

VOCAL SCORE.

THE
BALLET GIRL

New Musical Play.

BY
JAMES T. TANNER.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
CARL KIEFERT.

VOCAL SCORE	6s. net.
PIANO SOLO	3s. net.

ENOCH & SONS,

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1870
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THE BALLET GIRL.

A Musical Play in Two Acts

BY

JAMES T. TANNER.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
CARL KIEFERT.

Characters.

THE EARL OF KILBEGGAN	...	...	...	...	An impecunious Peer.
LORD COMARTHY	...	...	...	...	His Son—in love with Violette.
EUGENE TARADELLE	...	...	...	...	Director of the Folies Theatre, Paris.
REUBEN VAN EYT	...	...	...	...	An Artist.
PERCH	...	...	...	...	The Earl's Valet.
KOFSDOPPEN	...	...	...	...	Landlord of the "Three Bells."
BATON-BLANC	...	...	...	...	A Composer.
FLOOTS	...	...	...	...	Régisseur at the Folies Theatre.
CONDUCTOR	...	...	...	...	At the Folies Theatre.
VROUW SCHOMBERG	...	...	...	...	Nita's Aunt.
LISA	...	...	...	...	} Two Peasant Girls of Heerenbergen.
FRIDA	...	...	...	...
AUNT B'LINDY	...	...	...	...	Nita's coloured Nurse.
VIOLETTE	...	...	...	...	Première Danseuse at the Folies Theatre.
NITA VANDERKOOP	...	...	...	...	An American Heiress.

ACT I.

Heerenbergen, on the shores of the Zuyder Zee.

ACT II.

The Stage of the Folies Theatre, Paris (the next day).

TIME—*Present day.*

THE BALLET GIRL.

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THE BALLET GIRL.



Lyrics by
ADRIAN ROSS.

Words by
JAMES T. TANNER.

Music by
CARL KIEFERT.

No. 1.

OPENING CHORUS.

"BESIDE THE ZUYDER ZEE."

Allegretto.

PIANO. *f*

cre - - - - - scen - - - - -

do - - - - -

CHORUS. (Sailors, Sailoresses, Fishers, etc.)

SOP. ALT. Here you see, be - side the Zuy - der, Here be - side the Zuy - der Zee,

TEN. Here you see, be - side the Zuy - der, Here be - side the Zuy - der Zee,

BASS. Here you see, be - side the Zuy - der, Here be - side the Zuy - der Zee,

SOP. ALT. Views and gar - ments both are wi - der, Fries - land vrouws are fair and free!

TEN. Views and gar - ments both are wi - der, Fries - land vrouws are fair and free!

BASS. Views and gar - ments both are wi - der, Fries - land vrouws are fair and free!

SOP. ALT. Fri - sian girls with flax - en tress - es Don ab - bre - vi - a - ted dress - es,

TEN. Fri - sian girls with flax - en tress - es Don ab - bre - vi - a - ted dress - es,

BASS. Fri - sian girls with flax - en tress - es Don ab - bre - vi - a - ted dress - es,

SOP.
ALT.
TEN.
BASS.

Go a-board as sai - lor - ess - es, Jills a - shore and Jacks at sea, Jills a - shore and

Go a-board as sai - lor - ess - es, Jills a - shore and Jacks at sea, Jills a - shore and

Go a-board as sai - lor - ess - es, Jills a - shore and Jacks at sea, Jills a - shore and

SOP.
ALT.
TEN.
BASS.

Jacks at sea! Jacks and Jills, we sail the hills Of green and tum - bling wa - ters;

Jacks at sea! Jacks and Jills, we sail the hills Of green and tum - bling wa - ters;

Jacks at sea! Jacks and Jills, we sail the hills Of green and tum - bling wa - ters;

SOP.
ALT.
TEN.
BASS.

Dutch - men's sons are dar - ing ones, But so are Dutch - men's daugh - ters!..... Yo,

Dutch - men's sons are dar - ing ones, But so are Dutch - men's daugh - ters!..... Yo,

Dutch - men's sons are dar - ing ones, But so are Dutch - men's daugh - ters!..... Yo,

SOP.
ALT.
TEN.
BASS.

heave ho! yo, heave ho! yo

SOP.
ALT.
TEN.
BASS.

ho!..... yo ho!..... yo ho!.....

Moderato.

TENORS.

BASSES.

SAILORS. (coming forward.) We are

Moderato.

ff

TEN. bold Jack Tars, We are jol - ly sea - dogs; We can steer by the stars, We can

BASS.

TEN. keep our logs, But we leave all o - ther la - bours, To our

BASS.

TEN. la - dy friends and neighbours, While we war - ble of our hil - ly, hau - ly, hau - ly, oh! For our

BASS.

TEN. lass_{es} scrub the brass_{es} and the deck al_{so}, Heave the an_{chor}, set the span_{ker} and a _{women may be swimmin' in the seas we ship, As they wres_tle with the ves_{sel} on a}

BASS.

TEN. - way we go, And we cheer their working for us, By the sym_{pa}-thet_{ic} cho_{rus} Of our storm_y trip, - Yet as long as they can do it, We will kind_{ly} see them through it, By a _{kind_{ly} see them through it, By a}

BASS.

TEN. cus_{tom} - a_{ry} hil_{ly}, hau_{ly}, hau_{ly}, oh! Tho' the hau_{ly}, oh!

BASS.

1. 2.

ff

CHORUS OF MARKET WOMEN.

We

poco rit.

Listesso tempo.

M. W.

come with our boun_ti_ful bas_kets, The cas_kets Of trea_sures of dain_ties un_told; And

p

M. W.

no_thing but praise could you ut_ter Of but_ter That breathes of the cow_slips of gold! We're

7

M. W.

load_ed with can_non-ball cheeses, Who pleases May buy to re_plen-ish his rack, And

b

M. W. ALL.

this lit - tle pig stiff and stark, it To mar - ket Will go, and will nev - er come back.

No,

ff

ALL. FRIDA.

Meno mosso.

nev - er, no, nev - er come back! From the dair - y_ sweet and air - y, Here are

p

FRI.

dain - ty pats and rolls, Cream in pit - cher, e - ven rich - er, And the

LISA.

FRI.

curds in brimming bowls! From the gar-den, ere they hard-en, Come the on-ions of the

Detailed description: This block contains the first system of music. It features a vocal line for 'FRI.' and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are 'curds in brimming bowls! From the gar-den, ere they hard-en, Come the on-ions of the'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

LISA.

spring, And the sa-vour of their fla-vour Is a treat for an-y

Detailed description: This block contains the second system of music. It features a vocal line for 'LISA.' and a piano accompaniment. The vocal line continues from the previous system with the lyrics 'spring, And the sa-vour of their fla-vour Is a treat for an-y'. The piano accompaniment continues with similar harmonic support.

MARKET WOMEN.

LISA.

king! If you wish for a dish, State what you're pre-fer-ring,

Detailed description: This block contains the third system of music. It features a vocal line for 'LISA.' and a piano accompaniment. The vocal line begins with a double bar line and the lyrics 'king! If you wish for a dish, State what you're pre-fer-ring,'. The piano accompaniment includes a dynamic marking of 'mf'.

M. W.

Salt or fresh, fish or flesh, Fowl or good red her-ring! No

Detailed description: This block contains the fourth system of music. It features a vocal line for 'M. W.' and a piano accompaniment. The vocal line has the lyrics 'Salt or fresh, fish or flesh, Fowl or good red her-ring! No'. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and a 6/8 time signature.

Poco più mosso.

M. W.

mat - ter how much, The qual - i - ty's such As nothing can touch, When made by the Dutch! No

M. W.

mat - ter how much, The qual - i - ty's such As nothing can touch, When made by the Dutch!

Allegro.

f

ALL.

Mer - ry 'tis when the boats come home, And maid - ens sing a - mar - ket - ing;

ALL. Let the beer in the fla - gon foam, Then blow its crown and drink it down!

The first system of music consists of two staves. The upper staff is a vocal line with lyrics: "Let the beer in the fla - gon foam, Then blow its crown and drink it down!". The lower staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a lively, dance-like style.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

ALL. Mug and glass, Fill and drain! Lad and lass Dance a - gain!

The second system of music consists of two staves. The upper staff is a vocal line with lyrics: "Mug and glass, Fill and drain! Lad and lass Dance a - gain!". The lower staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand continues the rhythmic pattern with chords and moving lines, while the left hand maintains the bass line.

ALL. High and low, Heel and toe, Here we go, Here we go!

The third system of music consists of two staves. The upper staff is a vocal line with lyrics: "High and low, Heel and toe, Here we go, Here we go!". The lower staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand features a more complex rhythmic pattern with sixteenth notes, while the left hand continues the bass line.

ALL. If we've no fid_dle and bow, What shall we do? what shall we do?

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "If we've no fid_dle and bow, What shall we do? what shall we do?". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ALL. Sing the rhyme, and keep the time With the wood_en shoe, the wood_en shoe! Ya

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Sing the rhyme, and keep the time With the wood_en shoe, the wood_en shoe! Ya". The piano accompaniment maintains the rhythmic pattern from the first system.

ALL. hoop! ya hoop! the wood_en shoe!

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "hoop! ya hoop! the wood_en shoe!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and ends with a double bar line.

No 2.

SONG_(Nita) and CHORUS.

"IN AMERICA."

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics include a forte 'f' marking.

NITA.

1. I have made the most re-mark-a-ble dis-cov-er-ies In A-
 2. They have cli-mates in un-lim-it-ed va-ri-e-ty. In A-
 3. There are ster-ies which are look'd up-on as hu-mor-ous In A-

The vocal line for Nita's first verse is written on a single staff. It begins with a rest, followed by the lyrics. The piano accompaniment continues below, with dynamics marked 'p' and 'f'.

NITA.

CHORUS.

-me-ri-ca, In A-me-ri-ca! I can tell you what a fash-ion-a-ble
 -me-ri-ca, In A-me-ri-ca! Ev-'ry Me-te-or-o-lo-gi-cal So-
 -me-ri-ca, In A-me-ri-ca! They are a-ged but un-ques-tion-a-bly

The chorus is written on a single staff for Nita. The piano accompaniment features a strong rhythmic pattern with dynamics 'f' and 'p'.

NITA.

lo-ver is In the re-gions of the U. S. A! He a-
 -ci-e-ty Gets its wea-ther from the U. S. A! There's a
 nu-mer-ous In the jour-nals of the U. S. A! They are

The second verse is written on a single staff for Nita. The piano accompaniment continues with dynamics 'f' and 'p'.

CHORUS.

NITA.

adopts the Brit-ish style with all its cru-di-ties, In A-me-ri-ca, In A-
 fall of half a foot in the ba-rom-e-ter From A-me-ri-ca, From A-
 told at meet-ings so-cial and po-li-ti-cal In A-me-ri-ca, In A-

NITA.

CHO.

-me-ri-cal If you want to know his nick-name, why, a
 -me-ri-cal! And the light-ning falls ex-plo-ding a gas-
 -me-ri-cal! They're ef-fect-ive when the au-dience is not

NITA.

"dude" it is, And he u-su-al-ly talks this way.....
 -om-e-ter, And the wind be-gins to blow this way.....
 cri-ti-cal, And they gen-er-al-ly start this way.....

Allegretto.

NITA.

"I say, Chol-ly, what's the time of day?"
 Stiff breeze— strong-er— west-ern gale and rain—
 You hear stor-y? man I used to know—

NITA.

"Twelve o' clock in Lon - don, — here, I could - n't say! See
 Bliz - zard and tor - na - do — cy - clone, hur - ri - cane — Smash -
 Ve - ry e - con - om - ic — down in I - da - ho —

NITA.

this, Chol - ly? la - test Lon - don hat? O
 - ing broil - ies — lay your chim - nies flat — O
 Bought a ten - or sing - er — as he had no cat? O


NITA.


Chris - to - pher Co - lum - bus, you nev - er heard of that! O
 Chris - to - pher Co - lum - bus, you should have thought of that! O
 Chris - to - pher Co - lum - bus, you might have spared us that! O

NITA.


Chris - to - pher Co - lum - bus, you nev - er heard of that!
 Chris - to - pher Co - lum - bus, you should have thought of that!
 Chris - to - pher Co - lum - bus, you might have spared us that!

CHORUS.

SOP. ALT. 

TEN. BASS. 


"I say, Chol - ly, what's the time of day?" "Twelve o' clock in
 Stiff breeze— strong-er— west - ern gale and rain— Bliz - zard and tor -
 You hear stor - y? man I used to know— Ve - ry e - con -





SOP. ALT. 

TEN. BASS. 


Lon - don,— here, I could n't say! See this, Chol - ly?
 - na - do— cy - clone, hur - ri - cane— Smash - ing broll - ies—
 - om - ic— down in I - da - ho— Bought a ten - or sing - er—



SOP. ALT. 

TEN. BASS. 

la - test Lon - don hat? O Chris - to - pher Co - lum - bus, you
 lay your chim - nies flat— O Chris - to - pher Co - lum - bus, you
 as he had no cat? O Chris - to - pher Co - lum - bus, you



SOP.
ALT.

nev - er heard of that, O Chris - to - pher Co - lum - bus, you
 should of thought of that! O Chris - to - pher Co - lum - bus, you
 might have spared us that! O Chris - to - pher Co - lum - bus, you

TEN.
BASS.

SOP.
ALT.

nev - er heard of that!
 should have thought of that!
 might have spared us that!

TEN.
BASS.

1.

Più vivo.

NITA.

2.

They have
 There are

rit.

fz

No 3.

DUET (Nita and Van Eyt.)

"A STITCH IN TIME"

Allegretto.

NITA. NITA.

There

PIANO.

NITA.

was a cle-ver Art-ist, In days of long a-go, His pic-tures were the

NITA.

smart-est, His jack-et was - nt so! He went a-bout un-blush-ing, In

NITA.

coat of vel-ve-teen That loud-ly called for brush-ing, And

NITA. scrubbing with ben-zine!

VAN EYT.
I grieve to own This hap-less youth Has nev-er known The sav-ing'

NITA. The truth sub-lime, Al-most di-vine, A stitch in time Will save you nine!

VAN E. truth! A stitch in time Will save you nine!

Tempo di Gavotta.

NITA. Sew, sew, sew, sew, Says the an-cient rhyme, All we want on earth be-low Is

VAN E. Sew, sew, sew, sew, Says the an-cient rhyme, All we want on earth be-low Is

NITA.
just a stitch in time. Sew, sew, sew, sew, Says the an_cient rhyme,

VAN E.
just a stitch in time. Sew, sew, sew, sew, Says the an_cient rhyme,

NITA. *rall.* All we want on earth be_low Is just a stitch in time. *a tempo.*

VAN E. *rall.* All we want on earth be_low Is just a stitch in time. *a tempo.*

Allegretto.

NITA.

VAN E. But

VAN EYT.

lo! there comes a fai-ry From out the gold-en morn, And sees that youth un-

VAN E. wa-ry, So tat-ter'd and so torn! A-bove her fin-gers nim-ble She

VAN E. bends her dain-ty head, And deft-ly plies the thim-ble, The nee-dle and the

NITA.

VAN E. thread! The vic-tim stands, As vic-tims should, With fold-ed hands, Ex-treme-ly

VAN EYT.

NITA. good! But gives a twitch In pan-to-mime, To feel a stitch, A stitch in time!

Tempo di Gavotta.

NITA.
Sew, sew, sew, sew, Says the an - cient rhyme, All we want on earth be - low Is

VAN E.
Sew, sew, sew, sew, Says the an - cient rhyme, All we want on earth be - low Is

NITA.
just a stitch in time. Sew, sew, sew, sew, Says the an - cient rhyme,

VAN E.
just a stitch in time. Sew, sew, sew, sew, Says the an - cient rhyme,

NITA.
rall. All we want on earth be - low Is just a stitch in time! *a tempo.*

VAN E.
rall. All we want on earth be - low Is just a stitch in time! *a tempo.*

No. 4.

DUET. (Violette and Comarthy.)

"THE ELOPEMENT."

Allegro.

VIOLETTE.

1. We've
2. And

PIANO.

VIOL.

bro - ken our te - ther And bolt - ed to - ge - ther, And hi - ther we've has - ti - ly
af - ter the mar - riage We can't keep a car - riage, For that is ex - tra - va - gance

VIOL.

hied us,
cra - zy;

COMARTHY.

A place too se - questered To fear be - ing pestered With peo - ple who want to di -
We shan't act at ran - dom In try - ing a tan - dem As done by the clas - si - cal

VIOL.  A Lord and a dan - cer, We think it will an - swer To
And then I am look - ing To do - ing the cook - ing, And


COM.  - vide us!
Dai - sy!

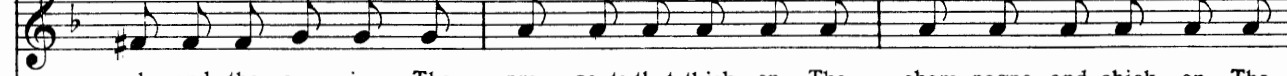


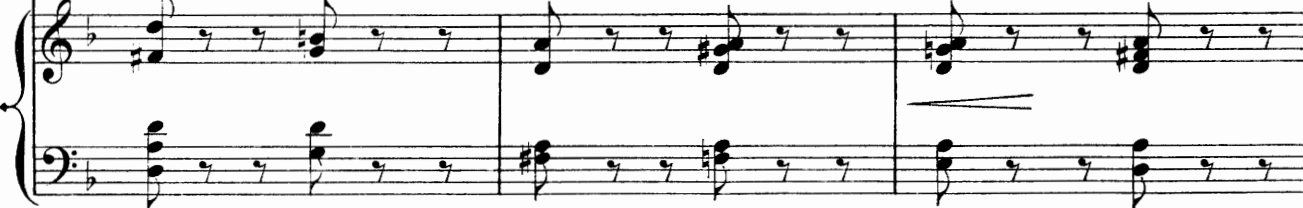
VIOL.  go in for bill - ing and coo - ing, So hey! for the mar - riage, The
stir - ring the soup with a la - dle, The rooms will be fur - nished With

COM.  So hey! for the mar - riage, The
The rooms will be fur - nished With



VIOL.  cake and the car - riage, The pre - sents that thick - en, The cham - pagne and chick - en, The
fry - ing - pan bur - nished, Some chairs or a ta - ble Or two, if we're a - ble, A

COM.  cake and the car - riage, The pre - sents that thick - en, The cham - pagne and chick - en, The
fry - ing - pan bur - nished, Some chairs or a ta - ble Or two, if we're a - ble, A



VIOL. peals from the stee-ple To tell all the peo-ple, And then ho-ney-moon-ing, The
so-fa to sit on, Up-hol-stered in cre-tonne, And then we'll be rea-dy For

COM. peals from the stee-ple To tell all the peo-ple, And then ho-ney-moon-ing, The
so-fa to sit on, Up-hol-stered in cre-tonne, And then we'll be rea-dy For

p

VIOL. rap-tu-rous spooning— Do please re-col-lect what you are do-ing!
mar-ried life stead-y— But I think we've for-got-ten the cra-dle!

COM. rap-tu-rous spooning— Do please re-col-lect what you are do-ing!
mar-ried life stead-y— But I think we've for-got-ten the cra-dle!

f *p*

Allegretto

VIOL. Pa-pa, the Earl, will bar a girl With on-ly wit and beau-ty, He
When wed-lock's done, and two are one, A thought that's full of beau-ty, That

COM. Pa-pa, the Earl, will bar a girl With on-ly wit and beau-ty, He
When wed-lock's done, and two are one, A thought that's full of beau-ty, That

Allegretto
mf

VIOL. thinks you gone to read at Bonn And do schol - as - tic du - ty; So
 one may grow to three or so, En - tail - ing ex - tra du - ty; And

COM. thinks me gone to read at Bonn And do schol - as - tic du - ty; So
 one may grow to three or so, En - tail - ing ex - tra du - ty; And

VIOL. we must be on the Q. T., On the strict - est, strict - est Q. T.
 three must be on the Q. T., On the strict - est, strict - est Q. T.

COM. we must be on the Q. T., On the strict - est, strict - est Q. T.
 three must be on the Q. T., On the strict - est, strict - est Q. T.

VIOL. 1. 2. And

COM. 1. 2. And

D. C.

No. 5. QUINTET_ (Nita, Violette, B'lindy, Van Eyt, and Comarthy.)

"WEDDING BELLS."

Music by
BERTRAM LUARD SELBY.

Allegretto.

NITA.

VIOLETTE.
B'LINDY.

VAN EYT.

COMARTHY.

PIANO. *mf*

NITA. *mf*

VIOL.
B'LIN. *mf*

VAN E. *mf*

COM. *mf*

Oh, hap - py bells of mar - riage,..... You

Oh, hap - py bells of mar - riage,..... You

Oh, hap - py bells of mar - riage,..... You

Oh, hap - py bells of mar - riage,..... You

(Handbells)

NITA. hail the hap - py car - riage..... That bears a blush - ing bride be - neath the

VIOL. B'LIN. hail the hap - py car - riage..... That bears a blush - ing bride be - neath the

VAN E. hail the hap - py car - riage..... That bears a blush - ing bride be - neath the

COM. hail the hap - py car - riage..... That bears a blush - ing bride be - neath the

NITA. orange blos - som wreath; The wed - ded world re - joi - ces..... *mf*

VIOL. B'LIN. orange blos - som wreath; The wed - ded world re - joi - ces..... *mf*

VAN E. orange blos - som wreath; To

COM. orange blos - som wreath; To

NITA. *p* That tell a luck - y lov - er's tale, In

VIOL. B'LIN. *p* That tell a luck - y lov - er's tale, In

VAN E. *p* hear your lus - ty voi - ces,..... That tell a luck - y lov - er's tale, In

COM. *p* hear your lus - ty voi - ces,..... That tell a luck - y lov - er's tale, In

L'istesso tempo. ♩ = ♩

NITA. *f* their e - ter - nal scale,..... In their e - ter - nal

VIOL. B'LIN. *f* their e - ter - nal scale,..... In their e - ter - nal

VAN E. *f* their e - ter - nal scale,..... In their e - ter - nal

COM. *f* their e - ter - nal scale,..... In their e - ter - nal

L'istesso tempo. ♩ = ♩

NITA. *mf* scale..... So

VIOL. B'LIN. *mf* scale..... So

VAN E. *mf* scale..... So

COM. *mf* scale..... So

The first system of the score consists of four staves. Each staff begins with a treble clef (except for the COM. staff which has a bass clef), a key signature of two sharps (F# and C#), and a 6/8 time signature. The NITA, VIOL. B'LIN., and VAN E. staves contain a melodic line starting with a whole note, followed by a dotted half note, and ending with a quarter note. The COM. staff contains a similar melodic line. Below each of these four staves is the word "scale....." followed by a dotted line. The dynamic marking *mf* is placed above the first note of each staff. The word "So" is written at the end of each staff. Below these four staves is a grand staff (treble and bass clefs) containing a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

L'istesso tempo. ♩ = ♩.

NITA. sing your song, and gai - ly ring, With ding, and dong, and ding, and dong.

VIOL. B'LIN. sing your song, and gai - ly ring, With ding, and dong, and ding, and dong.

VAN E. sing your song, and gai - ly ring, With ding, and dong, and ding, and dong. The

COM. sing your song, and gai - ly ring, With ding, and dong, and ding, and dong.

L'istesso tempo. ♩ = ♩.

The second system of the score consists of four staves and a grand staff. The tempo is marked **L'istesso tempo.** with a note equal to a note. The key signature remains two sharps and the time signature is 6/8. The NITA, VIOL. B'LIN., and COM. staves have lyrics: "sing your song, and gai - ly ring, With ding, and dong, and ding, and dong." The VAN E. staff has lyrics: "sing your song, and gai - ly ring, With ding, and dong, and ding, and dong. The". The piano accompaniment in the grand staff features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking *mf* in the bass clef.

NITA. *p*
 Shall live for long, and ding, and dong, ding

VIOL. B'LIN. *p*
 ding

VAN E. *p*
 love you sing, With ding, and dong, ding

COM. *p*
 ding

NITA. *mf*
 dong,..... ding dong,..... ding dong.....

VIOL. B'LIN. *mf*
 dong,..... ding dong,..... ding dong.....

VAN E. *mf*
 dong, ding dong, ding dong.....

COM. *mf*
 dong,..... ding dong,..... ding dong.....

NITA. *f* Ding, *f* dong, ding,

VIOL. B'LIN. *f* Dong, *f* dong, ding,

VAN E. *f* Ding, *f* dong, ding,

COM. *f* Dong, *f* dong, ding,

(Handbells)

NITA. *mf* dong, ding, dong, ding dong, ding

VIOL. B'LIN. *mf* dong, ding, dong, ding dong, ding

VAN E. *mf* dong, ding, dong, ding dong, ding

COM. *mf* dong, ding, dong, ding dong, ding

NITA.
dong, ding dong!.....

VIOL.
B'LIN.
dong, ding dong!.....

VAN E.
dong, ding dong!.....

COM.
dong, ding dong!.....

K. Drum.

NITA.

VIOL.
B'LIN.

VAN E.

COM.

(Orch.)
f

NITA. *mf* You ring in - to our fan - cies The

VIOL. B'LIN. *mf* You ring in - to our fan - cies. The

VAN E. *mf* You ring in - to our fan - cies The

COM. *mf* You ring in - to our fan - cies The

(Handbells)

NITA. *p* rhyme of old ro - man - ces, When he... was brave, and she was fair, And

VIOL. B'LIN. *p* rhyme of old ro - man - ces, When he... was brave, and she was fair, And

VAN E. *p* rhyme of old ro - man - ces, When he... was brave, and she was fair, And

COM. *p* rhyme of old ro - man - ces, When he... was brave, and she was fair, And

NITA. *mf*
 both a per - fect pair; Then hey for love and laugh - ter,

VIOL. B'LIN. *mf*
 both a per - fect pair; Then hey for love and laugh - ter,

VAN E. *mf*
 both a per - fect pair; And

COM. *mf*
 both a per - fect pair; And

NITA. *mf*
 And ev - 'ry month from June to June Shall

VIOL. B'LIN. *mf*
 And ev - 'ry month from June to June Shall

VAN E.
 joy for ev - er af - ter, And ev - 'ry month from June to June Shall

COM.
 joy for ev - er af - ter, And ev - 'ry month from June to June Shall

NITA. *f* be a hon-ey - moon, honey-moon, Shall be a hon-ey, hon-ey-

VIOL. B'LIN. *f* be a hon-ey - moon, honey-moon, Shall be..... a hon-ey, hon-ey-

VAN E. *f* be a hon-ey - moon, honey-moon, Shall be a hon-ey, hon-ey-

COM. *f* be a hon-ey - moon, honey-moon, Shall be..... a hon-ey, hon-ey-

NITA. *p* -moon!..... *f* Tho'

VIOL. B'LIN. *p* -moon!..... *f* Tho'

VAN E. *p* -moon!..... *f* Tho'

COM. *p* -moon!..... *f* Tho'

NITA. *mf*
Time be strong, yet Love is King, With ding, and dong, and dong, and ding.

VIOL. B'LIN. *mf*
Time be strong, yet Love is King, With ding, and dong, and dong, and ding.

VAN E. *mf*
Time be strong, yet Love is King, With ding, and dong, and dong, and ding. The

COM. *mf*
Time be strong, yet Love is King, With ding, and dong, and dong, and ding. The

NITA. *p*
In joy - ful throng And ding, and dong, Ding

VIOL. B'LIN. *p*
In joy - ful throng And ding, and dong, Ding

VAN E. *p*
hours shall wing To ding, and dong, Ding

COM. *p*
hours shall wing Ding

NITA.
 VIOL. B'LIN.
 VAN E.
 COM.

mf

dong,..... ding dong,..... ding dong,.....
 dong,..... ding dong,..... ding dong,.....
 dong, ding dong, ding dong,.....
 dong,..... ding dong,..... ding dong,.....

NITA.
 VIOL. B'LIN.
 VAN E.
 COM.

Ding, Dong, Ding, Dong, ding, dong, ding,
 Dong, dong, ding,
 Ding, dong, ding,
 Dong, dong, ding,

(Handbells)

NITA. *mf*
 dong, ding, dong, ding dong, ding

VIOL. B'LIN. *mf*
 dong, ding, dong, ding dong, ding

VAN E. *mf*
 dong, ding, dong, ding dong, ding

COM. *mf*
 dong, ding, dong, ding dong, ding

NITA.
 dong, ding dong!

VIOL. B'LIN.
 dong, ding dong!

VAN E.
 dong, ding dong!

COM.
 dong, ding dong!

(K. Drum.)

(Orch.) *f*

Nº 6.

CHORUS and SONG (Earl.)

Allegretto.

PIANO.

SOP.
ALT.
TEN.
BASS.

Is it so? Have you heard? Do you know? Not a word!

Is it so? Have you heard? Do you know? Not a word!

Is it so? Have you heard? Do you know? Not a word!

SOP.
ALT.
TEN.
BASS.

What de - light! What sur - prise! In the sight Of our eyes

What de - light! What sur - prise! In the sight Of our eyes

What de - light! What sur - prise! In the sight Of our eyes

SOP. ALT.
Here, for ru - ral plea - sure thirst - ing, Comes for lodg - ing and for board,

TEN.
Here, for ru - ral plea - sure thirst - ing, Comes for lodg - ing and for board,

BASS.
Here, for ru - ral plea - sure thirst - ing, Comes for lodg - ing and for board,

SOP. ALT.
One with Brit - ish mon - ey burst - ing, Bank - er, brew - er or mi - lord!

TEN.
One with Brit - ish mon - ey burst - ing, Bank - er, brew - er or mi - lord!

BASS.
One with Brit - ish mon - ey burst - ing, Bank - er, brew - er or mi - lord!

SOP. ALT.
Look not on the stran - ger cool - ly, Greet him with ad - mi - ring eyes,

TEN.
Look not on the stran - ger cool - ly, Greet him with ad - mi - ring eyes,

BASS.
Look not on the stran - ger cool - ly, Greet him with ad - mi - ring eyes,

SOP.
ALT.
TEN.
BASS.

For he may be Te - rah Hoo - ley, Or Bar - na - to in dis - guise!

For he may be Te - rah Hoo - ley, Or Bar - na - to in dis - guise!

For he may be Te - rah Hoo - ley, Or Bar - na - to in dis - guise!

Andante.
LANDLORD.

With de - fe - rent hu - mi - li - ty, Ex - empt from all ser - vi - li - ty, We

LAND.

greet him, high no - bi - li - ty And lof - ty name. Al -

LAND. 

- though he may he stiff for us His pock - ets are au - ri - fer - ous, So

LAND. 

hail him with vo - ci - fer - ous And loud ex - claim.

Maestoso.

SOP.  **f**
 ALT. 
 TEN. 
 BASS. 

Wel - come him with one ac - cord, Hail, Sir, Mis - ter, Bart, Mi -

Maestoso.



Allegro.

SOP.
ALT.
TEN.
BASS.

-Lord!

Allegro.

ff

RECIT.
EARL.

Allthough these per-sons are not quite se-lect, At least they.

Andante con moto.

EARL.

treat me with the due re-spect! There
I

p

EARL.

beams a light of lof - ty race A - bout my form and in my face, From
some - times sit, with o - ther Lords, On new - ly found - ed mi - ning boards, Of

EARL.

locks that curl with na - tive grace, To shi - ning pa - tent lea - thers! A
"Claims," "Bon - an - zas," or "Re - ward" So called by their pros - pect - us. But

EARL.

grace pe - cu - li - ar - ly my own, That would suf - fice to make me known. If
though our first pros - pect - ive puff May speak of miles of pay - ing stuff, The

EARL.

I were in the tor - rid zone, At - tired in os - trich fea - thers! For
gold is on - ly just e - nough To pay the poor Di - rect - ors! But

EARL.

na - tives wild and na - tives tame Their spears would fear to hurl,
 un - dis_mayed, al_though dis_tressed, My plans I still un_furl,

EARL.

And all ex_claim (You'll do the same) "The
 And folks in_vest, So you had best Say

PERCH. *sotto voce*

PERCH. *agitato.*

EARL.

Earl, the Earl, the Earl!" You
 "yes!" to please the Earl! You

SOP. ALT.

TEN.

BASS.

Of course the no - ble Earl.
 Per - haps to please the Earl.

Of course the no - ble Earl.
 Per - haps to please the Earl.

Of course the no - ble Earl.
 Per - haps to please the Earl.

Allegro.

rall.

EARL. see they know the Earl! So
see they trust the Earl! So

SOP. ALT. TEN. BASS.

Allegro.

rall. *f* *mf*

Moderato.

PERCH.

EARL & PERCH.

EARL. bow, pay, *mf* Bow! Pay! *mf* Bow! Pay! *mf* Bow! Pay! *mf* Bow! Pay!

PERCH. Bow! Pay! Bow! Pay! Bow! Pay!

EARL & PERCH. To the Earl (You) see be fore (you) now, (You) To (our) mines in West Aus-tra - li - a, In To (his) mines in West Aus-tra - li - a, In

SOP. ALT. TEN. BASS.

Bow! Pay! *mf* Bow! Pay! *mf* Bow! Pay! *mf* Bow! Pay! *mf* Bow! Pay!

We see be fore us now, We To the Earl We see be fore us now, We To his mines in West Aus-tra - li - a, In To his mines in West Aus-tra - li - a, In

EARL & PERCH. EARL PERCH. EARL & PERCH.

see be-fore (you) now! For that's,— That's,— The
 West Aus-tra - li - a, For that's,— That's,— Vouched

SOP. ALT. TEN. BASS.

see be-fore us now! That's,— That's,—
 West Aus-tra - li - a, That's,— That's,—

see be-fore us now! That's,— That's,—
 West Aus-tra - li - a, That's,— That's,—

see be-fore us now! That's,— That's,—
 West Aus-tra - li - a, That's,— That's,—

EARL & PERCH. D. S.

right of the ar - is - to - crats, Of the ar - is - to - crats!
 for by the ar - is - to - crats, By the ar - is - to - crats!

SOP. ALT. TEN. BASS.

Rats!
 Rats!
 Rats!
 Rats!
 Rats!
 Rats!

No. 7.

SONG. (Violette.)

“SONG AND DANCE.”

Allegretto.

PIANO. *mf*

VIOLETTE.

p

At an - y sol - emn eve - ning per - pen - di - cu - lar, Or

VIOL.

mu - sic - al and me - lan - cho - ly teas, I mean to be re - mark - a - bly par -

VIOL.

- ti - cu - lar, And sing a love - song war - rant - ed to please! Like this:—

rit.

Tempo di Valse.

VIOL. *mp*

"O soul of my some.thing or o _ ther, Come cling to my chest in a sob,

VIOL.

With the clasp of a kiss that you smo_ther, In the throat of a thing - a - my-

VIOL.

- bob! My mouth shall be curled when you kiss it, In the light of a

VIOL.

lan_guor_ous laugh,..... As I try for the top note_ and miss it A

Allegretto.

VIOL.

tone and a half!?"..... But

VIOL. when the no - ble la - dies who so chil - ly are, Have

VIOL. been so con - des - cend - ing as to go, I'll

VIOL. chant a bal - lad ra - ther more fam - i - li - ar, But

VIOL. on - ly to my hus - band, don't you know! Like this:—

rit.

Tempo di Marcia.

VIOL. When my boy goes out with me, I'm there— right there. When he

VIOL. has a hand - y knee, I'm there— just there. When he or - ders

VIOL. supper for two, Pom-me-ry sec and Clicquot Doux, Till the lights are burn - ing blue,

Allegretto.

VIOL. I'm all there! When

VIOL. dan - cing at the Pa - lace, say of Buck - ing - ham, In

VIOL. gowns with yards and yards of train I'll go, And

VIOL. on my arm con - ve - ni - ent - ly tuck - ing 'em, I'll

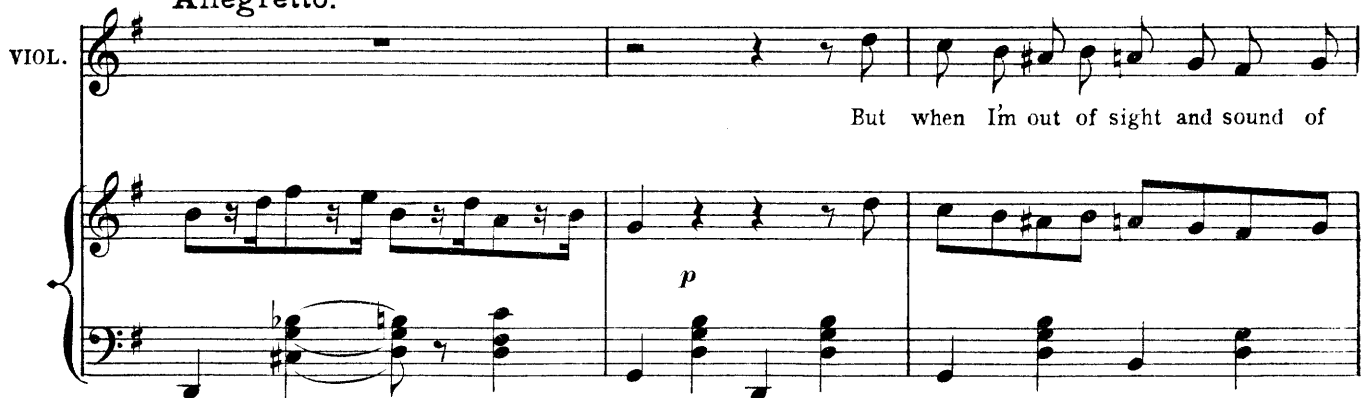
VIOL. tread a mea - sure dig - ni - fied and slow! Like this:—

rit.

Tempo di Gavotta.

mf


Allegretto.

VIOL. 

But when I'm out of sight and sound of

VIOL. 

Roy - al - ty, And need a more ex - hil - a - ra - ting dance, I

VIOL. 

hope that it will not be thought dis - loy - al - ty, To

VIOL. 

give a glee - ful ga - lop made in France. Like this: —

Tempo di Galop.

The first system of the musical score is in 2/4 time and features a treble and bass staff. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic. The first measure contains a complex chordal figure in the treble staff, which is then repeated in the bass staff. A *marcato* marking is placed above the second measure of the treble staff. The system concludes with a repeat sign.

The second system continues the piece with a treble and bass staff. The treble staff features a series of chords, some of which are beamed together. The bass staff provides a steady accompaniment with eighth-note patterns.

The third system continues the piece with a treble and bass staff. The treble staff features a series of chords, some of which are beamed together. The bass staff provides a steady accompaniment with eighth-note patterns.

The fourth system of the musical score is marked with a first ending bracket labeled "1.". It features a treble and bass staff. The treble staff has a melodic line with some grace notes, while the bass staff provides a steady accompaniment. The system concludes with a repeat sign.

The fifth system of the musical score is marked with a second ending bracket labeled "2.". It features a treble and bass staff. The treble staff has a melodic line with some grace notes, while the bass staff provides a steady accompaniment. The system concludes with a repeat sign.

The sixth and final system of the musical score features a treble and bass staff. The treble staff has a melodic line with some grace notes, while the bass staff provides a steady accompaniment. The piece concludes with a final chord in both staves.

No. 8.

TRIO— (Nita, Violette and Comarthy.)

"DID'UMS."

Moderato.

NITA.

PIANO.

Musical score for the introduction. Nita's part is a whole rest. The piano accompaniment begins with a forte (f) dynamic. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

NITA.

VIOLETTE.

Did 'ums was a pret - ty ic - kle dar - ling. Dar - ling?
 When 'ums is a ti - ny lit - tle hub - by, Hub - by?

Musical score for the first verse. Nita and Violette sing the lyrics. The piano accompaniment is marked piano (p). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

COMARTHY.

Hang it! can't you let a chap a - lone?
 Won't you drop your rot - ting, and have done?

Musical score for the second verse. Comarthy sings the lyrics. The piano accompaniment continues with the same harmonic structure as the previous verses.

NITA.

VIOLETTE.

Was 'ums ve - ry naugh - ty paugh - ty snar - ling? Snar - ling!
 Then 'ums must - nt go to club - by pub - by, Pub - by!

Musical score for the final verse. Nita and Violette sing the lyrics. The piano accompaniment concludes the piece.

NITA & VIOLETTE. ALL.

Like a lit - tle bow - wow with a bone! Bow, Wow, Wow!
Com - ing home a lit - tle af - ter one! One, Two, Three!

VIOLETTE. NITA.

He must come to church and must - nt say no. Say no!
He must get his wi - fie pret - ty dress - es, Dress - es!

NITA.

He shall have some cake and cur - rant wine!
Take her to the pan - to - mime and play!

COMARTHY. NITA & VIOLETTE.

I in - sist on Pom - me - ry and Gre - no, Gre - no!
Then there must be no un - plea - sant - ness - es, Ness - es!

COMARTHY. ALL.

"Eight - y," for I won't have "eight - y - nine"! Pop, pop, pop, pop, pop, pop,
 And a splen - did din - ner ev - 'ry day! *(Imitating sound of kisses.)*

ALL. ALL.

pop. pop. pop. pop. pop. pop! Is not this a po - si - tive a - tro - ci - ty?
 This is con - duct simply un - en - dur - a - ble,

ALL.

Boys ac - quire such dis - si - pa - ted ways, Primed with pert and
 Quite e - nough to shock us and a - maze; Boys are vil - lains,

ALL.

pre - ma - ture pre - co - ci - ty - That's the vicious plan of ed - u - cation now - a - days!.....
 harden'd and un - cur - a - ble - That's the vicious style of ed - u - cation now - a - days!.....

SONG_(Van Eyt.)

"MY HOME."

Andante moderato.

VAN EYT.

PIANO. *mf*

VAN E.

Long have I wan - der'd like the swal - low, Nor
 Long has my aim - less ves - sel drift - ed, As

pp *R.H.*

VAN E.

cared to fol - low an - oth - er's way; Stray - ing in mea - dows
 breez - es shift - ed, or cur - rents drew, I've had no port where -

cresc.

VAN E.

glad with sum - mer, A care - less com - er that would not stay! Now
 - on to reck - on, Nor star to beck - on a - mid the blue.

VAN E.

all my wan - d'ring is o - ver, Now I've found that love is
 Now from the night a star e - mer - ges, Spite of winds that blow a -

VAN E.

best, No more the gay and rest - less ro - ver, I
 - thwart, A - cross the trou - ble of the sur - ges, I

Moderato.

VAN E.

seek a rest! Ni - - ta, my sing - ing bird, the
 make for port: Ni - - ta, my sil - ver star, by

L.H.

VAN E.

wood - land birds are woo - - ing, Dove to dove is
 you my way di - vi - - ning, I will sail be -

VAN E.

tell - ing love, in a mur - mur of soft coo - - ing;
- fore the gale in the track of your fair shi - - ning;

VAN E.

Ni - - ta, my cho - sen mate, no more I long to
Ni - - ta, my bea - con light, a - cross the bar - ren

VAN E.

roam;..... Say, love, shall we build a nest for our
foam;..... Say, sweet, will you greet me there when my

VAN E.

own dear home?..... ship comes home?.....

No. 10.

DUET. (Van Eyt and Taradelle.)

"A BOOM."

Allegretto.

VAN EYT.

TARADELLE.

PIANO.

Allegretto.

1. If you
3. To the

VAN E. Learn to
And the

TAR. want to run your shows, You must learn to puff and pose,
Queen we all are true, Both the Christ - ian and the Jew,

PIANO. *p*

VAN E. pose?
Jew? Pose, pose, pose! An - y way that you pre-fer, If it
Jew, Jew, Jew! For to her is no one chilly, Least of

TAR. Pose!
Jew! Pose, pose, pose!
Jew, Jew, Jew!

PIANO.

1
VAN E.
on - ly makes a stir!
all her Grand - son Billy, Stir?
Billy?

2
TAR.
Makes a stir,
Kai - ser Billy?

1
VAN E.
Stir, stir, stir!
Billy, Billy, Billy! Stir, Billy!
Stir, Billy,

2
TAR.
Stir, stir, stir! Pose—
Billy, Billy, Billy! Jew— Jew—

1
VAN E.
Post - er! of course! Post - er! For a boom, boom, boom, for a
Ju - bileel of course! Ju - bilee 'Twas a boom, boom, boom, yes a

2
TAR.
Post - er! of course! Post - er! For a boom, boom, boom, for a
Ju - bileel of course! Ju - bilee 'Twas a boom, boom, boom, yes a

1
VAN E.

roar - ing, roll - ing boom, Put a roast - er of a post - er up wher -
u - ni - ver - sal boom, They were ask - ing quite a hun - dred for a

2
TAR.

roar - ing, roll - ing boom, Put a roast - er of a post - er up wher -
u - ni - ver - sal boom, They were ask - ing quite a hun - dred for a

1
VAN E.

- ev - er there is room; Do a red and blue Bac chan - te, In a
win - dow in a room; Then at just the la - test min - ute, They would

2
TAR.

- ev - er there is room; Do a red and blue Bac - chan - te, In a
win - dow in a room; Then at just the la - test min - ute, They would

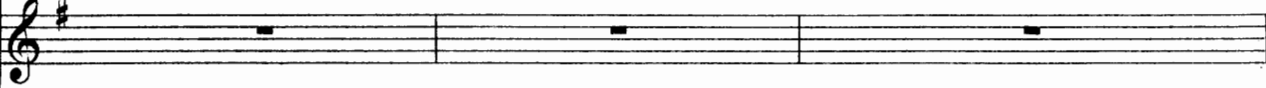
1
VAN E.


dra - per - y that's scant - y, For a boom, boom, boom, boom, boom!
pay you to go in it, For a boom, boom, boom, boom, boom!

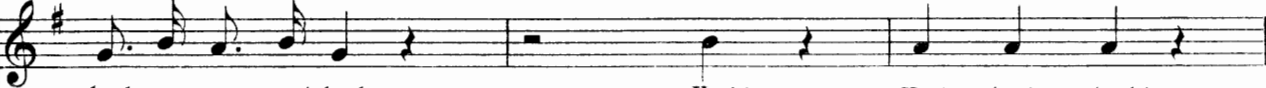
2
TAR.


dra - per - y that's scant - y, For a boom, boom, boom, boom, boom!
pay you to go in it, For a boom, boom, boom, boom, boom!


VAN E. 
 2. If al - though a man of mark, There's a
 4. There's a par - ty known to you, Chief of

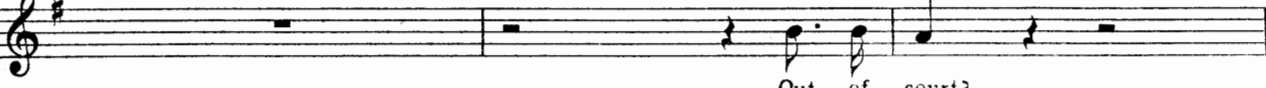
TAR. 

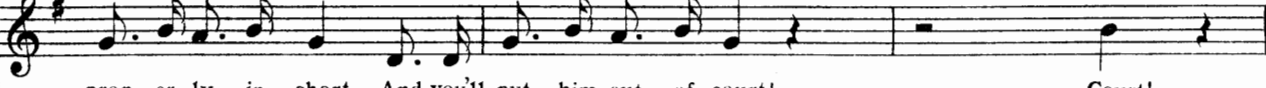
 *p*


VAN E. 
 lead - er you must hark, Hark! Hark, hark, hark!
 quite a sha - dy crew— Crew! Crew, crew, crew!

TAR. 
 You must hark? Hark, hark, hark! Snub him
 Of a crew? Crew, crew, crew! And he's



VAN E. 
 Out of court?
 À la guerre?

TAR. 
 prop - er - ly, in short, And you'll put him out of court! Court!
 want - ing to de - clare What the French would call *la guerre!* *Guerre!*



VAN E.
 Court, court, court! Hark— Hark—
 Guerre, guerre, guerre! Crew— Crew—

TAR.
 Court, court, court! Court, Court,
 Guerre, guerre, guerre! Guerre, Guerre,

VAN E.
 Har - court! of course! Har - court! It's a boom, boom, boom, it's a
 Krü - ger! of course! Krü - ger! He's an Oom, Oom, Oom, he's a

TAR.
 Har - court! of course! Har - court! It's a boom, boom, boom, it's a
 Krü - ger! of course! Krü - ger! He's an Oom, Oom, Oom, he's a

VAN E.
 most suc - cess - ful boom, You de - throne him and dis - own him, and you
 ra - ther grasp - ing Oom, He would swal - low all Cape Col - o - ny if

TAR.
 most suc - cess - ful boom, You de - throne him and dis - own him, and you
 ra - ther grasp - ing Oom, He would swal - low all Cape Col - o - ny if

1 VAN E.
step in - to his room; Though it is not ve - ry loy - al In a
on - ly he had room; But his style has al - ter'd great - ly Since we

2 TAR.
step in - to his room; Though it is not ve - ry loy - al In a
on - ly he had room; But his style has al - ter'd great - ly Since we

1 VAN E.
man whose race is roy - al, It's a boom, boom,
sent some guns out late - ly, That would boom, boom,

2 TAR.
man whose race is roy - al, It's a boom, boom,
sent some guns out late - ly, That would boom, boom,

1 VAN E.
boom, boom, boom!
boom, boom, boom!

2 TAR.
boom, boom, boom!
boom, boom, boom!

Nº 11. DUET—(Landlord and Vrouw Schomberg, and CHORUS.)

“JANKEN AND MIEKEN.”

Moderato.

LANDLORD.

PIANO.

1. "Now
2. "My
3. "My
4. "I

f *p*

Detailed description: This block contains the first system of music. It features a vocal line for the Landlord and a piano accompaniment. The Landlord's part is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same time signature and key signature. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. There are four numbered options for the Landlord's lyrics: 1. "Now, 2. "My, 3. "My, and 4. "I.

LAND.

where are you go - ing so ear - ly, my dear?"
fa - ther has left me his hor - ses and wains."
mo - ther has left me a veil of old lace."
wish you would give me your hand and a kiss."

Detailed description: This block contains the second system of music. It features a vocal line for the Landlord and a piano accompaniment. The Landlord's part is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same time signature and key signature. The lyrics are: "where are you go - ing so ear - ly, my dear?" "fa - ther has left me his hor - ses and wains." "mo - ther has left me a veil of old lace." "wish you would give me your hand and a kiss."

CHORUS.

VROUW SCHOMBERG.

Says Jan - ken to Mie - - - ken! "I'm
Says Jan - ken to Mie - - - ken! "A
Says Jan - ken to Mie - - - ken! "Then
Says Jan - ken to Mie - - - ken! "I'll

f *p*

Detailed description: This block contains the third system of music. It features a vocal line for the Chorus and a vocal line for Vrouw Schomberg, along with a piano accompaniment. The Chorus part is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The Vrouw Schomberg part is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same time signature and key signature. The lyrics are: "Says Jan - ken to Mie - - - ken! "I'm", "Says Jan - ken to Mie - - - ken! "A", "Says Jan - ken to Mie - - - ken! "Then", "Says Jan - ken to Mie - - - ken! "I'll". The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

V. SCH.

go - ing no - where, or I should - n't be here!"
 pi - ty he could not have left you some brains!"
 why dont you use it to cov - er your face!"
 give you my hand, but I'll give it like *this!*"

CHORUS. LANDLORD.

Says Mie - ken to Jan - - - ken! "Well,
 Says Mie - ken to Jan - - - ken! "He
 Says Mie - ken to Jan - - - ken! "My
 Says Mie - ken to Jan - - - ken! "My

LAND.

if you're not go - ing, I wish you would stay, If
 left me his breech - es of broad - cloth to wear, With
 barns are all burst - ing with corn and with chaff, And
 dar - ling, my an - gel, tor - ment me no more, But

LAND. VROUW SCHOMBERG.

on - ly you'll lis - ten, I've some - thing to say." "And
 big sil - ver but - tons that glit - ter so fair." "Have
 each of my cows gives a pail and a half." "It
 say you will mar - ry me soon I im - plore!" "You

CHORUS.

V. SCH.

that's not a thing that you get ev - 'ry day!" Ha!
 you e - nough o - ver to make me a pair!" Ha!
 is - n't too much for so big a young calf!" Ha!
 stu - pid, why did - 'nt you ask me be - fore?" Ha!

CHO.

Ha! Jan - ken and Mie - - - ken! For
 Ha! Jan - ken and Mie - - - ken! For
 Ha! Jan - ken and Mie - - - ken! For
 Ha! Jan - ken and Mie - - - ken! For

CHO.

Jan - ken loves Mie - ken, and Mie - ken loves Jan— A
 Jan - ken woos Mie - ken, and Mie - ken flouts Jan— A
 Jan - ken courts Mie - ken, and Mie - ken cuffs Jan— He
 Jan - ken is Mie - ken's, and Mie - ken is Jan's, So

CHO.

lad wants a lass and a maid wants a man;
 las - sie will mock at her lad while she can;
 gives her the meal and she gives him the bran;
 run to the par - son and put up the banns;

CHO.

He'll be the good - man, and she'll be the vrouw -
 Laugh while you may till you've spo - ken the vow,
 Still in a month she'll be milk - ing his cow,
 She would - n't mind if she mar - ried him now,

CHO.

Sing - ing, Van dir - re dom der - re dom dow! For
 Sing - ing, Van dir - re dom der - re dom dow! For
 Sing - ing, Van dir - re dom der - re dom dow! For
 Sing - ing, Van dir - re dom der - re dom dow! For

CHO.

Jan - ken loves Mie - ken, and Mie - ken loves Jan - A
 Jan - ken woos Mie - ken, and Mie - ken flouts Jan - A
 Jan - ken courts Mie - ken, and Mie - ken cuffs Jan - He
 Jan - ken is Mie - ken's, and Mie - ken is Jan's, So

CHO.

lad wants a lass and a maid wants a man;
 las - sie will mock at her lad while she can;
 gives her the meal and she gives him the bran;
 run to the par - son and put up the banns;

CHO.

He'll be the good - man, and she'll be the vrouw— Sing - ing, Van
 Laugh while you may till you've spo - ken the vow, Sing - ing, Van
 Still in a month she'll be milk - ing his cow, Sing - ing, Van
 She would 'nt mind if she mar - ried him now, Sing - ing, Van

CHO.

1. 2. 3. *Last.*
 dir - re dom der - re dom dow! der - re dom dow!
 dir - re dom der - re dom dow! der - re dom dow!
 dir - re dom der - re dom dow! der - re dom dow!
 dir - re dom der - re dom dow! der - re dom dow!

Nº 12.

FINALE. — ACT I.

Allegro.

PIANO. *f*

CHORUS. *f*

SOP.
ALT.
TEN.
BASS.

What oc - cur - rence has af - fect - ed The no - ble Mi -

What oc - cur - rence has af - fect - ed The no - ble Mi -

What oc - cur - rence has af - fect - ed The no - ble Mi -

SOP.
ALT.
TEN.
BASS.

- lord? Some - thing whol - ly un - ex - pect - ed, That he quite ig - nored; For he

- lord? Some - thing whol - ly un - ex - pect - ed, That he quite ig - nored; For he

- lord? Some - thing whol - ly un - ex - pect - ed, That he quite ig - nored; For he

SOP.
ALT.
TEN.
BASS.

late - ly seemed e - la - ted, At the thought of be - ing ma - ted, As he

late - ly seemed e - la - ted, At the thought of be - ing ma - ted, As he

late - ly seemed e - la - ted, At the thought of be - ing ma - ted, As he

SOP.
ALT.
TEN.
BASS.

ve - ry clear - ly sta - ted Of his own ac - cord! Now he's ut - ter - ly for -

ve - ry clear - ly sta - ted Of his own ac - cord! Now he's ut - ter - ly for -

ve - ry clear - ly sta - ted Of his own ac - cord! Now he's ut - ter - ly for -

SOP.
ALT.
TEN.
BASS.

- got - ten All his for - mer flame, And he does - nt seem to

- got - ten All his for - mer flame, And he does - nt seem to

- got - ten All his for - mer flame, And he does - nt seem to

SOP.
ALT.
TEN.
BASS.

cot - ton To his dain - ty dame. Af - ter pro - test - a - tion

SOP.
ALT.
TEN.
BASS.

flo - rid, Of a pas - sion ra - ther tor - rid, He must have a bra - zen

FRIDA. Moderato.

SOP.
ALT.
TEN.
BASS.

fore - head, To de - ny her claim! Oh, shame! Oh, shame!

But they

Moderato.
p

FRI.

have a law in Brit - ain, As I know I've seen it writ - ten, Though I

FRI.

can't say where, —

LISA.

When a

SOP.

ALT.

CHORUS.

She can't say where!

TEN.

She can't say where!

BASS.

She can't say where!

LISA.

Tom, a Dick, or Har - ry, Fond - ly pro - mi - ses to mar - ry An - y

LISA. LANDLORD.

maid - en fair_ If the

SOP. CHORUS.

ALT. A maid - en fair!

TEN. A maid - en fair!

BASS. A maid - en fair!

LAND.

Har - ry, Tom, or Dick - y, Un - re - lia - ble and trick - y, Will not

LAND. TARADELLE.

name the day_ Then the

SOP. CHORUS.

ALT. The wed - ding day!

TEN. The wed - ding day!

BASS. The wed - ding day!

TAR. Har_ries, Dicks, and Tommies Will be sued for breach of pro_mise, And they have to

TAR. pay! I must beg to say—

EARL.

CHORUS.

SOP. ALT. They have to pay! You'll

TEN. They have to pay! You'll

BASS. They have to pay! You'll

EARL. You are all a - stray—

SOP. ALT. have to pay! You'll

TEN. have to pay! You'll

BASS. have to pay! You'll

Presto. **Moderato.**

EARL. I pro - test and vow It was on - ly now That I

SOP. ALT. have..... to pay!

TEN. have..... to pay!

BASS. have..... to pay!

Presto. **Moderato.**

Detailed description: This system contains the first vocal entry and piano accompaniment. The Earl's part begins with a rest followed by a melodic line starting in the 'Moderato' section. The vocalists (Soprano, Alto, Tenor, Bass) enter with a long note for 'have' followed by a rest and then 'to pay!'. The piano accompaniment features a 'Presto' section with a busy right hand and a more active left hand, transitioning to a 'Moderato' section with a softer dynamic.

Presto.

EARL. knew her name!

SOP. ALT. Oh, shame! oh, shame! oh, shame!

TEN. Oh, shame! oh, shame! oh, shame!

BASS. Oh, shame! oh, shame! oh, shame!

Presto.

Detailed description: This system features the Earl's second vocal line and the vocalists' response. The Earl sings 'knew her name!' in the 'Presto' section. The vocalists respond with 'Oh, shame!' three times. The piano accompaniment continues with a 'Presto' section, marked with a forte dynamic (f), and concludes with a final chord in the 3/4 time signature.

Andante.

VAN E.

p

VAN E.

Fare - well to my pret - ty peas - ant!..... Fare -

VAN E.

_well to the heir - ess too!..... The dream for a while was pleas - ant,..... Of

VAN E.

find - ing a wo - man true;..... I wake, and my eyes dis - cov - er..... You

dim.

VAN E. *p* are but a charm - ing girl,..... *f* That plays with a hum - ble

The first system of the score features a vocal line for Van E. and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats. The lyrics are "are but a charming girl,..... That plays with a humble". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include piano (*p*) and forte (*f*).

VAN E. lov - er,..... But weds with a no - ble Earl. Good - - -

The second system continues the vocal line for Van E. with the lyrics "lov - er,..... But weds with a noble Earl. Good - - -". The piano accompaniment continues with similar harmonic support.

NITA. *accel.* For - give, if I chance to grieve you By a jest - ing word let

The third system introduces Nita's vocal line. It starts with a treble clef and the key signature of three flats. The lyrics are "For - give, if I chance to grieve you By a jest - ing word let". The tempo marking *accel.* is present above the staff.

VAN E. -bye!

The fourth system shows Van E. singing "-bye!". The piano accompaniment continues with a more active texture, including the *accel.* marking.

NITA. fall;..... I nev - er sought to de - ceive you, Ah,

The fifth system continues Nita's vocal line with the lyrics "fall;..... I nev - er sought to de - ceive you, Ah,". The piano accompaniment provides a steady harmonic background.

Tempo I^o

NITA.
stay, I will tell you all!..... A - las for the wealth and

VAN E.
Re - turn to your right - ful

NITA.
splen - dour, That weigh like a gold - en chain!..... My

VAN E.
splen - dour, With no - bles thick in your train,..... To

NITA.
accel. e cresc.
for - tune I would sur - ren - der, My for - tune I would sur - ren - der, To

VAN E.
accel. e cresc.
these you can still be ten - der, To these you can still be ten - der, But

molto rall.

NITA.
make him a friend a - gain..... Ah! why? Ah! why?.....

VAN E.
molto rall.
I come nev - er a - gain..... Good - bye! Good - bye!.....

f colla voce *p*

Allegretto.

TARADELLE.

I tell you, all of you, be still, And

TAR.
do not try to an - swer, For if you take it well or ill, I'll

TAR.
get each jour - nal - ist - ic quill To tell it o - ver dale and hill, And

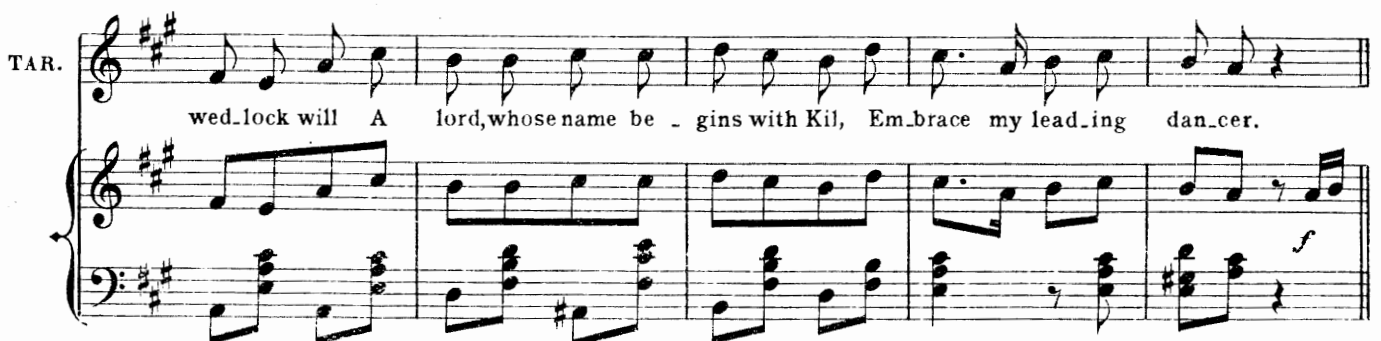
ff *p*

TAR.  all the pa - pers I will fill With spe - cial ex - tra pars: un - til It makes the Pa - ris

TAR.  pub - lic thrill, To see it on a fla - ming bill, That one whose grace - ful

TAR.  style and skill Is due to my in - ces - sant drill, Has fired, with fly - ing

TAR.  foot and frill, A Brit - ish heart in - tense - ly chill, And soon in law - ful

TAR.  wed - lock will A lord, whose name be - gins with Kil, Em - brace my lead - ing dan - cer.

CHORUS.
Allegretto.

SOP.
ALT.

Hail the hap - py, hap - py pair! Com - ing from we don't know where,

TEN.

Hail the hap - py, hap - py pair! Com - ing from we don't know where,

BASS.

Hail the hap - py, hap - py pair! Com - ing from we don't know where,

SOP.
ALT.

And we do not great - ly care: Hail the hap - py, hap - py pair!

TEN.

And we do not great - ly care: Hail the hap - py, hap - py pair!

BASS.

And we do not great - ly care: Hail the hap - py, hap - py pair!

SOP.
ALT.

Hail the hap - py pair! Hail the hap - py

TEN.

Hail the hap - py pair!

BASS.

Hail the hap - py pair!

SOP.
ALT.

pair! Hail the lord and hail his va - let!

TEN.

Hail the la - dy, Hail the lord and hail his va - let!

BASS.

Hail the la - dy, Hail the lord and hail his va - let!

SOP.
ALT.

Hail the la - dy of the bal - let! Let us shout and let us sing,

TEN.

Hail the la - dy of the bal - let! Let us shout and let us sing,

BASS.

Hail the la - dy of the bal - let! Let us shout and let us sing,

SOP. ALT. Hail to ev - 'ry mor - tal thing! Hail the hap - py,

TEN. Hail to ev - 'ry mor - tal thing! Hail the hap - py,

BASS. Hail to ev - 'ry mor - tal thing! Hail the hap - py,

SOP. ALT. hap - py pair! Hail the hap - py, hap - py, hap - py,

TEN. hap - py pair! Hail the hap - py, hap - py, hap - py,

BASS. hap - py pair! Hail the hap - py, hap - py, hap - py,

SOP. ALT. hap - - py pair!.....

TEN. hap - - py pair!.....

BASS. hap - - py pair!.....

VIOL. Stop this mad congrat - u - la - tion, Let me give an ex - plan - a - tion, - I de -

COM. Stop this mad congrat - u - la - tion, Let me give an ex - plan - a - tion, - I de -

EARL. Stop this mad congrat - u - la - tion, Let me give an ex - plan - a - tion, - I de -

PERCH. Stop this mad congrat - u - la - tion, Let me give an ex - plan - a - tion, - When I

VIOL. - clare, pro - test and swear We are not a hap - py pair! See de BELINDY.

COM. - clare, pro - test and swear We are not a hap - py pair! Shout in TARADELLE.

EARL. - clare, pro - test and swear They are not a hap - py pair!

PERCH. see my la - dy fair Nob - bled by Monsieur mon pere!

SOP. ALT. CHORUS. Hail the hap - py, hap - py pair!

TEN. Hail the hap - py, hap - py pair!

BASS. Hail the hap - py, hap - py pair!

B'LIN. Earl, oh, ju - bi - la - tion! In a big com - bob - bli - ca - tion. Lit - tle

TAR. glad con - grat - u - la - tion, Pub - lish it to all the na - tion, Post it

SOP.

ALT.

TEN.

BASS.

B'LIN. Miss - y, don't you care, You and him would neb - er pair!

TAR. up in Street and Square, Hail the hap - py, hap - py pair!

SOP. Hail the hap - py, hap - py pair!

ALT.

TEN. Hail the hap - py, hap - py pair!

BASS. Hail the hap - py, hap - py pair!

Allegro.

mf *p*

cre - - - - - scen - - - - - do

f

TARADELLE.

Hark to the horn and the whistle and the bell!

p

TAR.

Off to the train, nev - er stop to say fare - well!

TAR. Af - ter us quick - ly the bag - gage you may trun - dle, Big box,

TAR. lit - tle box, band - box and bun - dle! Back to our work, for the

VIOL: VAN EYT. & TARADELLE.

VIOL. VAN E. TAR. Pa - ris peo - ple calls! One goes to paint pret - ty post - ers for the

VIOL. VAN E. TAR. walls; One goes to dance tar - an - tel - la and co -

VIOL. VAN E. TAR. - ran - to, With bag, rug, o - ver - coat and port - man - teau.

CHORUS.

SOP. ALT. *f* Off to the train, to the train, train, train!

TEN. *f* Off to the train, to the train, train, train!

BASS. *f* Off to the train, to the train, train, train!

SOP. ALT. You have on - ly half a min - ute Just to catch it and get in it!

TEN. You have on - ly half a min - ute Just to catch it and get in it!

BASS. You have on - ly half a min - ute Just to catch it and get in it!

SOP. ALT. *f* Off to the train, to the train, train, train! Ne-ver

TEN. *f* Off to the train, to the train, train, train! Ne-ver

BASS. *f* Off to the train, to the train, train, train! Ne-ver

SOP. ALT. stop to get your tick - et At the wick - - et! You

TEN. stop to get your tick - et At the wick - - et! You

BASS. stop to get your tick - et At the wick - - et! You

SOP. ALT. lose your hat, And scar - i - fy your shin, But

TEN. lose your hat, And scar - i - fy your shin, But

BASS. lose your hat, And scar - i - fy your shin, But

SOP. ALT. don't mind that, So long as you are in! The

TEN. don't mind that, So long as you are in! The

BASS. don't mind that, So long as you are in! The

SOP. ALT. whis - tles blow, And off you go, With puff, puff, puff, puff!

TEN. whis - tles blow, And off you go, With puff, puff, puff, puff!

BASS. whis - tles blow, And off you go, With puff, puff, puff, puff!

SOP. ALT. Puff, puff, puff, puff! Puff, puff, puff, puff!

TEN. Puff, puff, puff, puff! Puff, puff, puff, puff!

BASS. Puff, puff, puff, puff! Puff, puff, puff, puff!

SOP. ALT. Puff, puff, puff, puff, Hoo!..... Puff, puff, puff, Hoo!.....

TEN. Puff, puff, puff, puff, Hoo!..... Puff, puff, puff, Hoo!.....

BASS. Puff, puff, puff, puff, Hoo!..... Puff, puff, puff, Hoo!.....

SOP.
ALT.
TEN.
BASS.

..... Puff, puff, puff, Hoo!..... Hoo! Hoo!..... Hoo! Hoo!.....

..... Puff, puff, puff, Hoo!..... Hoo! Hoo!..... Hoo! Hoo!.....

..... Puff, puff, puff, Hoo!..... Hoo! Hoo!..... Hoo! Hoo!.....

Musical score for Soprano, Alto, Tenor, and Bass with piano accompaniment. The vocal parts have lyrics: "Puff, puff, puff, Hoo! Hoo! Hoo! Hoo! Hoo!". The piano accompaniment features chords and moving lines in both hands.

SOP.
ALT.
TEN.
BASS.

.....

.....

.....

Musical score for Soprano, Alto, Tenor, and Bass vocal parts, mostly consisting of rests.

Piano accompaniment for the second system, showing chords and moving lines.

Piano accompaniment for the third system, showing chords and moving lines.

Piano accompaniment for the fourth system, showing chords and moving lines.

Act II.

No 13.

CHORUS and SONG. (Taradelle.)

“CLEAR! CLEAR!”

Allegro.

PIANO.

SOP.
ALT.
TEN.
BASS.

Clear! clear! clear! Take your pla - ces, if you please,
 Clear! clear! clear! Take your pla - ces, if you please,
 Clear! clear! clear! Take your pla - ces, if you please,

You, my love, and you, my dear, Do not hur - ry; take your ease;
 You, my love, and you, my dear, Do not hur - ry; take your ease;
 You, my love, and you, my dear, Do not hur - ry; take your ease;

SOP.
ALT.

TEN.

BASS.

You to left and you to right, Just a tri - fle more a - part;

SOP.
ALT.

TEN.

BASS.

Oh, we're al - ways most po - lite At the start!

SOP.
ALT.

TEN.

BASS.

On - ly wait a lit - tle while, Then you'll see an al - ter - a - tion,

SOP.
ALT.
TEN.
BASS.

For the bland and beam - ing style Dis - ap - pears in ob - jur - ga - tion,

SOP.
ALT.
TEN.
BASS.

In - dig - na - tion, ag - gra - va - tion, Vir - u - lent vi - tu - pe - ra - tion,

In - dig - na - tion, ag - gra - va - tion, Vir - u - lent vi - tu - pe - ra - tion,

In - dig - na - tion, ag - gra - va - tion, Vir - u - lent vi - tu - pe - ra - tion,

SOP.
ALT.
TEN.
BASS.

Bo - ther - a - tion, ex - e - cra - tion, Im - mi - nent in - tim - i - da - tion!

Bo - ther - a - tion, ex - e - cra - tion, Im - mi - nent in - tim - i - da - tion!

Bo - ther - a - tion, ex - e - cra - tion, Im - mi - nent in - tim - i - da - tion!

TARADELLE.

Now,

SOP. ALT. Wild, de - spair - ing, cur - sing rage— That's re - hear - sal on the stage!

TEN. Wild, de - spair - ing, cur - sing rage— That's re - hear - sal on the stage!

BASS. Wild, de - spair - ing, cur - sing rage— That's re - hear - sal on the stage!

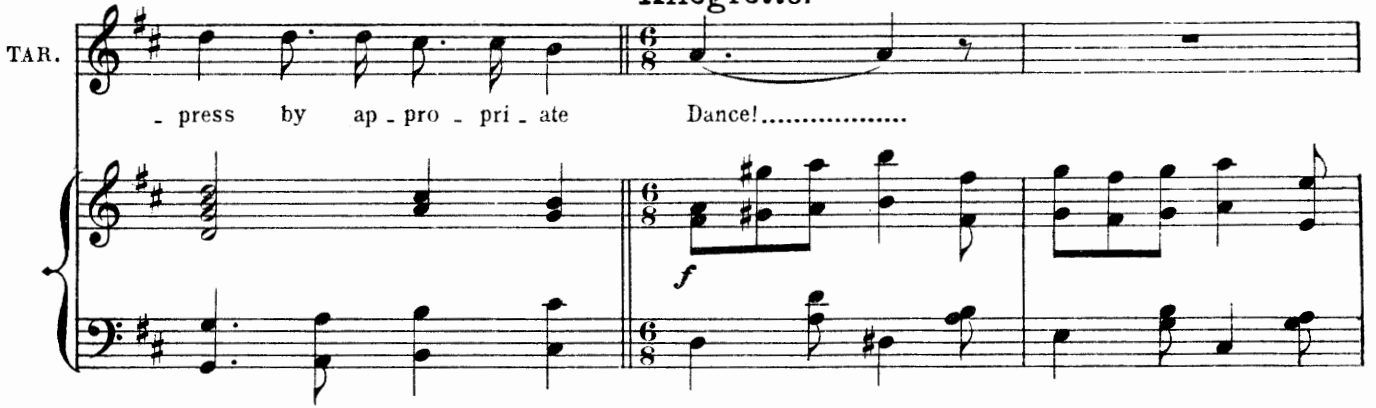
Quasi Recit.

TAR. la - dies, pray re - mem - ber where you are! You're prac - tis - ing a bal - let for the


p

TAR. Czar, The friend - ship ma - king Rus - sia one with France, You must ex -

Allegretto.

TAR.  - press by ap - pro - pri - ate Dance!.....

TAR.  1. Of all the gifts that
2. A maid - en's tim - id
3. But if an - o - ther

TAR.  grace..... The hap - py hu - man race,..... And
glance..... Will make your bos - om dance,..... Your
lad..... The same i - dea has had,..... You

TAR.  make the earth a Pa - ra - dise en - tran - cing,..... The
feet be - gin to tread a Pol - ka mea - sure,..... And
dance with rage and jea - lous - y that's cru - el;..... You

TAR. re - cre - a - tive art..... That holds the great - est
 when you wink, and think..... That she re - turns the
 call your ri - val out,..... When no one is a -

TAR. part, With - out the slight - est doubt is that of
 wink, You break in - to a High - land Fling for
 - bout, And pink him in a pret - ty pas de

TAR. dan - cing!..... For dan - cing will re -
 plea - sure!..... You seek her, hat in
 du - el!..... You leave him on the

TAR. - veal..... What - ev - er you can feel,..... Or
 hand,..... In state - ly Sa - ra - band,..... And
 ground,..... And back to her you bound,..... Your

TAR. hide it, as the case per - haps may be;.....
 woo her with a gal - lant gay Ga - votte;.....
 pas de fas - cin - a - tion wins her heart;.....

TAR. You'll learn the art com - plete..... Of
 You ask her if she'll deign..... To
 And soon in prop - er style,..... You

TAR. talk - ing with your feet, If you on - ly take your
 chas - sez down the lane! Or to do the horn - pipe
 Barn Dance up the aisle— You are part - ners nev - er

TAR. style from me!
 on your yacht!
 more to part!

TAR. CHORUS.

True love speaks in a slow and dream - y Waltz; Dream - y Waltz!
 Though you start with a sol - emn Min - u - et, Don't for - get!
 Then you dance the Bo - ler - o made in Spain, Made in Spain!

TAR. CHORUS.

TARADELLE.

Mad - ness may be ex - press'd by Som - er - saults, Som - er - saults!
 You will come to the Mou - lin Rouge Quad - rille — Yes, we will!
 Schot - tische, Kra - ko - vi - ak and La - dies' Chain — La - dies' Chain!

TAR. **TARADELLE.**

All you feel or know,..... All your weal or woe,.....

TAR.

An - y - thing can be spo - ken by the light fan - tas - tic toe!.....

SOP.
ALT.

True love speaks in a slow and dream - y Waltz;
Though you start with the state - ly Min - u - et,
Then you dance the Bo - ler - o made in Spain,

TEN.

True love speaks in a slow and dream - y Waltz;
Though you start with the state - ly Min - u - et,
Then you dance the Bo - ler - o made in Spain,

BASS.

True love speaks in a slow and dream - y Waltz;
Though you start with the state - ly Min - u - et,
Then you dance the Bo - ler - o made in Spain,

SOP.
ALT.

Mad - ness may be ex - press'd by Som - er - saults,
You will come to the Mou - lin Rouge Quadrille -
Schot - tische, Kra - ko - vi - ak or La - dies' Chain -

TEN.

Mad - ness may be ex - press'd by Som - er - saults,
You will come to the Mou - lin Rouge Quadrille -
Schot - tische, Kra - ko - vi - ak or La - dies' Chain -

BASS.

Mad - ness may be ex - press'd by Som - er - saults,
You will come to the Mou - lin Rouge Quadrille -
Schot - tische, Kra - ko - vi - ak or La - dies' Chain -

SOP. ALT. All you feel or know,

TEN. All you feel or know,

BASS. All you feel or know,

SOP. ALT. All your weal and woe, An - y - thing can be

TEN. All your weal and woe, An - y - thing can be

BASS. All your weal and woe, An - y - thing can be

SOP. ALT. spo - ken by the light fan - tas - tic toe! *D. C.*

TEN. spo - ken by the light fan - tas - tic toe!

BASS. spo - ken by the light fan - tas - tic toe!

ff *D. C.*

Nº 14.

SONG (Van Eyt) and CHORUS.

“VANITY OF HUMAN WISHES.”

Moderato.

VAN EYT.

1. When

VAN E.

you and I were dear lit - tle boys Of years from sev - en to
 we had eight - een sum - mers or so, With down on cheek and on
 when we're men, or think that we are, And life seems hap - py and

VAN E.

ten,..... We used to dream of the sweets and toys That we'd
 chin,..... We coaxed and bul - lied that down to grow, With a
 fair,..... We love some queen of the bit - ters bar, With the

VAN E.

have when we were men!..... And now we've heaps of
wash that seared the skin!..... And now our beards are
fluff - fy, fuz - zy hair!..... We woo and win and

VAN E.

mon - ey to buy The sweets we long'd for then,..... We
brist - ly and brave, In - stead of soft and thin,..... We
wed her per_force, And joy be_comes de - spair;..... She's

VAN E.

rall. pass them by with - out a sigh - I *a tempo* oft - en won - der and won - der why.
soap and shave, we scrape and slave, For that's the way that we fools be - have!
dull and coarse, with - out re - source - We want to die, or at least di - vorce!

rall. *a tempo*

VAN E.

Ev - 'ry - thing is wrong, and there - fore What we have we
 Ev - 'ry - thing is wrong, and there - fore What we have we
 Ev - 'ry - thing is wrong, and there - fore What we have we

VAN E.

nev - er care for; It's the fate of poor hu - man - i - ty -
 nev - er care for; It's the fate of poor hu - man - i - ty -
 nev - er care for; It's the fate of poor hu - man - i - ty -

VAN E.

That's the how and the why and where - fore! If you ask and
 That's the how and the why and where - fore! Beards and whisk - ers,
 That's the how and the why and where - fore! Love that loves with

VAN E.

see you get it, You will sure - ly soon re - gret it,
 black as ra - ven, Leave but sha - dows when they're sha - ven!
 jeal - ous fu - ry, Ends with Jus - tice Jeune and Ju - ry!

VAN E.

Van - i - ty, van - i - ty, all is van - i - ty, That is the end of all.....
 Van - i - ty, van - i - ty, all is van - i - ty, That is the end of all.....
 Van - i - ty, van - i - ty, all is van - i - ty, That is the end of all.....

SOP.
ALT.

Ev - 'ry - thing is wrong, and there - fore What we have we

TEN.

Ev - 'ry - thing is wrong, and there - fore What we have we

BASS.

Ev - 'ry - thing is wrong, and there - fore What we have we

mf

SOP.
ALT.

nev - er care for; It's the fate of poor hu - man - i - ty.

TEN.

nev - er care for; It's the fate of poor hu - man - i - ty.

BASS.

nev - er care for; It's the fate of poor hu - man - i - ty.

SOP.
ALT.

That's the how and the why and where - fore! If you ask and
 That's the how and the why and where - fore! Beards and whisk - ers,
 That's the how and the why and where - fore! Love that loves with

TEN.

That's the how and the why and where - fore! If you ask and
 That's the how and the why and where - fore! Beards and whisk - ers,
 That's the how and the why and where - fore! Love that loves with

BASS.

That's the how and the why and where - fore! If you ask and
 That's the how and the why and where - fore! Beards and whisk - ers,
 That's the how and the why and where - fore! Love that loves with

SOP.
ALT.

see you get it, You will sure - ly soon re - gret it,
 black as ra - ven, Leave but sha - dows when they're sha - ven,
 jeal - ous fu - ry, Ends with Jus - tice Jeune and Ju - ry!

TEN.

see you get it, You will sure - ly soon re - gret it,
 black as ra - ven, Leave but sha - dows when they're sha - ven,
 jeal - ous fu - ry, Ends with Jus - tice Jeune and Ju - ry!

BASS.

see you get it, You will sure - ly soon re - gret it,
 black as ra - ven, Leave but sha - dows when they're sha - ven,
 jeal - ous fu - ry, Ends with Jus - tice Jeune and Ju - ry!

VAN EYT.

Van - i - ty, van - i - ty, all is van - i - ty, That is the end of

SOP. ALT. (with closed lips.) That is the end of

TEN. (with closed lips.) That is the end of

BASS. (with closed lips.) That is the end of

1 & 2. Last.

all..... 2. When all.....

3. And all.....

SOP. ALT. all..... all.....

TEN. all..... all.....

BASS. all..... all.....

No 15.

SONG. (Violette.)

* "I NEVER SAW A GIRL LIKE THAT!"

Words by

Music by

LESLIE STUART and ADRIAN ROSS.

LESLIE STUART.

Con brio.

PIANO.

VIOL.

1. I have read in tales ro - man - tic Of the girl of no - ble race,
 2. There's the pro - blem - dra - ma la - dy, Or the wo - man with a past,
 3. There's a sweet and sim - ple mai - den That her lov - er takes to dine

VIOL.

Who is pos - i - tive - ly fran - tic For a clerk with - out a place!
 Though of an - te - ce - dents sha - dy, She is mar - ried well at last.
 At a ta - ble fair - ly la - den With the best of food and wine;

* By arrangement with Messrs Francis, Day & Hunter.

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VIOL.

He is starv - ing in a hov - el, She is feast - ing like a queen;
 Life's a pleas - ant pan - o - ra - ma, And she would be all se - rene,
 Though he says he'll stand the rack - et, She de - mands a chop that's lean,

VIOL.

She's a la - dy in a nov - el— That is the kind of girl I mean! Her
 If she was - n't in a dra - ma— That is the kind of girl I mean! By
 And po - ta - toes in the jack - et— That is the sort of girl I mean! She

VIOL.

stern Pa - pa, And cold Mam - ma In - form her she is wild, He's
 some mis - hap, She meets a chap Who all her past could tell,— I
 does - n't wish For soup or fish, For tur - tle, thick or clear, And

VIOL.

not a man Who ev - er can Sup - port a wife and child. A
 may re - mark He keeps it dark, And so could she as well. But
 as for game, It is a shame To eat it when it's dear! He

VIOL.

duke or two Have come to woo, With rent - rolls long and wide, But
 none the less, She will con - fess, And break her hus - bands' heart, For
 speaks in vain Of dry Champagne, She will not have a taste, For

VIOL.

she says, "No, I love him so, I'll be his pau - per bride!"
 she says, "Oh! I love him so, For ev - er we must part!"
 she says, "Oh! I love him so, His cash I will not wastel"

VIOL.

I nev - er saw a girl like that - did you? As blind as an - y bat - did you? }
 I nev - er saw a girl like that - did you? You don't know what she's at - do you? } And
 I nev - er saw a girl like that - did you? She nev - er would get fat - would you? }

mf

VIOL.

such a girl I don't ve - ry soon ex - pect to see: But

VIOL. *if I meet a girl like that some day, I'll give her best, and bland-ly say, "You*

VIOL. *take the cake,— you're a lit-tle too good for me!"* **1. 2.** **3.** *me!"*

Dance.

Nº 16.

WALTZ.

Tempo di Valse.

PIANO. *mf*

The first system of the waltz consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5. The bass staff begins with a bass clef and accompaniment consisting of quarter notes G2, A2, and B2, followed by chords of G2-A2-B2 and G2-A2-B2-C3.

The second system continues the melody in the treble staff with quarter notes C5, B4, A4, and G4. The bass staff accompaniment continues with quarter notes G2, A2, and B2, followed by chords of G2-A2-B2 and G2-A2-B2-C3.

The third system features a more complex treble staff melody with eighth and sixteenth notes, including a sharp sign for F#4. The bass staff accompaniment includes chords of G2-A2-B2 and G2-A2-B2-C3.

The fourth system continues the melody in the treble staff with quarter notes G4, A4, and B4. The bass staff accompaniment continues with quarter notes G2, A2, and B2, followed by chords of G2-A2-B2 and G2-A2-B2-C3.

The fifth system concludes the waltz with two endings. The first ending (marked '1.') leads back to the beginning of the piece. The second ending (marked '2.') features a treble staff melody with eighth notes and a dynamic marking of *f* (forte). The bass staff accompaniment continues with quarter notes G2, A2, and B2, followed by chords of G2-A2-B2 and G2-A2-B2-C3.

First system of musical notation. The treble clef staff contains a melodic line with a long, expressive slur over the final two measures. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed above the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff continues the accompaniment. A dynamic marking of *f* (forte) is placed above the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff provides accompaniment. Dynamic markings of *p* and *f* are present in the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has accompaniment. A dynamic marking of *p* is placed above the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff provides accompaniment. A dynamic marking of *f* is placed above the bass staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff has accompaniment. A dynamic marking of *p* is placed above the bass staff.

First system of musical notation. The treble clef staff contains a melody with a slur over the first four notes. The bass clef staff contains a harmonic accompaniment of chords, starting with a dynamic marking of *mf*.

Second system of musical notation. The treble clef staff continues the melody with a slur over the first four notes. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a slur over the first four notes. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the harmonic accompaniment. This system includes the tempo markings *rit.* and *a tempo.*

Sixth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the harmonic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and various chordal accompaniment. The bass staff provides a steady accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a slur over the first two measures. The bass staff continues with accompaniment.

Third system of musical notation, showing a melodic line in the treble staff with a slur and a final flourish. The bass staff continues with accompaniment.

Fourth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The treble staff features a melodic line with a slur. The bass staff has a consistent accompaniment.

Fifth system of musical notation, continuing the melodic and accompanimental lines from the previous system.

Sixth system of musical notation, marked with the tempo instruction *Vivo.* The treble staff has a more active melodic line with slurs. The bass staff continues with accompaniment.

No 17.

SONG_ (B'lindy)

* "DE BABY AM A CRYIN' MOMMER COME."

Words and Music by

LESLIE STUART.

Moderato.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato' and 'PIANO.' and includes dynamic markings of *f* and *p*. The second system continues the accompaniment. The third system includes a section marked 'ad lib.' with a *p* dynamic. The fourth system begins with a vocal line on a single staff, marked '1. De', followed by the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

* By arrangement with Messrs Francis, Day, & Hunter.

B'LIN.

ba-by am a-wake..... want yer mommer? Mommer, don't yer hear?..... don't yer cry so!
mighty much a-wake,..... lit-tle ba-by, Wast-in' all ma night,..... you're a dai-sy!

B'LIN.

Hi-lee-oo-lee! Hi-lee-oo-lee-oo! Mommer is a com-in' soon to you.
Hi-lee-oo-lee! Hi-lee-oo-lee-oo! Not de pro-per time to peek-a-boo.

B'LIN.

Won't ye come a-long?..... pur-ty ba-by. Rais-in' up de house!..... mommer's an-gel,
Mommer lets ye sleep..... all de mornin'! When it comes de night,..... den she leaves you,

B'LIN.

Hi-lee-oo-lee! Hi-lee-oo-lee-i! Not a bit o'good to cry, For ye'll
Hi-lee-oo-lee! Hi-lee-oo-lee-ee! Leaves ye den to cry for me, And she

B'LIN.

nev-er get mo-lass-es if ye cry. I'll croon, ma lov-ey, for to lull ye, I'll
leaves de lul-lin bus'ness all to me. I'll dance, ma lov-ey, for to please ye, For I've

B'LIN.

show ye de nig-ger on de moon, But yer mommer is a might-y time a-
sung all de lul-la-bies I know, So while ye rock yer lit-tle self to

B'LIN.

-com-in', I'm a-mov-in' if she ain't a-com-in' soon. You're a
bye-bye, I'll skip a-bout de cra-dle till ye go. So

B'LIN.

mighty time a-com.in' to yer ba-by, I'm a mov.in' if yer ain't a-com.in' soon!
while ye sing yer lit-tle self to bye-bye, I'll skip a-bout de cra-dle till ye go.

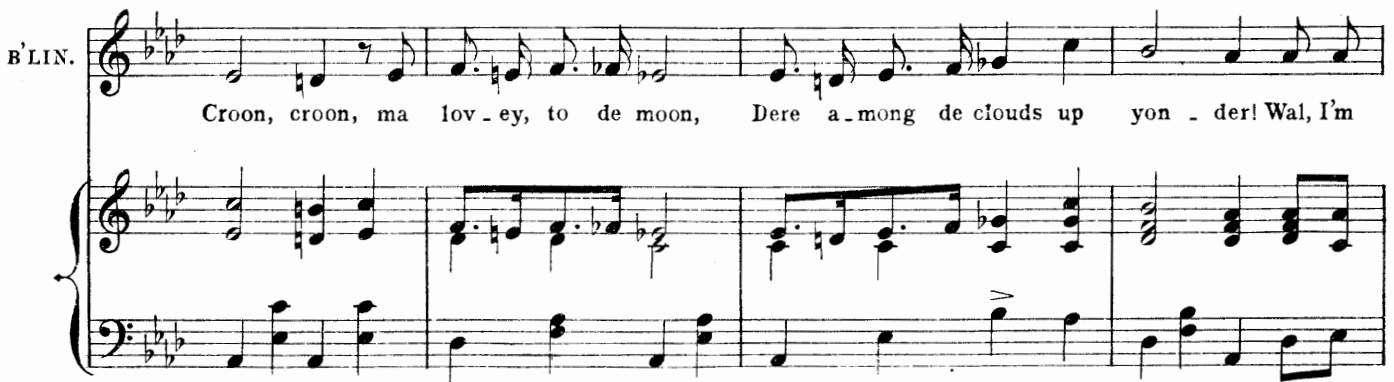
B' LIN.  *p*

Bye - bye, ma lov - ey, don't ye cry— Keep a - way, yo black man! Wait a lit - tle long - er! Won't ye

B' LIN.  *rit.* *a tempo*

try, try to close yer tear - y eye? Lull - a - lull - a - by, for de sand - man wants ye!

rit. *a tempo*

B' LIN. 

Croon, croon, ma lov - ey, to de moon, Dere a - mong de clouds up yon - der! Wal, I'm

B' LIN.  *rall.* *a tempo* 1.

try - in' to pussuade him, And I've lull'd ma lull, But de ba - by am a cry - in', mommer come to ba - by!

rall. *a tempo*

B'LIN. *2.*
come. *f* 2. You're *f*
f
D. S.

B'LIN. *After second verse.*
come. *p*

Nº 18. PANTOMIMIC SCENE, (leading to) CHORUS and DANCE.

Marziale.

PIANO.

The first system of the 'Marziale' section consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melodic line with trills (tr) and accents. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is present.

The second system continues the musical piece with similar notation and dynamics as the first system.

The third system continues the musical piece with similar notation and dynamics as the first system.

The fourth system continues the musical piece with similar notation and dynamics as the first system.

Animato.

The 'Animato' section begins with a new tempo and dynamic. The upper staff is in treble clef with a common time signature, featuring a melodic line with accents and a crescendo. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* and *cresc.* are present.

Meno mosso.

The first system of music for 'Meno mosso.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes. A forte (*f*) dynamic marking appears in the third measure of the upper staff.

The second system continues the 'Meno mosso.' piece. The upper staff shows a melodic line with a piano (*p*) dynamic marking. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system of music for 'Meno mosso.' shows the continuation of the melodic and harmonic lines in both staves.

The fourth system of music for 'Meno mosso.' shows the continuation of the melodic and harmonic lines in both staves.

Più vivo.

The fifth system of music for 'Più vivo.' begins with a forte (*fz*) dynamic marking. The upper staff features a more active melodic line with slurs and ties. The lower staff provides a harmonic accompaniment with chords and single notes.

The sixth system of music for 'Più vivo.' continues the more active melodic and harmonic lines in both staves.

8

8

Meno mosso.

sp

ppc

Lento.

f

8

7

Più mosso.

Slower.

dim.

dim.

Poco più mosso.

First system of musical notation. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment of chords. A piano (*p*) dynamic marking is present in the first measure.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Animato.

Third system of musical notation, marked *Animato*. It features a change in tempo and includes dynamic markings of *f* (forte) and *p* (piano). A 3/4 time signature is visible in the treble clef.

Fourth system of musical notation, continuing the piece with various chordal textures.

Fifth system of musical notation, including vocal-like lyrics: *cre - scen do - f*. The notation includes slurs and dynamic markings.

Marziale.

Sixth system of musical notation, marked *Marziale*. It features a more rhythmic and march-like character, with dynamic markings of *f* (forte) and *p* (piano). A 2/4 time signature is visible.

CHORUS OF MEN.

Bring in the O - da - lisques, And let them not be

mf

MEN. fright - en'd! Al - though they face the risks Of

MEN. sacks and bow - strings tight - en'd. Now let them

MEN. en - ter in, Nor think the step a - larm - ing, Our

MEN. Ca - liph deigns to grin, His tem - per's sim - ply

MEN. charm - ing; He sings "Tra la!" He laughs "Ha, Ha!" Our

MEN. Pa - di, Pa - di, Pa - di, Pa - di, Pa - di - shah! He sings "Tra la!" He

MEN. laughs "Ha, Ha!" Our Pa - di, Pa - di, Pa - di, Pa - di, Pa - di - shah!

Moderato.

ACTRESSES.

ACTRESSES.

We are the

mf *p*

ACTS

Ac - tress - es, gold - en and black tress - es, Blonde and bru - nette;

ACTS

Take in le - gi - ti - mate mar - riage a pret - ty mate, One or the set!

ACTS

There's no - where a ni - cer se - lect - ion, Or

mf

ACT^S

so we would ven - ture to think, For we are the

ACT^S

pink of per - fect - ion, And we are per - fect - ion in

Allegretto. MODISTES.

ACT^S

pink! Al -

MOD.

- though we make, for o - thers' sake, The la - test Pa - ris fash - ions, W're

MOD.

quite as fair as those who wear, As fit to kin - dle pas - sions! And

MOD.

if you like your wives to strike As neat - ly dress'd and bodiced, You're

MOD.

sure, at least, with the Modiste— Pray dont pronounce it "Modest!"

Poco più mosso.

HEIRESSES.

We have hur_ried from New York, Like a blaz_ing Com_et;

p

HEIR. Pa_pa's line is pack_ing pork, Hate_ful to Ma_hom_et!

HEIR. All the same, we're fresh and fair, Plea_sant to ca_noo_dle,

HEIR. And we guess you'd like to share In the Yan_kee boo_dle!

mf

Andante.

WIDOWS.

By our garb of woe, By our mis_e_ry, You can clear_ly know, Wear_y

WID.

wi_dows we. If you wish a wife, You need seek no more, We can

WID.

bless your life, We've been there be_fore!

Vivo.

ff

ALL. *Allegretto.*

For jol - ly are the sail - or and the mid - dy, And

ALL. jol - ly is a sand - boy on a spree, But they're no - thing to a gid - dy chick - a -

ALL. - bid - dy of a wid - dy, To a tid - dy, id - dy, wid - dy, wid - dy, wid - dy, wid - dy wee!

Dance.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The melody in the treble staff is characterized by eighth-note patterns, often grouped in triplets. The bass staff provides a steady accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and chords. The key signature has two sharps (F# and C#).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the bass line with eighth notes and chords. The key signature has two sharps.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and a triplet. The lower staff continues the bass line with eighth notes and chords. The key signature has two sharps.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and a triplet. The lower staff continues the bass line with eighth notes and chords. The key signature has two sharps.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and a triplet. The lower staff continues the bass line with eighth notes and chords. The system concludes with a double bar line and a repeat sign. The key signature has two sharps.

Andante con moto.

The first system of music is in G major and common time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with a 7th fret fingering indicated. The left hand provides a steady accompaniment of chords and eighth notes.

THE VIZIER.

The second system, titled "THE VIZIER.", continues the piece. It includes an *accel.* (accelerando) marking. The melodic line in the right hand becomes more active, while the left hand continues with a rhythmic accompaniment.

The third system features a *rit.* (ritardando) marking. The tempo slows down, and the melodic line in the right hand concludes with a fermata. The left hand accompaniment also slows down.

Dance.
Moderato.

The fourth system is titled "Dance. Moderato." and begins with a forte (*f*) dynamic. The right hand contains trills (*tr*) and a 7th fret fingering. The left hand accompaniment is more rhythmic and includes a 7th fret fingering.

The fifth system continues the "Dance" section, featuring trills (*tr*) and triplet markings (*3*) in both hands. The right hand has a 7th fret fingering, and the left hand has a 3rd fret fingering.

First system of musical notation. The treble clef staff begins with a trill (tr) on a note, followed by a series of eighth notes and triplets. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff features a melodic line with triplets and slurs. The bass clef staff continues the accompaniment with chords and eighth notes.

Third system of musical notation. The first measure of the treble clef staff is marked with a '1.' indicating the first ending. It contains a triplet and other melodic figures. The bass clef staff has a similar accompaniment.

Fourth system of musical notation. The first measure of the treble clef staff is marked with a '2.' indicating the second ending. It features a triplet and a melodic flourish. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff is filled with a dense texture of triplets and slurs. The bass clef staff has a more active accompaniment with chords and eighth notes. A fermata is placed over the final notes of the treble staff.

First system of musical notation. The treble clef staff contains a melodic line with a trill (*tr*) and several triplet markings (*3*). The bass clef staff features a piano (*f*) accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff includes a triplet of eighth notes, a septuplet (*7*), and a trill (*tr*). The bass clef staff continues the accompaniment with chords and eighth notes.

Third system of musical notation. The treble clef staff features multiple triplet markings (*3*). The bass clef staff includes the instruction *accel.* and shows a change in the bass line with flats.

Fourth system of musical notation. The treble clef staff contains a series of triplet markings (*3*) over a sixteenth-note pattern. The bass clef staff has a steady accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff has triplet markings (*3*) and a fermata (*8*) over a chord. The bass clef staff features a descending line and a large circle under a chord.

First system of musical notation. The treble clef staff begins with a whole rest, followed by a series of chords. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *p* is present in the first measure.

Second system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff continues the eighth-note accompaniment. A dynamic marking of *p* is present in the first measure.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation, featuring first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff continues the eighth-note accompaniment.

The image displays a page of musical notation for piano, consisting of six systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The notation includes various musical symbols such as dynamics (e.g., *f*, *ff*), articulation (accents), and phrasing (slurs). The piece concludes with a double bar line and a final chord.

Allegretto.

f

Meno mosso.

Allegretto.

SOP.
ALT.
TEN.
BASS.

So let us praise and hail and bless Our Ca - liph kind and cle - ver, And

So let us praise and hail and bless Our Ca - liph kind and cle - ver, And

So let us praise and hail and bless Our Ca - liph kind and cle - ver, And

Allegretto.

SOP.
ALT.
TEN.
BASS.

may his sha - dow not be less, And may he live for e - ver; And

may his sha - dow not be less, And may he live for e - ver; And

may his sha - dow not be less, And may he live for e - ver; And

SOP.
ALT.
TEN.
BASS.

hap - py lives to all his wives, As long as he will spare 'em, And

hap - py lives to all his wives, As long as he will spare 'em, And

hap - py lives to all his wives, As long as he will spare 'em, And

SOP.
ALT.
TEN.
BASS.

give a cheer for the grand Vi - zier, And the great suc - cess of his cle - ver - ness, For it

give a cheer for the grand Vi - zier, And the great suc - cess of his cle - ver - ness, For it

give a cheer for the grand Vi - zier, And the great suc - cess of his cle - ver - ness, For it

SOP.
ALT.
TEN.
BASS.

is - nt all la - ven - der to have the charge, Of the roy^l, the roy - al

is - nt all la - ven - der to have the charge, Of the roy^l, the roy - al

is - nt all la - ven - der to have the charge, Of the roy^l, the roy - al

SOP.
ALT.
TEN.
BASS.

ha - - rem; Then sing tra la! and shout hur - rah, For the

ha - - rem; Then sing tra la! and shout hur - rah, For the

ha - - rem; Then sing tra la! and shout hur - rah, For the

SOP.
ALT.
TEN.
BASS.

Pa - di, pa - di, pa - di, pa - di, Pa - di - shah! He laughs, ha, ha! with

Pa - di, pa - di, pa - di, pa - di, Pa - di - shah! He laughs, ha, ha! with

Pa - di, pa - di, pa - di, pa - di, Pa - di - shah! He laughs, ha, ha! with

SOP.
ALT.
TEN.
BASS.

fair Za - ra, Our Pa - di, pa - di, pa - di, pa - di, Pa - di - shah!

fair Za - ra, Our Pa - di, pa - di, pa - di, pa - di, Pa - di - shah!

fair Za - ra, Our Pa - di, pa - di, pa - di, pa - di, Pa - di - shah!

Galop.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes various rhythmic patterns, chords, and dynamics such as 'ff' (fortissimo). The first system shows a complex texture with many notes in both hands. The second system continues with similar complexity. The third system features a more active right hand with eighth notes. The fourth system has a more melodic right hand. The fifth system shows a right hand with a dotted rhythm. The sixth system concludes with a fortissimo dynamic and a final cadence.

No 19.

SONG— (Nita.)

“A LITTLE BIRD.”

Allegretto.

NITA.

PIANO.

NITA.

1. A lit - tle bird chirp'd in the
lit - tle bird chirp'd to her
wealth - y old Squire thought he'd

NITA.

ear of the maid, Whose fa - ther was wealthy and gout - y, "Have you
tru - cu - lent sire, "You go to the Hunt Ball on Mon - day; Your
mar - ry the maid, A lit - tle bird said she'd have plen - ty; But dis -

NITA.

heard of the Cap - tain, all o - ver gold braid, So
 daugh - ter must meet with the wealth - y old Squire, You
 - cuss - ing the set - tle - ments long he de - lay'd, Till the

NITA.

dash - ing and dap - per and dough - ty? His
 mean her to mar - ry him one day!" She
 la - dy was quite one - and - twen - ty! And

NITA.

eyes are so blue, his mous - tache is so trim, That
 went to the Ball, and the Cap - tain was there, They
 just as Pa - pa and the Squire were a - greed, A

NITA.

all of the girls are just dy - ing for him!" Up
 danc'd out the "round" and they sat out the "square," They
 lit - tle bird told them what shock'd them in - deed! This

NITA.

flut - tered her heart like the lit - tle bird's wings, And she
sat a - mong palm trees and un - der the rose, And
morn - ing the dear lit - tle dam - sel took wing With the

NITA.

thought - well, she thought of a num - ber of things!
what they were do - ing, the lit - tle bird knows.
Cap - tain, a li - cense, a bag, and a ring!

rall

a tempo

tr

NITA.

You've all of you heard That pro - verb - i - al bird, He
He heard ev' - ry word, As the maid - en de - murrd The
'Twas just as a - verr'd By the bad lit - tle bird, And their

NITA.

sits on a lit - tle maid's should - er, And
Cap - tain grew bold - er and bold - er; His mous -
pas - sion will nev - er grow cold - er; For he

NITA.

twit - ters and coos Of men in the Blues, And she
 - tache is be - sprent With Jock - ey Club scent, As she
 swears that his wife Is the love of his life, Which is

NITA.

says that a lit - tle bird told her, Tweet!
 says that a lit - tle bird told her, Tweet,
 not what a lit - tle bird told her, Tweet!

NITA.

tweet! Tweet! tweet!

SOP.
 ALT.

Kiss! kiss! Kiss! kiss! She says that a lit - tle bird

TEN.

Kiss! kiss! Kiss! kiss! She says that a lit - tle bird

BASS.

Kiss! kiss! Kiss! kiss! She says that a lit - tle bird

NITA. *Tweet! tweet! Tweet! tweet!*

SOP. ALT. told her! Kiss! kiss! Kiss! kiss! She

TEN. told her! Kiss! kiss! Kiss! kiss! She

BASS. told her! Kiss! kiss! Kiss! kiss! She.

SOP. ALT. 1. & 2 NITA. 3. says that a lit_tle bird told her! 2. The told her! 3. The told her!

TEN. says that a lit_tle bird told her! told her!

BASS. says that a lit_tle bird told her! told her!

No 20.

SONG and CHORUS. (The Earl.)

"HER GOLDEN HAIR IS CUT SHORT NOW!"

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics start with a forte 'f'.

EARL.

1. There was once a lit - tle la - dy, sweet and sim - ple, Who was
 ve - ry well ac - quaint.ed with a stu - dent, A.....
 her ca - reer she still is go - ing right on, And

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a melody in the right hand and chords in the left hand. Dynamics include a forte 'f' and a piano 'p'.

EARL.

men - tiond in a cel - e - bra - ted song, For her
 ra - ther live - ly med - i - co of "Guy's," Though his
 if you need her ten - der nurs - ing care, You'll

The vocal line continues with the lyrics. The piano accompaniment provides a steady accompaniment. Dynamics include a piano 'p'.

EARL.

cheek had quite a fas - ci - na - ting dim - ple, And her
 ac - tions were, at times, a bit im - pru - dent, The ad -
 find her on the Es - plan - ade at Brigh - ton, Be -

The vocal line concludes with the lyrics. The piano accompaniment continues with a melody in the right hand and chords in the left hand.

EARL.

hair was most un - u - su - al - ly long, And it
 - vice he gave the girl was ve - ry wise. For he
 - side an a - ged no - ble - man's Bath chair. She.....

EARL.

used to kind of curl and creep and clus - ter Round her
 said her touch was sed - a - tive and heal - ing, And she'd
 brings him tea and toast, and pill and pow - der, She

EARL.

in - no - cent im - a - gi - na - tive brow; It was
 be a fetch - ing nurse, she must al - low, With the
 drops a daugh - ter's kiss up - on his brow; She

EARL.

no - ted for it's love - ly gold - en lus - tre, But her
 ba - by curls that made her look ap - peal - ing For she'd
 smiles the sweet - er as he swears the loud - er, For she

EARL.

gold - en hair is cut short now! Pret - ty lit - tle dear, It
 have to wear her hair short now! Pret - ty lit - tle dear, It's
 knows she has a soft thing now! Pret - ty lit - tle dear, So

EARL.

makes her look so queer, No one seems to know the who or how; Her
 quite her prop - er sphere, All the doc - tors nod to her or bow; And she
 plea - sant to the Peer, When he dies there's sure to be a row, For he'll

EARL.

tress - es had a knack Of hang - ing down her back, But her
 still can flirt and laugh With the pa - tients and the staff, For she
 leave his hea - vy purse To his pret - ty lit - tle nurse, And she'll

EARL.

gold - en hair is cut short now! Pret - ty lit - tle dear, It
 wears her gold - en hair short now! Pret - ty lit - tle dear, It's
 let her gold - en hair grow now! Pret - ty lit - tle dear, So

CHORUS.

EARL. makes her look so queer, No one seems to know the why or
quite her prop - er sphere, All the doc - tors nod to her or
plea - sant to the Peer, When he dies there's sure to be a

EARL. how; Her tress - es had a knack Of
bow; And she still can flirt and laugh With the
row, For he'll leave his hea - vy purse To his

EARL. hang - ing down her back, But her gold - en hair is cut short
pa - tients and the staff, For she wears her gold - en hair short
pret - ty lit - tle nurse, And she'll let her gold - en hair grow

EARL. **1. 2. 3.** now. **4.**
now. 2. She was now.
3. In

Nº 21.

DUET. (Nita and Van Eyt.)

“ROMANCE”

Allegretto.

PIANO.

1st Verse NITA. If I were poor and
 2nd Verse VAN EYT. I were pale and

mean,..... With - out a crust to munch,..... And
 poor,..... And drew up - on the walks,..... Some

cap - tur'd the cop - pers Of cas - u - al shop - pers With "Vi - o - lets, pen - ny a
ice with the "Fram" on, Vol - ca - noes and sal - mon, In stri - king - ly bril - li - ant

bunch!" VAN EYT. I'd come up - on the scene,..... An
chalks - NITA. I'd come your way, be sure,..... With

Art - ist rich and great,..... And set you at ta - ble In
bags of gold un - told,..... I'd buy your de - vi - ces At

sa - tin and sa - ble, With ven - i - son on your plate!"
fab - u - lous pri - ces, And la - bel the pave - ment "Sold!"

NITA.
 Let's pre - tend, sup - pose and i - ma - gine it,
 You'd be in the Roy - al A - cad - a - my,
 VAN EYT.
 Let's pre - tend, sup - pose and i - ma - gine it,
 You'd be in the Roy - al A - cad - a - my,

NITA.
 Let us i - ma - gine it!
 Roy - al A - cad - a - my!
 VAN E.
 Let us i - ma - gine it!
 Roy - al A - cad - a - my!

NITA.
 I, the pau - - per, you, the Plan - ta - ge - net,
 Just as great as clas - si - cal Tad - e - my,
 VAN E.
 I, the pau - - per, you, the Plan - ta - ge - net,
 Just as great as clas - si - cal Tad - e - my,

NITA.
 Meet by some mi - rac - u - lous chance!
 Or the la - - test paint - er in France.

VANE.
 Meet by some mi - rac - u - lous chance!
 Or the la - - test paint - er in France.

NITA.
 Beg - gar maid and roy - al Co - phet - u - a,
 Then I'd give a smile and a rose to you,

VANE.
 Beg - gar maid and roy - al Co - phet - u - a,
 Then you'd give a smile and a rose to me,

NITA.
 Roy - al Co - phet - u - a!
 On - ly a rose to you!

VANE.
 Roy - al Co - phet - u - a!
 On - ly a rose to me!

NITA.
That's the sort of thing that will get you a
That's the way I ought to propose to you,

VAN E.
That's the sort of thing that will get you a
That's the way you ought to propose to me,

NITA.
Place in a pen - ny ro - mance, Heigh - o! a pen - ny ro -
As in a pen - ny ro - mance, Heigh - o! a pen - ny ro -

VAN E.
Place in a pen - ny ro - mance, Heigh - o! a pen - ny ro -
As in a pen - ny ro - mance, Heigh - o! a pen - ny ro -

NITA.
- mance! - mance!

VAN E.
- mance! If - mance!

SONG_(Van Eyt)

*"SHE'S AN ENGLISH GIRL."

Words by
LESLIE STUART & ADRIAN ROSS.

Music by
LESLIE STUART.

Tempo di Valse.

PIANO.

VAN E.

1. The world has
2. The high - born
3. They say that

VAN E.

maid - - ens sweet and pret - ty Wher - e'er
girl that takes your sen - ses At some
court - - ship days are end - ed, And won't

VAN E.

we go, The gay gris -
Court ball; The sport - - ing
re - - turn; And wo - - men

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VAN E.

- ettes of Par - is ci - ty, All art - ists
 girl that takes her fen - ces, Nor fears a
 want their rights ex - tend - ed, And love they

VAN E.

know;..... I - tal - - ian eyes can
 fall;..... The girl that bids her
 spurn!..... No more the maid - - ens

cresc.

VAN E.

glow with pas - sion Like mid - - night stars;.....
 sol - dier lov - er Go forth to fight,.....
 care for mar - riage, As girls did then;.....

f

VAN E.

..... The Turk has ma - ny a fair Cir - cas - sian Be -
 And tries her tear - ful eyes to cov - er While
 But now, in style and dress and car - riage, They're

VAN E.

- hind the bars You may roam
 he's in sight In their sor - -
 lit - - tie men! But there's one

VAN E.

..... the world o - ver, A wan - der - ing ro - - ver,.....
 - - row or splen - dour, They're true, they are ten - - der;.....
 girl that fan - cies Old fash - ioned ro - man - - ces;.....

VAN E.

..... But the love - - li - est one That is
 Be the girl what she will, We're in
 Though the oth - - ers may fret, She is

VAN E.

un - der the sun,..... Ah!.....
 love with her still!..... For.....
 wo - man - ly yet,..... For.....

VAN E. She's an Eng - - lish girl,..... And there's beau - ty in the

VAN E. name;..... There are fair ones ev - e - ry - where, But they're not

VAN E. the same;..... There are girls of ev' - ry re - gion, Span - ish,

VAN E. Ger - man or Nor - we - - gian, But I'd give the rest to win the

VAN E. best, An Eng - - lish girl!..... girl!.....

1 & 2. 3.

p

D. S.

Allegretto.

NITA.

Though I am wealth - y still, And

PIANO.

VAN EYT.

NITA

you're a Prince of Art, With con - fi - dence air - y We'll

TARADELLE.
VIOLETTE.

VAN E.

go to the Mair - ie, And nev - er there - af - ter part! A

COMARTHY.
BELINDA.

TAR.
VIOL.

bri - dal bum - per fill, And ring the bri - dal bell, And

COM.
BEL.

all will be jol - ly To - night at the *Fol - ies* With man - a - ger Ta - ra -

COM.
BEL.

ALL.

- dellé..... Then we'll dance the Bo - le - ro

ALL.

made in Spain, made in Spaint Schot - tische,

ALL.

Kra - ko - vi - ak and La - dies' Chain, La - dies' Chain!

ALL.  Trips and skips and whirl,..... Va - let, Aunt and

ALL.  Earl,..... All of us may con - grat - u - late Our

ALL.  for - tu - nate Bal - let Girl!.....



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THE DAILY NEWS says:—

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