

# Musical Monologues

RECITATIONS WITH

MUSICAL ACCOMPANIMENTS

**No. 69.**

## THE GIRL ON THE STAIRS

Written and Composed by

**LAWRENCE HANRAY**

Performed by

**GEORGE ELLIS**



Composed or Performed by		No.	Composed or Performed by		No.	Composed or Performed by	
THE GARDEN OF LIFE	Bond Andrews	34.	SOLILOQUY ON AN OLD SHOE	Harker Nicholls	64.	IF I'D MY WAY	Milton Hayes
THE LESSON OF THE WATER MILL	Bond Andrews	35.	FOR A WOMAN'S SAKE	Bransby Williams	65.	A GENTLEMAN OF FRANCE	Sam Walsh
THE FLAKES	Bond Andrews	36.	*THE STUDENT	Bransby Williams	66.	*THE OPTIMIST	Ernest Cherry
WE ONLY KNEW	Bond Andrews	37.	THE WORKHOUSE MAN	Albert Chevalier	67.	*OF COURSE	Violet Carmen
WHAT IS A GENTLEMAN?	Bond Andrews	38.	*A MELODRAMA	Lewis Sydney	68.	TWO LITTLE GIRLIES AND A LAD	Sam Walsh
BEHIND THE VEIL	Bond Andrews	39.	IN THE CROWD	Nelson Jackson	69.	*THE GIRL ON THE STAIRS	George Ellis
THE SOLILOQUY OF AN OLD PIANO	Leslie Harris	40.	*A VOYAGE OF DISASTER	Bransby Williams	70.	THE CHIMNEY SEAT	Bransby Williams
TRAGEDY IN FIVE ACTS	G. Lardelli	41.	THE LAND OF THE MIGHT-HAVE-BEEN	Leslie Harris	71.	ONLY A SOLDIER	John Neat
THE MAN WITH A SINGLE HAIR	Robert Ganthony	42.	THE THREE AGES OF MAN	Nelson Jackson	72.	OLD SKIPPER BOB	Lyell Johnston
THE LAST TOKEN	Bond Andrews	43.	*THE LIGHTHOUSE KEEPER'S STORY	Bert Graham	73.	*THE WRECK OF THE "WHAT'S 'ER NAME"	Ronald Bagnall
THE SHELL NOVELS	Herbert Harraden	44.	*THE VILLAGE CONSTABLE	Albert Chevalier	74.	*DISMAL JIMMIE	Bransby Williams
TRAGEDY IN A NUTSHELL	Astley Weaver	45.	BILLY'S BIOGRAPH	Bransby Williams	75.	*UNDEDICATED	Walter Dowling
MEMORY	Leslie Harris	46.	*THE OLD WARRIOR	Ernest Cherry	76.	THE SHEEP AND THE GOATS	Bransby Williams
TRAGEDY IN ONE ACT	Walter Shephard	47.	*CARDS	Walter Dowling	77.	*WHAT WILL THE CHILD BECOME?	Harker Nicholls
CONTRAIRY BREEZE	Tom Sutton	48.	JACK	Bransby Williams	78.	*"EF YO' LIKE"	Ambrose Barker
IT UNDERSTOOD	D'Auvergne Barnard	49.	THE SOCIAL SCALE	Milton Hayes	79.	BUBBLES	Milton Hayes
TEACH AND THE WORLD LAUGHS WITH YOU	D'Auvergne Barnard	50.	THE COQUETTE	Henry A. Moore	80.	*THE CARETAKER	Bransby Williams
THE OLD BACHELOR	Albert Chevalier	51.	*"HOW I DROVE THE "SPECIAL"	Bert Graham	81.	THE DREAM RING OF THE DESERT	Milton Hayes
THE FALLEN STAR	Albert Chevalier	52.	THE CANE-BOTTOMED CHAIR	Cooper Mitchell	82.	*MY RED-LETTER DAY	Alan Stainer
THE MOTHER AND HER CHILD	George Grossmith	53.	*THE STREET-WATCHMAN'S STORY	Bransby Williams	83.	THE FOREIGN LEGION	Milton Hayes
THE POET	Albert Chevalier	54.	A DICKENS MONOLOGUE	George Phillips	84.	BY THE YUKON TRAIL	Lylel Johnston
THE GREAT MAN OF WARDLE	Albert Chevalier	55.	WHEN A MAID MARRIES	J. Vaughan Berry	85.	GRIN	Lylel Johnston
THE YANKEE IN LONDON	Albert Chevalier	56.	BILL	Cooper Mitchell	86.	THE RECKONING	Lylel Johnston
WILL MAY CARE	Bransby Williams	57.	*BEBE RIBBONS	Lyell Johnston	87.	THE GOWARD	Bransby Williams
WHAT WUR DO 'EE LUV OI?	Albert Chevalier	58.	*MY PETS	Ernest Cherry	88.	MEBBE SO—I DUNNO	Milton Hayes
THE PIPE	Bransby Williams	59.	THE PORTRAIT	Bransby Williams	89.	*VON PAIR OF SPECTAGLES	Charles J. Winter
CHRISTMAS BELLS	Leslie Harris	60.	THE LITTLE RED RIBBON	Joseph Blascheck	90.	*SIXPENGE	Leslie Harris
THE FLY EXPRESS	Ronald Bagnall	61.	TRAMP PHILOSOPHY	J. Vaughan Berry	91.	*SHE	Fred Gibson
THE HINDOO'S PARADISE	Bransby Williams	62.	THE GREEN EYE OF THE YELLOW GOD	Bransby Williams	92.	HIS FIRST LONG TROUSERS	Joseph Blascheck
FALSE ALARM	Nelson Jackson	63.	*THE CHARGE OF THE NIGHT BRIGADE	Lyell Johnston	93.	THE LAST TOAST	Joseph Blascheck
WHEN I MET ME AND YOU!	Corney Grain				94.	*A CLEAN SWEEP	Bransby Williams
GOING HOME	Nelson Jackson				95.	*PROPOSALS	Bransby Williams
HOW WE SAVED THE BARGE	Bransby Williams						

Those marked \* are Humorous)  
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# THE GIRL ON THE STAIRS.

## Musical Monologue.

BY LAWRENCE HANRAY.

*Author's Note.* The explanatory remarks, though the result of much careful forethought, are merely the ideas of the author, who of course really knows nothing about it. However, he hopes they may be of some slight assistance—possibly to the reciter who has never experienced an episode of the nature here recorded. For the further benefit of those whose youth (ah, precious gift!) gives the lie to the words and sentiment of the concluding verse, an alternative one is given.

Allegretto.

I've

PIANO. *mf*

Two staves of piano accompaniment in G major, 6/8 time. The music features chords and moving lines in both hands. Pedal marks and asterisks are placed below the bass staff.

*artlessly.* kissed many girls under many con - ditions, *boldly.* Kissed 'em both

Two staves of piano accompaniment. The music continues with chords and moving lines. A piano (*p*) dynamic marking is present. Pedal marks and asterisks are placed below the bass staff.

*with* and *with-out* their per - missions; *in a dreamily reminiscent tone.* But never a

Two staves of piano accompaniment. The music continues with chords and moving lines. Dynamics include *fz* and *p*. A *lightly.* instruction is present. Pedal marks and asterisks are placed below the bass staff.

one for a mo - ment com - pares With a

Two staves of piano accompaniment. The music continues with chords and moving lines. A *crescendo.* instruction is present. Pedal marks and asterisks are placed below the bass staff.

with a smile.  
girl whom I kissed in the dark, on the stairs.

dim mf

Red \*

cheerfully explaining.

in sly parenthesis,

'Twas just round the corner, a sudden sharp turning; They'd kindly for-

cres. ritard.

Red \*

- gotten to leave a light burning.

loudly.  
We met with a

dim. a tempo. f well marked. f

Red \*

bump!

explanatory.

taken both un - a - wares,

innocently.  
And somehow or

p

Red \*

other we kissed on the stairs.

musings.  
Was she

p rit.

Red \*

fair, was she dark? Was she mistress or maid? An innocent school-girl or  
*A little slower.*

*p* *dim* *accel.*

Red. \*

*tragically.* heart-breaking jade? I *carelessly.* never dis-covered, but *with defiance.* who on earth cares?

*f* *rit.* *p* *f* *ff*

*stlyly.* E-nough that we met, and we kissed, on the stairs. She

*mf* *p*

Red. \*

*eagerly.* didn't say yes, *cunningly.* and she didn't say no,

*mf* *Quicker.*

Red. \*

*with an inward chuckle.*

But she clung pretty close, and she didn't let

*dim.*

*tremendously confident.*

go!

Now the lover who wins

is the lover who

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings *fz* and *rit.* with asterisks.

dares!

*matter-of-fact.*

So I kissed her a - gain,

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features dynamic markings *ff a tempo.* and *p* with *rit.* and asterisks.

on the lips

*an afterthought.*  
and the stairs.

Her

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features dynamic markings *fz*, *p*, and *rit.* with *rit.* and asterisks.

*dreamily.*

lips were so soft and her skin was so creamy, While

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features dynamic markings *more slowly.* and *espressivo.*

*interpolate a slight laugh.*

as to her eyes well, I bet they were dreamy! Ot

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features dynamic markings *rit.* and *rit.* with asterisks.



*hurriedly.*  
course total darkness your vision im-pairs,

*with smug satisfaction.*  
But you don't want to

accelerando. *fz* *fz*

*ped.* \*

look when you kiss on the stairs. For

*p*

*ped.* \*

*rapturously* fully a minute she clung to me tight, *with disgust* Then up on the landing some

*mf a tempo.*

*ped.* \*

fool struck a light! *regretfully* And swearing the

*fz* *fz* *p*

*ped.*

\*

*ped.*

\*

soft - - est of *feminine* swears She kissed me *full of pathos,* and

*cres.* *rall.*

*ped.*

\*

*ped.*

\*

left me, *in a hollow voice.* a - lone, on the stairs.

*After a deep sigh, slowly and sadly.*

*with deep disgust.*

*Alternative Verse:*— The years soon pass by, and some day when I'm old The  
It's long, long a-go and I'm fast growing old, And the

girls will of course leave me out in the cold: Then I'll  
girls now-a-days leave me out in the cold: But I

seek out the soft - est of cosy arm - chairs, }  
just close my eyes to such mundane af - fairs, } And

*with a burst of enthusiasm.*

fancy I'm kissing that girl on the stairs!