

GEORGE GROSSMITH
& J.A.E.MALONE
PRESENT

PRIMROSE

MUSICAL
COMEDY

Book by
GEORGE GROSSMITH
& GUY BOLTON

Lyrics by
DESMOND CARTER
& IRA GERSHWIN

Music by
GEORGE GERSHWIN

CHAPPELL ~ HARMS

1
WINTER GARDEN THEATRE

GEORGE GROSSMITH and J. A. E. MALONE

present

PRIMROSE

A New Musical Comedy

IN THREE ACTS

BOOK BY

GEORGE GROSSMITH & GUY BOLTON

LYRICS BY

DESMOND CARTER & IRA GERSHWIN

MUSIC BY

GEORGE GERSHWIN

Vocal Score - - Price 8/- net.

CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON. W. 1.
and SYDNEY.

HARMS Incorporated,
62-64, WEST 45th STREET,
NEW YORK.

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The Play produced by GEORGE GROSSMITH.

PRIMROSE

CHARACTERS

(In order of their appearance)

Jason	Mr. ERNEST GRAHAM
Freddie Falls	Mr. CLAUDE HULBERT
May Rooker	Miss VERA LENNON
Sir Benjamin Falls	Mr. GUY FANE
Joan (his Ward)	Miss MARGERY HICKLIN
Hilary Vane (a Novelist)	Mr. PERCY HEMING
Toby Mopham	Mr. LESLIE HENSON
Michael	Mr. THOMAS WEGUELIN
Manager of Hotel	Mr. HAROLD BRADLEY
Pinkie Peach (Mdme. Frazeline)	Miss HEATHER THATCHER
Lady Sophia Mopham	Miss MURIEL BARNBY
Pritchard	Miss SYLVIA HAWKES

Villagers, River Girls, Sports Girls, Sportsmen, Visitors, Etc. :

Post Girl	MIGNON MORENZA	Hon. Dally	MARGARET MOORE
Flower Girl	ESME de VAYNE	Miss Tishy	GERALDINE AYLMER
Ballet Girl	WINIFRED SHOTTER	Miss Toshy	PHYLLIS GARTON
First Bather	KATHLEEN BURGIS	Marie	DOROTHY DAW
Second Bather	BERYL MURRAY	Cutex	SYBIL EASTLEY
Third Bather	LELIA FARMAR	Blush	BUBBLES RYAN
Fourth Bather	MOLLY VERE	Witch Hazel	ESTELLE DUDLEY
Lady Kitty	DOROTHY DEANE	First Ballerina	ELAINE FERRARS
Lady Katty	YVONNE O'BEARE	Second ,,	DAISY DALZIEL
Hon. Dilly	PHYLLIS SWINBURNE	Third ,,	AUDREY CARLYON

LELIA HOLLY, MAISIE GLYN, GLADYS SAMMUT, PEGGY BLAKE, MARIE LYNNE.

Artist	LESLIE FRENCH	Jorrocks	FRED. WHITLOCK
Turk	GUY SAUNDERS	De Travers	FRANK BROWN
Tom	RALPH RUTLAND	Agent de Police	JACK MORGAN
Jerry	GEORGE HAMILTON	The Colonel	JACKSON WERNDDLEY
Alvanley	F. WILSON BARRETT	The Captain	JOHN REDMOND

SYNOPSIS OF SCENERY.

- ACT I. LITTLE FERRY-ON-THAMES
The Neighbours
- ACT II. HOTEL SPLENDIDE, LE BOUQUET
The Fourteenth of July
- ACT III. THE VAUXHALL CLUB, MOPHAM HOUSE, PARK LANE
Ballet—Souper—Bal-Costume

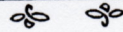
Manager : Mr. ALFRED TURNER.

Musical Director : Mr. JOHN ANSELL.

Stage Director : Mr. CHARLES A. MAYNARD

Stage Manager : Mr. F. BEESON KING.

PRIMROSE



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PRIMROSE.

Words by
DESMOND CARTER.

Music by
GEORGE GERSHWIN.

No 1.

OPENING CHORUS.—ACT I.

Allegro giocoso.

Piano. *ff*

(Curtain.)

L.H.

CHORUS.

Leav - ing

CHO town While we may We've come down For the day Far a - way From the



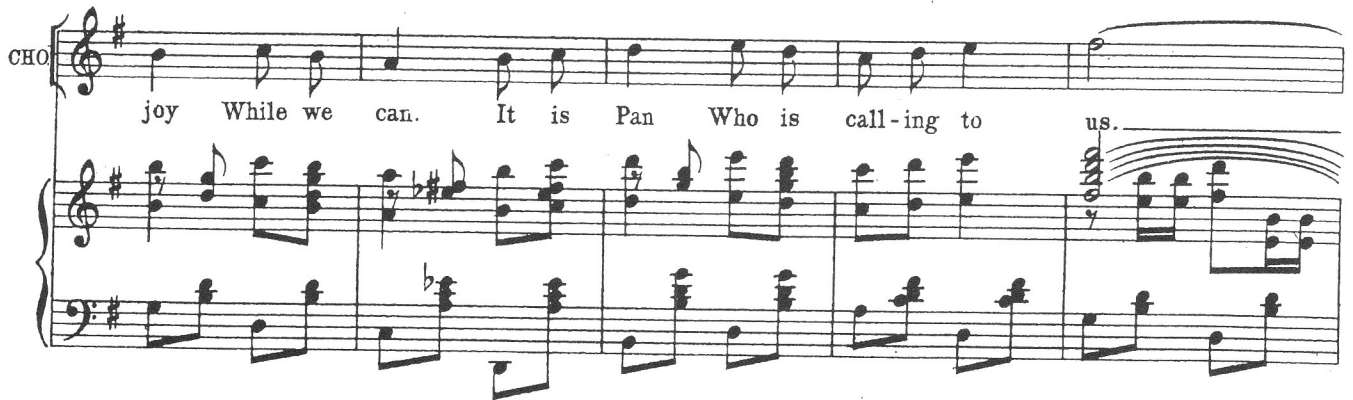
The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "town While we may We've come down For the day Far a - way From the". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

CHO wor - ry and fuss. Girl and boy, Maid and man, Seek - ing



The second system continues the musical score. The vocal line has a long note on "fuss." followed by a slur over "Girl and boy, Maid and man, Seek - ing". The piano accompaniment continues with similar rhythmic patterns, including some chords with accidentals.

CHO joy While we can. It is Pan Who is call - ing to us.



The third system of the score. The vocal line includes a long note on "us." with a fermata. The piano accompaniment features a more active bass line and chords in the right hand, including some triplets.

CHO Con - tem - plat - ing Rus - ti - cat - ing Un - der the trees.



The fourth and final system on the page. The vocal line has a long note on "trees." with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the right hand, ending with a final chord.

CHO

And if you please, Un - pack - ing these. An - y plot In the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "And if you please, Un - pack - ing these. An - y plot In the". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a complex texture with many chords and moving lines.

CHO

shade Where the lot Can be laid Is the spot That was made for

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "shade Where the lot Can be laid Is the spot That was made for". The piano accompaniment continues with similar complexity.

Red. *

CHO

us.

L.H. *p* *sempre dim.*

The third system of music shows the vocal line and piano accompaniment. The vocal line lyrics are: "us.". The piano accompaniment includes the instruction "L.H. p" and "sempre dim.". The system ends with a double bar line.

The fourth system of music is a continuation of the piano accompaniment from the previous system. It features a treble and bass clef staff with a key signature of one sharp. The music includes dynamic markings such as "pp" and "d.". The system ends with a double bar line.

No 2.

DUET- (May & Freddie.)

"TILL I MEET SOMEONE LIKE YOU"

Words by
DESMOND CARTER.

Tempo di Valse.

Voice.

Piano.

§ FREDDIE.

I can't stand wo - men who foo - zle; I must have
I've found you al - most per - fec - tion Each time you've

a tempo

MAY.

a girl who can drive. I hope the man that I
played ten - nis with me. Your shots have strength and di -

choose' ll Be plus four or poss - i - bly five.
 -rec - tion; Your foot - work is all it should be.

FREDDY. MAY.
 Some-one who's got Ev - 'ry man - ner of shot. Some-one who's good on the
 You nev - er make An - y sort of mis - take. You al - ways know what to

FREDDIE.
 green. Oh! you seem to fit in the
 do. Oh! I think you're sim - ply a -

MAY.
 pic - ture. And you're just the type that I mean.
 -maz - ing, And you're ra - ther won - der - ful, too.

REFRAIN. (No repeat in 1st Verse.)

(FREDDIE.) I've nev - er met an - oth - er lit - tle girl quite like you,
 (MAY.) I've nev - er met an - oth - er lit - tle boy quite like you,

The first system of the refrain 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 piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The piano part begins with a piano (*p*) dynamic marking. The melody consists of eighth and quarter notes, with some rests. The lyrics are written below the vocal line.

One with your in - stinct for fol - low - ing and through.
 One with a back - hand as pow - 'rful and true.

The second system of the refrain continues the vocal line and piano accompaniment. The piano part features several accents (>) over the notes. The lyrics are written below the vocal line.

(MAY.) I've nev - er met an - oth - er lit - tle boy who would play
 (FREDDIE.) I've nev - er met an - oth - er lit - tle girl who would play

The third system of the refrain features a vocal line and a piano accompaniment. The piano part continues with the same accompaniment pattern as the previous systems. The lyrics are written below the vocal line.

Sun - day, Mon - day, Tues - day, ev - er - y day.
 Sun - day, Mon - day, Tues - day, ev - er - y day.

The fourth system of the refrain features a vocal line and a piano accompaniment. The piano part continues with the same accompaniment pattern. The lyrics are written below the vocal line.

I want a man to stand by me; _____ One not a -
 One I could lead to suc - cess, dear, _____ In the mixed

-fraid of a stymie. (FREDDIE) Try me! (BOTH) I'll nev - er meet an - oth - er lit - tle
 dou - bles, I guess, dear. (MAY) Yes, dear. (BOTH) I'll nev - er meet an - oth - er lit - tle

(girl) who will do Till I meet some - one like
 (boy) who will do Till I meet some - one like

1. you. _____ 2. you. _____
 you. _____ you. _____

D. C.

No 3.

SONG:-(Joan) & Chorus of Men.

"ISN'T IT WONDERFUL?"

Words by
IRA GERSHWIN
& DESMOND CARTER.

Moderato.

Musical score for the piano introduction, consisting of three staves (treble, grand, and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes dynamic markings 'mf' and 'rit.'.

Musical score for the first phrase, including a vocal line and piano accompaniment. The vocal line has two parts: (JOAN) 1. A - ny man who would ap - and (MEN) 2. We would steal your heart for. The piano accompaniment includes a dynamic marking 'p'.

Musical score for the second phrase, including a vocal line and piano accompaniment. The vocal line continues with: - peal to me Must ap - peal in ev - 'ry way, Like the ev - er-more, If the way we on - ly knew. Ev - 'ry. The piano accompaniment continues with the same key and time signature.

man my dreams re - veal to me; I can see him ev - 'ry
day we would en - dea - vour more To bring hap - pi - ness to

cresc. *p*

day. Oh, it all seems ve - ry real to me, And I
you. For we know that nev - er, nev - er more Shall we

mf

know what he would say; find a heart so true. (JOAN) But my heart will nev - er

f *mf*

heart stops beat - ing When I hear his voice re - peat - ing;
go a - stray - ing Till I hear the right one say - ing;

rit. *p*

REFRAIN.

Is - nt it won - der - ful! Oncetherewere two of us, Now wére on - ly

mp dolce

one. The stormy wea - ther has passed, And wére to - ge - ther at

last. 1. Be - fore our meet - ing we on - ly ex - is - ted, Now
(MEN) 2. But while you're wait - ing and hop - ing to find him With

sf *pp* *bd.*

liv - ing has real - ly be - gun. Heav - en, dear, knew of us,
oth - ers you might have be - gun. Why not a few of us,

dim.

1.

When there were two of us, So now we're on - ly one.
 Just one or two of us?

f

That's what he'll have to say to me; I know he'll come some

day to me. No oth - er man can wake my heart; He'll

2.

take my heart, I know. (JOAN) No, I on - ly want one.

D.C. *rit.*

Fed. *

No 4.

SONG.—(Hilary)

"THIS IS THE LIFE FOR A MAN"

Words by
DESMOND CARTER.

Con spirito.

Voice.

Piano.

f

HIL.

Keep your cit - ies and keep your towns, I want no - thing but

p

HIL.

poco lento

these; ————— The moors, the riv - er, the roll - ing downs, The

poco lento

HIL.

woods and the whisp-er-ing trees. Hill and mea-dow and

rit. *a tempo*

HIL.

scent-ed hay; Bet-ter them no-one can. Leave the wo-men to

marcato

HIL.

go their way, I'll have done with them from to-day, Oh,

rit. *colla voce*

VIL.

this is the place for a man, Oh, this is the place for a

a tempo *colla voce*

HIL. *a tempo*

man.

f a tempo

HIL.

2. Keep your cit - ies with all their pride;

p

HIL. *poco lento*

I want no-thing of those _____ I'll give my heart to the

poco lento

HIL. *rit.*

coun - try - side With ev - 'ry wind — that blows. —

rit.

HIL. *a tempo*

There was nev - er a fair - er thing Since ev - er the world_ be -

a tempo

HIL. *marcato*

-gan. — Love is fol - ly when life can bring A pipe to smoke and a

HIL. *rit.* *a tempo* *rit.*

song to sing. Oh, this is the life for a man, — Oh, this is the life for a

colla voce *a tempo* *colla voce*

HIL. *man.*

f a tempo *ff*

TOBY. need me ev - 'ry mo - ment of the day. Hearts are pal - pi -
Bald - win goes to lunch with Ram - say Mac. Town is top - sy -

TOBY. - ta - ting; There's a tear in ev - 'ry eye. Ev - 'ry - bo - dy's wait - ing, There's no
- tur - vy; There are ri - ots at the Ritz. Hen - ry Heath gets ner - vy, And he

TOBY. need to ask them why. Peo - ple there are griev - ing so, Are griev - ing so. I'm
tears his hats to bits. Eggs re - fuse to scam - ble now, To scam - ble now. They

GIRLS. TOBY

TOBY. leav - ing so That I can save their hair from turn - ing grey. Oh! -
am - ble now And all the bars in Town are draped with black. Oh! -

REFRAIN. *lively.*

TOBY.

Lon - don is a sor - row - ful place, You'll find a frown on ev - er - y face When
 Hos - tes - ses are breaking their hearts, And ac - tres - ses for - get - ting their parts When

TOBY.

To - by _____ is out of Town. _____
 To - by _____ is out of Town. _____

TOBY.

No one takes the trouble to eat, And twice a day the Cab - in - et meet When
 Bus con - duc - tors sit on the stairs And quite for - get to take an - y fares When

TOBY.

To - by _____ is out of Town. _____
 To - by _____ is out of Town. _____

TOBY.

May Tube fair-trains- Goes in - to mourn - ing With the
Have ceased to func - tion, And the

TOBY.

blinds all drawn down.
lifts won't go down.

TOBY.

Count-ess-es con - tin - ual - ly weep, And duch-ess-es are los - ing their sleep When
Work is left on ev - er - y hand; They quite for - get to dig up the Strand When

TOBY.

To - by is out of Town.
To - by is out of Town.

Repeat in 2nd Verse only.

No. 6.

DUET.—(Joan & Hilary.)

"SOME FAR-AWAY SOMEONE."

Music by
IRA GERSHWIN &
B. G. DE SYLVA.

Moderato. ♩ *p a tempo*

Voice. (HILARY.) 1. It is nev-er too late for man to
(JOAN.) 2. That's a dan-ger-ous thing for you to

Piano. *mf* *rit.* *p a tempo*

mend, say. And though at times, no doubt, We pick the wrong ones out,
To find her you may try, And yet may pass her by.

To dis - cov - er the right one I in - tend.
You've known doz - ens of girls be - fore to - day,

She may be far a - way, She may turn up to - day,
 And why should you sup - pose She was - n't one of those?

But I've made up my mind to find her in the end. *rall.* (HL) There's
 You may have met her and have let her go a - way. (HL) There's

REFRAIN. Slow with expression.

p-mf
 some sweet far - a - way some - one Who'll
 some sweet far - a - way some - one Who'll

soon be near - er to me, And
 soon be near - er to me, And

when we meet I'll show my new love _____ What
 when we meet I'll show my new love _____ What

true love _____ Can be. _____ I'll
 true love _____ Can be. _____ I

lose my heart to no oth - er.
 al - ways flirt with each new - one

The one I'm wait - ing to
 To make quite cer - tain that

see Is that sweet far - a - way
 she Is not that far - a - way

some one Who will soon be near - er to
 some one Who will soon be near - er to -

poco rit.

1. me. (JOAN) soon be dear - er to -
 2.

smorzando *D.C.* *pp*

rall.
 (JOAN) soon be dear - er to me.
 (HILARY) soon be near - er to me.

f rall. *smorzando*

No 7.

TRIO:- (Toby, Pinkie & Michael.)

"THE MOPHAMS"

Words by
DESMOND CARTER.

Allegretto.

Voice. 


(TOBY.) You know that I'm des - cen - ded From a
must be our am - bi - tion To sup -

Piano. 

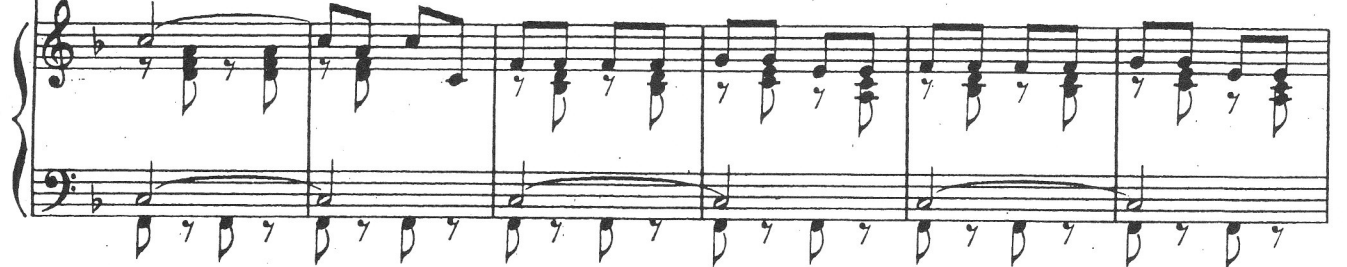


line that's sim - ply splen - did. We're the fin - est lot of men you've ev - er
- port the old tra - di - tion As de - fen - ders of the weak and the op -





met. _____ (PIN.) And in Aug - ust or Sep - tem - ber I ex - pect to be a mem - ber And to
- pressed. _____ (MICH.) I must learn to sound the Klax - on Like a good old An - glo - Sax - on, And I'll



take my place a - mong them in De - brett. (MICK) Ev - en I shall be af -
wear the fam - 'ly mot - to on my vest. (PIN.) When I mod - el my be -

- fec - ted By the glo - ry that's re - flect - ed, And per - haps in - to a
- ha - viour On the la - dies of Bel - gra - via I shall real - ly be a

Mo - pham I shall turn. (TOBY) If like us you want to be, dear, You must
thing to won - der at. (TOBY) We are old and ve - ry frui - ty, And we're

keep your eye on me, dear, And in time to come you'll learn. That - a
no - ted for our beau - ty - I need hard - ly tell you that. For - a

REFRAIN.

Mo - pham is al - ways a Mo - pham. (PIN.) And I'm to be a
 Mo - pham is al - ways a Mo - pham. (PIN.) And I'm to be a

Mo - pham, too. (MICH.) In dan - ger there's no - thing can
 Mo - pham, too. (MICH.) In dan - ger there's no - thing can

stop 'em. (TOBY.) We date from the Flood and our blood is blue. (It sounds un -
 stop 'em. (TOBY.) We fought and we suf - fered at Wat - er - loo. (The departure

PIN. (Spoken)

- heal - thy) (ALL.) Our cour - age and ten - a - ci - ty, Our val - our and au -
 plat - form?) (TOBY.) I hard - ly need to touch on Our im - ma - cu - late es -

p subito

- da - ci - ty In his - to - ry are no - ted ev - 'ry - where. _____ (тобы.) When
 - cutcheon As a fam - i - ly we're no - ted ev - 'ry - where. _____ Look

there was trou - ble brew - ing, Or a - ny brew - ing do - ing (ALL) You'd
 on the roll of he - roes, Look on the floor at Ci - ro's, (ALL) You'll

al - ways find a Mo - pham there. _____
 al - ways find a Mo - pham

(тобы.) It there. _____

No 8.

FINALE- ACT I.

Words by
IRA GERSHWIN
& DESMOND CARTER.

Allegro vivace.

Piano. *ff*

The piano introduction is written for a grand piano in 2/4 time, key of B-flat major. It begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. A first ending bracket spans the first two measures, and a second ending bracket spans the last two measures. A fermata is placed over the final chord. A small asterisk (*) is located below the second ending.

CHORUS.

Can we

The piano accompaniment for the start of the chorus continues with the same rhythmic and harmonic patterns as the introduction. It includes a first ending bracket and a second ending bracket. A fermata is placed over the final chord. A small asterisk (*) is located below the second ending.

CHO.

do an - y - thing? Smell - ing salts shall we bring? Or a

The first line of the chorus features a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are "do an - y - thing? Smell - ing salts shall we bring? Or a". The piano accompaniment is marked *ff*.

CHO.

doc - tor per - haps we can get? Is she

The second line of the chorus features a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are "doc - tor per - haps we can get? Is she". The piano accompaniment continues with the same rhythmic and harmonic patterns.

CHO. HILARY.

hurt? Did she fall? Is she ill? Not at all, She is mere - ly a

HIL. CHORUS.

tri - fle up - set. What up - set her? Is she bet - ter?

HIL. HILARY.

Please go a - way. What did he say? Please go a -

HIL. CHORUS.

- way. I should like you to know That I want you to go. Well, we

CHO. don't mean to go just yet.

Moderato.

(Dialogue.)

pp

pp

TOBY.

I

mf

Allegro.

CHORUS.

TOBY. saved your life, I saved your life, And now you steal my fu - ture wife. He

ff

JOAN.

CHO. saved your life, He saved your life, And now you steal his fu - ture wife. Dad - dy,

p rall.

JOAN. what does it mean?

(Dialogue.)

PINKIE - "Toby"
TOBY - Mr. Mopham
if you please.

pp a tempo

Allegro vivace.

TOBY. TOBY. PINKIE.

A Mop-ham is al-ways a Mop-ham I

f *p*

PINK.

want to be a Mo-pham too.

Dialogue.

f *ff* *pp*

(Exit of Toby)

ff molto allegro

3 3 3 3

Andante.
Dialogue

pp

Red. * Red. * Red. * Red. *

Allegro.
CHORUS.

CHO. Is - n't it won - der - full Once there were two of them Now they're on - ly

ff stacc.

CHO. one — The storm-y wea-ther has passed And they're to - ge - ther at

CHO. last Be - fore their meet - ing they on - ly ex - is - ted, Now

Andante.
JOAN.

CHO. liv - ing has real - ly be - gun. — Heaven dear, knew of us When there were two of us So

rall. *pp* *ff*

(Chorus exit)

CHO.

now they're on - ly one.

Musical score for the Chorus exit. The vocal line (CHO.) is in a treble clef with a key signature of two flats. The lyrics are "now they're on - ly one." The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. A dynamic marking of *p* is present.

Piano accompaniment for the Chorus exit, consisting of two staves (treble and bass clefs) with various chords and melodic lines.

(Hilary speaks through music.)

Musical score for Hilary speaking through music. The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. A dynamic marking of *bd.* is present.

HILARY. (Sings)

Grandioso.

HIL.

Hap - pi - ness thrown a - way; Love has all flown a - way. Now I'm on - ly one!

Musical score for Hilary singing. The vocal line (HIL.) is in a treble clef with a key signature of two flats. The lyrics are "Hap - pi - ness thrown a - way; Love has all flown a - way. Now I'm on - ly one!" The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. Dynamic markings of *mf* and *ff* are present.

(Curtain)

Piano accompaniment for Hilary singing, including a curtain scene. The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. Dynamic markings of *f* and *Red.* are present.