tell you so - ci - e - ty

knows who's who will an - swer a - ny ap - peal - er And tell you so - ci - e - ty

knows who's who will an - swer a - ny ap - peal - er And tell you so - ci - e - ty

takes its cue From La - dy Cath - er - ine Wheel - er.

takes its cue From La - dy Cath - er - ine Wheel - er.

takes its cue From La - dy Cath - er - ine Wheel - er.

The musical score consists of three systems of vocal parts (Soprano, Alto, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'knows who's who will answer any appeal-er And tell you society' and 'takes its cue From Lady Catherine Wheel-er.' The piano accompaniment features a steady bass line and chords in the right hand.

ACT II.

N^o. 14. OPENING CHORUS — "HAVE YOU HEARD THE NEWS?"

Allegro.

PIANO.

The first system of the piano accompaniment is written in 3/4 time. The treble clef staff begins with a forte (*f*) dynamic marking. The music consists of a series of chords and eighth-note patterns in both hands, with some slurs and accents.

The second system continues the piano accompaniment. It features a more active melodic line in the treble clef, with slurs and accents, while the bass clef provides a steady accompaniment.

The third system of the piano accompaniment shows a rhythmic pattern of eighth notes in both hands, with slurs and accents. The treble clef has a series of slurs over groups of notes.

The fourth system concludes the piano accompaniment. It features a series of chords in the treble clef and a steady eighth-note accompaniment in the bass clef.

Have you heard the news? La - dy

TENOR. Have you heard the news? La - dy

BASS. Have you heard the news? La - dy

Cath - er - ine..... Has a

Cath - er - ine..... Has a

Cath - er - ine..... Has a

cous - in who's a troop - er serv - ing in

cous - in who's a troop - er serv - ing in..... serv_ing in

cous - in who's a troop - er serv - ing in..... serv_ing in

First Life - Guards or Blues; Had - n't

First Life - Guards or Blues; Had - n't

First Life - Guards or Blues; Had - n't

a - ny tin..... Mix'd up

a - ny tin..... Mix'd up

a - ny tin..... Mix'd up

with the jews! Had - n't a - ny tin.....

with the jews! Had - n't a - ny tin.....

with the jews! Had - n't a - ny tin.....

Life - Guards or

Life - Guards or

Life - Guards or

This system contains three vocal staves (treble, alto, and bass clefs) and a piano accompaniment (grand staff). The lyrics "Life - Guards or" are written under each vocal staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and eighth notes.

Blues.....

Blues.....

Blues.....

This system contains three vocal staves and a piano accompaniment. The lyrics "Blues....." are written under each vocal staff. The piano accompaniment continues with a similar melodic and bass line structure.

Broke by the jews! Have you

Broke by the jews! Broke by the jews!

Broke by the jews! Broke by the jews!

This system contains three vocal staves and a piano accompaniment. The lyrics "Broke by the jews! Have you" are written under the first vocal staff, and "Broke by the jews! Broke by the jews!" are written under the second and third vocal staves. The piano accompaniment includes a *dim* (diminuendo) marking in the right hand.

heard the news that young Rod-er-ic Ptar - mi - gan

miss-ing you know! Long time a - go! Sud-den-ly turn'd up to -
 We know Long time a - go! That's so!

We know Long time a - go! That's so!

- day - He's in the Blues
 Sud-den - ly turn'd up.

Sud-den - ly turn'd up.

or else he is.... a Life - Guards - man, Miss - ing an age
 Miss - ing an age
 Miss - ing an age

Went on the stage, Be - fore he en - list - ed they say.....
 Went on the stage,
 Went on the stage,

Have you heard the news of young Rod - er - ic
 Ah!..... news of young Rod - er - ic
 Ah!..... news of young Rod - er - ic

Ptar - mi - gan miss - ing you know!.... Long time a - go!

Ptar - mi - gan miss - ing you know! Long time a - go!

Ptar - mi - gan miss - ing you know! Long time a - go!

Sud - den - ly turn'd up to - day He's in

Sud - den - ly turn'd up to - day Ah!..... Ah!.....

Sud - den - ly turn'd up to - day Ah!..... Ah!.....

the Blues or else he is..... a Life - Guards - man.

..... Ah!..... Ah! Life - Guards - man.

..... Ah!..... Ah! Life - Guards - man.

Miss - ing an age Went on the stage— Be -

Miss - ing an age Went on the stage— Be -

Miss - ing an age Went on the stage— Be -

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Miss - ing an age Went on the stage— Be -". The piano accompaniment features a steady bass line and chords in the right hand.

- fore he en - list - ed they say

- fore he en - list - ed they say

- fore he en - list - ed they say.....

The second system continues the vocal lines and piano accompaniment. The lyrics are: "- fore he en - list - ed they say". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

f

tr tr tr

The third system is a piano accompaniment. It begins with a dynamic marking of *f* (forte). The right hand features a melodic line with trills, and the left hand provides a bass line. The system concludes with a key signature change to three sharps (F#, C#, G#).

Tempo di Valse.

SOP.

Have you heard the news? La - dy Cath - er -

TENOR.

Have you heard the news? La - dy Cath - er -

BASS.

Have you heard the news? La - dy Cath - er -

- ine..... Has a cous - in who's a

- ine..... Has a cous - in who's a

- ine..... Has a cous - in who's a

troop - er serv - ing in First Life -

troop - er serv - ing in..... serv_ing in First Life -

troop - er serv - ing in..... serv_ing in First Life -

Guards or Blues; Had - n't a - ny tin.....

Guards or Blues; Had - n't a - ny tin.....

Guards or Blues; Had - n't a - ny tin.....

The first system consists of three vocal staves (treble, alto, and bass clefs) and a piano accompaniment (grand staff). The lyrics are "Guards or Blues; Had - n't a - ny tin.....". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Mix'd up with the jews! Had - n't a - ny

Mix'd up with the jews! Had - n't a - ny

Mix'd up with the jews! Had - n't a - ny

The second system continues with three vocal staves and piano accompaniment. The lyrics are "Mix'd up with the jews! Had - n't a - ny". The piano accompaniment maintains the same rhythmic pattern as the first system.

tin! no tin, no tin!.....

tin! no tin, no tin!.....

tin! no tin, no tin!.....

The third system concludes the piece with three vocal staves and piano accompaniment. The lyrics are "tin! no tin, no tin!.....". The piano accompaniment features a more active eighth-note bass line and chords in the right hand.

Nº 15. SONG.—(DAN.) "I HAVE BEEN IN SITUATIONS."

VOICE.

PIANO

1. I have been in si - tu - a - tions, And in
 2. In the roar and in the rat - tle Of a
 3. When I'm walk - ing in the street, And a

troub - les and vex - a - tions, E - nough to turn a - no - ther fel - low's
 cor - ner of a bat - tle, In which it was my place to bear the
 pret - ty girl I meet, A dain - ty and a mod - est lit - tle

brain! In rows at Ep - som ra - ces, And in
 brunt, I was once sur - prised to find I'd left the
 maid, Not a syll - a - ble is said; But she's

Breach of Promise ca - ses, But I've ma - naged to get out of them a - gain; And the
 reg - i - ment be - hind, And had push'd my way a mile or so in front: I was
 bound to turn her head When she sees me in my u - ni - form ar - rayed. She is

pow - er I em - ploy And have used since quite a boy, And
stand - ing all a - lone, Fight - ing fierce - ly "on my own?" And it
walk - ing with mam - ma, Or her broth - er, or pa - pa, And I

mean to go on us - ing till I die - Is the
seemed that I must ei - ther fall or fly, For I
catch my breath and then I catch her eye, When I

won - der - ful, stu - pen - dous, Ex - tra - su - per - fine, tre - men - dous Pow - er
faced three thou - sand nig - gers All with well - de - vel - oped fig - ures - But I
give an il - lus - tra - tion Of the si - lent con - ver - sa - tion You can

ly - ing in the liv - ing hu - man eye! All my
quelled them, with the mag - ic of my eye! Un - dis -
car - ry on with mai - dens on the sly! How d'ye

eye -
-mayed!
do?

Bold or sly!
Not a - fraid!
How are you?

I
You had
Your ad -

dare - say you could do it if you try! I ex -
bet - ter go and see a - bout your graves, Nev - er
dress you might be good e - nough to give? Thought you

press
fear!
would!

More or less,
Cheer, boys, cheer!
Un - der - stood -

A - ny -
Brit - ons
Num - ber

-thing with the ex - pres - sion of my eye. Look at
nev - er, nev - er, nev - er shall be slaves, All se -
sev - en with your moth - er's, where you live! In a

me, -rene!
trice

You God save I will the en - see Queen! tice

The When I Her to

dif - fer - ent ex - pres - sions I'll ap - ply, From the
got as far as that they turned to fly At the A -
slip out af - ter tea - time on the sly With the

stern and stop - the - traf - fic, To the in - no - cent, se - raph - ic, Sort of
del - phi Me - lo - dram - mer; Sort of "I don't care a dam - mer" "Boy up -
"How I'd like to kiss you" Sort of "Moth - er would - n't miss you" "On - ly

"Good young man that died" look in my eye!
on the burn - ing deck" look in my eye!
girl I ev - er loved" look in my eye!

D.C.

Nº 16. DANCE .

Tempo di Mazurka .

PIANO .

The first system of the piece is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a forte (f) dynamic. The treble staff contains a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. A fermata is placed over the final note of the treble staff in the first measure.

The second system continues the piece. The treble staff features a melodic line with trills (tr) and slurs. The bass staff continues with a rhythmic accompaniment of eighth notes and chords.

The third system shows further development of the melody in the treble staff, including trills and slurs. The bass staff accompaniment remains consistent with the previous systems.

The fourth system continues the musical progression. The treble staff has a melodic line with trills and slurs. The bass staff accompaniment consists of eighth notes and chords.

The fifth system is the final one on this page. It concludes the piece with a melodic line in the treble staff and a final accompaniment in the bass staff. The key signature changes to three sharps (F#, C#, and G#) in the final measure.

Dandy Dan .

The first system of musical notation for 'Dandy Dan' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand with several trills marked 'tr' and a bass line with chords and single notes.

The second system of musical notation continues the piece. It features a melodic line in the right hand with a trill marked 'tr' and a bass line with chords and single notes.

The third system of musical notation includes a melodic line in the right hand with a trill marked 'tr' and a bass line. A 'rall.' (rallentando) marking is present in the bass line, indicating a change in tempo.

The fourth system of musical notation continues the piece. It features a melodic line in the right hand with two trills marked 'tr' and a bass line with chords and single notes.

The fifth system of musical notation continues the piece. It features a melodic line in the right hand with a trill marked 'tr' and a bass line with chords and single notes.

The sixth system of musical notation concludes the piece. It features a melodic line in the right hand with a trill marked 'tr' and a bass line with chords and single notes. The piece ends with a final chord in the bass line.

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The first measure of the treble staff contains a whole rest, while the bass staff has a dotted quarter note followed by an eighth rest. The second measure features a descending eighth-note scale in the treble and a dotted quarter note in the bass. The third measure continues the eighth-note scale in the treble and has a dotted quarter note in the bass. The fourth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The fifth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The sixth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. A dynamic marking of *f* is placed above the first measure. Vertical lines with a 'V' below them are positioned under the first and second measures of the bass staff.

Second system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The first measure of the treble staff has a dotted quarter note followed by an eighth rest, while the bass staff has a dotted quarter note. The second measure features a descending eighth-note scale in the treble and a dotted quarter note in the bass. The third measure continues the eighth-note scale in the treble and has a dotted quarter note in the bass. The fourth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The fifth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The sixth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. Vertical lines with a 'V' below them are positioned under the first and second measures of the bass staff.

Third system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The first measure of the treble staff contains a whole rest, while the bass staff has a dotted quarter note followed by an eighth rest. The second measure features a descending eighth-note scale in the treble and a dotted quarter note in the bass. The third measure continues the eighth-note scale in the treble and has a dotted quarter note in the bass. The fourth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The fifth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The sixth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. Vertical lines with a 'V' below them are positioned under the first and second measures of the bass staff.

Fourth system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The first measure of the treble staff has a dotted quarter note followed by an eighth rest, while the bass staff has a dotted quarter note. The second measure features a descending eighth-note scale in the treble and a dotted quarter note in the bass. The third measure continues the eighth-note scale in the treble and has a dotted quarter note in the bass. The fourth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The fifth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The sixth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. Vertical lines with a 'V' below them are positioned under the first and second measures of the bass staff.

Fifth system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The first measure of the treble staff contains a whole rest, while the bass staff has a dotted quarter note followed by an eighth rest. The second measure features a descending eighth-note scale in the treble and a dotted quarter note in the bass. The third measure continues the eighth-note scale in the treble and has a dotted quarter note in the bass. The fourth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The fifth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The sixth measure has a dotted quarter note in the treble and a dotted quarter note in the bass. Vertical lines with a 'V' below them are positioned under the first and second measures of the bass staff.

A musical score for the piece "Dandy Dan". The score is written for piano and consists of five systems of music. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The first system begins with a dynamic marking of *f* (forte) in the bass staff. The music is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The melody in the treble staff is characterized by eighth-note patterns and chordal accompaniment in the bass staff. The second system continues the melodic line with some sixteenth-note passages. The third system features a more active bass line with eighth-note accompaniment. The fourth system includes a prominent melodic flourish in the treble staff, marked with a slur and an accent. The fifth system concludes the piece with a final melodic phrase in the treble staff and a sustained bass line.

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef includes slurs and accents marked with 'hr'. The bass clef accompaniment consists of chords and single notes.

The second system continues the melody and accompaniment. It includes slurs and accents marked with 'hr' in the treble clef.

The third system continues the melody and accompaniment. It includes slurs and accents marked with 'hr' in the treble clef.

GALOP.

The fourth system is marked 'GALOP.' and features a 2/4 time signature. The melody in the treble clef is characterized by eighth notes and rests. The bass clef accompaniment includes accents marked with '>'.

The fifth system continues the galop section with eighth notes and rests in the treble clef and chords in the bass clef.

The sixth system continues the galop section with eighth notes and rests in the treble clef and chords in the 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. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is in 2/4 time. The upper staff features a melody of eighth and sixteenth notes with rests. The lower staff provides a bass line with chords and single notes.

The second system continues the piece with two staves. The upper staff has a melodic line with some accidentals (sharps and naturals). The lower staff continues the bass accompaniment with chords and moving lines.

The third system shows further development of the melody in the upper staff, ending with a double bar line. The bass line continues with rhythmic accompaniment.

The fourth system includes dynamic markings in the bass staff, specifically three '>' symbols (accents) above the notes. The melody in the upper staff continues with eighth notes.

The fifth system features more complex bass accompaniment with chords and moving lines. The upper staff continues the melodic theme.

The sixth and final system on the page concludes the piece. It features a final melodic phrase in the upper staff and a concluding bass line in the lower staff.

Dandy Dan.

No 17. EXIT OF CHORUS.

Polka elegante.

PIANO.

mf

The piano introduction is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

She has got Has she not The child so -

She has got Has she not The child so -

She has got Has she not The child so -

The vocal entry consists of three staves (Soprano, Alto, and Bass). Each staff begins with a repeat sign and contains the lyrics: "She has got Has she not The child so -". The melody is simple and rhythmic, matching the piano accompaniment.

The piano accompaniment for the first vocal phrase, continuing from the introduction. It features a steady bass line and a melody in the right hand.

pra - no? The Phe - nom - - en - on from

pra - no? The Phe - nom - - en - on from

pra - no? The Phe - nom - - en - on from

The vocal entry for the second piece consists of three staves (Soprano, Alto, and Bass). Each staff begins with a repeat sign and contains the lyrics: "pra - no? The Phe - nom - - en - on from". The melody is more complex than the first piece.

The piano accompaniment for the second vocal phrase, continuing from the previous section. It features a steady bass line and a melody in the right hand.

Dandy Dan.

Some - where or a - no - ther? Pi - a - nist

Some - where or a - no - ther? Pi - a - nist

Some - where or a - no - ther? Pi - a - nist

rit. *a tempo*

Good as Liszt At the pi - a - no —

Good as Liszt At the pi - a - no —

Good as Liszt At the pi - a - no —

Three yeas old I was told By its own mo - ther!

Three yeas old I was told By its own mo - ther!

Three yeas old I was told By its own mo - ther!

rit. *a tempo*

No. 18. TRIO — (DONALD, COLIN & LADY MARGARET.) "TWA HIELAND LADDIES."

Moderato.

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The melody starts with a triplet of eighth notes (F#, G, A) and continues with a series of eighth and sixteenth notes. The bass line consists of chords and single notes.

Second system of piano introduction. Continuation of the melody and bass line from the first system.

Vocal introduction and piano accompaniment. The vocal parts (Donald and Colin) enter with the lyrics "We are COLIN. We are". The piano accompaniment continues with a triplet of eighth notes (F#, G, A) in the treble clef and chords in the bass clef.

Vocal melody with lyrics. The lyrics are: "twa Hie - land lad - dies with our kil - ties and our plaidies, With your twa Hie - land lad - dies with our kil - ties and our plaidies, With your". The melody is in the treble clef, key signature of one sharp, common time.

Dandy Dan.

Lon-don Lords and La-dies We hae come to bide a wee; We have
Lon-don Lords and La-dies We hae come to bide a wee; We have

nae re-spect for per-sons Like yon Jock - a - dan - dy foot-man, And it's
nae re-spect for per-sons Like yon Jock - a - dan - dy foot-man, And it's

hoot, lass! and it's toot, mon! We are just as guid as ye!
hoot, lass! and it's toot, mon! We are just as guid as ye!

LADY MARGARET.

Let the cy - ni - cal dys - pep - tic In de -

accl. *mf*

This system contains the first line of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are 'Let the cy - ni - cal dys - pep - tic In de -'. The piano part includes dynamic markings 'accl.' and 'mf'.

- ro - - ga - to - ry phra - ses Jeer the

This system contains the second line of the musical score. The lyrics are '- ro - - ga - to - ry phra - ses Jeer the'. The piano accompaniment continues with similar rhythmic patterns.

pre - sent while he prai - ses The at -

This system contains the third line of the musical score. The lyrics are 'pre - sent while he prai - ses The at -'. The piano accompaniment continues.

- trac - tive mid - dle a - ges! Let the

This system contains the fourth line of the musical score. The lyrics are '- trac - tive mid - dle a - ges! Let the'. The piano accompaniment concludes this section.

dom - i - neer - ing scep - tic Sigh for

by - gone ge - ne - ra - tions - These are

liv - ing il - lus - tra - tions of those

an - ti - qua - ted pa - ges!

DONALD.

We're a liv-ing re-pro-duc-tion of the me-di-e-val bow-men, Wha

COLIN.

We're a liv-ing re-pro-duc-tion of the me-di-e-val bow-men, Wha

a tempo

trampled on their foemen In the bon-nie lang a-go; Wha gaily faced destruction, And

trampled on their foemen In the bon-nie lang a-go; Wha gaily faced destruction, And

wouldna count it muc-kle, Wha wouldna bend and truckle To... a - ny foreign foe!

wouldna count it muc-kle, Wha wouldna bend and truckle To... a - ny foreign foe!

No 19. SONG. - (EARL OF CAPERCAILZIE.) "SO UNIVERSALLY RESPECTED."

Allegretto.

PIANO.

The first system of the piano introduction consists of two staves. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with sustained chords and moving bass lines.

The second system continues the piano introduction. The treble clef staff has a more active melodic line with some grace notes. The bass clef staff continues with a steady accompaniment.

And no - bo - dy could be se - lect - ed So u - ni - ver - sal - ly re - spect - ed. I

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

ken no o - ther Peer in Burke who - I ken no El - der of the Kirk who Both

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues on a single treble clef staff. The piano accompaniment continues with two staves.

in - di - rect - ly and di - rect - ly Gangs through his days so cir - cum - spect - ly.

What

fules call in - no - cent en - joy - ment Is just the Deil's own em - ploy - ment. I

ken I'll find in half a mi - nute Auld Cloutie's fing - er somewhere in it. I

dis - approve of jokes and laughter, They have their pun-ish - ment here - aft - er: Don't

think I suf-fer nae temp - ta - tion, I'll give ye just an il - lus - tra - tion: My

power of joking is pro - deegious. But

joking be - ing ir - re - lee - gious. I

This system contains the first two lines of music. The vocal line (treble clef) begins with the lyrics "din - na think the breath of rumour" and ends with a fermata over the word "Will". The piano accompaniment (grand staff) 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.

This system contains the next two lines of music. The vocal line continues with the lyrics "ev - er cred-it me with humour." and ends with a fermata over the word "I'm". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

This system contains the next two lines of music. The vocal line continues with the lyrics "thin-king that it's no sma' won-der How I can keep my jo-king un-der_ I". The piano accompaniment continues with the same melodic and harmonic patterns.

This system contains the final two lines of music. The vocal line continues with the lyrics "live on ve-ge - ta - ble di - et: It keeps my sense of hu-mour qui - et. Be -". The piano accompaniment concludes with the same melodic and harmonic patterns.

sides it's sin - ful waste I'm thinking To spend too much on meat or drinking. A

man's no bet - ter than a glut-ton Who wants to feast on beef or mut-ton. I

would na say that meat's dis-taste-ful But the ex-pense is ve - ry wasteful And

whis - ky! Though it's most de - li - cious.

Is most ex - pen - sive and per - ni - cious. A

sax - pence will na pur - chase whis - ky E -

nough to make a bo - dy fris - ky! That's

not the rea - son, din - na think it, Why

I my - sel' re - fuse to drink it.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with the lyrics "I my - sel' re - fuse to drink it." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

DANCE.

The second system is labeled "DANCE." and continues the piano accompaniment from the first system. It features a more active melodic line in the right hand with eighth and sixteenth notes, and a steady bass line in the left hand.

> > Fine.

The third system concludes the piano accompaniment. It includes a triplet of eighth notes in the right hand and ends with a double accent (> >) and the word "Fine." in the right hand.

The fourth system continues the piano accompaniment with eighth-note patterns in the right hand and a consistent bass line in the left hand. It includes a triplet of eighth notes in the right hand.

Dance D.C.

The fifth system is the final system of the piano accompaniment, ending with a double bar line. It features eighth-note patterns in the right hand and a consistent bass line in the left hand. It includes a triplet of eighth notes in the right hand.

Nº 20. ENSEMBLE.— "PERHAPS HE'S IN THE PANTRY."

PIANO. *mf*

P'raps he's in the pan-try
P'raps he's in the pan-try
P'raps he's in the pan-try

Pack - ing up the plate, Per - haps he flew in ter - ror through The
Pack - ing up the plate, Per - haps he flew in ter - ror through The
Pack - ing up the plate, Per - haps he flew in ter - ror through The

a - rè - a gate! Or, p'raps he's in the tea - room
a - rè - a gate! Or, p'raps he's in the tea - room
a - rè - a gate! Or, p'raps he's in the tea - room

Munch - ing mac - a - roons - Pre - pared to pounce on ev' - ry ounce Of
 Munch - ing mac - a - roons - Pre - pared to pounce on ev' - ry ounce Of
 Munch - ing mac - a - roons - Pre - pared to pounce on ev' - ry ounce Of

sol - id sil - ver spoons! P'raps he's in the tea-room Munch-ing mac - a-roons -
 sol - id sil - ver spoons! P'raps he's in the tea-room Munch-ing mac - a-roons -
 sol - id sil - ver spoons! P'raps he's in the tea-room Munch-ing mac - a-roons -

P'raps he's in the card - room Try - ing to de - ceive With
 P'raps he's in the card - room Try - ing to de - ceive With
 P'raps he's in the card - room Try - ing to de - ceive With

ex - tra kings and o - ther things Hid up his sleeve! Or,
 ex - tra kings and o - ther things Hid up his sleeve! Or,
 ex - tra kings and o - ther things Hid up his sleeve! Or,

p'raps a - mid the cheer - ful Pop - ping of the corks In the
 p'raps a - mid the cheer - ful Pop - ping of the corks In the
 p'raps a - mid the cheer - ful Pop - ping of the corks In the

sup - per - room he works The doom of all the spoons and forks!
 sup - per - room he works The doom of all the spoons and forks!
 sup - per - room he works The doom of all the spoons and forks!

Fine.

p

We must act with due se - ver - i - ty Treat his

We must act with due se - ver - i - ty Treat his

We must act with due se - ver - i - ty Treat his

bold - ness with as - per - i - ty With all pos - si -

bold - ness with as - per - i - ty With all pos - si -

bold - ness with as - per - i - ty With all pos - si -

ble ce - ler - i - ty, Sum - mon the Po - lice!

ble ce - ler - i - ty, Sum - mon the Po - lice!

ble ce - ler - i - ty, Sum - mon the Po - lice!

f *D.C. al Fine.*

DANCE.


The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf* (mezzo-forte) and includes accents (>) over the first three notes of the right-hand melody. The second system continues the melody and accompaniment. The third system features a change in dynamics to *p* (piano) in the right hand, with accents over the first two notes. The fourth system includes a dynamic marking of *pp* (pianissimo) in the bass line. The fifth system continues the piece. The sixth system concludes the dance with a final cadence. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.


Nº 21. CHORUS OF POLICEMEN & GUESTS.


Agitato. SOPRANOS & CONTRALTOS.


VOICE.  What

PIANO. 

 ev - er does it mean? What ev - er does it mean? What ev - er does it mean? What



 ev - er does it mean? What ev - er does it mean? What ev - er does it mean?



Dandy Dan.

TENORS & BASSES.

f We are Met - ro -

pol - it - an Po - lice, And we come in the name of the law,

We are Met - ro - pol - it - an Po - lice, We

come in the name of the law. For

What?

per - sons un-known who have bro - ken the Peace, who have bro - ken the Peace, the

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'What?' are written below the vocal line. The bottom system features a vocal line in bass clef with lyrics 'per - sons un-known who have bro - ken the Peace, who have bro - ken the Peace, the'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and melodic lines.

What do they say? What?

Peace. Whom we mean to in - spire with Awe, To in -

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in treble clef with lyrics 'What do they say?' and 'What?'. The bottom system features a vocal line in bass clef with lyrics 'Peace. Whom we mean to in - spire with Awe, To in -'. Below the vocal lines is a piano accompaniment with a triplet of eighth notes in the bass line and chords in the treble line.

What do they say? What do

spire with Awe, with Awe, For per - sons unknown, who have

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in treble clef with lyrics 'What do they say?' and 'What do'. The bottom system features a vocal line in bass clef with lyrics 'spire with Awe, with Awe, For per - sons unknown, who have'. Below the vocal lines is a piano accompaniment with a triplet of eighth notes in the bass line and chords in the treble line.

they say? What do they say?

bro - ken the Peace, We mean to in - spire with Awe, For

Musical notation includes a treble clef with a key signature of one sharp (F#) and a common time signature. The piano part features a triplet of chords in the right hand and a triplet of eighth notes in the left hand.

What do they say?

per - sons unknown, who have bro - ken the Peace, We mean to in - spire with Awe.

Musical notation continues with the vocal lines and piano accompaniment. The piano part includes accents (>) over the final notes of the right hand.

What ev - er does it mean? What next? What ev - er does it

We are Met - ro - - pol - it - an Po - lice, And we come in the name of the

Musical notation concludes the system with the vocal lines and piano accompaniment.

mean What ev-er does it mean? Ha! What does it mean? Ah!

Law. We are Met - ro - pol - it - an Po - lice, We

What ev-er does it mean? What ev-er does it mean? What ev-er does it

come in the name of the Law. What ev-er does it mean? What ev-er does it

mean? What ev-er does it mean? What ev-er does it mean?

mean? What ev-er does it mean? What ev-er does it mean?

Nº 22. FINALE. ACT II.

Allegro.

CHORUS IN UNISON.

VOICE.

PIANO.

As he swaggers a long the streets, With his el_bows out to

here,..... He winks at the girls he meets: It turns them faint and queer!.. For,

search the Ar_my through and through, From the Me_di_cal Staff to the Horse-Guards-Blue; Get a

man If you can As spick and span, As "Dan_dy Dan" The

Life - Guards - man!.....

Dandy Dan.

END OF OPERA.

FAVORITE SONGS BY WALTER SLAUGHTER

FOR LOVE OF THEE.

Nº 1. in F. (compass C to F.)

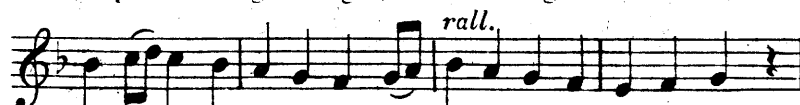
Nº 2. in E flat. (compass B to E.)

WORDS BY JOSEPH J. DILLEY. MUSIC BY WALTER SLAUGHTER.

Con espres:



My heart is light tonight, O sweet! Is light for love of thee To



song of joy my pulses beat, And all for love of thee, O sweet!

THE FAIR OF LINCOLN TOWN.

in A flat. (compass B to E.)

WORDS BY JOSEPH J. DILLEY. MUSIC BY WALTER SLAUGHTER.

Tempo di Valse



En - - gland our own once a - - gain



Fight - ing vic - to - ri - ous e - - - ver,

DEAR LITTLE MAID.

Nº 1. in F. (compass C to D.)

Nº 2. in A. (compass E to F.)

WORDS BY JOSEPH J. DILLEY. MUSIC BY WALTER SLAUGHTER.

Dolce.



Dear little maid I love so well, Mine to the end to



be, ... How can I e - - ver hope to tell

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