

SUNG ALSO BY
MR. W. H. BERRY.

THE DALLYMONEY CONVERSATION

Humorous Song,

Written by

CHARLES H. TAYLOR,

✱ Composed and Sung ✱
by

NELSON JACKSON.

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OF HUMOROUS SONGS, MUSICAL SKETCHES & MUSICAL MONOLOGUES FOR THE DRAWING ROOM. MAY BE HAD OF ALL MUSICSELLERS, OR POST FREE FROM THE PUBLISHERS.

SPECIMEN PAGES.

WHEN I WAS A BOY AT SCHOOL.

Music by H. E. BRENTON.

Words by MEL. B. SPURR.

Allegro con moto.

I love to think of the days gone by, When I was a kid-dy just four feet high,—No
hap-pi-er soul in the world than I, When I was a boy at school. My
ex-er-ci-ses, I re-col-lect, Were not in-va-ria-bly cor-rect, And I
some-times got what I did-n't ex-pect, When I was a boy at school.

I fell in love with a sweet young thing,
I gave her a brass engagement ring,
We swore to each other thro' life to cling,
When I was a boy at school.
And I loved that girl for a month—or two—
And then I regretted (as most fellows do)
But that didn't matter *she'd* cooled off, too—
When I was a boy at school.

THE WORLD WENT VERY WELL THEN.

Music by BOND ANDREWS.

Words by MEL. B. SPURR.

Once on a time in the long a-go, How long it was I hard-ly know, But
things were sure, if a tri-ble slow, And the world went ve-ry well then. They
had no mo-tor cars, of course, Nor a-ny i-con-o-clas-tic force, But
man re-lied on his trus-ty horse, And the world went ve-ry well then.

The writers of books were not afraid,
But what they wanted to say they said,
They always called a spade "a spade,"
And the world went very well then.
The books were written by men for men,
Who of social problems took no ken,
And "The Woman that Did" didn't do so then,
And the world went very well then.

WHEN FATHER LAID THE CARPET ON THE STAIRS.

(BURLESQUE PATHETIC SONG.)

Written, Composed and Sung by NELSON JACKSON.

Andante patetica.

We all stood round at-ten-tive, fa-ther's or-ders for to
take, And not a word was whispered, such a fuss did fa-ther
make, Although with smothered chuckles all our lit-tle ribs did
ache, When fa-ther laid the car-pet on the stairs.

First one of us he sent away to purchase carpet tacks,
Another one for carpet thread, and one to bring bees-wax;
And one to find the hammer, and the gimlet, and the axe—
When father laid the carpet on the stairs.
Then father grabbed the carpet and he took it to the top,
The roll was rather heavy and so father let it drop;
But the carpet slithered down, it didn't seem to want to stop,
And father slithered with it down the stairs.
Then father rubbed his funny-bone, and father rubbed his knee,
And if anyone was laughing, father glared around to see;
And though we were nearly throttled, still we bottled up our glee,
When father laid the carpet on the stairs.

SINCE ANGELINA JOINED A COOKING CLASS.

(A LAMENT.)

Written, Composed and Sung by NELSON JACKSON.

Andante espressione.

Our hap-py lit-tle home is fill'd with
mis-er-y-and gloom, And cark-ing care now sits on ev-ry
brow; We've ev-ry sin-gle one of us been
blighted in our bloom, And all of us we feel we don't know how.

For we're growing so dyspeptic, that we're nearly cataleptic,
And we really need digestions made of brass;
For we eat things to our cost which would exterminate an ostrich,
Since our Angelina joined a cooking class.
She manufactures dishes that would turn a chemist blue,
If their mysteries he tried to analyse;
Our cook resigned a month ago and took her wages due,
When she tasted one of Angelina's pies.
She makes things *à la Française*, which none of us can fancy,
And she says "it's 'cos our ignorance is crass;"
Our dog expired last Sunday, and our cat left home on Monday,—
Since our Angelina joined a cooking class.

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THE BALLYMONEY CONVERSAZIONE.

WRITTEN BY
CHAS. H. TAYLOR.

COMPOSED BY
NELSON JACKSON.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two systems. The first system shows the voice part with a whole rest in the first measure, followed by a half rest in the second measure, and a whole rest in the third measure. The piano part begins with a forte (f) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piano part, with the right hand playing a melodic line and the left hand providing harmonic support. The score concludes with a double bar line.

If there iv - er was a place where the peo - ple liv'd in payce, 'Twas the

stacc.

quoi - et lit - tle town of Bal - ly - mo - ney, Till a

per - son wid a moind of the fash - ion - a - ble koind Sid we

ought to have a Con - ver - sa - zi - o - ne. What it

was we could - n't guiss, but we all of us sid "Yiss," For the

simile.

per - son who pro - posed it came from Cork, And we

were not going to show that, be - dad, we did - n't know If ye

simile.

ate it wid yer fingers or a fork. 'Twas a

4

no - tion that be - wil - dhered Bal - ly - mo - ney, Till a

gintleman from Dublin, named Ma - lo - ney, Sid it wasn't stuff to ate, But ye

drank it warm, or nate, Thin we vot - ed for some Con - ver - sa - zi - o - ne.

f

THE BALLYMONEY CONVERSAZIONE.

If there iver was a place where the people lived in payce,
'Twas the quoiert little town of Ballymoney,
Till a person wid a moind of the fashionable koind
Sid we ought to have a Conversazione.
What it was we couldn't guiss, but we all of us sid "yiss,"
For the person who proposed it came from Cork,
And we were not going to show that, bedad, we didn't know
If ye ate it wid yer fingers or a fork.
'Twas a notion that bewildhered Ballymoney,
Till a gintleman from Dublin, named Maloney,
Sid it wasn't stuff to ate,
But ye drank it warm, or nate,
Thin we voted for some Conversazione.

In the Infant School 'twas hild; 'twas wid Ballymoney filled,
And the scene was very gay an' animatid.
There was limonade and tea, there was photygraphs to see,
And the place was beautifully decoratid.
There was lumps of rock and shells; there was tunes on fairy bells,
And a phonygraph that made an awful din.
We were getting very dhry, but we hoped that, bye and bye,
They would bring the Conversazione in.
Thin all at once there dawned on Ballymoney
Some pethrifying news that turned it stoney;
And it was an awful shock
Whin about ilivin o'clock,
We were tould we'd *had* the Conversazione.

Thin the lumps of rock we tuk, an' we all wint out to luk
For the gintleman from Dublin, named Maloney.
We discovered him at last, just as closin' time was past,
An'— we hild another Conversazione.
'Twas a timperance affair, an' teetotal people swear
That whin Ballymoney's toight it's purty bad;
But it's their opinion now, that it makes the biggest row
When it's dhry and there's no whisky to be had.
An' it's done a curious thing for Ballymoney:
It has introduced a word that's hoigh and toney
Whin we're goin' to have a dhrink
We just pass around the wink,
An' it's "Will ye take a *Conversazione*?"

ALBERT CHEVALIER'S.

MUSIC BY	
OLD BACHELOR (musical monologue)	ALFRED H. WEST
BLUE RIBBON JANE	C. INGLE
AND MAN, THE	ED. JONES
STER'S 'ONEYMOON, THE	BOND ANDREWS
STER'S SERENADE, THE	J. CROOK
AT MOON'S MIGHTY HIGH	ALFRED H. WEST
CAN'T TAKE A ROISE OUT OF OI	ALFRED H. WEST
GREEN STAR, A (musical monologue)	ALFRED H. WEST
WY WITHOUT BEING VULGAR	C. INGLE
ATURE Mrs. 'AUKINS, THE (a cockney carol)	A. CHEVALIER
J. HANN	ALFRED H. WEST
RR SCHWOLLENHEDT	ALFRED H. WEST
UST 'AVE BEEN A JAY	J. CROOK
GITS ME TALKED ABAHT!	ALFRED H. WEST
E GOT 'ER 'AT	C. INGLE
EFEKIN' NIGHT	ALFRED H. WEST
COUNTRY COUSIN	ALFRED H. WEST
OLD DUTCH (a cockney song) in D, E \flat & F	C. INGLE

MUSIC BY	
NASTY WAY 'E SEZ IT, THE	C. INGLE
NIPPER'S LULLABY, THE	BOND ANDREWS
OH! 'AMPSTEAD!	J. CROOK
OUR 'ARMONIC CLUB, in C & D minor	A. CHEVALIER
OUR BAZAAR	BOND ANDREWS
OUR COURT BALL	ALFRED H. WEST
OUR LITTLE NIPPER	C. INGLE
ROSE OF OUR ALLEY, THE	C. INGLE
SICH A NICE MAN TOO...	C. INGLE
TICK! TOCK!	ALFRED H. WEST
WE DID 'AVE A TIME	C. INGLE
WHO'LL BUY	J. CROOK
WOT CHER! or, KNOCKED 'EM IN THE	C. INGLE
OLD KENT ROAD	C. INGLE
WOT'S THE GOOD O' HANYFINK? WHY! NUFFINK!	C. INGLE
YANKEE IN LONDON (Musical Monologue)	A. H. WEST
YER CAN'T 'ELP LIKIN' 'IM...	C. INGLE
YUSS! (Coster's Courtship)	A. CHEVALIER

MEL. B. SPURR'S.

MUSIC BY	
TER DINNER (Musical Sketch)	GILBERT BYASS
SO DID I...	BOND ANDREWS
RYABY PHEE, Q.C.	GILBERT BYASS
MOON (Plantation Serenade) with	
harmonized chorus and Banjo part	
ad lib. in C and E flat	BOND ANDREWS
RISTMAS PANTOMIME, A (Musical Sketch)	MEL. B. SPURR
ERH (Negro Serenade) with harmonized chorus	
and Banjo part ad lib. in E flat, F & G	GILBERT BYASS
THOROUGHLY...	MEL. B. SPURR
YI FORGET THE PORTER	H. E. BRENTON
ERAS	JOHN ALEXANDER
OD NIGHT	G. LARDELL
S IT EVER OCCURRED TO YOU	BOND ANDREWS
R MOTHERS (A Maiden's Plaint)	DENHAM HARRISON
S ONLY JOKE	MEL. B. SPURR
WE LAUGH	BOND ANDREWS

MUSIC BY	
HOW WE SING...	G. LARDELL
I'M JUST THE SAME TO-DAY...	ARTHUR H. WOOL
I'M LOOKING FOR A GIRL LIKE THAT	PERCY ELLIOT
IT DOES GO	ERIC WOL
LITTLE BIRD TOLD ME, A	ALFRED R. SUTTON
LITTLE MEANS A LOT, A	LESLIE HARRIS
MY SWEETHEART OF THE LONG AGO	G. LARDELL
ON THE SANDS (musical sketch)	G. LARDELL
OUR VILLAGE CONCERT (musical sketch)	BOND ANDREWS
QUICK WORK	LESLIE HARRIS
RIVER PICNIC, A (musical sketch)	G. LARDELL
TRAGEDY IN FIVE ACTS, A (musical monologue)	G. LARDELL
SHE'S ALL DE WORLD TO ME (coon song)	
with Banjo aecom. ad lib.	GILBERT BYASS
WAY TO WOO, THE	G. LARDELL
WHEN I WAS A BOY AT SCHOOL	H. E. BRENTON
WORLD WENT VERY WELL THEN, THE	BOND ANDREWS

EDWARD KENT'S.

RES VOUS	
LE, THE BIKE, AND THE BRINSMEAD, THE	
CK TEAS	
RGULAR'S SERENADE, THE	
OST STORY, A	
ROMONY HALL (musical sketch)	
S NOT FOR ME—IT'S FOR A FRIEND	
E'S GARDEN (a humorous ballad)	
MINNESOTA MINNIE (a plantation love song)	

MYSTERIOUS MUSICIAN, THE	
OUT OF TOWN (musical sketch)	
PRODIGAL DAUGHTER, THE	
ROBINSON TROUSSEAU, (a story of a Summer Sale)	
"SELECTED"	
SUBURBAN SOIRÉE, A (Musical Sketch)	
TALE OF A PARROT, THE	
WAIF AND THE WIZARD, THE (humorous pathetic)	
WHILE YOU WAIT	

LESLIE HARRIS'S.

SKEETER	
GLE FOOZLE (the lay of an Irish golfer)	
IES' PENNY PAPER, THE	
TE ACCIDENTALLY...	
RIAL STORY, THE (humorous scena)	
RVANTS ON THE BRAIN	

SINGERS AND SONGS (musical sketch)	
SOLILOQUY OF AN OLD PIANO (musical monologue)	
SUCH	
THAT FATAL WINK	
USUAL THING TO SAY, THE	
WIGGLEY WAGGLEY JAPANESE	

NELSON JACKSON'S.

MUSIC BY	
LYMONEY CONVERSAZIONE, THE	NELSON JACKSON
CHRIST'S SONG, THE	ALFRED R. SUTTON
ORDIE MACINTOSH	NELSON JACKSON
LET & OPHELIA (in four acts)	NELSON JACKSON
TS FOR EMERGENCIES	ERNEST HASTINGS
ELIGAN'S FANCY DRESS BALL	NELSON JACKSON
ERN COON SONG, THE	ALFRED R. SUTTON
	NELSON JACKSON

MUSIC BY	
SANDY McCLUSKEY...	NELSON JACKSON
SINCE ANGELINA JOINED A COOKING CLASS	do.
THREE AGES OF MAN, THE	ERNEST HASTINGS
WELSHMAN AT THE PANTOMIME, THE	NELSON JACKSON
WHEN FATHER LAID THE CARPET ON	
THE STAIRS...	NELSON JACKSON
WHEN UNCLE SINGS THE ONLY SONG	
HE KNOWS	NELSON JACKSON

ASTLEY WEAVER'S.

IBALL CRAZE	
CHARITY'S SAKE	

MUSIC BY	
CELODRAMA (with descriptive music)	LEWIS SYDNEY
AFTERNOON AT HOME	HERBERT HARRADEN
MOON, THE	QUENTON ASHLYN
ODIE a golf song	HERBERT SCHARF

MUSIC BY	
I WANT THE MOON (solo or duet)	H. G. PÉLISSIER
LADIES, THE	QUENTON ASHLYN
LITTLE MANDARIN...	H. G. PÉLISSIER
MY DEINTY CIGARETTE	