

THE CHERRY GIRL



By
SEYMOUR HICKS

Lyrics by **ROBERT HOPWOOD**

Musical arrangement by
IVAN CARYLL

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50, NEW BOND ST., LONDON, W.

VOCAL SCORE
6/- NET.



THE CHERRY GIRL.

Musical Play

IN TWO ACTS.

WRITTEN BY

SEYMOUR HICKS.

LYRICS BY

AUBREY HOPWOOD.

MUSIC BY

IVAN CARYLL.

<u>Vocal Score</u>	net	6	0	Pianoforte Solo...	...	net	3	6
Do.,	Cloth	...	„	8	0	Lyrics	...	„	0	6

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AGENTS—NEW YORK: BOOSEY & CO.—BERLIN S.W. 12: C. M. ROEHR.

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THE CHERRY GIRL.

Characters.

ACT I.

MOONSHINE	(<i>a White Pierrot</i>)	MR. SEYMOUR HICKS.
STARLIGHT	(<i>a Black Pierrot</i>)	MR. COURTICE POUNDS.
BOW }	(two Chamberlains)	MR. STANLEY BRETT. MR. MURRAY KING.
SCRAPE }		
ESAU... ..	(<i>Pansy's Gorilla</i>)	MR. EDWARD SILLWARD.
SNOWBALL	(<i>a Sweep's Boy</i>)	MASTER GEORGE HERSEE.
1ST HERALD		MR. J. BEWLAY.
2ND HERALD... ..		MR. CHARLES PHILLIPS.
1ST WATCHMAN		MR. PHILLIP RITTE.
PANSY... ..	(<i>a Cherry Seller</i>)	MISS CONSTANCE HYEM.
SYLVIA	(<i>a Pierrette</i>)	MISS CARMEN HILL.
NIGHT	(<i>a Pierrette</i>)	MISS KATE VESEY.
MORNING	(<i>a Pierrette</i>)	MISS HILDA ANTONY.
DIMPLES	(<i>Snowball's Sweetheart</i>)	MISS WINNIE HALL.
MDLLE. PAS BAS	(<i>a Model</i>)	MISS DOROTHY FROSTICK.
JOSEPHINE	(<i>a Pierrette Maid</i>)	MISS GLADYS ARCHBUTT.
RAINBOW		MISS NANCY BUCKLAND.
THE CHAMBERLAIN		MISS CARRINGTON.
1ST MAID OF HONOUR		MISS BLANCHE THORPE.
2ND MAID OF HONOUR		MISS LILIAN HEWITSON.
	AND	
THE QUEEN		MISS ELLALINE TERRISS.

ACT II.

HAPPY JOE	(<i>a Knight of the Road</i>)	MR. SEYMOUR HICKS.
THE SQUIRE	(<i>of Homewood Hall</i>)	MR. COURTICE POUNDS.
GRAB }	(two Beadles)	MR. STANLEY BRETT. MR. MURRAY KING.
SNATCHEM }		
ROSE OF THE RIVIERA	(<i>Happy Joe's Stable Boy</i>)	MASTER VALCHERA.
WHITE SURREY	(<i>his Horse</i>)	MR. EDWARD SILLWARD.
HECUBA	(<i>his Dog</i>)	
ROBIN ROY }	(Happy Joe's Men)	MR. FRANK CARROL MR. ROBERT WILKES. MR. WILLIAM HAY.
ROBIN ME }		
ROBIN ANYONE }		
IKESTEIN	(<i>his Irish Servant</i>)	MR. CHARLES TREVOR.
MILLCENT	(<i>Lady of Homewood Hall</i>)	MISS CARMEN HILL.
TIP-TOE	(<i>Happy Joe's Wife</i>)	MISS KATE VESEY.
THE SPIRIT OF DAWN		MISS BARBARA DEANE.
A SUNBEAM		MISS NELLIE LONNEN.
CLOTILDE		MISS PHYLLIS CANTON.
1ST COUNTRY BELLE		MISS CLAIR MARSDEN.
2ND COUNTRY BELLE		MISS LILIAN BURNS.
1ST FLOWER		MISS JESSIE LONNEN.
TRUTH		MISS DECIMA BROOKE.
	AND	
THE QUEEN		MISS ELLALINE TERRISS.

SYNOPSIS OF SCENERY.

ACT I. ONCE UPON A TIME.

SCENE 1.—A Street in Carnival Time (Night)	W. HARFORD.
SCENE 2.—On the Housetops (Pierrot-land)	W. HARFORD.
SCENE 3.—The Throne Room of the Queen	W. HARFORD.
SCENE 4.—Moonshine's Studio	W. HARFORD.
SCENE 5.—Dreamland	W. HARFORD.

ACT II. ONE HUNDRED YEARS AGO.

SCENE 1.—A Village Green in Old England	W. HARFORD.
SCENE 2.—The Garden Gateway	W. HARFORD.
SCENE 3.—The Purple Garden	R. C. MCCLEERY.
SCENE 4.—Homewood Hall	W. HARFORD.
SCENE 5.—Moonshine's Studio again	W. HARFORD.

THE CHERRY GIRL.

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Vocal Score.

THE CHERRY GIRL.

Act I.

No. 1.

OPENING CHORUS.

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Con moto.

Piano.

The musical score is written for piano in 3/8 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system begins with a treble clef and a bass clef, with a piano dynamic marking. The tempo is marked 'Con moto.' The music features a rhythmic accompaniment in the bass and a melody in the treble. The second system continues the piece with similar accompaniment. The third system includes an 8-measure rest in the treble staff. The fourth system concludes the piece with a final cadence.

First system of piano accompaniment. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

Second system of piano accompaniment, continuing the rhythmic accompaniment from the first system.

Third system of piano accompaniment, showing more complex chordal textures in the right hand.

Fourth system of piano accompaniment, featuring dense chordal accompaniment in the right hand.

Fifth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Re . vel . ry ri . ots when Car . ni . val's King Wick . ed . ly". The piano accompaniment continues with a bass line and chords. A dynamic marking of *f* is present.

Sixth system of piano accompaniment, concluding the piece with sustained chords in the right hand and a simple bass line.

CHO. wield - ing his sway. Comes to re - mind us that

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting (Soprano, Alto, and Bass). The lyrics are: "wield - ing his sway. Comes to re - mind us that". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHO. time's on the wing, Turn - ing the night in - to day.

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "time's on the wing, Turn - ing the night in - to day.". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

CHO. We're mak - ing the best of it, Full of the zest of it.

The third system of the musical score features three vocal staves and piano accompaniment. The lyrics are: "We're mak - ing the best of it, Full of the zest of it.". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic marking.

CHO.

Bou - ant - ly ban - ish - ing care. With mirth and fri -

Bou - ant - ly ban - ish - ing care. With mirth and fri -

Bou - ant - ly ban - ish - ing care. With mirth and fri -

CHO.

- vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing

- vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing

- vo - li - ty Laugh - ter and jol - li - ty Hey! for the rol - lick - ing

CHO.

fun of the fair! Re - vel - ry ri - ots when Car - ni - val's

fun of the fair! Re - vel - ry ri - ots when Car - ni - val's

fun of the fair! Re - vel - ry ri - ots when Car - ni - val's

CHO. King, Wick - ed - ly wield - ing his sway,

CHO. Comes to re - mind us that times on the wing, Turn - ing the

CHO. night in - to day. We're mak - ing the

night in - to day. We're mak - ing the

night in - to day. We're mak - ing the

CHO. best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

best of it. Full of the zest of it. Bouy - ant.ly ban - ish - ing

CHO. care. With mirth and fri - vo - li - ty,

care. With mirth and fri - vo - li - ty,

care. With mirth and fri - vo - li - ty,

CHO. Laugh.ter and jol - li - ty. Hey! for the rol.lick.ing fun of the

Laugh.ter and jol - li - ty. Hey! for the rol.lick.ing fun of the

Laugh.ter and jol - li - ty. Hey! for the rol.lick.ing fun of the

CHO. *ff* fair! Hey! for the rol-lick-ing fun of the fair! the

fair! Hey! for the rol-lick-ing fun of the fair! the

fair! Hey! for the rol-lick-ing fun of the fair! the

CHO. rol-lick-ing fun of the fair!

rol-lick-ing fun of the fair!

rol-lick-ing fun of the fair!

rol-lick-ing fun of the fair!

CHO.

2/4

Allegretto.

STUDENT.

Quaint dis - gui - ses,

ST.

Co - mic no - ses, Fan - cy dres - ses; fool - ish po - ses; Ev' - ry mum - mer's

ST.

mask en - clos - es Stu - dent blithe and gay! ————— Down with dull old

ST.

e - du - ca - tion! Up with sport and re - cre - a - tion!

ST.

Car - ni - vals our oc - cu - pa - tion, This is ho - li - day.

MATCH GIRLS.

Won't you buy our matches,

M.G.

sir? Don't you want a light? See how quick it catches, sir, Watch it burning bright.

M.G.

Though we're young and sprightly, sir, See our shab-by frocks, Buy! and strike them lightly

SOP: SOLO.

Ah

M.G.

sir, On - ly on the box. Won't you buy our match - es, sir? Don't you want a light?

M.G.

See how quick it catches, sir, Watch it burn-ing bright. Though we're young and sprightly,

M.G.

sir, See our shab-by frocks. Buy! and strike them light.ly, sir, on - ly on the box.

poco riten:

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a common time signature. A dynamic marking of *f* is present in the bass line.

Second system of musical notation, continuing the grand staff from the first system.

Third system of musical notation, continuing the grand staff from the first system.

Fourth system of musical notation, including vocal parts. The top staff is labeled "TOYSELLERS. TENOR." and the bottom staff is labeled "BASS." Both are followed by the instruction "Mer. chants".

Fifth system of musical notation, continuing the grand staff from the first system. A dynamic marking of *mf* is present in the bass line.

TEN. we, who come to sell Pret.ty lit.tle gifts for girls and boys All our

BASS. we, who come to sell Pret.ty lit.tle gifts for girls and boys All our

The first system of the musical score consists of three staves. The top staff is for the Tenor (TEN.) and the middle staff is for the Bass (BASS.). Both vocal staves have lyrics underneath them. The bottom staff is for the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat).

TEN. stock will please them well— No.vel.ties in hun.dreds, full of joys, Card.board

BASS. stock will please them well— No.vel.ties in hun.dreds, full of joys, Card.board


The second system of the musical score consists of three staves. The top staff is for the Tenor (TEN.) and the middle staff is for the Bass (BASS.). Both vocal staves have lyrics underneath them. The bottom staff is for the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The music continues in the same 4/4 time signature and key signature as the first system.


TEN. e . le.phants clock . work mice Join . ted a . cro.bats- all one price; Each one

BASS. e . le.phants clock . work mice Join . ted a . cro.bats- all one price; Each one

The third system of the musical score consists of three staves. The top staff is for the Tenor (TEN.) and the middle staff is for the Bass (BASS.). Both vocal staves have lyrics underneath them. The bottom staff is for the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The music continues in the same 4/4 time signature and key signature as the previous systems.

TEN. 
war.rant.ed cheap and nice A .ny thing you fan .cy. Toys! Toys! Toys!

BASS. 
war.rant.ed cheap and nice A .ny thing you fan .cy. Toys! Toys! Toys!



No. 2.

WATCHMENS' CHORUS.

SEGUE AFTER OPENING CHORUS.

Moderato. *f*

Tenor. *f* Good

Baritone. *f* Good

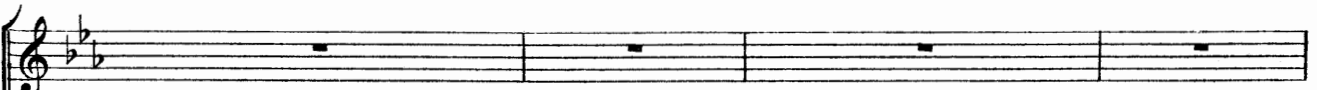
Bass. *f* Good


Piano. *mf* (Bell) *f*


TEN. folk who here re - jice, Take heed the pass - ing hour, That

BAR. folk who here re - jice, Take heed the pass - ing hour, That


BASS folk who here re - jice, Take heed the pass - ing hour, That

CHO. 

TEN.  soon with braz - en — voice Shall chime from yon - der tower! When *mf*

BAR.  soon with braz - en — voice Shall chime from yon - der tower! When *mf*

BASS.  soon with braz - en — voice Shall chime from yon - der tower! When *mf*



CHO.  Good - night — Good - night —

TEN.  twelve o' - clock shall sound, Wise men are home - ward bound, — Good -

BAR.  twelve o' - clock shall sound, Wise men are home - ward bound, Let

BASS.  twelve o' - clock shall sound, Wise men are home - ward bound, Let



CHO. *pp*
Good -

TEN. - night, Good - night, Good peo - ple all Good - night,

BAR. nights dark pall on si - lence fall, Good peo - ple all Good - night,

BASS. nights dark pall on si - lence fall, Good peo - ple all Good - night,

The first system of the musical score features four vocal staves (CHO., TEN., BAR., BASS.) and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "Good -", "- night, Good - night, Good peo - ple all Good - night," "nights dark pall on si - lence fall, Good peo - ple all Good - night," and "nights dark pall on si - lence fall, Good peo - ple all Good - night,". The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

CHO. *ppp* *rall.*
- night, Good - night.

TEN. *pp* *ppp*
Good - night, Good - night.

BAR. *pp* *ppp*
Good - night, Good - night.

BASS. *pp* *ppp*
Good - night, Good - night.

R.H. *p* *cres:*

The second system continues the vocal parts and piano accompaniment. The vocal parts have lyrics: "- night, Good - night.", "Good - night, Good - night.", "Good - night, Good - night.", and "Good - night, Good - night.". The piano accompaniment includes a right-hand part with a *p* dynamic and a *cres:* (crescendo) marking. The bottom of the page shows five bass clef staves with notes, likely for a double bass or tuba part.

CHORUS.

"GOD SAVE HER MAJESTY."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Maestoso.

Piano. *ff*

God save her Ma - jes - ty, And grant she may at - tain _____

God save her Ma - jes - ty, And grant she may at - tain _____

God save her Ma - jes - ty, And grant she may at - tain _____

f

CHO. Peace and pros - pe - ri - ty Through - out her ro - yal reign! _____

Peace and pros - pe - ri - ty Through - out her ro - yal reign! _____

Peace and pros - pe - ri - ty Through - out her ro - yal reign! _____

The first system of the musical score consists of three staves. The top three staves are for the choir, with lyrics: "Peace and pros - pe - ri - ty Through - out her ro - yal reign! _____". The bottom two staves are for the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The music features a mix of chords and moving lines, with a final cadence in the 7th measure.

CHO. *ff* Be this, her na - tal day, The bright - est e - ver seen! _____

ff Be this, her na - tal day, The bright - est e - ver seen! _____

ff Be this, her na - tal day, The bright - est e - ver seen! _____

The second system of the musical score consists of three staves. The top three staves are for the choir, with lyrics: "Be this, her na - tal day, The bright - est e - ver seen! _____". The bottom two staves are for the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The music features a mix of chords and moving lines, with a final cadence in the 7th measure. The dynamic marking *ff* (fortissimo) is present at the beginning of the system.

CHO.

Long may her peo - ple pray,- God save our gra - cious

Long may her peo - ple pray,- God save our gra - cious

Long may her peo - ple pray,- God save our — gra - cious

This system contains the first musical phrase. It features a three-part vocal choir (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Long may her peo - ple pray,- God save our gra - cious". The piano part provides harmonic support with chords and moving lines in both hands.

CHO.

Queen!_

Queen!_

Queen!_

This system contains the second musical phrase. It features a three-part vocal choir (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Queen!". The piano part continues with accompaniment for the vocal lines.

No. 3.

SONG. (Starlight.)

"PUSSY CATS THREE."

Words by
GEO. M. SLATER

Music by
HAROLD SAMUEL.

Allegro moderato.

Piano.

Musical score for the piano introduction, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro moderato.' The first staff begins with a dynamic marking of *mf* and the second with *p*. The music features a mix of eighth and sixteenth notes with some rests.

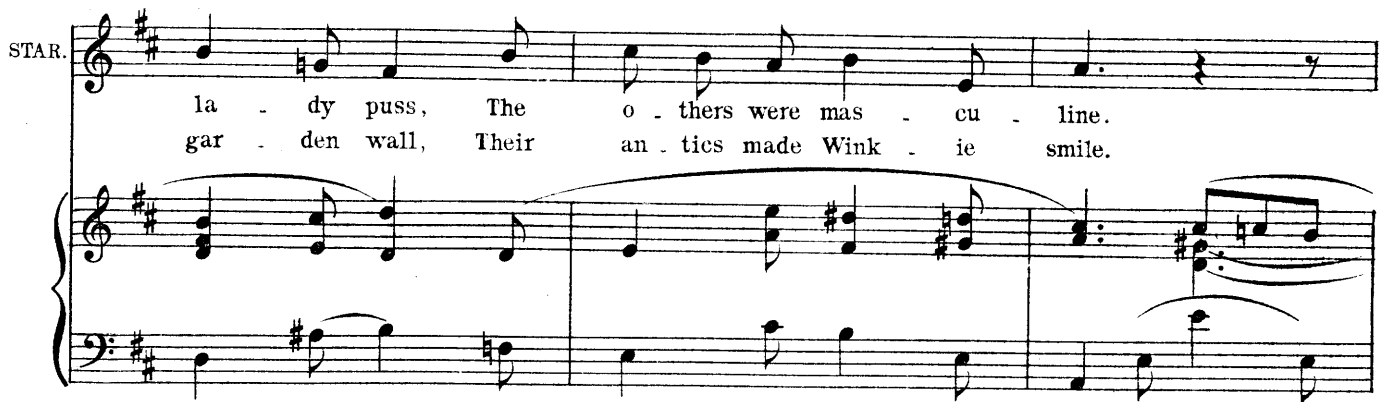
Musical score for the piano accompaniment, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The music features a mix of eighth and sixteenth notes with some rests. A dynamic marking of *p* is present. There are repeat signs (double bar lines with dots) in the middle of the piece.

STAR.

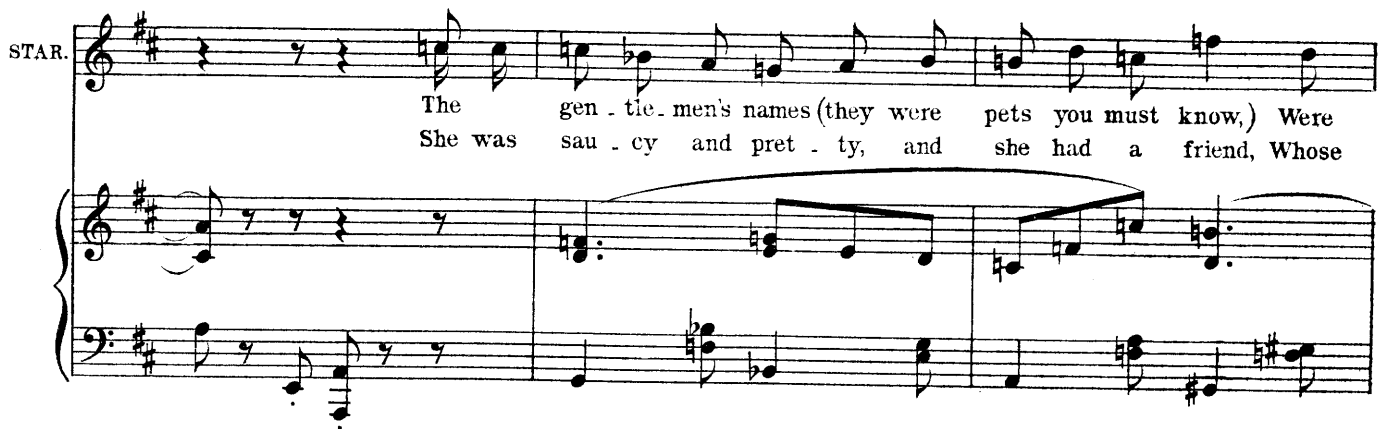
Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with two verses of lyrics. The piano accompaniment is on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. A dynamic marking of *p* is present. The lyrics are: "1. Three lit - tle pus - sy cats lived in a street, 2. Wig - gles and Wof - fles they quar - relled and fought, In".

STAR.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with two verses of lyrics. The piano accompaniment is on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. A dynamic marking of *sf* is present. The lyrics are: "Three lit - tle souls fe - line, One was a Per - sian us - u - al cat - like style, They wres - tled up - on the".

STAR. 

la - dy puss, The o - thers were mas - cu - line.
gar - den wall, Their an - tics made Wink - ie smile.

STAR. 

The gen - tie men's names (they were pets you must know,) Were
She was sau - cy and pret - ty, and she had a friend, Whose

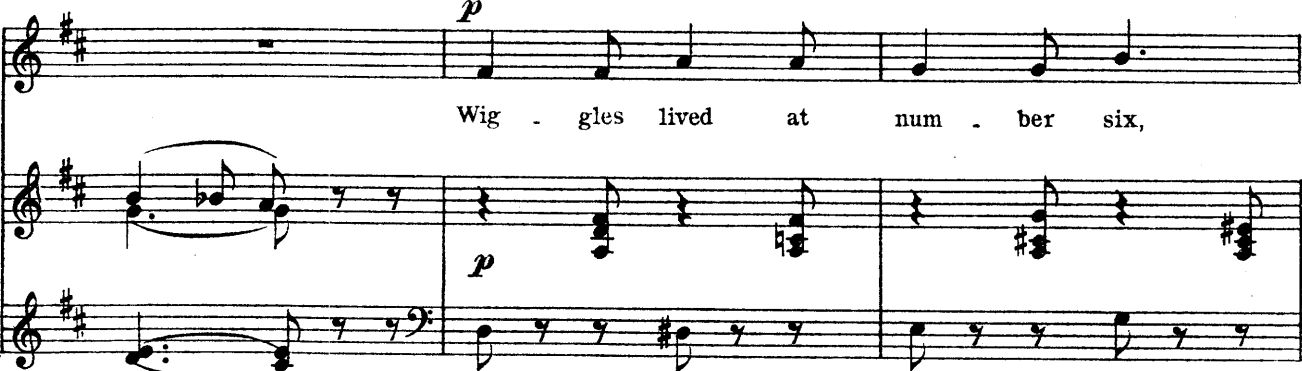
STAR. 

Wig - gles and Wof - fles who night - ly would go, To
name it was Smut - ty, and he did in - tend To

STAR. 

ser - en - ade Wink - ie just two doors be - low — the
mar - ry fair Pus - sy, you'll see in the end — that

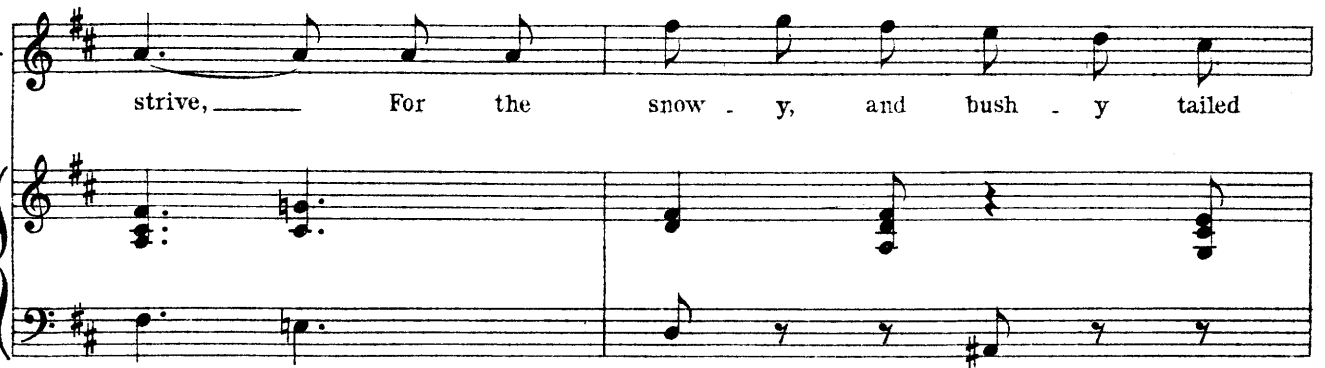
STAR.  house in the same street as mine. —
he was a - wake all the while. —

STAR.  *p* Wig - gles lived at num - ber six,


STAR.  Wof - fles at num - ber four, — Both in love with the

STAR.  Pus - sy cat, who lived next door;

STAR.  Both of them vowed to win her paw, Both of them swore to

STAR.  strive, ——— For the snow - y, and bush - y tailed

STAR.  Per - sian Pus - sy, Who lived at num - ber five. ———

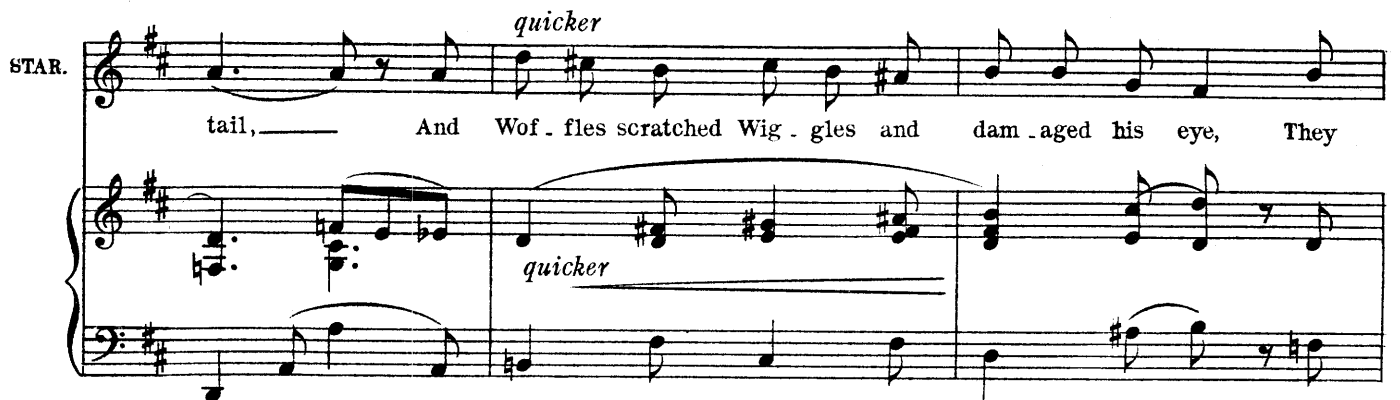
STAR.  *mf* *p* Più lento.

STAR. 

3. One

STAR. 

fine Sun - day ev - ning re - turn - ing from church, Wig - gles bit Wof - fles'

STAR. 

quicker
tail, ——— And Wof - fles scratched Wig - gles and dam - aged his eye, They

quicker

STAR. 

Presto.
start - ed to fight tooth and nail!

Presto. *ff*

STAR. *a tempo*

The end of the com - bat was

ff

p a tempo

STAR.

sad you must know, For two Tom - mies' souls went a - bove or be - low, As

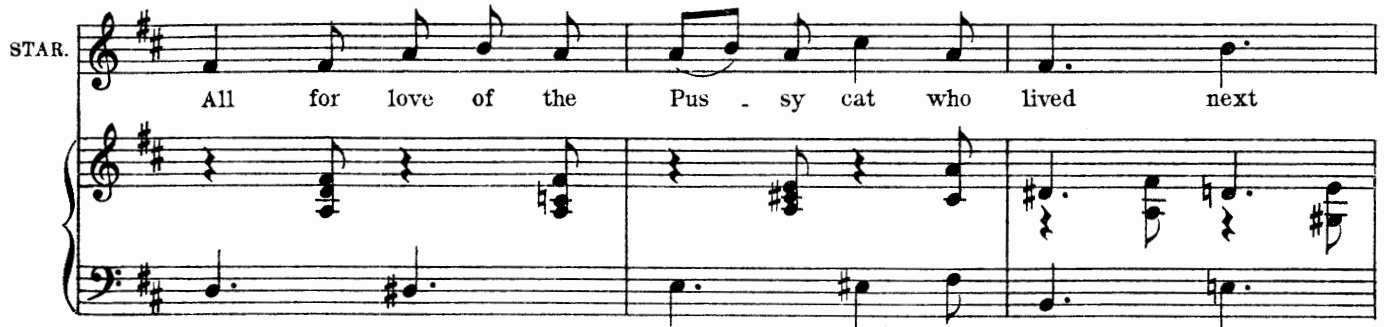
STAR.

Wink - ie passed by she cried out and said "Oh!" And thought she would faint, and turn

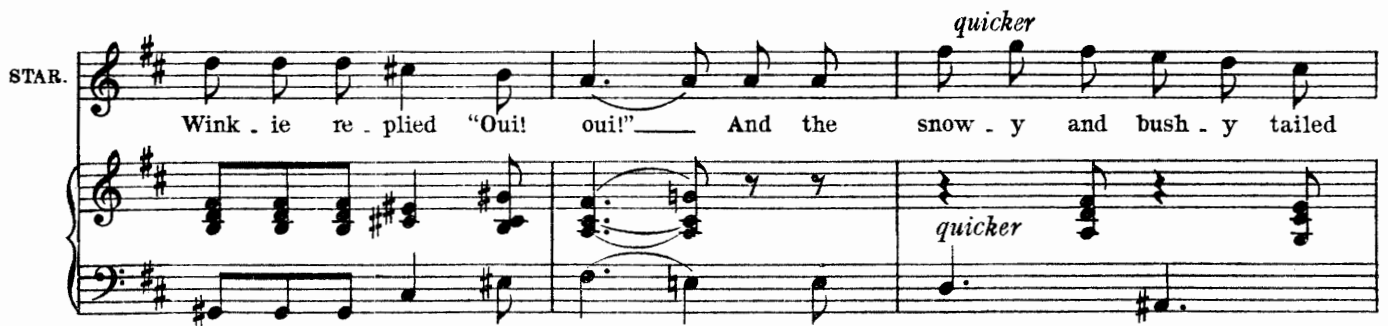
STAR.

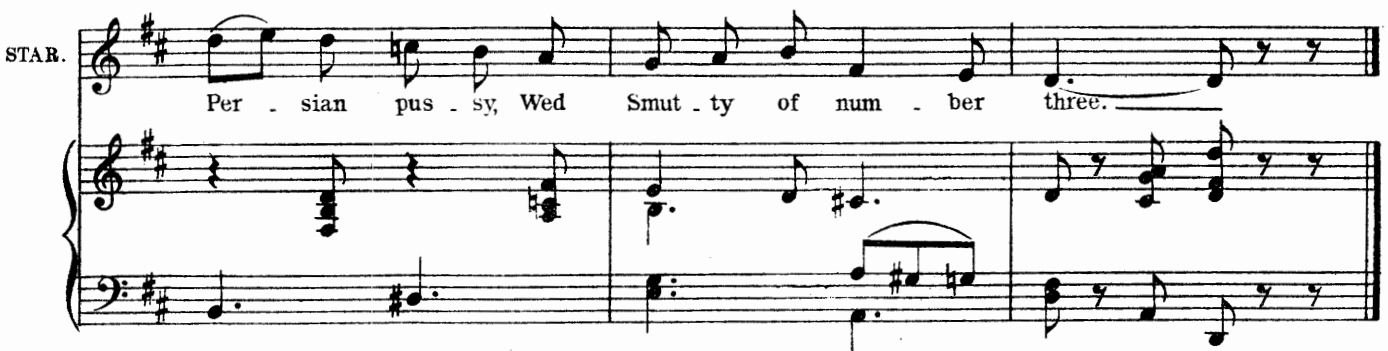
pale! — Wig - gles died at

STAR.  num - ber six, Wof - fles at num - ber four;

STAR.  All for love of the Pus - sy cat who lived next

STAR.  door. Smut - ty to Wink - ie said, "Be mine!"

STAR.  Wink - ie re - plied "Oui! oui!" And the snow - y and bush - y tailed *quicker*

STAR.  Per - sian pus - sy, Wed Smut - ty of num - ber three.

No. 4.

CHORUS.

"OVER THE TILES."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Piano.

Allegretto.

Skip - ping round a chim - ney stack,

p

Flue by flue; Rac - ing up the roof and back, Two by two;

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,

The second system continues the musical piece. The vocal line maintains its eighth-note pattern. The piano accompaniment features a more active right hand with eighth-note runs and a consistent eighth-note bass line.

Here and there and eve - ry - where, Cra - zy crew,

The third system introduces a change in the piano accompaniment. The right hand now plays a series of chords, and the left hand continues with eighth notes. A triplet of eighth notes is marked in the right hand.

Has - ten - ing and hur - ry - ing, On the tiles,

The fourth system concludes the page. The piano accompaniment returns to a pattern similar to the first system, with a triplet of eighth notes in the right hand and eighth notes in the left hand.

Scamp - er - ing and scur - ry - ing, Miles and miles,

Here and there and eve - ry - where, Trip - ping it and skip - ping it,

Trip - ping it and skip - ping it, Two by two.

When the

mf *p*

day. light fades and wanes, When the world's a sleep, Past the dar-kened win-dow-panes,

Cau-tious-ly we creep. Where the sha-dows on the

walls Lie as black as jet, Ma-gic of the moon-light calls

Pier-rot and Pier-rette. When the day-light fades and wanes, When the

world's a - sleep, Past the dar - kened win - dow - panes, Cau - tious - ly we

creep. Where the sha - dows on the walls Lie as

black as jet, Ma - gic of the moon - light calls Pier - rot and Pier -

- rette.

Skip - ping round a chim - ney - stack, Flue by flue;

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Skip - ping round a chim - ney - stack, Flue by flue;". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a dynamic marking of *p* (piano). The melody in the right hand is a simple, rhythmic line of eighth notes. The left hand provides a steady bass line with quarter notes.

Rac - ing up the roof and back, Two by two;

The second system continues the vocal line with the lyrics "Rac - ing up the roof and back, Two by two;". The piano accompaniment remains consistent with the first system, featuring a rhythmic melody in the right hand and a steady bass line in the left hand.

Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,

The third system features a more active vocal line with the lyrics "Has - ten - ing and hur - ry - ing, Scamp - er - ing and scur - ry - ing,". The piano accompaniment continues with the same rhythmic pattern, supporting the faster-paced vocal melody.

Here and there and eve - ry - where, Cra - zy crew.

The final system on the page has the lyrics "Here and there and eve - ry - where, Cra - zy crew." The vocal line concludes with a final note and a fermata. The piano accompaniment also concludes with a final chord and a fermata.

Has - ten - ing and hur - ry - ing, On the tiles;

The first system of music consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final chord in the right hand.

Scamp - er - ing and scur - ry - ing, Miles and miles;

The second system continues the piece with the same key signature and time signature. The vocal melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment, ending with a fermata.

Here and there and eve - ry - where, Trip - ping it and skip - ping it,

The third system introduces a key change to two sharps (D major). The vocal melody is: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment follows the same rhythmic pattern as the previous systems, with a fermata at the end.

Trip - ping it and skip - ping it, Two by two.

The fourth system concludes the piece in D major. The vocal melody is: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note bass line and chords, ending with a fermata.

First system of musical notation. The treble clef staff features a melodic line with eighth notes and slurs, starting with a dynamic marking of 8. The bass clef staff provides a harmonic accompaniment with quarter notes.

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

Third system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs. The bass clef staff includes a dynamic marking of *f* and a fermata over a note. The system concludes with a double bar line.

Nº 5.

SONG.- (Moonshine) and CHORUS.

"TELEPHONE TO THE MOON."

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moonshine. *Allegro*

Piano.

M. *MOONSHINE.*

1. There's a great lit - tle man, Who sleeps when he can, In his
 2. Have you heard, lit - tle man, That they talk of a plan For in -

M. home at the back of the moon.
- creas - ing the coun - try's trade?

M. And he gets all his fun At the set of the sun, For he
For it seems ve - ry clear There are mil - lions a year To be

M. wakes in the af - ter - noon.
gained, if a tax were paid.

M. When he keeps his eye on the world be - low, He can
We've talked, and we've talked, And our brains we've racked, Till the

M. tell pret - ty well what's what; For he knows a - bout all that there
thing has be - come a bore; What we want to get at is the

M. is to know, And he's seen such an aw - ful lot!
sim - ple fact, Will our food do you think, cost more?

M.

M. Oh!
Oh!

M.

te - le - phone, te - le - phone up to the moon. With a ting - a - ling - a - ling, Hul -
 te - le - phone, te - le - phone up to the moon. With a ting - a - ling - a - ling, Hul -

M.

- lo! Num - ber one in the air! Lit - tle man, are you there? For there's
 - lo! Num - ber one in the air! Lit - tle man, are you there? For there's

M.

some - thing I want to know! Is it nice to look down at the
 some - thing I want to know! Will you trou - ble your head with the

M.

sights of the town, On a warm sum - mer's night in June? What
 price of our bread, If you hear that we've raised it soon? "Not

M.

ho!" says the mad lit - tle, bad lit - tle man, At the end of the wire in the
I," says the mad lit - tle, bad lit - tle man, With a wink of his eye in the

M.

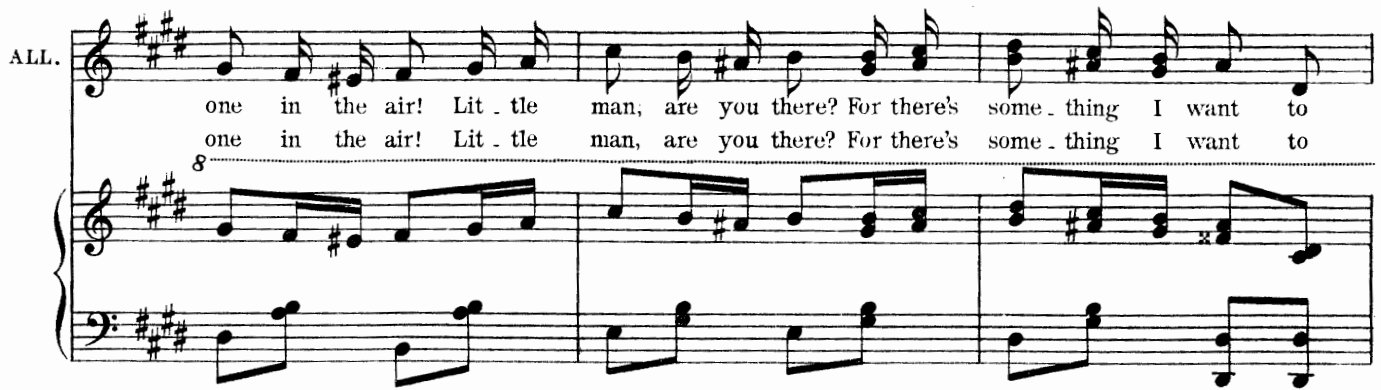
moon. Oh! te - le - phone, te - le - phone up to the moon, With a
moon. Oh! te - le - phone, te - le - phone up to the moon, With a

M.

ALL.
ting - a - ling - a - ling, Hul - lo! Oh! te - le - phone, te - le - phone
ting - a - ling - a - ling, Hul - lo! Oh! te - le - phone, te - le - phone

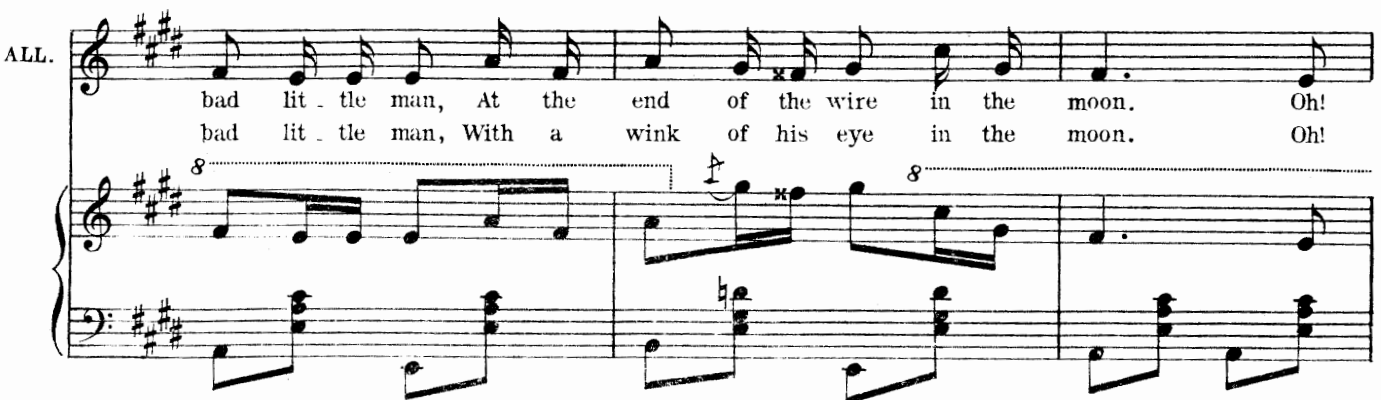
ALL.

up to the moon, With a ting - a - ling - a - ling, Hul - lo. Num - ber
up to the moon, With a ting - a - ling - a - ling, Hul - lo. Num - ber

ALL.  one in the air! Lit - tle man, are you there? For there's some - thing I want to
 one in the air! Lit - tle man, are you there? For there's some - thing I want to

ALL.  know! Is it nice to look down At the sights of the town, On a
 know! Will you trou - ble your head With the price of our bread If you

ALL.  warm sum - mer's night in June? "What ho!" says the mad lit - tle,
 hear that we've raised it soon? "Not I," says the mad lit - tle,

ALL.  bad lit - tle man, At the end of the wire in the moon. Oh!
 bad lit - tle man, With a wink of his eye in the moon. Oh!

ALL.

te - le - phone, te - le - phone up to the moon, With a ting - a - ling - a - ling, Hul -
te - le - phone, te - le - phone up to the moon, With a ting - a - ling - a - ling, Hul -

8

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are: "te - le - phone, te - le - phone up to the moon, With a ting - a - ling - a - ling, Hul -" on the first line, and "te - le - phone, te - le - phone up to the moon, With a ting - a - ling - a - ling, Hul -" on the second line. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of three sharps. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A fermata is placed over the eighth note in the first measure of the piano accompaniment.

ALL.

- lo! - lo!

DANCE.

1. 2.

8

Detailed description: This system features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a 2/4 time signature. It contains two phrases: "1. - lo!" and "2. - lo!". The piano accompaniment is in two staves (treble and bass clef) with a key signature of three sharps. It includes a section labeled "DANCE." which begins with a first ending bracket. The piano accompaniment has a rhythmic pattern of eighth notes and chords. A fermata is placed over the eighth note in the first measure of the piano accompaniment.

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with a key signature of three sharps. It continues the rhythmic accompaniment from the previous system, featuring eighth-note patterns and chords.

Detailed description: This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with a key signature of three sharps. It continues the rhythmic accompaniment from the previous system.

Detailed description: This system shows the piano accompaniment for the fifth system, consisting of two staves (treble and bass clef) with a key signature of three sharps. It continues the rhythmic accompaniment from the previous system.

First system of a piano score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano score. The right hand continues with a melodic line, and the left hand features a more active accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left hand.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment. The system concludes with a double bar line and a fermata over the final chord.

Nº 6.

CHORUS.

"HAIL! HER MAJESTY."

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moderato.

Soprano.

Tenor.

Bass.

Piano.

CHO.

Hail — Her Ma - jes - ty the Queen! Be - loved of loy - al

Hail — Her Ma - jes - ty the Queen! Be - loved of loy - al

Hail — Her Ma - jes - ty the Queen! Be - loved of loy - al

na - tion; In — se - cu - ri - ty ser - ene May

na - tion; In — se - cu - ri - ty ser - ene May

na - tion; In — se - cu - ri - ty ser - ene May

she en - joy her sta - tion. Peace — and power at - tend her

she en - joy her sta - tion. Peace — and power at - tend her

she en - joy her sta - tion. Peace — and power at - tend her

reign, Nor cares nor fears op - press her:

reign, Nor cares nor fears op - press her:

reign, Nor cares nor fears op - press her:

CHO. Hail — we all with might and main, Her

This system contains the first musical phrase. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Hail — we all with might and main, Her". The music is in a key with three sharps (F#, C#, G#) and a common time signature.

CHO. Ma - jes - ty! God Bless Her! Hail — we all with might and

This system contains the second musical phrase. It features three vocal staves and piano accompaniment. The lyrics are: "Ma - jes - ty! God Bless Her! Hail — we all with might and". The musical notation continues from the first system.

CHO. main, Her Ma - jes - ty! God Bless Her!

This system contains the third musical phrase. It features three vocal staves and piano accompaniment. The lyrics are: "main, Her Ma - jes - ty! God Bless Her!". The music concludes with a fermata over the final notes.

No. 7.

SONG.—(The Queen.) and CHORUS.

"NAUGHTY, JUST FOR ONCE"

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegro.

Queen. 

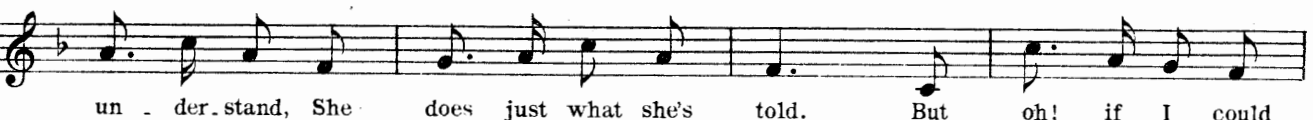
Piano. 


QUEEN. 

A Queen may rule a 

lo - yal land, And wear a crown of gold, And no one seems to 



un - der - stand, She does just what she's told. But oh! if I could 



Q. have my way, What chan. ges would be seen! I'd love to be, for

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Q. one short day, A mer - ry, mad - cap Queen! ALL. She'd love to be for

The second system continues the musical piece. The vocal line has a quarter rest before the lyrics. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

ALL. one short day, A mer - ry, mad - cap Queen! QUEEN. Oh!

The third system shows the vocal line with a quarter rest and the lyrics. The piano accompaniment continues with a similar rhythmic pattern.

Q. do let me be naugh. ty, Just for once! SOP. Just for once!

The fourth system features a vocal line with a quarter rest and the lyrics. The piano accompaniment starts with a dynamic marking of *pp* (pianissimo) and includes a fermata over the final chord.

QUEEN.

Naugh - ty, naugh - ty, just for once! Don't

ALL.

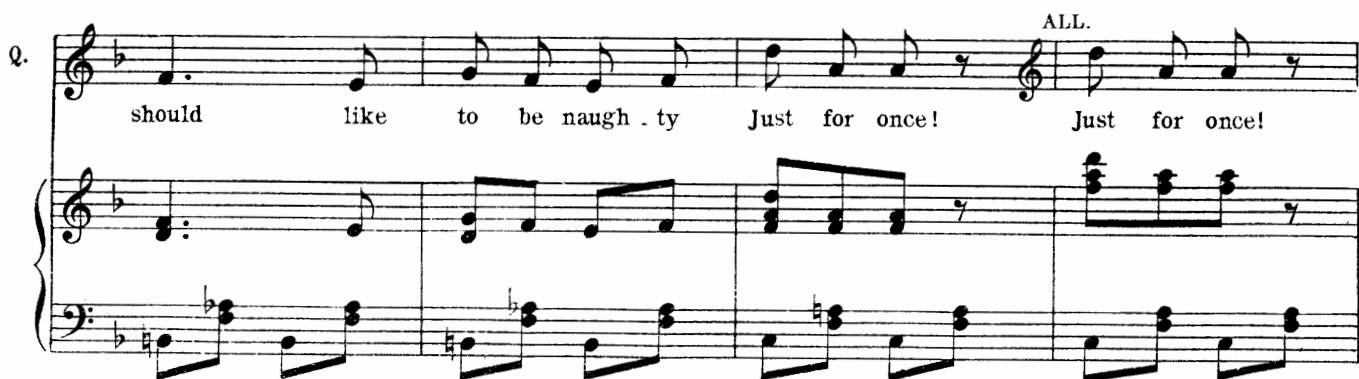
be so prim and haugh - ty, Just for once, just for once!

QUEEN.

Haugh - ty, haugh - ty, just for once! I'll

start with my tu - tor, And see what he would think, Of

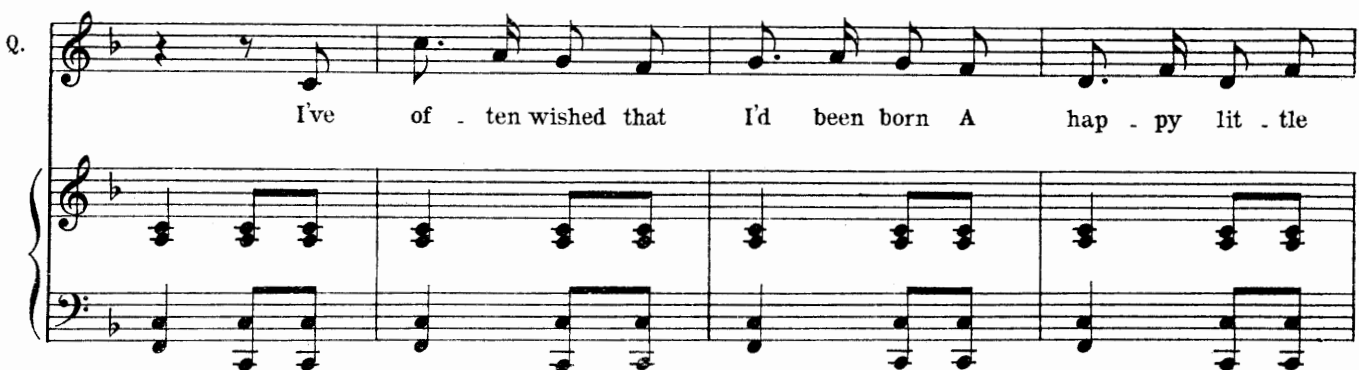
Q.  mice in his book shelves, And bee tles in his ink. Oh! I

Q.  should like to be naugh ty Just for once! Just for once!

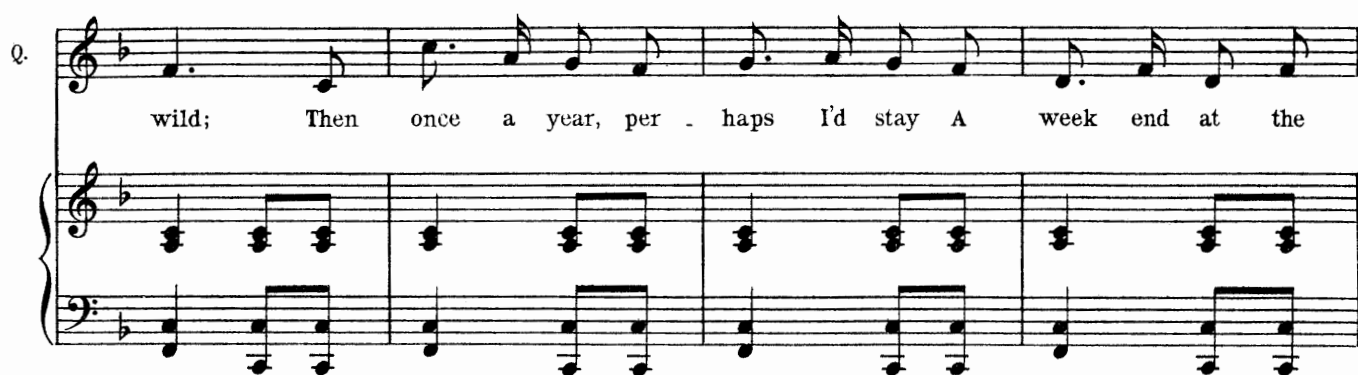
ALL.

QUEEN.  Naugh ty, naugh ty, just for once!

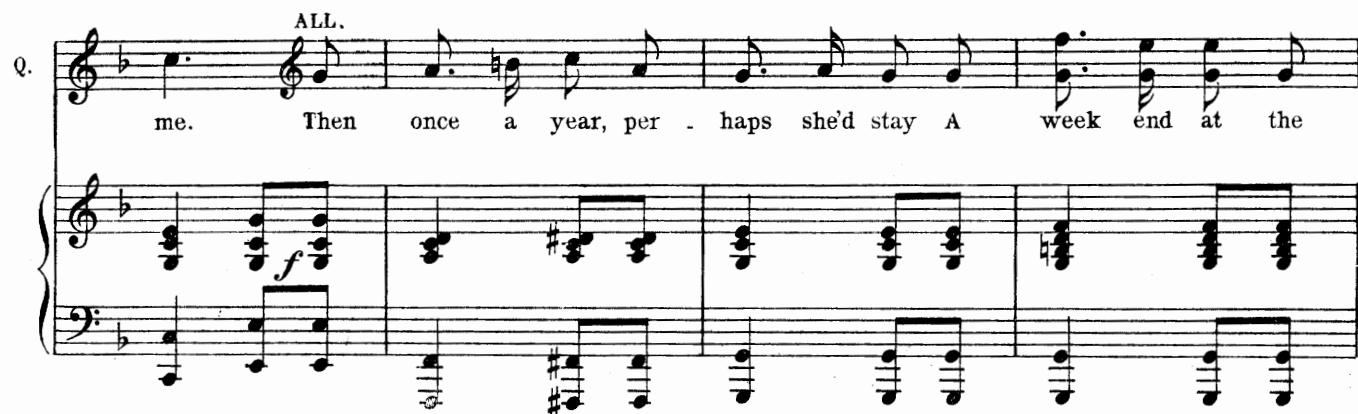
p

Q.  I've of ten wished that I'd been born A hap py lit tle

Q.  child, Whose frock is near - ly al - ways torn, Who runs a - bout half

Q.  wild; Then once a year, per - haps I'd stay A week end at the

Q.  sea, And that's a lon - ger hol - i - day Than e - ver comes to

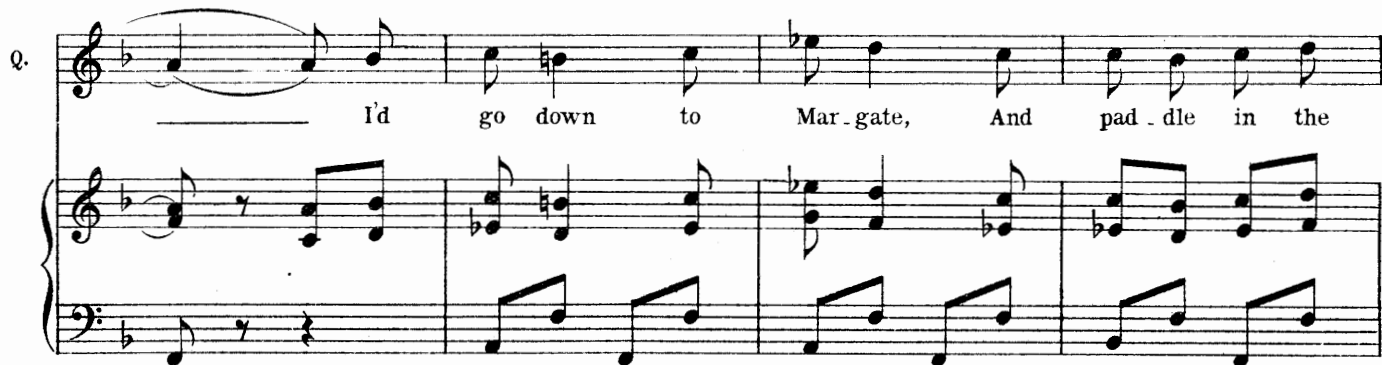
Q.  me. **ALL.** Then once a year, per - haps she'd stay A week end at the

Q. QUEEN.
 sea! Oh! do let me be naugh - ty,

Q. SOP. QUEEN.
 Just for once! Just for once! Naugh - ty, naugh - ty, just for

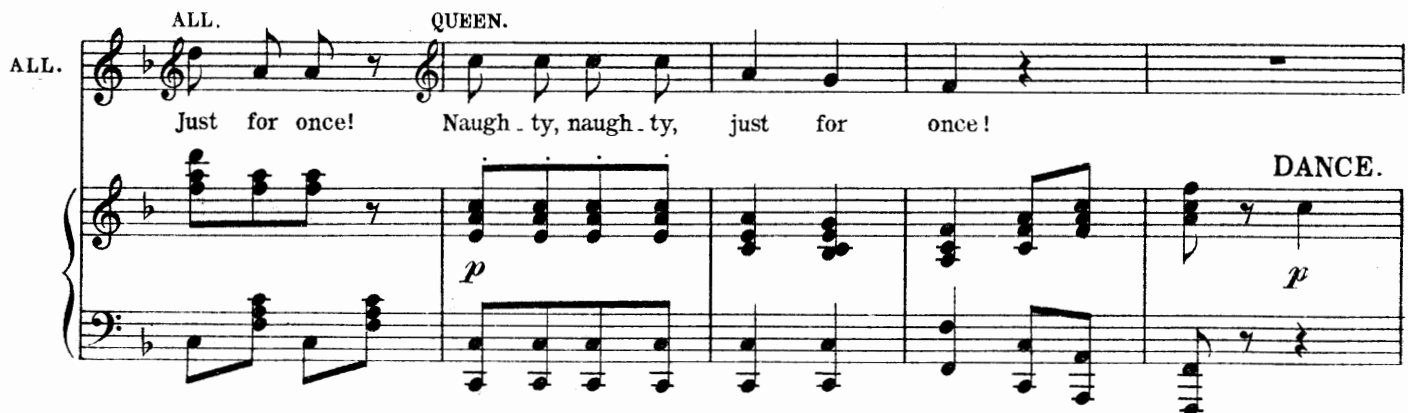
Q. once. Don't be so prim and haugh - ty, Just for once,


ALL. QUEEN.
 Just for once! Haugh - ty, haugh - ty, just for once!


Q.  I'd go down to Mar-gate, And pad-dle in the

Q.  sea, With shrimps for my break-fast, And win-kles for my

Q.  teal Oh! I should like to be naugh-ty, Just for once!

ALL.  Just for once! Naugh-ty, naugh-ty, just for once!

QUEEN. 

DANCE. 

First system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. A first ending bracket with an '8' is above the final two measures of the treble staff. The bass staff features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. A long slur is present in the treble staff, covering the second and third measures. The bass staff continues with eighth-note accompaniment.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. A first ending bracket with an '8' is above the first two measures of the treble staff. A long slur is present in the treble staff, covering the fourth and fifth measures. The bass staff continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. The treble staff features chords and some melodic movement. The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. The treble staff features chords and some melodic movement. The bass staff continues with eighth-note accompaniment.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains five measures. A first ending bracket with an '8' is above the first two measures of the treble staff. Dynamics markings *f* and *pp* are present in the bass staff. The system concludes with a double bar line.

No. 8.

CHORUS and DANCE.

"PAINTING."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegretto.

Piano.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of a piano introduction and a three-part chorus.

Piano Introduction: The piano part begins with a treble clef and a bass clef. The treble staff contains a melody with slurs and accents, while the bass staff provides a rhythmic accompaniment. The tempo is marked "Allegretto" and the dynamics start with a forte (*f*) marking.

Chorus: The chorus is a three-part setting of the lyrics "Paint . ing! Paint . ing! Tal . en . ted as we can be." It is written for three voices: Soprano, Alto, and Bass. Each part has its own staff. The lyrics are: "Paint . ing! Paint . ing! Tal . en . ted as we can be." The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

CHO.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.—

Paint . ing! Paint . ing! Ar . tists of a high de - gree.—

Paint . ing! Paint . ing! Ar . tists of a high de - gree.—

CHO.

Paint . ing! Paint . ing! Tal . en - ted as we can be.

Paint . ing! Paint . ing! Tal . en - ted as we can be.

Paint . ing! Paint . ing! Tal . en - ted as we can be.

CHO.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

Paint . ing! Paint . ing! Ar . tists of a high de - gree.

CHO.

Turn your head a
Turn your head a
Turn your head a

f *mf*

CHO.

lit - tle to the right, if you please, To the left, if you please, To the right
lit - tle to the right, if you please, To the left, if you please, To the right
lit - tle to the right, if you please, To the left, if you please, To the right

CHO.

Keep your face a lit - tle to the light if you please, In the shade if you
Keep your face a lit - tle to the light if you please, In the shade if you
Keep your face a lit - tle to the light if you please, In the shade if you

CHO. please, to the light,
 please, to the light,
 please, to the light,

cres: *f*

CHO. Nev-er lis-ten to their chat-ter, For it's on-ly i-die
 Nev-er lis-ten to their chat-ter, For it's on-ly i-die
 Nev-er lis-ten to their chat-ter, For it's on-ly i-die

p

CHO. clat-ter, And it real-ly does - n't mat-ter, What they
 clat-ter, And it real-ly does - n't mat-ter, What they
 clat-ter, And it real-ly does - n't mat-ter, What they

CHO. say. What they say! Take no no-tice of their

say. What they say! Take no no-tice of their

say. What they say! Take no no-tice of their

CHO. twad - dle, Poor be - mud - dled lit - tle mo - del!

twad - dle, Poor be - mud - dled lit - tle mo - del!

twad - dle, Poor be - mud - dled lit - tle mo - del!

CHO. Turn your pret - ty lit - tle nod - dle, While you may! While you

Turn your pret - ty lit - tle nod - dle, While you may! While you

Turn your pret - ty lit - tle nod - dle, While you may! While you

CHO. may!

CHO. Paint - ing! Paint - ing! Tal - en - ted as we can

CHO. be. Paint - ing! Paint - ing! Ar - tists of a high de -

CHO

-gree. Paint.ing! Paint.ing! Tal.en.ted as we can

-gree. Paint.ing! Paint.ing! Tal.en.ted as we can

-gree. Paint.ing! Paint.ing! Tal.en.ted as we can

CHO

be. Paint.ing! Paint.ing! Ar.tists of a high de.

be. Paint.ing! Paint.ing! Ar.tists of a high de.

be. Paint.ing! Paint.ing! Ar.tists of a high de.

CHO

-gree!

-gree!

-gree!

ff

DANCE.
Moderato.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a *mf* dynamic. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides harmonic support with chords and single notes. A *p* dynamic marking is present in the middle of the system.

The second system continues the piece. It starts with a *rit:* (ritardando) marking, followed by *a tempo*. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords. A *p* dynamic marking is present.

The third system features a melodic line in the upper staff with triplet markings. The lower staff has a bass line with chords. A *cresc:* (crescendo) marking is present.

The fourth system continues with a melodic line in the upper staff and a bass line in the lower staff. A *f* (forte) dynamic marking is present in the middle, followed by a *dim:* (diminuendo) marking towards the end of the system.

The fifth system features a melodic line in the upper staff and a bass line in the lower staff. A *p* dynamic marking is present at the beginning, followed by a *cresc:* marking.

The first system of music is written for piano. The treble clef staff contains a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is placed below the first measure.

The second system continues the piece. The treble clef staff features more triplet markings and slurs. The bass clef staff has a more active accompaniment with some sixteenth-note patterns. A dynamic marking of *p* (piano) is placed below the first measure.

Meno mosso.

The third system begins with the tempo instruction *Meno mosso.* The treble clef staff is filled with a dense, rapid sixteenth-note passage. The bass clef staff has a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is placed below the first measure.

The fourth system continues the rapid sixteenth-note passage in the treble clef. The bass clef accompaniment remains consistent with eighth notes. A dynamic marking of *p* (piano) is placed below the first measure.

The fifth system shows the end of the rapid sixteenth-note passage in the treble clef. The bass clef accompaniment continues with eighth notes. A dynamic marking of *p* (piano) is placed below the first measure.

First system of musical notation. The right hand features a complex, dense texture of chords and arpeggios. The left hand plays a rhythmic accompaniment of eighth notes with chords.

Second system of musical notation. The right hand continues with intricate chordal patterns. The left hand maintains a steady eighth-note accompaniment.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment ends with a *f* dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with a *a tempo* marking. The left hand features a *mf* dynamic and includes a long, sustained chord in the bass.

Fifth system of musical notation. The right hand has a melodic line with a *dim:* marking and a triplet. The left hand has a *p* dynamic and includes a long, sustained chord in the bass.

First system of musical notation. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. A *cres.* marking is present above the right hand.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand accompaniment includes a *f* dynamic marking. A *dim.* marking is present above the right hand.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a *p* dynamic marking. A *cresc:* marking is present above the right hand.

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a *f* dynamic marking.

Fifth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment includes a *p* dynamic marking. The system concludes with a double bar line.

No 9.

SONG.—(Sylvia.) and CHORUS.

“BUBBLE-LAND.”

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Allegretto.

Sylvia.

Piano. *p dolce*

1. Long a - go — so the
2. Now and then — so the

SYL.

nurse - ry le - gends tell, In the dim “once on a time,”
nurse - ry le - gends say, In the far - off “might have been,”

SYL.

Fai - ry hands — with the ma - gic of their spell, Found - ed a far - a - way
Fai - ry hands — lay some ti - ny hope a - way! Bur - ied there all un -

SYL.

clime; Beau - ti - ful — were its skies of sun - ny blue,
seen. Thi - ther go — all our fan - cies bright and fair,

SYL. Far and wide — spread its fame, Won - der - ful — were its
 Won - der - ful — things are planned, To the home — of our

SYL. tints of rain - bow hue, Bub - ble - Land was its — name,
 cas - tles in the air, Build - ed in Bub - ble - Land.

rall:

SYL. *REFRAIN.*
 Dear land of ro - man - ces, Fair ha - ven of

SYL. fan - cies, Thi - ther our hopes we blow, Light - ly they

SYL. go, bright-ly they glow. Dreams bright and en-

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "go, bright-ly they glow. Dreams bright and en-". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

SYL. -thrall - ing, Gone, past all re - call - ing,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "-thrall - ing, Gone, past all re - call - ing,". The piano accompaniment maintains the eighth-note accompaniment in the bass and chordal accompaniment in the treble.

SYL. Up-wards in air they soar,— Break, and are seen no

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Up-wards in air they soar,— Break, and are seen no". The piano accompaniment continues with the eighth-note accompaniment in the bass and chordal accompaniment in the treble.

SYL. more.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "more.". The system ends with a first ending bracket and a repeat sign. The piano accompaniment continues with the eighth-note accompaniment in the bass and chordal accompaniment in the treble.

2.

SYL. more Dear land of ro - man - ces, Fair ha - ven of

SOP. *Bouche fermée*

TEN. *Bouche fermée*

BASS. *Bouche fermée*

SYL. fan - cies, Thi - ther our hopes we blow, Light - ly they go, bright - ly they

SOP.

TEN.

BASS.

SYL. glow. — Dreams bright and en . thrall - ing, Gone past all re - call - ing

SOP.

TEN.

BASS.

SYL. *rall:*
Upwards in air they soar,— Break and are seen no more. ———

SOP.

TEN.

BASS.

No. 10.

ENTRANCE.—(Picture Buyers.)

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moderato

Piano.

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction for piano, marked 'Moderato' and 'Piano.' with a forte 'f' dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: 'Fash - ion - a - ble girls of high de - gree, Mov - ing'. The piano accompaniment for this system is marked with a piano 'p' dynamic. The fourth system continues the vocal line with the lyrics: 'in the best So - ci - e - ty, Ev - 'ry - thing that's smart and'. The piano accompaniment continues throughout.

chic are we, De-bon-nair, and comme il faut;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 3/4 time signature. The lyrics are: "chic are we, De-bon-nair, and comme il faut;"

El - e - gant of form and fair of face, Ev - er at our ease in

The second system of the musical score continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte). The lyrics are: "El - e - gant of form and fair of face, Ev - er at our ease in"

ev - 'ry place, Come to cap - ti - vate. With charm and grace,

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "ev - 'ry place, Come to cap - ti - vate. With charm and grace,"

Pier - rot in his stu - di - o. Fashion - a - ble girls of

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "Pier - rot in his stu - di - o. Fashion - a - ble girls of"

high degree, Mov.ing in the best So - ci - e - ty, Ev.'ry.thing that's smart and

chic are we, De - bonnair, and comme il faut.

cresc.

f

sfz

No. 11.

SONG.—(Moonshine.)

"WHAT A VERY PRETTY PICTURE THAT WOULD MAKE."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegro moderato.

Moonshine.

Piano.

M.

I ve - ry of - ten won - der if there'll

M.

come a time When con - tent is o - ver flow - ing from my

M. cup, When the sun will shine in Lon - don in the

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a half note 'cup,' followed by a series of eighth and sixteenth notes for the phrase 'When the sun will shine in Lon - don in the'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

M. sum - mer time, When Pic - ca - dil - ly Cir - cus is - n't

The second system continues the vocal line with 'sum - mer time,' followed by 'When Pic - ca - dil - ly Cir - cus is - n't'. The piano accompaniment maintains the same rhythmic pattern as the first system.

M. up, If some - bo - dy would drown my mo - ther's

The third system continues the vocal line with 'up, If some - bo - dy would drown my mo - ther's'. The piano accompaniment continues with the same rhythmic pattern.

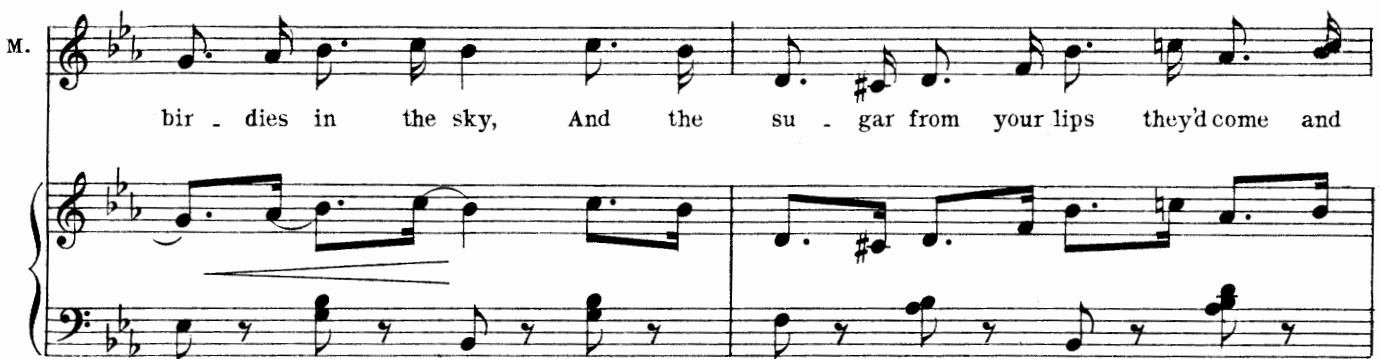
M. cock - a - too, If men their wick - ed ha - bits would for -

The fourth system continues the vocal line with 'cock - a - too, If men their wick - ed ha - bits would for -'. The piano accompaniment continues with the same rhythmic pattern.

M.  - sake, If they would stay at home and darn a

M.  sock or two, What a ve - ry pret - ty pic - ture that would

M.  make! And if girls could on - ly fly — Like the

M.  bir - dies in the sky, And the su - gar from your lips they'd come and

M.  take, When they reached the peck - ing stage, — You could

M.  shove them in a cage, What a ve - ry pret - ty pic - ture they would

M.  make!

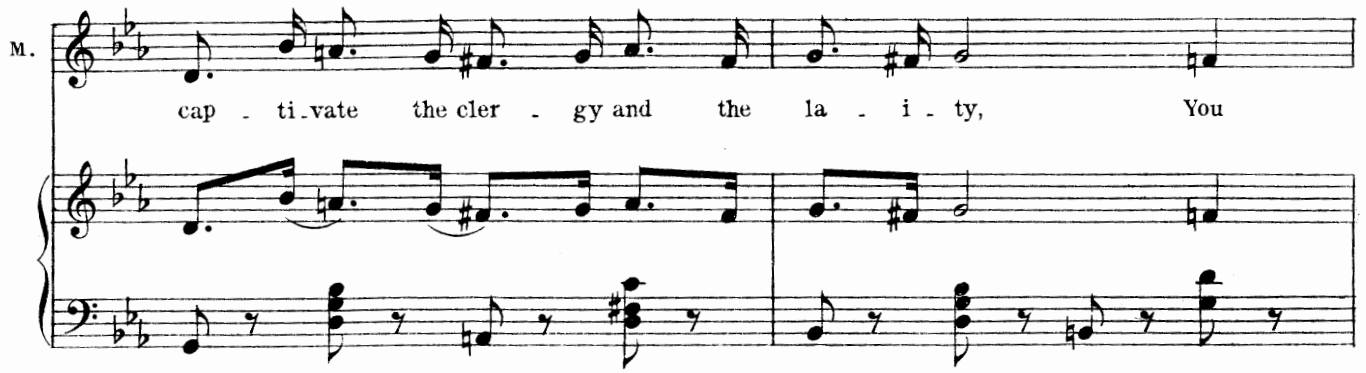
M.  Sup -


M.  - pose you have a craze for no - to - ri - e - ty, By_____

M.  simp - ly us - ing "Tat - cho" for the hair, The


M.  il - lus - tra - ted pa - pers of so - ci - e - ty, Will

M.  pic - ture you in fil - my un - der - wear, To

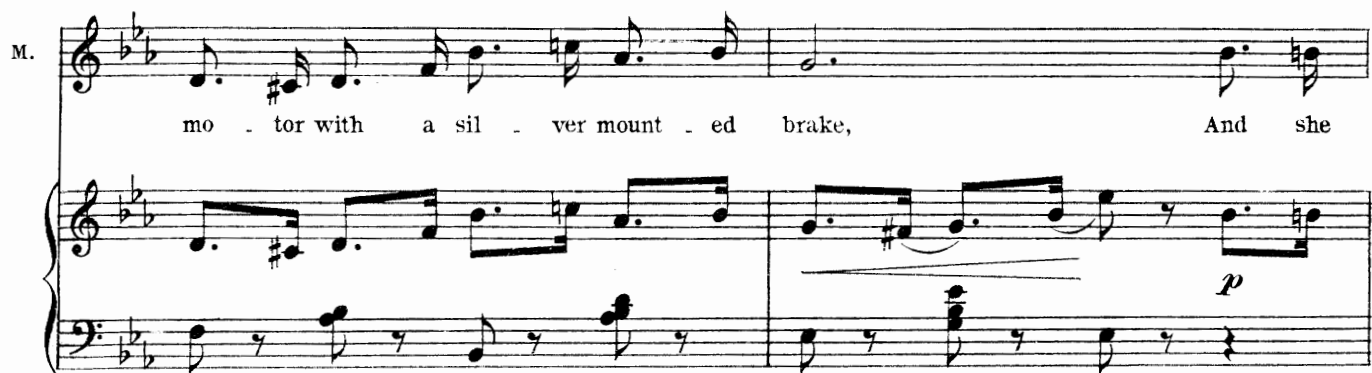
M.  cap - ti - vate the cler - gy and the la - i - ty, You

M.  cul - ti - vate the walk that takes the cake, In the

M.  front row of the chor - us at the Gai - e - ty, What a

M.  ve - ry charm - ing pic - ture that would make! Miss Vin - *p*

M.  *o - lia Vere de Vere Has her pic - ture in the Sphere, In a*

M.  *mo - tor with a sil - ver mount - ed brake, And she*

M.  *real - ly looks the part, — But sup - pose the car should start, What a*

M.  *ve - ry charm - ing pic - ture she would make.*

Nº 12.

DUET.-(The Queen and Moonshine.)

"IN THE STUDIO."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Allegretto.

Queen.

Piano.

Queen.

Piano.

Allegretto.

QUEEN.

Though I have to stop at home, I should

love a-broad to roam, Where the soft Italian skies are blue and

MOON.

sweet, Though our climate may be duller, I can

MOON.
 get the lo - cal col - our With an or - gan and a mon - key in the

MOON.
 street.

ORGAN GRINDER.

QUEEN.
 Oh, sup -

Q.
 - pose that I should pine, For a cas - tle on the Rhine, Or a

Q.
 vine - yard in the sun - ny south of France.

MOON.
 Here's a

MOON.

plan that's cheap and quick - er, You can learn to draw their li - quor, Which is

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in treble clef, with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) and includes chords and melodic lines. The key signature has one sharp (F#).

MOON.

what I al - ways do when I've a chance.

The second system continues the musical score. It features a vocal line with lyrics and piano accompaniment. The piano part includes chords and melodic lines, with some rests in the vocal line. The key signature remains one sharp.

The third system shows the piano accompaniment for the first part of the section. It features a complex rhythmic pattern in the right hand with chords and a steady bass line in the left hand. The key signature is one sharp.

The fourth system continues the piano accompaniment with similar rhythmic patterns and chordal structures. The key signature is one sharp.

The fifth system concludes the piano accompaniment for this section. It features a first ending bracket in the right hand, indicating a repeat of the final few notes. The key signature is one sharp.

2. BOTH.
In the Stu - di - o! In the

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'In the Stu - di - o! In the'. The piano accompaniment consists of chords and moving lines in both hands.

Stu - di - o! You can find a use for ev - 'ry - thing you

The second system continues the vocal line with the lyrics 'Stu - di - o! You can find a use for ev - 'ry - thing you'. The piano accompaniment continues with similar harmonic support.

see. If you want an i - mi - ta - tion, Or a

The third system continues the vocal line with the lyrics 'see. If you want an i - mi - ta - tion, Or a'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

tal - en - ted cre - a - tion, You can have it if you come to me!

The fourth system concludes the vocal line with the lyrics 'tal - en - ted cre - a - tion, You can have it if you come to me!'. The piano accompaniment ends with a final chord and a dynamic marking of *f*.

A piano introduction consisting of five measures. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

QUEEN.

Well a - no - ther treat would be. Just a

The Queen's vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble clef with a melodic line and a bass clef with a bass line. A piano dynamic marking 'p' is present.

fort - night by the sea, In a lit - tle Brigh - ton vil - la snug and

The Queen's vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with a treble clef and a bass clef.

MOON.

trim If you think you like the no - tion, We can

The Moon's vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with a treble clef and a bass clef.

MOON.

re - pre - sent the o - cean, And our friends will think we're real - ly "in the

(Swimming.)

MOON.

swim." Yes I

f *p*

Q.

cer - tain - ly con - fess, You're an ar - tist, more or less, But I

MOON.

Q.

wish that I could find a hard - er task, So com -

MOON.

- plete my ed - u - ca - tion, I'm a mine of in - for - ma - tion, And I'll

This system contains the first two measures of the piece. The vocal line (MOON.) begins with a treble clef and a key signature of one sharp (F#). The lyrics are "- plete my ed - u - ca - tion, I'm a mine of in - for - ma - tion, And I'll". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

MOON.

an - swer a - ny ques - tion that you ask.

This system contains the next two measures. The vocal line continues with the lyrics "an - swer a - ny ques - tion that you ask.". The piano accompaniment continues with similar harmonic support.

This system shows the piano accompaniment for the third measure. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

This system shows the piano accompaniment for the fourth measure. The right hand continues with the rhythmic pattern, and the left hand maintains the bass line.

This system shows the piano accompaniment for the fifth measure, which concludes with a first ending bracket labeled "1.". The right hand has a more complex rhythmic pattern, and the left hand has a final bass line.

2. BOTH.

In the Stu - di - o! In the

Stu - di - o! You can find a use for ev - 'ry - thing you

see. If you want an im - i - ta - tion, Or a

tal - en - ted cre - a - tion, You can have it if you come to me.

No. 13.

SONG. (Starlight.) and CHORUS.

"PANSY."

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Allegretto.

Starlight.

Piano.

ST.

ST.

Sleep . ing or wak . ing, there's

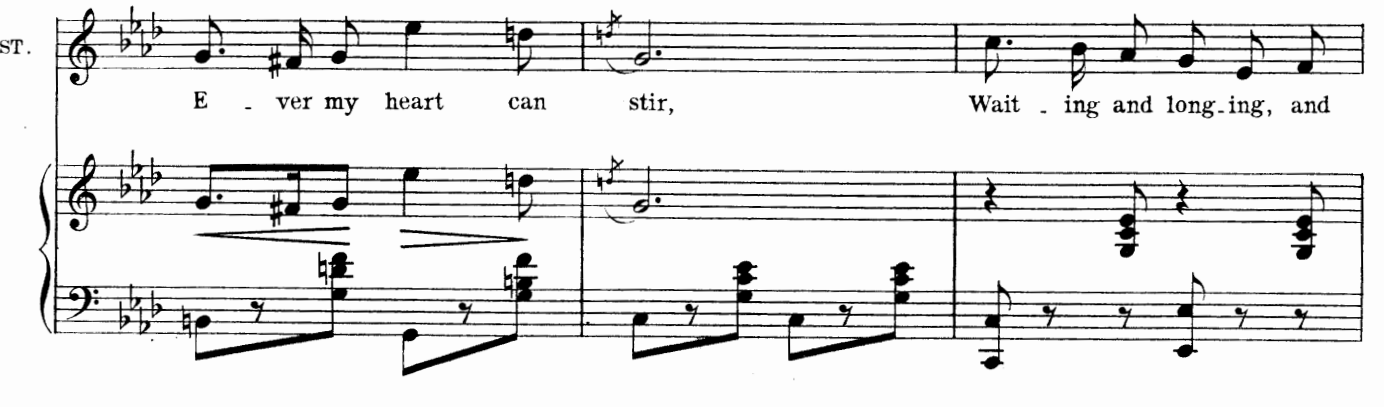
dim: *p*

ST.

one lit . tle face, Haunts me wher.e'er I go;

ST.  One lit - tle form, with its beau - ty and grace, Fol - lows me to and

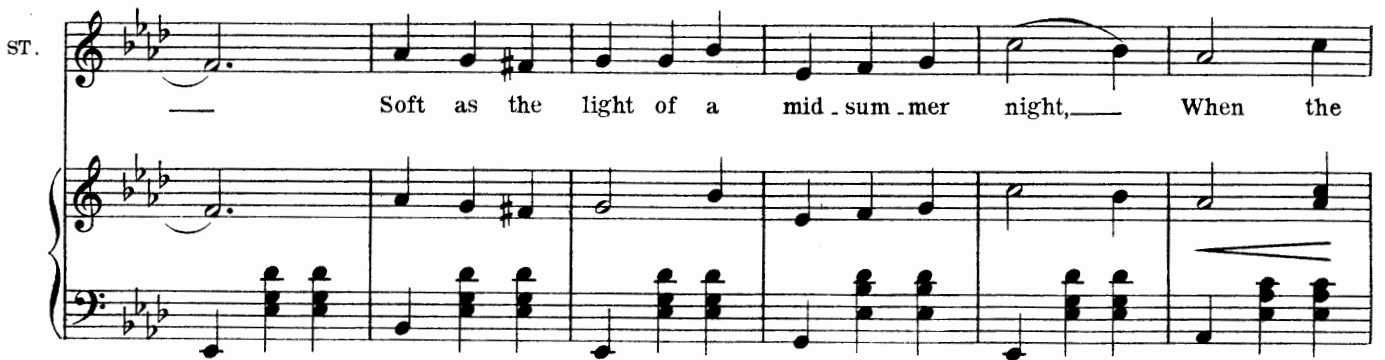
ST.  fro; One lit - tle voice, 'mid the toil and the din,

ST.  E - ver my heart can stir, Wait - ing and long - ing, and

ST.  striv - ing to win, One lit - tle word from her. _____ *rit:*

REFRAIN.
Tempo di Valse.

ST. 
 Pan - - sy, Pan - - sy, dear lit - tle eyes of blue,

ST. 
 — Soft as the light of a mid - sum - mer night, — When the

ST. 
 stars peep through. — Pan - - sy, Pan - - sy,

ST. 
 Just for a word I pine, — Bright lit - tle mer - ry girl,

ST.  sweet lit - tle Cher - ry girl, Dear lit - tle Pan - sy, mine. _____

f

Allegretto.

ST. 

f

ST.  Ev - er I wait for a

dim: *p*

ST.  sign I may read, Bid - ding me hope a - gain;

ST. Day af - ter day for her an - swer I plead, Ev - er I plead in

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ST. vain. Cher - ry - ripe lips hold my hap - pi - ness bound,

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

ST. Smil - ing and sweet to see; Would they might whis - per the

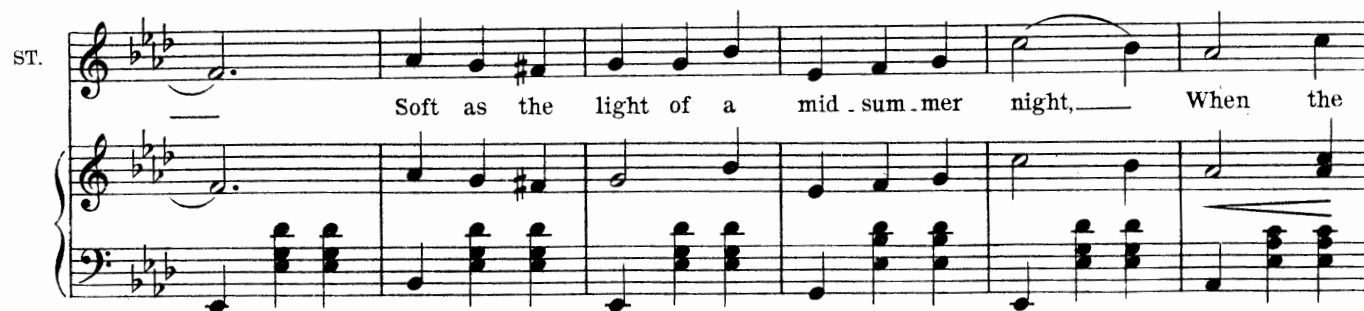
The third system continues the vocal line with a half note G5, followed by quarter notes A5, B5, and C6. The piano accompaniment continues with the same rhythmic pattern.

ST. mes - sage whose sound, Means all the world to me. _____

The fourth system concludes the piece. The vocal line ends with a half note G5. The piano accompaniment features a final chord and a *rit.* marking. The system ends with a double bar line and a 3/4 time signature.

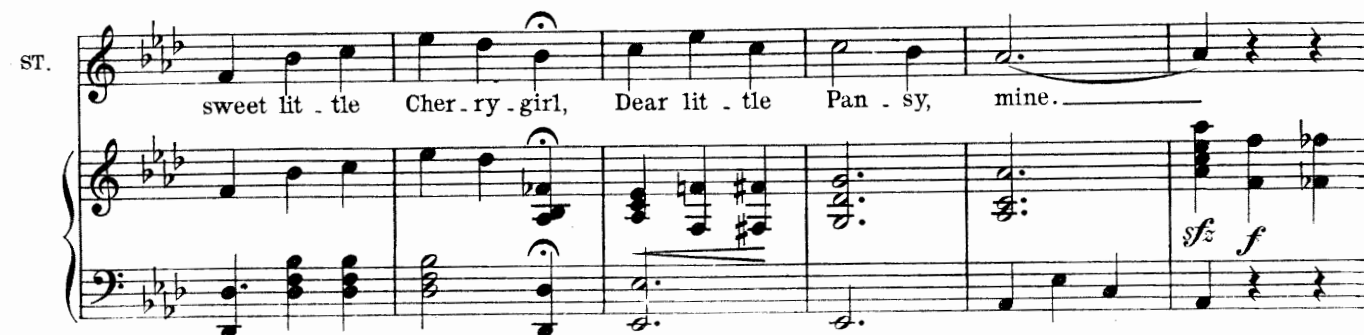
REFRAIN.
Tempo di Valse.

ST.  *p*
Pan - - sy, Pan - - sy, dear lit - tle eyes of blue,

ST. 
Soft as the light of a mid - sum - mer night, When the

ST. 
stars peep through. Pan - - sy, Pan - - sy,

ST. 
Just for a word I pine, Bright lit - tle mer - ry girl,

ST. 
sweet lit - tle Cher - ry - girl, Dear lit - tle Pan - sy, mine. *sf* *f*

CHORUS.

CHO. Pan - sy, Pan - sy, dear lit - tle eyes of blue,

CHO. Soft as the light of a mid - sum - mer night, When the stars peep

CHO. through. Pan - sy, Pan - sy, Just for a

CHO. word I pine, Bright lit - tle mer - ry girl, sweet lit - tle Cher - ry girl,

CHO. Dear lit - tle Pan - sy, mine.

No 14.

FINALE.-ACT I.

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Moderato deciso

Solo. *f* SOLO. *f* 3 3
E - le - ments all wait - ing my

SOLO. 3
call, pre - pare! Ser - vants are

ALL. 3
we, Dar - ing and free as air,

First system of musical notation. The top staff (treble clef) contains a whole rest. The grand staff below (treble and bass clefs) contains piano accompaniment in 12/8 time, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second system of musical notation, continuing the piano accompaniment from the first system. The top staff remains empty with a whole rest. The grand staff continues with the piano accompaniment.

Third system of musical notation. It concludes the piano accompaniment with a final cadence. The top staff has a whole rest. The grand staff ends with a double bar line and repeat signs. The time signature 12/8 is indicated at the end of the system.

SOLO.

Vocal solo section. The top staff contains the vocal line with lyrics: "Spir . it of fog, come forth and show Gloom . y and dark your face of woe". The grand staff below provides piano accompaniment for the solo, with a 12/8 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

SOLO.

O'er_ the ci - ty's smil - ing face, Droops our gloom - y gloom - y veil.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a melodic phrase: "O'er_ the ci - ty's smil - ing face, Droops our gloom - y gloom - y veil." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOLO.

Your aid o - be - dient winds, to

p *f*

The second system continues the vocal line with the lyrics "Your aid o - be - dient winds, to". The piano accompaniment includes dynamic markings *p* (piano) and *f* (forte). The system concludes with a double bar line and a repeat sign.

SOLO.

drive a - way The noi - some fogs that choke the breath of day.

The third system continues the vocal line with the lyrics "drive a - way The noi - some fogs that choke the breath of day." The piano accompaniment provides harmonic support with chords and a bass line.

This section is a piano solo, consisting of a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand. It serves as an instrumental interlude.

ALL.

Who

ALL.

dares us thus to do,

SOLO.

Roll of the thun-der and light-ning glare, Fol-low the winds through the

SOLO. 3 MEN. ALL.

start-led air, With a roar of ang-ry sound,— On our

ALL.

hol-low drums we found.

f

SOLO.

Dis - solve e - lec - tric fears! In

p

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment is in grand staff with a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes: G#4, A4, B4, C5, G#4, A4, B4, C5. The left hand plays a bass line of quarter notes: G#2, A2, B2, C3, G#2, A2, B2, C3. The dynamic marking *p* is placed below the piano part.

SOLO.

show'rs of sil - ver tears.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment is in grand staff with a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes: G#4, A4, B4, C5, G#4, A4, B4, C5. The left hand plays a bass line of quarter notes: G#2, A2, B2, C3, G#2, A2, B2, C3. The dynamic marking *p* is placed below the piano part.

ALL.

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Falls the sum - mer rain,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment is in grand staff with a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes: G#4, A4, B4, C5, G#4, A4, B4, C5. The left hand plays a bass line of quarter notes: G#2, A2, B2, C3, G#2, A2, B2, C3.

ALL.

Tap - ping with its noi - sy chat - ter On the win - dow pane,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment is in grand staff with a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes: G#4, A4, B4, C5, G#4, A4, B4, C5. The left hand plays a bass line of quarter notes: G#2, A2, B2, C3, G#2, A2, B2, C3.

ALL.

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Falls the sum - mer rain

ALL.

Pit - ter, Pat - ter, Pit - ter, Pat - ter, Pit - ter, Pat - ter, Pat.

SOLO.

pp *pp*

A .

SOLO.

'midst the Hea - ven's sil - ver dew, — Be - hold the rain - bows ra - diant hues.

RAINBOW DANCE.

The first system of musical notation for 'RAINBOW DANCE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a half note G4 in the treble and a half note G2 in the bass. The melody in the treble staff moves through several notes, including a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The treble staff features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff continues with its accompaniment, including a quarter note G2 and a quarter note F#3.

The third system of musical notation continues the piece. The treble staff features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff continues with its accompaniment, including a quarter note G2 and a quarter note F#3.

The fourth system of musical notation continues the piece. The treble staff features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff continues with its accompaniment, including a quarter note G2 and a quarter note F#3.

The fifth system of musical notation concludes the piece. The treble staff features a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff continues with its accompaniment, including a quarter note G2 and a quarter note F#3. The system ends with a double bar line and a repeat sign.

Allegretto.

SOLO.

Af - ter cloud and storms and rain,

SOLO.

Sum - mer sun - light smiles a - gain, — Sum - mer smiles a - gain.

SOLO.

ALL.

Sum - mer smiles a - gain. Af - ter cloud and storm and rain, —

ALL.

Sum - mer sun - light smiles a - gain Hail! all hail! bright

ALL.

sun.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole note chord and is followed by several measures of rests. The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

The second system of music is a piano accompaniment system in grand staff notation. It continues the rhythmic and harmonic patterns established in the first system, with a focus on chordal textures and rhythmic accompaniment.

The third system of music is a piano accompaniment system in grand staff notation. It includes a trill (tr.) and a triplet (3) in the treble line, adding melodic interest to the accompaniment.

The fourth system of music is a piano accompaniment system in grand staff notation, continuing the piece's rhythmic and harmonic development.

The fifth system of music is a piano accompaniment system in grand staff notation, maintaining the established musical style.

The sixth system of music is a piano accompaniment system in grand staff notation, concluding the piece with a final chord and melodic flourish.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar notation and a fermata over a note in the treble clef.

Third system of musical notation, showing a melodic line in the treble clef and a bass line with chords.

Fourth system of musical notation, featuring a treble clef with a melodic line and a bass line with chords.

Fifth system of musical notation, continuing the musical piece with a treble and bass clef.

Sixth system of musical notation, concluding the piece with a treble and bass clef. It includes the word "DIALOGUE." and dynamic markings *sf* and *p*.

SOLO.

O - ver the sea, Rol - ling and

SOLO.

free, O - ver the deep blue sea; In a beau - ti - ful

SOLO.

fai - ry boat To the won - der - ful land you'll float.

SOLO.

O - ver the sea, Rol - ling and free, O - ver the

SOLO.

deep blue sea; To the far a-way Eng-lish shore, the

SOLO.

Eng-lish shore. O-ver the

a tempo **ff**

ALL.

sea, Rol-ling and free, O-ver the deep blue sea;

ALL.

In a beau-ti-ful fai-ry boat To the won-der-ful

ALL.

land you'll float O - ver the sea, Rol - ling and

ALL.

free, O - ver the deep blue sea, To the far a - way

ALL.

Eng - lish shore, the Eng - lish shore.

Act II.

No. 15.

OPENING CHORUS.

Allegro.

Piano.

First system of the piano introduction. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The tempo is marked 'Allegro' and the dynamic is 'f'.

Second system of the piano introduction, continuing the musical texture from the first system.

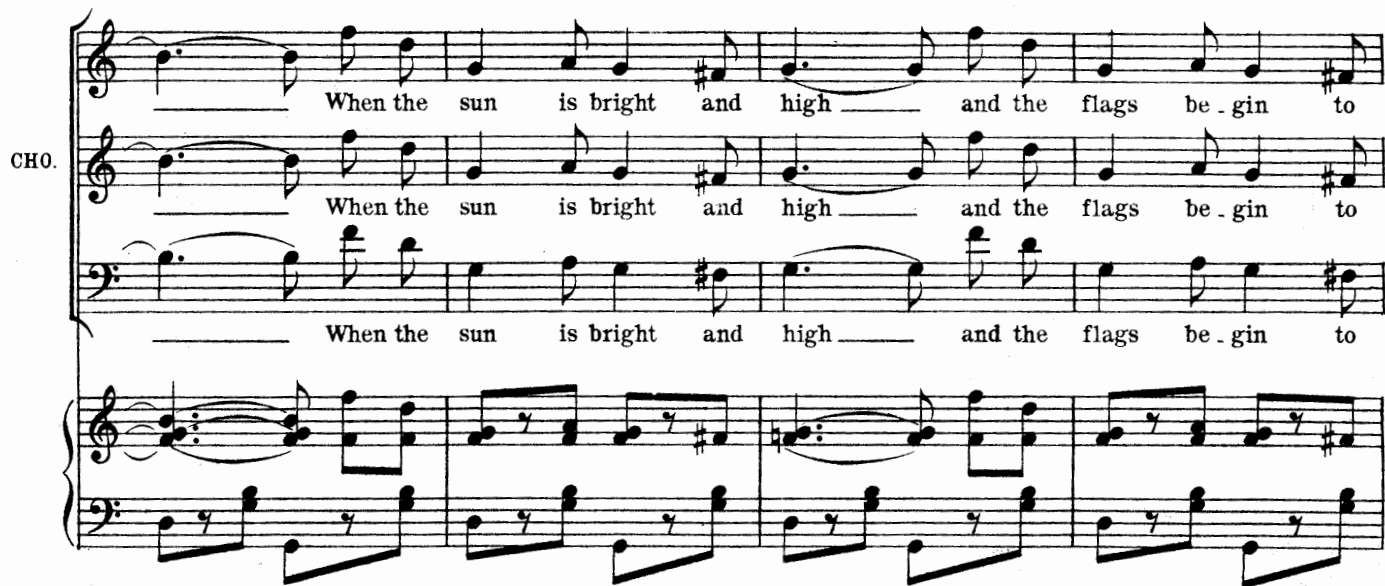
CHO.

First system of the vocal introduction. It features three staves: a vocal line with lyrics, a piano accompaniment in the treble clef, and a piano accompaniment in the bass clef. The lyrics are: "When the birds be - gin to sing in the glad - ness of the".

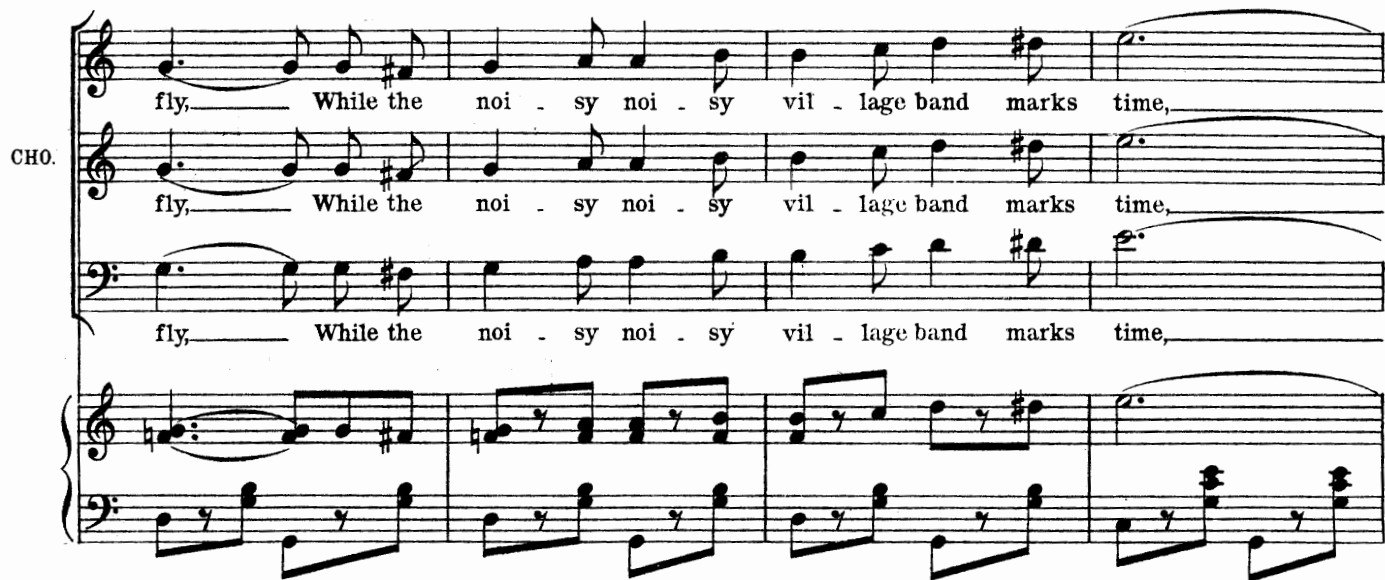
CHO.

Second system of the vocal introduction. It features three staves: a vocal line with lyrics, a piano accompaniment in the treble clef, and a piano accompaniment in the bass clef. The lyrics are: "spring, And the vil - lage bells are all, are all a - chime".

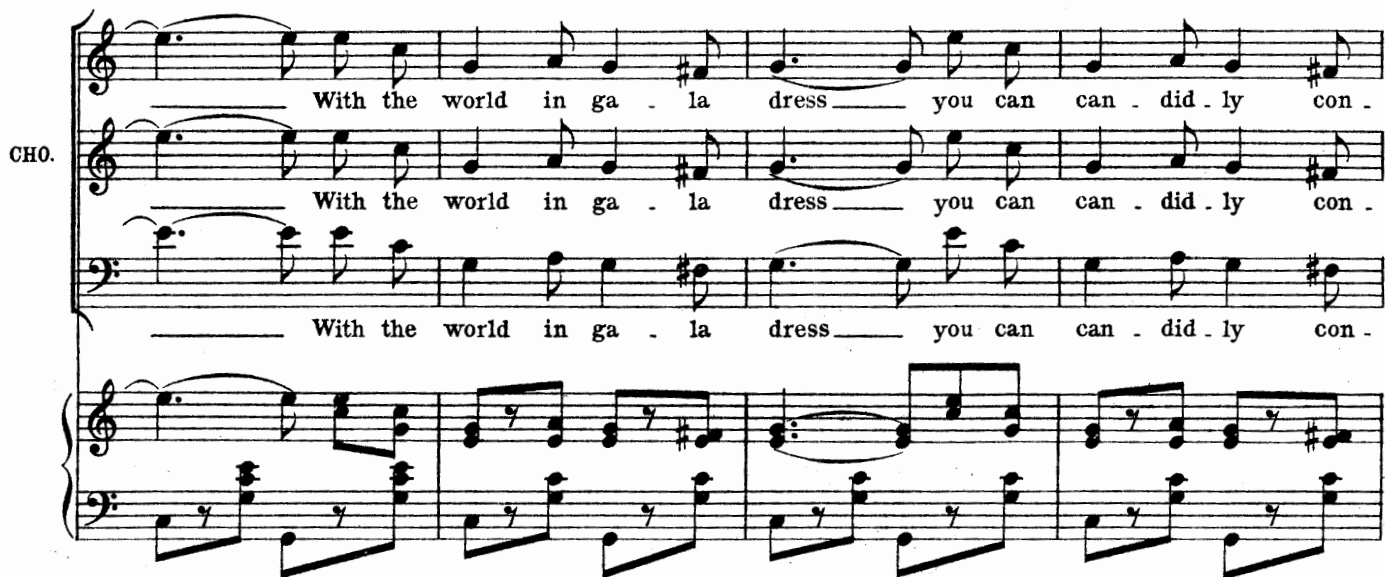
CHO. When the sun is bright and high and the flags be - gin to



CHO. fly, While the noi - sy noi - sy vil - lage band marks time,



CHO. With the world in ga - la dress you can can - did - ly con -



CHO. *f*ess, That you ne - ver, ne - ver knew so bright a day.

*f*ess, That you ne - ver, ne - ver knew so bright a day.

*f*ess, That you ne - ver, ne - ver knew so bright a day.

CHO. And it's worth your while to roam for an Eng - lish wel - come

And it's worth your while to roam for an Eng - lish wel - come

And it's worth your while to roam for an Eng - lish wel - come

CHO. home — In the mer - ry, mer - ry month of May!

home — In the mer - ry, mer - ry month of May!

home — In the mer - ry, mer - ry month of May!

Moderato.

Gracefully

BRIDESMAIDS.

We're the pret - ty brides - maids, smart and state - ly, Sweep - ing down the chan - cel

mf

B. M. two by two; Though we have - n't had much prac - tice late - ly,

B. M. Spring will bring a crop of brides a - new. Love - li - est of bou - quets, sweet - est la - ces,

B. M. *f*

Bride.groom ra . ther ner . vous bride per . plect. Ours, of all the guests, the

B. M.

fair . est fa . ces. Each of us an . ti . ci . pates her own turn next.

rit:

4 BOYS (old men.)

Tough old pa . tri . archs are — we,

BOYS.

Hard as — you can wish to see, Nine . ty . one to nine . ty . three

BOYS. 

Our re - spec - tive a - ges. Maid - ens - shy Droop their eye

BOYS. 

When our - man - ly - forms go by. Hale old pa - tri - archs are - we,

BOYS. 

Tough as - you can hope to see, Nine - ty - one to nine - ty - three,

BOYS. 

We're the - lo - cal sa - ges.

Allegro moderato.

GIRLS.

Oh! we are the lass-es who milk the cows, That

car-ry the crump-led horns— Who tend the bees, and make the cheese, As

soon as the day-light dawns.— We're up with the lark, and bu-sy till dark, At

work till the sha-dows fall:— We bus-tle a-bout, week in and week out, the

The musical score consists of four systems. Each system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo and meter are not explicitly stated but appear to be a common time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal line is marked with a 'g.' (grace note) at the beginning of each system. The lyrics are printed below the vocal line.

lass-es of Homewood Hall.

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long note on 'Hall' followed by a rest. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It includes chords and moving lines in both hands.

Allegro.

With a

f

The second system begins with the tempo marking 'Allegro.' in the vocal line. The piano accompaniment starts with a forte dynamic marking '*f*'. The system includes a vocal line and piano accompaniment in grand staff, with a key signature of two flats (Bb, Eb) and a common time signature. The piano part features a rhythmic accompaniment with eighth notes.

crack! crack! crack! Our gay lit-tle whips we

The third system continues the vocal and piano parts. The vocal line has three instances of 'crack!' followed by the lyrics 'Our gay lit-tle whips we'. The piano accompaniment continues with a rhythmic accompaniment in grand staff, maintaining the two-flat key signature and common time signature.

ply. As the wheels spin round on the yield-ing ground, And the

The fourth system concludes the vocal and piano parts. The vocal line has the lyrics 'ply. As the wheels spin round on the yield-ing ground, And the'. The piano accompaniment continues in grand staff with the same key signature and time signature.

dust and the mile - stones fly. With a crack! crack!

crack! A creak and a clink - ing chain, And we're

gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing home a -

-gain.

CHORUS.

When the
When the
When the

birds be - gin to sing, — In the glad - ness of the spring, — And the

birds be - gin to sing, — In the glad - ness of the spring, — And the

birds be - gin to sing, — In the glad - ness of the spring, — And the

vil - lage bells are all, are all a - chime, — When the

vil - lage bells are all, are all a - chime, — When the

vil - lage bells are all, are all a - chime, — When the

sun is bright and high, — And the flags be - gin to fly, — While the

sun is bright and high, — And the flags be - gin to fly, — While the

sun is bright and high, — And the flags be - gin to fly, — While the

CHO. noi - sy, noi - sy vil - lage band mark time, With the
 noi - sy, noi - sy vil - lage band mark time, With the
 noi - sy, noi - sy vil - lage band mark time, With the

CHO. world in ga - la dress, You can can - did - ly con - fess That you
 world in ga - la dress, You can can - did - ly con - fess That you
 world in ga - la dress, You can can - did - ly con - fess That you

CHO. nev - er, nev - er knew so bright a day, And it's
 nev - er, nev - er knew so bright a day, And it's
 nev - er, nev - er knew so bright a day, And it's

CHORUS

worth your while to roam ——— For an Eng - lish wel - come

The first system of the chorus consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "worth your while to roam ——— For an Eng - lish wel - come". The piano accompaniment is in the right and left hands, with a key signature of one sharp (F#) and a 4/4 time signature. The vocal lines are in a homophonic setting, with the piano accompaniment providing harmonic support.

CHORUS

home ——— In the mer - ry mer - ry month of May.

The second system of the chorus continues the vocal and piano parts. The lyrics are: "home ——— In the mer - ry mer - ry month of May." The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand. The system concludes with a double bar line and repeat signs.

The third system of the score shows three vocal staves and a piano accompaniment. The vocal staves are empty, indicating a rest or a break in the vocal line. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, ending with a double bar line and repeat signs.

No 16.

SONG.- (Queen.)

MY LITTLE HONG KONG BABY.

Words by
PAUL WEST.

Music by
JOHN W. BRATTON.

Allegretto non troppo.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with a forte (*f*) dynamic, and the second staff contains a bass line with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.

QUEEN.

1. In a lit - tle laun - dry down in
2. In a lit - tle tea - shop far in
3. In a lit - tle laun - dry down in

Musical notation for the first vocal entry and piano accompaniment. It features a vocal line and a piano accompaniment in two staves. The piano part includes a section marked *till ready* with a piano (*p*) dynamic. The key signature remains three flats. The piece ends with a double bar line.

Musical notation for the second vocal entry and piano accompaniment. It features a vocal line and a piano accompaniment in two staves. The piano part includes a section marked *till ready* with a piano (*p*) dynamic. The key signature remains three flats. The piece ends with a double bar line.

Chi - na town There's a lit - tle Chi - na - man, With pig - tail hang - ing down,
 Chi - na's land Sits a lit - tle Chi - na - girl, With tea - cup in her hand,
 Chi - na town Kneels a lit - tle Chi - na - man, Whose tears are stream - ing down,

Musical notation for the third vocal entry and piano accompaniment. It features a vocal line and a piano accompaniment in two staves. The piano part includes a section marked *till ready* with a piano (*p*) dynamic. The key signature remains three flats. The piece ends with a double bar line.

Ching - a - ling ling - a - ling - a - ling - a - ling.
 Ching - a - ling ling - a - ling - a - ling - a - ling.
 Ching - a - ling ling - a - ling - a - ling - a - ling.

q.

Toils from ear - ly morn - ing Far in .. to the night.
 As the dain - ty peach blooms, Shower from a - bove.
 In his hand a let - ter From a - cross the sea.

q.

All the lin - en pol - ish - ing un - til its clean and bright.
 Stands a gay young man - da - rin who's breath - ing words of love.
 He has read with burn - ing eyes of faith - less Foo - ey See.

q.

Ching - a - ling ling - a - ling - a - ling - a - ling.
 Ching - a - ling ling - a - ling - a - ling - a - ling.
 Ching - a - ling ling - a - ling - a - ling - a - ling.

q.

Folks who pass the laun - dry, Oft - en stop to ask,
 How her feat - ures bright - en, How her soft eyes shine,
 Folks who pass the laun - dry, Won - der on their way,

pp

q. Why a Chi - na - man should sing Gai - ly at his task,
 As she hears his burn - ing words "Foo - ey See be mine!"
 Why he does not sing the song He sang yes - ter - day,

sempre stacc.

q. Why he's nev - er lone - ly, 'Mid the for - eign throng,
 But a mys - tic mur - mur, Falls up - on her ear,
 See him sad and lone - ly, All the dark day long,

q. Ah! if they could on - ly know The bur - den of his song Ching - a - ling
 As a song from o'er the sea The mai - den seems to hear Ching - a - ling
 Hope - less lit - tle Chi - na - man No long - er sings this song Ching - a - ling

rit: cres: f a tempo

q. — ling - a - ling - a - ling - a - ling.
 — ling - a - ling - a - ling - a - ling.
 — ling - a - ling - a - ling - a - ling.

rit:

CHORUS. slowly

q. 

My lit - tle Hong-Kong ba - by Ov - er the Chi - na sea,

pp f

q. 

When will you join me may be When will you come to me.

q. 

When will our wed - ding day be My lit - tle Foo - ey See, My lit - tle Hong-Kong

cres:

q. 

ba - by My lit - tle cup of tea. tea.

1. 2. 

D.S.

Ad. *

No 17.

SONG:-(Moonshine.)

"DID HE?"

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL

Allegro Moderato.

Moonshine.

Piano.

Musical notation for the first system of the piano accompaniment, featuring treble and bass staves with a dynamic marking of *mf*.

Musical notation for the second system of the piano accompaniment, featuring treble and bass staves with a dynamic marking of *f*.

Musical notation for the third system of the piano accompaniment, featuring treble and bass staves with a dynamic marking of *mf* and a repeat sign.

MOONSHINE.

Musical notation for the first line of the vocal melody, corresponding to the first line of lyrics.

1. A rag - ged lit - tle ur - chin wheeled a
 2. He built him - self a rac - ing yacht, the
 3. He bought him - self a mo - tor car, and

Musical notation for the second system of the piano accompaniment during the vocal section, featuring treble and bass staves with a dynamic marking of *mf*.

MOON.

bar - row down the street,
 fast - est thing a - float,
 said he'd learn to drive,

CHORUS.
 Did he!
 Did he!
 Did he!

SOLO.
 I think he
 I think he
 I think he

MOON.

did!
 did!
 did!

And He
 He

shout - ed "Shrimps and win - kles!
 said "Sir Thom - as Lip - ton nev - er
 gave his friends a pre - mium if he

MOON.

fresh they can't be beat,"
 own'd so good a boat,"
 brought them home a - live,

CHORUS.
 Did he!
 Did he!
 Did he!

SOLO.
 I think he
 I think he
 I think he

MOON. did! He start - ed as a stow - a - way, who
 did! He chal - leng'd for a tro - phy, and he
 did! One day he struck a farm - yard, where he

MOON. could - n't pay his fare, Went all the way to A - fri - ca, Came
 ask'd his friends to sup, He made them all a stir - ring speech, His
 made the yo - kels laugh, He dash'd in - to a flock of geese, And

MOON. home a mil - lion - aire And built him - self a pal - ace, in the
 fight - ing blood was up; He said "It takes some do - ing, but I
 can - non'd off a calf; He cru - ci - fied a tur - key, and he

MOON. mid - dle of May - fair, Did he! I think he
 mean to lift the cup?" Did he! I think he
 cut a pig in half, Did he! I think he

CHORUS SOLO

Did he!
 Did he!
 Did he!

Did he!
 Did he!
 Did he!

CHORUS.

MOON.

did! Wretch.ed lit - tle stow a .way could . n't pay his fare,
 did! Wretch.ed lit - tle stow a .way could . n't pay his fare,
 did! Bought him.self a mo - tor car said he'd learn to drive,
 Wretch.ed lit - tle stow a .way could . n't pay his fare,
 Wretch.ed lit - tle stow a .way could . n't pay his fare,
 Bought him.self a mo - tor car said he'd learn to drive,
 Wretch.ed lit - tle stow a .way could . n't pay his fare,
 Wretch.ed lit - tle stow a .way could . n't pay his fare,
 Bought him.self a mo - tor car said he'd learn to drive,

CHOR.

All the way to A - fri - ca a mod - ern mil - lion - aire,
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 Gave his friends a bo - nus if he brought them home a - live;
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 Gave his friends a bo - nus if he brought them home a - live;
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 All the way to A - fri - ca a mod - ern mil - lion - aire,
 Gave his friends a bo - nus if he brought them home a - live;

SOLO.

CHORUS.

Grew him - self a co - mic nose they're all the fash - ion there Did
 On - ly came in se - cond but he swore he did - n't care Did
 Mo - tor cost a thou - sand and he'll sell the bits for five! Will

Did
 Did
 Will

Did
 Did
 Will

SOLO.

he? I think he did! 4. He
 he? I think he did!
 he? I think he will!

he?
 he?
 he?

he?
 he?
 he?

sfz *mf*

CHORUS.

MOON.

4. had a taste for pol - i - tics and got up - on his legs,— Did
5. met a lit - tle la - dy with a wealth of gold - en hair,— Did

Did
Did

Did
Did

SOLO.

he! I think he did. And
he! I think he did. She'd

CHO.

he!
he!

he!
he!

CHORUS.

MOON

made a speech at Ayles - bur - y for - get - ting ducks laid eggs, Do
lost her rail - way tick - et would he kind - ly pay her fare, And did
Do
And did
Do
And did

SOLO.

CHO.

they? I think they do! Free
he? I think he did! She
they?
he?
they?
he?

MOON

Trade was all his bat - tle - cry to Cob - den he was true; The
start - ed with the stor - y of the way she lost her purse, A

MOON.

rus - tics came to hear him and the ad - dled eggs came too! And
 tale with var - i - a - tions, some - times bet - ter some - times worse, The

MOON.

CHORUS.

now he thinks that Jo - seph's sure to get his mea - sure through, And will
 se - que's ra - ther fun - ny but the Cen - sor stopp'd the verse, Did
 And will
 Did
 And will
 Did

SOLO.

he? I think he will!
 he? I think he did!
 he?
 he?
 he?
 he?

Jo - seph has a se - cret which I've prom - ised not to tell,
 Love - ly lit - tle la - dy with a crown of gold - en hair,

Jo - seph has a se - cret which I've prom - ised not to tell,
 Love - ly lit - tle la - dy with a crown of gold - en hair,

Jo - seph has a se - cret which I've prom - ised not to tell,
 Love - ly lit - tle la - dy with a crown of gold - en hair,

This is why he's rest - ing in the coun - try for a spell,
 Look - ing just as in - no - cent as she was young and fair,

This is why he's rest - ing in the coun - try for a spell,
 Look - ing just as in - no - cent as she was young and fair,

This is why he's rest - ing in the coun - try for a spell,
 Look - ing just as in - no - cent as she was young and fair,

MOON. CHORUS.

Lat - est bul - le - tin my child and I are do - ing well Are
 said that her am - bi - tion was to wed a mil - lion - aire And did
 Are
 And did
 Are
 And did

MOON.

they? I think they are! 5. He not!
 she? I b'lieve -
 they?
 she?
 they?
 she?

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes.

The second system of musical notation continues the piece. The right hand melody becomes more active with sixteenth-note runs. The left hand accompaniment remains steady with eighth-note chords.

The third system of musical notation shows a continuation of the melodic and harmonic patterns. The right hand features a prominent sixteenth-note figure.

The fourth system of musical notation continues the dance piece. The right hand melody includes a sequence of sixteenth notes, and the left hand accompaniment provides a rhythmic foundation.

The fifth system of musical notation concludes the piece. The right hand melody ends with a final flourish, and the left hand accompaniment provides a concluding chordal structure.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff features a more complex melodic line with slurs and ties. The bass staff includes a dynamic marking *p* (piano) and continues with eighth notes and rests.

Third system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff continues with eighth notes and rests.

Fourth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff continues with eighth notes and rests.

Fifth system of musical notation, ending with a double bar line. The treble staff has a melodic line with slurs and ties. The bass staff includes a dynamic marking *fz* (fortissimo) and ends with a double bar line.

N^o 18.

SONG.—(Queen.)

"THOSE LOVING EYES."

Words by
RIDA JOHNSON YOUNG.

Music by
MANUEL KLEIN.

Moderato.

Piano.

Tempo di Valse.

QUEEN.

1. Sup - pos - ing that I were the
2. And I would pre - tend as I

Queen of your heart, And you were my lov - er true,
hung on each word, Tho' lov - ers I'd had by the score,

You'd have to for - get you were play - ing a part, And
That no - thing so charm - ing had ev - er been heard, Or

Q. speak as a Sui - tor should do, With pas - sion - ate
 ev - er been thought of be - fore, And if on your

Q. gaze at my feet you would kneel, For that is the orth - o - dox
 suit I should grac - ious - ly smile, As maid - ens in fair - y land

Q. way, And plead for my hand, with a ten - der ap -
 do, Wed both grow so earn - est, that af - ter a

Q. - peal, And these are the words you should say.
 while, Per - haps our ro - mance would come true.

REFRAIN.
Moderato.

q.

When I look in - to those lov - ing eyes of yours, I

p



q.

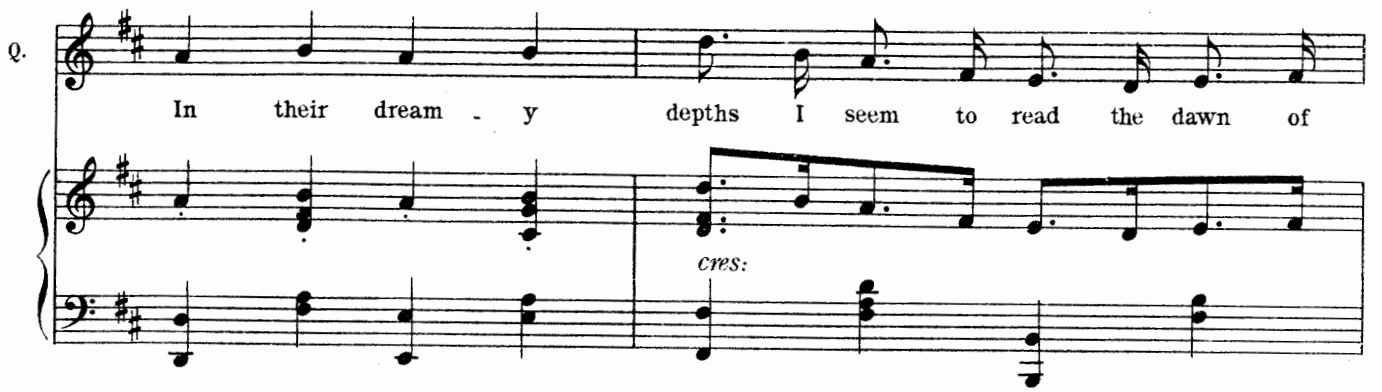
know you're mine.



q.

In their dream - y depths I seem to read the dawn of

cres:



q.

love di - vine.



Q. Clear as sun - light on a rip - pling sea, And bright - er

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Clear as sun - light on a rip - pling sea, And bright - er". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Q. far than sun can shine, When I look in

Slower.

The second system continues the vocal line with the lyrics "far than sun can shine, When I look in". The tempo marking "Slower." is placed above the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of *mf* (mezzo-forte).

Q. 1. to those lov - ing eyes of yours, I know your mine.

The third system begins with a first ending bracket labeled "1.". The vocal line continues with the lyrics "to those lov - ing eyes of yours, I know your mine.". The piano accompaniment features a descending bass line in the left hand.

Q. 2. to those lov - ing eyes of yours, I know you're mine.

The third system concludes with a second ending bracket labeled "2.". The vocal line continues with the lyrics "to those lov - ing eyes of yours, I know you're mine.". The piano accompaniment includes a dynamic marking of *fz* (forzando) and a final chord marked with an accent (^).

No. 19.

SONG.- (The Queen.)

"JUST TO PLEASE YOU, SUE."

Words and Music by

SYDNEY L. PERRIN.

Moderato.

Piano.

The piano introduction is in G major, 2/4 time, marked *Moderato*. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The bass line consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

Slowly.

The first two lines of the song are in G major, 2/4 time, marked *Slowly*. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The piano accompaniment consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

1 Bright night an' de
till ready. 2. Spring-time am a

The third line of the song is in G major, 2/4 time, marked *Slowly*. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The piano accompaniment consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

stars am shin - 'in too, Ma Sue, yo' lit - tle hon - ey wants to
com - min' might - y soon, We was to tie de knot dis com - in'

The fourth line of the song is in G major, 2/4 time, marked *Slowly*. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The piano accompaniment consists of a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

woo - oo - oo. ou - ou - o - o - o - ou - ou - o - o - o
June. ou - ou - o - o - une - ou - ou - o - o - une

Ma Sue don't you hear me call - in' you. Come out — here in de
 Su - sie I will be a hap - py coon. Come, Sue, — it's ver - y

silv - 'ry moon I'll hum — to you a lit - tle tune
 lone - some here, I'm get — tin' out ob pa - tience, dear,

So you ma lit - tle dusk - y belle, dis am the sto - ry I will tell To
 'Cause I am anx - ious fo' to kiss, and pet a lit - tle col - ored miss, Dat's

you - ou - ou so true ou - ou - o - o - ou. —
 you - ou - ou ma Sue - ou - ou - o - o - ou. —

CHORUS. (Dreamily.)

Q. Sue, I've a lit - tle plan to tell, be - tween us two, ma

p-f

Q. dusk - y south - ern belle, I ain't a goin' to keep you long, please

Q. Sue, oh do! Sue, don't

Q. keep me here a - wait - in' 'cause my heart can't stand to hes - i - tate, I

Q. want to fix that wed - din' day to please you Sue. Sue.

1. 2.

DANCE.
Slow.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a dynamic marking of *mf marcato*. The melody in the upper staff features a series of eighth notes and quarter notes, while the bass line provides a steady accompaniment with chords and single notes.

The second system continues the piece. The upper staff shows a melodic line with some slurs and ties, and the bass staff continues with a similar accompaniment pattern. The dynamics remain consistent with the first system.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a more active melodic line, and the bass staff provides harmonic support. The overall mood is slow and dance-like.

The fourth system includes a dynamic marking of *cres:* (crescendo) in the upper staff. The melody continues to evolve, and the bass line maintains its accompaniment role. The music builds in intensity.

The fifth and final system of musical notation on this page. It features dynamic markings of *f* (forte) and *sfz* (sforzando) in the upper staff. The piece concludes with a final chord in the upper staff and a sustained bass line in the lower staff.

No. 20.

SONG (The Squire.)

"BOGEYS."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Moderato misterioso.

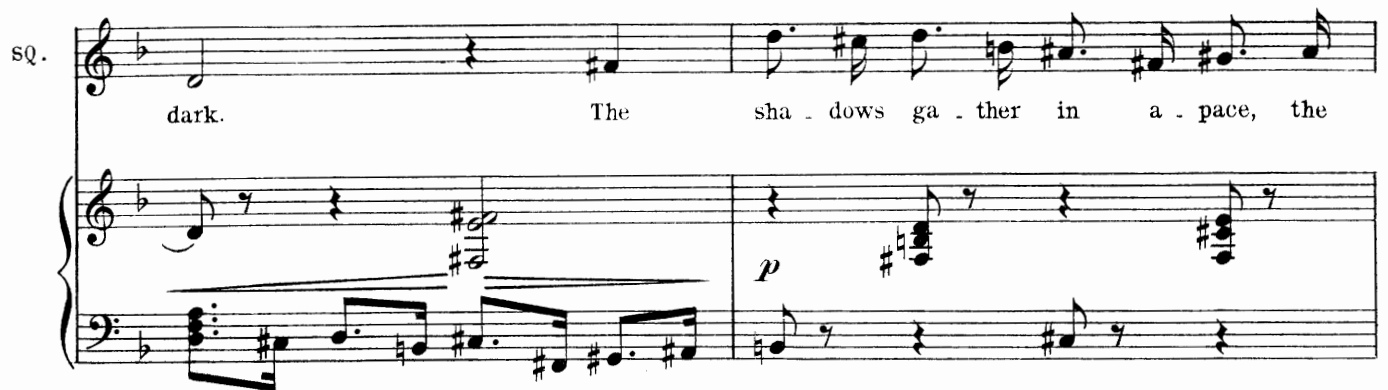
Squire.

Piano.

The wind is moan - ing drear - i - ly, The
 night has spread her shroud, Be - ware the band of bo - geys in the
 dark. The doors are creak - ing eer - i - ly, The

Detailed description: The score is in 3/4 time with a key signature of one flat (B-flat). It consists of four systems. Each system has a vocal line for the Squire and a piano accompaniment. The piano part features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamics include *mf* and accents. The tempo is marked 'Moderato misterioso'.

SQ. 
 case - ments cry a - loud, Be - ware the band of bo - geys in the

SQ. 
 dark. The sha - dows ga - ther in a - pace, the

SQ. 
 bats are fly - ing low, And through the shat - ter'd win - dow panes there

SQ. 
 gleams a wick - ed glow, And here and there a fear - ful form is

SQ. flit - ting to and fro, Be - ware the band of bo - geys in the

CHORUS.
 SQ. dark. Bo - geys! Bo - geys!

SQ. See them in the sha - dows lurk; And

SQ. watch them from be - neath the ta - bles peep - ing, And

sq. war - i - ly on tip - toe creep - ing

sq. Bo - geys, Bo - geys See them at their ev - il

sq. work, Such fear - ful sounds in ev - ry emp - ty room,

sq. Fear - ful fa - ces in the gloom.

CHO.

Bo - geys, Bo - geys, See them in the sha - dows

Bo - geys, Bo - geys, See them in the sha - dows

Bo - geys, Bo - geys, See them in the sha - dows

CHO.

lurk; And watch them from be - neath the ta - bles

lurk; And watch them from be - neath the ta - bles

lurk; And watch them from be - neath the ta - bles

CHO.

peep - ing, And war - i - ly on tip - toe creep - ing,

peep - ing, And war - i - ly on tip - toe creep - ing,

peep - ing, And war - i - ly on tip - toe creep - ing,

CHO. Bo - geys, Bo - geys, See them at their ev - il

Bo - geys, Bo - geys, See them at their ev - il

Bo - geys, Bo - geys, See them at their ev - il

CHO. work; Such fear - ful sounds in ev - 'ry emp - ty room,

work, Such fear - ful sounds in ev - 'ry emp - ty room,

work, Such fear - ful sounds in ev - 'ry emp - ty room,

CHO. Fear - ful fa - ces in the gloom.

Fear - ful fa - ces in the gloom.

Fear - ful fa - ces in the gloom.

Fear - ful fa - ces in the gloom.

No. 21.

OCTET.

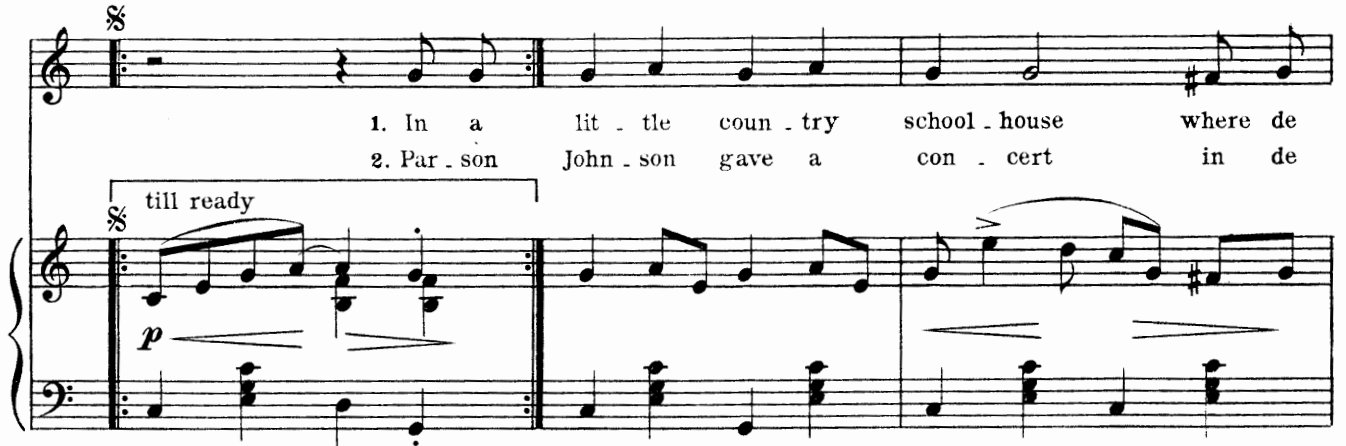
"DAT'S DE WAY TO SPELL CHICKEN"

by SIDNEY L. PERRIN.
and BOB. SLATER.

Allegro moderato.

Voice. 

Piano. 



1. In a lit - tle coun - try school - house where de
2. Par - son John - son gave a con - cert in de

till ready

p

lit - tle dark - ies go, There is a lit - tle pic - an -
old church - house one night, He hired him - self a lots of



ni - ny by de name of Rag-time Joe. Now when it comes to
tal - ent dat could sing and could re - cite. And when they pulled de

spell - ing his - rag-time brain works fast, He's de on - ly well-learned
cur - tain ev'ry thing went wrong you know, Till one dark - ey loud - ly

schol - ar dat holds down his own class. One day de teach - er
yelled - let's hear from Rag-time Joe. He sang a rag - time

call his class to spell one sort of bird. Dat
new coon song but it did not take so well. He

kind of bird was chick - ens and they could not spell de word, So de
 said I've went a frost - on dat I - guess I'll have to spell, Then he

teach - er called on Rag - time Joe to spell dat word to them; He
 told de au - dience dat he had com - posed a chick : en song; And

did - n't hes - i - tate a bit this is how he be - gan.
 when he spell these words to them he took de house by storm.

CHORUS.

C, dat's de way to be - gin, H, dat's de

next let - ter in, I, dat am de third,

C, dat's to sea - son de word, K, dat's a fill - ing in,

E. I'm near de end, C - H - I - C - K - E - N,

Dat's de way to spell chick - en. chick - en.

sfz *D.S.*

No 22.

SONG. (Spirit of Dawn) and CHORUS.

"THE COMING OF DAWN."

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Andante.

Piano.



p All the world is wrapped in



slum - ber deep, — On hill and dale and wood — The si - lent



sha.dow'd brood, In their folds— the flocks are all a . sleep, And from the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

fields a . round— There comes no sound. On the brow of the sky faint.ly

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment maintains its rhythmic pattern.

show . ing, Where the frown of the night ga . ther deep, Line on

The third system shows the vocal line with a long note and then eighth notes. The piano accompaniment continues with its characteristic accompaniment.

line pal . est rose . tints are glow . ing, From the tips of the fin . gers that

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a long note. The piano accompaniment features a final chord in the right hand.

creep O'er the face of the night ev - er grow - ing, Till the

dawn, like a child in its sleep, Soft - ly stirs, and

lo! — behind a wan ing star — A gold.en gleam of light — ap.pears a .

Tempo di Valse.

far — It is the

dawn claim - ing her sway, ——— It is the

morn, break - ing to day; ——— Day - light is

here, sings — ev - 'ry bird, ——— Bright and —

clear — all — their — voi - ces are heard; ——— It is the

dawn laughs — out the breeze, — It is the

morn, an - - swer the trees. — Dark.ness has

fled, all — na - - ture wakes; — Night_ is —

dead — and morn - - ing breaks. Ah! —

Hail! bright, dawn in an East - ern

sky, In her rose - pink dress With her gold -

- en tress, Like an em - press born

- as she mounts on high, All the voi - ces of na - ture pro -

- claim her sway. Hym - ing her Queen of day.

CHO. Hail! bright dawn in an East - - ern

This system contains the first line of the choir and piano accompaniment. The choir parts are written in three staves (Soprano, Alto, and Bass) with lyrics: "Hail! bright dawn in an East - - ern". The piano accompaniment is shown in grand staff notation (treble and bass clefs).

CHO. sky, In her rose - pink dress, With her

This system contains the second line of the choir and piano accompaniment. The choir parts are written in three staves with lyrics: "sky, In her rose - pink dress, With her". The piano accompaniment continues in grand staff notation.

CHO. gold - en tress, Like an em - - press

This system contains the third line of the choir and piano accompaniment. The choir parts are written in three staves with lyrics: "gold - en tress, Like an em - - press". The piano accompaniment concludes in grand staff notation.

CHO.

born as she mounts on high, All the voices of

born as she mounts on high, All the voices of

born as she mounts on high, All the voices of

CHO.

It is the

na . ture pro . claim her sway, Hymning her Queen of day

na . ture pro . claim her sway, Hymning her Queen of day

na . ture pro . claim her sway, Hymning her Queen of day

dawn, claim - ing - her - sway - It is the

morn break - ing to day; Day light is

here sings ev - 'ry bird, Bright and

clear all their voi - ces are heard; It is the dawn, laughs

— out the breeze, — It is the morn, an - - - swer the

trees. Darkness has fled, all nature wakes;

Night is dead and morning breaks!

And morning breaks!

No. 23.

SONG.— (Queen.) and CHORUS.

“MISS INNOCENT.”

Words and Music by

BERNARD ROLT.

Allegretto.

Queen.

Piano.

1. I'm a lit - tle girl you see, Miss In - no - cent my
 2. I can read quite eas - i - ly! But spel - ling's ra - ther
 3. I think sums are ra - ther fun! Of mar - riage they re -

name is, That's who I am, Oh, real - ly. That's what I'm
 baulk - ing, Cat's spelt with C, not al - ways, Some - times with
 - mind me, Twice one are two, not of - ten. Some - times they're

CHORUS. SOLO.

not, Oh! dear! If you'd know what I can be, And
K in - stead. Then I've read in his - to - ry, King
three. we know, I'll in - vent the rule of one, 'Ere

CHORUS.

what my fav - rite game is, Lis - ten to me? Much bet - ter
Charles the First went walk - ing, And talked half - an - hour, Af - ter they
an - y man shall bind me, And I'll be the one, That means that

SOLO.

try not to hear. I think it a - mus - ing To
cut off his head. I'm fair - ly con - tent - ed, But
she'll boss the show. In West - min - ster Ab - bey, They'll

CHORUS. SOLO.

quar - rel with ma - - ma, Ma - ma. But find it is
wish it were the rule, The rule, That dear lit - - - tle
ring the wed - ding bells, The bells. A be - vy of

(CHORUS. SOLO.)

best to con - cil - i - ate Pa - pa, Pa - pa. But
 boys were al - lowed with me at school, At school. But
 brides - maids, and quite a crowd of swells, Of swells. A

as for them, And my gov - er - ness as well, Oh,
 I don't care, Just you wait a bit and see, Till
 nice long train, O - range blos - soms in my hair, Ma -

CHORUS.

they don't count. Oh, they don't count! What her
 I come out, When she comes out. Oh, good
 - ma's lace veil, Ma - ma's lace veil. Oh, de -

peo - ple must put up with, Who can tell. _____
 gra - cious, what a hand - full she will be. _____
 - pend up - on it, we shall all be there. _____

SOLO.
REFRAIN. *2nd time Chorus ad lib.*

Oh, my dears, { I'm } won - der - ful - ly hap - py, Life has
{ she's }

just be - - gun, One eye on { my }
{ her }

book, and then the oth - er wide a - - wake, And

look.ing out for fun. And af - ter all, One's on - ly young a

short time. So, in that e - vent,



If there's a child who means to have her fling, It's lit - tle Miss



1. In - no - cent. 2. - cent.



last. - cent.



DC.

No 24.

FINALE.

"GOD SAVE HER MAJESTY."

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Maestoso.

Chorus.

Piano.

God save her Ma - jes - ty, and grant she may at -

God save her Ma - jes - ty, and grant she may at -

God save her Ma - jes - ty, and grant she may at -

p

CHO.

- tain _____ Peace and pros - per - i - ty through -

- tain _____ Peace and pros - per - i - ty through -

- tain _____ Peace and pros - per - i - ty through -

CHO. *f*

out her roy - al reign, Be this her

out her roy - al reign, Be this her

out her roy - al reign, Be this her

f

ped. *

CHO.

na - tal day, The bright - est ev - er seen, _____

na - tal day, The bright - est ev - er seen, _____

na - tal day, The bright - est ev - er seen, _____

allargando

CHO. Long may her peo - ple pray, God save our gra - cious

Long may her peo - ple pray, God save our gra - cious

Long may her peo - ple pray, God save our gra - cious

allargando

Queen! —

CHO. Queen! —

Queen! —

f

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"	"Where love has been"
"	"Rest thee, sad heart"
"	"La vie est vaine" ("A Song of Life")
"	"The Waking of Spring"
"	"O dry those tears"
"	"God speed you, dear"
"	"O, sweet with flowers"
"	"Slave Song"
<u>GUY D'HARDELLOT</u>	... "Two Days."
"	"I hid my love"
"	"Because"
"	"I know a lovely garden"
"	"Afterwards, Love"
"	"The Dawn"
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"	"Soul's Blossom"
"	"Long ago in Egypt"
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"	6. "O Purest Pearl"
"	7. "Because my Heart-Wound"
"	8. "See, love, I bring thee flowers"
"	9. "A Lament"
"	10. "Come close, beloved"
"	11. "Forethought"
"	12. "O let me weep"

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