

Harp

PRODUCED AT
The Lyric Theatre, London,
ON NOV. 11TH 1899.
Under the direction of M^{RS} TOM B. DAVIS.

091
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FLORODORA

A MUSICAL COMEDY.

Book by

OWEN MALL.

Lyrics by

E. Boyd Jones, and Paul Rubens.

Music by

LESLIE STUART.

Vocal Score 7/6 net.

FRANCIS, DAY & HUNTER LIMITED,
138-140, CHARING CROSS ROAD, LONDON, W.C. 2.

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Applications for the right of performing the above Musical Comedy must be made to M^{RS} TOM B. DAVIS, Lyric Theatre, London

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FLORODORA.

BOOK BY OWEN HALL.

LYRICS BY ERNEST BOYD-JONES AND PAUL RUBENS.

MUSIC BY LESLIE STUART.

Characters.

CYRUS W. GILFAIN	... { <i>Proprietor of the Perfume and of the Island of Florodora.</i> }	MR. CHARLES E. STEVENS.
FRANK ABERCOED...	... (<i>Manager for Cyrus Gilfain of the Island of Florodora</i>)	MR. MELVILLE STEWART.
LEANDRO (Overseer of Farms)	MR. FRANK HOLT.
CAPTAIN ARTHUR DONEGAL	(<i>4th Royal Life Guards—Lady Holyrood's Brother</i>)	MR. EDGAR STEVENS.
TENNYSON SIMS	} (<i>Gilfain's Clerks</i>)	MR. ROY HORNIMAN.
ERNEST PYM		MR. ERNEST LAMBERT.
MAX AEPFELBAUM		MR. ALFRED BARRON.
REGINALD LANGDALE		MR. FRANK HASKOLL.
PAUL CROGAN		MR. SYDNEY MANNERING.
JOHN SCOTT		MR. FRANK WALSH.
ANTHONY TWEEDLEPUNCH	(<i>A Showman, Phrenologist, Hypnotist, and Palmist</i>)	MR. WILLIE EDUIN.
DOLORES	MISS EVIE GREENE.
VALLEDA	} (<i>Florodorean Girls, heads of the various Farms</i>)	MISS NANCY GIRLING.
INEZ		MISS LYDIA WEST.
JOSÉ		MISS LILY McINTYRE.
JUANITA		MISS FANNY DANGO.
VIOLANTE		MISS BLANCHE CARLOW.
CALISTA		MISS BEATRICE GRENVILLE.
ANGELA GILFAIN	MISS KATE CUTLER.
DAISY CHAIN	} (<i>Friends of Angela Gilfain</i>)	MISS EDITH HOUSELEY.
MAMIE ROWE		MISS JANE MAY.
LUCY LING		MISS NORA MOORE.
CYNTHIA BELMONT		MISS BERYL SOMERSET.
LOTTIE CHALMERS		MISS NELLIE HARCOURT.
CLARE FITZCLARENCE		MISS NINA SEVENING.
LADY HOLYROOD	MISS ADA REEVE.

Florodorean Farmers, Labourers, Flower Girls, Welsh Peasants, &c.

ACT I.—*Florodora, a small Island in the Philippines.*

ACT II.—*Abercoed Castle, Wales.*

PRODUCTION BY SYDNEY ELLISON.

FLORODORA.

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FLORODORA.

091

1

A Musical Comedy.

Lyrics by

ERNEST BOYD-JONES & PAUL RUBENS.

Music by

LESLIE STUART.

Book by
OWEN HALL.

N^o 1.

OPENING CHORUS.

"FLOWERS A-BLOOMING SO GAY."

(Words by E. BOYD-JONES.)

Moderato.

PIANO.

The musical score is written for piano and consists of four systems. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The first system starts with a piano (p) dynamic. The music is characterized by a consistent accompaniment of arpeggiated chords in the right hand and a simple, rhythmic bass line in the left hand. The melody is not explicitly written, as it is implied to be sung by the chorus.

Flow - - ers a - bloom - ing so gay,

Flow - - ers a - bloom - ing so gay,

p

simile.

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats, and the time signature is 4/4.

Ro - ses on ev - 'ry tree.....

Ro - ses on ev - 'ry tree..... Flow - - ers a -

Flow - - ers a -

Ro - ses grow on ev - 'ry tree,

Detailed description: This system contains the second vocal entry. It features two vocal staves with lyrics. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the first system.

- bloom - - - ing so gay And ro - - - ses on..... the
 - bloom - - - ing so gay And ro - - - ses on..... the
 Ro-ses grow on ev-ry tree.

Sweet as words that lov-ers can say, Fair as the whis - p'ring
 tree, As words that lov-ers can say, Fair as the whis - p'ring
 tree.

sea Ro - ses soft - ly bloom - ing, To your sweet per - fum - ing

sea Ro - ses soft - ly bloom - ing, To your sweet per - fum - ing

Ro - - - ses soft - ly

Ro - - - ses soft - ly

The piano accompaniment consists of a right-hand part with a steady eighth-note chordal texture and a left-hand part with a more melodic line.

Say "good-bye"..... Fra - gran - cy dis - til - ling, Will - ing or un - will - ing,

Say "good-bye;" But Fra - gran - cy dis - til - ling, Will - ing or un - will - ing,

bloom - - - ing, Say "good - bye"..... Say... "good -

bloom - - - ing, Say "good - bye"..... Say "good -

The piano accompaniment continues with the same rhythmic patterns as in the first system.

ye must die So should we maid - ens

ye must die Should we maid - ens

- bye? Should maid - ens

- bye? Should maid - ens

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G minor. The first two staves have lyrics: "ye must die So should we maid - ens". The third and fourth staves have lyrics: "ye must die Should we maid - ens" and "- bye? Should maid - ens" respectively. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A double bar line is present after the first measure of each staff.

too Heed the hours that fly a -

too Heed the hours that fly, fly a -

too Heed the hours that fly, fly a -

too Heed the hours that fly. that fly a -

Detailed description: This system contains four vocal staves and a piano accompaniment. The key signature changes to G major. The vocal parts have lyrics: "too Heed the hours that fly a -", "too Heed the hours that fly, fly a -", "too Heed the hours that fly, fly a -", and "too Heed the hours that fly. that fly a -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A double bar line is present after the first measure of each staff. Dynamics markings *f* and *p* are visible in the piano part.

- way, a - way, For..... of flow'rs or maid 'tis

- way, a - way, For of flow'rs or maid 'tis

- way, a - way, For of flow - - ers or

- way, a - way, For of flow - - ers or

f *p*

true That life, a - las! is..... but a day So

true That life, a - las! is..... but a day, 'tis true.

maid 'tis true That life is but a day, a - las! 'tis true.

maid 'tis true That life is but a day, a - las! 'tis true.

f

should we maid - ens too Heed the hours that fly a -

Should we maid - ens too Heed the hours that fly, fly a -

Should maid - ens too Heed the hours that fly, fly..... a -

Should..... maid.ens too Heed the hours that fly, that fly a -

p *f* *p*

- way, a - way, For..... of flow - er or maid... 'tis true.... That

- way, a - way, For of flow - er or maid... 'tis true.... That

- way, a - way, For of flow - er or maid... 'tis true That

- way, a - way, For of flow'r or maid, or maid... 'tis true.... That

f *p* *f*

life,.... a - las! is but..... a day

life,.... a - las! is but..... a day

life, a - las! is but a day

life, a - las! is but a day

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

L'istesso tempo.

And through the day..... 'Tis thus we wan - der,

And through the day..... 'Tis thus we wan - der,

And through the live - long day..... 'Tis thus ye

And through the live - long day..... 'Tis thus ye

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

dream - ing, dream - ing 'Mid the flow - - -
 dream - ing, dream - ing 'Mid the flow - - -
 wan - der, dream - ing, id - ly 'Mid the flow - ers gay,
 wan - der, dream - ing id - ly 'Mid the flow - ers gay,

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The third staff is a vocal line in treble clef, and the fourth staff is a bass line in bass clef. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a triplet in the piano part.

- - ers, With vis - ions soar - ing wide - ly, wide - ly To
 - - ers, With vis - ions soar - ing wide - ly, wide - ly To
 With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that
 With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The third staff is a vocal line in treble clef, and the fourth staff is a bass line in bass clef. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. The music continues with similar rhythmic patterns and includes a triplet in the piano part.

that fae - - - ry land That on - - ly maids dis -

that fae - - - ry land That on - - ly maids dis -

fae - ry land..... That on - - ly maid - en

fae - ry land..... That on - - ly maid - en

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "that fae - - - ry land That on - - ly maids dis -". The piano accompaniment features a steady bass line and chords in the right hand.

- cov - er..... *cresc.* Wand - - ring hand..... *f* in

- cov - er..... *cresc.* Wand - - ring hand..... *f* in

can dis - cov - er... *cresc.* Wand - - ring hand in hand With *f*

can dis - cov - er... *cresc.* Wand - - ring hand in hand With *f*

The second system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom one is piano accompaniment. The key signature remains two flats. The lyrics are: "- cov - er..... Wand - - ring hand..... in". The piano accompaniment includes triplets and dynamic markings such as *cresc.* and *f*.

hand With Cu - pid for lov - - - er.
 hand With Cu - pid for lov - - - er.
 Cu - - - pid for a lov - - - er.
 Cu - - - - pid for lov - - - er.

This block contains a vocal score for four voices. The top two staves are for Soprano and Alto, both with the lyrics "hand With Cu - pid for lov - - - er." The bottom two staves are for Tenor and Bass, with lyrics "Cu - - - pid for a lov - - - er." and "Cu - - - - pid for lov - - - er." respectively. The music is in a minor key with a 2/4 time signature.

Entrance of Spanish Girls.

This block contains the piano accompaniment for the "Entrance of Spanish Girls." section. It consists of four systems of grand staff notation (treble and bass clefs). The first system begins with a fortissimo (*ff*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets in the bass line. The key signature is minor, and the time signature is 2/4.

Flo - ral..... Flo - ro - do - ra,..... Of all per - fumes..... di -

mf

- vine,..... As god - dess..... we a - dore her..... In her

flow - - - 'ry shrine Her gifts on our is - land be -

flow - - - 'ry shrine Her gifts on our is - land be -

The first system consists of two vocal staves and two piano staves. The vocal staves have lyrics: "flow - - - 'ry shrine Her gifts on our is - land be -". The piano accompaniment includes a treble clef staff with a triplet of eighth notes and a bass clef staff with chords.

- stow - ing There lies in each flow'r gai - ly blow - ing A

- stow - ing There lies in each flow'r gai - ly blow - ing A

The second system consists of two vocal staves and two piano staves. The vocal staves have lyrics: "- stow - ing There lies in each flow'r gai - ly blow - ing A". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with chords.

for.tunene'er ending To maids that are tend.ing The shrine of our Saint Flo.ro -

for.tunene'er ending To maids that are tend.ing The shrine of our Saint Flo.ro -

The score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

- do - ra..... Flo - ra, Flo - ra,..... Flo - ro - do - ra,..... Of all

- do - ra..... Flo - ra, Flo - ra,..... Flo - ro - do - ra,..... Of all

Ah, Flo - ra,..... Flo - ro -

Ah, Flo - ra,..... Flo - ro -

The score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). There are triplets marked with a '3' in the vocal lines. The piano part includes a dynamic marking of *mf* (mezzo-forte).

per - fumes..... di - - vine..... As god - dess..... we a -
 per - fumes..... di - - vine..... As god - dess..... we a -
 - do - - ra di - vine, Ah, Flo - ro - do - - ra, Ah,
 - do - - ra di - vine, Ah, Flo - ro - do - - ra, Ah,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, featuring a steady bass line and chords in the right hand.

- dore her..... In her flow - - ry shrine..... Her
 - dore her..... In her flow - - ry shrine..... Her
 Flo - ra..... In her flow - - ry shrine..... Ah,
 Flo - ra..... In her flow - - ry shrine..... Ah,

The second system continues the vocal and piano parts. It features a triplet of eighth notes in the vocal lines. The piano accompaniment continues with a similar texture, providing harmonic support for the vocalists.

gifts on our is - land be - stow - ing,..... There lies in each flow'r gai - ly
 gifts on our is - land be - stow - ing,..... There lies in each flow'r gai - ly
 Flo - ra,..... Ah, Flo - ro - do - ra, Flo - ro -
 Flo - ra,..... Ah, Flo - ro - do - ra, ah, Flo - ra..... di -
 blow - ing..... A for - tune ne'er - end - ing To maids that are tend - ing The shrine of our
 blow - ing..... A for - tune ne'er - end - ing To maids that are tend - ing The shrine of our
 - do - ra di - vine, To maids that are tend - ing The shrine of our
 - vine,..... di - vine, To maids that are tend - ing The shrine of our

poco rall. *a tempo*
poco rall. *a tempo*

Saint Flo - ro - do - ra..... So dance once a - gain The gay Ca - bal -

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. There are trills and slurs in the vocal lines.

- ler - o, And sing a bo - ler - o re - frain,..... and sing a bo -

..... And sing a bo - ler - o re - frain,..... and sing a bo -

..... And sing a bo - ler - o re - frain,..... and sing bo -

..... And sing a bo - ler - o re - frain,..... and sing,

The second system continues the vocal and piano parts. It features similar vocal staves and piano accompaniment. The lyrics continue with "And sing a bo-ler-o re-frain, and sing a bo-ler-o re-frain, and sing bo-ler-o re-frain, and sing,". The piano accompaniment includes chords and melodic lines in both hands.

- ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -

- ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -

- ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -

sing a - gain, bo - ler - o re - frain,..... Ca - bal - ler - o a -

- gain, Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing.....

- gain, Ca - - - bal - - - ler - - - o, Sing a bo -

- gain, Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing.....

- gain, Ca - bal - ler - - - - - - - o, Sing a bo -

..... a bo - ler - o, and dance Ca - bal - ler - - - o a - gain.....

- ler - - - o, and dance Ca - bal - ler - - - o a - gain.....

..... a bo - ler - o, and dance Ca - bal - ler - - - o a - gain.....

- ler - o, bo - ler - o, and dance Ca - bal - ler - - - o a - gain.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

..... So should we maid - ens too..... Heed the hours.....

..... So should we maid - ens too..... Heed the hours.....

..... So should ye maid - ens too..... Heed the hours.....

..... So should ye maid - ens too..... Heed the hours.....

The second system continues with four vocal staves and piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo) in the lower register. The vocal lines are consistent in melody and rhythm.

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... That life, a - las! is..... but a day. So should we

..... That life, a - las! is..... but a day. So should we

..... That life, a - las! is..... but a day. So should ye

..... That life, a - las! is..... but a day. So should ye

maid - ens too..... Heed the hours..... that fly a - way.....

maid - ens too..... Heed the hours..... that fly a - way.....

maid - ens too..... Heed the hours..... that fly a - way.....

maid - ens too..... Heed the hours..... that fly a - way.....

..... For of flow - - - er or maid 'tis true That life, a -

..... For of flow - - - er or maid 'tis true That life, a -

..... For of flow - - - er or maid 'tis true Life, a -

..... For of flow - er, of flow - er or maid 'tis true That life, a -

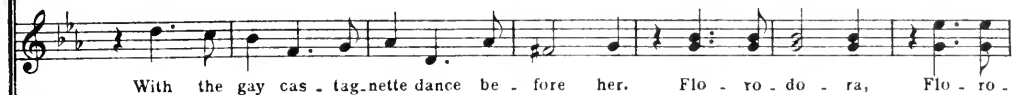
- las! is but..... a day. Flo - ro - do - ra, Flo - ro - do - ra,..... As a
 - las! is but..... a day. Flo - ro - do - ra, Flo - ro - do - ra,..... As a
 - las! is but a day. Flo - ro - do - ra, Flo - ro - do - ra, As a
 - las! is but a day. Flo - ro - do - ra, Flo - ro - do - ra, As a

ff

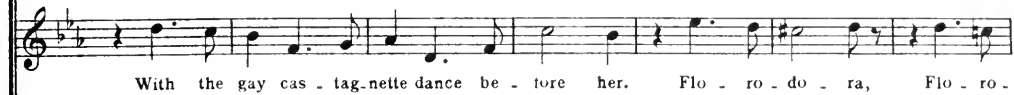
god.ess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,
 god.ess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,
 god.ess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,
 god.ess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,



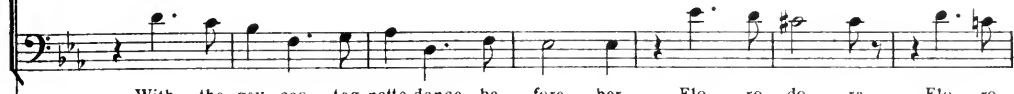
With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -



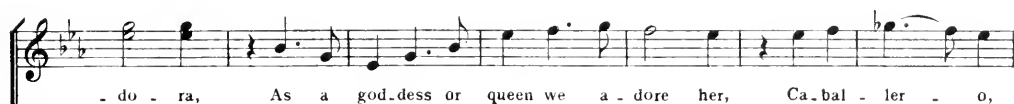
With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -



With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -



With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -



- do - ra, As a god - dess or queen we a - dore her, Ca - bal - ler - o,



- do - ra, As a god - dess or queen we a - dore her, Ca - bal - ler - o,



- do - ra, As a god - dess or queen we a - dore her, Ca - bal - ler - o,



- do - ra, As a god - dess or queen we a - dore her, Ca - bal - ler - o,



Sing bo - ler - o, sing bo - ler - o, sing a bo -

Sing bo - ler - o, sing bo - ler - o, sing a bo -

Sing bo - ler - o, sing bo - ler - o, sing a bo -

- ler - o, dance Ca - bal - ler - o a - gain.....

- ler - o, dance Ca - bal - ler - o a - gain.....

- ler - o, dance Ca - bal - ler - o a - gain.....

- ler - o, dance Ca - bal - ler - o a - gain.....

fff

No. 2.

THE CLERKS' SONG.

(Sims, Pym, Aepfelbaum, Langdale, Crogan & Scott.)

"THE CREDIT'S DUE TO ME!"

Words by

ERNEST BOYD-JONES.

Allegro.

PIANO.

First system of piano introduction. Treble clef, bass clef, 8/8 time signature. Key signature: one flat (B-flat). Dynamics: *ff*. The music features a rhythmic accompaniment in the bass and a melodic line in the treble.

Second system of piano introduction. Treble clef, bass clef, 8/8 time signature. Key signature: one flat (B-flat). Dynamics: *ff*. The music continues with the same rhythmic accompaniment and melodic line.

♩ ALL.

Fresh from the counting-house are we, Where ev'ry day from ten till three We
(SIMS) As poet of this es-tab-lish-ment, My pretty po-e-ti-cal puffs are sent To the

First system of vocal melody. Treble clef, 8/8 time signature. Key signature: one flat (B-flat). Dynamics: *p*. The melody is simple and rhythmic, matching the piano accompaniment.

em-ulate the bus-i-est bee That e-ver buzz'd in clo-ver; On
end of the world, so I in-cline To think the cre-dit's en-tire-ly mine. I
(A.E.P.)

Second system of vocal melody. Treble clef, 8/8 time signature. Key signature: one flat (B-flat). Dynamics: *p*. The melody continues with the same simple, rhythmic style.

six high stools we sit, in - tent, On six mag - ni - fi - cent led - gers bent, With -
gor - res - pond mit de gread - est ease, In twen - ty dif - fer - ent lan - gua - ges For a

- out us this es - tab - lish - ment Would sure - ly top - ple o - ver. All you (P.Y.M.)
pound a week so you'll a - gree De gredit's en - tire - ly due to me. As (LANG.)

o - thers may toil with pen and ink, All day at my desk I sit and think, This
un - der as - sist - ant sub - cashier, With long quill pen and frown se - vere, I

(THE OTHERS.)
be - ing thus, you'll all a - gree The credit's en - tire - ly due to me. I
make out bills, and so you see The "Credit's" en - tire - ly due to me.

beg to re-spect-ful-ly dis-a-gree, The cre-dit's en-tire-ly

due to me. The cre-dit, yes, the cre-dit is en-

-tire-ly due to me,— To me! to me!.....

it's due to me..... LANGDALE.
I'd like to

say..... it's due to me.....

ALL.

..... Let praises fall where praise is due, 'Tis

2nd mf

clear, from ev - 'ry point of view, If A we should give

cre - dit to, Why men - tion B or C?..... To

no con - clu - sion can we come, Or solve this com - pli -

ca - ted sum, If Twee - die - dee,..... If

let D.S.

Twee - die - dee to Twee - die - dum Says, "Pooh!" to you, "Pooh

Bis

pooh!" to you, "Pooh pooh!" and "Fid - die - dee - dee!!..... - dee?"

1. 2.

h.c.

No. 1

SING - Dances.

THE SILENT VOICE OF LIFE

The reason why we measure our lives by years

Tempo 2/4

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes, including some beamed eighth notes. The lower staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line features a melodic phrase with a slur over several notes. The piano accompaniment continues with its rhythmic pattern, including some chordal textures.

Solo part

The reason why we measure our lives by years

The third system includes a solo part in the upper staff, which appears to be a vocal line with a treble clef. Below it is the piano accompaniment. The solo part has a melodic line with some rests. The piano accompaniment features chords and a bass line.

The fourth system shows the piano accompaniment continuing. The upper staff has a vocal line with a treble clef, which appears to be mostly rests or very faint notes. The piano accompaniment in the lower staff features a series of chords and a bass line, ending with a final chord.

Time of our ... the ... what are ... the ... the ...

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Time of our ... the ... what are ... the ... the ...". The middle and bottom staves are piano accompaniment in grand staff notation, featuring chords and melodic lines.

... the ... the ... the ...

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "... the ... the ... the ...". The middle and bottom staves are piano accompaniment in grand staff notation.

See ... the ... the ...

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "See ... the ... the ...". The middle and bottom staves are piano accompaniment in grand staff notation.

Expresso of Joyous

The fourth system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The tempo/mood is indicated as *Expresso of Joyous*.

When love's star shines a - bove me, When the calm of the night falls a

- round..... 'Tis the time.....When my heart tells of one who may love me,

When love's eyes gaze up - on me— Then the bright - ness of heavn is a -

- bove,..... For this love..... is the one silver star that may guide me.

What..... need I care for the dreams..... Of a fair El - do -

- ra - do? When need I look for the day when

love..... grows old?..... Shine,..... fair - est

jew - el! Fair - est jew - el of the heav'ns... You are

light of my soul! You are fair - est, dear - est of all to me, Ah!.....

.....'tis the sil - ver star of love That is shin - ing a - bove for me, 'Tis the

bright - est of all that eyes can see - 'Tis the bea - con of lov - ers' ees - ta - cy; When the

heart is a wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the

time a maid - en longs For the light of the bright sil - ver

star of love 'Tis the bright sil - ver star... of love.....

..... that shines for me. Bright sil - ver star... of

love..... In the time of our e - ven - tide..... When the

heart is a - wea - ry and sad, 'Tis the time a maid - en longs,

'Tis the time a maid - en longs, She longs..... for the

sil - ver star of love..... She longs for the star... of love,.....

..... She sighs in the e - ven - tide,..... She longs for the

bright, bright sil-ver star of love— of love,..... of love,.....

..... She sighs for her star... of love,..... She longs for the bright star of

love,..... 'Tis the light of her soul, 'Tis the bright sil-ver star of love,..... of

love,.....

N^o 4.

DUET. (Dolores and Abercoed.)

"SOMEBODY."

Moderato.

PIANO. *p*

The piano introduction is in 6/8 time, marked Moderato. It features a right-hand melody of eighth notes and a left-hand accompaniment of quarter notes. The key signature has one flat (B-flat).

D

DOLOROS.

If you're in love with

Dolores's first vocal line begins with a rest, followed by the lyrics "If you're in love with". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

D

some - bod - y, Hap - py and luck - y some - bod - y,

Dolores's second vocal line contains the lyrics "some - bod - y, Hap - py and luck - y some - bod - y,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

D
 Tell me, I pray,.... her name.... and say Where did you meet her?

D
 What was the day When you met this some - bod - y?.....

A
 To some - bod - y,

A
 why should I tell the day?..... Well, give..... this kiss to

A
 some - bod - y! There's none in the world like she.....

A

On land and sea,..... Where - e'er I

A

be, My heart will be here,..... just here, with some - bod - y.

D

Ah!..... with some - bod - y!

A

Ah!.....

A

It is for you to tell, my la - dy, And since you know her

p

D 

A well, my la - dy, You are the im - age of some - bod - y— Yes,

D 

A you are the im - age of some - bod - y, some - bod - y Ah.....

It is for me to

D 

A my la - dy Ah!..... my la - dy

tell this la - dy. And since I know her well, this la - dy,

D
A

I am the im - age of some - bod - y, of some - - - bod - y,
you're the im - age of some - bod - y, of some - bod - y, yes, of

D
A

I am the im - age of some - - - bod - y.....
some - - - bod - y, some - - - bod - y.....

p

ABERCOED.

Who'd be a king? Not I, not I,

If I must part with some - bod - y, Plea - sure and pride on a

throne,... good - bye, To plea - sure and pride I'd say..... good - bye To re -

To some - bod - y why should you say good -
- main with some - bod - y.....

-bye?..... If you..... should fly a - way, a - way, Then

what would be come of some - bod - y? While you can

stay, come then what may, This world will be

heav'n, Yes, heav'n to some - bod - y.

D Ah!

A Ah! to some - bod - y

A

It is for you to tell, my la - dy. And

p

since you know her well, my la - dy, You are the im - age of

p

some - bod - y, Yes, you are the im - age of

p

It is for me to tell this la - dy, And

some - bod - y, some - bod - y. Ah!..... my la - dy,

p

since I know her well, this la - dy, I am the im - age of

Ah!..... my la - dy, You're the im - age of

The first system consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady bass line with chords in the right hand.

some - bod - y, of some - - - bod - y

some - bod - y, of some - bod - y, Yes. of

The second system consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with a steady bass line and chords.

I am the im - age of some - - bod - y.....

some - - bod - y, some - - bod - y.....

The third system consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady bass line and chords, with a triplet of eighth notes in the right hand.

Ah!..... ah!.....

I love some - bod - y some - - bod - y, On

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase starting on a high note, followed by a dotted line and the word 'ah!'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has two sharps (F# and C#).

..... ah!..... You love this

land..... or sea, Where - e'er..... I be,..... I love this

The second system continues the vocal melody and piano accompaniment. The vocal line includes the words 'ah!', 'You love this', and 'land..... or sea, Where - e'er..... I be,..... I love this'. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'f' (forte).

some - bod - y And this some - bod - y loves you..... well.....

some - bod - y And this some - bod - y loves me..... well.....

The third system concludes the vocal melody and piano accompaniment. The vocal line includes the words 'some - bod - y And this some - bod - y loves you..... well.....' and 'some - bod - y And this some - bod - y loves me..... well.....'. The piano accompaniment continues with chords and moving lines.

some - - bod-y, I am the im - age of some - - bod -

some - bod-y, Yes, of some - - body some - - - bod -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "some - - bod-y, I am the im - age of some - - bod -" on the first line, and "some - bod-y, Yes, of some - - body some - - - bod -" on the second line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some triplet markings.

- - y.....

- - y.....

The second system of the musical score continues the vocal and piano parts. It features two vocal staves with lyrics: "- - y....." on the first line and "- - y....." on the second line. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes a *p* (piano) dynamic marking and a *rit.* (ritardando) marking. The system concludes with a *pp* (pianissimo) dynamic marking.

No 5.

CHORUS OF WELCOME.

Words by
ERNEST BOYD-JONES.

Allegro.

PIANO.

The first system of piano accompaniment features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music is marked *pp* (pianissimo). The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line with chords and eighth notes.

The second system continues the piano accompaniment with similar chordal and rhythmic patterns in both hands, maintaining the *pp* dynamic.

The third system includes vocal entries for the soprano and alto parts, indicated by the lyrics "eres" and "erit" written above the notes. The piano accompaniment continues to support the vocal lines.

The fourth system features a vocal entry for the tenor part with the lyric "do" written below the note. The piano accompaniment continues with a steady bass line and chords.

The fifth system begins with a vocal entry for the men's part, marked "MEN." above the staff. The lyrics "Huz - zah!..... the" are written below the notes. The piano accompaniment continues with a steady bass line and chords, marked *ff* (fortissimo) in the bass clef.

GIRLS.

mas .ter comes! Huz - zahl!..... he comes!.....

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 two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "mas .ter comes! Huz - zahl!..... he comes!.....". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

The second system of the musical score continues the piano accompaniment from the first system. It maintains the same key signature and time signature, with the bass line continuing its rhythmic pattern and the treble line providing harmonic support.

The third system of the musical score continues the piano accompaniment. The bass line remains consistent, while the treble line introduces some chordal textures and melodic movement.

Hail,..... from storm and sea and wind!.....
 Hail,..... from storm and sea and wind!.....
 Hail,..... from the storm and the sea and the wind!.....
 Hail,..... from the storm and the sea and the wind!.....

The fourth system of the musical score features four vocal lines and piano accompaniment. The vocal lines are written in a treble clef and contain the lyrics "Hail,..... from storm and sea and wind!.....", "Hail,..... from storm and sea and wind!.....", "Hail,..... from the storm and the sea and the wind!.....", and "Hail,..... from the storm and the sea and the wind!.....". The piano accompaniment is written in a grand staff and includes a dynamic marking of *ff* (fortissimo) in the bass line. The accompaniment provides a steady harmonic and rhythmic foundation for the vocal lines.

Hail..... the mas_ter in - dul - gent and kind!.....

Hail..... the mas_ter in - dul - gent and kind!.....

Hail..... we, the mas_ter in - dul - gent and kind!.....

Hail..... we, the mas_ter in - dul - gent and kind!.....

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs).

Lord of our isle,..... He is..... re - tur - ning - a

Lord of our isle,..... He is..... re - tur - ning - a

Lord of our isle,..... Let us wel - come his re - tur - ning - a

Lord of our isle,..... Let us wel - come his re - tur - ning - a

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs). The word "(ad lib.)" is written in the piano part.

shout and a smile..... And cheek that is burn - ing!

shout and a smile..... And cheek that is burn - ing!

shout and a smile..... And a cheek with jol - li - ty burn - ing!

shout and a smile..... And a cheek with jol - li - ty burn - ing!

For,..... with pow'r not less than king's,

For,..... with pow'r not less than king's,

For,..... with a pow - er not less than a king's,

For,..... with a pow - er not less than a king's,

ff

'Neath..... his rule and his shel-ter-ing wings.....

'Neath..... his rule and his shel-ter-ing wings.....

We.....'neath his rule and his shel-ter-ing wings.....

We.....'neath his rule and his shel-ter-ing wings.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, featuring chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

We can al-loy..... Our toil..... with jol-li-ty, So

We can al-loy..... Our toil..... with jol-li-ty, So

Here can al-loy..... Our toil with harm-less jol-li-ty, So

Here can al-loy..... Our toil with harm-less jol-li-ty, So

The second system continues with four vocal staves and piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment provides harmonic support with chords and melodic fragments. The key signature and time signature remain the same as in the first system.

life we en - joy..... Of U - to - pi - an qual - i - ty. So

life we en - joy..... Of U - to - pi - an qual - i - ty. So

life we en - joy..... Of a per - fe - ct U - to - pi - an qual - i - ty. So

life we en - joy..... Of a per - - - - - fe - ct qual - i - ty. So

trip! trip! trip! To meet him, and then to greet him From off the ship.

trip! trip! trip! To meet him, and then to greet him From off the ship.

trip! trip! trip! To meet him, and then to go to the ship.....

trip! trip! trip! To meet him, and then to greet him From off the ship.

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

bright de - light dis - play - ing By wild hur - ray - ing With might!.....

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Bend we now The knee in cour-teous bow, Our hom-age dis -

Bend we now The knee in cour-teous bow, Our hom-age dis -

p

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated but appear to be a common time signature.

System 1: The vocal line begins with a rest, followed by the lyrics "We say 'Good -". The piano accompaniment consists of a simple harmonic accompaniment.

System 2: The vocal line continues with "We say 'Good -". The piano accompaniment continues with the same harmonic pattern.

System 3: The vocal line has the lyrics "- play to you,..... We say 'Good - day' to you.....". The piano accompaniment continues.

System 4: The vocal line has the lyrics "- day' to you..... We say 'Good - day' to you.....". The piano accompaniment continues.

System 5: The vocal line has the lyrics "- day' to you,..... We say 'Good - day' to you.....". The piano accompaniment continues.

System 6: The vocal line has the lyrics "..... Our". The piano accompaniment continues.

System 7: The vocal line has the lyrics "..... Our". The piano accompaniment continues.

System 8: The vocal line has the lyrics "..... Our". The piano accompaniment continues.

true and tried Phi - los - o - pher and guide, We cheer - i - ly
 true and tried Phi - los - o - pher and guide, We cheer - i - ly

say to you..... Now we de - fer to you..... We
 say to you..... Now we de - fer to you..... We

With them we vie With a
 With them we vie With a
 do!..... we do!
 do!..... we do!

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics. The third and fourth staves are piano accompaniment in bass clef, with lyrics. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

shy and down - cast eye, And try to con - vey to you..... By a mer - ry "Good-
 shy and down - cast eye, And try to con - vey to you..... By a mer - ry "Good-
 -
 -

The second system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics. The third and fourth staves are piano accompaniment in bass clef, with lyrics. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music continues the melodic and rhythmic themes from the first system.

-day to you?.....

-day to you?.....

How we de - fer to you..... How we de -

How we de - fer to you..... How we de -

The first system of the musical score consists of five staves. The top two staves are vocal lines, both starting with the lyrics "-day to you?". The third and fourth staves are vocal lines, with the third staff starting with "How we de - fer to you....." and the fourth with "How we de -". The fifth staff is the piano accompaniment, featuring a bass line and a treble line with chords.

Hail we, with mer - ry fri - vo - li - ty,

Hail we, with mer - ry fri - vo - li - ty,

- fer to you..... Hail we, with mer - ry fri - vo - li - ty,

- fer to you..... Hail we, with mer - ry fri - vo - li - ty,

The second system of the musical score consists of five staves. The top two staves are vocal lines, both starting with the lyrics "Hail we, with mer - ry fri - vo - li - ty,". The third and fourth staves are vocal lines, with the third staff starting with "- fer to you....." and the fourth with "- fer to you.....". The fifth staff is the piano accompaniment, featuring a bass line and a treble line with chords.

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

- turns to us a - gain!

- turns to us a - gain!

- turns to us a - gain! The

- turns to us a - gain! The

The
The

King..... re - turns a - gain

King..... re - turns a - gain

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines, both starting with a whole rest followed by a quarter note G4. The third staff is the vocal line with lyrics 'King..... re - turns a - gain'. The fourth staff is the bass line with lyrics 'King..... re - turns a - gain'. The piano accompaniment begins in the fifth staff with a series of chords and moving lines in both hands.

King..... re - turns a - gain. So trip! trip! trip! To meet him, and

King..... re - turns a - gain. So trip! trip! trip! To meet him, and

Trip! trip! trip! To meet him, and

Trip! trip! trip! To meet him, and

ff

Detailed description: This system contains the next four staves. The vocal lines continue with the lyrics 'King..... re - turns a - gain. So trip! trip! trip! To meet him, and'. The piano accompaniment continues, featuring a dynamic marking of *ff* (fortissimo) in the fifth staff.

then to greet him from off the ship.

Huz - zah!

then to greet him from off the ship.

Huz - zah!

then to go to the ship.....

Huz - zah!

then to greet him from off the ship.

Huz - zah!

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

wild hur- ray- ing With might and main! Huz - zah!

wild hur- ray- ing With might and main! Huz - zah!

wild hur- ray- ing With might!..... Huz - zah!

wild hur- ray- ing With might and main! Huz - zah!

Huz - zah! Huz - zah!..... Our

Huz - zah! Huz - zah!..... Our

Huz - zah! Huz - zah! Huz - zah!..... Huz - zah! Huz - zah!.....

Huz - zah! Huz - zah! Huz - zah!..... Huz - zah! Huz - zah!.....

ff

King is re - turn - ing A

King is re - turn - ing A

..... The mas - ter comes,..... we now de - fer.....

..... The mas - ter comes,..... we now de - fer.....

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

wel - come, re - turn - ing - Hail,..... the mas - ter, King..... and

wel - come, re - turn - ing - Hail, mas - ter and King..... Hail, mas - ter and

..... Hail, mas - ter and King..... Hail, mas - ter and

..... Hail, mas - ter and King..... Hail, mas - ter and

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a simple bass line.

mas - ter, we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

..... Huz - zah!.....

..... Huz - zah!.....

..... Huz - zah!.....

..... Huz - zah!.....

NO. 6. CONCERTED NUMBER. (English Girls & Clerks.)

"COME AND SEE OUR ISLAND"

Allegro.

PIANO.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

GIRLS.

Come, take us round to see the sights, From gay bazaars to

The first system of the vocal piece shows the girls' vocal line and piano accompaniment. The vocal line is in 6/8 time and includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

MEN.

sham glove fights, Will you follow us ev - 'ry - where?..... Will you

The second system shows the men's vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with a triplet in the right hand and a bass line in the left hand.

GIRLS.

fol - low us ev - 'ry - where?..... The round - a - bouts, A -

The third system shows the girls' vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet in the right hand and a bass line in the left hand.

mer - i - can swings, A - qua - ri - ums and zoos and things And

MEN.

all the fun of the fair..... Then fol - low us ev - ry -

GIRLS. So come, so come.....

- where; so come so come..... MEN, So come, so

come..... a - long..... So come a - long with me.

MEN.

We hav - en't got an a - qua - ri - um, We don't pos - ess a

zoo, no! no! No Af - ri - can blacks with dus - ky backs Ta -

- tooed red, white and blue, We've no wax - work shows like

Ma - dame Tus.sauds, No Ei - o - graph have we..... No

Lion Comique at a thousand a week, But come a long with

me..... So come,..... so come,..... so

come a long with me..... So come a long and

hear the song That nature sings the whole day long, And

o - ver the hills and far a - way. Like lambs in spring we'll

gai - ly play. So come a - long and hear the song That

na - ture sings the whole day long, And trip - ping - ly, skip - ping - ly,

oh, so gay, We will o - ver the hills a - way.....

Dance.

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic marking. It features a series of eighth-note triplets in the first two measures, followed by eighth-note pairs and single notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note bass line and occasional rests.

The second system continues the piece. The upper staff features a triplet of eighth notes in the first measure, followed by eighth-note pairs and single notes. The lower staff continues with a steady eighth-note bass line and occasional rests.

The third system shows a change in texture. The upper staff is dominated by chords, with some notes tied across measures. The lower staff continues with a steady eighth-note bass line and occasional rests.

The fourth system continues with a focus on chords in the upper staff. The lower staff maintains the eighth-note bass line with occasional rests.

The fifth system concludes the piece. The upper staff features a series of chords, with a dotted line above the final measure. The lower staff continues with the eighth-note bass line and occasional rests.

First system of a piano score in G major. The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line. The system concludes with a *ff* dynamic marking and a triplet of eighth notes.

Second system of the piano score. The right hand continues with eighth-note patterns, including a triplet. The left hand maintains a steady bass line.

Third system of the piano score. The right hand features a series of chords and eighth notes, ending with a triplet. The left hand continues with a consistent bass line.

Fourth system of the piano score. The right hand has a more complex texture with chords and eighth notes, including a triplet. The left hand's bass line remains consistent.

Fifth system of the piano score, ending with a double bar line. The right hand has a melodic line with some chords, and the left hand concludes with a few notes.

No. 7.

SONG. (Lady Holyrood.)

Words by
PAUL RUBENS.

"WHEN I LEAVE TOWN."

Allegro.

PIANO

1. I'm a la - dy, don't for - get, With a sense of et - i - quette, And
2. If I go to sup or dine, I know where to draw a line— A
3. If I'm up just for the day, Lon - don seems quite bright and gay. Po -

all I say Is in the "Dai - ly Mail" next day,
smart black frock, And al - ways home by twelve o - clock.
- lice - - men smile As I go through the Park in style;

Dan - ces, mu - sic halls and plays, Draw - ing-rooms and smart soi - rées, Or
I don't pay a thing at all— Bar a dread - ful Sun - day call; And
'Bus - men greet me from a - bove; Cab - men drive me "just for love;" And

p

Hen - ley, Good - wood, and Pa - ree.....
when my funds are sink - ing low,.....
ev - 'ry wai - ter says that he.....

.....Owe their great suc - cess to me.....
.....Some - one sees to that, you know!.....
.....Waits ex - - clu - sive - ly for me.....

I'm known ev - 'ry-where - From Bays - wa - ter to Berke - ley Square; I've got a

sort of air That positively knocks you down. I'm so Gay, you know,

On the go, To and fro; There's no - thing a - ny-where a - bout That peo - ple seem to care a - bout When

I leave town! When I leave town.

Nº 8.

DUET. (Angela and Donegal.)

Words by
ERNEST BOYD-JONES.

"GALLOPING."

Allegro.

PIANO.

ANGELA.

1. Love in his youth is a fie - ry steed,
2. Love, when he com - eth in mid - die age,

DONEGAL.

Gal - lop - ing, gal - lop - ing, gal - lop - ing gai - ly,
Dif - fer - ent, dif - fer - ent horse al - to - ge - ther,

Need - ing no spur as he'll
Will - ing to trot with his

wild - ly speed, wild - ly speed O - ver new pas - tures dai -
 e - quip - age, e - quip - age, Learn - ing the length of his teth -

Ta - king the bit his
 Jog - trots the pace tho' it
 - ly, dai - ly, dai - ly.
 - er, teth - er, teth - er.

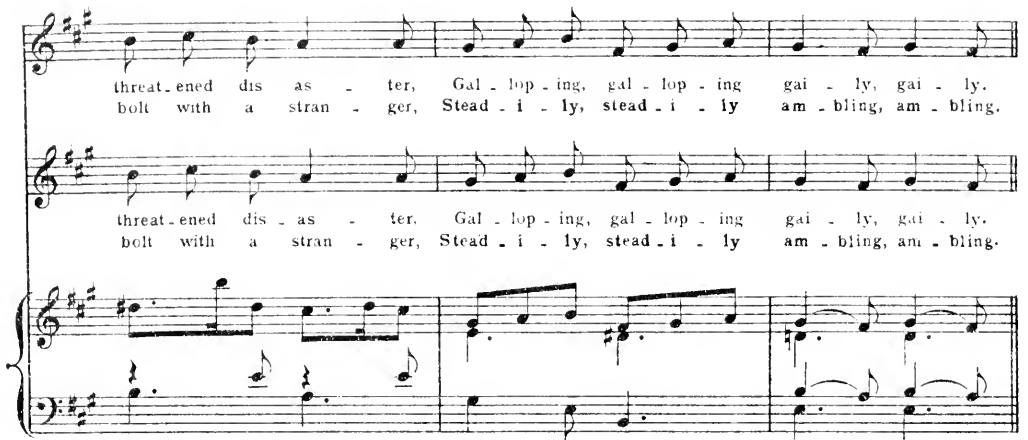
teeth..... be - tween, Brook - ing no mas - ter,
 is,..... in truth, Thoughts of the man - ger,
 Fast - er and fast - er,
 Fraught with less dan - ger.

O - ver the ditch - es and hed - ges so green,.....
Short - en the wind for the flights of youth,.....

..... O - - ver the green,.....
..... Flights..... of youth,.....

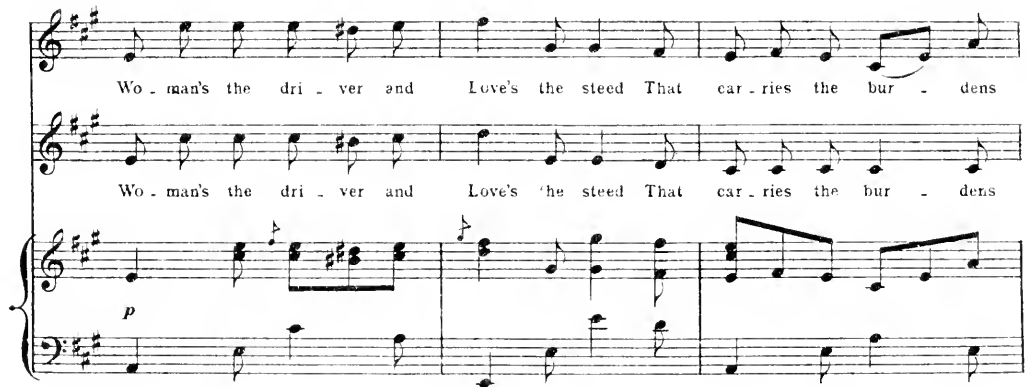
O - - ver the green,..... Blind to the fu - ture and
Flights..... of youth,..... Nev - er is like - ly to

Blind to the fu - ture and
Nev - er is like - ly to



threat-ened dis-as-ter, Gal-lop-ing, gal-lop-ing gai-ly, gai-ly.
bolt with a stran-ger, Stead-i-ly, stead-i-ly am-bling, am-bling.

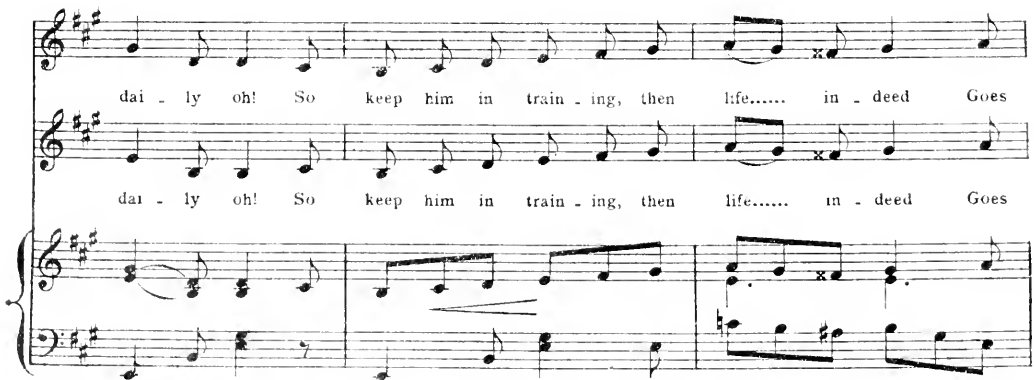
threat-ened dis-as-ter, Gal-lop-ing, gal-lop-ing gai-ly, gai-ly.
bolt with a stran-ger, Stead-i-ly, stead-i-ly am-bling, am-bling.



Wo-man's the dri-ver and Love's the steed That car-ries the bur-dens

Wo-man's the dri-ver and Love's the steed That car-ries the bur-dens

p



dai-ly oh! So keep him in train-ing, then life..... in-deed Goes

dai-ly oh! So keep him in train-ing, then life..... in-deed Goes

gal - lop - ing, gal - lop - ing gai - ly O! Ah!..... So

gal - lop - ing, gal - lop - ing gai - ly O! Ah!..... So

f

keep him in train - ing, then life in - deed Goes gal - lop - ing gai - ly,

keep him in train - ing, then life in - deed Goes gal - lop - ing gai - ly,

p

gai - ly on, goes gal - lop - ing gai - ly, gai - ly on. Ah!.....

gai - ly on, goes gal - lop - ing gai - ly, gai - ly on. Ah!.....

..... Ah!..... Gal - lop - ing, gal - lop - ing

..... Ah!..... Gal - lop - ing, gal - lop - ing

O!..... Gal - lop - ing, gal - lop - ing oh!..... gai - - ly,

O!..... Gal - lop - ing, gal - lop - ing oh!..... gai - - ly,

gai - ly, gai - - - ly..... - ly.....

gai - ly, gai - - - ly..... - ly.....

1. 2.

1. 2.

Nº 9. TRIO. (Lady Holyood, Gilfain and Tweedlepunch.)

"I WANT TO MARRY A MAN, I DO"

Words by
PAUL RUBENS.

Allegro.

PIANO.

Lady H. GIL. TWEED.

I want to mar - ry a man, I do, I do, She does, She
A hus - band I want to a - dore, I do, I do, She does, She

p

Lady H.

do..... I want to tell you my plan, I do, I
do.....(GIL)Who's not been a hus - band be fore, She do, She

GIL. TWEED. Lady H.

do, She does, She do..... There's no use in look - ing a -
do, (L.H) She does, (TW) She do..... (L.H)I won't have a hus - band who

- bout each day For hus - bands eith - er dull or gay, I've
wears a low hat Or goes to dine in some one's flat, (GIL) Or

got to get one who is built my way, If I want to get one that will
one who's ad - dic - ted to sleep on the mat(LH)Or I think I should know what to

GIL. TWEED.

do, will do, I do, She does, She do.....
do, to do, I do, She does, She do.....

Lady H.

You've got to get hold of the right one, And all will be right as right can

be..... The task is -n't quite such a light one, And can't be performed for a

fee..... You don't want a stay-out-all-night one, Or one who in - dul - ges in af - ter - noon

GIL.

tea; If You on - ly get hold of the right one It's ea - sy as A. B. C., As

ALL.

A. B. C., It's as ea - sy as A. B. C..... C.....

No 10.

SONG. (Angela and Chorus.)

"THE FELLOW WHO MIGHT."

Words by

J. HICKORY WOOD.

Allegretto.

PIANO. *p*

1. There was a maid - en de - ci - ded - ly fair, And fair - ly de - ci - ded in
 2. She spoke of the joys of a batch - e - lor's life, So hap - py so care - less and
 3. When cou - ples are mar - ried, of course we're a - ware That one of them ought to o -

p

mind,..... Who sought her af - fin - i - ty ev - e - ry - where, But
 free,..... She'd not be a man who was tied to a wife, She'd
 - bey,..... Which seems an ar - range - ment a tri - fle un - fair To

CHORUS.

found him not ea - sy to find. She..... found him not ea - sy, not
 ne - ver get mar - ried, not she, She'd..... ne - ver get mar - ried, get
 such as pre - fer their own way - To..... such as pre - fer, as pre -

(SOLO.)

ea - sy to find, not ea - sy to find, not she..... She
 mar - ried, not she, get mar - ried, no, not she..... She
 - fer their own way. And ma - ny pre - fer their own way..... But

pass'd all the men she knew in re - view, But none were ac - cep - ta - ble
 won - der'd that men should care to be wed, And thought them ex - ceed - ing - ly
 when this en - gag - ing young cou - ple were wed. There was one did ex - act - ly as

quite,..... In fact she de - ci - ded they'd none of them do,
 good,..... Of course when she put it in that way he said,
 bid;..... Which was per - fect - ly right, but, as ev - 'ry one said,

ANGELA.



CHORUS.

Ex - cep - ting a fel - low, a
 "I'm one of the fel - lows, the
 It was - n't the wo - man, the

None of them do, do, do
 That way he said, said, said
 Ev - ry one said, said, said



fel - low who might, Ex - cep - ting a fel - low who might.....
 fel - lows who would, I'm one of the fel - lows who would?.....
 wo - man who did, It was - n't the wo - man who did.....

Ex - cep - ting a fel - low who might.....
 "I'm one of the fel - lows who would?.....
 It was - n't the wo - man who did.....



The fel - low who might, might, might - who might; At first their ac - quain - tance was
 The fel - low who would, would, would - who would; The maid - en of course un - der -
 The wo - man who did, did, did - who did, Who did - n't do as she was



slight, was slight, But tho' no - bo - dy knew how it hap - pen'd, it grew Un -
 stood, stood, stood, And tho' no - bo - dy knew how it hap - pen'd, it grew Un -
 bid, bid, bid, And tho' no - bo - dy knew how it hap - pen'd, it's true That

- til they were ve - ry good friends were the two - The maid - en with eyes of a
 - til they were al - ways to - ge - ther, these two - The maid - en with eyes of a
 one of this cou - ple was boss of the two - The wife who com - man - ded her

beau - ti - ful blue And the fel - low who might, might, might.....
 beau - ti - ful blue And the fel - low who would, would, would.....
 hus - band to do, And the hus - band who did, did, did.....

(*Bouche fermée.*)

CHORUS

The fellow who might, might, might, who might; At

The fellow who might, might, might, who might; At

The fel - - - low who might, who might;.... At

The fel - - - low who might, who might;.... At

p

first their ac - quain - tance was slight, was slight Tho'

first their ac - quain - - tance slight, was slight;.... Tho'

first it was slight, was slight, Tho'

first it was slight, was slight, Tho'

no - bo - dy knew how it hap - pen'd, it grew Un - til they were ve - ry good

no - - bo - dy knew..... They were good

no - - bo - dy knew..... The two.....

no - - bo - dy knew..... The two.....

friends were the two - The maid - en with eyes of a

friends the two - The maid - en with eyes of a

..... The maid with

..... The maid with

The musical score consists of two systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system covers the first two lines of lyrics, and the second system covers the remaining lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(Bouche fermée.)

beau - ti - ful blue And the fel - low who might, might, might

beau - ti - ful blue And the fel - low who might, might, might

eyes of blue, The fel - low who might, might, might

eyes of blue, The fel - low who might

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N^o 11.

SONG. (Gilfain.)

"PHRENOLOGY."

Words by

ERNEST BOYD-JONES.

Allegro moderato.

PIANO.

1. There is no - thing we dis - pa - rage Like an
 2. If her "bump of love" is big - ger Than the

ill - as - sort - ed mar - riage. You must choose your wife with
 nor - mal, you can fi - gure Out the num - ber of her

phren - o - lo - gic care: For the realm be - neath her bon - net Has your
 form - er love af - fairs, You may look for much vex - a - tion From pro -

fu - ture mapp'd up - on it, So when you're en - gaged..... take
 - mis - cu - ous flirt - a - tion On re - turn - ing home..... all

down her hair.....
 un - a - wares.....

CHORUS. *univ.*

When you're en - gaged, take down her
 Re - turn - ing home all un - a -

Tho'she may de . clares it fid . gets, As you
Say it's mark'd but ve - ry slight - ly, You may
hair,..... when you're en - gaged.
wares..... all un - a - wares.

fum - ble with your di - gits, You re - veal a well de -
guess that she'll po - lite - ly, When you kiss her, turn a

- vel - oped "bump of crime" You may find her one day thick - nin' Your noc -
ve - ry chil - ly cheek, And you on - ly get . ca - res - ses When she's

- tur - nal gruel with strychnine; Be ad - vised and jilt her while there's
or - der - ing new dress - es— At the most not more than one a

time. And jilt her while there's time.
 week, Not more than one a week.

Be ad - vised and jilt her while there's
 At the most not more than one a

Be ad - vised and jilt her while there's
 At the most not more than one a

time..... So be ad - vised..... and jilt her while there's time..... Be ad -
 week..... At the most..... not more than one a week..... At the

time..... Be ad - vised, be ad - vised..... be ad -
 week..... At the most, at the most..... At the

So you no
Ah! but the

vised..... and jilt her while there's time.
most..... not more than one a week.

- vided,..... while there's time.
most..... one a week.

p

wed - ding need be dread - ing Once phren - o - lo - gy's de - fined What is the
mar - riage I dis - pa - rage Is the u - sual blind af - fair;..... Just a

vir - tue that will hurt you, And the vice you need - n't mind. Set
scram - ble at a gam - ble With the pri - zes ve - ry rare. Ere the

sci - ence at de - fi - ance, And to grief you're sure to come, If you are
cri - sis my ad - vice is, With your fin - ger and your thumb, Ex - plore the

scorn - ing ev - 'ry warn - ing Of the cran - - - i - -
moun - tains and the mole - hills Of the cran - - - i - -

- um!
- um!
yum yum yum yum yum yum yum yum yum yum yum yum yum yum yum yum
pp
So you no wed - ding need be dread - ing Once phren -
pp

yum yum yum yum yum. What is the vir - tue that will hurt you, And the

- o - lo - gy's de - fined What is the vir - - - - - tue that will

- o - lo - gy's de - fined What is the vir - tue that will hurt you, And the

vice you need - n't mind. Set sci - ence at de - fi - ance, And to

hurt you..... Set sci - ence at de - fi - ance, And to

vice you need - n't mind.

grief you're sure to come If you are scorn - ing ev - 'ry warn - ing Of the

grief you're sure to come If you are scorn - ing ev - 'ry warn - ing Of the

cran - i - um. um.

cran - i - um. um.

Fine.

No 12.

TRIO. (Lady Holyrood, Donegal and Angela)

"WHEN AN INTERFERING PERSON"

Words by
PAUL RUBENS.

Tempo di Polka.

DONEGAL,

When an

PIANO.

f *p*

Detailed description: This block contains the first system of the musical score. It features a vocal line for Donegal and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The vocal line starts with a whole rest followed by the lyrics 'When an'.

in - ter - fer - ing per - son, such as you, Makes a

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'in - ter - fer - ing per - son, such as you, Makes a'. The piano accompaniment continues with a steady rhythmic pattern.

LADY H.,

fuss be - cause he's no - thing else to do, Put - ting

Detailed description: This block contains the third system of the musical score. It features a vocal line for Lady H. and a piano accompaniment. The vocal line starts with the lyrics 'fuss be - cause he's no - thing else to do, Put - ting'. The piano accompaniment continues with a steady rhythmic pattern.

L.H.

hap - py pairs a sun - der, There is ve - ry lit - tle won - der That we

L.H.

ANGELA.

find our tem - pers ris - ing high, high, high; If we show our boil - ing wrath in man - ner

A

frank, You have on - ly got your sil - ly self to

A

DONEGAL.

thank, For we're bent on de - mon - stat - ing That a

LADY H. ANGELA.

D

man to ir - ri - tat - ing Is a duf - fer And a

ALL.

A

buf - fer: For a - bu - ses we're in - tent on let - ting fly, fly, fly.

LADY H.

For, tho' you've been a mar - tin - et, A

ANGELA.

A mar - tin - et - et - et,

DONEGAL.

A mar - tin - et - et - et,

L. II  man like you must not for - get When op - po - si - tion once you've

A  Don't you for - get, for - get When op - po - si - tion once you've

D  Don't you for - get, for - get When op - po - si - tion once you've



L. II  met, met, met, 'Twill cost you dear to pay the debt, debt, debt; We'll

A  met, you've met, you've met, 'Twill cost you dear to pay the debt, the debt, the debt;

D  met, 'Twill cost you dear to pay the debt, debt, debt;



L. H. make you real - ly un - der - stand We've got you well in

A. You'll real - ly un - der - stand We've got you

D. You'll real - ly un - der - stand We've got you

L. H. hand, in..... hand, For men like dol - lies have to swing for fol - lies, so a

A. well in..... hand, For men like dol - lies have to swing for fol - lies, so a

D. well in hand, For men like dol - lies have to swing for fol - lies, so a

L.H. *mar - tin - et Is now a mar - ion - ette.*

A *mar - tin - et Is now a mar - ion - ette.*

D *mar - tin - et Is now a mar - ion - ette.*

Dance.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The bass staff starts with a quarter note (G3), a quarter note (F3), and a quarter note (E3), followed by a quarter note (D3) and a quarter note (C3).

The second system of musical notation continues the piece. The treble staff features a quarter note (A4), a quarter note (G4), a quarter note (F4), and a quarter note (E4). The bass staff has a quarter note (D3), a quarter note (C3), and a quarter note (B2), followed by a quarter note (A2) and a quarter note (G2).

The third system of musical notation shows the treble staff with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The bass staff begins with a quarter note (G3), a quarter note (F3), and a quarter note (E3), followed by a quarter note (D3) and a quarter note (C3).

The fourth system of musical notation features the treble staff with a quarter note (A4), a quarter note (G4), a quarter note (F4), and a quarter note (E4). The bass staff has a quarter note (D3), a quarter note (C3), and a quarter note (B2), followed by a quarter note (A2) and a quarter note (G2).

The fifth system of musical notation concludes the piece. The treble staff has a quarter note (A4), a quarter note (G4), a quarter note (F4), and a quarter note (E4). The bass staff has a quarter note (D3), a quarter note (C3), and a quarter note (B2), followed by a quarter note (A2) and a quarter note (G2).

SONG. (Abercoed.)

"THE SHADE OF THE PALM."

Moderato.

PIANO. *f* *rit.*

There is a gar - den fair, Set in an East - ern sea,.....
 There is an is - land fair, Girt by a West - ern sea;.....

There is a maid keep - ing her tryst..... with me.....
 Dear - est, 'tis there One day thou'lt go..... with me.....

In the shade of the palm..... With a lov - er's de - light.....
 'Neath the glo - ri - ous moon..... Hand in hand we will roam,.....

Where 'tis e - ver the gol - den day,..... Or a sil - ver - y night;.....
Hear the night - in - gale song of June,..... In the dear Land of Home!.....

How..... can I leave her a - lone in this dream of sweet Ar - ca - dia?
There,..... dear - est heart, will the past.... but seem an i - die vi - sion?

How..... can I part from her for lands..... a - way?.....
Nought..... but a dream that fa - deth fast..... a way,.....

In this val - ley of E - den,..... Fair - est isle of the sea,.....
And the songs we were sing - ing,..... in E - ly - si - an vales.....

Oh,..... my be - lov - ed, bid me to stay..... In this fair.... land of E - den,
Seem but a ca - rol of yes - ter - day..... Hap - py songs... we were sing - ing,

rit.
Bid me, be - lov'd to stay..... Oh,..... my Do - lo - res,
Songs of a by - gone day.....

Queen of the East - ern sea!..... Fair..... one of E - den,

look to the West for me!..... My star will be shin - ing, love, when

you're in the moon-light calm..... So be wait - ing for me by the East - ern sea, In the

1. shade of the shelt - 'ring palm.....

2. shade of the shelt - 'ring palm.

O..... my Do - lo - res, my Queen..... of the sea..... Then be

wait - ing for me by the East.ern sea,in the shade of the shelt'ring palm.

10 → 2 1 4

No 14.

FINALE ACT I.

Words by
E. BOYD-JONES.

PIANO. *p* 1st time *p* 2nd *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It begins with a quarter rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The left hand starts with a bass clef and a 2/4 time signature, playing a steady eighth-note accompaniment.

The second system of the piano accompaniment continues the melodic and harmonic development from the first system, maintaining the same key signature and time signature.

The third system of the piano accompaniment continues the melodic and harmonic development, featuring some triplet figures in the right hand.

(Girls enter sobbing.)

Hey! Hey! A - lack a - - day! Our

mf

The vocal entry features a single melodic line for the voice and a piano accompaniment. The vocal line has a treble clef and a 2/4 time signature. The piano accompaniment has a grand staff with treble and bass clefs and a 2/4 time signature. The lyrics are: "Hey! Hey! A - lack a - - day! Our". The piano part is marked *mf*.

lov - - ing hearts a - sun - der he has riv'n; With

tears, tears we can - - not stay, We

see our boys to o - - thers..... giv'n.

MEN.
Of

sci - en - ti - fic fraud, The worst of all's phren - ol - o - gy: The

maids we hold in hate Are giv - en us to wed; While

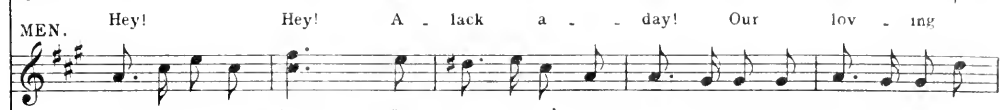
girls that we've a - dored, With - out the least a - pol - o - gy, Are

now as - signed to mate With men who've o - ther girls in - stead. Of

GIRLS.



MEN.



sci - en - tif - ic fraud, The worst of all's phren - ol - o - gy: The maids we hold in



hate Are giv - en us to wed; While girls that we've a -



- dored, With out the least a - pol - o - gy, Are now as - signed to



boys to o - thers..... giv'n.
 mate With men who've o - ther girls in - stead.

75 p 1 - 2

decrecendo *p*

Andante.

DOLORES.

This is not sor - row,..... This is not part - ing,..... This is the hour when...

ABERCOED.

This is not sor - row,..... This is not part - ing,..... This is the hour when...

Andante.

ff

..... two hearts u - nite..... Seas may di - vide us,..... Years keep in long - ing,.....

..... two hearts u - nite..... Seas may di - vide us,..... Years keep in long - ing,.....

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "..... two hearts u - nite..... Seas may di - vide us,..... Years keep in long - ing,.....". The piano accompaniment features a complex texture with many triplets and chords.

..... This is the dawn..... That knows no night..... Time will not se - ver,.....

..... This is the dawn..... That knows no night..... Time will not se - ver,.....

The second system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "..... This is the dawn..... That knows no night..... Time will not se - ver,.....". The piano accompaniment continues with similar complex textures.

..... We vow for ev - er..... This bond we will ne - ver..... be -

..... We vow for ev - er..... This bond we will ne - ver..... be -

The third system concludes with two vocal staves and piano accompaniment. The vocal staves have lyrics: "..... We vow for ev - er..... This bond we will ne - ver..... be -". The piano accompaniment includes a *rall.* marking and a *pp* dynamic marking. The system ends with a double bar line.

Andante.

- tray.

- tray.

Andante.

pp

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics '- tray.' and '- tray.' respectively. The piano part is in 6/8 time, marked 'Andante' and 'pp' (pianissimo). It features a steady eighth-note bass line in the left hand and chords in the right hand.

ABERCOED.

Fare - - well, my own,..... You are

Detailed description: This system continues the piano accompaniment from the first system. The vocal line has the lyrics 'Fare - - well, my own,..... You are'. The piano part continues with the same eighth-note bass line and chordal accompaniment.

dear - - est at part - - ing, To thee ev - er a -

Detailed description: This system continues the piano accompaniment. The vocal line has the lyrics 'dear - - est at part - - ing, To thee ev - er a -'. The piano part continues with the same eighth-note bass line and chordal accompaniment.

- lone, dear love, I will vow I will be true.

Detailed description: This system concludes the piano accompaniment. The vocal line has the lyrics '- lone, dear love, I will vow I will be true.' The piano part continues with the same eighth-note bass line and chordal accompaniment.

SOLO.

Fare - - well, though seas may di - vide us, Fare - - well, tho'

Fare - - well, love, So, love, fare - -

Fare - - well, love, So, love, fare - -

Fare - - well, love, So, love, fare - -

Fare - - well, love, So, love, fare - -

Fare - - well, love, So, love, fare - -

Fate may di - vide us, Fare - well, Fare - well, I will love you for

- well. He'll love..... you for ev - er, love do you,

- well. He'll love..... you for ev - er, love do you,

- well. He'll love..... you for ev - er, love do you,

- well. He'll love..... you for ev - er, love do you,

- well. He'll love..... you for ev - er, love do you,

ABERCOED.

ev - er and ev - er, where - e'er where - e'er I roam.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

pp

Allegro.

ANGELA.

Stay, we im - plore you, Stay, we im - plore you.

DONEGAL.

Stay, we im - plore you, Stay, we im - plore you.

pp

SOP.

See, hand in hand they kneel, They pray you may re -

CON.

See, hand in hand they kneel, They pray you may re -

TEN.

See, hand in hand they kneel, They pray you may re -

BASS.

They kneel,

- pent.

Hear!

- pent.

Hear!

- pent.

Hear!

Re - pent.

Hear!

Hand in hand..... we kneel, im - plor - - - .

Hand in hand..... we kneel, im - plor - - - .

Then hand in hand they kneel, im - - plor - ing, im -

Then hand in hand..... they kneel.....

Then hand in hand we kneel, im plor - - - .

- ing Of your harsh - ness you'll re - - pent;.....

- ing Of your harsh - ness you'll re - - pent;.....

plor - ing Your harsh - ness you'll re - - pent, you will re -

..... Your harshness you'll re - pent; you will re - - pent it, you'll re -

- - ing Your harsh - ness you'll re - - pent; you'll re -

p

3

Do not part two hearts a - dor - -

Do not part two hearts a - dor - -

- pent it; Do not part two hearts a - - dor - ing a -

- pent Do not part two hearts a - - dor - ing a -

- ing By with - hold - ing your con - sent. We

- ing By with - hold - ing your con - sent. We

- dor - ing By with - hold - ing your con - sent, your con - sent, your con -

- dor - ing, With hold ing your con - sent, your con - sent, your con -

kneel, we kneel,..... we im - plore you,
 kneel, we kneel, we im - plore you,
 sent. In vain you plead,..... you plead your cause;.....
 sent In vain is your cause, In
 In vain you plead your cause In
 we pray..... you re - pent, we
 we pray..... you re - pent, we
 spare in fu - ture your ex - - er - tions, your ex -
 vain, in vain; In fu - ture your ex - ex - er - tions, your ex -
 vain, in vain; In fu - ture spare, yes, spare your vain ex - er - tions, your ex -

pray you do..... not..... part us

er - tions, His words un - chang - ing as the laws, un -

er - tions, His word..... is un - chang - ing as

er - tions, His words un - chang - ing, un - chang - ing as

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "pray you do..... not..... part us" on the first line, "er - tions, His words un - chang - ing as the laws, un -" on the second line, "er - tions, His word..... is un - chang - ing as" on the third line, and "er - tions, His words un - chang - ing, un - chang - ing as" on the fourth line.

By with hold - ing your con - sent your con -

By with hold - ing your con - sent your con -

er - ring laws, The cold de - crees of Medes and Per - sians, Of the Medes and

all the laws, The cold de - crees of Medes and Per - sians, Of the Medes and

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "By with hold - ing your con - sent your con -" on the first line, "By with hold - ing your con - sent your con -" on the second line, "er - ring laws, The cold de - crees of Medes and Per - sians, Of the Medes and" on the third line, and "all the laws, The cold de - crees of Medes and Per - sians, Of the Medes and" on the fourth line.

sent..... sci - en - ti - fic fraud The worst of all's phren-

sent..... The worst of all's phren-

Per.sians, yes! Of sci - en - ti - fic fraud The worst of all's phren-

Per.sians, yes! The worst of all's phren-

ff

- ol - o - gy The men we hold in hate Are giv - en us to

- ol - o - gy Down, you trai - tor!

- ol - o - gy The men we hold in hate Are giv - en us to

- ol - o - gy. Down, you trai - tor!

wed, While men that we've a-dored, With-out the least a-
 Down, you trai-tor! With-out the least a-

wed, While men that we've a-dored, With-out the least a-
 Down, you trai-tor! With-out the least a-

- po - lo - gy, Are now as - signd to
 - po - lo - gy, Are now as - signd to mate with men who've
 - po - lo - gy, Are now as - signd to
 - po - lo - gy, Are now as - signd to mate with men who've

GILFAIN.

Tho' your lov - er has de - part - ed, Be no
 oth - er girls in - stead.
 oth - er girls in - stead.
 oth - er girls in - stead.
 oth - er girls in - stead.
 oth - er girls in - stead.

Allegretto
 Listesso tempo.

long - er bro - ken heart - ed, For you now are free to love and mar - ry me. He will

G

not re - turn to claim you, You, de - sert - ed, none shall blame you If you

G

mar - ry me, Yes, mar - ry me.....

No one will

No one will

L. U

blame you if you love..... and mar - ry

blame you if you love..... and mar - ry

Why

mar - ry in this hur - ry? Sure - ly you've no need to wor - ry; For there's

him.

him.

good fish wait - - ing, wait - ing in the sea For a

mil - lion - aire Col - on - ial; In such mat - ters mat - ri - mon - i - al You

might do worse than wait for me, do worse than wait for

me.

p
So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p
So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p
So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p
So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p

- sert - ed, none can blame you If his bride you mean to be But des - pite your worst en - dea - your, She'll be

- sert - ed, none can blame you If his bride you mean to be But des - pite your worst en - dea - your, She'll be

- sert - ed, no one will blame you Des - pite your worst en - dea - your, She'll be

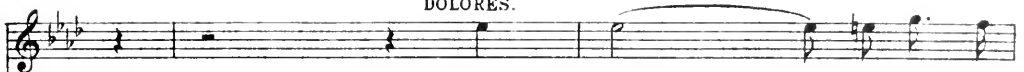
- sert - ed, none can blame you If his bride you mean to be. Des - pite your worst en - dea - your, She'll be

true to him for e - ver, She'll be true to him for e - ver Or her
 true to him for e - ver, She'll be true to him for e - ver Or her
 true to him for e - ver, She'll be true to him for e - ver Or her
 true to him for e - ver, She'll be true to him for e - ver Or her

love's... re - turn.
 love's... re - turn.
 love's..... re - turn.
 love's..... re - turn.

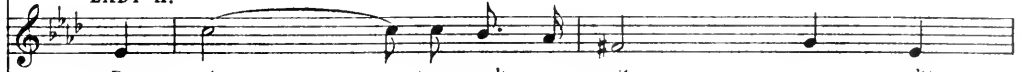
TOP 146

DOLORES.



Re - - turn,..... my love, to

LADY H.



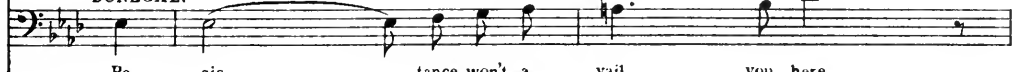
Re - sis - - tance won't a - vail you, you'll

ANGELA.

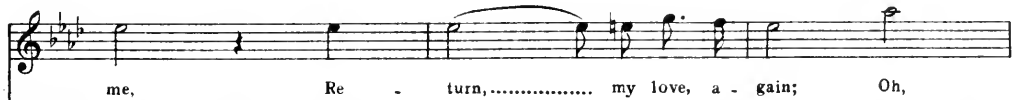


Re - sis - - tance won't a - vail, you will

DONEGAL.



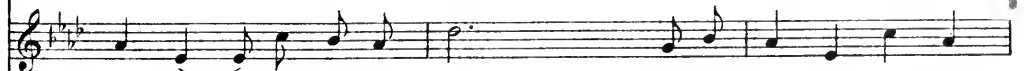
Re - sis - - tance won't a - vail you here,



me, Re - turn,..... my love, a - gain; Oh,



find..... that he is mas - ter here; 'Tis quite un - a



find he..... is mas - ter here; Do not look for his re -



He's..... the on - ly mas - ter here, 'Tis un - a - vail - ing



come a - - gain, my love. come back to
 - vail - ing now your love is far a - way; His
 - lent - - ing, your love is far a - way; His
 hoping he - re - lents; your love is far a - way, is far a - way; His

me, Re - - turn..... to me a - gain, a - gain, come
 word is un - chang - - ing, And his law nev - er
 word..... can ne'er be al - - - - - tered, We plead in
 word..... can ne'er be al - - - - - tered, We plead in

back to... me, my love,..... come back, my
 fail - - ing; Plead not, nor seek to turn his
 vain,..... Plead not, nor seek to turn his....
 vain,..... Plead..... not, nor seek to turn his

love, come back a - gain. DOLORES. I will de -
 heart to him a - gain. SOP. We will de -
 heart to him a - gain. CONT. We will de -
 heart to him a - gain. TENOR. We will de -
 BASS.

- fy you,

- fy you, what - e'er you say!

- fy you, what - e'er you say!

- fy you, what - e'er you say!

I won't o - bey you,

We won't o - bey you, Come then what

We won't o - bey you, Come then what

We won't o - bey you, Come then what

Though you are mas - - ter,
 may! Though you are mas - - ter,
 may! Though you are mas - - ter,
 may! Though you are mas - - ter,

Gen - 'rous ru - ler of the land, I will de - We will de -
 Gen - 'rous ru - ler of the land, We will de -
 Gen - 'rous ru - ler of the land, We will de -
 Gen - 'rous ru - ler of the land, We will de -

- ny you this, I won't o. bey this mad com. mand.

- ny you this, We won't o. bey this mad com. mand.

- ny you this, We won't o. bey this mad com. mand.

- ny you this, We won't o. bey this mad com. mand.

ff

Tutti.

We will re - fuse you,

Tutti.

We will re -

Tutti.

We re - fuse..... this mad com.

Tutti.

We..... re - fuse this mad command,

We will de - fy you, Tho' our re -
 - fuse you, We will de - fy you
 - mand, We will..... in - deed de - fy you,
 We..... will de - fy..... you We re - fuse o -

- sist - - ance ap - pears to you in vain.
 we de - - fy your will.
 we de - - fy your will.
 - be - di - ence to you on mat - - ters ma - tri - mo - ni - al, We

We mean re - volt - - ing, We won't o -
 We won't o -
 We in - tend..... revolt - ing, We de - fy your
 do..... in - tend re - volt - ing now, We won't o -

- bey you, we will de - ny you we won't be
 - bey you, we re - - fuse..... to be
 pow'r,..... we will re - fuse to be
 - bey you, we will re - fuse to be

DOLORES.

Agitato.

Is no - one

match'd a - gain.

match'd a - gain.

match'd, be match'd a - gain.

match'd a - gain.

*Agitato.**f*

D here to help me hold this giant... at de - fi - ance?

D Will no me friend up - hold me

in de - claim - ing bold de - fi - ance? Ah!

come..... my de - fen - der, come now..... and pro - tect me— Will

no..... one proclaim that no hand will di - vide, that no hand will di - vide?.....

ABERCOED (*aff*)
Oh..... my Do - lo - res, Queen of the East - ern sea!.....

Fair..... one of E - den, look to the West for me!.....

My star will be shin - ing, love, when you're in the moon - light calm..... So be

wait - ing for me by the East - ern sea, in the shade of the shelt - 'ring

DOLORES.

palm. 'Tis the Sil - ver Star of love That is shin - ing a

bove for me, 'Tis the brightest of all that eyes can
 'Tis the brightest of all that eyes can
 The Star.....
 The Star.....

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in treble clef with the lyrics "The Star.....". The fourth staff is a piano accompaniment in bass clef, also with the lyrics "The Star.....". The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

see, 'Tis the bea . con of lov . ers' esc - ta - cy; When the heart is a
 see, 'Tis the bea . con of lov . ers' esc - ta - cy; When the heart is a
 'Tis the bea . con of ecs - ta - cy.....
 'Tis the bea . con of ecs - ta - cy.....

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in treble clef with the lyrics "..... 'Tis the bea . con of ecs - ta - cy.....". The fourth staff is a piano accompaniment in bass clef with the lyrics "..... 'Tis the bea . con of ecs - ta - cy.....". The fifth staff is a piano accompaniment in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The word "rit." is written above the fourth and fifth staves.

wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the
 wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the
 wea - ry one And sighs a - lone at e - - - ven - tide,

wea - - ry one a - lone at e - - ven - tide,

The first system consists of three vocal staves and piano accompaniment. The vocal parts are in a minor key (three flats) and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

time a maid - en longs For the light of the bright sil - ver star of
 time a maid - en longs For the light of the bright sil - ver star of
 Then the maid - en longs For the bright sil - ver star of

The maid - - en longs For the bright, the bright star of

The second system continues the musical piece with three vocal staves and piano accompaniment. The lyrics describe a maiden longing for a bright silver star. The piano accompaniment includes a triplet in the right hand.

love. The bright sil-ver star of love, The bright sil-ver star of
 love. The star of love, of love, The bright star of love, of
 love. The star of love, of love, The star of love, of
 love. The sil-ver star of love, The bright sil-ver star of
 love, Star..... of my love,..... Sil-ver star of.....
 love, Star..... of my love,..... Sil-ver star of.....
 love, Star..... of my love,..... Sil-ver star of.....
 love, Star..... of my love,..... Sil-ver star of.....

..... My love.....

..... My love.....

..... My love.....

..... My love.....

fff

fff

p

END OF ACT I.

Act II.

No 15.

OPENING CHORUS.

Words by

ERNEST BOYD-JONES.

Allegro.

PIANO.

The musical score is written for piano in a 2/4 time signature and the key of B-flat major. It is marked 'Allegro' and begins with a piano dynamic 'p'. The score consists of five systems, each with a treble and bass staff. The first system shows the initial rhythmic pattern with eighth and sixteenth notes. The second system introduces triplet markings over the treble staff. The third system continues with similar rhythmic patterns and triplet markings. The fourth system features more complex rhythmic figures, including sixteenth-note runs and triplet markings. The fifth system concludes the piece with a fermata over the final chord.

Come, lads and lass - es, trip your light and air - y, Most gym - nas - tic

Most gym - nas - tic

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment line in bass clef. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a repeat sign and a first ending bracket.

Detailed description: This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features chords and melodic lines that support the vocal parts.

In coun - try dance that's nev - er known to va - ry, va - - -

In coun - try dance that's nev - er known to va - ry, va - - -

and fan - tas - tic toe. In set - - - - -

and fan - tas - tic toe.

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom staff is a grand staff for piano accompaniment. The lyrics continue from the first system. The piano accompaniment includes a long note in the bass line.

Detailed description: This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It continues the musical accompaniment for the vocal parts.

ry, In set-ting rus-tic hearts a-glow, in set-ting rus-

ry, In set-ting rus-tic hearts a-glow, in set-ting rus-

- ting, in set-ting rus-tic hearts, rus-

- tic hearts..... a - glow.

- tic hearts..... a - glow.

- tic hearts a - glow, a - glow. Come,

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a forte dynamic marking (*f*). The upper staff features a series of chords and melodic fragments, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a melodic line with some triplets and slurs. The lower staff continues with a steady accompaniment, featuring chords and eighth-note patterns.

The third system shows further development of the musical themes. The upper staff has more complex melodic passages, and the lower staff maintains the accompaniment with some rests and chordal textures.

The fourth system features more intricate melodic lines in the upper staff, including triplets. The lower staff continues with a consistent accompaniment, using chords and moving bass lines.

The fifth system concludes the page with melodic passages in the upper staff, some marked with triplets. The lower staff provides a final accompaniment with chords and a concluding bass line.

Then you take a lit - tle la - dy For a ram - ble lone and sha - dy, And she

Then you take a lit - tle la - dy For a ram - ble lone and sha - dy, And she

But you say

But you say

says she is a - fraid you have been oft - en there be - fore, You

says she is a - fraid you have been oft - en there be - fore, You

F. & D. 6285.



"No!..... you are my first and on - ly one."



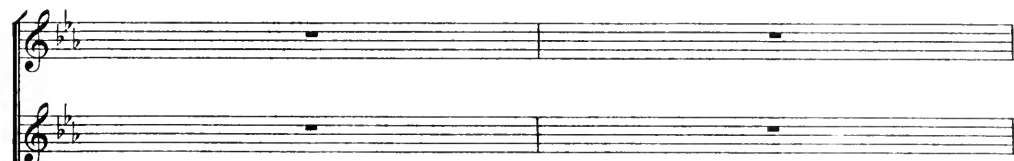
"No!..... you are my first and on - ly one."



say, "No, my on - ly one!" Then you



say, "No, my on - ly one!" Then you


write to her a let - ter, Say you've found an - o - ther bet - ter, And you



write to her a let - ter, Say you've found an - o - ther bet - ter, And you



You care no
 You care no
 hope that she'll for-get her jilt-ing lov-ers by the score.....
 hope that she'll for-get her jilt-ing lov-ers by the score.....

more till you find an-o-ther girl to dote up-on.
 more till you find an-o-ther girl to dote up-on.
 A girl..... a girl.....
 A girl..... a girl.....

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

f

and fan - tas - tic toe.....

and fan - tas - tic toe.....

and fan - tas - tic toe.....

and fan - tas - tic toe.....

ff

N^o 16.

SONG. (Lady Holyrood.)

"TACT."

Words by
PAUL RUBENS.

Moderato.

PIANO

f

There are peo - ple who have tried To be smart and dig - ni - fied, But there's

p

just one lit - tle thing that they have lacked; They have cash enough may be, And no

end of ped - i - gree, But they have - n't got a pen - ny - worth of

tact. Now you would - n't tell a lie - Oh no, you'd ra - ther die - For you'd

sure to be dis - cov - er'd be - fore long; But if on - ly tact you've got, you can

do an aw - ful lot, Which be - fore you might have thought was ve - ry wrong.

Tact, tact, take it for a fact— Just try it, and you'll find it will in-

- var - i - a - bly act; Praps they told you in your youth That there's

noth - ing like the truth, But it real - ly can't com - pare at all with

tact, tact, tact, No it real - ly can't com - pare at all with tact.

2.

In the morning you will drive
 Into Bond Street, and you dive
 Into Carmichael's or Truefitt's, as may be;
 Then at Streeter's you will stop,
 And you pop inside the shop—
 "Ah! good morning, something nice to show to me?"
 "A tiara?" "Oh, what fun!
 I think I'll take that one."
 Oh dear me! I do believe my brougham has gone!"
 Never speak about the price,
 Just talk pretty and look nice,
 And ask him how his wife is getting on.

CHORUS.

Tact, tact,
 Take it for a fact—
 Always kiss a tradesman's baby, and you'll find that it will act;
 When you find out what you owe
 Into bankruptcy you go—
 Oh! you can save a lot of money if you've tact.

3.

The Academy you view
 If you've nothing else to do—
 If you're really fond of art, of course you don't;
 Then a pianist you know,
 And you promise you will go
 To his concerts—if you're musical, you won't;
 Then a gorgeous gown you buy,
 The price is cut so high—
 Well, considering the gown is cut so low—
 For the lady of to-day
 Hasn't got a heart, they say,
 But she's got a neck—and that she means to show.

CHORUS.

Tact, tact,
 Take it for a fact,
 Her dining dress has no support, and yet it seems to act;
 And her costume at a ball
 Is not "material" at all,
 It's enough if she has diamonds—and tact.

4.

Then at Goodwood you must stay,
 And roulette of course you play,
 For the evenings otherwise would be so slow;
 But you needn't be upset
 If you find yourself in debt—
 If you're not inclined to pay, you simply owe.
 Well, next day you're on the course,
 You fancy just *one* horse,
 So a friend will put the money on for you;
 For a lady in the ring
 Wouldn't be the proper thing—
 And besides—you've lost your purse—you always do.

CHORUS.

That's
 Tact, tact,
 Take it for a fact,
 The race is done—you cannot see the horse that you have backed;
 So you say, "What *have* you done?"
 I meant to back the horse that *won!*"
 You can do a lot of betting if you've tact.

PAUL RUBENS.

No 17.

SONG, (Gilfain.)

“THE MILLIONAIRE.”

Words by
E. BOYD-JONES.

Allegro.

PIANO

f *ff*

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a quarter note G4, followed by a half note A4-B4, and then a series of eighth notes: G4-A4-B4-A4-G4-F4-E4-D4. The left hand starts with a bass clef and a half note G2, followed by a half note F2-E2-D2, and then a series of eighth notes: G2-F2-E2-D2-C2-B1-A1-G1. The piece ends with a double bar line and a fermata over the final notes.

The first system of piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one flat. It features a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a bass clef and a key signature of one flat, playing a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The system concludes with a double bar line.

The second system of piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one flat, playing a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a bass clef and a key signature of one flat, playing a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The system concludes with a double bar line.

The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a repeat sign and a first ending bracket. The melody consists of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The system ends with a double bar line.

1. When you're a mil - lion - aire, en - dea - vour To pose as one of such, Throw your
 2. You must run an eve - ning jour - nal, Whether of green or ro - sy tint, In.....

The piano accompaniment for the vocal line consists of two staves. The right hand has a treble clef and a key signature of one flat, playing a melody of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a bass clef and a key signature of one flat, playing a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The system concludes with a double bar line.

mo - ney in the air— you'll nev - er Be told you throw too
 which your do - ings di - ur - nal All will ap - pear in lar - gest

much. Take a cas - tle of gor - geous splen - dour For your
 print: Such as "We learn he bagg'd a keep - er When on the

daugh - ter's and your a - bode, Let a do zen of foot - men at -
 moors he shot to - day. But he finds that his grouse is much

- tend her When she cros - ses the crowd - ed road, Let your
 cheap - er When it's bought in the u - sual way;" Then keep

no - ble guests be bloat - ed With peas that cost a gui - nea
ma - ny a train - ing sta - ble, Al - though your hor - ses ne - ver

each And, in case it should n't be no - ted, Men - tion the
win; Join the ve - ry best club you're a - ble (Though they go

price in ev - 'ry speech; Ev - 'ry hob - by you must
out when you come in;) Run a thea - tre, if it

take up, Whether 'tis dia - monds or a yacht, And to 'pro -
tan - gles You would get be - hind the scenes, With your

- fes - sion - al beau - ties" make up, Even al - though you'd ra - ther not,
 bang - les caus - ing wran - les 'Mong the var - i - ous foot - light queens.

REFRAIN.

And the na - tion will de - clare you are (When they see what a mil - lion -

- aire you are) A bless - ing and boon "To the coun - try," which soon Will

grant you a peer - age - and there you are! The na - tion will de - clare you are (When they

see what a mil - lion - aire you are) A bless - ing and boon "To the

coun - try," which soon, By way of re - qui - tal, Will grant you a ti - tle - and

1. there you are! The are!.....
2. are!.....

1. You must
2. You must

Tacet to finish

D.C.

No 18. CONCERTED NUMBER. (English Girls & Clerks.)

"TELL ME, PRETTY MAIDEN."

(I MUST LOVE SOME-ONE.)

Moderato.

PIANO.

The first system of the piano accompaniment 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 piano (*p*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piano accompaniment. The right hand has a more active melodic line with sixteenth-note patterns. The left hand continues with a steady accompaniment of eighth notes and chords.

The third system of the piano accompaniment shows the continuation of the melody and accompaniment. The piano (*p*) dynamic is maintained. The right hand melody is supported by the left hand's accompaniment.

The fourth system concludes the piano accompaniment. The right hand melody ends with a few notes, and the left hand accompaniment also concludes. A piano (*p*) dynamic marking is present at the end of the system.

GIRLS.

There are a

MEN.

Tell me, pret - ty maiden, Are there a - ny more at home like you?

p

few, kind sir, But simple girls, and pro - per too.

Then

Kind sir, their

tell me, pret - ty maid - en, What these ve - ry simple girl - ies do. Then

manners are per - fec - tion, And the op - po - site of mine.

tell me, maid - en, what the girl - - ies do. Then take a lit - tle

I may love

walk with me, And then I can see What a most par - ti - cu - lar girl should be.

you too well to let you go And flirt with those at home, you know,

Well,

It's
 don't mind, fit the girl, You'll see I'll only want but
 not quite fair to them If you told them that you were
 you. 1
 true. What would you say if I said I liked you well?
 won't care a pin for your sisters if you love me. I'd

On bend - ed knee! If

vow to you- on bend - ed knee!

p

I loved you, would you tell me what I ought to do To keep you

p

all mine a - lone, to al - ways be true to me? If

I loved you, would it be a sil - ly thing to do? For I

must love some one, Yes, I

Then why not me?

must love some one, real - ly. And it might as well be you!

p

GIRLS.
Tell me, gen - tle stranger, Are there a - ny more at home like you?

MEN.
There are a

Then
 few, sweet maid, And hot-ter boys you ne-ver knew.

tell me, gen-tle sir, The things these ve-ry rak-ish fel-lows do; Then
 Dear maid, they

tell me, tell me What these fel-lows do! Then take me round and
 flirt with girls too free-ly, And it's not the same girl twice.

let them show, For an hour or... so. How far such fel-lows can real-ly... go!

I never in-tro-

I

duce them to a girl, I in-tend To be my most par-tic-u-lar friend.

won't mind what they do— No man would e-ver flirt with

It's

me. 1

not worth risk - ing it— I know with them you won't a -

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, starting with a whole note 'me.' followed by a rest, then a quarter note '1'. The second staff continues the vocal line with the lyrics 'not worth risk - ing it— I know with them you won't a -'. The piano accompaniment is shown in the bottom two staves, featuring a complex chordal texture with many beamed notes and a steady bass line.

don't want to know them, If you will do the flirt - ing. I'll

- gree. Of course I will try, for we're do - ing ve - ry well.

The second system continues the musical score. The vocal line in the top staff has the lyrics 'don't want to know them, If you will do the flirt - ing. I'll' followed by a rest and 'I'll'. The second staff continues with '- gree. Of course I will try, for we're do - ing ve - ry well.' The piano accompaniment in the bottom two staves maintains its complex texture, with a prominent bass line and intricate chordal patterns.

vow to you, On bend - ed knee— If

On bend - ed knee—

The third system concludes the musical score. The vocal line in the top staff has the lyrics 'vow to you, On bend - ed knee— If' followed by a rest and 'On bend - ed knee—'. The piano accompaniment in the bottom two staves continues with the same complex texture, ending with a final chord and a fermata over the bass line.

I lov'd you, Would you tell me what I ought to do To keep you

all mine a - lone, To al - ways be true to me? If

I lov'd you, Would it be a sil - ly thing to do? For I

must love some one, Yes, I
Then why not me?

must love some one, real - ly, And it might as well be you!

SONG. (Lady Holyrood)

"I'VE AN INKLING"

Words and Music by

PAUL RUBENS.

Allegretto.

PIANO.

Not too fast.

1. Now I've met, in my time, some cu - rious men - Some
 2. There was one par - tic - u - lar man I knew, Whose
 3. There was one lit - tle man I used to know, With a

nice - some fair - some dark; I have met quite a hand - some one
 name of course I shan't tell, He had been di - vorc'd - was a
 stock of re - par - tee; But his stor - ies were not quite....

now and then. But still not quite up to the mark. Now a
 bankrupt too, Well, in fact, he was rather a swell. Now one
comme il faut— So they did n't appeal to me. There was

husband I've managed at last to find, Who is neither too young nor too
 day we went to a play some-where, And afterwards on to
 one little rhyme which he thought was new, And he asked if I'd heard it be-

old; He's intensely a-mu-sing— Not
 tea, When a lady close by..... be-
 fore; When he started to tell me, I

rall.

quite re - fined, But a man with a heart..... of gold.
 - gan to stare And I thought that, per haps, she knew me.
 said, "That'll do - I don't want to hear a - ny more."

rall.

REFRAIN.

a tempo.

Now I'm bound to say, In a kind of way, You have an
 Now I'm bound to say, In a kind of way, I had an
 For I'm bound to say, In a kind of way, I had an

p a tempo.

rall.

ink - ling, ink - ling, ink - ling..... That it's not his heart, But the
 ink - ling, ink - ling, ink - ling..... For my friend turn'd red.... When she
 ink - ling, ink - ling, ink - ling..... That I'd read that verse— On - ly

rall.

a tempo.

got - den part Of which I'm think - ling, think - ling, think - ling.
 bow'd her head And start - ed wink - ling, wink - ling, wink - ling.
 ra - ther worse, In the "Pink - ling, Pink - ling, Pink - ling.

a tempo.

And the na - tion will de - clare you are (When they see what a mil - lion - aire you are) A

PIANO. *f*

bless - ing and boon "To the coun - try," which soon Will grant you a peer - age - and there you are! The

na - tion will de - clare you are (When they see what a mil - lion - aire you are) A

bless - ing and boon "To the coun - try," which soon By way of re - qui - tal Will grant you a ti - tle and

there you are!.....

No 21.

SONG. (Dolores.)

"THE QUEEN OF THE PHILIPPINE ISLANDS."

Words and Music by

PAUL RUBENS.

Moderato.

VOICE.

con espress.

PIANO.

mf

dim.

In the Phi - lip - pines lived a maid - en fair, With won - drous hair And

eyes so rare That the men were all in - clin'd to swear By the

rall.

a tempo

maid of the Phi-lip-pine Is-lands: Now a stran-ger came, in the

days of old, To this land of scent and sun-set gold And his

sto-ry of love he de-mure-ly told To the maid of the Phi-lip-pine Is-lands.

rall. *a tempo*

REFRAIN.

Yet he told her that she was his on-ly love, Quite his on-ly love, His *one* and

p rit.

on - ly love, And she said "I'm a - fraid you must be lone - ly, love, If it's

quite true what you say." He in - sist - ed that she was his

cresc. *accl.* *rit.* *rall.* *a tempo* *forzando*

on - ly love, Quite his on - ly love, His one and on - ly love, And he

vow'd he'd be true, And he bade her a - dieu, 'Ere he roam'd o'er the sea far a - way.

rall.

Now this lov - er bold (once Cu - pid's dart had pierc'd his heart) be -

- gan to smart, For, truth to tell, He was forc'd to part From the

maid of the Phi - lip - pine Is - lands: But when o'er the o - cean

far a - way, He found ma - ny "on - ly" loves, they say; For his

heart for - got that his pro - mise lay With his Queen of the Phi - lip - pine Is - lands.

REFRAIN.

For he told her that she was his on - ly love, Quite his on - ly love, His *one* and

p *rit.*

on - ly love, And she said "I'm a - fraid you *must* be lone - ly, love, If it's

p

quite true what you say." He in - sist - ed that she was his

acc. *cresc.* *rall.* *a tempo* *forzando*

on - ly love, Quite his on - ly love, His *one* and on - ly love And he

p

would he'd be true, As he bade her a - diu, Ere he roam'd o'er the sea far a - way,

a piacere *rall.* *colla voce.* *Fine.*

No 22.

DUET. (Valleda and Leandro.)

"WE GET UP AT 8 A.M."

Allegro moderato.

PIANO.

♩ VALL.

1. A maid's car - eer is skit - tles and beer When she lives in a
 2. Our Ann - ual Ball, in the ser - vants' hall, I'm sure you would de -

LEAN.

swell sit - u - a - tion, No - thing to do - I wait for my screw, And
 - clare ve - ry class - y, We on - ly ask pals, And we don't want gals, Whom the

kiss all the girls in quick ro - ta - tion - like
 up - stair folk would call *très pas - sé!* like

VALL.

this. I've num - ber - less maids of in - fer - i - or grades, When
this. Of course we in - vest in wine of the best, And

cresc.

LEAN.

I say.... "do," they quick - ly do.... it. When I stare, with my
care - ful - ly tell the man who ca - ters To give a cheap brand to the

f *p*

nose in the air,.....
Vi - en - nese band,.....

..... They quick - ly move, and soon get through it!
..... The rest is col - lar'd by the wai - - - ters.

BOTH.

For we get up at 8 a. m., 8 a. m.! 8 a. m.! We

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

break-fast, lun-cheon, tea, and... dine, Liq-ueur and cof-fee at half-past-nine, And

The second system continues the vocal line and piano accompaniment. The vocal line has a more complex melody with eighth and sixteenth notes. The piano accompaniment maintains a steady eighth-note bass line with chordal accompaniment in the treble.

then we dance till late a. m. late a. m.! a. m.! We're

The third system shows the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the previous system. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

real-ly aw-f'ly bu-sy in the ser-vants' hall.

The fourth system concludes the piece. The vocal line ends with a quarter note G4. The piano accompaniment ends with a final chord in the treble and a quarter note in the bass. A double bar line and repeat sign are at the end of the system.

D. C.

1. Oh, the man that's dress'd as us - u - al Is out of it to -
 2. If you stroll down Pic - ca - dil - ly In the mid - dle of the
 3. Now as this is "from the sta - ble?" Well I hope you'll keep it

- day, For a reg - u - lar dan - dy man..... No sin - gle
 day, And a ve - ry smart Gen - tle - man..... In Kha - ki
 dark, But the straight - est of tips I had..... From Tat - ter -

wo - man cares..... She won't look up - on your
 comes a - long..... You may think he's Lord Tom
 - sail's to - day..... And I hear that all the

suit, or you, I've heard the world - ly say, Till you've
 Nod - dy or Sir Al - gy Pop - in - jay, But I
 race - cours - es, Right down to Kemp - ton Park, Will be

CHORUS.

TEN. SOP. & CON. 1
 I
 I
 I

donn'd the garb that Tom - my At - kin's wears,
 think it's ve - ry like - ly you'll be wrong,
 laid with kha - ki turf with - out de - lay.

want to be a mil - i - ta - ry
 want to be a mil - i - ta - ry
 want to be a mil - i - ta - ry

DONEGAL.

man..... There came a cry..... "To
 man..... You real - ly must..... con -
 man..... And all the jock - eys,

arms!" The frock - coat lost..... its charms, And so the
 - fess That in the la - test dress The bet - ter
 you will see, Will ride..... a kha - ki gee, And the

top - per came a crop - per at the rat - a - plan.....
 clas - ses and the mas - ses look as like as they can.....
 star - ter, will look smart - er, in the so - ber tan.....

..... You lose a lot of chan - ces And you
 While to gaze at him you tar - ry Some - one
 And the vague im - press - ion's grow - ing That the

don't get asked to dan - ces If you're not dress'd all in
 says "Wot cher, there's Har - ry Gone and dress'd 'is - self in
 Prince of Wales is go - ing To the ra - ces, dress'd in

kha - ki like a mil - i - ta - ry man.....
 kha - ki like a mil - i - ta - ry man.....
 kha - ki like a mil - i - ta - ry man.....

REFRAIN.

I..... want to join the mil - i - ta - ry - ta - ry, I've.....

got no chance with Jane, or Flo, or Ma - ry; I..... want..... to

hear the mar - tial rat - a - plan, I want to be a mil - i - ta - ry man.....

CHO. (Sop. & Con.)
That is my

plan it is

I want to be a mil - i - ta - ry man. To flirt with Jane and Ma - ry.

CHO. (Sop. & Con.)

SOLO.

I..... want to be a mil - i - ta - ry - ta - ry,

SOPRANO & CONTRALTO.

pp Rat tat ta plan..... plan Rat tat ta plan plan Rat ta plan plan

TENOR.

pp Rat tat ta plan..... plan Rat tat ta plan plan Rat ta plan plan

p

I've..... got no chance with Jane, or Flo, or Ma - ry;

Rat tat ta plan, plan, plan Rat tat ta ta Rat tat ta ta

Rat tat ta ta plan, plan Rat..... ta Rat tat ta ta

I..... want..... to hear the mar - tial rat - a - plan I

Rat ta plan plan Rat ta ta plan plan Rat ta ta ta Rat ta ta ta

Rat a tat ta tat ta ta ta ta ta ta ta ta ta ta

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef).

want to be a mil - i - ta - ry man,..... Yes, I

Rat ta ta ta Rat ta ta ta Rat ta ta ta Rat ta plan plan

Rat ta ta ta ta ta ta Rat ta ta ta ta ta ta

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef).

want to be a mil - i - ta - ry man.....

Rat ta ta ta Rat ta Rat ta plan.....

Rat ta ta Rat ta ta ta ta.....

SOP. & CON.
I..... want to join the mil - i - ta - ry - ta - ry,

TENOR.
I..... want to join the mil - i - ta - ry - ta - ry,

BASS.
I..... want to join the mil - i - ta - ry,

ff

I've..... got no chance with Jane, or Flo, or Ma - ry

I've..... got no chance with Jane, or Flo, or Ma - ry

I've..... got no chance with Jane, Ma - ry

I..... want..... to hear the mar - tial rat - a - plan, I

I..... want to hear the mar - tial rat - a - plan— To

I..... want to hear Rat a plan, I

unis.

want to be a mil - i - ta - ry man, that is my plan, it is, I
 be a mil - i - ta - ry man, that is my plan, it is, I
 want to be a mil - i - ta - ry man, my plan, I

1. want to be a mil - i - ta - ry man.....
 2. want to be a mil - i - ta - ry man.....
 1. want to be a mil - i - ta - ry man.....
 2. want to be a mil - i - ta - ry man.....

1. want to be a mil - i - ta - ry man.....
 2. want to be a mil - i - ta - ry man.....

D. C.

N^o 24.

SONG. (Dolores.)

"HE LOVES ME—HE LOVES ME NOT!"

Words by

ERNEST BOYD-JONES.

Moderato.

PIANO.

A wo - man's love is but a ten - der flow'r, That

blooms for one..... a - lone.....

'Tis not a blos - som for an i - die hour That

soon a - side is thrown.

Winds may be cru - el or the tem - pest blow,

Storm - clouds o'er - cast the sum - mer shine, Yet may you

find it ev - er bloom - ing In its sweet per - fum - ing,

Dear - est, with - in this heart of mine! *affet.*

He loves, he loves me,

He loves me not, Ah,

rit.

ro - - sy pet - als, as ye fall, Sav, will my

rit.

a tempo

lot be hap - pi - ness or sad - dest fate..... of..... all.

rit.

a tempo

rit.

Andante.

To him a - lone..... my lov - ing mes - sage bear..... In ten - der

mf

agitato.

tone, ah, tell that he my heart a - lone can.... share,..... Ye.... sum - mer

Andante.

winds that....blow..... o'er sil-ver sea or leaf-y shore..... Ah, say that I shall

f
rit.

rit. love him so..... for ev-er - more.....

Tempo di Valse.
rit.

Flo-ra,

p

..... Flo-ro-do-ra!..... Of all per-fumes..... di-vine,..... As

god_ess..... we a_dore her..... In her flow - - - ry

shrine;..... Her gifts on our Is_land be - stow_ing,..... There

lies in each flow'r gai - ly blow_ing..... A for_tune ne'er end_ing To

maids that are tend_ing The shrine of our Saint Flo - ro - do - ra.

Tempo Imo

To him a - lone..... my lov - ing mes - sage bear..... lu - ton - der

mf

agitato.

Andante.

tone, ah, tell that he my heart a - lone can... share..... Ye.... sum - mer

cresc.

rit.

winds that blow.... o'er sil - ver sea or leaf - y shore.... Ah, say that I shall love him so..... for ev - er -

rit.

- more.

p

pp

No. 25.

SONG. (Angela)

"WILLIE WAS A GAY BOY."

Words by

ALFRED MURRAY.

Moderato.

PIANO. *mf*

1. Wil - ly was a day..... boy in a cram - mer's class And Win - ny
 2. Win - ny could - n't speak..... to Wil - ly on his walk, For they were
 3. Wil - ly now is ma - ted, Win - ny is his wife And yet you

p

was a board - er in a col - lege;
 strict with her..... and it was need - ed.
 real - ly need - nt won - der wheth - er

Wil - ly was a gay..... boy for he used to pass His Win - ny
 Win - ny used to seek..... to have a lit - tle talk With him but
 Such a pair are fa - ted for a hap - py life When both their

in the House..... of Know - ledge.
 ne - ver once..... suc - ceed - ed;
 lips can tune..... to - geth - er

WHISTLE SOLO.

WHISTLE OFF.

The first system of music features a whistle solo on a single treble clef staff. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. Below it, the piano accompaniment is written for grand staff (treble and bass clefs). It begins with a piano (*pp*) dynamic and includes chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

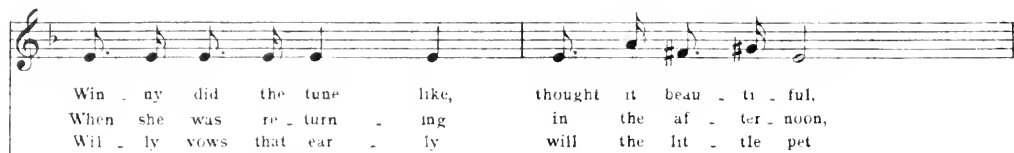
The second system continues the whistle solo and piano accompaniment. The whistle solo staff shows further melodic development with eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines, maintaining the triplet motif in the right hand.

The third system continues the whistle solo and piano accompaniment. The whistle solo staff shows further melodic development with eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines, maintaining the triplet motif in the right hand.

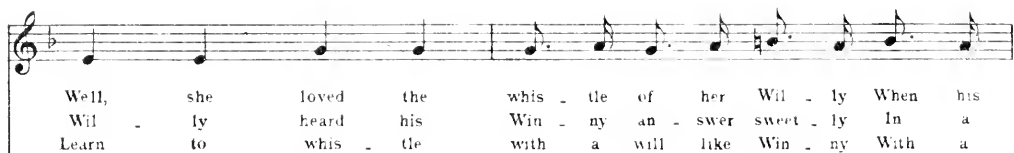
Wil - ly whis - tled coon - like as he stroll'd to school, Al - -
 So she set to learn - ing Wil - ly's lit - tle tune,
 There's a lit - tle ba - by in a bass - i - nette -

The fourth system continues the whistle solo and piano accompaniment. The whistle solo staff shows further melodic development with eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines, maintaining the triplet motif in the right hand.

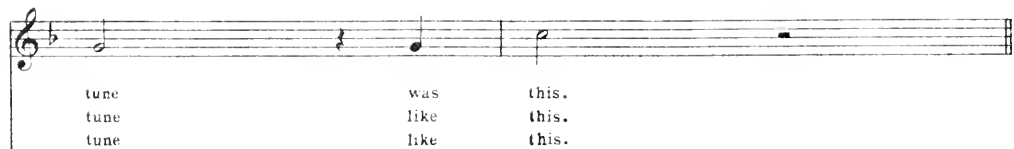
- though the neigh - bours thought he was sil - ly, But
 Thought of o - ther notes fit - ting neat - ly;
 Such a pret - ty girl pic - ca - nin - ny;



Win - ny did the tune like, thought it beau - ti - ful,
 When she was re - turn - ing in the af - ter - noon,
 Wil - ly vows that ear - ly will the lit - tle pet

Well, she loved the whis - tle of her Wil - ly When his
 Wil - ly heard his Win - ny an - swer sweet - ly In a
 Learn to whis - tle with a will like Win - ny With a

tune was this.
 tune like this.
 tune like this.



WHISTLE.

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major, starting with a whole note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and ending with a quarter note G4. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. It features a long, sustained chord in the right hand and a rhythmic accompaniment in the left hand. The bottom staff continues the rhythmic accompaniment.

The second system continues the musical piece. The top staff features eighth-note patterns with triplets. The middle and bottom staves provide harmonic support with chords and a steady eighth-note accompaniment.

The third system continues the musical piece. The top staff features eighth-note patterns with triplets. The middle and bottom staves provide harmonic support with chords and a steady eighth-note accompaniment.

The fourth system concludes the musical piece. The top staff features eighth-note patterns with triplets. The middle and bottom staves provide harmonic support with chords and a steady eighth-note accompaniment. The system ends with a double bar line and repeat dots.

After 3rd Verse Refrain 3 times.

1st SOLO WHISTLE.

2nd TENOR OFF

3rd ALL WHISTLE OFF.

No. 26.

DUET. (Dolores and Tweedlepunch.)

"WHEN WE'RE ON THE STAGE."

Words by
PAUL RUBENS.

Moderato.

PIANO. *mf*

We're both on the stage, we two, There's

p

no - thing that we can't do, We're re -

- mark - a - bly fine In a Gal - e - ty line But we

re - vel in Shakes - peare too. My Ju - liet's great, I

know,..... As I pre - sent - ly mean to show,..... What my

friend on the right, Tho' he's ta - ther a sight, Will por - tray Ro - me -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "friend on the right, Tho' he's ta - ther a sight, Will por - tray Ro - me -". The piano accompaniment consists of a treble and bass clef staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff provides harmonic support with chords and moving lines. There are dynamic markings such as *f* and *sf* throughout the system.

The second system continues the musical piece. The vocal line is mostly silent, indicated by a dotted line. The piano accompaniment continues with complex chordal textures and melodic fragments in both the treble and bass staves. The key signature remains one sharp (F#).

The third system shows the vocal line re-entering with a melodic phrase. The piano accompaniment continues with intricate patterns, including some chromatic movement in the bass line. The key signature remains one sharp (F#).

The fourth system concludes the piece. The vocal line is silent, and the piano accompaniment features a final, rhythmic flourish in both the treble and bass staves. The key signature remains one sharp (F#).

Sing a song of sweet flir - ta - tion, for our style is ver - sa - tile, Ev - 'ry -

Ah!..... Ah!..... Ev - 'ry -

Ah!..... Ah!..... Ev - 'ry -

Sing a song of sweet flir - ta - tion, for our style is ver - sa - tile, Ev - 'ry -

Sing of sweet flir - ta - tion, We're ver - sa - tile Ev - 'ry -

- thing we do is sure to be... the rage, Men - del - ssohn or coon plan - ta - tion,

- thing..... is sure to be... the rage, Men - del - ssohn or coon plan - ta - tion,

- thing..... is the rage, An - - - y

- thing we do.... is the rage, the rage, And an - y sort..... of

- thing..... is the rage, the rage, And an - y sort..... of

An - y sort of im - i - ta - - tion, We'll show what we can do When
 An - y sort of im - i - ta - - tion, We'll show what we can do When
 im - - i - ta - - tion, We'll show what we do When
 im - i - ta - tion, coon - plan - ta - tion, We'll show what we do When
 im - - i - ta - - tion, We'll show what we do When

1. we're on the stage. stage. 2. *D. C.* $\text{\textcircled{X}}$
 we're on the stage. stage.
 we're on the stage. stage.
 we are on the stage. stage.
 we're on the stage. stage.

1. *Fine.*
D. C. $\text{\textcircled{X}}$

2.

In Opera we excel
 Whether Faust or William Tell,
 For I look too sweet
 When I play Marguerite—
 And he plays the Devil quite well.
 Covent Garden is crowded, of course,
 And encores they invariably force;
 We return every year
 And we always appear
 If we're ever so hoarse.

CHORUS.

Sing a song of sweet plantation
 For our style is versatile,
 Everything we do is sure to be the rage,
 Mendelssohn or coon plantation,
 Any sort of imitation,
 We'll show what we can do
 When we are on the stage.

3.

If you should think that's all,
 Just go to St. James' Hall,
 You'll be taken by storm
 When you hear me perform,
 And you won't mind buying your stall
 Madame Patti's out-classed; I'm afraid,
 Sarasate's quite put in the shade,
 When I sing, people cry
 And some of them die
 When the violin's played.

Chorus.

4.

We are awfully good as a coon
 With a sugary sort of a tune,
 And we don't care one jot
 If the words are all rot
 If they just take a turn on the moon.
 A cake walk then we'll do
 And we sing about Dinah or Sue,
 For we really don't know
 What we're singing and so
 We just leave it to you.

Chorus.

N^o 27.

SONG. (Dolores)

* "THE ISLAND OF LOVE."

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Tempo di Valse.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady accompaniment of chords. The key signature is one flat (B-flat) and the time signature is 3/4.

The second system of the piano introduction continues the musical theme from the first system, with similar chordal textures in both hands.

pp

Far a - way..... on the o - cean of

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "Far a - way..... on the o - cean of". The piano part provides a harmonic support with chords and moving lines.

sun - shine and foam..... Sail'd, one day..... lit - tle

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "sun - shine and foam..... Sail'd, one day..... lit - tle". The piano part continues to support the vocal line with harmonic accompaniment.

Cu - pid, in search of a home,..... Paused to hark.....

..... to the song of the mur - mur - ing dove,..... Moord his

barque..... on the won - der - ful Is - land of Love..... There are

ships that steer for that har - bour clear, Sail - ing chee - ri - ly, Sail - ing

chee - ri - ly, And they make their way to the sun - lit bay Of the

fai - ry - land and the rose;..... There are some that sink on the

rock - bound brink, Sail - ing wea - ri - ly, Sail - ing wea - ri - ly; And a

few that reach to the gol - den beach Where the o - range blos - som blows -

Ah! Far a way..... on the ocean of sunshine and foam.....

SOPRANO.
Ah! Far a way..... on the ocean of sunshine and foam.....

TENOR.
Ah! Far a way..... on the ocean of sunshine and foam.....

BASS.
Ah! Far a way..... on the ocean of sunshine and foam.....

The first system of the musical score consists of four vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

The second system of the musical score continues the vocal and piano parts. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

Paus'd to hark.....to the song of the mur.mur.ing dove.....

..... Moord his barque.....on the won.der.ful Is. land of

Love.....

Ma ny the ship that starts..... in

care of a man and mai - den, Bring - ing back ach - ing hearts.....

..... A - wea - ry and hea - vy la - den; Ma - ny a ves - sel

gay..... All heed - less of care and sor - row, Steer - ing from

port to - day..... Comes back a wreck to - mor - row.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

ff

I have sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

Steered by hope,..... and the note of the well-coming dove,.....

Steered by hope,..... and the note of the well-coming dove,.....

Steered by hope,..... and the note of the well-coming dove,.....

Steered by hope,..... and the note of the well-coming dove,.....

I have won,..... to the wonderful Island of Love.....

She has won,..... to the wonderful Island of Love.....

She has won,..... to the wonderful Island of Love.....

She has won,..... to the wonderful Island of Love.....

I have reached the Is - land, the Is - land of Love, To the
 She has reached the Is - land, the Is - land of Love, To the
 She has reached the Is - land, the Is - land of Love, To the
 She has reached the Is - land, the Is - land of Love, To the

Land of Love.....
 Land of Love.....
 Land of Love.....
 Land of Love.....

Presto.

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