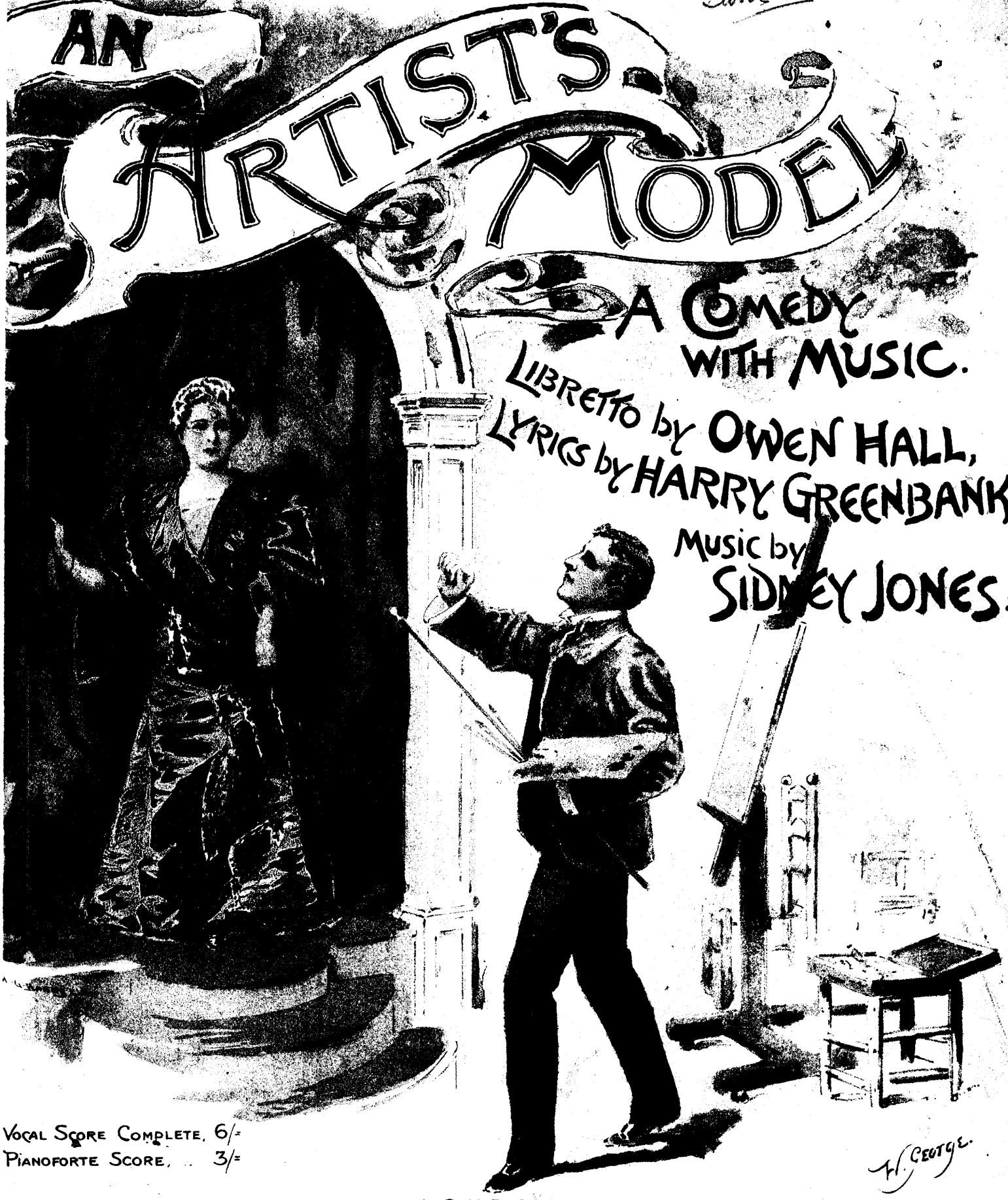
AN ARTIST'S MODEL

A COMEDY WITH MUSIC.

LIBRETTO by OWEN HALL,
LYRICS by HARRY GREENBANK,
Music by SIDNEY JONES.



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

LONDON,
HOPWOOD & CREW, 42 NEW BOND STREET, W.
AGENTS, WHITE-SMITH Music Publishing Co BOSTON, NEW YORK & CHICAGO.

COPYRIGHT.

All performing Rights in this Opera are reserved. Single detached numbers may be sung at Concerts, not more than two at one Concert, but they must be given without Costume or Action. In no case must such performance be announced as a "Selection" from the Opera. Application for right of performing the above Opera must be made to Mr GEORGE EDWARDES Daly's Theatre, London

252856

AN ARTIST'S MODEL.

A Comedy with Music.

IN TWO ACTS.

BY

OWEN HALL.

LYRICS BY

HARRY GREENBANK.

MUSIC BY

SIDNEY JONES

(*Authors of "A Gaiety Girl."*)

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

London:

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

Agents:—White-Smith Music Publishing Co., Boston, New York, & Chicago.

All performing rights in this Opera are reserved. Single detached numbers may be sung at Concerts, not more than two at one Concert, but they must be given without Costume or Action. In no case must such performance be announced as a "Selection" from the Opera. Applications for right of performing the above Opera must be made to Mr. GEORGE EDWARDES, Daly's Theatre, London.

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)	MISS MARIE STUDHOLME
ROSE		MISS KATE CANNON
CHRISTINE		MISS ALICE DAVIS
RUBY		MISS KATE ADAMS
VIOLET		MISS LETTICE FAIRFAX
GERALDINE	(a Model)	MISS HETTY HAMER
AMY CRIPPS		MISS LOUIE POUNDS
JANE		MISS SIBYL GREY
MISS MANVERS		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)	MR. MAURICE FARKOA
APTHORPE		MR. GILBERT PORTEOUS
MADDOX		MR. CONWAY DIXON
JAMES CRIPPS	(Lady Barbara's husband)	MR. E. M. ROBSON
SMOGGINS		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.

CONTENTS.

Act I.

				PAGE.
No.	1.	Opening Chorus ...	"With brush in hand"	1
„	2.	Song	... "Gay Bohemi-ah"	14
„	3.	Song	"The popular art of the day"	20
„	4.	Song	"My school is most select"	23
„	5.	Song	..."The lady wasn't going that way"...	26
„	6.	Song	... "Is love a dream?"	29
„	7.	Song ...	... "Little Daisy with the dimple (I wonder why)"	32
„	8.	Chorus and Recit. ...	"Queen of the Studios"	35
„	9.	Song	"On y revient toujours"	40
„	10.	Scena and Duet	"O maid of witching grace" / "Though all the world of women fair"	44
„	11.	Entrance of School Girls	"Six little Misses"	52
„	12.	Trio	... "Come along"	57
„	13.	Finale	... ...	60

Act II.

No.	14.	Opening Chorus ...	The Lancers. Fifth figure	80
„	15.	Song	..."The Gay Tom-tit"	87
„	16.	Concerted Piece ...	"We've reached our destination"	91
„	17.	Trio	... "Antici-tici-pation"	99
„	18.	Song	... "Give me love"	104
„	19.	Song	"Queen of the Sea and Earth"	106
„	20.	The Laughing Song	... ...	110
„	21.	Fancy Dress Lancers	... ...	113
„	22.	Valse Chantée ...	"Music and Laughter"	115
„	23.	Song	... "Umti-umti-um"	128
„	24.	Dance	"Sir Roger de Coverley"	131
„	25.	Song	... "Mine at last"	138
„	26.	Finale	... ...	141

SUPPLEMENTARY NUMBERS.

„	27.	Song	..."I love him only"	146
„	28.	Duet	..."Can this be love?"...	148
„	29.	Song	"Trilby will be true"	153
„	30.	Song	..."Dear little Daisy"...	157
„	31.	Song	"Do you remember?"	160
„	32.	Song	"Sing again, sing again"	163
„	33.	Song	"What would women do?"	167
„	34.	Song	... "Mon Militaire"	171
„	35.	Quartette	... "Ambassador"	174
„	36.	Song	.. "Ta-ta land"	179

AN ARTIST'S MODEL.

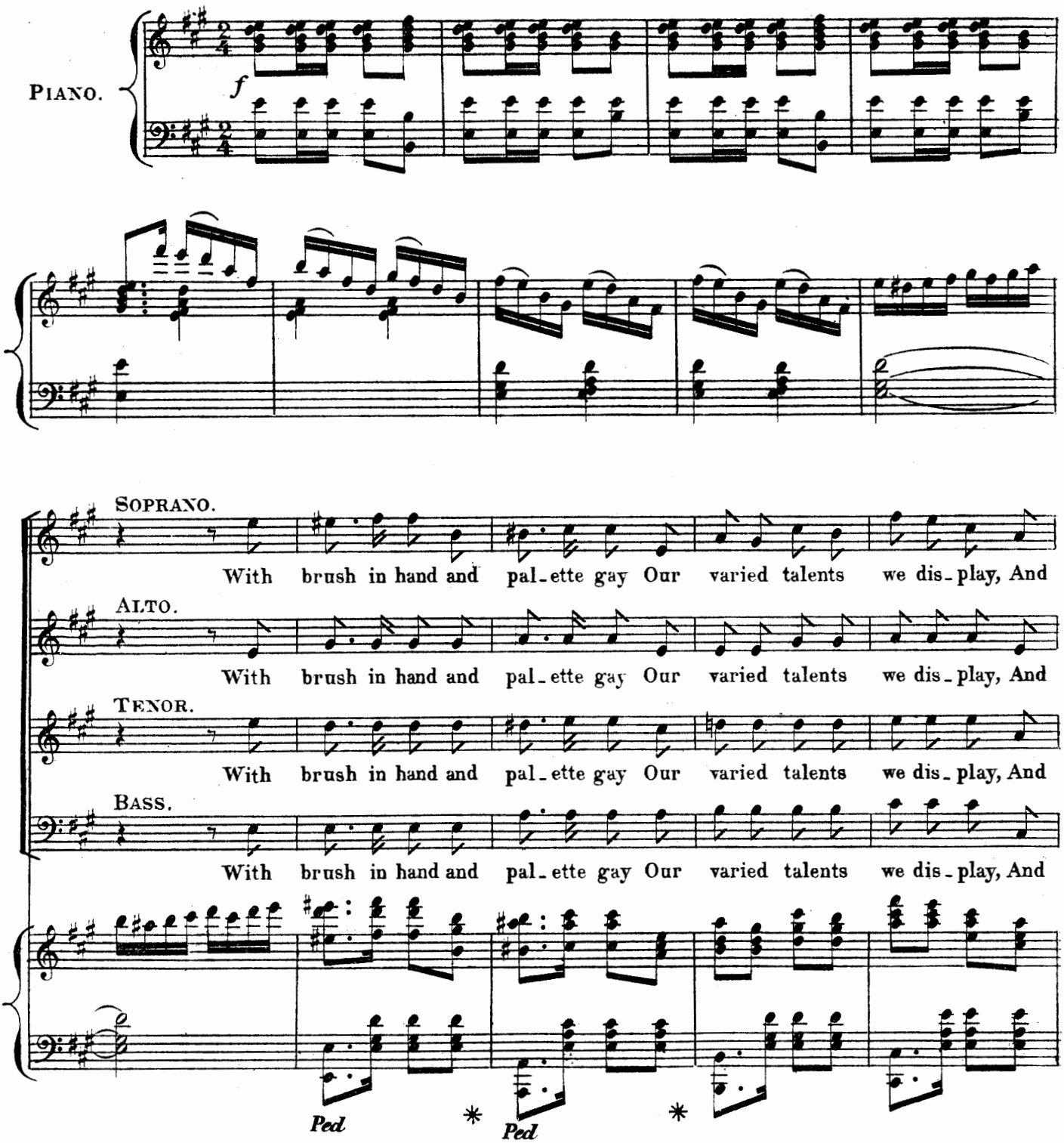
A COMEDY WITH MUSIC.

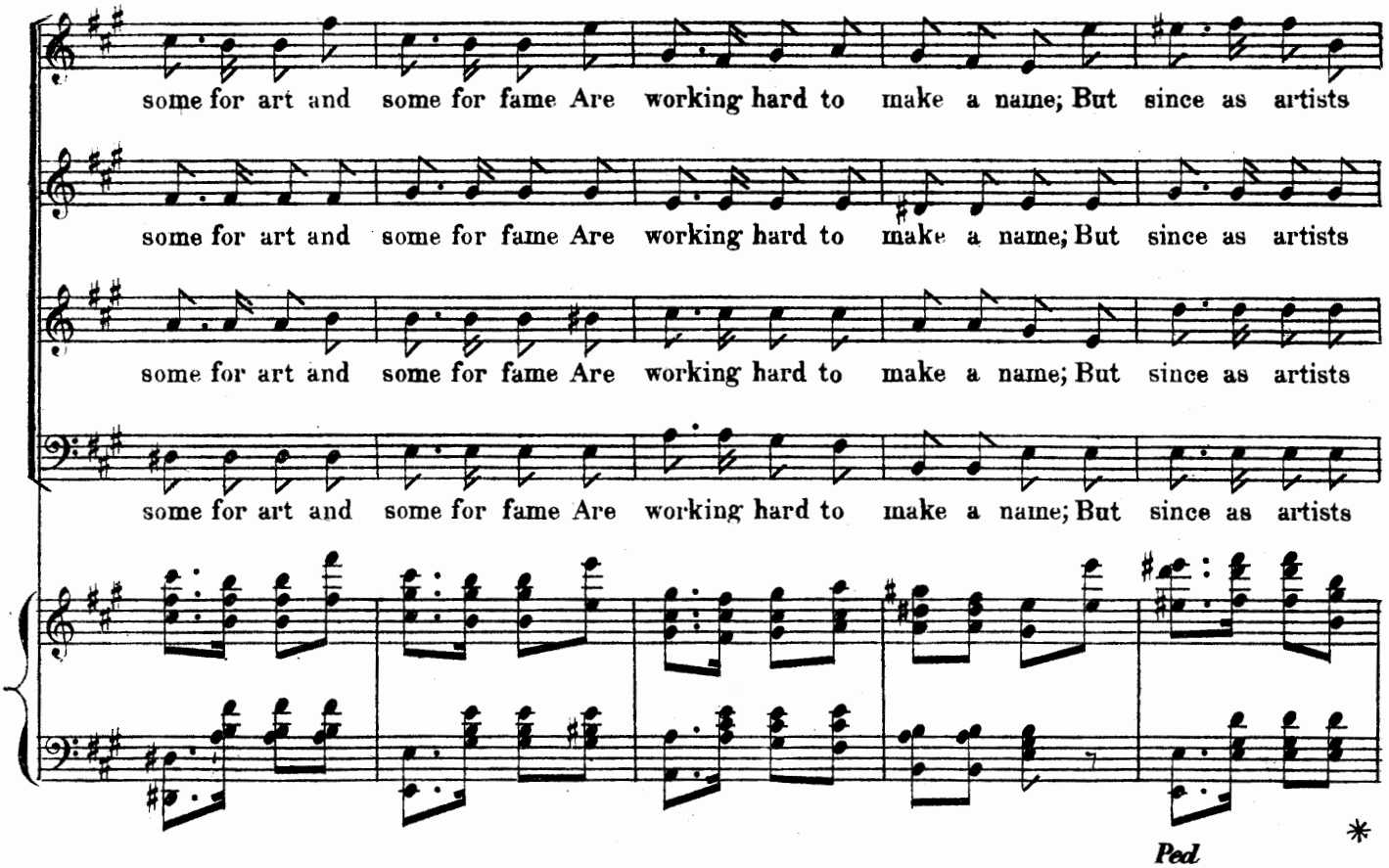
BY
OWEN HALL.

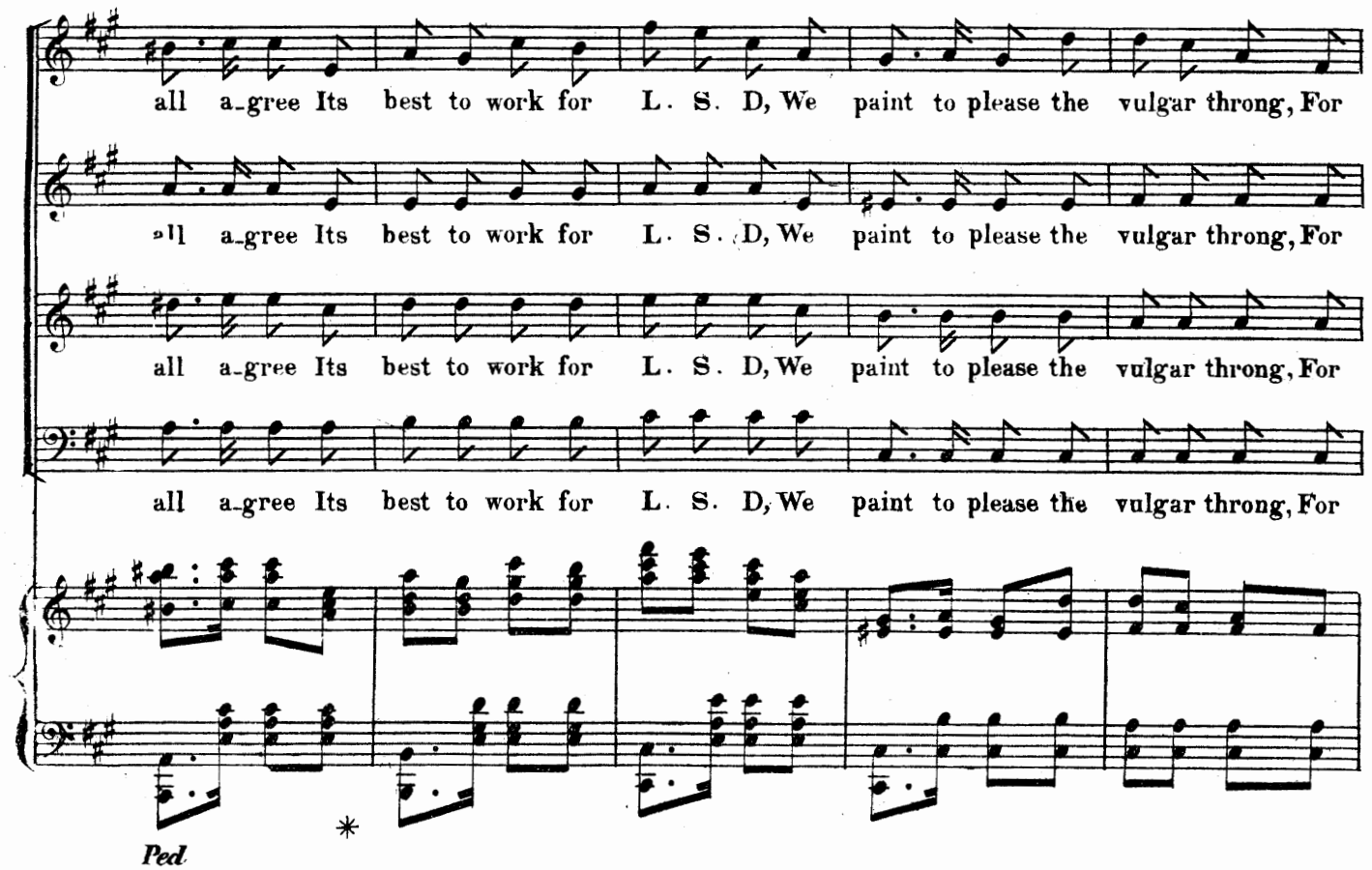
LYRICS BY
HARRY GREENBANK.

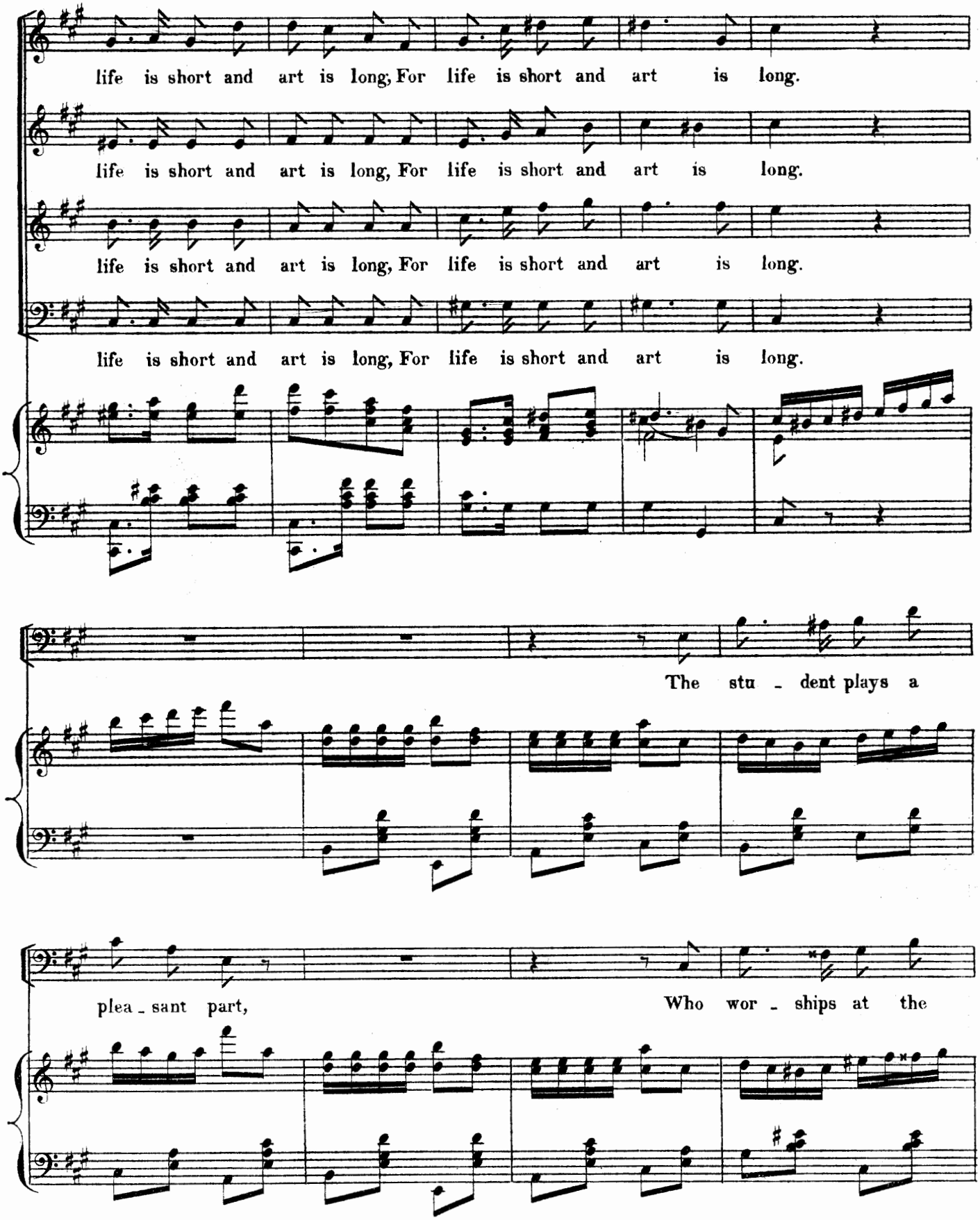
MUSIC BY
SIDNEY JONES.

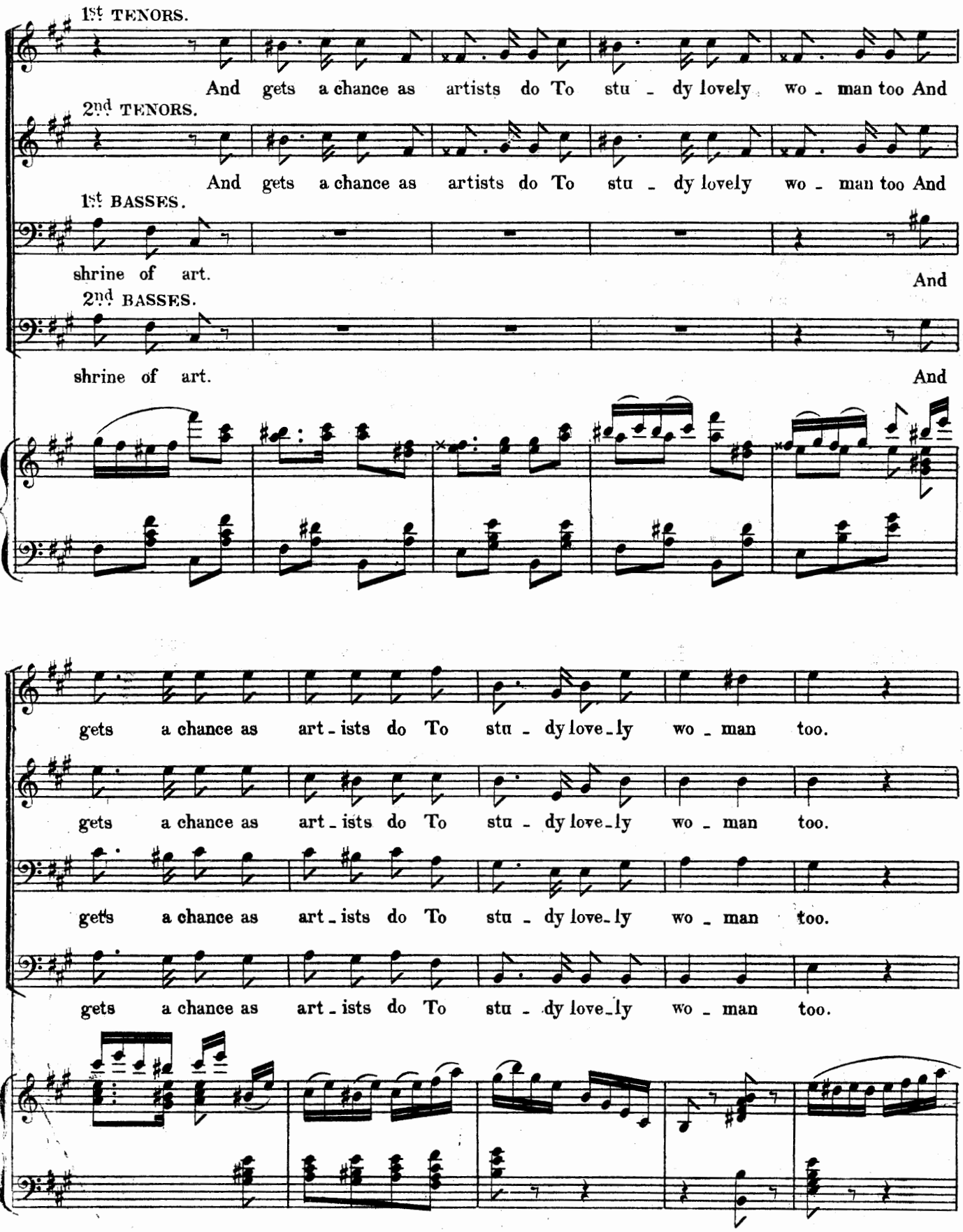
No. 1.—OPENING CHORUS. "WITH BRUSH IN HAND."

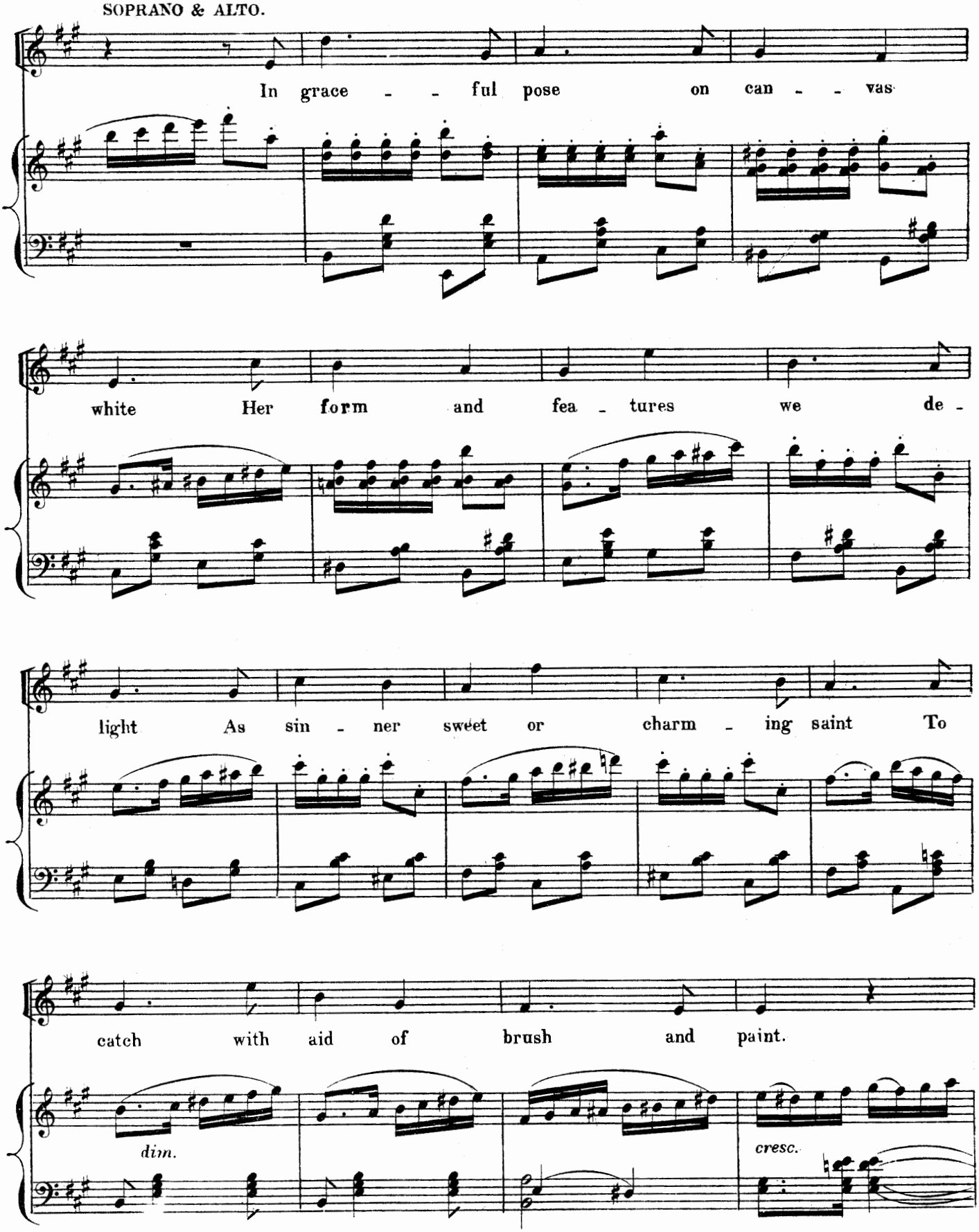


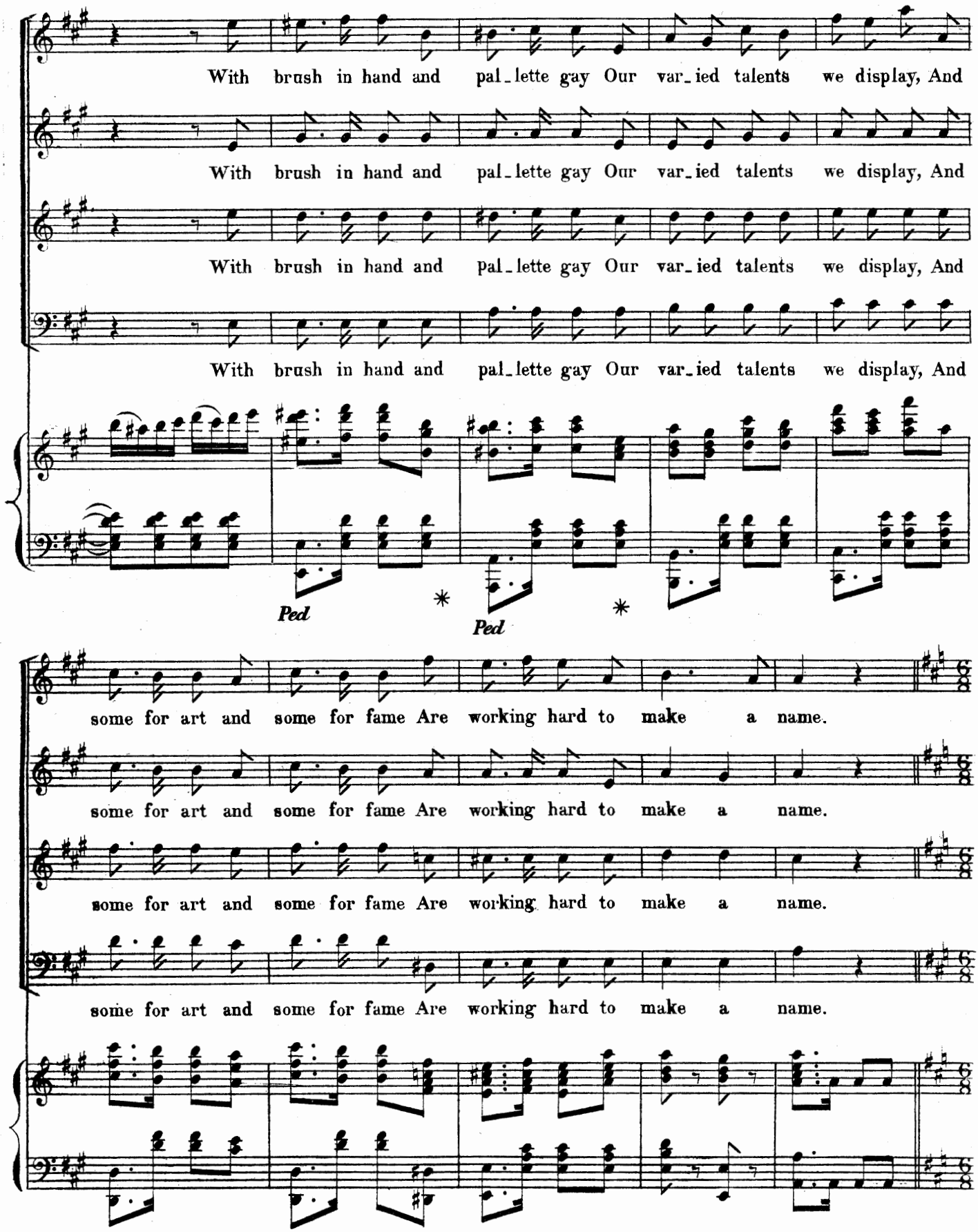

some for art and some for fame Are working hard to make a name; But since as artists
some for art and some for fame Are working hard to make a name; But since as artists
some for art and some for fame Are working hard to make a name; But since as artists
some for art and some for fame Are working hard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

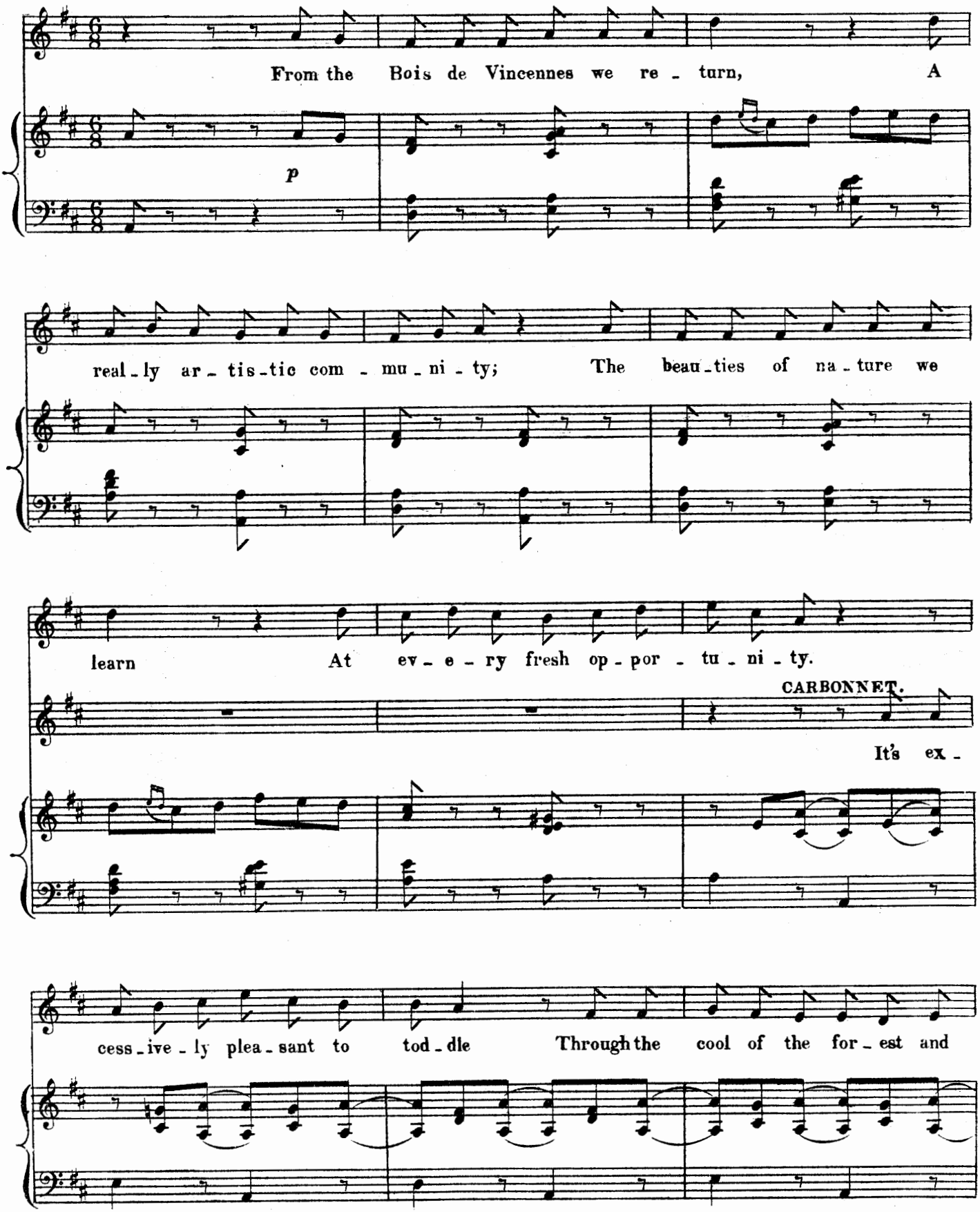

life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.
life is short and art is long, For life is short and art is long.
The stu - dent plays a
plea - sant part,
Who wor - ships at the

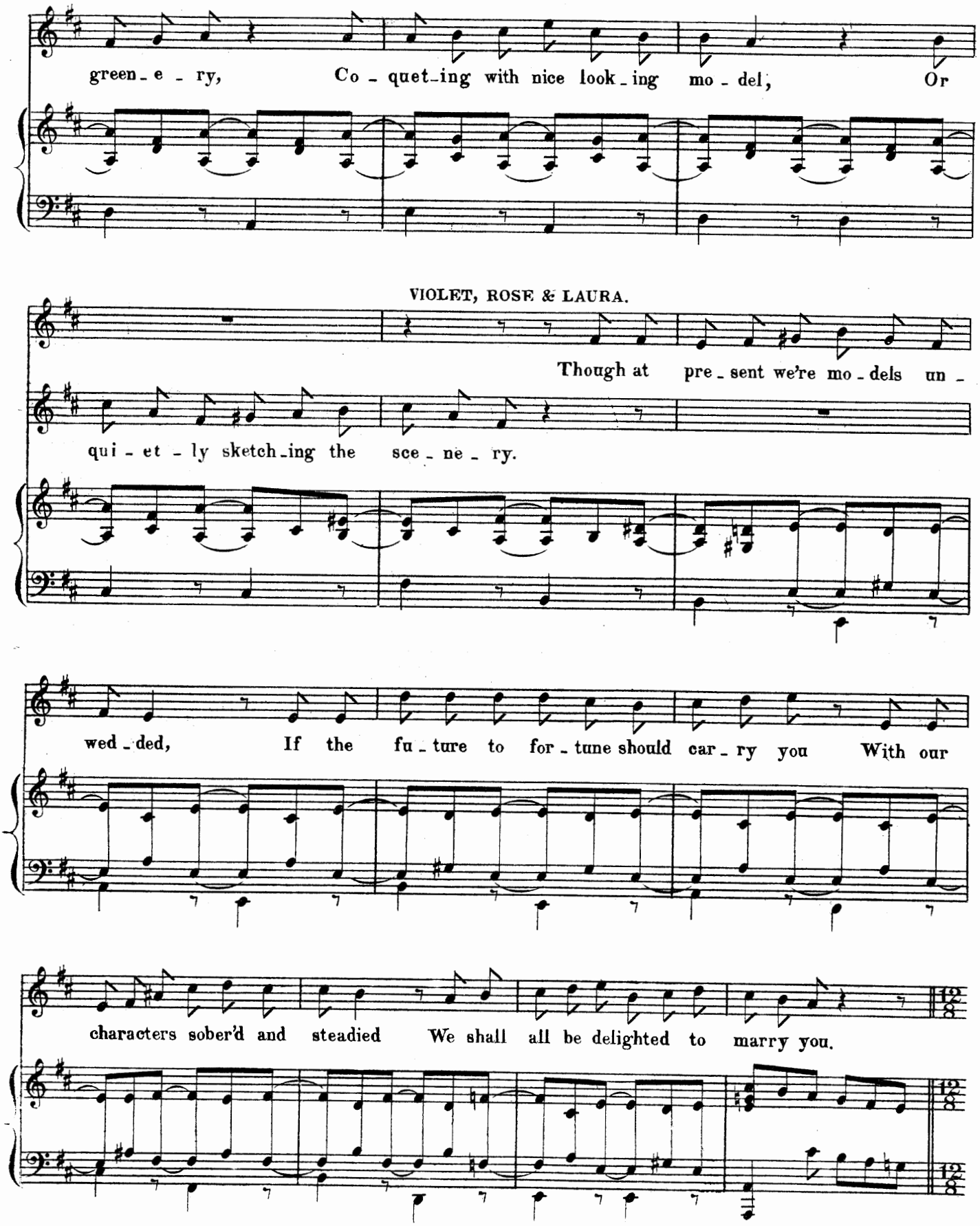

1st TENORS.
And gets a chance as artists do To stu - dy lovely wo - man too And
2nd TENORS.
And gets a chance as artists do To stu - dy lovely wo - man too And
1st BASSES.
shrine of art. And
2nd BASSES.
shrine of art. And
gets a chance as art - ists do To stu - dy love - ly wo - man too.
gets a chance 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.


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.

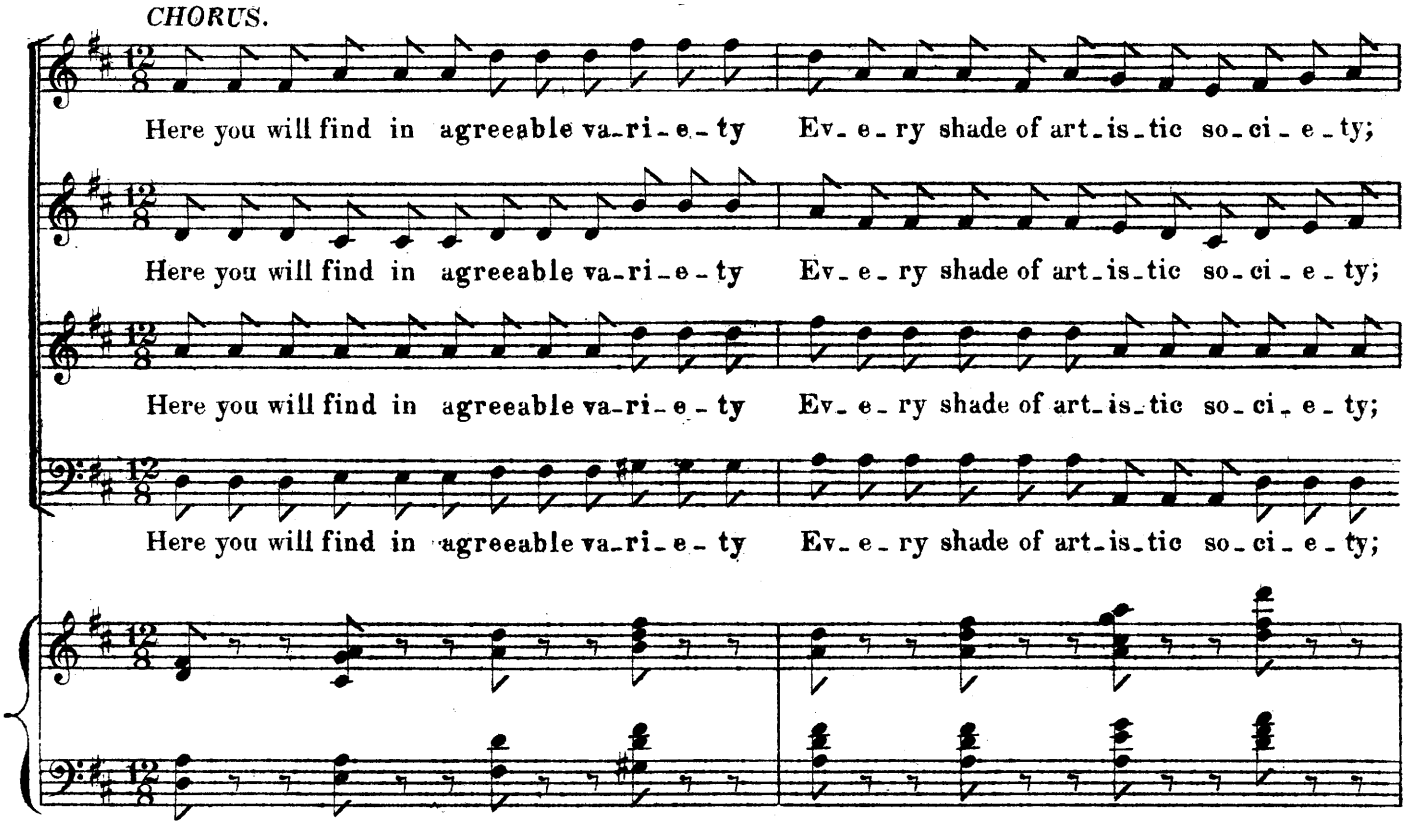

With brush in hand and pal_lette gay Our var_ied talents we display, And
With brush in hand and pal_lette gay Our var_ied talents we display, And
With brush in hand and pal_lette gay Our var_ied talents we display, And
With brush in hand and pal_lette gay Our var_ied talents we display, And
Ped
Ped
some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

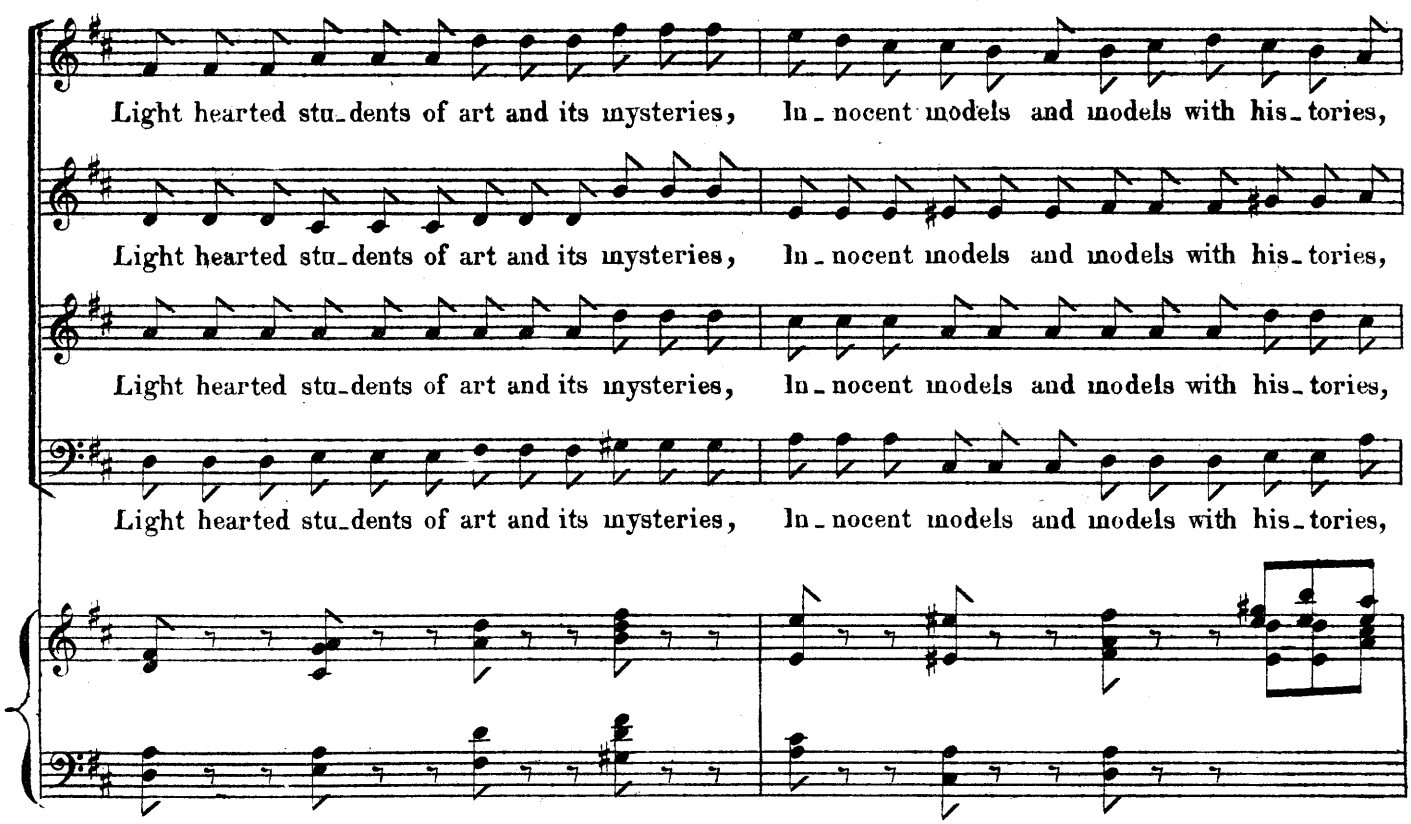
MADDOX, CARBONNET & APTHORPE.

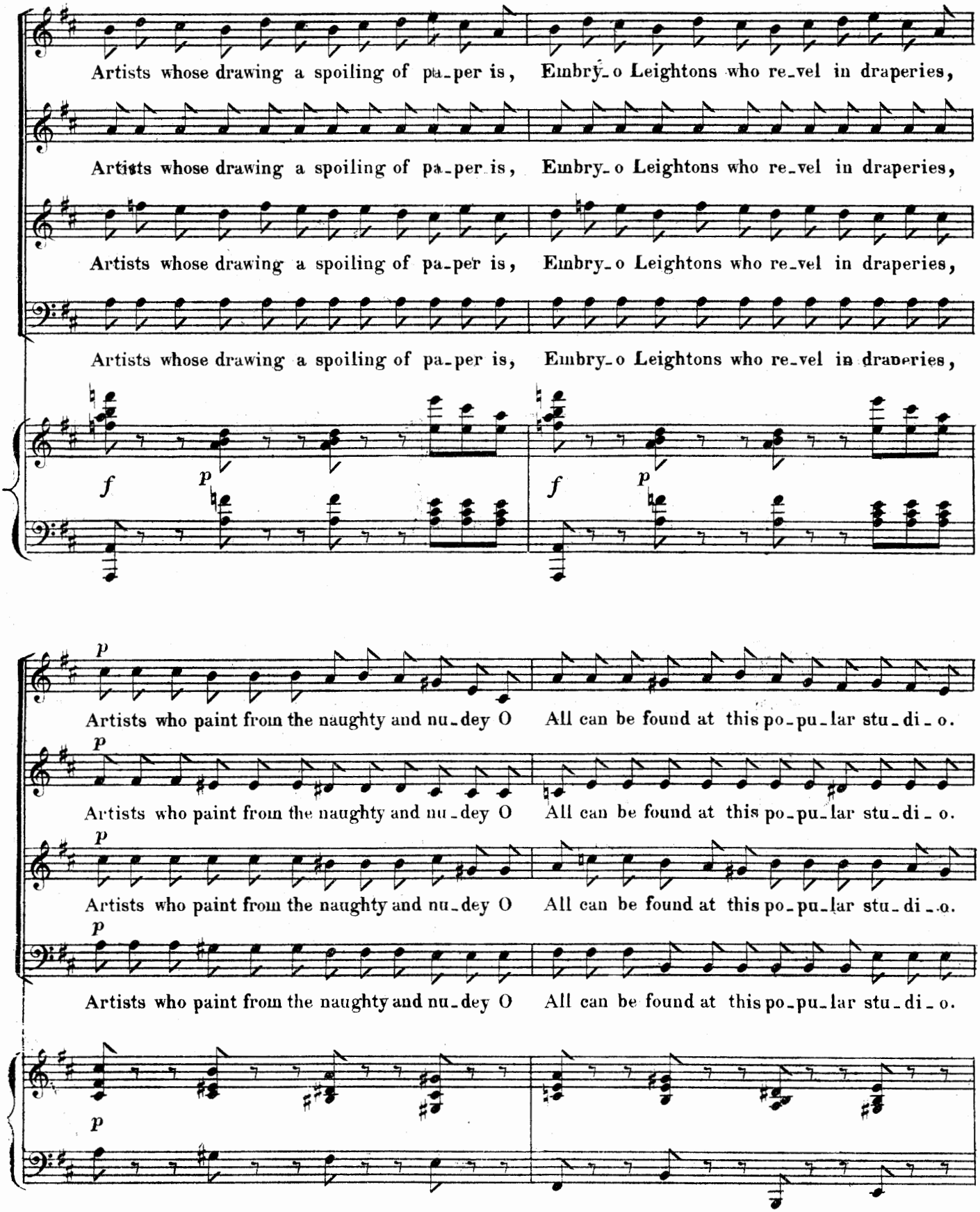


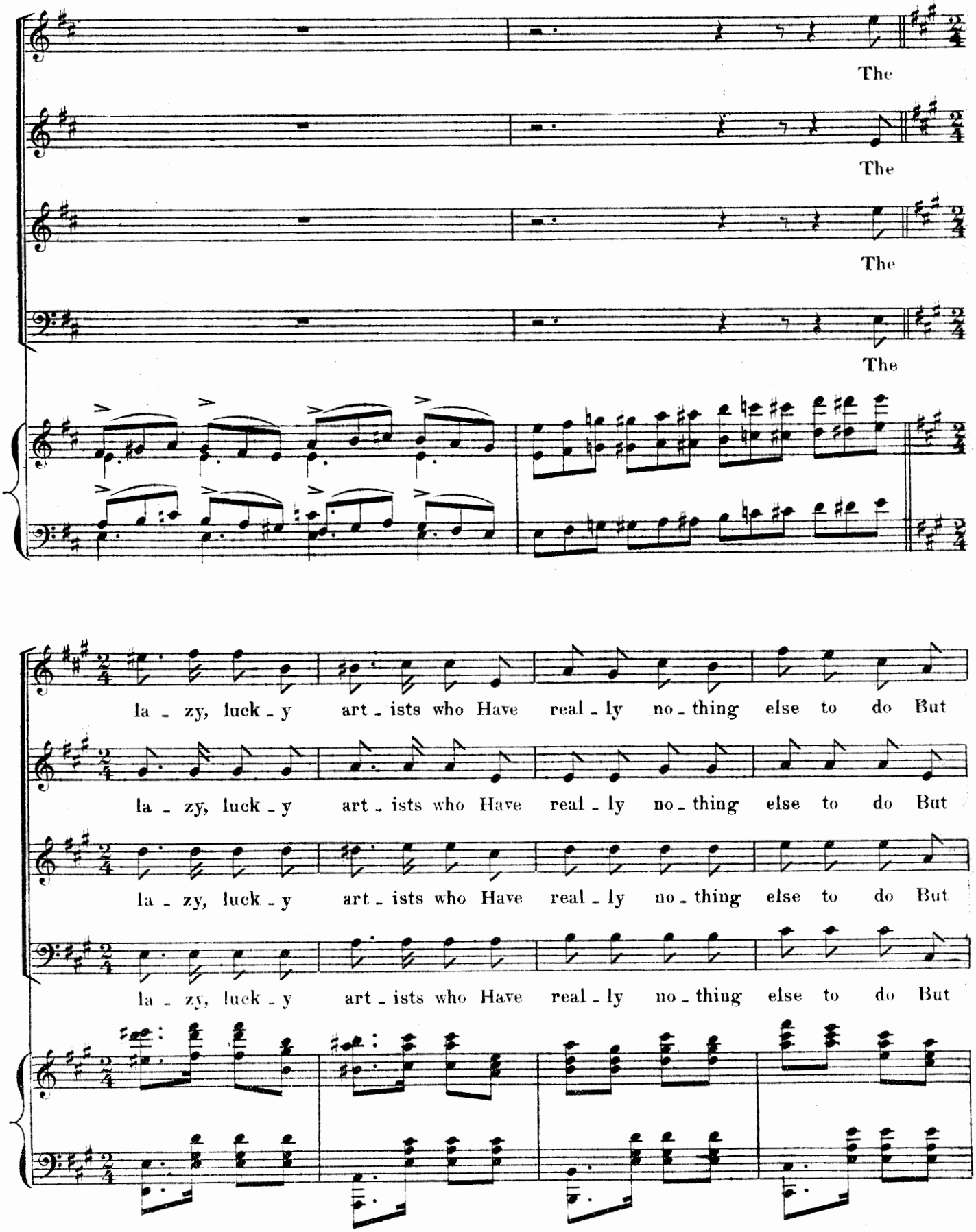

green - e - ry, Co - quet-ing with nice look - ing mo - del, Or
VIOLET, ROSE & LAURA.
Though at pre - sent we're mo - dels un -
qui - et - ly sketch-ing the sce - ne - ry.
wed - ded, If the fu - ture to for - tune should car - ry you With our
characters sober'd and steadied We shall all be delighted to marry you.

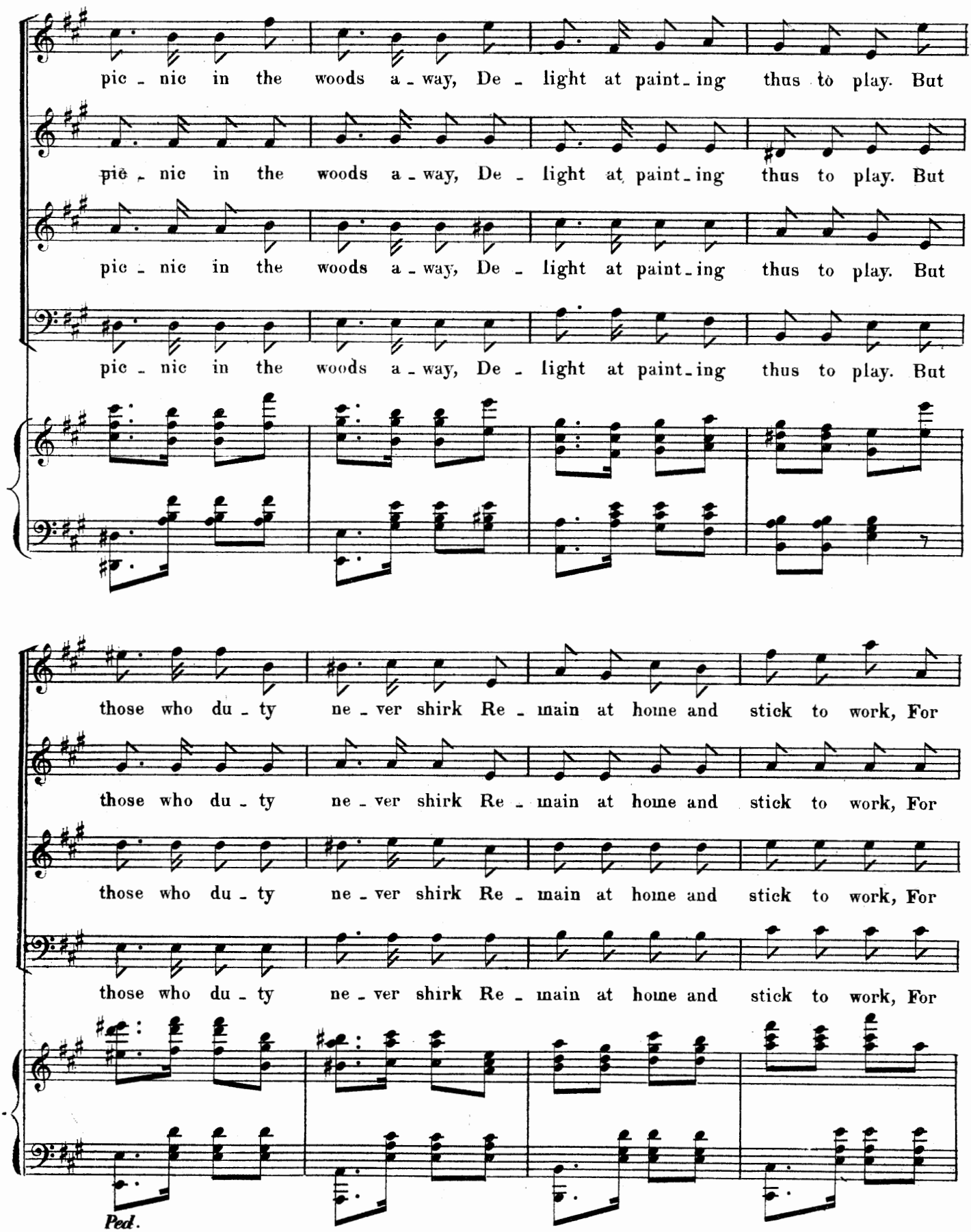
CHORUS.

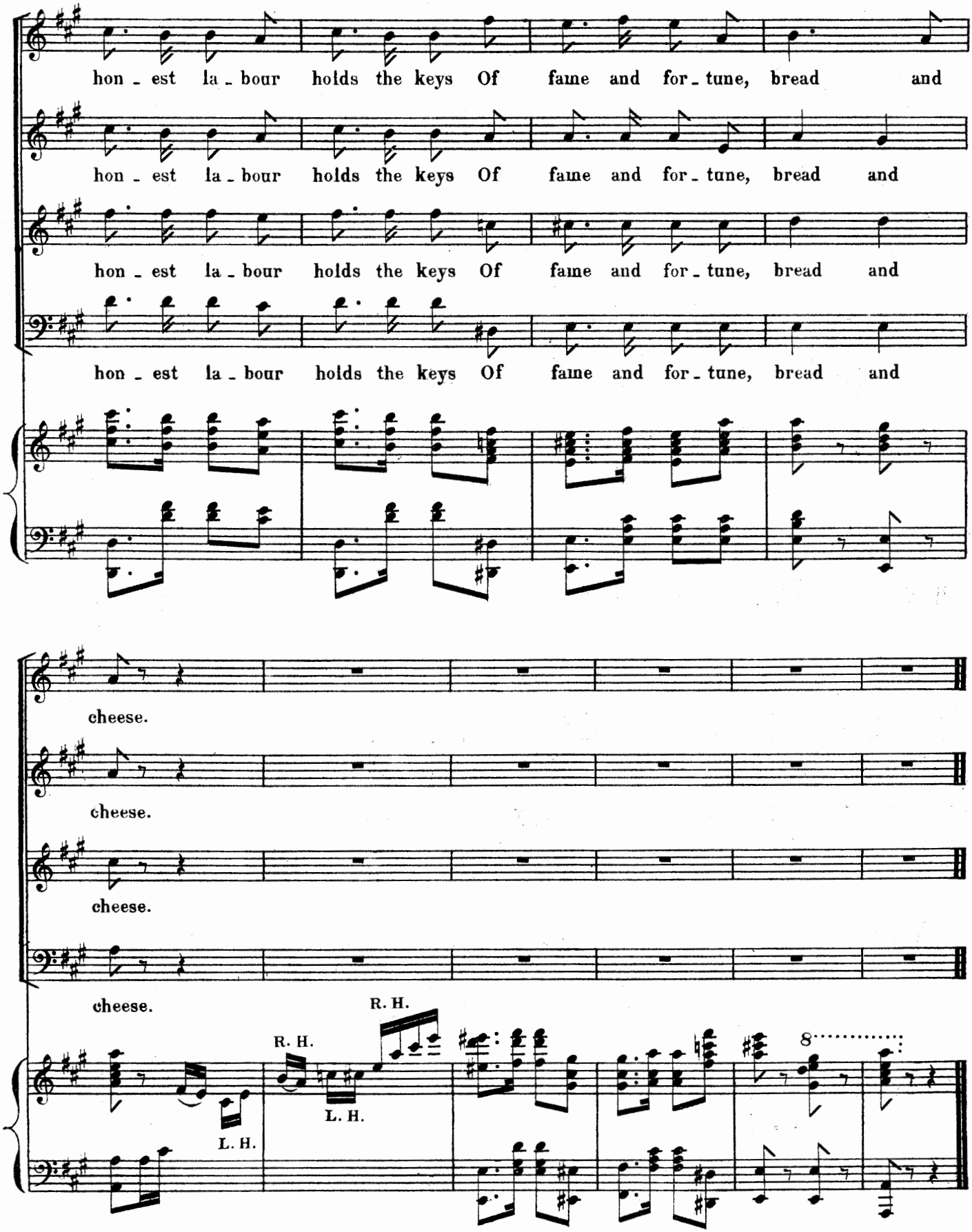

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;
Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;
Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;
Here you will find in agreeable va-ri-e-ty Ev-e-ry shade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

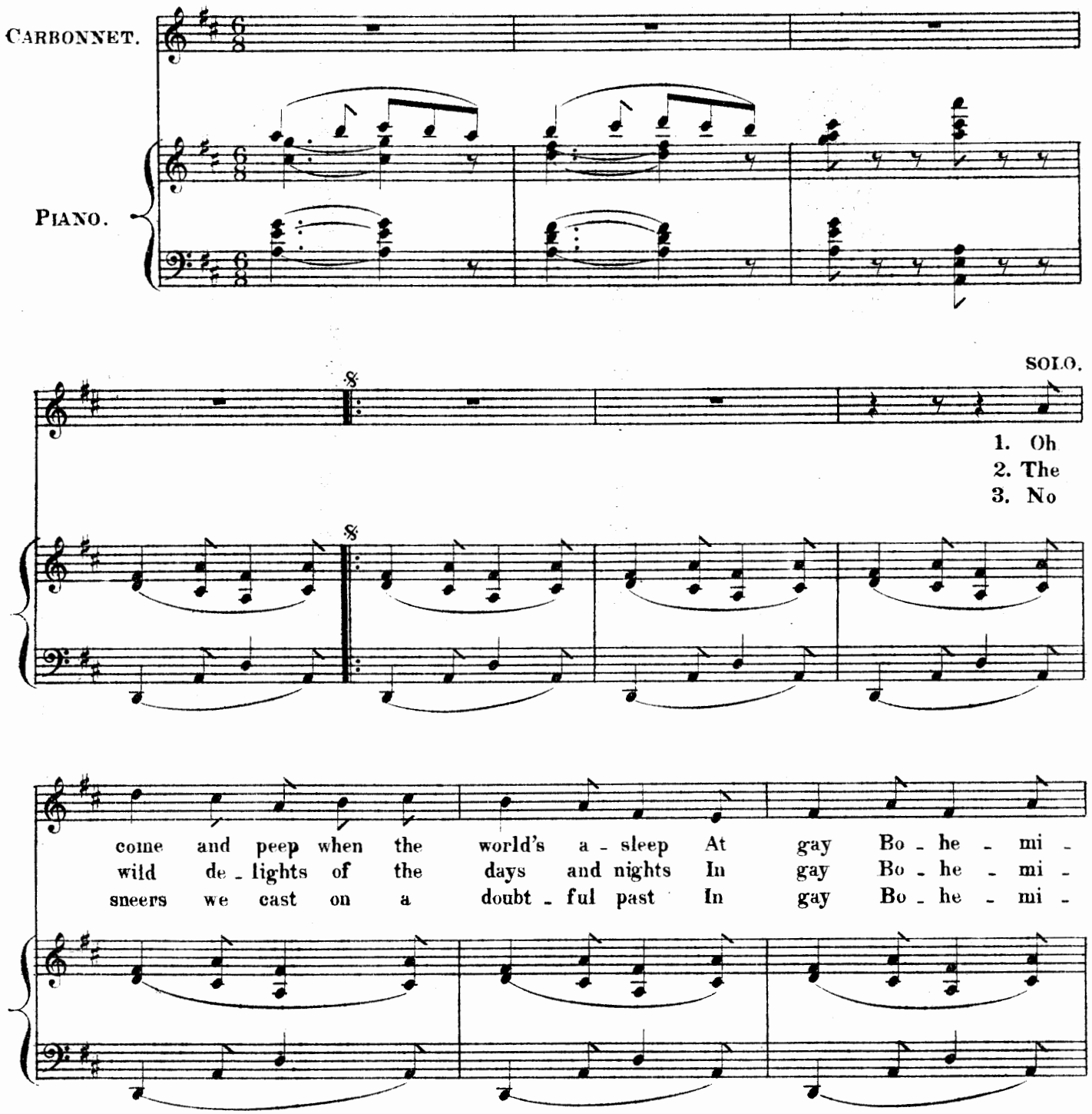

Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,
Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,
Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,
Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,
f p f p
Artists who paint from the naughty and nu_dey O All can be found at this po_pu_lar stu_di_o.
Artists who paint from the naughty and nu_dey O All can be found at this po_pu_lar stu_di_o.
Artists who paint from the naughty and nu_dey O All can be found at this po_pu_lar stu_di_o.
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
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

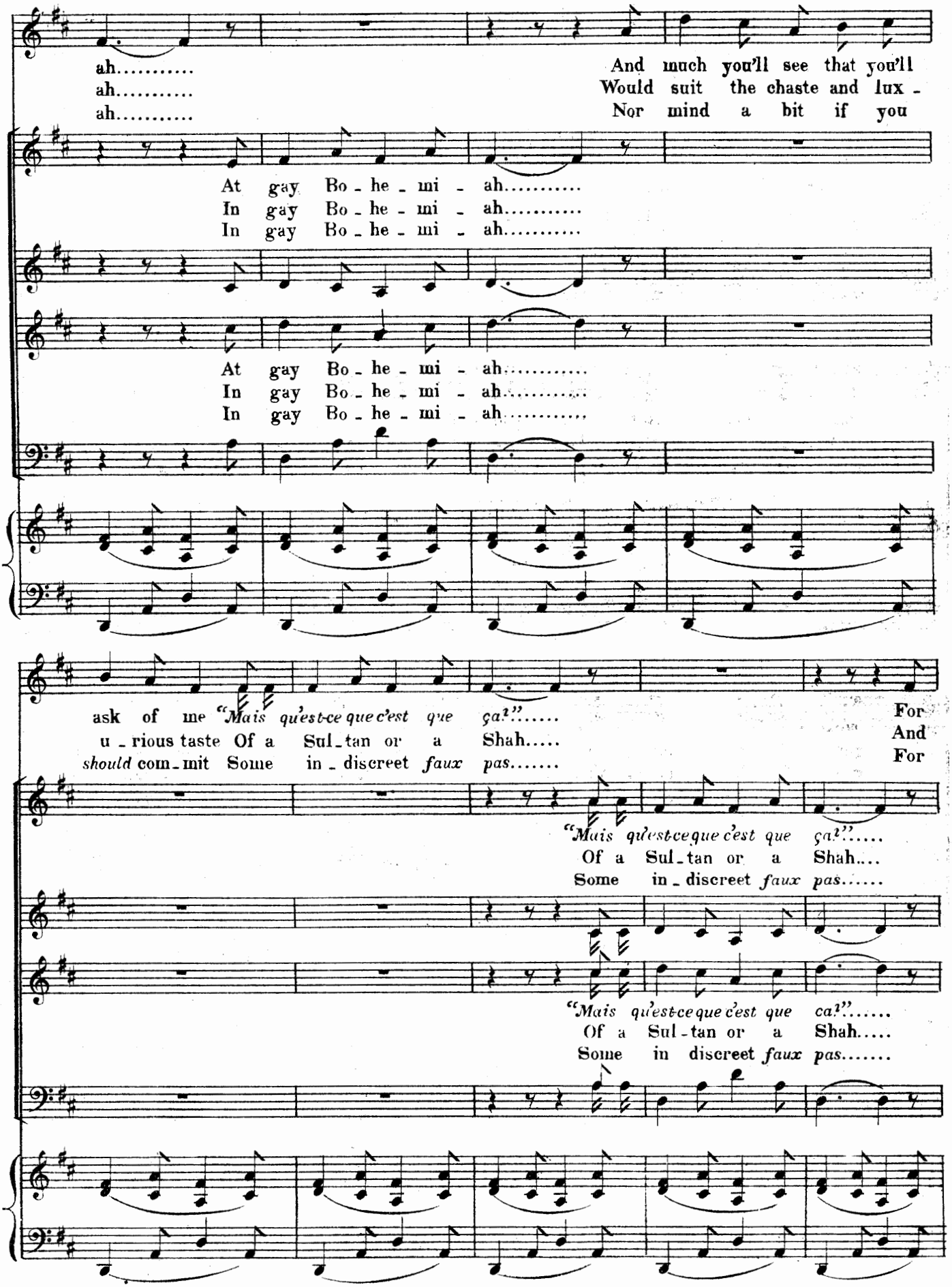

pic - nic in the woods a - way, De - light at paint - ing thus to play. But
pic - nic in the woods a - way, De - light at paint - ing thus to play. But
pic - nic in the woods a - way, De - light at paint - ing thus to play. But
pic - nic in the woods a - way, De - light at paint - ing thus to play. But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

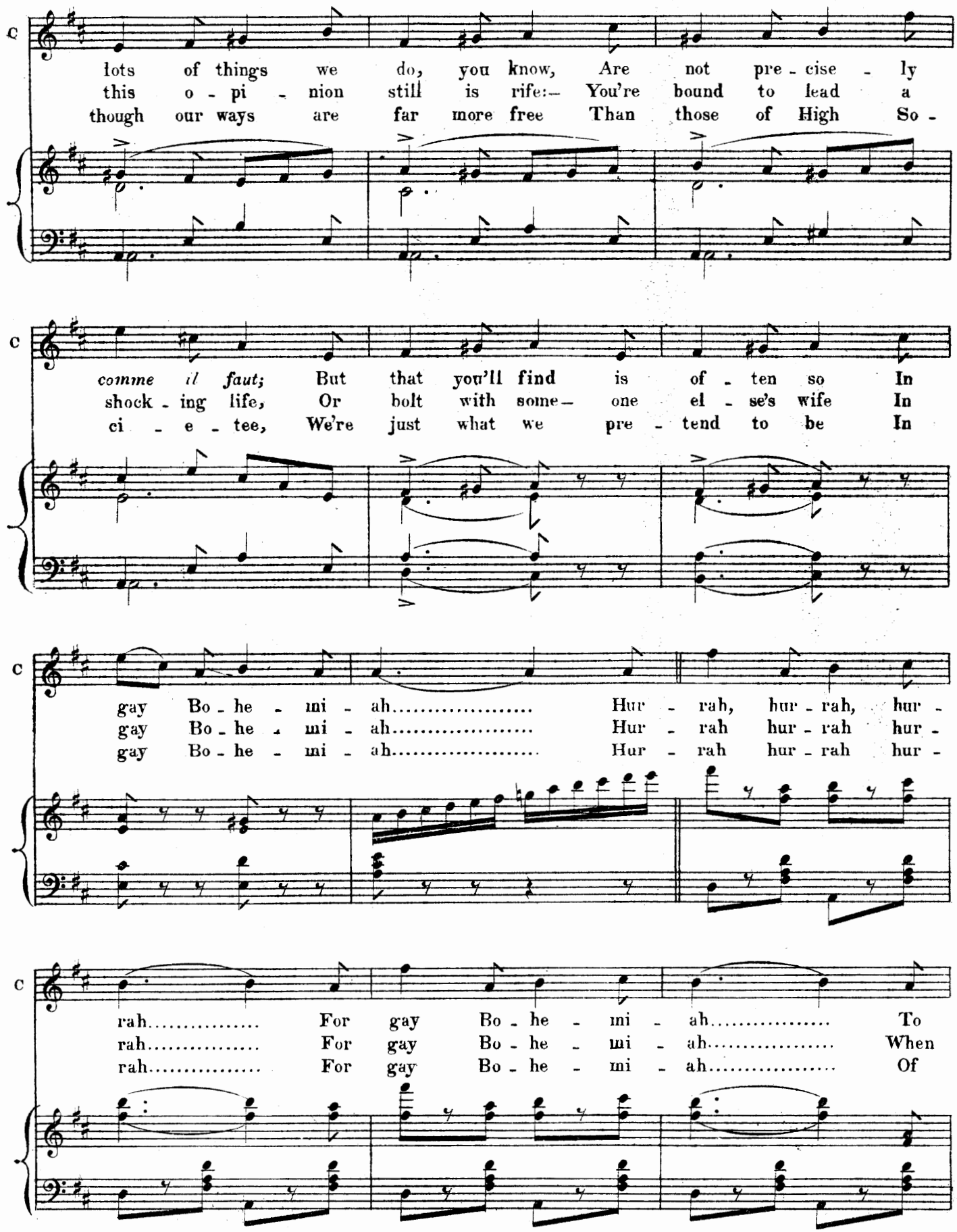

hon - est la - bour holds the keys Of fame and for - tune, bread and
hon - est la - bour holds the keys Of fame and for - tune, bread and
hon - est la - bour holds the keys Of fame and for - tune, bread and
hon - est la - bour holds the keys Of fame and for - tune, bread and
cheese.
cheese.
cheese.
cheese.
R. H.
L. H.
R. H.
L. H.
8

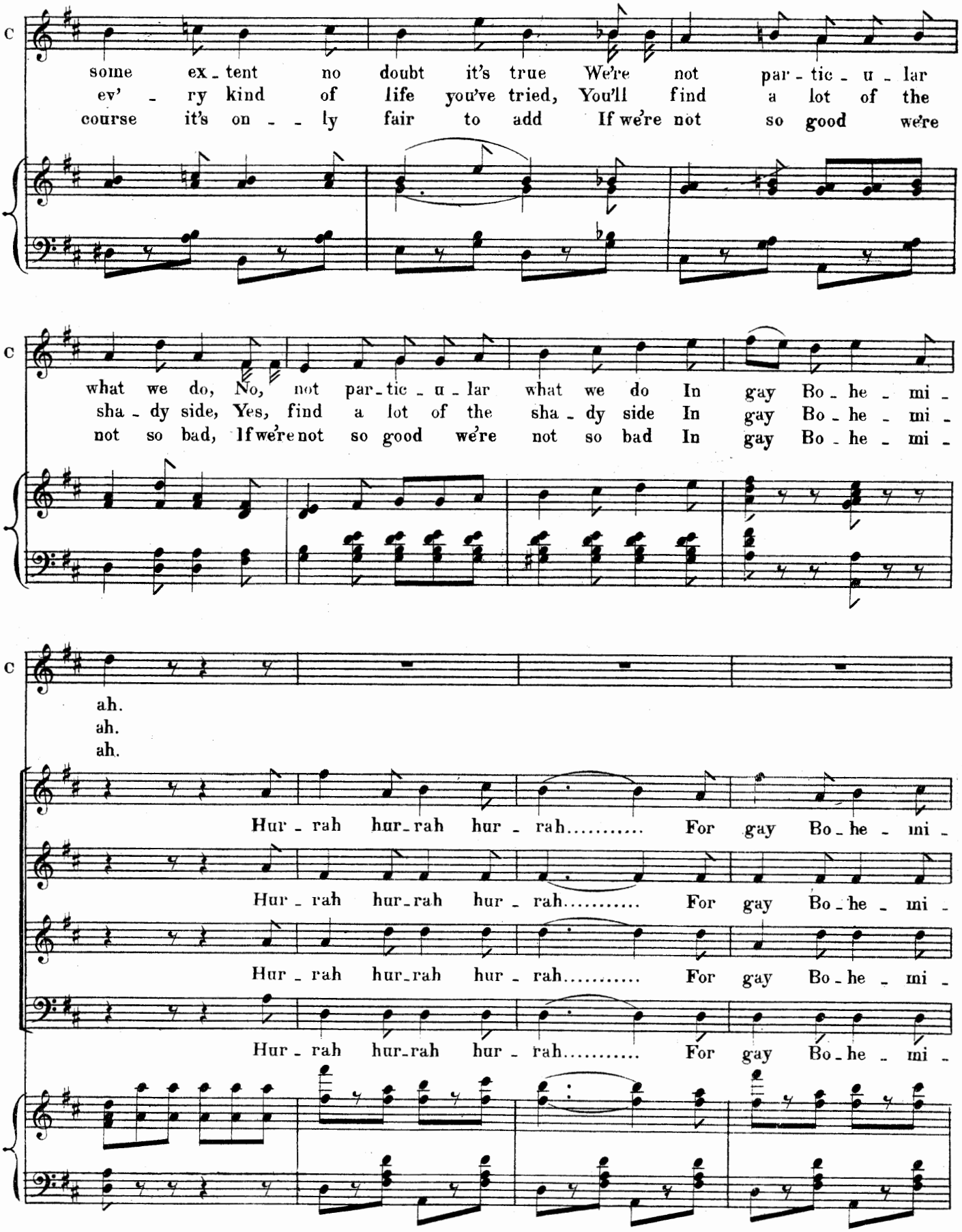
No. 2.—SONG AND CHORUS. "GAY BOHEMIAH!"

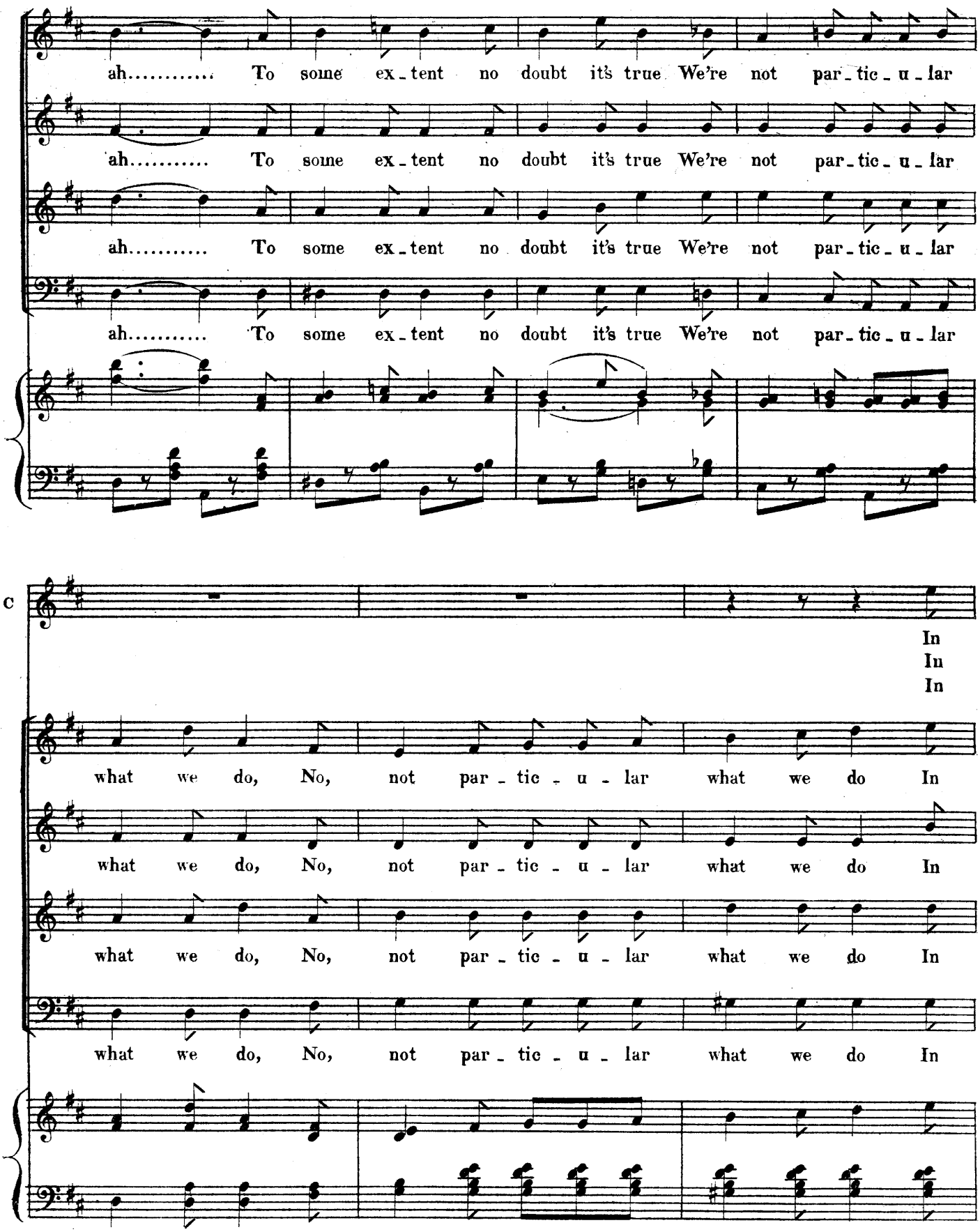


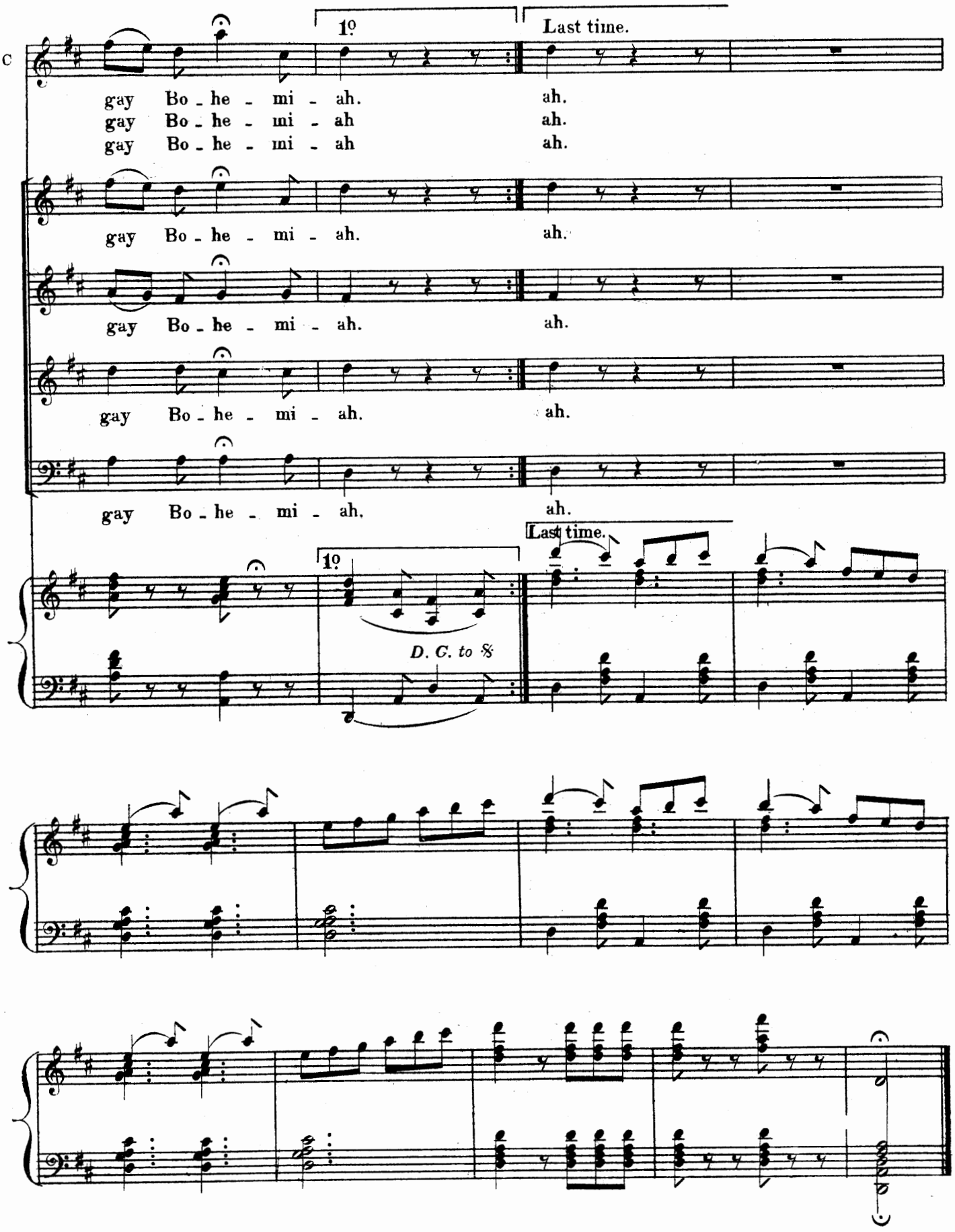
Copyright 1895, by Hopwood & Crew.


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?".....
u - rious taste Of a Sul - tan or a Shah.....
should com - mit Some in - discreet faux pas.....
For
And
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.....

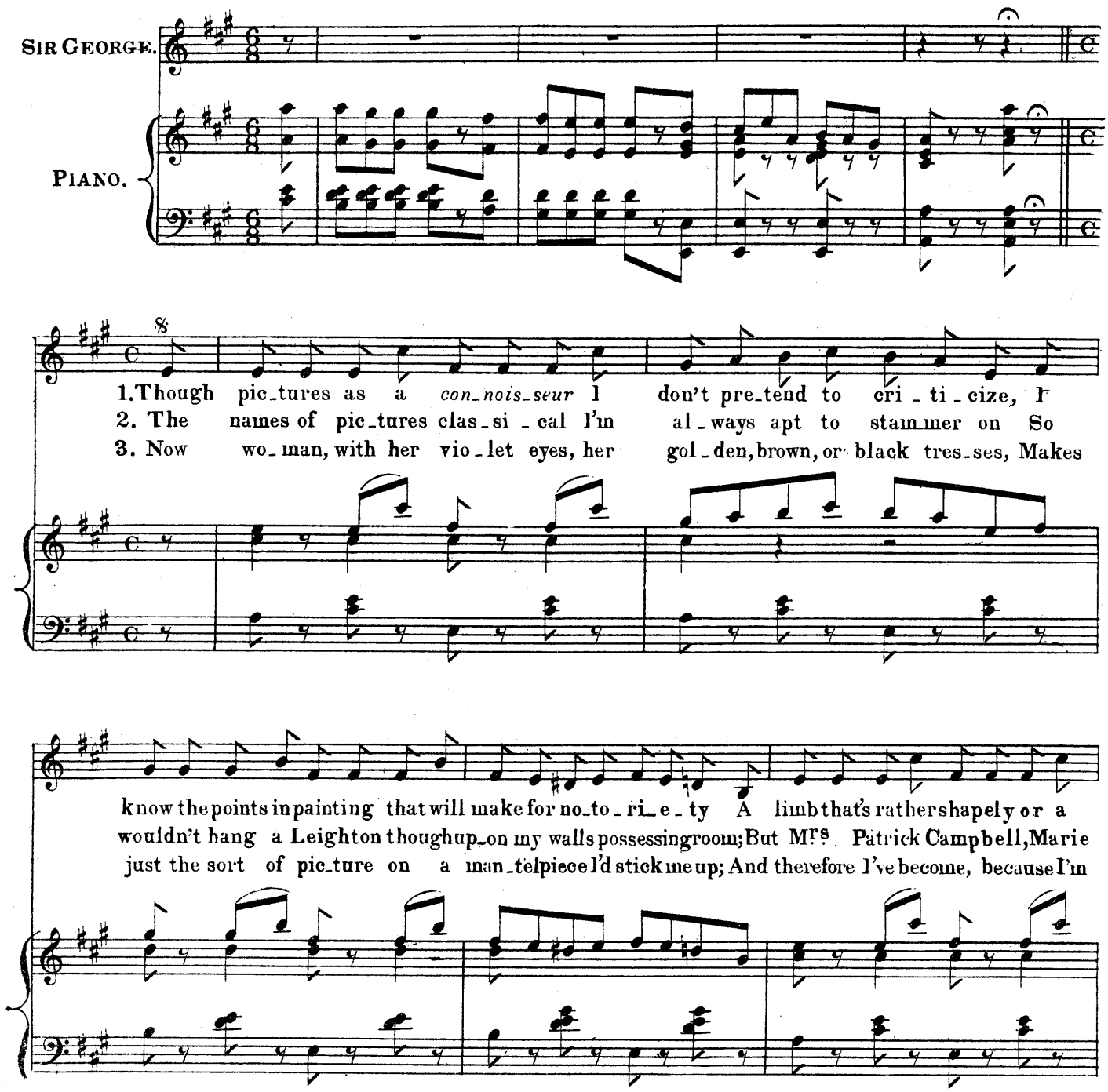

C
lots of things we do, you know, Are not pre - cise - ly
this o - pi - nion still is rife:— You're bound to lead a
though our ways are far more free Than those of High So -
C
comme il faut; But that you'll find is of - ten so In
shock - ing life, Or bolt with some— one el - se's wife In
ci - e - tee, We're just what we pre - tend to be In
C
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 -
C
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 -

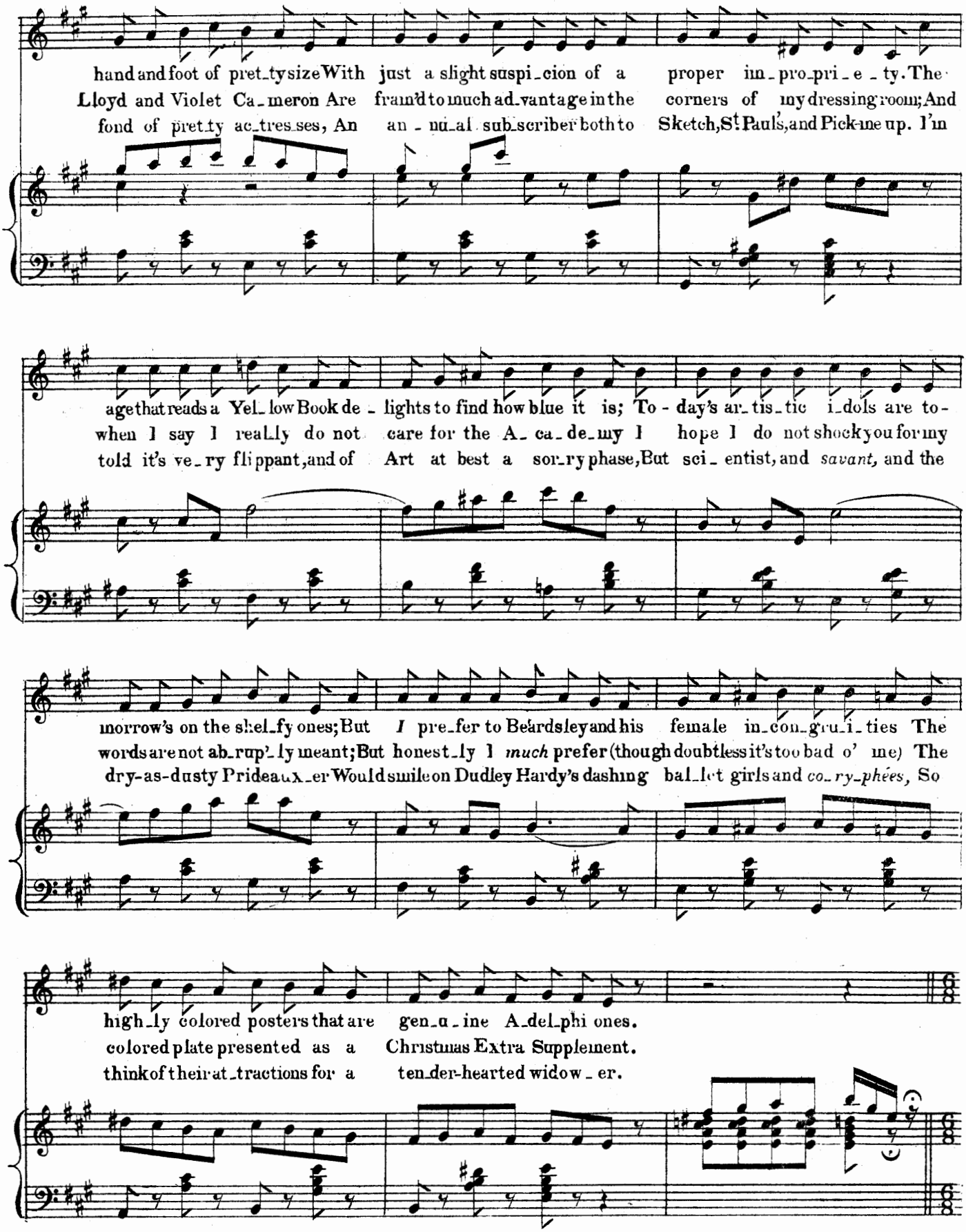

ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar
ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar
ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar
ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar
C
In
In
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
what we do, No, not par - tic - u - lar what we do In

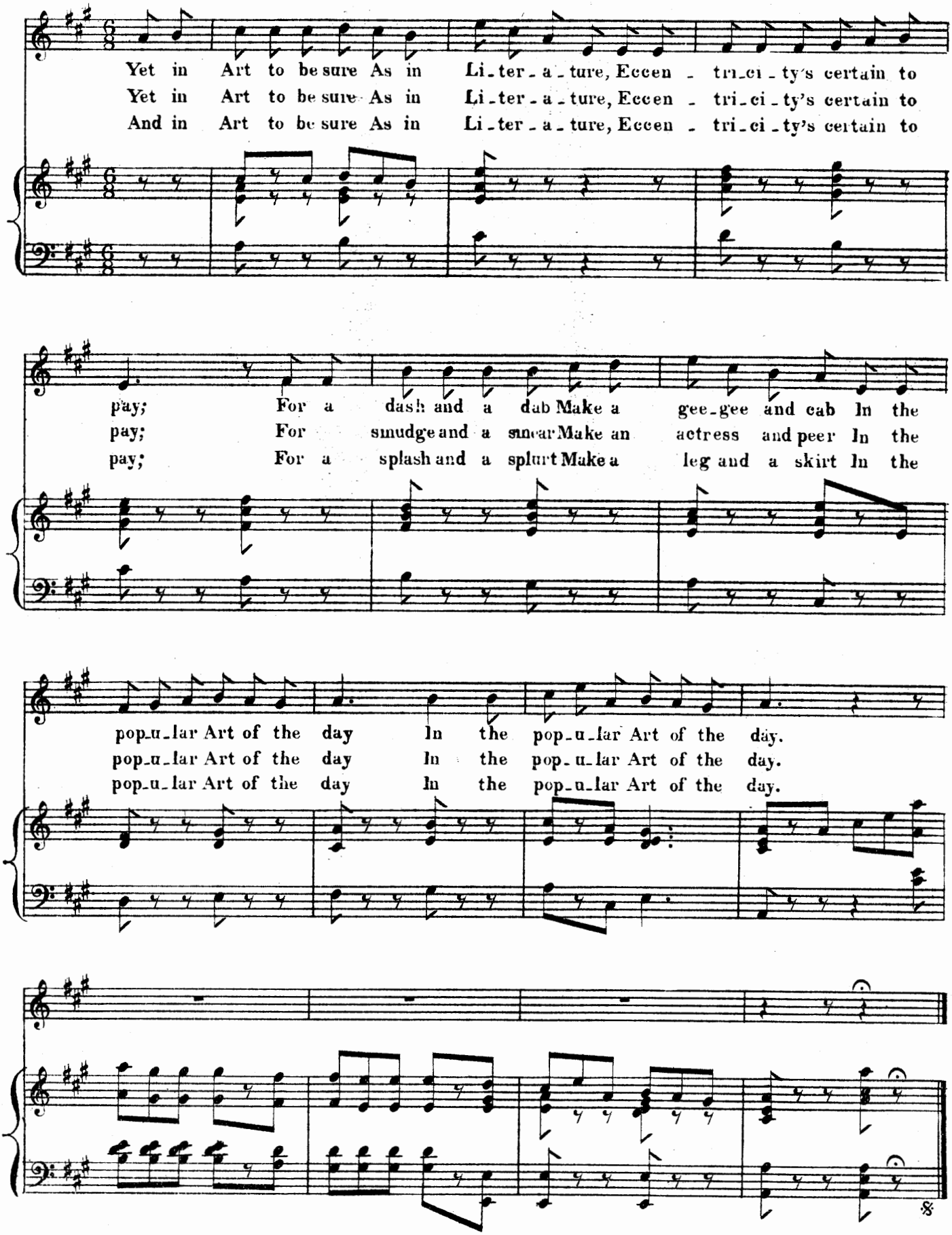

C
1º
Last time.
gay Bo - he - mi - ah.
ah.
gay Bo - he - mi - ah
ah.
gay Bo - he - mi - ah
ah.
gay Bo - he - mi - ah.
ah.
gay Bo - he - mi - ah.
ah.
gay Bo - he - mi - ah.
ah.
Last time.
1º
D. C. to 𝄋

No. 3. — SONG. "THE POPULAR ART OF THE DAY."

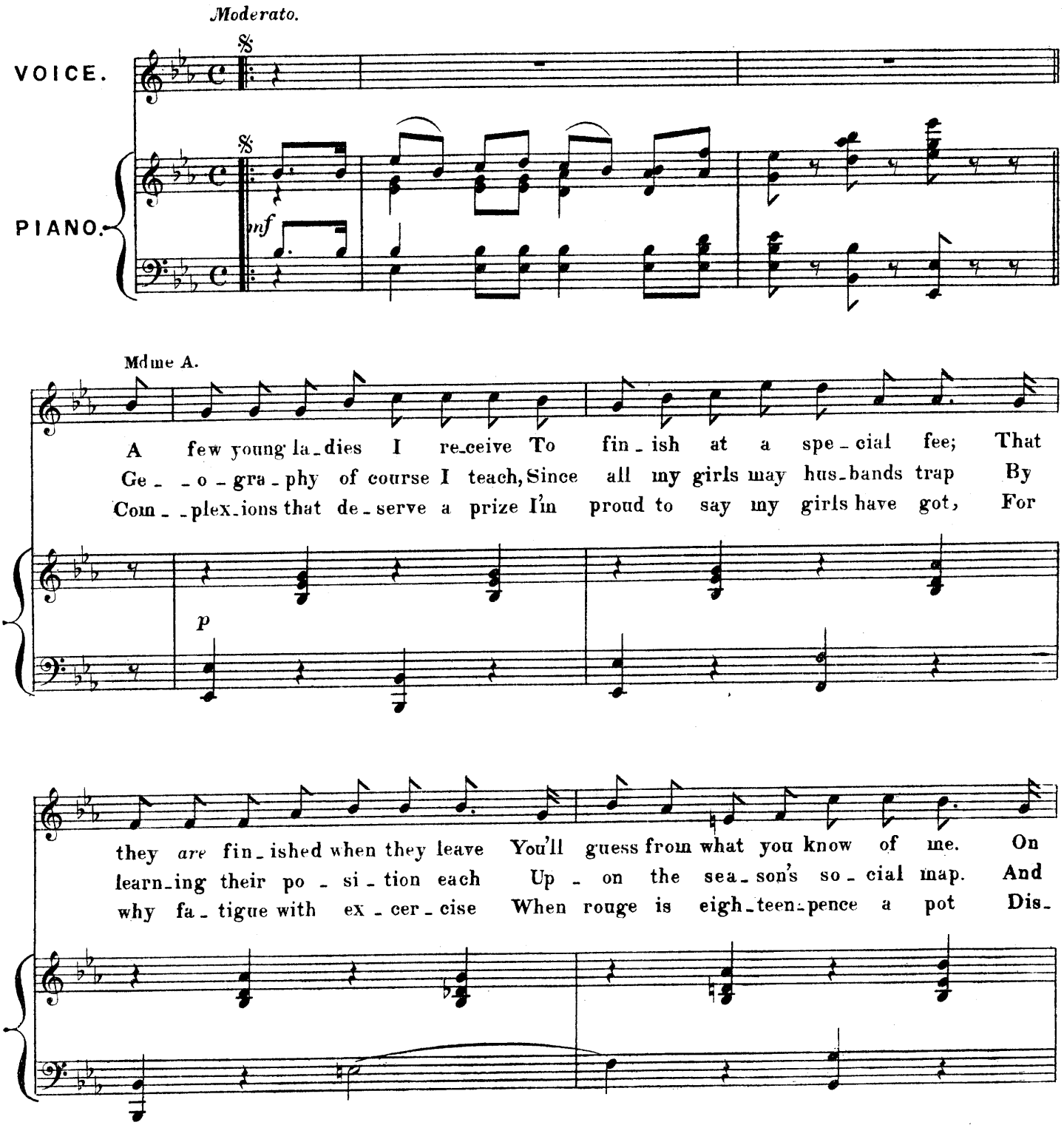

SIR GEORGE.
PIANO.
1. Though pic_tures as a *con_nois_seur* I don't pre_tend to cri_ti_cize, I know the points in painting that will make for no_to_ri_e_ty A limb that's rather shapely or a
2. The names of pic_tures clas_si_cal I'm al_ways apt to stam_mer on So wouldn't hang a Leighton though up_on my walls possessing room; But Mrs. Patrick Campbell, Marie
3. Now wo_man, with her vio_let eyes, her gol_den, brown, or black tres_ses, Makes just the sort of pic_ture on a man_telpiece I'd stick me up; And therefore I've become, because I'm

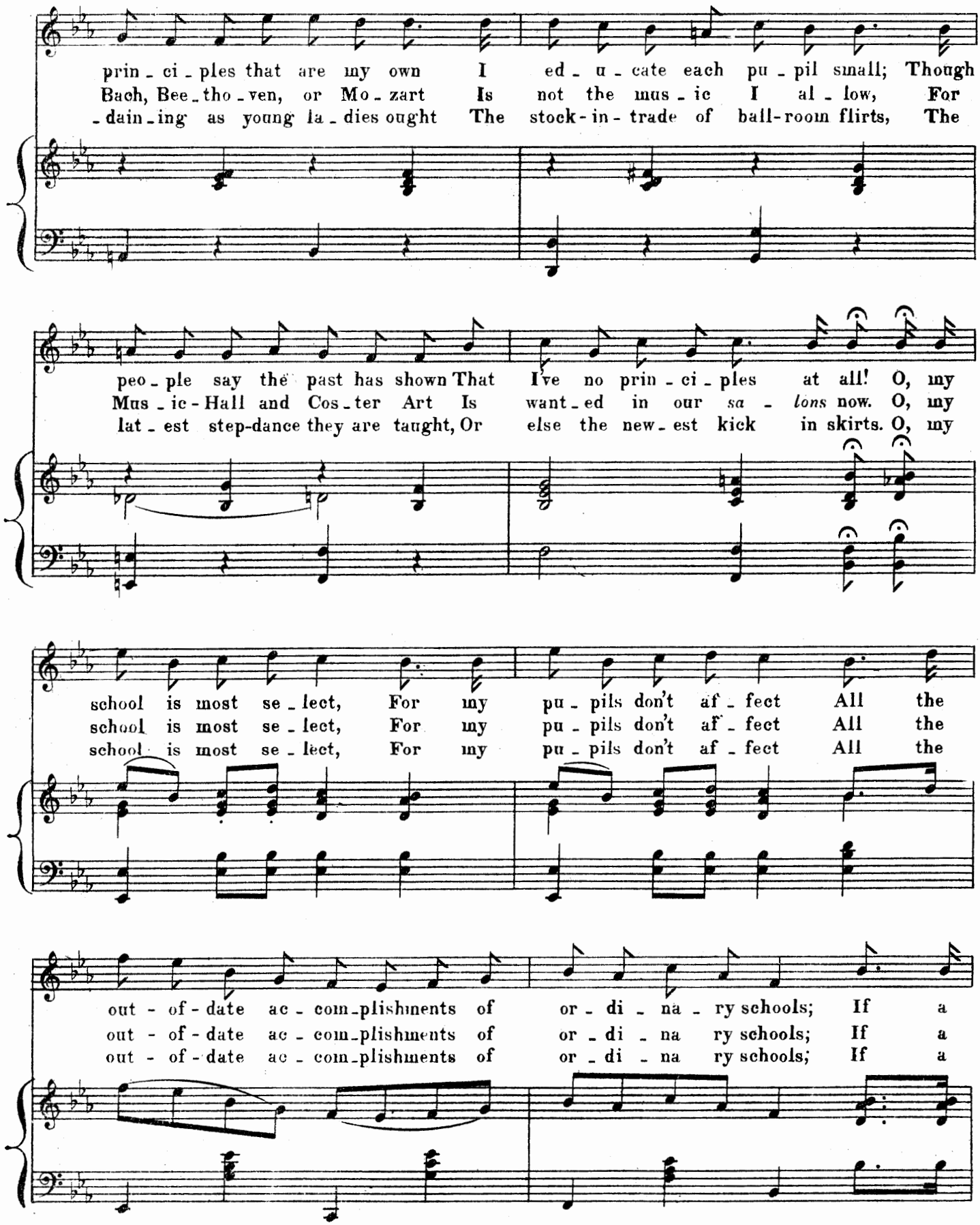
Copyright 1895, by Hopwood & Crew.

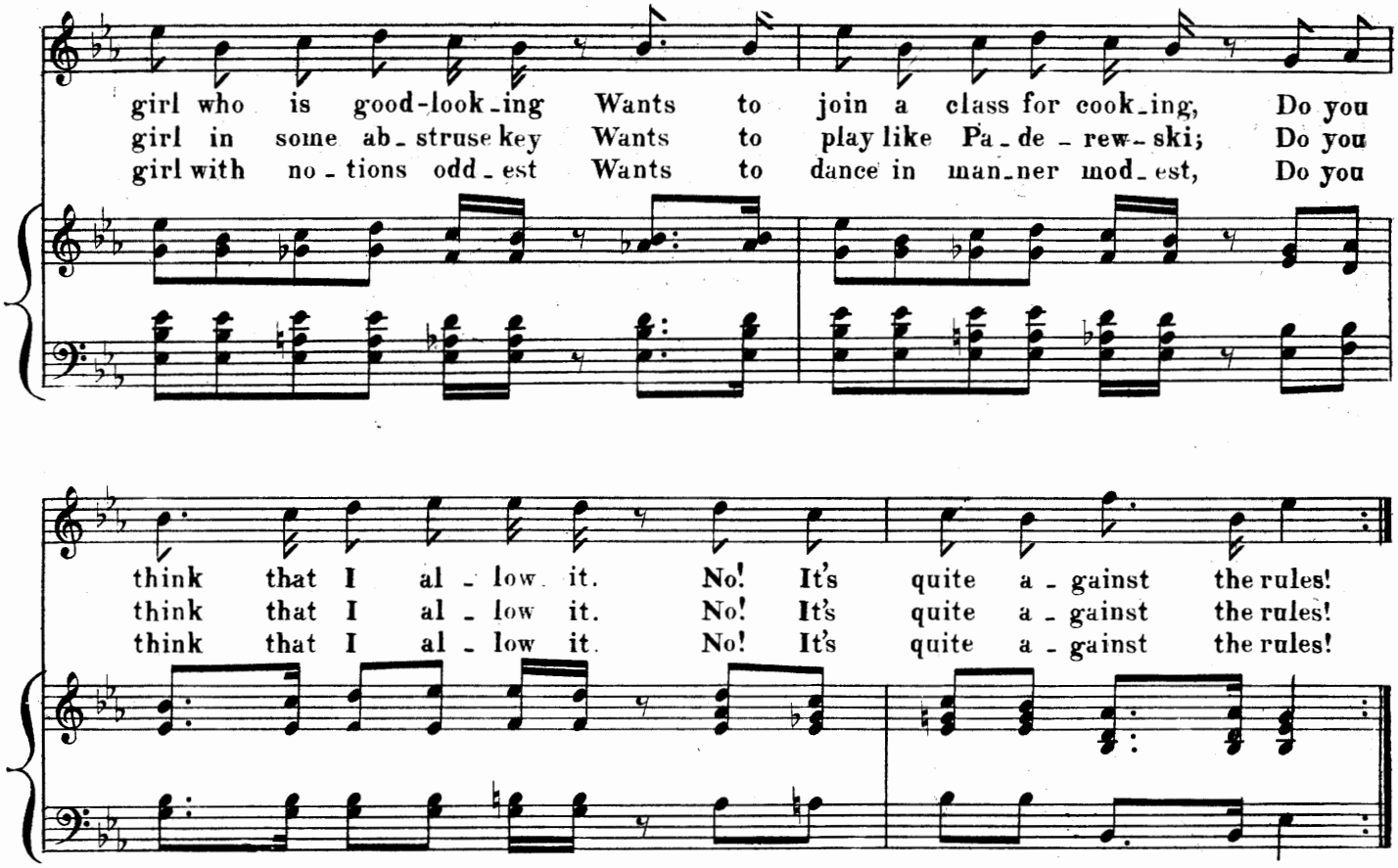

hand and foot of pret-ty size With just a slight suspi-cion of a proper im-pro-pri-e-ty. The
Lloyd and Violet Ca-meron Are fram'd to much ad-vantage in the corners of my dressing room; And
fond of pret-ty ac-tres-ses, An an-nu-al sub-scriber both to Sketch, St. Paul's, and Pick-me up. I'm
age that reads a Yel-low Book de-lights to find how blue it is; To-day's ar-tis-tic i-dols are to-
when I say I real-ly do not care for the A-ca-de-my I hope I do not shock you for my
told it's ve-ry flippant, and of Art at best a sor-ry phase, But sci-entist, and *savant,* and the
morrow's on the shel-fy ones; But *I* pre-fer to Beardsley and his female in-con-gru-i-ties The
words are not ab-rup'-ly meant; But honest-ly I *much* prefer (though doubtless it's too bad o' me) The
dry-as-dusty Prideaux-er Would smile on Dudley Hardy's dashing bal-let girls and *co-ry-phées,* So
high-ly colored posters that are gen-u-ine A-del-phi ones.
colored plate presented as a Christmas Extra Supplement.
think of their at-tractions for a ten-der-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 smear 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.

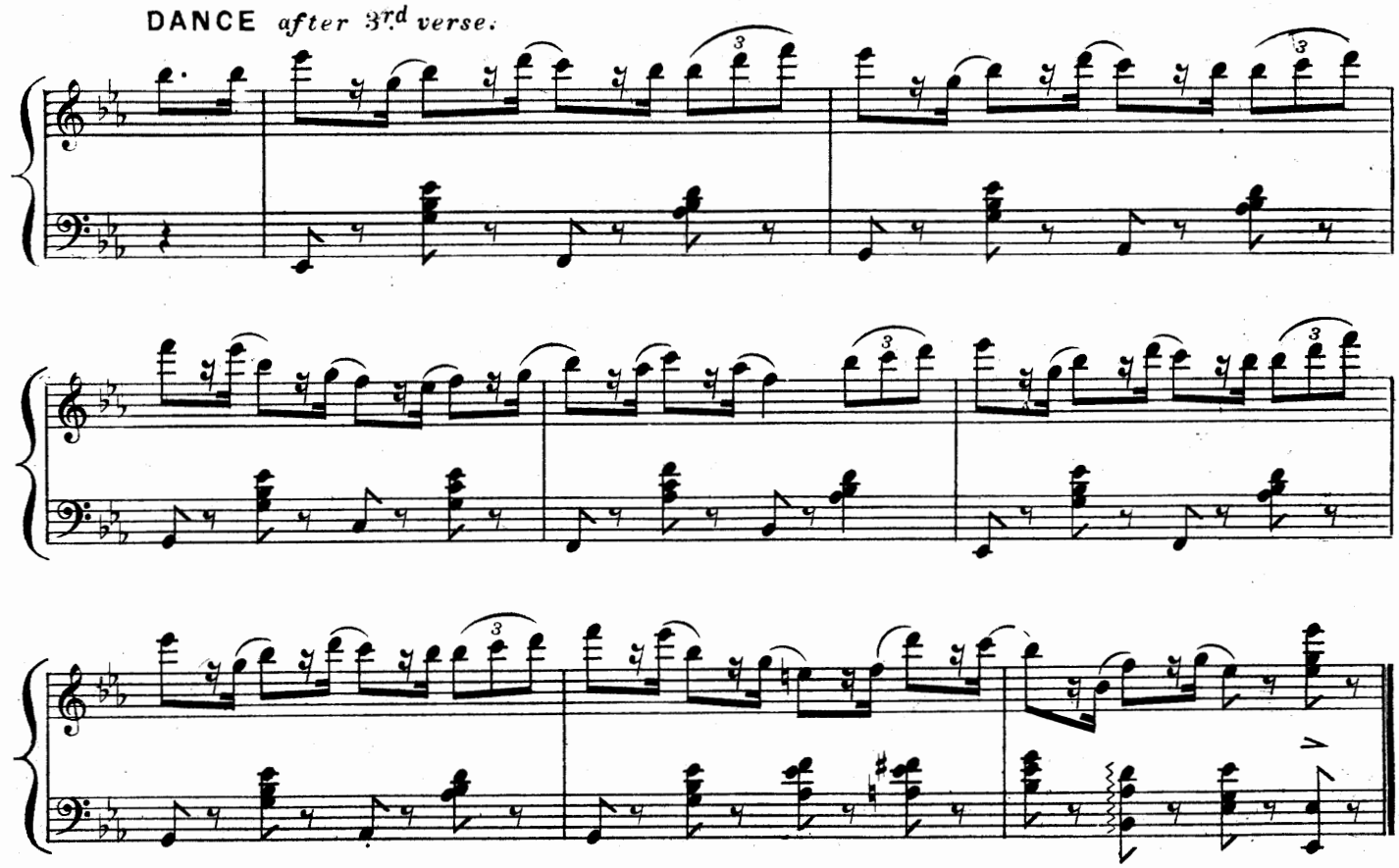
No. 4. — SONG. "MY SCHOOL IS MOST SELECT."



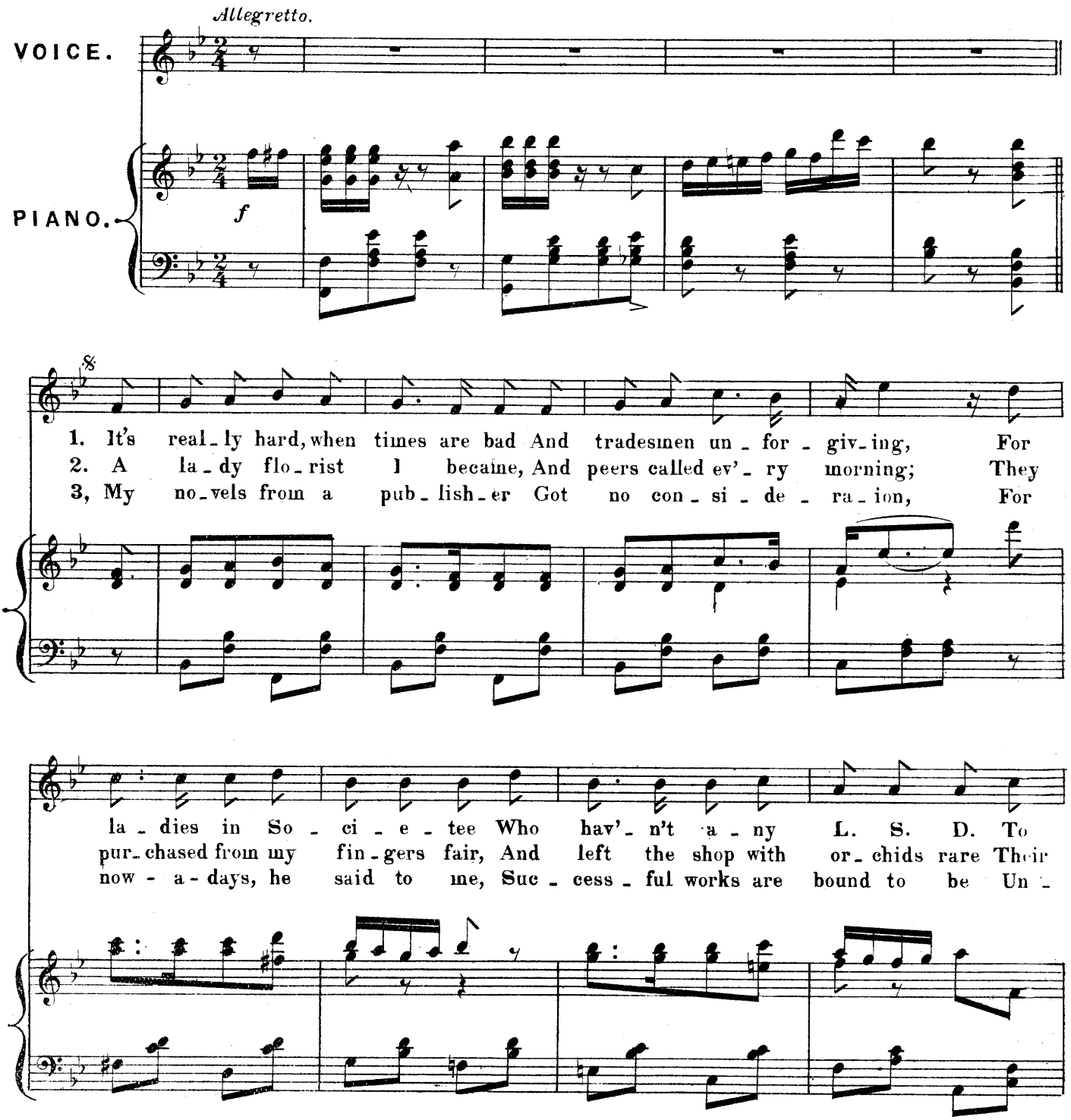

prin - ci - ples that are my own I ed - u - cate each pu - pil small; Though
Bach, Bee - tho - ven, or Mo - zart Is not the mus - ic I al - low, For
- dain - ing as young la - dies ought The stock - in - trade of ball-room flirts, The
peo - ple say the past has shown That I've no prin - ci - ples at 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



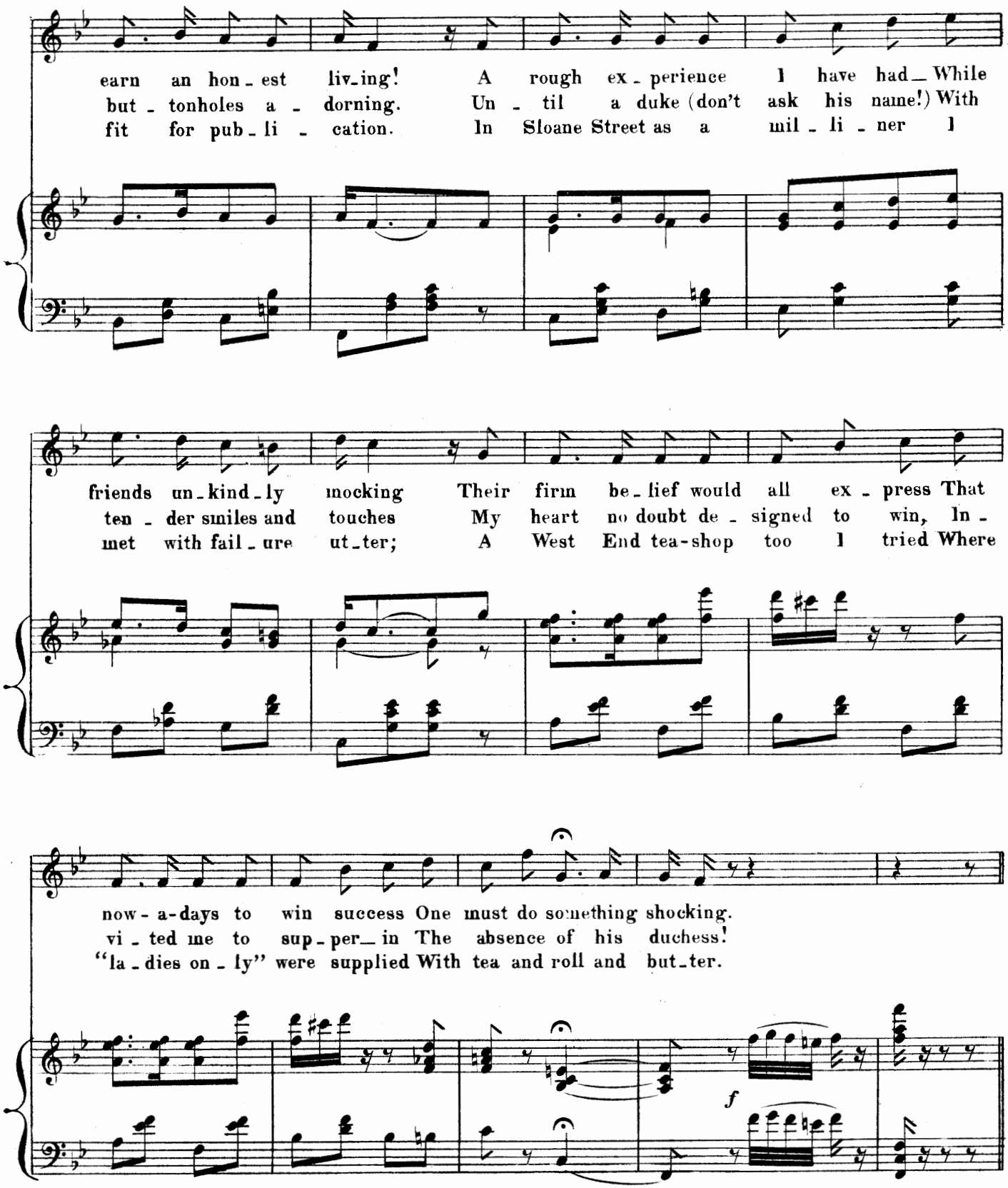
DANCE *after 3rd verse.*

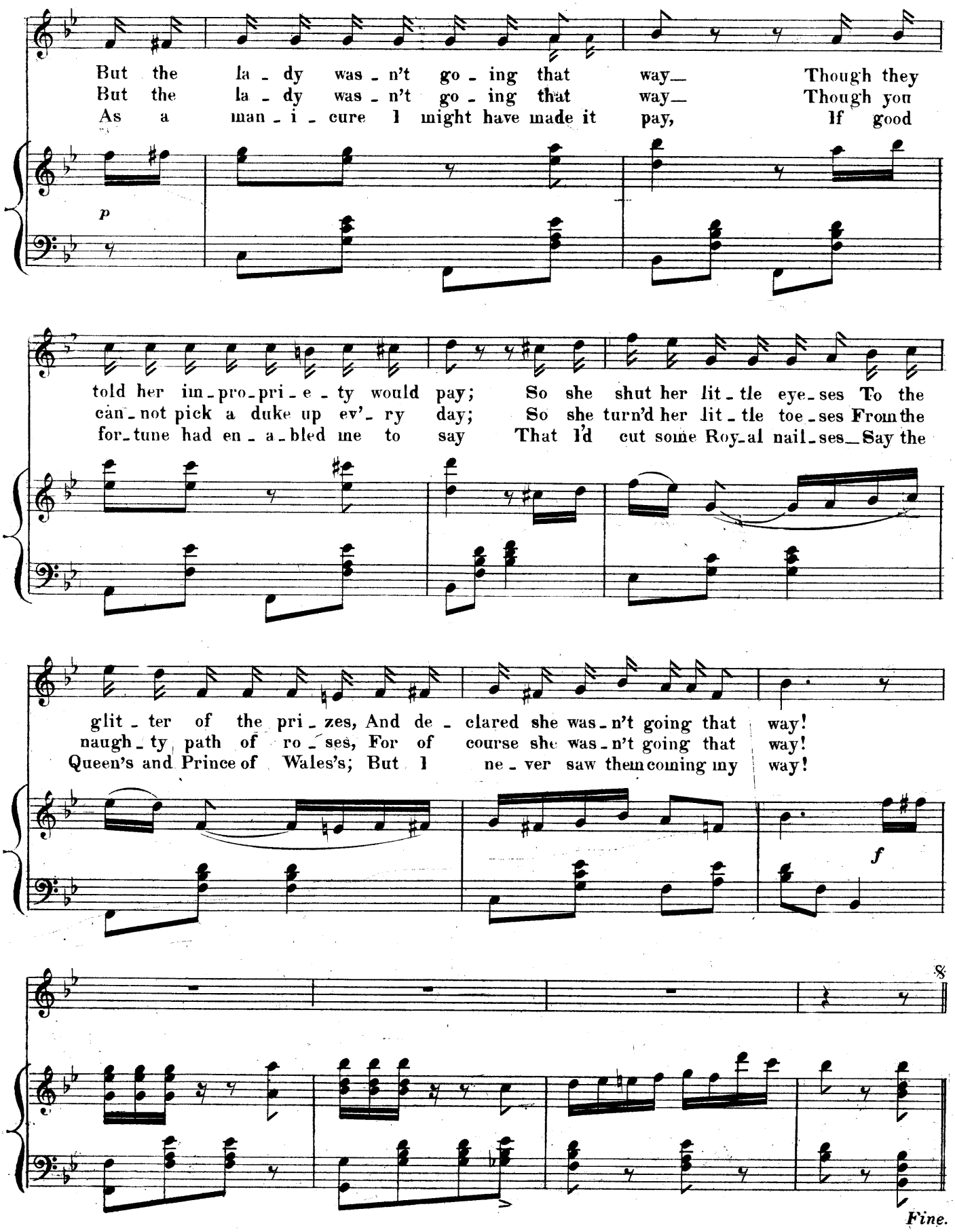


No. 5 . SONG. "THE LADY WASN'T GOING THAT WAY."

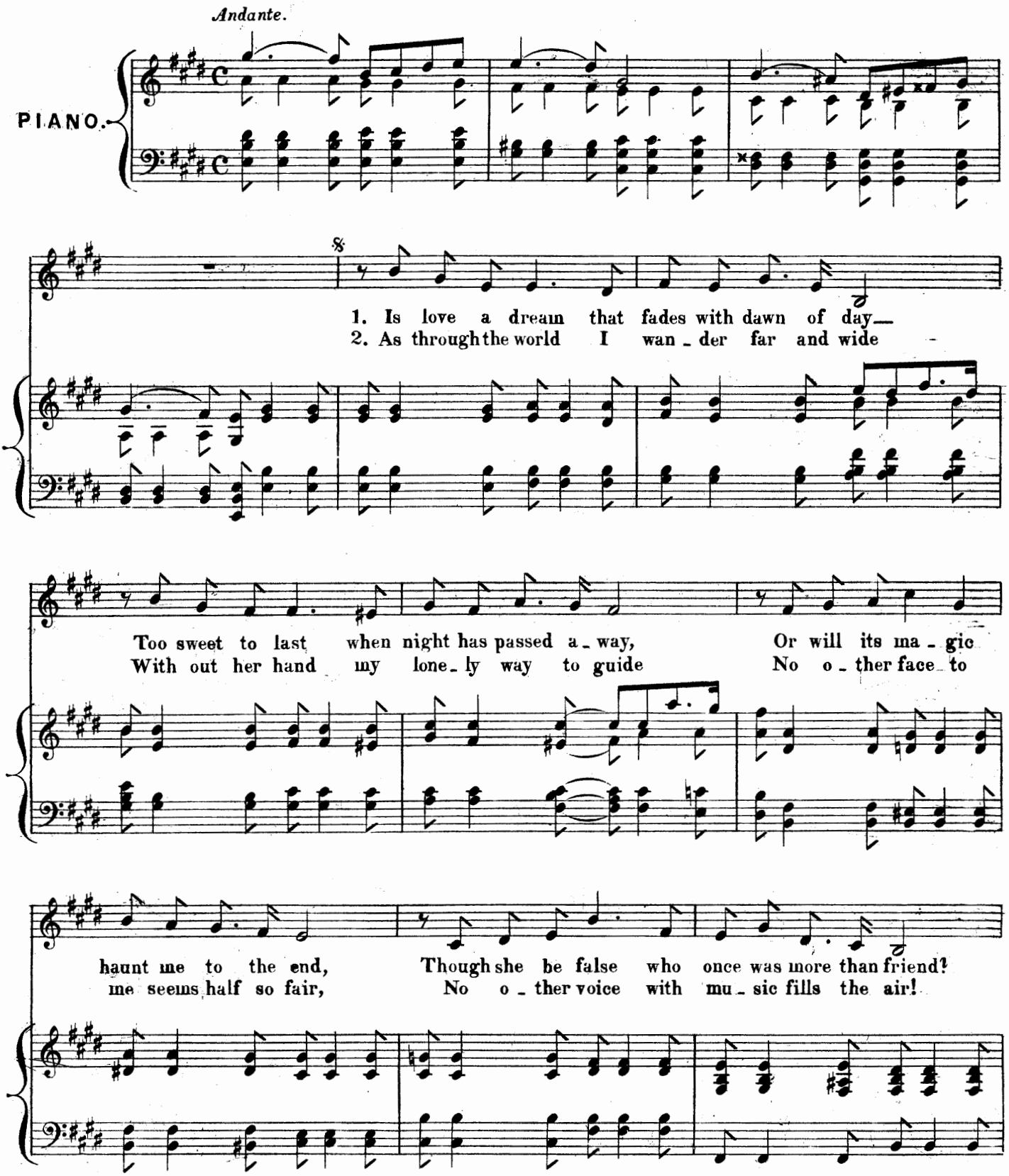


Copyright 1895, by Hopwood & Crew.

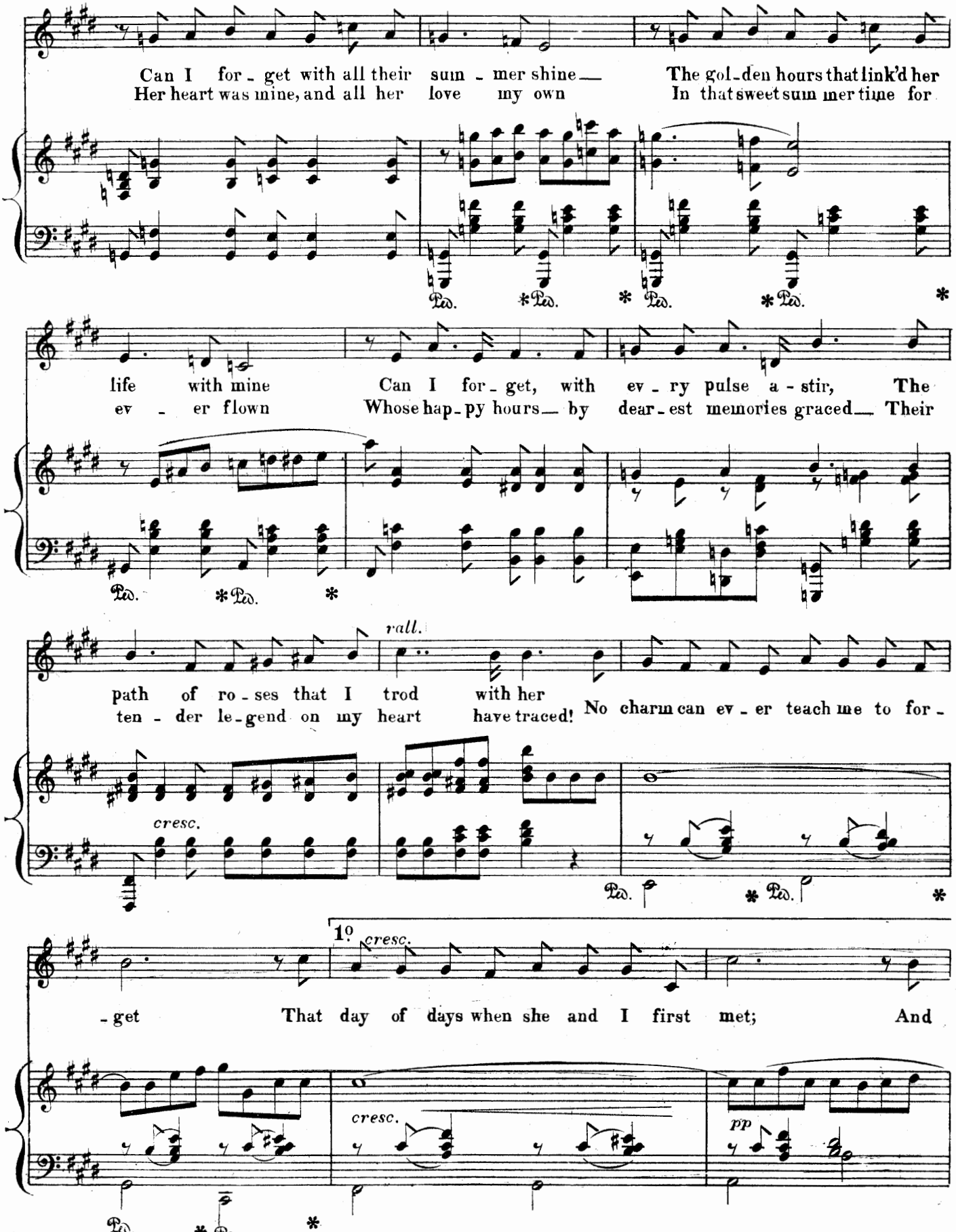

earn an hon - est liv-ing! A rough ex - perience I have had— While
but - tonholes a - dorning. Un - til a duke (don't ask his name!) With
fit for pub - li - cation. In Sloane Street as a mil - li - ner I
friends un - kind - ly mocking Their firm be - lief would all ex - press That
ten - der smiles and 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.
f

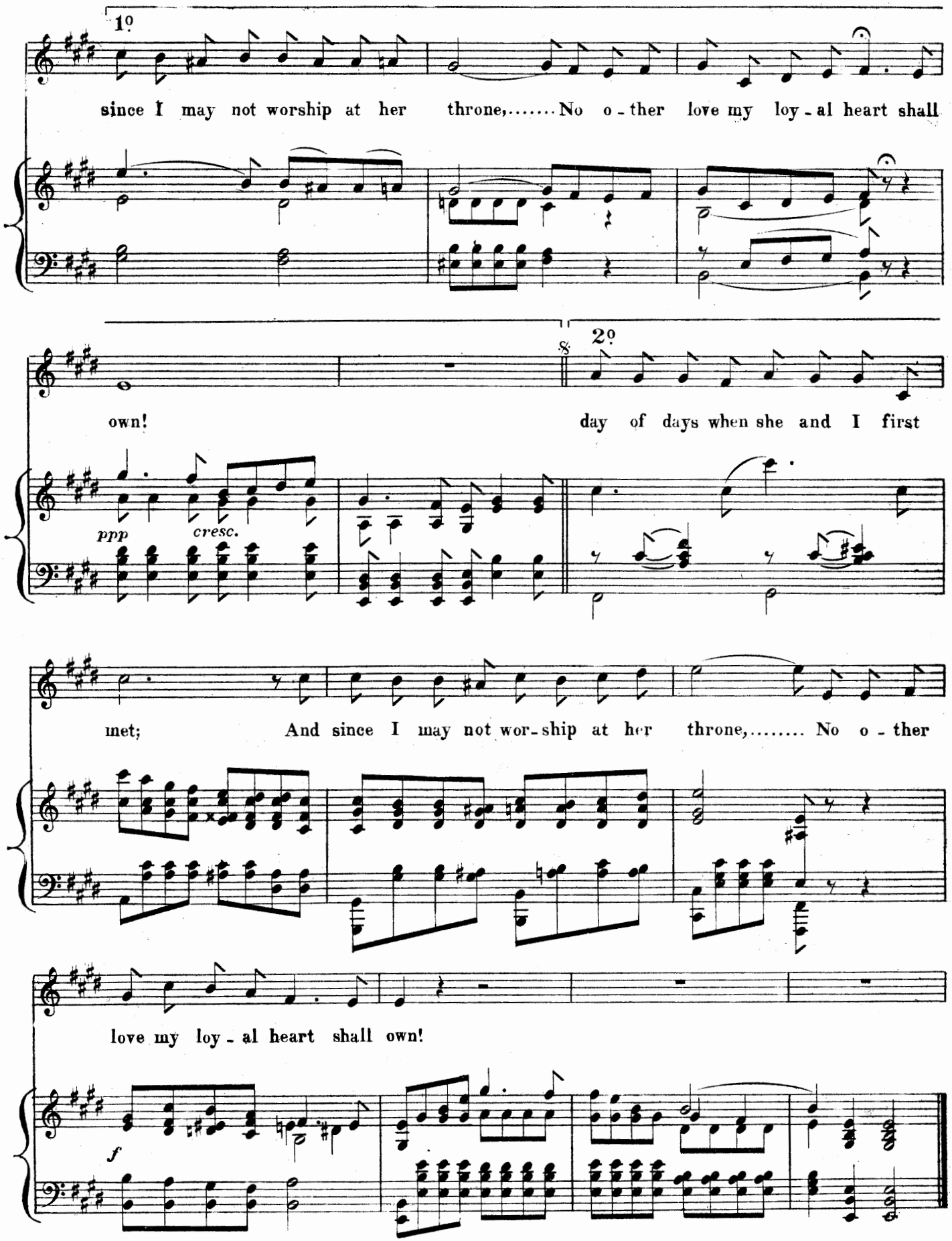

But the la - dy was - n't go - ing that way— Though they
But the la - dy was - n't go - ing that way— Though you
As a man - i - cure I might have made it pay, If good
p
told her im - pro - pri - e - ty would pay; So she shut her lit - tle eye - ses To the
can - not pick a duke up ev' - ry day; So she 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 my way!
f
8
Fine.

No. 6. — SONG. "IS LOVE A DREAM."



Copyright 1895, by Hopwood & Crew.

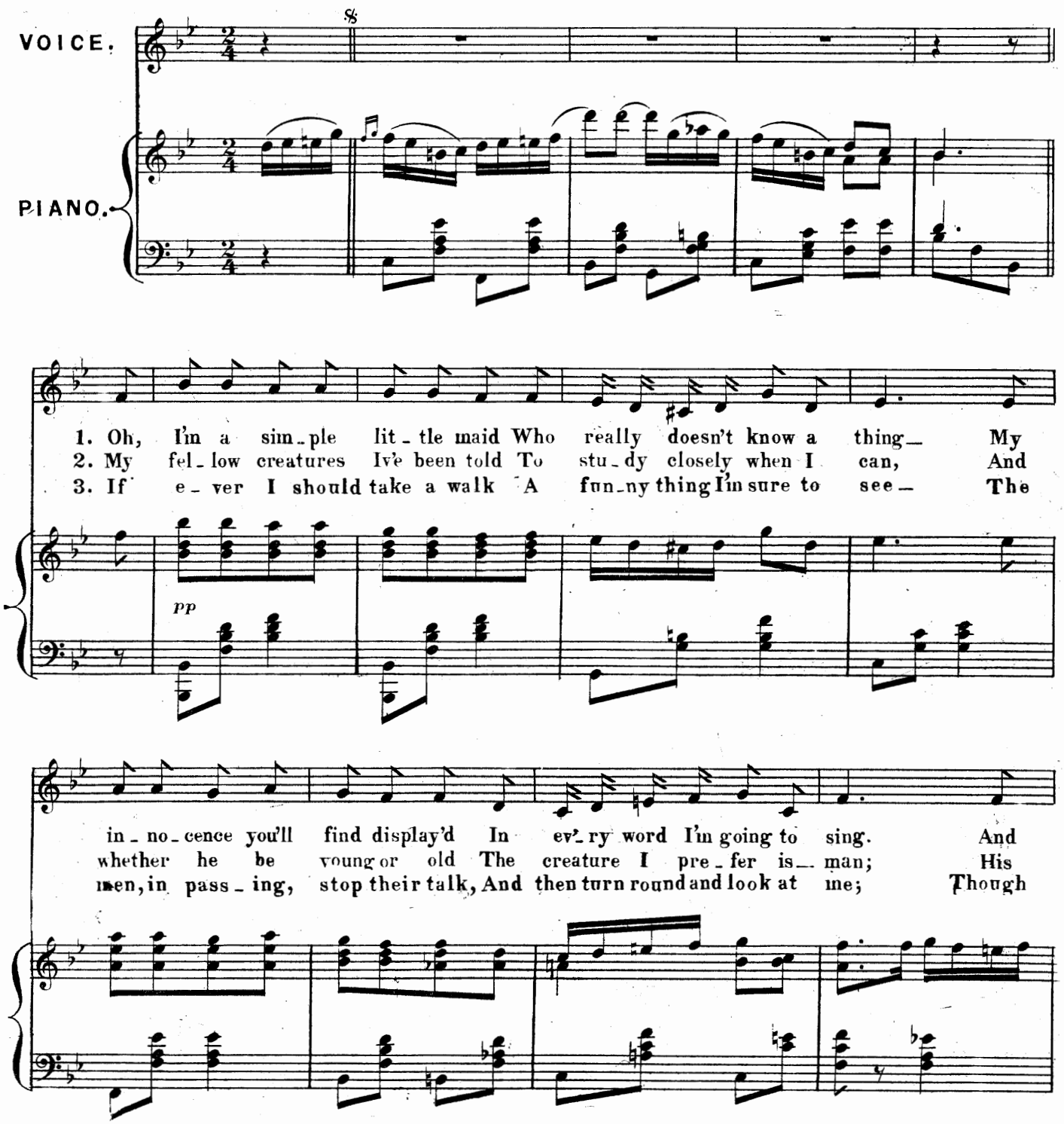

Can I for - get with all their sum - mer shine— The gol - den hours that link'd her
Her heart was mine, and all her love my own In that sweet sum mer time for
life with mine Can I for - get, with ev - ry pulse a - stir, The
ev - er flown Whose hap - py hours— by dear - est memories graced— Their
rall.
path of ro - ses that I trod with her
ten - der le - gend on my heart have traced! No charm can ev - er teach me to for -
cresc.
1o
cresc.
- get That day of days when she and I first met; And
cresc.
pp


1º
since I may not worship at her throne,..... No o - ther love my loy - al heart shall
2º
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

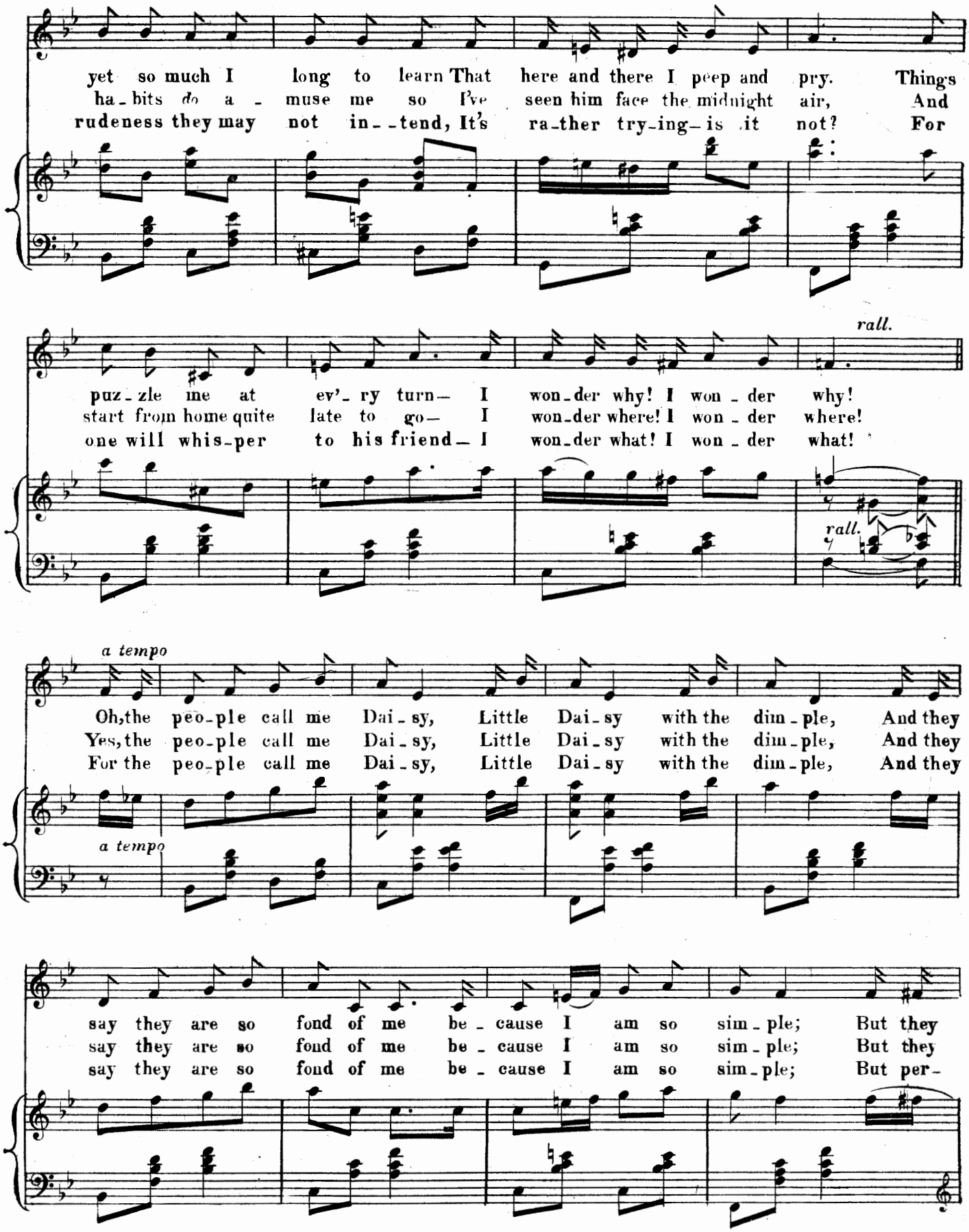
259056

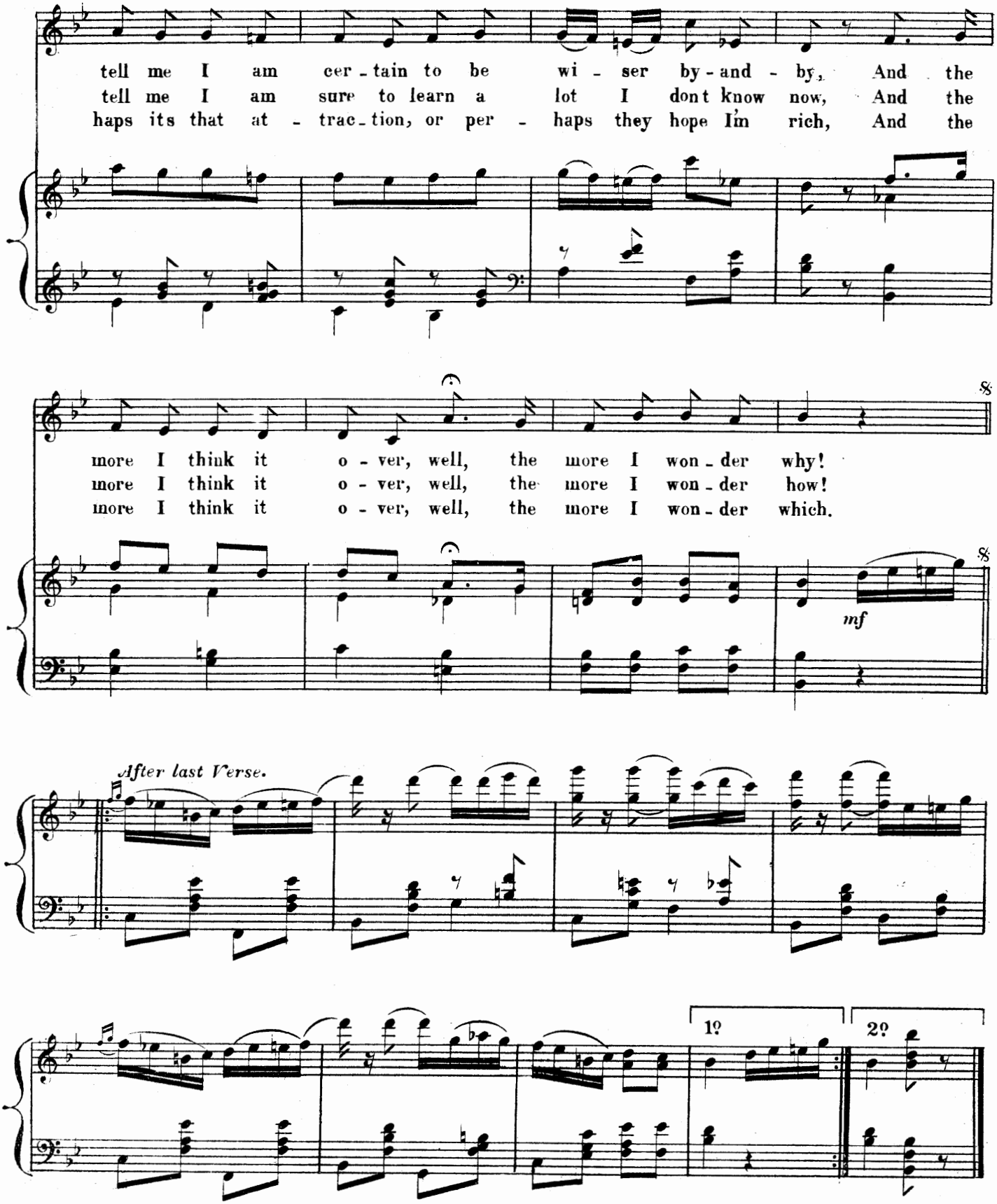
No. 7. — SONG. "LITTLE DAISY WITH THE DIMPLE." OR "I WONDER WHY."

Allegretto grazioso.

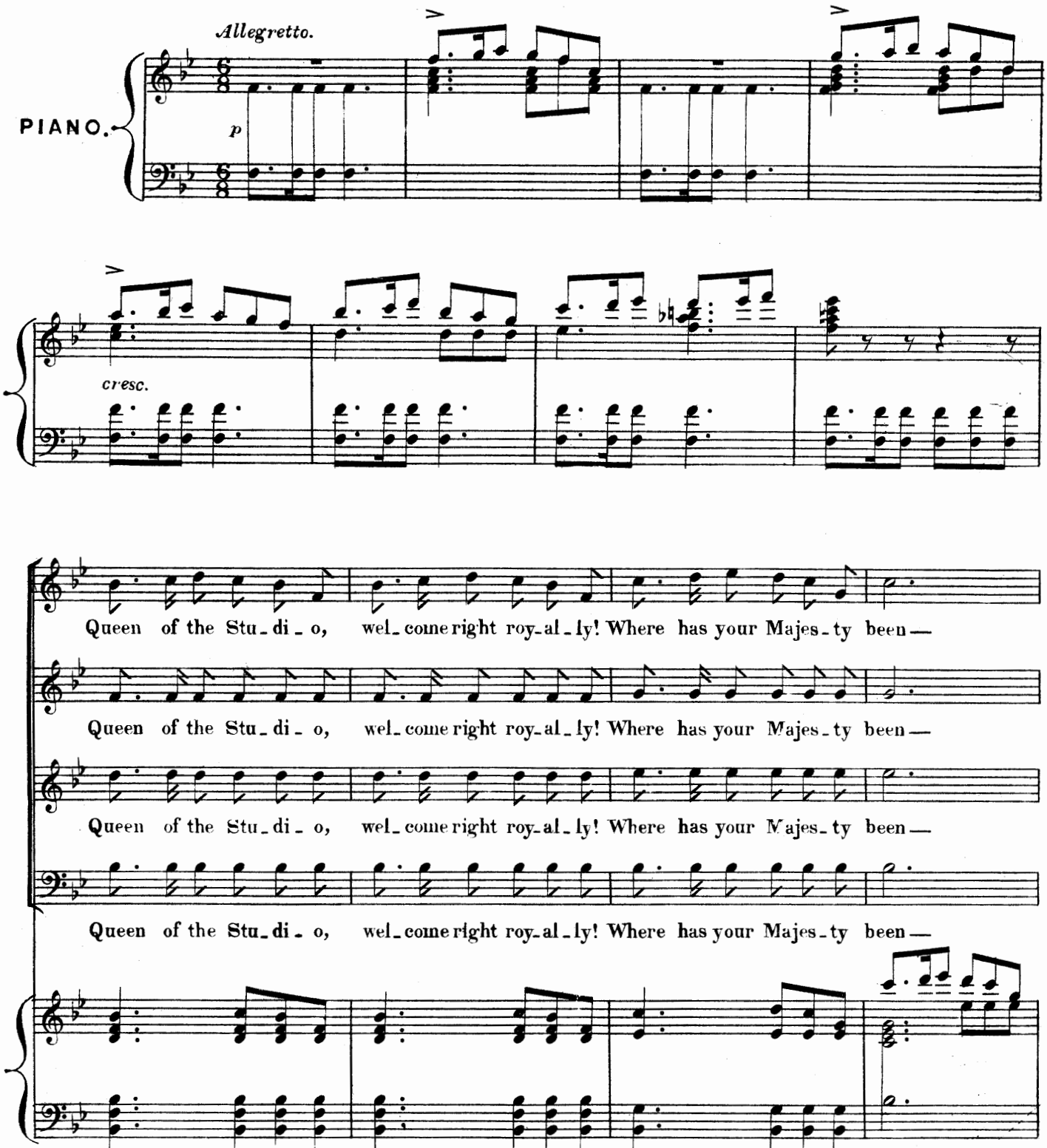


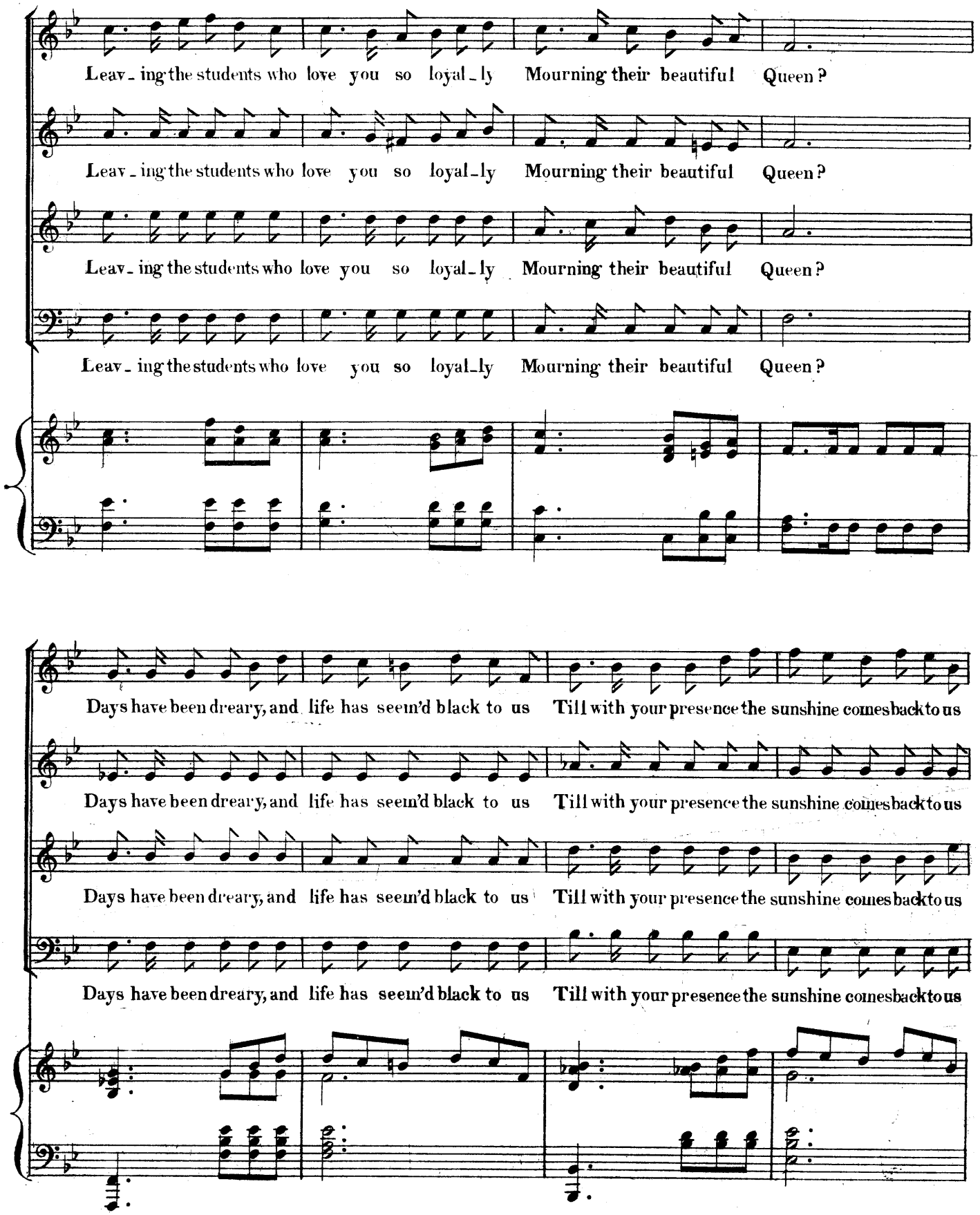
Copyright 1895, by Hopwood & Crew.

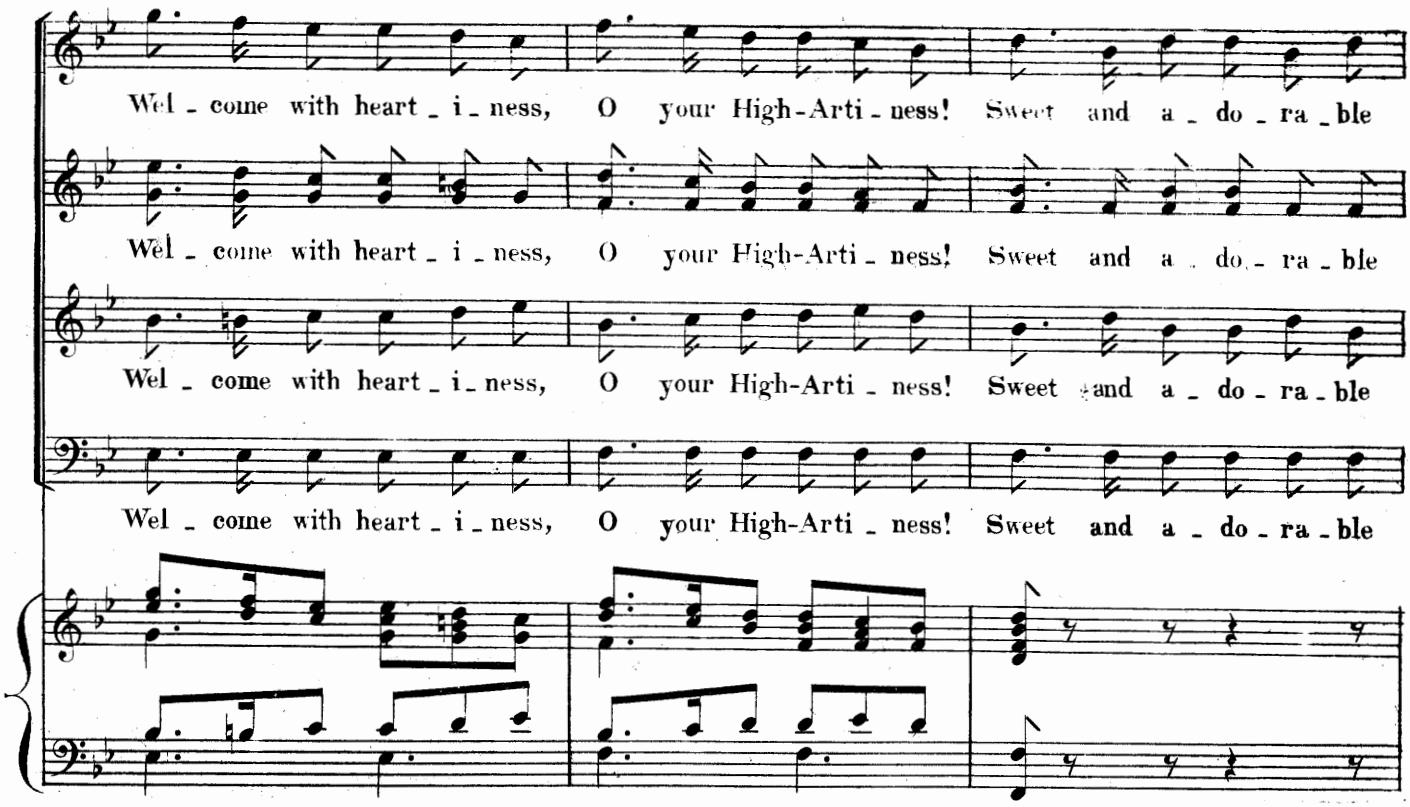

yet so much I long to learn That here and there I peep and pry. Things
ha-bits do a-muse me so I've seen him face the midnight air, And
rudeness they may not in--tend, It's ra-ther try-ing-is it not? For
rall.
puz-zle me at ev'-ry turn— I won-der why! I won-der why!
start from home quite late to go— 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-

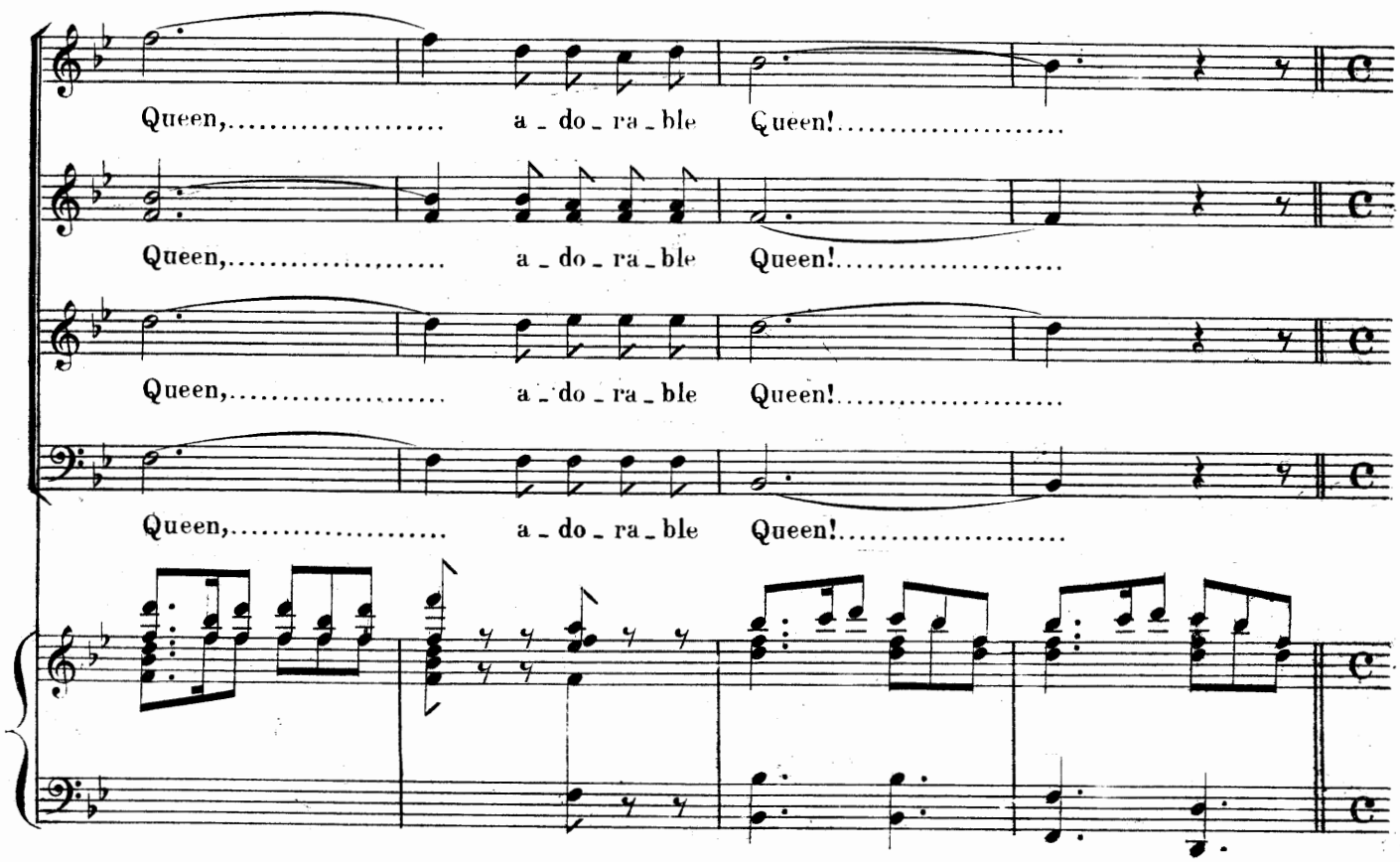

tell me I am cer - tain to be wi - ser by - and - by, And the
tell me I am sure to learn a lot I don't know now, And the
haps its that at - trac - tion, or per - haps they hope I'm rich, And the
more I think it o - ver, well, the more I won - der why!
more I think it o - ver, well, the more I won - der how!
more I think it o - ver, well, the more I won - der which.
mf
After last Verse.
1º
2º

No 8. — CHORUS AND RECITATIVE. "QUEEN OF THE STUDIO."




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


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

ADÈLE.

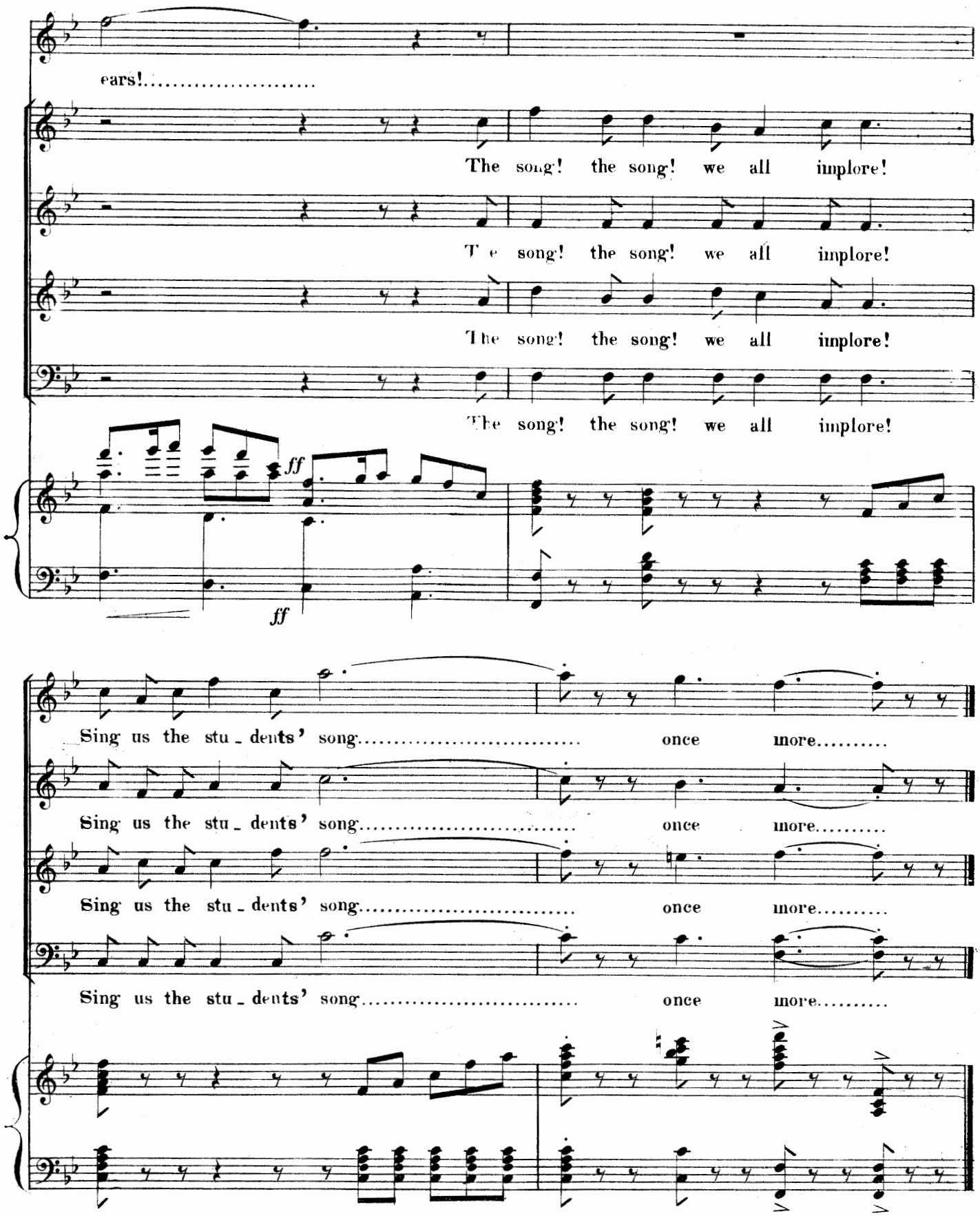
My best of friends, no words of mine can- tell The joy I

feel at com_ing back a_gain, Back to the dear old haunts I love so

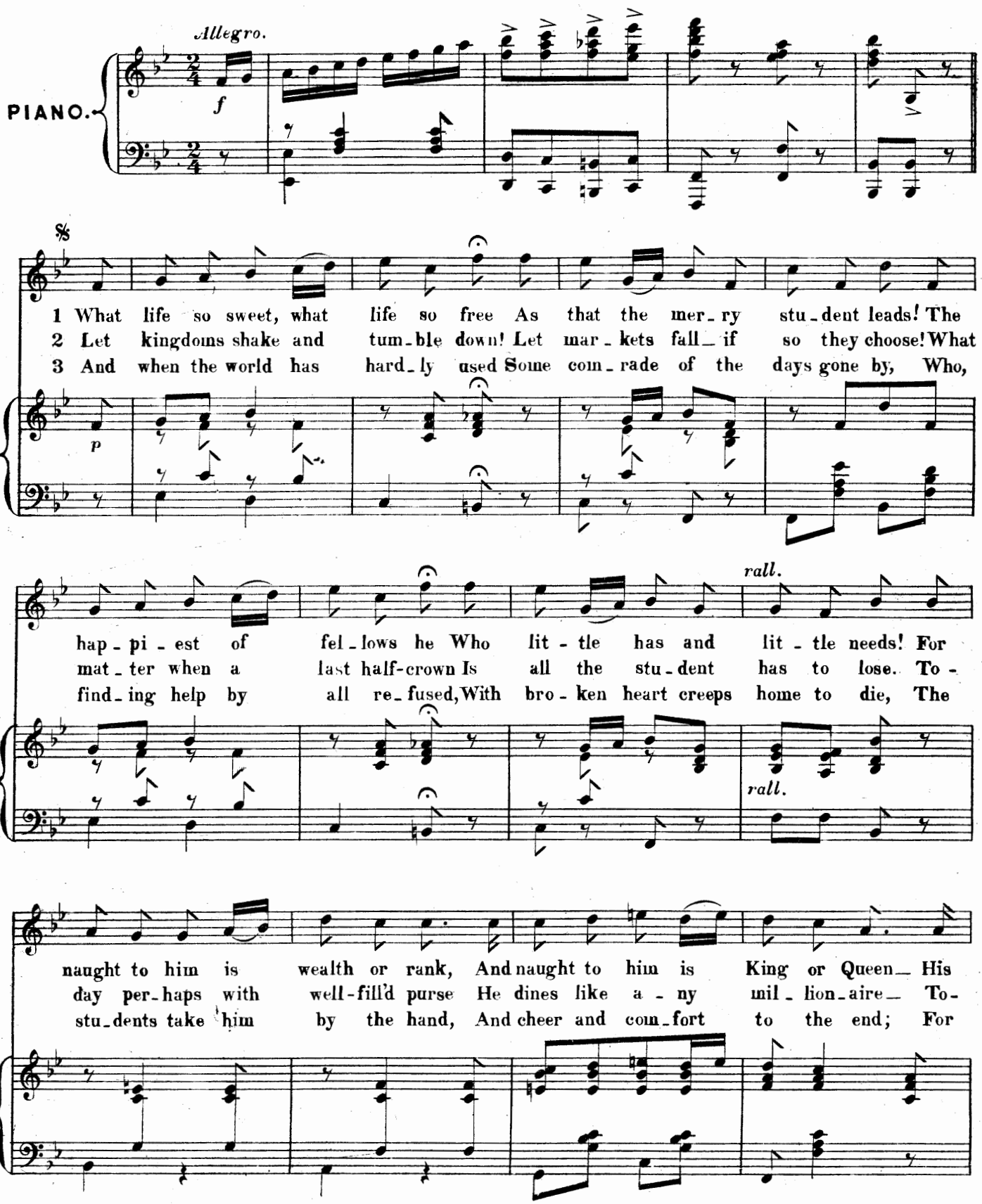
well, Back to the kingdom where I used to reign! That

hap_py time but yes_terday ap_pears The students' song still ring-ing in my

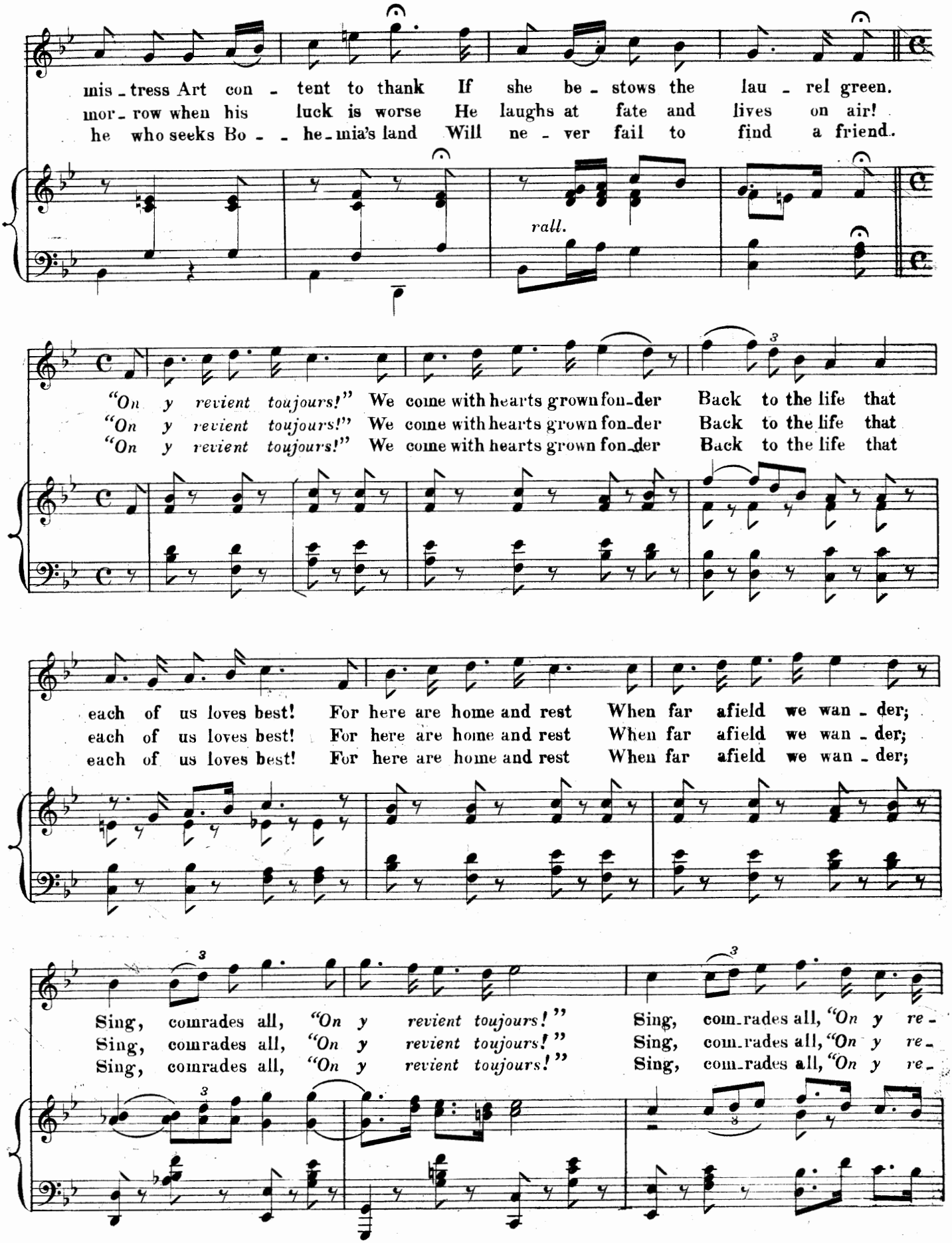
cresc.

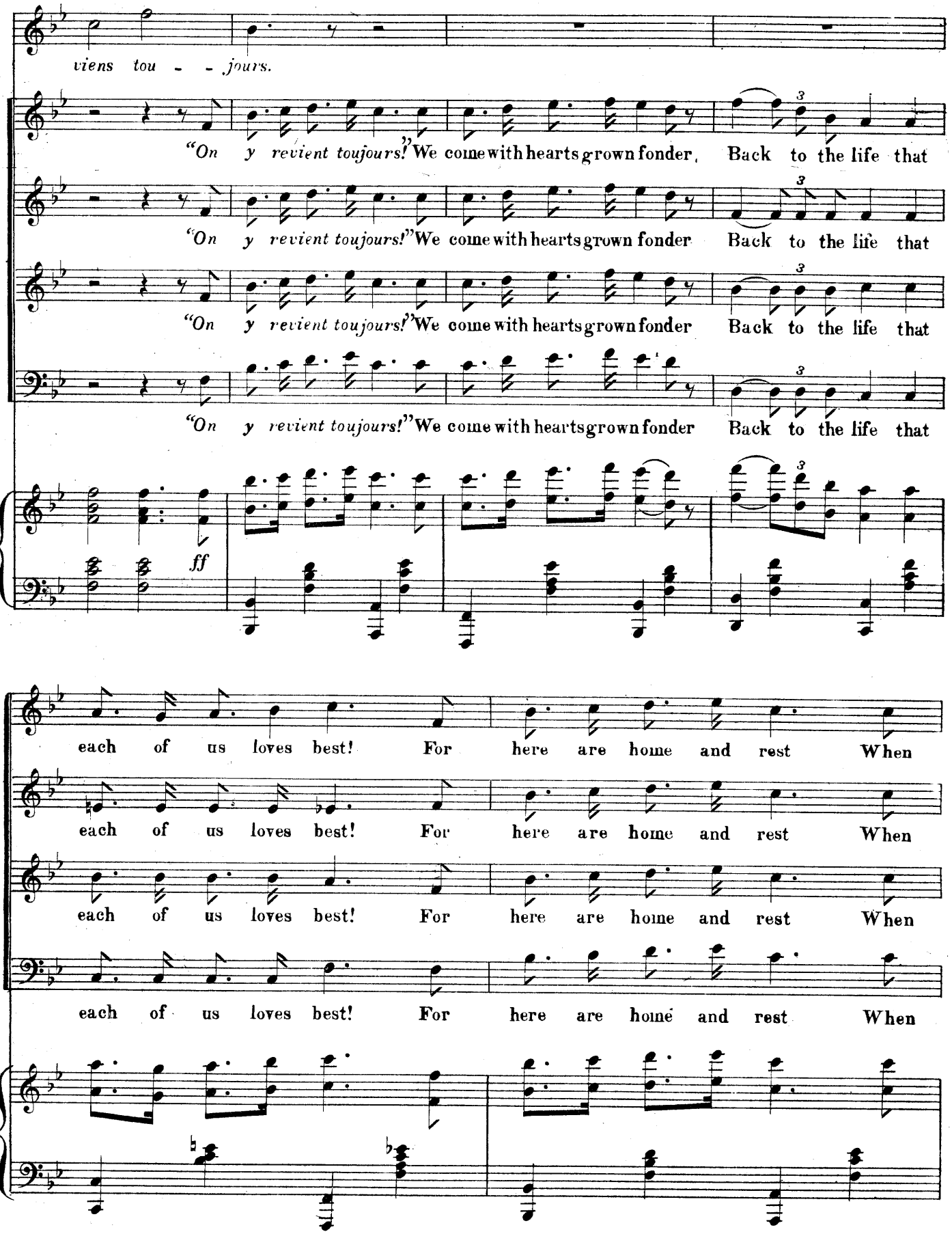

ears!.....
The song! the song! we all implore!
The song! the song! we all implore!
The song! the song! we all implore!
The song! the song! we all implore!
ff
ff
Sing us the stu - dents' song..... once more.....
Sing us the stu - dents' song..... once more.....
Sing us the stu - dents' song..... once more.....
Sing us the stu - dents' song..... once more.....

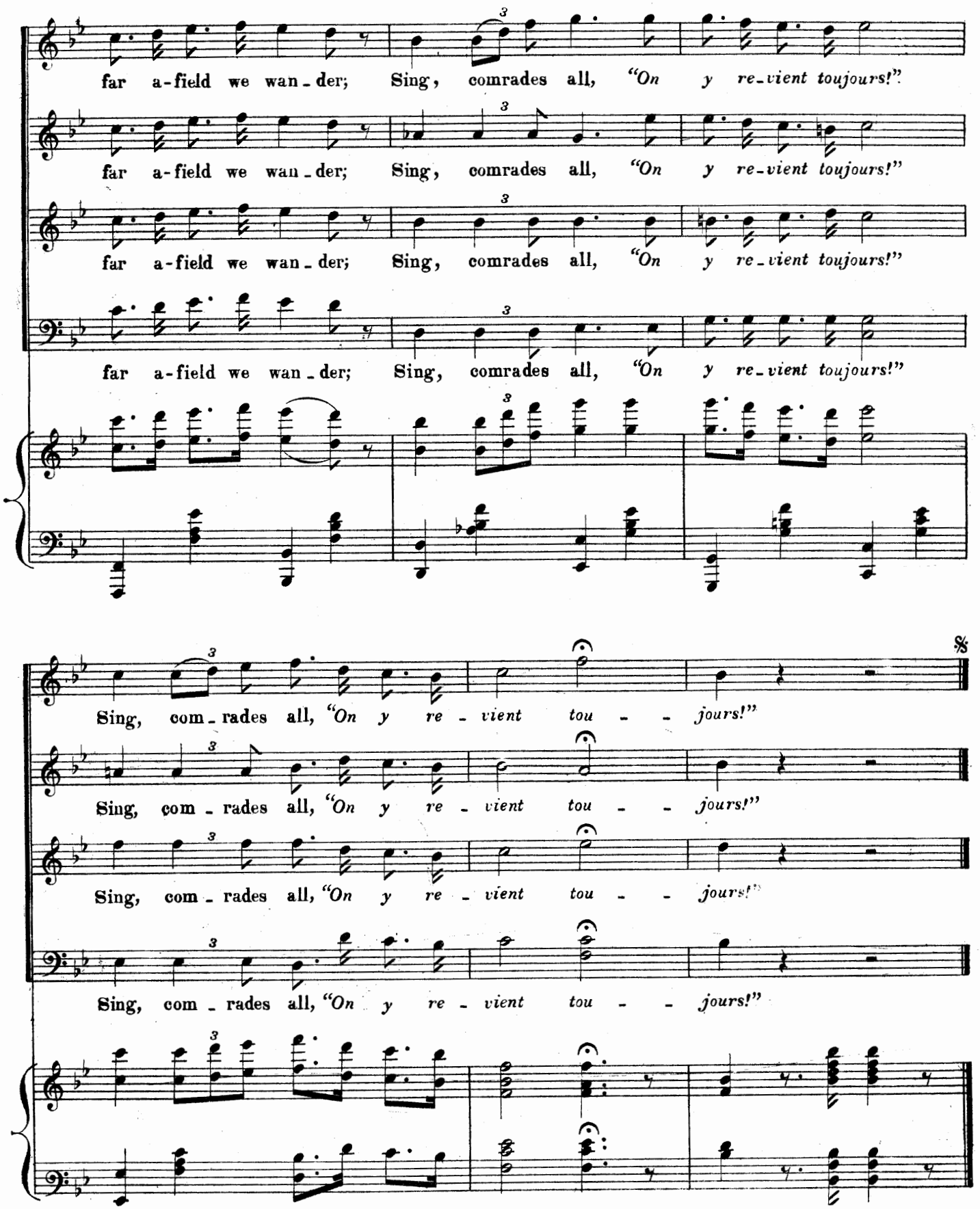
N°. 9 . — SONG. "ON Y REVIENT TOUJOURS." (THE STUDENTS' SONG.)



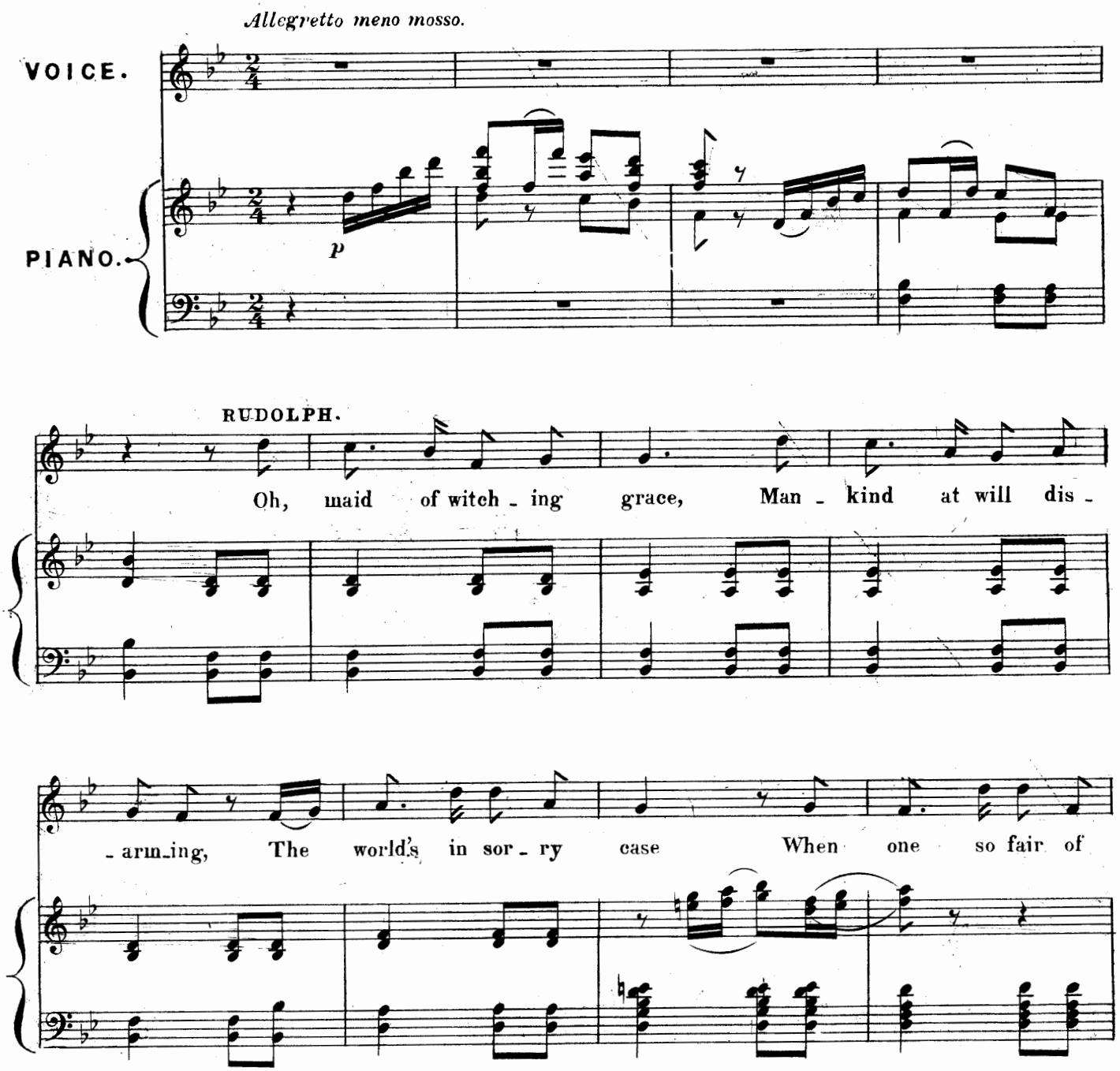
Copyright 1895, by Hopwood & Crew.

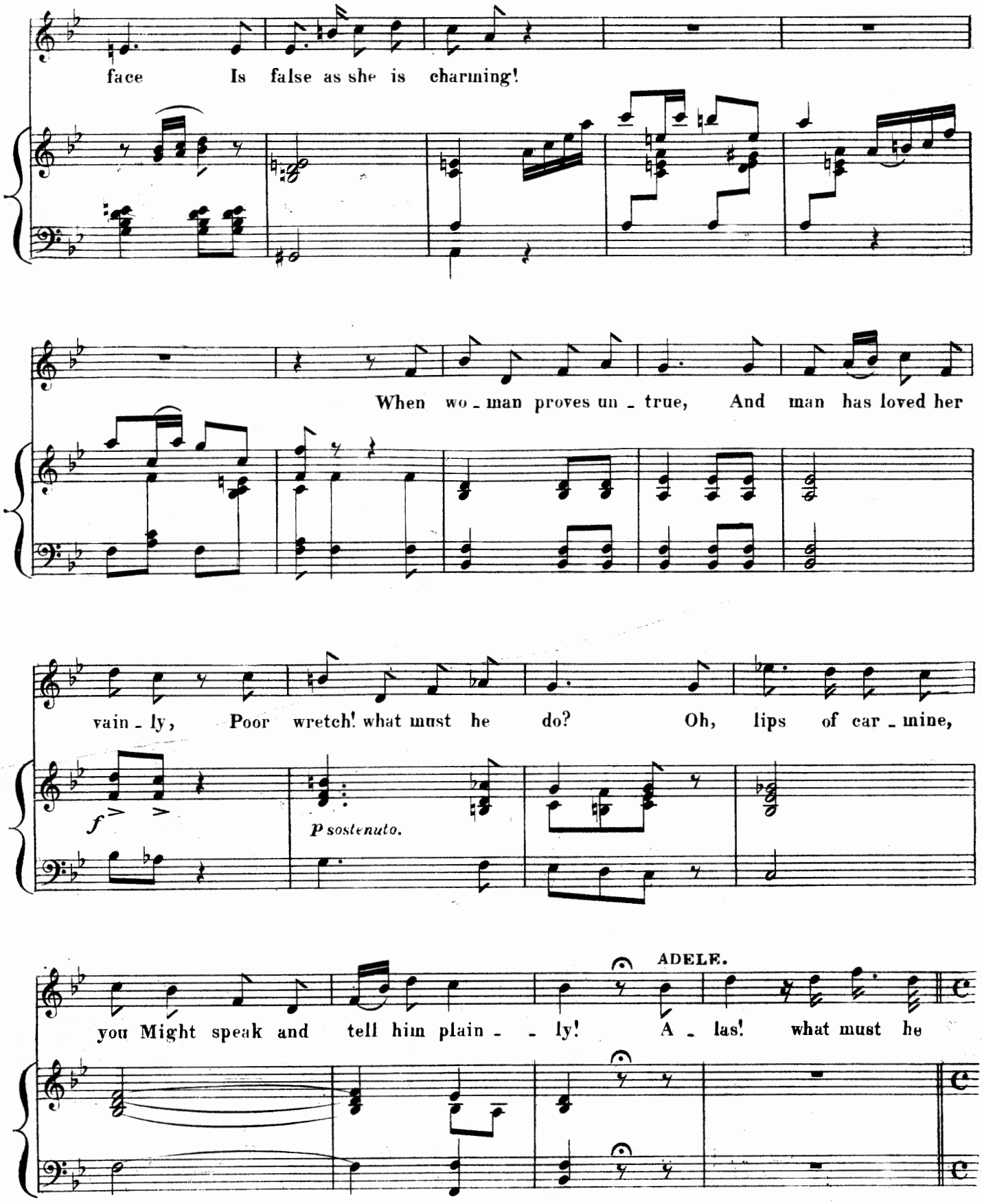

mis - tress Art con - tent to thank If she be - stows the lau - rel green.
mor - row when his luck is worse He laughs at fate and lives on air!
he who seeks Bo - - he - mia's land Will ne - ver fail to find a friend.
rall.
"On y revient toujours!" We come with hearts grown fon - der Back to the life 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, com - rades all, "On y re -
Sing, comrades all, "On y revient toujours!" Sing, com - rades all, "On y re -
Sing, comrades all, "On y revient toujours!" Sing, com - rades all, "On y re -

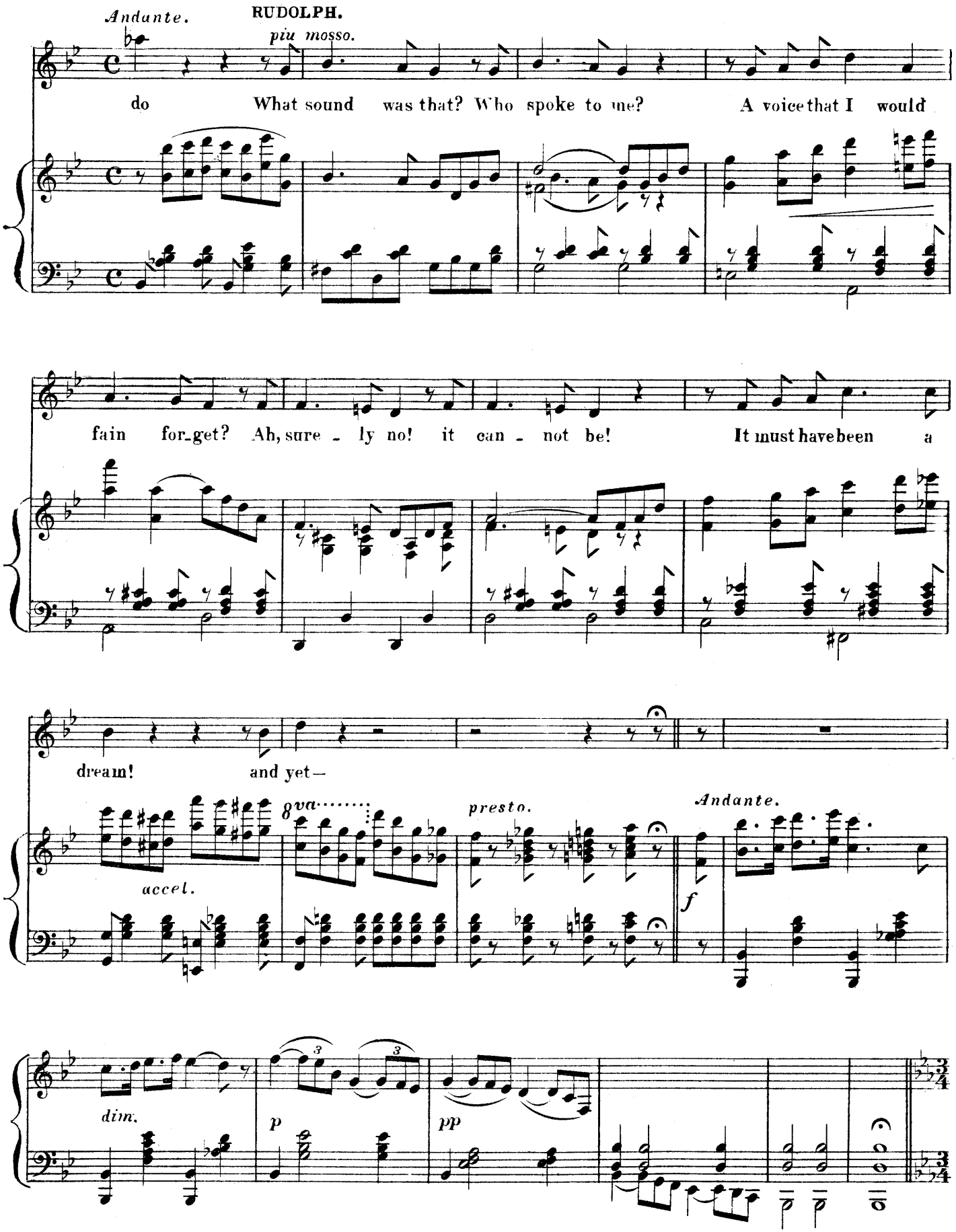

viens tou - - jours.
"On y revient toujours!" We come with hearts grown fonder, Back to the life that
"On y revient toujours!" We come with hearts grown fonder Back to the life that
"On y revient toujours!" We come with hearts grown fonder Back to the life that
"On y revient toujours!" We come with hearts 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

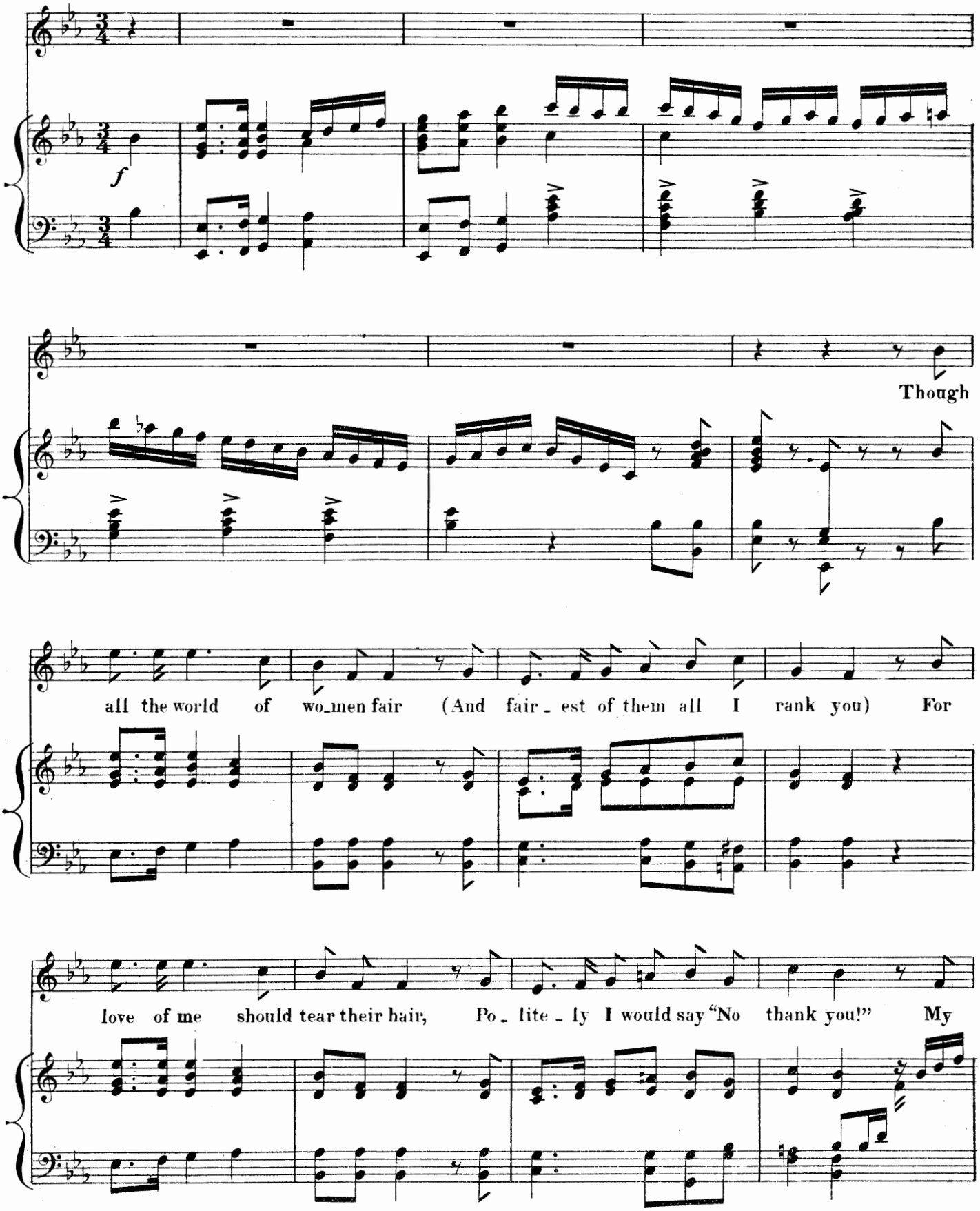

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"
far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"
far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"
far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"
Sing, com-rades all,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

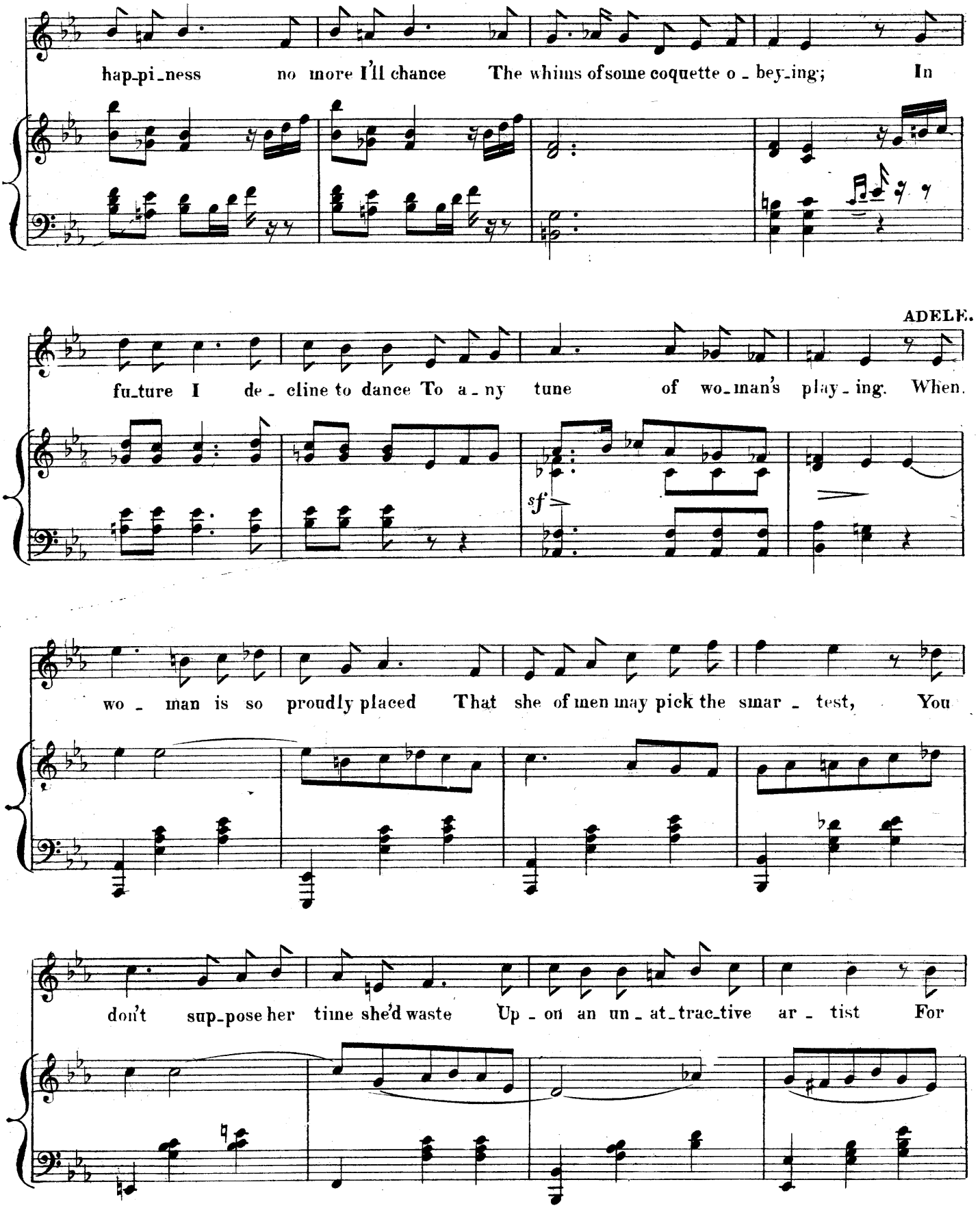
No. 10. — SCENA. "O MAID OF WITCHING GRACE."

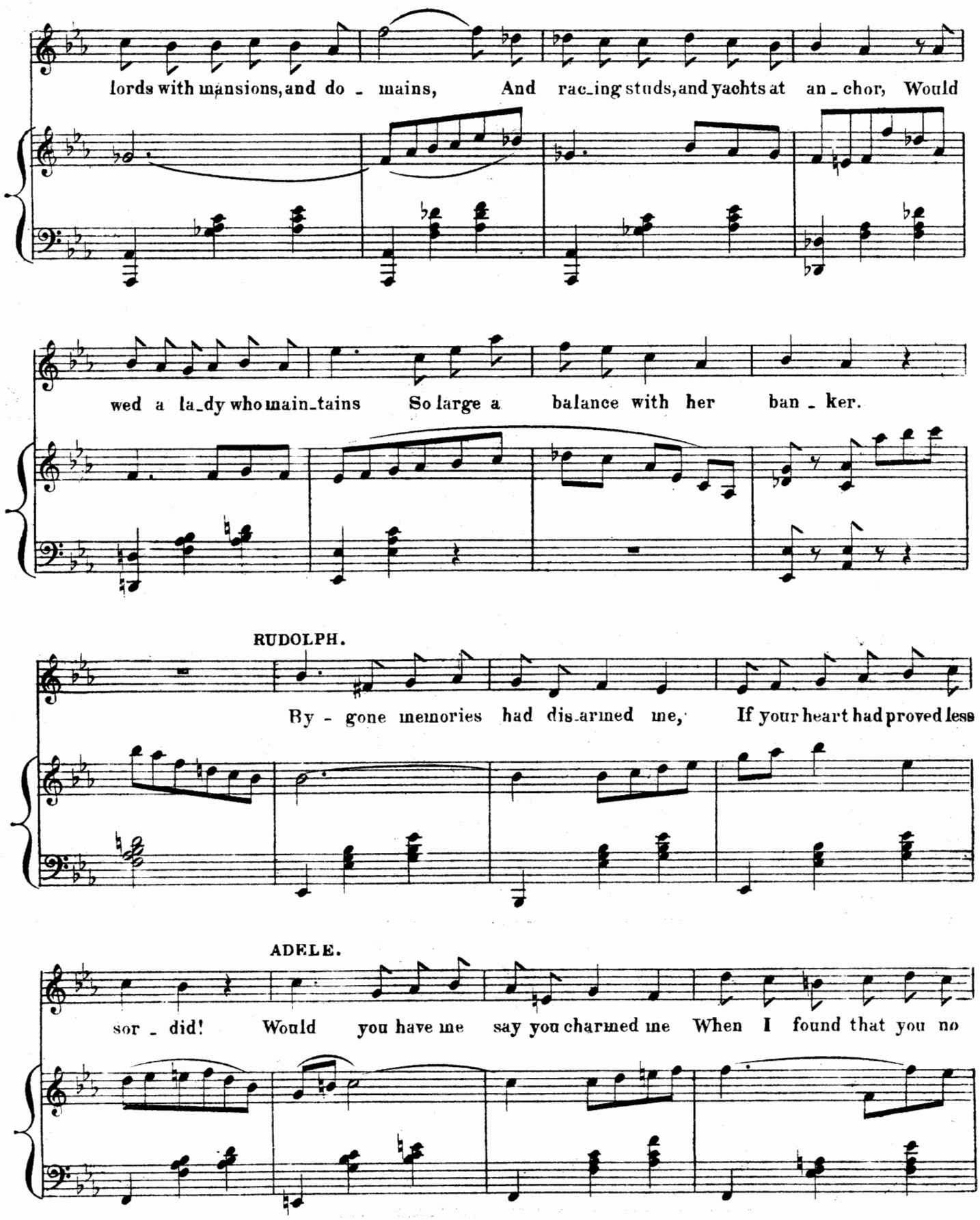


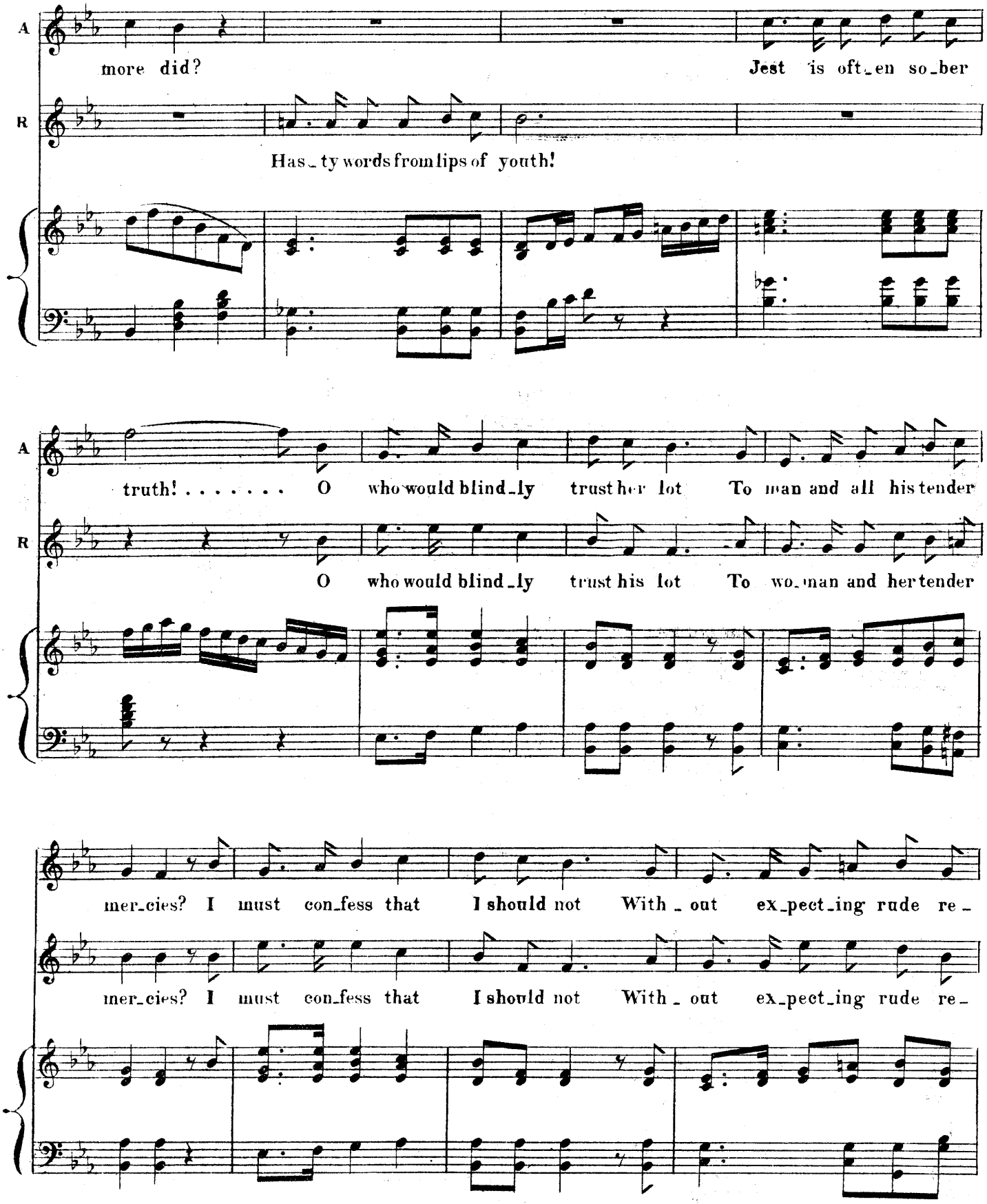

face Is false as she is charming!
When wo - man proves un - true, And man has loved her
vain - ly, Poor wretch! what must he do? Oh, lips of car - mine,
f
P sostenuto.
ADELE.
you Might speak and tell him plain - - ly! A - las! what must he

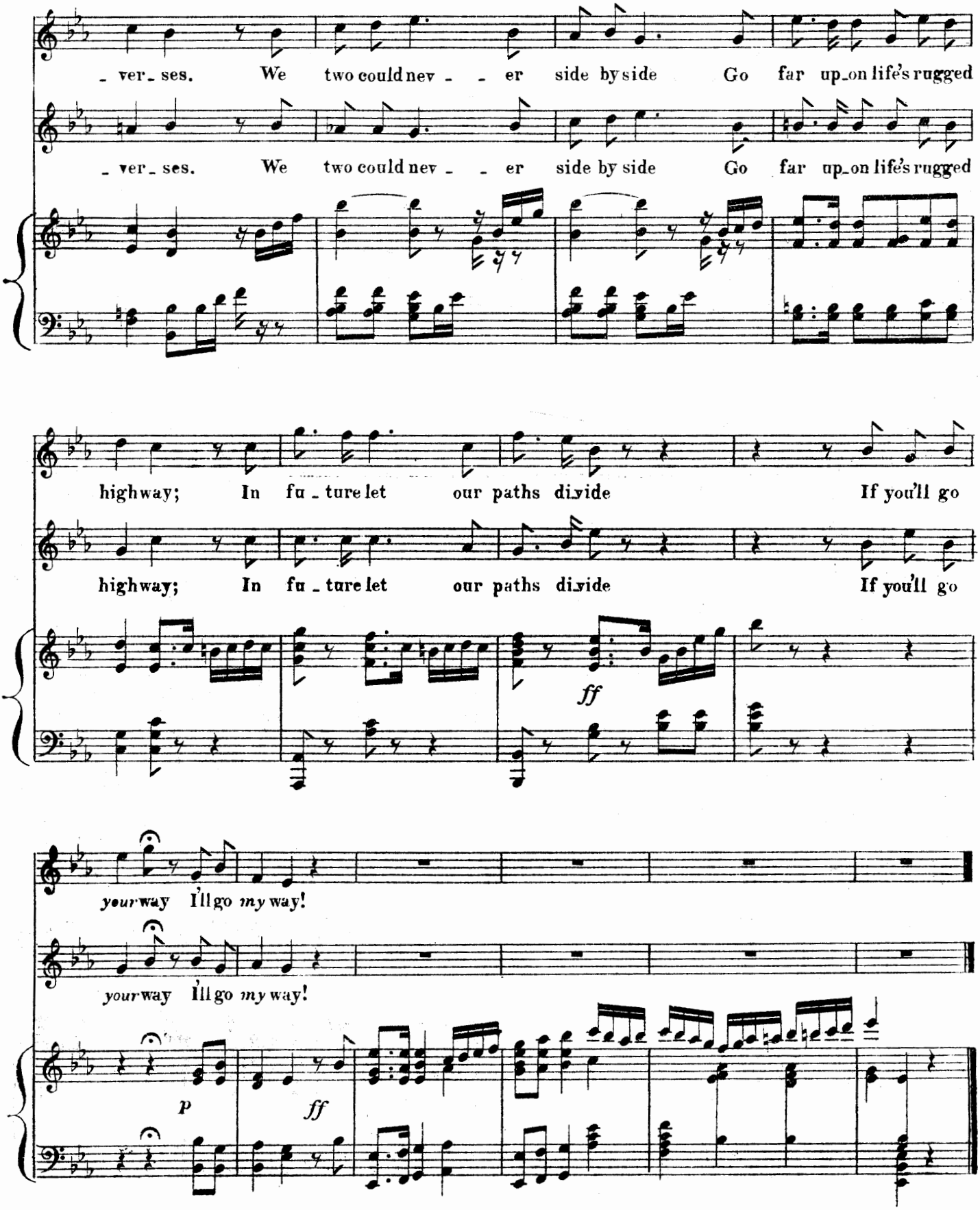

Andante.
RUDOLPH.
piu mosso.
do What sound was that? Who spoke to me? A voice that I would
fain for_get? Ah, sure - ly no! it can - not be! It must have been a
dream! and yet—
8va
accel.
presto.
Andante.
f
dim.
p
pp


f
Though
all the world of wo_men fair (And fair_est of them all I rank you) For
love of me should tear their hair, Po_lite_ly I would say "No thank you!" My

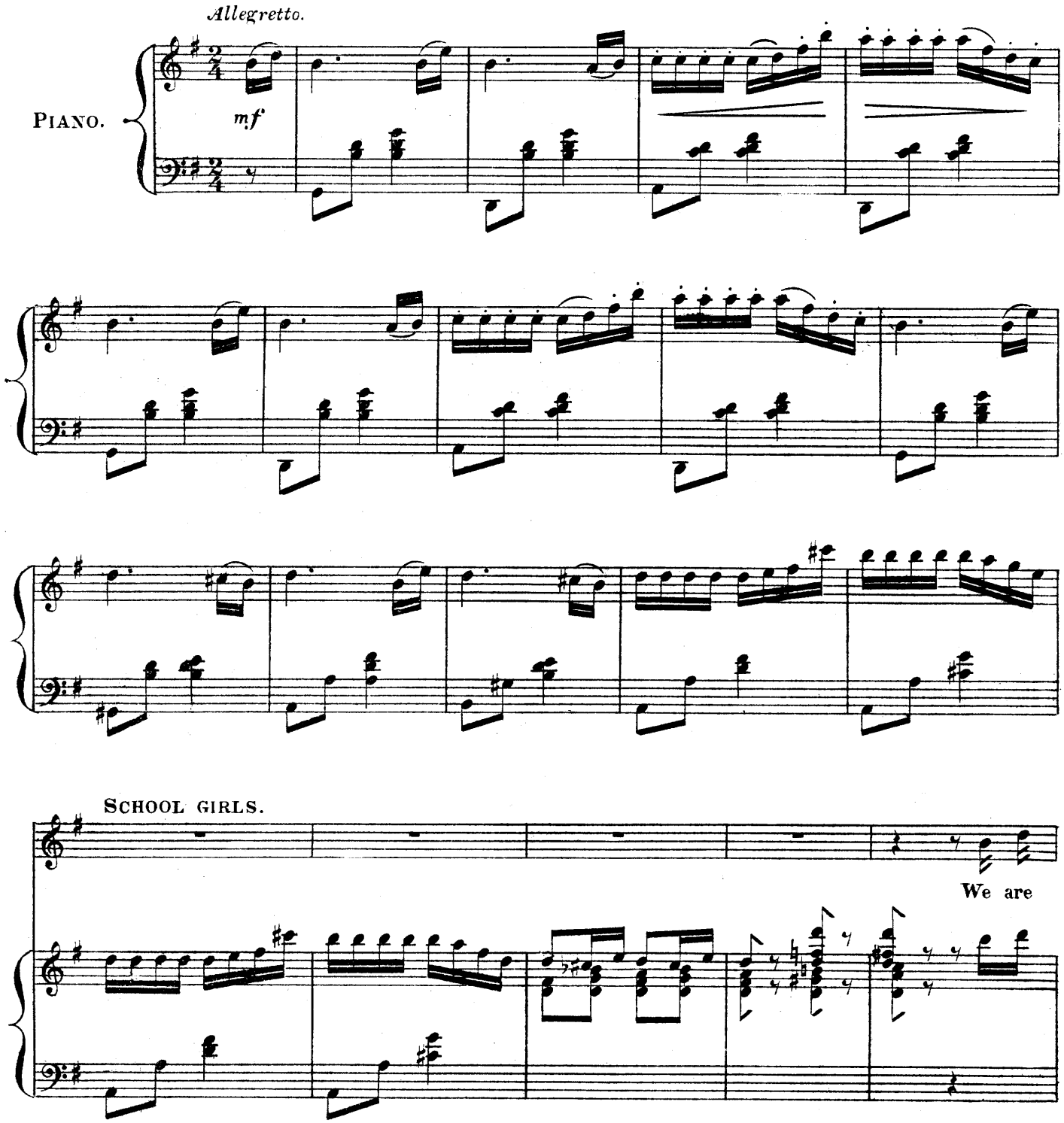

hap-pi-ness no more I'll chance The whims of some coquette o - bey-ing; In
ADELE.
fu-ture I de - cline to dance To a - ny tune of wo-man's play - ing. When.
sf
wo - man is so proudly placed That she of men may pick the smar - test, You
don't sup-pose her time she'd waste Up - on an un - at-trac-tive ar - tist For

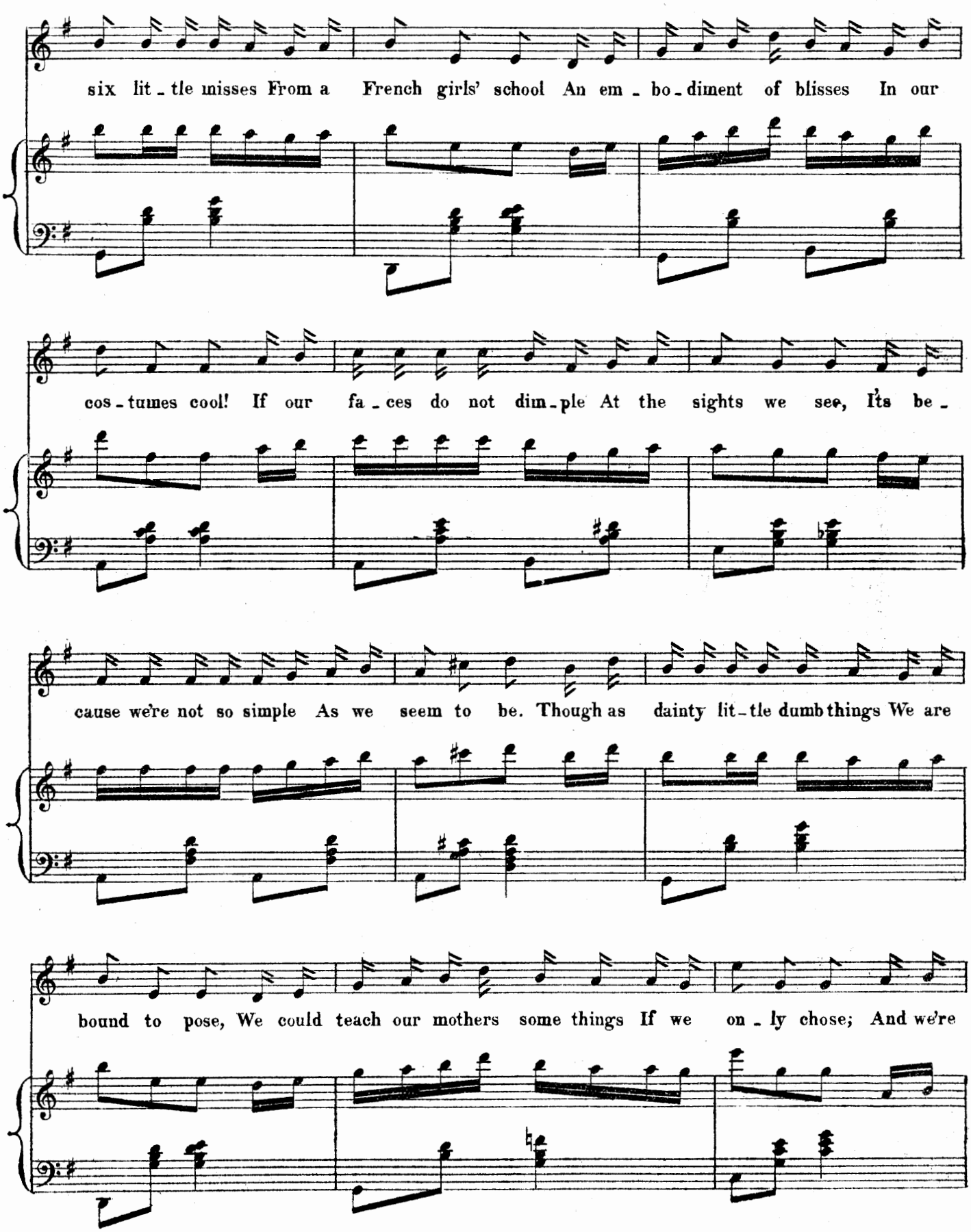

lords with mansions, and do - mains, And rac-ing studs, and yachts at an - chor, Would
wed a la-dy who main-tains So large a balance with her ban - ker.
RUDOLPH.
By - gone memories had dis-armed me, If your heart had proved less
ADELE.
sor - did! Would you have me say you charmed me When I found that you no

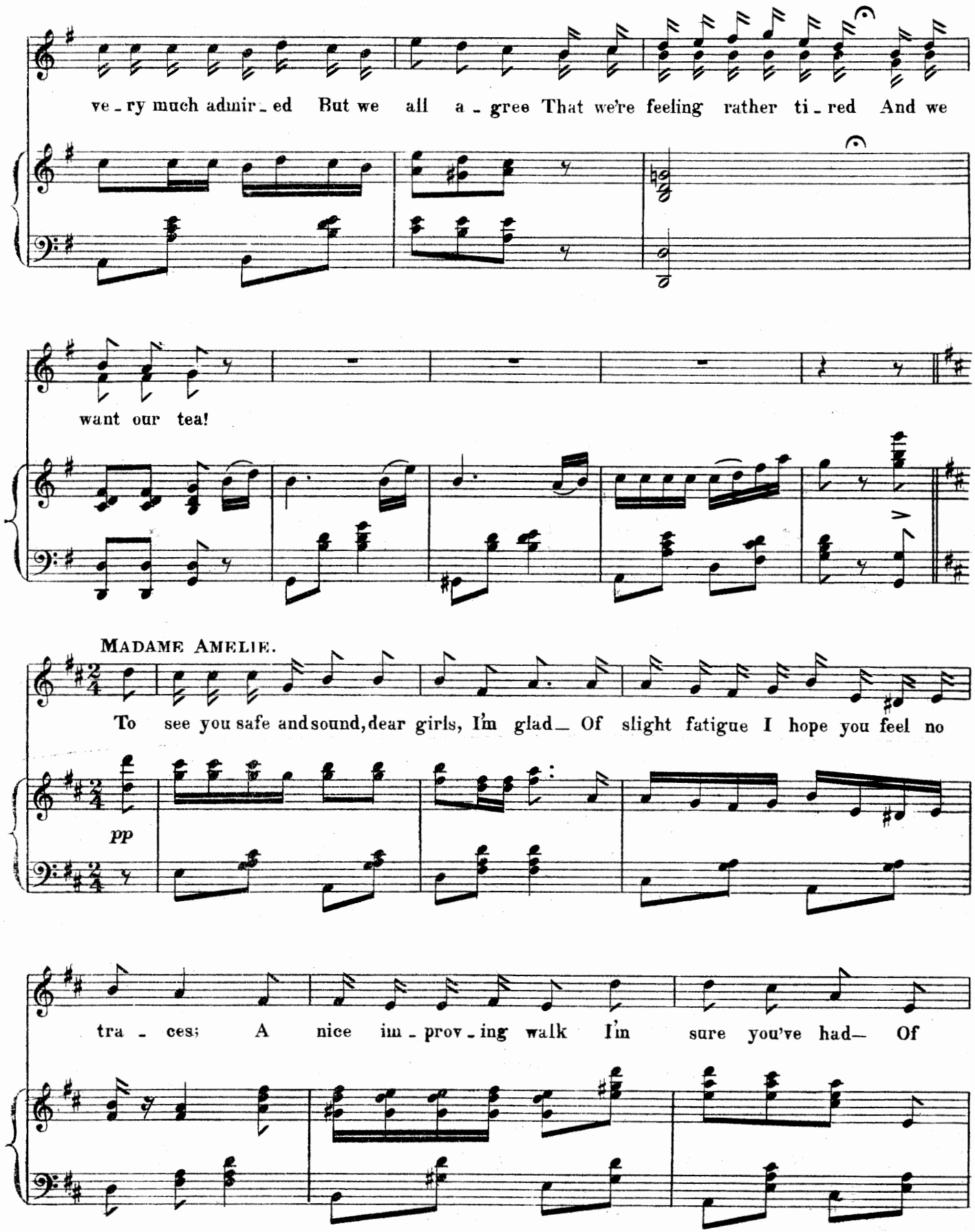

A
more did?
Jest is oft_en so_ber
R
Has_ty words from lips of youth!
A
truth! . . . . . O who would blind_ly trust her lot To man and all his tender
R
O who would blind_ly trust his lot To wo_man and her tender
mer_cies? I must con_fess that I should not With_out ex_pect_ing rude re_
mer_cies? I must con_fess that I should not With_out ex_pect_ing rude re_

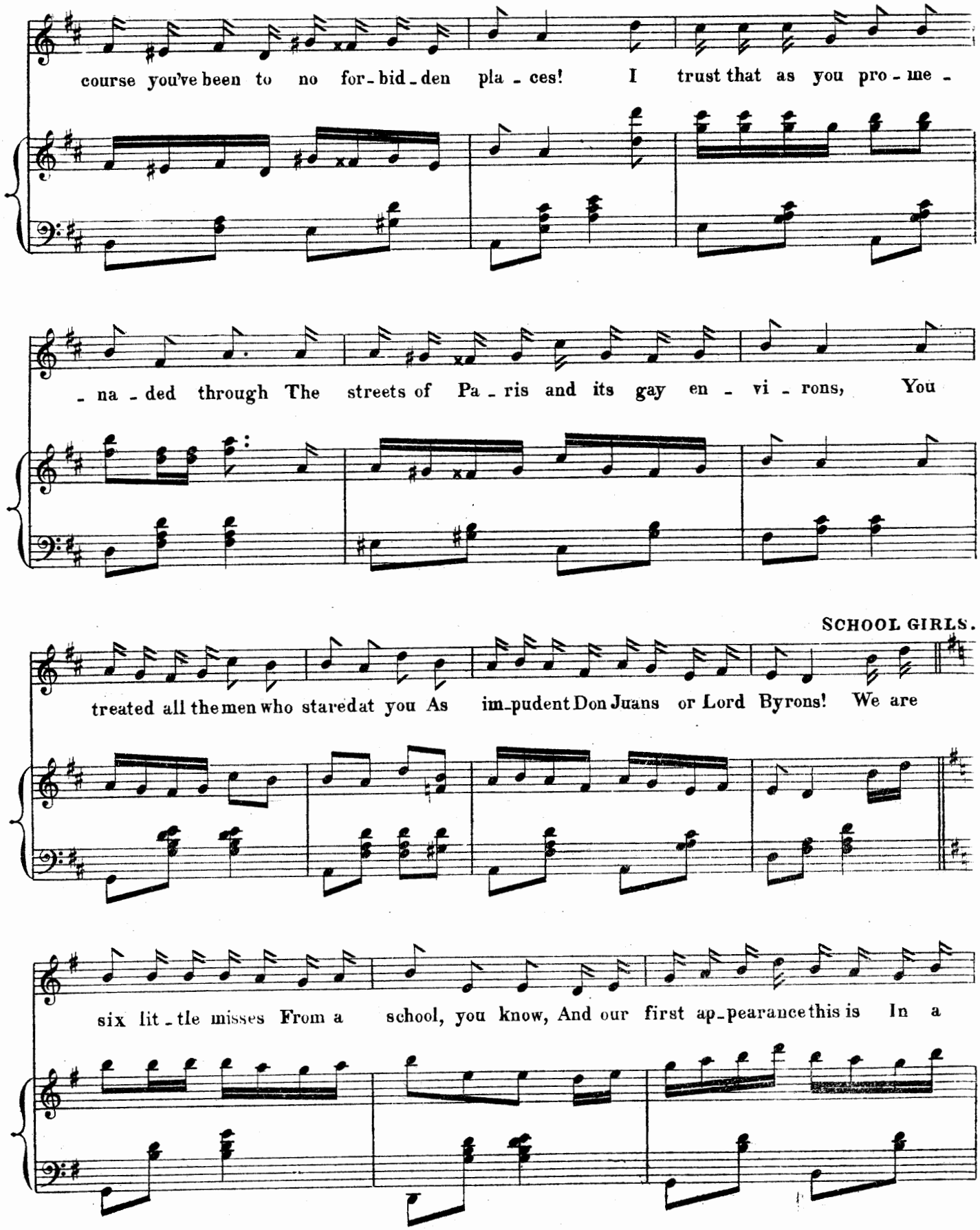

- ver- ses. We two could nev - - er side by side Go far up-on life's rugged
- ver- ses. We two could nev - - er side by side Go far up-on life's rugged
high-way; In fu - ture let our paths di-vide If you'll go
high-way; In fu - ture let our paths di-vide If you'll go
ff
your way I'll go my way!
your way I'll go my way!
p
ff

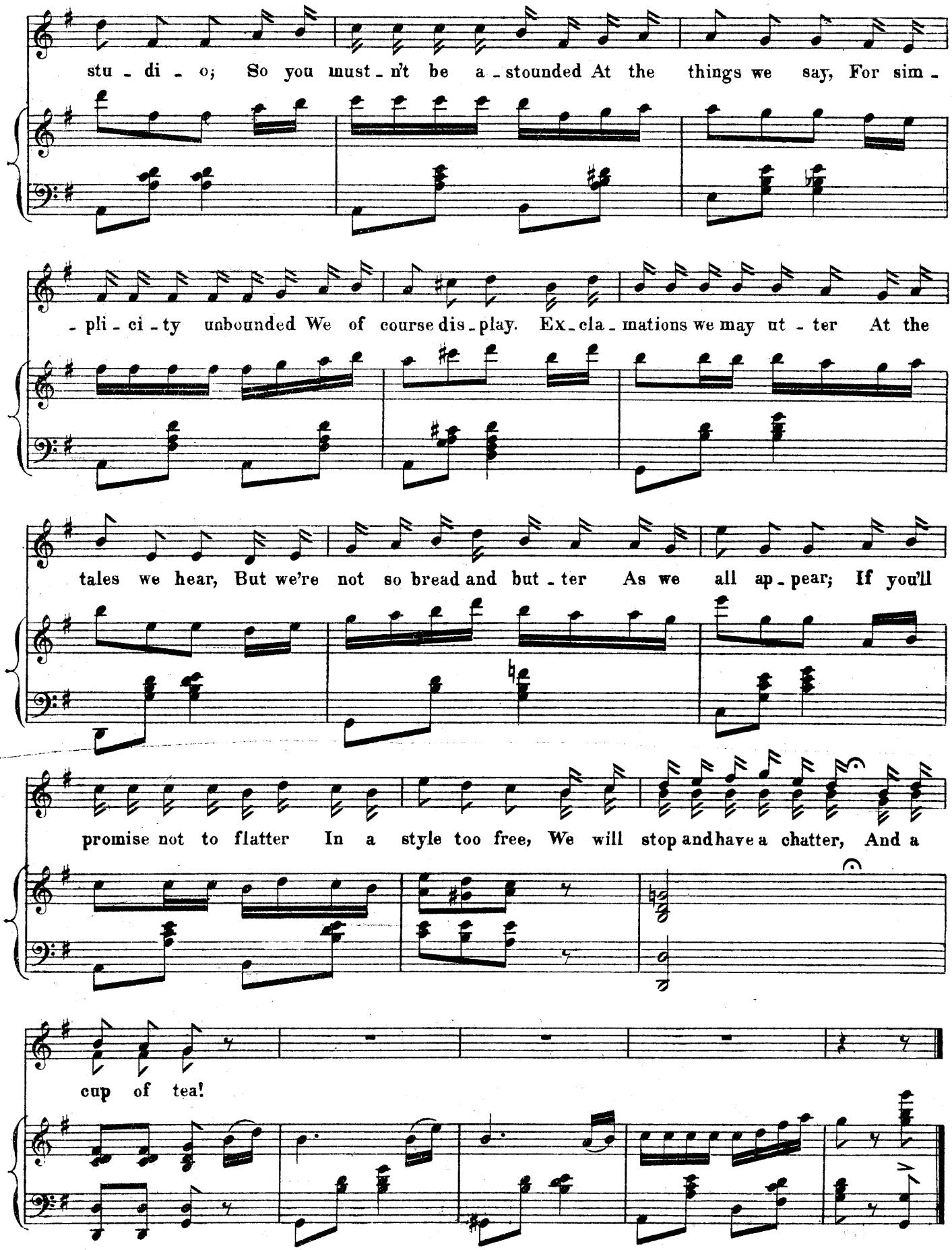
No. 11.—ENTRANCE OF SCHOOL GIRLS.



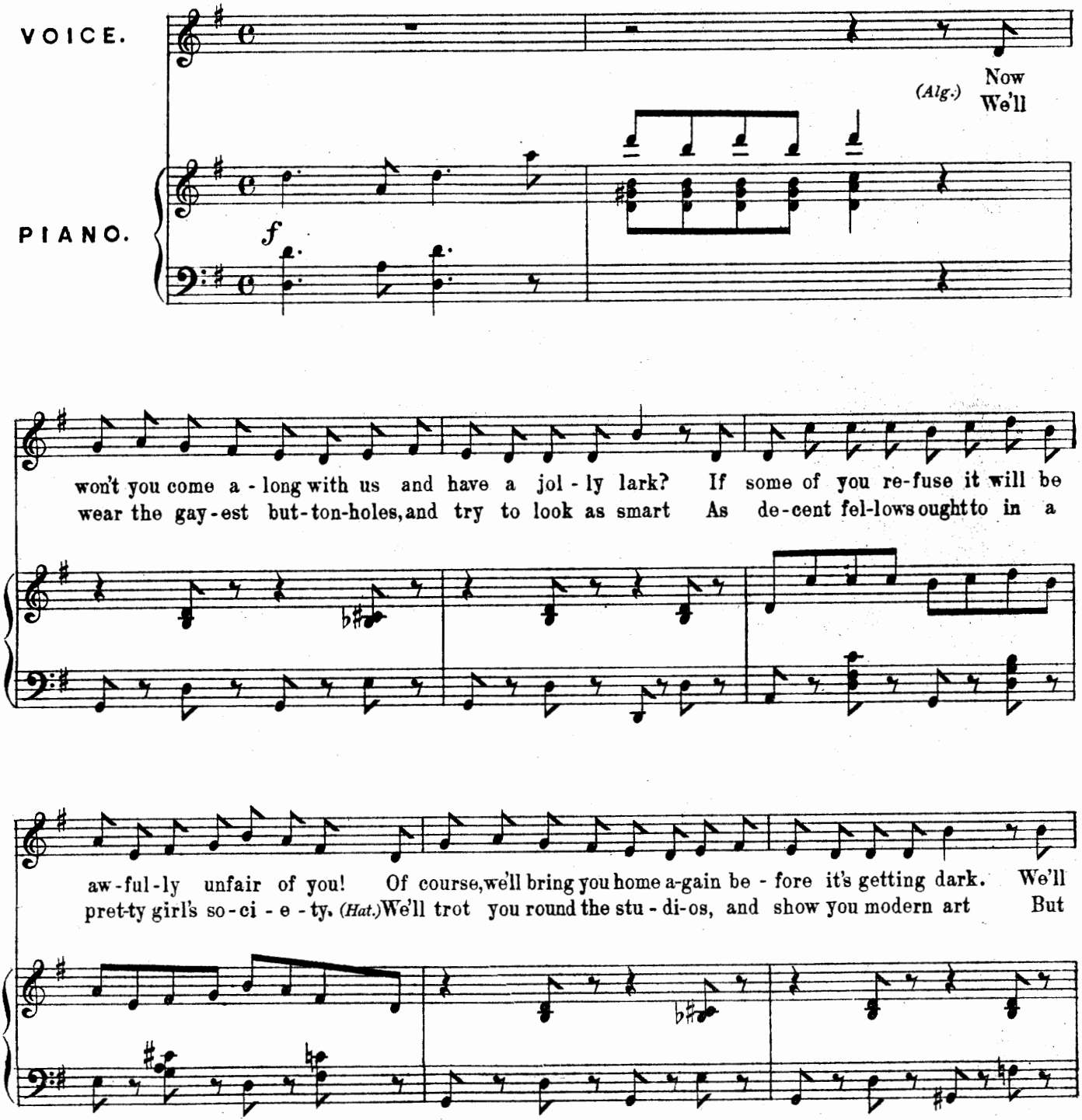

six lit - tle misses From a French girls' school An em - bo - diment of blisses In our
cos - tumes cool! If our fa - ces do not dim - ple At the sights we see, It's be -
cause we're not so simple As we seem to be. Though as dainty lit - tle dumb things We are
bound to pose, We could teach our mothers some things If we on - ly chose; And we're

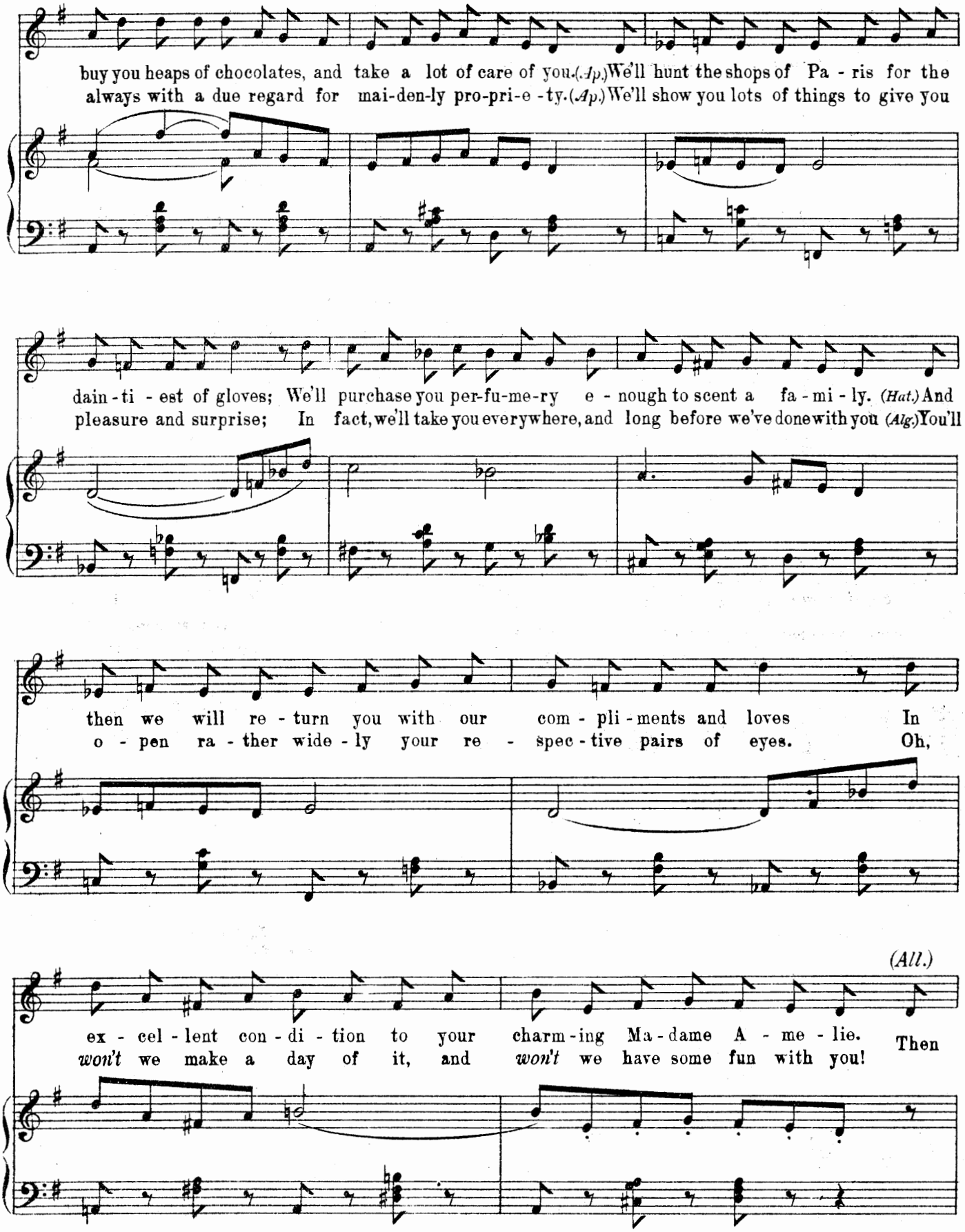

ve - ry much admir - ed But we all a - gree That we're feeling rather ti - red And we
want our tea!
MADAME AMELIE.
To see you safe and sound, dear girls, I'm glad — Of slight fatigue I hope you feel no
pp
tra - ces; A nice im - prov - ing walk I'm sure you've had — Of


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

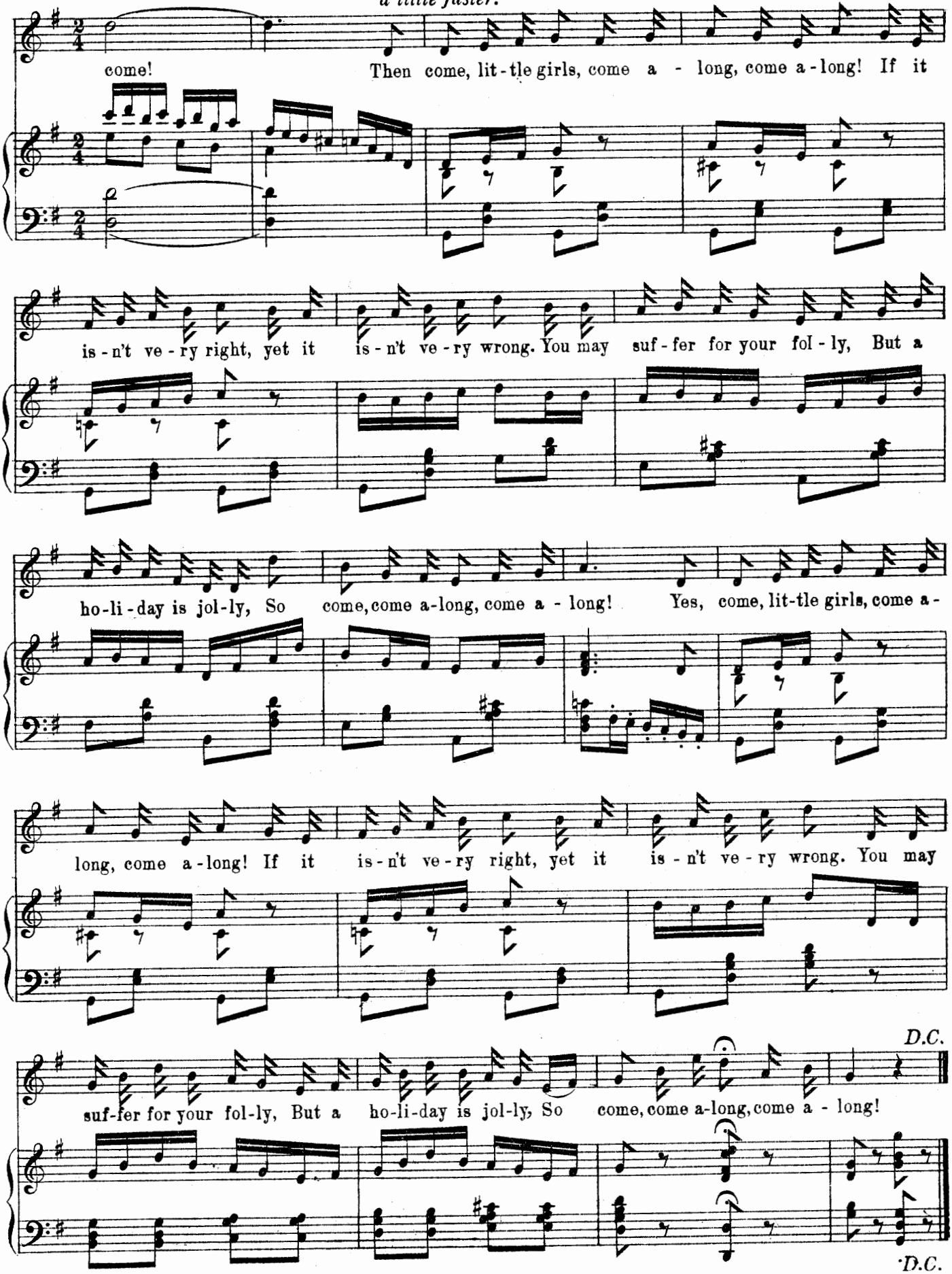

stu - di - o; So you must - n't be a - stounded At the things we say, For sim -
- pli - ci - ty unbounded We of course dis - play. Ex - cla - mations we may ut - ter At the
tales we hear, But we're not so bread and but - ter As we all ap - pear; If you'll
promise not to flatter In a style too free, We will stop and have a chatter, And a
cup of tea!

N.º 12. — TRIO. "COME ALONG."

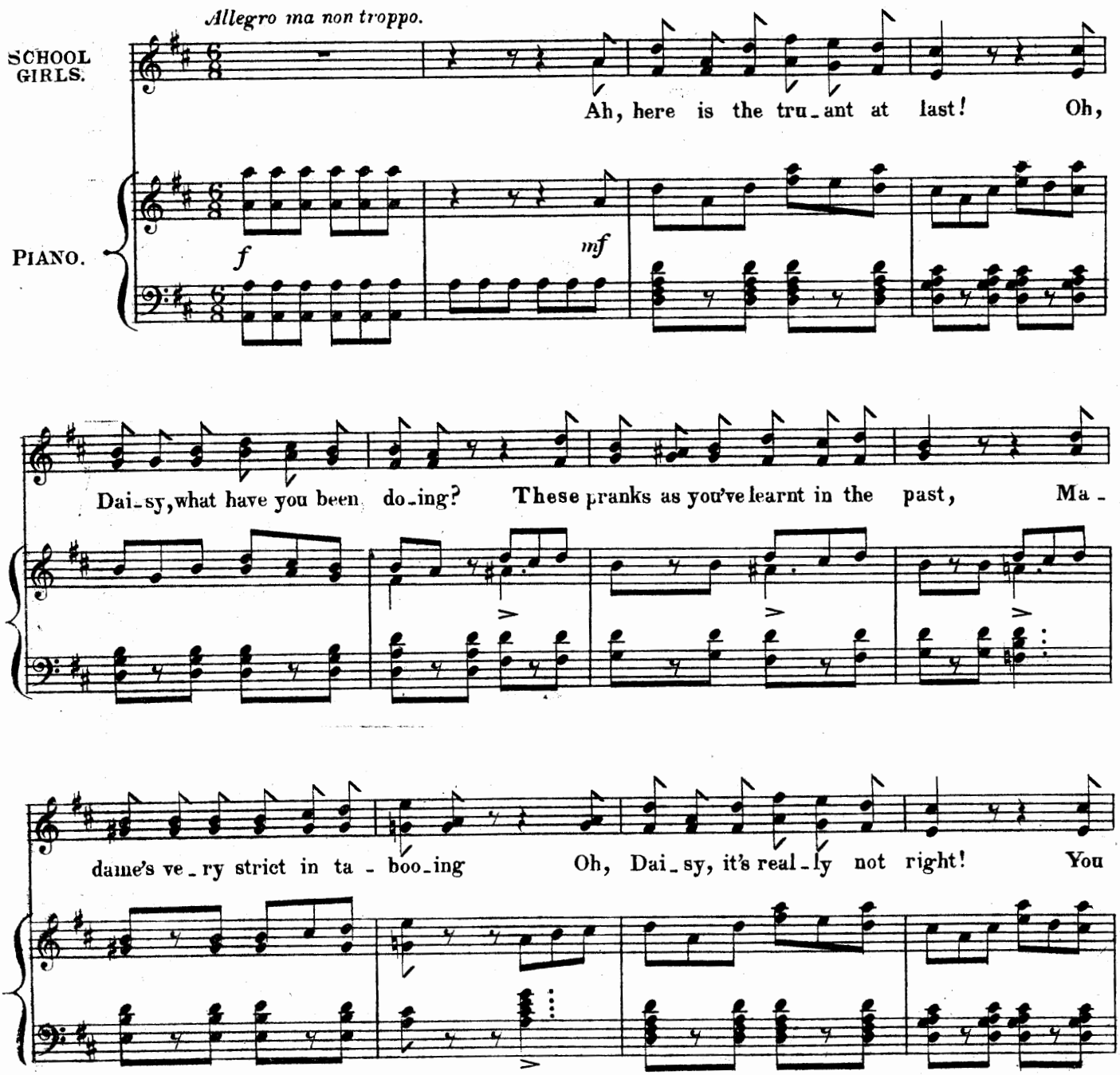


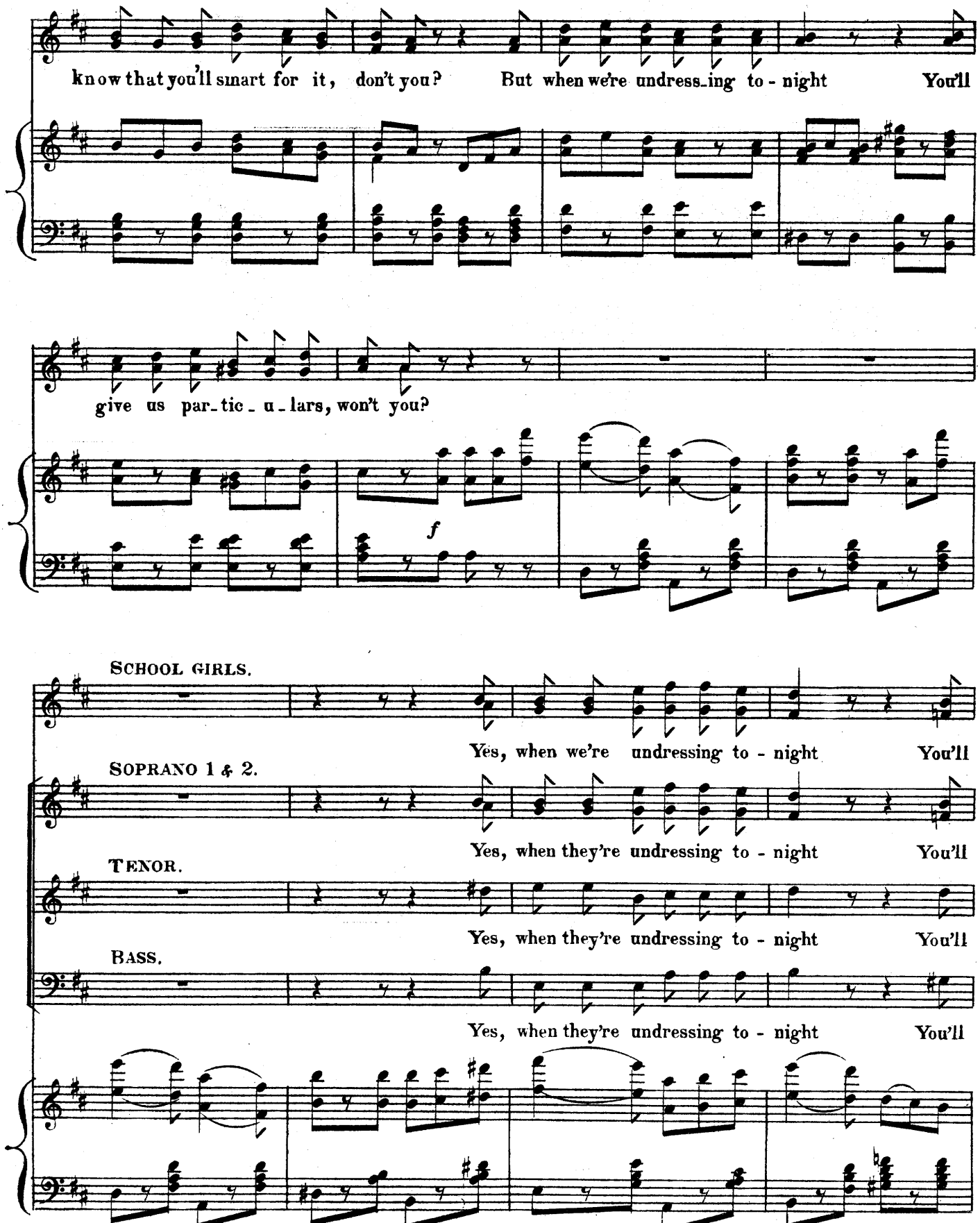

buy you heaps of chocolates, and take a lot of care of you. (Ap.) We'll hunt the shops of Pa - ris for the
always with a due regard for mai-den-ly pro-pri-e - ty. (Ap.) We'll show you lots of things to give you
dain - ti - est of gloves; We'll purchase you per-fu-me-ry e - nough to scent a fa - mi - 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!

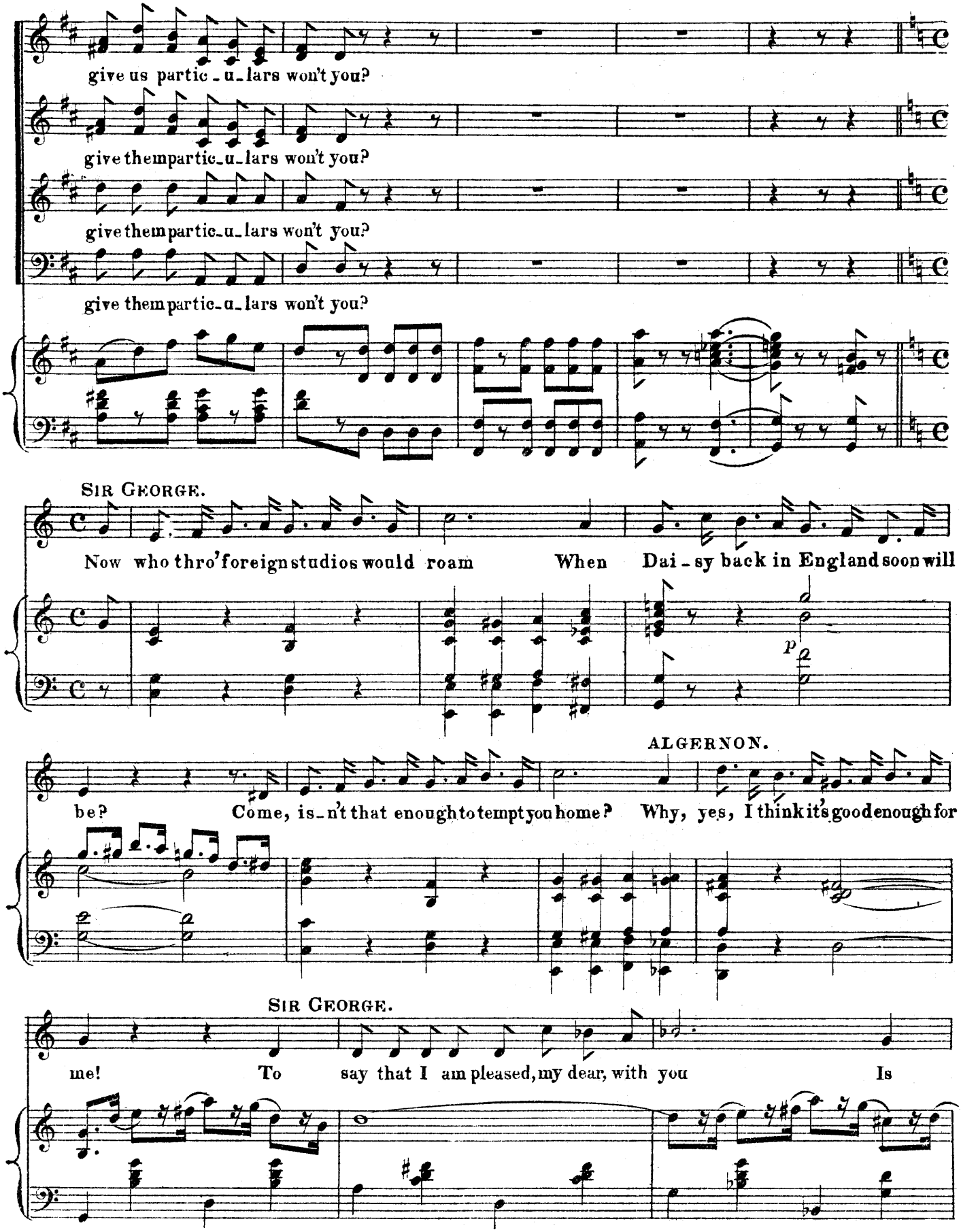
a little faster.

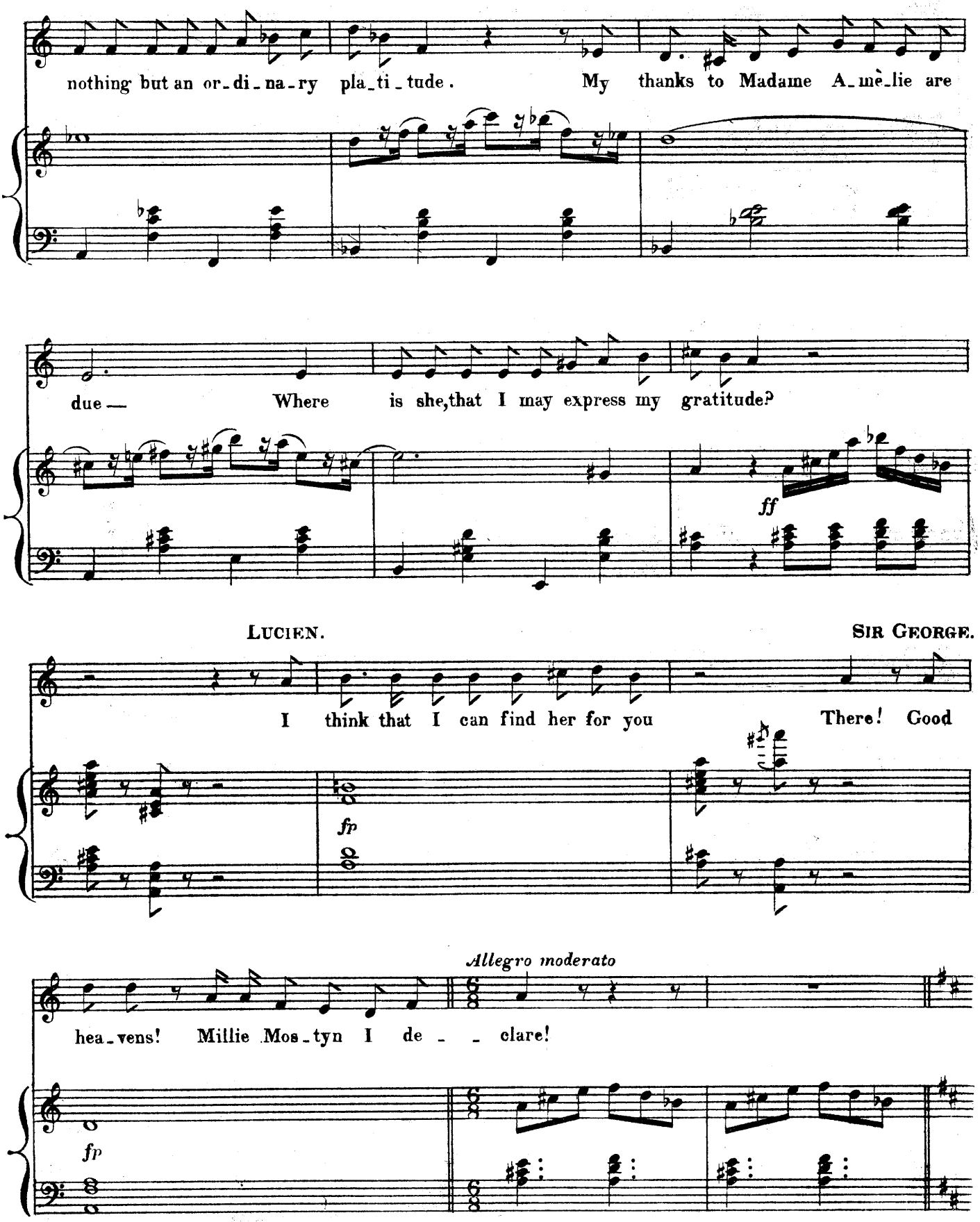


N° 13. — FINALE ACT. I. "AH, HERE IS THE TRUANT AT LAST."




know that you'll smart for it, don't you? But when we're undress-ing to-night You'll
give us par-tic-u-lars, won't you?
f
SCHOOL GIRLS.
Yes, when we're undressing to-night You'll
SOPRANO 1 & 2.
Yes, when they'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


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
p
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?
ff
LUCIEN.
I think that I can find her for you
SIR GEORGE.
There! Good
fp
Allegro moderato
hea-vens! Millie Mos-tyn I de- - clare!
fp

SCHOOL GIRLS.

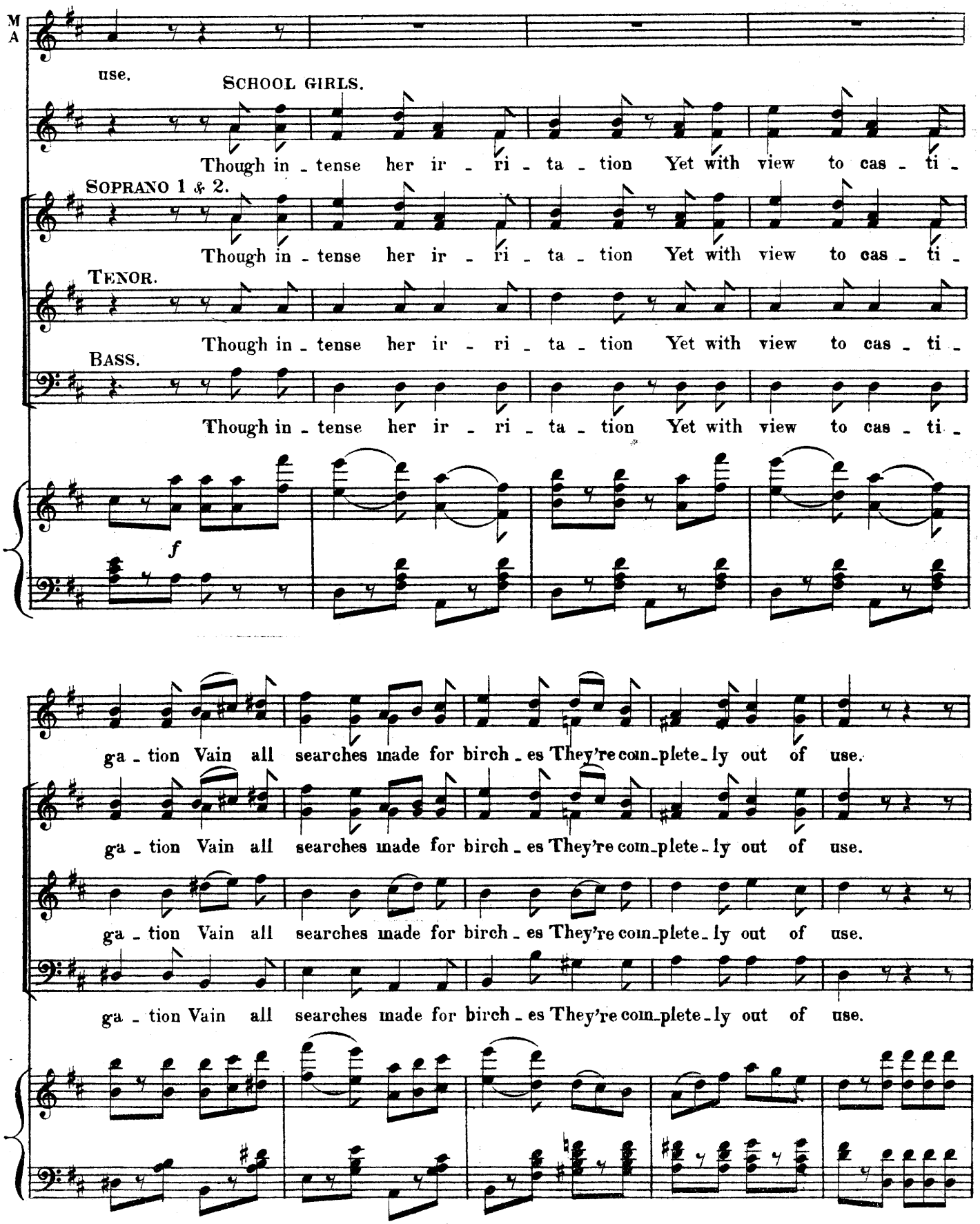
In as - ton - ishment we're ga - zing At this

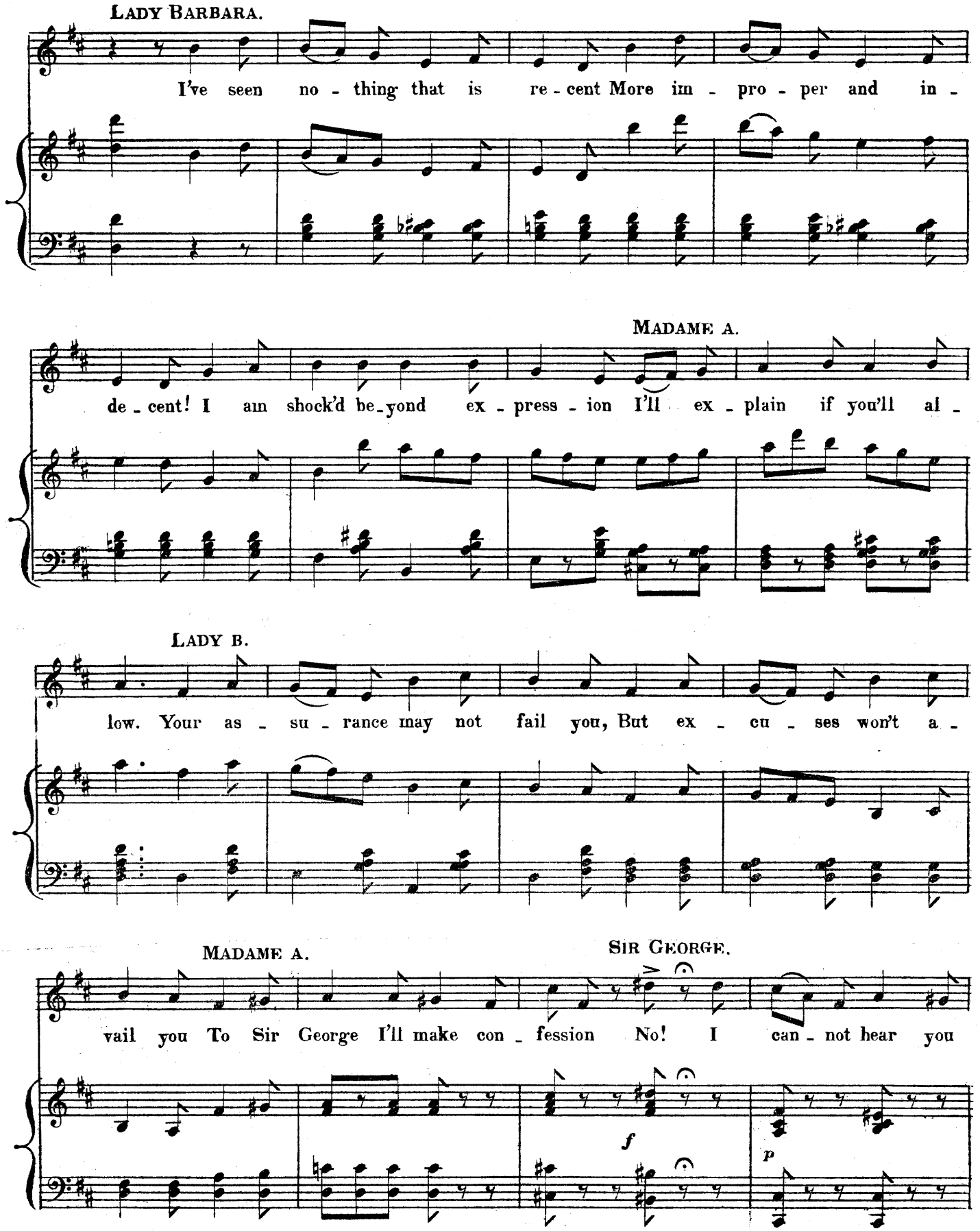
spec - ta - cle a - ma - zing How can one so strict as Ma - dame Find a

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


LADY BARBARA.
I've seen no - thing that is re - cent More im - pro - per and in -
MADAME A.
de - cent! I am shock'd be - yond ex - press - ion I'll ex - plain if you'll al -
LADY B.
low. Your as - su - rance may not fail you, But ex - cu - ses won't a -
MADAME A.
SIR GEORGE.
vail you To Sir George I'll make con - fession No! I can - not hear you
f
p

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 -

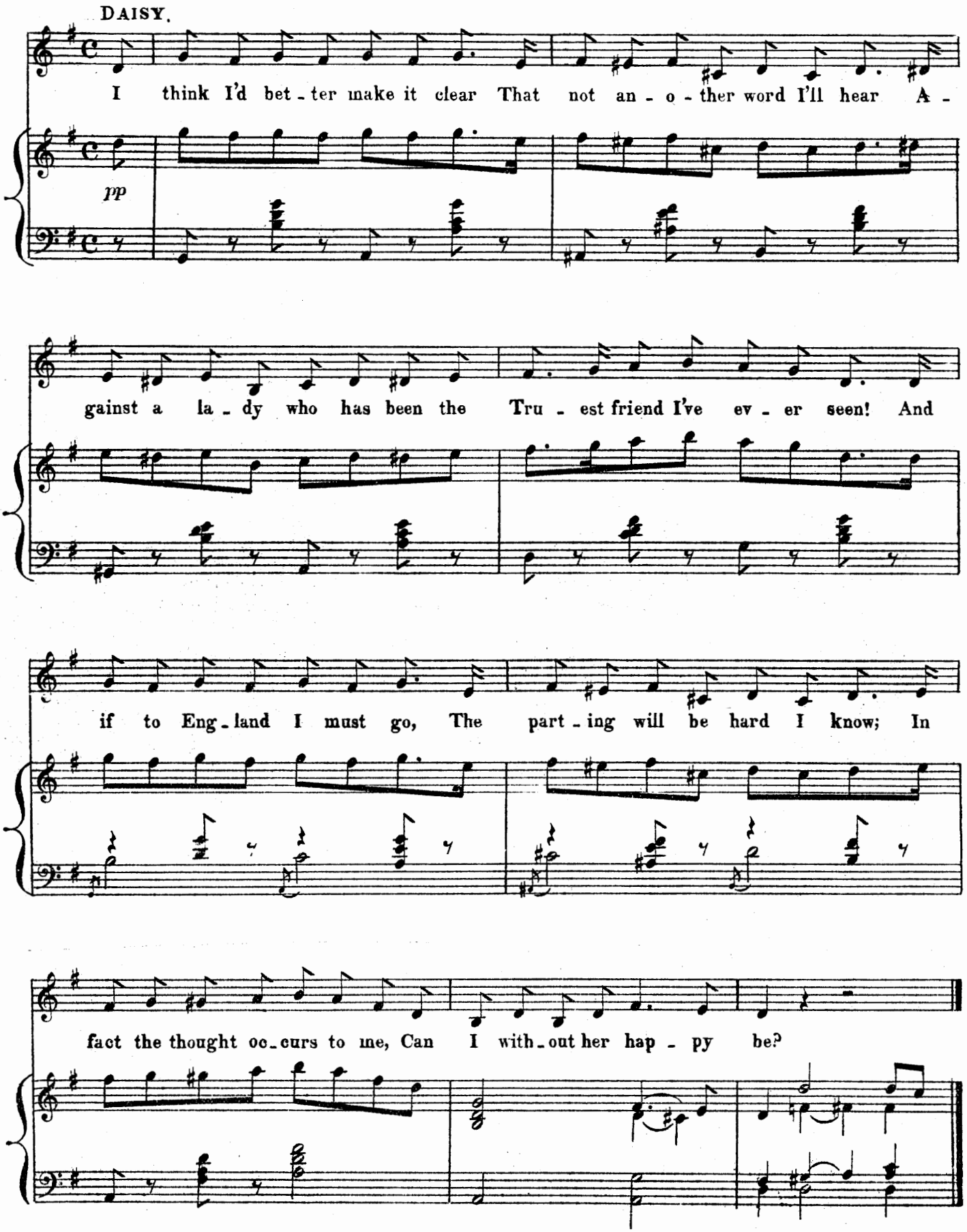
In de - fault of ex - plan - a - tion There is ev' - ry in - di -

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.

p


DAISY.
I think I'd bet - ter make it clear That not an - o - ther word I'll hear A -
pp
gainst a la - dy who has been the Tru - est friend I've ev - er seen! And
if to Eng - land I must go, The part - ing will be hard I know; In
fact the thought oc - curs to me, Can I with - out her hap - py be?

Andante con moto.

ADÈLE.

Though on part - ing we've de -

pp

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

R.H.

Ped. * Ped. *

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 prima*

poco rall.

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

Ped. * Ped. *

ADÈLE.

Then good-bye to all that

R

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

A

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

R

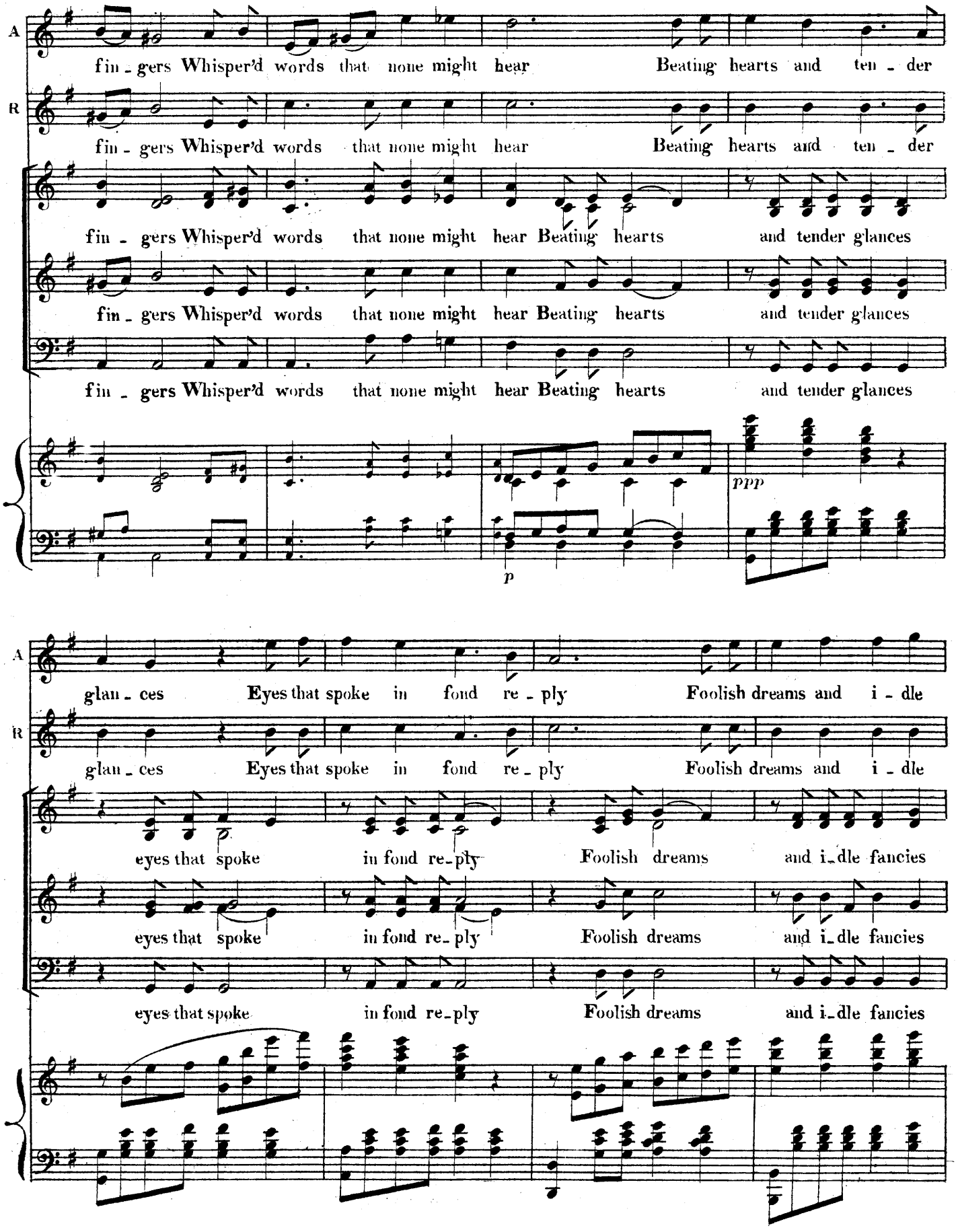
lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

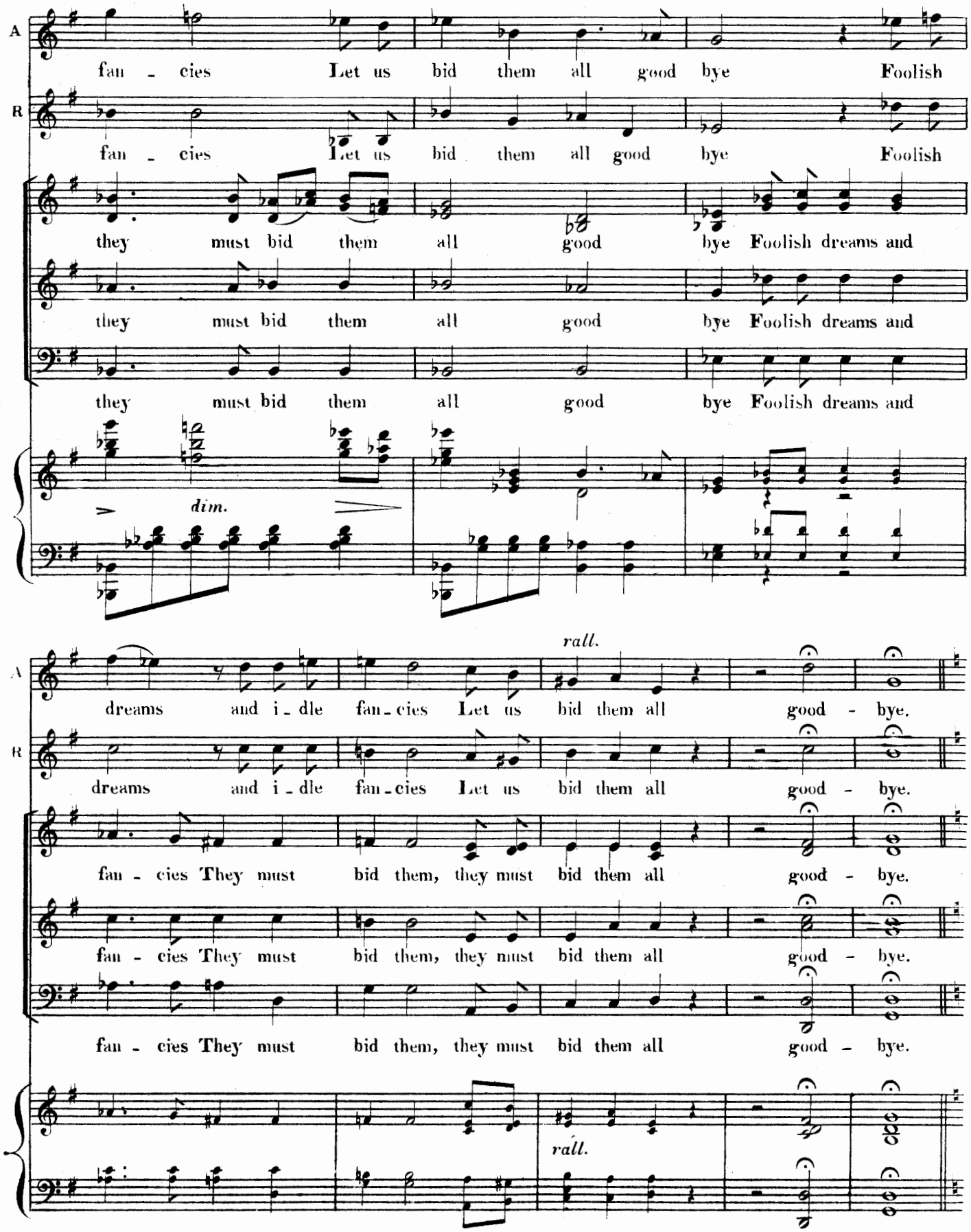
Trusting

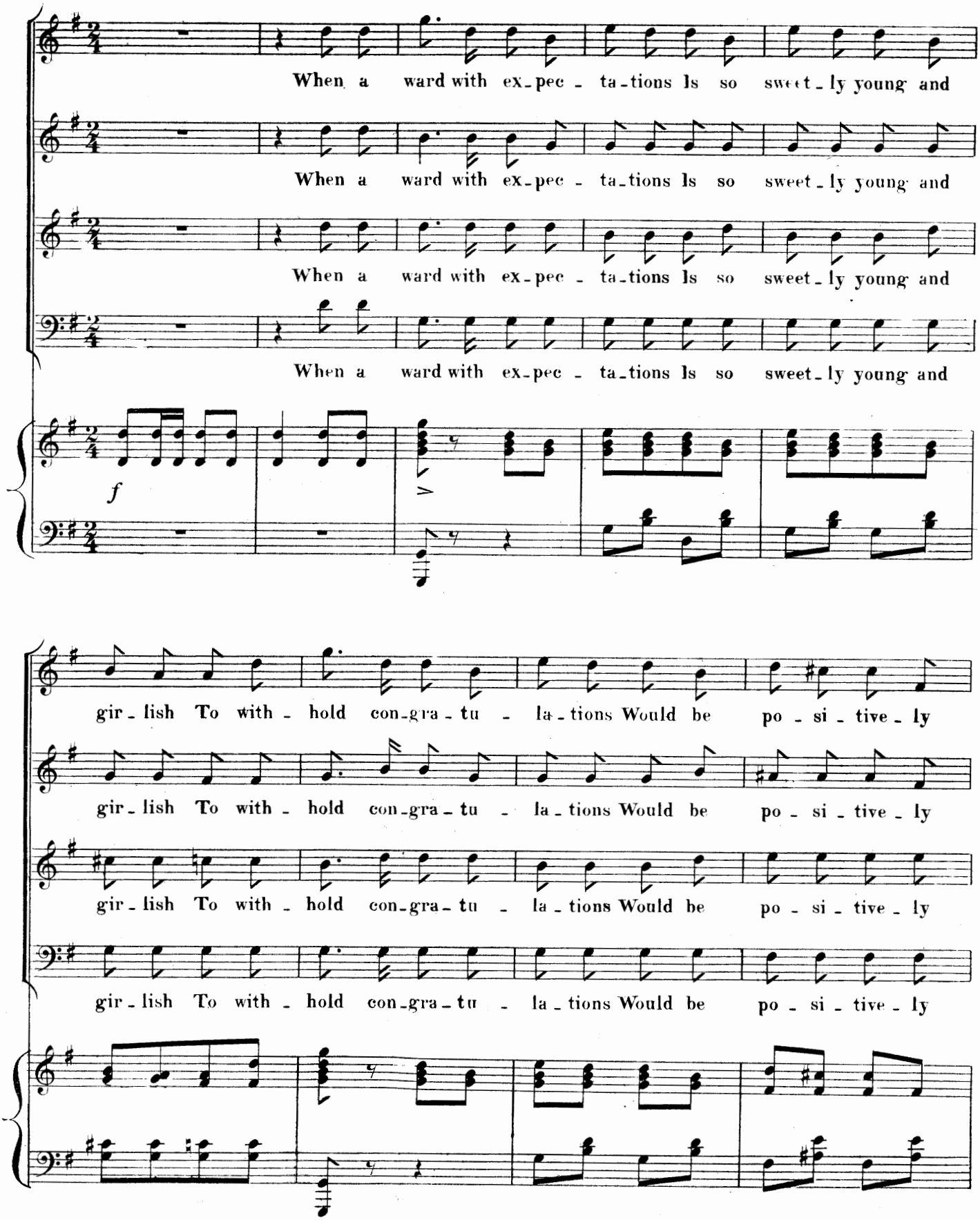
lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

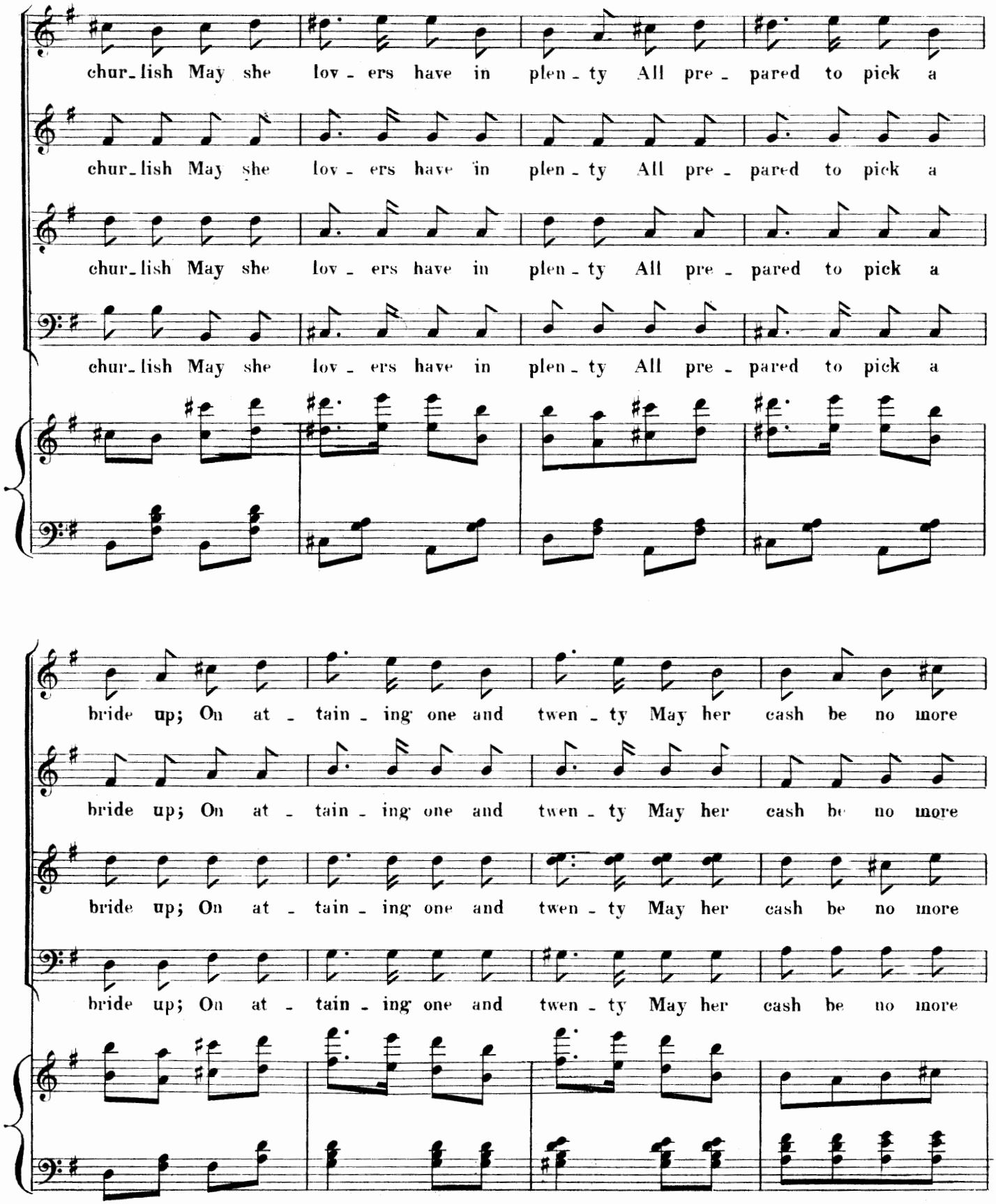
lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

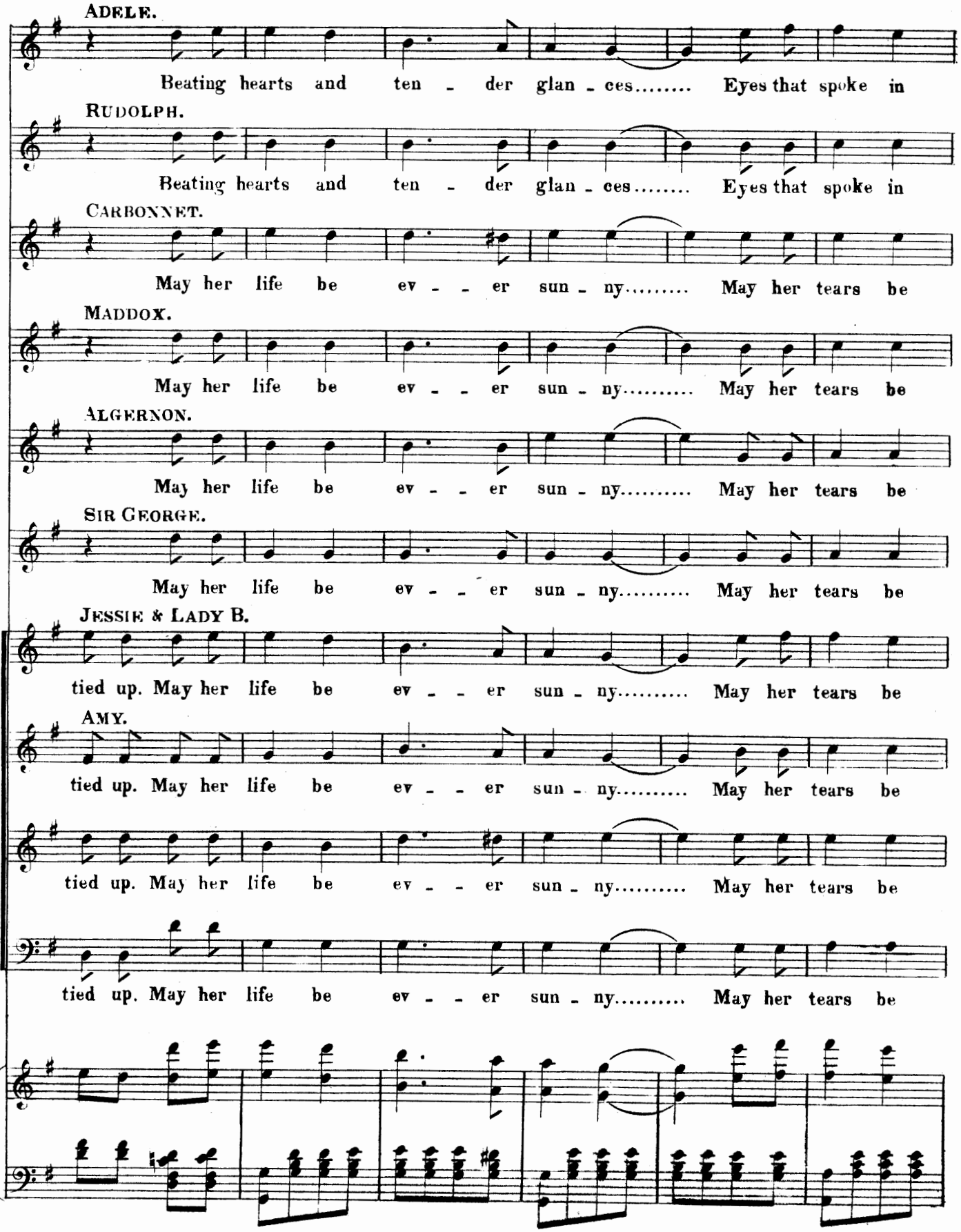
lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

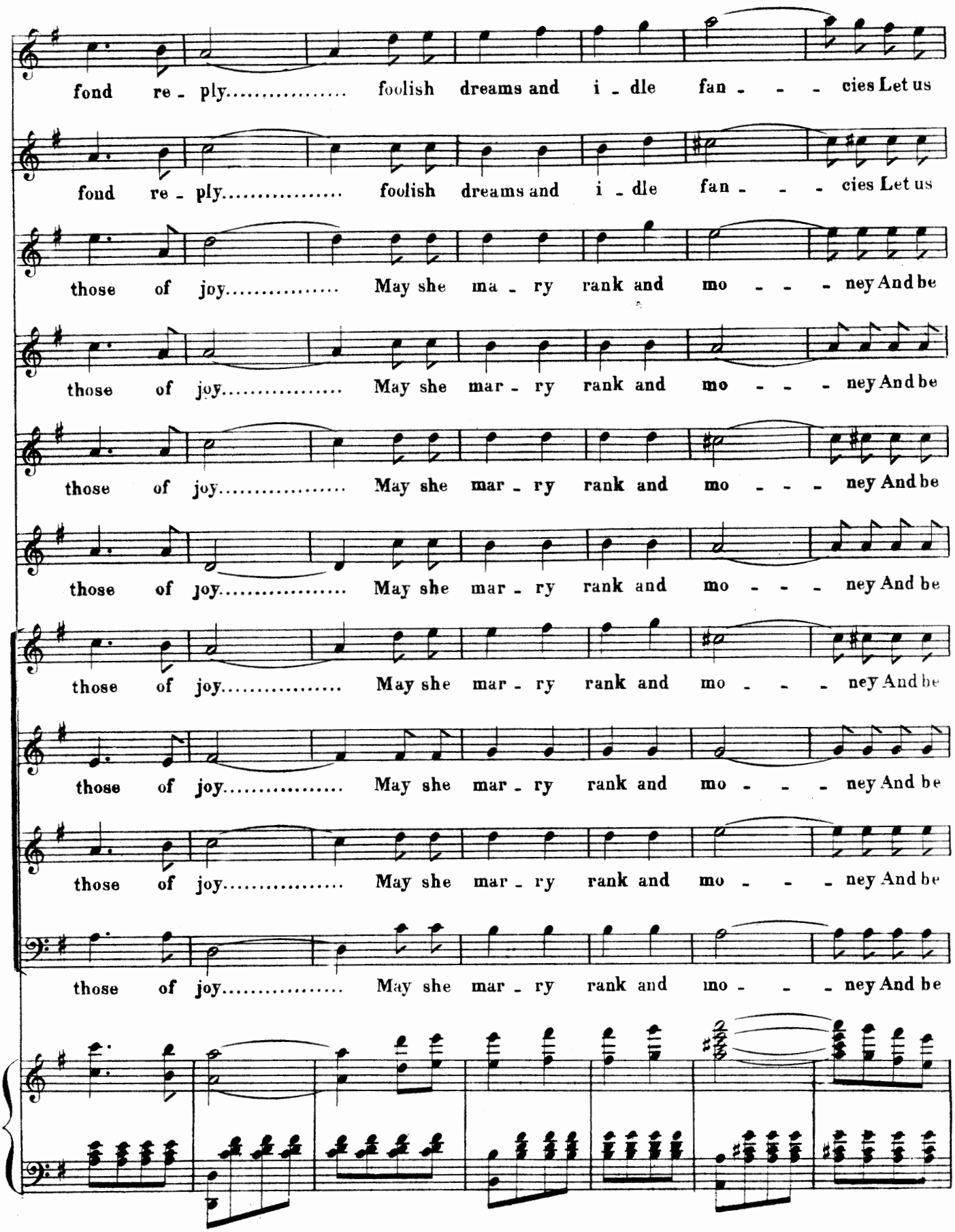

A
fin - gers Whisper'd words that none might hear Beating hearts and ten - der
R
fin - gers Whisper'd words that none might hear Beating hearts and ten - der
fin - gers Whisper'd words that none might hear Beating hearts and tender glances
fin - gers Whisper'd words that none might hear Beating hearts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

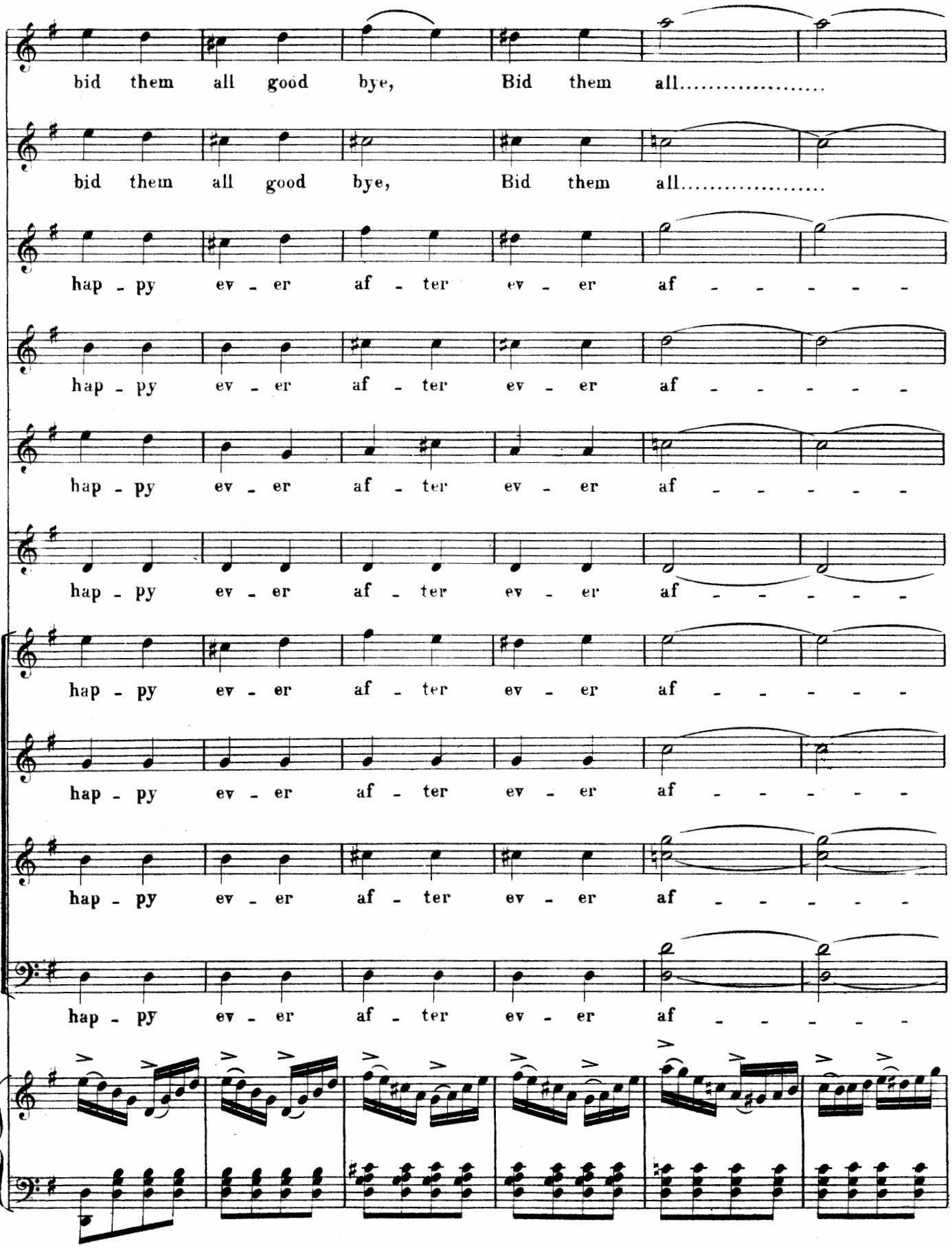

A
fan - cies Let us bid them all good bye Foolish
R
fan - cies Let us bid them all good bye Foolish
they must bid them all good bye Foolish dreams and
they must bid them all good bye Foolish dreams and
they must bid them all good bye Foolish dreams and
dim.
rall.
A
dreams and i - dle fan - cies Let us 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.

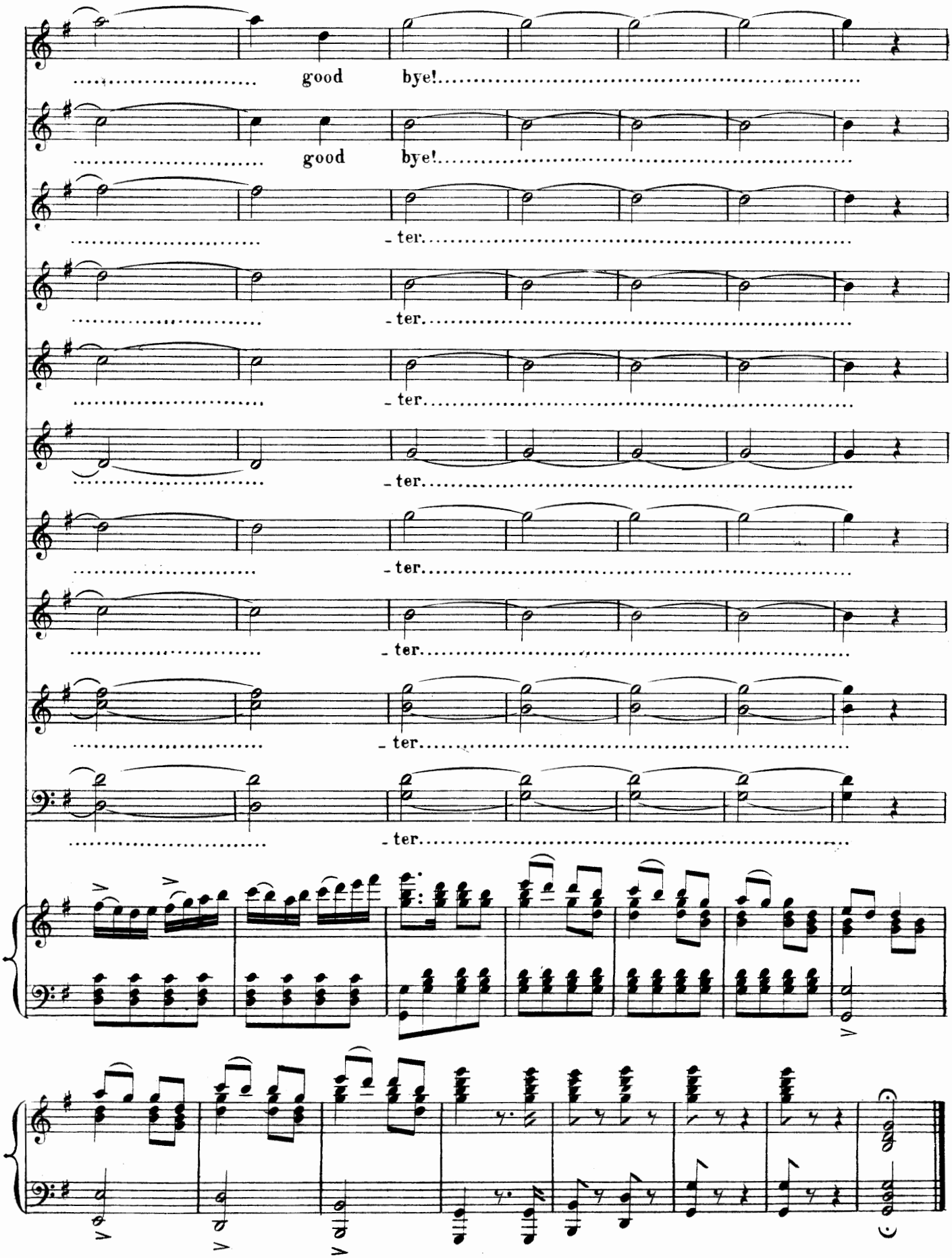

When a ward with ex-pec - ta-tions Is so sweet-ly young and
When a ward with ex-pec - ta-tions Is so sweet-ly young and
When a ward with ex-pec - ta-tions Is so sweet-ly young and
When a ward with ex-pec - ta-tions Is so sweet-ly young and
f
gir-lish To with - hold con-gra-tu - la-tions Would be po - 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

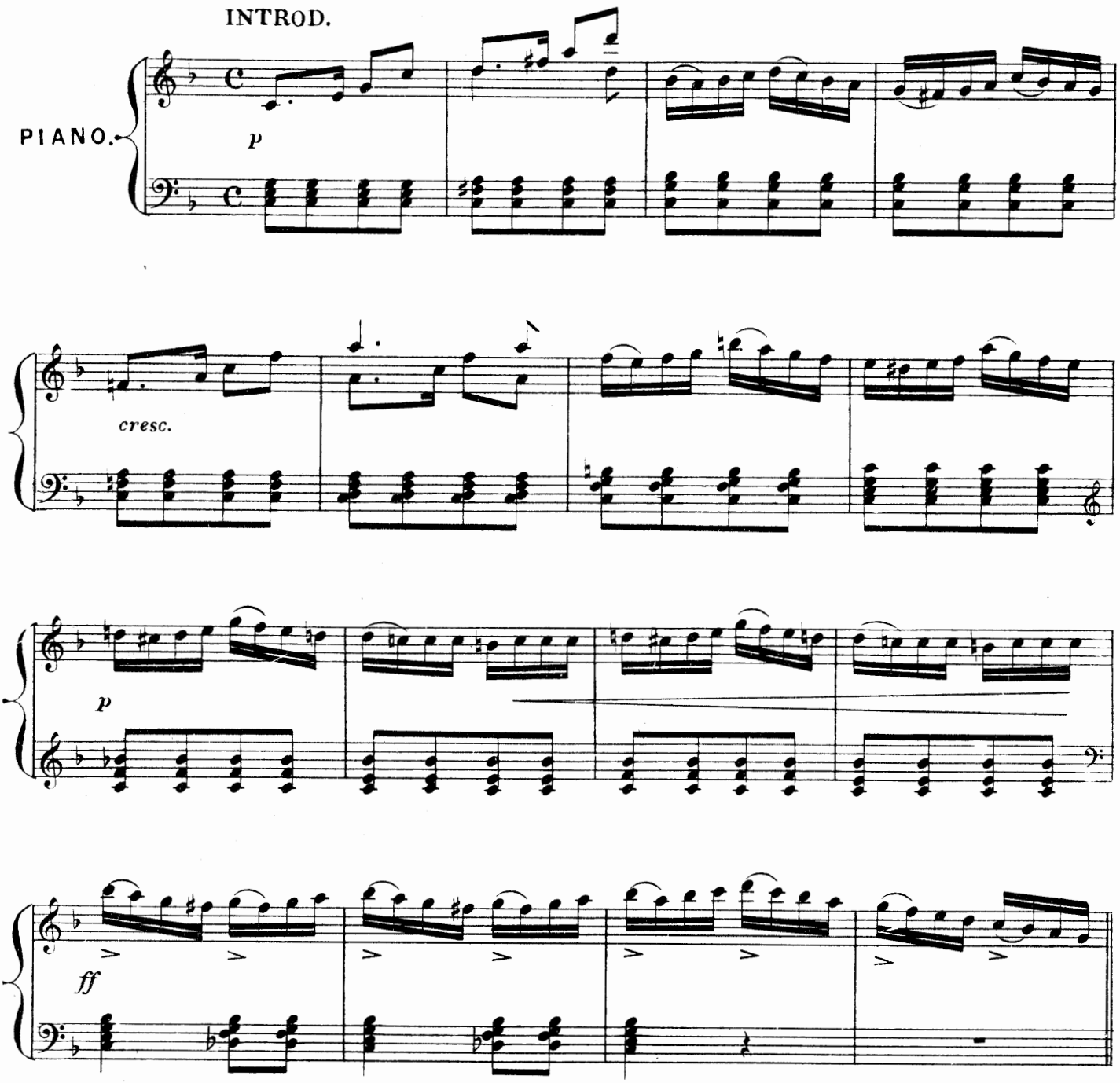

ADELE.
Beating hearts and ten - der glan - ces..... Eyes that spoke in
RUDOLPH.
Beating hearts and ten - der glan - ces..... Eyes that spoke in
CARBONNET.
May her life be ev - - er sun - ny..... May her tears be
MADDOX.
May her life be ev - - er sun - ny..... May her tears be
ALGERNON.
May her life be ev - - er sun - ny..... May her tears be
SIR GEORGE.
May her life be ev - - er sun - ny..... May her tears be
JESSIE & LADY B.
tied up. May her life be ev - - er sun - ny..... May her tears be
AMY.
tied up. May her life be ev - - er sun - ny..... May her tears be
tied up. May her life be ev - - er sun - ny..... May her tears be
tied up. May her life be ev - - er sun - ny..... May her tears be

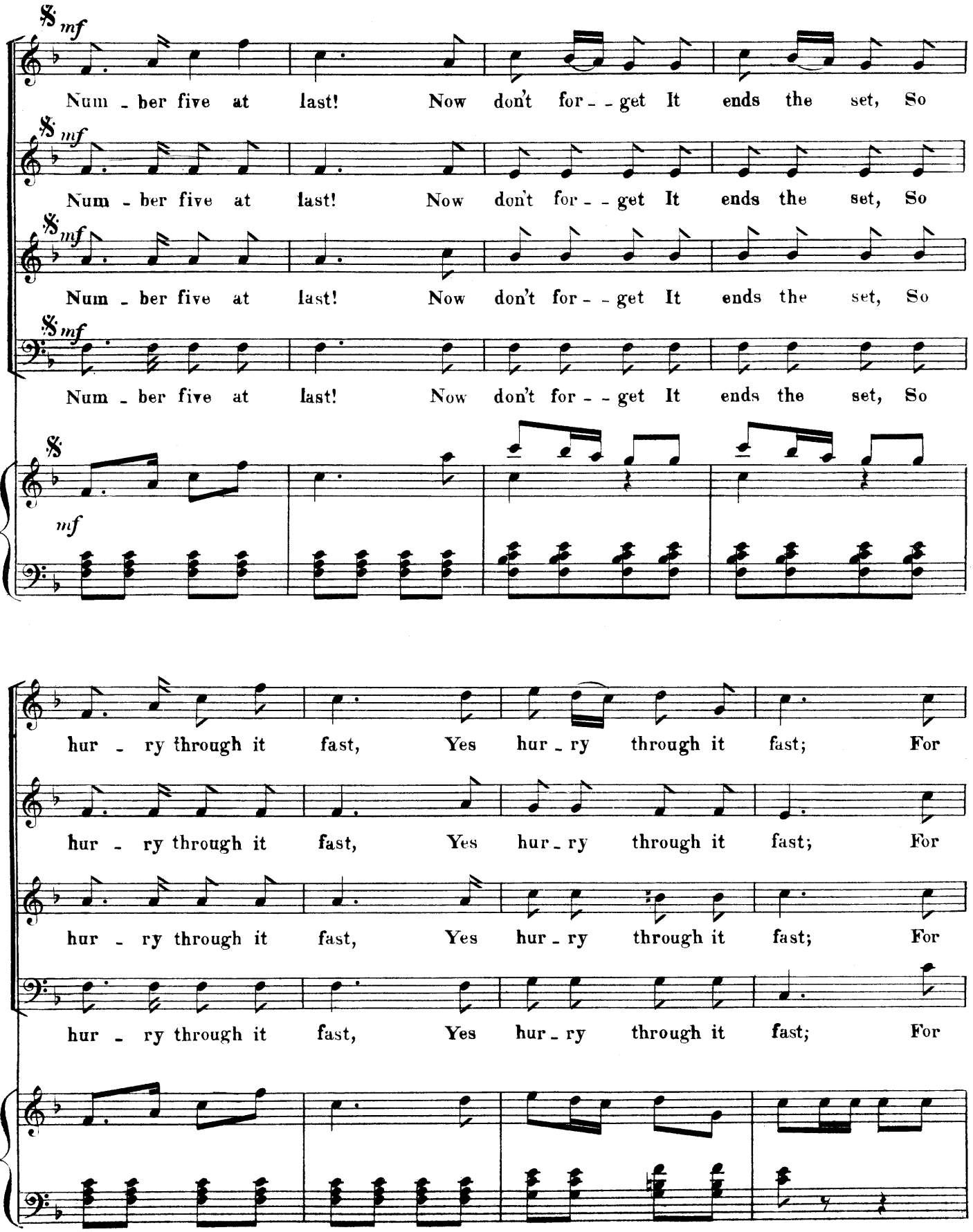

fond re - ply..... foolish dreams and i - dle fan - - - cies Let us
fond re - ply..... foolish dreams and i - dle fan - - - cies Let us
those of joy..... May she ma - ry rank and mo - - - ney And be
those of joy..... May she mar - ry rank and mo - - - ney And be
those of joy..... May she mar - ry rank and mo - - - ney And be
those of joy..... May she mar - ry rank and mo - - - ney And be
those of joy..... May she mar - ry rank and mo - - - ney And be
those of joy..... May she mar - ry rank and mo - - - ney And be
those of joy..... May she mar - ry rank and mo - - - ney And be
those of joy..... May she mar - ry rank and mo - - - ney And 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 - - - - - -


good bye!
good bye!
- ter.
- ter.
- ter.
- ter.
- ter.
- ter.
- ter.
- ter.

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




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

Last time go to Coda.

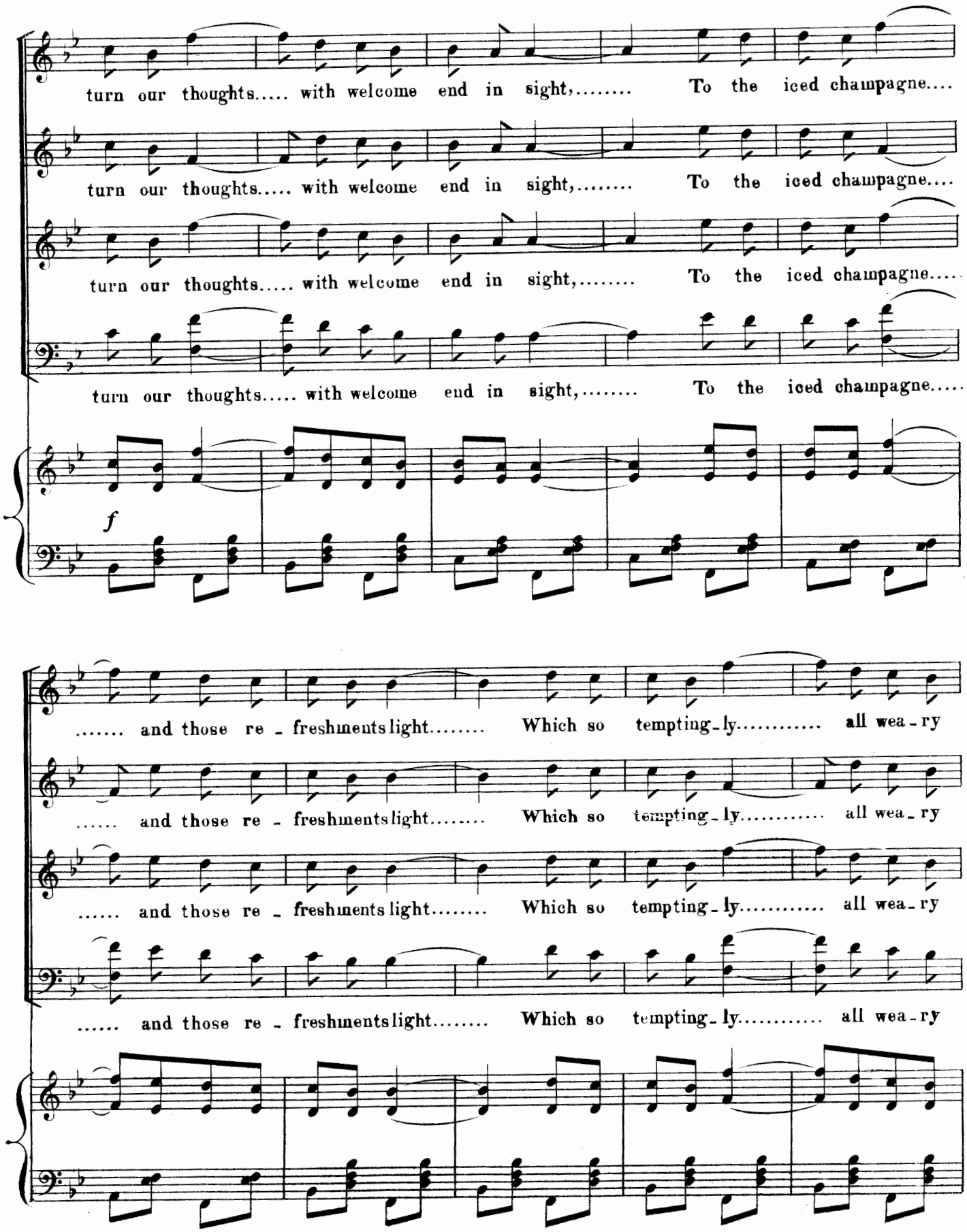
Valse of course is the fav'- rite still! Valse is the fav'- rite still! still! We can

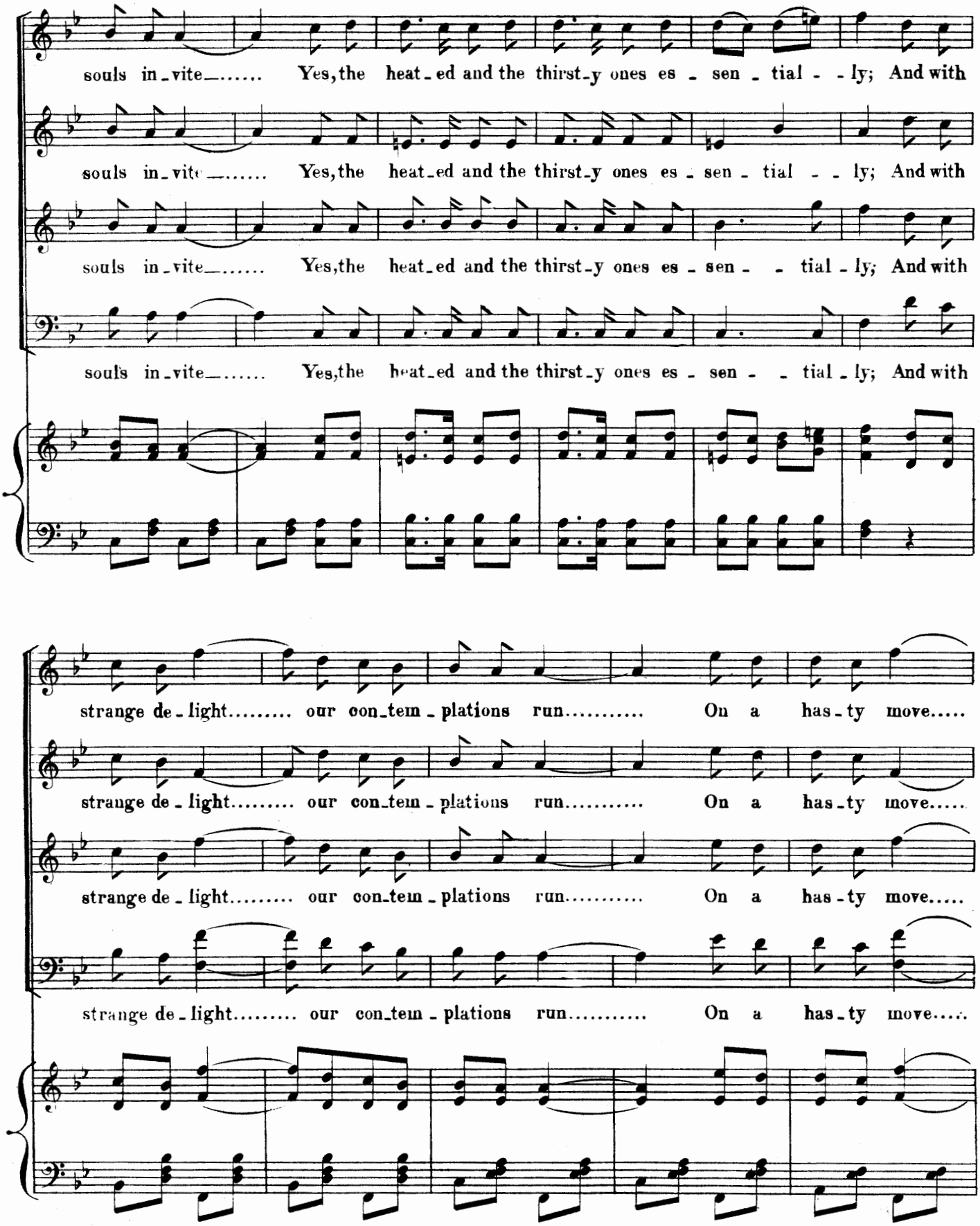
Valse of course is the fav'- rite still! Valse is the fav'- rite still! still! We can

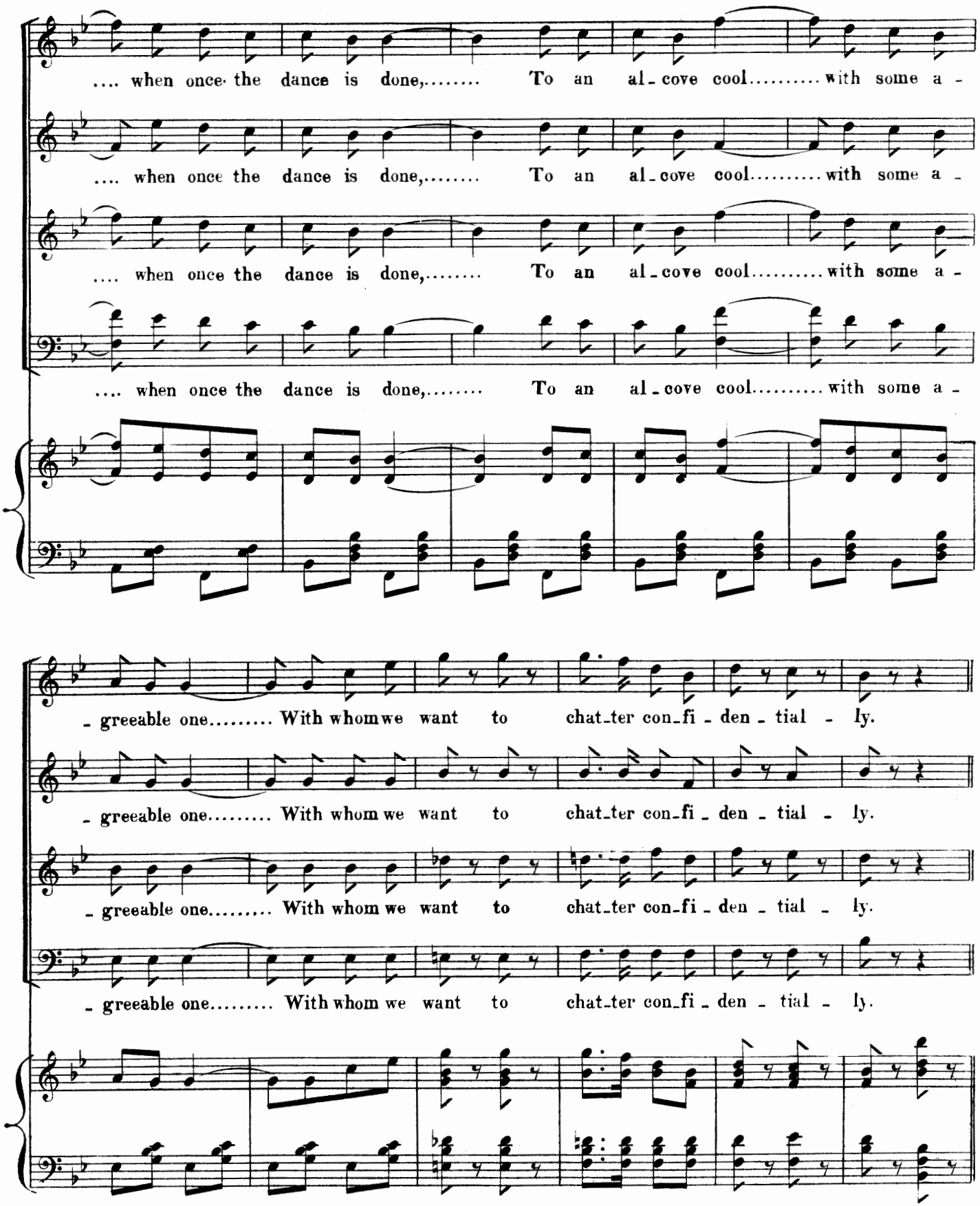
Valse of course is the fav'- rite still! Valse is the fav'- rite still! still! We can

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

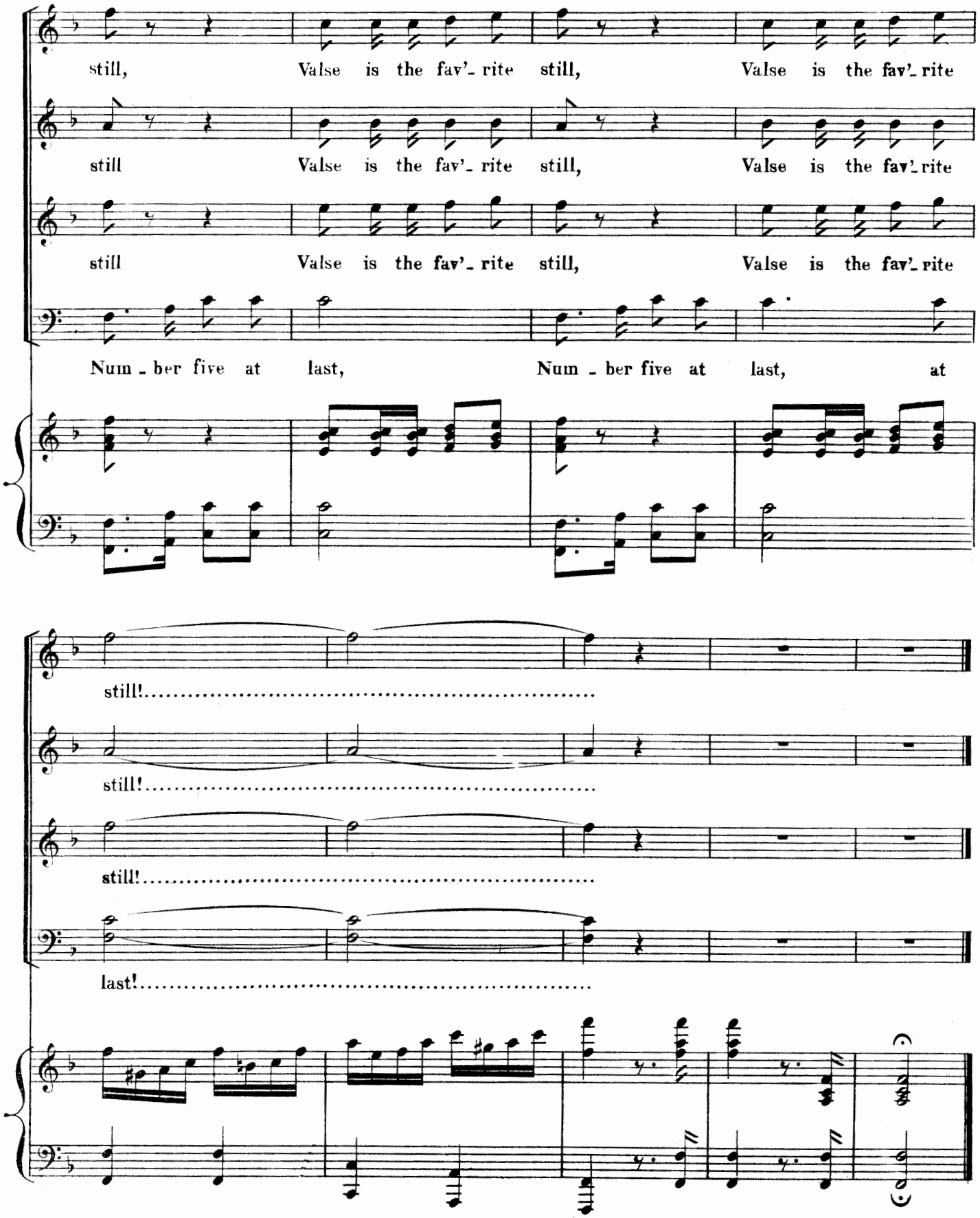
Last time go to Coda.


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.....
f
..... 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

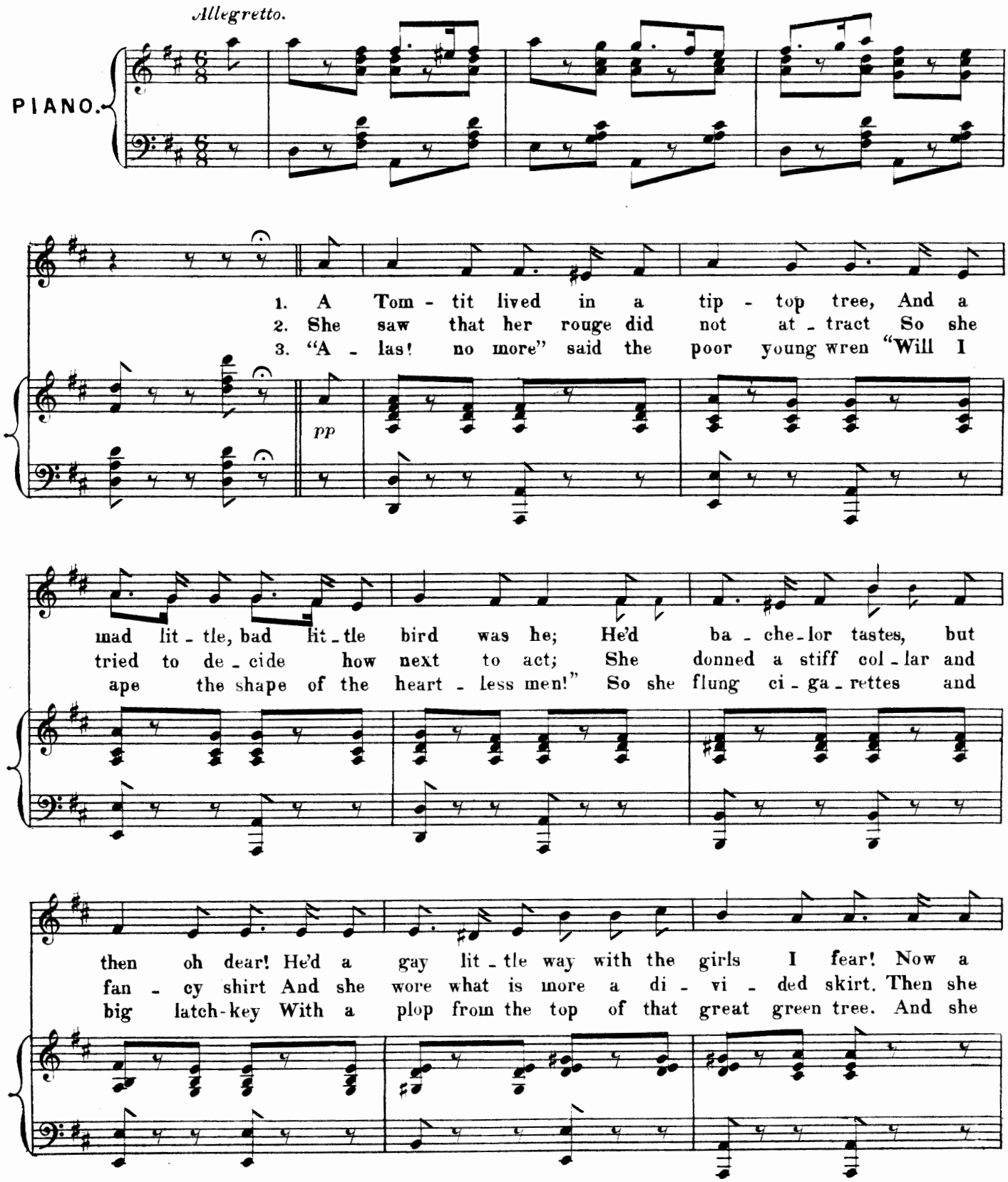

souls in-vite..... Yes, the heat-ed and the thirst-y ones es - sen - tial - - ly; And with
souls in-vite..... Yes, the heat-ed and the thirst-y ones es - sen - tial - - ly; And with
souls in-vite..... Yes, the heat-ed and the thirst-y ones es - sen - - tial - ly; And with
souls in-vite..... Yes, the 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.

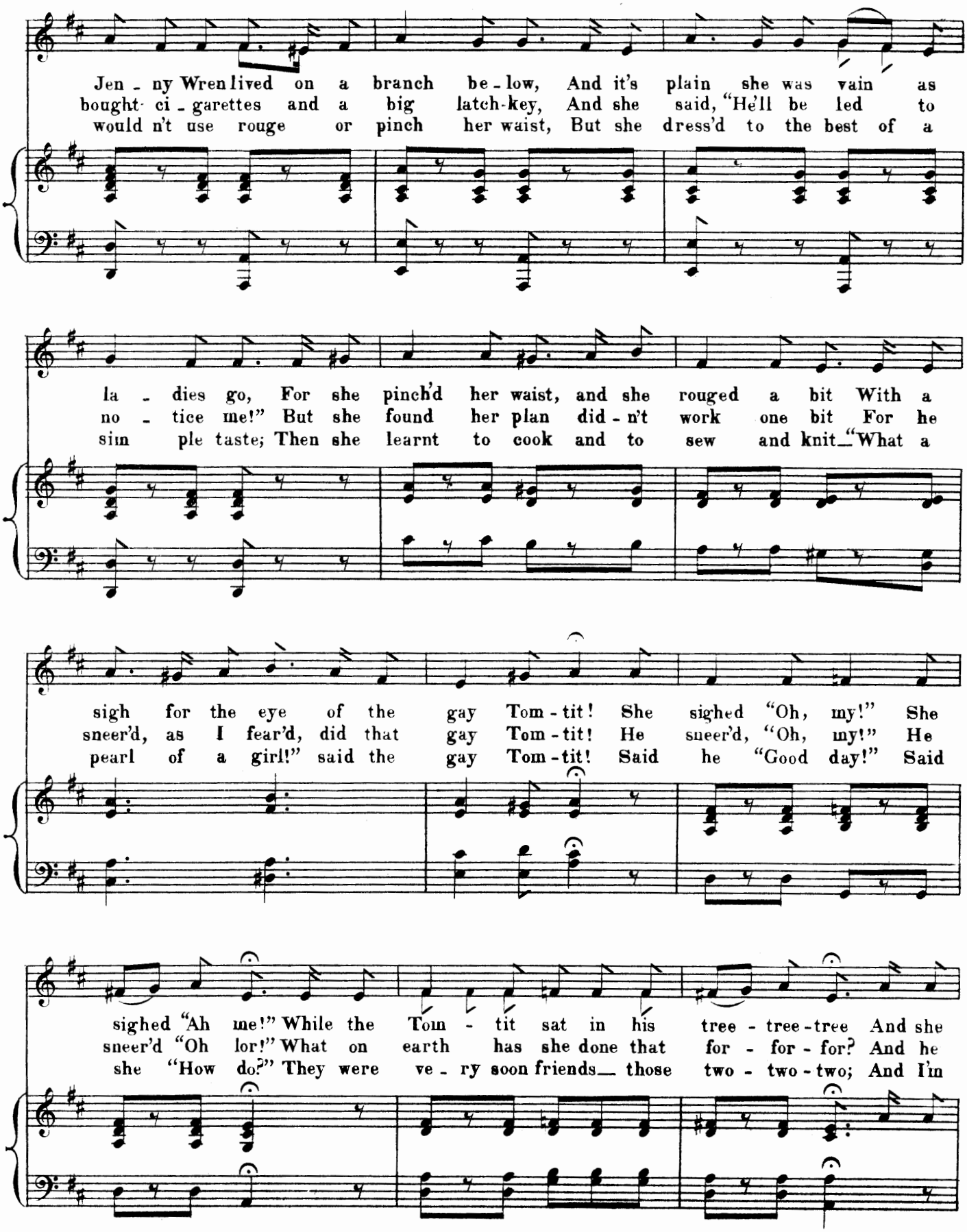
* CODA.

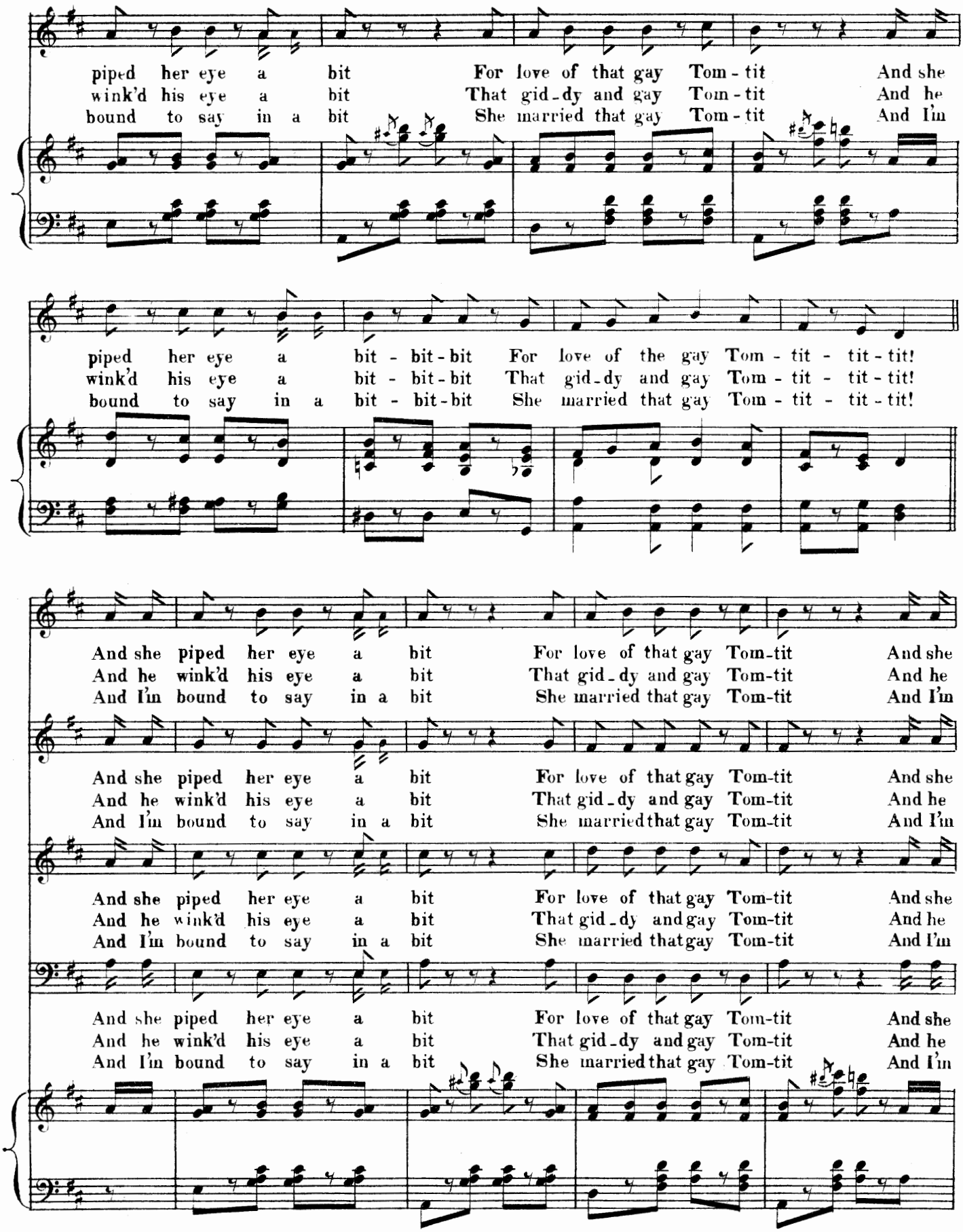

still, Valse is the fav'- rite still, Valse is the fav'- rite
still Valse is the fav'- rite still, Valse is the fav'- rite
still Valse is the fav'- rite still, Valse is the fav'- rite
Num - ber five at last, Num - ber five at last, at
still!.....
still!.....
still!.....
last!.....

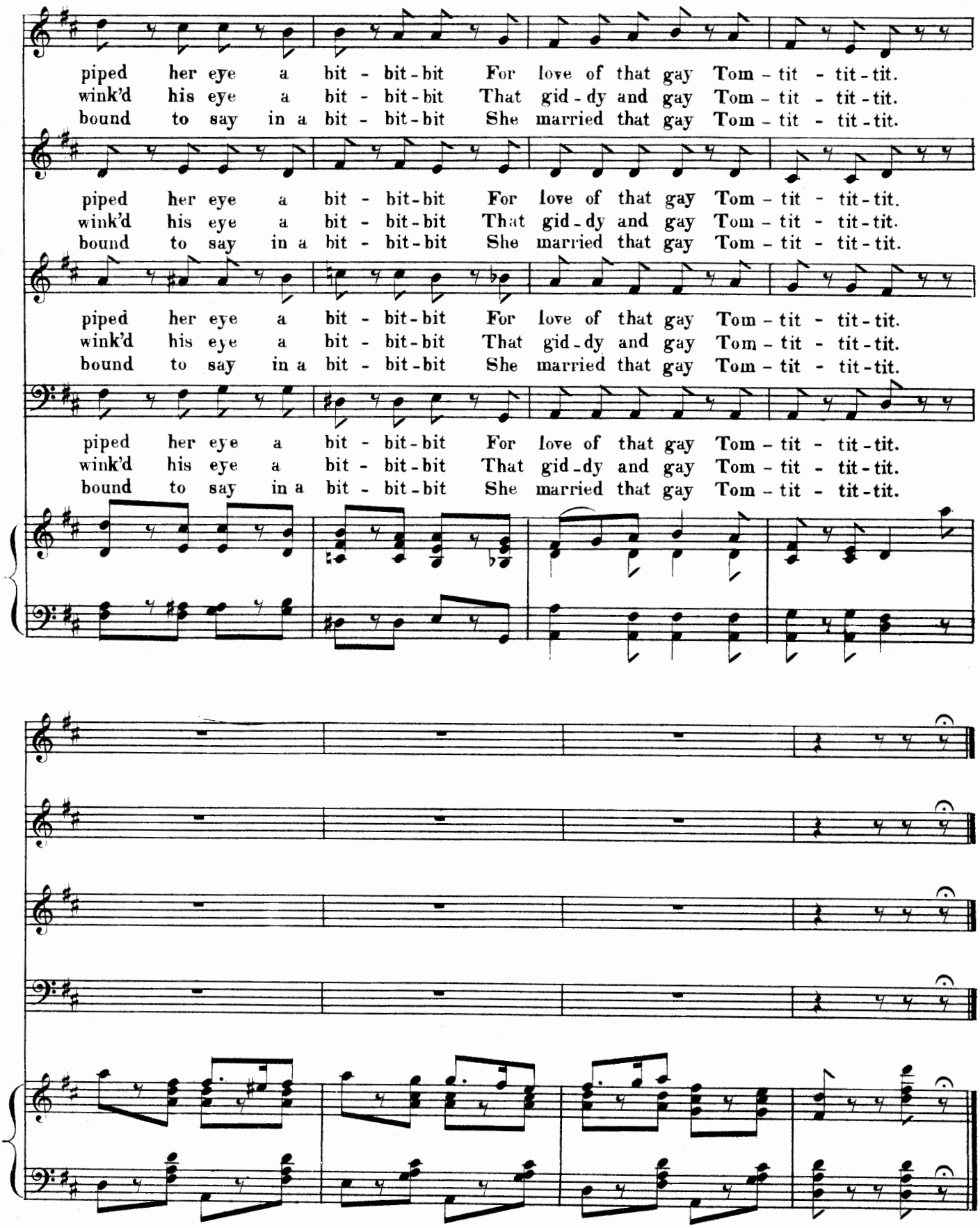
No. 15. — SONG. "THE GAY TOM-TIT."



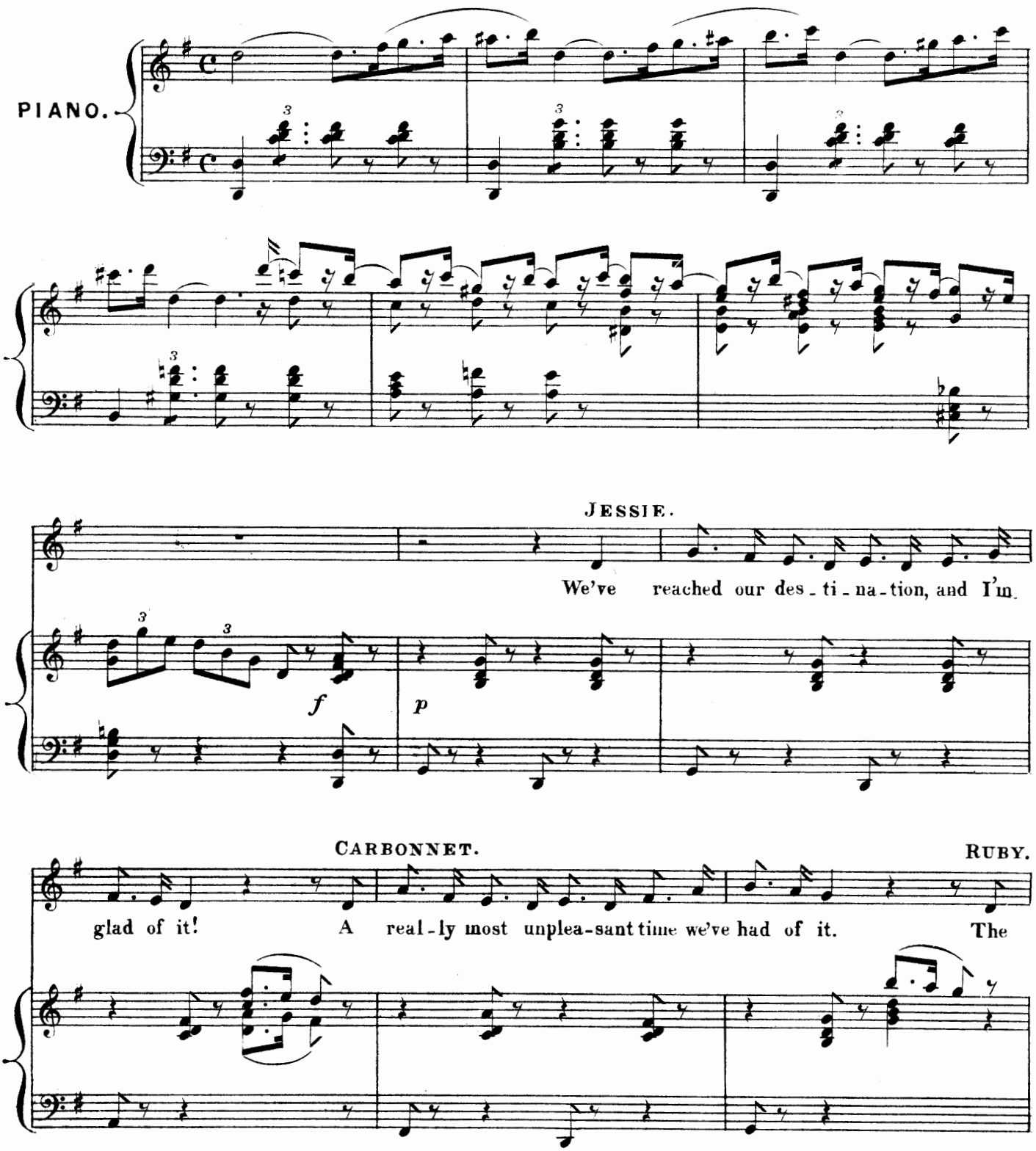
Copyright.1895 by Hopwood & Crew.

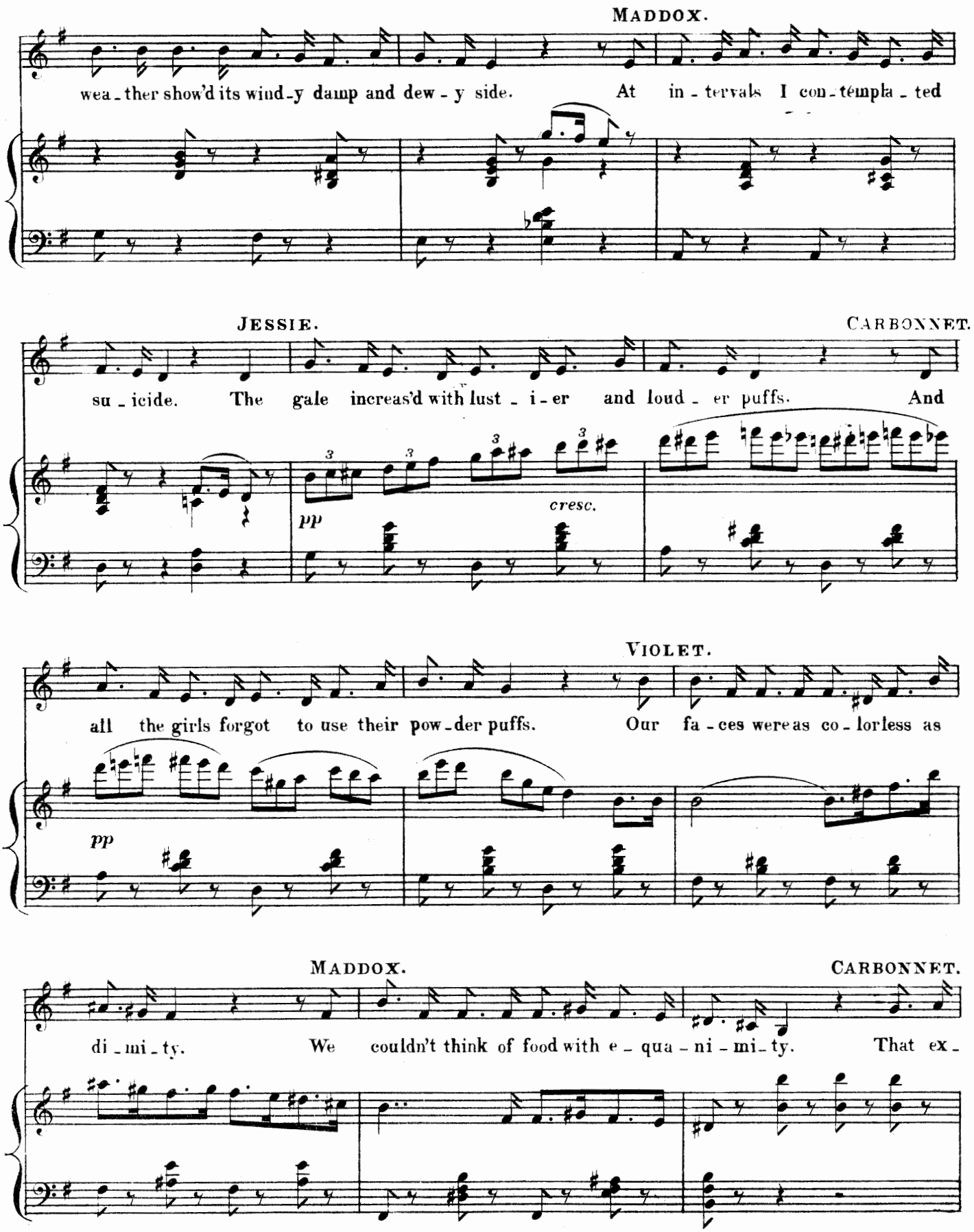

Jen - ny Wren lived on a branch be - low, And it's plain she was vain as
bought ci - garettes and a big latch-key, And she said, "He'll be led to
would n't use rouge or pinch her waist, But she dress'd to the best of a
la - dies go, For she pinch'd her waist, and she rouged a bit With a
no - tice me!" But she found her plan did - n't work one bit For he
sim 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

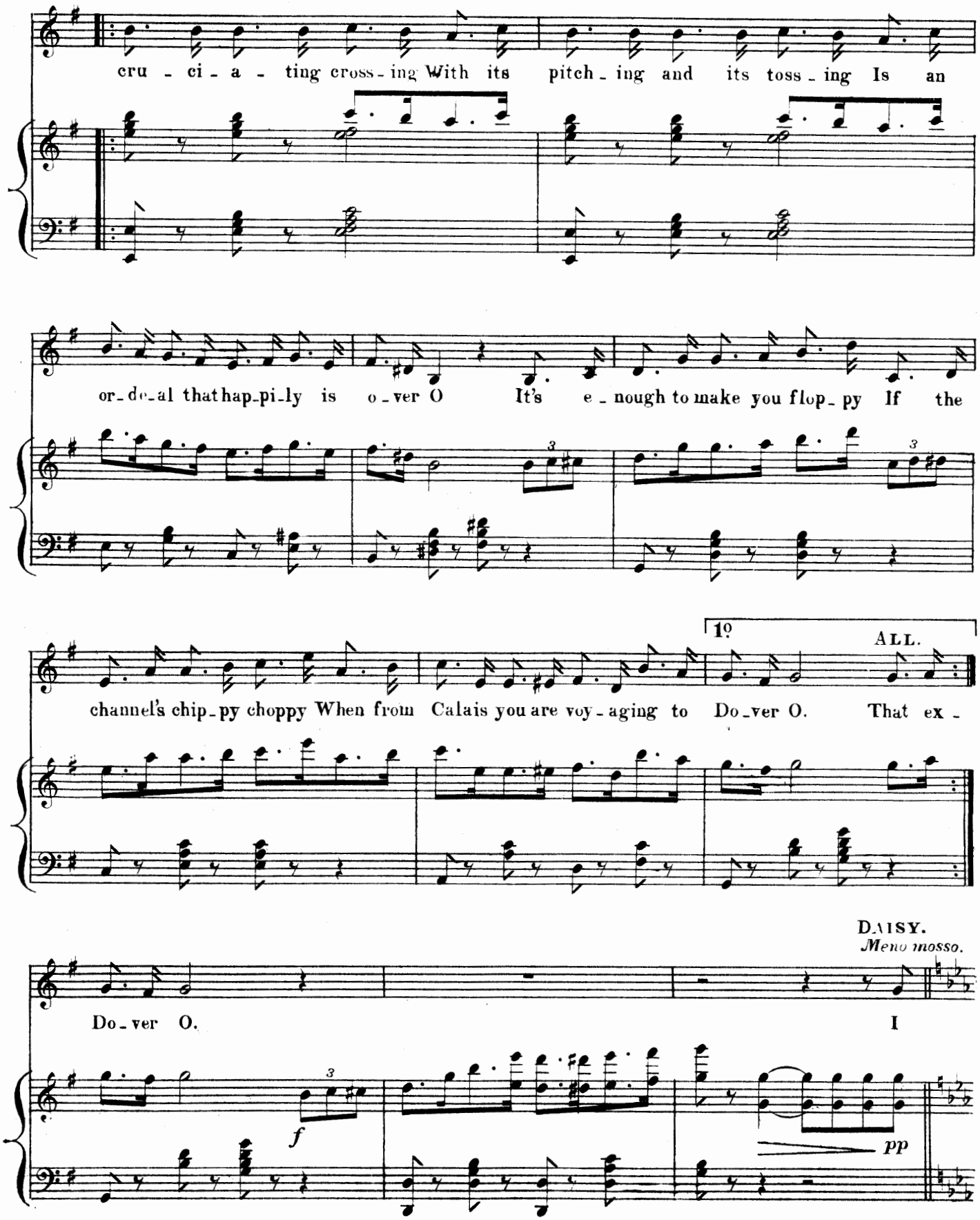

piped her eye a bit For love of that gay Tom - tit And she
wink'd his eye a bit That gid - dy and gay Tom - tit And he
bound to say in a bit She married that gay Tom - tit And I'm
piped her eye a bit - bit - bit For love of the gay Tom - tit - tit - tit!
wink'd his eye a bit - bit - bit That gid - dy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

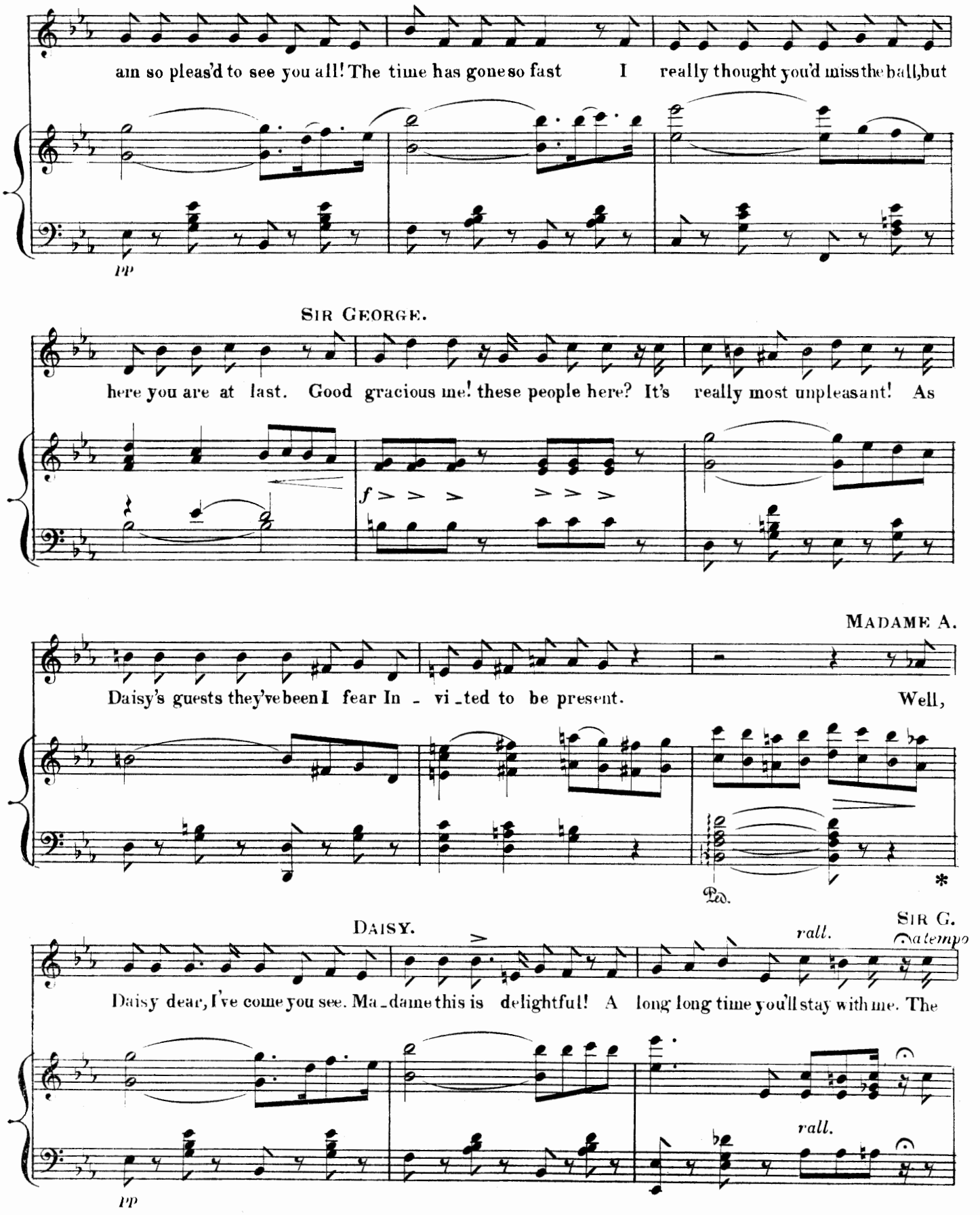

piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
wink'd his eye a bit - bit-bit That gid-dy and gay Tom - tit - tit-tit.
bound to say in a bit - bit-bit She married that gay Tom - tit - tit-tit.
piped her eye a bit - bit-bit For love of that gay Tom - tit - tit-tit.
wink'd his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

No. 16. CONCERTED PIECE. "WE'VE REACHED OUR DESTINATION."




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
pp
cresc.
VIOLET.
all the girls forgot to use their pow - der puffs. Our fa - ces were as co - lorless as
pp
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 -
1º
ALL.
Do - ver O.
DAISY.
Meno mosso.
I
f
pp


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,
Ped.
*
DAISY.
SIR G.
rall.
a tempo
Daisy dear, I've come you see. Ma - dame this is delightful! A long long time you'll stay with me. The
pp
rall.

LADY B.

sit - u - ation's frightful. Though I

f

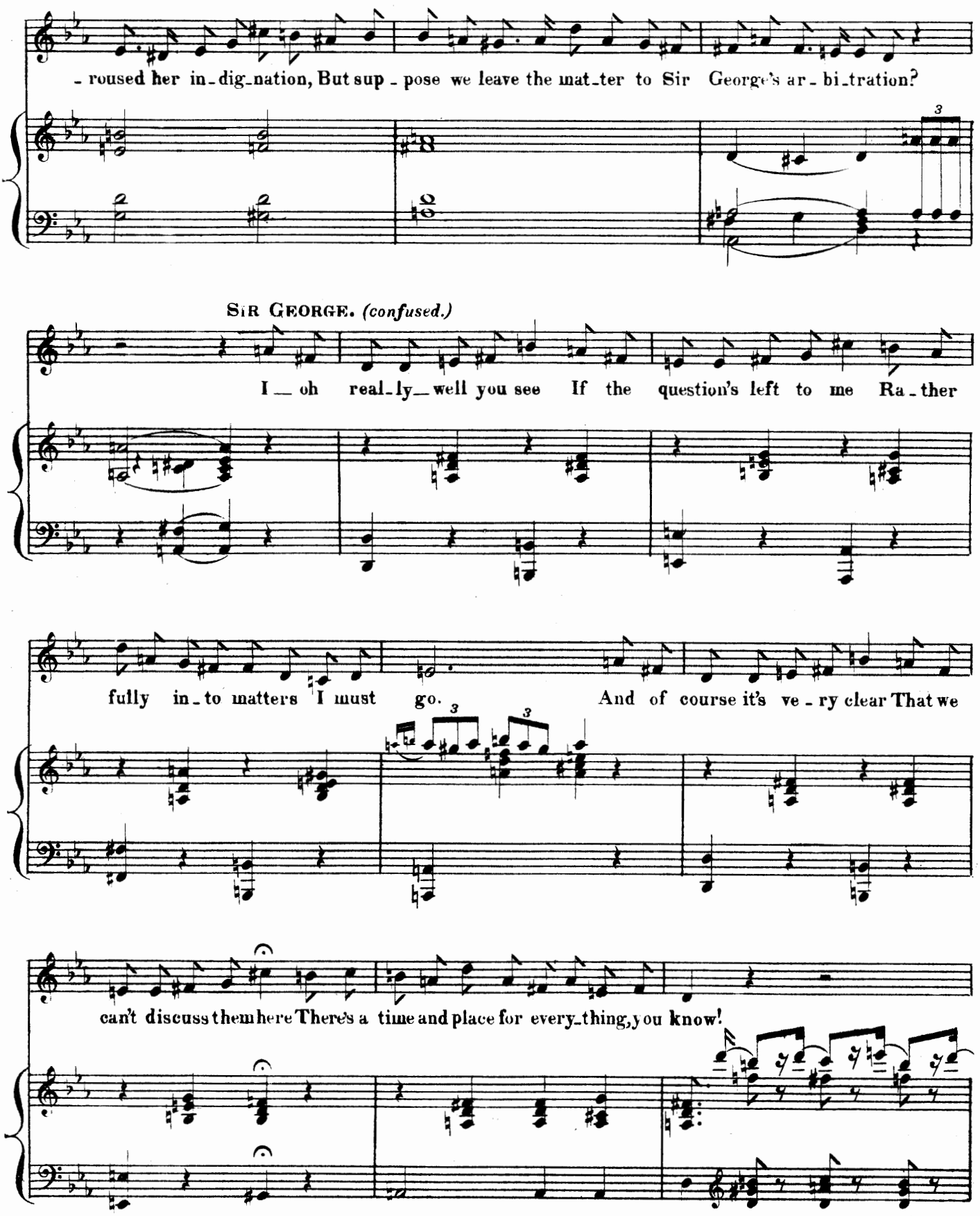
hate to make un-ne-ces-sa - ry fuss If that woman's to as - so - ci-ate with

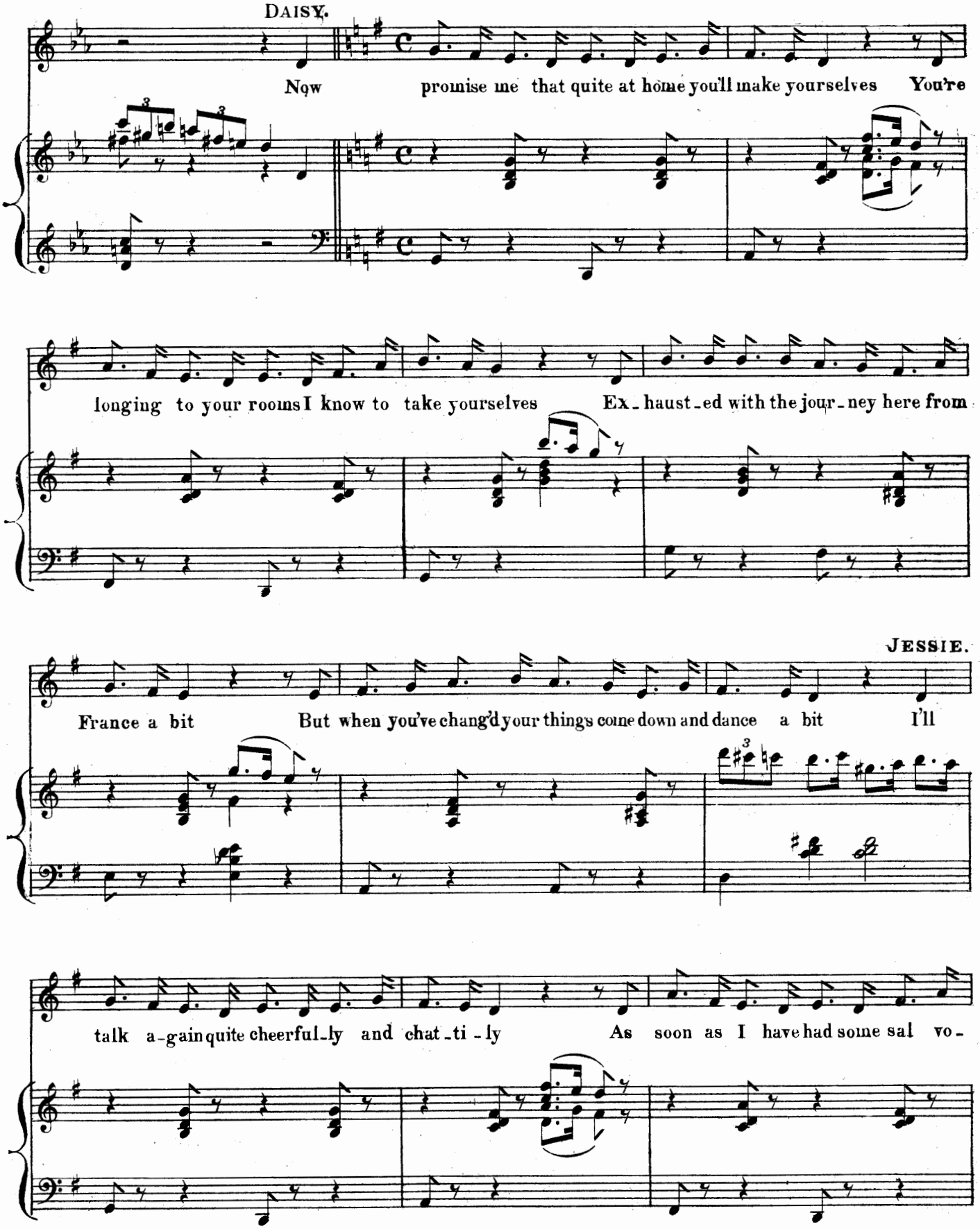
DAISY.

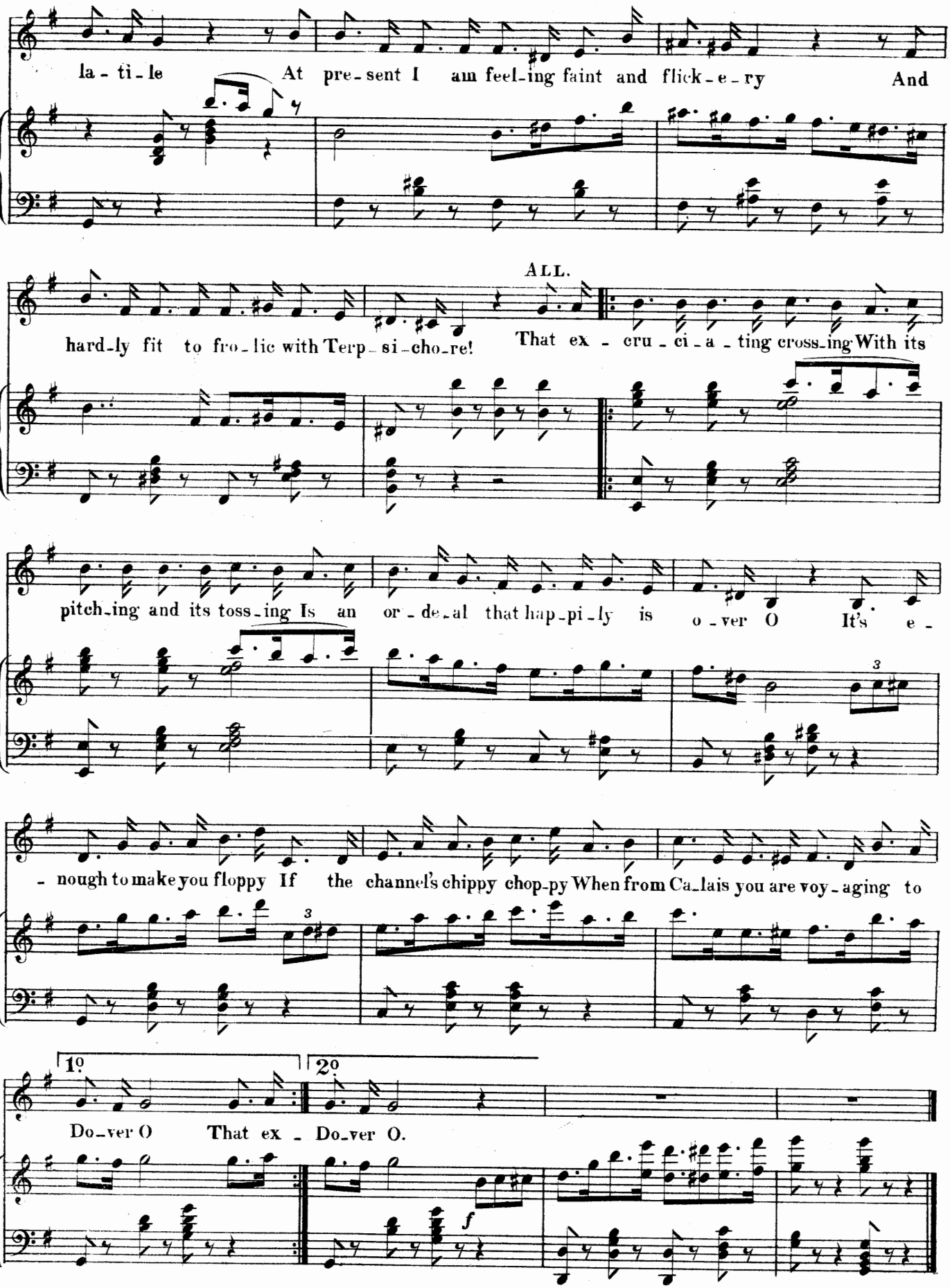
us Then I must bring my vi - sit to an end. I

MADAME A. *(significantly.)*

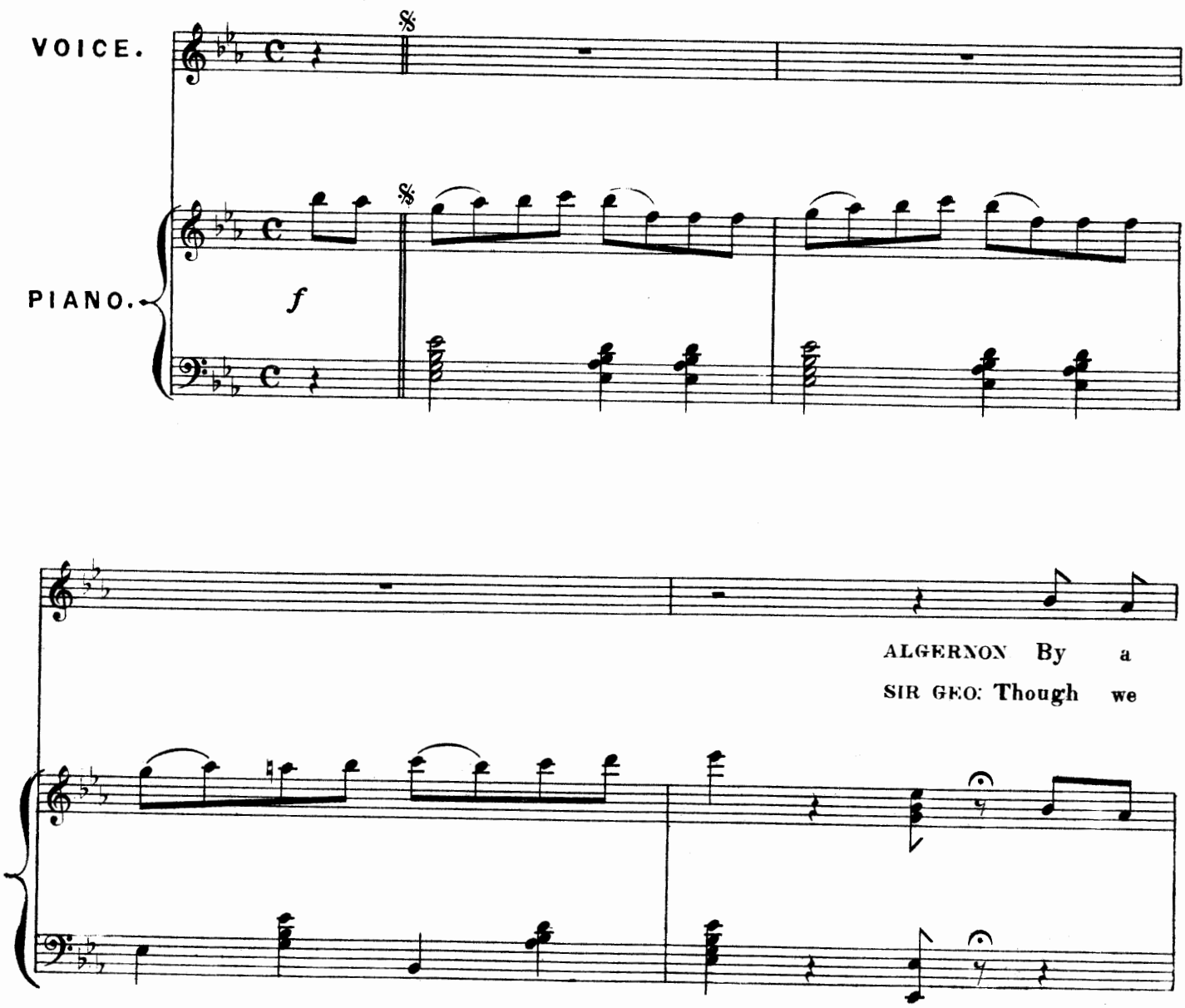
won't al-low you to insult my friend. I'm sor-ry that my vi - sit has a -

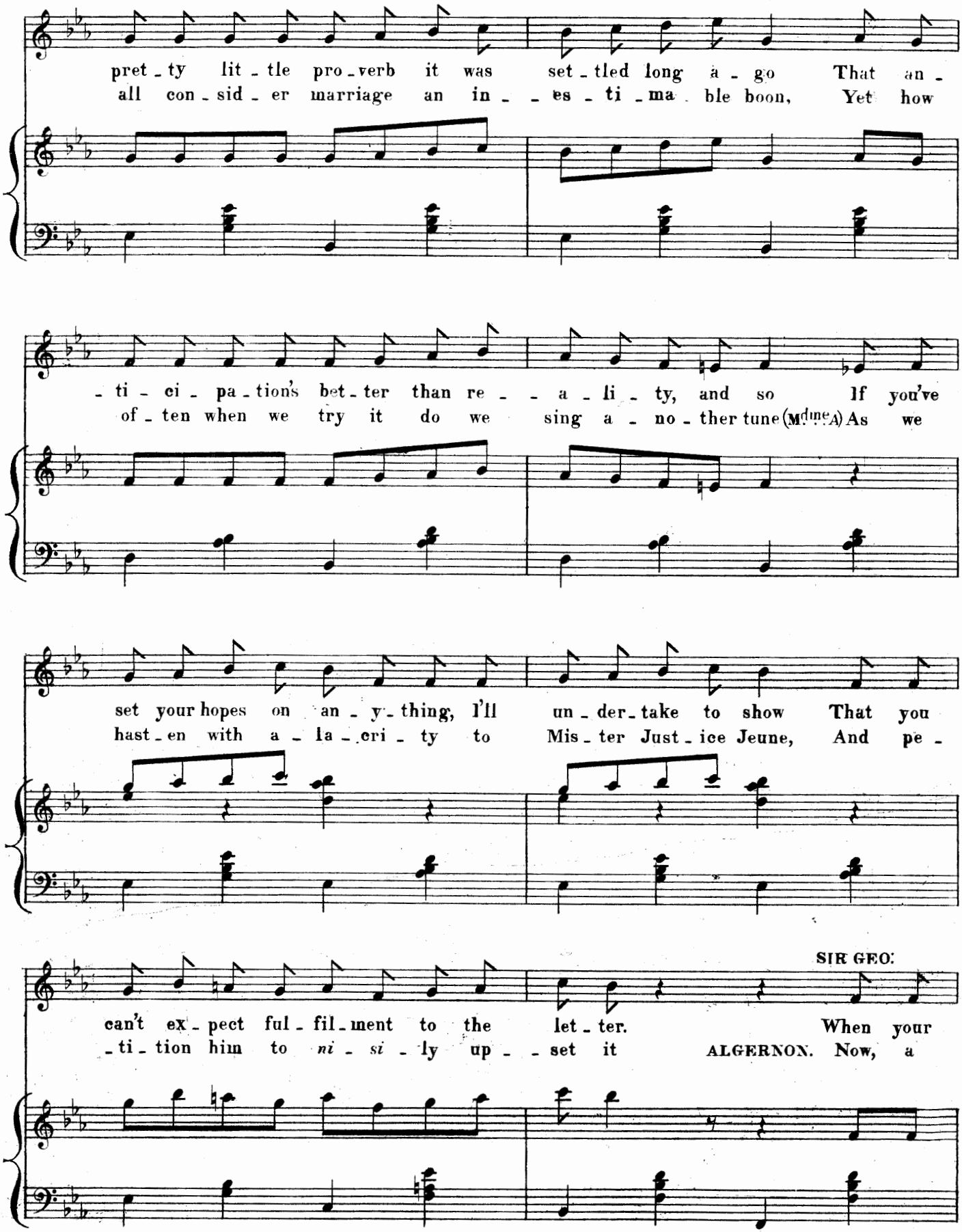

- roused her in - dig - nation, But sup - pose we leave the mat - ter to Sir George's ar - bi - tration?
SIR GEORGE. (confused.)
I — oh real - ly — well you see If the question's left to me Ra - ther
fully in - to matters I must go. And of course it's ve - ry clear That we
can't discuss them here There's a time and place for every - thing, you know!

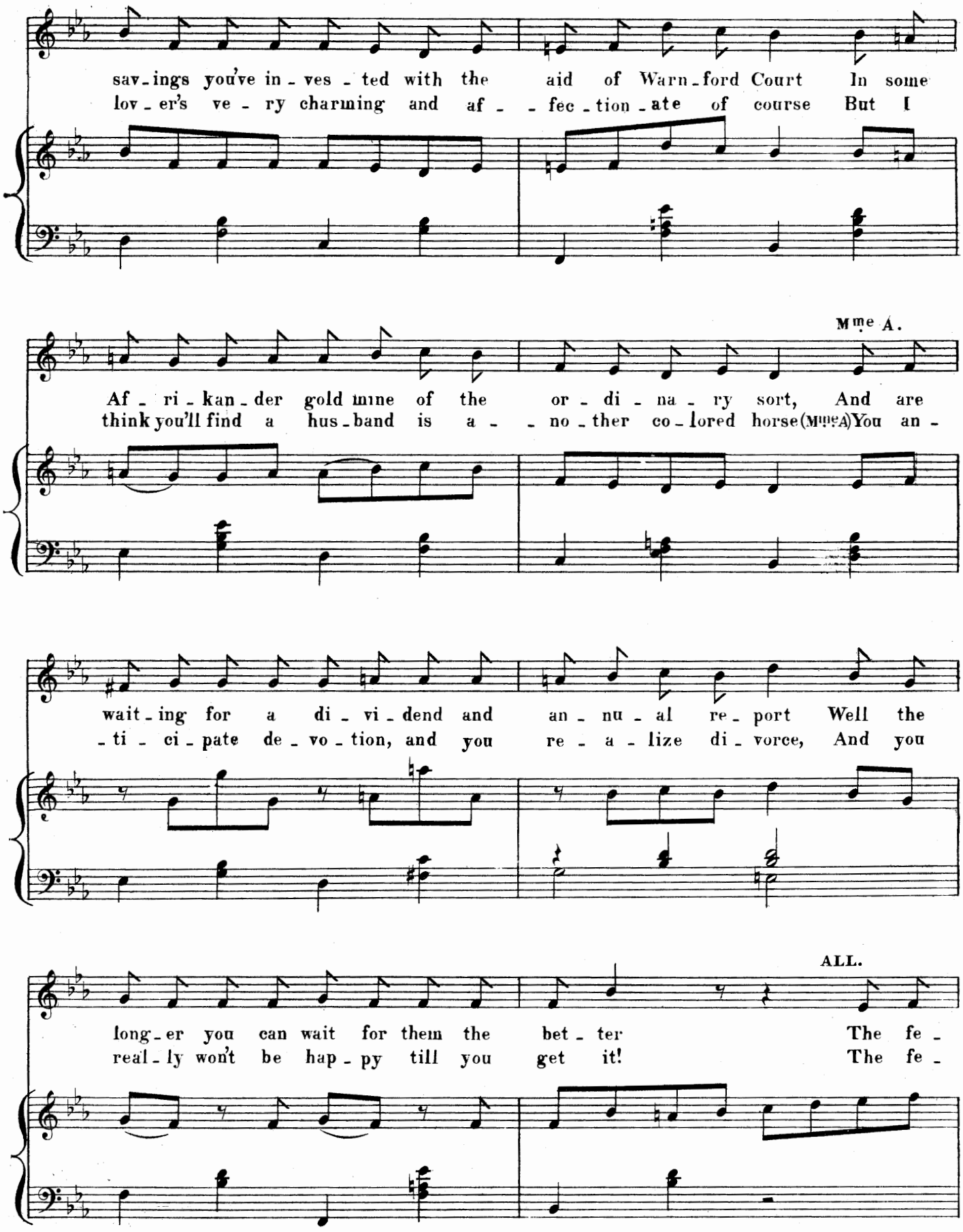

DAISY.
Now promise me that quite at home you'll make yourselves You're
longing to your rooms I know to take yourselves Ex-haust-ed with the jour-ney here from
JESSIE.
France a bit But when you've chang'd your things come down and dance a bit I'll
talk a-gain quite cheerful-ly and chat-ti-ly As soon as I have had some sal vo-

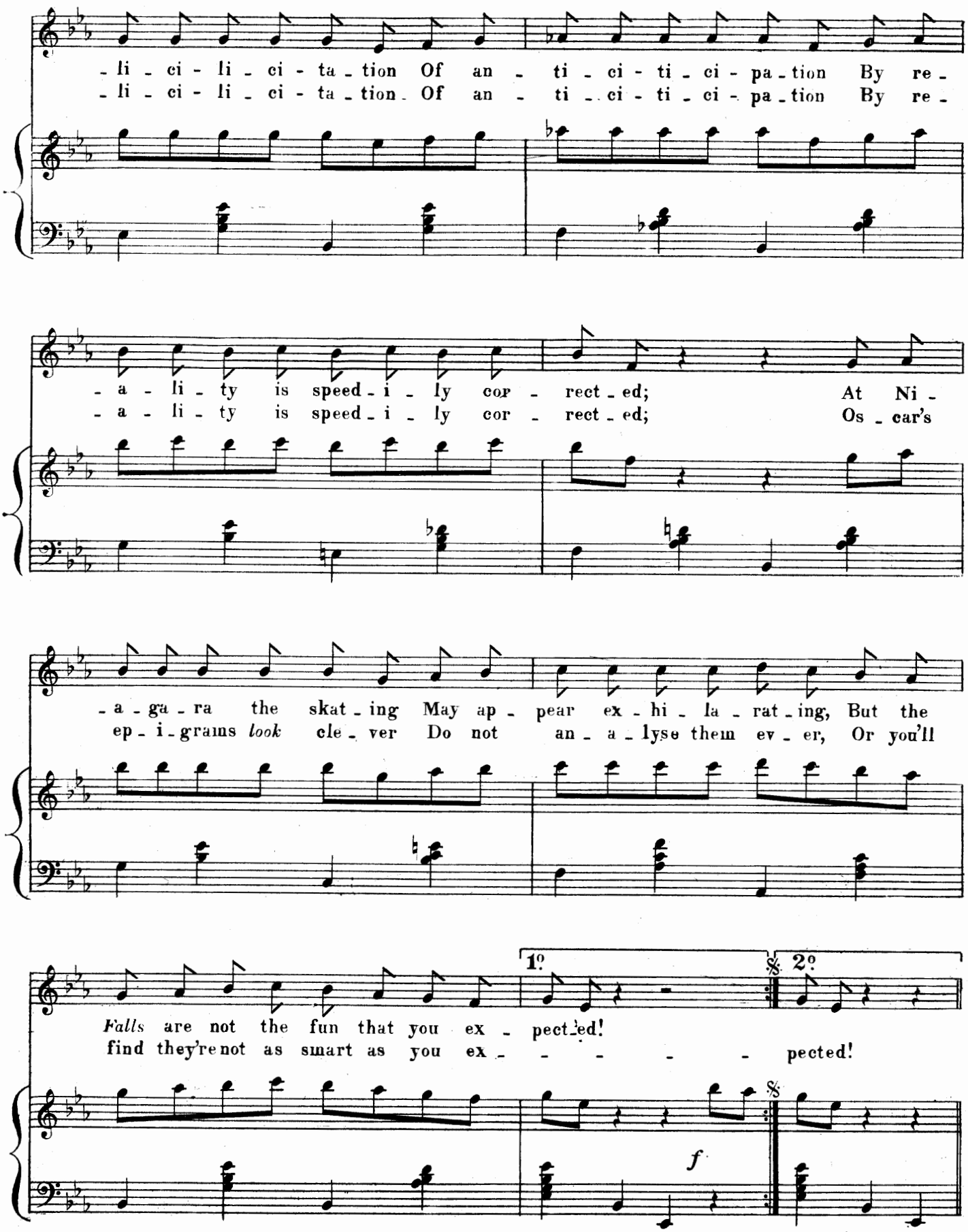

la - ti - le At pre - sent I am feel - ing faint and flick - e - ry And
ALL.
hard - ly fit to fro - lic with Terp - si - cho - re! That ex - cru - ci - a - ting cross - ing With its
pitch - ing and its toss - ing Is an or - de - al that hap - pi - ly is o - ver O It's e -
- nough to make you floppy If the channel's chippy chop - py When from Ca - lais you are voy - aging to
1º
2º
Do - ver O That ex - Do - ver O.
f

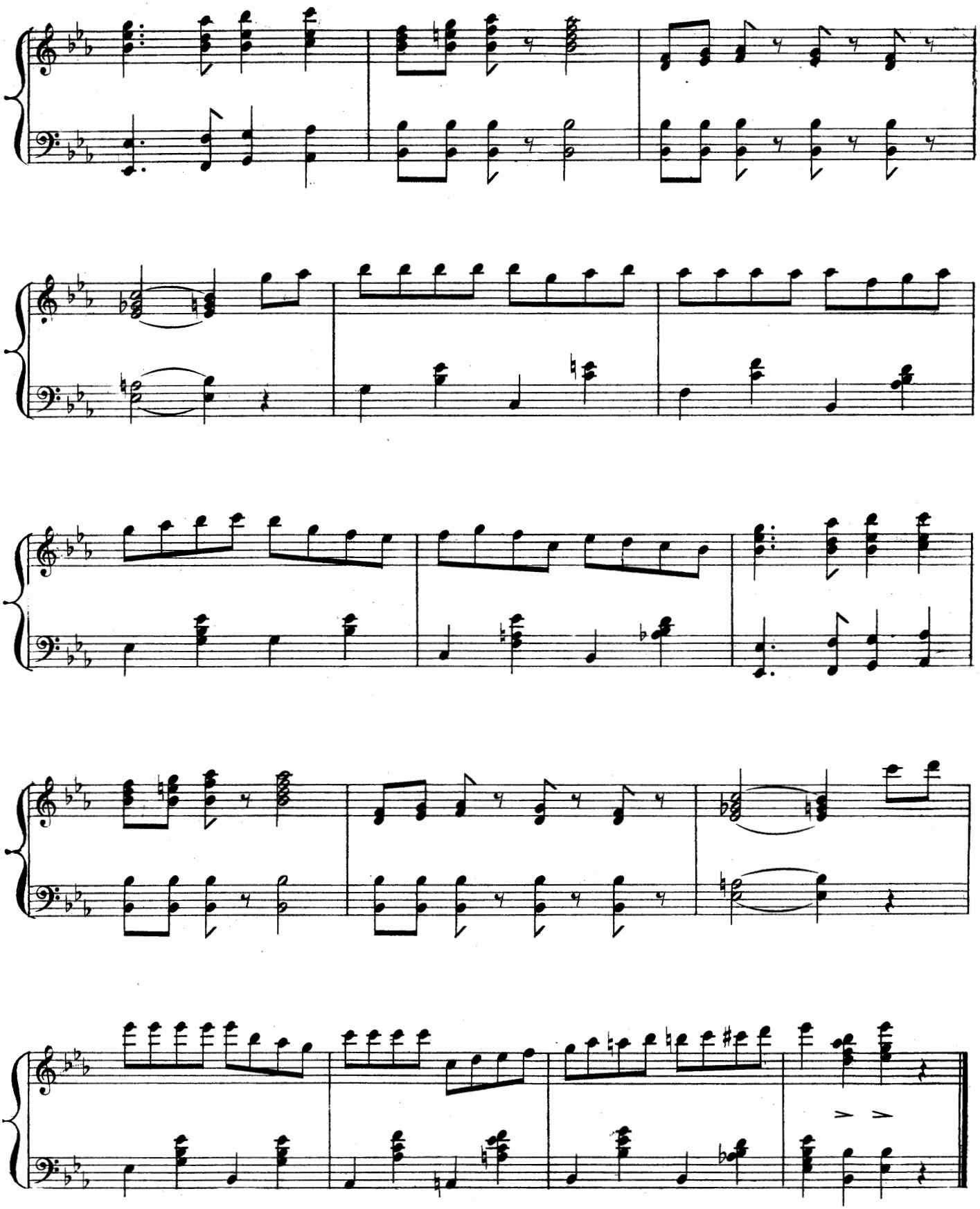
No. 17. — TRIO. "ANTICI-TICI-PATION."



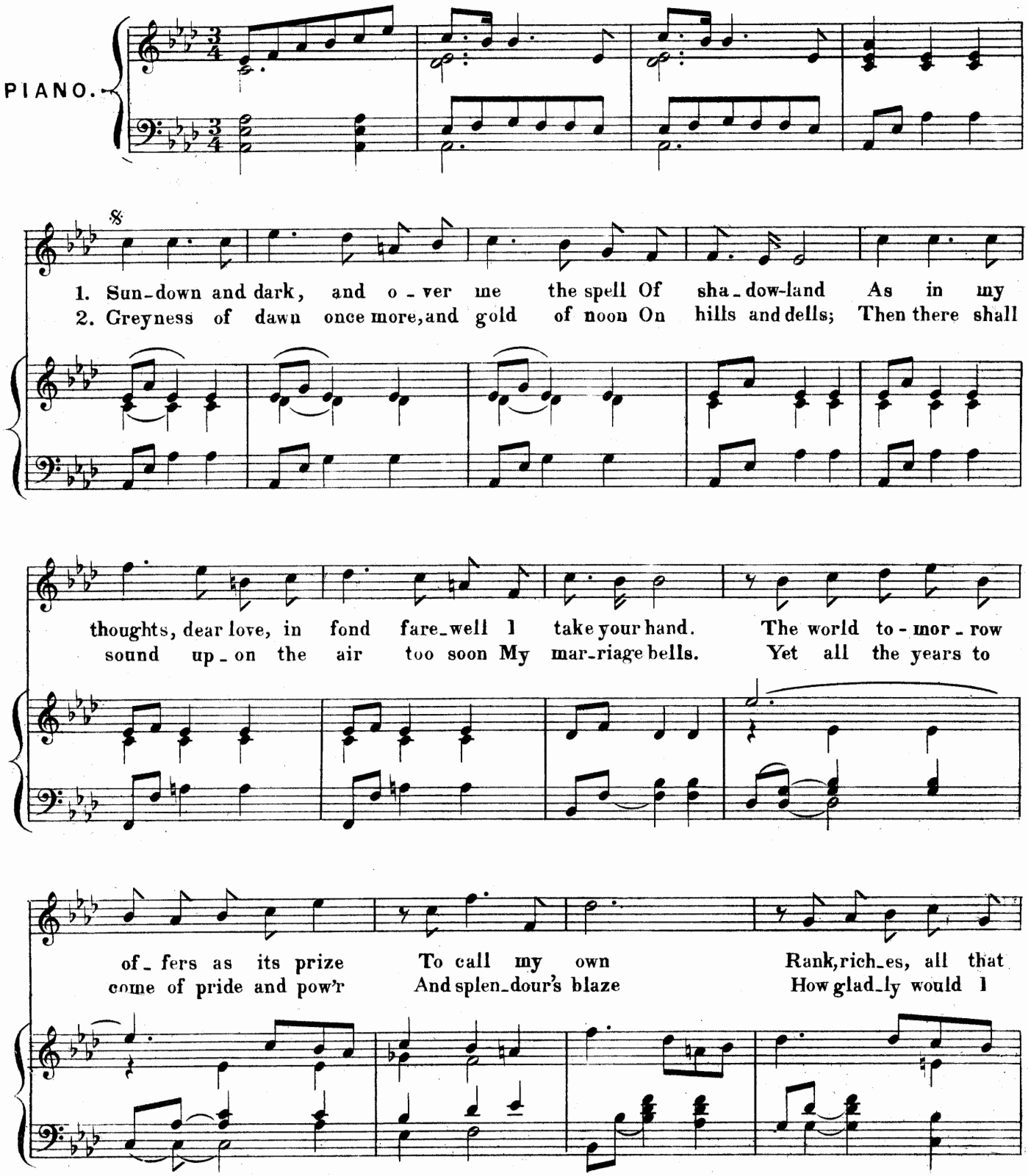

pret - ty lit - tle pro - verb it was set - tled long a - go That an -
all con - sid - er marriage an in - - es - ti - ma - ble boon, Yet how
- ti - ci - pa - tion's bet - ter than re - - a - li - ty, and so If you've
of - ten when we try it do we sing a - no - ther tune (MUSIC) As we
set your hopes 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
SIR GEO.
ALGERNON. Now, a


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 co-lored horse (Mme 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-

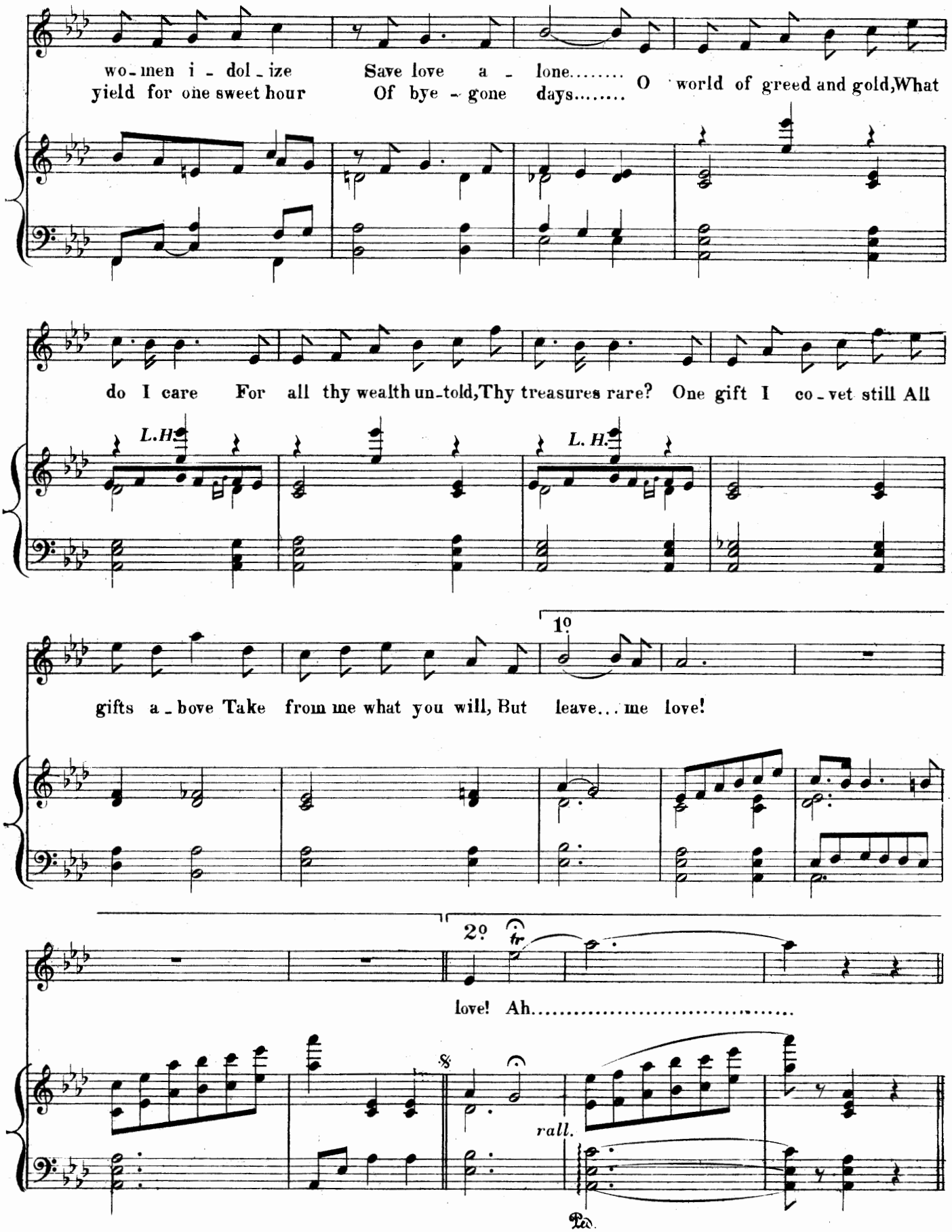

-li - ci - li - ci - ta - tion Of an - ti - ci - ti - ci - pa - tion By re -
-li - ci - li - ci - ta - tion Of an - ti - ci - ti - ci - pa - tion By re -
- a - li - ty is speed - i - ly cor - rect - ed; At Ni -
- a - li - ty is speed - i - ly cor - rect - ed; Os - car's
- a - ga - ra the skat - ing May 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
1º
2º
Falls are not the fun that you ex - pected!
find they're not as smart as you ex - - - - - pected!
f



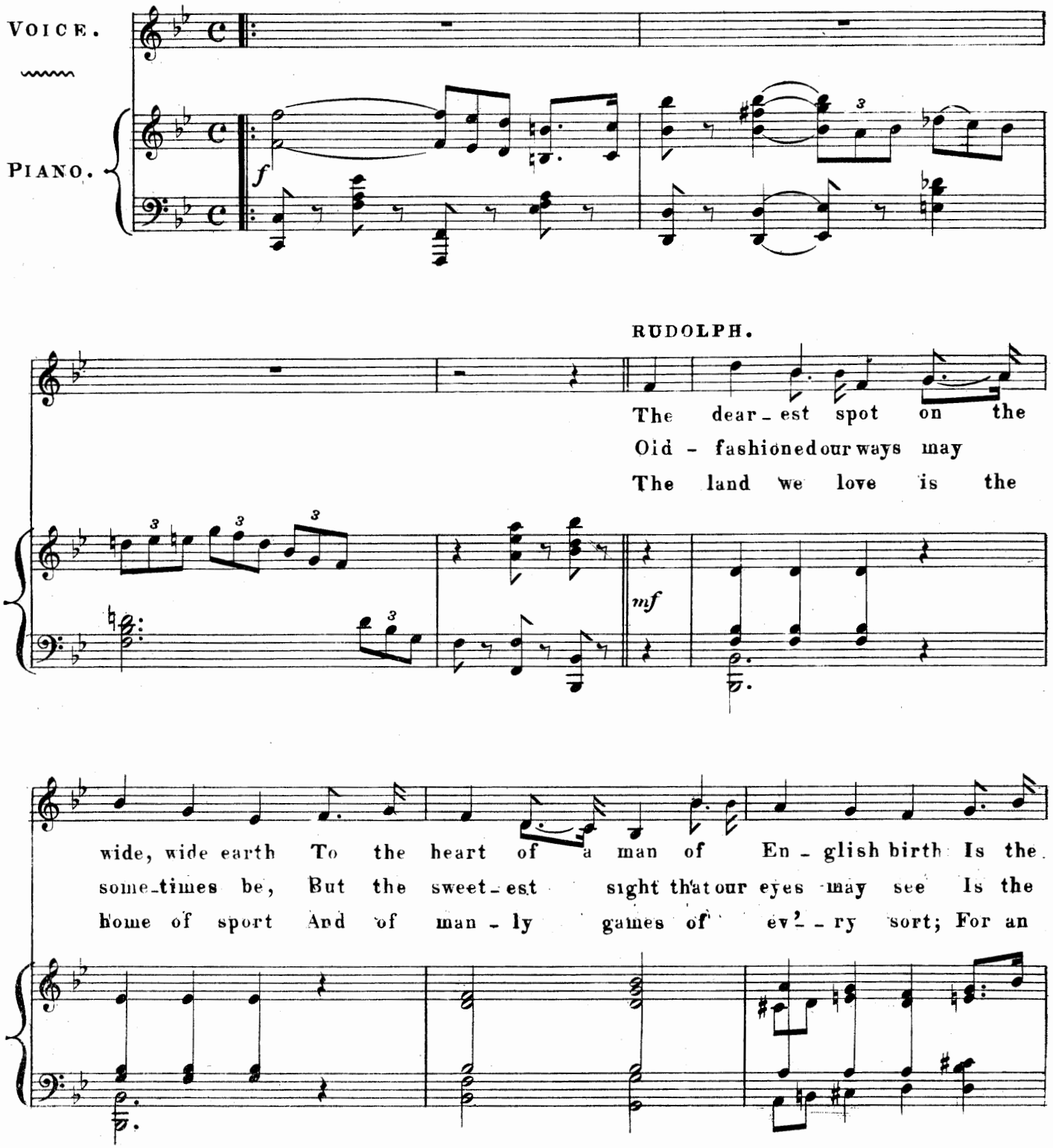
No. 18. SONG. "GIVE ME LOVE."

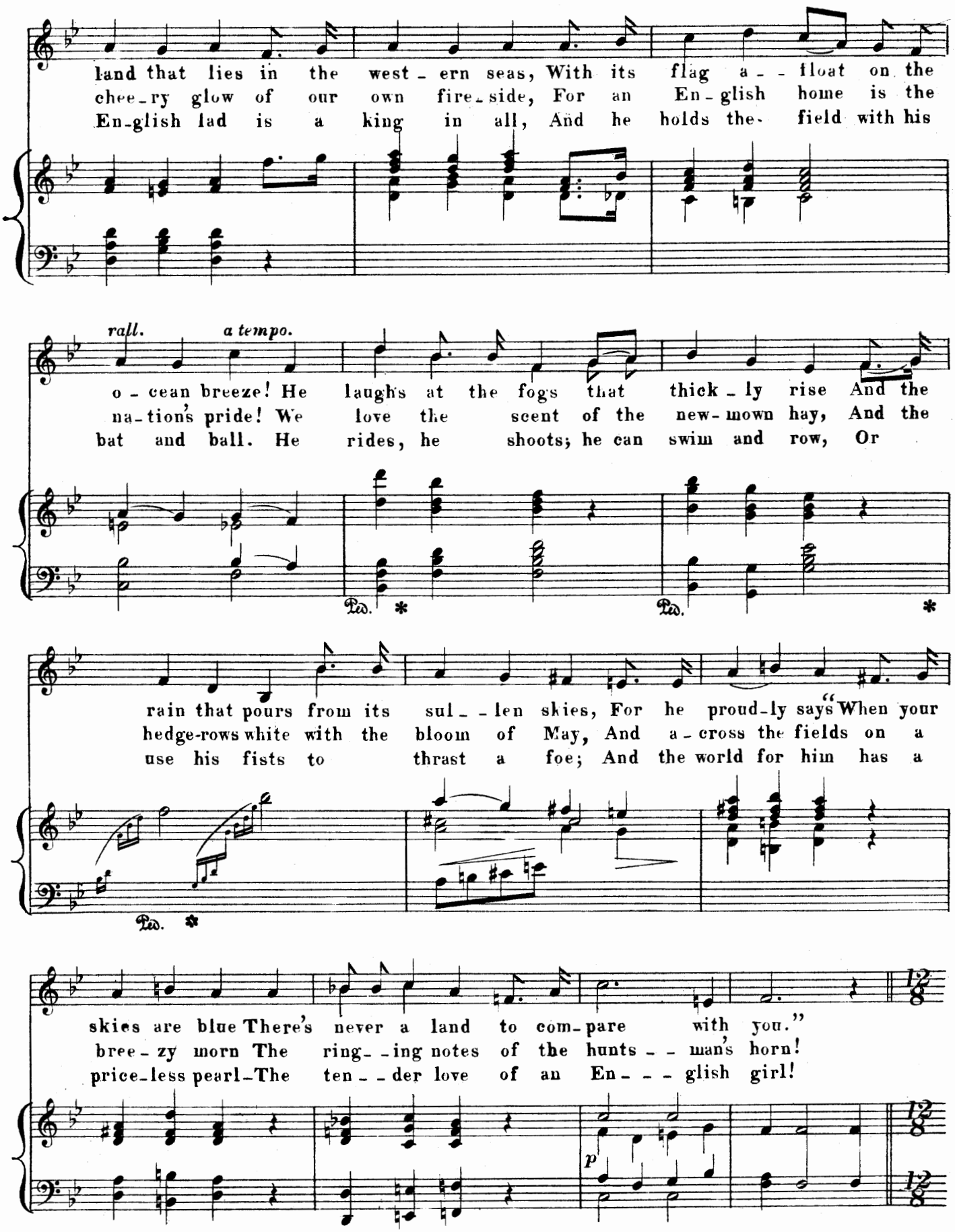


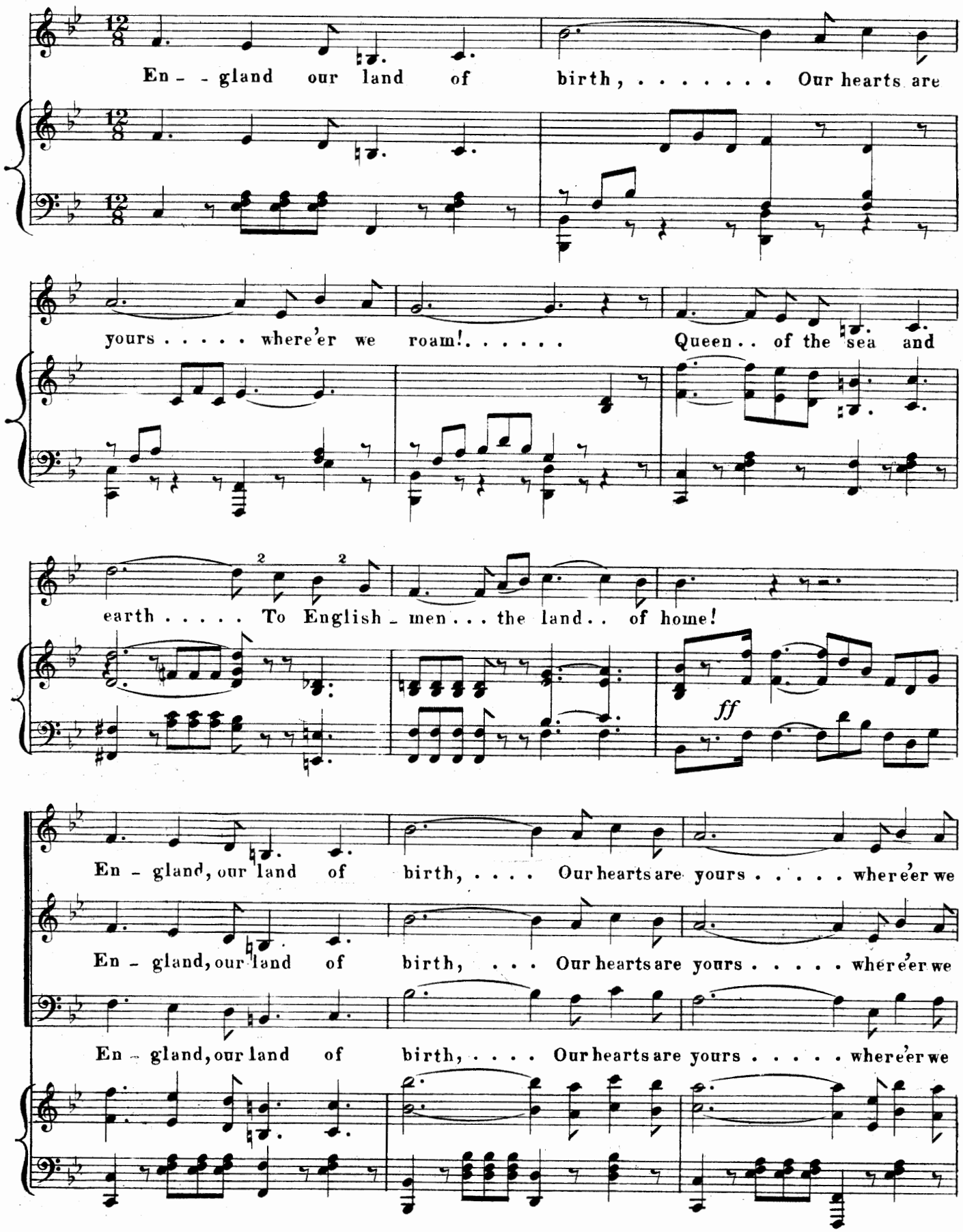
Copyright 1895, by Hopwood & Crew.

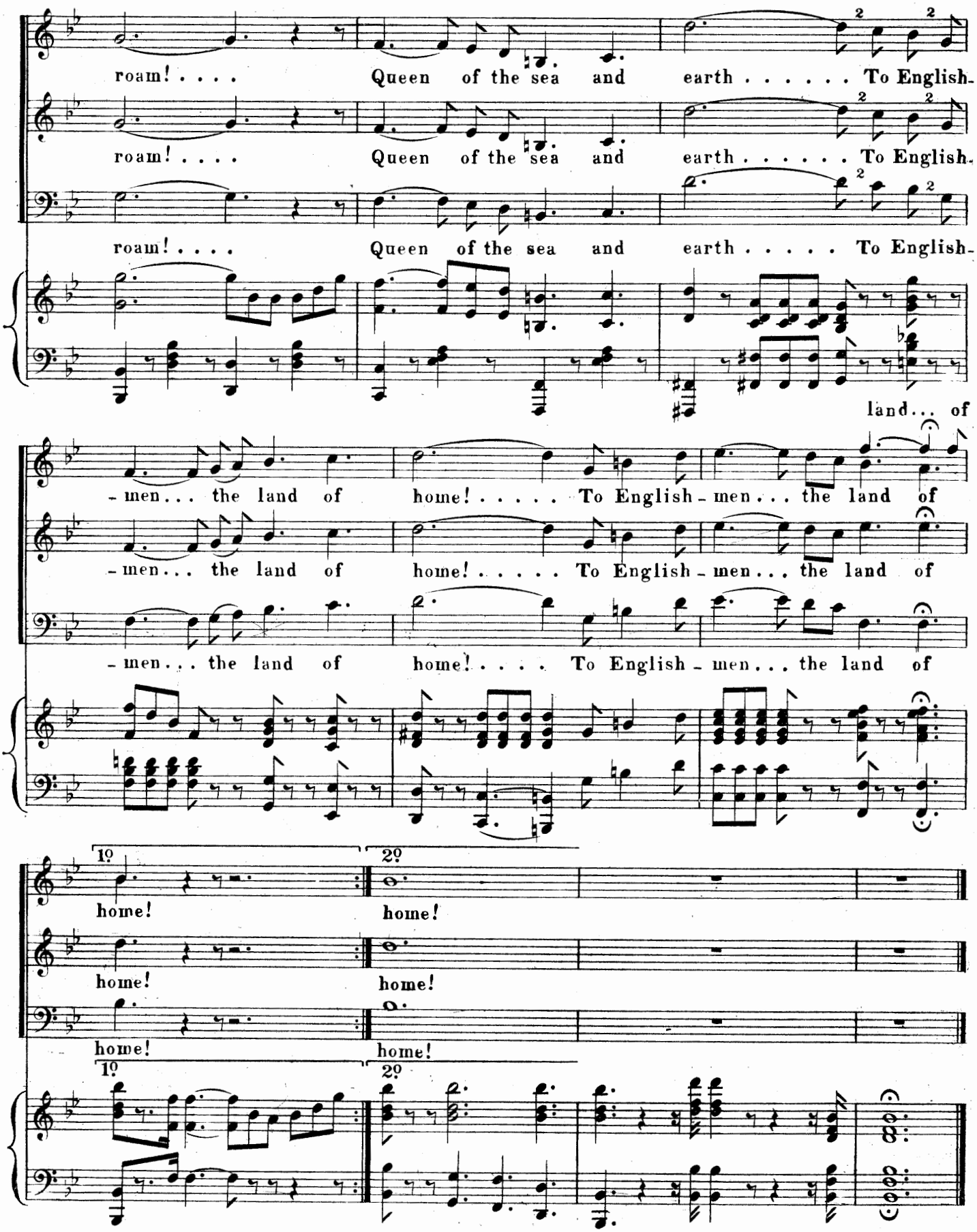

wo-men i-dol-ize Save love a-lone..... O world of greed and gold, What
yield for one sweet hour Of bye-gone days.....
do I care For all thy wealth un-told, Thy treasures rare? One gift I co-vet still All
L.H.
L. H.
1º
gifts a-bove Take from me what you will, But leave... me love!
2º
tr
love! Ah.....
rall.
Ped.

No. 19.— SONG. "QUEEN OF THE SEA AND EARTH."

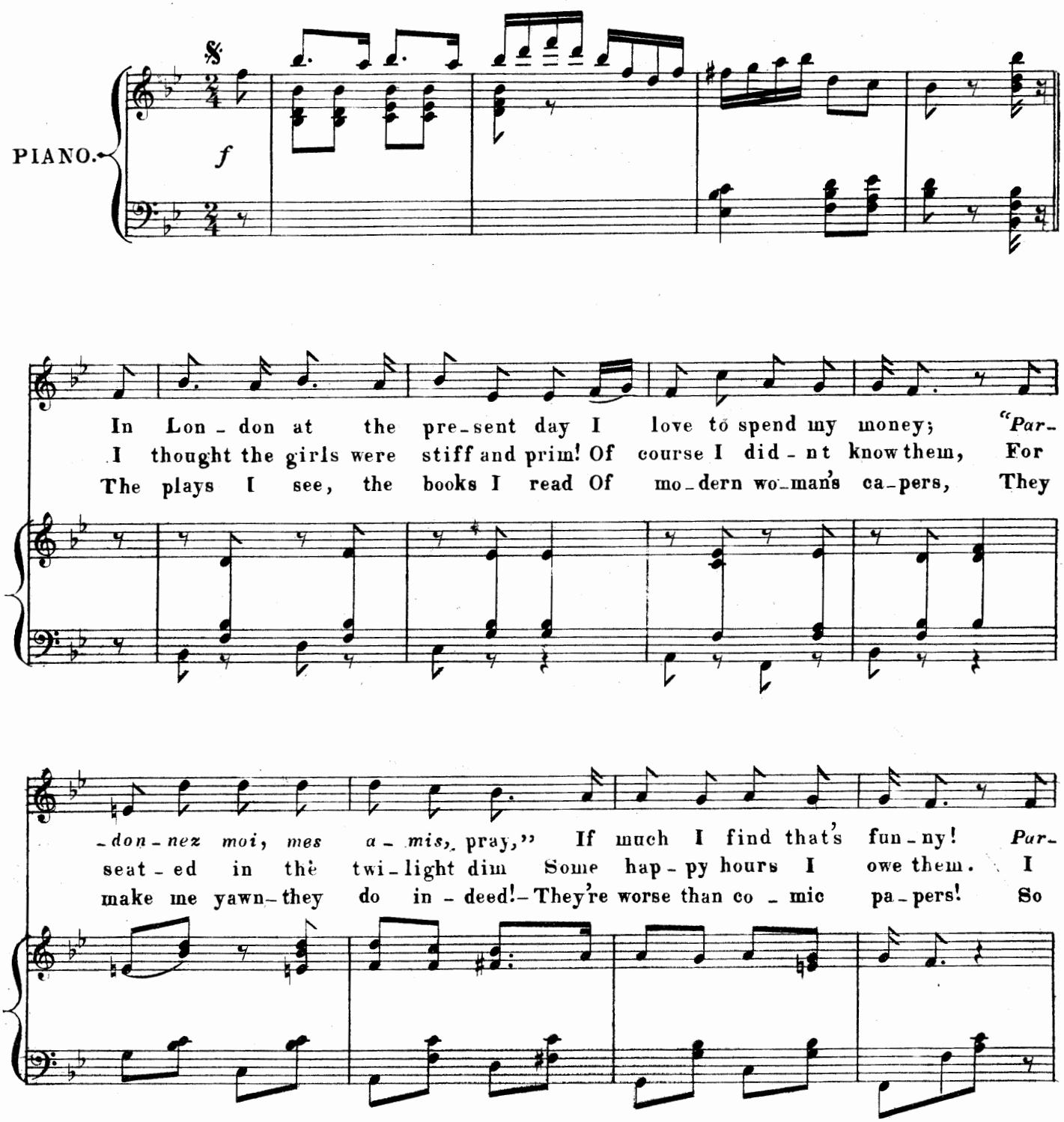


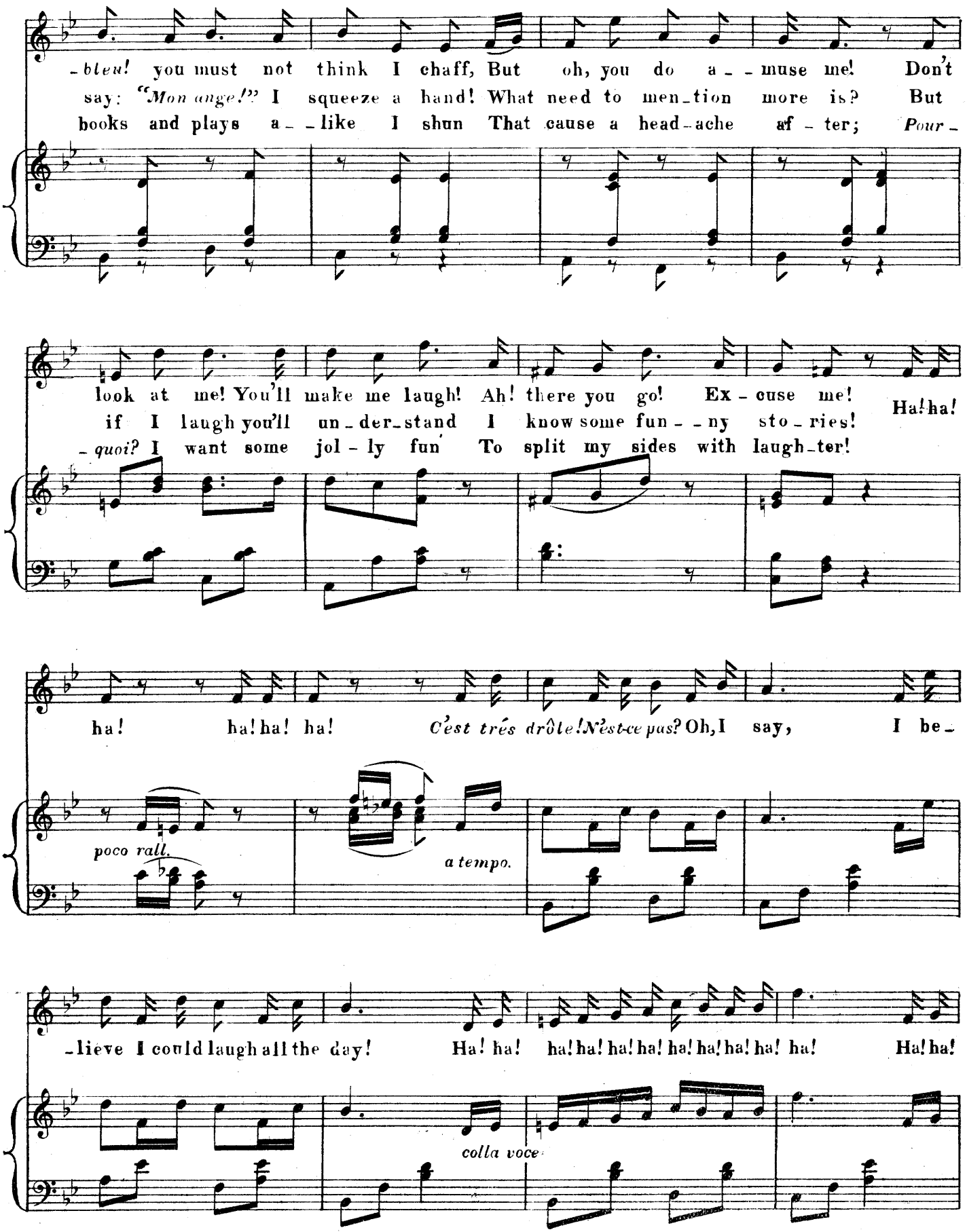

land that lies in the west - ern seas, With its flag a - - float on the
chee - ry glow of our own fire - side, For an En - glish home is the
En - glish lad is a king in all, And he holds the - field with his
rall. a tempo.
o - cean breeze! He laugh's at the fogs that thick - ly rise And the
na - tion's 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
Ped. * Ped. *
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 thrast a foe; And the world for him has a
Ped. *
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!
12/8
12/8
p
12/8

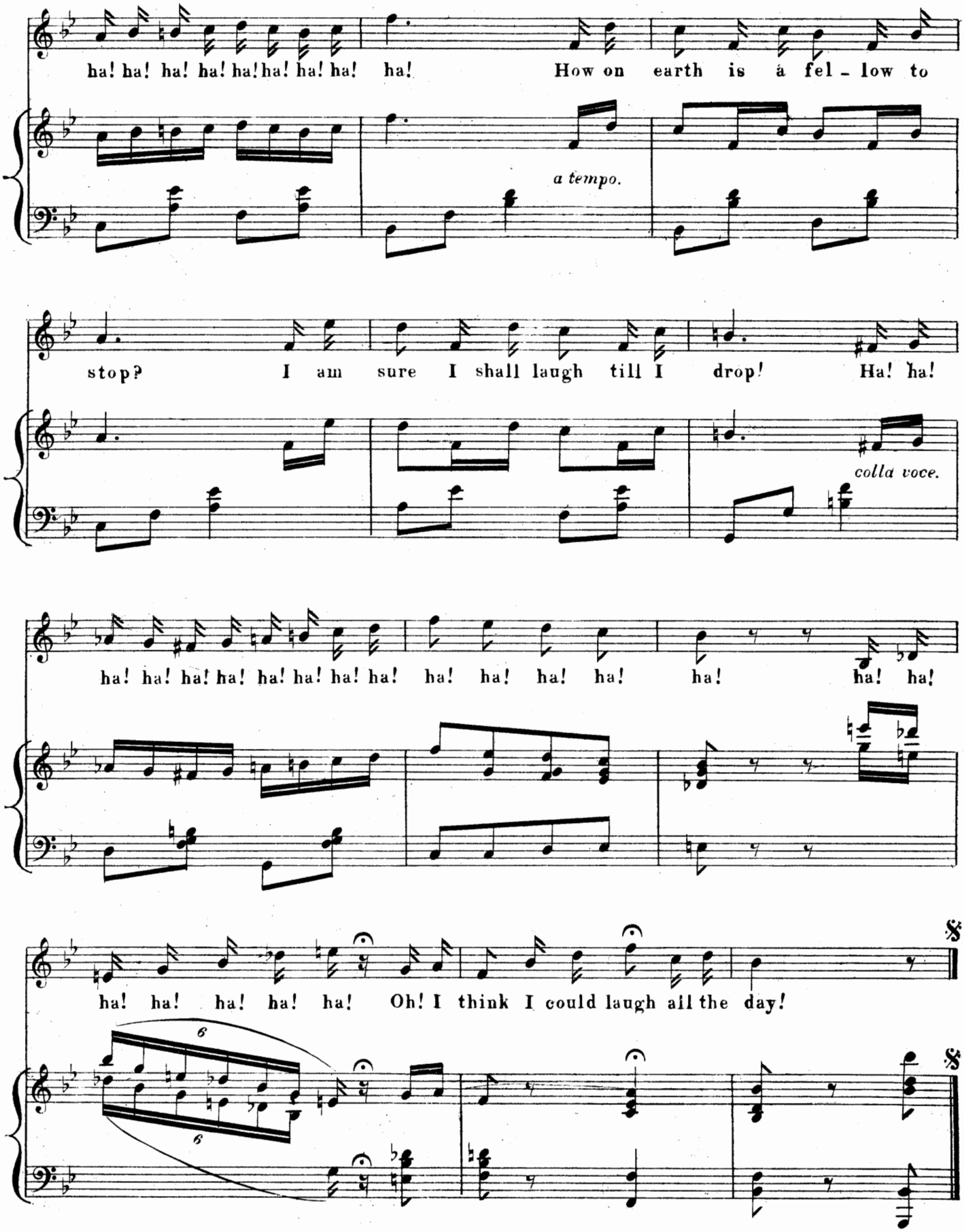

En - - gland our land of birth, ... Our hearts are
yours . . . . . where'er we roam! . . . . . Queen . . of the sea and
earth . . . . . To English - men . . . the land . . of home!
ff
En - gland, our land of birth, ... Our hearts are yours . . . . . where'er we
En - gland, our land of birth, . . . Our 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-
roam! . . . . Queen of the sea and earth . . . . . To English-
roam! . . . . Queen of the sea and earth . . . . . To English-
land... of
-men... the land of home! . . . . . To English-men... the land of
-men... the land of home! . . . . . To English-men... the land of
-men... the land of home! . . . . To English-men... the land of
1º
2º
home! home!
home! home!
home! home!
1º
2º

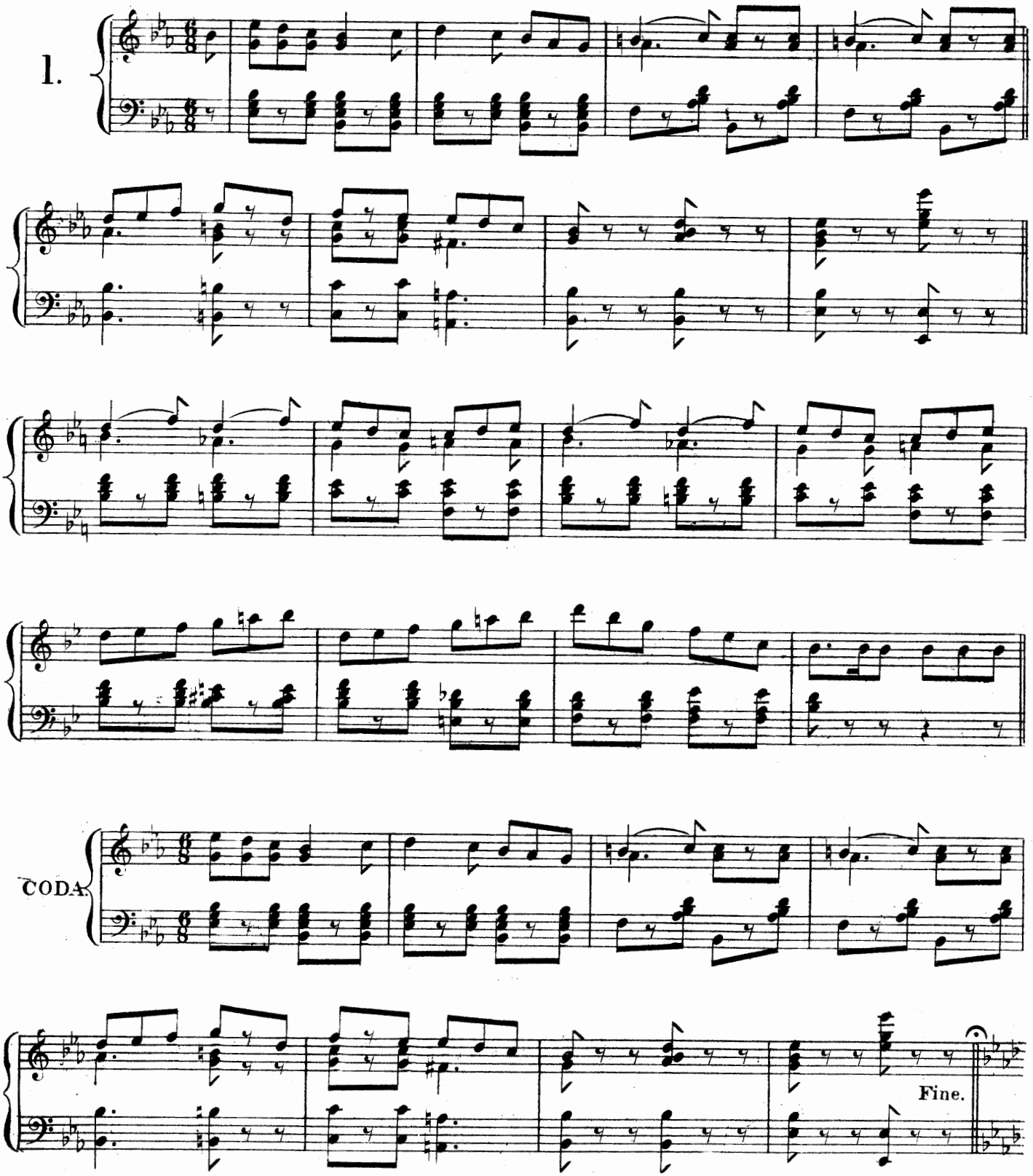
N°20.— LAUGHING SONG.

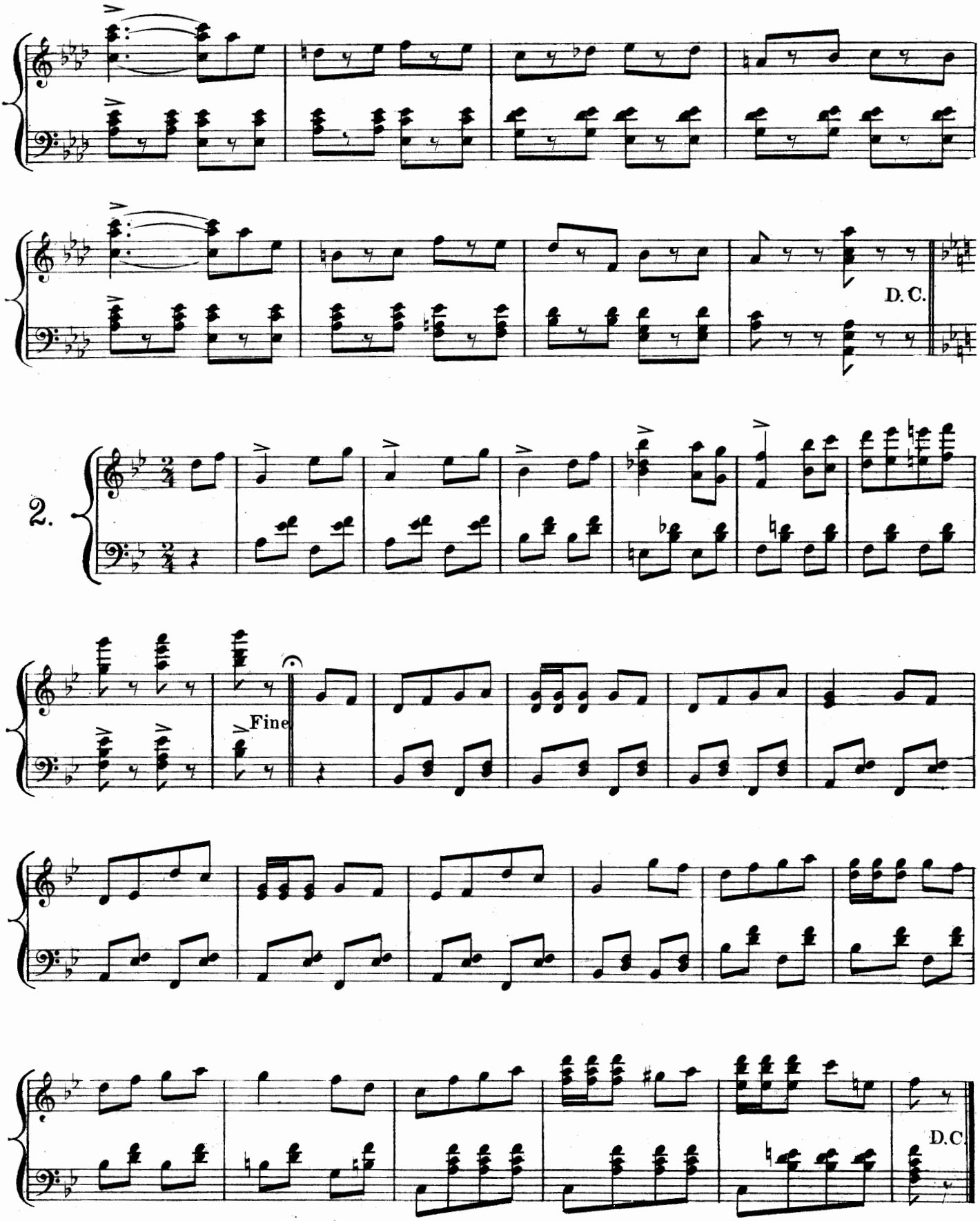



-bleu! you must not think I chaff, But oh, you do a--muse me! Don't
say: "Mon ange!" I squeeze a hand! What need to men-tion more is? But
books and plays a--like I shun That cause a head-ache af-ter; Pour-
look at me! You'll make me laugh! Ah! there you go! Ex-cuse me!
if I laugh you'll un-der-stand I know some fun--ny sto-ries!
-quoi? I want some jol-ly fun To split my sides with laugh-ter!
Ha! ha!
ha! 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! Ha! ha!
colla voce

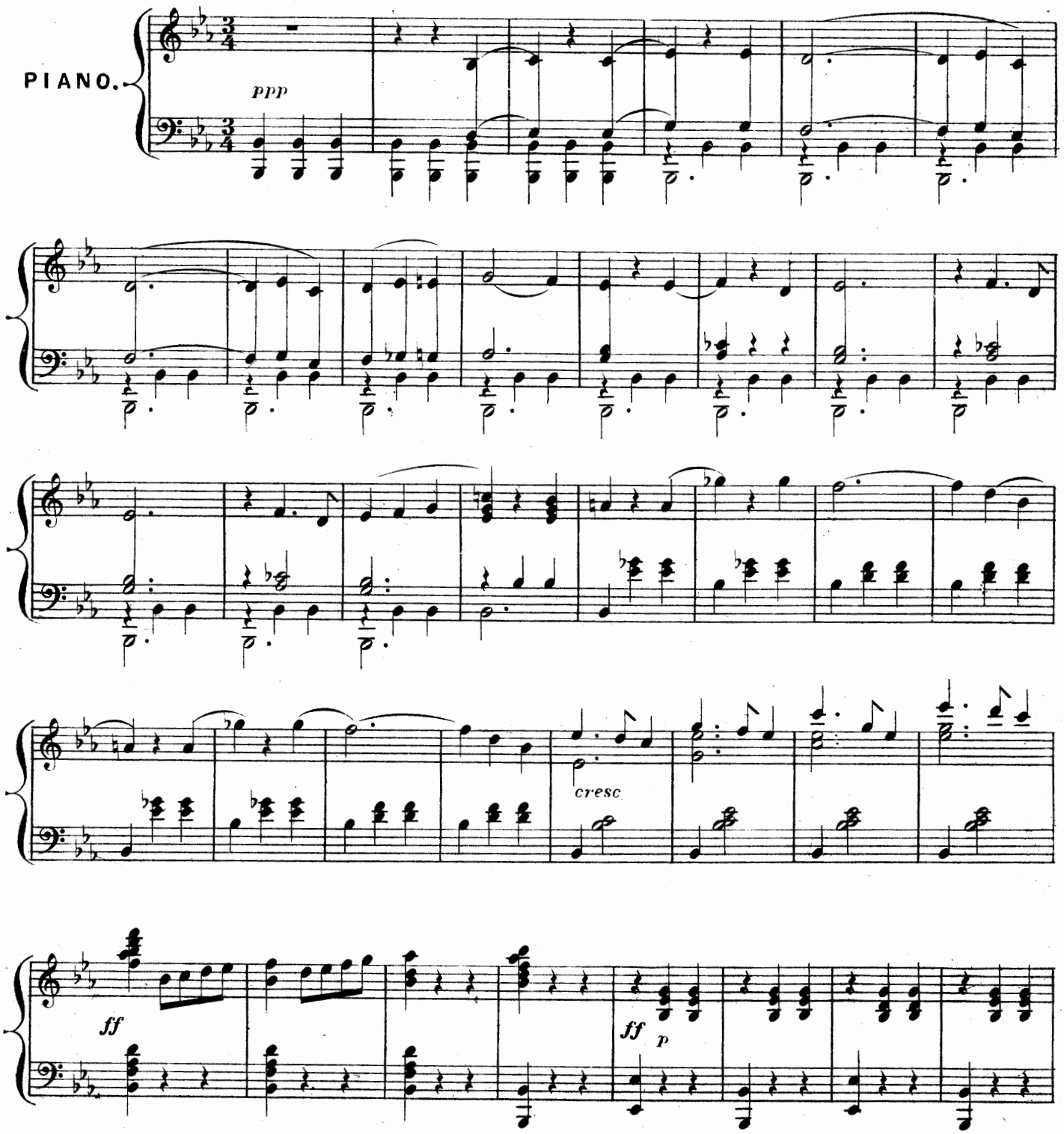

ha! ha! ha! ha! ha! ha! ha! ha! ha! How on earth is á fel - low to
a tempo.
stop? I am sure I shall laugh till I drop! Ha! ha!
colla voce.
ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
ha! ha! ha! ha! ha! Oh! I think I could laugh all the day!
6
6

No. 21. — FANCY DRESS LANCERS.

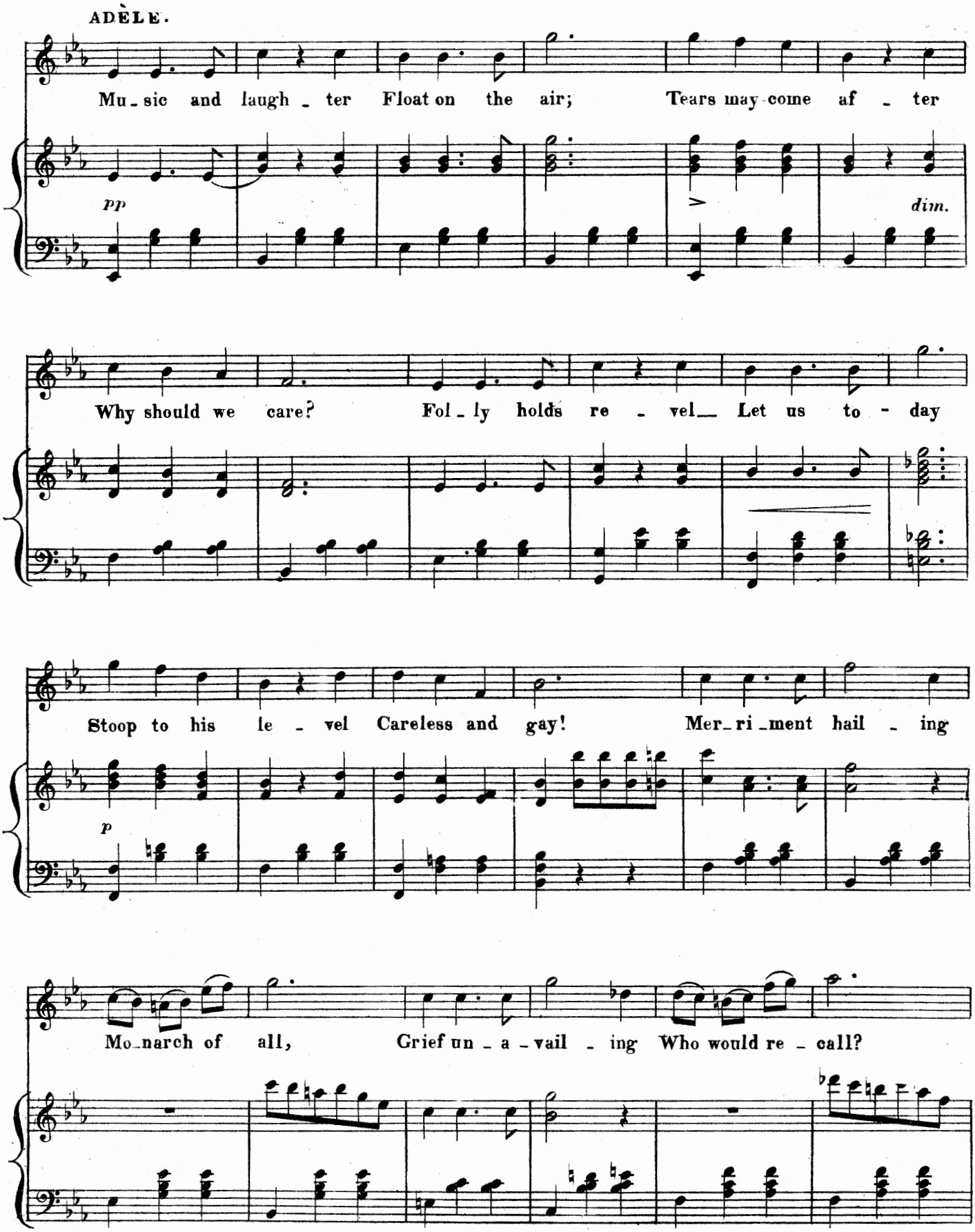


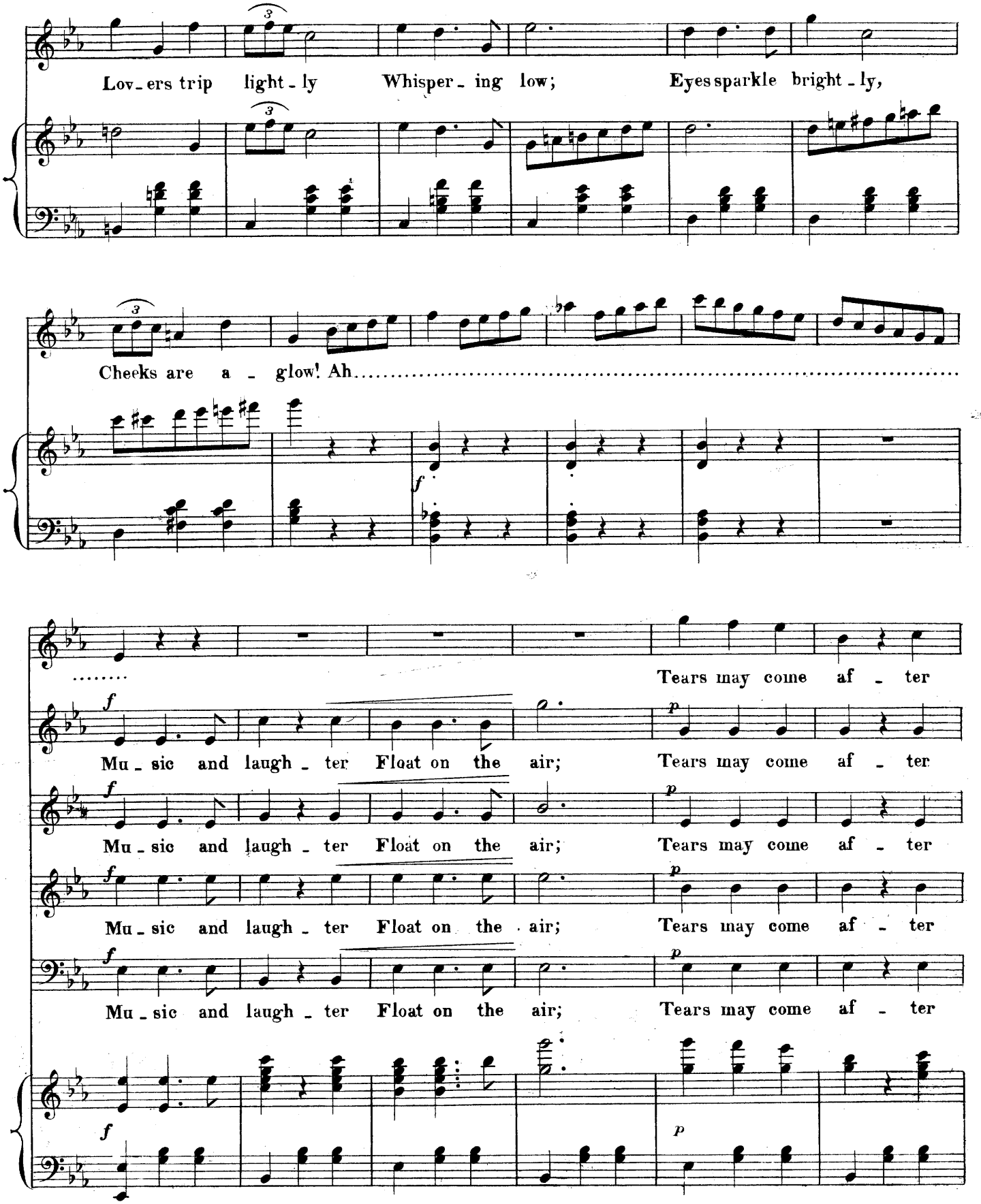

D. C.
2.
Fine
D.C.

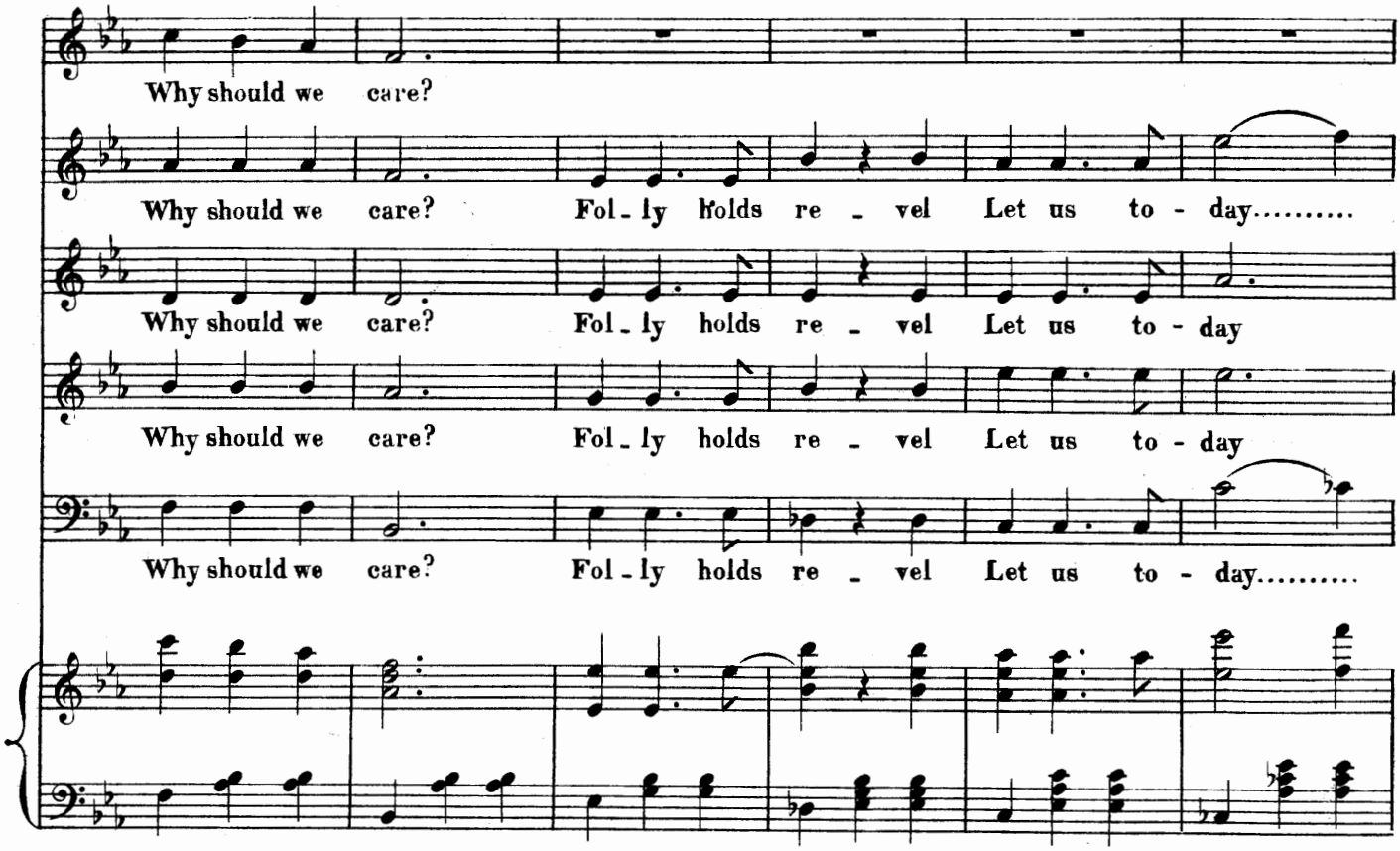
No. 22. VALSE CHANTEE. "MUSIC AND LAUGHTER."

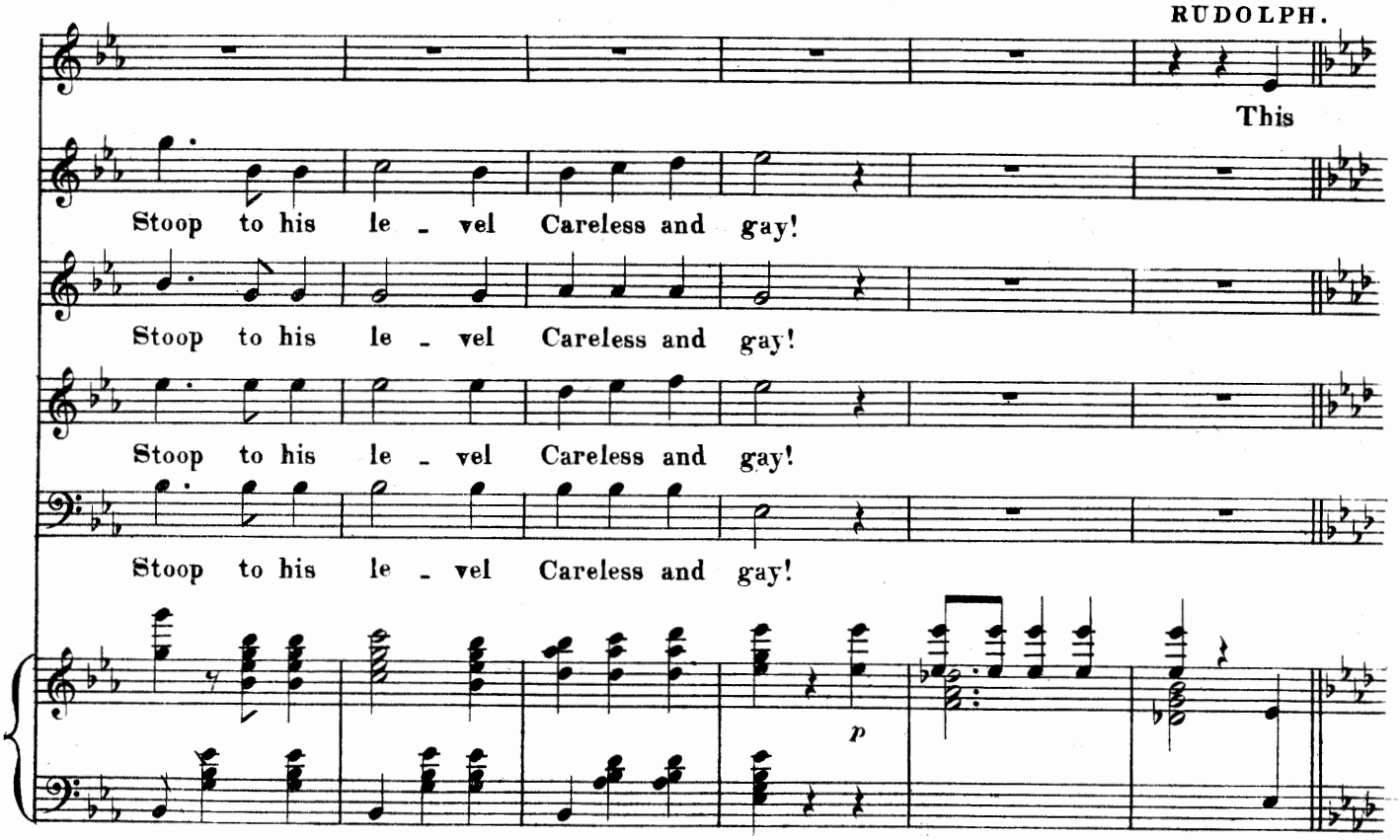


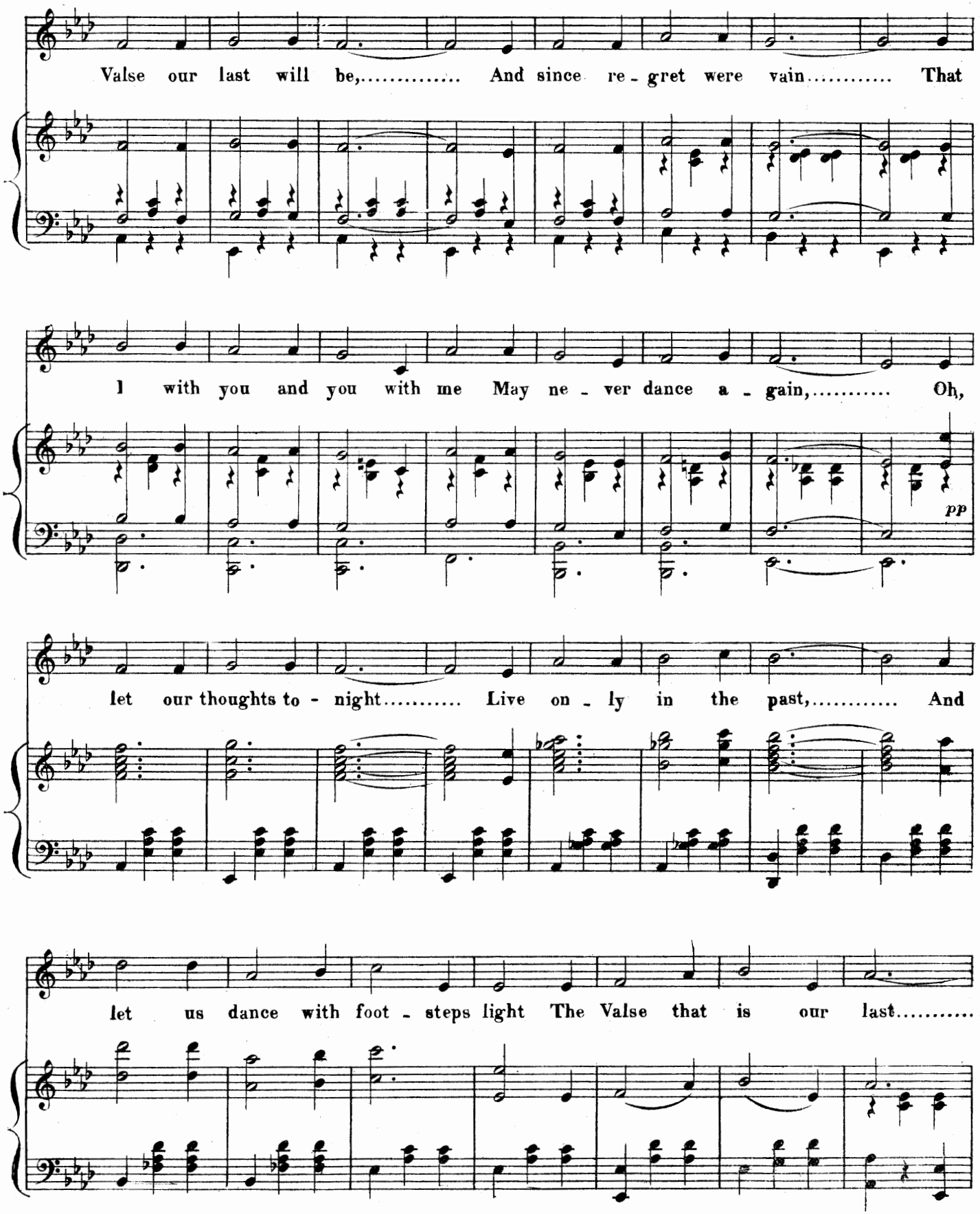
Copyright 1895, by Hopwood & Crew.


ADÈLE.
Mu-sic and laugh-ter Float on the air; Tears may come af-ter
pp
dim.
Why should we care? Fol-ly holds re-vel Let us to-day
Stoop to his le-vel Careless and gay! Mer-ri-ment hail-ing
p
Mo-narch of all, Grief un-a-vail-ing Who would re-call?

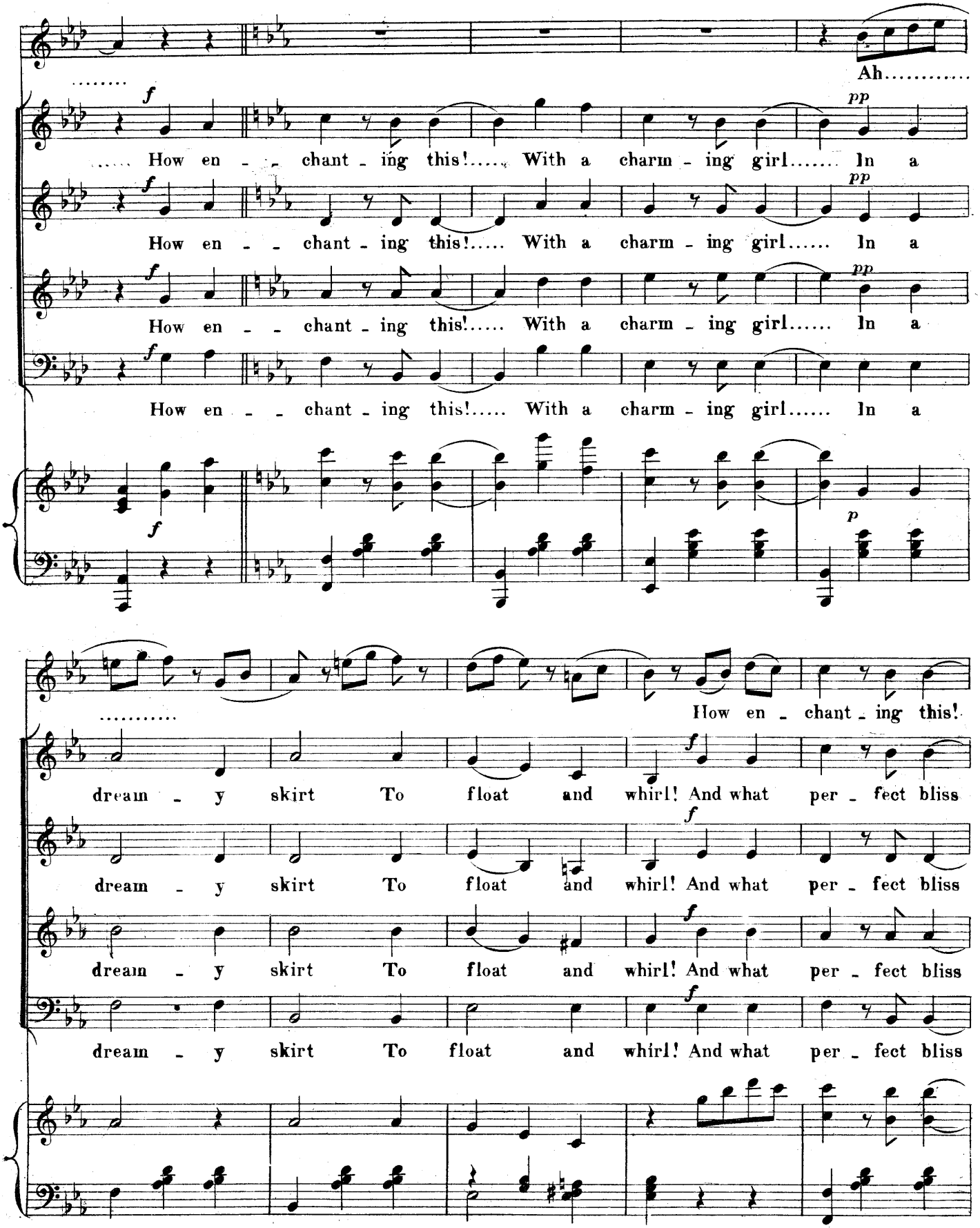

Lov-ers trip light-ly Whisper-ing low; Eyes sparkle bright-ly,
Cheeks are a-glow! Ah.....
.....
Tears may come af-ter
Mu-sic and laugh-ter Float on the air;
Tears may come af-ter
Mu-sic and laugh-ter Float on the air;
Tears may come af-ter
Mu-sic and laugh-ter Float on the air;
Tears may come af-ter
Mu-sic and laugh-ter Float on the air;
Tears may come af-ter

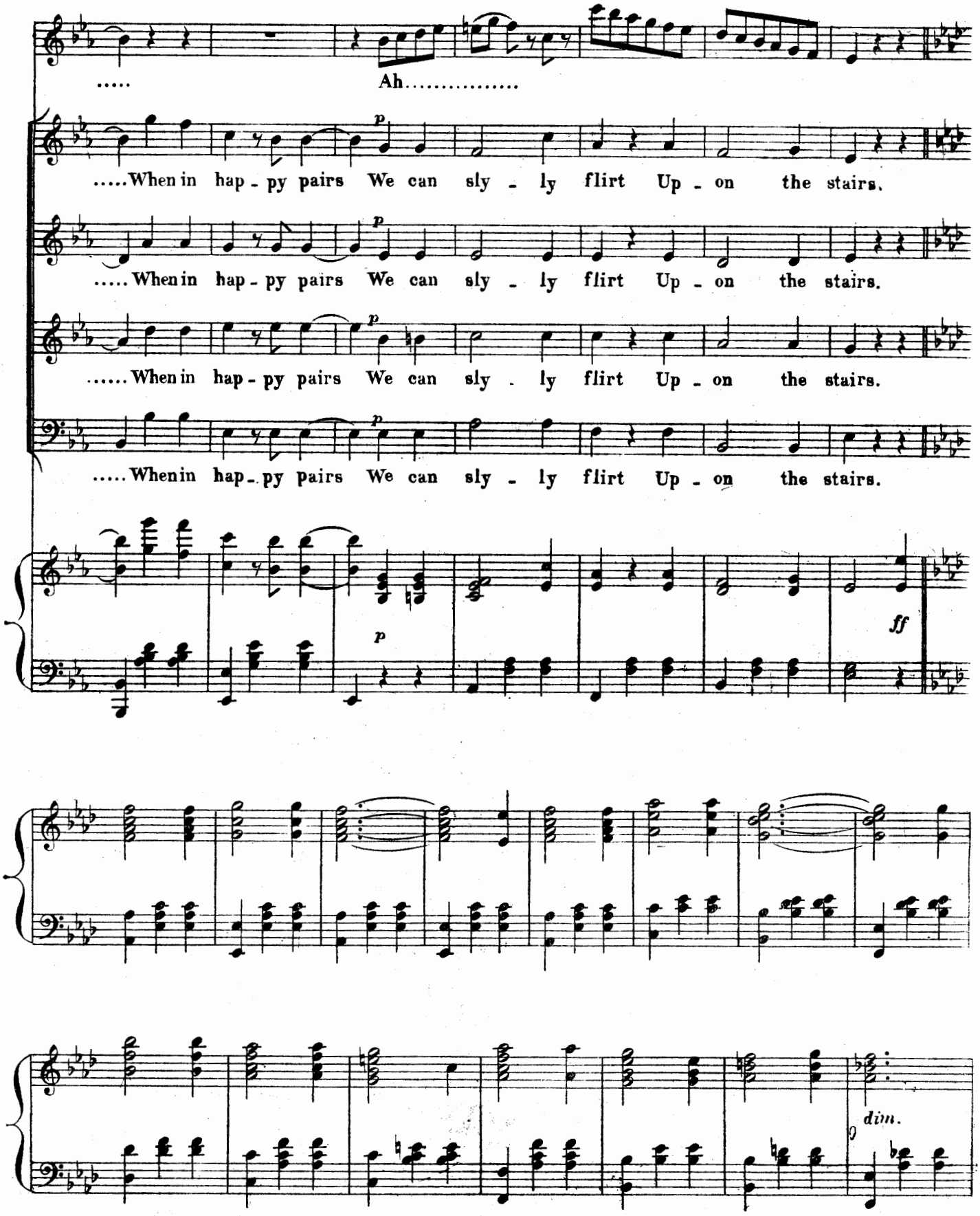

Why should we care?
Why should we care? Fol - ly holds re - vel Let us to - day.....
Why should we care? Fol - ly holds re - vel Let us to - day
Why should we care? Fol - ly holds re - vel Let us to - day
Why should we care? Fol - ly holds re - vel Let us to - day.....

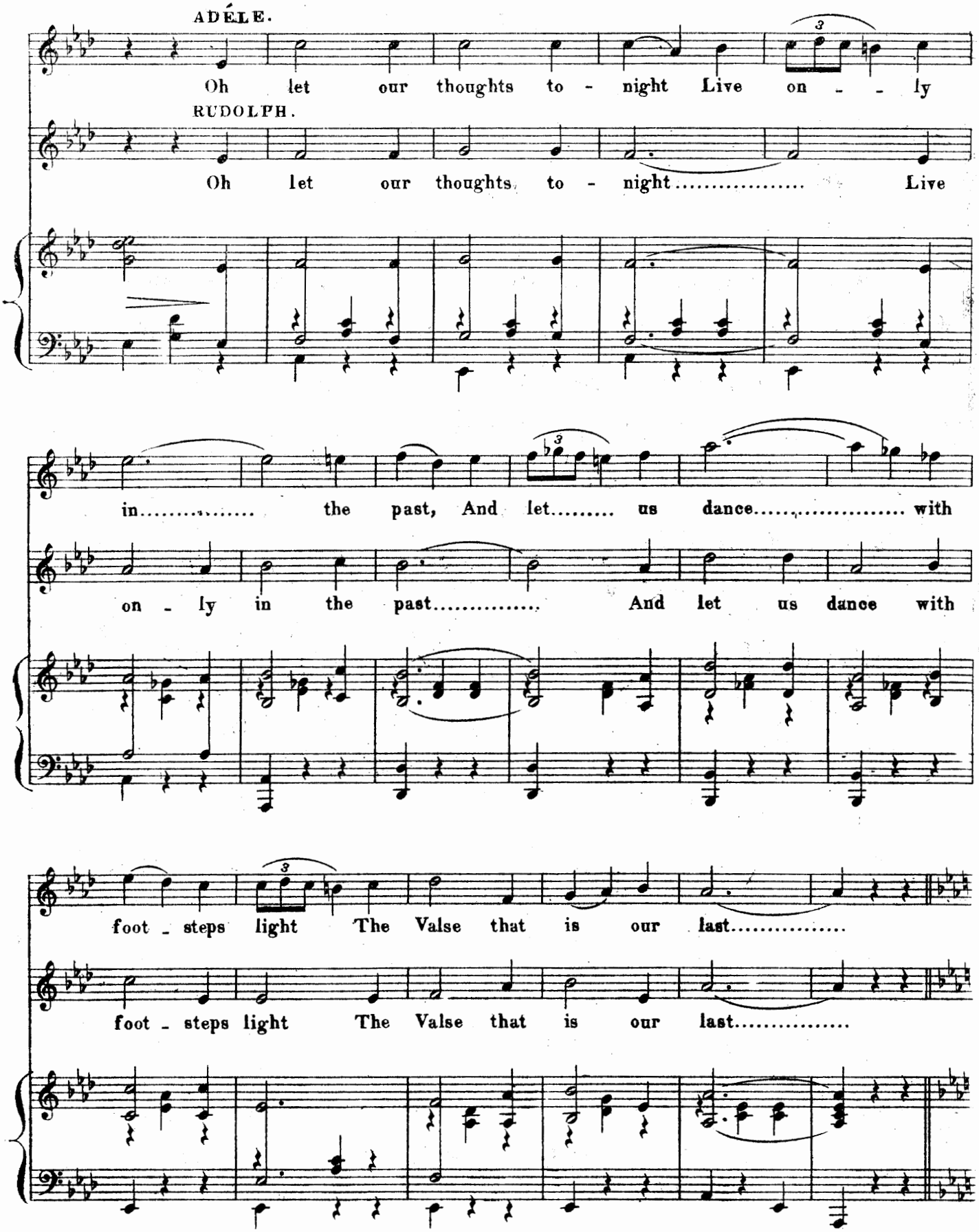

RUDOLPH.
This
Stoop to his le - vel Careless and gay!
Stoop to his le - vel Careless and gay!
Stoop to his le - vel Careless and gay!
Stoop to his le - vel Careless and gay!
p

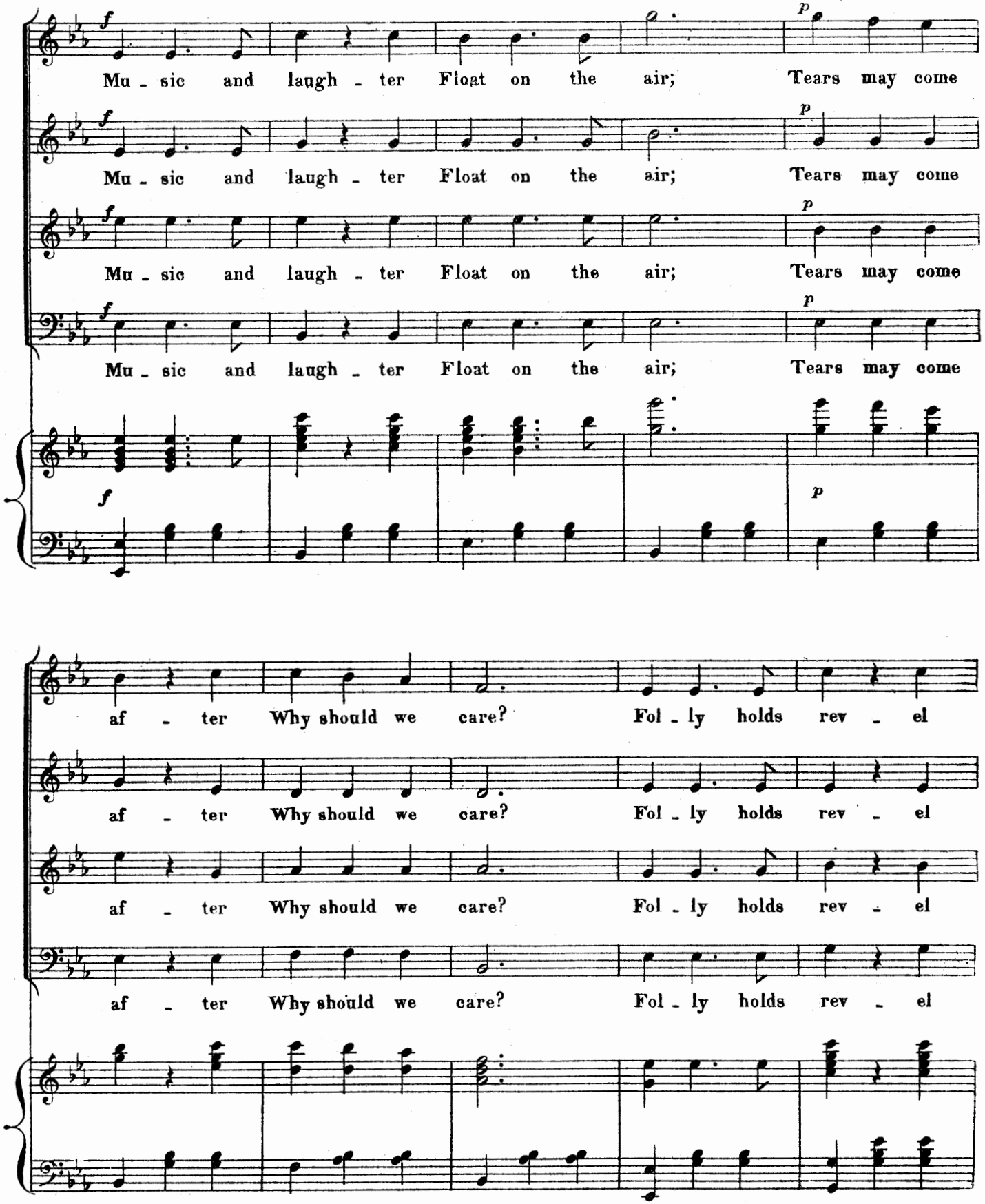

Valse our last will be,..... And since re - gret were vain..... That
I with you and you with me May ne - ver dance a - gain,..... Oh,
pp
let our thoughts to - night..... Live on - ly in the past,..... And
let us dance with foot - steps light The Valse that is our last.....

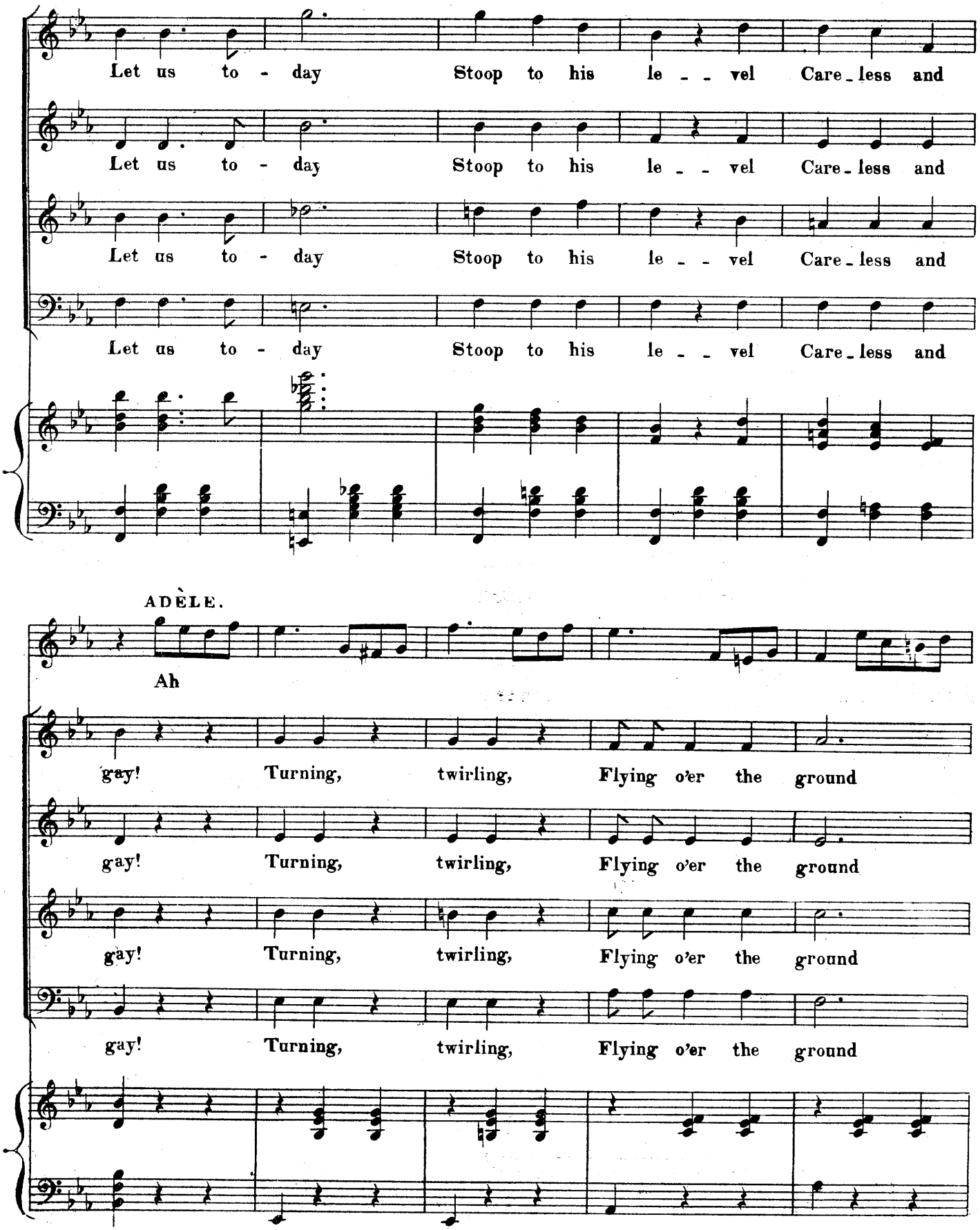
ADELE.

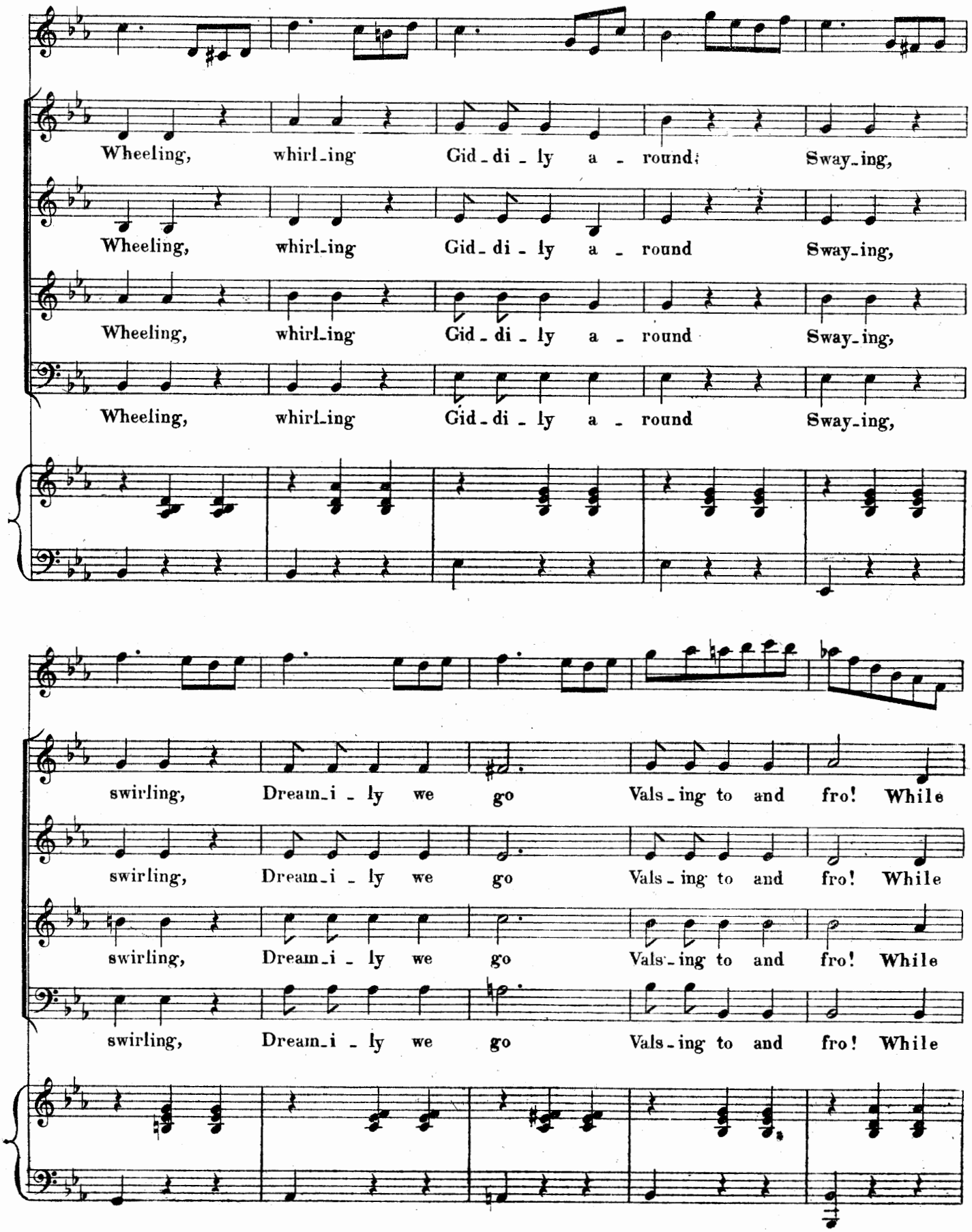

Ah.....
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - chant - ing 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
dream - y skirt To float and whirl! And what per - fect bliss
dream - y skirt To float and whirl! And what per - fect bliss

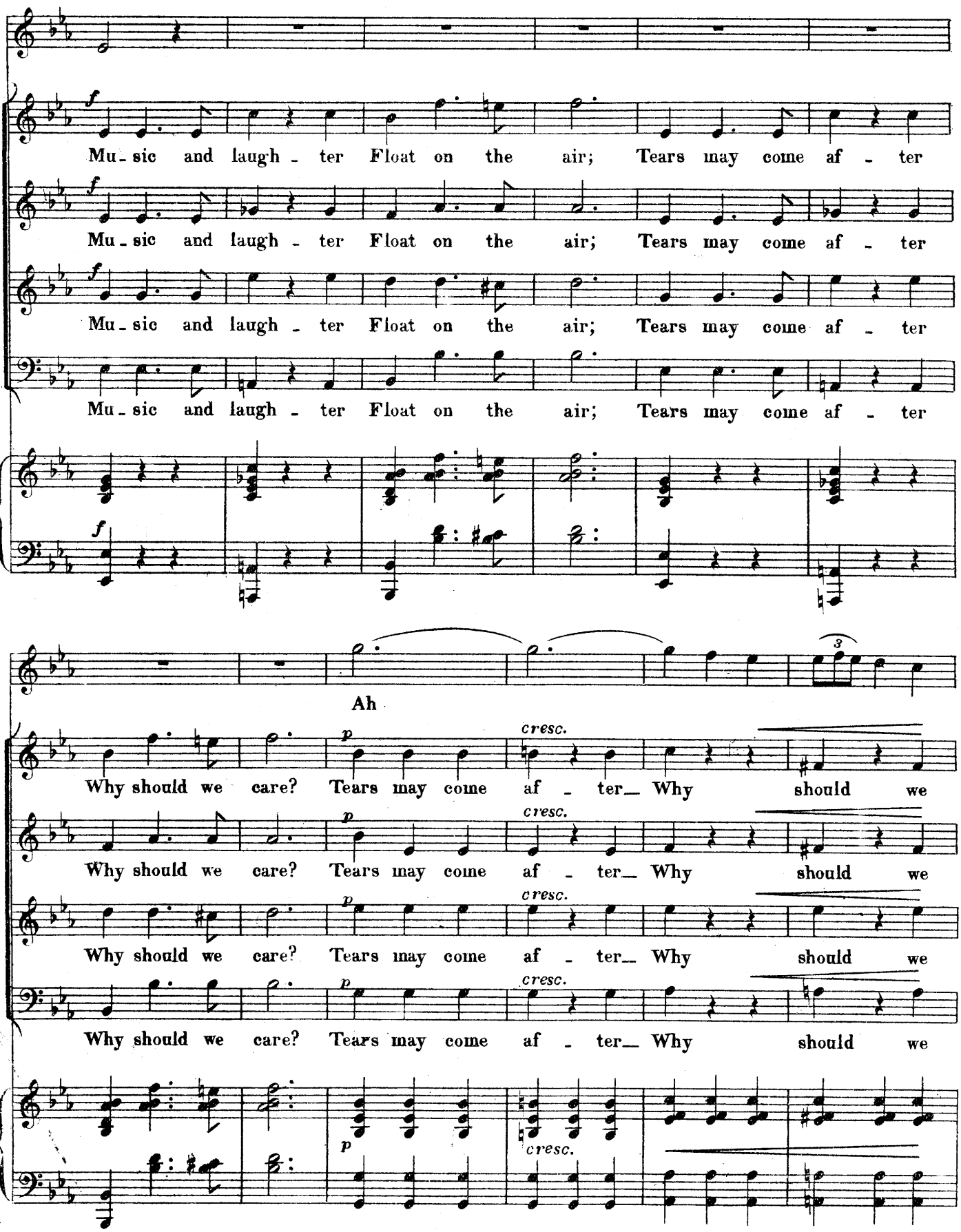

.....
Ah.....
p
.....When in hap - py pairs We can sly - ly flirt Up - on the stairs.
p
.....When in hap - py pairs We can sly - ly flirt Up - on the stairs.
p
.....When in hap - py pairs We can sly - ly flirt Up - on the stairs.
p
.....When in hap - py pairs We can sly - ly flirt Up - on the stairs.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

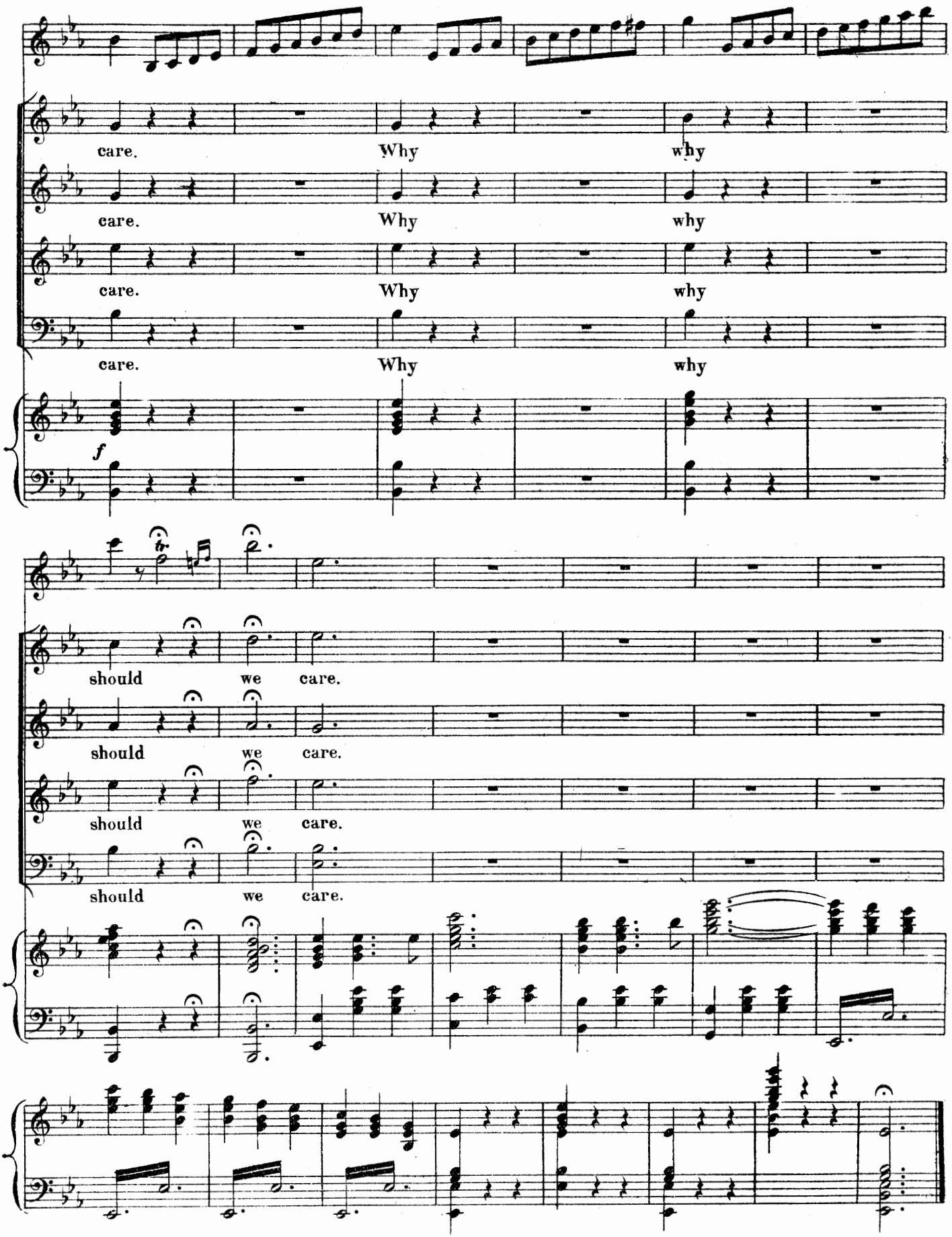

ADÉLE.
Oh let our thoughts to - night Live on - - ly
RUDOLPH.
Oh let our thoughts to - night..... Live
in..... the past, And let..... us dance..... with
on - ly in the past..... And let us dance with
foot - steps light The Valse that is our last.....
foot - steps light The Valse that is our last.....


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
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


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

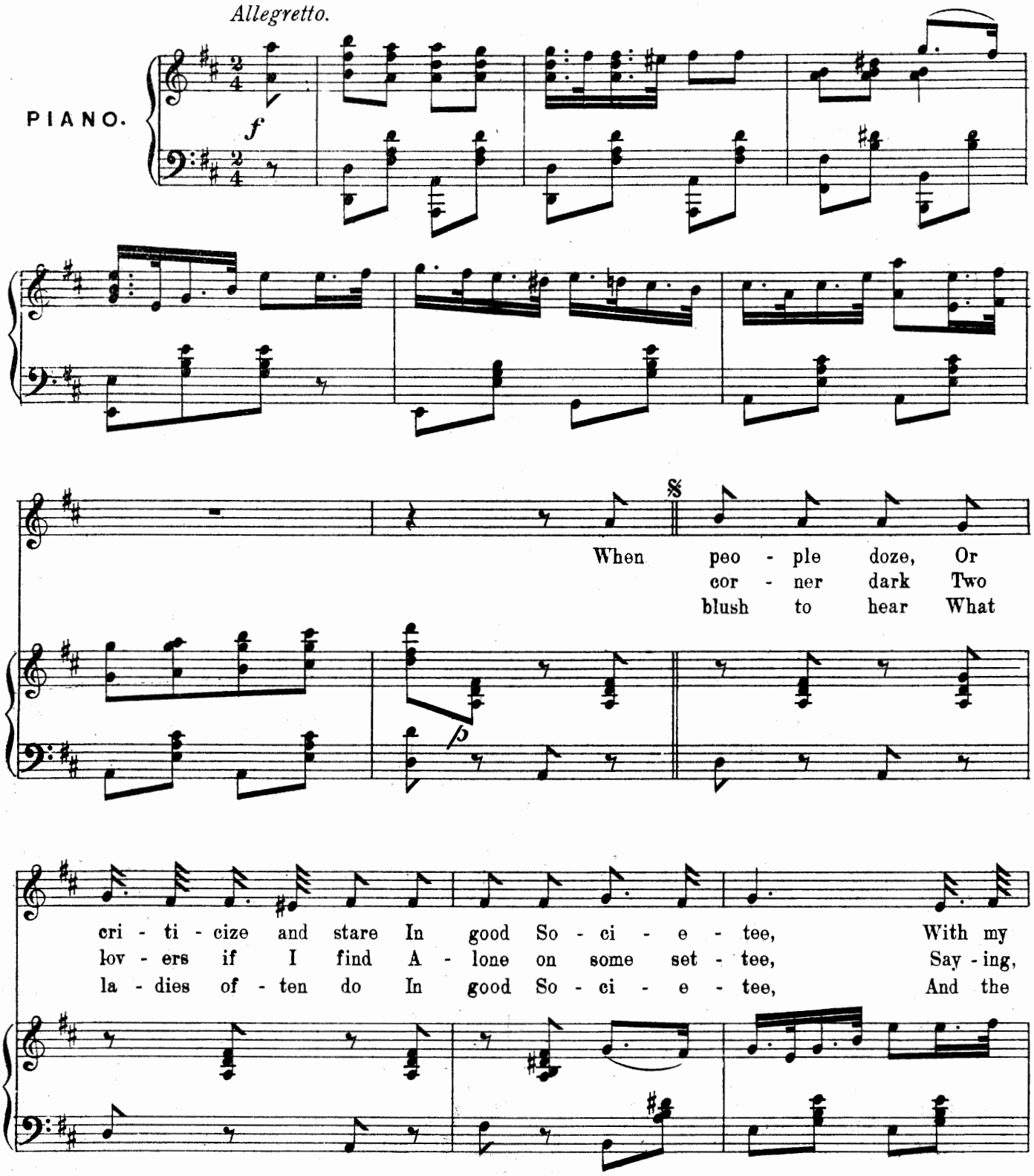

Wheeling, whirl_ing Gid_di_ly a_round; Sway_ing,
Wheeling, whirl_ing Gid_di_ly a_round Sway_ing,
Wheeling, whirl_ing Gid_di_ly a_round Sway_ing,
Wheeling, whirl_ing Gid_di_ly a_round Sway_ing,
swirling, Dream_i_ly we go Vals_ing to and fro! While
swirling, Dream_i_ly we go Vals_ing to and fro! While
swirling, Dream_i_ly we go Vals_ing to and fro! While
swirling, Dream_i_ly we go Vals_ing to and fro! While


f
Mu - sic and laugh - ter Float on the air; Tears may come af - ter
f
Mu - sic and laugh - ter Float on the air; Tears may come af - ter
f
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
f
3
Ah
p
cresc.
Why should we care? Tears may come af - ter_ Why should we
p
cresc.
Why should we care? Tears may come af - ter_ Why should we
p
cresc.
Why should we care? Tears may come af - ter_ Why should we
p
cresc.
Why should we care? Tears may come af - ter_ Why should we
p
cresc.

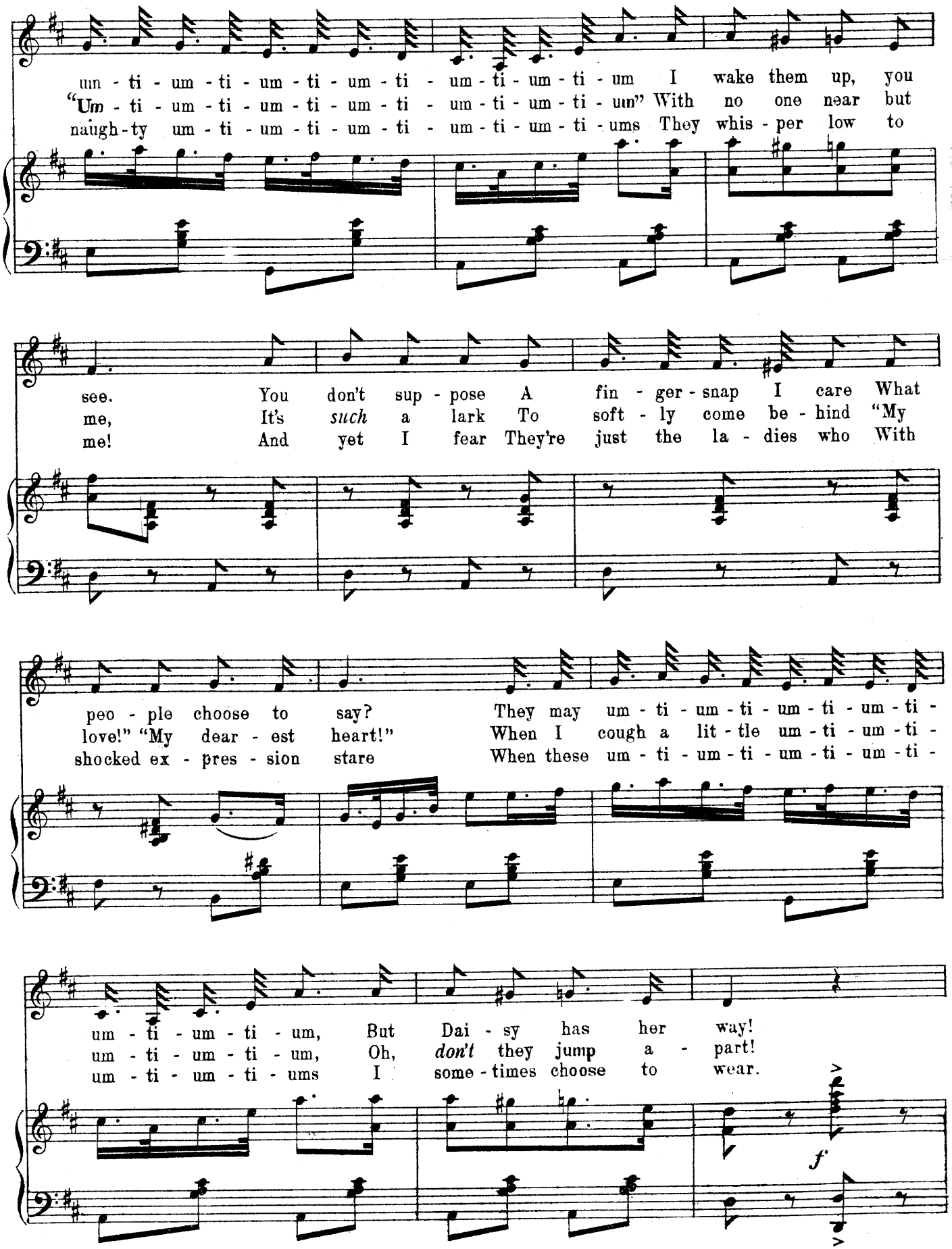

care. Why why
care. Why why
care. Why why
care. Why why
f
should we care.
should we care.
should we care.
should we care.

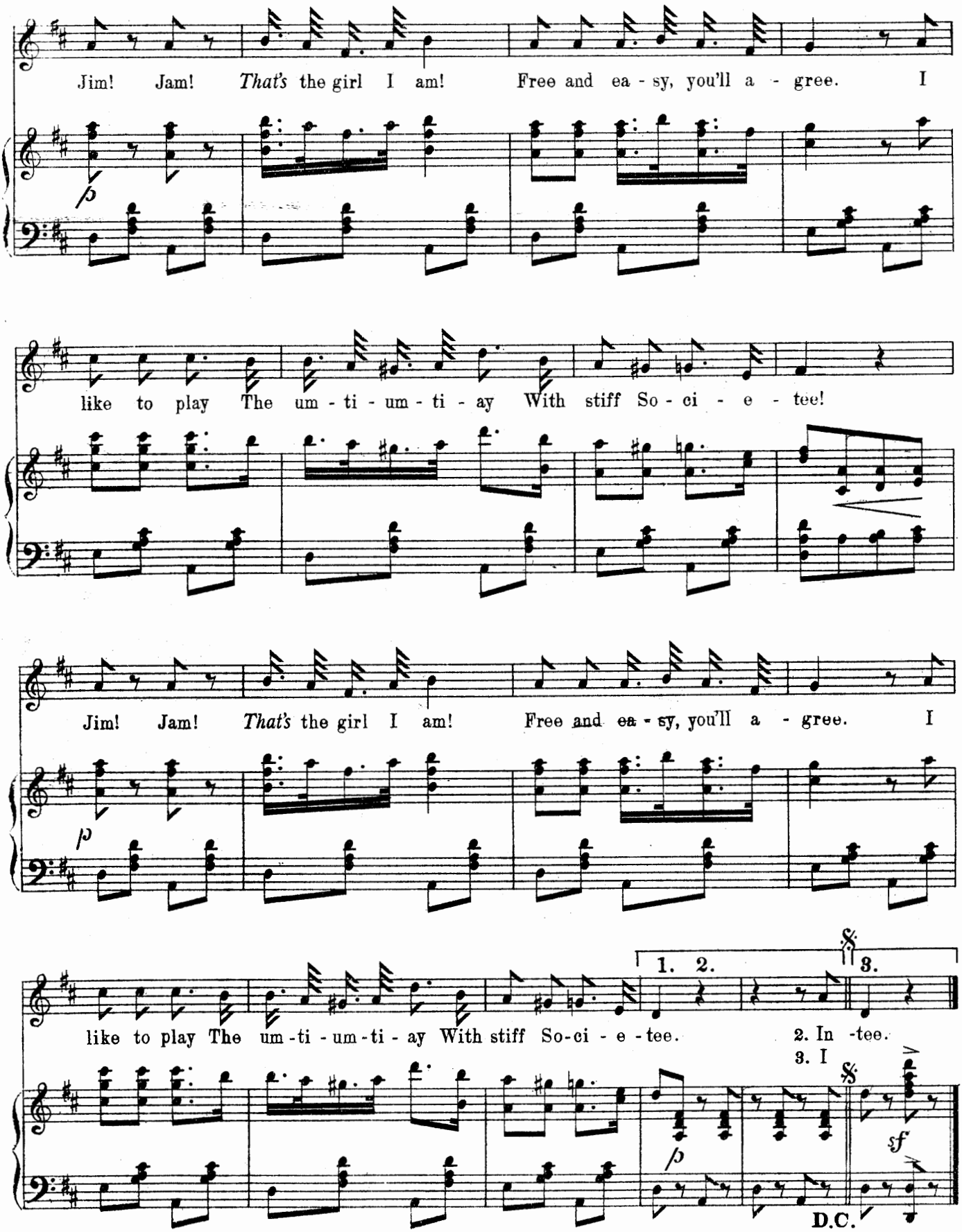
N.º 23 .— SONG. "UMTI-UMTI-UM."

MUSIC BY **PAUL LINCKE.**

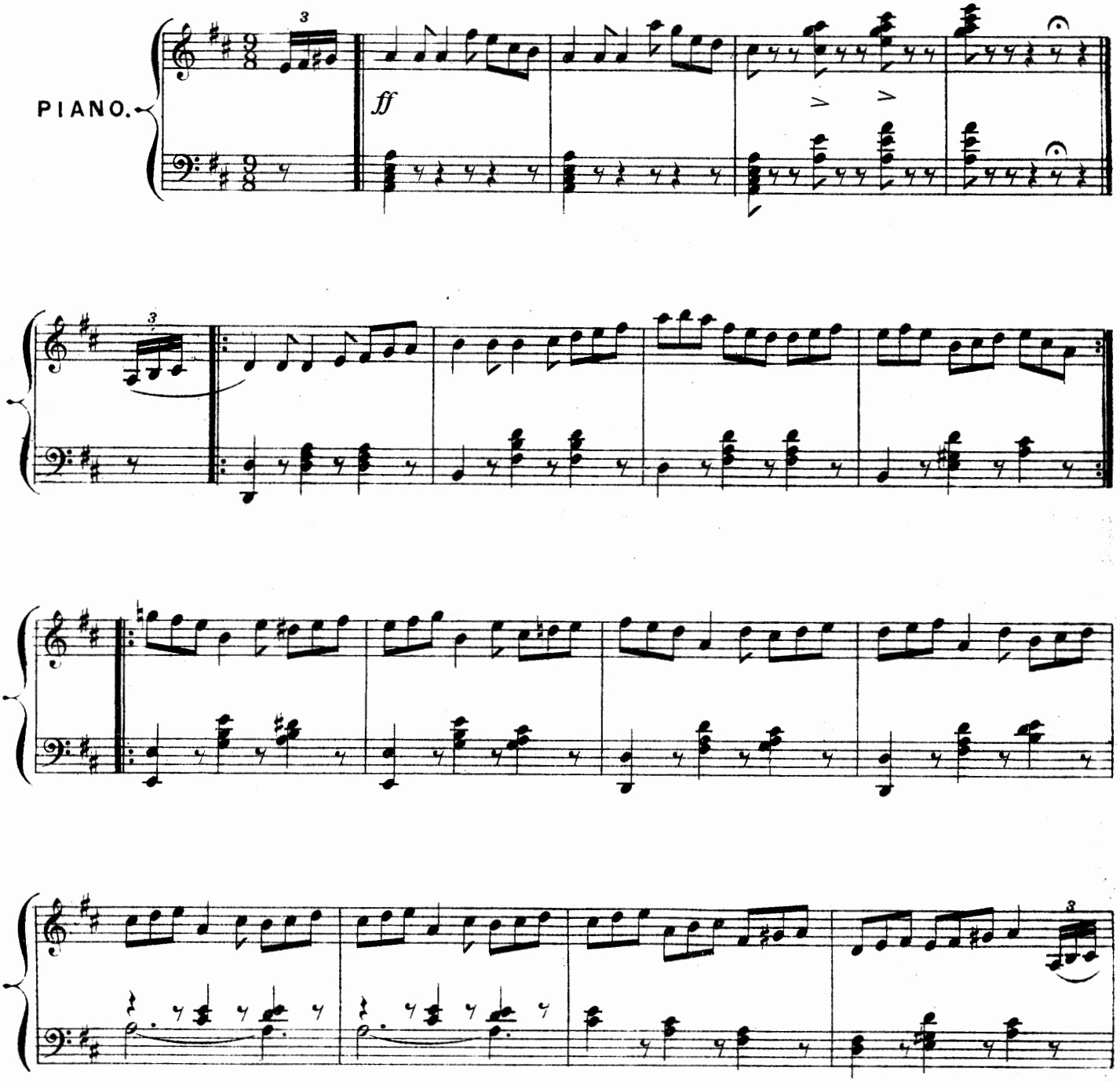


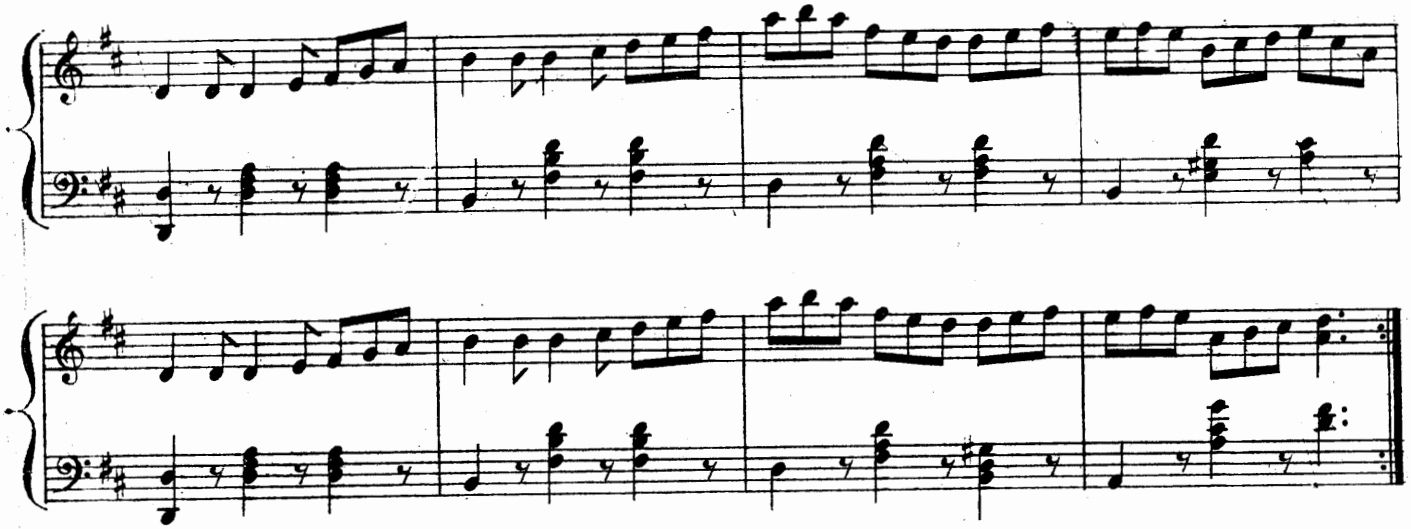
All performing rights in this Composition are reserved.


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 - ums 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 - ums I some - times choose to wear.
f


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.
1. 2.
3.
2. In - tee.
3. I
D.C.

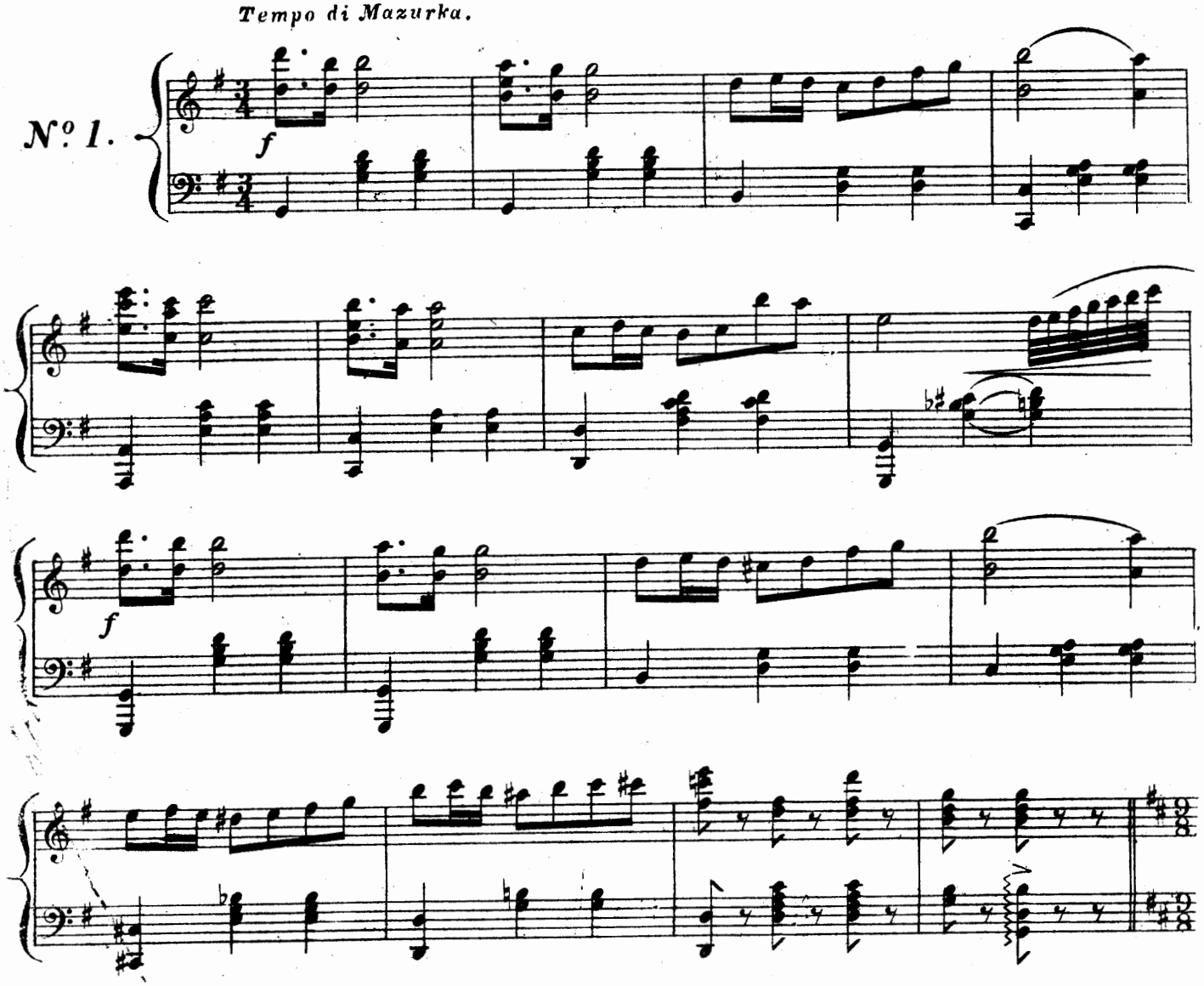
N°24. DANCE. SIR ROGER DE COVERLEY.

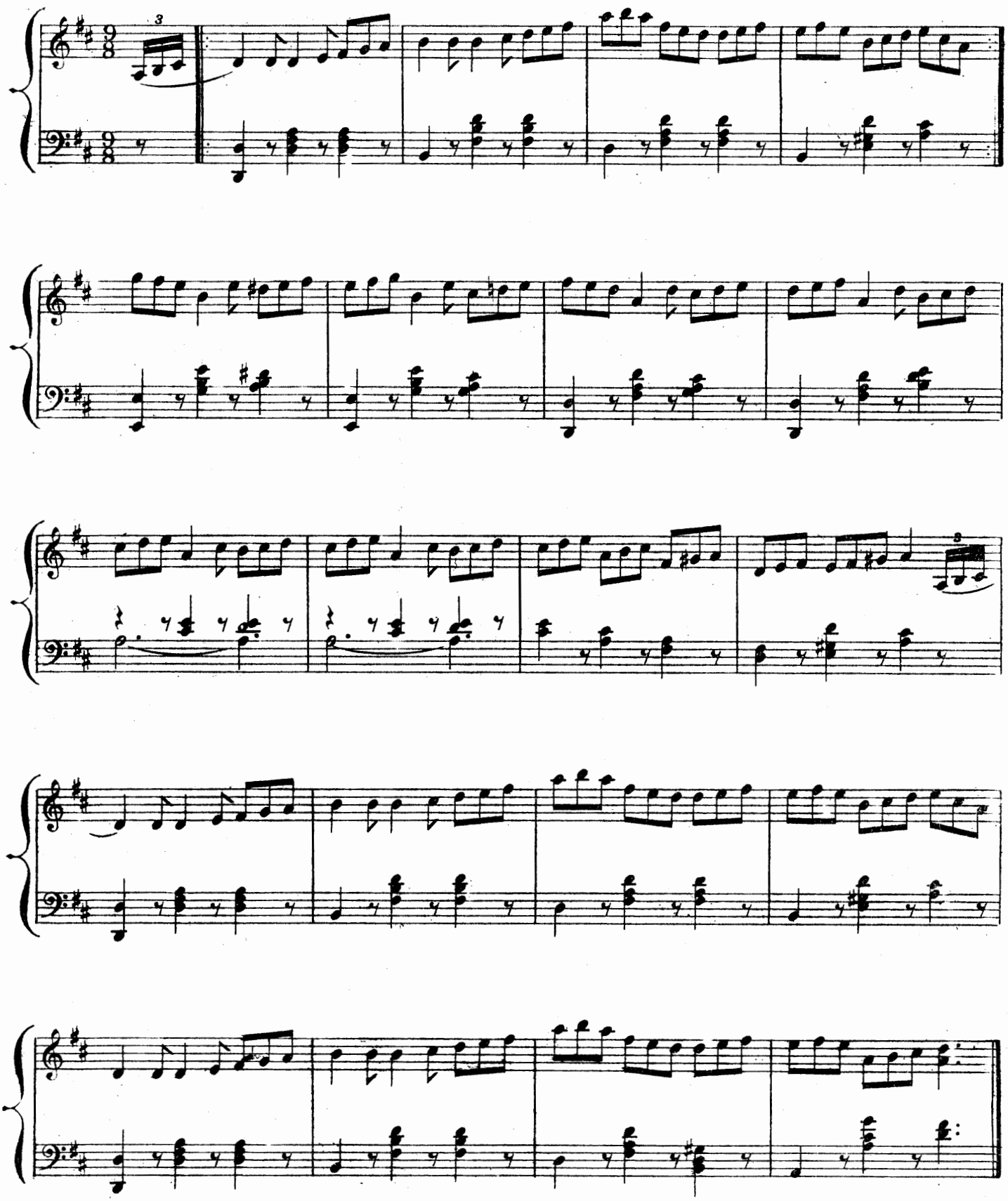




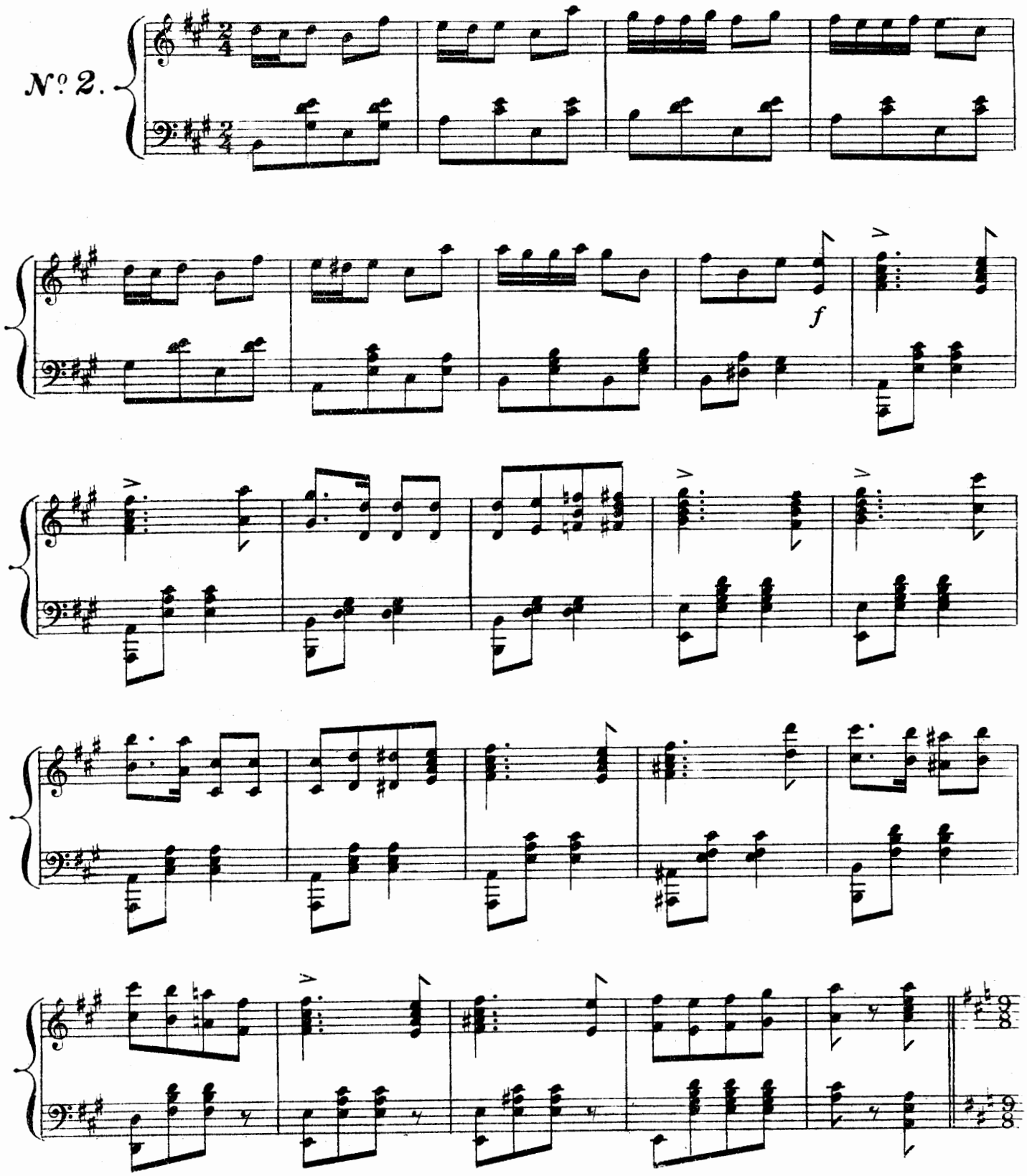
Tempo di Mazurka.

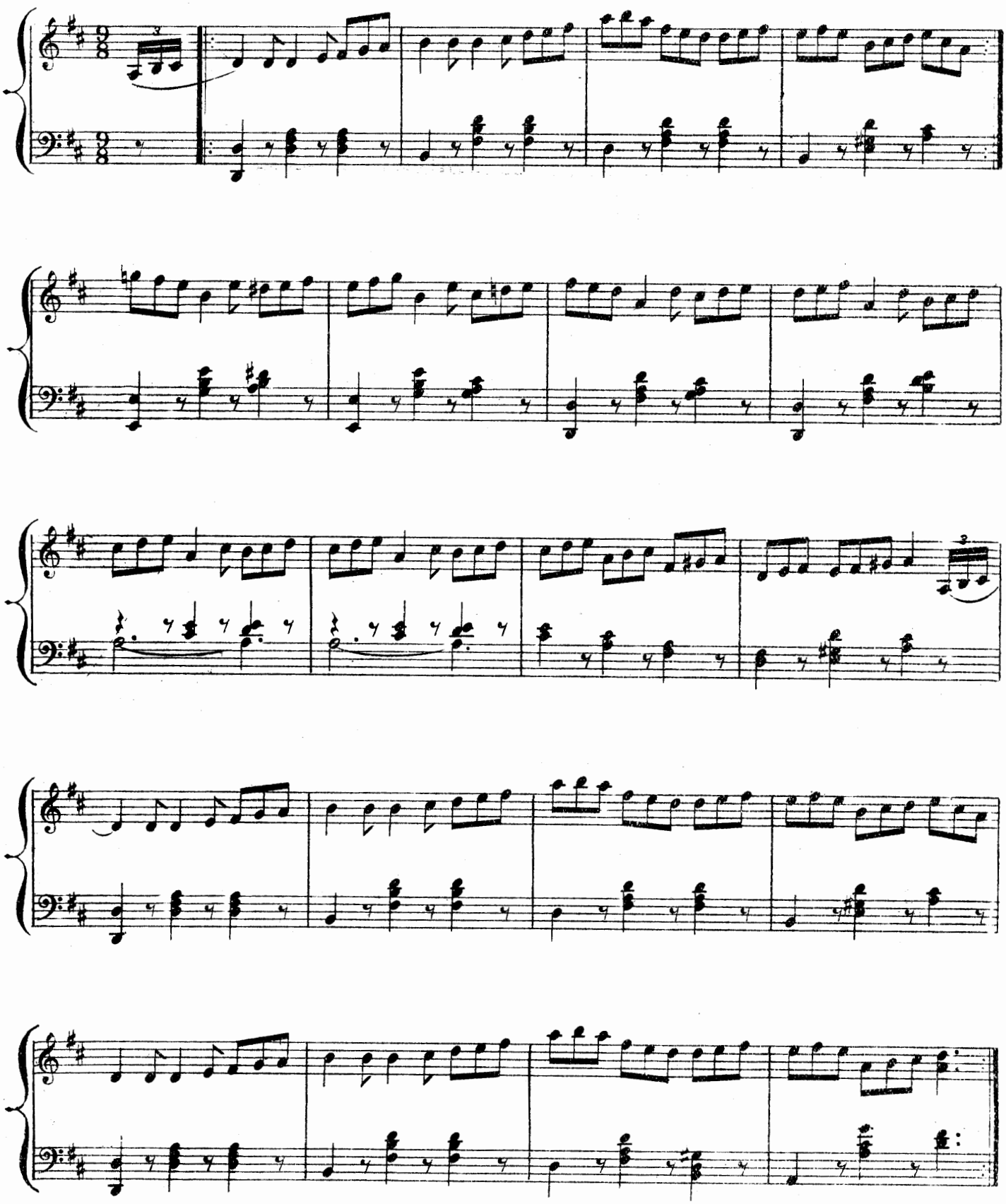
N.º 1.

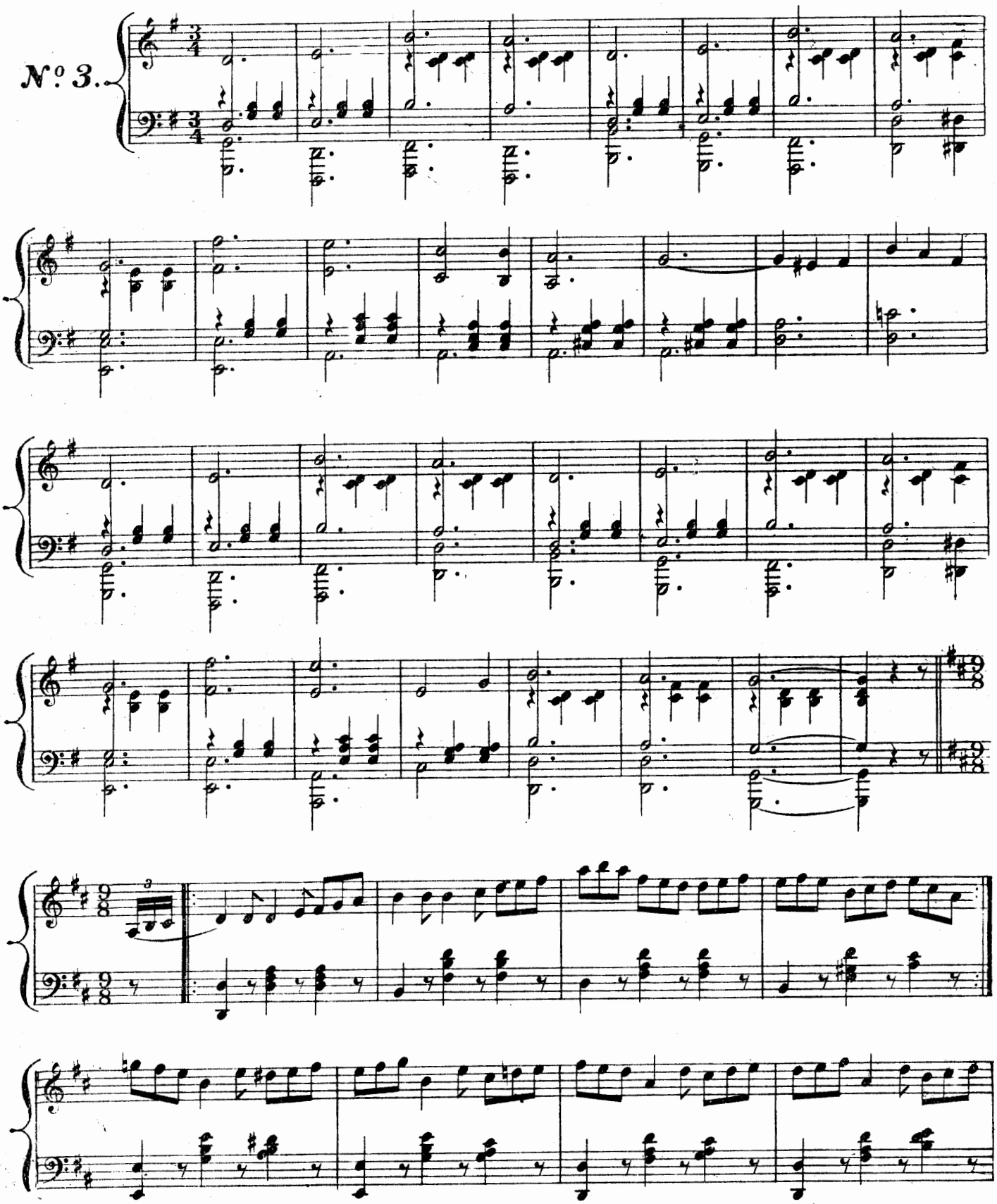


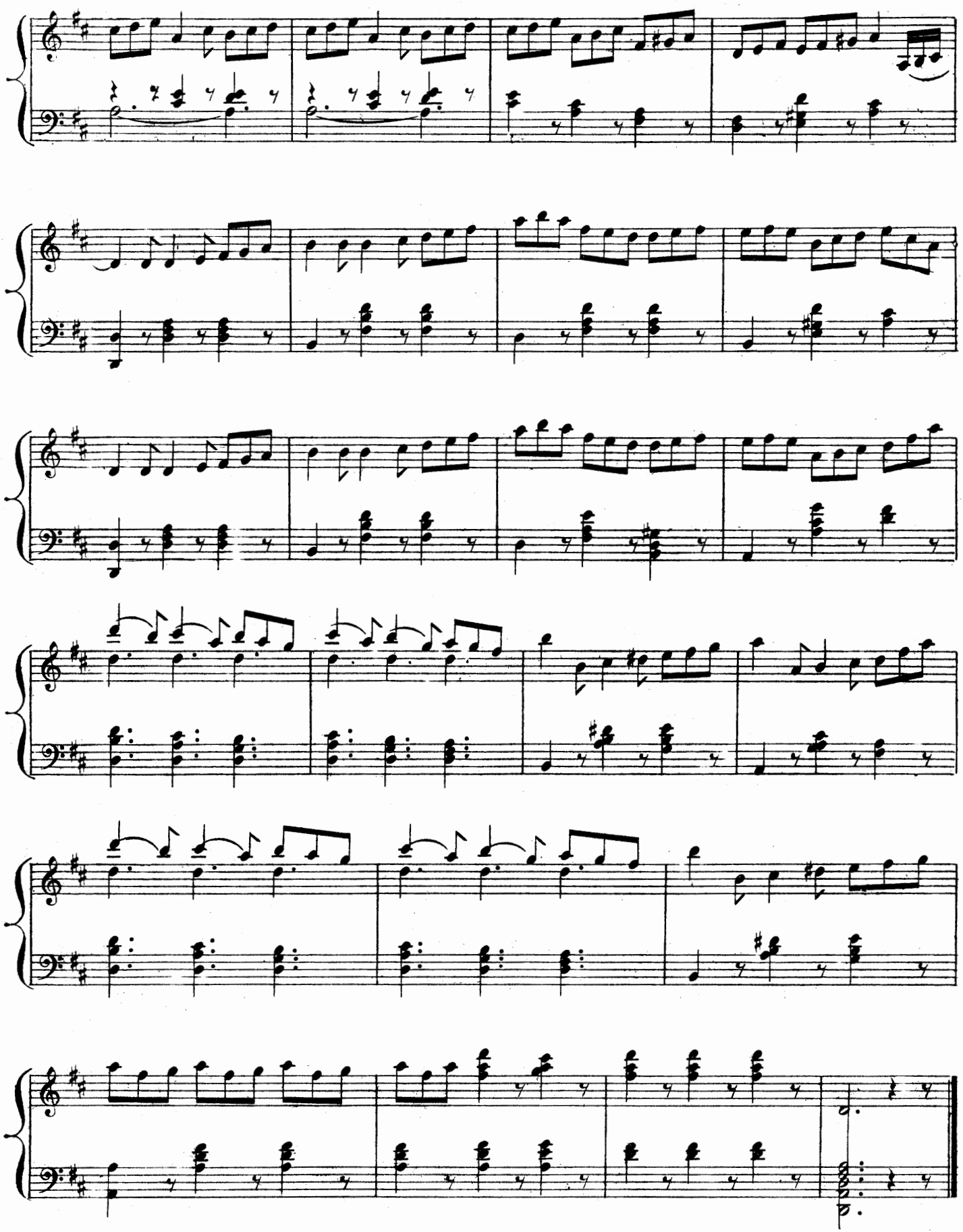


Tempo di Polka.

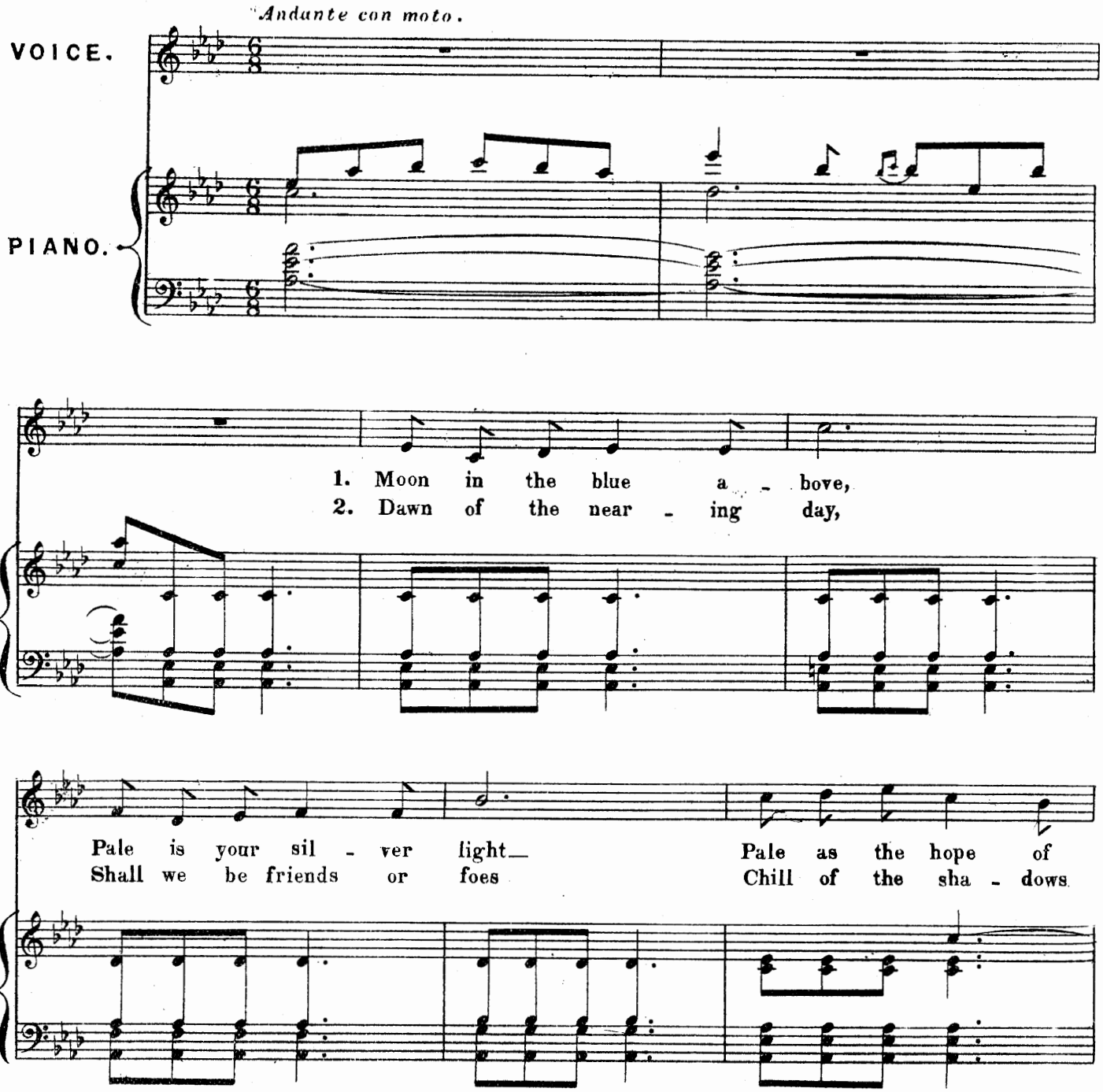




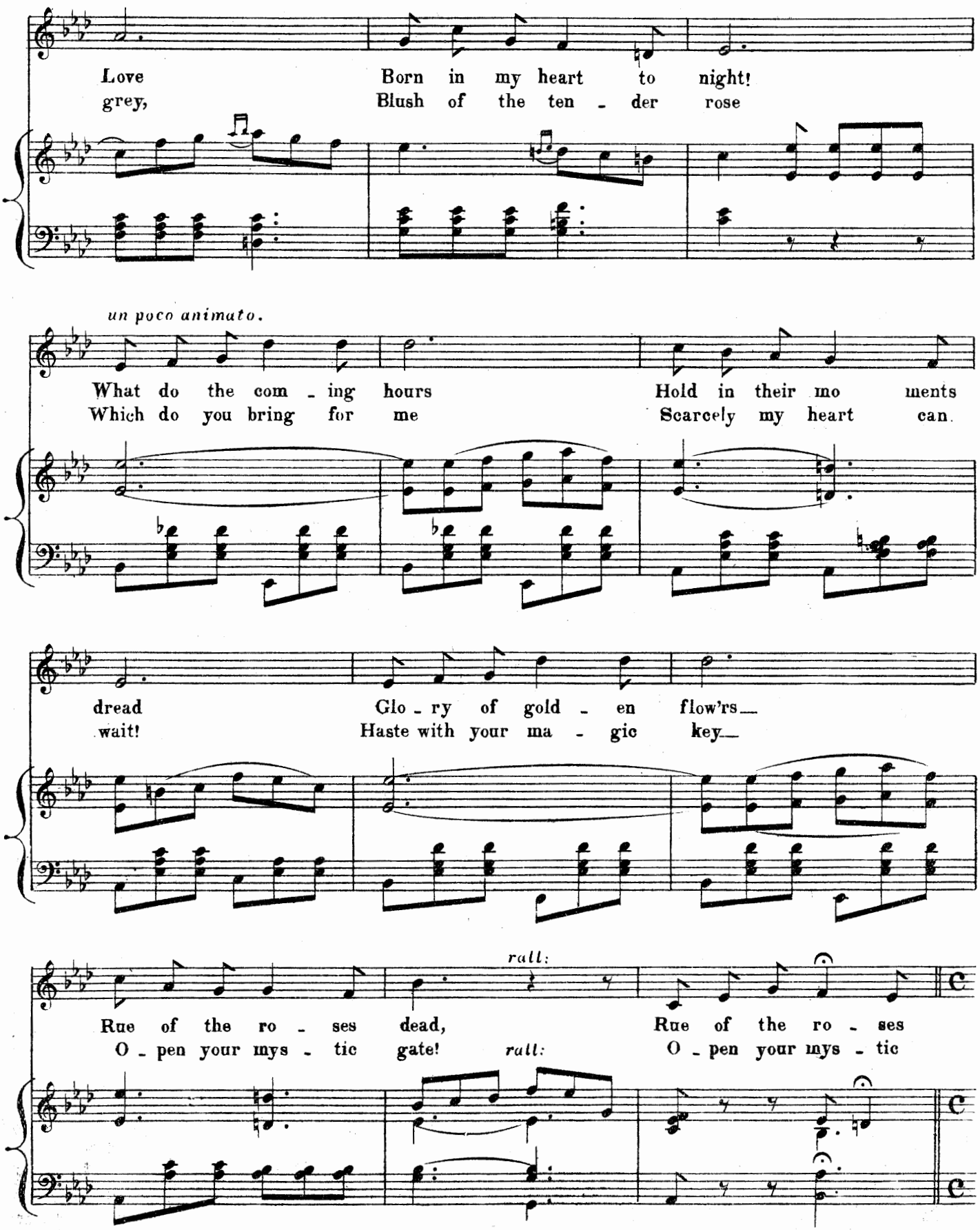

№ 3.

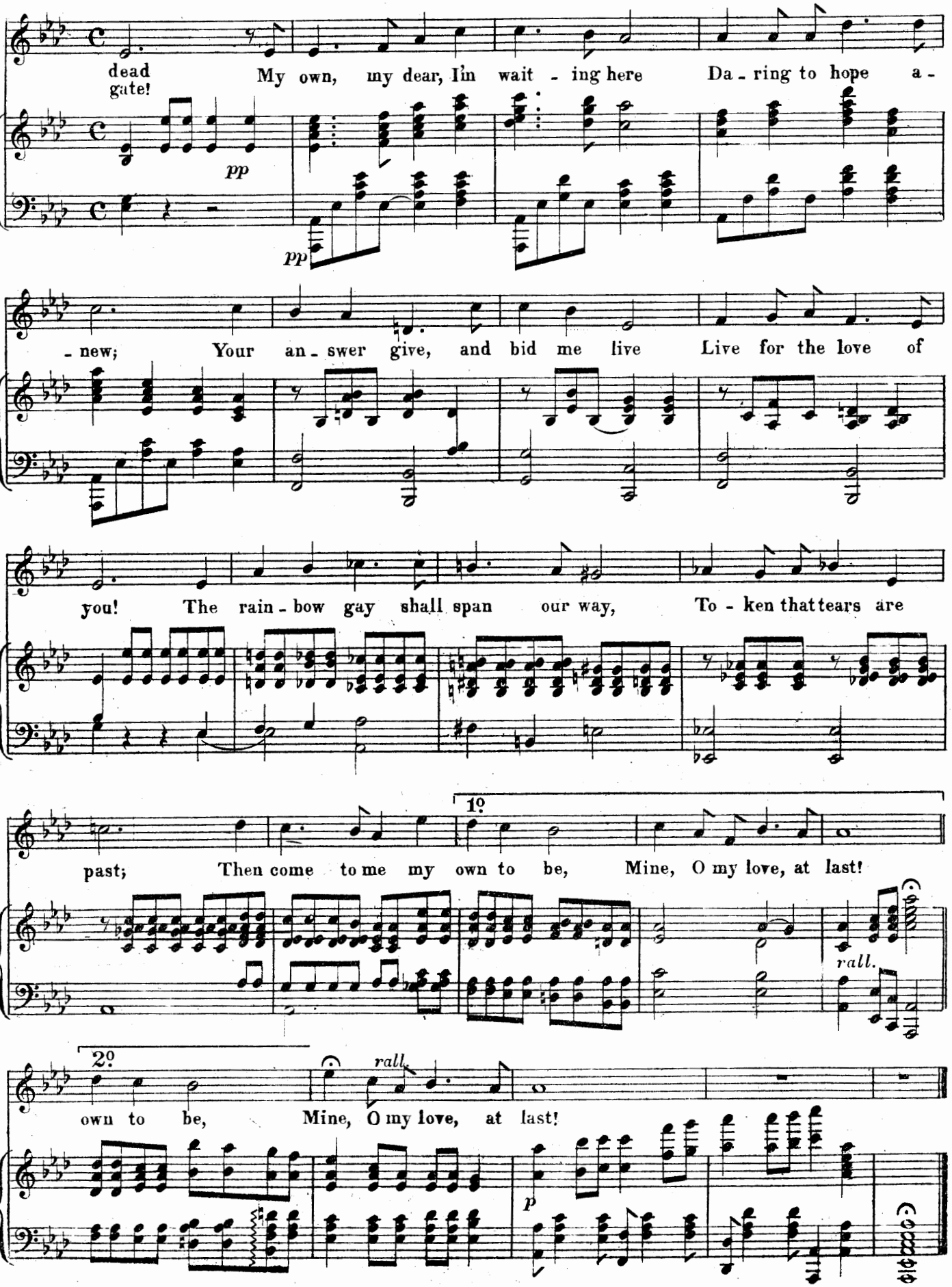


No. 25. SONG. "MINE AT LAST."

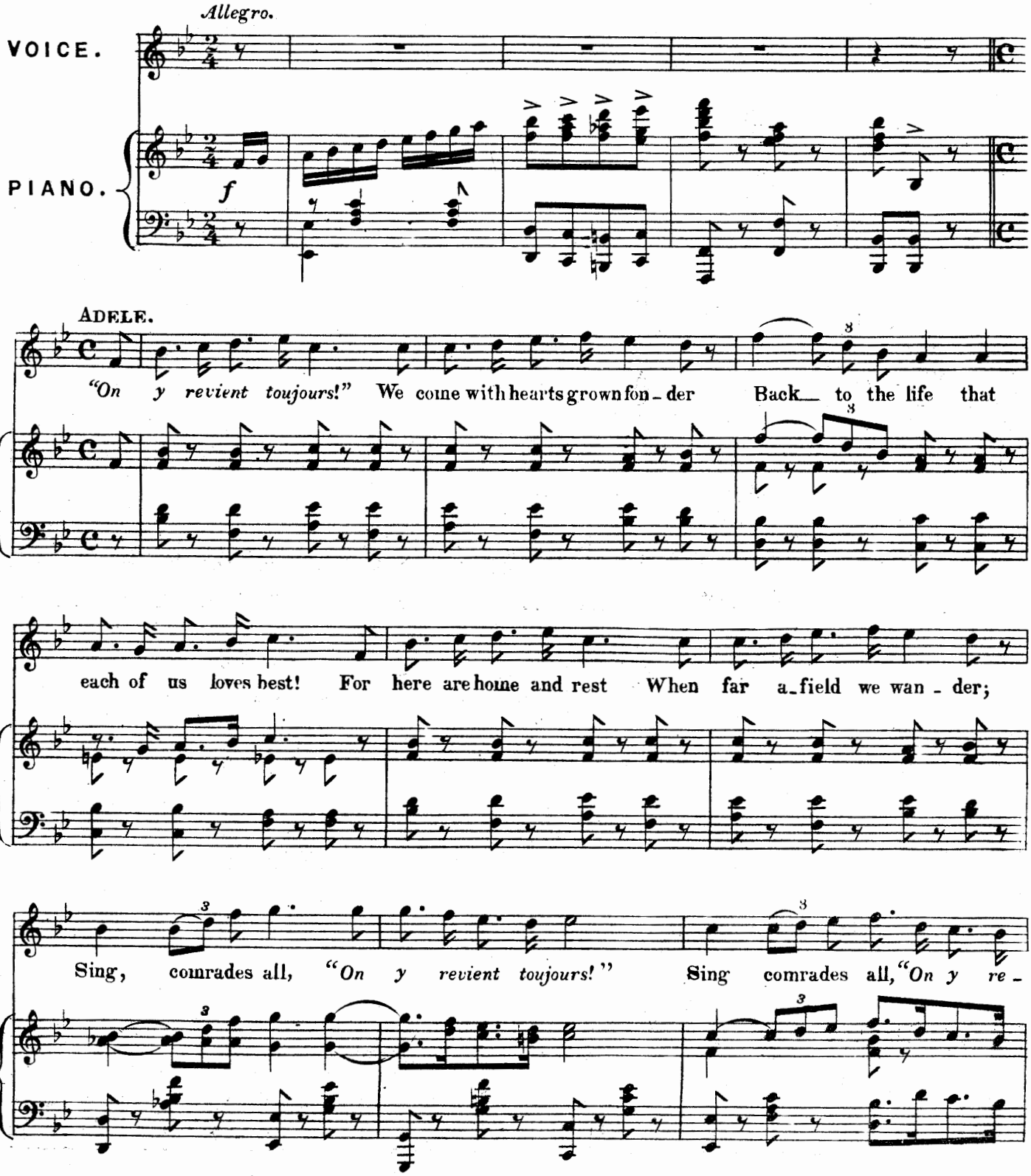


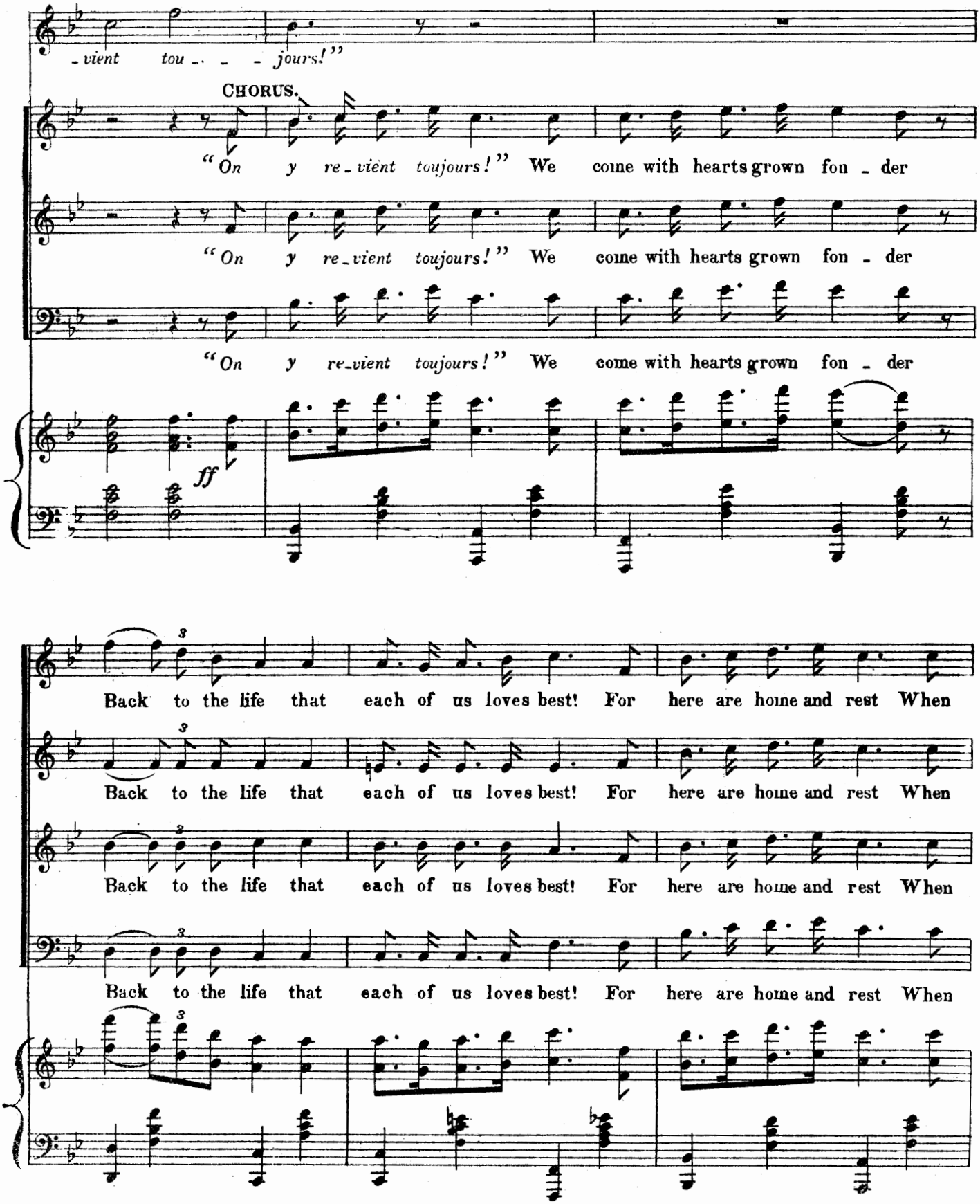
Copyright 1895, by Hopwood & Crew

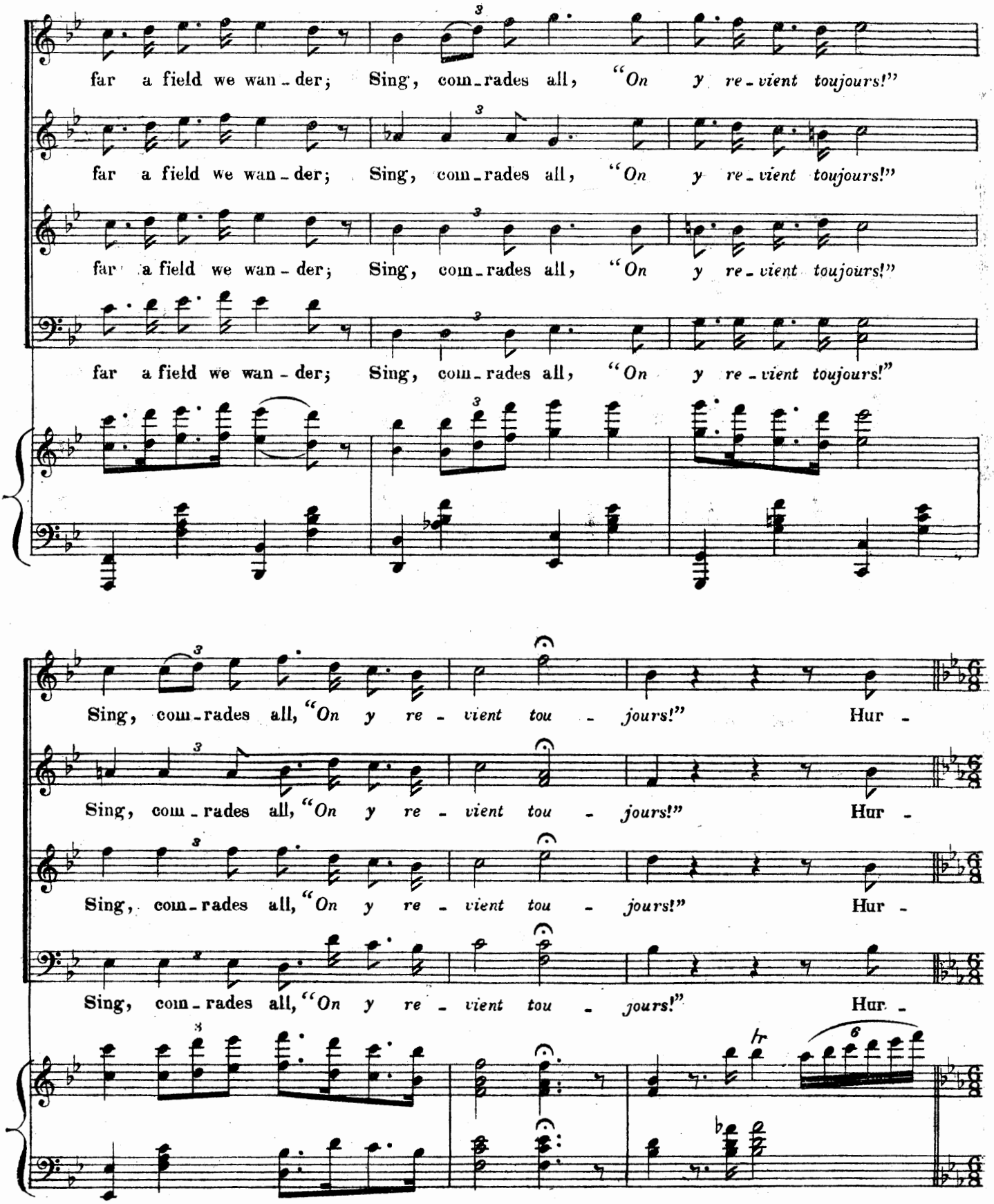

Love Born in my heart to night!
grey, Blush of the ten - der rose
un poco animato.
What do the com - ing hours Hold in their mo ments
Which do you bring for me Scarcely my heart can
dread Glo - ry of gold - en flow'rs
wait! Haste with your ma - gic key
rall:
Rue of the ro - ses dead, Rue of the ro - ses
O - pen your mys - tic gate! rall: O - pen your mys - tic

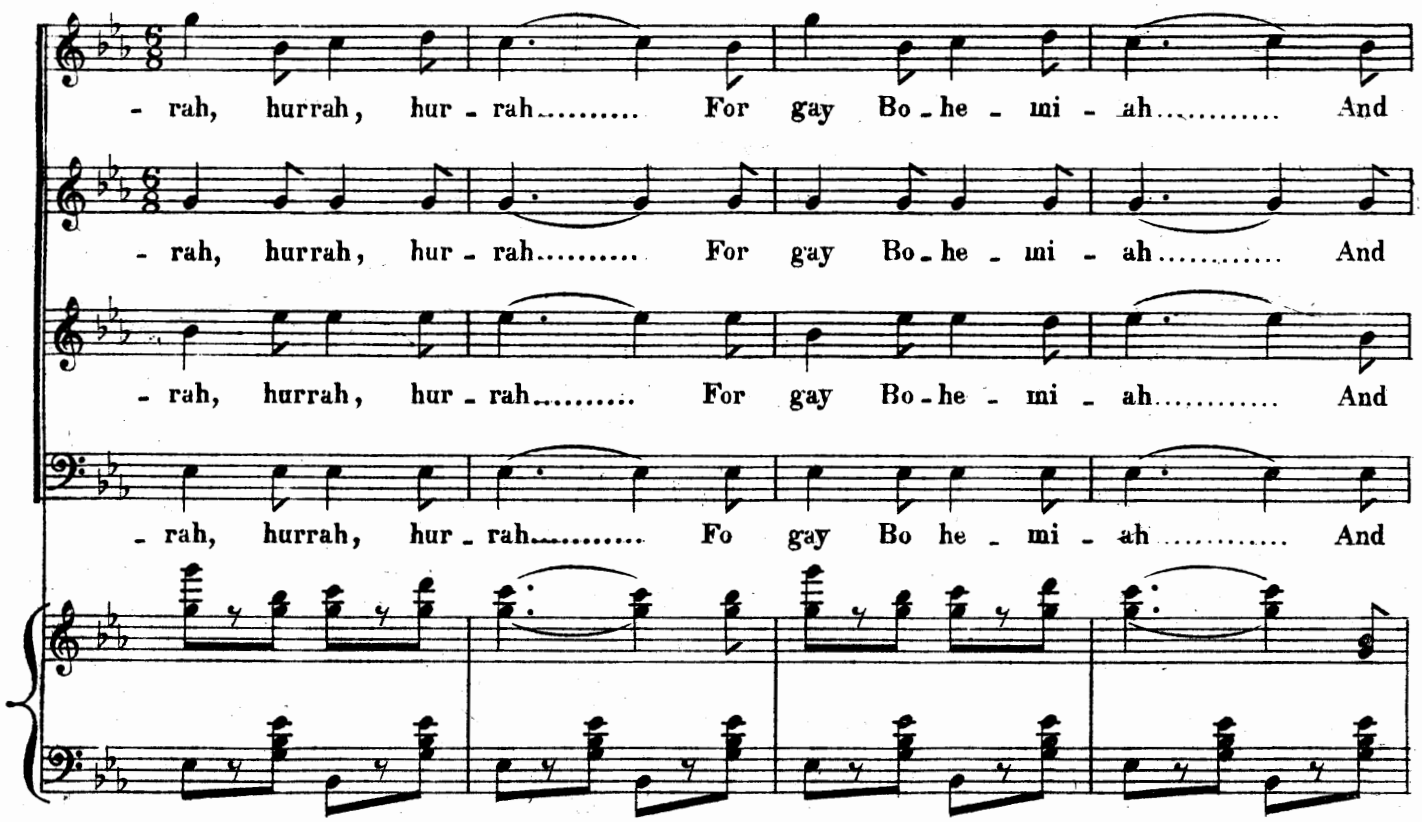

dead gate!
My own, my dear, I'm wait - ing here
Da - ring to hope a -
pp
pp
- new;
Your an - swer give, and bid me live
Live for the love of
you!
The rain - bow gay shall span our way,
To - ken that tears are
1º
past;
Then come to me my own to be,
Mine, O my love, at last!
rall.
2º
rall.
own to be,
Mine, O my love, at last!
p

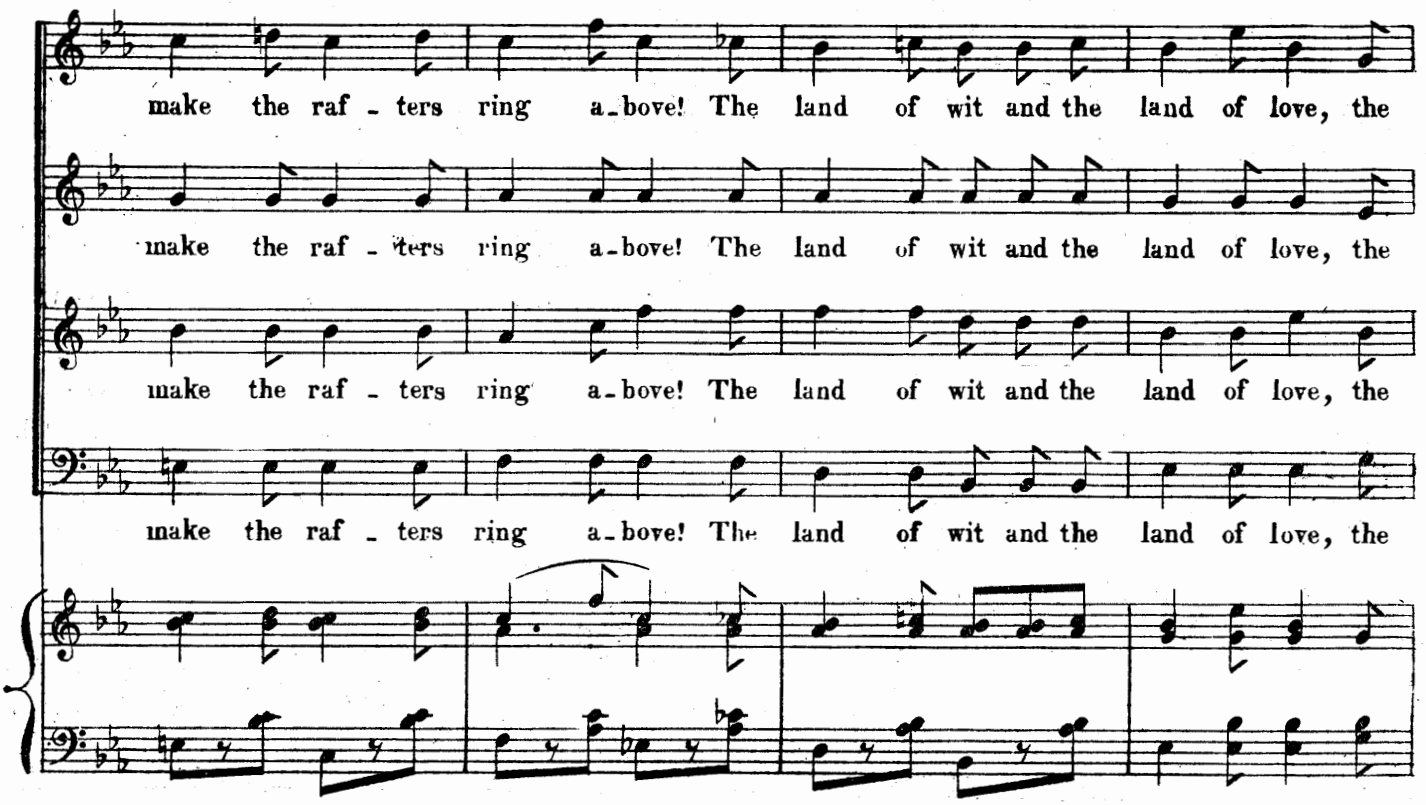
N.º 26.—FINALE. ACT II. "ON Y REVIENT TOUJOURS."

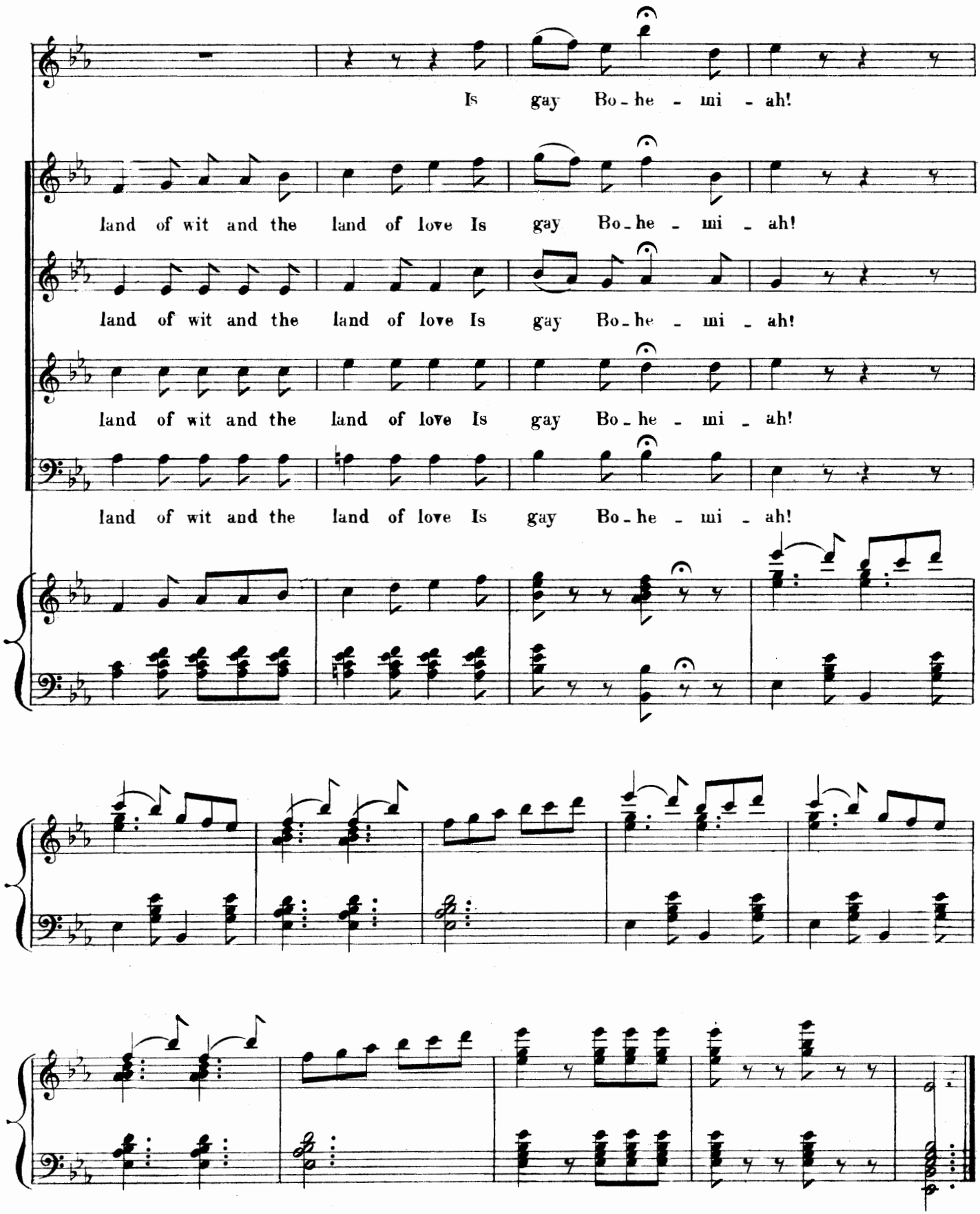



-vient tou - - - jours!"
CHORUS.
"On y re-vient toujours!" We come with hearts grown fon - der
"On y re-vient toujours!" We come with hearts grown fon - der
"On y re-vient toujours!" We come with hearts grown fon - der
ff
Back to the life that each of us loves best! For here are home and rest When
Back 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

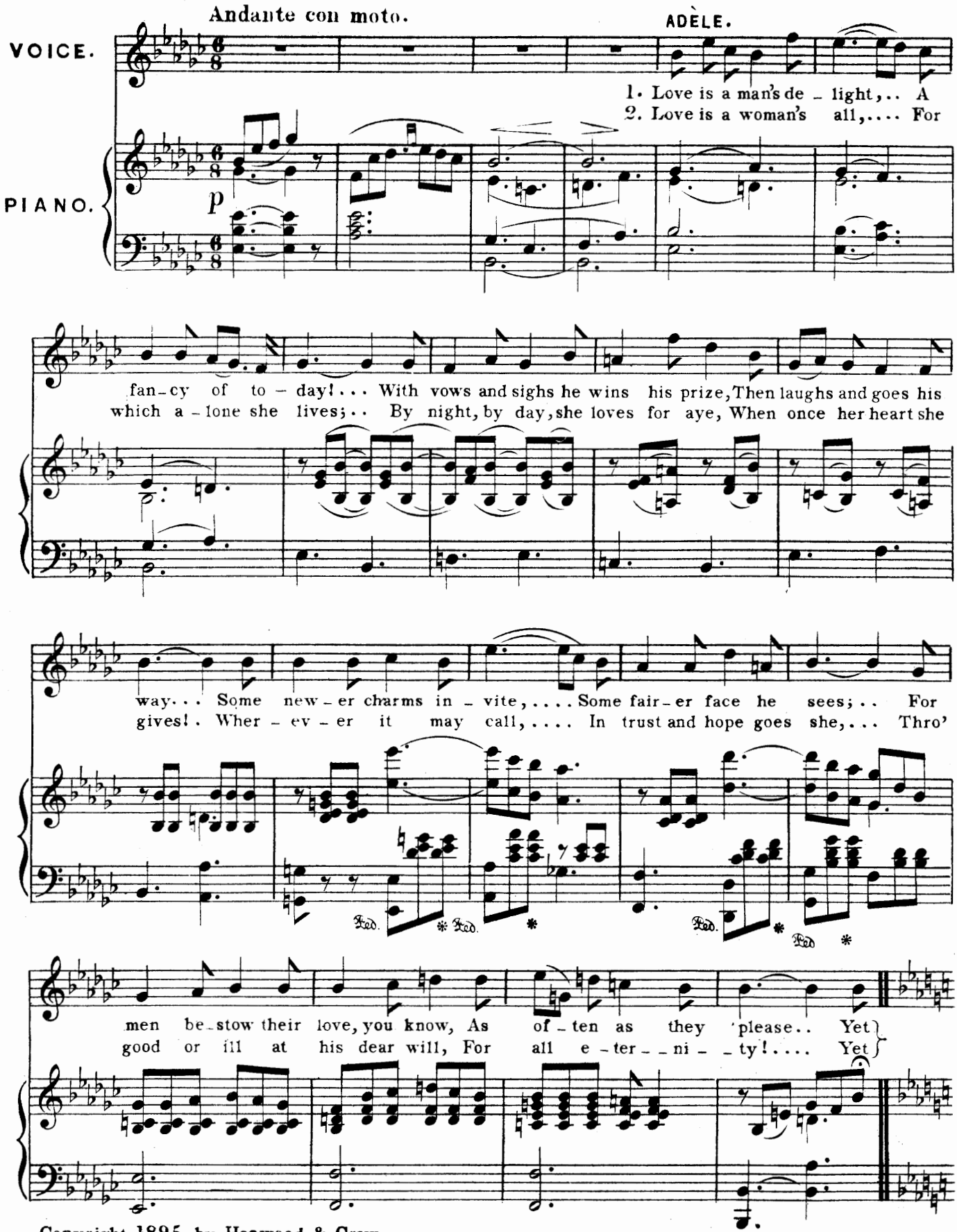

far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"
far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"
far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"
far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"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

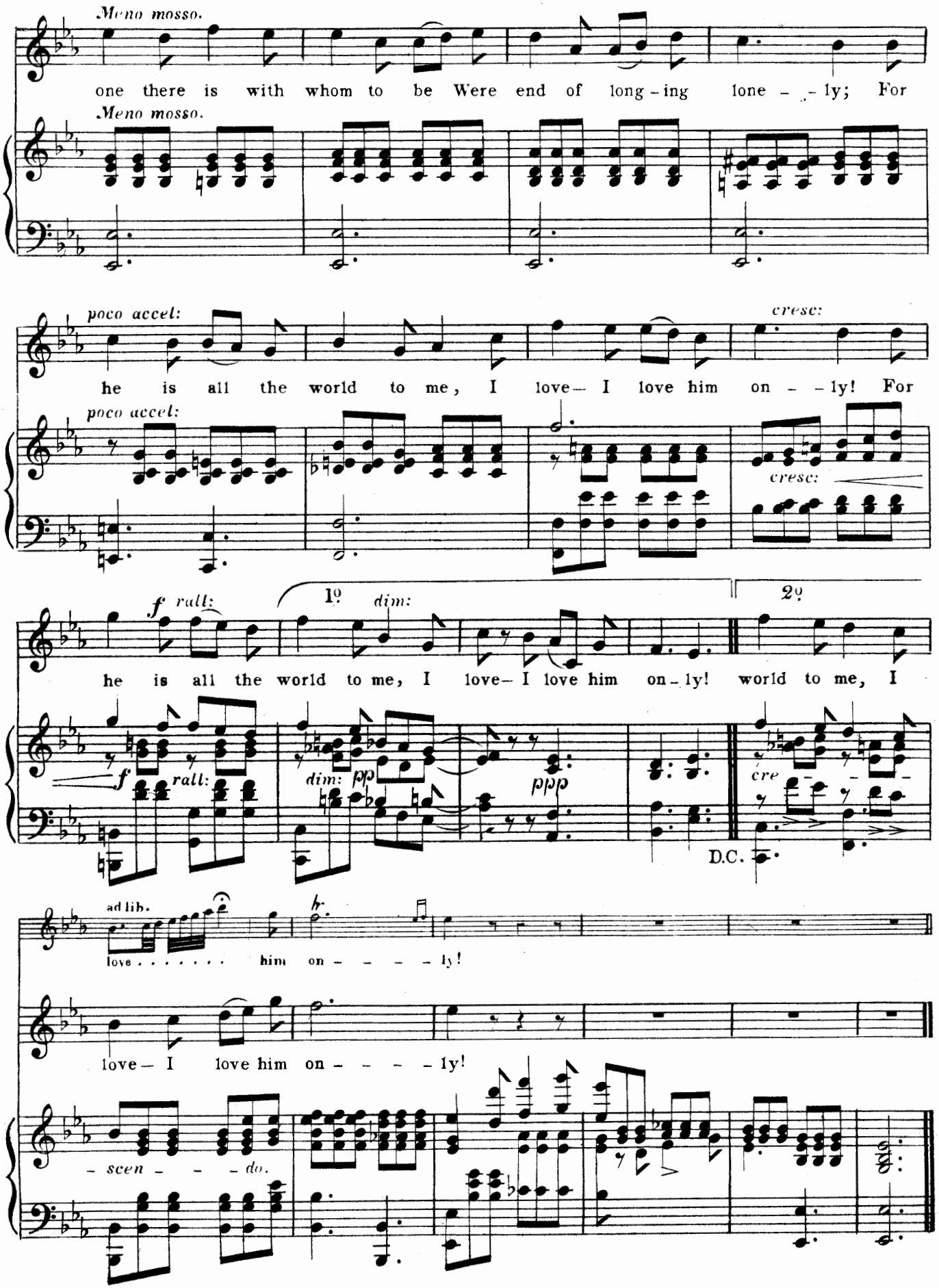

make the raf - ters ring a - bove! The land of wit and the land of love, the
make the raf - ters ring a - bove! The land of wit and the land of love, the
make the raf - ters ring a - bove! The land of wit and the land of love, the
make the raf - ters ring a - bove! The land of wit and the land of love,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

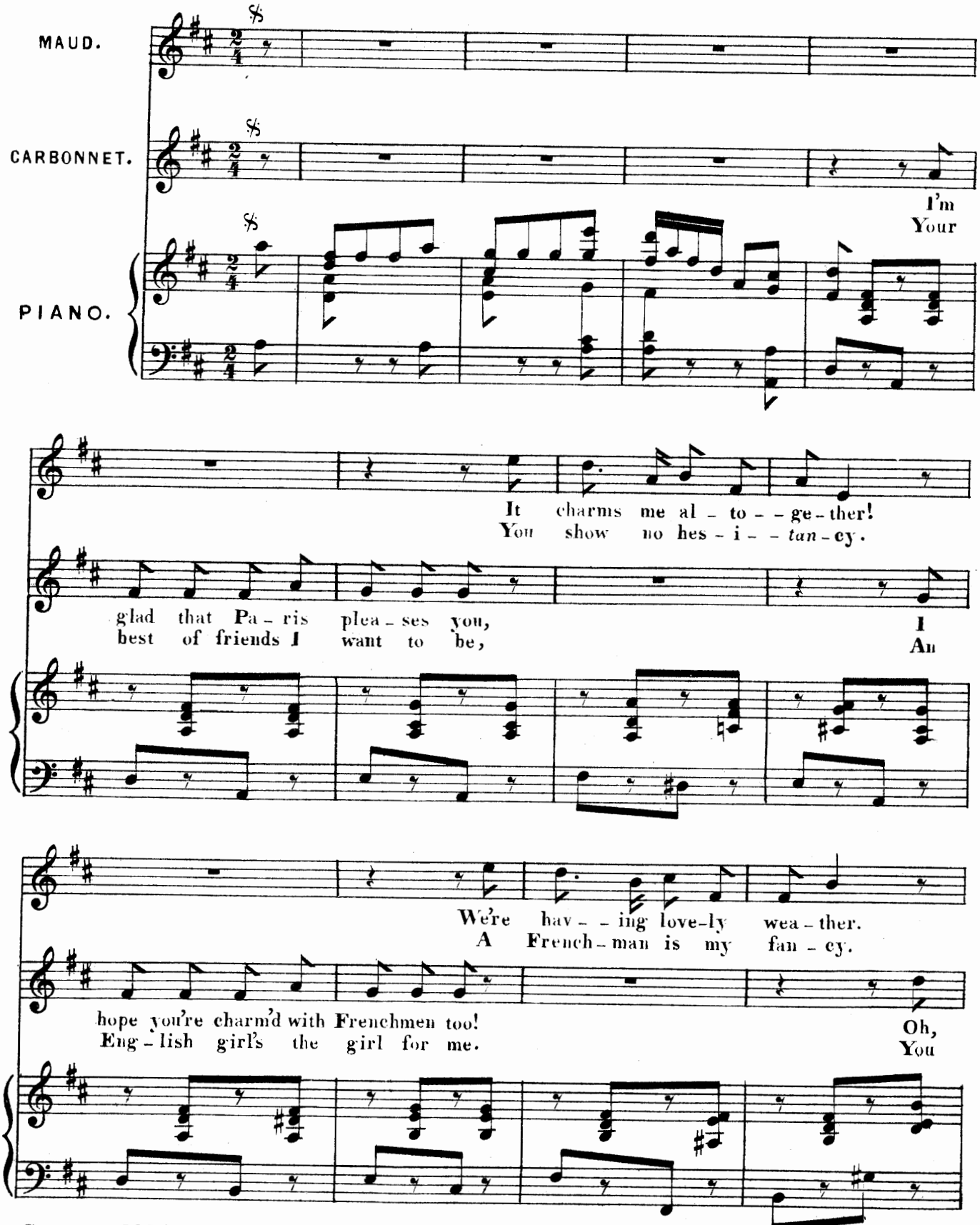
No. 27. SONG — "I LOVE HIM ONLY."



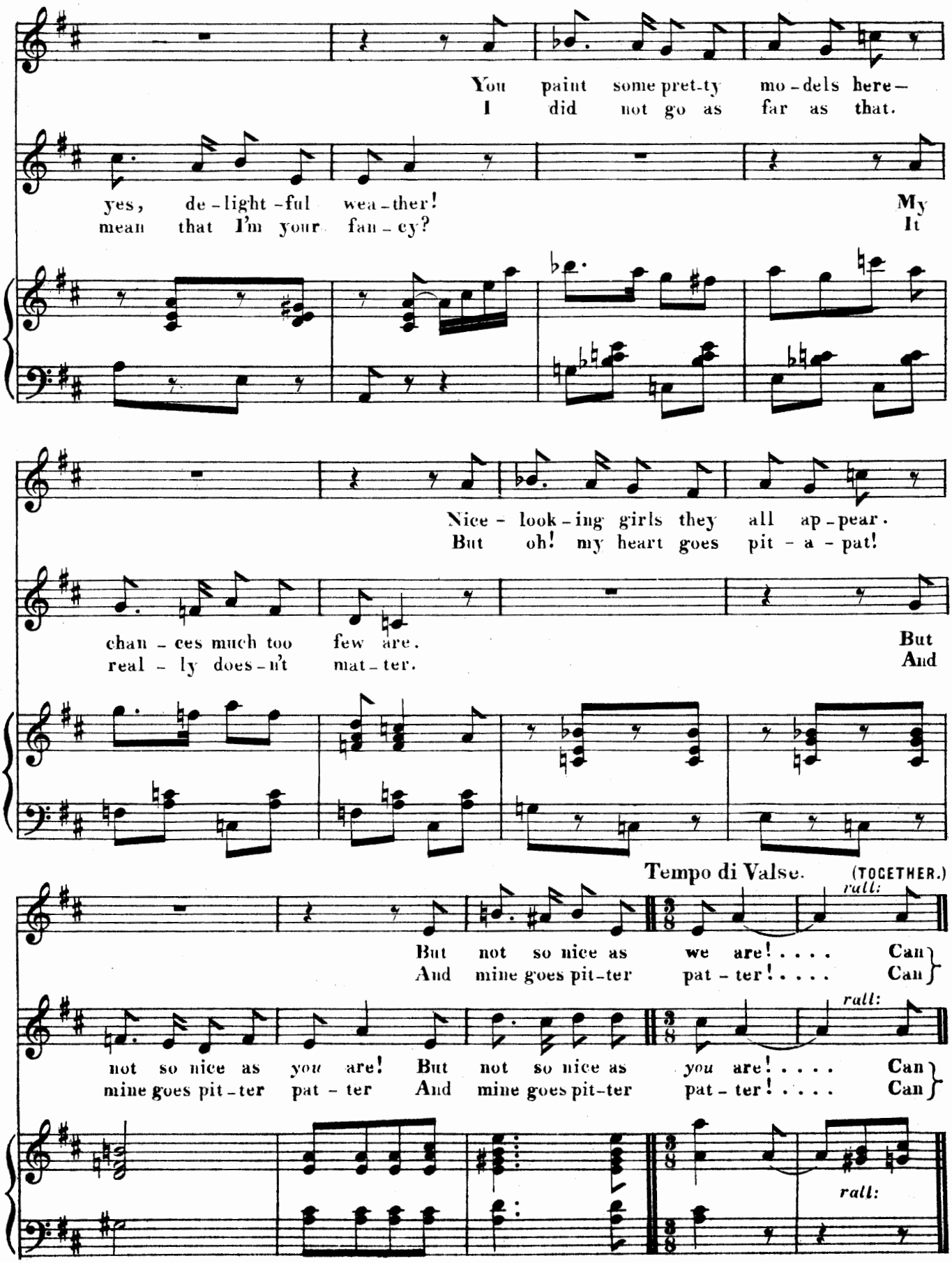
Copyright 1895, by Hopwood & Crew.

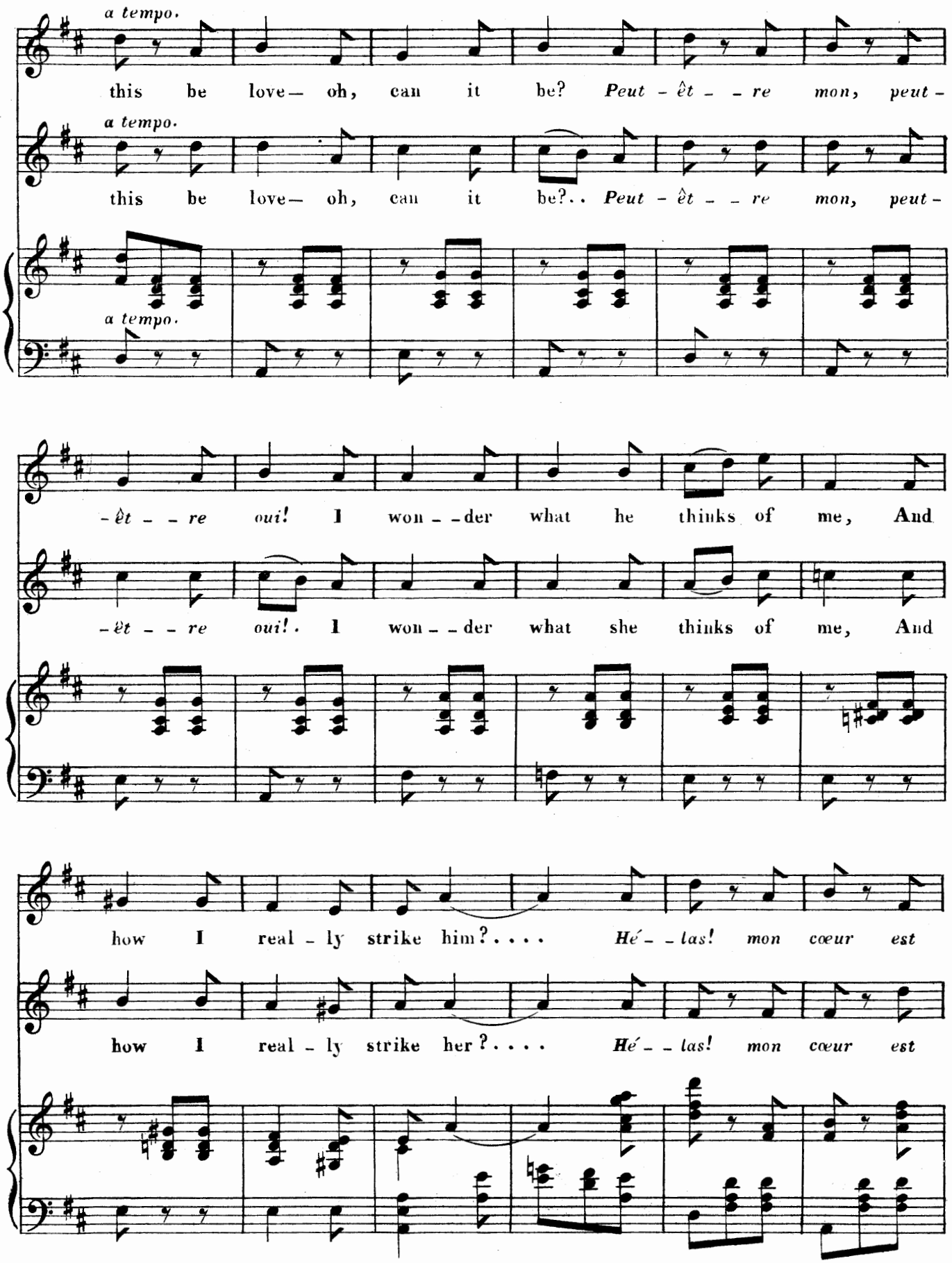

Meno mosso.
one there is with whom to be Were end of long-ing lone - - ly; For
Meno mosso.
poco accel:
he is all the world to me, I love— I love him on - - ly! For
cresc:
poco accel:
cresc:
f rall:
1º dim:
2º
he is all the world to me, I love— I love him on-ly! world to me, I
f rall:
dim: pp
ppp
cre - - -
D.C.
ad lib.
love . . . . . him on - - - - ly!
love— I love him on - - - - ly!
- scen - - - do.

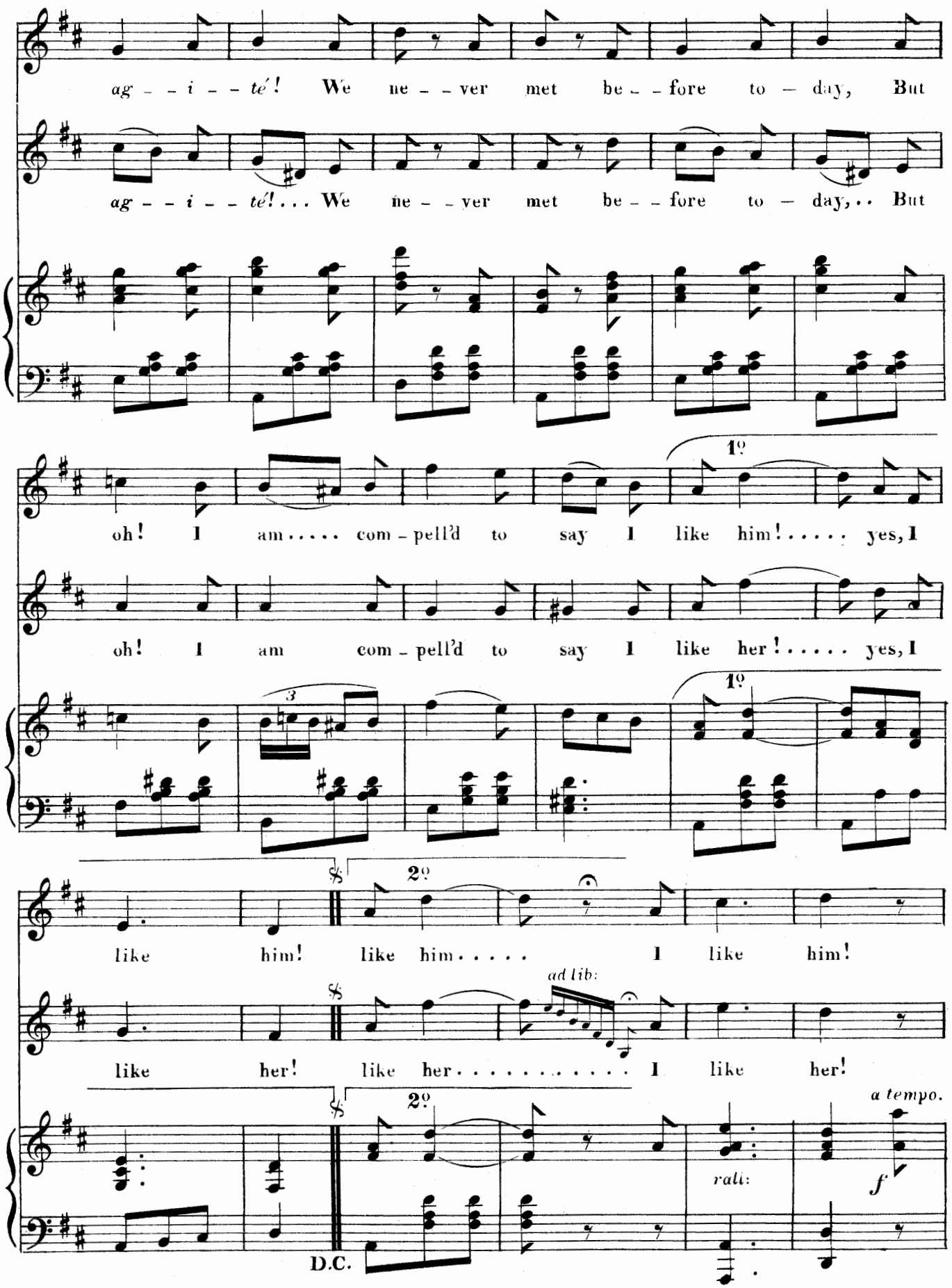
No. 28. DUET — "CAN THIS BE LOVE?"

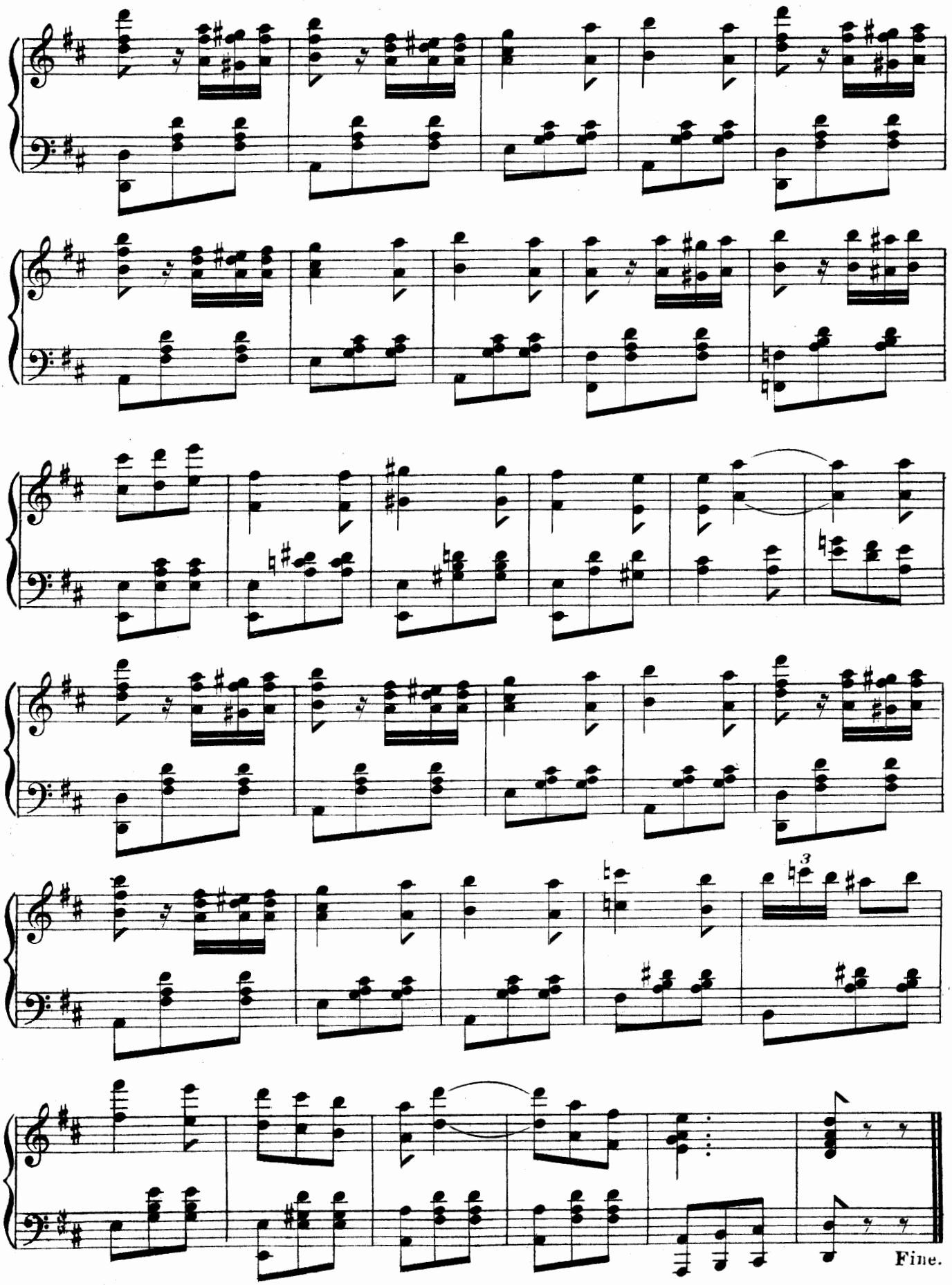


Copyright 1895, by Hopwood & Crew.


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 - êt - - re mon, peut -
a tempo.
this be love— oh, can it be?.. Peut - êt - - re mon, peut -
a tempo.
- êt - - re oui! I won - - der what he thinks of me, And
- êt - - 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

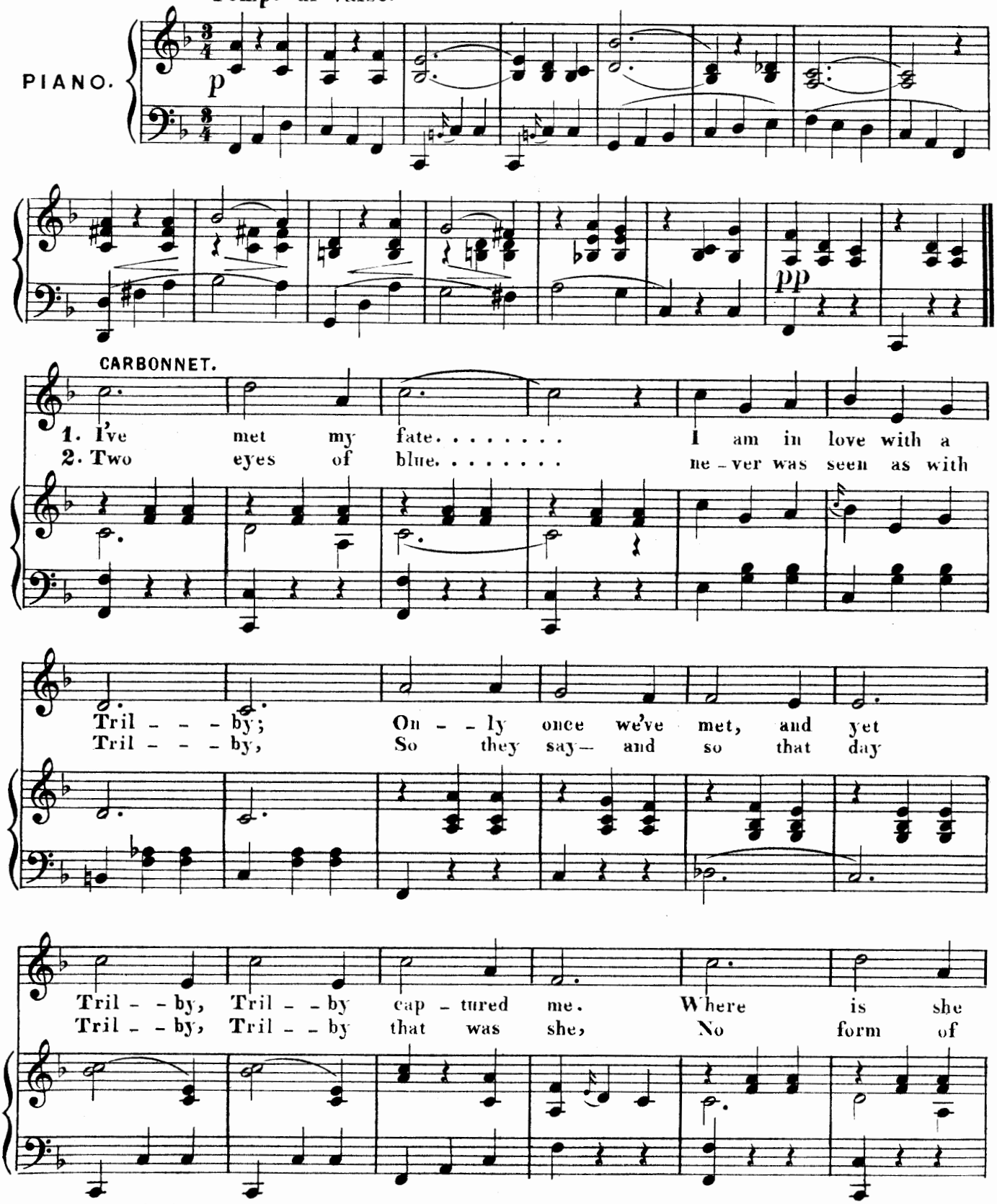

ag - - i - - té! We ne - - ver met be - - fore to - day, But
ag - - i - - té!... We ne - - ver met be - - fore to - day,.. But
1º
oh! I am..... com - pell'd to say I like him!..... yes, I
oh! I am com - pell'd to say I like her!..... yes, I
3
1º
2º
like him! like him..... I like him!
ad lib:
like her! like her..... I like her!
2º
a tempo.
rall:
f
D.C.


3
Fine.

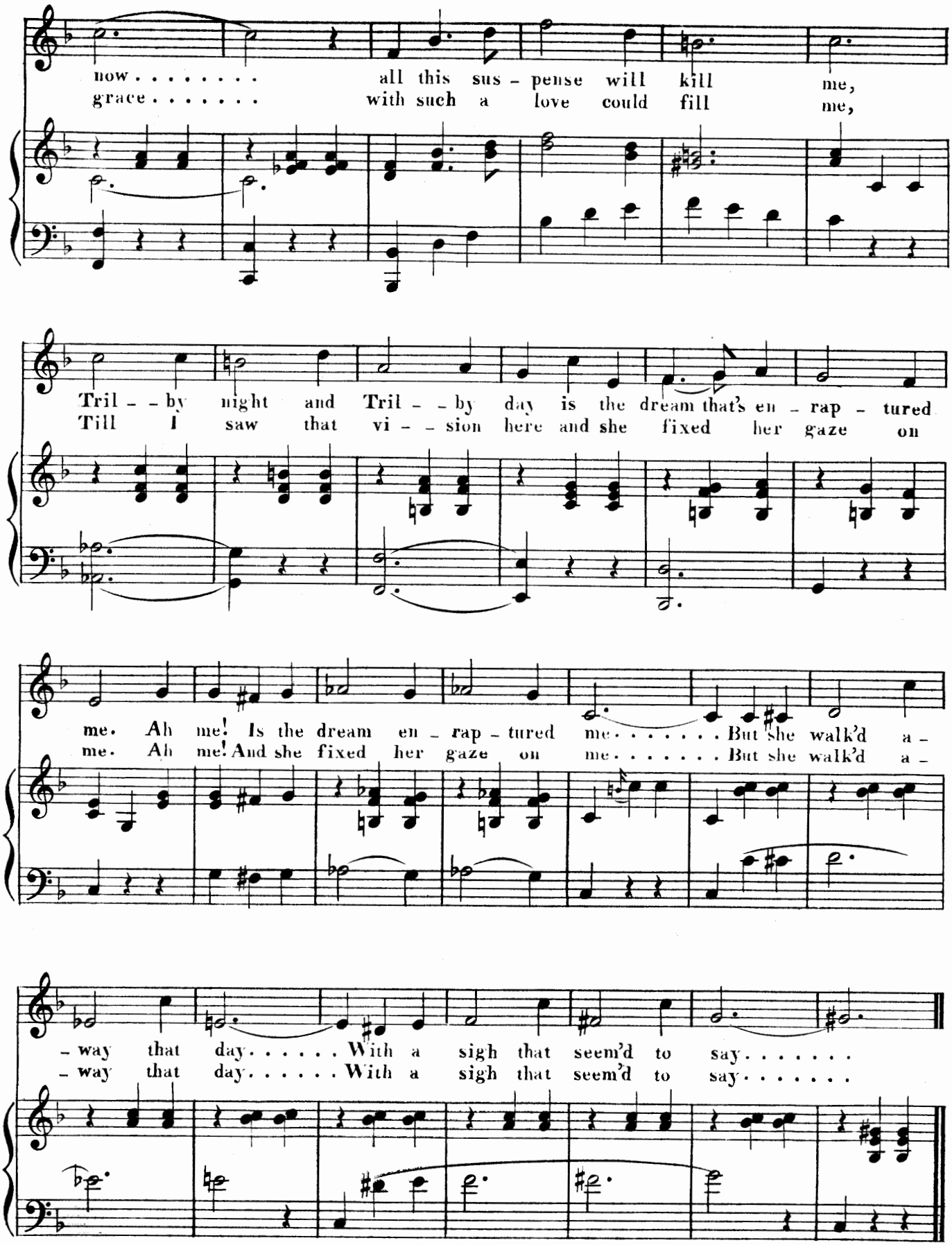
N° 29.— SONG. "TRILBY WILL BE TRUE."

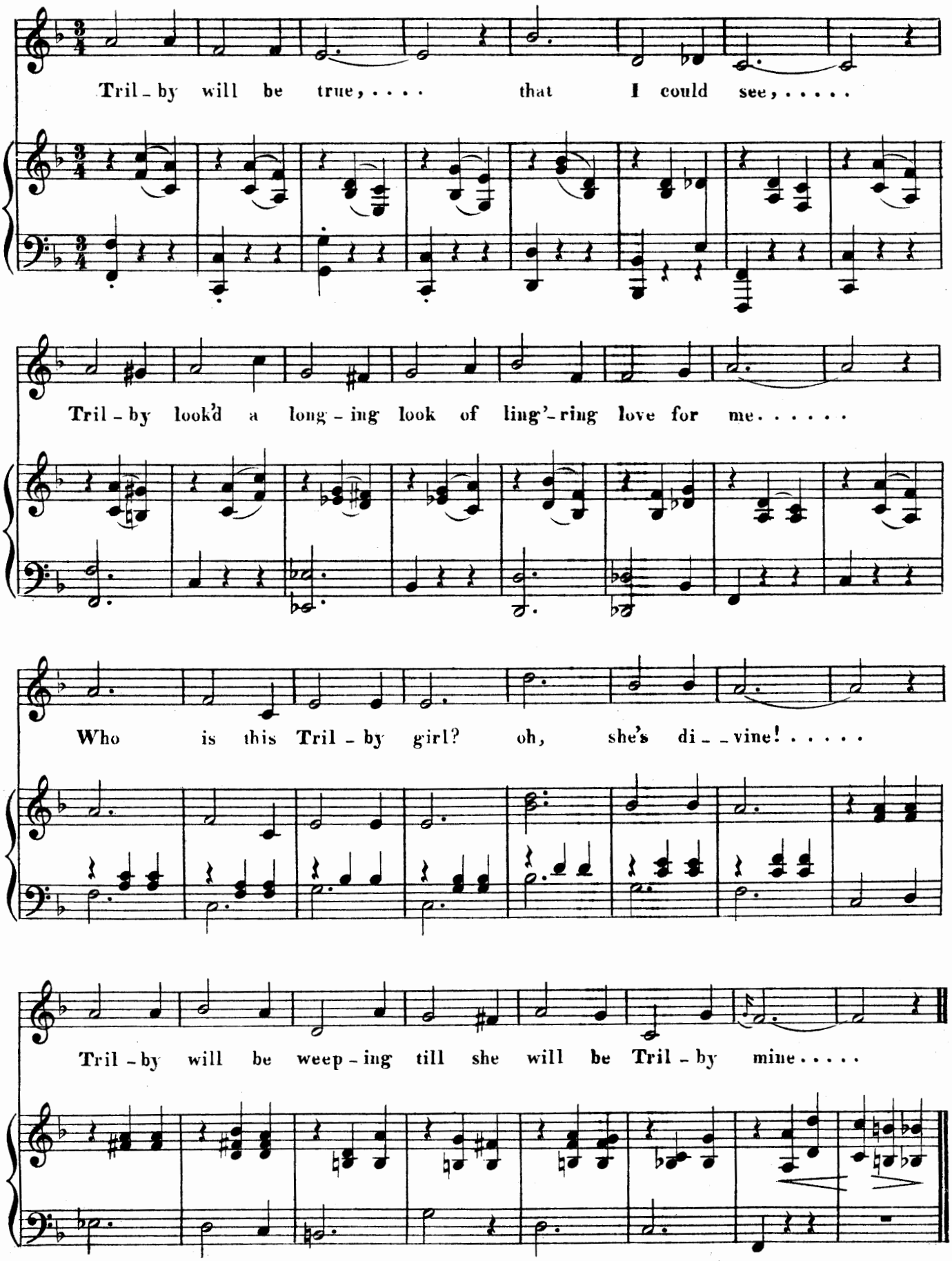
WORDS AND MUSIC BY LESLIE STUART.

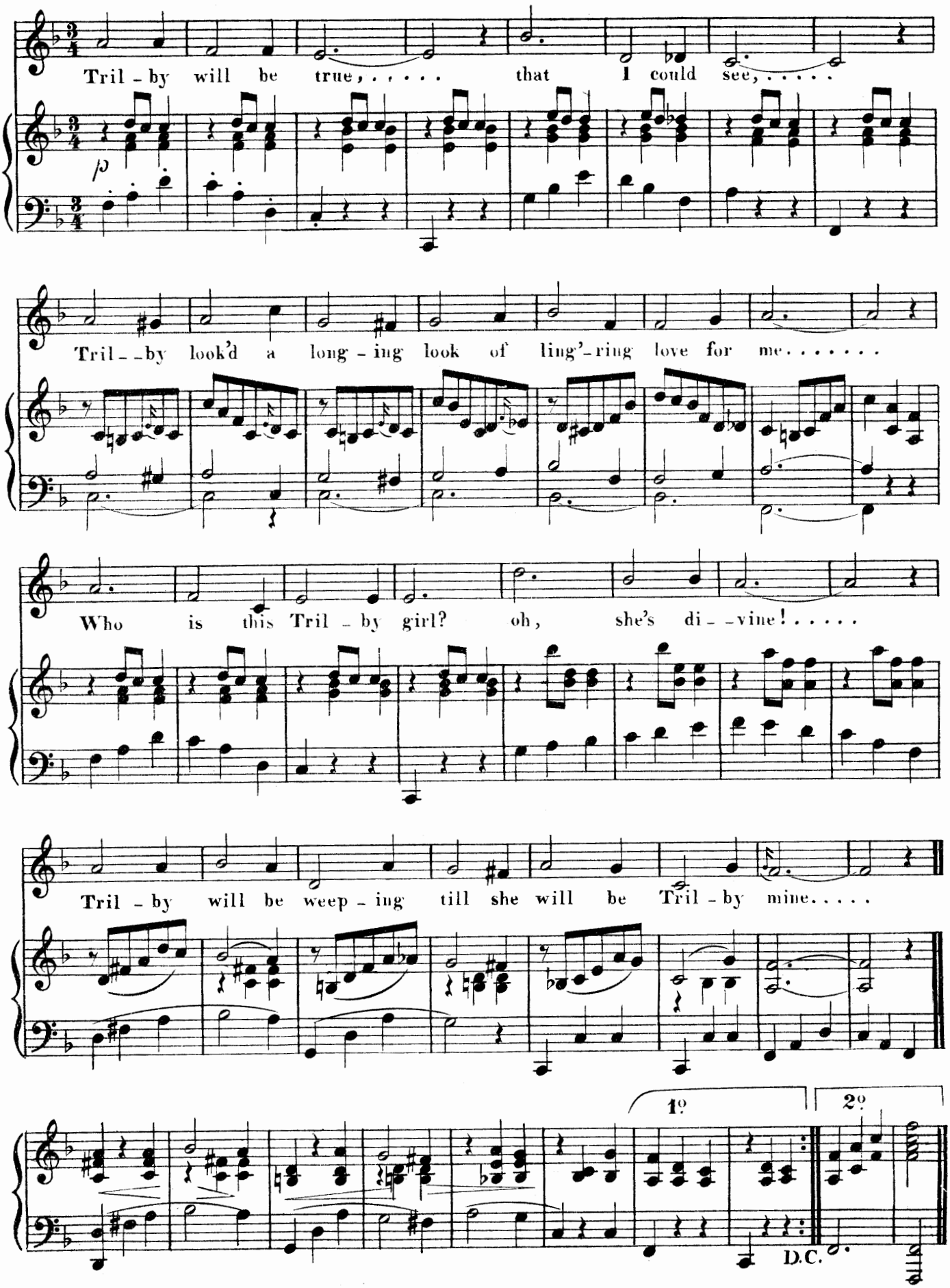
Tempo di Valse.



Copyright 1895, by Hopwood & Crew.


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, ...
Tril - by look'd a long - ing look of ling'- ring love for me. . . . . .
Who is this Tril - by girl? oh, she's di - - vine! . . . . .
Tril - by will be weep - ing till she will be Tril - by mine. . . . .

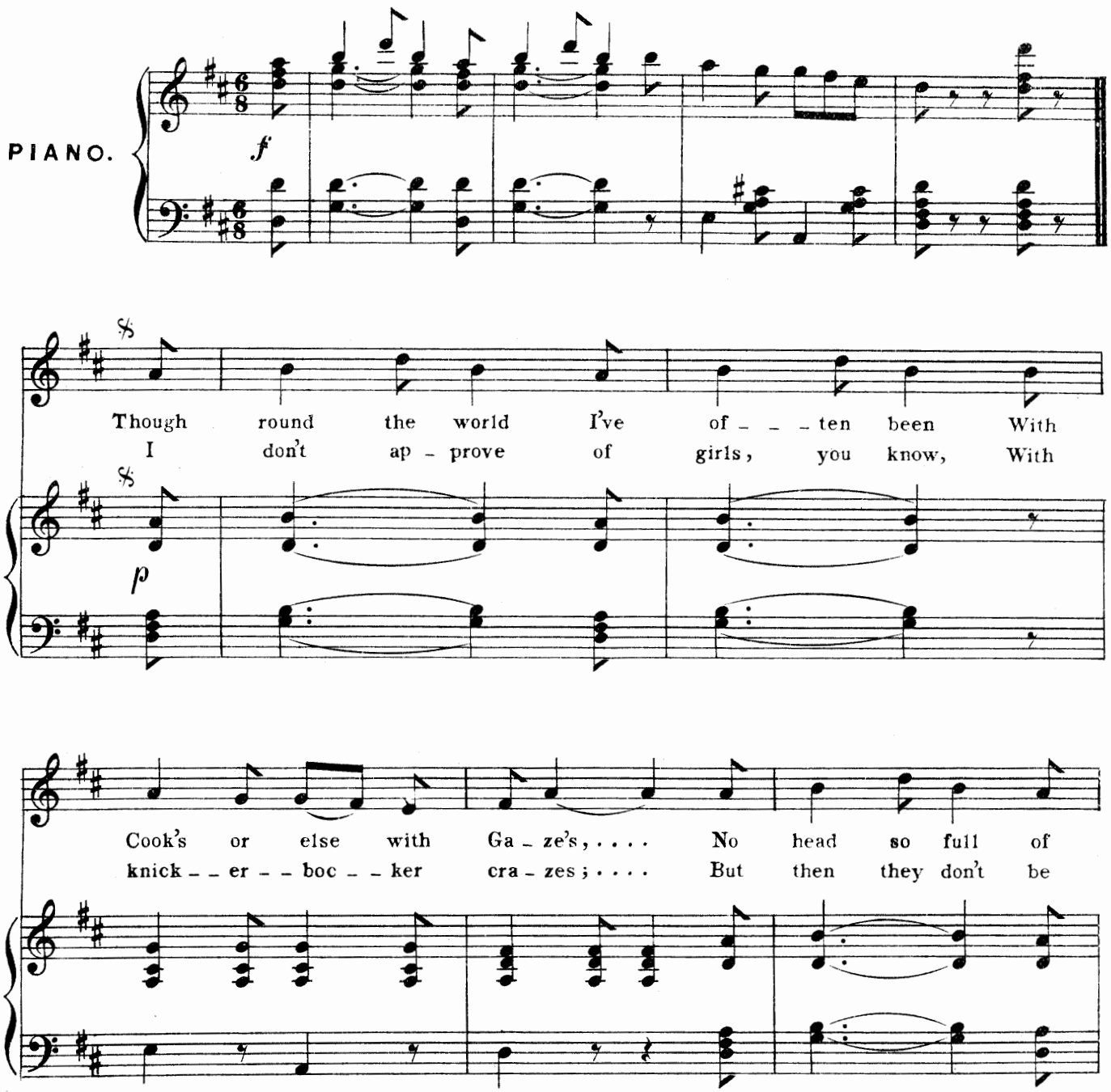

Tril - by will be true, ... that I could see, ...
p
Tril - - by look'd a long - ing look of ling'-ring love for me. . . . . .
Who is this Tril - by girl? oh, she's di - - vine! . . . . .
Tril - by will be weep - ing till she will be Tril - by mine. . . . .
1º
2º
D.C.

N.º 30. — SONG. CRIPPS & CHORUS. "DEAR LITTLE DAISY."

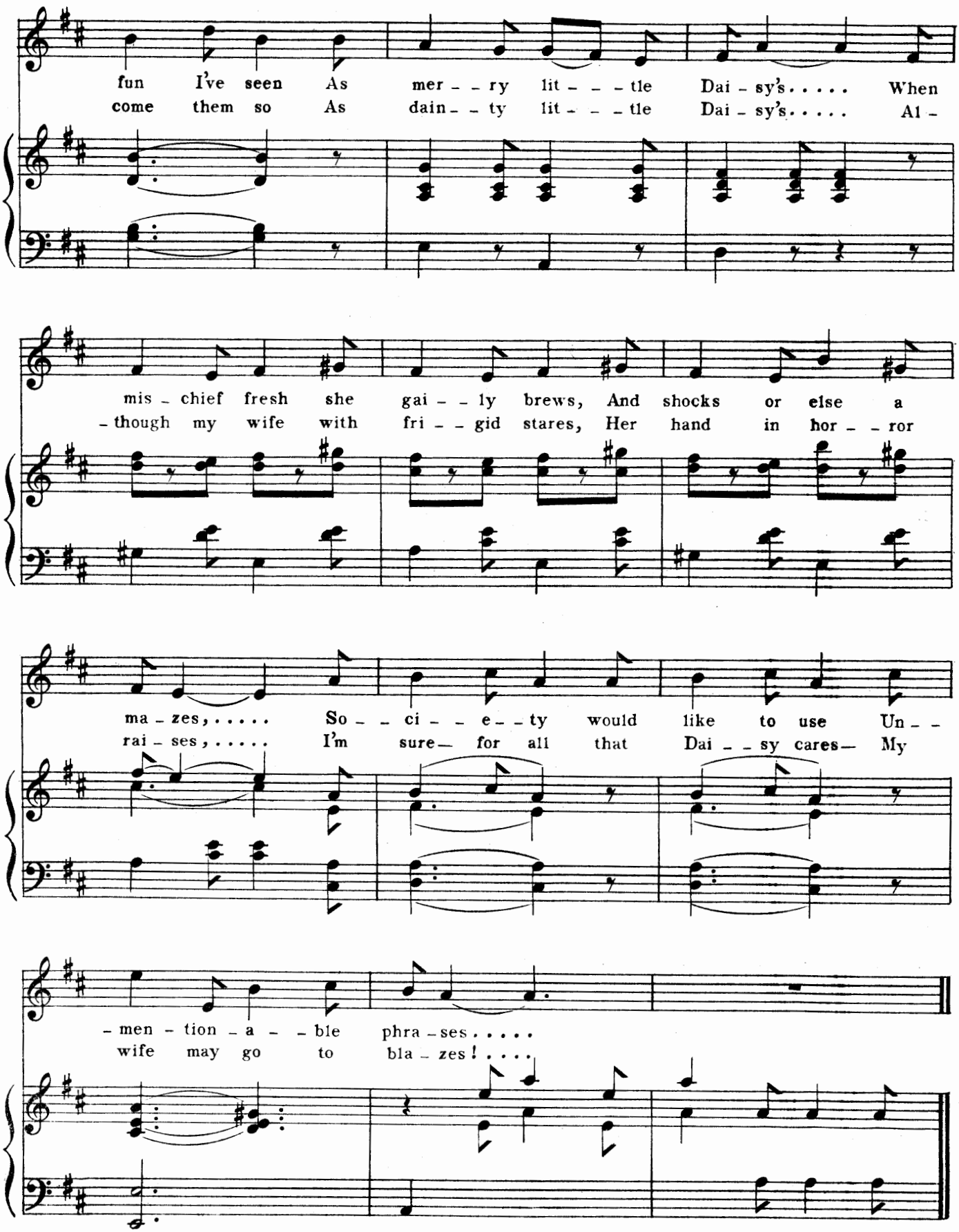
ORIGINAL VERSION BY
J. CHEEVER GOODWIN & WILLIAM FURST.

REVISED VERSION BY
HARRY GREENBANK & SIDNEY JONES.

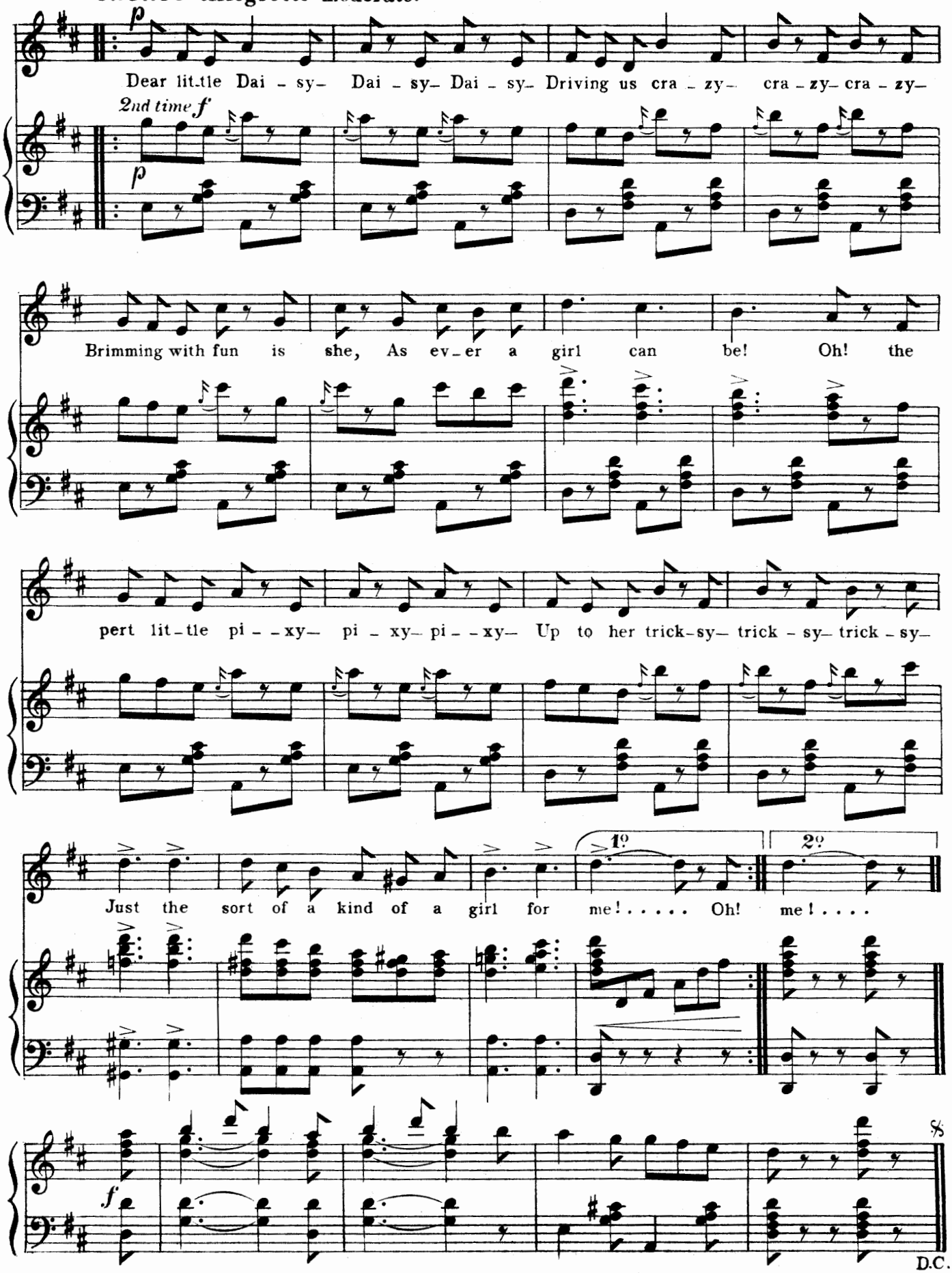
Allegro moderato.



By kind permission of Messrs Francis, Day & Hunter, and Messrs T. B. Harms & Cº
COPYRIGHT MDCCCXCIV IN THE UNITED STATES OF AMERICA, BY T. B. HARMS & CO.

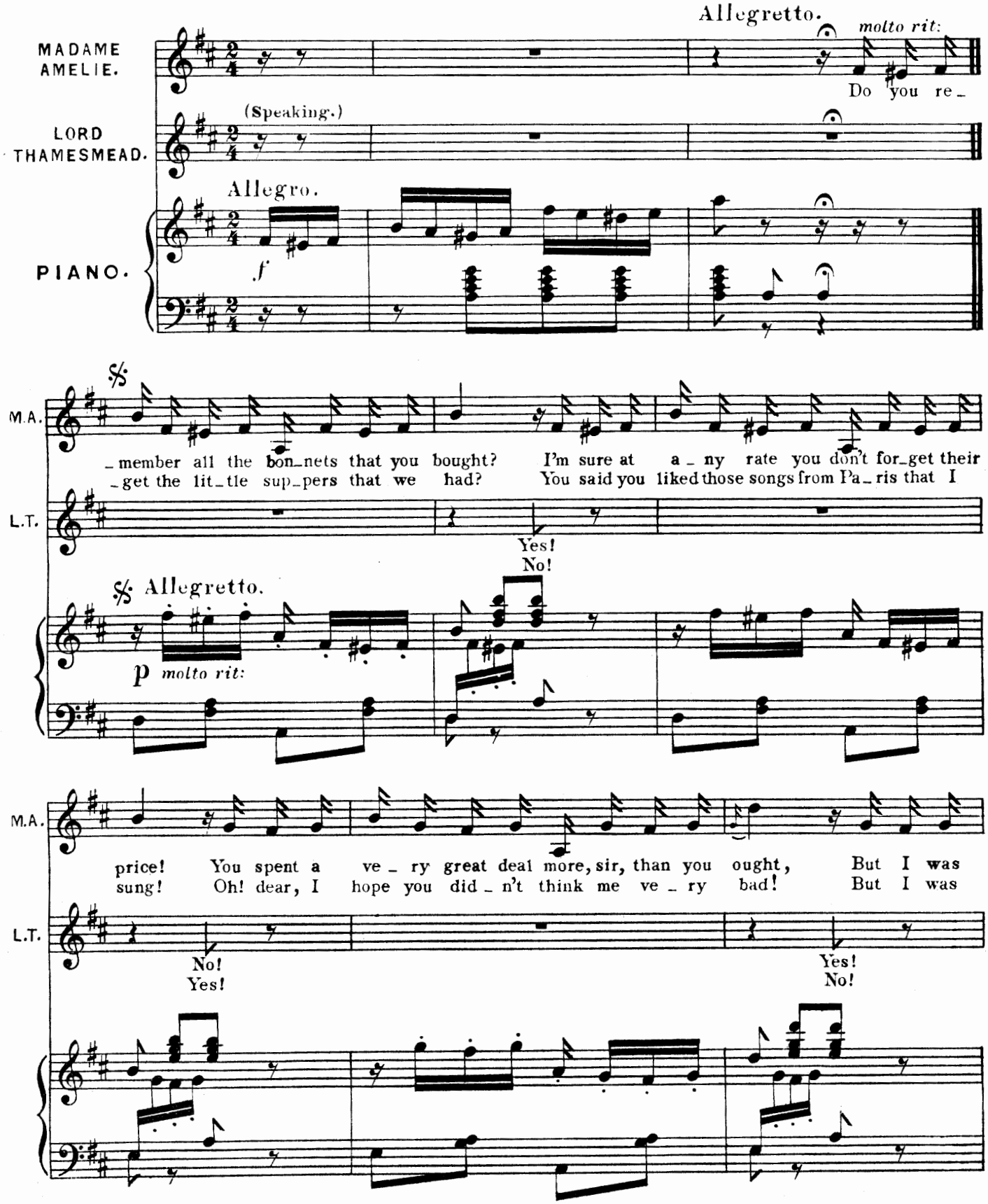

fun I've seen As mer - - ry lit - - - tle Dai - sy's. . . . . When
come them so As dain - - ty lit - - - tle Dai - sy's. . . . . Al -
mis - chief fresh she gai - - ly brews, And shocks or else a
- though my wife with fri - - gid stares, Her hand in hor - - ror
ma - zes, ... So - - ci - - e - - ty would 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! . . . .

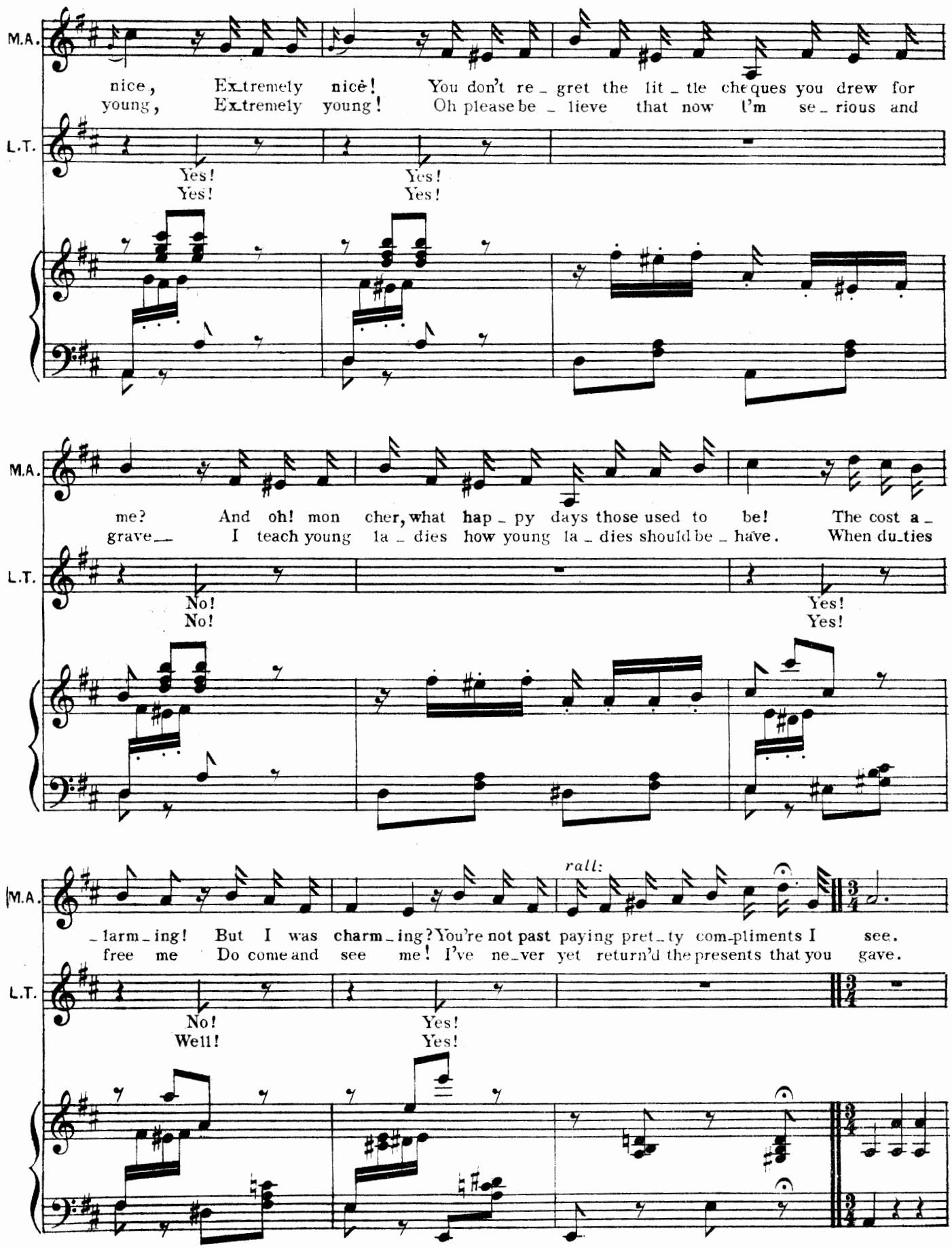
CHORUS. Allegretto moderato.

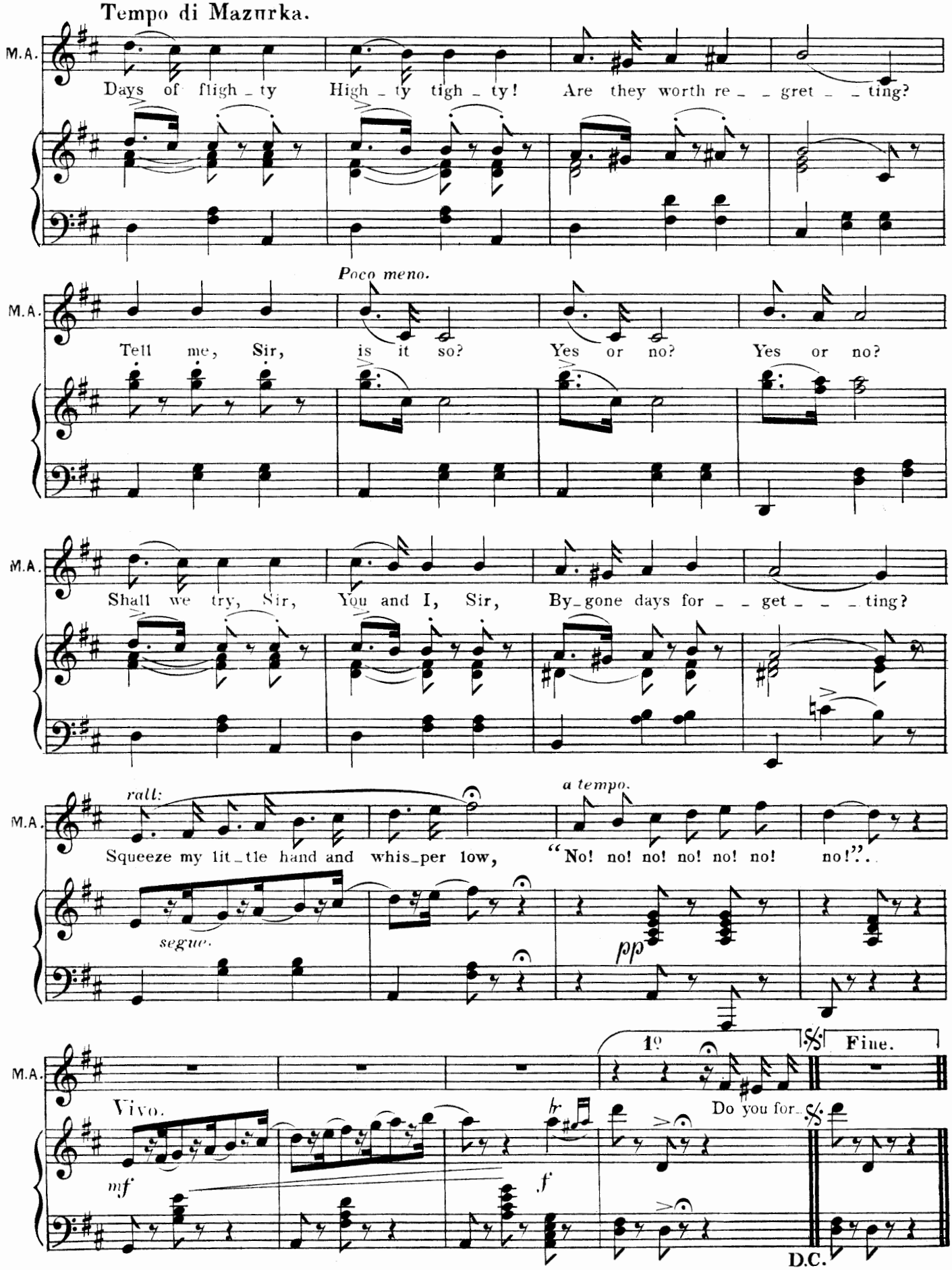


N.º 31. SONG— "DO YOU REMEMBER?"

COMPOSED BY LEOPOLD WENZEL.

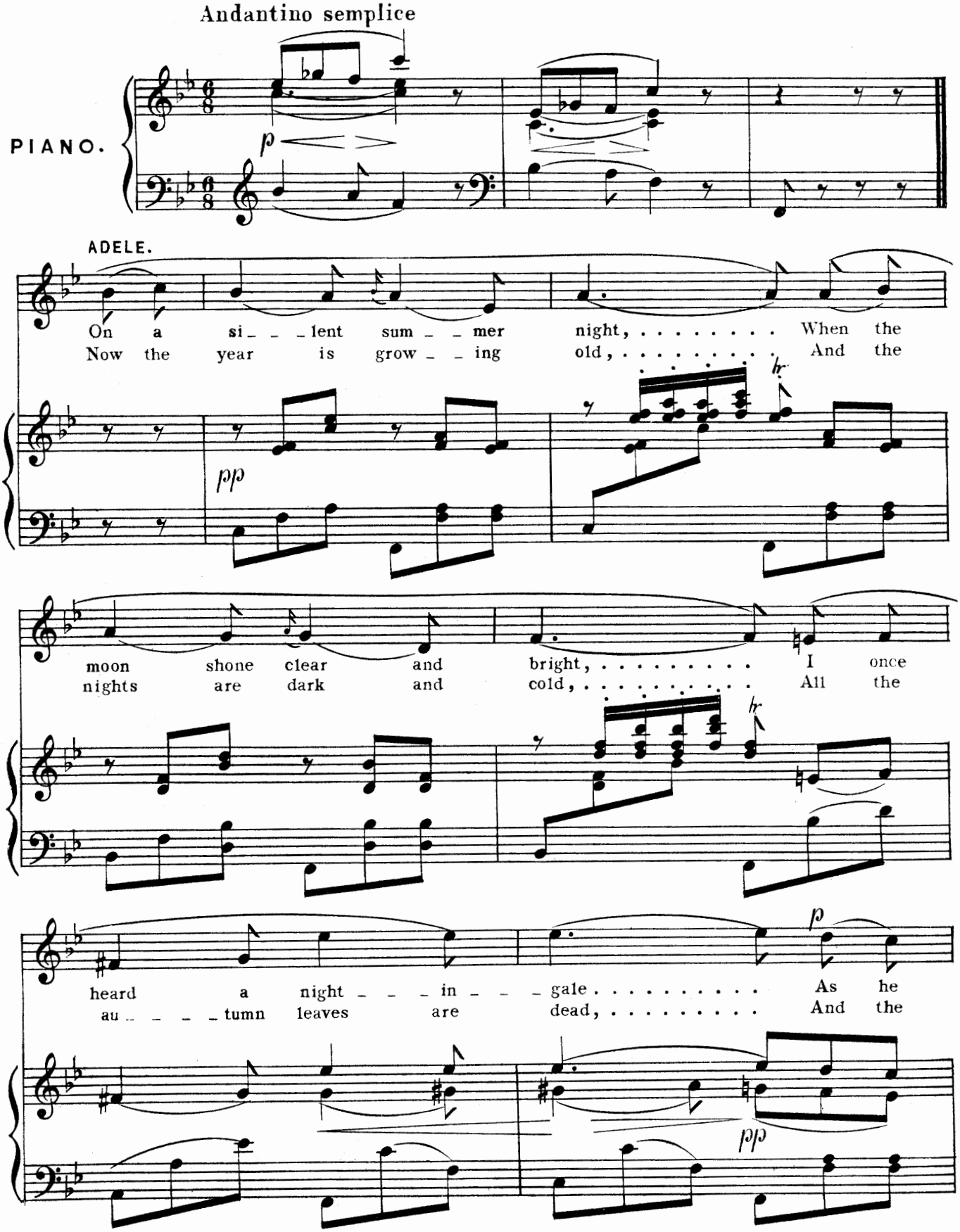


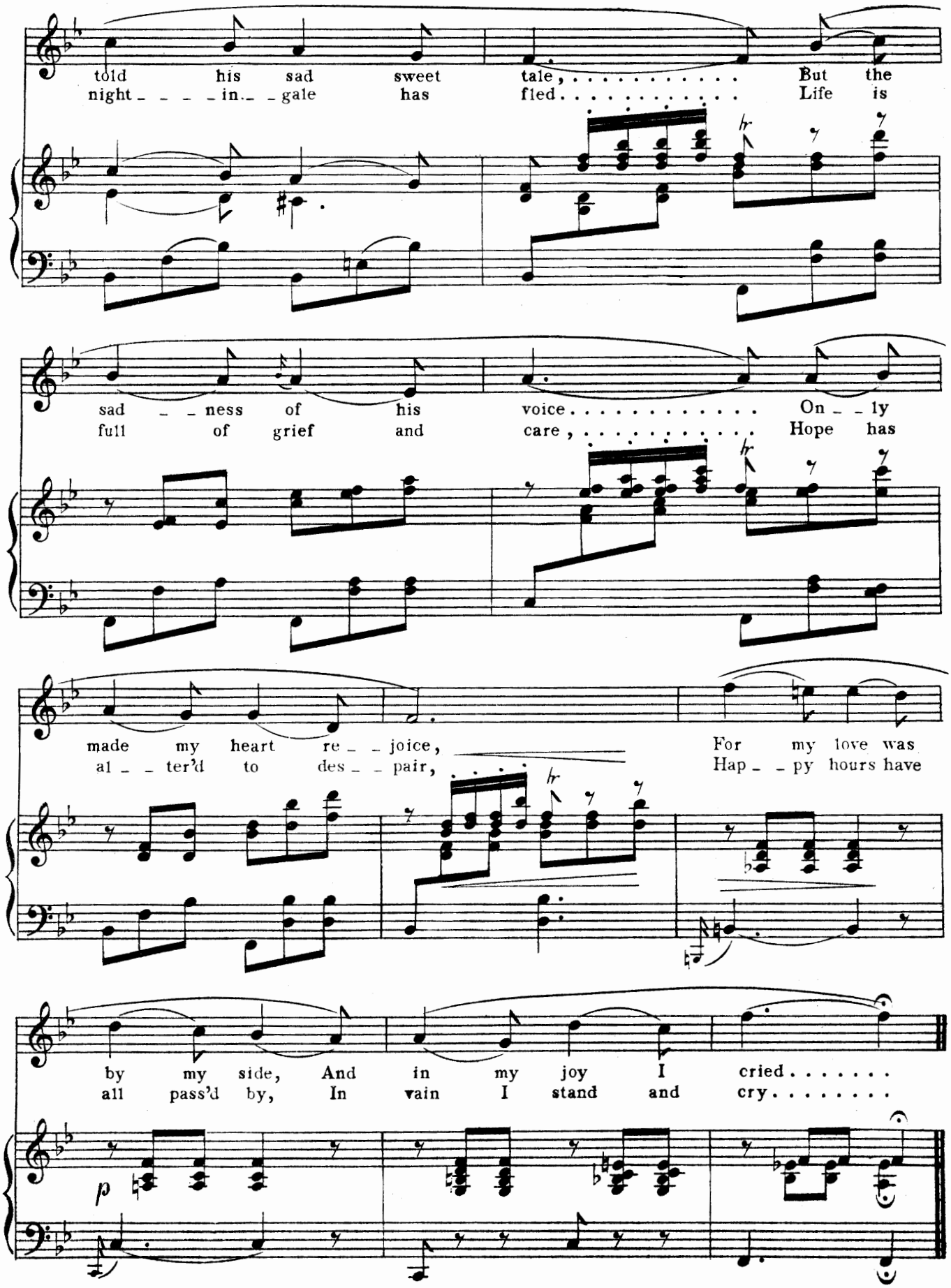

M.A.
nice, Extremely nice! You don't re_gret the lit_tle cheques you drew for
young, Extremely young! Oh please be_lieve that now I'm se_rious and
L.T.
Yes!
Yes!
Yes!
Yes!
M.A.
me? And oh! mon cher, what hap_py days those used to be! The cost a_
grave— I teach young la_dies how young la_dies should be_have. When du_ties
L.T.
No!
No!
Yes!
Yes!
M.A.
rall:
_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!

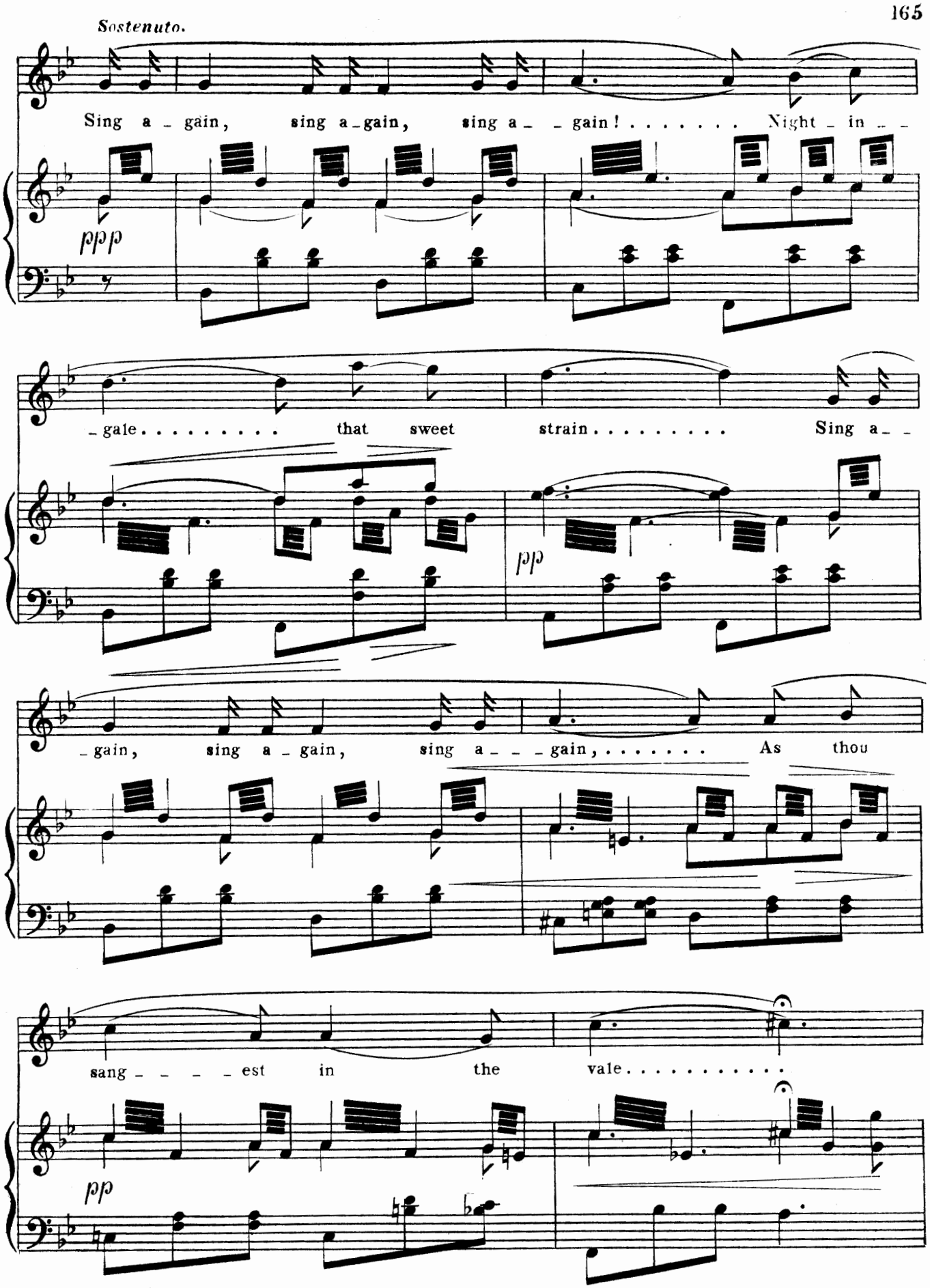

Tempo di Mazurka.
M.A.
Days of fligh_ty High_ty tigh_ty! Are they worth re_ _gret_ _ting?
Poco meno.
Tell me, Sir, is it so? Yes or no? Yes or no?
Shall we try, Sir, You and I, Sir, By_gone days for_ _get_ _ _ting?
rall:
a tempo.
Squeeze my lit_tle hand and whis_per low, "No! no! no! no! no! no! no!"
segue.
pp
1º
Fine.
Vivo.
Do you for_
mf
f
D.C.

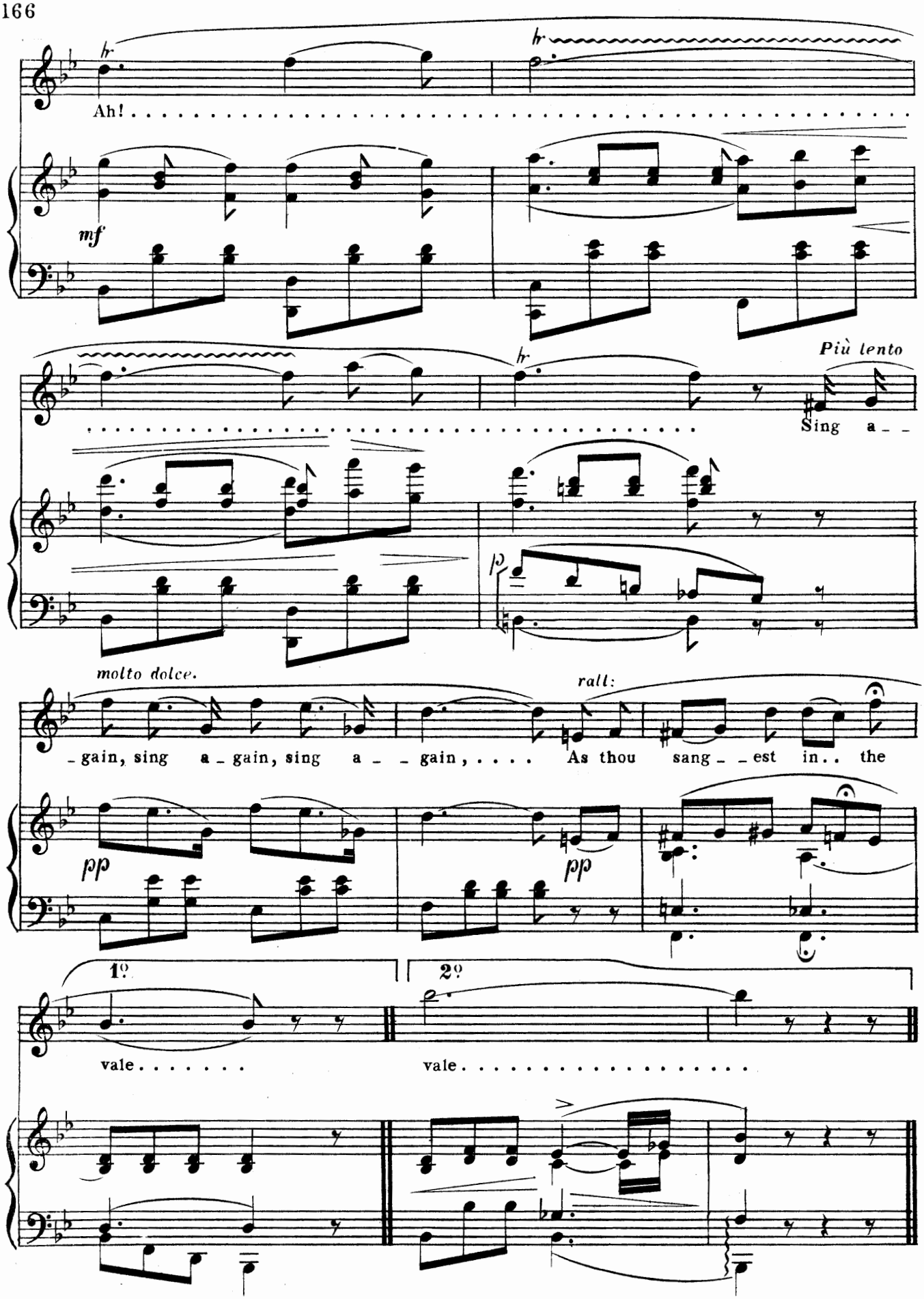
No. 32. SONG— "SING AGAIN, SING AGAIN."

COMPOSED BY **LEOPOLD WENZEL.**



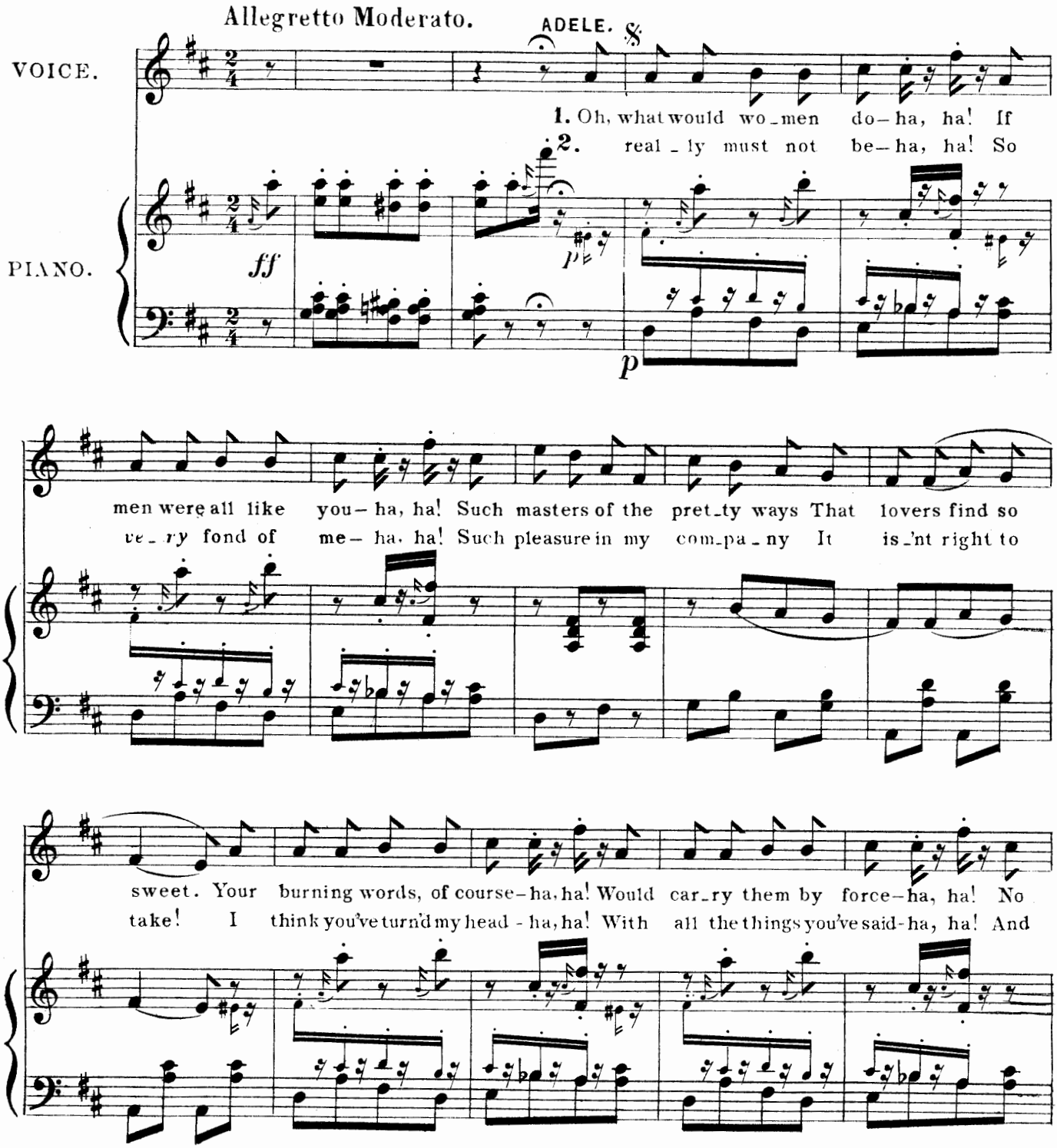

told his sad sweet tale, But the
night - - - - in - - gale has fled Life is
sad - - ness of his voice On - - ly
full of grief and care, Hope has
made my heart re - - joice, For my love was
al - - ter'd to des - - pair, Hap - - py hours have
by my side, And in my joy I cried
all pass'd by, In vain I stand and cry
p

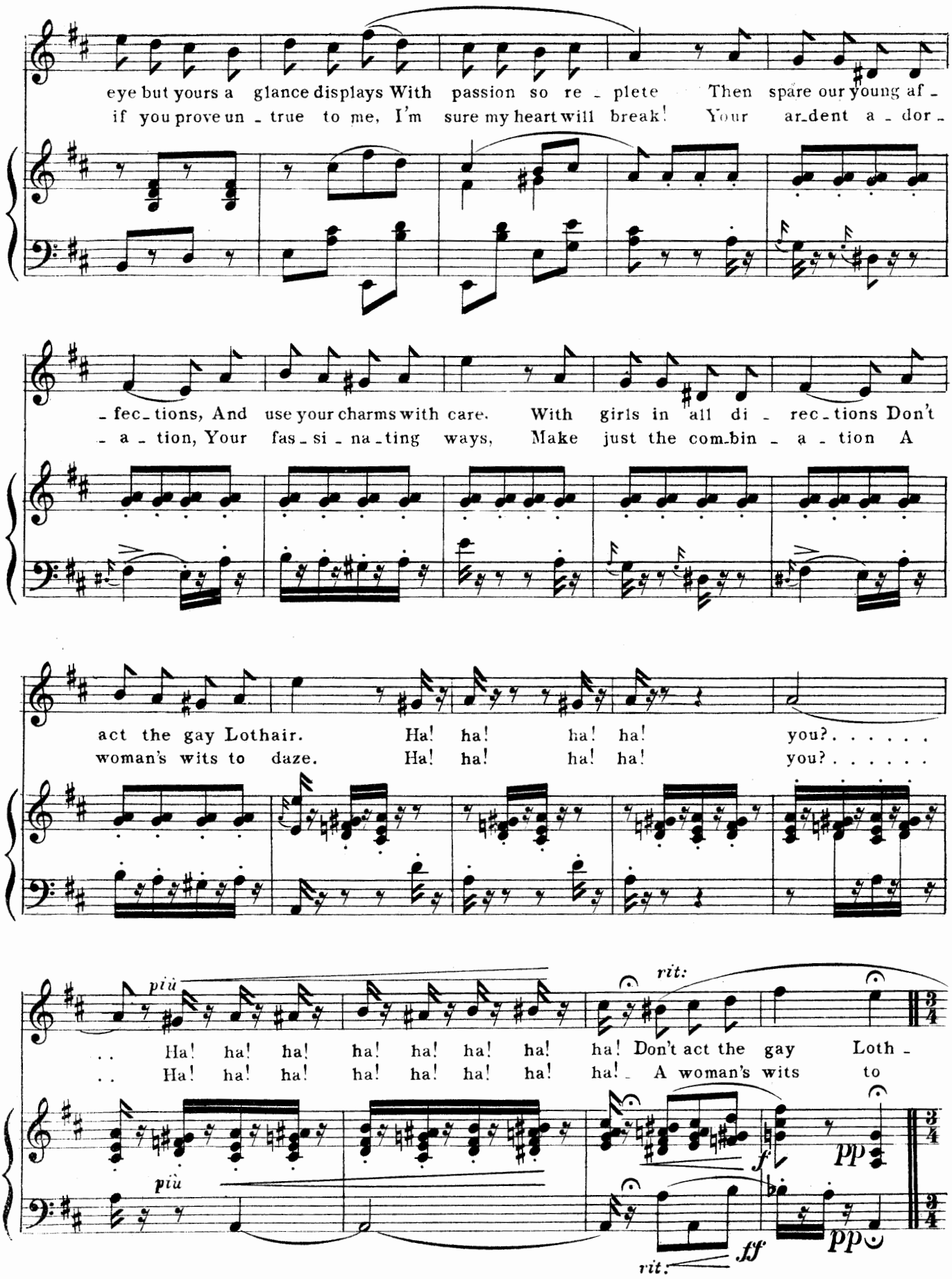

Sostenuto.
Sing a - gain, sing a - gain, sing a - - gain! . . . . . Night - in - -
ppp
- gale . . . . . that sweet strain . . . . . Sing a - -
pp
- gain, sing a - gain, sing a - - - gain, ... As thou
sang - - - - est in the vale . . . . . .
pp

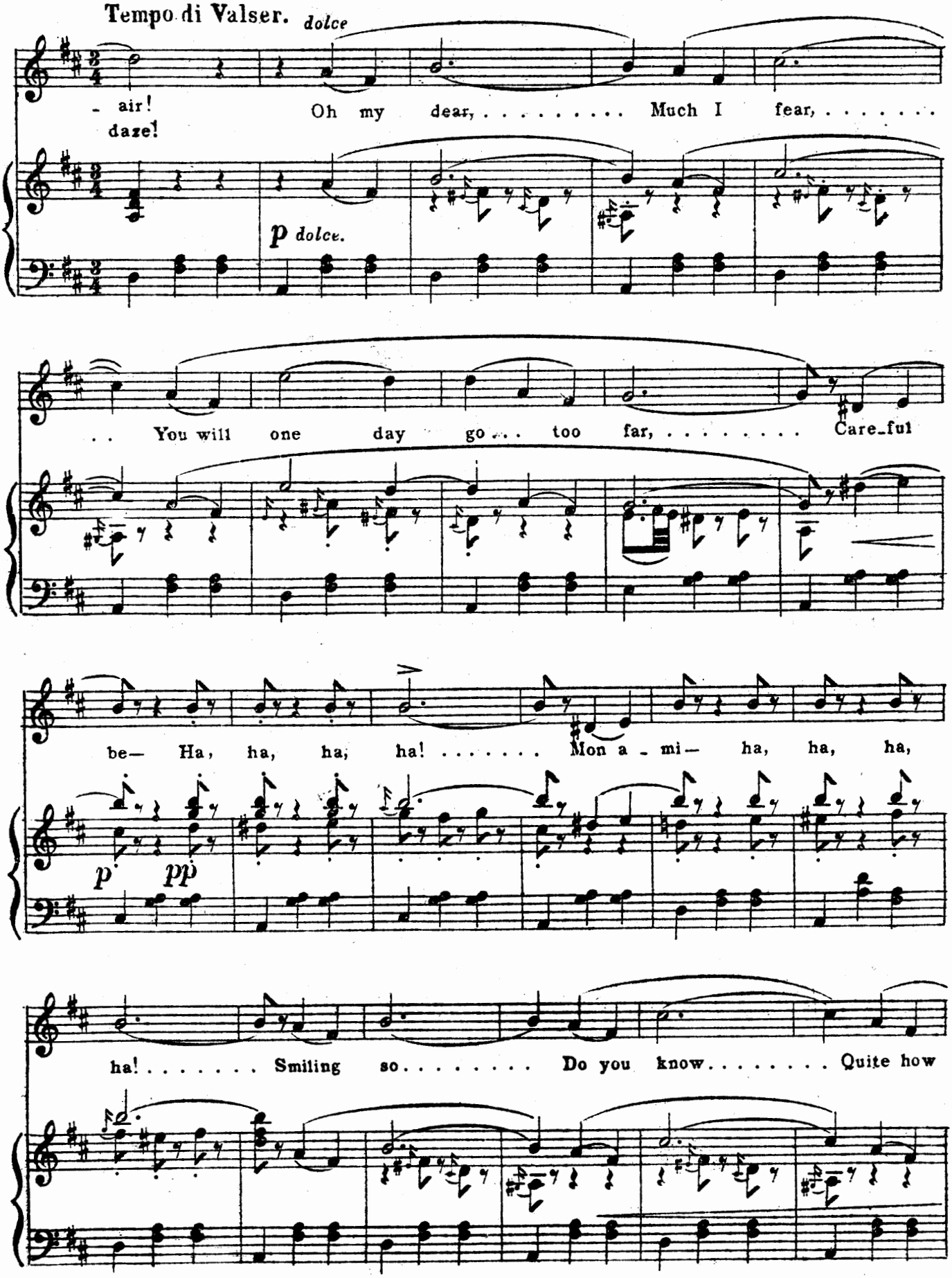

hr
Ah!
mf
hr
Più lento
Sing a_ _
molto dolce.
rall:
_gain, sing a_gain, sing a_ _gain, ... As thou sang_ _est in.. the
pp
pp
1º
2º
vale . . . . . .
vale . . . . . .

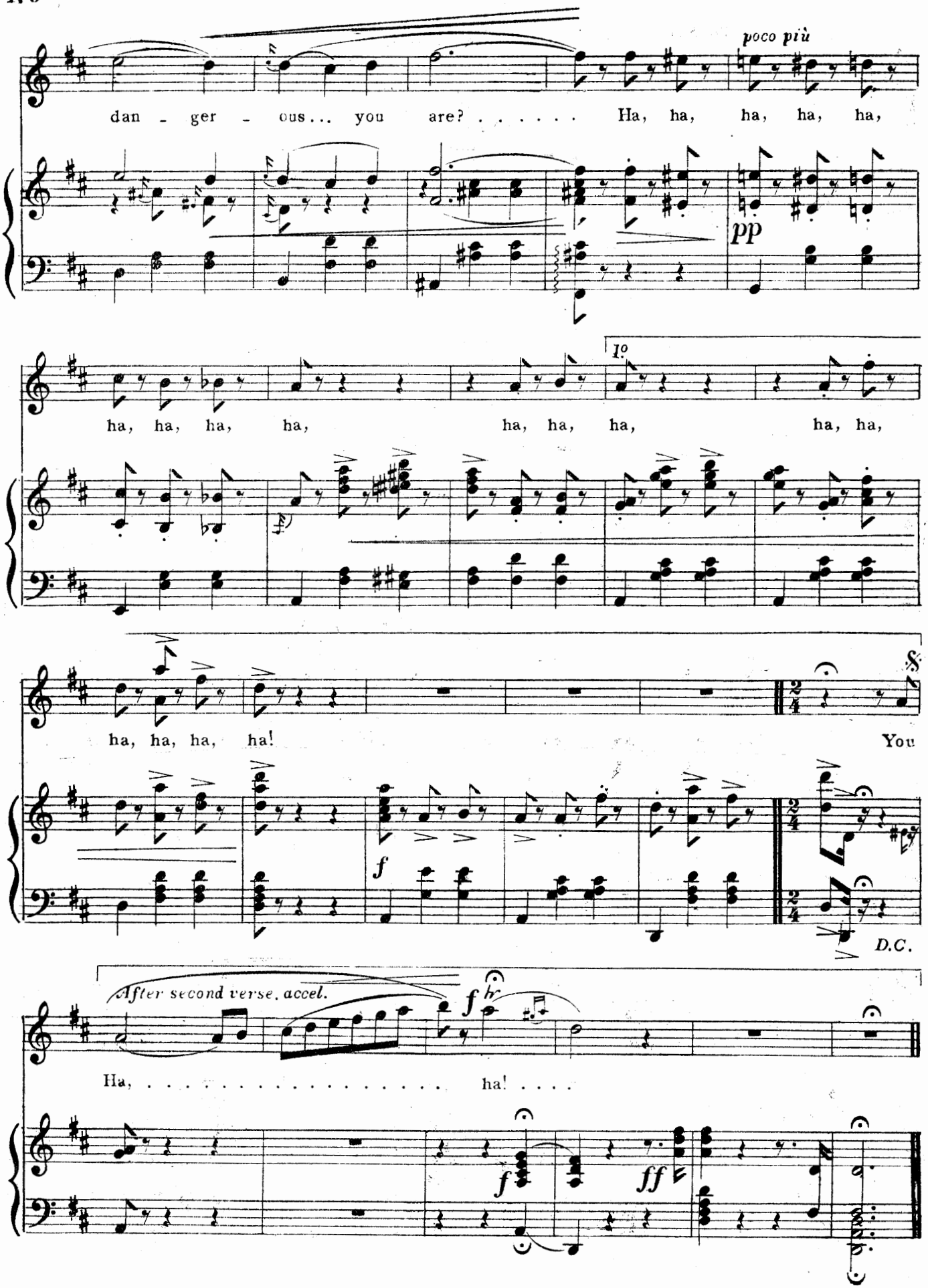
N°33. SONG.— "WHAT WOULD WOMEN DO?" (LAUGHING SONG.)

MUSIC BY LEOPOLD WENZEL.



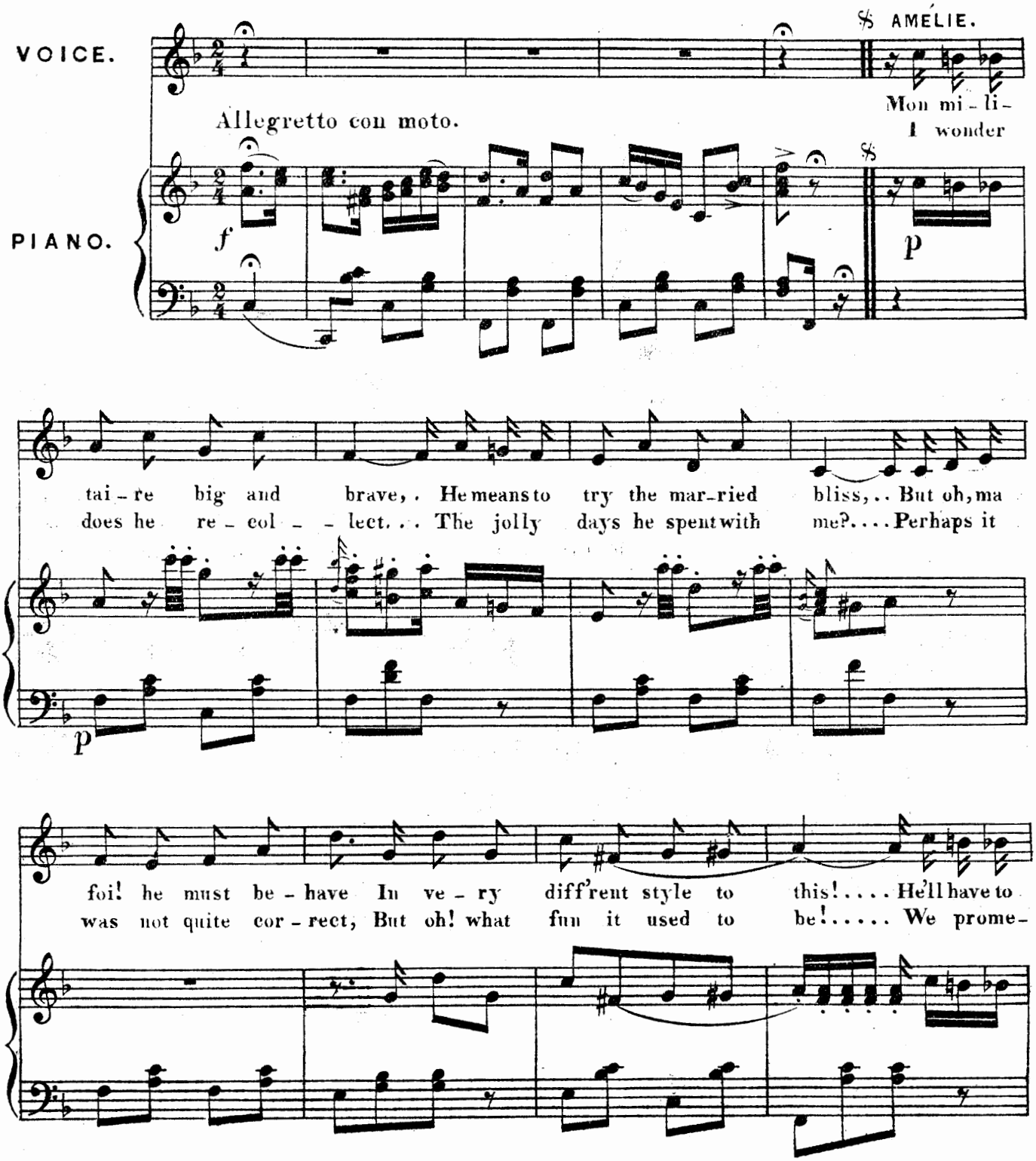

eye but yours a glance displays With passion so re - plete Then spare our young af -
if you prove un - true to me, I'm sure my heart will break! Your ar-dent a - dor -
- fec-tions, And use your charms with care. With girls in all di - rec-tions Don't
- a - tion, Your fas-si-na-ting ways, Make just the com-bin - a - tion A
act the gay Lothair. Ha! ha! ha! ha! you?
woman's wits to daze. Ha! ha! ha! ha! you?
più
rit:
.. 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
più
f
pp
ff
pp
rit:

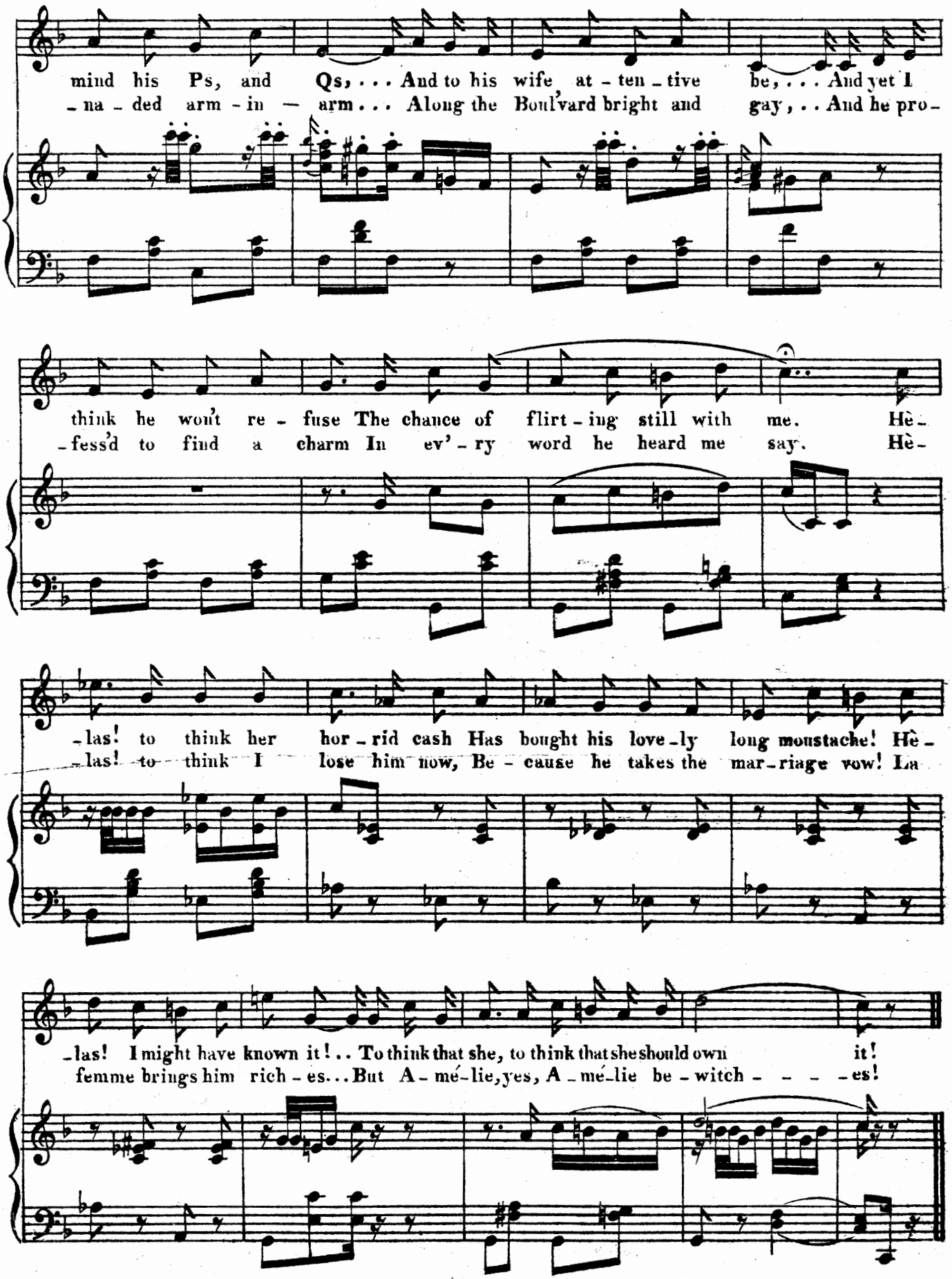

Tempo di Valser.
dolce
- air!
daze!
Oh my dear, ... Much I fear, ...
p dolce.
. . You will one day go . . . too far, ... Care-ful
be— Ha, ha, ha, ha! . . . . . Mon a - mi— ha, ha, ha,
p pp
ha! . . . . . Smiling so . . . . . Do you know . . . . . Quite how

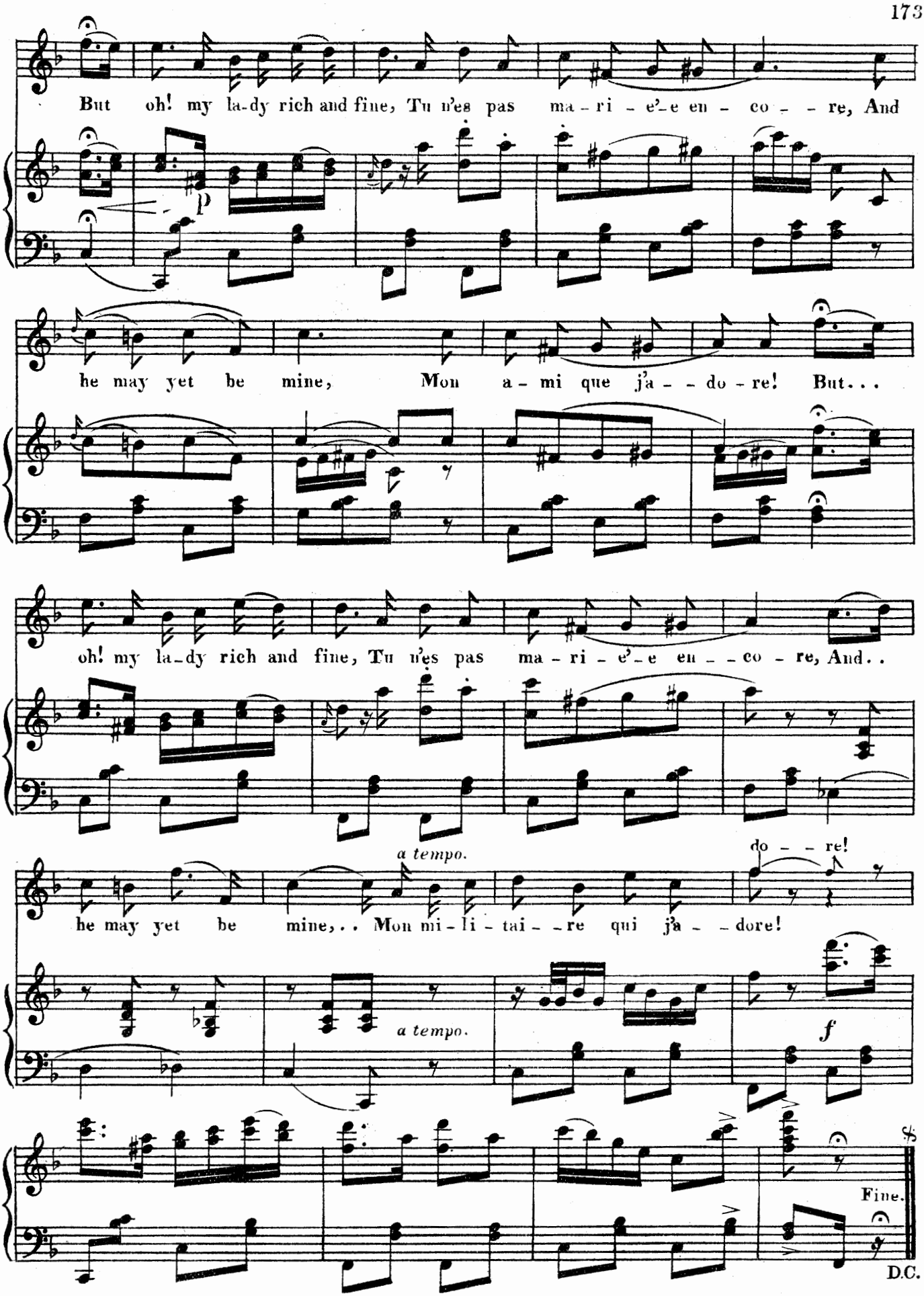

poco più
dan - ger - ous... you are? . . . . . Ha, ha, ha, ha, ha,
pp
Io
ha, ha, ha, ha, ha, ha, ha, ha, ha,
ha, ha, ha, ha!
You
f
D.C.
After second verse, accel.
Ha, ... ha! . . . .
f
ff

N.º 34. SONG—"MON MILITAIRE."

COMPOSED BY LEOPOLD WENZEL.



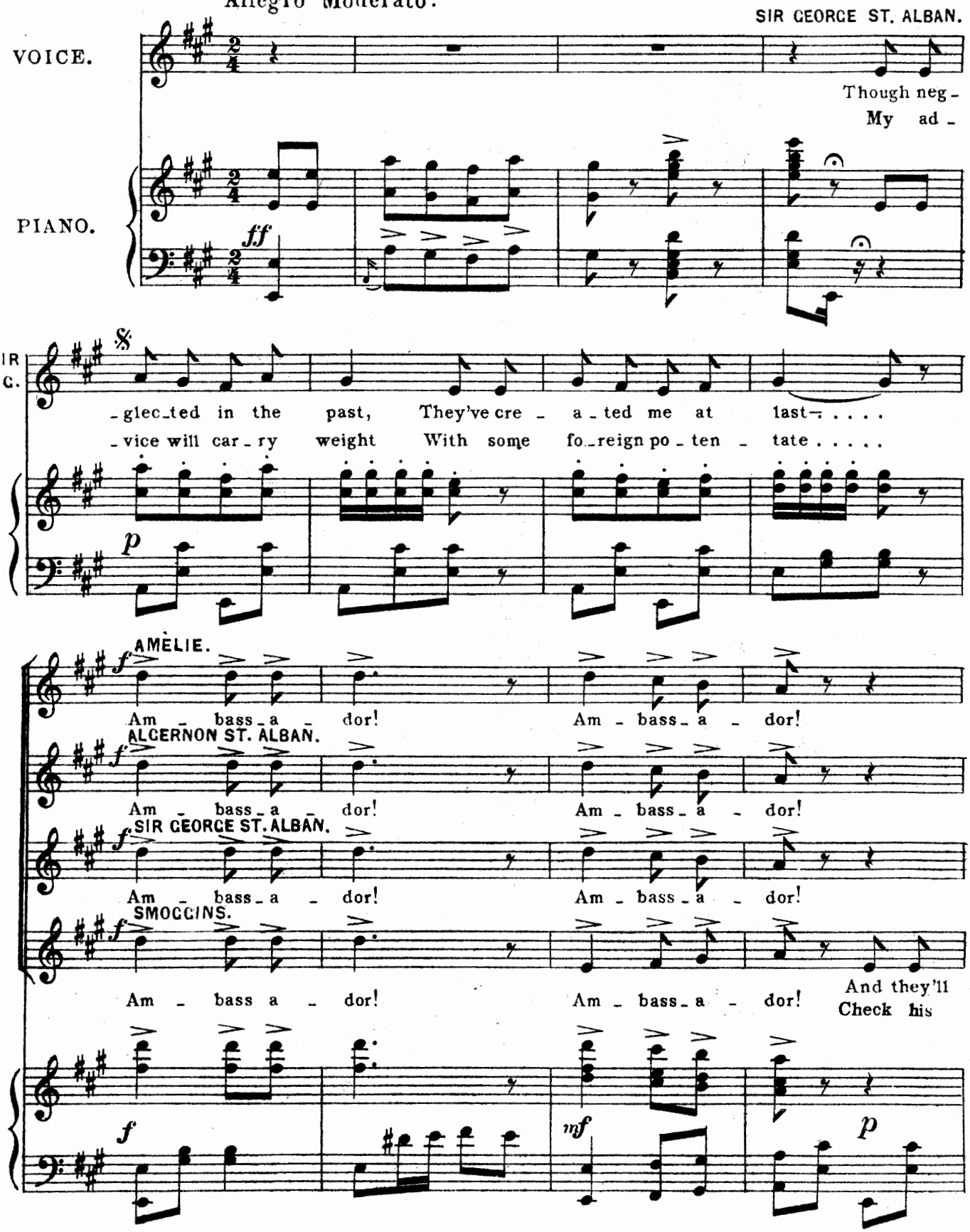

mind his Ps, and Qs, . . . And to his wife at - ten - tive be, . . . And yet I
- na - ded arm - in — arm . . . Along the Boul'vard bright and gay, . . And he pro -
think he won't re - fuse The chance of flirt - ing still with me. Hè -
- fess'd to find a charm In ev' - ry word he heard me say. Hè -
- 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!

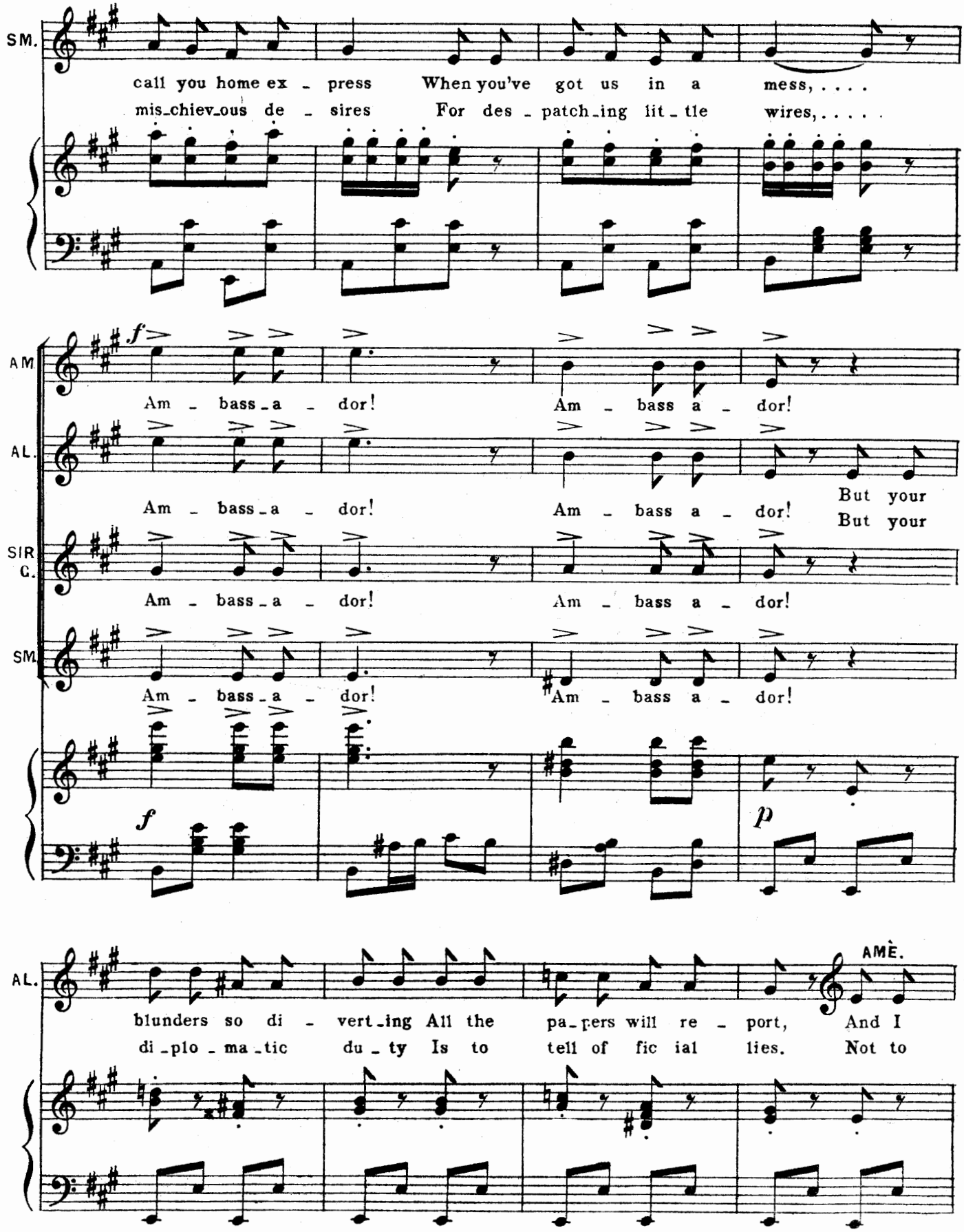

But oh! my la-dy rich and fine, Tu n'es pas ma-ri-e'-e en-co--re, And
p
he may yet be mine, Mon a-mi que j'a--do-re! But...
oh! my la-dy rich and fine, Tu n'es pas ma-ri-e'-e en--co-re, And..
a tempo.
do--re!
he may yet be mine,.. Mon mi-li-tai--re qui j'a--dore!
a tempo.
f
Fine.
D.C.

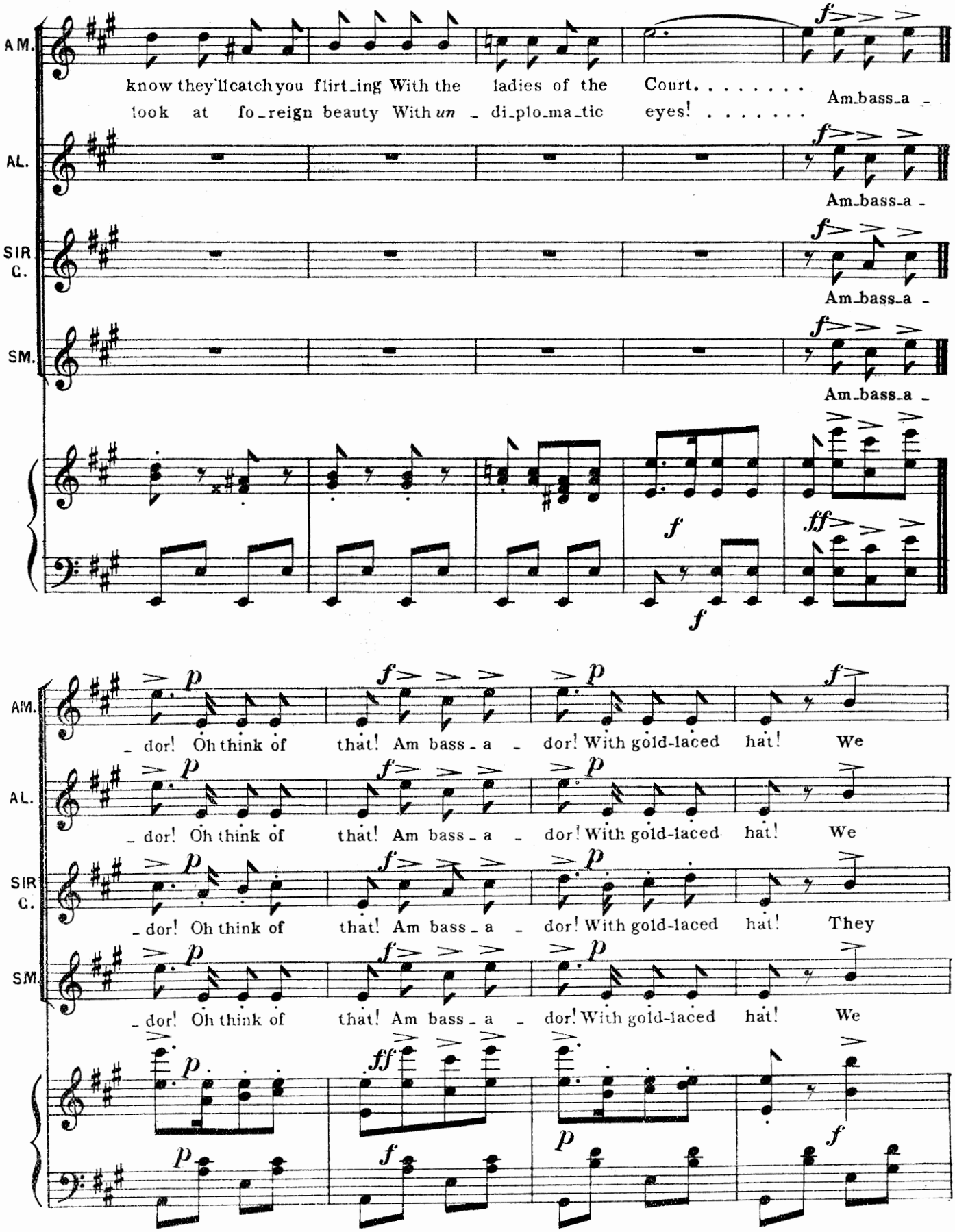
N° 35. QUARTETT.— AMBASSADOR.

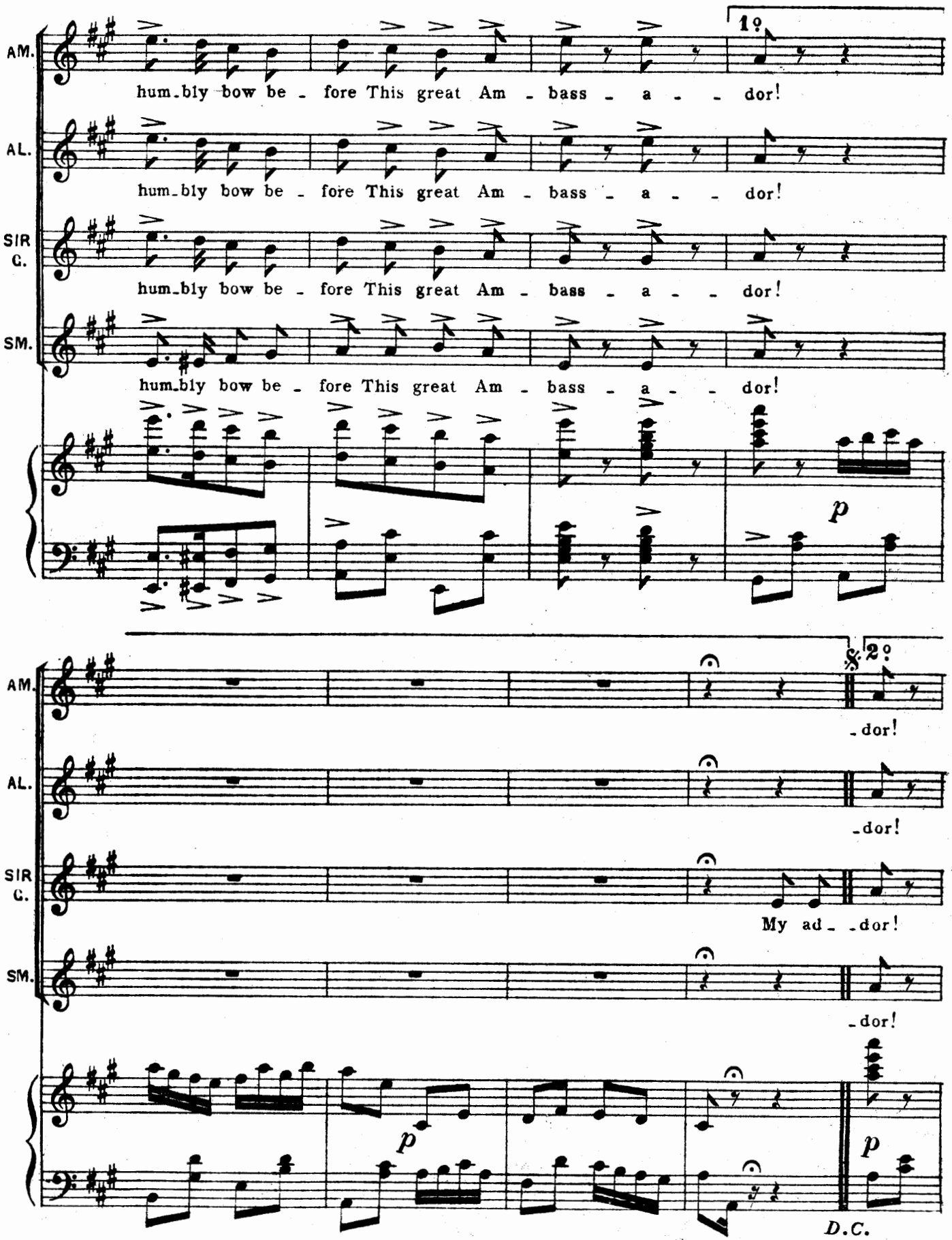
MUSIC BY LEOPOLD WENZEL.

Allegro Moderato.

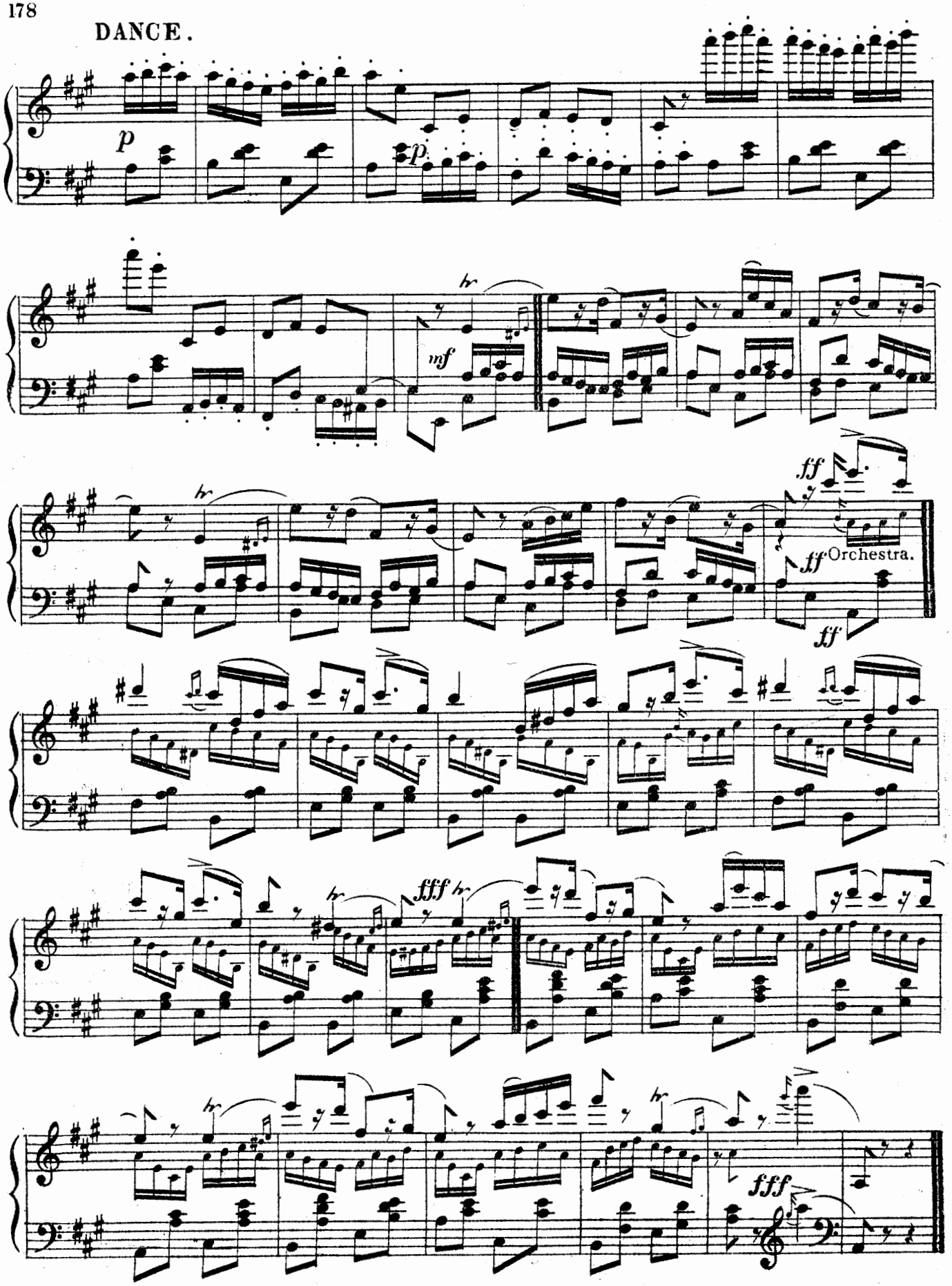



SM.
call you home ex - press When you've got us in a mess, ...
mis-chiev-ous de - sires For des - patch-ing lit - tle wires, ...
AM.
f
Am - bass-a - dor! Am - bass a - dor!
AL.
Am - bass-a - dor! Am - bass a - dor! But your
SIR G.
Am - bass-a - dor! Am - bass a - dor!
SM.
Am - bass-a - dor! Am - bass a - dor!
f
p
AL.
AMÈ.
blunders so di - vert-ing All the pa-pers will re - port, And I
di-plo-ma-tic du - ty Is to tell of fic ial lies. Not to

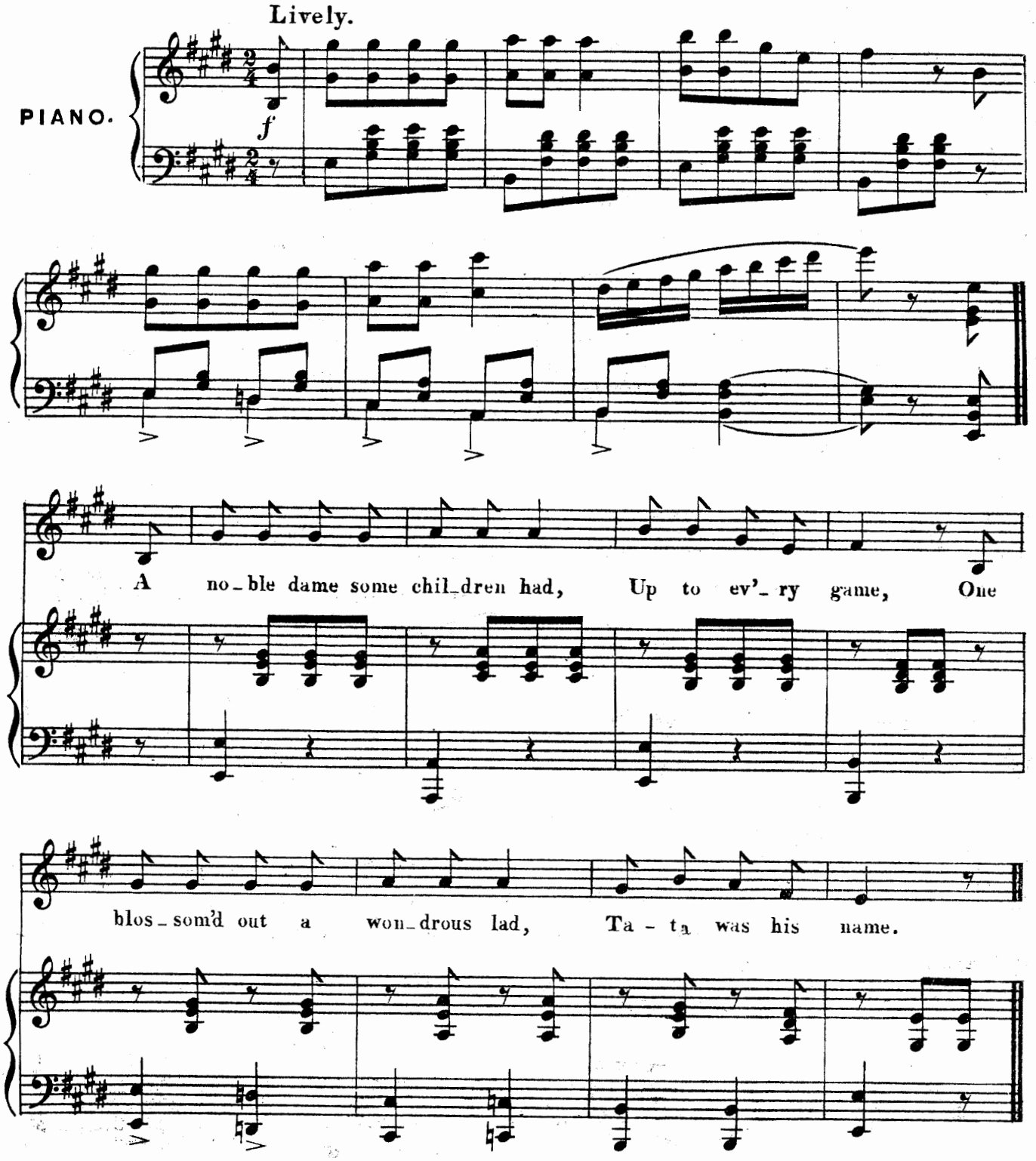

AM.
know they'll catch you flirt_ing With the ladies of the Court. . . . . Am_bass_a _
look at fo_reign beauty With *un* _ di_plo_ma_tic eyes! . . . . . Am_bass_a _
AL.
Am_bass_a _
SIR G.
Am_bass_a _
SM.
Am_bass_a _
AM.
_ dor! Oh think of that! Am bass _ a _ dor! With gold-laced hat! We
AL.
_ dor! Oh 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

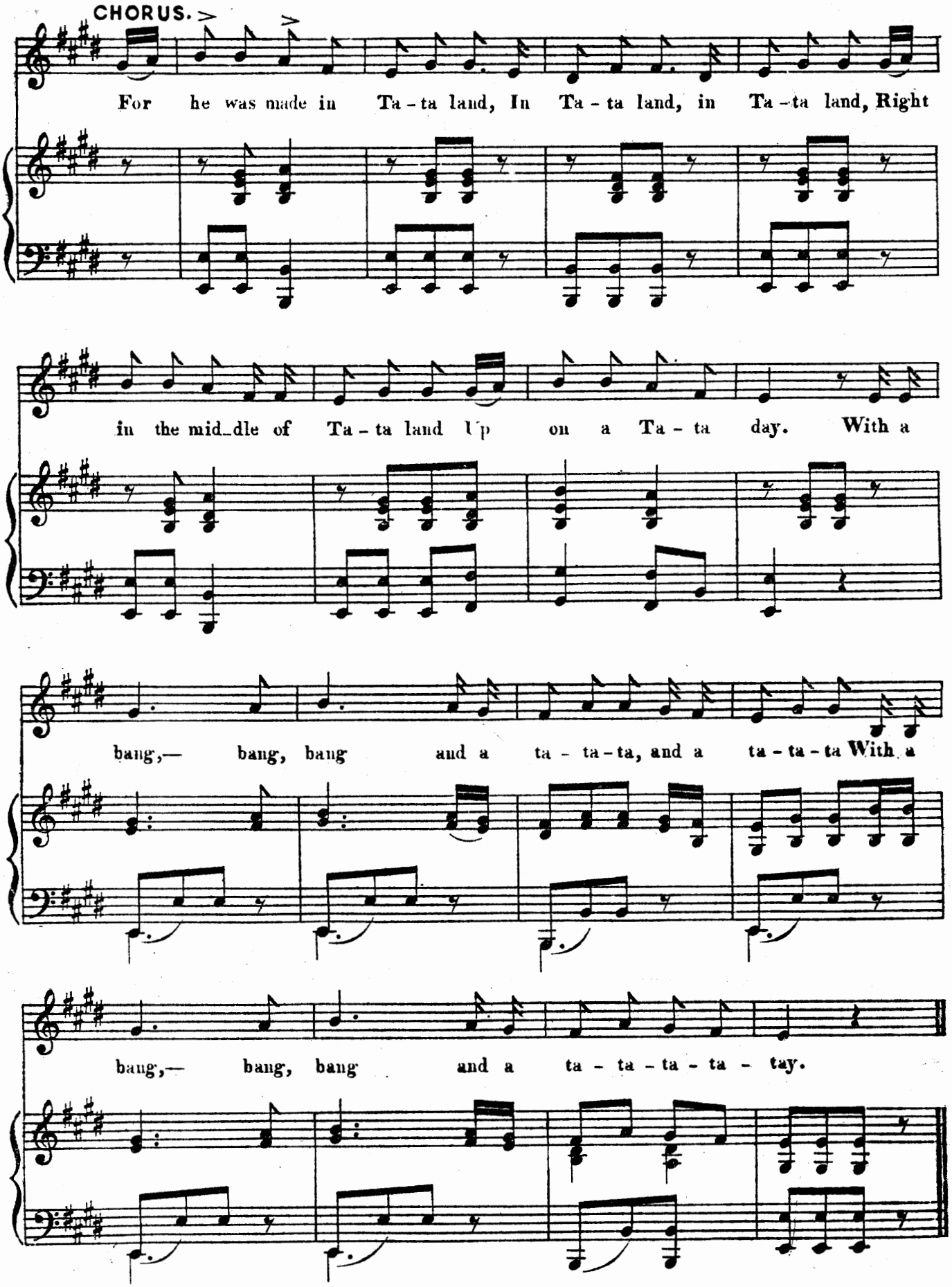

AM.
AL.
SIR G.
SM.
1º
hum-bly bow be - fore This great Am - bass - a - - dor!
p
2º
-dor!
My ad- -dor!
p
D.C.

DANCE.



No. 36. SONG — "TA-TA LAND."




CHORUS.
For he was made in Ta - ta land, In Ta - ta land, in Ta - ta land, Right
in the mid_dle 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.

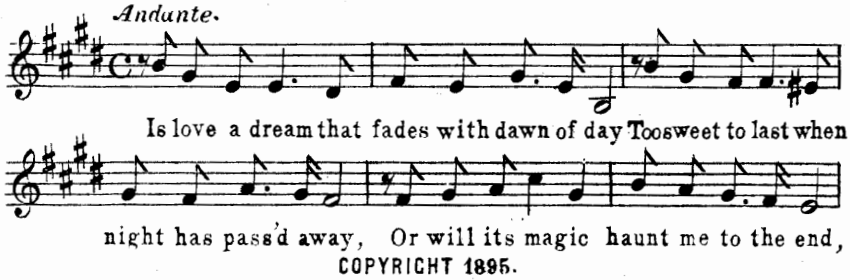
No 1 in E.
No 2 in F.

Sung by Mr C. HAYDEN COFFIN.

B to E.
C to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



COPYRIGHT 1895.

MINE AT LAST.

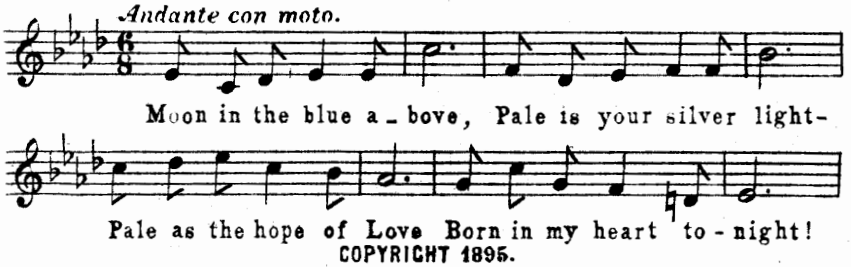
In Ab.

Sung by Mr C. HAYDEN COFFIN.

C to E.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



COPYRIGHT 1895.

I LOVE HIM ONLY.

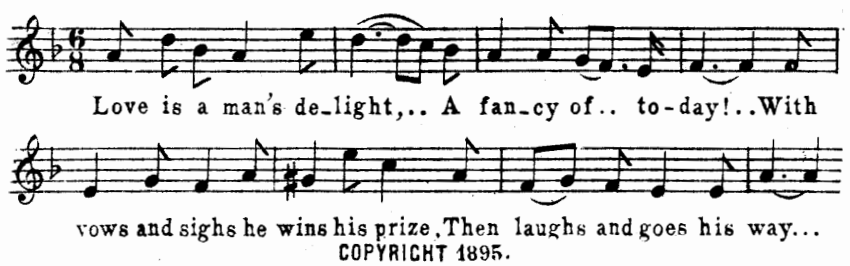
In F.

Sung by Miss MARIE TEMPEST.

B to F.

Words by
HARRY GREENBANK.

Music by
SIDNEY JONES.



COPYRIGHT 1895.

PRICE TWO SHILLINGS EACH, NET.

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