

LADY MADCAP

Paul A.
Rubens



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LADY MADCAP.

A New and Original Musical Play

IN TWO ACTS.

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PAUL A. RUBENS

AND

N. NEWNHAM DAVIS.

LYRICS BY

PAUL A. RUBENS AND PERCY GREENBANK.

MUSIC BY

PAUL A. RUBENS.

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Produced by Mr. George Edwardes at the Prince of Wales' Theatre.

LADY MADCAP.

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ACT II.—HALL AT EGBERT CASTLE J. HARKER.

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LADY MADCAP.



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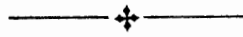
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LADY MADCAP.



Nº 1.

OPENING CHORUS. (Rustics and Children.)

Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

COUNTRY DANCE.

Piano.



The first system of the piano accompaniment consists of two staves. The right hand starts with a *ff* dynamic, playing a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic changes to *mf* in the second measure.



The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes and a triplet in the final measure. The left hand maintains the eighth-note accompaniment. Dynamics *ff* and *mf* are indicated.



The third system shows the piano accompaniment with a *p* (piano) dynamic. The right hand plays a series of chords, while the left hand continues with the eighth-note accompaniment.



The fourth system of the piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The right hand has a more active melodic line, and the left hand continues the accompaniment.



The fifth and final system of the piano accompaniment features a *ff* dynamic. The right hand plays a series of chords, and the left hand concludes with a melodic line.

CHO. *f* We're sim - ple rus - tic folk, we are, As

We're sim - ple rus - tic folk, we are, As

CHO. plain - ly may be seen. We've ne - ver tra - velled ve - ry far Be -

plain - ly may be seen. We've ne - ver tra - velled ve - ry far Be -

CHO. - yond the vil - lage green. Though up - to - date i - deas, it's true, We

- yond the vil - lage green. Though up - to - date i - deas, it's true, We

CHO. none of us af - fect, It's quite a treat to lis - ten to Our

none of us af - fect, It's quite a treat to lis - ten to Our

CHO. coun - try di - a - lect.

coun - try di - a - lect. We don't go in for pa - tent

CHO. We

boots, We don't wear shi - ny top - - pers, We

CHO. don't go in for pa - tent boots, We don't wear shi - ny top - pers, Oh!

don't go in for pa - tent boots, We don't wear shi - ny top - pers, Oh!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "don't go in for pa - tent boots, We don't wear shi - ny top - pers, Oh!". The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one sharp and a 4/4 time signature. The piano part provides harmonic support for the vocal line with chords and moving lines.

CHO. there's no doubt we're out and out Just clod, clod, clod, clod -

there's no doubt we're out and out Just clod, clod, clod, clod -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "there's no doubt we're out and out Just clod, clod, clod, clod -". The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure established in the first system.

CHO. - hop - pers.

- hop - pers.

f *dim.*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "- hop - pers.". The piano accompaniment includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The piano part features chords and moving lines, ending with a fermata over the final chord. The system concludes with a double bar line and a 3/4 time signature change.

Tempo di Valse. *p*

CHO. *p*

Now seeing as how this is Mid-summer Day, We thought, if we might make so

Now seeing as how this is Mid-summer Day, We thought, if we might make so

Tempo di Valse.

mf

CHO. bold, _____ Our humble re- spects to his Lordship we'd pay, So up to the cas- tle we've

bold, _____ Our humble re- spects to his Lordship we'd pay, So up to the cas- tle we've

GIRLS ONLY.

CHO. strolled. _____ For

strolled. _____

mf *p*

GIRLS.

young La-dy Bet - ty we've picked a few po - sies, (His Lord-ship is luck-y to

CHO.

rall. have such a daugh-ter) We. think she'll be pleased with the scent of the ro - ses, But

a tempo

We think she'll be pleased with the scent of the ro - ses, But

rall.

a tempo

CHO.

cresc. hope she won't sniff at the pre - sent we've brought her.

cresc.

hope she won't sniff at the pre - sent we've brought her.

cresc.

mf

Tempo primo.

CHO. We're sim - ple rus - tic folk, we are, As

We're sim - ple rus - tic folk, we are, As

ff *f*

CHO. plain - ly may be seen. We've ne - ver tra - velled ve - ry

plain - ly may be seen. We've ne - ver tra - velled ve - ry

CHO. far Be - yond the vil - lage green. We

far Be - yond the vil - lage green. We

cresc.

CHO. don't go in for pa - tent boots, We don't wear shi - ny top - pers, Oh!

CHO. there's no doubt we're out and out Just clod, clod, clod, clod - hop-pers!

ff *sempre f*

No. 2.

OCTET. (Footmen & Housemaids.)

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegro.

Piano.

The piano introduction is written for a grand piano in 2/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a treble clef staff containing a whole rest. The right hand starts with a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Dynamics include *ff* (fortissimo) and *sf p* (sforzando piano). A repeat sign with first and second endings is present.

1. (MEN) We're flunkeys high and haugh-ty, (GIRLS) We're housemaids prim and
 2. (GIRLS) You're fas-cin-a-ting crea-tures—(MEN) Of that we're quite a -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "1. (MEN) We're flunkeys high and haugh-ty, (GIRLS) We're housemaids prim and 2. (GIRLS) You're fas-cin-a-ting crea-tures—(MEN) Of that we're quite a -". The piano accompaniment continues with eighth-note patterns.

pert, (MEN) You're ve-ry, ve-ry naugh-ty To at-tempt to
 -ware— (GIRLS) We like your shape-ly fea-tures And your pow-dered

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "pert, (MEN) You're ve-ry, ve-ry naugh-ty To at-tempt to -ware— (GIRLS) We like your shape-ly fea-tures And your pow-dered". The piano accompaniment features some chords with slurs.

(MEN) flirt. For we're so far a - bove you It would_n't do at
 (GIRLS) hair. You must_n't mind us say - in' (We don't do things by

The first system of music features a vocal line in G major with a key signature of one flat and a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include a piano (*p*) marking.

all halves.) If we should stoop to love you In the Ser - vants'
 We do ad - mire the way in Which you pad your

The second system continues the vocal line and piano accompaniment. Dynamics include piano (*p*) and forte (*f*) markings.

Hall. So run a - way, do, run a - way, do, We've
 calves. (MEN) Oh, run a - way, do, run a - way, do, We've

The third system continues the vocal line and piano accompaniment. Dynamics include piano (*p*) and forte (*f*) markings.

rall.
 noth - ing at all to say to you.
 noth - ing at all to say to you.

The fourth system concludes the piece with a vocal line and piano accompaniment. Dynamics include *rall.* (rallentando) and *a tempo* markings.

ALL.

{ We're } most im - por - tant per - sons, don't you know, And en -
 { They're } (MEN) Oh, don't you know.

a tempo

ALL.

- ti - tled to re - spect as such. { If you }
 (MEN) Res - spect as such. { If we }

ALL.

keep { your } dis - tance so, { You } may gaze from top to toe, But { you're } re -
 { our } { We }

ALL.

- quest - ed not to touch. touch.

1. 2.

DANCE.

First system of musical notation for 'DANCE'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff begins with a forte dynamic marking 'f'. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation for 'DANCE'. It continues the piece with two staves. The treble staff has a melodic line with eighth notes and some rests, while the bass staff provides a steady accompaniment with eighth notes.

Third system of musical notation for 'DANCE'. It includes a first ending bracket in the treble staff. The dynamic marking '1st p. 2nd f.' is written in the treble staff. The music continues with similar rhythmic patterns.

Fourth system of musical notation for 'DANCE'. It features a melodic line in the treble staff with some slurs and a steady accompaniment in the bass staff.

Fifth system of musical notation for 'DANCE'. It concludes the piece with a final cadence in both staves, marked with a double bar line and repeat dots.

Nº 3.

SONG. (Gwenny.)

"PRETTY PRIMROSE"

Words by
PERCY GREENBANK.Music by
PAUL A. RUBENS.

Moderato.

Gwenny.

Piano.

mp sempre legato

GWEN.

1. Be-neath a hedge a prim-rose grew, ——— And drooped her head ———

GWEN.

— O'er mos-sy bed; She was too mod-est, it is true, ———

GWEN.
 — To catch the eye Of pass - ers - by.

GWEN.
 Though shrubs and flow - ers all a - round — Their heads might raise

GWEN.
 And bold - ly gaze; The prim - rose nes - tled close to the ground, —

GWEN.
 — And did - n't dare Look an - y - where.

rall.

REFRAIN.

GWEN. *p* *v*

Rose, rose, pret - ty prim - rose, When she is com - ing out,

a tempo

GWEN.

no one knows. She's not a sly one— Mere - ly a shy one,

GWEN. *rall.*

She's such a prim—such a ve - ry prim - rose.

rall. *mf*

GWEN.

GWEN.

2. She was con - tent - ed with her lot,

GWEN.

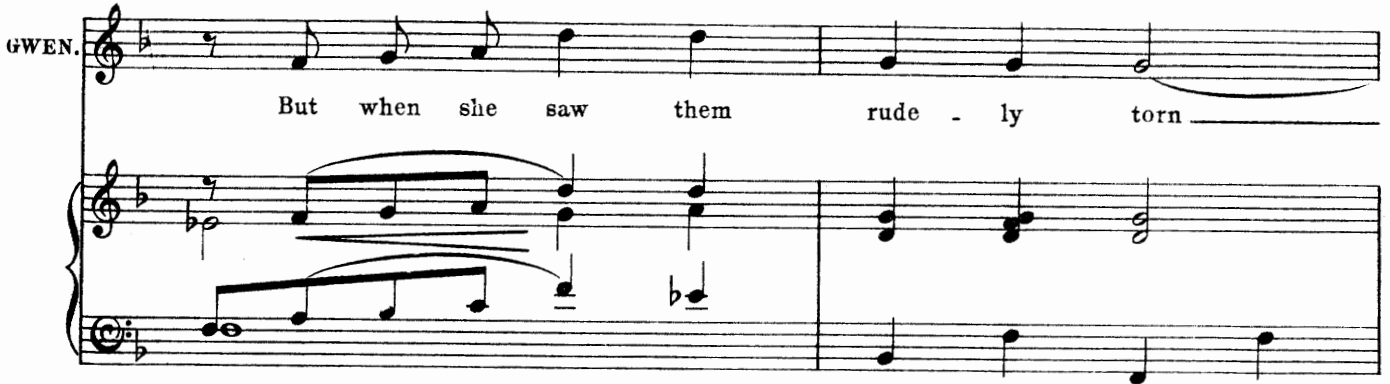
Nor longed to roam A - way from home,

GWEN.

Though most of her com - pan - ions got

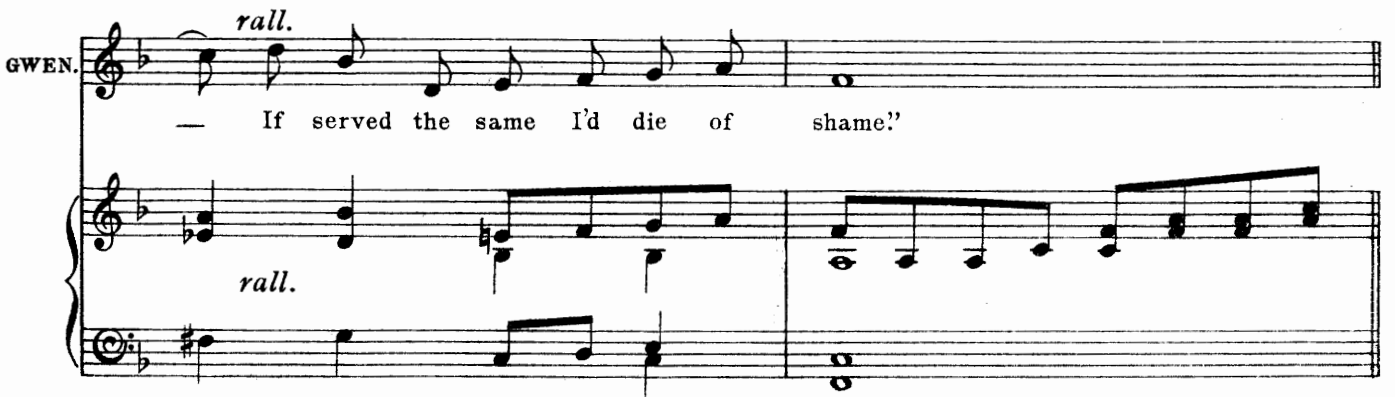
GWEN.

Picked ev - 'ry day For some bou - quet.

GWEN.  *But when she saw them rude - ly torn*

GWEN.  *— From out the earth, Their place of birth,*

GWEN.  *She cried, "It makes me feel quite for - lorn;*

GWEN. *rall.*  *— If served the same I'd die of shame."*

REFRAIN.

GWEN. *p* *>*

Rose, rose, pret - ty prim - rose, Still in the heart of the

GWEN. wood she grows. None, I may men - tion,

GWEN. Pay much at - ten - tion To such a prim - such a

GWEN. *molto rall.*

ve - ry prim - rose, a ve - ry, ve - ry, ve - ry prim - rose.

molto rall.

No. 4.

DUET. (Betty and Gwenny.)

"GRACE AND DISGRACE."

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegretto.

Piano. *f*

p GWENNY.

1. Now peo-ple who've stu-died their his-to-ry know, There were
2. The men sel-dom pay much at-ten-tion to me— I

BETTY.

GWEN. three lit-tle Gra-ces a long while a-go. As
keep the whole lot at a dis-tance you see. Oh,

BET.

they were more love-ly than an-y-one then, They—
that's such a fool-ish and old-fash-ioned plan, I—

GWENNY.

BET. How ve - ry
Yes: ve - ry
BETTY.
sim - ply were wor - shipped by all of the men. How ve - ry
like them to come just as close as they can. Yes; ve - ry

REFRAIN.

GWEN nice! _____ } We're two lit - tle Gra - ces, I and you, We
close! _____ }

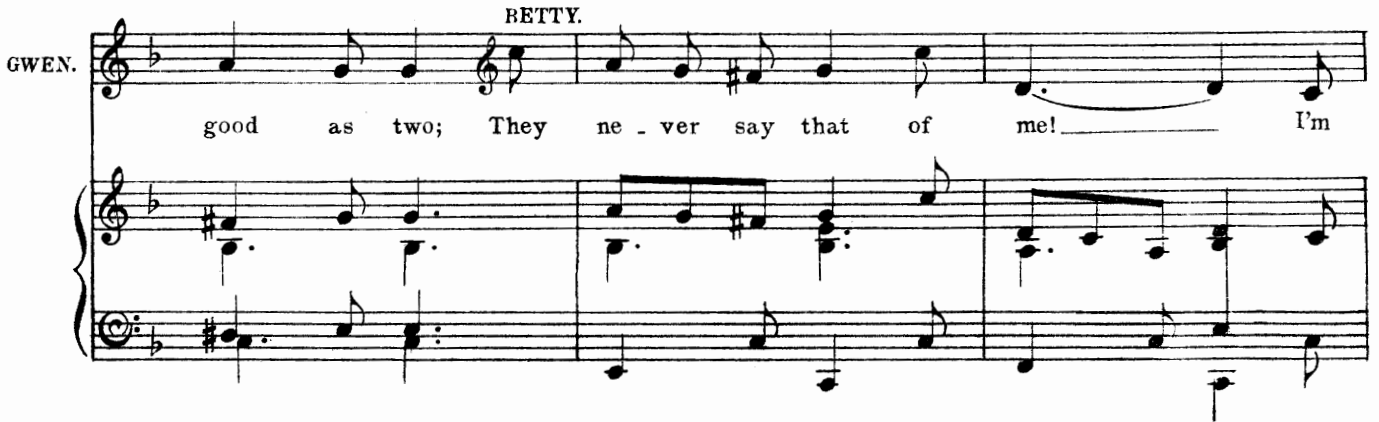
BET. nice! _____ } We're two lit - tle Gra - ces, I and you, We
close! _____ }

rall. *a tempo.*

GWEN know that there should be three, _____ But peo - ple say I'm as

BET. know that there should be three, _____

BETTY.

GWEN. 

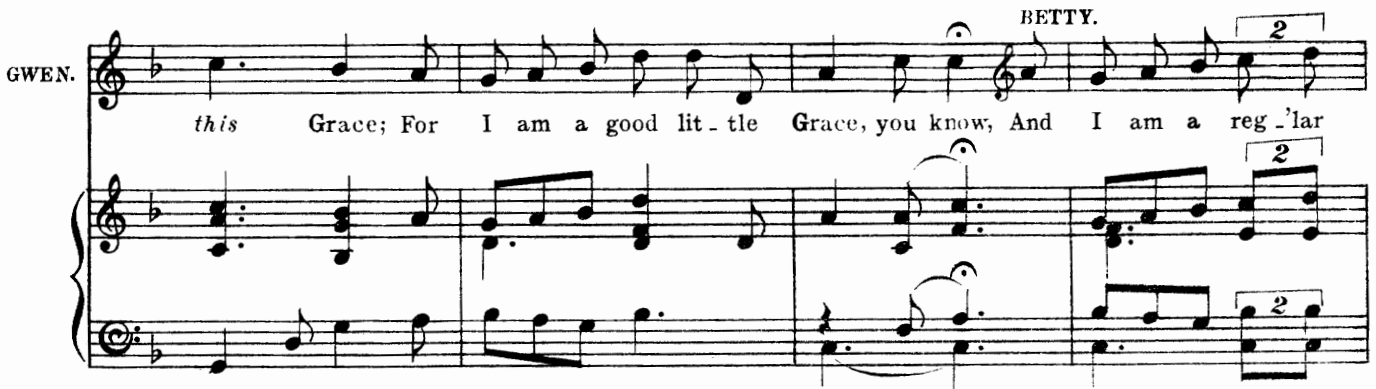
good as two; They ne - ver say that of me! I'm

GWENNY.

BET. 

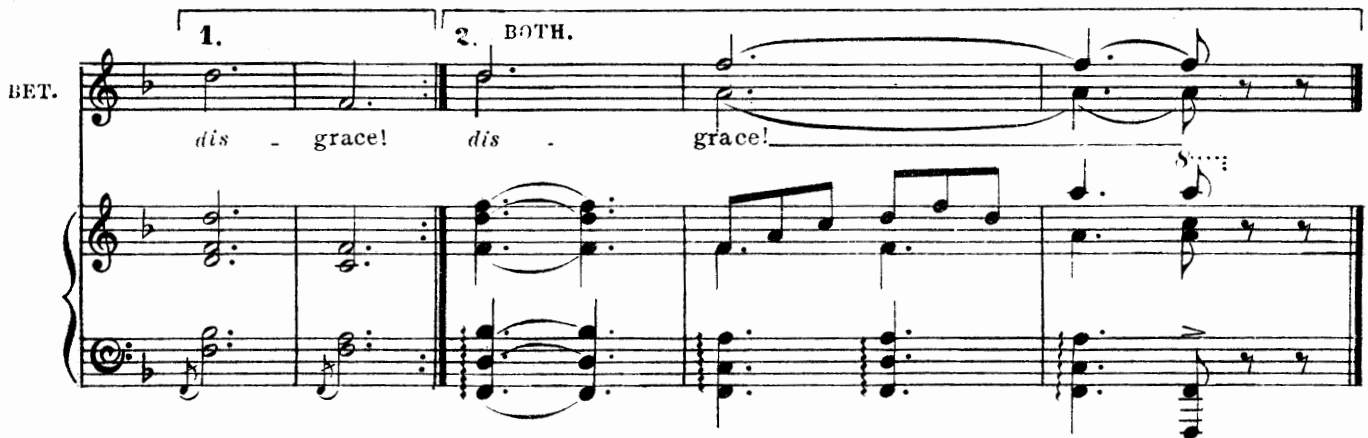
ra - ther a - fraid I shock them so. Which is - n't the way with

BETTY.

GWEN. 

this Grace; For I am a good lit - tle Grace, you know, And I am a reg - lar

1. 2. BOTH.

BET. 

dis - grace! dis - grace!

N^o 5.

CHORUS.

“ENTRANCE OF YEOMANRY.”

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegro con moto.

Piano.

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth notes in a 2/4 time signature. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is placed at the beginning.

The second system continues the piano introduction. The right hand melody becomes more active with sixteenth notes. A *cresc.* (crescendo) marking is placed above the first measure, and a *f* marking is placed above the third measure.

CHO.

The chorus vocal entry begins in the third system. The vocal line starts with a rest for two measures, then enters with the lyrics "Here they are, don't you see?". The piano accompaniment continues with a steady rhythmic pattern.

The piano accompaniment for the first vocal phrase continues across the second system of this block. It features a consistent eighth-note rhythmic pattern in the right hand and a supporting bass line in the left hand.

CHO.

The chorus vocal entry continues in the third system with the lyrics "Can't you hear the tramp of feet? Of - fi - cers of Yeo - man - ry-". The piano accompaniment remains consistent.

The piano accompaniment for the second vocal phrase continues across the second system of this block, maintaining the same rhythmic and harmonic structure as the first phrase.

Don't their u - ni - forms look splendid? Don't their long mous -

CHO.

Goodness gracious! what a treat! Here they are! Here they

Don't their u - ni - forms look splendid? Don't their long mous -

Goodness gracious! what a treat! Here they are! Here they

- tach - es curl?

CHO.

are! Joy and ad - mir - a - tion blend - ed, Thrill thro' ev - 'ry

- tach - es curl?

are! Joy and ad - mir - a - tion blend - ed, Thrill thro' ev - 'ry

CHO.

vil - lage girl.

vil - lage girl.

♩ = *♩* of previous movement.

mp HOUSEMAIDS.

Each lit - tle heart's pal - pi - ta - ting, Ne - ver be - fore did

H'M.

we Have the good luck to see Such men - at -

H'M.

- arms. Oh, they are most fas - cin - a - ting,

CHO.

mf Such men, such men - at - arms.

mf Such men, such men - at - arms.

mp

H'M. *cresc.*
 And if re - port is true, Soon we'll fall vic - tims

H'M. to Their man - ly charms. Though their ar - ri - val

CHO. Their man - ly, man - ly charms.
 Their man - ly, man - ly charms.

H'M. here Free - ly we may dis - cuss,

H.M.

f

Great - ly we fear that they will sneer When in - tro - duced to

rall.

H.M.

us.
Tempo di Marcia.

p

v

YEOMEN.

The

v

YEO. weather is deuc - ed hot, what! We're rea - dy to stand at ease, ——— This

mf *sempre marcato*

YEO. seems a de - light - ful spot, what! With plen - ty of grass and trees. These

YEO. girls are a chee - ry lot, what! Yes, real - ly they're not half

sf

YEO. bad; Quite a good deal of time we've got, what! We're

YEO. in for some fun, by gad!

CHO. A good deal of time they've

A good deal of time they've

mf

YEO. What! What!

CHO. got, what! They're in for some fun, by gad!

got, what! They're in for some fun, by gad!

GIRLS.

What, what, what, what! What, what, what, what, what!

f

YEOMEN.

Oh, we are he - roes tried and trus - ty, ——— And when we're

mf

YE0. out on some cam - paign, ——— Though we are

YE0. apt to get ——— a tri - fle dus - ty, ——— Still you will

YE0. nev - er find that we com - plain. ——— We're ra - ther

sf *mf*

YEO. mod - est though we're pluck - y, And men and



YEO. maids should thank their stars, Be - cause you

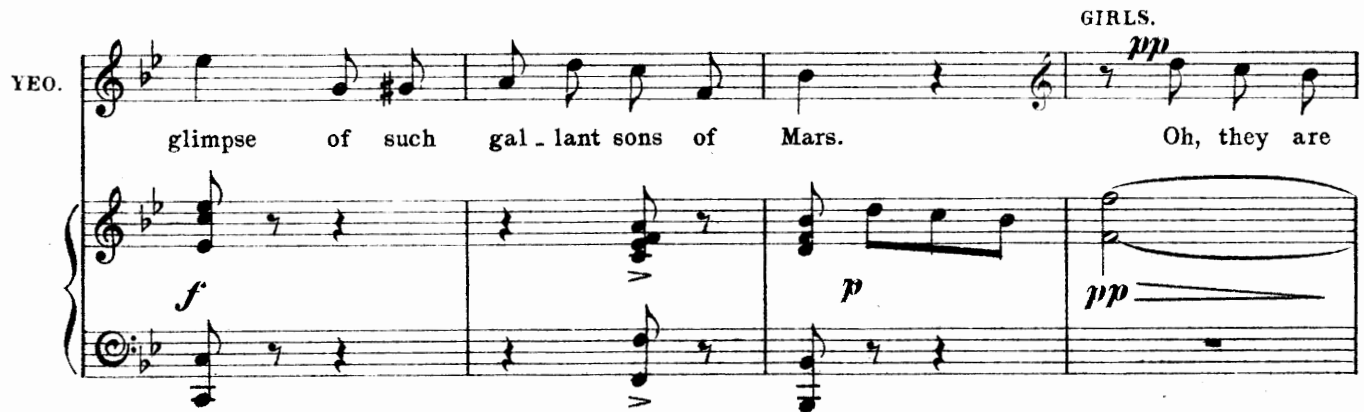


YEO. real - ly are ex - treme - ly luck - y To get a



YEO. glimpse of such gal - lant sons of Mars. Oh, they are

GIRLS. *pp*



J.

GIRLS. he - roes tried and trust - y, And when they're

The first system of music features a vocal line for 'GIRLS.' in a treble clef with a key signature of two flats. The lyrics are 'he - roes tried and trust - y, And when they're'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a piano (*p*) dynamic and includes various chordal textures and melodic lines.

GIRLS. out on some cam - paign, Though they are

The second system continues the vocal line with the lyrics 'out on some cam - paign, Though they are'. The piano accompaniment continues with similar harmonic support, featuring sustained chords and moving bass lines.

GIRLS. apt to get a tri - fle dust - y, Still you will

The third system has the lyrics 'apt to get a tri - fle dust - y, Still you will'. The piano accompaniment includes some longer note values and sustained chords, providing a steady accompaniment for the vocal line.

GIRLS. nev - er find that they com - plain.

rall.

The fourth system concludes with the lyrics 'nev - er find that they com - plain.' and includes a *rall.* (rallentando) marking above the staff. The piano accompaniment also features a *rall.* marking and ends with sustained chords.

FULL CHORUS. (unis.)

a tempo

CHO. *ff* *>* *>* *>*

They're ra - ther mod - est though they're pluck - y,
 We're ra - ther mod - est though we're pluck - y,

ff *a tempo*

CHO.

And men and maids should thank their stars
 And men and maids should thank their stars

CHO.

Be - cause { we } real - ly are ex - treme - ly luck - y
 you }
 Be - cause { we } real - ly are ex - treme - ly luck - y
 you }

CHO. *rit.*

To get a glimpse of such gal-lant sons of Mars.

To get a glimpse of such gal-lant sons of Mars.

rit. *ff*

CHO.

CHO.

No 6.

SONG (Harrington.) and CHORUS.

"A WAY WE HAVE IN THE ARMY."

Words by
PERCY GREENBANK.Music by
PAUL A. RUBENS.

ff **Marziale.**

Piano.

HARRINGTON.

1. Who can ex-plain the rea-son why Ma-bel and Maud and Ma-ry
2. Why should you maid-ens love the ground Smart Tom-my At-kins treads on?

mf

HAR.

Al-ways are so at-tract-ed by Men who are mil-i-
Why should a u-ni-form be found Com-fy to rest your

HAR.

- ta - ry? No mat-ter where a sol-dier goes,
heads on? Who can de-ny the sub-tle charm?

p

HAR.

Few will he dis - ap - point; He'll put the poor ci -
Who can ac - count for taste? Why do you like a

HAR.

- vil - ian's nose Ut - ter - ly out of joint! It is a
sol - dier's arm Soft - ly to squeeze your waist? *f* REFRAIN.

rall. *f*

HAR.

way we have in the Arm - y, — And it's a might - y good way

f a tempo

HAR.

too; — It is a way that seems to an - swer, — No matter

HAR. *v* what we chance to do. *v* Girls a - dore us, And be - fore us Or - din - a - ry

HAR. men look ra - ther blue; — Be - cause the way we have in the

rall. *a tempo*

rall. *a tempo*

HAR. Arm - y is a might - y good way too! *ff* CHORUS. (MEN.) It is a

CHO. way we have in the Arm - y — And it's a might - y good way

ff

CHO. *too; ——— It is a way that seems to an - swer ——— No mat - ter*

CHO. *what we chance to do. Girls a - dore us, And be - fore us Or - din - a - ry*

CHO. *men look ra - ther blue; ——— Be - cause the way we have in the*

rall. *a tempo*

rall. *a tempo*

CHO. *Arm - y Is a might - y good way too!*

ff

HARRINGTON.


3. Though we are keen on sport and games, Play - ing with heart and soul, O!

mf

HAR. Still we re - mem - ber Life has aims No - bler than Bridge or

HAR. Po - lo. Du - ty may call us an - y day,--

p

HAR.  Why should we fear the test? We'll try, at work as

HAR.  well as play, Sim- ply to do our best. It is a *f* REFRAIN. *rall.* *f*

HAR.  way we have in the Arm - y, — And it's a might - y good way *a tempo*

HAR.  too; — It is a way that seems to an - swer, — No mat - ter

HAR. *v* what we chance to do. *v* Play - ing, work - ing, Ne - ver shirk - ing, Tho' our du - ty

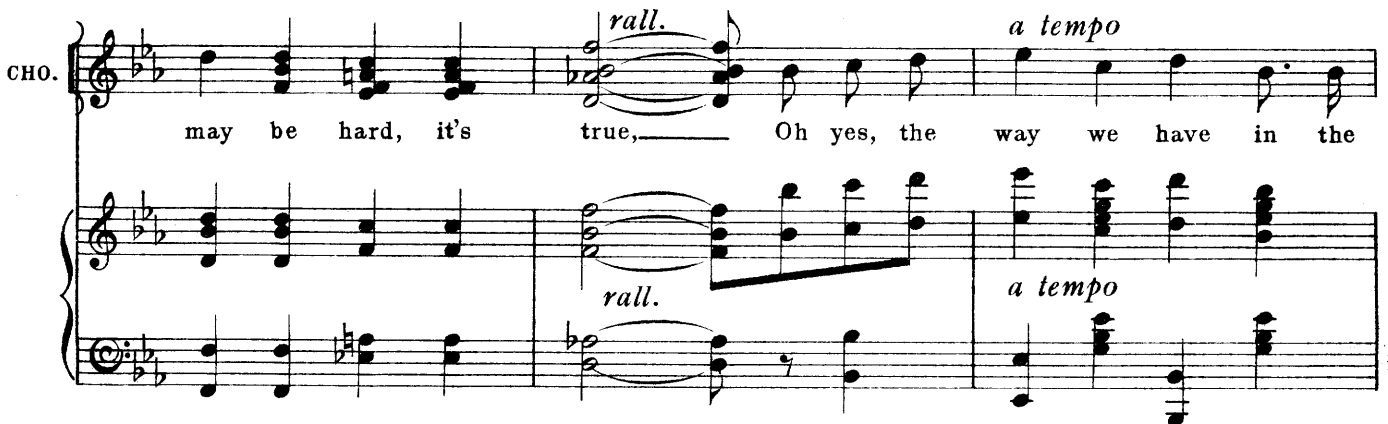
HAR. may be hard, it's true, — *rall.* Oh yes, the way we have in the *a tempo*

HAR. Arm - y Is a might - y good way too! *ff* CHORUS. It is a

CHO. way we have in the Arm - y, — *ff* And it's a might - y good way

CHO.  too! It is a way that seems to an - swer, No mat - ter

CHO.  what we chance to do. Play - ing, work - ing, Ne - ver shirk - ing, Tho' our du - ty

CHO.  may be hard, it's true, Oh yes, the way we have in the

rall. *a tempo*

rall. *a tempo*

CHO.  Arm - y Is a might - y good way too!

No. 7.

FAREWELL CHORUS.

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Andante.

Piano.

The musical score is set in a key with one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante'. The piano accompaniment begins with a *p* (piano) dynamic. The choir enters with the lyrics: 'Can this be true? We're fill'd with con - ster - na - tion! His Lord - ship has to hur - ry to the sta - tion.' The score is arranged in three systems, each containing a piano part and a four-part choir part. The piano part provides harmonic support for the vocal lines.

CHO. Can this be true? We're fill'd with con - ster - na - tion! His
 Can this be true? We're fill'd with con - ster - na - tion! His

CHO. Lord - ship has to hur - ry to the sta - tion.
 Lord - ship has to hur - ry to the sta - tion.

CHO. Though great the shock, Con - ceal your grief With -
grief With -

Though great the shock, Con - ceal your grief, your grief With -

CHO. - in your pock - et - in hand - ker - chief.

- in your pock - et - in hand - ker - chief.

CHO. *mf* 'Twere best to end Our vain re - gret, —

'Twere — best to end Our vain re - gret,

CHO. *p*

He must at - tend The Ca - bi - net. One lit - tle drive, A

He must at - tend The Ca - bi - net. One lit - tle drive, A

CHO. *f* Fare -

cor - ner seat, And he'll ar - rive In Down - ing street.

cor - ner seat, And he'll ar - rive In Down - ing street.

CHO. *p*

- well, fare - well, fare - well

Fare - well, fare - well, fare - well, fare - well.

Fare - well, fare - well, fare - well.

DANCE.
Allegro.

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 time signature is 2/4. The music begins with a forte (*ff*) dynamic marking. The upper staff features a rhythmic pattern of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with two staves. The notation follows the same structure as the first system, maintaining the 2/4 time signature and the rhythmic patterns in both the treble and bass staves.

The third system of musical notation shows a change in key signature, indicated by a flat sign in the bass clef. The rhythmic and melodic lines continue across the two staves.

The fourth system continues the piece with two staves. The notation remains consistent with the previous systems, showing the progression of the dance melody and accompaniment.

The fifth and final system of musical notation concludes the piece. It features two staves with a final cadence in the bass clef, marked with a double bar line and a fermata. A circled '8' is visible above the final measure of the upper staff.

No. 8.

DUET. (Bill and Posh.)

"OW DO YOU DO, IF YOU PLEASE"

Words and Music by

PAUL A. RUBENS.

Tempo di Valse.

Piano.

BILL.

1. I'm known as a ve - ry hot mem - ber, _____
 2. Now sup - pose I'm at - tend - ing a wed - ding, _____

POSH.

BILL.

BILL. — I'm al - ways left out in the cold, _____ I
 — (We're O. K. with the Dai - ly Mail news,) _____ I might

BILL. POSH.

start my fur coat in Sep - tem - ber, (And 'e don't leave it
 be the Arch - dea - con of Read - ing, (And I show the

POSH. BILL.

off till it's sold.) No mat - ter what part I am
 blokes in the pews.) To gos - sip we're cham - pions at

BILL. POSH.

play - ing, ('E knows all the big West End chaps,)
 list - 'ning, (We do things at such a cheap rate;)

POSH. BILL. POSH.

— At the Carl - ton Ho - tel I am stay - ing, And
 — I charge half - a - crown for a christ'ning, And

POSH. BILL.

I stop at Lock-harts — per-haps! Oh!
 I do big things with the plate. Oh!

BILL. POSH.

I am Lord thing-um-a-bob, _____ And I'm the cove
 I am the Bish-op of Chalk, _____ And I am the

POSH. BOTH.

no-bo-dy sees; _____ But if we're in-tro-duced We just
 Cur-ate of Cheese; _____ But if we're in-tro-duced We just

BOTH.

say as we're used, "Ow do you do, if you please?"
 say as we're used, "Ow do you do, if you please?"

D.C.

BILL.

3. If we're at a po - lit - i - cal meet - ing, _____
 4. Per - haps we get in - to a soi - rée, _____
 5. I re - mem - ber our last gar - den - part - y, _____

POSH. BILL.

BILL. _____ (And the speak - er's ar - rive ra - ther late,) _____ As the
 _____ (We're mar - vels at this kind of thing,) _____ We
 _____ (I was stand - ing close by the tea - urn;) _____ As

POSH.

BILL. Gov - er - ment don't want de - feat - ing, _____ (We just
 mix with the smart jeu - nesse do - rée, _____ (And the
 things did - n't seem ve - ry heart - y, _____ (We

POSH. BILL.

say a few words while you wait.) You should
 la - dies will ask us to sing.) I
 of - fer'd to give them a turn.) I'm

BILL. POSH.

see how the au - di - ence treat me, (You should
 tell them I'm Sig - nor Cro - mes - quie, (And
 al - ways a kind ben - e - fac - tor, (When he's

POSH. BILL.

just see his clothes when he's done,) You should
 I'm "Pad - dy - right - up - the - pole?") They
 had one or two sips of fizz;) I

BILL. POSH.

hear the loud "Hear, hears!" that greet me, (He
 u - sual - ly think I'm De Resz - ke, (Or the
 mim - ic some pop - u - lar act - or, (And I

POSH. BILL.

pays me two bob for each one.) Oh!
 man who comes round with the coal.) Oh!
 have to explain who it is.) Oh!

BILL. POSH.

I'm Jos - eph "Glass - in - the - Eye" (And I am Lord
 I am Ca - ru - so - the - Bold, (And I'm Sig - nor
 I am Sir Hen - ry - the - Knight, (And I'm Lit - tle

POSH. BOTH.

Rasp - ber - ry - trees;) But if we're in - tro - duced We just
 Thump - on - the - Keys;) But if we're in - tro - duced We just
 Tich - in - the - knees;) But if we're in - tro - duced We just

BOTH.

say as we're used, "Ow do you do if you please!"
 say as we're used, "Ow do you do if you please!"
 say as we're used, "Ow do you do if you please!"

Nº 9.

SONG. (Susan.)

"NERVES."

Words and Music by

PAUL A. RUBENS.

Moderato.

Susan.

Piano.

mf

SUS.

1. Now - a - days ev - 'ry one hur - ries, — Ev - 'ry - one's wor - ried and
 2. No one sits down for a mo - ment, — Chairs are quite *pas - sé* to -

p

SUS.

worn; — Ba - bies ar - rive with a fore - head of wrin - kles, And
 - day, — Peo - ple don't bo - ther to get ev - en mar - ried, It's

SUS.

men be - gin mak - ing their wills 'fore they're born!
quick - er to just get di - vorced straight a - way!

SUS.

No won - der peo - ple are jum - py, — And flur - ry and flus - ter and
Ev - 'ry - thing's all for the mo - ment! — Such as half pen - ny pa - pers — and

SUS.

faint! — The whole of the world now a -
love! — It's no - thing but 'bus - men who

SUS.

- days seems to suf - fer From one u - ni - ver - sal com - plaint!
bus - tle, And foot - men who foot - le, and chauff - ers who shove!

rall.

SUS.

Nerves, nerves, nerves! — It's not a - ways the truth but it
 Nerves, nerves, nerves! — It is - n't the truth but it

a tempo

SUS.

serves. — If you're bored with the world, and don't care to go out, On your
 serves. — It's a per - iod of foot - ball and cheap ci - garettes, When

SUS.

bourgeois re - la - tions you're an - xious to flout, You — spread a con - ven - i - ent
 men make bad hus - bands and wives make bad debts, When *The Times* gets to twopence, And the

SUS.

(Spoken.)
 ru - mour a - bout That you've nerves!
 Dai - ly Mail gets On your nerves!

SUS.

SUS.

Nerves are a won-der-ful bless-ing, — They put up with a lot of a -
 Nerves are a new in-sti-tu-tion, — Like the "Pop-u-lar Ly-ons' Ca-
 Bank-rupts should al-ways be pi-tied, — If it was-n't for nerves they would

SUS.

- buse; — I can-not i-ma-gine what-ev-er they did Be-fore
 - fé;" — Com-pared with a thing that they call 'pen-di-ci-tis, Why,
 pay; — Al-ways be kind to ab-scond-ing so-li-ci-tors,

SUS.

doc-tors dis-cov-ered their mar-vel-lous use. You may
 nerves are quite twen-ty times smart-er, they say! No
 Nerves are the cause of their run-ning a-way.

SUS. think that your hus - band is fligh - ty, _____ And you're
 mat - ter how wic - ked a girl is, _____
 Crime is a thing of the past now, _____

SUS. sure that this name he de - serves, _____ But you
 Nerves will ac - count for her past; _____ If a
 No one gets what he de - serves; _____ If you've

SUS. go to a doc - tor, he says, "What! *your* hus - band? Oh! he's
 wo - man com - plete - ly for - gets she is mar - ried, You
 got too much nerve, then at last you get ner - vous, You may

SUS. mere - ly a bun - dle of nerves!"
 must - n't con - sid - er her fast! No it's
 get sent to pri - son - for nerves!

rall.

SUS.

Nerves, nerves, nerves! — It's not al - ways the truth, but it
 Nerves, nerves, nerves! — It's not quite the truth, but it
 Nerves, nerves, nerves! — Don't they jump when a mo - tor - car

a tempo

SUS.

erves. — When he comes home, per - haps you have no - ticed he'll blink, And his
 erves. — One's nerves ne - ver leave one, of that there's no doubt, So
 swerves! — A mo - tor's a ton - ic, the doc - tors have said, For you

SUS.

nose has de - ci - ded - ly got ra - ther pink; But, in spite of all that— oh, it's
 if with some stranger she's been seen a - bout, And you blame her—she'll say, "Why, I've
 get so much air you just long for your bed, Un - less you're shot out and you

SUS.

(Spoken.)

not what you think! No— it's nerves!
 been din - ing out With—my nerves!"
 land on your head, Or— your nerves!

Nº 10.

SONG. (Comte.)

“DO I LIKE LOVE?”

Words by
FRED. E. WEATHERLY.

Music by
PAUL A. RUBENS.

Allegretto.

Comte.

1. Do I like

Piano.

COMTE.

love? *Qu'en pen_ses vous?* It is so nice, And char_mant, too. It is one

COMTE.

great big sweet com_bine,— I hold your hand, And you hold mine. For don't you

COMTE. see! It's just we two! For don't you see! It's just we two! Do I like

accel.

COMTE. love? Do I? Don't you?

ff accel. rall. a tempo f

COMTE. How do I

*Ped. * Ped. **

COMTE. like it? How, you say? Oh! in the usual sort of way. *Comme cil comme*

mf

COMTE. *ca!* Just so, like this, With one, and two, And three lit_tle kiss. For don't you

rall.

COMTE. see! It's just we two! For don't you see! It's just we two! Do you like

accel.

COMTE. love? I do! Don't you?

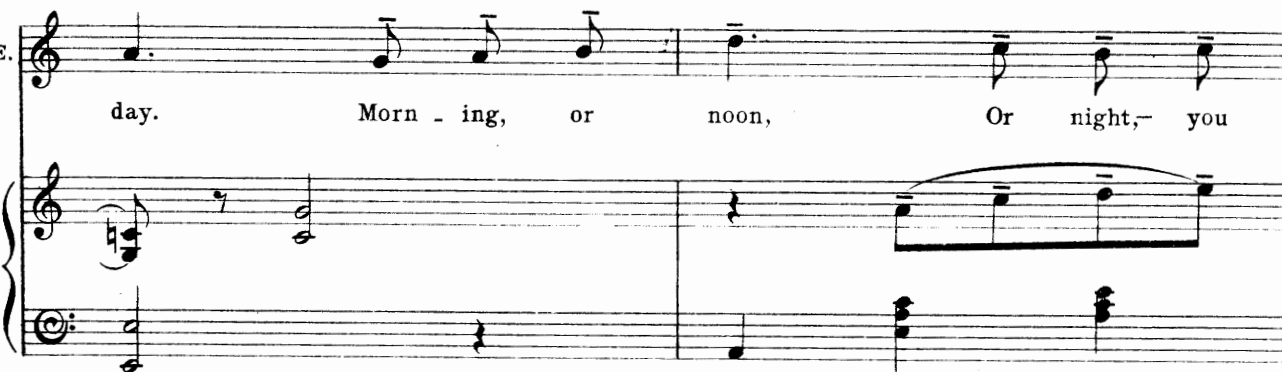
ff accel. rall. a tempo f

COMTE. 2. When do I

p * *p* *

COMTE.  *mf*

like it? When- you say? At no par - tic - ular time of

COMTE. 

day. Morn - ing, or noon, Or night, - you

COMTE.  *rall.*

see, For love is love For you and me. For don't you

COMTE.  *accel.*

see! It's just we two! For don't you see! it's just we

COMTE. two! Do I like love? I

ff *rall.*

COMTE. do! Don't you?

a tempo *f* *Ad.* *

COMTE. 3. Why do I

Ad. *

COMTE. like it? I'll tell you why. But if you can't tell Why should

mf

COMTE. I? But I do like it more and more, What else were

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "I? But I do like it more and more, What else were". The piano accompaniment is written in two staves (treble and bass clefs) and includes a variety of chords and melodic lines.

COMTE. we cre - a - ted for? For oh, I say! It's just we

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "we cre - a - ted for? For oh, I say! It's just we". The piano accompaniment includes a section marked "rall." (rallentando) with a curved line over the notes, indicating a slower tempo.

COMTE. two! For oh, I say! It's just we two! Do I like

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "two! For oh, I say! It's just we two! Do I like". The piano accompaniment includes a section marked "accel." (accelerando) with a curved line over the notes, indicating a faster tempo.

COMTE. love? Don't you? Well I do!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "love? Don't you? Well I do!". The piano accompaniment includes a section marked "ff" (fortissimo) and another marked "rall." (rallentando).

No. 11.

SONG. (Betty) and CHORUS.

"MY LADY'S - MAID."

Words and Music by

PAUL A. RUBENS.

Moderato.

Betty.

Piano.

ff *mf*

BET.

I'm a la - dy's maid

BET.

To a la - dy pro - per, And my la - dy's said

BET. *rit.*

That I am a top - - per. She makes no com -

BET.

- plaint, She's quite sa - tis - fied.

BET. *rit.*

She don't put on paint, I don't put on

BET. *GIRLS. a tempo*

side. Put on paint, Put on side.

REFRAIN.

BETTY.

CHORUS.

Oh, I'm the la - dy's - maid, Maid to my la - dy;

BETTY.

CHORUS.

I am not a - fraid 'Fraid, of my la - dy.

BETTY.

I don't make a fuss, If I'm not paid; For

BET.

I'm "my la - dy" And I am "my maid!" maid!"

BET.

ff *mf*

BET.

BET.

In the af - ter - noon Come my la - dy's

p

BET.

call - - ers, I spot ve - ry soon

BET. Which are the stone - wall - ers. I give her ad -

BET. - vice, When a man I see,

BET. *rit.* If I say he's nice, Then we both a -

GIRLS. *a tempo*

BET. - gree. If he's nice, she'll a - gree.

REFRAIN.

BETTY.

CHORUS.

Oh, I'm the la - dy's-maid, Maid to my la - dy;

BETTY.

CHORUS.

I am not a - fraid 'Fraid, of my la - dy.

BETTY.

I don't make a fuss, If I'm not paid; For

BET.

I'm "my la - dy" And I am "my maid!" maid!"

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth notes and chords. There are some dynamic markings like 'v' and 'f'.

The second system of musical notation continues the piece. It features similar melodic and bass line patterns as the first system, with some changes in rhythm and dynamics.

The third system of musical notation shows further development of the melody and bass line. The piece maintains its rhythmic character with eighth and sixteenth notes.

The fourth system of musical notation includes a repeat sign at the beginning of the upper staff. The melody and bass line continue with some harmonic changes.

The fifth system of musical notation continues the piece, showing a mix of eighth and sixteenth notes in both staves.

The sixth system of musical notation concludes the piece with two endings. The first ending is marked '1.' and the second ending is marked '2.'. Both endings lead to a final cadence.

Nº 12.

CHORUS. (Girls.)

"ARCHERY."

Words by
PERCY GREENBANK.Music by
PAUL A. RUBENS.

Moderato.

Piano. *mf*

The first system of the musical score is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato.' and the dynamic is 'mf'. The music begins with a series of chords in the treble staff and a simple eighth-note bass line in the bass staff. The first measure contains a whole note chord in the treble and a half note in the bass. The second measure has a quarter note chord in the treble and a quarter note in the bass. The third measure features a quarter note chord in the treble and a quarter note in the bass. The fourth measure has a quarter note chord in the treble and a quarter note in the bass. The fifth measure contains a quarter note chord in the treble and a quarter note in the bass. The sixth measure has a quarter note chord in the treble and a quarter note in the bass. The seventh measure features a quarter note chord in the treble and a quarter note in the bass. The eighth measure has a quarter note chord in the treble and a quarter note in the bass. The system ends with a double bar line.

The second system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a series of chords in the treble staff and a simple eighth-note bass line in the bass staff. The first measure contains a whole note chord in the treble and a half note in the bass. The second measure has a quarter note chord in the treble and a quarter note in the bass. The third measure features a quarter note chord in the treble and a quarter note in the bass. The fourth measure has a quarter note chord in the treble and a quarter note in the bass. The fifth measure contains a quarter note chord in the treble and a quarter note in the bass. The sixth measure has a quarter note chord in the treble and a quarter note in the bass. The seventh measure features a quarter note chord in the treble and a quarter note in the bass. The eighth measure has a quarter note chord in the treble and a quarter note in the bass. The system ends with a double bar line.

The third system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a series of chords in the treble staff and a simple eighth-note bass line in the bass staff. The first measure contains a whole note chord in the treble and a half note in the bass. The second measure has a quarter note chord in the treble and a quarter note in the bass. The third measure features a quarter note chord in the treble and a quarter note in the bass. The fourth measure has a quarter note chord in the treble and a quarter note in the bass. The fifth measure contains a quarter note chord in the treble and a quarter note in the bass. The sixth measure has a quarter note chord in the treble and a quarter note in the bass. The seventh measure features a quarter note chord in the treble and a quarter note in the bass. The eighth measure has a quarter note chord in the treble and a quarter note in the bass. The system ends with a double bar line.

The fourth system of the musical score continues the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a series of chords in the treble staff and a simple eighth-note bass line in the bass staff. The first measure contains a whole note chord in the treble and a half note in the bass. The second measure has a quarter note chord in the treble and a quarter note in the bass. The third measure features a quarter note chord in the treble and a quarter note in the bass. The fourth measure has a quarter note chord in the treble and a quarter note in the bass. The fifth measure contains a quarter note chord in the treble and a quarter note in the bass. The sixth measure has a quarter note chord in the treble and a quarter note in the bass. The seventh measure features a quarter note chord in the treble and a quarter note in the bass. The eighth measure has a quarter note chord in the treble and a quarter note in the bass. The system ends with a double bar line.

GIRLS.

1. We are lit - tle la - dies
2. But we lit - tle la - dies

rall.

p a tempo

GIRLS.

who are keen on Shoot - ing with an ar - row
love com - pet - ing, Some - times for a ma - tri -

GIRLS.

and a bow, You'll ob - serve we've pret - ty
- mo - nial prize, And our me - thods take a

GIRLS.

frocks of green on, But our cos - tume is not
lot of beat - ing, At this kind of sport we're

GIRLS.

all for show. As a rule we're ve - ry, ve - ry mod - est,
 ve - ry wise. When we see a tar - get in the dis - tance,

GIRLS.

On the ground we keep our lit - tle eyes,
 Cu - pid's ar - rows we em - ploy, you know.

GIRLS.

But you'll find our con - duct of the odd - est,
 Though we man - age things with - out as - sis - tance,

GIRLS.

When we are en - gaged in shoot - ing for a prize.
 Still we don't mind two strings to our lit - tle bow!

rall.

GIRLS.
 O - ther - wise we hide our lit - tle eyes!
 Some - times we have three strings to our bow!

a tempo

GIRLS.
 When we stand up to take an aim We feel so ex -
 When we at first get in - tro - duced We feel so ex -

GIRLS.
 - cit - ed, We fix the ar - row on the string, And
 - cit - ed, We get some young man on the string, And

GIRLS.

then give a pull. If we don't
he gives a pull. If things go

GIRLS.

miss the horrid tar - get, We're quite de - light - ed, And we act like
ve - ry ve - ry smoothly We're soon u - nit - ed, And we act like

GIRLS.

per - fect lit - tle de - vils When we hit the bull!
per - fect lit - tle de - vils When we hit the bull!

DUET. (Comte and Gwenny.)

"MY COMTESSE!"

Words by
PERCY GREENBANK.Music by
PAUL A. RUBENS.

Tempo di Valse.

Piano.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a melody in the right hand marked *mf* and a bass line in the left hand marked *p*. The melody features a series of eighth and sixteenth notes, with some notes beamed together. The bass line consists of chords and single notes, providing harmonic support.

GWENNY.

1. We Eng-lish maid-ens are

This system shows the vocal line for Gwenny and the piano accompaniment. The vocal line starts with a whole rest followed by a quarter note '1.' and then the lyrics 'We Eng-lish maid-ens are'. The piano accompaniment continues with chords and single notes, marked *p*.

GWEN.
Ra-ther cold in dis-pos-i-tion; Is it be-cause we live

This system shows the vocal line for Gwenny and the piano accompaniment. The vocal line has the lyrics 'Ra-ther cold in dis-pos-i-tion; Is it be-cause we live'. The piano accompaniment consists of chords and single notes.

COMTE.

GWEN.
In this chil-ly northern clime? There is a land a-far,

This system shows the vocal line for Gwenny and the piano accompaniment. The vocal line has the lyrics 'In this chil-ly northern clime? There is a land a-far,'. The piano accompaniment is marked *rall.* and consists of chords and single notes.

COM. Realm of fan - cy and tra - di - tion;— Ah, what would I not give

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "Realm of fan - cy and tra - di - tion;— Ah, what would I not give". The piano accompaniment is in G major and begins with a grand staff (treble and bass clefs). The music is in a 4/4 time signature.

COM. BOTH. If you'd come there for a time! ——— Just for a time! ———

rall.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "If you'd come there for a time! ——— Just for a time! ———". The piano accompaniment is in G major and begins with a grand staff. The music is in a 4/4 time signature. The tempo marking "rall." is placed below the piano accompaniment.

COM. *a tempo* Far a - way on that south - ern shore, ah! ——— You would make such a sweet se -

a tempo

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "Far a - way on that south - ern shore, ah! ——— You would make such a sweet se -". The piano accompaniment is in G major and begins with a grand staff. The music is in a 4/4 time signature. The tempo marking "a tempo" is placed above the vocal line and below the piano accompaniment.

COM. - ño - ra; ——— Sunbeams would throw, To you be - low,

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "- ño - ra; ——— Sunbeams would throw, To you be - low,". The piano accompaniment is in G major and begins with a grand staff. The music is in a 4/4 time signature.

COM. *rall.* *a tempo*

Ma - ny a soft ca - res. With the winds from the South that woo you,

rall. *a tempo*

COM. *rall.* *a tempo*

— And the or - ange trees bend - ing to you, — Dear La - dy Dis -

rall. *a tempo*

COM. *rall.*

- dain, Out there you would reign As my beau - ti - ful Com - tesse!

rall.

mf

Slower.

GWENNY.

2. It must be nice, no doubt, In an atmosphere so sun-ny. — Close to the

COMTE.

GWEN. purple hills, With the sapphire sky a - bove. No - bo - dy thinks a - bout

COM.

COM. A - ny-thing so base as mo - ney; — All day one's fan - cy thrills

BOTH.

COM. Just with love, and on - ly love — And on - ly love. —

GWENNY. *a tempo*

Far a - way on that south - ern shore, ah! I should make such a

GWEN. *rall.* *a tempo*

sweet se - ño - ra; Sun - beams would throw To

GWEN.

me be - low Ma - ny a soft ca - ress.

GWEN. COMTE. *a tempo*

With the winds from the South that woo you, And the

COM. *rall.* *allegro* GWENNY.

or - ange trees bend - ing to you, I would not dis -

BOTH.

- dain For ev - er to reign As {your} {my} beau - ti - ful Com -

BOTH. *rall.*

- tesse! As {your} {my} beau - ti - ful Com - tesse,

BOTH. *rall.*

As {your} {my} beau - ti - ful Com - tesse. *rit.*

N^o 14.

FINALE.—ACT I.

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Tempo di Valse.

Bill.

Oh! I am the pet of May - fair, I

Piano. *ff* *p*

BILL.

bask in Bel - gra - vi - a's breeze. When I stroll down Park Lane, All the

POSH.

POSH.

la - dies "ong train," Say "Ow do you do, if you please!" Oh!

CHORUS. *ff*

CHO.

he is the pet of May - fair, He basks in Bel - gra - vi - a's

ff

CHO.

breeze. When he strolls down Park Lane, All the la - dies "ong

CHO.

Moderato.

train; Say "Ow do you do if you please?"

sfz *rall.*

GWENNY.

Oh my! what will be - come of us? I am vexed with you, dear.

p

GWEN.

It's so un - for - tu - nate, you know, What is to be done?

BETTY.

Buck up, and don't make such a fuss, And I'll pull you through, dear! If

BETTY & HOUSEMAIDS.

BET

you're not a sil - ly Lit - tle Bil - ly, We shall have such fun! We feel ex -

rit.

Tempo di Marcia.

BET. & MAIDS.

- treme - ly pleased to meet you! — You are a great man,

BET. & MAIDS.

we're a - ware, ————— And we'll do ev - 'ry-thing we can to

BET. & MAIDS.

treat you ————— Just as be - comes such a migh - ty mil - lion -

BET. & MAIDS.

SUSAN.

- aire! If mas - ter were at home a - gain, how ve - ry pleased he'd be, I'm

SUS.

sure you'll all a - gree, De - light - ed he would be, To find us en - tertain - ing such a

CHORUS.

SUS. *great ce-leb-rit-ee.* So *ve-ry, ve-ry pleased, So ve-ry, ve-ry pleased, So ve-ry*
So pleased will he be

CHO. *Ve-ry, ve-ry pleased will he be, ve-ry, ve-ry pleased he'll pleased he'll*
Ve-ry, ve-ry pleased, So ve-ry, ve-ry, ve-ry, ve-ry, ve-ry, ve-ry pleased he'll

Much slower.

SOLO. COMTE.

CHO. *be, So pleased he'll be. This*
be, So pleased he'll be.

COM. gen - tle - man's man - ner's a tri - fle fun - ny, Which ra - ther seems a

COM. pi - ty, I won - der where - ev - er he made his mon - ey, No

COM. doubt 'twas in the Ci - ty! Ah, yes! in the Ci -

rall.

CHORUS.

COM. - ty! Ah, yes in the Ci - ty! It is a

Ah, yes in the Ci - ty! It is a

a tempo

mf *ff*

CHO. way they have in the Ci - ty, — And it's a might - y cute way

way they have in the Ci - ty, — And it's a might - y cute way

CHO. too; — It is a way that's ra - ther ris - ky, — And if you're

too; — It is a way that's ra - ther ris - ky, — And if you're

CHO. ham - mered things look blue. You must hus - tle, Shout and

ham - mered things look blue. You must hus - tle, Shout and

CHO. *rall.*
 bus - tle, All a - bout Throg - mor - ton A - ve - nue. — But then the
 bus - tle, All a - bout Throg - mor - ton A - ve - nue. — But then the

CHO. *a tempo*
 for - tunes made in the Ci - ty Are ex - trem - ly fine ones
 for - tunes made in the Ci - ty Are ex - trem - ly fine ones

CHO. *molto rall.* BILL.
 too! Fine ones too! I'm O - roy - a Brown,
 too! Fine ones too!

BILL.

Loud-ly you greet me! In and out of town You're sure to meet me!

CHORUS.

He's a per-son of Fame and re-nown! For he's O -

CHO.

- roy - a, O - roy - a Brown!

pp

Ad. *

CHO.

For he's O - roy - a, O -
For he's O - roy - a, O -

CHO.

- roy - a Brown!
- roy - a Brown!

a tempo

sf

Act II.

N^o 15.

SONG. (Gwenny.)

"WHO? WHO? WHO?"

Words and Music by

PAUL A. RUBENS.

Moderato grazioso.

Gwenny.

1. A

GWEN.

rid_dle I want to ask, So say if you can— It's

mp

GWEN.

not an ea - sy task For wo - - man or man. If

rall.

GWEN.

some-one else you were, You'd an - - swer to me; The

GWEN.

rall.

ques-tion's not quite fair, Per - haps you'll a - gree.

rall.

REFRAIN.
Slower.

GWEN.

Who? Who? Who? Could be just as sweet as

GWEN.

you? Who? Who? Who? Could pos -

GWEN. - sess such eyes of blue? Who? Who?

The first system of music features a vocal line for 'GWEN.' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are '- sess such eyes of blue? Who? Who?'. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. The melody in the piano part is primarily in the right hand, with some chords in the left hand.

GWEN. Who? Could be ev - er half so true?

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'Who? Could be ev - er half so true?'. The piano accompaniment continues with similar melodic and harmonic patterns.

GWEN. *rall.* Who? Who? Who? On - ly you.

The third system includes a 'rall.' (rallentando) marking above the vocal line. The vocal line lyrics are 'Who? Who? Who? On - ly you.'. The piano accompaniment also has a 'rall.' marking below it. The tempo is noticeably slower than the previous systems.

Tempo I! GWEN. 2. Co -

The fourth system begins with a 'Tempo I!' (ritornello) marking. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment features a dynamic marking 'p' (piano) and continues with a more active melody. The lyrics '2. Co -' are visible at the end of the system.

GWEN.

- nun-drums, as a rule, Are made by a dunce, And

GWEN.

al-most an-y fool Can guess them at once. But

rall.

GWEN.

this one is a bit U-nique, I con-fess; The

GWEN.

rall.

an-swer, you'll ad-mit, No stran-ger could guess!

rall.

REFRAIN.
Slower.

GWEN. Who? Who? Who? Could be just as sweet as you?

GWEN. Who? Who? Who? Could pos - sess such eyes of blue?

GWEN. Who? Who? Who? Could be ev - er half so true?

GWEN. Who? Who? Who? On - ly you, you, you.

rall. *molto rall.*

No 16.

CHORUS OF PAGE-BOYS.

Words by
PERCY GREENBANK.

Music by
PAUL A. RUBENS.

Allegro.

Piano.

mf BOYS.

We're pert lit - tle, plump lit - tle page - boys!

BOYS.

What can we get you, pray? To cheer you up We

BOYS. LADIES.

bring you a cup Of cof-fee on a tray, tray, tray! Oh,

Ladies.

dear lit-tle, nice lit-tle page - boys! Just one oth-er thing we

Ladies.

want, And that is a tee - ny Drop of the gree - ny,

Ladies. *rall.* - - - *f* FULL CHORUS.

Crème - - - *de* - - - *menthe.* - - - Oh,

rall. - - - *f*

CHO. dear lit_tle, nice lit_tle page - boys! One thing we want, And

CHO. that is a drop, Just a lit_tle drop of *crème de*

CHO. *menthe,* Oh dear lit_tle, nice lit_tle page boys! Just

CHO. one oth_er thing we want. Well don't make a fuss, But

PAGE BOYS.

CHO. ALL.

just fol - low us; We'll get you some *crème de menthe*. Well
We

ALL.

don't make a fuss, But just fol - low us; For *crème de*

ALL.

menthe.

dim.

No. 17.

SONG (Betty.)

"HER LITTLE DOG."

Words and Music by

PAUL A. RUBENS.

Slowly.

Betty.

Piano.

mf

BET.

p

1. Once a young man loved a lit - tle maid, And this lit - tle maid
 2. Though this man was ve - ry, ve - ry kind, To this lit - tle maid

BET.

Had a lit - tle dog. It's an old — sto - ry I'm a - fraid,
 (And the lit - tle dog), Pres - ents came much dear - er, he would find,

BET. Love a maid, — Love her lit - tle dog. Hers was such a
 For a maid — Than a lit - tle dog. If he took her

BET. mod - el lit - tle dog, Nev - er dis - o - beyed, (Like the lit - tle maid).
 dog out for a walk, It nev - er asked for hats, Sim - ply dined on Spratts;

BET. Ev - en if there chanced to be a fog, He
 And if he should feel in - clined to talk, He would

BET. *rall.*
 found the lit - tle dog Be - fore he found the lit - tle maid! For
 ask the dog - gie things That he could nev - er ask the maid. For

rall.

REFRAIN.

BET.

He loved her lit-tle dog, So, don't you see,
He loved her lit-tle dog, So, don't you see,

BET.

He real - ly must have loved Her e - qual - ly. — But when he
He real - ly must have loved Her e - qual - ly. — But when he

BET.

sent that dog a col-lar-ette, "Why do that?" said she;
took that dog to Pa-ris once, "Don't do that," said she;

BET.

1. "Don't spoil my lit-tle dog, Just spoil me!" For me!"
"Don't take my lit-tle dog, Just take me!" For me!"

rall.

BET.

mf

BET.

3. This young man had ma - ny love af - fairs, Like the lit - tle maid,
 4. Once he took this maid to dine at eight, Fin - ished ra - ther late,
 5. This young man was fre - quent - ly non - plussed By the lit - tle maid,

p

BET.

(And the lit - tle dog). How he loved to sit out on the stairs
 In a wob - bly state, He had had a charm - ing tête - à - tête
 (Not the lit - tle dog). He would put her now and then on trust, -

BET.

With a maid — (Not a lit - tle dog).
 With the maid — (Not the lit - tle dog).
 The maid — (Not the lit - tle dog).

BET.

Once this maid - en saw him walk - ing by
 Af - ter din - ner ev - 'ry - thing went round,
 One night he was left to dine a - lone,

BET.

With a la - dy - fic! When she asked him why,
 So at least he found, Could - n't see the ground,
 Real - ly on his own, And if it were known,

BET.

He would ve - ry - bash - ful - ly re - ply, "I
 All the for - eign wai - ters he'd as - tound; He'd
 Al - though with the dog he picked a bone, The

rall.

BET.

on - ly took the la - dy out To please the lit - tle dog!" Oh,
 whis - tle for the maid and then he'd - Kiss the lit - tle dog! Oh,
 bone he real - ly wished to pick was With the lit - tle maid! Oh,

rall.

REFRAIN.

BET. 

He loved her lit_tle dog, So, don't you see,
 He loved her lit_tle dog, So, don't you see,
 He loved her lit_tle dog, So, don't you see,

BET. 

He real - ly must have loved Her e - qual - ly. When he
 He real - ly must have loved Her e - qual - ly. When he
 He real - ly must have loved Her e - qual - ly. When he

BET. 

said he'd nev - er loved be - fore, "Is that so?" said she; It's
 took that dog up - on his lap, "That's not right," said she; "You
 gave that dog a hid - ing once, "Don't do that," said she;

BET. 

"Tell that my lit_tle dog, Don't tell me!" Oh, me!"
 not good for lit_tle dogs, But it won't hurt me!" For me!"
 may hide my lit_tle dog, But you shan't lose me! Oh, me!"

"I DON'T SEEM TO WANT YOU WHEN YOU'RE WITH ME."

Words and Music by

PAUL A. RUBENS.

Piano. *mp* *Very slowly.*

Slowly.
SUSAN.
colla voce

I don't know what to say or do, To

SUS.
prove that I am fond of you, I know I'm cold and

SUS. *rall.*
cas - ual too, Sort of fear, When you're near, Ain't it queer?

rall.

REFRAIN.

SUS. I don't seem to want you when you're with me, I

SUS. can't find a sin - gle thing to say, But I

SUS. sort of kind of miss you, And I feel I want to kiss you, Just as

SUS. soon as ————— you've gone a - way.

SUSAN.

I long to seize your lit - tle hand, And

colla voce

SUS.

sort of well, you un - der - stand - And though each move be -

SUS.

- fore I've planned, Still, I wait, Till too late, Is it fate?

rall.

REFRAIN.

SUS. 

I don't seem to want you when you're with me, I

SUS. 

can't find a sin - gle thing to say, But I

SUS. 

feel I'd like to seize you, In my arms, and sim - ply squeeze you, Just as

SUS. 

soon as you've gone a - way.

SUS.

mp

SUS.

3. You real - ly might be kind to me, My

colla voce

SUS.

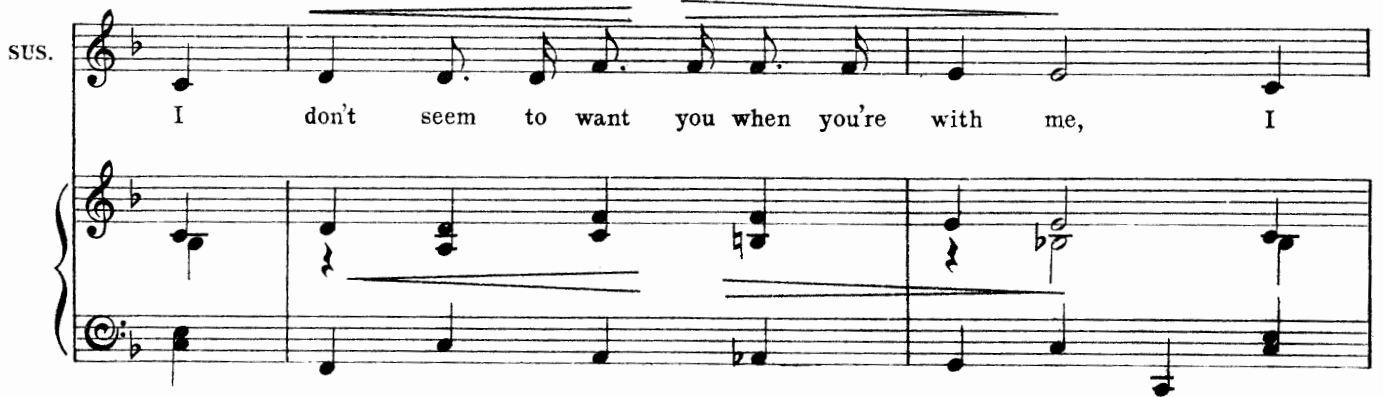
awk - ward - ness you sure - ly see, You sim - ply must be -

SUS.

- long to me, I'm so shy, But I'll try, Till I die!

rall.

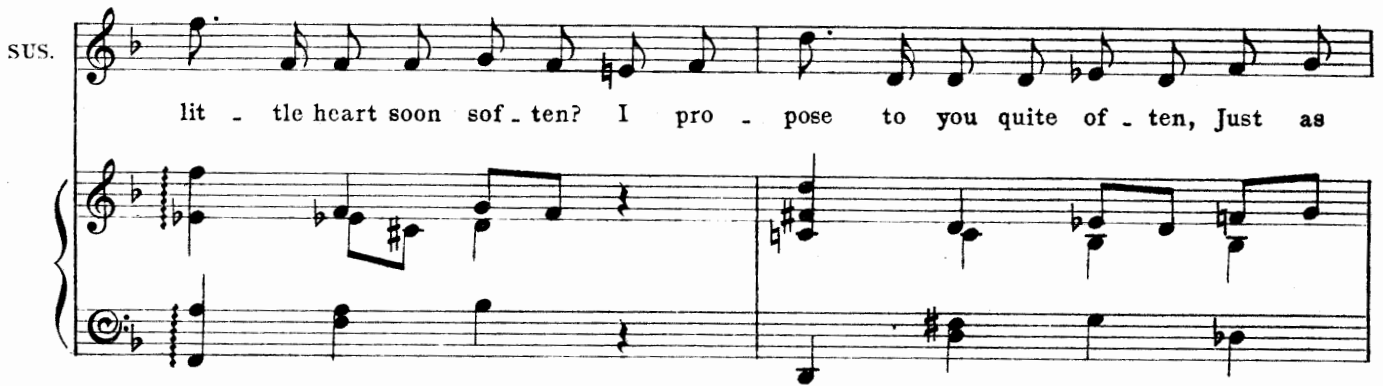
SUS. I don't seem to want you when you're with me, I



SUS. can't find a sin - gle thing to say; Will your



SUS. lit - tle heart soon sof - ten? I pro - pose to you quite of - ten, Just as



SUS. soon as you've gone a - way.



Nº 19.

SONG. (Comte.)

"I LIKE YOU IN VELVET."

Words and Music by

PAUL A. RUBENS.

Moderato.

Comte.

Musical notation for the introduction of the song. It features a vocal line for the Comte and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Moderato'. The piano part begins with a series of chords and moving lines in both hands, while the vocal line has a few notes and rests.

COM.

1. There's a girl I simply dote on, She has no sin - gle
 2. For— you I have a pas - sion— I can - not sleep or

Musical notation for the first two lines of the song. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The piano part consists of chords and moving lines in both hands.

COM.

flaw - eat; A sim - ple skirt_ and coat on, And
 The la - test Pa - ris fa - shion Can -

Musical notation for the final two lines of the song. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The piano part consists of chords and moving lines in both hands.

COM. sail - or hat - of straw, And yet she looks more
not make you - more sweet. What - ev - er frock you're

COM. splen - did, Than all the world - to - day; She'll
dressed in, Be - side your eyes - will pall - I

COM. soon be my - in - tend - ed, Per - haps, that's why - I say - It's
take no in - ter - est in Your dress - ma - ker - at all. It's

COM. *f* you I love - Not your frock, your hat, your glove,
you I love - Not your frock, your hat, your glove,

REFRAIN.
a tempo

COM. *a tempo*

I like you in vel - vet, I love you in plush, In

COM. *a tempo*

sa - tin you are just like Your own love - ly blush, You're

COM. *a tempo*

charm - ing in silk, Or a plain wool - len shawl; But you're

COM. *a tempo*

sim - ply de - light - ful In - an - y - thing at all!

D. C.

COM.


3. You — may be dressed for din - ner, You
 4. If — I should make a cor - rec - tion, Would

COM.

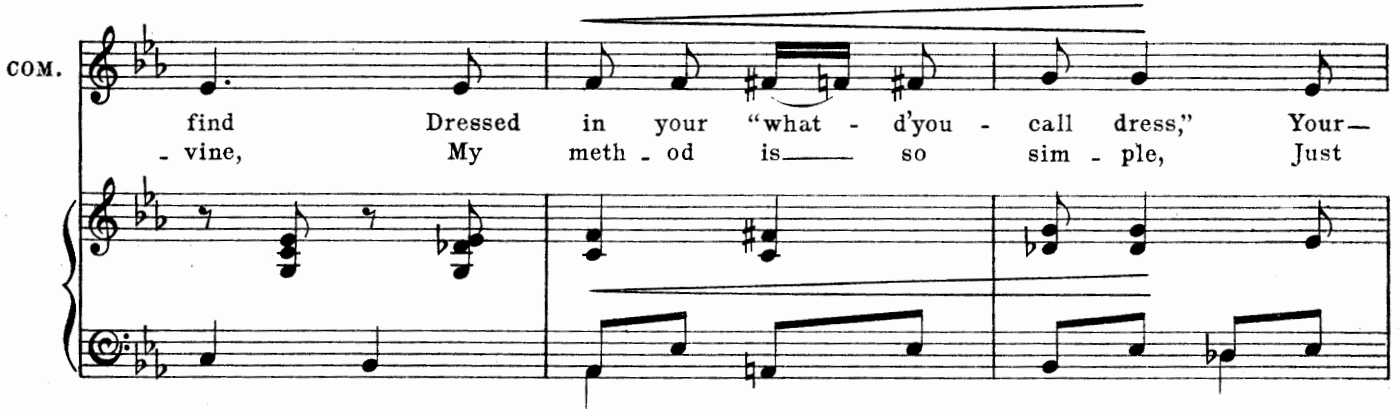
may be dressed for tea, But I am quite a be -
 there be an - y harm? Your waist would be — per -

COM.

- gin - ner, It makes no mat - ter to me. You
 - fec - tion, Sur - round - ed by my arm. Your

COM. 

may be in— your ball - dress, Or you per - haps— I'll
lit - tle mouth, and dim - ple, I could make quite— di -

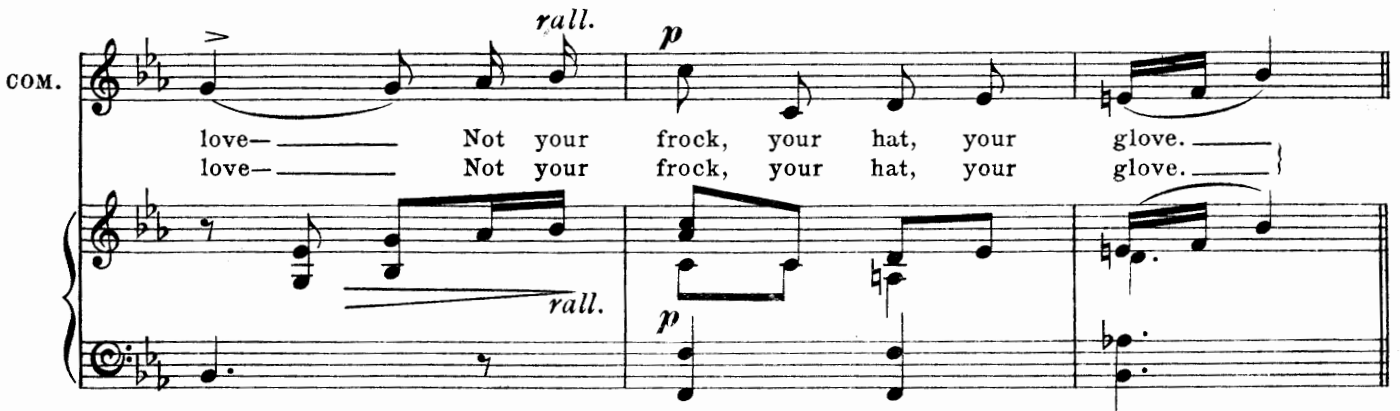
COM. 

find Dressed in your "what - d'you - call dress," Your—
- vine, My meth - od is— so sim - ple, Just

COM. 

oh, well, ne - ver mind. It's *f* you I
place them close— to mine. It's *f* you I

cresc.

COM. 

love— Not your frock, your hat, your glove.
love— Not your frock, your hat, your glove. }

rall. *p*

REFRAIN.
a tempo

COM. *a tempo*

I like you in vel - vet, I love you in plush, In

COM. *a tempo*

sa - tin you are just like Your own love - ly blush, You're

COM. *a tempo*

charm - ing in silk, Or a plain wool - len shawl; But you're

COM. *a tempo*

sim - ply de - light - ful In - an - y - thing at all!

N^o 20.

SONG. (Susan) and Chorus.

"THE MISSIS?"

Words by
PERCY GREENBANK.Music by
PAUL A. RUBENS.

Allegro.

Susan.

Piano.

ff

SUSAN. CHORUS.

1. Who is it that comes down-stairs. The Mis - sis, the Mis - sis!

2. Who can stop your Sun - days out? The Mis - sis, the Mis - sis!

p *f*

SUSAN.

Catch - ing you quite un - a - wares In friend - ly tête - à - têtes?
Who can or - der you a - bout In man - ner stiff and proud?

p

SUS.

CHORUS.

She's o - bey'd by all of you, The Mis - sis, the Mis - sis!
You must al - ways bear in mind The Mis - sis, the Mis - sis!

p *f*

SUSAN.

CHORUS.

From the pom - pous but - ler to The maid who scrubs the grates. Just look
In the kitch - en you will find No fol - low - ers a - lowed. No mis -

p

CHO.

out, just look out When she's a - bout!
take, no mis - take She's wide a - wake!

REFRAIN.
SUSAN.

I'm the Mis-sis of the par-ty to - night,

p

SUS.

Just look on me in a rol-lick - ing light.

SUS.

I'm not se - vere, You can come near,

legato.

SUS.

Please don't think I'm go - ing to bite.

CHORUS.

CHO. She's the mis - sis of the par - ty to - night,

CHO. She's so charm - ing and ex - tremely po - lite,

CHO. Let your - selves go, For, don't you know

CHO. She's the mis - sis of the par - ty!

D. C.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature, showing a simple eighth-note accompaniment.

The second system continues the piece with two staves. The upper staff shows more complex chordal textures and melodic lines. The lower staff maintains the rhythmic accompaniment with some chordal changes.

The third system of musical notation features two staves. The upper staff has a more active melodic line with some slurs. The lower staff continues the accompaniment with consistent eighth-note patterns.

The fourth system of musical notation consists of two staves. The upper staff shows a melodic phrase with a sharp sign indicating a key change or modulation. The lower staff continues the accompaniment.

The fifth and final system of musical notation on the page consists of two staves. The upper staff concludes the piece with a melodic line. The lower staff provides the final accompaniment.

First system of musical notation. The right hand (treble clef) features a series of chords and a melodic line starting with a slur and the word "legato". The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The right hand continues with chords and a melodic line. The left hand maintains the eighth-note accompaniment. The key signature remains two flats.

Third system of musical notation. The right hand features a melodic line with some rests and a dynamic marking of *f* (forte). The left hand continues with the eighth-note accompaniment. The key signature remains two flats.

Fourth system of musical notation. The right hand has a melodic line with a slur and the word "legato". The left hand continues with the eighth-note accompaniment. The key signature remains two flats.

Fifth system of musical notation. The right hand features a melodic line with a slur. The left hand continues with the eighth-note accompaniment. The key signature remains two flats.

Nº 21.

OCTET.

"LEAP YEAR."

Words and Music by

PAUL A. RUBENS.

Moderato.

Girls.

The first system of music consists of two staves. The top staff is for the vocal part, labeled "Girls.", and contains a whole rest for the first four measures. The bottom staff is for the piano accompaniment, labeled "Piano.", and is marked *mp*. It features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and slurs.

The second system of music consists of two staves. The top staff is for the vocal part, labeled "GIRLS.", and contains a whole rest for the first four measures. The bottom staff is for the piano accompaniment, which continues the complex rhythmic pattern from the first system.

The third system of music consists of two staves. The top staff is for the vocal part, labeled "GIRLS.", and contains the lyrics "1. We have a some - thing we must say!". The bottom staff is for the piano accompaniment, which is marked *p*. The piano part continues with a similar rhythmic pattern, including slurs and rests.

MEN. GIRLS.

If it's pol - ite, then tell us pray! Will you think us rude?

GIRLS. MEN.

Are we mis - con - strued? Ve - ry strict at - ten - tion we will pay.

GIRLS. MEN.

Leap year does not come ev - 'ry day. Oh, what a for - ward

MEN. GIRLS.

thing to say! Are you ve - ry mad? Do you

GIRLS. think us ve - ry bad? MEN. Not bad, GIRLS. Not so bad. MEN. But we're

GIRLS. Too shy to stay!
rall.

MEN. far too shy to stay.

REFRAIN.
Slower.

GIRLS. This year, next year, now or ne - ver, Is - n't a - ny use to

GIRLS. us what - e - ver. Leap year comes but sel - dom, so

GIRLS. We must take our chance, you know. Ah! _____

MEN. This year, next year, now or ne - ver

legato

MEN. (Cer - tain - ly the scheme is ra - ther cle - ver), Can't you wait a bit? No,

GIRLS.

GIRLS. we're a - fraid that it Must be this year, or ne - ver!

mp

MEN.

The first system of music consists of a vocal line for men and piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of whole rests. The piano accompaniment is written for a grand piano with two staves (treble and bass clefs) and a key signature of one sharp. It features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter notes. Phrasing slurs are used to group notes in both hands.

MEN.

The second system of music is identical in notation to the first system, featuring a vocal line for men with four measures of whole rests and piano accompaniment.

MEN. GIRLS.

2. We are en-tire - ly in your hands_ As each of us quite

The third system includes vocal lines for men and girls and piano accompaniment. The men's vocal line (left) and girls' vocal line (right) both start with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment (left) begins with a piano dynamic marking (p) and consists of chords in the right hand and a bass line in the left hand. The lyrics are: "2. We are en-tire - ly in your hands_ As each of us quite".

GIRLS. MEN.

un - der - stands. Don't be too un-kind! Can love be so blind?

The fourth system includes vocal lines for girls and men and piano accompaniment. The girls' vocal line (left) and men's vocal line (right) both start with a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment (left) continues with chords and a bass line. The lyrics are: "un - der - stands. Don't be too un-kind! Can love be so blind?".

GIRLS. MEN.

We are think - ing ov - er your de - mands. We are but men so

MEN. GIRLS.

weak and frail. Oh, we have of - ten heard that tale!

MEN. GIRLS. MEN. GIRLS.

Do just as you will, We are hum - bly wait - ing still, Well, wait We must wait? Do not

MEN.

rall. - - - - - Poor fee - ble male!

GIRLS.

rush a poor fe - male!

rall. *rall.*

REFRAIN.
Slower.

GIRLS.

This year, next year, now or ne - ver, Is - n't a - ny use to

GIRLS.

us what - ev - er Leap year comes but sel - dom, so

GIRLS.

We must take our chance, you know. Ah! _____
MEN. _____

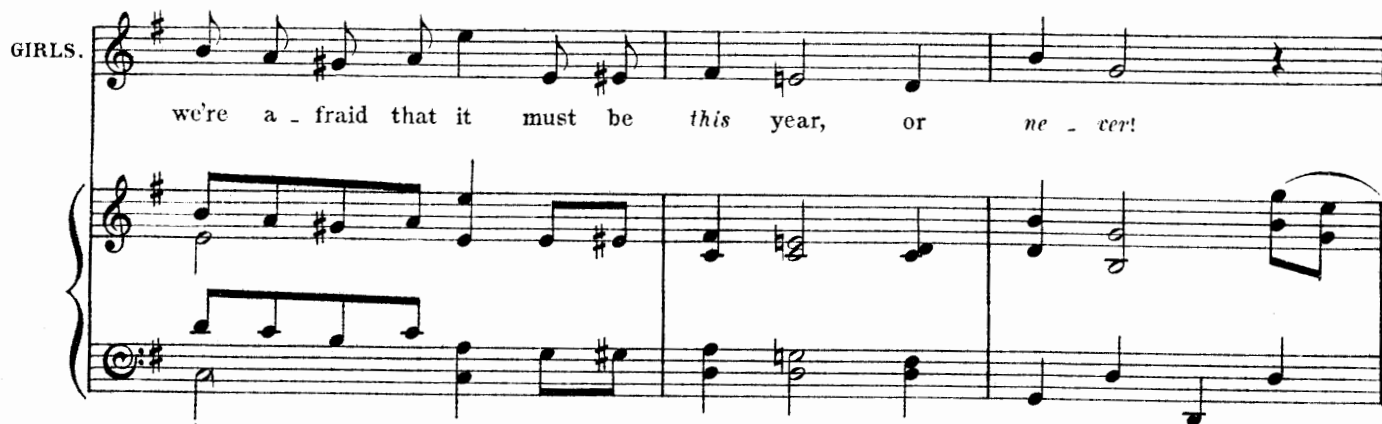
This year, next year, now or ne - ver,

legato.

MEN.

(Cer - tain - ly the scheme is ra - ther cle - ver) Can't you wait a bit? No,

GIRLS.

GIRLS. 

we're a - fraid that it must be this year, or ne - ver!

GIRLS. 

GIRLS. ALL.
This year? Next year? Ev - er? Yes. Now.

MEN.
This year? Next year? Ev - er? Now.

mp 



No 22.

SONG (Betty.) and CHORUS.

"IN SCARLET UNIFORM."

Words and Music by

PAUL A. RUBENS.

Marziale.

Betty.  1. If

Piano. 

BET. 
I were a sol - dier, And heard war's a - larms, I'd

BET. 
be ve - ry care - ful To be up in arms, In the

BET. arms of a some, one Who lik'd me a lot, And who prom-ised to

BET. kiss me In case I were shot. I'd march off to

BET. bat - tle, And shoul - der my gun, And fight for my

BET. coun - try (But chief - ly for fun.)

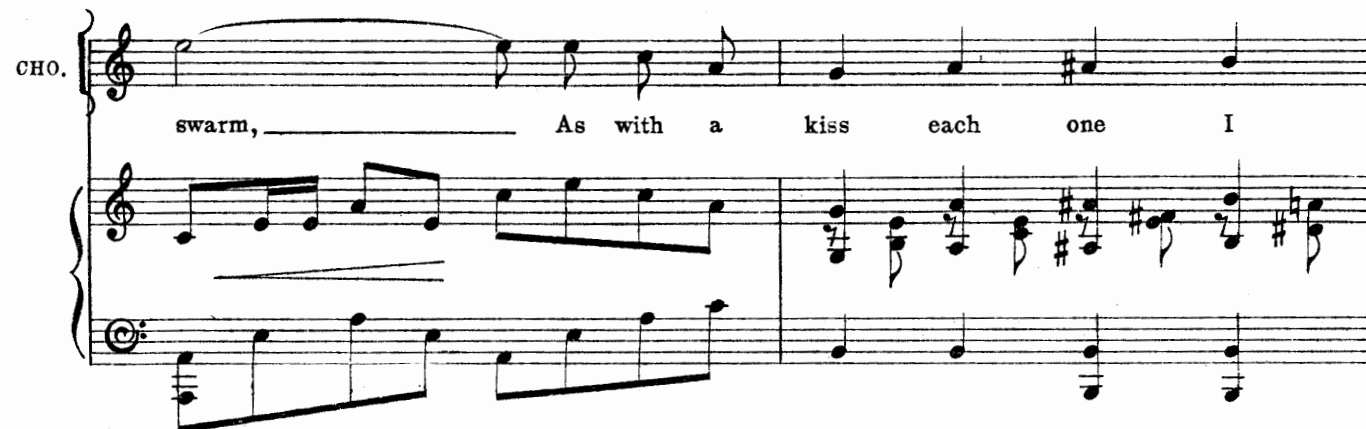
REFRAIN.

CHO.  See me in scar - let un - i -

pp

CHO.  - form, As I go march - ing down the

CHO.  street; You ought to see the peo - ple

CHO.  swarm, As with a kiss each one I

CHO. *ff*
greet! When I'm in scar - let un - i -

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note 'greet!' followed by a half note 'When', a quarter note 'I'm', a quarter note 'in', a quarter note 'scar', a quarter note 'let', a quarter note 'un', and a quarter note 'i'. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with eighth notes. A dynamic marking of *ff* is placed above the piano part.

CHO. - form, Al - though I take the town by

The second system continues the vocal line with a whole note '- form,' followed by a half note 'Al - though', a quarter note 'I', a quarter note 'take', a quarter note 'the', a quarter note 'town', and a quarter note 'by'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *ff* is present.

CHO. storm, I'm a - fraid it's not me They're

The third system continues the vocal line with a whole note 'storm,' followed by a half note 'I'm', a quarter note 'a - fraid', a quarter note 'it's', a quarter note 'not', a quarter note 'me', and a quarter note 'They're'. The piano accompaniment continues with similar rhythmic patterns.

CHO. wait - ing to see, But it's my scar - let un - i - form!

The fourth system concludes the vocal line with a quarter note 'wait - ing', a quarter note 'to see,', a quarter note 'But', a quarter note 'it's', a quarter note 'my', a quarter note 'scar - let', a quarter note 'un - i -', and a quarter note 'form!'. The piano accompaniment concludes with a final chord and a fermata. A dynamic marking of *ff* is present.

Piano introduction in 2/4 time. The music features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The piece begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic.

BETTY.

A dash - ing Lieu - ten - ant At first I would

Musical notation for Betty's first line, including the vocal line and piano accompaniment.

BET.

be, And la - ter as Cap - tain My

Musical notation for Betty's second line, including the vocal line and piano accompaniment.

BET.

name you would see; As Ma - jor, then Colo - nel, I'd

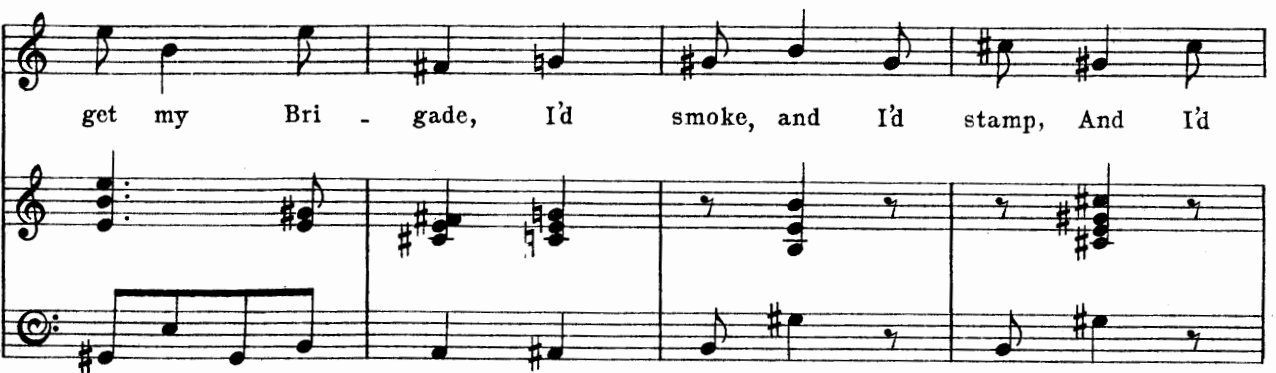
Musical notation for Betty's third line, including the vocal line and piano accompaniment.

BET. 


short - ly ap - pear; I'd get my pro - mo - tion At

BET. 

least ev - 'ry year; And when as a Gen - eral I

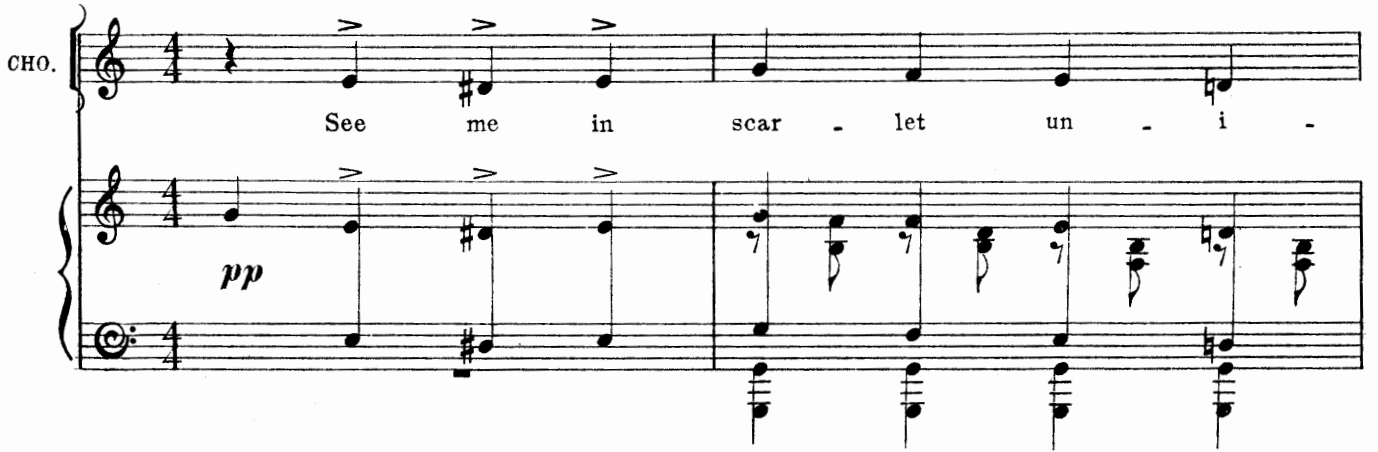
BET. 

get my Bri - gade, I'd smoke, and I'd stamp, And I'd

BET. 

drink lem - on - ade!

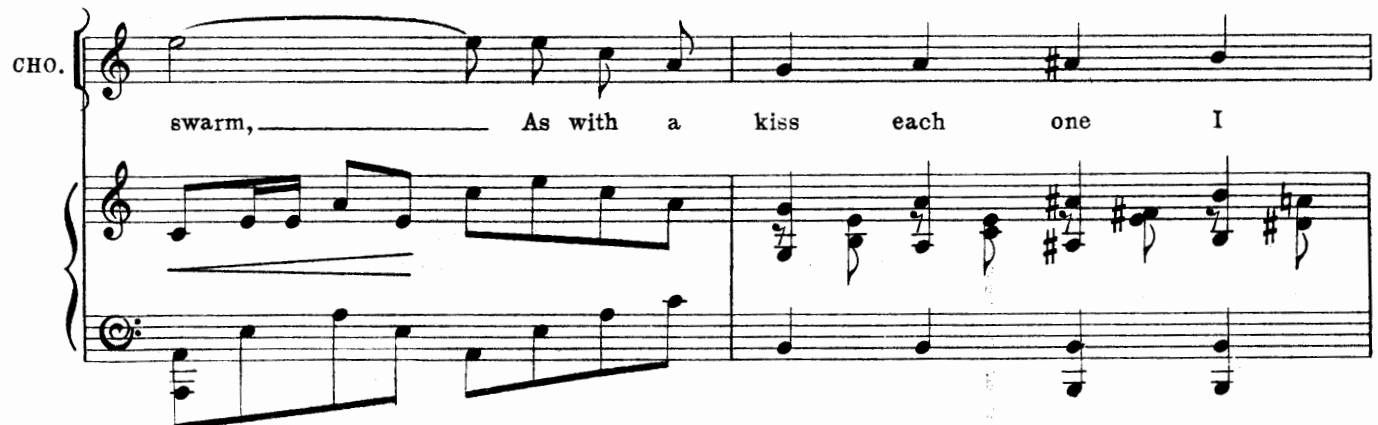
REFRAIN.

CHO.  See me in scar - let un - i -

pp

CHO.  - form, As I go march - ing down the

CHO.  street; You ought to see the peo - ple

CHO.  swarm, As with a kiss each one I

CHO. *ff*
 greet! ————— When I'm in scar - let un - i -

CHO. form, ————— Al - though I take the town by

CHO. storm, ————— I'm a - fraid it's not me They're

CHO. wait - ing to see, But it's my scar - let un - i - form!

Nº 23.

SONG (Colonel) and CHORUS.

"THE BEETLE AND THE BOOT."

Words and Music by

PAUL A. RUBENS.

Moderato.

Piano.

mf

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a simple harmonic accompaniment. The second system continues the melodic and harmonic patterns. The music is in a key with two flats and common time, marked 'Moderato' and 'Piano' with a dynamic of 'mf'.

COLONEL.

1. In a kit - chen

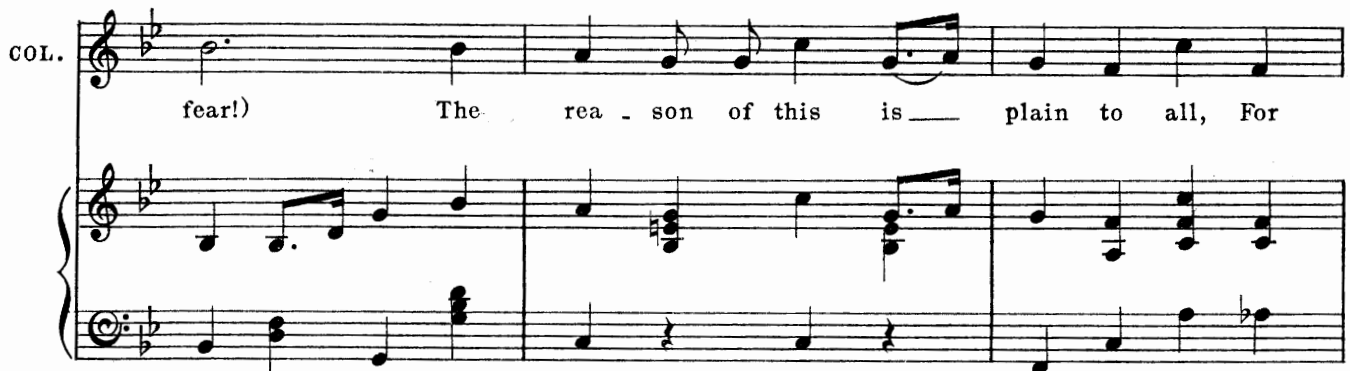
mp

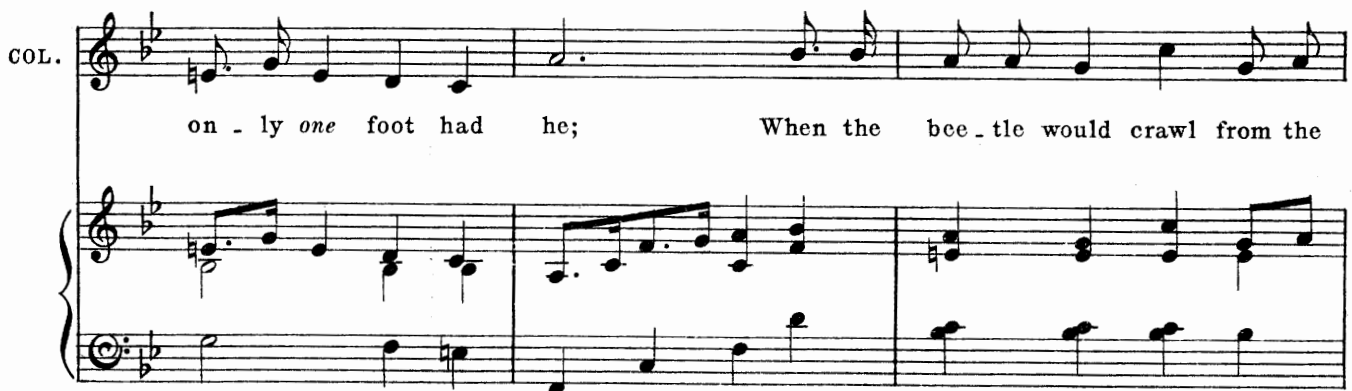
COL.

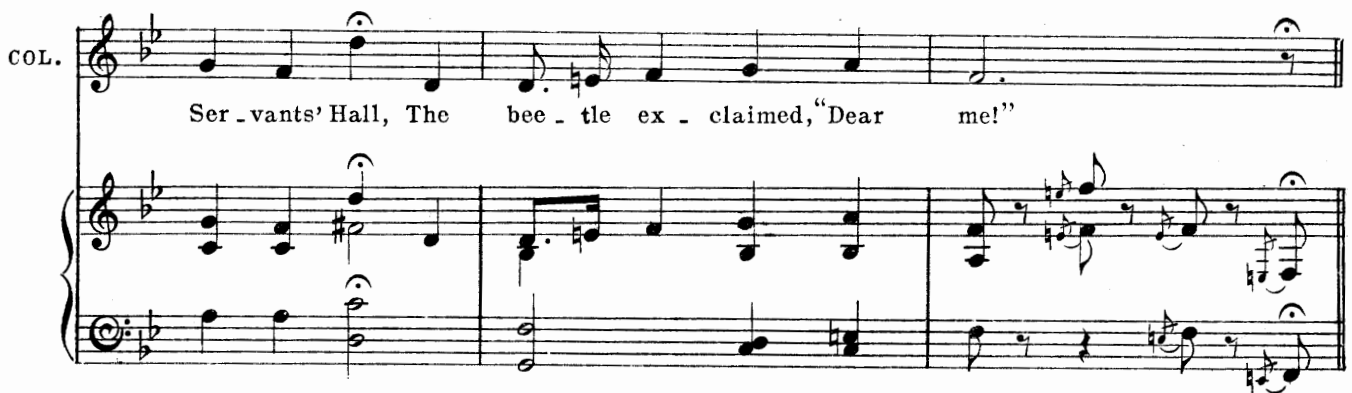
stood a boot, And a bee - tle wan - dered near; The

The chorus section includes a vocal line for the Colonel and a piano accompaniment. The vocal line is on a single staff with lyrics: "stood a boot, And a bee - tle wan - dered near; The". The piano accompaniment is on two staves (treble and bass clef) and provides harmonic support. The dynamic is marked 'mp'.

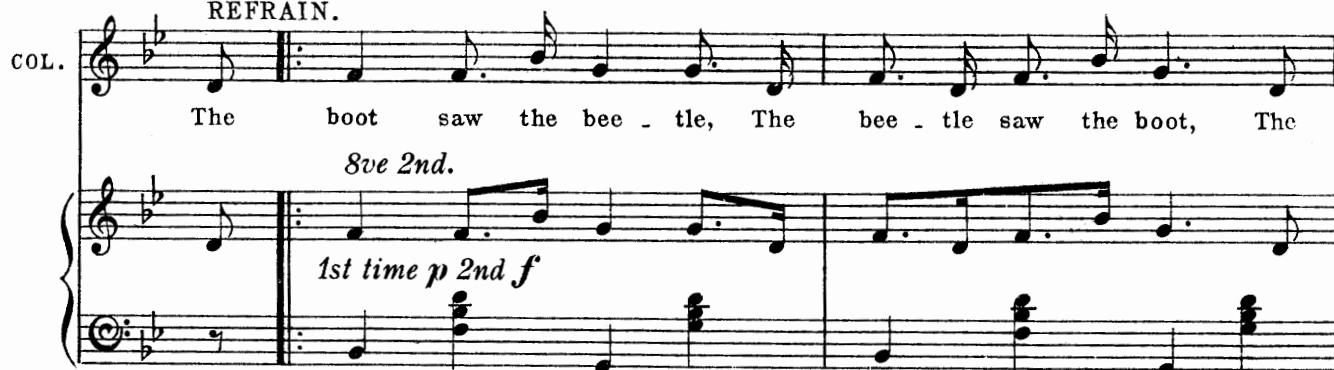
COL.  boot be-longed to the but-ler's foot, He had on-ly one boot,- I

COL.  fear!) The rea-son of this is— plain to all, For

COL.  on-ly one foot had he; When the bee-tle would crawl from the

COL.  Ser-vants' Hall, The bee-tle ex-claimed, "Dear me!"

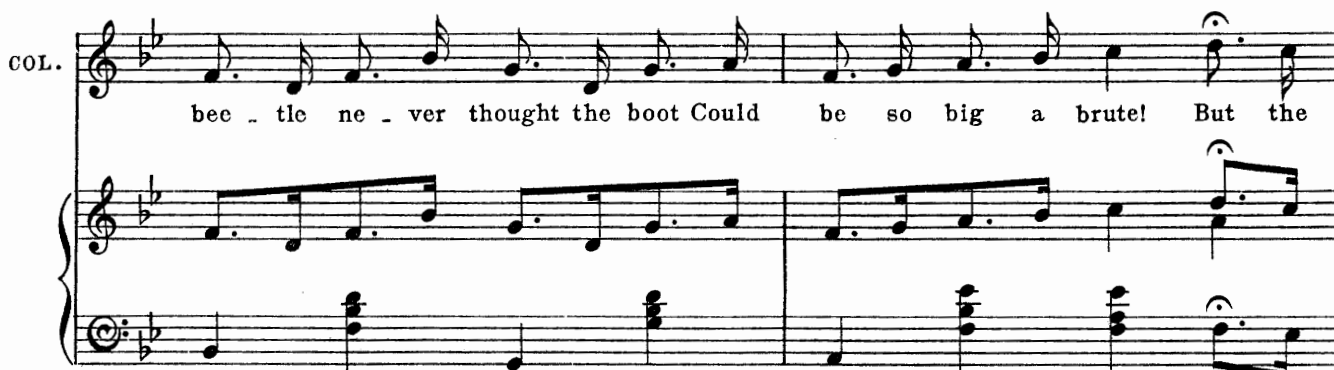
REFRAIN.

COL. 

The boot saw the bee - tle, The bee - tle saw the boot, The

8ve 2nd.

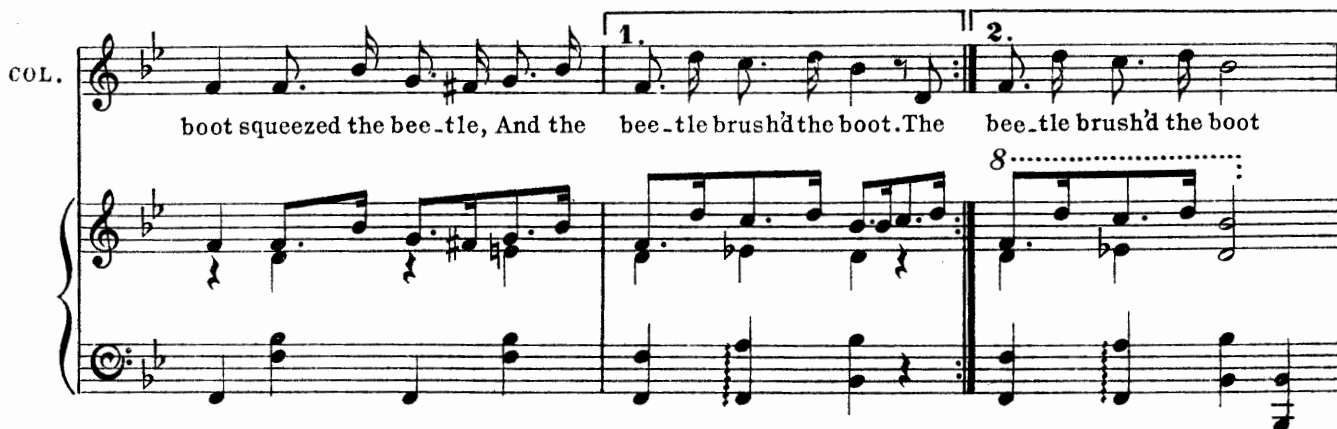
1st time p 2nd f

COL. 

bee - tle ne - ver thought the boot Could be so big a brute! But the

COL. 

boot was ve - ry cute, And the bee - tle fol - lowed suit, So the

COL. 

boot squeezed the bee - tle, And the bee - tle brush'd the boot. The bee - tle brush'd the boot

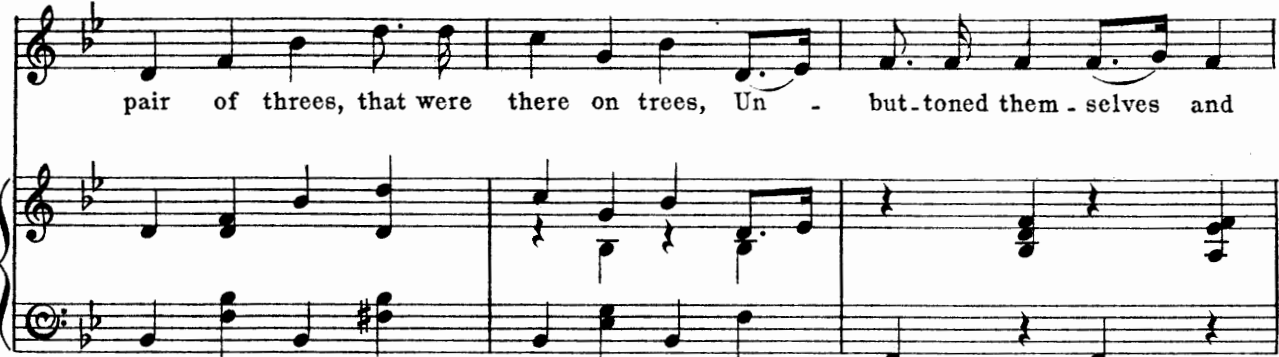
8.....

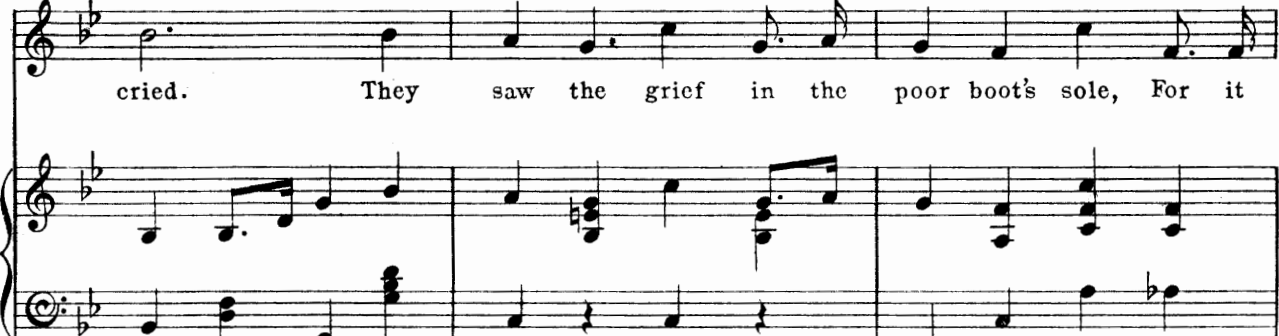
First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a dynamic marking of *mf*. The key signature has two flats, and the time signature is 4/4.

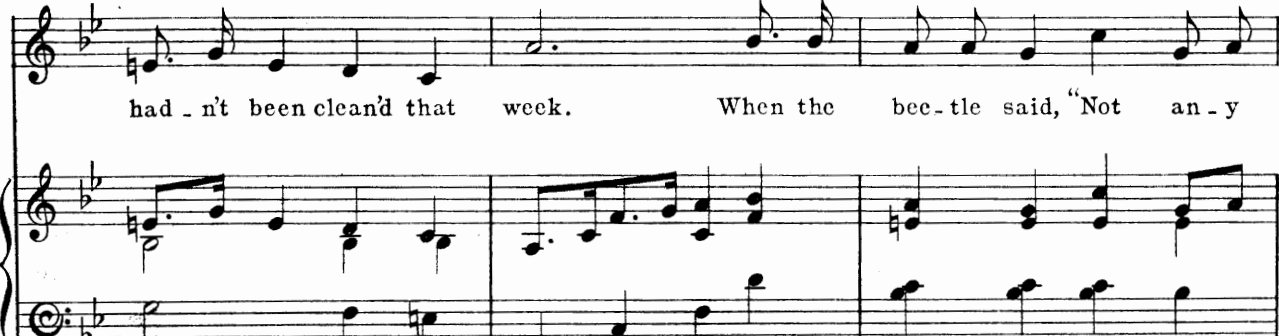
Second system of musical notation, continuing the piano accompaniment from the first system. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

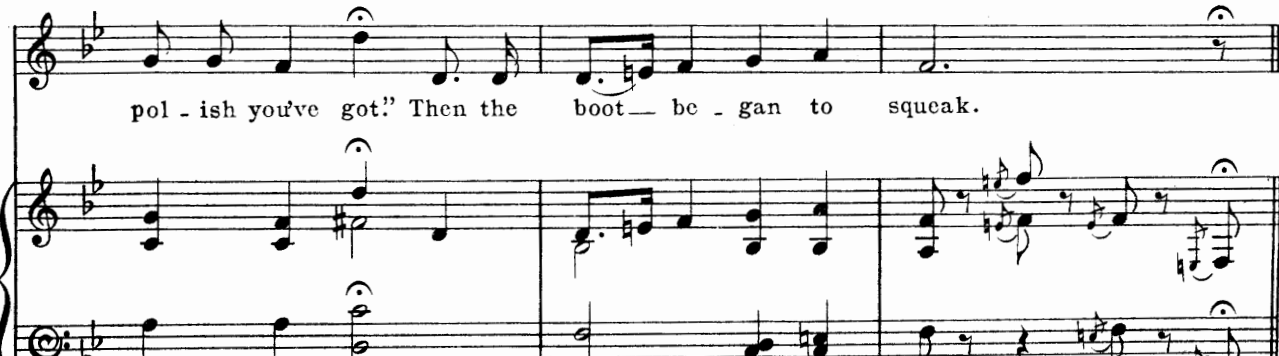
Third system of musical notation. The vocal line begins with the word "COLONEL." above it. The lyrics "2. The bee-tle crawl'd on the" are written below the vocal line. The piano accompaniment continues, with a dynamic marking of *mp* appearing in the lower right of the system.

Fourth system of musical notation. The vocal line begins with the label "COL." on the left. The lyrics "kit-chen floor, And the boot look'd on___ and sighed, And a" are written below the vocal line. The piano accompaniment continues.

COL.  pair of threes, that were there on trees, Un - but-toned them - selves and

COL.  cried. They saw the grief in the poor boot's sole, For it

COL.  had - n't been clean'd that week. When the bee-tle said, "Not an - y

COL.  pol - ish you've got!" Then the boot - be - gan to squeak.

REFRAIN.

COL. Oh, the boot and the bee - tle, The bee - tle and the boot, And

8ve 2nd.

1st time p 2nd f

COL. though the bee - tle teased him, Yet the boot was sim - ply mute. But the

COL. last he got an - noyed, (He was nas - ty by re - pute) So the

COL. boot blacked the beetle's eye, And the bee - tle black'd the boot! Oh, the bee - tle black'd the boot!

1. 2.

8.....

COL.

mf

COL.

COL.

mp

3. In that kit - chen

mp

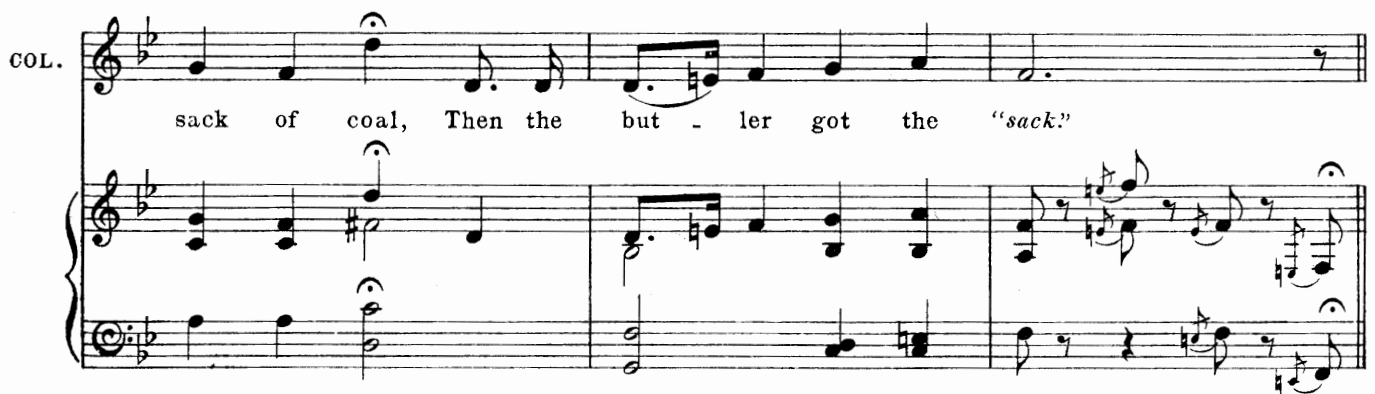
COL.

stood a boot, And the bee - tle came_ quite near; But

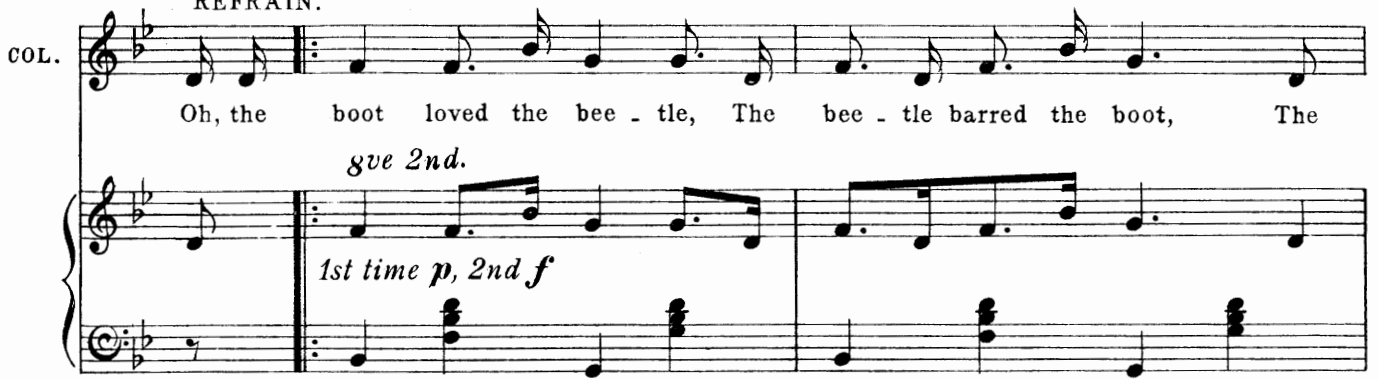
COL.  in that boot was the but - ler's foot, And the bee - tle ex - claimed, "Oh

COL.  dear!" Now the boot was in love with the bee - tle's wing, But the

COL.  bee - tle's heart was black - Till the but - ler stole a —

COL.  sack of coal, Then the but - ler got the "sack."

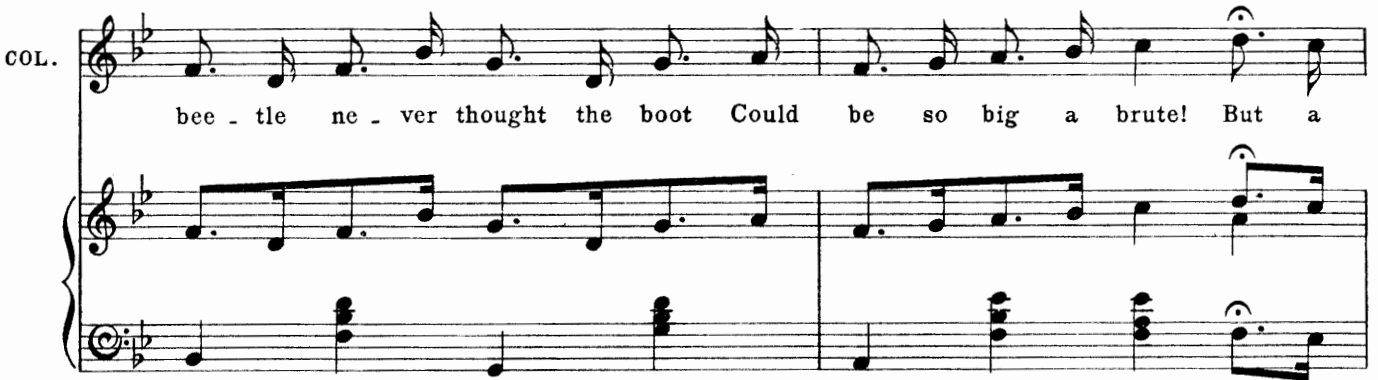
REFRAIN.

COL. 

Oh, the boot loved the bee - tle, The bee - tle barred the boot, The

gve 2nd.

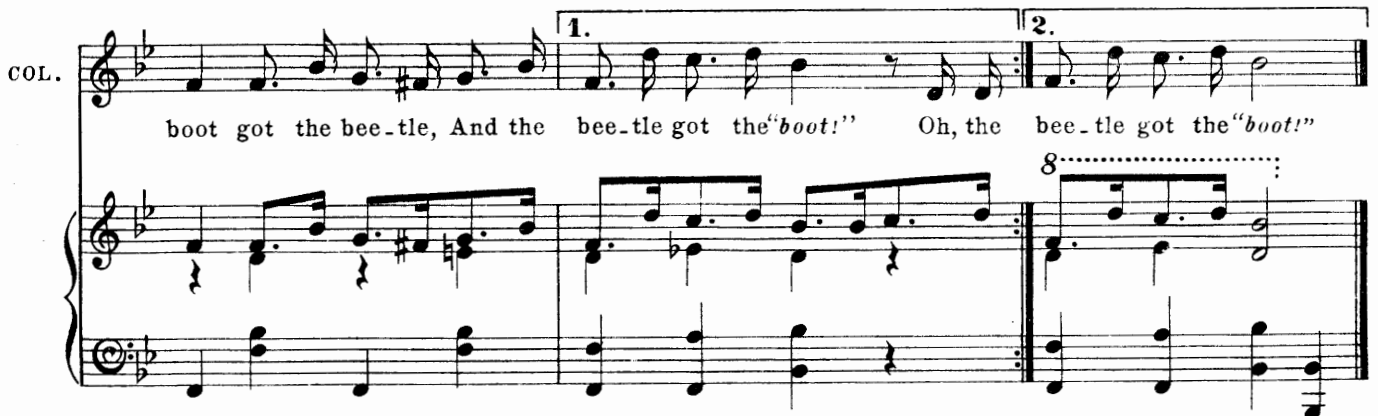
1st time p, 2nd f

COL. 

bee - tle ne - ver thought the boot Could be so big a brute! But a

COL. 

foot was in the boot, And the bee - tle did - n't scoot; So the

COL. 

boot got the bee - tle, And the bee - tle got the "boot!" Oh, the bee - tle got the "boot!"

1. 2. 8.....

No. 24.

DUET. (Comte and Smith.)

"I LOVED HER"

Words and Music by

PAUL A. RUBENS.

Tempo di Valse.

Piano. *mf*

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system shows a grand staff (treble and bass clefs) with the same key signature and time signature. The music is marked *mf* (mezzo-forte) and includes various chords and melodic lines.

COMTE.

1. One night I met a dear lit - tle
 2. I took that sweet young la - dy to

The piano accompaniment for the Comte's vocal line features a treble and bass clef grand staff. It includes chords and melodic lines that support the vocal melody. The music is marked *p* (piano).

SMITH.

COMTE.

COM. thing— Oh, oui ————— je com - prends. ————— She
 sup, Eh, bien! ————— Oh, mon Dieu! ————— She

The piano accompaniment for the duet consists of a grand staff with treble and bass clefs. It includes chords and melodic lines that support the vocal lines. The music is marked *p* (piano).

SMITH.

COM. *said she wished so much I would sing, Mais oui*
had one glass of iced Cham-pagne cup, Cham - pagne?

COMTE.

SMI. *cer - taine - ment.* She was so shy, so
oh, par - bleui. And af - ter that one

SMITH.

COM. *sim - ple, so sweet, Mais oui* *mais c'est*
lit - tle li - quer, C'est drôle *bon gar -*

COMTE.

SMI. *bon.* I said I hoped a - gain we should
- çon! And then I thought - well, *à la bonne*

SMITH.

COM. meet; Oh, la, la! je com - prends.
 heure! Oh, la, la! je com - prends.

REFRAIN.
 COMTE.

I loved her, I loved her,
 I loved her, I loved her,

COM. She was a dear lit - tle thing; I loved
 She was a dear lit - tle thing; I loved

COM. her, I loved her, Why did I trou - ble to
 her, I loved her, To her waist I was long - ing to


COM. 

sing? _____ I loved her, I loved
 cling! _____ I loved her, I loved

COM. 

her, She did not care for my song;
 her, How can you say I was wrong?

p.

COM. 

rall.

— I crept close to her, And — if you
 — One ling - 'ring look In her eyes I

pp rall.

COM. 

BOTH.

knew her, You'd have — *Mais oui, par - faite - ment.*
 took, Then I — *Mais oui, par - faite - ment.*

a tempo p. mf

COMTE. SMITH.

3. If I should meet that la - dy a - gain, Eh! bien, _____ ren - dez - vous? _____

COMTE. SMITH.

SMI. My si - lence I should have to ex - plain, Par ex - am -

COMTE. SMITH.

SMI. - ple, En - tre nous: _____ If she's an - noyed, I'll leave her to you, Mer -

SMI. COMTE.

- ci pas de ça: Per - haps you'll know the

Detailed description: This system contains two vocal parts and piano accompaniment. The SMI. part (Soprano) has a melodic line with lyrics '- ci pas de ça: Per - haps you'll know the'. The COMTE. part (Compte) is indicated by a label above the staff but has no lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

COM. SMITH.

best thing to do, Eh! bien, qu'en pen - ses tu?

Detailed description: This system contains two vocal parts and piano accompaniment. The COM. part (Compte) has a melodic line with lyrics 'best thing to do, Eh! bien, qu'en pen - ses tu?'. The SMITH. part (Smith) is indicated by a label above the staff but has no lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

REFRAIN. COMTE.

SMI. *I loved her, I loved her, She fas_cin - at - ed me*

Detailed description: This system contains two vocal parts and piano accompaniment. The SMI. part (Soprano) has a melodic line with lyrics 'I loved her, I loved her, She fas_cin - at - ed me'. The COMTE. part (Compte) is indicated by a label above the staff but has no lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

COM. *so. I loved her, I loved her,*

Detailed description: This system contains one vocal part and piano accompaniment. The COM. part (Compte) has a melodic line with lyrics 'so. I loved her, I loved her,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

COM. I was so hap - py you know, I loved

COM. her, I loved her, It did not last ve - ry

COM. long: When I said "Good - bye," She be - gan

rall.

pp *rall.*

COM. BOTH. to cry, Then I Mais oui, par - faite - ment!

a tempo

Nº 25.

FINALE-ACT II.

Words and Music by

PAUL A. RUBENS.

Marziale.

Betty.

Piano.

See me in scar - let un - i -

BET.

- form, As I go march - ing down the street; You ought to

BET.

see the peo - ple swarm, As with a kiss each one I

ff CHORUS.

BET. *ff* greet. When I'm in scar - let un - i -

CHO. - form, Although I take the town by storm, I'm a -

CHO. - fraid it's not me They're wait - ing to see, But it's my scar - let un - i -

CHO. - form!

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"	"Shepherds' Lullaby"	"	"Four Jolly Sailormen"
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"	"Love's Amulet" and "A Song of Morning" (Two Songs)	"	TWO LITTLE LOVE SONGS:
"	"At Rest" and "Each Rose" (Two Songs)	"	1. "For lack and love of you"
<u>TERESA DEL RIEGO</u>	"Thou little tender flower"	"	2. "World that once was a garden"
"	"Happy Song"	"	"The Crown of England"
"	"Where love has been"	"	"The Little Irish Girl"
"	"Life's Recompense"	"	"A Soldier or a Sailor"
"	"A Song of Gladness"	"	"Nelson's gone a-sailing"
"	"Les Larmes" (Tears)	<u>NOEL JOHNSON</u>	"Oh, happy world"
"	"Rest thee, sad heart"	"	"Wind of the Western Sea"
<u>GUY D'HARDELLOT</u>	"A Lonely Way"	"	"Sea Swallows"
"	"Out of the Darkness"	"	"I told the roses"
"	"When you speak to me"	"	"Purple Pansies"
"	"Two Days"	<u>GEORGE H. CLUTSAM</u>	"Woodland Croon Song"
"	"I hid my love"	"	"Rose of Ispahan"
"	"Because"	"	"The Stars are with the Voyager"
"	"Afterwards, Love"	"	"Country Wedding Song"
"	"I know a lovely garden"	"	"You pretty Rose"
<u>LIZA LEHMANN</u>	"Rose Song"	"	"Vanity Fair"
"	"In the Tassel-time of Spring"	"	"A Cradle Song"
"	"Soul's Blossom"	"	"A Folk Song"
<u>BERNARD ROLT</u>	"Red Admiral" (A Butterfly Song)	<u>ERNEST NEWTON</u>	"Love's Echo"
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