

Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD

present

TO-NIGHT'S THE NIGHT!

A Musical Play

By Fred. Thompson

Lyrics by

Paul A. Rubens and Percy Greenbank

Music by

PAUL A. RUBENS

<i>The Only Way</i>	.60
<i>I'm a Millionaire</i>	.60
<i>Please Don't Flirt With Me</i>	.60
<i>Pink and White</i>	.60
<i>Stars</i>	.60
<i>Round the Corner</i>	.60
<i>I Could Love You if I Tried</i>	.60
<i>Waltz</i>	.60
<i>Selection</i>	1.00
<i>Vocal Score</i>	2.00 net

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Messrs Grossmith and Laurillard

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VOCAL SCORE \$2.00 net

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41 EAST 34th ST., NEW YORK
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TO-NIGHT'S THE NIGHT

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-----○-----
Musical Director — Frank E. Tours.
-----○-----

No 1**Act I.****OPENING CHORUS.**

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegro.

Piano.

f

CURTAIN

Poco meno mosso.

CHO. Life is ve - ry jol - ly down at Maid - en - head, Maid - en - head,

Life is ve - ry jol - ly down at Maid - en - head, Maid - en - head,

ff Poco meno mosso. *a tempo.*

CHO. Maid - en - head, From the time we rise How ev - 'ry mo - ment flies.

Maid - en - head, From the time we rise How ev - 'ry mo - ment flies

CHO. Till we go to bed, to bed. If you're feel-ing wor - ried or a

Till we go to bed, to bed. If you're feel-ing wor - ried or a

CHO. bit de-pressed We'll sug-gest What is best,
 bit depressed, a bit de-pressed, — yes, We'll sug-gest the best,

CHO. Come a-long and spend A real-ly nice week-end, Down at Maid-en-
 Come a-long and spend A real-ly nice week-end, A nice week end at Maid-en-

ff

CHO. 1. -head. 2. -head
 -head. -head

rit.

Allegretto.

CHO. You do as you please

Here you can just do what you please, Pole-ing a punt be - neath the trees,

CHO. Tea and ten-nis too If it ap - peals to you, — Bathe or fish,

Tea and ten - nis may please you, — Bathe or fish,

CHO. As you wish, Or pad-dle your own can - oe, *p* your own can - oe, Or

As you wish, Or pad-dle your own can - oe, — Your own can-

CHO. pad - dle your own can - oe. your own can - oe. Yes

- oe, your own can - oe. You can have

cresc.

CHO. tea and ten - nis too, If it ap - peals to you, Or

tea and ten - nis too, Or pad - dle all day through. Your

cresc. *dim.*

CHO. pad - dle your own can - oe. And

own can - oe. And

p

CHO. when you're dined You watch the lit-tle launch-es puff, puff, puff, And
then puff, puff, puff. And

CHO. feel in - clined For talk-ing sen-ti - men - tal stuff, puff, puff, You
then puff, puff, puff,

CHO. bill and coo, En - joy - ing Love's young dream While the
You bill and coo, It's Love's young dream While the

cresc.

7

CHO. *p* mer-ry lit-tle launch-es puff, puff, puff, puff, Puff, puff, up the stream, While the
boats They puff They puff up the stream, While the

CHO. *p* merry lit-tle launches puff, puff, puff, puff, Puff, puff up the stream! They puff, puff, puff, puff,
boats they puff puff, puff up the stream!

L.H.

CHO. puff, puff, puff, puff, puff, puff, puff.

puff, puff, puff, puff, puff, puff.

Moderato.

SOLO.

Month of fair Ju -

- ly, Queen of the Eng - lish sum - mer,

Soft the stream flows by Mur-m'ring to each new

com - er. Who would stop in town,

CHO.

Mur-m'ring to all.
Mur-m'ring to all.

Un - der a sun - lit sky, ————— Sure - ly there's no

CHO. Sun - lit sky.

Sun - lit sky.

Red. *

place like the ri-ver In the month of fair Ju - ly!"

CHO. Month of

Month of

f

fair Ju - ly, ————— Queen of the Eng - lish sum - mer,

CHO. fair Ju - ly, ————— Queen of the Eng - lish sum - mer,

CHO. Soft the stream flows by, _____ Mur-m'ring to each new com - er.

Soft the stream flows by, _____ Mur-m'ring to each new com - er.

CHO. "Who would stop in town, _____ Un - der a sun - lit sky, _____

"Who would stop in town, _____ Un - der a sun - lit sky, _____

CHO. Sure - ly there's no place like the ri-ver In the month of fair Ju -

Sure - ly there's no place like the ri-ver In the month of fair Ju -

Red. *

Tempo primo 11

f *Meno mosso*

CHO. ly!" Life is ve - ry jol - ly down at

ly!" Life is ve - ry jol - ly down at

rall. *f* *Meno mosso*

a tempo

CHO. Maid - en - head, Maid - en - head, Maid - en - head,

Maid - en - head, Maid - en - head, Maid - en - head,

a tempo

CHO. From the time we rise How ev - 'ry mo - ment flies

From the time we rise How ev - 'ry mo - ment flies

CHO. Till we go to bed, to bed. If you're feel-ing wor-ried or a

Till we go to bed, to bed. If you're feel-ing wor-ried or a

CHO. bit de-pressed, We'll sug-gest What is best,

bit de-pressed, a bit de-pressed, — Yes, we'll sug-gest the best,

CHO. Come a-long and spend A real-ly nice week-end,

Come a-long and spend A real-ly nice week-end, a nice week-

ff

CHO. Down at Maid - en - head, It's ve - ry jol - ly there, If you're a bit de -

Down at Maid - en - head, It's ve - ry jol - ly there, If you're a bit de -

CHO. - pressed, A real - ly nice week - end at Maid - en - head. *a tempo*

- pressed, A real - ly nice week - end at Maid - en - head. *a tempo*

CHO.

No 2

SONG (Carraway & Chorus)

"WHEN THE BOYS COME HOME TO TEA"

Words by
PAUL A. RUBENS and PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Voices. ♩ Tempo di Marcia

Piano. *f*

Piu vivo

(CAR) 1. Hul - lo! lit - tle la - dies, Now you can't com - plain,
(CAR) 2. I say lit - tle la - dies, I've been hav - ing fun,

p

Here's your faith - ful Rob - in Flut - tered home a - gain.
Down at Kemp - ton Park Where all the gee - gees run.

Aren't you glad to see me? I feel rath - er slack,
Did a bit of pun - tin', Rot - ten on the whole,

Had no time for lunch - eon, On - ly just a snack,
Riv - er pun - tin's bet - ter sport Up - on my soul,

Tempo primo

So in time for tea I've hur - ried back. When the
I say men who punt are "up the pole." When the

Very marked.

boys come home to tea Ev' - ry
boys come home to tea Things they

gal Finds a pal And is pleased as she can be. Oh! you
bring Tied with string Which the girls are wild to see; No, it's

have to ad - mit Things are liven - ed up a bit, When the
not what you thought, It's some bub - bly wine I've brought, Which the

boys come home to tea! When the
boys pre - fer to tea!

CHORUS.

CH

boys come home to tea Ev' - ry

CH

gal Finds a pal And is pleased as she can be, Oh! you

CH

have to ad - mit Things are liven - ed up a bit When the

CH

boys come home to tea! —————

ff *D. C.*

No 3**TRIO.—(Beatrice, Henry and Montague)****"TOO PARTICULAR!"**

Words by
PAUL A. RUBENS & PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Voices. *♩ Broadly.*

Piano. *f L.H.*

(BEAT.) 1. No one can af - ford to be Too fus - sy, prim and pro - per;
(BEAT.) 2. Sim - ple tastes are best, no doubt And they're what I de - light in;

p lightly

Oh, _____ it ne-ver pays! _____ (HEN.) It ne-ver pays! _____ (MONT.) Not now-a - days!
Oh, _____ I can't en - dure _____ An ep-i - cure; _____ (MONT.) An ep-i - cure!

legato

(HEN.) Else in time, it seems to me You'll come a fear - ful
 (HEN.) If you can't get sal - mon trout Just be con - tent with

crop - per; Oh, it does-n't do! (BEAT.) It does-n't
 whi - tin', (BEAT.) Well, it's ve - ry nice, (MONT.) Oh, ve - ry

do! (HEN.) For me and you. (MONT.) It's too ab - surd to fume and
 nice! (HEN.) And half the price! (MONT.) A glass of ale's not bad, you

fret, You ought to take what you can get! (Ch
 know, If you can-not get *Veuve Clic - quot*, So

rall.

Slowly and marked.

ALL. 

If you're real - ly too par - tic - u - lar You won't suc - ceed in life;
 If you're real - ly too par - tic - u - lar You'll get some nas - ty jars;

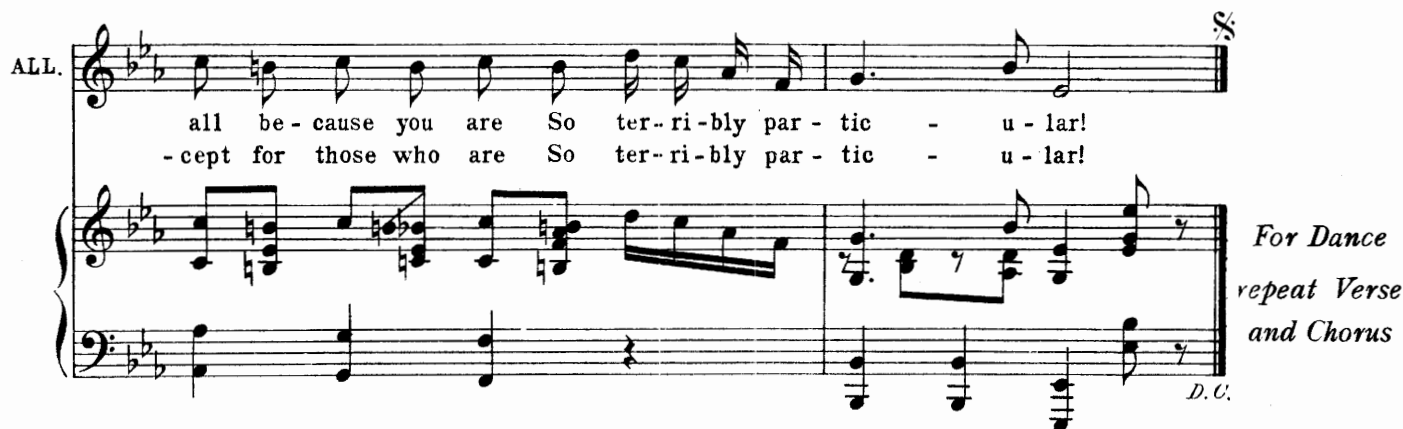
ALL. 

If a man is too par - tic - u - lar He'll ne - ver lose his wife! So!
 If a chap is too par - tic - u - lar He'll smoke his own ci - gars! Oh!

ALL. 

If you're no one in par - tic - u - lar You'll some-day find You're left be - hind, And
 If you are not too par - tic - u - lar There's lots of fun For ev - 'ry - one Ex -

cresc.

ALL. 

all be - cause you are So ter - ri - bly par - tic - u - lar!
 - cept for those who are So ter - ri - bly par - tic - u - lar!

For Dance repeat Verse and Chorus

D.C.

Nº 4.

DUET.-(June and Pedro.)

"PLEASE DON'T FLIRT WITH ME."

Words by
PAUL A. RUBENS and PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Lightly and demurely.

June.

1. You

Piano.

*mf**rall.**p*

JUNE

for-eign-ers have ro - man - tic ways, When mere-ly pay-ing a call — You flash your eyes And

JUNE

heave big sighs, Which mean—well, no-thing at all, —

You

L.H.

JUNE.

bow and you bend— you gasp and gaze, You place your hand on your heart,— No

JUNE.

mat - ter who You're talk - ing to, You flirt from the ve - ry start. But I

PEDRO. *rall.*

BED.

can't help do - ing this When I meet a charm - ing miss!—

JUNE.
REFRAIN.
Slow and gracefully.

JUNE.

Oh, please don't flirt with me,— Don't try to flirt with me,— I've been

piu rall

JUNE. warned by mo-ther and fa - ther Men are ra - ther Bold and free! — I

piu rall

a tempo

JUNE. think you'd bet - ter be — More care - ful, mon a - mi, — For it

a tempo

JUNE. might be ter - ri - bly awk - ward If some - one should see, — So I

rit.

JUNE. think you'd bet - ter take care Not to flirt with me! —

rit.

Lightly and demurely.

The piano introduction for the first system consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The left staff has a bass clef and the same key signature. It begins with a whole rest, followed by a half note G2, a quarter note A2, a quarter note B-flat2, and a half note C3. The tempo marking *mf a tempo* is placed above the right staff, and *rall.* is placed above the left staff.

PEDRO.

2. But sure-ly there's not much harm in this, Flir-ta-tion is-n't a

The second system features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment consists of two staves. The right staff has a treble clef and the same key signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The left staff has a bass clef and the same key signature. It begins with a whole rest, followed by a half note G2, a quarter note A2, a quarter note B-flat2, and a half note C3. The tempo marking *p* is placed above the right staff.

PED.

crime,— It's just a gay De-light-ful way Of mere-ly pass-ing the

The third system features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment consists of two staves. The right staff has a treble clef and the same key signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The left staff has a bass clef and the same key signature. It begins with a whole rest, followed by a half note G2, a quarter note A2, a quarter note B-flat2, and a half note C3.

PED.

time.—

A squeeze of the hand— a

The fourth system features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment consists of two staves. The right staff has a treble clef and the same key signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The left staff has a bass clef and the same key signature. It begins with a whole rest, followed by a half note G2, a quarter note A2, a quarter note B-flat2, and a half note C3. The tempo marking *L.H.* is placed above the right staff.

PED. *stol - en kiss, A whis - per in - to your ear, — Ma*

PED. *foi, c'est tout! It's what we do When no - bo - dy else is near. But per -*

JUNE. *rall.*

JUNE. *-haps my fi - an - cé Might be ra - ther in the way! —*

PEDRO.
REFRAIN.
Slow and gracefully.

PED. *Ah, won't you flirt with me? — Do try to flirt with me! — If I*

PED. JUNE. *rall*

met your mo - ther and fa - ther We might ra - ther Dis - a - gree! ——— { I
(JUNE) I

rall

PED. JUNE. *a tempo*

prom - ise I will be ——— Most care - ful, *mon* a - mi, ——— Though I
think you'd bet - ter be ——— More care - ful, *mon* a - mi, ——— For it

a tempo

PED. JUNE.

don't sup - pose it is like - ly That some - one will see, ——— And, be -
might be ter - ri - bly awk - ward If some - one should see, ——— So I

PED. JUNE. *rit.*

-sides, I real - ly don't care If you'll flirt with me! ———
think you'd bet - ter take care Not to flirt with me! ———

rit.

"THE ONLY WAY!"

Words by
PAUL A. RUBENS & PERCY GREENBANK.

Music by
PAUL A. RUBENS

Tempo di Valse.

Piano.

The musical score is written for piano and voice. The piano part begins with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di Valse.' and the dynamics start with a forte 'f' marking. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic bass line. The vocal part for Dudley (DUD.) is written on a single staff. The lyrics are as follows:

1. If by some de -
2. Girls are sel - fish

- light - ful chance At a din - ner or a dance
things, no doubt, Oft - en, when a man's a - bout

The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part is marked 'Piano.' and 'Con Ped.' (Con Pedal). The vocal part is marked 'DUD.' and 'DUDLEY.'.

DUD.

Some de - lic - ious girl you meet, Look - ing shy and
They can on - ly smile and smirk, *He* does all the

DUD.

soft and sweet, Don't be - gin the us - ual thing
hea - vy work. If it ev - er should oc - cur

DUD.

Does she cy - cle, does she sing? Just go up and
Some girl won't let *you* kiss *her*, What's the on - ly

DUD.

say "How do! I'm in love with you!" It's the
thing to do? Just let *her* kiss *you*. It's the

rall.

REFRAIN.
a tempo

29

DUD.

on - ly, on - ly way, ——— It's the on - ly trick to
on - ly, on - ly way, ——— It's the on - ly trick to

a tempo
2nd time f

DUD.

play; ——— She's the on - ly girl and it's on - ly fair, For she's
play; ——— You're the on - ly man and it's on - ly fair, For you've

DUD.

on - ly got half an hour to spare; On - ly kiss her on the
on - ly got half an hour to spare; Let her kiss you on the

DUD.

spot ——— With the on - ly lips you've got; ——— If she's
spot ——— With the on - ly lips she's got; ——— If you're

DUD.

on - ly cute, she will on - ly say, That's the on - ly kiss that I've
on - ly cute, you will on - ly say, That's the on - ly kiss that I've

L. H.

Red. *

DUD.

had to - day! Then you on - ly cough But you don't leave off, It's the
had to - day! If she's on - ly nice She may kiss you twice, It's the

L. H.

Red. *

DUD.

o - o - on - ly way! It's the way!
o - o - on - ly way! It's the way!

1. Chorus 2.

D. C.

f

D. C.

DUD.

3. If some girls seem, now and then, Far too shy to

DUD.

kiss the men, And - as some - times hap - pens too,

DUD.

Men are shy of kiss - ing you, Here's a no - tion

DUD.

you might try, Nev - er let a chance go by,

DUD. *rall.*

Call up Cent - ral 0 3 3, Just send round for

rall.

DUD. *REFRAIN. a tempo*

me. It's the on - ly, on - ly way, It's the

a tempo 2nd time f

DUD.

tel - e - phone - ly way, I'm the on - ly man and it's

DUD.

on - ly fair, For I've al - ways got half an hour to spare. And I'll

DUD.

soon be on the spot With the on - ly lips I've

DUD.

got, If you're on - ly cute, you will on - ly say "That's the

DUD.

on - ly kiss that I've had to - day!" If you're on - ly nice Then I'll kiss you

L.H. Ped. *

DUD.

twice, It's the o - o - on - ly way! It's the way!

1. Chorus 2.

No. 6.

DUET.— (Henry and Victoria.)

"LAND AND WATER."

Words by
PAUL A. RUBENS and PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Voice. *Moderato e marcato*

Piano. *f* *rall.*

(HEN.) 1. I hate be - ing in a boat, Pull - ing it or push - ing it with
(HEN.) 2. Don't you think the wea - ther's hot? I'm a - bout as warm as an - y

a tempo *heavily.*

jolts and jerks. (vic.) Down stream how I love to float,
chap could be. (vic.) This is such a qui - et spot,

Where the wa - ter - rat and wa - ter - wag - tail lurks; (HEN.) If up - set, you *would* look sil - ly
If you want to have a dip, well don't mind me. (HEN.) P'raps you'd like to sit and loll, dear,

Cling - ing to a wa - ter - li - ly, You'd turn on the wa - ter - works!
Put - ting up your par - a - sol, dear, Un - der - neath a sha - dy tree. *rall.*

REFRAIN.

Slowly and heavily.

(VIC.) Oh, I sim - ply love the wa - ter! (HEN.) Some - how, I pre - fer the
(HEN.) Oh, I sim - ply love the wa - ter! (VIC.) Well, I think I'll stay on

land! (VIC.) Give me Maid - en - head or Hen - ley,
land. (HEN.) I was al - ways fond of bath - ing,

(HEN.) Mine's the Strand! (Or ev - en Pic - ca - dil - ly)
 (HEN.) It's just grand! (You see me tread - ing wa - ter)

Let me help you in the punt, dear, Sit up - on the cush - ions,
 (VIC.) Are you sure that you can swim, dear? Mind you don't do no - thing

so, rash; (VIC.) Oh, that's real - ly ra - ther com - fy
 (HEN.) Turn your head a - way one mo - ment And

(HEN.) Then wait off we go! go!
 for the splash! splash!

1. 2. *f* *D.C.*

f *rall.*

(VIC.) 3. I think fish - ing's ra - ther fun, Stand - ing in a moun - tain stream up -

a tempo *heavily.*

- on some rocks. (HEN.) I'm more hand - y with a gun,

When I'm up in Scot - land in my shoot - ing box.

(vic.) Once I caught a ten pound trout, dear, (HEN.) That's not much to brag a - bout, dear,

REFRAIN.

Slowly and heavily.

Once I near - ly shot a fox. (vic.) I can fish in an - y

rall

wa - ter! (HEN.) I pre - fer to shoot on land;

Wait un - til I get my shot gun In my

hand. (And start to pull the trig - ger) (vic.) I just stand and cast my

line out Till I see a sal - mon rise,

(HEN.) I take care - ful aim at some thing And

then shut my eyes. eyes.

Nº 7

SONG.—(Montague and Girls.)

"TO-NIGHT'S THE NIGHT"

Words by
PAUL A. RUBENS and PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Montague. *Allegro*

Piano. *fff*

MON.

1. I nev - er had such a rot - ten time in
2. Then wif - ie said "Dear, you want a meal— you're

MON.

all my bless - ed life — As when I went up to spend a day in
look - ing ra - ther pale! — So she stood me a whole ba - na - na and a

MON. Lon - don with my wife; ——— She said she knew the ve - ry spot to
glass of gin - ger ale; ——— That cheered me up and I said "Now I'm

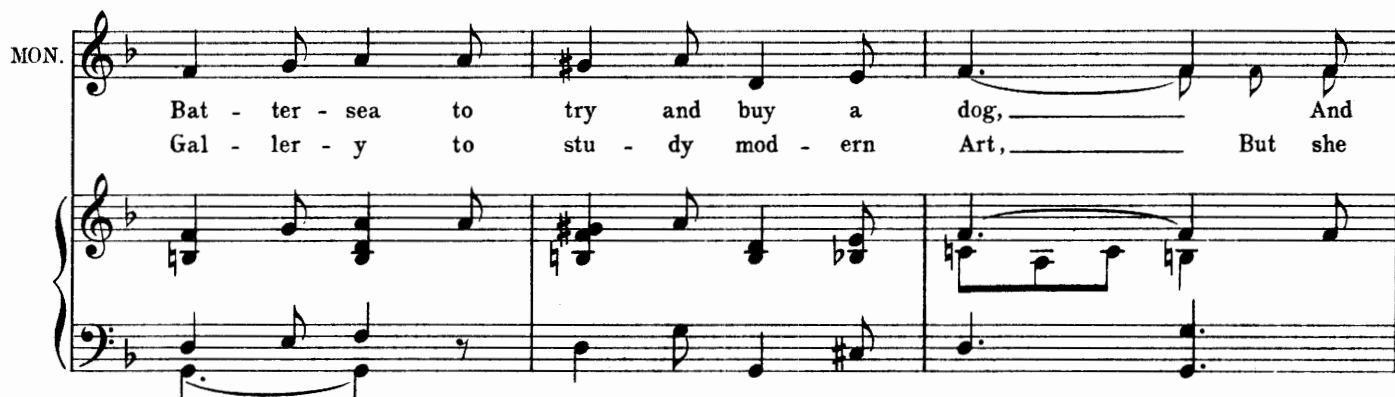
MON. pass a hap - py hour, ——— So we spent a rol - lick - ing morn - ing in the
game for a - ny lark!" ——— So we played at Puss in the Cor - ner with the

MON. dun - geons of the Tower. ——— And when they let us out a - gain I
Keep - ers in the Park. ——— I thought that then she'd like a rest, but

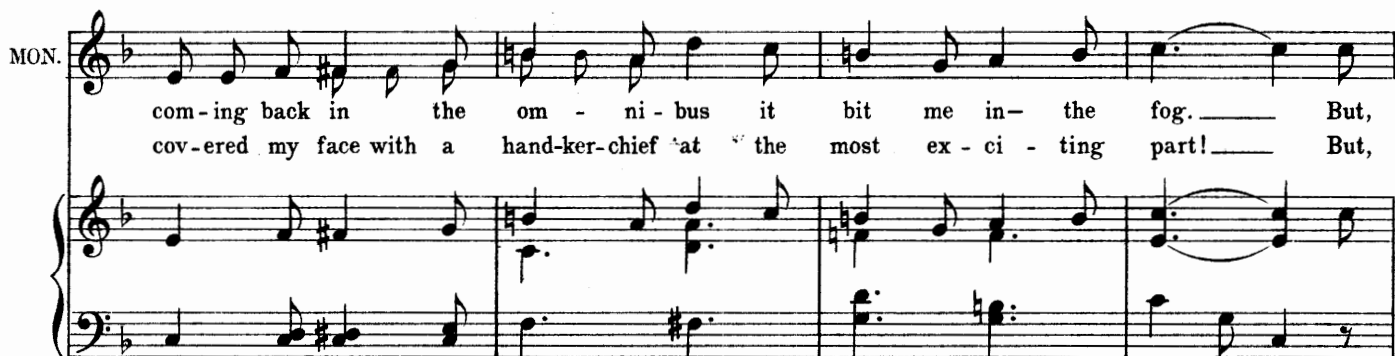
MON. still was feel - ing glum, ——— So she trot - ted me off to see the tombs at the
she was not con - tent ——— Till she'd pushed me up three hun - dred stairs to the

MON. 

Brit - ish Mu - se - um. Then next we went to
top of the Mon - u - ment. Then off to the Na - tion - al

MON. 

Bat - ter - sea to try and buy a dog, And
Gal - ler - y to stu - dy mod - ern Art, But she

MON. 

com - ing back in the om - ni - bus it bit me in - the fog. But,
cov - ered my face with a hand - ker - chief at the most ex - ci - ting part! But,

MON. 

oh, to - day! My wife has gone a - way! So!
oh, to - day! My wife has gone a - way! So!

2nd time CHORUS OF GIRLS. (Singing "him" instead of "me")

MON.

Take me up to town, girls, Take me on the spree,
Take me up to town, girls, Take me on the spree,

2nd time f

MON.

Take me out to sup - per, Take me out to tea; Trot me
Take me to the Em - pire, Or the Ga - i - tee; Trot me

MON.

round Al - most ev - ry - where - Now don't for - get that to -
round Old Tra - fal - gar Square; Now don't for - get that to -

MON.

1. 2.
- night's the night And we'll all be there! - all be there! -
- night's the night And we'll all be there! - all be there! -

D. C.

Nº 8

FINALE — ACT I.

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegro

CHORUS.

To - night's the night of the new re - vue Which ev - 'ry - one should

To - night's the night of the new re - vue Which ev - 'ry - one should

CHO.

see, The press Talk of a big suc - cess. There

see, The press Talk of a big suc - cess. There

CHO. may be scenes that ap - peal to *you* Or jokes that tick - le *me*, And
 may be scenes that ap - peal to *you* Or jokes that tick - le *me*, Some

CHO. skits On some of the sea - son's hits. To -
 jokes that tick - le me and sea - son's hits.
 of the sea - son's hits. To -

CHO. - night, to - night, to - night! the new re -
 - night's the night of the new re - vue Which ev - 'ry - one should see, The

CHO. - vue Which ev - 'ry - one should see to - night. To -

press Talk of a big suc - cess, of a big suc - cess. There

CHO. - night, to - night, to - night the new re -

may be scenes that ap - peal to you Or jokes that tick - le me, And

CHO. - vue And skits On some of the sea-son's hits. So

skits, and skits On some of the sea-son's hits.

MONTAGUE.

Allegro

MON. take {me} up to town, girls, Take {me} on the spree,

MON. Take {me} to the Em - pire Or — the Gai - e - tee, Trot {me}

MON. round Old Tra - fal - gar Square — {Oh, don't} {We won't} for - get that to -

MON. - night's the night And {you'll} {we'll} all be there! — So all be there! —

1. CHORUS! 2.

Lento.

CARRAWAY. Slower.

I'm sor - ry, don't you

CAR. know, But sud - den - ly I find An ur - gent bus - ness call, I'll have to

CAR. stop be - hind, — Of course, I'm most an - noy'd and wor - ried like the deuce, —

MONTAGUE. (*aside*)

HENRY.

CAR. — It seems to me a ve - ry poor ex - cuse, — It

Quasi recit

HEN. *caus - es me a pang Of dis - ap - point - ment hear - ty, I*

HEN. *fear I am too young To join your mer - ry par - ty, So*

HEN. *I will stay at home and stu - dy law. Well,* MONTAGUE.

MON. *such a pair of mugs I nev - er saw! _____*

CARRAWAY.

On - ly bus - 'ness most par - tic - u - lar Would make me stop a - way,

HENRY.

MONTAGUE.

To my stu - dies most par - tic - u - lar, At - ten - tion I must pay. Oh,

MON.

you're a dash'd sight too par - tic - u - lar, What fun you miss At times like this, (CAR. & HEN.) (But

cresc.

CAR.
& HEN.

all be - cause you are So ter - ri - bly par - tic - u - lar!
then you see we are So ter - ri - bly par - tic - u - lar!

CHORUS.

If you're real - ly too par - tic - u - lar, You won't suc - ceed in life,

If you're real - ly too par - tic - u - lar, You won't suc - ceed in life,

8-

CHO. If a man is too par - tic - u - lar, He'll nev - er lose his wife, And

If a man is too par - tic - u - lar, He'll nev - er lose his wife, And

8-

CHO. if you're no one in par - tic - u - lar, You'll some-day find You're left be - hind, And

if you're no one in par - tic - u - lar, You'll some-day find You're left be - hind, And

8-

CHO. all be - cause you are So ter - ri - bly par - tic - u - lar!

all be - cause you are So ter - ri - bly par - tic - u - lar!

8

Piu lento DUDLEY (to JUNE.)

I'm not feel - ing ve - ry in -

DUD. JUNE.

- cined, my love, To go up to town with the rest, ——— Then

JUNE.

why can't we lin - ger be - hind, my love, I like your so - ci - e - ty

JUNE. *DUDLEY. rall*

best, _____ I think we'll do what you sug - gest. _____ I'll

rall

Red. *

Adagio.

DUD.

stop and flirt with you, _____ Yes, that's the thing to do, _____ By the

DUD. *JUNE.*

riv - er - side in the gloam - ing, We'll go roam - ing Just we two _____ And

JUNE.

all the eve - ning through _____ We'll soft - ly bill and coo, _____ For we're

JUNE not so aw-ful-ly ea-ger To see this re-vue, — And I
 DUDLEY.
 So ea-ger for this — re-vue, I'd

JUNE real-ly rath-er would stop here And flirt with you. —
 DUD. far rath-er stop here — And flirt with you. —

Hurried. DUDLEY.
Spoken. VICTORIA. Telegram for you, Sir! What-ev-er can it be? —
 DUDLEY. Telegram for me? CHORUS. *f*
 What -
 What -

L.H.

CHO. ev - er, ev - er, ev - er can it be?

ev - er, ev - er, ev - er can it be?

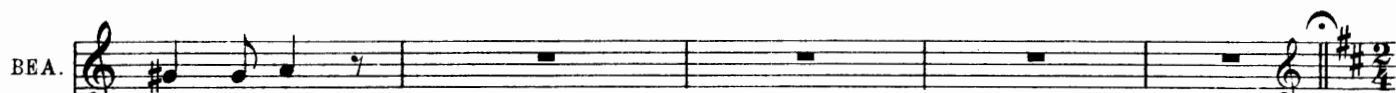
MELOS. (*Dialogue.*)

Vivace. BEATRICE. (*aside to JUNE.*)

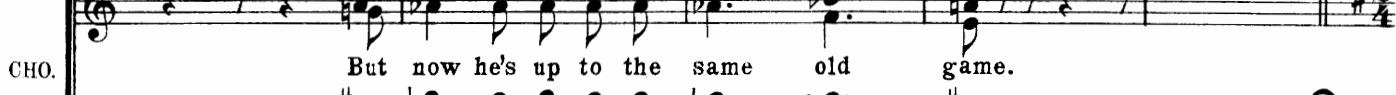
I told you so, I told you so, He's just as bad as the

BEA. 
rest you know. You thought him, oh so qui-et and tame, But now he's up to the



BEA. 
same old game.

CHO. 
But now he's up to the same old game.

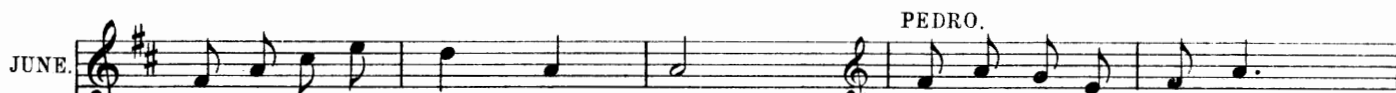

But now he's up to the same old game.

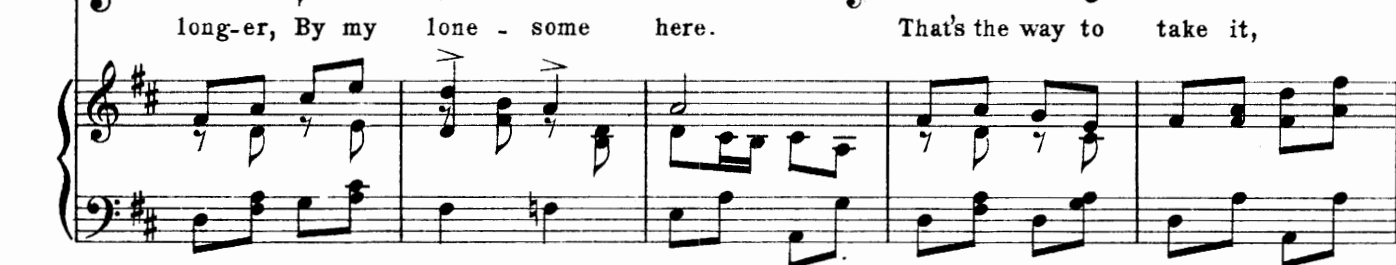


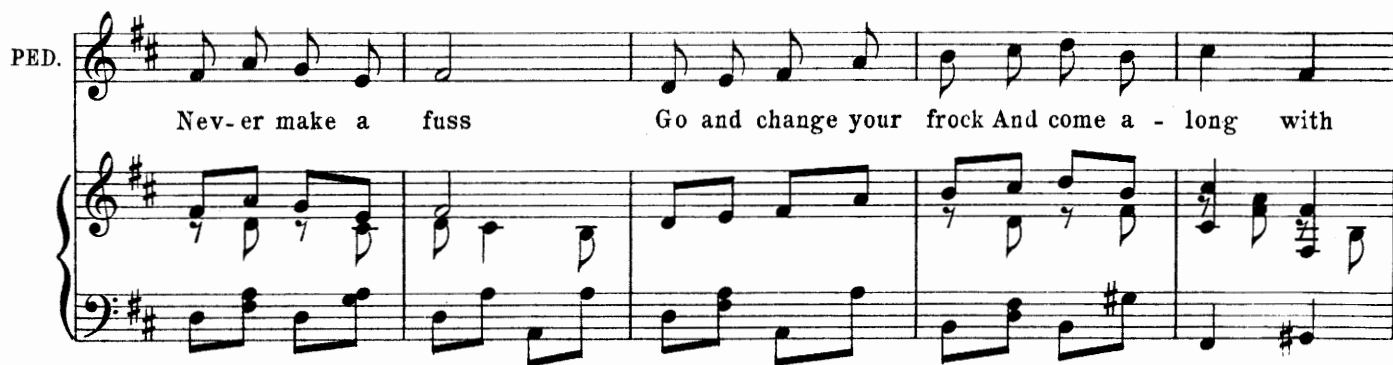
Vivo
JUNE.


Well, since I'm de - sert-ed, One thing's ve-ry clear, I won't lin-ger



JUNE. 
long-er, By my lone - some here. That's the way to take it,



PED. 

Nev-er make a fuss Go and change your frock And come a - long with

PED. 

us. *ALL.* Just you come a - long with all of us! *GIRLS & MEN.* When the

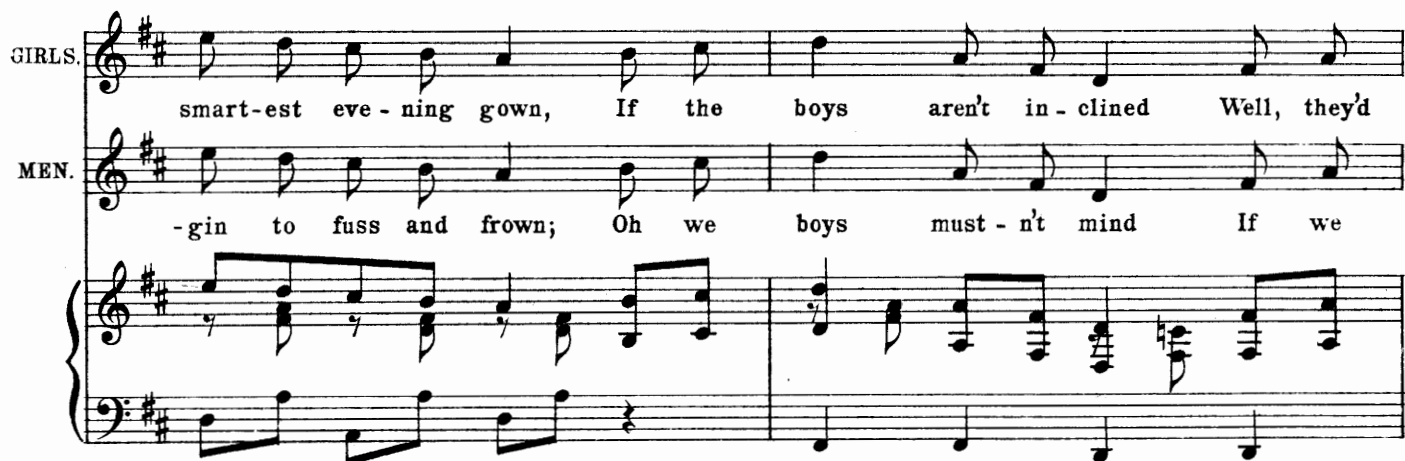
rall.

GIRLS. 

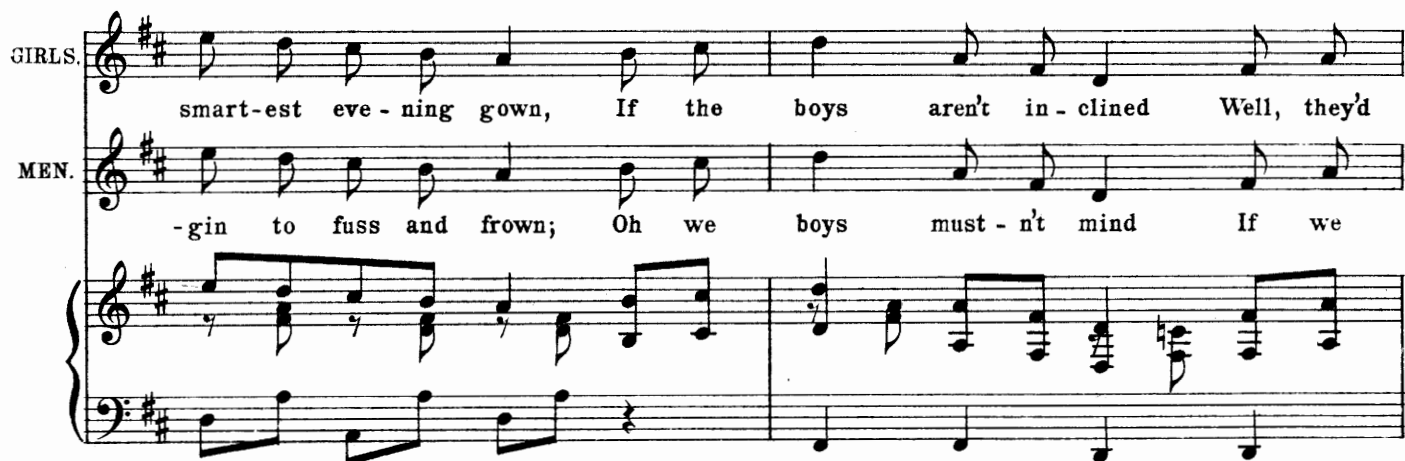
girls go up to town, In their pet Lan-dau-lette And their

MEN. 

girls go up to town, We won't get Too up-set Or be -

GIRLS. 

smart-est eve - ning gown, If the boys aren't in - clined Well, they'd

MEN. 

-gin to fuss and frown; Oh we boys must - n't mind If we

GIRLS.  bet - ter stop be - hind While the girls go up to

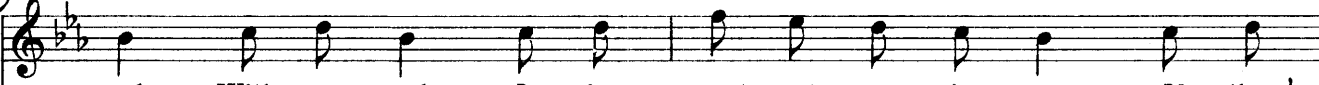
MEN.  have to stop be - hind While the girls go up to

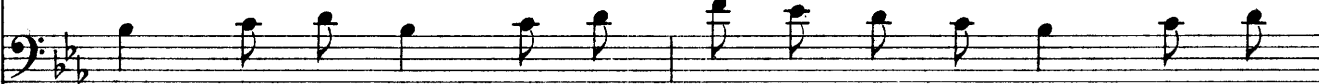


GIRLS.  town. **CHORUS.** So we'll all go up to town! Ev - 'ry

MEN.  town. So we'll all go up to town! Ev - 'ry



CHO.  gal With a pal In her smart - est eve - ning gown. If there's

 gal With a pal In her smart - est eve - ning gown. If there's


CHO. fun to be got We'll en - joy our - selves a lot, If there's

fun to be got We'll en - joy our - selves a lot, If there's

CHO. fun to be got We'll en - joy our - selves a lot, Ev - 'ry

fun to be got We'll en - joy our - selves a lot, Ev - 'ry

molto rall

CHO. gal With a pal, Ev - 'ry gal With a pal If the

gal With a pal, Ev - 'ry gal With a pal If the

molto rall

CHO. boys aren't in - clined they can all stop be - hind and So we'll

rall. *Very slow.*

boys aren't in - clined they can all stop be - hind and So we'll

rall. *Very slow.*

rall. *Very slow.*

CHO. all go up to town! Ev - 'ry

Very marked.

all go up to town! Ev - 'ry

Very marked.

CHO. gal With a pal, In her smart - est eve - ning gown, If there's

gal With a pal, In her smart - est eve - ning gown, If there's

CHO. fun to be got We'll en - joy our - selves a lot, When we

fun to be got We'll en - joy our - selves a lot, When we

CHO. once get up to town!

once get up to town!

(CURTAIN.)

Act II.



Nº 9

OPENING CHORUS.

"THE MANNEQUIN BALL"

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegro.

Piano. *ff*

(Curtain)

CHORUS.

Oh, the Man - ne - quin, Man - ne - quin, Man - ne - quin, Man - ne - quin

f

Oh, the Man - ne - quin, Man - ne - quin, Man - ne - quin, Man - ne - quin

CHO. Ball! _____ Of all the cheer - y shows _____ To which half

Ball! _____ Of all the cheer - y shows _____ To which half

CHO. Lon - don goes _____ We should cer - tain - ly, Cer - tain - ly, *a tempo*

Lon - don goes _____ We should cer - tain - ly, Cer - tain - ly, *a tempo*

CHO. Cer - tain - ly, Cer - tain - ly Call _____ The ve - ry

Cer - tain - ly, Cer - tain - ly Call, yes, we should call The ve - ry

CHO. best of all _____ The Man-ne-quin Ball! _____ Oh, the

best of all _____ The Man-ne-quin Ball! _____ Oh, the

CHO. Man - ne - quin, Man - ne - quin, Man - ne - quin, Man - ne - quin Ball! _____

Man - ne - quin, Man - ne - quin, Man - ne - quin, Man - ne - quin Ball! _____

CHO. — It's just the thing, no doubt, _____ The nuts will

— It's just the thing, no doubt, _____ The nuts will

CHO. *a tempo*

talk a - bout, _____ You'll feel aw - ful - ly, Aw - ful - ly,

talk a - bout, _____ You'll feel aw - ful - ly, Aw - ful - ly,

a tempo

CHO.

Aw - ful - ly, Aw - ful - ly Small _____ If you can -

Aw - ful - ly, Aw - ful - ly Small yes ve - ry small If you can -

CHO.

- not re - call _____ The Man-ne-quin Ball! The Ball!

- not re - call _____ The Man-ne-quin Ball! The Ball!

CHO. *f* Ah! ah! ah! so won't you come a - long, Won't you come a - long Where the

Ah! ah! ah! so won't you come a - long, Won't you come a - long Where the

CHO. fun is go - ing strong? Hi! Hi, hi, hi! just get a move on you, For we're

fun is go - ing strong? Hi! Hi, hi, hi! just get a move on you, For we're

CHO. 1. go - ing on the rag the whole night through! whole night through! And the

go - ing on the rag the whole night through! whole night through! And the

CHO. floor we'll gai - ly tread Till the moon and the stars have done

floor we'll gai - ly tread Till the moon and the stars have done

CHO. shin-ing o - ver-head, When the sky's grow-ing pale Then a tax - i we will hail And we'll

shin-ing o - ver-head, When the sky's grow-ing pale Then a tax - i we will hail And we'll

CHO. all go home to bed. And the bed. Oh, the

all go home to bed. And the bed. Oh, the

Tempo I

CHO.

Man-ne-quin, Man-ne-quin, Man-ne-quin, Man-ne-quin Ball! Of all the

Man-ne-quin, Man-ne-quin, Man-ne-quin, Man-ne-quin Ball! Of all the

CHO.

cheer - y shows To which half Lon - don goes We should

cheer - y shows To which half Lon - don goes We should

CHO.

a tempo

cer-tain-ly, Cer-tain-ly, Cer-tain-ly, Cer-tain-ly Call The ve - ry

cer-tain-ly, Cer-tain-ly, Cer-tain-ly, Cer-tain-ly Call, yes, we should call The ve - ry

a tempo

CHO. best of all _____ The Man-ne-quin Ball! _____ Oh, the

best of all _____ The Man-ne-quin Ball! _____ Oh, the

CHO. Man-ne-quin, Man-ne-quin, Man-ne-quin, Man-ne-quin Ball _____

Man-ne-quin, Man-ne-quin, Man-ne-quin, Man-ne-quin Ball _____

CHO. — It's just the thing, no doubt, _____ The nuts will

— It's just the thing, no doubt, _____ The nuts will

CHO.

talk a - bout, _____ You'll feel *a tempo* aw - ful - ly, Aw - ful - ly,

talk a - bout, _____ You'll feel *a tempo* aw - ful - ly, Aw - ful - ly,

CHO.

Aw - ful - ly, Aw - ful - ly Small _____ If you can -

Aw - ful - ly, Aw - ful - ly Small, yes, ve - ry small If you can -

CHO.

- not re - call _____ The Man - ne - quin Ball! The Ball!

- not re - call _____ The Man - ne - quin Ball! The Ball!

Nº 10

SONG.— (Victoria.)

"I'D LIKE TO BRING MY MOTHER"

Words and Music by

PAUL A. RUBENS.

Slowly.

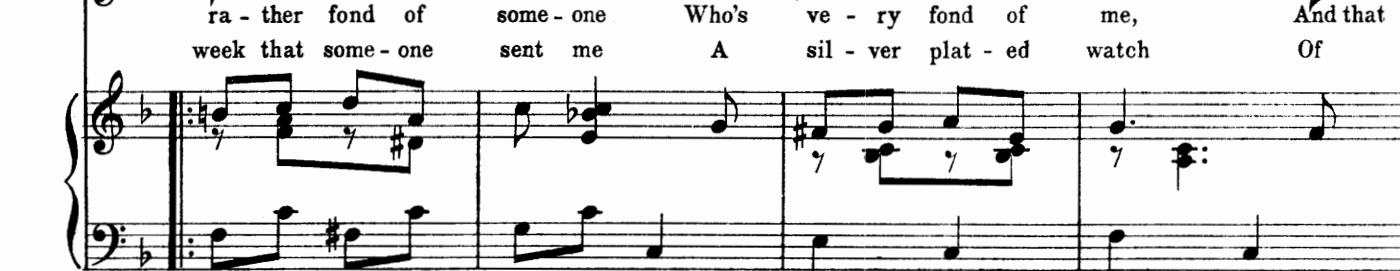
Victoria.

1. I'm

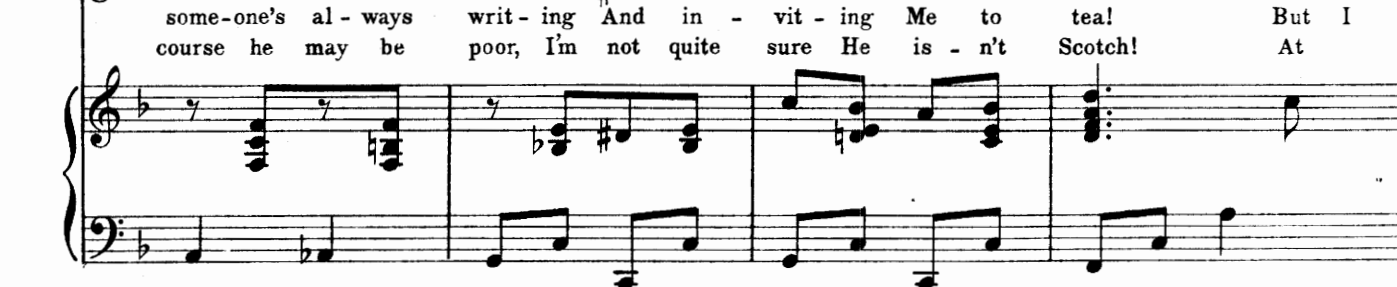
Piano.

*mf**p*

VIC. 
 ra - ther fond of some - one Who's ve - ry fond of me, And that
 week that some - one sent me A sil - ver plat - ed watch Of



VIC. 
 some - one's al - ways writ - ing And in - vit - ing Me to tea! But I
 course he may be poor, I'm not quite sure He is - n't Scotch! At



VIC. don't quite trust that some - one, I don't quite like his way; So next
- times he's ve - ry gen - 'rous At times the o - ther way So in

VIC. time *that* some - one asks me, I've made up my mind to say: - I'd
fu - ture when he asks me What I'd like I think I'll say: - I'd

REFRAIN.

Rather slow and emphatically.

VIC. like to come to din - ner, I'd like to come to sup - per, I'd
like to have a brace - let, I'd like to have a neck - lace, I'd

VIC. like to come to lunch - eon and to tea; But I'd
like to have ti - ar - as, two or three, But I'd

VIC.

like to bring my mo - ther If you don't mind much Oh, I'd
like to bring my mo - ther If you don't mind much Oh, I'd

VIC.

like to bring my mo - ther - Yes, I'd like to bring my mo - ther - 'Cause my
like to bring my mo - ther - Yes, I'd like to bring my mo - ther - 'Cause my

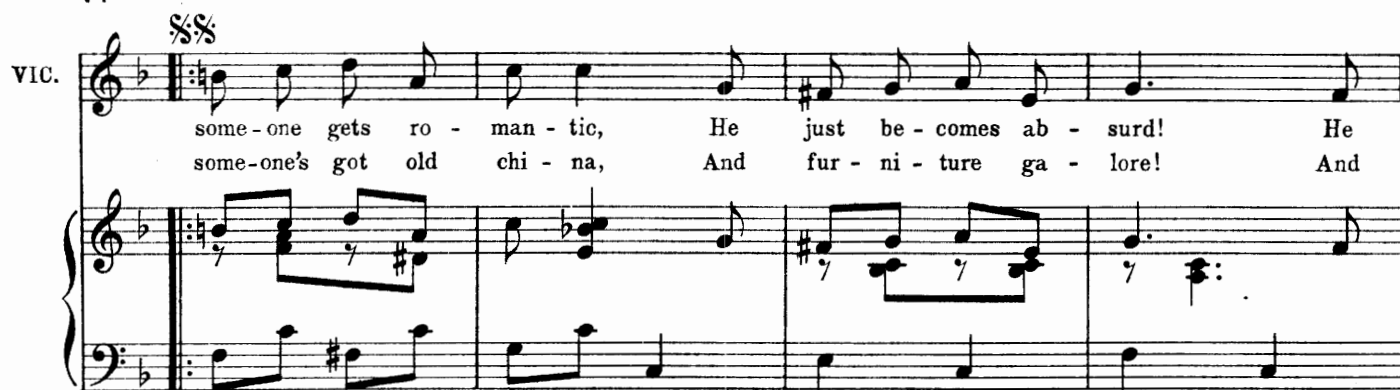
VIC.

mo - ther's twice as fond of food as me. She suf - fers from O - be - si -
mo - ther's twice as good a judge as me. She real - ly knows a thing or

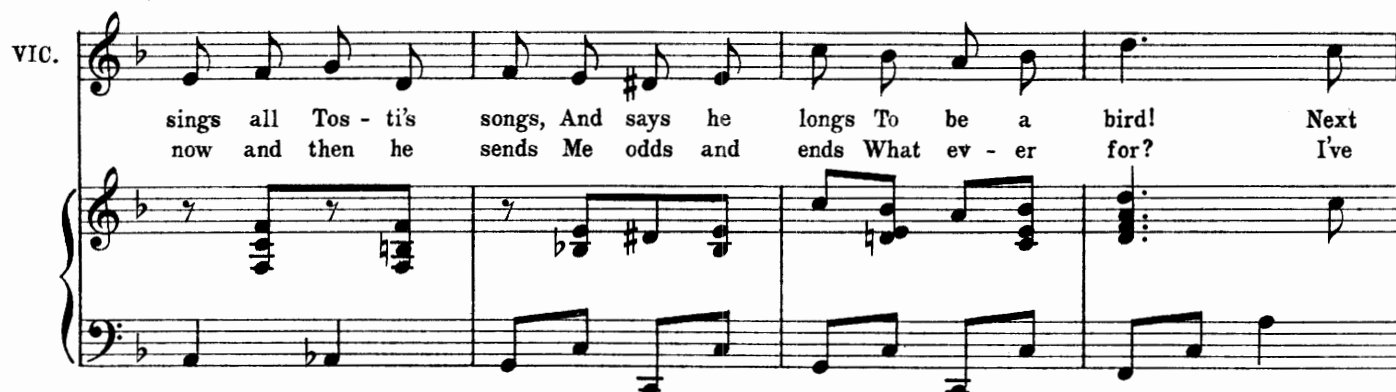
VIC.

- ty. three. 1. 2. 3. 2. Last 3. When

D. C.

VIC. 

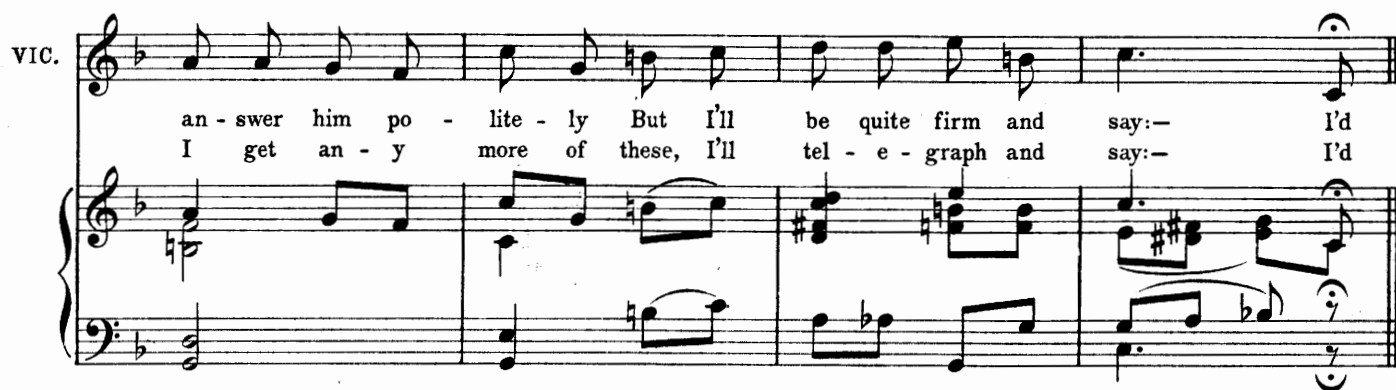
some-one gets ro - man - tic, He just be - comes ab - surd! He
some-one's got old chi - na, And fur - ni - ture ga - lore! And

VIC. 

sings all Tos - ti's songs, And says he longs To be a bird! Next
now and then he sends Me odds and ends What ev - er for? I've

VIC. 

time he writes and asks me To stroll our us - ual way, I'll
just re - ceived my sev - enth Grand - fa - thers Clock to - day! If

VIC. 

an - swer him po - lite - ly But I'll be quite firm and say:- I'd
I get an - y more of these, I'll tel - e - graph and say:- I'd

REFRAIN.

Rather slow and emphatic.

VIC.

like to walk be - side you, I'd like to hear you
like to have old chi - na, I'd like to have fine

VIC.

talk - ing And mak - ing love to me down by the
pic - tures, And ev - ry thing as price - less as can

VIC.

sea; But I'd like to bring my
be: But I wish you'd meet my

VIC.

mo - ther, If you don't mind much! Oh, I'd
mo - ther, If you don't mind much! Oh, I

VIC. like to bring my mo - ther Yes, I'd love to bring my
wish you'd meet my mo - ther! Oh, you must please meet my

VIC. mo - ther - 'Cause my mo - ther list - ens twice as well as
mo - ther! 'Cause my mo - ther wants the mon - ey more than

VIC. me!
me!

VIC. 1. last time
4. That

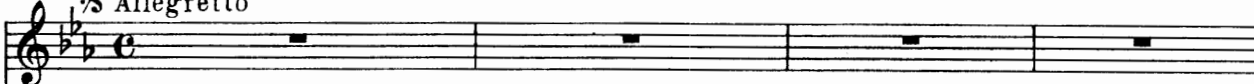
D. C. §§

No 11**DUET.—(Carraway and June.)****"ROUND THE CORNER!"**

Words by
PAUL A. RUBENS & PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegretto

Voice. 

Piano. 

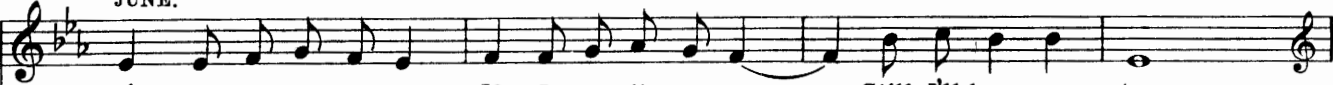
CARRAWAY.

CAR. 

1. You're look-ing ve-ry sweet, Can't we ar-range to meet — Some-where by and by?
2. There's just a word or two I want to say to you — When we're quite a - lone.



JUNE.

JUNE. 

It's ra-ther hard to say If I can slip a - way, — Still I'll have a try.
Ah yes! you are per-haps One of those ner-vous chaps — Not the first I've known.



CARRAWAY.

CAR. Sure - ly there must be lots and lots Of qui - et spots You
I want to gaze in - to your eyes, It's hard - ly wise Just

JUNE.

CAR. know; But all the o - ther men, you see, Might
here, I see you want a qui - et chat, We'll

BOTH.

rall.

JUNE. fol - low me Al - so. Wher - e - ver can we go?
man - age that, My dear! When no' one else is near!

REFRAIN.

CARRAWAY.

a tempo

CAR. Meet me round the cor - ner, Round the cor - ner when There's

JUNE.

CAR

no one look - ing; I'll wait round the cor - ner Where the

CARRAWAY.

JUNE

o - ther men Can't fol - low me. Just like Jack - y

CAR

Hor - ner We must try and find a co - sy cor - ner -

BOTH.

BOTH.

Well, round the corner - Where the o - ther fellows round the o - ther cor - ner Can't see!

D.C.

SONG. — (Pedro.) and CHORUS.

"I'M A MILLIONAIRE."

Words by
PAUL A. RUBENS & PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Tempo di Valse

Pedro.

Piano.

ff

rit.

PEDRO.

1. I'm a ve - ry con - tent - ed chap, Bright and gay,
2. I don't bo - ther my head a - bout Stocks and shares,

p a tempo

PED.

Tout à fait, And for no-thing I care a rap,
Bulls and bears; Tho' they're all ve - ry well, no doubt,

PED.

I just smile all day. Give me love af-fairs. I nev-er wor-ry or Mon-ey is use-ful, I

PED.

fuss or fret, That's no good, I find, I've nev-er
quite a-gree, Still, it's hard to find, Mis-ter Rock-

PED.

had a-ny mon-ey yet- I don't mind!
-fel-ler has more than me- I don't mind!

f a tempo

REFRAIN.

PED.

Give me no-thing to eat, Give me no-thing to drink,
Give me no-thing to eat, Give me no-thing to drink,

a tempo

PED.

Then I will just say "Voi - la!" Ah ha, ha, ha! Ah ha, ha,
Then I will just say "Voi - la!" Ah ha, ha, ha! Ah ha, ha,

PED.

ha, ha, ha! Give me no-thing to smoke, Give me
ha, ha, ha! Give me one lit-tle girl, Give me

a tempo

PED.

no-thing to wear, If I'm in love I don't care-I'm a mil -
no - bo - dy there - Give me a kiss, I don't care-I'm a mil -

a tempo

PED.

CHORUS *f*

- lion - aire! Give me no-thing to eat,
- lion - aire! Give me no-thing to eat,

a tempo

CHO. Give me no-thing to drink, Then I will just say "Voi -
Give me no-thing to drink, Then I will just say "Voi -

a tempo

CHO. - la!" Ah ha, ha, ha! Ah ha, ha, ha, ha, ha! Give me
- la!" Ah ha, ha, ha! Ah ha, ha, ha, ha, ha! Give me

CHO. no-thing to smoke, Give me no-thing to wear, If
one lit - tle girl, Give me no - bo - dy there— Give

a tempo

CHO. I'm in love I don't care - I'm a mil - lion - aire!
me a kiss, I don't care - I'm a mil - lion - aire! —

a tempo

D.C.

Nº 13.

DUET.—(Dudley and Beatrice).

"BOOTS AND SHOES."

Words by
PAUL A. RUBENS & PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegretto

Voice.

Piano.

stacc.

pp

f

(DUDLEY.) 1. Once there was one lit - tle pair of boots (BEAT). And one lit - tle pair of
(BEATRICE.) 2. One pair of shoes turn'd her toes up - so, And pull'd quite a long, long

p

shoes; (DUD). The size of the boots was num - ber nine (BEAT). But the
vamp. (DUD). "Ah me!" cried the boots, 'it's "pa - tent?" kid, That you

shoes were on - ly two's. (DUD). One pair of boots of
 don't ad - mire my "stamp!" (BEAT). One pair of shoes blush'd

one pair of shoes Had seen such a charm - ing pho - to, He
 up to her "tops" (DUD). The boots grew a bit more dar - ing, Said

made up his mind if her he could find He'd wor - ship her heel in
 he "Though I'm black, and pol - ish I lack, I love you be - yond re -

REFRAIN.
 DUDLEY. BEATRICE. BOTH.
 "toe - toe." One pair of boots And one pair of shoes, Were
 - pair - ing!" One pair of boots And one pair of shoes, Soon

rall.

BOTH. *DUDLEY.*

close to each o - ther placed; He tried to squeeze Her
off to the church they went: There they got hitch'd up

DUD. *BOTH.*

un - der the "trees" (BEAT). But she was a bit "strait - laced." Now
Tight - ly and stitch'd up (BEAT). Quite to their "soles" con - tent. While

BOTH.

would you have thought that she'd re - fuse If you had
all of their friends who fill'd the pews Did wish they

BOTH.

been in the boots - 's shoes?
were in the boots - 's shoes.

DUDLEY BEATRICE.

3 Af - ter a good ma - ny years had pass'd The boots still a - dored his wife, The

BEAT.

smart pair of shoes got quite worn out With the cares of mar - ried life.

DUDLEY BEATRICE.

Now when the boots walk out with the shoes It's dif - fer - ent al - to - ge - ther, Be -

BEAT.

-hind them you'll see A large fam - i - lee, All chips of the same lea - ther.

rall.

REFRAIN.
DUDLEY.

BEATRICE.

BOTH.

Six pairs of boots And six pairs of shoes, Such dear lit - tle sau - cy

BOTH.

DUDLEY.

rogues, Black ones and brown ones, Coun - try and town ones,

BEATRICE.

BOTH.

Some with de - ci - ded "brogues," And when af - ter dark they want to snooze They

BOTH.

go to sleep in the boots - 's shoes

"DANCING MAD."

Words by

PAUL A. RUBENS & PERCY GREENBANK.

Music by

PAUL A. RUBENS.

Piano. *mf* *Very brightly*

The piano introduction consists of four measures in 6/8 time. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note bass line. The melody is bright and rhythmic.

The piano introduction continues for another four measures. The right hand melody moves up stepwise, and the left hand bass line remains consistent, providing a solid harmonic foundation.

CARRAWAY

1. Now - a - days we're told Not to be so la - zy,
2. When you're in your bath Tread the light fan - dan - go;

p

The vocal entry for Carraway begins with two lines of lyrics. The melody is in 6/8 time, featuring a mix of eighth and quarter notes. The piano accompaniment is marked 'p' (piano) and provides a harmonic support with chords and a steady bass line.

CAR.

Doc - tors all ad - vise Lots of ex - er - cise;
Pol - ka more or less All the time you dress.

The second vocal entry for Carraway follows, with two lines of lyrics. The melody continues the rhythmic pattern established in the first entry. The piano accompaniment remains consistent, supporting the vocal line with harmonic accompaniment.

DUDLEY.

Young as well as old All go sim - ply cra - zy,
Down the gar - den path Gai - ly try the tan - go,

DUD.

HENRY.

Hop and skip and jump, Else they get too plump. ____ Some go in for
Dance the horn-pipe thus ____ In the om-ni - bus. ____ When it comes to

HEN.

dumb - bells, Oth - ers punch the ball, But I be-lieve in danc - ing -
lunch time Waltz in-to the house, Oh! al - ways keep on danc - ing -

CARRAWAY DUDLEY.

HENRY.

Danc - ing! Danc - ing! That's the fin-est ex - er - cise of all. ____
Danc - ing! Danc - ing! When you're in the High-lands shoot-ing grouse. ____

REFRAIN.

ALL.

One and two and three and four and five!

ALL.

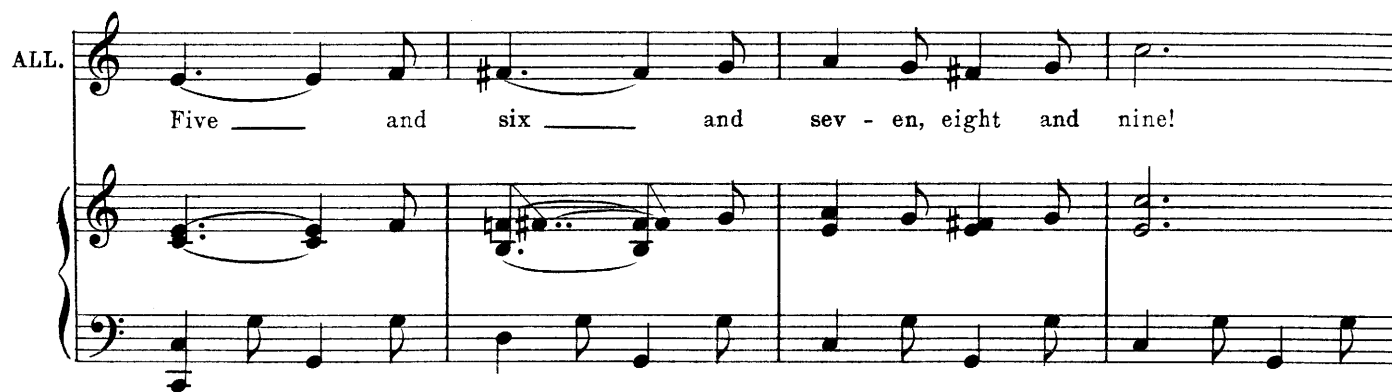
That's the way to keep your-self a - live.

ALL.

Ne - ver mind If you are slim or port - ly.

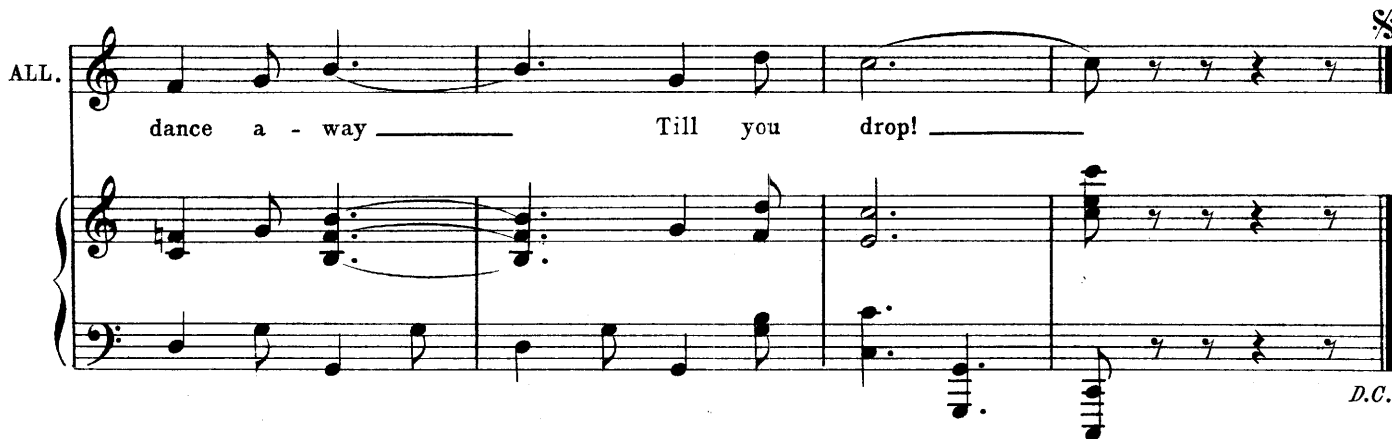
ALL.

You will find A great im - prove - ment short - ly.

ALL.  Five _____ and six _____ and sev - en, eight and nine!

ALL.  In _____ a week _____ you're feel - ing sim - ply fine;

ALL.  All the day _____ You ne - ver ought to stop, But

ALL.  dance a - way _____ Till you drop! _____

D.C.

Nº 15**FINALE-ACT II. SCENE I.**

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS

Very Slowly - Melos

Piano. *pp*

The musical score is written for piano in a very slow, melodic style. It is in the key of D major (two sharps) and 6/8 time. The score consists of five systems of music, each with a treble and bass staff. The first system is marked 'pp' (pianissimo) and includes the tempo instruction 'Very Slowly - Melos'. The music features a mix of chords and moving lines in both hands, with a melodic focus in the right hand. The score ends with a double bar line and repeat signs.

Agitato.

BEATRICE.

BEAT. June! June! Are you out of your senses?

mf

BEAT. Oh what can be a - miss? What do you mean by ra - ving And be -

BEAT. - ha - ving Like this? I was your friend -

(slower)

JUNE. *(bitterly)* Ah! how true, You've act - ed like a friend *would* do;

Quickly.

JUNE

BEATRICE.

But from to - night I've done with you, _____ And I with

accel.

BEAT.

you!

cresce e accelerando

l.h.

2do.

JUNE.

I don't care a rap for a - ny - thing, Or

rall.

mf

JUNE. a - ny - one To - night; I'm out to have some

JUNE. fun Till the eve - ning is done Don't

rall *a tempo*

JUNE. lec - ture or scold or talk to me Of what is wrong or

JUNE. right, For I'm go - ing to en - joy my - self To -

rall. cresc. *a tempo*

JUNE. *-night! to - night! to - night! For I'm go - ing to en -*

JUNE. *-joy my-self To - night! to - night! to - night!*

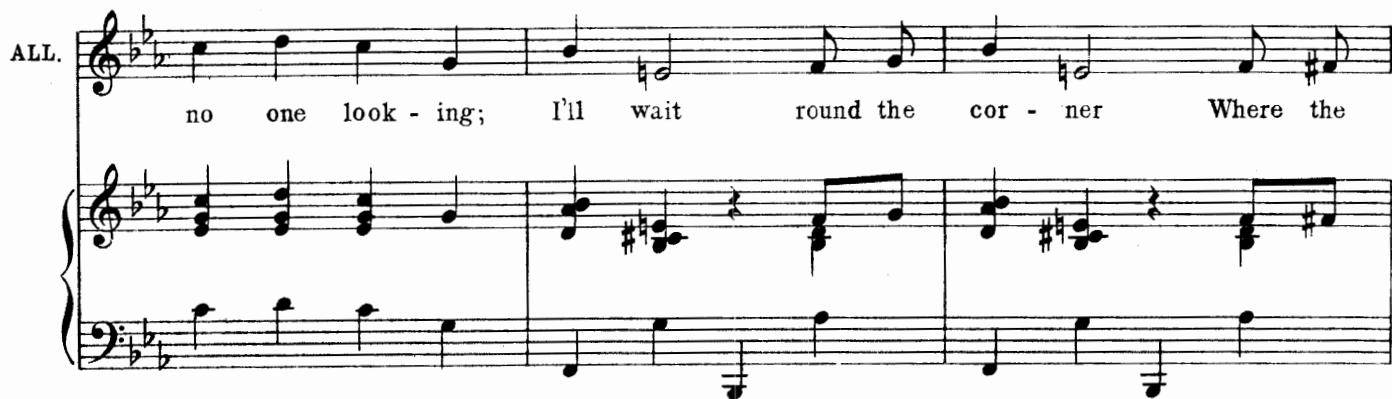
accelerando

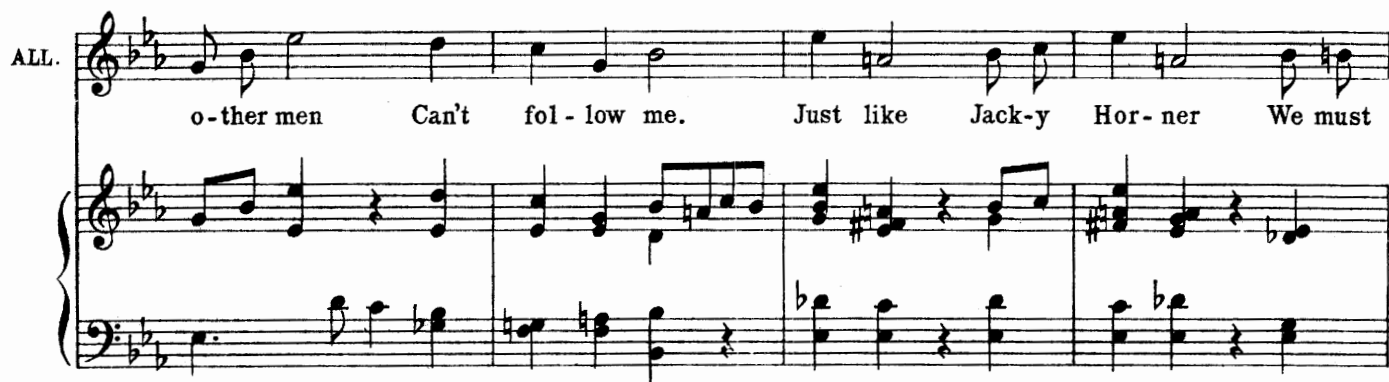
JUNE.

rall.

ALL. *f ALL.*

Meet me round the cor - ner, Round the cor - ner when There's

ALL. 
no one look - ing; I'll wait round the cor - ner Where the

ALL. 
o - ther men Can't fol - low me. Just like Jack-y Hor - ner We must

ALL. 
try and find a co - sy cor - ner, Well round the cor - ner, Where the

ALL. 
o - ther fel-lows round the o - ther cor - ner Can't see!



N^o 16

SONG.- (June.)

"STARS!"

Words and Music by

PAUL A. RUBENS.

Moderato

June.

Piano.

pp

8

JUNE

1. When the wea-ry sun has gone to rest, And the la-zy moon is

JUNE

up, and dressed, And the lit-tle birds are sleep - - ing

JUNE. In the tall tree - tops; When it's nine o'-clock or

JUNE. there - a - bout Then the fash - ion - a - ble

JUNE. stars come out, And they all com-mence a - danc - ing

JUNE. Till the mu - sic stops! _____

REFRAIN.

JUNE

When the lit - tle stars ap-pear to shine, They're real - ly wink - ing -

JUNE

On - ly wink - ing! Some are apt to ov - er-step the line, I'm rath - er

JUNE

think - ing - On - ly think - ing - If poor

JUNE

Ve - nus wants to wink at Mis - ter Mars,

JUNE

How can *she* be sure that *he* will get her wink; Thro' the hun - dreds and the

JUNE

thou-sands And the mil-lions of stars!

pp

JUNE

2. In the summer, round the hour of three,

8

JUNE

When the people on the earth can see, Well, the stars are rather shy then,

JUNE

And they dis - ap - pear: Don't im-ag-ine that they go to bed

JUNE

Till the 'Tat-ler' and the 'Sketch' they've read, Stars are real-ly rath - er

JUNE

"nuts" now - It's the at - mos - phere!

REFRAIN.

JUNE

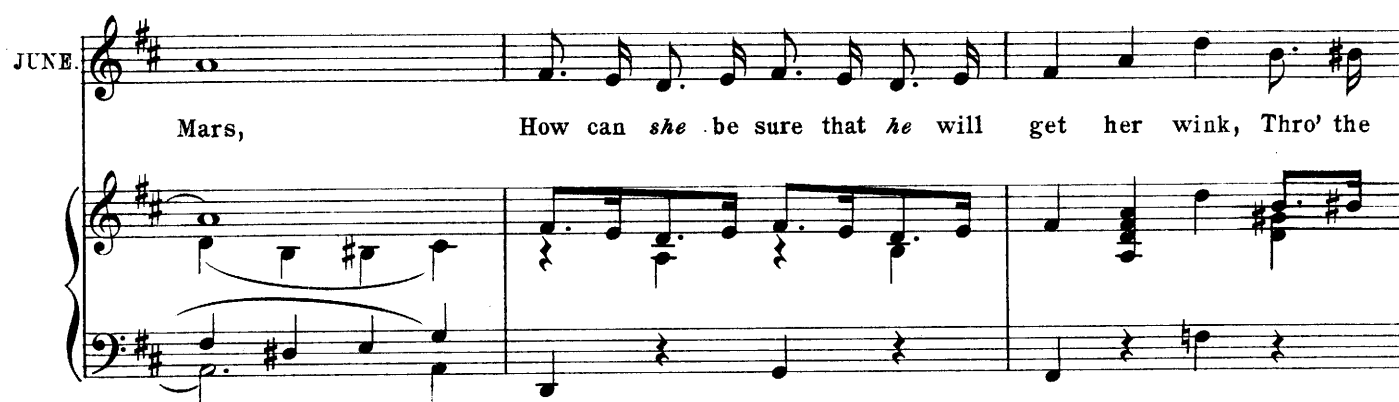
When the lit-tle stars ap-pear to shine, They're real-ly wink-ing - On-ly wink-ing!

JUNE. 

Some are apt to ov - er - step the line, I'm rath - er think - ing —

JUNE. 

— On - ly think - ing — If poor Ve - nus wants to wink — at Mis - ter

JUNE. 

Mars, How can *she* be sure that *he* will get her wink, Thro' the

JUNE. 

hun - dreds and the thou - sands And the mil - lions of stars!

Nº 17**SONG.- (Pedro) and CHORUS.****"PINK AND WHITE."**

Words by
PAUL A. RUBENS and PERCY GREENBANK.

Music by
PAUL A. RUBENS.

♩ Andante moderato.

Pedro.

Piano.

The introduction features a piano accompaniment in G major (one sharp) and common time. The right hand plays a series of eighth notes with a grace note, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Andante moderato'. The piece concludes with a fermata on a whole note in the right hand and a half note in the left hand, followed by a double bar line and a repeat sign.

PED.

1. If from your win - dow you just take a peep On a
2. If you're in - clined to be gloom - y and glum, And you

The first verse of the chorus is in 2/4 time. The vocal line (Pedro) consists of eighth and quarter notes. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands. The lyrics are: '1. If from your win - dow you just take a peep On a' and '2. If you're in - clined to be gloom - y and glum, And you'.

PED.

warm sun - ny day, All seems so
think things look blue, Love, I feel

The second verse of the chorus continues in 2/4 time. The vocal line (Pedro) and piano accompaniment follow the same melodic and harmonic patterns as the first verse. The lyrics are: 'warm sun - ny day, All seems so' and 'think things look blue, Love, I feel'.

PED. *rall.* *a tempo*

bright, _____ Sort of pink and white — Pale pink
 sure, _____ Is the on - ly cure; That soon

rall. *a tempo*

PED.

blos-som- white sprig of May; Pale pink and white, You are
 al - ters all things for you, Mak - ing them fade In - to

rall. *a tempo*

PED.

such a de - light - Ful col - our! _____
 one sort of shade For lov - ers. _____

REFRAIN. 2nd time CHORUS.

PED.

Pink and white, — ev - 'ry-thing pink and white, _____ A
 Pink and white, — ev - 'ry-thing pink and white, _____ A

p R.H. > R.H. >

PED. *beau - ti - ful girl ——— And a won - der - ful moon-light night, — Ah! Ah! Ah!*
Mid - sum - mer rose, ——— And a neck that is slim and slight; —

rall.

PED. *a tempo* *rall.*
Ev - 'ry - thing ——— in the world is quite all right When the
Ev - 'ry - thing ——— in the world is quite all right When the

a tempo *rall.*

PED. *a tempo*
world is a won - der - ful, beau - ti - ful pink and white!
world is a won - der - ful, beau - ti - ful pink and white!

a tempo *D.C.*

PED. *mf*

ped. *

PED.

3. P'raps at a ball with your part - ner you sit In a nice co - sy spot;
 4. Then la - ter on you may beg for a dance While the band plays once more:

PED.

Just she and you _____ On - ly room for two
 So off you go _____ To a waltz that's slow

rall. *a tempo*

rall. *a tempo*

PED.

While you talk of — no mat - ter what
 You seem float - ing ov - er the floor

rall.

PED.

You may catch sight Of some more pink and white Be - side you. _____
 She's such a dear And her head's ve - ry near Your shoul - der. _____

p a tempo

REFRAIN. 2nd time CHORUS.

PED. 

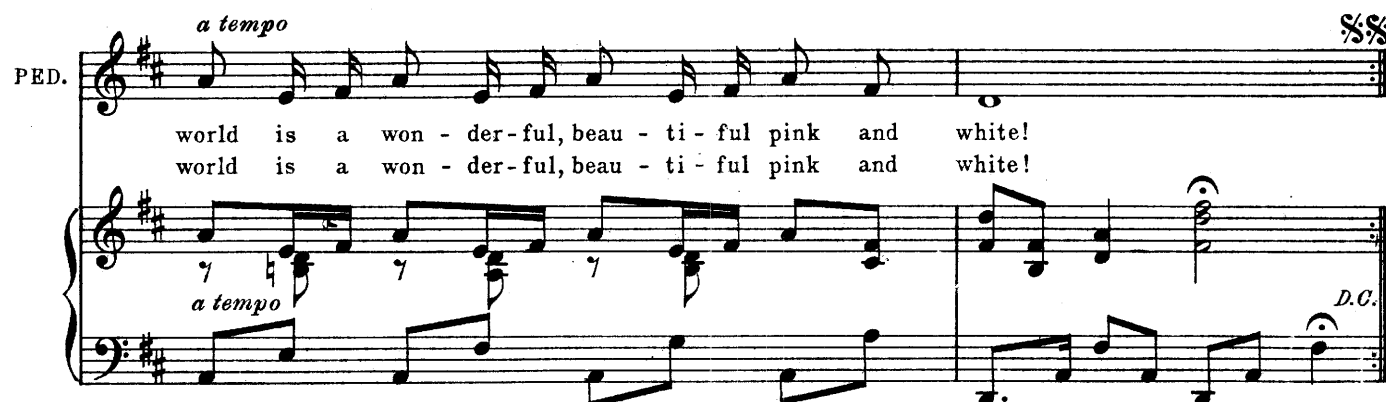
Pink and white— ev - 'ry-thing pink and white! _____ An
 Pink and white— ev - 'ry-thing pink and white! _____ A

PED. 

an - kle di - vine _____ And a frill, in the soft lamp - light _____ Ah! Ah! Ah!
 sweet pair of lips _____ And a glove round her waist held tight. _____

PED. 

a tempo Ev - 'ry - thing _____ in the world is quite all right *rall.* When the
 Ev - 'ry - thing _____ in the world is quite all right When the

PED. 

a tempo world is a won - der - ful, beau - ti - ful pink and white! 
 world is a won - der - ful, beau - ti - ful pink and white! *D.C.*

No 18**SONG.-(Dudley and Girls)****"I COULD LOVE YOU IF I TRIED."**

Words by
PAUL A. RUBENS & PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Dudley. ♩ Allegretto $\frac{2}{4}$

Piano. *ff*

DUD.

Mis - ter Jones once made a prom - ise he would ne - ver flirt a - gain, But he
Mis - ter Jones at last got mar - ried, and he thought his wife a dream, Eut she

DUD.

quick - ly had to break it, for he found it such a strain, When the
fed him on cold mut - ton till he felt in - clined to scream. When one

DUD.

girls flocked round him and be - gan to tease "Well," said he, "what can I do with
night at sup-per-time he fair - ly swore She cried, "Don't you love me an - y

DUD.

these?" "And yet, you know, I'm not hard to please!" I
more?" "My dear," said he, "I've told you be - fore:- I

DUD.

think I could love you if like Mel - ba you could sing, Or like Hat - tie
think I could love you if like Mel - ba you could sing, Or like Hat - tie

DUD.

Wil-liams you could smile; _____ If I were a sail - or I'd
Wil-liams you could smile; _____ If I were a sail - or I'd

DUD.

fetch back Laur-ette Tay - lor, And for El - sie Jan - is I would walk a mile. _____
 fetch back Laur-ette Tay - lor, And for El - sie Jan - is I would walk a mile. _____

DUD.

I feel I could kiss you if like Pav - lo - va you danced, Or
 I feel I could kiss you if like Pav - lo - va you danced, Or

DUD.

if like dear Ga - by you could glide; _____ Tho' words I can-not ut - ter Like Abe
 if like dear Ga - by you could glide; _____ My lit - tle heart you would win If I

DUD.

Pot-ash or Perl - mut - ter, Still I'm sure I could love you if I tried!" _____
 felt like Nat C. Good-win Oh, I'm sure I could love you if I tried!" _____

D. C.

TWO EYES OF GREY

Song

SPECIMEN

Written and Composed by

DAISY Mc GEOCH

The piano introduction is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of six measures. The right hand plays a series of chords, while the left hand plays a simple bass line. The melody is not yet introduced.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics "Two eyes of grey, That used to be so bright;". The piano accompaniment continues with chords and a bass line.

Two eyes of grey, That used to be so bright;

The second line of the song continues the vocal melody and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics "What is the shadow veil-ing all your light?". The piano accompaniment continues with chords and a bass line.

What is the shad - ow veil - ing all your light ?

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Dorothy Forster's Latest Successful Song

WONDERFUL GARDEN OF DREAMS.

Words by
HAROLD SIMPSON

Music by
DOROTHY FORSTER

REFRAIN.
a tempo

'Tis a won - der - ful gar - den of dreams That is

kissed by the sun and the dew, And the fair - est flow'rs in that

gar - den, dear, Are the thoughts that I have of you; They are

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'a tempo'. The piano part includes a dynamic marking of 'p' (piano). The lyrics are written below the vocal line, with hyphens indicating syllables that span across notes. The score is divided into three systems, each with a vocal line and a piano accompaniment line.

