

# THE FRENCH MAID

Words by

BASIL HOOD

Music by

WALTER  
SLAUGHTER.



*Henderson & Spalding, Lith.*

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*John S. Thwait*  
*Sydney, Australia*  
*Oct. 1897*

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*Walter Slaughter*



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## ACT I.

No 1.

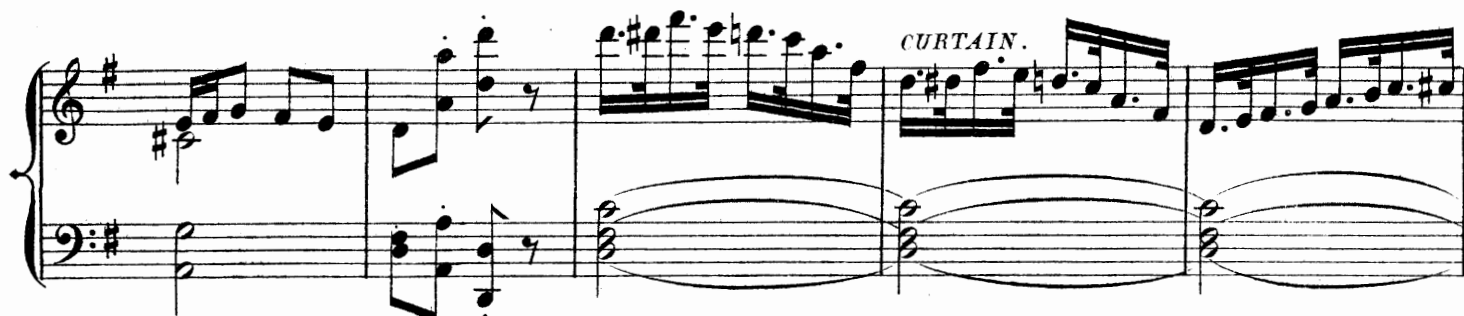
## OPENING CHORUS.

Tempo di Polka.

PIANO.



CURTAIN.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano accompaniment from the first system. The melodic line in the treble staff remains active with similar rhythmic patterns. The bass staff continues with chordal accompaniment, including some triplets indicated by a '7' over the notes.

The third system concludes the piano accompaniment. The treble staff features a final melodic flourish. The bass staff ends with a chord in the key of D major (F# and C#), marked with a 'b#' symbol.

FRENCH CHAMBERMAIDS .

*ad lib.*

Les femmes de

This section contains the vocal line and piano accompaniment for the song 'FRENCH CHAMBERMAIDS'. The vocal line is on a single treble staff, starting with a rest and then singing the lyrics 'Les femmes de'. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part features a rhythmic accompaniment with chords and moving lines.



*a tempo*

chambre de cet Hô - tel (Hô - tel An - glais, Bou - logne - sur -  
 - Mer) All speak ze Eng - leesh ve - ra well— (An Eug - leesh -  
 - man's our 'ead vai - tare.) No "cheap tri - pare" need be a -  
 - fraid To speak Eng - leesh in zees ho - tel, For vat you

call ze cham-ber - maid All speak ze Eng-leesh ve - ra well. Ven Eng-leesh

peo-ples say a ting Ve know par-faite-ment vat zey mean:

"Hoo -

- ray "hom bug" and "ow shock ing" - Ros - bif! "Bi Jovè" Godsave-ze-queen!"

Les femmes de

*mp*

*colla voce*

chambre de cet hô - tel (Hô - tel An - glais, Bou - logne - sur -

-Mer) All speak ze Eng - leesh ve - ra well - (An Eng - leesh -

\_man's our 'ead vai - tare.) No cheapt ri - pare need be a - fraid To speak Eng -

leesh in zees Ho - tel, For vat you call ze cham - ber -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "leesh in zees Ho - tel, For vat you call ze cham - ber -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and chords that support the vocal melody.

-maid All speak ze Eng - leesh ve - ra well.

The second system continues the musical score. The vocal line begins with a dash and the word "maid", followed by the lyrics "All speak ze Eng - leesh ve - ra well." The piano accompaniment continues with similar harmonic support, including some more complex chordal textures in the right hand.

The third system of the musical score shows the piano accompaniment continuing. The vocal line is mostly silent, indicated by a series of horizontal lines. The piano part features a more active and melodic right hand, with flowing eighth and sixteenth notes, while the bass line remains steady.

The fourth system concludes the musical score. The piano accompaniment continues with a similar melodic and harmonic style as the previous system, ending with a final chord in the right hand and a sustained bass line.

## No 2.

## "PRETTY SUZETTE"

(PAUL.)

Tempo di Valse.

VOICE.

PIANO.

PIANO.

1. O pret - ty Su - zette! De - light - ful Su - zette! You're a  
 2. O pret - ty Su - zette! Ca - pri - cious Su - zette! You're a

PIANO.

bright lit\_tle, slight lit\_tle, sweet sou\_brette! Of all maids in all  
sad lit\_tle, bad lit\_tle, mad coquette When your tem\_per's up -

trades I ne\_ver met yet One as sweet, or as neat, as pe -  
- set And you get in a "pet" You're per\_plex\_ing and vex\_ing and

- tite Su\_zette! Su\_zette, Su\_zette! pe\_tite Su\_  
yet, Su\_zette! Su\_zette, Su\_zette! and yet, Su -

## REFRAIN.

- zette!  
- zette! Ma\_ny maids have I met, But yet, I re\_gret,

All are not fish..... that come to my net: Don't let me for -

- get I ne - ver yet met One as sweet, or as neat, as pe -

- tite Su - zette! One as sweet, or as neat, as pe - tite Su - zette!

*D*  $\text{\textcircled{S}}$

*f*

### Nº 3. ENTRANCE OF SIR DRUMMOND AND MAHARAJAH.

*Marziale.*

*PIANO.* *ff*

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system shows the beginning of the piece with a forte (ff) dynamic. The second system continues the melody and accompaniment. The third system features a first and second ending, with a fermata and a 'P'm' (Piano) marking. The fourth system is the 'General Sir Drummond Fife' section, characterized by a rhythmic melody in the right hand and a more complex accompaniment in the left hand.

1. 2.

*P'm*

Gen\_er - al Sir Drum\_mond Fife



V. C., K. C. B., I'm a

PRINCE.  
kind of combin'd Pa - pa and Mam - ma To His High - ness the Ma - ha - ra - jah! Ma - ha -

SIR D.  
- ra - jah of Pun - ka - pore! It would - n't do (Be - tween me and you) For a

Prince like him To be at large To in - dulse eachwhim, So they put him in charge Of me - Sir

Drummond Fife, V. C.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The system concludes with a repeat sign.

As a mat-ter of fact I've plen-ty of tact And am a - ble to

The second system continues the vocal line with the lyrics "As a mat-ter of fact I've plen-ty of tact And am a - ble to". The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system ends with a repeat sign.

act..... As a kind of com-bin'd Pa - pa and Ma-ma To His High-ness the Ma -

The third system continues the vocal line with the lyrics "act..... As a kind of com-bin'd Pa - pa and Ma-ma To His High-ness the Ma -". The piano accompaniment continues with a steady rhythmic accompaniment. The system ends with a repeat sign.

CHORUS.

-ha-ra-jah! Ma-ha-ra-jah of Pun-ka-pore Ma-ha-ra-jah of Pun-ka-pore.

The chorus section is marked "CHORUS." and contains the lyrics "-ha-ra-jah! Ma-ha-ra-jah of Pun-ka-pore Ma-ha-ra-jah of Pun-ka-pore." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The system concludes with the instruction "attacca".

No 3a

CAN-CAN.

Allegro con brio.

PIANO:

*f*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

The third system of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

*ff*

The fourth system of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

The fifth system of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

The sixth system of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

*Fine.*

TRIO.

First system of musical notation, measures 1-4. The piece is in 3/4 time. The first measure is marked *p* (piano) and the second measure is marked *f* (forte). The music features a melody in the right hand and a bass line in the left hand.

Second system of musical notation, measures 5-8. The first measure is marked *p*. The melody in the right hand becomes more active with sixteenth notes.

Third system of musical notation, measures 9-12. A first ending bracket labeled "1." spans measures 9 and 10. The music concludes with a double bar line at the end of measure 12.

Fourth system of musical notation, measures 13-16. This system concludes the first ending with a double bar line at the end of measure 16.

Fifth system of musical notation, measures 17-20. A second ending bracket labeled "2." spans measures 17 and 18. The first measure is marked *p* and the third measure is marked *cres.* (crescendo). The system ends with a double bar line at the end of measure 20.

Sixth system of musical notation, measures 21-24. The first measure is marked *f*. The music concludes with a double bar line at the end of measure 24.

*D. C. al Fine.*

# Nº 4. "DO NOT JUMP AT YOUR CONCLUSIONS."

(CHARLES AND CHORUS.)

Con Spirito.

VOICE.

As a  
Once I

PIANO.

*mf*

child my fa - ther told me Of the good that peo - ple reap Who  
wan - der'd in an or - chard Oh, the fin - est e - ver seen! Where I

*p*

make their minds up slow - ly, And who look be - fore they leap: "Do not  
pluck'd and ate some ap - ples Which, like me, were young and green. And the

jump at your con - clu - sions, Turn things o - ver in your mind; Things are  
far - mer came and found me As I clamber'd down a tree, But he

sel - dom what they seem at first - Ev' - ry cloud is sil - ver - lin'd!" Do not  
smil'd and said "Come hi - ther, child! Come here up - on my knee! And I

jump at your con - clu - sions, Turn things o - ver and you'll find Some  
jump'd at the con - clu - sion That his smile was bland and kind: That

shirt fronts are il - lu - sions - They are "dickies" tied be - hind!  
was my first de - lu - sion - There was something more - be - hind.

1st & 2nd SOPRANOS.

Musical notation for the first two staves of the vocal part, featuring a treble clef and a key signature of one sharp (F#).

Do not jump at your con - clu - sions, Turn things o - ver, and you'll find Some  
 And I jump'd at the con - clu - sion That his smile was bland and kind: That

TENOR.

Musical notation for the Tenor part, featuring a treble clef and a key signature of one sharp (F#).

Do not jump, Do not jump,  
 And I jump'd, And I jump'd,

BASS.

Musical notation for the Bass part, featuring a bass clef and a key signature of one sharp (F#).

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a dynamic marking of *mf*.

Musical notation for the first two staves of the vocal part in the second system, featuring a treble clef and a key signature of one sharp (F#).

shirt fronts are il - lu - sions—They are “dickies,” tied be - hind.  
 was my first de - lu - sion—There was something more be - hind.

Musical notation for the Tenor part in the second system, featuring a treble clef and a key signature of one sharp (F#).

Do not jump, ..... Do not jump.  
 And I jump'd, ..... And I jump'd.

Musical notation for the Bass part in the second system, featuring a bass clef and a key signature of one sharp (F#).

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a dynamic marking of *mf*.

D.C.

## 3.

When you're going to the races,  
 To the Derby, or the Oaks,  
 And you enter a compartment  
 With vulgar sporting folks,  
 They will start the sweet three-card trick  
 With a soiled and greasy pack,  
 Laying three cards on a newspaper—  
 Of course, you know the "Jack."

Do not jump at that conclusion  
 Turn it over, and you'll find  
 It's an optical illusion—  
 And you've been "left behind!"

## 4.

At a *table d'hôte*, a lady  
 Young and pretty, more or less,  
 Has been dining with her husband,  
 As any one would guess.  
 For you see that she is married  
 By glancing at her hand—  
 On her finger is a wedding ring,  
 A simple, plain gold band.

Do not jump at that conclusion,  
 Turn it over, and you'll find  
 It's an optical illusion—  
 There are diamonds behind!



No 4a

PAS SEUL.

Tempo di Valse.

PIANO.

*p*

Gracefully.

*p*

*p*

*p*

*f*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a half note G4 and a quarter note A4. The bass line features a series of chords, including a triad of G2, B2, and D3, and a dyad of G2 and B2.

The second system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes. The bass line continues with chords, including a triad of G2, B2, and D3.

The third system shows further development of the melody in the upper staff. The bass line includes a chord with a sharp sign (F#) and a whole note G2.

The fourth system features a dynamic marking of *f* (forte) in the upper staff. The bass line continues with chords, including a triad of G2, B2, and D3.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a half note G4. The bass line has rests in the final two measures. Dynamic markings include *rit:* (ritardando), *e dim:* (e crescendo then decrescendo), and *p* (piano).

*a tempo.*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. The tempo marking *a tempo.* is written in the first measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns in both staves.

Third system of musical notation, maintaining the established musical style.

*rall:*

Fourth system of musical notation, featuring a melodic line with a trill-like figure in the treble clef. The tempo marking *rall:* is written in the second measure.

*f a tempo.*

Fifth system of musical notation, featuring a melodic line with a triplet of eighth notes in the treble clef. The tempo and dynamic marking *f a tempo.* is written in the first measure.

Sixth system of musical notation, concluding the piece with a melodic line featuring a long slur over several measures.

First system of musical notation. The treble clef staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (B4) with a fermata. The bass clef staff has a quarter note (G3), a quarter rest, a quarter note (F3), a quarter rest, a quarter note (E3), a quarter rest, and a quarter note (D3).

Second system of musical notation. The treble clef staff has a half note (G4) with a fermata, followed by a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The bass clef staff has a quarter note (G3), a quarter rest, a quarter note (F3), a quarter rest, a quarter note (E3), a quarter rest, and a quarter note (D3).

Third system of musical notation. The treble clef staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (B4) with a fermata. The bass clef staff has a quarter note (G3), a quarter rest, a quarter note (F3), a quarter rest, a quarter note (E3), a quarter rest, and a quarter note (D3). A dynamic marking of *f* is present in the first measure.

Fourth system of musical notation. The treble clef staff has a half note (G4) with a fermata, followed by a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The bass clef staff has a quarter note (G3), a quarter rest, a quarter note (F3), a quarter rest, a quarter note (E3), a quarter rest, and a quarter note (D3).

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (B4) with a fermata. The bass clef staff has a quarter note (G3), a quarter rest, a quarter note (F3), a quarter rest, a quarter note (E3), a quarter rest, and a quarter note (D3).

Sixth system of musical notation. The treble clef staff has a half note (G4) with a fermata, followed by a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The bass clef staff has a quarter note (G3), a quarter rest, a quarter note (F3), a quarter rest, a quarter note (E3), a quarter rest, and a quarter note (D3). The system concludes with a double bar line and a key signature change to three flats (B-flat major).

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system also features a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic and a flat accidental (*b.*) above the treble staff. The fifth system includes a crescendo (*cres:*) marking. The sixth system concludes the piece.

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The first system shows a melodic line in the treble clef and a bass line in the bass clef. The second system includes the tempo marking *rit:* (ritardando). The third system includes the tempo marking *a tempo.* The fourth system continues the melodic and bass lines. The fifth system continues the accompaniment. The sixth system includes the tempo marking *rall:* (rallentando) and ends with the instruction *Fine.*

N<sup>o</sup>

## JE NE LE COMPRENDS PAS.

(MONS. CAMEMBERT.)

Polka tempo.

PIANO. *f*

The piano introduction is in 2/4 time, key of B-flat major. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a steady eighth-note accompaniment.

When Eng - lish peo - ples leave their home From

*p*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "When Eng - lish peo - ples leave their home From". The piano accompaniment is in 2/4 time, with a steady eighth-note bass line and chords in the right hand.

Sat - ur - day to Mon - day, They do as Ro - mans

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "Sat - ur - day to Mon - day, They do as Ro - mans". The piano accompaniment remains consistent with the previous line.

do in Rome - For - get - ting Mis - sus Grun - dy; Our

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "do in Rome - For - get - ting Mis - sus Grun - dy; Our". The piano accompaniment remains consistent with the previous lines.

fish - girls at Bou - logne - sur - mer Have short skirts, and no

staw - kin'; And how the Eng - lish - men do stare - At

REFRAIN.

home they'd say, "O shaw - kin'!" Je ne le

com - prends pas! Je ne le com - prends pas! I'm



not an Eng-lish-man, So I do not un-der-stand Je ne le

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The lyrics are: "not an Eng-lish-man, So I do not un-der-stand Je ne le". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

com - prends pas! Je ne le com - prends pas!

The second system continues the musical score. The vocal line has the lyrics: "com - prends pas! Je ne le com - prends pas!". The piano accompaniment includes a dynamic marking of *f* (forte) in the left hand.

Je ne le com - prends pas! Je ne le

The third system of the musical score has the vocal line with lyrics: "Je ne le com - prends pas! Je ne le". The piano accompaniment continues with chords and a bass line.

com - prends pas! Je ne le com - prends pas!

The fourth and final system of the musical score on this page has the vocal line with lyrics: "com - prends pas! Je ne le com - prends pas!". The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

# JE NE LE COMPRENDS PAS.

---

## 1.

When English peoples leave their home  
From Saturday to Monday,  
They do as Romans do in Rome—  
Forgetting Mrs. Grundy ;  
Our fish-girls at Boulogne-sur-Mer  
Have short skirts, and no *shawkin'* ;  
And how the Englishmen do stare—  
At home they'd say, "'Ow shawkin' !"

### CHORUS.

Je ne le comprends pas !  
Je ne le comprends pas !  
I'm not an Englishman,  
So I do not understan'—  
Je ne le comprends pas !

## 2.

In London, gentlemen all wear  
The nice frock-coat and "topare,"  
And their behaviour everyvere  
Is what you call "quite propare" ;  
But when they come to our *Paris*—  
What you prononcez "Parries,"  
Some of them tink that they can be  
What you call "blooming 'Arries !"

### CHORUS.

Je ne le comprends pas !  
Je ne le comprends pas !  
I'm not an Englishman,  
So I do not understan'—  
Je ne le comprends pas !

## 3.

On Sunday, in your Angleterre,  
You are so *triste*, unhappy ;  
But here you say, "I do not care !  
Come, Moulin Rouge, old chappie !"  
You English tink it wrong to bet—  
Your judges say it's "shawkin' "  
But at our races I have met  
Your Mistare Justice Hawkin' !

### CHORUS.

Je ne le comprends pas !  
Je ne le comprends pas !  
Your judge is funny man,  
He "spot 'em" when he can—  
Je ne le comprends pas !

# Nº 6. "THE FEMME DE CHAMBRE"

(SUZETTE.)

Tempo di Polka.

VOICE.

1. The
2. One
3. I

PIANO.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a quarter rest, and then a quarter note. The piano accompaniment starts with a forte (*f*) dynamic and consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

sort of girl I am The gen - tle - men a - dore; Al -  
 day the bell did ring In num - ber twen - ty - four: Ting -  
 lovd a tall gen - darne, And once a week, or more, I

The second system continues the vocal melody and piano accompaniment. The piano part is marked piano (*p*) and features a steady accompaniment of chords in the left hand and eighth notes in the right hand.

- though I am a Femme de Chambre, no - thing more. But I think I  
 - ting - ting - ting - ting I knock up - on the door: A gen - tle -  
 used to take his arm And walk up - on the shore: But now I

The third system concludes the piece with the final vocal line and piano accompaniment. The piano part maintains the same accompaniment style as the previous systems.

know a thing or two, Or ev - en more a - lors! When I  
 - man cry out "Come in!" I blush to tell you more: He  
 would not give a pin For all the vows he swore; He

meet a goose, I can say "Boo!" What do you take me for? "Par -  
 chuck me un - der - neath the chin What did he take me for? "Par -  
 took me out to take me in That's what he took me for! "Par -

*mf*

## REFRAIN.

- don, m' - sieu', par - don! What do you take me for? Non,  
 - don, m' - sieu', par - don! What do you take me for? Non,  
 - don, m' - sieu', par - don! That's what you took me for! Non,

non, m' - sieu', non, non      Do you think I know no more      Than a  
 non, m' - sieu', non, non      Don't kiss me a - ny more!      I  
 non, m' - sieu', non, non      I'll walk with you no more!      I

stu - pid Eng - lish wench?      Re - mem - ber I am French      I  
 think, up - on my life,      You take me for your wife      But I  
 fell in love, no doubt      But you have fall - en out      With Mam -

1.      *Repeat Refrain.*      2.      *D. §*

am A Femme de Cham - bre!"      "Par - Cham - bre!"  
 am The Femme de Cham - bre!"      "Par - Cham - bre!"  
 - zelle Your Femme de Cham - bre!"      "Par - Cham - bre!"

*D. §*

No 7. "CHARITY'S USEFUL DISGUISE"

DOLLY & HARRY.

*PIANO.* *f* *Vivace.*

The piano introduction is in 6/8 time, marked *Vivace* and *f*. It consists of four measures. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes and chords. The key signature has one flat (B-flat).

DOLLY.

'Tis a law in So - ci - e - ty's code ..... That, what -  
 Tho' So - ci - e - ty deem you a slave ..... To con -

The vocal line for Dolly is in 6/8 time, marked *p*. It consists of four measures. The melody is simple and follows the lyrics. The piano accompaniment is in the left hand, with a steady eighth-note bass line and chords in the right hand.

- ev - er a dam - sel may do, .....  
 - ven - tion - al me - thods to - day, .....

HARRY.

If the line that she take Be for  
 To - - mor - row you'll find That So -

The vocal line for Harry is in 6/8 time. It consists of four measures. The melody is simple and follows the lyrics. The piano accompaniment is in the left hand, with a steady eighth-note bass line and chords in the right hand.

No a - tom of harm can en - sue..... Tho' she  
 Is sub - ject to Char - i - ty's sway..... Then a  
 Char - i - ty's sake No a - tom of harm can en - sue.....  
 - ci - e - ty's mind Is sub - ject to Char - i - ty's sway.....

may not be quite à la mode..... From an ev - 'ry - day point of  
 la - dy's al - lowed to be - have..... In a ve - ry un - or - tho - dox

view,..... No  
 way..... In an  
 And her con - duct may strike You as un - la - dy - like, No  
 She may short - en her skirt..... And dance, without hurt, In an

a - tom of harm can en - sue..... If on - ly the line that she  
 a - ma - teur corps..... de bal - let. If on - ly the steps that she

take Be pure - ly for Char - i - - ty's sake.....  
 take Be tak - en for Char - i - - ty's sake.....

take Be pure - ly for Char - i - - ty's sake.....  
 take Be tak - en for Char - i - - ty's sake.....



For So - ci - e - ty's cri - ti - cal eyes..... Will be plea - sant - ly free from sur -  
 And So - ci - e - ty's cri - ti - cal eyes..... Will be per - fect - ly free from sur -

For So - ci - e - ty's cri - ti - cal eyes..... Will be plea - sant - ly free from sur -  
 And So - ci - e - ty's cri - ti - cal eyes..... Will be per - fect - ly free from sur -

- prise ..... If a maid have the tact To en - ve - lope an act In  
 - prise ..... If a la - dy goes so, If it's done, don't you know, Under

- prise..... If a maid have the tact To en - ve - lope an act In  
 - prise..... If a la - dy goes so, If it's done, don't you know, Under

Char - i - ty's use - ful dis - guise!..... For So - ci - e - ty's cri - ti - cal  
 Char - i - ty's use - ful dis - guise!..... And So - ci - e - ty's cri - ti - cal

Char - i - ty's use - ful dis - guise!..... For So - ci - e - ty's cri - ti - cal  
 Char - i - ty's use - ful dis - guise!..... And So - ci - e - ty's cri - ti - cal

eyes..... Will be plea - sant - ly free from sur - prise..... If a  
 eyes..... Will be per - fect - ly free from sur - prise..... If a

eyes..... Will be plea - sant - ly free from sur - prise..... If a  
 eyes..... Will be per - fect - ly free from sur - prise..... If a

maid have the tact To en - ve - lope an act In Char - i - ty's use - ful dis - guise!.....  
 la - dy goes so, If it's done, don't you know, Under Char - i - ty's use - ful dis - guise!.....

maid have the tact To en - ve - lope an act In Char - i - ty's use - ful dis - guise!.....  
 la - dy goes so, If it's done, don't you know, Under Char - i - ty's use - ful dis - guise!.....

*D. 8*

DANCE. *After 2nd Verse.*

*mf*

## NO. 8.

## LOVE, THAT IS TRUE.

(HARRY.)

Andante moderato.

PIANO:

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is marked with a forte 'f' dynamic.

1. Love, that is true, like i - vy twin - - - eth Clo - ser where  
 2. Shall true love fade when Beau - ty fad - - - eth? They know not

The vocal line is written on a single staff with two parts. The piano accompaniment is on two staves, with the right hand playing chords and the left hand providing a steady bass line.

Time hath laid his hand; True Love, that blooms when sum - mer  
 Love who judge it so! Time is Love's friend, and Time Love

The vocal line continues with two parts. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

shin - - - eth, Fears not the Win - ter to with - stand.  
 aid - - - eth As on - ly they who love can know!

The vocal line concludes with two parts. The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand.

Hearts love not faith - ful - ly and well, That  
 Time, on his jour - ney, halts to bless Such

bow a - lone to Beau - ty's ma - gic spell!  
 Love as this with fos - ter - ing ca - ress;

Oh, were thy youth and beau - ty flown..... Then could I  
 Were all thy youth and beau - ty flown..... Then could I

prove my love, and then a - lone!  
 prove my love, and then a - lone!

Lov'd must thou be, but lov'd thou canst be ne - ver By grea - ter love than this I

have for thee! True love that lives.... for e - ver and for e - ver,

1.  
Now and hence - forth, for all E - ter - - ni - ty!

*D. C.*

2.  
Now and hence - forth, for all E - ter - ni - ty!

## No 9.

## ENTRANCE OF SAILORS.

Allegro con spirito.

PIANO. *mf*

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Allegro con spirito' and the dynamic is 'mf'.

*f*

The second system continues the piano introduction. The right hand features a more complex rhythmic pattern with some sixteenth notes. The left hand maintains the eighth-note bass line. The dynamic is marked 'f'.

CHAMBERMAIDS.

*mf*

É - - cou -

The first system of the Chambermaids' vocal entry. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment continues with a rhythmic pattern. The dynamic is 'mf'. The lyrics 'É - - cou -' are written below the vocal line.

- tez - doncl Qu'est..... ce que c'est, donc? Oh! what is it?

The second system of the Chambermaids' vocal entry. The vocal line continues with the lyrics '- tez - doncl Qu'est..... ce que c'est, donc? Oh! what is it?'. The piano accompaniment provides a rhythmic accompaniment. The dynamic is 'mf'.

Engleesh Na\_vy Come to vi\_sit pret - ty sla - vey? Pret - ty.....

SAILORS  
(outside.)  
sla - vey? Ho - là! Ho - là! Ho - là! là là Ho - là! Ho - là! Ho - là! Yeo

SAILORS.  
ho! Yeo ho! Yeo ho!

*Chambermaids fall back from grand entrance.* *(Enter British Sailors.)*



Vivace.  
SAILORS.

We are Bri - tish Tars, as you may guess, With an  
For we're jol - ly Jack Tars with, more or less, A

hour or two a - shore; Be - in' Li - ber - ty men from  
cou - ple of hours a - shore; Be - in' Li - ber - ty men from

H. M. S. "Blue - bot - tle" and "Bat - tle - dore?" Out - side the bar  
H. M. S. "Blue - bot - tle" and "Bat - tle - dore?" We mean, d'ye see, to

there they are Them gal - lant ships a - ly - in'; The  
have a spree And there ain't no de - ny - in' That

“Bat - tle - dore,” and a do - zen more, With the U - nion Jack a fly in?  
if we don't, well, then it won't Be for the want of try in'!

LADIES. *f* Ho - là! Ho - là! Ho - là!

SAILORS. Ho - là! Ho - là! Ho - là!

fly - - - in', fly - - - in'! So if  
try - - - in', try - - - in'!

*1st time.* Ho - là! Ho - là!

*2nd time.* La..... la..... la la La..... la la

a - ny gals a - dy - in' For a sai - lor sweet - heart, why in

*1st time.*

Ha Ha Ha

*2nd time.*

la la la la la la la la La la la La.....

Half a shake We'll under take To ease her of her sigh\_in? So don't be slow or

Ho - là Ho - là

la la la la la la la la la la la la la

shy - in' Im - me - diate - ly ap - ply - in', For we'll take you in tow (For an'

*2nd time.*

la la la la la la la la!

SAILORS.

hour or so) Just to keep our eye in!

*f*

*1st and 2nd time.*

Ha Ha Ha Ha Ha Ha Ha Ha

Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha!

# NO. 10. "THE JOLLY BRITISH SAILOR"

(JACK & CHORUS.)

**Con Brio.**

VOICE.

PIANO.

The first system of music consists of a voice line and a piano accompaniment. The voice line begins with a whole rest. The piano accompaniment starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melody in the right hand and a bass line in the left hand. The piano part is marked with a forte dynamic (*f*).

The second system continues the musical notation. It includes a voice line and a piano accompaniment. A section of the piano accompaniment is marked with a piano dynamic (*p*). The system concludes with a double bar line and a repeat sign.

1. When
2. Now of
3. So.....

The third system features a voice line with lyrics and a piano accompaniment. The lyrics are: "quite a lit - tle chap A - sit - ting on my mo - ther's lap She told me all the trades on land,.... Why, of course I un - der - stand..... There is thank your luck - y stars..... You are jol - ly Bri - tish Tars And fit to". The piano accompaniment continues with a treble and bass clef, one flat key signature, and common time.

of a sil - ly su - per - sti - tion: That, when  
 one, per - haps, as pos - si - bly might charm ye - And a  
 fight the Ger - mans, and to beat 'em; And a

eat - ing cher - ry tart You should set the stones a - part To.....  
 man has got the right, When he wants to go and fight, To.....  
 jol - ly Bri - tish cheer We'll..... give 'em, straight and clear, When -

tell your fu - ture call - ing and po - si - tion: And they  
 do it, if he choos - es in the Ar - my! And the  
 - ev - er we've the luck, my lads, to meet 'em. And.....

said I'd come to grief As a plough - boy, or a thief, An A -  
 lass - es, it is said, Love the gal - lant boys in red, And (while  
 if a lump of lead Comes and hits ye on the head, And we

- po - the - ca - ry, tink - er, or a tai - lor - But they  
 Jack's a - float) a mer - ry life is Tom - my's But when  
 lose ye, just be - cause we can - not save ye - Why, your

told a thump - ing lie, For I mean to live and die In the  
 Jack has come a - shore From his clip - ping man - o' - war, Why, the  
 Nan - cy or your Sal Will..... dry her tears, poor gal, If she

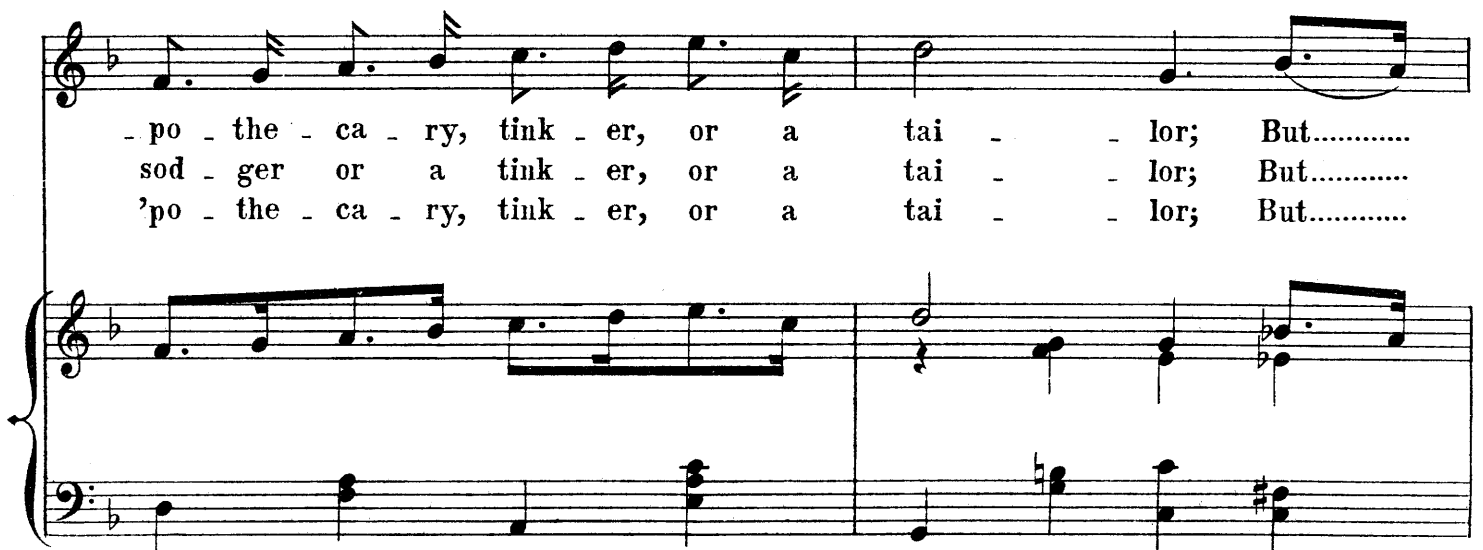


na - vy, as a jol - ly Bri - tish Sai - lor!  
 sod - gers know what's meant by *Breach* o' *Pro - mise!*  
 knows you fell a - fight - in' in the Na - vy.

## CHORUS.



So, if you want to come to grief, Be a plough - boy or a thief, An a -  
 So, if you want to come to grief, Be a plough - boy or a thief, Or a  
 So, if you want to come to grief, Least - ways it's my be - lief, Be a



- po - the - ca - ry, tink - er, or a tai - lor; But.....  
 sod - ger or a tink - er, or a tai - lor; But.....  
 'po - the - ca - ry, tink - er, or a tai - lor; But.....



join the Queen's Na - vee, And where - ev - er you may be You'll be  
 join the Queen's Na - vee, And where - ev - er you may be You'll be  
 join the Queen's Na - vee, And where - ev - er you may be You'll be

1. wel - come as a jol - ly Bri - tish sai - lor! sai - lor!  
 2. wel - come as a jol - ly Bri - tish sai - lor! sai - lor!  
 wel - come as a jol - ly Bri - tish sai - lor! sai - lor!

*D. %*

## No 11.

## "THE TWIN DUET."

(CHARLES &amp; JACK.)

Andante non troppo.

PIANO.

The piano introduction is written for a grand piano in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante non troppo' and the dynamic is 'mf' (mezzo-forte). The piece begins with a treble clef and a bass clef, with a common time signature. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a half note A3, and then a quarter note B3. The piece concludes with a final chord of G3, B3, and D4.

CHARLES.

The musical notation for Charles's first line of lyrics is written on a single staff in a key signature of three flats and common time. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 1. Some twins are ve - ry much a - like, But

1. Some twins are ve - ry much a - like, But  
 C. 2. For lit - tle boys in com - pa - ny To  
 J. 3. For me the sea's the on - ly..... place c And  
 J. 4. And when I meet a pret - ty..... girl Whose

The piano accompaniment for Charles's first line of lyrics is written for a grand piano in a key signature of three flats and common time. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a final chord of G3, B3, and D4.

JACK.

The musical notation for Jack's first line of lyrics is written on a single staff in a key signature of three flats and common time. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: we..... are not a bit; In fact, since child - hood

we..... are not a bit; In fact, since child - hood  
 talk I knew was wrong; And so I ne - ver  
 I..... pre - fer the town; J. When I grew up..... I  
 waist is slim and small, What do I do?..... I

The piano accompaniment for Jack's first line of lyrics is written for a grand piano in a key signature of three flats and common time. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. The piece concludes with a final chord of G3, B3, and D4.

CHARLES.

we have been Each o - ther's op - po - site. When  
 long'd to talk J.I al - ways talk'd too long! C.When  
 shaved my face c.I did - n't and grew down. J.A.....  
 do..... like this c.I don't like that at - all! I'd.....

mo - ther said, "Now don't do this, Or you will make me  
 we had ap - ples to di - vide, I al - ways was be -  
 rov - ing life's the life for me c.At roll - ing stones I  
 treat a la - dy with res - pect J.And I'd treat her with

JACK.

sad" Then I did not (as I was..... bid) I  
 - reft, J.For I took what I thought was..... right C.And  
 scoff J.And so, when I went off to..... sea, c.I  
 wine; c.I'd go up - on my knees to..... her J.And

BOTH.

*did..... as I was bad! So you'll a - gree I*  
*I..... took what was left! So you'll a - gree I*  
*went to see him off! So you'll a - gree I*  
*Id..... take her on mine! So you'll a - gree I*

think, with me That I and he (My bro - ther) Are  
 think, with me That I and he (My bro - ther) Are  
 think, with me That I and he (My bro - ther) Are  
 think, with me That I and he (My bro - ther) Are

*op - po - site And not a..... bit Like each and one an - o - ther.*  
*op - po - site And not a..... bit Like each and one an - o - ther.*  
*op - po - site And not a..... bit Like each and one an - o - ther.*  
*op - po - site And not a..... bit Like each and one an - o - ther.*

D. 8

The first system of music features a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The piece begins with a piano (*pp*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand features a triplet of eighth notes. The left hand accompaniment consists of chords and single notes, maintaining the harmonic structure.

The third system shows the right hand with a triplet of eighth notes. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

The fourth system begins with a piano (*p*) dynamic. The right hand has a triplet of eighth notes. The left hand accompaniment includes chords and single notes. The system ends with a dynamic change to forte (*f*) and a triplet of eighth notes in the right hand.

The fifth system starts with a piano (*p*) dynamic. The right hand has a triplet of eighth notes. The left hand accompaniment includes chords and single notes. The system concludes with a dynamic change to pianissimo (*pp*) and a key signature change to three flats (B-flat, E-flat, A-flat).

The sixth system continues with a piano (*p*) dynamic. The right hand has a triplet of eighth notes. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line.

No 12.

“CHORUS OF SAILORS.”

Allegro moderato.

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a forte (f) dynamic. The bass line consists of a steady eighth-note accompaniment.

Second system of piano introduction. Continues the eighth-note accompaniment in the bass and melodic lines in the treble.

First system of vocal introduction and piano accompaniment. The vocal line (treble clef) begins with the lyrics "The Ad-mir-al! Sir". The piano accompaniment (grand staff) continues with the eighth-note accompaniment. A forte (f) dynamic is indicated.

Second system of vocal introduction and piano accompaniment. The vocal line (treble clef) continues with the lyrics "Her-cu-les! Let ev-'ry gal Get off your knees! Let". The piano accompaniment (grand staff) continues with the eighth-note accompaniment.

ev - 'ry gal Get off your knee! Get off your knee!

TENORS.

Let ev - 'ry gal Get off our knees! And so we shall A -

BASSES.

- void a breeze. Our Ad - mir - al It does - nt please To

GIRLS.

see a gal With his A. B's. For lov - in' winks and

SAILORS.

sweet - heart - in' Our Adm' - ral thinks An aw - ful sin. It

does - n't do To go a - gin' A Adm' - ral's view Of



TENORS.

aw - ful sin: And so we shall A - void a - breeze If

BASSES.

ev - 'ry gal Gets off our knees! The Ad - mir - al!

**Grandioso.**

*ff*

N<sup>o</sup> 13.

## "I'M AN ADMIRAL"

(ADMIRAL &amp; CHORUS.)

**Allegro con brio.**

**VOICE.**

**PIANO.**

*mf*

**ADMIRAL.**

1. I'm an  
2. In

Ad - mir - al of the Fleet, With cha - rac - ter un -  
love af - fairs there are Than sai - lors no men

- tar - nish'd; I'm an Ad - mir - al, I re - peat. And  
fick - ler; In that par - ti - cu - lar\_ You're

**HARRY.**

ADMIRAL.

that's the truth un - var - nish'd. My cha - rac - ter's un -  
what you'd call "par - tick - ler?" I ne - ver say "par -

HARRY.

ADMIRAL.

- tar - nish'd. He speaks the truth un - var - nish'd. An  
- tick - ler?' I'd ra - ther say a "stick - ler?" I

Ad - mir - al's du - ties may be - gin With main - ten - ance of  
high - ly dis - ap - prove, in short Of Bri - tish Sai - lors

dis - cip - line; But there are o - ther ways to win A  
pay - ing court To pret - ty girls in ev - 'ry port\_ That's

## CHORUS.

fur - ther stock of lau - rels: An - o - ther kind of  
 what I want to put down. That's what he wants to

*ff*

## ADMIRAL.

lau - rels. A su - pe - ri - or sort of lau - rel! The  
 put down! That's what I want to put down! I

*p*

du - ty that I have in view May pos - si - bly oc -  
 know it hap - pens now and then With bach - e - lers of

- cur to you It is, by my ex - am - ple, to Im -  
 the R. N. But when it comes to mar - ried men, I

HARRY. ADMIRAL.

- prove my sai - lor's mo - rals! With sweet heart - in' he quar - rels! To  
mean to put my foot down! Sweet - hearts he tries to put down! I

BOTH. ADMIRAL.

e - le - vate their mo - rals! To e - le - vate their mo - rals! And I  
mean to put my foot down! Sweet - hearts I mean to put down! And I  
he means

al - ways shall, I al - ways shall As long as I'm an  
al - ways shall, I al - ways shall As long as I'm an

SAILORS. ADMIRAL.

Ad - mir - al, I al - ways shall! He al - ways will! While  
Ad - mir - al, I al - ways shall! He al - ways will! While

ADMIRAL.

CHORUS.

Ad - mir - al, As long as I'm an Ad - mir - al. An  
 Ad - mir - al, As long as I'm an Ad - mir - al. An

SAILORS.  
 While Ad - mir - al!  
 While Ad - mir - al!

Ad - mir - all  
 Ad - mir - all

*f*

*D. §*

*D. §*

No 14.

FINALE ACT I.

Con spirito.

CHORUS.

VOICE.

She's go - ing with the

LADIES.

Ad - mi - ral, the Ad - mi - ral, the Ad - mi - ral! She's

go - ing with the Ad - mi - ral.

SAILORS.

She go - ing with the

She's go - ing with the Ad - mi - ral Ril Ral

Ad - mi - ral.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The piano accompaniment is shown in a grand staff with treble and bass clefs.

Ril.

This system contains the next two staves of music. The top staff is a vocal line with the lyric 'Ril.'. The piano accompaniment continues in the grand staff below.

This system contains the final two staves of music on the page. The piano accompaniment concludes with a double bar line and repeat signs.



## ACT II.

N<sup>o</sup> 15.

## OPENING CHORUS.

(SAILORS &amp; MASQUERADERS.)

Allegro con spirito.

PIANO. *f*

Polka tempo.  
CHORUS.

Tho' Eng-lish-men in Eng-land may Take their plea-sures sad-ly: When

they are out of Eng-land they Do not be-have so mad-ly But

when, as some-times hap-pens, they Have had some-thing more than a tasse de thé At a

glit-tring, gay Lit-tle French Ca-fé, And have found their way To a Bal Mas-qué They be-

- have as they say À la Fran-gais And take their plea-sure glad-ly.

SAILORS & MEN.

And an Eng-lish Jack has learnt the knack (Tho'

we don't want to boast of it) When he's got no more than an

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line begins with a half note 'we', followed by quarter notes 'don't', 'want', and 'to', then a quarter rest, followed by quarter notes 'boast', 'of', and 'it)', then a quarter rest, followed by quarter notes 'When', 'he's', and 'got', then a quarter rest, followed by quarter notes 'no', 'more', and 'than', and finally a quarter note 'an'.

hour a-shore, Of mak\_ing just the most of it! And a Bri\_tish Tar has

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'hour', a quarter note 'a-shore,', a quarter rest, a quarter note 'Of', a quarter rest, a quarter note 'mak\_ing', a quarter rest, a quarter note 'just', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'most', a quarter rest, a quarter note 'of', a quarter note 'it!', a quarter rest, a quarter note 'And', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'Bri\_tish', a quarter rest, a quarter note 'Tar', and a quarter note 'has'.

learnt the knack (Tho' we don't want to boast of it) When he's got no more than an

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'learnt', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'knack', a quarter rest, a quarter note '(Tho'', a quarter rest, a quarter note 'we', a quarter rest, a quarter note 'don't', a quarter rest, a quarter note 'want', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'boast', a quarter rest, a quarter note 'of', a quarter note 'it)', a quarter rest, a quarter note 'When', a quarter rest, a quarter note 'he's', a quarter rest, a quarter note 'got', a quarter rest, a quarter note 'no', a quarter rest, a quarter note 'more', a quarter rest, a quarter note 'than', and a quarter note 'an'.

hour a-shore, Of mak\_ing just the most of it

CHORUS.

Tho'

The fourth system begins with the vocal line and piano accompaniment. The vocal line has a half note 'hour', a quarter note 'a-shore,', a quarter rest, a quarter note 'Of', a quarter rest, a quarter note 'mak\_ing', a quarter rest, a quarter note 'just', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'most', a quarter rest, a quarter note 'of', and a quarter note 'it'. This is followed by a double bar line and the word 'CHORUS.' in the right margin. The vocal line then has a quarter note 'Tho''.

Eng - lish - men in Eng - land may Take their plea - sure sad - ly: When

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff bracket on the left. The music is in 4/4 time and features a simple harmonic structure with block chords and some melodic movement in the piano part.

they are out of Eng - land they Do not be - have so mad - ly But

The second system continues the musical score. The vocal line and piano accompaniment maintain the same style as the first system. The piano part includes some dynamic markings such as accents (>) and slurs.

when, as some - times hap - pens, they Have had some - thing more than a

The third system concludes the musical score on this page. The vocal line and piano accompaniment continue. The piano part features a key signature change to one sharp (F#) in the final measure of the system.

tasse de thé At a glit - t'ring gay sort of French Ca - fé And have

found their way to a Bal Mas - qué They be - have as they say À la Fran - çais And

take their plea - sure glad - ly.

No 15a

HORNSPIPE.

Allegro vivace.

PIANO.

*f*

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*f*) dynamic marking. The music features a rhythmic melody in the treble clef and a supporting bass line in the bass clef. The piece concludes with a double bar line and repeat signs at the end of the fifth system.

The first system of music features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment of chords and single notes. The system concludes with a double bar line and the word "Fine." written above the staff.

The second system begins with a repeat sign and a dynamic marking of *mf* (mezzo-forte). The treble clef contains a melody with eighth notes, and the bass clef features a steady accompaniment of chords. The system ends with a double bar line.

The third system continues the piece with a treble clef melody that includes a slur over several notes. The bass clef accompaniment remains consistent with the previous systems. The system ends with a double bar line.

The fourth system features a treble clef melody with a long slur spanning across several measures. The bass clef accompaniment consists of chords and single notes. The system concludes with a double bar line.

The fifth system shows a treble clef melody with eighth notes and a dynamic marking of *f* (forte). The bass clef accompaniment includes chords and single notes. The system ends with a double bar line.

The sixth system is the final system on the page, featuring a treble clef melody and a bass clef accompaniment. It concludes with a double bar line, a repeat sign, and the instruction "D.C. al Fine." written below the staff.



N<sup>o</sup> 16.

## "BRITANNIA'S SONS."

HARRY &amp; CHORUS.

Tempo di Marcia.

VOICE.

PIANO.

*f*

1. When E -  
2. When  
3. The

- liz - a - beth ruled Eng - land, In the gal - lant days of  
Nel - son fought Tra - fal - gar For his coun - try and his  
wood - en walls of Eng - land Have long since pass'd a -

*mf*

yore,..... When Phil - ip's proud Ar - ma - da Swept  
King,..... Right prond - ly to her tri - dent Did  
- way,..... But "hearts of oak" are beat - ing In

down on Eng - land's shore: We know the fa - mous  
brave Bri - tan - nia cling! And our blood warms at the  
Eng - lish breasts to - day: And our sons shall tell the

stor - y How the Span - iard strove in vain To  
stor - y How a - gain, and yet a - gain, France  
stor - y Un - - to their sons a - gain, How

snatch old Eng - land's glo - ry, In good Queen Bess 's  
strove for Eng - land's glo - ry, In Geor - ge's gal - lant  
Eng - land held her glo - ry In great Vic - tor - ia's

reign. We heard it all as child - ren— How  
 reign! We heard it all as child - ren, That  
 reign! And when our child - ren's child - ren Stand

Drake, and such as he, Up - held the fame Of  
 sto - ry of the sea— How Bri - tain's pride, Brave  
 lisp - ing at our knee, We'll tell them then How

Eng - land's name As Mis - tress of the Sea! No  
 Nel - son, died A - board his "Vic - to - ry?" No  
 Eng - lish - men Must e - ver hold the sea: No

brag - gart's boast shall shame our toast, But drink this toast with  
 brag - gart's boast need shame our toast, Yet drink, with three times  
 brag - gart's boast can guard our coast, But let them on - ly

me\_ three, he  
 "To the days when Bess ruled  
 "To the days when George ruled  
 True sons of great Bri -

Eng - land, And Eng - land ruled the Sea!"  
 Eng - land, And Eng - land ruled the Sea!"  
 - tan - nia, And she shall rule the Sea!

*f*

## CHORUS.

No brag-gart's boast shall shame our toast But drink this toast with me—"To the  
 No brag-gart's boast need shame our toast, Yet drink, with three times three, "To the  
 No brag-gart's boast can guard our coast, But let them on - ly be True

*ff*

days when Bess ruled Eng - land, And Eng - land ruled the Sea!"  
 days when George ruled Eng - land, And Eng - land ruled the Sea!"  
 sons of great Bri - tan - nia, And she shall rule the Sea!

*D. %*

No. 17.

## IT'S GONE EIGHT BELLS.

(CHORUS OF GIRLS &amp; SAILORS.)

**Moderato.**

PIANO: *mf*

It's gone eight bells, Or,

least - ways, sev'n\_ A shore that spells Half past e - lev'n! So

we must sigh Our last fare - wells! Good - bye! good - bye! It's

nigh eight bells *unis.* Good - bye! Good - bye!

It's nigh eight bells with - out de - lay - ing, Our

Good - bye! Good - bye! Good - bye!

fond fare-wells we must be say - ing Al - tho'.... to..... stay we

Good - bye! good - bye! Good -

mad - ly han - kers, We have got to weigh our bloom - in' an - chors,

-bye! Good - bye! On fo - reign shore we

We have got to weigh our bloom - in' an - chors.



leave our hearts, So one kiss more be - fore

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#).

we parts.

*p*

This system contains the next two lines of music. The vocal line continues with the lyrics "we parts.". The piano accompaniment includes a dynamic marking of *p* (piano).

This system contains the third line of music, which is entirely piano accompaniment in bass clef.

*rit.*

This system contains the fourth line of music, which is entirely piano accompaniment in bass clef. It includes a dynamic marking of *rit.* (ritardando).

# NO. 18. I'LL LEAD YOU SUCH A DANCE.

(DUET— JACK & SUZETTE.)

**Tempo di Galop.**

**JACK.**

VOICE. *f*  
You  
Per-

PIANO. *f*

**Moderato.**  
*ad lib.*

seem to say The pro - per way Of mak - ing love's an Art, And  
- haps Ma'm'zelle, You'll kind - ly tell Me what a chap should do To

**SUZETTE.**

you're a - fraid No Eng - lish maid Can e - ver play the part? I  
earn the bliss Of just one kiss From such a girl as you? There's

know quite well Your Eng-lish "belle" Is no-thing but a dunce! Her  
on-ly one Thing to be done, If a kiss you care a-bout The

JACK.  
sweet-heart say, "Oh, kiss me, pray!" She kiss-es him at once! She  
one thing you Must learn to do, Is just to do-with-out! Is

SUZETTE.  
kiss-es him at once. She kiss-es him at once!  
just to do with-out! Is just to do with-out!

REFRAIN.  
BOTH. *Tempo di Galop.*  
Ah! Ah! Ah! It is dif-fer-ent in France! If you  
Ha! Ha! Ha! If you want a ten-der glance, You must

want a ten - der glance      You must wait and take your chance,      Voi -  
 wait and take your chance      And its val - ue twill en - hance!      Voi -

- ci - voi - là! Comme ça - Comme ça! You must wait and take your chance -      Vous  
 - ci voi - là! Comme ça      Comme ça! You must wait and take your chance      Vous

me sui - vrez? You fol - low me, eh? I'll lead you such a dance!      D 8  
 me sui - vrez? You fol - low me, eh? I'll lead you such a dance!      7 :

## No 19.

## "IT IS THEIR NATURE."

(TRIO.— CHARLES, JACK, AND PAUL.)

Vivace.

unis.

VOICE.

1. We're

PIANO.

*f*

bound to fol - low Na - ture's laws, What - e - ver we may do;..... And  
 dog says "Bow - wow - wow - wow - wow," And a cow says "Moo - oo - oo;"..... And a

*p*

what we do we do because It is our na - ture to..... We  
 tom - cat says "Me - ow, Me - ow," For it is his na - ture to..... And

know that Doc - tor Watts was right And what he wrote was true..... That  
once an Ea - gle that we know Said "Yan - kee - doo - dle - do?"..... For the

To Dance  
after last verse.

dogs de - light to bark and bite For it is their na - ture to.....  
Yan - kee Ea - gle likes to "crow," As it is his na - ture to.....

*mf*

2. A

DANCE.

mf

mf

*Fine.*

>

>

*D.C.  
to Fine.*

## 3.

If you ask a Yankee what he's worth  
 He'll probably say to you—  
 "I guess I boss the blessed earth,"  
 Which isn't exactly true:  
 For a Yankee loves a game of bluff,  
 And the only thing to do  
 Is to show him when you've had enough,  
 As it is our nature to.

## 4.

And once a certain Emperor  
 Cried "Cock-a-doodle-do!"  
 Which made the British Lion roar,  
 As it is his nature to:  
 For a dog says "Bow-wow-wow-wow-wow,"  
 And a cat says "Mew, mew, mew,"  
 And an Emperor says "I wont allow  
 There's anything I cant do!"

## 5.

"For that's the sort of boy I am—  
 When I've nothing else to do  
 I always send a telegram,  
 For it is my nature to?"  
 From writing a comic opera  
 To commanding a naval crew,  
 He likes to teach his grandmamma,  
 For it is his nature to.

*Dance.*



## No 20.

## CASTLES IN THE AIR.

Words by  
BASIL HOOD.

(DOLLY)

Music by  
WALTER SLAUGHTER.

Tempo di Mazurka.

PIANO.

The piano introduction is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff starts with a melody marked *mf* and includes a trill (tr) on the first measure. The bass staff provides a simple harmonic accompaniment. The piece concludes with a final chord in the treble staff.

1. There is a cas - tle in the air And  
2. O 'tis a world all worlds a - bove Where

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a melody marked *p* in the treble and a bass line marked *mf*. The lyrics are: "1. There is a cas - tle in the air And" and "2. O 'tis a world all worlds a - bove Where".

Cu - - pid holds the key, And rich and poor may en - ter  
old hearts beat a - new Where ev - 'ry words a tale of

The second system of the vocal and piano accompaniment. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The piano part features a melody marked *p* in the treble and a bass line marked *mf*. The lyrics are: "Cu - - pid holds the key, And rich and poor may en - ter" and "old hearts beat a - new Where ev - 'ry words a tale of".

there In mot - ley com - pan - - y For  
love And ev - 'ry tale is true Where

The third system of the vocal and piano accompaniment. The vocal line concludes in the treble clef, and the piano accompaniment concludes in the bass clef. The piano part features a melody marked *p* in the treble and a bass line marked *mf*. The lyrics are: "there In mot - ley com - pan - - y For" and "love And ev - 'ry tale is true Where".

in that pal - ace lov - ers live And wan - der hand ..... in.....  
 ev - 'ry month is joy - ous June .That is not mer - - ry

hand For un - to lov - ers love will give ..... The  
 May And gold - en years fly all too soon ..... For

key to fai - ry - land. Where ev - 'ry maid's a fair prin -  
 ev - 'ry year's a day. *tr*

- cess And ev - 'ry goose a swan And

1.

ev\_ry dam\_sel deems a prince the lad she looks up - on.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a treble clef and contains the lyrics 'ev\_ry dam\_sel deems a prince the lad she looks up - on.' A first ending bracket is placed above the final two measures of the vocal line. The piano accompaniment includes a trill (tr) in the right hand and various chords and bass notes in the left hand.

2.

prince the lad she looks up - on. Ah!.....

The second system continues the vocal line and piano accompaniment. The vocal line starts with 'prince the lad she looks up - on.' followed by 'Ah!.....' with a dotted line indicating a long note. The piano accompaniment features a trill (tr) in the right hand and continues with harmonic support for the vocal line.

..... A Prince, A Prince, and

The third system shows the vocal line with the lyrics '..... A Prince, A Prince, and'. The piano accompaniment continues with chords and bass notes, providing accompaniment for the vocal line.

ev\_ry dam\_sel deems a prince the lad she looks up - on.

The fourth system concludes the piece with the vocal line repeating 'ev\_ry dam\_sel deems a prince the lad she looks up - on.' The piano accompaniment provides a final harmonic resolution.

## No 21.

## A Bit too Far.

Words by  
BASIL HOOD.

Music by  
WALTER SLAUGHTER.

Moderato.

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a forte (f) dynamic. The melody features a series of eighth notes in the first two measures, followed by a half note chord in the third measure, and a final measure with a half note chord and a fermata. The left hand starts with a bass clef and a common time signature. It begins with a whole rest, followed by a series of chords in the second, third, and fourth measures, ending with a fermata.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp and a common time signature. The lyrics are: "I aint the sort of man as you meets with now and then, As de". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a piano (p) dynamic. The left hand starts with a bass clef and a common time signature. The piano accompaniment provides harmonic support for the vocal line.

The second system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp and a common time signature. The lyrics are: ". spi - ses what we call the weaker sex; I would.n't go to count them as the". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a piano (p) dynamic. The left hand starts with a bass clef and a common time signature. The piano accompaniment provides harmonic support for the vocal line.

The third system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp and a common time signature. The lyrics are: "slaves of men Or to set a ty - rant's foot up - on their necks. But". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a piano (p) dynamic. The left hand starts with a bass clef and a common time signature. The piano accompaniment provides harmonic support for the vocal line.

when you see the way some la-dies can be - have, I think as an - y - bo - dy will a -

- gree There's a dif - rence twixt a wo - man bee - in' no - thin' but a slave, And her

be - in' just a bit too free! For their aint no know - in' what's a -

*rit.*

- com - in' next I — used to won - der once, I al - low — But our

Fan - dy Cy - cle wo - man's get - tin' that un - sex'd, That no - thin' would sur - prise me

now. I don't ex - pect the world to stand stock still, Or

things to stay for ev - er as they are; But a fel - ler can't help feel - in', if they

don't stop soon; That gals will go a bit too far.

*D. S.*

*D. S.*

# A BIT TOO FAR.

---

## 1.

I ain't the sort of man as you meets with now and then  
As despises what we call "the weaker sex"—  
I wouldn't go to count 'em as the slaves of men,  
Or set a tyrant's foot upon their necks ;  
But when you see the way some ladies do behave,  
I think as anybody will agree,  
There's a diff'rence 'tween a woman bein' nothin' but a slave,  
And her bein' just a bit too free !

## CHORUS.

For there ain't no knowin' what's a-comin' next,  
I used to wonder once, I allow ;  
But our "Fandy-cycle" women's gettin' that unsex'd,  
That nothin' would surprise me now.  
I don't expect the world to stand stock-still,  
Or things to keep for ever as they are ;  
But a feller can't help feelin', if they don't stop soon,  
Some gals may go a bit too far !

## 2.

Now, I have got a friend, he's the mildest of young men,  
He's a waiter in a London restorong :  
He's got a wife—a lady standin' five foot ten,  
And she's very near as broad as she is long ;  
She has a hasty temper, and she's easy to put out,  
When she'll spank him, like a child, across her knee,  
And she's got a trick of throwin' all the furniture about,  
Which strikes him as a bit too free.

## CHORUS.

For there ain't no knowin' what's a-comin' next,  
It's the sort of thing no husband should allow ;  
But it ain't no use his gettin' haughty-like or vex'd,  
And nothin' would surprise him now ;  
But when she's thrown the tongs and shovel at his head,  
And foller'd with a stone tobaccer-jar—  
Well, a feller can't help feelin', if she don't stop soon,  
That things may go a bit too far !

## 3.

Of course it's right and proper that young women should progress—  
But the question is, wherever will they stop ?  
I expect to see a lady in a ball-room dress,  
With a skirt, and little else upon the top ;  
And ladies say it's handier for riding of their bikes  
To wear knickerbockers fastened at the knee,  
It leaves their legs much freer, but them knickerbockers strikes  
Me as leaving them a bit *too* free !

## CHORUS.

For there ain't no knowin' what's a-comin' next,  
I used to wonder once, I allow ;  
But our "Fandy-cycle" women's gettin' that unsex'd,  
That nothin' would surprise me now.  
I expect such things as petticoats will go right out,  
Or go a good bit shorter than they are,  
And a feller can't help feelin', if they don't stop soon,  
Such things may go a bit too far !

No. 22.

YOU CAN READ IT IN MY EYES.

(DUET - DOLLY AND HARRY.)

Andante moderato.

VOICE. HARRY.

PIANO. 2. The

DOLLY.

1. No one I e - ver heard A "sen - tence" could com - press In -  
 ques - tion that I ask Is, will you be my wife? Oh,

- to a mo - no - syl - la - ble Like sim - ple "no" or "yes"  
 an - swer "yes," and sen - tence me To ser - vi - tude for life!



HARRY. 'Tis but one sin - gle word, One sim - ple lit - tle breath; Yet  
DOLLY. It now shall be my task Your rid - dle to e - clipse I'll

in that word my sen - tence lies Sen - tence of life or death!  
speak no word yet you may find The an - swer on my lips!

*Con espress.*

You can read it in my eyes..... my..... ques - tion  
You can read it in my sighs..... my..... an - swer

you can guess!..... You can read it in my fin - ger -  
you can guess!..... You can read it in my fin - ger -

DOLLY. 1st Verse.

-tips That your sweet fin - gers press! I am not.....  
 -tips That your dear fin - gers press!

ve - ry wise And could ne - ver, ne - ver guess.....

..... But if I hear it from your lips I'll an - swer

D. § 2nd Verse.  
DOLLY.

"no" or "yes!"..... You can read it  
HARRY.

I can read it  
colla voce

in my sighs..... My an - swer you can guess!.....  
 in your eyes..... That sweet - ly an - swer yes!.....

..... You can read it in my fin - ger - tips That  
 ..... But thus I take it from your lips I

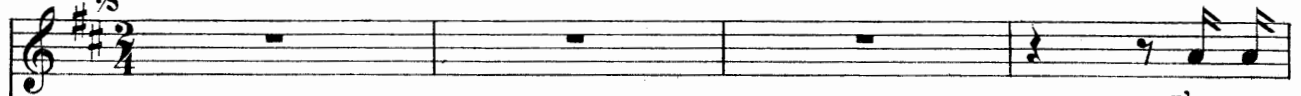
your dear fin - gers press.....  
 pas - sion - ate - ly press.....

# NO 23. "IT'S EVER MY ENDEAVOUR."

(ADMIRAL.)

Allegro.

VOICE.



1. I'm as  
2. Af-ter  
3. I've in-

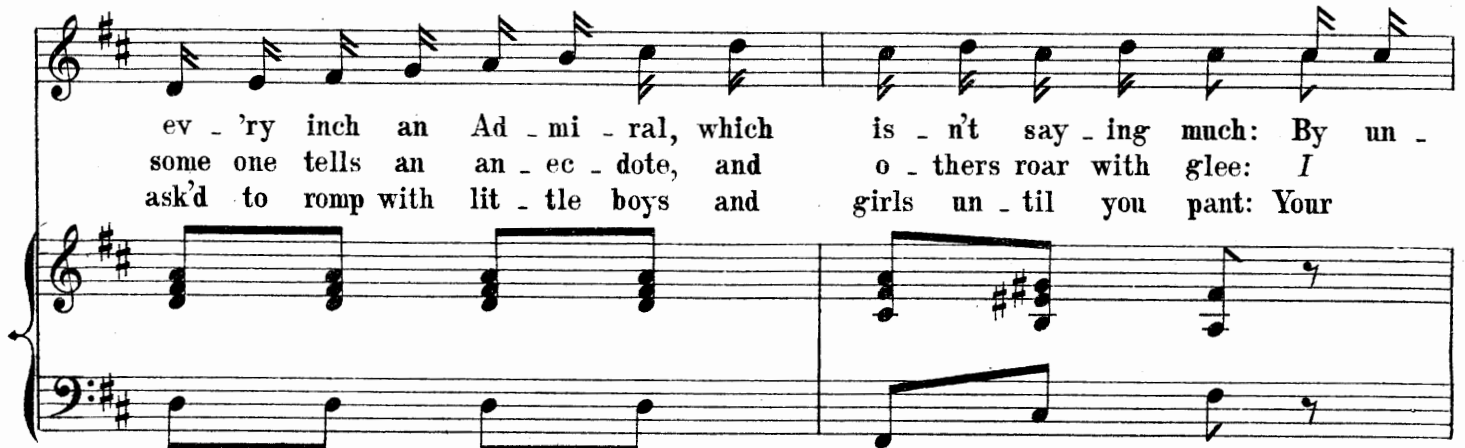
PIANO.



proud as a Plan - ta - ge - net - you might - n't, p'raps, i - ma - gine it - I'm  
din - ner, when I'm di - ning out, the la - dies fi - nish li - ning out; Then  
-duged in ma - nya hear - ty swear at child - ren's Christ - mas par - ties, where You're



ev - 'ry inch an Ad - mi - ral, which is - n't say - ing much: By un -  
some one tells an an - ec - dote, and o - thers roar with glee: I  
ask'd to romp with lit - tle boys and girls un - til you pant: Your



-bend - ing, fix'd fri - gid - i - ty and u - ni - form a - cid - i - ty And  
sneer like Me - phis - to - phe - les and stare in - to my cof - fee lees, And  
coat - tails they will seize up - on, and then your hands and knees up - on - You

dig - ni - ty of man - ner I pro - claim my - self as such! It's a  
show, by so - lemn si - lence, that it don't ap - peal to me: I  
crawl a - bout the car - pet as a bear or e - le - phant: Your

so - vereign to a pen - ny chance you e - ver find, by a - ny chance, The  
hate the men who slap your back, and shout, "Hal - lo, old chap! You're back In  
trou - sers, coat, and vest you wreck, and then you're ask'd to test your eq - Ui -

small - est thing at a - ny time what - e - ver, or at all, In my  
 En - gland? Well, I ne - ver! Who'd ha' thought of see - ing you?" Such  
 - li - bri - um by count - ing twen - ty stand - ing on your head - Tho' my

slight - est ac - tion, word, or look, to make me seem ab - surd or look In  
 bois - ter - ous hi - lar - i - ty and free fa - mi - li - ar - i - ty I  
 con - duct is wet blan - ke - ty if so you like to rank it, I In -

a - ny way un - dig - ni - fied, ri - dic - u - lous, or small! Yes, it's  
 sti - fle in a mo - ment with an i - cy "How d'ye do?" For it's  
 - va - ri - a - bly stand up - on my dig - ni - ty in - stead! For it's

e - ver my en - dea - vour that I ne - ver, ne - ver, ne - ver May do

a - ny - thing at a - ny - time, what - e - ver, or at all, That can

low - er my po - si - tion, Or alt - er my con - di - tion, As a

stern and so - lemn, Nel - son's co - lumn sort of Ad - mi - ral!

N<sup>o</sup> 24.

## BRAVE GENDARMES.

(PAUL AND GENDARMES)

*Tempo di marcia.*

VOICE. PAUL.

1. When  
2. When

PIANO. *f*

dan - ger sounds the a - larm, The bold Gend - arme Must nerve his arm And at -  
there's no need for a - larm, The bold Gend - arme (With - out a - ny harm) Can at -

GENDARMES. PAUL.

- tend to the call of Du - ty! And at - tend to the call of Du - ty! And the  
- tend to the claims of Beau - ty! Can at - tend to the claims of Beau - ty! And, like

*mf* *f* *p*



sears of a Mars have a won - der - ful charm For the ten - der eyes of  
Mars, thank his stars it is time to dis - arm - Hav - ing brave - ly done his

GENDARMES.

Beau - ty! For the ten - der eyes of  
du - ty! Hav - ing brave - ly done his

PAUL.

Beau - ty! He will find he's a - dored By the girl that he loves And she'll  
du - ty! And as a re - ward The girl he loves Will un -

buc - kle his sword And but - ton his gloves, And her lo - ver dis - miss With a kiss - like this - To  
- buc - kle his sword And pull off his gloves, And will heighten his bliss With a kiss - like this - From the

*rit.*

go and do his du - ty! Come to  
 ten - der lips of Beauty! Come to

*a tempo*

Tempo di Valse.

arms! Come to arms! Brave Gend - armes! Ob - li - vious of  
 arms! To our arms! Brave Gend - armes! Hav - ing finish - ed your

Beau - ty Re - mem - ber your du - ty, To arms! To  
 du - ty Come, bask in our Beau - ty Two arms! Two

arms!..... To arms! Brave Gend - - armes.....  
 arms!..... Both arms! Brave Gend - - armes.....

GENDARMES

You have du - ty to do! We have du - ty Come to arms! Come to  
 We are of - fer - ing you! lips of Beau - ty Come to arms! To our

arms! Brave Gend - armes Ob - li - vious of Beau - ty Re - - mem - ber our  
 arms! Brave Gend - armes Hav - ing finished your du - ty. Come, bask in our

du - ty! To arms! To arms! To arms! Brave Gend - armes.....  
 beau - ty! Two arms! Two arms! Both arms! Brave Gend - armes.....

..... We have du - ty to do.  
 ..... We are of - fer - ing you.

D. §

Nº 24<sup>1</sup>/<sub>2</sub>

## TARANTELLA.

Allegro con spirito.

PIANO. *f* *trem.*

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system begins with a tremolo marking and a forte dynamic. The music is characterized by a rhythmic bass line and a more melodic treble line with slurs and accents. The key signature has one sharp (F#).

A musical score for a piece titled "The French Maid". The score is written for piano and consists of six systems, each with a treble and bass staff. The music is in a 2/4 time signature and features a melody in the treble staff and a harmonic accompaniment in the bass staff. The key signature is one sharp (F#), and the piece concludes with a repeat sign in the final measure of the sixth system.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and flats). The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff shows a continuation of the melodic line with some slurs. The bass staff continues with its accompaniment, including some chordal textures.

The third system begins with the section labeled "Trio." in the treble staff. A piano dynamic marking "p" is present in the bass staff. The treble staff features a more active melodic line with slurs, while the bass staff has a steady accompaniment of chords.

The fourth system continues the Trio section. The treble staff has a melodic line with some slurs and accents. The bass staff maintains a consistent accompaniment pattern.

The fifth system continues the Trio section. The treble staff shows a melodic line with slurs. The bass staff continues with its accompaniment.

The sixth system concludes the Trio section. The treble staff has a melodic line with slurs. The bass staff continues with its accompaniment.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef consists of eighth-note runs. The bass clef accompaniment features chords and eighth notes. The system concludes with a forte (*f*) dynamic and a fermata over the final notes.

Second system of musical notation. Continues the melody and accompaniment from the first system. The treble clef melody continues with eighth-note patterns. The bass clef accompaniment maintains a steady rhythmic pattern. The system ends with a forte (*f*) dynamic and a fermata.

Third system of musical notation. The treble clef melody features a piano (*p*) dynamic and includes a slur over a group of notes. The bass clef accompaniment consists of chords and eighth notes. The system concludes with a fermata.

Fourth system of musical notation. The treble clef melody continues with eighth-note runs and slurs. The bass clef accompaniment features chords and eighth notes. The system ends with a fermata.

Fifth system of musical notation. The treble clef melody includes a slur over a group of notes. The bass clef accompaniment consists of chords and eighth notes. The system concludes with a fermata.

Sixth system of musical notation. The treble clef melody features a slur over a group of notes. The bass clef accompaniment consists of chords and eighth notes. The system concludes with a fermata and a final chord.

*trem.*

*f*

*f*

*Repeat presto.*



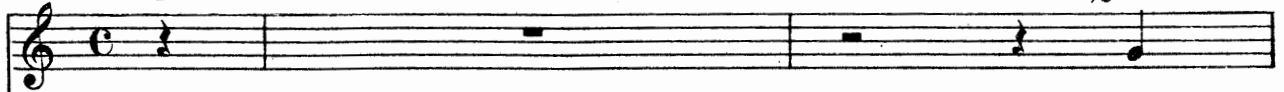
## NO. 25. I'VE HER PORTRAIT NEX' MY 'EART.

(JACK.)

Tempo di Marcia.

§

VOICE.

I  
One

PIANO.



ain't no fa-mous 'e - - ro of 'alf a hun-dred fights, But  
day, as I re-mem - - bers, I says to Ma-ry Ann - "How

just a hon-est sai - - lor, ac - cord - ing to my lights: But  
is it you can love me, a com - mon sai - lor - man?" And

there ain't no blue jack - et nor yet no K. C. B, As  
Em' - ly, she creeps clo - ser, And I well nigh sobs with pride When she

REFRAIN.

proud as I'm, be - cause I knows My 'Li - za's proud of me! I've her  
says "It ain't the coat I loves, But the 'eart what beats in - side! I've her

por - trait nex' my 'eart, dress'd up so spry and smart In a  
por - trait in my breast, all..... dress'd up in her best, With

jack - et trimm'd with ar - ti - fi - cial fur; And it  
feath - er'd at, and yel - low nec - ker - - cher; And it

makes a sai - lor feel a sor - ter proud - er of 'is - self To be  
makes a sai - lor feel a sor - ter proud - er of is - self To be

loved by a gal like 'er!  
loved by a gal like 'er!

D %

# I'VE HER PORTRAIT NEX' MY 'EART.

---

1.

I ain't no famous hero  
Of 'alf a hundred fights,  
But just a honest sailor,  
According to my lights :  
But there ain't no bluejacket,  
Nor yet no K.C.B.,  
As proud as I'm, because I knows  
My 'Liza's proud o' me !

CHORUS.

I've her portrait nex' my 'eart, dressed up so spry and smart  
In a jacket trimmed with artificial fur ;  
And it makes a sailor feel a sorter prouder of 'isself  
To be loved by a gal like 'er !

2.

One day, as I remembers,  
I says to Mary Ann—  
“How is it you can love me,  
A common sailorman ?”  
And Emily, she creeps closer,  
And I well nigh sobs with pride  
When she says, “It ain't the coat I loves,  
But the 'eart what beats inside !”

CHORUS.

I've her portrait in my breast, all dressed up in her best,  
With feathered 'at and yellow neckercher ;  
And it makes a sailor feel a sorter prouder of 'isself  
To be loved by a gal like 'er !

3.

So when my 'eart is 'eavy,  
And when my 'eart is down,  
I turns and thinks of Nancy,  
As lives in Portsmouth Town ;  
And it makes me inches taller,  
And straighter in the back,  
To think 'ow I love Mary,  
And 'ow Mary loves her Jack.

CHORUS.

I've her portrait in my breast, tho' I allows, if I am pressed,  
It ain't like her, for the face is all a blur ;  
But it makes a sailor feel a sorter prouder of 'isself  
To be loved by a gal like er !

4.

The love you bears a sweetheart,  
It seems a sorter charm !  
And it 'olds a sailor steady,  
And keeps 'im out of 'arm ;  
And the only time as bullets  
Fell round me thick as hail,  
'Twas my Sarah's love as kept me up  
Alive to tell the tale !

CHORUS.

I'd her portrait in my breast, with a bundle of the rest  
Of the gals as I had arst to be my wife,  
And 'alf way through them photergrafs a bullet spent 'isself,  
So I feels as they saved my life !

## No 26.

## FINALE ACT II.

Allegro vivace.

CHORUS.

VOICE.

PIANO.

A musical score for voice and piano. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#). The tempo is marked 'Allegro vivace'. The piece is a chorus. The voice part has lyrics in English and French. The piano part provides accompaniment with a forte dynamic.

Lyrics:

Ah! Ah! Ah! That's a  
 way we have in France! We in - dulse in song and dance When -  
 - ever we get the chance! Comme - ci comme - ça Tra - la - la - la When -  
 - ever we get the chance Ah! vous nous sui - vez? Will you fol - low us, Eh? We'll

lead you such a dance!

*ff*

*allegro*

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems. The first system includes a vocal line with the lyrics "lead you such a dance!" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *ff* (fortissimo) is present. The second and third systems continue the piano accompaniment with various rhythmic patterns and chord progressions. The fourth system concludes with a final chord in the bass and a flourish in the treble, marked *allegro*.

# "WITH MY PENCIL AND PAPER"

(DOLLY)

*Tempo di Barcarolle.*

VOICE.

PIANO.

1. With my pen - cil and pa - per (My sketch-block or  
 2. Pry - ing eyes might dis - co - ver (If they were to

book.....)  
 look.....) I..... fre - quent - ly ca - per  
 The..... signs of a lo - ver

To some qui - et nook;..... Where the beau - ties of  
All o - ver my book:..... So, though to..... de -

na - ture I care not to trace..... But the pic - ture I  
- stroy them's A du - ty I shun,..... I will tear them in

draw there Is some - bo - dy's face..... To the pa - per my  
pie - ces Like this - one by one!..... Al - though..... cru - el

fin - gers Con - trive..... to..... im - part..... A  
fin - gers Now bid..... you..... de - part..... Your



like - ness that lin - gers se - cure in my heart!.....  
 like - ness still lin - gers se - cure in my heart!.....

Ah!..... Ah!..... A  
 Ah!..... Ah!..... Your

1.  
 like - ness that lin - gers se - cure in my  
 like - ness still lin - gers se

*D. 8* 2.  
 heart!.....  
 - cure in my heart!.....

*rall.*

# "THAT IS A CURIOUS WAY."

(CHARLES.)

Tempo di Valse.

VOICE.

PIANO.

1. I'm  
2. And  
3. But a

Sostenuto.

on - ly a wait - er to - day,..... But the thought is most ex - hil - a -  
ev - en when I was so high..... My bo - som was full of am -  
man when he comes to my age..... Knows the sort of ca - reer he's de -

- rat - ing..... That ev - 'ry - thing comes, so they say,..... To a  
- bi - tions..... And there's do - zens of par - ties as I..... Have  
- serv - ing;..... And I've set - tled to go on the stage..... And to

per - son pro - fi - cient in wait - ing..... A man can suc - ceed if he  
 en - vied their trades and po - si - tions:..... I long'd to be clown in a  
 fol - low the foot - steps of Irv - ing..... 'Twill be bet - ter than carv - ing the

wish,..... And at - tain an - y ob - ject he tries to:..... As the  
 Cirque,..... Or a Pliceman, or else a Harch - bis - hop,..... Or a  
 roast,..... And sleeping at nights in a gar - ret;..... And as

salmon-fly said to the fish,..... "You ne - ver know what you may rise to?" For  
 Midshipman, wearing a dirk,..... Or the boss of a lit - tle fried fish-shop. For  
 'Amlet, or else as the Ghost,..... I'd knock sparks out of W.<sup>(double you)</sup> Barrett. For

## Tempo di Valse.

this is the cu - ri - ous way,..... In this world of ex -  
 that is the cu - ri - ous way,..... In this world of ex -  
 that is the cu - ri - ous way,..... A say - ing from

- cite - ment and sor - row..... A man may be no one to -  
 - cite - ment and sor - row..... You wish your - self some one to -  
 Shakespeare to bor - row..... "A bloke may be some one to -

- day,..... But he'll find himself some one to - mor - row!.....  
 - day,..... And some - bo - dy diff'rent to - mor - row!.....  
 - day,..... But he'll find himself nowheres to - mor - row!?".....

*D. §*



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  7. "What will the Cock-a-doodle do?"
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  6. "The Jolly British Sailor."
  7. "I'm an Admiral."
  8. "Do not jump at your conclusions."
  9. "It's ever my endeavour."
  10. "I've her portrait nex' my 'eart."
  11. "The Ma-ha-ra-jah." (Duet.)
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