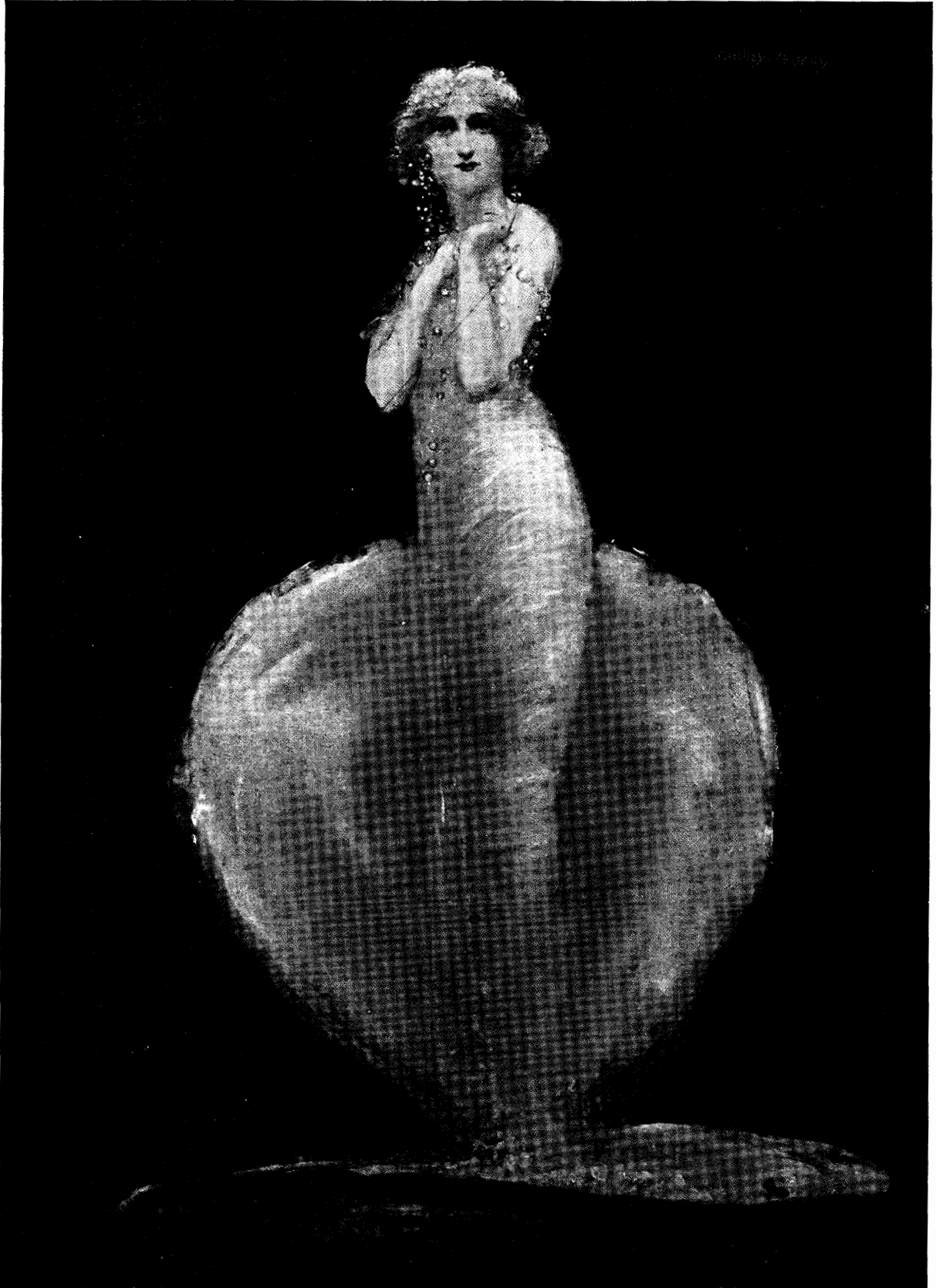


THE PEARL GIRL



Basil Hood.

Hugo Felix.

Howard Talbot.

CHAPPELL.

252862

THE PEARL GIRL

New Musical Comedy

IN THREE ACTS.

BOOK AND LYRICS BY

BASIL HOOD.

MUSIC BY

HUGO FELIX

AND

HOWARD TALBOT.

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THE PEARL GIRL.

CONTENTS.

Act I.—SCENE I.

NO.		PAGE
1.	PASTORALE	I
2.	SONG (<i>Duke</i>) AND CHORUS ... "Now bless ye the daybreak" ... (Now bless ye the daybreak in May) ...	4
3.	DUET (<i>Mabel and Duke</i>) ... "Don't be vexed" ... (You will find your Southern lady) ...	11
4.	FINALE, SCENE I. ... "Palmyra Pearls" ... (No doubt you've heard) ...	16

SCENE II.

5.	ENTRANCE OF PEARL GIRLS	(We are the Pearl Girls)... .. 30
6.	SONG (<i>Hopkins</i>) AND CHORUS ... "Push, push, push!" ... (Listen to a shopman) 37	
7.	DUET (<i>Miranda and Jecks</i>) ... "I'm quite capable" ... (Are you capable of crossing to the Continent) 44	
8.	DUET (<i>Miranda and Byles</i>) ... "Fal-a-lal-a-la!" ... (Oh, ever since the world began) 49	
9.	SCENA (<i>Miranda, Madame Alvarez, Daisy, Maisy, Ogilvie, Jecks, and Directors</i>) ... "I think so, too" ... (A multi-millionairess comes) 53	
10.	SONG (<i>Madame Alvarez</i>) ... "O Pellegrina" ... (O Pellegrina! pilgrim from a Persian sea) 76	
11.	FINALE, SCENE II., ACT I. (Who is the gent? The Duke of Trent!) 82	
	AND SOLO (<i>Miranda</i>) ... "Over the Pampas" ... (Over the Pampas far and wide) 95	

Act II.

12.	OPENING SCENE AND CHORUS	(Everybody's chattering of charming Madame Alvarez) 113
13.	SONG (<i>Pringle</i>) AND CHORUS OF GIRLS "I write little personal pars" ... (I write little personal pars) 120	
14.	DUET (<i>Lady Betty and Jaffray</i>) ... "I was taught to be kind to animals" ... (I was taught to be kind to animals) 126	
15.	TANGO DUET (<i>Miranda and Jecks</i>) AND CHORUS, ETC. "Over there!" ... (I'm the May'ress of gay Buenos Ayres) 134	
16.	TRIO (<i>Miranda, Duke, and Pringle</i>) "Who will you make a Queen?" (Oh! Who will you make a Queen, good sir?) 157	
16A.	MELODRAMA 163	
17.	SONG (<i>Lady Betty</i>) AND CHORUS OF MEN "One little boy's enough" ... (When I was quite a tiny girl) 165	
18.	POLO SEPTET AND CHORUS (Galloping, galloping all the time) 172	
19.	FINALE, ACT II. (Hands up! guard the approaches!) 179	

Act III.

20.	OPENING CHORUS AND DANCE	(Lithe as a lily) 200
21.	SONG (<i>Jecks</i>) AND CHORUS ... "The Wrong Department" ... (When I walked into Selfridge's) 208	
22.	DUET (<i>Lady Betty and Jaffray</i>) ... "Family Skeletons" ... (When you talk to perfect strangers) 217	
23.	SONG (<i>Byles</i>) ... "Ow I love yer" ... (When a chap 'as made 'is choice) 223	
24.	DUET (<i>Miranda and Duke</i>) ... "William and Mary" ... (William was a footman) 229	
25.	FINALE 237	

THE PEARL GIRL.

No 1.

ACT I.— SCENE I.

PASTORALE.

Words by
BASIL HOOD.

Music by
HOWARD TALBOT.

Allegretto.

Piano. *mf*

p

Curtain.
cresc.

p

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues the melodic line with some rests. The left hand maintains the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

Third system of the piano score. The right hand has a more active melodic line with sixteenth-note runs. The left hand continues with eighth notes. A dynamic marking of *p* (piano) is present in the first measure.

Fourth system of the piano score. The right hand features a melodic line with some sustained notes. The left hand continues with eighth notes. The key signature changes to one sharp (F#).

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with eighth notes. A dynamic marking of *f* (forte) is present in the third measure.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the second measure. The key signature changes to one flat (Bb).

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) and *f* (forte). Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *pp* (pianissimo). Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *pp* (pianissimo). Includes slurs and accents.

Ad. *

No. 2.

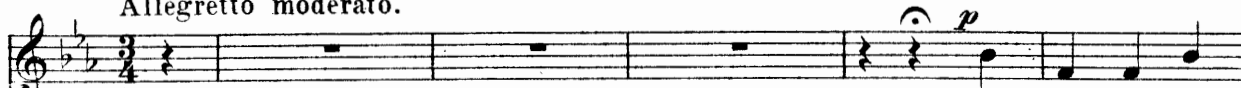
SONG.— (Duke) and CHORUS.

"NOW BLESS YE THE DAY-BREAK"

Music by
HOWARD TALBOT.

Allegretto moderato.

Duke.

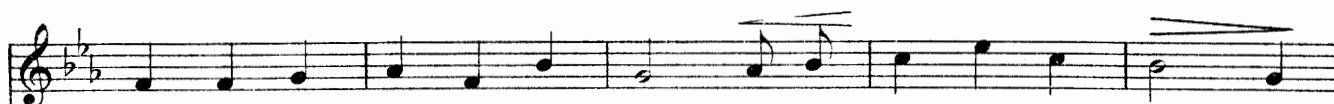


1. Now bless ye the

Piano.



DUKE.



day - break In May or in June, When the hound and the horn To -



DUKE.



- geth - er make tune!— Oh, who can lie still,— With an ot - ter to



DUKE. *cresc.*

kill, Down a - long in our Der - by - shire dale!— Then

DUKE.

hey, for the riv - er That comes from the moor, And brings us good

DUKE.

sport For the rich and the poor!— And Jack may bring Jill To the

DUKE.

hunt, if he will,— Down a - long in our Der - by - shire, our Der - by - shire

dale. —

CHO. Then hey, for the riv - er That comes from the

Then hey, for the riv - er That comes from the

moor, And brings us good sport For the rich and the poor! And

moor, And brings us good sport For the rich and the poor! — And

CHO. Jack may bring Jill To the hunt, if he will, — Down a -

Jack may bring Jill To the hunt, if he will, — Down a -

CHO.

- long in our Der - by - shire, our Der - by - shire dale!

- long in our Der - by - shire, our Der - by - shire dale!

DUKE. *p*

2. And here's to the

DUKE.

la - dy With skirt at her knee, Be she sweet-heart or wife Or the

DUKE.

sis - ter of me, — Who can hunt with a will, — And be

DUKE. in at the kill, Down a - long in our Der - by - shire

cresc.

DUKE. dale! And here's to the ot - ter We hat - ed a -

DUKE. - live: We "tail'd" him at ten, And we "found" him at five! So a

DUKE. tank - ard I'll fill To his cou - rage and skill, — And we'll

rall. toast him, we'll toast him in Der - by - shire ale! — *a tempo*

CHO. *f* And *f* And

CHO. here's to the ot - ter We hat - ed a - live: We

here's to the ot - ter We hat - ed a - live: We

f

CHO. "tail'd" him at ten, And we "found" him at five! So a

"tail'd" him at ten, And we "found" him at five! — So a

CHO.

tank - ard we'll fill To his cou - rage and skill, And we'll toast him, we'll

tank - ard we'll fill To his cou - rage and skill, — And we'll toast him, we'll

rall.

rall.

rall.

CHO.

toast him in Der - by - shire ale, — We'll toast him in Der - by - shire

toast him in Der - by - shire ale, — We'll toast him in Der - by - shire

ff

ff

ff

CHO.

ale! —

ale! —

a tempo

No 3.

DUET-(Mabel and Duke.)

"DON'T BE VEXED!"

Music by
HUGO FELIX.

Allegretto.

Voice.

Piano.

MAB.

1. You will find your
2. Tho' you find her

MAB.

South - ern - la - dy Nev - er learnt in Eng - lish schools,
for - eign - beau - ty Mod - ell'd on the Span - ish plan,

MAB.

Fas - ci - na - ting, Pal - pi - ta - ting With a pulse her pas - sion rules!
 Un - du - la - ting, A - gi - ta - ting All the while a flir - tive fan,

MAB.

Eyes like sha - dy Moun-tain pools.- Mir - rors to a pur - ple cloud,
 Do your du - ty Like a man. All her fas - ci - na - tion scorn,

Red. *

MAB.

Where the lightning's flash } Oh! don't be rash!
 Count her mo - ney trash }

DUK.

I have vow'd }
 I have sworn }

mf *p poco rit.*

REFRIAN.
a tempo

MAB. Love is like a wick - ed lit - tle spi - der— No one knows whom it

p *a tempo*

MAB. may catch next. For the web is spread - ing ev - er wi - der

MAB. Now don't be vex'd— Oh, please, Oh, please, now don't be


(angrily.)


DUK. No, no, no,


leggiere

MAB. vex'd!

DUK. Un - der no con - sid - er - a - tion ev - er Will I mar - ry

MAB.  Do not

DUK.  Ma-dame Al - va - rez. Nev - er! nev - er! nev - er! nev - er!



MAB.  try to be too clev-er, On - ly wait, On - ly wait, What the

DUK.  Wait for what? Wait for what?



MAB.  1. lit - tle spi - der says. 2. says.

DUK. 



DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with dotted rhythms and slurs, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece with two staves. The melodic line in the upper staff shows a sequence of chords and moving lines, with some notes marked with accents. The bass line continues with a steady eighth-note pattern.

The third system features a more complex texture. The upper staff has a series of chords with accents, while the lower staff has a more active bass line with eighth notes and some rests.

The fourth system shows a continuation of the melodic and rhythmic themes. The upper staff has a series of chords and moving lines, and the lower staff has a steady eighth-note accompaniment.

The fifth system features a more complex texture. The upper staff has a series of chords with accents, while the lower staff has a more active bass line with eighth notes and some rests.

The sixth system concludes the piece with two staves. The upper staff has a series of chords and moving lines, and the lower staff has a steady eighth-note accompaniment. The piece ends with a final chord in the upper staff.

Nº 4.

FINALE — SCENE I.

(Mabel, Jaffray, Jecks, Muggeridge,
Banbury, Poulter and Chorus.)

"PALMYRA PEARLS"

Music by
HOWARD TALBOT.

Allegro.

Jecks. *p*
No

Piano. *mf* *p*

JECKS.
doubt you've heard Pal - my - ra Pearls Are ab - so - lute per - fec - tion; We

MUGGERIDGE.
ad - ver - tise Them 'a - ny size' In - vi - ting your in - spec - tion! And

MUG.

you may wear a string of them, A pen - dant or a di - a - dem, And

MUG.
BAN.
POUL.

rest as - sured that ev - 'ry gem De - fies de - tec - tion! And

MAB.

you may wear a string of them, A pen - dant or a di - a - dem, And

JAF.

you may wear a string of them, A pen - dant or a di - a - dem, And

MAB.

rest as - sured that ev - 'ry gem De - fies de - tec - tion!

JAF.

rest as - sured that ev - 'ry gem De - fies de - tec - tion!

JECKS, MUG. BAN. & POUL.

So put a - side all bi - as - es For pearls of oth - er sorts; Which

JECKS.
MUG.
BAN.
POUL.

JECKS.

bla - tant An - a - ni - as - es Pro - claim with loud re - ports; Be -

JECKS.

- lieve that well - bred girls Now say to their ad - mir - ers:

JECKS.

"When you buy me pearls, Get me Pal - my - ras!

JECKS, MUG. BAN. & POUL.

ALL.

JECKS.

When you buy me pearls Get me Pal - my - rasl' So

ALL.

put a - side all bi - as - es For pearls of oth - er sorts, Which

ALL.

bla - tant An - a - ni - as - es Pro - claim with loud re - ports; Be -

ALL.

- lieve that well - bred girls Now say to their ad - mir - ers-

ALL.

"When you buy me pearls, Get me Pal - my - ras!

ALL.

When you buy me pearls, Get me Pal - my - ras!"

When you buy me pearls, Get me Pal - my - ras!"

JECKS.

They're much ad - mired By Dukes and Earls When

JECKS.

mak - ing their se - lec - tion Of

MUGGERIDGE.

Of gems to deck A daugh - ter's neck, As

BANBURY.

MUG. Pal - my - ra pearls, they un - der - stand, Are - POUALTER.
 marks of their af - fec - tion: Pal - Are

JECKS.

POUL. They cost you ve - ry lit - tle, and De - fy de -
 meant to meet the tax on land; They -

JECKS, MUG. BAN. & POUL.

JECKS. - tec - tion. Then put a - side all fal - la - cies, Be - lieve that they are

JECKS. *cresc.* worn (Ex - cept in Roy - al pal - a - ces) By all the no - bly born; And
 JECKS. *cresc.* *p*

pp misterioso sempre sotto voce

JECKS. e - ven cho - rus girls Now say to kind en - quir - ers -

JECKS. "If you buy me pearls, Get me Pal - my - ras!

JECKS, MUG. BAN. & POUL. *ppp* If you buy me pearls, Get _____ me Pal - my - ras!" Then *f* ALL.

ALL. put a - side all fal - la - cies, Be - lieve that they are worn (Ex -

ALL. *pp*

-cept in Roy - al pal - a - ces) By all the no - bly born; And

ALL. *pp*

e - ven cho - rus girls Now say to kind en - quir - ers -

ALL. *pp*

"If you buy me pearls, Get me Pal - my - ras!

CHORUS WITH MABEL & JAFFRAY.

p If you buy me pearls, Get me Pal - my - ras! So

p If you buy me pearls, Get me Pal - my - ras! So

JEC.
MUG.
BAN.
POUL.

See them for your -

CHO.
MAB.
&
JAF.

we'll go up to Bond Street To see them for our - selves Ar -

we'll go up to Bond Street To see them for our - selves Ar -

JEC.
MUG.
BAN.
POUL.

- selves, See them for your - selves, See them for your -

CHO.
MAB.
&
JAF.

- rayed in dain - ty ca - ses And piled up - on the shelves; For

- rayed in dain - ty ca - ses And piled up - on the shelves; For

JEC.
MUG.
BAN.
POUL.

-selves.

CHO.
MAB.
&
JAF.

e - ven cho - rus girls Now say to their ad - mir - ers -

JEC.
MUG.
BAN.
POUL.

"When you buy me pearls, When you buy me

CHO.
MAB.
&
JAF.

"When you buy me pearls, When you buy me pearls,

"When you buy me pearls, When you buy me pearls,

JEC.
MUG.
BAN.
POUL.

cresc. poco a poco

pearls, Get me Pal - my - ras, When you buy me pearls,

CHO.
MAB.
&
JAF.

Get me Pal - my - ras,

cresc. poco a poco

Get me Pal - my - ras,

cresc. poco a poco

Red. * *Red.* *

JEC.
MUG.
BAN.
POUL.

Get me Pal - my - ras, When you're buy - ing pearls,

CHO.
MAB.
&
JAF.

Get me Pal - my - ras,

Get me Pal - my - ras,

Red. * *Red.* *

JEC.
MUG.
BAN.
POUL.

When you buy me pearls, Get me Pal - my - ras, —

When you buy me pearls, — Get —

CHO.
MAB.
&
JAF.

When you buy me pearls, — Get —

JEC.
MUG.
BAN.
POUL.

Pal - my - - ras!

me Pal - my - - ras!

CHO.
MAB.
&
JAF.

me Pal - my - - ras!

Melos during change of Scene.

sempre *ff*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords, while the bass clef contains a melodic line. The dynamic marking *sempre ff* is present.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

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

Fourth system of musical notation, featuring a prominent melodic line in the bass clef and sustained chords in the treble.

Fifth system of musical notation, concluding the piece with a final melodic flourish in the bass clef and sustained chords in the treble.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex, rhythmic accompaniment with many beamed notes. The bass staff contains a simpler melody with some long notes.

Second system of musical notation, continuing the piece. The treble staff has a more melodic line with some chords, while the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with some dynamics. The bass staff continues with a steady accompaniment. The text *dim. to* is written above the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with some dynamics. The bass staff continues with a steady accompaniment. The text *ppp when lights go up.* is written above the treble staff.

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with some dynamics. The bass staff continues with a steady accompaniment.

ACT I.— SCENE II.

ENTRANCE OF PEARL GIRLS.

Music by
HUGO FELIX.

Allegretto, molto moderato.

Piano.

Musical notation for the piano introduction, consisting of two staves. The right hand plays a rhythmic pattern of eighth notes with a grace note. The left hand has a few notes with a grace note. Dynamics include *p*.

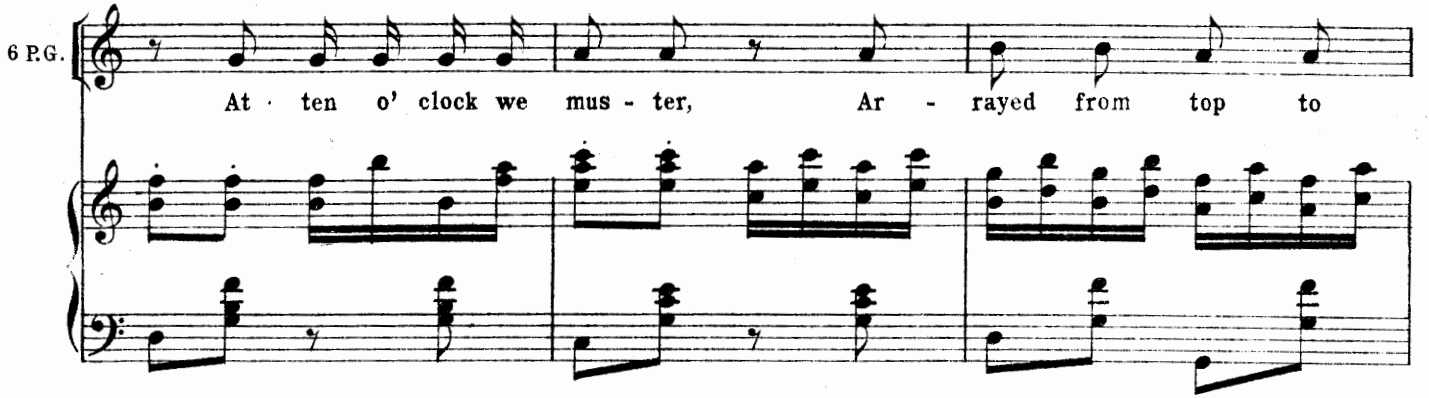
Continuation of the piano accompaniment, showing more complex rhythmic patterns and chordal textures in both hands.

SIX PEARL GIRLS.

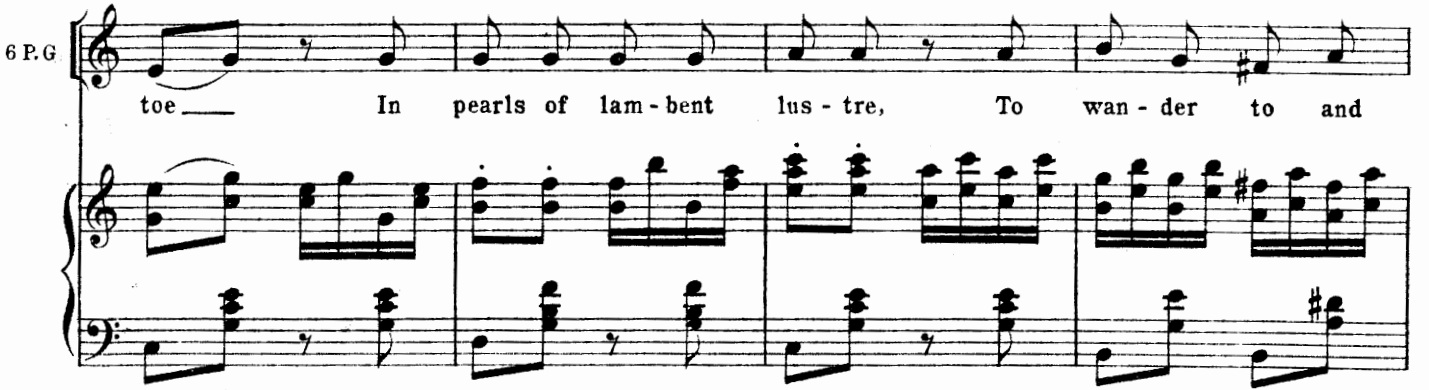
Vocal line and piano accompaniment for the first line of the song. The vocal line includes the lyrics "We are the Pearl girls". Dynamics include *pp* and *p*.

6 P.G.

Vocal line and piano accompaniment for the second line of the song. The vocal line includes the lyrics "Of Pal-my - ra fame!". Dynamics include *pp*, *a tempo*, and *mp*.

6 P.G. 

At · ten o' clock we mus - ter, Ar - rayed from top to

6 P.G. 

toe — In pearls of lam - bent lus - tre, To wan - der to and

6 P.G. 

fro, And through our fin - gers all day long They make their pret - ty rip - pling

6 P.G. 

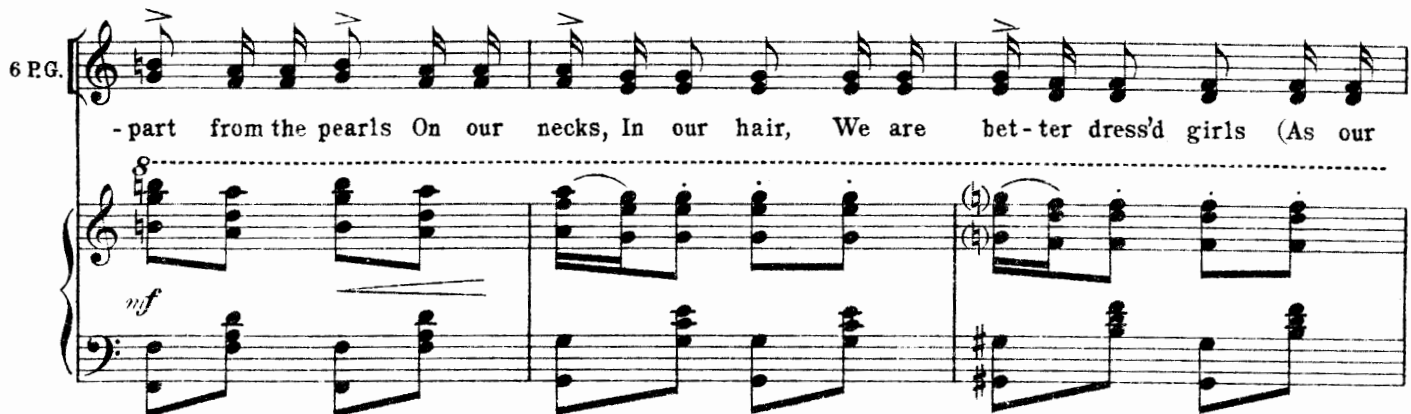
song!

(Business with ropes of pearls.) *a tempo*

glissando

6 P.G.  We are here from the morn-ing Till se-ven o' - clock.

6 P.G.  Our beau-ty a - dorn - ing. . With jew - el - ry stock; And, a -

6 P.G.  -part from the pearls On our necks, In our hair, We are bet-ter dress'd girls (As our

6 P.G.  sex Is a - ware), Than ma - ny a maid Of high - er grade Whose

6 P.G. lot is laid in gay May - fair They may dress in crêpe de chine or silk that's

6 P.G. trail- ing on the ground) But they can - not give that fas - ci - nat - ing pret - ty pear - ly sound...

6 P.G. *a tempo* that pear - ly sound

glissando

p a tempo

6 P.G. *Poco più.* When you wan - der in the West End, Come a - long and vi - sit us,

mf

6 P.G.

Pearl - girls, Pearl - girls Here, in Bond Street, at the best end,

6 P.G.

We will pose be - fore you thus— Pearl - girls, Pearl - girls,

6 P.G.

We are the Pearl girls—

6 P.G.

— of Pal - my - ra fame —

a tempo

mf

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and rests.

The second system of musical notation consists of two staves. The upper staff continues the treble clef melody with chords and eighth notes. The lower staff continues the bass line with eighth notes and rests.

The third system of musical notation consists of two staves. The upper staff features a glissando effect, indicated by a series of notes connected by a curved line and the word "glissando" below. The lower staff has a bass line with a long note and rests. A double bar line is present, and a 3/4 time signature appears in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing chords and eighth notes. The lower staff is in bass clef with a 2/4 time signature, containing a bass line with eighth notes and rests.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a single note with a rest, followed by a chord. The lower staff continues the bass line with eighth notes and rests. The text "6 P.G." is written to the left of the first staff, and "(And a" is written to the right of the first staff.

6 P.G.

- part from the pearls, we are bet-ter dress'd girls, Than ma - ny a maid of

mf

6 P.G.

high - er grade!)

p

poco rit.

that pearly sound.

glissando

p poco rit.

ped.

*

N^o 6.

SONG--(Hopkins) and CHORUS.

"PUSH, PUSH, PUSH!"

Music by
HUGO FELIX

Hopkins. *Allegro assai.*

Piano.

HOP.

1. Lis - ten to a shop - man On the
2. Keep on push - ing for - ward If your

HOP.

to - pic of his trade, And for - give him if the sub - ject does - nt
neigh - bour's a - di - pose You must el - bow him to push your - self a -

HOP.

drop, For a shop - man is a
- long! If you wrig - gle up be -

HOP.

show-man, And his mo - ney must be made By his lit - er - al - ly
side him And you tread up - on his toes You will find a way to

HOP.

nev - er leav - ing "shop." For he suc - ceeds with
pass him in the throng! For what you want is

HOP.

Push! And all he needs is *Push!*
Push! You'll suc - ceed with *Push!*

ff

REFRAIN.

HOP.

Push, push, push, what - ev - er it be! Just
 Push, push, push, where - ev - er you be! Just

HOP.

push it in the win - dow for the pub - lic to see;
 push in - to the front rank for the pub - lic to see;

HOP.

Push, push, push, good wine needs no bush - But
 Push, push, push, good wine needs no bush - But

HOP.

busi - ness goes far bet - ter with an el - e - ment of *Push!*
 ev - 'ry - one is bet - ter for an el - e - ment of *Push!*

HOP.

Just
Just

mf

Push, push, push, what - ev - er it be!
Push, push, push, where - ev - er you be!

Just
Just

CHO.

mf

Push, push, push, what - ev - er it be!
Push, push, push, where - ev - er you be!

Just
Just

mf

Push, push, push, what - ev - er it be!
Push, push, push, where - ev - er you be!

Just
Just

8

HOP.

put it in the win - dow for the pub - lic to see;
push in - to the front rank for the pub - lic to see;

put it in the win - dow for the pub - lic to see;
push in - to the front rank for the pub - lic to see;

CHO.

put it in the win - dow for the pub - lic to see;
push in - to the front rank for the pub - lic to see;

put it in the win - dow for the pub - lic to see;
push in - to the front rank for the pub - lic to see;

8

HOP.

But
But

CHO.

Push, push, push, good wine needs no bush_
Push, push, push, good wine needs no bush_
Push, push, push, good wine needs no bush_
Push, push, push, good wine needs no bush_

HOP.

busi - ness goes far bet - ter with an ei - e - ment of *Push!*
ev - 'ry - one is bet - ter for an ei - e - ment of *Push!*

CHO.

of *Push!*
of *Push!*
of *Push!*
of *Push!*

D.C.

DANCE.

The musical score is divided into six systems, each consisting of a treble and bass staff. The first system is in G major (one sharp) and begins with a *mf* dynamic. The second system continues in G major. The third system continues in G major. The fourth system begins with a key signature change to F major (one flat) and includes a *p* dynamic. The fifth system continues in F major with a *sf* dynamic. The sixth system continues in F major. The score features various musical notations including eighth and sixteenth notes, chords, slurs, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key (one flat). It begins with a piano (*p*) dynamic and includes a forte (*sf*) dynamic marking. The right hand contains complex chords and a five-fingered scale-like passage. The left hand has a simple bass line.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a minor key. The right hand has a melodic line with some grace notes, and the left hand has a bass line with some chords. The system ends with a double bar line.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a major key (one sharp). It begins with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a bass line with some chords.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a major key. The right hand has a melodic line with some grace notes, and the left hand has a bass line with some chords. The system ends with a double bar line.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a major key. It begins with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a bass line with some chords. A first ending bracket is present above the right hand.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a major key. It begins with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a bass line with some chords. A first ending bracket is present above the right hand. The system ends with a double bar line.

No. 7.

DUET—(Miranda and Jecks.)

"I'M QUITE CAPABLE"

Music by
HOWARD TALBOT.

Allegro moderato.

Jecks

Piano.

(JECKS) 1. Are you ca - pa - ble of cross - ing To the Con - ti - nent a -
 (MIRANDA) 2. I have had to earn my liv - ing Since the age of sev - en -

- lone? With the Chan - nel steam - er toss - ing, Could you stand it, on your
 - teen, And ex - per - i - ence is giv - ing Me the char - ac - ter you

own? But with *my* arm to sup - port you, We could
mean. (JECKS) But a la - dy should re - ly on Some - one

pace the slop - ing decks - Would you like me to es - cort you? (MIR.) Oh, no,
of the stern - er sex - Is there one you have your eye on? (MIR.) Not at

thank you, Mis - ter Jecks! No, thank you, No,
pre - sent, Mis - ter Jecks! Not at pre - sent, Not at

thank you, Mis - ter Jecks For I'm quite ca - pa - ble - She's quite
pre - sent, Mis - ter Jecks For I'm quite ca - pa - ble! - She's quite

ten. *a tempo* JECKS.

p *colla voce* *a tempo*

BOTH.

ca - pa - ble- Of do - ing all {you
 ca - pa - ble- Of do - ing all {I
 {I've
 {she's}

JECKS.

say, and some - thing more! Of la - dies I have
 had to do, and more! Of la - dies I have

BOTH.

met I have not en - count - ered yet A girl who's
 met I have not en - count - ered yet A girl who's

cresc.

1. 2.

quite so ca - pa - ble be - fore! -fore!
 quite so ca - pa - ble be - fore! -fore!

p D. C. *mf* *ten.*

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staff with eighth and sixteenth notes, often beamed together, and a bass line in the lower staff with chords and eighth notes. There are trill-like ornaments in the upper staff and a triplet of eighth notes in the lower staff.

The second system of musical notation continues the piece. It features similar melodic and bass line patterns to the first system, with a triplet of eighth notes in the lower staff.

The third system of musical notation continues the piece, maintaining the rhythmic and melodic motifs established in the previous systems.

The fourth system of musical notation continues the piece, featuring a trill-like ornament in the upper staff and a triplet of eighth notes in the lower staff.

The fifth system of musical notation concludes the piece. It features a trill-like ornament in the upper staff and a triplet of eighth notes in the lower staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the final measure of the system.

Second system of musical notation. It begins with a dynamic marking of *f* (forte). This is followed by a *rit.* (ritardando) section. The system concludes with a *ten.* (tenuto) marking over a note, a *p* (piano) marking, a *a tempo* instruction, and a final *f* (forte) dynamic marking.

Third system of musical notation. The treble clef staff continues the melodic development with various note values and rests. The bass clef staff maintains the harmonic support with chords and moving lines.

Fourth system of musical notation. A *cresc.* (crescendo) marking is placed above the bass clef staff, indicating a gradual increase in volume. The notation continues with complex rhythmic patterns in both staves.

Fifth system of musical notation. This system concludes the piece with a double bar line. The final measure features a *V* (crescendo hairpin) marking above the treble clef staff.

No 8.

DUET.- (Miranda and Byles.)

"FAL-A-LAL-A-LA!"

Music by
HOWARD TALBOT.

Allegretto moderato alla Gavotte.

Voice. MIRANDA.

Piano. *p*

MIR.

ev - er since the world be - gan Has man's mis - take — been
in - ter - est the girl you woo, Use ways that o - thers

MIR. BYLES.

this: ——— To think a miss must take a man, And
won't; ——— Don't send her sil - ly bil - lets doux, This

MIRANDA.

EYLES.

not take man a - miss. But so - cial cus - toms dif - fer now From
 sil - ly Bil - ly don't A girl who is a gad - a - bout, Don't

MIR.

A - dam's and from Eve's, They did not then ex -
 waste your time to win; She'll bo - ther you to

MIR.

BYLES.

- change a bough Be - fore they took their leaves!
 take her out And then she'll take you in!

MIR.

Fal - a - la - la; Fal - a - la - la! Fal - a - la - la - la - lay! 2. To
 3. Some

EYLES.

Fal - a - la - la: Fal - a - la - la - la - la - la - la - lay!

MIR.

girls dress up and dye their hair, And that is ve - ry

MIR.

sad; ————— They think they look more pret - ty fair, But

BYLES.

they look pret - ty bad! ————— While sim - ple ser - vant

MIR.

girls may look (If they will take — my hint) ————— As

MIR. BYLES.

pret - ty as a pic - ture book, Till they go out — of

MIR. MIRANDA.

Fal - a - la - la; Fal - a - la - la!

BYLES.

print! Fal - a - la - la Fal - a - la

MIR.

Fal - a - la - la - la - lay! —

BYLES.

la - la - la - la - la - lay! —

p

Nº 9.

SCENA.

(Miranda, Mdme. Alvarez, Daisy, Maisy,
Ogilvie, Jecks & 3 Directors.)

"I THINK SO, TOO!"

Music by
HUGO FELIX.

Allegretto grazioso.

Miranda.

MIR.

A mul - ti - mil - lion - air - ess comes, The mis - tress of gi -

MIR.

- gan - tic sums; I think that we - should wel - come her As

JECKS.

MIR. *though a Roy - al cus - tom - er! I think so,*

The musical score for MIR. consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics: "though a Roy - al cus - tom - er! I think so,". The piano accompaniment is in two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature changes from 3/8 to 2/4. A piano dynamic marking (*p*) is present in the piano part.

JECKS. *too! I think so, too! I heart - i - ly en - dorse that view!*

1st D. *I think so,*

1st DIR.

The musical score for JECKS. and 1st D. includes a vocal line for JECKS. with lyrics: "too! I think so, too! I heart - i - ly en - dorse that view!". Below it is a vocal line for 1st D. with lyrics: "I think so,". A first director's part (1st DIR.) is also indicated. The piano accompaniment continues in two staves. The key signature remains one flat, and the time signature is 2/4.

JECKS. *I cer - tain - ly a - gree with you! Our*

1st D. *too! I cer - tain - ly a - gree with you!*

2nd D. *I think so, too! I cer - tain - ly a - gree with you!*

3rd D. *I think so, too! I cer - tain - ly a - gree with you!*

MIRANDA.

The musical score for the final section includes vocal lines for JECKS., 1st D., 2nd D., and 3rd D. All have the lyrics: "I cer - tain - ly a - gree with you!". A vocal line for MIRANDA. is also present. The piano accompaniment is in two staves. The key signature changes to two sharps (D major). A piano dynamic marking (*p*) is present in the piano part.

MIR. 
 three di - rec - tors, un - der - stand, Will light - ly kiss_ her

MIR. 
 Roy - al hand, While you, the cour-teous man-a - ger, Walk backwards, just in

MIR. 
 front of her. _____ That is the

1st D. 
 I think so, too! I think so, too! That is the

2nd D. 
 I think so, too! That is the

3rd D. 
 I think so, too! That is the

p

poco rit. *a tempo*

MIR. pro - per - thing to do!

a tempo

JECKS. It seems the pro - per thing to you - I'll come a

poco rit. *a tempo*

1st D. pro - per thing to do!

poco rit. *a tempo*

2nd D. pro - per thing to do!

poco rit. *a tempo*

3rd D. pro - per thing to do!

poco rit. *a tempo*

ped. *

MIRANDA.

JECKS. crop - per if I do! You must take a top - per, top - per, That is

JECKS.

MIR. pro-per, pro-per, pro-per, I will come a crop-per, crop-per, Meet-ing

1st D. We must take a top-per, top-per,

2nd D. We must take a top-per, top-per,

3rd D. We must take a top-per, top-per,

JECKS. thus a la - dy shop - per, Walk - ing back-wards with a top - per, I will

JECKS. come a pro - per crop - per, Prop - per, crop - per if I do!

MIR. I think so, too! I think so, too! That is ex - act - ly what you're bound to

1st D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

2nd D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

3rd D. I think so, too! I think so, too! That is ex - act - ly what you're bound to

poco rit.

Red. *

JECKS.

MIR. do! Well, a crop - per, or no crop - per, I will take my lit - tle top - per, And I'll

1st D. do!

2nd D. do!

3rd D. do!

allegro

JECKS. meet this la - dy shop - per As it seems the on - ly pro - per, pro - per,

MIR. *RECIT.*
 pro - per thing to do! Ma - dame

OG. *OGILVIE. (announcing)*
 Ma - dame Al - va - rez!

JECKS. pro - per thing to do! Ma - dame

1st D. pro - per thing to do! Ma - dame

2nd D. pro - per thing to do! Ma - dame

3rd D. pro - per thing to do! Ma - dame

Recit.

Mme A. *f* Yes! I'm Ma-dame Al - va-rez! *Moderato.*

MIR. Al - va-rez.

JECKS. Al - va-rez. *pp* The mul-ti-mil-lion-

1st D. Al - va-rez. *pp* The mul-ti-mil-lion-

2nd D. Al - va-rez. *pp* The mul-ti-mil-lion-

3rd D. Al - va-rez. *pp* The mul-ti-mil-lion-

Moderato.

Mme A. Yes, yes, Yes, yes, Say- *(to OGILVIE)*

JECKS. -air - ess! The Queen of Bue-nos Ay - res!

1st D. -air - ess! The Queen of Bue-nos Ay - res!

2nd D. -air - ess! The Queen of Bue-nos Ay - res!

3rd D. -air - ess!

pp

Mme A.

arn't shop - keep - ers po - lite this side?

Musical score for Mme A. The vocal line is in G minor, 3/4 time, and includes a triplet of eighth notes. The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a left hand with chords and eighth notes.

Mme A.

MIRANDA.
We have

Musical score for Mme A. The vocal line begins with a rest followed by the lyrics 'We have'. The piano accompaniment continues with a similar rhythmic pattern to the previous system, marked with a piano (*p*) dynamic.

MIR.

Animato.
read that you are stop - ping at the Ritz, _____ Where your

Musical score for MIR. The vocal line is marked *Animato.* and includes a long horizontal line under the word 'Ritz'. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and eighth notes.

MIR.

flat will cost you fif - ty pounds a day; - And

Musical score for MIR. The vocal line continues with the lyrics 'flat will cost you fifty pounds a day; - And'. The piano accompaniment maintains the same rhythmic structure as the previous systems.

MIR. e - ven for a mil - lion - air - ess, it's A

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'e', followed by quarter notes 'ven', 'for', 'a', and eighth notes 'mil - lion - air - ess, it's A'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a consistent harmonic accompaniment.

MIR. ra - ther hea - vy rent to have to pay! Then at

The second system continues the vocal line with quarter notes 'ra - ther', 'hea - vy', 'rent', 'to', 'have', 'to', 'pay!', and quarter notes 'Then at'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

MIR. Cov - ent Gar - den you have bought a box For the

The third system features a vocal line with quarter notes 'Cov - ent', 'Gar - den', 'you', 'have', 'bought', 'a', 'box', and quarter notes 'For the'. The piano accompaniment continues with the established rhythmic and harmonic accompaniment.

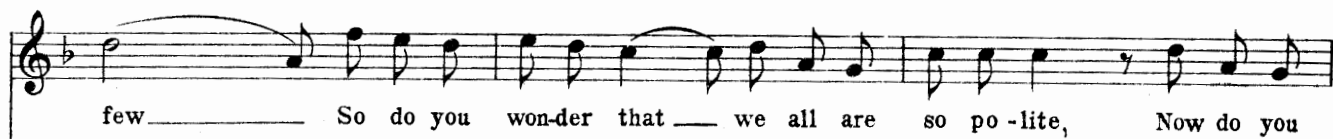
MIR. sea - son, at a hun - dred pounds a night; ——— An op - por -

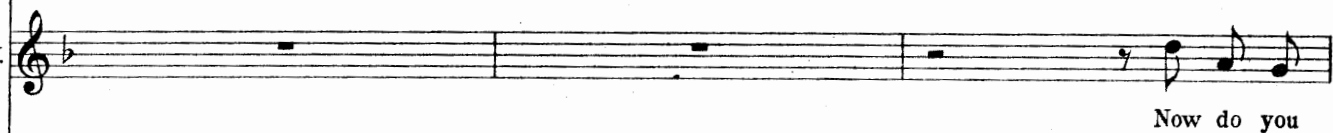
The fourth system concludes the vocal line with quarter notes 'sea - son, at', 'a hun - dred pounds a night;', followed by a long horizontal line indicating a breath mark, and then quarter notes 'An op - por -'. The piano accompaniment includes dynamic markings of *mf* and *p* in the right hand, and concludes with a double bar line.

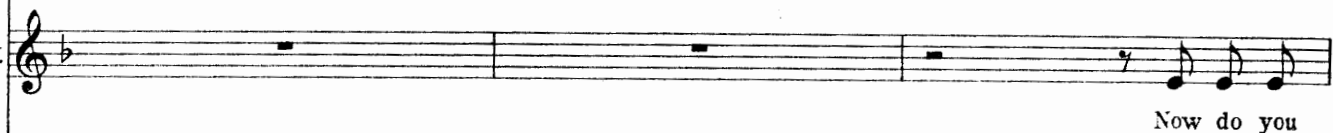
Tempo di Gavotte.

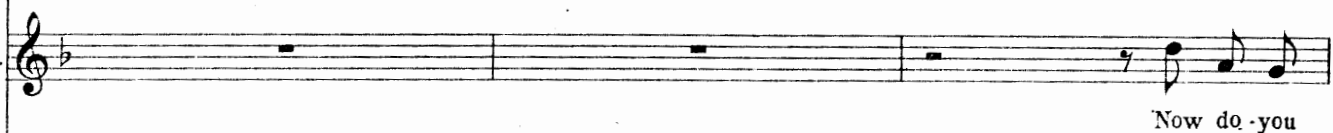
MIR.  -tu - ni - ty _____ to — do so _____ It may ap - peal to _____ a ve - ry

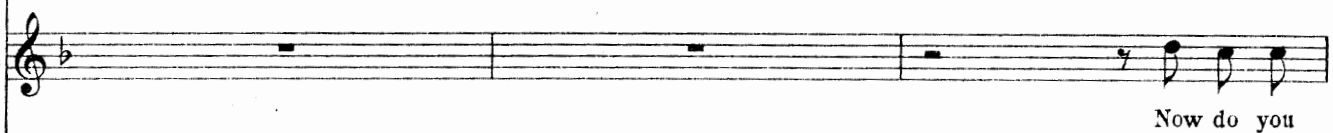


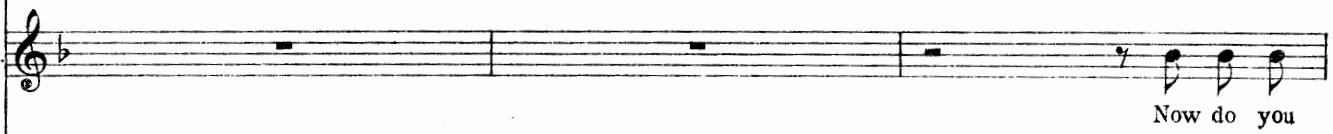
MIR.  few _____ So do you won - der that — we all are so po - lite, Now do you

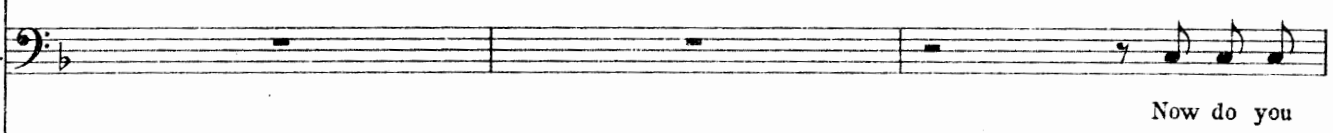
DAISY.  _____ _____ _____ Now do you

MAISY.  _____ _____ _____ Now do you

JECKS.  _____ _____ _____ Now do - you

1st D.  _____ _____ _____ Now do you

2nd D.  _____ _____ _____ Now do you

3rd D.  _____ _____ _____ Now do you



Mme. A. It is

MIR. won - der that we all are so po - lite? _____

DAISY. won - der that we all are so po - lite? _____

MAISY. won - der that we all are so po - lite? _____

JECKS. won - der that we all are so po - lite? _____

1st D. won - der that we all are so po - lite? _____

2nd D. won - der that we all are so po - lite? _____

3rd D. won - der that we all are so po - lite? _____

p

2ed. *

Animato.

Mme A.

true that I am go-ing to the Ritz, ——— Where I do not care an a - tom what I

MIR.

pp
To the Ritz.

DAISY.

pp
To the Ritz.

MAISY.

pp
To the Ritz.

JECKS.

pp
To the Ritz.

1st D.

pp
To the Ritz.

2nd D.

3rd D.

Animato.

Mme A. pay ————— So long as the ac - com - mo - da - tion fits With

MIR. *pp*
What she pays.

DAISY. *pp*
What she pays.


MAISY. *pp*
What she pays.

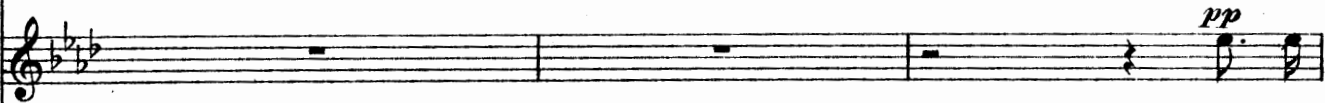
JECKS. *pp*
What she pays.

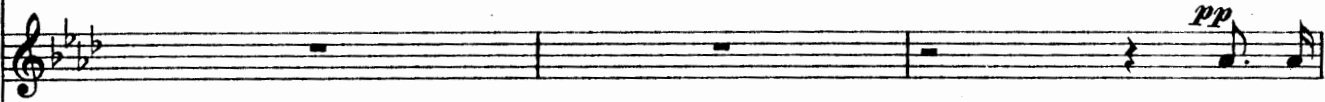
1st D. *pp*
What she pays.

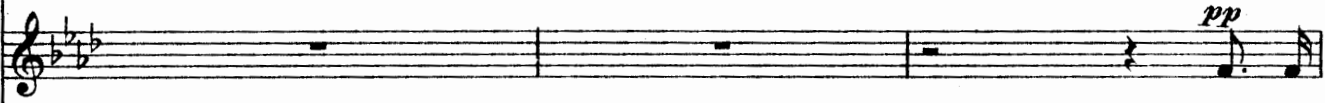
2nd D. *pp*
What she pays.

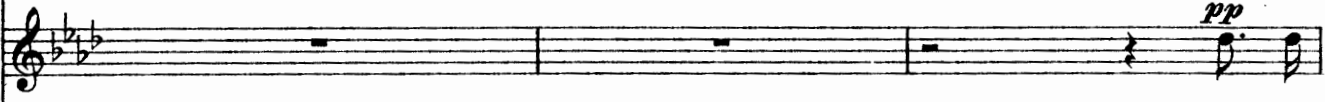
3rd D. *pp*
What she pays.

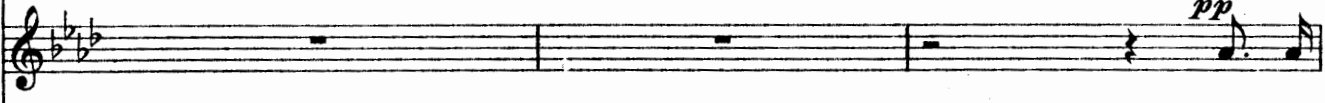
Mme A.  what I am ac-cus-tom'd to, a - way! At the Op - er-a I like a room - y

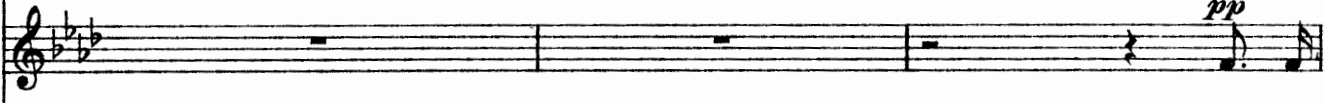
MIR.  *pp* At the

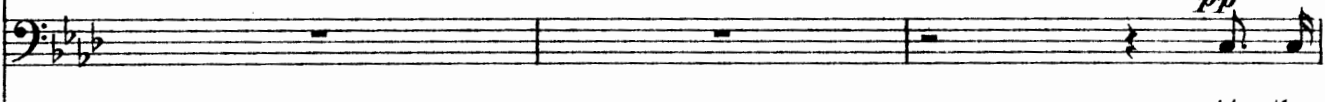
DAISY.  *pp* At the

MAISY.  *pp* At the

JECKS.  *pp* At the

1st D.  *pp* At the

2nd D.  *pp* At the

3rd D.  *pp* At the



Mme A. box, And ex - pect to pay a hun - dred pounds a

MIR. Op - er - a she likes a room - y box, hun - dred

DAISY. Op - er - a she likes a room - y box, hun - dred

MAISY. Op - er - a she likes a room - y box, hun - dred

JECKS. Op - er - a she likes a room - y box, hun - dred

1st D. Op - er - a she likes a room - y box, hun - dred

2nd D. Op - er - a she likes a room - y box, hun - dred

3rd D. Op - er - a she likes a room - y box, hun - dred

Mme A. do so ——— For the chance to ——— hear Ca - ru - - so, But why in

MIR. She's ve-ry glad To go to hear Ca - ru - so.

DAISY. do so For the chance to Ca - ru - so.

MAISY. She's ve-ry glad To go to hear Ca - ru - so.

JECKS. She's ve-ry glad ———

1st D. She's ve-ry glad ———

2nd D.

3rd D.

Mme A.  thun-der should it make you so po-lite, Why in thun-der should it make you so po-lite

MIR.  So we're po-lite

DAISY.  No won-der we're so po-lite

MAISY.  So we're po-lite

JECKS. 

1st D. 

2nd D. 

3rd D. 



Mme A. *f* - lite, so po-lite? — *p* I think it on-ly right To pay that much a night And I am

MIR. So po-lite And she is

DAISY. So po-lite And she is

MAISY. So po-lite And she is

JECKS. So po-lite And she is

1st D. So po-lite And she is

2nd D. So po-lite And she is

3rd D. So po-lite And she is

f *p*

Mme A. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

MIR. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

DAISY. ve - ry glad to — do so, Just for the chance to, to hear Ca -

MAISY. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

JECKS. ve - ry glad to — do so, Just for the chance to, to hear Ca -

1st D. ve - ry glad to do so, Just for the chance to, to hear Ca -

2nd D. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

3rd D. ve - ry glad — to — do so, Just for the chance to, to hear Ca -

Mme A.
- ru - so, So why in thun-der should_ it make you so po-lite So why in

MIR.
- ru - so, So can you won-der that_ it makes us so po-lite So can you

DAISY.
- ru - so, So can you won-der that_ it makes us so po-lite So can you

MAISY.
- ru - so, So can you won-der that_ it makes us so po-lite So can you

JECKS.
- ru - so, So can you won-der that_ it makes us so po-lite So can you

1st D.
- ru - so, So can you won-der that_ it makes us so po-lite So can you

2nd D.
- ru - so, So can you won-der that_ it makes us so po-lite So can you

3rd D.
- ru - so, So can you won-der that_ it makes us so po-lite So can you

Mme A. *pp*
 thun-der should it make you so po - lite, _____ So po - lite?

MIR. *pp*
 won-der that it makes us so po - lite, _____ So po - lite?

DAISY. *pp*
 won-der that it makes us so po - lite, _____ So po - lite?

MAISY. *pp*
 won-der that it makes us so po - lite, _____ So po - lite?

JECKS. *pp*
 won-der that it makes us so po - lite, _____ So po - lite?

1st D. *pp*
 won-der that it makes us so po - lite, _____ So po - lite?

2nd D. *pp*
 won-der that it makes us so po - lite, _____ So po - lite?

3rd D. *pp*
 won-der that it makes us so po - lite, _____ So po - lite?

pp

Nº 10.

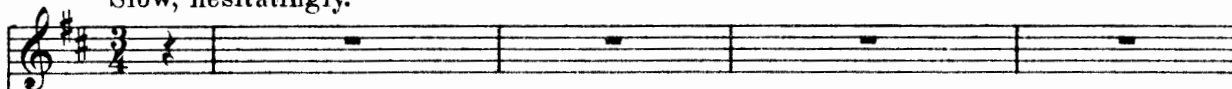
SONG.—(Madame Alvarez.)

"O, PELLEGRINA."

Music by
HUGO FELIX.

Slow, hesitatingly.

Mme A.



Piano.

pp*Con Ped.*

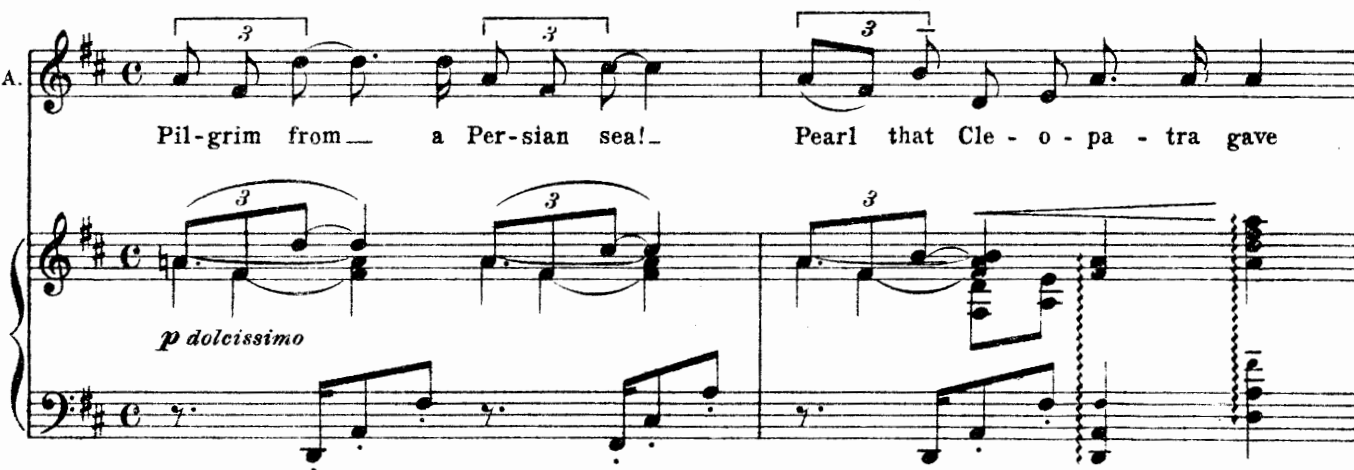
Mme A.

O Pel - le - gri - na!

*pp*

Mme A.

Pil - grim from — a Per - sian sea! — Pearl that Cle - o - pa - tra gave

*p dolcissimo*

Mme A. *3* Love-gage to — An - to - ny, — An - to - ny, her lord and slave,

Mme A. *incalzando* Mes - sen - ger To him from her, Mes - sen - ger To him from her

Mme A. *Slowly, very freely, with subdued passion* Through march of a - ges brought to me! — She held thee in her

Mme A. fin - ger - tips, She press-ed thee to — her pout - ing lips, — She

Mme A.

gave thee kiss - es that should be Re - spon - ses to Love's

Mme A.

p Lit - a - ny! O, won - der of the O - ri - ent,

ma marcato

Mme A.

Love-to-ken Cle - o - pa-tra sent, Her at-mo-sphere a -

Con passione

cresc. *molto* *mf*

Ad. *

Mme A.

- bout thee lies Un - spoiled by cen - tu - ries;

pp

Mme A.

p

O pearl that on her

pp

Mme A.

bo-som then— rose and fell To the sweet ti-dings of her breath

p dolce

Mme A.

Ma-gic of— her beau-ty spell lin-gers, un-a-shamed by death, As

p

incalzando.

Mme A. mem' - ry of a mo - ther shell, mem - o - ry of a mo - ther shell

Mme A. In a pearl's lus - tre still — lin - ger - eth — 0

(Slowly, very freely)

Mme A. Cle - o - pa - tra Queen Cle - o - pa - tra Through

Mme A. twice — ten hun - dred years — Thy spi - rit — sings,

p ma marcato

Mme A.

My spi-rit hears, Count love_ a - bove_ all oth-er things! — Un -

Mme A.

- to my youth that chal - lenge rings — Un - to that truth my

Mme A.

Con passione

cou-rage clings — Love is thy lord and_ king_ of_

cresc. - molto mf

Mme A.

kings! Give all, give all to_ love! —

p pp ppp

No 11.

FINALE SCENE II-ACT I.

Music by
HUGO FELIX.

Allegro moderato.

Jecks.

Who is the gent?

1st Director.
2nd Director.

The

3rd Director.

The

Allegro moderato.

Piano.

GIRLS.

The Duke of Trent,

Your

1st D.
2nd D.

Duke of Trent, the Duke of Trent, Your Grace, good ev - 'ning!

3rd D.

Duke of Trent, the Duke of Trent, Your Grace, good ev - 'ning!

GIRLS *DUKE.*
 Grace, good ev - 'ning! Though my

DUKE.
 a - gent has told you That I would have sold you A

Con Ped.

DUKE.
 build - ing site - To my mo - ther, the Dow - a - ger

DUKE.
 Duch - ess al - low a Ma - ter - nal right! Both my

1st D.
 2nd D.
 3rd D.
pp He is right!
pp He is right!

DUKE.

sis - ter and mo - ther, Sup - port - ing each oth - er-

DUKE.

Beg me not to sell. _____ And the Dow - a - ger Duch - ess On

DUKE.

sen - ti - ment touch - es With tears as well! _____

SOP. & ALTO.

TENOR.

CHO.

BASS.

And the *pp*

Dow - a - ger Duch - ess On sen - ti - ment touch - es

And the Duch - ess His heart touch - es With tears as well! —

And the Duch - ess His heart touch - es With tears as well! —

And the Duch - ess His heart touch - es With tears as well! —

L'istesso tempo.

DUCHESS.

a tempo

Who are these la - dies?




f *colla voce* *p a tempo*


Allegretto.




PEARL GIRLS.


We are the Pearl Girls Of Pal - my - ra fame! — The

JECKS.  Oh,

GIRLS.  top girls  Of  shop girls  The *crème de la crème!*



JECKS.  what an op - por - tu - ni - ty  To  start  our  new  ad - ver - tise - ment!  Pre -



JECKS.  - sent - ing with im - pu - ni - ty  Miss  Pep - loe  to the  Duke  of Trent!

1st D.     We

2nd D.     We

3rd D.     We



1st D.
2nd D.
3rd D.

think so, too! We think so, too!- We heart - i - ly en - dorse that view!

think so, too! We think so, too!- We heart - i - ly en - dorse that view!

JECKS.

JECKS.

Stop, la - dies,

Gliss.

Red.

*

DUCK.

Who is it?

JECKS.

stop! My niece is on a

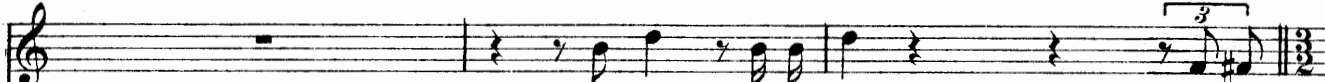
GIRLS.

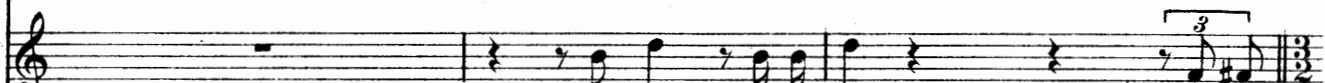
What is it?

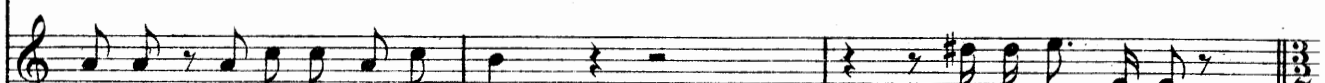
RECIT.


fp

Red.

DUCH.  Dear me! Who is she? Ma-dame

DUKE.  Dear me! Who is she? Ma-dame

JECKS.  vi - sit A vi - sit To this shop! Ma-dame Al - va-rez!

 *And.* * *And.* * *And.* * *And.* * *f*


DUCH.  Al - va-rez!

DUKE.  Al - va-rez!

JECKS.  Pur - chas-ing pearls of re-mark - a - ble pu - ri - ty, Not from the

Allegretto.

 *pp* *leggiero*

JECKS.  us - u - al mo - tive of -snob - ber - y, But to be mere - ly a bet - ter se -



JECKS. *3* - cu - ri - ty Than *3* a - ny oth - ers, to guard a - gainst *3*

DUCH. Ma - dame

DUKE. Ma - dame

JECKS. *3* rob - ber - y! Here's my niece, Ma - dame *3* Al - va - rez!

Others. ALL OTHERS. Unison. Ma - dame

rallentando un poco

DUCH. *3* Al - va - rez! The Queen of Bue - nos Ay - res!

rallentando un poco

DUKE. *3* Al - va - rez! The Queen of Bue - nos Ay - res!

rallentando un poco

Others. *3* Al - va - rez! The

MIRANDA.

DUCH. Yes! Yes!

DUKE. Yes!

JECKS. Yes!

Others. mul - ti - mil - lion - air - ess! Yes!

mf dolce

Petite Valse.

MIRANDA. (aside)

DUCHESS.

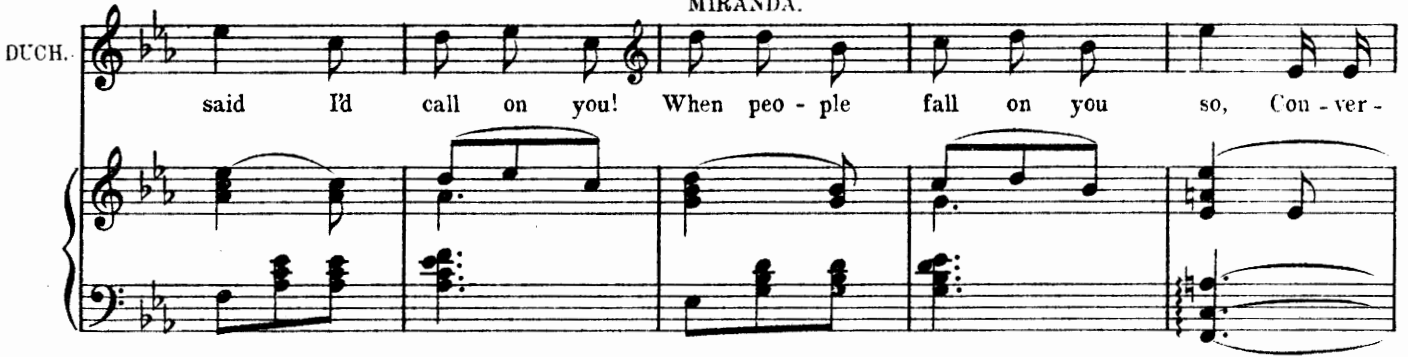
DUCH. I'm de - light - ed! I'm most ex - ci - ted! I'm the

p

DUCH.

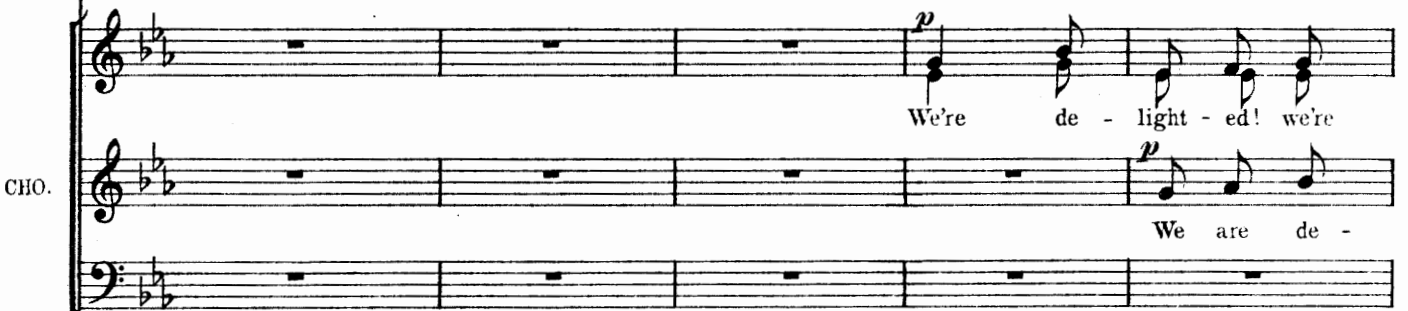
Dow - a - ger Duch - ess of Trent, you know - I

MIRANDA.


DUCH.  said I'd call on you! When peo - ple fall on you so, Con - ver -

(Piano accompaniment for DUCH. part 1)

MIR.  - sa - tion won't flow!

CHO.  We're de - light - ed! we're
We are de -

(Piano accompaniment for CHO. part 1)

CHO.  most ex - ci - ted; She's the Dow - a - ger Duch - ess of Trent, you know!

CHO.  light - ed! most ex - ci - ted; The Duch - ess of Trent, you know!

CHO.  She's the Duch - ess of Trent, you know!

(Piano accompaniment for CHO. part 2-4)

MIR. You have heard of me! Is it absurd of me

Un poco più.
DUCHESS.

MIR. Such sur - prise to show? This is my
No sur - prise we'll show!

CHO. No sur - prise we'll show!

No sur - prise we'll show!

Un poco più.

DUCH. son, Har - ry— He is the Duke of Trent!

Con passione.

MIRANDA to DUKE.
(Spoken)

Why

Valse lente.

ff *pp*

do you look at me so strangely? Have we ever met before?

DUKE
No,

no! I beg your pardon! But you are different from what I expected! How?

MIRANDA.

DUKE.
Well— I thought you would be more foreign.

MIRANDA (with a little laugh)
You thought I

should be a wild woman from the West?— You see, as we say in Spanish.

Moderato.
MIRANDA. (*gliding into song imperceptibly.*)

Ca - sa - rás y a - man - sa - rás: Mar-riage makes a girl so tame—

pp

MIR.

I'm a wid-ow, you know, Now I seem So meek and mild— Would you

p

MIR.

dream That I have been a Rath - er wild And reck - less child In my

p

MIR.

na - tive Ar - gen - ti - na? Quite as wild a lit - tle scamp as Ev - er

mf

Allegro di bravura.

MIR. scam-per'd ov-er Pam-pas!

CHO. Ov-er the Pam-pas!

Ov-er the Pam-pas!

Ov-er the Pam-pas!

ff

ff

Allegro di bravura.

MIR. Ov-er the Pam-pas far and wide Once on a time I used to ride.—
O, shall I ev-er ride a-gain Out on the op-en roll-ing plain—

p

MIR. Ov-er the Pam-pas! Po-co a po-co Se va le-jòs.—
Ov-er the Pam-pas! Po-co a po-co Se va le-jòs.—

MIR.

Lit-tle by lit-tle One fur-ther goes Ov - er the Pam - pas!
 Lit-tle by lit-tle One fur-ther goes Ov - er the Pam - pas!

MIR.

Loose to the wind my hair was fly - ing,
 So with a girl whose days are fly - ing,
 Ov - er the Pam - pas!
 Ov - er the Pam - pas!

CHO.

Ov - er the Pam - pas!
 Ov - er the Pam - pas!

MIR.

Wild - ly fly - ing, as we sped, - On to the West, where day was dy - ing
 Swift - ly fly - ing, laugh - ter - led; - Near to a laugh a tear is ly - ing,

MIR.

In a blaze of red! Over me - flamed the op - en sky, And
 If the truth be said! O, for the cloud - less op - en sky, And

MIR.

(Shouting)

cow-boys fol-low-ing me would cry: } Hè - hè - hè, Hè - ja, Hè - ja - jè!
 cow-boys fol-low-ing me to cry: }

MIR.

Lit-tle girl, don't run a - way! Will you mar-ry me some - day?

MIR.

(Shouting)

Hè - hi - hè!" Can't'ring on, I'd say—

Poco meno

MIR. *p* Ca - sa - ràs y a - man - sa - ràs: Mar-riage makes a girl so tame: Per -

MIR. - haps I will- Per - haps I may- And p'haps I'll keep to my mai - den name, - So

MIR. *a tempo* (Shouting) spare your Hè - ja, hè!"

CHO. (Shouting) Hè - hè - hè, Hè - ja,

Hè - hè - hè, Hè - ja,

Hè - hè - hè, Hè - ja,

mf a tempo

He - ja - je! Don't ev - er run a - way!

CHO. He - ja - je! Don't ev - er run a - way!

He - ja - je! Don't ev - er run a - way!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff for the lead voice, the middle staff labeled 'CHO.' for the choir, and the bottom staff for the bass. Each vocal staff contains the lyrics 'He - ja - je! Don't ev - er run a - way!'. The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes with some melodic flourishes.

Will you mar - ry me some day?

CHO. Will you mar - ry me some day?

Will you mar - ry me some day?

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the top staff for the lead voice, the middle staff labeled 'CHO.' for the choir, and the bottom staff for the bass. Each vocal staff contains the lyrics 'Will you mar - ry me some day?'. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

MIRANDA.

"I'm

(Shouting.)
Hè - hè - hè Then she used to say: _____

CHO.
Hè - hè - hè Then she used to say: _____

Hè - hè - hè Then she used to say: _____

MIR.
o - ver the plains and far a - way So spare your Hè - ja - hè!

So spare your Hè - ja - hè!

CHO.
spare your Hè - ja - hè!

spare your Hè - ja - hè!

p *ff* *D.C.*

JECKS.

Our time per-mits No more de-lay; Now to the

MIRANDA.
I am rea-dy!

DUCHESS.
I'll call on

JECKS.
Ritz We'll make our way!

MIR.
Do!— Pray,

DUCH.
you— to-mor-row.—

DUKE. *p*
And may I, too?—

JECKS.
Pray.

MIR. *pp*
do! Pray do! Sus - pi - cion dis - arm - ing, Though ra - ther a - larm - ing, I'll

DUCH. *pp*
Her man - ner is charm - ing, All crit - ics dis - arm - ing! She

DUKE. *pp*
I think she is charm - ing, Not ve - ry a - larm - ing! Though

JECKS. *pp*
do! Pray do! Sus - pi - cion dis - arm - ing, Though ra - ther a - larm - ing! Do

SHOP PEOPLE.
(to one another.) *pp*
She's no - bo - dy harm - ing, And won't it be charm - ing? She'll

SOCIETY PEOPLE.
(to one another.) *pp*
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

pp
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

pp
Her man - ner is charm - ing, All crit - ics dis - arm - ing, She

MIR. do my best to please Her Grace. The fam - i - ly du - cal To -

DUCH. has dis - tinc - tion, al - so grace. And Bet - ty shall *too* call To -

DUKE. she be - longs to such a race. And glad - ly I'll *too* call To -

JECKS. what you can to please Her Grace. The fam - i - ly du - cal To -

SHOP PEOPLE.

do her best to please Her Grace. A fam - i - ly du - cal I


do her best to please Her Grace. A fam - i - ly du - cal I

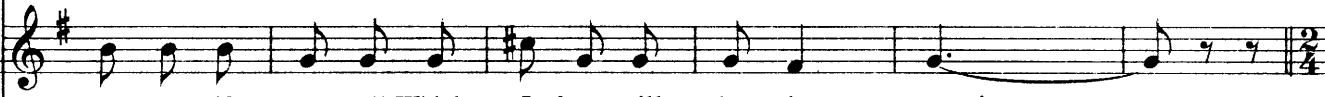
SOCIETY PEOPLE.

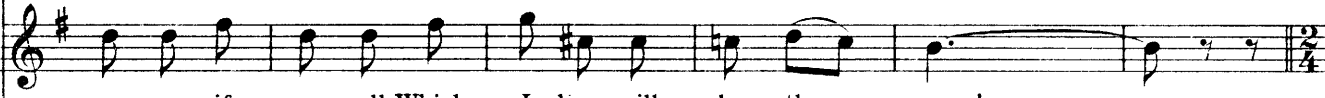
has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

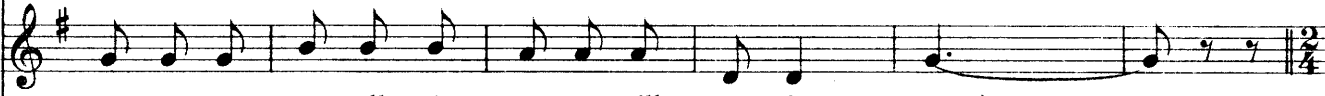
has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

has dis - tinc - tion, al - so grace. And glad - ly I'll *too* call To -

MIR. 
 -mor-row on *you* call A curt-sey will meet the case! _____

DUCH. 
 -mor-row if *you* call, Which I hope will be the case! _____


DUKE. 
 -mor-row if *you* call, Which I hope will be the case! _____

JECKS. 
 -mor-row on *you* call A curt-sey will meet the case! _____

SHOP PEOPLE.

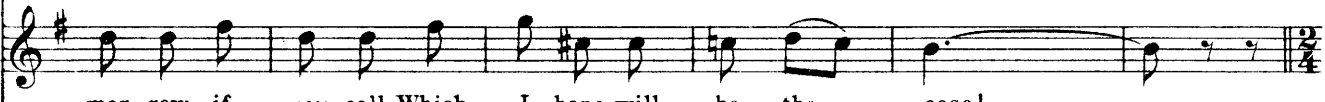

 fan-cy on *few* call: I wish I were in her place! _____

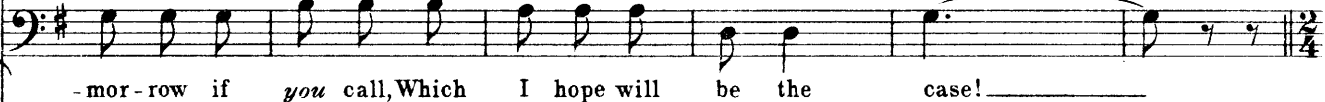

 fan-cy on *few* call: I wish I were in her place! _____


 fan-cy on *few* call: I wish I were in her place! _____

SOCIETY PEOPLE.


 -mor-row if *you* call, Which I hope will be the case! _____


 -mor-row if *you* call, Which I hope will be the case! _____


 -mor-row if *you* call, Which I hope will be the case! _____


 Led. *

Marziale.

(Byles enters with Miranda's box.)

MIR. Now, I'm rea- dy to start!

BYLES. Where for?

MIR. No, no!

BYLES. Go,

JECKS. Are you go- ing to Al - ba - nia?

MIR. A - jour - ney much more dif - fi - cult! Much more! But

BYLES. go! Much more!

JECKS. Much more!

MIR. for - tu - nate - ly I ex - ult In fac - ing dan - ger!

BYLES. Ex -

Allegro.

MIR. Will Lon - don take me to its heart, - A per - fect stran - ger?

BYLES. - cel - si - or!

DUCHESS. My

DUCH. dear, I do, And all the smart - est of the smart Will

MIR. Will do so, too!

DUCH. do so too! And I en - gage you'll

BYLES. I'd do so, too!

Will do so, too!

CHO. Will do so, too!

Will do so, too!

DUCH. be they rage! All Lon - don run - ning af - ter you!

CHO. All

All

All

All

Allegro di Bravura.

L'istesso tempo. (♩ = ♩.) *rit.**f* Shouting.

DUCH. *rit.* *ff* Shouting.

Hè - hè - hè, Hè - ja - hè - ja - jè!

CHO. *rit.* *ff*

Lon-don run-ning af-ter you! Hè - hè - hè, Hè - ja - hè - ja - jè!

Lon-don run-ning af-ter you! Hè - hè - hè, Hè - ja - hè - ja - jè!

Lon-don run-ning af-ter you! Hè - hè - hè, Hè - ja - hè - ja - jè!

rit. *ff*

Allegro di Bravura.

DUCH. Don't ev-er run a-way We hope you've come to stay! —

CHO. Don't ev-er run a-way We hope you've come to stay! —

Don't ev-er run a-way We hope you've come to stay! —

MIR. I won't run a - way, Ah!

MAISIE
DAISY. She won't run a - way, Ah!

DUCH. We so hope you'll stay! Ah!

DUKE. We so hope you'll stay! We do so hope

JECKS. She won't run a - way! You shall hear Hè - hè -

BYLES. Will she go a - way? What is this Hè - hè -

Hè - hè - hè, Where you stroll or stay — You shall hear Hè - hè -

CHO. Hè - hè - hè, Where you stroll or stay — You shall hear Hè - hè -

Hè - hè - hè, Where you stroll or stay — You shall hear Hè - hè -

MIR. Ah!

MAISIE DAISY. Ah!

DUCH. Ah!

DUKE. you will stay, — Al-though you may — not

JECKS. -hè from our cho-rus gay, It will be Hè - hè - hè for her

BYLES. -hè from our cho-rus gay, Why do they say Hè - hè? I will,

CHO. -hè, from our cho-rus gay, — It will be Hè - hè - hè, for you

-hè, from our cho-rus gay, — It will be Hè - hè - hè, for you

MIR. Ah! So you may spare your

MAISIE DAISY. Ah! And we won't spare our

DUCH. Ah! And we won't spare our

DUKE. find us gay Do stay And we won't spare our

JECKS. night and day To make her stay And let me share your

BYLES. if I may It turns me grey I do not care for

CHO. night and day So you must stay And we won't spare our

night and day So you must stay And we won't spare our

Figured bass: Red. * Red. * Red. * Red. *

Largo.

MIR.

Hè - jà, hè!

MAISIE. DAISY.

Hè - jà, hè!

DUCH.

Hè - jà, hè!

DUKE.

Hè - jà, hè!

JECKS.

Hè - jà, hè!

BYLES.

Hè - jà, hè!

Hè - jà, hè!

CHO.

Hè - jà, hè!

Hè - jà, hè!

Largo. *Curtain.*
ff

END OF ACT I.

Act II.

No. 12.

OPENING SCENE and CHORUS.

Music by
HOWARD TALBOT.

Allegro moderato.

Piano.

f *mf*

Ped. * *Ped.* * *Ped.* *

Ped. simile

Curtain.

f

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with occasional slurs. The bass staff features a rhythmic accompaniment of eighth notes and rests.

The second system continues the musical piece. The treble staff shows a continuation of the melodic line with slurs and ties. The bass staff has a more active role with eighth notes and rests.

The third system includes the dynamic marking *f marcato* in the bass staff. The treble staff continues with melodic phrases, while the bass staff has a more complex accompaniment with slurs and ties.

The fourth system features the dynamic marking *poco a poco cresc.* in the bass staff. The treble staff continues with melodic lines, and the bass staff has a steady accompaniment.

The fifth system includes the dynamic marking *ff* in the bass staff. The treble staff continues with melodic lines, and the bass staff has a steady accompaniment.

CHO. *pp*
 Ev - 'ry - bo - dy's chat - ter - ing of charm - ing Ma - dame Al - va - rez:
pp
 Ev - 'ry - bo - dy's chat - ter - ing of charm - ing Ma - dame Al - va - rez:

CHO.
 What of Ma - dame - this of Ma - dame - that of Ma - dame A!
 What of Ma - dame - this of Ma - dame - that of Ma - dame A!

CHO.
 No - bo - dy of course, be - lieves what ev - 'ry oth - er bo - dy says - Do
 No - bo - dy of course, be - lieves what ev - 'ry oth - er bo - dy says - Do

CHO. you be - lieve that I be - lieve the half of what you say?

you be - lieve that I be - lieve the half of what you say? Do

mf

CHO. What of Ma - dame— this of Ma - dame— that of Ma - dame A! Do

you be - lieve that I be - lieve the

CHO. you be - lieve that I be - lieve the half of all you say? But they

half of all you say? But they

molto cresc. *f marcato*

CHO.

do say, Did not you say She's ex-pect-ed here to -

do say, Did not you say She's ex-pect-ed here to -

CHO.

- day She is ex-pect-ed here to - day She is ex -

- day She is ex-pect-ed here to - day She is ex -

CHO.

- pect - ed here to - day. Ve - ry few know more than

- pect - ed here to - day. Ve - ry few know more than

CHO. you know Of the charm - ing Ma - dame A. O.

you know Of the charm - ing Ma - dame A. O.

pp *pp* *fz* *fz*

pp subito

CHO. What of Ma - dame- this of Ma - dame- that of Ma - dame A. Do

What of Ma - dame- this of Ma - dame- that of Ma - dame A. Do

CHO. you be - lieve that I be - lieve the half of all you say?

you be - lieve that I be - lieve the half of all you say?

dim. *pp*

pp

CHO. The half of all you say,
The half of all you say,

CHO. The half of all you say?
The half of all you say?

dim.

ppp

Nº 13.

SONG.— (Pringle) & Chorus of Girls.

"I WRITE LITTLE PERSONAL PARS!"

Music by
HOWARD TALBOT.

Allegro scherzando.

Pringle.

Piano.

PRIN. *p*

I write lit - tle per - son - al pars —
read that Lord H. is in town —

PRIN.

— Of so - ci - e - ty's do - ings di - ur - nal, Which I
— (Tho' his Lord - ship you'll nev - er set eyes on.) Yet the

PRIN.

ven - ture to say are the prop and the stay Of a
know - ledge he's near may per - suade you a Peer Has dropp'd

PRIN.

high - ly re - spec - ta - ble jour - nal, For my
in - to your so - cial ho - ri - zon. Then you

PRIN.

Ed - i - tor pro - per - ly bars _____ A - ny
see that a duch - ess is down _____ With a

PRIN.

ar - ti - cle length - y or sol - emn; But he
com - mon ca - tarr - hal af - fec - tion, She is

PRIN.

wel - comes with glee a - ny mat - ter from me For my
 ill with the "flu" so, it hap - pens, are you - What an

p

PRIN.

dai - ly so - ci - e - ty col - umn, My
 ar - is - to - cra - tic con - nec - tion! An

GIRLS.

cresc.

GIRLS.

dai - ly so - ci - e - ty Col - umn! Oh, the
 ar - is - to - cra - tic con - nec - tion! It is

PRINGLE.

p *mf*

PRIN.

pop - u - lar pa - late is itch - in' For the
 one of those nat - u - ral touch - es Which the

p

GIRLS.

in - no - cent gos - sip I'm rich in, And the la - dy up -
 heart of Su - burb - i - a clutch - es; Mak - ing all the world

GIRLS.

rall.

-stairs Ve - ry fre - quent - ly shares, Such a taste with the cock in her
 kin, And you don't care a pin When you learn you are ill like - a

PRINGLE, GIRLS & FULL CHORUS.

GIRLS.

kitch-en! Tra, la, la, la, Tra, la, la, la,
 duch-ess! Tra, la, la, la, Tra, la, la, la,

PRIN & GIRLS.

1. Tra, la, la, la, la, la, la, la, la, la, la! 2. If you
 Tra, la, la, la, la, la, la, la, la, la, la! la! *Grandioso*

DANCE.

The first system of the musical score consists of two staves. The treble staff contains a series of chords, many of which are beamed together, creating a rhythmic accompaniment. The bass staff provides a steady accompaniment with chords and some melodic lines.

The second system continues the piece with similar chordal textures in both staves. The treble staff features more complex chordal structures, while the bass staff maintains a consistent accompaniment.

The third system includes performance directions. The word "rubato" is written above the treble staff in the first measure, and "a tempo" appears above the bass staff in the fifth measure. The notation shows a change in the rhythmic feel of the music.

The fourth system continues the piece with dynamic markings. Hairpins are used to indicate crescendos and decrescendos in both the treble and bass staves, adding expressive depth to the music.

The fifth system includes performance directions: "rall." (ritardando) above the treble staff, "f" (forte) above the bass staff, and "p" (piano) above the treble staff. The notation shows a variety of dynamic and tempo changes.

The sixth system concludes the piece with sustained chords in both staves. The treble staff features a series of chords that resolve to a final cadence, while the bass staff provides a simple accompaniment.

First system of musical notation. The treble clef staff contains chords and some melodic fragments, while the bass clef staff features a more active line with eighth notes. Dynamics include *cresc.*, *poco*, *a*, and *poco*. There are some 'x' marks above notes in the first few measures.

Second system of musical notation. The treble clef staff has chords, and the bass clef staff has a melodic line with some grace notes. Dynamics include *ff*. There is a hairpin crescendo in the middle of the system.

Third system of musical notation. The treble clef staff has chords with grace notes, and the bass clef staff has a melodic line. Dynamics include *p*. There is a hairpin crescendo in the middle of the system.

Fourth system of musical notation. The treble clef staff has chords with grace notes, and the bass clef staff has a melodic line. Dynamics include *cresc.* and *ff*.

Fifth system of musical notation. The treble clef staff has chords, and the bass clef staff has a melodic line. Dynamics include *ff*.

Sixth system of musical notation. The treble clef staff has chords, and the bass clef staff has a melodic line. Dynamics include *ff*.

Nº 14.

DUET.— (Lady Betty & Jaffray.)

"I WAS TAUGHT TO BE KIND TO ANIMALS."

Music by
HUGO FELIX.

Allegretto.

Lady Betty.

I was

Lady B.

taught to be kind to an - i - mals When I was a child of

Lady B.

two; And I sum— up young men And their char- ac - ters— when I have

JAFFRAY.

Lady B.

seen what they do at the Zoo! I ne-ver a-larm a

JAFF.

lla - ma, The ti - ger at me ne - ver squirms; And I

JAFF.

sel - dom get cross With the rhi - no - ce - ros - I am

JAFF.

gen-tle with all pa - chy - derms! -

REFRAIN. JAFFRAY. LADY BETTY.

Lady B. *p*
 Let's take a stroll in the Zoo— Do, Where we shall be on-ly two— You

JAFFRAY. LADY B.

Lady B.
 And I to chat a-lone— Who'll be my chap-er-on? Why not the old kan-ga - roo? True!

JAFFRAY. LADY BETTY. JAFFRAY.

JAFF.
 Ride on the el-e-phant high— Why? I think we might as well try— I

Lady B. JAFF.

Lady B. Un-til we go home to by - Bye!

JAFF. And you to be a-lone, Perch'd on a sort of throne. Un-til we go home to by - Bye!

Lady B.

Have you buns— for the hip - po -

mf *p*

Lady B.

-po - ta - mus? Re - fresh - ment of which he's fond? Though a -

Lady B.

-fraid— of har-poons In his na - tive la - goons, He de - lights in our Spiers and

JAFFRAY.

Lady B.

Pond! I'll laugh with the gay hy - ae - na, And

JAFF.  *JAFF.* 

grieve with the griz - zly bear; If the leo - pard has got A - ny -

JAFF.  *JAFF.* 

- where a soft spot, O, be - lieve I will touch - him there! -

Lady B.  *Lady B.* 

REFRAIN.
p
Let's take a stroll in the

Lady B.  *Lady B.* 

JAFFRAY. LADY BETTY.
Zoo - Do! Where we shall be on - ly two - You

JAFFRAY.

LadyB. And I to chat a-lone- Who'll be my chap-er-on? Why not the old kan-ga -

JAFF. - roo? True! Ride on the el - e - phant high- Why?

LADY BETTY. JAFFRAY. LADY BETTY.

LadyB. I think we might as well try- I And you to be a-lone,

JAFFRAY.

LadyB. Un - til we go home to by - Bye!

JAFF. Perch'd on a sort of throne. Un - til we go home to by - Bye!

DANCE.

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a series of chords, many of which are beamed together and have a slur above them. The lower staff is in bass clef and contains a simple melodic line with eighth notes. A dynamic marking of *mf* is placed in the first measure of the upper staff.

The second system continues the piece. The upper staff has a key signature change to two sharps (D major) in the second measure. The lower staff has a key signature change to one flat (B-flat) in the second measure. The system includes dynamic markings *meno mosso* and *a tempo*. A first ending bracket is present in the lower staff, starting in the second measure and ending in the fourth measure.

The third system continues the piece. The upper staff has a key signature change to two sharps (D major) in the second measure. The lower staff has a key signature change to one flat (B-flat) in the second measure. A dynamic marking of *meno* is placed in the fourth measure of the upper staff.

The fourth system continues the piece. The upper staff has a key signature change to one flat (B-flat) in the second measure. The lower staff has a key signature change to one flat (B-flat) in the second measure. A dynamic marking of *a tempo* is placed in the first measure of the upper staff. A first ending bracket is present in the upper staff, starting in the third measure and ending in the fourth measure.

The fifth system continues the piece. The upper staff has a key signature change to one flat (B-flat) in the second measure. The lower staff has a key signature change to one flat (B-flat) in the second measure. Dynamic markings of *f* and *pp* are placed in the second and third measures of the upper staff, respectively.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by one flat. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *p* (piano) is present in both staves.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The melodic line in the upper staff continues with eighth and sixteenth notes, some of which are grouped under slurs. The bass line continues with a steady accompaniment. A dynamic marking of *p* is visible.

Third system of musical notation. The upper staff shows a melodic line with some chromatic movement. The lower staff continues with a consistent accompaniment. A dynamic marking of *p* is present.

Fourth system of musical notation. The melodic line in the upper staff features a series of eighth notes. The bass line continues with quarter notes. A dynamic marking of *p* is present.

Fifth system of musical notation. The upper staff has a melodic line with some slurs. The lower staff continues with a steady accompaniment. A dynamic marking of *f* (forte) is present at the end of the system.

Nº 15.

TANGO DUET-- (Miranda & Jecks) and CHORUS
 (with Mabel, Duchess, Lady Betty, M^{RS} Baxter-Browne,
 Duke, Cunningham, Pringle & Matlock.)

"OVER THERE!"

Music by
HUGO FELIX.

Allegretto energico.

Miranda.

Piano.

Animato.

MIR.

I'm the May-'ress Of

MIR.

gay Bue-nos Ay-res!

JECKS.

And our May-'ress

BOTH.

Is an

BOTH. MIRANDA.

heir - ess! For the mul - ti - est mil - lion - air -

MIR. JECKS. BOTH.

- ess _____ O - ver there is Made a

BOTH. MIRANDA.

May - 'ress. I am glad that you should see me,

MIR.

I de - clare: You are ra - ther slow and dream - y,

MIR. You're a - ware:

JECKS. But we're leav - ing no - thing un - done That 'll

MIR. *Tempo di Habanera.* That would be done by a mul - ti - mil - lion -

JECKS. wake up good old Lon - don That would be done by a mul - ti - mil - lion -

Tempo di Habanera.

MIR. - aire _____ You may do as the Ro - mans in *ten.*

JECKS. - aire O - ver there! You may do as the Ro - mans in *ten.*

poco rit. *ten.* *ten.*

a tempo

MIR. Rome _____ But you can't do, what I do at

a tempo

MAB. DUCH. O - ver here! _____

a tempo

Lady B. Mrs B. B. O - ver here! _____

a tempo

JECKS. Rome, O - ver here! _____ But you can't do, what she does at

a tempo

DUKE. CUN. O - ver here! _____

a tempo

PRIN. MAT. O - ver here! _____

SOPRANO & CONTRALTO.
a tempo *p* > O - ver here!

TENOR.
a tempo *p* > O - ver here!

BASS.
a tempo *p* > O - ver here!

a tempo *ten.*

a tempo

MIR. home _____ With a dis-po - si - tion sun-ny, I am

a tempo

MAB. DUCH. O - ver there! _____

a tempo

Lady B. Mrs B. B. O - ver there! _____

a tempo

JECKS. home O - ver there! _____ With a dis-po - si - tion sun-ny, She is

a tempo

DUKE. CUN. O - ver there! _____

a tempo

PRIN. MAT. O - ver there! _____

a tempo

O - ver there! _____

a tempo

CHO. O - ver there! _____

a tempo

O - ver there! _____

a tempo

MIR. fond of spend - ing money In that land of milk and honey O - ver there!

MAB. DUCH. UNISON. O-ver there!

Lady B. M^{rs}B.B. UNISON. O-ver there!

JECKS. fond of spend - ing money In that land of milk and honey O - ver there!

DUKE. CUN. O - ver

PRIN. MAT. O - ver

O-ver there!

CHO. O - ver

O - ver

f *ff*

MIR. O - ver here!

MAB. DUCH. O - ver
 We may do as the Ro - mans in Rome

Lady B. M.F.S.B.B. O - ver
 We may do as the Ro - mans in Rome

JECKS. O - ver here!

DUKE. CUN. O - ver
 UNISON.
 there! We may do as the Ro - mans in Rome

PRIN. MAT. O - ver
 there! We may do as the Ro - mans in Rome

CHO. O - ver here We may do as the Ro - mans in Rome
 there! O - ver here We may do as the Ro - mans in Rome

there! O - ver here We may do as the Ro - mans in Rome

MIR. O - ver here!_____

MAB. DUCH. here. But we can't do what they do at home O - ver

Lady B. M^{rs}B.B. here. But we can't do what they do at home O - ver

JECKS. O - ver here_____

DUKE. CUN. here. But we can't do what they do at home O - ver

PRIN. MAT. here. But we can't do what they do at home O - ver

O - ver here! But we can't do what they do at home_____

CHO. O - ver here! But we can't do what they do at home_____

O - ver here! But we can't do what they do at home_____

MIR. — We chuck a-way our mon-ey. If we burn it we don't care.

MAB. DUCH. there! — They chuck a-way their mon-ey. If they burn it they don't care. O - ver

Lady B. MRS BB. there! — They chuck a-way their mon-ey. If they burn it they don't care.

JECKS. — We chuck a-way their mon-ey. If we burn it we don't care.

DUKE. CUN. there! — We chuck a-way their mon-ey. If we burn it we don't care. O - ver

PRIN. MAT. there! — We chuck a-way their mon-ey. If we burn it we don't care.

CHO. — O - ver there! They chuck a-way their mon-ey. If they burn it they don't care. O - ver

— O - ver there! They chuck a-way their mon-ey. If they burn it they don't care.

MIR.
O - ver there, o - ver there! O - ver there, o - ver there!

MAB. DUCH.
there! O - ver there! there!
O - ver there, o - ver there! O - ver there, o - ver there!

Lady B. MRS B.B.
O - ver there, o - ver there! O - ver there, o - ver there!

JECKS.
O - ver there, o - ver there! O - ver there, o - ver there!

DUKE. CUN.
there O - ver there!
O - ver there, o - ver there! O - ver there, o - ver there!

PRIN. MAT.
O - ver there, o - ver there! O - ver there, o - ver there!

there! O - ver there! There's
there! O - ver there! There's

CHO.
there! O - ver there! There's
there! O - ver there! There's

O - ver there, o - ver there! O - ver there, o - ver there! There's

no - thing on earth to com - pare *poco rit.* What they dare


CHO. no - thing on earth to com - pare *poco rit.* What they dare

no - thing on earth to com - pare *poco rit.* With a mil - lion - aire

poco rit.

Tempo I. (Animato.)

MIR. 
 0 - ver there! _____

MAB. DUCH. 
 0 - ver there! _____

Lady B. M^{rs}B.B. 
 0 - ver there! _____

JECKS. 
 0 - ver there! _____

DUKE. CUN. 
 0 - ver there! _____

PRIN. MAT. 
 0 - ver there! _____


 0 - ver there! _____

CHO. 
 0 - ver there! _____


 0 - ver there! _____

Tempo I. (Animato.)


 a tempo *p*

MIRANDA.

If you can, go And stud - y the Tan - go-

JECKS. BOTH.

Let a man go When he can go.

MIRANDA.

With a spice of the Span - ish Fan - dan - go,

JECKS. BOTH. MIRANDA.

Let the Tan - go With a bang go! You have

MIR.

nev - er, nev - er seen a Dance so rare As our

MIR.

own in Ar - gen - ti - na - You would stare! Don't i -

BOTH.

- mag - ine { I'm } ro - manc - ing When { I } tell you how en - tranc - ing Is the

Tempo di Habanera.

MIR.

Tan - go as we do it ev - 'ry - where You may

JECKS.

Tan - go as we do it ev - 'ry - where O - ver there You may

Tempo di Habanera.

MIR. *poco rit.* *a tempo*
 dance as the Ro - mans in Rome _____ But you

MAB. DUCH. UNISON. >
 O - ver here! _____

Lady B. M^{rs}B.B. UNISON. >
 O - ver here! _____

JECKS. dance as the Ro - mans in Rome O - ver here! _____ But you

DUKE. CUN. UNISON. >
 O - ver here! _____

PRIN. MAT. UNISON. >
 O - ver here! _____

p >
 O - ver here!

CHO. *p* >
 O - ver here!

p >
 O - ver here!

MIR. *ten.* *a tempo*
can't dance as we dance at home _____ Tho' the

MAB. DUCH. *a tempo*
 O - ver there! _____ Tho' the

Lady B. M^{rs} B.B. *a tempo*
 O - ver there! _____ Tho' the

JECKS *ten.* *a tempo*
can't dance as we dance at home O - ver there! _____ Tho' the

DUKE. CUN. *a tempo*
 O - ver there! _____ Tho' the

PRIN. MAT. *a tempo*
 O - ver there! _____ Tho' the

a tempo *p*
 O - ver there!

CHO. *a tempo* *p*
 O - ver there!

a tempo *p*
 O - ver there!

ten. *a tempo*

cresc. poco a poco

MIR. people here are quite full Of the notion it is fright-ful, They would think it most de -

MA B. DUCH. people here are quite full Of the notion it is fright-ful, They would think it most de -

Lady B. M^{rs} B.B. people here are quite full Of the notion it is fright-ful, They would think it most de -

JECKS. people here are quite full Of the notion it is fright-ful, They would think it most de -

DUKE. CUN. people here are quite full Of the notion it is fright-ful, They would think it most de -

PRIN MAT. people here are quite full Of the notion it is fright-ful, They would think it most de -

CHO.

cresc. poco a poco

(Miranda and Jecks start dancing the Tango.)

MIR. *rall.*
-light-ful Over there! Ah! — Over there! Ah! —

MAB. *rall.*
DUCH. -light-ful Over there! Ah! — Over there! Ah! — We may

Lady B. *rall.*
MRS B.B. -light-ful Over there! Ah! — Over there! Ah! — We may

JECKS. *rall.*
-light-ful Over there! Ah! — Over there! Ah! —

DUKE. *rall.*
CUN. -light-ful Over there! Ah! — Over there! Ah! — We may

PRIN. *rall.*
MAT. -light-ful Over there! Ah! — Over there! Ah! — We may

f rall.
Over there! Ah! — We may

CHO. *f rall.*
Over there! Ah! — We may

f rall.
Over there! Ah! — We may

The piano accompaniment consists of two staves. The right-hand staff features a melodic line with a 'rall.' marking and a '3' (triplets) marking. The left-hand staff features a bass line with a 'rall.' marking and a '3' (triplets) marking. The music is in a minor key and 4/4 time.

a tempo

MIR. O - ver here! _____

MAB. DUCH. *ten.* *ten.* *a tempo*
 dance as the Ro - mans in Rome O - ver here! _____ But we

Lady B. Mrs B.B. *ten.* *ten.* *a tempo*
 dance as the Ro - mans in Rome O - ver here! _____ But we

JECKS. *a tempo*
 O - ver here!

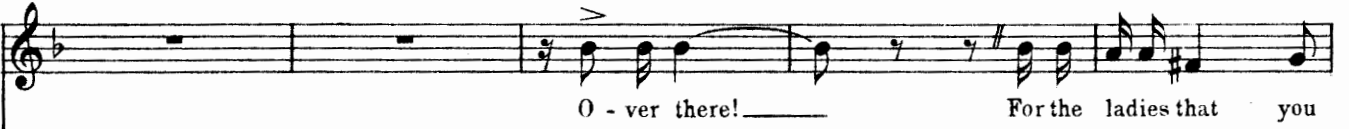
DUKE. CUN. *ten.* *ten.* *a tempo*
 dance as the Ro - mans in Rome O - ver here! _____ But we


PRIN. MAT. *ten.* *ten.* *a tempo*
 dance as the Ro - mans in Rome O - ver here! _____ But we

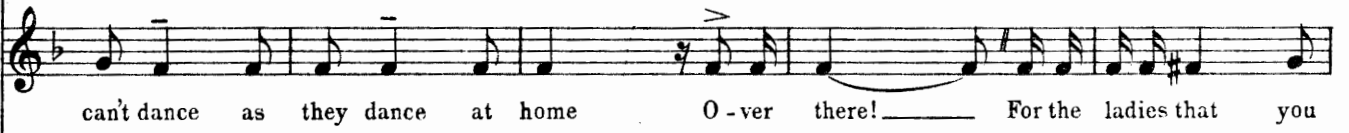
ten. *ten.* *a tempo*
 dance as the Ro - mans in Rome _____ O - ver here. But we

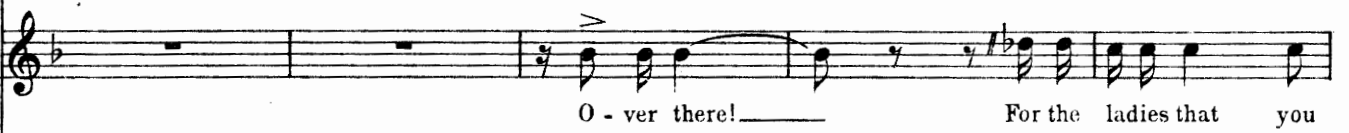
CHO. *ten.* *ten.* *a tempo*
 dance as the Ro - mans in Rome _____ O - ver here. But we


ten. *ten.* *a tempo*
 dance as the Ro - mans in Rome _____ O - ver here. But we

MIR.  O - ver there! _____ For the ladies that you

MAB. DUCH.  can't dance as they dance at home O - ver there! _____ For the ladies that you

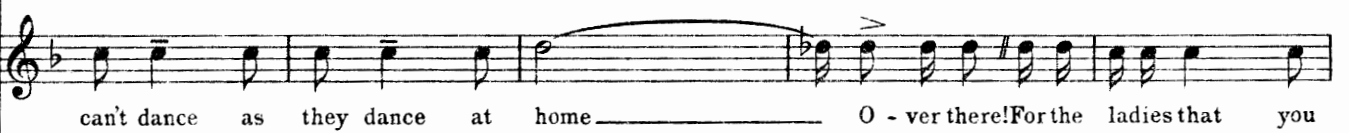
Lady B. M^{rs} B.B.  can't dance as they dance at home O - ver there! _____ For the ladies that you

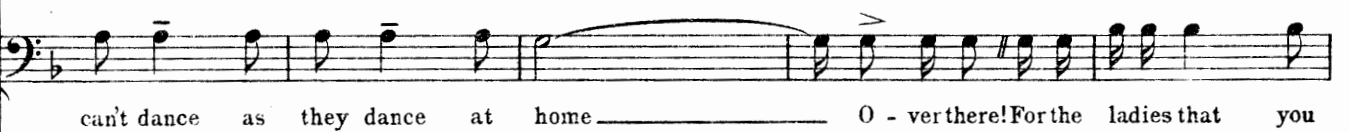
JECKS.  O - ver there! _____ For the ladies that you

DUKE. CUN.  can't dance as they dance at home O - ver there! _____ For the ladies that you

PRIN. MAT.  can't dance as they dance at home O - ver there! _____ For the ladies that you

 can't dance as they dance at home _____ O - ver there! For the ladies that you

CHO.  can't dance as they dance at home _____ O - ver there! For the ladies that you

 can't dance as they dance at home _____ O - ver there! For the ladies that you



MIR. whirl with Are as free as they are fair! O - ver there, o - ver there!

MAB. DUCH. whirl with Are as free as they are fair! O - ver there, o - ver there!

Lady B. M^{rs}B.B. whirl with Are as free as they are fair! O - ver there, o - ver there!

JECKS. whirl with Are as free as they are fair! O - ver there, o - ver there!

DUKE CUN. whirl with Are as free as they are fair! O - ver there, o - ver there!

PRIN. MAT. whirl with Are as free as they are fair! O - ver there, o - ver there!

whirl with Are as free as they are fair! O - ver there! O - ver

CHO. whirl with Are as free as they are fair! O - ver there! O - ver

whirl with Are as free as they are fair! O - ver there, o - ver there!

The musical score is written in a single system with multiple staves. The vocal parts are arranged vertically, with MIR. at the top and CHO. below. The piano accompaniment is at the bottom. The lyrics are printed below each vocal staff. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are: "whirl with Are as free as they are fair! O - ver there, o - ver there!". The piano part features a rhythmic accompaniment with chords and melodic lines.

MIR.
O - ver there, o - ver there!

MAB. DUCH.
there!
O - ver there, o - ver there!

Lady B. M^{rs} B.B.
O - ver there, o - ver there!

JECKS.
O - ver there, o - ver there!

DUKE. CUN.
there!
O - ver there, o - ver there!

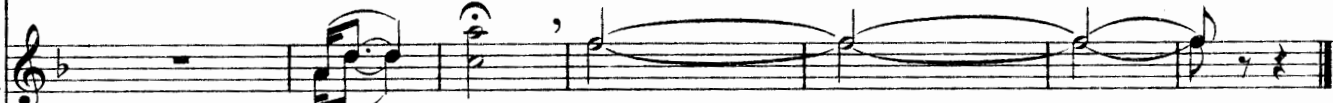
PRIN. MAT.
O - ver there, o - ver there!

there! _____ They've got such a lan - guor - ous air, _____

CHO.
there! _____ They've got such a lan - guor - ous air, _____

O - ver there, o - ver there! They've got such a lan - guor - ous air, What do they

MIR. 
 O - ver there! _____

MAB. DUCH. 
 O - ver there! _____

Lady B. Mrs B.B. 
 O - ver there! _____

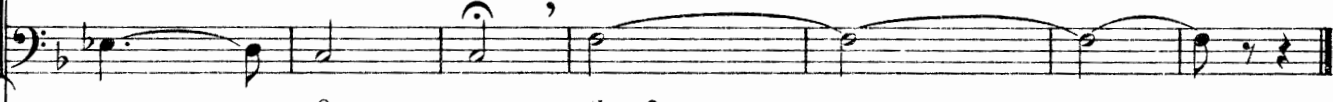
JECKS. 
 O - ver there! _____

DUKE CUN. 
 O - ver there! _____

PRIN. MAT. 
 O - ver there! _____


 — They don't care O - ver there! _____

CHO. 
 — They don't care O - ver there! _____


 wear _____ O - ver there? _____


a tempo
 Red. *

No 16.

TRIO. - (Miranda, Duke & Pringle.)

"WHO WILL YOU MAKE A QUEEN?"

Music by
HOWARD TALBOT

Piano.

Allegro vivace.

p sempre leggiero

MIRANDA. *p*

1. Oh! who will you make a
2. You nev - er would make a

pp

MIR.

Queen, good sir, Oh! who will you make a Queen? _____ The
Queen, good sir, You nev - er would make a Queen _____ A

MIR. 

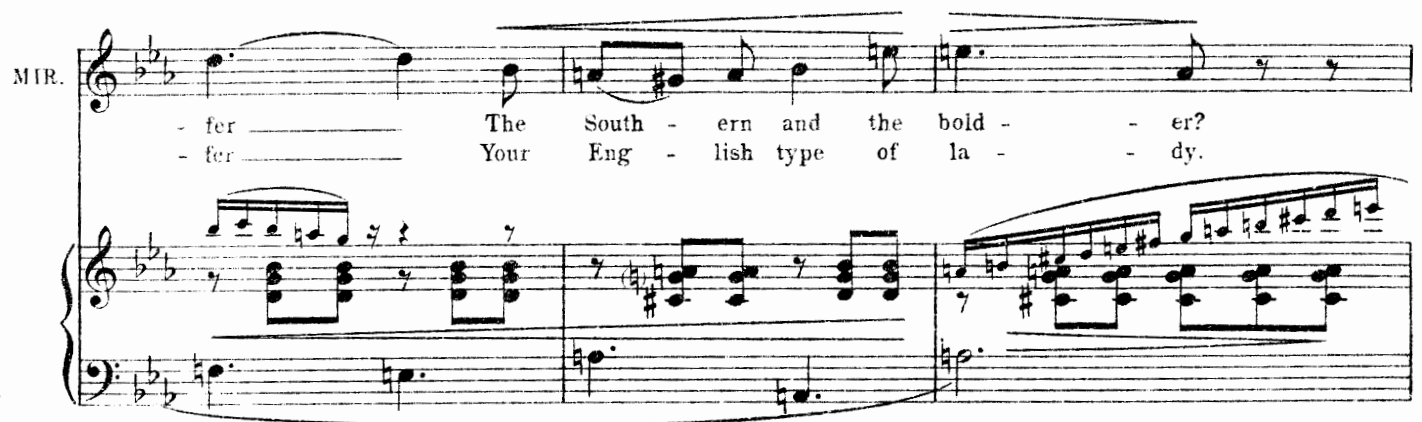
girl who's fond of gai - e - ty, Or one of so - ber
 girl from South A - me - ri - ca - From sun - ny Ar - gen -

MIR. 

mien? And do you wor - ship her - The
 - tine? Though none make such a stir In

MIR. 

North - ern type, and cold - er? Or do you, p'raps, pre -
 nine - teen - thir - teen A. D. You pro - ba - bly pre -

MIR. 

- fer The South - ern and the bold - er?
 - fer Your Eng - lish type of la - dy.

DUKE. *pp*

I've al - ways said, and meant it too, The on - ly
 I al - ways thought, and thought it true, The on - ly

DUKE. *cresc.* *rall.*

per - fect girls I knew Were Eng - lish - Eng - lish through and
 per - fect girls I knew Were Eng - lish - Eng - lish through and

DUKE. *p*

through; That's what I said - till
 through; That's what I thought - till

MIRANDA *p*
 He

DUKE. *p*
 I met you!
 I met you!

PRINGLE. *p*
 He

a tempo

MIR.  al - ways said, till he met me, - The on - ly per - fect girl should be From


DUKE.  al - ways said, till I met you - The on - ly per - fect girl I knew, From

PRI.  al - ways said, till he met you - The on - ly per - fect girl he knew, From



p

MIR.  *cresc.* crown of her head to heel of her shoe, All Eng - lish -

DUKE.  *cresc.* crown of her head to heel of her shoe, Was Eng - lish -

PRI.  *cresc.* crown of her head to heel of her shoe, Was Eng - lish -



cresc.

MIR. *rall.*
Eng - lish - Eng - lish through and through, all Eng - lish -

DUKE. *rall.*
Eng - lish - Eng - lish through and through, all Eng - lish -

PRI. *rall.*
Eng - lish - Eng - lish through and through, all Eng - lish -

MIR. 1. *rall.* Eng - lish through and through. through and

DUKE. 1. *rall.* Eng - lish through and through. through and

PRI. 1. *rall.* Eng - lish through and through. through and

fp a tempo

D.C.

MIR. through! _____

DUKE. through! _____

PRI. through! _____

fp a tempo

dim. *pp*

No 16a

MELODRAMA.

(DURING BYLES' SCENE.)

Music by
HOWARD TALBOT.

Andante.

Piano.

pp

Cello Solo.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a series of chords and eighth notes, while the bass staff features a melodic line with slurs and ties.

Second system of musical notation, continuing the piece. The treble staff shows a progression of chords and eighth notes. The bass staff has a melodic line with a long slur and some rests.

Third system of musical notation. The treble staff continues with chords and eighth notes. The bass staff features a melodic line with slurs and ties.

Fourth system of musical notation. The treble staff shows a progression of chords and eighth notes. The bass staff has a melodic line with slurs and ties.

Fifth system of musical notation, concluding the page. The treble staff features a series of chords and eighth notes. The bass staff has a melodic line with slurs and ties, ending with a double bar line.

No. 17.

SONG.-(Lady Betty) and Chorus of Men.

"ONE LITTLE BOY'S ENOUGH"

Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

Allegro grazioso.

Lady Betty.

Piano.

Lady B.


1. When I was quite a ti - ny girl Some years a - go, _____
2. Now since I've grown an old - er girl I've of - ten found _____

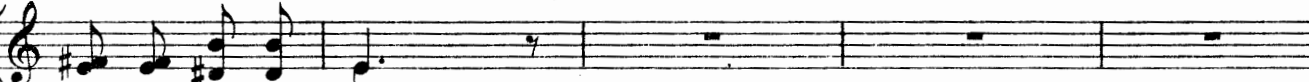
Lady B.


— Oh, such a lot of lit - tle boys I used to know.
— That big - ger boys have got a way Of flock - ing round.

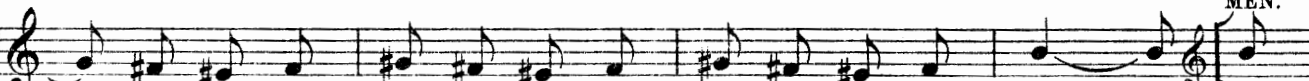
MEN.


mf
A lot of lit - tle
A big - ger sort of


Lady B.  And when a ho - li - day they had, They of - ten came, ———
I wish they'd re - al - ize it's not The thing to do. ———

MEN.  boys she used to know!
boy will still flock round!



Lady B.  — With hoops and tops and cric - ket bats, To have a game. ——— Well,
— How can you have a tête à tête For more than two? ——— We

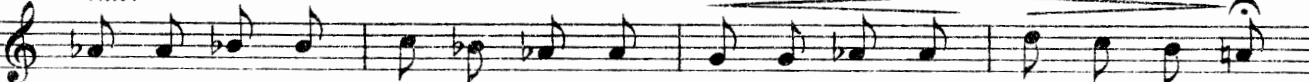
MEN. 




MEN.  ev - 'ry lit - tle boy ——— en - joys a game! ——— And
love a lit - tle tête - - à - tête for two! ——— It's

LADY B.  *pp*



Lady B.  *rall.* soon there was a crowd, you see, Of boys who wish'd to play with me. Oh!
sure - ly plain to an - y dunce I can't be nice to all at once. Oh!



REFRAIN.
p a tempo

Lady B.

Fat lit-tle boys and thin boys, And short boys and tall,
Fat lit-tle boys and thin boys, And short boys and tall,

p a tempo

Lady B.

Dark lit-tle boys and fair boys— I look'd at them all. Then So,
Dark lit-tle boys and fair boys, I can't talk to all. So,

Lady B.

pick-ing out the best, I mur-mur'd to the rest,
pick-ing out the best, I send a-way the rest,

Lady B.

"This lit-tle boy I'll stay with, The oth-ers are too rough, For
Some I am ra-ther curt with, They go off in a huff- For

Lady B.

one lit - tle girl to play with One lit - tle boy's e -
 one lit - tle girl to flirt with One lit - tle boy's e -

Lady B.

- nough!" Fat lit - tle boys and thin boys, And
 - nough! Fat lit - tle boys and thin boys, And

MEN. *mf*

MEN.

short boys and tall, Dark lit - tle boys and
 short boys and tall, Dark lit - tle boys and

MEN.

fair boys— She look'd at them all. Then
 fair boys, She can't talk to all. So,

MEN.

pick - ing out the best, She mur - mur'd to the
 pick - ing out the best, She sends a - way the

MEN.

rest, "This lit - tle boy I'll stay with, The
 rest. Some she is ra - ther curt with, They

MEN.

oth - ers are too rough, For one lit - tle girl to
 go off in a huff - For one lit - tle girl to

MEN.

play with, One lit - tle boy's e - nough!"
 flirt with, One lit - tle boy's e - nough!

D.C.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic marking. The first four measures feature a rhythmic pattern of eighth notes and quarter notes. The fifth measure contains a *cresc.* marking. The system concludes with a half note chord in the upper staff and a quarter note chord in the lower staff.

The second system continues the piece with two staves. It begins with a piano (*p*) dynamic marking. The music features a mix of eighth and quarter notes, with some chords. The system ends with a half note chord in the upper staff and a quarter note chord in the lower staff.

The third system consists of two staves. It starts with a piano (*p*) dynamic marking. The upper staff has a melodic line with eighth notes and quarter notes, while the lower staff provides a bass line with quarter notes. The system concludes with a half note chord in the upper staff and a quarter note chord in the lower staff.

The fourth system consists of two staves. The music continues with eighth and quarter notes in both staves. The system ends with a half note chord in the upper staff and a quarter note chord in the lower staff.

The fifth and final system on the page consists of two staves. It continues the rhythmic and melodic patterns established in the previous systems. The system concludes with a half note chord in the upper staff and a quarter note chord in the lower staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some slurs and accents. The bass staff continues with a steady accompaniment. A dynamic marking of *f* is visible in the fourth measure.

Third system of musical notation. The treble staff features a melodic line with various intervals and rests. The bass staff provides a consistent accompaniment. A dynamic marking of *f* is present in the first measure.

Fourth system of musical notation. The treble staff contains a melodic line with some slurs. The bass staff continues with a steady accompaniment. A dynamic marking of *f* is present in the first measure.

Fifth system of musical notation, the final system on the page. The treble staff features a melodic line with some slurs and accents. The bass staff continues with a steady accompaniment. A dynamic marking of *f* is present in the first measure.

Nº 18.

POLO SEPTET and CHORUS.

"POLO"

Music by
HOWARD TALBOT.

Piano. *ff* Allegro con spirito.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, accented with a 'z' and a 'y' above the notes. The left hand provides a rhythmic accompaniment with eighth notes and chords. The key signature is one sharp (F#) and the time signature is 6/8.

This system continues the piano introduction from the previous system, maintaining the same melodic and rhythmic patterns in both hands.

8 POLO PLAYERS, UNISON.

ff Gal - lop - ing, gal - lop - ing

The unison part for 8 polo players is written on a single staff. It begins with a rest for two measures, followed by a rhythmic pattern of eighth notes. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

8 P.P.

all the time, Oh, that's the game of Po - lo! You

The vocal part for 8 players is written on a single staff. It features a simple melody with lyrics: "all the time, Oh, that's the game of Po - lo! You". The piano accompaniment continues with the same rhythmic pattern.

8 POLO PLAYERS, DIVISI.

8 P.P. play to win for the team you're in, And scorn the game of

8 P.P. "So - lo!" For sel - fish-ness, as you may guess, Is blun - der worse than

p

S.P.P. crime.

CHO. But keep on gal - lop - ing, gal - lop - ing, gal - lop - ing,

But keep on gal - lop - ing, gal - lop - ing, gal - lop - ing,

cresc.

CHO.

Gal - lop - ing all the time, Gal - lop - ing all the time! —

Gal - lop - ing all the time, Gal - lop - ing all the time! —

8 POLO PLAYERS.

Gal - lop - ing gal - lop - ing, all the time, And nev - er "dim - in - u -

8 P.P.

- en - do; Till a rush at goal up - lifts your soul, Like the

cresc.

8 PP. *p*

crash of a grand cres - cen - do! Your po - ny stands but four - teen hands, and

8 PP. *p*

till "the quar - ter" chime; —

CHORUS.

CHO. He's gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing,

He's gal - lop - ing, gal - lop - ing, gal - lop - ing, gal - lop - ing.

CHO. Gal - lop - ing all the time!

Gal - lop - ing all the time!

cresc. 4 8 8

8 POLO PLAYERS.

Gal-lop-ing, gal-lop-ing all the time— Oh, crick-et-ers and golf-ers, Be-

8 P.P. -lieve that we will nev-er be Un-sym-pa-the-tic scoff-ers! But

8 P.P. of all games old Eng-land claims This is—the prince and prime,—

CHO. CHORUS.
Be-
Be-

p

CHO. - cause it's gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing all the

- cause it's gal - lop - ing, gal - lop - ing, gal - lop - ing, Gal - lop - ing all the

cresc.

CHO. time, Gal - lop - ing all the time! But

time, Gal - lop - ing all the time! But

CHORUS with POLO PLAYERS.

CHO. with P. P. of all games old Eng - land claims This is the prince and prime, — Be -

of all games old Eng - land claims This is the prince and prime, — Be -

CHO. with P.P.

rall.

- cause it's gal - lop - ing, gal - lop - ing, Gal lop - ing

- cause it's gal - lop - ing, gal - lop - ing, Gal - lop - ing

CHO. with P.P.

gal - lop - ing all the time!

all gal - lop - ing all the the time!

all the time!

ff a tempo

N^o 19.

FINALE- ACT II.

Music by
HUGO FELIX.

DIRECTORS:- "Hands up! Guard the approaches!"

Moderato.

Voice. *LADIES.*

Each in a mask, Who are the three?

Piano.

DIRECTORS.

DIR. *Well may you ask, Who are we?" We*

DIR. *are a no - ted gang - ha, ha! Of con - ti - nen - tal crooks. We*

DIR.

do not care a hang- ha, ha! How bad our con - duct looks!

The first system of music consists of a vocal line for the Director (DIR.) and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are "do not care a hang- ha, ha! How bad our con - duct looks!". The piano accompaniment is written in two staves (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand, with some chords and rests.

DIR.

Rob - ber - y our trade is, Es - pe - cial - ly from la - dies.-

The second system of music continues the vocal line for the Director (DIR.) and the piano accompaniment. The lyrics are "Rob - ber - y our trade is, Es - pe - cial - ly from la - dies.-". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

Lady B.

LADY BETTY. *Very free*

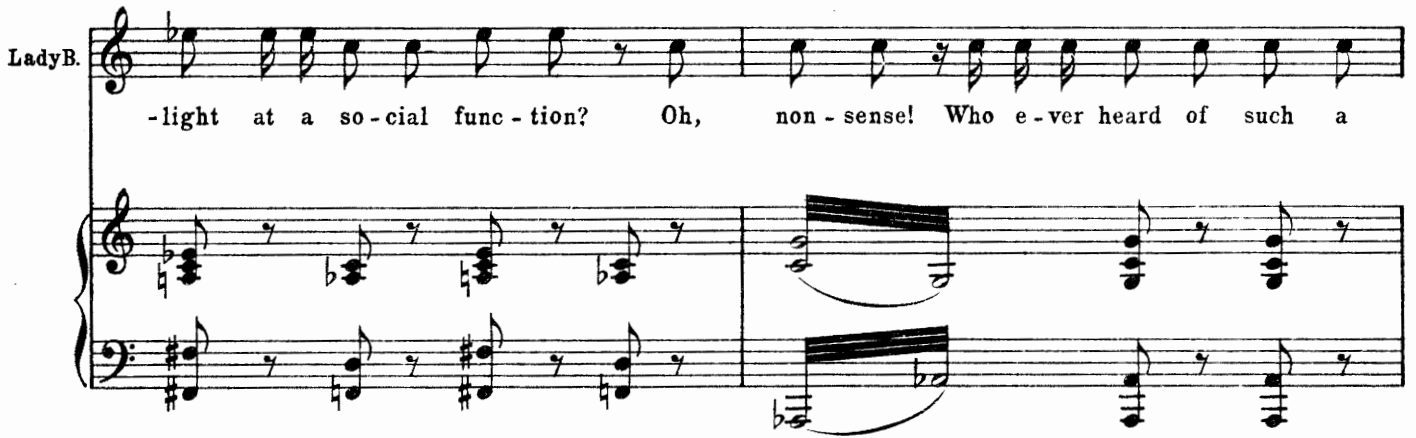
Rob - bers in broad day -

Ladies.

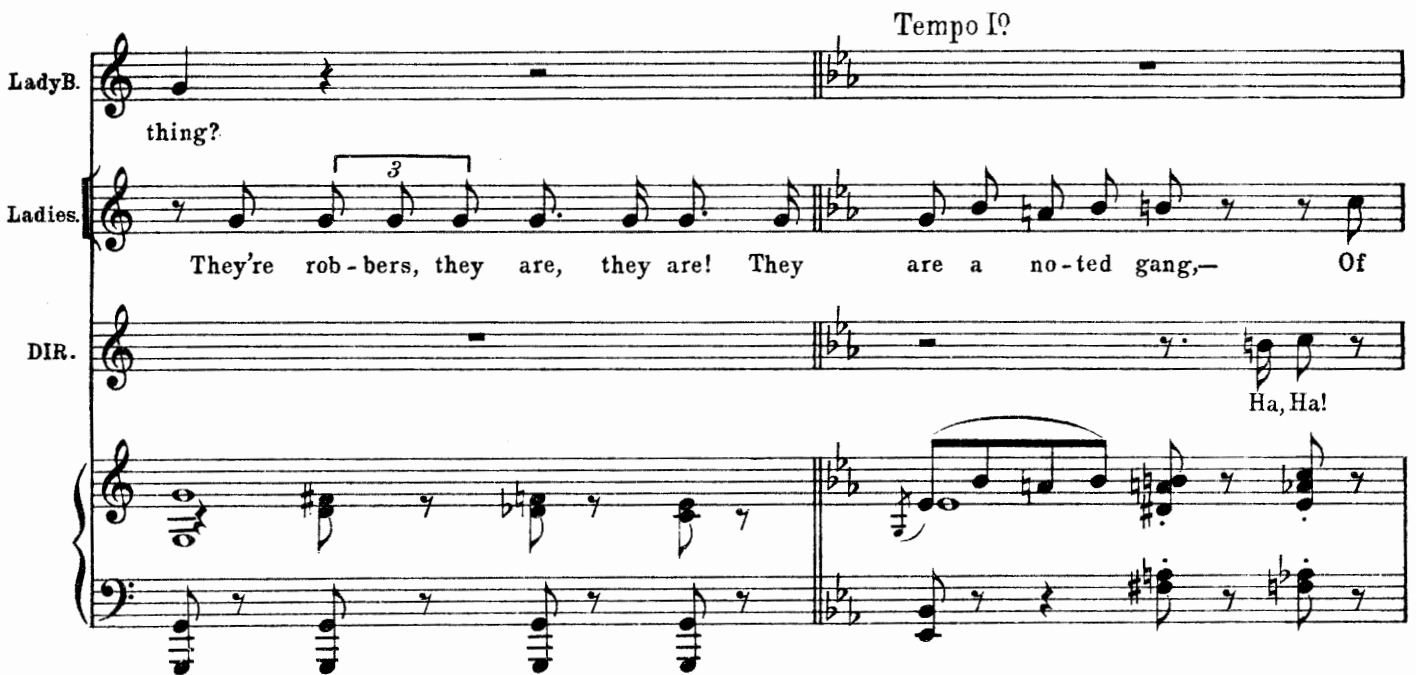
f LADIES.

Hor - ror! Mer - cy on us! They are rob - bers!

The third system of music introduces two new vocal parts: Lady Betty (Lady B.) and the Ladies. Lady Betty's part is written in a single treble clef staff with a key signature of one flat and a 2/4 time signature. Her lyrics are "Rob - bers in broad day -". The Ladies' part is also written in a single treble clef staff with a key signature of one flat and a 2/4 time signature. Their lyrics are "Hor - ror! Mer - cy on us! They are rob - bers!". The piano accompaniment continues in two staves (treble and bass clefs). There are some performance markings like "ff." and "*" in the piano part.


LadyB. 

-light at a so-cial func-tion? Oh, non-sense! Who e-ver heard of such a


LadyB. 

Tempo I?

thing?

Ladies. 

They're rob-bers, they are, they are! They are a no-ted gang,- Of

DIR. 

Ha, Ha!

Ladies. 

con-ti-nen-tal crooks! They do not care a hang,- How bad their con-duct looks!

DIR. 

Ha, ha!

Lady B.

Your fears are most ab - surd - You real - ly make me laugh!

Lady B.

They're pro - ba - bly per - for - mers For a ci - ne - ma - to - graph!

DIR.

DIRECTORS.

No, no, no! You will not laugh for long. You

p *crese.*

Ladies.

Oh, you are wrong!

DIR.

soon will see - That you are wrong!

Lady B. Well, what do you want, then?

MIR. Yes, what do you want, then?

Ladies. Yes, what do you want, then?

DIR. *ff* Take Jew-els!

Allegro molto.

Ladies. all we have—our brace - lets, rings, And di - a - mond and o - ther things!

(EXIT)

Lady B. Where are the men? I'll fetch my bro - - ther!

Ladies. Yes,

Ladies. run, run, run! Bring an - y - one, Be - fore the hor - rid deed is done!

DIR. DIRECTOR

Stop! There's

Ladies. Who is it?

DIR. on - ly one of you we mean to rob!

Molto meno. (Habanera.)

MIRANDA.

Ladies. Here I am!

Ma-dame Al-va-rez!

DIR. Madame Al-va-rez!

Madame Al-va-rez!

Molto meno. (Habanera.)

DIR. She wears a jew - el worth more Than

She wears a jew - el worth more Than

MIRANDA. (*very free.*)

If that is so, I

DIR. all of yours put to - geth - er!

all of yours put to - geth - er!

MIR. think I know, I know what they are af - ter. ——— You mean the

Con moto.

MIR. fam - ous pen - - dant that I wear. Which drives all

DIR. We do, we do!

Con moto.

MIR. oth - er wo - - men to des - pair. My great

DIR. How true! how true!

MIR. pearl, La Pel-le - gri-na! It is

DIR. Yes, that's it, La Pel-le - gri-na!

MIR. *worth a mil-lion dol-lars.*

Ladies. *La Pel-le -*

DIR. *We don't care*

We don't care

We don't care

Ladies. *- gri-na, La Pel-le - gri-na, La Pel-le - gri - na, La Pel-le -*

pp

DIR. *Don't make us ask a - gain! Hand it ov - er!*

pp

Don't make us ask a - gain! Hand it ov - er!

pp

Don't make us ask a - gain! Hand it ov - er!

Ladies. MIRANDA.

- gri - na, La Pel - le - gri - na, La Pel - le - gri - na Is - n't

And let us catch our train To Dov - er!

DIR.

And let us catch our train To Dov - er!

And let us catch our train To Dov - er!

MIR.

it a lit - tle mean, ah! To pur - loin the Pel - le -

MIR.

- gri - na? If you choose to ask for it, I can't re -

(She is about to hand the pendant over.)

MIR. - fuse!

Ladies No, don't re - fuse! No, don't re -

DIR. We ask for it, You can't re - fuse, we ask for it, you can't re -

Moderato.
(Entering.)

JECKS. Stop! Your pis-tols drop, drop, drop, drop! Down on your

Ladies - fuse!

DIR. - fuse!

Moderato.

JECKS. knees, give up your spoil! I fear you not, I dare you to shoot me!

Ladies Oh!

(Jecks gives long whistle)

(Enter Byles.)

Ladies. is - n't he brave!

Mrs BB. My he - ro!

BYLES. Who calls?

JECKS. Take these men into custody! They are quite harmless now! I have disarmed them.

BYLES. Then I needn't have sent for assistance.

JECKS. Assistance! What have you done?

BYLES. Telephoned for a few constables,

and here they are!

(Enter real Police.)

JECKS. Confound you!

You've spoilt the whole thing! Real policemen here!

GIRLS. DIRECTORS. What's to be done? JECKS. Trust me! DIRECTORS. You've got us into

Ha, ha, Here are the Po-lice! Ha, ha,

this mess: you must get us out of it. JECKS. I will! (*to Police*) You need not arrest these men, I have single-

-handed, recovered the property. This lady does not care to prosecute. MIRANDA. No! INSPECTOR. "It can't be done, Sir; they must Allegretto.

MIRANDO.

Be - fore the

JECKS.

Be - fore the

go before the Magistrate to-morrow!"

MIR. Ma - gis - trate they'll have to go — We do not

JECKS. Ma - gis - trate they'll have to go — We do not

INSPECTOR.

That's so, that's so!

a tempo

MIR. mean to pro - se - cute, you know:

JECKS. mean to pro - se - cute, you know: No, no,

INSP. No go; no go!

MIR.  Do let them go, and set them free!

JECKS.  no! It must not be!

INSP.  No, no, no,



MIR.  At-tend to us!

JECKS.  At-tend to us!

INSP.  no! It can-not be!

CHO.  It can - not be! Why all this

 It can - not be! Why all this

 It can - not be! Why all this



DUKE. *Un poco più.*

Why make such fuss? It's ve-ry kind-ly what you mean, But this is

fuss?

CHO. fuss?

fuss?

DUKE.

not the Ar-gen-tine! In Eng-land we such men ar-rest.

DUKE. *(Turning ironically towards the Directors.)*

— So let us speed the part-ing guest! — Since you

Allegro.

DUKE. 

real - ly must go Let us bid you fare-well, You will find it quite saug In your

DUKE. 

Vine Street Ho-tell Al-though it's,- Ha, ha, ha, ha! Not the

DUKE. 

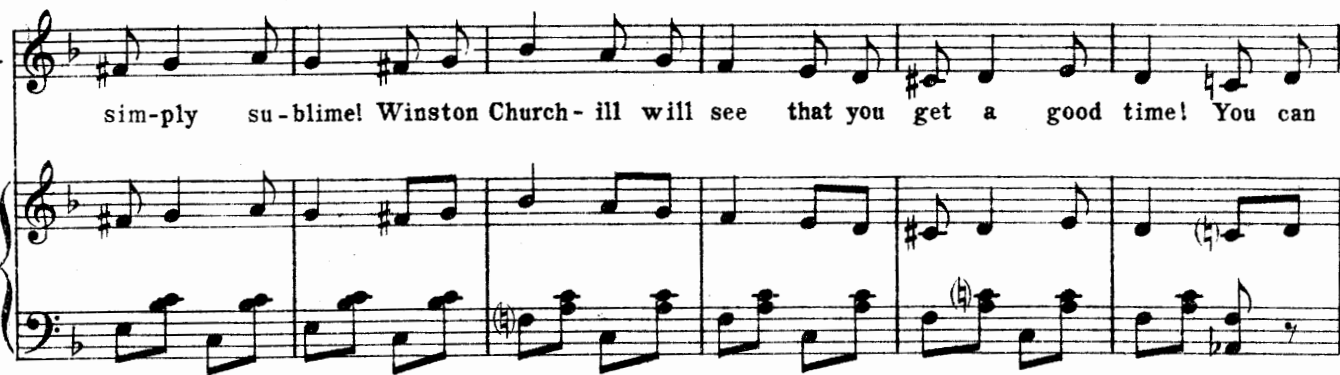
Ritz! Ha, ha, ha, ha! There is no street like Bow Street, It's

CHO. 

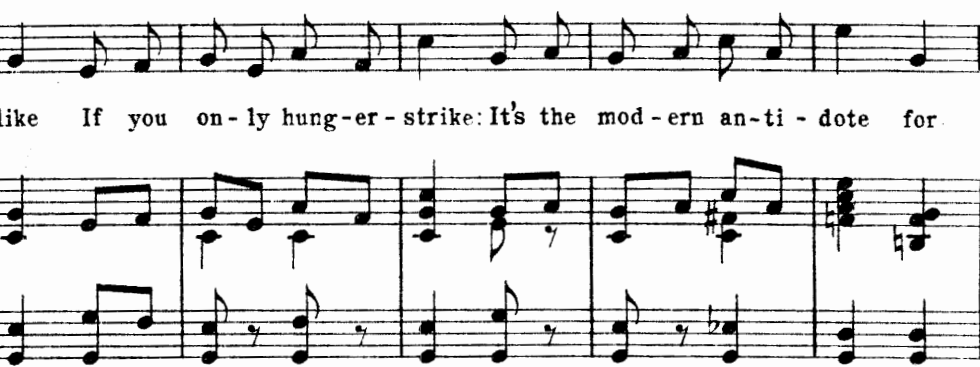
Ha, ha, ha, ha!

Ha, ha, ha, ha!

Ha, ha, ha, ha!

DUKE. 

sim-ply su-blime! Winston Church-ill will see that you get a good time! You can

DUKE. 

come out when you like If you on-ly hung-er-strike: It's the mod-ern an-ti-dote for

DUKE. 

crime!

Ha, ha, ha, ha! Since you real-ly must go Let us

Ha, ha, ha, ha! Since you real-ly must go Let us

POLICE. ALL. 

Ha, ha! Ha, ha, ha, ha! Since you real-ly must go Let us

CHO. bid you fare-well, You will find it quite snug In your Vine Street Ho -

bid you fare-well, You will find it quite snug In your Vine Street Ho -

bid you fare-well, You will find it quite snug In your Vine Street Ho -

CHO. -tel. Al-though it's- ha, ha, ha, ha! Not the

-tel. Al-though it's- ha, ha, ha, ha! Not the

-tel. Al-though it's- ha, ha, ha, ha! Not the

CHO. Ritz, ha, ha, ha, ha! There is no street like Bow Street, It's

Ritz, ha, ha, ha, ha! There is no street like Bow Street, It's

Ritz, ha, ha, ha, ha! There is no street like Bow Street, It's

sim- ply su- blime! Wins- ton Church - ill will see that you get a good

CHO. sim- ply su- blime! Wins- ton Church - ill will see that you get a good

sim- ply su- blime! Wins- ton Church - ill will see that you get a good

time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

CHO. time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

time. You would threat- en help- less girls. You would rob them of their pearls, Lit- tle

girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

CHO. girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

girls,- Ha, ha! of their pearls, ha, ha! You will find your - self this

time _____ In the pur - lieus of

CHO. time _____ In the pur - lieus of

time, will find your - self _____ In the pur - lieus of

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line labeled 'CHO.' with lyrics. The third staff is a vocal line with lyrics. Below these are two staves of piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

Bow Street — for crime! —

CHO. Bow Street — for crime! —

Bow Street — for crime! —

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line labeled 'CHO.' with lyrics. The third staff is a vocal line with lyrics. Below these are two staves of piano accompaniment. The piano part continues with chords and rhythmic accompaniment.

Curtain.

ff

This system contains two staves of piano accompaniment. The top staff is the right hand and the bottom staff is the left hand. The music is marked with a forte dynamic (*ff*) and includes the instruction *Curtain.* The piano part features a complex rhythmic pattern with many chords and moving lines.

This system contains two staves of piano accompaniment. The top staff is the right hand and the bottom staff is the left hand. The music continues with complex rhythmic patterns and chords, leading to the end of the act.

Act III.

Nº 20.

OPENING CHORUS and DANCE.

Music by
HUGO FELIX.

Tempo di Valse. (Vivo.)

Piano.

The first system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Tempo di Valse. (Vivo.)'. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piano accompaniment. It features a tempo change to 'Valse lente.' and a dynamic marking of piano (*p*). The right hand has a melodic line with a fermata over the final note of the first measure. The left hand continues with a steady accompaniment. A 'rit.' (ritardando) marking is present above the first measure of the second system.

The third system continues the piano accompaniment. The right hand has a melodic line with a fermata over the final note of the first measure. The left hand continues with a steady accompaniment.

The fourth system continues the piano accompaniment. The right hand has a melodic line with a fermata over the final note of the first measure. The left hand continues with a steady accompaniment.

The fifth system concludes the piano accompaniment. It features a tempo change to 'Curtain.' and a dynamic marking of piano (*p*). The right hand has a melodic line with a fermata over the final note of the first measure. The left hand continues with a steady accompaniment.

The first system of music consists of two staves. The treble staff begins with a piano (p) dynamic marking. The melody starts with a quarter rest, followed by eighth notes, and then a series of quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features several instances of the 'Ped.' (pedal) marking, with some marked with an asterisk (*). The treble staff has a melodic line with some slurs, while the bass staff has a more rhythmic accompaniment with chords.

The third system concludes with a double bar line. It includes dynamic markings such as '* Ped.' and '*'. The treble staff has a melodic line that ends with a fermata, and the bass staff has a rhythmic accompaniment.

The fourth system begins with the tempo marking 'Vivo.' and the dynamic marking 'mf'. It features a triplet in the treble staff and a steady accompaniment in the bass staff. The treble staff has a melodic line with some slurs and accents.

The fifth system features dynamic markings 'p', 'cresc.', and 'ff'. The treble staff has a melodic line with a crescendo hairpin, and the bass staff has a rhythmic accompaniment. The system ends with a double bar line.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *p a tempo*. The first measure has a dynamic of *p*. The second measure has a dynamic of *ff*. The third measure has a dynamic of *mf a tempo*. There are slurs and accents throughout. A triplet of eighth notes is marked with a '3' in the third measure.

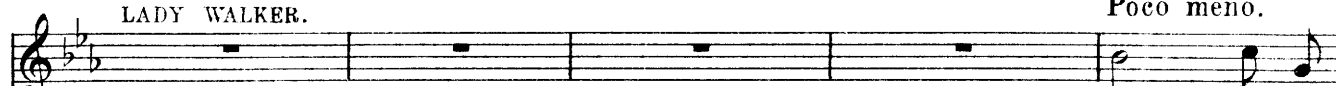
Second system of musical notation, continuing from the first. It consists of two staves in the same key signature. The tempo remains *mf a tempo*. The music features slurs and accents. A triplet of eighth notes is marked with a '3' in the second measure.

Third system of musical notation. The tempo is marked *Cantabile.*. The first measure has a dynamic of *f*, and the second measure has a dynamic of *p*. The music is characterized by long slurs and accents.

Fourth system of musical notation, continuing the *Cantabile* section. The first measure has a dynamic of *f*, and the second measure has a dynamic of *p*. The music features long slurs and accents.

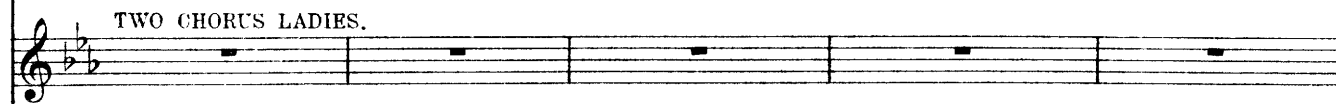
Fifth system of musical notation. The tempo is marked *Vivo.*. The first measure has a dynamic of *f*. The music is more rhythmic and includes slurs and accents. The key signature changes to two flats (Bb and Eb) in the final measure.

LADY WALKER.

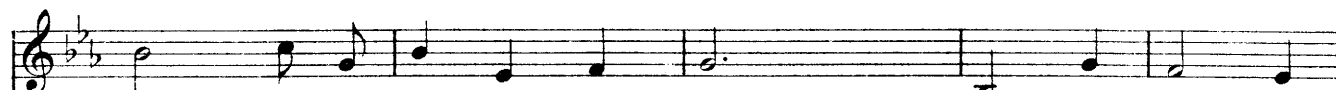
Poco meno.

Lithe as a

TWO CHORUS LADIES.

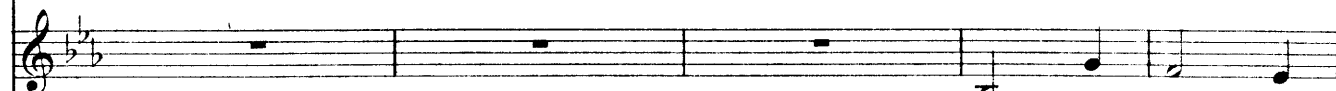
*Poco meno.*

Ly. W.



li - ly and sweet as a rose Oh she is en -

2 L.



Oh she is en -

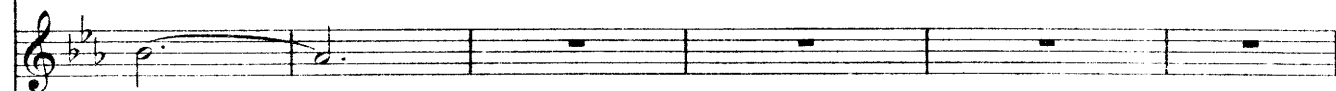


Ly. W.



- tranc - ing. Light as a fai - ry that twirls on her toes

2 L.



- tranc - ing.



Ly. W. Lan-tern'd by the moon Ah — ah, — E - ven Terp - si - chord

2 L. Lan-tern'd by the moon. ah, — E - ven Terp - si - chord

2 LADIES.
CHO. By the moon — E - ven Terp - si - chord

2 GENTLEMEN.
By the moon —

Ly. W. could not sur - pass Such de - light - ful danc - ing

2 L. could not sur - pass

CHO. could not sur - pass

not sur - pass

Ly. W.  ex - quis - ite vi - sion of beau - ty a - las Doomed to fade so soon. _____

2 L.  ex - quis - ite vi - sion of beau - ty a - las Doomed to fade so soon. _____

CHO.  Doomed to fade so soon. _____
Doomed to fade so soon. _____



Valse lente.

p 

Valse vivo.

mf 



rit. *pp*

Ladies. How sweet. De-light-ful

1st Gent. How sweet.

2nd Gent. How sweet.

Valse lente.

rit.

LADIES. Oh love - ly

Oh love - ly *Valse vivo.*

mf

Valse moderato.

poco rit. f *f grandioso.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music features a series of chords and melodic lines, with some notes beamed together and slurs over phrases.

The second system continues the piano accompaniment. It features similar chordal textures and melodic fragments. The notation includes slurs and some dynamic markings, though they are less prominent than in the subsequent systems.

Presto.

The third system is marked *Presto.* and *ff* (fortissimo). The time signature changes to 2/4. The music is more rhythmic and driving, with a clear pulse. The piano part features a steady eighth-note accompaniment, while the right hand has more active melodic lines.

The fourth system features an 8-measure rest in the right hand, indicated by a dashed line and the number '8'. The left hand continues with its rhythmic accompaniment. The music returns to a more chordal texture.

Vivace.

The fifth system is marked *Vivace.* and *ff*. The time signature changes to 3/4. The music is characterized by a strong, driving eighth-note accompaniment in the left hand and a more active right hand with slurs and accents.

The sixth system concludes the piece. It features a final cadence with a double bar line. The piano accompaniment remains active with eighth notes, while the right hand has a more melodic line with slurs and accents.

Nº 21.

SONG.—(Jecks) and CHORUS.

"THE WRONG DEPARTMENT."

Music by
HOWARD TALBOT.

Allegro.

Piano.

The piano introduction is in 2/4 time, marked 'Allegro'. It begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a piano (p) dynamic.

JECKS.

1. When I walk'd in - to Sel - fridg - e's I
2. As I was walk - ing home a - gain, A

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "1. When I walk'd in - to Sel - fridg - e's I" and "2. As I was walk - ing home a - gain, A".

JECKS.

felt su - preme - ly sil - ly, Sur - round - ed by fri - vol - i - ties All
des - tin - a - tion dis - tant, I could not ban - ish from my brain The

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "felt su - preme - ly sil - ly, Sur - round - ed by fri - vol - i - ties All" and "des - tin - a - tion dis - tant, I could not ban - ish from my brain The".

JECKS.

fem - in - ine and fril - ly. The girl be - hind the coun - ter said: "What
voice of that as - sis - tant; So, in the street of Down - ing, when I

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "fem - in - ine and fril - ly. The girl be - hind the coun - ter said: 'What" and "voice of that as - sis - tant; So, in the street of Down - ing, when I".

JECKS.

may I show you, sir?" And when I blush'd And shook my head An -
met some Min - is - ters, To their sur - prise I mur - mur'd then: "Ex -

JECKS.

- noy'd with her) She said in - stead:- "Ah! _____ You're
- cuse me, sirs- As pub - lic men, Ah! _____ You're

JECKS.

in the wrong de - part - ment- Don't stop here an - y more! You'd
in the wrong de - part - ment- Don't stop there an - y more! Why

JECKS.

bet - ter go A mile or so On to an - o - ther floor! The
don't you go. Like So - and - So, On to the Up - per floor? The

JECKS.

stair-case you can climb, If you're an ac-tive mount-er, Or
 stair-case you can climb To get your just re-wards, O! Or

JECKS.

else get biff'd Up in the lift; But take my drift, You've got to shift- You're
 get a lift- Pro-mo-tion swift- The Prem-ier's gift- You take my drift? You're

JECKS.

in the wrong de-part-ment; sniff'd The girl be-hind the coun-ter! "You're
 in the wrong de-part-ment, shift In to the House of Lords, O!" "You're

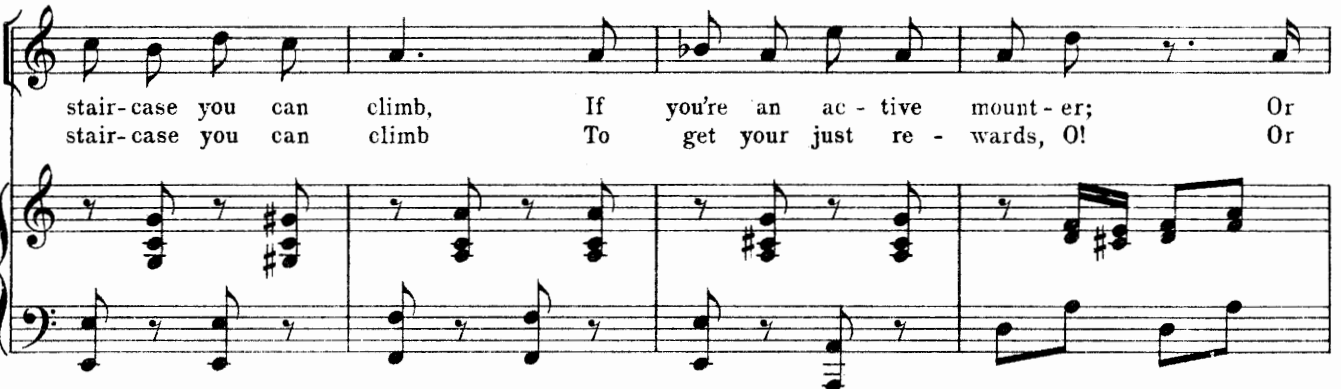
CHORUS.

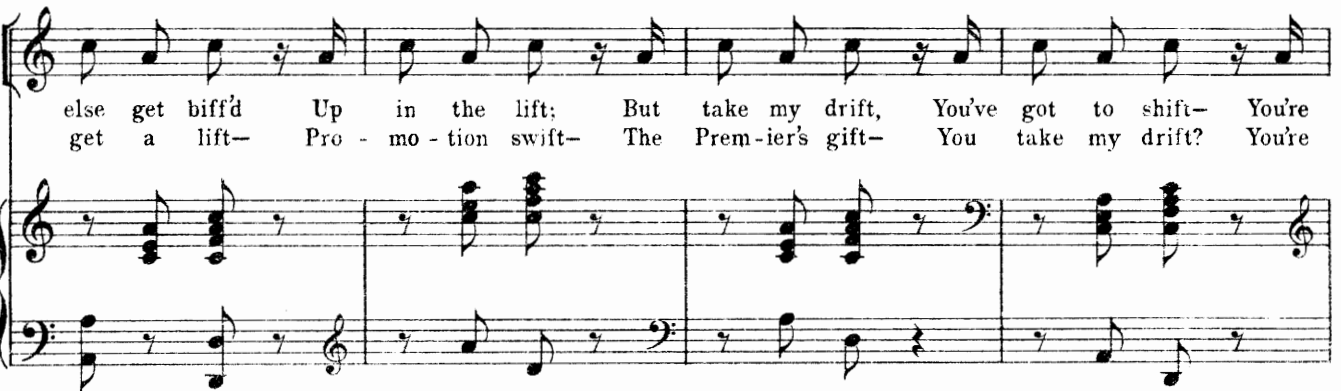
Piccolo.

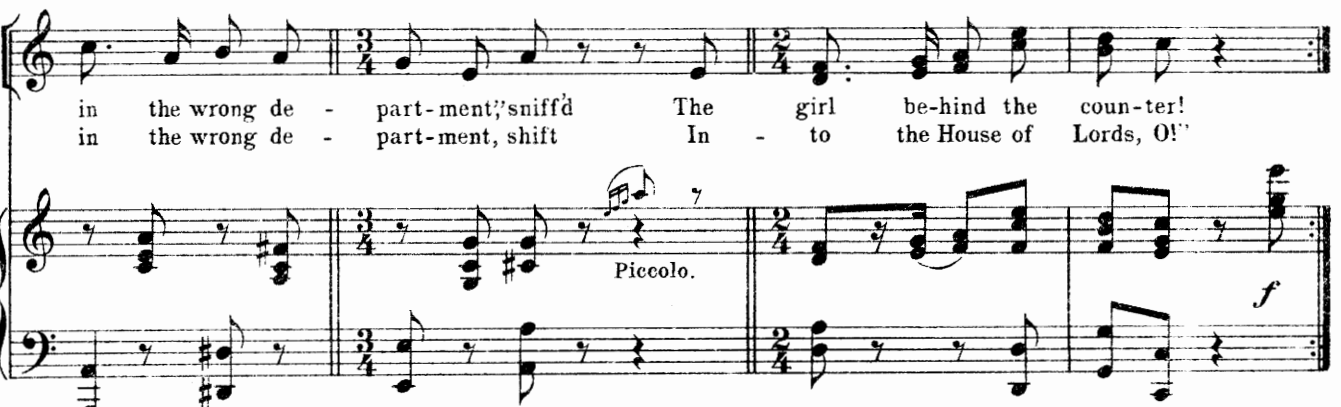
CHO.

in the wrong de-part-ment- Don't stop here an-y more! You'd
 in the wrong de-part-ment- Don't stop there an-y more! Why

CHO. 
 bet - ter go A mile or so On to an - o - ther floor! The
 don't you go, Like So - and - So, On to the Up - per floor? The

CHO. 
 stair-case you can climb, If you're an ac - tive mount - er; Or
 stair-case you can climb To get your just re - wards, O! Or

CHO. 
 else get biff'd Up in the lift; But take my drift, You've got to shift- You're
 get a lift- Pro - mo - tion swift- The Prem-ier's gift- You take my drift? You're

CHO. 
 in the wrong de - part-ment, sniff'd The girl be-hind the coun-ter!
 in the wrong de - part-ment, shift In - to the House of Lords, O!"

Piccolo.

Piano introduction for the piece 'JECKS.'. The music is in 3/4 time and features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The right hand begins with a series of eighth notes, some with accents, and includes a dynamic marking of *p* (piano) in the later measures.

JECKS.

3. As I was pass - ing thro' White - hall, I

The first vocal line of the piece, starting with the lyrics '3. As I was pass - ing thro' White - hall, I'. The melody is in the treble clef, and the piano accompaniment continues in the left hand.

JECKS.

stopp'd at our War Of - fice; (At new in - ven - tions, one and all Their

The second vocal line of the piece, starting with the lyrics 'stopp'd at our War Of - fice; (At new in - ven - tions, one and all Their'. The melody continues in the treble clef, and the piano accompaniment continues in the left hand.

JECKS.

hab - it now to scoff is. An aer - o - plane I'd pa - tent - ed - But

The third vocal line of the piece, starting with the lyrics 'hab - it now to scoff is. An aer - o - plane I'd pa - tent - ed - But'. The melody continues in the treble clef, and the piano accompaniment continues in the left hand.

JECKS. 
no - bo - dy would stir: The place was hush'd-- And put to bed-- An

JECKS. 
of - fi - cer A - wak - ing, said: "Ah! _____ You're

JECKS. 
in the wrong De - part - ment - Don't stop here a - ny more! I

JECKS. 
wish you'd go A - way, you know, And not be such a bore! Go

JECKS.

to some for - eign clime, Where Eng - lish they pro - nounce ill; The

JECKS.

French will sift Your nov - el gift, But we make - shift And let things drift - You're

JECKS.

in the wrong De - part - ment, sniff'd The Bri - tish Ar - my Coun - cil! "You're

CHORUS.

CHO.

in the wrong De - part - ment - Don't stop here a - ny more! I

CHO. wish you'd go A - way, you know, And not be such a bore! Go

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#). The lyrics are: "wish you'd go A - way, you know, And not be such a bore! Go". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

CHO. to some for - eign clime, Where Eng - lish they pro - nounce ill; The

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "to some for - eign clime, Where Eng - lish they pro - nounce ill; The". The piano accompaniment maintains the same rhythmic pattern as the first system, with some harmonic changes in the right hand.

CHO. French will sift Your nov - el gift, But we make - shift And let things drift - You're

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "French will sift Your nov - el gift, But we make - shift And let things drift - You're". The piano accompaniment continues with the same rhythmic accompaniment.

CHO. in the wrong De - part - ment, sniff'd The Bri - tish Ar - my Coun - cil!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "in the wrong De - part - ment, sniff'd The Bri - tish Ar - my Coun - cil!". The piano accompaniment features a final cadence with a forte (*f*) dynamic marking in the right hand.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece with similar rhythmic patterns. The upper staff shows a melodic line with some chromatic movement, while the lower staff maintains the eighth-note accompaniment.

The third system shows a change in the upper staff's melody, with some notes marked with a sharp sign. The lower staff continues with the eighth-note accompaniment.

The fourth system includes the instruction *(2nd time poco a poco accel.)* written in the middle of the system. The notation continues with eighth notes in both staves.

The fifth system features first and second endings, indicated by '1.' and '2.' above the staves. The first ending concludes with a dynamic marking of *f* (forte), and the second ending concludes with *fz* (forzando). The piece ends with a double bar line.

No. 22.

DUET.—(Lady Betty and Jaffray.)

"FAMILY SKELETONS!"

Music by
HUGO FELIX.

Allegretto.

Voice.

Piano.

§ LADY BETTY.

Lady B.

When you talk to per - fect stran - gers Have you ev - er found,
Nas - ty nurs - es al - ways told me Not to Peep and Pry,

JAFFRAY.

LADY BETTY.

JAF.

Have you ev - er found There are ma - ny hid - den dan - gers
Not to Peep and Pry: My nurse, al - ways used to scold me

JAFFRAY. LADY BETTY.

Lady B. Lurk - ing all a - round? Lurk - ing all a - round? Ev - 'ry sub - ject
When I asked her why? When I asked her why? Do not o - pen

JAFFRAY. LADY BETTY.

Lady B. that you han - die Light - ly touch up - on It *may* con -
cup-board doors to See what you can find. The Jam and

BOTH.

Lady B. -tain a scan - dal - A Fam - 'ly skel - e - ton, A
o - ther stores too - A Bo - gie lurks be - hind A

BOTH. skel - e - ton, skel - e - ton, skel - e - ton, skel - e - ton ssh!
skel - e - ton, skel - e - ton, skel - e - ton, skel - e - ton ssh!

REFRAIN.

Lady B. Care-ful-ly step tip o' toe, (Tip - a - tap, tip - a - tap, tip - a - tap - tap,)

JAF. (Tip - a - tap, tip - a - tap, tip - a - tap - tap,)

Lady B. Gin - ger - ly as you can go, (Tip - a - tap, tip - a - tap, tip - a - tap - tap)

JAF. (Tip - a - tap, tip - a - tap, tip - a - tap - tap)

Lady B. Yet you may come up-on Some-where a skel-e-ton Hid-den a-way in a

JAF. Yet you may come up-on Some-where a skel-e-ton Hid-den a-way in a

Lady B.
cup - board, you know! — Skel - e - tons ev - er - y -

JAF.
cup - board, you know! — Skel - e - tons ev - er - y -

Lady B.
- where, Tip - a - tap, tip - a - tap, tip - a - tap - tap, Though you may take pro - per

JAF.
- where, Tip - a - tap, tip - a - tap, tip - a - tap - tap, Though you may take pro - per

Lady B.
care Tip - a - tap, tip - a - tap, tip - a - tap - tap, Don't you feel quiv - er - y, And

JAF.
care Tip - a - tap, tip - a - tap, tip - a - tap - tap, Don't you feel quiv - er - y, And

Lady B. shak - er - y and shiv - er - y? Won - der - ing whe - ther a

JAF. shak - er - y and shiv - er - y? Won - der - ing whe - ther a

Lady B. Bo - gie is there? _____ *pp* Whe - ther it's

JAF. Bo - gie is there? _____ *pp* Whe - ther it's

Lady B. there, Tip - a - tap, tip - a - tap, tip - a - tap, tip - a - tap, ssh!

JAF. there, Tip - a - tap, tip - a - tap, tip - a - tap, tip - a - tap, ssh!

DANCE.

p

mf

pp

N^o 23.

SONG.—(Byles.)

“OW I LOVE YER!”

Music by
HOWARD TALBOT.

Byles. *Tempo di Valse.* %

1. When a
2. Like at

Piano. *p*

BYLES.

chap 'as made 'is choice, Same as me and
Christ - mas time the waits Give all night their

BYLES.

my Mi - ran - der, He should let 'er 'ear 'is voice
lov - in' la - bours, Sing it, though it ir - ri - tates

BYLES.

Sing - in' un - der 'er ve - ran - der: "Ow I
 Them as is 'er next - door neigh-bours: "Ow I

BYLES.

love yer- 'ow I love yer!" Min - glin' mu - sic
 love yer- 'ow I love yer!" Keep on sing - in'

BYLES.

with 'er dreams 'Taint as ea - sy, 'Taint as ea - sy,
 them there words Free and nat - 'ral, Free and nat - 'ral,

BYLES.

'Taint as ea - sy as it seems. _____
 Free and nat - 'ral as the birds! _____

REFRAIN.

BYLES.

Keep on sing - in' this 'ere song there, Though the p'lice say
Keep on sing - in' "Ow I love yer!" Till the cop - pers

BYLES.

"Pass a - long there!" Let 'em cop yer, They can't stop yer,
come and shove yer In the gut - ter. Still you ut - ter

BYLES.

pp You ain't do - in' noth - in' wrong there Sing - in' to the
Words of pas - sion - "Ow I love yer!" To the la - dy
rall. *a tempo*

BYLES.

gal a - bove yer: "Ow I love yer- 'ow - I love
up a - bove yer: "Ow I love yer- 'ow - I love
rall.

BYLES.

yer!"
yer!"

3. Tell the cop - per,

p

D.C.

BYLES.

if 'e come, Na - ture 'as no law that 'in - ders

BYLES.

Birds that war - ble, bees that 'um, Nor yet

BYLES.

lov - ers un - der win - ders— "Ow I love yer—

BYLES.

'ow I love yer!" Na - ture, that is what it is--

BYLES.

'Taint no busi - ness, 'Taint no busi - ness, 'Taint no busi - ness

BYLES.

REFRAIN.

of _____ 'is! _____ Keep on sing - in'

BYLES.

"Ow I love yer!" Though the cop - pers 'and and glove yer;

BYLES. *pp*

She will sleep on While you keep on Sing - in' of your

BYLES. *rall.* *a tempo*

"Ow I love yer!" To the la - dy up a - bove yer- "Ow I

BYLES. *rall.*

love yer- 'ow- I love yer!"

No 24.

DUET.—(Miranda and Duke.)

“WILLIAM AND MARY”

Music by
HOWARD TALBOT.

Allegretto delicatissimo.

Voice.

The first system of the musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part begins with a dynamic marking of *p* (piano). The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat).

Piano.

The second system of the musical score features three vocal lines and piano accompaniment. The first vocal line is for the Duke, with the dynamic marking *p* and the lyrics "1. Wil - liam was a Foot - man -". The second vocal line is for Miranda, with the lyrics "Ma - ry was a Maid - Said". The third vocal line is for the Duke, with the lyrics "Said". The piano accompaniment consists of two staves.

DUKE.

The third system of the musical score features a vocal line for the Duke and piano accompaniment. The Duke's line has the lyrics "Wil - liam "I am suit - ed here till she leaves!"". The piano accompaniment consists of two staves.

MIRANDA. DUKE.

Ma - ry swept the car - pets, And Wil - liam oft - en laid The dust for

her by scat - ter - ing some tea - leaves! *rall.*

MIRANDA.

Ma - ry kept her dust - ers and her brooms and o - ther things In a

MIR. DUKE.

cup - board in the cor - ner where the stair is; The

a tempo

a tempo
BOTH.

DUKE. *poco rall.*

pan - try for the plate and glass and ta - ble nap - kin rings, Was

poco rall. *a tempo*

BOTH.

in the cor - ner op - po - site to Ma - ry's.

p

MIRANDA.

2. "Wil - li - am," said Ma - ry, "Thank you ve - ry much; — The

MIR.

tea - leaves were a ve - ry kind at - ten - tion!"

DUKE.

"Ma - ry;" an - swer'd Wil - liam, "Now don't you trou - ble such A

DUKE.

tri - fle as the tea - leaves for to men - tion!" "The

rall.

DUKE.

pan - try for my plate and glass and ta - ble nap - kin rings" Said

a tempo

DUKE.

Wil - li - am to Ma - ry "o - ver there is: _____ There's

DUKE.

poco rall.

a tempo
BOTH.

room for all your dust - ers and your brooms and o - ther things," And the

poco rall.

a tempo

L.H.

BOTH.

pan - try can be Wil - li - am and Ma - ry's!

p

MIRANDA.

3. "Wil - li - am" said Ma - ry, "Brooms, and o - ther things, — I

MIR. could - n't con - sci - en - ti - ous - ly bring there! There's

MIR. not e - nough pro - tec - tion In the ta - ble nap - kin rings - I'd

MIR. have to wear an - o - ther sort of ring, *there!"*

rall.

DUKE.

Wil - liam went a - way and bought a pret - ty fin - ger - ring. And he

a tempo

DUKE. BOTH.

said her hand was small - er than a fai - ry's. The

BOTH.

rall. con espress *a tempo*

pan - try was their Pal - ace, where they ruled as Queen and King, What a

rall. L.H. *f* *p a tempo*

BOTH.

hap - py reign was Wil - li - am and Ma - ry's!

p

DANCE.

The first system of piano accompaniment consists of two staves. The right hand (treble clef) features a complex, rhythmic melody with many beamed eighth and sixteenth notes, often with grace notes. The left hand (bass clef) provides a steady accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The second system continues the piano accompaniment. The right hand melody remains intricate with frequent grace notes. The left hand accompaniment is consistent with the first system, providing a harmonic foundation for the dance.

The third system includes performance markings. The right hand has a section marked "rall." (rallentando) and another section marked "pp a tempo" (pianissimo at tempo). The left hand continues its accompaniment. A first ending bracket with an "8" above it spans the final two measures of this system.

The fourth system continues the piano accompaniment. It features a first ending bracket with an "8" above it, indicating an eighth-measure repeat. The right hand melody is highly rhythmic, while the left hand provides a steady accompaniment.

BOTH.

This system contains the vocal line and piano accompaniment. The vocal line (treble clef) begins with a rest and then sings the lyrics: "What a hap-py reign was Wil-li-am and Ma - ry's!". The piano accompaniment (grand staff) includes the following markings: "cresc. e rall." (crescendo and rallentando) in the left hand, and "pp a tempo" (pianissimo at tempo) in the right hand. A "L.H." (Left Hand) marking is placed above the piano part. The key signature remains two flats, and the time signature is 3/4.

No 25.

FINALE- ACT III.

Music by
HUGO FELIX and HOWARD TALBOT.

Allegro.
ALL PRINCIPALS IN UNISON.

All.

Chorus.

Piano. *Allegro.*

ALL. *Shouting*
Hè - hè - hè, Hè - ja, hè - ja, jè!

CHO. *Shouting*
Hè - hè - hè, Hè - ja, hè - ja, jè!

ff

ALL. Don't ev - er run a - way We hope you've

Don't ev - er run a - way We hope you've

CHO. Don't ev - er run a - way We hope you've

Don't ev - er run a - way We hope you've

ALL. come to stay! _____

come to stay! Hè - hè,

CHO. come to stay! _____

come to stay! Hè - hè,

come to stay! _____

come to stay! Hè - hè,

MIR. he! I won't run a - way, Ah!

MAISIE
DAISY. he! She won't run a - way, Ah!

DUCH. he! We so hope you'll stay! Ah!

DUKE. he! We so hope you'll stay! We do so hope you will

JECKS. he! She won't run a - way! You shall hear Hè - hè, hè, from our

BYLES. he! Will she go a - way? What is this Hè - hè, hè, from our

- hè! Where you stroll or stay _____ You shall hear Hè - hè, hè, from our

CHO. - hè! Where you stroll or stay _____ You shall hear Hè - hè, hè, from our

- hè! Where you stroll or stay _____ You shall hear Hè - hè, hè, from our

MIR. Ah! Ah!

MAISIE DAISY. Ah! Ah!

DUCH. Ah! Ah!

DUKE. stay — Although you may — not find us gay — Do

JECKS. cho-rus gay It will be Hè - jè, hè for her night and day — To make her

BYLES. cho-rus gay Why do they say Hè - hè? I will, If I may — It turns me

CHO. cho-rus gay — It will be Hè - jè, hè for you night and day — So you must

cho-rus gay — It will be Hè - jè, hè for you night and day — So you must

MIR. So you may spare your Hè - jà, hè! —

MAISIE
DAISY. And we won't spare our Hè - jà, hè! —

DUCH. And we won't spare our Hè - jà, hè! —

DUKE. stay, — And we won't spare our Hè - jà, hè! —

JECKS. stay, — And let me share your Hè - jà, hè! —

BYLES. grey, — I do not care for Hè - jà, hè! —

stay, — And we won't spare our Hè - jà, hè! —

CHO. stay, — And we won't spare our Hè - jà, hè! —

stay, — And we won't spare our Hè - jà, hè! —

rit.

CURTAIN.
Con vivo.

f 2nd time *ff*

accel.

ff *ffz*

END OF OPERA.