

PRICE, FIVE

HUMOROUS

COSTER

SONGS.

As Sung by

Albert Chevalier.





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1977.A1  
C527

# HUMOROUS

# COSTER SONGS

Written and Sung by

## Mr. Albert Chevalier.



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# WOT CHER!

or

## KNOCK'D 'EM IN THE OLD KENT ROAD.

Written and Sung by ALBERT CHEVALIER.

Composed by CHAS. INGLE.

TILL READY.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The piece ends with a double bar line and the instruction 'TILL READY.' with a curved arrow pointing to the right.

1. Last week down our al - ley comes a toff Nice old  
2. Some says nas - ty things a - bout the moke, One cove  
3. When we starts the bles - sed don - key stops He won't  
4. Ev - 'ry eve - nin' on the stroke of five, Me and

The piano accompaniment for the first verse consists of two staves. The right hand plays a melody with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes and chords.

gee - er with a nas - ty cough, Sees, my Mis - sus, take 'is top - per off  
thinks 'is leg is real - ly broke, That's 'is en - vy, cos we're car - riage folk,  
move so out 'I quick - ly 'ops, Pals start whackin' 'im, when down he drops,  
mis - sus takes a lit - tle drive, You'd say "Won - der - ful they're still a - live,"

The piano accompaniment for the second verse consists of two staves. The right hand plays a melody with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes and chords.

In a ve - ry gen - tle - man - ly way!  
Like the toffs as rides in Rot - ten Row!  
Some - one says he was - n't made to go.  
If you saw that lit - tle don - key go.

The piano accompaniment for the third verse consists of two staves. The right hand plays a melody with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes and chords.

"Ma'am" says he, "I 'ave some news to tell, Your rich  
 Straight! it woke the al - ley up a bit, Thought our  
 Lor, it might 'ave been a four - in - 'and My old  
 I soon showed 'im that 'e'd 'ave to do Just what -

un - cle Tom of Cam - berwell, Popp'd off re - cent, which it ain't a sell,  
 lod - ger would 'ave 'ad a fit, When my mis - sus who's a real wit  
 Dutch knows 'ow to do the grand, First she bows, and then she waves 'er 'and,  
 - ev - er he was want - ed to, Still I sha'n't for - get that row - dy crew

Leav - ing you 'is lit - tle don - key shay."  
 Says "I 'ates a Bus be - cause its low!  
 Call - in' out we're go - in' for a blow!  
 'Ol - ler - in' "Woa! stea - dy! Ned - dy Woa!"

7/4/44 Estate of Mrs Charles Miller

“Wot cher!” all the neigh - bours cried,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a fermata over the first measure, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

“Who’re yer goin’ to meet Bill? Have yer bought the street Bill?”

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes some longer note values and rests in the bass line.

Laugh! I thought I should ‘ave died,

The third system shows the vocal line with a fermata over the first measure. The piano accompaniment features a steady rhythmic accompaniment with some chordal textures.

Knock’d ‘em in the old Kent Road! Road!

The fourth system concludes the page. It includes a first ending (marked '1.') and a second ending (marked '2.'). The vocal line has a final fermata. The piano accompaniment ends with a series of chords and a final cadence.

# MY OLD DUTCH.

Words by ALBERT CHEVALIER

Music by CHAS. INGLE.

Andante moderato.

1. I've got a pal, A  
 2. I calls 'er Sal, 'Er  
 3. Sweet fine old gal For  
 4. I sees yer Sal, Yer

*mp* *poco rit.* *pp*

reg-lar out an' out-er, Shes a dear good old gal, I'll tell yer all a-bout 'er; Its  
 pro-per name is Sai-rer, An' yer may find a gal As you'd con-sid-er fair-er. She  
 worlds I wouldn't lose her, Shes a dear good old gal, An' that's what made me choose 'er She's  
 pret-ty rib-bous sportin', Ma-ny years now old gal, Since them young days of courtin'; I

ma - ny years since fust we met, 'Er 'air was then as black as jet, Its  
 ain't a an - gel she can start A jaw - in' till it - makes yer smart, Shes  
 stuck to me through thick and thin, When luck was out, when luck was in, Ah!  
 ain't a cow - ard, still I trust When we've to part, as part we must, That

*rall.*

whit - er now, but she don't fret, Not my old gal . . . .  
 just a wo - man bless 'er 'eart Is my old gal! . . . .  
 wet a wife to me she's been, An' wot a pal . . . .  
 Death may come and take me fust To wait my pal! . . . .

*colla voce.*

## CHORUS.

We've been to - ge - ther now for for - ty years, An' it

don't seem a day too much, . . . . There

ain't a la-dy liv-in' in the land, As I'd swop for my dear old

Dutch, There ain't a la - dy liv - in'

*strepitoso.* *deeres.*

in the land, As I'd swop for my dear old Dutch.

*Tempo Primo.* *f*

*f* *poco rit.* *f*



## WHO'LL BUY?

Words by ALBERT CHEVALIER.

Music by JOHN CROOK

Allegro vivo.

I've 'ad a go at bor-row-in', and done a bit of giv-in', I've  
 I'm slow-ly go-in' off my nut, I'm grow-in grey wiv sor-rer, I  
 tried my 'and at lots of things To earn an hon-est liv-in', One  
 nev-er gits a wink of sleep, A thinkin' of to-mor-rer. And

day I'm sel - lin' fish, the next it's ta - ters I'm a - bawl-in', I  
there, well if its sum fiuk new I'm goin' to start a - sell - in', I

git that mixed as of - ten I don't know what I'm a - call - in'!  
wakes the neigh - bours up at night a - bawl - in' and a - yell - in'

**CHORUS.**  
**Tempo di Valse.**

An - y or - na - ments for your fire - stoves, fine shrimps, or wa - ter - cress! Per - i -  
An - y wa - ter - cress for yer fire - stoves! Who'll buy my spar - rer - grass? Ere's fly.

- wink - les, whelks, or rad - ish - es, ta - ters all 'ot. Fine large  
pa - per for the mack - er - el, fresh bear in mind. 'Are - skin,

'ad - dick, 'are - skin, strawber - ry pickled fresh this morn - in', All a -  
strawberry, or rab - bit - skin gath - ered this morn - in', All a -

- blow - in' and a - grow - in'! 'earthstone, four - pence a pot!  
- blow - in' and a - grow - in'! Who'll buy? Any kipp'rs to grind!

To jog along in peace 'as been my very 'umble motter,  
But I shall 'ave to turn it up if things gits any 'otter.  
Sich insults from my customers I daily 'as to swaller,  
I trembles like a leaf when I commences for to 'oller  
Any fire-cess for your water-stoves, fine shrimps in lavender;  
Almond whelks to keeo the moths away! alive oh! shalot!  
Fresh boot-laces for the mackerel! 'Earthstone yer strawberries,  
All a-blowin' and a-growin'! trotters! fourpence a trot!

There ain't a bloomin' walk in life I 'aven't 'ad a shy at,  
Yet blówed if I can think of one as I'm partickler fly at.  
I've trotted round wiv parcels from a fashionable drapers,  
But wust of all I come to grief a sellin' daily papers!  
Any ornaments for the mackerel, Standard or Telegraph!  
Evenin' kipper! Second strawberry, fourpence a pot.  
'Orrid scandal in a fire-stove! Whelks versus radishes,  
All a-blowin' and a-growin'! Special! Divorce case all 'ot!



# THE COSTER'S COURTSHIP.

A COCKNEY LOVE SONG.

Written, Composed and Sung

By ALBERT CHEVALIER.

Moderato.

*Marcato il basso.*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes in a 2/4 time signature. The left hand plays a rhythmic accompaniment with eighth notes and a triplet of eighth notes in the final measure.

*più allegro.*

*colla voce.*

1. I ain't the sort of bloke to go a - bout and tear my 'air, 'Cos  
 2. There aint a la - dy in the land with such a face as Sals' If  
 3. Now all you sin - gle cos - ters take the tip from one as knows, They

The vocal line is in 2/4 time. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

in the end a dou - na turns out false as she is, fair; But straight, I think if  
 an - y cove 'ere says there is why me and 'im aint pals! The gals they call 'er  
 tell us it's an aw - ful sol - emn ques - tion to pro - pose; But there it dont take

The vocal line continues in 2/4 time. The piano accompaniment remains consistent with the previous section.

an - y cove come 'ov - er - in a - round To sneak my Sal - ly  
 "car - rots" but 'er 'air's a love - ly brown, And fills 'em all with  
 long you know, I told yer wot I done And now I'll swear there

The vocal line concludes in 2/4 time. The piano accompaniment continues with chords and single notes.

from me, I should strike him to the ground! For she is mine, I  
 en - vy when my Sal - ly lets it down; And then 'er fig - ure,  
 ain't an 'ap - pier bloke be - neath the sun! Like you of course I

know she's mine, I summon'd up my pluck, I shov'd my arm a - round her waist, and  
 well of course it ain't for me to say, At an - y rate there ain't an - o - ther  
 thought at fust I nev - er should suc - ceed, But cheek's the thing to pull you through and

give her chin a chuck, You should have seen her, blush, says she "You sha'n't" says I, "I  
 like it down our way; Ill tell you what shes just a - bout as fair as fair can  
 heaps of that you'll need, I 'ad - u't much my - self, it ain't ex - act - ly in my

shall," There ain't an - oth - er in it with my lit - tle cos - ter gal . . .  
 be, That lit - tle cos - ter don - na wot's a - bout to mar - ry me . . .  
 line, But wot I 'ad I used and now that cos - ter don - na's mine!

CHORUS.

I turns to Sal - ly, "Sal," says I, "My gal I love but you,"

*colla voce.*

"Who are yer git - tin' at," says Sal - ly, "Yer don't mean to say that's true."

"Straight," says I, "I'm on the job, for bet - ter or for wuss," Lor'

'lum me! you should just have heard my Sal - ly ans - wer "Yuss."

D.C.



# A MISTAKE

Written and composed by

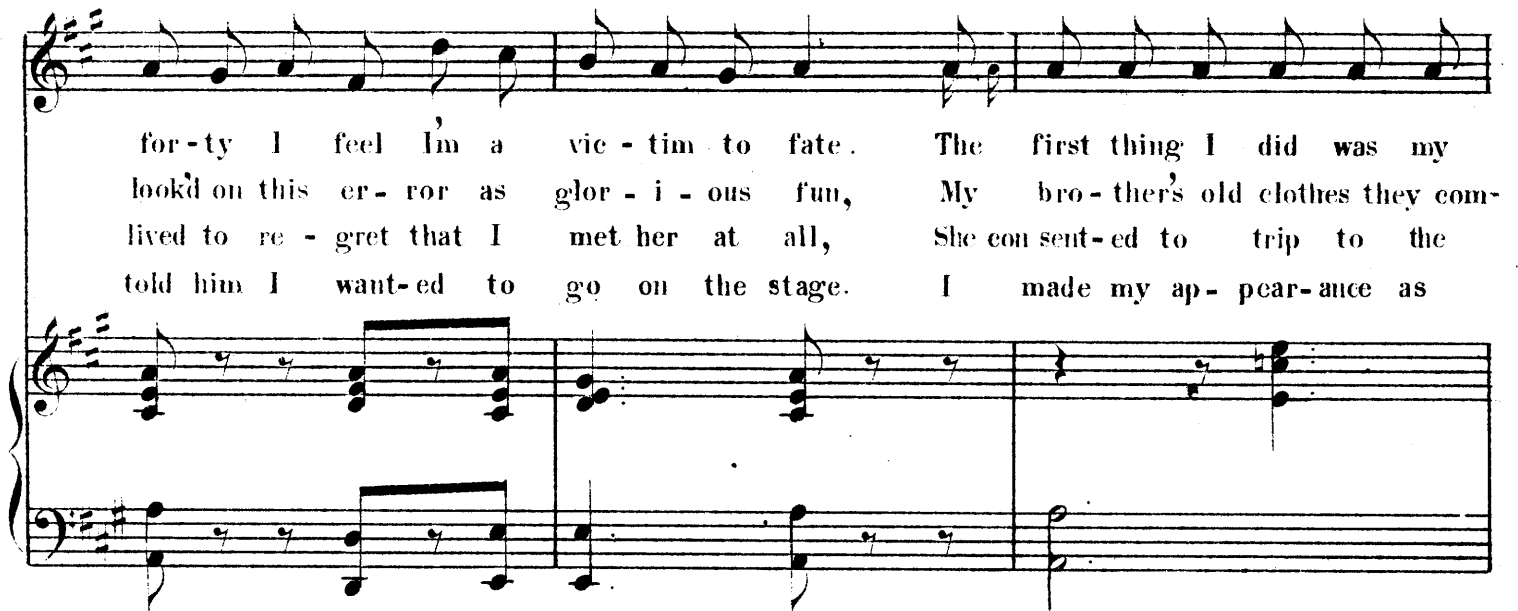
ALBERT CHEVALIER.

1. It's a  
2. I  
3. My  
4. Said

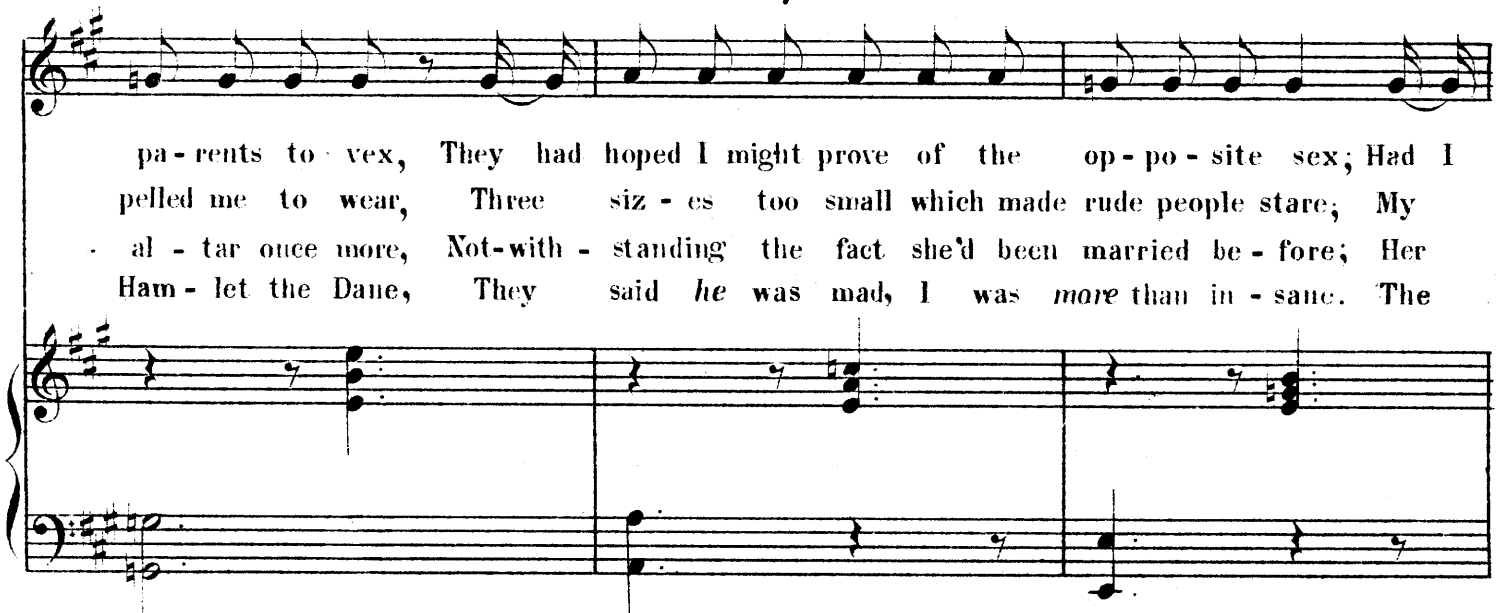
ter - ri - ble thing for a man to a - wake, And dis - co - ver himself a mis -  
ought to have known things were wrong from the first, To have made up my mind for the  
friends thought 'twas time that I set - tled in life, So I made up my mind to look  
fa - ther one day, "You must make up your mind Some sort of gen - teel oc - cu -

*pp*

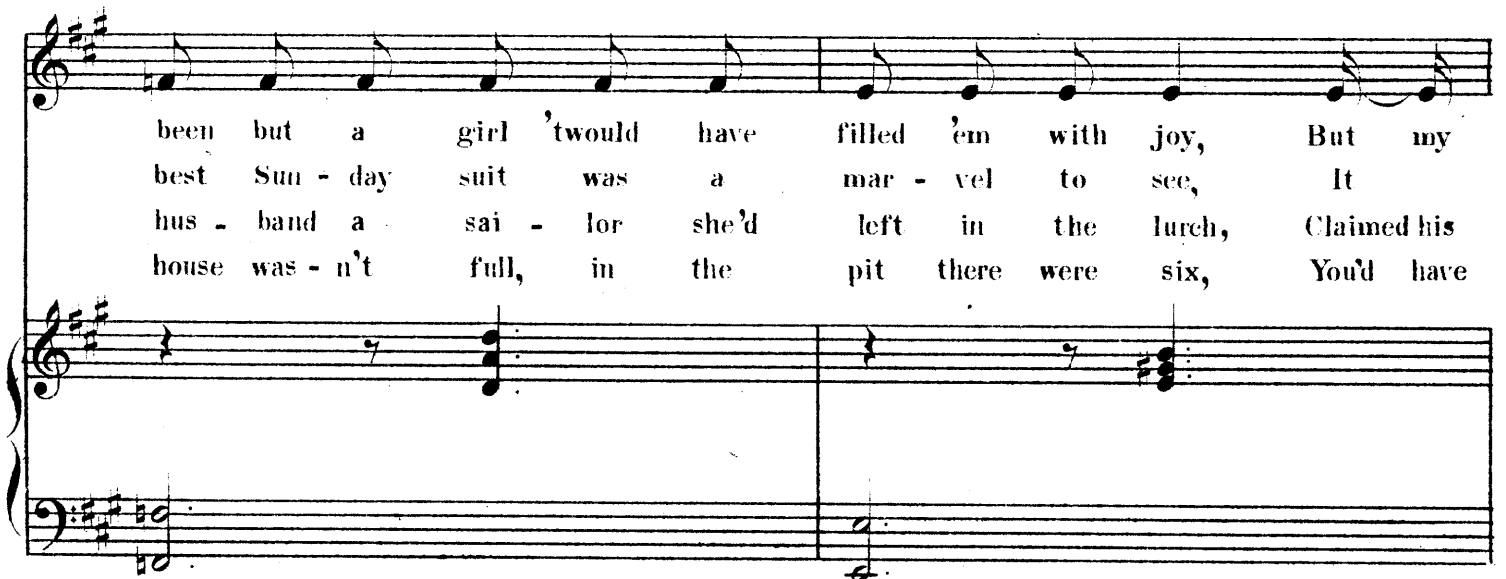
take, a mis - take! My case it is such, for I sol - enn - ly state, That at  
worst, for the worst. But strangely re - gard - less of all I had done, I  
out for a wife; I wooed a fair wid - ow I met at a ball, And I  
pa - tion to find, I thought he'd have died with vex - a - tion and rage When I



for-ty I feel I'm a vic-tim to fate. The first thing I did was my  
 look'd on this er-ror as glor-i-ous fun, My bro-ther's old clothes they com-  
 lived to re-gret that I met her at all, She con-sent-ed to trip to the  
 told him I want-ed to go on the stage. I made my ap-pear-ance as



pa-rents to vex, They had hoped I might prove of the op-po-site sex; Had I  
 pelled me to wear, Three siz-es too small which made rude people stare; My  
 al-tar ouce more, Not-with-stand-ing the fact she'd been married be-fore; Her  
 Ham-let the Dane, They said he was mad, I was more than in-sane. The



been but a girl 'twould have filled 'em with joy, But my  
 best Sun-day suit was a mar-vel to see, It  
 hus-band a sai-lor she'd left in the lurch, Claimed his  
 house was-n't full, in the pit there were six, You'd have

luck was a - gainst me, I turned out a boy! 'Tis a  
 would - n't fit Bill, but they made it fit me. It's a  
 run - a - way spouse as we en - ter'd the church. It's a  
 thought there were more when we count - ed the bricks. It's a

ter - ri - ble thing for a man to a - wake, And at once to dis - co - ver him -

- self a mis - take.

*ff* *D.C.*



# SICH A NICE MAN TOO.

Written by ALBERT CHEVALIER.

Composed by CHAS. INGLE.

*Allegretto.*

The piano introduction is in 2/4 time, marked *Allegretto*. It features a treble and bass staff. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a simple accompaniment. A *dim.* (diminuendo) marking is present in the final measure of the introduction.

1. There's par - ties as yer meets a - bout Wot wins yer 'art in -  
 2. 'E'll old a pu's' like this and say "My fame I will not  
 3. You ought to seen 'im on the course A - rak - in' in the  
 4. He used to play at 'odd man out,' The drunks he won was

The piano accompaniment for the first verse consists of two staves. The treble staff contains block chords, and the bass staff contains a simple bass line. The music is in 2/4 time and matches the tempo of the introduction.

stan - ter;            They gives the rest a good - ish start And  
 sul - ly;            I'm sel - lin' quids a bob a time It  
 rhi - no,            Got up re - gard - less quite the toff In  
 ma - ny,            Till some cove in 'is poc - ket found A

The piano accompaniment for the second verse consists of two staves. The treble staff contains block chords, and the bass staff contains a simple bass line. The music is in 2/4 time and matches the tempo of the introduction.

beats em in a can - ter. There's one I knows as  
 aint a rush old cul - ly. See there's the quid, I  
 togs turned out by Ki - no. He makes a book on  
 dou - ble 'ead - ed pen - ny. It broke 'im up, 'e

licks 'em all And that's my fel - low lod - ger, He's  
 drops it in" You some - how cant re - sist it, You  
 ev' - ry race, To use 'is own ex - pres - sion, He  
 went straight 'ome And bashed 'is next door neigh - bour 'E's

up to ev - 'ry know - in', fake, A fair old art - ful dodg - er.  
 buys the pu's' there ain't no quid, Says he "You must 'ave missed it"  
 says that he - in' Welsh by birth He's made it 'is per - fes - sion.  
 oc - cu - pied at pres - ent do - in' Eight - een months 'ard la - bour

CHORUS.

Affetuoso.

Sich a nice man too! Sich a ve - ry nice man! Not a

bit stuck up, no beast - ly af - fec - ta - - - tion, One who

*Red.* *cres.* \*

some - how makes you feel, That you real - ly have to deal With a

*p*

gen - tle - man by birth and ed - u - ca - - a - tion.

Sich a nice man too.

# IN THE GOOD OLD DAYS.

Words by ALBERT CHEVALIER.

Music by CHAS. INGLE.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

1. In the good old days, In the dear old days When a song was call'd a  
 2. In those good old days, in those cos-tume plays, They'd ear-ry on a dis-  
 3. In those good old days, in those dear old days, When the folks would say "I

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The music is in a 2/4 time signature.

"lay" sir When they play'd high jinks and they said "me-thinks" 'Tis well a-lack a-  
 pute in Language most po-lite; though we moderns might Con-sid-er it high fal-  
 ween, sir, By my troth, gad zooks, but I like thy looks Thou hast a court-ly

The vocal line continues with lyrics. The piano accompaniment continues on two staves. The music concludes with a final chord.

day sir. Out! var - let out! thou'rt a clum - sy lout, Ha!  
 u - tin! "Thou shouldst feel the weight on that ug - ly pate Of my  
 mien sir, Pledge my true love's name by my knight - ly fame, Her

say - est thou, thou wilt sir? Split me, zounds, o'ds blood, Thou shalt  
 trus - ty To - le - do blade, sir! But I would not hurt such a  
 eyes like stars do shine, sir, Stap my vi - tals, sir, thou'rt a

chew the end, Have at thee in friend - ly tilt, sir!  
 mal - a - pert Nay! be - shrew me! Im not a - fraid sir!"  
 man - gy eur, Go to! thou'rt flushed with wine sir!



## CHORUS.

To say they ne - ver swore In the good old days of yore Would be

high - ly in - cor - rect sir, They

hear - ti - ly a - bused One an - oth - er when they used The

words that I se - lect sir.

# TINK - A - TIN !

Written by ALBERT CHEVALIER.

Composed by JOHN CROOK .

*Allegro vive.*

*f*

The piano introduction consists of two staves in 2/4 time, marked *f*. The right hand features a rhythmic melody of eighth notes with slurs, while the left hand provides a steady accompaniment of eighth notes.

Ev - 'ry country has its musique An - gle -  
 Sim - ple you per - haps may think it, C'est ex -  
 Though you may not un - der - stand it, Still its

*p*

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked *p* and features chords and eighth-note patterns.

- terre, Spain, I - ta - lie, Pour les chan - sons vrai - ment comi - ques Faut al  
 - treme - ment dif - fi - cile, Know - ing - ly ze eye to wink it, Just as  
 charm you must al - low, Feel com - pelled to re - de - mand it, Ven le

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and eighth-note patterns.

- ler to gay Pa - ris, I can - not ex - plain the  
 if you could re - veal Something ve - ry in - ter -  
 "com - "ique" makes his bow! In your ears it will be

rea - son Why dese songs sont pop - u - laires, But you  
 - est - ing, Un peu "spi - cy" that is all, Thus your  
 ring - ing Till ze neigh - bors you in - diet As a

Eng - lish in ze sea - son All say ven you hear them there.  
 chan - son - ette in - vest - ing With a charm - ing "vat you call:"  
 nui - sance thus for sing - ing All ze day and all ze night.

*p*

REFRAIN.

Oh! c'est chic! Ah! c'est chic! En ef - fet j'tas - sure qu'c'est chic! In a

chan - son - ette we con - trive to get Vat in Eng - land you call "cheek," Tink - a -

- Tin! Tink - a - Tin! Is a ty - pi - cal Frenh "re - frain," Good e -

*ad lib:*

nough "pour moi" is the "je n'sais quoi" Of ze Tin! Tink - a - tin! Vlin! Vlin! Vlin!

*colla voce.*

# FUNNY WITHOUT BEING VULGAR.

Written by HARRY BRETT

Composed by CHARLES INGLE.

*Moderato.*

A piano introduction in 6/8 time, marked *Moderato*. The music is written in treble and bass clefs with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords and single notes.

1. I am told that you can't get a good com-ic song, Which is fun-ny with-out be-ing  
 2. I was told by the man who com-posed this sweet lay, It was fun-ny with-out be-ing  
 3. I once had a row with a man in the street, It was fun-ny with-out be-ing  
 4. Gen'ral ser-vants will soon be a thing of the past, They're fun-ny with-out be-ing

The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in bass clef with a 7/8 time signature, featuring a steady accompaniment of chords and single notes.

vul-gar,            Though Li-on Comiques con-sci-en-tious-ly long To be  
 vul-gar.            There was noth-ing sug-gest-ive, or out of the way, It was  
 vul-gar.            He took off his hat and said, "Sir, you're a cheat," He was  
 vul-gar.            They play the pi-an-o, and read and write fast, They're

The vocal line continues in treble clef with a 7/8 time signature. The piano accompaniment continues in bass clef with a 7/8 time signature, providing harmonic support for the lyrics.



fun - ny with-out be - ing vul-gar. . . . Great au-thors say this state of  
 fun - ny with-out be - ing vul-gar. . . . What's more he de-clared none could  
 fun - ny with-out be - ing vul-gar. . . . I hit him a back-hand - ed  
 fun - ny with-out be - ing vul-gar. . . . They're bet-ter than 'mis - sus,' call

things they de - plore, To the pa - pers long let - ters they write by the score, Which  
 make a com-plaint, As the sub-ject was good and the mor-al was quaint, And  
 blow on the cheek, A mag - is - trate fined me 'ten bob or a week,' And  
 mas - ter a 'lout', Can flour-ish their French and their Ger-man a - bout, And will

sen - si - ble peo - ple con - si - der a bore, They're  
 as for the tune it was fit for a saint, It was  
 now when I meet him the lan - guage we speak, Is  
 stay on con - di - tion the work is put hout They're

fun - ny without be - ing vul - gar.  
 fun - ny without be - ing vul - gar.  
 fun - ny without be - ing vul - gar.  
 fun - ny without be - ing vul - gar.

5.

Once had a dip in the beautiful sea,  
 That's funny, without being vulgar.  
 I thought I would bathe from the beach, it was free,  
 That's funny without being vulgar.  
 A man stole my clothes, which was paltry indeed,  
 I had to cut home at the top of my speed,  
 In a costume consisting of bits of sea - weed.  
 That's funny, without being vulgar.

7.

Last week I went out in a cab for a ride,  
 That's funny, without being vulgar.  
 I swaggered a little on getting inside,  
 Which was funny, without being vulgar.  
 I put out my head and said, "Cabby, stop here!"  
 I gave him a bob which he took with a sneer,  
 And the way that he wished me 'A Happy New Year'  
 Was funny without being vulgar.

6.

May fair ladies smoke? is the question to-day  
 That's funny, without being vulgar  
 I've asked the dear girls, and they all of 'em say  
 'Twould be funny without being vulgar.  
 How nice it will be my dear pipe-loving sirs,  
 When you run short of 'baccy,' which often occurs,  
 All you'll do is to run to your wife and sneak hers,  
 That's funny, without being vulgar.

8.

Once took part in a beautiful play,  
 Which was funny without being vulgar.  
 The piece was produced at a gay Matinee,  
 It was funny, without being vulgar.  
 'Twas not a success I am bound to admit  
 The only one person who did make a hit,  
 Was a gent with a brick, at the back of the pit,  
 He was funny without being vulgar.

## ENCORE VERSE.

Allow me to thank you in accents polite,  
 That's funny, without being vulgar,  
 I gladly would try to amuse you all night,  
 That's funny without being vulgar.  
 I fain would respond to your kindly encore  
 But unless I sing verses I've warbled before,  
 I'm afraid that at present I've not any more  
 That are funny, without being vulgar.

# THE WAXWORK SHOW.

Words by ALBERT CHEVALIER.

Music by EDWARD JONES.

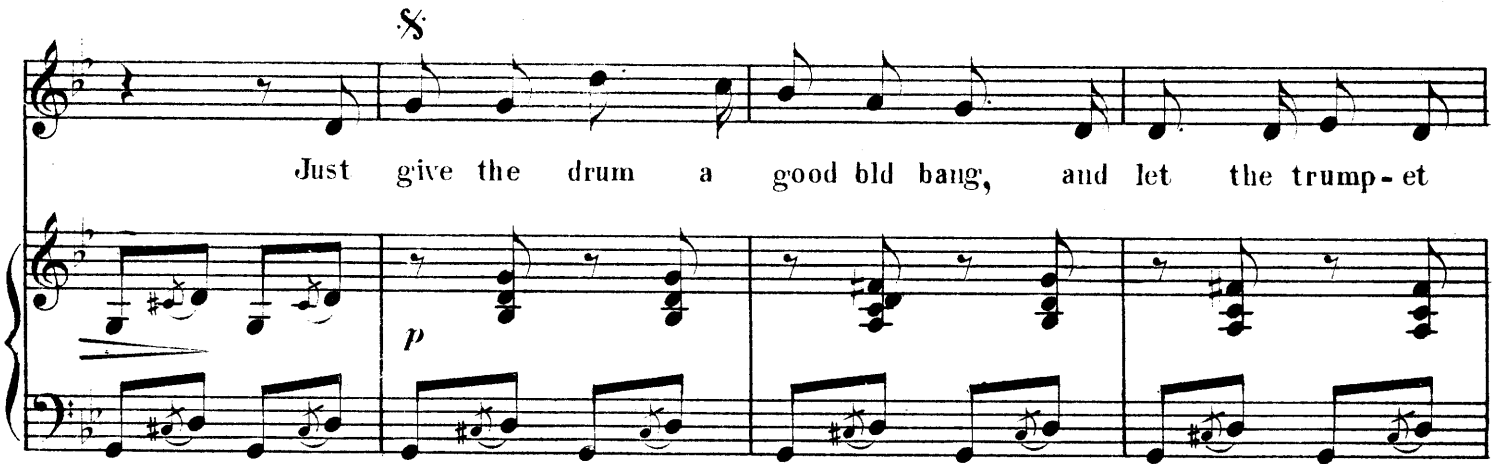
*Allegro moderato.*



Two staves of piano introduction. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music consists of rhythmic eighth and sixteenth notes.



Two staves of piano introduction. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music consists of rhythmic eighth and sixteenth notes.



§  
Just give the drum a good bld bang, and let the trump-et  
*p*

Two staves of music. The upper staff is a vocal line with lyrics. The lower staff is piano accompaniment. A section symbol (§) is above the first measure. The piano part begins with a *p* dynamic marking.



blow, sir, Walk up, walk up, you must-n't miss the mon-ster wax-work-

Two staves of music. The upper staff is a vocal line with lyrics. The lower staff is piano accompaniment.

show, sir; I've fi-gures rep-re-sen-ta-tive of ev-'rv blessed

na-tion. I tell you, what, this show of mine's a lib-'ral ed-u-ca-tion.

It's gos-pel true, I give you my word, I ain't a man to

blow, One "D's" the price, and too ab-surd for such a gor-geous

Every verse but last .

show .

Last verse .

show .

D. C.

There's Brigham Young with all his wives, and numerous pro-geny,  
Which gives the lie direct to them as says he hasn't any,  
The three old maids of Lee, with Bonaparte and Richard Turpin,  
A realistic model of a sparrer wot's a chirpin'. (*REFRAIN*.)

I've Jumbo and a model of the whale that swallowed Jonah,  
A costermonger walkin' out on Sunday with his donna,  
I've famous actors by the score in togs you can't call seedy,  
There's Bessie Bellwood, Arry Rickards, Kemble and Macready.

I've Daniel in the lion's den, and the man who struck O'Hara,  
A model of the 'arp which once would sound through 'alls of Tara,  
There's Gen-'ral Booth, Uriah Heep, the Shah, and Mrs. Grundy  
And a figure wot shows the awful result of a closin' the pubs on Sunday.

I've celebrated burglars too, and popular muddresses,  
In fashionable tourists suits and most expensive dresses;  
You'll find a portrait-model, too, of ev'ry well known martyr,  
There's Mr. Parnell, and King John a-signin' the Magna Charter!

There's life-sized reproductions of the nightingale two-headed  
The youthful Princes in the Tower a-sleepin' double-bedded,  
There's great composers by the score, Beethovens, Wagners, Lutzs,  
And King Canute by the sad sea-shore a-washin' is "tootsie-wootsies!"



# THE COSTER'S SERENADE

Words by ALBERT CHEVALIER.

Music by JOHN CROOK.

*Allegro Agitato.*

*p* *3* *cres.* *f* *Whistled ad lib:* *p*

1. You ain't for - got - ten yet that
2. You ain't for - got - ten 'ow we
3. Eight months a - go and things is

*Allegretto.*

*p*

night in May, Down at the Welsh 'Arp, which is En-don way, You  
drove that day Down to the Welsh 'Arp, in my don-key shay, Folks  
still the same, You're known a-bout 'ere by your maid-en name, I'm

fan-cied win-kles and a pot of tea, "Four-'alf" I mur-mured's "good e-  
with a "ehy-ike" shout-ed 'ain't they smart? You looked a queen, me ev-'ry  
get-ting chiv-ied by my pals cos why? Night-ly I war-bles 'ere for

*Tenerzza*

- nough for me." "Give me a word of 'ope that "I may win" You  
inch a Bart. Seem'd that the moke was say-in' "do me proud" Mine  
your re-ply. Sum-mer 'as gone and it's a-freez-in' now, Still

Ped. \* Ped. \*

prods me gent - ly with the win - kle pin - , We was as 'ap - py as could  
 is the nob - biest tur - out in the crowd; Me in my "pearl - ies" felt a  
 love's a burn - in' in my 'eart I vow; Just as it did that 'ap - py

*Red.* \*

be that day, Down at the Welsh 'Arp, which is 'End - on way.  
 toff that day Down at the Welsh 'Arp, which is 'End - on way.  
 night in May Down at the Welsh 'Arp, which is 'End - on way.

*p* *3*

Oh 'Ar - ri - et, I'm wait - ing, wait - ing for you my dear, . . . Oh!

*semplice con moto.*

*tranquillo.*

'Ar - ri - et I'm wait - ing, wait - ing a - lone out here. . .

*accelerando.*

When that moon shall cease to shine, False will be this 'eart of mine; I'm

*accelerando.* *f* *p*

*morendo e calore.*

*rall.*

bound to go on lov-in' . . . yer, my dear, (spoken) D'ye 'ear?

*col. voce.* *rall.* *p*

*tr*

1st. & 2d. times.	Last time.
Whistled ad lib:	whistled ad lib:
D.C.	<i>f</i>
Dal segno.	

# YER CAN'T 'ELP LIKIN' 'IM.

Words by ALBERT CHEVALIER

Music by CHARLES INGLE.

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff. The music features a series of chords and melodic lines in the right hand, and a bass line with chords in the left hand.

The second system of the score continues the piano introduction. It includes a treble clef staff and a bass clef staff. The right hand has a melodic line with some grace notes, and the left hand has a bass line with chords. The word "rall." is written above the right hand staff in the middle of the system.

1. You'll
2. 'E'll
3. And
4. At

The third system of the score contains the vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "ve - ry of - ten meet a cove You know to be a wrong 'un, At kid yer on to play at cards, And ask yer for to teach 'im, Then talk a - bout a li - ar, well! I may say that 'e wins it, There times 'e car - ries on un - til You fair - ly git dis - gus - ted, It's".



first you think 'e's sim - ple, But you'll find 'is 'eads a long 'un; 'E  
go on ma - kin' blun - ders till You wish that you could reach 'im. But  
ain't no truth in a - ny yarn, I mean that's if 'e spins it. 'Lor  
var - ry 'ard to know you've got A pal as can't be trus - ted. 'E

can't go straight, 'e's bound to rush, 'EH 'ave yer for a tan - ner, It  
strange to say 'e' al - lus wins, You watch your pile di - min - ish, You  
'e won't turn a bloom - in' 'air And though he knows you doubt 'im, You  
don't show no res - pect at all, You say "Now look ere Ar - ry, "You

ain't no good a round - in', 'E's got sich a pleas - ant man - ner.  
take 'im for a "am fat" But 'e gits there at the fin - ish.  
would - n't care to tell him so There's sum - fink strange a - bout 'im.  
saw me wiv a do - ner, that's "The gal I'm goin' to mar - ry."

He can't help likin' 'im.

'E'll rile yer till yer cuss and swear, And al - most feel like strikin' 'im, You  
 And riles yer till yer cuss and swear, And al - most feel like strikin' 'im, You  
 'E'll rile yer till yer cuss and swear, And al - most feel like strikin' 'im, You  
 'E'll play some 'an - ky pan - ky triek That makes yer feel like strikin' 'im, You'll

find 'e's done yer for a bit, And yet yer can't 'elp lik - in' 'im.  
 find six a - ces up 'is sleeve, And yet yer can't 'elp lik - in' 'im!  
 know 'e's kid - din' all the time, And yet yer can't 'elp lik - in' 'im!  
 find 'im trot - tin' 'er a - bout And yet yer can't 'elp lik - in' 'im!

*rall.*

# OUR LITTLE NIPPER.

Written by ALBERT CHEVALIER.

Composed by CHAS. INGLE.

*Allegro moderato.*

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of a piano introduction, followed by four systems of vocal melody and piano accompaniment. The piano part features a rhythmic accompaniment with chords and single notes, often using a 'pedal point' effect in the bass line. The vocal line is a simple melody with lyrics written below it.

**System 1:**

I'm just a - bout the proudest man that walks, I've got a lit - tle nip - per, when 'e  
 'E gits me on at skit - tles and 'e flukes And when 'e wants to 'e can use 'is

**System 2:**

talks, I'll lay yer for - ty shin - ers to a quid You'll  
 "dooks," You see 'im put em up, well there, its great 'E

**System 3:**

take 'im for the fa - ther, - me the kid. Now as I nev - er yet was bless'd wi'  
 takes a bit of lick - in' at 'is weight. 'E'll stick up like a Bri - ton for 'is

wealf, I've 'ad to bring that youngster up my - self And  
pals, And ain't 'e just a ter - ror with the gals, I

though 'is ed-u - ca - tion 'as been free, 'E's al - lus 'ad the best of tips from me.  
loves to see 'im cut-tin' of a dash, A - walkin' down our al-ley on the mash.

CHORUS.  
*a tempo primo.*

And 'e's a lit - tle champion, Do me proud well 'e's a knock-out, Takes  
There, 'e's a lit - tle champion, Do me proud well 'e's a knock-out, I've

*mf*

af - ter me and ain't a bit too tall, 'E  
know'd 'im take a girl on six foot tall; 'E'll

calls 'is mo - ther "Sal - ly" And 'is fa - ther "good old pal - ly," And 'e  
git 'in - self up dos - sy, Say "I'm go - in' out wi' Flos - sie" And 'e

on - ly stands a - bout so 'igh, that's all.  
on - ly stands a - bout so 'igh, that's all.

I used to do a gin-crawl ev'ry night,  
An' very, very often come 'ome tight,  
But now of all sich 'abits I've got rid,  
I allus wants to get 'ome to the kid.  
In teachin' 'im I takes a reg'lar pride,  
Not books of course, for them e' can't abide,  
But artful little ikey little ways,  
As makes the people sit up where we stays.

(Spoken.) Only last Suiday me and the missus took 'im out for a walk— I should say 'e took us out— As we was a comin' 'ome I says to the old gal "Let's pop into the 'Broker's Arms' and 'ave a drop o' beer"— She didn't raise no objection so in we goes followed by 'is nibs— I'd forgotten all about 'im— I goes to the bar and calls for two pots of four 'alf. Suddenly I feels 'im a tuggin' at my coat. "Wot's up?" sez I "Wot did yer call for?" sez 'e— Two pots four 'alf" sez I "Oh" sez 'e "ain't mother goin' to 'ave none?"

Well 'e's a little champion,  
Do me proud well 'e's a knock out,  
"Drink up" sez 'e "Three pots, miss, it's my call.  
I sez "Now Jacky, Jacky,"  
'E sez "and a screw of baccy"  
And 'e only stands about so 'igh that's all !

# THE FUTURE MRS. 'AWKINS.

## A COCKNEY CAROL.

Written composed and sung

By ALBERT CHEVALIER.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The key signature has two flats (B-flat and E-flat). The music features a melody with slurs and accents, and the piano accompaniment includes chords and rhythmic patterns.

The second system of the musical score continues the three-staff format. It includes a vocal line and piano accompaniment. A first ending bracket labeled 'I' is placed over the final measure of the vocal line. The piano accompaniment continues with chords and rhythmic accompaniment.

The third system of the musical score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "knows a lit-tle do - ner, I'm a-bout to own 'er, She's a-go'in' to mar - ry". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A repeat sign is visible at the beginning of the system.



me. At fust she said she would - n't, then she said she could - n't

Then she whis - pered "Well, I'll see" Sez

I "be Mis - sis 'Aw - kins, Mis - sis 'En - 'ry 'Aw - kins,

Or a - crost the seas I'll roam. So

'elp me hob I'm cra - zy, Li - zer you're a dai - sy,

Wont you share my 'um - ble 'ome? . . . Wont yer?

Spoken or Sang.

Oh! Li - zer! Sweet Li - zer! If yer die an old maid you'll ave

on - ly yourself to blame Dy'ear Li - zer? Dear Li - zer!

'Ow d'yer fancy Awkins for yer o - ther name.

2

I shan't forgit our meetin', "G'arn," was 'er greetin'  
 "Just yer mind wot you're about;"  
 'Er pretty 'ead she throws up then she turns 'er nose up,  
 Sayin' "let me go I'll shout!"  
 "I like your style," sez Lizer, thought as I'd surprise 'er  
 Cops 'er round the waist like this!  
 Sez she "I must be dreamin', chuck it I'll start screamin'"  
 "If yer do" sez I "I'll kiss"  
 (*Spoken or Sung* :) "Now then"  
 Oh! Lizer! Sweet Lizer!  
 If yer die an old maid you'll 'ave only yourself to blame!  
 D'y'ear Lizer? Dear Lizer!  
 'Ow d'yer fancy Awkins for your other name?

3

She wears a artful bonnit, feathers stuck upon it,  
 Coverin' a fringe all curled;  
 She's just about the sweetest, prettiest and neatest  
 Doner in the wide, wide world!  
 And she'll be Mrs. Awkins, Mrs. En'ry Awkins  
 Got 'er for to name the day;  
 Settled it last Monday so to church on Sunday  
 Off we trots the donkey shay!  
 (*Spoken or Sung* :) "Now then"  
 Oh! Lizer! Sweet Lizer!  
 If yer died an old maid you'd 'ave only yerself to blame  
 D'y'ear Lizer? Dear Lizer!  
 Mrs. En'ry Awkins is a fust class name!

# THE NASTY WAY 'E SEZ IT.

Words by ALBERT CHEVALIER.

Music by CHAS. INGLE.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time and features a series of chords and melodic lines in both hands, setting the mood for the song.

The first system of the vocal line is a single treble clef staff. It contains the first line of the lyrics, with notes placed above the words to indicate the melody.

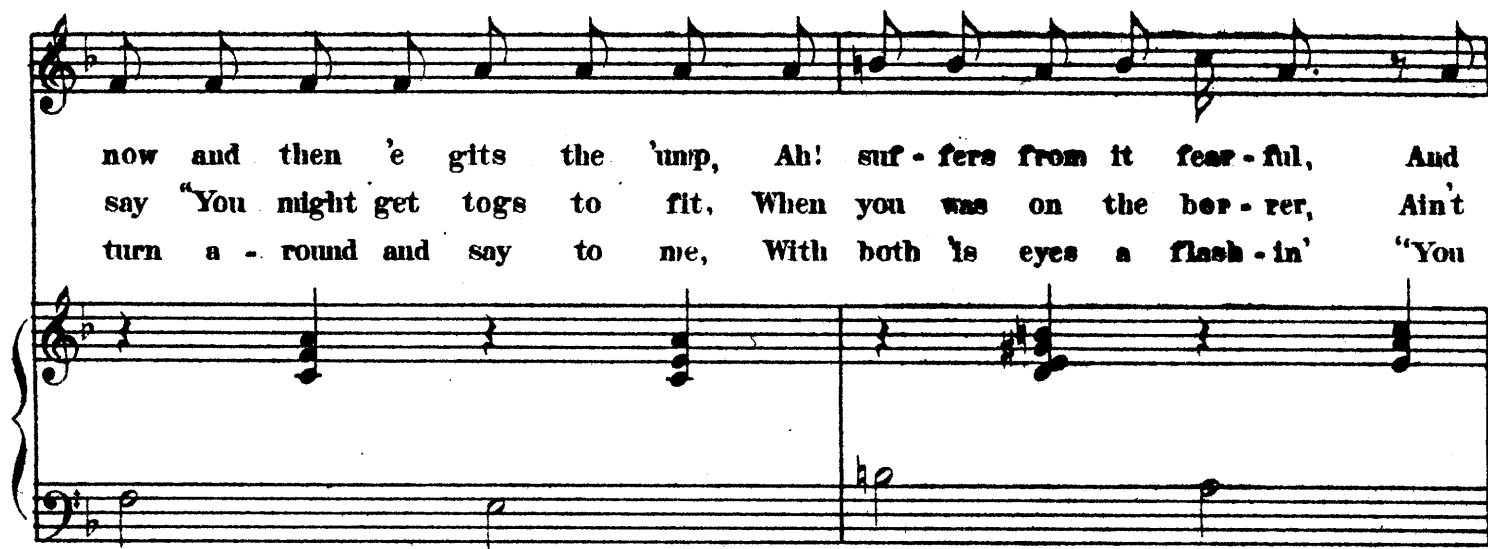
I've got one spe - cial dear old Phil, We goes a - bout to - ge - ther, And  
 Now say I gits a brand new suit, Which I con - sid - ers 'dos - sy, 'E'll  
 Sup - pose we takes a Sun - day stroll, I spots a lit - tle la - dy, I

The second system of the piano accompaniment consists of two staves. It begins with a piano dynamic marking 'p'. The music continues with chords and melodic lines in both hands, supporting the vocal line.

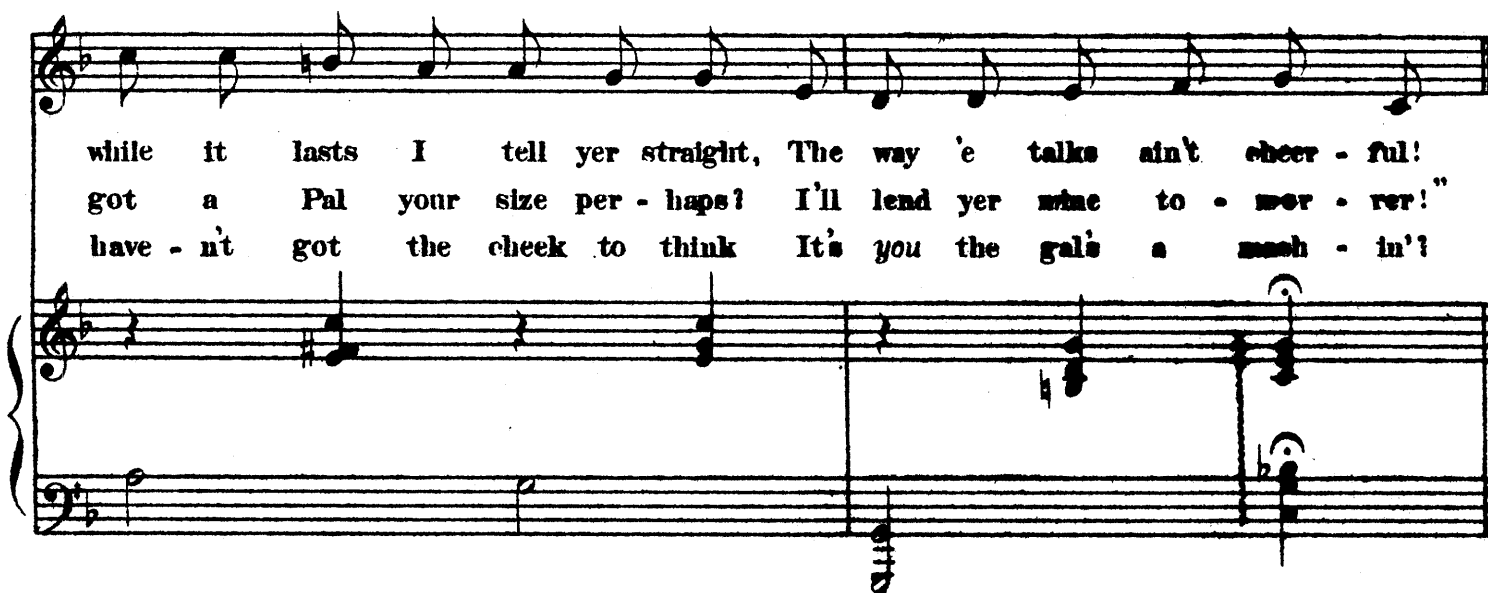
The second system of the vocal line is a single treble clef staff. It contains the second line of the lyrics, with notes placed above the words to indicate the melody.

though I likes him fair - ly well, We . ain't birds of a fea - ther. For  
 turn 'is nose up, ten to one, And call it "beast - ly 'os - sy." Or  
 winks at 'er, she winks at me, Of course I raise my "ca - dy." 'E'll

The third system of the piano accompaniment consists of two staves. It continues the piano accompaniment with chords and melodic lines in both hands, ending with a piano dynamic marking 'p'.



now and then 'e gits the 'ump, Ah! suf - fers from it fear - ful, And  
say "You might get togs to fit, When you was on the bor - rer, Aint  
turn a - round and say to me, With both 'is eyes a flash - in' "You



while it lasts I tell yer straight, The way 'e talks aint cheer - ful!  
got a Pal your size per - haps! I'll lend yer wme to - mor - rer!"  
have - nt got the cheek to think It's you the gals a mash - in'!



E makes yer think that life's a blank, A dis -  
" " " " " " " " " "  
" " " " " " " " " "

gus - tin' drea - ry "dez - zit," It ain't ex - act - ly

wot 'e sez It's the nas - ty way 'e sez it! sez it!

We passes by a public 'ouse,  
 I glances at my ticker,  
 And says look 'ere old chap, we've just  
 Got time for one more liquor.  
 'E'll turn 'is pockets inside out,  
 And say "All right, no rushin'!  
 I'll 'ave a glass along o' you,  
 But who's to do the lushin'?

Well! then I feel that life's a blank,  
 A disgustin' dreary "dezzit"  
 It ain't exactly wot 'e says  
 It's the nasty way 'e sez it!

'E dearly loves 'is little joke,  
 Not 'armless as it should be,  
 And often when they've punched 'is 'ead,  
 I've told 'im what it would be.  
 I've known 'im sneak my Sunday clothes,  
 And brag about it after,  
 Then round on me disgustin' for  
 Not joinin' in the laughter!

Well, then I've felt that life's a blank,  
 And I'm sorry I begun it,  
 It ain't exactly wot 'e done,  
 It's the nasty way 'e done it!



# THE DOTTY POET

Written and composed

By ALBERT CHEVALIER.

Allegretto.

Once a ve - ry hard-up po - et Wrote a  
Well his po - em he re-wrote it, I do  
He's re - sid - ing now at Han-well, And I'm

work, few peo - ple know it, And it's just as well for them, per-haps, they don't. . . . He had  
not in - tend to quote it, Though if need-ed all the lot I could re - call. . . . And I would  
told that no one can well Guess the mon - ey that this lun - a - tic can make. . . . An - y

of - fer'd it se - re - ne - ly To a pub - lish - er who meanly When re - quested to pe - ruse it, said "I  
ru - in it to clip it, It's like nectar when you sip it, And if started once I know you'd want it  
sent - i - mental twaddle That now strike his addled noddle, Ev - 'ry pub - lish - er is but too glad to



won't" . . . , Though this stern re-buke im-press'd him, It most cer-tain-ly dis-tress'd him, For he  
all! . . . . . By some peo-sons of good breed-ing 'Twas con-si-der'd nice light reading, His own  
take . . . . . And for pri-zes, though he once failed, Now his ef-forts are at once hailed, As the



tore his hair and roll'd a - bout his eyes. . . . And re-mark'd "I cuss and blame him, Still there's  
rel - a - tives de-clared the work su - blime. . . . Still he did - n't like to send it, As some-  
work of one who knows what he's a - bout; And for rhymes he nev-er sticks now, All com-



*poco rit.*

*a tempo.*



one way left to shame him, I will win the "Tit - Bits" twen-ty guin - ea prize! . . . .  
- how he could - n't end it, For he'd pitch'd up-on a word with-out a rhyme. . . .  
pet - i - tors he licks now, He's the dot - ti - est of dot - ty po - ets out! . . . .



CHORUS.

He was al - most then as mad as he could be . . . . . For it  
 And that made him just as mad as he could be . . . . . 'Twas a  
 And I know he is as mad as he can be . . . . . Why there

pain'd him so much ig - nor - ance to see . . . Said he "If I once be - gin it, I feel  
 most pa - thet - ic spec - ta - cle to see . . . You could watch him getting fast worse, And! Oh!!  
 nev - er was a dot - ti - er than he. . . All his no - tions are ter - ri - fic, And I'll

*a tempo.*

sure that I shall win it," He was al - most then as mad as he could be . . . . .  
 When he saw that last verse, Well he was a - bout as mad as he could be . . . . .  
 own he is pro - lif - ic, But he is a - bout as dot - ty as can be . . . . .

D. C.

# THE EVERFLOWING BROOK.

Written and Composed

by ALBERT CHEVALIER.

The piano introduction consists of two staves in 2/4 time, marked with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment with quarter notes and chords.

The first vocal line is a single staff in treble clef, containing the first eight notes of the melody corresponding to the first line of lyrics.

In a nest - ling nook, by a rip - pling brook, Where the shadows come and  
 With in - dig - nant look at that run - ning brook, And a laugh at Po - et's  
 With des - pond - ing air, she sat think - ing there, Till her thoughts grew dim and  
 As her mad - ness grew, she re - solved to do, What would prove the Bard de -

The piano accompaniment for the first line of lyrics consists of two staves in 2/4 time, marked with a key signature of one sharp. The right hand has a chordal accompaniment, and the left hand has a simple bass line.

The second vocal line is a single staff in treble clef, containing the next eight notes of the melody corresponding to the second line of lyrics.

go. . . . (The i - dea's not new) where the moist - 'ning dew Made the  
 twad - dle, She be - gan to think by that wa - ter's brink, Turned it  
 ha - zy. "Oh, this rou - tine strange, will it nev - er change? There and  
 cei - ver In po - et - ic lore, she would prove once more That she

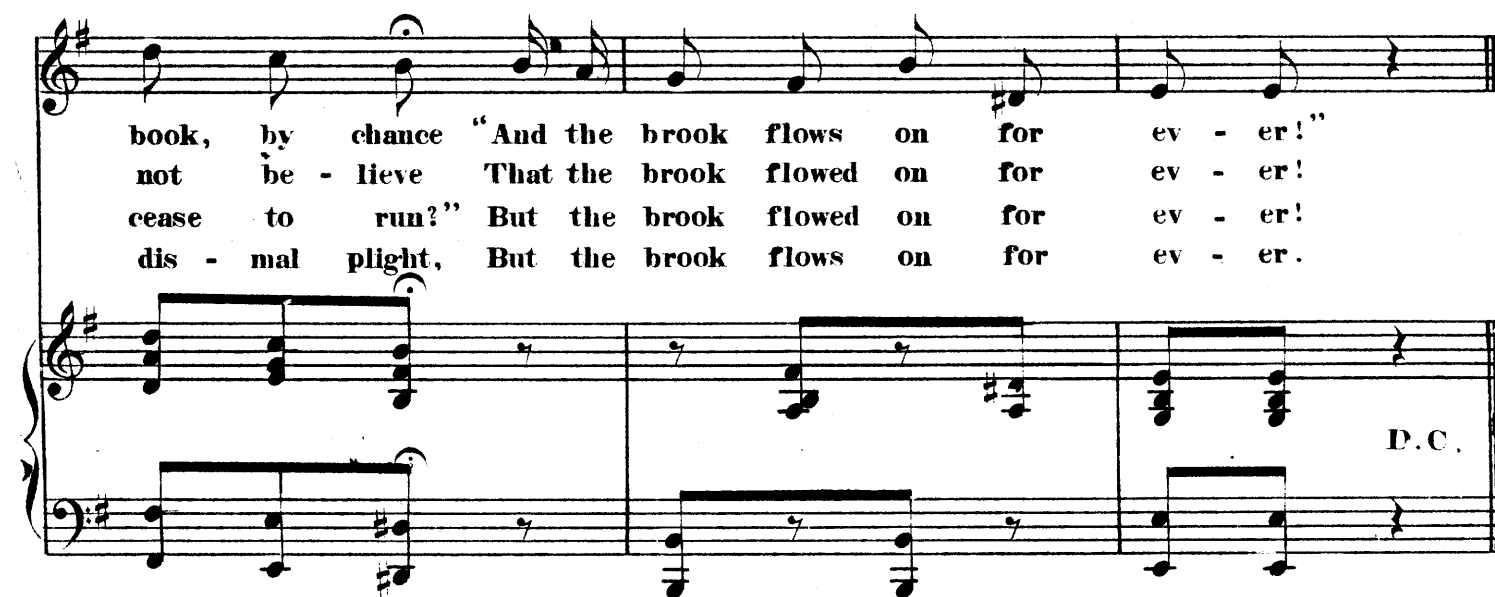
The piano accompaniment for the second line of lyrics consists of two staves in 2/4 time, marked with a key signature of one sharp. The right hand has a chordal accompaniment, and the left hand has a simple bass line.



scent - ed vio - lets grow. There, a maid for - lorn, with a look of scorn Read this  
 over in her nod - dle, But she thought too much, and her doubts were such, Tho' to  
 then it drove her cra - zy Then she wan - dered more than she'd done be - fore, As she  
 was an un - be - liev - er With a wood - en beam she would dam that stream, Thinking



phrase con - sid - ered clev - er It had caught her glance, in a  
 solve it she'd en - deav - our, A sigh she'd heave, she could  
 mur - mured, "Will it nev - er, Now its once be - gun, ev - er  
 thus its course to sev - er, She went home that night in a



book, by chance "And the brook flows on for ev - er!"  
 not be - lieve That the brook flowed on for ev - er!  
 cease to run?" But the brook flowed on for ev - er!  
 dis - mal plight, But the brook flows on for ev - er.

D.C.

# THE JOHNNIE'S SERENADE.

Words by ALBERT CHEVALIER.

Music by JOHN CROOK.

First system of piano introduction. Treble clef, 3/4 time signature. The melody begins with a triplet of eighth notes. The bass line provides harmonic support with chords and single notes. A piano dynamic marking (*p*) is present.

Second system of piano introduction. The melody continues with a triplet of eighth notes. The bass line features a mix of chords and moving lines. The piano dynamic marking (*p*) is maintained.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, 3/4 time. The lyrics are: "You've not for - got - ten where we met that day?". The piano accompaniment is in bass clef, 3/4 time, with a piano dynamic marking (*p*). The piano part consists of chords and single notes.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, 3/4 time. The lyrics are: "Down at St. Jim - mey's, Pic - ca - dil - ly way.". The piano accompaniment is in bass clef, 3/4 time, with a piano dynamic marking (*p*). The piano part consists of chords and single notes.



3  
You said you did not know me, you were coy, Un - til I stood a bot - tle

of the "Boy." I was not flush, but there we'll

let that pass, If I'd no coin, love, you had

lots of brass! I've not for - got - ten what it

to Chorus

cost that day Down at St. Jimmy's Piccadilly way.

You introduced me to some friends that day,  
 Down at St. Jimmy's, Piccadilly way;  
 Two Lords, three Dukes, a Marquis and an Earl,  
 Who said you were an "awfully jolly girl!"  
 I tipped and paid the waiter for more drinks,  
 The Marquis tipped him also, but in winks.  
 The dinner o'er I thought he meant to pay,  
 He'd such a free and Piccadilly way!

But when the bill was brought up  
 Marquis said, "waiter, here!"

You really must excuse me,

There's some mistake I fear.

This sort of thing's all very fine,  
 It's true that I came here to dine—

And then he said the bill was *mine*.

You beauty!

I've not forgotten what took place that day,  
 Down at St. Jimmy's, Piccadilly way.  
 D'you know that I was awf'ly mashed until  
 You said I owed his lordship's little bill.  
 I did feel hurt—It wasn't for the "oof,"  
 But oh! to think a girl I loved could spoofer.  
 I showed you 'twas a game that two could play.  
 I think I won it Piccadilly way.

For I addressed the waiter,

"I say, old chappie, here!

You're awfully good at waiting,

You'll have to wait, I fear!"

To-morrow, be it wet or fine,

I shoot the moon at half past nine

And so I'll go on owing mine

You boulder!

I said "Per - haps you're waiting, waiting for someone here,"

*pp*

You blushed and said "I'm waiting, waiting for Lord de Vere

A nobleman . . . a friend of mine, Ah! here he is! "A glass of

wine?" You fed him from the bottle . . . mine. You beauty! Last time

# "YOURS ETC."

Words by A. CHEVALIER.

Music by JOHN CROOK.

Allegro vivo.

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 common time signature (C). It begins with a *mf* dynamic and features a series of eighth and sixteenth notes, some with accents. The left hand starts with a bass clef and a common time signature, playing a simple accompaniment of quarter notes. The introduction concludes with a *f* dynamic marking.

That hum - bug is the spi - rit of the age you will ad - mit, It

The first line of the song features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "That hum - bug is the spi - rit of the age you will ad - mit, It". The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

mas - quer - ades as hon - es - ty, And pass - es off for wit. At

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "mas - quer - ades as hon - es - ty, And pass - es off for wit. At". The piano part maintains the same rhythmic pattern as the first line.

ev - 'ry' turn in life you're bound to feel its po - tent sway. It

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "ev - 'ry' turn in life you're bound to feel its po - tent sway. It". The piano part continues with the same accompaniment.

al - most seems as if no oth - er po - li - cy would pay. To

prove I'm not ro - man - cing read the let - ters you re - ceive. Nine -

tents of all the sen - ti - ment ex - pressed is make be - lieve. A

fel - low spins some aw - ful yarn that har - rows up your blood, Till

some one nips your char - i - ta - ble in - stinct in the bud.

*Moderato.*

A real - ly aw - ful tale, Which makes your cheek turn pale, "A

wife and six - teen chil - dren" un - der - lines it You

find to your sur - prise It's all a pack of lies, Still



"Tru - ly yours," is how the fel - low signs it!

Now say that you determine you will settle down in life,  
 You look about and meet the girl you'd like to make your wife,  
 You tell her that you love her, she appears to worship you,  
 And for perhaps a twelvemonth you will fondly bill and coo.  
 But o'er the scene at last there comes a disagreeable change,  
 You say "my darling" tell me why your manner is so strange,  
 She gives no explanation, but refuses you a kiss,  
 And shortly you receive a note which runs some-how like this.

Though promised love to you,  
 Alas! I've proved untrue  
 This sentiment observe she underlines it,  
 I shortly mean to wed  
 Another man instead  
 And "very faithfully" is how she signs it.

Then take the boy who through a fortune soon contrives to run,  
 Who cannot walk abroad without encountering a dun,  
 He doesn't know the value of the money that he spends.  
 At losing it he's cleverly assisted by his friends.  
 He argues "if I'm stony broke to dad it's all the same,  
 He wouldn't like to think that I'd disgraced his honoured name,  
 I know he's in the dark about my capers up to now,  
 I'll write a filial letter and he'll spring another thou."

He spends his father's cash,  
 Delights to cut a dash,  
 No common drink for him, he always "wines" it,  
 Then drops his dad a note,  
 One sentence I will quote,  
 "Obediently yours" is how he signs it.

Now say that with a friend misunderstandings you have had,  
 At your supposed iniquity the fellow's almost mad,  
 You try to calm him down but find it's not the slightest use,  
 He answers all your arguments with violent abuse;  
 You meet him with a smile and he salutes you with a frown,  
 You wait until you think perhaps his temper's cooling down,  
 Then write and say "shake hands old chap, to make it up I yearn"  
 And this the civil letter you get from him per return:

To break with you he's glad,  
 Infers that you're a cad!  
 (To emphasise the insult underlines it)  
 Suggests that you may go,  
 To, well, say Jericho,  
 And "yours respectfully" is how he signs it!

# THE COCKNEY TRAGEDIAN.

Words by ALBERT CHEVALIER.

Music by EDWARD JONES

Moderato.

*f*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with chords and single notes. The tempo is marked 'Moderato'.

The vocal line begins with a treble clef and a key signature of one flat. It features a series of eighth and quarter notes, with some rests.

I used to wheel a bar-row for my father down the "Cut," Un-  
I travelled round the country with a ghost show for a week, But  
The Press, too, ain't been kind to me, I've copp'd it from 'em 'ot, I've

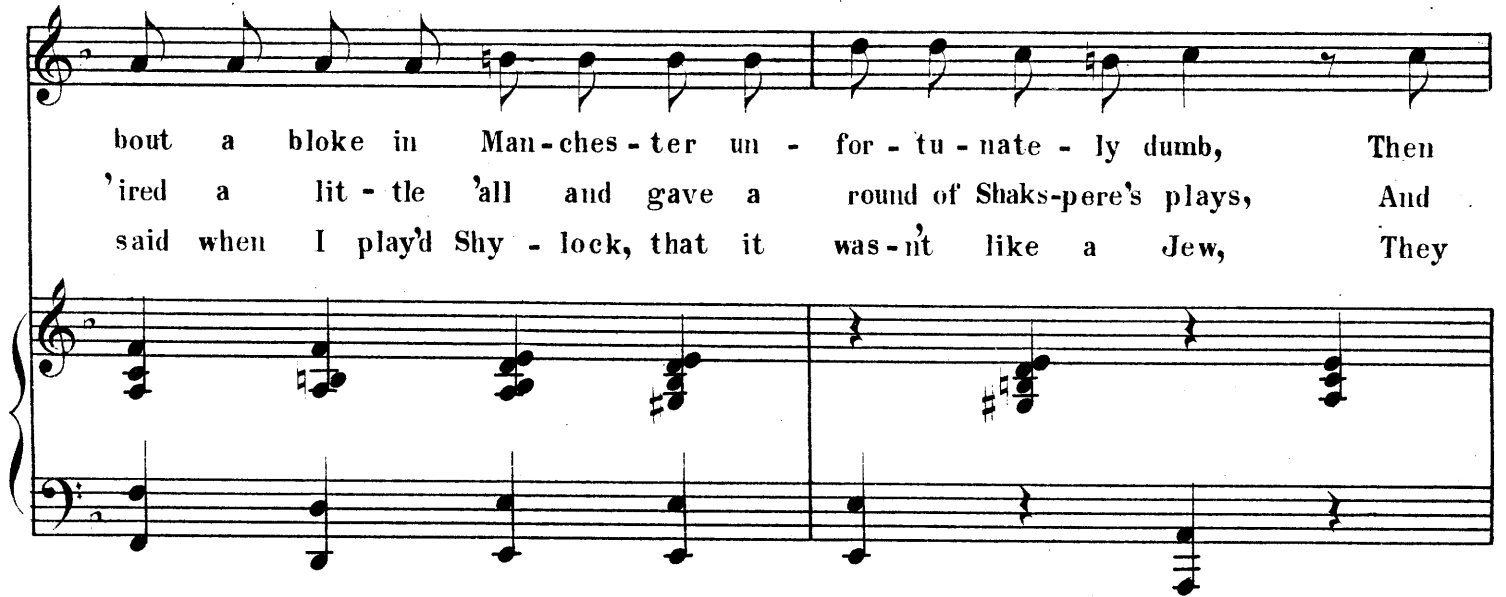
*p*

The piano accompaniment for the first part of the song features a treble staff with chords and a bass staff with a simple bass line. The dynamics are marked 'p' (piano).

The vocal line continues with a treble clef and a key signature of one flat. It features a series of eighth and quarter notes, with some rests.

-til I saw a dra - ma at the "Brit" what turned my nut; A-  
chucked it 'cos they cut the on - ly line I 'ad to speak; I  
'ad a pile of noti - ces, not one good one in the lot; They

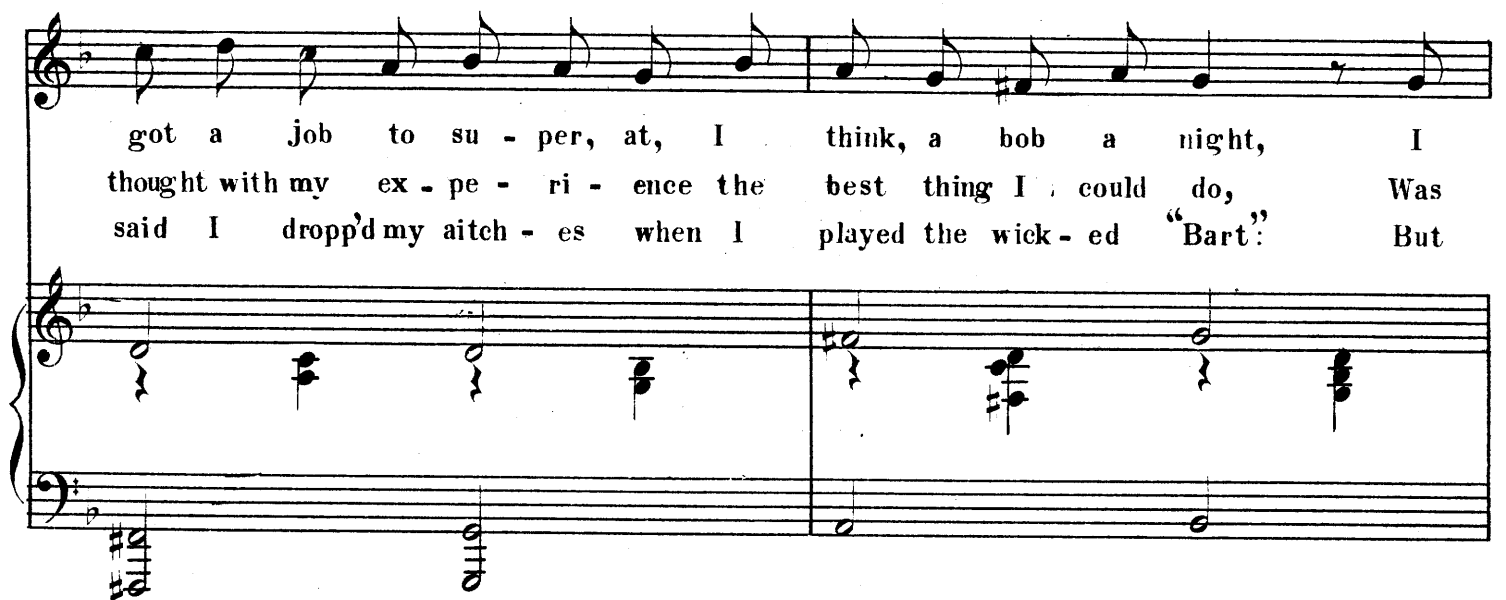
The piano accompaniment for the second part of the song features a treble staff with chords and a bass staff with a simple bass line. The dynamics are marked 'p' (piano).



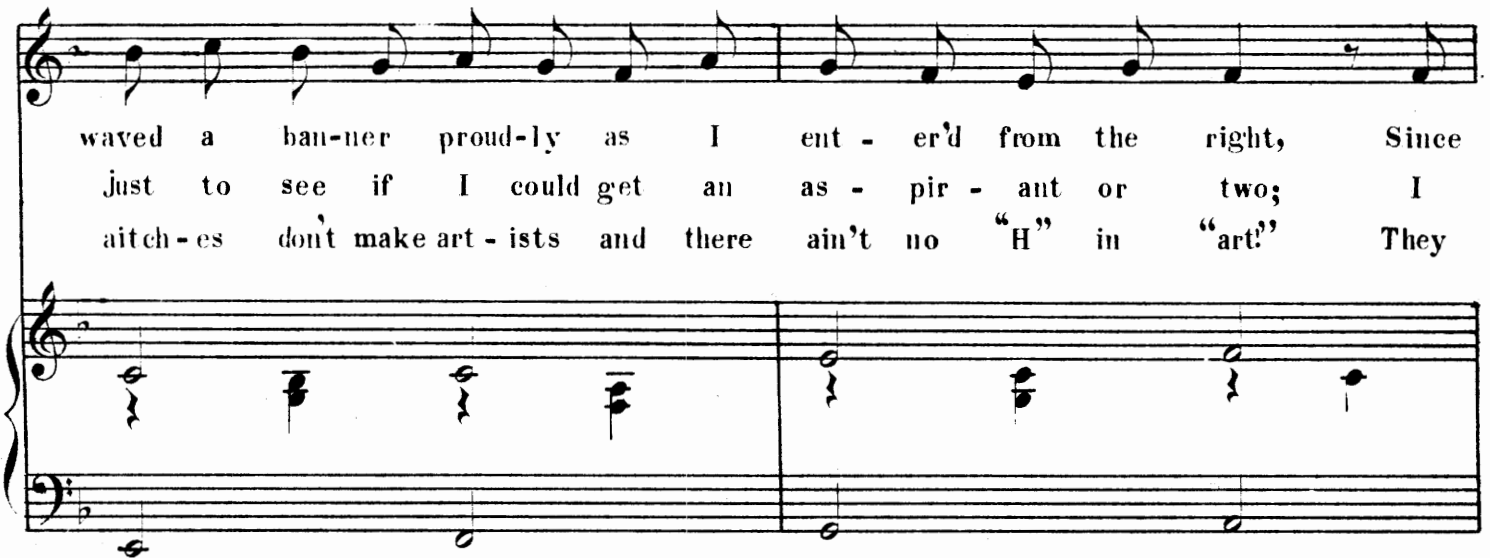
bout a bloke in Man-ches-ter un - for - tu - nate - ly dumb,           Then  
 'ired a lit - tle 'all and gave a round of Shaks-pere's plays,       And  
 said when I play'd Shy - lock, that it was-nt like a Jew,       They



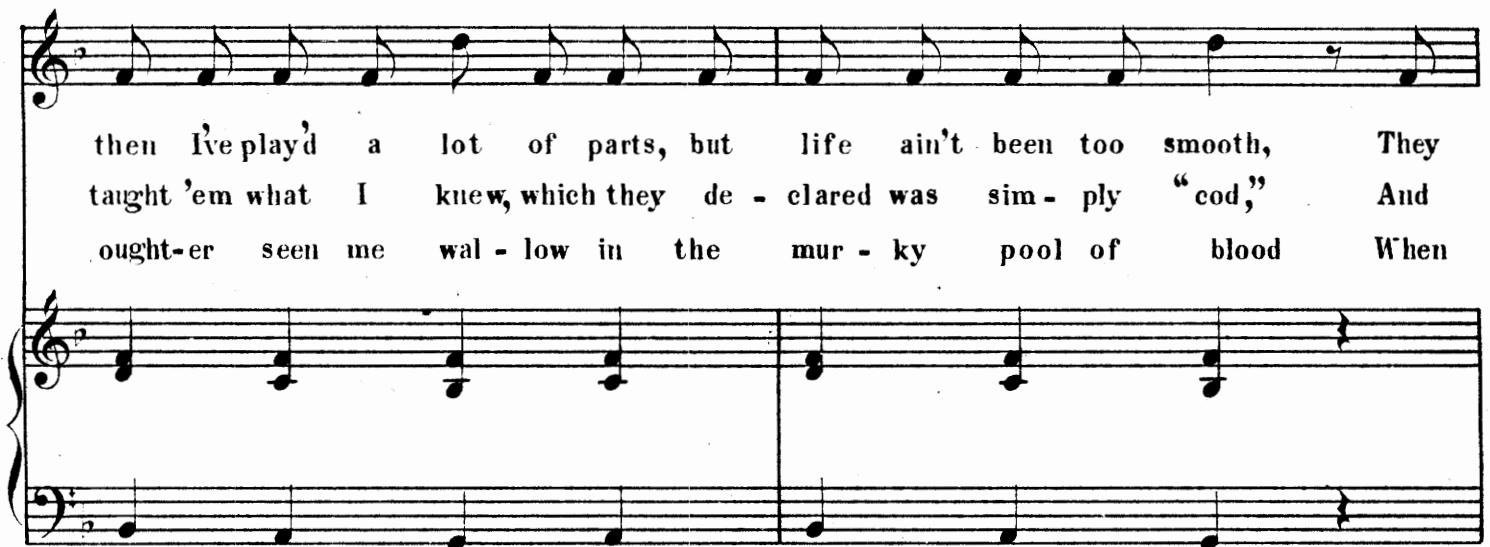
like the vil - lain in the play, said I, "a time will come;"    I  
 'ad 'em act - ed just as in the good old palm - y days.       I  
 talked a - bout my man - ner - ism per - haps I 'ave a few,       They



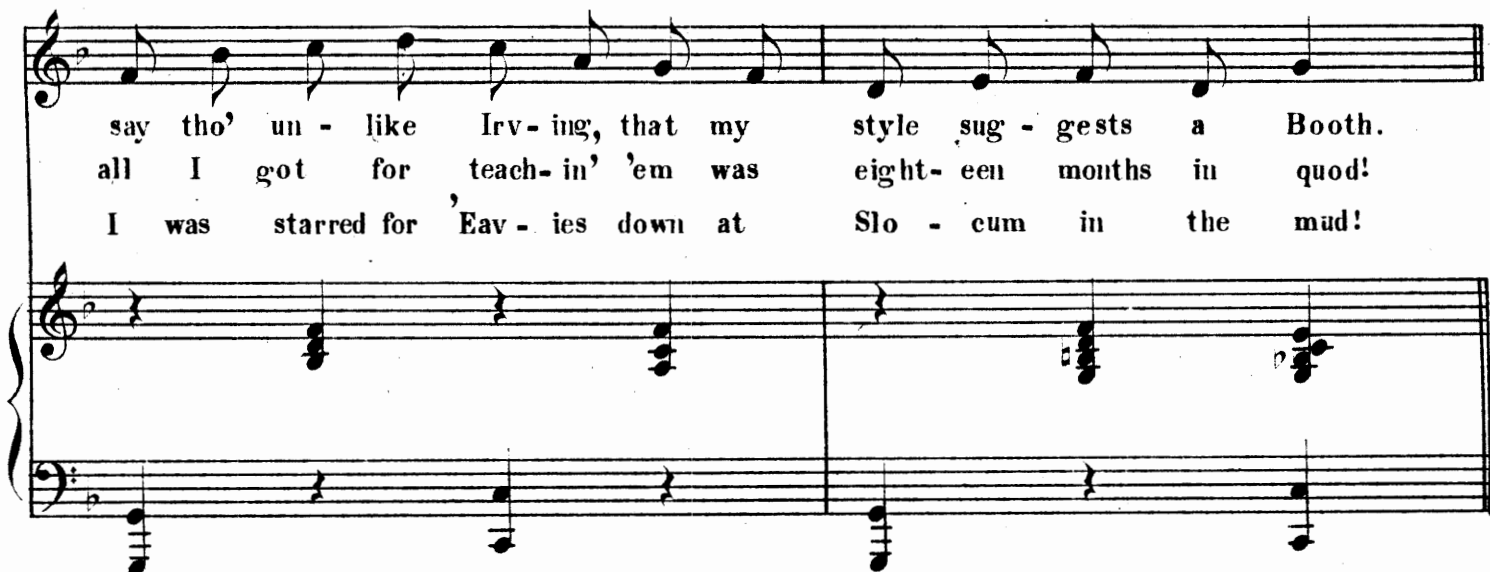
got a Job to su - per, at, I think, a bob a night,           I  
 thought with my ex - pe - ri - ence the best thing I could do,       Was  
 said I dropp'd my aitch - es when I played the wick - ed "Bart:"    But



waved a ban-ner proud-ly as I ent - er'd from the right, Since  
 Just to see if I could get an as - pir - ant or two; I  
 aitch - es don't make art - ists and there ain't no "H" in "art!" They



then I've play'd a lot of parts, but life ain't been too smooth, They  
 taught 'em what I knew, which they de - clared was sim - ply "cod," And  
 ought-er seen me wal - low in the mur - ky pool of blood When



say tho' un - like Irv - ing, that my style sug - gests a Booth.  
 all I got for teach - in' 'em was eight - een months in quod!  
 I was starred for Eav - ies down at Slo - cum in the mad!

I've play'd Ro - sen-crauz in Ham-let, and the crowd in Ju - lius Cae - sar And

Pe - lo - nius the fa - ther of La - er - tes who's a "geez - er." I'm

told as "Dun - kin" in "Mac - beth" I ve - ry brightly shone, I've played

"Touch-i - stone" in "If you like it" still I don't get on.

D.C.

# PECULIAR.

Words by ALBERT CHEVALIER.

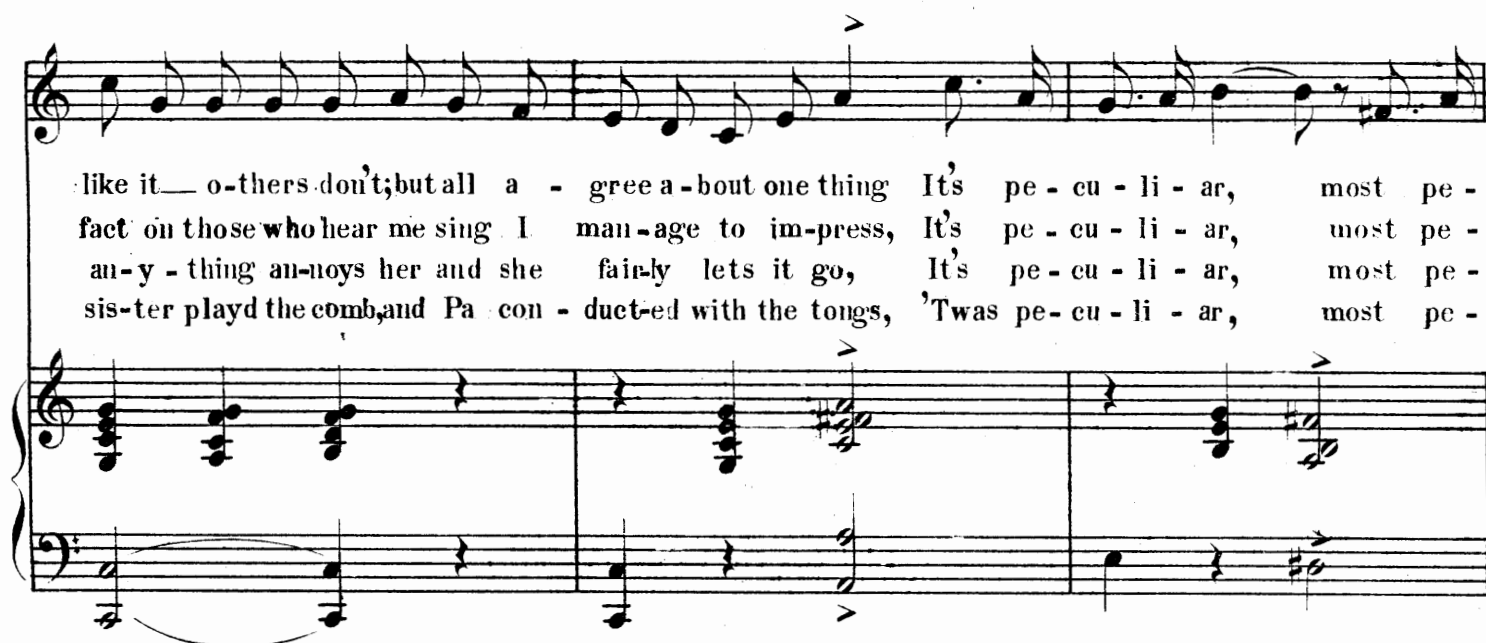
Music by CHARLES INGLE.

*Moderato con animato.*

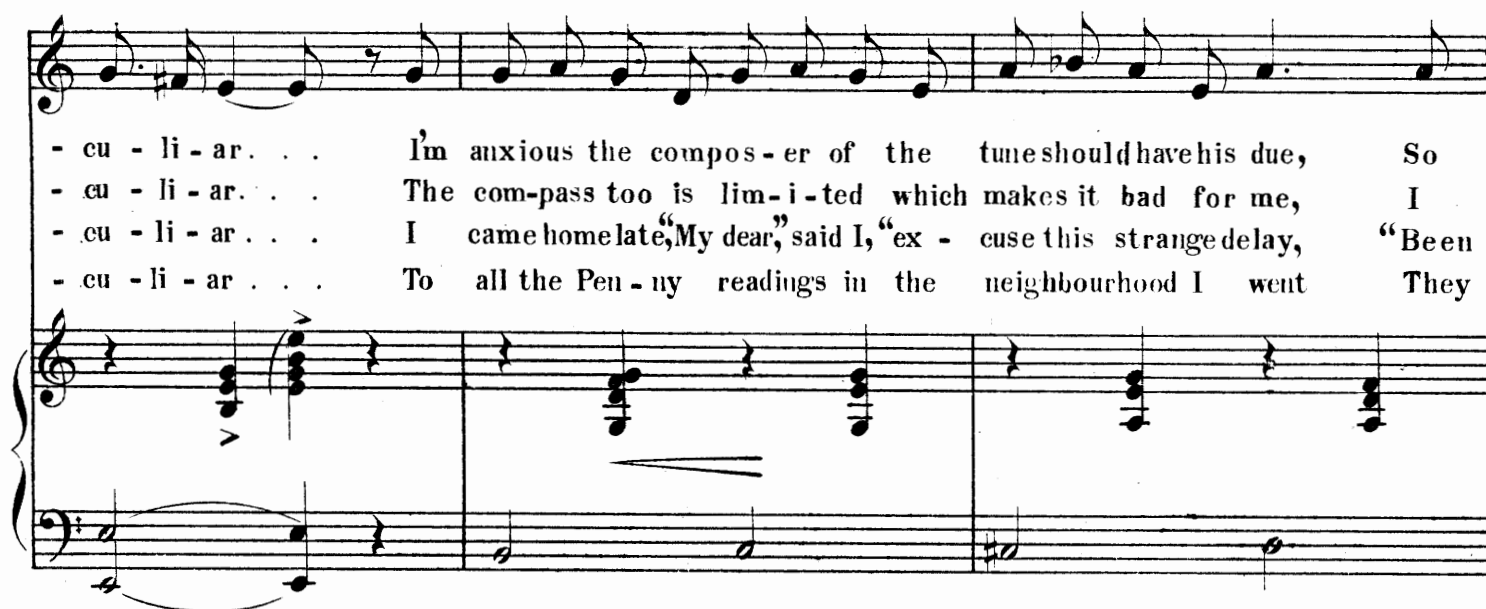
Piano introduction in 2/4 time, marked *Moderato con animato*. The piece begins with a treble clef and a common time signature (C). The melody starts on a G4 note and moves through a series of eighth and quarter notes. The bass line consists of chords and single notes, with a dynamic marking of *f* (forte) in both hands.

Vocal entry and piano accompaniment. The vocal line begins with a treble clef and a common time signature (C). The lyrics are: "The ti - tle of the song which I am / Im told that for a Bar - i - tone / My wife's a dear good soul, but then her / My ear - ly rem - i - nis - en - ces of". The piano accompaniment is in 2/4 time, marked *pp* (pianissimo). The tempo is indicated as *piu lento*. The piano part features chords and single notes, with a dynamic marking of *pp* in the left hand.

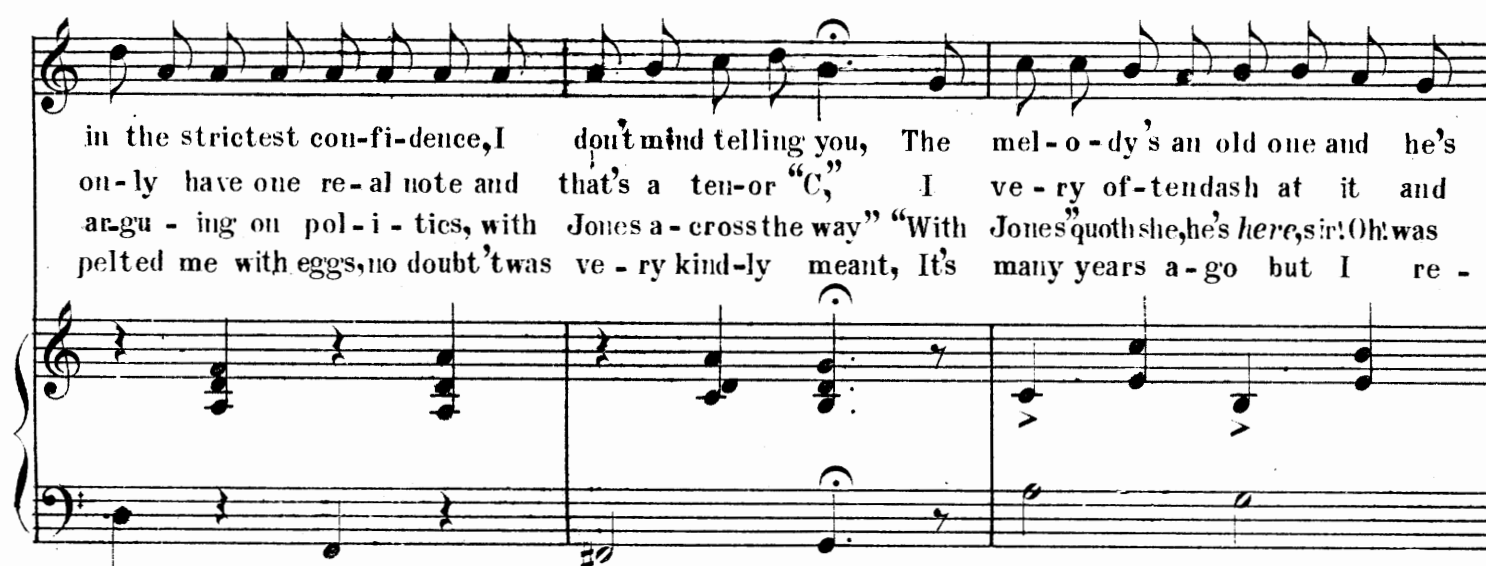
Vocal chorus and piano accompaniment. The vocal line begins with a treble clef and a common time signature (C). The lyrics are: "now a - bout to sing, Is pe - cu - li - ar! . . . most pe - cu - li - ar! . . . Some / the voice I pos - ess Is pe - cu - li - ar. . . . most pe - cu - li - ar! One / tem - per you must know Is pe - cu - li - ar. . . . most pe - cu - li - ar! When / sing - ing com - ic songs Are pe - cu - li - ar! . . . most pe - cu - li - ar! My". The piano accompaniment is in 2/4 time, marked *pp* (pianissimo). The piano part features chords and single notes, with a dynamic marking of *pp* in the left hand.



like it— o-thers don't; but all a - gree a - bout one thing Its pe - cu - li - ar, most pe -  
 fact on those who hear me sing I man - age to im - press, Its pe - cu - li - ar, most pe -  
 an - y - thing an - noys her and she fair - ly lets it go, Its pe - cu - li - ar, most pe -  
 sis - ter playd the comb, and Pa con - duct - ed with the tongs, 'Twas pe - cu - li - ar, most pe -



- cu - li - ar . . . I'm anxious the compos - er of the tune should have his due, So  
 - cu - li - ar . . . The com - pass too is lim - i - ted which makes it bad for me, I  
 - cu - li - ar . . . I came home late, "My dear," said I, "ex - cuse this strange delay, "Been  
 - cu - li - ar . . . To all the Pen - ny readings in the neighbour - hood I went They



in the strictest con - fi - dence, I don't mind telling you, The mel - o - dy's an old one and he's  
 on - ly have one re - al note and that's a ten - or "C," I ve - ry of - tendash at it and  
 ar - gu - ing on pol - i - tics, with Jones a - cross the way" "With Jones" quoth she, he's here, sir! Oh! was  
 pelted me with eggs, no doubt 'twas ve - ry kind - ly meant, It's many years a - go but I re -



dish'd it up as new That's pe - cu - li - ar!      most pe - cu - li - ar!  
 land up - on a "B" That's pe - cu - li - ar!      most pe - cu - li - ar!  
 all that I could say, That's pe - cu - li - ar!      most pe - cu - li - ar!  
 - mem - ber that the scent Was pe - cu - li - ar!      most pe - cu - li - ar!

Some time ago I ventured on a journey in a train,  
     'Twas peculiar! most peculiar!  
 Through all the third class carriages I sought a seat in vain,  
     'Twas peculiar! most peculiar!  
 I'd almost reached my station when a too officious guard  
 Jumped in, I had no money, so I handed him a card,  
 Said he, "I've taken six like this, I don't want to be hard,  
     It's peculiar! most peculiar!"

A lady friend of mine had the most lovely golden hair,  
     'Twas peculiar! most peculiar!  
 She said she'd dye it auburn, I said, "Maiden have a care,"  
     That's peculiar! most peculiar!  
 She bought some patent hair wash which had full directions how  
 To redden it until she dared not venture near a cow;  
 She tried it on her hair and well the colour of it now  
     Is peculiar! most peculiar!

I acted in a drama and I didn't know my part,  
     That's peculiar! most peculiar!  
 My friends said, "Your idea, sir, of the histrionic art  
     Is peculiar! most peculiar!"  
 You play a savage villain and you smile with fiendish glee,  
 That's right enough but once on board the lugger I am free,  
 And then to smoke a cigarette 321 B.C.  
     Is peculiar! most peculiar!

I'm living at an eating house not very far away,  
     It's peculiar! most peculiar!  
 Few lodgers ever dream of stopping more than half a day,  
     It's peculiar! most peculiar!  
 The food resembling prices that you pay is never great,  
 The Mutton, Beef, and Rabbit Pie are seldom "up to date,"  
 And oh! the *Fricassee de veau* at fourpence a large plate,  
     Is peculiar! most peculiar!