

THE
MESSENGER BOY

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THE MESSENGER BOY.

A New and Original Musical Play

BY

JAMES T. TANNER & ALFRED MURRAY.

LYRICS BY

ADRIAN ROSS & PERCY GREENBANK.

MUSIC BY

IVAN CARYLL & LIONEL MONCKTON.

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Produced at the Gaiety Theatre, London, under the Management of Mr. George Edwardes.

THE MESSENGER BOY.

Dramatis Personæ.

HOOKEP PASHA (<i>Commissioner of the Nile</i>)	MR. HARRY NICHOLLS.
COSMOS BEV (<i>Agent to Hooker Pasha</i>)	MR. E. J. LONNEN.
CLIVE RADNOR (<i>a Queen's Messenger</i>)	MR. L. MACKINDER.
CAPTAIN POTT (<i>of the ss. Shark</i>)	MR. FRED. WRIGHT, JUN.
PROFESSOR PHUNCKWITZ (<i>a German Egyptologist</i>)	MR. WILLIE WARDE.
COMTE LE FLEURY	MR. ROBERT NAINBY.
MR. TUDOR PYKE (<i>a Financier</i>)	MR. JOHN TRESAHER.
LORD PUNCHESTOWN (<i>Governor of El Barra</i>)	MR. A. HATHERTON.
CAPTAIN NAYLOR (<i>of the P. and O. ss. Sirdar</i>)	MR. HARRY GRATTAN.
MR. GASCOIGNE (<i>an Amateur Journalist</i>)	MR. ELLIS OGILVIE.
PURSER	MR. J. THOMPSON.
AND	
TOMMY BANG (<i>a District Messenger</i>)	MR. EDMUND PAYNE.
NORA (<i>Lady Punchestown's Step-daughter</i>)	MISS MARIE STUDHOLME.
MRS. BANG (<i>Tommy's Mother</i>)	MISS CONNIE EDISS.
LADY PUNCHESTOWN (<i>a Leader of London Society</i>)... ..	MISS MAUD HOBSON.
ISABEL BLYTH	MISS ROSIE BOOTE.
LADY WINIFRED	MISS MARGARET FRASER.
CECILIA GOWER	MISS MAIE SAQUI.
AND	
ROSA (<i>Lady Punchestown's Maid</i>)	MISS KATIE SEYMOUR.

SOCIETY LADIES. POPULACE.

Solo Dance by MISS KITTY MASON.

Dances arranged by WILLIE WARDE. Dresses designed by WILHELM.

ACT I.—SCENE I.—Hôtel de Luxe, Thames Embankment}	MR. JOSEPH HARKER.
SCENE II.—Brindisi }	
ACT II.—SCENE I.—Cairo	MR. T. E. RVAN.
SCENE II.—Paris Exhibition Gardens	MR. JOSEPH HARKER.

THE MESSENGER BOY.



CONTENTS.

NO.	Art I. SCENE I.	PAGE
1. OPENING CHORUS... ..	(To our Charity Bazaar)	1
2. DUET (<i>Nora and Clive</i>) ..	"Ask Papa" (Oh, my dearest, ere I go)	16
3. QUINTET (<i>Cosmos, Daisy, Gascoigne, Le Fleury, and Phunckwitz</i>)	"Bradshaw's Guide"... .. (If you want to go by a proper P. and O.)	30
4. SONG (<i>Tommy and Chorus</i>)	"The Messenger Boy" (I am a smart little sort of a chap) ...	34
5. DUET (<i>Rosa and Tommy</i>) ...	"Aspirations"... .. (I'm a little messenger, summoned by a call)	37
SCENE II.		
6. OPENING CHORUS	"Tarantella"	52
7. SONG (<i>Clive and Chorus</i>) ...	"The Pretty Petticoat" (You may think it rather strange) ...	65
8. TRIO (<i>Captain Naylor, Captain Pott, and Cosmos</i>) ...	"Off to Cairo" (I will bet the crowd a dinner) ..	72
9. SONG (<i>Mrs. Bang and Chorus</i>).	"In the wash" (You talk about detectives in a story) ...	81
10. CONCERTED PIECE ...	"Hold tight" (You'll have to brave the terrible wave)	87
11. FINALE ... ..	... .. (Cast the moorings free)... ..	93
Art II. SCENE I.		
12. OPENING CHORUS... ..	... .. (Sheltered from the noon-day glare) ...	114
13. SONG (<i>Clive</i>)	"A Perfectly Peaceful Person" ... (I don't much care about theatres) ...	133
14. SONG (<i>Nora and Chorus</i>) ...	"When the boys come home once more" (The boys go marching down the street)	139
15. SONG (<i>Isabel and Chorus</i>) ...	"Maisie" (There's a girl you may have met) ...	146
16. DERVISH DANCE ... ..	... ..	152
17. SONG (<i>Captain Pott and Chorus</i>)	"They're all after Pott" (I'm famous Captain Pott) ...	156
18. CONCERTED PIECE ...	"The Fun of the Fair" (Ev'rybody, smart or shoddy) ...	163
SCENE II.		
19. OPENING CHORUS... ..	... .. (To the Paris Exhibition)	171
20. DUTCH DUET (<i>Rosa and Tommy</i>)...	... .. (I'm a little Dutch maid)	194
21. SONG (<i>Rosa and Chorus</i>) ...	"Captivating London" (When I am on the stage)	202
22. SONG (<i>Tommy and Chorus</i>)	"President Dopper" (I used to govern the simple folk) ...	209
23. SONG (<i>Mrs. Bang and Chorus</i>)	"The Boys of London Town" ... (You talk about your Paris shows) ...	224
24. FINALE ... ..	... .. (Hail, the Messenger Boy)	235

The Messenger Boy.



No. 1.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

SOPRANO.

f unis.

TENOR.

To our

BASS.

To the

To the

SOP. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a


TEN. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a


BASS. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a

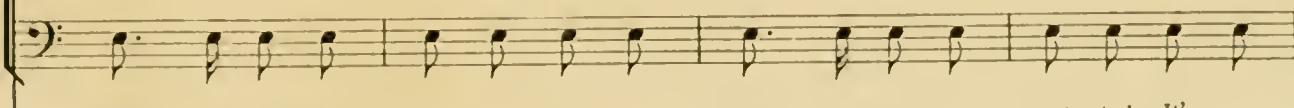
SOP. shop - man to a Czar, Low or high, or high, You'll be

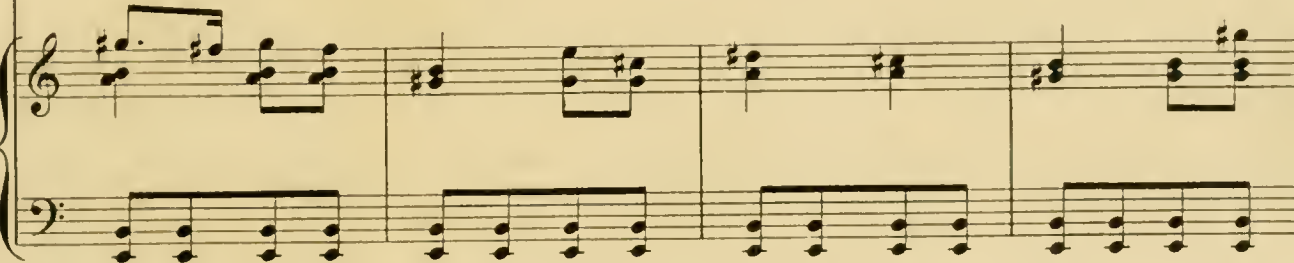
TEN. shop - man to a Czar, Low or high, or high, We'll be

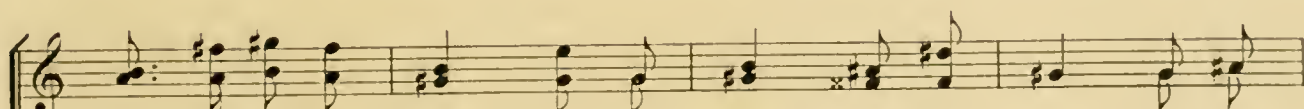
BASS. shop - man to a Czar, Low or high, or high, We'll be


SOP.  smiled up - on and pet - ted By a beau - ty co - ro - net - ted; It's a

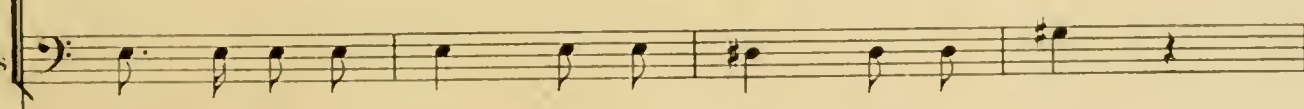
TEN.  smiled up - on and pet - ted By a beau - ty co - ro - net - ted; It's a

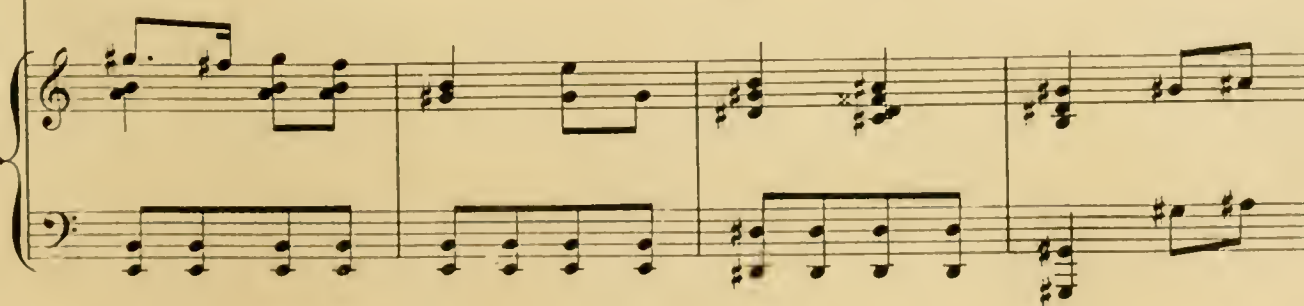
BASS.  smiled up - on and pet - ted By a beau - ty co - ro - net - ted; It's a



SOP.  Cha - ri - ty Ba - zaar, That is why! That is why! At the

TEN.  Cha - ri - ty Ba - zaar, That is why! That is why!

BASS.  Cha - ri - ty Ba - zaar, That is why! That is why!



unis.

SOP. Cha - ri - ty Ba - zaar a - ny man Can ac -

TEN. A - ny man

BASS. A - ny man

SOP. - quire a crac - kle jar,..... or a fan! Or a unis.

TEN. Or a fan! Or a

BASS. Or a fan! Or a

SOP.
ti - tled la - dy palm - ist, Will al - lure the ve - ry calm - est, At a

TEN.
ti - tled la - dy palm - ist, Will al - lure the ve - ry calm - est, At a

BASS.
ti - tled la - dy palm - ist, Will al - lure the ve - ry calm - est, At a

SOP. *f* *unis.*
Cha - ri - ty Ba - zaar, That's the plan! That's the plan! To our

TEN. *f*
Cha - ri - ty Ba - zaar, That's the plan! That's the plan! To the

BASS. *f*
Cha - ri - ty Ba - zaar, That's the plan! That's the plan! To the

Come and

SOP.
Cha - ri - ty Ba - zaar, Come and buy! buy! buy!

TEN.
Cha - ri - ty Ba - zaar, Come and buy! buy! buy!

BASS.
Cha - ri - ty Ba - zaar, Come and buy! buy! buy!

SOP.
buy!..... Come and buy!.....
Come and buy! Come and buy! Come and buy!.....

TEN.
Come and buy! Come and buy! Come and buy!.....

BASS.
Come and buy! Come and buy! Come and buy!.....

cresc.

cresc.

SOP.
..... Come and buy!.....

TEN.
..... Come and buy!.....

BASS.
..... Come and buy!.....

Moderato.

ff *mf*

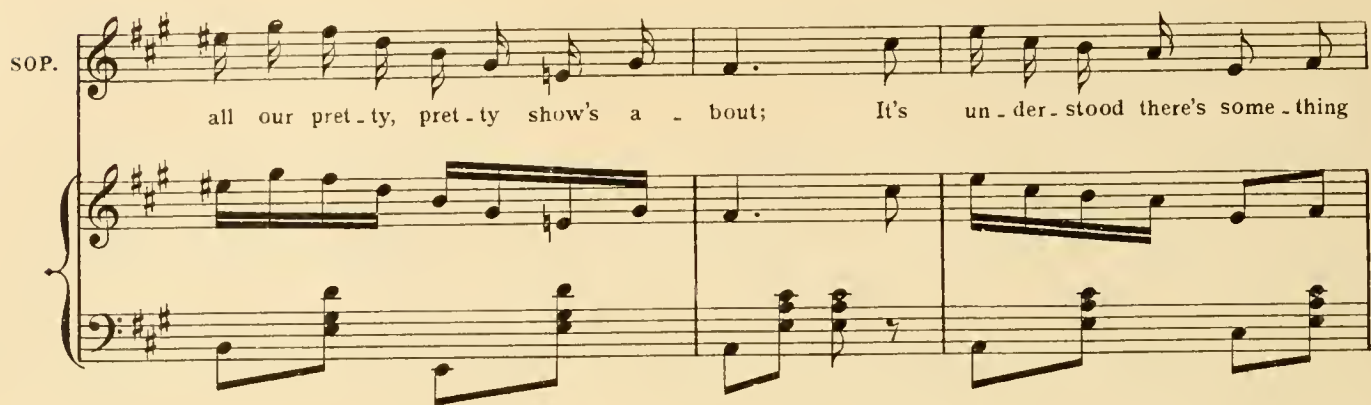
Sop. (Stall Holders.)

Sop. only

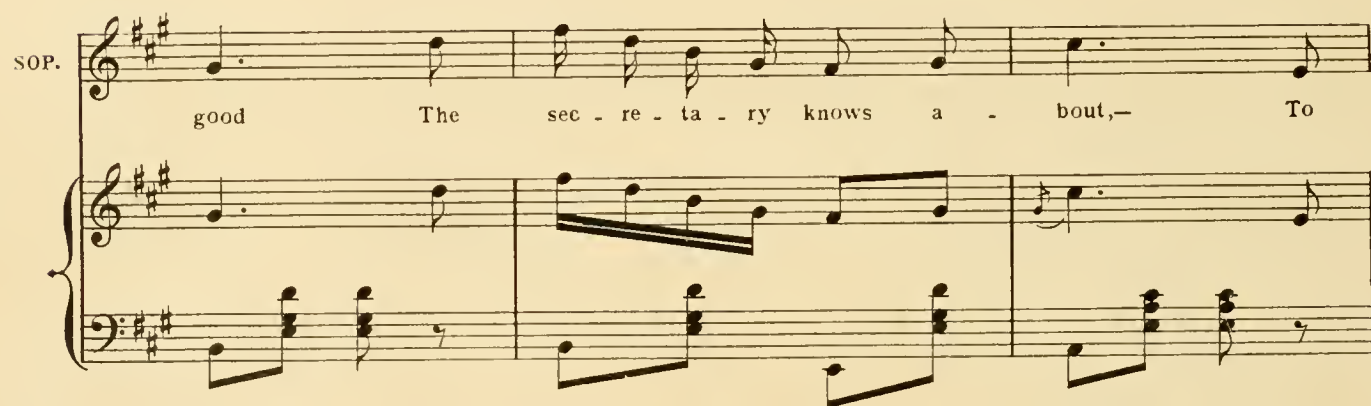
At pre - sent we're not ve - ry, ve - ry clear What

mf

SOP. all our pret-ty, pret-ty show's a - bout; It's un - der - stood there's some - thing



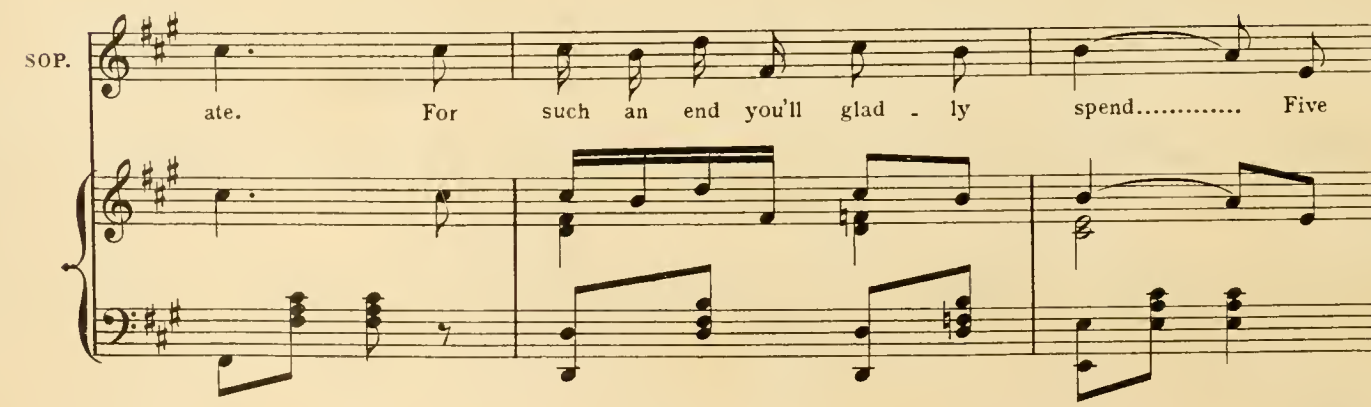
SOP. good The sec - re - ta - ry knows a - bout,— To



SOP. feed the blacks with per - fect, per - fect stacks Of dain - ties ne - ver, ne - ver nig - ger



SOP. ate. For such an end you'll glad - ly spend..... Five



Sop. & Cont. (Stall Holders.)

SOP. shil - lings for a ci - gar - ette! Five

TEN. *accel. f* Five shil - lings!

BASS. *accel. f* Five shil - lings!

SOP. & CON. shil - lings! I'm sure it's cheap e - nough— And.....

dim. a tempo

dim. e rall. a tempo

SOP. & CON. just an - o - ther half - a - crown to start it with a puff!

rall.

rall. a tempo

A piano introduction consisting of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are a grand staff (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Sop. (*Stall Holders.*)
SOP. Only.
You drink a cup of cof-fee, cof-fee up, And

A musical system for a soprano soloist and piano accompaniment. The soprano part is on a single staff with lyrics: "You drink a cup of cof-fee, cof-fee up, And". The piano accompaniment is on a grand staff. The key signature is two sharps. The tempo is marked "Sop. (Stall Holders.)".

SOP.
pay an eight- een - pen - ny, pen - ny rate; By acts like these the Sou - dan -

A musical system for a soprano soloist and piano accompaniment. The soprano part is on a single staff with lyrics: "pay an eight- een - pen - ny, pen - ny rate; By acts like these the Sou - dan -". The piano accompaniment is on a grand staff. The key signature is two sharps.

SOP.
- ese, Will soon be - come re - gen - er - ate, A

A musical system for a soprano soloist and piano accompaniment. The soprano part is on a single staff with lyrics: "- ese, Will soon be - come re - gen - er - ate, A". The piano accompaniment is on a grand staff. The key signature is two sharps.

SOP.
de-cent dress his life, his life will bless, No more, no more he'll bolt his mut-ton

SOP.
whole; For such an end you'll glad-ly spend..... A

Sop. & Cont. (Stall Holders.)

SOP.
gui-nea for a but-ton-hole! A

TEN.
A gui-nea!

BASS.
A gui-nea!

accel. *f*

SOP. & CON.

gui - nea! The low - est we can quote! And an -

rall. *mf a tempo*

SOP. & CON.

- o - ther half - a - gui - nea, And we'll pin it in your

rall.

SOP. & CON.

coat! A gui - nea, a gui - nea! The low - est we can quote! The

TEN.

A gui - nea, a gui - nea! The low - est you can quote! The

BASS.

A gui - nea, a gui - nea! The low - est you can quote! The

ALL.

Allegro.

SOP. *cresc.* low - est, low - est we can quote! *rall. ff* To our *f unis.*

TEN. *cresc.* low - est, low - est you can quote! *rall. ff* To the *f*

BASS. *cresc.* low - est, low - est you can quote! *rall. ff* To the *f*

Allegro.

rall.

SOP. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a shop - man to a

TEN. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a shop - man to a

BASS. Cha - ri - ty Ba - zaar, Come and buy! buy! buy! From a shop - man to a

SOP. Czar, Low or high, or high, Come and buy!..... Come and buy!

TEN. Czar, Low or high, or high, Come and buy!

BASS. Czar, Low or high, or high, Come and buy!

SOP. buy!..... Come and buy! Come and buy!..... Come

TEN. Come and buy! Come and buy!..... Come

BASS. Come and buy! Come and buy!..... Come

cresc.

SOP.
and buy!.....

TEN.
and buy!.....

BASS.
and buy!.....

ff marcato

N^o 2.

DUET (Nora and Clive.)

"ASK PAPA."

Words by
PERCY GREENBANK.Music by
IVAN CARYLL.

Allegretto.

Clive.

Piano.

p

c

mf

rit.

p a tempo

c

Oh, my dear - est, ere I go, There's one

NORA.

Ask Pa -

thing I want to know, When, oh, when will you a - gree to

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'thing I want to know, When, oh, when will you a - gree to'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

- pa! Ask Pa - pa! He's the per - son to de - cide, So it

Ask Pa - pa!

This system contains the second vocal line and piano accompaniment. The vocal line has lyrics '- pa! Ask Pa - pa! He's the per - son to de - cide, So it'. Below the vocal line, there is a separate line with the lyrics 'Ask Pa - pa!'. The piano accompaniment continues with similar musical notation.

can - not be de - nied That the quick - est way will be to

Ask Pa -

This system contains the third vocal line and piano accompaniment. The vocal line has lyrics 'can - not be de - nied That the quick - est way will be to'. Below the vocal line, there is a separate line with the lyrics 'Ask Pa -'. The piano accompaniment concludes the system with final chords.

N
Ask Pa - pa!

C
- pa! Ask Pa - pa! Though I'm leav - ing you at

piu mosso

N

C
pre - sent, Yet the time so quick - ly flies,..... Tell me,

N
If you

C
when shall I be trus - ted with so val - ua - ble a prize?

cresc.

dim.

N
real - ly want to know that, You will do as I ad -

C

p

N
_ vise, Ask Pa - pa!..... Ask Pa -

C
Ask Pa -

rit. *rall.*

rit. *a tempo* *rall.*

Tempo di Valse.

N
- pa! We will ask..... Pa - pa the ques - - tion, I'm

C
- pa! We will ask..... Pa - pa the ques - - tion, I'm

rit. *a tempo*

rit. *a tempo* *p*

N
sure that he will know; He may give... us a sug -

C
sure that he will know; He may give... us a sug -

The first system of the musical score consists of three staves. The top two staves are for the vocalists, Soprano (N) and Contralto (C), both with the same lyrics: "sure that he will know; He may give... us a sug -". The bottom staff is the piano accompaniment, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *mf*.

N
- ges - - tion Of what is *comme il faut*. So I

C
- ges - - tion Of what is *comme il faut*. So I

The second system of the musical score consists of three staves. The vocal staves (N and C) have the lyrics: "- ges - - tion Of what is *comme il faut*. So I". The piano accompaniment continues with a treble and bass clef, including dynamic markings like *p* and *mf*.

N
re - al - ly think, don't you?..... That is what we'd bet - ter

C
re - al - ly think, don't you?..... That is what we'd bet - ter

The third system of the musical score consists of three staves. The vocal staves (N and C) have the lyrics: "re - al - ly think, don't you?..... That is what we'd bet - ter". The piano accompaniment continues with a treble and bass clef.

S
do,..... Ask Pa - pa!.....

C
do,..... Ask Pa - pa!.....

rit.
rit.
rit.
*a tempo
cresc.*

S
Ask Pa - pa!

C
Ask Pa - pa!

f
f
f
8.....

Allegretto.

p

mf
rit.
p a tempo

C

I'm not wor - thy, I'm a - fraid, Of a

C

charm - ing lit - tle maid, Who be - haves so ve - ry

N

Ask Pa - pa! Ask Pa - pa! I am

C

sweet - ly, Ask Pa - pa!

N

ve - ry, ve - ry young, And shall have to hold my

N
tongue Till you sa - tis - fy com - plete - ly

C
Your Pa -

N
My Pa - pa!

C
- pa! Your Pa - pa! You've been used to ev - 'ry

N

C
com - fort, Can you do with ra - ther - less?..... Do you

N

C

think I shall al - low you quite suf - fi - cient for your dress? And is

cresc.

dim.

N

C

mar - ried life a fai - lure, or an out - and - out suc -

p

N

C

Ask Pa - pa! Ask Pa -

- cess? Ask Pa -

rit. *a tempo* *rall.*

Tempo di Valse.

S
- pa! We will ask..... Pa - pa the ques - tion, I'm

C
- pa! We will ask..... Pa - pa the ques - tion, I'm

Tempo di Valse.

S
sure that he will know; He may give... us a sug -

C
sure that he will know; He may give... us a sug -

S
- ges - tion Of what is *comme il faut*. So I

C
- ges - tion Of what is *comme il faut*. So I

N
re - al - ly think, don't you?..... That is what

C
re - al - ly think, don't you?..... That is what

N
we'd bet - ter do,..... Ask Pa - pa!.....

C
we'd bet - ter do,..... Ask Pa -

N
Ask Pa - pa!

C
- pa!..... Ask Pa - pa!

Dance.

Moderato alla Mazurka.

8 *loco.*

p

cresc

s

rall.

dim. p a tempo

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a simple accompaniment of quarter notes. The dynamic marking 'dim. p a tempo' is placed in the first measure.

cresc.

The second system continues the melodic and accompaniment patterns. The dynamic marking 'cresc.' is placed in the first measure of the treble staff.

f

The third system shows the melodic line becoming more active with sixteenth notes. The dynamic marking 'f' is placed in the second measure of the treble staff.

The fourth system continues the musical development with similar melodic and accompaniment patterns.

The fifth system concludes the piece with a final melodic flourish in the treble staff and a sustained accompaniment in the bass staff. A fermata is placed over the final chord in the treble staff.

No. 3. QUINTET. (Cosmos, Daisy, Gascoigne, Le Fleury, and Phunckwitz.)

"BRADSHAW'S GUIDE."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

The first system of the piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro' and the dynamics are 'Piano'.

The second system features the vocal line for COSMOS and DAISY. The lyrics are: "1. COSMOS. If you want to go by a 2. DAISY. But in doubt I..... am, do I". The piano accompaniment continues with a steady eighth-note rhythm.

The third system continues the vocal line. The lyrics are: "pro - per 'P. & O. You will start when dawn is..... blush - ing, go by Rot - ter - dam, And..... get to Mi .lan in..... one day!".

The fourth system features the vocal line for DAISY and GASCOIGNE. The lyrics are: "DAISY. I had GASCOIGNE. I should". The piano accompaniment concludes the piece.

GAS. But it's not so quick as.....
 COS. But the train doesn't run on.....

ra - ther vote for a Hook of Hol - land boat,
 re - com - mend vi - a Brus - sels and Os - tend!

Flush - ing!
 Mon - day!

PHUNCK. I to me must get ein cir - cle-round bil - let So I
 LE FL. Mais ze sa - cre' guide she is what you call cock-eyed And I

say good - bye and leaf take;
 will not can en - dure her!

LE FL. I vill take chip - trip on ze
 PHUNCK. Dat..... make my brain go

chat - ter Dove - ham ship, And con - sque ze Bri - tish bif - teck!
 schwin - del - ish a - gain! Der ver - fluch - ter Brad - shaw, fñh - rer!

ALL. (unis.)

Oh! the Brad - shaw's Guide! the
 Oh! the Brad - shaw's Guide! the

Brad - shaw's Guide! Will take you o - ver the world so wide! There are
 Brad - shaw's Guide! You can - not know it un - til you've tried! It has

trains that start and trains that call, And trains that nev - er get
 trains that dep. and trains that arr. And trains that take you a

in at all! There are trains that back and trains that shunt, And the
 lot too far! There are trains too late and trains too soon, At six -

us - ual goods' train on in front; But each and all can be
 - teen o' - clock in the af - ter - noon; It's caused full ma - ny a

found in - side, The in - ci - den - tal, or - na - men - tal,
 su - i - cide, - That fas - cin - a - ting, ir - ri - ta - ting,

con - ti - nen - tal Brad - shaw's Guide. Guide.
 ag - gra - va - ting Brad - shaw's

1. 8... 2. 8... Dance.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The melodic line in the upper staff continues with similar rhythmic patterns, and the bass line provides a steady accompaniment.

Third system of musical notation. The upper staff shows a more active melodic line with some sixteenth-note passages. The bass line continues to support the melody with chords and single notes.

Fourth system of musical notation. The word *(Exit)* is written above the treble staff in the final measure of this system. The music concludes with a final chord in the upper staff and a sustained bass note in the lower staff.

Fifth system of musical notation. This system features a more complex melodic line in the upper staff with frequent sixteenth-note runs. The bass line continues with a consistent accompaniment.

Sixth and final system of musical notation on the page. It concludes the piece with a final melodic flourish in the upper staff and a final bass line. The notation includes a final double bar line and a repeat sign.

No. 4.

SONG. (Tommy and Chorus.)

"THE MESSENGER BOY."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro.

Piano.

♩ TOMMY.

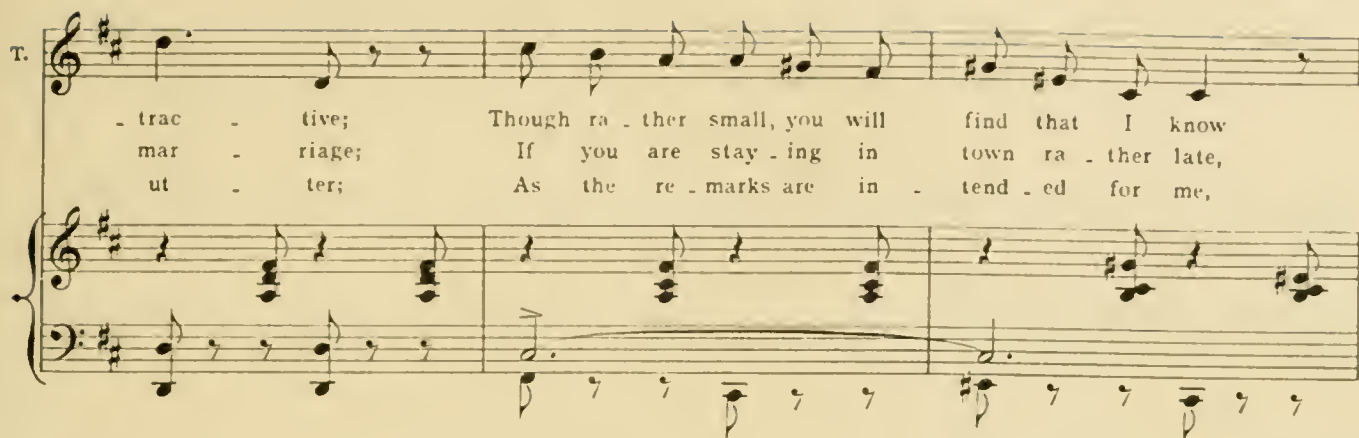
1. I am a smart lit - tle
2. When you en - trust a - ny
3. Now, as a rule, in the

T.

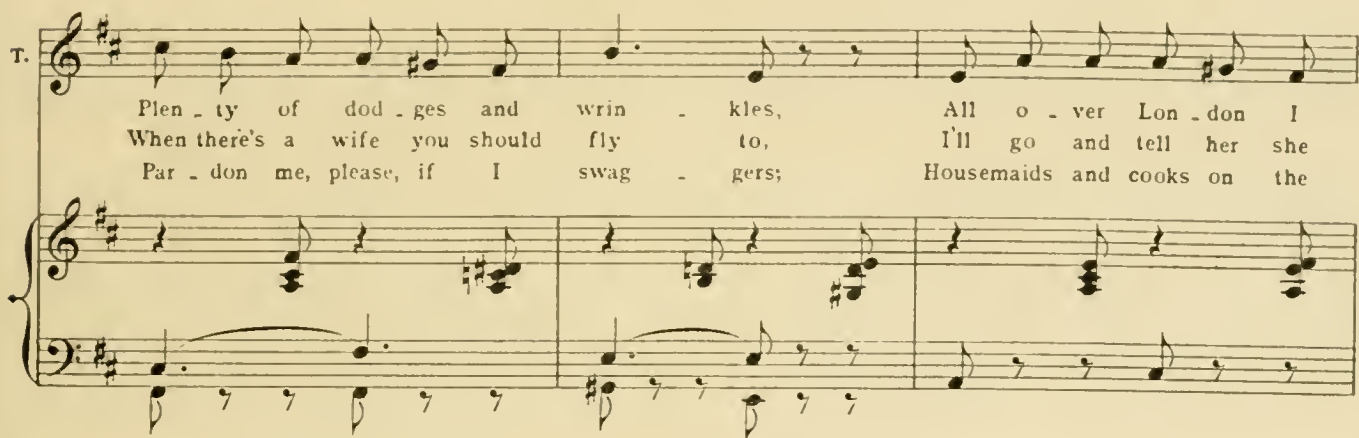
sort of a chap, Ve - ry o - blig - ing and ac - tive,
note to my care I will look af - ter its car - riage,
fem - in - ine breast U - ni - form cau - ses a flut - ter,

T.

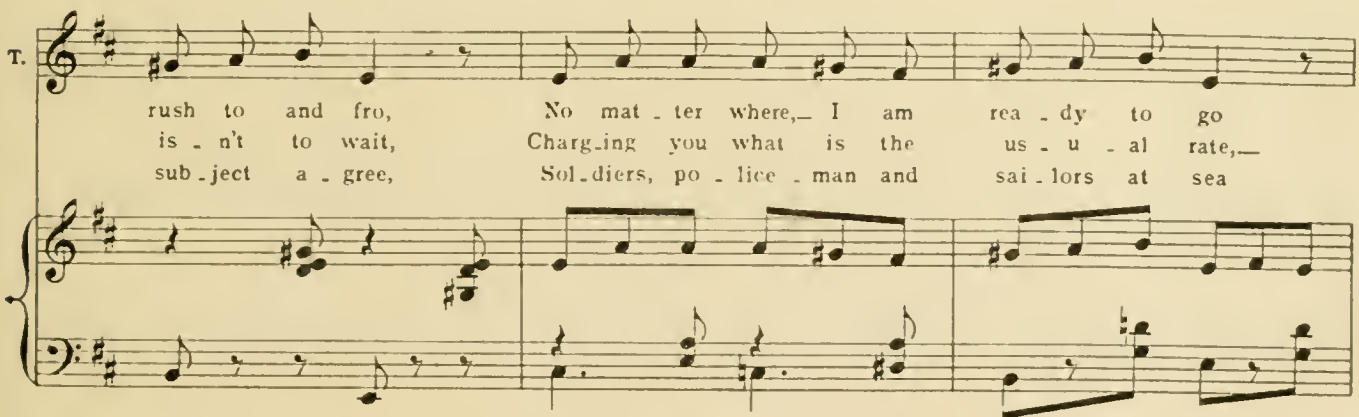
No - tice my u - ni - form, but - tons and cap, Neat, but ex - treme - ly at -
Whe - ther it's on - ly some busi - ness af - fair Or a pro - po - sal of
Of - ten some nice look - ing girl has ex - pressed Things I'm too bash - ful to

T. 

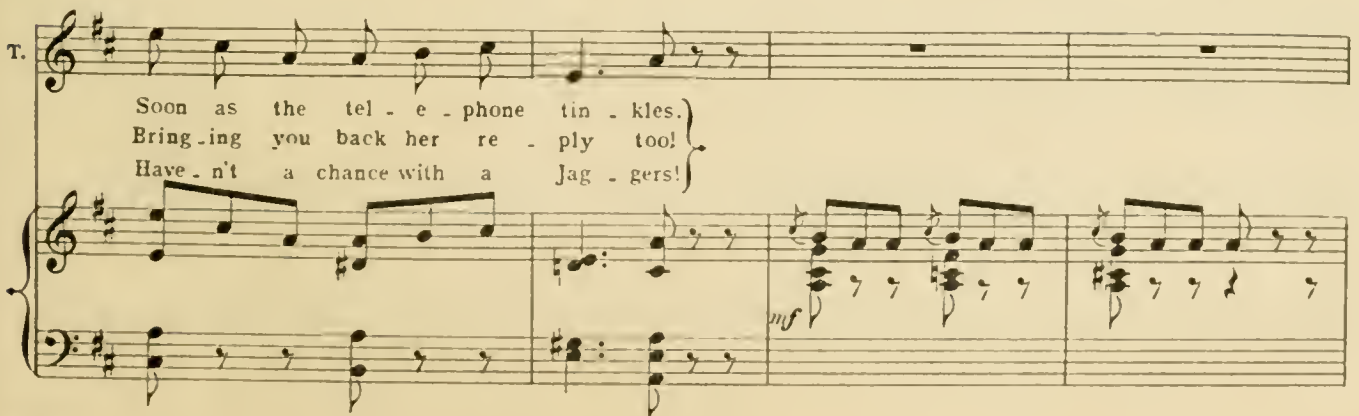
- trac - tive; Though ra - ther small, you will find that I know
 mar - riage; If you are stay - ing in town ra - ther late,
 ut - ter; As the re - marks are in - tend - ed for me,

T. 

Plen - ty of dod - ges and wrin - kles, All o - ver Lon - don I
 When there's a wife you should fly to, I'll go and tell her she
 Par - don me, please, if I swag - gers; Housemaids and cooks on the

T. 

rush to and fro, No mat - ter where, - I am rea - dy to go
 is - n't to wait, Charg - ing you what is the us - u - al rate, -
 sub - ject a - gree, Sol - diers, po - lice - man and sai - lers at sea

T. 

Soon as the tel - e - phone tin - kles.)
 Bring - ing you back her re - ply too!)
 Have - n't a chance with a Jag - gers!)

T. I'm..... the Mes - sen - ger Boy With my jaun - ty air And my

T. cheek - y stare; I'm the lad you ought to em - ploy,

T. Quite a mod - el Mes - sen - ger Boy! He's..... the

CHORUS.

CHO. Mes - sen - ger Boy, With his jaun - ty air And his cheek - y stare;

CHO. He's the lad we ought to employ, So ring the bell for the

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are "He's the lad we ought to employ, So ring the bell for the". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

CHO. Mes - sen - ger Boy!

1. & 2. 3.

Dance.

p *p* *D. C.*

The second system continues the vocal line with the lyrics "Mes - sen - ger Boy!". It includes a first ending bracket labeled "1. & 2." and a second ending labeled "3.". The piano accompaniment features a section marked "Dance." with a *p* (piano) dynamic marking. The system concludes with a *D. C.* (Da Capo) instruction.

The third system shows the piano accompaniment for the middle section of the piece. It features a melodic line in the right hand and a bass line in the left hand, both in a grand staff.

CHORUS.

He's..... the Mes - sen - ger Boy With his

f

The fourth system is the chorus, starting with the vocal line and piano accompaniment. The lyrics are "He's..... the Mes - sen - ger Boy With his". The vocal line begins with a *f* (forte) dynamic marking. The piano accompaniment provides a rhythmic and harmonic foundation for the chorus.

CHO.

jaun - ty air And his cheek - y stare; He's the lad we ought to em - ploy, So

The musical score for the Chorus (CHO.) consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "jaun - ty air And his cheek - y stare; He's the lad we ought to em - ploy, So". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests.

SOP.
CON.

TEN.
BASS.

ring the bell for the Mes - sen - ger Boy! The Mes - sen -

ring the bell for the Mes - sen - ger Boy! The Mes - sen -

allargando

allargando

The musical score for the Soprano (SOP. CON.) and Tenor/Bass (TEN. BASS.) parts consists of two vocal lines and a piano accompaniment. The vocal lines are written in a treble clef (SOP. CON.) and a bass clef (TEN. BASS.) with a key signature of one sharp (F#) and a common time signature. The lyrics are: "ring the bell for the Mes - sen - ger Boy! The Mes - sen -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests. The tempo marking *allargando* is present above the vocal lines and below the piano accompaniment.

SOP.
CON.

TEN.
BASS.

- ger Boy!.....

- ger Boy!.....

The musical score for the Soprano (SOP. CON.) and Tenor/Bass (TEN. BASS.) parts consists of two vocal lines and a piano accompaniment. The vocal lines are written in a treble clef (SOP. CON.) and a bass clef (TEN. BASS.) with a key signature of one sharp (F#) and a common time signature. The lyrics are: "- ger Boy!.....". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests. The tempo marking *allargando* is present above the vocal lines and below the piano accompaniment.

N^o 5.

DUET (Rosa and Tommy.)

"ASPIRATIONS."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto.

Piano.

TOMMY.

I'm a lit - tle mes - sen - ger, Sum - moned by a call; I should ve - ry

T. much pre - fer To be big and tall. I would be a bob - by then,

T. Ve - ry great and grand, Stop - ping all the traf - fic when I held up my

R. ROSA.
I would be a nursemaid neat, Try ing hard to cross the street!

T.
hand!

R. Oh, po-lice-man, hold me tight! Han-soms give me

T. All right, miss!

p

R. such a fright! Come and see us Sa-tur-day,

T. All right, miss! I'll look in on Sa-tur-day,

R. When the Mis-sis is a - - way!

T. When the Mis-sis is a - - way!

mf

Moderato.

mf

poco * poco *

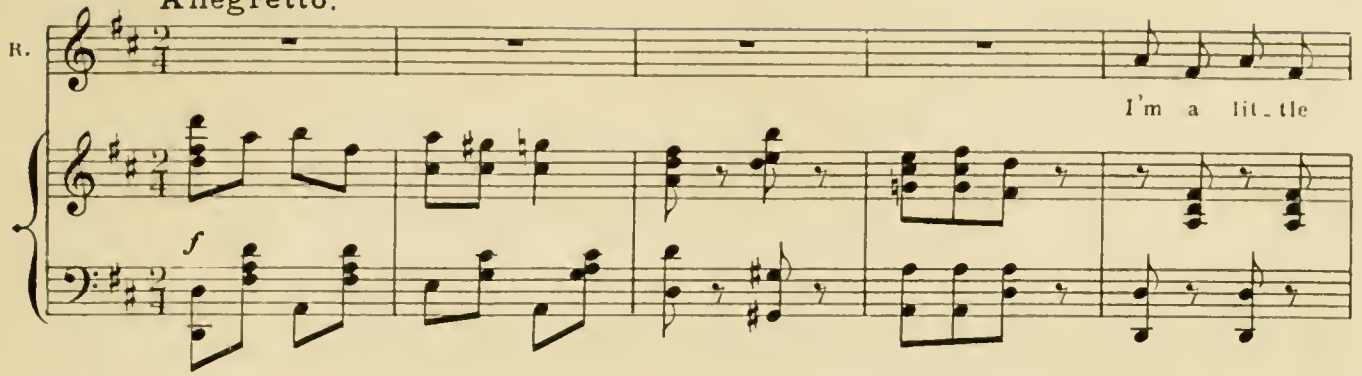
Poco più vivo.

poco a

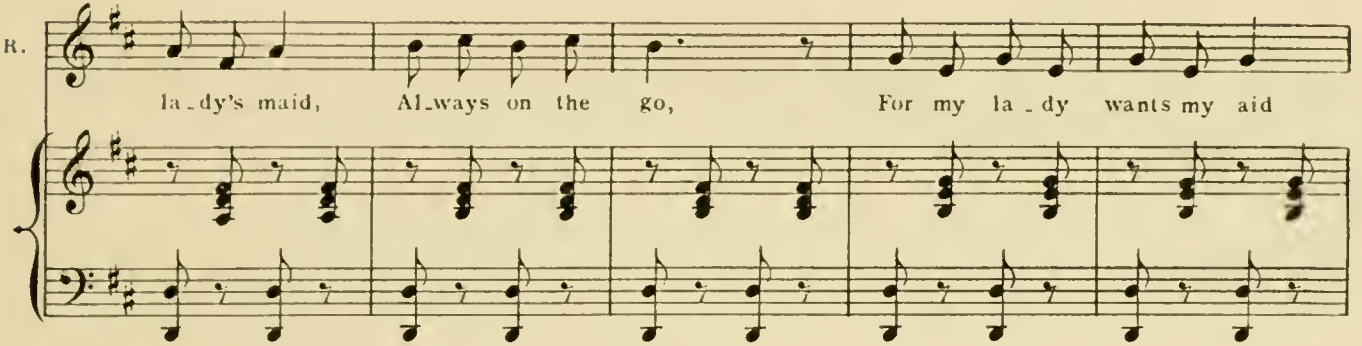
poco accelerando

ff

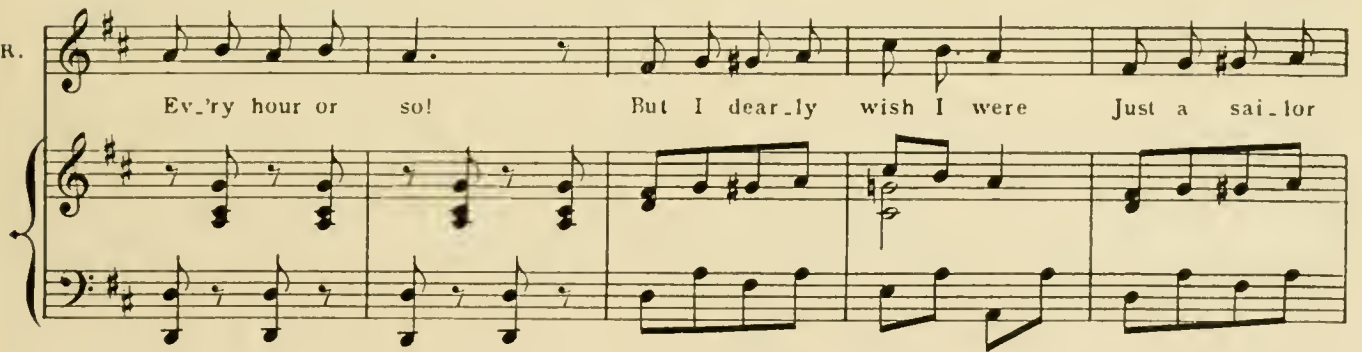
Allegretto.

R. 

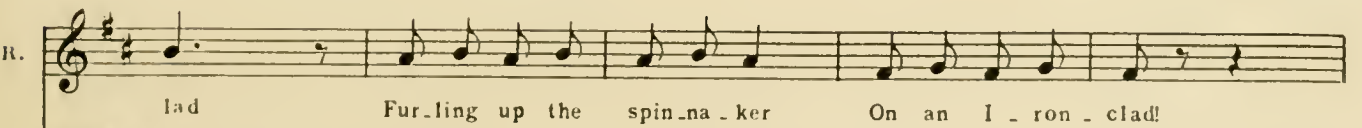
I'm a lit_tle

R. 

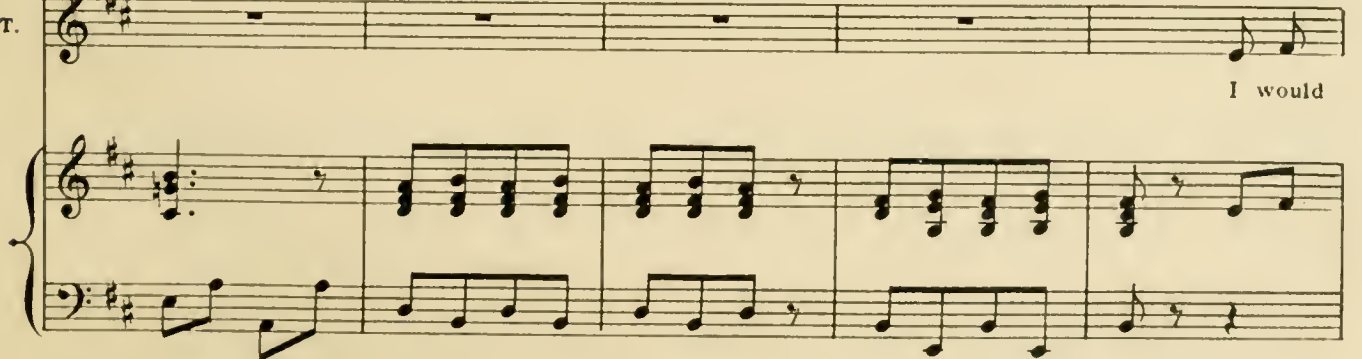
la_dy's maid, Al_ways on the go, For my la_dy wants my aid

R. 

Ev_'ry hour or so! But I dear_ly wish I were Just a sai_lor

R. 

lad Fur_ling up the spin_na_ker On an I_ron_clad!

T. 

I would

T. be the bo - s'n stout, And I'd or - der you a - bout!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "be the bo - s'n stout, And I'd or - der you a - bout!". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music is in a 2/4 time signature.

The second system of music continues the piano accompaniment from the first system. It features a treble and bass clef staff with a key signature of two sharps. The music is in a 2/4 time signature.

The third system of music continues the piano accompaniment. It features a treble and bass clef staff with a key signature of two sharps. The music is in a 2/4 time signature.

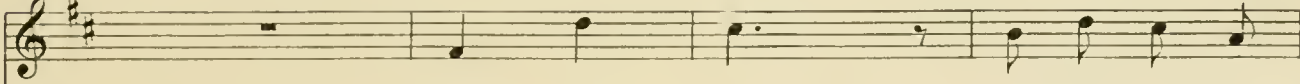
The fourth system of music continues the piano accompaniment. It features a treble and bass clef staff with a key signature of two sharps. The music is in a 2/4 time signature.


The fifth system of music continues the piano accompaniment. It features a treble and bass clef staff with a key signature of two sharps. The music is in a 2/4 time signature. A dynamic marking of *f* (forte) is present in the final measure of the system.


R.  Aye, aye, sir!

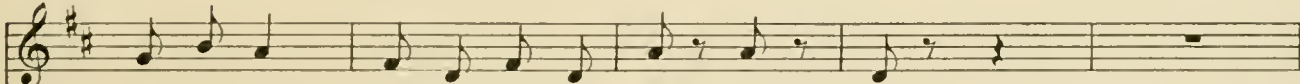
T.  Reef your fo'c'stle mi - zen - head! Haul your wind and

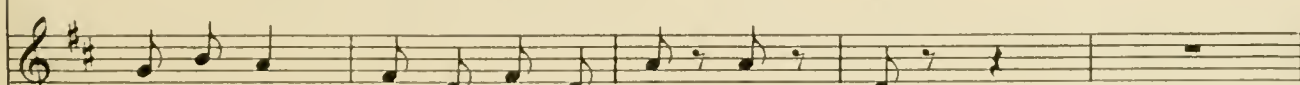


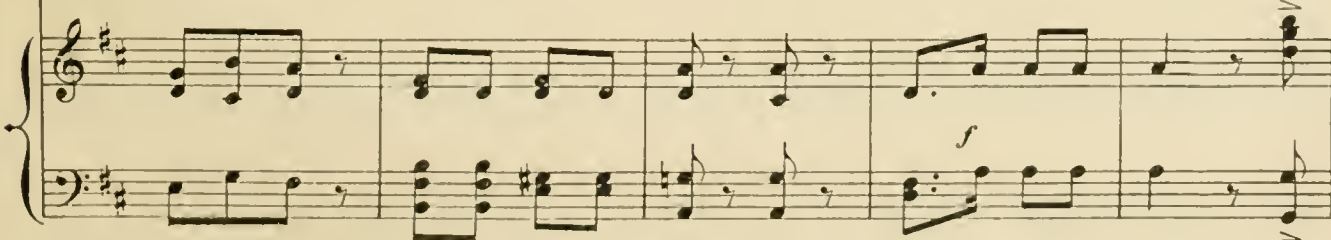
R.  Aye, aye, sir! Douse your jib when

T.  heave the lead! Douse your jib when



R.  you've a chance, Pipe all hands for grog and dancel

T.  you've a chance, Pipe all hands for grog and dancel



First system of musical notation, consisting 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 sharps (F# and C#). The music features a complex texture with many sixteenth notes in the treble and eighth notes in the bass. There are several dynamic markings, including 's' (piano) and 'V' (fortissimo).

Second system of musical notation, continuing the piece. It includes first and second endings, marked '1.' and '2.' above the treble staff. The notation is dense with sixteenth-note patterns in the treble and eighth-note accompaniment in the bass.

Third system of musical notation, featuring similar rhythmic patterns and textures as the previous systems. It includes dynamic markings 'V' and 's'.

Fourth system of musical notation, including first and second endings. The treble staff shows intricate sixteenth-note runs, while the bass staff provides a steady accompaniment.

Fifth system of musical notation, continuing the complex texture with many sixteenth notes in the treble and eighth notes in the bass.

Sixth system of musical notation, the final system on the page. It concludes with a final cadence in the bass staff.

R.

If I could be

R.

born a boy That would not be bad, For I would en - list with joy

R.

As a sol - dier lad! I would wear a kha - ki kit, Paint my but - tons

R.

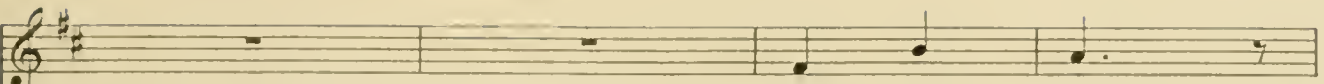
brown; None could see me - not a bit, Till I shot them down!


T.


I'd be

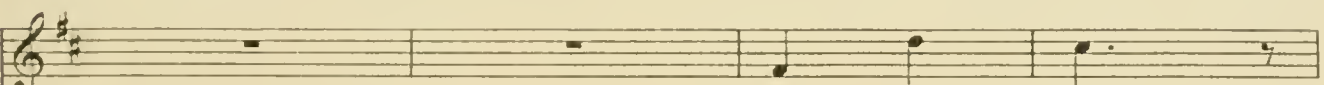
T. ser - geant to you still, And I'd put you through your drill.

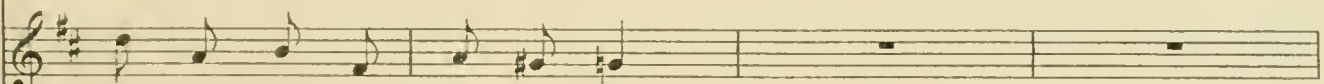
The musical score is arranged in six systems. The first system contains a vocal line (T.) with the lyrics "ser - geant to you still, And I'd put you through your drill." and a piano accompaniment. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth-note patterns. The key signature is two sharps (F# and C#). The subsequent five systems are piano accompaniment, continuing the rhythmic and harmonic patterns established in the first system. The piano part features a consistent rhythmic accompaniment with chords and moving lines in both hands.


R.  One, two, three!

T.  'Ten - tion, num - ber from the right!



R.  One, two, three!

T.  Eyes right! March! You are a sight!



R.  Shoul - der arms! fix ma - ga - zine! For - ward! Sol - diers of the

T.  Shoul - der arms! fix ma - ga - zine! For - ward! Sol - diers of the



R. Queen!

T. Queen!

Tempo di Marcia.

mf

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor). The first two measures show a rhythmic pattern of eighth notes in the bass and chords in the treble. The third measure is marked with a forte dynamic (*ff*) and features a more complex texture with chords in the treble and eighth notes in the bass. The system concludes with two measures of sustained chords in the treble and eighth notes in the bass.

Second system of musical notation. The treble clef part consists of sustained chords in the first two measures, followed by a melodic line of eighth notes in the third and fourth measures. The bass clef part continues with a steady eighth-note accompaniment throughout the system.

Third system of musical notation. The treble clef part features a melodic line with slurs and accents in the first two measures, followed by sustained chords in the third and fourth measures. The bass clef part continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has sustained chords in the first two measures and a melodic line in the third and fourth measures. The bass clef part continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef part features a melodic line with slurs and accents in the first two measures, followed by sustained chords in the third and fourth measures. The bass clef part continues with eighth-note accompaniment.

Act I-Scene II.

OPENING CHORUS.

"TARENTELLA"

Music by
IVAN CARYLL.

Allegro.

Piano. *ff*

ff

cresc.

ff ben marcato

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by a single flat. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The melodic line in the upper staff shows some chromatic movement, and the bass line continues with a steady accompaniment.

Third system of musical notation. A dynamic marking of *sf* (sforzando) is present in the upper staff. The melodic line continues with eighth notes, and the bass line maintains its accompaniment.

Fourth system of musical notation. The melodic line in the upper staff features a sequence of eighth notes, and the bass line continues with its accompaniment.

Fifth system of musical notation, the final system on the page. The melodic line concludes with a series of eighth notes, and the bass line provides a final accompaniment.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with various articulations like accents and slurs. The left hand maintains the accompaniment pattern.

Third system of piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment.

SOPRANO.

TENOR.

BASS.

Tra la la la la la la la la la la la!

Tra la la la la la la la la la la la!

Vocal staves for Soprano, Tenor, and Bass. The Soprano part is mostly rests. The Tenor and Bass parts have lyrics 'Tra la la la la la la la la la la la!' and include dynamic markings like *f* and *sf*.

Fourth system of piano accompaniment. The right hand features a complex texture with chords and moving lines. The left hand continues with a rhythmic accompaniment.

SOP. *mf*
Tra la la la la la la Tra la la la la la la

TEN. *mf*
Tra la la la la la la

BASS. *mf*
Tra la la la la la la

SOP.

TEN. *p*
Tra la la la la la la la la la la la la

BASS. *p*
Tra la la la la la la la la la la la la

SOP. Tra la la la la la la Tra la la la la la la

TEN. Tra la la la la la la la la

BASS. Tra la la la la la la la la

SOP. - - - - -

TEN. Tra la la la la la la la la la la la!

BASS. Tra la la la la la la la la la la la!

SOP. Tra la la la la la la Tra la la la la la la

TEN. Tra la la la la la la la!

BASS. Tra la la la la la la la!

SOP. *cresc.* Tra la la la la Tra la la la la

TEN. Tra la la la la Tra la la la

BASS. Tra la la la la Tra la la la

SOP. tra la ah! *sfz*

TEN. tra la ah! *sfz*

BASS. tra la ah! *sfz*

cresc.

SOP. Tra la *ff*

TEN. Tra la *ff*

BASS. Tra la *ff*

loco.

ff

SOP.
la la la la

TEN.
la la la la

BASS.
la la la la

SOP.
la la tra la la la la la

TEN.
la la tra la la la la la

BASS.
la la tra la la la la la

SOP.
tra la la la la la tra la la la

TEN.
tra la la la la la tra la la la

BASS.
tra la la la la la tra la la la

SOP.
tra la la la la tra la la

TEN.
tra la la la la tra la la

BASS.
tra la la la la tra la la

SOP. la la la la

TEN. la la la la

BASS. la la la la

The first system of the musical score includes three vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with one sharp (F#) and feature a melody of dotted quarter notes followed by eighth notes, with the lyrics 'la la la la'. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

SOP. la tra la la la la la tra la la

TEN. la tra la la la la la tra la la

BASS. la tra la la la la la tra la la

The second system of the musical score continues the vocal and piano parts. The vocal parts now include the lyrics 'la tra la la la la la tra la la'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

SOP.
la la la tra la la la tra la la la

TEN.
la la la tra la la la tra la la la

BASS.
la la la tra la la la tra la la la

SOP. *accel.*
la la la..... tra la la.....

TEN. *accel.*
la la la..... tra la la.....

BASS. *accel.*
la la la..... tra la la.....

accel.

SOP. *cresc.* tra la la *fff* tra la la

TEN. *cresc.* tra la la *fff* tra la la

BASS. *cresc.* tra la la *fff* tra la la



SOP. *sfz* ah!

TEN. *sfz* ah!

BASS. *sfz* ah!



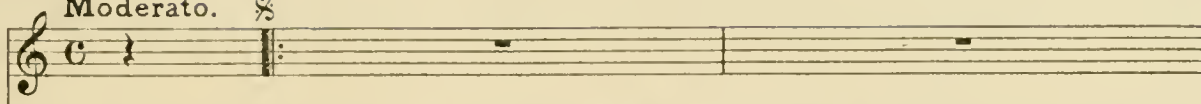
N^o 7.

SONG. (Clive.)

"THE PRETTY PETTICOAT"

Words by
PERCY GREENBANK.

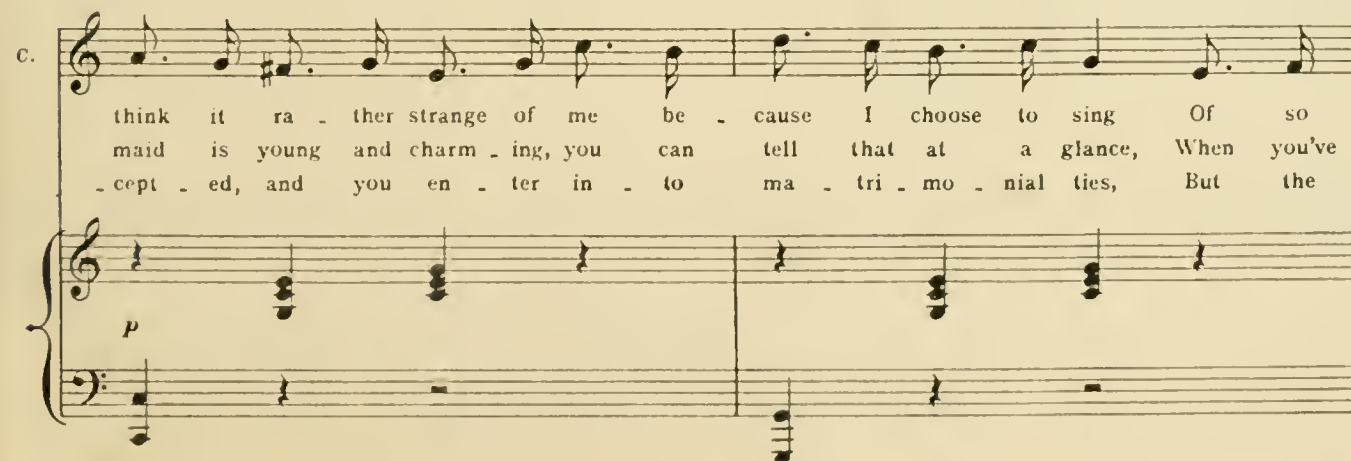
Music by
LIONEL MONCKTON.

Clive. *Moderato.* 

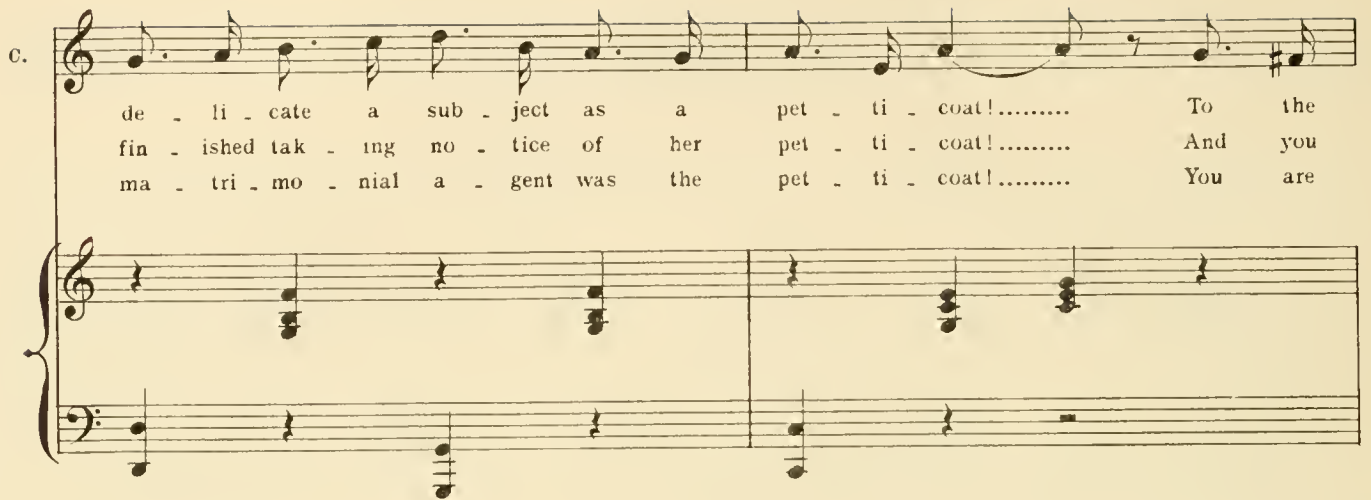
Piano. *mf* 

c. 

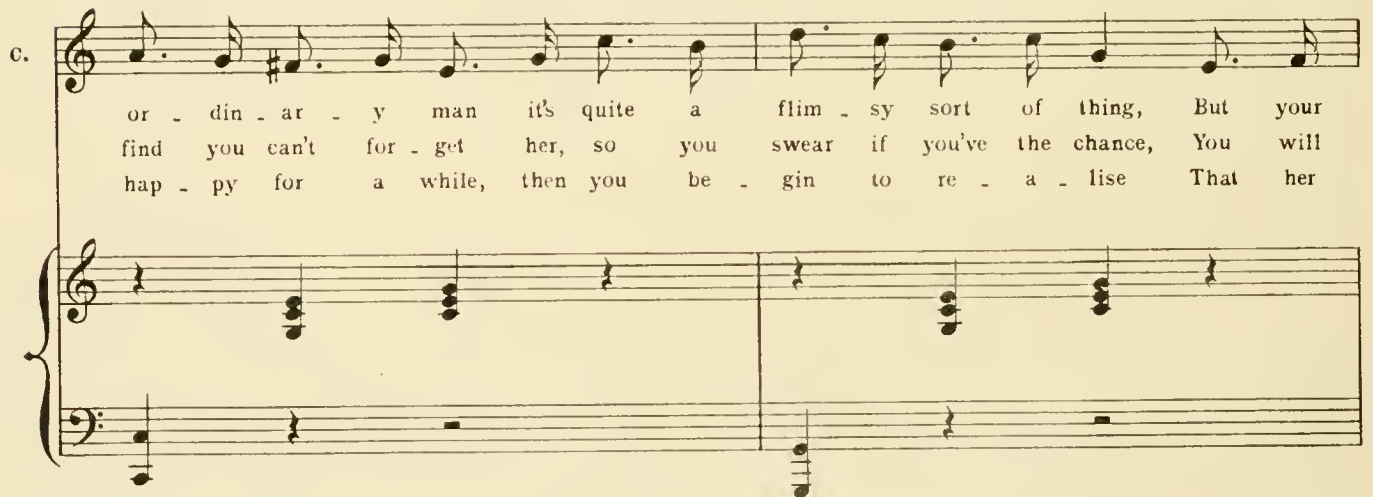
1. You may
2. Now the
3. You're ac -

c. 

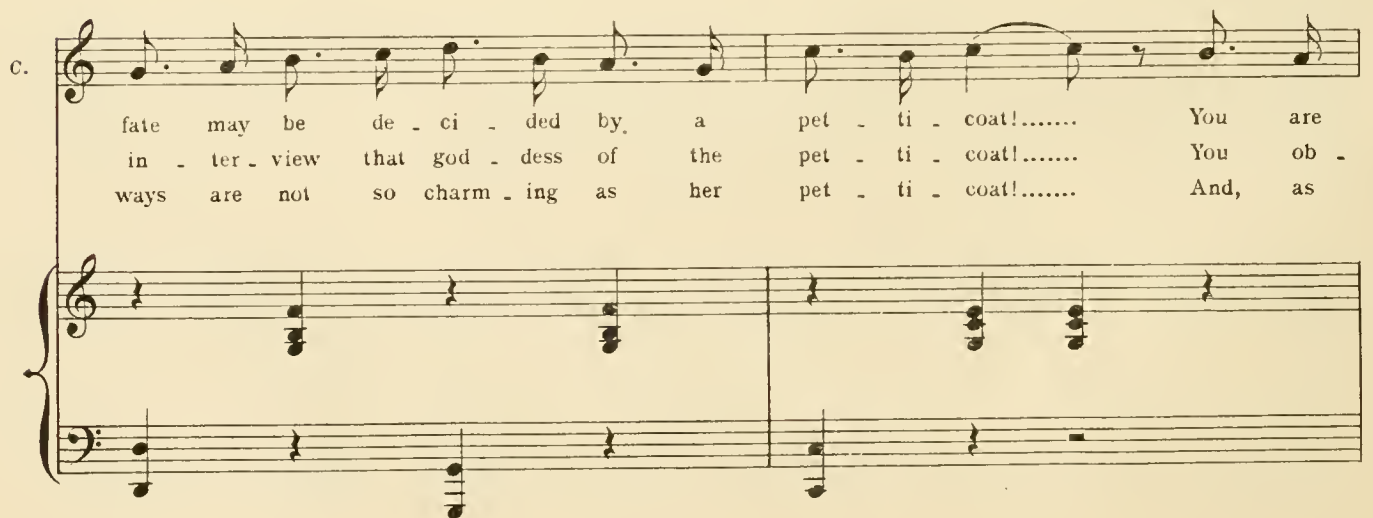
think it ra - ther strange of me be - cause I choose to sing Of so
maid is young and charm - ing, you can tell that at a glance, When you've
- cept - ed, and you en - ter in - to ma - tri - mo - nial ties, But the

c. 

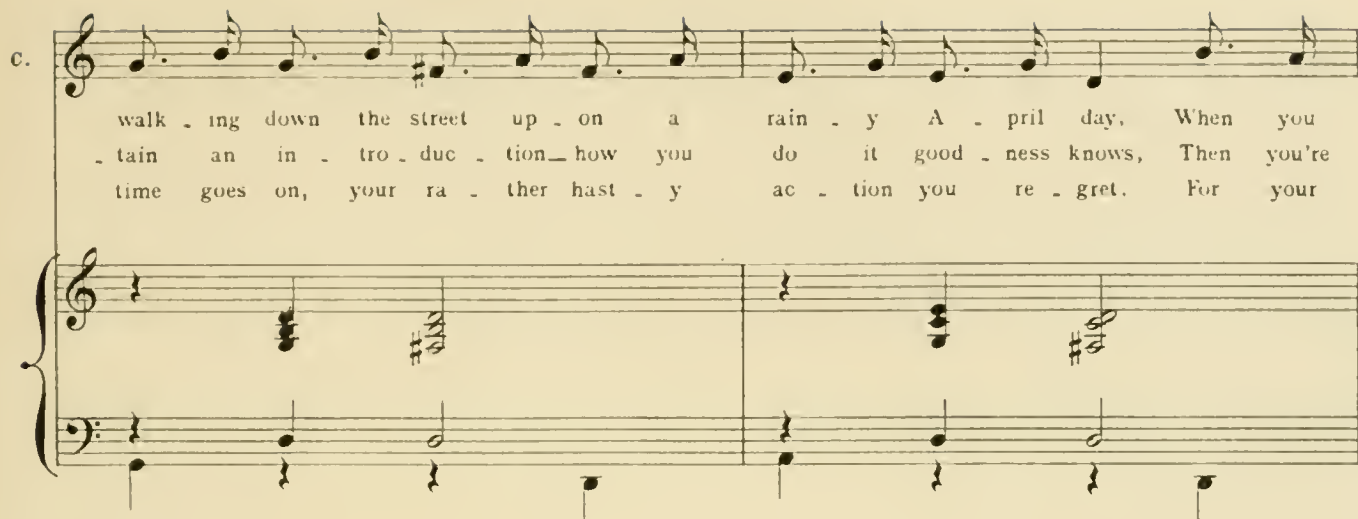
de - li - cate a sub - ject as a pet - ti - coat!..... To the
 fin - ished tak - ing no - tice of her pet - ti - coat!..... And you
 ma - tri - mo - nial a - gent was the pet - ti - coat!..... You are

c. 

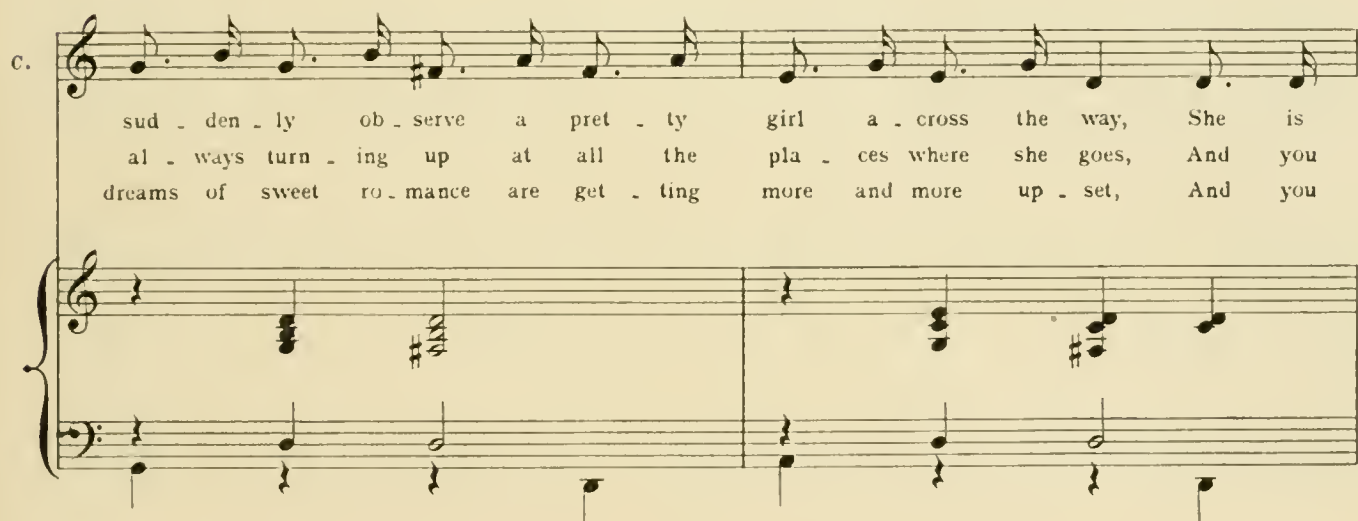
or - din - ar - y man it's quite a flim - sy sort of thing, But your
 find you can't for - get her, so you swear if you've the chance, You will
 hap - py for a while, then you be - gin to re - a - lise That her

c. 

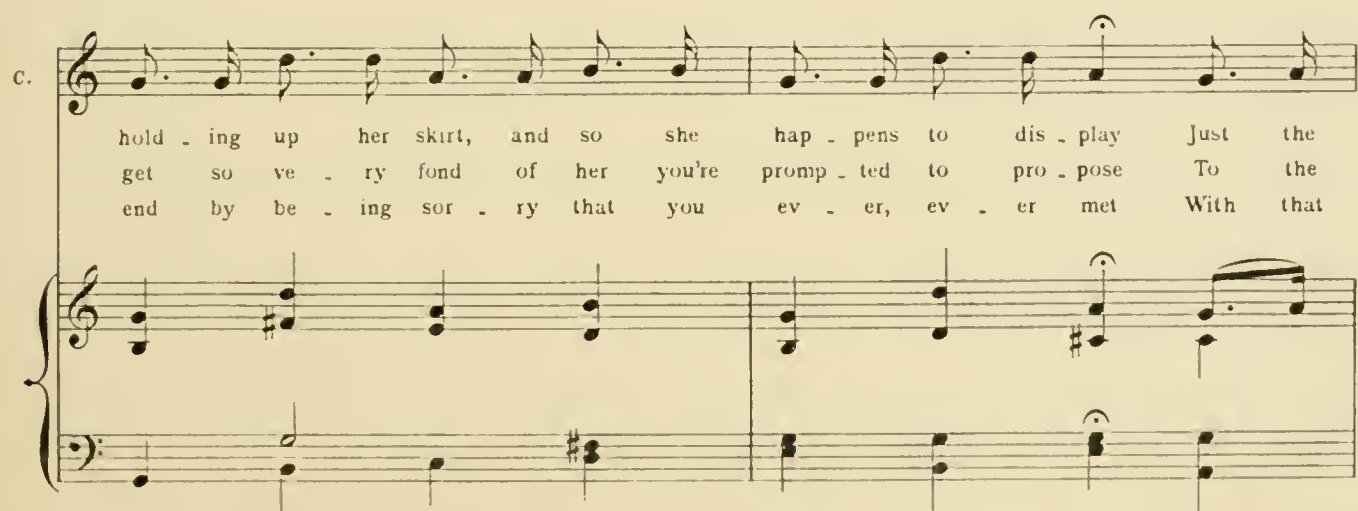
fate may be de - ci - ded by a pet - ti - coat!..... You are
 in - ter - view that god - dess of the pet - ti - coat!..... You ob -
 ways are not so charm - ing as her pet - ti - coat!..... And, as

c. 

walk - ing down the street up - on a rain - y A - pril day, When you
 - tain an in - tro - duc - tion - how you do it good - ness knows, Then you're
 time goes on, your ra - ther hast - y ac - tion you re - gret. For your

c. 

sud - den - ly ob - serve a pret - ty girl a - cross the way, She is
 al - ways turn - ing up at all the pla - ces where she goes, And you
 dreams of sweet ro - mance are get - ting more and more up - set, And you

c. 

hold - ing up her skirt, and so she hap - pens to dis - play Just the
 get so ve - ry fond of her you're promp - ted to pro - pose To the
 end by be - ing sor - ry that you ev - er, ev - er met With that

c.

bor - der of a ve - ry pret - ty pet - ti - coat!.....
 dam - sel who's in - side that charm - ing pet - ti - coat!.....
 per - fect lit - tle dra - gon of a pet - ti - coat!.....

c.

Oh,..... the pet - ti - coat! Such a pret - ty pet - ti - coat!
 Oh,..... the pet - ti - coat! Such a pret - ty pet - ti - coat!
 Oh,..... the pet - ti - coat! Such a jea - lous pet - ti - coat!

p

c.

Trimmed with dain - ty lace and o - ther tri - fles you will note, Through the
 Plen - ty of at - ten - tion to the la - dy you de - vote, At her
 Here's a lit - tle mor - al it's ad - vi - sa - ble to quote, When the

c. pud - dles she is trip - ping, And her shoes she can't help dip - ping, But she
 feet you soon are kneel - ing, And your pas - sion you're re - veal - ing, And the
 rain be - gins to pat - ter You may praise a la - dy's hat - ter, But you

c. does - n't dip the bor - der of her pret - ty pet - ti - coat!.....
 cause of all the mis - chief was a pret - ty pet - ti - coat!.....
 must - n't won - der where she bought her pret - ty pet - ti - coat!.....

CHORUS.
mf Oh,..... the pet - ti - coat! Such a pret - ty pet - ti - coat!
 Oh,..... the pet - ti - coat! Such a pret - ty pet - ti - coat!
 Oh,..... the pet - ti - coat! Such a jea - lous pet - ti - coat!

c.

Trimmed with dain - ty lace and o - ther tri - fles you will note, Through the
Plen - ty of at - ten - tion to the la - dy you de - vote, At her
Here's a lit - tle mo - ral it's ad - vi - sa - ble to quote, When the

c.

pud - dles she is trip - ping, And her shoes she can't help dip - ping, But she
feet you soon are kneel - ing, And your pas - sion you're re - veal - ing, And the
rain be - gins to pat - ter You may praise a la - dy's hat - ter, But you

c.

does - n't dip the bor - der of her pret - ty pet - ti - coat!
cause of all the mis - chief was a pret - ty pet - ti - coat!
must - n't won - der where she bought her pret - ty pet - ti - coat!

Dance.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a treble clef and a key signature of one flat. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. A dynamic marking of *mf* is present in the lower staff.

Second system of musical notation, continuing the piece. It features a treble clef and a bass clef. The upper staff has a melodic line with a triplet of eighth notes. The lower staff continues the accompaniment with chords and single notes.

Third system of musical notation. The upper staff shows a melodic line with various ornaments and slurs. The lower staff continues the accompaniment, including a section with a key signature change to two flats.

Fourth system of musical notation. The upper staff features a melodic line with slurs and ornaments. The lower staff continues the accompaniment with chords and single notes. A dynamic marking of *mf* is present in the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with slurs and ornaments. The lower staff continues the accompaniment, including a section with a key signature change to one flat.

Sixth system of musical notation, the final system on the page. It features a treble clef and a bass clef. The upper staff has a melodic line with slurs and ornaments. The lower staff continues the accompaniment, ending with a final cadence. A dynamic marking of *f* is present in the lower staff.

N^o 8.

TRIO. (Captain Naylor, Captain Pott, and Cosmos.)

"OFF TO CAIRO."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Capt. Naylor. *Moderato.*

Piano. *f*

Capt. N.

1. I will
2. I will

p

Capt. N.

bet the crowd a dinner that I get to E-gypt first!
buy the stock of ci-gar-ettes and smoke them all in fives!

COS.

I will
Then I

Capt.N. So the
I will

COS. judge be - tween the par - ties!
hope you're not the win - ner!

Capt.N. lo - ser finds the li - quor, and the win - ner finds the thirst!
call up - on the Pash - a and re - lieve him of his wives!

COS. And the
You're an

Capt.N. We'll
I'll

COS. din - ner and à la carte is!
old and hard - ened sin - ner!

Capt. N. play a game of Py - ra - mids and mark it on the Sphinx,
 take the crew and pas - sen - gers to Pa - les - tine in brakes,

Capt. P. We'll
 I

p

Capt. P. wake up an - cient mum - mies with a course of mod - ern drinks,
 mean to ride a cam - el though it fills me full of aches!

COS. We'll
 I'll

Capt. P. With a
 And we'll

Capt. N. With a
 And we'll

COS. see an Eas - tern danc - ing girl who's up to Wes - tern winks. With a
 teach you how to do it in a brace of A - rab Sheiks. And we'll

f

in unison.

Capt. P.
Capt. N.
COS.

yo heave ho, my hear - ties! So we're off to Cai - ro,
pipe all hands to din - ner! For we're

Capt. P.
Capt. N.
COS.

off to Cai - ro, off to Cai - ro, All a - mongst the jol - ly Gyp - pies!

Capt. P.
Capt. N.
COS.

Though its hot there now we're not there, I'll get more so

Capt. P.
Capt. N.
COS.

in a day or two! For we're off to Cai - ro, off to Cai - ro,

Capt. P.
Capt. N.
COS.

f

off to Cai - ro! That is where the pre - sent trip is, And we'll go it

Capt. P.
Capt. N.
COS.

If we know it, Three up - on the spree, he I, and you!

1.

ff

Capt. P.
Capt. N.
COS.

Capt. P.
Capt. N.
COS.

2.

I, and you!

p

Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and contains a bass line with chords and single notes. A fermata is placed over the final chord of the system.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a long, sweeping slur over the first two measures. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a long, sweeping slur over the first two measures. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure of the upper staff.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some rests. The lower staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed in the middle of the system.

Third system of musical notation. The upper staff shows a melodic line with a crescendo hairpin starting in the first measure and reaching a dynamic marking of *f* (forte) in the second measure. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with some rests. The lower staff continues the accompaniment with chords and single notes.

Fifth system of musical notation. The upper staff has a melodic line with a crescendo hairpin starting in the first measure and reaching a dynamic marking of *mf* (mezzo-forte) in the second measure. The lower staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The first measure includes the instruction *cresc.* and the second measure includes *f*. The notation consists of eighth and sixteenth notes in both hands.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The notation includes eighth and sixteenth notes, with some rests in the bass line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The second measure includes the instruction *ff*. The notation includes chords and eighth notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes chords and eighth notes, with some dynamics markings.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes chords and eighth notes, with some dynamics markings.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has one flat (B-flat). The treble staff contains a series of chords, primarily triads and dyads, with some eighth-note movement. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

The second system of musical notation continues the piece. The treble staff features a more active melodic line with eighth-note runs and some grace notes. The bass staff continues with a steady accompaniment of eighth notes.

The third system of musical notation shows further development. The treble staff has some chords marked with a 'V' above them, indicating a specific voicing or fingering. The bass staff continues with eighth-note accompaniment.

The fourth system of musical notation continues the piece. The treble staff has some chords marked with a 'b' below them, indicating a flat. The bass staff continues with eighth-note accompaniment.

The fifth system of musical notation concludes the piece. The treble staff has some chords marked with a 'V' above them. The bass staff continues with eighth-note accompaniment.

Nº 9.

SONG. (M^{rs} Bang and Chorus.)

"IN THE WASH."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegretto.

M^{rs} Bang.

Piano.

M^{rs} B.

M^{rs} B.

- 1. You
- 2. I've
- 3. I

Musical notation for Mrs Bang and Piano accompaniment, first system. Mrs Bang's part is a single note on a whole rest. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in 2/4 time.

Musical notation for Mrs B. and Piano accompaniment, second system. Mrs B.'s part has a repeat sign and a fermata. The piano accompaniment continues with the melody and bass line.

Musical notation for Mrs B. with lyrics and piano accompaniment, third system. The lyrics are: "talk a - bout de - tec - tives in a sto - ry,..... That known a man that thought him - self so cle - ver..... In came in - to a bit of mo - ney one day,..... And". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

Mrs B.

guess what - ev - er peo - ple say or do;..... I
 keep - ing lit - tle mat - ters from his wife;..... He
 took a set of man - sions near a square;..... I

Mrs B.

think that Sher - lock Holmes in all his glo - ry,..... Might
 nev - er had a let - ter sent him, nev - er!..... And
 bought a spe - cial frock for best and Sun - day,..... In

Mrs B.

ask the hum - ble laun - dress for a clue!..... If
 would - n't send a wire to save his life..... He
 co - lours war - rant - ed to wash and wear!..... It

ME'S B.

a - ny crime is hard to dis - en - tan - gle,..... You
 al - ways had the best ex - cu - ses made up,..... Sup -
 had ma - gen - ta sprigs to match my bon - net,..... And

ME'S B.

put the wa - sher - wo - man in the box,..... For
 - pos - ing he did not come home to tea!..... He'd
 o - range dai - sies on a ground of green;..... The

ME'S B.

when she's put a par - ty through the man - gle,..... She
 called to see a fel - low who was laid up - That
 ser - vant went and spilt the soup up - on it,..... And

ME: B.

knows him from his die - key to his socks! Oh, I
sto - ry was - n't good e - nough for me! For you
so I had to try and get it clean! But I

p

ME: B.

found things out when I did a bit of wash - ing, A
find things out when you do a bit of wash - ing, He
found it out when I did a bit of wash - ing, They

ME: B.

man may say he's weal - thy, but I know that's bosh! I can
said his friend had got the flue, but that's all bosh! For I
said the co - lour would - n't run, but that's all bosh! When I

M^{rs} B. tell he's got no dol - lars By the ed - ges of his col - lars, For it
 saw his cuffs were spot - ty. "Ca - fe Roy - al - sup - per - Lot - tie!" So it
 got it rinsed and sha - ken, It was just like streak - y ba - con. For the

M^{rs} B. CHORUS. (unis.)
 all comes out in the wash, wash, wash! Oh, you
 all came out in the wash, wash, wash! Oh, you
 dye came out in the wash, wash, wash! Oh, you

CHO. find things out when you do a bit of wash - ing, A
 find things out when you do a bit of wash - ing, He
 find things out when you do a bit of wash - ing. They

CHO.

man may say he's weal - thy but I know that's bosh! I can
 said his friend had got the flue, but that's all bosh! For I
 said the co - lour would - n't run, but that's all bosh! When she

CHO.

tell he's got no dol - lars By the ed - ges of his col - lars, For it
 saw his cuffs were spot - ty, "Ca - fé Roy - al - sup - per - Lot - tie!" So it
 got it rinsed and sha - ken, It was just like streak - y ba - con, For the

CHO.

all comes out in the wash, wash, wash! wash!
 all came out in the wash, wash, wash!
 dye came out in the wash, wash,

Nº 10.

CONCERTED PIECE.

(Tommy, Captain Pott, Cosmos, Le Fleury, Phunckwitz,
Rosa, M^{rs} Bang, Daisy and Isabel.)

"HOLD TIGHT."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro.

Tommy.

Piano.

TOMMY. §

1. You'll have to brave the
2. heard it said the

TOM.

ter - ri - ble wave as calm - ly as you can,..... Though
wind is a - head, and ve - ry strong it feels;..... The

TOM.

not a few are lost in the blue Me - di - ter - ra - ne -
ship will pitch ex - ces - sive - ly, which may in - ter - fere with

TOM.

COSMOS.

an..... A reef or rock with shiv - er - ing shock may
meals!..... Capt. P. You won't be sick if on - ly you stick to

COS.

send you down be - neath,..... And then what larks for
what is best for me,..... Some fat salt pork up -

COS.

ALL.

loc - al sharks with se - ve - ral rows of teeth! With
on a fork, a cup of the sai - lors' tea! A

ALL.

sev - er - al rows of teeth,..... with sev - er - al rows of
cup of the sai - lors' tea,..... a cup of the sai - lors'

ALL.

teeth!.....
tea!.....

ff

TOMMY.

Hold tight mo - ther!.....

p

TOM.

here it's bad e - nough;..... But when we're out there's

TOM.

not a doubt The sea will be un - com - mon - ly rough!

TOM.

Hold tight mo - ther!..... now we're near the

TOM.

shoals;..... But when we're clear be -

TOM.

- yond the pier, Hul - lo!..... she rolls!.....

ALL.

Hold tight mo-ther..... here its bad e-nough;..... But

ALL.

when we're out there's not a doubt The sea will be un-

ALL.

common-ly rough! Hold tight mo-ther..... now we're near the

ALL.

shoals;..... But when we're clear be-yond the pier, Hal-lo..... she

ALL. 1. TOMMY, D.C. 

rolls!

2. I've

p D.C. 

Dance.

2.

1 & 2. 3.

No. 11.

FINALE - ACT I.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

The piano accompaniment for the first system consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, accented with 'V' marks. The bass staff begins with a bass clef and the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. Dynamics include 'ff' (fortissimo) and 'p' (piano).

The second system features three vocal staves and a piano accompaniment. The Soprano staff is labeled 'SOPRANO.' and has the lyrics: 'Cast the moor_ings free, Warp the ves_sels round, Point them for the sea,'. The Tenor staff is labeled 'TENOR.' and has the same lyrics. The Bass staff is labeled 'BASS.' and has the same lyrics. The piano accompaniment continues with two staves, providing harmonic support for the vocalists. Dynamics include 'ff' (fortissimo).

SOP. Both are out_ward bound! Stoke the fires with coal Till the boi - lers burst,

TEN. Both are out_ward bound! Stoke the fires with coal Till the boi - lers burst,

BASS. Both are out_ward bound! Stoke the fires with coal Till the boi - lers burst,

SOP. E - gypt is the goal, Who will get there first? Point them

TEN. E - gypt is the goal, Who will get there first? Point them

BASS. E - gypt is the goal, Who will get there first? Point them

simile.

ff marcato

SOP.
TEN.
BASS.

for the sea, Both are out_ward bound! Stoke the fires with coal Till the

for the sea, Both are out_ward bound! Stoke the fires with coal Till the

for the sea, Both are out_ward bound! Stoke the fires with coal Till' the

SOP.
TEN.
BASS.

boi - lers burst, Till the boi - - lers burst!

boi - lers burst, Till the boi - - lers burst!

boi - lers burst, Till the boi - - lers burst!

Allegro moderato.

CAPTAIN NAYLOR. *f*

In spite of the waves and the

mf

Capt. N.

gales..... A vic - to - ry's cer - tain for me..... I

CAPTAIN NAYLOR.

car - ry the Gov - ern - ment mails!.....

CAPTAIN POTT.

And I have the fe - males you

ISABEL.

Oh! fly to the land of the

CAPTAIN POTT.

see!.....

1. Nile,..... To pyr - a - mid, palm and ho - tel;..... To

1. suns that in - cess - ant - ly smile,.....

DAISY.

And pos - si - ble hus - bands as

SIX GIRLS, CAPT. N., CAPT. P. and CHORUS. (in unison.)

ff

well! Oh! fly to the land of the Nile..... To

cresc. *ff*

pyr - a - mid, palm and ho - tel;..... To suns that in - cess - ant - ly

smile,..... And pos - si - ble hus - bands as well! In

CHORUS Only

CHO. spite of our fem - in - ine host, Su - pe - ri - or luck we en - joy; We're

f

CHO. *ff*
 sure to be first at the post! We car_ry the Mes_sen_ger Boy! We

Allegro moderato.

CHO. car_ry the Mes.sen.ger Boy! The Mes.sen.ger Boy!

T. TOMMY.
 No she

T. is_n't the Mes_sen_ger Boy; I'll give it her hot when I get her! She's

T. ve - ry a - cute, she's sto - len my suit, But I shall de - li - ver my

T. let - ter!
NORA and ROSA.
Yes, of course, I'm the Mes - sen - ger Boy! And

N.&R. num - ber'd as such on the ros - ter! It's clear as the sun that

N.&R. I am the one, And that is a wick - ed im - pos - tor!
CHORUS. (in unison)
Yes, of

cresc. *f*

CHO. course he's the Mes-sen-ger Boy! And num-ber'd as such on the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are: "course he's the Mes-sen-ger Boy! And num-ber'd as such on the". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line with chords in the right hand.

CHO. ros-ter! It's clear as the sun that he is the one, And

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "ros-ter! It's clear as the sun that he is the one, And". The piano accompaniment continues with the same musical structure as the first system.

CHO. that is a wick-ed im-pos-itor! Yes, of course he's the Mes-sen-ger

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "that is a wick-ed im-pos-itor! Yes, of course he's the Mes-sen-ger". The piano accompaniment continues with the same musical structure.

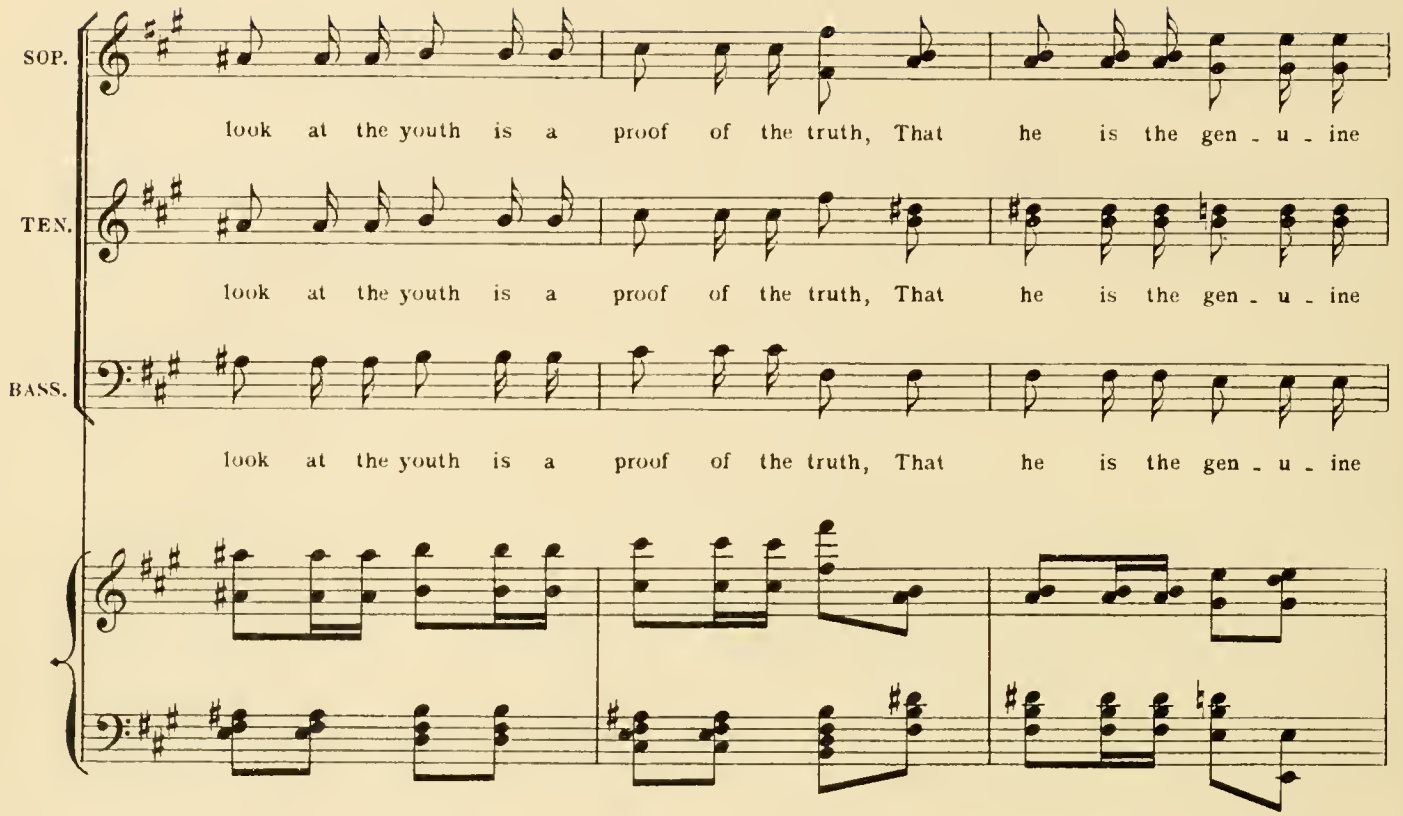
CHO. Boy! All o-thers are boun-ders and brag-gers; One

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "Boy! All o-thers are boun-ders and brag-gers; One". The piano accompaniment continues with the same musical structure.

SOP. look at the youth is a proof of the truth, That he is the gen - u - ine

TEN. look at the youth is a proof of the truth, That he is the gen - u - ine

BASS. look at the youth is a proof of the truth, That he is the gen - u - ine



Allegro.

SOP. Jag - gers!

TEN. Jag - gers!

BASS. Jag - gers!



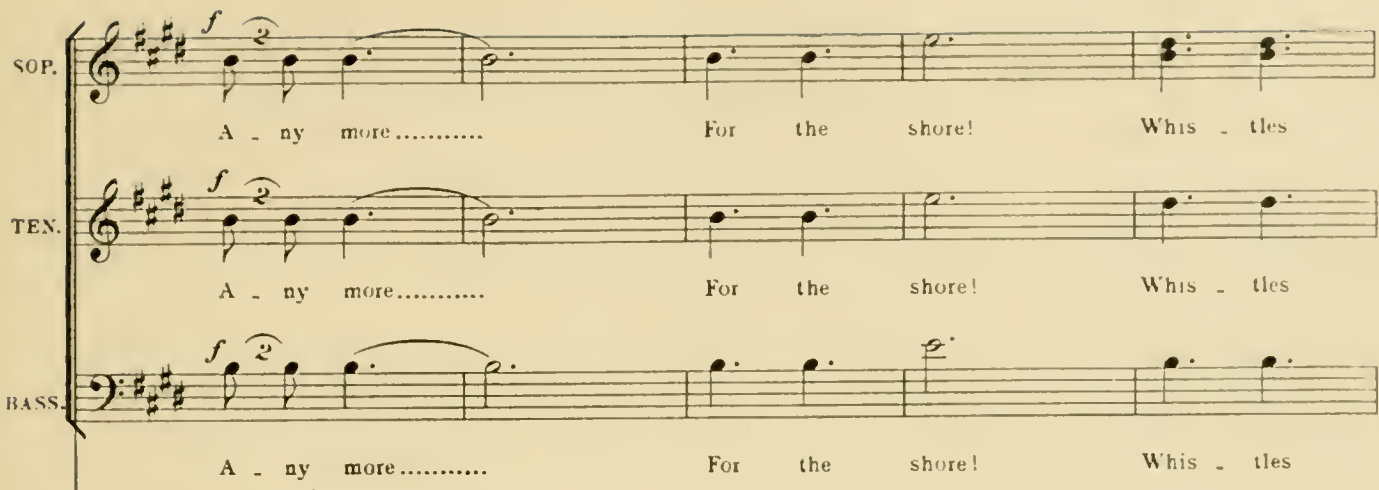
Allegro.



SOP. *f* A - ny more..... For the shore! Whis - tles

TEN. *f* A - ny more..... For the shore! Whis - tles

BASS. *f* A - ny more..... For the shore! Whis - tles



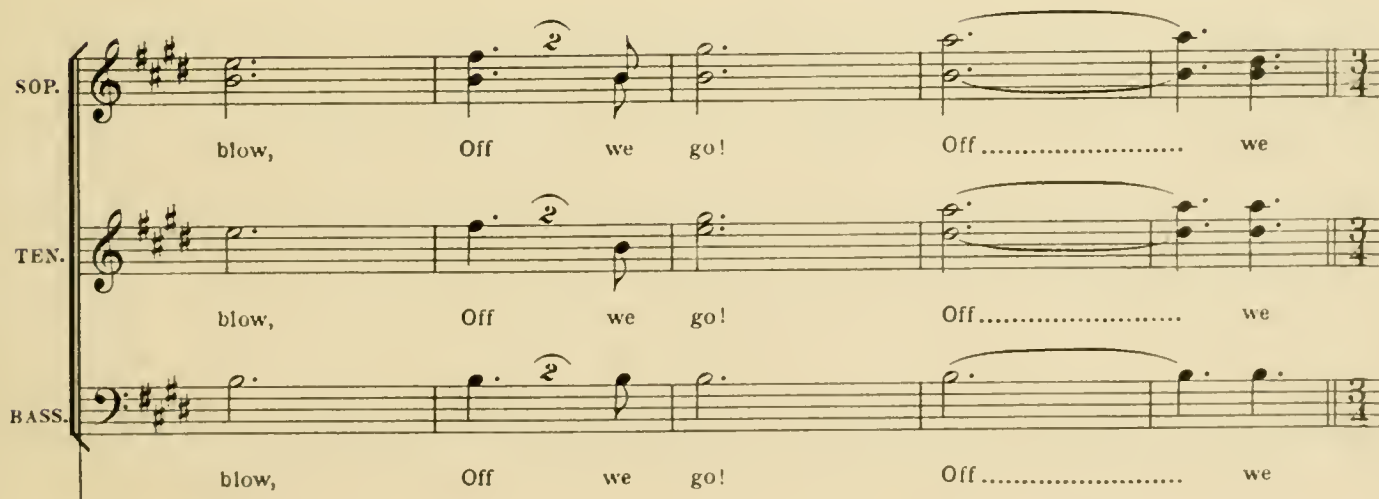
f trem.



SOP. blow, Off we go! Off..... we

TEN. blow, Off we go! Off..... we

BASS. blow, Off we go! Off..... we



sfz



Tempo di Valse.

SOP. go! A - way be -

TEN. go! A - way be -

BASS. go! A - way be -

Tempo di Valse.

ff

SOP. - yond the har - bour mouth, The har - bour mouth to the sun - ny

TEN. - yond the har - bour mouth, The har - bour mouth to the sun - ny

BASS. - yond the har - bour mouth, The har - bour mouth to the sun - ny

SOP. south! A - way a - cross the wa - ter fast, And

TEN. south! A - way a - cross the wa - ter fast, And

BASS. south! A - way a - cross the wa - ter fast, And

SOP. *rall.* who will be win - ner and who be last? So off they go, At *a tempo*

TEN. *rall.* who will be win - ner and who be last? So off they go, At *a tempo*

BASS. *rall.* who will be win - ner and who be last? So off they go, At *a tempo*

SOP. first it's slow, But soon they'll put on the pace, we know!

TEN. first it's slow, But soon they'll put on the pace, we know!

BASS. first it's slow, But soon they'll put on the pace, we know!

SOP. On_ward to - geth - er, Vy - ing in mo - tion, Brav - ing the wea - ther and

TEN. On_ward to - geth - er, Vy - ing in mo - tion, Brav - ing the wea - ther and

BASS. On_ward to - geth - er, Vy - ing in mo - tion, Brav - ing the wea - ther and

SOP. o - - - cean! On - ward sail - ing, on - ward

TEN. o - - - cean! On - ward sail - ing, on - ward

BASS. o - - - cean! On - ward sail - ing, on - ward

SOP. sail - ing, O - ver sea to the south - ern land, Who will

TEN. sail - ing, O - ver sea to the south - ern land, Who will

BASS. sail - ing, O - ver sea to the south - ern land, Who will

SOP. tri - umph, who will stand Fore - most there on E - gypt's

TEN. tri - umph, who will stand Fore - most there on E - gypt's

BASS. tri - umph, who will stand Fore - most there on E - gypt's

SOP. sand? None can say what one pre - vail - ing, Shall a

TEN. sand? None can say what one pre - vail - ing, Shall a

BASS. sand? None can say what one pre - vail - ing, Shall a

SOP.
TEN.
BASS.

con-quer - or's crown en - joy— He who is there, First of the

con-quer - or's crown en - joy— He who is there, First of the

con-quer - or's crown en - joy— He who is there, First of the

SOP.
TEN.
BASS.

pair, He must be the Mes - sen - ger Boy!..... Hal -

pair, He must be the Mes - sen - ger Boy!..... Hal -

pair, He must be the Mes - sen - ger Boy!..... Hal -

pair, He must be the Mes - sen - ger Boy!..... Hal -

SOP. *lo! hal - lo! whom have we here? A la - dy fair, and a*

TEN. *lo! hal - lo! whom have we here? A la - dy fair, and a*

BASS. *lo! hal - lo! whom have we here? A la - dy fair, and a*

SOP. *fi - nan - cier! In vain, in vain, it's all in vain, The*

TEN. *fi - nan - cier! In vain, in vain, it's all in vain, The*

BASS. *fi - nan - cier! In vain, in vain, it's all in vain, The*

SOP.
TEN.
BASS.

rall. *a tempo*

mes - sen - ger will not come back a - gain! He's off, he's lost, and

rall. *a tempo*

mes - sen - ger will not come back a - gain! He's off, he's lost, and

rall. *a tempo*

mes - sen - ger will not come back a - gain! He's off, he's lost, and

rall. *a tempo*

SOP.
TEN.
BASS.

fair - ly gone, You'll have to wait or to fol - low on,

fair - ly gone, You'll have to wait or to fol - low on,

fair - ly gone, You'll have to wait or to fol - low on,

SOP.
TEN.
BASS.

For your Mes - sen - ger Boy, your Mes - sen - ger Boy, your

For your Mes - sen - ger Boy, your Mes - sen - ger Boy, your

For your Mes - sen - ger Boy, your Mes - sen - ger Boy, your

SOP.
TEN.
BASS.

Mes - sen - ger Boy, Yes, your Mes - sen - ger Boy is

Mes - sen - ger Boy, Yes, your Mes - sen - ger Boy is

Mes - sen - ger Boy, Yes, your Mes - sen - ger Boy is

SOP. *rall.*
gone, and will come back no more,..... no

TEN. *rall.*
gone, and will come back no more,..... no

BASS. *rall.*
gone, and will come back no more,..... no

The first system of the score features three vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with a *rall.* (ritardando) instruction. The lyrics for all three parts are "gone, and will come back no more,..... no". The piano accompaniment includes a *fff* (fortissimo) marking in the right hand.

SOP. more!

TEN. more!

BASS. more!

a tempo

The second system continues the vocal parts with the word "more!". The piano accompaniment is marked *a tempo*. The piano part features a triplet of eighth notes in the right hand.

The final system shows the piano accompaniment. It includes a first ending bracket with a repeat sign and a fermata over the final chord. The piano part consists of chords and moving lines in both hands.

Act II.

No. 12.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro.

Piano. *p* *cresc.* *poco* *a*

poco

f

SOP.
CON.

TEN.
BASS.

Sheltered from the noon-day glare,

SOP.
CON.

Ci - vi - lized so - ci - e - ty.... Ga - zes on the pass - ers by,

TEN.
BASS.

SOP.
CON.

Who af - ford the cul - tured eye Plen - ty of va - ri - e - ty;....

TEN.
BASS.

SOP.
CON.

mf Fa - ces dark and fa - ces fair, Sun - burnt to a jol - ly tan,...

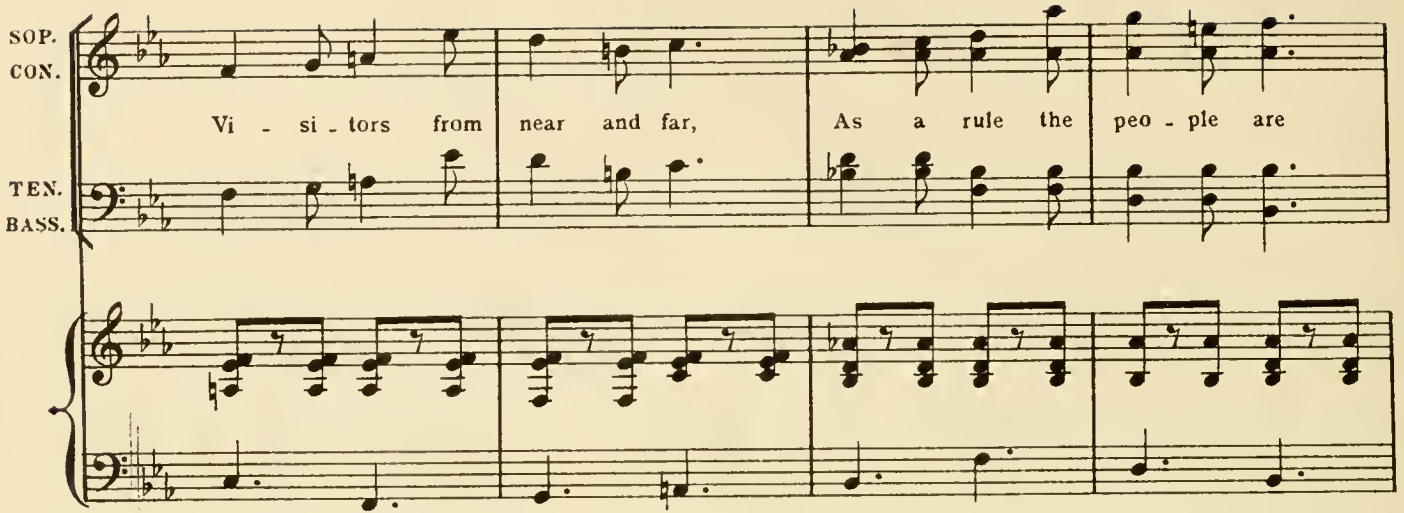
TEN.
BASS.

mf

SOP.
CON.

TEN.
BASS.

Vi - si - tors from near and far, As a rule the peo - ple are



SOP.
CON.

TEN.
BASS.

Ve - ry cos - mo po - li - tan, oh, ve - ry cos - mo po - li -

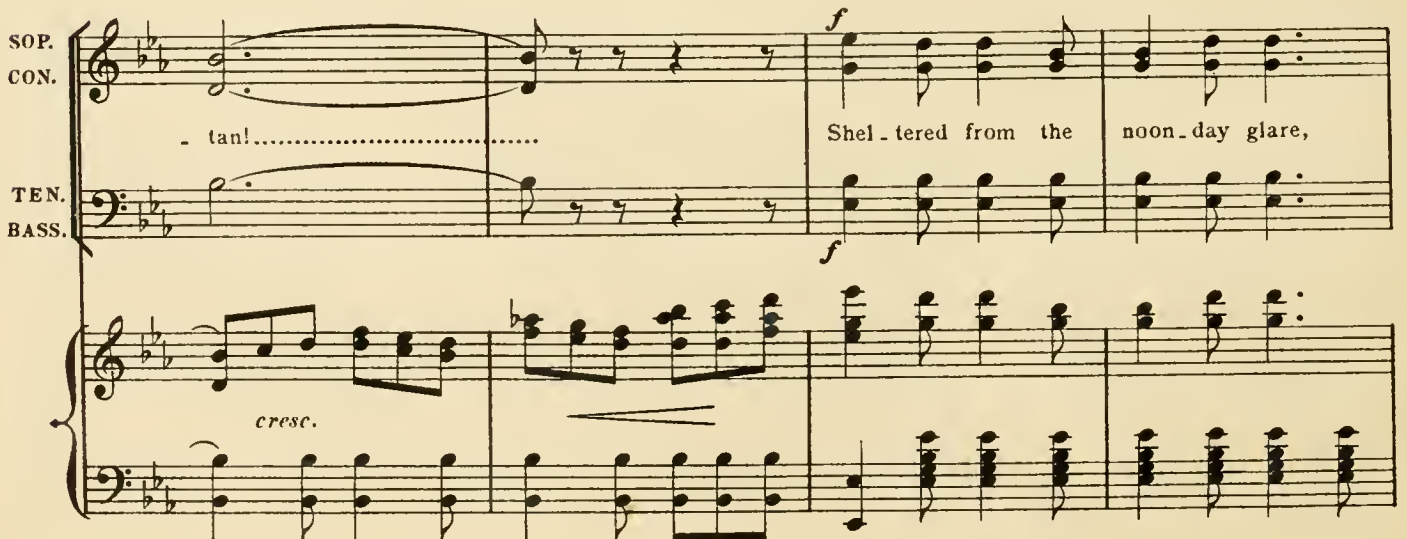


SOP.
CON.

TEN.
BASS.

- tan!..... Sheltered from the noon - day glare,

cresc.



SOP.
CON.
TEN.
BASS.

Ci - vi - lized so - ci - e - ty,.... Vi - si - tors from near and far.....

SOP.
CON.
TEN.
BASS.

As a rule the peo - ple are Ve - ry, ve - ry cos - mo - po - li - tan,

SOP.
CON.
TEN.
BASS.

ve - ry, ve - ry, ve - ry cos - mo - po - li -

SOP.
CON.

TEN.
BASS.

- tan!

SOP.
CON.

Some re - main a - - while

L'istesso tempo.

SOP.
CON.

In this bu - sy town,..... Some go up..... the..... Nile,.....

SOP.
CON.

Some are com-ing down; Some are well - to - do, Some have in-comes

SOP.
CON.

small,..... Some have aims in..... view, Some have none at all,

SOP.
CON.

TEN.
BASS.

mf Some have none..... at all!

TEN. & BASS. *mf* But

TEN.
BASS.

if there is a - ny - one ra - ther in doubt How he is go - ing to

TEN.
BASS.

tra - vel a - bout, A word of ad - vice to the high - born and low too,

TEN.
BASS.

Hoo - ker Pa - sha is the par - ty to go to. If there's

TEN.
BASS.

a - ny - one ra - ther in doubt, Yes, ra - ther in doubt,

TEN.
BASS.

Hoo - ker Pa - sha is the par - ty to go to, the par - ty to go to is

SOP.
CON.

Hoo_ker Pa_sha is the par-ty to go to, Yes,

TEN.
BASS.

Hoo_ker Pa_shal

f

SOP.
CON.

Hoo_ker Pa_sha..... Yes, Hoo_ker Pa_sha.....

TEN.
BASS.

But

mf

dim.

SOP.
CON.

Some re-main a-while In this bu-sy

TEN.
BASS.

if there is a-ny-one rather in doubt How he is go-ing to

mf

SOP.
CON.

town,..... Some go up... the... Nile,.....

TEN.
BASS.

travel a - bout, A word of ad - vice to the high - born and low too,

SOP.
CON.

Some are com - ing down;..... Some are well - to -

TEN.
BASS.

Hoo - ker Pa - sha is the par - ty to go to, If there's

SOP.
CON.

- do, Some have in - comes small,.....

TEN.
BASS.

a - ny - one ra - ther in doubt, Yes, ra - ther in doubt,

SOP.
CON.
TEN.
BASS.

Some have aims in... view, Some have none..... at

Hooker Pa-sha is the par-ty to go to, the par-ty to go to is

Detailed description: This system contains the first three staves of the score. The top staff is for Soprano and Contralto, the second for Tenor and Bass, and the third is a grand staff for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal lines begin with the lyrics 'Some have aims in... view, Some have none..... at'. The piano accompaniment features a steady bass line and chords in the right hand.

SOP.
CON.
TEN.
BASS.

all! Hooker Pa-sha, Hooker Pa-sha,

Hooker Pa-sha!

Detailed description: This system contains the next three staves. The vocal parts continue with 'all! Hooker Pa-sha, Hooker Pa-sha,'. The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active right-hand part with some triplets and sixteenth notes.

SOP.
CON.
TEN.
BASS.

Hooker Pa-sha! Hooker Pa-sha! Shel-ter'd from the noon-day glare,

Detailed description: This system contains the final three staves. The vocal parts conclude with 'Hooker Pa-sha! Hooker Pa-sha! Shel-ter'd from the noon-day glare,'. The piano accompaniment continues with a strong harmonic support, ending with a final chord.

SOP.
CON.

Ci - vi - lized so - ci - e - ty,.... Vi - si - tors from near and far,

TEN.
BASS.

SOP.
CON.

As a rule the peo - ple are Ve - ry, ve - ry cos - mo - po - li - tan,

TEN.
BASS.

SOP.
CON.

Ve - ry, ve - ry, ve - ry cos - mo - po - - - - - li - -

TEN.
BASS.

SOP.
CON.

TEN.
BASS.

- tan!.....

- tan!.....

This block contains the vocal and piano parts for the first system. The vocal parts are for Soprano (SOP. CON.) and Tenor/Bass (TEN. BASS.). Both vocal lines have a dotted line with the text '- tan!.....' underneath. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A dynamic marking 'ff' is present in the piano part.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with chords and melodic lines.

1st TRAVELLER.

I want to cross the des - ert, but it

This block contains the musical score for the first traveller. It includes a vocal line with the lyrics 'I want to cross the des - ert, but it' and a piano accompaniment consisting of two staves (treble and bass clef). A dynamic marking 'p' is present in the piano part.

1st TR.

fills me with a larms;.....

CHORUS.

f Hoo - ker Pa - sha will fit you out an

Hoo - ker Pa - sha will fit you out an

SOP.
CON.

2nd TRAVELLER.

es - cort un - der arms!..... And I should like some cam - els, but I

TEN.
BASS.

es - cort un - der arms!.....

mf

p

2nd TR.

don't know where to buy them!

CHORUS.

Hoo - ker Pa - sha has some in stock, we're

Hoo - ker Pa - sha has some in stock, we're

mf

3^d TRAVELLER.

SOP. CON. sure he will sup - ply them! The Py - ra - mids one ought to see and

TEN. BASS. sure he will sup - ply them!

The musical score for the 3rd Traveller consists of three systems. The first system contains the vocal lines for Soprano/Contralto and Tenor/Bass. The Soprano/Contralto part has the lyrics "sure he will sup - ply them! The Py - ra - mids one ought to see and". The Tenor/Bass part has the lyrics "sure he will sup - ply them!". The piano accompaniment is in the second system, featuring a treble and bass clef with a dynamic marking of *p* (piano).

CHORUS.

3^d TR. o - ther things be sides.....

Hoo - ker Pa - sha will

Hoo - ker Pa - sha will

The musical score for the Chorus consists of two systems. The first system contains the vocal line for the 3rd Tenor with the lyrics "o - ther things be sides.....". The piano accompaniment is in the second system, featuring a treble and bass clef with a dynamic marking of *mf* (mezzo-forte). The chorus part begins in the second system with the lyrics "Hoo - ker Pa - sha will".

4th TRAVELLER.

SOP. CON. re - com - mend the ve - ry best of guides!..... I

TEN. BASS. re - com - mend the ve - ry best of guides!.....

The musical score for the 4th Traveller consists of two systems. The first system contains the vocal lines for Soprano/Contralto and Tenor/Bass. The Soprano/Contralto part has the lyrics "re - com - mend the ve - ry best of guides!..... I". The Tenor/Bass part has the lyrics "re - com - mend the ve - ry best of guides!.....". The piano accompaniment is in the second system, featuring a treble and bass clef.

4th TR.

want a good in - ter - pre - ter, for words are apt to fail one.

CHORUS.

SOP. CON.

TEN. BASS.

Hoo - ker Pa - sha can let you have a fe - male or a male one!.....

Hoo - ker Pa - sha can let you have a fe - male or a male one!.....

mf

SOP. CON.

TEN. BASS.

..... Oh, he is a won - der - ful man,..... And

..... Oh, he is a won - der - ful man,..... And

p

p

SOP.
CON.

few have an in - flu - ence wi - der; We bow to him since he's a

TEN.
BASS.

SOP.
CON.

sort of a prince, But a most u - ni - ver - sal pro - vi - der. If

TEN.
BASS.

SOP.
CON.

you would ex - plore the Sou - dan,..... Or toil up the Py - ra - mid

TEN.
BASS.

SOP.
CON.

slopes,..... Get hold of this White - ley And ask him po - lite - ly If

TEN.
BASS.

SOP.
CON.

he'll put you up to the ropes! Oh! he is a won - der - ful

TEN.
BASS.

SOP.
CON.

man,..... And few have an in - flu - ence wi - der; We

TEN.
BASS.

SOP.
CON.

TEN.
BASS.

bow to him since he's a sort of a prince, But a most u - ni - ver - sal pro -

The first system of the musical score features three vocal staves (Soprano, Contralto, Tenor/Bass) and a piano accompaniment. The vocal lines are in a 2/4 time signature. The lyrics are: "bow to him since he's a sort of a prince, But a most u - ni - ver - sal pro -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

SOP.
CON.

TEN.
BASS.

- vi - der. If you would ex - plore the Sou - dan,..... Or

The second system continues the vocal and piano parts. The lyrics are: "- vi - der. If you would ex - plore the Sou - dan,..... Or". The piano accompaniment continues with similar chordal textures.

SOP.
CON.

TEN.
BASS.

toil up the Py - ra - mid slopes,..... Get hold of this White - ley And

The third system concludes the page's musical score. The lyrics are: "toil up the Py - ra - mid slopes,..... Get hold of this White - ley And". The piano accompaniment continues with chords and a bass line.

SOP.
CON.

ask him po - lite - ly If he'll put you up to the ropes! Hoo - ker Pa - sha!.....

TEN.
BASS.

SOP.
CON.

..... Hoo - ker Pa - sha! Pa - sha!.....

TEN.
BASS.

SOP.
CON.

.....

TEN.
BASS.

Nº 13.

SONG. (Clive.)

"A PERFECTLY PEACEFUL PERSON."

Words and Music by

PAUL A. RUBENS.

Clive.

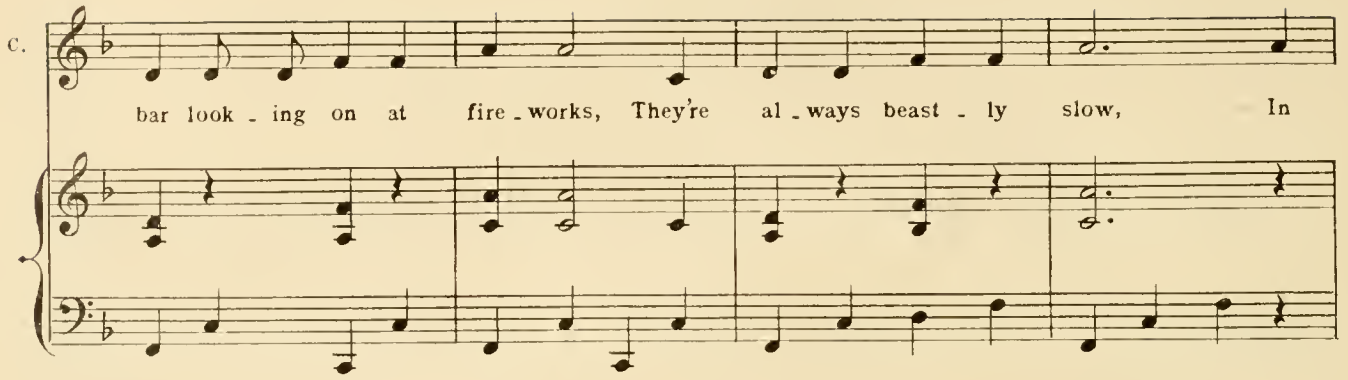
Piano.

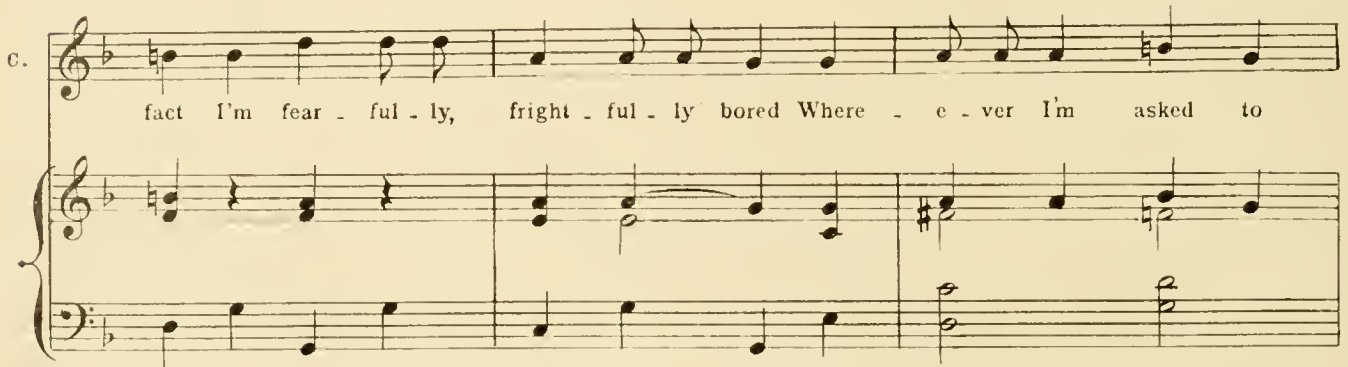
c.

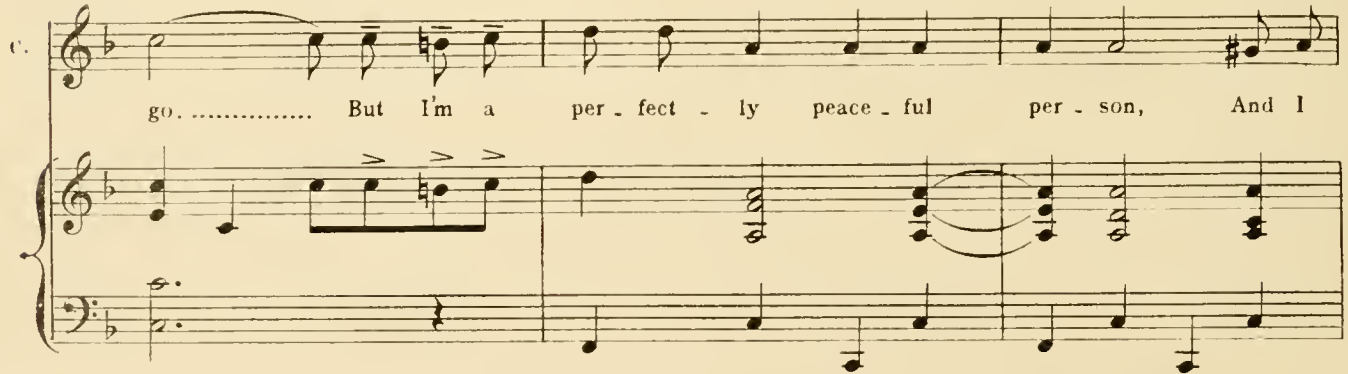
don't much care a - bout The - a - tres, I don't much fan - cy Balls, I

c.

can't stand ev - 'ning par - ties, I a - bom - i - nate Sun - day calls; I

c. 
 bar look - ing on at fire - works, They're al - ways beast - ly slow, In

c. 
 fact I'm fear - ful - ly, fright - ful - ly bored Where - e - ver I'm asked to

c. 
 go. But I'm a per - fect - ly peace - ful per - son, And I

c. 
 don't get much up - set, I don't much mind if I'm

c.

so_ber or blind, I don't care if it's fine or wet. I'm such a

c.

per_fect - ly peace - ful per - son, It.... real - ly don't mat - ter a scrap, I'm

c.

fast or I'm slow, -I.... pay or I owe, -In fact, I'm a rare smart chap.

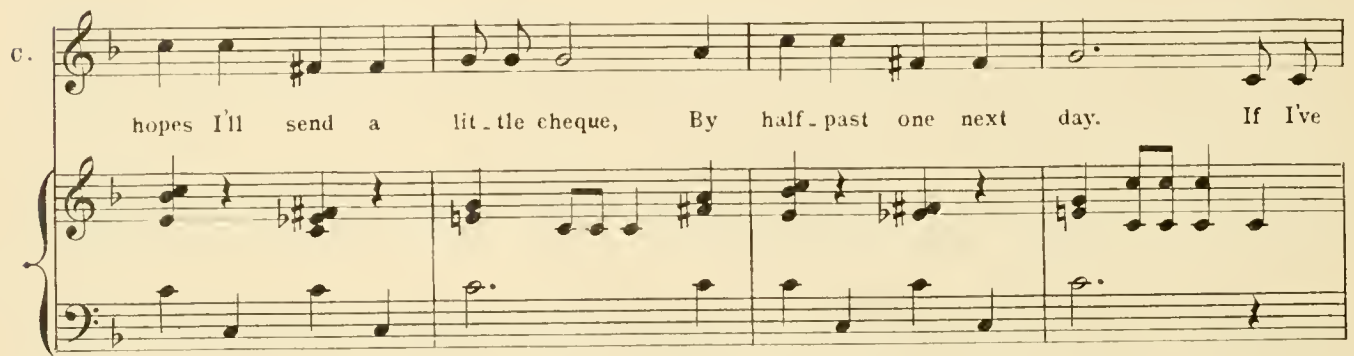
rall. *a tempo* *ff*

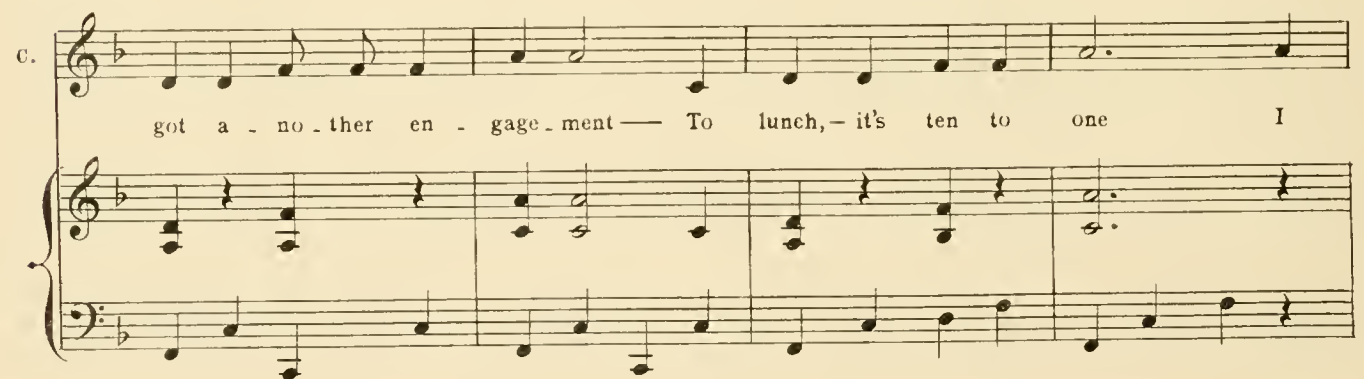
c.

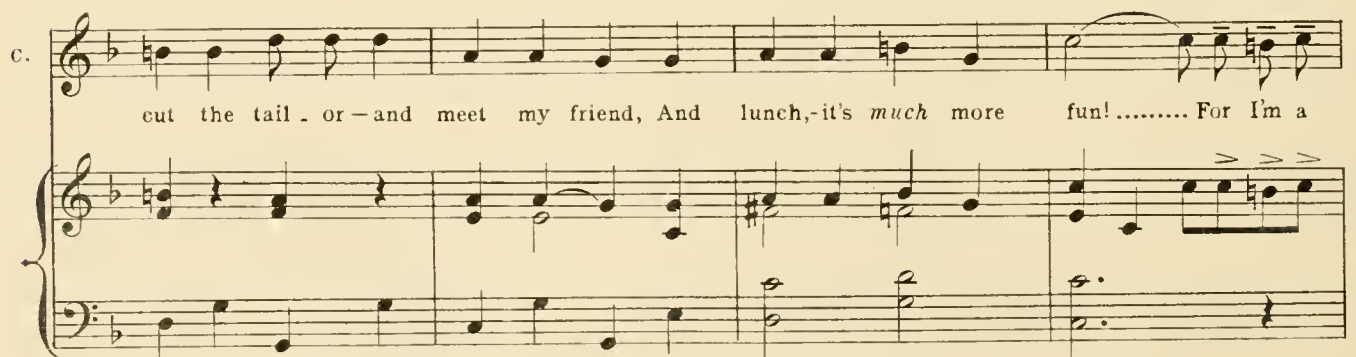
Now

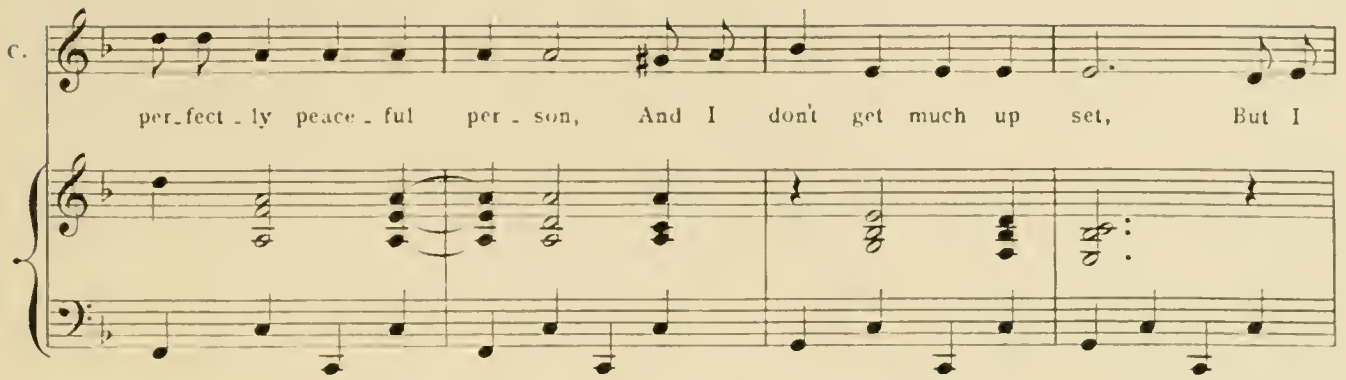
p

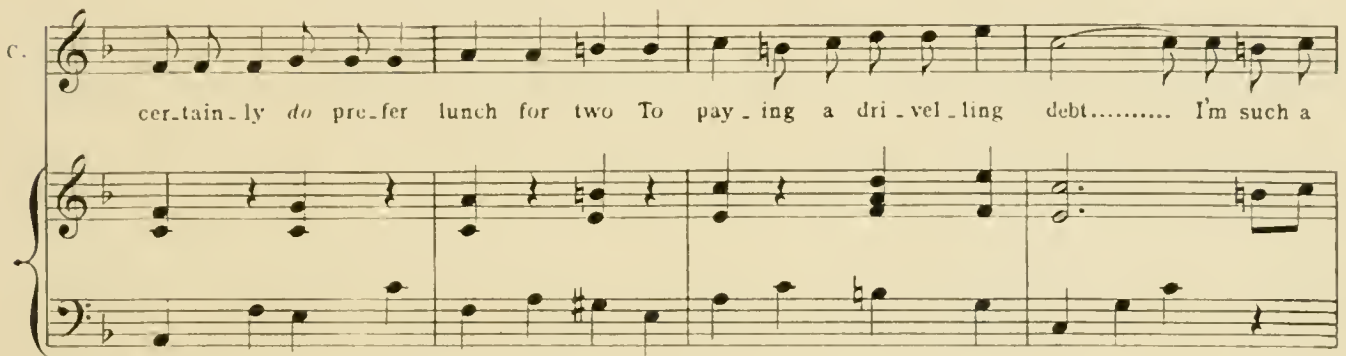
c. 
 say I get a let - ter From my tail - or, just to say He

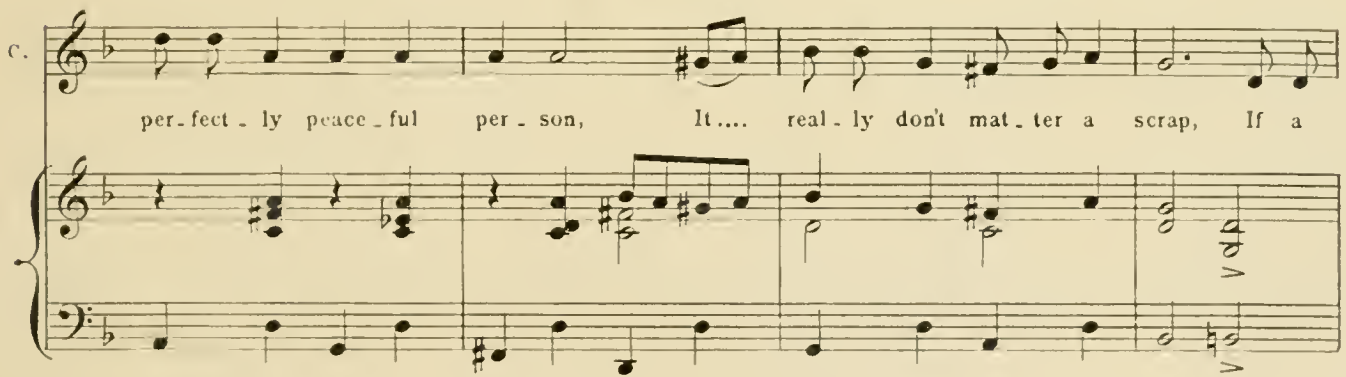
c. 
 hopes I'll send a lit - tle cheque, By half - past one next day. If I've

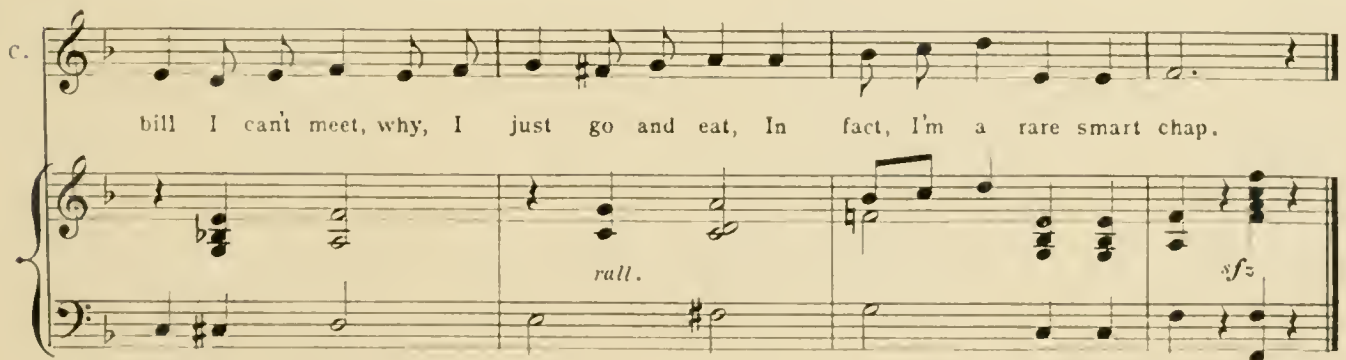
c. 
 got a - no - ther en - gage - ment — To lunch, - it's ten to one I

c. 
 cut the tail - or - and meet my friend, And lunch, - it's *much* more fun!..... For I'm a

c.  *per - fect - ly peace - ful per - son, And I don't get much up set, But I*

c.  *cer - tain - ly do pre - fer lunch for two To pay - ing a dri - vel - ling debt..... I'm such a*

c.  *per - fect - ly peace - ful per - son, It.... real - ly don't mat - ter a scrap, If a*

c.  *bill I can't meet, why, I just go and eat, In fact, I'm a rare smart chap.*
rall. *sfz*

EXTRA VERSES.



3.

Now I'm not the sort of chap
 Who cares to get a 'Varsity blue;
 I'm bothered if I'm going to try
 To stroke a Leander crew:
 I never play at football,
 It makes one fearfully cold,
 And cricket's simply bunkum—
 Why, one always getting bowled!

But I'm a perfectly peaceful person,
 I've a suit of sporting togs,
 And the *one* exercise that I *do* patronize
 Is to "just walk about with dogs"!
 I'm such a perfectly peaceful person,
 For polo I don't care a scrap;
 Why, I'm bound to confess that I much prefer "chess"—
 In fact, I'm a dashed smart chap!

4.

Now there's been a lot of trouble
 Just lately at the Cape
 'Tween a bit of Royal Purple
 And a lot of cheap Red Tape:
 But as Kruger won't surrender,
 We're fighting him to-day,
 For our noble Queen Victoria
 Won't think of giving way.

For she's a perfectly peaceful person,
 And she don't get much upset;
 But if Kruger won't do what she wants him to
 He'll get something he won't forget:
 She's such a perfectly peaceful person,
 But she wants the African map;
 And for these little jobs she sends out Lord Bobs—
 And Bobs is a dashed smart chap!

Paul A. Rubens.

No. 14.

SONG. (Nora and Chorus.)

"WHEN THE BOYS COME HOME ONCE MORE."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Tempo di marcia.

Piano.

f

NORA.

1. The boys go march - ing down the street, With a
 2. boys go for - ward to the fight, With a
 3. boys will come back bright and brave, With a

p *simile.*

N.

tramp, tramp, tramp, And a tramp, tramp, tramp — You hear the tune of a
 tramp, tramp, tramp, And a tramp, tramp, tramp — Their hopes are high and their
 tramp, tramp, tramp, And a tramp, tramp, tramp — With bells that ring and with

SOP.

Tramp, tramp, tramp, Tramp, tramp, tramp —

TEN.

Tramp, tramp, tramp, Tramp, tramp, tramp —

BASS.

Tramp, tramp, tramp, Tramp, tramp, tramp —

N.
 thou - sand feet Its a tramp, tramp, tramp, And a tramp, tramp, tramp, The
 hearts are light, Its a tramp, tramp, tramp, And a tramp, tramp, tramp And
 flags that wave a tramp, tramp, tramp, And a tramp, tramp, tramp, And

SOP.
 Tramp, tramp, tramp, Tramp, tramp, tramp,

TEN.
 Tramp, tramp, tramp, Tramp, tramp, tramp,

BASS.
 Tramp, tramp, tramp, Tramp, tramp, tramp,

p

N.
 girls look on with ea - ger eye, There are some who smile and
 far a - way they hear a call "Good luck go with you
 all the win - dows will be gay With girls dressed out for

N.
 some who sigh, As the boys go gal - lant - ly march - ing by, With a
 one and all!" And a - gain their ech - o - ing foot - steps fall, With a
 hol - i - day, And the flowers will rain on the sold - iers' way, As they

N.
tramp, tramp, tramp, tramp, tramp, But a bright - er day's in
tramp, tramp, tramp, tramp, tramp! But a glo - rious day's in
tramp, tramp, tramp, tramp, tramp! Yes a glo - rious day's in

SOP.
Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

TEN.
Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

BASS.
Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

N.
store,..... When the boys come home once more! Oh, girls,
store,..... When the boys come home once more! Oh, girls,
store,..... When the boys come home once more! Oh, girls,

SOP.
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp!

TEN.
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp!

BASS.
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp!

N.
 hap - py you will be, When your sol - dier... lads you see.
 hap - py you will be, When your sol - dier... lads you see.
 hap - py you will be, When your sol - dier... lads you see.

N.
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once

N.
 more! Soon will vic - to - ry be won
 more! Ah, girls! on - ly tell me this—
 more! Arms that nev - er were dis-graced

SOP.
 Tramp, tramp, tramp, tramp, tramp!

TEN.
 Tramp, tramp, tramp, tramp, tramp!

BASS.
 Tramp, tramp, tramp, tramp, tramp!

S.

And their du - ty..... brave - ly done, Just think,
 Is there no - thing..... that you miss, Aren't you
 You will glad - ly see re - placed Each arm

S.

what a lot of fun, When the boys come home once more!
 long - ing for a kiss When the boys come home once more?
 round a - bout a waist When the boys come home once more.

SOP.

TEN.

BASS.

Oh, girls, hap - py you will be, When your sol - dier.. lads you see,
 Oh, girls, hap - py you will be, When your sol - dier.. lads you see,
 Oh, girls, hap - py you will be, When your sol - dier.. lads you see,
 Oh, girls, hap - py you will be, When your sol - dier.. lads you see,
 Oh, girls, hap - py you will be, When your sol - dier.. lads you see,
 Oh, girls, hap - py you will be, When your sol - dier.. lads you see,

SOP.
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once

TEN.
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once

BASS.
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once
 Hearts will all be full of glee When the boys come home once

SOP.
 more! Soon will vic - to - ry be won And their du - ty.....
 more! Ah, girls! on - ly tell me this — Is there no - thing
 more! Arms that nev - er were dis - graced You will glad - ly.....

TEN.
 more! Soon will vic to ry be won And their du ty
 more! Ah, girls! on - ly tell me this — Is there no - thing
 more! Arms that nev - er were dis - graced You will glad - ly.....

BASS.
 more! Soon will vic - to - ry be won And their du - ty.....
 more! Ah, girls! on - ly tell me this — Is there no - thing
 more! Arms that nev - er were dis - graced You will glad - ly.....

SOP.
brave - ly done, Just think, What a lot of fun, When the
that you miss, Aren't you long - ing for a kiss When the
see re - placed Each arm round a - bout a waist When the

TEN.
brave - ly done, Just think, What a lot of fun, When the
that you miss, Aren't you long - ing for a kiss When the
see re - placed Each arm round a - bout a waist When the

BASS.
brave - ly done, Just think, What a lot of fun, When the
that you miss, Aren't you long - ing for a kiss When the
see re - placed Each arm round a - bout a waist When the

SOP. NORA. ✂
boys come home once more!
boys come home once more?
boys come home once more.

TEN.
boys come home once more.
boys come home once more.
boys come home once more.

BASS.
boys come home once more.
boys come home once more.
boys come home once more.

Fine. *f* *dim.* *p*

D.C.

N^o 15.

SONG. (Isabel and Chorus.)

'MAISIE'

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Moderato.

Isabel.

Piano.

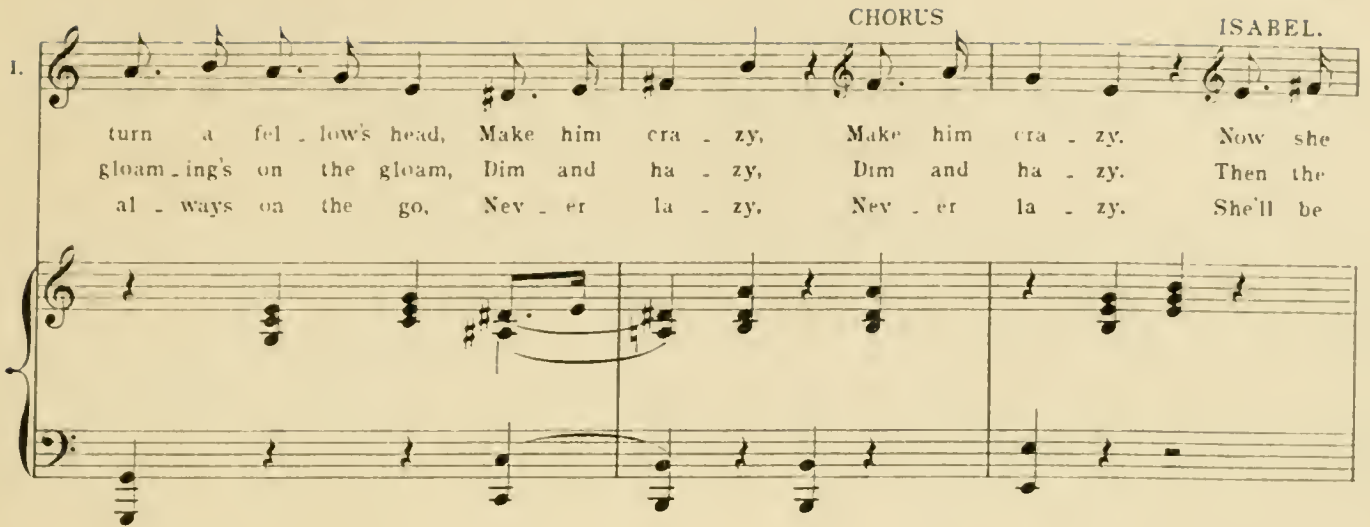
ISABEL.

1. There's a girl you may have met, If you have you won't for - get; She is
 2. But she al - so thinks it fun To go out with on - ly one, Lit - tle
 3. But the girl that scores the most At a town up - on the coast, That is

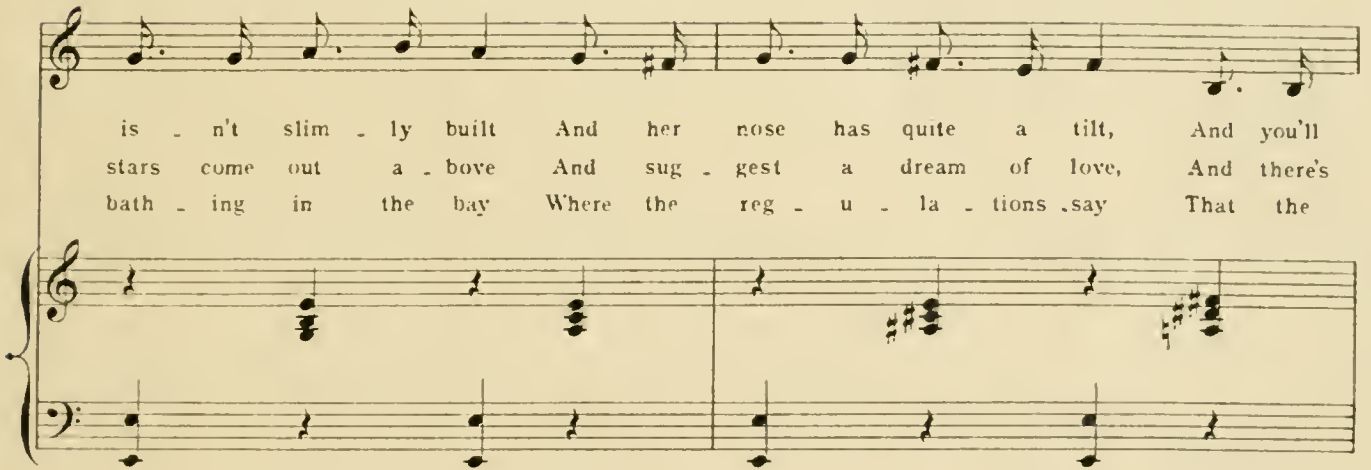
CHORUS. ISABEL.

1. Mai - sie, She is Mai - sie. Though her hair is ra - ther red She can
 Mai - sie, Lit - tle Mai - sie; And she may be far from home When the
 Mai - sie, That is Mai - sie; For a don - key ride or row She is

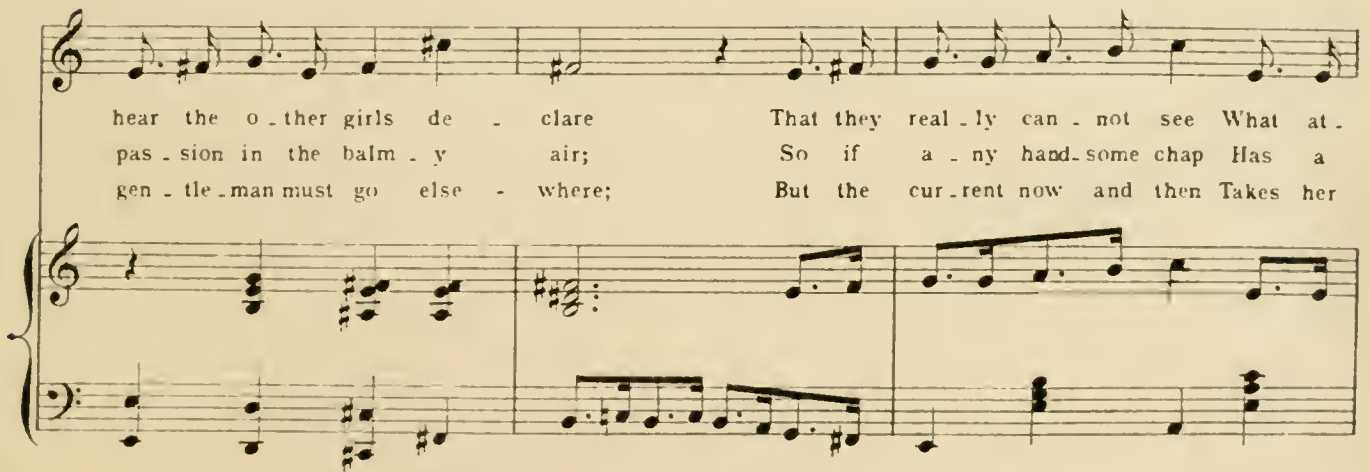
CHORUS ISABEL.

1. 

turn a fel - low's head, Make him cra - zy, Make him cra - zy. Now she
 gloam - ing's on the gloam, Dim and ha - zy, Dim and ha - zy. Then the
 al - ways on the go, Nev - er la - zy, Nev - er la - zy. She'll be



is - n't slim - ly built And her nose has quite a tilt, And you'll
 stars come out a - bove And sug - gest a dream of love, And there's
 bath - ing in the bay Where the reg - u - la - tions say That the



hear the o - ther girls de - clare That they real - ly can - not see What at -
 pas - sion in the balm - y air; So if a - ny hand - some chap Has a
 gen - tle - man must go else - where; But the cur - rent now and then Takes her

rall.

- trac - tion there can be, But she man - a - ges to get right there.
 com - fort - a - ble lap, Mai - sie man - a - ges to get right there.
 in a - mong the men, And of course she has to land right there.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs). The tempo marking 'rall.' is placed at the end of the first line.

a tempo

Mas - sie..... is à dais - y, Mas - sie..... is a
 Mas - sie..... is a dais - y, Mas - sie..... is a
 Mas - sie..... is a dais - y, Mas - sie..... is a

a tempo

The second system continues the musical piece. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo marking 'a tempo' appears at the beginning of the system and again at the start of the piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

dear;..... For the boys are mad a - bout her And they can't get on with - out her, And they
 dear;..... When she takes a fel - low walk - ing They do *not* go in for talk - ing, But he
 dear;..... And she likes the boys to chaff her And the men to pho - to - graph her, For they

The third system shows the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines in both hands.

all cry "whoops" when Mai - sie's com - ing near. Mai - sie..... does - n't
 just says "mps" and there's no - thing more to hear; Mai - sie..... ra - ther
 all cry "whoops," as they see her from the pier; Mai - sie..... po - ses

mind it, Mai - sie..... let's them stare;..... O - ther
 likes it, Mai - sie..... says "You dare"..... O - ther
 nice - ly, Mai - sie..... thinks it rare..... O - ther

girls are so un - cer - tain When they do a bit of flirt - ing, But
 girls when they are kiss - ing Will go fool - ing round and miss - ing, But
 pret - ty girls pro - voke us By re - tir - ing out of fo - cus, But

CHORUS (unis.)

Mai - sie..... gets right there. Mai - sie..... is a
 Mai - sie..... gets right there. Mai - sie..... is a
 Mai - sie..... stops right there. Mai - sie..... is a

CHOR.

dais - y, Mai - sie..... is a dear;..... For the
 dais - y, Mai - sie..... is a dear;..... When she
 dais - y, Mai - sie..... is a dear;..... And she

CHO.

boys are mad a - bout her And they can't get on with - out her, And they all cry "whoops" when
 takes a fel - low walk - ing They do *not* go in for talk - ing, But he just says "mps" and there's
 likes the boys to chaff her And the men to pho - to - graph her, For they all cry "whoops" as they

CHO.

Mai - sie's com - ing near. Mai - sie..... does - n't mind it,
 no - thing more to hear; Mai - sie..... ra - ther likes it,
 see her from the pier; Mai - sie..... po - ses nice - ly,

CHO.

Mai - sie..... let's them stare;..... O - ther girls are so un - cer - tain When they
 Mai - sie..... says "You dare!"..... O - ther girls when they are kiss - ing Will go
 Mai - sie..... thinks it rare..... O - ther pret - ty girls pro - voke us By re -

CHO.

do a bit of flirt - ing, But Mai - sie..... gets right there.
 fool - ing round and miss - ing, But Mai - sie..... gets right there.
 - tir - ing out of fo - cus. But Mai - sie..... stops right there.

D. C.

Nº 16.

DERVISH DANCE.

Music by
LIONEL MONCKTON.

Allegro.

Piano.

The musical score is written for piano in 3/4 time, marked 'Allegro' and 'Piano'. It consists of five systems of music. The first system begins with a treble clef staff containing rests and a bass clef staff with a series of eighth notes. The second system continues the eighth-note pattern in the bass and adds a melodic line in the treble. The third system introduces chords in the treble while the bass continues with eighth notes. The fourth system features more complex chords in the treble. The fifth system concludes with a final chord in the treble and eighth notes in the bass.

SOP.
CON.

Al - lah Bis - mil - lah!

TEN.
BASS.

Al - lah Bis - mil - lah!

SOP.
CON.

mf
Al - lah Bis - mil - lah!

TEN.
BASS.

mf
Al - lah Bis - mil - lah!

SOP.

mf
Ah..... Ah.....

TEN.

mf
Ah..... Ah.....

BASS.

mf
Ah..... Ah.....

SOP. Ah..... Ah.....

TEN. Ah..... Ah.....

BASS. Ah..... Ah.....

Più vivo.

SOP.

TEN.

BASS.

Più vivo.

Piano accompaniment for the first system. The right hand features chords, many marked with a 'V' above them. The left hand has a rhythmic bass line with eighth notes.

SOP. *f* Ah.....

TEN. *f* Ah.....

BASS. *f* Ah.....

Vocal staves for Soprano, Tenor, and Bass. Each part has a long note with a fermata and the syllable 'Ah' written below. The notes are marked with a forte 'f' dynamic.

Piano accompaniment for the second system. The right hand has more active moving lines, while the left hand maintains a steady bass line. A fortissimo 'ff' dynamic is indicated in the right hand.

SOP. *ff* Ah!

TEN. *ff* Ah!

BASS. *ff* Ah!

Vocal staves for Soprano, Tenor, and Bass. Each part has a long note with a fermata and the syllable 'Ah!' written below. The notes are marked with fortissimo 'ff' dynamics.

Piano accompaniment for the third system. The right hand has chords and some moving lines. The left hand has a final bass line with chords. A 'V' is marked above the final chords.

No. 17.

SONG. (Captain Pott and Chorus.)

"CAPTAIN POTT!"

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro.

Captain Pott.

Piano.

Capt. P.

CHO.

1. I'm fam-ous Cap-tain Pott,
2. The la-dies wel-come Pott,

1. Tin Pott! Tin
2. Com - pote! Com -

Capt. P.

CHO.

A ter - ror to the skul - ker and the lub - ber,
They flash a - round to fold me in em - bra - ces,

Pott!
pote!

Capt. P. A pret - ty tough-ish lot, I'm
 And kiss - es warm or hot, I

CHO. Lub - ber! Fish lot! Fish lot!
 Bra - ces! Oh, rot! Oh, rot!

mf *p* *f* *p*

Capt. P. lit - tle, but I'm steel and In - dia rub - ber! I
 print up - on their proud and pret - ty fa - ces! I'm

CHO. Rub - ber!
 Fa - ces!

mf

Capt. P. run an o - cean tramp That's dir - ty, al - so damp, And
 loved by many a queen, In A - fri - ca, I mean, With

CHO.

Capt. P. shakes her ri - vets out when she's in mo - tion; But
 all the trop - ic ar - dour of the Zu - lu; My

CHO. Mo - tion!
 Zu - lu!

Capt. P. I will back my boat With an - y - thing a - float To
 fas - cin - a - ting smiles Al - lured the Sand - wick Isles, And

CHO.

Capt. P. race from point to point a - cross the o - cean!
 con - quered half the hearts of Hon - o - lu - lu!

CHO. O - cean, ah!
 Lu - lu! ah!

Capt. P. They're all af - ter, Pott, They're all af - ter
They're all af - ter Pott, They're all af - ter

Capt. P. Pott, The li - ner, the cruis - er, the col - lier, the
Pott, I can - not re - sist them, and so I do

Capt. P. yacht; But I put my steam on And go like a
not! When maid - ens are ten - der I promptly sur -

Capt. P. de - mon, And they don't get round the Cap - - -
ren - der, For they all get round the Cap - - -

Capt.P. *- tain!*
- tain!

CHO. They're all af - ter Pott, They're all af - ter Pott, The
 They're all af - ter Pott, They're all af - ter Pott, I

CHO. li - ner, the cruis - er, the col - lier, the yacht! But
 can - not re - sist them, and so I do not! When

CHO. he puts his steam on der And goes like a de - mon, And they
 mai - dens are ten - der I prompt - ly sur - ren - der, For they

CHO. don't get round the Cap - - - tain!
 all get round the Cap - - - tain!

Dance.

A musical score for a piece titled "Dance." The score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a dynamic marking of *f* (forte) and *p* (piano). The first system includes dynamic markings of *mf* (mezzo-forte) and *p*. The second system includes *mf*. The third system includes *p* and *mf*. The fourth system includes *f* and *p*. The fifth system includes *f* and *p*. The sixth system includes *dim.* (diminuendo) and ends with a double bar line. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is primarily composed of chords and simple eighth-note patterns, while the treble line has more melodic movement.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand continues its melodic development with various rhythmic patterns, and the left hand maintains its accompaniment.

Third system of musical notation. The right hand shows more complex rhythmic figures, including some beamed sixteenth notes. The left hand continues with eighth-note accompaniment. A forte (*f*) dynamic marking appears in the final measure of this system.

Fourth system of musical notation. The right hand features a series of chords and moving lines, while the left hand continues with a consistent eighth-note accompaniment.

Fifth system of musical notation. The right hand has a more active melodic line with frequent sixteenth-note runs. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation, the final system on the page. It concludes with a final cadence in the right hand and a sustained accompaniment in the left hand. A fermata is placed over the final notes of the right hand.

CONCERTED PIECE.

No. 18.
(Nora, Rosa, Lady Isabel, Lady Winifred, Clive, Hooker, Pott, Naylor, Phunck., and Le Fleury.)

"THE FUN OF THE FAIR!"

Music by
LIONEL MONCKTON.

Allegro.

Piano.

Musical score for the piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music is marked with a forte dynamic (*f*) and includes various chordal and melodic patterns.

CLIVE.

Ev - 'ry - bo - dy, smart or shod - dy

Musical score for Clive's first vocal line, including a vocal staff and piano accompaniment. The piano part is marked with a piano dynamic (*p*).

Ought to be sure and go,

Off to the Pa - ris

Musical score for Clive's second vocal line, including a vocal staff and piano accompaniment.

show,

Off to the Pa - ris

show.

Musical score for Clive's third vocal line, including a vocal staff and piano accompaniment. The piano part includes a dynamic marking of *dim.* (diminuendo).

NORA.

Kings de - ter - mine, drop - ping er - mine, All of its joys to

p

N. ROSA.

know,..... Strict - ly in - cog - ni - to,.....

ALL. POTT.

Strict - ly in - cog - ni - to,..... All the world, as

f *dim.* *p*

P.

large as life, Takes his own, or some - one's, wife

P. *ALL.*

Off, o - ver the sea, off to Pa - ree, Off to Pa -

ALL.

- ree. *f* *ALL.* All the fun of the

ALL.

fair, Oh!

ALL.

Oh, what joy to be there, Ah!

ALL. Sights en - tranc - ing, Sing - ing, danc - ing, Kick - ing up in the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo is marked 'ALL.' (Allegretto). The lyrics are 'Sights en - tranc - ing, Sing - ing, danc - ing, Kick - ing up in the'. The piano accompaniment includes dynamic markings like 'v' (forte) and 'p' (piano).

ALL. air..... You may bet We will get

The second system continues the piece. The vocal line has a long note for 'air.....' followed by 'You may bet We will get'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ALL. All the fun of the fair.....

The third system features the lyrics 'All the fun of the fair.....'. The piano accompaniment includes a 'p' (piano) dynamic marking. The music concludes with a fermata over the final note.

HOOKER. You can wan - der gai - ly yon - der

The hook section is marked 'HOOKER.' and contains the lyrics 'You can wan - der gai - ly yon - der'. The piano accompaniment consists of a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

II. ROSA.

O - ver the show re - nown'd;..... Co - ver - ing miles of

The musical score for Rosa consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note followed by quarter notes, then a dotted half note, and ends with a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

R. ALL.

ground. Miles up - on miles of ground.

The musical score for Rosa continues with the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a dotted half note. The piano accompaniment includes dynamic markings: a forte (f) marking in the bass line and a dim. (diminuendo) marking in the right hand.

LADY ISABEL.

If it's too long, trot - toir rou - lant, Just like a rib - bon

The musical score for Lady Isabel consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 3/4. The vocal line starts with a quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a piano (p) dynamic marking.

Lady I.

wound, Car - ries you quick - ly round,

The musical score for Lady Isabel continues with the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a dotted half note. The piano accompaniment maintains the same rhythmic pattern as the previous section.

ALL.

NAYLOR.

f Car - ries you quick - ly round..... *f* On - ly mind you

N. don't look back Step - ping on the mov - ing track,

N. Or, O - ver one reels, head o - ver heels, Head o - ver

ALL. heels.....

ALL. *s*

That's the fun of the fair, Oh!.....

ALL. Oh, what joy to be there, Ah!.....

ALL. Come a crop - per

ALL. On your top - per, With your boots in the air,.....

ALL.

That's the way You dis - play All the fun of the fair.....

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "That's the way You dis - play All the fun of the fair.....". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Dance.

The second system is a piano accompaniment for a dance section. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature remains two flats. A dynamic marking of *f* (forte) is present at the beginning of the system.

The third system continues the piano accompaniment from the second system. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature remains two flats.

The fourth system continues the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature remains two flats.

The fifth system concludes the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature remains two flats. The system includes first and second endings, indicated by "1." and "2." above the staff.

Nº 19.

Act II-Scene II.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano. *ff*

SOPRANO. *f*
To the Pa-ris Ex-hi-bi-tion Come with-out an in-ter-mis-sion, From the

TENOR. *f*
To the Pa-ris Ex-hi-bi-tion Come with-out an in-ter-mis-sion, From the

BASS. *f*
To the Pa-ris Ex-hi-bi-tion Come with-out an in-ter-mis-sion, From the

SOP.
 earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

TEN.
 earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

BASS
 earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

SOP.
 world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

TEN.
 world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

BASS
 world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

SOP.
ev - 'ry o - pen por - tal En - ter Pa - ris, the im - mor - tal. Through the

TEN.
ev - 'ry o - pen por - tal En - ter Pa - ris, the im - mor - tal. Through the

BASS
ev - 'ry o - pen por - tal En - ter Pa - ris, the im - mor - tal. Through the

SOP.
halls and the pa - vill - ions, Flock the a - ni - ma - ted mil - lions, From the

TEN.
halls and the pa - vill - ions, Flock the a - ni - ma - ted mil - lions, From the

BASS
halls and the pa - vill - ions, Flock the a - ni - ma - ted mil - lions, From the

SOP. Brit - ish Is - lands mur - ky, Or the sun - ny shores of Tur - key From Pa -

TEN. Brit - ish Is - lands mur - ky, Or the sun - ny shores of Tur - key From Pa -

BASS Brit - ish Is - lands mur - ky, Or the sun - ny shores of Tur - key From Pa -

SOP. - ci - fic Isles of cor - al, Which are fair, but far from mo - ral, Come ple -

TEN. - ci - fic Isles of cor - al, Which are fair, but far from mo - ral, Come ple -

BASS - ci - fic Isles of cor - al, Which are fair, but far from mo - ral, Come ple -

SOP. - be - ian and pa - tri - cian, To the Pa - ris Ex - hi - bi - tion! To the

TEX. - be - ian and pa - tri - cian, To the Pa - ris Ex - hi - bi - tion! To the

BASS - be - ian and pa - tri - cian, To the Pa - ris Ex - hi - bi - tion! To the

SOP. Pa - ris Ex - hi - bi - tion Come with - out an in - ter - mis - sion, From the

TEX. Pa - ris Ex - hi - bi - tion Come with - out an in - ter - mis - sion, From the

BASS Pa - ris Ex - hi - bi - tion Come with - out an in - ter - mis - sion, From the

SOP.
 earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

TEN.
 earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

BASS
 earth's re - mo - test re - gions, Quite in - nu - mer - a - ble le - gions! All the

SOP.
 world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

TEN.
 world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

BASS
 world and his re - la - tions, Quit their com - mon oc - cu - pa - tions, And by

SOP.
TEN.
BASS

ev - 'ry o - pen por - tal, En - ter Pa - ris Ex - hi - bi - tion.

Moderato.

GERMAN GIRL. *f*

Out of

G. G.
 Deutsch - land wir Kom - men, So..... goot and so still But we

G. G.
 run nicht weg from men Dot..... mar - ry us

G. G.
 will! Wont you mar - ry us? Wont you
 GERMAN GIRLS.
 Wont you mar - ry us? Wont you
 SOPRANO.
 Wont we mar - ry you!
 TENOR.
 la! la! la! la!
 BASS.
 la! la! la! la! la! la!

f marcato

G. G.
mar - ry, mar - ry, mar - ry, mar - ry us? Won't you

G. Girls
mar - ry, mar - ry, mar - ry, mar - ry us? Won't you

SOP.
Won't we mar - ry you?

TEN.
la! la! la! la! la! la!

BASS
la! la! la! la! la! la!

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are arranged from top to bottom: G. G., G. Girls, SOP., TEN., and BASS. The piano accompaniment is shown in grand staff notation. The lyrics for the vocal parts are: G. G. and G. Girls: "mar - ry, mar - ry, mar - ry, mar - ry us? Won't you"; SOP.: "Won't we mar - ry you?"; TEN.: "la! la! la! la! la! la!"; BASS: "la! la! la! la! la! la!". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

G. G.
mar - ry us? Won't you mar - ry, mar - ry, mar - ry us?

G. Girls
mar - ry us? Won't you mar - ry, mar - ry, mar - ry us?

SOP.
Won't we mar - ry, mar - ry, mar - ry you?

TEN.
la! la! la! la! la!

BASS
la! la! la! la! la!

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are arranged from top to bottom: G. G., G. Girls, SOP., TEN., and BASS. The lyrics for the vocal parts are: G. G. and G. Girls: "mar - ry us? Won't you mar - ry, mar - ry, mar - ry us?"; SOP.: "Won't we mar - ry, mar - ry, mar - ry you?"; TEN.: "la! la! la! la! la!"; BASS: "la! la! la! la! la!". The piano accompaniment continues with similar chordal and melodic structures, ending with a dynamic marking of *f* (forte).

Dance.

The first system of the 'Dance' section consists of two staves. The treble staff begins with a whole note chord, followed by a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the 'Dance' section. The treble staff features a triplet of eighth notes. The bass staff continues with a steady accompaniment.

The third system of the 'Dance' section shows the continuation of the melody and accompaniment. The treble staff includes a triplet of eighth notes.

The fourth system concludes the 'Dance' section. It features a triplet of eighth notes in the treble staff and a fortissimo (*ff*) dynamic marking in the bass staff. The system ends with a double bar line and a key signature change to one flat.

Moderato.

The first system of the 'Moderato' section is in 2/4 time. The treble staff contains a series of chords, while the bass staff has a rhythmic accompaniment of eighth notes.

The second system of the 'Moderato' section continues the chordal texture in the treble and the eighth-note accompaniment in the bass. A mezzo-forte (*mf*) dynamic marking is present in the bass staff.

AMERICAN GIRLS.

A. G. *f*

We are the Belles of New York life, Pa - ris de - lights us

A. G.

great - ly; If a - ny no - ble - man wants a wife, We

A. G.

are se - rene and state - ly A Pa - pal Prince or an

A. G.

Eng - lish Earl Is the pro - per mate of the Gib - son Girl! So this

A.G. way, gen - tle - men, while you may, and Pop - pa, Pop - pa, Pop - pa,

The first system of music consists of a vocal line for 'A.G.' and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are 'way, gen - tle - men, while you may, and Pop - pa, Pop - pa, Pop - pa,'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature.

A.G. he will pay, So this way gen - tle - men, while you may, and
AMERICAN GIRLS.
So this way gen - tle - men, while you may, and

The second system of music features a vocal line for 'A.G.' and a piano accompaniment. The vocal line has two parts: the first part has lyrics 'he will pay, So this way gen - tle - men, while you may, and' and the second part has lyrics 'So this way gen - tle - men, while you may, and'. The piano accompaniment continues from the first system. The key signature remains one flat. The music is in a 4/4 time signature.

A.G. Pop - pa, Pop - pa, Pop - pa, he will pay, will pay, pay, pay!
A.Girls. Pop - pa, Pop - pa, Pop - pa, he will pay, will pay, pay, pay!

The third system of music includes two vocal lines and a piano accompaniment. The top vocal line is for 'A.G.' and the middle vocal line is for 'A.Girls.'. Both have the lyrics 'Pop - pa, Pop - pa, Pop - pa, he will pay, will pay, pay, pay!'. The piano accompaniment features a grand staff with a key signature of one flat. The music is in a 4/4 time signature. The piano part includes dynamic markings like 'ff' and 'V'.

Dance.

The 'Dance' section consists of four systems of piano music. Each system has a treble and bass clef. The bass line is a simple, repeating eighth-note pattern. The treble line features a melodic line with grace notes and rests. The first system has a repeat sign at the beginning. The second system has a key signature change to one sharp (F#) in the treble clef. The third system has a key signature change to two flats (Bb) in the bass clef. The fourth system concludes with a double bar line and a common time signature 'C' in both staves.

Moderato.

The 'Moderato' section consists of one system of piano music. The treble clef has a common time signature 'C' and contains a sustained chord with a crescendo hairpin. The bass clef has a common time signature 'C' and contains a single note with a fermata. A dynamic marking 'p' (piano) is present in both staves.

ENGLISH GIRL.

We are lit - tle Eng - lish mis - ses, Sweet and ra - ther slim,

E.G. In so gay a town as this is, Peo - ple think us prim;

E.G. None of us would dare to do Such a thing as show a shoe,

E.G. As for hint - ing at a stock - ing! Shock - ing! Shock - ing! Shock - ing!

(Spoken)

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 two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4 and B4, a quarter rest, and then eighth notes C5, B4, A4, and G4. The bass clef accompaniment features a steady eighth-note bass line (G3, F3, E3, D3) with chords of G3-B3-D4 and F3-A3-C4.

The second system continues the melody with quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4. The bass clef accompaniment continues with the eighth-note bass line and chords.

The third system continues the melody with quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4. The bass clef accompaniment continues with the eighth-note bass line and chords.

The fourth system continues the melody with quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4. The bass clef accompaniment continues with the eighth-note bass line and chords.

The fifth system concludes the piece. The melody in the treble clef ends with a quarter note G4, followed by quarter notes A4 and B4, and a final quarter note C5. The bass clef accompaniment ends with a quarter note G3, followed by quarter notes F3 and E3, and a final quarter note D3. There are some markings below the bass staff, possibly indicating fingerings or breath marks.

First system of musical notation, consisting 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 music features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It maintains the same key signature and rhythmic patterns as the first system.

Third system of musical notation. The treble clef part shows a melodic phrase with a fermata over a measure. A dynamic marking of *p* (piano) is present. The bass line continues with chords.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, the final system on the page. It includes a dynamic marking of *mf* (mezzo-forte) in the treble clef part.

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 two flats (B-flat and E-flat). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and single notes.

The second system of musical notation continues the piece. It features similar melodic and harmonic structures to the first system, with a treble clef staff and a bass clef staff.

The third system of musical notation continues the piece. It features similar melodic and harmonic structures to the first system, with a treble clef staff and a bass clef staff.

The fourth system of musical notation includes a dynamic marking of *cresc.* (crescendo) in the middle of the system. The music continues with melodic and harmonic development in both staves.

The fifth system of musical notation concludes the piece. It features a final melodic phrase in the treble clef and a bass line with chords. The system ends with a double bar line and a final chord.

Allegro moderato.

Piano introduction in G major, 2/4 time. The music features a rhythmic accompaniment with chords and eighth notes. The first system shows the treble and bass staves. The second system continues the accompaniment, marked with a forte (*ff*) dynamic. The piece concludes with a double bar line and a repeat sign.

FRENCH GIRLS.

Vocal line for the first voice part. The lyrics are: "We are lit - tle la - dies of Pa -". The music is in G major, 2/4 time. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic and includes a *dim.* (diminuendo) marking. The vocal line begins with a rest, followed by the lyrics.

F. Girls.

Vocal line for the first voice part. The lyrics are: "ris, ris, ris, Pre - cious as our". The music is in G major, 2/4 time. The piano accompaniment continues with chords and eighth notes. The vocal line begins with a rest, followed by the lyrics.

F. Girls.

Vocal line for the first voice part. The lyrics are: "aid is, It is free, free, free! If you want a". The music is in G major, 2/4 time. The piano accompaniment continues with chords and eighth notes. The vocal line begins with a rest, followed by the lyrics.

F. G. guide Of ex - per - ience wide, E - ver at your

SOP. Eh! Oh!

TEN. Eh! Oh!

BASS Eh! Oh!

The first system of the musical score features four vocal staves (F. G., SOP., TEN., BASS) and a piano accompaniment. The vocal parts are in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "guide Of ex - per - ience wide, E - ver at your". The Soprano, Tenor, and Bass parts have interjections "Eh!" and "Oh!". The piano accompaniment includes dynamic markings *ff* and *mf*.

F. G. side Here are we, Here are we, Oui! Oui! Oui!

SOP. Yes, you are, Yes, you are, Oui! Oui! Oui!

TEN. Yes, you are, Yes, you are, Oui! Oui! Oui!

BASS Yes, you are, Yes, you are, Oui! Oui! Oui!

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "side Here are we, Here are we, Oui! Oui! Oui!". The Soprano, Tenor, and Bass parts have interjections "Yes, you are," and "Oui!". The piano accompaniment includes dynamic markings *s* and *cresc.*

F. G. *ff*

Car nous som - mes, les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

F. G.

Dear to all the men - nes! Naugh - ty now and then - nes!

F. G.

Oui! nous som - mes les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

F. G.

Show - ing you the Pa - ris Ex - po - si - ti - on!

E.G.
SOP.
TEN.
BASS

Car nous som - mes les Pa - ri - si - en - nes, les Pa - ri - si -

Car nous som - mes les Pa - ri - si - en - nes, les Pa - ri - si -

Car nous som - mes les Pa - ri - si - en - nes, les Pa - ri - si -

Car nous som - mes les Pa - ri - si - en - nes, les Pa - ri - si -

E.G.
SOP.
TEN.
BASS

- en - nes Dear to all the men - nes, Naugh - ty now and

- en - nes Dear to all the men - nes, Naugh - ty now and

- en - nes Dear to all the men - nes, Naugh - ty now and

- en - nes Dear to a the men - nes, Naugh - ty now and

F. G. then - nes! Oui! nous som - mes les Pa - ri - si -

SOP. then - nes! Oui! nous som - mes les Pa - ri - si -

TEN. then - nes! 'Oui! nous som - mes les Pa - ri - si -

BASS then - nes! Oui! nous som - mes les Pa - ri - si -

F. G. - en - nes, les Pa - ri - si - en - nes! Show - ing you the

SOP. - en - nes, les Pa - ri - si - en - nes! Show - ing you the

TEN. - en - nes, les Pa - ri - si - en - nes! Show - ing you the

BASS - en - nes, les Pa - ri - si - en - nes! Show - ing you the

F. G.
Pa - ris Ex - po - si - ti - on!

SOP.
Pa - ris Ex - po - si - ti - on!

TEN.
Pa - ris Ex - po - si - ti - on!

BASS
Pa - ris Ex - po - si - ti - on!

Più mosso

No 20.

DUTCH DUET. (Rosa and Tommy.)

Words by
PAUL A. RUBENS.

Music by
IVAN CARYLL.

Moderato.

Piano.

ROSA.

Im à

R.

TOMMY.

lit - tle Dutch maid from the cold Zuy - der Zee. And 'tis

T. ROSA.
 Hol - land's the place where they ma - nu - fac - tured we! Tho' a

R. TOMMY.
 mo - del of ev - 'ry - thing sim - ple I am, I some - times in - dulse in a

T. BOTH. ROSA.
 lit - tle Am - ster - dam! Ja jun - gi, ja jun - gi, a lit - tle Am - ster - dam! We

R. TOMMY.
 go in for Hol - lands for trou - sers or coat. But we ne - ver use Hol - lands to

T. BOTH.

put down our throat. Ja jun - gi, ja jun - gi, to put down our

BOTH. TOMMY. ROSA.

throat. Me lit - tle Dutch boy, me Dutch too,

mf leggiero.

BOTH. ROSA. TOMMY.

Both ve - ry fond of chi - na blue. Fond of trees, Fond of cheese,

cresc.

BOTH. TOMMY. ROSA.

Fond of a - ny - thing else you please. This lit - tle Dutch boy, This girl too,

dim. *mf*

BOTH.

Find ma-ny things en - tire - ly new, See ve-ry much that's all dou-ble Dutch to

p

this lit-tle one and this one too.

f

pesante.

ROSA.

Tho' you say that you love me I

R. TOMMY.

don't trust you much, Till one day, I shall ask you to be my dear old Dutch, And sup -

ROSA

R. TOMMY.

- pos - ing I do not o - bey your com - mands, I'll ask you to go to some

T. BOTH.

oth - er ne - ter - lands. Ja jun - ga, ja jun - ga, some oth - er ne - ter - lands, If I

ROSA.

TOMMY.

ask you for some of my sauce Hol-land-aise I can an swer with de - vi - lish

BOTH.

hot..... re - cei - pes Ja jun - ga, ja jun - ga, d...d hot re - cei -

TOMMY.

ROSA.

- pes. Me lit - tle Dutch boy, Me Dutch too,

BOTH.

ROSA.

Both ve - ry fond of Chi - na blue. Fond of trees,

TOMMY.

BOTH.

Fond of cheese, Fond of a - ny - thing else you please,

TOMMY.

ROSA.

BOTH.

This lit - tle Dutch boy, This girl too, Find ma - ny things en -

BOTH.

- tire - ly new, See ve - ry much that's all dou - ble Dutch to

BOTH.

this lit - tle one and this one too.

Dance.

First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *mf* in the bass staff, *cresc.* in the treble staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *dim.* in the bass staff, *mf* in the treble staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *p* in the bass staff, *cresc.* in the treble staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *f* in the bass staff.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *f* in the bass staff.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *f* in the bass staff.

No. 21.

* SONG. (Rosa and Chorus.)

"CAPTIVATING LONDON."

Words by
ADRIAN ROSS.

Music by
AUGUSTUS BARRATT.

Moderato.

Rosa.

Piano.

1. When

R.

CHORUS. ROSA.

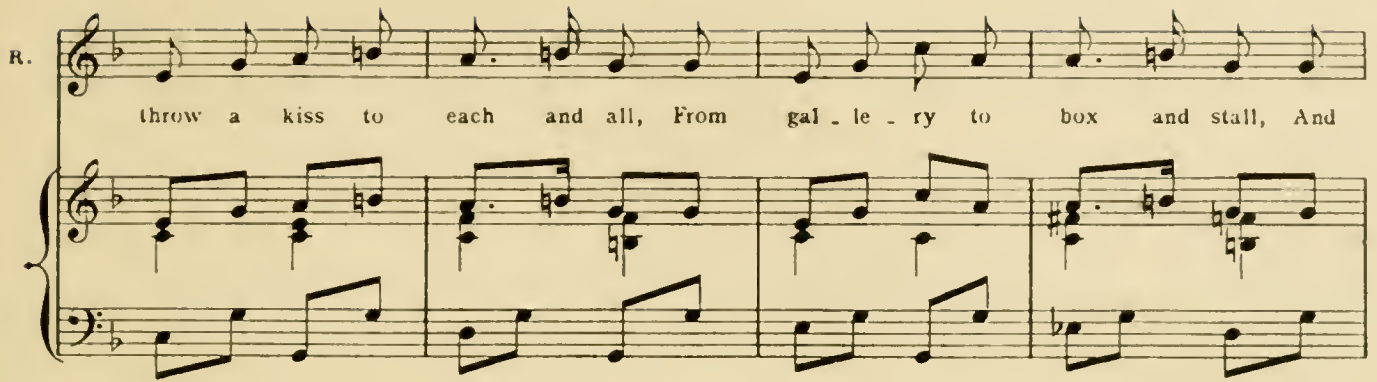
I am on the stage at nights, And danc - ing, And danc - ing! I

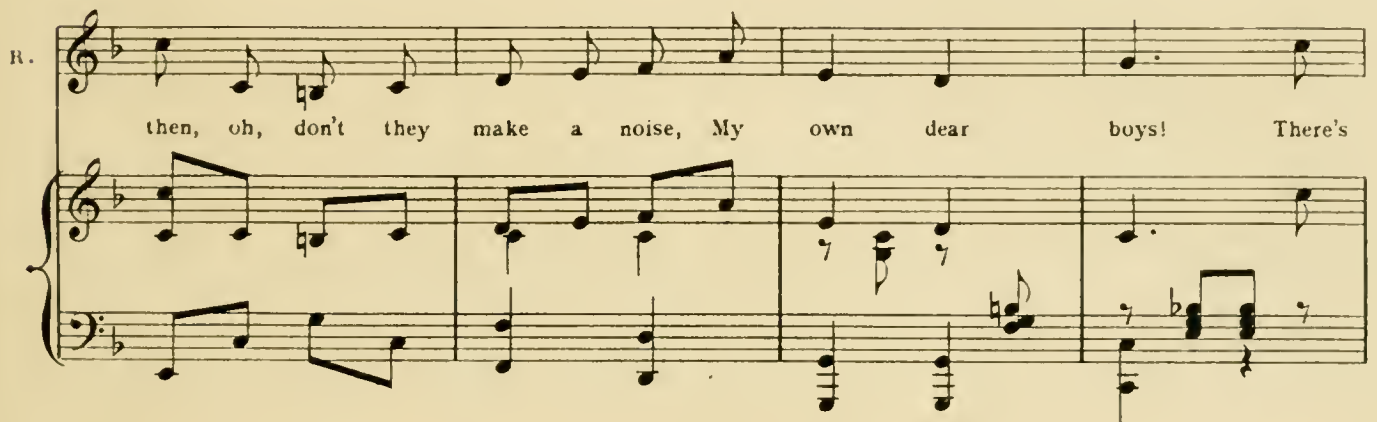
R.

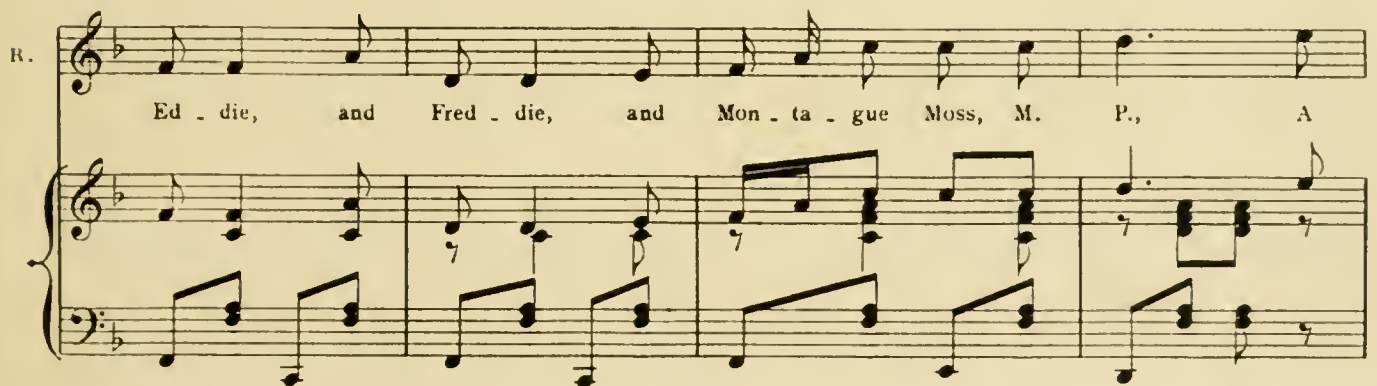
CHORUS. ROSA.

give a look a - cross the lights, En - tranc - ing! En - tranc - ing! I

* By permission of Messrs E. Ascherberg & Co

R. 
 throw a kiss to each and all, From gal - le - ry to box and stall, And

R. 
 then, oh, don't they make a noise, My own dear boys! There's

R. 
 Ed - die, and Fred - die, and Mon - ta - gue Moss, M. P., A

R. 
 Yan - kee who's lan - ky, a doz - en Japs, and one Don, A

R. Q. C., just you see, they're all of them af - ter me— For

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note 'Q.' followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

R. I'm the girl that's cap - ti - vat - ing Lon - - - don. There's

CHORUS. *ff*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'don'. The piano accompaniment continues with similar rhythmic patterns. The word 'CHORUS.' is written above the staff, and a fortissimo (*ff*) dynamic marking is placed above the first note of the vocal line.

CHO. Ed - die, and Fred - die, and Mon - ta - gue Moss, M. P., A

The third system shows the vocal line and piano accompaniment for the chorus. The vocal line starts with a quarter note 'Ed' followed by eighth notes. The piano accompaniment features a consistent eighth-note bass line and treble accompaniment.

CHO. Yan - kee who's lan - ky, a doz - en Japs, and one Don, A

The fourth system continues the chorus with the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'Don'. The piano accompaniment maintains the same rhythmic structure.

CHO. Q. C., just you see, they're gone up on Kit - ty G., For

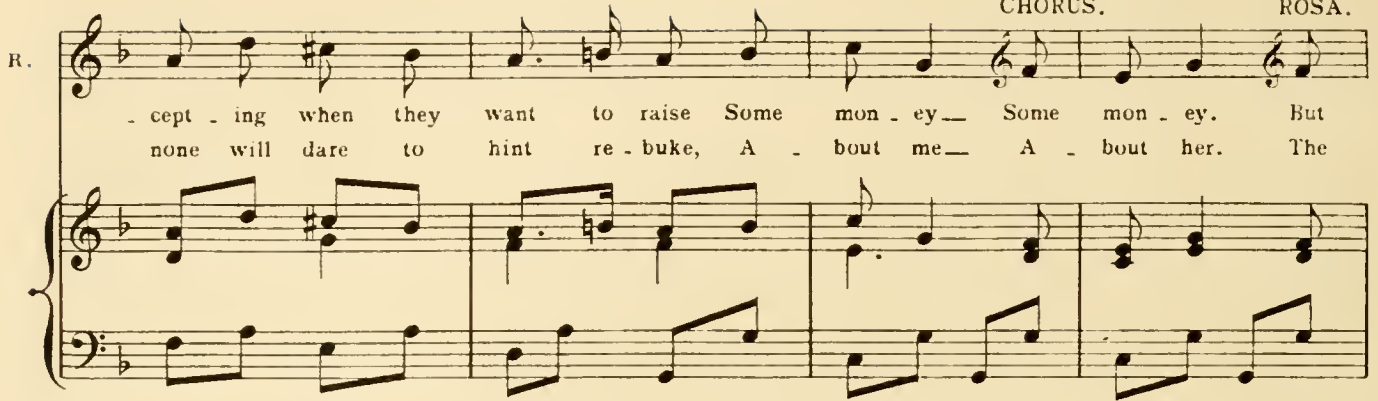
SOP. she's the girl that's cap - ti - vat - ing Lon - don.
 ALTO.
 TEN. BASS.

R. ROSA.
 2. Some
 3. Some

R. CHORUS. ROSA.
 pi - ous dames con - demn my ways— It's fun - ny— It's fun - ny! Ex -
 day I mean to wed a Duke— Don't doubt me! Don't - doubt her! And

CHORUS.


ROSA.

R. 

cept - ing when they want to raise Some mon - ey - Some mon - ey. But
none will dare to hint re - buke, A - bout me - A - bout her. The

R. 

then ex - treme - ly glad they are To have me help in some ba - zaar, And
big - gest swells will come to me On Thurs - day af - ter - noons for tea: And

R. 

draw the wick - ed, world - ly throng With my last song. For
Em - per - ors will make their bows When I'm at Cowes. Each

R. 

sail - ors, or tail - ors, or an - y one out on strike, Can -
art - ist, that's smart - est, and ev - e - ry no - ble Lord, A

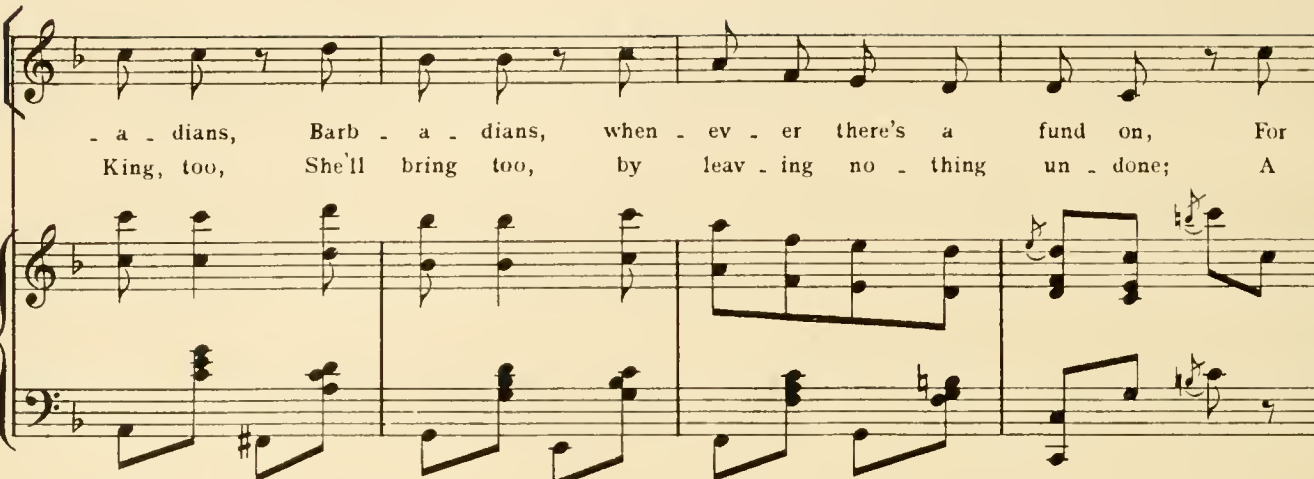
R. *a - dians, Barb - a - dians, whep - ey - er there's a fund on, For King, too, I'll bring too, by leav - ing no - thing un - done, A*

R. *poor rates, or cu - rates, or an - y - thing else you like, Oh, Bish - op I'll fish up, to sit at my fes - tive board, When*


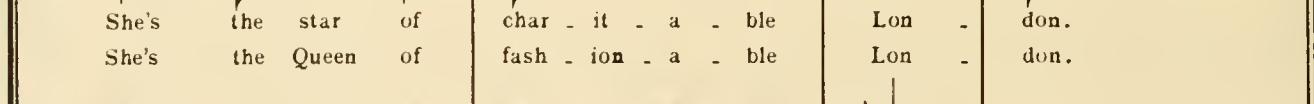
R. *I'm the star of char - it - a - ble Lon - - - don! For I'm the Queen of fash - ion - a - ble Lon - - - don! Each*


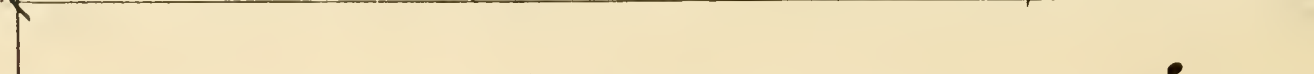
CHORUS. *ff*

CHO. *sail - ors, or tail - ors, or an - y one out on strike, Can - art - ist, that's smart - est, and ev - e - ry no - ble Lord, A*

CHO. 
 - a - dians, Barb - a - dians, when - ev - er there's a fund on, For
 King, too, She'll bring too, by leav - ing no - thing un - done; A

CHO. 
 poor rates, or cu - rates, or an - y - thing else you like, Oh,
 Bish - op She'll fish up, to sit at her fes - tive board, When

SOP. 
 ALTO. 
 She's the star of char - it - a - ble Lon - don.
 She's the Queen of fash - ion - a - ble Lon - don.

TEN. 
 BASS. 



N^o 22.

SONG. (Tommy and Chorus.)

"PRESIDENT DOPPER!"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Allegro moderato.

Piano. *ff*

T. *mf* *p*

T. used to go - vern the sim - ple folk Of the pi - ous old Voor -

T. - trek - ker, With cof - fee to drink and a pipe to smoke, And a

T. tic - ky in the ex - che - quer; I sat on a kop in the

The first system of music features a vocal line (T.) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "tic - ky in the ex - che - quer; I sat on a kop in the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

T. sjam - bok's shade, By the side of my dear old la - dy, And

The second system of music continues the vocal line and piano accompaniment. The lyrics are "sjam - bok's shade, By the side of my dear old la - dy, And". The piano accompaniment continues with similar chordal and bass line patterns.

T. sang to the dis - sel - boom she played From a Hol - lan - der Tate and

The third system of music continues the vocal line and piano accompaniment. The lyrics are "sang to the dis - sel - boom she played From a Hol - lan - der Tate and". The piano accompaniment continues with similar chordal and bass line patterns.

T. Bra - dy. For I am Pres - i - dent

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Bra - dy. For I am Pres - i - dent". The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *sfz* (sforzando), and *p* (piano). The system ends with a double bar line.

T. Dop - per With my old frock - coat and my top - per, I

T. laid no tax on my peo - ples backs, For they ne - ver would pay a

T. cop - per! For I am Pres - i - dent Dop - per With my

SOP. For he is Pres - i - dent Dop - per With his

TEN. For he is Pres - i - dent Dop - per With his

BASS. For he is Pres - i - dent Dop - per With his

cresc. *sfz* *ff*

T. old frock - coat and my top - per. Hur - rah for the Pres - i - dent

SOP. old frock - coat and his top - per. Hur - rah for the Pres - i - dent

TEN. old frock - coat and his top - per. Hur - rah for the Pres - i - dent

BASS. old frock - coat and his top - per. Hur - rah for the Pres - i - dent

T. Dop - pop - pop, Dop - pop - pop, Dop - pop - pop, Hur -

SOP. Dop - pop - pop, Dop - pop - pop, Hur -

TEN. Dop - pop - pop, Dop - pop - pop, Hur -

BASS. Dop - pop - pop, Dop - pop - pop, Hur -

T. *ra*h for the Pres - i - dent Dop - - pop - pop,

SOP. *ra*h for the Pres - i - dent Dop - - pop - pop,

TEN. *ra*h for the Pres - i - dent Dop - - pop - pop,


BASS. *ra*h for the Pres - i - dent Dop - - pop - pop,

T. Pop - - pop, Pop - per.

SOP. Pop - - pop, Pop - per.

TEN. Pop - - pop, Pop - per.

BASS. Pop - - pop, Pop - per.

T.  But stran - gers came there of va - rious sorts, With

T.  mo - rals mo - dern and ris - ky; They of - - fer'd mo - ney to

T.  crush the quartz For gold, and al - so of whis - key. They

T.  built a ci - ty of tin and sin, And held all man - ner of

T. re - vels, And want - ed much to en - tice me in,..... Right

T. down to their own deep le - vels. But,

cresc.

T. I am Pres - i - dent Dop - per With my old frock-coat and my

fz *p*

T. top - per, I shunn'd the roads of their fine a - bodes, For I

T. thought all their ways im - pro - per. Oh! I am Pres - i - dent

SOP. Oh! he is Pres - i - dent

TEN. Oh! he is Pres - i - dent

BASS. Oh! he is Pres - i - dent

cresc. *sfz* *ff*

T. Dop - per And I'm al - ways mo - ral and pro - per, Hur -

SOP. Dop - per And he's al - ways mo - ral and pro - per, Hur -

TEN. Dop - per And he's al - ways mo - ral and pro - per, Hur -

BASS. Dop - per And he's al - ways mo - ral and pro - per, Hur -

T. *ra*h for the Pres - i - dent Dop - pop - pop, Dop - pop - pop

SOP. *ra*h for the Pres - i - dent Dop - pop - pop,

TEN. *ra*h for the Pres - i - dent Dop - pop - pop,

BASS. *ra*h for the Pres - i - dent Dop - pop - pop,

T. Dop - pop - pop, Hur - rah for the Pres - i - dent Dop - pop - pop,

SOP. Dop - pop - pop, Hur - rah for the Pres - i - dent Dop - pop - pop,

TEN. Dop - pop - pop, Hur - rah for the Pres - i - dent Dop - pop - pop,

BASS. Dop - pop - pop, Hur - rah for the Pres - i - dent Dop - pop - pop,

T. Pop - pop, Pop - per.

SOP. Pop - pop, Pop - per.

TEN. Pop - pop, Pop - per.

BASS. Pop - pop, Pop - per.

8'

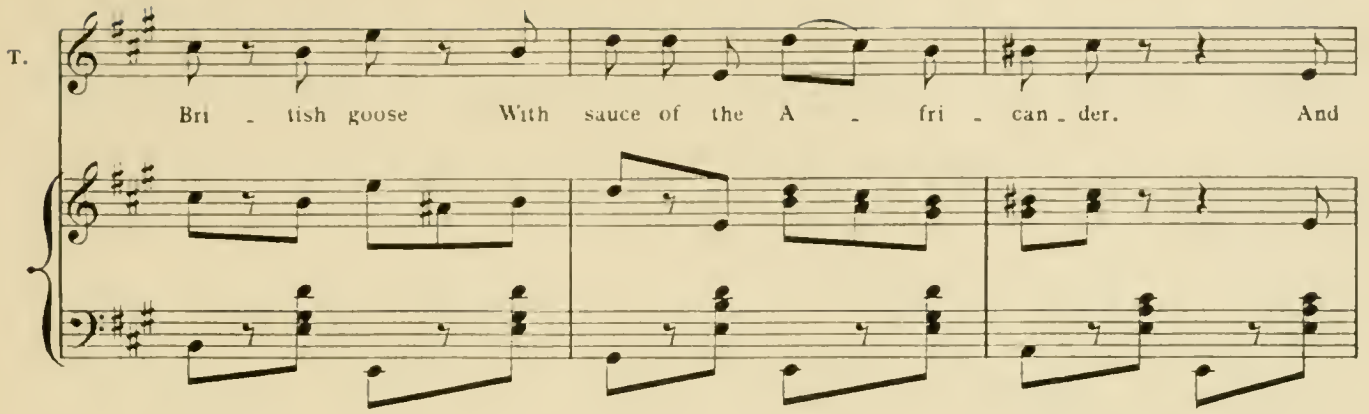
mf

T. But I thought I could go..... out on the loose, Like

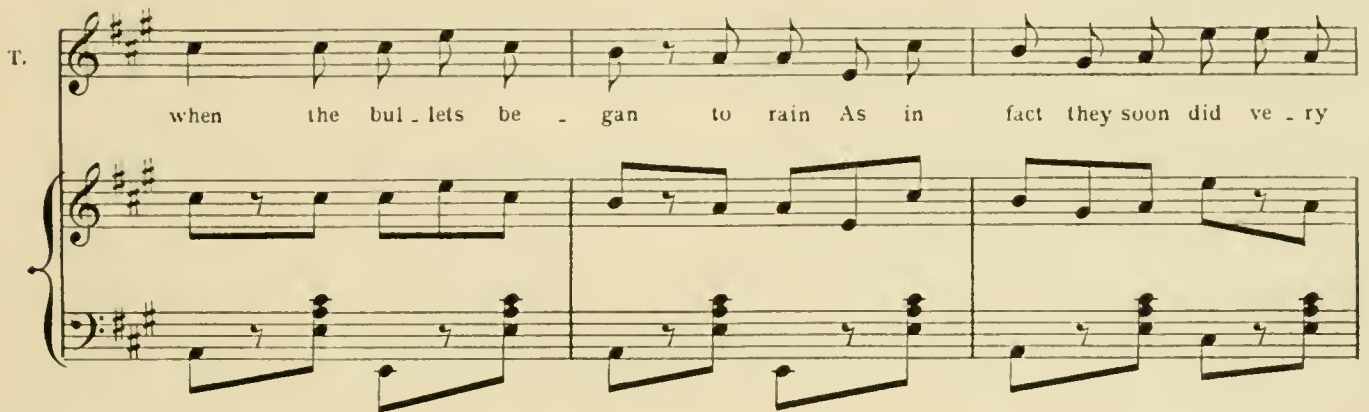
p

T. Cae - sar, or Al - ex - an - der; And I vow'd I would cook..... the

T. Bri - tish goose With sauce of the A - fri - can - der. And



T. when the bul - lets be - gan to rain As in fact they soon did ve - ry

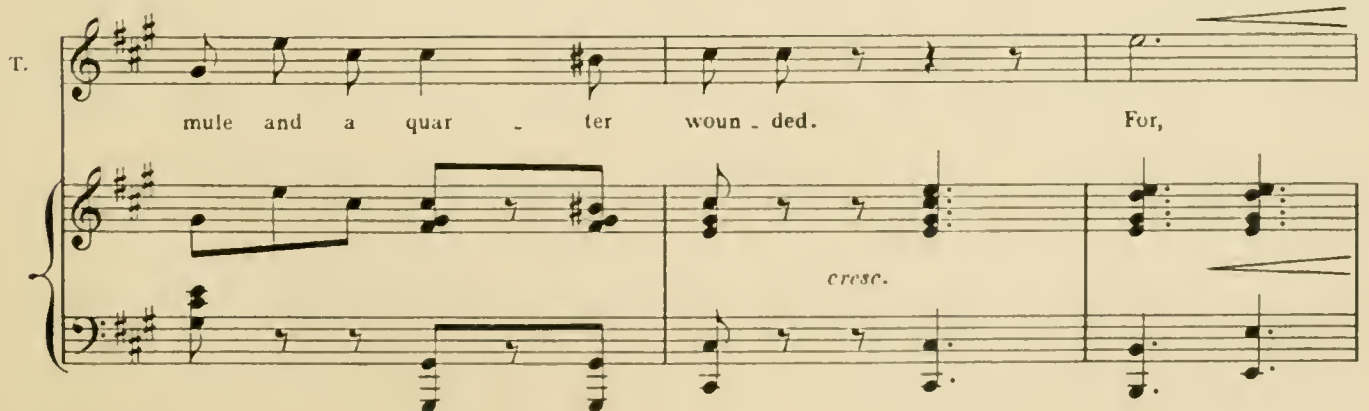


T. quick - ly I said we had lost one bur - gher slain, And a



T. mule and a quar - ter woun - ded. For,

cresc.



T. I am Pres - i - dent Dop - per, With my old frock - coat and my

T. top - per, And there's none to touch.... the dou - ble Dutch.... In

T. tell - ing a whack - ing whop - per. Yes, I am Pres - i - dent

SOP. Yes, he is Pres - i - dent

TEN. Yes, he is Pres - i - dent

BASS. Yes, he is Pres - i - dent

T. Dop - per And I'm great at tell - ing a whop - per. Hur -

SOP. Dop - per And he's great at tell - ing a whop - per, Hur -

TEN. Dop - per And he's great at tell - ing a whop - per, Hur -

BASS. Dop - per And he's great at tell - ing a whop - per, Hur -

T. - rah for the Pres - i - dent Dop - pop - pop, Dop - pop - pop

SOP. - rah for the Pres - i - dent Dop - pop - pop,

TEN. - rah for the Pres - i - dent Dop - pop - pop,

BASS. - rah for the Pres - i - dent Dop - pop - pop,

T. Dop - pop - pop, Hur - rah for the Pres - i - dent

SOP. Dop - pop - pop, Hur - rah for the Pres - i - dent

TEN. Dop - pop - pop, Hur - rah for the Pres - i - dent

BASS. Dop - pop - pop, Hur - rah for the Pres - i - dent



T. Dop - pop - pop Dop - pop Pop - per.

SOP. Dop - pop - pop Dop - pop Pop - per.

TEN. Dop - pop - pop Dop - pop Pop - per.

BASS. Dop - pop - pop Dop - pop Pop - per.



Dance.

The first system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The key signature has two sharps (F# and C#). The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece with similar notation. The treble staff features a melodic line with some rests, and the bass staff continues with a steady accompaniment.

The third system shows the progression of the dance music. The treble staff has a more active melodic line, and the bass staff maintains the accompaniment.

The fourth system continues the musical piece. The treble staff has a melodic line with some rests, and the bass staff provides accompaniment.

The fifth system is the final one on the page. It concludes with a double bar line. The treble staff has a melodic line with a fermata over the final note, and the bass staff provides accompaniment.

No. 23.

SONG. (Mrs Bang and Chorus.)

"THE BOYS OF LONDON TOWN?"

Music by
LIONEL MONCKTON.

Allegro.

Piano.

Mrs B.

1. I

Mrs B.

went to Mrs Mar - tha Brown's the o - ther night to
could - n't get to Pad - ding - ton there was - n't room to

Mrs B.

tea, She said "My dear on Mon - day next there'll
stand I said "It will be twice as fine to

Mrs B.

be a sight to see,"..... We'd heard a - bout the
 catch them in the Strand,"..... We thought we'd go to

Mrs B.

Kha - ki boys re - turn - ing from a - far, So
 Cha - ring Cross, a - way from all the fuss, But

Mrs B.

I says "Mar - tha lets be there" and she says "Right you are!"
 half a mil - lion o - thers went and did the same as us.

Mrs B.

Oh, the Vol - un - teers, the love - ly C. I. V.
 Oh, the Vol - un - teers, the love - ly C. I. V.

Mrs B.

They're the boys that all the gals come out to
 How they crowd - ed all the o - ther gals and

Mrs B.

see, I bought a lit - tle U - nion Jack and
 me; And ev - en now I'm ten - der when I

Mrs B.

so did Mrs Brown, And off we went to
 think of sit - ting down, It hurts a bit to

Mrs B.

wel - come back the lads of Lon - don Town.
 wel - come back the lads of Lon - don Town.

SOP.

Oh, the Vol - un - teers, the love - ly C. 1.
 Oh, the Vol - un - teers, the love - ly C. 1.

TEN.

Oh, the Vol - un - teers, the love - ly C. 1.
 Oh, the Vol - un - teers, the love - ly C. 1.

BASS.

Oh, the Vol - un - teers, the love - ly C. 1.
 Oh, the Vol - un - teers, the love - ly C. 1.

SOP.

V. They're the boys that all the
 V. How they crowd - ed all the

TEN.

V. They're the boys that all the
 V. How they crowd - ed all the

BASS.

V. They're the boys that all the
 V. How they crowd - ed all the

SOP.
 gals came out to see, She bought a lit - tle
 o - ther gals and her; And e - ven now she's

TEN.
 gals came out to see, She bought a lit - tle
 o - ther gals and her; And e - ven now she's

BASS.
 gals came out to see, She bought a lit - tle
 o - ther gals and her; And e - ven now she's

SOP.
 U - nion Jack and so did Mrs Brown And
 ten - der when she thinks of sit - ting down, It

TEN.
 U - nion Jack and so did Mrs Brown And
 ten - der when she thinks of sit - ting down, It

BASS.
 U - nion Jack and so did Mrs Brown And
 ten - der when she thinks of sit - ting down, It

SOP.
 off they went to wel - come back the lads of Lon - don
 hurts a bit to wel - come back the lads of Lon - don

TEN.
 off they went to wel - come back the lads of Lon - don
 hurts a bit to wel - come back the lads of Lon - don

BASS.
 off they went to wel - come back the lads of Lon - don
 hurts a bit to wel - come back the lads of Lon - don

Mrs BANG. D. C.

2. We
 3. Though

SOP.
 Town.....
 Town.....

TEN.
 Town.....
 Town.....

BASS.
 Town.....
 Town.....

p

D. C.

Mrs B.

me and Mar - tha did our best, it's hard to raise a
last I heard the mu - sic right a - cross Tra - fal - gar

Mrs B.

cheer..... With twen - ty el - bows in your ribs and
Square..... And I says "Mar - tha here they come" and

Mrs B.

tid - dlers in your ears,..... I told the boys to
Mar - tha says "There's 'air"..... Then some - one brought a

Mrs B.

stop it, but it did - n't do no good,..... And
lit - tle stool and o - pened of it out..... And

Mrs B.

Mar - tha said, "Oh, I shall drop," I said "I wish I
said "ere li - dies, 'alf a crown to stand on 'ere and

Mrs B.

could?" Oh,..... the Vol - un - teers, the
shout?" Oh,..... the Vol - un - teers, the

Mrs B.

love - ly C. I. V..... All..... the
love - ly C. I. V..... Up..... I

Mrs B.

Hoo - li - gans were out up - on the spree;..... They
got and Mrs..... Brown got up with me,..... The

Mrs B.

flat - tened out my bon - net and they tore my Sun - day
 stool it went and bust - ed and we tum - bled up - side

Mrs B.

gown, But still I'm glad I wel - comed back the
 down, And that was how we wel - comed back the

Mrs B.

lads of Lon - don Town.
 lads of Lon - don Town.

SOP.

Oh, the
 Oh, the

TEN.

Oh, the
 Oh, the

BASS.

Oh, the
 Oh, the

SOP.
 Vol - un - teers, the love - ly C. I. V. All the
 Vol - un - teers, the love - ly C. I. V. Up she

TEN.
 Vol - un - teers, the love - ly C. I. V. All the
 Vol - un - teers, the love - ly C. I. V. Up she

BASS.
 Vol - un - teers, the love - ly C. I. V. All the
 Vol - un - teers, the love - ly C. I. V. Up she

SOP.
 Hoo - li - gans were out up - on the spree; They flat - tened out her
 got and Mrs Brown got up with her, The stool it went and

TEN.
 Hoo - li - gans were out up - on the spree; They flat - tened out her
 got and Mrs Brown got up with her, The stool it went and

BASS.
 Hoo - li - gans were out up - on the spree; They flat - tened out her
 got and Mrs Brown got up with her, The stool it went and

SOP.
 bon - net and they tore her Sun - day gown,..... But still she's glad she
 bust - ed and they tum - bled up - side down,..... And that was how they

TEN.
 bon - net and they tore her Sun - day gown,..... But still she's glad she
 bust - ed and they tum - bled up - side down,..... And that was how they

BASS.
 bon - net and they tore her Sun - day gown,..... But still she's glad she
 bust - ed and they tum - bled up - side down,..... And that was how they

SOP. *FINE.* *D. C.* Mrs BANG. *4. At*
 wel - comed back the lads of Lon - don Town.....
 wel - comed back the lads of Lon - don Town.....

TEN.
 wel - comed back the lads of Lon - don Town.....
 wel - comed back the lads of Lon - don Town.....

BASS.
 wel - comed back the lads of Lon - don Town.....
 wel - comed back the lads of Lon - don Town.....

FINE. p

Nº 24.

FINALE.

Allegro.

Soprano.

Tenor.

Bass.

Piano.

Allegro.

Hail the

Hail the

Hail the

ff

f

SOP.

TEN.

BASS.

Mes - sen - ger Boy, With his great Pa - pa, The au - gust Pa - sha!

Mes - sen - ger Boy, With his great Pa - pa, The au - gust Pa - sha!

Mes - sen - ger Boy, With his great Pa - pa, The au - gust Pa - sha!

SOP. Wish him ma - ny a year of joy, And ring the bells for the

TEN. Wish him ma - ny a year of joy, And ring the bells for the

BASS. Wish him ma - ny a year of joy, And ring the bells for the

SOP. Mes - sen - ger Boy! Hail the Mes - sen - ger Boy, With his

TEN. Mes - sen - ger Boy! Hail the Mes - sen - ger Boy, With his

BASS. Mes - sen - ger Boy! Hail the Mes - sen - ger Boy, With his

SOP.
 great Pa - pa, The au - gust Pa - sha! Wish him ma - ny a

TEN.
 great Pa - pa, The au - gust Pa - sha! Wish him ma - ny a

BASS.
 great Pa - pa, The au - gust Pa - sha! Wish him ma - ny a

SOP.
 year of joy, And ring the bells for the Mes - sen - ger Boy!

TEN.
 year of joy, And ring the bells for the Mes - sen - ger Boy!

BASS.
 year of joy, And ring the bells for the Mes - sen - ger Boy!

SOP. Hur_rah, hur_rah, hur_rah!

TEN. Hur_rah, hur_rah, hur_rah!

BASS. Hur_rah, hur_rah, hur_rah!

SOP. *ff* And hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes.

TEN. *ff* And hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes,

BASS. *ff* And hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes,

SOP.
TEN.
BASS.

Dear to all the men — Ah! Naugh - ty now and then — Ah!

Dear to all the men — Ah! Naugh - ty now and then — Ah!

Dear to all the men — Ah! Naugh - ty now and then — Ah!

SOP.
TEN.
BASS.

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

SOP.
TEN.
BASS.

Show - ing us the Pa - ris Ex - po - si - ti - on!

The first system of the musical score consists of three vocal staves (Soprano, Tenor, and Bass) and a piano accompaniment. The vocal parts are in unison, with the lyrics "Show - ing us the Pa - ris Ex - po - si - ti - on!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a key signature of three sharps (F#, C#, G#).

SOP.
TEN.
BASS.

And hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!

The second system of the musical score continues with the same three vocal staves and piano accompaniment. The vocal parts sing "And hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si - en - nes!". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with some melodic flourishes in the right hand.

SOP. Dear to all the men — Ah! Naugh - ty now and then Ah!

TEN. Dear to all the men — Ah! Naugh - ty now and then Ah!

BASS. Dear to all the men — Ah! Naugh - ty now and then Ah!

SOP. Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si -

TEN. Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si -

BASS. Shout hur - rah for les Pa - ri - si - en - nes, les Pa - ri - si -

SOP. - en - nes! Show - ing us the Pa - ris Ex - po - si - ti -

TEN. - en - nes! Show - ing us the Pa - ris Ex - po - si - ti -

BASS. - en - nes! Show - ing us the Pa - ris Ex - po - si - ti -

SOP. - on!

TEN. - on!

BASS. - on!

Vivo.



