The School Girl.

A Musical Play

Book by
Henry Hamilton
and Paul Potter

Lyrics by
Chas. H. Taylor.

Music by
Leslie Stuart.

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Produced by George Edwardes and Charles Frohman at The Prince of Wales' Theatre, May 9th, 1903.

THE SCHOOL GIRL.

Book by HENRY HAMILTON and PAUL POTTER.
Lyrics by CHAS. H. TAYLOR. The Music by LESLIE STUART.

Characters.

LILLIAN LEIGH	MISS EDNA MAY.
MOTHER SUPERIOR	MISS VIOLET CAMERON.
MARIANNE (*a French Bonne*)	MISS MARIANNE CALDWELL.
NORMA ROCHESTER (*American Girls*)	MISS NORMA WHALLEY.
MAMIE RECKFELLER (*American Girls*)	MISS BILLIE BURKE.
YOLANDE (*American Girls*)	MISS PAULINE CHASE.
VIOLETTE (*American Girls*)	MISS MAUDE PERCIVAL.
MIMI (*American Girls*)	MISS ETHEL NEGRETTI.
FIFINE (*American Girls*)	MISS MAMIE STUART.
SAAEFRADA (*a Model*)	MISS CLARITA VIDAL.
KATE MEDHURST	MISS MILDRED BAKER.
JESSIE CAMPBELL (*School Girls*)	MISS MARY FRASER.
EVELYN SOMERS (*School Girls*)	MISS EVELYN BOND.
MABEL KINGSTON (*School Girls*)	MISS ALICE COLEMAN.
MISS YOST (*the Typewriter*)	MISS LULU VALLI.
MRS. MARCHMONT	MISS BARBARA HUNTLEY.
CICELY MARCHMONT (*her Daughter*)	MISS MARIE STUDHOLME.
SIR ORMESBY ST. LEGER	MR. G. P. HUNTLEY.
GENERAL MARCHMONT	MR. GEORGE GRAVES.
PETER OVEREND (*of the Open Stock Exchange*)	MR. J. A. WARDEN.
CORNER (*his Clerk*)	MR. GILBERT PORTEUS.
JACQUES DE CREVERT (*Clerk*)	MR. FRANK WALSH.
TUBBY BEDFORD	MR. JAMES BLAKELEY.
GEORGE SYLVESTER (*Artists*)	MR. CHARLES HAMPDEN.
ADOLPHE DELAPOIS (*Artists*)	MR. MURRI MONCRIEFF.
JACK MERRION (*Artists*)	MR. TALLEUR ANDREWS.
EDGAR VERNEY (*Artists*)	MR. J. EDWARD FRASER.

Mesdames C. MARSDEN, ADA WEBSTER, M. GRAHAM, HILDA SCOTT, IDA WORSELEY, A. DAWSON, M. HARVEY, DE MARNEY, &c., &c.

Messrs. EDGAR WOLSELEY, F. HATTON, G. GOTTO, E. WILLIAMS, BOURNE, H. BORRETT, H. GOODWIN, F. GARTON, &c. &c.

Synopsis of Scenery—

ACT I., SCENE I.—THE CONVENT LAWN SCENE II.—THE OPEN STOCK EXCHANGE	HAWES CRAVEN.
ACT II.—EDGAR VERNEY'S STUDIO	JOSEPH HARKER.

THE SCHOOL GIRL.

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THE SCHOOL GIRL.

A Musical Play.

Lyrics by
CHAS. H. TAYLOR.

Book by
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No. 1. OPENING CHORUS.

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F & D. 7951.

f
ff
ff

SOPRANOS.

Gai - ly..... rings the bell for re - cre - a - tion, Oc - cu -

CONTRALTO.

Oc - cu -

f

- pa - tion,..... We will - ing - ly pur - sue..... And

- pa - tion,..... We will - ing - ly pur - sue.....

dai - ly..... we e - merge thus cir - cum - spect - ly And cor -

And cor -

f

- rect - - ly,..... For romp - ing is ta - boo. By
- rect - - ly,..... For romp - ing is ta - boo. By
frisk - ing and larks..... We're risk - ing bad marks, And when we're
frisk - ing and larks..... We're risk - ing bad marks, And when we're
1st SOPRANO.
dy - ing for play,..... That's try - ing we say, but the fact is
2nd SOPRANO.
dy - ing for play,..... That's try - ing we say, but the fact is
CONTRALTO.
dy - ing for play,..... That's try - ing we say, but the fact is

We..... are mer - - - ry-heart-ed girls,..... And

For we are young girls, and mer-ry-heart-ed; All high - ly

For we are young girls, and mer-ry-heart-ed; All high - ly

f

when..... we've start - ed play,..... We

strung girls, And when we're start - ed, We can play some lit - tle tricks at -

strung girls, And when we're start - ed, We play..... tricks at -

play..... our tricks,..... They say we're too pre - -

- ro - cious a - mongst us; And they say that we are ra - ther too pre -

- ro - cious,..... Yes, and they say..... too pre -

- co - cious for girls..... We have our fun,... And

- co - cious for young - sters; But we have to have our fun,..... And

- co - cious,..... Yes, but we have our fun,..... And

when it's done, We are jol - ly lit - tle school girls ev - 'ry one.....

when all's said and done,..... We're jol - ly lit - tle school girls ev - 'ry one.....

when..... all's done,..... We're jol - ly lit - tle school girls ev - 'ry one.....

The mo - - - ments pass so slow - ly, they wea - ry us, And

The mo - - - ments pass, they pass so slow - ly, they wea - ry, Our

When we're in class the mo - ments pass so slow - ly, they wea - ry us, And

ff

looks..... at book, you know,..... grow se - ri - ous; We're
looks..... be - hind our books, you know,..... grow se - ri - ous; Tho'
all our look be - hind our books, you know,..... grow se - ri - ous; Tho'
most..... a - live..... It's then..... that we con-trive to
that is when we're most a - live, And then..... that we con-trive to
that is when we're most a - live, And it is then that we con-trive to

plan ..... our jokes On folks ..... the mad - dest. jokes. When

plan, to plan, the wild - est jokes On folks ..... the mad - dest jokes. When

plan ..... the wild - est jokes On o - ther folks, the mad - dest jokes we

we ..... are bad ..... Then all ..... are glad ..... They

we ..... are bad ..... Then all ..... are glad ..... They

can. ..... In fact, when we are bad, ... Then ev - 'ry bo - dy's

ff

all are glad when we are bad, For when we are de - mure, de - mure, they

all are glad, so glad,..... For when we are de - mure ..... They

glad,..... For when ..... we are ..... de - mure,..... They

know there's mis - chief brew - ing to be sure. .....

know to be sure. .....

know there's mis - chief brew - ing to be sure. .....

ff

(*Entrance of* SENIOR GIRLS.)
(SENIOR GIRLS.)
We mean to be So_ci_e_ty
p
beau_ties .....
And when our ed_u_ca_tion's done .....

Our knowledge of so_ci_e_ty du - ties ..... Will be a most ex_ten_sive

one ..... We on_ly want some fin_ish_ing touch - es .....

To make us per_fect, so to speak ..... Our rap_id _ly dim_in_ish_ing

blush - es ..... Do not im_ply a fail_ing cheek. Oh! no, so

SENIOR GIRLS.

take us for your pat_tern, lit_tle girls, fol_low us! A lot of things we

JUNIOR GIRLS.

We do!..... A lot of things we

f *p*

un_der_stand; we read the fash_ion jour_nals, and we note the do_ings

know ..... A lot,..... you know. You note the do_ings

f *p*

of So_ci_e_ty, lit_tle girls, So if you would be chic,..... take no_tice

of So_ci_e_ty..... So to..... be chic, We must take no_tice

SOLO.

We know ..... We

SOPRANO.

quick, and mind the fin_ish_ing touch_es! Take us for your pat_tern, lit _ tle girls,

CONTRALTO.

quick, mind the fin_ish_ing touch_es! Take them for your pat_tern lit _ tle girls.

ff

know ..... the do - - - ings of So - ci - - e -

fol_low us, now do!..... A lot of things we un_derstand, We read the fash_ion

Oh!..... we do; of course we un - - der_ stand You read the fash_ion

- ty. Yes we note..... So, well yes; So

jour_nals,and we note the do_ings of So - ci - e - ty ea_ger_ly; so

jour_nals, and you note the do_ings of So - ci - e - ty;..... so

if you would be chic, be chic, Then be quick.....

if you would be chic,..... Take no - tice quick.....

to ..... be chic, we must Take no - tice quick.....

SENIOR GIRLS.

To be cor_rect you must walk just

JUNIOR GIRLS.

All points we will e_li_mi_nate strict_ly .....

so ..... To get the right ef_fect you must talk just

In which we don't re_sem_ble you .....

so ..... We show you this out of cha_ri_

In time we shall dis_cri_mi_nate quick_ly .....

- ty— To show to you ..... the great dis -

And know by in - stinct what to do .....

- pa - ri - ty ..... Be - tween young per - sons of the

Al - tho' your way of show-ing up faults so .....

ju - - nior class, And those who know a thing or two

May seem to us a tri - fle crude, ...

..... In point of fact to hold the
Per - haps when we've done grow - ing up al - so .....
look - ing glass of form ..... to you. So
We shall be as dis - tinct - ly rude; that's when our ed - u - ca - tion's
take us for your pat - tern, lit - tle girls, fol - low us! A
done. We do!..... A
fz
p

lot of things we un - der-stand; We read the fash - ion jour - nals, And we

lot of things you know..... A lot..... you know. You note the

note the do - ings of so - ci - e - ty, lit - tle girls; So

do - - ings of so - ci - e - ty;..... So

fz *p*

if you would be chic,..... Take no - tice quick, and mind the

to..... be chic, We must take no - tice quick; mind the

We know,..... we know.....

fin-ish-ing touch-es. Take us for your pat-tern, lit-tle girls, fol-low us, Now

fin-ish-ing touch-es. Take them for your pat-tern, lit-tle girls, Oh!..... We

ff

..... The do - - - - - ings of so - ci - - e -

dol..... A lot of things we un - der-stand; We read the fash-ion

dol of course we un - - - der - stand..... You read the fash-ion

- ty yes we note..... So, well yes; So

jour - nals, And we note the do - ings of so - ci - e - ty ea - ger - ly so

jour - nals, And you note the do - ings of so - ci - e - ty;..... so

if you would be chic, be chic, Then be quick.....

if you would be chic,..... Take no - tice quick.....

to..... be chic, we must Take no - tice quick.....

Nº 2. SONG. (Cicely.)

"THE HONEYMOON GIRL."

going to be as free as a bird, And do what pleases my own lit-tle mind, I
ev-'ry one will cer-tain-ly think That I've been mar-ried for ev-er so long. I'll
mean to flirt like a-ny mar-ried dame. Oh!
speak as I've heard mar-ried peo-ple do. Oh!
SOPRANO & CONTRALTO.
But don't for get you're married all the same.
Be care-ful or he'll do the same to you.
don't be a-fraid, I know to a shade The length that a girl may go to.
don't be a-fraid, I know to a shade The length that a bride may go to.
When
When

By
Oh,

you come back a-gain we'll come to tea, To see if the lit-tle man is nice.....
you are settled down we'll come to see, To see how you oc-cu-py your days.....

f

then on man-a-ging a man I'll be The one to come to..... for good ad-vice.
quite a gad-a-bout I'm going to be, No stay-at-home girl.. in an-y case.

And then we'll
When bills come

p

Well, see it at its best while ev-'ry thing is new.
I'll kiss my lit-tle man, and wheedle from him cheques.

want to see the nest that he has built for you.
in do all you can his temper not to vex.

We
Of

f *p*

I'm

know that your Pa - ra - dise for Two Will be near to the Park and Row too.
course that is all a man expects, It's a thing that he has to grow to.

going to be a Hon - ey - moon Girl with a hub - by by my side; They'll ne - ver

p

know, you know,..... I'm a new - ly wed - ded bride, oh no! With

They'll ne - ver tell, oh

p *p*

lots and lots of mon-ey soon I am sure to be sup-plied;..... With
no!
M. R. S. be-fore my name, my hub-by by my side.....
I'm
going to be a Hon-ey-moon Girl with a hub-by by my side; They'll ne-ver
p

know, you know,..... I'm a new-ly wed-ded bride, oh no! They'll ne - ver tell. With
lots and lots of mon-ey soon I am sure to be sup - plied;..... With
My hub-by by my side.....
M. R. S. be-fore my name, my hub-by by my side.....
f

No. 3. SONG. (Mother Superior.)

"WHEN I WAS A GIRL LIKE YOU."

There
I

you..... were a girl once too.....
you..... were a girl once too.....

came to me a sum_mer's day, And sang and sighed it_self a_way
saw the gulf that lay be_tween The "was to be" and "might have been"

As
As

days..... in the sum_mer do.....
all..... lit_tle girls should do.....

p

On - - ly a day one short summer day..... And it passed a -
Ne - - ver a day That fa - ded a - way..... In the sha - dows

pp

- way..... In a blaze of gold..... It
grey..... As all days must do..... But

sighed it's heart out to the breeze, Then sha - dows, creep - ing from the trees, Came
led me gen - tly by the hand In - to the hush of twi - light-land Where

down and bore it from me and the tale— is told
peace-ful stars shine out a-bove life's af - - ter glow

But
But

what did he say when he left..... you on that
what if he'd come And he'd met..... you on the

pp *pp* *pp* *pp*

Ah
Ah

day on the day you re - call?.....
day on the day you re - call?.....

girls there was no - bo - dy left me; There was
girls that's the whole of the sto - - ry; There was

Cello.

no - - - bo dy came at all.....
no - - - bo dy came at all.....

No - bo - dy came at
No - bo - dy came at

None! none! on - ly a day,.....
all!
all!

on - ly a day,

Dawn - ing..... and doz - ing a - way.....

pp ritard.

doz - ing a - way

pp ritard.

a tempo

Gone, gone, ev - er and ev - er and aye, In - to the

ev - er and aye .....

a tempo

sha dows ..... of time .....

ev - er and aye

Gone, gone, on - ly a

ev - er and aye .... Gone .... in mists .... of time .....

f

on_ly a day Dream_ing.... and dy_ing a_ way....

day ..... dy_ing a_way

on_ly a day dy_ing a_way

p

Sigh_ing ev_er faint_er and faint_er, Sweet_ly as bells ..... a_

chime.....
pp
Ding ding dong Ding dong ding dong bell, ding a ding dong
pp
Ding a ding a ding dong ding a ding a ding dong ding dong bell.....
pp
Ding ding dong ding dong bell.....
8
pp
1.
When
bell..... ding dong ding dong bell.....
Ding a ding a ding dong ding a ding a ding dong ding dong bell.....
Ding ding dong ding dong bell.....

2.
ding dong bell
Ding a ding a ding dong ding a ding a ding dong
ding dong bell
Ding ding a ding a ding dong
ding dong bell
Ding ding dong
When I was a girl like you
ding dong bell
ding dong bell
ding dong bell
pp

Nº 4

SONG. (Lilian.)

"THE DAUGHTERS OF THE GUARD."

Words by
LESLIE STUART.

f
ff

1. We've formed a small bat - tal - ion On a mil - i - ta - ry plan..... For
2. We en - ter warm en - gage - ments But ve - ry soon re - tire..... If
p
none de - feats a man..... As love - ly wo - man can..... We
we should find the fire..... Is more than we de - sire..... We
of - ten face the en - e - my, And nev - er use ar - til - ler - y A
know how to man - oue - ve - re If they take mat - ri - mo - nial aim We
short en - gage - ment is our us - u - al plan..... We form
girls we'd soon be cap - tive in that game..... So you
GIRLS.
plan plan plan plan
f
p

form in a mil - i - ta - ry line, And look like this— Then we
see that the Daughters of the Guard Have been well taught, For too

shoot one kiss; But
oft we've fought; And

And nev - er miss—
And not been caught;

f

if they stay to o - pen fire, Our bu - - gle we
when you hear this bu - gle blow Ta - ran - - tan - ra -

f

sound..... a fi_nal skir_mish, then.... we all re - tire..... So
ra..... ta_ran_ta - ran - ta - ra..... pro_tect the foe.....

pp

For

you should see us when we're on pa - rade..... And

we can be so reg - i - men_tal we can look like a mil_i - ta_ry man And

pp

see us when we're out and ar - rayed..... And

win our fight as no..... man can.....

when we hear the mu - sic.... à la mil - i - taire We

We co - quette that's our ar - til - 'ry We march à la mil - i - taire We

sing rat - a - plan plan rat - a - plan..... plan plan plan plan. So

1st SOPRANO.

sing rat - a - plan plan rat - a - plan..... plan plan plan plan. So

2nd SOPRANO.

sing rat - a - plan plan rat - a - plan..... plan plan plan plan. So

f

1st SOPRANO with LILIAN.

you should see us when we are on pa - rade..... And

we can be so reg - i - men - tal we can look like a mil - i - ta - ry man So

ff

see us when we're out and ar - rayed.... For When we hear the mus - ic the

see us when we're out and ar - rayed.... For when we hear the mus - ic the

see us when we're all..... ar - rayed.... When we hear the mus - ic the

mus - ic à la mil - i - taire We're Daugh - ters of the

mus - ic à la mil - i - taire We're Daugh - ters of the

mus - ic à la mil - i - taire We're Daugh - ters of the

Guard ..... And when we hear the mus - ic the mus - ic à la mil - i - taire You'll
Guard ..... And when we hear the mus - ic the mus - ic à la mil - i - taire You'll
Guard ..... And when we hear the mus - ic the mus - ic à la mil - i - taire You'll
see we are the Daugh - ters of the Guard ..... We
see we are the Daugh - ters of the Guard .....
see we are the Daugh - ters of the Guard .....
f

ff

INTRODUCTION to Opening Chorus Act I. Scene II.

Act I. Scene II.

Nº 5. OPENING CHORUS.

(Clerks and Visitors.)

Tenors. *ff* We're going to be bu - - - sy to -

Basses. *ff* We're going to be bu - sy to - day, For the mar - ket is

Piano. *ff*

- day,..... The mar - - - ket.....

changing and chopping to - day,..... The Bulls and the Bears are a -

..... is ris - ing high and drop - ping low. The

- live and the shares are all ris - ing and drop - ping low. Then the

wea - - ther is charm - ing - ly gay,.....

wea - ther is charm - ing - ly gay, and we find that a fac - - tor to

..... For bus - - 'ness,..... as you know,.....

trade is, For bus'ness, you know, you know, yes as you know,.....

..... And wea - - ther,..... as you know,.....

..... And weather you know, you know, yes as you know,.....

..... For bus - 'ness and wea - ther go bright - ly to -

..... For bus - 'ness and wea - ther go bright - ly to -

- geth - er, When a - mong your cli - ents are fine class la - - -

- geth - - er, With fine class, with fine class la - - -

- dies The art of Stock-brok-ing de Luxe, with air of re-
- dies The art..... de Luxe of re-
- fine-ment and of pol - ish, Is brought to a pitch of mod-
- fine-ment and of pol - ish, Is brought to a
-ern-i-ty which must needs old fash-ion'd me-thods a - bol - ish. We con-
pitch which must old fash-ion'd me-thods a - bol - ish. We con-

-fess ..... We play,..... we

-fess we play old tricks, and the na - ture We stu - dy So is

play with facts— This at - tracts that cli - ent

hu - man. We're deal - ers in facts, And this at - tracts ..... a

wo - man. We are deal - ers all in facts, And all this splen - dour so at -

wo - man. We are deal - ers all in facts, And all this splen - dour so at -

-tracts, it so at - tracts to us that most con - fi - ding of cli - ents,

-tracts, it so at - tracts to us that most con - fi - ding of cli - ents,

wo - - - man ..... The "rise,"..... the "fall,"..... the

wo - - - man ..... The "rise,"..... the "fall,"..... the

word ..... "con - tan - go" No long - er form ..... a

word ..... "con - tan - go" No long - er form ..... a

cryp - ti - cal page to those who dance,..... who dance ..... The

cryp - ti - cal page to those who dance,..... who dance ..... The

light ..... Fan - dan - go, And o - ther dan - ces

light ..... Fan - dan - go, And o - ther dan - ces

1st TENOR.

on ..... the stage ..... And all ..... our cli - ents

2nd. TENOR.

on ..... the stage ..... And all ..... our cli - ents

BASSES.

on ..... the stage ..... And all ..... our cli - ents

ff

are the Ris - ing Star from Halls of va - ri - - - - - e -

are the Ris - ing Star from Halls of va - ri - - - - - e -

are the Ris - ing Star from Halls of mu - sic and from Pal - a - ces

- ty..... They're the belles,..... the cho - rus

- ty..... They're the belles,..... the cho - rus

Pal - a - ces of Va - ri - e - ty, They're the belles,..... the cho - rus

belles, the reign-ing swells of modern so-ci-e-

belles, the reign-ing swells of modern so-ci-e-

belles, the reign-ing swells of up-to-date so-ci-e-ty. You

-ty They show such

-ty They show such a

see They all be-tray that su-per-i-or

ff

are
tone ..... The belles ..... they are
tone ..... Which in a way ..... is dis_tinct_ly their
queens ..... Their styles ..... their
own ..... We know ..... the real thing when we
1st TENOR.
own It's as like it as Mel - ba up - on the gram - a -
2nd TENOR.
own It's as like it as Mel - ba on the gram - a -
BASS.
strike it, it's as like it as Mel - ba on the gram - a -

- phone ..... They pose ..... in - tel - li - gent -

- phone ..... They pose ..... they

- phone ..... They pose ..... quite in - tel - li - gent -

ff

- ly ..... Their clothes ..... a won - der to

pose ..... Their clothes ..... a won - der to

- ly ..... And their clothes ..... are a won - der to

ff

see ..... But beau - - - ty tells, so

see ..... But beau - - - ty tells, so

see ..... But beau - - - ty tells, so

ff

cho - rus Belles are reigning swells of so - ci - - - e - ty. .....

cho - rus Belles are reigning swells of so - ci - - - e - ty. .....

cho - rus Belles are reigning swells of so - ci - - - e - ty. .....

(ENTRANCE OF WAITRESSES)
p
f
MEN.
As us - u - al,..... We
f

start our a - vo - ca - tion some what *en - nuy - és* ..... So with a

pick - me - up be - - gin the day..... We find the

cock - tail quick - ly cha - ses from our fa - ces care and

wea - ri - ness a - way. Oh! the day seems long ..... to

us whose oc - cu - pa - tion Is with la - dies, for trade is con -
- duc - ted by flir - ta - tion— So, pret - ty ones,..... we look to
GIRLS.
We like you
you for con - so - la - tion ..... As well as ad - mi -
- ra - tion. We're heart - free ..... and and ten - der too; You're

We love you ve - ry
fair to see, your dain - ty fig-ures are slen - der too; And what ..... is
slen - der too
f
p
dear - ly.
If
more, you happen to be of femin-ine gen-der too. And so,..... and so .....
gen-der too
f
f

time is gold, as some of them say, We help..... it to frit_ter a_way.....

.... And come what may, we'll see you ev'_ry day..... But as

Be ne_ver a_way, a_

Be ne_ver a_way

long as you have plen_ty to spend on us..... you may ev_er de_pend that

_way..... a_way.....

we'll be true and each to you The kind_est kind of friend..... We will.....

.... You the kind_est kind of friend a friend If time is gold, as

f

The time..... we'll frit_ter a_way.....

some of them say, We help..... it to frit_ter a_way..... And come what may we'll see you

Yes ev_er_y day We will..... And you..... may

ev'_ry day..... But as long as you have plen_ty to spend on us..... you may

ev_er de_pend..... You the kind_est kind of friend.....
ev_er de_pend that we'll be true and each to you The kind_est kind of friend.....
ff

No. 6. Entrance of American Girls.

"CHICKOO" (WE'RE ONLY JUST SIXTEEN.)

- koo ..... Chic - koo! ..... chic - koo! .....
- koo ..... Chic - koo! ..... chic - koo! .....
Pas - sing thro', we've come to do a pro - fit - a - ble deal with you, with
Pas - sing thro', we've come to do a pro - fit - a - ble deal with you, with
you ..... with you ..... with you ..... We
you ..... with you ..... with you ..... We

night - ly dance our lit - tle dance up - on the stage ..... Chic -

night - ly dance our lit - tle dance up - on the stage ..... Chic -

- koo! ..... chic - koo! ..... chic - koo! ..... Just by

- koo! ..... chic - koo! ..... chic - koo! .....

kick - ing up our toot - sies at the gal - ler - y

We de -

For a sal - ar - y It's

- light the eye For a sal - ar - y

nice to be a fav - ourite And smart - ly dress'd ap -

It's nice to be such a star and smartly dress'd ..... ap -

- pear;..... But some one's got to pay for it, And

- pear .....

that is why we're here .....

We're on - ly just six -

Light - ly come and light-ly go ..... We're

- teen ..... six - teen

light - ly, light - ly come and light-ly

p

not so ve - ry blind,..... We hope that

go ..... we go.

light - - ly come, and light - ly go.

we ..... may get some tips, at once, Sub - stan - tial ones, Fi -

- nan - cial ones. So come ..... and see our sim - ple

p

show, ... show, And

Come and see our ve - ry sim - ple show sim - ple

Come and see our sim - ple

find ..... That when we el - e - vate the nim - ble toe, We

show ..... That when we el - e - vate the nim - ble toe, We

show ..... That when we el - e - vate the nim - ble toe, We

sim - i - lar - ly el - e - vate the mind ..... And we're

sim - i - lar - ly el - e - vate the mind ..... And we're

sim - i - lar - ly el - e - vate the mind ..... And we're

on - ly just six - teen .....

on - ly just six - teen .....

on - ly just six - teen .....

f

No. 7. SONG. (Sir Ormesby.)

"BELINDA ON THE LINE."

Words by
PAUL A. RUBENS.

Moderato.

Sir Ormesby.

Piano.

f

There's a girl they call Be - lin - da whom I met one day, She's a per - fect dear in her own sweet way, For I

Oh, she knew ev - 'ry call of - fice a - bout the town, Ev - 'ry time she went it cost her half - a - crown; For if

If I rang my Book - ie up to back a horse, Miss Be - lin - da stood the o - ther end, of course; Why the

I once made a ren - dez - vous to meet a friend At a res - tau - rant in the smart West End; And told

p

loved her dear - ly, and she loved me too; And she could
I rang off she'd wait an hour or two, She would
price went short I real - ly need not say, Miss Be -
all the wait - ers if the 'phone should ring On.....

love much more than an - y girl I knew. But at
sit and knit un - til she *did* get through! Ev - 'ry
- lin - da had backed the bless - ed thing each way! When I
no ac - count to an - swer an - y - thing. Well, I'm

last one day I got a tel - e - phone, And from
day sweet mes - sa - ges to me she wired, Ev - 'ry
rang to find out if the horse had won, All I
glad to say I had my meal in peace, With a

then I could - n't call my - self my own,..... For
day *one* girl at the Ex - change ex - pired; If I
heard was, "The start - ing price was two to one!" What's the
dear young thing whom we will call "my niece;" But the

all day long that lit - tle bell would ring, And when
rang my bro - ker and ar - ranged to meet, A
name?" I cried – "some - how I can't quite hear," And the
wait - er's been to say, with sunk - en cheeks, That the

I re - plied it was the same old thing.....
small, thin voice re - plied "Is that *you*, sweet?".....
an - swer came, "It's you Be - lin - da, dear!".....
'phone's been ring - ing now for just three weeks.....

Oh,..... Be-lin-da, on the tel-e-phone,.... Can't you leave me, just for
once, a-lone?..... For I can't get..... a sin-gle friend of mine, Cause there's
al-ways Miss Be-lin-da on the line.....
1.
2.
line.....
Fine.
D. C.

Nº 8. SONG. (Tubby.)

"LOOKING FOR A NEEDLE IN A HAYSTACK."

The melody of the refrain suggested by an old Norwegian tune.

Allegro moderato.

Tubby.

Piano.

f

1. She had
2. So she
3. He in -
4. But her

p

read Ma - rie Co - rel - li, and em - phat - ic - al - ly swore That she'd
went to find a hay - stack, and she took the first she saw, And, as
- vi - ted her to come and look for nee - dles ev - 'ry day; And, al -
Aunt - ie got sus - pi - cious she was keep - ing some - thing back, So she

ne - ver wed a man who'd ev - er kissed a girl be - fore. But her
proof of her sim - pli - ci - ty, the stack was made of straw; And.....
- though he dropped a gross of them a - round the stacks of hay, She
went up - on her own ac - count to hunt a - round a stack; When the

maid - en Aunt said to her—"You've an aw - ful task in view;.....
when the Far - mer's son ap - peared, and asked with in - ter - est.....
ne - ver found one, though she went there twen - ty times or more,.....
sud - den sound of kiss - es ve - ry near - ly knocked her flat,.....

But if you doubt my word, my dear, I'll
What - ev - er she was look - ing for, she
And ev - 'ry time he said he'd ne - ver
And on the hay next mo - ment she pre -
p
tell you what to do "Go
told him of her quest "I'm
kissed a girl be - fore, While
- cip - i - tate - ly sat Then
look - ing for a nee - dle in a hay - stack; The
look - ing for a nee - dle in a hay - stack; I
look - ing for a nee - dle in a hay - stack; 'Twas
Aunt - ie found a nee - dle in the hay - stack! Al -
p

chan - ces of your find - ing one are small,..... But
fear my chance of find - ing one is small,..... But
plain her chance of find - ing one was small,..... And,
though her chance of find - ing one was small;..... But

if you do, why don't for - get to say so, And come and tell your Aunt - ie first of
if I do, I've prom - ised that I'll say so, And go and tell my Aunt - ie first of
if she did, she quite for - got to say so, And ne - ver told her Aunt - ie first of
I'm in - clined to think it was a case of The nee - dle find - ing Aunt - ie first of

all"..... "Go look - ing for a nee - dle in a
all"..... "I'm look - ing for a nee - dle in a
all..... While look - ing for a nee - dle in a
all..... Then Aunt - ie found a nee - dle in the

hay - stack! The chan - ces of your find - ing one are
hay - stack! I fear my chance of find - ing one is
hay - stack 'Twas plain her chance of find - ing one was
hay - stack! Al - though her chance of find - ing one was

small,..... But if you do, why don't for - get to
small,..... But, if I do, I've pro - mised that I'll
small,..... And, if she did, she quite for - got to
small;..... But I'm in - clined to think it was a

say so, And come and tell your Aunt - ie first of all".....
say so, And go and tell my Aunt - ie first of all".....
say so, And ne - ver told he Aunt - ie first of all.....
case of The nee - dle find - ing Aunt - ie first of all.....

DANCE.

f

No. 9.

"SHE'S AN ENGLISH GIRL."

Words by
LESLIE STUART and ADRIAN ROSS.

Tempo di Valse.

Piano.

1. The world has maid - ens sweet and pret - ty Wher - e'er we go;..... The gay gri - settes of Pa - ris ci - ty All
2. The high born girl that charms your sen - ses At some court ball;..... The sport - ing girl that takes..... her fen - ces, Nor
3. They say that court - ship days are end - ed, And won't re - - turn;..... And wo - men want their rights..... ex - tend - ed, And

art - - ists know;..... I - ta - lian eyes can
fears a fall;..... The girl that bids her
love they spurn!..... No more the maid - ens
cresc.
glow with pas - sion Like mid - - night stars;..... The
sol - dier lov - er Go forth to fight,..... And
care for mar - riage, As girls did then;..... But
f
Turk has ma - ny a fair Cir - cas - sian Be - hind the
tries her tear - ful eyes to co - ver While he's in
now in style and dress and car - riage They're lit - - tle

bars:..... You may roam..... the world o - ver, A wan - der - ing
sight..... In their sor - - row or splen - dour, They're true, they are
men!..... But there's one..... girl that fan - cies Old - fash - ion'd ro -
ro - - ver,..... But the love - - - li - est
ten - - der;..... Be the girl..... what she
- man - - ces;..... Though the o - - - thers may
one That is un - der the sun..... Ah!.....
will, We're in love with her still!..... For.....
fret, She is wo - man - ly yet!..... For.....

She's an Eng - lish girl,..... And there's beau - ty in her name,..... You may
say 'Mam' - selle' or 'Se - no - ra' It's not the same..... There's the
Nor - way Blonde or French Bru - nette, Or veil'd Co - quette from Cai - ro, Ah! but
don't for - get I on - ly say an Eng - lish girl.....
Fine.
p
D.C.

Nº 10.

SONG. (Lilian.)

"CALL ROUND AGAIN."

Words by
LESLIE STUART.

Tempo di Polka.

Lilian.

Piano.

f

1. If you'd like to know what wait-ing is, Then you may co - quette with
2. There'll be lots of op-por - tu-ni-ties In the fu - ture, you'll al -

p

me, ... For a girl, pre-var - i - ca-ting is Just the
- low, ... But per-haps a tri - fle soon it is To de -

on - ly way to keep her fan - cy free. If a girl is too pre -
- cide this most im - port - ant ques - tion now. If I made my choice too

- cip - i - tate, And ac - cepts the old old tale,..... Then it's
hur - ried - ly, 'Twould be awk - ward, you'll con - fess;..... Lat - er

ten to one The ar - dour is gone in the man.....
on, you'll see My an - swer will be *"No"* or *"Yes."*.....

MEN.

The strict re - verse, and
I think I see your

f

.... But if he tries wor - ry - ing a - gain He may
.... So if you wait just a lit - tle time you may
pos - si - bly worse is her plan.
an - swer will be "make a guess."
p
get some en - cour - ag - ing re - ply.....
get some en - cour - ag - ing re - ply.....
But I call'd yes - ter - day, And I
But I call'd round to - day, And I
Then
came a - way with noth - ing of the kind from you.....
3
f
p

call round a_gain In a - bout a week or two, If your love is true.... Be

f *f*

cer_tain that you do. Call round a_gain in a - bout a week or two, And I'll

f

tell you if I'm going too let you know.....

A ve - ry def - in_ite ap -

Call round a-gain in a - bout a week or two, And I'll tell you if..... I'm
- point - - - ment, not much.
going to let you know. Call round a-gain in a - bout a week or two, And I'll
tell you if I'm going to let you know..... know.....
1.
2.
D. C.

DANCE.
f ritard.
a tempo
p
1.
2.
f
1.
2.

No. 11.

FINALE Act I.

Words by
LESLIE STUART and CHAS. H. TAYLOR.

watch-word for ev - 'ry - one is "Plun - der" As

watch-word for ev - 'ry - one is "Plun - der" As

long as at..... a pre - mi - um they stay. The

long as at..... a pre - mi - um they stay. The

bus - 'ness that is com-ing a - long the 'phone..... Is

bus - 'ness that is com-ing a - long the 'phone..... Is

sim - - ply in - des - crib - a - ble Each
sim - - ply in - des - crib - a - ble..... For ev - 'ry
time that it rings, The en - qui - ry it brings Is for
time that it rings, The en - qui - ry it brings Is for
sf
sf
"Jump - ing Jacks" a - lone, Tic toc, tic toc tic toc, So
"Jump - ing Jacks" a - lone, a - lone, Tic toc, tic toc tic toc, So

S. They're on a good thing, there's no doubt of it, We real - ly don't pro-

A. They're on a good thing, there's no doubt of it, We real - ly don't pro-

T. up..... up with "Jump - ing Jacks!" Here's a

B. up..... up with "Jump - ing Jacks!" Here's a

- fess..... These things to un - der stand, But by your looks we guess

- fess..... These things to un - der stand, But by your looks we guess

run with them They're play - ing up for us, al - though per -

run with them They're play - ing up for us, al - though per -

Tom Tid - dler's ground is sim - ply out of it..... So here's suc -
Tom Tid - dler's ground is sim - ply out of it..... So here's suc -
- haps..... They'll be "Slump-ing Jacks"..... When we've
- haps..... They'll be "Slump-ing Jacks"..... When we've
cess..... So here's suc - cess, suc - cess!..... It's
cess..... So here's suc - cess, suc - cess!..... It's
done with them..... We're boom-ing them up for all we know, For
done with them..... We're boom-ing them up for all we know, For

all in for a pen - ny, in for a pound .....

all in for a pen - ny, in for a pound .....

all we're worth ..... Yes In for a pen - ny in for a pound, For

all we're worth ..... Yes In for a pen - ny in for a pound, For

all in for a pen - ny, in for a pound ..... There'll

all in for a pen - ny, in for a pound ..... a

all we're worth ..... For all we're worth. There's going to be a

all we're worth ..... we're worth .....

be ..... They say ..... a

boom to - day, There's going to be a boom to - day, a boom to - day, They've

boom to - day, There's going to be a boom to - day, a boom to - day;

a boom ..... There is a

boom to - day, some - - thing, some - thing af - ter

ris - en up, what ev - er that means, And come to stay, they've come to stay. Then

Come ..... to stay it means, they've come to stay, they've come to stay

reg' lar boom ..... They've come ..... to stay, to stay, Then

all ..... in - des - crib - a - ble. We con -

in for a pen - ny in for a pound to - day, to - day. Just as

all ..... is in - des - crib - a - ble. We con -

all ..... is in - des - crib - a - ble. We con -

- fess ..... that we're out of it If

long as at a pre - mi - um they stay, they stay. If

- fess ..... it's not for us to say ..... If we could

- fess ..... it's not for us to say ..... If we could

they ..... could but tell you, but tell you all they

they ..... could but tell you, but tell all they

tell ..... you all we know, all we know ..... You'd

tell ..... you all we know, all we know ..... You'd

know, you would cap - ture all you can ..... Oh!

know, you'd buy all you can ..... Oh!

buy buy buy all you can ..... Oh!

buy buy buy all you can ..... Oh!

"Jump - ing Jacks" have start - ed jump ing They will make a Pro - fit bump - ing

"Jump - ing Jacks" have start - ed jump ing They will make a Pro - fit bump - ing;

"Jump - - ing Jacks"..... are ris - - ing high ..... So

"Jump - - ing Jacks"..... are ris - - ing high ..... So

"Jump - ing Jacks" are high! Yes "Jump - ing Jacks" are high!.....

nev - er say die— They're high! "Jacks" are high!.....

nev - er say die ..... They're high!..... they're high!.....

nev - er say die, They're high!..... they're high!.....

ENTRANCE OF AMERICAN GIRLS.
ff
AMERICAN GIRLS.
We
f
want to know How "Jump - ers" go; If sell - ing is ad - vis - a - ble Our
sys - tem is to part with them, If shares are re - al - is - a - ble The

"rise,"..... the "fall"..... Is a mat_ter that is up to you,..... We've

paid no mon_ey for the shares we've got. For

TENORS.

So they don't care wheth_er they are up or not.

all we get is a pro_fit to us, And a ve_ry good pro_fit too.

A ve_ry good

ff

game,..... And one..... that meets with our ap - pro - val so, That

The

we will buy the lot,..... And glad - - ly spec - u - late.

"rise,"..... the "fall"..... Is a mat-ter that is up to you,..... We've

TENORS AND BASSES.

The rise the fall is up to us.....

paid no mon_ey for the shares we've got. For

So you don't care wheth_er they are up or not.

all we get is a pro_fit to us And a ve_ry good pro_fit

too.....

SOLO (OVEREND.)

A

Allegro.

p

Sul - tan, or a Ma - ra - jah, Or ev - en a King Of an O - cean
Ring, Will not com - pare with you!
With you, you'll have
You'll all be a - ble to
ev - 'ry - thing mon - ey can buy.....

mar - ry Ex - treme - ly well, And do the swell; And to be

fair with you,

We've not the slight - est doubt you're go - ing to

SOPRANO AND CONTRALTO.

Bow down,..... to the

try.

girl with mon - ey to burn!

TENORS ONLY.

You must e - lim - in - ate all

SOPRANO ONLY.

We know the kind of a

tra - ces Of the gay co - quette.

SOPRANO AND CONTRALTO.

girl you mean, So leave the game we play to us.....

And you must

cul - ti - vate the gra - ces of the up - per set.....
.... We all bow down to wealth and sta - -
- tion..... You'll all be mil - lion - aires to - mor - row
f

SOPRANO.

With mon - ey to burn, bow down!.....

CONTRALTO.

With mon - ey to burn, bow down!.....

TENOR.

morn - - ing You've done with mon - ey trou - bles af - ter to -

BASS.

morn - - ing You've done with mon - ey trou - bles af - ter to -

With mon - ey to burn, with mon - ey to burn.

With mon - ey to burn, with mon - ey to burn.

day..... The class they call *beau*

day.....

ff *f*

With mon - ey to burn, bow
With mon - ey to burn, bow
monde You'll soon be a - dorn - - - ing So
down!..... Bow down
down!..... Bow down
don't do a - ny thing girls to give it a - way.
don't do a - ny thing girls to give it a - way.

A mil - lion-aire With lots to spare, A mul - ti-mil - lion-
A mil - lion-aire With lots to spare, For ev - 'ry-thing that
mil - lione - aire with plen-ty to spare..... to
spare..... to
f
- aire..... With gold to buy What daz - zles the eye— And
mo-ney can bring. With gold to buy What daz - zles the eye— And
spare..... With gold to buy What daz - zles the eye— And
And
ff
f

wealth in - cred - i - ble ev - 'ry - where, A mil - lion - aire Who,

wealth in - cred - i - ble ev - 'ry - where, A mil - lion - aire Who,

wealth un - told, and lots to spare. A mil - lion - aire Who,

wealth un - told, and lots to spare.

here and there Has cost - ly yachts In love - ly spots; You'll

here and there Has cost - ly yachts In love - ly spots; You'll

here and there With yachts In love - ly spots; You'll

With yachts In love - ly spots; You'll

do as you please in the morn - - - ing.....

do as you please in the morn. - - - ing.....

do as you please in the morn - - - ing..... A

do as you please in the morn - ing as you please A

ff

With plen - ty to spare to spare You'll all..... be

With plen - ty to spare to spare With lots..... to

mil - lion - aire with lots to spare For ev - 'ry - thing That

mil - lion - aire with lots to spare For ev - 'ry - thing That

mil - lion-aire. With gold to buy What daz-zles the eye— And

spare ..... With gold to buy What daz-zles the eye— And

mo-ney can bring. With gold to buy What daz-zles the eye— And

mo-ney can bring. And

wealth in-cred-i-ble ev-'ry-where, A mil-lion-aire! Who,

wealth in-cred-i-ble ev-'ry-where, A mil-lion-aire! Who,

wealth un-told, and lots to spare. A mil-lion-aire! Who,

wealth un-told, and lots to spare.

here and there, Has cost - ly yachts In love - ly spots; But

here and there, Has cost - ly yachts In love - ly spots; But

here and there, Has yachts In love - ly spots; But

With yachts In love - ly spots; But

wait till to - mor - - row morn - - - ing.....

wait till to - mor - - row morn - - - ing.....

wait till to - mor - - row morn - - - ing.....

wait till to - mor - - row morn - - - ing.....

SIR O ST. LEGER.
I

told you so, I told you so! You see I am the fel_low to know. Not
on_ly that, I'm aw_'fly quick At spot_ting a thing that's
sure to go.
SOPRANO.
Of course you are, you dear old thing, And that is why we
CONTRALTO.
Of course you are, you dear old thing, And that is why we
TENOR & BASS.

al-ways sing Chic-koo,..... Chic-koo,..... Chic-koo, Chickoo, Chic-koo. For that's the
al-ways sing Chic-koo,..... Chic-koo,..... Chic-koo, Chickoo, Chic-koo. We
Chic-koo,..... Chic-koo,..... Chic-koo, Chickoo, Chic-koo. For that's the

way we want to Say how cle-ver a man..... you
want to Say how cle-ver a man..... you
way we want to Say how cle-ver a man..... you

Moderato.
SOPRANO.
are..... So tell us, dear old Nun_ky, what to do!..... We
are.....
are.....
p
leave such things as this of course to you.....
p
Give us your kind ad_vice, Shall we sell at the price? O

S. tell us, tell us what to do! O tell us, tell us do! We're

C. So

rit. a

rit. a

tempo

going to do ex - act - ly what you say, ... We

do ..... We're going to do ex - act - ly what you

tempo

need the mon - ey bad - ly an - y way; .....

say, ... We need the mon - ey bad - ly an - y

f

Let us play the game,..... But, dear - ie, all the same, We'd like to

way;..... So let us play the game,..... We'd like to

SOPRANO.

touch a lit - tle "di - vi - dend" to - day.....

CONTRALTO.

touch a lit - tle "di - vi - dend" to - day.....

TENOR.

Tell them do, your ad-vice it is val - u - a - ble

BASS.

Tell them do, your ad-vice it is val - u - a - ble

S. Tell us what to do in a way sym_pathe_ti_cal and

C. Tell us what to do in a way sym_pathe_ti_cal and

T. O tell them that's the ve_ry wis_est

B. Tell them Nun_ky 'tis the wis_est plan ..... To

f

true Say what to do what to do, We will fol_low what you

true We ..... fol_low you

plan Poc_ket an_y pro_fit while you

poc_ket an_y pro_fit while they can ..... If

say..... We need the mon_ey bad_ly ve_ry bad_ly tell us then
say..... So tell us
can It's true they need the mon_ey bad_ly, why they
as they say, It's true that they need the mon_ey bad_ly, why they
what to do. We need the mon_ey, you know, to_
true We need the mon_ey, you know, to_
ought to take it glad_ly, We should say as man to man, Then
ought to take it glad_ly, We should say, So then

day,..... So say what to do..... say what to

day,..... So say..... say what to

say So say old man what to do, say what to

tell them dear old Nun-ky what to do..... The

do..... We leave it to you..... all to

do..... We look to you to

do..... The la - dies say they leave such things to

la - dies say they're leav - ing it to you..... They

you, So tell us true..... We need it ve - ry bad - ly; So then

you..... We need the mon - ey bad - - ly; So then

you..... they need..... it bad - - ly; So then

say..... they need the mon - ey bad - - ly; So then

tell us dear old Nun - ky what to do, what to do.....

tell us dear old Nun - ky what to do, what to do.....

say what to do..... to do, to do.....

tell them do, what to do, to do.....

p

LILIAN.

I feel at last my cou-rage sha-ken; What if I have un-der-ta-ken

p

L

Af-ter all too dif-fi-cult a task?..... In

L

all this bu-sy place..... I see no friend-ly face, Or one whose

L

kind as-sis-tance I would dare to ask.....

MERRION.

You are

M

trou - bled, that is ve - ry plain to see;..... Won't you

LILIAN.

Well, pro - mise

M

make a friend - ly con - fi - dant of me?.....

L

not to tell, And I'll con-fess– I may as well, You'll ne - ver guess! I'm

L

not..... what I seem to be.

LILIAN.

I am but a lit - tle

MERRION.

Won't you come..... a - - long with me? You'll be

BASSES.

p When he sees..... a pret - ty face,..... He com -

Moderato.

p

L

school - girl, un - pro - - tect - - ed, Far from those who'd

M

safe in my com - pa - ny. If

- men - ces soon The old, old tune; Thinks he

L give me good ad - vice, And their coun - - sel..... When my de -

M you knew..... my kind in - ten - tions, You'd be

loves her and tells her the tale That

L - ceit shall be de - - tect - - ed-.....

M guid - - ed, girl, by me In this po - si - tion. When they

al - ways seems too good to fail. She be -

L

Had I known these com - pli -

M

find..... you've de - ceived them so, You may

- lieves..... in all he tells her, But it's

L

- ca - tions all a - - round..... me, I would have pre -

M

not see your chance to go;..... So be per -

not for us to in - ter - fere; Al - though she seems to

L

- ferred my dull sur - - round - ings In my lit - tle

M

- suad - ed in this strange di - lem - ma By the

be of high - class sta - - - tion, But be -

L

con - - - - - - vent school.

M

chance that sets..... you free.

SOPRANO.

When he

CONTRALTO.

When he

TENOR.

Won't you

BASS.

- low our so - cial scale. Won't you

L

I am but a lit-tle girl from school..... Far from

M

come..... yes come..... with me You're

way..... men go..... a new in-fat-u-

way..... men go..... a new in-fat-u-

go..... a-long with him You're

go..... a-long with him..... You'll be

f *f*

those..... I trust.....

safe my lit-tle girl with me..... You're

-a-tion ev-'ry day..... Though we've

-a-tion-ev 'ry day..... We've

safe..... your safe..... be-cause he tru-ly

safe girl in his com-pan-y Al-

far..... from friends an coun - sel When my

safe..... in my com - pan - y When they

stu - died ev - 'ry form of flir - ta - tion In a

stu died flir - ta - - tion In

loves you yes he loves you So we'll

- though girl we're bu - sy to - day We'll

scheme shall be de - tect - - - ed

find you've tricked them so.....

most ac - com - plished way We don't get a

all..... it's ways We don't get a

try, we'll try and spare you, So mind you don't re -

try, we'll try and spare you, Don't re -

I am but a lit_tle girl from school..... Had I
come..... yes come..... with me You
chance..... With girls..... who play the pro - per
chance..... With girls..... who play the pro - per
- fuse..... such pro - tec - tion It's
- fuse..... his kind pro - tec - - tion It is

f

known..... my dan - - ger I'd pre -
may not get a chance to go..... Be per -
prude with love - sick sighs..... Our ef - forts are dis -
prude with love - sick sighs..... Our ef - forts are dis -
your..... vo - - ca - - tion So pre -
in your av - o - ca - tion So pre -

-fer my dull sur - round - - ings In my
-sua - ded in this strange del - em - ina By the
-count - ed by the game The lit - tle game of
-count - ed by the game The lit - tle game of
-tend you nev - er nev - er met Such a
-tend you nev - er nev - er met a man Who
con - - - vent school.
chance that sets..... you free.
droop - - ing eyes.
droop - ing droop - ing eyes.
man as this..... be - fore.
talked like that be - fore.

AMERICAN GIRLS.
We've
ff
sold the lot, we've sold the lot!
You
The deuce you have, the deuce you have!
The deuce you have, the deuce you have!

thought that you could sell us, too;
We ne - ver thought such things of you. We
We ne - ver thought such things of you.
did as you have told us, But we find that you have sold us, For the

shares are quick - ly drop - ping, And we're ru - in'd ev - 'ry one.....

We're ru - in'd ev - 'ry one.....

Vivace. *(Entrance of Miss Yost.)*

ff

ff

MISS YOST.

I am Miss Yost, The new type - wri - ter, 'Tis my

pp

boast That none is bright-er; And you soon shall see my quick Lit-tle fin-gers

tic-a-tac, tic-tac - tic. And I have come to make you

pp

bu - sy, make things hum un-til You're diz - zy, You will find I'm a

TENORS.
go - ey girl, Who is up to ev - 'ry trick. The shares are
BASS.
The shares are
ff
down!..... They've dropp'd a point or two,..... And
down!..... They've dropp'd a point or two, ... And
Lon - don is sell - ing– It's ev - 'ry-where the same. They're
Lon - don is sell - ing– It's ev - 'ry-where the same.

down down down..... They've all gone

They've all gone

down!..... They're down, we don't need tell - - ing, not

down!..... They're down, we don't need tell - - ing, not

tell - ing It's the fin - ish of the game.....

tell - ing It's the fin - ish of the game.....

ff

SOPRANO.
Ca - lam - it - ous, But not to us, We've made a splen - did deal..... And
CONTRALTO.
Ca - lam - it - ous, But not to us, We've made a pro - fit - a - ble deal, And
TENOR.
This is an aw - ful blow to us, You've made a pro - fit - a - ble deal, This
BASS.
This is an aw - ful blow to us, You've made a pro - fit - a - ble deal, This
ff
ve - ry sat - is - fied we feel, Yes ve - ry sat - is - fied we feel, We
ve - ry sat - is - fied we feel, Yes ve - ry sat - is - fied we feel, We
means more than you know to us And sor - - ry you should feel, The
means more than you know to us And sor - ry sor - ry you should feel, The

by your kind ad - vice were led We on - ly act - ed as you said, And

by your kind ad - vice were led We on - ly did what you said, And

best ad - vice we gave to you; We on - ly wish we'd done so too, And

best ad - vice we gave to you; We wish we'd fol - low'd that too, And

sold out our shares ere the morn - ing The game is

sold out our shares ere the morn - ing The game is

sold out our shares ere the morn - ing The game is

sold. Yes, the game is

ff

END OF ACT I.

INTRODUCTION to Opening Chorus ACT II.

Moderato.

Piano.

p
p

p

p
p
f
Slower.
p

Act II.

Nº 12. OPENING CHORUS.

Tenors.

Piano.

É - tu - di - ant des Beaux Arts..... What though pos - te - ri - ty may

give un - to Your hon - our'd name ..... A mea - sure of

fame ..... É - tu - di - ant des Beaux Arts..... You have

on - ly one life to live, and that not long,.....

.... So make it a song ..... Bid care *a* -

- *dé*, and fol - low your star ..... A heart that's

gay will car - ry you far ..... Sing *Vi* - - *ve* .....

.... la cam - ar - ar - der - i - - - - - e! Vi - - ve .....

.... la com - pag - ni - - e! ..... Sing Vi - - ve .....

f

.... la cam - ar - ar - der - i - - - - - e!

Vi - - ve ..... la com - pag - ni - e! Vi - ve!

f *ff*

Art may ..... for ev_er and a day en - dure ..... But

youth goes ..... and the pa_ges you may close *tou - jours* ..... *Hé*

Vi - ve ..... *la jeu_nes_se!* make of it a song ..... O É'_tu - di

ant, ... as the mer_ry moments fly a - long. .....

SOPRANO

pp

Ah .....

TENOR.

É - tu - di - ant de l'A - mour..... No wealth of col - our can e -

p

..... l'A - mour..... l'A - - mour.....

- clipse the light of wo - man's eyes ..... where witcher - y lies .....

3

3

..... Ah .....

..... É - tu - di - ant de l'A - mour..... They will

p

.... ru - by lips, the while you trace .....

mock you, her ru - by lips, the while you trace .....

.... you trace ..... Take

.... Their fem - in - ine grace ..... Take

heart of grace and paint with a will ..... Then

heart of grace and paint ..... Then

SOPRANO.

kiss the face that baf-fles your skill ..... Vi - -

CONTRALTO.

kiss the face that baf-fles your skill ..... Vi - -

TENOR.

kiss the face, the face ..... Sing

BASS.

kiss the face that baf-fles your skill ..... Sing

- *vet* ..... Sing *Vi - - vet* ..... *Vi - vet* Sing

- *vet* ..... *la cam - ar - ar - der - i - et* Sing

Vi - ve la cam - ar - ar - der - i - et Sing

Vi - ve la cam - ar - ar - der - ie! Vi - vet Vi - vet Sing

f

Vi - - - ve la com - pag - nie! ..... Vi -

Vi - - - ve la com - pag - nie! Vi - ve ..... la

Vi - - ve ..... la com - pag - ni - - e ..... la

Vi - - ve ..... la com - pag - nie! Vi - ve! ..... Vi -

- ve ..... la com - pag - nie! Ah! ..... Vi -

com - pag - ni - e! la com - pag - nie! Vi - ve! ..... Vi -

com - pag - ni - e! la com - pag - nie! Vi - ve! ..... Vi -

- ve! Ah! ..... Vi - - ve! Ah! ..... la com - pag -

f

- ve ..... la com - pag - ni - e! Vi - ve!
- ve! Vi - ve ..... la com - pag - ni - e! Vi - ve!
- ve la com - pag - nie! la com - pag - nie! Sing Vi - ve!
- ni - e ..... Sing ..... sing Vi - ve!
f
ff
Art may ..... for ev - er and a day en - dure, ...
Art may ..... for ev - er and a day en - dure, ...
Art may ..... for ev - er and a day en - dure, ...
Art may ..... en - - dure, ... en -

..... But youth goes..... And the pa - ges you may

..... But youth goes..... And the pa - ges you may

..... But youth may go, and

- dure, But youth may go, and go, and

close tou - jours..... *Hé Vi - ve..... la jeu - nes - se!*

close tou - jours..... *Hé Vi - ve..... la jeu - nes - se!*

close,..... may close tou-jours *Hé Vi - - - ve! vi - - - ve!* and

close tou - jours, may close tou-jours *Hé Vi - ve la jeu - nes - - - se!*

make of it a song.....

make of it a song.....

make of it a song..... O É - tu - di - ant.....

make of it a song.

They fly a - long.....

They fly a - long.....

..... as the mer - ry mo - ments fly a - long..... Ah!.....

They fly a - long.....

TENORS ONLY.

..... Ah!..... *Hé*

p

Vi - ve la jeu - nes - se! make of it a song.....

SOLO.

.... *Vi - - - ve,*..... *Vi - - ve la jeu -*

p

- nes - se, let us make of it a song, Yes,..... make of it a

Moderato.
song.....
f
f
Oh Wo - man! in days of ro -
p
- mance,..... Love il - lu - mined her eyes like a torch,..... And it
3

need - ed but one lit - tle glance,..... All the hearts of her lov - ers to

scorch..... But to - day it has sunk to a spark,..... And she

hides it with fem - in - ine shame,..... So she has to be kissed in the

dark, in the dark, To re - vive..... the old flame..... *Au - tres*

pp

rit.

temps,..... au - tres mœurs,..... But the men have re - mained as they

pp *pp*

a tempo

were,..... And they fling..... ev - 'ry thing..... They pos -

rit. *a tempo* *ritard.*

- sess in the bal - ance for Her,..... But they cry..... That a

p *pp* *ritard.*

a tempo

sigh,..... Is the ut - most their vows can stir,..... Is there

pp *a tempo*

rit.

com - ing a day when we sad - ly shall say, *Aut - res temps ..... aut - res*

rit.

a tempo

coeurs? ..... But the

(SOPRANOS.)

Aut - res temps ..... aut - res mœurs ..... But the

a tempo

pp

mf

men have re-mained as they were ..... And they fling ..... ev - ry

men have re-mained as they were .....

thing ..... They pos - sess in the bal - ance for Her..... But they

But they

rit. *a tempo*

cry..... that a sigh ..... Is the ut - most their vows can

rit. *a tempo*

cry..... that a sigh ..... a sigh they

pp *p* *pp*

stir, ... Is there com - ing a day when we sad - ly shall say, *Aut - res*

sigh .....

rit.

temps ..... Aut - res coeurs!.....

f

Tempo I°

E - tu - di - ant de l'A

p

É -

É -

mour ..... No wealth of col - our can e - clipse it .....

-tu - di - ant de l'A mour..... Vi ve! Vi - ve la com - pag -
-tu - di - ant de l'A mour..... Vi ve! Vi - ve la com - pag -
..... Vi ve! Vi - ve la com - pag -
Vi - - - - - ve la
f
ni - e!..... la com - pag - ni - e! Vi - ve!
ni - e!..... la com - pag - ni - e! Vi - ve!
ni - e!..... la com - pag - ni - e! Vi - ve!
com - pag - ni - - - e! Vi - ve! Vi - ve!
ff
ff

Art may..... for ev - er and a day en - dure.....

Art may..... for ev - er and a day en - dure.....

Art may..... for ev - er and a day en - dure.....

Art may..... en - - - dure..... en -

.... But youth goes,..... and the pa - ges you may

.... But youth goes,..... and the pa - ges you may

.... But youth may go, and

- dure But youth may, youth may go, and

close tou - jours..... Hé Vi - ve.....

close tou - jours..... Hé Vi - ve.....

close ..... may close tou - jours Hé Vi - - ve!

close tou - jours may close tou - jours Hé Vi - ve la jeu

.... la jeu - nes - se! make of it a song.....

.... la jeu - nes - se! make of it a song.....

Vi - - ve! and make of it a song..... O É - tu - di -

nes - - se! make of it a song

They fly a long

They fly a long

-ant as the mer-ry mo-ments fly a long

They fly a long

Ah Ah

p

Ah
Ah
Ah
Ah
Ah

No. 13. SONG. (Mamie Reckfeller.)

"MY LITTLE CANOE."

Words by
LESLIE STUART.

Allegro moderato.

Piano.

Much slower.
1. Ma - mie,..... if you've nothin' else to do, ma Ma - mie girl, I'm goin' to give an in - vi -
2. Ma - mie,..... if you ne - ver say a word, ma Ma - mie girl, It's just a lit - tle con - so -
p
GIRLS.
TENORS. In my lit - tle can - oe.
- ta - tion..... For to come a - long o' me.....
- la - tion..... If you come a - long o' me.....
Ma - mie,..... it - 'll car - ry me an' you, And that's e - nough for a nice flir -
Ma - mie,..... won't you think a lit - tle thought, Ma Ma - mie girl in your hes - i -
p
GIRLS.
- ta - tion..... As you're sit - ting in your lone - some..... In your lonesome with
- ta - tion..... For to be my lit - tle car - go..... In its lonesome with

me..... I've got so much to say,..... and I'm for-
me?..... You don't know what it is..... to not know

p

-get-ting how! I've such a tale..... as no one
what to say. Well, that's my case..... the long, long

GIRLS.

knows..... I'd bet-ter say to you..... the ve-ry
day..... But when we're pad-dling home..... in dusk of

last thing now,..... So while the light of love is ling'ring in your lit-tle
night a-lone..... And while the light will shine like ru-bies from your lit-tle

pp
GIRLS.
lan - guid eyes,..... Ma-mie, won't you come a - long o' me..... where the i - ris
fai - ry eyes..... Ma-mie, that will be the chance for me..... For to say ma
grows?.....
say.....
Ma - mie, I've a lit-tle ca - noe,
p
Room for me, my Ma-mie, and you; I'll pad-dle a-long, and rock you in my
In my lit-tle ca-noe
cra - dle.....
Ma - mie, you'll have no-thin' to do, And

when I've told my wor - ries to you, Then, Ma - mie, we might ca - noo - dle, we

TENORS. In my lit - tle can - oe. GIRLS.

two, Ma - mie, I've a lit - tle ca - noe,

p

Room for me, my Ma - mie, and you; I'll pad - dle a - long and rock you in my

p

In my lit - tle ca - noe

cra - dle..... Ma - mie, you'll have no - thin' to do, And

TENORS.
In my lit_tle can_oe
when I've told my worries to you, Then, Ma_mie, we might ca_noo_dle, we two,
D.C.
DANCE.
p
3
p

p
p
f

No. 14. SONG. (Lilian.)

"CLYTIE"

Cly - tie is a per - son yet un - mat - ed
Cly - tie did - n't go and have it half done

un - mat - ed
not half done

p

Cly - tie won - ders why, She won - ders why She
Cly - tie posed in clas - sic char - ac - ter She

O Cly - tie, you're

p

keeps her ti - ny ti - ny nose tip - tilt - ed..... So
chose the sim - ple cha - rac - ter of Jul - i - et..... She

wrong..... O Cly - tie, you're

pp *pp*

all her lit - tle love af - fairs go wrong..... She
had to do the thing in pro - per form..... She

wrong..... O Cly - tie, you're

sighs, and ev - 'ry time that she is jilt - ed, Cly - tie
thought the cos - tume neat, and ra - ther cool, Yet there were

wrong..... Cly - tie!

takes the ve - ry next..... O
some who called it warm.....

The next that comes a - long
Who thought it ra - ther warm,

Cly - tie! Cly - tie! The They

Dif- fi - cult girl! dif- fi - cult girl

next that comes a - long be - longs to Cly - tie.
thought it ra - ther sum - mer - y for Cly - tie.

rit *a tempo*

Cly - tie, sim - ple Cly - tie, It's a shame to call her flight - y, If her

pp

love af - fairs go wrong..... You see the
With the

sim - ple fact is this, She's the sort a man would kiss, With-out a
best in - ten - tions She posed up - on a bal - con - y But to be

thought of ask - ing Cly - tie, might he?
ta - ken in your night - y, Cly - tie!

Dif - fi - cult girl

1st. SOPRANO.

Cly - tie, sim - ple Cly - tie, It's a shame to call her flight - y, If her

2nd. SOPRANO.

Cly - tie..... sim - ple Cly - tie..... Her

f

SOLO.

love af_fairs go wrong..... You see the
With the

love af_fairs go wrong.....

p

ALL.

sim_ple fact is this, She's the sort a man would kiss, With_out a
best_in_ten_tions She posed up_on a bal_con_y, But to be

With out a
But to be

thought of ask_ing Cli_tie, might he? Cly_tie!
ta_ken in your night_y,

thought of ask_ing Cli_tie, might he? Cly_tie!
ta_ken in your night_y,

1. 2.

D.C.

No. 15. DUET. (Lilian and Verney.)

"JUST THE TALE BY NIGHT AND DAY."

Words by
LESLIE STUART and CHAS. H. TAYLOR.

LIL. Perhaps I can.
VER. Perhaps I can.

true? Ah! if you'll on - ly help me now..... VER. You've a
can but swear that faith - ful you have been,..... LIL. You have

face that looks so kind, And I am sure that I shall find A lit - tle
flirt - ed, have you not? And ev - en— kissed— a few?— a lot? Well, oth - er

LIL. It has
VER. It has

friend in you— I hope so a - ny - how.....
fa - ces have been known to in - ter - vene.....

been the same old sto - ry since the world be - gan— Just a
been the same old sto - ry since the world be - gan— Just a

case of lov - ers part - ed By a sim - ple cir - cum - stance, With a
case of lov - ers wait - ing For a sim - ple cir - cum - stance, Or a

world un - sym - pa - thet - ic - al to face ..... Will they
friend - ly hand to bring them face to face ..... Well, I'll

VER. That is true.
LIL. That is true.

meet a - gain who cares? The world's no time for their af - fairs; But for the
lend a will - ing hand, For I would have you un - der - stand That I'm the

per - sons in - ter - est - ed It's an in - ter - est - ing case. Ah
per - son in - ter - est - ed In this in - ter - est - ing case. Ah

rit. *a tempo*
Just the tale by night and day Lov - ers will

rit. *a tempo*
Ah! Ah ..... That's the

rit. *a tempo*

hear their lov - ers say "I love you, Love how I love you"

tale by night and day.

ev - er And dream - ing like ours will last for al - way al - way

But mem - 'ries

f

Ah!..... mem - 'ries fade And hearts grow

fade and hearts grow cold New loves will take the place of

ritard.

cold, And that which should nev - er hap - pen, nev - er! Sure - ly will

old, And that which should nev - er hap - pen, nev - er! Sure - ly will

a tempo

hap - pen ev - - - 'ry day.....

hap - pen ev - - - 'ry day.....

f

Nº 16. QUARTETTE.

"THERE'S NOTHING LIKE A WIFE."

A: And that, from ev - 'ry point of view, Sounds

J: And ev - 'ry - thing we try to do To

M: cares a - way;

back we slap,

A: pra - ti - cal and po - - et - i - cal too. Sounds prac - ti - cal and po -

show... we're sym - path - - et - i - cal too. To show we're sym - path -

J: Sounds prac - ti - cal and po -

To show we're sym - path -

M: Sounds prac - ti - cal and po -

To show we're sym - path -

Sounds prac - ti - cal and po -

To show we're sym - path -

f

A

-et-i-cal too, po-et-i-cal too.....

-et-i-cal too, path-et-i-cal too.....

J

-et-i-cal too, po-et-i-cal too..... As

-et-i-cal too, path-et-i-cal too..... But

M

-et-i-cal too, Sounds prac-ti-cal and po-et-i-cal too.

-et-i-cal too, To show we are sym-pa-the-ti-cal too.

-et-i-cal too, Sounds prac-ti-cal and po-et-i-cal too.

-et-i-cal too, To show we are sym-pa-the-ti-cal too.

A

J

look-ers on at the game, of course The sen-ti-ment we

tho' we are en-vious of his state, We think up-on the

M

A

J

all en - dorse,
whole we'll wait,

M

And hope for such good luck in life For the man who bold - ly
Our at - ti - tude im - plies no doubt, But we like to see how

A

For him who bold - ly takes a wife.
We like to see how things turn out.

J

For him who bold - ly takes a wife.
We like to see how things turn out.

M

takes a wife, For him who bold - ly takes a wife.
things turn out, We like to see how things turn out.

For him who bold - ly takes a wife.
We like to see how things turn out.

A
Though we don't ad - vo - cate the mar - ried state, Nor con - tem -
J
Though we don't ad - vo - cate the mar - ried state, Nor con - tem -
M
Though we don't ad - vo - cate the mar - ried state, Nor con - tem -
Though we don't ad - vo - cate the mar - ried state, Nor con - tem -
f
A
plate pro - vok - ing fate, It's can di - date at..... an - y
J
plate pro - vok - ing fate, It's can di - date at..... an - y
M
plate pro - vok - ing fate, It's can di - date at..... an - y
plate pro - vok - ing fate, It's can di - date at..... an - y

A
rate we'll cel - e - brate In mer - ry cho - rus
J
rate we'll cel - e - brate In mer - ry cho - rus
M
rate we'll cel - e - brate In mer - ry cho - rus
rate we'll cel - e - brate In mer - ry cho - rus
A
Then ding dong
J
Then ding dong
M
Then ding dong
Then ding dong

A: ding, Ring out wed-ding bells, But for some-bo-dy else, A

J: ding, Ring out wed-ding bells, But for some-bo-dy else, A

M: ding, Ding dong ding dong A

ding, Ring out wed-ding bells for.... some-bo-dy else, A

ff

A: sin-gle life be-fore..... us.

J: sin-gle life be-fore..... us.

M: sin-gle life be-fore..... us.

sin-gle life be-fore..... us.

(Bouche fermée)
A
(Bouche fermée)
J
(Bouche fermée)
M
(Bouche fermée)
A
J
M

Nº 16ª TARANTELLA, VALSE and CAKE WALK.

Allegro moderato.

Piano.

f

f
ff
f
ff
f
cresc.
f
ff
Scherzando
ff

p
sf
sf
f
1.
2.
ff

ff

p
sf
sf
sf
sf

f
f

Tempo di Valse.

f *f*

cres - - *cen* - - *do* *ff*

cres - - *cen* - - *do* *ff*

rit.
ff a tempo
1.
2.
f

1
2
Tempo I°
f

Cake Walk.

ff
8
3
ff
8
fff
8

No. 17.

SONG. (Tubby.)

"ONE GIRL TOO MANY."

Allegro.

Bedford.

Piano.

1. I've
2. One
3. A
4. I

f *p*

been in love since sev - en - teen Of course that's no - thing new,..... But
night to sup at the Sa - voy I took my Ger - ald - ine,..... For -
friend of mine said, "Mar - ry one, It may turn out good biz,..... And
hailed a han - som for a ride, And saw a girl I knew;..... And

some - how I have al - ways been Most mad - ly at-tached to two. I
- get - ting that to meet "Her Boy," I'd writ - ten to Em - me - line. The
af - ter all is said and done, You'll know where *she* al - ways is: Toss
said, "Come, dear - ie, jump in - side, There's plen - ty of room for you!" The

know I am at - trac - tive, But still I can - not see ..... Why
sub - se - quent pro - ceed - ings I did - n't wait to see,.....
up a coin and set - - tle Which one it is to be?.....
lit - tle squeeze I hoped for I got most cer - tain - ly;.....
ev - er - y time a girl I woo, An - o - ther one somewhere claims me too, There's
I caught their glance, and grabb'd my hat When - ev - er two la - dies look like that, There's
The coin he hand - ed me was bad, For a "Wo - man" on ei - ther side it had— As
She jumped in - side, and brought as well Her eld - er - ly aunt, I grieve to tell—There's
al - ways one too ma - ny for me, for me, you see.
al - ways one too ma - ny for me, for me, you see.
us - ual one too ma - ny for me, for me, you see.
al - ways one too ma - ny for me, for me, you see.

Rit.
a tempo
There's al_ways one girl..... too ma_ny for me..... And I'd be
CHO. the oth_er girl.
hap_py if 'twas_n't for the oth_er girl. It
caus_es me dis_tress of mind, For ev_er_y-where I go I find Just
GIRLS.
1.
2.
one girl, one lit_tle girl, too ma_ny for me. There's always ma_ny for me.....
f
p
D. C.

No. 18.

SONG. (Lilian.)

"LA ROSIÈRE."

Words by
ADRIAN ROSS.

all of us had a chance..... For if the world sup-
-brac-ing a sol-dier man!..... She owned that he had
come with him for a trip..... The girls were so con-

-pos-es A girl ex-treme-ly good,..... She
kissed her, And she re-turned it too,..... She
-fid-ing, Es-pe-cial-ly Su-sette,..... For

wins a crown of ro-ses As a queen of maid-en-
said she was his sis-ter, But we knew that was-n't
she went with him rid-ing, And she has-n't come back

-hood! So there was Va-le-rie..... and
true! For so said Va-le-rie..... and
yet. And he took Va-le-rie..... and

p

Rose Ma - rie,..... And lit - tle Su - sette and lit - tle An - nette, And
Rose Ma - rie,..... And lit - tle Su - sette and lit - tle An - nette, And
Rose Ma - rie,..... And lit - tle Su - sette and lit - tle An - nette, And

pp

Eu - la - lie!..... But when they came to
Eu - la - lie!..... And I am such a
Eu - la - lie!..... And I went too, but

give the crown, To the ve - ry best girl in all the town, The
mod - est miss I was ve - ry much shocked to hear of this, For
I was dressed In the gog - gles and cap and all the rest, So

list of girls had dwin - dled down To me, to me!
no one saw him give a kiss To me, to me!
no one ev - er e - ven guessed At me, at me!

So I'm the girl, the girl with the ro - ses red,.....

p

.... A white - rose gar - land on..... my head.....

.... So sweet and fair, which I wear With ap - pro - pri - ate

maid - en - hair! With ro - ses red, I'm Ro - si - ère..... She is the

GIRLS.

f

girl, the girl with the ro - ses red,..... A white - rose

LILIAN.

gar - - land on..... her head..... I am so

good, that's why they made me

LILIAN & GIRLS.

Ro - - - - - - - - - - si - ère. I am the

GIRLS.

girl, the girl with the ro - ses red,..... A white - rose

p

gar - land on..... my head..... So

sweet and fair, which I wear With ap - pro - pri - ate maid - en - hair! With

ros - es red, I'm Ro - si - ère..... She is the

GIRLS.

f

girl, the girl with the ro - ses red,..... A white - rose

gar - land on..... her head..... I am so

LILIAN.

good, that's why they made me

LILIAN & GIRLS.

Ro - - - - - - - - - - - si - ère. - ère.

1 & 2.

Last time.

No. 19. TRIO. (Sir Ormesby, Tubby and General.)

"WE WANT TO BE SIMPLER."

heard some as - sert That we ought to re - vert To a
fre - quent - ly yearn For a speed - y re - turn To the
- flect how I played With a buck - et and spade, And they
- peared on the stage, Real - ly young — for her age, And was

pas - tor - al state of ex - is - tence. Yes, we
days when I had - n't to di - et. Yes, I
kissed me be - cause I was "bon - ny!" Yes, I
aw - ful - ly par - tial to Mo - et. Yes, I

want to be sim - pler, sim - pler, As when Chlo - e and Streph-on first
want to be sim - pler, sim - pler, As I was ere a "liv - er" I
want to be sim - pler, sim - pler, As I was in my juv - en - ile
want to be sim - pler, sim - pler, And as fresh as I happened to

met;..... When he taught her to trip, With a pipe at his lip,.....
had;..... And I had to give up The con - vi - vi - al cup.....
day,..... When the dear lit - tle girls Came and played with my curls,.....
be..... When I thought "lit - tle Chlo," Num - ber three in the row.....

In the place of a cheap ci - gar - ette. Heigh - - - o,
For the wa - ters of Ma - ri - en - bad. Heigh - - - o,
And I was - n't a *bla - sé rou - é*. Heigh - - - o,
Was en - tire - ly de - vo - ted to me. Heigh - - - o,
p
for the life in a hum - ble dai - ry! Heigh - -
for the life in a hum - ble dai - ry! Heigh - -
for the chase of the hum - ble Bum - ble! Heigh - -
for the day of the far - thing jum - ble! Heigh - -
- o, for the days of the ear - ly to bed.
- o, for the days of the trea - cle and bread!
- o, for the pin that is bent and the thread.
- o, for the pine - ap - ple drop that is red.

REFRAIN.
We want to be sim - pler, sim - pler, sim - pler, That's what's the mat - ter to -
day: To have more fa, la, la, ... Af - ter
pick - ing the flow - ers of May, of May. Ah! ..... sim - pler,
That's what's the mat - ter to - day, to - day. Have more fal la, Less
Har - ro - gate Spa, Af - ter pick - ing the flow'rs of May, of May.

Encore Verses.

When I go to a Fan - cy Ball ..... With the
When I go for a gee - gee ride, ... I think

friend of my boy - hood, Miss Tuf - fit, How I
five miles an hour ..... is plen - ty, But I'm

glad - ly would pay For her curds and her whey, But to -
spur - ring all day To get out of the way Of a
- day she wants fizz at the *Buf - fit.* Yes, girls
mo - tor that's go - ing at twen - ty. Yes, I
ought to be sim - pler, sim - pler, For we men get no sort of a
want to be sim - pler, sim - pler, As I was when a dear lit - tle
show; ..... We've to pay for their clothes, And the bells on their toes, ...
soul, ... When I rode a cock - horse To Ban - bu - ry Cross, ...

And for mu - sic wher - ev - er they
And there was - n't a smell of pe -
go. Heigh - - o,
- trol Heigh - - o,
.... for the gar - dens at Kew on Sun - day! Heigh - -
.... for the "Bo - bo" that will not stand it! Heigh - -
- o, for the tea at a shil - ling a head!
- o, for the way you go o - ver his head!

REFRAIN.

We want to be sim - pler, sim - pler, sim - pler, That's what's the mat - ter to - day: To have more fa, la, la,..... Af - ter pick-ing the flow-ers of May, of May. Ah!..... sim-pler, That's what's the mat - ter to - day, to - day. Have more fal la, Less Har - ro - gate Spa, Af - ter pick-ing the flow'rs of May, of May. May, of May.

f *fz* *fz*

Last.

DANCE.
f

ff

No. 20.

SONG. (Sir Ormesby.)

"SHE MAY NOT BE THAT SORT OF GIRL."

(A LEGEND OF THE LAUNDRY.)

Words by
LESLIE STUART.

Tempo di Polka.

Piano.

f

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1. When you
2. You sug-
3. You will
p
p
see the full em-bo-di-ment of fem-in-ine di-vi-ni-ty In one small miss.....
-gest it will fa-cil-i-tate a quick per-am-bu-la-tion If she cares to ride;.....
con-tem-plate a fine dis-play of lin-en in the morning, And you find you've none—.....
3
..... Whose ro-sy lips were made to kiss,..... You say, "By Jove- on this?".....
..... The humble lit-tle 'bus is tried—..... Of course you ride out-side—.....
..... You're standing in your on-ly one—..... And that ap-point-ment on;.....
3
3

..... You de - ter-mine to in - ves - ti - gate her pro - ba - ble i - den - ti - ty, When
..... She com - ments up - on the no - vel - ty of such a strange ex - pe - ri - ence In
..... You dis - patch it to the laun - dry with per - emp - to - ry in - structions To come

she asks you..... What a tim - id lit - tle miss should do To
rid - ing thus,..... For she ne - ver takes the hum - ble 'bus, Be -
back that night—..... And to get it up a spot - less white, Be -

get to Cam - den Town ere sha - dows fall; Then you will re -
- cause she much pre - fers her pri - vate brougham. Then you will re -
- cause you have dis - tin - guished friends to meet. Then you will re -

- mark, "A strange co - in - ci-dence— and what a lit - tle world this is— That's
- mark, "A strange co - in - ci-dence— and what a lit - tle world this is— That's
- mark, "A strange co - in - ci-dence— and what a lit - tle world this is," As
my way too! (It's a thou-sand to a farthing that's a lie!) May I be per-
my form too,— (with your so - li - ta-ry tanner for your fare). May we meet a -
you read this— (this is one of fic-kle fortune's rude re - buffs)— "Sir, you may in -
- mit - ted to es - cort you, la - dy, to your home, or there - a - bouts? No
- gain to - mor - row eve-ning" then you write her name up - on your cuff,— thus—
- deed re - ly on prompt at - ten - tion to your much es - teemed com-mands, For

trou - ble, I'm sure"— (you ob - serve a lit - tle droop - ing of the eye). "Oh,
"Miss Ma - ry Brown, near the sta - tion, eight o' clock,— now, you'll be there?" "Oh,
Miss Ma - ry Brown, sir, is tak - ing ex - tra trou - ble with your cuffs. Oh,
sir, you do for - get;" The old, old
sir, you may for - get;" The old, old
sir, you did for - get, One cuff you
sto - ry— and yet, and yet—
sto - ry— and yet, and yet—
wrote on;" and yet, and yet—

CHORUS.

She may not be that sort of girl at all; Just be -
She may not be that sort of girl at all; Just be -
She may not be that sort of girl at all; Just be -

- cause she says she feels a - fraid, Don't say
- cause she says she feels a - fraid, Don't say
- cause she says she feels a - fraid, Don't say

what you think, For un - for - tu - nate mis - takes are made;..... She may
what you think, For un - for - tu - nate mis - takes are made;..... She may
what you think, For un - for - tu - nate mis - takes are made;..... Though she

look at you from the cor - ner of her eye With an
look at you from the cor - ner of her eye With an
looks at you from the cor - ner of her eye With an

am - a - to - ry smile– Though she tells you she's a stran-ger from the
am - a - to - ry smile– Though she tells you that's the ve - ry first ap -
am - a - to - ry smile– Though she's working at the laun-dry on your
coun-try who is lost- She may be a per-fect la - dy all the while.
- pointment with a man, She may be a per-fect la - dy all the while.
col - lars and your cuffs, She may be a per-fect la - dy all the while.
She may not be that sort of girl at all; Just be - cause she says she feels a -
She may not be that sort of girl at all; Just be - cause she says she feels a -
She may not be that sort of girl at all; Just be - cause she says she feels a -
f
- fraid, Don't say what you think, For un - for-tu-nate mis-takes are
- fraid, Don't say what you think, For un - for-tu-nate mis-takes are
- fraid, Don't say what you think, For un - for-tu-nate mis-takes are

made; She may look at you from the cor-ner of her eye With an
made; She may look at you from the cor-ner of her eye With an
made; Though she looks at you from the cor-ner of her eye With an

am-a-to-ry smile— Though she tells you she's a stran-ger from the
am-a-to-ry smile— Though she tells you that's the ve-ry first ap-
am-a-to-ry smile— Though she's work-ing at the laun-dry on your

coun-try who is lost- She may be a per-fect la-dy all the while.
-point-ment with a man, She may be a per-fect la-dy all the while.
col-lars and your cuffs, She may be a per-fect la-dy all the while.

Fine.

D. C.

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Song—"I want to be a Military Man"	*Mr. Louis Bradfield*
Song—"The Queen of the Philippine Islands" (In F and G)	*Miss Evie Greene*
Song—"The Silver Star of Love"	*Miss Evie Greene*
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Song—"Tact"	*Miss Ada Reeve*
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