

The Happy Day

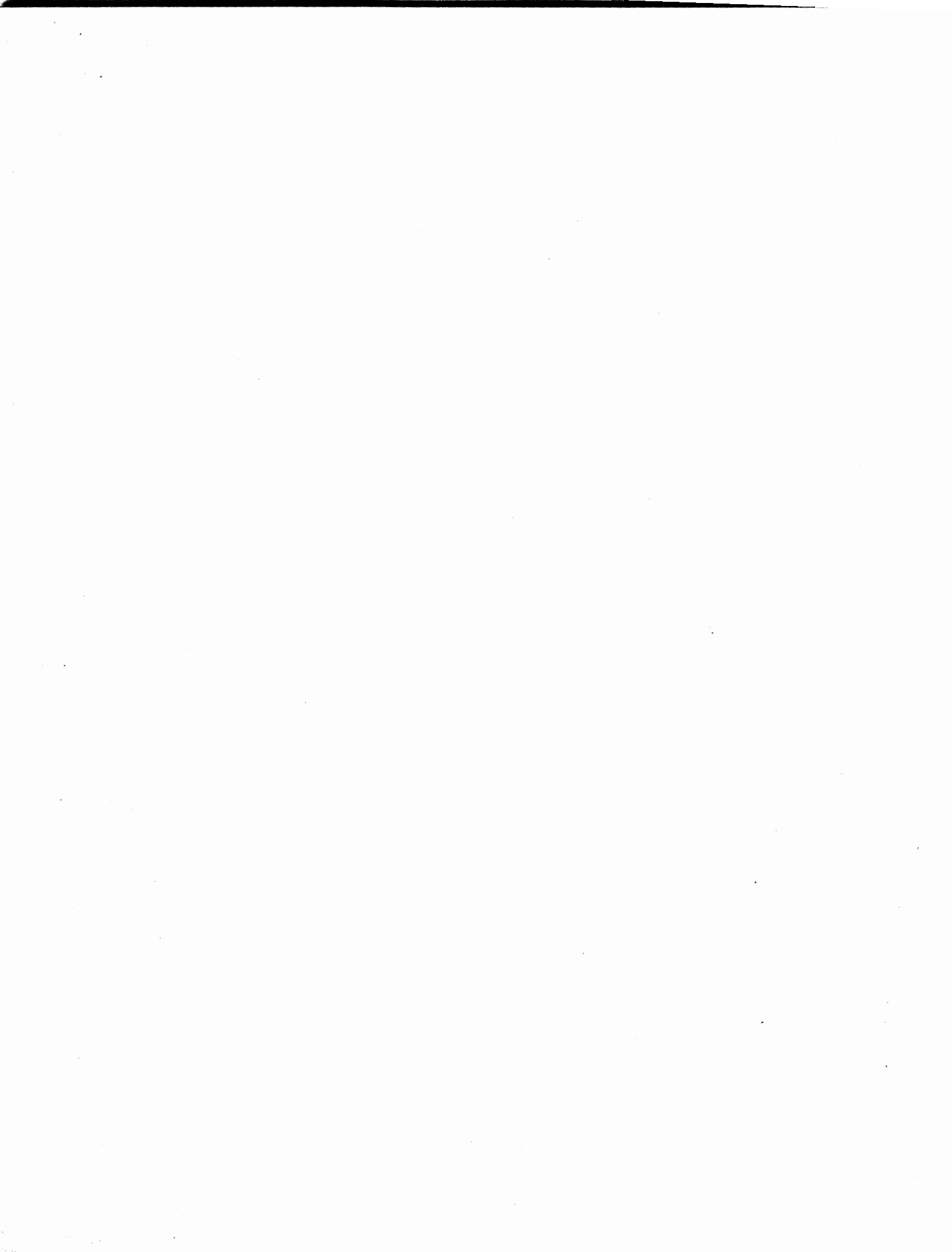


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Sidney Jones and Paul A. Rubens

Chappell





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DALY'S THEATRE.
THE GEORGE EDWARDES' PRODUCTION.
Under the direction of ROBERT EVETT.

THE HAPPY DAY

New Musical Play

IN TWO ACTS.

BY

SEYMOUR HICKS.

LYRICS BY

ADRIAN ROSS and PAUL A. RUBENS.

MUSIC BY

SIDNEY JONES

AND

PAUL A. RUBENS.

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104, PARK STREET, CAMDEN TOWN,
LONDON, N.W.

The Play produced by Mr. EDWARD ROYCE.

THE HAPPY DAY.

Characters.

CHARLES, PRINCE OF GALANIA	MR. ARTHUR WONTNER.
SIR DENNIS O'HAGAN (<i>his A.D.C.</i>)	MR. FRANK WILSON.
EARL OF ANGLEMERE (<i>the Princess's Equerry</i>)	MR. THORPE BATES
GENERAL COUNT IVAN TOBOLSK (<i>the Inspector-General</i>)	MR. FORRESTER HARVEY.
M. DRINKAVINK (<i>the Director of the Casino</i>)	MR. MARK LESTER.
M. OPPINOFF (<i>the Chancellor of the Exchequer</i>)	MR. JOSH DIXON.
M. LIMITSKI (<i>the Public Trustee</i>)	MR. LEONARD RUSSELL.
WALTER (<i>of London</i>).. .. .	MR. LAURI DE FRECE.
THE CAPTAIN	MR. G. P. HUNTLEY.
MARY, PRINCESS OF VALARIA	MISS WINIFRED BARNES.
THE COUNTESS TOBOLSK (<i>Mistress of the Robes</i>)	MISS ROSINI FILIPPI.
THE LADY DIANA BROOKE (<i>a Maid of Honour</i>)	MISS NELLIE TAYLOR.
LUNA L'ETOILE	MISS EVA KELLY.
MA PETITE (<i>of the Opera House</i>)	MISS UNITY MORE.
CAMILLE JOYEUSE (<i>a Queen of Bohemia</i>)	MISS JOSÉ COLLINS.

Ladies of the Bedchamber, Courtiers, Soldiers, Peasants, Dancers, Guests, Servants, &c.

Synopsis of Scenery.

ACT I.—SCENE 1, A Corridor (*E. H. Ryan*). SCENE 2, The Morning Dawns (*E. H. Ryan*).
SCENE 3, Twilight Falls (*Alfred Terraine*).
ACT II.—SCENE 1, Midnight Comes (*J. Harke*). SCENE 2, And After (*J. Harke*).

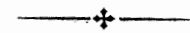
The Orchestra under the direction of MERLIN MORGAN.

THE HAPPY DAY.

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THE HAPPY DAY.



Act I.

INTRODUCTION.

No. 1.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Piano.



ff L.H. f dim. p f

Red. *

p dim. Red. *

pp f Red. *

p dim. Red. *

p *Ped.*

cres - - - *cen* - - - *do*

sempre cresc. *Ped.*

f *dim.* *Ped.*

p *poco rit.* *a tempo*

molto rit. *pp* *Bell.*

*

Tempo di Marcia.

ppp

f

L.H.

ff

The first system of music consists of two staves. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble staff features a series of eighth notes and quarter notes, some with slurs. The bass staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the musical piece. The treble staff shows a melodic line with slurs and ties. The bass staff maintains a consistent rhythmic pattern with eighth notes and chords.

The third system features a change in the bass line, with a flat sign (*b*) appearing under a note. The treble staff continues with its melodic line, and the bass staff has a more active accompaniment.

The fourth system includes a fermata over a note in the treble staff. The melodic line continues with slurs, and the bass staff provides accompaniment with eighth notes and chords.

The fifth system features a long, flowing melodic line in the treble staff with multiple slurs. The bass staff continues with its accompaniment.

The sixth system concludes the piece with a crescendo (*cresc.*) marking. The treble staff has a more active melodic line with slurs. The piece ends with a double bar line and a key signature change to two flats.

Tempo I.

First system of piano accompaniment. Treble clef contains a melodic line with eighth notes and slurs. Bass clef contains a bass line with chords and a 'Ped.' marking. Dynamics include 'f' and 'Ped.'

Second system of piano accompaniment. Treble clef continues the melodic line. Bass clef continues the bass line with 'Ped.' markings.

Third system of piano accompaniment. Treble clef continues the melodic line. Bass clef continues the bass line. Dynamics include 'meno mosso' and '(Curtain)'. Ends with an asterisk.

Fourth system of piano and voice. Treble clef is for the voice part, starting with '1st GIRL.' and the word 'The'. Piano accompaniment is below. Dynamics include 'Ped.' and an asterisk.

Fifth system of piano and voice. Treble clef is for the voice part, starting with '1st G.' and the lyrics 'clock up - on the pa - lace tow'r - - - Is'. Piano accompaniment is below. Dynamics include 'p' and 'Ped.'. Ends with an asterisk.

1st G. point - ing to the morn - ing hour, ————— So

L.H. Red. *

1st G. ring up - on - the sil - ver chime Our fair Prin - cess - s wak - ing time, So

Red. *

1st G. ring Our fair Prin - cess - s wak - ing time!

Red. Red. * Bell strikes nine

1st G.

rit Attacca. *

Nº 2.

SONG.— (Diana).

“THE HAPPY DAY!”

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Allegretto.

Diana.

Piano.

DI.

1. Wake, wake, for the sun is high, And the sil - ver chimes are

DI.

call - ing; Do not sigh for the dreams gone by, And the

DI. sil - ver moon - beams fall - ing!

DI. Morn - ing comes with its gold - en beams, Bring - ing joy, Bring - ing

Ped. * Ped. * Ped. *

DI. joy that is more than dreams, Sha - dow and sad - ness

poco rit.

DI. pass a - way - There's an - oth - er hap - py, hap - - - py day!

a tempo

mf

DI.

2. Wake,

DI.

wake, for the sky is clear, Not a cloud of grief or sor - row;

DI.

Nev - er fear, for the day is here That will have a bright - er

DI.

mor - row! _____ Soon is

DI. com - ing the call that tells, Wed - ding joy, Wed - ding

Ped. * *Ped.* * *Ped.* *

DI. joy on the gold - en bells -

DI. Call - ing you down the ro - sy way Of an end - less hap - py,

poco rit. *a tempo*

DI. hap - - py day!

mf *Ped.* *

Nº 3.

CONCERTED NUMBER.-(Girls.)

"THE TROUSSEAU."

Music by
SIDNEY JONES.

Allegretto.

Girls.

Piano.

GIRLS.

Her

GIRLS.

High-ness - 's trous - seau, Her High - ness - 's trous - seau! Let us

GIRLS.

lay it and display it For her eyes before we go! As

GIRLS.

white as driven snow, Or foam on ocean's flow- How sur-

GIRLS.

-prising at her rising When she sees her own trousseau, she sees her

GIRLS.

own trousseau!

L.H.

1st GROUP. CONTRALTOS. (with Veil).

Here are the gra - ces Of del - i - cate la - ces, Veil - ing the blush of the

The musical score for the first group of contraltos features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of chords and moving lines in both the right and left hands.

1st G.
CON.

fair - est of fa - ces! Light on her tress - es As lov - ers' ca - ress - es -

The musical score continues with the vocal line and piano accompaniment. The piano part includes some triplet rhythms in the right hand.

2nd GROUP. SOPRANOS. (with Wreath).

1st G.
CON.

Here is the veil for the best of prin-cess - es! Or - ange, gold la - den,

The musical score continues with the vocal line and piano accompaniment. The piano part features a more active right hand with eighth notes.

2nd G.
SOP.

Give her your flower, Crown - ing the maid - en With maid - en - hood's dower!

The musical score concludes with the vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

2nd G. SOP.

rit.

Then when the pet - als are rea - dy for shed - ding, Give us your gold for the

rit.

Tempo di Minuet.

3rd GROUP. CONTRALTOS. (with Bridal Gown).

2nd G. SOP.

joy of the wed - ding! Lay down Her love - ly wed - ding gown

3rd G. CON.

Where the sil - ver shim - mer Makes the sat - in dim - mer! Un - furl The

3rd G. CON.

broi - der - ies of pearl On the folds that shiv - er, Rip - pling like a riv - er!

L.H.

4th GROUP. SOPRANOS. (with Gloves).

And now each dain-ty glove For hands that ma-ny love-

Ped. *Ped.* *Ped.* * *Ped.* *

5th GROUP. (with Shoes).

And here's a lit-tle shoe, And here's its bro-ther too-

Ped. * *Ped.* * *Ped.* *

6th GROUP. (with Fan).

And now a fea-ther fan To tease the hap-py man! Her

rit. *rit.* *ALL.*

Ped. * *Ped.* * *Ped.*

Tempo I.

High-ness-'s trous-seau, Her High-ness-'s trous-seau! Let us

ALL. *Ped.*

ALL.  lay it and dis-play it For her eyes be-fore we go! As white as driv-en

ALL.  snow, Or foam on o-cean's flow- How sur-pris-ing at her

ALL.  ris-ing When she sees her own trous-seau, she sees her own trous-seau! So,

ALL.  So, On tip-toe Let us go On tip-toe Let us go!

dim. *pp*

Red. *

No. 4.

MARCH & SOLO- (Anglemere.)

Words by
ADRIAN ROSS.

"TIS TO-DAY."

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.

ffpp *ppp*

ffpp

pp

The first system of music is a piano accompaniment consisting 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 4/4. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures and rhythmic patterns.

The second system of music continues the piano accompaniment. It includes two staves with treble and bass clefs. The notation shows a continuation of the melodic and harmonic material from the first system, with some dynamic markings and articulation symbols.

The third system of music is another piano accompaniment system, consisting of two staves. The musical notation continues the piece, showing a mix of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

ANGLEMERE. (*Off stage*)

'Tis to - day I leave you for ev - er, But ere I

pp

This system features a vocal line for Anglemere, indicated as being off stage. The vocal line is written on a single staff in treble clef with lyrics underneath. Below it is a piano accompaniment consisting of two staves. The piano part begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "'Tis to - day I leave you for ev - er, But ere I".

ANG.

go a - way I have a word to say!

This system continues the musical score for Anglemere. It includes a vocal line on a single staff in treble clef with the lyrics "go a - way I have a word to say!". Below the vocal line is a piano accompaniment consisting of two staves. The piano part continues with various chordal and melodic textures.

ANG. Queen of my life, la - dy of my love, What can I

pp

ANG. say to you? How shall I pray to you? I look and look, to

ANG. where you shine a - bove, Far from my fire Of wild de -

ANG. -sire! Say not a word, ans - wer not a - gain—

ANG. Why should I cry to you? Noth - ing am I to you!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Why should I cry to you? Noth - ing am I to you!". The piano accompaniment features a steady bass line and chords in the right hand, with a long melodic line in the right hand that spans across the first two measures.

ANG. On - ly a man, lov - ing you in vain, I tell you so -

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "On - ly a man, lov - ing you in vain, I tell you so -". The piano accompaniment continues with similar harmonic support, including a long melodic line in the right hand.

And then, I go!

Bells. *pp e cresc.*

The third system of music features a piano accompaniment and a bell solo. The vocal line has the lyrics "And then, I go!". The piano accompaniment includes a section marked "Bells." with the instruction "pp e cresc.". The bell solo is written in a single staff with a treble clef and a key signature of two flats.

cresc.

The fourth system of music is a piano accompaniment section. It begins with the instruction "cresc." and continues with a complex, rhythmic piano part in the right hand and a supporting bass line in the left hand.

This page of musical notation is for a piano piece, consisting of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a forte (*ff*) dynamic marking. The notation includes various musical symbols such as accents, slurs, and dynamic markings like *ff*. The music is written in a style characteristic of late 19th or early 20th-century piano literature, with complex textures and expressive dynamics.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of a series of chords and melodic fragments in both staves.

Second system of musical notation, continuing the piece. It includes a *Red.* marking in the bass staff and asterisks indicating specific measures.

Third system of musical notation, featuring a *p* dynamic marking in the treble staff and *Red.* markings in the bass staff.

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

Fifth system of musical notation, the final system on the page, ending with a double bar line.

Segue N° 4.

Nº 5.

CHORUS.

"ASSEMBLE HERE TO GREET."

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Allegro maestoso.

Piano.

SOPRANO. (LADIES) *f*

As -

TENOR. (COURTIERS)

As -

BASS. *f*

As -

CHO.

-sem - ble here to greet The bride - groom and his suite, Per -

-sem - ble here to greet The bride - groom and his suite, Per -

-sem - ble here to greet The bride - groom and his suite, Per -

mf

CHO. -form - ing our most plea - sur - a - ble du - ty, And



CHO. in our ga - la dress Sur - round the fair Prin - cess With



CHO. all Va - lar - ia's chi - val - ry and beau - ty.



Jew - els and ai - grettes! Fans that fold and flash!

CHO. Stars and e - pau - lettes!

Stars and e - pau - lettes!

Sword and sa - bre - tache! Nev - er was there such a dis - play

CHO. Sword and sa - bre - tache! Nev - er was there such a dis - play

Sword and sa - bre - tache! Nev - er was there such a dis - play

(Though in a re - strict - ed a - re - a) As on this re -

CHO. (Though in a re - strict - ed a - re - a) As on this re -

(Though in a re - strict - ed a - re - a) As on this re -

CHO. Va - la - - ri -

-cep - tion day Of Her High - ness of Va - la - ri -

-cep - tion day Of Her High - ness of Va - la - ri -

-cep - tion day Of Her High - ness of Va - la - ri -

Tempo di Valse.

CHO. - a.

- a.

- a.

- a.

Tempo di Valse.

mf

MAIDS OF HONOUR.

Al -

M.of H.  -though Her Il - lus - tri - ous High-ness In beau - ty and charm is a -

M.of H.  -lone, We fan - cy, in spite of our shy - ness, We

M.of H.  add to the blaze of her throne! The moon in the pride of her

M.of H.  lus - tre Is cir - cled by stars in the blue - One

M.ofH. *rose may be queen of the clus - ter- The birds are worth look - ing*

M.ofH. *at too! Queen is the Moon, Reign-ing a - far,*

SOPRANO. *p*

TENOR. *p*

BASS. *p*

Queen is the Moon, Reign-ing a -

Queen is the Moon, Reign-ing a -

Queen is the Moon, Reign-ing a -

M.ofH. *But you can soon Find out your Star! Queen is the*

-far, But we can soon Find out a Star!

CHO *-far, But we can soon Find out a Star!*

-far, But we can soon Find out a Star!

M.of H. *Rose, Roy - al of blood; What if you chose Mere - ly a*

Queen is the Rose, Roy - al of blood; What if we chose

CHO. *Queen is the Rose, Roy - al of blood; What if we chose*

Queen is the Rose, Roy - al of blood; What if we chose

eres - - - cen - - - do >

M.of H. *bud? Stars, as you know, An - swer a wink; Rose - buds can*

Mere - ly a bud? Stars, as we know, An - swer a wink;

CHO. *Mere - ly a bud? Stars, as we know, An - swer a wink;*

Mere - ly a bud? Stars, as we know, An - swer a wink;

f L.H. > p

M.of H. grow Ten-der-ly pink— Tall Gren-a - dier, Dash-ing Hus -

CHO. Rose - buds can grow Ten-der-ly pink— Dain - ty and dear

Rose - buds can grow Ten-der-ly pink— Dain - ty and dear

M.of H. - sar, Look at us here, Rose - bud and Star!_____

CHO. All of them are; Rose - bud and Star!_____

All of them are; Rose - bud and Star!_____

All of them are; Rose - bud and Star!_____

Allegro moderato.

Musical score for the first system of 'Allegro moderato.' in G major, 6/8 time. The piece begins with a forte (f) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

Musical score for the second system of 'Allegro moderato.' The melodic line continues with grace notes and slurs, maintaining the rhythmic accompaniment.

Moderato.

OPINOFF, LIMITSKY & DRINKAVINK.

Musical score for the 'Moderato' section. It includes a vocal line with two verses of lyrics and a piano accompaniment starting with a piano (p) dynamic. The piano part consists of a steady eighth-note accompaniment.

1. We are the Three who come to the fore, Re - mark - a - ble men, as
 2. We are so good, we could - n't be more, We're sound as the salt of

Musical score for the 'ALL.' section. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'we know! The Pub - lic Trust - ee - The Chan - cel - lor - The Di - E - no! The Pub - lic Trust - ee - The Chan - cel - lor - The Di -'. The piano part continues with the eighth-note accompaniment.

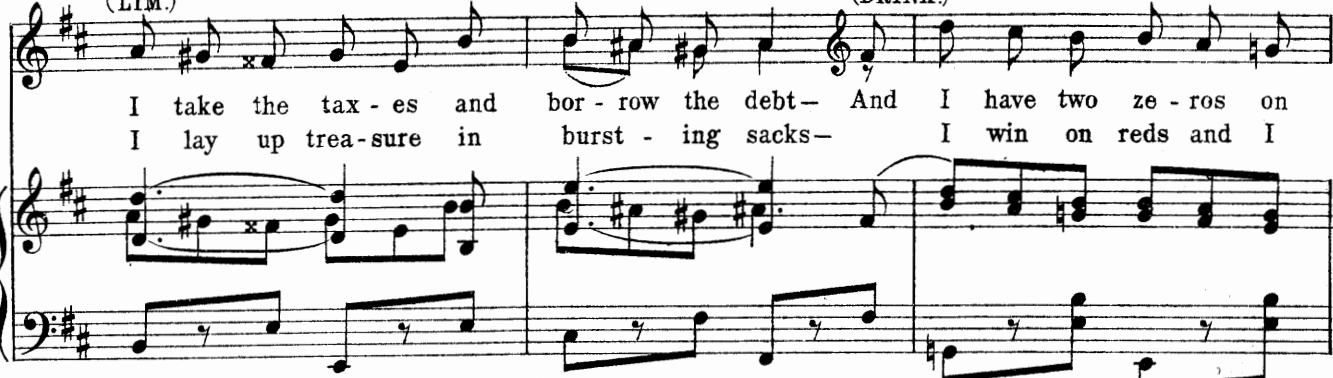
(LIM.) (OPINOFF.) (DRINK.)

(OPINOFF.)

DRI. 

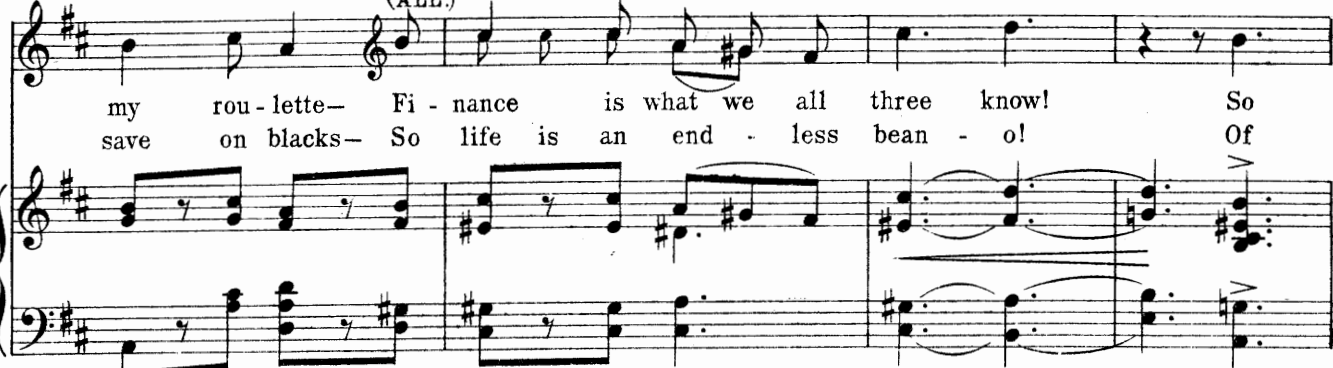
 - rect - or of the Ca - si - no! I am the head of the Ca - bin - et -
 - rect - or of the Ca - si - no! I light - ly le - vy the In - come Tax -

(LIM.) (DRINK.)



 I take the tax - es and bor - row the debt - And I have two ze - ros on
 I lay up trea - sure in burst - ing sacks - I win on reds and I

(ALL.)

DRI. 

 my rou - lette - Fi - nance is what we all three know! So
 save on blacks - So life is an end - less bean - o! Of

(OPIN.) (LIM.) (DRINK.)

ALL. 

 we are im - port - ant men, we think - Op - pin - off - Lim - it - sky - And
 pro - bi - ty were the per - fect pink - Op - pin - off - Lim - it - sky - And

f (ALL.)

DRI.
 Drin - ka - vink! Three names that ring with a gold - en chink, Op - pin -
 Drin - ka - vink! In hear - ty hom - age we hum - bly link Op - pin -

CHO.
 Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

1. *D.C. 8* 2.

ALL.
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

CHO.
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

- off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

p *D.C. 8*

Allegro marziale. SOLDIERS.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and piano accompaniment. The piano part includes a dynamic marking of *f* (forte) at the beginning of the first system. The lyrics are: "In a fes - tal march From the gate - way arch We con - voyed the State gold coach - es! Now we wait in - tent For the word - pre - sent! When the no - ble Prince ap - proach - es! Though we must ad - mit We are few though fit, We man - oe - vre with a will, And our". There are two diamond-shaped cut symbols (⊠) in the piano part of the first system, one above the treble clef and one below the bass clef. The vocal line is marked "SOLDIERS" at the beginning of each system.

In a fes - tal march From the gate - way arch We con -
 - voyed the State gold coach - es! Now we wait in - tent For the
 word - pre - sent! When the no - ble Prince ap - proach - es! Though we
 must ad - mit We are few though fit, We man - oe - vre with a will, And our

N.B. A cut may be made from ⊠ to ⊠.

SOLDIERS

mar - tial squads Are a sight for gods Do - ing cer - e - mo - nial drill!

f SOLDIERS.

In a fes - tal march From the gate - way arch We con - yed the Siate gold

SOLDIERS

coach - es! Now we wait in - tent For the word - pre - sent! When the no - ble Prince ap - proach - es!

SOP. *f*
 Call, Call, Trum-pets down the hall! Who is this that comes—
 TEN. *f*
 Call, Call, Trum-pets down the hall! Who is this that comes—
 CHO. *f*
 Call, Call, Trum-pets down the hall! Who is this that comes—
 BASS. *f*
 Call, Call, Trum-pets down the hall! Who is this that comes—

our way? Drums, Drums, Ec - ho as he comes.
 CHO. our way? Drums, Drums, Ec - ho as he comes
 our way? Drums, Drums, Ec - ho as he comes

In his fes - ti - val ar - ray! Shout, shout,
 CHO. In his fes - ti - val ar - ray! Shout, shout,
 In his fes - ti - val ar - ray! Shout, shout,

CHO. Hang our ban-ners out, Let us all be glad and gay!

Hang our ban-ners out, Let us all be glad and gay!

Hang our ban-ners out, Let us all be glad and gay!

CHO. Let the mer-ry chimes a-bove— Ring our loy-al-

Let the mer-ry chimes a-bove— Ring our loy-al-

Let the mer-ry chimes a-bove— Ring our loy-al-

CHO. -ty and love, our loy-al-ty, For the

-ty and love, our loy-al-ty, For the

-ty and love, our loy-al-ty, For the

CHO. bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

CHO. Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

CHO. *rit.* gay, For the bride - groom comes to - day! *rit.*

gay, For the bride - groom comes to - day! *rit.*

Nº 6.

DUET.- (Diana and Denis.)

"ENGLAND?"

Words by
ADRIAN ROSS.

Music by
PAUL A. RUBENS.

Piano. *Moderato.*

The piano introduction is in G major, 2/4 time, marked Moderato. It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (f) dynamic.

DI. *Brightly.* DIANA. DENIS.

Come back a-gain to the isle of the sea, Come where a man and his

The vocal entry for Diana and Denis is in G major, 2/4 time, marked Brightly. Diana's part (DI.) begins with the lyrics "Come back a-gain to the isle of the sea," and Denis's part (DENIS.) begins with "Come where a man and his". The piano accompaniment is marked piano (p) and features a steady accompaniment of chords and eighth notes.

DEN. DIANA.

love can be free! There, where the spok - en Word is not brok - en,

The vocal entry for Denis and Diana is in G major, 2/4 time. Denis's part (DEN.) begins with the lyrics "love can be free!" and Diana's part (DIANA.) begins with "There, where the spok - en Word is not brok - en,". The piano accompaniment continues with a steady accompaniment of chords and eighth notes.

DI.

Firm through all for - tune, what - ev - er may be!

The vocal entry for Diana (DI.) is in G major, 2/4 time, with the lyrics "Firm through all for - tune, what - ev - er may be!". The piano accompaniment continues with a steady accompaniment of chords and eighth notes.

DENIS.

DEN. Un - der the grey skies or un - der the blue,

DIANA.

DEN. There is the home where a love can be true! We know no o - ther -

BOTH.

DI. Eng - land, our mo - ther - Take us a - gain, we are com - ing to you!

REFRAIN.

Slowly. (tenderly)

BOTH. Eng - land to dream of, Eng - land to sigh for, Eng - land to live for, to

BOTH. *rall.* do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove—

BOTH. Eng - land to love in, and Eng - land to love! *rall.*

With feeling. *Brightly.* DIANA. Fair are the lands that are

DI. DENIS. near to the sun; Home is the fair - est, when all's said and done!

DIANA.

DI. Mea - dows we played in, Lanes that we strayed in, - One land can give them, and

DENIS.

DI. there is but one! Birds will be nest - ing on trees that we know,

DIANA.

DEN. Out on the hedge - rows the wild ro - ses blow - We'll mate and nest there,

BOTH.

DI. Work there and rest there, Love in the land where we loved years a - go!

REFRAIN.
Slowly. (tenderly)

BOTH. Eng - land to dream of, Eng - land to sigh for, Eng - land to live for, to

BOTH. *rall.* do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove -

BOTH. Eng - land to love in, and Eng - land to love!

BOTH. Eng - land, Eng - land, Eng - land to love!

rit.

rit.

rit.

No. 7.


TRIO.—(Oppinoff, Limitsky, Drinkavink)


"HANG TOGETHER!"

Words by
ADRIAN ROSS.Music by
PAUL A. RUBENS.

♩ Moderato.


Voice. 

Piano. 




1.(OPP) We are in for dir - ty wea - ther, And the
2.(OPP) So with el - o - quence pre - vail - ing I will





glass is fall - ing low - (LIM) Not a doubt of it - (DRIN) Not a
mag - ni - fy and praise Your ca - pa - ci - ty - High ca -



doubt of it! (LIM) So we have to stand to - ge - ther, And to
- pa - ci - ty! (LIM & DRIN) We will say your on - ly fail - ing Is a

stick it all we know!-(OPPIN) Till we're out of it- (DRIN) Fair - ly
mar - bid kind of craze For ve - ra - ci - ty- Yes, ve -

out of it! (OPPIN) We may have to leave our of - fi - ces and
- ra - ci - ty! (OPPIN) But I'll try to stretch a point for you, and

o - ther lit - tle gains, For a pri - son in Kam-tchat - ka where it
stretch it pret - ty far- (LIM) I will say you're all you ought to be and

near - ly al - ways rains! (LIM) And the cli - mate is - n't plea - sant when they
no - thing that you are! (DRIN) And I'll swear to all your state - ments till my

send you there in chains, For a bout of it- (DRINK) And the
face is rouge et noir With men - da - ci - ty! (OPPIN & LIM) With men -

(All shudder) REFRAIN.
knout of it! (ALL) So we've
- da - ci - ty! (ALL) For we've

all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!
all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!

(OPPIN) If we're not to la - bour in a mer - ry min - ing gang to - ge - ther!
 (OPPIN) Or we'll face a row of men with ri - fles that will gang to - ge - ther!

(LIM) Shuf - fling round in ir - ons that con - tin - u - al - ly clang!-(OPPIN) If we
 (LIM) Or per - haps a learn - ed judge will give us a har - angue-(OPPIN) If we

don't hang to - ge - ther-(LIM) But we must hang to - ge - ther!(DRIN) If we
 don't hang to - ge - ther-(LIM) Then we must hang to - ge - ther!(DRIN) If we

do hang to - ge - ther- (ALL) We shall hang!
 do hang to - ge - ther- (ALL) We shall hang!

f *L.H.* *ff*

D.C. %

No 8.

SONG.— (Anglemere)

"TRUANT LOVE!"

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Anglemere.

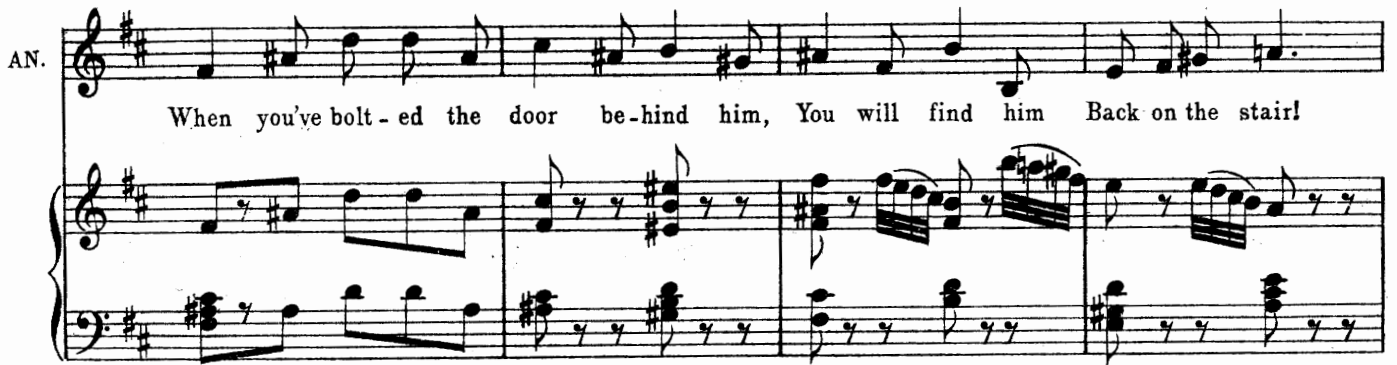
Piano.

AN.

1. Cu - pid's ter - ri - bly

AN.

in - ter - fer - ing, Pry - ing, peer - ing Ev - e - ry-where!

AN.  *When you've bolt - ed the door be - hind him, You will find him Back on the stair!*

AN.  *He will make his way To a fair prin - cess, And*
mf accel. a tempo

AN.  *what he'll say, You ne - ver will guess! — You ne - ver will guess!*
dim. poco rit.

AN.  *a tempo*
Love is a tru - ant boy, Mis - chief is all his joy;
a tempo

AN. He will be stray - ing Off on the wing, Go - ing a - May - ing

cresc.

AN. *rit.* Out in the Spring! *a tempo* Laugh-ing at law and rule,

rit. *a tempo*

AN. Ma - king the wise a fool, Teas - ing and trick - sy,

AN. Pert as a pix - ie, Love's _____ run a - way from school! _____

AN.

The first system of music features a vocal line (AN.) with a treble clef and a key signature of one sharp (F#). The vocal line contains four measures of whole rests. Below it is a piano accompaniment consisting of a grand staff with treble and bass clefs. The piano part begins with a series of chords and moving lines in both hands, including a prominent bass line with dotted rhythms.

AN.

2. When you've or-dered the cake and car-riage,

The second system continues the vocal line (AN.) with the lyrics "2. When you've or-dered the cake and car-riage,". The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes and chords, with some notes marked with a 'y' symbol.

AN.

Made a mar-riage Pro-per and prim, Cu-pid comes when you don't ex-pect it,

The third system continues the vocal line (AN.) with the lyrics "Made a mar-riage Pro-per and prim, Cu-pid comes when you don't ex-pect it,". The piano accompaniment maintains the rhythmic pattern of eighth notes and chords, with some notes marked with a 'y' symbol.

AN.

And he's wreck'd it Just for a whim. Tho'the

The fourth system concludes the vocal line (AN.) with the lyrics "And he's wreck'd it Just for a whim. Tho'the". The piano accompaniment (grand staff) features a more complex rhythmic pattern with sixteenth notes and chords. The piece ends with the instruction *mf accel.* followed by *a tempo*.

AN. bells ring on For the hap - py day, The bride is gone For

AN. ev - er a - way, For ev - er a - way.

dim. *poco rit.*

AN. *a tempo* Love is a tru - ant boy, Mis - chief is all his

a tempo

AN. joy; He will be stray - ing Off on the wing,

AN. *rit.* *a tempo*

Go - ing a - May - ing Out in the Spring! Down by the way - side

cresc. *rit.* *a tempo*

AN. pool, Ga - ther-ing blue - bells cool-

AN. Lost in the sha - dy Wood with his la - dy, Love's _____

AN. *a tempo*

— run a - way from school! _____

a tempo *L.H.* *8va*

No. 9.

CHORUS OF PEASANTS & DANCE.

"LITTLE MOTHER"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.*Andante con moto.*

Peasants:

Piano.

CHO.

In Unison.

Lit-tle Moth-er of our land, Fair and fond and

CHO.

dear, May we live be - neath your hand Man-y a hap-py year!

N.B. This number may commence at the Common time section on page 56.

SOPRANO I & II.
Lit - tle gifts_ we bring to you, Poor is all_ we

TENOR.
Lit - tle gifts_ we bring to you, Poor is all_ we

BASS.
Lit - tle gifts_ we bring to you, Poor is all_ we

CHO.

have and do, But our hearts are great_ and true_

have and do, But our hearts are great and true_

have and do, But our hearts are great and true_

CHO.

We_ have brought them here!

We have_ brought them here!

We have brought them here!

CHO.

Meno mosso.

CHO. Lit - tle

Meno mosso.

15

CHO. Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

CHO. still be ours! To no

still be ours! To no

still be ours! To no

15

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

CHO. oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

Moth - er!

CHO. Moth - er!

Moth - er!

pp

Red. * *Red.* * *Red.* *

CHO.

rall. e dim.

Red. * *Red.* * *Red.*

DANCE.
Tempo di Mazurka.

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 is one sharp (F#) and the time signature is 3/4. The music begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, including a triplet. The left hand provides a rhythmic accompaniment with chords and single notes. A first ending bracket is present in the right hand, and a 'Ped.' (pedal) marking is in the left hand. An asterisk (*) is placed below the right hand.

The second system continues the piece. The right hand has a first ending bracket. The left hand features a series of chords with accents (>) and a 'Ped.' marking. Asterisks (*) are placed below the left hand.

The third system continues the piece. The right hand has a first ending bracket. The left hand features a series of chords with accents (>) and a 'Ped.' marking. Asterisks (*) are placed below the left hand.

The fourth system continues the piece. The right hand has a first ending bracket. The left hand features a series of chords with accents (>) and a 'Ped.' marking. Asterisks (*) are placed below the left hand.

The fifth system concludes the piece. The right hand has a first ending bracket. The left hand features a series of chords with accents (>) and a 'Ped.' marking. Asterisks (*) are placed below the left hand.

p cresc. *f* *p* *poco più mosso*

This system contains the first two staves of music. The upper staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The lower staff features a forte (*f*) dynamic. The tempo is marked *poco più mosso*. The key signature has one sharp (F#).

rit. e dim.

This system contains the third and fourth staves of music. The tempo is marked *rit. e dim.* (ritardando and decrescendo). The key signature has one sharp (F#).

con espress. *mf* *a tempo cresc.*

This system contains the fifth and sixth staves of music. The tempo is marked *a tempo cresc.*. The dynamic is marked *mf*. The instruction *con espress.* (con espressione) is present. The key signature has one sharp (F#).

f *poco più mosso*

This system contains the seventh and eighth staves of music. The dynamic is marked *f*. The tempo is marked *poco più mosso*. The key signature has one sharp (F#).

più accel.

This system contains the ninth and tenth staves of music. The tempo is marked *più accel.* (più accelerando). The key signature has one sharp (F#).

rall.

This system contains the eleventh and twelfth staves of music. The tempo is marked *rall.* (rallentando). The key signature has one sharp (F#).

Musical staff 1: Treble and bass clefs, key signature of one sharp (F#). The piece begins with a forte (*ff*) dynamic. The bass line features a rhythmic pattern of eighth notes with accents and slurs, marked with *Red.* and asterisks. The treble line has a melodic line with slurs and accents.

Musical staff 2: Continuation of the piece. The bass line continues with the *Red.* and asterisk markings. The treble line features a triplet of eighth notes.

Musical staff 3: Continuation of the piece. The bass line continues with the *Red.* and asterisk markings. The treble line features a triplet of eighth notes.

Musical staff 4: Continuation of the piece. The bass line continues with the *Red.* and asterisk markings. The treble line features a triplet of eighth notes.

Musical staff 5: Continuation of the piece. The bass line continues with the *Red.* and asterisk markings. The treble line features a triplet of eighth notes. An *accel.* marking is present above the treble line.

Musical staff 6: Continuation of the piece. The bass line continues with the *Red.* and asterisk markings. The treble line features a triplet of eighth notes. The piece concludes with a fortissimo (*fff*) dynamic.

N^o 10.

SONG.—(Mary.)

"AS POOR AS THAT."

Words and Music by

PAUL A. RUBENS.

Slowly.

Mary.

Piano.

MARY.

1. When you've al - ways had lots of mon - ey, It must be fun
 2. As you or - der mar - vel - lous dress - es From day to day,

MARY.

Just for once to live as the poor do, To see how it's done!
 It must be de - light - ful to won - der If you can — pay!

MARY. *rall.*
 Love in a cot-tage- bread and cheese— Ah! give me these.—
 Oh, what a joy to be in debt— And quite for - get!

MARY. *Very slowly- with expression*
 It must be won - der - ful Not to have a pen - ny in the whole wide
 It must be won - der - ful Not to have a coun - try house in which to

MARY. *//*
 world! It must be won - der - ful When you can't af - ford to have your
 stay; It must be won - der - ful Not to have a car, but take a

MARY. *//*
 hair waved and curled! It must be won - der - ful
 tax - i all day!- It must be won - der - ful

MARY.

Hav - ing to live in a third floor flat! - It must be
 On - ly to have *one* ex - pen - sive hat! - It must be

MARY.

won - der - ful — To be as poor as that! —
 won - der - ful — To be so poor as that! —

L.H. *rall.* *D.C.*

MARY.

mf

MARY.

Slowly

3. What a joke to have to go shop - ping With just a pound!

p

MARY.

Oh! what fun to lunch in a grill-room Low down un-der ground;

MARY.

Then have to walk home—half a mile— And try to smile!

rall. *a tempo*

MARY.

Very slowly— with expression

It must be won - der - ful Not to have as - pa - ra - gus the

MARY.

whole year through, It must be won - der - ful

MARY.

When a new po - ta - to is - n't real - ly quite

MARY.

new: It must be won - der - ful No ca - vi - ar for your

MARY.

Per - sian Cat! It must be won - der - ful To be as

L.H. *rall.*

MARY.

poor as that!

Nº 11.

SONG.— (Anglemere.)

"YOURS TO THE END."

Words by
ADRIAN ROSS.Music by
SIDNEY JONES

Anglemere. *Andante.*

Piano.

p

Con Ced.

ANG.

1. No - thing I ask you now to give, Nev - er a smile or sigh -

ANG.

On - ly a deed to do while I live, On - ly a death to die! To

Più mosso.

ANG. see you, to hear you, To serve you, be near you, Un -

ANG. - swerv - ing In serv - ing, Though love may pass me by!

Ped.

REFRAIN.

ANG. Yours to the end, Lov - er or friend, Just as it pleas - es you;

R.H. L.H.

Ped.

ANG. Wait - ing your call, Read - y for all That you may bid me do!

ANG.

Your lov-er if you take me, ——— Your friend if you for-sake me, —

ANG.

What - ev - er you will make me, Yours to the end am

ANG.

I.

p

ANG.

2. More than you give I will not pray, Dream - ing my dream a - lone,

p

ANG.

How you might choose to give me one day All for my ve - ry own! To

Più mosso.

ANG.

crown me with splen - dour Of lov - ing sur - ren - der, Your

ANG.

ser - vant, Still fer - vent, Be - side - you on the throne!

f rit.

x20. *

REFRAIN.

ANG.

Yours to the end, Lov - er or friend, Just as it pleas - es you;

p

R.H. L.H.

x20.

ANG. Wait - ing your call, Read - y for all That you may bid me

ANG. do! Your lov - er if you take me, —

ANG. Your friend if you for - sake me; — What -

ANG. - ev - er you will make me, Yours to the end am I. —

Largo.

Nº 12.

FINALE ACT I:- (Mary and Anglemere.)

"FREE!"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.

MELOS.
♩ Allegretto.

Piano. *pp*

L.H.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth-note patterns, often beamed together in pairs. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piece. The treble staff features more complex melodic passages with some sixteenth-note runs. The bass staff maintains a steady accompaniment with chords and moving lines. The key signature and time signature remain consistent with the first system.

The third system shows further development of the melodic and harmonic themes. The treble staff has a more active melodic line with frequent eighth-note patterns. The bass staff continues with a supportive accompaniment. The key signature and time signature are unchanged.

The fourth system introduces more intricate melodic lines in the treble staff, including some sixteenth-note passages. The bass staff continues with a consistent accompaniment. The key signature and time signature remain the same.

The fifth system continues the piece with similar textures. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a steady accompaniment. The key signature and time signature are consistent.

The sixth system concludes the piece. It features a double bar line and a 'D.C.' (Da Capo) marking. The treble staff ends with a melodic phrase, and the bass staff has a final accompaniment. The key signature and time signature remain consistent.

First system of musical notation, including a vocal line and piano accompaniment.

ANGLEMERE.

Come a - way, And

rall. *a tempo*

Second system of musical notation, including a vocal line and piano accompaniment. Performance markings include *rall.* and *a tempo*.

AN.

leave them all be - hind you. How are they To fol - low or to

Third system of musical notation, including a vocal line and piano accompaniment.

MARY.

AN.

find you? Can I shun my fate by fly - ing?

Fourth system of musical notation, including a vocal line and piano accompaniment.

ANGLÈMÈRE.

MARY.

Is there an - y good in try - ing? Now or

AN.

nev - er, The die is cast; One en - deav - our, The

AN.

first and last; Till none dis - cov - ers Where you can

L.H.

AN.

be - In the land of lov - ers, Where life is free!

MARY.

MARY. Now or nev - er, I break my chain!

MARY. One en - deav - our - I'm free a - gain!

ANGLEMERE.

ANG. Hes - i - ta - ting Is all in vain!

ANG. *poco rit.* Why are we wait - ing? Then good -

MARY.

rit. *pp*

a tempo di Valse lente.

MARY.

- bye To my throne, Ere I fly All a -

MARY.

- lone! For the crown, And its splen - dour, I sur -

MARY.

- ren - der - Lay it down! Ah!

ANG.

ANGLEMERE.

Say good - bye To them

MARY.

For the Queen they crowned,

ANG.

all; Let them lie Where they fall! Say good -

MARY. And the grief she bore, _____ Will be found _____ Nev - er

ANG. - bye _____ To your sor - row; _____ It's a new world _____ On the

MARY. more! _____ Then good - bye, _____ With a sigh, _____ To the

ANG. mor - row! _____ Now or nev - er, The die is cast;

MARY. Queen _____ I have been! _____ I'll for - get _____ Et - i -

ANG. One en - deav - our, The first, the last; Till none dis - cov - ers Where

MARY. - quette, _____ And I'll be _____ Ev - er free! _____

ANG. you may be - In the land of lov - ers, Where love is free!

CHORUS in Unison (*behind the scenes*),

CHO. Lit-tle Mo-ther, With your crown of flow'rs When a hun-dred years are done, May you

Andante.

p

Red. *

CHO. still be ours! To no oth-er Would we

f

Red. *

CHO. ev-er bow. Stay with us as you are now, Lit-tle Mo-ther!

Dialogue.

Maestoso.

ff

accl.

Presto. (Curtain.)

Act II.

No. 13.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Piano.

The musical score is divided into two main sections: Piano and Chorus. The Piano section consists of four systems of grand staff notation (treble and bass clefs). The first system begins with a dynamic marking of *f* and includes a 7-measure ornament. The second system contains two 7-measure ornaments and a 6-measure ornament. The third system contains four 7-measure ornaments. The fourth system contains four 7-measure ornaments. The Chorus section includes three vocal staves (SOP. I & II., TEN., BASS.) and a piano accompaniment. The vocal parts enter with the lyrics "It is" and are marked with a dynamic of *f*. The piano accompaniment for the chorus includes a 7-measure ornament and a 6-measure ornament, with a dynamic marking of *fz*. The word "(Curtain.)" is written above the piano accompaniment in the final system.

jol - ly when you're danc - ing At a ball, Where the
 jol - ly when you're danc - ing At a ball, Where the
 jol - ly when you're danc - ing At a ball, Where the

marcato

wo - men's eyes are glanc - ing Down the hall! But we're
 wo - men's eyes are glanc - ing Down the hall! But we're
 wo - men's eyes are glanc - ing Down the hall! But we're

real - ly not ro-manc - ing When we ven - ture on ad - vanc - ing That the
 real - ly not ro-manc - ing When we ven - ture on ad - vanc - ing That the
 real - ly not ro-manc - ing When we ven - ture on ad - vanc - ing That the

CHO. sup - per is en - tranc - ing, Best of all! For the
 sup - per is en - tranc - ing, Best of all! For the
 sup - per is en - tranc - ing, Best of all! For the

CHO. wild ex - hil - ar - a - tion Need - n't stop, And the
 wild ex - hil - ar - a - tion Need - n't stop, And the
 wild ex - hil - ar - a - tion Need - n't stop, And the

CHO. course of a flirt - a - tion Does - n't drop. For the
 course of a flirt - a - tion Does - n't drop. For the
 course of a flirt - a - tion Does - n't drop. For the

rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

CHO. rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

pru - denc - es of lov - ers With its pop! The im -

CHO. pru - denc - es of lov - ers With its pop! The im -

pru - denc - es of lov - ers With its pop! The im -

-pru - denc - es of lov - ers With its pop!

CHO. -pru - denc - es of lov - ers With its pop!

-pru - denc - es of lov - ers With its pop!

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords and single notes. Dynamics include *f* and *Red.*. There are asterisks under the left hand notes.

Second system of a piano score. The right hand has a more complex melodic line with slurs and accents. The left hand continues with chords and single notes. Dynamics include *Red.* and asterisks.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and single notes. Dynamics include *ff* and *Red.*. There are asterisks under the left hand notes.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and single notes. Dynamics include *Red.* and asterisks.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and single notes. Dynamics include *Red.* and asterisks.

OPERA DANCERS.

We are All star Dan - cers from the op - er - at - - ic

CHORUS.

OPERA DANCERS.

O.D. bal - let! Bal - let! We've been Just seen Dress'd a tri - fle

CHORUS.

OPERA DANCERS.

O.D. im - ma - te - - ri - al - ly - - Al - ly. Now we're

CHORUS.

O.D. Come here Look - ing mod - ern, ra - ther un - ro - man - tic! - Man - tic!

OPERA DANCERS.

O.D. We'll do For you Some-thing that is tru - ly Trans - at -

CHORUS. OPERA DANCERS.

O.D. - lan - tic! - An - tic! Name your fan - cy out of all the lot,

Red. *

O.D. Fox-Trot, Tur-key, an - y kind of Trot! Chick - en, Ter - ra-pin, or

O.D. an - y sort of Crawl- Yan - kee han - key-pan - key- We — can do them all!

CHO. *ff* That's no mat - - ter, give us all the lot,

That's no mat - - ter, give us all the lot,

That's no mat - - ter, give us all the lot,

CHO. Fox - Trot, Tur - key, an - y kind of Trot!

Fox - Trot, Tur - key, an - y kind of Trot!

Fox - Trot, Tur - key, an - y kind of Trot!

CHO. Chick - en, Ter - ra-pin, or an - y sort of Crawl-

Chick - en, Ter - ra-pin, or an - y sort of Crawl-

Chick - en, Ter - ra-pin, or an - y sort of Crawl-

ALL.

Yan - kee han - key - pan - key we ——— can do them all, Oh, we've

Yan - kee han - key - pan - key we ——— can do them all, Oh, we've

Yan - kee han - key - pan - key we ——— can do them all, Oh, we've

ff *3* *Sua*

had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

-cruit the faint and flag - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

CHO. Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

have an - oth - er bot - tle As we sup, So we'll

CHO. have an - oth - er bot - tle As we sup, So we'll

have an - oth - er bot - tle As we sup, So we'll

have an - oth - er bot - tle As we sup!

CHO. have an - oth - er bot - tle As we sup!

have an - oth - er bot - tle As we sup!

FOX-TROT.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line with some rests and slurs. The bass staff maintains the accompaniment with various chordal textures.

Third system of musical notation, consisting of a treble and bass staff. The treble staff shows more complex melodic figures with slurs and accents. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and accents. The bass staff provides a consistent accompaniment.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff concludes the melodic line with a final flourish. The bass staff ends with a final chord and a fermata.

N^o 14.

SONG.— (Camille) and CHORUS.

"BOHEMIA!"

Words by
ADRIAN ROSS & PAUL A. RUBENS.

Music by
PAUL A. RUBENS.

Camille. ♩ Quickly.

Piano.

CAM.

1. Come a - way to the land of joy, Ov - er so - ci - e - ty's
2. Come a - way when the moon is up, Stars are all shak - ing with

CAM.

bor - der, Where ev - 'ry man is a naugh - ty boy, And
laugh - ter! It's time for cou - ples to dance and sup, And

CAM. *f*

no - bo - dy's keep - ing or - der! Wine and wo - men, and
 ev - 'ry - thing else comes af - ter! Nev - er trou - ble your

rall. *f*

CAM. *pp*

laugh - ter and song, Love a lit - tle, and not too long -
 head to choose, Take the pret - ti - est, don't ask whose -

pp

CAM. *Quicker.* *rall.*

Time and mon - ey were made to scat - ter - What does an - y - thing
 Kiss and quar - rel and flirt and flat - ter - What does all of it

f *rall.*

CAM. *a tempo* *Slowly.* CHORUS.

mat - ter? _____ What does an - y - thing mat - ter? _____
 mat - ter? _____ What does all of it mat - ter? _____

a tempo *f*

REFRAIN.
Slowly.

CAMILLE 2nd time CHORUS.

Oh! for a night in Bo - hem - ia, Fro - lic and

CAM. feast and fun; Hun - dreds of lit - tle ro -

CAM. - man - ces Caught in the whirl of the dan -

CAM. - ces No - bo - dy out in Bo - hem - ia!

CAM. Cares what is said or done! Oh! for a

con Red.

CAM. night in Bo - hem - ia - hem - ia - hem -

accel.

ped.

accel.

CAM. - ia! Oh! for a night in Bo - hem - ia!

rit.

ff

Red.

*

CAM. Give me one! one!

pp rall.

D. C.

Nº 15.

SONG.— (Ma Petite) and CHORUS.

"MARCHING WITH THE BAND."

Words and Music by

PAUL A. RUBENS.

Briskly.

Ma Petite.

Piano.

fff

Ma P.


1. What is the mu-sic I hear in the street? What is the tune that they are

p

Ma P.

play - ing? It gets in my head and it gets in my feet,

p

Ma P. 

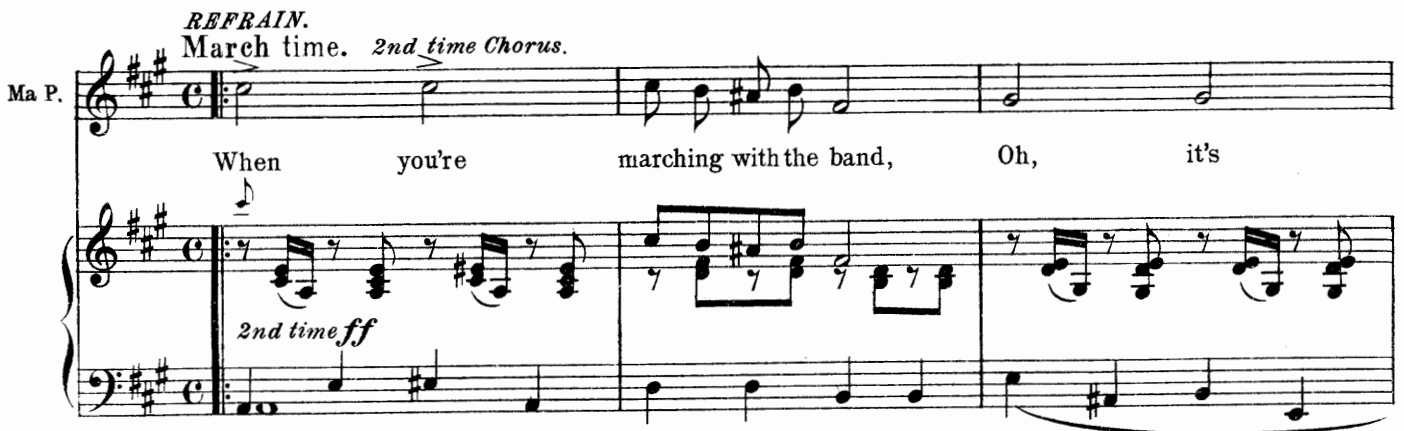
What's more, it looks to me like stay - ing. Ev-'ry - one pours

Ma P. 

Out at the doors, Here come the men in fours! —

rall.

REFRAIN.
March time. *2nd time Chorus.*

Ma P. 

When you're marching with the band, Oh, it's

2nd time ff

Ma P. 

gor-geous and it's grand; For you feel a per - fect he - ro — When the

Ma P. girls all call out "Cheer - o!" Don't be

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and has a melody that starts with a quarter note G, followed by quarter notes A and B, then a quarter note C, and a half note D. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Ma P. fright-end of the noise, We are jol - ly sol - dier boys! Come a -

The second system continues the vocal line and piano accompaniment. The vocal line has a melody that starts with a quarter note G, followed by quarter notes A and B, then a quarter note C, and a half note D. The piano accompaniment continues with the same rhythmic pattern.

Ma P. - long and walk be - side us, As we're march - ing with the band!

The third system continues the vocal line and piano accompaniment. The vocal line has a melody that starts with a quarter note G, followed by quarter notes A and B, then a quarter note C, and a half note D. The piano accompaniment continues with the same rhythmic pattern.

Ma P. band!

2. Briskly.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melody that starts with a quarter note G, followed by quarter notes A and B, then a quarter note C, and a half note D. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and a 2/4 time signature.

Ma P.

2. Nur - ses look out as their sweet-hearts go by, Each with his

Ma P.

ri - fle on his should - er; Chil - dren are cheer - ing, but

Ma P.

then want to cry - They can't be sol - diers till they're old - er.

Ma P.

Make haste and grow, Then, don't you know, Out with the drum you'll go! —

rall.

REFRAIN.

March time. 2nd time Chorus.

Ma P.

When you're march-ing with the band,

2nd time *ff*

Detailed description: This system contains the first two measures of the refrain. The vocal line (Ma P.) is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are "When you're march-ing with the band,". The piano accompaniment (Ma P.) is in the same key and time, with a dynamic marking of "2nd time ff" (fortissimo) in the first measure. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Ma P.

Oh, it's gor-geous and it's grand, For you

Detailed description: This system contains the next two measures of the refrain. The vocal line (Ma P.) continues with the lyrics "Oh, it's gor-geous and it's grand, For you". The piano accompaniment (Ma P.) continues with the same rhythmic pattern, providing harmonic support for the vocal line.

Ma P.

feel a per - fect he - ro — When the

Detailed description: This system contains the next two measures of the refrain. The vocal line (Ma P.) has the lyrics "feel a per - fect he - ro — When the". The piano accompaniment (Ma P.) continues with the same rhythmic pattern, with some notes in the right hand being marked with accents (>).

Ma P.

girls all call out "Cheer - o!"

Detailed description: This system contains the final two measures of the refrain. The vocal line (Ma P.) has the lyrics "girls all call out 'Cheer - o!'". The piano accompaniment (Ma P.) continues with the same rhythmic pattern, concluding the phrase.

Ma P.

Don't be fright-en'd of the noise,

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Don't be fright-en'd of the noise,". The bottom two lines are piano accompaniment in treble and bass clefs, featuring chords and moving lines.

Ma P.

We are jol-ly sol-dier boys! Come a -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "We are jol-ly sol-dier boys! Come a -". The piano accompaniment continues with chords and moving lines.

Ma P.

- long and walk be - side us, As we're

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "- long and walk be - side us, As we're". The piano accompaniment continues with chords and moving lines.

Ma P.

march - ing with the band! band!

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "march - ing with the band! band!". The piano accompaniment includes first and second endings, indicated by "1." and "2." above the staff. The first ending leads back to the beginning of the system, and the second ending concludes the piece.

Nº 16.

CHORUS OF GENDARMES AND DANCE.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.

pp

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 music is in 6/8 time and begins with a piano (*pp*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment with chords and single notes.

The second system continues the piano accompaniment. The upper staff shows a melodic line with some rests, and the lower staff features a rhythmic accompaniment with chords and eighth notes. A piano (*p*) dynamic marking is present in the middle of the system.

The third system of the piano accompaniment shows a more active melodic line in the upper staff, with eighth notes and some ties. The bass line continues with a consistent rhythmic pattern of chords and eighth notes.

The fourth system of the piano accompaniment features a melodic line in the upper staff with eighth notes and some rests. The bass line maintains the rhythmic accompaniment with chords and eighth notes.

The fifth and final system of the piano accompaniment on this page shows a melodic line in the upper staff with eighth notes and some rests. The bass line continues with the rhythmic accompaniment, ending with a final chord in the lower staff.

CHORUS OF GENDARMES.

We've come here by the orders of Gen-er-al Count To -

GEN.

- bol - sk, Chief of sol-diers and war-ders, as clev-er as Os - wald

GEN.

Stoll - sk! Some - one has ta - ken the place of him, We've got to

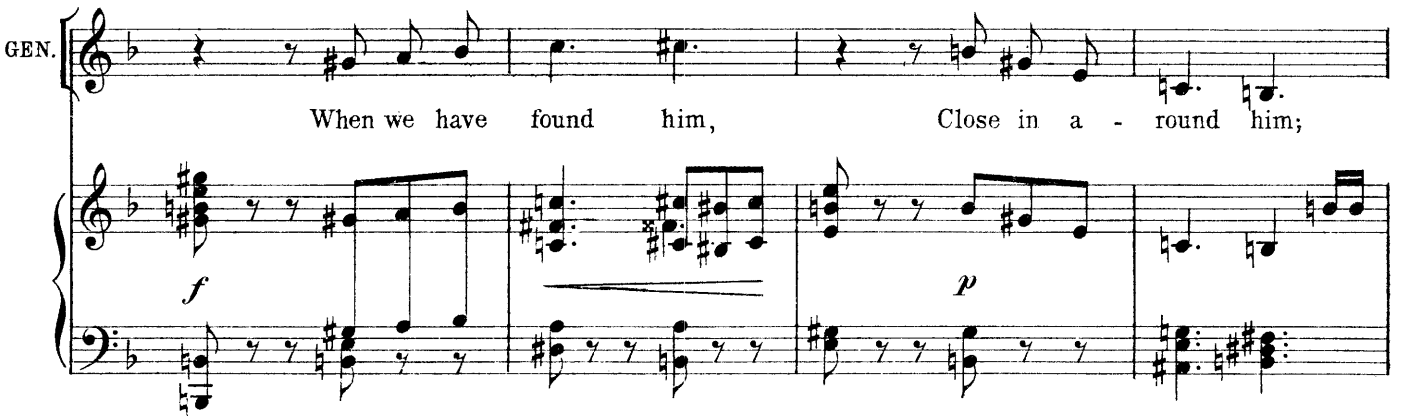
GEN.

fol - low the trace of him - Such are the ab - so - lute or - ders of Gen - er - al Count To -

GEN.  - bol - sk, of Gen - er - al Count To - bol - ski

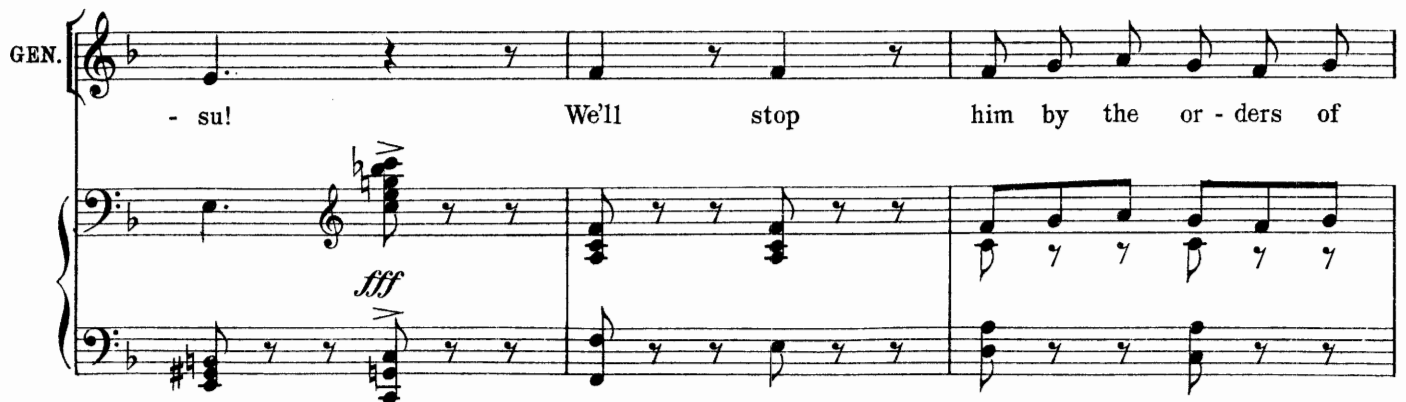
GEN.  So let us put marks Here on his foot - marks!

GEN.  Look out for some print Show - ing the thumb - print!

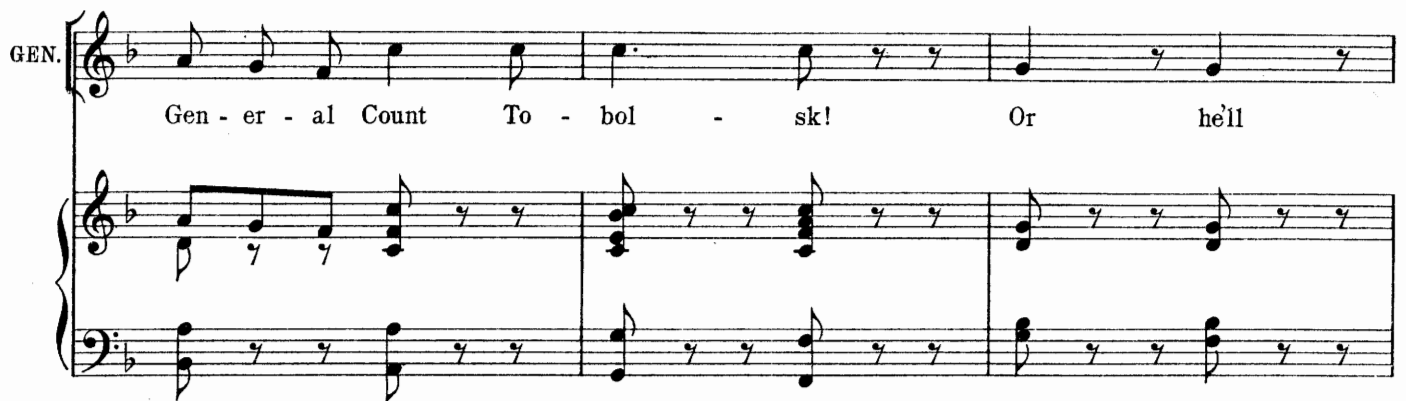
GEN.  When we have found him, Close in a - round him;

GEN. 

Then, if he hits you, Give him ju - jit - su, Give him ju - jit -

GEN. 

- su! We'll stop him by the or - ders of

GEN. 


Gen - er - al Count To - bol - sk! Or he'll

GEN. 

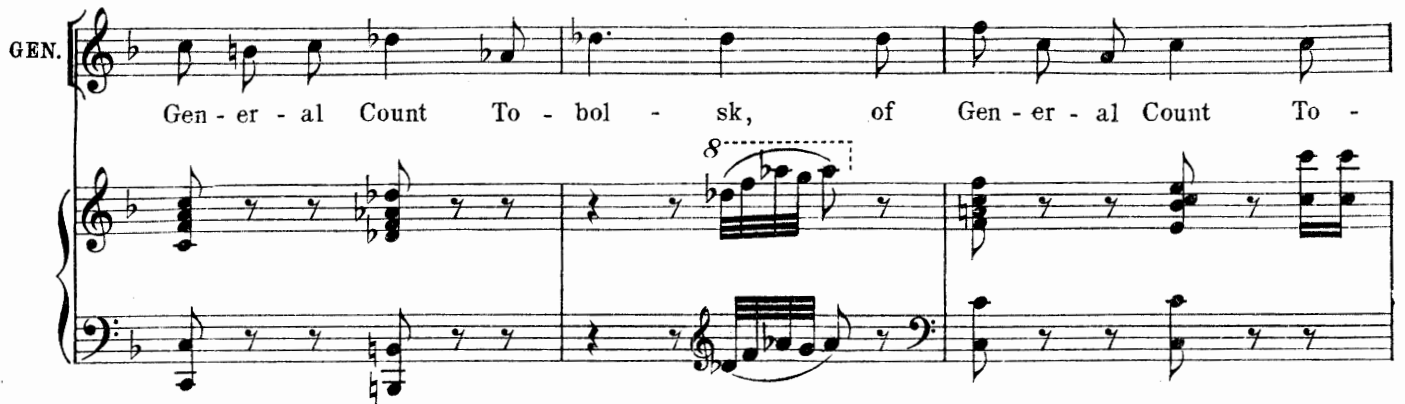
blow up our bor - ders with Tri - nit - ro - lol - u - ol - sk!

GEN.  If he re - sists when we run him in, We won't leave

fp *ff*

GEN.  off till we've done him in - Such are the lit - er - al or - ders of

fp

GEN.  Gen - er - al Count To - bol - sk, of Gen - er - al Count To -

8

GEN.  - bol - sk!

ff

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. A dynamic marking of *p* (piano) is placed above the first measure of the upper staff.

The second system continues the piece with two staves. The upper staff features a melodic line with various rhythmic values and slurs. The lower staff provides harmonic support with chords and single notes.

The third system shows further development of the melody in the upper staff, including some chromatic movement and slurs. The bass line continues with chords and single notes.

The fourth system continues the musical piece. The upper staff has a melodic line with slurs and some dynamic markings. The lower staff has a bass line with chords and single notes.

The fifth and final system on this page shows the concluding part of the piece. The upper staff has a melodic line with slurs, and the lower staff has a bass line with chords and single notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and eighth notes. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a prominent chord in the third measure with a forte (*f*) dynamic marking. The key signature changes to two flats (B-flat and E-flat).

Third system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a section labeled "L.H." (Left Hand) in the second measure. Dynamics include *fz* (forzando) and *sf* (sforzando).

Fourth system of musical notation. The treble clef staff has a section labeled "L.H." in the first measure. The bass clef staff continues with a bass line. Dynamics include *fz* and *sf*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a section labeled *f* (forte) in the second measure. The key signature remains two flats.

First system of musical notation, featuring a treble and bass clef. The key signature has one flat (B-flat). The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The melodic line in the right hand features some slurs and ties, and the left hand continues with a steady accompaniment.

Third system of musical notation, showing more complex melodic phrasing in the right hand with slurs and ties. The left hand accompaniment remains consistent.

Fourth system of musical notation, with the right hand melody becoming more active and the left hand accompaniment providing a solid harmonic base.

Fifth system of musical notation, featuring a change in the left hand accompaniment with some chromatic movement and chord changes.

Sixth system of musical notation, concluding the piece with a forte (*f*) dynamic. The right hand has a more intricate melodic line, and the left hand features a final chordal cadence.

No 17.

SONG.— (Mary).

“I DREAM, I DREAM OF YOU.”

Words by
ADRIAN ROSS and PAUL A. RUBENS.

Music by
PAUL A. RUBENS.

Mary.

Piano.

f

Con Ped.

♩ Allegro.

MARY.

Tempo di Valse.

1. Shall I ev - er dis - cov -
2. Is he roy - al or low -

MARY.

- er One I nev - er have known?
- ly, Is he wealth - y or poor?

MARY.

Shall I meet with the lov - er That I want for my
 I be - long to him whol - ly, That is all that is

MARY.

own? ——— Life with - out him is lone - ly,
 sure! ——— All my life I am giv - ing,

cresc.

cresc.

Red. * *Red.* * *Red.* *

MARY.

Just a sha - dow - land on - ly, Un - til the night or
 His so long as I'm liv - ing; I shall look in his

Red. *

MARY.

day ——— When he comes to say: ———
 eyes ——— While my whole heart cries: ——— } "I

REFRAIN.

MARY. *Very slowly.*

on - ly, on - ly know I

p-pp

MARY.

love you, love you so! My

MARY.

life is yours, and can - not be free.

L.H.

MARY.

Will you not be On - ly for me? For -

MARY.

- sake me if you will, I

MARY.

love you, love you still; And

MARY.

all the time, what - ev - er I do, I

MARY.

rit. dream, I dream of you!

rit. *rit.*

D.C. %

N^o. 18.

DUET.—(Mary and Camille.)

"QUEEN OF JOY."

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Valse.

Piano.

f

*Red. **

CAMILLE.

CAM. Oh, I know why you're here, You de-mure lit-tle dear,

CAM. As in-no-cent as may be, Art-less ba-by!

CAM. It's a play that you act For the man you at-tract;

CAM. MARY.
rit.

And that is how you stole him from me— Oh,— I can see! A mis -

MARY.

- take you — are mak - ing, — I — know it

a tempo

MARY.

is not true, — When you say I was

MARY.

tak - ing — One who be - long'd to you!

Più mosso. MARY. CAMILLE.

I don't know what you mean. You have come in be - tween.

ff

CAM. MARY. *Presto*

But you'd best let him go! By what right, may I know?

ff

MARY. CAMILLE. *rit.* *a tempo*

I am the Queen of Love and

fp rit. p a tempo

CAM. Joy — Ov - er man and boy! Mine when I choose them,

CAM. *rall.*
 Tease or a - muse them, Break them or lose them, Like a toy!

colla voce cresc.

CAM. *p a tempo* *p*
 I am Queen on a throne That is
 MARY. Yet there may be one man a - lone That you

rit. *a tempo*

CAM. all my own! Men I have known Come when I call -
 MARY. have not known, And you may own. Though you may call,

Red. * *Red.* *

CAM. For they fol - low me, one and all!
 MARY. He will come to you not at all!

Red. ffz * *Red. ffz* * *Red.* *

MARY.

Do you dream that I tried To en-tice him a - side,

MARY.

For fear you should re - cov - er Your lost lov - er?

MARY.

You can charm all the men - Do your best with him then:

MARY.

And ev-en if I care for the man, Win - if you can! If he

CAMILLE.
rit.

CAM. *a tempo*

loves me I'll let him! Is he worth

a tempo

CAM.

sigh - ing for? For sup - pose you don't

CAM.

get him, You can have plen - ty more!

MARY. *Piu mosso.* CAMILLE. MARY.

There is no one like him! That's a cu - ri - ous whim! For I love him, you

ff

CAMILLE. Presto.

MARY. see— You can keep him, for me!

rit. a tempo

CAM. I am the Queen of Love and Joy—

fp *rit.* *p* *a tempo*

CAM. O - ver man and boy! Mine when I choose them, Tease or a -

rit.

CAM. - muse them, Break them or lose them, Like a toy!

rit. *cresc.*

rit. *a tempo*

CAM. I am Queen on a throne That is

MARY. *rit.* *a tempo*

He is the one I want a - lone For my

rit. *a tempo* *p*

CAM. all my own! Men I have known Come when I

MARY. ve - ry own! Hopes I have known, Dreams I re -

L.H.

rit. *

CAM. call- What is one of them all?

MARY. - call, He has giv - en me all!

rit. * *con rit.*

CAM. You love him so? Take him and go!

MARY. I love him so, More than I know!

L.H.

Ad. * * * *Ad.* *

CAM. He will leave you Or de-ceive you! What care I? Good - bye!

MARY. Can he leave me Or de-ceive me? I will try— Good - bye!

L.H.

Presto.

CAM.

MARY.

8

Nº 19.

DUET.— (Ma Petite and Walter.)

“MR. PETER PIPER?”

Words by
ADRIAN ROSS & PAUL A. RUBENS.

Music by
PAUL A. RUBENS.

Moderato.

Piano.

The piano introduction is in 3/4 time with a key signature of one flat (B-flat). It consists of two staves: a treble staff with a melody starting on G4 and a bass staff with a simple harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics are 'f' (forte).

WALTER.

1. Mis - ter Pe - ter Pi - per Was a pock - et snip - er -
2. Mis - ter Pe - ter Pi - per Wrig - gled like a vi - per!

The vocal part for Walter is on a single treble staff. It features two verses of lyrics. The piano accompaniment continues in the lower staves, providing harmonic support for the vocal line.

MA PETITE.

Quick of hand and brain too, Up - on the watch and chain too!
But for quite a quar - ter He wore his hair much short - er!

The vocal part for Ma Petite is on a single treble staff. It features two verses of lyrics. The piano accompaniment continues in the lower staves, providing harmonic support for the vocal line.

WALTER.

No sweet - - er Man than Pe - ter - - - But the po -
Vine Street - - ers, Friends of Pe - ter's, - - - They mark'd his

The vocal part for Walter is on a single treble staff. It features two verses of lyrics. The piano accompaniment continues in the lower staves, providing harmonic support for the vocal line.

WAL.

- lice card Gave him no peace!
 With three months' hard!

WAL. BOTH.

For So Mis - ter Pe - ter Pi - per pick'd a pock - et,
 So Mis - ter Pe - ter Pi - per pick'd a pock - et,

BOTH.

Mis - ter Pe - ter Pi - per went to jail; He thought he'd land a lock - et With a
 Mis - ter Pe - ter Pi - per went to jail; He thought he'd land a lock - et With a

BOTH.

jew - el in the sock - et By the pick - ing of a pock - et Of a fat fe - male!
 jew - el in the sock - et By the pick - ing of a pock - et Of a fat fe - male!

BOTH.

Poor Pe - ter Pi - per! He was set up - on and sat up - on and
 Poor Pe - ter Pi - per! The po - lice were so par - tic - u - lar - ly

BOTH.

kick'd! He was in a pret - ty pic - kle When the
 strict He was in a pret - ty pic - kle And his

BOTH.

par - ty felt a tic - kle In the pet - ty pock - et Pe - ter Pi - per
 ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

BOTH.

pick'd!
 pick'd!

After 2nd Verse.

D.C. *f*

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a piano (*p*) dynamic marking. The melody is composed of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with some rests and a half note. The lower staff continues the accompaniment with a steady eighth-note pattern.

The third system shows a change in dynamics to *p-f* (piano-forte) in the middle of the system. The upper staff has a melodic line with some triplets. The lower staff continues the accompaniment.

The fourth system continues the piece. The upper staff has a melodic line with eighth-note patterns. The lower staff continues the accompaniment.

The fifth system continues the piece. The upper staff has a melodic line with eighth-note patterns. The lower staff continues the accompaniment.

The sixth system concludes the piece. It features first and second endings. The first ending leads back to an earlier section, and the second ending concludes the piece with a final cadence. The upper staff has a melodic line with eighth-note patterns. The lower staff continues the accompaniment.

BOTH.

Presto.

Mis - ter Pe - ter Pi - per pick'd a pock - et,

ppp

BOTH.

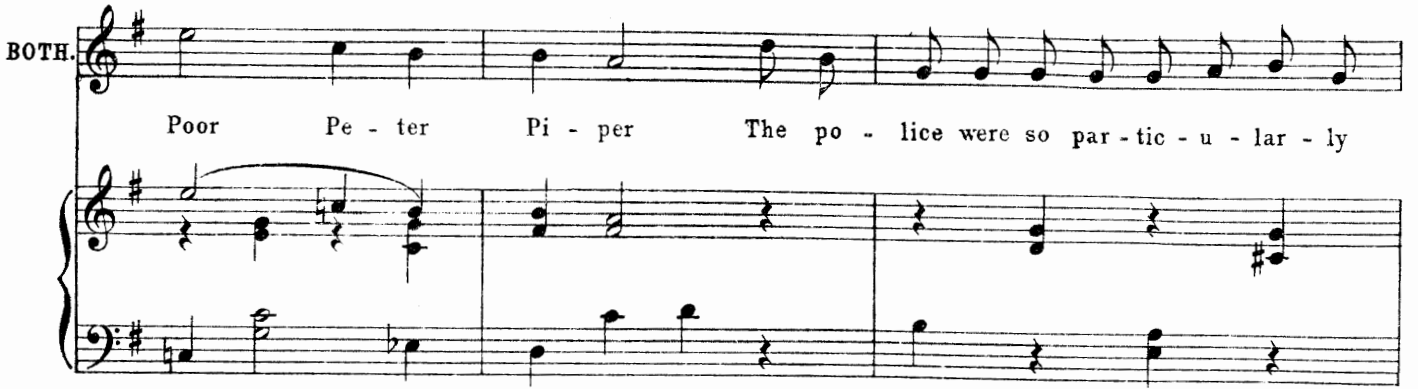
Mis - ter Pe - ter Pi - per went to jail; He


BOTH.

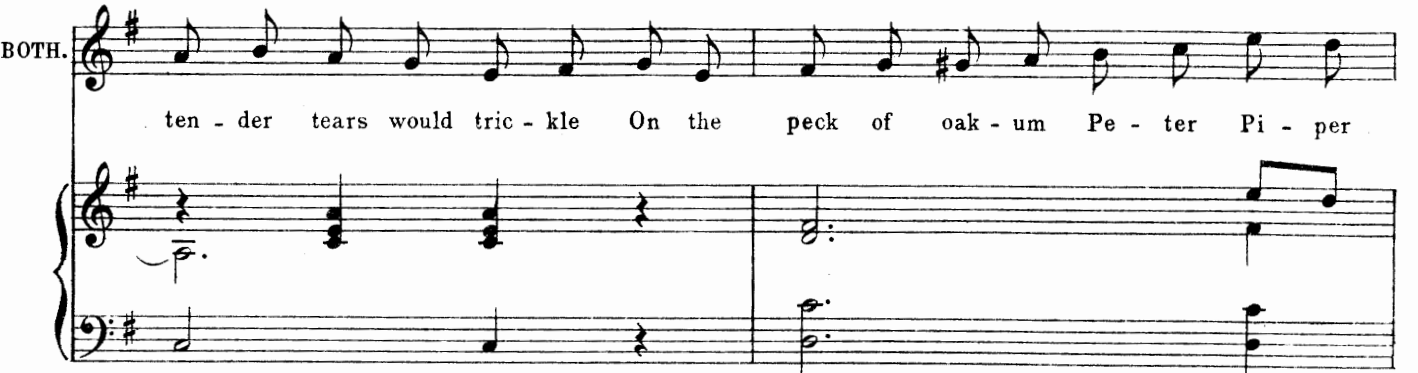
thought he'd land a lock - et With a jew - el in the sock - et By the

BOTH.

pick - ing of a pock - et Of a fat fe - male!

BOTH.  Poor Pe - ter Pi - per The po - lice were so par - tic - u - lar - ly

BOTH.  strict! He was in a pret - ty pic - kle And his

BOTH.  ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

BOTH.  pick'd! _____

Nº 20.

SONG—(Camille) and CHORUS.

"THE SEASONS."

Words and Music by

PAUL A. RUBENS.

Tempo di Marcia.

Piano.

ff

p

Red. *

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from fortissimo (ff) to piano (p). A 'Red.' (reduction) mark with an asterisk is placed below the first few notes of the left hand.

CAMILLE.

1. When the Sum - mer's blue a - bove, That's the time I

The vocal line for Camille is written on a single staff. It begins with a melodic phrase corresponding to the lyrics. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

CAM.

fall in love; When we are to - geth - er, you know,

The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains the eighth-note bass line.

CAM.

It's too hot to get up and go!

The final vocal line for Camille. The piano accompaniment concludes with a final chord in the right hand and a descending eighth-note line in the left hand.

CAM. Au - tumn leaves turn gold and brown, Then at last they

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and has a melody that starts on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

CAM. flut - ter down; But don't you try to fly a - way - You have

The second system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and quarter notes. The piano accompaniment includes some triplet markings in the right hand.

REFRAIN.
Broad march.

CAM. come to stay! I liked you first in the

The third system is the start of a refrain, marked 'Broad march'. The vocal line has a simple melody with a double bar line. The piano accompaniment has a rhythmic pattern of eighth notes.

CAM. Sum - mer, When all the ros - es were red;

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melody with quarter and eighth notes. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

CAM. In _____ the chil - ly Au - tumn Love _____ was warm in-

CAM. -stead. All thro' the Win - ter you charmed me;

CAM. Still, it's a cu - ri - ous thing, Though since I met you I

CAM. could - n't for - get you, I loved you the best in the Spring! _____

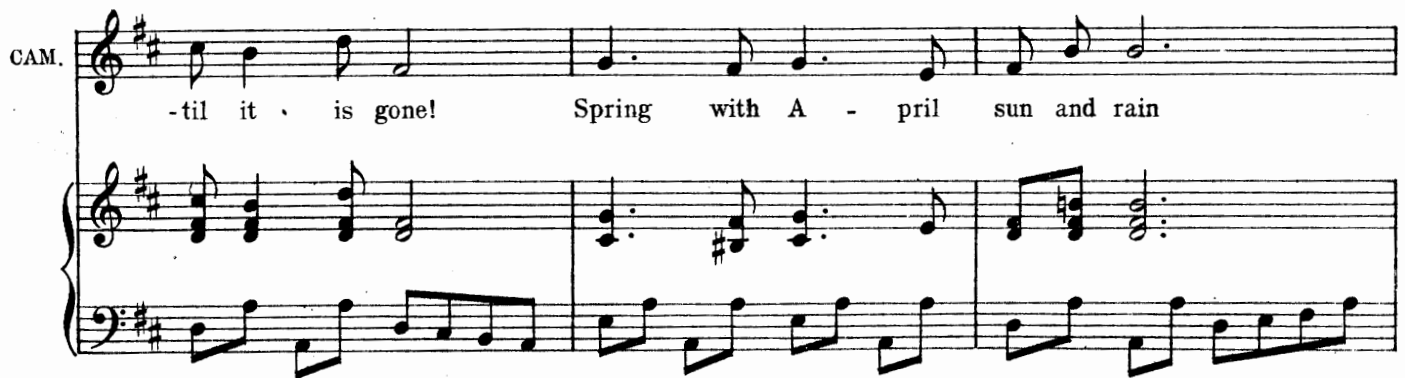
CAM.  2. Win - ter comes with


ff *p*

Red. *

CAM.  snow and storm - That's a trou - ble keep-ing warm!

CAM.  When the beat - ing bliz - zard is on, Cud - die up un -

CAM.  -til it is gone! Spring with A - pril sun and rain

CAM. 

Makes us all be - gin a - gain; And you are quite the

CAM. 

ni - cest thing That is out in Spring!

REFRAIN.
Broad march.

CAM. 

I liked you first in the Sum - mer, When all the ros - es were

CAM. 

red; In the chil - ly Au - tumn

CAM. Love _____ was warm in - stead.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and has a long note for the word "Love" followed by a phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

CAM. All thro' the Win - ter you charmed me; Still, it's a cu - ri - ous

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment continues with similar rhythmic patterns and chordal support.

CAM. thing, Though since I met you I could - n't for - get you, I

The third system continues the vocal line and piano accompaniment. The vocal line has a checkmark above the final note. The piano accompaniment features some changes in chord voicing and dynamics.

CAM. loved you the best in the Spring! _____

rit. *a tempo*

The fourth system concludes the vocal line and piano accompaniment. It includes tempo markings: "rit." (ritardando) and "a tempo" (return to original tempo). The vocal line has a long note for "Spring!" followed by a rest. The piano accompaniment also has a long note and rest.

CHORUS.

f Broad march.

I liked you first in the Sum - mer,

CHO.

When all the ros - es were red;

CHO.

In the chil - ly Au - tumn

CHO.

Love was warm in - stead.

CHO. All thro' the Win - ter you charmed me;

CHO. Still, it's a cu - ri - ous thing,

CHO. Though since I met you I could - n't for - get you, I

CHO. loved you the best in the Spring! _____

rit.

For Dance, Verse and Refrain. f

No. 21.

FINALE.- ACT II.

Words and Music by

PAUL A. RUBENS.

Valse lente.
(Dialogue.)

Piano.


pp

Con Ped.

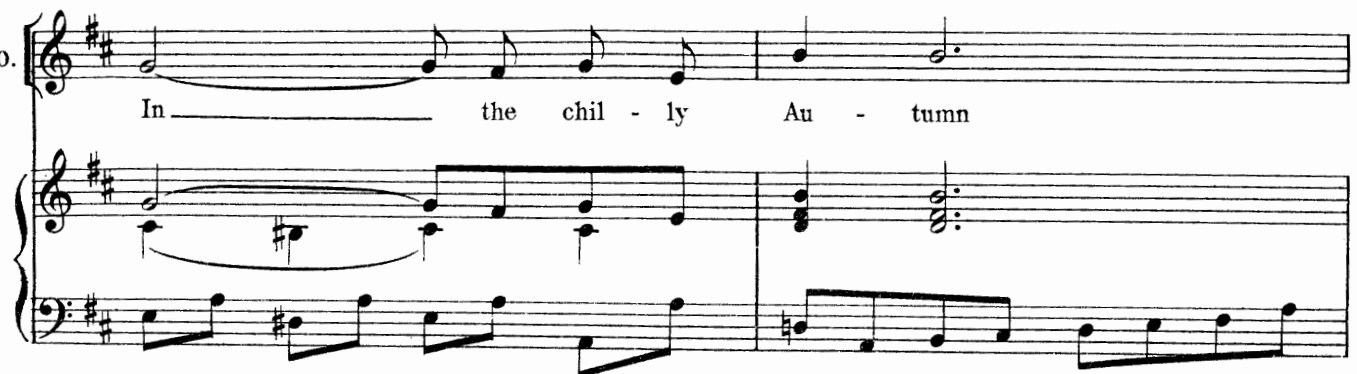
1.

2.

Broad March.
CHORUS in UNISON.

CHO.  I liked you first in the Sum - mer,

CHO.  When all the ro - ses were red;

CHO.  In ————— the chil - ly Au - tumn

CHO.  Love ————— was warm in - stead.

CHO. All through the Win - ter you charm'd me;

CHO. Still it's a cu - ri - ous thing,

CHO. Though since I met you I could - n't for - get you, I

CHO. *rit.* loved you the best in the Spring!

* END OF OPERA.

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<u>LIZA LEHMANN</u>	"Dame Darden"	<u>HERMANN LÖHR</u>	"My Little Red Rose"
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"	"The Poet and the Nightingale"	"	"Kitchener's Boys"
"	"'Tis the hour of Farewell"	"	"The one of all the world"
"	"Echoes"	"	"Flow'r of Brittany"
<u>GUY D'HARDELOT</u> ...	"Wait"	"	"I dream of a garden of sunshine"
"	"Were I with you"	"	"There's a hill by the sea"
"	"Ici Bas" (The Perfect Love)	"	"Little grey home in the West"
"	"A Wayside Flower"	"	"Where my caravan has rested"
"	"Roses of Forgiveness"	<u>SAMUEL LIDDLE</u>	"A Child's Song"
<u>TERESA DEL RIEGO</u> ...	"Noël"	"	"Lead, kindly Light"
"	"The Book"	<u>ROBERT CONINGSBY CLARKE</u> "For England"	"Blue Eyes I love"
"	"Thank God for a garden"	"	"Little Rose among the roses"
"	"The Reason"	"	"My girl and I"
"	"Harvest"	"	"The Blind Ploughman"
<u>FLORENCE AYLWARD</u> ...	"A Khaki Lad"	"	"Red Devon by the Sea"
"	"The Thrush to his love"	<u>HAYDN WOOD</u>	"I bring you joy"
"	"Made a man"	"	"Rose of the morning"
<u>DOROTHY FORSTER</u> ...	"Take me to Flowerland with you"	"	"Dear hands, that gave me violets"
"	"Love's Valley"	"	"Love's Garden of Roses"
"	"The little rose-clad window"	"	"O flower divine"
"	"I wonder if love is a dream"	<u>ERIC COATES</u>	"By Mendip side"
"	"Dearest, I bring you daffodils"	"	"Marry me, Nancy, do!"
<u>KATIE MOSS</u>	"The Floral Dance"	"	"Melanie"
<u>ETHEL BARNES</u>	"A Talisman"	<u>F. S. BREVILLE-SMITH</u> ...	"The Song of the Waggoner"
"	"For thee"	"	"There's only one England"
"	"Soul of mine"	<u>MARTIN BARCLAY</u>	"Galway by the Sea"
<u>ELLEN TUCKFIELD</u> ...	"A Silhouette"	<u>ARTHUR BAYNON</u> ...	"Rise, for the day is passing"
<u>CATH VAN BARNES</u> ...	"Enfant au front divin" (Little Child from Heaven)	<u>FREDERICK KEEL</u>	"Helen of Kirconnell"
<u>LILIAN RAY</u>	"Land of the Long Ago"	<u>CHARLES WILLEBY</u>	"A Heap of Rose-leaves"
<u>ETHEL ANGLESS</u>	"You wonder why"	<u>GRAHAM PEEL</u>	"Flow down, cold rivulet"
"	"Beneath the pines"	"	"Soldier, I wish you well"
<u>MYRTA GAMBLE</u>	"Golden Eyes"	"	"In Summertime on Bredon"
<u>KENNEDY RUSSELL</u> ...	"The stars that light my garden"	"	"The Early Morning"
"	"A little World of Love"	<u>HUGH B. HULBERT</u>	"Eleanore"
"	"Lochleven"	<u>M. MICHEL</u>	"The heart of the sea"
<u>ALEC WILSON</u>	"Steppin' down along the road"	<u>MONTAGUE F. PHILLIPS</u>	"Little Robin Redbreast"
<u>H. LYALL PHILLIPS</u> ...	"Friends again"	"	"A Winter Song"
<u>PAUL A. RUBENS</u> ...	"Hazel Eyes"	"	"Love laugh'd as he ran away"
"	"Knitting"	"	"Hush'd is my lute"
"	"I haven't got a penny"	"	"Blue-bells"
		"	"Heigh-ho! the Sunshine"
		"	"A Summer Garden"
		"	"Wake up!"

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