

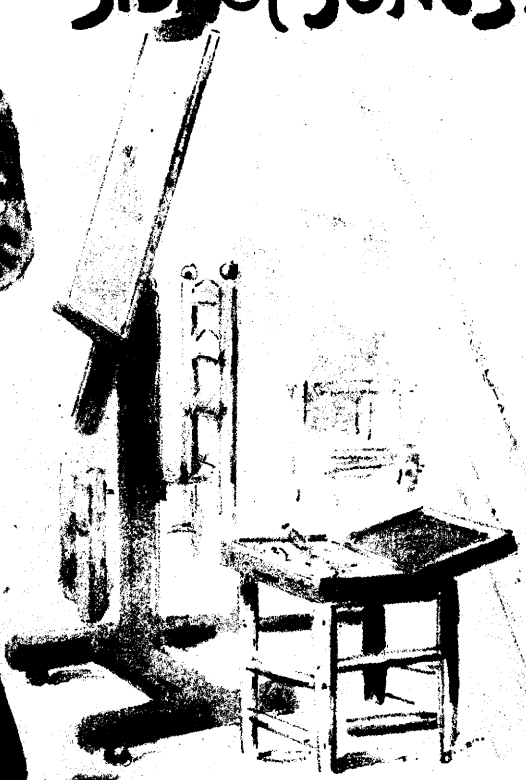
AN

ARTIST'S MODEL

A COMEDY WITH MUSIC.

LIBRETTO by OWEN HALL,
LYRICS by HARRY GREENBANK,

MUSIC by
SIDNEY JONES.



H. GEORGE

VOCAL SCORE COMPLETE, 6/-
PIANOFORTE SCORE, 3/-

LONDON,
HOPWOOD & CREW, 42 NEW BOND STREET, W.
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AN ARTIST'S MODEL.

A Comedy with Music.

IN TWO ACTS.

BY

LYRICS BY

OWEN HALL.

HARRY GREENBANK.

MUSIC BY

SIDNEY JONES

(Authors of "A Gaiety Girl.")

	S.	D.
VOCAL SCORE	6	0
PIANOFORTE SOLO	3	0
LYRICS	0	6

Sidney Jones

London:

HOPWOOD & CREW, 42, NEW BOND STREET, W.

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PERFORMED AT DALY'S THEATRE, LONDON.

AN ARTIST'S MODEL.

Dramatis Personæ.

ADÈLE(a rich Widow, formerly an Artist's Model)	...	MISS MARIE TEMPEST	
					(Her first re-appearance in London.)	
LADY BARBARA CRIPPS	...	...	...	...	MISS LEONORA BRAHAM
LUCIEN	...	...	... (a French schoolboy)	...	MISS NINA CADIZ
JESSIE	}	...	... (Art Students)	...	}
ROSE						MISS MARIE STUDHOLME
CHRISTINE						MISS KATE CANNON
RUBY						MISS ALICE DAVIS
VIOLET						MISS KATE ADAMS
GERALDINE	...	...	... (a Model)	...	MISS LETTICE FAIRFAX
AMY CRIPPS	...	...	...	...	MISS HETTY HAMER
JANE	...	...	...	...	MISS LOUIE POUNDS
MISS MANVERS	...	...	...	...	MISS SIBYL GREY
					MISS NELLIE GREGORY	
AND						
DAISY VANE	...	...	(Sir George St. Alban's Ward)	...	MISS LETTY LIND
RUDOLPH BLAIR	...	...	... (an Art Student)	...	MR. C. HAYDEN COFFIN
SIR GEORGE ST. ALBAN	...	...	... (a Diplomatist)	...	... MR. ERIC LEWIS
ARCHIE PENDILLON	...	...	... (an Art Student)	...	MR. YORKE STEPHENS
EARL OF THAMESMEAD	...	...	... (Lady Barbara's brother)	...	MR. LAWRANCE D'ORSAY
ALGERNON ST. ALBAN	...	...	... (Sir George's son)	...	MR. J. FARREN SOUTAR
CARBONNET	}	...	... (Art Students)	...	}
APTHORPE						MR. MAURICE FARKOA
MADDOX						MR. GILBERT PORTEOUS
JAMES CRIPPS	...	...	... (Lady Barbara's husband)	...	MR. CONWAY DIXON
SMOGGINS	...	...	...	...	MR. E. M. ROBSON
					MR. W. BLAKELEY	
AND						
MME. AMÉLIE	...	...	(a Schoolmistress in Paris)	...	MISS LOTTIE VENNE

SCENE I.—An Artist's Studio in Paris.

SCENE II.—Ball-room in a Country House.

AN ARTIST'S MODEL.

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N^o 1. — OPENING CHORUS. "WITH BRUSH IN HAND."

PIANO.

SOPRANO.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

ALTO.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

TENOR.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

BASS.
With brush in hand and pal-ette gay Our varied talents we dis-play, And

Ped * Ped *

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

Ped *

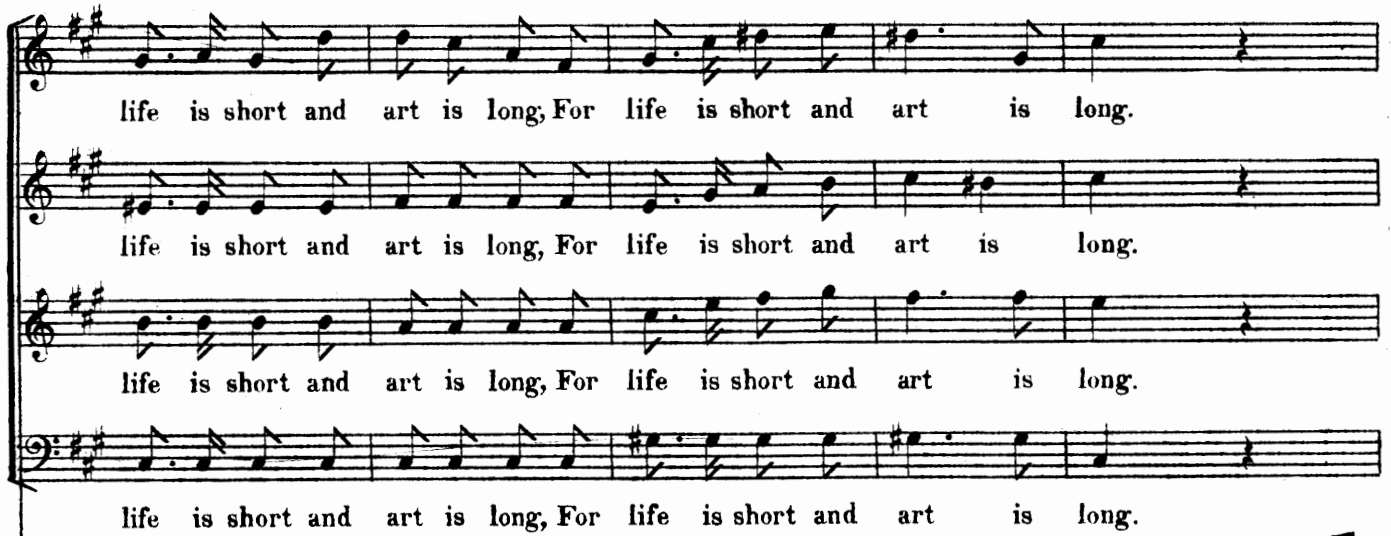
all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a-gree Its best to work for L. S. D, We paint to please the vulgar throng, For

Ped *



life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.



The stu - dent plays a



plea - sant part, Who wor - ships at the

1st TENORS.

And gets a chance as artists do To stu - dy lovely wo - man too And

2nd TENORS.

And gets a chance as artists do To stu - dy lovely wo - man too And

1st BASSES.

shrine of art.

And

2nd BASSES.

shrine of art.

And

Piano accompaniment for the first system, featuring a treble and bass clef with chords and melodic lines.

gets a chance as art - ists do To stu - dy love - ly wo - man too.

gets a chance as art - ists do To stu - dy love - ly wo - man too.

gets a chance as art - ists do To stu - dy love - ly wo - man too.

gets a chance as art - ists do To stu - dy love - ly wo - man too.

Piano accompaniment for the second system, featuring a treble and bass clef with chords and melodic lines.

SOPRANO & ALTO.

In grace - - ful pose on can - - vas



white Her form and fea - tures we de -



light As sin - ner sweet or charm - ing saint To



catch with aid of brush and paint.

dim. *cresc.*



With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

Ped * *Ped* *

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

MADDOX, CARBONNET & APTHORPE.

From the Bois de Vincennes we re - turn, A

p

real - ly ar - tis - tic com - mu - ni - ty; The beau - ties of na - ture we

learn At ev - e - ry fresh op - por - tu - ni - ty.

CARBONNET.

It's ex -

cess - ive - ly plea - sant to tod - dle Through the cool of the for - est and

green - e - ry, Co - quet - ing with nice look - ing mo - del; Or

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics 'green - e - ry, Co - quet - ing with nice look - ing mo - del; Or'. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords and some melodic movement.

VIOLET, ROSE & LAURA.

Though at pre - sent we're mo - dels un -
qui - et - ly sketch - ing the sce - ne - ry.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Though at pre - sent we're mo - dels un - qui - et - ly sketch - ing the sce - ne - ry.'. The piano accompaniment maintains the same rhythmic pattern as the first system.

wed - ded, If the fu - ture to for - tune should car - ry you With our

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'wed - ded, If the fu - ture to for - tune should car - ry you With our'. The piano accompaniment continues with the same rhythmic pattern.

characters sober'd and steadied We shall all be delighted to marry you.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'characters sober'd and steadied We shall all be delighted to marry you.'. The piano accompaniment ends with a final chord. The system is marked with a double bar line and the number 19 in the right margin.

CHORUS.

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

Artists whose drawing a spoiling of pa-per is, Embry-o Leightons who re-vel in draperies,

f *p* *f* *p*

p
Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

p
Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

p
Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

p
Artists who paint from the naughty and nu-dey O All can be found at this po-pu-lar stu-di-o.

p

The
The
The
The

The piano accompaniment consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with some chords and rests.

la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But

The piano accompaniment continues with the same two-staff format, providing harmonic support for the vocal lines. The lyrics are printed below the vocal staves.

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

Ped.

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "hon - est la - bour holds the keys Of fame and for - tune, bread and" written below it. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#).

cheese.

cheese.

cheese.

cheese.

R. H.

R. H.

L. H.

L. H.

8.....

The second system continues with four vocal staves, each with the word "cheese." written below. The piano accompaniment includes markings for "R. H." (Right Hand) and "L. H." (Left Hand) on the right and left staves respectively. A fermata is placed over the eighth measure of the piano part, with the number "8" and a dotted line indicating its duration.

N^o 2.—SONG AND CHORUS. "GAY BOHEMIAH!"

CARBONNET.

SOLO.

1. Oh
2. The
3. No

come and peep when the world's a - sleep At gay Bo - he - mi -
 wild de - lights of the days and nights In gay Bo - he - mi -
 sneers we cast on a doubt - ful past In gay Bo - he - mi -

ah.....
 ah.....
 ah.....

And much you'll see that you'll
 Would suit the chaste and lux -
 Nor mind a bit if you

At gay Bo - he - mi - ah.....
 In gay Bo - he - mi - ah.....
 In gay Bo - he - mi - ah.....

At gay Bo - he - mi - ah.....
 In gay Bo - he - mi - ah.....
 In gay Bo - he - mi - ah.....

ask of me "*Mais qu'est-ce que c'est que ça?*"..... For
 u - rious taste Of a Sul - tan or a Shah.... And
 should com - mit Some in - discreet faux pas..... For

"*Mais qu'est-ce que c'est que ça?*".....
 Of a Sul - tan or a Shah....
 Some in - discreet faux pas.....

"*Mais qu'est-ce que c'est que ça?*".....
 Of a Sul - tan or a Shah....
 Some in discreet faux pas.....

lots of things we do, you know, Are not pre - cise - ly
 this o - pi - nion still is rife:— You're bound to lead a
 though our ways are far more free Than those of High So -

comme il faut; But that you'll find is of - ten so In
 shock - ing life, Or bolt with some - one el - se's wife In
 ci - e - tee, We're just what we pre - tend to be In

gay Bo - he - mi - ah..... Hur - rah, hur - rah, hur -
 gay Bo - he - mi - ah..... Hur - rah hur - rah hur -
 gay Bo - he - mi - ah..... Hur - rah hur - rah hur -

rah..... For gay Bo - he - mi - ah..... To
 rah..... For gay Bo - he - mi - ah..... When
 rah..... For gay Bo - he - mi - ah..... Of

C

some ex - tent no doubt it's true We're not par - tic - u - lar
 ev' - ry kind of life you've tried, You'll find a lot of the
 course it's on - - ly fair to add If we're not so good we're

C

what we do, No, not par - tic - u - lar what we do In gay Bo - he - mi -
 sha - dy side, Yes, find a lot of the sha - dy side In gay Bo - he - mi -
 not so bad, If we're not so good we're not so bad In gay Bo - he - mi -

C

ah.
 ah.
 ah.

Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
 Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
 Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
 Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -

ah..... To some extent no doubt it's true We're not par-tic-u-lar

ah..... To some extent no doubt it's true We're not par-tic-u-lar

ah..... To some extent no doubt it's true We're not par-tic-u-lar

ah..... To some extent no doubt it's true We're not par-tic-u-lar

c

what we do, No, not par-tic-u-lar what we do In

what we do, No, not par-tic-u-lar what we do In

what we do, No, not par-tic-u-lar what we do In

what we do, No, not par-tic-u-lar what we do In

In
In
In

10 Last time.

gay Bo - he - mi - ah. ah.
gay Bo - he - mi - ah. ah.
gay Bo - he - mi - ah. ah.

gay Bo - he - mi - ah. ah.
gay Bo - he - mi - ah. ah.
gay Bo - he - mi - ah. ah.
gay Bo - he - mi - ah. ah.

gay Bo - he - mi - ah. ah.

Detailed description: This section contains five vocal staves. The first staff is marked with a 'C' and a '10' above a repeat sign. Each staff has the lyrics 'gay Bo - he - mi - ah.' followed by 'ah.' The musical notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The notes are primarily quarter and eighth notes, with some rests.

10 Last time.

D. C. to %

Detailed description: This section shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music is in the same key signature and time signature as the vocal parts. A '10' is placed above a repeat sign. The instruction 'D. C. to %' is written in the bass clef. The piano part consists of chords and moving lines in both hands.

Detailed description: This section continues the piano accompaniment. It shows several measures of music with chords and melodic lines in both the treble and bass clefs. The notation includes slurs and ties.

Detailed description: This section continues the piano accompaniment, showing further measures of music. It concludes with a final cadence in the bass clef, marked with a double bar line and a fermata.

N^o 3. — SONG. "THE POPULAR ART OF THE DAY."

SIR GEORGE.

PIANO.

1. Though pic-tures as a con-nois-seur I don't pre-tend to cri-ti-cize, I
 2. The names of pic-tures clas-si-cal I'm al-ways apt to stan-mer on So
 3. Now wo-man, with her vio-let eyes, her gol-den, brown, or black tres-ses, Makes

know the points in painting that will make for no-to-ri-e-ty A limb that's rather shapely or a
 wouldn't hang a Leighton though up on my walls possessing room; But M^{rs}. Patrick Campbell, Marie
 just the sort of pic-ture on a man-tel-piece I'd stick me up; And therefore I've become, because I'm

hand and foot of pretty size With just a slight suspicion of a proper in-pro-pri-e-ty. The
Lloyd and Violet Cameron Are framed to much advantage in the corners of my dressing room; And
fond of pretty actresses, An annual subscriber both to Sketch, St Pauls, and Pick-me up. I in

age that reads a Yellow Book delights to find how blue it is; To-day's artistic idols are to-
when I say I really do not care for the Academy I hope I do not shock you for my
told it's very flippant, and of Art at best a sorry phase, But scientist, and savant, and the

morrow's on the shelfy ones; But I prefer to Beardsley and his female incongruities The
words are not abruptly meant; But honestly I much prefer (though doubtless it's too bad o' me) The
dry-as-dusty Prideaux-er Would smile on Dudley Hardy's dashing ballet girls and cory-phées, So

highly colored posters that are genuine Adelphi ones.
colored plate presented as a Christmas Extra Supplement.
think of their attractions for a tender-hearted widow-er.

Yet in Art to be sure As in Li-ter-a-ture, Eccen-tri-ci-ty's certain to
 Yet in Art to be sure As in Li-ter-a-ture, Eccen-tri-ci-ty's certain to
 And in Art to be sure As in Li-ter-a-ture, Eccen-tri-ci-ty's certain to

pay; For a dash and a dab Make a gee-gee and cab In the
 pay; For a smudge and a sneer Make an actress and peer In the
 pay; For a splash and a splurt Make a leg and a skirt In the

pop-u-lar Art of the day In the pop-u-lar Art of the day.
 pop-u-lar Art of the day In the pop-u-lar Art of the day.
 pop-u-lar Art of the day In the pop-u-lar Art of the day.


N^o 4. — SONG. "MY SCHOOL IS MOST SELECT."

Moderato.


VOICE. 


PIANO. 

Mdme A.




A few young la_dies I re_ceive To fin_ish at a spe_cial fee; That
 Ge - - o - gra - phy of course I teach, Since all my girls may hus_bands trap By
 Com - - plex_ions that de_serve a prize I'm proud to say my girls have got, For





they are fin_ished when they leave You'll guess from what you know of me. On
 learn_ing their po - si - tion each Up - on the sea_son's so_cial map. And
 why fa_tigue with ex - cer_cise When rouge is eigh_teen_pence a pot Dis_



prin - ci - ples that are my own I ed - u - cate each pu - pil small; Though
 Bach, Bee - tho - ven, or Mo - zart Is not the mus - ic I al - low, For
 - dain - ing as young la - dies ought The stock - in - trade of ball - room flirts, The

peo - ple say the past has shown That I've no prin - ci - ples at all! O, my
 Mus - ic - Hall and Cos - ter Art Is want - ed in our sa - lons now. O, my
 lat - est step - dance they are taught, Or else the new - est kick in skirts. O, my

school is most se - lect, For my pu - pils don't af - fect All the
 school is most se - lect, For my pu - pils don't af - fect All the
 school is most se - lect, For my pu - pils don't af - fect All the

out - of - date ac - com - plishments of or - di - na - ry schools; If a
 out - of - date ac - com - plishments of or - di - na - ry schools; If a
 out - of - date ac - com - plishments of or - di - na - ry schools; If a

girl who is good-look-ing Wants to join a class for cook-ing, Do you
 girl in some ab-struse key Wants to play like Pa-de-rew-ski; Do you
 girl with no-tions odd-est Wants to dance in man-ner mod-est, Do you

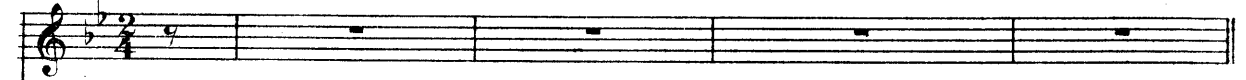
think that I al-low it. No! It's quite a-gainst the rules!
 think that I al-low it. No! It's quite a-gainst the rules!
 think that I al-low it. No! It's quite a-gainst the rules!

DANCE after 3rd verse.

N^o 5 . SONG. "THE LADY WASN'T GOING THAT WAY."

Allegretto.

VOICE.



PIANO.

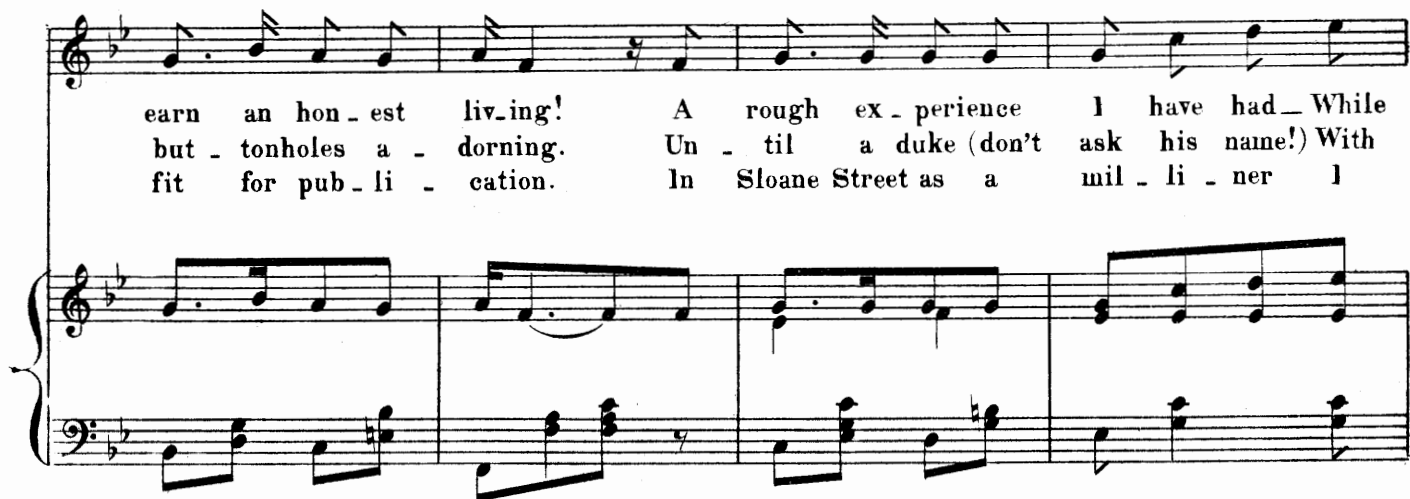


1. It's real-ly hard, when times are bad And tradesmen un - for - giv-ing, For
 2. A la - dy flo - rist I becaime, And peers called ev' - ry morning; They
 3. My no - vels from a pub - lish - er Got no con - si - de - ra - ion, For

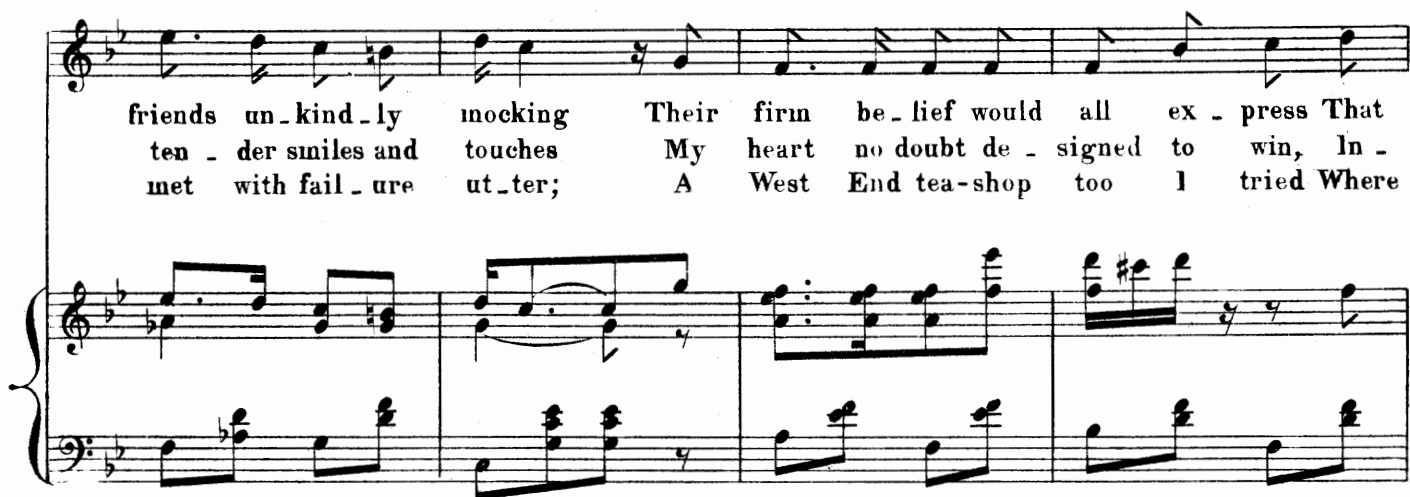


la - dies in So - ci - e - tee Who hav' - n't a - ny L. S. D. To
 pur - chased from my fin - gers fair, And left the shop with or - chids rare Their
 now - a - days, he said to me, Suc - cess - ful works are bound to be Un -

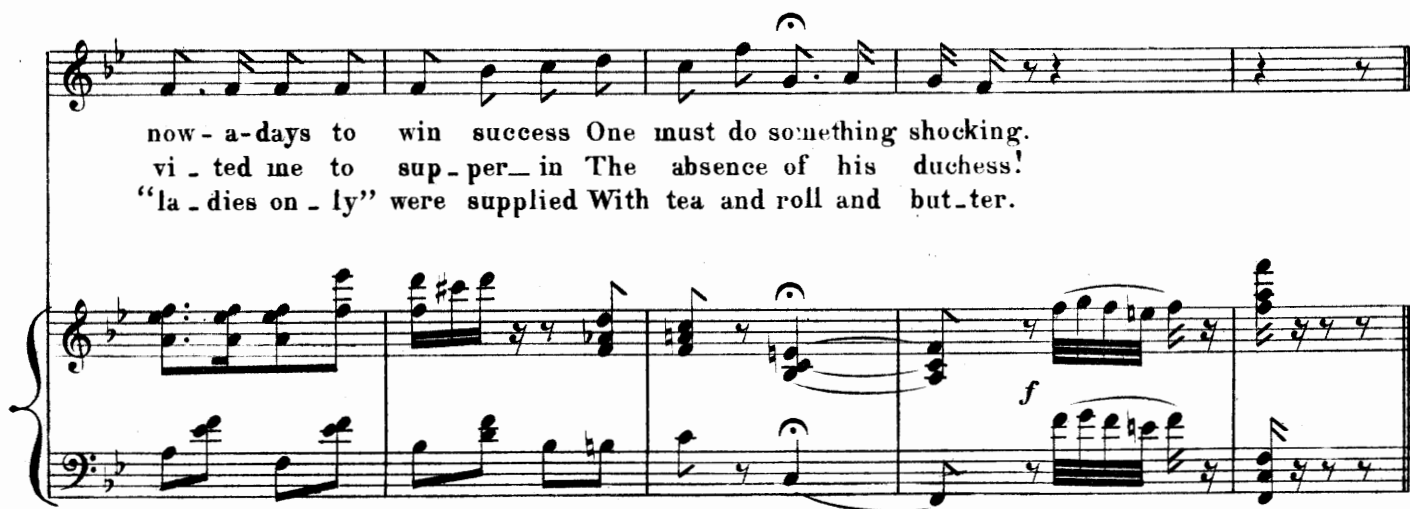




earn an hon - est liv - ing! A rough ex - perience I have had - While
 but - tonholes a - dorning. Un - til a duke (don't ask his name!) With
 fit for pub - li - cation. In Sloane Street as a mil - li - ner I



friends un - kind - ly mocking Their firm be - lief would all ex - press That
 ten - der smiles and touches My heart no doubt de - signed to win, In -
 met with fail - ure ut - ter; A West End tea-shop too I tried Where



now - a - days to win success One must do something shocking.
 vi - ted me to sup - per - in The absence of his duchess!
 "la - dies on - ly" were supplied With tea and roll and but - ter.

But the la - dy was - n't go - ing that way— Though they
 But the la - dy was - n't go - ing that way— Though you
 As a man - i - cure I might have made it pay, If good

p

told her in - pro - pri - e - ty would pay; So she shut her lit - tle eye - ses To the
 can - not pick a duke up ev' - ry day; So she turn'd her lit - tle toe - ses From the
 for - tune had en - a - bled me to say That I'd cut some Roy - al nail - ses - Say the

glit - ter of the pri - zes, And de - clared she was - n't going that way!
 naugh - ty path of ro - ses, For of course she was - n't going that way!
 Queen's and Prince of Wales's; But I ne - ver saw them coming iny way!

f

Fine.

N^o 6. — SONG. "IS LOVE A DREAM."

Andante.

PIANO.

1. Is love a dream that fades with dawn of day—
2. As through the world I wan - der far and wide

Too sweet to last when night has passed a - way, Or will its ma - gic
With out her hand my lone - ly way to guide No o - ther face to

haunt me to the end, Though she be false who once was more than friend!
me seems half so fair, No o - ther voice with mu - sic fills the air!

Can I for - get with all their sun - mer shine — The gol - den hours that link'd her
 Her heart was mine, and all her love my own In that sweet sun mer time for

Ad. **Ad.* **Ad.* **Ad.* *

life with mine Can I for - get, with ev - ry pulse a - stir, The
 ev - er flown Whose hap - py hours — by dear - est memories graced — Their

Ad. **Ad.* *

path of ro - ses that I trod with her *rall.*
 ten - der le - gend on my heart have traced! No charm can ev - er teach me to for -

cresc. *Ad.* **Ad.* *

- get That day of days when she and I first met; And

¹⁰ *cresc.* *cresc.* *pp*

Ad. **Ad.* *

10

since I may not worship at her throne,.....No o - ther love my loy - al heart shall

20

own! day of days when she and I first

ppp *cresc.*

met; And since I may not wor - ship at her throne,..... No o - ther

love my loy - al heart shall own!


f

N^o 7. — SONG. "LITTLE DAISY WITH THE DIMPLE." OR "I WONDER WHY."


Allegretto grazioso.

VOICE. 

PIANO. 



1. Oh, I'm a simple lit-tle maid Who really doesn't know a thing— My
 2. My fel-low creatures I've been told To stu-dy closely when I can, And
 3. If e-ver I should take a walk A fun-ny thing I'm sure to see— The





in-no-cence you'll find display'd In ev-ry word I'm going to sing. And
 whether he be young or old The creature I pre-fer is— man; His
 men, in pass-ing, stop their talk, And then turn round and look at me; Though



yet so much I long to learn That here and there I peep and pry. Things
 ha_bits do a - muse me so I've seen him face the midnight air, And
 rudeness they may not in - - tend, It's rather try-ing- is it not? For

puz - zle me at ev' - ry turn - I won - der why! I won - der why!
 start from home quite late to go - I won - der where! I won - der where!
 one will whis - per to his friend - I won - der what! I won - der what!

rall.

a tempo

Oh, the peo - ple call me Dai - sy, Little Dai - sy with the dim - ple, And they
 Yes, the peo - ple call me Dai - sy, Little Dai - sy with the dim - ple, And they
 For the peo - ple call me Dai - sy, Little Dai - sy with the dim - ple, And they

a tempo

say they are so fond of me be - cause I am so sim - ple; But they
 say they are so fond of me be - cause I am so sim - ple; But they
 say they are so fond of me be - cause I am so sim - ple; But per -

tell me I am cer - tain to be wi - ser by - and - by, And the
 tell me I am sure to learn a lot I dont know now, And the
 haps its that at - trac - tion, or per - haps they hope I'm rich, And the

more I think it o - ver, well, the more I won - der why!
 more I think it o - ver, well, the more I won - der how!
 more I think it o - ver, well, the more I won - der which.

After last Verse.

N^o 8. — CHORUS AND RECITATIVE. "QUEEN OF THE STUDIO."

Allegretto.

PIANO. *p*

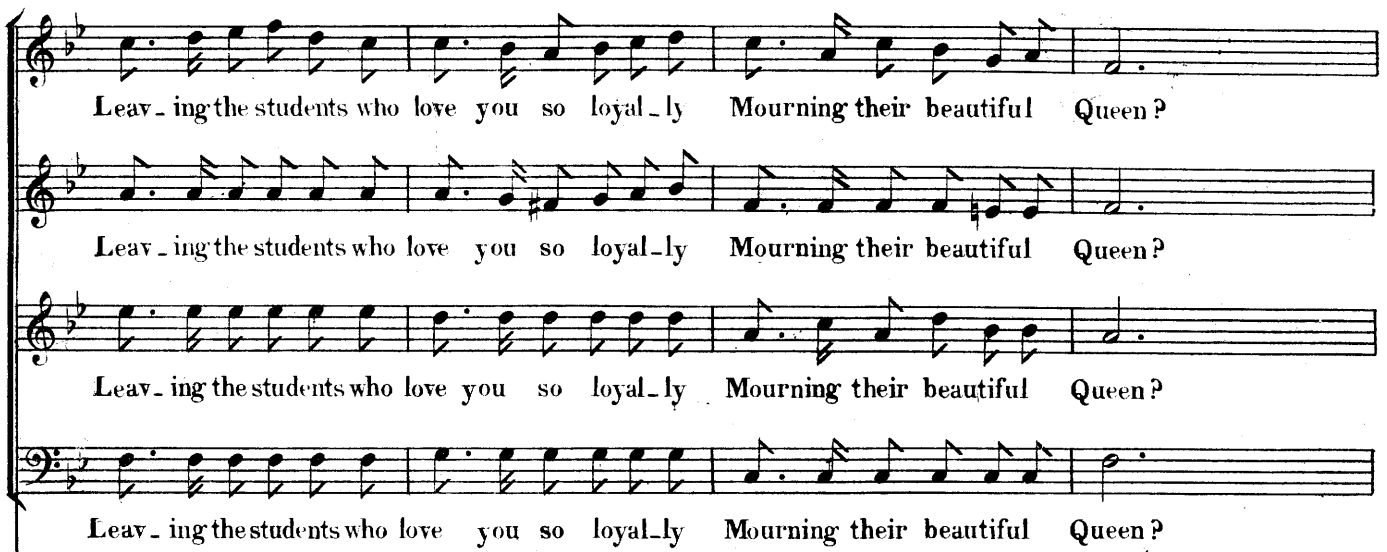
cresc.

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

Queen of the Stu-di-o, wel-come right roy-al-ly! Where has your Majes-ty been —

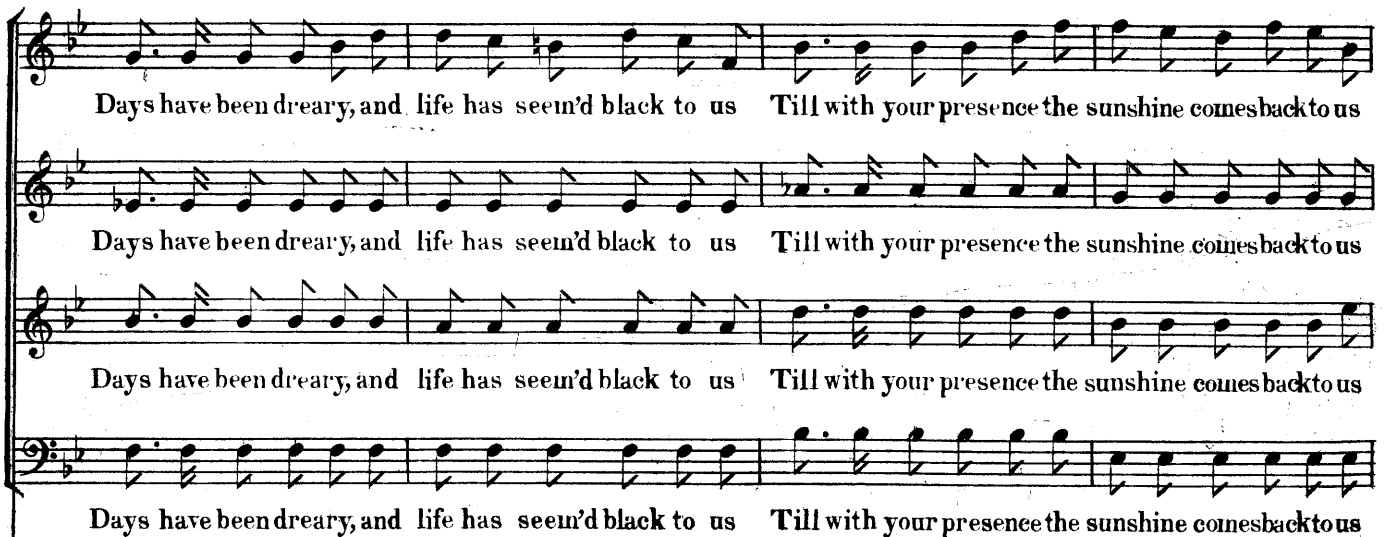


Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?

Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?

Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?

Leav - ing the students who love you so loyal - ly Mourning their beautiful Queen ?



Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us



Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics: "Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

The second system continues with four vocal staves and piano accompaniment. Each vocal line has the lyrics: "Queen,..... a - do - ra - ble Queen!.....". The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

ADÈLE.

My best of friends, no words of mine can tell The joy I

feel at coming back a - gain, Back to the dear old haunts I love so

well, Back to the kingdom where I used to reign! That

hap - py time but yes - terday ap - pears The students' song still ringing in my

cresc.

ears!.....

The song! the song! we all implore!

The song! the song! we all implore!

The song! the song! we all implore!

The song! the song! we all implore!

ff

ff

Sing us the stu_dents' song..... once more.....

Sing us the stu_dents' song..... once more.....

Sing us the stu_dents' song..... once more.....

Sing us the stu_dents' song..... once more.....

N^o 9 . — SONG. "ON Y REVIENT TOUJOURS." (THE STUDENTS' SONG.)

Allegro.

PIANO.

The piano introduction is in 2/4 time, marked *Allegro* and *f*. It consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The key signature has one flat (B-flat).

1 What life so sweet, what life so free As that the mer-ry stu-dent leads! The
 2 Let kingdoms shake and tum-ble down! Let mar-kets fall-if so they choose! What
 3 And when the world has hard-ly used Some com-rade of the days gone by, Who,

The first system of the song features a vocal melody on a treble staff and piano accompaniment on a grand staff. The lyrics are written below the vocal staff. The piano part is marked *p*.

hap-pi-est of fel-lows he Who lit-tle has and lit-tle needs! For
 mat-ter when a last half-crown Is all the stu-dent has to lose. To-
 find-ing help by all re-fused, With bro-ken heart creeps home to die, The

The second system continues the vocal melody and piano accompaniment. The tempo marking *rall.* appears above the vocal staff and below the piano staff.

naught to him is wealth or rank, And naught to him is King or Queen— His
 day per-haps with well-fill'd purse He dines like a-ny mil-lion-aire— To-
 stu-dents take him by the hand, And cheer and com-fort to the end; For

The third system concludes the vocal melody and piano accompaniment. The piano part continues with a steady accompaniment.

mis-tress Art con-tent to thank If she be-stows the lau-rel green.
mor-row when his luck is worse He laughs at fate and lives on air!
he who seeks Bo-he-mia's land Will ne-ver fail to find a friend.

rall.

"On y revient toujours!" We come with hearts grown fon-der Back to the life that
"On y revient toujours!" We come with hearts grown fon-der Back to the life that
"On y revient toujours!" We come with hearts grown fon-der Back to the life that

each of us loves best! For here are home and rest When far afield we wan-der;
each of us loves best! For here are home and rest When far afield we wan-der;
each of us loves best! For here are home and rest When far afield we wan-der;

Sing, comrades all, "On y revient toujours!" Sing, comrades all, "On y re-
Sing, comrades all, "On y revient toujours!" Sing, comrades all, "On y re-
Sing, comrades all, "On y revient toujours!" Sing, comrades all, "On y re-

viens tou - - jours.

"On y revient toujours!" We come with hearts grown fonder, Back to the life that

"On y revient toujours!" We come with hearts grown fonder Back to the life that

"On y revient toujours!" We come with hearts grown fonder Back to the life that

"On y revient toujours!" We come with hearts grown fonder Back to the life that

ff

each of us loves best! For here are home and rest When

each of us loves best! For here are home and rest When

each of us loves best! For here are home and rest When

each of us loves best! For here are home and rest When

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

Sing, comrades all, "On y re-vient toujours!"

N^o 10. — SCENA. "O MAID OF WITCHING GRACE."

Allegretto meno mosso.

VOICE.

RUDOLPH.

Oh, maid of witch - ing grace, Man - kind at will dis -

- arm - ing, The world's in sor - ry case When one so fair of

face Is false as she is charming!

When wo - man proves un - true, And man has loved her

vain - ly, Poor wretch! what must he do? Oh, lips of car - mine,

f *P sostenuto.*

you Might speak and tell him plain - - ly! A - las! what must he

ADELE.

Andante.

RUDOLPH.

piu mosso.

do What sound was that? Who spoke to me? A voice that I would

fain for-get? Ah, sure - ly no! it can - not be! It must have been a

dream! and yet—

accel. *gva.....* *presto.* *Andante.*

dim. *p* *pp*

First system of musical notation, including a vocal line and piano accompaniment. The piano part begins with a forte (*f*) dynamic marking.

Second system of musical notation, including a vocal line and piano accompaniment. The word "Though" is written at the end of the vocal line.

Third system of musical notation, including a vocal line and piano accompaniment. The lyrics are: "all the world of wo-men fair (And fair-est of them all I rank you) For

Fourth system of musical notation, including a vocal line and piano accompaniment. The lyrics are: "love of me should tear their hair, Po-lite-ly I would say 'No thank you!'" My

hap-pi-ness no more I'll chance The whims of some coquette o - bey-ing; In

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter note G4, followed by eighth 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.

future I de - cline to dance To a - ny tune of wo - man's play - ing. When.

ADELF.

The second system continues the vocal and piano parts. The vocal line has a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the right hand.

wo - man is so proudly placed That she of men may pick the snar - test, You

The third system shows the vocal line with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with chords and a bass line.

don't sup - pose her time she'd waste Up - on an un - at - tractive ar - tist For

The fourth system concludes the vocal and piano parts. The vocal line starts with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords and a bass line.

lords with mansions, and do - mains, And racing studs, and yachts at an - chor, Would

wed a la - dy who main - tains So large a balance with her ban - ker.

RUDOLPH.

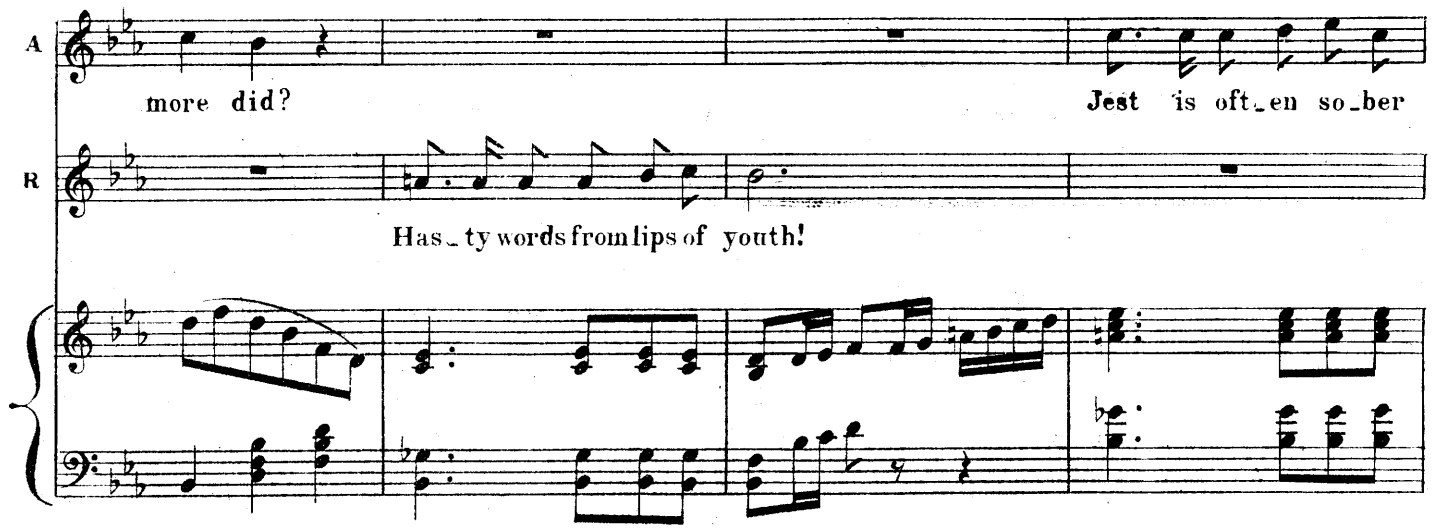
By - gone memories had dis - armed me, If your heart had proved less

ADELE.

sor - did! Would you have me say you charmed me When I found that you no

A more did? Jest is oft_en so_ber

R Has_ty words from lips of youth!



A truth! O who would blind_ly trust her lot To man and all his tender

R O who would blind_ly trust his lot To wo_man and her tender



mer_cies? I must con_fess that I should not With_out ex_pect_ing rude re -

mer_cies? I must con_fess that I should not With_out ex_pect_ing rude re -



- ver - ses. We two could nev - - er side by side Go far up on life's rugged

- ver - ses. We two could nev - - er side by side Go far up on life's rugged

This system contains the first two vocal staves and the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

highway; In fu - ture let our paths divide If you'll go

highway; In fu - ture let our paths divide If you'll go

This system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

your way I'll go my way!

your way I'll go my way!

This system concludes the page with the final vocal lines and piano accompaniment. The piano part includes dynamic markings of *p* (piano) and *ff* (fortissimo).

N^o 11 — ENTRANCE OF SCHOOL GIRLS.

Allegretto.

PIANO.

mf

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 2/4 time signature. It begins with a melody of eighth and sixteenth notes, followed by a series of beamed sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment with similar melodic and harmonic patterns in both staves.

The third system continues the piano accompaniment, maintaining the established musical style.

SCHOOL GIRLS.

We are

The final system features a vocal line on a single staff at the top, which is mostly silent with a few notes at the end. Below it is a grand staff (treble and bass clefs) for the piano accompaniment. The piano part continues with rhythmic accompaniment, and the vocal line begins with the lyrics "We are".

six lit - tle misses From a French girls' school An em - bo - diment of blisses In our

cos - tumes cool! If our fa - ces do not dim - ple At the sights we see, It's be -

cause we're not so simple As we seem to be. Though as dainty lit - tle dumb things We are

bound to pose, We could teach our mothers some things If we on - ly chose; And we're

ve - ry much admir - ed But we all a - gree That we're feeling rather ti - red And we

want our tea!

MADAME AMELIE.

To see you safe and sound, dear girls, I'm glad - Of slight fatigue I hope you feel no

pp

tra - ces; A nice im - prov - ing walk I'm sure you've had - Of

course you've been to no for-bid-den pla - ces! I trust that as you pro - me -

- na - ded through The streets of Pa - ris and its gay en - vi - rons, You

SCHOOL GIRLS.

treated all the men who stared at you As im-pudent Don Juans or Lord Byrons! We are

six lit - tle misses From a school, you know, And our first ap - pearance this is In a

stu - di - o; So you must - n't be a - stounded At the things we say, For sim -

- pli - ci - ty unbounded We of course dis - play. Ex - cla - mations we may ut - ter At the

tales we hear, But we're not so bread and but - ter As we all ap - pear; If you'll

promise not to flatter In a style too free, We will stop and have a chatter, And a

cup of tea!

N^o 12.— TRIO. "COME ALONG."

VOICE.

PIANO.

f

(Alg.) Now
We'll

won't you come a - long with us and have a jol - ly lark? If some of you re - fuse it will be
wear the gay - est but - ton - holes, and try to look as smart As de - cent fel - lows ought to in a

aw - ful - ly unfair of you! Of course, we'll bring you home a - gain be - fore it's getting dark. We'll
pretty girl's so - ci - e - ty. (Hat.) We'll trot you round the stu - di - os, and show you modern art But

buy you heaps of chocolates, and take a lot of care of you. (*Ap.*) We'll hunt the shops of Pa - ris for the
always with a due regard for mai - den - ly pro - pri - e - ty. (*Ap.*) We'll show you lots of things to give you

dain - ti - est of gloves; We'll purchase you per - fu - me - ry e - nough to scent a fa - mi - ly. (*Hat.*) And
pleasure and surprise; In fact, we'll take you everywhere, and long before we've done with you (*Alg.*) You'll

then we will re - turn you with our com - pli - ments and loves In
o - pen ra - ther wide - ly your re - spec - tive pairs of eyes. Oh,

(*All.*)
ex - cel - lent con - di - tion to your charm - ing Ma - dame A - me - lie. Then
won't we make a day of it, and won't we have some fun with you!

a little faster.

come! Then come, lit-tle girls, come a - long, come a-long! If it

is - n't ve - ry right, yet it is - n't ve - ry wrong. You may suf - fer for your fol - ly, But a

ho-li - day is jol-ly, So come, come a-long, come a - long! Yes, come, lit-tle girls, come a -

long, come a-long! If it is - n't ve - ry right, yet it is - n't ve - ry wrong. You may

suf - fer for your fol-ly, But a ho-li-day is jol-ly, So come, come a-long, come a - long!

D.C.

D.C.

N^o 13. — FINALE ACT. I. "AH, HERE IS THE TRUANT AT LAST."

Allegro ma non troppo.

SCHOOL GIRLS.

Ah, here is the tru-ant at last! Oh,

PIANO.

f *mf*

Dai-sy, what have you been do-ing? These pranks as you've learnt in the past, Ma-

dame's ve-ry strict in ta-boo-ing Oh, Dai-sy, it's real-ly not right! You

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of three systems of music. The first system features a vocal line for 'SCHOOL GIRLS.' and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and then moves to mezzo-forte (*mf*). The lyrics for the first system are: 'Ah, here is the tru-ant at last! Oh,'. The second system continues the vocal line and piano accompaniment. The lyrics are: 'Dai-sy, what have you been do-ing? These pranks as you've learnt in the past, Ma-'. The third system concludes the piece with the lyrics: 'dame's ve-ry strict in ta-boo-ing Oh, Dai-sy, it's real-ly not right! You'. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings.

know that you'll smart for it, don't you? But when we're undressing to - night You'll

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'know that you'll smart for it, don't you?' followed by 'But when we're undressing to - night' and 'You'll'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

give us par-tic-u-lars, won't you?

The second system continues the vocal line with the lyrics 'give us par-tic-u-lars, won't you?'. The piano accompaniment includes a dynamic marking of *f* (forte) and features some melodic flourishes in the right hand.

SCHOOL GIRLS.

SOPRANO 1 & 2. Yes, when we're undressing to - night You'll

TENOR. Yes, when they're undressing to - night You'll

BASS. Yes, when they're undressing to - night You'll

Yes, when they're undressing to - night You'll

The third system is a choral arrangement for four voices: Soprano 1 & 2, Tenor, Bass, and a fourth voice part. Each voice part has its own staff with lyrics. The lyrics for all parts are 'Yes, when we're undressing to - night You'll' or 'Yes, when they're undressing to - night You'll'. The piano accompaniment is at the bottom of the system, providing harmonic support for the voices.

give us partic - u - lars won't you?

give them partic - u - lars won't you?

give them partic - u - lars won't you?

give them partic - u - lars won't you?

SIR GEORGE.

Now who thro' foreign studios would roam When Dai - sy back in England soon will

ALGERNON.

be? Come, is - n't that enough to tempt you home? Why, yes, I think it's good enough for

SIR GEORGE.

me! To say that I am pleased, my dear, with you Is

nothing but an or-di-na-ry pla-ti-tude. My thanks to Madame A-mè-lie are

due — Where is she, that I may express my gratitude?

LUCIEN.

SIR GEORGE.

I think that I can find her for you There! Good

Allegro moderato

hea-vens! Millie Mos-tyn I de- - clare!

SCHOOL GIRLS.

In as - ton - ishment we're ga - zing At this

spec - ta - cle a - ma - zing How can one so strict as Ma - dame Find a

MADAME A.

sui - ta - ble ex - cuse? I would stop their ob - ser - va - tions With ju -

di - cious cas - ti - ga - tions If in school I safe - ly had 'em And the birch were still in

M
A

use. SCHOOL GIRLS.

Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -

SOPRANO 1 & 2.

TENOR.

BASS.

Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -

Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are labeled 'M A', 'SOPRANO 1 & 2.', 'TENOR.', and 'BASS.'. The lyrics are 'use. SCHOOL GIRLS.' followed by 'Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -'. The piano accompaniment is in the key of D major and 4/4 time, with a dynamic marking of 'f'.

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are 'ga - tion Vain all searches made for birch - es They're com - plete - ly out of use.' repeated for each part. The piano accompaniment continues with the same key signature and time signature as the first system.

LADY BARBARA.

I've seen no - thing that is re - cent More im - pro - per and in -

The musical score for Lady Barbara consists of a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MADAME A.

de - cent! I am shock'd be - yond ex - press - ion I'll ex - plain if you'll al -

The musical score for Madame A. continues with a vocal line and piano accompaniment. The vocal line starts with a quarter note, followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

LADY B.

low. Your as - su - rance may not fail you, But ex - cu - ses won't a -

The musical score for Lady B. features a vocal line and piano accompaniment. The vocal line begins with a quarter note, followed by eighth and quarter notes. The piano accompaniment continues with the established eighth-note bass line and chords.

MADAME A.

SIR GEORGE.

vail you To Sir George I'll make con - fession No! I can - not hear you

The musical score for Madame A. and Sir George. shows a vocal line and piano accompaniment. The vocal line starts with a quarter note, followed by eighth and quarter notes. The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). The score concludes with a final chord in the piano part.

CHORUS.

now. In de - fault of ex - plan - a - tion There is ev' - ry in - di -

In de - fault of ex - plan - a - tion There is ev' - ry in - di -

In de - fault of ex - plan - a - tion There is ev' - ry in - di -

The first system of the chorus consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "now. In de - fault of ex - plan - a - tion There is ev' - ry in - di -".

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

The second system of the chorus continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "ca - tion From the tra - ces on their fa - ces That there's going to be a row." The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure of the system.

DAISY.

I think I'd bet - ter make it clear That not an - o - ther word I'll hear A -

pp

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The piano part begins with a dynamic marking of *pp* (pianissimo). The lyrics are written below the vocal line.

gainst a la - dy who has been the Tru - est friend I've ev - er seen! And

This system contains the second two lines of the musical score. The vocal line continues with the lyrics "gainst a la - dy who has been the Tru - est friend I've ev - er seen! And". The piano accompaniment continues with chords and moving lines in both hands.

if to Eng - land I must go, The part - ing will be hard I know; In

This system contains the third two lines of the musical score. The vocal line continues with the lyrics "if to Eng - land I must go, The part - ing will be hard I know; In". The piano accompaniment continues with chords and moving lines in both hands.

fact the thought oc - curs to me, Can I with - out her hap - py be?

This system contains the final two lines of the musical score. The vocal line concludes with the lyrics "fact the thought oc - curs to me, Can I with - out her hap - py be?". The piano accompaniment concludes with chords and moving lines in both hands.

Andante con moto.

ADÈLE.

Though on part - ing we've de -

ci - ded Why should old ac - quaintance end? If our lives must be di -

vi - ded Let me still remain your friend! Though the ties of old are

Tr. * Tr. *

ri - ven And un - fet - ter'd both we stand All for - got - ten and for -

RUDOLPH.

gi - ven Let us take each o - ther's hand! Though henceforth I must for -

poco piu mosso.

get you No re - grets up - on me steal; That I ev - er should have

met you Is the one re - gret I feel. Yet my heart its queen would

poco rall. *Tempo primo*

poco rall.

choose her, Fickle beau - ty though she be! Little mat - ter - since I

ADÈLE.

Then good-bye to all that
lose her what on earth becomes of me. Then good-bye to all that
SCHOOL GIRLS & CHORUS.
Then good-bye to all that
Then good-bye to all that
Then good-bye to all that
Then good-bye to all that

lin - gers Of the days we once held dear Trusting grasp of lit - tle
lin - gers Of the days we once held dear Trust - ing grasp of lit - tle
Trusting
lin - gers Of the days we once held dear Trust - ing grasp of lit - tle
lin - gers Of the days we once held dear Trust - ing grasp of lit - tle
lin - gers Of the days we once held dear Trust - ing grasp of lit - tle
lin - gers Of the days we once held dear Trust - ing grasp of lit - tle

A
fin - gers Whisper'd words that none might hear Beating hearts and ten - der

R
fin - gers Whisper'd words that none might hear Beating hearts and ten - der

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

ppp

p

A
glan - ces Eyes that spoke in fond re - ply Foolish dreams and i - dle

R
glan - ces Eyes that spoke in fond re - ply Foolish dreams and i - dle

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

A
 fan - cies Let us bid them all good bye Foolish

R
 fan - cies Let us bid them all good bye Foolish

they must bid them all good bye Foolish dreams and

they must bid them all good bye Foolish dreams and

they must bid them all good bye Foolish dreams and

dim.

A
 dreams and i - dle fan - cies Let us bid them all good - bye.

R
 dreams and i - dle fan - cies Let us bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

rall.

When a ward with ex-pec-ta-tions is so sweet-ly young and

When a ward with ex-pec-ta-tions is so sweet-ly young and

When a ward with ex-pec-ta-tions is so sweet-ly young and

When a ward with ex-pec-ta-tions is so sweet-ly young and

f

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

gir-lish To with-hold con-gra-tu-la-tions Would be po-si-tive-ly

chur-lish May she lov-ers have in plen-ty All pre-pared to pick a

chur-lish May she lov-ers have in plen-ty All pre-pared to pick a

chur-lish May she lov-ers have in plen-ty All pre-pared to pick a

chur-lish May she lov-ers have in plen-ty All pre-pared to pick a

bride up; On at-tain-ing one and twen-ty May her cash be no more

bride up; On at-tain-ing one and twen-ty May her cash be no more

bride up; On at-tain-ing one and twen-ty May her cash be no more

bride up; On at-tain-ing one and twen-ty May her cash be no more

ADELE.



RUDOLPH.



CARBONNET.



MADDOX.



ALGERNON.



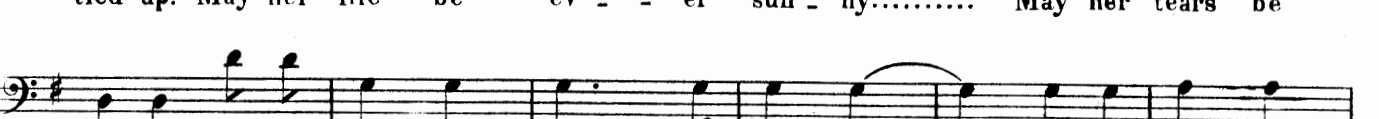
SIR GEORGE.



JESSIE & LADY B.



AMY.

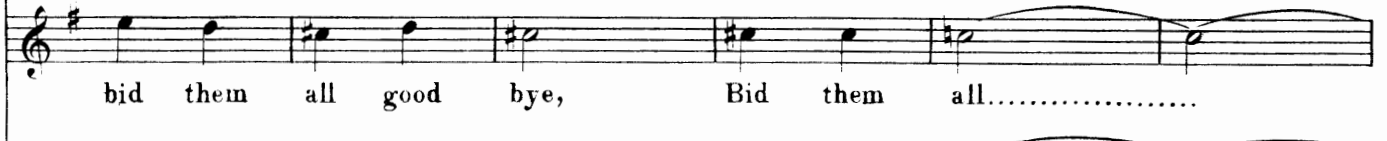


tied up. May her life be ev - - er sun - ny..... May her tears be

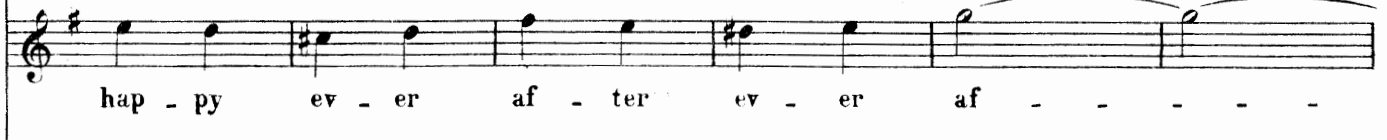




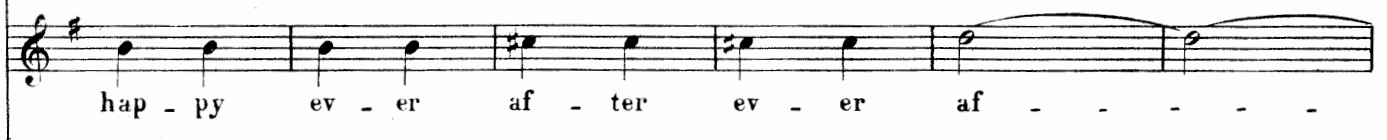
bid them all good bye, Bid them all.....



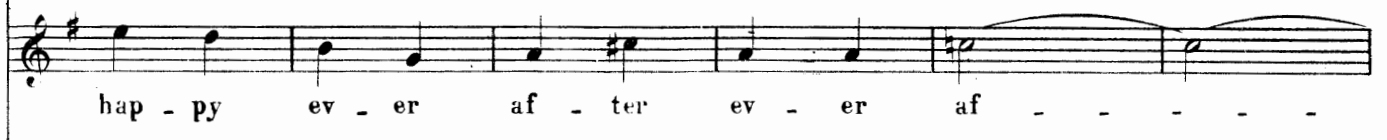
bid them all good bye, Bid them all.....



hap - py ev - er af - ter ev - er af - - - -



hap - py ev - er af - ter ev - er af - - - -



hap - py ev - er af - ter ev - er af - - - -



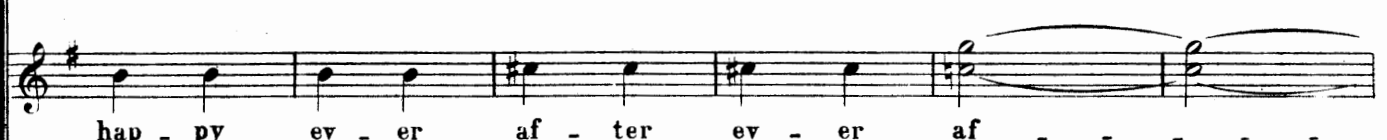
hap - py ev - er af - ter ev - er af - - - -



hap - py ev - er af - ter ev - er af - - - -



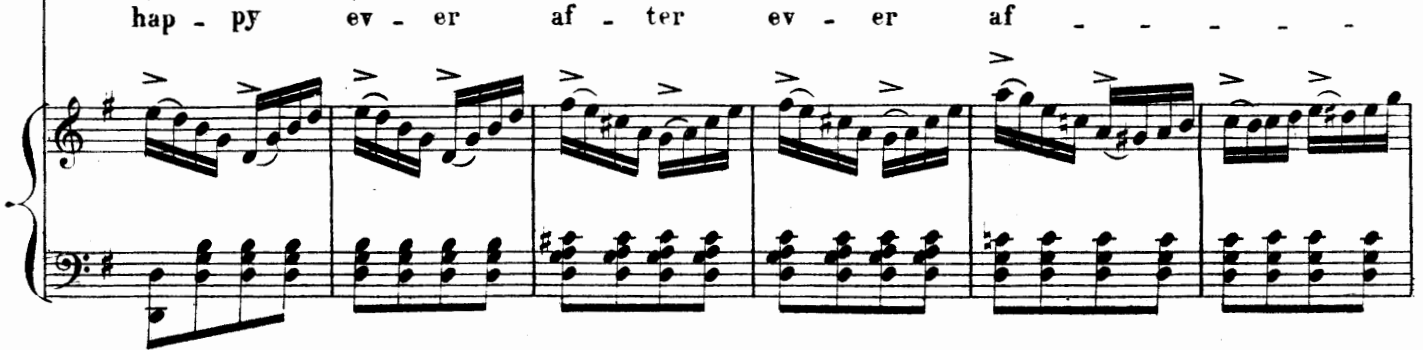
hap - py ev - er af - ter ev - er af - - - -



hap - py ev - er af - ter ev - er af - - - -



hap - py ev - er af - ter ev - er af - - - -



Piano accompaniment consisting of a treble staff with a melodic line and a bass staff with a chordal accompaniment.

N^o 14. — OPENING. ACT. II. "THE LANCERS, FIFTH FIGURE."

PIANO.

INTROD.

p

cresc.

p

ff

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system is labeled 'INTROD.' and begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) marking. The third system returns to a piano (*p*) dynamic. The fourth system is marked fortissimo (*ff*) and includes accents (>) over the notes in the treble clef. The music is in common time (C) and the key signature has one flat (B-flat).

mf

Num - ber five at last! Now don't for - - get It ends the set, So

mf

Num - ber five at last! Now don't for - - get It ends the set, So

mf

Num - ber five at last! Now don't for - - get It ends the set, So

mf

Num - ber five at last! Now don't for - - get It ends the set, So

mf

hur - ry through it fast, Yes hur - ry through it fast; For

hur - ry through it fast, Yes hur - ry through it fast; For

hur - ry through it fast, Yes hur - ry through it fast; For

hur - ry through it fast, Yes hur - ry through it fast; For

though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty

though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty

though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty

though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty

though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty

p

Last time go to Coda. *

Valse of course is the fav'rite still! Valse is the fav'rite still! still! We can

Valse of course is the fav'rite still! Valse is the fav'rite still! still! We can

Valse of course is the fav'rite still! Valse is the fav'rite still! still! We can

Valse of course is the fav'rite still! Valse is the fav'rite still! still! We can

Valse of course is the fav'rite still! Valse is the fav'rite still! still! We can

Last time go to Coda. * 19 20

p *f*

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

turn our thoughts.... with welcome end in sight,..... To the iced champagne....

This system contains four vocal staves. Each staff has a treble clef and a key signature of two flats. The lyrics are repeated on each staff. The music features a melodic line with some slurs and a bass line with chords.

f

This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The music is in a harmonic style with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning.

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

This system contains four vocal staves. The lyrics are repeated on each staff. The music continues with the same melodic and harmonic patterns as the first system.

This system shows the piano accompaniment for the second system. It continues the harmonic accompaniment from the first system, featuring chords and melodic lines in both hands.

souls in_vite..... Yes,the heat_ed and the thirst_y ones es - sen - tial - - ly; And with
 souls in_vite..... Yes,the heat_ed and the thirst_y ones es - sen - tial - - ly; And with
 souls in_vite..... Yes,the heat_ed and the thirst_y ones es - sen - - tial - ly; And with
 souls in_vite..... Yes,the heat_ed and the thirst_y ones es - sen - - tial - ly; And with

strange de_light..... our con_tem - plations run..... On a has_ty move.....
 strange de_light..... our con_tem - plations run..... On a has_ty move.....
 strange de_light..... our con_tem - plations run..... On a has_ty move.....
 strange de_light..... our con_tem - plations run..... On a has_ty move.....

.... when once the dance is done,..... To an al-cove cool.....with some a -

.... when once the dance is done,..... To an al-cove cool.....with some a -

.... when once the dance is done,..... To an al-cove cool.....with some a -

.... when once the dance is done,..... To an al-cove cool.....with some a -

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

- greeable one..... With whom we want to chat-ter con-fi - den - tial - ly.

* CODA.

still, Valse is the fav' - rite still, Valse is the fav' - rite
 still Valse is the fav' - rite still, Valse is the fav' - rite
 still Valse is the fav' - rite still, Valse is the fav' - rite
 Num - ber five at last, Num - ber five at last, at

still!.....
 still!.....
 still!.....
 last!.....

N^o 15. — SONG. "THE GAY TOM-TIT."

Allegretto.

PIANO.

The piano introduction consists of two staves in G major and 6/8 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

1. A Tom - tit lived in a tip - top tree, And a
 2. She saw that her rouge did not at - tract So she
 3. "A - las! no more" said the poor young wren "Will I

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The piano part includes a *pp* (pianissimo) marking. The lyrics are: "1. A Tom - tit lived in a tip - top tree, And a / 2. She saw that her rouge did not at - tract So she / 3. 'A - las! no more' said the poor young wren 'Will I

mad lit - tle, bad lit - tle bird was he; He'd ba - che - lor tastes, but
 tried to de - cide how next to act; She donned a stiff col - lar and
 ape the shape of the heart - less men!" So she flung ci - ga - rettes and

The second system continues the vocal line and piano accompaniment. The lyrics are: "mad lit - tle, bad lit - tle bird was he; He'd ba - che - lor tastes, but / tried to de - cide how next to act; She donned a stiff col - lar and / ape the shape of the heart - less men!" So she flung ci - ga - rettes and

then oh dear! He'd a gay lit - tle way with the girls I fear! Now a
 fan - cy shirt And she wore what is more a di - vi - ded skirt. Then she
 big latch - key With a plop from the top of that great green tree. And she

The third system concludes the song with the vocal line and piano accompaniment. The lyrics are: "then oh dear! He'd a gay lit - tle way with the girls I fear! Now a / fan - cy shirt And she wore what is more a di - vi - ded skirt. Then she / big latch - key With a plop from the top of that great green tree. And she

Jen - ny Wren lived on a branch be - low, And it's plain she was vain as
bought ci - garettes and a big latch-key, And she said, "He'll be led to
would n't use rouge or pinch her waist, But she dress'd to the best of a

la - dies go, For she pinch'd her waist, and she rouged a bit With a
no - tice me!" But she found her plan did - n't work one bit For he
sin - ple taste; Then she learnt to cook and to sew and knit—"What a

sigh for the eye of the gay Tom - tit! She sighed "Oh, my!" She
sneer'd, as I fear'd, did that gay Tom - tit! He sneer'd, "Oh, my!" He
pearl of a girl!" said the gay Tom - tit! Said he "Good day!" Said

sighed "Ah me!" While the Tom - tit sat in his tree - tree - tree And she
sneer'd "Oh lor!" What on earth has she done that for - for - for? And he
she "How do?" They were ve - ry soon friends— those two - two - two; And I'm

piped her eye a bit For love of that gay Tom - tit And she
 wink'd his eye a bit That gid - dy and gay Tom - tit And he
 bound to say in a bit She married that gay Tom - tit And I'm

piped her eye a bit - bit - bit For love of the gay Tom - tit - tit - tit!
 wink'd his eye a bit - bit - bit That gid - dy and gay Tom - tit - tit - tit!
 bound to say in a bit - bit - bit She married that gay Tom - tit - tit - tit!

And she piped her eye a bit For love of that gay Tom - tit And she
 And he wink'd his eye a bit That gid - dy and gay Tom - tit And he
 And I'm bound to say in a bit She married that gay Tom - tit And I'm

And she piped her eye a bit For love of that gay Tom - tit And she
 And he wink'd his eye a bit That gid - dy and gay Tom - tit And he
 And I'm bound to say in a bit She married that gay Tom - tit And I'm

And she piped her eye a bit For love of that gay Tom - tit And she
 And he wink'd his eye a bit That gid - dy and gay Tom - tit And he
 And I'm bound to say in a bit She married that gay Tom - tit And I'm



piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
 wink'd his eye a bit - bit-bit That gid-dy and gay Tom - tit - tit-tit.
 bound to say in a bit - bit-bit She married that gay Tom - tit - tit-tit.



piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
 wink'd his eye a bit - bit-bit That gid-dy and gay Tom - tit - tit-tit.
 bound to say in a bit - bit-bit She married that gay Tom - tit - tit-tit.

N^o 16. CONCERTED PIECE. "WE'VE REACHED OUR DESTINATION."

PIANO.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth notes with slurs and accents. The bass clef accompaniment includes triplet chords and eighth notes.

The second system continues the piano introduction with similar melodic and harmonic patterns in the treble and bass staves.

JESSIE.

We've reached our des-ti-na-tion, and I'm.

The vocal line for Jessie is written on a single treble clef staff. The lyrics are "We've reached our des-ti-na-tion, and I'm." The music is in the same key and time signature as the piano introduction.

The piano accompaniment for Jessie is written on a grand staff (treble and bass clefs). It includes dynamic markings of *f* (forte) and *p* (piano) and features triplet chords in the right hand.

CARBONNET. RUBY.

glad of it! A real-ly most unplea-sant time we've had of it. The

The vocal lines for Carbonnet and Ruby are written on two separate treble clef staves. Carbonnet's part includes the lyrics "glad of it!" and "A real-ly most unplea-sant time we've had of it." Ruby's part includes the word "The".

The piano accompaniment for this section is written on a grand staff, providing harmonic support for the vocalists.

MADDOX.

wea - ther show'd its wind - y damp and dew - y side. At in - tervals I con - templa - ted

JESSIE.

CARBONNET.

su - icide. The gale increas'd with lust - i - er and loud - er puffs. And

VIOLET.

all the girls forgot to use their pow - der puffs. Our fa - ces were as co - lorless as

MADDOX.

CARBONNET.

di - mi - ty. We couldn't think of food with e - qua - ni - mi - ty. That ex -

cru - ci - a - ting cross - ing With its pitch - ing and its toss - ing Is an

or - de - al that hap - pi - ly is o - ver O It's e - nough to make you flop - py If the

channel's chip - py choppy When from Calais you are voy - aging to Do - ver O. That ex -

10 ALL.

Do - ver O. I

DAISY.
Meno mosso.

am so pleas'd to see you all! The time has gone so fast I really thought you'd miss the ball, but

pp

SIR GEORGE.

here you are at last. Good gracious me! these people here? It's really most unpleasant! As

f

MADAME A.

Daisy's guests they've been I fear In - vi - ted to be present. Well,

p

DAISY.

Daisy dear, I've come you see. Ma - dame this is delightful! A long long time you'll stay with me. The

rall. *pp* *rall.* SIR G. *allegro*

LADY B.

sit - u - ation's frightful. Though I

hate to make un - ne - ces - sa - ry fuss If that woman's to as - so - ci - ate with

DAISY.

us 1
Then I must bring my vi - sit to an end.

MADAME A. (*significantly.*)

won't al - low you to insult my friend. I'm sor - ry that my vi - sit has a -

- roused her in - dig - nation, But sup - pose we leave the mat - ter to Sir George's ar - bi - tration?

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- roused her in - dig - nation, But sup - pose we leave the mat - ter to Sir George's ar - bi - tration?". There is a triplet of eighth notes in the piano accompaniment at the end of the system.

SIR GEORGE. (*confused.*)

I - oh real - ly - well you see If the question's left to me Ra - ther

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "I - oh real - ly - well you see If the question's left to me Ra - ther". The piano accompaniment features chords and some melodic lines.

fully in - to matters I must go. And of course it's ve - ry clear That we

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "fully in - to matters I must go. And of course it's ve - ry clear That we". There are two triplet markings over the piano accompaniment in the second measure of this system.

can't discuss them here There's a time and place for every - thing, you know!

The fourth system concludes the musical score on this page. The vocal line and piano accompaniment are shown. The lyrics are: "can't discuss them here There's a time and place for every - thing, you know!". The piano accompaniment features a more active melodic line in the right hand.

DAISY.

Now promise me that quite at home you'll make yourselves You're

This system contains the first two staves of the 'DAISY.' section. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in 2/4 time and starts with a key signature of one sharp (F#). The lyrics are 'Now promise me that quite at home you'll make yourselves You're'.

longing to your rooms I know to take yourselves Ex-haust-ed with the jour-ney here from

This system contains the next two staves of the 'DAISY.' section. The lyrics are 'longing to your rooms I know to take yourselves Ex-haust-ed with the jour-ney here from'.

JESSIE.

France a bit But when you've chang'd your things come down and dance a bit I'll

This system contains the first two staves of the 'JESSIE.' section. The music is in 2/4 time and starts with a key signature of one sharp (F#). The lyrics are 'France a bit But when you've chang'd your things come down and dance a bit I'll'.

talk a-gain quite cheerful-ly and chat-ti-ly As soon as I have had some sal vo-

This system contains the next two staves of the 'JESSIE.' section. The lyrics are 'talk a-gain quite cheerful-ly and chat-ti-ly As soon as I have had some sal vo-'.

la - ti - le At pre - sent I am feel - ing faint and flick - e - ry And

ALL.
hard - ly fit to fro - lic with Terp - si - cho - re! That ex - cru - ci - a - ting cross - ing With its

pitch - ing and its toss - ing Is an or - der - al that hap - pi - ly is o - ver O It's e -

- nough to make you floppy If the channel's chippy chop - py When from Ca - lais you are voy - aging to

10 20
Do - ver O That ex - Do - ver O.

N^o 17. — TRIO. "ANTICI-TICI-PATION."

VOICE.

PIANO.

f

ALGERNON By a
SIR GEO: Though we

pret - ty lit - tle pro - verb it was set - tled long a - go That an -
all con - sid - er marriage an in - es - ti - ma - ble boon, Yet how

- ti - ci - pa - tion's bet - ter than re - a - li - ty, and so If you've
of - ten when we try it do we sing a - no - ther tune (M^dine A) As we

set your hopes on an - y - thing, I'll un - der - take to show That you
hast - en with a - la - cri - ty to Mis - ter Just - ice Jeune, And pe -

can't ex - pect ful - fil - ment to the let - ter. When your
- ti - tion him to ni - si - ly up - set it ALGERNON. Now, a

SIR GEO:

sav - ings you've in - ves - ted with the aid of Warn - ford Court In some
lov - er's ve - ry charming and af - - fec - tion - ate of course But I

Mme A.
Af - ri - kan - der gold mine of the or - di - na - ry sort, And are
think you'll find a hus - band is a - - no - ther col - ored horse (M^{me}A) You an -

wait - ing for a di - vi - dend and an - nu - al re - port Well the
- ti - ci - pate de - vo - tion, and you re - a - lize di - vorce, And you

ALL.
long - er you can wait for them the bet - ter The fe -
real - ly won't be hap - py till you get it! The fe -

- li - ci - li - ci - ta - tion Of an - ti - ci - ti - ci - pa - tion By re -
 - li - ci - li - ci - ta - tion Of an - ti - ci - ti - ci - pa - tion By re -

- a - li - ty is speed - i - ly cor - rect - ed; At Ni -
 - a - li - ty is speed - i - ly cor - rect - ed; Os - car's

- a - ga - ra the skat - ing May ap - pear ex - hi - la - rat - ing, But the
 ep - i - grams look cle - ver Do not an - a - lyse them ev - er, Or you'll

Falls are not the fun that you ex - pect - ed!
 find they're not as smart as you ex - - - - - pect - ed!

1^o 2^o

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a series of chords in the upper staff, followed by a melodic line. The lower staff provides a rhythmic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The upper staff features a melodic line with eighth notes and a half note. The lower staff has a bass line with chords and a few single notes, including a half note.

The third system of musical notation shows the continuation of the melody in the upper staff and the accompaniment in the lower staff. The upper staff has a series of eighth notes, and the lower staff has chords and a few single notes.

The fourth system of musical notation continues the piece. The upper staff has a melodic line with eighth notes and a half note. The lower staff has a bass line with chords and a few single notes, including a half note.

The fifth system of musical notation concludes the piece. The upper staff features a melodic line with eighth notes and a half note. The lower staff has a bass line with chords and a few single notes, including a half note. The system ends with a double bar line.

N^o 18. SONG. "GIVE ME LOVE."

PIANO.

The piano introduction consists of two staves in 3/4 time, marked with a piano (p) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. Sun-down and dark, and o-ver me the spell Of sha-dow-land As in my
 2. Grey-ness of dawn once more, and gold of noon On hills and dells; Then there shall

The first system of the song includes a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar rhythmic pattern to the introduction.

thoughts, dear love, in fond fare-well I take your hand. The world to-mor-row
 sound up-on the air too soon My mar-riage bells. Yet all the years to

The second system continues the vocal and piano parts. The piano accompaniment features some chordal textures and moving lines.

of-fers as its prize To call my own Rank, rich-es, all that
 come of pride and pow'r And splen-dour's blaze How glad-ly would I

The third system concludes the song. The piano accompaniment ends with a final chord and a few lingering notes.

wo-men i - dol - ize Save love a - lone.....
 yield for one sweet hour Of bye - gone days..... O world of greed and gold, What

do I care For all thy wealth un-told, Thy treasures rare? One gift I co - vet still All

L.H. L.H.

10

gifts a - bove Take from me what you will, But leave... me love!

20

love! Ah.....

rall.

N^o 19.— SONG. "QUEEN OF THE SEA AND EARTH."

VOICE.

PIANO.

RUDOLPH.

The dear-est spot on the
 Old - fashioned our ways may
 The land we love is the

wide, wide earth To the heart of a man of En - glish birth Is the
 some-times be, But the sweet-est sight that our eyes may see Is the
 home of sport And of man - ly games of ev' - ry sort; For an

land that lies in the west - ern seas, With its flag a - - float on the
chee - ry glow of our own fire - side, For an En - glish home is the
En - glish lad is a king in all, And he holds the - field with his

rall. *a tempo.*

o - cean breeze! He laughs at the fogs that thick - ly rise And the
na - tions' pride! We love the scent of the new - mown hay, And the
bat and ball. He rides, he shoots; he can swim and row, Or

*Ad. ** *Ad. **

rain that pours from its sul - - len skies, For he proud - ly says "When your
hedge - rows white with the bloom of May, And a - cross the fields on a
use his fists to thrust a foe; And the world for him has a

*Ad. **

skies are blue There's never a land to com - pare with you."
bree - zy morn The ring - ing notes of the hunts - - man's horn!
price - less pearl - The ten - - der love of an En - - - glish girl!

p

12/8

En - - gland our land of birth, Our hearts are

yours where'er we roam! Queen.. of the sea and

earth To English - men... the land.. of home!

ff

En - gland, our land of birth, Our hearts are yours where'er we

En - gland, our land of birth, Our hearts are yours where'er we

En - gland, our land of birth, Our hearts are yours where'er we

roam! Queen of the sea and earth To English-land... of

- men... the land of home! To English-men... the land of

home! home!
home! home!
home! home!

N^o 20. — LAUGHING SONG.

PIANO. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some triplets. The left hand starts with a bass clef and a 2/4 time signature, playing a simple accompaniment of quarter notes and chords.

In Lon - don at the pre - sent day I love to spend my money; "Par -
I thought the girls were stiff and prim! Of course I did - nt know them, For
The plays I see, the books I read Of mo - dern wo - man's ca - pers, They

The first line of lyrics is set to a melody of eighth and sixteenth notes. The piano accompaniment consists of a steady bass line of quarter notes and chords in the right hand.

- don - nez moi, mes a - mis, pray," If much I find that's fun - ny! Par -
seat - ed in the twi - light dim Some hap - py hours I owe them. I
make me yawn - they do in - deed! - They're worse than co - mic pa - pers! So

The second line of lyrics continues the melody. The piano accompaniment remains consistent with the first line, providing a rhythmic and harmonic foundation for the vocal line.

-bleu! you must not think I chaff, But oh, you do a - - muse me! Don't
say: "*Mon ange!*" I squeeze a hand! What need to men - tion more is? But
books and plays a - - like I shun That cause a head - ache af - ter; *Pour -*

look at me! You'll make me laugh! Ah! there you go! Ex - cuse me! Ha! ha!
if I laugh you'll un - der - stand I know some fun - - ny sto - ries!
- quoi? I want some jol - ly fun To split my sides with laugh - ter!

ha! ha! ha! *C'est très drôle! N'est-ce pas?* Oh, I say, I be -

poco rall. *a tempo.*

-lieve I could laugh all the day! Ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha!

colla voce.

ha! ha! ha! ha! ha! ha! ha! ha! ha! How on earth is a fel - low to

a tempo.

stop? I am sure I shall laugh till I drop! Ha! ha!

colla voce.

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! Oh! I think I could laugh all the day!

6

N^o 21. — FANCY DRESS LANCERS.

1.

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 two flats (B-flat and E-flat), and the time signature is 8/8. The music features a mix of chords and moving lines in both hands.

The second system continues the piece with two staves. The notation includes various rhythmic patterns and chordal textures.

The third system of music spans two staves, showing further development of the melodic and harmonic themes.

The fourth system consists of two staves, continuing the musical progression.

CODA

The CODA section is presented on two staves, providing a concluding musical phrase.

The final system of music on two staves concludes the piece. The word "Fine." is written at the end of the second staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The first measure has a fermata over the treble staff.

Second system of musical notation, continuing the piece. It includes a fermata in the first measure and concludes with the instruction "D.C." (Da Capo) in the final measure.

Third system of musical notation, marked with a large "2." on the left side. The time signature changes to 3/4. The piece continues with a new melodic and harmonic texture.

Fourth system of musical notation, featuring a fermata in the first measure and the instruction "Fine" in the second measure. The music continues with a steady melodic and harmonic flow.

Fifth system of musical notation, showing a continuation of the melodic and harmonic patterns established in the previous systems.

Sixth and final system of musical notation on the page, concluding with the instruction "D.C." (Da Capo) in the final measure.

N^o 22. VALSE CHANTEE. "MUSIC AND LAUGHTER."

PIANO. *ppp*

cresc

ff *ff* *p*

ADÈLE.

Mu-sic and laugh - ter Float on the air; Tears may come af - ter

pp *dim.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are 'Mu-sic and laugh - ter Float on the air; Tears may come af - ter'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a series of chords in the left hand and a melodic line in the right hand. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

Why should we care? Fol - ly holds re - vel - Let us to - day

The second system continues the vocal line and piano accompaniment. The lyrics are 'Why should we care? Fol - ly holds re - vel - Let us to - day'. The piano accompaniment continues with chords and a melodic line. The system ends with a double bar line and repeat dots.

Stoop to his le - vel Careless and gay! Mer - ri - ment hail - ing

p

The third system continues the vocal line and piano accompaniment. The lyrics are 'Stoop to his le - vel Careless and gay! Mer - ri - ment hail - ing'. The piano accompaniment features a more active melodic line in the right hand. The dynamic is marked *p* (piano).

Mo-narch of all, Grief un - a - vail - ing Who would re - call?

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'Mo-narch of all, Grief un - a - vail - ing Who would re - call?'. The piano accompaniment features a melodic line in the right hand that mirrors the vocal line. The system ends with a double bar line and repeat dots.

Lov - ers trip light - ly Whisper - ing low; Eyes sparkle bright - ly,

Cheeks are a - glow! Ah.....

..... Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter
 Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Why should we care? Fol-ly holds re-vel Let us to-day.....

Why should we care? Fol-ly holds re-vel Let us to-day.....

Why should we care? Fol-ly holds re-vel Let us to-day

Why should we care? Fol-ly holds re-vel Let us to-day

Why should we care? Fol-ly holds re-vel Let us to-day.....

RUDOLPH.

This

Stoop to his le-vel Careless and gay!

Stoop to his le-vel Careless and gay!

Stoop to his le-vel Careless and gay!

Stoop to his le-vel Careless and gay!

Stoop to his le-vel Careless and gay!

Valse our last will be,..... And since re-gret were vain..... That

I with you and you with me May ne-ver dance a-gain,..... Oh,

pp

let our thoughts to-night..... Live on-ly in the past,..... And

let us dance with foot-steps light The Valse that is our last.....

ADELE.

Ah.....

How en - - chant - ing this!..... With a charm - ing girl..... In a

How en - - chant - ing this!..... With a charm - ing girl..... In a

How en - - chant - ing this!..... With a charm - ing girl..... In a

How en - - chant - ing this!

dream - y skirt To float and whirl! And what per - fect bliss

dream - y skirt To float and whirl! And what per - fect bliss

..... Ah.....

.....When in hap - py pairs We can sly - ly flirt Up - on the stairs.

..... When in hap - py pairs We can sly - ly flirt Up - on the stairs.

..... When in hap - py pairs We can sly - ly flirt Up - on the stairs.

..... When in hap - py pairs We can sly - ly flirt Up - on the stairs.

p *ff*

dim.

ADÉLE.

Oh let our thoughts to - night Live on - - ly

RUDOLPH.

Oh let our thoughts to - night..... Live

in..... the past, And let..... us dance..... with

on - ly in the past..... And let us dance with

foot - steps light The Valse that is our last.....

foot - steps light The Valse that is our last.....

Mu - sic and laugh - ter Float on the air; Tears may come

Mu - sic and laugh - ter Float on the air; Tears may come

Mu - sic and laugh - ter Float on the air; Tears may come

Mu - sic and laugh - ter Float on the air; Tears may come

f *p*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics: "Mu - sic and laugh - ter Float on the air; Tears may come". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand. The music is in a minor key, indicated by three flats in the key signature. The first measure of the vocal parts is marked with a forte (*f*) dynamic, while the second measure is marked with a piano (*p*) dynamic.

af - ter Why should we care? Fol - ly holds rev - el

af - ter Why should we care? Fol - ly holds rev - el

af - ter Why should we care? Fol - ly holds rev - el

af - ter Why should we care? Fol - ly holds rev - el

f *p*

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "af - ter Why should we care? Fol - ly holds rev - el". The piano accompaniment continues with a similar melodic and harmonic structure as the first system. The dynamics are consistent, with a forte (*f*) marking at the beginning of the system and a piano (*p*) marking at the end of the system.

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

ADÈLE.

Ah

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

Wheeling, whirl-ing Gid-di-ly a-round; Sway-ing,

Wheeling, whirl-ing Gid-di-ly a-round Sway-ing,

Wheeling, whirl-ing Gid-di-ly a-round Sway-ing,

Wheeling, whirl-ing Gid-di-ly a-round Sway-ing,

The first system consists of a vocal line and a piano accompaniment. The vocal line has four staves, each with the lyrics "Wheeling, whirl-ing Gid-di-ly a-round; Sway-ing,". The piano accompaniment is written in a grand staff with treble and bass clefs, featuring chords and a simple bass line.

swirling, Dream-i-ly we go Vals-ing to and fro! While

swirling, Dream-i-ly we go Vals-ing to and fro! While

swirling, Dream-i-ly we go Vals-ing to and fro! While

swirling, Dream-i-ly we go Vals-ing to and fro! While

The second system continues with a vocal line and piano accompaniment. The vocal line has four staves, each with the lyrics "swirling, Dream-i-ly we go Vals-ing to and fro! While". The piano accompaniment is written in a grand staff with treble and bass clefs, featuring chords and a simple bass line.

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Mu - sic and laugh - ter Float on the air; Tears may come af - ter

Ah.

Why should we care? Tears may come af - ter_ Why should we

Why should we care? Tears may come af - ter_ Why should we

Why should we care? Tears may come af - ter_ Why should we

Why should we care? Tears may come af - ter_ Why should we

care. Why why
care. Why why
care. Why why
care. Why why

f

This system contains the first four staves of the musical score. The top staff is a melodic line. The next three staves are vocal lines with lyrics. The piano accompaniment is shown in the bottom two staves, starting with a forte (*f*) dynamic.

should we care.
should we care.
should we care.
should we care.

This system contains the next four staves of the musical score. The vocal lines continue with the lyrics "should we care.". The piano accompaniment continues in the bottom two staves.

N^o 23 .— SONG. "UMTI-UMTI-UM."

MUSIC BY PAUL LINCKE.

Allegretto.

PIANO.

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

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

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "When peo - ple doze, Or cor - ner dark Two blush to hear What". The piano accompaniment features a dynamic change to piano (p) and includes a section marked with a double bar line and a repeat sign.

Continuation of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "cri - ti - cize and stare In good So - ci - e - tee, With my lov - ers if I find A - lone on some set - tee, Say - ing, la - dies of - ten do In good So - ci - e - tee, And the". The piano accompaniment provides harmonic support throughout.

um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um I wake them up, you
 "Um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um" With no one near but
 naugh - ty um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um They whis - per low to

see. You don't sup - pose A fin - ger - snap I care What
 me, It's *such* a lark To soft - ly come be - hind "My
 me! And yet I fear They're just the la - dies who With

peo - ple choose to say? They may um - ti - um - ti - um - ti - um - ti -
 love!" "My dear - est heart!" When I cough a lit - tle um - ti - um - ti -
 shocked ex - pres - sion stare When these um - ti - um - ti - um - ti - um - ti -

um - ti - um - ti - um, But Dai - sy has her way!
 um - ti - um - ti - um, Oh, *don't* they jump a - part!
 um - ti - um - ti - um - ti - um I some - times choose to wear.

Jim! Jam! *That's* the girl I am! Free and ea - sy, you'll a - gree. I

like to play The um - ti - um - ti - ay With stiff So - ci - e - tee!

Jim! Jam! *That's* the girl I am! Free and ea - sy, you'll a - gree. I

like to play The um - ti - um - ti - ay With stiff So - ci - e - tee. 2. In - tee. 3. I

D.C.

N^o 24. DANCE. SIR ROGER DE COVERLEY.

PIANO.

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 9/8. The first measure of the treble staff contains a triplet of eighth notes. The first measure of the bass staff contains a quarter note. The second measure of the treble staff is marked with a forte dynamic (ff). The system concludes with a repeat sign.

The second system of music continues the piece. It features a treble clef staff with a triplet of eighth notes in the first measure and a bass clef staff with a quarter note. The system ends with a repeat sign.

The third system of music continues the piece. It features a treble clef staff with a quarter note in the first measure and a bass clef staff with a quarter note. The system ends with a repeat sign.

The fourth system of music concludes the piece. It features a treble clef staff with a quarter note in the first measure and a bass clef staff with a quarter note. The system ends with a repeat sign.

Two systems of piano music in G major, 3/4 time. The first system has four measures, and the second system has four measures. 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.

Tempo di Mazurka.

N^o 1.

First system of the Mazurka, marked "f" (forte). It consists of two staves with a 3/4 time signature. The right hand has a rhythmic pattern of eighth notes and chords, and the left hand has a bass line with chords and single notes.

Second system of the Mazurka. The right hand features a melodic line with eighth notes and a trill-like flourish at the end. The left hand continues the harmonic accompaniment.

Third system of the Mazurka, marked "f". It continues the melodic and harmonic development of the piece.

Fourth system of the Mazurka, concluding the piece with a final cadence in G major.

First system of musical notation. The treble clef staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3'. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with some grace notes. The bass clef staff has a more active accompaniment with eighth notes and chords.

Fourth system of musical notation. The treble clef staff continues the melodic development. The bass clef staff maintains the accompaniment.

Fifth system of musical notation. The treble clef staff concludes the melodic phrase. The bass clef staff ends with a final chord in the right hand and a sustained note in the left hand.

*Tempo di Polka.*N^o 2.

The image displays a musical score for a piece titled "Tempo di Polka." The score is written for piano and is organized into five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system is labeled "N^o 2." The music features a rhythmic melody in the treble clef and a supporting bass line in the bass clef. The second system includes a dynamic marking of *f* (forte) and a fermata over the final measure. The third system contains several measures with accents (>) over notes. The fourth system continues the melodic and harmonic development. The fifth system concludes the piece with a final cadence and a double bar line.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. The music consists of a series of chords and melodic lines across four measures.



Second system of musical notation, continuing the piece. It features a treble and bass staff with the same key signature and clefs as the first system. The melody in the treble staff continues with eighth and sixteenth notes, while the bass staff provides harmonic support with chords.



Third system of musical notation. The treble staff shows a melodic line with some grace notes and slurs. The bass staff continues with a steady accompaniment of chords. The system concludes with a double bar line.



Fourth system of musical notation. The treble staff features a more active melodic line with sixteenth notes. The bass staff maintains the harmonic accompaniment. The system ends with a double bar line.



Fifth system of musical notation, the final system on the page. It continues the melodic and harmonic themes established in the previous systems. The treble staff has a melodic line that concludes with a final chord in the bass staff. The system ends with a double bar line.

N^o 3.

First system of musical notation, featuring a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a melody in the treble and a bass line in the bass. The bass line includes vertical markings below the staff, possibly indicating fingerings or articulation.

Second system of musical notation, continuing the melody and bass line from the first system. The bass line continues to have vertical markings below the staff.

Third system of musical notation, continuing the melody and bass line. The bass line continues to have vertical markings below the staff.

Fourth system of musical notation, continuing the melody and bass line. The bass line continues to have vertical markings below the staff.

Fifth system of musical notation, continuing the melody and bass line. The bass line continues to have vertical markings below the staff.

Sixth system of musical notation, continuing the melody and bass line. The bass line continues to have vertical markings below the staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and rests.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff features a bass line with chords and slurs.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff features a bass line with chords and slurs.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff features a bass line with chords and slurs. The system concludes with a double bar line.

N^o 25. SONG. "MINE AT LAST."

Andante con moto.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Andante con moto'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are presented in two verses.

1. Moon in the blue a - bove,
 2. Dawn of the near - ing day,

Pale is your sil - ver light—
 Shall we be friends or foes

Pale as the hope of
 Chill of the sha - dows

Love grey, Born in my heart to night!
Blush of the ten - der rose

un poco animato.

What do the com - ing hours Hold in their mo - ments
Which do you bring for me Scarcely my heart can.

dread wait! Glo - ry of gold - en flow'rs—
Haste with your ma - gic key—

rall:

Rue of the ro - ses dead, *rall:* Rue of the ro - ses
O - pen your mys - tic gate! O - pen your mys - tic

dead
gate!

My own, my dear, I'm wait - ing here Da - ring to hope a -

pp

- new; Your an - swer give, and bid me live Live for the love of

you! The rain - bow gay shall span our way, To - ken that tears are

past; Then come to me my own to be, Mine, O my love, at last!

10

rall.

own to be, Mine, O my love, at last!

20

rall.

p

N^o 26. - FINALE. ACT II. "ON Y REVIENT TOUJOURS."

Allegro.

VOICE.

PIANO.

ADELE.

"On y revient toujours!" We come with hearts grown fon - der Back to the life that

each of us loves best! For here are home and rest When far a field we wan - der;

Sing, comrades all, "On y revient toujours!" Sing comrades all, "On y re -

-vient tou - - - jours!"

CHORUS.

"On y re-vient toujours!" We come with hearts grown fon - der

"On y re-vient toujours!" We come with hearts grown fon - der

"On y re-vient toujours!" We come with hearts grown fon - der

This system contains the beginning of the chorus. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "-vient tou - - - jours!" followed by the chorus title "CHORUS." and the main line of the chorus: "On y re-vient toujours!" We come with hearts grown fon - der. The piano part includes a fortissimo (ff) dynamic marking.

Back to the life that each of us loves best! For here are home and rest When

Back to the life that each of us loves best! For here are home and rest When

Back to the life that each of us loves best! For here are home and rest When

Back to the life that each of us loves best! For here are home and rest When

This system continues the chorus with three vocal staves and piano accompaniment. The lyrics are: "Back to the life that each of us loves best! For here are home and rest When". The piano part features triplet markings (indicated by a '3' above the notes) and continues the accompaniment from the first system.

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

far a field we wan-der; Sing, com-rades all, "On y re-vient toujours!"

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

Sing, com-rades all, "On y re-vient tou-jours!" Hur -

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah..... And

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah..... And

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah..... And


- rah, hurrah, hur - rah..... Fo gay Bo he - mi - ah..... And

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the



Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

land of wit and the land of love Is gay Bo-he - mi - ah!

N^o 27. SONG — "I LOVE HIM ONLY."

Andante con moto.

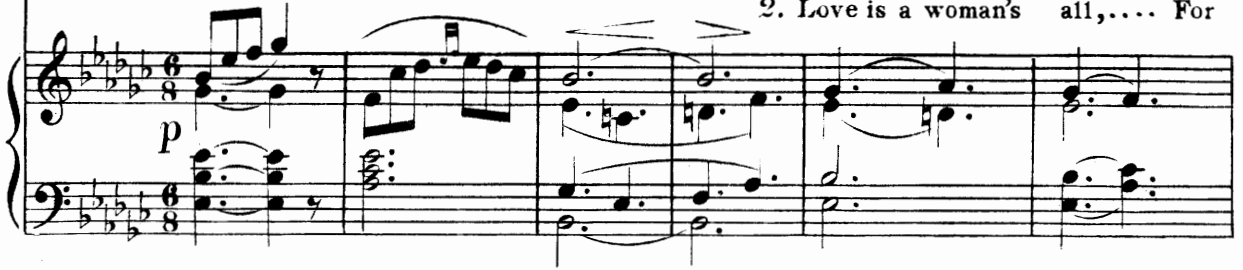
ADÈLE.

VOICE.



1. Love is a man's de - light, ... A
 2. Love is a woman's all, ... For

PIANO.



fan - cy of to - day! ... With vows and sighs he wins his prize, Then laughs and goes his
 which a - lone she lives; ... By night, by day, she loves for aye, When once her heart she



way ... Some new - er charms in - vite, ... Some fair - er face he sees; ... For
 gives! Wher - ev - er it may call, ... In trust and hope goes she, ... Thro'



men be - stow their love, you know, As of - ten as they please .. Yet }
 good or ill at his dear will, For all e - ter - ni - ty! ... Yet }



Meno mosso.

one there is with whom to be Were end of long-ing lone - - ly; For

Meno mosso.

poco accel:

he is all the world to me, I love- I love him on - - ly! For

poco accel:

crese:

crese:

f rall:

10 *dim:* 20

he is all the world to me, I love- I love him on-ly! world to me, I

f rall: *dim:* *ppp* *ppp* *cre*

D.C.

ad lib.

love him on - - - - ly!

love - I love him on - - - - ly!

- scen - - - do.

N^o 28. DUET — "CAN THIS BE LOVE?"

MAUD.

CARBONNET.

PIANO.

I'm
Your

It charms me al - to - - ge - ther!
You show no hes - i - - tan - cy.

glad that Pa - ris plea - ses you, I
best of friends I want to be, Au

We're hav - - ing love - ly wea - ther.
A French - man is my fan - cy.

hope you're charm'd with Frenchmen too! Oh,
Eng - lish girls the girl for me. You

You paint some pret-ty mo-dels here—
I did not go as far as that.

yes, de-light-ful wea-ther! My
mean that I'm your fan-cy? It

Nice - look - ing girls they all ap - pear.
But oh! my heart goes pit - a - pat!

chan - ces much too few are. But
real - ly does - n't mat - ter. And

Tempo di Valse. (TOGETHER.)
rall:

But not so nice as we are! Can }
And mine goes pit-ter pat - ter! Can }

not so nice as you are! But not so nice as you are! Can }
mine goes pit - ter pat - ter And mine goes pit-ter pat - ter! Can }

rall:

a tempo.

this be love— oh, can it be? *Peut - èt - - re mon, peut -*
a tempo.
 this be love— oh, can it be?.. *Peut - èt - - re mon, peut -*

a tempo.

- èt - - re oui! I won - - der what he thinks of me, And
 - èt - - re oui!. I won - - der what she thinks of me, And

how I real - ly strike him? Hé - - las! mon cœur est
 how I real - ly strike her? Hé - - las! mon cœur est

ag - - i - - té! We ne - - ver met be - - fore to - day, But

ag - - i - - té!... We ne - - ver met be - - fore to - day,.. But

oh! I am..... com - pell'd to say I like him!..... yes, I

oh! I am com - pell'd to say I like her!..... yes, I

like him! like him..... I like him!

like her! like her..... I like her!

ad lib:

rati: *f* *a tempo.*

D.C.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

Third system of musical notation, featuring a prominent melodic line in the treble clef with a slur over the final two measures.

Fourth system of musical notation, showing dense chordal textures in both hands.

Fifth system of musical notation, including a triplet of eighth notes in the treble clef.

Sixth and final system of musical notation, concluding with a double bar line and the word "Fine." written below the staff.

Fine.

N^o 29.— SONG. "TRILBY WILL BE TRUE."

WORDS AND MUSIC BY

LESLIE STUART.

Tempo di Valse.

PIANO. *p*

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a half note chord of F4 and B-flat4, followed by a quarter note chord of D4 and F4. The left hand starts with a bass clef and a half note chord of F3 and B-flat3, followed by a quarter note chord of D3 and F3. The music continues with various chords and melodic lines in both hands.

The second system of the piano introduction continues the musical theme from the first system. It features a variety of chordal textures and melodic fragments. The right hand has a treble clef and the left hand has a bass clef. The system concludes with a *pp* (pianissimo) dynamic marking.

CARBONNET.

1. I've met my fate. I am in love with a
 2. Two eyes of blue. ne- ver was seen as with

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It contains two verses of lyrics. The piano accompaniment is in a bass clef. The lyrics are: "1. I've met my fate. I am in love with a" and "2. Two eyes of blue. ne- ver was seen as with".

Tril - - - by; On - - - ly once we've met, and yet
 Tril - - - by, So they say- and so that day

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "Tril - - - by; On - - - ly once we've met, and yet" and "Tril - - - by, So they say- and so that day". The piano accompaniment provides harmonic support.

Tril - - by, Tril - - by cap - tured me. Where is she
 Tril - - by, Tril - - by that was she, No form of

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: "Tril - - by, Tril - - by cap - tured me. Where is she" and "Tril - - by, Tril - - by that was she, No form of". The piano accompaniment continues to support the vocal line.

now all this sus - pense will kill me,
 grace with such a love could fill me,

Tril - - by night and Tril - - by day is the dream that's en - rap - tured
 Till I saw that vi - - sion here and she fixed her gaze on

me. Ah me! Is the dream en - rap - tured me. But she walk'd a -
 me. Ah me! And she fixed her gaze on me. But she walk'd a -

- way that day. With a sigh that seem'd to say.
 - way that day. With a sigh that seem'd to say.

Tril-by will be true, that I could see,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "Tril-by will be true, that I could see,". The piano accompaniment is written in grand staff notation, with the right hand playing chords and the left hand playing a simple bass line.

Tril-by look'd a long-ing look of ling'-ring love for me.

The second system continues the musical score. The vocal line has the lyrics "Tril-by look'd a long-ing look of ling'-ring love for me.". The piano accompaniment continues with similar harmonic support.

Who is this Tril-by girl? oh, she's di-vine!

The third system features the lyrics "Who is this Tril-by girl? oh, she's di-vine!". The piano accompaniment includes some chordal textures in the right hand.

Tril-by will be weep-ing till she will be Tril-by mine.

The final system on the page has the lyrics "Tril-by will be weep-ing till she will be Tril-by mine.". The piano accompaniment concludes with a final chord in the right hand.

Tril - by will be true, that I could see,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat. The lyrics are "Tril - by will be true, that I could see,". The piano accompaniment is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Tril - by look'd a long - ing look of ling' - ring love for me.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat. The lyrics are "Tril - by look'd a long - ing look of ling' - ring love for me.". The piano accompaniment is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Who is this Tril - by girl? oh, she's di - vine!

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat. The lyrics are "Who is this Tril - by girl? oh, she's di - vine!". The piano accompaniment is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Tril - by will be weep - ing till she will be Tril - by mine.

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat. The lyrics are "Tril - by will be weep - ing till she will be Tril - by mine.". The piano accompaniment is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

19 20

The fifth system of music consists of a piano accompaniment. It is in 3/4 time, starting with a treble clef and a key signature of one flat. The system is divided into two measures, labeled 19 and 20. Measure 19 ends with a double bar line. Measure 20 ends with a double bar line and the initials "D.C." (Da Capo). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

N^o 30. — SONG. CRIPPS & CHORUS. "DEAR LITTLE DAISY."

ORIGINAL VERSION BY
J. CHEEVER GOODWIN & WILLIAM FURST.

REVISED VERSION BY
HARRY GREENBANK & SIDNEY JONES.

Allegro moderato.

PIANO. *f*

The piano introduction is written for a grand piano in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 6/8. 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 harmonic accompaniment with chords and single notes.

Though round the world I've of - - - ten been With
I don't ap - prove I of girls, you know, With

The first system of the vocal score shows the vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps and the time signature is 6/8. The piano accompaniment is marked *p* (piano). The lyrics are: "Though round the world I've of - - - ten been With / I don't ap - prove I of girls, you know, With".

Cook's or else with Ga - ze's, No head so full of
knick - - er - - boc - - ker cra - zes; But then they don't be

The second system of the vocal score continues the vocal line and piano accompaniment. The lyrics are: "Cook's or else with Ga - ze's, No head so full of / knick - - er - - boc - - ker cra - zes; But then they don't be".

fun I've seen As mer - - ry lit - - - tle Dai - sy's..... When
 come them so As dain - - ty lit - - - tle Dai - sy's..... Al -

mis - chief fresh she gai - - ly brews, And shocks or else a
 - though my wife with fri - - gid stares, Her hand in hor - - ror

ma - zes,..... So - - ci - - e - - ty would like to use Un - -
 rai - ses,..... I'm sure - for all that Dai - - sy cares - My

- men - tion - a - - ble phra - ses.....
 wife may go to bla - zes!.....

CHORUS. Allegretto moderato.

p

Dear little Dai - sy - Dai - sy - Dai - sy - Driving us cra - zy - cra - zy - cra - zy -

2nd time f

Brimming with fun is she, As ev - er a girl can be! Oh! the

pert lit - tle pi - - xy - pi - xy - pi - - xy - Up to her trick - sy - trick - sy - trick - sy -

Just the sort of a kind of a girl for me! Oh! me!

1^o 2^o

f

N^o 31. SONG— "DO YOU REMEMBER?"

COMPOSED BY LEOPOLD WENZEL.

Allegretto. *molto rit:*

MADAME
AMELIE.

Do you re -

LORD
THAMESMEAD.

(Speaking.)

PIANO.

Allegro. *f*

M.A. *§*

- member all the bon_nets that you bought? I'm sure at a_ny rate you don't for_get their
- get the lit_tle sup_pers that we had? You said you liked those songs from Pa_ris that I

L.T.

Yes!
No!

§ Allegretto. *p molto rit:*

M.A.

price! You spent a ve_ry great deal more, sir, than you ought, But I was
sung! Oh! dear, I hope you did_n't think me ve_ry bad! But I was

L.T.

No!
Yes!

Yes!
No!

M.A. nice, Extremely nicè! You don't re - gret the lit - tle cheques you drew for
 young, Extremely young! Oh please be - lieve that now I'm se - rious and

L.T. Yes! Yes! Yes! Yes!

M.A. me? And oh! mon cher, what hap - py days those used to be! The cost a -
 grave— I teach young la - dies how young la - dies should be - have. When duties

L.T. No! No! Yes! Yes!

M.A. - larm - ing! But I was charm - ing? You're not past paying pret - ty com - pliments I see.
 free me Do come and see me! I've ne - ver yet return'd the presents that you gave.

L.T. No! Well! Yes! Yes!

rall:

Tempo di Mazurka.

M.A. Days of fligh - ty High - ty tigh - ty! Are they worth re - - gret - - ting?

M.A. Tell me, Sir, is it so? Yes or no? Yes or no?

Poco meno.

M.A. Shall we try, Sir, You and I, Sir, By - gone days for - - get - - ting?

M.A. Squeeze my lit - tle hand and whis - per low, "No! no! no! no! no! no! no!?"

rall: *a tempo.*

segue. *pp*

M.A. Do you for.

Vivo. *mf* *f*

19 Fine.

D.C.

N^o 32. SONG — "SING AGAIN, SING AGAIN."

COMPOSED BY LEOPOLD WENZEL.

Andantino semplice

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a prominent trill on the second measure, followed by a series of eighth notes. The left hand provides a simple harmonic accompaniment with eighth notes.

ADELE.

On a si - - lent sum - - mer night, When the
 Now the year is grow - - ing old, And the

The vocal line begins with a long note on 'si' followed by a melodic phrase. The piano accompaniment starts with a *pp* dynamic and features a descending eighth-note pattern in the right hand.

moon nights shone clear dark and bright, I once
 are dark and cold, All the

The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note accompaniment with some harmonic changes.

heard a night - - in - - gale As he
 au - - - - tumn leaves are dead, And the

The vocal line concludes with a melodic phrase. The piano accompaniment features a *pp* dynamic and includes a trill in the right hand.

told his sad sweet tale, But the
 night - - - in - - gale has fled Life is

The first system of the musical score features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are: "told his sad sweet tale, But the night - - - in - - gale has fled Life is". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. There are some dynamic markings like 'f' and 'r' in the piano part.

sad - - - ness of his and voice On - - ly
 full of grief and care, Hope has

The second system continues the vocal line with lyrics: "sad - - - ness of his and voice On - - ly full of grief and care, Hope has". The piano accompaniment continues with similar chordal textures and a steady bass line.

made my heart re - - jice, For my love was
 al - - ter'd to des - - pair, Hap - - py hours have

The third system has lyrics: "made my heart re - - jice, For my love was al - - ter'd to des - - pair, Hap - - py hours have". The piano accompaniment includes a dynamic marking 'p' (piano) at the beginning of the system.

by my side, And in my joy I cried
 all pass'd by, In vain I stand and cry

The fourth system concludes the piece with lyrics: "by my side, And in my joy I cried all pass'd by, In vain I stand and cry". The piano accompaniment ends with a final chord and a fermata over the last note.

Sostenuto.

Sing a - gain, sing a - gain, sing a - - gain! Night - in - -

ppp

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "Sing a - gain, sing a - gain, sing a - - gain! Night - in - -". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady accompaniment of chords and moving lines. A dynamic marking of *ppp* is placed at the beginning of the piano part.

- gale that sweet strain Sing a - -

pp

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "- gale that sweet strain Sing a - -". The piano accompaniment continues with similar harmonic support. A dynamic marking of *pp* is placed in the middle of the piano part.

- gain, sing a - gain, sing a - - gain, As thou

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "- gain, sing a - gain, sing a - - gain, As thou". The piano accompaniment continues with similar harmonic support.

sang - - - est in the vale

pp

Detailed description: This system contains the fourth line of music. The vocal line concludes with the lyrics "sang - - - est in the vale". The piano accompaniment concludes with similar harmonic support. A dynamic marking of *pp* is placed at the beginning of the piano part.

Ah!

mf

Più lento

Sing a - -

molto dolce. *rall:*

- gain, sing a - gain, sing a - - gain, As thou sang - est in.. the

pp *pp*

1^o 2^o

vale. vale.

No. 33. SONG.— "WHAT WOULD WOMEN DO?" (LAUGHING SONG.)

MUSIC BY LEOPOLD WENZEL.

Allegretto Moderato.

ADELE. §

VOICE.

1. Oh, what would wo-men do-ha, ha! If
 2. real-ly must not be-ha, ha! So

PIANO.

men were all like you-ha, ha! Such masters of the pret-ty ways That lovers find so
 ve-ry fond of me-ha, ha! Such pleasure in my com-pa-ny It is 'nt right to

sweet. Your burning words, of course-ha, ha! Would car-ry them by force-ha, ha! No
 take! I think you've turn'd my head-ha, ha! With all the things you've said-ha, ha! And

eye but yours a glance displays With passion so re - plete Then spare our young af -
if you prove un - true to me, I'm sure my heart will break! Your ar - dent a - dor -

- fec - tions, And use your charms with care. With girls in all di - rec - tions Don't
- a - tion, Your fas - si - na - ting ways, Make just the combin - a - tion A

act the gay Lothair. Ha! ha! ha! ha! you?
woman's wits to daze. Ha! ha! ha! ha! you?

più Ha! ha! ha! ha! ha! ha! ha! ha! Don't act the gay Loth -
Ha! ha! ha! ha! ha! ha! ha! ha! A woman's wits to

rit: *pp* *ff* *pp* *rit:*

Tempo di Valses. dolce

- air!
daze!

Oh my dear, Much I fear,

p dolce.

. . . You will one day go . . . too far, Care-ful

be- Ha, ha, ha, ha! Mon a - mi- ha, ha, ha,

p pp

ha! Smiling so Do you know Quite how

poco più

dan - ger - ous... you are? Ha, ha, ha, ha, ha,

pp

1^o

ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha! You

f

D.C.

After second verse, accel.

Ha, ha!

f *ff*

N^o 34. SONG — "MON MILITAIRE."

COMPOSED BY LEOPOLD WENZEL.

VOICE. § AMÉLIE.

Allegretto con moto.

Mon mi - li -
I wonder

PIANO. §

f *p*

tai - re big and brave, . He means to try the mar - ried bliss, . . . But oh, ma
does he re - col - - lect. . . The jolly days he spent with me? . . . Perhaps it

p

foi! he must be - have In ve - ry diff'rent style to this! . . . He'll have to
was not quite cor - rect, But oh! what fun it used to be! We prome -

mind his Ps, and Qs, ... And to his wife at - ten - tive be, ... And yet I
 - na - ded arm - in - arm ... Along the Boulevard bright and gay, ... And he pro -

think he won't re - fuse The chance of flirt - ing still with me. Hè -
 - fess'd to find a charm In ev' - ry word he heard me say. Hè -

- las! to think her hor - rid cash Has bought his love - ly long moustache! Hè -
 - las! to think I lose him now, Be - cause he takes the mar - riage vow! La -

- las! I might have known it! .. To think that she, to think that she should own it!
 femme brings him rich - es ... But A - mé - lie, yes, A - mé - lie be - witch - - - es!

But oh! my la-dy rich and fine, Tu n'ès pas ma - ri - e' - e en - co - - re, And

he may yet be mine, Mon a - mi que j'a - - do - re! But...

oh! my la-dy rich and fine, Tu n'ès pas ma - ri - e' - e en - - co - re, And..

he may yet be mine,.. Mon mi - li - tai - - re qui j'a - - dore!

a tempo. *do - - re!*

a tempo. *f*

Fine.

D.C.

N^o 35. QUARTETT.— AMBASSADOR.

MUSIC BY LEOPOLD WENZEL.

Allegro Moderato.

SIR GEORGE ST. ALBAN.

VOICE.

Though neg -
My ad -

SIR G.

-glected in the past, They've cre - a - ted me at last -
- vice will car - ry weight With some fo - reign po - ten - tate

AMELIE.

Am - bass - a - dor!
ALGERNON ST. ALBAN.

Am - bass - a - dor!
SIR GEORGE ST. ALBAN.

Am - bass - a - dor!
SMOCCINS.

Am - bass - a - dor! Am - bass - a - dor! And they'll
Check his

SM. *call you home ex - press When you've got us in a mess,*
mischievous de - sires For des - patching lit - tle wires,

AM. *Am - bass a - dor!* *Am - bass a - dor!*

AL. *Am - bass a - dor!* *Am - bass a - dor!* *But your*

SIR. *Am - bass a - dor!* *Am - bass a - dor!* *But your*

C. *Am - bass a - dor!* *Am - bass a - dor!*

SM. *Am - bass a - dor!* *Am - bass a - dor!*

AL. *blunders so di - verting All the pa - pers will re - port, And I*
di - plo - ma - tic du - ty Is to tell of fic - ial lies. Not to

AMÈ.

AM. know they'll catch you flirt-ing With the ladies of the Court. Am_bass-a -
 look at fo-reign beauty With un - di- plo-ma-tic eyes!

AL. Am_bass-a -

SIR G. Am_bass-a -

SM. Am_bass-a -

f *ff*

AM. - dor! Oh think of that! Am bass - a - dor! With gold-laced hat! We
 - dor! Oh think of that! Am bass - a - dor! With gold-laced hat! We

AL. - dor! Oh think of that! Am bass - a - dor! With gold-laced hat! We

SIR G. - dor! Oh think of that! Am bass - a - dor! With gold-laced hat! They

SM. - dor! Oh think of that! Am bass - a - dor! With gold-laced hat! We

p *f* *ff* *p* *f*

AM. hum.bly bow be - fore This great Am - bass - a - - dor!

AL. hum.bly bow be - fore This great Am - bass - a - - dor!

SIR C. hum.bly bow be - fore This great Am - bass - a - - dor!

SM. hum.bly bow be - fore This great Am - bass - a - - dor!

19

AM. - dor!

AL. - dor!

SIR C. My ad - dor!

SM. - dor!

20

p

p

D.C.

DANCE.

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. It continues the piece with a mezzo-forte (*mf*) dynamic marking. The right hand has a melodic line with some slurs and accents, and the left hand continues with rhythmic accompaniment. A hairpin (*hr*) is visible above the right staff.

Third system of musical notation. The dynamics increase to fortissimo (*ff*). The right hand has a more active melodic line. A hairpin (*hr*) is present above the right staff. The text "*ff* Orchestra." is written in the right margin of the system.

Fourth system of musical notation. The piece continues with a fortissimo (*ff*) dynamic. The right hand features a complex melodic pattern with many slurs and accents. The left hand maintains a consistent rhythmic accompaniment.

Fifth system of musical notation. The dynamics reach fortississimo (*fff*). The right hand has a very active and complex melodic line. A hairpin (*hr*) is visible above the right staff.

Sixth and final system of musical notation on the page. It concludes the piece with a fortississimo (*fff*) dynamic. The right hand has a melodic line that ends with a flourish. A hairpin (*hr*) is visible above the right staff.

Nº 36. SONG — "TA-TA LAND."

Lively.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 2/4 time signature, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is placed at the beginning of the right-hand staff.

The piano accompaniment for the first line of the song. The right hand continues the melody from the introduction, while the left hand plays a steady accompaniment of chords and eighth notes.

A no-ble dame some chil-dren had, Up to ev'-ry game, One

The first line of the song's lyrics is set to a vocal melody. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

blos-som'd out a won-drous lad, Ta - ta was his name.

The second line of the song's lyrics is set to a vocal melody. The piano accompaniment continues with chords and a bass line.

CHORUS. >

For he was made in Ta-ta land, In Ta-ta land, in Ta-ta land, Right

in the middle of Ta-ta land Up on a Ta-ta day. With a

bang,— bang, bang and a ta-ta-ta, and a ta-ta-ta With a

bang,— bang, bang and a ta-ta-ta-ta-tay.

1.

A noble dame some children had,
 Up to every game,
 One blossomed out a wondrous lad,
 Ta-ta was his name.

CHORUS.

For he was made in Ta-ta land,
 In Ta-ta land, in Ta-ta land,
 Right in the middle of Ta-ta land,
 Upon a Ta-ta day.
 With a bang— bang, bang, and a ta-ta-ta, and a ta-ta-ta,
 With a bang— bang, bang, and a ta-ta-ta ta-tay.

2.

His toys were all the noblest chaps,
 Collected from his nation,
 He ta-ta'd them and tried it on
 With all the population.

(Chorus.)— For he was made, &c.

3.

The lady in hot water got,
 Through some owdacious plotter,
 And Ta-ta yelled to see the fun,
 And tried to make it hotter.

(Chorus.)— For he was made, &c.

4.

So fierce he grew the neighbours feared
 Spontaneous combustion,
 But Grand-ma in her quiet way
 Just winked and whispered "fustian."

(Chorus.)— He's only made, &c.

5.

He had gunpowder in his tea,
 And iron in his "wa-ta,"
 He lived on squibs and fireworks,
 And every kind of Ta-ta.

(Chorus.)— For he was made, &c.

6.

He gave his elders lots of sport
 Of the sort they made in Spar-ta,
 And made them skip upon parade
 To every sort of Ta-ta.

(Chorus.)— For he was made, &c.

FAVORITE SONGS BY SIDNEY JONES

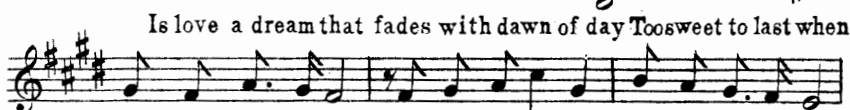
IS LOVE A DREAM. COMPASS.

No 1 in E. Sung by M^r C. HAYDEN COFFIN. B to E.
No 2 in F. C to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Andante.



Is love a dream that fades with dawn of day Toosweet to last when
night has pass'd away, Or will its magic haunt me to the end,
COPYRIGHT 1895.

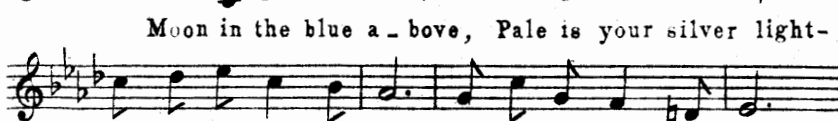
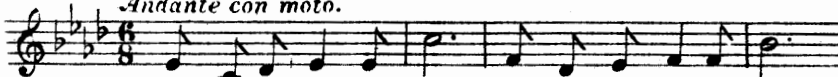
MINE AT LAST.

In A \flat . Sung by M^r C. HAYDEN COFFIN. C to E.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.

Andante con moto.



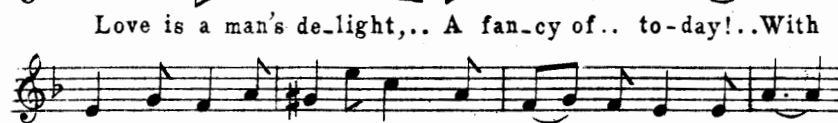
Moon in the blue a_bove, Pale is your silver light-
Pale as the hope of Love Born in my heart to-night!
COPYRIGHT 1895.

I LOVE HIM ONLY.

In F. Sung by Miss MARIE TEMPEST. B to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



Love is a man's de-light,.. A fan-cy of.. to-day!..With
vows and sighs he wins his prize, Then laughs and goes his way...
COPYRIGHT 1895.

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