

114375

# A RUNAWAY GIRL

NEW MUSICAL PLAY

by Seymour Hicks and Harry Nicholls  
Lyrics by Aubrey Hopwood and Harry Greenbank

MUSICAL NUMBERS BY  
Lionel Monckton

AND IVAN GARYLL.

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*Ivan Garyll*

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

# A Runaway Girl.

## *Dramatis Personæ.*

BROTHER TAMARIND.....	( <i>A Lay Brother of St Pierre</i> ).....	Mr. HARRY MONKHOUSE.
GUY STANLEY.....	( <i>Lord Coodle's Nephew</i> ).....	Mr. W. LOUIS BRADFIELD.
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GENDARME.....		Mr. LESLIE HOLLAND.
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A COOKS AGENT.....		Mr. C. ROPER LANE.
WAITER.....	( <i>At Hotel Ajaccio</i> ).....	Mr. W. F. BROOKE.
AND		
FLIPPER.....	( <i>A Jockey</i> ).....	Mr. EDMUND PAYNE.
ALICE.....	( <i>Lady Coodle's Maid</i> ).....	Miss KATIE SEYMOUR.
DOROTHY STANLEY.....		Miss ETHEL HAYDON.
CARMENITA.....	( <i>A Street Musician</i> ).....	Miss CONNIE EDISS.
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FRAULEIN EHRENBREITSTEIN VON DER HÖHE.....	( <i>A Cook's Tourist</i> ).....	Miss GRACE PALOTTA.
AGATHA.....	( <i>A Schoolgirl</i> ).....	Miss MARGARET FRASER.
Mrs. CREEL.....		Miss MAIDIE HOPE.
A SERVING MAID.....	( <i>At St. Pierre</i> ).....	Miss DAISY ROCHE.
THE TWO MISS HAKES.....		{ Miss MARIE FAWCETT. } Miss EMILIE HERVE.
MARIETTA.....	( <i>A Flower Girl</i> ).....	Miss ROSIE BOOTE.
AND		
WINIFRED GREY.....	( <i>An Orphan</i> ).....	Miss ELLALINE TERRISS.

### ACT I.— CORSICA.

Scene I.— A Wood near the Convent of St. Pierre.

Scene II.— Ajaccio.

### ACT II.— VENICE.

# A Runaway Girl.

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## CONTENTS.

### ACT I.— Scene I.

No.		PAGE
1.	OPENING CHORUS AND SCENE ..... (Breathe soft, wind of the South).....	1
2.	SONG ( <i>Winifred</i> ) AND CHORUS ..... "The Sly Cigarette" ..... (If girls and boys).....	9
3.	SONG ( <i>Leonello</i> ) AND CHORUS ..... "My Kingdom" ..... (Sea-girt land of my home).....	16
4.	CHORUS ..... "The Convent Bell" ..... (Hark! the Convent Bell is ringing).....	25

### Scene II.

5.	OPENING CHORUS AND SCENE ..... (Bright and blue our sunny skies).....	27
6.	SONG ( <i>Guy</i> ) AND CHORUS ..... "Not the sort of girl" ..... (There are girls of every station).....	41
7.	SONG ( <i>Winifred</i> ) AND CHORUS ..... "The singing Girl" ..... (I'm only a poor little singing girl).....	46
8.	DUET ( <i>Winifred and Guy</i> ) ..... "No one in the world" ..... (Of all the maids I've ever seen).....	57
9.	CONCERTED PIECE AND DANCE ..... "The man from Cook's" ..... (Ladies and gentlemen, leave it to me).....	63
10.	DUET ( <i>Carmenita and Tamarind</i> ) ..... "Barcelona" ..... (We've left Barcelona society).....	68
11.	FINALE ..... "To Venice" .....	72

---

### ACT II.

12.	OPENING CHORUS AND SCENE ..... (In Venice, when fêtes are in swing).....	99
13.	TRIO ( <i>Winifred, Guy and Flipper</i> ) ..... (We have left pursuit behind us).....	110
14.	SONG ( <i>Hake</i> ) AND CHORUS ..... "You know" ..... (When you're out on the spree).....	118
15.	SONG ( <i>Dorothy</i> ) AND CHORUS ..... "Soldiers in the Park" ..... (Where's the music that is half so sweet).....	125
16.	SONG ( <i>Winifred</i> ) AND CHORUS ..... "Beautiful Venice" ..... (The lazy town is sleeping).....	131
17.	CARNIVAL CHORUS ..... (Welcome to the Water Fête).....	139
17 <sup>a</sup> .	SONG ( <i>Leonello</i> ) AND CHORUS ..... (Comrades all! Come, see the sight).....	151
18.	SONG ( <i>Winifred</i> ) AND CHORUS ..... "The boy guessed right" ..... (There was once a little boy).....	160
19.	DUET ( <i>Alice and Flipper</i> ) ..... "The Piccaninnies" ..... (When de twilight's fallin').....	165
20.	SONG ( <i>Carmenita</i> ) AND CHORUS ..... "Oh! I love Society" ..... (Though my family's pedigree).....	174
21.	FINALE .....	178

### ADDENDA.

SONG ( <i>Winifred</i> ).....	"When the little pigs begin to fly".....	182
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# A RUNAWAY GIRL.

## No 1.

## OPENING CHORUS.

Andantino.  
*pp*

Piano.

SOP.

CON.

*mf* Breathe soft,

*mf* Breathe soft,

*p*

SOP.

CON.

*rit.* wind of the south, — Blossom-ing branches are bend-ing and lis-ten-ing,

*rit.* wind of the south, — Blossom-ing branches are bend-ing and lis-ten-ing, —

*rit.*

*a tempo*

SOP. Breathe soft, pursing thy mouth, Drink from the cups where the

CON. Breathe soft, pursing thy mouth, Drink from the cups where the

*a tempo*

SOP. dew-drops are glis-ten-ing. Seas moan, sooth-ing and slum-ber-less,

CON. dew-drops are glis-ten-ing. Seas moan, sooth-ing and slum-ber-less,

SOP. Bees drone, drow-sy and num-ber-less, Boom-ing a-long as they mur-mur the song

CON. Bees drone, drow-sy and num-ber-less, Boom-ing a-long as they mur-mur the song of a

SOP. of a dream - y lul - la - by, Boom - ing a - long as they

CON. dream - y lul - la - by, Boom - ing a - long as they

SOP. mur - mur the song of a dream - y lul - la - by. *rall.* *a tempo*

CON. mur - mur the song of a dream - y lul - la - by. *rall.* *a tempo*

SOP.

CON.

*perpentosi* *8* *Allegretto.*

SOP. *f* In con\_vent e - du -

CON. *f* In con\_vent e - du -

SOP. - ca - tion - al Rou - tine is not sen - sa - tion - al, And pas - time re - cre - a - tion - al A

CON. - ca - tion - al Rou - tine is not sen - sa - tion - al, And pas - time re - cre - a - tion - al A

SOP. ve - ry plea - sant ploy; We like to taste its qual - i - ty In mirth and fun and

CON. ve - ry plea - sant ploy We like to taste its qual - i - ty In mirth and fun and



SOP. jol - li - ty, For a pic - nic means fri - vol - i - ty, And that's what we en - joy.

CON. jol - li - ty, For a pic - nic means fri - vol - i - ty, And that's what we en - joy.

## Allegretto.

SOP.

CON.

SOP. Such won - der - ful things our hampers con - tain, The

CON. Such won - der - ful things our hampers con - tain, The

SOP.  
 CON.

gree-di-est girl can hard-ly com-plain, With chic-kens and tongues, and e-ven champagne, We've

gree-di-est girl can hard-ly com-plain, With chic-kens and tongues, and e-ven champagne, We've

SOP.  
 CON.

plen-ty to drink and to eat — When we sit round the cloth we spread on the grass, A

plen-ty to drink and to eat — When we sit round the cloth we spread on the grass, A

SOP.  
 CON.

*rall.*  
 stranger might guess, who happened to pass, From the click of the plate and the clink of the glass, That the

*rall.*  
 stranger might guess, who happened to pass, From the click of the plate and the clink of the glass, That the

*rall.*

SOP. *a tempo* school-girls are hav\_ing a treat! *ff* Click, clack!

CON. *a tempo* school-girls are hav\_ing a treat! *ff* Click, clack!

*a tempo cres.* *ff*

SOP. click, clack! Rat\_tle the knives and the forks — And hark to the pop of the

CON. click, clack! Rat\_tle the knives and the forks — And hark to the pop of the

SOP. corks, — While ev'\_ry\_one chatters and talks. Click, clack! click, clack!

CON. corks, — While ev'\_ry\_one chatters and talks. Click, clack! click, clack!

8

SOP. *rall:* mus.i - cal mel.o - dy rings — While ev' ry-one jabbers, and laughs, and sings! — *a tempo*

CON. *rall:* mus.i - cal mel.o - dy rings — While ev' ry-one jabbers, and laughs, and sings! — *a tempo*

DANCE.

No 2.

SONG. (Winifred) and CHORUS of GIRLS.

"THE SLY CIGARETTE."

Music by  
LIONEL MONCKTON.

Allegretto.

Winifred.

Piano.

Musical notation for the introduction. The top staff is for Winifred, showing a whole rest. The bottom two staves are for the Piano, starting with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 2/4.

Musical notation for the Piano accompaniment. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *dim:* (diminuendo). The key signature is one sharp and the time signature is 2/4.

Musical notation for Winifred's vocal line. The top staff is labeled 'W.' and 'WINIFRED.' The bottom two staves are for the Piano accompaniment. Dynamics include *riten:* (ritardando), *mf* (mezzo-forte), and *a tempo*. The key signature is one sharp and the time signature is 2/4.

Musical notation for the Chorus of Girls. The top staff is labeled 'W.' and contains the lyrics: "girls and boys Were asked what joys They found the most en - tranc - ing, Each". The bottom two staves are for the Piano accompaniment, starting with a piano (*p*) dynamic. The key signature is one sharp and the time signature is 2/4.

w. boy would name His fav<sup>o</sup>rite game, From "Ducks and Drakes" to danc - ing; But

w. girls with me Would all a - gree, Al - though you'll think I'm jok - ing, With

w. twinkling eye They'd make re - ply, "The best of all is smok - ing." Ah!

*poco rall:*

w. Oh, sly - ci - gar -

*Tempo di Valse.*

w. - ette! Oh fie, ci - gar - ette!

w. Why did you teach me to love you so, When I have to pre -

w. - tend that I don't, you know? Oh, sly - ci - gar -

*mf* Chorus in unis.

- ette! Oh fie - ette! ci - gar - ette!

Why did you teach me to love you so, When I have to pre -

- tend that I don't you know?

*f* *mf*

w.  Oh,

*a tempo*

w.  af - ter school To gar - den cool How sweet it is to van - ish; To

*p*

w.  dream a - way Our time of play, In smoke our les - sons ban - ish. My

w.  head you turn'd When first I learn'd My lit - tle friend, to pet you; I

w.  cough'd and chok'd Each time I smok'd, But still I'm glad I met you. Ah!

*poco rall:*

*poco rall:*



## Tempo di Valse.

w.

Oh, sly

w.

ci - gar - ette! Oh fie, ci - gar -

w.

- ette! Why did you teach me to love you

w.

so, When I have to pre - tend that I don't, you know? Oh,

Chorus in unis. *mf*

sly ci - gar - ette! Oh fie,

*p.*

ci - gar - ette! Why did you teach me to

*p.*

love you so, When I have to pre - tend that I don't,

*p.*

you know?

*f* *mf* *p*

*mf*

System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p.*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of quarter notes.

System 2: Treble and bass staves. The piano (*p.*) dynamic continues. The right hand has a more active melodic line with some chromatic movement, while the left hand remains accompanimental.

System 3: Treble and bass staves. The dynamic shifts to mezzo-forte (*mf*) in the middle of the system. The right hand has a melodic phrase with a slur, and the left hand continues with quarter notes.

System 4: Treble and bass staves. The dynamic returns to piano (*p.*). The right hand features a melodic line with a slur, and the left hand provides accompaniment.

System 5: Treble and bass staves. The dynamic is piano (*p.*). The right hand has a melodic line with a slur, and the left hand continues with accompaniment.

System 6: Treble and bass staves. The system concludes with a crescendo (*cres:*) leading to a forte (*f*) dynamic. The right hand has a melodic line with a slur, and the left hand features a long, sustained chord in the bass. The system ends with a fermata over the final notes.

No 3.

SONG. (Leonello) and CHORUS.

"SEA-GIRT LAND OF MY HOME."

Andantino.

Piano. *mf con espress:*

L. LEONELLO. *con espress:*

Sea - - girt land of my home,

L. When thy val - leys I roam, \_\_\_\_\_ Wide world's mon - arch am

L. I, \_\_\_\_\_ Blue vault of heav - en my ca - no - py,

*rit:*

L. *cres:*  
 What king's sceptre and throne Stand so firm as my  
*cres:*

L. *dim: e rit:*  
 own? Free from strife and from care,  
*f* *dim: e rit:*

*Tempo I.* *rall:* *Tempo I.*  
 Show me a kingdom with mine to compare. Wild birds  
*p* *rall:* *pp*

L.  
 lul-labies sing to me; Day - light dies!

*cres:* *dim:*

L. Shine bright eyes in the twinkling skies,

L. Night falls; visions to bring to me, Where I

*mf* *cres:* *f*

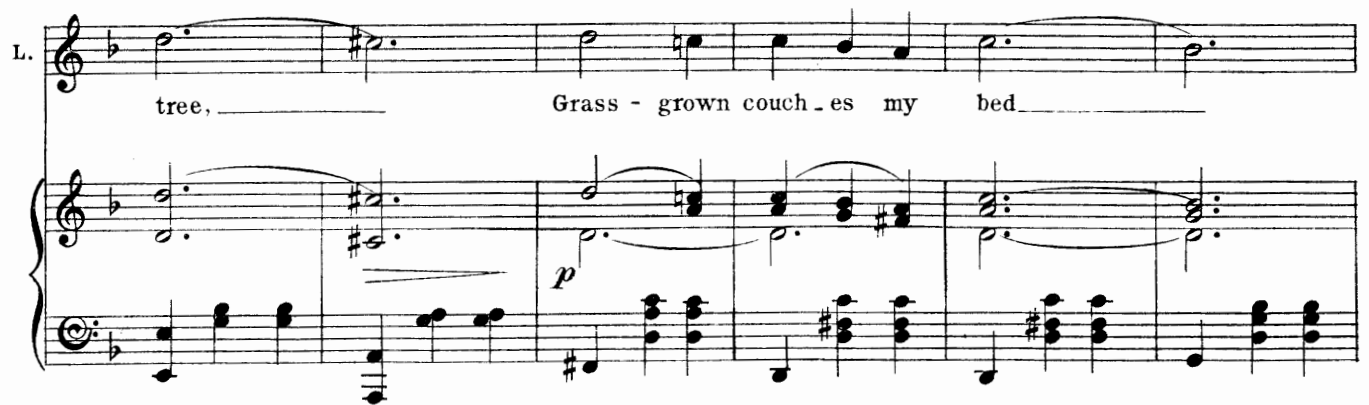
L. rove, Dreams of love, from the stars

*ff* *rall:* *p*

L. a - - bove.

*con espress:*

L.  *con espress:*  
 What though home-less I be? Roofed by shel-ter-ing

L.   
 tree, \_\_\_\_\_ Grass - grown couch-es my bed \_\_\_\_\_

L.  *rit:*  
 Green leaves \_\_\_\_\_ twin-ing a - bove my head, None dare

L.  *cres:*  
 ques-tion my sway, None my rule to gain - say; \_\_\_\_\_

Tempo I.

L. *f* Free \_\_\_\_\_ my king-dom to range \_\_\_\_\_ *dim: e rit:* *mf* Ma - ny a mon - arch his

L. *rall:* own would ex - change. *a tempo* Wild birds lul - la - bies sing to me;

L. Day - - light \_\_\_\_\_ dies! \_\_\_\_\_ *cres:* Shine \_\_\_\_\_ bright

L. *dim:* eyes \_\_\_\_\_ in the twink - - ling *dim:* skies, \_\_\_\_\_



L. *mf* *cres:* *f*  
 Night falls; vi - sions to bring to me Where

The first system features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'Night' and continues with 'falls; vi - sions to bring to me Where'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf*, *cres:*, and *f*.

L. *ff*  
 I rove, Dreams of love

The second system continues the vocal line with 'I rove, Dreams of love'. The piano accompaniment features a prominent *ff* dynamic. The system concludes with a *rall:* marking. The vocal line has a long note for 'I' and 'love'.

L. *p*  
 from the stars a - - - bove,

The third system continues the vocal line with 'from the stars a - - - bove,'. The piano accompaniment includes a *p* dynamic and a *cres:* marking. The vocal line has a long note for 'a - - - bove,'.

SOP. *p*  
 Wild birds lul - la - bies sing to him; Day - -

TEN. *p*  
 Wild birds lul - la - bies sing to him; Day - -

BASS. *pe.*  
 Wild birds lul - la - bies sing to him; Day - -

The fourth system introduces three vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.), along with the piano accompaniment. All vocal parts sing the lyrics 'Wild birds lul - la - bies sing to him; Day - -'. The piano accompaniment starts with a *mf* dynamic. The system concludes with a *mf* dynamic.

SOP. *cres:*  
 - light dies! Shine bright

TEN. *cres:*  
 - light dies! Shine bright

BASS. *cres:*  
 - light dies! Shine bright

SOP. *dim:*  
 eyes In the twink - ling skies,

TEN. *dim:*  
 eyes In the twink - ling skies,

BASS. *dim:*  
 eyes In the twink - ling skies,

SOP. *mf* *cres:*  
 Night falls; vi - sions to bring to him

TEN. *mf* *cres:*  
 Night falls; vi - sions to bring to him

BASS. *mf* *cres:*  
 Night falls; vi - sions to bring to him

L. *f* Dreams

SOP. *f* Where he'll rove! Dreams

TEN. *f* Where he'll rove! Dreams

BASS. *f* Where he'll rove! Dreams

Piano accompaniment with *f* dynamic.

L. of love from the stars a - -

SOP. of love Dreams of love

TEN. of love Dreams of love

BASS. of love Dreams of love

Piano accompaniment with *f* dynamic and a first ending bracket.

*rall: e cres:* *ff*

L. - bove from the stars a - bove!

*rall: e cres:* *ff*

SOP. from a - bove, from the stars a - bove!

*rall: e cres:* *ff*

TEN. from a - bove, from the stars a - bove!

*rall: e cres:* *ff*

BASS. from a - bove, from the stars a - bove!

*rall: e cres:* *ff*

L.

SOP.

TEN.

BASS.

*ff*

**No 4.**

**CHORUS.**

"THE CONVENT BELL"

Piano.


Bells


SOP. Hark! the con - vent bell is ring - ing. Time its


CON. Hark! the con - vent bell is ring - -

SOP. course is swift - ly wing - ing, End of re - cre - a - tion bring - ing,

CON. - ing. Time its course is swift - ly wing - - ing,

SOP.  Sound\_ing plea\_sure's knell! \_\_\_\_\_ Seek we

CON.  Hark! \_\_\_\_\_ Sound\_ing plea\_sure's knell! \_\_\_\_\_ Seek



SOP.  all our home of learn - ing; Hark! the con\_vent bell, \_\_\_\_\_

CON.  we, Seek we all our home of learn - ing. Hark! the con\_vent



SOP.  \_\_\_\_\_ Hark! the con\_vent bell!

CON.  bell, Hark! the con\_vent bell!



**No 5.**

**OPENING CHORUS- SCENE II.**

Allegro.

Piano. *ff*

SOP.

TEN.

BASS.

*ff*

Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

*ff*

Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

*ff*

Bright and blue our sun - ny skies Brigh - ter still our mai - dens eyes;

*ff*

SOP. see them go to and fro, and hear their laugh-ter ring

TEN. see them go to and fro, and hear their laugh-ter ring

BASS. see them go to and fro, and hear their laugh-ter ring

SOP. All the town's in bright ar-ray Decked out for a ho-li-day

TEN. All the town's in bright ar-ray Decked out for a ho-li-day

BASS. All the town's in bright ar-ray Decked out for a ho-li-day

SOP. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

TEN. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing

BASS. Loud we laugh joke and chaff cheer-ful songs we gai-ly sing



SOP. *f*  
Through the mar - ket place, Note their dain - ty grace,

TEN. *f*  
Through the mar - ket place, Note their dain - ty grace,

BASS. *f*  
Through the mar - ket place, Note their dain - ty grace,

SOP. *ff*  
Mai - dens fair light as air, Pick their way

TEN. *ff*  
Mai - dens fair light as air, Pick their way

BASS. *ff*  
Mai - dens fair light as air, Pick their way

SOP. *f*  
all the street's a - live, Hums the bu - sy hive,

TEN. *f*  
all the street's a - live, Hums the bu - sy hive,

BASS. *f*  
all the street's a - live, Hums the bu - sy hive,

*ff*

SOP. up and down, Through the town, comes the sound of laugh-ter gay,

*ff*

TEN. up and down, Through the town, comes the sound of laugh-ter gay,

*ff*

BASS. up and down, Through the town, comes the sound of laugh-ter gay,

*ff*

SOP. Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

*ff*

TEN. Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

*ff*

BASS. Bright and blue our sun - ny skies, Brigh-ter still our maid - ens eyes,

SOP. see them go to and fro and hear their laugh - ter ring,

TEN. see them go to and fro and hear their laugh - ter ring,

BASS. see them go to and fro and hear their laugh - ter ring,

SOP. All the town's in bright ar - ray, Decked out for a ho - li - day,

TEN. All the town's in bright ar - ray, Decked out for a ho - li - day,

BASS. All the town's in bright ar - ray, Decked out for a ho - li - day,

SOP. Loud we laugh, joke and chaff, Maid - ens fair be -

TEN. Loud we laugh, joke and chaff, Maid - ens fair be -

BASS. Loud we laugh, joke and chaff, Maid - ens fair be -

SOP. - yond com - pare, Trip it to and fro in beau - ty

TEN. - yond com - pare, Trip it to and fro in beau - ty

BASS. - yond com - pare, Trip it to and fro in beau - ty

*fff*

SOP. rare with danc - ing eyes and nut brown hair,

*fff*

TEN. rare with danc - ing eyes and nut brown hair,

*fff*

BASS rare with danc - ing eyes and nut brown hair,

SOP.

TEN.

BASS

Tempo di Valse.

FLOWER GIRLS. *f* *leggiero*

Flr. G.

We've

*f*

Flr. G. but - ton - holes of ro - ses rare with myr - tie leaves and

Flr. G. maid - en - hair, Un - less you're quick they'll all be gone

Flr. G. And if you please we'll pin them on!

MEN.

We'll

Flr. G. Ah! And half a franc it

MEN. glad - ly fol - low your ad - vice, But half a franc's too

Flr. G. *ff*  
 is our price Un - less you're quick they'll all be gone! So

MEN. *ff*  
 low a price For so much per - fec - tion tis clear! You

Flr. G. *rit:*  
 we know our business 'tis clear!

MEN. *rit:*  
 don't know your business my dear!

*Allegro moderato*

POSTILLIONS. *f*  
 When the wheels spin around to the stir - ring sound of the loud fu - sil - lade of the

*f*  
 When the wheels spin around to the stir - ring sound of the loud fu - sil - lade of the

*dim:* *mf*

POST

whips we crack, And we gal-lop a-way from the laugh-ter gay of the

whips we crack, And we gal-lop a-way from the laugh-ter gay of the

POST

chat-ter-ing girls who would hold us back, There's a won-der-ful swing in the

chat-ter-ing girls who would hold us back, There's a won-der-ful swing in the

POST

hoof-beat's ring, And the e-choes a-wake, as we speed a-long, From the

hoof-beat's ring, And the e-choes a-wake, as we speed a-long, From the

*cres:* *mf*

POST

rocks a-bove all the joys we love, The ma-gic of wo-men, and wine, and song!

rocks a-bove all the joys we love, The ma-gic of wo-men, and wine, and song!

*f* *ff*

POST

Moderato

*ff pesante*

MARKET GIRLS.

Mar.G.

*f pesante*

Mer - ry, mer - ry maids in bright ar - ray, Firm of foot and fair of face;

*f pesante*

Mer - ry, mer - ry maids in bright ar - ray, Firm of foot and fair of face;

*mf*

Mar.G.

Fas - ci - nating foot - falls day by day, E - cho in the mar - ket place. For the

Fas - ci - nating foot - falls day by day, E - cho in the mar - ket place. For the



Mar. G. jing - ling jog of our clat - ter - ing clog Is a song that you all must

jing - ling jog of our clat - ter - ing clog Is a song that you all must

Mar. G. know, And our charm is found in the mu - si - cal sound Of the

know, And our charm is found in the mu - si - cal sound Of the

Mar. G. tap of its tune - ful toe, — And the clat - ter of our sa -

tap of its tune - ful toe, — And the clat - ter of our sa -

*rall:* *rall:* *f marcato*

Mar. G. - bots, sa - bots, And the clat - ter of our sa - bots, — And the

- bots, sa - bots, And the clat - ter of our sa - bots, — And the

Mar. G.

clat-ter of our sa - bots! sa - bots! And the clat - ter of our sa -

clat-ter of our sa - bots! sa - bots! And the clat - ter of our sa -

Mar. G.

- bots!

- bots!

SOP.

TEN.

BASS.

Bright and blue our sun - ny skies, Bright-er still our maid - ens' eyes,

Bright and blue our sun - ny skies, Bright-er still our maid - ens' eyes,

Bright and blue our sun - ny skies, Bright-er still our maid - ens' eyes,

SOP. See them go to and fro And hear their laugh - ter ring,

TEN. See them go to and fro And hear their laugh - ter ring,

BASS. See them go to and fro And hear their laugh - ter ring,

SOP. All the town's in bright ar - ray, Decked out for a

TEN. All the town's in bright ar - ray, Decked out for a

BASS. All the town's in bright ar - ray, Decked out for a

SOP. ho - li - day; Loud we laugh, joke and chaff,

TEN. ho - li - day; Loud we laugh, joke and chaff,

BASS. ho - li - day; Loud we laugh, joke and chaff,

SOP. Maid - ens fair, be - yond com - pare,

TEN. Maid - ens fair, be - yond com - pare,

BASS. Maid - ens fair, be - yond com - pare,

SOP. Trip it to and fro in beau - ty rare, With danc - ing

TEN. Trip it to and fro in beau - ty rare, With danc - ing

BASS. Trip it to and fro in beau - ty rare, With danc - ing

*fff*

*fff*

*fff*

*fff*

SOP. eyes and nut brown hair.

TEN. eyes and nut brown hair.

BASS. eyes and nut brown hair.

## No 6.

## SONG. (Guy) and CHORUS of GIRLS.

"NOT THE SORT OF GIRL I CARE ABOUT."

Music by  
LIONEL MONCKTON.

Moderato.

Guy.

Piano.

*mf*

GUY.

1. There are girls of ev'ry sta-tion, with a  
2. There's a wealth of a-do-ra-tion in your  
3. There's a lib-'ral ed-u-ca-tion in the

*p*

GUY.

lik-ing for flir-ta-tion, In whose com-pa-ny a pleasant hour I've sped; — From their  
youthful ad-mir-a-tion For the de-i-ty who dan-ces at the Hall, — While you  
mo-dern af-fec-ta-tion Of the maid-en who's a lit-tle past her prime, — And who

GUY.

charms I'm not de-tract-ing tho' I may ap-pear ex-act-ing, But I've  
 cul-ti-vate de-vo-tion to the po-et-ry of mo-tion, And you  
 knows her charms are fail-ing in the ef-fort un-a-vail-ing, To se-

GUY.

nev-er found one yet I'd care to wed, \_\_\_\_\_ Take the  
 spend a lit-tle for-tune in the stalls, \_\_\_\_\_ For there's  
 -cure a wealth-y hus-band while there's time, \_\_\_\_\_ For there's

GUY.

type that's sprung up late-ly—ra-ther mas-cu-line and state-ly, With a  
 some-thing in her danc-ing so u-nique and so en-tranc-ing, That you  
 some-thing quite pa-thet-ic in the waste of good cos-met-ic, Tho' her

GUY.

well de-veloped chin and close cropp'd hair; \_\_\_\_\_ In a cos-tume bi-fur-ca-ted which her  
 wor-ship ev'-ry evening at her shrine; \_\_\_\_\_ And in ec-sta-sy you mutter that the  
 pa-tronage of course is good for trade; \_\_\_\_\_ For her fav-rite prepar-a-tion, pack'd se-

GUY.

tai - lor i - mi - tat - ed, From the mod - el which her bro - ther used to  
 fas - ci - nat - ing flut - ter, Of her pet - ti - coats is per - fect - ly di -  
 - cure from ob - ser - va - tion, Costs her twen - ty francs a bot - tle, post - age

GUY.

wear. \_\_\_\_\_ Well, she ris - es with the lark and she  
 - vine. \_\_\_\_\_ She can charm you with a glance, she can  
 paid. \_\_\_\_\_ She's as girl - ish as can be, and she

GUY.

scorch - es in the Park, She's a la - dy there's a lot of wear and  
 sup and she can dance, She's a la - dy there's a lot of gold - en  
 says she's twen - ty - three Though her age is real - ly thir - ty - five or

GUY.

tear a - bout \_\_\_\_\_ But her boots a num - ber nine for her  
 hair a - bout \_\_\_\_\_ She's ad - mir - ers by the score, knows that  
 there - a - bout \_\_\_\_\_ She pre - fers a sha - ded light and her

GUY.

foot's as big as mine, So I don't think that's the sort of girl I  
 two and two make four, But I don't think she's the sort of girl I  
 hair takes off at night, So I don't think that's the sort of girl I

## CHORUS.

GUY.

care a - bout, ——— Well she ris - es with the lark and she  
 care a - bout, ——— She can charm you with a glance, she can  
 care a - bout, ——— She's as girl - ish as can be and she

scorch - es in the Park, She's a la - dy there's a lot of wear and  
 sup and she can dance, She's a la - dy there's a lot of gold - en  
 says she's twen - ty - three, Though her age is real - ly thir - ty - five or

tear a - bout, But her boot's a num - ber nine for her  
 hair a - bout, She's ad - mir - ers by the score, knows that  
 there - a - bout, She pre - fers a sha - ded light and her



1. & 2.

foot's as big as mine, So I don't think that's the sort of girl I care a - bout. —  
two and two make four, But I don't think she's the sort of girl I care a - bout. —  
hair takes off at night, So I don't think that's the sort of girl I care a - bout. —

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

3.

care a - bout.  
care a - bout.  
care a - bout.

DANCE.

Musical notation for the second system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

Musical notation for the third system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

Musical notation for the fourth system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

No 7.

SONG. (Winifred) and CHORUS.

"THE SINGING GIRL."

Winifred.

Winifred's introduction is written on a single treble clef staff in 6/8 time, featuring a trill and a five-finger scale. The piano accompaniment is written on a grand staff (treble and bass clefs) in 6/8 time, marked *ff*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

w.

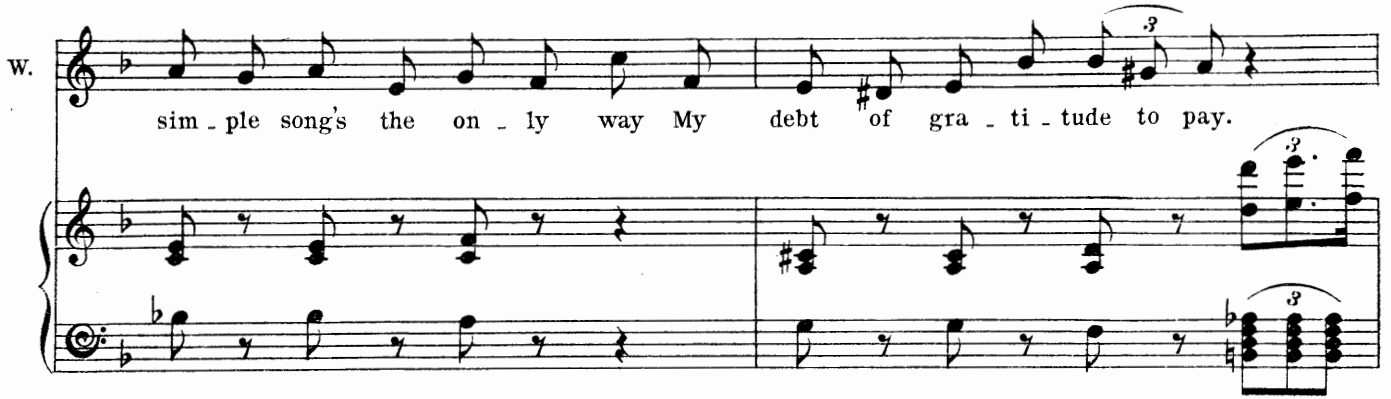
The first system of the chorus features a vocal line (w.) and piano accompaniment. The vocal line is mostly rests, with some notes appearing in the second measure. The piano accompaniment continues with the same eighth-note accompaniment and chords.

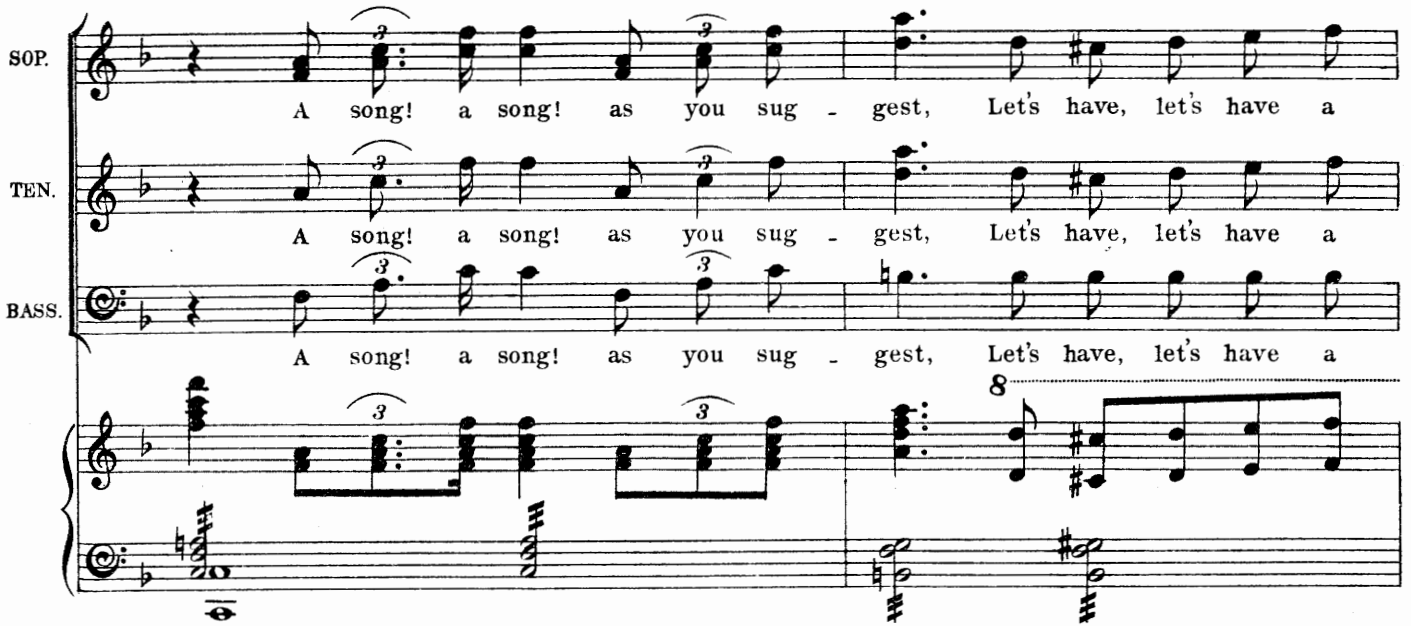
w.

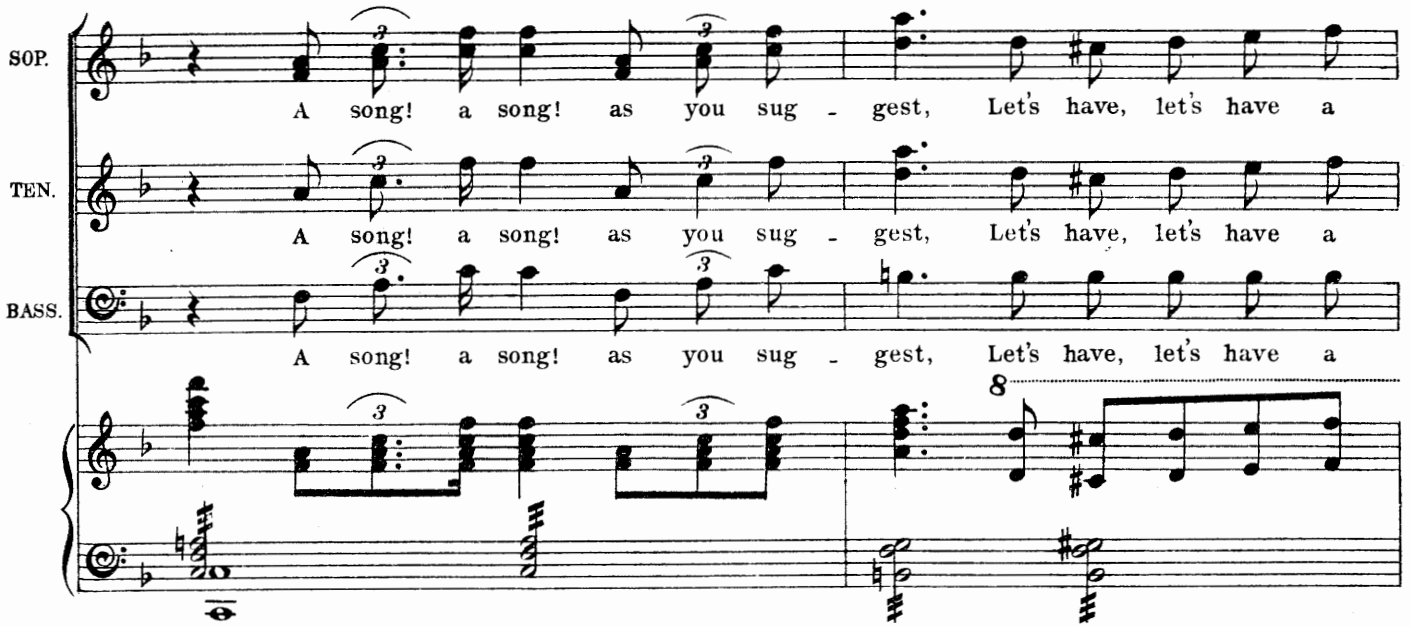
The second system of the chorus includes the vocal line with the lyrics "My friends, you're far too kind to". The piano accompaniment continues. The system ends with a *mf* dynamic marking and a key signature change to one sharp (F#).

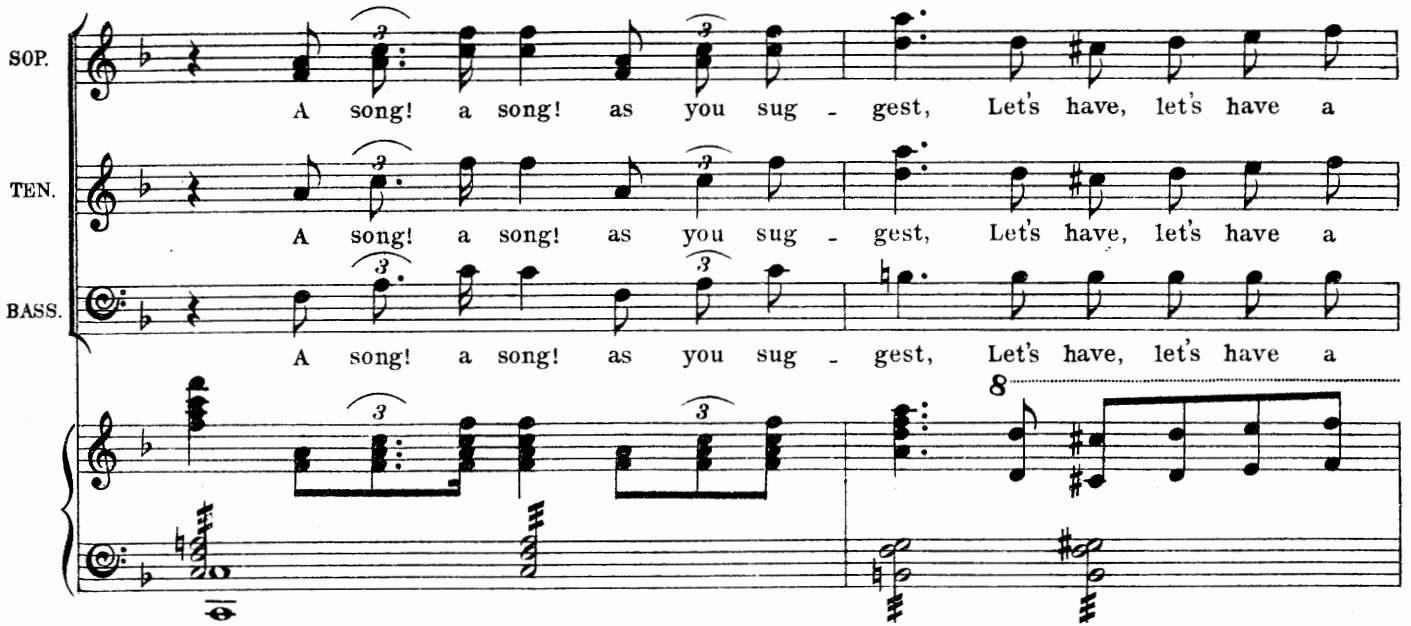
w.

The third system of the chorus includes the vocal line with the lyrics "greet The sing-ing girl with words so sweet — A". The piano accompaniment continues. The system ends with a *A* dynamic marking.

W.    
 sim - ple song's the on - ly way My debt of gra - ti - tude to pay.

SOP.    
 A song! a song! as you sug - gest, Let's have, let's have a

TEN.    
 A song! a song! as you sug - gest, Let's have, let's have a

BASS.    
 A song! a song! as you sug - gest, Let's have, let's have a

W.    
 To please you all, I'll do my best!

SOP.    
 song!

TEN.    
 song!

BASS.    
 song!

w.

The first system shows a vocal line with a whole rest and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

w.

I'm on - ly a poor lit - tle sing - ing girl Who

The second system features a vocal line with the lyrics "I'm on - ly a poor lit - tle sing - ing girl Who". The piano accompaniment continues with the same rhythmic pattern.

w.

wan - ders to and fro, Yet - ma - ny have heard me with

The third system features a vocal line with the lyrics "wan - ders to and fro, Yet - ma - ny have heard me with". The piano accompaniment continues with the same rhythmic pattern.

w.

hearts a - whirl, At least, they tell me so. For

The fourth system features a vocal line with the lyrics "hearts a - whirl, At least, they tell me so. For". The piano accompaniment continues with the same rhythmic pattern.

w. e - ver I meet with a kind - ly word From stran - gers near and

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "e - ver I meet with a kind - ly word From stran - gers near and". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef, both playing a steady eighth-note accompaniment.

w. far, And e - ver the ques - tion is, "have you heard the

The second system continues the vocal line with the lyrics "far, And e - ver the ques - tion is, 'have you heard the'". The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal melody.

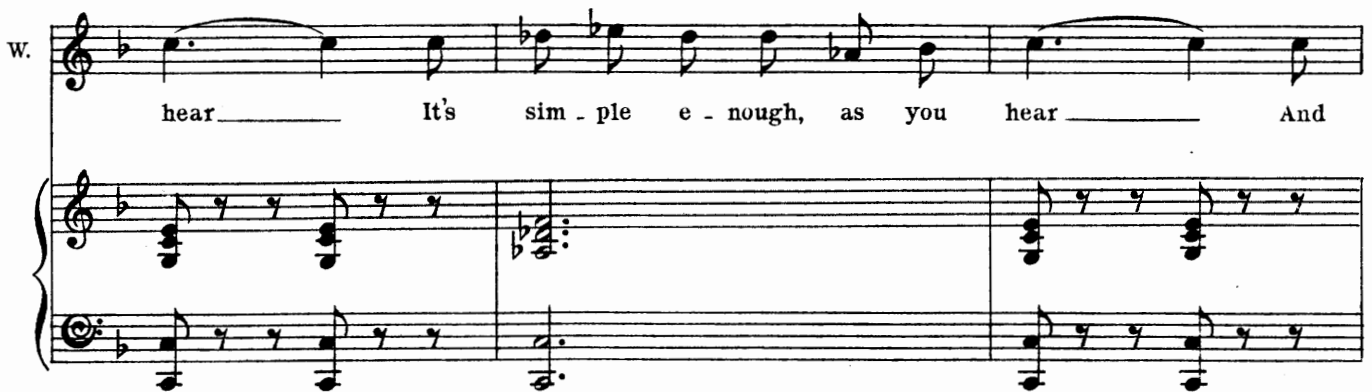
w. sing - ing girls' gui - tar?" For the crowds in the street Say my

The third system of music has the lyrics "sing - ing girls' gui - tar?" For the crowds in the street Say my". The vocal line shows a slight change in rhythm and pitch, while the piano accompaniment continues its eighth-note pattern.

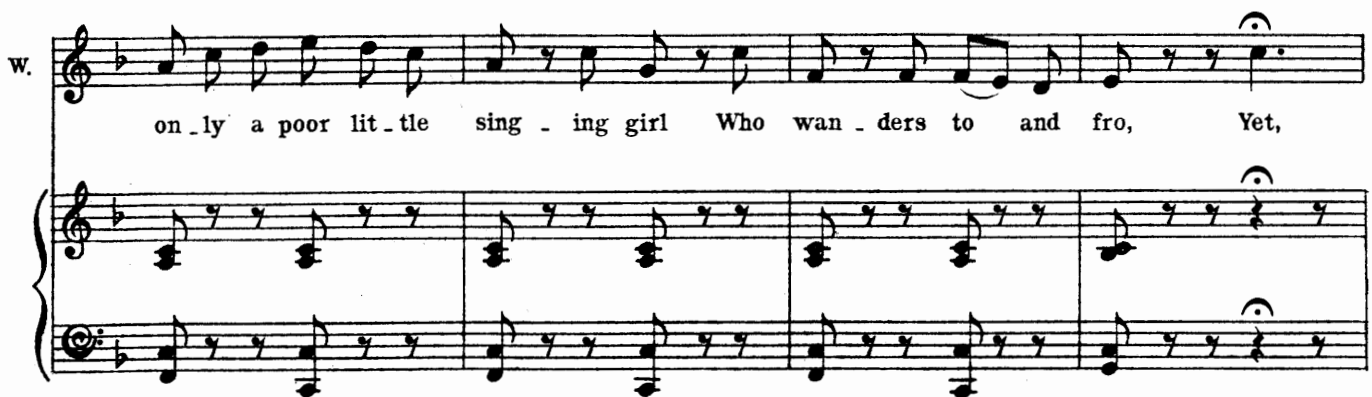
w. mu - sic is sweet, Tho' they flat - ter me great - ly I fear, — For the

The final system on the page contains the lyrics "mu - sic is sweet, Tho' they flat - ter me great - ly I fear, — For the". The vocal line concludes with a long note, and the piano accompaniment ends with a final chord.

w.  song that I sing Is no won-der-ful thing But it's sim-ple e-nough, as you

w.  hear\_\_\_\_\_ It's sim-ple e-nough, as you hear\_\_\_\_\_ And

w.  great-ly they flat-ter, I fear.\_\_\_\_\_ I'm

w.  on-ly a poor lit-tle sing-ing girl Who wan-ders to and fro, Yet,

W. ma - ny have heard me with hearts a - whirl, At least, they tell me

W. so.

SOP. Bra - - - vo! Bra - - - vo! The charm - ing

TEN. Bra - - - vo! Bra - - - vo! The charm - ing

BASS. Bra - - - vo! Bra - - - vo! The charm - ing

SOP. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

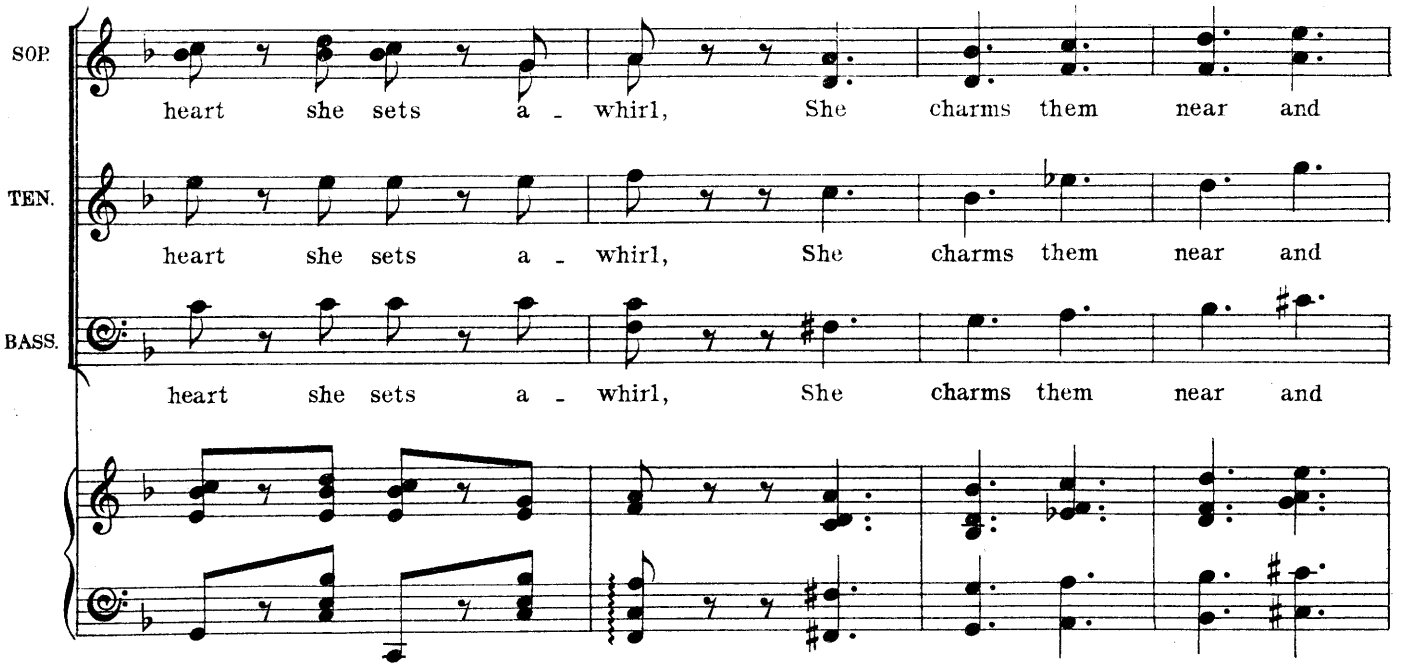
TEN. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

BASS. lit - tle sing - ing girl. Bra - - vo! Bra - - vo! For ev' - ry

SOP.  
heart she sets a - whirl, She charms them near and

TEN.  
heart she sets a - whirl, She charms them near and

BASS.  
heart she sets a - whirl, She charms them near and



SOP.  
far with her \_\_\_\_\_ gui - tar! \_\_\_\_\_

TEN.  
far with her \_\_\_\_\_ gui - tar! \_\_\_\_\_

BASS.  
far with her \_\_\_\_\_ gui - tar! \_\_\_\_\_





w. In ma - ny a town where I ply my trade To

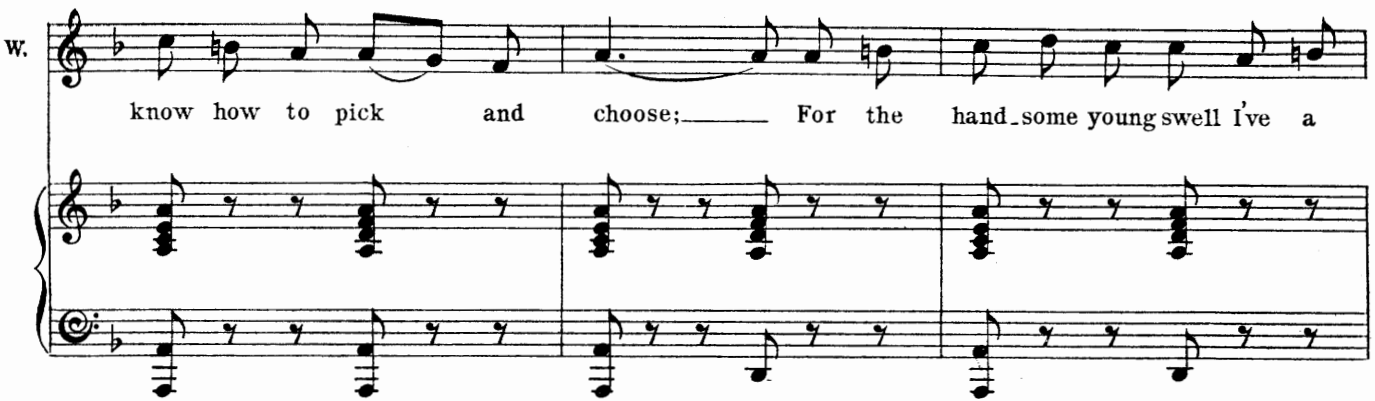
w. earn my dai - ly bread, From la - dies in beau - ti - ful

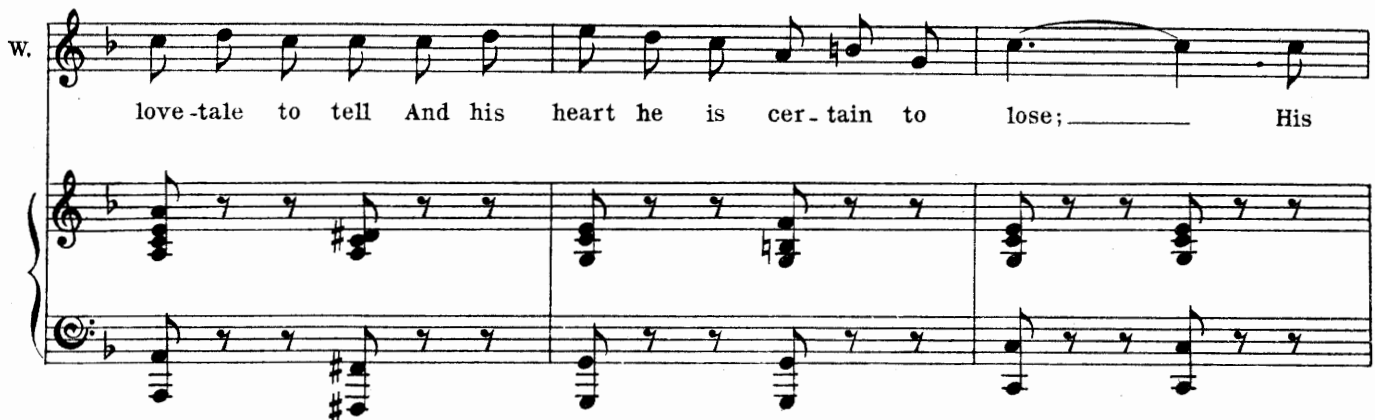
w. clothes ar - rayed, Men turn to me in - stead. Some

w. say they're in love with my sim - ple dress, And some pre - tend to

w.    
 be In love with my singing; and some con.fess That they're in love with

w.    
 me. I have songs, to be sure, Both for rich and for poor, And I

w.    
 know how to pick and choose; — For the hand.some youngswell I've a

w.    
 love-tale to tell And his heart he is cer.tain to lose; — His

W. heart he is cer.tain to lose! I know how to pick and to choose.

W. I'm on - ly a poor lit - tle sing - ing girl Who wan - ders to and

W. fro, Yet, ma - ny have heard me with hearts a - whirl, At least, they've told me

W. so.

SOP. Bra - - vo! bra - - vo! The charm - ing lit - tle sing - ing

TEN. Bra - - vo! bra - - vo! The charm - ing lit - tle sing - ing

BASS. Bra - - vo! bra - - vo! The charm - ing lit - tle sing - ing

SOP. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

TEN. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

BASS. girl Bra - - vo bra - - vo For ev' - ry heart she sets a - whirl, She

SOP. charms them near and far With her gui - tar!

TEN. charms them near and far With her gui - tar!

BASS. charms them near and far With her gui - tar!

SOP.

TEN.

BASS.

No 8.

## DUET. (Guy and Winifred.)

"NO ONE IN THE WORLD LIKE YOU."

Music by  
ALFRED D. CAMMEYER.

Guy.

Piano.

G. GUY.

Of all the girls I've e - ver seen In

G. WINIFRED.

all the climes I've roved, Be - lieve me, dear - est, you're the Queen, The on - ly one I've loved. It

w. may be true, though I've been told That's what men al - ways say, In

w. fai - ry tales of sui - tors bold Who love - and ride a - way.

w. But I think I'd break my heart If we e - ver had to part, And there's

w. no - thing you can ask I wouldn't do. GUY. No, it is - n't fair to chaff For I

G.

vow though you may laugh, That I mean them ev - ry word I say to

W. **WINIFRED.**

Oh, I think I'd break my heart If we e - ver had to part, And there's

G.

you. Oh, I think I'd break my heart If we e - ver had to part, And there's

W.

no - thing you can ask I would - nt do, For I love but you a - lone And I

G.

no - thing you can ask I would - nt do, For I love but you a - lone And I

W. want you for my own, 'Cos there's no one in the world like you.

G. want you for my own, 'Cos there's no one in the world like you.

*f* *p*

WINIFRED.

I won - der if there'll come a day When

W. you will half regret Those whispered words that lo - vers say But husbands may for - get. How

GUY.



G. shall I make you un-der-stand That I'd lay down my life To clasp in mine your lit-tle hand And

G. claim you for my wife. Oh, I think I'd break my heart If we

G. e-ver had to part, And there's no-thing you can ask I wouldn't do. Oh, it

WINIFRED.

W. was\_n't fair to chaff And I did\_n't mean to laugh For I know that ev'-ry word you said was

W. true. Oh, I think I'd break my heart If we e - ver had to part, And there's

G. Oh, I think I'd break my heart If we e - ver had to part, And there's

W. no.thing you can ask I would - nt do, For I love but you a - lone And I

G. no.thing you can ask I would - nt do, For I love but you a - lone And I

W. want you for my own, 'Cos there's no - one in the world like you.

G. want you for my own, 'Cos there's no - one in the world like you.

## No 9.

## CONCERTED PIECE and DANCE.

Flipper, Alice, Lord C, Lady C, Paloni, Fraulein E, Dorothy, & M<sup>r</sup> Creel.

"FOLLOW THE MAN FROM COOK'S"

Music by  
LIONEL MONCKTON.

Allegro.

Piano.

(FLIPPER) 1. La-dies and gen-tle-men leave it to me, Fol-low the man from  
 (FLIPPER) 2. If you're in-clined for a bi-cy-cle ride, Fol-low the man from  
 (FRAU E.) 3. Wea-ry and lame at the end of the day, Bo-ther the man from

Cook's! —(ALICE.) No-bo-dy else is as cle-ver as he, Fol-low the man from  
 Cook's! —(DOROTHY) Leave the di-rec-tion to him to de-cide, Fol-low the man from  
 Cook's! —(LORD C.) Wor-ried to death you will prob-ab-ly say, Bo-ther the man from

Cook's! — (LORD C.) How can I tell if his du-ties he knows? Sure-ly his man-ner in -  
 Cook's! — (ALICE.) Bae-de-ker's on-ly ad-vice, as a rule, Leads to a pal-ace, a  
 Cook's! — (LADY C.) Hurried a-long when you want-ed to stop (CREEL) Load-ed with half the con-

- tel - li - gence shews! (PALONI) If you go wrong, sare, I *ponche you ze nose!*  
 church, or a school; (FLIPPER) Who says a ride on a Cor - si - can mule?  
 - tents of a shop (PALONI) Bus-tled a - bout till you're rea - dy to drop,

TUTTI. FLIPPER.

Fol - low the man from Cook's! — Fol - low the man from Cook's! Oh,  
 Fol - low the man from Cook's! — Fol - low the man from Cook's! Oh,  
 Bo - ther the man from Cook's! — Bo - ther the man from Cook's! Oh,

fol - low the man from Cook's! — The won - der - ful man from Cook's! — And  
 fol - low the man from Cook's! — The won - der - ful man from Cook's! — And  
 bo - ther the man from Cook's! — The wor - ry - ing man from Cook's! — For

whe\_ther your stay be short or long, He'll shew you the sights, He  
 whe\_ther your stay be short or long, He'll shew you the sights, He  
 whe\_ther he's booked by week or day, He'll tire you to death And

can't go wrong. Oh, fol - low the man from Cook's: \_\_\_\_\_ The  
 can't go wrong. Oh, fol - low the man from Cook's: \_\_\_\_\_ The  
 call it play, Oh, bo - ther the man from Cook's! \_\_\_\_\_ The

won - der - ful man from Cook's: \_\_\_\_\_ It's twen - ty to one, You've  
 won - der - ful man from Cook's: \_\_\_\_\_ It's twen - ty to one, You've  
 wor - ry - ing man from Cook's! \_\_\_\_\_ It's twen - ty to one You

TUTTI.

plen - ty of fun: So fol - low the man from Cook's! \_\_\_\_\_ Oh,  
 plen - ty of fun: So fol - low the man from Cook's! \_\_\_\_\_ Oh,  
 say when he's done Oh, mur - der the man from Cook's! \_\_\_\_\_ Oh,

fol - low the man from Cook's, — The won - der - ful man from Cook's; — And  
 fol - low the man from Cook's, — The won - der - ful man from Cook's; — And  
 bo - ther the man from Cook's, — The wor - ry - ing man from Cook's; — For

whe - ther your stay be short or long, He'll shew you the sights, He  
 whe - ther your stay be short or long, He'll shew you the sights, He  
 whe - ther he's booked by week or day, He'll tire you to death And

can't go wrong: Oh, fol - low the man from Cook's, — The won - der - ful man from  
 can't go wrong: Oh, fol - low the man from Cook's, — The won - der - ful man from  
 call it play, Oh, bo - ther the man from Cook's! — The wor - ry - ing man from

Cook's: — It's twen - ty to one You've plen - ty of fun, So  
 Cook's: — It's twen - ty to one You've plen - ty of fun, So  
 Cook's! — It's twen - ty to one You say when he's done, Oh

1. & 2. || 3.

fol - low the man from Cook's!  
fol - low the man from Cook's!  
mur - der the man from Cook's!

DANCE.

*f*

1. || 2.

No 10.

DUET. (Carmenita and Tamarind)

Allegro.

Carmenita.

Piano.

Musical notation for the introduction. Carmenita's part is a single staff with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a whole rest. The Piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. It starts with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes and chords.

Musical notation for the first system. Carmenita's part remains silent. The Piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and chords in both hands.

Musical notation for the second system. Carmenita's part remains silent. The Piano accompaniment continues, with some notes in the right hand being marked with accents and a fermata over a group of notes.

CARMENITA.

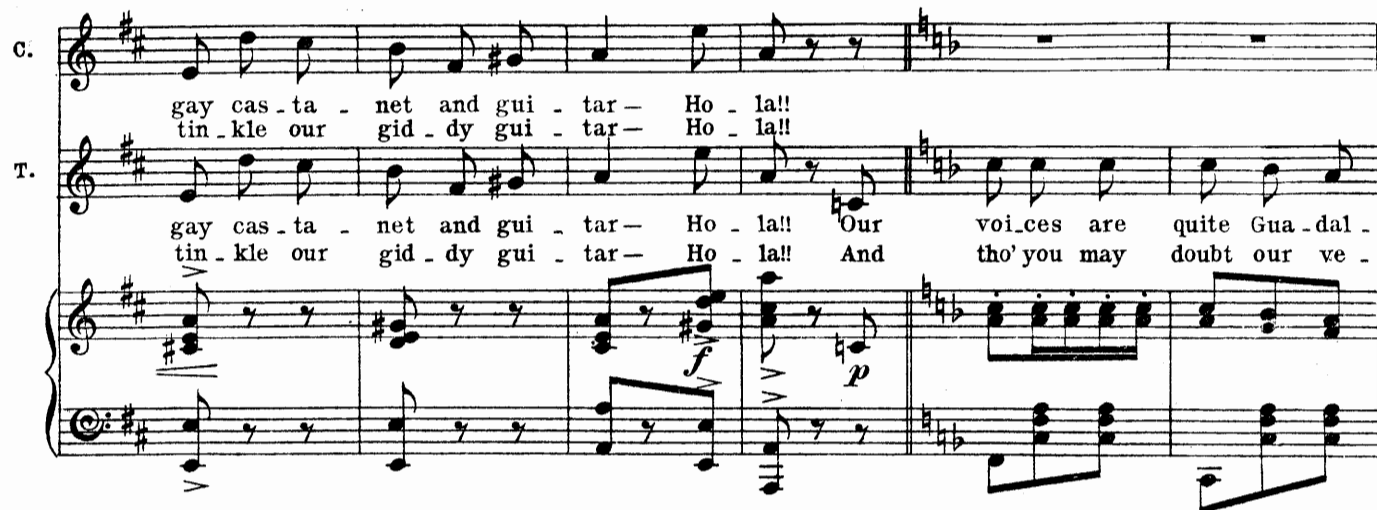
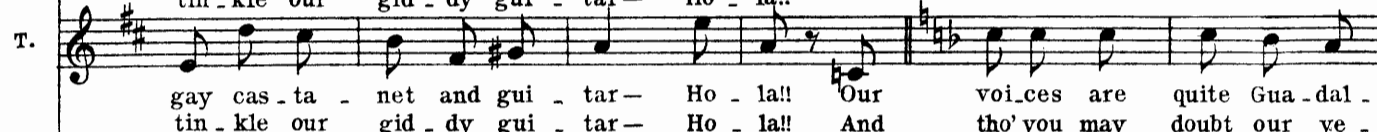
Musical notation for Carmenita's vocal entry. Carmenita's part begins with a vocal line in a treble clef, starting with a whole rest followed by a melodic phrase. The Piano accompaniment consists of two staves with a grand staff brace, featuring a rhythmic accompaniment of eighth notes and chords. The dynamic is marked *mf*. Below the vocal line, there are two numbered lyrics: 1. We've left Bar - ce - lo - na so - and 2. Our pro - gramme is free from vul -



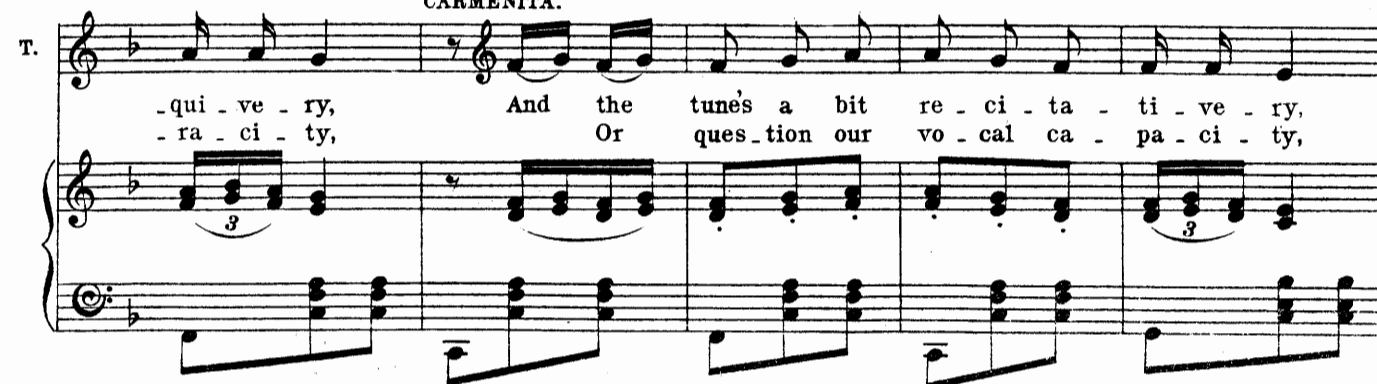
## TAMARIND.

C.    
 - ci - e - ty, And we can't sing for nuts, la - la - la - i - ty;  
 - ga - ri - ty, "Ha - bla Es - pa - nol!" Too - rai - la - la - i - ty!

C.    
 But we bring you the lat - est va - ri - e - ty Of  
 We will pass round the hat for your char - i - ty, And  
 T.    
 Of  
 And

C.    
 gay cas - ta - net and gui - tar - Ho - la!!  
 tin - kle our gid - dy gui - tar - Ho - la!!  
 T.    
 gay cas - ta - net and gui - tar - Ho - la!! Our voi - ces are quite Gua - dal -  
 tin - kle our gid - dy gui - tar - Ho - la!! And tho' you may doubt our ve -

## CARMENITA.

T.    
 - qui - ve - ry, And the tune's a bit re - ci - ta - ti - ve - ry,  
 - ra - ci - ty, Or ques - tion our vo - cal ca - pa - ci - ty,

C.   
 T.   
 C.   
 T.   
 C.   
 T.   
 C.   
 T.

With gay cas - tan -  
And hark to the

But we're dress'd in our best Spa - nish li - ve - ry,  
Just look at our grace and vi - vaci - ty,

With gay cas - tan -  
And hark to the

*cres:*

C.   
 T.   
 C.   
 T.   
 C.   
 T.

- et and gui - tar. Ho - la!!  
gid dy gui - tar. Ho - la!!

- et and gui - tar. Ho - la!!  
gid - dy gui - tar. Ho - la!!

*f* *ff*

C.   
 T.   
 C.   
 T.

Vive Ca - diz — though we - don't know where it is!

Vive Ca - diz — though we don't know where it is!

*f*

C.   
 T.   
 C.   
 T.

Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!

Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la!

*mf*

C.    
Vive Na - varre!— which is just a - bout as far! Tra, la, la, la, la, la,

T.    
Vive Na - varre!— which is just a - bout as far! Tra, la, la, la, la, la,



C.    
la, la, la, la, la, la, la, Ho - la!! <sup>1.</sup> la!! <sup>2.</sup>

T.    
la, la, la, la, la, la, la, Ho - la!! <sup>1.</sup> la!! <sup>2.</sup>



DANCE.



## No 11.

## FINALE - ACT I.

"TO VENICE."


Guy.


It's

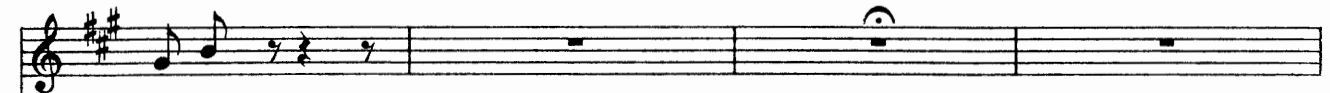
G. time that a ra-pid de - par-ture we took; I've one i - dea on - ly and that's a Sug -

W. - ges-tion to fly with those cou-pons of Cook! To Ven-ice, St Mark's, and Pi - az - za!


WINIFRED.  
We're

W.    
 sure to be safe on its fa-mous ca-nal, Con- cealed in a gon-do-la



W.    
 glid-ing.

F. **FLIPPER.**    
 But if those mu-si-cians de- tect us, we shall Get worse than a hid-ing for



W.    
 To Ve-nice! To Ve-nice! The

G.    
 To Ve-nice! To Ve-nice! The

F.    
 hid - - - ing! To Ve-nice! To Ve-nice! The



W. boat is at the quay! The cap-tain will sure-ly ac-

G. boat is at the quay! The cap-tain will sure-ly ac-

F. boat is at the quay! The cap-tain will sure-ly ac-

W. -com-mo-date three! He'll quite un-der-stand it's to baf-fle these ban-dits, We

G. -com-mo-date three! He'll quite un-der-stand it's to baf-fle these ban-dits, We

F. -com-mo-date three! He'll quite un-der-stand it's to baf-fle these ban-dits, We

W. has-ten, To Ve-nice, To Ve-nice the queen of the

G. has-ten, To Ve-nice, To Ve-nice the queen of the

F. has-ten, To Ve-nice, To Ve-nice the queen of the

W. sea! To Ve\_nice! To Ve\_nice! The boat is at the

G. sea! To Ve\_nice! To Ve\_nice! The boat is at the

F. sea! To Ve\_nice! To Ve\_nice! The boat is at the

SOP. To Ve\_nice! To Ve\_nice! The boat is at the

TEN. To Ve\_nice! To Ve\_nice! The boat is at the

BASS. To Ve\_nice! To Ve\_nice! The boat is at the

W. Quay The cap\_tain will sure\_ly ac - com\_mo\_date three, He'll

G. Quay The cap\_tain will sure\_ly ac - com\_mo\_date three, He'll

F. Quay The cap\_tain will sure\_ly ac - com\_mo\_date three, He'll

SOP. Quay The cap\_tain will sure\_ly ac - com\_mo\_date three, He'll

TEN. Quay The cap\_tain will sure\_ly ac - com\_mo\_date three, He'll

BASS. Quay The cap\_tain will sure\_ly ac - com\_mo\_date three, He'll

W. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

G. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

F. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

SOP. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

TEN. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

BASS. quite un - der - stand it's to baf - fle these ban dits we has - ten, To

W. Ve - nice! To Ve - nice the queen of the sea!

G. Ve - nice! To Ve - nice the queen of the sea!

F. Ve - nice! To Ve - nice the queen of the sea!

SOP. Ve - nice! To Ve - nice the queen of the sea!

TEN. Ve - nice! To Ve - nice the queen of the sea!

BASS. Ve - nice! To Ve - nice the queen of the sea!



TAMARIND.

My feel-ings I can-not ex-press! She's

*p*

TAM. bolt-ed- there is- n't a doubt of it! As you've got me in- to the

TAM. mess, I'll thank you for get-ting me out of it!

CARMENITA.

CAR. We'll fol-low wher- e- ver they

CAR. go- I'll just put a hat and a wrap- per on; It

CAR. would - n't be pro - per, you know, Un - less the poor girl had a

Musical score for CAR. first system, including vocal line and piano accompaniment.

Tempo I.

TAMARIND.

CAR. cha - pe - ron! But ere we fly 'Twere best for

Musical score for CAR. second system, including vocal line and piano accompaniment.

CARMENITA.

TAM. both That you and I Should plight our troth! Oh! dear one,

Musical score for TAM. system, including vocal line and piano accompaniment.

rall: ad lib: a tempo:

CAR. hush! Though o - live - skinned, you make me blush, My Ta - ma - rind!

Musical score for CAR. third system, including vocal line and piano accompaniment.

rall: a tempo:

SOP.

Musical score for SOP. system, including vocal line and piano accompaniment.

How a tempo:

rall:

TEN.

Musical score for TEN. system, including vocal line and piano accompaniment.

How a tempo:

rall:

BASS.

Musical score for BASS. system, including vocal line and piano accompaniment.

How a tempo:

rall:

Musical score for piano accompaniment, including left and right hand parts.

colla voce

f

SOP. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

TEN. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

BASS. sweet - ly trips a lo - ver's bliss! Two pairs of lips and one - long

SOP. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

TEN. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

BASS. kiss! How sweet - ly trips a lov - er's bliss! And one long kiss!

DOROTHY

Can

ALICE.

DOR.

a - ny-one tell if my brother's been here, Or where that most fickle of men is? He's

A.

gone with the sing-ing girl down to the pier. They're bolt - ing.

A.

SOP.

TEN.

BASS.

to - ge - ther. To

bolt - ing? to - ge - ther? where? —

bolt - ing? to - ge - ther? where? —

bolt - ing? to - ge - ther? where? —

A.

Ve - nice!

SOP. *f* To Ve - nice, to Ve - nice, the queen of the *cres:*

TEN. *f* To Ve - nice, to Ve - nice, the queen of the *cres:*

BASS. *f* To Ve - nice, to Ve - nice, the queen of the *cres:*

SOP. *ff* sea,

TEN. *ff* sea,

BASS. *ff* sea,

DOROTHY.  
*pp*

D.

Far a - way o'er the sea

*mf* *dim* *mf* *pp*

D. *pp*

Ve - nice, the won - der - ful lies, Of the

D. *pp*

waves, bride is she, blue are her beau - ti - ful skies

D. *pp* *cres:* *f*

And 'tis there we would go, there we would

D.

make our home Hear how the soft winds

D. *dim:* *p*

blow greet - ing a - cross the foam.

*ff* *rall:* *a tempo*

SOP. Hark to the song of the surf on the shore — Winds that are ev - er

TEN. Hark to the song of the surf on the shore — Winds that are ev - er

BASS. Hark to the song of the surf on the shore — Winds that are ev - er

*ff* *rall:* *a tempo*

SOP. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

TEN. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

BASS. greet - ing, Waves that are ev - er beat - ing; Whis - per - ing se - crets un -

*ff*

*rall:* *a tempo*

SOP. - whis - pered be - fore — Told by the tide - less sea

TEN. - whis - pered be - fore — Told by the tide - less sea

BASS. - whis - pered be - fore — Told by the tide - less sea

*rall:* *a tempo*

*rall:* *a tempo*

SOP. Hark to the e - choes that wake from the caves, — *rall:* *a tempo*

TEN. Hark to the e - choes that wake from the caves, — *rall:* *a tempo*

BASS. Hark to the e - choes that wake from the caves, — *rall:* *a tempo*

SOP. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

TEN. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

BASS. Sink - ing a - way, and swell - ing loud - er a - gain and tell - ing Tales that they

SOP. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

TEN. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*

BASS. learn from the gos - sip - ing waves, Roam - ing un - fet - tered and free. *rit:* *rall:*



Tempo I.

SOP. Far a - - way o'er the sea, Ve - nice, the

TEN. Far a - - way o'er the sea, Ve - nice, the

BASS. Far a - - way o'er the sea, Ve - nice, the

SOP. won - der - ful lies. Of the waves,

TEN. won - der - ful lies. Of the waves,

BASS. won - der - ful lies. Of the waves,

SOP. bride is she, blue are her beau - ti - ful skies

TEN. bride is she, blue are her beau - ti - ful skies

BASS. bride is she, blue are her beau - ti - ful skies

SOP. And 'tis there we would go, there we would

TEN. And 'tis there we would go, there we would

BASS. And 'tis there we would go, there we would

SOP. make our home, Hear how the

TEN. make our home, Hear how the

BASS. make our home, Hear how the

SOP. soft winds blow greet - ing a - cross the foam

TEN. soft winds blow greet - ing a - cross the foam

BASS. soft winds blow greet - ing a - cross the foam

*rall:*

CARMENITA.

CAR. Oh! here's a nice to-do; The boats' gone off with-out us.

SOP. TAMARIND.

TEN. And

BASS.

Allegro.

TAM. here's your gip - sy crew - They're sure to set a - bout us!

PIETRO.

Clear - ly that dash - ing young don

PIE.

Can't be de-pend-ed up - on. Flirt-ing is fun-ny; but where is our money? And

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

PIE.

where is our sing-ing girl?

MUSICIANS.

Where is our sing-ing girl?

Where is our sing-ing girl?

Where is our sing-ing girl?

Detailed description: This system contains the second vocal line and musician parts. The vocal line has lyrics. The musician parts include three staves (treble, treble, and bass clef) with lyrics. The piano accompaniment continues with two staves.

SOP.

gone!

TEN.

gone!

BASS.

gone!

Detailed description: This system contains the vocal parts for Soprano, Tenor, and Bass. Each part has a single note with the lyrics 'gone!' and a dynamic marking of *ff*.

*cres:*

*f*

Detailed description: This system contains the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with chords and moving lines.

PIE. *ff*  
 what! Where is our sing-ing girl? Mi-se-ry, a-go-ny,

MUS.  
 what! Where is our sing-ing girl?

SOP. *ff*  
 gone!

TEN. *ff*  
 gone!

BASS. *ff*  
 gone!

*ff* *ff* *p*

PIE. *p*  
 woe! Af-ter the vil-lain we'll go! Cor-po di Bac-cho! We'll

Detailed description of the musical score: The page contains a vocal score for five voices (PIE, MUS, SOP, TEN, BASS) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The first system shows the vocalists singing 'what! Where is our sing-ing girl? Mi-se-ry, a-go-ny,' with a forte (ff) dynamic. The soprano, tenor, and bass parts have a 'gone!' ending. The piano accompaniment features chords and a melodic line. The second system shows the vocalists singing 'woe! Af-ter the vil-lain we'll go! Cor-po di Bac-cho! We'll' with a piano (p) dynamic. The piano accompaniment continues with a similar melodic and harmonic structure.

PIE  
get on his track-oh! And hur\_ry from Cor\_si - ca!

PALONI.  
No!

*ff*  
Hur\_ry from Cor\_si - ca!

MUS.  
*ff*  
Hur\_ry from Cor\_si - ca!

*ff*  
Hur\_ry from Cor\_si - ca!

SOP.

TEN.

BASS.

*cres:* *f* *ff*

PIE. *ff*  
Not! Tell us the truth if you

PAL. *ff*  
Hur-ry from Cor-si-ca!

MUS<sup>s</sup> *ff*  
Not!

SOP. *ff*  
No!

TEN. *ff*  
No!

BASS. *ff*  
No!

PIE. dare — And when did your charge of her cease? Answer at once or I

CARMENITA. (Spoken.)

PIE. swear — Tamarind, help me! Tamarind, help me!

(Spoken.)  
 PIE. Police!

SOP. *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

TEN. *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

BASS *ff* Mi-se-ry, a-go-ny woe! Just as they're anxious to

SOP. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

TEN. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says

BASS. go, Cor-po di Bac-cho! To get on his track-o! The Sig-nor Pa-lo-ni says



PIE. *ff*  
Damn!

MUS. *ff*  
Damn!

*ff*  
Damn!

Damn!



SOP. *ff* (Shouted)  
"No!" No! Sig - nor Pa - lo - ni says

TEN. *ff*  
"No!" No! Sig - nor Pa - lo - ni says

BASS. *ff*  
"No!" No! Sig - nor Pa - lo - ni says



*ff*



SOP. "No!"

TEN. "No!"

BASS. "No!"



*ff*



W. Ve\_nice! To Ve\_nice! The boat is at the Quay The

GUY. Ve\_nice! To Ve\_nice! The boat is at the Quay The

F. Ve\_nice! To Ve\_nice! The boat is at the Quay The

SOP. Ve\_nice! To Ve\_nice! The boat is at the Quay The

TEN. Ve\_nice! To Ve\_nice! The boat is at the Quay The

BASS. Ve\_nice! To Ve\_nice! The boat is at the Quay The

W. cap\_tain will sure\_ly ac - com\_mo\_date three; He'll quite un\_der\_stand it's to

GUY. cap\_tain will sure\_ly ac - com\_mo\_date three; He'll quite un\_der\_stand it's to

F. cap\_tain will sure\_ly ac - com\_mo\_date three; He'll quite un\_der\_stand it's to

SOP. cap\_tain will sure\_ly ac - com\_mo\_date three; He'll quite un\_der\_stand it's to

TEN. cap\_tain will sure\_ly ac - com\_mo\_date three; He'll quite un\_der\_stand it's to

BASS. cap\_tain will sure\_ly ac - com\_mo\_date three; He'll quite un\_der\_stand it's to

W. baf\_fle these ban\_dits we has\_ten To Ve\_nice, To Ve\_nice, the queen of the

GUY. baf\_fle these ban\_dits we has\_ten To Ve\_nice, To Ve\_nice, the queen of the

F. baf\_fle these ban\_dits we has\_ten To Ve\_nice, To Ve\_nice, the queen of the

SOP. baf\_fle these ban\_dits they has\_ten To Ve\_nice, To Ve\_nice, the queen of the

TEN. baf\_fle these ban\_dits they has\_ten To Ve\_nice, To Ve\_nice, the queen of the

BASS. baf\_fle these ban\_dits they has\_ten To Ve\_nice, To Ve\_nice, the queen of the

W. sea!

GUY. sea!

F. sea!

SOP. sea!

TEN. sea!

BASS. sea!

Tempo I.

SOP. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

TEN. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

BASS. *ff* Far a - way o'er the sea, Ve - nice, the won - der - ful

SOP. lies Of the waves, bride is she,

TEN. lies Of the waves, bride is she,

BASS. lies Of the waves, bride is she,

SOP. blue are her beau - ti - ful skies! And 'tis there

TEN. blue are her beau - ti - ful skies! And 'tis there

BASS. blue are her beau - ti - ful skies! And 'tis there

SOP. we would go, There we would make our home! Hear

TEN. we would go, There we would make our home! Hear

BASS. we would go, There we would make our home! Hear

SOP. *rall:* how the soft winds blow greet - ing a - cross the foam.

TEN. *rall:* how the soft winds blow greet - ing a - cross the foam.

BASS. *rall:* how the soft winds blow greet - ing a - cross the foam.

First system of musical notation. The treble clef staff contains a dense, repetitive chordal texture with many notes per measure. The bass clef staff contains a few notes, including a half note and a quarter note.

Second system of musical notation. The treble clef staff features a complex, multi-measure rest followed by a dense chordal texture. The bass clef staff contains a rhythmic pattern of eighth notes.

Third system of musical notation. The treble clef staff has a multi-measure rest followed by a dense chordal texture. The bass clef staff contains a few notes, including a half note and a quarter note.

Fourth system of musical notation. The treble clef staff contains a dense, repetitive chordal texture. The bass clef staff contains a few notes, including a half note and a quarter note.

Fifth system of musical notation. The treble clef staff has a multi-measure rest followed by a dense chordal texture. The bass clef staff contains a rhythmic pattern of eighth notes.

Sixth system of musical notation. The treble clef staff has a multi-measure rest followed by a dense chordal texture. The bass clef staff contains a rhythmic pattern of eighth notes.

# Act II.

## No 12.

## OPENING CHORUS.

Moderato ben marcato.

Piano.

Musical notation for the piano introduction, featuring a treble and bass clef with a 3/8 time signature. The music includes a forte (*ff*) dynamic and a triplet of eighth notes.

Musical notation for the piano accompaniment, featuring a treble and bass clef with a 3/8 time signature. The music includes a forte (*f*) dynamic and a triplet of eighth notes.

SOP. *f*  
In Ven\_ice when fêtes are in swing \_\_\_\_\_ We

TEN. *f*  
In Ven\_ice when fêtes are in swing \_\_\_\_\_ We

BASS *f*  
In Ven\_ice when fêtes are in swing \_\_\_\_\_ We

Musical notation for the piano accompaniment, featuring a treble and bass clef with a 3/8 time signature. The music includes a forte (*f*) dynamic and a triplet of eighth notes.

SOP. wor-ship our car-ni-val king \_\_\_\_\_ Gon-do-las gay, In

TEN. wor-ship our car-ni-val king \_\_\_\_\_ Gon-do-las gay, In

BASS. wor-ship our car-ni-val king \_\_\_\_\_ Gon-do-las gay, In

SOP. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

TEN. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

BASS. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

SOP. - long. The wa-ter-ways spar-kle at night \_\_\_\_\_ With

TEN. - long. The wa-ter-ways spar-kle at night \_\_\_\_\_ With

BASS. - long. The wa-ter-ways spar-kle at night \_\_\_\_\_ With



SOP. lan-terns and tor-ches a - light Gleam - ing and gold, In  
 TEN. lan-terns and tor-ches a - light Gleam - ing and gold, In  
 BASS. lan-terns and tor-ches a - light Gleam - ing and gold, In

SOP. num - bers un - told, With ban - ners un - rolled, Won - der - ful  
 TEN. num - bers un - told, With ban - ners un - rolled, Won - der - ful  
 BASS. num - bers un - told, With ban - ners un - rolled, Won - der - ful

SOP. sight! In Ven - ice when fêtes are in swing We  
 TEN. sight! In Ven - ice when fêtes are in swing We  
 BASS. sight! In Ven - ice when fêtes are in swing We

SOP. wor-ship our car-ni-val king! Gon-do-las gay In

TEN. wor-ship our car-ni-val king! Gon-do-las gay In

BASS. wor-ship our car-ni-val king! Gon-do-las gay In

SOP. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

TEN. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

BASS. fes-tive ar-ray, With laugh-ter and song, Go glid-ing a-

SOP. - long. The wa-ter-ways spar-kle at night With

TEN. - long. The wa-ter-ways spar-kle at night With

BASS. - long. The wa-ter-ways spar-kle at night With

SOP. lan\_terns and tor\_ches a - light Gleam - ing and  
 TEN. lan\_terns and tor\_ches a - light Gleam - ing and  
 BASS. lan\_terns and tor\_ches a - light Gleam - ing and

SOP. gold, Num\_bers un - told, With ban\_ners un - rolled, 'Tis a  
 TEN. gold, Num\_bers un - told, With ban\_ners un - rolled, 'Tis a  
 BASS. gold, Num\_bers un - told, With ban\_ners un - rolled, 'Tis a

SOP. won - der - ful sight! The  
 TEN. won - der - ful sight!  
 BASS. won - der - ful sight!

GIRLS.

G. fête we keep to - day Is such a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "fête we keep to - day Is such a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G. — grand dis - play, You'll find, so we're told, Young and

*cresc:*

The second system continues the vocal line with the lyrics "— grand dis - play, You'll find, so we're told, Young and". The piano accompaniment includes a *cresc:* (crescendo) marking. The vocal line has a fermata over the word "and".

G. old, Shy and bold, Will be there To

SOP. *f* young and old, *f* Shy and bold,

TEN. *f* young and old, *f* Shy and bold,

BASS. *f* young and old, *f* Shy and bold,

The third system introduces three vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each vocal part has the lyrics "old, Shy and bold, Will be there To" and "young and old, Shy and bold,". The piano accompaniment features a *f* (forte) dynamic and includes a fermata over the word "To".

G. join our mas - que - rade You need not

G. be a - fraid Wait till the set of the

*cres:*

G. sun, For the fun, of the fair!

SOP. *f* Set of sun, For the fun, of the fair!

TEN. *f* Set of sun, For the fun, of the fair!

BASS. *f* Set of sun, For the fun, of the fair!

*ff*

*ff*

*f*

SOP. In Ven-ice when fêtes are in

TEN. In Ven-ice when fêtes are in

BASS. In Ven-ice when fêtes are in

swing We wor-ship our car-ni-val king!

swing We wor-ship our car-ni-val king!

swing We wor-ship our car-ni-val king!

SOP. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

TEN. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

BASS. Gon - do - las gay, In fes - tive ar - ray, With laugh - ter and

SOP. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

TEN. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

BASS. song, Go glid - ing a - long. The wa - ter - ways spar - kle at night

SOP. With lan - terns and tor - ches a - light

TEN. With lan - terns and tor - ches a - light

BASS. With lan - terns and tor - ches a - light

SOP. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

TEN. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

BASS. Gleam - ing and gold, Num - bers un - told, With ban - ners un -

SOP. - told, 'Tis a won - der - ful sight!

TEN. - told, 'Tis a won - der - ful sight!

BASS. - told, 'Tis a won - der - ful sight!

*ff 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 key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

Second system of musical notation, continuing the piece. The bass line continues with eighth notes, while the treble line has a more active melody with some sixteenth-note passages.

Third system of musical notation. The bass line shows some chordal textures and eighth-note patterns. The treble line features a melodic line with some chromaticism.

Fourth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line has a melodic line with some grace notes and slurs.

Fifth system of musical notation. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with some grace notes and slurs. An 8-measure rest is indicated in the treble staff.

Sixth system of musical notation, the final system on the page. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with some grace notes and slurs. An 8-measure rest is indicated in the treble staff. The piece concludes with a final chord in the bass.

No. 13.

## TRIO. (Winifred, Guy, and Flipper.)

Music by  
LIONEL MONCKTON

Allegro con brio.

Winifred.

WIN. O'er the sea! And they

F. O'er the sea!

GUY. We have left pur\_suit be\_hind us, O'er the sea! O'er the sea!

WIN. don't know where to find us, You and me, You and me!

F. You and me!

GUY. You and me! For we

WIN. It was quite a plea - sant trip,

F. And we

GUY. tra - velled here by ship,

WIN. Don't you see? \_\_\_\_\_

F. gave 'em all the slip, Don't you see? Don't you see? \_\_\_\_\_

GUY. Don't you see? \_\_\_\_\_

WIN. *mf*  
 F. *mf*  
 GUY. *mf*  
 No  
 No  
 No

WIN.  
 won - der we're mer - ry and hap - py and gay, For where there's a will there is  
 F.  
 won - der we're mer - ry and hap - py and gay, For where there's a will there is  
 GUY.  
 won - der we're mer - ry and hap - py and gay, For where there's a will there is

WIN. *poco rall:*  
 al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So  
 F. *poco rall:*  
 al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So  
 GUY. *poco rall:*  
 al - ways a way: Oh, ne - ver was seen such a glo - ri - ous day, So

WIN. *cres:*  
Tol - de\_rol, lol - de\_rol, lol - de\_rol, lay! Tol - de\_rol, lol - de\_rol, lol - de\_rol, lay!


F. *cres:*  
Tol - de\_rol, lol - de\_rol, lol - de\_rol, lay! Tol - de\_rol, lol - de\_rol, lol - de\_rol, lay!

GUY. *cres:*  
Tol - de\_rol, lol - de\_rol, lol - de\_rol, lay! Tol - de\_rol, lol - de\_rol, lol - de\_rol, lay!

WIN. *f*  
Ah! tol - de\_rol, lol - de\_rol, lol - de\_rol, lay!


F. *f*  
Ah! tol - de\_rol, lol - de\_rol, lol - de\_rol, lay!

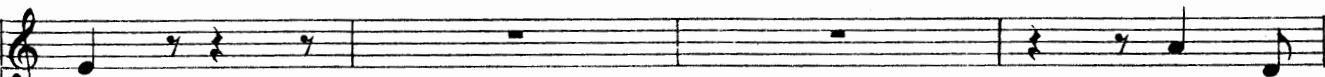
GUY. *f*  
Ah! tol - de\_rol, lol - de\_rol, lol - de\_rol, lay!


WIN.  Now we're safe in sun - ny Ven - ice, Free and fair, free and

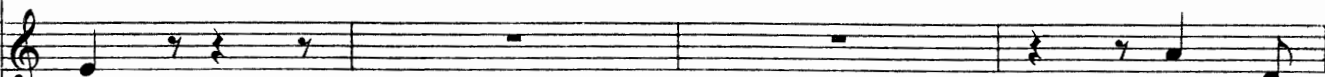
F.  free and


GUY.  free and



WIN.  fair. that they'll

F.  fair. And I think it's pounds to pen - nies That they'll swear, that they'll

GUY.  fair. that they'll



WIN.  swear. Naught can se - pa - rate us

F.  swear.

GUY.  swear. But no mat - ter what they do,



WIN. two. we don't

F. They may talk un - til they're blue, We don't care! we don't

GUY. we don't

WIN. care!\_\_\_\_\_

F. care!\_\_\_\_\_

GUY. care!\_\_\_\_\_

*f* *cres:*

WIN. *mf* No won - der we're mer - ry and hap - py and gay, For

F. *mf* No won - der we're mer - ry and hap - py and gay, For

GUY. *mf* No won - der we're mer - ry and hap - py and gay, For

*mf*

WIN. *poco rall.*  
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

F. *poco rall.*  
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

GUY. *poco rall.*  
 where there's a will there is al - ways a way; Oh, ne - ver was seen such a

*poco rall.*

WIN. glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

F. glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

GUY. glo - ri - ous day, So tol - de - rol, lol - de - rol, lol - de - rol, lay!

WIN. *cres.* Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

F. *cres.* Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

GUY. *cres.* Tol - de - rol, lol - de - rol, lol - de - rol, lay! Ah! tol - de - rol,

*cres.*



WIN. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

F. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

GUY. lol - de - rol, lol - de - rol, lay! Oh joy! oh joy! oh joy! oh

WIN. joy! oh joy!

F. joy! oh joy!

GUY. joy! oh joy!

No 14.

## SONG. (Hake) and CHORUS.

"YOU KNOW?"

Hake.

Piano.

H.

1. When you're out on the spree it's a  
2. If I chance on a mai - den to

H.

first rate plan To make sure that you see all the fun you can, You  
cast my eye Who is not too de - mure, and who's not too shy. You

H. know what I mean? And I ain't ne-ver been to a  
 know what I mean? You'll re-mem-ber I wish to be

SOP. Yes, we know what you mean.  
 Yes, we know what you mean.

TEN. Yes, we know what you mean.  
 Yes, we know what you mean.

BASS. Yes, we know what you mean.  
 Yes, we know what you mean.

H. wa-ter fête So I want to be pos-ted and up to date. You know what I mean?  
 left a-lone, I'll dis-pense with the aid of a cha-per-one. You know what I mean?

SOP. Oh, we  
 Oh, we

TEN. Oh, we  
 Oh, we

BASS. Oh, we  
 Oh, we

H. Well, what's the pro-per thing to do? Fan-cy dress?  
For I in-tend to make things hum, That's my game!

SOP. know what you mean.  
know what you mean.

TEN. know what you mean.  
know what you mean.

BASS. know what you mean.  
know what you mean.

H. eh? see? Good Good

SOP. You stick to us; we'll pull you through, See you don't stray.  
You'll find us all both deaf and dumb, Most dis-creet, we.

TEN. You stick to us; we'll pull you through, See you don't stray.  
You'll find us all both deaf and dumb, Most dis-creet, we.

BASS. You stick to us; we'll pull you through, See you don't stray.  
You'll find us all both deaf and dumb, Most dis-creet, we.

H.

girls! that's right We'll have some fun to - night;  
 girls! that's right We'll have some fun to - night;

H.

All the plans I leave to you, Paint the town Ve - ne - tian blue: I'll  
 Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll

H.

pay my way - I mean to see the show,  
 pay my way - Be - cause I like to show

H.

When the Wa - ter Fête be - gins, I mean to - You  
 All the world Sir Wil - liam Hake is quite the - You

H. know!  
know!

SOP. Good girls! that's right, We'll have some fun to - night;  
Good girls! that's right, We'll have some fun to - night;

TEN. Good girls! that's right, We'll have some fun to - night;  
Good girls! that's right, We'll have some fun to - night;

BASS. Good girls! that's right, We'll have some fun to - night;  
Good girls! that's right, We'll have some fun to - night;

H.

SOP. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his  
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

TEN. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his  
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

BASS. All the plans he leaves to you, Paint the town Ve - ne - tian blue, He'll pay his  
Don't for - get my wealth's im - mense, Paint the town at my ex - pense, I'll pay my

SOP.  
way - He means to see the show, When the Wa - ter Fête be - gins, he  
way - Be - cause I like to show All the world Sir Wil - liam Hake is

TEN.  
way - He means to see the show, When the Wa - ter Fête be - gins, he  
way - Be - cause I like to show All the world Sir Wil - liam Hake is

BASS  
way - He means to see the show, When the Wa - ter Fête be - gins, he  
way - Be - cause I like to show All the world Sir Wil - liam Hake is

1. | 2.

SOP.  
means to - you know!  
quite the - you know!

TEN.  
means to - you know!  
quite the - you know!

BASS  
means to - you know!  
quite the - you know!

## DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff, primarily using eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains one sharp (F#) and the time signature is common time (C). The melodic line in the upper staff shows some chromatic movement, while the bass line provides a steady accompaniment.

The third system of musical notation features two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The upper staff has a more active melodic line with some triplets, while the bass line continues with a consistent rhythmic pattern.

The fourth system of musical notation consists of two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music maintains its dance-like character with a clear melody and accompaniment.

The fifth system of musical notation shows two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The upper staff features a melodic line with some rests, while the bass line provides a rhythmic foundation.

The sixth and final system of musical notation on this page consists of two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The piece concludes with a final cadence in both staves, marked with a double bar line.



**No 15.**

**SONG. (Dorothy) and CHORUS.**

"SOLDIERS IN THE PARK"

Music by  
**LIONEL MONCKTON.**

*Allegro marziale.*

Dorothy.

Piano.

Musical score for Dorothy and Piano introduction. The Dorothy part is a single staff with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) section later in the piece.

DOROTHY.

1. Where's the mu - sic that is half so sweet -  
 2. How the chil - dren and the nurse - maids run,

Chorus musical score for four voices (D, S, T, B) and piano accompaniment. The vocal parts are arranged in four staves: D (Dramatic Soprano), SOP (Soprano), TEN (Tenor), and BASS. Each vocal part has two lines of lyrics. The piano accompaniment is shown at the bottom in two staves. The key signature remains two sharps and the time signature is 2/4. The lyrics are: "Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta!"

D. As the tram-ple of the sol-diers' feet? Ta ra ra, ta ta,  
 See their fa-ces as they cry "what fun!" Ta ra ra, ta ta,

SOP. Ta ra ra, ta,  
 Ta ra ra, ta,

TEN. Ta ra ra, ta,  
 Ta ra ra, ta,

BASS. Ta ra ra, ta,  
 Ta ra ra, ta,

D. Ta ra ra, ta ta, Ta ra ra, ta ta, ta! Come and lis-ten to the  
 Ta ra ra, ta ta, Ta ra ra, ta ta, ta! Crowds are flocking from the

SOP. Ta ra ra, ta, Ta ra ra, ta, ta!  
 Ta ra ra, ta, Ta ra ra, ta, ta!

TEN. Ta ra ra, ta, Ta ra ra, ta, ta!  
 Ta ra ra, ta, Ta ra ra, ta, ta!

BASS. Ta ra ra, ta, Ta ra ra, ta, ta!  
 Ta ra ra, ta, Ta ra ra, ta, ta!

D. march they play - Ta ra ra, ta ta, Ta ra ra, ta ta,  
 Mar - ble Arch, Ta ra ra, ta ta, Ta ra ra, ta ta,

SOP. Ta ra ra, ta, Ta ra ra, ta,  
 la ra ra, ta, Ta ra ra, ta,

TEN. Ta ra ra, ta, Ta ra ra, ta,  
 Ta ra ra, ta, Ta ra ra, ta,

BASS. Ta ra ra, ta, Ta ra ra, ta,  
 Ta ra ra, ta, Ta ra ra, ta,

D. Ta ra ra, ta ta, ta! I can hear them from a - far, With their  
 Ta ra ra, ta ta, ta! And they race a - cross the grass Just to

SOP. Ta ra ra, ta, ta!  
 Ta ra ra, ta, ta!

TEN. Ta ra ra, ta, ta!  
 Ta ra ra, ta, ta!

BASS. Ta ra ra, ta, ta!  
 Ta ra ra, ta, ta!

D. *gay ta - ran - ta - ra, And I know they're com - ing near er, for they al - ways pass this see the sol - diers pass, For there's ma - gic in the mu - sic of a mil - i - ta - ry*

D. *way. Ta - ra - ta! Ta - ra - ta! Ta - ra - ta! march. Ta - ra - ta! Ta - ra - ta! Ta - ra - ta!*

D. *Oh, lis - ten to the band! How mer - ri - ly they*

D. *play! "Oh, don't you think it grand?" Hear ev - ry - bo - dy*

D. say. Oh, lis-ten to the band!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two sharps (D major). It begins with a whole note 'say.' followed by a half note 'Oh,' and then a series of eighth notes: 'lis-ten to the band!'. The piano accompaniment is in the grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes and chords, with some dynamics markings like *mf* and *f*.

D. Who does\_n't love to hark \_\_\_\_\_ To the shout of "Here they come!" And the

The second system continues the vocal line and piano accompaniment. The vocal line has a long horizontal line under 'hark' indicating a sustained note. The piano accompaniment continues with a similar rhythmic pattern, including some triplets and dynamic markings.

D. bang\_ing of the drum? Oh, lis-ten to the sol-diers in the park!\_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line has another long horizontal line under 'bang\_ing' and 'park!'. The piano accompaniment features a more active rhythmic pattern in the right hand, with some dynamic markings.

CHORUS.

Oh, lis-ten to the band— How mer-ri-ly they

The chorus section begins with a vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *f* (forte). The piano accompaniment also starts with *f* and includes the instruction *marcato* in the bass line. The piano accompaniment features a steady eighth-note rhythm.

play! "Oh! dont you think it grand?"  
 Hear ev\_ry-bo\_ dy say. Oh! lis\_ten to the  
 band! Who does\_n't love to hark \_\_\_\_\_ To the  
 shout of "Here they come" And the bang - ing of the drum? Oh,  
 lis - ten to the sol - diers in the park!

## No 16.

## GONDOLA SONG. (Winifred) and CHORUS.

"BEAUTIFUL VENICE."

Andantino.

Winifred.

Piano.

w.

w.

w.

The la - zy town is dream - ing, — And

Na - ture — is sleep - ing; — A - cross the wa - ters gleam - ing — Black

The musical score is written for voice and piano. The key signature has two flats (B-flat major), and the time signature is 6/8. The tempo is marked 'Andantino'. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The vocal line for Winifred is written in a soprano clef. The lyrics are: 'The la - zy town is dream - ing, — And Na - ture — is sleep - ing; — A - cross the wa - ters gleam - ing — Black'. Dynamic markings include *mf*, *dim.*, and *p*. There is a triplet of eighth notes in the piano part corresponding to the word 'Black'.

w. sha - dows — are creeping: — I catch, where the dim shapes dar - ken, Gen - tle

w. splash of oar - blades swing - ing, — And, watch - ing their flight, I hear - ken, To the

*rall.*

w. gon - do - liers soft - ly sing - ing. — Sha - dows are fall - ing, Boat - men are call - ing;

Tempo I.

w. Soft in its lilt - ing strain E - choes their old re - frain; Swelling and sighing and

w. waning and dy - ing, Backward and forward, seaward and shoreward, Faintly I hear their call



w. Fad - ing a - way On the breast of the bay Where the sha - dows fall.

w.

w.

w. When hushed in si - lent slum - bers — The ci - ty — is

w. ly - ing, — And still in countless num - bers — Those dim shapes are ply - ing, — While

w. none but the night-winds lis - ten, And the moon creeps out of hid - ing — Then

w. sil - ve - ry wakes will glis - ten From the gon - do - las on - ward glid - ing —

*rall.*

**Tempo I.**

w. Sha - dows are fall - ing, Boat - men are call - ing; Soft in its lilt - ing

w. strain E - choes their old re - frain,

E - choes the old re -

*p* Soft in its lilt - ing strain —

w. Swell - ing and sigh - ing and wan - ing and dy - ing, Back - ward and for - ward,  
 - frain;

The first system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor mode.

w. Sea - ward and shore - ward, Faint - ly I hear their call,  
 Faint - ly I hear their  
 Faint - ly I hear their

The second system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor mode.

w. Fad - ing a - way On the breast of the bay Where the sha - dows fall.  
 call Faint - ly I hear their call.  
 call Faint - ly I hear their call.

The third system of music consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor mode.

SOP. *p*  
 Sha - dows are fall - ing, Boat - men are call - ing; Soft in its lilt - ing

TEN. *p*  
 Ah!

BASS. *p*  
 Ah!

E - choes the old re -

*p*  
 Soft in its lilt - ing strain

SOP. strain E - choes the old re - frain;

TEN. Soft in its lilt - ing strain E - choes the old re -

BASS. Soft in its lilt - ing strain E - choes the old re -

- fra - in;

SOP. Swell - ing and sigh - ing and wan - ing and dy - ing, Backward and for - ward, Seaward and shoreward,

TEN. - fra - in; Ah!

BASS. - fra - in; Ah!

*pp* Fad - ing a - way On the

Faint - ly I hear their call,

*p* Faint - ly I hear their call,

SOP. Faint - ly I hear their call, *pp* Fad - ing a - way On the

TEN. Faint - ly I hear their call

BASS. Faint - ly I hear their call



breast of the bay Where the shadows faintly I hear their call

SOP.  
breast of the bay Where the shadows faintly I hear their call

TEN.  
Faintly I hear their call

BASS.  
Faintly I hear their call

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.), and an unlabeled staff. The bottom two staves are for piano accompaniment. The lyrics are: "breast of the bay Where the shadows faintly I hear their call". The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

DANCE.



The piano dance section consists of two systems of two staves each. The music is in the same key signature (two flats) and time signature (4/4). It features a rhythmic and melodic dance accompaniment with various chordal textures and melodic lines. The second system includes a triplet of eighth notes in the right hand and a dynamic marking of *f* (forte).

## No 17.

## CARNIVAL CHORUS.

"WELCOME TO THE WATER FÊTE."

Piano. *ff*

8

TEN.  
Wel - come to the wa - ter fête, Naught but plea - sure here you'll find;

BASS.  
Wel - come to the wa - ter fête, Naught but plea - sure here you'll find;

*pves ad lib.*

TEN. Gon - do - las with joy - ous freight, Leav - ing care and grief be - hind,

BASS. Gon - do - las with joy - ous freight, Leav - ing care and grief be - hind,

TEN. Full of jest and mirth and song, Come to swell the mer - ry throng,

BASS. Full of jest and mirth and song, Come to swell the mer - ry throng,

TEN. See them glide, With the tide, Joy - ous - ly a - long,

BASS. See them glide, With the tide, Joy - ous - ly a - long,



TEN. Hear their mer - ry throng, Wel - come all, Great or small,

BASS. Hear their mer - ry throng, Wel - come all, Great or small,

Detailed description: This system contains the first vocal entries for the Tenor and Bass. The Tenor part (top staff) and Bass part (middle staff) both sing the lyrics "Hear their merry throng, Welcome all, Great or small,". The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature has two sharps (F# and C#).

TEN. Wel - - - come all!

BASS. Wel - - - come all!

Detailed description: This system continues the vocal parts. The Tenor (top staff) and Bass (middle staff) sing "Wel - - - come all!". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. A dynamic marking of *ff* (fortissimo) appears in the piano part. The key signature remains two sharps.

SOP. We

TEN. We

BASS. We

Detailed description: This system introduces the Soprano part (top staff) who sings "We". The Tenor (middle staff) and Bass (bottom staff) also sing "We". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. A double bar line is present in the vocal parts. The key signature remains two sharps.

SOP. keep the feast Of Car - ni - val so gay, From work we've

TEN. keep the feast Of Car - ni - val so gay, From work we've

BASS. keep the feast Of Car - ni - val so gay, From work we've

SOP. ceased, At least We've on - ly time for play To - day. What

TEN. ceased, At least We've on - ly time for play To - day. What

BASS. ceased, At least We've on - ly time for play To - day. What

SOP. sport on earth With Car - ni - val can vie For joy and

TEN. sport on earth With Car - ni - val can vie For joy and

BASS. sport on earth With Car - ni - val can vie For joy and

SOP. mirth? From birth the hours too quick-ly fly.

TEN. mirth? From birth the hours too quick-ly fly.

BASS. mirth? From birth the hours too quick-ly fly.

SOP. *f* Full of life and fun, Now the fête's be - gun.

TEN. *f* Full of life and fun, Now the fête's be - gun.

BASS. *f* Full of life and fun, Now the fête's be - gun.

SOP. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

TEN. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

BASS. Ea - ger feet, rest - less beat, Gai - ly trip - ping down the street.

SOP. See the crowd draw near, Hearken how they cheer,

TEN. See the crowd draw near, Hearken how they cheer,

BASS. See the crowd draw near, Hearken how they cheer,

SOP. Day is dy - ing, Time is fly - ing, Car - ni - val is here.

TEN. Day is dy - ing, Time is fly - ing, Car - ni - val is here.

BASS. Day is dy - ing, Time is fly - ing, Car - ni - val is here.

First system of musical notation. The right hand (treble clef) features a melodic line with two triplet markings (3) over eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with chords and rests.

Second system of musical notation. The right hand continues the melodic line with a triplet (3) over eighth notes. The left hand accompaniment consists of chords and rests.

Third system of musical notation. The right hand has a triplet (3) over eighth notes. The left hand accompaniment consists of chords and rests.

Fourth system of musical notation. The right hand has a triplet (3) over eighth notes. The left hand accompaniment consists of chords and rests.

Fifth system of musical notation. The right hand has a triplet (3) over eighth notes. The left hand accompaniment consists of chords and rests.

Sixth system of musical notation. The right hand has a triplet (3) over eighth notes. The left hand accompaniment consists of chords and rests.

First system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. The key signature has three sharps (F#, C#, G#). A repeat sign is present at the end of the system.

Second system of musical notation. The right hand plays eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays eighth notes: G3, A3, B3, C4, B3, A3, G3. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The key signature has three sharps. A repeat sign is present at the end of the system.

Third system of musical notation. The right hand plays eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays eighth notes: G3, A3, B3, C4, B3, A3, G3. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The key signature has three sharps. A repeat sign is present at the end of the system.

Fourth system of musical notation. The right hand plays eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays eighth notes: G3, A3, B3, C4, B3, A3, G3. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The key signature has three sharps. A repeat sign is present at the end of the system.

Fifth system of musical notation. The right hand plays eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays eighth notes: G3, A3, B3, C4, B3, A3, G3. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The key signature has three sharps. A repeat sign is present at the end of the system.

Sixth system of musical notation. The right hand plays eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays eighth notes: G3, A3, B3, C4, B3, A3, G3. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The key signature has three sharps. A repeat sign is present at the end of the system.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass clef part begins with a dynamic marking of *ff*. The system contains four measures of music.

Second system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass clef part begins with a dynamic marking of *mf*. The system contains four measures of music.

Third system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The system contains four measures of music, with a first ending bracket over the last two measures. The first ending is marked *ff* and the second ending is also marked *ff*.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass clef part begins with a dynamic marking of *f*. The system contains four measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass clef part begins with a dynamic marking of *p*. The system contains four measures of music.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass clef part begins with a dynamic marking of *f*. The system contains four measures of music.

Seventh system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass clef part begins with a dynamic marking of *ff*. The system contains four measures of music, with a first ending bracket over the last two measures. The first ending is marked *ff* and the second ending is also marked *ff*.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, with accents (>) placed over the first two measures. The lower staff is in bass clef and features a steady accompaniment of chords and single notes.

The second system continues the musical piece. It features the same two-staff structure. A dynamic marking of *ff* (fortissimo) is placed in the right-hand margin between the two staves in the third measure. Accents (>) are present over the first two measures of the upper staff.

The third system of music shows a change in dynamics. A dynamic marking of *mf* (mezzo-forte) is placed in the left-hand margin between the two staves in the first measure. The notation continues with chords and melodic lines in both staves.

The fourth system concludes the page. It features a dynamic marking of *ff* (fortissimo) in the right-hand margin between the two staves in the third measure. The notation includes chords and melodic lines, ending with a double bar line and a key signature change to two sharps.



First system of musical notation. It 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 sharps (F# and C#). The music features a series of chords and eighth-note patterns. The first measure is marked with a forte dynamic (*ff*), and the second measure is marked with a piano dynamic (*pp*).

Second system of musical notation, continuing the piece. It features similar chordal and eighth-note patterns. The first measure is marked with a forte dynamic (*ff*), and the second measure is marked with a piano dynamic (*pp*).

Third system of musical notation. The first measure is marked with a forte dynamic and the word *sempre* (*ff sempre*). The music continues with similar patterns, including some grace notes.

Fourth system of musical notation, concluding the piece. It features a first ending (1.) and a second ending (2.), both marked with an 8-measure rest. The first ending is marked with a forte dynamic (*f*). The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The upper staff begins with a dynamic marking of *mf* and a fermata over the first measure. The music features a complex texture with many beamed notes and chords.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The *mf* dynamic marking is present. The notation continues with intricate rhythmic patterns and chordal structures.

Third system of musical notation. The key signature changes to two sharps (F# and C#). The dynamic marking changes to *ff*. The upper staff features a dense texture of beamed notes, while the lower staff provides a steady accompaniment.

Fourth system of musical notation, continuing the *ff* section. The notation is highly detailed with many beamed notes in both staves.

Fifth system of musical notation. It includes an *8* (octave) marking above the upper staff. The system concludes with a double bar line and a final chord in the upper staff.

Allegro.

The first system of the musical score consists of a vocal line and a piano accompaniment. The piano part is written in 6/8 time and begins with a forte (*ff*) dynamic marking. The accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

The third system shows the vocal line with an 8-measure rest, indicated by a dotted line and the number '8'. The piano accompaniment continues with eighth-note patterns.

LEONELLO. *f*

Com - rades

The fourth system features the vocal line with the lyrics "Com - rades" and a piano accompaniment. The piano part includes a decrescendo (*dim.*) marking. The vocal line consists of a few notes, while the piano accompaniment continues with eighth-note patterns.

L. all! come, see the sight, Ho - la! Ho - la! To left and

*mf*

L. right; To - ge - ther they dance a mea - sure wild.

SOP. *f* To - ge - ther they

TEN. *f* To - ge - ther they

BASS. To - ge - ther they

L. As they raise their feet so

SOP. dance a mea - sure wild.

TEN. dance a mea - sure wild.

BASS. dance a mea - sure wild.

*mf*

L. deft, Ho - la! Ho - la! To right and left, Oh, which of you

L. all is not be - guiled?

SOP. Oh, which of us all is not be -

TEN. Oh, which of us all is not be -

BASS. Oh, which of us all is not be -

L. Up and down, Fal - la, la, la, la, Up and down, Fal - la, la, la,

SOP. - guiled?

TEN. - guiled?

BASS. - guiled?

*p* *f* *p*

L. *mf*  
la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la,

L. *ff*  
SOP. la,  
Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,  
TEN. Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,  
BASS. Up and down, Fa - la, la, la, la, Up and down, Fa - la, la, la,

SOP. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,  
TEN. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,  
BASS. la, Nim - ble grace And laugh - ing face And clouds of lace, Fa - la, la, la, la,

L.

Brava! Brava! See them wild - ly

*ff* *mf*

L.

danc - ing, Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

L.

Brava! Brava! Sal - ta - rel - lo spright - ly,

L.

Feet trip - ping it light - ly, Eas - i - ly skimming the ground.

SOP. Brava! Brava! See them wild - ly danc - ing,

TEN. Brava! Brava! See them wild - ly danc - ing,

BASS. Brava! Brava! See them wild - ly danc - ing,

SOP. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

TEN. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

BASS. Eyes mer - ri - ly glanc - ing, Gai - ly a - round!

SOP. Brava! Brava! Sal - ta - rel - lo spright - ly,

TEN. Brava! Brava! Sal - ta - rel - lo spright - ly,

BASS. Brava! Brava! Sal - ta - rel - lo spright - ly,



SOP. Feet trip - ping it light - ly, Eas - i - ly skim\_ming the

TEN. Feet trip - ping it light - ly, Eas - i - ly skim\_ming the

BASS. Feet trip - ping it light - ly, Eas - i - ly skim\_ming the

L. Com - rades all! Come, see the sight! Ho - la! Ho - la! To left and

SOP. ground.

TEN. ground.

BASS. ground.

L. right, To - ge - ther they dance a mea - sure wild, *f*

SOP. To - ge - ther they dance a mea - sure

TEN. To - ge - ther they dance a mea - sure

BASS. To - ge - ther they dance a mea - sure

L. Mer - ri - ly trip the girls on nim - ble feet, To  
 SOP. wild. Mer - ri - ly trip the girls on nim - ble feet, To  
 TEN. wild. Mer - ri - ly trip the girls on nim - ble feet, To  
 BASS. wild. Mer - ri - ly trip the girls on nim - ble feet, To

The first system of the musical score consists of five staves. The top four staves are vocal parts: L. (Lead), SOP. (Soprano), TEN. (Tenor), and BASS. (Bass). Each vocal line has lyrics underneath. The L. part starts with 'Mer - ri - ly trip the girls on nim - ble feet, To'. The SOP. part starts with 'wild. Mer - ri - ly trip the girls on nim - ble feet, To'. The TEN. part starts with 'wild. Mer - ri - ly trip the girls on nim - ble feet, To'. The BASS. part starts with 'wild. Mer - ri - ly trip the girls on nim - ble feet, To'. The fifth staff is a piano accompaniment with a treble and bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

L. watch them move is a treat. Gai - ly they go, Point - ing a  
 SOP. watch them move is a treat. Gai - ly they go, Point - ing a  
 TEN. watch . them move is a treat. Gai - ly they go, Point - ing a  
 BASS. watch them move is a treat. Gai - ly they go, Point - ing a

The second system of the musical score consists of five staves. The top four staves are vocal parts: L. (Lead), SOP. (Soprano), TEN. (Tenor), and BASS. (Bass). Each vocal line has lyrics underneath. The L. part starts with 'watch them move is a treat. Gai - ly they go, Point - ing a'. The SOP. part starts with 'watch them move is a treat. Gai - ly they go, Point - ing a'. The TEN. part starts with 'watch . them move is a treat. Gai - ly they go, Point - ing a'. The BASS. part starts with 'watch them move is a treat. Gai - ly they go, Point - ing a'. The fifth staff is a piano accompaniment with a treble and bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

L. toe, An\_kle to show, Bra - - va!

SOP. toe, An\_kle to show, Bra - - va!

TEN. toe, An\_kle to show, Bra - - va!

BASS. toe, An\_kle to show, Bra - - va!



The first system of the musical score features four vocal staves (L., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the lyrics "toe, An\_kle to show, Bra - - va!". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is 4/4. The piano part includes a fermata over the first measure of the vocal line.

L. Bra - - - va!

SOP. Bra - - - va!

TEN. Bra - - - va!

BASS. Bra - - - va!

*Presto.*



The second system continues the vocal parts with the lyrics "Bra - - - va!". The piano accompaniment is more active, featuring a right-hand melody with eighth notes and a left-hand bass line. The tempo marking "Presto." is placed above the piano part. The piano part includes a fermata over the first measure of the vocal line.

8



The third system shows the piano accompaniment continuing with a right-hand melody and a left-hand bass line. A fermata is placed over the eighth measure of the system, with the number "8" written above it. The piano part includes a fermata over the first measure of the vocal line.

No 18.

SONG. (Winifred) and CHORUS.

"THE BOY GUESSED RIGHT"

Words and Music by  
LIONEL MONCKTON.

Winifred. *Moderato.*

Piano. *mf*

1. There once was a lit - tle boy who went to school, And  
 boy grew old - er and he fell in love, With a  
 boy got mar - ried in a year or so, He

*p*

he was an ag - gra - va - ting lad! He  
 girl just as pret - ty as a rose He was  
 found her a trea - sure of a wife, They

smash'd ev - ry win - dow and he broke each rule; His be -  
 sure he a - dored her all the world a - bove, But  
 lived in a hap - py lit - tle flat you know, —

hav - iour was real - ly ve - ry bad. — So the  
 yet he was fright - ened to pro - pose. — He  
 Theirs was a hap - py lit - tle life. — And

mas - ter in - vi - ted him to come one day, For a  
 paid her some ten - der lit - tle com - pli - ments, Said her  
 one fine — morn - ing peo - ple came and said, That they'd

pri - vate lit - tle in - ter view; — And he  
 eyes were of a love - ly blue, — So the  
 got to show him some - thing new, — And they

wel - comed mas - ter Jack, With his hand be - hind his back, Say - ing  
 maid - en grow - ing bold - er, Laid her head up - on his shoul - der, Say - ing  
 let him have a peep, At a bun - dle half a - sleep, Say - ing

*rit:*  
 "Guess what I've got for you!" And the  
 "Guess how I dream of you!" And the  
 "Guess what we've got for you!" And the

*rit:*

*a tempo*  
 boy guessed right the ve - ry first time, ve - ry first time,  
 boy guessed right the ve - ry first time, ve - ry first time,  
 boy guessed right the ve - ry first time, ve - ry first time,

*p*

ve - ry first time, He guessed right a - way it was not a crick - et bat, I  
 ve - ry first time, He guessed right a - way that he'd got to take a flat, A  
 ve - ry first time, He knew by the sound it was not a pus - sy cat, It's

CHORUS.

won\_ der how he came to think of that! ——— And the boy guessed right the  
 hus\_ band al\_ ways has to think of that! ——— And the boy guessed right the  
 fun\_ ny how he came to think of that! ——— And the boy guessed right the

ve\_ ry first time ve\_ ry first time ve\_ ry first time He  
 ve\_ ry first time ve\_ ry first time ve\_ ry first time He  
 ve\_ ry first time ve\_ ry first time ve\_ ry first time He

guessed right a\_ way it was not a cricket bat, I won\_ der how he came to think of  
 guessed right a\_ way that he'd got to take a flat, A hus\_ band al\_ ways has to think of  
 knew by the sound it was not a pus\_ sy cat, It's fun\_ ny how he came to think of

that!  
that!

1 & 2. 3.

2. That  
3. That

that!

## DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a piano (*p*) dynamic. 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.

The second system continues the piece. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues with a steady accompaniment of chords and eighth notes.

The third system shows a change in dynamics to mezzo-forte (*mf*). The upper staff has a more active melodic line with eighth notes and rests. The lower staff continues with a similar accompaniment pattern.

The fourth system continues the musical development. The upper staff features a melodic line with some triplets and slurs. The lower staff maintains the accompaniment with chords and eighth notes.

The fifth system concludes the piece with a forte (*f*) dynamic. The upper staff has a melodic line with a final flourish. The lower staff provides a strong accompaniment, ending with a final chord.



No 19.

## DUET. (Flipper and Alice.)

"THE PICCANINNIES"

Allegretto.

Flipper and Alice.

Piano. *mf*

When de twi - light's fal - lin' and de stars a peep - ing

out, When de night be-gins, When de night be-gins, Is the

time our mam - my says de bo - gey man's a - bout And de

gob - be\_lins! and de gob - be\_lins! And when de lit - tle

pic - ca\_nin\_nies soft - ly creep a - round, Dat's what makes 'em hold their breath

'Cos dey's al - most scared to death, Start - in'when de sha - dows move, an' feared of ev' - ry

sound 'Cos dey know dere's gob - lins lurk - ing in de wood be - hind de trees where

dey a - bound — Be - - hind the trees, Dey're sure to seize

Lit - tle coloured pic - can - nin - nies, If dey don't take care, Way out

in de dark You can hear 'em, hark! To de

gob - lins, wait - in' o - ver dere — Be - hind de trees,

In twos and threes, For de lit - tle pic - can - nin - nies,

Whom dey mean to seize, Dey'll catch us If we is - nt

spry, For de gob - be - lin's are watch - in' thro de cor - ner of deir

eye! When dere

ain't no sound ex - cept de ban - joes and gui - tars Soft - ly

tink - ling, soft - ly tink - ling! And dere ain't no

light ex-cept de per - ky lit - tle stars All a - twink - ling,

all a - twink - ling! It's den de pic - ca -

- nin - nies are a - fraid to show dem - selves If dey want to

share a kiss In de dark, a - lone, like this - If dey want to

steal de ripe ba - na - nas from de shelves - 'Cos dey know de

bo - gey - man is watch - in' out with all his gob - ble - ins and elves! —

— Be - - hind de trees Dey wait to seize Lit - tle

co - loured pic - ca - nin - nies, If dey don't take care! Way out

in de dark You can hear 'em, hark! To de gob - lins

wait - in' o - ver dere, \_\_\_\_\_ Be - hind de trees In

twos, and threes, For de coloured pic - ca - nies whom dey mean to

seize, Dey'll catch us, creep - in' down de lane, For to

steal de su - gar, su - gar, su - gar, su - gar from de cane!

DANCE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a series of chords in the right hand and single notes in the left hand, followed by a more complex rhythmic pattern.

The second system continues the piece. The right hand features a sequence of chords and eighth notes, while the left hand provides a steady accompaniment with eighth notes and rests.

The third system shows further development of the melody in the right hand, with more frequent chord changes and eighth-note runs. The left hand continues its accompaniment pattern.

The fourth system introduces a more active right-hand melody with eighth-note runs and accents. The left hand remains accompanimental.

The fifth system continues the eighth-note melody in the right hand, with some chordal textures in the left hand.

The sixth system concludes the piece with a final melodic phrase in the right hand and a concluding chordal structure in the left hand. The key signature changes to two sharps (D major) at the end.



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 is one sharp (F#). The music features a melody in the treble staff and a bass line in the bass staff, with various rests and rhythmic values.

Second system of musical notation, continuing the piece. It maintains the grand staff format and key signature. The melody in the treble staff shows some chromatic movement, and the bass line provides harmonic support.

Third system of musical notation. The treble staff features a melodic line with a long note in the fourth measure. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The melody in the treble staff becomes more active with eighth notes. The bass line remains consistent with the previous systems.

Fifth system of musical notation. This system includes a trill or grace note in the treble staff. The bass line continues to provide a rhythmic foundation.

Sixth and final system of musical notation on the page. It concludes with a double bar line. The melody in the treble staff has a descending line, and the bass line ends with a final chord.

No 20.

SONG. (Carmenita) and CHORUS.

"SOCIETY."

Music by  
LIONEL MONCKTON.

Tempo di Valse.

Carmenita.

Musical score for the introduction. The top staff is for the vocal line (Carmenita) and the bottom two staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and includes a series of six measures marked with *ped.* and an asterisk (\*).

Musical score for the first vocal line (CAR.) and piano accompaniment. The piano part features a piano (*p*) dynamic and includes a repeat sign with first and second endings.

Musical score for the chorus. The top staff is for the vocal line (CAR.) with four verses of lyrics. The bottom two staves are for the piano accompaniment. The lyrics are:

1. Though	my	fa - mi - ly's	pe - - di - gree
2. I'm	so	fond of the	up - - per ten.
3. To	the	Der - by I	like to go
4. At	the	the - atre I	al - - ways sit

CAR.

Is - - n't all that it ought to be, I've a  
Both the la - dies and gen - tle - men! It's de -  
With the ar - is - to - crats, you know, So for  
In the front of the dear old pit; There my

CAR.

face that is not so bad, And a fi - gure that  
- light - ful to breathe the air, Breathed by peo - ple in  
Ep - som I gai - ly start With a nice lit - tle  
eye ve - ry quick - ly falls On the swells in their

CAR.

drives 'em mad. All my man - ners are so re -  
Grosve - nor Square, To the park I have of - ten  
horse and cart, Side by side with a four - in -  
vel - vet stalls, How they tit - ter and stare at

CAR.

- fined, Dukes and Duch - ess - es fill my mind;  
been, Just to look at our gra - cious Queen,  
- hand, I can hear all the talk so grand,  
me When I'm shock'd at the things I see,

CAR.

With the swells I would dine and dance, If they'd  
 When I saw her I raised a shout, So they  
 If their blood is a brilliant blue, So's their  
 "Shame!" I cry, with a maiden blush, They just

CAR.

give me a chance! Oh! I  
 bun - dled me out! Oh! I  
 lan - guage too! Oh! I  
 shout at me "Ush!" Oh! I

*Ed.* \*

CAR.

*f* CHORUS.

Love So - ci - e - ty! High So - ci - e - ty! High So -  
 Love So - ci - e - ty! Good So - ci - e - ty! Good So -  
 Love So - ci - e - ty! Real So - ci - e - ty! Real So -  
 Love Pro - pri - e - ty! Strict Pro - pri - e - ty! Strict Pro -

CARMENITA.

- ci - e - ty! Lots of new dress - es I could af - ford  
 - ci - e - ty! I should be called an at - trac - tive girl'  
 - ci - e - ty! I'd ride on hors - es with fine long tails  
 - pri - e - ty! Mu - sic - al far - ces I'd quick - ly stop

*p*

CHORUS.

If my pa - pa had been born a Lord! Oh! she  
 If my pa - pa was a no - ble Hear! Oh! she  
 If my pa - pa was the Prince of Wales! Oh! she  
 If my pa - pa was an Arch - bi - shop! Oh! she

loves So - ci - e - ty! High So - ci - e - ty! High So -  
 loves So - ci - e - ty! Good So - ci - e - ty! Good So -  
 loves So - ci - e - ty! Real So - ci - e - ty! Real So -  
 loves Pro - pri - e - ty! Strict Pro - pri - e - ty! Strict Pro -

- ci e - ty! Lots of new dress - es she could af - ford  
 - ci e - ty! She would be called an at - trac - tive girl  
 - ci e - ty! She'd ride on hors - es with fine long tails  
 - pri e - ty! Mu - sic - al far - ces she'd quick - ly stop

1. 2. & 3. 4.

If her pa - pa had been born a Lord!  
 If her pa - pa was a no - ble Hear!  
 If her pa - pa was the Prince of Wales!  
 If her pa - pa was an Arch - bi - shop!

## No 21.

## FINALE - ACT II.

Winifred.

I'm on - ly a poor lit - tle

Piano.

*f* *p*

w.

sing - ing girl, Who wan - ders to — and fro, Yet,

w.

ma - ny have heard me with hearts a-whirl, At least, they tell — me

W. *so.*

SOP. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

TEN. Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

BASS Bra - vo! Bra - vo! The charm - ing lit - tle sing - ing

SOP. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

TEN. girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

BASS girl, Bra - vo! Bra - vo! For ev' - ry heart she sets a - whirl, Both

SOP. near and far, with her gui -

TEN. near and far, with her gui -

BASS near and far, with her gui -

CHORUS.

SOP. - tar. Oh, lis - ten to the

TEN - tar. Oh, lis - ten to the

BASS - tar. Oh, lis - ten to the

Tempo di marziale.

in unis.

band! How mer - ri - ly they play!

*marcato*

"Oh, don't you think it grand?"



Hear ev - ry - bo - dy say.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Hear ev - ry - bo - dy say." The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature and features a steady accompaniment of eighth notes in the left hand and chords in the right hand.

Oh, lis - ten to the band! Who does - n't love to

The second system continues the musical score. The vocal line has the lyrics "Oh, lis - ten to the band! Who does - n't love to". The piano accompaniment continues with similar rhythmic patterns, including some chords with accents.

hark \_\_\_\_\_ To the shout of "here they come" and the

The third system features a vocal line with a long horizontal line under "hark" indicating a sustained note. The lyrics continue with "To the shout of 'here they come' and the". The piano accompaniment provides a consistent harmonic and rhythmic background.

bang - ing of the drum? Oh, lis - ten to the sol - diers in the park!

The fourth system concludes the musical score on this page. The vocal line has the lyrics "bang - ing of the drum? Oh, lis - ten to the sol - diers in the park!". The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

## SONG:-(Winifred) and CHORUS.

"WHEN THE LITTLE PIGS BEGIN TO FLY."

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.

Allegro moderato.

Winifred.

Piano. *mf*

1. When I was quite a ti - ny lit - tle mite, Each  
nur - se - ry ro - mance I knew: There was sweet Bo - peep with her  
wand'ring sheep, And de - light - ful Cin - der - el - la too, I

used to say, I was long - ing for the day. When a fair - y prince should meet my

eye, — But they'd an - swer me, "Such a sight you'll on - ly see, When the

lit - tle pigs be - gin to fly!" — When the lit - tle pigs be - gin to

fly! — Which is sure to hap - pen by and by. — Won't the

country people stare, At the bacon in the air, When the little pigs begin to

## CHORUS.

fly, \_\_\_\_\_ When the little pigs begin to fly, \_\_\_\_\_ Which is

*mf*

sure to happen by and by, \_\_\_\_\_ Won't the country people stare, At the

bacon in the air, When the little pigs begin to fly, \_\_\_\_\_

*f*

2. If pigs wore wings We'd  
just half grown, I'd a

see some fun - ny things, And what a chance for all good shots, — With the  
pig - gy of my own, Like Ma - ry and her fa - mous lamb, — He was

pigs at their ease Building nests in trees, And perching on the chim - ney  
fat you know, And I loved him so, Till they turned him in - to sausage and

pots, — The sport - ing boys will for - get their for - mer joys, And no  
ham, — But now I'm big There's a - noth - er kind of pig, Which I

lon - ger look for birds in the sky, — Not a soul will care, For a  
fan - cy I should like to try, — He'll be not too old, Ve - ry

pheas - ant or a hare, When the lit - tle pigs be - gin to fly, — When the  
hand - some, ra - ther bold, And I don't in - tend to let him fly, — If my

lit - tle pigs be - gin to fly, — which of course will hap - pen by and  
lit - tle pig be - gins to fly, — There'll be lots of trou - ble by and

by, — We shall see the Duke of York, In the sea - son shooting pork, When the  
by, — I shall have to tie his wing, With a lit - tle bit of string, If my

CHORUS.

lit - tle pigs be - gin to fly, \_\_\_\_\_ When the lit - tle pigs be - gin to  
 naugh - ty pig be - gins to fly, \_\_\_\_\_ If my lit - tle pig be - gins to

fly, \_\_\_\_\_ Which of course will hap - pen by and by, \_\_\_\_\_ We shall  
 fly, \_\_\_\_\_ There'll be lots of trou - ble by and by, \_\_\_\_\_ I shall

see the Duke of York, In the sea - son shooting pork, When the lit - tle pigs be - gin to  
 have to tie his wing, With a lit - tle bit of string, If my naugh - ty pig be - gins to

1. fly! \_\_\_\_\_ last time  
 3. When fly! \_\_\_\_\_

DANCE.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system includes a fermata over the first measure of the treble staff. The second system features a triplet of eighth notes in the treble staff. The third system has a fermata over the first measure of the treble staff. The fourth system includes a fermata over the first measure of the treble staff. The fifth system concludes with a double bar line and repeat dots in both staves.