

THE TOREADOR.

An entirely New and Original Musical Play

IN TWO ACTS.

BY

JAMES T. TANNER & HARRY NICHOLLS.

LYRICS BY

ADRIAN ROSS & PERCY GREENBANK.

MUSIC BY

IVAN CARYLL & LIONEL MONCKTON.

<u>VOCAL SCORE</u>...	...	...	6/-	net	(\$2.00).
Do	(Bound)	...	8/-	„	(\$2.50).
PIANO SOLO	...	...	3/6	„	(\$1.00).
LYRICS	...	...	-/6	„	

CHAPPELL & CO., Ltd.,

50, NEW BOND STREET, LONDON, W.,

And MELBOURNE, AUSTRALIA.

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

All rights reserved under the International Copyright Act. Public Performance of all or any part of the music forbidden, and Right of Representation reserved. Applications for the right of performing the above Musical Play must be made to "MR. GEORGE EDWARDES, Gaiety Theatre, London." Single detached numbers may be sung at Concerts, not more than two at any one Concert, but they must be given without Stage Costume or Action, and in no case must such performance be announced as a "Selection." This permission only applies to Great Britain, Ireland, and the Colonies, and the United States of America, and does not extend to France and other Foreign Countries, where public performance of all or any part of the music is strictly prohibited except by the express permission of CHAPPELL & Co., LTD.

COPYRIGHT, MCMII. BY CHAPPELL & CO.
NEW EDITION—COPYRIGHT, MCMII. & MCMIII. BY CHAPPELL & CO.



Produced at the GAIETY THEATRE, LONDON, under the management of
Mr. GEORGE EDWARDES.

THE TOREADOR.

Characters.

AUGUSTUS TRAILL (<i>of the British Consulate at Villaya</i>)	...	...	...	Mr. LIONEL MACKINDER
PETTIFER (<i>a Dealer in Wild Animals</i>)	...	...	...	Mr. FRED. WRIGHT, Junr.
SIR ARCHIBALD SLACKITT, Bart. (<i>Lieut. Welsh Guards</i>)	...	...	...	Mr. GEO. GROSSMITH, Junr.
RINALDO (<i>Carlist</i>)	...	...	...	Mr. ROBERT NAINBY
GOVERNOR OF VILLAYA	...	...	...	Mr. HARRY GRATTAN
BANDMASTER	...	...	...	MR. WILLIE WARDE
CARAJOLA (<i>a Toreador</i>)	...	...	...	Mr. HERBERT CLAYTON
MR. PROBITT (<i>Solicitor</i>)	...	...	...	Mr. A. HATHERTON
MORENO (<i>Carajola's Friend</i>)	...	...	...	Mr. SYDNEY BRACY
WAITER	...	...	...	Mr. FRANK GREENE
SAMMY GIGG (<i>a Tiger</i>)	...	...	AND	Mr. EDMUND PAYNE
DORA SELBY (<i>a Ward in Chancery</i>)	...	...	...	Miss MARIE STUDHOLME
SUSAN (<i>Proprietress of the Magazin des Fleurs, Grand Hotel, Biarritz</i>)	...	...	...	Miss VIOLET LLOYD
MRS. MALTON HOPPINGS (<i>a Widow</i>)	...	...	...	Miss CONNIE EDISS
DONA TERESA	...	...	...	Miss QUEENIE LEIGHTON
LA BELLE BOLERO	...	...	...	Miss MAIDIE HOPE
CORA BELLAMY (<i>a Bridesmaid</i>)	...	...	...	Miss GERTIE MILLAR
ETHEL MARSHALL	...	...	...	Miss MAIE SAQUI
ISABELLA	...	...	...	Miss SYBIL ARUNDALE
INEZ	...	...	...	Miss KITTY MASON
NANCY STAUNTON (<i>Friend of Dora</i>)	...	...	AND	Miss FLORENCE COLLINGBOURNE

Visitors—Misses HILDA CORAL, GAYNOR ROWLAND, KITTY MASON, MINNIE BAKER,
OLIVE MAY, FLORENCE WARDE.

Bridesmaids—Misses D. BERESFORD, K. VINCENT, F. ALLEYNE, H. JEFFREYS, E. CORRI,
S. MISKEL, F. ALLAN, NELLIE PRYOR.

Dresses designed by WILHELM.

Dances arranged by WILLIE WARDE.

ACT I.—INTERIOR OF SUSAN'S FLOWER SHOP, BIARRITZ Mr. JOSEPH HARKER
ACT II.—MARKET SQUARE, VILLAYA Mr. HAWES CRAVEN

THE TOREADOR.

CONTENTS.

NO.	Act I.	PAGE.
1.	OPENING CHORUS (Where the gigantic Ocean Atlantic)	1
2.	CHORUS OF BRIDESMAIDS (We're all of us lovely and young)...	10
3.	SONG (<i>Mrs. Hoppings</i>) AND CHORUS "I'm Romantic" (I have always had a passion) ...	17
4.	SONG (<i>Carajolo</i>) AND CHORUS ... "Toreador's Song" (I'm the glory and pride of the land of)	25
5.	QUARTET (<i>Dora, Nancy, Mr. Probitt, and Porter</i>) "A Ride in the Puff-puff" (Oh, a journey by train)	35
6.	TRIO (<i>Dora, Nancy, and Susan</i>) "Won't it be a lark?" (We're dear little girls)	40
7.	SONG (<i>Archie</i>) "Everybody's awfully good to me" (I'm an awfully simple fellow)	47
8.	DUET (<i>Susan and Gigg</i>) (If ever I marry)	52
9.	SONG (<i>Pettifer</i>) AND CHORUS ... "My Zoo" (Whenever you're my way)...	60
10.	DUET (<i>Dora and Nancy</i>) ... "Husband and Wife" (Now I have married you, sir)	72
11.	QUARTET (<i>Dora, Nancy, Gus, and Archie</i>) "España" (Away to España)	78
12.	SONG (<i>Nancy</i>) AND CHORUS ... "The Language of the Flowers" (If you want to show your passion)	88
13.	SCENA (<i>Teresa and Gigg</i>) (Oh, Señor, pray)	96
14.	FINALE (Hear me, Amelia)	103

Act II.

15.	OPENING CHORUS (With all the town in bright array)...	115
16.	SONG (<i>Governor</i>) AND CHORUS "The Governor of Villaya" (We are that person glorious)	128
17.	TRIO (<i>Gus, Archie, and Gigg</i>) ... "Blanks!" (Oh, memory's a funny thing indeed)	138
18.	SONG (<i>Pettifer</i>) AND CHORUS ... "When I marry Amelia" (Oh, when I marry my blushing)	147
19.	SONG (<i>Nancy</i>) AND CHORUS ... "It does amuse me so" (Oh, I'm a little maid)	161
20.	SONG (<i>Lo Belle Bolero</i>)... "My Toreador" (Hark to the sound of multitudes)...	167
21.	DUET (<i>Susan and Gigg</i>) ... "Punch and Judy" (You all know me)	174
22.	SONG (<i>Cora and Bridesmaids</i>) ... "Keep off the grass" (When the children go to play)	181
23.	GRAND CHORUS AND MARCH (Here they come in glittering glory)	189
24.	SONG (<i>Archie</i>) AND CHORUS ... "Archie" (Sir Archie was a subaltern)	200
25.	FINALE (When I'm a little wife)	219

ADDENDA.

SONG (<i>Mrs. Hoppings</i>) "She lay low" (Maidie's just the cutest thing)	226
SONG (<i>Cora</i>) "I'm not a simple little girl" (I love to see young people good)...	231
DUET (<i>Cora and Dora</i>) "Captivating Cora" (At a wedding that is smart)	236
SONG (<i>Mrs. Hoppings</i>) "Books" (Never thought I'd live to see)	244
DUET (<i>Archie and Gigg</i>) "The East End and the West" (When extremities encounter)	248

THE TOREADOR.

N^o 1.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
IVAN GARYLL.

Allegro moderato.

Piano. *ff*

SOP. Where the gi-gan-tic O-cean At-lan-tic Breaks in a beau-ti-ful bay;

CON. Where the gi-gan-tic O-cean At-lan-tic Breaks in a beau-ti-ful bay;

SOP. In the de-part-ment Now on the chart meant By the name Basses Py-re-nees,

CON. In the de-part-ment Now on the chart meant By the name Basses Py-re-nees,

SOP.
O . ver its sands Bi . ar . ritz stands, Dear to the wealth.y of num.ber. less lands;

CON.
O . ver its sands Bi . ar . ritz stands, Dear to the wealth.y of num.ber. less lands;


SOP.
Ve . ry tip-top Vis . it . ors stop, Look, and look in at this fa . vourite shop,


CON.
Ve . ry tip-top Vis . it . ors stop, Look, and look in at this fa . vourite shop,


Allegro.

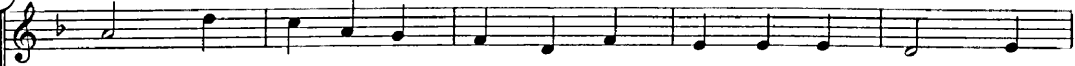
SOP.
fa.vour.ite, fa.vour.ite shop!


CON.
fa.vour.ite, fa.vour.ite shop!


SOP. 
 Bri . dal bou - quets, All ros . es and mai - den - hair, Clus - ters and

CON. 
 Bri . dal bou - quets, All ros . es and mai - den - hair, Clus - ters and


mf

SOP. 
 sprays To suit an - y shade in hair! Pinks that de - note Con -

CON. 
 sprays To suit an - y shade in hair! Pinks that de - note Con -



SOP. 
 . spi - ra - tors sin - is - ter, Or - chid for coat of Cab - in - et Min - is - ter!

CON. 
 spi - ra - tors sin - is - ter, Or - chid for coat of Cab - in - et Min - is - ter!



SOP.
Ev. er - y flower that's down in the bo. ta. ny. Sent in an hour If

CON.
Ev. er - y flower that's down in the bo. ta. ny. . Sent in an hour If

SOP.
an. y - one's got an. y! Do not for - get The shop in which we are, it's

CON.
an. y - one's got an. y! Do not for - get The shop in which we are, it's

SOP.
Run by Su - zette, near Grand Ho. tel, Bi - ar - ritz! ———

CON.
Run by Su - zette, near Grand Ho. tel, Bi - ar - ritz! ———

Allegro.

f

(Enter VISITORS.)

p

If you love a mai - den And would win her, pray, Ros - es

VIS.

per - fume - la - den Bring her ev - ry day! When their bloom unclos - es All you'd

VIS.

say is said; On - - ly send her ros - es, White and pink and red!

Lady VIS. Ah!

Lady VIS. Ah!

GENTLEMEN. (To Ladies, offering flowers.)

TEN. If you care to make us Hap - py as a king You have

BASS. If you care to make us Hap - py as a king You have

Lady VIS. LADIES. (Taking flowers.)
You may call us fair - er

Lady VIS. You may call us fair - er

TEN. but to take us With the flow'rs we bring.

BASS. but to take us With the flow'rs we bring.

Lady VIS. Than the flow'rs of spring, But to win the wear . er,

Lady VIS. Than the flow'rs of spring, But to win the wear . er,

TEN. Yes, to win the wear . er,

BASS. Yes, to win the wear . er,

Lady VIS. that's a - no . ther thing! Oh, Su -

Lady VIS. that's a - no . ther thing! Oh, Su -

TEN. that's a - no . ther thing! Oh, Su -

BASS. that's a - no . ther thing! Oh, Su -

SOP. Oh, Su -

TEN. Oh, Su -

BASS. Oh, Su -

ff rall.

Allegro moderato.

SOP.
TEN.
BASS.

zette is quite un.ique In the dain.ty flor.al art, And the Eng.lish call her "chic," And the

zette is quite un.ique In the dain.ty flor.al art, And the Eng.lish call her "chic," And the

zette is quite un.ique In the dain.ty flor.al art, And the Eng.lish call her "chic," And the

SOP.
TEN.
BASS.

French pro.nounce her "smart!" If you're mar.ried, born, or dead, If you're

French pro.nounce her "smart!" If you're mar.ried, born, or dead, If you're

French pro.nounce her "smart!" If you're mar.ried, born, or dead, If you're

SOP.
TEN.
BASS.

court.ing a co.quette, Ve.ry nas.ty things are said By the fash.ion.a.ble

court.ing a co.quette, Ve.ry nas.ty things are said By the fash.ion.a.ble

court.ing a co.quette, Ve.ry nas.ty things are said By the fash.ion.a.ble

SOP.
TEN.
BASS.

set, If you do not go and get Flor - al trib - utes from Su -

SOP.
TEN.
BASS.

- zette, From Su - zette!

- zette, From Su - zette!

- zette, From Su - zette!

No. 2.

CHORUS OF BRIDESMAIDS.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Tempo di Valse moderato.

Piano.

The first system of the piano accompaniment consists of two staves. The right hand plays a melody of eighth notes with slurs, while the left hand provides a harmonic accompaniment of chords and single notes. The music is in 3/4 time and the key signature has three flats.

The second system of the piano accompaniment continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic support.

This section contains the vocal parts and a final piano accompaniment system. The vocal staves are labeled B. M., SOP., TEN., and BASS. The lyrics are: "We're all of us love-ly and young. So draw no dis- Young! Young! Young!". The piano accompaniment at the bottom provides accompaniment for the vocalists, including a *mf* dynamic marking.

B.M. *distinc-tion be-tween us — And when we take hands and bathe from the*

B.M. *sands Ob-ser-vers com- pare us to Ve-nus — She rose, so the*
 SOP. *To Ve-nus!*
 TEN. *To Ve-nus!*
 BASS. *To Ve-nus!*

poco rit. *a tempo* *p rit.*

B.M. *po-ets have sung — From foam by Ce-ru-le-an tides made; — Her*
 SOP. *Sung!*
 TEN. *Sung!*
 BASS. *Sung!*

B.M.

dress we ad - mit, Would hard - ly be fit For dear M^{rs} - Hop-pings's bridesmaid!

B.M.

1st BRIDESMAID.

We're in fact Just the kind To at - tract Heart and mind, Just the

1st B.M.

sort Men like you Come to court, Wish to woo. If you do, I'm a -

1st B.M.

poco rit.

- fraid That I too, Though so staid, May de - cide To be bride, Not a

ALL BRIDESMAIDS.

poco rit: *mf a tempo*

1st B. M. maid. Ah! ——— We're per - fect - ly dressed for our part, ——— With

SOP. Ah! ——— They're per - fect - ly dressed for their part, ——— With

TEN. Ah! ——— They're per - fect - ly dressed for their part, ——— With

BASS. Ah! ——— They're per - fect - ly dressed for their part, ——— With

poco rit: *mf a tempo*

B. M. no.thing that's for - mal or stiff on, ——— But lace that is quite a

SOP. no.thing that's for - mal or stiff on, ——— But lace that is quite a

TEN. no.thing that's for - mal or stiff on, ——— But lace that is quite a

BASS. no.thing that's for - mal or stiff on, ——— But lace that is quite a

B.M. dream of de . light, And charming con - fections of chif - fon — You'll own that the

SOP. dream of de . light, And charming con - fections of chif - fon — You'll own that the

TEN. dream of de . light, And charming con - fections of chif - fon — You'll own that the

BASS. dream of de . light, And charming con - fections of chif - fon — You'll own that the

B.M. dressmaker's art — Has real . ly re . mark . a . ble strides made — No

SOP. dressmaker's art — Has real . ly re . mark . a . ble strides made — No

TEN. dressmaker's art — Has real . ly re . mark . a . ble strides made — No

BASS. dressmaker's art — Has real . ly re . mark . a . ble strides made — No

B.M. for . mer prin . cess could vie with the dress Of dear M^{RS} — Hop . ping . ss

SOP. for . mer prin . cess could vie with the dress Of dear M^{RS} — Hop . ping . ss

TEN. for . mer prin . cess could vie with the dress Of dear M^{RS} — Hop . ping . ss

BASS. for . mer prin . cess could vie with the dress Of dear M^{RS} — Hop . ping . ss

B.M. bridesmaid! No for . mer prin . cess — could vie with the dress Of

SOP. bridesmaid! No for . mer prin . cess — could vie with the dress Of

TEN. bridesmaid! No for . mer prin . cess — could vie with the dress Of

BASS. bridesmaid! No for . mer prin . cess could vie with the dress Of

B.M.
SOP.
TEN.
BASS

dear Mrs Hopping s's brides maid.

dear Mrs Hopping s's brides maid.

dear Mrs Hopping s's brides maid.

mf

No. 3.SONG: (M^{RS} Hoppings) and CHORUS.

"I'M ROMANTIC"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON

Allegro.

M^{RS} Hoppings.

Piano.

M^{RS} HOPPINGS.M^{RS} H.

1. I have always had a passion for a man of rank and fashion. Like the
 2. Once I met a handsome creature, quite a lord in every feature, who im-

M^{RS} H.

he. roes of the stories in the "Her - ald," Or the high and haugh. ty no. bles of the
 - press'd me with a sen. ti. men. tal feel - ing; And his man. ner did un - nerve me as he

M^{RS} H.

Nov - el - ette and "Bow - Bells," Like Sir Ru - pert, or the Vis - count of Fitz -
 ask'd if he could serve me, And be - fore my ve - ry feet I saw him

MS H.

ger - ald. I ex - pect - ed to dis - cov - er I was
kneel - ing. But I thought it ra - ther shock - ing When he

MS H.

fol - lowed by a lov - er Who was Mar - quis, Duke, or e - ven Roy - al
said "re - move your stock - ing!" So I told him his re - quest was hard - ly

MS H.

High - ness, So I looked a - cross my should - er just to make him ra - ther bold - er, But he
mod - est; Then he an - swer'd, "I as - sure you, if you don't I can - not cure you," And I

MS H.

ne - ver seemed to o - ver - come his shy - ness. I'm ro - man - tic!
found that he was just a chi - ro - pod - ist. I'm ro - man - tic!

MRS. H.  I should like to ride to mar - riage
But I felt a per - fect nin - ny

SOP.  She's ro - man - tic,
She's ro - man - tic,

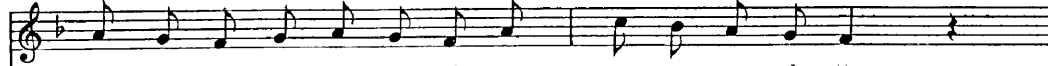
TEN.  She's ro - man - tic,
She's ro - man - tic,

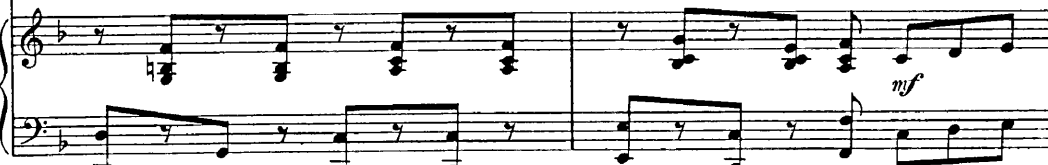
BASS.  She's ro - man - tic,
She's ro - man - tic,



MRS. H.  In a cor - o - netted car - riage. I'm ro - man - tic, But I ne - ver yet Have been
When he said "my fee's a gui - nea!" I'm ro - man - tic, And I shan't for - get How I



MRS. H.  wed - ded by the he - ro of a pen - ny nov - el - ette.
took him for the he - ro of a pen - ny nov - el - ette.



SOP.
She's ro-man-tic! So ro-man-tic! She would like to ride to mar-riage
She's ro-man-tic! So ro-man-tic! But she felt a per-fect nin-ny

TEN.
She's ro-man-tic! So ro-man-tic! She would like to ride to mar-riage
She's ro-man-tic! So ro-man-tic! But she felt a per-fect nin-ny

BASS.
She's ro-man-tic! So ro-man-tic! She would like to ride to mar-riage
She's ro-man-tic! So ro-man-tic! But she felt a per-fect nin-ny

SOP.
In a cor-o-net-ted car-riage. She's ro-man-tic, But she ne-ver yet has been
When he said my fee's a gui-neal! She's ro-man-tic, But she won't for-get How she

TEN.
In a cor-o-net-ted car-riage. She's ro-man-tic, But she ne-ver yet has been
When he said my fee's a gui-neal! She's ro-man-tic, But she won't for-get How she

BASS.
In a cor-o-net-ted car-riage. She's ro-man-tic, But she ne-ver yet has been
When he said my fee's a gui-neal! She's ro-man-tic, But she won't for-get How she

SOP.
wed-ded to the he-ro of a pen-ny nov-el-ette!
took him for the he-ro of a pen-ny nov-el-ette!

TEN.
wed-ded to the he-ro of a pen-ny nov-el-ette!
took him for the he-ro of a pen-ny nov-el-ette!

BASS.
wed-ded to the he-ro of a pen-ny nov-el-ette!
took him for the he-ro of a pen-ny nov-el-ette!

M^{ts} H.

3. Then a for- eighn par- ty eyed me and would
4. I was court- ed by a par- ty look- ing

M^{ts} H.

try to walk be- side me, And I thought his look was full of love un-
pret- ty strong and heart- y Though he said he lived on beans and so- da-

M^{ts} H.

- spo- ken; And I won- der'd what he need- ed, but I
- wa- ter. He was al- ways on the top- ic of his

M^{ts} H.

did- n't know if he did, For his Eng- lish was un- com- mon bad- ly
mis- sion phil- an- throp- ic, That would put an end to crime and war and

M^{rs} H.

brok - en. Till he said, "oh, Sig. no - ri - na. I can play ze con - cer - ti - na, But I
slaughter. And of course it was. n't fun - ny that the cause de - mand - ed mon - ey, He was

M^{rs} H.

plaiz - a ve - ry bad and not in one key; Lend - a
al - ways on the beg or on the bor - - row; And I

M^{rs} H.

me u - no so - vra - no for me - can - i - co pi - a - no, And I
stood it up to twen - ty, then I said that it was plen - ty, And he

M^{rs} H.

give your name. a to ze bloom - ing mon - key — I'm ro - man - tic,
promised he would pay me back to - mor - row! — I'm ro - man - tic,


MUS. H.  It was such a sharp re - mind - er,
But I caught the wor - thy he - ro.

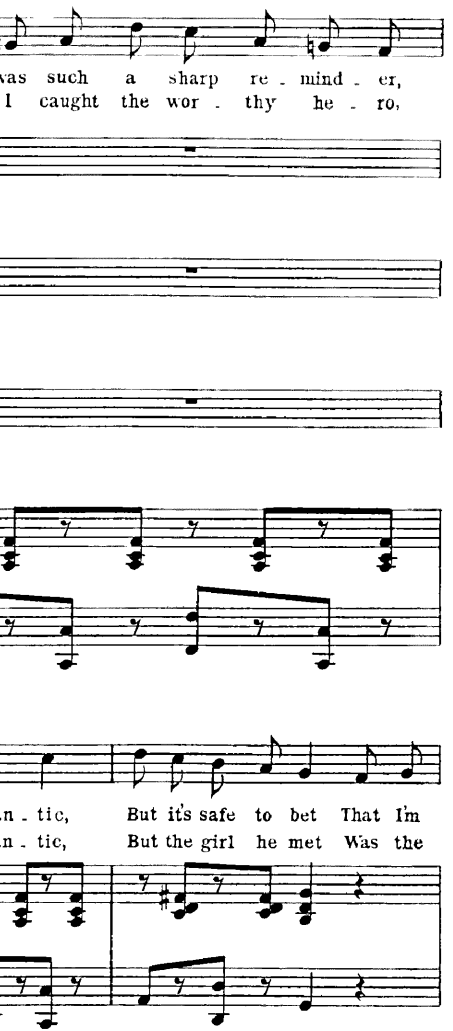
SOP.  She's ro - man - tic,
She's ro - man - tic,


TEN.  She's ro - man - tic,
She's ro - man - tic,


BASS  She's ro - man - tic,
She's ro - man - tic,

 *f* *p*

MUS. H.  Find - ing him an or - gan - grind - er! I'm ro - man - tic, But it's safe to bet That I'm
Sup - ping at the Tro - ca - de - ro! I'm ro - man - tic, But the girl he met Was the



MUS. H.  not the sil - ly mai - den of the pen - ny nov - el - ette.
gold - en - haired De - li - lah of the pen - ny nov - el - ette.

 *mf*

SOP.
TEN.
BASS.

She's ro-man-tic! So ro-man-tic! It was such a sharp re-mind-er
 She's ro-man-tic! So ro-man-tic! But she caught the wor-thy he-ro

She's ro-man-tic! So ro-man-tic! It was such a sharp re-mind-er
 She's ro-man-tic! So ro-man-tic! But she caught the wor-thy he-ro

SOP.
TEN.
BASS.

Find-ing him an or-gan grind-er! She's ro-man-tic, But it's safe to bet That she's
 Sup-ping at the Tro-co-de-ro! She's ro-man-tic, But the girl he met Was the

Find-ing him an or-gan grind-er! She's ro-man-tic, But it's safe to bet That she's
 Sup-ping at the Tro-co-de-ro! She's ro-man-tic, But the girl he met Was the

Find-ing him an or-gan grind-er! She's ro-man-tic, But it's safe to bet That she's
 Sup-ping at the Tro-co-de-ro! She's ro-man-tic, But the girl he met Was the

SOP.
TEN.
BASS.

not the sil-ly mai-den of the pen-ny nov-el-ette!
 gol-den-haired De-li-lah of the pen-ny nov-el-ette!

not the sil-ly mai-den of the pen-ny nov-el-ette!
 gol-den-haired De-li-lah of the pen-ny nov-el-ette!

not the sil-ly mai-den of the pen-ny nov-el-ette!
 gol-den-haired De-li-lah of the pen-ny nov-el-ette!

Nº 4.

SONG.— (Carajolo) and CHORUS.

“THE TOREADOR’S SONG.”

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano. *ff*

The piano introduction is in 6/8 time with a key signature of two sharps (F# and C#). It features a rhythmic pattern of eighth and sixteenth notes in both hands. The right hand has a melodic line with a trill-like figure, while the left hand provides a steady accompaniment. The piece concludes with a final chord and a fermata.

CARAJOLO.

Im the

mf

The Carajolo section consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment continues the rhythmic pattern from the introduction. The section ends with a fermata.

CAR. glo - ry and pride of the land of Spain, A

SOP. Ta - ran - ta - ra - tan - ta - ra - ta,

TEN. Ta - ran - ta - ra - tan - ta - ra - ta,

BASS. Ta - ran - ta - ra - tan - ta - ra - ta,

f *mf*

The chorus section features four vocal parts: Carajolo (CAR.), Soprano (SOP.), Tenor (TEN.), and Bass (BASS). The Carajolo part has a melodic line with a fermata. The other three parts enter with a rhythmic accompaniment. The piano accompaniment provides a steady accompaniment for the vocalists. The section ends with a fermata.


CAR.  monarch of men with a might - ty train, When


SOP.  Ta - ran.ta - ra - tan.ta - ra - ta.

TEN.  Ta - ran.ta - ra - tan.ta - ra - ta.

BASS  Ta - ran.ta - ra - tan.ta - ra - ta.



CAR.  I ap - pear and I slay the Bull, With la - dies' ro - ses the ring is full. They



CAR.  cast their fans and their hearts be - fore the Tor - ea - do - ra - ble to - re - a - dor! O -



CAR. *la! O - la! O - la! O - la! O -*

SOP. *Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O -*

TEN. *Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O -*

BASS. *Ta - ran - ta - ra - ta, Ta - ran - ta - ra - ta, O -*

CAR. *. la! O - la! O - la! O - la! O - la! _____*

SOP. *. la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra -*

TEN. *. la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - tan - ta - ra -*

BASS. *. la! O - la! O - la! O - la! O - la! Ta - ran - ta - ra - tan - ra - ra - ta - ta - ra -*


CAR.  Oh, for I am the To-re-a-dor, I am famous on ev-er-y


SOP.  -ta!


TEN.  -ta!


BASS.  -ta!

 *mf*

CAR.  shore, There is no one that's worshipped more, In the pa-lace, or in the po-



CAR.  sa-da; For the la-dies will blush be-fore The a-dor-a-ble To-re-a-



CAR. *- dor.* And a wel. come the ring will roar To its he. ro. the gal. lant Es.

CAR. *- pa - da.*

CAR. There is no one on earth to match my fame,

SOP. *f* Ta.

TEN. *f* Ta.

BASS. *f* Ta.

CAR. The brav-est of men at the bold-est game!

SOP. - ran - ta - ra - tan - ta - ra - ta, Ta -

TEN. - ran - ta - ra - tan - ta - ra - ta, Ta -

BASS. - ran - ta - ra - tan - ta - ra - ta, Ta -

CAR. The_ sol - dier hides in the ground to slay An

SOP. - ran - ta - ra - tan - ta - ra - ta.

TEN. - ran - ta - ra - tan - ta - ra - ta.

BASS. ran - ta - ra - tan - ta , ra - ta.

CAR. un - seen en - e - my miles a - way; But — hand to horn is the dead - ly war Of the

CAR. tor - ea - do - ra - ble To - re - a - dor, O - la! O - la! O -

SOP. Ta - ran - ta - ra - ta,

TEN. Ta - ran - ta - ra - ta,

BASS. Ta - ran - ta - ra - ta,

CAR. - la! O - la! O - la! O - la! O - la! O - la! O -

SOP. Ta - ran - ta - ra - ta, O - la! O - la! O - la! O - la! O -

TEN. Ta - ran - ta - ra - ta, O - la! O - la! O - la! O - la! O -

BASS. Ta - ran - ta - ra - ta, O - la! O - la! O - la! O - la! O -

CAR. *la!* *Oh, for I am the To-re-a-*

SOP. *la! Ta-ran-ta-ra-tan-ta-ra-tan-ta-ra-ta!*

TEN. *la! Ta-ran-ta-ra-tan-ta-ra-tan-ta-ra-ta!*

BASS. *la! Ta-ran-ta-ra-tan-ta-ra-tan-ta-ra-ta!*

CAR. *-dor, I am fa-mous on e-ve-ry shore. There is no one that's worshipp'd*

CAR. *more In the pal-ace or in the fo-sa-da; For the*

CAR. *la-dies will blush be-fore The a-dor-a-ble To-re-a-dor, And a*

CAR. wel. come the ring will roar — To its he - ro the gal.lant Es - pa -

CAR. - da. For I am the To - re - a - dor, I am famous on e - ve - ry

SOP. For he is the To - re - a - dor, He is famous on e - ve - ry

TEN. For he is the To - re - a - dor, He is famous on e - ve - ry

BASS. For he is the To - re - a - dor, He is famous on e - ve - ry

CAR. shore, There is no one that's worshipped more In the palace or in the po - sa - da. For the

SOP. shore, There is no one that's worshipped more In the palace or in the po - sa - da. For the

TEN. shore, There is no one that's worshipped more In the palace or in the po - sa - da. For the

BASS. shore, There is no one that's worshipped more In the palace or in the po - sa - da. For the

CAR. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres.* And a

SOP. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres.* And a

TEN. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres.* And a

BASS. la.dies will blush be . fore The a . do . ra . ble To . re . a . dor, *cres.* And a

CAR. wel . come the ring will roar ——— To its he . ro, the gal . lant Es .

SOP. wel . come the ring will roar ——— To its he . ro, the gal . lant Es .

TEN. wel . come the ring will roar ——— To its he . ro, the gal . lant Es .

BASS. wel . come the ring will roar ——— To its he . ro, the gal . lant Es .

ff rall.

CAR. - pa - - - - - da .

SOP. - pa - - - - - da .

TEN. - pa - - - - - da .

BASS. - pa - - - - - da .

No 5.

QUARTET.- (Dora, Nancy, M^r Probitt, and Porter.)

"A RIDE IN THE PUFF-PUFF"

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro.

Dora.

Piano.

DORA.

1. Oh, a jour-ney by train Is a
2. If you tra-vel by night Then your

DORA.

ter-ri-ble strain, I ob-ject to the fuss and the flur-ry. There's the
slum-bers are slight, For the rest of the pas-sen-gers snore, so, When it's

MF P.

chance of mis.haps To your lug.gage and wraps, When you all have to change in a
cold, you may freeze And get cramp in your knees, While the foot.warm.ers leak on the

NANCY.

MF P.

hur - ry, The com - partments aren't wide, And they're stuf. fy in. side, Your en -
floor, so. Then the nov.els and fruit That they bring you en route, And the

PORTER.

NAN.

- joy - ment this fre - quent - ly hin - ders, If you
milk that you just eat a bun with; And the

POR.

let down the sash It's re - mark - ab - ly rash, For you prompt. ly get smothered with
por. ters you tip In the course of your trip, Oh, you're glad when the whole thing is

TUTTI.

FOR.

cin - ders. It's
lone with. It's

oh, for a ride in the puff - puff, Oh, for a jour - ney by
oh, for a ride in the puff - puff, Oh, for a jour - ney by

rail, _____ The jolt - ing and shak - ing, will
rail, _____ What ter - ri - ble ra - tions, you

set you all ach - ing, Your face will get dus - ty and pale, _____ Your
get at the sta - tions, The sand - wich - es al - ways are stale, _____ And

hair will get aw - ful - ly rough - puff, If you're in - clined to be
 ev - 'ry thing's frightful - ly tough - puff, Pas - sen - gers of - ten com -

vain, ——— You will be dis - tressed, For you don't look your best, When you've
 - plain; ——— You real - ly don't feel Quite in - clined for a meal, Till you've

1. been for a trip in the train. ——— 2. train. ———
 fin - ish'd your trip in the

DANCE.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains four measures of music, including a long note with a fermata in the third measure. The bass staff begins with a bass clef and contains four measures of music, primarily consisting of eighth and quarter notes.

The second system continues the piece with two staves. The treble staff features a treble clef, two sharps, and 4/4 time. It includes a measure with a fermata. The bass staff continues with eighth and quarter notes. A dynamic marking of *f* (forte) is present in the third measure of the bass staff.

The third system consists of two staves. The treble staff has a treble clef, two sharps, and 4/4 time, with notes beamed together in groups. The bass staff has a bass clef, two sharps, and 4/4 time, with notes beamed together. A dynamic marking of *f* is present in the third measure of the bass staff.

The fourth system consists of two staves. The treble staff has a treble clef, two sharps, and 4/4 time, with notes beamed together and slurs. The bass staff has a bass clef, two sharps, and 4/4 time, with notes beamed together.

The fifth system consists of two staves. The treble staff has a treble clef, two sharps, and 4/4 time, with notes beamed together and slurs. The bass staff has a bass clef, two sharps, and 4/4 time, with notes beamed together. The system concludes with a final cadence.

No. 6.

TRIO.— (Dora, Nancy, and Susan.)

"WON'T IT BE A LARK."

Words by
PERCY GREENBANK.Music by
IVAN CARVILL.

Allegretto.

Piano.

DORA.

Were dear lit - tle girls, you

DORA.

know, And dear lit - tle lives we've led: But still, I'm a fraid, each

NANCY.

DORA.

dear lit - tle maid Has brains in her dear lit - tle head. And

NAN.

now for a day or so, One dear lit.tle maid's in .clined To

NAN.

try. if she can, A dear lit.tle plan She's got in her dear lit.tle mind.

DORA.

Oh, she and I and you Have such a lot to do, And

NAN.

Oh, she and I and you Have such a lot to do, And

SUS.

Oh, she and I and you Have such a lot to do, And

DORA. we must not Re - veal the plot, But try to keep it dark. I

NAN. we must not Re - veal the plot, But try to keep it dark. I

SUS. we must not Re - veal the plot, But try to keep it dark. I

DORA. think, be - fore we're done we're sure to have some fun, We

NAN. think, be - fore we're done we're sure to have some fun, We

SUS. think, be - fore we're done we're sure to have some fun, We

DORA. all a - gree, oh, wont it be, yes, wont it be a lark.

NAN. all a - gree, oh, wont it be, yes, wont it be a lark.

SUS. all a - gree, oh, wont it be, yes, wont it be a lark.

DORA. Yes, won't it be a lark!

NAN. Yes, won't it be a lark!

SUS. Yes, won't it be a lark!

SUSAN. (Pointing to NANCY.)

That dear lit . tle girl, to - day, As

SUS. part of her deep laid plan, Will don, more or less, A mas . cu . line dress And

NANCY. (Pointing to DORA.)

SUS.
look like a dear lit - tle man. This o - ther will have to say That

NAN.
she is a wife, you see; Her dear lit - tle friend will try and pre - tend Her

DORA.
Oh, she and

NAN.
dear lit - tle hus - band to be _____ Oh, she and

SUS.
Oh, she and

DORA.
I and you Have such - a - lot to do; And we must not re -

NAN.
I and you Have such - a - lot to do; And we must not re -

SUS.
I and you Have such - a - lot to do; And we must not re -

SOPRA. reveal the plot But try to keep it dark. I think be -

MANO. reveal the plot But try to keep it dark. I think be -

SUSO. reveal the plot But try to keep it dark. I think be -

SOPRA. fore were done We're sure to have some fun, We all a - gree Oh,

MANO. fore were done We're sure to have some fun, We all a - gree Oh,

SUSO. fore were done We're sure to have some fun, We all a - gree Oh,

SOPRA. won't it be, Yes, won't it be a lark!

MANO. won't it be, Yes, won't it be a lark!

SUSO. won't it be, Yes, won't it be a lark!

DORA. Yes, won't it be a lark!

NAN. Yes, won't it be a lark!

SUS. Yes, won't it be a lark!

DANCE.

p

b

f *p*

f

No. 7.

SONG (Archie.)

"EVERYBODY'S AWFULLY GOOD TO ME"

Words and Music by

PAUL A. RUBENS.

Moderato.

Piano.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords and single notes.

ARCHIE.

The first two lines of the song are shown. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The first line of lyrics is: "1. I'm an awf-'lly sim-ple fel-low As I'm". The second line is: "2. Now I'm not a bit con-ceit-ed, But of". The piano accompaniment features chords and a bass line.

The next two lines of the song are shown. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The first line of lyrics is: "sure you'll all a-gree; And I real-ly don't know what My va-ri-ous". The second line is: "course I know my worth; I hav-en't got much gen-ius, But I'm". The piano accompaniment features chords and a bass line.

The final two lines of the song are shown. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The first line of lyrics is: "friends can see in me. My ac-quaint-an-ces are end-less And their". The second line is: "sim-ply 'full of birth;' I've got a bit of mo-ney, But my". The piano accompaniment features chords and a bass line.

ARC.

names I quite for-get, For one half I on-ly know by sight And the
friends are not un-kind, I think mo-ney's ra-ther vul-gar, But

ARC.

rest I've ne-ver met. But ev-'ry-bo-dy's awf-'lly good to
they don't seem to mind. Why, ev-'ry-bo-dy's awf-'lly good to

ARC.

me, Don't you know; I'm just a-bout as spoilt as I can
me, Don't you know; I'm just a-bout as spoilt as I can

ARC.

be, Don't you know. If I go out, say to Prin-ces, and a-
be, Don't you know. I lent a chap a mon-key once, quite

ARC.

- lone I chance to dine, Why, it's ten to one I meet some dear old
in a friend - ly way, D'you know he ne - ver bo - thers me with

ARC.

Ox - ford friend of mine. Well, not on - ly does he join me, but he
of - fers to re - pay; Why, he ve - ry kind - ly bor - row'd something

ARC.

or - ders all the wine! Ev - 'ry - bo - dy's awf - lly good to me.
more the o - ther day! Ev - 'ry - bo - dy's awf - lly good to me.

ARC.

3. The
4. I

ARC.

o - ther day out shoot - ing I was stand - ing near a friend; Some
 know a lit - tle la - dy Who is ab - so - lute - ly sweet; I

ARC.

par - trid - ges came o - ver, But they flew the o - ther end; I
 in - tro - duce her proud - ly, To each de - cent chap I meet; They

ARC.

tried to get a shot in And I shift - ed from my place, When my
 all say they're de - light - ed, And it makes me feel so vain When I

ARC.

friend quite gai - ly blazed a - way And got me in the face!
 hear them make ar - rangements To meet ve - ry soon a - gain! Oh,

ARC.

Ev'ry-body's awf'ly good to me, Don't you know; I'm just about as spoilt as I can
Ev'ry-body's awf'ly good to me, Don't you know; I'm just about as spoilt as I can

ARC.

be, Don't you know; It really was a most unpleasant thing to have occur'd, It was
be, Don't you know; One day I introduc'd her to a friend of mine call'd Brown, Well he

ARC.

my fault ab-so-lute-ly, for I quite obscur'd his bird. Still he did.n't lose his temper, why, he
ac-tual-ly look'd af-ter her while I was out of town. It was so un-self-ish of him, for he's

ARC.

ne-ver said a word! Ev'ry-bo-dy's awf'ly good to me.
married too, is Brown! Oh, ev'ry-bo-dy's awf'ly good to me.

Fine.

No 8

DUET.- (Susan and Gigg.)

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegretto.

Susan.

Piano.

SUS.

1. If
2. Now

SUS.

e - ver I mar - ry, my hus - band must be In some oc - cu - pa - tion at -
some-times I think I would mar - ry for choice An op - er - a sing - er, with

SUS.

- trac - tive to me; I'm sure I should dote on an ar - tist of note, With
beau - ti - ful voice, Whod work with the whole of his heart and his soul In

SUS.

won - der - ful ties and a vel - ve - teen coat!
ren - der - ing, say, a Wag - ner - i - an rôle.

GIGG.

Oh, that sort of man would.n't suit you a bit, He'd
For choos - ing a sing - er your mo - tif is leit, Re -

GIGG.

al - ways be try - ing to get you to sit, And paint - ing a - way for
- mem - ber that he would be out ev - 'ry night; The day - time, a - las! I

GIGG.

send - ing - in day; You know the A - ca - de - my o - pens in May!
fear he would pass Re - hear - sing ex - pres - sion in front of a glass.

(Dialogue and Business.)

First system of piano accompaniment for dialogue and business. The music is in 2/4 time with a key signature of one flat (Bb). The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line with eighth notes.

Second system of piano accompaniment. The melodic line in the right hand continues with slurs and accents, and the bass line in the left hand maintains the rhythmic pattern.

Third system of piano accompaniment. The right hand melody includes a trill-like figure, and the left hand bass line continues with eighth-note accompaniment.

Fourth system of piano accompaniment. The right hand melody features a trill-like figure, and the left hand bass line continues with eighth-note accompaniment.

1. | 2.

SUSAN.
I think I see that
I think I see that

GIGG.
Now don't you see that
Now don't you see that

mf

Vocal and piano accompaniment for the dialogue. The vocal parts for Susan and Gigg are written in treble clef with lyrics. The piano accompaniment is in 2/4 time with a key signature of one flat (Bb). The piano part includes a dynamic marking of *mf* (mezzo-forte).

SUS.
I should be un - hap - py with such a ce - le - bri - tee, His
I should be un - hap - py with such a ce - le - bri - tee, Al -

GIGG.
You would be un - hap - py with such a ce - le - bri - tee, His
You would be un - hap - py with such a ce - le - bri - tee, Al -

SUS.
lan - guage ar - tis - tic, would fall ra - ther flat! I should .n't get on with a
- though he would pro - bab - ly ne - ver sing flat, I should .n't get on with a

GIGG.
lan - guage ar - tis - tic, would fall ra - ther flat! You would .n't get on with a
- though he would pro - bab - ly ne - ver sing flat, You would .n't get on with a

SUS.
man like that!
man like that!

GIGG.
man like that!
man like that!

D. C. ⌘

♩

f

GIGG.

3. Im
4. Why

p

GIGG.

sure you'd find no one more suit . a . ble than A high . ly re . spect . a . ble
not try a judge ve . ry learn . ed and bland The Law Courts, you know, are not

GIGG.

med . i - cal man, Whose praise would be sung By the old and the young;— Your
far down the Strand, And there he'd pre . side, Look . ing most dig . ni . fied, And

GI. G. pulse he would feel and ex - am - ine your tongue.
lis - ten while dif - fer - ent ca - ses were tried.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs). The music is in 4/4 time. The vocal line has a melodic line with some rests. The piano accompaniment features a steady bass line and chords in the right hand.

SUSAN.
Well, I should get dread - ful - ly jeal - ous, you know, For
Yes, jud - ges are won - der - ful per - sons, no doubt, But

The second system of music features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs). The music is in 4/4 time. The vocal line has a melodic line with some rests. The piano accompaniment features a steady bass line and chords in the right hand. A piano dynamic marking 'p' is present in the piano accompaniment.

SUS. pop - u - lar doc - tors are flirt - ed with so; Some la - dies, you see, Will
they've got a hab - it of find - ing things out; And I should ob - ject To

The third system of music features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs). The music is in 4/4 time. The vocal line has a melodic line with some rests. The piano accompaniment features a steady bass line and chords in the right hand.

SUS. ask them to tea, And ful - ly des - cribe what their symp - toms may be.
have him sus - pect, Sup - pos - ing my con - duct was not quite cor - rect.

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff (treble and bass clefs). The music is in 4/4 time. The vocal line has a melodic line with some rests. The piano accompaniment features a steady bass line and chords in the right hand. A piano dynamic marking 'p' is present in the piano accompaniment.

(Dialogue and Business.)

The piano accompaniment consists of four systems of two staves each (treble and bass clef). The music is in a minor key with a 2/4 time signature. The first system features a melodic line in the treble clef with eighth-note patterns and a bass line with chords and eighth notes. The second system continues the melodic development with some grace notes. The third system shows a change in the bass line with a flat sign. The fourth system concludes with a final chord and a fermata over the last note.

This section begins with a vocal entry in the fifth measure, marked with a first ending bracket (1. and 4.). The vocal line is in a treble clef and contains the lyrics: "I think I see that" (twice). The piano accompaniment continues in the bass clef, providing harmonic support. The lyrics are: "SUSAN. I think I see that" and "GIGG. Now don't you see that" (twice). The piano part includes a dynamic marking of *mf* (mezzo-forte) in the second half of the measure.

SUS.
I should be Un - hap - py with such a ce - le - bri - tee! With
I should be Un - hap - py with such a ce - le - bri - tee! Hed

HIGG.
you would be Un - hap - py with such a ce - le - bri - tee! With
you would be Un - hap - py with such a ce - le - bri - tee! Hed

SUS.
pa - tients he'd al - ways be hav - ing a chat, I should.n't get on with a
al - ways be find - ing out what I was at, I should.n't get on with a

HIGG.
pa - tients he'd al - ways be hav - ing a chat, You would.n't get on with a
al - ways be find - ing out what you were at, You would.n't get on with a

SUS.
man like that!
man like that!

HIGG.
man like that!
man like that!

D. S.

No 9.

SONG.- (Pettifer) and CHORUS.

"MY ZOO"

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Piano.

PETTIFER.

When e - ver you're my way, quite close to Rat.cliffe

PET.

High - way, Just look at my large stock - in - trade, I've

SOP.

trade, trade,

TEN.

trade, trade,

BASS.

trade, trade,

PET. all things on sale O! A win- kle or a whale O! I'll for- ward at

PET. once, car-riage paid. A lamb, or a li- on, I'm rea- dy to sup-
 SOP. paid, paid.
 TEN. paid, paid.
 BASS. paid, paid.

PET. -ply on De- mand, or a nice lit- tle bow- A
 SOP. - wow, wow,
 TEN. - wow, wow,
 BASS. - wow, wow,

PET. leo.pard first - rate, or a fine al - li - ga - tor, A mar.mo.set, an

PET. os - trich, A cam . ei, or a cow.

SOP. or a cow, cow,

TEN. or a cow, cow,

BASS. or a cow, cow,

PET. You'll find that mine are not _____ At all ex - pen . sive terms, _____

SOP. cow.

TEN. cow.

BASS. cow.

PET. For ear - ly birds I've got _____ Some ex - tra spe - cial worms.

PET. And then I've safe and snug _____ A Po - lar bear or two, _____

PET. So poor old maids may get a hug In - side my zoo, zoo, zoo.

SOP. You'll find that

TEN. You'll find that

BASS. You'll find that

SOP. his are not — At all ex - pen - sive terms, — For ear - ly birds he's got —

TEN. his are not — At all ex - pen - sive terms, — For ear - ly birds he's got —

BASS. his are not — At all ex - pen - sive terms, — For ear - ly birds he's got —

SOP. — Some ex - tra spe - cial worms. — And then he's safe and snug — A Po - lar

TEN. — Some ex - tra spe - cial worms. — And then he's safe and snug — A Po - lar

BASS. — Some ex - tra spe - cial worms. — And then he's safe and snug — A Po - lar

SOP. bear or two. — So poor old maids may get a hug In - side his zoo, zoo, zoo.

TEN. bear or two. — So poor old maids may get a hug In - side his zoo, zoo, zoo.

BASS. bear or two. — So poor old maids may get a hug In - side his zoo, zoo, zoo.

PET.

PET.

8

I've always been no.ted, when com.pan.ies are

PET.

float.ed, For find.ing a nice gui.nea.pig, My

SOP.

TEN.

BASS.

pig, pig!

pig, pig!

pig, pig!

PET. storks more or less 'll re-call the Ho-tel Ce-cil. Their bills are so

PET. long and so big, Card-sharpers may meet. Ah! With such a cunning

SOP. big, big!

TEN. big, big!

BASS. big, big!

PET. chee-tah! And gam-blers can play ducks and drakes, If

SOP. drakes, drakes!

TEN. drakes, drakes!

BASS. drakes, drakes!

PET. drunkards should roam there, they'll feel quite at home there, And even strict ab-

PET. stain-ers may see a lot of snakes,
 SOP. lot of snakes, snakes,
 TEN. lot of snakes, snakes,
 BASS. lot of snakes, snakes,

PET. I've ravens black as night; There also may be seen
 SOP. snakes!
 TEN. snakes!
 BASS. snakes!

PET. — Some cock - a - toos in white, — Some par - ots red and green, —

PET. — But all their splen.dour pales, — With my ma - caws in view; —

PET. — I call them "Pink'uns" for their tails Are short and blue, blue, blue!

SOP. He's ra . vens

TEN. He's ra . vens

BASS. He's ra . vens

SOP. black as night; — There al - so may be seen — Some cock - a - toos in white, —

TEN. black as night; — There al - so may be seen — Some cock - a - toos in white, —

BASS. black as night; — There al - so may be seen — Some cock - a - toos in white, —

SOP. — Some Par - rots red and green, — But all their splen - dour pales, — With his ma -

TEN. — Some Par - rots red and green, — But all their splen - dour pales, — With his ma -

BASS. — Some Par - rots red and green, — But all their splen - dour pales, — With his ma -

SOP. - caws in view, — He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

TEN. - caws in view; — He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

BASS. - caws in view, — He calls them "Pink 'uns" for their tails are short and blue, blue, blue.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The piece begins with a piano (*p*) dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

The second system continues the piece. The treble staff shows a change in dynamics, starting with a forte (*f*) dynamic and then moving to piano (*p*). The bass staff continues with its eighth-note accompaniment. The melody in the treble staff includes some rests and eighth-note patterns.

The third system of the score. The treble staff features a forte (*f*) dynamic. The melody includes a prominent sixteenth-note run. The bass staff maintains the eighth-note accompaniment. The system concludes with a long horizontal line in the treble staff, indicating a sustained chord or a fermata.

The fourth system of the score. The treble staff begins with a piano (*p*) dynamic. The melody consists of eighth-note patterns. The bass staff continues with the eighth-note accompaniment. The system ends with a sustained chord in the treble staff.

The fifth system of the score. The treble staff starts with a forte (*f*) dynamic and then moves to piano (*p*). The melody features eighth-note patterns. The bass staff continues with the eighth-note accompaniment. The system ends with a sustained chord in the treble staff.

The sixth and final system of the score. The treble staff begins with a forte (*f*) dynamic. The melody includes a sixteenth-note run. The bass staff continues with the eighth-note accompaniment. The piece concludes with a final chord in the treble staff.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The music is in G major and 4/4 time. The notation includes various textures and dynamics. The first system begins with a forte (*f*) dynamic. The second system continues with similar textures. The third system features a fortissimo (*ff*) dynamic. The fourth system shows a more complex texture with arpeggiated chords. The fifth system continues with similar textures. The sixth system concludes with a final chord and a fermata. The page number 71 is located in the top right corner.

No 10.

DUET.— (Dora and Nancy.)

"HUSBAND AND WIFE"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto.

Dora.

Piano.

DORA. 1. Now I have mar - ried you, Sir! _____
 DORA. 2. If you should look at a maid, _____

NANCY. Now I have mar - ried you, Mad - am! _____ DORA. We'll be a pair
 NANCY. If I have care - less - ly kiss'd her, _____ DORA. I am not hard,

DORA. Such as were ne'er Heard of, since Eve and her Ad - am, —
I can re - gard An - y such girl as a sis - ter! —

NANCY. Just as o - a - ses oc - cur, — DORA. Out in a wil - der - ness
NANCY. I too shall not be dis - may'd, — KATE. Though at a man you may

DORA. a - rid, — NANCY. We shall dis - play, What is the way,
wink so, — DORA. You're ve - ry kind, If you don't mind

DORA. How to be hap - py though mar - ried. —
How to be hap - py, I think so. —

How to be hap - py though mar - ried. —
You mean to try it? though mar - ried. —

mf *rit.*

Tempo di Valse.

NANCY. I will come home to tea, _____ DORA. I'll make the
NANCY. I'll ne - ver beat my wife _____ DORA. I'll ne - ver

tea for you, _____ NANCY. I may be late,
scold my boy! _____ NANCY. If o - ther chaps

NAN.

Sev - en, or Eight, DORA. I will sit up till half past
Like her, per - haps, NANCY. That will not spoil her hus - band's

NAN.

two, KATE. If I re - turn at three _____
joy. DORA. So we will pass our life _____

NANCY. Flushed with un - ru - ly mirth, _____ DORA. Nev - er you fear I'll
 NANCY. Flirt - ing for all we're worth _____ DORA. Mer - ry at heart and

DORA. 1.
 laugh with you, dear, The hap - pi - est pair on earth, _____
 al - ways a - part, The hap - pi - est pair on _____

NAN. _____
 The hap - pi - est pair on earth, _____
 The hap - pi - est pair on _____

DORA. 2.
 earth. _____ The hap - pi - est pair,

NAN. _____
 earth. _____ The hap - pi - est pair,

DORA. *The hap - pi - est pair, Ah! Ah! Ah!*

NAN. *The hap - pi - est pair, Ah! Ah! Ah!*

DORA. *The hap - pi - est pair, The hap - pi - est pair* *cres.*

NAN. *The hap - pi - est pair, The hap - pi - est pair* *cres.*

DORA. *on earth.* *f*

NAN. *on earth.* *f*

DANCE.

The first system of musical notation for 'DANCE.' consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'mf'. The music features a melody in the treble staff with slurs and a bass line with chords and single notes.

The second system of musical notation continues the piece. It features a melody in the treble staff with slurs and a bass line with chords and single notes.

The third system of musical notation continues the piece. It features a melody in the treble staff with slurs and a bass line with chords and single notes. The word 'rit.' is written below the bass line, and there are asterisks marking specific measures.

The fourth system of musical notation continues the piece. It features a melody in the treble staff with slurs and a bass line with chords and single notes.

The fifth system of musical notation concludes the piece. It features a melody in the treble staff with slurs and a bass line with chords and single notes. The word 'rit.' is written above the bass line, and there are asterisks marking specific measures.

No 11.

QUARTET- (Dora, Nancy, Gus, and Archie.)

"ESPAÑA."

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Allegretto.

Piano

Piano introduction for 'España'. The music is in 3/8 time, key of B-flat major, and marked 'Allegretto'. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line uses chords and eighth notes.

NANCY.

Vocal line for Nancy. The melody is in 3/8 time, key of B-flat major. The lyrics are: "A - way to Es - pa - ña, To - day or Ma -". The piano accompaniment consists of chords and eighth notes in both hands.

NAN.

Vocal line for Nancy. The melody is in 3/8 time, key of B-flat major. The lyrics are: "na - ña. That's Span - ish, you know for 'to - mor - row'— We'll". The piano accompaniment consists of chords and eighth notes in both hands.

DORA.

DORA.

Vocal line for Dora. The melody is in 3/8 time, key of B-flat major. The lyrics are: "sit in the fore rows Of Pla - za de to - ros, And gaze on the". The piano accompaniment consists of chords and eighth notes in both hands.

ARCHIE.

ORA. bull-fight with sor - row. Then hey! for Le - ri - da, And

ARCH. ol - la pod - ri - da, Ma - drid, and Se - ville, and San - to - na!

GUS.

The mer - ry man - til - la. The gal - lant gue - ril - la, And

GUS. beau - ties of bright Bar - ce - lo - na.

NAN. *f*
 Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

DORA. *f*
 Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

ARCH. *f*
 Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

GUS. *f*
 Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

NAN. *f*
 Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go.

DORA. *f*
 Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go.

ARCH. *f*
 Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go.

GUS. *f*
 Pra - do, mer - ry. Wo - man and man go In for - fan - dan - go.

NAN. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

DORA. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

ARCH. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

GUS. Smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

NAN. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

DORA. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

ARCH. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

GUS. jo - king! Lighting a real Ca - ba - ña, smo - king, Joins the to - re - ro

NAN.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

DORA.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

ARCH.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

GUS.
In a bo - le - ro, vi - va, Vi - va Es - pa - ña.

NANCY.
A - cross the fran - ter - a, The gay cri - a -

NAN. *DORA.*

der - a Will bring us *Tor - til - las* and *Xe - res.* Oh,

DORA.

best on the whole is A dish of *fri - jo - les,* A food that is

DORA. *ARCHIE.*

fit for the *fai - ries!* And if down at *Ca - diz* A

ARCH.

hun - dred in shade is The heat by *Ne - gret - ti* and *Zam - bra,*-

GUS.

We'll fly to Gren - a - da And drink lim - on - a - da, While

GUS.

strol - ling a - bout the Al - ham - bra!

NAN.

Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

DORA.

Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

ARCH.

Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

GUS.

Pour the A - mon - til - la - do Sher - ry, Dance on the fes - tive

NAN. Pra - do, mer - ry. Wo - man and man go In for — fan - dan - go

DORA. Pra - do, mer - ry. Wo - man and man go In for — fan - dan - go

ARCH. Pra - do, mer - ry. Wo - man and man go In for — fan - dan - go

GUS. Pra - do, mer - ry. Wo - man and man go In for — fan - dan - go

NAN. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

DORA. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

ARCH. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña,

GUS. smoking a Co - lo - ra - do, ve - ry. Come where the gay Gi - ta - ña.

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

jo - king! Light.ing a real Ca - ba - ña, smo - king, Joins the to - re - ro

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

In a bo - le - ro, vi - va, Vi - va Es - pa - - - ña.

DANCE.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff begins with a treble clef and contains a melody of eighth and quarter notes. The lower staff begins with a dynamic marking *f* and contains a bass line of eighth and quarter notes. The system contains six measures.

The second system of musical notation continues the piece. The upper staff features a melody with some chromaticism, including a sharp sign. The lower staff continues with a bass line of eighth and quarter notes. The system contains six measures.

The third system of musical notation shows the continuation of the melody and bass line. The upper staff has a melody with some rests. The lower staff continues with eighth and quarter notes. The system contains six measures.

The fourth system of musical notation continues the piece. The upper staff has a melody with some chromaticism. The lower staff continues with eighth and quarter notes. The system contains six measures.

The fifth system of musical notation concludes the piece. The upper staff has a melody with some rests. The lower staff continues with eighth and quarter notes. The system contains six measures, ending with a double bar line.

N^o 12.

SONG - (Nancy) and CHORUS.

"THE LANGUAGE OF THE FLOWERS."

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Moderato.

Nancy.

Piano.

NAN.

1. If you want to show your passion in a flor. al kind of fashion, You must
 2. Then to prove that your af - fec. tion will not fail, you make se - lection Of a

NAN.

choose the pro. per blooms for your bou - quet. — There are sev. er. al I know of, with a
 vi - o - let of deep de. lic. ious blue; — And a pan. sy, for the lat. ter may throw

NAN.

mean - ing à pro - pos of Just the sort of thing that lov - ers like to
 light up - on the mat. ter, It will say to her, "My thoughts are all of

a tempo

NAN. say ——— Though of feelings rather rashful, Yet you can't help feel ing bash ful, Now a
you!" ——— Then I real ly don't see why you, If you chance to have it by you, Shouldn't

a tempo

NAN. pe - o - ny that word will re - pre - sent; ——— Then a
send a bit of sweet for - get - me - not, ——— And, un -

NAN. ve - ry choice car - na - tion will ex - press your ad mir - a - tion. And I'm
- less you think that it 'll be sug - ges - tive, add a lit - tle Piece of

NAN. *poco rit:*
sure the girl will ga - ther what is meant.
dain - ty or - ange blos - som to the lot.

poco rit:

NAN.

Ev - 'ry flow'r has a mean.ing, more or less, That is not so ve - ry dif - fi.cult to
 Ev - 'ry flow'r has a mean.ing, more or less, That is not so ve - ry dif - fi.cult to

NAN.

guess. _____ If you love a mai - den dear - ly, but you
 guess. _____ If you love a mai - den dear - ly, but you

NAN.

don't know what to say, I ad - vise you just to send the girl a
 don't know what to say, I ad - vise you just to send the girl a

CHORUS.
 SOPRANO & CONTRALTO.

NAN.

beau - ti - ful bou - quet _____ Ev - 'ry flow'r has a
 beau - ti - ful bou - quet _____ Ev - 'ry flow'r has a

CHO. guess, _____

meaning, more or less, That is not so ve - ry dif - fi - cult to guess, you may guess, If you
 meaning, more or less, That is not so ve - ry dif - fi - cult to guess, you may guess, If you

NANCY.

CHO. I ad -
I ad -

love a mai - den dear - ly And you dont know what to say, We ad -
 love a mai - den dear - ly And you dont know what to say, We ad -

NAN. - vise you Just to send the girl a beau - ti - ful bou - quet! - - -

CHO. - vise you Just to send the girl a beau - ti - ful bou - quet! - - -

- vise you Just to send the girl a beau - ti - ful bou - quet! - - -
 - vise you Just to send the girl a beau - ti - ful bou - quet! - - -

mf

NAN.

3. Now this sort of con - ver - sa - tion ought to

NAN.

meet with ap - pro - ba - tion From those gen - tle - men who ve - ry of - ten

NAN.

find _____ That their fan - cy's ra - ther fic - kle, and they

NAN.

get in - to a pic - kle Just be - cause they real - ly can't make up their

poco rit:

a tempo

NAN. mind. — On a mai - den you may shower a - ny sen - ti - men - tal flow - er, Of the

a tempo

NAN. con - se - quen - ces do not be a - fraid, — She can -

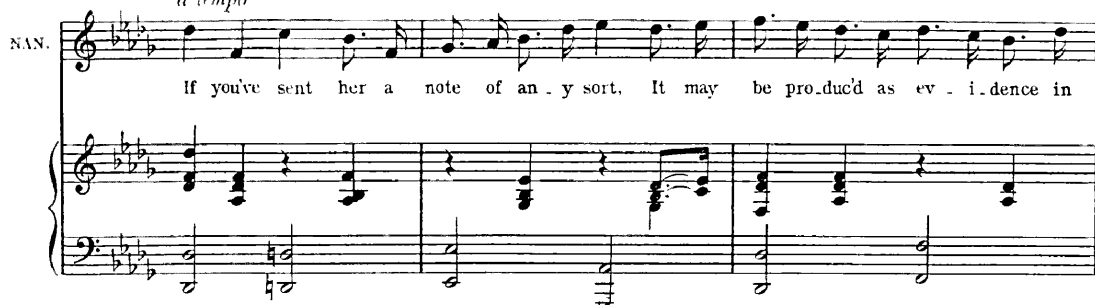
NAN. - not get sat - is - fac - tion in a breach of prom - ise ac - tion, For your


NAN. gifts are all so li - a - ble to fade.

poco rit:

poco rit:

a tempo

NAN.  If you've sent her a note of an - y sort, It may be pro - duc'd as ev - i - dence in

NAN.  court, _____ And some ra - ther hea - vy dam - a - ges per -

NAN.  - haps you'll have to pay, But there's no - thing com - pro - mi - sing in a

CHORUS.
SOPRANO & CONTRALTO.

NAN.  beau - ti - ful bou - quet. _____ If you've sent her a

CHO. court.

note of an y sort, It may be produc'd as ev - i - dence in court, dence in court, And some

NANCY.

CHO. But there's

ra - ther hea - vy dam - a - ges per - haps you'll have to pay, But there's

NAN.

CHO. no - thing com - pro - mi - sing in a beau - ti - ful bou - quet! —

no - thing com - pro - mi - sing in a beau - ti - ful bou - quet! —

mf

No 13.

SCENA.- (Teresa and Gigg.)

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Allegretto.

Piano.

TERESA.

Oh, Se - ñor, pray Be bold of heart, Do

not de - lay. But make a start. 'Twill be your loss If you dont

seize This chance to cross The Py - re - nees. You

TER. must con - fess You're not a - ware — What hap - pi - ness A - waits you

TER. there A dream of joy Your life will be, — Ah,

TER. be not - coy, But - come with - me.

TER. *rall.* *A la Havanaise.*
For there both by day and night Ma - ny at -

TER. . tractions in - vite; All o - ther dreams of de - light They will e - clipse. Come where the

TER. sky is a - glow, Warm are the breez - es that blow, Come where the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features several triplet markings over the notes. The piano accompaniment is in grand staff (treble and bass clefs) and includes triplet markings in both hands.

TER. or an - ges grow. Al - so the pips. Think of the old Spanish wine, Sure - ly that's

The second system continues the vocal line and piano accompaniment. The vocal line has more triplet markings. The piano accompaniment features a more active bass line with some triplet markings.

TER. quite in your line, Fla - vour ex - ceed - ing - ly fine, Splen - did bou -

The third system continues the vocal line and piano accompaniment. The vocal line maintains the triplet pattern. The piano accompaniment has a steady bass line.

TER. - quet, Se - ñor, be bash - ful no more, You've ne - ver

The fourth system continues the vocal line and piano accompaniment. The vocal line has triplet markings. The piano accompaniment has a steady bass line.

TER. been there be - fore; Lis - ten to me, I im - plore, Ah, do come a - way.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has triplet markings. The piano accompaniment has a steady bass line.

Tempo I.

f
Ped. * Ped. *

TER. When they've the chance Fair la-dies will _____ With

p

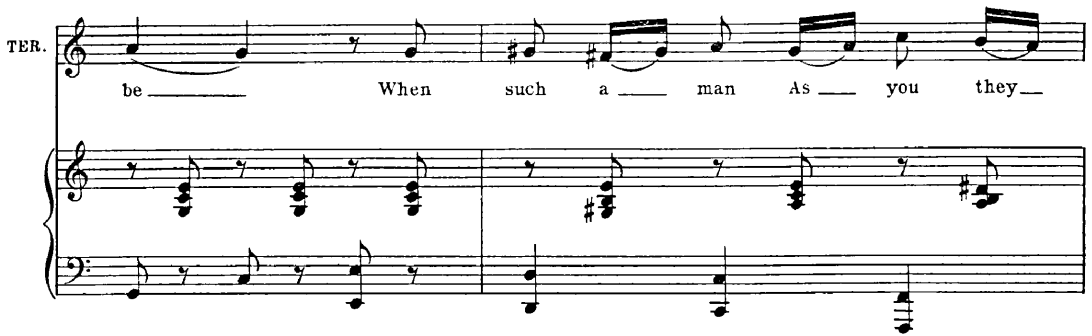
TER. ten-der glance Your sen-ses thrill. The hot blood through Their veins will

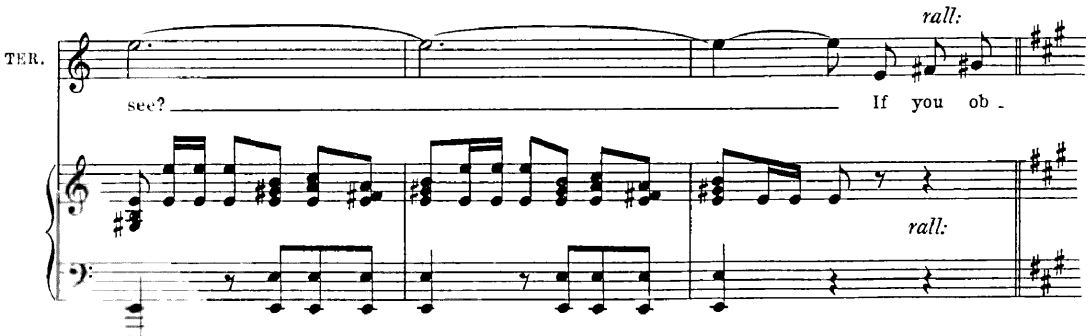
TER. run; _____ You'll find that you Their hearts have— won. A

p A

TER.  soft ca . ress They'll of . ten try _____ To

TER.  give, un . less There's some . one by: In . deed, how can They cal . lous

TER.  be _____ When such a _____ man As _____ you they _____

TER.  see? _____ If you ob . *rall:*

À la Havanaise.

TER. *3*
serve ev - 'ry style In which a maid - en can smile, It might be

TER. *3* **GIGG.** *3* **TERESA.** *3*
well worth your while, Well, so it might. Think of the languish.ing eyes, Of most re -

TER. *3* **GIGG.** *3*
- mark - a - ble size, Gaz - ing at you in sur - prise, This is all

GIGG. *3* **TERESA.** *3*
right! If round your neck you should feel Li - ly white

TER. *3* **GIGG.** *3*
arms soft - ly steal, Would you ob - ject a great deal? Oh, no, not

TER. We're just in time for the train, Let's go to - ge.ther to Spain, For I have

GIGG. me! We're just in time for the train, Let's go to - ge.ther to Spain, For you have

TER. made it quite plain There is lots there to see.

GIGG. made it quite plain There is lots there to see.

Allegro. DANCE.

10

f

8

Nº 11.

FINALE-ACT I.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Carajolo. *Allegro molto.*

Hear me, Am -

Piano. *ff* *f*

CAR. *ff*

e - lia! When you saw me late - ly Ap - pear - an - ces might seem a - gainst me

CAR. *f*

great - ly! The la - dy loved me, but I mere - ly kissed her, To

MES. H. *f*

They did!

PET. *f*

They did!

CAR show that I re - gard her as a sis - ter! And

MES
H. Oh, dear!

PET Oh, dear!

CAR must I plead in vain? — The brav - est man in

CAR Spain, The brav - est man — in Spain. —

Andantino.

ETHEL.

Oh, do not be hard on your lov - er, He's

sor - ry for what he has done; For - get what you

chanced to dis - cov - er, And life will be bright as the sun.

Your na - tur - al jea - lou - sy smoth - er, And hap - pi - er

days may be - gin; But wed him, or mar - ry a - noth - er, Or

21326 T.

BRIDESMAIDS.

ETH. where do the brides maids come in? Oh, look

BRI. on the tears he is shed ding, Oh, pi - ty his pas - sion - ate

BRI. pain. You asked us to come to your

BRI. wed - ding, You of - fered to take us to Spain. You

BRI. or - dered us dres - ses and brooch - es And now will you

BRI.
 tear them a - way? ————— Oh! think of the cake and the

BRI.
 coa - ches. ————— And come and be mar - ried to - day!

Allegro molto.

PETTIFER.
 Well, there

PET.
 pos - sib - ly may, (some day) ————— Be a call for the ser - vice you

PET.
 ten - der; And your bri - dal ar - ray (some day) ————— Will ap -

FULL CHORUS.

PET.

pear in ad - di - tion - al splen - dour. Then with rea - di - ness gay (some

CHO.

day) — We'll go through ad - di - tion - al shop - pings, And as

CHO.

fresh as the May, (some day) — We'll fol - low our dear MRS — Hoppings.

CHO.

(All laugh) (some day!)

CH0.

Pour the A - mon - til - la - do

p

CH0.

Sher - ry, Dance on the fes - tive Pra - do, mer - ry, Woman and man go

CH0.

In for - fan - dan - go. Smo - king a Co - lo - ra - do, ve - ry.

SOP. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

TEN. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

BASS. Come where the gay Gi - ta - ña, jok - ing, Light - ing a real Ca -

SOP. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

TEN. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

BASS. - ba - ña, smok - ing, Joins the to - re - ro In a bo - le - ro,

CAR. O - la! O - la!

SOP. vi - va, Vi - va Es - pa - ña! Ta -

TEN. vi - va, Vi - va Es - pa - ña! Ta -

BASS. vi - va, Vi - va Es - pa - ña! Ta -

CAR. O - la! O - la! O - la! O - la! O -

SOP. . ran . ta . ra - ta, Ta - ran - ta - ra - ta, O - la! O - la! O -

TEN. . ran . ta . ra . ta, Ta - ran . ta - ra - ta, O - la! O - la! O -

BASS. . ran . ta . ra . ta, Ta - ran . ta - ra - ta, O - la! O - la! O -

CAR. - la! O - la! O - la! Oh! for I

SOP. - la! O - la! O - la! Ta . ran . ta - ra - tan . ra - ra . tan . ta - ra - ta!

TEN. - la! O - la! O - la! Ta . ran . ta - ra - tan . ra - ra . tan . ta - ra - ta!

BASS. - la! O - la! O - la! Ta . ran . ta - ra - tan . ra - ra . tan . ta - ra - ta!

Allegro.

CAR.

am the To-re-a-dor, I am fa-mous on ev-e-ry shore, There is

CAR.

NANCY.

no one that's worshipped more In the pal-ace, or in the Po-sa-da; For the

NAN.

la-dies will blush be-fore The a-dor-a-ble To-re-a-dor, And a

NAN.

wel-come the ring will roar To its he-ro, the gal-lant Es-fa-

NAN. *da.*

SOP. For he is the To-re-a-dor, He is

TEN. For he is the To-re-a-dor, He is

BASS. For he is the To-re-a-dor, He is

SOP. fa-mous on ev-e-ry shore, There is no one that's worshipped more In the

TEN. fa-mous on ev-e-ry shore, There is no one that's worshipped more In the

BASS. fa-mous on ev-e-ry shore, There is no one that's worshipped more In the

SOP. pal-ace, or in the po-sa-da, For the la-dies will blush be-fore The a-

TEN. pal-ace, or in the po-sa-da, For the la-dies will blush be-fore The a-

BASS. pal-ace, or in the po-sa-da, For the la-dies will blush be-fore The a-

SOP. *cres:*
dor - a - ble To - re - a - doi, And a wel - come the ring will roar — To its

TEN. *cres:*
dor - a - ble To - re - a - dor, And a wel - come the ring will roar — To its

BASS. *cres:*
dor - a - ble To - re - a - dor, And a wel - come the ring will roar — To its

SOP.
he - ro, the gal - lant Es - pa - - - da —

TEN.
he - ro, the gal - lant Es - pa - - - da —

BASS.
he - ro, the gal - lant Es - pa - - - da —

Act II.

— ✦ —
OPENING CHORUS.

No. 15.

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Allegro.

Piano.

f

p

cre - - - scen - - - do

f *mf*

SOP. *f* With all the town in bright ar - ray Up - on this most aus - pi - cious

TEN. *f* With all the town in bright ar - ray Up - on this most aus - pi - cious

BASS. *f* With all the town in bright ar - ray Up - on this most aus - pi - cious

SOP. day,

TEN. day,

BASS. day,

SOP. Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

TEN. Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

BASS. Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

mf

SOP. - lo.

TEN. - lo.

BASS. - lo.

s

SOP. *The ban-ners flut-ter in the breeze, The streets are ve-ry gai-ly*

TEN. *The ban-ners flut-ter in the breeze, The streets are ve-ry gai-ly*

BASS. *The ban-ners flut-ter in the breeze, The streets are ve-ry gai-ly*

mf

SOP. *decked.*

TEN. *decked.*

BASS. *decked.*

f

SOP. For on oc - ca - sions such as these We like to get a

TEN. For on oc - ca - sions such as these We like to get a

BASS. For on oc - ca - sions such as these We like to get a

cresc.

SOP. good ef - fect.

TEN. good ef - fect.

BASS. good ef - fect.

f

SOP. *p* And if you

TEN. *p* And if you

BASS. *p* And if you

mf

SOP. don't ap - pre - ci - ate The rea - son

TEN. don't ap - pre - ci - ate The rea - son

BASS. don't ap - pre - ci - ate The rea - son

SOP. why we dec - or - ate, It is, you

TEN. why we dec - or - ate, It is, you

BASS. why we dec - or - ate, It is, you

SOP. may be glad to know, In hon - our

TEN. may be glad to know, In hon - our

BASS. may be glad to know, In hon - our

SOP. of Ca - ra - jo - lo, It is in hon - our

TEN. of Ca - ra - jo - lo, It is in hon - our

BASS. of Ca - ra - jo - lo, It is in hon - our

SOP. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

TEN. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

BASS. of Ca - ra - jo - lo. Ho - la! ho - la! ho -

SOP. *f* - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

TEN. *f* - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

BASS. *f* - la! With all the town in bright ar - ray Up - on this most aus - pi - cious

mf

SOP. day. Our ad - mi -

TEN. day. Our ad - mi -

BASS. day. Our ad - mi -

f *mf*

SOP.
- ra - tion we will show For won - der - ful Ca - ra - jo - lo.

TEN.
- ra - tion we will show For won - der - ful Ca - ra - jo - lo.

BASS.
- ra - tion we will show For won - der - ful Ca - ra - jo - lo.

SOP.
..... The ban_ners

TEN.
..... The ban_ners

BASS.
..... The ban_ners

SOP. flut - ter in the breeze, The streets are ve - ry gai - ly decked

TEN. flut - ter in the breeze, The streets are ve - ry gai - ly decked

BASS. flut - ter in the breeze, The streets are ve - ry gai - ly decked

SOP. For on oc -

TEN. For on oc -

BASS. For on oc -

SOP. *con anima*
ca. sions such as these We like to get a good ef - fect. With

TEN.
- ca. sions such as these We like to get a good ef - fect. With

BASS.
- ca. sions such as these We like to get a good ef - fect. With

cresc. *f con anima*

SOP.
all the town in bright ar - ray Up - on this most

TEN.
all the town in bright ar - ray Up - on this most

BASS.
all the town in bright ar - ray Up - on this most

SOP. aus - pi - cious day, Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

TEN. aus - pi - cious day, Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

BASS. aus - pi - cious day, Our ad - mi - ra - tion we will show For won - der - ful Ca - ra - jo -

SOP. - lo.

TEN. - lo.

BASS. - lo.

ff

SONG- (Governor)and CHORUS.

"THE GOVERNOR OF VILAYA."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

GOVERNOR.

We are that per-son glo-ri-ous,
The Gov-er-nor, the
The Gov-er-nor, the
The Gov-er-nor, the

GOV. And no one dares to e-quel us The Gov-er-nor of Vil-
SOP. Gov-er-nor;
TEN. Gov-er-nor;
BASS. Gov-er-nor;

GOV. *la . ya* We keep the peace or wage the war,

SOP. The Gov. er. nor, the

TEN. The Gov. er. nor, the

BASS. The Gov. er. nor, the

GOV. And common peo - ple bow be - fore The Gov. er. nor of Vil -

SOP. Gov. er. nor,

TEN. Gov. er. nor,

BASS. Gov. er. nor,

GOV. *la . ya.* We are the great - est man That is liv - ing

GOV. at the pres - ent day. Ah! We won - der how we

GOV. can Do - it up - on our of - fi - cial pay, Ah!

GOV. Stern in the bat - tle's roar, On a hol - i - day were bright and

GOV. gay, Ah! We are the Gov - er - nor Of the in - ter.

GOV. - est - ing ci - ty of Vil - la - - - ya.

SOP. He is the great-est man That is liv-ing at the pres-ent

TEN. He is the great-est man That is liv-ing at the pres-ent

BASS. He is the great-est man That is liv-ing at the pres-ent

SOP. day, Ah! We won-der how he can Do— it up-

TEN. day, Ah! We won-der how he can Do— it up-

BASS. day, Ah! We won-der how he can Do— it up-

SOP. - on his of- fi - cial pay, Ah! Stern in the bat- tle's

TEN. - on his of- fi - cial pay, Ah! Stern in the bat- tle's

BASS. - on his of- fi - cial pay, Ah! Stern in the bat- tle's

SOP. roar, On a hol-i-day he's bright and gay, Ah!

TEN. roar On a hol-i-day he's bright and gay, Ah!

BASS. roar, On a hol-i-day he's bright and gay, Ah!

SOP. He is the Gov-er-nor Of the in-ter-est-ing ci-t-y of Vil-

TEN. He is the Gov-er-nor Of the in-ter-est-ing ci-t-y of Vil.

BASS. He is the Gov-er-nor Of the in-ter-est-ing ci-t-y of Vil.

SOP. la - - - - - ya

TEN. - la - - - - - ya.

BASS. - la - - - - - ya.

GOVERNOR.

But if a nice young girl trips by,

The Gov. er. nor, the

The Gov. er. nor the

The Gov. er. nor the

GOV. There's a wink in the naughty wick - ed eye Of the Gov. er. nor of Vil -

SOP. Gov. er. nor;

TEN. Gov. er. nor;

BASS. Gov. er. nor;

GOV. *la - ya* At night we wan - der round her door.

SOP. The Gov - er - nor the

TEN. The Gov - er - nor, the

BASS. The Gov - er - nor, the

GOV. At ser - en - ades we ra - ther score; The Gov - er - nor of Vil -

SOP. Gov - er - nor;

TEN. Gov - er - nor;

BASS. Gov - er - nor;

GOV. *la - ya!* We take our light gui - tar, And a pret - ty

GOV. pre - lude thus we play, Ah! We call her Sun and

GOV. Star, Not to mention Moon and Mil - ky Way, Ah!

GOV. She sighs when we im - pore, And the se - quel we de - cline to

GOV. say, Ah! We are the Gov - er - nor Of the ex - em -

GOV. .pla - ry ci - ty of Vil - la - ya.

SOP. He takes his light gui - tar And a pret - ty pre - lude tries to

TEN. He takes his light gui - tar And a pret - ty pre - lude tries to

BASS. He takes his light gui - tar And a pret - ty pre - lude tries to

SOP. play, Ah! He calls the girl his Star Not to mention

TEN. play, Ah! He calls the girl his Star, Not to mention

BASS. play, Ah! He calls the girl his Star, Not to mention

SOP. Moon and Mil - ky Way, Ah! She calls for an en -

TEN. Moon and Mil - ky Way, Ah! She calls for an en -

BASS. Moon and Mil - ky Way, Ah! She calls for an en -

SOP. . core, That, at least, is what he means to say, Ah!

TEN. . core, That, at least, is what he means to say, Ah!

BASS. . core, That, at least, is what he means to say, Ah!

SOP. Fie, on the Gov - er - nor Of the high - ly mor - al ci - ty of Vil -

TEN. Fie, on the Gov - er - nor Of the high - ly mor - al ci - ty of Vil -

BASS. Fie, on the Gov - er - nor Of the high - ly mor - al ci - ty of Vil -

SOP. - la - ya. vi - va!

TEN. - la - ya. vi - va!

BASS. - la - ya. vi - va!

allargando

No 17.

TRIO.—(Gus, Archie and Gigg.)

“BLANKS!”

Words by

PERCY GREENBANK.

Music by

LIONEL MONCKTON.

Moderato.

Piano.

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second measure features a piano (p) dynamic marking and a melodic line in the treble clef starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a whole rest. The third measure continues the melodic line in the treble clef with eighth notes D5, E5, and F5, while the bass clef has a whole rest. The key signature is one sharp (F#) and the time signature is common time (C).

(Gus.) 1. Oh, mem - o - ry's a fun - ny thing in -
 (Gigg.) 2. Sup - pose I live in town, and one fine

The vocal line begins with a whole rest in the first measure. The piano accompaniment starts with a piano (p) dynamic marking. The treble clef has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a whole note chord of G4, B4, and D5. The key signature is one sharp (F#) and the time signature is common time (C).

- deed, its ve - ry of - ten fee - ble and un - cer - tain; (Archie) When
 day I hail a han - som cab - by out - side my gate; (Gus.) And

The vocal line continues with a melodic line in the treble clef. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C).

in - ci - dents oc - cur O - ver which you would pre - fer In the
then re - quest the man, Just as quick - ly as he can, Say, to

fu - ture, so to speak, to draw a cur - tain. (Gigg.) If
drive you all the way from there to High - gate. (Archie) He

cred - it - ors for set - tle - ment should press, One
does his best your or - ders to o - bey, He

need - nt stop to lis - ten to their chat - ter! Just
knows the jour - ney's worth a lot of mon - ey; (Gigg.) But

tell them you re - gret That you can't re - call their debt, For your
when he puts me down, And I hand him half - a - crown, The ex -

mind is quite a blank up - on the mat - ter.
- pres - sion on his face is rath - er fun - ny.

GUS. *It's
It's*

p

GIGG. ab - so - lute - ly blank!
ab - so - lute - ly blank!

GUS. blank,
blank,

ARCH. blank,
blank,

GIGG.  Look them in the face With an ex - pres - sion that is frank. It's con - Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he

GUS.  Look them in the face With an ex - pres - sion that is frank. It's con - Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he

ARCH.  Look them in the face With an ex - pres - sion that is frank. It's con - Cab - by's ve - ry sor - ry that you called him off the rank; Oh, he





GIGG.  - ve - ni - ent to find, On oc - ca - sions, that your mind makes a lot of noise, And the lan - guage he em - ploys


GUS.  - ve - ni - ent to find, On oc - ca - sions, that your mind Is makes a lot of noise, And the lan - guage he em - ploys Is


ARCH.  - ve - ni - ent to find, On oc - ca - sions, that your mind makes a lot of noise, And the lan - guage he em - ploys



GIGG.  ab - so - lute - ly blank!
 ab - so - lute - ly blank!

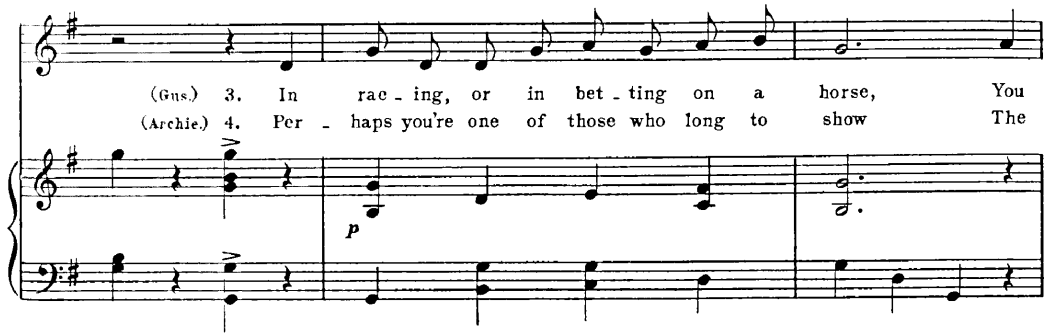
GUS.  blank, ab - so - lute - ly blank!
 blank, ab - so - lute - ly blank!

ARCH.  blank, ab - so - lute - ly blank!
 blank, ab - so - lute - ly blank!

 *mf*



(Gus.) 3. In rac - ing, or in bet - ting on a horse, You
 (Archie.) 4. Per - haps you're one of those who long to show The

 *p*

may not take the in - ter - est that heaps take, (Archie.) But,
Dra - ma is in need of much im - prove - ment; (Gus.) Of a

all the same, you may Be pre - vail'd up - on one day Just to
thea - tre, then, may be, You be - come the sole les - see, And re -

en - ter for a harm - less lit - tle sweepstake; You hope to draw the fav - our - ite, of
- solve to be the lead - er of the move - ment. You wouldn't stage a com - e - dy, oh,

course, You're told there's real - ly noth - ing that can lick it; (Archie.) But
no! Or ev - en mel - o - dra - ma that's ex - ei - tin; The

when the draw takes place, On the day be - fore the race, You are
 play that you re - hearse Is a tra - ge - dy in verse, — Well, you

shocked to find on look - ing at your tick - et,
 know the sort of verse some po - ets write in.

GUS

It's
 It's

ab - so - lute - ly blank.
 ab - so - lute - ly blank.

GIGG.

GUS.
 blank,
 blank,

ARCH.
 blank,
 blank

GIGG.
 Still, you feel you've on - ly got your wretch - ed luck to thank. There are
 Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

GUS.
 Still, you feel you've on - ly got your wretch - ed luck to thank. There are
 Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

ARCH.
 Still, you feel you've on - ly got your wretch - ed luck to thank. There are
 Cer - tain - ly it won't im - prove your bal - ance at the bank. When the

GIGG.
 pri - zes, one or two, But the num - ber drawn by you
 piece has run a bit, Stalls and gal - ler - y and pit

GUS.
 pri - zes, one or two, But the num - ber drawn by you Is
 piece has run a bit, Stalls and gal - ler - y and pit Are

ARCH.
 pri - zes, one or two, But the num - ber drawn by you
 piece has run a bit, Stalls and gal - ler - y and pit

3. 4.

GIGG. ab - so - lute - ly blank. ab - so - lute - ly blank.

GUS. blank, ab - so - lute - ly blank. ab - so - lute - ly blank.
blank,

ARCE. blank, ab - so - lute - ly blank. ab - so - lute - ly blank.
blank,

DANCE.

mf

No. 18.

SONG (Pettifer) and CHORUS.

"WHEN I MARRY AMELIA"

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro gioiviale.

Pettifer.

PET.

1. Oh,
2. We'll

PET.

when I mar-ry my blush-ing bride, It will cost a mon-arch's
have the us-u-al lit-tle lunch Of a-bout a thou-sand

PET.

ran - som; I hate your peo - ple who put on side, But I
co - vers, With tur - tles float - ing in Ro - man punch, And a

PET.

mean to do things hand - some! I mean to mar - ry her
lot of eggs of plo - vers. A case of Pom - mer - y

PET.

in St. Paul's, Tho' the place is ra - ther din - gy, But I'm
'se - ven - ty - four, For who - e - ver cares to take it, And if

PET.

go - ing to white - wash all the walls, For a bride - groom can't be
Pom - mer - y says he's got no more, Well, I guess he'll have to

PET. *stin - - gy.*
make it!

SOP. *mf*
When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

TEN. *mf*
When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

BASS. *mf*
When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

PET. *mf*
When I mar - ry A - me - li - a
When I mar - ry A - me - li - a

SOP. *mf*
- me - li - me - li - a.....
- me - li - me - li - a.....

TEN. *mf*
- me - li - me - li - a.....
- me - li - me - li - a.....

BASS. *mf*
- me - li - me - li - a.....
- me - li - me - li - a.....

PET.

Won't we have the dome..... New - ly de - cor -
 Won't there be a feed?..... Prawns in As - pic

PET.

- a - - ted And e - lec - tro - pla - - ted?
 jel - - ly, Crème de Ver - mi - cel - - li,

PET.

You may bet! The place will be just like
 You may bet! It will be a time in -

PET.

home,..... When I mar - ry A - me - - li - -
 - deed,..... When I mar - ry A - me - - li - -

PET. *a.*
a.

SOP.
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

TEN.
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

BASS.
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

SOP.
- me - li - a, Won't we have the dome
- me - li - a, Won't there be a feed?.....

TEN.
- me - li - a, Won't we have the dome
- me - li - a, Won't there be a feed?.....

BASS.
- me - li - a, Won't we have the dome
- me - li - a, Won't there be a feed?.....

SOP.
 New - ly de - cor - a - - ted And e - lec - tro -
 Prawns in As - pic jel - - ly, Crème de Ver - mi -

TEN.
 New - ly de - cor - a - - ted And e - lec - tro -
 Prawns in As - pic jel - - ly, Crème de Ver - mi -

BASS.
 New - ly de - cor - a - - ted And e - lec - tro -
 Prawns in As - pic jel - - ly, Crème de Ver - mi -

SOP.
 - pla - ted? You may bet! The place will be just like
 - cel - li, You may bet! It will be a time in -

TEN.
 - pla - ted? You may bet! The place will be just like
 - cel - li, You may bet! It will be a time in -

BASS.
 - pla - ted? You may bet! The place will be just like
 - cel - li, You may bet! It will be a time in -

SOP. home..... When he mar-ries A - me - li - a!.....
 - deed..... When he mar-ries A - me - li - a!.....

TEN. home..... When he mar-ries A - me - li - a!.....
 - deed..... When he mar-ries A - me - li - a!.....

BASS home..... When he mar-ries A - me - li - a!.....
 - deed..... When he mar-ries A - me - li - a!.....

PETTIFER.

3. The wed - ding pre - sents will
 4. And when we go on our

PET. come in stacks, They'll be all of pre - - cious
 wed - - ding trip We shall cause a per - - feet

PET.

me - - tals! Ten gold - en hat and um - brel - la racks, And a
pan - - ic, For I'll build ten times as big a ship As the

PET.

hun - dred dia - mond ket - - tles! I'll send each per - son of
li - ner O - ce - an - - ic! No chop - py wea - ther my

PET.

note a card To in - spect the wealth I'm show - - ing, And
bride need fear, When we both are cross - ing o - - ver. The

PET.

hire.... de - tec - tives from Scot - land Yard Who will search the guests when
bow.... will be a - long Ca - lais pier As the stern is leav - ing

PET. go - - - ing.
Do - - - ver.

SOP. *mf* When he mar - ries A - me - li - a, A -
mf When he mar - ries A - me - li - a, A -

TEN. *mf* When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

BASS. *mf* When he mar - ries A - me - li - a, A -
When he mar - ries A - me - li - a, A -

PET. When I mar - ry A - me - li - a,
When I mar - ry A - me - li - a,

SOP. - me - li - me - li - a.....
- me - li - me - li - a.....

TEN. - me - li - me - li - a.....
- me - li - me - li - a.....

BASS. - me - li - me - li - a.....
- me - li - me - li - a.....

PET. Won't there be a show?..... Clocks with ru - by
 Won't we have a yacht!..... Steam - ing quar - ter

PET. fa - ces, Em - er - ald dress - ing ca - ses!
 power..... Fif - ty knots an hour.....

PET. You may bet! The jew - el - lers' stocks are
 You may bet! It will be a live - ly

PET. low When I mar - ry A - me - li -
 lot When I mar - ry A - me - li -

PET. *a!*
a!

SOP.
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

TEN.
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

BASS.
A - me - li - me - li - a, When he mar - ries A -
A - me - li - me - li - a, When he mar - ries A -

SOP.
- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

TEN.
- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

BASS.
- me - li - a Won't there be a show?.....
- me - li - a Won't they have a yacht!.....

SOP.
 Clocks with ru - by fa - - ces, Em - er - ald dress - ing
 Steam - ing quar - ter power..... Fif - ty knots an

TEN.
 Clocks with ru - by fa - - ces, Em - er - ald dress - ing
 Steam - ing quar - ter power..... Fif - ty knots an

BASS.
 Clocks with ru - by fa - - ces, Em - er - ald dress - ing
 Steam - ing quar - ter power..... Fif - ty knots an

SOP.
 ca - ses! You may bet! The jew - el - lers' stocks are
 hour..... You may bet It will be a live - ly

TEN.
 ca - ses! You may bet! The jew - el - lers' stocks are
 hour..... You may bet It will be a live - ly

BASS.
 ca - ses! You may bet! The jew - el - lers' stocks are
 hour..... You may bet It will be a live - ly

SOP.
low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

TEN.
low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

BASS.
low..... When he mar - ries A - me - - li - -
lot..... When he mar - ries A - me - - li - -

SOP.
- a!.....
- a!.....

TEN.
- a!.....
- a!.....

BASS.
- a!.....
- a!.....

3. 4.

3. 4.

p

First system of musical notation, featuring a treble and bass clef. The key signature has two flats. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble clef melody includes some rests and eighth notes, while the bass clef accompaniment remains consistent.

Third system of musical notation. The treble clef melody features a prominent dotted quarter note followed by an eighth note. The bass clef accompaniment includes a sharp sign in the second measure.

Fourth system of musical notation. The treble clef melody has a dynamic marking of *p* (piano) and includes a *v* (accents) marking. The bass clef accompaniment continues with quarter notes.

Fifth system of musical notation. The treble clef melody features a *v* marking and a *f* (forte) dynamic marking. The bass clef accompaniment includes a *v* marking.

Sixth system of musical notation, the final system on the page. The treble clef melody includes a *f* marking and a *v* marking. The bass clef accompaniment concludes with a *v* marking.

N^o 19.

SONG (Nancy) and CHORUS.

"IT DOES AMUSE ME SO!"

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Allegro non troppo.

Nancy.

1. Oh,
2. At

NAN.

I'm a lit - tle maid Who's not at all a - fraid Of
balls I of - ten find Some gen - tle - man in - clined To

NAN.

what my friends may think or say; Though
sit out dan - ces, - one, or two; A

NAN.

so - ber mind - ed folk Can ne - ver see a joke, I
good ex - cuse he's got, "The room is ra - ther hot!" I

NAN.

come a - cross a lot each day. I'm
'know what's com - ing next, don't you? Con - -

NAN.

al - ways more than half In - clined to have a laugh, What -
- ser - va - to - ry cool He choos - es as a rule, "There's

NAN.

- ev - er the re - sult may be. If
such a draught up - on the stairs!" I

NAN.

o - ther peo - ple stare, Well; real - ly I don't care, For
know the place he means, With palms and fold - ing screens, And

NAN.

ev - 'ry - thing a - mu - sics me. Ah!
com - fort - a - ble, ea - - sy chairs. Ah!

mf *p*

NAN.

..... I laugh at them; Ah!
..... I laugh at him; Ah!

NAN.

..... you know, Ma - ny
..... you know, If his

NAN.

peo - ple have a - greed Life is ve - ry dull in - deed, But it
con - duct clear - ly shows That he's go - ing to pro - pose, Well, it

NAN.

docs a - - muse me so!..... Ah!.....
docs a - - muse me so!..... Ah!.....

CHORUS.

cresc. *f*

CHO.

..... she laughs at them;..... Ah!.....
..... she laughs at him;..... Ah!.....

CHO.

..... you know,..... Ma - ny
..... you know,..... If his

CHO. peo - ple have a - greed Life is ve - ry dull in - deed, But it
con - duct clear - ly shows That he's go - ing to pro - pose, Well, it

CHO. ^{1.}
does a - - muse her sol.....
does a - - muse her

CHO. ^{2.}
sol.....

DANCE.

p

First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of chords and eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble staff includes a *cresc.* marking and a *f* dynamic marking. The bass staff continues with accompaniment, including some chords with accidentals.

Third system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff continues with accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff continues with accompaniment.

Fifth system of musical notation, ending with a *Fine.* marking. The treble staff has a melodic line with a fermata. The bass staff concludes with accompaniment.

Nº 20.

SONG (La Belle Bolero.)

"MY TOREADOR"

Words and Music by

PAUL A. RUBENS.

Marcato.

Piano. *ff*

The piano introduction is in 3/4 time, marked *Marcato.* and *ff*. It features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The right hand begins with a series of eighth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The left hand plays a steady eighth-note accompaniment.

Hark to the sound of mul - ti - tudes as -

dim.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part is marked *dim.* and features a steady eighth-note accompaniment. The vocal line begins with a series of eighth notes, followed by a series of sixteenth notes.

- sem - bling, Keen with ex - cite - ment, burn - ing for the

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the steady eighth-note accompaniment. The vocal line continues with a series of eighth notes, followed by a series of sixteenth notes.

fray, No fear for To - re - a - dor, tho'

The third line of the song concludes the vocal melody and piano accompaniment. The piano part maintains the steady eighth-note accompaniment. The vocal line concludes with a series of eighth notes, followed by a series of sixteenth notes.

fe - male heart be trem - bling, Wait - ing the glor - ious is - sue of the

day. In the a - re - na all is ex - pec -

- ta - tion, Now the e - vent - ful fight is to be -

- gin, Some - bo - dy's heart is filled with ex - ul -

- ta - tion, He is a - bout to *fight*, - and he must

2nd time Chorus.

win..... On, - on he's dash - ing,..... See, his eyes are

flash - ing,..... The bull ap - proach - es with a

roar..... The crowds de - light - ing,..... For... me he's

fight - ing,..... My heart and soul go..... out to you, my To - rea -

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 vocal line begins with a half note 'fight' followed by a dotted half note 'ing', then a quarter note 'My', a quarter note 'heart', a quarter note 'and', a quarter note 'soul', a quarter note 'go', a quarter note 'out', a quarter note 'to', a quarter note 'you', a quarter note 'my', and a half note 'To' followed by a dotted half note 'rea'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

- dor!..... My heart and soul go..... out to you, my To - rea -

The second system continues the vocal line with a half note '- dor!' followed by a dotted half note, then a quarter note 'My', a quarter note 'heart', a quarter note 'and', a quarter note 'soul', a quarter note 'go', a quarter note 'out', a quarter note 'to', a quarter note 'you', a quarter note 'my', and a half note 'To' followed by a dotted half note 'rea'. The piano accompaniment continues with similar chordal and bass line patterns.

1. CHORUS. 2.

- dor! On - on he's - dor!

The chorus section is divided into two parts. Part 1 starts with a half note '- dor!' followed by a dotted half note, then a quarter note 'On', a quarter note 'on', a quarter note 'he's', and a half note '- dor!'. Part 2 is a whole note rest. The piano accompaniment features dynamic markings: *ff* (fortissimo) for the first part and *f* (forte) for the second part.

The final section of the page shows the piano accompaniment for the end of the piece. It features a grand staff with a treble clef and a bass clef. The right hand has a melodic line with a fermata over a group of notes, followed by a *dim.* (diminuendo) marking. The left hand has a bass line with some rests.

What is the sound on ev' - ry side as - cend - ing?

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "What is the sound on ev' - ry side as - cend - ing?". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

What is the look of fear on ev' - ry face?

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "What is the look of fear on ev' - ry face?". The musical notation remains consistent with the first system, including the treble clef and one-flat key signature.

What means that pierc - ing... shriek, The spell - bound si - lence rend - ing?

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "What means that pierc - ing... shriek, The spell - bound si - lence rend - ing?". The piano accompaniment shows some harmonic changes, including a shift to a key signature of two flats.

See, ev' - ry - one stands up - right in his place!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "See, ev' - ry - one stands up - right in his place!". The piano accompaniment features a more complex rhythmic and harmonic structure, including a key signature change to two sharps.

Who can it be there on the cold ground ly - ing?

ff

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a single staff with a treble clef and a key signature of one flat. The lyrics are "Who can it be there on the cold ground ly - ing?". The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

Hea - ven for - bid, - it is my To - rea - dor!

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "Hea - ven for - bid, - it is my To - rea - dor!". The piano accompaniment continues with similar rhythmic patterns, showing some harmonic shifts in the right hand.

See, now at last to gain his feet he's try - ing,

Detailed description: This system contains the third two lines of music. The vocal line has the lyrics "See, now at last to gain his feet he's try - ing,". The piano accompaniment features a more active bass line with eighth-note patterns.

Ea - ger to fight and win for *me* once more,..... On, on he's

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "Ea - ger to fight and win for *me* once more,..... On, on he's". The piano accompaniment continues with eighth-note patterns in the bass line and chords in the treble line.

2nd time Chorus.

dash - ing,..... see, his eyes are flash - ing,..... The bull ap - proaches with a

roar..... The crowds de - light - ing..... for..... me he's

fight - ing, My heart and soul go....out to you, my To - rea - dor..... My heart and

soul go....out to you, my To - rea - dor! On, on he's - dor!

1. CHORUS. Last.

ff *ff*

No. 21.

DUET.— (Susan and Gigg.)

"PUNCH AND JUDY."

Words by
PERCY GREENBANK.Music by
IVAN GARYLL.

Allegro.

Gigg.

Piano.

f

GIGG.

You all know me, I'm

p

GIGG.

Mf— Punch, you see; Ob - serve the fun - ny hump up on my

SUSAN.

GIGG.

back. And I'm his wife, He leads me such a life,— My

GIGG.

SUS
poor old head he of. tentries to crack. You hit me first, you know, but that is,

SUSAN.

GIGG.
may - be, Because we dis - agreed a.bout the ba - by; Still

SUS
near - ly ev - 'ry day You take the stick a.way, And beat me till I'm blue and

BOTH.

SUS
black. Whack! whack! sil - ly old Punch and Ju - dy! Oh,

BOTH.
must.n't they get knocked a.bout and bruised a bit! Though it's her fault first,

BOTH. Yet she gets the worst, For he Seems to be Such a nas - ty sort of brute.

BOTH. Whack! whack! sil - ly old Punch and Ju - dy! But af - ter all the chil - dren are a -

BOTH. - mused a bit; And they al - ways shout, When Punch pops a bout, He'll

BOTH. speak with a squeak And a roo - ti - too - ti - toot!

GIGG. And

GIGG.

when I've done With you, then one by one, A lot of o-ther friends of mine ap-

This system contains a vocal line for Gigg. and a piano accompaniment. The vocal line has lyrics: "when I've done With you, then one by one, A lot of o-ther friends of mine ap-". The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

SUSAN.

GIGG.

- pear. It's such a shame, You treat them all the same, And

This system contains a vocal line for Gigg. and a piano accompaniment. The vocal line has lyrics: "- pear. It's such a shame, You treat them all the same, And". The piano accompaniment continues with chords and melodic lines.

SUS.

GIGG.

knock them flat as an - y.thing, I fear. Still, where on earth would our fa.mi.liar

This system contains a vocal line for Sus. and a piano accompaniment. The vocal line has lyrics: "knock them flat as an - y.thing, I fear. Still, where on earth would our fa.mi.liar". The piano accompaniment continues with chords and melodic lines.

GIGG.

SUSAN.

show be With-out our lit-tle pet, the cle-ver To - by? But

This system contains a vocal line for Gigg. and a piano accompaniment. The vocal line has lyrics: "show be With-out our lit-tle pet, the cle-ver To - by? But". The piano accompaniment continues with chords and melodic lines.

SUS.

when the dog-gie goes And gets you by the nose, Oh! how do you like that, my

BOTH.

SUS.

dear? Whack! whack! sil-ly old Punch and Ju-dy! Oh,

BOTH.

must-n't they get kocked a-bout and bruised a bit! Though it's her fault first,

BOTH.

Yet she gets the worst, For he Seems to be Such a nas-ty sort of brute.

BOTH.

Whack! whack! sil - ly old Punch and Ju - dy! But af - ter all the chil - dren are a -

BOTH.

- mused a bit; And they al - ways shout, When Punch pops a - bout, He'll

BOTH.

speak with a squeak And a roo - ti - too - ti - toot!

DANCE.

First system of musical notation, featuring a treble and bass clef. The key signature is one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes with various accidentals. The bass clef accompaniment features a steady eighth-note pattern with chords.

Second system of musical notation. The treble clef melody continues with eighth and quarter notes. The bass clef accompaniment includes some chords with accidentals, such as a B-flat major chord with a sharp sign.

Third system of musical notation. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment continues with eighth-note chords.

Fourth system of musical notation. The treble clef melody features a triplet of eighth notes. The bass clef accompaniment includes chords with accidentals.

Fifth system of musical notation. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment continues with eighth-note chords.

Sixth system of musical notation. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment continues with eighth-note chords. The system concludes with a double bar line.

No. 22.

SONG.— (Cora and Bridesmaids.)

"KEEP OFF THE GRASS"

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

♩
Allegretto.

Cora.

Piano.

CORA.

1. When the chil - dren go to play in sum - mer time, They will
2. Now it's ve - ry much the same When boys grow up; But they

CORA.

frol - ic all the day. The trees they'll climb. Round the gar - den they will
play their rac - ing game For Plate or Cup. On the turf they love to

CORA.

race, With joy - ful cheers, Till the gar - den - er gives chase, And
meet, And bet so high, Till the "cer - tain - ty" gets beat, And

CORA.

pulls their ears. Hi! lit - tle boys, Hi! lit - tle boys, Hi! Take
 then good - bye! Hi! lit - tle boys, Hi! lit - tle boys, Hi! Take

CORA.

care, now, Keep off the grass, Keep off the grass,
 care, now, Keep off the grass, Keep off the grass,

CORA.

Con - duct like this I won't par - - don.
 Plung - ing your pock - et won't har - - den;

CORA.

Play at your ease, But if you please, Keep off the
 Bet when your cool, But, as a rule, Keep off the

CHORUS OF BRIDESMAIDS.

CORA.

grass in the gar - den! Keep off the grass,
 grass in the gar - den! Keep off the grass,

cres. *mf*

CHO.

Keep off the grass, Con. duct like this I won't par -
 Keep off the grass, Plunging your pock. et won't har -

CHO.

- don. Play at your ease, But if you please,
 - den. Bet when your cool, But as a rule,

CHO.

Keep off the grass in the gar - - den!
 Keep off the grass in the gar - - den!

1. & 2. D.C.

D.C.

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *mf* and *dim.*

CORA.

3. In the mer - ry month of May When coos the dove, Young men's

Vocal line for CORA. The piano accompaniment consists of a simple eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand. Dynamics include *p*.

CORA.

fan - cy, so they say, Will turn to love, But to flirt may cost you

Vocal line for CORA. The piano accompaniment continues with the same rhythmic patterns as the previous system.

CORA.

dear, So I've been taught; For she sheds an art - ful tear, And

Vocal line for CORA. The piano accompaniment concludes the phrase with a final chord in the right hand and a melodic flourish in the left hand.

CORA.

then you're caught! Hi! lit-tle boys, Hi! lit-tle boys, Hi! Take

CORA.

care now, Keep off the grass, Keep off the grass,

CORA.

Quick-ly your heart you must har-den.

CORA.

If she should sigh, Don't catch her eye, Keep off the

CHORUS OF BRIDESMAIDS.

CORA.

grass in the gar - den! Keep off the grass,

cres:
mf

CHO.

Keep off the grass, Quick ly your heart you must har -

CHO.

- den. If she should sigh, Don't catch her eye,

CHO.

Keep off the grass in the gar - - den.

DANCE.

p

Take care now *p*

First system of musical notation. The treble clef staff contains a sequence of chords and single notes, including a quarter rest. The bass clef staff features a steady eighth-note accompaniment. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. The treble clef staff shows a melodic line with a *cres:* marking above the fourth measure and a *f* dynamic marking below the fifth measure. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by chords. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure. The bass clef staff continues the eighth-note accompaniment. The system concludes with a double bar line.

Nº 23.

GRAND CHORUS and MARCH.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano. *mf* *cresc.*

SOP. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

TEN. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

BASS. Here they come in glit - ter - ing glo - ry, Bound to bat - tle

ff

SOP. grim and go - ry, March - ing on in sol - dier - ly man - ner,

TEN. grim and go - ry, March - ing on in sol - dier - ly man - ner,

BASS. grim and go - ry, March - ing on in sol - dier - ly man - ner,

tr

SOP. Lance and dart and sword and ban - ner! Men ac - claim them,

TEN. Lance and dart and sword and ban - ner! Men ac - claim them,

BASS. Lance and dart and sword and ban - ner! Men ac - claim them,

The first system of the musical score consists of four staves. The top three staves are for the vocalists: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each staff contains a line of music with lyrics underneath. The lyrics are: "Lance and dart and sword and ban - ner! Men ac - claim them,". The piano accompaniment is on the bottom staff, featuring a treble and bass clef. It includes a trill in the right hand and a ten-measure melodic run in the right hand, marked with a '10' and a slur.

SOP. la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

TEN. la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

BASS. la - dies a - dore them, Throw - ing fans and flow'rs be - fore them.

The second system of the musical score consists of four staves. The top three staves are for the vocalists: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each staff contains a line of music with lyrics underneath. The lyrics are: "la - dies a - dore them, Throw - ing fans and flow'rs be - fore them." The piano accompaniment is on the bottom staff, featuring a treble and bass clef. It includes a trill in the right hand, marked with a 'tr' and a slur.

SOP.  Raise the shout, Roll it out, For our brave To - re - ros!


TEN.  Raise the shout, Roll it out, For our brave To - re - ros!

BASS.  Raise the shout, Roll it out, For our brave To - re - ros!

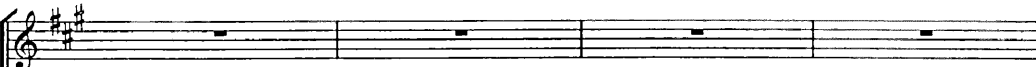



SOP. 


TEN.  Pic - a - dors se - rene and stea - dy, Meet the bull with knight.ly... lance!


BASS.  Pic - a - dors se - rene and stea - dy, Meet the bull with knight.ly... lance!

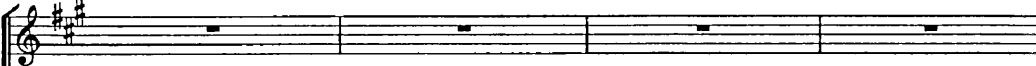



SOP. 


TEN. 
 Chu - los shun his char - ges... hea - dy, Teas - ing him with mock - ing...dance!


BASS. 
 Chu - los shun his char - ges... hea - dy, Teas - ing him with mock - ing...dance!





SOP. 


TEN. 
 Ban - de - ril - le - ros are... dar - ing, Prick him with the rib - bon'd dart!


BASS. 
 Ban - de - ril - le - ros are... dar - ing, Prick him with the rib - bon'd dart!



SOP. 

TEN. 
 Mat - a - dors, the ra - pier bear - ing, Strike him through the sa - vage heart!

BASS. 
 Mat - a - dors, the ra - pier bear - ing, Strike him through the sa - vage heart!


cresc.

SOP. 
 O - la! A wel - come, a wel - come to gal - lant To -

TEN. 
 O - la! A wel - come, a wel - come to gal - lant To -

BASS. 
 O - la! A wel - come, a wel - come to gal - lant To -



SOP. *re - ros! Vi - va! Vi - va! Vi - va!*

TEN. *re - ros! Vi - va! Vi - va! Vi - va!*

BASS. *re - ros! Vi - va! Vi - va! Vi - va!*

SOP. *On they go, in glit - ter.ing glo - ry, Bound to bat - tle grim and go - ry,*

TEN. *On they go, in glit - ter.ing glo - ry, Bound to bat - tle grim and go - ry,*

BASS. *On they go, in glit - ter.ing glo - ry, Bound to bat - tle grim and go - ry,*

SOP.  March - ing past in sol - dier - ly man - ner, Lance and dart and

TEN.  March - ing past in sol - dier - ly man - ner, Lance and dart and

BASS.  March - ing past in sol - dier - ly man - ner, Lance and dart and



SOP.  sword and ban - ner, Men ac - claim them, la - dies a - dore them,

TEN.  sword and ban - ner, Men ac - claim them, la - dies a - dore them,

BASS.  sword and ban - ner, Men ac - claim them, la - dies a - dore them,



SOP. Throw - ing fans and flow'rs be - fore them. Raise the shout,

TEN. Throw - ing fans and flow'rs be - fore them. Raise the shout,

BASS. Throw - ing fans and flow'rs be - fore them. Raise the shout,

SOP. Roll it out; For our.... brave To - re - ros!

TEN. Roll it out; For our.... brave To - re - ros!

BASS. Roll it out; For our.... brave To - re - ros!

f

ben marcato

SOP.

Yet there is one we're long-ing at last to be - hold, Fa-mous from

TEN.

Yet there is one we're long-ing at last to be - hold, Fa-mous from

BASS.

Yet there is one we're long-ing at last to be - hold, Fa-mous from

3

SOP.
Pam - pe - lu - na far a - way to Ca - - - diz;

TEN.
Pam - pe - lu - na far a - way to Ca - - - diz;

BASS.
Pam - pe - lu - na far a - way to Ca - - - diz;

SOP.
Shout..... to greet..... Ca - ra - jo - lo the bold. - The

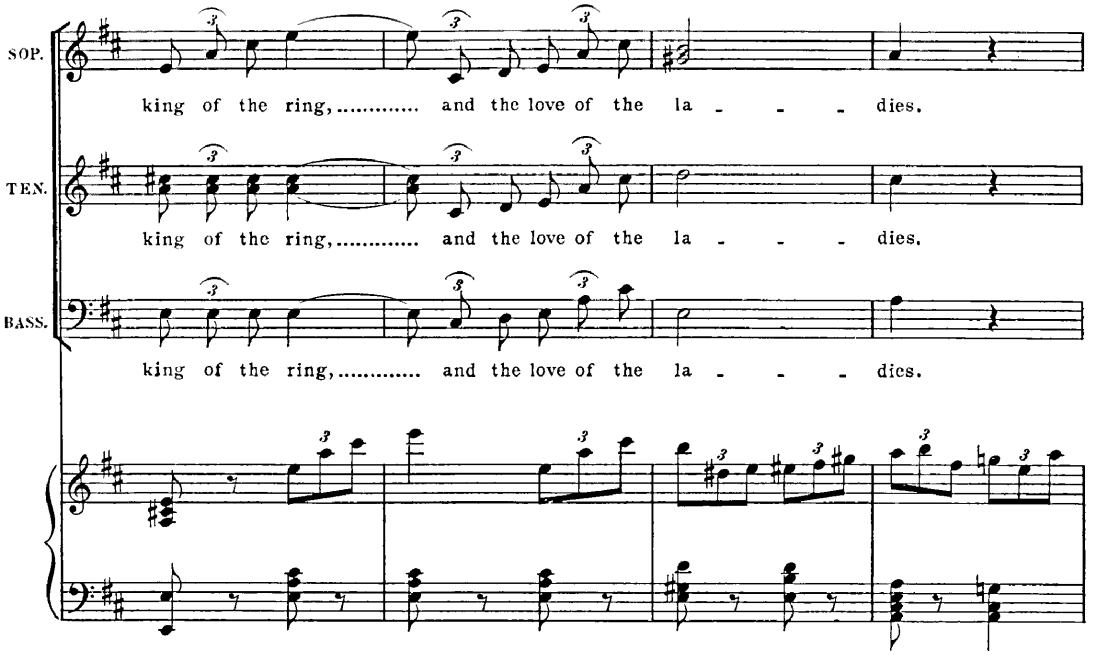
TEN.
Shout..... to greet..... Ca - ra - jo - lo the bold. - The

BASS.
Shout..... to greet..... Ca - ra - jo - lo the bold. - The

SOP. king of the ring,..... and the love of the la - - - dies.

TEN. king of the ring,..... and the love of the la - - - dies.

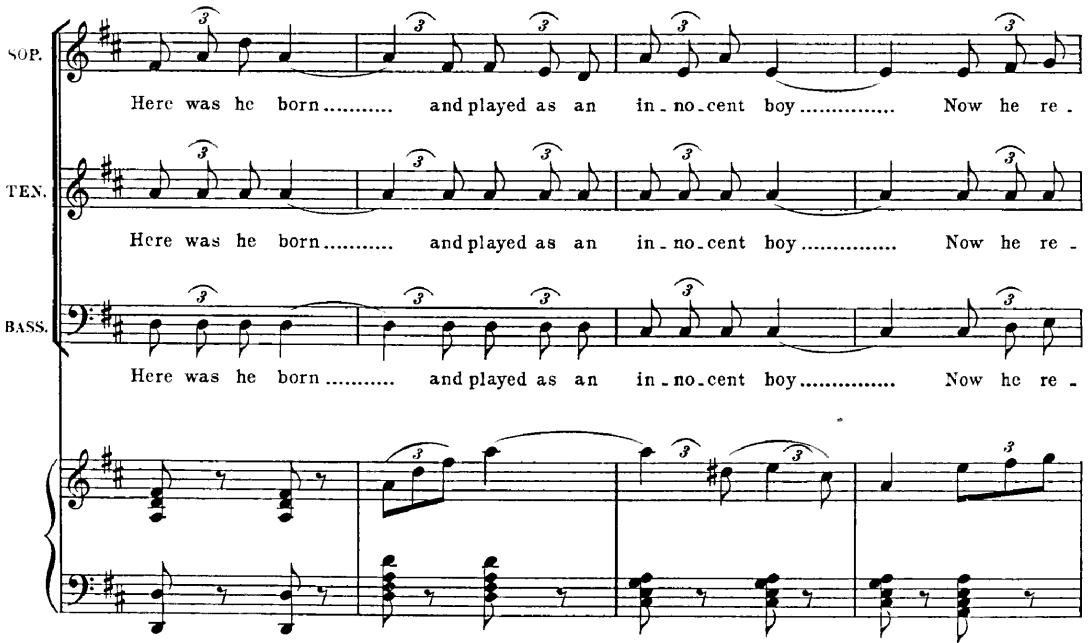
BASS. king of the ring,..... and the love of the la - - - dies.



SOP. Here was he born..... and played as an in-no-cent boy..... Now he re -

TEN. Here was he born..... and played as an in-no-cent boy..... Now he re -

BASS. Here was he born..... and played as an in-no-cent boy..... Now he re -



SOP. *turns a - gain with - in our old - en por - - - tals,*

TEN. *turns a - gain with - in our old - en por - - - tals,*

BASS. *turns a - gain with - in our old - en por - - - tals,*

SOP. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

TEN. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

BASS. *ff* Shout..... a - gain..... to wish the he - ro joy,..... The

SOP.
king of the ring,..... and the brav-est of mor - - - tals. The Es -

TEN.
king of the ring,..... and the brav-est of mor - - - tals. The Es -

BASS.
king of the ring,..... and the brav-est of mor - - - tals. The Es -

SOP.
- pa - da! Ca - ra - jo - lo! Hail!..... For he

TEN.
- pa - da! Ca - ra - jo - lo! Hail!..... For he

BASS.
- pa - da! Ca - ra - jo - lo! Hail!..... For he

ff *rall.*

SOP. is the To - re - a - dor, He is fa - mous on e - ve - ry

TEN. is the To - re - a - dor, He is fa - mous on e - ve - ry

BASS. is the To - re - a - dor, He is fa - mous on e - ve - ry

SOP. shore; There is no one that's hon - oured more In the

TEN. shore; There is no one that's hon - oured more In the

BASS. shore; There is no one that's hon - oured more In the

SOP. pal - ace or in the po - sa - - da! All the la - dies will blush be -

TEN. pal - ace or in the po - sa - - da! All the la - dies will blush be -

BASS. pal - ace or in the po - sa - - da! All the la - dies will blush be -

SOP. - fore The a - do - ra - ble To - re - a - dor, And a

TEN. - fore The a - do - ra - ble To - re - a - dor, And a

BASS. - fore The a - do - ra - ble To - re - a - dor, And a

cresc.

SOP. *rall.*
wel - come the ring will roar - To its he - ro, the gal - lant Es -

TEN.
wel - come the ring will roar - To its he - ro, the gal - lant Es -

BASS.
wel - come the ring will roar - To its he - ro, the gal - lant Es -

ff rall.

SOP.
- pa - - - - - da.

TEN.
- pa - - - - - da.

BASS.
- pa - - - - - da.

No 24.

SONG (Sir Archie) and CHORUS.

Words by
GEO. GROSSMITH. JUNR

Music by
LIONEL MONCKTON.

Piano. *Allegro.* *f*

SIR ARCHIE.
1. Sir

Sir A.

Ar - chie was a sub - al - tern who sal - lied to the
Ar - chie left his na - tive shore such tears were sel - dom

Sir A.

South, A sword a - bout his waist, a ci - gar -
seen; He said "Good - bye" to Flos - sie, and he

Sir A.

- ette in - side his mouth; He got some cuts and
 kissed E - van - ge - line, And he booked a lit - tle

Sir A.

scratch - es, and was men - tioned in des - patch - es, For he
 ta - ble for a tête - à - tête with Ma - bel, And he

Sir A.

al - ways takes a chance when - e'er he sees one.....
 bid fare - well to o - thers much in that form.....

Sir A.

..... He left some girls be - hind him 'cause he
 He told them all they'd ne - ver meet a -

Sir A.

could - n't take them too,..... He tried to get per - gain, what should he do?..... But when his ship got

Sir A.

- mis - sion, but they thought it would - n't do. So he home at last he booked to Wa - ter - loo, And his

Sir A.

did his share of du - ty and re - turned to home and feel - ings tried to smo - ther When he saw his dar - ling

Sir A.

beau - ty; If there is a gal - lant of - fi - cer, well mo - ther And his o - ther la - dy friends up - on the

Sir A.

he's one. Ar - - chie!
plat - - form. Ar - - chie!

Sir A.

Ar - - chie! He's in town a - - gain! The
Ar - - chie! He's in town a - - gain! The

Sir A.

i - dol of the la - dies and the en - vied of the
por - ter gent - ly asked him if he'd like a han - som

Sir A.

men, He does - n't real - ly care a jot If a
then; Said Ar - chie: "That's no good to us, You'll

Sir A.

girl is dark or fair or what, For they all look
have to hire an om - ni - bus, For the girls have

Sir A.

beau - ti - ful to Ar - - - chie.
come to wel - come Ar - - - chie?'

SOP.

TEN.

BASS.

Ar - chie! Ar - chie! He's in town a - gain, The
Ar - chie! Ar - chie! He's in town a - gain, The

Ar - chie! Ar - chie! He's in town a - gain, The
Ar - chie! Ar - chie! He's in town a - gain, The

SOP.
i - dol of the la - dies and the en - vied of the men. He
por - ter gent - ly asked him if he'd like a han - som then; Said

TEN.
i - dol of the la - dies and the en - vied of the men. He
por - ter gent - ly asked him if he'd like a han - som then; Said

BASS.
i - dol of the la - dies and the en - vied of the men. He
por - ter gent - ly asked him if he'd like a han - som then; Said

SOP.
does - n't real - ly care a jot if a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

TEN.
does - n't real - ly care a jot if a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

BASS.
does - n't real - ly care a jot if a girl is dark or
Ar - chie: "That's no good to us, You'll have to hire an

SOP.
 fair or what, For they all look beau - ti - ful to Ar - - -
 om - ni - bus, For the girls have come to wel - come Ar - - -

TEN.
 fair or what, For they all look beau - ti - ful to Ar - - -
 om - ni - bus, For the girls have come to wel - come Ar - - -

BASS.
 fair or what, For they all look beau - ti - ful to Ar - - -
 om - ni - bus, For the girls have come to wel - come Ar - - -

SIR ARCHIE.

2. When
 3. Now

SOP.
 - chie.
 - chie.

TEN.
 - chic.
 - chie.

BASS.
 - chie.
 - chie.

Sir A.

Ar - chie want - ed clothes and so his tai - lor went to
takes his re - cre - a - tions in a plea - sant sort of

Sir A.

see, He slapped him on the back and said: "You
way, He'll al - ways make a fourth at Bridge and

Sir A.

don't re - mem - ber me! Said the tai - lor: "Yes, we
knows the way to play; He can sing a gen - tle

Sir A.

do, sir; we've a small ac - count for you, sir, And we
so - lo, and can hold his own at Po - lo, And the

Sir A.

hope in fu - ture that you won't ig - nore us.
o - ther things an Eng - lish - man is made for;

Sir A.

So Ar - chie paid him like a trump and
He'll sport the light fan - tas - tic to ad -

Sir A.

dressed him - self up grand To see his fair com -
van - tage with the rest, A Co - vent Gar - den

Sir A.

- pan - ions at a the - a - tre in the Strand. When the
Ball will al - ways see him at his best. He'll in -

Sir A.

la - dies saw him seat - ed all their pret - ty heads got
- vite a lit - tle par - ty of some dam - sels bright and

Sir A.

heat - ed..... And this is how they jum - bled up the
hear - ty To a box some o - ther sil - ly mug has

Sir A.

cho - rus:..... Ar - chie,
paid for:..... Ar - chie,

Sir A.

Ar - chie, he's in town a - gain!..... He
Ar - chie, beats them at it all!..... When

Sir A.

pro - mised that he'd mar - ry me, but did - n't men - tion
tak - ing on the Lan - cers at a Co - vent Gar - den

Sir A.

when;..... Oh, sol - diers are such sli - my things, He'll
Ball,..... You'll find a - bout the hour of four A

Sir A.

have to take and buy me things, And they won't be
tan - gled mass up - on the floor, And the sports - man

Sir A.

cho - co - lates from Ar - - - chiel!.....
un - der - neath is Ar - - - chiel!.....

SOP.
Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

TEN.
Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

BASS.
Ar - chie! Ar - chie! He's in town a - gain!..... He pro-mised that he'd
Ar - chie! Ar - chie! beats them at it all!..... When tak-ing on the

SOP.
mar - ry me, but did - n't men - tion when;..... Oh, sol - diers are such
Lan - cers at a Co - vent Gar - den Ball,..... You'll find a - bout the

TEN.
mar - ry me, but did - n't men - tion when;..... Oh, sol - diers are such
Lan - cers at a Co - vent Gar - den Ball,..... You'll find a - bout the

BASS.
mar - ry me, but did - n't men - tion when;..... Oh, sol - diers are such
Lan - cers at a Co - vent Gar - den Ball,..... You'll find a - bout the

SOP. sli - my things, He'll have to take and buy me things, And they won't be
hour of four A tan - gled mass up - on the floor And the sports - man

TEN. sli - my things, He'll have to take and buy me things, And they won't be
hour of four A tan - gled mass up - on the floor And the sports - man

BASS. sli - my things, He'll have to take and buy me things, And they won't be
hour of four A tan - gled mass up - on the floor And the sports - man

FINE. SIR ARCHIE.

SOP. cho - co - lates from Ar - - - chie.....
un - der - neath is Ar - - - chie.....

TEN. cho - co - lates from Ar - - - chie.....
un - der - neath is Ar - - - chie.....

BASS. cho - co - lates from Ar - - - chie.....
un - der - neath is Ar - - - chie.....

FINE. *p*

N^o 25.

FINALE - ACT II.

Allegro.

Nancy.

NANCY.

When

Piano.

mf

NAN.

I'm a lit - tle wife, I'll have some fun in life, I

NAN.

DORA, GUS, ARCHIE.

know what hus - bands are, you see. When

DORA,
GUS,
ARCHIE.

we are mar - ried too, We can't ex - plain to you How

MES HOPP. & PETER.

DORA GUS. ARCH.

fun ny ev ry thing will be! The ve ry thought of

MES HOPP. & PET.

Spain Will make us laugh a gain When back up on the

MES HOPP. & PET. SUSAN & GIGG.

Eng lish shore! And we will laugh at last For

SUS. GIGG.

all the trou ble past When you were a to re a dor. I was

mf

SUS. GIGG

SOP.

TEN.

BASS

Ah! we laugh at it! Ah!

Ah! we laugh at it! Ah!

Ah! we laugh at it! Ah!

SOP.

TEN.

BASS

You, know! The bat-tle with the bull Of

You, know! The bat-tle with the bull Of

You, know! The bat-tle with the bull Of

SOP.

TEN.

BASS

dan-ger may be full, But it does a-muse us so! Ah!

dan-ger may be full, But it does a-muse us so! Ah!

dan-ger may be full, But it does a-muse us so! Ah!

SOP. We laugh at it! Ah!

TEN. We laugh at it! Ah!

BASS. We laugh at it! Ah!

SOP. You know The bat-tle with the bull Of

TEN. You know The bat-tle with the bull Of

BASS. You know The bat-tle with the bull Of

SOP. dan-ger may be full, But it does a-muse us

TEN. dan-ger may be full, But it does a-muse us

BASS. dan-ger may be full, But it does a-muse us

SOP. so! Pour the A

TEN. so! Pour the A

BASS. so! Pour the A

Allegro.

SOP. - mon - til - la - do Sher - ry, Dance on the fes - tive

TEN. - mon - til - la - do Sher - ry, Dance on the fes - tive

BASS. - mon - til - la - do Sher - ry, Dance on the fes - tive

SOP. Pra - do mer - ry, Wo - man and man go In for - fan -

TEN. Pra - do mer - ry, Wo - man and man go In for - fan -

BASS. Pra - do mer - ry, Wo - man and man go In for - fau -

SOP. dan go, Smok - ing a Co - lo - ra - do, ve - ry.

TEN. dan go, Smok - ing a Co - lo - ra - do, ve - ry.

BASS. dan go, Smok - ing a Co - lo - ra - do, ve - ry.

SOP. Come where the gay Gi - ta - na, jok - ing, Light - ing a

TEN. Come where the gay Gi - ta - na, jok - ing, Light - ing a

BASS. Come where the gay Gi - ta - na, jok - ing, Light - ing a

SOP. real Ca - ba - na, smok - ing, Joins the to - re - o

TEN. real Ca - ba - na, smok - ing, Joins the to - re - o

BASS. real Ca - ba - na, smok - ing, Joins the to - re - o

SOP. In a bo - le - ro vi - va, vi - va Es - pa -

TEN. In a bo - le - ro vi - va, vi - va Es - pa -

BASS. In a bo - le - ro vi - va, vi - va Es - pa -

SOP. . na!

TEN. . na!

BASS. . na!

SONG- (MRS Hoppings) and CHORUS.

SHE LAY LOW.

Words and Music by

PAUL A. RUBENS.

Allegretto.

Voice.



1. Mai - die's just the
2. Mai - die met a
3. Mai - die al - ways

Piano.

'cu test thing that I have ev - er met, Mai - die's ve - ry
 gen - tle - man to whom she lost her heart, You may think it
 likes to read the ve - ry la - test book, When she can af -

deep. Mai - die knows a heep, Mai - die's got a
 strange, (Well, it was a change.) Mai - die said on
 - ford, Gets them from a - broad. Cov - ers them in

sort of kind of face you can't for - get, Looks de - mure and
 se - cond thoughts she ought to make a start. All her friends en -
 news - pa - er, so if Ma - ma should look, "See what I have

shy, (Mai - die's aw - ful sly.) All the lit - tle
 - raged, Mai - die got en - gaged When they were at
 got Dar - ling Wal - ter Scott!" When she goes to

sto - ries that you've heard through out your life, She can al - so
 Folk - stone once he took her for a sail, Sea was rath - er
 Pa - ris she will go to ev - 'ry play, Al - ways takes a

tell, (Don't she tell them well!) Mai - die has been
 rough, He had quite e - nough, Steam - er rolled from
 stall At a Mus - ic Hall, Thinks she's ra - ther

heard to say she'll nev - er be a wife, Mai - die's not a
side to side and he be - gan to pale, He went down be -
deaf and so "she cant hear what they say!" That's why she won't

Refrain slower.

fool, Mai - die's been to school. No one is 'cu - ter than
low Mai - die mur - mured oh! No one was 'cu - ter than
go In the sec - ond row! No one is 'cu - ter than

Mai - die, Her's is a deep lit - tle game, She's a u - nique lit - tle
Mai - die, Her's was a deep lit - tle game, Such a u - nique lit - tle
Mai - die, Her's is a deep lit - tle game, She's a u - nique lit - tle

la - dy, Nev - er two mo - ments the same. — Wher - ev - er she's been And what -
la - dy, Nev - er two mo - ments the same. — She flirt - ed like mad With some
la - dy, Nev - er two mo - ments the same. — Once she went to a play That was

ev - er she's seen. She has nev - er let an - y one know, For
 good - look - ing lad While the tem - pest con - tin - ued to blow, She
 rath - er ris - que. And the oth - er girls got up to go, But she

she had a hab - it Like lit - tle "Brer Rab - bit," And she lay
 knew that her lov - er Could nev - er dis - cov - er, For he lay
 knew for a fact There was still a *worse* act, and So she lay

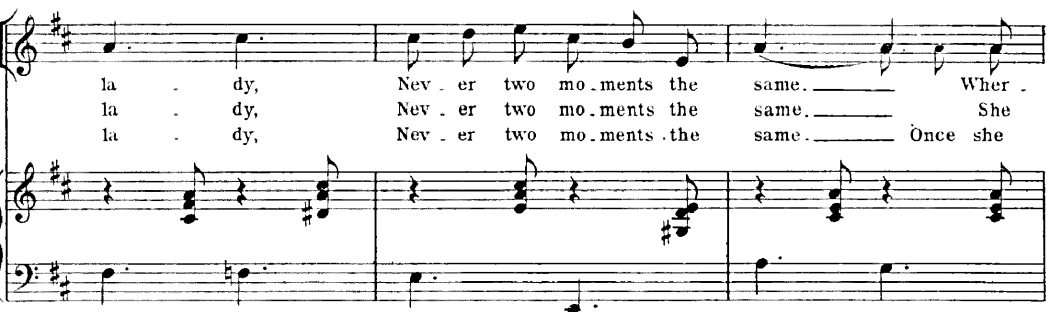
low.
 low.
 low.

CHORUS, UNISON.

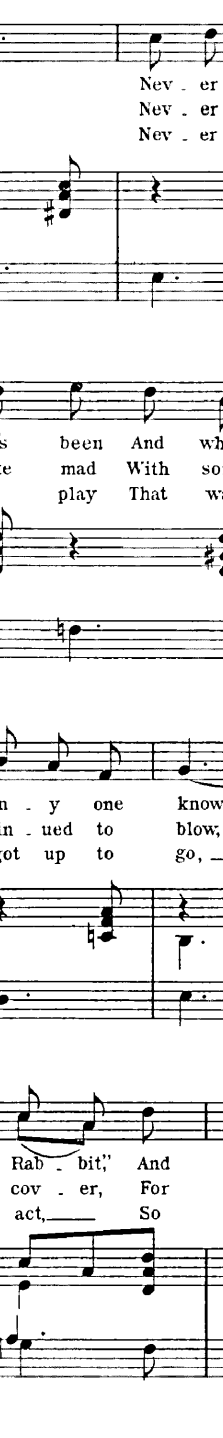
No one is 'cu - ter than Mai - die,
 No one was 'cu - ter than Mai - die,
 No one is 'cu - ter than Mai - die,

CHO.

Her's is a deep lit - tle game, She's a u - nique lit - tle
 Her's was a deep lit - tle game, Such a u - nique lit - tle
 Her's is a deep lit - tle game, She's a u - nique lit - tle

CHO. 

la - dy, Nev - er two mo - ments the same. _____ Wher -
 la - dy, Nev - er two mo - ments the same. _____ She
 la - dy, Nev - er two mo - ments the same. _____ Once she

CHO. 

- ev - er she's been And what - ev - er she's seen, She has
 flirt - ed like mad With some good - look - ing lad While the
 went to a play That was rath - er ris - qué, And the

CHO. 

nev - er let an - y one know, _____ For she had a hab - it Like
 tem - pest con - tin - ued to blow, _____ She _____ knew that her lov - er Could
 oth - er girls got up to go, _____ But she knew for a fact There was

CHO. 

lit - tle "Brer Rab - bit," And she lay low. _____
 nev - er dis - cov - er, For he lay low. _____
 still a *worse* act, _____ So she lay low. _____

SONG. (Cora.)

I'M NOT A SIMPLE LITTLE GIRL.

Words and Music by

PAUL A. RUBENS.

Cora. 

Piano. 

Lively.

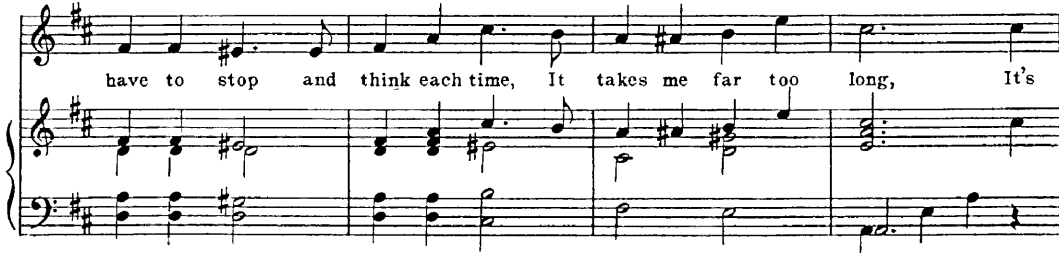
love to see young peo - ple good, It's real - ly so a - mus - ing. I've

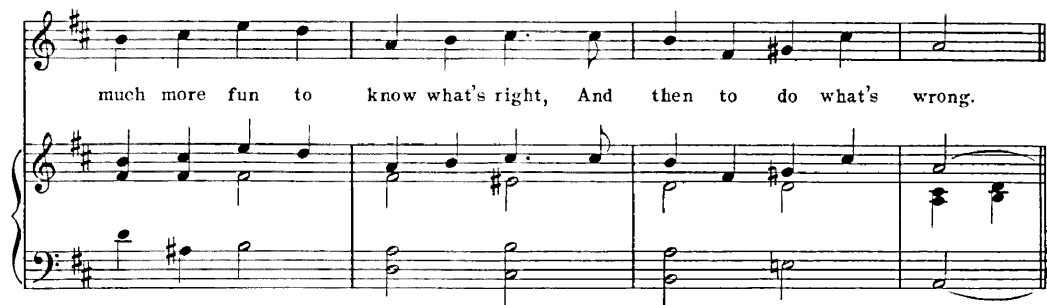


tried to be quite good my - self, But found it too con - fus - ing. To



have to stop and think each time, It takes me far too long, It's






much more fun to know what's right, And then to do what's wrong.

REFRAIN. *Slower.*


For I'm not a sim - ple lit - tle girl, I'm not a



good - y-good - y girl, I know ex - act - ly what is what, I



know what's right but I pre - fer what's not!

You

ought to see me at a ball, I'm ab - so - lute - ly pro - per Un -

- til I'm asked to have a dance, And then I tell a whop - per. But,

lat - er on, when some - one comes to take me down to sup, I

real - ly don't know how it is, I seem to li - ven up!

REFRAIN.

For I'm *not* a sim - ple lit - tle girl, I'm *not* a

good - y - good - y girl, Good men are won - der - ful - ly few, I

hate bad men, but still I *do* love you!

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef and starts with a half note G2, followed by a half note F2, and a half note E2.

The second system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B4, A4, G4. The lower staff has a half note G2, a half note F2, and a half note E2.

The third system shows the upper staff with eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B4, A4, G4. The lower staff has a half note G2, a half note F2, and a half note E2.

The fourth system continues with the upper staff having eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B4, A4, G4. The lower staff has a half note G2, a half note F2, and a half note E2.

The fifth system concludes the piece. The upper staff has eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B4, A4, G4. The lower staff has a half note G2, a half note F2, and a half note E2.

DUET. (Cora and Dora.)

"CAPTIVATING CORA."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Moderato.

Piano.

1. At a
2. When the

wed - ding that is smart If you want to lose your heart
ser - vice all is done And the feast - ing has be - gun,

Keep your eye on Co - ra, do _____ She's a -
Keep your eye on Co - ra, do _____ Though she

- mong the girls who glide In at - ten - dance on the bride.
tries to hide a - way Ev - 'ry - bo - dy seems to say:

Keep your eye on Co - ra, do. She is
Keep your eye on Co - ra, do. There is

on - ly just a brides - maid, Such a mod - est lit - tle thing, But as
gen - er - al re - joice - ing that the nup - tial knot is tied, And they

soon as she ap - proch - es all the Choir for - get to sing, And the
com - pli - ment the hus - band on the la - dy by his side, He af -

par - son when he ought to keep his eye up - on the ring, Well! he
- fec - tion - ate - ly holds the dain - ty fin - gers of his bride, But, he

keeps his eye on Co - ra too. _____
keeps his eye on Co - ra too. _____ }

Co - ra! Co - ra! cap - ti - va - ting Co - ra!

p

Just a lit - tle brides - maid for you all,

With a smile - a, walk - ing down the aisle - a,

Cap - ti - va - ting Co - ra makes the bride look small!

3. Ve - ry

soon will come the day When she'll give her heart a - way

Keep your eye on Co - ra, do. _____ For you'll

find that all the men Will pro - pose to her, and then

Keep your eye on Co - ra, do. _____ There'll be

ve - ry lit - tle need the wed - ding ser - vice to re - hearse, For she

knows the way to soft - ly say for bet - ter or for worse. But her

hus - band, if he's wise will keep his eye up - on his purse, And he'll

keep his eye on Co - ra too.

Co - ra! Co - ra! cap - ti - va - ting Co - ra!

How can one re_sist a girl so smart?

With a smile- a, walk - ing up the aisle- a.

Cap - ti - va - ting Co - ra makes you lose your heart!

DANCE. After 3rd Verse only.

p

First system of musical notation, consisting of a treble and bass staff. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and ties, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some grace notes and slurs. The bass staff has a more rhythmic accompaniment with some triplets.

Fourth system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff features a more complex accompaniment with some triplets and slurs.

Fifth system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff has a more complex accompaniment with some triplets and slurs.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line. The treble staff has a melodic line with slurs and ties. The bass staff has a more complex accompaniment with some triplets and slurs.

SONG. (M^{rs} Hoppings)

"BOOKS."

Words and Music by

BERNARD ROLT.

Allegretto.

Piano.

1. Nev - er thought I'd
2. Mis - sis Grud - den
3. My last coach - man

live to see Such a time as this is,
fan - cics tracts, "Char - ring's" her vo - ca - tion,
went a - way On ac - count of mar - riage,

All my ser - vants seem to me, Born to vex their Mis - sis.
I con - fess the way she acts, Fires my in - dig - na - tion.
So the new man drove to - day - 'Twas the o - pen car - riage.

If you want to know what "Cook" Does to earn her
 "Do read this one, Mum!" says she, "Called the Tip - pler's
 Off we went, a break - neck pace, "Books" I says, well

wa - ges, Just you go down - stairs and look,
 warn - ing." "Thanks," I an - swered Mis - sis G.
 know - ing. When I told him not to race,

There's "My la - dy" with a book, Turn - ing o'er the
 "If you come a - warn - ing me. You'll take your's this
 "Wait" says he, "I've lost my place," So he has, he's

pa - ges.
 morn - ing."
 go - ing.

There she sits, a - read - ing on the fen - der, Which must
 She's a - bout as well in - formed on tip - pling, As is
 Oh! I gave him one with my um - brel - la, And I

make things ten - der For her poor old back. I re -
 Rud - yard Kip - ling Up - on gen - 'ral facts, And I'm
 says, "Young fel - ler, Now just you go slow." "Gra - cious

- mind - ed her the kitch - en's Not the place for "Rob - ert High - ens," And I've
 sure that Mis - sis Grud - den Must have changed her hab - its sud - den, But to -
 me! we'll come a bowl - er, If you sit there read - ing "Zo - la;" For that's

1.

searched her box, and giv - en her the sack.
 - mor - row morn - ing off "My la - dy" packs.
 what it was, and now he's got to go.

f

2.

giv - en her the sack.
 off "My la - dy" packs.

D. C.

Last time.

now he's got to go.

DUET. (Archic and Gigg.)

"THE EAST END AND THE WEST"

Words by
GEORGE GROSSMITH, JF

Music by
IVAN CARYLL.

Voice.

Piano.

1. When ex -
2. Now sup -
3. Now of

- trem - i - ties en - coun - ter there is sure to be some fun, Sup -
- pose you're at a play you've wit - ness'd sev - 'ral times be - fore, The
all the mod - ern cra - zes there is none so pop - u - lar, As the

- pose you go to Ep - som Downs to see the "Der - by" run, Then
 mu - sic is a chest - nut And the co - mic man a bore, Then
 fas - cin - a - ting fash - ion Of the might - ty mo - tor - car. On a

watch the peo - ple driv - ing on each o - ther they en - croach,..... The
 stud - y with at - ten - tion from the box in which you sit,..... The
 Daim - ler or a Pan - hard you can see the look of pride On the

cos - ter on his bar - row And the Mar - quis on his Coach,
 "Jeun - esse Do - rée" in the stalls, And Tom - my in the pit.
 au - to - cra - tic dri - ver and the chauffeur at his side.

There's the West End And the East End In Ca -
 In the West End And the East End They will
 There's the West End And the East End You pro -

- do - gan Square or Hack - ney you can do your self the best, You can
 - sni - vel at the sen - ti - ment and chor - tle at the jest, If you're
 - cure a pair of gog - gles And an ex - tra flan - nel vest, And the

buy your shrimps and chew 'em, With a crest up - on your brough - am, In the
 run - ning a the - ay - tre You will find you have to ca - ter For the
 car when once you're in it Will trans - port you in a min - ute From the

East End or the West.
 East End and the West. West.
 East End to the

1 & 2. Last time.