

# Mr & POPPLE. (of Ippleton.)

A COMEDY, WITH MUSIC.



LIBRETTO AND MUSIC BY

# PAUL A. RUBENS.

*Vocal Score 6/- net.*

CHAPPELL & CO LTD.

PRINTED  
BY  
H. G. BANKS



252859

# MR. POPPLE

(OF IPPLETON).

A New and Original Comedy, with Music,

IN THREE ACTS.

WRITTEN AND COMPOSED BY

## PAUL A. RUBENS.

---

VOCAL SCORE ... .. net <sup>s.</sup> 6 <sup>D.</sup> 0 (\$2.00) | LYRICS ... .. net <sup>s.</sup> 0 <sup>D.</sup> 6 (\$0.25)

---

CHAPPELL & CO., LTD.,

50, NEW BOND STREET, LONDON, W., AND MELBOURNE, AUSTRALIA.

AGENTS—NEW YORK: BOOSEY & CO—BERLIN S.W. 12: C. M. ROEHR.

*All rights reserved under the International Copyright Act. Public Performance of all or any part of the work strictly forbidden. Applications for the right of performance must be made to "MR. PAUL A. RUBENS, Apollo Theatre, Shaftesbury Avenue, London."*

COPYRIGHT, MCMV., BY CHAPPELL & CO.



Produced at the Apollo Theatre.

---

# MR. POPPLE

(OF IPPLETON).

---

## DRAMATIS PERSONÆ.

FREDDY POPPLE ( <i>of Ippleton</i> )	... ..	MR. G. P. HUNTLEY.
NORMAN POPPLE ( <i>his Brother</i> )	... ..	MR. KENNETH DOUGLAS.
GEORGE HENNAY ( <i>a large Furnishing Man</i> )	... ..	MR. W. CHEESMAN.
HENRY DORING ( <i>a Wine Merchant</i> )	... ..	MR. HAROLD EDEN.
JACQUES KENYON ( <i>a Singer at the Charity Theatre</i> )	... ..	MR. LEON RENNAY.
LORD DOWNE } ( <i>Patrons of the Charity Theatre</i> )...	... ..	{ MR. ERSKINE LANG.
PAT FENTON }	... ..	{ MR. GREGORY SCOTT.
HON. KERR BURETTA ( <i>Secretary of the Magpie Motor Club</i> )	... ..	MR. CHARLES HAMPDEN.
ALFRED ( <i>Lift Attendant at La Bolero's Flat</i> )	... ..	MR. FRANK PERFIT.
MAURICE ( <i>Head Waiter at the Blitz Hotel</i> )	... ..	MR. MORRIS HARVEY.
JOHN ( <i>Waiter at the Blitz Hotel</i> )	... ..	MR. S. HUGHES.
WILLIAM ( <i>Waiter at the Kursaal, Wrexhill-on-Sea</i> )	... ..	MR. B. FRASER.
PLATT ( <i>Servant to Freddy Popple</i> )	... ..	MR. LIONEL VICTOR.
MRS. DORING	... ..	MISS MARIE ILLINGTON.
MRS. HENNAY	... ..	MISS GRACE DUDLEY.
VIOLET BRINTON ( <i>Protégée of Mrs. Hennay</i> )	... ..	MISS OLIVE HOOD.
GLADYS	} ( <i>of the Charity Theatre</i> ) ... ..	} MISS VIOLET ENGLEFIELD.
ROSIE		
CATHERINE		
MARIE		
CLYTIE		
MABEL		MISS NANCY MALONE.
LOUISE ( <i>Maid to La Bolero</i> )	... ..	MISS MOLLIE VENTRY.
		MISS SARA SYDNEY.
		MISS ADDIE MARZE.
		MISS VIVIENNE EVANS.
		MISS CORALIE BLYTHE.
	AND	
LA BOLERO	... ..	MISS ETHEL IRVING.

---

## Synopsis of Scenery.

ACT I.—The Azalea Lounge of the Blitz Hotel, Piccadilly (Evening)	... ..	JOSEPH HARKER.
„ II.—La Bolero's Flat, Fount Street, W. (Next Afternoon)	... ..	JULIAN HICKS.
„ III.—Outside the Ballroom of the Kursaal, Wrexhill-on-Sea.		
The Motor Carnival. (Same Evening)	... ..	JOSEPH HARKER.

---

MUSICAL DIRECTOR...	... ..	MR. I. A. DE ORELLANA.
STAGE DIRECTOR	... ..	MR. T. MOWBRAY.

# MR. POPPLE

(OF IPPLETON).

---

## CONTENTS.

### Act I.

NO.				PAGE
1.	SONG ( <i>Kenyon</i> )	... ..	"One little word" ... .. (Some roam the world far and wide)	1
2.	SONG ( <i>La Bolero</i> )	... ..	"A Question of Bait" ... .. (A man went to fish in a wonderful stream) ... ..	6
3.	SONG ( <i>Norman</i> ) AND CHORUS	... ..	"Cupid at the Carlton" ... .. (If a man should fall in love) ... ..	15
4.	SONG ( <i>Violet</i> )	... ..	"Just because—" ... .. (I can't think why I love you, really)	27

---

### Act II.

5.	DUET ( <i>Platt and Louise</i> )	... ..	"Ain't worth knowing about at all" ... .. (I rather fancy that I understand) ...	32
6.	QUINTET ( <i>Norman, Mrs. Doring, Mrs. Hennay, Louise, and Platt</i> )	... ..	"Flat Hunting" ... .. (Now just supposing that you want to find a flat) ... ..	38
7.	SONG ( <i>Freddy</i> )	... ..	"Rabbits" ... .. (I suppose you think I'm silly) ...	46
8.	SONG ( <i>La Bolero</i> ) and <i>Freddy</i>	... ..	"You dear, sweet, stupid old thing!" ... .. (Although I've lost my heart now and then) ... ..	53
9.	CONCERTED NUMBER	... ..	"Little Ladies of the Stage" ... .. (We are little ladies of the stage) ...	59
10.	SONG ( <i>La Bolero</i> ) AND CHORUS	... ..	"The parts I've played" ... .. (Some years ago, when quite a child)	64
11.	CONCERTED NUMBER	... ..	"The Scarlet Runners" ... .. (Little Scarlet Runner girls are we)...	73

---

### Act III.

12.	SONG ( <i>Kenyon</i> ) AND CHORUS	... ..	"Motoring" ... .. (To every man his fancy) ... ..	82
13.	SONG ( <i>Louise</i> ) AND CHORUS	... ..	"The Black Sheep" ... .. (In a certain flock there dwelt a sheep) ... ..	91
14.	DUET ( <i>Violet and Kenyon</i> )	... ..	"Cupid's Address" ... .. (If we but knew Cupid's address) ...	98
15.	SONG ( <i>Norman</i> ) AND CHORUS	... ..	"Members of the Magpie Club" ... .. (If you're rather fond of things exciting) ... ..	106
16.	SONG ( <i>La Bolero</i> )	... ..	"Oh! la, la, la" ... .. (All over Europe and America I've been) ... ..	115

### ADDENDUM.

DUET ( <i>Platt and Louise</i> )	... ..	"The branch line and the main line" ... ..	(I've lived for many a year on a branch line) ... ..	122
----------------------------------	--------	--	--	-----

# MR. POPPLE

(of Ippleton.)

## Act I.

No. 1.

SONG. (Kenyon.)

"ONE LITTLE WORD."

Words by  
PERCY GREENBANK and PAUL A. RUBENS.

Music by  
PAUL A. RUBENS.

Moderato.

Piano.

The piano introduction is written for a grand piano in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in G major.

KEN.

1. Some roam the world far and wide ——— In search of trea - sure, ———

The first line of the song features a vocal melody for Kenyon. The melody is simple and follows the rhythm of the piano introduction. The piano accompaniment continues with a similar eighth-note pattern in the left hand and chords in the right hand.

KEN.

— Some possess a soul that is stirred ——— By pomp and splen - - dour ———

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains its accompaniment pattern, supporting the vocal line.

KEN.  But un - to them is de - nied \_\_\_\_\_ The per - fect plea - sure \_\_\_\_\_

KEN.  — Con - tained in one lit - tle word \_\_\_\_\_ Of — mean - ing ten - - der.

REFRAIN.  
KEN.  There is but one lit - tle word, \_\_\_\_\_ Lit - tle word I have met \_\_\_\_\_

KEN.  — And ev - 'ry time it is heard How it thrills you all o - thers a -



KEN. *— bove! I grieve for those who have not*

KEN. *— Had the for - tune as yet To learn the*

KEN.  *charms of that word, That one lit - tle word called Love.*

KEN.

KEN. 2. It has a ma - gic ef - fect \_\_\_\_\_ When it is spo - ken, \_\_\_\_\_

KEN. \_\_\_\_\_ All the tend' rest ho - ping and fear \_\_\_\_\_ At once be - tray - ing;

KEN. But then ah! pray rec - ol - lect \_\_\_\_\_ The spell is bro - ken \_\_\_\_\_

KEN. \_\_\_\_\_ If you're at all in - sin - cere \_\_\_\_\_ In - what you're say - ing.

REFRAIN.

KEN. *pp* *>* *>* *>*

There is but one lit\_tle word — Lit\_tle word I have met, — — — — — And ev\_'ry

KEN. *p* *>* *>* *>*

time it is heard How it thrills you all o - thers a - bove! — — — — — I grieve for

*cresc.*

KEN. *p* *>* *>* *>*

those who have not — — — — — Had the for - tune as yet — — — — — To learn the

KEN. *rall.* *p* *>* *>* *>*

charms of that word — That one lit\_tle word called Love. — — — — —

No. 2.

## SONG. (La Bolero.)

"A QUESTION OF BAIT."

(To be more or less spoken through the music.)

Words and Music by

PAUL A. RUBENS.

Allegro.

La Bolero.

La B. man went to fish in a won - der - ful stream, Where you catch all the things that you

La B. see in a dream, — E - nor - mous big fish - es, or ve - ry small fry, Some that

La B. rose to a worm, some that rose to a fly. As this fish - er - man sat an - al - ys - ing his life, He

La B. thought, now I'll try for an i - de - al wife, And I'm bound to suc - ceed if I

La B. pa - tient - ly wait. "Af - ter all," he ex - claim'd, "it's a mat - ter of bait!"

La B. So he put on some rings, and a brace - let of gold, And

La B. all the most won - der - ful things that were sold - A dia - mond ti - ar - a, a

La B. chin - chil - la muff, And a frock made of quite the most won - der - ful stuff. When he

La B. pulled up his line, I re - gret that he swore - He had caught a girl, pret - ty and

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "pulled up his line, I re - gret that he swore - He had caught a girl, pret - ty and". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a melody in the right hand and a bass line in the left hand, with some chords and rests.

La B. smart, to be sure; But he found she'd been hook'd five or six times be - fore, And he

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "smart, to be sure; But he found she'd been hook'd five or six times be - fore, And he". The piano accompaniment continues with similar harmonic support for the vocal line.

La B. cried, "I won't fish in this way an - y more!" He'd put on the wrong

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "cried, 'I won't fish in this way an - y more!' He'd put on the wrong". The piano accompaniment includes a checkmark above a note in the right hand, indicating a specific performance instruction.

La B. bait!

2. A

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "bait!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a section labeled "2. A".

La B.

girl went to fish in this won - der - ful stream - For, a hus - band, she thought, was an

*p*

La B.

ex - cel - lent scheme. "They're not ea - sy to get," she ex - clamed, but I'll try, For I'm

La B.

bound to get some sort of bite by and by." She pic - tured a per - fect

La B.

man of to - day, A man who knew Lip - ton, and, I think, Ed - na May! A

La B. man who a heart couldn't ev\_er pos\_sess, For it might spoil the fit of his

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (La B.) and contains the lyrics: "man who a heart couldn't ev\_er pos\_sess, For it might spoil the fit of his". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment with chords and moving lines in both hands.

La B. ev\_en - ing dress! Well she put on a latch-key, a

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "ev\_en - ing dress! Well she put on a latch-key, a". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano).

La B. sweet tête - a - tête And a club that was o - pen each morn\_ing till eight, A

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "sweet tête - a - tête And a club that was o - pen each morn\_ing till eight, A". The piano accompaniment continues with harmonic support for the vocal line.

La B. whis\_ky and so - da, a great big ci - gar, And some shares that were al - ways ten

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "whis\_ky and so - da, a great big ci - gar, And some shares that were al - ways ten". The piano accompaniment provides harmonic support throughout the system.



La B. pounds a - bove par. And she caught a young fop, of the dull, bla - sé school, Who

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a common time signature. The lyrics are: "pounds a - bove par. And she caught a young fop, of the dull, bla - sé school, Who". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

La B. "rose" at these things, as a gen - er - al rule - Lived for po - lo and pi - geons, and

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "'rose" at these things, as a gen - er - al rule - Lived for po - lo and pi - geons, and". The piano accompaniment continues with similar harmonic and melodic patterns.

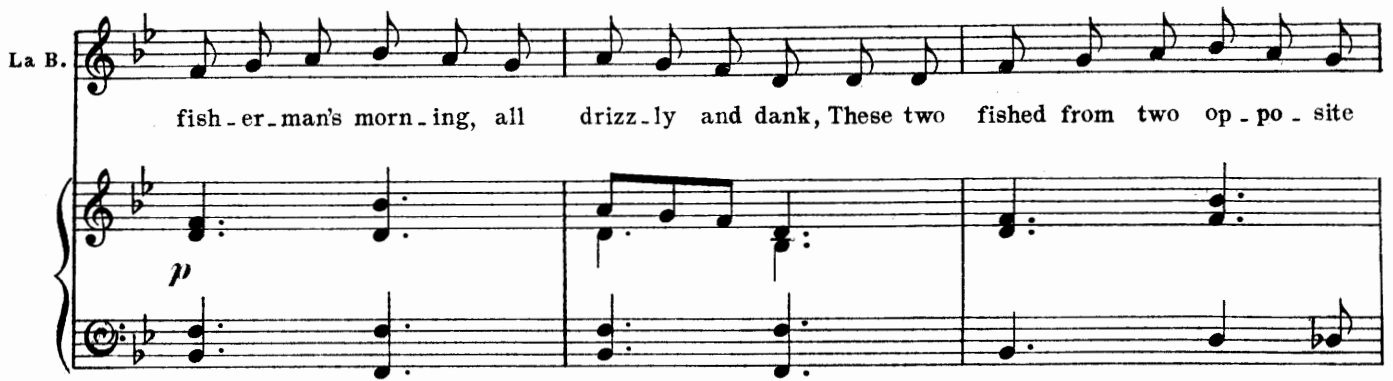
La B. po - ker and pool! With a splash she threw back this ri - dic - u - lous fool!

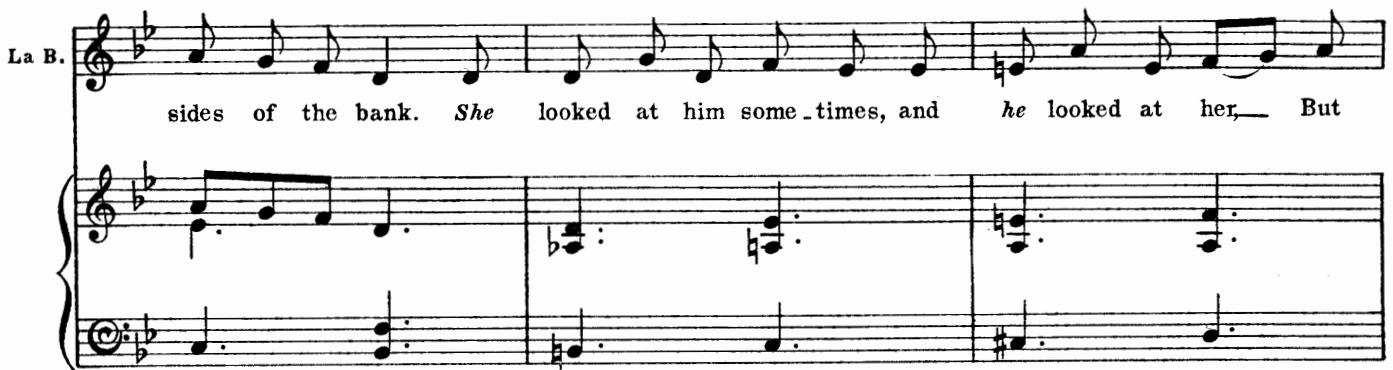
The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "po - ker and pool! With a splash she threw back this ri - dic - u - lous fool!". The piano accompaniment continues with similar harmonic and melodic patterns.

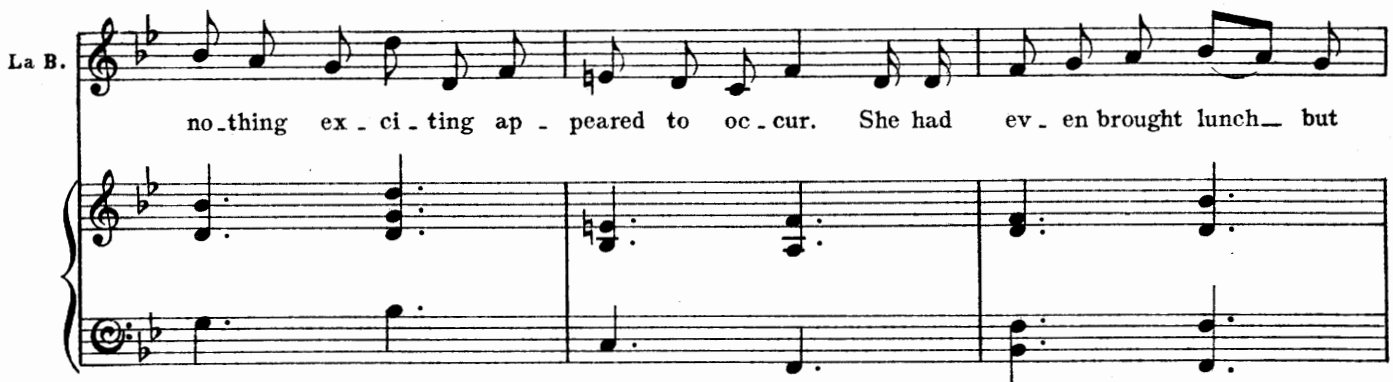
La B. She'll put on the wrong bait!

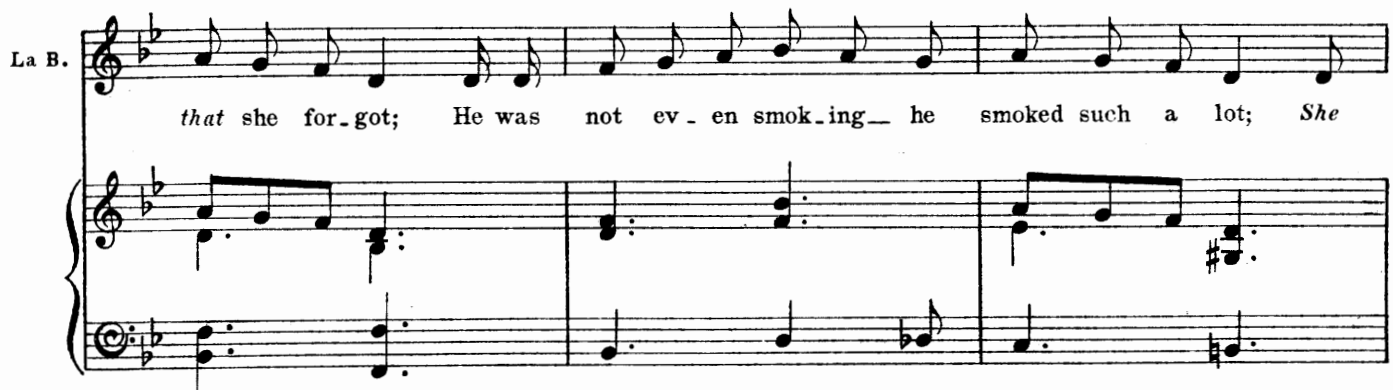
3. One

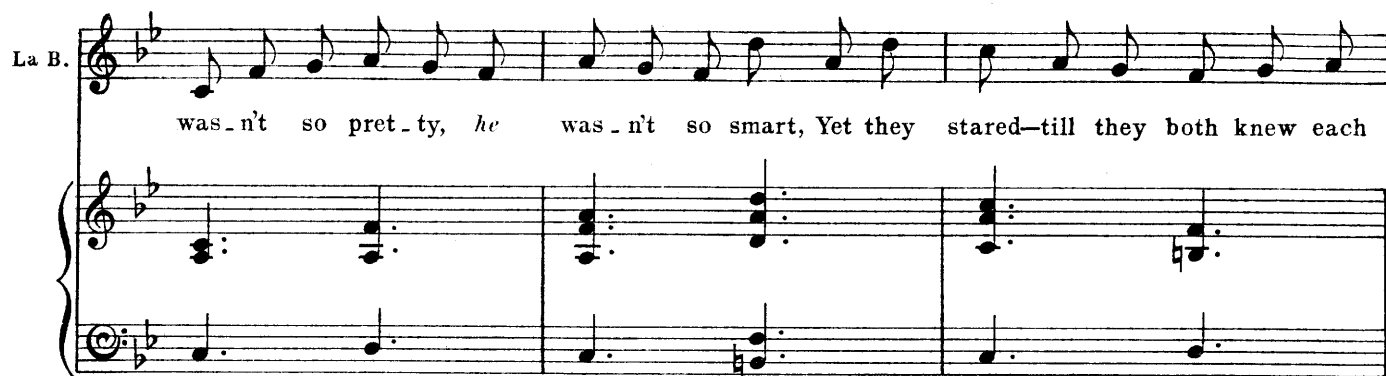
The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "She'll put on the wrong bait!". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and ends with a fermata. The system is marked "3. One" in the bottom right corner.

La B.  *p*  
 fish - er - man's morn - ing, all drizz - ly and dank, These two fished from two op - po - site

La B.   
 sides of the bank. *She* looked at him some - times, and *he* looked at her, — But

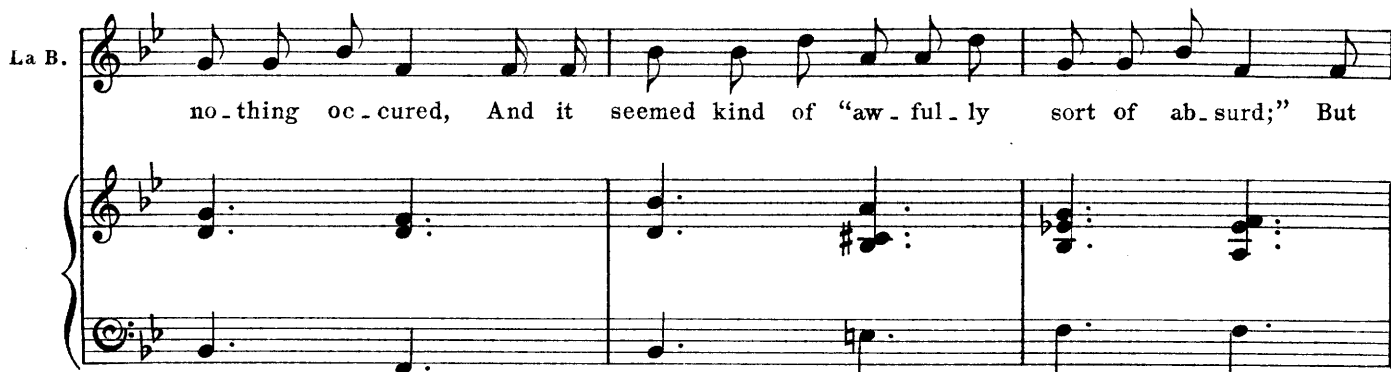
La B.   
 no - thing ex - ci - ting ap - peared to oc - cur. *She* had ev - en brought lunch — but

La B.   
 that she for - got; He was not ev - en smok - ing — he smoked such a lot; *She*

La B.  was - n't so pret - ty, he was - n't so smart, Yet they stared—till they both knew each

La B.  oth - er by heart! So they wait - ed and wait - ed, still

*mf* *p*

La B.  no - thing oc - curred, And it seemed kind of "aw - ful - ly sort of ab - surd;" But

La B.  sud - den - ly both felt a tug in the pool, And she felt a strug - gle, and

La B. *slower.*

he\_ felt a fool! They had both caught each oth\_er, and would\_n't let go, So they

La B.

pulled up their lines, and they both shout\_ed "Oh! We've for\_ got\_ ten to bait!" which will

La B.

just go to show That if love is the ob\_ject,—and love on\_ ly you know.—

*slowly.*

La B.

You don't want an\_ y bait!

*slowly.*

Nº 3.

## SONG (Norman.) and CHORUS.

"CUPID AT THE CARLTON."

Words by  
PERCY GREENBANK & PAUL A. RUBENS.

Music by  
PAUL A. RUBENS.

Moderato.

Norman.

Piano. *mf*

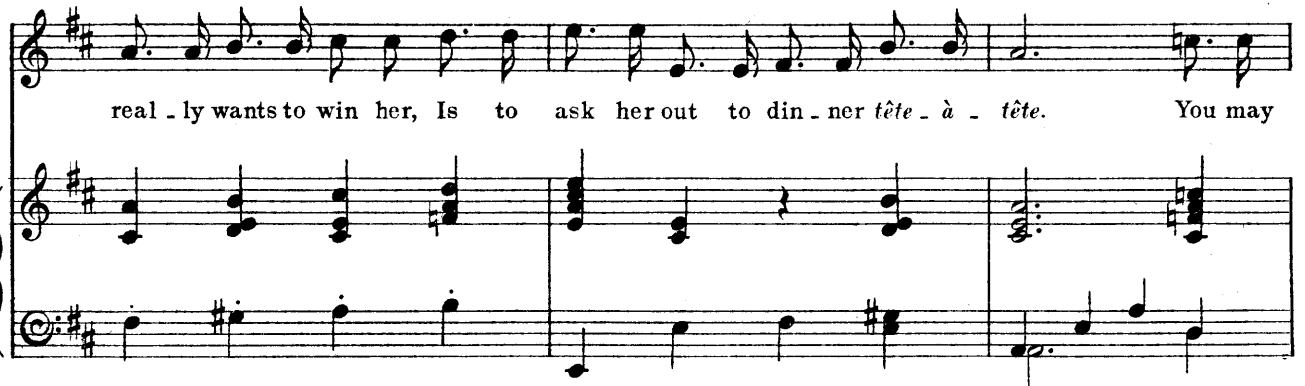
NOR.

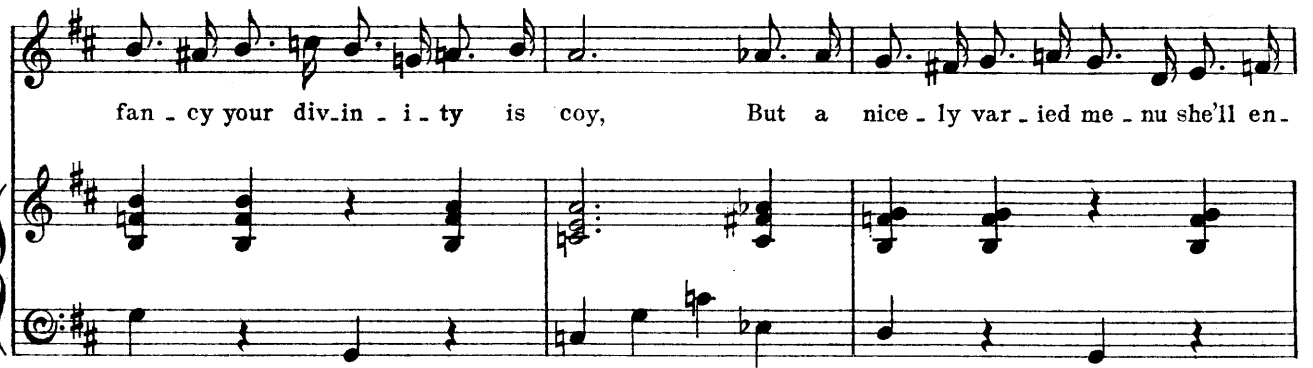
1. If a man should fall in love and meet his fate In a

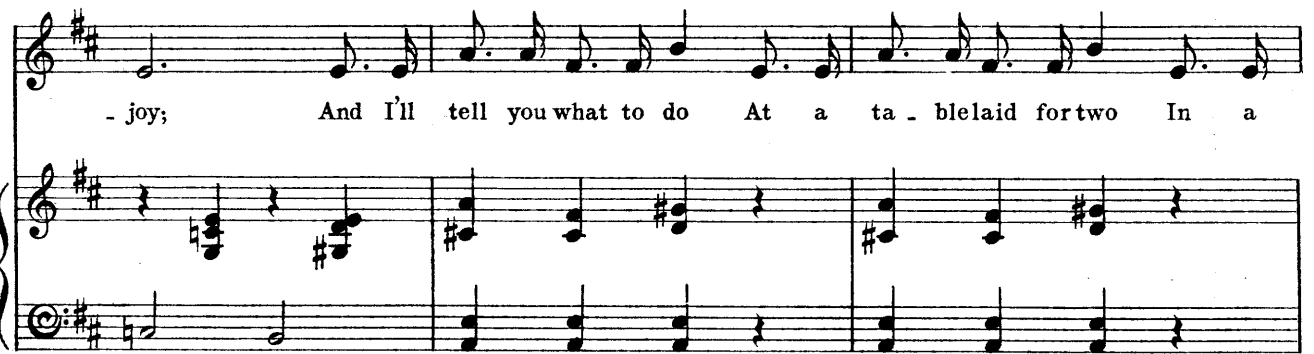
*p*

NOR.

maid-en who is smart and up-to-date, My ad-vice to the be-gin-ner, If he

NOR.  real - ly wants to win her, Is to ask her out to din - ner tête - à - tête. You may

NOR.  fan - cy your div - in - i - ty is coy, But a nice - ly var - ied me - nu she'll en -

NOR.  - joy; And I'll tell you what to do At a ta - ble laid for two In a

NOR.  cor - ner of the Carl - ton or Sa - voy. Dur - ing soup, you sim - ply gaze a - cross the

NOR. ta - ble; With the fish, your ob - ser - va - tions should have point; At the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are: "ta - ble; With the fish, your ob - ser - va - tions should have point; At the". 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.

NOR. en - trée, growing bold - er, Pret - ty stor - ies may be told her, But you're ve - ry sen - ti - men - tal with the

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "en - trée, growing bold - er, Pret - ty stor - ies may be told her, But you're ve - ry sen - ti - men - tal with the". The piano accompaniment continues with chords and moving lines in the right and left hands.

NOR. joint. By the time they bring on sweets, you should be a - ble To dis -

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "joint. By the time they bring on sweets, you should be a - ble To dis -". The piano accompaniment continues with chords and moving lines in the right and left hands.

NOR. - cov - er if she's faith - ful or a flirt; With the sa - vou - ry, you boast That you've

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "- cov - er if she's faith - ful or a flirt; With the sa - vou - ry, you boast That you've". The piano accompaniment continues with chords and moving lines in the right and left hands.

## CHORUS.

NOR.

got the girl on toast; And she's or - dered all the trousseau by des - sert! By the

CHO.

time they bring on sweets, you should be a - ble To dis - co - ver if she's faith - ful or a

By the time they bring on

CHO.

flirt; With the sa - vour - y, you boast, That you've got the girl on toast; And she's

sweets you boast You've got the

## NORMAN.

CHO.

ordered all the trousseau by des - sert! Well, you're prac - ti - cal - ly mar - ried by des -

girl on toast.

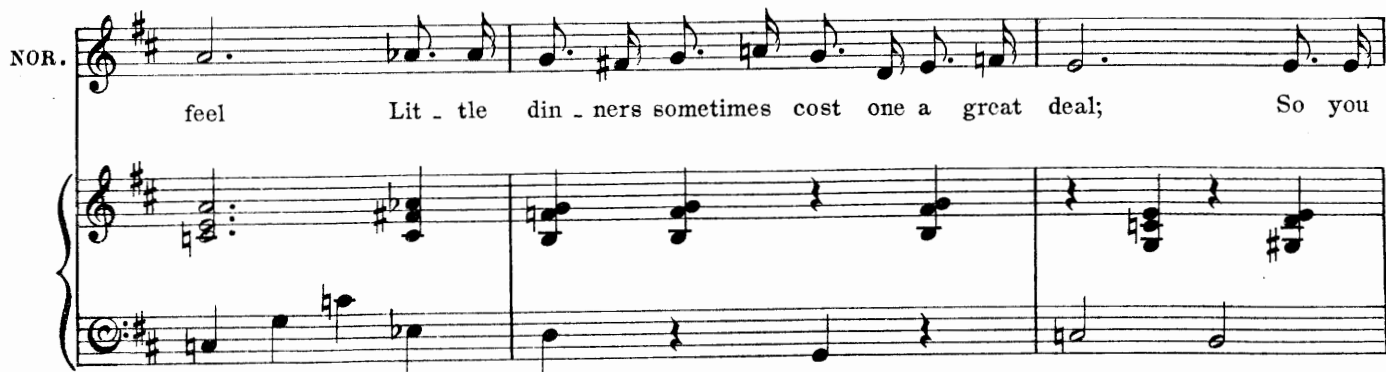


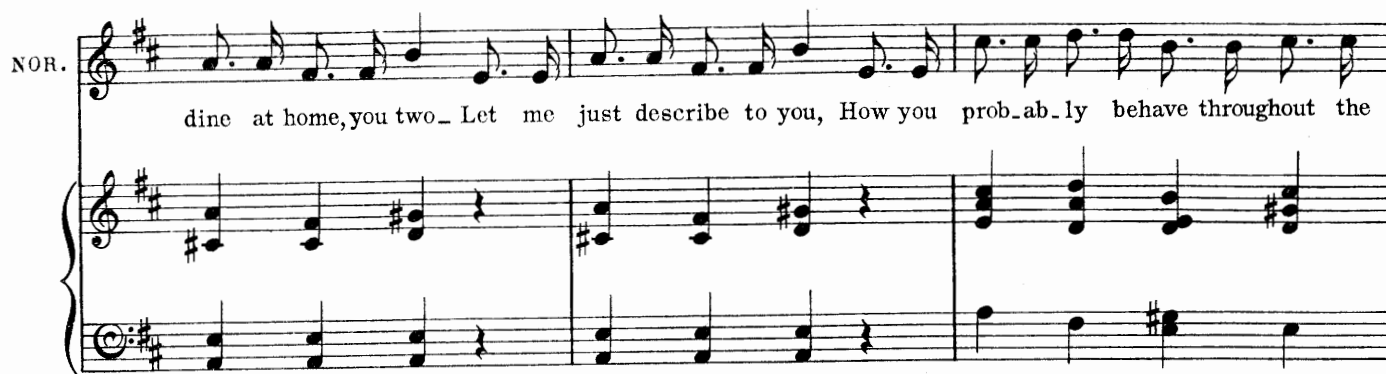
NOR. *- sert!* 2. Tho' per -

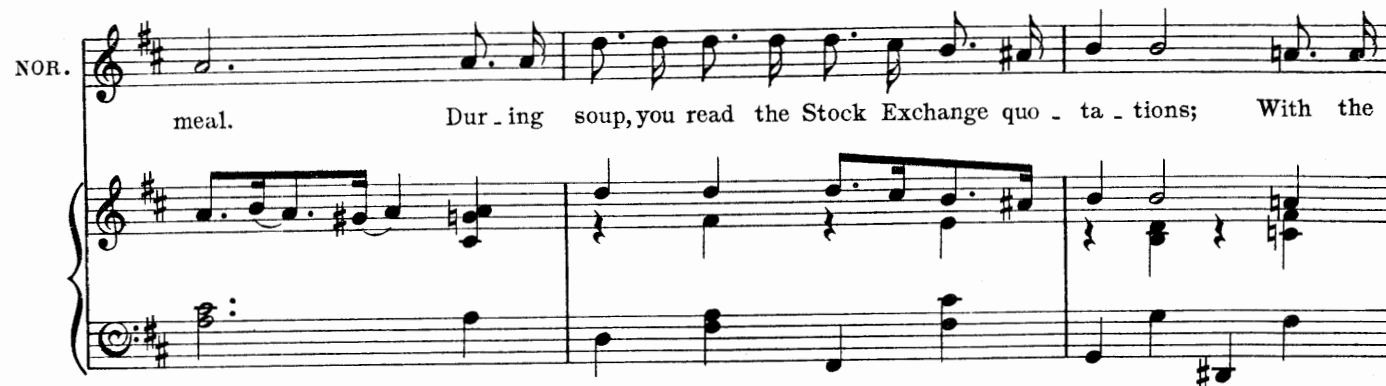
NOR. *- haps you face the wed - ding un - a - bashed,* Yet, with mar - ried life, your hopes may be all

NOR. *dashed. In a - bout a year or so You'll be think - ing, don't you know, "Small po -*

NOR. *- ta - toes" of the maid - en whom you mashed. Ev - 'ry time you see a res - tau - rant, you*

NOR.  feel Lit - tle din - ners sometimes cost one a great deal; So you

NOR.  dine at home, you two - Let me just describe to you, How you prob - ab - ly behave throughout the

NOR.  meal. Dur - ing soup, you read the Stock Exchange quo - ta - tions; With the

NOR.  fish, you do your best to find some fault; Con - ver - sa - tion's ra - ther lack - ing While the

NOR.

en-trée you're at-tack-ing; With the joint you ask your wife to pass the salt. With the

NOR.

sweets you start a-bu-sing her re-la-tions- And, of course, she's ve-ry nat-ur-al-ly

NOR.

hurt; At the sa-vour-y, you curse, Vow the cook is get-ting worse; And you're

NOR.

left a-lone to fin-ish the des-ert! With the

CHORUS.

CHO. sweets you start a bu-sing her re-lations\_ And of course she's ve-ry na-tur-al-ly

With the sweets you start a - -

CHO. hurt; At the sa-vour-y, you curse, Vow the cook is get-ting worse And you're

-buse And vow the cook-ing's

NORMAN.

CHO. left a-lone to fin-ish the des-ert! She has tod-dled home to mo-ther by des-

get-ting worse.

NOR. - sert!

3. When you

*f* *p*

NOR.

find your wife in\_tends to stop a - way, You con\_sole your\_self for her as best you

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "find your wife in\_tends to stop a - way, You con\_sole your\_self for her as best you". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is characterized by eighth and sixteenth notes, with some rests.

NOR.

may. Ve - ry like - ly in the end You may take a la - dy friend Out to

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "may. Ve - ry like - ly in the end You may take a la - dy friend Out to". The piano accompaniment features a prominent chord in the right hand, which is circled, and a bass line in the left hand.

NOR.

din - ner at that res - tau - rant one day. But when once you get in\_side you sim - ply

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "din - ner at that res - tau - rant one day. But when once you get in\_side you sim - ply". The piano accompaniment features a prominent chord in the right hand, which is circled, and a bass line in the left hand.


NOR.

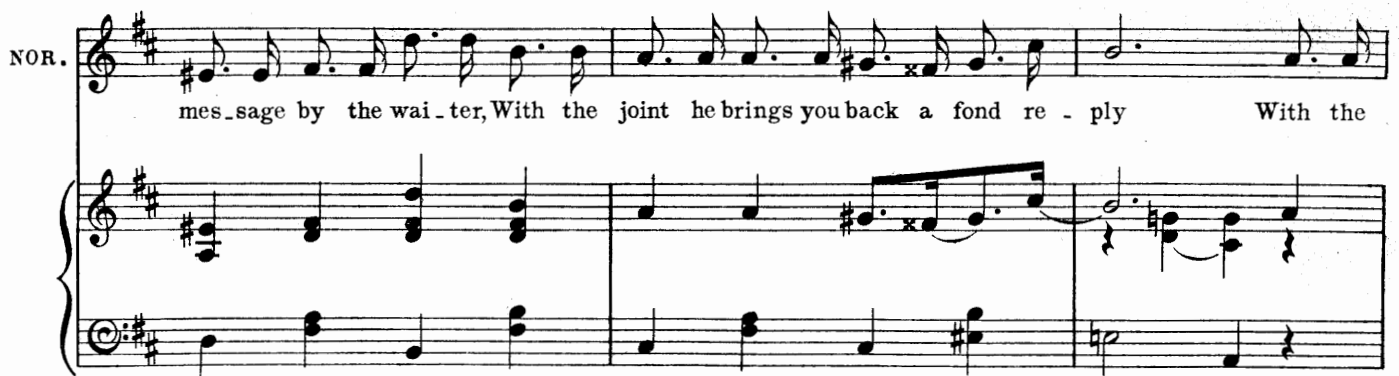
stare, For your wife is with an\_o - ther fel - low there. It an -

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "stare, For your wife is with an\_o - ther fel - low there. It an -". The piano accompaniment features a prominent chord in the right hand, which is circled, and a bass line in the left hand.

NOR.  - noys you, there's no doubt, Just to see her di - ning out; Yet she's look - ing ve - ry pret - ty, you de -

NOR.  - clare. Dur - ing soup, you feel she's gaz - ing at you sad - ly; With the

NOR.  fish you do your best to catch her eye; When the en - trée comes in la - ter, Send a

NOR.  mes - sage by the wai - ter, With the joint he brings you back a fond re - ply With the

NOR.

sweets, you feel you've been be - hav - ing bad - ly- She was

Detailed description: This system contains the first line of music. The vocal line (NOR.) is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "sweets, you feel you've been be - hav - ing bad - ly- She was". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a melody in the right hand and a bass line in the left hand.

NOR.

real - ly quite at lib - er - ty to flirt, When the

Detailed description: This system contains the second line of music. The vocal line (NOR.) continues with the lyrics "real - ly quite at lib - er - ty to flirt, When the". The piano accompaniment continues with the same instrumental parts as the first system.

NOR.

sa - vour - y ar - rives, She's a - gain the best of wives; And you

Detailed description: This system contains the third line of music. The vocal line (NOR.) continues with the lyrics "sa - vour - y ar - rives, She's a - gain the best of wives; And you". The piano accompaniment continues with the same instrumental parts.

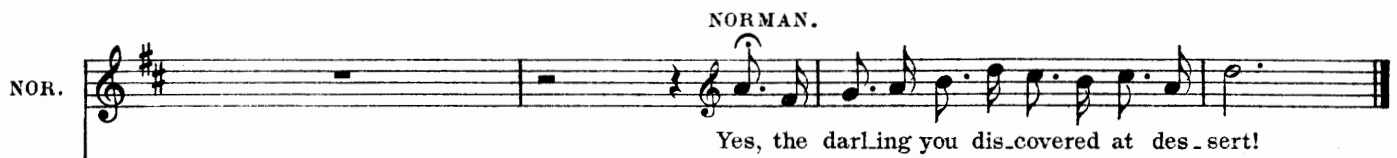
NOR.

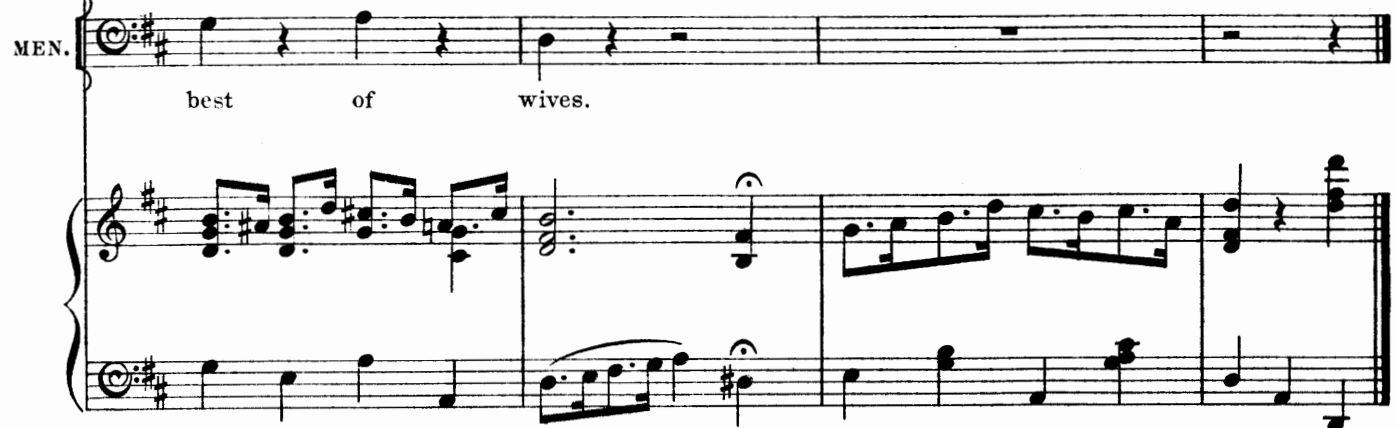
vow you won't de - sert or try to hurt.

Detailed description: This system contains the fourth and final line of music. The vocal line (NOR.) concludes with the lyrics "vow you won't de - sert or try to hurt." and ends with a double bar line and a repeat sign. The piano accompaniment concludes with the same instrumental parts.

MEN.    
With the sweets you real - ly

MEN.    
feel That she's a - - gain the

NORMAN.    
Yes, the darling you dis - covered at des - sert!

MEN.    
best of wives.



“JUST BECAUSE.”—

Words and Music by

PAUL A. RUBENS.

Moderato.

Violet.

Piano.

The piano introduction consists of three measures. The right hand plays a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes. The dynamic marking is *mf*.

VIO. 1. I can't think why I love you, real - ly; I've

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment includes a *p* dynamic marking and a crescendo hairpin.

VIO. tried to find the rea - son why; Can it be fas - cin - a - tion,

The second line of the song continues the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

VIO. mere - ly? Shall I be sor - ry by and by? I

The third line of the song concludes the vocal and piano parts. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

REFRAIN.

VIO. look at you and won - der why — I

The first system of the refrain features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line begins with a quarter note 'look', followed by eighth notes 'at you', and then a quarter note 'and'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The word 'rit.' is written below the piano part towards the end of the system.

VIO. love you just because\_ because you're per\_fect. I love you just because\_ because you're

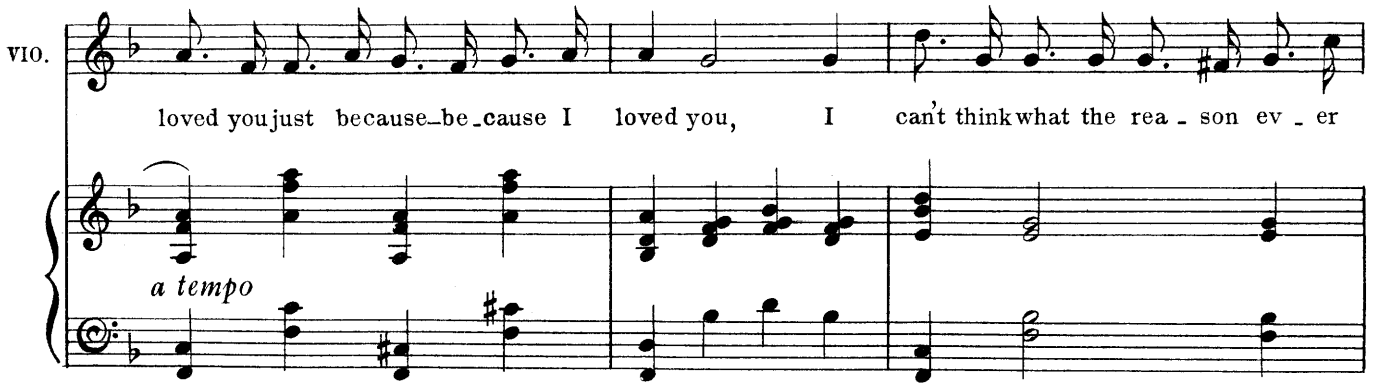
The second system continues the refrain. The vocal line has a melodic line with eighth notes. The piano accompaniment features a steady chordal accompaniment in the right hand and a bass line in the left hand. The tempo marking 'a tempo' is written below the piano part.

VIO. here. I nev - er can for\_get The ve - ry first time that we met, I

The third system continues the refrain. The vocal line has a melodic line with eighth notes. The piano accompaniment features a steady chordal accompaniment in the right hand and a bass line in the left hand.

VIO. think the same thing ev - 'ry time you're near. I

The fourth system concludes the refrain. The vocal line has a melodic line with eighth notes. The piano accompaniment features a steady chordal accompaniment in the right hand and a bass line in the left hand. The tempo marking 'rit.' is written below the piano part towards the end of the system.

VIO.  loved you just because\_ be\_ cause I loved you, I can't think what the rea - son ev - er

*a tempo*

VIO.  was; I love you just be\_ cause\_ because I don't know why I do, I

*colla voce*

VIO.  love you just be\_ cause\_ well just be\_ cause!

VIO.  2. The ques\_ tion's ve - ry tan - ta - liz - ing\_\_\_\_\_ I

*p*

VIO. love you ve - ry much, I know; Yet all the time I'm an - a -



VIO. - lys - ing, The rea - son why I should do so. I



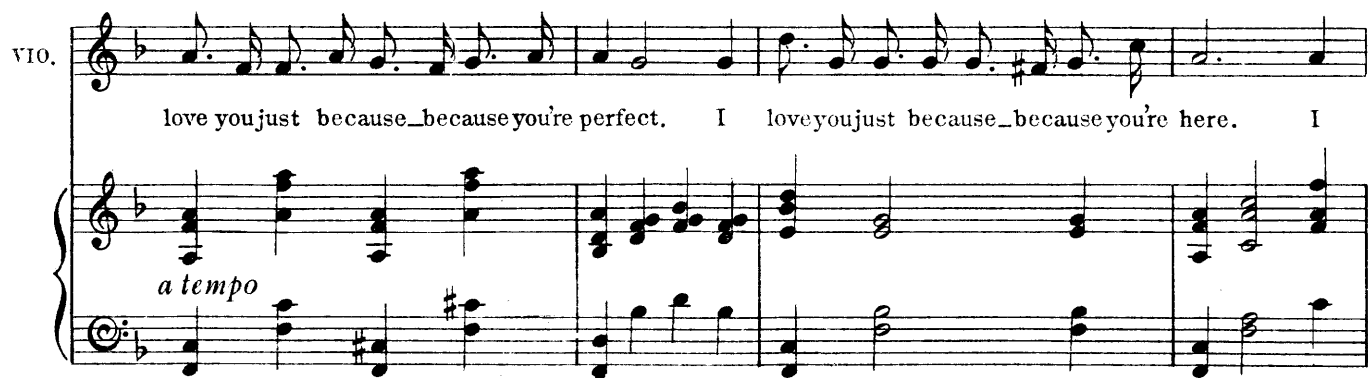
VIO. look at you and won - der why — I

REFRAIN.



VIO. love you just because \_ because you're perfect. I love you just because \_ because you're here. I

*a tempo*



VIO. nev - er can for - get the ve - ry first time that we met, I think the same thing ev - 'ry time you're

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "nev - er can for - get the ve - ry first time that we met, I think the same thing ev - 'ry time you're". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a mix of chords and moving lines.

VIO. near. I loved you just because - because I loved you. I

*rit* *a tempo*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "near. I loved you just because - because I loved you. I". The piano accompaniment includes dynamic markings: *rit* (ritardando) and *a tempo* (return to tempo).

VIO. can't think what the rea - son ev - er was; I love you just be - cause - because I

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "can't think what the rea - son ev - er was; I love you just be - cause - because I".

VIO. don't know why I do, I love you just because - well just be - cause!

*colla voce*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "don't know why I do, I love you just because - well just be - cause!". The piano accompaniment includes the dynamic marking *colla voce* (with the voice).

Nº 5.

## DUET (Platt and Louise.)

"AIN'T WORTH KNOWING ABOUT AT ALL."

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

Allegro.

Piano.

PLATT.

1. I ra - ther fan - cy that I un - der - stand That

LOUISE.

PLA. no - ble an - i - mal the horse. Now my job's look - ing af - ter

LOU. la - dies, and It's ve - ry dif - fer - ent of course. When

PLATT.

LOUISE.

PLA. off their feed what fun - ny ways they've got! A dread - ful fuss they al - ways

PLATT.

LOU. make! 'Ave you ev - er tried 'em with a bran - mash hot?— Oh! I

REFRAIN

PLA. beg yer par - don my mis - take! What I don't know a - bout the

LOUISE.

PLATT.

PLA. sta - bles, What I dont know a - bout the frills, Of

LOUISE.

PLA. bits and bridles and the best brown oats— Of pins and powder-puffs and

The first system of music shows the vocal line for Louise (PLA.) and the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "bits and bridles and the best brown oats— Of pins and powder-puffs and".

PLATT.

LOU. pet - ti - coats— I dust the dain - ty dress - ing - ta - bles — I

The second system of music shows the vocal line for Louise (LOU.) and the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "pet - ti - coats— I dust the dain - ty dress - ing - ta - bles — I".

BOTH.

PLA. scrubs the 'ar - ness in the stall, What I don't, you don't

The third system of music shows the vocal line for Louise (PLA.) and the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "scrubs the 'ar - ness in the stall, What I don't, you don't".

BOTH Both don't know Ain't worth know - ing a - bout at all!

The fourth system of music shows the vocal line for both characters (BOTH) and the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "Both don't know Ain't worth know - ing a - bout at all!". The piano accompaniment includes dynamic markings *p* and *f*, and a triplet of eighth notes.



PLATT.

2. I take my 'or - ses in the morn - ing air, To

PLA.

'ave a ti dy lit - tle trot - While I stand brush - ing of my

LOUISE.

LOU.

la - dy's hair, And tell her a - ny news I've got! They

PLATT.

LOUISE.

PLA. show their tem-per now and then per - haps,— Oh! in my shoes I of - ten

PLATT.

LOU. shake! Well of course there's no - thing like the kick - ing straps— Oh! I

REFRAIN.

PLA. beg yer par - don my mis - take! What I don't know a - bout the

LOUISE.

PLATT.

PLA. sta - bles, What I don't know a - bout the frills, Of

LOUISE.

PLA. bits and brid - les, and the best brown oats — Of pins and pow - der - puffs and

PLATT

LOU. pet - ti - coats — I dust the dain - ty dress - ing - ta - bles — I

LOUISE. PLATT.

PLA. scrubs the 'ar - ness in the stall, What I don't, you don't

BOTH.

BOTH. we don't know, Ain't worth know - ing a - bout at all!

Nº 6. QUINTET. (Norman, M<sup>RS</sup> Doring, M<sup>RS</sup> Hennay, Louise and Platt.)

"FLAT HUNTING."

Words by  
PERCY GREENBANK.

Music by  
PAUL A. RUBENS.

Allegro.

Piano.

*f*

NORMAN.

1. Now, just sup - pos - ing

*p*

NOR.

that— You want to find a flat— Well,

Mrs DORING.

NOR.

good - ness knows wher - ev - er will your quest : end. You'll

Mrs D.

start the day, no doubt, ————— By search - ing all a -

Mrs D.

- bout ————— The fa - shion - a - ble quar - ters of the

Mrs HENNAY.

Mrs D.

West End. The a - gent calm - ly looks = ————— To

M<sup>rs</sup> H.

see what's on his books= (The rents of most sug -

M<sup>rs</sup> H.

LOUISE.

- gest a mon - arch's ran - som!) You pick out one or

LOU.

PLATT.

two= Get or - ders just to view= And

PLA.

off you go to see them in a han - som.

## REFRAIN.

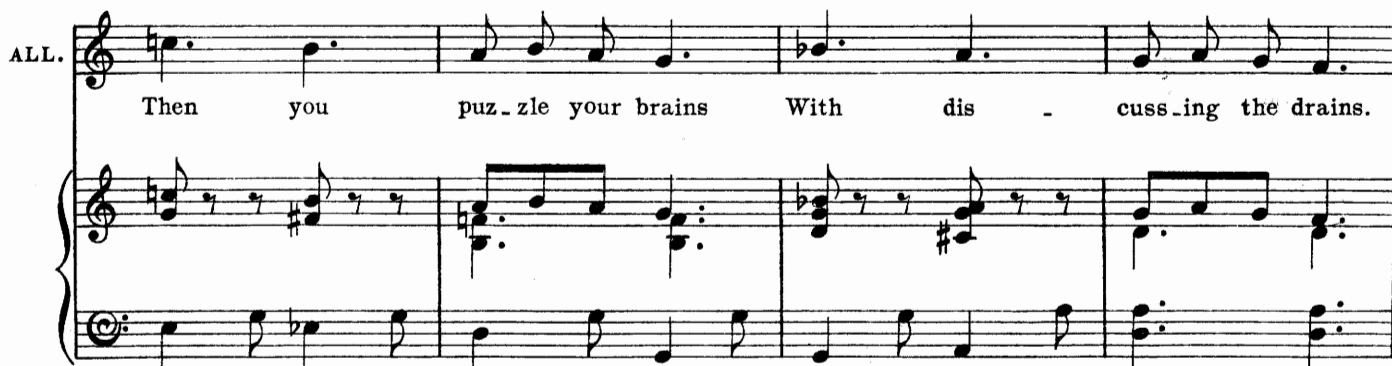
ALL. 

When you're hunt-ing for flats, Mind the bee-tles and rats,

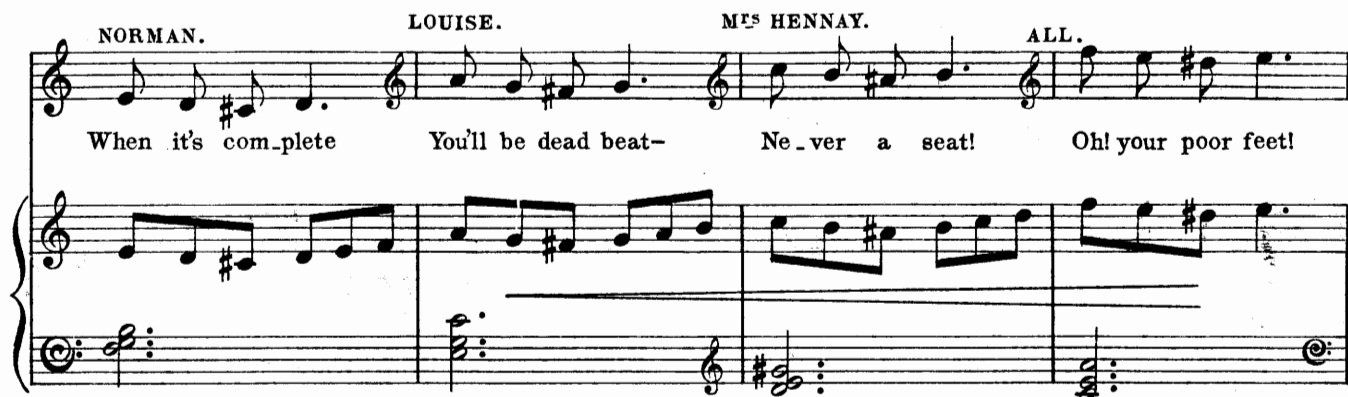
*p*

ALL. 

Cup - boards you must peep in, Where they may be creep - in;

ALL. 

Then you puz-zle your brains With dis - cuss-ing the drains.

NORMAN. LOUISE. M<sup>rs</sup> HENNAY. ALL. 

When it's com-plete You'll be dead beat- Ne-ver a seat! Oh! your poor feet!

ALL. When you're hunt - ing for flats!

NORMAN.  
2. You

NOR. breathe a lot of dust, — Which fills you with dis - gust, — But

NOR. M<sup>RS</sup> DORING.  
oth - er things will rouse your in - dig - na - tion. Two



M<sup>rs</sup> D.

bed - rooms and a hall- Is what some a - gents

M<sup>rs</sup> D.

call "Su - pe - ri - or and good ac - com - mo -

M<sup>rs</sup> HENNAY.

M<sup>rs</sup> D.

- da - tion!" At last, when you des - pair- Of

M<sup>rs</sup> H.

find - ing in May - fair- A flat that's not a

LOUISE.

MFS H. base - ment or an at - tic, You take the 'bus or

LOU. rail- To Put - ney, Mai - da Vale Or

PLATT.

PLA. some - where cheap and less a - ris - to - crat - ic!

REFRAIN.

ALL. When you're hunt - ing for flats, Mind the bee - tles and rats,

ALL.

Cup - boards you must peep in, Where they may be creep - in';

ALL.

Then you puz - zle your brains With dis - cuss - ing the drains.

NORMAN.                      LOUISE.                      MRS HENNAY.                      ALL.

When it's com - plete      You'll be dead beat -      Nev - er a seat!      Oh! your poor feet!

ALL.

When you're                      hunt - ing for flats!

Nº 7.

SONG. (Freddy.)

“RABBITS.”

Words and Music by

PAUL A. RUBENS.

Moderato.

Freddy.

Piano.

The first system of the musical score consists of two staves. The top staff is for the vocal line, labeled 'Freddy.', and contains a whole rest followed by three measures of whole rests. The bottom staff is for the piano accompaniment, labeled 'Piano.', and begins with a dynamic marking 'p'. It features a series of chords and moving lines in both the right and left hands, with some notes beamed together.

The second system continues the musical score. The vocal line, labeled 'FRED.', has lyrics: "1. I sup - pose you think I'm sil - ly And not up - to-date and that! It". The piano accompaniment includes a dynamic marking 'p' and continues with harmonic support for the vocal line.

The third system continues the musical score. The vocal line, labeled 'FRED.', has lyrics: "real - ly is - n't fair- you see I love the o - pen air- That's the". The piano accompaniment includes the instruction 'sempre legato.' and continues with harmonic support for the vocal line.

FRED.

on - ly thing a - gainst me, - so I'm told! I know you chaps in Lon.don like to

FRED.

sit up late at night You see I've got a bed- I

FRED.

love to use my bed- That's the on - ly thing a - gainst me, so I'm told!

FRED.

REFRAIN.

I've heard a - bout the Carl - ton, the Ce - cil and Sa - voy, And the

FRED.

rest of all your swagger Lon-don ha-bits; Of course I know they're smart, and that! But as

Detailed description: This system contains the first two lines of music. The top line is the vocal line for Fred, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "rest of all your swagger Lon-don ha-bits; Of course I know they're smart, and that! But as". The bottom two lines are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady bass line and chords in the right hand.

FRED.

far as I'm concerned Give me a lit-tle af-ter-noon-with rab-bits!

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "far as I'm concerned Give me a lit-tle af-ter-noon-with rab-bits!". The piano accompaniment continues, with a piano dynamic marking (*p*) appearing in the right hand of the grand staff.

FRED.

Detailed description: This system contains the third line of music. The vocal line has a long rest followed by a single note. The piano accompaniment continues, with a piano dynamic marking (*p*) and a fingering instruction "8...2.1" above the final note in the right hand.

FRED.

don't wear pret - ty clothes when I'm in - vi - ted up to shoot- You

Detailed description: This system contains the final two lines of music. The vocal line has the lyrics "don't wear pret - ty clothes when I'm in - vi - ted up to shoot- You". The piano accompaniment continues with a steady bass line and chords.

FRED.

see I go to shoot- don't think that I'm a brute! That's the

Detailed description: This system contains the first two measures of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'see I go to shoot- don't think that I'm a brute! That's the'. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with two flats in the key signature. The music is in a 4/4 time signature.

FRED.

on-ly thing a-against me, so I'm told! And if I'm ask'd well out to dine-I

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'on-ly thing a-against me, so I'm told! And if I'm ask'd well out to dine-I'. The piano accompaniment continues with chords and moving lines in both hands.

FRED.

like to go and dine. One can't ex-ist I'm sure on a

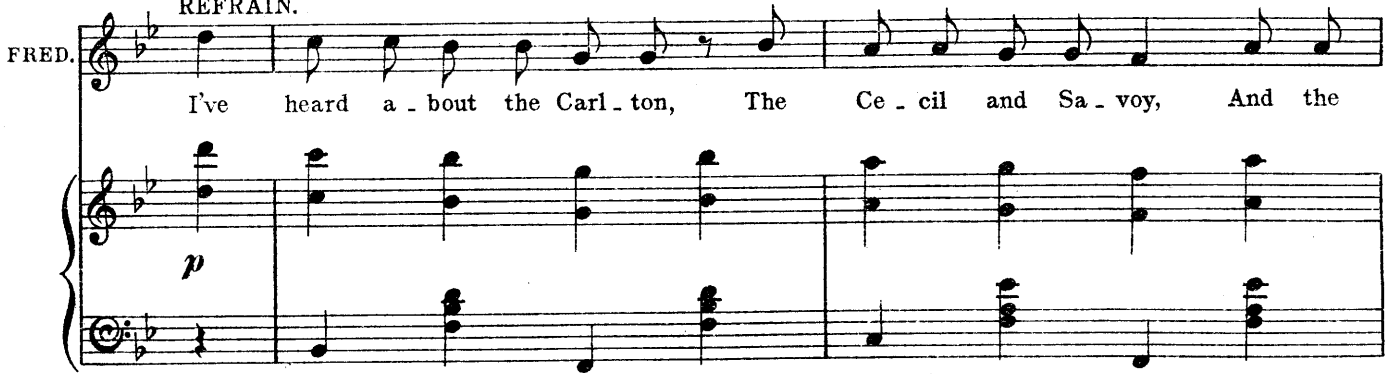
Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'like to go and dine. One can't ex-ist I'm sure on a'. The piano accompaniment continues with chords and moving lines in both hands.

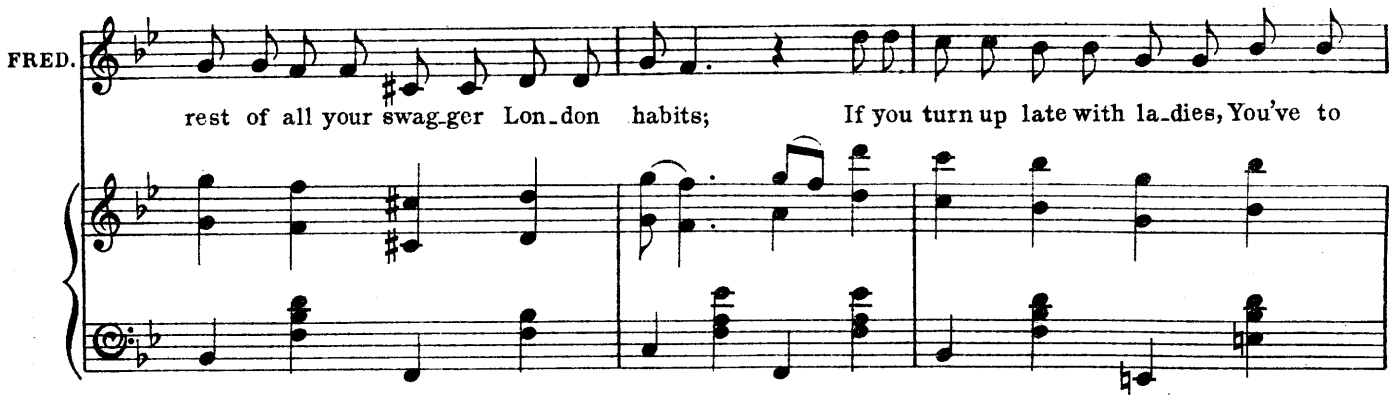
FRED.

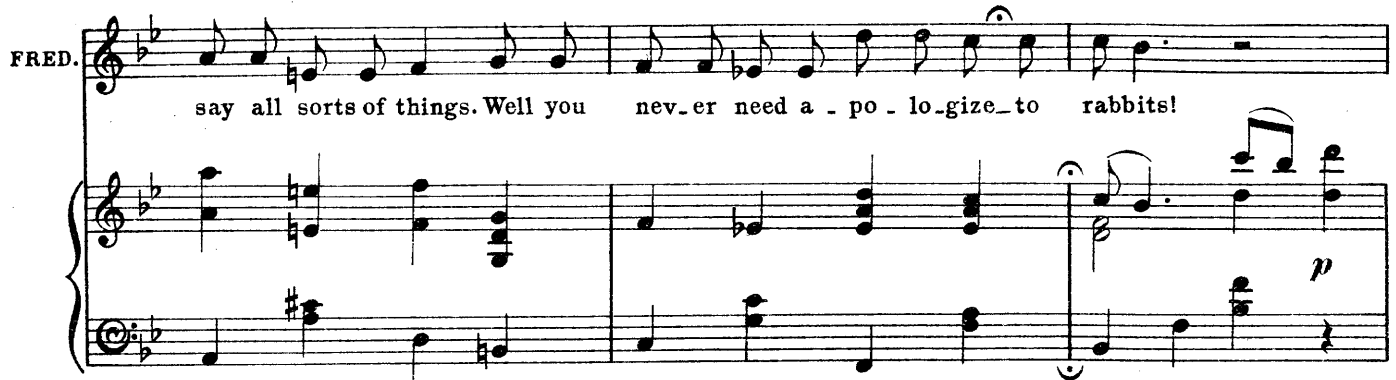
sardine and liquer. That is -n't much a-against one, so I'm told!

Detailed description: This system contains the final two measures of the page. The vocal line concludes with the lyrics 'sardine and liquer. That is -n't much a-against one, so I'm told!'. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

## REFRAIN.

FRED.  I've heard a - bout the Carl - ton, The Ce - cil and Sa - voy, And the

FRED.  rest of all your swag - ger Lon - don habits; If you turn up late with la - dies, You've to

FRED.  say all sorts of things. Well you nev - er need a - po - lo - gize - to rabbits!

FRED.  3. I be -



FRED.

- lieve I've been quite wick - ed- well, I've got home af - ter two; And

Detailed description: This system contains the first two lines of music. The top line is the vocal line for Fred, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "- lieve I've been quite wick - ed- well, I've got home af - ter two; And". The bottom two lines are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

FRED.

once I made a bet; twice I've near - ly been in debt- But that

Detailed description: This system contains the next two lines of music. The top line is the vocal line for Fred, continuing from the previous system. The lyrics are: "once I made a bet; twice I've near - ly been in debt- But that". The piano accompaniment continues with similar harmonic support.

FRED.

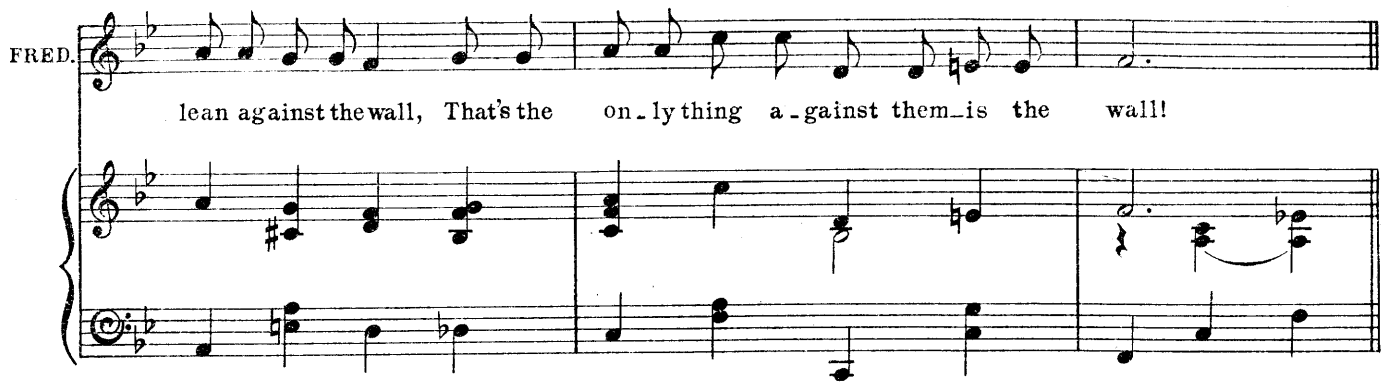
did - n't go a - gainst me, so I'm told! Now when I go to dances, do you

Detailed description: This system contains the next two lines of music. The top line is the vocal line for Fred. The lyrics are: "did - n't go a - gainst me, so I'm told! Now when I go to dances, do you". The piano accompaniment continues with similar harmonic support.

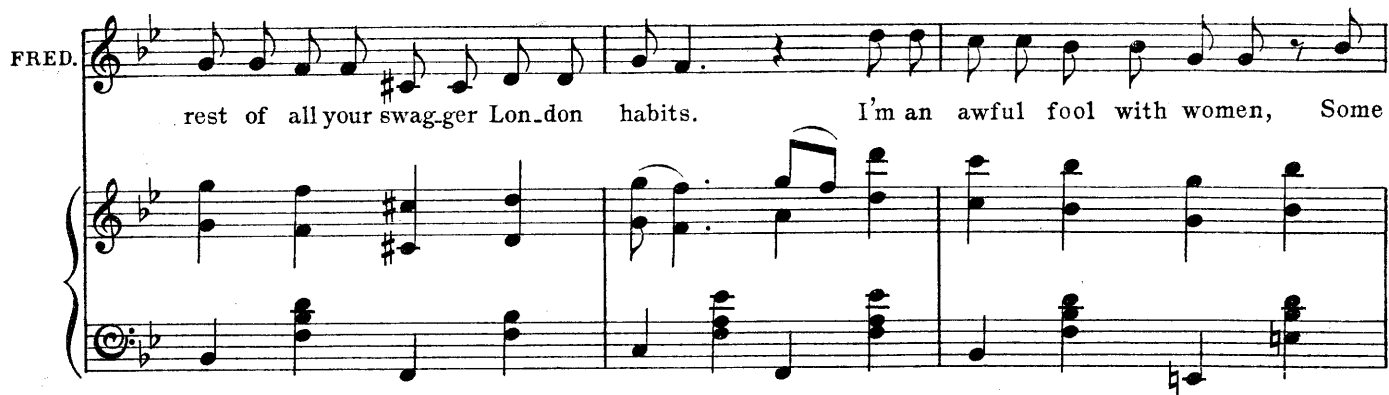
FRED.

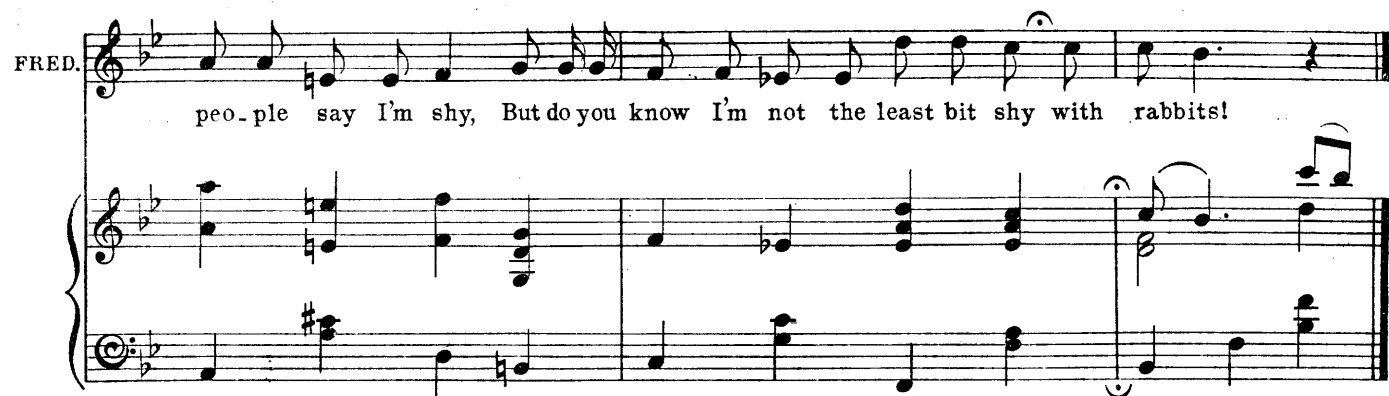
know I like to dance Some chaps don't dance at all, They just

Detailed description: This system contains the final two lines of music on the page. The top line is the vocal line for Fred. The lyrics are: "know I like to dance Some chaps don't dance at all, They just". The piano accompaniment concludes the piece with a final chord.

FRED.  lean against the wall, That's the on-ly thing a-gainst them-is the wall!

FRED.  I've heard a-bout the Carl-ton, The Ce-cil and Sa-voy, And the

FRED.  rest of all your swag-ger Lon-don habits. I'm an awful fool with women, Some

FRED.  peo-ple say I'm shy, But do you know I'm not the least bit shy with rabbits!

"YOU DEAR, SWEET, STUPID OLD THING"

Words and Music by

PAUL A. RUBENS.

Moderato.

Piano.

Musical notation for the piano introduction, consisting of a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato' and the dynamics are marked 'p' (piano). The melody is in the treble clef, and the accompaniment is in the bass clef.

La B.

1. Al - though I've lost my heart now and then, I

Musical notation for the first vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "1. Al - though I've lost my heart now and then, I".

La B.

don't do so too ea - si - ly; And if I meet with

Musical notation for the second vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "don't do so too ea - si - ly; And if I meet with".

La B.

cheek - y young men, I an - swer them quite freez - i - ly. But

Musical notation for the third vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "cheek - y young men, I an - swer them quite freez - i - ly. But".

La B.

you're so dif - f'rent from the rest, No com - pli - ments you're

La B.

pay - ing, You've got such a kind old sim - ple — mind, And

REFRAIN.  
*Slower.*

La B.

that's why I don't mind say - ing: I'm aw - f'ly fond of

La B.

you, And I can't tell why— can you? You

La B. seem to like me too, And I can't tell why— can

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "seem to like me too, And I can't tell why— can". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

La B. you? You're not good looking are you? You can't

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "you? You're not good looking are you? You can't". The piano accompaniment maintains the same rhythmic pattern.

La B. dance, and you can't sing; But I like you ve - ry

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "dance, and you can't sing; But I like you ve - ry". The piano accompaniment continues with the same accompaniment.

La B. much— You're such a dear, sweet, stu - pid old thing.

*rall.* *Very slow.*

The fourth system of music concludes the piece. The vocal line contains the lyrics: "much— You're such a dear, sweet, stu - pid old thing." The piano accompaniment features a *rall.* (rallentando) marking and a *p* (piano) dynamic marking. The tempo is marked as *Very slow.*

Tempo I<sup>o</sup>

La B.

La B.

2. Of course some day I'm perfectly sure, I'll

La B.

find you're not the best of men; I'm frightened I'll dis -

La B.

- cov - er that you're A hum - bug like the rest of them! But

La B. still mean\_ while un - til I do, I'll trust you most sin -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "still mean\_ while un - til I do, I'll trust you most sin -". The piano accompaniment is in G major and begins with a grand staff (treble and bass clefs). The music is in 4/4 time and features a steady rhythm with some syncopation.

La B. - cere - ly; If al - ways you'll be quite sweet to\_ me, Some

The second system of music continues the vocal line and piano accompaniment. The lyrics are "- cere - ly; If al - ways you'll be quite sweet to\_ me, Some". The piano accompaniment continues with a similar rhythmic pattern, featuring some syncopation and a steady bass line.

La B. day I will kiss you— real - ly! I'm aw - f'ly fond of

REFRAIN.  
*Slower.*

The third system of music begins with the lyrics "day I will kiss you— real - ly! I'm aw - f'ly fond of". It includes a section marked "REFRAIN. Slower." which is indicated by a double bar line and a change in tempo. The piano accompaniment features a more sustained and slower-moving bass line in the refrain section.

La B. you, And I can't tell why— can you? You

The fourth system of music concludes the piece with the lyrics "you, And I can't tell why— can you? You". The piano accompaniment continues with a steady rhythm, ending with a final chord in G major.

La B. 

seem to like me too, And I can't tell why— can

La B. 

you? You're not good look - ing are you? You can't

La B. 

dance, and you can't sing; But I like you ve - ry

La B. 

*rall.* *Very slow.*  
much You're such a dear, sweet, clum - sy old thing.



No. 9.

## CONCERTED NUMBER.

"LITTLE LADIES OF THE STAGE"

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

Moderato.

Piano.

*mf*

The piano introduction is written for a grand piano in 2/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat). The tempo is marked 'Moderato' and the dynamic is 'mf'.

Ladies.

1. We are lit - tle la - dies of the stage, You have seen our fa - ces

The first line of the vocal melody is in 2/4 time, with lyrics: "1. We are lit - tle la - dies of the stage, You have seen our fa - ces". The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand playing a simple bass line.

Ladies.

In a lot of pla - ces, Some you'll find on near - ly ev - 'ry page

The second line of the vocal melody is in 2/4 time, with lyrics: "In a lot of pla - ces, Some you'll find on near - ly ev - 'ry page". The piano accompaniment continues with the same harmonic structure.

Ladies.

If you fetch "Tat - ler" or the "Sketch" Ah!

The third line of the vocal melody is in 2/4 time, with lyrics: "If you fetch 'Tat - ler' or the 'Sketch' Ah!". The piano accompaniment continues with the same harmonic structure.

Ladies.

At a pho - to - graph - ic stu - di - o We don't mind ad - mit - ting

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are "At a pho - to - graph - ic stu - di - o We don't mind ad - mit - ting". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Ladies.

We have just been sit - ting. That's the rea - son why we

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "We have just been sit - ting. That's the rea - son why we". The piano accompaniment continues with the same rhythmic pattern as the first system.

Ladies.

wear, you know, More or less Fan - - cy

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "wear, you know, More or less Fan - - cy". The piano accompaniment continues with the same rhythmic pattern.

Ladies.

dress. For the

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "dress. For the". The piano accompaniment continues with the same rhythmic pattern and ends with a double bar line.

Ladies.

pret-ti-est of "pro's" Al-ways find it is their du-ty, Ve-ry

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef, key signature of two flats, and a 7/8 time signature. The lyrics are "pret-ti-est of 'pro's' Al-ways find it is their du-ty, Ve-ry". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

Ladies.

fre-quent-ly to pose As some type of Eng-lish beau-ty! It's ex-

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "fre-quent-ly to pose As some type of Eng-lish beau-ty! It's ex-". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present in the piano part.

Ladies.

-pec-ted now-a-days, And we real-ly think it pays Though

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "-pec-ted now-a-days, And we real-ly think it pays Though". The piano accompaniment continues with similar rhythmic patterns.

Ladies.

en-tre nous, It's ow-ing to The pic-ture post-card craze! It's

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "en-tre nous, It's ow-ing to The pic-ture post-card craze! It's". The piano accompaniment concludes the piece with a final chord in the right hand and a melodic line in the left hand.

Ladies.

ow-ing to, yes ow-ing to The pic-ture post-card craze!

Ladies.

We are lit-tle la-dies of the stage,

*rit.* *a tempo*

Ladies.

You have seen our fa-ces In a lot of pla-ces, Some you'll find on near-ly

Ladies.

ev'-ry page If you fetch "Tat-ler" or the "Sketch" Ah!

Ladies.

At a phot - o - graph - ic stu - di - o We don't mind ad - mit - ting

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "At a phot - o - graph - ic stu - di - o We don't mind ad - mit - ting". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line and a more active treble line with chords and moving lines.

Ladies.

We have just been sit - ting. That's the rea - son why we wear, you know,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "We have just been sit - ting. That's the rea - son why we wear, you know,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Ladies.

More or less, Fan - cy dress. That's why we

The third system of music continues the vocal line and piano accompaniment. The lyrics are "More or less, Fan - cy dress. That's why we". The piano accompaniment features a more complex rhythmic pattern in the treble clef, including sixteenth notes and chords.

Ladies.

Wear, you see, Fan - - cy dress.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Wear, you see, Fan - - cy dress." with a long note on "dress". The piano accompaniment includes a dynamic marking of *p* (piano) and ends with a double bar line.

Nº 10.

## SONG. (La Bolero.) and CHORUS.

"THE PARTS I'VE PLAYED"

Words and Music by

PAUL A. RUBENS.

La Bolero. *Moderato.*

Piano. *f*

La B. *p*

1. Some years a - go when quite a child For the

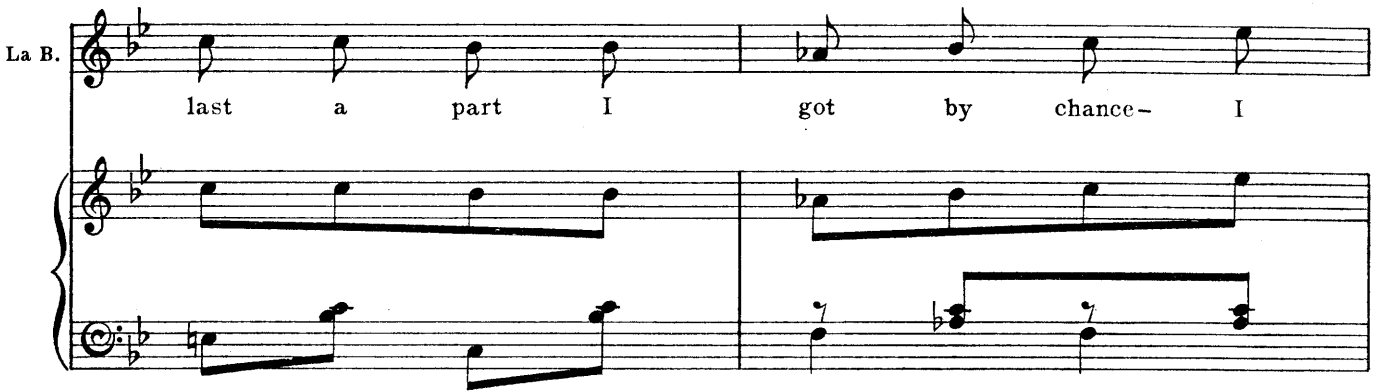
La B.

stage I sim - ply pined: When at the thea - tre

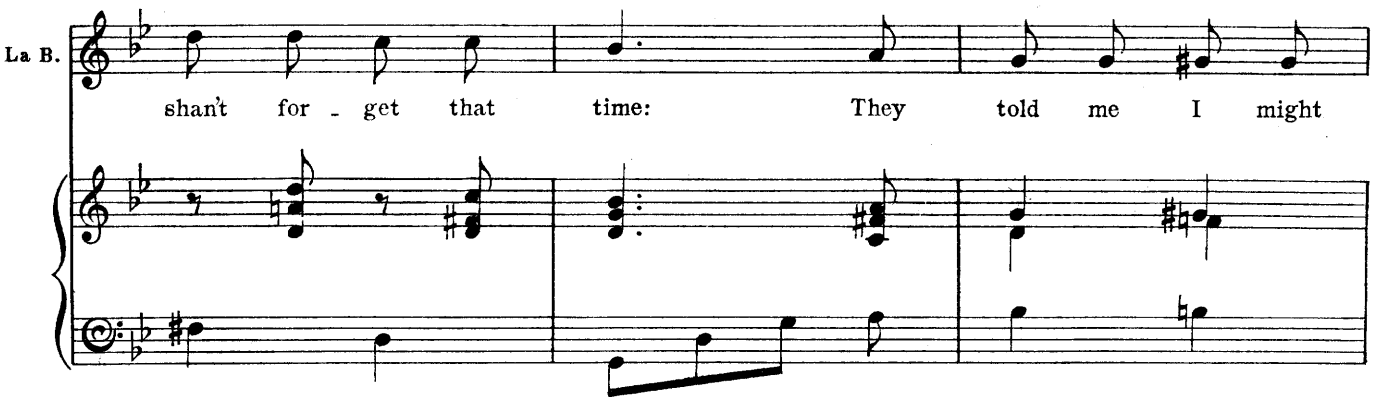
La B. I went wild But I long'd to go be - hind: At



La B. last a part I got by chance - I



La B. shant' for - get that time: They told me I might



La B. sing and dance In a Christ - mas pan - to - mime! I



## REFRAIN.

La B.

ran up - on the stage, In a ve - ry child - ish

*1st p, 2nd f*

La B.

man - ner: { I She } tripp'd on - like this - And

La B.

waved a lit - tle ban - ner, { My Her } poor mo - ther sat in

La B.

front, A shil - ling she had paid: ——— { I She } got a



La B. pound a week, But <sup>I</sup>she did - n't speak 'Twas a wretch.ed part <sup>I</sup>she

La B. 1. CHORUS. 2.  
played! She played!

La B. 2. I got no no - tice in the press So I

La B. did not stay there long, I sighed for Me - lo -

La B. - dra - ma, yes, For pa - thos hot and strong: I

La B. long'd to sob and stand a - ghist, Or

La B. mad - ly to re - joice, I long'd to say "My

La B. God, at last! Jack can that be your voice?" I

## REFRAIN.

La B.

came on in the snow, { My } in - fant child was  
Her }

*1st p, 2nd f*

La B.

wail - ing: A - round { me } for miles, A  
her }

La B.

hur - ri - cane was hail - ing; Huge i - ci - cles of

La B.

ice Up - on the case - ment swayed; { My }  
Her }

La B. ve - ry breath, Was froze to death 'Twas the cold - est part { I she }

La B. 1. CHORUS. 2. played! She played! 3. Of *p*

La B. Me - lo - dra - ma Id e - nough, Of bat - tle fields and nur - ses - I

La B. want - ed more a - mu - sing stuff - A song with six - teen ver - ses. In a

La B.

play with mu - sic I'd ap - pear, At last some praise I'd get, For the

La B.

worst of play will run a year With an an - i - mal du - et. At

REFRAIN.

La B.

first <sup>I</sup> <sub>she</sub> sang a song A - bout an al - li -

*1st p, 2nd f*

La B.

- ga - tor, Then next <sup>I</sup> <sub>she</sub> ap - peared Dressed

La B. as a new po - ta - ter: And then in { our } { their } du -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano range, starting with a half note 'as' followed by quarter notes 'a', 'new', 'po', 'ta', 'ter'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

La B. - et An os - trich { I } { she } por - trayed: { I've } { She's }

The second system continues the vocal line with a half note '- et', followed by quarter notes 'An', 'os', 'trich'. The piano accompaniment continues with similar rhythmic patterns.

La B. been all through the bless - ed Zoo, In the

The third system features a vocal line with quarter notes 'been', 'all', 'through', 'the', 'bless', 'ed', 'Zoo', 'In', 'the'. The piano accompaniment provides harmonic support with chords and a bass line.

La B. ma - ny parts { I've } { she's } played! She played!

1. CHORUS. 2.

The fourth system concludes with a chorus section. The vocal line has quarter notes 'ma', 'ny', 'parts', followed by a half note 'played!'. The piano accompaniment includes a dynamic marking of *f* (forte) and a repeat sign. The chorus is marked with '1.' and '2.' for first and second endings.

Nº 11.

CONCERTED NUMBER.

“THE SCARLET RUNNERS.”

Words by  
PERCY GREENBANK.

Music by  
PAUL A. RUBENS.

Allegro.

Piano. *ff*

The first system of the piano score consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains a series of chords and melodic fragments, starting with a forte (*ff*) dynamic. The bass staff begins with a bass clef and contains a steady eighth-note accompaniment.

The second system continues the musical piece with two staves. The treble staff features a melodic line with some chromaticism, while the bass staff maintains the eighth-note accompaniment. The dynamics remain consistent with the first system.

The third system of the piano score shows further development of the melodic and accompanimental themes. The treble staff has a more active melodic line, and the bass staff continues with the eighth-note accompaniment.

The fourth and final system of the piano score concludes the piece. It features two staves. The treble staff has a melodic line that ends with a piano (*p*) dynamic marking. The bass staff continues with the eighth-note accompaniment.

Ladies.

1. Lit - tle Scar - let Run - ner girls are we,

*mf*

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "1. Lit - tle Scar - let Run - ner girls are we,". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part begins with a mezzo-forte (*mf*) dynamic marking. The music is in 4/4 time and features a simple harmonic accompaniment.

Ladies.

All in a row — That's how we grow.

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "All in a row — That's how we grow." The piano accompaniment continues with the same harmonic structure as the first system.

Ladies.

When you've heard our names, of course you'll see,

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "When you've heard our names, of course you'll see,". The piano accompaniment continues with the same harmonic structure.

Ladies.

Just what it means, — We're full of beans.

*rit.*

Detailed description: This system contains the fourth and final line of music. The vocal line concludes with the lyrics "Just what it means, — We're full of beans." The piano accompaniment concludes with a *rit.* (ritardando) marking. The system ends with a double bar line and a key signature change to two flats.



Ladies.

French beans, broad beans, there are lots of these,

*a tempo*

Ladies.

But we mix with nei - ther,

Ladies.

And we're not re - - la - ted, if you please,

Ladies.

To the "has - eens" ei - - ther!

## REFRAIN.

Ladies. *f*

We're the Scar.let Run\_ners, The smart\_est girls in town; We can

Ladies.

run up hills, We can run up bills, And the other girls run us down. oh, We're tip\_top a -

Ladies.

- one\_ers, The men make such a fuss, Though we're the Scar\_let

Ladies. *p*

Run\_ners, Please don't run a\_way from us!

Ladies.

2. We are ve - ry, ve - ry much a - live,

*mf*

Ladies.

And, let us state Quite up - to - date.

Ladies.

If you ask how ma - ny beans make five,

Ladies.

Oh, we can tell That ve - ry well.

*rit.*

Ladies. Scar - let Run - ners, can - not be sur - passed

*a tempo*

Ladies. For their ra - pid grow - ing.

Ladies. Though you may think we're a tri - fle fast,

Ladies. Still we keep things go - ing!

## REFRAIN.

Ladies.

We're the Scar-let Run-ners, The smartest girls in town; We can

*f*

Ladies.

run up hills, We can run up bills, And the other girls run us down. oh,

Ladies.

We're tip-top-a-one-ers, The men make such a fuss; Tho'

Ladies.

we're the Scar-let Run-ners, Please don't run a-way from us!

*p* *f*

*ad* \*

DANCE.

The first system of the musical score consists of two staves. 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 3/4. The music begins with a dynamic marking of *mf*. The melody in the upper staff features eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The bass line provides a steady accompaniment with eighth notes.

The second system continues the piece with two staves. The upper staff shows a continuation of the melodic line with some rests and ties. The bass line remains active with eighth-note patterns. The overall texture is light and rhythmic.

The third system of the score features two staves. The upper staff has a more complex melodic line with some slurs and ties. The bass line continues with eighth-note accompaniment. There are some rests in the bass line in the final two measures of the system.

The fourth system consists of two staves. The upper staff has a series of chords and dyads, some with slurs. The bass line continues with eighth-note accompaniment. The music maintains its rhythmic character.

The fifth system of the score has two staves. The upper staff features a more active melodic line with sixteenth notes and slurs. The bass line continues with eighth-note accompaniment. The piece is moving towards its conclusion.

The sixth and final system of the score consists of two staves. The upper staff has a melodic line with slurs and ties. The bass line continues with eighth-note accompaniment. The piece ends with a final chord in the upper staff.

First system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *p*. Includes accents and slurs.

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Includes accents and slurs.

Third system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *f*. Includes accents, slurs, and a fermata. Ends with a double bar line and an asterisk.

*8va ad lib.....*

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *f*. Includes accents and slurs.

*8va ad lib.....*

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Includes accents and slurs.

*8va ad lib.....*

Sixth system of musical notation. Treble and bass clefs. Key signature: two flats. Includes accents, slurs, and a fermata. Ends with a double bar line and an asterisk.

No. 12.

SONG. (Kenyon) and CHORUS.

“MOTORING.”

Words by  
PERCY GREENBANK.

Music by  
PAUL. A. RUBENS.

Moderato.

Kenyon.

Musical notation for the Kenyon section. It consists of a vocal line and piano accompaniment. The vocal line starts with a whole rest followed by a quarter note G4. The piano accompaniment is in a 2/4 time signature with a key signature of one sharp (F#). It begins with a *sf* dynamic marking. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The word "To" is written below the vocal line.

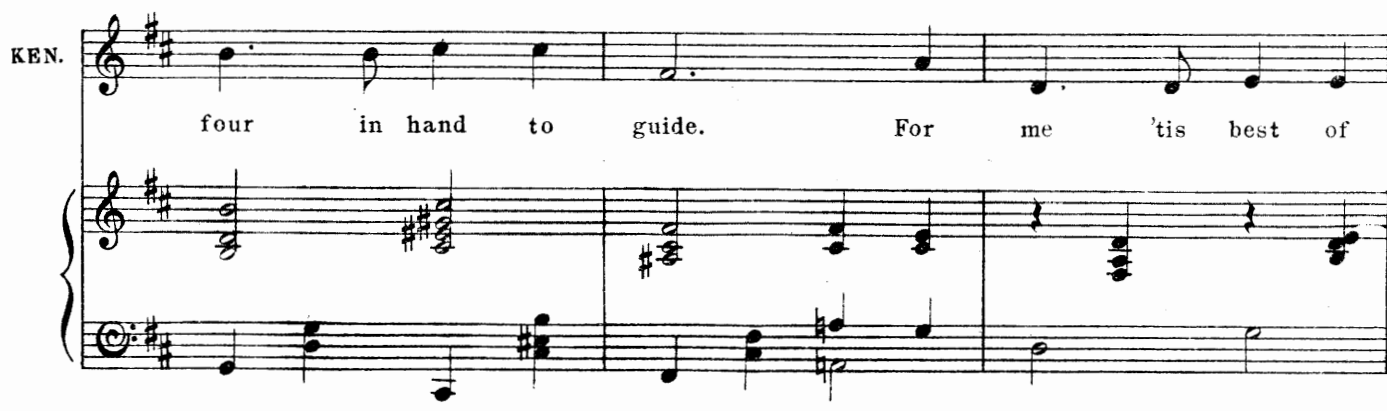
KEN.

Musical notation for the first line of the chorus. The vocal line contains the lyrics: "ev' - ry man his fan - cy— For some, a horse to". The piano accompaniment continues with chords and a steady bass line.

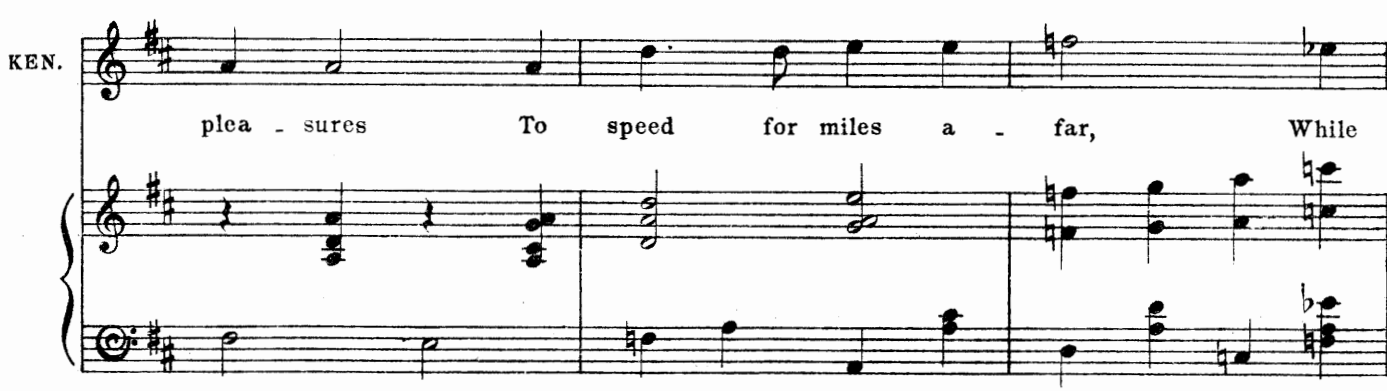
KEN.

Musical notation for the second line of the chorus. The vocal line contains the lyrics: "ride, A yacht to sail In half a gale, A". The piano accompaniment features a melodic line with a slur over the final two measures.

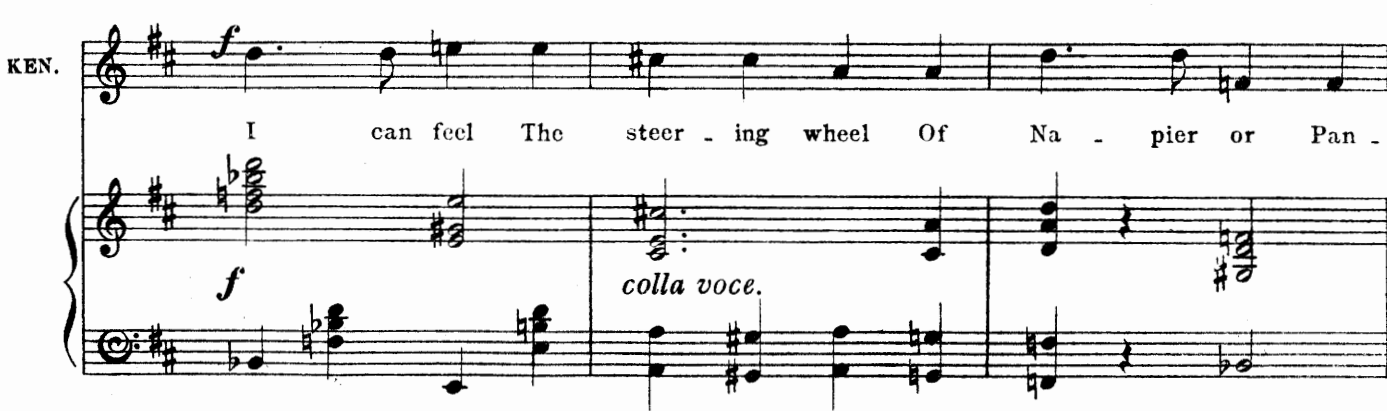


KEN. 

four in hand to guide. For me 'tis best of

KEN. 

plea - sures To speed for miles a - far, While

KEN. 

I can feel The steer - ing wheel Of Na - pier or Pan -

*f* *colla voce.*

KEN. 

- hard. Then

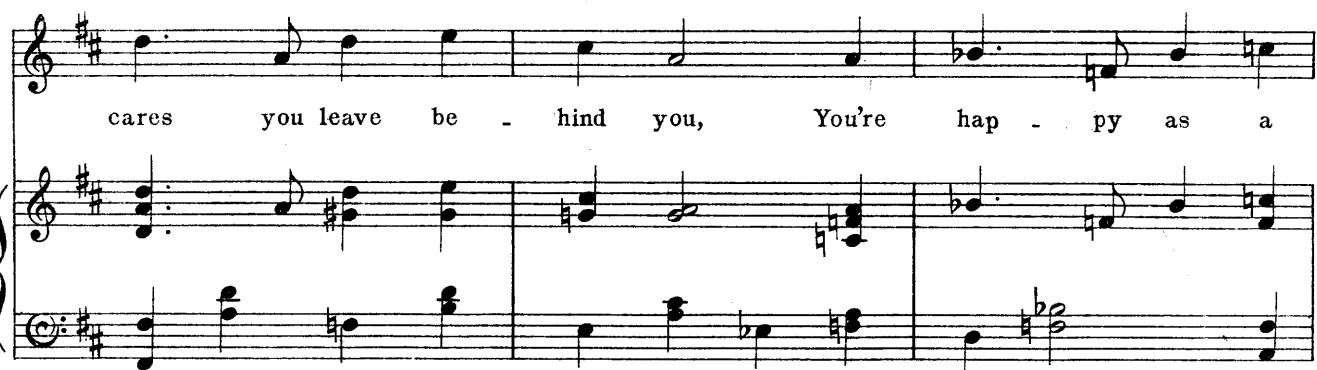
*a tempo* *rit.*

## REFRAIN.

KEN.  start the en - gines run - ning, And fast and fast - er still You

*a tempo*

KEN.  glide with ea - sy mo - tion Down vale and o - ver hill. All

KEN.  cares you leave be - hind you, You're hap - py as a

KEN.  king, Life is ab - so - lute - ly per - fect When you're mo - tor -

KEN. CHORUS.

- ing. Then start the en - gines run - ning, And

Then start the en - gines run - ning, And

Detailed description: This system contains the vocal and piano parts for the 'K.E.N.' section. It begins with a vocal line for 'K.E.N.' with the lyrics '- ing.' followed by a bracketed section labeled 'CHORUS.' The vocal line has two parts: a top line and a bottom line. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The music is in a major key and features a steady, rhythmic accompaniment.

CHO.

fast and fast - er still You glide with ea - sy

fast and fast - er still You glide with ea - sy

Detailed description: This system contains the vocal and piano parts for the 'CHO.' section. It features two vocal lines (top and bottom) and a piano accompaniment in grand staff notation. The lyrics are 'fast and fast - er still You glide with ea - sy' repeated on two lines. The piano accompaniment continues with a consistent harmonic support.

CHO.

mo - tion Down vale and o - ver hill. All

mo - - tion Down vale and o - ver hill. All

Detailed description: This system contains the vocal and piano parts for the 'CHO.' section. It features two vocal lines (top and bottom) and a piano accompaniment in grand staff notation. The lyrics are 'mo - tion Down vale and o - ver hill. All' repeated on two lines. The piano accompaniment provides harmonic support for the vocal lines.

CHO. cares you leave be - hind you, You're hap - py as a

cares you leave be - hind you, You're hap - py as a

CHO. king, Life is ab - so - lute - ly per - fect, When you're

king, Life is ab - so - lute - ly per - fect, When you're


CHO. mo - tor - ing. 2. A -

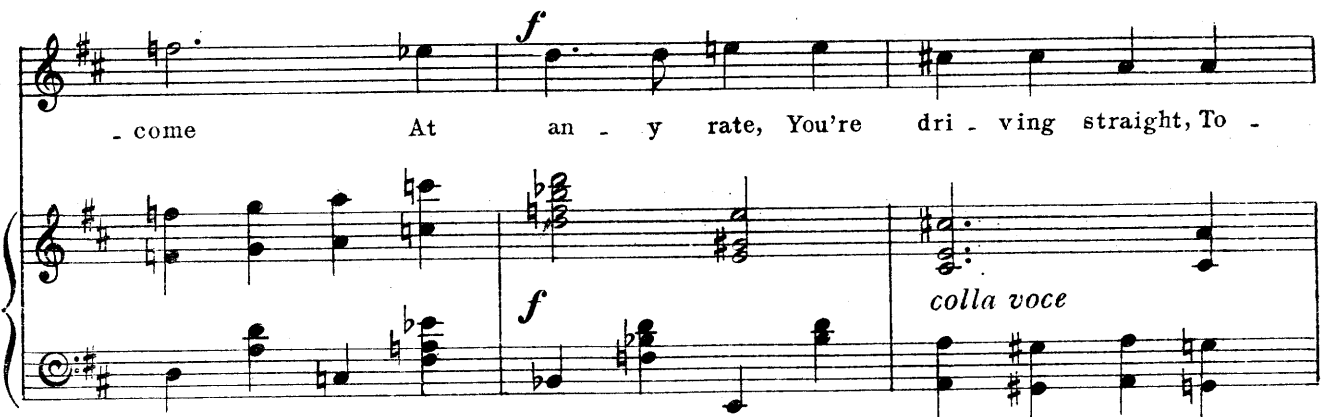
mo - tor - ing.

KENYON.

KEN.  - way from smo - ky ci - ty, Where tur - moil ev - er reigns, You

KEN.  glad - ly steer, A course that's clear, Through lea - fy coun - try

KEN.  lanes, This fresh air beats up - on you, Till cer - tain you be -

KEN.  - come At an - y rate, You're dri - ving straight, To -

*f*

*colla voce*

KEN. *- wards E - ly - si - um. Then*

*a tempo* *rit.*

KEN. **REFRAIN.**  
*start the en - gines run - ning, And fast and fast - er still You*

*a tempo*

KEN. *glide with ea - sy mo - tion Down vale and o - ver hill. All*

KEN. *cares you leave be - hind you, You're hap - py as a*

KEN.

king, Life is ab - so - lute - ly per - fect When you're mo - tor -

KEN.

CHORUS.

- ing Then start the en - gines run - ning And

CHO.

fast and fast - er still You glide with ea - sy mo - tion Down

CHO. vale and o - ver hill. All cares you leave be -

vale and o - ver hill. All cares you leave be -

CHO. hind you, You're hap - py as a king, Life is

hind you, You're hap - py as a king, Life is

CHO. ab - so - lute - ly per - fect When you're mo - tor - ing.

ab - so - lute - ly per - fect When you're mo - tor - ing.



No. 13.

SONG. (Louise.) and CHORUS.

"THE BLACK SHEEP."

Words and Music by

PAUL A. RUBENS.

*Allegro moderato.*

Louise.

Piano.

LOU.

1. In a cer - tain flock there dwelt a sheep -  
 2. Now, this poor black sheep was fear - ful - ly teas'd -

Piano.

CHORUS.

LOUISE.

LOU.

"Ba!" said the flock, "Ba, ba!" And none of the flock would  
 "Ba!" said the flock, "Ba, ba!" And yet in his heart he was

LOU. CHORUS. SOLO.

near him creep still quite pleas'd "Ba!" said the flock, "Ba, ba!" His Re...

LOU.

fleece was black, his member he was a bit unique For terrible things he being so black caus'd a

LOU.

loved to do, lot of pique; And He did when he came near the bath have to take a bath

LOU. CHORUS.

lit tle lambs flew ev - - 'ry week "Ba!" said the flock, "Ba, ba!"

REFRAIN.

LOUISE.

LOU.

Ev - ry - bo - dy barr'd the black sheep, All the lit - tle lambs cried  
 Ev - ry - bo - dy barr'd the black sheep, All the lit - tle lambs cried

LOU.

"Ba!" And al - though he was a lad Who was  
 "Ba!" "But," he said, "when all the rest Are a

LOU.

ve - ry, ve - ry bad, Still he had the best time by far! Ba, ba, ba!  
 blank et or a vest, I shall have the best time by far!" Ba, ba, ba!

1. MEN.

*mf*

LOU.

far! — Ba!  
 far!" Ba!

3. This  
 4. One

*p*

LOU. CHORUS.

black sheep married a wife — one day — “Ba!” said the flock, “Ba,  
 day the flock was full — of fears — “Ba!” said the flock, “Ba,

LOU. LOUISE.

ba!” And for their honey\_moon went a way —  
 ba!” A man ar\_rivd with a pair — of shears —

LOU. CHORUS. LOUISE.

“Ba!” said the flock, “Ba, ba!” They lived to\_ ge\_ther for  
 “Ba!” said the flock, “Ba, ba!” He clipp’d our friend till he

LOU.

years, it’s said, But once she lost her way and stray’d — And for  
 stood quite nude, And a cha\_pe\_ron said, “This is real\_ly rude! I

CHORUS.

LOU. one whole night a - way she stay'd - Ba, said the flock, "Ba, ba!"  
cannot tell how this will be con - strued!" Ba, said the flock, "Ba, ba!"

REFRAIN.  
LOUISE.

LOU. Ev - ry - bo - dy barred the black sheep, All the lit - tle lambs cried  
Ev - ry - bo - dy barred the black sheep, All the lit - tle lambs cried

LOU. "Ba!" 'Twas the first time in his life He'd been left without his wife - It was  
"Ba!" He re - plied; Al - tho' I'm stripp'd, I saw you when you were clipp'd I look

LOU. 1. MEN quite his best time by far! Ba, ba, ba! far! Ba!  
bet - ter than you by far! Ba, ba, ba! far! Ba!

2. MEN

*mf*

LOU.

5. The flock all cut this black sheep dead-  
6. The oth - er sheep were good as gold-

LOU.

CHORUS. LOUISE.

"Ba," said the flock, "Ba, ba!" Such a ter - ri - ble life he led they said -  
"Ba," said the flock, "Ba, ba!" They never stay'd out and caught a cold -

LOU.

CHORUS. LOUISE.

"Ba," said the flock "Ba, ba!" But still, in the win - ter -  
"Ba," said the flock "Ba, ba!" Be - sides, they were white, And the

LOU.

- time, I'm told, When the ev' - nings got ex - tre - m - ly cold, They  
grass was green, And their ac - tions could be plain - ly seen I

LOU. CHORUS.

sometimes in- vited him to the fold- "Ba," said the flock "Ba, ba!"  
 think you can gath- er what I mean- "Ba," said the flock "Ba, ba!"

REFRAIN.  
 LOUISE.

LOU.

Ev-ry- bo- dy barred the black sheep, All the lit- tle lambs cried  
 Ev-ry- bo- dy barred the black sheep, All the lit- tle lambs cried

LOU.

"Ba!" If it chanc'd to snow or hail, He would tell them all a tale- His were  
 "Ba!" But when night be- gan to fall, He could not be seen at all, So he

LOU.

1. MEN. 2. MEN. Last. MEN.

"warmer" than theirs by far! Ba, ba, ba! far! Ba! far! Ba!  
 had the best time by far! Ba, ba, ba!

*mf*

Nº 14.

DUET. (Violet and Kenyon.)

"CUPID'S ADDRESS."

Words by  
PERCY GREENBANK.

Music by  
PAUL A. RUBENS.

Tempo di Valse.

Kenyon.

Piano.

KEN.

1. If we but knew      Cu - pid's ad -  
2. Tho' it's ab - surd      as you'll a -

KEN.

- dress,      It would be strange,      you must con - fess,  
- gree,      Just to sup - pose      such things could be,



KEN.

Ma - ny a note, ma - ny a wire,  
 What would you say, what would you do,

KEN.

Would be di - rect - ed to "Cu - pid Es - quire,"  
 If Cu - pid gave you a short in - ter - view?

*rit.*

*f rit.*

KEN.

*a tempo*

Maid - ens and men high - born and low  
 Would you be shy, would you be bold?

*p a tempo*

KEN.

To that ad - dress quick - ly would go;  
 Would you do all that you were told?

KEN.

O - ver the earth miles they would roam,  
 Praps you'd for - get just the pre - cise

*rit.*

KEN.

Ho - ping to find him at home. Oh! but  
 Mat - ters that need his ad - vice. Oh! I

*un poco più lento* *p* *p a tempo*

VIOLET.

VIO.

Cu - pid is won - der - ful wise, And he  
 think it most like - ly that I Should be

VIO.

tries To dis - guise From  
 shy, But Id - try To

VIO. lots of in - quis - i - tive eyes \_\_\_\_\_ The  
 mus - ter up pluck by and by \_\_\_\_\_ Be -

VIO. place where he'll prac - tise his arts. \_\_\_\_\_ Think what  
 - fore the short in - ter - view ends. \_\_\_\_\_ Then for

*rit.* *p a tempo*

VIO. ques - tions some peo - ple would send \_\_\_\_\_ Let - ters  
 one lit - tle fa - vour I'd pray, \_\_\_\_\_ For I'd

VIO. penned \_\_\_\_\_ With - out end \_\_\_\_\_ He would  
 say \_\_\_\_\_ That some day, \_\_\_\_\_ I

VIO. *ne - ver have time to at - tend To his  
should be so pleased if I may In - tro -*

*p rit.*

VIO. *bus - 'ness in hu - man hearts.  
- duce him to all of my friends.*

*p.* *a tempo*

*f*

*rit. e dim.*

VIO. If we but knew Cupid's address,

KEN. If we but knew Cupid's ad -

VIO. It would be strange, you must confess,

KEN. - dress, 'Twould be strange,

VIO. Ma - ny a note, ma - ny a wire,

KEN. Ma - ny a note, ma - ny a

VIO. Would be di - rect - ed to "Cu - pid Es - quire."

KEN. wire, To "Cu - pid Es - quire."

*rit.*

VIO. But there is no need, af - ter all,

KEN. There is no need— why af - ter

*p a tempo*

VIO. Why we should try on him to call—

KEN. all Should we try.

VIO. If you've a heart lov - ing and true, Cu - pid will

KEN. You've a heart, you've a heart,

VIO. call up on you! Ah! Cu - pid

KEN. If you've a heart Ah! Cu - pid will,

VIO. Cu - pid will call on you!

KEN. Cu - pid will call on you!

Nº 15.

## SONG. (Norman.) and CHORUS.

"MEMBERS OF THE MAGPIE CLUB."

Words and Music by

PAUL A. RUBENS.

Allegro.

Norman.

Musical score for the introduction. The Norman part is a single staff with a whole rest. The Piano part consists of two staves (treble and bass clef) with a forte (*ff*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

NOR.

Musical score for the first line. The Norman part is a single staff with a whole rest. The Piano part consists of two staves (treble and bass clef) with a piano (*p*) dynamic. The lyrics "1. If you're rather fond of" are written below the Norman staff.

1. If you're rather fond of

CHORUS.

NOR.

Musical score for the chorus. The Norman part is a single staff with lyrics. The Piano part consists of two staves (treble and bass clef) with a forte (*f*) dynamic. The lyrics "things exciting— We're inviting you to the club!" are written below the Norman staff.

things exciting— We're inviting you to the club!



NOR.

We've no pre - si - dent or no com - mit - tee—

CHORUS.

What a pi - ty for a - ny club!

NOR.

Don't fear e - lec - tion, There's no ob - jec - tion

CHORUS.

All come and join the Mag - pie Club!

NOR. Oh, we are members of the Mag - pie Club! As

The first system of music features a vocal line for a soprano (NOR.) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a half note 'Oh', followed by quarter notes 'we', 'are', 'members', 'of', 'the', 'Mag - pie', 'Club!', and a half note 'As'. The piano accompaniment starts with a piano (*p*) dynamic and includes a 7th fret barre on the guitar. The piano part consists of chords and single notes in both hands.

NOR. soon as we have had our morn - ing tub, No

The second system continues the vocal line with a half note 'soon', quarter notes 'as', 'we', 'have', 'had', 'our', 'morn - ing', 'tub,', and a half note 'No'. The piano accompaniment continues with a piano (*p*) dynamic and includes a 7th fret barre on the guitar.

NOR. mat - ter how we are, We get up - on the car, And then we

The third system continues the vocal line with quarter notes 'mat - ter', 'how', 'we', 'are,', quarter notes 'We', 'get', 'up - on', 'the', 'car,', and quarter notes 'And', 'then', 'we'. The piano accompaniment continues with a piano (*p*) dynamic and includes a 7th fret barre on the guitar.

NOR. drive a - way to King - dom Come! And if you're


CHORUS.

The fourth system begins the chorus with a half note 'drive', quarter notes 'a - way', 'to', 'King - dom', 'Come!', and quarter notes 'And', 'if', 'you're'. The piano accompaniment continues with a piano (*p*) dynamic and includes a 7th fret barre on the guitar. The word 'CHORUS.' is written above the vocal line.

CHO.  **made a mem - ber of the Mag - pie Club You**

CHO.  **don't put up with a - ny sort of snub, We**

CHO.  **on - ly know that we Are ve - ry proud to be The**

CHO.  **mem - bers of the Mag - pie Club!**

NOR.

2. Black and white is our dis - tin - guished co - lour

CHORUS.

NORMAN.

Like the Mul - lah, mad is the Club We've no sil - ly rule nor

NOR.

CHORUS.

reg - u - la - tions Your re - la - tions

CHO.

NORMAN.

may use the Club! No one we dun, so if you want some fun - well,

CHORUS.

NORMAN.

Do come and join the Mag - pie Club! Oh, we are mem.bers of the

NOR.

Mag - pie Club, As soon as we have had our

NOR.

morn - ing tub No mat - ter how we are, We

NOR.

get up - on the car, And then we drive a - way to King - dom

## CHORUS.

NOR.

Come! And if you're made a mem - ber of the

CHO.

Mag - pie Club You dont put up with an - y

CHO.

sort of snub, We on - ly know that we are

CHO.

ve - ry proud to be The mem - bers of the Mag - pie Club!

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 7/8. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a simple eighth-note bass line.

The second system continues the piece. It features a forte (*f*) dynamic in the right hand, which plays more complex chordal textures. The left hand continues with eighth notes. A piano (*p*) dynamic marking appears in the right hand towards the end of the system.

The third system shows the continuation of the musical theme. The right hand has a forte (*f*) dynamic, playing eighth-note patterns. The left hand maintains its eighth-note accompaniment.

The fourth system introduces a change in dynamics. The right hand starts with a piano (*p*) dynamic, then moves to a piano fortissimo (*pp*) dynamic. The left hand continues with eighth notes.

The fifth system concludes the piece. It features a piano fortissimo (*pp*) dynamic in the left hand and a piano (*p*) dynamic in the right hand. A crescendo (*cresc.*) marking is present, leading to a final forte (*f*) dynamic in the right hand.

First system of musical notation. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and a descending eighth-note pattern. The left hand provides a bass line with quarter notes and chords, including some 7th chords.

Second system of musical notation. The right hand continues with eighth-note patterns and includes some chords. The left hand has a bass line with quarter notes and a long, tied note in the final measure.

Third system of musical notation. The right hand has a melodic line with eighth notes. The left hand features a bass line with quarter notes and a forte (*f*) dynamic marking.

Fourth system of musical notation. The right hand continues with eighth-note patterns and chords. The left hand has a bass line with quarter notes and chords.

Fifth system of musical notation, ending with a double bar line. The right hand has a melodic line with eighth notes and chords. The left hand has a bass line with quarter notes and chords.



Nº 16.

## SONG. (La Bolero.)

"OH! LA, LA, LA!"

Words and Music by

PAUL A. RUBENS.

La Bolero.

Piano.

La B.

La B.

1. All o - ver Eu - rope and A - mer - i - ca I've been, And  
 2. How I re - mem - ber once a fas - ci - na - ting man,

*p*

La B.

lots of things I've seen; Truly re -  
 In - to debt he ran: No - - thing that

La B.

- mark - a - ble are ma - ny things I've heard; - I  
 I could do or say was ev - er wrong, - It

La B.

ne - ver say a word! Just one ex -  
 did - nt last for long. Peach - - es in

La B.

- pres - sion I have used, it means "sur - prise," Or  
 win - ter time and par - trid - ges in May, They

La B. "grief," or "truth," or "lies." Won - der - ful - ly  
 poured in ev' - ry day. All this was

La B. use - ful I have found it now and then, It's  
 due not to my cun - ning or my kiss, But

La B. flab - ber - gast - ed men!  
 sim - ply due to this:

*p.*

REFRAIN.

La B. Oh! la, la, la! I say *comme ça*  
 Oh! la, la, la! I said *comme ça*

La B.

— It's ve - ry sim - ple, and yet it means a lot.  
 — It's ve - ry ea - sy, and yet it means a lot.

La B.

Oh! la la la! It took me far: I  
 He was so rich. I was a star Each

La B.

made a rep - u - ta - tion with my Oh! la, la, la, la!  
 time it meant a neck - lace did my Oh! la, la, la, la!

1.

La B.

la!  
 la!

2.

*mf.* \* *mf.* *D.C.* \* *f*

La B.

3. I have a word to say to some of you young wives: If  
 4. There was a man I know, a man of dread-ful moods- He'd

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It begins with a fermata over the first measure. The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature, starting with a piano (*p*) dynamic. The lyrics are: "3. I have a word to say to some of you young wives: If" and "4. There was a man I know, a man of dread-ful moods- He'd".

La B.

I have spoilt your lives. Though you may hate me, I am  
 charm-ing in - ter - ludes; No doubt he'd had a lot of

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "I have spoilt your lives. Though you may hate me, I am" and "charm-ing in - ter - ludes; No doubt he'd had a lot of".

La B.

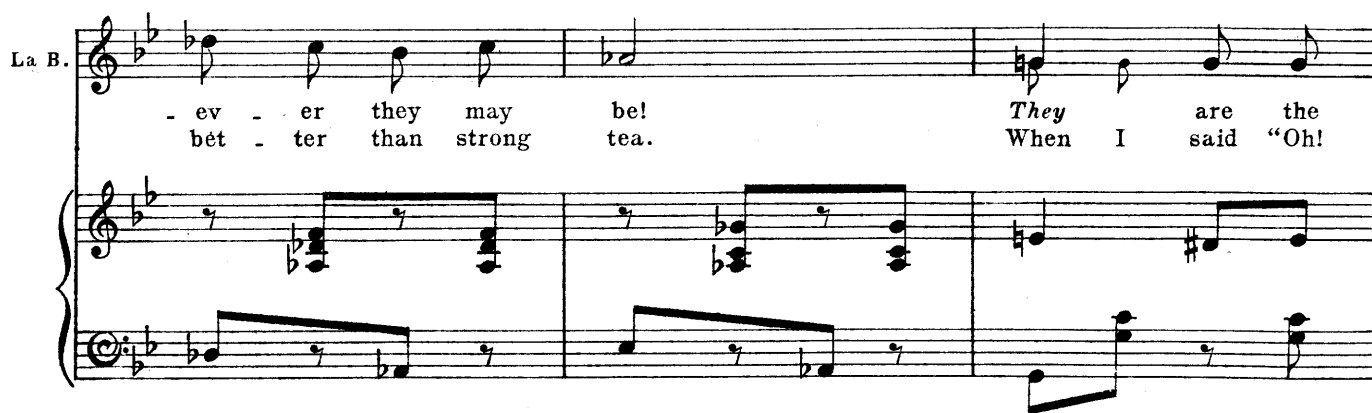
real - ly not to blame- I s'pose you loathe my name!  
 trou - ble in the past, Or p'raps he'd dined too fast!

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "real - ly not to blame- I s'pose you loathe my name!" and "trou - ble in the past, Or p'raps he'd dined too fast!".

La B.

Your gid - dy hus - bands have not fas - cin - a - ted me, Who -  
 If he'd a head - ache, he would al - ways send for me, Far

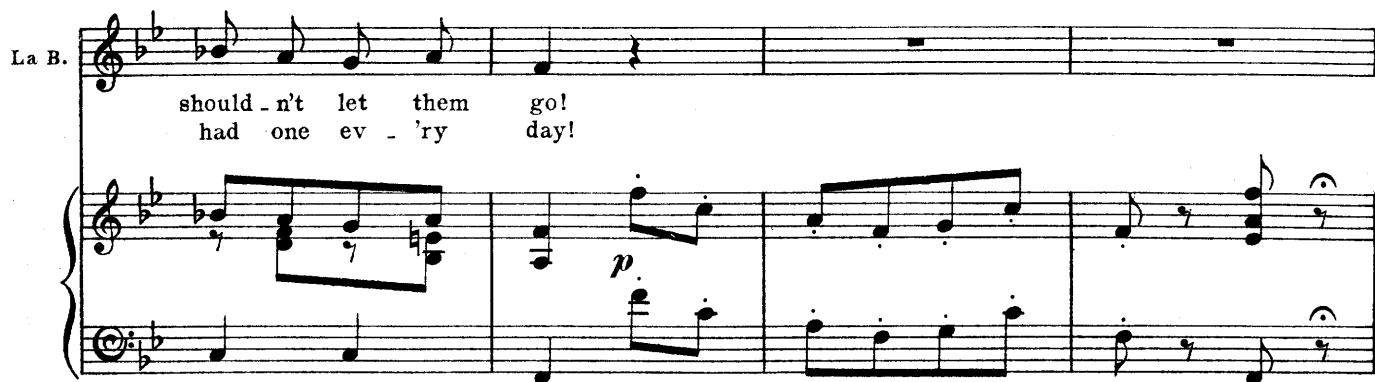
The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "Your gid - dy hus - bands have not fas - cin - a - ted me, Who -" and "If he'd a head - ache, he would al - ways send for me, Far".

La B. 

- ev - er they may be! *They* are the  
 bet - ter than strong tea. When I said "Oh!

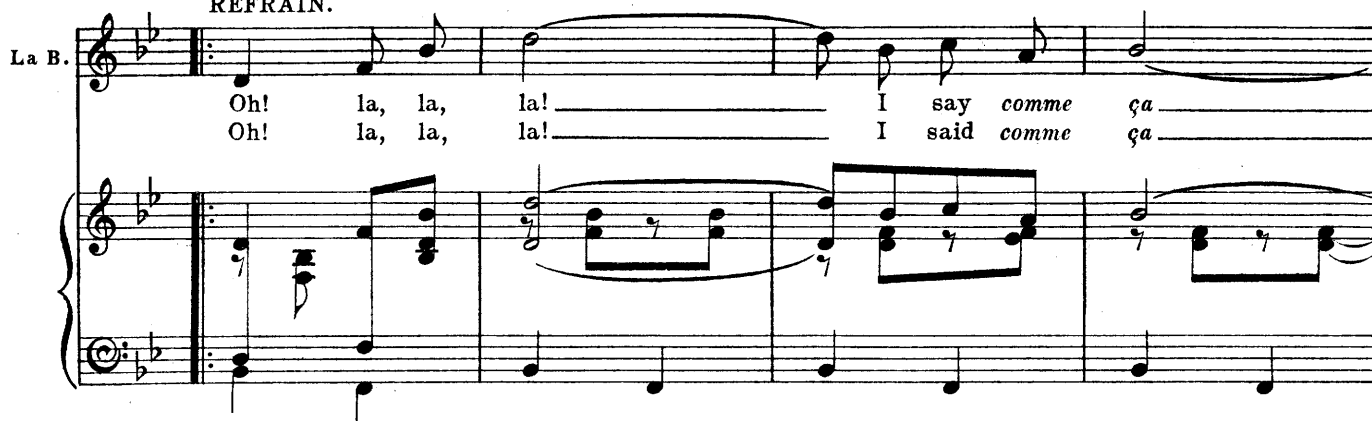
La B. 

fools, and you are fools as well you know! You  
 la, la la! his head - ache went a - way - So he

La B. 

should - n't let them go!  
 had one ev - 'ry day!

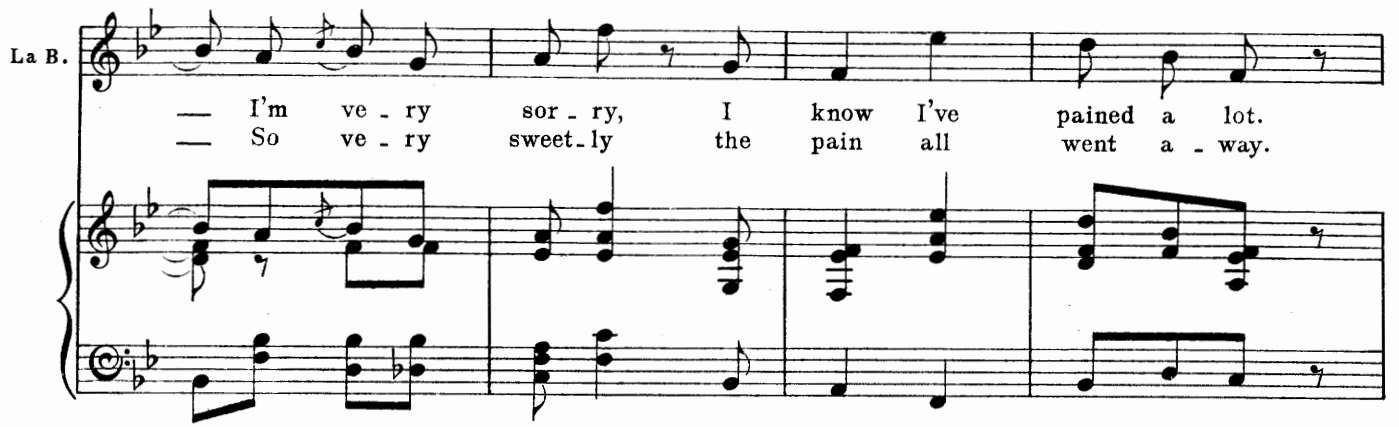
REFRAIN.

La B. 

Oh! la, la, la! I say *comme ça*  
 Oh! la, la, la! I said *comme ça*

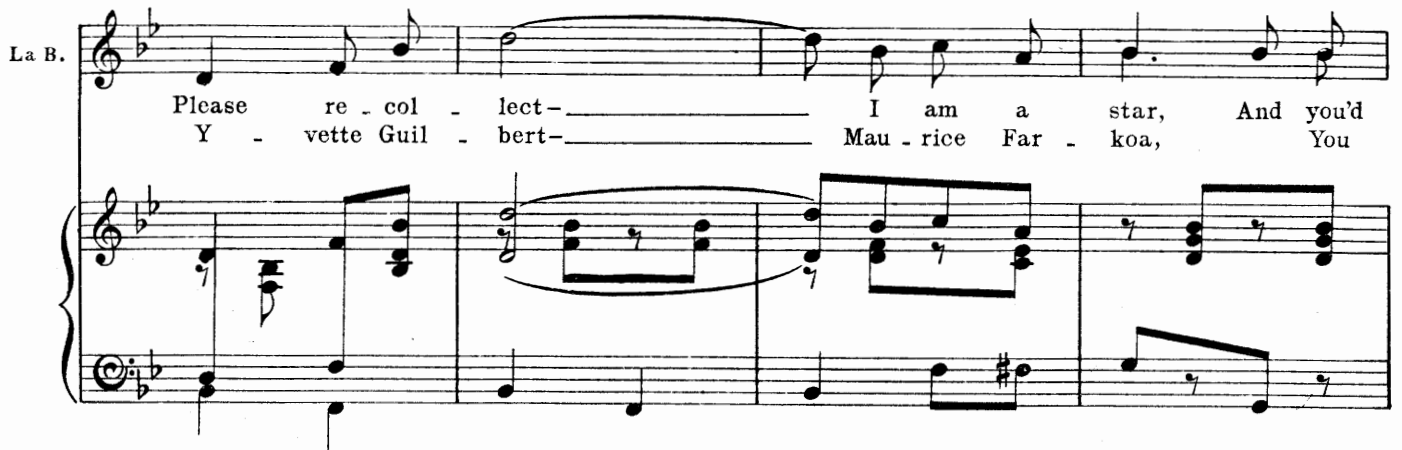
La B.

I'm ve - ry sor - ry, I know I've pained a lot.  
 So ve - ry sweet - ly the pain all went a - way.



La B.

Please re - col - lect - I am a star, And you'd  
 Y - vette Guil - bert - Mau - rice Far - koa, You



La B.

love to do what I can with my Oh! la, la, la, la!  
 real - ly ought to cul - ti - vate my Oh! la, la, la, la!



La B.

la!  
 la!



DUET. (Platt and Louise.)

"THE BRANCH LINE, AND THE MAIN LINE."

Words and Music by

PAUL A. RUBENS.

*Allegretto.*

Piano. *mf*

1. (PLATT.) I've  
2. (PLATT.) We

lived for ma - ny a year ——— On a branch line, (LOUISE.) On a  
some - times get oop a dance ——— On our branch line, (LOUISE.) On your

*p*

branch line! (PLATT.) Ev - er so far a - way ——— On - ly  
branch line! (PLATT.) Best go - to - meet - in' suits ——— And



three trains a day. (LOUISE.) Well, I pre - fer to be  
wun - ner - ful hob - nail boots. (LOUISE.) Oh, we have plen - ty of

near. To the main line, (PLATT.) To the main line!  
chance. On the main line, (PLATT.) On the main line!

(LOUISE.) Then you can keep in touch. With thea - tres and shops and  
(LOUISE.) Swag - ger sub - scrip - tion balls. At some of the lo - cal

such! (BOTH.) An - y - bo - dy can plain - ly see That  
halls! (BOTH.) Gaf - fer Scroggs plays the fid - dle grand

what suits you would nev - er suit me!  
 (LOUISE.) I pre - fer the Hun - gar - ian band.

*poco rit.* *a tempo*

(PLATT.) I've al - ways lived on a branch line (LOUISE.) I've al - ways lived on a  
 (PLATT.) That's what we do on the branch line (LOUISE.) That's what we do on the

main. \_\_\_\_\_ (BOTH) Each one a lot of draw - backs has got,  
 main. \_\_\_\_\_ (PLATT.) A rare noise we makes T'owld barn fair - ly shakes. We

Still we can hard - ly com - plain! \_\_\_\_\_ (PLATT.) One is a tri - fle too  
 waltz to a dream - y re - frain! \_\_\_\_\_ (PLATT.) A pull at a nice moog of

rur - al (LOUISE) To - ther one bus - tles your brain — (BOTH) But the  
 ci - der (LOUISE) A sip at a glass of cham - pagne — O

things you can do on a branch line Could nev - er be done on the  
 giv - ing a dance on a branch line Is not like it is on the

main!  
 main!

3. (PLATT) Some

*mf*

fair - ish las - ses I've met — On our branch line, (LOUISE) On your

branch line! (PLATT) Eh! but they've ro - sy cheeks, ——— And

gig - gle each time they speaks ——— You find a dif - fer - ent

set ——— On the main line (PLATT) On the main line!

(LOUISE) Blushes and ten - der sighs ——— And temp - ting - ly down - cast

eyes! \_\_\_\_\_ (PLATT)When you kiss 'em they scream "oh dear," Up

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a long note on 'eyes!' followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

North they gives you a clip on the ear!

*poco rit.* *a tempo*

The second system continues the musical piece. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a section marked 'poco rit.' (ritardando) followed by a section marked 'a tempo' (return to tempo). The piano part features a mix of chords and moving lines in both hands.

(PLATT)That's what they do on the branch line (LOUISE.)That's what they do on the

The third system shows the vocal line continuing with the lyrics. The piano accompaniment provides harmonic support with chords and a consistent bass line. The key signature remains G major.

main \_\_\_\_\_ (PLATT)A bit of a clout And "noo then, get out, And

The fourth system concludes the page's musical notation. The vocal line ends with a long note on 'main'. The piano accompaniment continues with its established harmonic structure. The key signature is G major.

mind thee doan't do it a - - gain!"

(LOUISE) Lass-ies in Lon-don just sim - per Or give you a glance of dis -

- dain, (BOTH) Oh court - in' a girl on a

branch line, — Is not like it is on the main! —

## DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes. A *cresc.* marking is placed above the lower staff in the second measure, and a *f* marking is placed above the lower staff in the fourth measure.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music continues with a dynamic marking of *mf* at the end of the system. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with slurs and ties, and the bass staff continues with a steady accompaniment.

Third system of musical notation, starting with the dynamic marking *pp* (pianissimo) in the treble staff. The melodic line is more delicate, and the bass staff accompaniment is also softer.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental themes. The treble staff has a more active melodic line, and the bass staff provides a consistent accompaniment.

Fifth system of musical notation, concluding the page. The treble staff features a melodic line with a long note in the final measure, and the bass staff provides a final accompaniment.



First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some chromatic movement, and the bass staff features a steady accompaniment of chords.

Third system of musical notation. The treble staff has a melodic line with a fermata over the final note of the system. The bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a fermata over the final note. The bass staff continues with its accompaniment.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with a fermata over the final note. The bass staff continues with its accompaniment.

CHAPPELL & CO.'S

.. LATEST ..

# Light Opera Successes.

---

\* \* \*

**The White Chrysanthemum.**

(Criterion Theatre.) Music by HOWARD TALBOT.

**The Blue Moon.** (Lyric Theatre.)

Music by HOWARD TALBOT and PAUL A. RUBENS.

**The Spring Chicken.** (Gaiety Theatre.)

Music by IVAN CARYLL and LIONEL MONCKTON.

**The Little Michus.** (Daly's Theatre.)

Music by ANDRÉ MESSEAGER.

**Lady Madcap.**

Music by PAUL A. RUBENS.

**Véronique.**

Music by ANDRÉ MESSEAGER.

**The Orchid.**

Music by IVAN CARYLL and LIONEL MONCKTON.

**The Cingalee.**

Music by LIONEL MONCKTON.

**The Earl and the Girl.**

Music by IVAN CARYLL.

**The Duchess of Dantzic.**

Music by IVAN CARYLL.

**Madame Sherry.**

Music by HUGO FELIX.

**The Cherry Girl.**

Music by IVAN CARYLL.

**Three Little Maids.**

Music by PAUL A. RUBENS.

**The Girl from Kay's.**

Music by IVAN CARYLL.

**The Toreador.**

Music by IVAN CARYLL and LIONEL MONCKTON.

**A Country Girl.**

Music by LIONEL MONCKTON.

*All the above are published as follows:*

**VOCAL SCORE, 6s. net.**

**PIANOFORTE SOLO, 3s. 6d. net.**

**Separate Songs, Selections, and Dance Music, each 2s. net.**

---

CHAPPELL & CO., LTD., 50, NEW BOND STREET, LONDON, W.

AND MELBOURNE, AUSTRALIA.

MAY BE HAD OF ALL MUSIC SELLERS.

# THE LATEST London and Continental Successes

PRICE TWO SHILLINGS NET EACH.

---

- “LA MATTCHICHE” (Maxixe),  
“FASCINATION VALSE,” by F. D. MARCHETTI  
“VALSE D’AUTOMNE,” by FRANK LAMBERT  
“ZULEIKA MAZURKA,” by W. H. SQUIRE  
“KUSSEN IST KEINE SUND (Kissing is no sin) VALSE,”  
by EDMUND EYSLER  
“LOVE’S LAST WORD (Quand l’amour meurt) VALSE,”  
by OCTAVE CRÉMIEUX  
“FEU FOLLET VALSE,” by BERNARD ROLT  
“SOURIRE D’AMOUR VALSE,” by FRANK LAMBERT  
“VALSE CARESSANTE,” by FRANK LAMBERT  
“THE GIBSON GIRL VALSE” by MAURICE DEPRET  
“DANS LE BOIS” (Valse Lente), by CORELLI WINDEATT  
“EN JOIE POLKA,” by CORELLI WINDEATT  
“EFFLEURANTE” (Valse Lente), by PH. R. MENY  
“VALSE BILLET-DOUX,” by PAUL A. RUBENS  
“VALSE JESSAMINE,” by PAUL A. RUBENS  
“O DRY THOSE TEARS VALSE,” by PAUL RAIMON  
“FIANÇAILLES VALSE,” by E. WESLY  
“VALSE BLEUE,” by ALFRED MARGIS  
“VALSE BLANCHE,” by ALFRED MARGIS  
“VALSE ROSE,” by ALFRED MARGIS  
“LES JALOUX VALSE,” by HARRY FRAGSON  
“SLAP-BANG” (March and Two-Step), by PAUL A. RUBENS  
“THE SOUTHPORT BELLE” (March and Two-Step), by W. RIMMER  
“RAMONA” (Indian Intermezzo and Two-Step), by LEE JOHNSON  
“WEYMOUTH CHIMES” (Gavotte), by J. S. HOWGILL
- 

**CHAPPELL & CO., Ltd., 50, New Bond Street, London, W.**

AND MELBOURNE, AUSTRALIA.

*And may be had of all Music-sellers.*

THE NEW LYRIC THEATRE SUCCESS.

Produced by Mr. ROBERT COURTNEIDGE.

# THE BLUE MOON

New Musical Play.

Book by HAROLD ELLIS.

Revised by A. M. THOMPSON.

LYRICS BY

PERCY GREENBANK and PAUL A. RUBENS.

MUSIC BY

HOWARD TALBOT and PAUL A. RUBENS.

	s.	d.
VOCAL SCORE (Illustrated Cover) ... .. net	6	0
Do. (Cloth) ... .. "	8	0
PIANOFORTE SOLO ... .. "	3	6
LYRICS ... .. "	0	6

### VOCAL MUSIC.

Little Blue Moon. Sung by Miss FLORENCE SMITHSON ... .. net	2	0
Sometimes. Sung by Miss BILLIE BURKE ... .. "	2	0
She didn't know. Sung by Miss CARRIE MOORE... .. "	2	0
The Poplar and the Rainbow. Sung by Miss FLORENCE SMITHSON ..	2	0
Burmah Girl. Sung by Mr. COURTICE POUNDS ... .. "	2	0
The Crocodile. Sung by Mr. WALTER PASSMORE... .. "	2	0
The White Pomeranian. Sung by Mr. FRED ALLANDALE <i>George M. Saker</i> ..	2	0

### DANCE MUSIC (Illustrated).

Waltz ... .. ERNEST BUCALOSSI net	2	0
Lancers ... .. LEONARD WILLIAMS ..	2	0

### PIANOFORTE ARRANGEMENT.

Albert W. Ketèlbey's Selection, as played by all the Bands ... .. net	2	0
---	---	---

### BAND ARRANGEMENTS.

Selection. Full Orchestra, 6s. net. Small Orchestra, 4s. net. Military Band, 15s. net.  
Brass Band, 5s. net.

Waltz and Lancers. For Full Orchestra, 2s. net each. Small Orchestra, 1s. net each.

CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W.,  
And MELBOURNE, AUSTRALIA.

AGENTS—NEW YORK: BOOSEY & CO.—BERLIN S.W. 12: C. M. ROEHR.

**THE PRINCE OF WALES' THEATRE SUCCESS.**

*Produced by Mr. GEORGE EDWARDES.*

# LADY MADCAP.

New Musical Play.

**Book by PAUL A. RUBENS and N. NEWNHAM DAVIS.**

**Lyrics by PAUL A. RUBENS and PERCY GREENBANK.**

**Music by PAUL A. RUBENS.**

	s.	d.
VOCAL SCORE (Illustrated Cover) ... .. net	6	0
Do. (Cloth) ... .. "	8	0
PIANOFORTE SOLO ... .. "	3	6
LYRICS ... .. "	0	6

**VOCAL MUSIC.**

Pretty Primrose. Sung by Miss DELIA MASON ... .. net	2	0
Who? Who? Who? Sung by Miss DELIA MASON ... .. "	2	0
Her Little Dog. (In F and G.) Sung by Miss MADGE CRICHTON ... .. "	2	0
In Scarlet Uniform. Sung by Miss MADGE CRICHTON ... .. "	2	0
I like you in velvet. Sung by Mr. MAURICE FARKOA ... .. "	2	0
Do I like love? Sung by Mr. MAURICE FARKOA ... .. "	2	0
A way we have in the Army. Sung by Mr. J. EDWARD FRASER ... .. "	2	0
The Beetle and the Boot. (In B flat and C.) Sung by Mr. LEEDHAM BANTOCK ... .. "	2	0
Two Little Pigs (Duet). Sung by Miss EVA SANDFORD and Mr. GEORGE CARROLL ... .. "	2	0

**DANCE MUSIC (Illustrated).**

Waltz ... .. ERNEST BUCALOSSI net	2	0
Lancers ... .. DAN GODFREY "	2	0

**PIANOFORTE ARRANGEMENT.**

Dan Godfrey's Selection, as played by all the Bands... .. net	2	0
---	---	---

**VIOLIN AND PIANOFORTE.**

Eric Vaughan's Selection ... .. net	2	6
-------------------------------------	---	---

**BAND ARRANGEMENTS.**

**Selection.** For Full Military Band, 15s. net. Brass Band, 5s. net. Full Orchestra, 6s. net. Small Orchestra, 4s. net.

**Waltz and Lancers.** For Full Orchestra, 2s. net each. Small Orchestra, 1s. net each.

**CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W.,**  
 And MELBOURNE, AUSTRALIA.

AGENTS—NEW YORK: BOOSEY & CO.—BERLIN S.W. 12: C. M. ROEHR.

**THE NEW DALY THEATRE SUCCESS.**

*Produced by MR. GEORGE EDWARDES.*

# THE LITTLE MICHUS.

Musical Play.

By A. VANLOO and G. DUVAL.

English Version by HENRY HAMILTON.

Lyrics by PERCY GREENBANK.

Music by **ANDRÉ MESSENGER.**

*(Composer of "VERONIQUE.")*

VOCAL SCORE (Illustrated Cover) ... .. net	s.	D.
Do. (Cloth) ... ..	8	0
PIANOFORTE SOLO ... ..	3	6
LYRICS ... ..	0	6

**VOCAL MUSIC.**

Little Sister. Sung by Miss ADRIENNE AUGARDE ... .. net	2	0
I would like to be a grand lady. Sung by Miss DENISE ORME ... ..	2	0
Miss Nobody from No-Where. Sung by Miss DEBORAH VOLAR ... ..	2	0
The Song of the Regiment. Sung by Mr. ROBERT EVETT ... ..	2	0
It's no use crying for the moon! Sung by Mr. ROBERT EVETT ... ..	2	0
My heart's a weather-glass. Sung by Mr. LOUIS BRADFIELD ... ..	2	0
The Regiment of Frocks and Frills. Sung by Mr. HUNTLEY WRIGHT ... ..	2	0
This little girl and that. Sung by Mr. HUNTLEY WRIGHT ... ..	2	0

**DANCE MUSIC (Illustrated).**

Waltz ... .. ERNEST BUCALOSSI net	2	0
Lancers ... .. DAN GODFREY ..	2	0

**PIANOFORTE ARRANGEMENT.**

Albert W. Ketèlbey's Selection, as played by all the Bands ... .. net	2	0
---	---	---

**VIOLIN AND PIANOFORTE.**

Eric Vaughan's Selection ... .. net	2	6
-------------------------------------	---	---

**BAND ARRANGEMENTS.**

Selection. Full Orchestra, 6s. net. Small Orchestra, 4s. net. Military Band, 15s. net.  
Brass Band, 5s. net.

Waltz and Lancers. For Full Orchestra, 2s. net each. Small Orchestra, 1s. net each.

**CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W.,**

**And MELBOURNE, AUSTRALIA.**

AGENTS—NEW YORK: BOOSEY & CO.