

1899.
PRODUCED AT

The Lyric Theatre, London.

ON NOV. 11TH 1899.

Under the direction of MR. TOM B. DAVIS.

FLORODORA

A MUSICAL COMEDY,

Book by

OWEN MALL.

Lyrics by

E. Boyd Jones, Paul Rubens,
and

Music by

LESLIE STUART.

Vocal Score 7/6 net.

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FLORODORA.

BOOK BY OWEN HALL.

LYRICS BY ERNEST BOYD-JONES AND PAUL RUBENS.

MUSIC BY LESLIE STUART.

Characters.

CYRUS W. GILFAIN	...	{	<i>Proprietor of the Perfume and of the Island of Florodora.</i>	}	MR. CHARLES E. STEVENS.
FRANK ABERCOED...	...		<i>(Manager for Cyrus Gilfain of the Island of Florodora)</i>		MR. MELVILLE STEWART.
LEANDRO	...	...	<i>(Overseer of Farms)</i>	...	MR. FRANK HOLT.
CAPTAIN ARTHUR DONEGAL			<i>(4th Royal Life Guards—Lady Holyrood's Brother)</i>		MR. EDGAR STEVENS.
TENNYSON SIMS	...	...	...	...	MR. ROY HORNIMAN.
ERNEST PYM	...	...			MR. ERNEST LAMBART.
MAX AEPFELBAUM	...	...			MR. ALFRED BARRON.
REGINALD LANGDALE	...	...			MR. FRANK HASKOLL.
PAUL CROGAN	...	...			MR. SYDNEY MANNERING.
JOHN SCOTT	...	...			MR. FRANK WALSH.
ANTHONY TWEEDEPUNCH			<i>(A Showman, Phrenologist, Hypnotist, and Palmist)</i>		MR. WILLIE EDOUIN.
DOLORES	...	...	...	...	MISS EVIE GREENE.
VALLEDA	...	...	...	...	MISS NANCY GIRLING.
INEZ	...	...			MISS LYDIA WEST.
JOSÉ	...	...			MISS LILY MCINTYRE.
JUANITA	...	...			MISS FANNY DANGO.
VIOLANTE	...	...			MISS BLANCHE CARLOW.
CALISTA	...	...			MISS BEATRICE GRENVILLE.
ANGELA GILFAIN	...	...	...	...	MISS KATE CUTLER.
DAISY CHAIN	...	...	...	...	MISS EDITH HOUSELEY.
MAMIE ROWE	...	...			MISS JANE MAY.
LUCY LING	...	...			MISS NORA MOORE.
CYNTHIA BELMONT	...	...			MISS BERYL SOMERSET.
LOTTIE CHALMERS	...	...			MISS NELLIE HARCOURT.
CLARE FITZCLARENCE	...	...			MISS NINA SEVENING.
LADY HOLYROOD	...	...	...	...	MISS ADA REEVE.

Florodorean Farmers, Labourers, Flower Girls, Welsh Peasants, &c.

ACT I.—*Florodora, a small Island in the Philippines.*

ACT II.—*Abercoed Castle, Wales.*

PRODUCTION BY SYDNEY ELLISON.

FLODODORA.

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FLORODORA.

A Musical Comedy.

Lyrics by
ERNEST BOYD-JONES & PAUL RUBENS.

Book by
OWEN HALL.

Music by
LESLIE STUART.

No 1.

OPENING CHORUS.

"FLOWERS A-BLOOMING SO GAY."
(Words by E. BOYD-JONES.)

Moderato.

PIANO. *p*



p



Flow - - ers a - bloom - ing so gay,
Flow - - ers a - bloom - ing so gay,

simile.
p

Ro - ses on ev - 'ry tree.....
Ro - ses on ev - 'ry tree..... Flow - - ers a -
Flow - - ers a -
Ro - ses grow on ev - 'ry tree,

- bloom - - ing so gay And ro - - ses on..... the
 - bloom - - ing so gay And ro - - ses on..... the
 Ro - ses grow on ev - 'ry tree.

Sweet as words that lov - ers can say, Fair as the whis - p'ring
 tree, As words that lov - ers can say, Fair as the whis - p'ring
 tree.

sea Ro - ses soft - ly bloom - ing, To your sweet per - fum - ing

sea Ro - ses soft - ly bloom - ing, To your sweet per - fum - ing

Ro - - - ses soft - ly

Ro - - - ses soft - ly

The first system consists of four staves. The top two staves are vocal lines for two voices, both with lyrics. The third and fourth staves are piano accompaniment for the vocal lines. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Say "good - bye"..... Fra - gran - cy dis - til - ling, Will - ing or un - will - ing,

Say "good - bye;" But Fra - gran - cy dis - til - ling, Will - ing or un - will - ing,

bloom - - - ing, Say "good - bye;"..... Say... "good -

bloom - - - ing, Say "good - bye;"..... Say "good -

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The piano part continues with the same accompaniment style as the first system, with a consistent eighth-note pattern in the right hand.

ye must die So should we maid - ens
ye must die Should we maid - ens
- bye"..... Should maid - ens
- bye"..... Should maid - ens

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a melodic line with lyrics. The piano accompaniment includes a treble and bass clef with chords and a steady bass line.

too Heed the hours that fly a -
too Heed the hours that fly, fly a -
too Heed the hours that fly, fly..... a -
too Heed..... the hours that fly, that fly a -

The second system continues the vocal and piano parts. The lyrics are repeated with slight variations. The piano accompaniment features a treble and bass clef with chords and a steady bass line. Dynamics markings *f* and *p* are present.

- way, a - way, For..... of flow'rs or maid 'tis

- way, a - way, For of flow'rs or maid 'tis

- way, a - way, For of flow - - ers or.

- way, a - way, For of flow - - ers or

f *p*

true That life, a - las! is..... but a day So

true That life, a - las! is..... but a day, 'tis true.

maid 'tis true That life is but a day, a - las! 'tis true.

maid 'tis true That life is but a day, a - las! 'tis true.

f

should we maid - ens too Heed the hours that fly a -

Should we maid - ens too Heed the hours that fly, fly a -

Should maid - ens too Heed the hours that fly, fly..... a -

Should..... maid.ens too Heed the hours that fly, that fly a -

p *f* *p*

- way, a - way, For..... of flow - er or maid... 'tis true.... That

- way, a - way, For of flow - er or maid... 'tis true.... That

- way, a - way, For of flow - er or maid... 'tis true That

- way, a - way, For of flow'r or maid, or maid... 'tis true.... That

f *p* *f*

life,.... a - las! is but..... a day

life,.... a - las! is but..... a day

life, a - las! is but a day

life, a - las! is but a day

f

L'istesso tempo.

And through the day..... 'Tis thus we wan - der,

And through the day..... 'Tis thus we wan - der,

And through the live - long day..... 'Tis thus ye

And through the live - long day..... 'Tis thus ye

L'istesso tempo.

mf

dream - ing, dream - ing 'Mid the flow -
 dream - ing, dream - ing 'Mid the flow -
 wan - der, dream - ing. id - ly 'Mid the flow - ers gay,
 wan - der, dream - ing id - ly 'Mid the flow - ers gay,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The lyrics are: "dream - ing, dream - ing 'Mid the flow -", "dream - ing, dream - ing 'Mid the flow -", "wan - der, dream - ing. id - ly 'Mid the flow - ers gay,", and "wan - der, dream - ing id - ly 'Mid the flow - ers gay,".

- - ers, With vis - ions soar - ing wide - ly, wide - ly To
 - - ers, With vis - ions soar - ing wide - ly, wide - ly To
 With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that
 With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "- - ers, With vis - ions soar - ing wide - ly, wide - ly To", "- - ers, With vis - ions soar - ing wide - ly, wide - ly To", "With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that", and "With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that". The piano accompaniment includes a triplet of eighth notes in the right hand.

that fae - - - ry land That on - - ly maids dis -
that fae - - - ry land That on - - ly maids dis -
fae - ry land..... That on - - ly maid - en
fae - ry land..... That on - - ly maid - en

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The lyrics are: "that fae - - - ry land That on - - ly maids dis -", "that fae - - - ry land That on - - ly maids dis -", "fae - ry land..... That on - - ly maid - en", and "fae - ry land..... That on - - ly maid - en".

- cov - er..... *cresc.* Wand - - ring hand..... *f* in
- cov - er..... *cresc.* Wand - - ring hand..... *f* in
can dis - cov - er... *cresc.* Wand - - ring hand in hand With
can dis - cov - er... *cresc.* Wand - - ring hand in hand With

The second system continues the vocal and piano parts. The lyrics are: "- cov - er..... *cresc.* Wand - - ring hand..... *f* in", "- cov - er..... *cresc.* Wand - - ring hand..... *f* in", "can dis - cov - er... *cresc.* Wand - - ring hand in hand With", and "can dis - cov - er... *cresc.* Wand - - ring hand in hand With". The piano accompaniment includes dynamic markings like *cresc.* and *f*.

cresc. *f*

The third system shows the piano accompaniment for the final part of the piece. It features a complex, rhythmic melody in the right hand with triplets and a steady bass line in the left hand. Dynamic markings include *cresc.* and *f*.

hand With Cu - pid for lov - er.
hand With Cu - pid for lov - er.
Cu - pid for a lov - er.
Cu - pid for lov - er.

Entrance of Spanish Girls.

ff

Flo - ral!..... Flo - ro - do - ra,..... Of all per - fumes..... di - -

Flo - ral!..... Flo - ro - do - ra,..... Of all per - fumes..... di - -

mf

- vine,..... As god - dess..... we a - dore her..... In her

- vine,..... As god - dess..... we a - dore her..... In her

flow - - - 'ry shrine Her gifts on our is - land be -

flow - - - 'ry shrine Her gifts on our is - land be -

The first system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "flow - - - 'ry shrine Her gifts on our is - land be -". The first vocal line has a triplet of eighth notes under the word "flow". The third and fourth staves are piano accompaniment, with the third staff being a treble clef and the fourth a bass clef. The piano part features chords and moving lines in both hands.

- stow - ing, There lies in each flow'r gai - ly blow - ing A

- stow - ing, There lies in each flow'r gai - ly blow - ing A

The second system of the musical score also consists of four staves. The top two staves are vocal lines, both with the lyrics "- stow - ing, There lies in each flow'r gai - ly blow - ing A". The piano accompaniment continues on the bottom two staves, providing harmonic support for the vocal lines.

for_tune ne'er ending To maids that are tend_ing The shrine of our Saint Flo - ro -

for_tune ne'er ending To maids that are tend_ing The shrine of our Saint Flo - ro -

The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

- do - ra..... Flo - ra, Flo - ra,..... Flo - ro - do - ra,..... Of all

- do - ra..... Flo - ra, Flo - ra,..... Flo - ro - do - ra,..... Of all

Ah, Flo - ra,..... Flo - ro -

Ah, Flo - ra,..... Flo - ro -

The piano accompaniment includes a *mf* dynamic marking and features a triplet of eighth notes in the treble clef.

per - fumes di - - vine..... As god - dess we a -
 per - fumes..... di - - vine..... As god - dess we a -
 - do - - ra di - vine, Ah, Flo - ro - do - - ra, Ah,
 - do - - ra di - vine, Ah, Flo - ro - do - - ra, Ah,

- dore her..... In her flow - - ry shrine..... Her
 - dore her..... In her flow - - ry shrine..... Her
 Flo - ra,..... In her flow - - ry shrine..... Ah,
 Flo - ra,..... In her flow - - ry shrine..... Ah,

gifts on our is - land be - stow - ing,..... There lies in each flow'r gai - ly

gifts on our is - land be - stow - ing,..... There lies in each flow'r gai - ly

Flo - ra,..... Ah, Flo - ro - do - ra, Flo - - - ro -

Flo - ra,..... Ah, Flo - ro - do - ra, ah, Flo - ra..... di -

f

p

blow - ing..... A for tune ne'er - end - ing To maids that are tend - ing The shrine of our

blow - ing..... A for tune ne'er - end - ing To maids that are tend - ing The shrine of our

- do - - - ra di - vine, To maids that are tend - ing The shrine of our

- vine,..... di - vine, To maids that are tend - ing The shrine of our

poco rall. *a tempo*

poco rall. *a tempo*

Saint Flo - ro - do - ra..... So dance once a - gain The gay Ca - bal -

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

- ler - o, And sing a bo - ler - o re - frain,..... and sing a bo -

..... And sing a bo - ler - o re - frain,..... and sing a bo -

..... And sing a bo - ler - o re - frain,..... and sing bo -

..... And sing a bo - ler - o re - frain,..... and sing,

- ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -

- ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -

- ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -

sing a - gain, bo - ler - o re - frain,..... Ca - bal - ler - o a -

- gain, Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing.....

- gain, Ca - - - bal - - - ler - - - o, Sing a bo -

- gain, Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing.....

- gain, Ca - bal - ler - - - - - o, Sing a bo -

..... a bo - ler - o, and dance Ca - bal - ler - - o a - gain.....

- ler - - o, and dance Ca - bal - ler - - o a - gain.....

..... a bo - ler - o, and dance Ca - bal - ler - - o a - gain.....

- ler - o, bo - ler - o, and dance Ca - bal - ler - - o a - gain.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics are: "..... a bo - ler - o, and dance Ca - bal - ler - - o a - gain.....", "- ler - - o, and dance Ca - bal - ler - - o a - gain.....", "..... a bo - ler - o, and dance Ca - bal - ler - - o a - gain.....", and "- ler - o, bo - ler - o, and dance Ca - bal - ler - - o a - gain.....". The piano accompaniment features a steady bass line and chords in the right hand.

..... So should we maid - ens too..... Heed the hours.....

..... So should we maid - ens too..... Heed the hours.....

..... So should ye maid - ens too..... Heed the hours.....

..... So should ye maid - ens too..... Heed the hours.....

The second system consists of four vocal staves and a piano accompaniment. The lyrics are: "..... So should we maid - ens too..... Heed the hours.....", "..... So should we maid - ens too..... Heed the hours.....", "..... So should ye maid - ens too..... Heed the hours.....", and "..... So should ye maid - ens too..... Heed the hours.....". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass line.

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "..... that fly a - way,..... For of flow'r or maid 'tis true.....". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

..... That life, a - las! is..... but a day. So should we

..... That life, a - las! is..... but a day. So should we

..... That life, a - las! is..... but a day. So should ye

..... That life, a - las! is..... but a day. So should ye

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "..... That life, a - las! is..... but a day. So should we". The piano accompaniment continues with a similar texture to the first system, with a melodic right hand and a harmonic left hand.

maid - ens too..... Heed the hours..... that fly a - way,.....

maid - ens too..... Heed the hours..... that fly a - way,.....

maid - ens too..... Heed the hours..... that fly a - way,.....

maid - ens too..... Heed the hours..... that fly a - way,.....

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. Each vocal staff contains the lyrics: "maid - ens too..... Heed the hours..... that fly a - way,.....". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand. The music is in a minor key, indicated by the key signature of two flats.

..... For of flow - - - er or maid 'tis true That life, a -

..... For of flow - - - er or maid 'tis true That life, a -

..... For of flow - - - er or maid 'tis true Life, a -

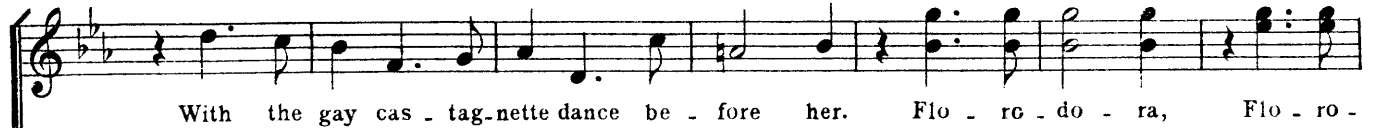
..... For of flow - er, of flow - er or maid 'tis true That life, a -

The second system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The lyrics for the first three staves are: "..... For of flow - - - er or maid 'tis true That life, a -". The lyrics for the fourth staff are: "..... For of flow - er, of flow - er or maid 'tis true That life, a -". The piano accompaniment continues with a grand staff, providing harmonic support for the vocal lines. The key signature remains two flats.

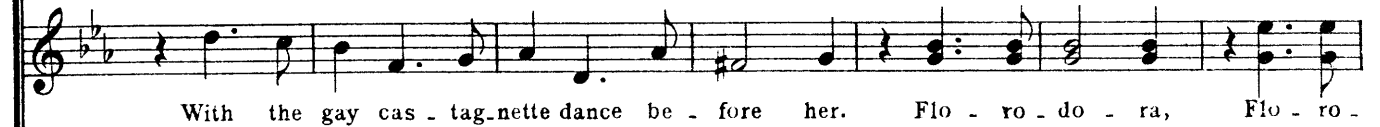
- las! is but..... a day. Flo - ro - do - ra, Flo - ro - do - ra,..... As a
 - las! is but..... a day. Flo - ro - do - ra, Flo - ro - do - ra,..... As a
 - las! is but a day. Flo - ro - do - ra, Flo - ro - do - ra, As a
 - las! is but a day. Flo - ro - do - ra, Flo - ro - do - ra, As a

ff.

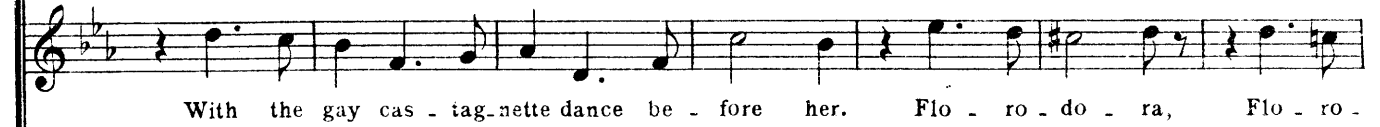
god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,
 god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,
 god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,
 god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,



With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -



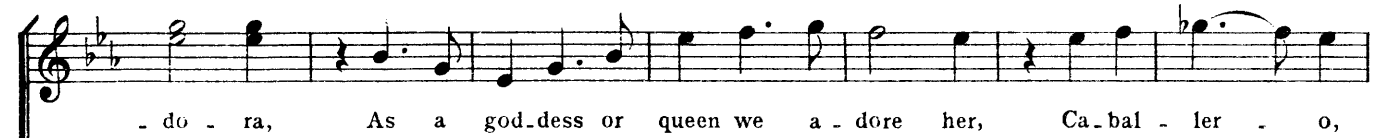
With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -



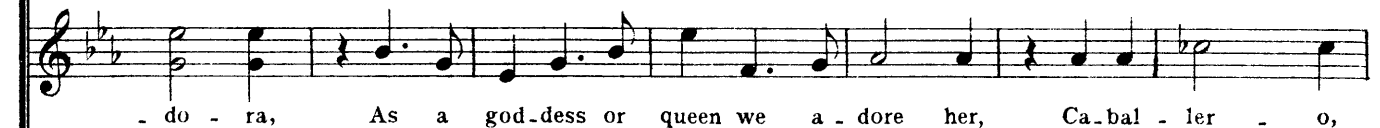
With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -



With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -

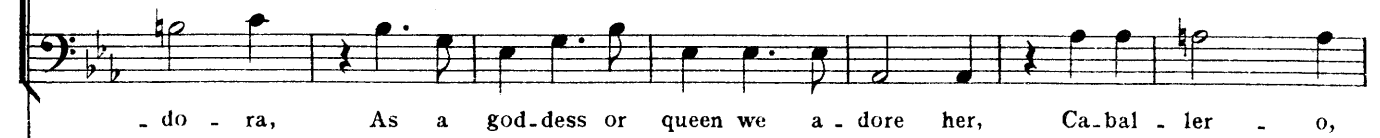
- do - ra, As a god-dess or queen we a - dore her, Ca-bal - ler - o,



- do - ra, As a god-dess or queen we a - dore her, Ca-bal - ler - o,



- do - ra, As a god-dess or queen we a - dore her, Ca-bal - ler - o,



- do - ra, As a god-dess or queen we a - dore her, Ca-bal - ler - o,



Sing bo - ler - o, sing bo - ler - o, sing a bo -
Sing bo - ler - o, sing bo - ler - o, sing a bo -
Sing bo - ler - o, sing bo - ler - o, sing a bo -
Sing bo - ler - o, sing bo - ler - o, sing a bo -

- ler - o, dance Ca - bal - ler - o a - gain.....
- ler - o, dance Ca - bal - ler - o a - gain.....
- ler - o, dance Ca - bal - ler - o a - gain.....
- ler - o, dance Ca - bal - ler - o a - gain.....

NO. 2.

THE CLERKS' SONG.

(Sims, Pym, Aepfelbaum, Langdale, Crogan & Scott.)

"THE CREDIT'S DUE TO ME."

Words by
ERNEST BOYD-JONES.

Allegro.

PIANO. *ff*

§ ALL. *p*

Fresh from the count - ing - house are we, Where ev - 'ry day from ten till three We
(SIMS) As po - et of this es - tab - lish - ment, My pretty po - et - i - cal puffs are sent To the

em - u - late the bus - i - est bee That e - ver buzz'd in clo - ver; On
end of the world, so I in - cline To think the cre - dit's en - tire - ly mine. I (AEP.)

six high stools we sit, in - tent, On six mag - ni - fi - cent led - gers bent, With -
gor - res - pond mit de gread - est ease, In twen - ty dif - fer - ent lan - gua - ges For a

(PYM.)
- out us this es - tab - lish - ment Would sure - ly top - ple o - ver. All you
pound a week so you'll a - gree De gredit's en - tire - ly due to me. As (LANG.)

o - thers may toil with pen and ink, All day at my desk I sit and think, This
un - der as - sist - ant sub - cashier, With long quill pen and frown se - vere, I

(THE OTHERS.)
be - ing thus, you'll all a - gree The credit's en - tire - ly due to me. I
make out bills, and so you see The "Credit's" en - tire - ly due to me.

beg to re-spect-ful-ly dis-a-gree, The cre-dit's en-tire-ly

due to me, The cre-dit, yes, the cre-dit is en-

-tire-ly due to me,— To me! to me!.....

it's due to me..... I'd like to

LANGDALE.

say..... its due to me.....

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "say..... its due to me....." with dotted lines indicating continuation. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

ALL.
..... Let prais - es fall where praise is due, 'Tis

The second system begins with the instruction "ALL." above the vocal line. The lyrics are "..... Let prais - es fall where praise is due, 'Tis". The piano accompaniment includes a *mf* dynamic marking and a triplet of eighth notes in the right hand.

clear, from ev - 'ry point of view, If A we should give

The third system continues the vocal line with the lyrics "clear, from ev - 'ry point of view, If A we should give". The piano accompaniment features a triplet of eighth notes in the right hand.

cre - dit to, Why men - tion B or C?..... To

The fourth system concludes the vocal line with the lyrics "cre - dit to, Why men - tion B or C?..... To". The piano accompaniment continues with chords and a melodic line.

no con - clu - sion can we come, Or solve this com - pli -

ca - ted sum, If Twee - die - dee,..... If

Twee - die - dee to Twee - die - dum Says, "Pooh!" to you, "Pooh

pooh!" to you, "Pooh pooh!" and "Fid - die - dee - deel?..... - dee?"

1. 2.

D.C.

No 3.

SONG. (Dolores.)

"THE SILVER STAR OF LOVE."

(This number may be commenced at ♪ next page.)

Tempo di Valse.

PIANO:

The piano introduction is in 3/4 time, marked *Tempo di Valse*. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first measure features a triplet of eighth notes in the right hand and a quarter note in the left hand. The piece continues with a series of chords and melodic lines in both hands, ending with a final chord.

The piano accompaniment for the first line of the song. It continues the musical theme from the introduction, with the right hand playing a melodic line and the left hand providing harmonic support with chords and a steady bass line.

(Sung off)

Bright sil - ver star... of love..... that

The vocal line begins with the lyrics "Bright sil - ver star... of love..... that". The piano accompaniment continues with chords and a bass line, supporting the vocal melody.

shines for me, Bright sil - ver star... of love..... In the

The vocal line continues with the lyrics "shines for me, Bright sil - ver star... of love..... In the". The piano accompaniment continues with chords and a bass line, supporting the vocal melody.

time of our e - ven - tide..... When the heart is a - wea - ry and sad, 'Tis the

time a maid - en longs, 'Tis a time a maid - en longs,

She longs..... for the sil - ver star of love.....

(Entrance of Dolores.)

153267

When love's star shines a - bove me, When the calm of the night falls a

round..... 'Tis the time.....When my heart tells of one who may love me,

When love's eyes gaze up on me— Then the bright - ness of heavn is a -

- bove,..... For this love..... is the one sil-ver star that may guide me.

What..... need I care for the dreams..... Of a fair El - do -

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "What..... need I care for the dreams..... Of a fair El - do -". The bottom staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic marking. It features a melodic line in the right hand and a harmonic line in the left hand, with some triplets indicated by a '3' over the notes.

- ra - do? When need I look for the day when

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "- ra - do? When need I look for the day when". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the piano (*p*) dynamic.

love..... grows old?..... Shine,..... fair - est

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics "love..... grows old?..... Shine,..... fair - est". The piano accompaniment features more complex rhythmic patterns, including triplets in both hands, and ends with a double bar line.

jew - el! Fair - est jew - el of the heav'ns... You are

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics "jew - el! Fair - est jew - el of the heav'ns... You are". The piano accompaniment continues with intricate melodic lines in both hands, ending with a double bar line.

light of my soul! You are fair - est, dear - est of all to me. Ah!.....

..... 'tis the sil - ver star of love That is shin - ing a - bove for me. 'Tis the

bright - est of all that eyes can see. 'Tis the bea - con of lov - ers' ecs - ta - cy; When the

heart is a wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the

time a maid - en longs For the light of the bright sil - ver

star of love 'Tis the bright sil - ver star.... of love.....

..... that shines for me. Bright sil - ver star.... of

love..... In the time of our e - ven - tide..... When the

heart is a - wea - ry and sad, 'Tis the time a maid - en longs,

'Tis the time a maid - en longs, She longs..... for the

sil - ver star of love..... She longs for the star... of love,.....

..... She sighs in the e - ven - tide,..... She longs for the

bright, bright sil-ver star of love— of love,..... of love,.....

ff

..... She sighs for her star... of love,..... She longs for the bright star of

love,..... 'Tis the light of her soul, 'Tis the bright sil-ver star of love,..... of

love.....

No 4.

DUET. (Dolores and Abercoed.)

"SOMEBODY."

Moderato.

PIANO. *p*

The piano introduction is in 6/8 time, marked Moderato. It features a treble clef with a key signature of one flat (B-flat). The melody in the right hand consists of a series of eighth and sixteenth notes, starting on G4 and moving up to D5. The left hand provides a harmonic accompaniment with chords and single notes.

D

DOLORES.

If you're in love with

The first line of the duet features Dolores's vocal line in a treble clef and piano accompaniment in a grand staff. The key signature remains one flat. The piano accompaniment includes a *p* dynamic marking.

D

some - bod - y, Hap - py and luck - y some - bod - y,

The second line of the duet continues Dolores's vocal line and piano accompaniment. The lyrics are: "some - bod - y, Hap - py and luck - y some - bod - y,". The piano accompaniment continues with chords and moving lines.

D

Tell me, I pray,.... her name.... and say Where did you meet her?

D

What was the day When you met this some - bod - y?.....

A

To some - bod - y,

A

why should I tell the day?..... Well, give..... this kiss to

A

some - bod - y! There's none in the world like she.....

A

On land and sea,..... Where - e'er I

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a bass line with a half note G3 and quarter notes A3, B3, and C4, and a treble line with a half note G4 and quarter notes A4, B4, and C5. The lyrics are "On land and sea,..... Where - e'er I".

A

be, My heart will be here,..... just here, with some - bod - y.

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with a bass line of quarter notes G3, A3, B3, and C4, and a treble line of quarter notes D4, E4, F4, and G4. The lyrics are "be, My heart will be here,..... just here, with some - bod - y."

D

Ah!..... with some - bod - y!

A

Ah!.....

The third system of the musical score. The vocal line (treble clef) has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment (grand staff) features a bass line with a half note G3 and quarter notes A3, B3, and C4, and a treble line with a half note D4 and quarter notes E4, F4, and G4. The lyrics are "Ah!..... with some - bod - y!". The system concludes with a double bar line and a key signature change to D major.

A

It is for you to tell, my la - dy, And since you know her

The fourth system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a bass line with a half note G3 and quarter notes A3, B3, and C4, and a treble line with a half note G4 and quarter notes A4, B4, and C5. The lyrics are "It is for you to tell, my la - dy, And since you know her".

D

A

well, my la - dy, You are the im - age of some - bod - y— Yes,

D

A

It is for me to
you are the im - age of some - bod - y, some - bod - y Ah.....

D

A

tell this la - dy, And since I know her well, this la - dy,
..... my la - dy Ah!..... my la - dy

D I am the im - age of some - bod - y, of some - - - bod - y,

A you're the im - age of some - bod - y, of some - bod - y, yes, of

D I am the im - age of some - - - bod - y.....

A some - - - bod - y, some - - - bod - y.....

ABERCOED.

Who'd be a king? Not I, not I,

If I must part with some - bod - y, Plea - sure and pride on a

throne,... good - bye, To plea - sure and pride I'd say..... good - bye To re -

To some - bod - y why should you say good -
- main with some - bod - y.....

-bye?..... If you..... should fly a - way, a - way, Then

what would be come of some - bod - y? While you can

stay, come then what may, This world will be

heav'n, Yes, heav'n to some - bod - y.

D Ah!.....

A Ah!..... to some - bod - y

A

It is for you to tell, my la - dy, And

p

since you know her well, my la - dy, You are the im - age of

some - bod - y, Yes, you are the im - age of

It is for me to tell this la - dy, And

some - bod - y, some - bod - y. Ah!..... my la - dy,

p

since I know her well, this la - dy, I am the im - age of

Ah!..... my la - dy, You're the im - age of

some - bod - y, of some - - - bod - y

some - bod - y, of some - bod - y, Yes, of

I am the im - age of some - - bod - y.....

some - - bod - y, some - - bod - y.....

Ah!..... ah!.....

I love some - bod - y some - - bod - y, On

The first system of the musical score features a vocal line with a long melisma on 'Ah!' and a piano accompaniment with flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

ah!..... You love this

land..... or sea, Where - e'er..... I be,..... I love this

The second system continues the vocal melody with another melisma on 'ah!' and the piano accompaniment. Dynamics include piano (*p*) and forte (*f*).

some - bod - y And this some - bod - y loves you..... well.....

some - bod - y And this some - bod - y loves me..... well.....

The third system concludes the piece with the vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

some - - bod.y, I am the im - age of some - - bod -

some - bod.y, Yes, of some - - body some - - bod -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The lyrics are: "some - - bod.y, I am the im - age of some - - bod -" on the first line, and "some - bod.y, Yes, of some - - body some - - bod -" on the second line. The piano accompaniment consists of a grand staff with treble and bass clefs. It includes various musical notations such as slurs, ties, and a triplet of eighth notes in the right hand.

- - y.....

- - y.....

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves show a melodic line with a slur and a dotted line indicating a continuation of the note. The piano accompaniment continues with similar musical notations, including slurs and ties.

p

The third system of the musical score focuses on the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a complex melodic line with slurs and a triplet of eighth notes. The left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present.

p

The fourth system of the musical score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a complex melodic line with slurs and a triplet of eighth notes. The left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present.

rit.

pp

The fifth system of the musical score concludes the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a complex melodic line with slurs and a triplet of eighth notes. The left hand provides a harmonic accompaniment. A dynamic marking of *pp* (pianissimo) is present, and a *rit.* (ritardando) marking is placed above the staff.

No. 5.

CHORUS OF WELCOME.

Words by
ERNEST BOYD-JONES.

Allegro.

PIANO.

pp

cres

do

f

MEN.

Huz - zahl..... the

ff

mas_ter comes! Huz - zahl..... he comes!.....

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are "mas_ter comes! Huz - zahl..... he comes!.....". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many beamed notes and slurs.

The second system of the musical score shows the piano accompaniment for the second system. It continues the complex, flowing melody from the first system, with many beamed notes and slurs, maintaining the same key signature and tempo.

The third system of the musical score shows the piano accompaniment for the third system. It continues the complex, flowing melody from the previous systems, with many beamed notes and slurs, maintaining the same key signature and tempo.

Hail,..... from storm and sea and wind!.....
Hail,..... from storm and sea and wind!.....
Hail,..... from the storm and the sea and the wind!.....
Hail,..... from the storm and the sea and the wind!.....

ff

The fourth system of the musical score features four vocal lines and piano accompaniment. The vocal lines are written on four staves with treble clefs and a key signature of two flats. The lyrics are "Hail,..... from storm and sea and wind!.....", "Hail,..... from storm and sea and wind!.....", "Hail,..... from the storm and the sea and the wind!.....", and "Hail,..... from the storm and the sea and the wind!.....". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many beamed notes and slurs. A dynamic marking of *ff* (fortissimo) is present at the beginning of the piano accompaniment.

Hail,..... the mas-ter in - dul-gent and kind!.....

Hail,..... the mas-ter in - dul-gent and kind!.....

Hail..... we, the mas-ter in - dul-gent and kind!.....

Hail..... we, the mas-ter in - dul-gent and kind!.....

Lord of our isle,..... He is..... re - tur - ning - a

Lord of our isle,..... He is..... re - tur - ning - a

Lord of our isle,..... Let us wel - come his re - tur - ning - a

Lord of our isle,..... Let us wel - come his re - tur - ning - a

(ad lib.)

shout and a smile..... And cheek that is burn - ing!

shout and a smile..... And cheek that is burn - ing!

shout and a smile..... And a cheek with jol - li - ty burn - ing!

shout and a smile..... And a cheek with jol - li - ty burn - ing!

For,..... with pow'r not less than king's,

For,..... with pow'r not less than king's,

For,..... with a pow - er not less than a king's,

For,..... with a pow - er not less than a king's,

'Neath..... his rule and his shel_ter_ing wings.....

'Neath..... his rule and his shel_ter_ing wings.....

We,.....'neath his rule and his shel_ter_ing wings.....

We,.....neath his rule and his shel_ter_ing wings.....

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves (Soprano and Alto) has the lyrics: "'Neath..... his rule and his shel_ter_ing wings.....". The second pair of staves (Tenor and Bass) has the lyrics: "'Neath..... his rule and his shel_ter_ing wings.....". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

We can al_loy..... Our toil..... with jol_li_ty, So

We can al_loy..... Our toil..... with jol_li_ty, So

Here can al_loy..... Our toil with harm_less jol_li_ty, So

Here can al_loy..... Our toil with harm_less jol_li_ty, So

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "We can al_loy..... Our toil..... with jol_li_ty, So" on the first two staves, and "Here can al_loy..... Our toil with harm_less jol_li_ty, So" on the last two staves. The piano accompaniment continues with the same melodic and harmonic structure as the first system. The key signature and time signature remain the same.

life we en - joy..... Of U - to - pi - an qual - i - ty. So

life we en - joy..... Of U - to - pi - an qual - i - ty. So

life we en - joy..... Of a per - fect U - to - pi - an qual - i - ty. So

life we en - joy..... Of a per - fect qual - i - ty. So

trip! trip! trip! To meet him, and then to greet him From off the ship.

trip! trip! trip! To meet him, and then to greet him From off the ship.

trip! trip! trip! To meet him, and then to go to the ship.....

trip! trip! trip! To meet him, and then to greet him From off the ship.

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

bright de - light dis - play - ing By wild hur - ray - ing With might!.....

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Bend we now The knee in cour-teous bow, Our hom-age dis -

Bend we now The knee in cour-teous bow, Our hom-age dis -

p

We say "Good -
 We say "Good -
 - play to you,..... We say "Good - day" to you.....
 - play to you,..... We say "Good - day" to you.....

- day" to you,..... We say "Good - day" to you.....
 - day" to you,..... We say "Good - day" to you.....
 Our
 Our

true and tried Phi - los - o - pher and guide, We cheer - i - ly
 true and tried Phi - los - o - pher and guide, We cheer - i - ly

say to you..... Now we de - fer to you..... We
 say to you..... Now we de - fer to you..... We

With them we vie With a
With them we vie With a
do!..... we do!
do!..... we do!

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "With them we vie With a", "With them we vie With a", "do!..... we do!", and "do!..... we do!".

shy and down - cast eye, And try to con - vey to you..... By a mer - ry "Good-
shy and down - cast eye, And try to con - vey to you..... By a mer - ry "Good-

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "shy and down - cast eye, And try to con - vey to you..... By a mer - ry 'Good-", "shy and down - cast eye, And try to con - vey to you..... By a mer - ry 'Good-".

-day to you".....

-day to you".....

How we de - fer to you..... How we de -

How we de - fer to you..... How we de -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment consists of a treble and bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "-day to you"....., "-day to you"....., "How we de - fer to you..... How we de -", and "How we de - fer to you..... How we de -".

..... Hail we, with mer - ry fri - vo - li - ty,

..... Hail we, with mer - ry fri - vo - li - ty,

- fer to you..... Hail we, with mer - ry fri - vo - li - ty,

- fer to you..... Hail we, with mer - ry fri - vo - li - ty,

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano accompaniment is in the same key signature and time signature as the first system. The lyrics are: "..... Hail we, with mer - ry fri - vo - li - ty,", "..... Hail we, with mer - ry fri - vo - li - ty,", "- fer to you..... Hail we, with mer - ry fri - vo - li - ty,", and "- fer to you..... Hail we, with mer - ry fri - vo - li - ty,".

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

- turns to us a - gain!

- turns to us a - gain!

- turns to us a - gain! The

- turns to us a - gain! The

The
The

King..... re - turns a - gain

King..... re - turns a - gain

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a key with two flats and a 4/4 time signature. The lyrics are 'The King..... re - turns a - gain'. The piano accompaniment consists of chords and moving lines in both hands.

King..... re - turns a - gain. So trip! trip! trip! To meet him, and

King..... re - turns a - gain. So trip! trip! trip! To meet him, and

Trip! trip! trip! To meet him, and

Trip! trip! trip! To meet him, and

ff

Detailed description: This system contains the second two systems of the musical score. It features two vocal staves and a piano accompaniment. The lyrics continue with 'King..... re - turns a - gain. So trip! trip! trip! To meet him, and'. The piano accompaniment includes a forte (*ff*) dynamic marking. The vocal lines have a triplet of eighth notes for the 'trip!' words.

then to greet him from off the ship. Huz - zah!

then to greet him from off the ship. Huz - zah!

then to go to the ship..... Huz - zah!

then to greet him from off the ship. Huz - zah!

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

wild hur-ray-ing With might and main! Huz-zah!

wild hur-ray-ing With might and main! Huz-zah!

wild hur-ray-ing With might!..... Huz-zah!

wild hur-ray-ing With might and main! Huz-zah!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are: "wild hur-ray-ing With might and main! Huz-zah!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

Huz-zah! Huz-zah!..... Our

Huz-zah! Huz-zah!..... Our

Huz-zah! Huz-zah! Huz-zah!..... Huz-zah! Huz-zah!.....

Huz-zah! Huz-zah! Huz-zah!..... Huz-zah! Huz-zah!.....

The second system continues the vocal and piano parts. The lyrics are: "Huz-zah! Huz-zah!..... Our". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand. The overall structure remains consistent with the first system.

King is re - turn - ing A

King is re - turn - ing A

..... The mas - ter comes,..... we now de - fer.....

..... The mas - ter comes,..... we now de - fer.....

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

wel - come, re - turn - ing - Hail,..... the mas - ter, King..... and

wel - come, re - turn - ing - Hail, mas - ter and King..... Hail, mas - ter and

..... Hail, mas - ter and King..... Hail, mas - ter and

..... Hail, mas - ter and King..... Hail, mas - ter and

The piano accompaniment continues with a *ff* dynamic marking, featuring a more active bass line and chordal accompaniment.

mas .. ter, we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "mas .. ter, we Hail you, Sir, from storm and sea, we hail, hail....." for the first staff, and "King,..... we Hail you, Sir, from storm and sea, we hail, hail....." for the subsequent three staves. The piano accompaniment is written in a grand staff (treble and bass clefs).

..... Huz - - zah!.....

..... Huz - zah!.....

..... Huz - zah!.....

..... Huz - zah!.....

The second system continues the vocal parts and piano accompaniment. The lyrics for the four vocal staves are: "..... Huz - - zah!.....", "..... Huz - zah!.....", "..... Huz - zah!.....", and "..... Huz - zah!.....". The piano accompaniment continues with a similar melodic and harmonic structure.

No 6. CONCERTED NUMBER. (English Girls & Clerks.)

"COME AND SEE OUR ISLAND!"

Allegro.

PIANO.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time with a key signature of one sharp (F#). The music is marked 'Allegro' and 'PIANO'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

GIRLS.

Vocal line for the girls, starting with the lyrics: "Come, take us round to see the sights, From gay ba-zars to". The melody is in 6/8 time with a key signature of one sharp. The piano accompaniment features triplet patterns in the right hand and a steady bass line in the left hand.

MEN.

Vocal line for the men, starting with the lyrics: "sham glove fights, Will you fol-low us ev-'ry-where?..... Will you". The melody continues in 6/8 time with a key signature of one sharp. The piano accompaniment continues with triplet patterns and a steady bass line.

GIRLS.

Vocal line for the girls, starting with the lyrics: "fol-low us ev-'ry-where?..... The round-a-bouts, A-". The melody concludes in 6/8 time with a key signature of one sharp. The piano accompaniment features a final triplet pattern in the right hand and a steady bass line in the left hand.

- mer - i - can swings, A - qua - ri - ums and zoos and things And

MEN.

all the fun of the fair..... Then fol - low us ev - ery -

GIRLS. So come, so come

- where; so come so come..... MEN. So come, so

come..... a - long,..... So come a - long with me.

MEN.

We hav - en't got an a - qua - ri - um, We don't pos - ess a

p

zoo, no! no! No Af - ri - can blacks with dus - ky backs Ta -

fz

- tooed red, white and blue, We've no wax - work shows like

Ma - dame Tus.sauds, No Bi - o - graph have we,..... No

Lion Comique at a thousand a week, But come a long with

me So come, so come, so

come a long with me So come a long and

hear the song That nature sings the whole day long, And

o - ver the hills and far a - way, Like lambs in spring we'll



gai - ly play, So come a - long and hear the song That



na - ture sings the whole day long, And trip - ping - ly, skip - ping - ly,



oh, so gay, We will o - ver the hills a - way.....



Dance.

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody begins with a piano (*p*) dynamic and includes three triplet markings over eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern.

The second system continues the piece, showing a melodic line with a slur and a fermata over a note, and a bass line with a similar eighth-note accompaniment.

The third system features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody includes a slur and a fermata over a note, and a bass line with a steady eighth-note accompaniment.

The fourth system continues the piece, showing a melodic line with a slur and a fermata over a note, and a bass line with a steady eighth-note accompaniment.

The fifth system features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody includes a slur and a fermata over a note, and a bass line with a steady eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of eighth notes and a triplet of eighth notes. The bass clef part contains a series of eighth notes. A dynamic marking of *ff* is present in the third measure.

Second system of musical notation, featuring a treble and bass clef. The treble clef part contains chords and triplets of eighth notes. The bass clef part contains a series of eighth notes.

Third system of musical notation, featuring a treble and bass clef. The treble clef part contains chords and a triplet of eighth notes. The bass clef part contains a series of eighth notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part contains chords and triplets of eighth notes. The bass clef part contains a series of eighth notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part contains chords and eighth notes. The bass clef part contains a series of eighth notes.

No 7.

SONG. (Lady Holyrood.)

"WHEN I LEAVE TOWN"

Words by
PAUL RUBENS.

Allegro.

PIANO

1. I'm a la - dy, don't for - get, With a sense of et - i - quette, And
 2. If I go to sup or dine, I know where to draw a line - A
 3. If I'm up just for the day, Lon - don seems quite bright and gay. Po -

all I say Is in the "Dai - ly Mail" next day.
 smart black frock, And al - ways home by twelve o - clock.
 - lice - - men smile As I go through the Park in style;

Dan - ces, mu - sic halls and plays, Draw - ing-rooms and smart soi - rées, Or
 I don't pay a thing at all— Bar a dread - ful Sun - day call; And
 'Bus - men greet me from a - bove; Cab - men drive me "just for love;" And

p

Hen - ley, Good - wood, and Pa - ree.....
 when my funds are sink - ing low,.....
 ev - 'ry wai - ter says that he.....

..... Owe their great suc - cess to me.....
 Some - one sees to that, you know!.....
 Waits ex - - clu - sive - ly for me.....

I'm known ev - 'ry-where - From Bays - wa - ter to Berke - ley Square; I've got a

p

sort of air That positively knocks you down. I'm so Gay, you know,

On the go, To and fro; There's no-thing a - ny-where a - bout That peo-ple seem to care a - bout When

I leave town! When I leave town.

N^o 8.

DUET. (Angela and Donegal.)

Words by
ERNEST BOYD-JONES.

"GALLOPING."

Allegro.

PIANO.

ANGELA.

1. Love in his youth is a fie - ry steed,
2. Love, when he com - eth in mid - dle age,

DONEGAL.

Gal - lop - ing, gal - lop - ing, gal - lop - ing gai - ly,
Dif - fer - ent, dif - fer - ent horse al to - ge - ther,

Need - ing no spur as he'll
Will - ing to trot with his

wild - ly speed, wild - ly speed O - ver new pas - tures dai -
 e - quip - age, e - quip - age, Learn - ing the length of his teth -

Ta - king the bit his
 Jog - trot's the pace tho' it

- - - - - ly, dai - ly, dai - ly.
 - - - - - er, teth - er, teth - er.

teeth..... be - tween, Brook - ing no mas - ter,
 is,..... in truth, Thoughts of the man - ger,

Fast - er and fast - er,
 Fraught with less dan - ger,

O - ver the ditch - es and hed - ges so green,.....
 Short - en the wind for the flights of youth,.....

..... O - ver the green,.....
 Flights..... of youth,.....

p

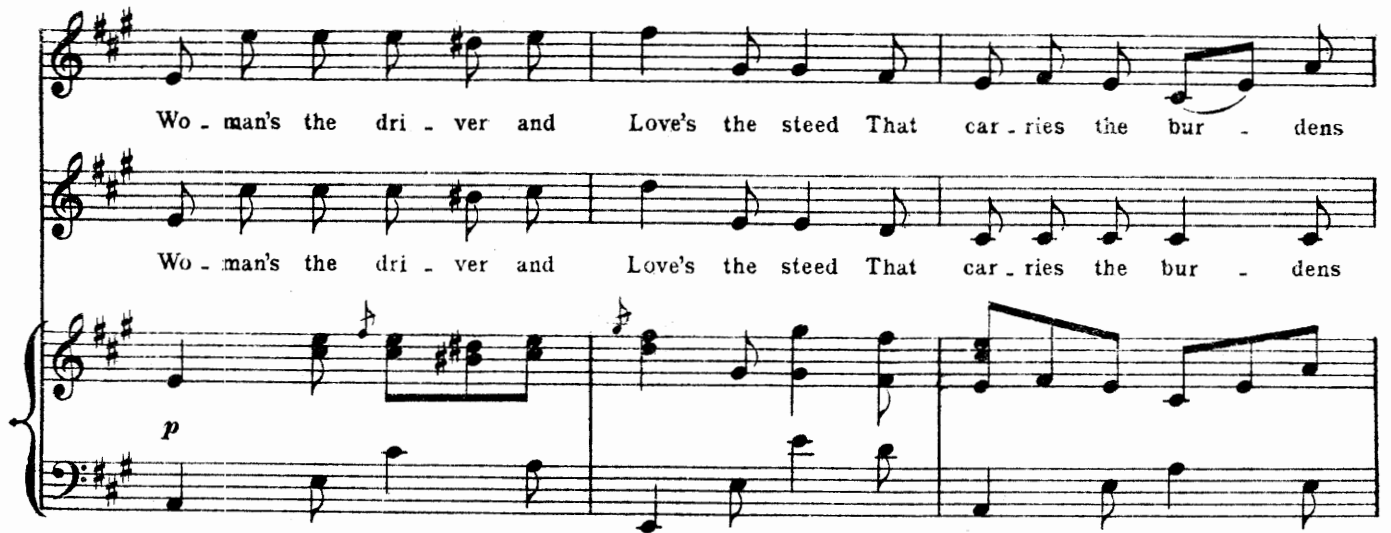
O - ver the green,..... Blind to the fu - ture and
 Flights..... of youth,..... Nev - er is like - ly to

Blind to the fu - ture and
 Nev - er is like - ly to

p *p*



threat-ened dis-as-ter, Gal-lop-ing, gal-lop-ing gai-ly, gai-ly.
bolt with a stran-ger, Stead-i-ly, stead-i-ly am-bling, am-bling.



Wo-man's the dri-ver and Love's the steed That car-ries the bur-dens
Wo-man's the dri-ver and Love's the steed That car-ries the bur-dens



dai-ly oh! So keep him in train-ing, then life..... in-deed Goes
dai-ly oh! So keep him in train-ing, then life..... in-deed Goes

gal-lop-ing, gal-lop-ing gai - ly O! Ah!..... So

gal-lop-ing, gal-lop-ing gai - ly O! Ah!..... So

keep him in train - ing, then life in - deed Goes gal - lop - ing gai - ly,

keep him in train - ing, then life in - deed Goes gal - lop - ing gai - ly,

gai - ly on, goes gal - lop - ing gai - ly, gai - ly on. Ah!.....

gai - ly on, goes gal - lop - ing gai - ly, gai - ly on. Ah!.....

..... Ah!..... Gal - lop - ing, gal - lop - ing

..... Ah!..... Gal - lop - ing, gal - lop - ing

Oh!..... Gal - lop - ing, gal - lop - ing oh!..... gai - ly,

Oh!..... Gal - lop - ing, gal - lop - ing oh!..... gai - ly,

gai - ly, gai - - ly..... 1. 2. - ly.....

gai - ly, gai - - ly..... 1. 2. - ly.....

No 9. TRIO. (Lady Holyrood, Gilfain and Tweedlepunch.)

"I WANT TO MARRY A MAN, I DO."

Words by
PAUL RUBENS.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro'.

Lady H. GIL. TWEED.

I want to mar - ry a man, I do, I do, She does, She
A hus - band I want to a - dore, I do, I do, She does, She

The vocal line features three parts: Lady H., Gil, and Tweed. The piano accompaniment is marked 'p' (piano) and provides a steady accompaniment for the vocalists. The lyrics are: "I want to marry a man, I do, I do, She does, She A husband I want to adore, I do, I do, She does, She".

Lady H.

do..... I want to tell you my plan, I do, I
do.....(GIL)Who's not been a hus - band be fore, She do, She

The vocal line continues with Lady H. and Gil. The piano accompaniment continues with the same accompaniment. The lyrics are: "do..... I want to tell you my plan, I do, I do.....(GIL)Who's not been a husband before, She do, She".

GIL.

TWEED.

Lady H.

do, She does, She do..... There's no use in look - ing a -
do, (L.H) She does, (TW) She do..... (L.H)I won't have a hus - band who

- bout each day For hus - bands eith - er dull or gay, I've
wears a low hat Or goes to dine in some one's flat, (GIL) Or

got to get one who is built my way, If I want to get one that will
one who's ad - dic - ted to sleep on the mat(LH)Or I think I should know what to

GIL.

TWEED.

do, will do, I do, She does, She do.....
do, to do, I do, She does, She do.....

Lady H.

You've got to get hold of the right one, And all will be right as right can

The first system of music for 'Lady H.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "You've got to get hold of the right one, And all will be right as right can". A piano dynamic marking 'p' is present in the piano part.

be..... The task is -n't quite such a light one, And can't be performed for a

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "be..... The task is -n't quite such a light one, And can't be performed for a".

fee..... You don't want a stay-out-all - night one, Or one who in - dul-ges in af - ter - noon

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "fee..... You don't want a stay-out-all - night one, Or one who in - dul-ges in af - ter - noon".

GIL.

tea; If You on - ly get hold of the right one It's ea - sy as A. B. C., As

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "tea; If You on - ly get hold of the right one It's ea - sy as A. B. C., As".

ALL.

A. B. C., It's as ea - sy as A. B. C..... C.....

The fifth system of music is a chorus section for all voices. It features two endings, labeled '1.' and '2.'. The lyrics are: "A. B. C., It's as ea - sy as A. B. C..... C.....". A forte dynamic marking 'f' is present in the piano part.

No 10.

SONG. (Angela and Chorus.)

"THE FELLOW WHO MIGHT."

Words by
J. HICKORY WOOD.

Allegretto.

PIANO. *p*

1. There was a maid - en de - ci - ded - ly fair, And fair - ly de - ci - ded in
 2. She spoke of the joys of a batch - e - lor's life, So hap - py so care - less and
 3. When cou - ples are mar - ried, of course we're a - ware That one of them ought to o -

mind,..... Who sought her af - fin - i - ty ev - e - ry - where, But
 free,..... She'd not be a man who was tied to a wife, She'd
 - bey;..... Which seems an ar - range - ment a tri - fle un - fair To

CHORUS.

found him not ea - sy to find. She found him not ea - sy, not
 ne - ver get mar - ried, not she, She'd ne - ver get mar - ried, get
 such as pre - fer their own way - To such as pre - fer, as pre -

(SOLO.)

ea - sy to find, not ea - sy to find, not she She
 mar - ried, not she, get mar - ried, no, no, not she She
 fer their own way. And ma - ny pre - fer their own way But

pass'd all the men she knew in re - view, But none were ac - cep - ta - ble
 won - der'd that men' should care to be wed, And thought them ex - ceed - ing - ly
 when this en - gag - ing young cou - ple were wed, There was one did ex - act - ly as

quite, In fact she de - ci - ded they'd none of them do,
 good, Of course when she put it in that way he said,
 bid; Which was per - fect - ly right, but, as ev - 'ry one said,

ANGELA.

Ex - cep - ting a fel - low, a
 "I'm one of the fel - lows, the
 It was - n't the wo - man, the

CHORUS.

None of them do, do, do
 That way he said, said, said
 Ev - ry one said, said, said

fel - low who might, Ex - cep - ting a fel - low who might.....
 fel - lows who would, I'm one of the fel - lows who would?.....
 wo - man who did, It was - n't the wo - man who did.....

Ex - cep - ting a fel - low who might.....
 "I'm one of the fel - lows who would?.....
 It was - n't the wo - man who did

The fel - low who might, might, might- who might; At first their ac - quain - tance was
 The fel - low who would, would, would- who would; The maid - en of course un - der -
 The wo - man who did, did, did- who did, Who did - n't do as she was

slight, was slight, But tho' no - bo - dy knew how it hap - pen'd, it grew Un -
 stood, stood, stood, And tho' no - bo - dy knew how it hap - pen'd, it grew Un -
 bid, bid, bid, And tho' no - bo - dy knew how it hap - pen'd, it's true. That

- til they were ve - ry good friends were the two - The maid - en with eyes of a
 - til they were al - ways to - ge - ther, these two - The maid - en with eyes of a
 one of this cou - ple was boss of the two - The wife who com - man - ded her

beau - ti - ful blue And the fel - low who might, might, might.....
 beau - ti - ful blue And the fel - low who would, would, would.....
 hus - band to do, And the hus - band who did, did, did.....

(Bouche fermée.)

D.C.

CHORUS

The fel - low who might, might, might, who might; At

The fel - low who might, might, might, who might; At

The fel - - - low who might, who might;..... At

The fel - - - low who might, who might;..... At

p

first their ac - quain - tance was slight, was slight Tho'

first their ac - quain - - - tance slight, was slight,..... Tho'

first it was slight, was slight, Tho'

first it was slight, was slight, Tho'

no - bo - dy knew how it hap-pen'd, it grew Un - til they were ve - ry good

no - - bo - dy knew..... They were good

no - - bo - dy knew The two.....

no - - bo - dy knew..... The two.....

friends were the two— The maid - en with eyes of a

friends the two— The maid - en with eyes of a

..... The maid with

..... The maid with

(Bouche fermée.)

beau - ti - ful blue And the fel - low who might, might, might

beau - ti - ful blue And the fel - low who might, might, might

eyes of blue, The fel - low who might, might, might

eyes of blue, The fel - low who might

The piano accompaniment consists of two staves (treble and bass clef) with chords and arpeggiated figures. The first two measures of the piano part are marked with a '7', indicating a seventh chord.

The second system continues the vocal and piano parts. The vocal lines feature long, sweeping melodic lines with slurs. The piano accompaniment continues with similar harmonic textures, including chords and arpeggiated patterns.

No 11.

SONG. (Gilfain.)

"PHRENOLOGY."

Words by
ERNEST BOYD-JONES.

Allegro moderato.

§

PIANO.

Musical notation for the piano introduction, consisting of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

Musical notation for the first two lines of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part starts with a piano (*p*) dynamic. The lyrics are:

1. There is no - thing we dis - pa - rage Like an
 2. If her "bump of love" is big - ger Than the

Musical notation for the last two lines of the song. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are:

ill - as - sort - ed mar - riage, You must ehoose your wife with
 nor - mal, you can fi - gure Out the num - ber of her

phren - o - lo - gic care: For the realm be - neath her bon - net Has your
 form - er love af - fairs, You may look for much vex - a - tion From pro -

fu - ture mapp'd up - on it, So when you're en - gaged,..... take
 - mis - cu - ous flirt - a - tion On re - turn - ing home..... all

down her hair.....
 un - a - wares.....

CHORUS. *unis.*

When you're en - gaged, take down her
 Re - turn - ing home all un - a -

Tho'she may de - clares it fid - gets, As you
Say it's mark'd but ve - ry slight - ly, You may

hair,..... when you're en - gaged.
- wares..... all un - a - wares.

fum - ble with your di - gits, You re - veal a well de -
guess that shell po - lite - ly, When you kiss her, turn a

- vel - oped "bump of crime" You may find her one day thick - nin' Your noc -
ve - ry chil - ly cheek, And you on - ly get ca - res - ses When she's

- tur - nal gruel with strychnine; Be ad - vised and jilt her while there's
or - der - ing new dresses - At the most not more than one a

time, week, And jilt her while there's time. Not more than one a week.

Be advised and jilt her while there's At the most not more than one a

Be advised and jilt her while there's At the most not more than one a

Be advised and jilt her while there's At the most not more than one a

time, week, So be advised and jilt her while there's time. Be advised week, At the most not more than one a week. At the

time, week, Be advised, be advised, be advised, At the most, at the most, At the

time, week, Be advised, be advised, be advised, At the most, at the most, At the

time, week, Be advised, be advised, be advised, At the most, at the most, At the

time, week, Be advised, be advised, be advised, At the most, at the most, At the

time, week, Be advised, be advised, be advised, At the most, at the most, At the

time, week, Be advised, be advised, be advised, At the most, at the most, At the

So you no
Ah! but the

- vised..... and jilt her while there's time.
most..... not more than one a week.

- vised,..... while there's time.
most..... one a week.

p

wed - ding need be dread - ing Once phren - o - lo - gy's de - fined What is the
mar - riage I dis - pa - rage Is the u - sual blind af - fair;..... Just a

vir - tue that will hurt you, And the vice you need - n't mind. Set
scram - ble at a gam - ble With the pri - zes ve - ry rare. Ere the

sci - ence at de - fi - ance, And to grief you're sure to come, If you are
 cri - sis my ad - vice is, With your fin - ger and your thumb, Ex - plore the

scorn - ing ev - 'ry warn - ing Of the cran - - - i - -
 moun - tains and the mole - hills Of the cran - - - i - -

- um!
 - um!

yum yum yum yum yum yum yum yum yum yum yum yum yum yum yum yum

pp So you no wed - ding need be dread - ing Once phren -

pp

yum yum yum yum yum. What is the vir - tue that will hurt you, And the

- o - lo - gy's de - fined What is the vir - - - - - tue that will

- o - lo - gy's de - fined What is the vir - tue that will hurt you, And the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "yum yum yum yum yum. What is the vir - tue that will hurt you, And the - o - lo - gy's de - fined What is the vir - - - - - tue that will - o - lo - gy's de - fined What is the vir - tue that will hurt you, And the".

vice you need - n't mind. Set sci - ence at de - fi - ance, And to

hurt you..... Set sci - ence at de - fi - ance, And to

vice you need - n't mind.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "vice you need - n't mind. Set sci - ence at de - fi - ance, And to hurt you..... Set sci - ence at de - fi - ance, And to vice you need - n't mind.". The piano accompaniment features chords and moving lines in both hands.

grief you're sure to come If you are scorn - ing ev - 'ry warn - ing Of the

grief you're sure to come If you are scorn - ing ev - 'ry warn - ing Of the

cran - - i - um. - um.

cran - - i - um. - um.

Fine.

The musical score consists of four systems. The first system contains two vocal staves and a piano accompaniment. The second system contains two vocal staves and a piano accompaniment. The third system contains two vocal staves and a piano accompaniment. The fourth system contains two vocal staves and a piano accompaniment. The score includes lyrics and a double bar line with first and second endings.

No. 12.

TRIO. (Lady Holyrood, Donegal and Angela.)

"WHEN AN INTERFERING PERSON"

Words by
PAUL RUBENS.

Tempo di Polka.

DONEGAL.

When an

PIANO. *f* *p*

Detailed description: This block contains the musical notation for Donegal's part. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Tempo di Polka'. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The vocal line starts with a whole rest followed by a quarter note G4, then a quarter note A4, and continues with a melodic line.

in - ter - fer - ing per - son, such as you, Makes a

Detailed description: This block contains the musical notation for Lady H's part. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats, and the time signature is 2/4. The piano accompaniment continues from the previous system. The vocal line begins with a quarter note G4, followed by a quarter note A4, and continues with a melodic line. The lyrics are: 'in - ter - fer - ing per - son, such as you, Makes a'.

LADY H.
fuss be - cause he's no - thing else to do, Put - ting

Detailed description: This block contains the musical notation for Lady H's part. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats, and the time signature is 2/4. The piano accompaniment continues from the previous system. The vocal line begins with a quarter note G4, followed by a quarter note A4, and continues with a melodic line. The lyrics are: 'fuss be - cause he's no - thing else to do, Put - ting'.

L.H.  hap - py pairs a sun - der, There is ve - ry lit - tle won - der That we

L.H.  ANGELA.
find our tem - pers ris - ing high, high, high; If we show our boil - ing wrath in man - ner

A  frank, You have on - ly got your sil - ly self to

A  DONEGAL.
thank, For we're bent on de - mon - stat - ing That a

LADY H.

ANGELA.

D

man to ir - ri - tat - ing Is a duf - fer And a

ALL.

A

buf - fer: For a - bu - ses we're in - tent on let - ting fly, fly, fly.

LADY H.

For, tho' you've been a mar - tin - et, A

ANGELA.

A mar - tin - et - et - et,

DONEGAL.

A mar - tin - et - et - et,

L.H. man like you must not for - get When op - po - si - tion once you've

A Don't you for - get, for - get When op - po - si - tion once you've

D Don't you for - get, for - get When op - po - si - tion once you've

The first system of the musical score consists of four staves. The top three staves are vocal parts: L.H. (Lead High), A (Alto), and D (Tenor). Each vocal line has lyrics underneath. The L.H. part starts with 'man like you must not for - get' and continues with 'When op - po - si - tion once you've'. The A and D parts start with 'Don't you for - get, for - get' and continue with 'When op - po - si - tion once you've'. The fourth staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

L.H. met, met, met, 'Twill cost you dear to pay the debt, debt, debt; We'll

A met, you've met, you've met, 'Twill cost you dear to pay the debt, the debt, the debt;

D met,..... 'Twill cost you dear to pay the debt, debt, debt;

The second system of the musical score also consists of four staves. The top three staves are vocal parts: L.H., A, and D. The L.H. part has lyrics 'met, met, met, 'Twill cost you dear to pay the debt, debt, debt; We'll'. The A part has lyrics 'met, you've met, you've met, 'Twill cost you dear to pay the debt, the debt, the debt;'. The D part has lyrics 'met,..... 'Twill cost you dear to pay the debt, debt, debt;'. The fourth staff is a grand staff for piano accompaniment. The piano part continues with a rhythmic accompaniment, featuring a triplet of eighth notes in the treble clef and a fermata over a note in the bass clef.

L.H. make you real - ly un - der - stand We've got you well in

A You'll real - ly un - der - stand We've got you

D You'll real - ly un - der - stand We've got you

L.H. hand, in..... hand, For men like dol - lies have to swing for fol - lies, so a

A well in..... hand, For men like dol - lies have to swing for fol - lies, so a

D well in hand, For men like dol - lies have to swing for fol - lies, so a

L.H. mar - tin - et Is now a mar - ion - ette.
A mar - tin - et Is now a mar - ion - ette.
D mar - tin - et Is now a mar - ion - ette.

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 complex rhythmic pattern with eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' and a slur in the first measure of the upper staff. The bass staff contains a descending eighth-note line in the first measure, followed by chords and eighth notes.

The second 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. The music continues with eighth and sixteenth notes. A fermata is placed over a note in the second measure of the upper staff. The bass staff features a descending eighth-note line in the first measure and chords in subsequent measures.

The third 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. The music features a triplet of eighth notes in the first measure of the upper staff, marked with a '3' and a slur. The bass staff contains a descending eighth-note line in the first measure, followed by chords and eighth notes.

The fourth 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. The music continues with eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' and a slur in the second measure of the upper staff. The bass staff features a descending eighth-note line in the first measure and chords in subsequent measures.

The fifth 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. The music continues with eighth and sixteenth notes. The bass staff features a descending eighth-note line in the first measure and chords in subsequent measures.

SONG. (Abercoed.)

"THE SHADE OF THE PALM."

Moderato.

PIANO. *f* *rit.*

The piano introduction is in 12/8 time, marked Moderato. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The bass line starts with a quarter note G3, followed by a dotted quarter note A3, and a quarter note B3. The piece concludes with a triplet of eighth notes (G4, A4, B4) and a ritardando marking.

There is a gar - den fair, Set in an East - ern sea,.....
 There is an is - land fair, Girt by a West - ern sea;.....

The first two lines of the song are set in 12/8 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady accompaniment of chords in the right hand and a simple bass line in the left hand. The lyrics are: "There is a gar - den fair, Set in an East - ern sea,..... There is an is - land fair, Girt by a West - ern sea;....."

There is a maid keep - ing her tryst..... with me.....
 Dear - est, 'tis there One day thou't go..... with me.....

The next two lines of the song continue in 12/8 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part continues with a steady accompaniment of chords in the right hand and a simple bass line in the left hand. The lyrics are: "There is a maid keep - ing her tryst..... with me..... Dear - est, 'tis there One day thou't go..... with me....."

In the shade of the palm,..... With a lov - er's de - light,.....
 'Neath the glo - ri - ous moon..... Hand in hand we will roam,.....

The final two lines of the song conclude in 12/8 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part continues with a steady accompaniment of chords in the right hand and a simple bass line in the left hand. The lyrics are: "In the shade of the palm,..... With a lov - er's de - light,..... 'Neath the glo - ri - ous moon..... Hand in hand we will roam,....."

Where 'tis e - ver the gol - den day,..... Or a sil - ver - y night;.....
Hear the night - in - gale song of June,..... In the dear Land of Home!.....

How..... can I leave her a - lone in this dream of sweet Ar - ca - dia?..
There,..... dear - est heart, will the past.... but seem an i - dle vi - sion?

How..... can I part from her for lands..... a - way?.....
Nought..... but a dream that fa - deth fast..... a way,.....

In this val - ley of E - den,..... Fair - est isle of the sea,.....
And the songs we were sing - ing,..... in E - ly - si - an vales.....

Oh,..... my be - lov - éd, bid me to stay..... In this fair.... land of E - den,
Seem but a ca - rol of yes - ter - day..... Hap - py songs... we were sing - ing,

rit.
Bid me, be - lov'd to stay..... Oh,..... my Do - lo - res,
Songs of a by - gone day.....

Queen of the East - ern sea!..... Fair..... one of E - den,

look to the West for me!..... My star will be shin - ing, love, when

you're in the moon-light calm,..... So be wait - ing for me by the East - ern sea, In the

1. shade of the shelt -'ring palm..... 2. shade of the shelt -'ring palm.

D.C.

O,..... my Do - lo - res, my Queen..... of the sea..... Then be

f

wait - ing for me by the East - ern sea, in the shade of the shelt -'ring palm.

No 14.

FINALE ACT I.

Words by
E. BOYD-JONES.

PIANO.

p *1st time p 2nd f*

The first system of the piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a quarter rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The left staff begins with a bass clef and the same key signature and time signature, starting with a quarter rest followed by a quarter note G2, then a series of eighth and sixteenth notes. The system concludes with a repeat sign.

The second system of the piano introduction continues the melodic and harmonic development from the first system, maintaining the 2/4 time signature and key signature. It features a mix of eighth and sixteenth notes in both staves, with some chords in the left hand.

The third system of the piano introduction concludes the piece. It features a triplet of eighth notes in the right hand in the final measure, marked with a '3' and a slur. The system ends with a double bar line.

(Girls enter sobbing.)

Hey! Hey! A - lack a - - day! Our

mf

The vocal line consists of four measures. The first measure has a whole note chord, the second a half note chord, the third a quarter note chord, and the fourth a quarter note chord. The piano accompaniment is in the bass clef, starting with a treble clef and two sharps key signature. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. The system ends with a double bar line.

lov - - ing hearts a - sun - der he has riv'n; With

tears, tears. we can - - not stay, We

see our boys to o - - thers..... giv'n.

MEN.
Of

sci - en - tif - ic fraud, The worst of all's phren - ol - o - gy: The

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "sci - en - tif - ic fraud, The worst of all's phren - ol - o - gy: The". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a steady bass line and a more active treble line with chords and melodic fragments.

maids we hold in hate Are giv - en us to wed; While

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "maids we hold in hate Are giv - en us to wed; While". The piano accompaniment continues with similar harmonic support, including some chordal textures in the treble and a consistent bass line.

girls that we've a - dored, With - out the least a - pol - o - gy, Are

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "girls that we've a - dored, With - out the least a - pol - o - gy, Are". The piano accompaniment provides harmonic support with chords and a steady bass line.

now as - signed to mate With men who've o - ther girls in - stead. Of

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "now as - signed to mate With men who've o - ther girls in - stead. Of". The piano accompaniment ends with a final chordal texture in the treble and a steady bass line.

GIRLS.

MEN.

Hey! Hey! A - lack a - - day! Our lov - ing

sci - en - tif - ic fraud, The worst of all's phren - ol - o - gy: The maids we hold in

hearts a - sun - der he has riv'n; With tears,

hate Are giv - en us to wed; While girls that we've a -

tears we can - not stay, We see our

- dored, With out the least a - pol - o - gy, Are now as - signed to

boys to o - thers..... giv'n.
 mate With men who've o - ther girls in - stead.

decrescendo
p

Andante.

DOLORES.

This is not sor - row,..... This is not part - ing,..... This is the hour when....

ABERCOED.

This is not sor - row,..... This is not part - ing,..... This is the hour when....

Andante.

ff

..... two hearts u - nite..... Seas may di - vide us,..... Years keep in long - ing;.....

..... two hearts u - nite..... Seas may di - vide us,..... Years keep in long - ing;.....

..... This is the dawn..... That knows no night..... Time will not se - ver,.....

..... This is the dawn..... That knows no night..... Time will not se - ver,.....

..... We vow for ev - er..... This bond we will ne - ver..... be -

..... We vow for ev - er..... This bond we will ne - ver..... be -

rall. *pp*

Andante.

- tray.

- tray.

Andante.

pp

This system contains two vocal staves and a piano accompaniment. The vocal staves have the lyrics "- tray." written below them. The piano accompaniment is marked *pp* and features a melodic line in the right hand and a more rhythmic line in the left hand.

ABERCOED.

Fare - - well, my own,..... You are

This system continues the musical score with the vocal line starting the lyrics "Fare - - well, my own,..... You are". The piano accompaniment continues with similar melodic and rhythmic patterns.

dear - - est at part - - ing, To thee ev - er a -

This system continues the musical score with the vocal line starting the lyrics "dear - - est at part - - ing, To thee ev - er a -". The piano accompaniment continues with similar melodic and rhythmic patterns.

- lone, dear love, I will vow I will be true.

This system concludes the musical score with the vocal line starting the lyrics "- lone, dear love, I will vow I will be true." The piano accompaniment continues with similar melodic and rhythmic patterns.

SOLO.

Fare - well, though seas may di - vide us, Fare - well, tho'

SOP. *pp* Fare - well, love, So, love, fare -

CON. *pp* Fare - well, love, So, love, fare -

TEN. *pp* Fare - well, love, So, love, fare -

BASS. *pp* Fare - well, love, So, love, fare -

pp

Fate may di - vide us, Fare - well, Fare - well, I will love you for

- well. *cres* He'll love you for *cen* ev - er, *do* love you,

- well. *cres* He'll love you for *cen* ev - er, *do* love you,

- well. *cres* He'll love you for *cen* ev - er, *do* love you,

- well. *cres* He'll love you for *cen* ev - er, *do* love you,

- well. *cres* He'll love you for *cen* ev - er, *do* love you,

ABERCOED.

ev - er and ev - er, where - e'er where - e'er I roam.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

Allegro.

ANGELA.

Stay, we im - plore you, Stay, we im - plore you.

DONEGAL.

Stay, we im - plore you, Stay, we im - plore you.

SOP.
See, hand in hand they kneel, They pray you may re -

CON.
See, hand in hand they kneel, They pray you may re -

TEN.
See, hand in hand they kneel, They pray you may re -

BASS.
They kneel,

- pent. Hear!

- pent. Hear!

- pent. Hear!

Re - pent. Hear!

Hand in hand..... we kneel, im - plor - - -

Hand in hand..... we kneel, im - plor - - -

Then hand in hand they kneel, im - - plor - ing, im -

Then hand in hand..... they kneel.....

Then hand in hand we kneel, im plor - - -

- ing Of your harsh - ness you'll re - - pent;.....

- ing Of your harsh - ness you'll re - - pent;.....

plor - ing Your harsh - ness you'll re - - pent, you will re -

..... Your harshness you'll re - pent; you will re - - pent it, you'll re -

- - ing Your harsh - ness you'll re - - pent; you'll re -

F. & D. 6285.

..... Do not part..... two hearts a - - dor - - -

..... Do not part..... two hearts a - - dor - - -

- pent it; Do not part two hearts a - - dor - ing a -

- pent Do not part two hearts a - - dor - ing a -

- ing By with - hold - ing your con - sent. We

- ing By with - hold - ing your con - sent. We

- dor - ing By with - hold - ing your con - sent, your con - sent, your con -

- dor - ing, With hold ing your con - sent, your con - sent, your con -

The musical score consists of two systems. The first system has six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The second system has six staves: four vocal staves and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are printed below the vocal staves.

kneel, we kneel,..... we im - plore you,
 kneel, we kneel, we im - plore you,
 - sent. In vain you plead,..... you plead your cause;.....
 - sent In vain is your cause, In
 In vain you plead your cause In

ff

we pray you re - pent, we
 we pray you re - pent, we
 spare in fu - ture your ex - er - tions, your ex -
 vain, in vain; In fu - ture your ex - er - tions, your ex -
 vain, in vain; In fu - ture spare, yes, spare your vain ex - er - tions, your ex -

3

pray you do..... not..... part us

pray you do..... not..... part us

- er - tions, His words un - chang - ing as the laws, un -

- er - tions, His word..... is un - chang - ing as

- er - tions, His words un - chang - ing, un - chang - ing as

By with hold - ing your con - sent your con -

By with hold - ing your con - sent your con -

- er - ring laws, The cold de - crees of Medes and Per - sians, Of the Medes and

all the laws, The cold de - crees of Medes and Per - sians, Of the Medes and

sent..... sci - en - tif - ic fraud The worst of all's phren-

sent..... The worst of all's phren-

Per-sians, yes! Of sci - en - tif - ic fraud The worst of all's phren-

Per-sians, yes! The worst of all's phren-

ff

- ol - o - gy The men we hold in hate Are giv - en us to

- ol - o - gy Down, you trai - tor!

- ol - o - gy The men we hold in hate Are giv - en us to

- ol - o - gy. Down, you trai - tor!

F & D. 6285.

wed, While men that we've a - dored, With - out the least a -
 Down, you trai - tor! With - out the least a -
 wed, While men that we've a - dored, With - out the least a -
 Down, you trai - tor! With - out the least a -

- po - lo - gy, Are now as - sign'd to
 - po - lo - gy, Are now as - sign'd to mate with men who've
 - po - lo - gy, Are now as - sign'd to
 - po - lo - gy, Are now as - sign'd to mate with men who've

GILFAIN.

Tho' your lov - er has de - part - ed, Be no
 oth - er girls in - stead.

A

D

oth - er girls in - stead.

oth - er girls in - stead.

oth - er girls in - stead.

oth - er girls in - stead.

L'istesso tempo.

long - er bro - ken hearted, For you now are free to love and mar - ry me. He will

ff *ff* *p*

G

not re - turn to claim you, You, de - sert - ed, none shall blame you If you

G

mar - ry me, Yes, mar - ry me.....

No one will
No one will

L.H

Why

blame you if you love..... and mar - ry
blame you if you love..... and mar - ry

mar - ry in this hur - ry? Sure - ly you've no need to wor - ry; For there's

him.

him.

good fish wait - - ing, wait - ing in the sea For a

mil - lion - aire Col - on - ial; In such mat - ters mat - ri - mon - i - al You

might do worse than wait for me, do worse than wait for

me.

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

- sert - ed, none can blame you If his bride you mean to be But des - pite your worst en - dea - vour, She'll be

- sert - ed, none can blame you If his bride you mean to be But des - pite your worst en - dea - vour, She'll be

- sert - ed, no one will blame you Des - pite your worst en - dea - vour, She'll be

- sert - ed, none can blame you If his bride you mean to be. Des - pite your worst en - dea - vour, She'll be

true to him for e - ver, She'll be true to him for e - ver Or her
 true to him for e - ver, She'll be true to him for e - ver Or her
 true to him for e - ver, She'll be true to him for e - ver Or her
 true to him for e - ver, She'll be true to him for e - ver Or her

love's... re - turn.
 love's... re - turn.
 love's..... re - turn.
 love's..... re - turn.

DOLOROS.

LADY H.
 Re - - - turn,..... my love, to
 Re - sis - - - tance won't a - vail you, you'll

ANGELA.
 Re - sis - - - tance won't a - vail, you will

DONEGAL.
 Re - sis - - - tance won't a - vail you here,

me, Re - - - turn,..... my love, a - gain; Oh,
 find that he is mas - ter here; 'Tis quite un - a -
 find he is mas - ter here; Do not look for his re -
 He's the on - ly mas - ter here, 'Tis un - a -vail - ing

come a - - gain, my love, come back to
 - vail - ing now your love is far a - way; His
 - lent - - ing, your love is far a - way; His
 hoping he re - lents; your love is far a - way, is far a - way; His

me, Re - - turn..... to me a - gain, a - gain, come
 word is un - chang - - ing, And his law nev - er
 word..... can ne'er be al - - - tered, We plead in
 word..... can ne'er be al - - - tered, We plead in

back to... me, my love,..... come back, my
 fail - - - ing; Plead not, nor seek to turn his
 vain,..... Plead not, nor seek to turn his....
 vain,..... Plead..... not, nor seek to turn his

love, come back a - gain. I will de -
 heart to him a - gain. SOP. We will de -
 heart to him a - gain. CONT. We will de -
 heart to him a - gain. TENOR. We will de -
 BASS. We will de -

- fy you, what - e'er you say!

- fy you, what - e'er you say!

- fy you, what - e'er you say!

- fy you, what - e'er you say!

I won't o - bey you,

We won't o - bey you, Come then what

We won't o - bey you, Come then what

We won't o - bey you, Come then what

Though you are mas - - ter,
may! Though you are mas - - ter,
may! Though you are mas - - ter,
may! Though you are mas - - ter,

Gen - 'rous ru - ler of the land, I will de - We will de -
Gen - 'rous ru - ler of the land, We will de -
Gen - 'rous ru - ler of the land, We will de -
Gen - 'rous ru - ler of the land, We will de -

- ny you this, I wont o. bey this mad com. mand.

- ny you this, We wont o. bey this mad com. mand.

- ny you this, We wont o. bey this mad com. mand.

- ny you this, We wont o. bey this mad com. mand.

ff

Tutti.
We will re - fuse you,

Tutti.
We will re -

Tutti.
We re - fuse..... this mad com.

Tutti.
We..... re - fuse this mad command,

We will de - fy you, Tho' our re -
 - fuse you, We will de - fy you
 - mand, We will..... in - deed de - fy you,
 We..... will de - fy..... you We re - fuse o -

- sist - - ance ap - pears to you in vain.
 we de - - fy your will.
 we de - - fy your will.
 - be - di - ence to you on mat - - ters ma - tri - mo - ni - al, We

We mean re - volt - - ing, We won't o -
We won't o -
We in - tend..... revolt - ing, We de - fy your
do..... in.tend re - volt - ing now, We won't o -

- bey you, we will de - ny you we won't be
- bey you, we re - - fuse..... to be
pow'r,..... we will re - fuse to be
- bey you, we will re - fuse to be

DOLORS.

Agitato.

Is no - one

match'd a - gain.

match'd a - gain.

match'd, be match'd a - gain.

match'd a - gain.

Agitato.

f

D here to help me hold this giant... at de - fi - ance?

D Will no me friend up - hold me

in de - claim - ing bold de - fi - ance? Ah!

accel.

come,..... my de - fen - der, come now..... and pro - tect me. Will

f accel.

no..... one proclaim that no hand will di - vide, that no hand will di - vide?.....

ABERCOED (*off*)

Oh,..... my Do - lo - res, Queen of the East - ern sea!.....

p

Fair..... one of E - den, look to the West for me!.....

My star will be shin - ing, love, when you're in the moon - light calm..... So be

wait - ing for me by the East - ern sea, in the shade of the shelt - 'ring

DOLORES.

palm. 'Tis the Sil - ver Star of love That is shin - ing a

bove for me, 'Tis the brightest of all that eyes can
 'Tis the brightest of all that eyes can
 The Star.....
 The Star.....

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The lyrics are: "bove for me, 'Tis the brightest of all that eyes can", "'Tis the brightest of all that eyes can", "The Star.....", and "The Star.....".

see, 'Tis the bea_con of lov - ers' esc - ta - cy; When the heart is a
 see, 'Tis the bea_con of lov - ers' esc - ta - cy; When the heart is a
 'Tis the bea.con of ecs - ta - cy.....
 'Tis the bea.con of ecs - ta - cy.....

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The lyrics are: "see, 'Tis the bea_con of lov - ers' esc - ta - cy; When the heart is a", "see, 'Tis the bea_con of lov - ers' esc - ta - cy; When the heart is a", "..... 'Tis the bea.con of ecs - ta - cy.....", and "..... 'Tis the bea.con of ecs - ta - cy.....". There are "rit." markings above the vocal lines and below the piano accompaniment.

wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the
 wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the
 wea - ry one And sighs a - lone at e - - - ven - tide,
 wea - - ry one a - lone at e - - - ven - tide,

time a maid - en longs For the light of the bright sil - ver star of
 time a maid - en longs For the light of the bright sil - ver star of
 Then the maid - en longs For the bright sil - ver star of
 The maid - - en longs For the bright, the bright. star of

love. The bright sil-ver star of love, The bright sil-ver star of
love. The star of love, of love, The bright star of love, of
love. The star of love, of love, The star of love, of
love. The sil-ver star of love, The bright sil-ver star of
love, Star..... of my love,..... Sil-ver star of.....
love, Star..... of my love,..... Sil-ver star of.....
love, Star..... of my love,..... Sil-ver star of.....
love, Star..... of my love,..... Sil-ver star of.....

..... My love.....

..... My love.....

..... My love.....

..... My love.....

fff

This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line begins with a dotted line followed by the lyrics "My love.....". The piano part consists of two staves (treble and bass clef) with a forte fortissimo (*fff*) dynamic marking.

fff

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the musical texture from the first system, with a forte fortissimo (*fff*) dynamic marking.

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It concludes the musical piece with a final cadence.

END OF ACT I.

Act II.

No 15.

OPENING CHORUS.

Words by
ERNEST BOYD-JONES.

Allegro.

PIANO.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of two staves each. The tempo is marked "Allegro" and the dynamics are "piano" (p). The music features a steady bass line and a more active treble line with triplets and slurs. The first system starts with a piano dynamic marking. The second system has a fermata over the final measure of the treble staff. The third system has a piano dynamic marking. The fourth system has a fermata over the final measure of the treble staff. The fifth system has a fermata over the final measure of the treble staff.

Come, lads and lass - es, trip your light and air - y, Most gym - nas - tic

Most gym - nas - tic

Detailed description: This system contains the first four staves of music. The top two staves are vocal staves in treble clef, with lyrics underneath. The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. The music is in 7/8 time and B-flat major. It begins with a repeat sign and a fermata. The piano part features chords and moving lines in both hands.

In coun - try dance that's nev - er known to va - ry, va - - -

In coun - try dance that's nev - er known to va - ry, va - - -

and fan - tas - tic toe. In set - - - - -

and fan - tas - tic toe.

Detailed description: This system contains the next four staves of music. The top two staves are vocal staves in treble clef, with lyrics underneath. The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. The music continues in 7/8 time and B-flat major. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Detailed description: This system contains the final two staves of music, both piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music continues in 7/8 time and B-flat major, ending with a fermata. The piano part features intricate chordal textures and moving lines in both hands.

- - - ry, In set-ting rus-tic hearts a-glow, in set - - ting rus - -
- - - ry, In set-ting rus-tic hearts a-glow, in set - - ting rus - -
- - ting, in set - - ting rus - - tic hearts, rus - -

- - tic hearts..... a - glow. **1.** **2.**
- - tic hearts..... a - glow.
- - tic hearts a - glow, a - glow. Come,

First system of musical notation, measures 1-3. The piece is in a minor key (two flats) and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a bass line with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, measures 4-7. The right hand continues the melodic development with a triplet in measure 5 and a long slur across measures 6 and 7. The left hand maintains a steady bass line with chords.

Third system of musical notation, measures 8-11. The right hand has a melodic line with ties and slurs. The left hand continues with a bass line of chords and single notes.

Fourth system of musical notation, measures 12-15. The right hand features a melodic line with a triplet in measure 14. The left hand continues with a bass line of chords and single notes.

Fifth system of musical notation, measures 16-19. The right hand features a melodic line with triplets in measures 16, 17, and 18. The left hand continues with a bass line of chords and single notes.

Then you take a lit - tle la - dy For a ram - ble lone and sha - dy, And she

Then you take a lit - tle la - dy For a ram - ble lone and sha - dy, And she

But you say

But you say

says she is a - fraid you have been oft - en there be - fore, You

says she is a - fraid you have been oft - en there be - fore, You

“No!..... you are my first and on - ly one,”

“No!..... you are my first and on - ly one,”

say, “No, my on - ly one,” Then you

say, “No, my on - ly one;” Then you

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, each with a treble clef and a key signature of two flats. The lyrics are: “No!..... you are my first and on - ly one,”. The piano accompaniment is written for the right and left hands, with a grand staff. The right hand plays chords and moving lines, while the left hand provides a bass line. The system concludes with a double bar line.

write to her a let - ter, Say you've found an - o - ther bet - ter, And you

write to her a let - ter, Say you've found an - o - ther bet - ter, And you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves, each with a treble clef and a key signature of two flats. The lyrics are: write to her a let - ter, Say you've found an - o - ther bet - ter, And you. The piano accompaniment is written for the right and left hands, with a grand staff. The right hand plays chords and moving lines, while the left hand provides a bass line. The system concludes with a double bar line.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a vocal line and a piano accompaniment. The lyrics are: "You care no hope that she'll for-get her jilt-ing lov-ers by the score... more till you find an-o-ther girl to dote up-on. A girl, a girl..."

Lyrics:
You care no
You care no
hope that she'll for-get her jilt-ing lov-ers by the score.....
hope that she'll for-get her jilt-ing lov-ers by the score.....
more till you find an-o-ther girl to dote up-on.
more till you find an-o-ther girl to dote up-on.
..... A girl,..... a girl.....
..... A girl,..... a girl.....

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

f

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, starting with a forte (*f*) dynamic. The music is in a minor key and 2/4 time.

and fan - tas - tic toe.....

and fan - tas - tic toe.....

and fan - tas - tic toe.....

and fan - tas - tic toe.....

ff

The second system continues the vocal and piano parts. The vocal parts have a long note for the word 'toe' followed by a dotted line. The piano accompaniment features a forte (*ff*) dynamic. The system concludes with a double bar line.

N^o 16. SONG. (Lady Holyrood.)

"TACT."

Words by
PAUL RUBENS.

Moderato.

PIANO *f*

There are peo - ple who have tried To be smart and dig - ni - fied, But there's

p

just one lit - tle thing that they have lacked; They have cash enough may be, And no

end of ped - i - gree, But they have - n't got a pen - ny - worth of

tact. Now you would - n't tell a lie - Oh no, you'd ra - ther die - For you'd

sure to be dis - cov - er'd be - fore long; But if on - ly tact you've got, you can

do an aw - ful lot, Which be - fore you might have thought was ve - ry wrong.

Tact, tact, take it for a fact— Just try it, and you'll find it will in-

- var - i - a - bly act; P'raps they told you in your youth That there's

noth - ing like the truth, But it real - ly can't com - pare at all with

tact, tact, tact, No it real - ly can't com - pare at all with tact.

2.

In the morning you will drive
 Into Bond Street, and you dive
 Into Carmichael's or Truefitt's, as may be;
 Then at Streeter's you will stop,
 And you pop inside the shop—
 "Ah! good morning, something nice to show to me?"
 "A tiara?" "Oh, what fun!
 I think I'll take that one.
 Oh dear me! I do believe my brougham has gone!"
 Never speak about the price,
 Just talk pretty and look nice,
 And ask him how his wife is getting on.

CHORUS.

Tact, tact,
 Take it for a fact—
 Always kiss a tradesman's baby, and you'll find that it will act;
 When you find out what you owe
 Into bankruptcy you go—
 Oh! you can save a lot of money if you've tact.

3.

The Academy you view
 If you've nothing else to do—
 If you're really fond of art, of course you don't;
 Then a pianist you know,
 And you promise you will go
 To his concerts—if you're musical, you won't;
 Then a gorgeous gown you buy,
 The price is cut so high—
 Well, considering the gown is cut so low—
 For the lady of to-day
 Hasn't got a heart, they say,
 But she's got a neck—and that she means to show.

CHORUS.

Tact, tact,
 Take it for a fact,
 Her dining dress has no support, and yet it seems to act;
 And her costume at a ball
 Is not "material" at all,
 It's enough if she has diamonds—and tact.

4.

Then at Goodwood you must stay,
 And roulette of course you play,
 For the evenings otherwise would be so slow;
 But you needn't be upset
 If you find yourself in debt—
 If you're not inclined to pay, you simply owe.
 Well, next day you're on the course,
 You fancy just *one* horse,
 So a friend will put the money on for you;
 For a lady in the ring
 Wouldn't be the proper thing—
 And besides—you've lost your purse—you always do.

CHORUS.

That's
 Tact, tact,
 Take it for a fact,
 The race is done—you cannot see the horse that you have backed;
 So you say, "What *have* you done?
 I meant to back the horse that *won!*"
 You can do a lot of betting if you've tact.

PAUL RUBENS.

No 17.

SONG. (Gilfain.)

"THE MILLIONAIRE."

Words by
E. BOYD-JONES.

Allegro.

PIANO

First system of piano introduction. Treble clef, bass clef, 6/8 time signature. Dynamics: *f* (first measure), *ff* (last measure). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass.

Third system of piano introduction. Treble clef, bass clef, 6/8 time signature. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass.

Vocal introduction and first two lines of lyrics. Treble clef, bass clef, 6/8 time signature. A repeat sign with a double bar line and a section symbol (§) is present at the beginning of the vocal line.

1. When you're a mil - lion - aire, en - dea - vour To pose as one of such, Throw your
2. You must run an eve - ning jour - nal, Whether of green or ro - sy tint, In.....

mo - ney in the air - you'll nev - er Be told you throw too
which your do - ings di - ur - nal All will ap - pear in lar - gest

much. Take a cas - tle of gor - geous splen - dour For your
print: Such as "We learn he bagg'd a keep - er When on the

daugh - ter's and your a - bode, Let a do zen of foot - men at -
moors he shot to - day, But he finds that his grouse is much

- tend her When she cros - ses the crowd - ed road. Let your
cheap - er When it's bought in the u - sual way;" Then keep

no - ble guests be bloat.ed With peas that cost a gui - nea
ma - ny a train - ing sta - ble, Al - though your hor - ses ne - ver

each And, in case it should n't be no - ted, Men - tion the
win; Join the ve - ry best club you're a - ble (Though they go

price in ev - 'ry speech; Ev - 'ry hob - by you must
out when you come in;) Run a thea - tre, if it

take up, Whether 'tis dia - monds or a yacht, And to 'pro -
tan - gles You would get be - hind the scenes, With your

-fes-sion-al beau-ties" make up, Even al-though you'd ra-ther not.
 bang-les caus-ing wran-les 'Mong the var-i-ous foot-light queens.

REFRAIN.

And the na-tion will de-clare you are (When they see what a mil-lion-

-aire you are) A bless-ing and boon "To the coun-try," which soon Will

grant you a peer-age-and there you are! The na-tion will de-clare you are (When they

see what a mil - lion - aire you are) A bless - ing and boon "To the

coun - try," which soon, By way of re - qui - tal, Will grant you a ti - tle - and

1. there you are! The are!.....

2.

1. 2. You must

D.C.

No 18. CONCERTED NUMBER. (English Girls & Clerks.)

"TELL ME, PRETTY MAIDEN."

(I MUST LOVE SOME-ONE.)

Moderato.

PIANO.

The musical score is written for piano and consists of four systems of staves. Each system has a treble clef on top and a bass clef on the bottom. The first system begins with a piano (*p*) dynamic marking. The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes, often beamed together. The second system continues the melodic line in the treble and provides harmonic support in the bass. The third system repeats the melodic pattern from the first system. The fourth system concludes the piece with a final melodic flourish in the treble and a sustained bass line. The overall mood is light and elegant, consistent with the 'Moderato' tempo and 'Piano' dynamic.

GIRLS.

There are a

MEN.

Tell me, pret-ty maiden, Are there a - ny more at home like you?

p

few, kind sir, But simple girls, and pro-per too.

Then

Kind sir, their

tell me, pret-ty maid-en, What these ve-ry simple girl-ies do. Then

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features three systems of music. Each system includes a vocal line for 'GIRLS.', a vocal line for 'MEN.', and a piano accompaniment. The piano part consists of a treble and bass clef. The first system shows the beginning of the piece with a piano dynamic marking 'p'. The second system continues the dialogue between the girls and the man. The third system concludes the piece. The lyrics are interspersed with the musical notation, with some words appearing below the vocal lines and others appearing above. The piano accompaniment includes various musical notations such as chords, eighth notes, and a triplet in the first system.

manners are per - fec - tion, And the op - po - site of mine.

tell me, maid - en, what the girl - - ies do. Then take a lit - tle

Detailed description: This system contains the first two lines of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "manners are per - fec - tion, And the op - po - site of mine." and "tell me, maid - en, what the girl - - ies do. Then take a lit - tle".

I may love

walk with me, And then I can see What a most par - ti - cu - lar girl should be.

Detailed description: This system contains the next two lines of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "I may love" and "walk with me, And then I can see What a most par - ti - cu - lar girl should be.".

you too well to let you go And flirt with those at home, you know,

Well,

Detailed description: This system contains the final two lines of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "you too well to let you go And flirt with those at home, you know," and "Well,". The piano accompaniment features a triplet in the right hand.

It's
 don't mind, lit_tle girl, You'll see I'll on_ly want but

not quite fair to them If you told them that you were
 you. I

true. What would you say if I said I liked you well?
 won't care a pin for your sisters if you love me. I'd

On bend - ed knee! If
vow to you— on bend - ed knee!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

I loved you, would you tell me what I ought to do To keep you

The second system continues the musical score. The vocal line includes a piano (*p*) dynamic marking. The piano accompaniment features a triplet of eighth notes in the right hand.

all mine a lone, to al - ways be true to me? If

The third system continues the musical score. The piano accompaniment features a triplet of eighth notes in the right hand.

I loved you, would it be a sil - ly thing to do? For I

The fourth system concludes the musical score. The piano accompaniment features a triplet of eighth notes in the right hand.

must love some one, Yes, I

Then why not me?

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "must love some one, Yes, I" on the first line and "Then why not me?" on the second line. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

must love some one, real - ly. And it might as well be you!

The second system continues the vocal line and piano accompaniment. The lyrics are "must love some one, real - ly. And it might as well be you!". The piano accompaniment continues with similar rhythmic patterns and chord progressions.

p

The third system shows the piano accompaniment continuing. It begins with a piano (*p*) dynamic marking. The right hand features a melodic line with some grace notes, while the left hand maintains a consistent bass line.

GIRLS.
Tell me, gen - tle stranger, Are there a - ny more at home like you?
MEN.
There are a

The fourth system introduces a new vocal part for "GIRLS." and a response for "MEN.". The lyrics are "Tell me, gen - tle stranger, Are there a - ny more at home like you?" for the girls and "There are a" for the men. The piano accompaniment continues, ending with a triplet of eighth notes in the right hand.

Then
 few, sweet maid, And hot-ter boys you ne-ver knew.

tell me, gen-tle sir, The things these ve-ry rak-ish fel-lows do; Then
 Dear maid, they

tell me, tell me What these fel-lows do! Then take me round and
 flirt with girls too free-ly, And it's not the same girl twice.

.let them show, For an hour or... so, How far such fel_lows can real_ly... go!

I ne-ver in-tro-

I

_duce them to a girl, I in-tend To be my most par-tic-u-lar friend.

won't mind what they do— No man would e-ver flirt with

It's

me. I

not worth risk - ing it— I know with them you won't a -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word "me." followed by a rest, then "I". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats, and the time signature is 4/4.

don't want to know them, If you will do the flirt - ing. I'll

- gree. Of course I will try, for we're do - ing ve - ry well.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "don't want to know them, If you will do the flirt - ing. I'll" and "- gree. Of course I will try, for we're do - ing ve - ry well." The piano accompaniment features a more active right-hand part with eighth-note patterns and a steady bass line. A triplet of eighth notes is marked with a "3" above it.

vow to you, On bend - ed knee— If

On bend - ed knee—

The third system concludes the page with the lyrics "vow to you, On bend - ed knee— If" and "On bend - ed knee—". The piano accompaniment continues with a consistent bass line and a right-hand part that provides harmonic support. The system ends with a fermata over the final notes.

I lov'd you, Would you tell me what I ought to do To keep you

all mine a - lone, To al - ways be true to me? If

I lov'd you, Would it be a sil - ly thing to do? For I

must love some one, Yes, I
Then why not me?

must love some one, real - ly, And it might as well be you!

p

p

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "must love some one, real - ly, And it might as well be you!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score is divided into six systems, each containing a vocal staff and a grand staff (treble and bass clefs). The first system includes the vocal line and a grand staff. The subsequent systems (2-6) focus on the piano accompaniment, with the vocal line being absent. The piano part includes dynamic markings such as *p* (piano) and various musical notations like slurs, ties, and accidentals.

SONG. (Lady Holyrood.)

"I'VE AN INKLING."

Words and Music by

PAUL RUBENS.

Allegretto.

PIANO. *f*

The piano introduction consists of three measures. The right hand plays a series of chords, while the left hand plays a simple bass line. The tempo is marked 'Allegretto' and the dynamics are 'PIANO' with a forte 'f' marking.

Not too fast.

1. Now I've met, in my time, some cu - rious men - Some
 2. There was one par - tic u - lar man I knew, Whose
 3. There was one lit - tle man I used to know, With a

The first system of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The tempo is 'Not too fast'. The lyrics are: 1. Now I've met, in my time, some cu - rious men - Some; 2. There was one par - tic u - lar man I knew, Whose; 3. There was one lit - tle man I used to know, With a

nice - some fair - some dark; I have met quite a hand - some one
 name of course I shan't tell, He had been di - vorc'd - was a
 stock of re - par - tee; But his stor - ies were not quite....

The second system continues the vocal line and piano accompaniment. The lyrics are: nice - some fair - some dark; I have met quite a hand - some one; name of course I shan't tell, He had been di - vorc'd - was a; stock of re - par - tee; But his stor - ies were not quite....

now and then, But still not quite up to the mark. Now a
 bank - rupt too, Well, in fact, he was ra - ther a swell. Now one
comme il - faut - So they did - n't ap - peal to me. There was

hus - band I've man - aged at last to find, Who is nei - ther too young nor too
 day we went to a play some - where, And af - ter - wards on to
 one lit - tle rhyme which he thought was new, And he asked if I'd heard it be -

old; He's in - tense - ly a - mu - sing - Not
 tea, When a la - dy close by..... be -
 - fore; When he start - ed to tell me, I

rall.

quite re - fined, But a man with a heart..... of gold.
 - gan to stare And I t'nought that, per haps, she knew me.
 said, "That'll do - I don't want to hear a - ny more?"

REFRAIN.
a tempo.

Now I'm bound to say, In a kind of way, You have an
 Now I'm bound to say, In a kind of way, I had an
 For I'm bound to say, In a kind of way, I had an

p a tempo.

rall.

ink - ling, ink - ling, ink - ling..... That it's not his heart, But the
 ink - ling, ink - ling, ink - ling..... For my friend turn'd red.... When she
 ink - ling, ink - ling, ink - ling..... That I'd read that verse— On - ly

rall.

a tempo.

gol - den part Of which I'm think - ling, think - ling, think - ling.
 bow'd her head And start - ed wink - ling, wink - ling, wink - ling.
 ra - ther worse, In the "Pink - ling, Pink - ling, Pink - ling.

a tempo.

No 20.

FINALE.

And the na - tion will de - clare you are (When they see what a mil - lion - aire you are) A

PIANO.

bless - ing and boon "To the coun - try," which soon Will grant you a peer - age - and there you are! The

na - tion will de - clare you are (When they see what a mil - lion - aire you are) A

bless - ing and boon "To the coun - try," which soon By way of re - qui - tal Will grant you a ti - tle and

there you are!.....

No 21.

SONG. (Dolores.)

"THE QUEEN OF THE PHILIPPINE ISLANDS."

Words and Music by

PAUL RUBENS.

Moderato.

VOICE.

PIANO.

con espress.

mf

dim.

In the Phi - lip - pines lived a maid - en fair, With won - drous hair And

eyes so rare That the men were all in - clin'd to swear By the

rall.

a tempo

maid of the Phi-lip-pine Is-lands: Now a stran-ger came, in the

days of old, To this land of scent and sun-set gold And his

sto-ry of love he de-mure-ly told To the maid of the Phi-lip-pine Is-lands.

rall. *a tempo* *p.*

REFRAIN.

Yet he told her that she was his on-ly love, Quite his on-ly love, His *one* and

p rit.

on - ly love, And she said "I'm a - fraid you must be lone - ly, love, If it's

p *p*

quite true what you say." He in - sist - ed that she was his

cresc. *accel.* *rit.* *rall.* *a tempo* *forzando*

on - ly love, Quite his on - ly love, His one and on - ly love, And he

p

vow'd he'd be true, And he bade her a - dieu, 'Ere he roam'd o'er the sea far a - way.

rall.

Now this lov - er bold (once Cu - pid's dart had pierc'd his heart) be -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The piano part begins with a *p* dynamic marking and includes a crescendo hairpin.

- gan to smart, For, truth to tell, He was forc'd to part From the

The second system continues the vocal and piano parts. The piano accompaniment includes markings for *rall.* and *a tempo*.

maid of the Phi - lip - pine Is - lands: But when o'er the o - cean

The third system shows the vocal line and piano accompaniment. The piano part includes a *rall.* marking and a fermata over a chord.

far a - way, He found ma - ny "on - ly" loves, they say; For his

The fourth system continues the vocal and piano parts. The piano accompaniment features a series of chords in the right hand.

heart for - got that his pro - mise lay With his Queen of the Phi - lip - pine Is - lands.

The fifth system concludes the piece. The piano accompaniment includes markings for *rall.*, *a tempo*, and *rit.*

REFRAIN.

For he told her that she was his on - ly love, Quite his on - ly love, His *one* and

p *rit.*

on - ly love, And she said "I'm a - fraid you *must* be lone - ly, love, If it's

p

quite true what you say." He in - sist - ed that she was his

accel. *cresc.* *rall.* *a tempo* *forzando*

on - ly love, Quite his on - ly love, His *one* and on - ly love, And he

p

vow'd he'd be true, As he bade her a - dieu, Ere he roam'd o'er the sea far a - way.

a piacere *rall.* *colla voce.* *Fine.*

No 22.

DUET. (Valleda and Leandro.)

"WE GET UP AT 8 A.M."

Allegro moderato.

PIANO. *f*

♩ VALL.

1. A maid's car - cer is skit - tles and beer When she lives in a
 2. Our Ann - ual Ball, in the ser - - vants' hall, I'm sure you would de -

p

LEAN.

swell sit - u - a - tion, No - thing to do - I wait for my screw, And
 - clare ve - ry class - y, We on - ly ask pals, And we don't want gals, Whom the

kiss all the girls in quick ro - ta - tion - like
 up - stair folk would call très pas - sé! like

VALL.

this. I've num - ber - less maids of in - fer - i - or grades, When
this. Of course we in - vest in wine of the best, And

cresc.

LEAN.

I say.... "do," they quick - ly do.... it. When I stare, with my
care - ful - ly tell the man who ca - ters To give a cheap brand to the

f *p*

nose in the air,.....
Vi - en - ese band,.....

..... They quick - ly move, and soon get through it!
..... The rest is col - lar'd by the wai - ters.

BOTH.

For we get up at 8 a. m., 8 a. m.! 8 a. m.! We

break-fast, lun-cheon, tea, and... dine, Liq-ueur and cof-fee at half-past-nine, And

then we dance till late a. m. late a. m.! a. m.! We're

real-ly aw-f'ly bu-sy in the ser-vants' hall.

D. C.

No. 23.

SONG (Donegal.)

"I WANT TO BE A MILITARY MAN."

Words by
FRANK A. CLEMENT.

Tempo Quick Step.

PIANO.

pp

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The first measure features a triplet of eighth notes. The piece is marked 'pp' (pianissimo). The melody is characterized by dotted rhythms and is often phrased with slurs and repeat signs. The accompaniment in the bass clef provides a steady rhythmic foundation with chords and single notes. The second system continues the melody and accompaniment. The third system features a more active treble line with eighth-note patterns. The fourth system concludes the piece with a final cadence in the bass line and a sustained chord in the treble.

♩

1. Oh, the man that's dress'd as us - u - al Is out of it to-
 2. If you stroll down Pic - ca - dil - ly In the mid - dle of the
 3. Now as this is "from the sta - ble" Well I hope you'll keep it

-day, For a reg - u - lar dan - dy man..... No sin - gle
 day, And a ve - ry smart Gen - tle - man,..... In Kha - ki
 dark, But the straight - est of tips I had,..... From Tat - ter -

wo - man cares,..... She won't look up - on your
 comes a - long..... You may think he's Lord Tom
 - sall's to - day..... And I hear that all the

suit, or you, I've heard the world - ly say, Till you've
 Nod - dy or Sir Al - gy Pop - in - jay, But I
 race - cours - es, Right down to Kemp - ton Park, Will be

CHORUS.

TEN.

SOP.
&
CON.

donn'd the garb that Tom - my At - kin's wears.
think it's ve - ry like - ly you'll be wrong.
laid with kha - ki turf with - out de - lay. I

want to be a mil - i - ta - ry
want to be a mil - i - ta - ry
want to be a mil - i - ta - ry

DONEGAL.

man..... There came a cry..... "To
man..... You real - ly must..... con -
man..... And all the jock - eys,

arms!" The frock - coat lost..... its charms, And so the
_fess That in the la - test dress The bet - ter
you will see, Will ride..... a kha - ki gee, And the

top - per came a crop - per at the rat - a - plan.....
 clas - ses and the mas - ses look as like as they can.....
 star - ter, will look smart - er, in the so - ber tan.....

- plan rat - a - plan
 You lose a lot of chan - ces And you
 While to gaze at him you tar - ry Some - one
 And the vague im - press - ion's grow - ing That the

don't get asked to dan - ces If you're not dress'd all in
 says "Wot cher, there's Har - ry Gone and dress'd 'is - self in
 Prince of Wales is go - ing To the ra - ces, dress'd in

kha - ki like a mil - i - ta - ry man.....
 kha - ki like a mil - i - ta - ry man?.....
 kha - ki like a mil - i - ta - ry man.....

REFRAIN.

I..... want to join the mil - i - ta - ry - ta - ry, I've.....

got no chance with Jane, or Flo, or Ma - ry; I..... want..... to

hear the mar - tial rat - a - plan, I want to be a mil - i - ta - ry man,.....

CHO.(Sop. & Con.)
That is my

plan it is

I want to be a mil - i - ta - ry man. To flirt with Jane and Ma - ry.

man.....

CHO.(Sop. & Con.)

pp

SOLO.

I..... want to be a mil - i - ta - ry - ta - ry,

SOPRANO & CONTRALTO.

pp Rat tat ta plan..... plan Rat tat ta plan plan Rat ta pian plan

TENOR.

pp Rat tat ta plan..... plan Rat tat ta plan plan Rat ta pian plan

p

I've..... got no chance with Jane, or Flo, or Ma - ry;

Rat tat ta plan, plan, plan Rat tat ta ta Rat tat ta ta

Rat tat ta ta plan, plan Rat..... ta Rat tat ta ta

I..... want..... to hear the mar - tial rat - a - plan I

Rat ta plan plan Rat ta ta plan plan Rat ta ta ta Rat ta ta ta

Rat a tat ta tat ta ta ta ta ta ta ta ta ta ta

want to be a mil - i - ta - ry man,..... Yes, I

Rat ta ta ta Rat ta ta ta Rat ta ta ta Rat ta plan plan

Rat ta ta ta ta ta ta Rat ta ta ta ta ta ta

want to be a mil - i - ta - ry man.....

Rat ta ta ta Rat ta Rat ta plan.....

Rat ta ta Rat ta ta ta ta.....

Detailed description: This block contains the first system of a musical score. It features three vocal staves and a piano accompaniment. The top staff is for a vocal part with lyrics 'want to be a mil - i - ta - ry man.....'. The middle two staves are for vocal parts with lyrics 'Rat ta ta ta Rat ta Rat ta plan.....' and 'Rat ta ta Rat ta ta ta ta.....'. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various chords and melodic lines.

SOP. & CON.
I..... want to join the mil - i - ta - ry - ta - ry,

TENOR.
I..... want to join the mil - i - ta - ry - ta - ry,

BASS.
I..... want to join the mil - i - ta - ry,

ff

Detailed description: This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The top staff is for Soprano and Contralto (SOP. & CON.) with lyrics 'I..... want to join the mil - i - ta - ry - ta - ry,'. The middle staff is for Tenor (TENOR.) with lyrics 'I..... want to join the mil - i - ta - ry - ta - ry,'. The bottom staff is for Bass (BASS.) with lyrics 'I..... want to join the mil - i - ta - ry,'. The piano accompaniment is shown in grand staff notation with a forte (*ff*) dynamic marking. The lyrics are aligned with the vocal staves.

I've..... got no chance with Jane, or Flo, or Ma - ry

I've..... got no chance with Jane, or Flo, or Ma - ry

I've..... got no chance with Jane, Ma - ry

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a minor key, indicated by the key signature of one flat. The lyrics are: "I've..... got no chance with Jane, or Flo, or Ma - ry".

I..... want..... to hear the mar - tial rat - a - plan, I

I..... want to hear the mar - tial rat - a - plan— To

I..... want to hear Rat a plan, I

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a minor key, indicated by the key signature of one flat. The lyrics are: "I..... want..... to hear the mar - tial rat - a - plan, I", "I..... want to hear the mar - tial rat - a - plan— To", and "I..... want to hear Rat a plan, I".

unis.

want to be a mil - i - ta - ry man, that is my plan, it is, I
 be a mil - i - ta - ry man, that is my plan, it is, I
 want to be a mil - i - ta - ry man, my plan, I

1. want to be a mil - i - ta - ry man.....
 2. want to be a mil - i - ta - ry man.....
 want to be a mil - i - ta - ry man.....

1. want to be a mil - i - ta - ry man.....
 2. want to be a mil - i - ta - ry man.....

D. C.

No. 24.

SONG. (Dolores.)

"HE LOVES ME-HE LOVES ME NOT."

Words by

ERNEST BOYD-JONES.

Moderato.

PIANO. *f*

The first system of music features a vocal line on a single staff and piano accompaniment on a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a forte (*f*) dynamic. The vocal line is mostly rests in this system.

A wo - man's love is but a ten - der flow'r, That

p

The second system continues the piano accompaniment with a piano (*p*) dynamic. The vocal line enters with the lyrics 'A wo - man's love is but a ten - der flow'r, That'. The piano accompaniment consists of chords and moving lines in both hands.

blooms for one..... a - lone.....

The third system continues the piano accompaniment. The vocal line enters with the lyrics 'blooms for one..... a - lone.....'. The piano accompaniment continues with chords and moving lines.

'Tis not a blos - som for an i - dle hour That

soon a - side is thrown.

Winds may be cru - el or the tem - pest blow,

Storm - clouds o'er - cast the sum - mer shine, Yet may you

find it ev - er bloom - ing In its sweet per - fum - ing,

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "find it ev - er bloom - ing In its sweet per - fum - ing,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are triplets in the right-hand part of the piano accompaniment.

Dear - est, with - in this heart of mine!

affet.

The second system continues the vocal line and piano accompaniment. The lyrics are "Dear - est, with - in this heart of mine!". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. The word "affet." is written above the piano accompaniment.

He loves, he loves me,

The third system continues the vocal line and piano accompaniment. The lyrics are "He loves, he loves me,". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line.

He loves me not. Ah,

The fourth system continues the vocal line and piano accompaniment. The lyrics are "He loves me not. Ah,". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line.

rit.

ro - - sy pet - als, as ye fall, Say, will my

rit.

a tempo

lot be hap - pi - ness or sad - dest fate..... of..... all.

rit.

a tempo

rit.

Andante.

To him a - lone..... my lov - ing mes - sage bear..... In ten - der

mf

agitato.

tone, ah, tell that he my heart a - lone can.... share,..... Ye.... sum - mer

Andante.

winds that....blow..... o'er sil-ver sea or leaf-y shore,..... Ah, say that I shall

rit. **Tempo di Valse.**
love him so..... for ev-er - more.....

Flo - ra,

..... Flo - ro - ral..... Of all per - fumes..... di - vine,..... As

god_ess..... we a_dore her..... In her flow - - - 'ry

shrine;..... Her gifts on our Is_land be_° stow_ing,..... There

lies in each flow'r gai_ly blow_ing..... A for_tune ne'er end_ing To

maids that are tend_ing The shrine of our Saint Flo_ro - do - ra.

Tempo Imo

To him a - lone..... my lov - ing mes - sage bear,..... In ten - der

tone, ah, tell that he my heart a - lone can... share,..... Ye.... sum - mer

agitato. *Andante.*

winds that blow.... o'er sil-ver sea or leaf - y shore,... Ah, say that I shall love him so..... for ev - er -

rit.

- more.

p *pp*

No 25.

SONG. (Angela)

"WILLIE WAS A GAY BOY."

Words by
ALFRED MURRAY.

Moderato.

PIANO. *mf*

1. Wil - ly was a day..... boy in a cram - mer's class And Win - ny
 2. Win - ny could - n't speak..... to Wil - ly on his walk, For they were
 3. Wil - ly now is ma - ted, Win - ny is his wife And yet you

p

was a board - er in a col - lege;
 strict with her..... and it was need - ed.
 real - ly need - nt won - der wheth - er

Wil - ly was a gay..... boy for he used to pass His Win - ny
 Win - ny used to seek..... to have a lit - tle talk With him but
 Such a pair are fa - ted Such for a hap - py life When both their

in the House..... of Know - ledge.
 ne - ver once..... suc - ceed - ed;
 lips can tune..... to - geth - er

WHISTLE SOLO.

WHISTLE OFF.

The first system of music features a whistle solo on a single treble clef staff. The melody is in a minor key and includes a triplet of eighth notes. Below it, a piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part begins with a *pp* (pianissimo) dynamic marking and includes a triplet of eighth notes in the right hand.

The second system continues the whistle solo and piano accompaniment. The whistle solo staff shows further melodic development with a triplet. The piano accompaniment continues with similar rhythmic patterns and dynamics.

The third system continues the whistle solo and piano accompaniment. The whistle solo staff shows further melodic development with a triplet. The piano accompaniment continues with similar rhythmic patterns and dynamics.

Wil - ly whis - tled coon - like as he stroll'd to school, Al - -
 So she set to learn - ing Wil - ly's lit - tle tune,
 There's a lit - tle ba - by in a bass - i - nette -

The fourth system continues the whistle solo and piano accompaniment. The whistle solo staff shows further melodic development with a triplet. The piano accompaniment continues with similar rhythmic patterns and dynamics.

- though the neigh - bours thought he was sil - ly, But
 Thought of o - ther notes fit - ting neat - ly;
 Such a pret - ty girl pic - ca - nin - ny;

Win - ny did the tune like, thought it beau - ti - ful,
 When she was re - turn - ing in the af - ter - noon,
 Wil - ly vows that ear - ly will the lit - tle pet

Well, she loved the whis - tle of her Wil - ly When his
 Wil - ly heard his Win - ny an - swer sweet - ly In a
 Learn to whis - tle with a will like Win - ny With a

tune was this.
 tune like this.
 tune like this.

WHISTLE.

After 3rd Verse Refrain 3 times,
 1st SOLO WHISTLE,
 2nd TENOR OFF,
 3rd ALL WHISTLE OFF.

No. 26.

DUET. (Dolores and Tweedlepunch.)

"WHEN WE'RE ON THE STAGE."

Words by
PAUL RUBENS.

Moderato.

PIANO. *mf*

We're both on the stage, we two, There's

p

no - thing that we can't do, We're re - -

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "no - thing that we can't do, We're re - -". The piano accompaniment includes several triplet markings over the right hand.

- mark - a - bly fine In a Gai - e - ty line But we

The second system continues the vocal line with the lyrics "- mark - a - bly fine In a Gai - e - ty line But we". The piano accompaniment continues with triplet markings in the right hand.

re - vel in Shakes - peare too. My Ju - liet's great, I

The third system continues the vocal line with the lyrics "re - vel in Shakes - peare too. My Ju - liet's great, I". The piano accompaniment continues with triplet markings in the right hand.

know,..... As I pre - sent - ly mean to show,..... While my

The fourth system concludes the vocal line with the lyrics "know,..... As I pre - sent - ly mean to show,..... While my". The piano accompaniment continues with triplet markings in the right hand.

friend on the right, Tho' he's ra - ther a sight, Will por - tray Ro - me -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "friend on the right, Tho' he's ra - ther a sight, Will por - tray Ro - me -". The piano accompaniment includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The piano part features several triplet markings over groups of three notes in the right hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line consists of a single note followed by a dotted line, indicating a continuation of the previous phrase. The piano accompaniment continues with similar rhythmic patterns and triplet markings in the right hand.

The third system of music shows the vocal line and piano accompaniment. The vocal line has a dotted line, suggesting a further continuation. The piano accompaniment features more complex rhythmic figures and triplet markings.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.

Sing a song of sweet flir - ta - tion, for our style is ver - sa - tile, Ev - 'ry -

Ah! Ah! Ev - 'ry -

Ah! Ah! Ev - 'ry -

Sing a song of sweet flir - ta - tion, for our style is ver - sa - tile, Ev - 'ry -

Sing of sweet flir - ta - tion, We're ver - sa - tile Ev - 'ry -

- thing we do is sure to be... the rage, Men - del.ssohn or coon plan - ta - tion,

- thing..... is sure to be... the rage, Men - del.ssohn or coon plan - ta - tion,

- thing..... is the rage, An - - - y

- thing we do.... is the rage, the rage, And an - y sort..... of

- thing..... is the rage, the rage, And an - y sort..... of

An - y sort of im - i - ta - - - tion, We'll show what we can do When
 An - y sort of im - i - ta - - - tion, We'll show what we can do When
 im - - - i - ta - - - tion, We'll show what we do When
 im - i - ta - tion, coon - plan - ta - tion, We'll show what we do When
 im - - - i - ta - - - tion, We'll show what we do When

1. 2. *D. C.* S
 we're on the stage. stage.
 we're on the stage. stage.
 we're on the stage. stage.
 we are on the stage. stage.
 we're on the stage. stage.
 1. 2. *Fine.*
D. C. S

2.

In Opera we excel
 Whether Faust or William Tell,
 For I look too sweet
 When I play Marguerite—
 And he plays the Devil quite well.
 Covent Garden is crowded, of course,
 And encores they invariably force;
 We return every year
 And we always appear
 If we're ever so hoarse.

CHORUS.

Sing a song of sweet plantation
 For our style is versatile,
 Everything we do is sure to be the rage,
 Mendelssohn or coon plantation,
 Any sort of imitation,
 We'll show what we can do
 When we are on the stage.

3.

If you should think that's all,
 Just go to St. James' Hall,
 You'll be taken by storm
 When you hear me perform,
 And you won't mind buying your stall
 Madame Patti's out-classed; I'm afraid,
 Sarasate's quite put in the shade,
 When I sing, people cry
 And some of them die
 When the violin's played.

Chorus.

4.

We are awfully good as a coon
 With a sugary sort of a tune,
 And we don't care one jot
 If the words are all rot
 If they just take a turn on the moon.
 A cake walk then we'll do
 And we sing about Dinah or Sue,
 For we really don't know
 What we're singing and so
 We just leave it to you.

Chorus.

Nº 27.

SONG. (Dolores)

* "THE ISLAND OF LOVE"

Words by
AUBREY HOPWOOD.

Music by
IVAN CARYLL.

Tempo di Valse.

PIANO. *f*

pp

Far a - way..... on the o - cean of

p

sun - shine and foam..... Sail'd, one day..... lit - tle

* By Arrangement with Messrs Chappell & Co Ltd.

Cu - pid, in search of a home,..... Paus'd to hark.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Cu - pid, in search of a home,..... Paus'd to hark.....". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

..... to the song of the mur - mur - ing dove,..... Moor'd his

The second system continues the vocal line and piano accompaniment. The lyrics are "..... to the song of the mur - mur - ing dove,..... Moor'd his". The piano accompaniment features a steady bass line and chords in the right hand.

barque..... on the won - der - ful Is - land of Love..... There are

The third system continues the vocal line and piano accompaniment. The lyrics are "barque..... on the won - der - ful Is - land of Love..... There are". The piano accompaniment includes some melodic flourishes in the right hand.

ships that steer for that har - bour clear, Sail - ing chee - ri - ly, Sail - ing

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "ships that steer for that har - bour clear, Sail - ing chee - ri - ly, Sail - ing". The piano accompaniment features a more active melodic line in the right hand.

chee - ri - ly, And they make their way to the sun - lit bay Of the

fai - ry-land and the rose;..... There are some that sink on the

rock - bound brink, Sail - ing wea - ri - ly, Sail - ing wea - ri - ly; And a

few that reach to the gol - den beach Where the o - range blos - som blows -

Ah! Far a - way..... on the o - cean of sunshine and foam.....

SOPRANO.

Ah! Far a - way..... on the o - cean of sunshine and foam.....

TENOR.

Ah! Far a - way..... on the o - cean of sunshine and foam.....

BASS.

Ah! Far a - way..... on the o - cean of sunshine and foam.....

The first system of the musical score consists of four vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with each voice part singing the same lyrics. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some chords circled.

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

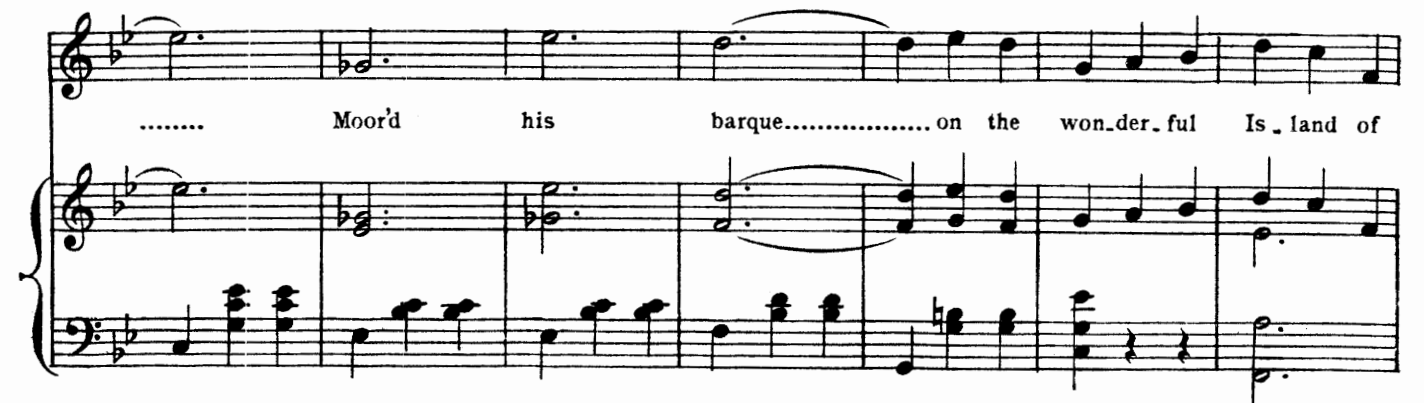
The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Paus'd to hark.....to the song of the mur-mur-ing dove.....



The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Paus'd to hark.....to the song of the mur-mur-ing dove.....". The piano accompaniment is in a grand staff (treble and bass clefs) and consists of chords and moving lines in both hands.

..... Moor'd his barque.....on the won-der-ful Is-land of



The second system continues the vocal line with the lyrics "..... Moor'd his barque.....on the won-der-ful Is-land of". The piano accompaniment continues with similar harmonic support.

Love.....

ff



The third system shows the vocal line with the lyrics "Love.....". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the middle of the system.

Ma-ny the ship that starts..... In

dim. *p*



The fourth system continues the vocal line with the lyrics "Ma-ny the ship that starts..... In". The piano accompaniment includes dynamic markings of *dim.* (diminuendo) and *p* (piano).

care of a man and mai - den, Bring - ing back ach - ing hearts,.....

..... A - wea - ry and hea - vy la - den; Ma - ny a ves - sel

gay,..... All heed - less of care and sor - row, Steer - ing from

port to - day..... Comes back a wreck to - mor - row.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

ff

I have sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

I have won,..... to the won-der-ful Is-land of Love.....

She has won,..... to the won-der-ful Is-land of Love.....

She has won,..... to the won-der-ful Is-land of Love.....

She has won,..... to the won-der-ful Is-land of Love.....

I have reached the Is - land, the Is - land of Love, To the
 She has reached the Is - land, the Is - land of Love, To the
 She has reached the Is - land, the Is - land of Love, To the
 She has reached the Is - land, the Is - land of Love, To the

Land of Love.
 Land of Love.
 Land of Love.
 Land of Love.

Presto.