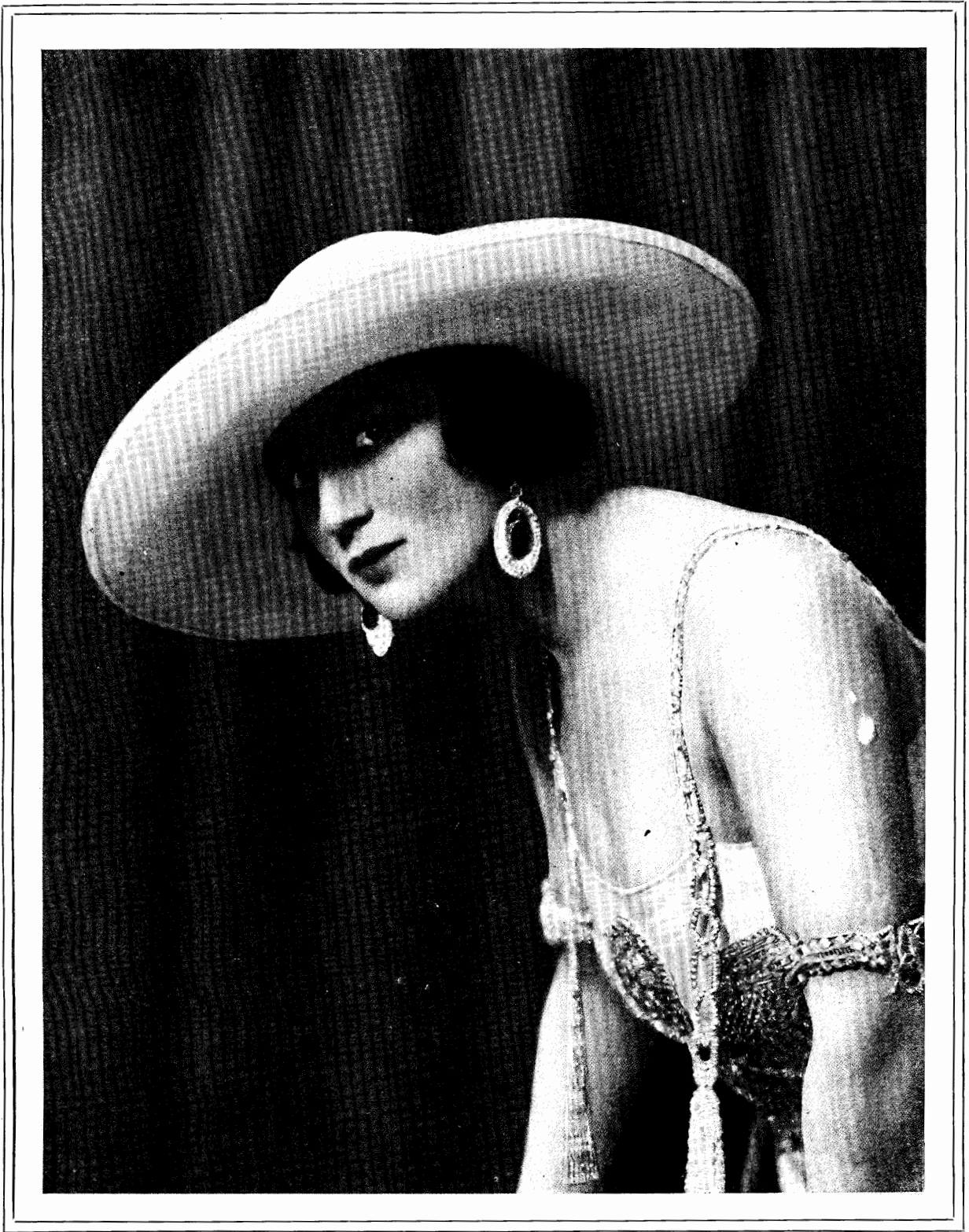


A Southern Maid



Miss JOSE COLLINS

(Photo, Foulsham & Banfield.)

Music by HAROLD FRASER-SIMSON

Additional Numbers by

Ivor Novello & G. H. Clutsam

Book by

Dion Clayton Calthrop & Harry Graham

VOCAL SCORE 7/6 NET

Ascherberg, Hopwood & Crew, Ltd., 16 Mortimer Street W.1.



A Southern Maid

A : MUSICAL : PLAY : IN : THREE : ACTS

Book by

DION CLAYTON CALTHROP

and

HARRY GRAHAM

Music by

HAROLD
FRASER-SIMSON



Additional Numbers by

Ivor Novello

AND

G. H. Clutsam

Lyrics by

HARRY GRAHAM



Additional Lyrics by

Adrian Ross

AND

Douglas Furber

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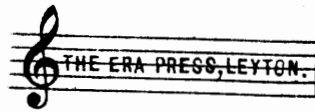
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Daly's Theatre, London.

The whole under the Personal Direction of **Robert Evett**

The George Edwardes' Production **A SOUTHERN MAID**

Dramatis Personæ

WALTER WEX	...	...	...	...	MARK LESTER	...
SIR WILLOUGHBY RAWDON	...	...	...	...	CLAUDE FLEMMING	...
TODO	...	...	...	...	LIONEL VICTOR	...
LORD TOSHINGTON	...	...	...	...	WILLIAM SPRAY	...
LOPEZ	...	...	...	...	LEONARD RUSSELL	...
SEBASTIAN	...	...	...	...	GARTH TREVOR	...
MIGUEL	...	...	...	...	JACK SPURLING	...
GOMEZ	...	...	...	...	FRED VIGAY	...
FRANCESCO DEL FUEGO	...	...	...	...	BERTRAM WALLIS	...
LADY JULIA CHICHESTER	...	...	...	...	JESSIE FRASER	...
LADY MENDIE	...	...	...	...	THERESE MILLS	...
ESTELLA	...	...	...	...	JEAN STIRLING	...
JUANITA	...	...	...	...	DOROTHY MONKMAN	...
CHIQUITA	...	...	...	...	GWENDOLINE BROGDEN	...
				AND		
Dolores	...	...	...	...	JOSE COLLINS	...

Synopsis of Scenery

ACT I	...	...	...	The Market Place, Santiago (Joseph Harker)
ACT II	...	...	...	Café del Santiago
ACT III	...	...	...	The Orange Grove, Santiago ..

Production by **OSCAR ASCHE**

Musical Director: **MERLIN MORGAN**

Stage Director: **FRED J. BLACKMAN**

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A SOUTHERN MAID.

Act I.

No 1.

INTRODUCTION AND OPENING MUSIC
WITH SOLO— SEBASTIAN.

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegro alla marcia.

PIANO: *mf* *f*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with several accents (V) placed above notes.

Second system of musical notation. The bass clef part features a prominent tremolo effect. The dynamic marking *f* and the instruction *cresc.* are present.

Third system of musical notation, continuing the piece with complex chordal textures and melodic passages in both staves.

Fourth system of musical notation, marked with a trill (*tr*) in the treble clef. The dynamic marking *ff molto rall.* is used for the first half, and *ff a tempo animato.* for the second half.

Fifth system of musical notation, concluding the page with intricate chordal and melodic patterns.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features several chords marked with a 'V' above them, indicating vibrato. There are also triplet markings (a '3' above a group of notes) in both staves. The system concludes with a fermata over the final notes.

The second system of musical notation continues the piece. It features similar chordal textures with vibrato markings ('V') and triplet markings ('3'). The bass line has a prominent triplet of eighth notes. The system ends with a fermata.

The third system of musical notation continues the piece. It features similar chordal textures with vibrato markings ('V') and triplet markings ('3'). The system ends with a fermata.

The fourth system of musical notation features a melodic line in the upper staff and a supporting bass line. The upper staff begins with a dynamic marking of *mf* (mezzo-forte) and later changes to *p* (piano). There are triplet markings (a '3' above a group of notes) in both staves. The system concludes with a fermata.

The fifth system of musical notation features a melodic line in the upper staff and a supporting bass line. The upper staff begins with a dynamic marking of *dim.* (diminuendo) and later changes to *pp molto rall.* (pianissimo molto rallentando). The system concludes with a fermata.

Andante.

The first system of music consists of four measures. The treble clef part begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef part begins with a quarter note G3, an eighth note A3, and a quarter note B3. The first measure is marked *pp*. The second measure continues the treble line and has a *pp.* marking in the bass. The third measure has a *simile.* marking. The fourth measure concludes the system with a quarter note G4 in the treble and a quarter note B3 in the bass.

The second system consists of four measures. The treble clef part continues with quarter notes G4, A4, B4, and C5. The bass clef part continues with quarter notes G3, A3, B3, and C4. The first measure of this system has a *pp.* marking in the bass.

The third system consists of four measures. The treble clef part continues with quarter notes C5, B4, A4, and G4. The bass clef part continues with quarter notes C4, B3, A3, and G3. The first measure of this system has a *pp.* marking in the bass.

The fourth system consists of four measures. The treble clef part features a series of chords: G4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The bass clef part continues with quarter notes G3, A3, B3, and C4. The first measure of this system is marked *p*.

The fifth system consists of four measures. The treble clef part features a series of chords: G4-B4, G4-A4-B4, G4-A4-B4, and G4. The bass clef part continues with quarter notes G3, A3, B3, and C4.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melody in the treble clef and a bass line in the bass clef. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It includes the instruction *poco cresc.* in the middle of the system. The musical structure remains consistent with the first system, showing a melodic line and a supporting bass line.

Third system of musical notation, starting with the dynamic marking *p* (piano). This system introduces a more complex texture with chords in the treble clef and a bass line. The treble clef part features chords with moving inner voices, while the bass line continues with a rhythmic accompaniment.

Fourth system of musical notation, showing further development of the chordal texture in the treble clef. The bass line maintains its rhythmic pattern, providing a foundation for the harmonic progression.

Fifth system of musical notation, concluding the page. It returns to a more melodic focus in the treble clef, with the bass line providing a consistent accompaniment.

cresc.

f *mp*

mf *p* *rit.*

L'istesso tempo.

p

SEBASTIAN.

Hear me, cru - el Do - lor - es!

Oh, _____ be cru-el no more!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a long note, followed by a triplet of eighth notes, and ends with a quarter note. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line with a triplet of eighth notes in the left hand.

I who still ev-er a-dore you,

The second system continues the musical score. The vocal line has a similar structure to the first system, with a long note, a triplet of eighth notes, and a quarter note. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the triplet bass line in the left hand.

Give me hope, love, I im-plore you!

The third system continues the musical score. The vocal line follows the same pattern of a long note, a triplet of eighth notes, and a quarter note. The piano accompaniment remains consistent with the previous systems.

Hear me, wait-ing be-low!

The fourth and final system of the page continues the musical score. The vocal line concludes with a long note, a triplet of eighth notes, and a quarter note. The piano accompaniment ends with the same eighth-note accompaniment and triplet bass line.

On me pi - ty be - stow!

All in vain must I — a - dore you?

Bid me hope, then, I — im - plore you!

dim.

mf *p* *mf* *p*

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 sharps (F# and C#). The music begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. A triplet of eighth notes is marked with a '3' above it. The system concludes with a double bar line.

Allegro.

The second system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The music starts with a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

The third system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The system ends with a double bar line.

The fourth system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The music concludes with a *dim.* (diminuendo) dynamic. The system ends with a double bar line.

The fifth system continues the piece. The upper staff is in treble clef and the lower in bass clef. The key signature remains two sharps. The system ends with a double bar line.

The sixth system concludes the piece. The upper staff is in treble clef and the lower in bass clef. The key signature changes to one sharp (F#) and one flat (C). The music ends with a mezzo-piano (*mp*) dynamic. The system ends with a double bar line and a 3/4 time signature.

Allegro moderato.

stacc. *dim e rit.* *mp*

a tempo. *dim e rit.*

mf a tempo. *dim.* *poco rit.* *a tempo.*

poco rit. *a tempo.* *poco rit.* *a tempo*

poco cresc. *dim.*

p *rall.*

Entrance of Wex.

No 2.

Music by
HAROLD FRASER-SIMSON.

Tempo di Marcia.

PIANO.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a piano (*pp*) dynamic and a tempo marking of *Tempo di Marcia*. The first system features a melody with triplets and a bass line with chords. The second system includes a forte (*f*) dynamic and a *rit.* (ritardando) marking. The third system has a *a tempo.* marking and includes trills (*tr*). The fourth system features a mezzo-forte (*mf*) dynamic, a *cresc.* (crescendo) marking, and a forte (*f*) dynamic. The fifth system is divided into two parts: the first part has a first ending (*1.*) and a trill (*tr*), and the second part has a second ending (*2.*) with triplets and a fortissimo (*ff*) dynamic. The sixth system continues with triplets and trills. The score concludes with a final cadence.

SONG - "Francesco del Fuego."

No 3.

(FRANCESCO & CHORUS.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Allegro moderato.

VOICE.

PIANO.

The first system of the score shows the beginning of the piece. The voice line consists of a whole rest followed by a half rest. The piano accompaniment begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

The second system contains the first two lines of lyrics. The piano accompaniment includes a trill (*tr*) and a piano (*p*) dynamic marking. The lyrics are:

1. My fame has spread, from

2. I'm al - ways thirst - ing

The third system contains the final line of lyrics. The piano accompaniment features a forte (*f*) dynamic marking. The lyrics are:

far and wide, I've won a great re - nown; ———

for a fight With those who thwart my will? ———

The
I

ter - ror of the coun - try - side, The ty - rant of the town! —
draw my gun, and shoot at sight! And when I shoot I kill! —

Folks
When

lose their nerve, When they ob - serve My grim, de - ter - min'd jaw; Weak
I'm at - tack'd, I thus ex - tract My dag - ger from its sheath; If

wom - en wail, And strong men quail, Po - lice grow pale, And dogs turn tail, While
an - y here Should laugh or leer, His throat I'll shear, From ear to ear His

Bank cash - iers Are fill'd with fears, And let me o - ver -
next of kin Had best be - gin To or - der him a

a tempo.

drawl
wreath!

SOP.

ALTO.

TEN.

BASS.

They
All

a tempo.

They're o - ver - come with awe!
Ob - serve his eyes and teeth!

Fran - ces - co del
 Fran - ces - co del

let him o - ver - draw!
 flash - ing un - der - neath!

mf

Fue - go! The brav - est of the brave! The dar - ling of the
 Fue - go! The bold - est of the bold! His wife, though a vir -

da - go, The white man's walk - ing grave! Just
 a - go, He tho - rough - ly con - troll'd. When

treat him cav - a - lier - ly, And he'll eat you up like sa - go! For a
 once he goes out "gun - ning," You may suf - fer from lum - ba - go, But you'll

man's a mouth - ful mere - ly to Fran - ces - co del
 break all rec - ords run - ning from Fran - ces - co del

Fue - go!
 Fue - go!

CHORUS. Fran - ces - co del Fue - go! The brav - est of the
 Fran - ces - co del Fue - go! The bold - est of the

bravel bold! The dar - ling of the da - go, The white man's walk - ing
 His wife, though a vir - a - go, He tho - rough - ly con -

gravel troll'd! Just treat him cav - a - lier - ly, And he'll
 When once he goes out "gun - ning," You may

eat you up like sa - go! For a man's a mouth - ful
 suf - fer from lum - ba - go! But you'll break all rec - ords

For a man's a mouth - ful
 But you'll break all rec - ords

1

mere - ly to Fran - ces - co del Fue - go!
 run - ning from Fran - ces - co del Fue - go!

mere - ly To 'Ces - co del Fue - go!
 run - ning From 'Ces - co del Fue - go!

1 *tr*

p

2

Im Fue - go!

Fue - go!

2

sff

Nº 4. Entrance of Dolores.

Words by
ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Allegro.

PIANO.

ff *pp*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one flat and a 4/4 time signature. It begins with a series of chords in the right hand and a simple bass line in the left hand. The second system continues this pattern, with a dynamic marking of *pp* (pianissimo) in the second measure.

The second system of the piano introduction continues the musical theme from the first system, maintaining the same key signature and time signature. It features a mix of chords and single notes in both hands, with a dynamic marking of *pp* in the second measure.

CHORUS

Sop.^s
ff

Altos.
Ven, ven her - - ma - - na! O - la

f

The chorus section features a vocal line and piano accompaniment. The vocal line is written for Soprano and Alto voices. The Soprano part begins with a dynamic marking of *ff* (fortissimo) and includes a triplet of notes. The Alto part begins with a dynamic marking of *f* (forte). The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a dynamic marking of *f* in the first measure.

Se a

tu ca - sa a - mor ah!

Luz de mi vi - da Que - ri - da chi - qui - ta Do - lor - es O -

lá Do - lor - es

cresc. *ff*

cresc. *ff*

No 5. SONG.—“Love’s Cigarette.”

(DOLORES)

Words by HARRY GRAHAM and ADRIAN ROSS.

Music by HAROLD FRASER-SIMSON.

Allegro.

PIANO. *ff* *dim.*

1 I've lov - ers who plead Ve - ry warm - ly in -
 2 If on - ly the men Could be like you, why

deed For a look or a smile or a word;
 then I should love them far more than I do;

They're all ve - ry fond, But I do not res -
They'd qui - et - ly keep In their case, fast a -

ff sf mf

pond; There is one I have al - ways pre - ferr'd!
sleep, Till I took out a lov - er, like you!

f

8.

Not a man is like him; He is white, he is
Then at last they would wake; In - to life for my

mf stacc. cresc

slim; You would think he was cold to de - sire;
 sake, As I chose them to flirt with in turn,

But the flame he will catch When we make a love
 They would hang on my breath, Till their pas - sion was

mf *cresc.*

match, And his head and his heart are on fire!
 death To the heart that it kin - dled to burn!

ff

ten. ten.
 Cig - a -
 Cig - a -
ten. ten.

f

rette! Cig - a - rette! You are
 rette! Cig - a - rette! You're the

a tempo. *p*

warm - er and tru - er Than an - y fond woo - er I've
 on - ly true lov - er That I can dis - cov - er! And

met - yet, And your rap - ture Ought to kin - dle and
 Tho' I kiss you, Do you think I shall

cresc.

cap - ture The cold - est Co - quette! And the whirls
 miss you With ten - der re - gret? No, my friend!

rit. *ten. ten. a tempo.* *rit.* *f* *a tempo.*

Of your curls, They have tak - en my
At the end, I shall throw you a -

mf *cresc.*

heart in a net ————— It's a plea - sure di -
way, and for - get; ————— And be - fore you are

vine When your lip is on mine, And I'm kiss - ing my
dead, I've an - oth - er in - stead, For I'm light - ing a

own Cig - a - rette. —————
new Cig - a - rette! ————— *ten. ten.*

ff

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The tempo marking *a tempo.* is written in the first measure. The dynamic marking *p* (piano) is written in the fourth measure. The music features a series of chords and melodic lines in both hands.

Second system of musical notation. It continues the grand staff from the first system. The dynamic marking *cresc.* (crescendo) is written in the sixth measure. The music shows a gradual increase in volume and intensity.

Third system of musical notation. It continues the grand staff. The dynamic marking *rit.* (ritardando) is written in the third measure, followed by *ten. ten.* (ritardando) in the fourth measure, and *f* (forte) in the fifth measure. The tempo marking *a tempo* is written in the sixth measure. The music includes a *ten. ten.* marking above the treble staff in the fourth measure.

Fourth system of musical notation. It continues the grand staff. The dynamic marking *cresc.* (crescendo) is written in the third measure, and *f* (forte) is written in the fifth measure. The music continues with chords and melodic lines.

Fifth system of musical notation. It continues the grand staff. The dynamic marking *ff* (fortissimo) is written in the fifth measure. The music concludes with a final chord and a double bar line.

"Entrance of English Party"

No 6.

HAROLD FRASER-SIMSON.

Allegretto moderato.

PIANO

The musical score is written for piano in the key of F# major (three sharps) and 2/4 time. It consists of five systems of two staves each. The tempo is 'Allegretto moderato'. The score includes dynamic markings such as 'p', 'dim.', 'f', and 'ppp'. The first system starts with a piano (p) dynamic. The second system has a 'dim.' marking in the right hand and a 'p' in the left. The third system has an 'f' marking in the right hand and a 'dim.' in the left. The fourth system continues with piano accompaniment. The fifth system ends with a 'ppp' marking in the right hand.

No 7.

SONG—"The Call of the Sea"

(DICK AND CHORUS.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Allegro con brio.

VOICE.

PIANO.

f *sf* *dim.*

1. Some folks there are Who love to roam To
2. Year in, year out, On Eng - lish leas, I've

mp

lands a - far From hearth and home! On tra - vel bent, I'd
dreamt a - bout These South - ern seas, Where Pan still roves The

poco cresc.

stay con - tent, If life were spent just
o - range - groves, Where vine and palm - trees

mf

so! For ev - 'ry hour That I'm a - shore, I
grow! Where lov - ers twang Their gay gui - tars, And

p

long to scour The seas once more; The whole world lies Be -
fire - flies hang The night with stars, I sail a - gain The

cresc.

fore my eyes And I — must rise and go! }
Span - ish, Main, As in days of long a - go! }

rit. *molto rit.*

Moderato.

Give me The sound of the sea, And the scent of the driv - ing

f

spray! Give me The tide flow - ing free On the

shores of a sun - lit bay! _____ Give me, Wher -

sf *f*

ev - er I be, The sight of a sail un - furled! And my

thoughts flow free As tide or sea, And go sail - ing; sail - ing,

mf

Mer-ri - ly sail - ing, Sail - ing round the world!

rit.

cresc. *f*

f SOP.
Give me The sound of the sea, And the scent of the driv - ing

f ALTO.
Give me The sea, And Give the scent of the

f TEN.
Give me The sound of the sea, And the scent of the

f BASS.
Give me The sea, And the scent of the

f

spray! Give me The tide flow-ing free On the
 driv - ing spray! Give me The tide flow - - ing
 driv - ing— spray! Give me The tide flow - - ing
 driv - ing spray! Give me The tide flow-ing free—

shores of a sun - lit bay! ———
 free In ——— a sun - lit bay!
 free On the shores ——— of a sun - lit bay! ———
 In ——— a sun - lit bay! ———

f

Give me, Where - ev - er I be, The sight of a sail un -

f

Give me The sight — of a — sail — un -

f

Give me The sight of a sail, of a sail un -

f

Give me The sight of a sail un -

sf

SOLO.

And my thoughts flow free As tide or sea, And go

p

furled!

p

furled!

p

furled!

p

furled!

mf

cresc. *rall.*
 sail - ing, sail - ing, mer - ri - ly sail - ing, sail - ing round the
p *cresc.* *rall.*
 sail - ing, sail - ing round the world, round the
p *cresc.* *rall.*
 sail - ing, sail - ing round the world, round the
p *cresc.* *rall.*
 sail - ing round the world, round the
cresc. *rall.*

1 2
 world! world!
 world! world!
 world! world!
 world! world!
 world! world!
 1 2
 3 3 3
sf

DUET - "Our Cottage by the Sea"

No 8.

(WEX & CHIQUITA.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Moderato.

VOICE.

PIANO.

mf

p

1. (C) The on-ly per-fect home for me Would be a vil-la by the sea! (W)A
2. (C) I'll buy the sweet-est bath-ing-gown! I know you'll nev-er let me drown! (W)If

co - sy cot, The kind that's got Two pig - styes and a pad-dock! (C) I'd
I'm un-dressed, I'll do my best, But swim - ming makes me diz - zy! (C) I'll

have a gar - den and a pond; Of gold - fish I'm ex - tre - me - ly fond! (W) Yes,
have a lot to do, that's clear; But you'll be ra - ther bored, I fear! (W) Oh,

I am too, al - tho' 'tis true I'm still more fond of had - dock! (C) A
not a bit! I love to sit And watch felks be - ing bus - y! (C) A

South - ern as - pect, warm and bright! (W) With drain - age and e - lec - tric light! (C) With
gay ex - ist - ence I shall lead, With all the pigs and you to feed! (W) I'll

pot - ting - sheds, and gra - vel paths! (W) And mar - ble beds and dou - ble baths! (BOTH) And
teach you how to mend my socks, To wind the cow, and milk the clocks! (BOTH) Life

ev - 'ry - thing just right! In our sweet lit - tle cot - tage by the
will be full in - deed! In our sweet lit - tle cot - tage by the
sea!

sea! (C) We'd have shrimps ev - 'ry af - ter-noon for tea! (W) I could
sea! (C) We shall live ve - ry cheap - ly, you'll a - gree! (W) When I

tip you sev - 'ral wrin - kles How to punc - ture per - i - win - kles, (C) Just to
give the gard - 'ner warn - ing, You can mow the lawn each morn - ing While I

prove your most un - shell - fish love for me! We would
bask be - neath our mon - key - puz - zle tree! (C) You shall

keep lots of chick - ens and a beel! (W) And a
 fish ev - 'ry ev - 'ning from the quay! And you'll

pig with the pur - est ped - i - gree! (C) And we'd
 find some a - mus - ing task for me! (W) Yes, when

1.(W) And we'd

make no end of mon - ey, Sell - ing eggs and pork and hon - ey, In our
 I go off to an - gle, You can stay and turn the man - gle, In our

make no end of mon - ey, Sell - ing eggs and pork and hon - ey, In our
 2. In our

C
T

dear lit - tle cot - tage by the sea!
dear lit - tle cot - tage by the sea!

DANCE.

Fine.

DUET — "I want the Sun and Moon."

No 9.

(DOLORES & DICK.)

Words by
DOUGLAS FURBER.Music by
IVOR NOVELLO.

Moderato.

VOICE. DOLORES.

I want the

PIANO. *f* *p*

sun and moon, — I want the star - lit skies, — I

want to see a dream of me In some - - one's eyes. — I

want the fra - - grant hours _____ Of

gold and crim - - son flow'rs. _____ I

would not miss the light a - bove That
Sua.....

brings a dream of love. _____

DICK.

If I could give to you All of the dreams you

need, A soul and a long - ing heart

DOLORES.

Nev - er a gain to part. Hand in hand, so may it

be, You and I and none to see. Ah! who knows, it may be

so— You and I— and none to know! _____ I want the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "so— You and I— and none to know! _____ I want the". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

DOLORES.

sun and moon, _____ I want the star - lit skies, _____

Dolores's vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "sun and moon, _____ I want the star - lit skies, _____". The melody is simple and follows the rhythm of the lyrics.

DICK.

I want the sun — and moon, I want the

Dick's vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I want the sun — and moon, I want the". The melody is simple and follows the rhythm of the lyrics.

The piano accompaniment for the second system is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

— I want to see a dream of me In some - -

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "— I want to see a dream of me In some - -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

star - lit skies, I want to see a dream

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "star - lit skies, I want to see a dream". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

The piano accompaniment for the third system is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

one's eyes. ————— I want the fra - - grant
 In some - one's eyes. ————— I

hours ————— Of gold and crim - son flow'rs. —————
 want the fra - grant hours Of gold and

— I would not miss the light a - bove That
 crim - son flow'rs. A light a - bove Shall
8va

brings a dream of love! _____
bring a dream of love! A dream of

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "brings a dream of love!" followed by a long horizontal line, and "bring a dream of love! A dream of". The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a melodic line with eighth notes.

Ah! _____
love! _____ A dream of love, of

The second system continues the musical score. The vocal line has a long horizontal line under "Ah!" and "love!". The lyrics continue with "A dream of love, of". The piano accompaniment continues with similar chordal and melodic patterns.

love! _____ Ah! _____

The third system concludes the musical score. The vocal line has long horizontal lines under "love!" and "Ah!". The piano accompaniment ends with a final chord and a double bar line.

Nº 10.

TRIO— "The New Firm."

(FRANCESCO, TODO and WEX.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Allegro moderato.

PIANO.

f stacc.

FRAN.

1. Our suc-cess is as-sured, if you'll
2. I've a gift for Fi-nance; 'twill be

mf

TUDO.

leave it to me! But two heads are bet-ter than one, you'll a-
use-ful, no doubt! I'll wa-ter the stock till the div-i-dends

WEX. FRAN.

-gree! And so why not com-bine as a bus-'ness, we three? Fran-
sprout! As the Treas-ur-er, I'll have the war-rants made out—to Fran-

TODO. WEX. FRAN.

- ces - co! And To - do! And Wex! _____ I'm Chair - man, of
 - ces - co! And To - do! And Wex! _____ If prof - its come

TODO.

course, of this joint-stock con - cern! As Se - nior Di - rect - or huge
 un - der the head - ing "Ex - cess!" Well cook the ac - counts till the

WEX.

fees I shall earn! If I'm on the board, there'll be mon - ey to
 to - tals look less! "Hot - stuff San - ti - a - go"s the ca - ble ad -

FRAN. TODO. WEX.

burn! For Fran - ces - co! And To - do! And Wex! _____
 - dress - Of Fran - ces - co! And To - do! And Wex! _____

ALL.

Wex, Fran-ces-co and To-do, Lim-it-ed! How folks will
Wex, Fran-ces-co and To-do, Lim-it-ed! No one will

scram-ble, our shares to an-nex! But they won't have a chance Till they've
dare to dis-hon-our our cheques! For al-tho' we've no bal-ance We'll

paid in ad-vance (F) To Fran-ces-co!(T) And To-do!(W) And don't for-get
bank on the tal-ents (T) Of To-do!(F) Fran-ces-co!(W) And don't for-get

ALL.

Wex! Fran-ces-co and To-do and Wex!
Wex! Fran-ces-co and To-do and Wex!

a tempo. *f stacc.* *più mosso.*

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes dynamic markings such as *mf* and accents (>).

Second system of musical notation, continuing the piece with treble and bass clefs and the same key signature.

Third system of musical notation, including dynamic markings *cresc.*, *sf*, and *p*.

Fourth system of musical notation, featuring a long melodic line in the treble clef.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, including dynamic markings *cresc.* and *f*.

ALL.

And if there's a

TUDO. FRAN. WEX.

prof-it, We'll take a bit off it For To-do! Fran-ces-co! And don't for-get

ALL.

Wex! Fran-ces-co and To-do and Wex! _____

SERENADE—"Dark grows the Sky."

No 11.

(DOLORES.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Tempo di Valse.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a tempo marking of 'Tempo di Valse' and a key signature of one sharp (F#). The time signature is 3/4. The piano accompaniment starts with a soft dynamic (*p*) and features a waltz-like melody in the right hand and a supporting bass line in the left hand. The voice part enters with a melodic line that is accompanied by the piano. The lyrics are: 'Dark grows the sky! Lone - - ly am I! Love, set your case-ment a - jar!'. The score consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.

Dark grows the sky! Lone - - ly am
I! Love, set your case-ment a - jar!

Shine ——— through the gloom like a star! Shine ———

— from your throne! ——— Ere ——— night be

cresc.

cresc.

flown, ——— You ——— shall be mine, mine for

mf

ev - er And mine a - - lone! ———

p

Heart none can tame! Fierce

as a flame! Scorched in Love's

pass-ion - - ate fire! Drowned in the deeps of De -

sire! I - - - dol di - vine,

cresc.

Stoop from your shrine! Love

cresc.

f

cresc.

whis - pers low at your al - tar: "Be mine, mine, mine!"

cresc.

ff

f

dim.

Earth is as Hea - ven a - bove:

ff

f dim.

Glad with the glo - ry of love!

pp

No 12.

Finale Act I.

Words by
ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Andante sostenuto.

BELLS.

ORGAN.

p

p *sempre legato*

poco cresc. *cresc.*

mf *dim.* *p*

cresc. *f* *dim.*

CHORUS.

p Lento.

S
A
T
B

Sa - cer A - mor Tu De - i cor,
Sa - cer A - mor Tu De - i cor,
Sa - cer A - mor Tu De - i cor,
Sa - cer A - mor Tu De - i cor,

Lento.

p

S
A
T
B

No - bis in cor - da ve - ni, In - cen - dens
No - bis in cor - da ve - ni, In - cen - dens
No - bis in cor - da ve - ni, In - cen - dens
No - bis in cor - da ve - ni, In - cen - dens

poco cresc.

S ar - as ig - ni! Ros - ar - um ros,

A ar - as ig - ni! Ros - ar - um ros,

T ar - as ig - ni! Ros - ar - um ros,

B ar - as ig - ni! Ros - ar - um ros,

poco cresc.

mf As - per - ge nos! *cresc.* Da no - bis

A *mf* As - per - ge nos! *cresc.* O, da no - bis

T *mf* As - per - ge nos! *cresc.* Da no - bis

B *mf* As - per - ge nos! *cresc.* O, da no - bis

mf *cresc.* *trium*

DOLORES.

f

A song of love!

S lu - men In ae - tern - um, A - men! Ful - ge - at in

A lu - men In ae - tern - um, A - men! Ful - ge - at in

T lu - men, Lu - men ae - tern - um, A - men! Ful - ge -

B lu - - - men, A - - - men!

f *cresc.*

ff

Do. Earth is as hea - ven a - bove, Glad with a glo - ry of

S ter - ris semper coel - es - tis splen - dor, Ut in no - bis vi - - ta sit A -

A ter - ris semper coel - es - tis splen - dor, Ut in no - bis sit A - mor, Ut vi - ta sit A -

T at A - mor - - is splen - dor, Ut in no - bis Om - nis vi - ta sit A -

B Da nobis lu - men ut in nobis sit A - mor, A

ff

Do. love!
S mor!
A mor!
T mor!
B mor!

cresc. ed accel.

fff

sff *f* *sff*

Nº 13. OPENING MUSIC ACT II. Dance.

HAROLD FRASER-SIMSON.

Allegro.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef and a bass clef, both in 6/8 time. The key signature is D major (two sharps). The tempo is marked 'Allegro'. The first system shows the initial melodic lines in both hands. The second system begins with a forte (*f*) dynamic and features a more complex, rhythmic texture. The third and fourth systems continue the piece with intricate patterns and dynamics.

First system of musical notation. The treble clef staff features a melodic line with a slur over the final two measures, containing fingerings 7 and 8. The bass clef staff provides a harmonic accompaniment with chords and some melodic movement.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings 7 and 8. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff includes a dynamic marking of *f* (forte) and features accents (>) on the notes.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment with accents.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment with accents.

This musical score is for a piano piece, page 62. It consists of five systems of music, each with a treble and bass clef staff. The key signature is two sharps (F# and C#). The first system features a treble staff with a melodic line and a bass staff with chords. The second system includes a treble staff with a melodic line and a bass staff with chords, marked with a forte (*ff*) dynamic. The third system features a treble staff with a melodic line and a bass staff with chords, also marked with a forte (*ff*) dynamic. The fourth system features a treble staff with a melodic line and a bass staff with chords. The fifth system features a treble staff with a melodic line and a bass staff with chords. The score includes various musical notations such as octaves (7 and 8), slurs, and dynamics.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a long note followed by chords, while the left hand has a rhythmic accompaniment of eighth notes.

Second system of musical notation, including dynamic markings *cresc.*, *sff mp*, and *cresc.*

Third system of musical notation, including the tempo marking *Allegro.* and dynamic markings *rit* and *mf*.

Fourth system of musical notation, including dynamic markings *mf*.

Fifth system of musical notation, including dynamic markings *cresc.*

First system of musical notation. The treble clef staff contains a 7-measure slur over a series of notes. The bass clef staff contains chords. The dynamic marking *f* is present.

Second system of musical notation. The treble clef staff contains a 7-measure slur over a series of notes. The bass clef staff contains chords. The dynamic marking *f* is present.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The dynamic marking *mf* is present, followed by *cresc.*

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The dynamic marking *f* is present.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains chords. The dynamic marking *ff* is present. The system concludes with a double bar line and a key signature change to two flats.

First system of musical notation. Treble clef, 6/8 time signature, key signature of two sharps (F# and C#). The music features a series of chords in the right hand, with a long horizontal line above them. The left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *ff* is present.

Second system of musical notation. Treble clef, 6/8 time signature, key signature of two sharps. The right hand continues with chords, and the left hand plays eighth notes.

Third system of musical notation. Treble clef, 6/8 time signature, key signature of two sharps. The right hand has chords, and the left hand has eighth notes. A long horizontal line is present above the right hand staff.

Fourth system of musical notation. Treble clef, 6/8 time signature, key signature of two sharps. The right hand has chords, and the left hand has eighth notes. A long horizontal line is present above the right hand staff.

Fifth system of musical notation. Treble clef, 6/8 time signature, key signature of two sharps. The right hand has chords, and the left hand has eighth notes. A dynamic marking of *cresc.* is present.

DUET "A little job for two."

No. 14.

(TÓDO & JUANITA.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON

Allegro moderato.

VOICE.

PIANO.

f stacc.

1. (J) In mar - ried life, both
2. (J) A hus - band should be

mf

man and wife Some sac - ri - fice must make, Or
wise and good, And gen - 'rous to his spouse; And

else their joint ex - is - tence ain't worth liv - ing!
when she wants some change, he must - n't fun - ble!

(T) There's bound to be 'Twixt you and me, No
(T) Ah, yes, you'll find, I'm just that kind; My

end of "give and take." I'll let you, as a
tem - per naught can rouse, And if the ba - con's

treat, do all the giv - ing! (J) A
cold I nev - er grum - ble! (J) His

wed - ded pair Will al - ways share Their plea - sures and their
bet - ter half Should al - ways laugh When Hub - by comes home

woes;
iate, A fact that's most con - sol - ing to re -
And smile when he ex - plains that there's a

call! _____ (T) Tho' it's just as you sup -
fog! _____ (T) And no scenes will she cre -

pose, I'm not self - ish, good - ness knows! If there's
ate, If at break - fast, he should state That he's

trou - ble, darl - ing, you can have it all!
 been to see a man a - bout a dog!

meno mosso.

(J) Oh, it's a life's job, Is a wife's job! (T) And a
 (J) Oh, it's a life's job, Is a wife's job! (T) And a

rit. *p* *meno mosso.*

hus - band's is too! (J) She must climb up stairs, to
 hus - band's is too! (J) She must - try to make him

sew him on a but - ton! (T) While he stout - ly swears he's
 hap - py in a gar - ret! (T) And for her dear sake he'll

cresc.

fond of tep - id mut - ton! (J) Yes, that's *her* job! (T) And that's
 ex - er - cise the par - rot! (J) Yes, that's *her* job! (T) And that's

his job! (BOTH) But when both jobs are
his job! (BOTH) But when both jobs are

through, (T) There's a job I would - n't miss! (J) When a
 done, (J) She can hur - ry to her club! (T) While he

hap - py cou - ple kiss! (BOTH) That's a lit - tle job for two!
 goes and has a tub! (BOTH) That's a lit - tle job for

2 DANCE.

one!

The first system of music features a vocal line in treble clef with a melodic phrase starting on a dotted quarter note, followed by a half note and a quarter note. Below it, the piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

The second system continues the piano accompaniment. The right hand features a more complex rhythmic pattern with sixteenth notes and beams, while the left hand maintains a simple quarter-note bass line.

The third system shows the piano accompaniment with a dynamic marking of *f* (forte) in the right hand. The right hand has a melodic line with some slurs, and the left hand continues with quarter notes.

The fourth system includes a dynamic marking of *cresc.* (crescendo) in the right hand. The right hand has a melodic line with some rests, and the left hand continues with quarter notes.

The fifth system concludes the piece with a dynamic marking of *sf* (sforzando) in the right hand. The right hand has a melodic line with some rests, and the left hand continues with quarter notes.

SONG—"Bird of Blue."

N^o 15.

(DOLORES.)

Words by
ADRIAN ROSS.Music by
HAROLD FRASER-SIMSON

Tempo di Valse.

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass clefs, with a 3/4 time signature. The piano part is marked with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The music is in a waltz tempo.

DOLORES.

The second system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line is a single staff with a treble clef and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass clefs, with a 3/4 time signature. The lyrics are:

1. A fair Prin - cess, by mag - ic pow'r Was
2. So when the Bird had ta - ken flight, She

The third system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line is a single staff with a treble clef and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass clefs, with a 3/4 time signature. The lyrics are:

shut with - in a cas - tle tow'r, When at her lat - tice
fled a - way one moon - less night; With - out her robes, with -

The piano part is marked with a *riten.* (ritardando) dynamic.

a tempo. *rit.* *a tempo.*

came to sing A fair - y Bird with az - ure wing. He
out her crown, A peas - ant maid in tat - tered gown! By

sang to her, "I love you well, A King am I, be -
thorn - y wood and rock - y wold, Un - til she saw his

rit.

neath a spell - So take my heart and give your
tow'rs of gold, And mar - riage bells rang out the

hand, And fol - low me through fair - y - land!"
song Her heart had - sung the whole way long.

Andante con moto.

On - ward you wan - der To my king - dom out
On - ward I wan - der To his king - dom out

p

yon - der, O - ver moun - tain and hol - low You
yon - der, O - ver moun - tain and hol - low I

dim

fol - low All through! But you will dis -
fol - low All through! And now I dis -

cov - er Your lov - er Was true -
cov - er My lov - er Is true -

cresc.

rit.

Nev - er mind, You will find Your own Bird of
I have found Gold - en - crown'd My own Bird of

rit.

f *dim.* *p*

a tempo.

D. Blue! _____ On - ward you wan - der To my
Blue! _____ On - ward I wan - der To his

SOPRANO. *mp* Your Bird_ of Blue! *p*
Your Bird of Blue! Ah! _____ Ah! _____

CONTRALTO. *mp* Your Bird_ of Blue! *p*
Your Bird of Blue! Ah! _____ Ah! _____

a tempo. *p*

D. king-dom out yon-der, O-ver moun-tain and hol-low You
 king-dom out yon-der, O-ver moun-tain and hol-low I

S. Ah! Ah! Ah! Ah!

C. Ah! Ah! Ah!

D. fol-low All through! But you will dis-cov-er Your
 fol-low All through! And now I dis-cov-er My
cresc.

S. Ah! Ah! *cresc.*

C. Ah! Ah! Ah!

D. lov - er Was true - Nev - er mind, You will find,
lov - er Is true - I have found Gold - en - crown'd

S. Ah! Ah! Ah! Ah! *p*

C. Ah! Ah! Ah! Ah! *p*

D. 1. Your own Bird of Blue! _____
My own Bird of Blue! _____

S. Your Bird of Blue! _____ Blue! _____

C. Ah! _____

1. 2.

DUET - "A World without Women"

Nº 16.

(WEX & TODO.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Moderato.

VOICE.

PIANO.

1. (WEX) Tho' a wo-man-less world does-nt sound pic-tu-resque, 'Twould be
2. (TODO) In a wo-man-less world one could en-ter the house With-out

pleas-ant for men, I dare-say! (T) One could leave pa-pers ly-ing a-
wi-ping one's boots on the mat! (W) One would al-ways be giv-en both

bout on one's desk, With-out hav-ing them ti - died a - way! (W) I should
wings of a grouse, And one nev-er need take off one's hat! (T) All my

8va
f *mp*

break - fast in bed at a quar - ter to one, With - out
old - est and shab - bi - est clothes I should wear; And my

feel-ing an ab - so - lute sin-ner! (T) I would let some-one else take the
"lan-guage," I know would be chron-ic! (W) I should slum-ber at peace in the

mp

dog for a run. (W) I could come down to lunch with my
on - ly arm - chair! (T) Yes, and no one would play - ful - ly

waist-coat un-done! (T) And I'd al-ways wear slip-pers for din-ner! (BOTH) For
 ruf-fle my hair, And in-sist on my tak-ing my ton-ic! (BOTH) For

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a *cresc.* marking and includes a *p* (piano) dynamic marking. The piano part has a melodic line in the right hand and a more rhythmic line in the left hand.

all men a-gree That they'd feel a deal more free If they
 man must con-fess That in mor-als and in dress He has

The second system continues the vocal line and piano accompaniment. The piano part includes a *cresc.* marking. The piano part features a prominent melodic line in the right hand, often with a slur over several notes, and a supporting bass line in the left hand.

did-nt have to do as wo-men bad'em! It's quite
 al-ways been dic-ta-ted to by Mad-am! If it

The third system continues the vocal line and piano accompaniment. The piano part includes a *mp* (mezzo-piano) dynamic marking. The piano part features a triplet of eighth notes in the right hand, indicated by a '3' above the notes, and a supporting bass line in the left hand.

WEX.
 eas-y to be-lieve, If it had-nt been for Eve, The
 was-nt for the Eves, We'd wear bath-ing-suits of leaves, And there'd

The fourth system continues the vocal line and piano accompaniment. The piano part includes a *WEX.* marking. The piano part features a melodic line in the right hand, often with a slur over several notes, and a supporting bass line in the left hand. A '6' is written below the piano part in the final measure.

WEX.

world would be a par - a - dise,
nev - er be a tail - or's bill,

The
There'd

TUDO.

The world would be a par - a - dise,
There'd nev - er be a tail - or's bill,

mf

cresc.

1.

W world would be a par - a - dise for A - dam!
nev - er be a tail - or's bill for A - dam!

T A par - a - dise for A - dam!
A tail - or's bill for A - dam!

2.

W world would be a par - a - dise for A - dam!
nev - er be a tail - or's bill for A - dam!

T A par - a - dise for A - dam!
A tail - or's bill for A - dam!

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 common time (C). The music begins with a *mf* dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, including two triplet markings. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. It features similar melodic and harmonic patterns to the first system, with triplet markings in both the upper and lower staves.

The third system of musical notation shows a change in dynamics. It begins with a *f* (forte) marking, followed by a *mf* (mezzo-forte) marking. The upper staff has a more complex melodic line with slurs and triplet markings. The lower staff continues with a steady accompaniment.

The fourth system continues the dance piece with two staves. It features a consistent melodic and harmonic structure with triplet markings throughout.

The fifth and final system of musical notation on this page consists of two staves. It concludes the piece with a melodic line in the upper staff and a supporting accompaniment in the lower staff, both featuring triplet markings.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *p* is present in the second measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with triplets and slurs. The left hand has a bass line with triplets.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *rit.* is present in the second measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *a tempo.* is present in the first measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets. A dynamic marking *cresc.* is present in the second measure.

8va

mf

p rit.

This system contains two staves of music. The upper staff features a melodic line with several triplet markings (indicated by a '3' over the notes). The lower staff provides harmonic accompaniment. A dynamic marking of *mf* is present in the first measure, and *p rit.* appears in the second measure. A dashed line labeled '8va' spans the first two measures of the upper staff.

mf
a tempo.

This system continues the piece with two staves. The upper staff has a melodic line with triplet markings. The lower staff has a bass line with some triplet markings. A dynamic marking of *mf* and the tempo marking *a tempo.* are located in the first measure.

This system consists of two staves of music. The upper staff features a melodic line with triplet markings. The lower staff has a bass line with some triplet markings.

This system consists of two staves of music. The upper staff features a melodic line with triplet markings and a slur. The lower staff has a bass line with some triplet markings.

This system consists of two staves of music. The upper staff features a melodic line with triplet markings and a slur. The lower staff has a bass line with some triplet markings.

cresc ed accel.

f

This system consists of two staves of music. The upper staff features a melodic line with triplet markings and a slur. The lower staff has a bass line with some triplet markings. A dynamic marking of *f* and the instruction *cresc ed accel.* are present in the first measure.

SONG— "Here's to those we Love."

No 17.

(DICK.)

Words by
ADRIAN ROSS.Music by
HAROLD FRASER-SIMSON.

Allegro.

VOICE.

PIANO.

f *stacc.*

1. Fill up, fill up The
2. For some may own The

dim. *mf*

tank - ard and cup With light of the laugh - ing
King on his throne, And oth - ers the peo - pl's

wine, _____ And guest and host can
will, _____ But all have been the

join in a toast And ech - o this health of
slaves of a Queen The wom - an who charms us

mine!
still

f

The toast I'll give as
Her eyes will seem to

mf

long as I live I drink to the la - dies
 glow and to gleam At heart of the wine— we

eyes, The stars that rule the
 drain; Her lips will pledge the

heart of a fool, And mad - den the old — and
 cup at the edge, And give — our kiss - es a -

wise! gain. Yes! — The
 CHORUS: Yes, — old gain, and a —

wise!
gain.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The vocal line has two notes with long horizontal lines underneath them, corresponding to the lyrics 'wise!' and 'gain.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together.

The second system of music consists of two staves. The upper staff is a piano accompaniment in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves contain melodic and harmonic lines, with some notes beamed together and a few notes held over from the previous system.

Andante.
DICK.

Fill up your glass - es, Brim-ning a - bove,

p

The third system of music includes a vocal line in treble clef with the lyrics 'Fill up your glass - es, Brim-ning a - bove,'. Below the vocal line is a piano accompaniment in bass clef, marked with a piano (*p*) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together.

Here's to the lass - es, Those that we love!

The fourth system of music includes a vocal line in treble clef with the lyrics 'Here's to the lass - es, Those that we love!'. Below the vocal line is a piano accompaniment in bass clef. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together.

State - ly or slen - der, Cru - el or ten - der,

mf

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are "State - ly or slen - der, Cru - el or ten - der,". The piano part includes a dynamic marking of *mf* and features arpeggiated chords and sustained notes.

Here's to all those we love!

cresc.

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Here's to all those we love!". The piano accompaniment includes a dynamic marking of *cresc.* and features more complex chordal textures and arpeggios.

SOPRANO.
ALTO.
TENOR.
BASS.

Fill up your glass - es, Brim - ming a - love,

f

This system introduces four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are "Fill up your glass - es, Brim - ming a - love,". The piano accompaniment includes a dynamic marking of *f* and features a more active accompaniment with arpeggiated chords and a fermata over the final notes.

Here's to the lass - es, Those that we love!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Here's to the lass - es, Those that we love!". The piano accompaniment consists of chords and moving lines in both hands.

State - ly or slen - der, Cru - el or ten - der,

The second system continues the vocal line with the lyrics "State - ly or slen - der, Cru - el or ten - der,". The piano accompaniment continues with similar harmonic support.

Here's to all those we love! ——— love! ———

The third system concludes the vocal line with the lyrics "Here's to all those we love! ——— love! ———". It includes first and second endings for both the vocal and piano parts. The piano accompaniment features a trill (tr) in the first ending.

Nº 18. SONG "My Way of Love."

Words by
ADRIAN ROSS.

(DOLORES.)

Music by
G. H. CLUTSAM.

Allegro con spirito. S

PIANO.

Musical notation for the first system of the piano accompaniment. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic marking and contains a melodic line with several triplet markings. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system of the piano accompaniment. The treble staff continues the melodic line with triplet markings and various ornaments. The bass staff continues the harmonic accompaniment.

Musical notation for the third system of the piano accompaniment. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system.

Poco meno mosso.

Musical notation for the fourth system, including the vocal line and piano accompaniment. The top staff is the vocal line with two verses of lyrics. The bottom two staves are the piano accompaniment. The lyrics are: "1. Is love but as a" and "2. And all I have and". Dynamic markings include *dim.* and *p*.

but-ter - fly That kiss - es and that pass-es by To
 am, I give For gad - ness if you bid me live, as

woo fur - ther on?
 long as you will;

A glad hour, and the lov - ers part, A
 To hold me for a burn - ing day, To

sad hour for an emp - ty heart; And love has been and love is
 keep me, or to cast a - way, In death or life your lov - er

ten.

colla voce.

gone!
still!

mf a tempo.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line has two measures with the lyrics "gone!" and "still!" respectively. The piano accompaniment features a melody with triplets and a bass line with chords. The dynamic marking is *mf a tempo.*

It is not so, that I would do If I should
If you are false, if you are true, It is my

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two lines of lyrics: "It is not so, that I would do If I should" and "If you are false, if you are true, It is my". The piano accompaniment continues with a similar melodic and harmonic structure.

give my love to you! *mf* O la, la, *pp*
soul I give to you!

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has two lines of lyrics: "give my love to you! *mf* O la, la, *pp*" and "soul I give to you!". The piano accompaniment continues with a similar melodic and harmonic structure.

la, la, O la, la, la, la, la!

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has one line of lyrics: "la, la, O la, la, la, la, la!". The piano accompaniment continues with a similar melodic and harmonic structure.

molto meno mosso.
rit.

I can love but once on - ly, but one, ——— With a

love that is born in the South ——— When my heart is on

fire With the pain of de - sire, And a flame is the kiss of my

rit. *allargando.*

mouth! ——— It is love that is fierce as the sun ———

rit.

In the sha - dow - less noon - day a - bove, Till it

burns in - to death All my blood and my breath My heart and my

life for love. life for

Tempo I? *rit.*

M.B. f *rit.*

D.C.

love!

ff animato. *accl.* *sf*

SCENA: **Finale Act II.**

Nº 19.

Words by
ADRIAN ROSS.Music by
HAROLD FRASER-SIMSON.*Allegro assai.*

PIANO.

The first system of music is a piano accompaniment for a piece in 4/4 time with a key signature of one sharp (F#). It begins with a *pp* (pianissimo) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines. The system concludes with a *p* (piano) dynamic and a *cresc.* (crescendo) marking.

The second system continues the piano accompaniment. It starts with a *mf* (mezzo-forte) dynamic and includes a *cresc.* (crescendo) marking. The right hand has a more active melodic line with triplets and slurs. The left hand continues with a steady accompaniment. The system ends with a *sf* (sforzando) dynamic marking.

DOLORES.

The vocal entry for Dolores is shown in a single system. The vocal line is in a soprano register, starting with the lyrics "That can - not be!". The piano accompaniment begins with a *sf* (sforzando) dynamic, featuring a sustained chord in the right hand and a moving line in the left hand. The system concludes with a final chord and a fermata.

DICK. FRANCESCO.

Leave them to me! We'll keep the rules, Sen -

DICK.

or! The rules of mur - der!

Tempo di Valse.

DOLORES (to Dick)

Ah, ————— be it so!

Leave me and go! Why will you

rush on your fate? Go, ere the hour be too

animato. *poco a poco accel.*
late! Do not de - lay If you
p animato. *poco a poco cresc. ed accel.*

Allegro.
love me, pray, A - way!

PEYRO (*speaks*)
Dog of a man! he dies!

FRANCESCO.

99

Lis-tent to me!

sf *sf* *mp* *rit.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff in G major, starting with a rest followed by a triplet of eighth notes. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *sf*, *mp*, and *rit.*

Allegro moderato.

Fran ces - co del Fue - go, Is lord and mas - ter

mf

Detailed description: This system begins with the tempo marking 'Allegro moderato.' and a 2/4 time signature. The vocal line starts with a half note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf*.

here; For I have but to say, Go! And peo-ple dis - ap -

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

pear! If I dis - like a Bri - ton, To the cor - o - ner you

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line ends with a sharp final note. The piano accompaniment continues with the same rhythmic pattern.

may go; He will have a case to sit on, From Fran -

FRAN. (*speaks*)

ces - co del Fue - go! This is the oath, that he or she

sf p

who draws the fatal card shall give the victim to the sacrifice before the fatal hour of

p

DOLORES (to Dick) DICK. (*speaks*)

midnight! You must escape! I am not afraid!

pp

If there is dan - ger, Why should I fear, Fly like a stran - ger,

p

Leav - ing you here? Come wind and wea - ther, Face them to - geth - er,

mf

I will be there, my dear!

f

cresc. ed accel. *molto rall.* *sf dim.*

Andante.

DOLORES (to Francesco.)

Hear me im-plore you, in mer-cy for-

give! I would lose my life to let my lov-er live! Say

you for-give, And let him live! What if a

vic-tim for wrong must a-tone? For the

p

cresc.

dim.

p

cresc.

life that you would have, I give my own, So

This system contains the first two measures of the musical score. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of two staves, treble and bass. The first measure has a vocal line with notes G4, A4, B4, C5, and a piano accompaniment with notes G3, B2, D3, E3, F3, G3. The second measure has a vocal line with notes D5, E5, F5, G5, and a piano accompaniment with notes G3, B2, D3, E3, F3, G3. There are triplets in the piano accompaniment in the second measure.

I a - tone A - lone! (*speaks to FRAN.*) Must he

This system contains the next two measures. The vocal line continues with notes G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment continues with notes G3, B2, D3, E3, F3, G3. There are triplets in the piano accompaniment in the first measure. The second measure has a piano dynamic marking 'p'.

FRAN. (speaks)
die? The oath is sacred— his father ruined ours— he dies!

This system contains the next two measures. The vocal line starts with a fermata over the first measure, then continues with notes G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment continues with notes G3, B2, D3, E3, F3, G3. There is a mezzo-forte dynamic marking 'mf' in the first measure.

prét.

This system contains the final two measures. The vocal line continues with notes G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment continues with notes G3, B2, D3, E3, F3, G3. There is a piano ritardando dynamic marking 'prét.' in the second measure.

DOLORES.

Care not for me, nor for all they may

DICK. Care not for them, care not for them, nor for all they may

a tempo.

do! I am hap - py if my life I

do! I will keep the prom - - ise that I

give for you; You are my own, A - lone!

gave to you, You are my own, A - lone!

dim.

pp dim. p

Allegro.

f dim. mp cresc.

f

p mp cresc.

f

p mf cresc.

First system of musical notation, featuring bass clef staves. It includes chords and triplets, with a dynamic marking of *f*.

Second system of musical notation, featuring treble and bass clef staves. It includes melodic lines and a dynamic marking of *p*.

Third system of musical notation, featuring bass clef staves. It includes chords and a dynamic marking of *cresc.*. The system concludes with *8va...* and *sf lunga*.

Andante.

Fourth system of musical notation, featuring treble and bass clef staves. It includes a dynamic marking of *pp* and triplets.

Fifth system of musical notation, featuring treble and bass clef staves. It includes a dynamic marking of *pp* and a change in time signature to 3/4.

Sixth system of musical notation, featuring treble and bass clef staves. It includes chords and melodic lines.

pp

3

3

This system contains two staves of music. The upper staff is in treble clef and features a melodic line with a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

3

This system continues the musical piece with two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes.

3

This system consists of two staves. The upper staff features a rhythmic pattern of eighth notes. The lower staff has a bass line with a triplet of eighth notes.

Andante con moto.

pp

This system contains two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes. The dynamic marking *pp* is present.

poco cresc.

This system contains two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes. The dynamic marking *poco cresc.* is present.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *dim.* (diminuendo) marking is placed above the right-hand staff in the second measure.

DOLORS.

Al - tho' my love be bound to Death as broth - er,

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part includes a *p* (piano) dynamic marking in the first measure.

I choose my life to lose with him and not an - oth - er -

The second line of the song continues the vocal melody and piano accompaniment. A *cresc.* (crescendo) marking is placed below the piano accompaniment in the first measure.

To feel the kiss that crown'd me, To have his arms a - round me,

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a *b* (flat) key signature change in the first measure.

Love, That is my Love, And more to

f *cresc.*

me than earth or Heav'n a - bove!

Allegro assai. *ff*

cresc.

fff

fff

INTRODUCTION and OPENING MUSIC ACT III.

Nº 20.

HAROLD FRASER-SIMSON.

Allegro.

PIANO. *ff*

The first system of the piano introduction consists of two staves. The right hand features a complex, rhythmic pattern with triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. The dynamic marking is *ff* (fortissimo).

poco a poco dim. *rit.*

The second system continues the piano introduction. The right hand has a melodic line with some grace notes. The left hand continues with a steady accompaniment. The dynamic marking is *poco a poco dim.* (poco a poco diminuendo) and the tempo marking is *rit.* (ritardando).

Andante con moto. *pp* *poco a poco cresc.*

The third system marks the beginning of the 'Andante con moto' section. The right hand has a more melodic and expressive line with some triplets. The left hand continues with a steady accompaniment. The dynamic marking is *pp* (pianissimo) and the instruction is *poco a poco cresc.* (poco a poco crescendo).

cresc.

The fourth system continues the 'Andante con moto' section. The right hand features a melodic line with triplets and some grace notes. The left hand continues with a steady accompaniment. The dynamic marking is *cresc.* (crescendo).

The fifth system continues the 'Andante con moto' section. The right hand features a melodic line with triplets and some grace notes. The left hand continues with a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a forte (*f*) dynamic marking and various rhythmic patterns.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the treble clef and a forte (*f*) dynamic marking.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the treble clef and a forte (*f*) dynamic marking.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the treble clef and a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the treble clef and a forte (*f*) dynamic marking.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a forte (*f*) dynamic marking and concludes with a double bar line.

This page of musical notation, numbered 112, contains six systems of piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings. The first system features a complex melodic line in the treble with many beamed notes and a steady bass accompaniment. The second system continues this pattern with similar melodic and harmonic structures. The third system shows a more active treble part with frequent sixteenth-note runs. The fourth system introduces a more rhythmic bass line with eighth-note patterns. The fifth system begins with a dynamic marking of *mp* (mezzo-piano) and includes a *cresc* (crescendo) marking, leading to a *f* (forte) dynamic. The sixth system also starts with *mp* and *cresc*, culminating in a *f* dynamic and ending with a double bar line.

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Features a triplet of eighth notes in the treble staff.

Second system of musical notation. Treble clef, bass clef. Features a triplet of eighth notes in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *dim.*. Features a triplet of eighth notes in the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mp*. Features a triplet of eighth notes in the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Features a triplet of eighth notes in the treble staff.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *dim. e rall molto*. Features a triplet of eighth notes in the treble staff.

SONG.—“Every bit of loving in the world.”

(DOLORES.)

No 21.

Words by
DOUGLAS FURBER.Music by
IVOR NOVELLO.*Molto lento.*

VOICE.

PIANO.

1. Since I've met you, I won't for - get you You've made my
 2. Ah! don't for - get me, But just re - gret me, Al - tho' you

world a gar - den all the while. _____ And, when we
 left me in a mist of tears. _____ A thou - sand

are a - part, The dream - land in my heart Shall wak - en
miles a - way Yet but for this I pray A thought of

at the mem - 'ry of your smile.
you to com - fort all my fears.

REFRAIN.

p
Ev - 'ry bit of lov - ing in this great big world I'm
mp

ten.
keep - ing it all for you. Ev - 'ry lit - tle scheme and

ev - ry lit - tle dream I guard you in - deed I

do! I want you to re - mem - ber when you're far a - way And

life for you is joy un - furled, That tho' you left me lone - ly, it was

I who gave you on - ly Ev - 'ry bit of lov - ing in the world.

rall. *2nd time.*
col voce.

SONG— "He won't worry me again."

No 22.

(WEX.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Andante.

VOICE.

PIANO.

mp

1. Ev-'ry worm has got a turn-ing, and *my* turn will come at last, When Fran-
 2. I'd a cous-in, name of Han-nah, in the hap-py days of old; We were
 3. I'd a friend—a charming fel-low—we were al-ways hand in glove, I a -

p

ces - co'll wish he'd shown a bit more tact. For I'm
 sweet - hearts, like two chil - dren in a book! Till she
 dored him; we'd been cron - ies ali thro' life! But I

grad - u - al - ly learn - ing that the time for *words* is past, And the
 act - ed in a man - ner - well, so rough and un - con - trolled That her
 felt just like O - thel - lo, when I caught him mak - ing love To the

poco cresc.

hour has now ar - rived for me to *act!* He'll dis -
 con - duct I could hard - ly o - ver - look! I was
 girl whom I had asked to be my wife! He ex -

cov - er to his cost that, when the mo - ment comes to strike, I can
 drink - ing from a tum - bler, and she bumped a - gainst my glass - Well - I
 plained that it was noth - ing but a harm - less bit of fun; But I

p

REFRAIN.

be a per - fect dev - il, if I like! For that chap
 na - tur - al - ly could - n't let *that* pass! For that girl
 felt that some - thing dras - tic should be done! For that chap

wor - ries me! But still I'll keep quite cool! I'll ask him to a
 wor - ried me! But still I kept quite cool! I took her for a
 wor - ried me! But still I kept quite cool; I met him once while

din - ner, with cham - pagne; Then I'll fill his soup with
 saun - ter down the lane; To the vil - lage pond I
 wait - ing for a train. When the en - gine passed like

leech - es, And put wasps in all his peach - es; I've a
brought her, There was fif - teen feet of wa - ter - Then I
thun - der, I just pushed the beg - gar un - der! Then I

cresc.

pie with scor - pions in it, And I'll get *him* to be - gin it! When the
put my arms a - round her, And I shoved her in, and drowned her! I can
had the bits col - lect - ed, And the plat - form dis - in - sect - ed! He was

p

lit - tle crea - tures sting him, O - ver yon - der cliff I'll fling him -
still re - mem - ber think - ing, When at last she'd fin - ished sink - ing -
sim - ply torn to tat - ters, But - it's no use *minc - ing* mat - ters -

p

He won't wor - ry me a - gain. _____
 She won't wor - ry me a - gain! _____
 He won't wor - ry me a - gain! _____

mp

D.C.

LAST TIME ONLY.

tr

sf

4.

If you'd met my uncle Roger, you'd have fallen to his charm;
 But I always think his end was rather sad.
 I just loved that dear old codger, yet I noticed with alarm
 That his manners in old age were getting bad!
 For the noises that he made when he was swallowing his
 Were exactly like an infant's with the croup! [soup]

REFRAIN.

And oh! that worried me!
 But still I kept quite cool!
 I dosed his dish of Benger with cocaine!
 But his lips he still would smack, so
 I put arsenic in his Glaxo!
 Then I placed him on a shutter,
 And I flung him in the gutter!
 Now he's floating down the sewer,
 And there's just *one* uncle fewer—
 He won't worry me again!

5.

I was hunting in the Midlands once—well, hunting for a job—
 When I met a well-known Master with his pack;
 So I smiled at him politely, and I said "Good morning, Bob!"
 For I always called him Bob—behind his back!
 When he answered very rudely, "Get away you quarter-
 'Twas a liberty I couldn't well permit! [wit!]"

REFRAIN.

But though he worried me,
 I kept quite calm and cool.
 That evening I waylaid him in the rain!
 Yes, I waited near his villa
 With some patent vermin killer!
 First I stunned him with the bottle,
 Then I poured it down his throttle!
 Then I pushed a bomb I'd loaded
 Down his neck—and it exploded!
 He won't worry me again!

No 23.

Finale Act III.


Words by
HARRY GRAHAM and ADRIAN ROSS.


Music by
HAROLD FRASER-SIMSON.

Tempo di Valse.

VOICE. 

PIANO. 









rap - ture Ought to kin - dle and cap - ture The cold - est Co -
kiss you, Do you think I shall miss you With ten - der re -

rit.

cresc.

rit.

quette! And the whirls Of your curls, They have
gret? No, my friend! At the end, I shall

ten. ten. a tempo.

f

a tempo.

mf

tak - en my heart in a net ——— It's a plea - sure di -
throw you a - way, and for - get; ——— And be - fore you are

cresc.

vine When your lip is on mine And I'm kiss - ing my
dead, I've an - oth - er in - stead, For I'm light - ing a

1 2

own Cig - a - rette! Cig - a - new Cig - a - rette!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It features two phrases: 'own Cig - a - rette!' and 'Cig - a - new Cig - a - rette!'. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It includes a dynamic marking of *ff* (fortissimo) in the middle of the system.

The second system of the musical score continues the piano accompaniment from the first system. It is written in a grand staff with a key signature of two sharps. A dynamic marking of *ff* is present at the beginning of the system.

The third system of the musical score continues the piano accompaniment. It is written in a grand staff with a key signature of two sharps. The piano part features various chordal textures and melodic lines.

The fourth system of the musical score concludes the piano accompaniment. It is written in a grand staff with a key signature of two sharps. A dynamic marking of *sf* (sforzando) is present at the end of the system.

No 24.

SONG—"Southern Love."

(DOLORES.)

Words by
HARRY GRAHAM and ADRIAN ROSS.

Music by
HAROLD FRASER-SIMSON.

Andante con moto.

VOICE.

PIANO.

The first system of music features a voice line and a piano accompaniment. The voice line is a single staff with a whole rest. The piano part consists of two staves (treble and bass clef) with a forte (*f*) dynamic marking. The piano accompaniment includes a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

The second system continues the musical notation. The voice line has a whole rest. The piano part features a piano (*dim.*) dynamic marking. The piano accompaniment continues with chords and a rhythmic pattern.

The third system contains the vocal melody and piano accompaniment. The voice line includes the lyrics: "say there are lov-ers in the North, There are love may be kin-dled at a glance, At a". The piano part features a mezzo-forte (*mf*) dynamic marking and includes a triplet of eighth notes in the right hand.

none I know! They're
word or breath— A

cold as a riv-er run-ning forth From the
touch and a whis-per in a dance, And I've

shiv-er - ing hills of snow! But
giv-en my heart till death! To

love in the South is a love that is warm As
love in the light till I die in the dark, Though

fire of the sun ——— and the storm, And
 life be as brief ——— a a spark That

f a tempo.

burn - ing With yearn - ing!
 flash - es To ash - es!

dim. e rall.

Love, South - ern Love, is no hour of kiss and laugh - ter

p

For two that meet and woo, and part the mo - ment af - ter;

p

Though love be pain and sor - row, A night with - out a mor - row,

cresc. ed accel.

Nev - er _____ the fear shall sev - er _____ The bond of

f a tempo. *dim. e rit.*

love! Al - though my love be bound to Death as bro - ther,

p a tempo.

I choose my life to lose with him and not an - oth - er -

To feel the kiss that crown'd me, To have his arms a-round me—

cresc. ed accel.

Love, ——— that is my love ——— And more to

f a tempo. *cresc.*

me than earth or Heavn a - bove! ———

rit. *ff a tempo.* *sff dim.*

My -bove! ———

ff a tempo. *sff*

SONG — "Dear Old Days!"

No 25.

(WEX and CHORUS.)

Words by
HARRY GRAHAM.

Music by
HAROLD FRASER-SIMSON.

Moderato.

VOICE. WEX.

PIANO. 1. In
2. In
3. I

by - gone days our Jacks and Jills Quite eas - i - ly got wed - ded, For
far - off times of which I speak The world was young and health - y, And
can't for - get those days of yore When we were young and frisk - y, And

stacc.

well with - in their in - comes they could keep! _____ The
folks were well con - tent - ed with their lot! _____ For
all had lumps of sug - ar in our tea! _____ We

prob - lem of the house - hold bills Was lit - tle to be dread - ed, For
if you'd thir - ty bob a week You thought your-self quite wealth - y, And
did - n't wait three months and more To get a case of whis - ky, And

poco cresc.

food and clothes and fur - ni - ture were cheap! _____ They had
did - n't spend the cash you had - n't got! _____ Then in
cream was just as com - mon as could be! _____ Then we

vi - ands rich and rare On their dai - ly bill of fare, And their
com - fort you could shop; And a 'bus would some - times stop, And you
weren't put on pa - role To count ev - 'ry lump of coal; We'd a

mf

but - ter came di - rect - ly from the cow; _____ But the
did - n't have folks tread - ing on your feet! _____ And to
boil - ing bath, each day, to keep us clean! _____ And the

wa - ges that they paid To their cook and par - lour - maid Would - n't
trav - el home at night Did - n't mean a stand - up fight, And you
milk that farm - ers sold Was - n't worth its weight in gold, And we'd

cresc.

REFRAIN.

sat - is - fy a cross - ing - sweep - er *now!* Ah, those were
some - times gave a la - dy up your seat! Ah, those were
nev - er ev - en heard of mar - ga - rine! Ah, those were

dim. e rit. *mf a tempo.*

days! When the pric - es they'd not yet be - gun to raise! When you
days! We were sim - ple and old - fash - ion'd in our ways! Then a
days! Peo - ple had - n't found that prof - it - eer - ing pays! For you

need - n't be a mill - ion - aire to get a de - cent meal, And they
bi - cy - cle was good e - nough; we did - n't need a car! And we
did - n't pay a fiv - er for a pair of rub - ber shoes, Or a

did - n't charge you eight - pence for a sim - ple cot - ton reel!
 smok'd a mo - dest Wood - bine, not a half - a - crown ci - gar!
 thou - sand - gui - nea pre - mium for an at - tic in a Mews!

cresc. *poco rit. e dim.*

Ah, those were days! _____ Life was all cham - pagne and lob - ster may - on -
 Ah, those were days! _____ For ex - tra - va - gance had not be - come the
 Ah, those were days! _____ When we took our maid - en aunt to mat - in -

mf a tempo.

naise! _____ If you wish'd to buy a trous - seau, It was
 craze! _____ La - dies clad them - selves dis - creet - ly; They did
 ees, _____ You could get a tax - i night - ly, And the

cresc. *f*

pos - si - ble to do so, In the dear old days! _____
 not *un* - dress com - plete - ly, In the dear old days! _____
 driv - er spoke po - lite - ly, In the dear old days! _____

CHORUS.

Ah, those were days! ——— When the prices they'd not yet be-gun to
 Ah, those were days! ——— We were sim-ple and old-fash-ion'd in our
 Ah, those were days! ——— Peo-ple had-n't found that prof-it-ee-er-ing

WEX.

raise! ——— And you did - n't pay a tan - ner For an
 ways! ——— Tho' we bought no Grand Pi - an - ners, We had
 pays! ——— We'd en - joy our pint of por - ter, And the

CHORUS.

ov - er - ripe ban - nan - ner, In the dear old days! ———
 far, far bet - ter man - ners, In the dear old days! ———
 beer was beer - not wa - ter! In the dear old days! ———

TRIO — "Choosing a wife."

No 26.

(FRANCESCO, TODO & WEX.)

Words by
HARRY GRAHAM.Music by
HAROLD FRASER-SIMSON.

Allegretto.

PIANO.

1. (F.) The part - ner of my choice would be Of quite a tim - id
 2. (W.) Some folks will tell you that the choice Is not for man to
 3. (W.) Sup - pose your spouse should faith - less prove, As false as she is

type, Whod al - ways do ex - act - ly as I told her!
 make; That wo - man is the hun - ter, not the hun - ted!
 fair? How cure her ere the thing be - comes a hab - it?

(W.) I'd like the kind who's kind to me, Who'd let me smoke a
 (T.) Be - fore you've time to raise your voice You're led off to the
 (F.) Be - fore she gets in - to a groove, I'd seize her by the

pipe, And lay her trust - ing head up - on my
 stake, And by some ruth - less Reg - is - trar con -
 hair And wring her neck as tho' she were a

cresc.

shoul - der! (T.) Ah, give me the sort that
 - front - ed! (F.) There's no girl on land or
 rab - bit! (T.) All con - ven - tions I'd de -

f

cooks And can do the house - hold books! (W.) I'd pre -
 sea Who would dare dic - tate to me! I should
 - fy; I should break the mar - riage tie, For an

fer one who would treat me like a mo - ther!
 like to see my wish - es ov - er - rid - den!
 oth - er and a bet - ter wife would I sigh!

(F.) There are lots of wives a - bout, But the
 (T.) If a flap - per set her cap, You'd fall
 (W.) If you took the pro - per course, You'd ap -

trou - ble is, no doubt, That they're u - su - al - ly
 slap in - to her trap, And be spliced be - fore the
 - ply for a di - vorce; But it is - n't quite so

mar - ried to an - oth - er! (All) Oh, the
 banns could be for - hid - den! (All) Oh, the
 nice as it is ni - sil (All) Oh, the

choice of a wife Is the simp_lest thing in life! There is
 choice of a wife Is the trick_iest thing in life! There are
 loss of a wife Is the hard_est thing in life! For some

mf poco meno mosso.

no - thing that's much eas - i - er, it's true! (T.) But it's
 wo - men who could snare a kang - a - rool! (W.) And your
 wives have the ten - a - ci - ty of glue! (T.) There's the

time

ra - ther a dis - heart - ner, And you look a tri - fle blue, When you
 heart is hea - vy la - den, And you don't know what to do, When you
 smacks with - out the kiss - es, And the bill with - out the coo, When you

(An.)
 choose a per - fect part - ner And she won't choose you! Oh, the
 did - nt choose a maid - en, And she *would* choose you! Oh, the
 try to lose your "Mis - sis" And she *won't* lose you! Oh, the

poco rit.

choice of a wife Is the simp - lest thing in life! There is
 choice of a wife Is the trick - iest thing in life! There are
 loss of a wife Is the hard - est thing in life! Lots of

mf a tempo.

no - thing that's much eas - i - er, it's truel But your
 wo - men who could snare a kan - ga - rool! Tho' you
 wives have the ten - a - ci - ty of glue! There are

ar - dour it gets fro - zen, And you take a gloom - y view, When a
 feel in - clined to slap her, You must see the bus - ness thro', When you
 yawn - ing deep a - bys - ses, There are traps and pit - falls too, When you

poco rit. *a tempo.*

per - fect wife you've cho - sen, And she wont choose you! wont lose you!
 did nt choose a flap - per, And she would choose you!
 try to lose your "Mis - sis" And she

1 & 2. 3.

DANCE.

The musical score is written for piano in 2/4 time, with a key signature of two sharps (F# and C#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The second system includes a trill (*tr*) in the treble clef. The fourth system features a trill (*tr*) in the treble clef. The fifth system includes dynamic markings of *poco rit* and *a tempo*. The score concludes with a final cadence in the bass clef.