The Belle of Mayfair

A Musical

Book by
Chas. H. E. Brookfield
and
Cosmo Hamilton.

Music by
Leslie Stuart

New York
& HUNTER

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Under the Direction of Messrs. A. & S. Gatti and Charles Frohman.

THE BELLE OF MAYFAIR.

A MUSICAL COMEDY.

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Chas. H. E. Brookfield and Cosmo Hamilton.

Music by

LESLIE STUART.

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THE BELLE OF MAYFAIR.

BOOK BY

CHAS. H. E. BROOKFIELD AND COSMO HAMILTON.

MUSIC BY

LESLIE STUART.

CHARACTERS.

The Earl of Mount Highgate	MR. SAM WALSH.
Honourable Raymond Finchley (*his Son*)	MR. FARREN SOUTAR.
Sir John Chaldicott, Bart., M.P.	MR. ARTHUR WILLIAMS.
Hugh Meredith	MR. COURTICE POUNDS.
Comte de Perrier	MR. CHARLES ANGELO.
Doctor Marmaduke Lawrence (*Bishop of Brighton*)	MR. CHARLES TROODE.
Captain Theobald (*Friends of Raymond*)	MR. MERVYN DENE.
Charlie Goodyear (*Friends of Raymond*)	MR. PHILIP DESBOROUGH.
Bandmaster	MR. T. A. SHALE.
Simpson (*Footmen to Sir John Chaldicott*)	MR. W. PRINGLE.
Gregory (*Footmen to Sir John Chaldicott*)	MR. NORMAN RIDLEY.
François	MR. MURRI MONCRIEFF.
Bramley (*Footman to Lord Mount Highgate*)	MR. C. A. CAMERON.
Bagstock (*Gardener to Sir John Chaldicott*)	MR. JOHN BLANKLEY.
H.S.H. Princess Carl of Ehrenbreitstein	MISS LOUIE POUNDS.
The Countess of Mount Highgate	MISS IRENE DESMOND.
Lady Chaldicott	MISS MAUD BOYD.
Lady Rosaline Rockesly	MISS RUBY RAY.
Lady Violet Gussop	MISS JANE MAY.
The Duchess of Dunmow	MISS CAMILLE CLIFFORD.
Lady Jay (*Débutantes*)	MISS HILDA HAMMERTON.
Lady Paquin (*Débutantes*)	MISS KITTY HAROLD.
Lady Louise (*Débutantes*)	MISS DORA GLENNIE.
Lady Lucille (*Débutantes*)	MISS MAY HOBSON.
Lady Peter Robinson (*Débutantes*)	MISS KITTY DALE.
Lady Hayward (*Débutantes*)	MISS FLORENCE RANDLE.
Lady Swan (*Débutantes*)	MISS IVY DESMOND.
Lady Edgar (*Débutantes*)	MISS HELEN COLVILLE.
Pincott (*Julia's Maid*)	MISS LILLIAN DIGGES.
Sophie	MISS STELLA DE MARNEY.
Miss Corrie Fay	MISS VIVIEN VOWLES.
AND	
Julia Chaldicott	MISS EDNA MAY.

Stall-holders.—Misses Margaret Long, Agnes Marchant, Gladys Anderson, Connie Ross, Lily Maynier, Munro Ross, Florence Manton, Ethel Leigh, Daisy De Levante, Alice M. Cox, Dora Denton, Winifred Godard, Vera Crichton, Nessie Walker.

The Chippy Girls.—Misses Dorothy Monkman, Marjorie Villis, Dorothy Brunt, Phyllis Monkman, Rose Gibbons, Winifred Hall.

Guests.—Messrs. Mendy Wigley, Cecil Tresilian, Michael Henry, J. Martin, Pearce Robinson, H. Wescombe-Penney, Blair Headsworth, E. Crampton Bryant.

ACT I.—Bazaar in a Private Park.

ACT II.—Drawing-room in Sir John Chaldicott's House.

THE BELLE OF MAYFAIR.

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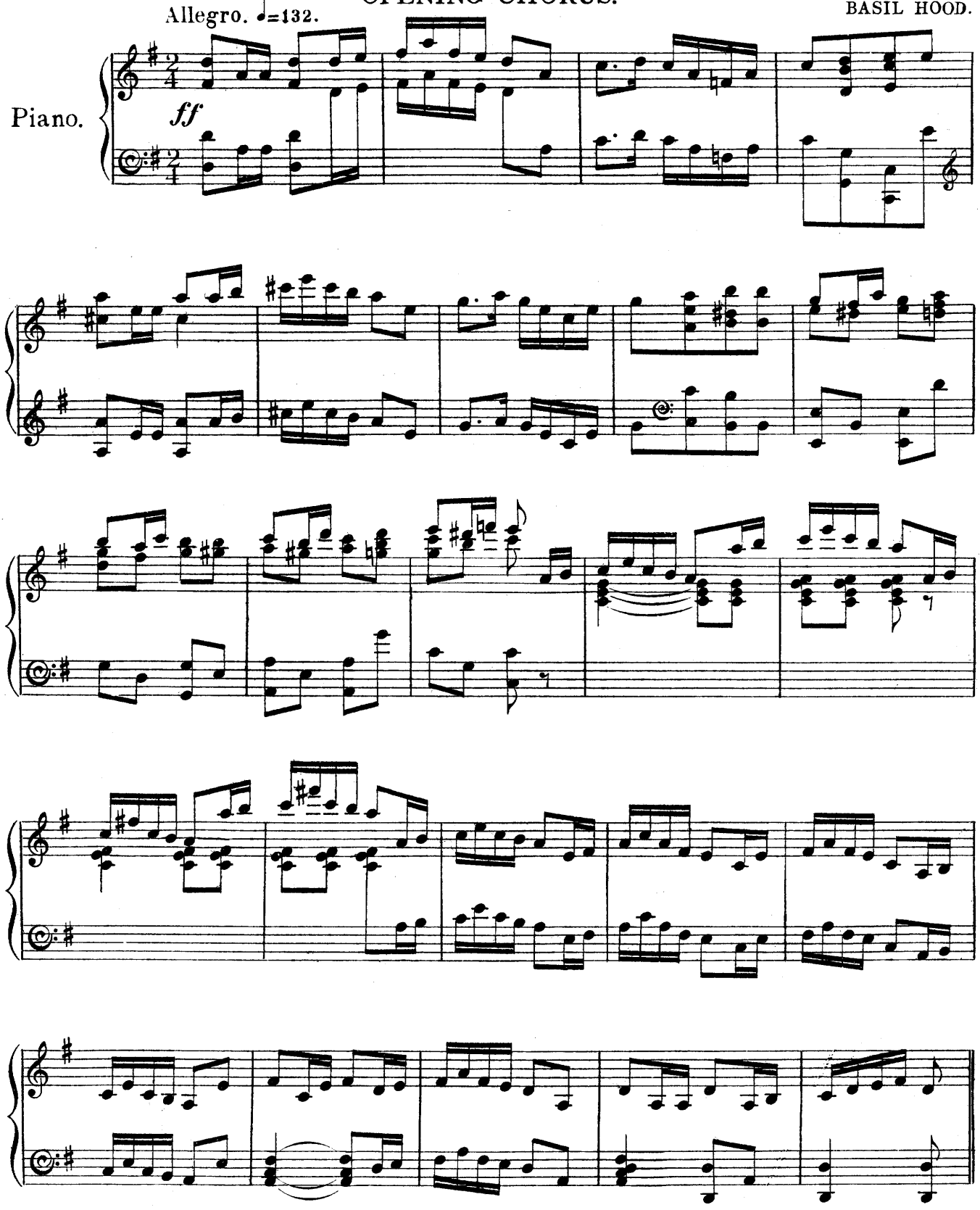
The Belle of Mayfair.

ACT I.

OPENING CHORUS.

Words by
BASIL HOOD.



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STALL-HOLDERS, etc.

Young la-dies we of high de-gree We've got to play for one lit-tle day at

f *ff*

shop - - - ping And cry, "Who'll buy? Who will

We

buy?"

must not shrink, tho' men may wink At us and say (their cu-ri-ous way) "Tip -

-top - - - ping" We'll shy - ly cry, "Who will

An - y - thing we'll un - der - go for char - i - ty We'll

buy?" For char - i - ty and

cry, "Come, buy, come buy, come buy! This

this you know's a Char - i - ty Ba - zaar This af - ter -

af - ter-noon there must be no dis - par - i - ty Be - -

noon there must be no dis - par - i - ty Be-tween us

cresc.

tween us and a girl be - hind a bar "Come

and a girl be - hind a bar So come and

buy!" For char - i - ty no in - - tro - duc - tions.

buy For char - i - ty don't wait for in - tro - duc - tions. Young

ff

Young la - dies we of high de - gree

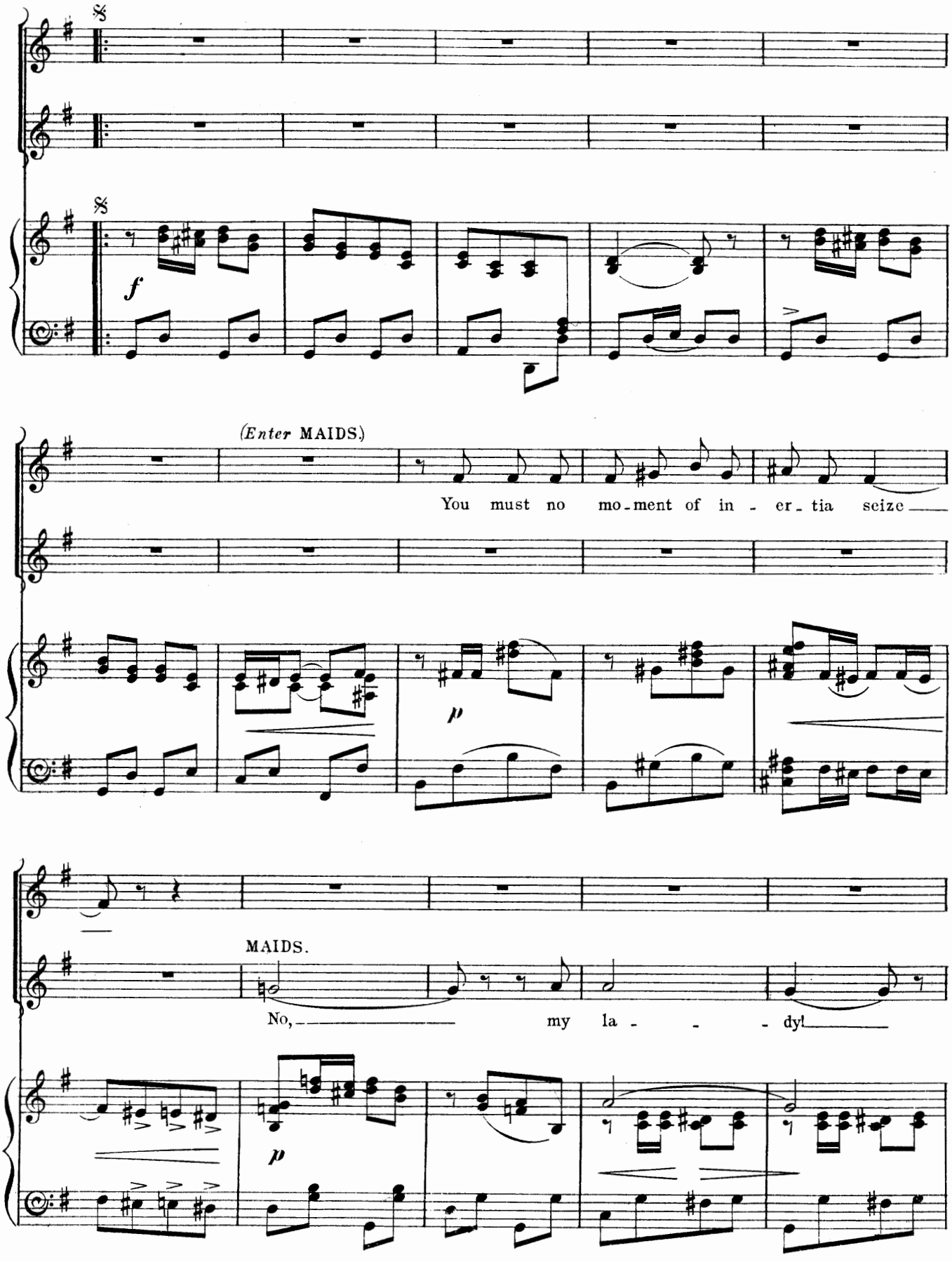
la - - dies we of high de - gree

All young la - - dies of high de - gree Who've

La - - dies we of high of high de - gree Who've

got to play to - day at shop - - - ping

got to play at shop - - - ping


f
(Enter MAIDS.)
You must no mo-ment of in - er-tia seize
p
MAIDS.
No, my la - - - dy!
p

STALL-HOLDERS, etc.

Not slow in pack-ing up your pur-chas - es.

p

Then come a -

MAIDS.

No, my la - - - - dy! Then come a -

p

- long, come a - long Pre - pare for the trade you'll ply,

- long, come a - long Pre - pare for the trade you'll ply,

cresc.

Un - - til the throng of pur - chas - ers comes to buy. It

Un - - til the throng of pur - chas - ers comes to buy. Come,

will be strange If ev - 'ry belle Can't

buy! Can't

ff

ring the change On all she'll sell From

ring the change On all she'll sell From

men who think her "top - - ping." - ping."

we who think her "top - - ping." - ping."

♩. = 120.

ff

GIRLS.

They are

MEN.

We're brim - full of hi - la - ri - ty, Rea - dy for

mf

They are A luck - y thing.

an - y - thing That a ba - zaar can bring, So

what can we do for cha - ri - ty? Com-mand us,

We'll show you

la - dies, pray. Oh! what are the parts we play?

ff

that be - fore you go. We

So what can we do for cha - ri - ty?

know That's

Rea - dy for an - y - thing that's in the way of in - no - cent fun

kind of you.

O, la - dies, kind - ly un - der - stand We're at your ser - vice

to com - mand, So say the

What do you lack? O!

word— con - sid - er the deed is done. We're all

What d'ye lack? O! That is the pro - per thing to cry.

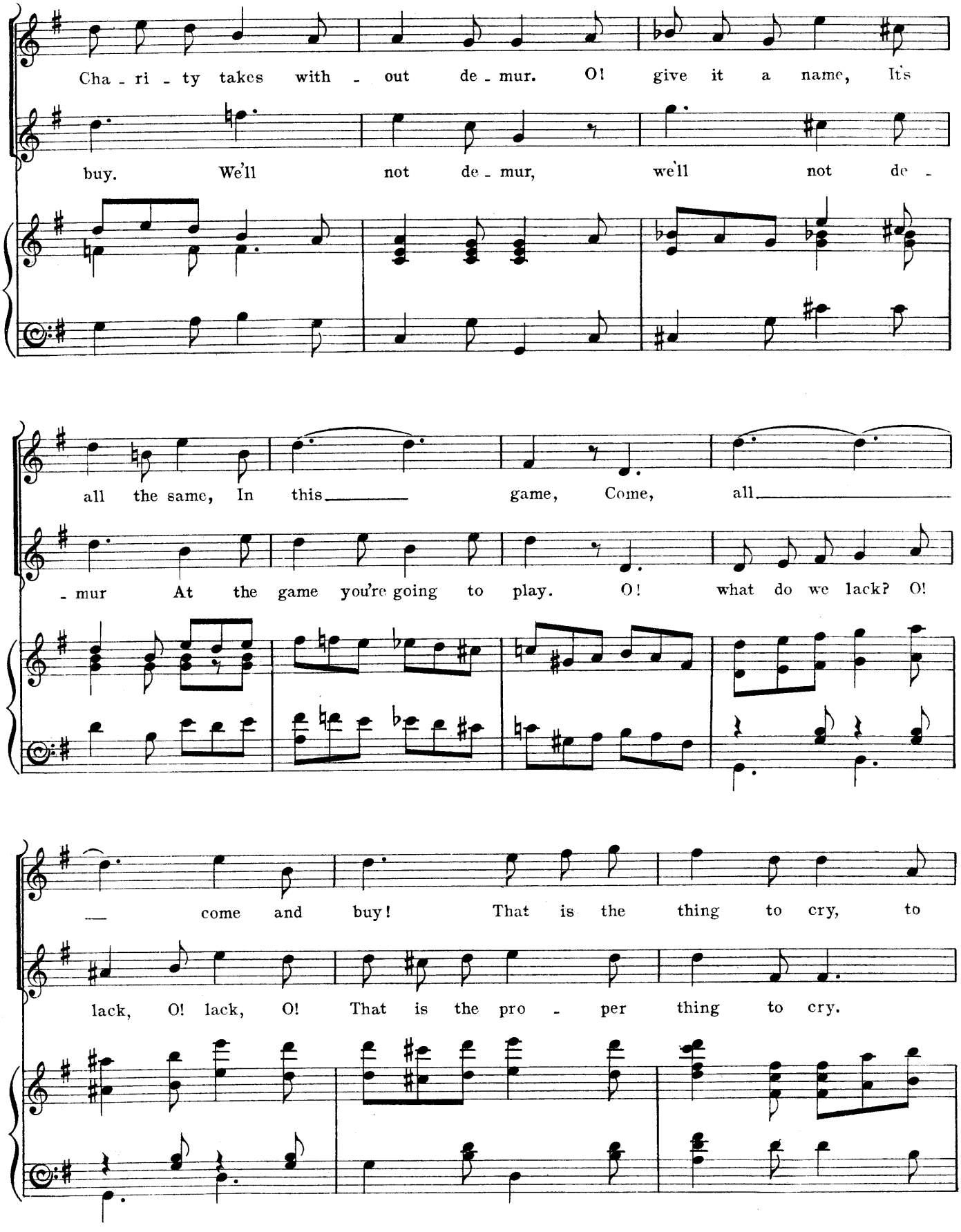
— here to buy, here to buy from

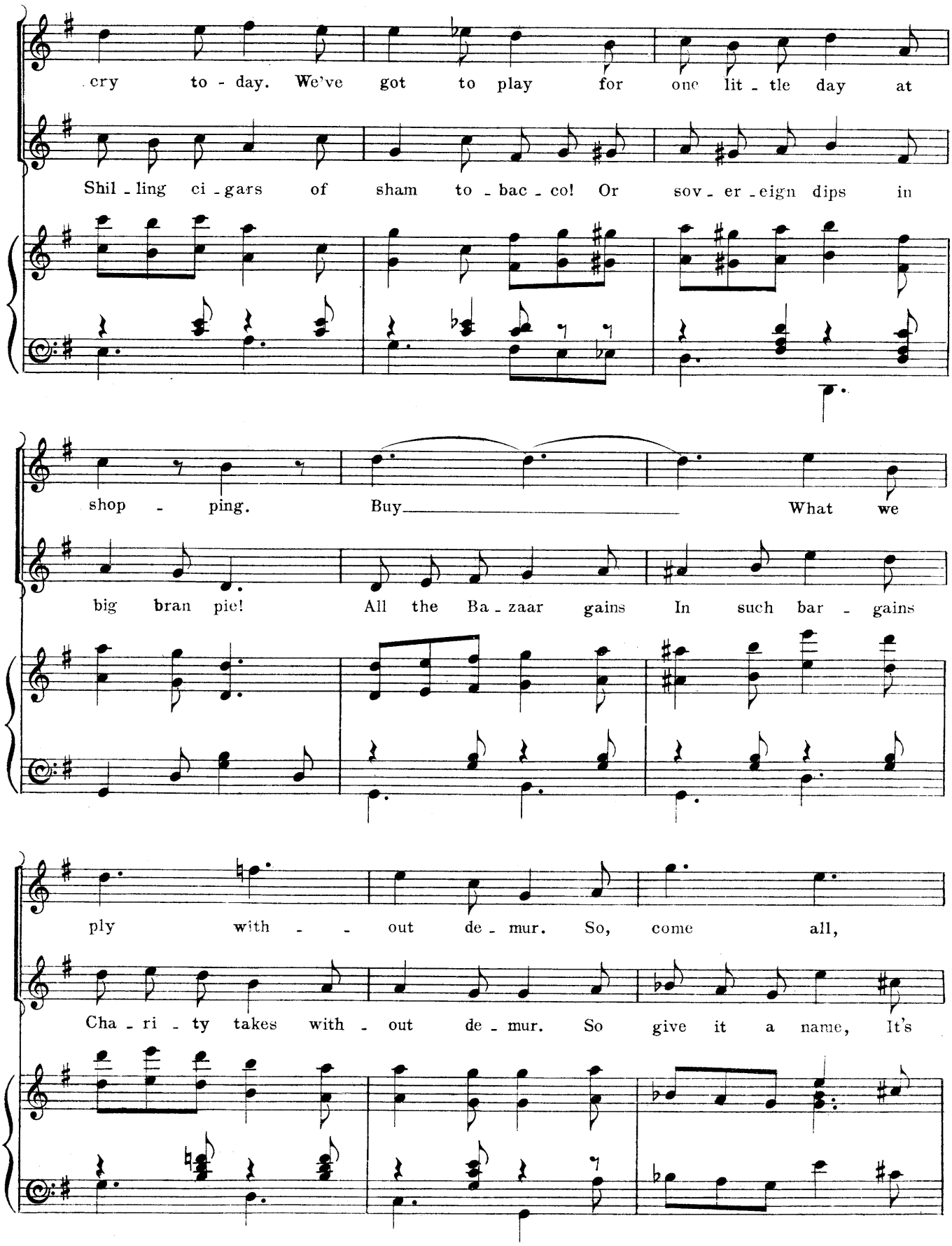
Shil - ling ci - gars of sham to - bac - co! Or so - ver - eign dips in

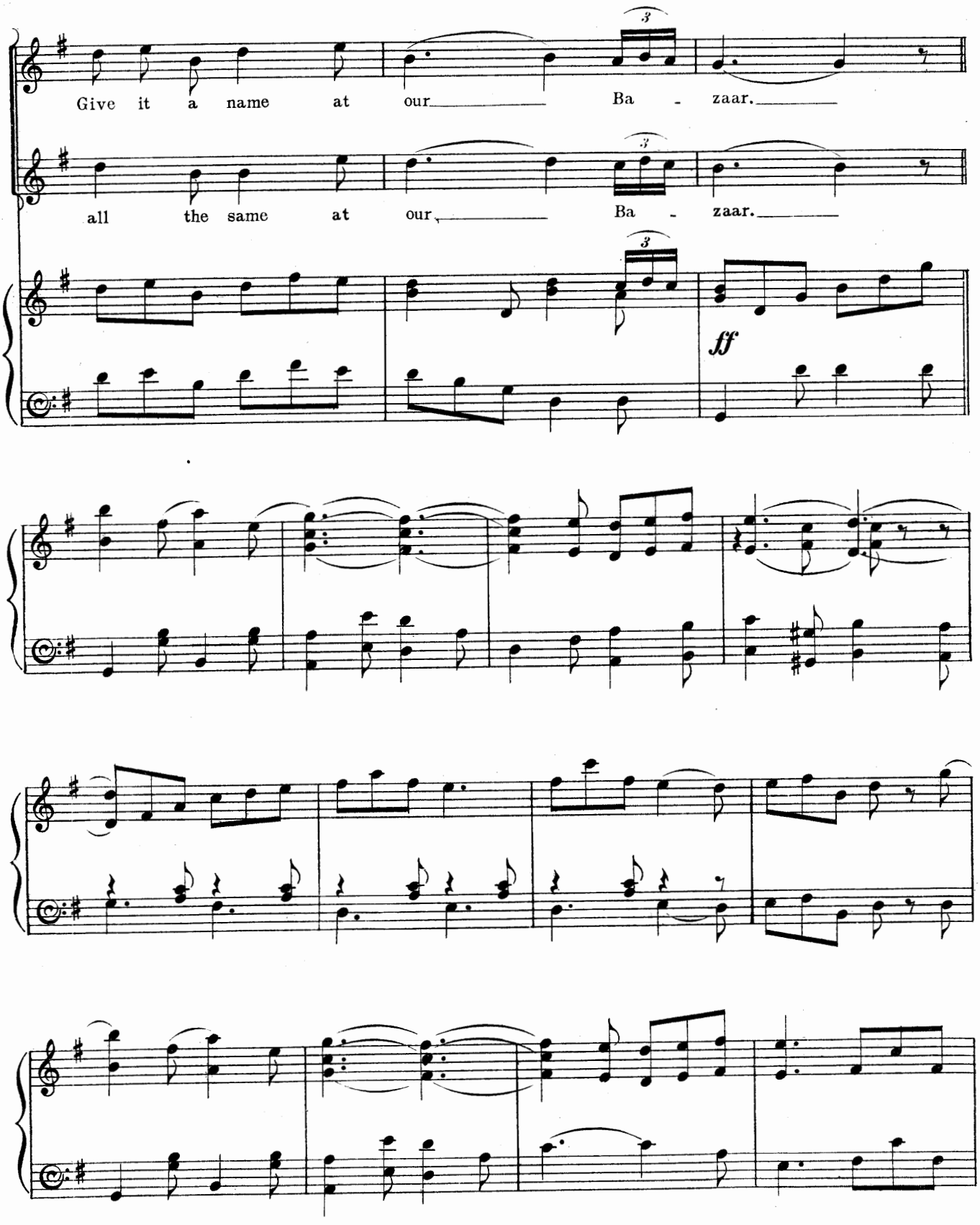
you!

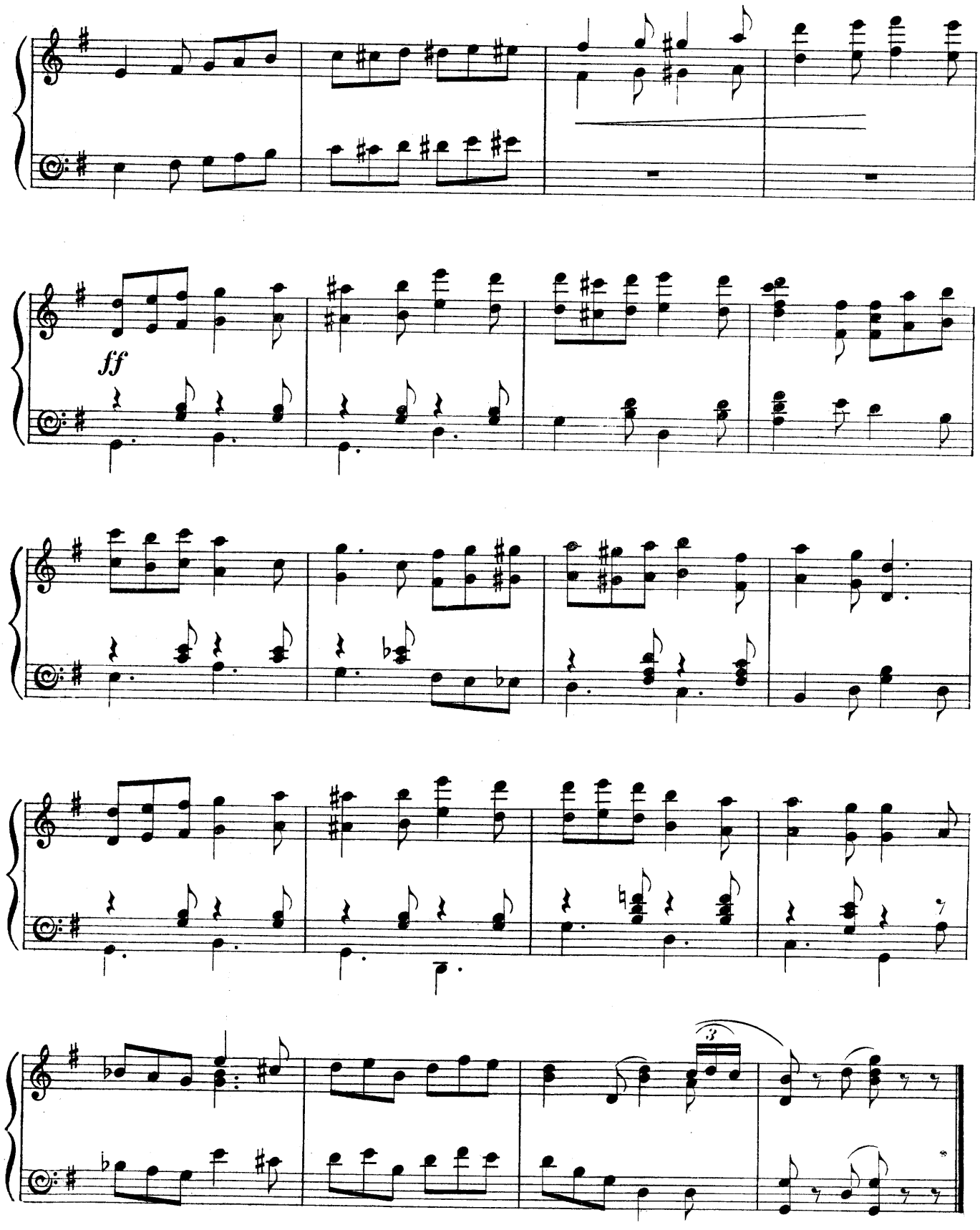
big bran pie! All the Ba - zaar gains In such bar - gains

We're all here to


Cha - ri - ty takes with - out de - mur. O! give it a name, It's
buy. We'll not de - mur, we'll not de -
all the same, In this game, Come, all
- mur At the game you're going to play. O! what do we lack? O!
come and buy! That is the thing to cry, to
lack, O! lack, O! That is the pro - per thing to cry.


cry to - day. We've got to play for one lit - tle day at
Shil - ling ci - gars of sham to - bac - co! Or sov - er - eign dips in
shop - ping. Buy What we
big bran pie! All the Ba - zaar gains In such bar - gains
ply with - - out de - mur. So, come all,
Cha - ri - ty takes with - out de - mur. So give it a name, It's


Give it a name at our Ba - zaar.
all the same at our Ba - zaar.
ff


ff
3

No. 2.

SONG. (Pincott.)

"BELLS IN THE MORNING."

Words by
WILLIAM CAINE.

Moderato. ♩= 88.

Pincott.

Piano.

mf

1. Bells are such a trou - ble Ring - ing all the day!
2. When my young man's call - ing Some one's bound to ring.

p

When I'm curl - ing my Sun-day fea - thers
While we're cri - ti - ciz - ing our bet - ters

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Mas - ter rings for *his* pa - tent lea - thers; When I'm deep in
Mis - sus rings to take out the let - ters. On his chest I

my new no - ve - lette Mas - ter rings the cof - fee to get. The
lay my lit - tle head, Mis - sus rings to put her to bed; And

bells will ne - ver let me rest They're ring - ing all the
ev - 'ry time he wants a kiss, Well, some one's bound to

GIRLS.

day! all the day! } It's bells in the bed - room, Bells in the red room,
ring, bound to ring. }

pp

SOLO.

Bells up and down the stairs; Up I

go when they ring Ting - a - ling, Ting - a -

p

- ling! But there's just a mer - ry lit - tle

bell— Lit - tle bell— That I can hear ve - ry well, It's the

bell I like ev - 'ry

time Ev - 'ry time; It's that nice lit - tle bell,

Don't you know? The lit - tle bell that brings my

1. boy. Up I

2. boy.

Last time. boy.

D.C.

No. 3. SONG. (Lord Mount Highgate.)

"I AM A MILITARY MAN."

Words by
WILLIAM CAINE.

Allegro. (♩ = 120.)

Piano.

ff

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1. I am a mil - i - ta - ry man My glo - ry's now a -
2. When to my mil - i - ta - ry club A - cross the Park I

- ba - ted
saun - ter

GIRLS.

Oh! too - tle the cor - net

G.

and rat - tle the drum

LORD M. HIGHGATE.

Don't go to
I hear the

bat - tle an - y more I'm su - per - an - nu - a - ted!
rub - a - dub - a - dub, And off I go in - stan - ter!

But
Though

Oh! too - tle the cor - net and rat - tle the drum

though the fight's A past de - light, My soul's un - wil - ling to suc -
I con - sume In the lun - cheon room A bird and a bot - tle of the

- cumb, When plays the band I'm still on hand To be
best, One rat tat tat, And I take my hat, And I

there with bu - gle and the drum So now you see I'm a
bolt out to fol - low with the rest

mil - i - ta - ry man!

MEN.

Zing - boom! zing - a - boom! zing - boom! zing - a - boom!

SOLO.

I am a mil - i - ta - ry man!

GIRLS.

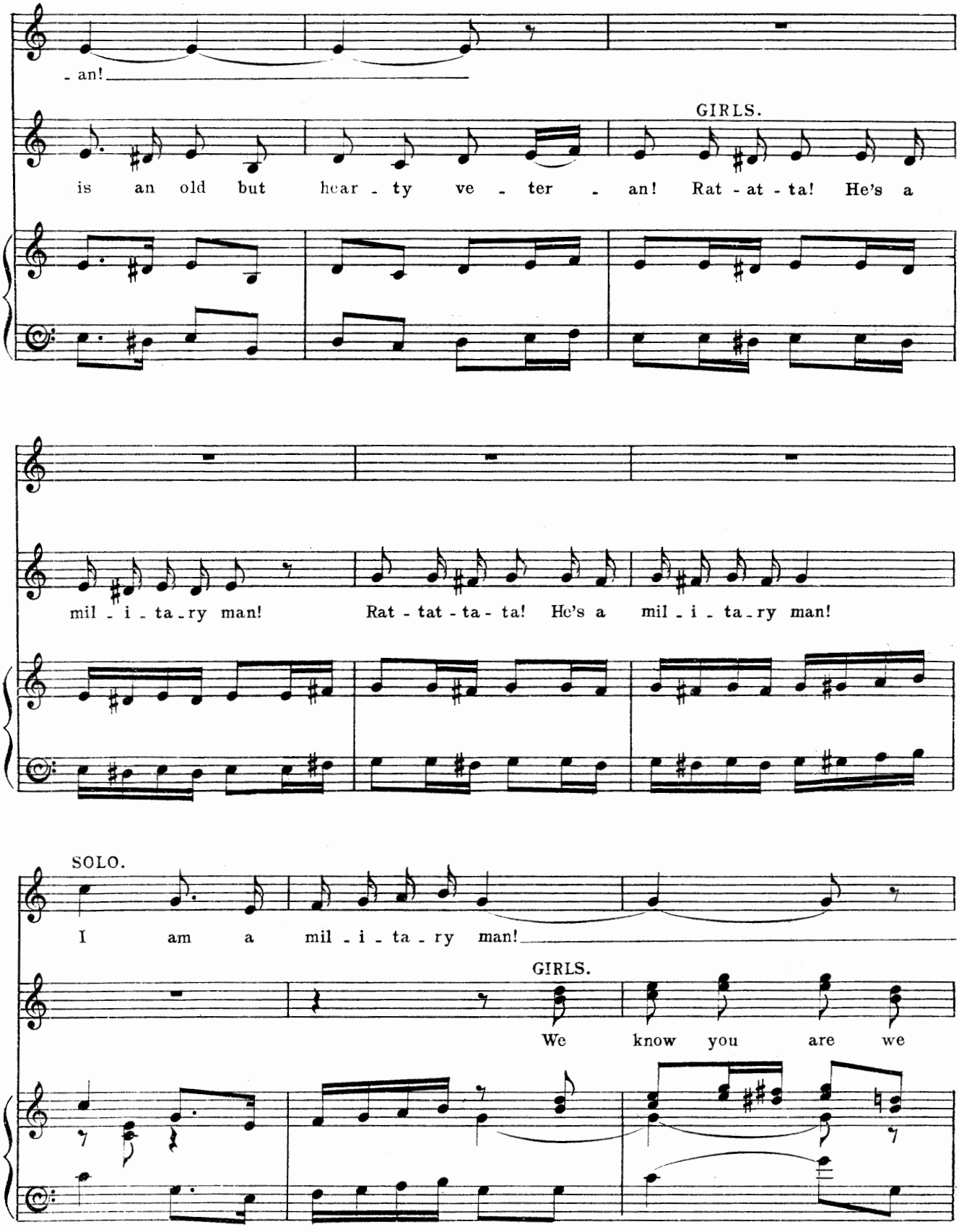
Zing - boom! zing - a - boom! zing -

I am an old but hear - ty ve - ter -

- boom! zing - a - boom!

MEN.

He


- an!
GIRLS.
is an old but hear - ty ve - ter - an! Rat - at - ta! He's a
mil - i - ta - ry man! Rat - tat - ta - ta! He's a mil - i - ta - ry man!
SOLO.
I am a mil - i - ta - ry man!
GIRLS.
We know you are we

SOLO.

I am a mil - i - ta - ry man!

know you are! That's so! that's

MEN.

so! When mil - i - ta - ry, Light and air - y Airs with a touch of

SOLO.

So to St. James - es Park I hie, To be

GIRLS.

de - vil - may - ca - rey Play— crash!

there when the band goes by From Chel - sea to Pall

Yes.

Mall, A reg - i - men - tal swell, I step a - long, for

Yes. Yes.

get - ting my gout, My chin well up my chest well out, For I am a

mil - i - ta - ry man.

GIRLS.

The best of the bunch, The best of the bunch So

to St. James 's Park he hies When bands go

p

by From Chel - sea to Pall Mall He's

cresc.

such a swell. He steps a - long, for

MEN.

- He steps a - long, for

f

- get - ting his gout, His chin well up his chest well out, For

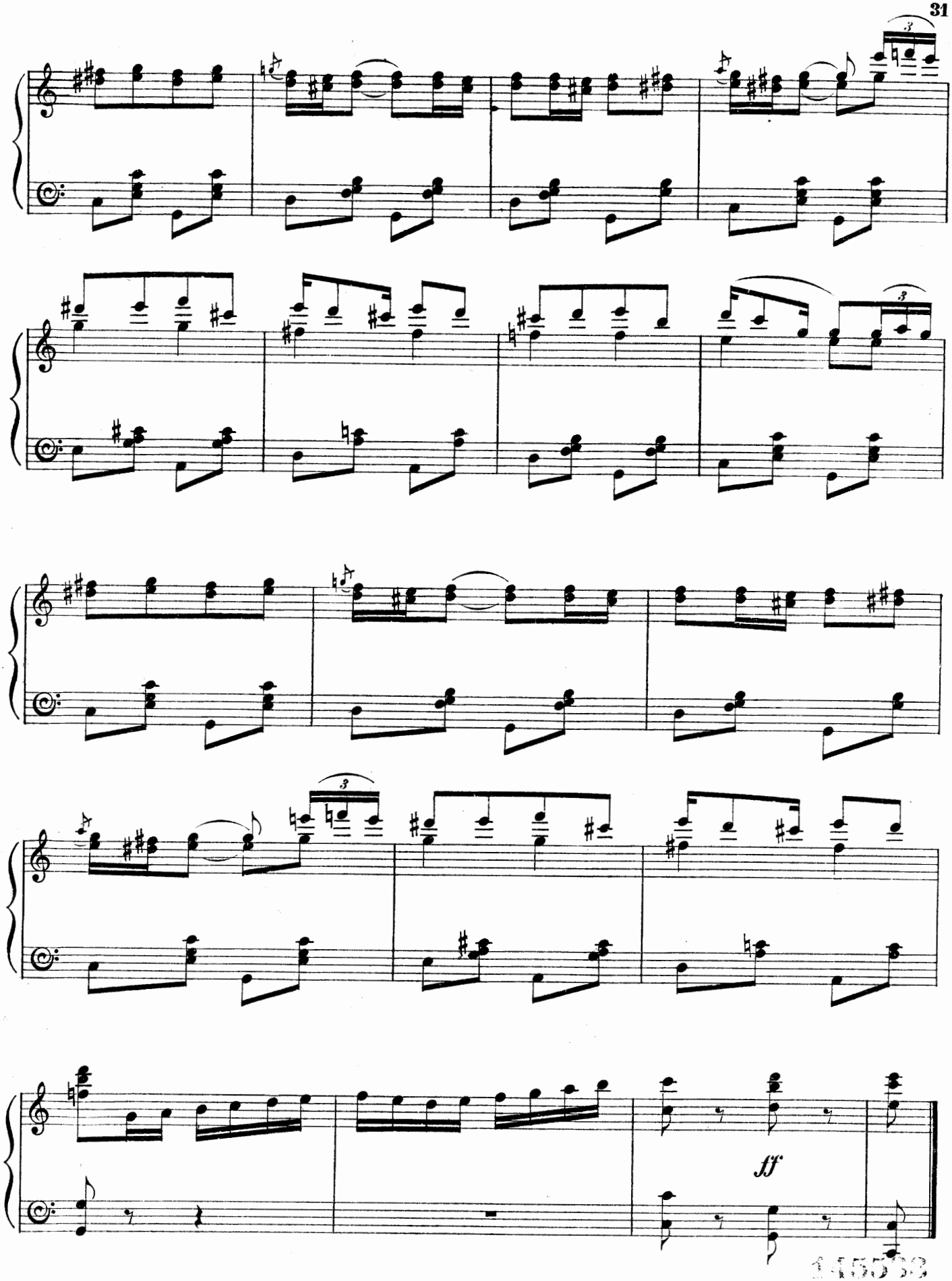
- get - ting his gout, His chin well up his chest well out, For

he is a mil - i - ta - ry man, With fife and drum. drum.

1. 2.

he is a mil - i - ta - ry man, With fife and drum. drum.

ff *ff*


3
3
3
ff

No. 4.

"EIGHT LITTLE DÉBUTANTES ARE WE."

Words by
WILLIAM CAINE.

Moderato. ♩ = 92.

Piano.

f

F. & D. 9385.

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Though we have ne - ver been to Court, A lot of

p

sport we get;

We find a heap of fun a - bout, Though we're not

"out" as yet

All un-pre-sent-ed, quite con-tent-ed, No one minds what-ev-er we do;

No-bo-dy heeds you, nor im-pedes you When you're on-ly an in-gé-nue.

While we re-main Still un-pre-sent-ed,

We say a-gain, We're ve-ry much bet-ter off.

For we are eight lit-tle dé-butantes in waiting, Eight lit-tle in-gènues; We are

p

un - pre - sen - ted, yet con - tent - ed, Chan - ces we won't lose! *2nd.* We

1st. We are

1st. eight lit - tle dé - bu - tantes in wait - ing; Eight lit - tle in - gen - ues; We're

2nd. are we're sim - ple dé - bu -

1st. sim - ple dé - bu - tantes, — just sim - ple dé - bu - tantes; — We're

2nd. tantes — We're sim - ple dé - bu - tantes; — just sim - ple, sim - ple,

1st. quite con - tent - ed, un - pre - sent - ed dé - - bu - tantes!

2nd. quite con - tent - ed, yes — we're dé - - bu - tantes!

f

f

No. 5.

SONG. (Julia.)

"IN GAY MAYFAIR."

Words by
WILLIAM CAINE.

Moderato. ♩=72.

Julia.

Piano.

f

1. In gay May - fair I'm well a - ware Most maid - ens are con - ten - ted; But some are not, Their
2. The maid you meet in Re - gent Street, With pos - ies in a bas - ket, Need nev - er wait To
3. The milk - ing maid is not a - fraid To mar - ry whom she fan - cies; Her mind to show She's

p

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love - less lot Is driv - ing them de - men - ted. They
know her fate, For she can go and ask it. But
ne - ver slow To make the first ad - van - ces. But

look at maids of low - ly grades, And en - vy them their
Phyl - lis fair of Berke - ley Square Her feel - ings has to
up in town a maid must frown On lov - ers de - tri -

p

chanc - es, Who have a voice In mak - ing choice Of
smoth - er; The sea - son's done, She'll mar - ry one As
ment - al; No Jack and Jill Ac - cept un - til She

GIRLS.

he - roes of ro - man - ces. Of he - roes of ro -
soon as a - ny o - ther. As soon as a - ny
knows his year - ly ren - tal. She knows his year - ly

JULIA.

man - ces. Of he - roes of ro - man - ces. The maid who
o - ther. As soon as an - y o - ther. The maid who
ren - tal She knows his year - ly ren - tal. The maid who

p

does my la - dy's hair May choose the man she

p

mar - ries; Her love af - fair's her own af - fairs Not Tom's, or

GIRLS. JULIA.

Dick's, Or Har - ry's A well-bred maid in gay May -

pp

fair Is bound to be more de - bon - air. Pa - pa says

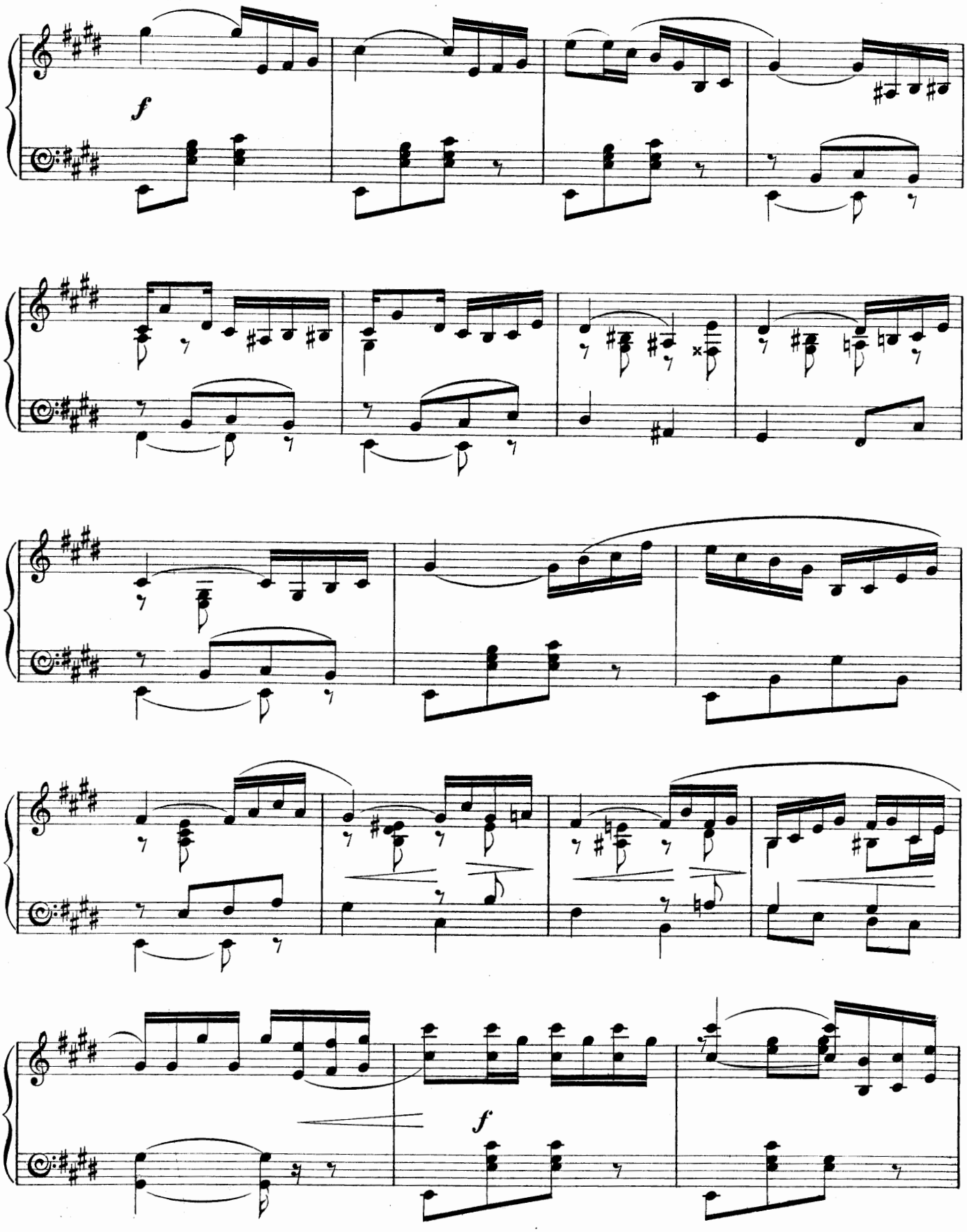
No, no, no, no, no! So Ro - Ro - Ro - me - o She's got to mar - ry,

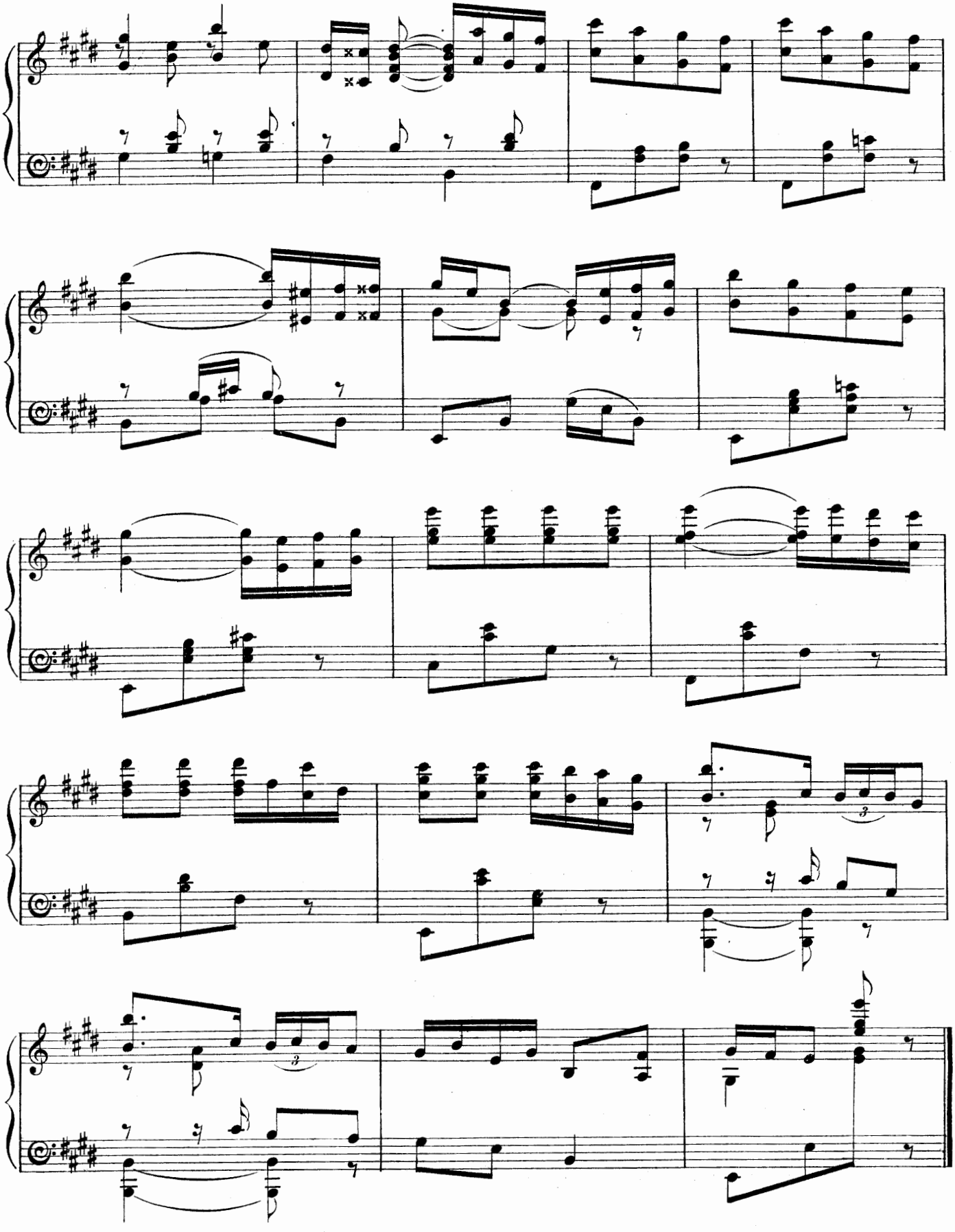
GIRLS. JULIA.

Got to mar - ry got to mar - ry Pa - ris. The maid who Pa - ris.

1. 2. *and last.*

DANCE.





No. 6.

SONG. (Raymond.)

"WHAT MAKES THE WOMAN?"

Words by
GEORGE ARTHURS.

Allegro. ♩ = 120.

Voice.

Piano.

f *ff*

1. What makes the wo - man? Is the ques - tion of the
2. What makes the wo - man? For the an - swer's not com -

p

day Of the se - cret of her ma - gic spell who can tell?
- plete She's a rul - ing queen of ev - 'ry heart makes it smart

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Who can tell? What makes the wo - man with her charm - ing fetch - ing way? Would you care to know who lends the pow'r, Ev - 'ry hour, ev - 'ry hour.

Makes it smart What makes the wo - man have the men fall at her feet? At her firm com - mand you must o - bey, All the day, all the day.

f

I says the man with my lit - tle boots My lit - tle boots
I says the coif - feur my pret - ty hair My pret - ty hair

p

my lit - tle boots Nice lit - tle boots for
my pret - ty hair To twirl ev - 'ry curl the

nice lit - tle toots In a size or two too small.
men to en - snare For the un - sus - pect - ing male

I says the girl with my pret - ty hose my pret - ty hose
I says the man with my cos - me - tique cos - me - tique

p

my pret - ty hose Each trim lit - tle limb I so en - close That
cos - me - tique, The hue of the rouge on her dim - pled cheek That's

she's ad - mired by all _____ I said the maid with my
ne - ver known to pale _____ I says the modiste with my

p

lin - ge - rie, lin - ge - rie, lin - ge - rie, My
la - test gown, la - test gown, la - test gown, To

skill with a frill is a dream to see So fine is it shaped and
drape ev - 'ry shape as the best in town What ev - er the shape may

laced. The cor - set - iere with my lit - tle stays,
be. It's I says the mil - li - ner, my lit - tle hat,

f>p

my lit - tle stays, my lit - tle stays Quite tight is the slight lit - tle
my lit - tle hat, my lit - tle hat, I pop on the top, and a

form that dis - plays My work a - round her dain - ty waist.
hat such as that, A vi - sion of de - light to see.

There's

ff *p*

no - thing in cre - a - tion Like a pret - ty lit - tle form and face Wo - man's

p *p*

right and true vo - ca - tion Is to win your ad - mir - a - tion When you see a

nice con - fec - tion— on in - spec - tion, own com - plex - ion— Then you've

gazed up - on the sweet - est thing on earth. There's earth. earth.

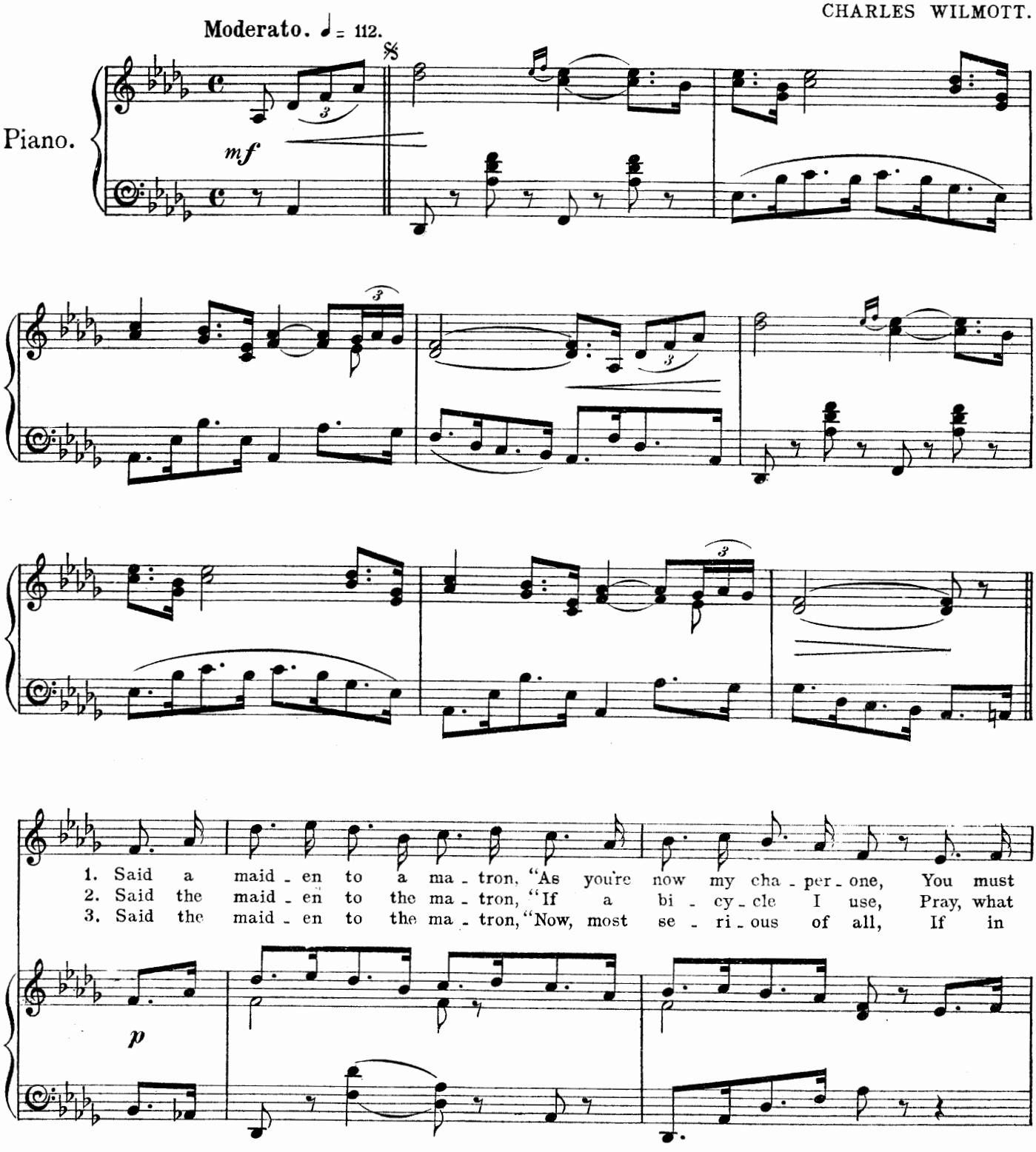
1. 2. *Last time.*

ff D.C.

Nº 7. SONG. (Lady Chaldicott and Comte de Perrier.)

"THE MATRON AND THE MAID."

Words by
CHARLES WILMOTT.



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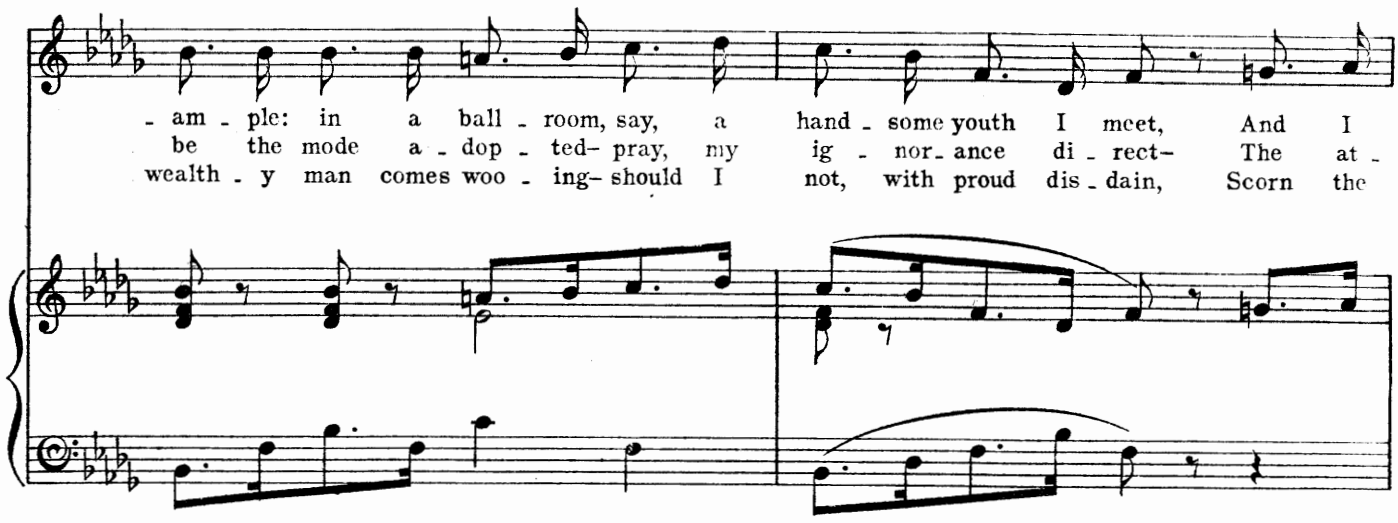
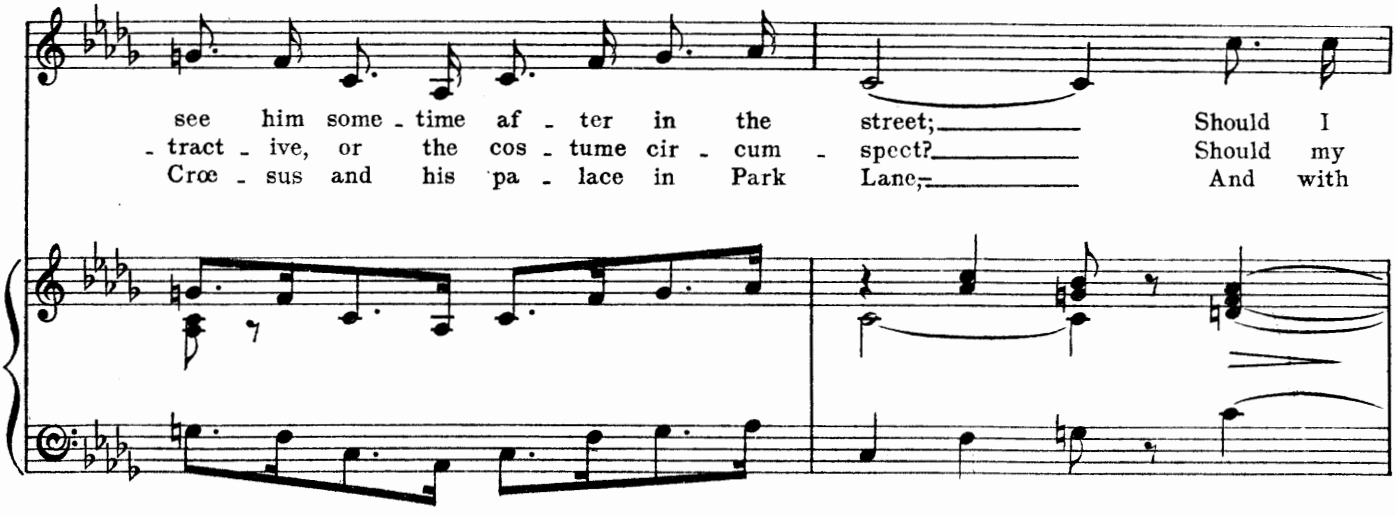
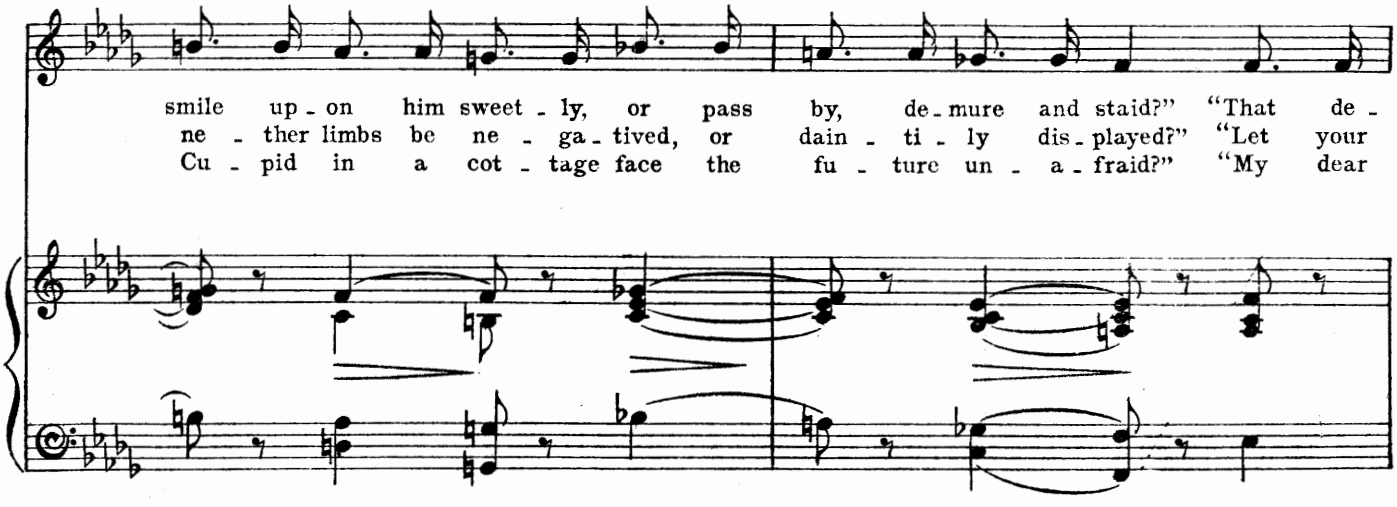
tell me what to do- or leave a - lone; For whilst
gar - ments would you coun - sel me to choose? Should I
love with some at - tract - ive youth I fall, Who is

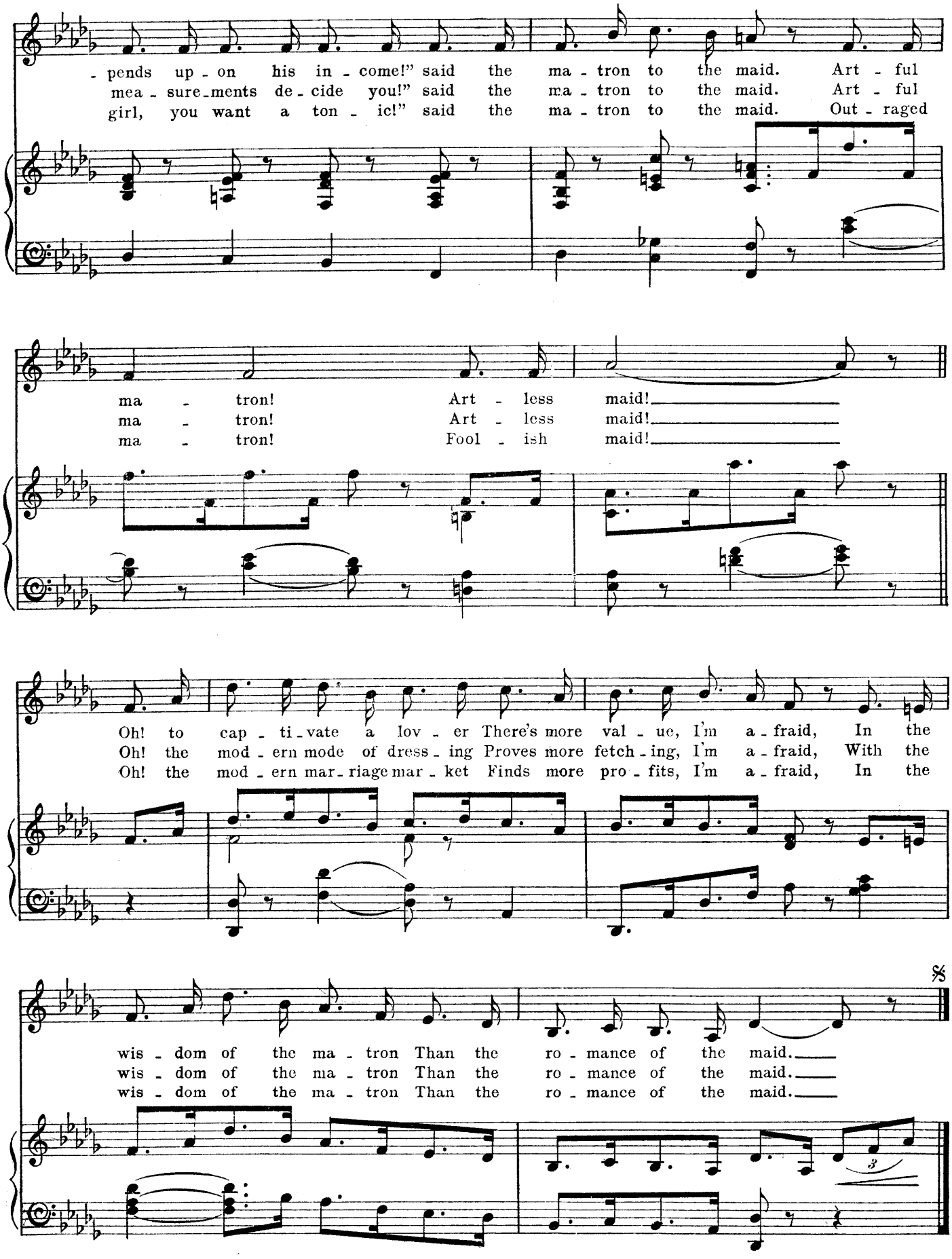
I'm a sim - ple girl - ie, your ex - pe - ri - ence is wide, And what's
have re - course to ra - tion - als when - e'er I take a ride, Or my
mi - nus rank and rich - es, no - ble name or ped - i - gree, And has

pro - per you can ea - si - ly de - cide. For ex -
form in flow - ing skirts se - cure - ly hide? Which should
on - ly love and truth to of - fer me; Then a


- am - ple: in a ball - room, say, a hand - some youth I meet, And I
be the mode a - dop - ted- pray, my ig - nor - ance di - rect- The at -
wealth - y man comes woo - ing- should I not, with proud dis - dain, Scorn the


see him some - time af - ter in the street; Should I
- tract - ive, or the cos - tume cir - cum - spect? Should my
Crœ - sus and his pa - lace in Park Lane; And with


smile up - on him sweet - ly, or pass by, de - mure and staid?" "That de -
ne - ther limbs be ne - ga - tived, or dain - ti - ly dis - played?" "Let your
Cu - pid in a cot - tage face the fu - ture un - a - fraid?" "My dear


- pends up - on his in - come!" said the ma - tron to the maid. Art - ful
mea - sure - ments de - cide you!" said the ma - tron to the maid. Art - ful
girl, you want a ton - ic!" said the ma - tron to the maid. Out - raged
ma - tron! Art - less maid!
ma - tron! Art - less maid!
ma - tron! Fool - ish maid!
Oh! to cap - ti - vate a lov - er There's more val - ue, I'm a - fraid, In the
Oh! the mod - ern mode of dress - ing Proves more fetch - ing, I'm a - fraid, With the
Oh! the mod - ern mar - riage mar - ket Finds more pro - fits, I'm a - fraid, In the
wis - dom of the ma - tron Than the ro - mance of the maid.
wis - dom of the ma - tron Than the ro - mance of the maid.
wis - dom of the ma - tron Than the ro - mance of the maid.

№ 8.

WELCOME TO PRINCESS.

Words by
BASIL HOOD.

Moderato. ♩.=104.

Piano.

ff

fff

Hail her Ser - en - i - ty, Hail the Prin - cess!

Hail her Ser - en - i - ty, Hail the Prin - cess!

Hail! Hail the Prin - - - cess

Hail her Ser - en - i - ty! Hail the Prin -

ff

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Com - ing to o-pen our charming Ba-zaar Let the pop - ular press reward her am-

Hail! Hail, all Hail! Let the press re - ward her am-

Hail! Hail, all Hail! all Hail! Hail her am-

-cess! Hail her Seren-i-ty, Hail, all Hail! Let the

en - - i-ty We know that prob - ab-ly no pen will grudge her a par. Hail the Prin-

en - - i-ty There is none there is none will grudge her a par. Hail the Prin-

en - - i-ty For none will no one will grudge a par. So pre-

pop - u-lar press reward her none will grudge her a par. So pre-

-cess Hail the Prin - - cess! Give re-

-cess Hail the Prin - - cess! Her ap-

-pare to re-port in your long hand or short Give re-

-pare to re-port in your long hand or short Pre-pare * to give re-

-port in the "Sun" and "Star" So

-pear - ance in dress for "Sun" and "Star" So

-port in the "Sun" and "Star" So

-port in "Sun" and "Star" So

Hail, hail to the Prin - cess So hail to the Prin - cess

Hail, her Ser - en - i - ty Hail to the Prin - cess the Prin - cess

Hail, the Prin - cess Hail, all hail, all hail!

Hail her Ser - en - i - ty hail Prin - cess the Prin - cess

She comes to o - pen our charm - ing Ba - zaar to - day Let

She comes to o - pen our Ba - zaar to - day Let

Hail her Ser - en - i - ty hail our Ba - zaar to - day

She comes to the grand Ba - - zaar to - day

accel.

♩. = 116.

tu-mult of trumpets and drums Ta-ra-tas Drum and tums Pro-

tu-mult of trumpets and drums ta-ra-tas Drum and tums Ta-ra-tas Pro-

Let tu-mult of trum-pets pro-claim Ta-ra-tas

Tu-mult of trum-pet ta-ra Drum and tums Ta-ra-tas ta-

p

claim to the pub-lic she comes Ta-ra-tas drum and tums She is

claim to the pub-lic she comes Ta-ra-tas drum and tums ta-ra-ta She is

Let tu-mult of drums Drum and tums drum and tums She is

-ra Let drums Drum and tums sound a rat-tat-ta She is

3

com - ing Let the fan-fares and drum - ming no un-worth-y dis-

com - ing Let the fan-fares and drum - ming no un-worth-y dis-

com - ing She is com - ing she

com - ing Let the fan-fares and drum - ming no un-worth-y dis-

- play, yes, dis-play for she comes she comes Her High-ness her High-ness Let

- play, yes, dis-play for she comes she comes Her High - ness High-ness sound a ta-ra Let

comes Her High - ness comes see she comes Let the

- play, yes, dis-play she comes

tu_mult of trumpets and drums ___ Ta_ra _ tas ___ drum and tums ___ Pro_

tu_mult of trumpets and drums Ta_ra _ tas ___ drum and tums ___ Ta_ra_tas Pro_

Let tumult of trum _ _ pets pro _ claim ___ Ta_ra_tas ___

Tu _ mult of trumpets ta_ra ___ Drum and tums ___ Ta_ra_tas ta_

_ claim to the pub_lic she comes ___ Ta_ra _ tas ___ Drum and tums ___ She is

_ claim to the public she comes Ta_ra_tas ___ Drum and tums ___ Ta_ra_ta She is

Let tumult of drums ___ Drum and tums ___ drum and tums She is

_ ra Let drums ___ drum and tums Sound a rat_tat_ta She is

com - ing Let the fanfares and drum - ming No unworth-y dis-

com - ing Let the fanfares and drum - ming No unworth-y dis-

com - ing She is com - ing She

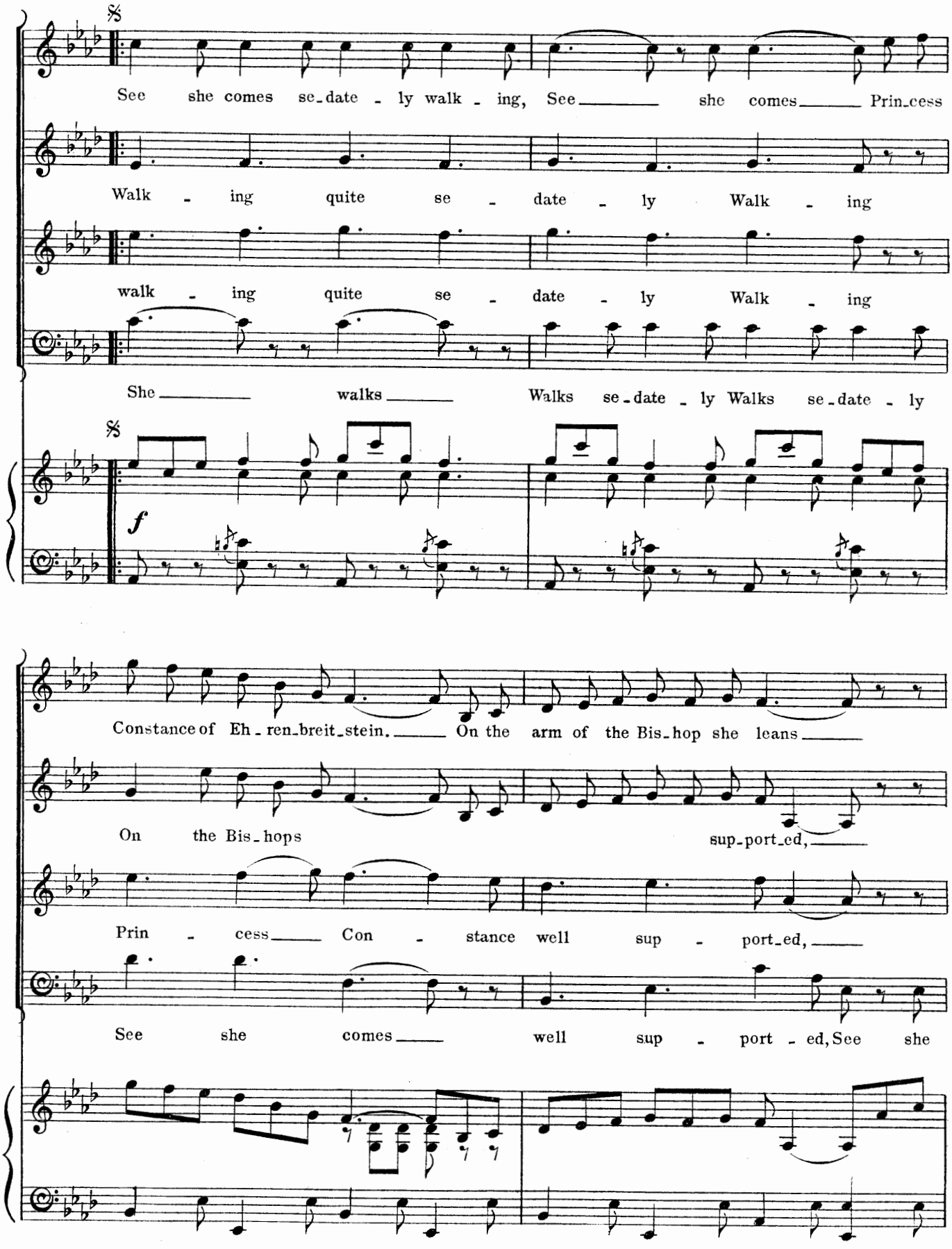
com - ing Let the fanfares and drum - ming No unworth-y dis-

-play, yes, dis-play For she comes she comes Her Highness she comes

-play, yes, dis-play For she comes she comes she comes

comes Her High - ness comes Se - date - ly

-play, yes, dis-play She comes she comes


See she comes se-date-ly walk-ing, See she comes Prin-cess
Walk-ing quite se-date-ly Walk-ing
walk-ing quite se-date-ly Walk-ing
She walks Walks se-date-ly Walks se-date-ly
f
Constance of Eh-ren-breit-stein. On the arm of the Bis-hop she leans
On the Bis-hops sup-port-ed,
Prin-cess Con-stance well sup-port-ed,
See she comes well sup-port-ed, See she

Hush the drums while she is talk - ing See she comes Prin-cess

Hush the drums while she is talk - ing

Hush the drums while she is talk - ing

comes So Hush the drums while she is talk ing

1.

Constance of Eh-ren-breit-stein The Princess, the Princess of Eh-ren-breit-stein See she

Prin - cess She comes the Princess, the Princess of Eh-ren-breitstein See she's

Prin - cess Con - stance See she comes See she's

D. C.

2.

Hail! Prin - cess Con - stance Hail!

Hail! Prin - cess Con - stance Hail!

Hail! Prin - cess Con - stance Hail!

Hail! Prin - cess Con - stance Hail!

ff

PRINCESS.

RECIT. Slower. ♩.=72.

I thank you for this heart - y wel - come that all of

p

rit.

P.

you ex - tend to me, The sort of

pp a tempo

wel - come one ex - pects from Eng - land For all that

rit. *a tempo*

comes from Ger - man - y.

rit. *a tempo*

♩.=80.

f *f*

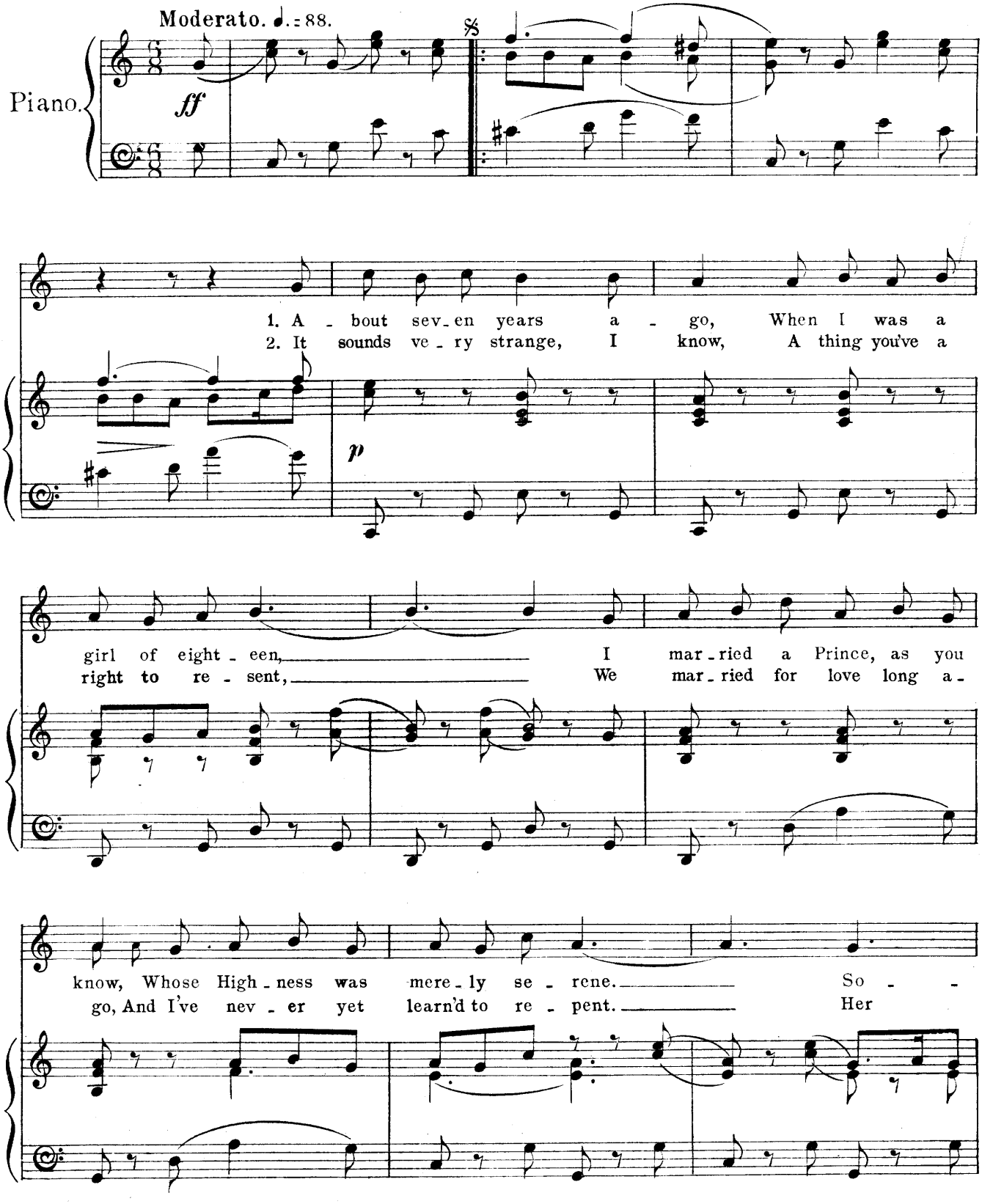
accel.

No 9.

SONG. (Princess.)

"SAID I TO MYSELF"

Words by
BASIL HOOD.



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-ci - e - ty's with-ers were wrung, And I no-ticed So - ci - e - ty
shoulders So - ci - e - ty shrugg'd, And in - dulged in un - dig - ni - fied

wince, For it said "I would rath - er see my girl hung Than
winks, For she said "The poor fel - low was sure - ly drugg'd When he

CHORUS. SOLO.

mar-ry a Ger - man mar-ry a Ger - man mar-ry a Ger - man Prince!"
married that art - ful married that art - ful married that art - ful minx!"

And when they see me to - day, Said I to my - self (My

p

shy lit - tle way) "They'll turn up their nose, I sup - pose,

Now I'm a Prin - cess, more or less." Then I

said with a sigh (Said to my - self, be - cause I am shy)

"Well, I don't care a jot if they do so or not," Said

SOPRANO.

mp

I. She said to her - self Yes, In her

CONTRALTO.

And when they see me to - day Said

TENOR.

And when they see me to - day Said

f

shy shy way "They will turn up their nose, And

I to my - self (My shy lit - tle way) "They'll turn up their nose And

I to my - self (My shy lit - tle way) "They'll turn up their

say, Good - day! good - day!" And

say, Good - day! good - day!" And

nose, I sup - pose, Now I'm a Prin - cess, more or less."

then she said with a sigh, (Said to her - self, be -

then she said with a sigh, (Said to her - self, be -

Then she said with a

-cause she is shy, "Well, I don't care a jot if they do so or not, Say

-cause she is shy, "Well, I don't care a jot if they do so or not, Say

sigh, be - cause she is shy, 'I don't care if they do,' Say

I, say I."

I, say I."

I, say I."

ff

No. 10.

SONG. (Julia.)

"WHERE YOU GO, WILL I GO."

Words by
BASIL HOOD.

Moderato. (♩. = 52.)

Piano.

mf

1. To - mor - row, to - mor - row Is a day that will nev - er
2. To - mor - row, to - mor - row Is a day of de - light - ful

p

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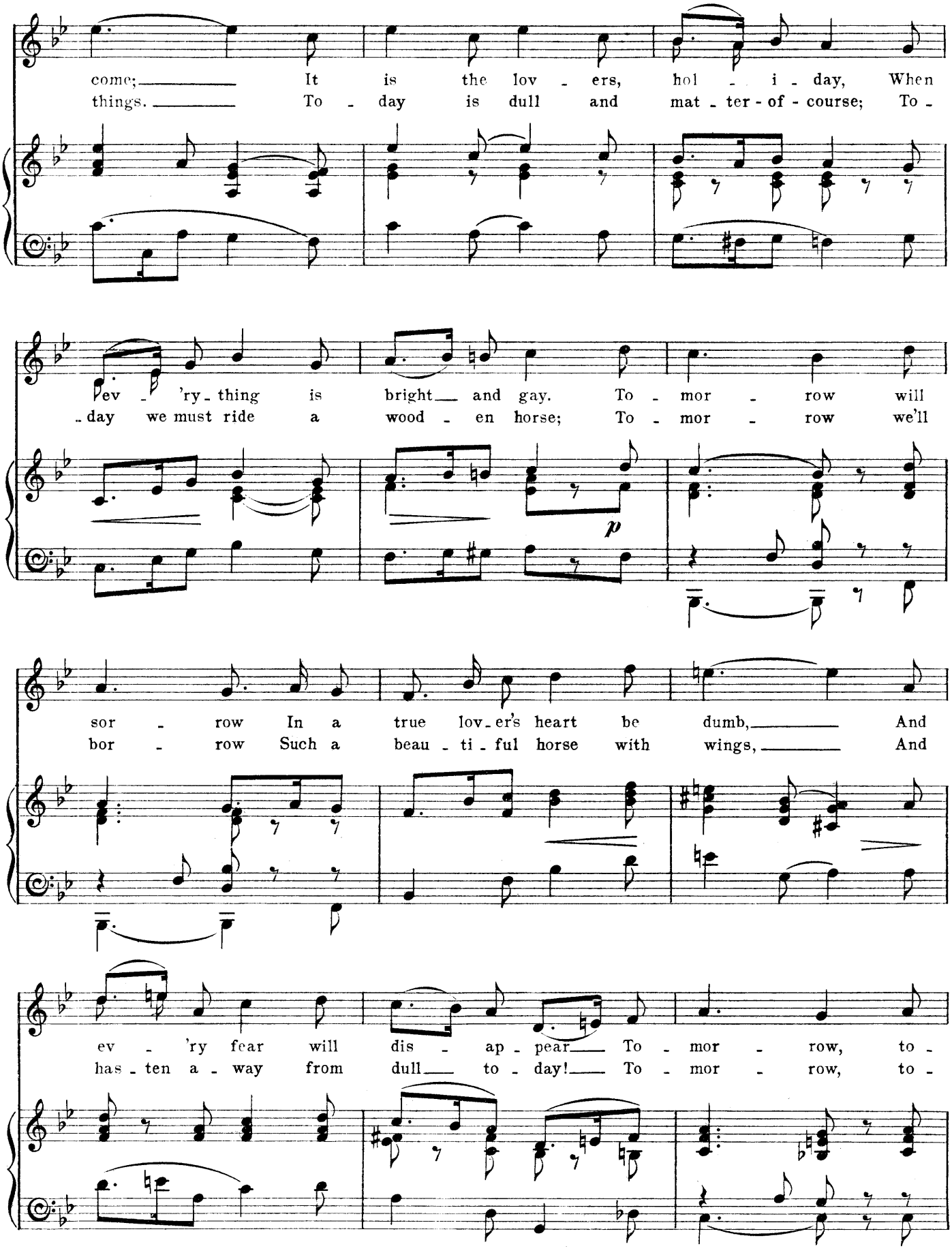
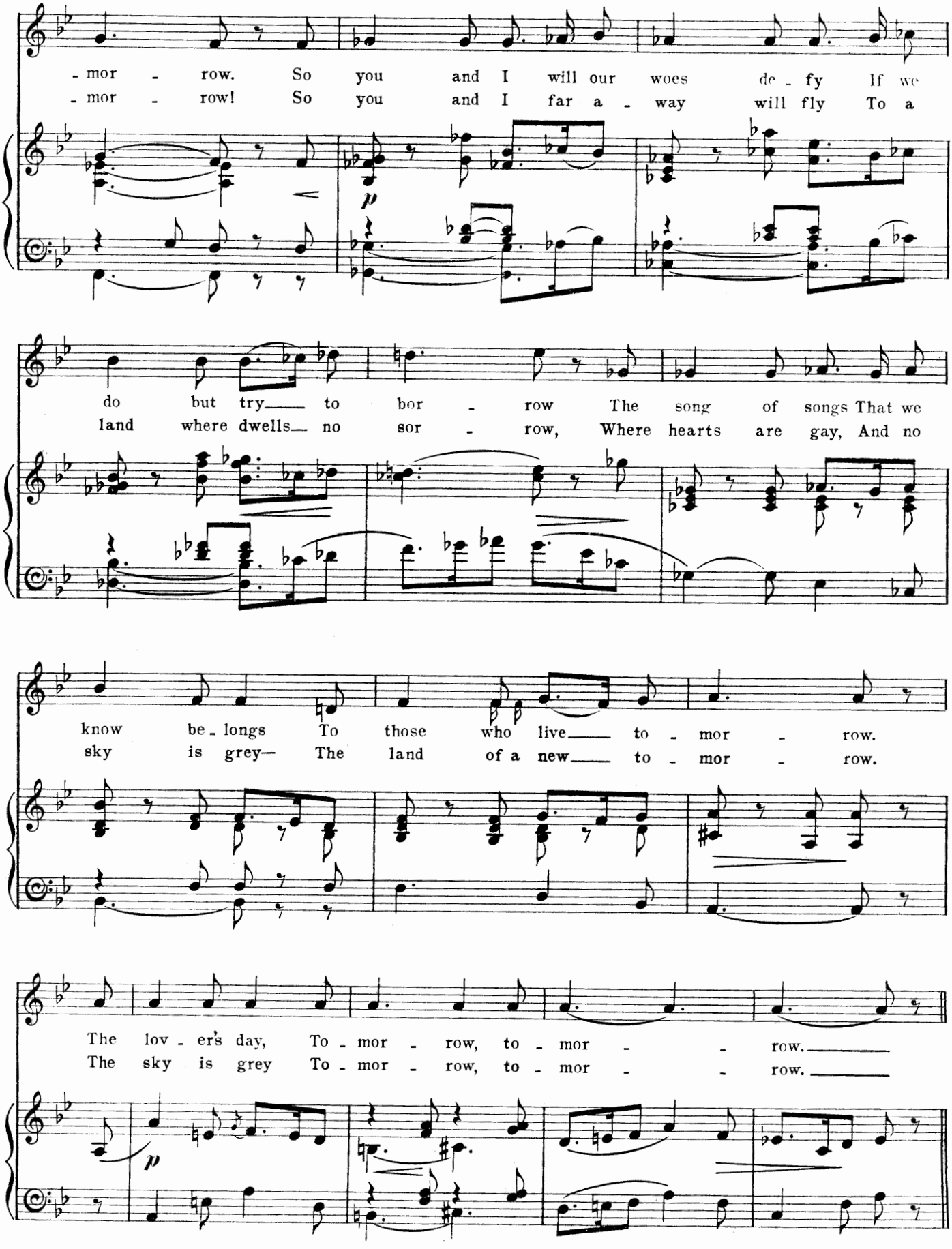

come; It is the lov - ers, hol - i - day, When
things. To - day is dull and mat - ter - of - course; To -
ev - 'ry - thing is bright and gay. To - mor - row will
- day we must ride a wood - en horse; To - mor - row we'll
p
sor - row In a true lov - er's heart be dumb, And
bor - row Such a beau - ti - ful horse with wings, And
ev - 'ry fear will dis - ap - pear To - mor - row, to -
has - ten a - way from dull to - day! To - mor - row, to -


-mor - row. So you and I will our woes de - fy If we
-mor - row! So you and I far a - way will fly To a
p
do but try to bor - row The song of songs That we
land where dwells no sor - row, Where hearts are gay, And no
know be - longs To those who live to - mor - row.
sky is grey— The land of a new to - mor - row.
The lov - er's day, To - mor - row, to - mor - row.
The sky is grey To - mor - row, to - mor - row.
p

REFRAIN

Where you go will I go, With heart as light as feath - er; The

pp *pp*

world is big and wide, But you shall be my guide Where

I go will you go? To wan-der the world to - geth - er,

Ov - er the hills and ov - er the sea, And nev - er come back a - gain.

pp

D. C.

No. 11.

SONG. (Meredith.)

"WHAT WILL THE WORLD SAY?"

Words by
BASIL HOOD.

Moderato. 𝅗𝅥. = 48.

Piano.

f

3

3

𝄋

rall.

a tempo

p

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1. Let— your heart go may - - ing Where your Youth is
2. When your heart is hom - - ing, Wea - ry of its

pp

stray - - ing, Heed not an - y say - -
roam - - ing, Heed not in the gloam - -

ritard.

- ing, "What will the world say— How will it end?"
- ing "What will the world say— How will it end?"

p ritard.

a tempo

Out of the world your Youth is, Fol - low your
Youth may be still be - side you, Hold - ing your

a tempo

Youth where truth is; Heed not the wise men, All the world's
hand to guide you, He will not leave you, He'll not de -

prize men. Youth's a phil - os - o - pher—make him your friend!
- ceive you; Trust to your Youth, and he'll be a true friend!

rit.

a tempo

Youth's as old as Time Yet loves a lilt - ing

pp

rhyme, He is no fair - weath - er

friend to pass you by!

Let the world go round Whith - er it be

pp

bound, And we'll go on our jour - ney to

geth - er my Youth and I.

1. *rit.* *rit.* *a tempo* *f*

D. C.

2.

Youth and I To - geth -

- er to - geth - - er

my Youth

rit.

pp

and I

pp

No. 12. SONG.– (Julia, Princess, Raymond, and Meredith.)

"COME TO ST. GEORGE'S."

Words by
LESLIE STUART.

Tempo di Valse. (𝅗𝅥. = 69.)

Piano.

f

1. There's going to be a wed - ding in
2. There's going to be a wed - ding in

p

Han - o - ver Square; The best of all the best set are
Han - o - ver Square; A touch of pret - ty ro - mance in

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sure to be there. It's call'd a qui - et wed - ding it's
this great af - - fair. A lord and pret - ty la - dy, a

more like a fair, For the best kind of la - i - ty
fine hand - some pair, It's been talk'd of as such a match,

Goes there for gai - et - y.
He's known as such a catch.

There's going to be a wed - ding in Han - o - ver

p

There's going to be a wed - ding in
Square. Won't you come?

Han - o - ver Square. Won't you come?
The best man and ma - ter with
Con - fet - ti we'll throw then, pre -

bride - groom a - wait her, The bride comes up la - ter With
- tend - ing we know them And send them a - way on their

Pa by her side. The best man and ma - ter with
long hon - ey - moon. Con - fet - ti we'll throw then pre -

bride-groom a - wait her, The bride comes up la - ter With pa by her
- tend - ing we know them And send them a - way on their long hon - ey -

side.
moon. } Won't you come to St. Geor - ge's To see how Love for - ges His

chain, chain, chain? Don't you en -

- dea - vour to se - ver the fet - ter It's all in

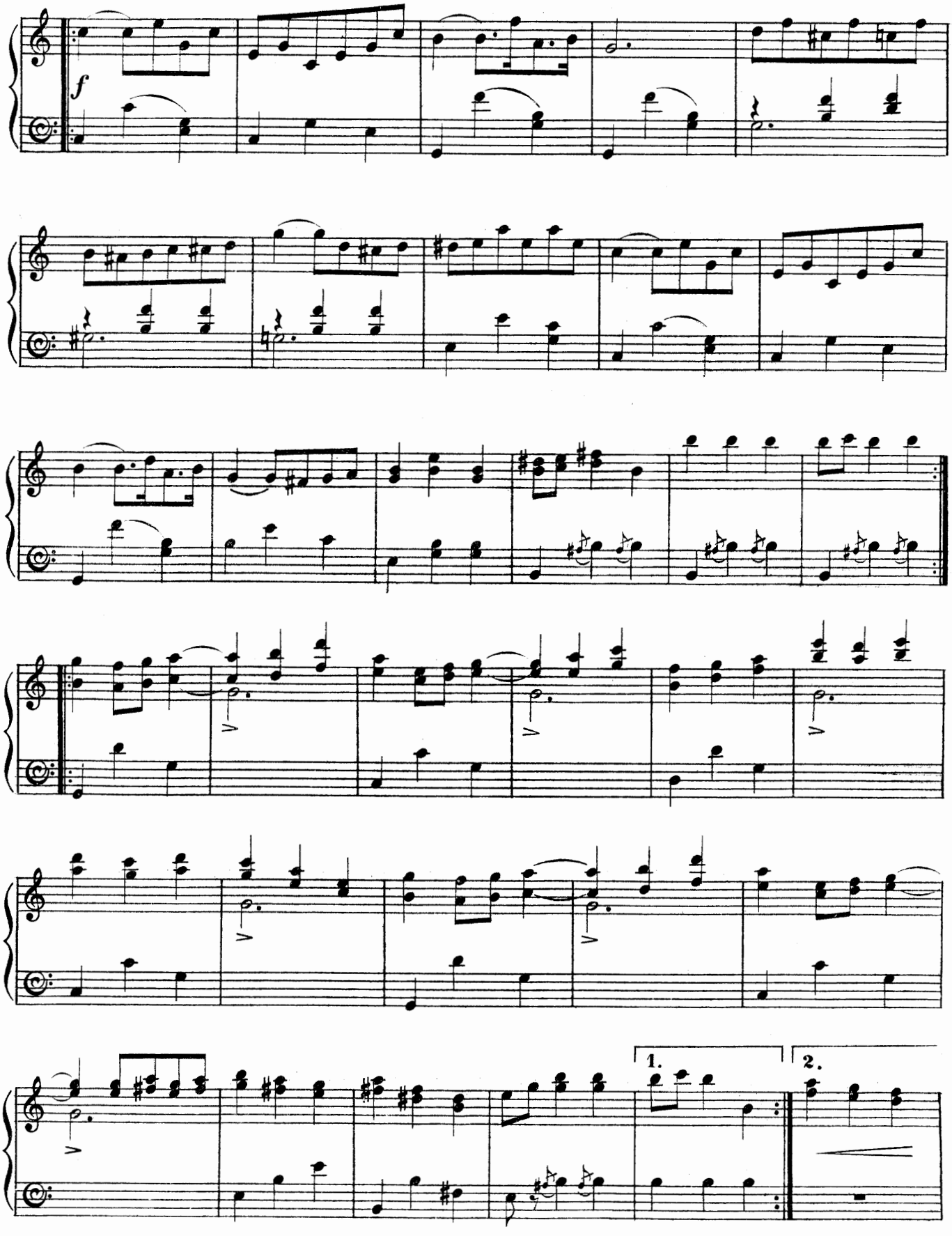
vain. With rings on your fin-gers, And ring-ers and

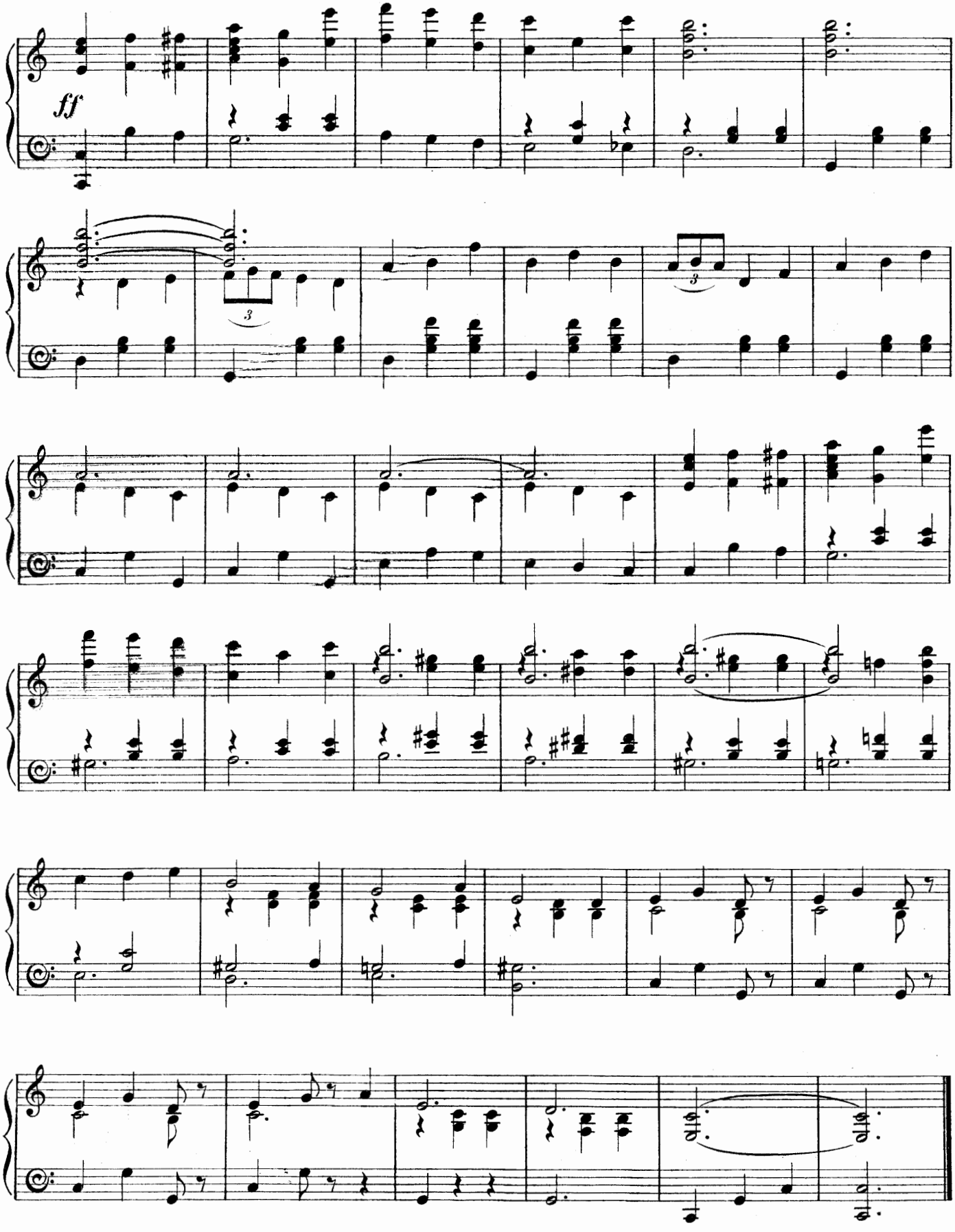
sing-ers To drown your care. So come to St.

Geor - ge's, Geor - ge's, Geor - ge's, Won't you come o - ver? Come

o - ver, come o - ver, We'll all be there

DANCE.




ff

No. 13. FINALE ACT I.

Words by
BASIL HOOD.

Allegro. ♩ = 112.

Chaldicott.

Piano.

CHALDICOTT.

Au - tho - ri - ty pa - ren - tal you de - fy, With yon - der de - tri - men - tal you would fly, I shall du - ly dis - in - her - it you Precise - ly as you mer - it you Will prob - ab - ly re - gret it bye and bye If

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suf_fer_ing from mental a_li_bi Au_tho_ri_ty pa_ren_tal you de_fy I shall

JULIA.

du_ly dis_in_her_it you Precise_ly as you mer_it you Will probab_ly re_gret it bye and bye It is

pure_ly ac_ci_den_tal Your au_tho_ri_ty pa_ren_tal he and

p

J. I. Should de - fy he and I.

RAYMOND. She and I Should de - fy she and I. If your

R. child you dis - in - her - it You con - tu - me - ly will mer - it You will

CHALDICOTT. I shall

R. prob - ab - ly re - gret it bye and bye, bye and bye.

MOUNT H. I shall

C. of - fer you a shil - ling You can go if you are will - ing, You can

M! of - fer you a shil - ling You can go if you are will - ing, You can

C earn your bread and but - ter Sell - ing match - es in the gut - ter, sell - ing

M! earn your bread and but - ter Sell - ing flow - ers in the gut - ter, sell - ing

RAY. I don't know how to treat it I'm a -

C. matches in the gutter, gutter, gutter, gutter, gut - ter, gut - ter, Go.

M! matches in the gutter, gutter, gutter, gutter, gut - ter, gut - ter, Go.

R. -mazed, so please re-peat it.

C. I will try to em-pha-size it Just to make you re-al-ise it, You've to

M! I will try to em-pha-size it Just to make you re-al-ise it, You've to

J. It is the old, old song that da-ring

R. It is the old, old song that da-ring

C. earn your bread and but-ter Sell-ing matches in the gut-ter.

M! earn your bread and but-ter Sell-ing flowers in the gut-ter.

p

J. lov - ers have to sing It is the old, old wrong, wed - ding

R. lov - ers have to sing It is the old, old wrong, mer - ry

J. bells have to ring, "Has - ten, has - ten to the church And have your

R. wed - ding bells may ring, "Has - ten, has - ten to the church And have your

J. lov - er in the lurch!" Yes your lov - er will dis - cov - er

R. loved one in the lurch!" Yes your lov - er will dis - cov - er

f

J. he's in the lurch

MERIDETH.

R. he's in the lurch How now, what now, pray what's a do - ing

M. here A tu - mult tis I fear, a tu - mult tis I

accel.

M. fear, I fear.

CHORUS.

SOPRANO. What's this to - do all a - bout? What

ALTO. What's this to - do all a - bout? What

TENOR. What's this to - do all a - bout? What

BASS. What's this to - do all a - bout? What

accel. ♩ = 132.

ff

is the mat - ter Say what's this to - do? What

is the mat - ter Say what's this to - do? What

is the mat - ter Say what's this to - do? What

is the mat - ter Tell us what it is, this to - do, what it is? What

is the clat - ter, What can the clat - ter be a - bout! What

is the clat - ter, What can the clat - ter be a - bout! What

is the clat - ter, What can the clat - - ter

is the clat - ter.

ff

is the mat - ter There's no doubt it puts a blot on

is the mat - ter There's no doubt it puts a blot on Chal - di - cott

be Then for it puts a blot, a blot on

It puts a blot, a blot on

Mount High - gate and Chal - di - cott, The no - ble name of Chal - di - cott, So

Mount High - gate and Chal - di - cott, The no - ble name of Chal - di - cott, So

Chal - di - cott, The name of Chal - di -

Chal - di - cott, The name of Chal - di -

JUL.

The same old tale, It is the

RAY.

The same old tale, It is the

MERIDETH.

It is the

CHALDICOTT.

It's the

what can the clat - ter be? What ev - er can the mat - ter be a -

what can the clat - ter be? What ev - er can the mat - ter be a -

- cott! It's the

- cott! It's the

rit - - - ard. *p*

J. old, the old, old sto - ry that all luck - less lov - ers sing, It is the

R. old, the old, old sto - ry that all luck - less lov - ers sing, It's the

M. old, old sto - ry that the lov - - ers sing, It's the

C. old, old sto - ry the lov - - ers sing, It's the

- bout? What can the mat - ter be a - bout? It is the old, the old, old sto - ry that the

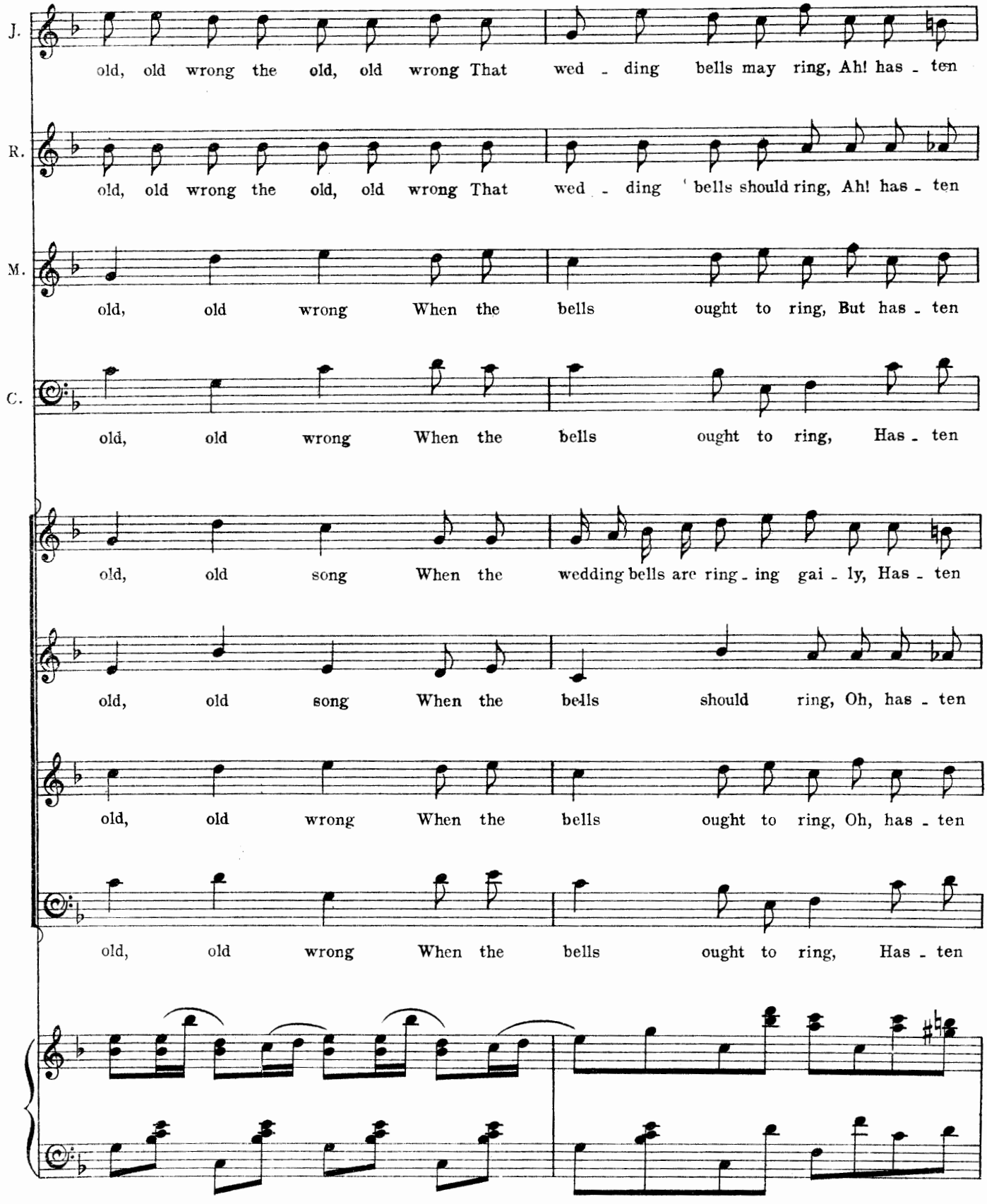
- bout? What can the mat - ter be a - bout? It is the luck - less lov - ers sing, It's the

old, old sto - ry that the luck - less lov - ers sing, It's the

old, old sto - ry that lov - - ers sing, It's the

♩ = 112.

p


J.
old, old wrong the old, old wrong That wed - ding bells may ring, Ah! has - ten
R.
old, old wrong the old, old wrong That wed - ding bells should ring, Ah! has - ten
M.
old, old wrong When the bells ought to ring, But has - ten
C.
old, old wrong When the bells ought to ring, Has - ten
old, old song When the wedding bells are ring - ing gai - ly, Has - ten
old, old song When the bells should ring, Oh, has - ten
old, old wrong When the bells ought to ring, Oh, has - ten
old, old wrong When the bells ought to ring, Has - ten

J. hast - en to the church and leave your lov - er in the lurch! It is the

R. hast - en to the church and leave your loved one in the lurch! The

M. haste to the church and leave your loved one in the lurch! It is the

C. haste to the church dove left in the lurch! The

hast - en to the church and leave your lov - er in the lurch! It is the

hast - en to the church and leave your lov - er in the lurch! The

haste leave your lov - er, leave your lov - er in the lurch! It is the

haste leave your lov - er in the lurch! The

rit.

J. old old tale the old old tale that lov - ers sing Can love be

R. same old same old tale that lov - ers sing

M. same old tale that all lov - ers sing

C. same old tale that lov - ers sing

old old tale the old old tale that lov - ers sing

same old same old tale that lov - ers sing

same old tale that all lov - ers sing

same old tale that lov - ers sing

rit.

Andante. ♩ = 72.

J. sent to school where du - ty is the Dame? To fol - low ev - 'ry rule that du - ty cares to

sf *p*

J. frame? Just to fol - low ev - 'ry rule she knows For Love is

M. Yes, life's a

J. bound to play the tru - ant some fine day Bound to play the tru - ant some fine day

M. school such a school you say And Love's a tru - ant out for play

J. Cu - pid's a ras - cal to the core From the days of yore

M. Most pret - ty fools have said Just the same be - fore

♩ = 92.

JULIA.

Like some am - a - to - ry song or sto - ry

Mrs C. & PRINCESS.

Some am - a - to - ry in song and sto - ry

MEREDITH & RAY.

Like some am - a - to - ry song or sto - ry

THE BISHOP.

Am - a - to - ry song or tale Some

Am - a - to - ry in song or sto - ry

Some am - a - to - ry song or tale

Am - a - to - ry in song or sto - ry Some

Am - a - to - ry song or tale Some

♩ = 92.

p

J.

Some sim - ple fai - ry tale Where love and du - ty fail

MRS C & PRIN

Some sim - ple tale Where love and du - ty fail For

M. & R.

Some sim - ple fai - ry tale Where lov - ers fail

B.

fai - ry tale Where lov - ers fail For

Some sim - ple fai - ry tale Where lov - ers fail For

Some sim - ple tale Where lov - ers fail

fai - ry tale Where love and du - ty fail For

fai - ry tale Where love and du - ty fail For

J.

Hearts as - un - der is a theme of glo - ry,

MrsC. & PRIN.

hearts for hearts as - un - der Is theme of glo - ry,

M. & R.

hearts as - un - der Is theme of glo - ry, So her

B.

hearts as - un - der's theme of glo - ry,

Hearts as - un - de is theme of glo - ry,

hearts as - un - der Is theme of glo - ry,

Hearts as - un - der Is theme of glo - ry, Her

hearts as - un - der's theme of glo - ry,

J.

My tale has oft been told In song and sto - ry.

MRS C. & PRIN.

Tales are oft told in song and sto - ry.

M. & R.

Tale is told In song and sto - ry.

B.

Tales are told in song, in song.

Tales are oft told In song and sto - ry.

Tales are oft told in song and sto - ry.

Tale is told in song and sto - ry.

Tale is told in song, in song.

rit.

Andante. ♩=60.

JULIA.

I stand be_tween my love and du - ty true,

p

Where ma_ny maids have oft_en stood be - fore,

Ah! I have seen in beast, and Beau - ty too

My sim_ple self in fai - ry lore, My sim_ple self in fai_ry

J.

love.

PRINCESS.

And tho' the beast who mar_ried Beau _ ty fair, Became a prince, it seems 'twas

p

P.

not be _ fore She had at least from sense of

p

J.

Pro _ claim'd that she, that she could love a

P.

du _ ty rare, Pro _ claim'd that she, that she could love a

MERIDETH.

Pro_claim'd that she could love a

♩ = 92.

JULIA.

P. Boar. Like a sim_ple lit_tle tale some am_a_to_ry

Mrs C. & PRINCESS.

P. Boar. So am_a_to_ry

M. & RAY.

M. Boar. Ah! Like some am_a_to_ry

B. Am_a_to_ry

Am_a_to_ry

So am_a_to_ry

Am_a_to_ry in

Am_a_to_ry

♩ = 92.

J.

song or sto - ry Some sim - ple fai - ry tale

MRS C. & P.

In song and sto - ry Some sim - ple tale

M. & R.

song or sto - ry Some sim - ple fai - ry tale Where

B.

song or tale Some fai - ry tale Where

In song or sto - ry Some, some sim - ple fai - ry tale Where

song or tale Some, some sim - ple tale Where

song or sto - ry Some fai - ry tale Where

song or tale Some fai - ry tale Where

J.

Where love and du - ty fail Hearts as - un - der is a theme of

C. & P.

Where love and du - ty fail For hearts, for hearts as - un - der Is theme of

M. & R.

lov - ers fail Hearts as - un - der Is theme of

B.

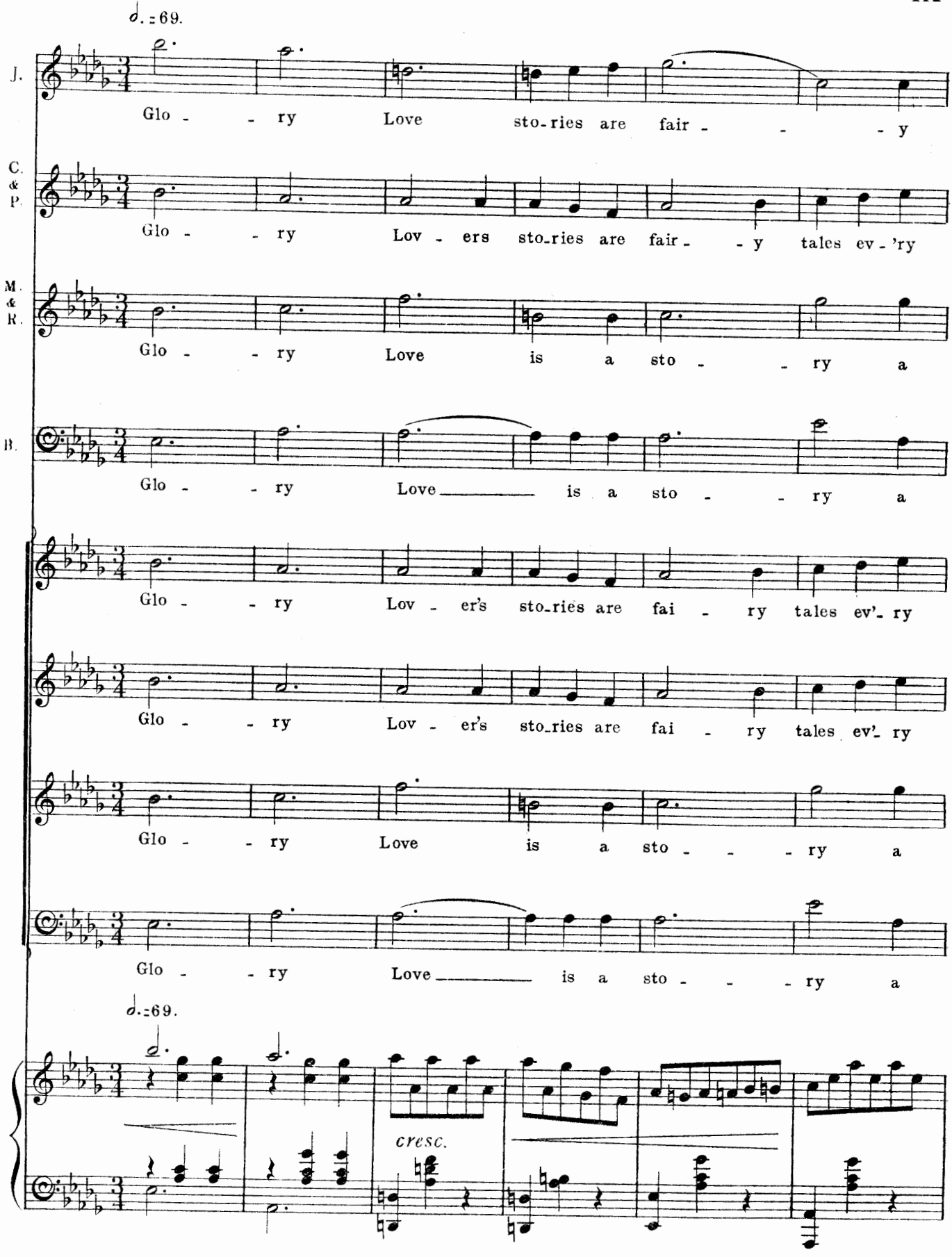
lov - ers fail For hearts as - un - der's theme of

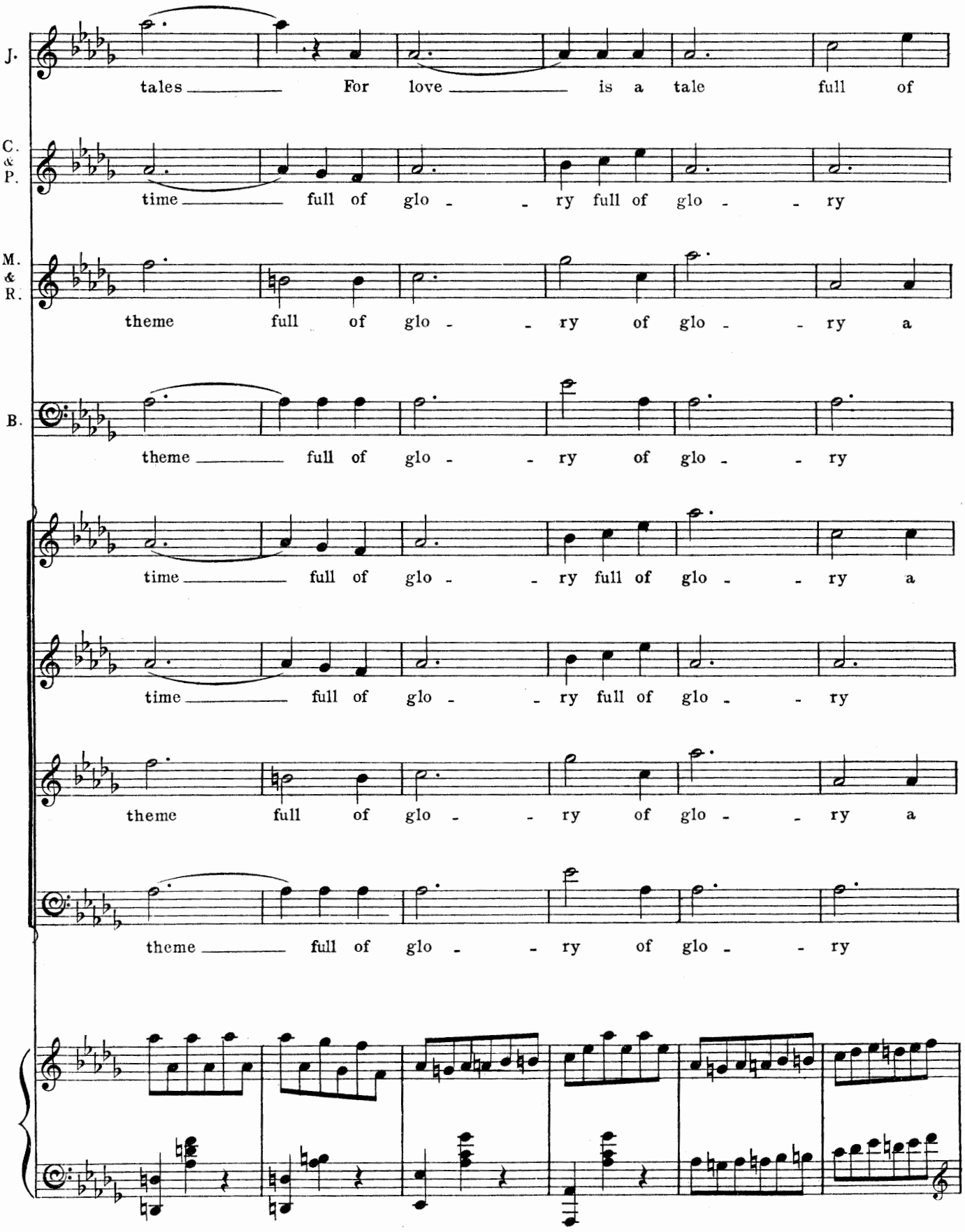
lov - ers fail For hearts as - un - der is theme of

lov - ers fail For hearts as - un - der Is theme of

love and du - ty fail For hearts as - un - der Is theme of

love and du - ty fail For hearts as - un - der's theme of


♩.=69.
J.
Glo - - ry Love sto-ries are fair - - - y
C. & P.
Glo - - ry Lov - ers sto-ries are fair - - y tales ev - 'ry
M. & R.
Glo - - ry Love is a sto - - ry a
B.
Glo - - ry Love is a sto - - ry a
Glo - - ry Lov - er's sto-ries are fai - ry tales ev'- ry
Glo - - ry Lov - er's sto-ries are fai - ry tales ev'- ry
Glo - - ry Love is a sto - - ry a
Glo - - ry Love is a sto - - ry a
♩.=69.
cresc.


J.
tales For love is a tale full of
C. & P.
time full of glo - ry full of glo - ry
M. & R.
theme full of glo - ry of glo - ry a
B.
theme full of glo - ry of glo - ry
time full of glo - ry full of glo - ry a
time full of glo - ry full of glo - ry
theme full of glo - ry of glo - ry a
theme full of glo - ry of glo - ry

rit. *a tempo*

J. glo - - ry Where my love may go will I go will I

C. & P. sto - - - ry Where he goes will she go to

M. & P. sto - - - ry Where he goes there will she _____ go to

B. sto - - - ry Where he goes will she will she go to

sto - ry sto - ry Where he goes will she go to

sto - - - ry Where he goes will she go to

sto - - - ry Where he goes there will she _____ go to

sto - - - ry Where he goes there will she go to wander to

rit. *a tempo* *ff*

J. go to wander to wan-der to - ge - - ther The

C. & P. wan - der the world to - ge - - ther The world is big and

M. & R. face the world to - ge - - ther For the world _____ is

B. face the world to - ge - - ther For the world _____ is

wan - der the world to - ge - - ther The world is big and

wan - der the world to - ge - - ther The world is big and

wan - - - der to - ge - - ther For the world is big and

wan - der the world to - ge - - ther For the world _____ is

J.

world is big and wide But he shall be my guide where I may go where

C. & P.

wide _____ But he shall be her guide _____ where

M. & R.

wide _____ But he shall be her guide be her guide where

B.

wide wide But he is her guide her guide for where

wide _____ But he shall be her guide _____ where

wide is wide But he shall, be her guide her guide for where

wide is wide But he is her guide is her guide for where

wide is wide But he is her guide her guide for where

J.

I go will he ___ be my guide To - ge - - ther to -

C. & P.

she goes will he go with heart just as light as

M. & R.

she goes will he go with heart light as

B.

she goes will he go with heart as light as a

she goes will he go with hear just as light as

she goes will he go with heart just as light as

she goes will he ___ go with heart as light as a

she goes will he go will he go with heart as light as

J.

- ge - - ther

C. & P.

fea - - ther o - ver the hills and o - ver the seas a -

M. & R.

fea - - ther they go they go seas a -

B.

fea - - ther o - ver hills and o - ver seas o - ver

fea - - ther o - ver the hills and o - ver the seas a -

fea - - ther o - ver the hills and o - ver the seas a -

fea - ther to - gether they go they go seas a -

fea - - ther o - ver hills and o - ver seas o - ver

J.

O - - ver the hills o - ver hills a - way

C. & P.

- way will they wan - der a - way o - ver

M. & R.

- way will they wan - der they wan - der the hills a - way wan - der a -

B.

seas they may wan - der the hills a - way they may

way will they wan - der o - ver o - ver the hills and

- way will they wan - der they wan - der the hills a - way they may

- way will they wan - der they wan - der the hills a - way wan - der a

seas they may wan - der the hills a - way they may

J.

— o - ver the hills o - ver seas — to -

C. & P.

o - ver the seas a - way o - ver the hills o - ver seas to -

M. & R.

- way o - ver seas o - ver seas — to -

B.

wan - - der a - way o - ver seas — to -

o - ver the seas a - way — will they wan - der to - ge - ther

- way a - way a - way o - ver the hills o - ver seas to -

may o - ver seas — o - ver seas — to -

wan - der a - way o - ver seas — to -

J.

roam o - ver seas To

C. & P.

roam o - ver seas They may

M. & R.

roam to wan - der a - way They may

B.

roam wan - der wan-der a - way They may

wan-der to - geth - er o - ver the seas a - way Together go together

wan-der to - geth - er o - ver the seas a - way They may

roam to wan - der a - way They may

roam to wan - der wan-der a - way They may

J.

roam o - ver seas _____ we will roam o - ver

C. & P.

roam roam o - ver seas _____ to wan - der o - ver

M. & R.

roam go to - geth - - er to roam o - ver

B.

roam to roam o - ver seas _____ o - ver seas o - ver hills o - ver

go ___ to go to - geth - er wan - der to wan - der to geth - er to

roam roam o - ver seas _____ to wan - der o - ver

roam to go to - geth - - er to roam to

roam to roam to - geth - - er o - ver seas o - ver hills o - ver

J.

seas ——— we will roam o - ver seas o - ver hills o - ver

C. & P.

seas they will roam will roam to hills and o - ver

M. & R.

seas they will roam o - ver seas o - ver hills o - ver

B.

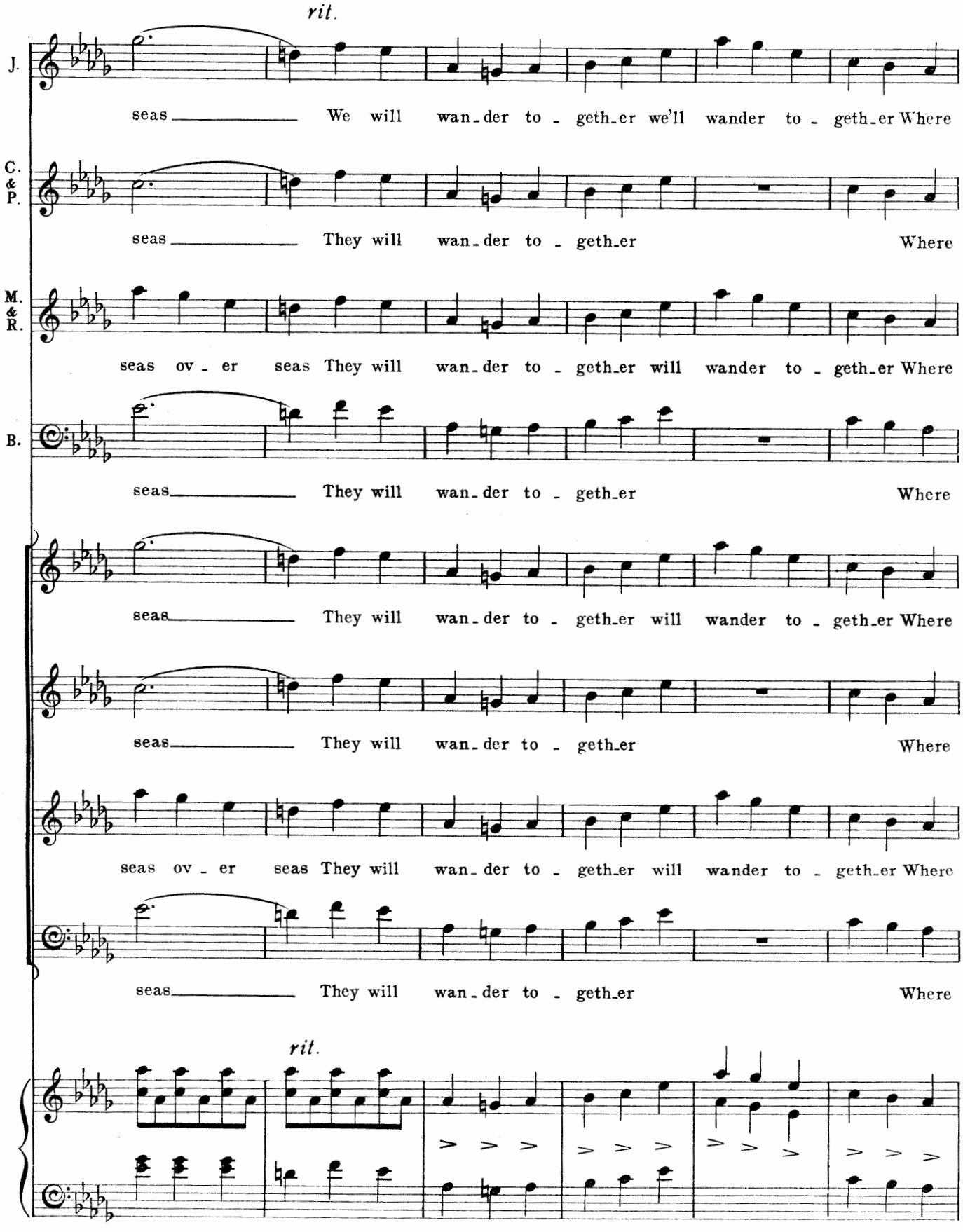
seas o - ver seas they will roam ——— to o - ver the hills and

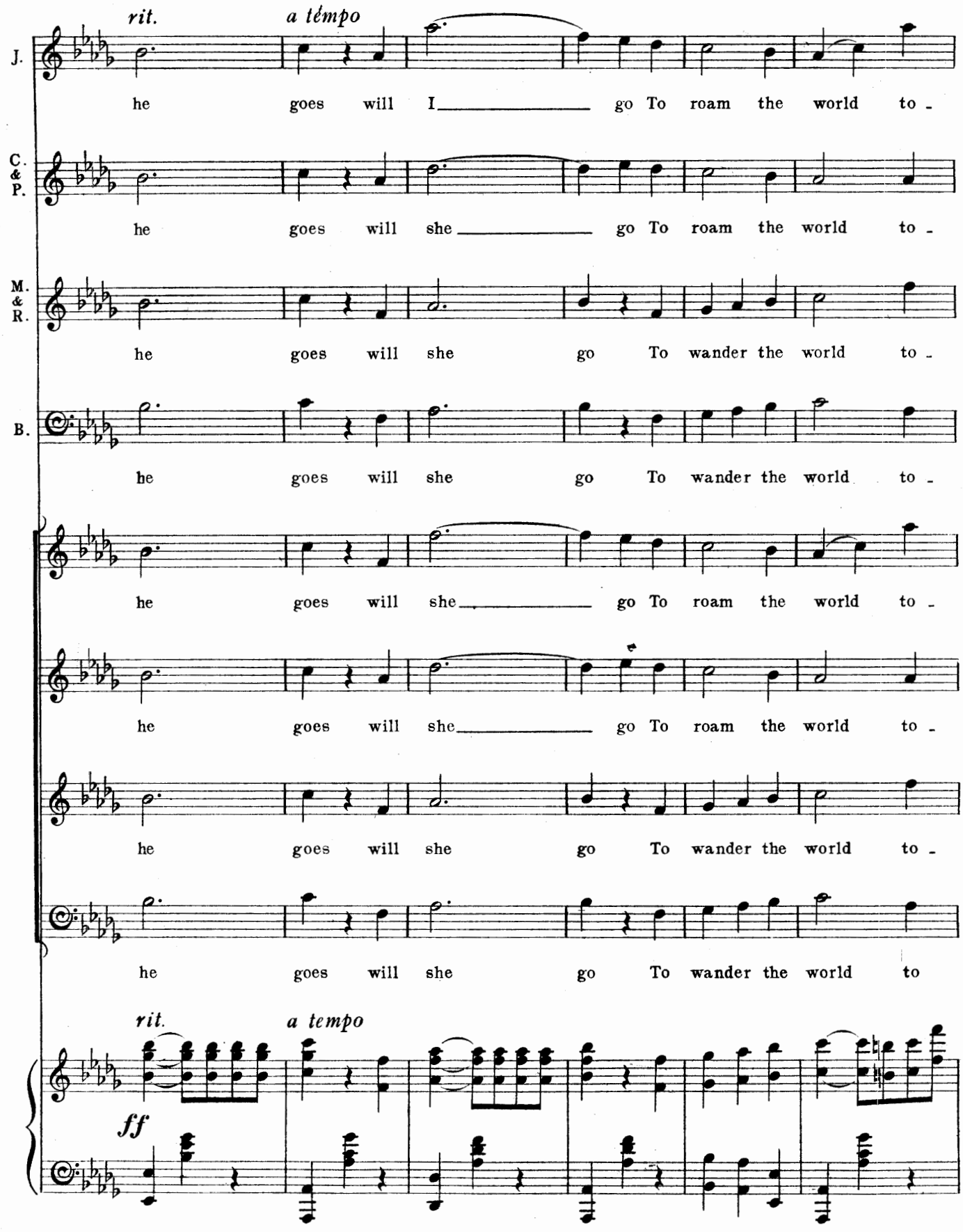
seas ——— they will roam o - ver seas o - ver hills o - ver

seas they will roam will roam to hills and o - ver

seas they will roam o - ver seas o - ver hills o - ver

seas o - ver seas they will roam ——— to o - ver the hills and


rit.
J.
seas We will wan-der to-geth-er we'll wander to-geth-er Where
C. & P.
seas They will wan-der to-geth-er Where
M. & R.
seas ov-er seas They will wan-der to-geth-er will wander to-geth-er Where
B.
seas They will wan-der to-geth-er Where
seas They will wan-der to-geth-er will wander to-geth-er Where
seas They will wan-der to-geth-er Where
seas ov-er seas They will wan-der to-geth-er will wander to-geth-er Where
seas They will wan-der to-geth-er Where
rit.


rit.
a témpo
J.
he goes will I go To roam the world to -
C. & P.
he goes will she go To roam the world to -
M. & R.
he goes will she go To wander the world to -
B.
he goes will she go To wander the world to -
he goes will she go To roam the world to -
he goes will she go To roam the world to -
he goes will she go To wander the world to -
he goes will she go To wander the world to
rit.
a tempo
ff

J.

-geth - er Ov - er the seas They will

C. & P.

-geth - er Ov - er the hills and seas They will

M. & R.

-geth - er Ov - er the hills and ov - er the seas and

B.

-geth - er Ov - er the hills and ov - er the seas and

-geth - er Ov - er the seas They will

-geth - er Ov - er the hills and seas They will

-geth - er Ov - er the hills and ov - er the seas and

-geth - er Ov - er the hills and ov - er the seas and

J.

ne - ver ne-ver no ne-ver come back ne-ver! no! no!

C. & P.

ne - ver ne-ver no no!

M. & R.

ne-ver and ne-ver no ne-ver come back ne-ver! no! no!

B.

ne-ver and ne-ver no

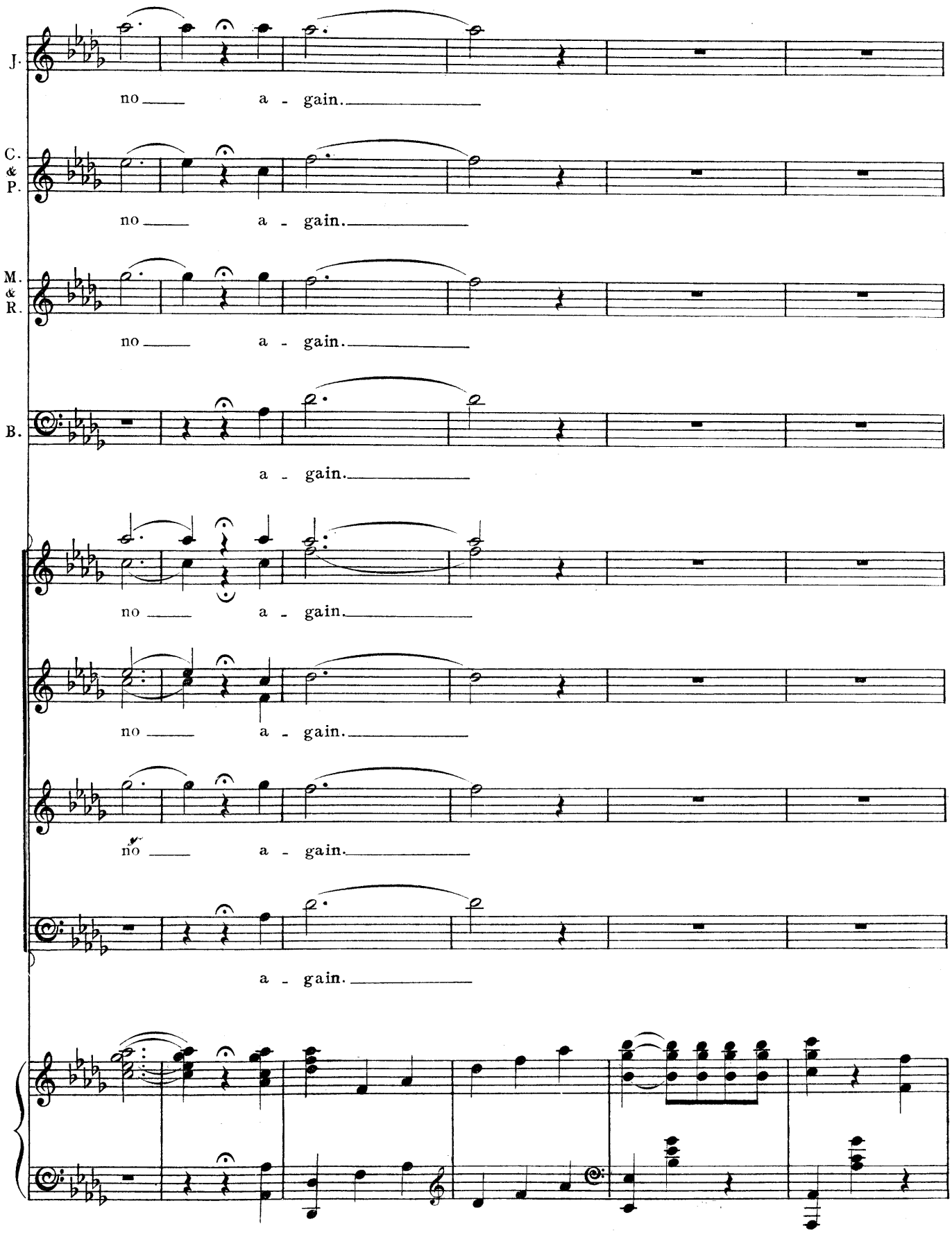
ne - ver ne-ver no ne-ver come back ne-ver! no! no!

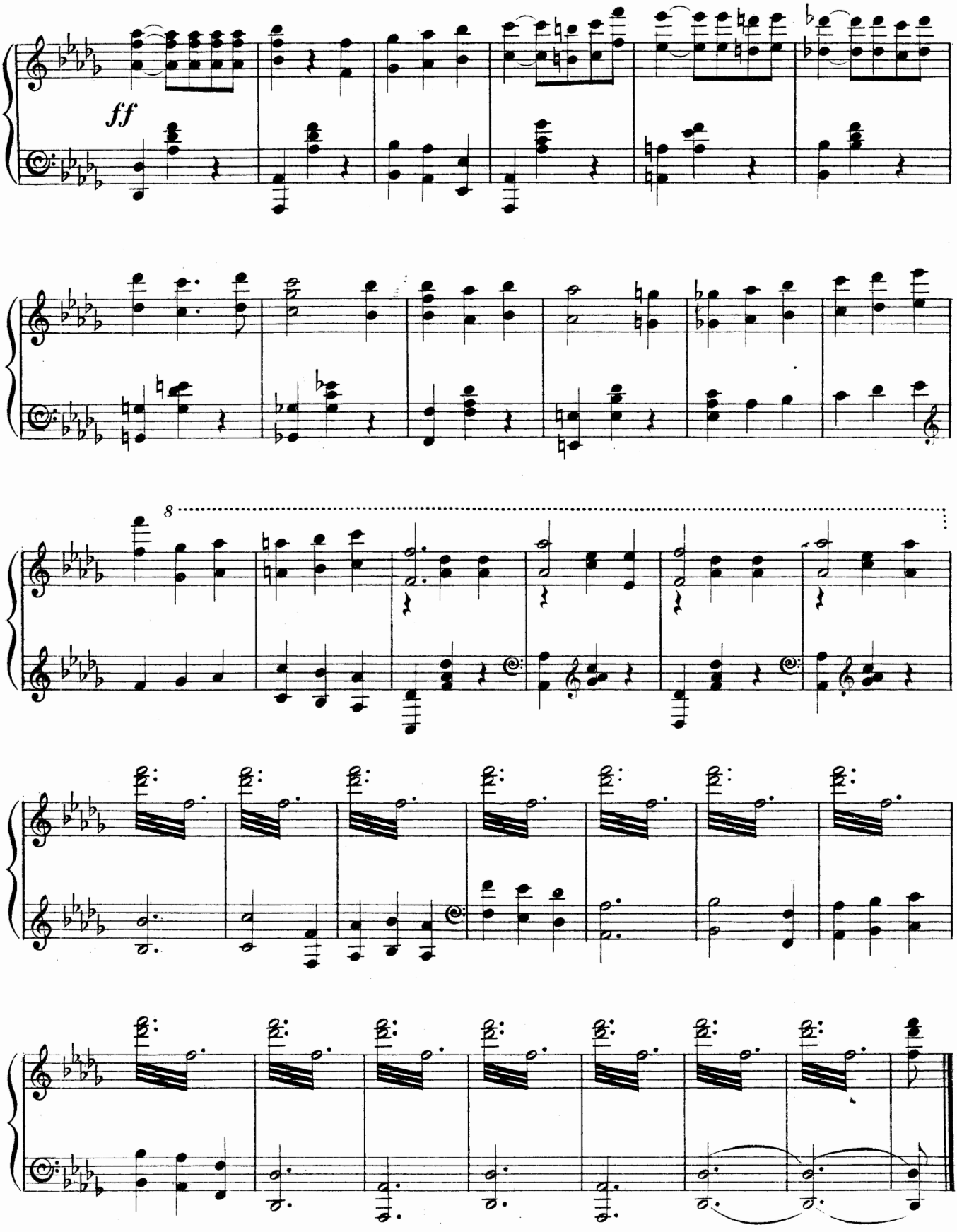
ne - ver ne-ver no no!

ne-ver and ne-ver no ne-ver come back ne-ver! no! no!

ne-ver and ne-ver no

fff


J.
no a - gain.
C. & P.
no a - gain.
M. & R.
no a - gain.
B.
a - gain.
no a - gain.
no a - gain.
no a - gain.
a - gain.


ff
8

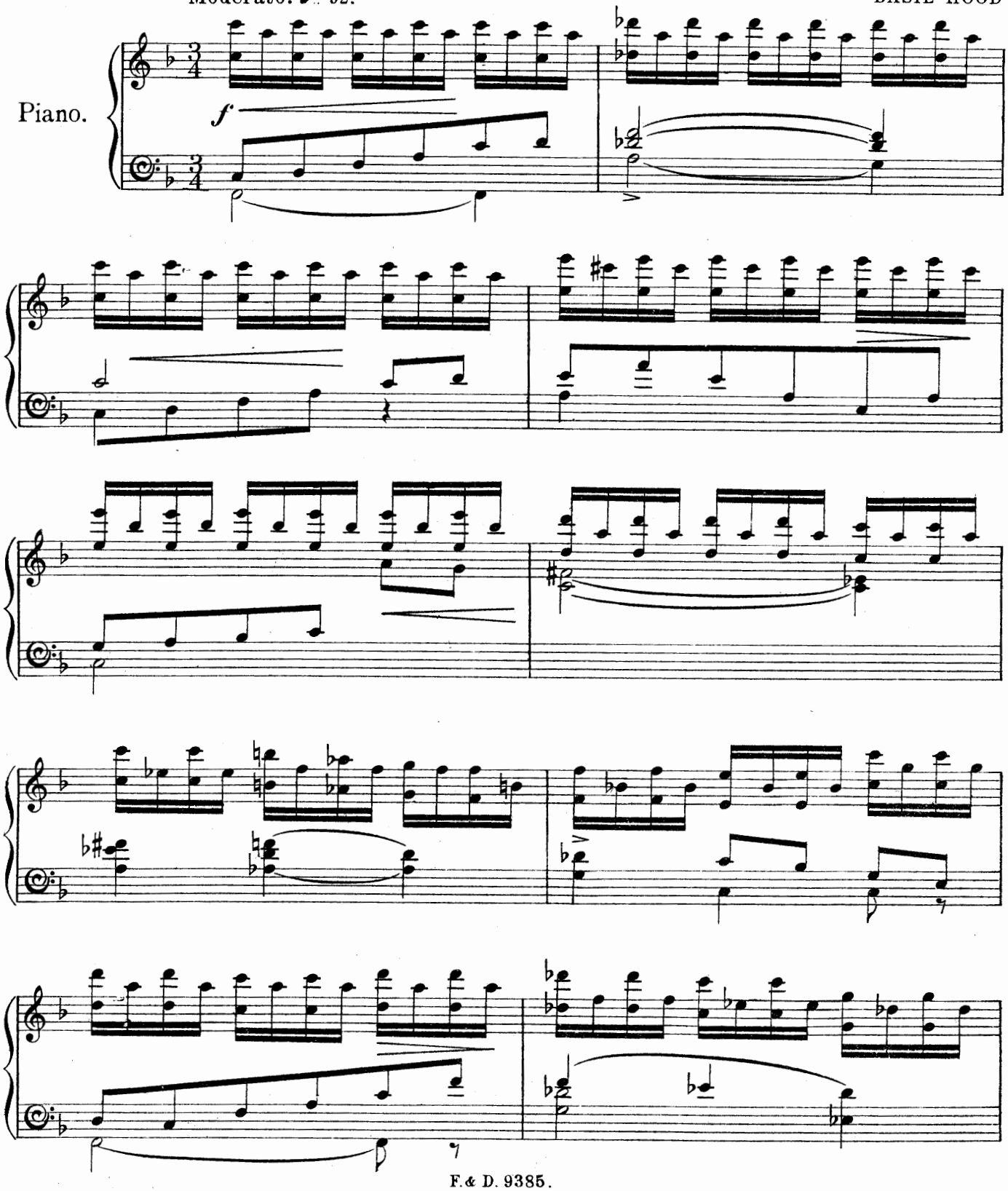
ACT II.

No. 14. OPENING CHORUS.

Words by
BASIL HOOD

Moderato. ♩= 92.

Piano.



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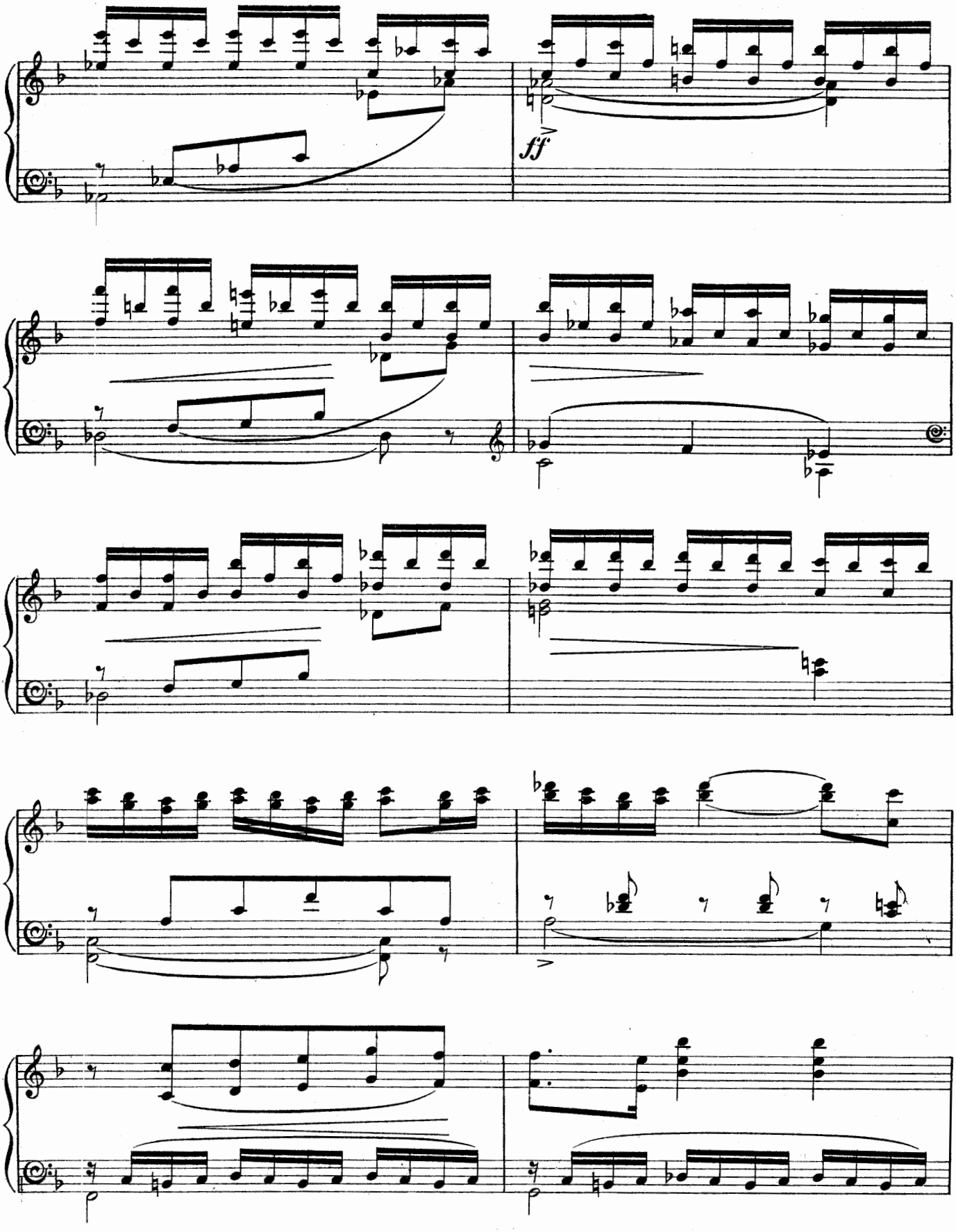
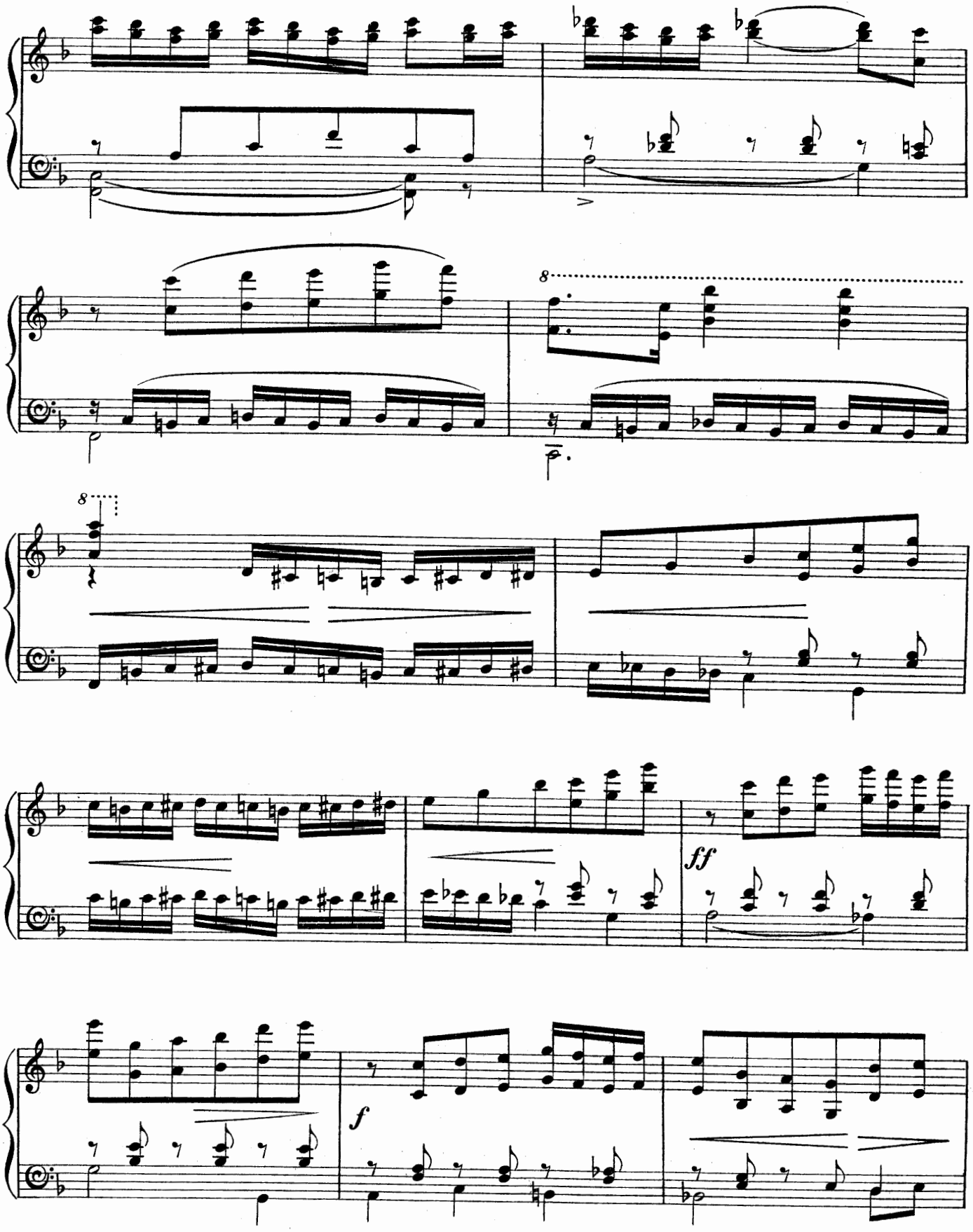

ff


8
8
ff
f

Allegro moderato.

Dec - or - ate the room with ro - - - - ses red _____ With ro - ses

Dec - or - ate the room with

f

white _____ with ro - ses For So - ci - e - ty pro - po - ses com - ing

ro - - - ses For So - ci - e - ty pro - po - ses pro -

here to-night to sup, yes, com_ing here to sup to - night to -

- po - - ses com - - ing here to - night So

Scent the air with breath of

- night So scent the air with breath of ro - - ses

scent the air with breath of ro - ses with breath of ro - - ses

ro - ses Scent the air with breath with breath of ro - - ses

ff

Scent the air with breath of ro - ses So scent the air with breath of

Scent the air with breath of ro - ses So scent the air with breath of

ro - ses To de - light the no - ble no - ses That will

ro - ses To de - light the no - ble no - ses That will

No - - ble no - ses will

soon be turn - ing up will soon be turn - ing up their

soon be turn - ing up their no - - - ble

soon be turn - ing up Dec - or - ate the room with

f

no - - ses La - dy Chal - di - cott pro - po - - ses That So -

no - - ses La - dy Chal - di - cott pro - po - ses So -

ro - - ses red and white So -

-ci - e-ty shall sup to - night That So - ci - e - ty will sup to -

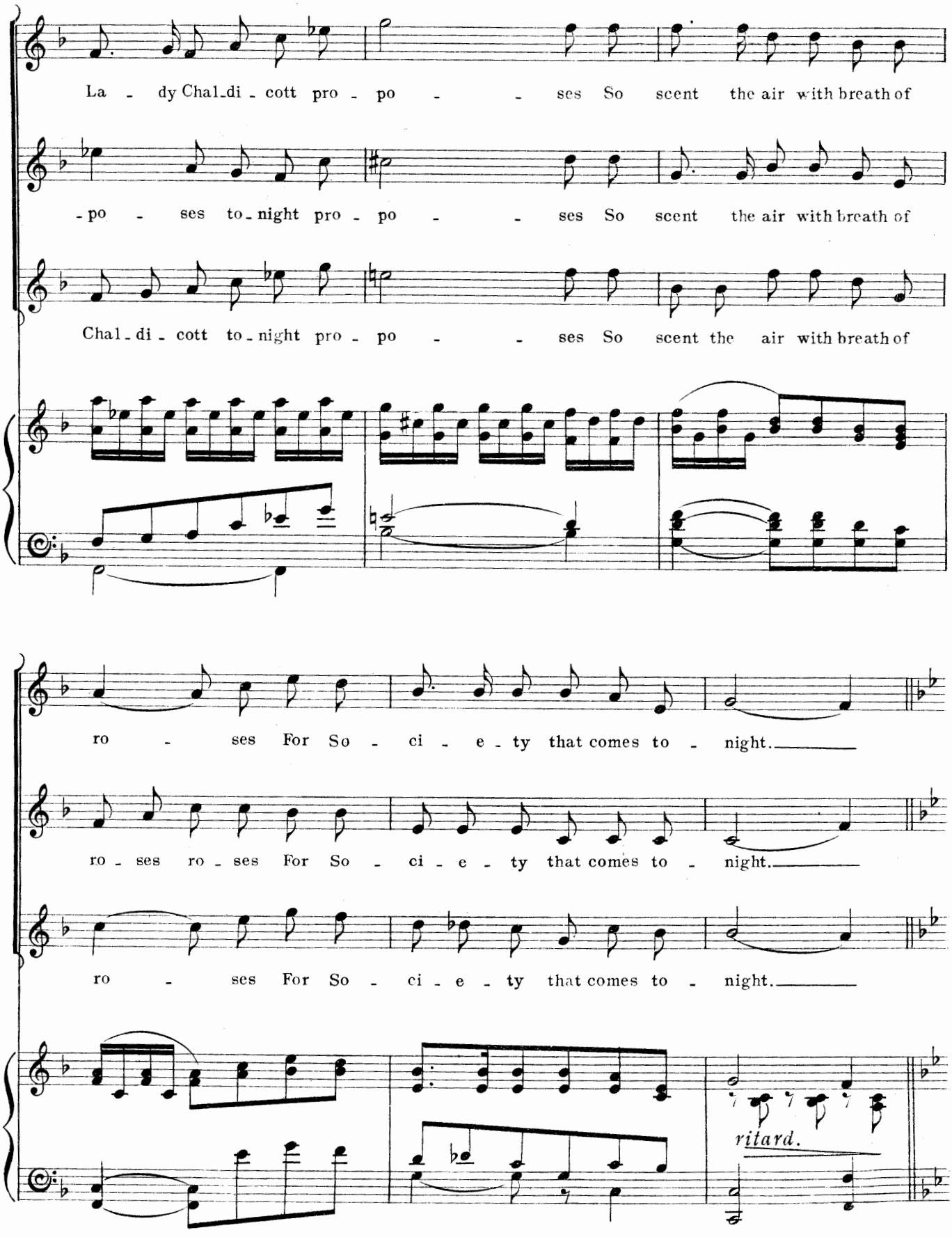
-ci - e-ty shall sup to - night Fill the room with

fill the room with ro - - ses

-night So fill the room with ro - ses red For

ro - ses the room with ro - ses La - dy Chal - di - cott pro -

red with ro - ses La - dy Chal - di - cott pro - po - ses La - dy


La - dy Chal-di - cott pro - po - - ses So scent the air with breath of
-po - ses to-night pro - po - - ses So scent the air with breath of
Chal-di - cott to-night pro - po - - ses So scent the air with breath of
ro - ses For So - ci - e - ty that comes to - night.
ro - ses ro - ses For So - ci - e - ty that comes to - night.
ro - ses For So - ci - e - ty that comes to - night.
ritard.

Andantino.

FRANÇOIS.

If in the dusk of eve - ning sha - dy My fair la - dy

p

— my la - dy Should ev - er deign to smile on me

— This sweet and dain-ty lit - tle la - - dy Her beau-ty eyes be -

p

- tray a dream - ing Love for some - one, gleam-ing, gleam - ing,

rit.

Low - ly rev - er - ence com - pel - - ling When beau - ty's eyes are

beam - - ing. My la - dy greets me day by day

p

With all her grace and beau - - ty; When she com - mands I

must o - bey To love her is but du - ty

No god-dess has a fair - er face, Not a sweet - er grace In her

ev - 'ry fea - ture; No mor-tal here could hope to dream

rit.

Of sweet - er, fair - er crea - ture. My

rit.

SOLO. *a tempo*

la - dy fair, My

SOPRANO & CONTRALTO.

If in the dusk of eve - ning sha - dy,

a tempo

la - dy fair Should ev - er deign to

My fair la - dy My la - dy should She

p

p

smile on me, This sweet and dain - ty lit - tle la - dy

deign to smile, to smile on me, My la - dy

Ah, my la - dy, love for some - one

Her beau - ty eyes be - tray a dream - ing, gleam - ing,

gleam - ing, gleam - ing, Love for her is but a du - ty, Yes, is but a

gleam - - ing.

colla voce.

du - ty, Yes, my la - dy is the fair - est one of all.

Of all.

rit.

a tempo

Allegro.

SOPRANO.

There's ev - 'ry kind Of nose or "nez," A - qui - lined Or ret - rous - sè,

TENOR.

f

No - ses straight, And no - ses hook - ed, Those by fate Or for - tune crook - ed,

There's

Yes, nose or "nez" And some ret - rous - sè. And

ev - 'ry kind Of nose or "nez" A - qui - lined Or ret - rous - sè.

no - ses small Or long as witch - es, Turn up all At "Noo - vo rich - es."

When in - vi - ted to - night, to - night to sup So

dec - - - or - ate the room With ro - ses,

ro - ses ev - 'ry - where. For soon the

hour, the hour will boom out, From ev - 'ry

Yes, dec - or -

church, from ev - 'ry church in gay May - fair.

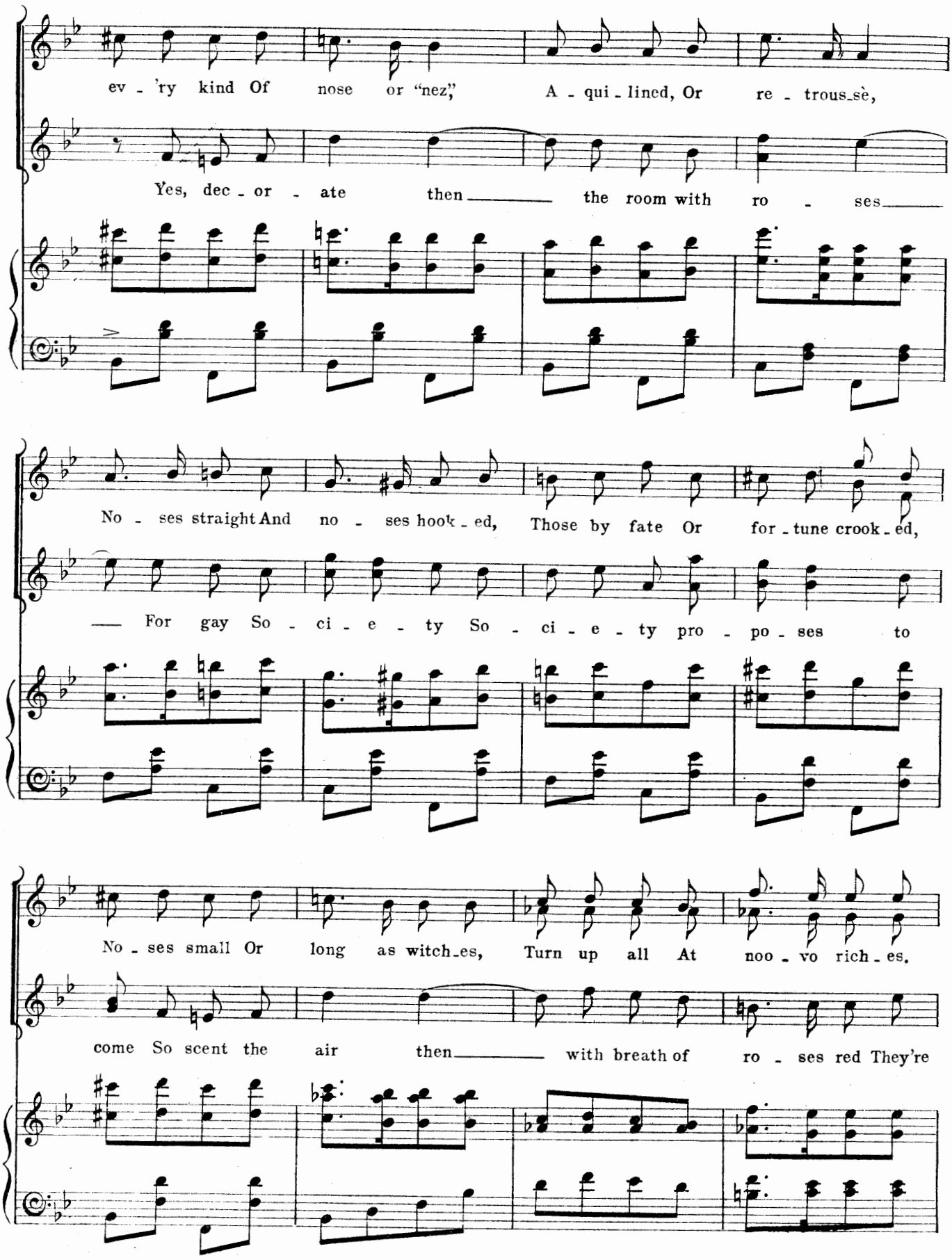
- ate the draw - ing - room, With ro - ses

ro - - - ses ev - 'ry - where For soon the

hour the mid-night hour will boom Out a

warn-ing note ov - er Berke-ley Square.

There's


ev - 'ry kind Of nose or "nez," A - qui - lined, Or re - trous-sè,
Yes, dec - or - ate then the room with ro - ses
No - ses straight And no - ses hook - ed, Those by fate Or for - tune crook - ed,
For gay So - ci - e - ty So - ci - e - ty pro - po - ses to
No - ses small Or long as witch - es, Turn up all At noo - vo rich - es,
come So scent the air then with breath of ro - ses red They're

When in - vi - ted here to sup, in - vi - ted here to sup So

all, all in - vi - ted here, in - vi - ted here So

fill, fill the room with ro - ses, For So - ci - e - ty pro - po - ses,

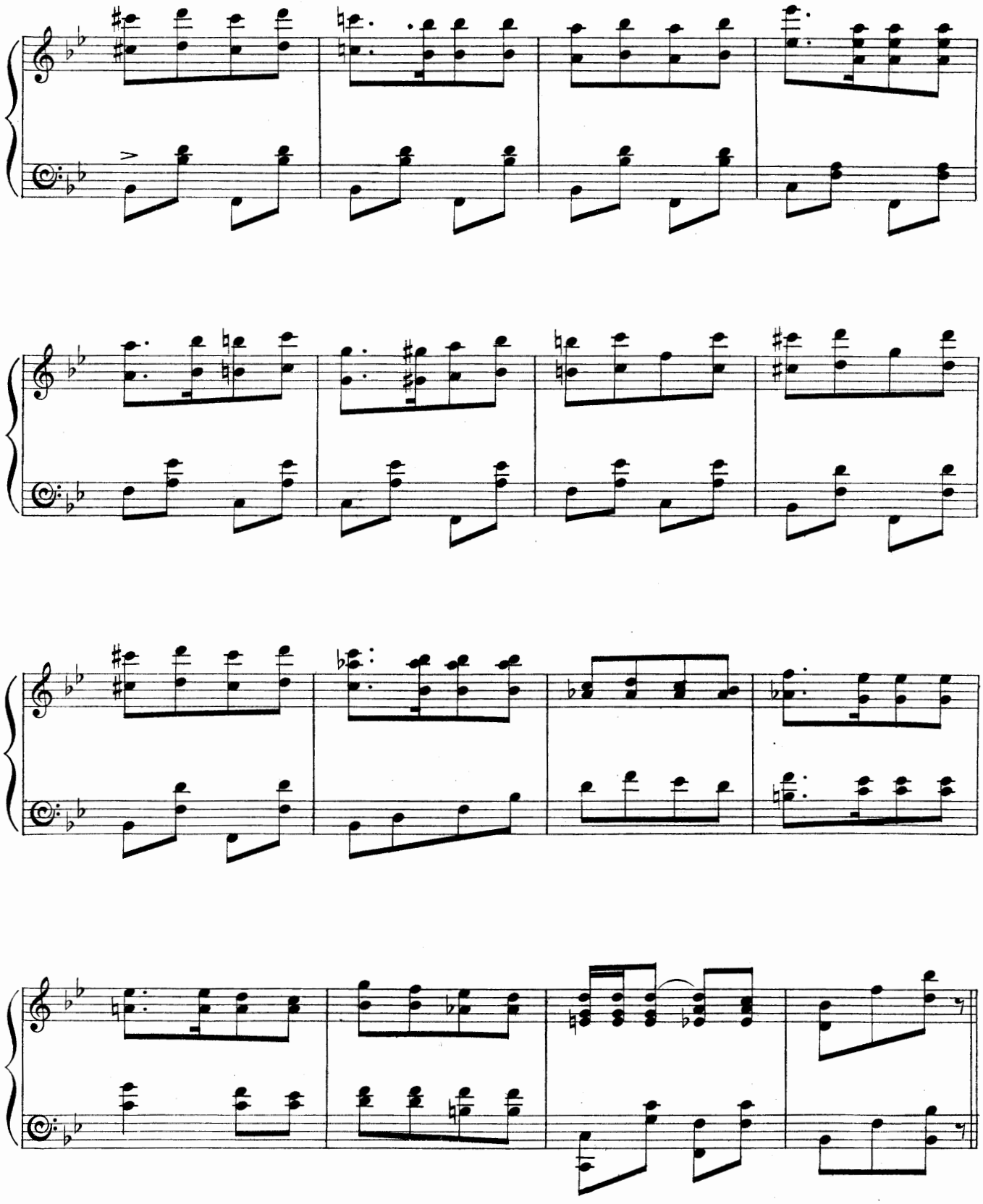
dec - or - ate the room with ro - ses, Fill, fill the room with ro - ses,

Fill the room with ro - ses red

Fill the room, the room with ro - ses red

Fill the room, the room with ro - ses red

ff



Nº 15. DUET. (Pincott and Simpson.)

"MY LITTLE GIRL IS A SHY LITTLE GIRL."

Words by
BASIL HOOD.

Allegro. (♩ = 132.)

Pincott.

Piano.

(PINCOTT.) 1. If you
(SIMPSON.) 2. Now when

ff

meet an - y - where a la - dy fair And she meets you half
jea - lous - y cursed (the case re - versed) I'd like ve - ry much to

p

way, Will you tell me, please, my fears to ease, The
hear If you would act with sim - i - lar tact, Oh,

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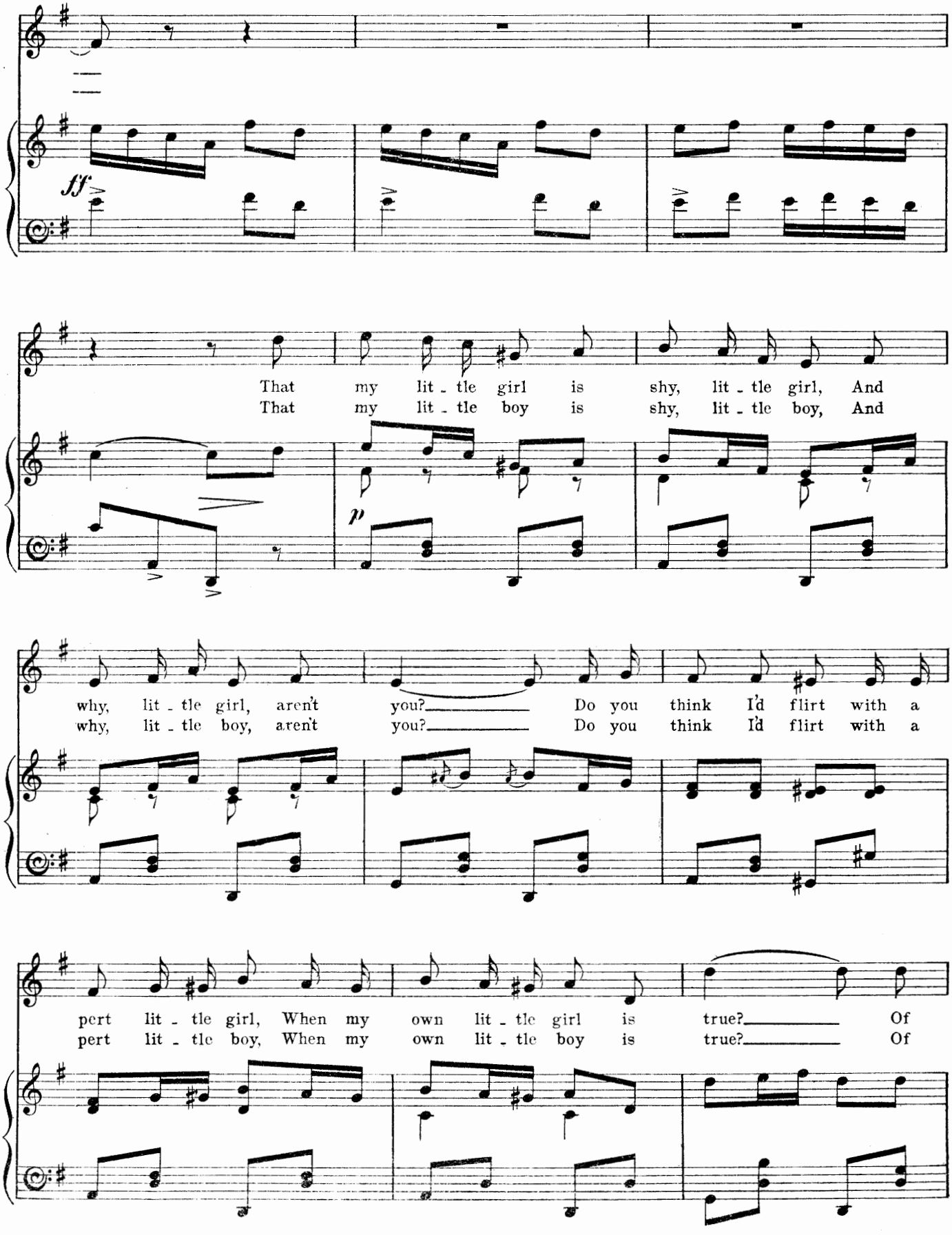
kind of pranks she'd play. (S.) Do you think she'd ex - ert her -
pray al - lay my fear. (P.) Do you think that a man would

- self to flirt With a man like me, my dear? But
flirt with an en - gag'd young la - dy, pray? (S.) But

just sup - pose-(S.) I'd turn up my nose
if he did- (P.) He'd de - serve to be chid.

f

And say in tones se - vere,
And this is what I'd say=


ff
That my lit - tle girl is shy, lit - tle girl, And
That my lit - tle boy is shy, lit - tle boy, And
p
why, lit - tle girl, aren't you? Do you think I'd flirt with a
why, lit - tle boy, aren't you? Do you think I'd flirt with a
pert lit - tle girl, When my own lit - tle girl is true? Of
pert lit - tle boy, When my own lit - tle boy is true? Of

all lit - tle girls in the world, lit - tle girl, She's the one lit - tle girl for
all lit - tle girls in the world, lit - tle boy, He's the one lit - tle boy, I

me; So fie, lit - tle girl! don't
see. So fie, lit - tle boy, don't

f *p* *f* *p* *f*

try, lit - tle girl, So fie, lit - tle girl! don't
try, lit - tle boy, So fie, lit - tle boy, don't

p *f* *p* *f* *p*

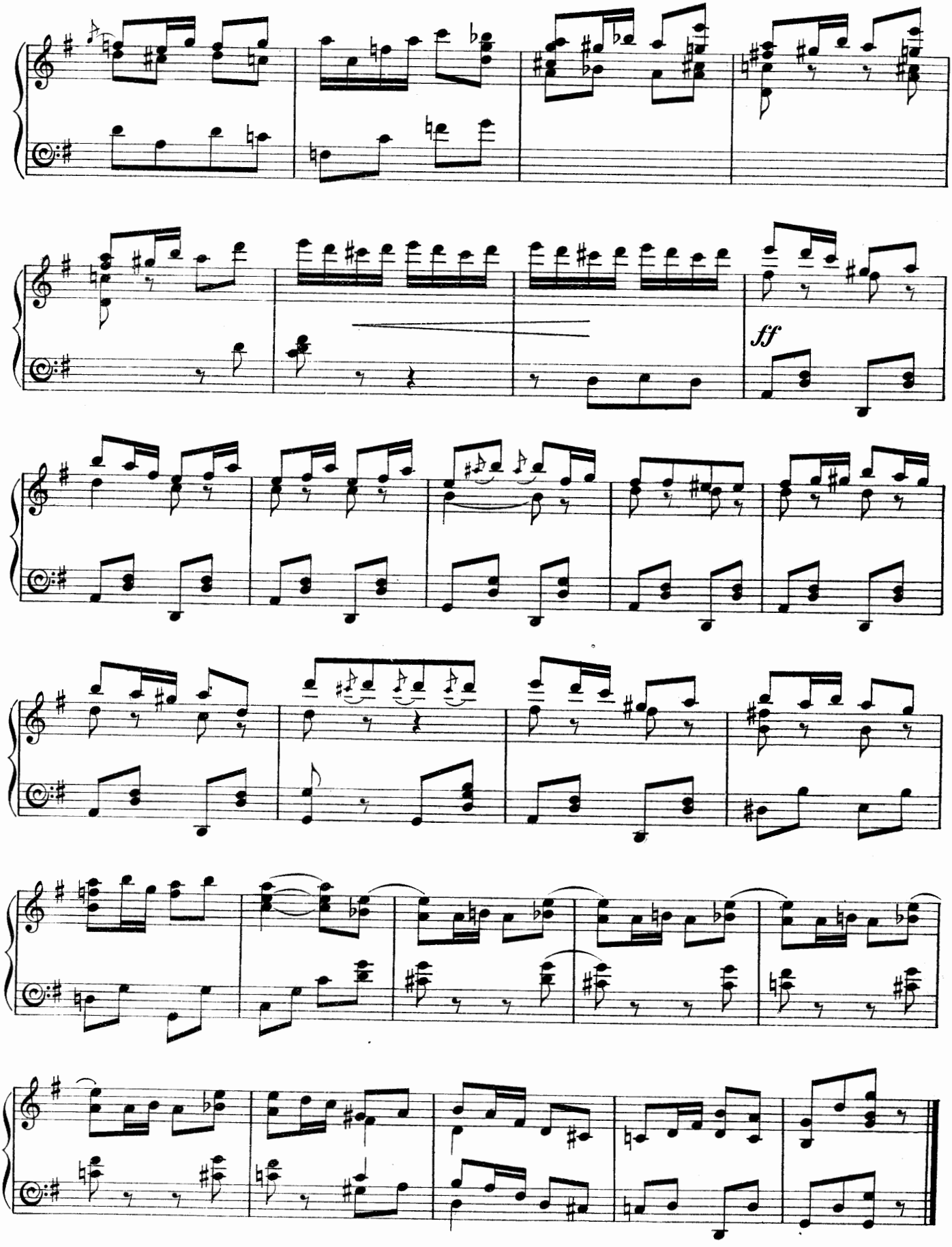
try, lit - tle girl, To play lit - tle games with me.
try, lit - tle boy, To play a - ny games with me.

DANCE.

ff

1.

2.


ff

No. 16.

SONG. (Duchess.)

"I'M A DUCHESS."

Words by
BASIL HOOD.

Allegro moderato. (♩ = 96.)

Piano.

mf

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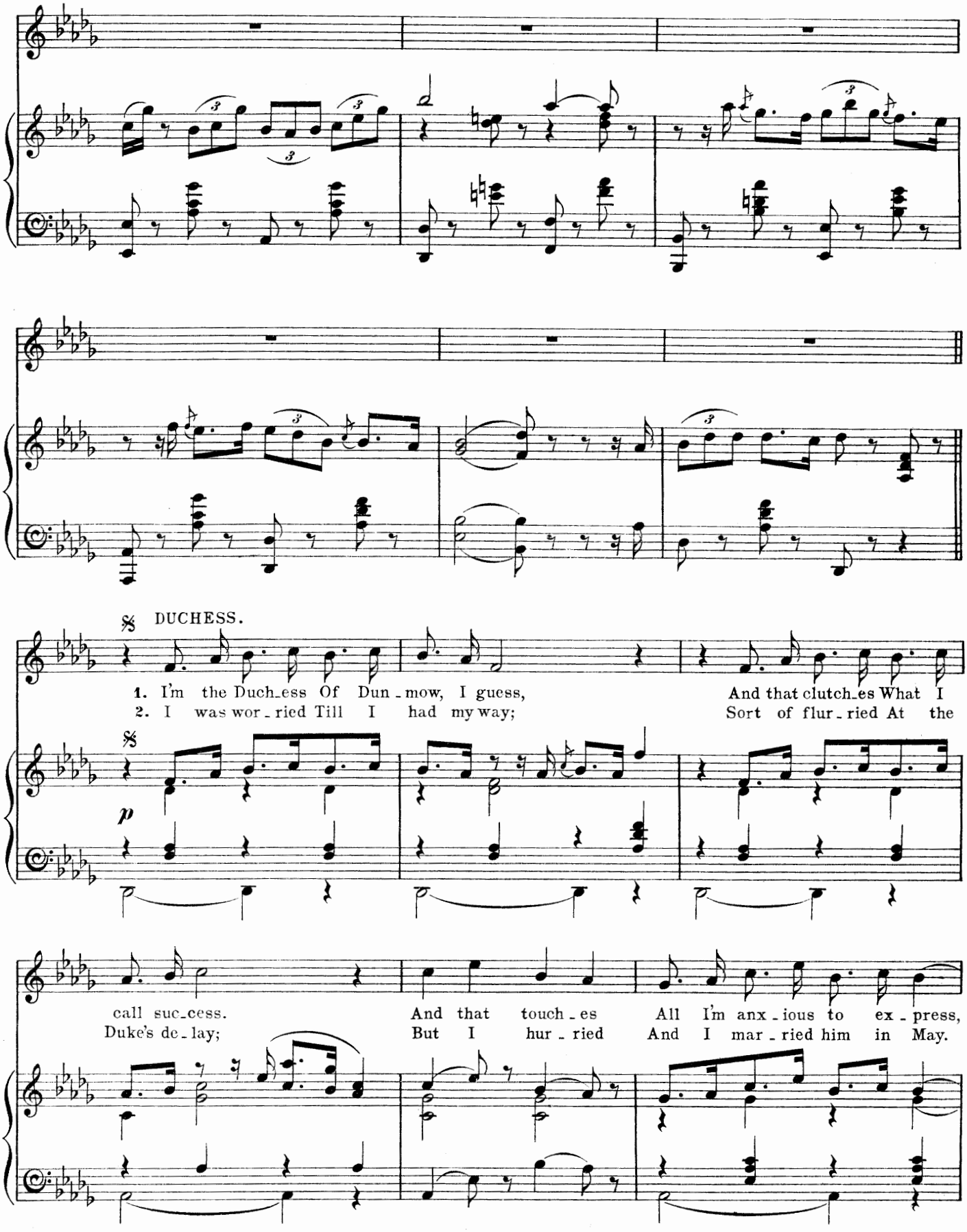
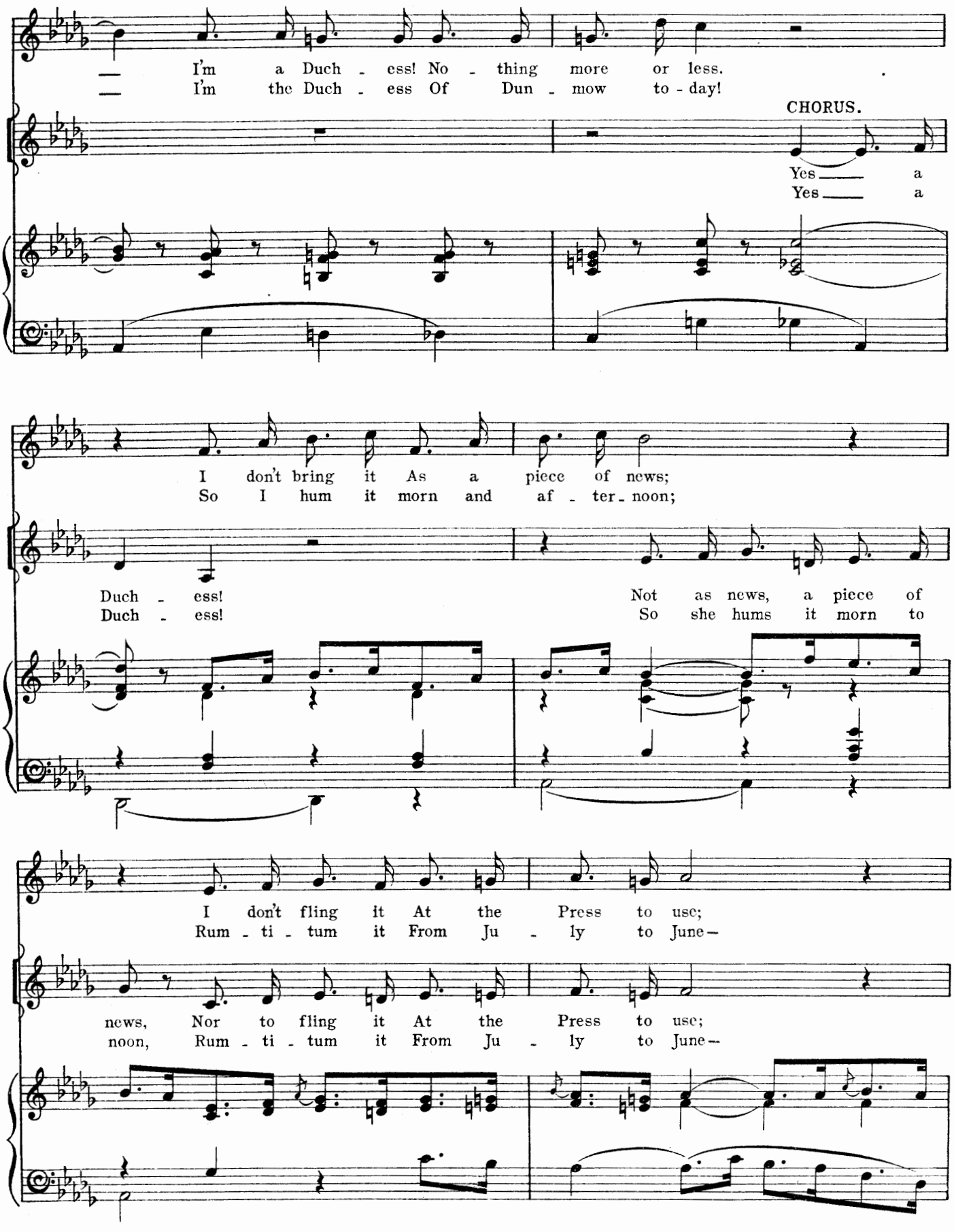

DUCHESS.
1. I'm the Duch_ess Of Dun_mow, I guess, And that clutch_es What I call suc_cess. And that touch_es All I'm anx_ious to ex_press,
2. I was wor_ried Till I had my way; Sort of flur_ried At the Duke's de_lay; But I hur_ried And I mar_ried him in May.
p


I'm a Duch - ess! No - thing more or less.
I'm the Duch - ess Of Dun - mow to - day!
CHORUS.
Yes a
Yes a
I don't bring it As a piece of news;
So I hum it morn and af - ter - noon;
Duch - ess!
Duch - ess!
Not as news, a piece of
So she hums it morn to
I don't fling it At the Press to use;
Rum - ti - tum it From Ju - ly to June—
news, Nor to fling it At the Press to use;
noon, Rum - ti - tum it From Ju - ly to June—

I just sing it To my-self, be-cause I choose! I'm a Duch-ess! And the
It's the sum-mit Of all mel-o-dy and tune! I'm a Duch-ess! And the

e-cho coos, I'm a Duch-ess
e-choes croon,

CHORUS.

She's A Duch-ess

I'm the Duch-ess of Dun-mow!

pp

She's A Duch-ess

A
A

lead - er of our Lon - don So - ci - e - ty! A
lead - er of our lead - ing So - ci - e - ty! A

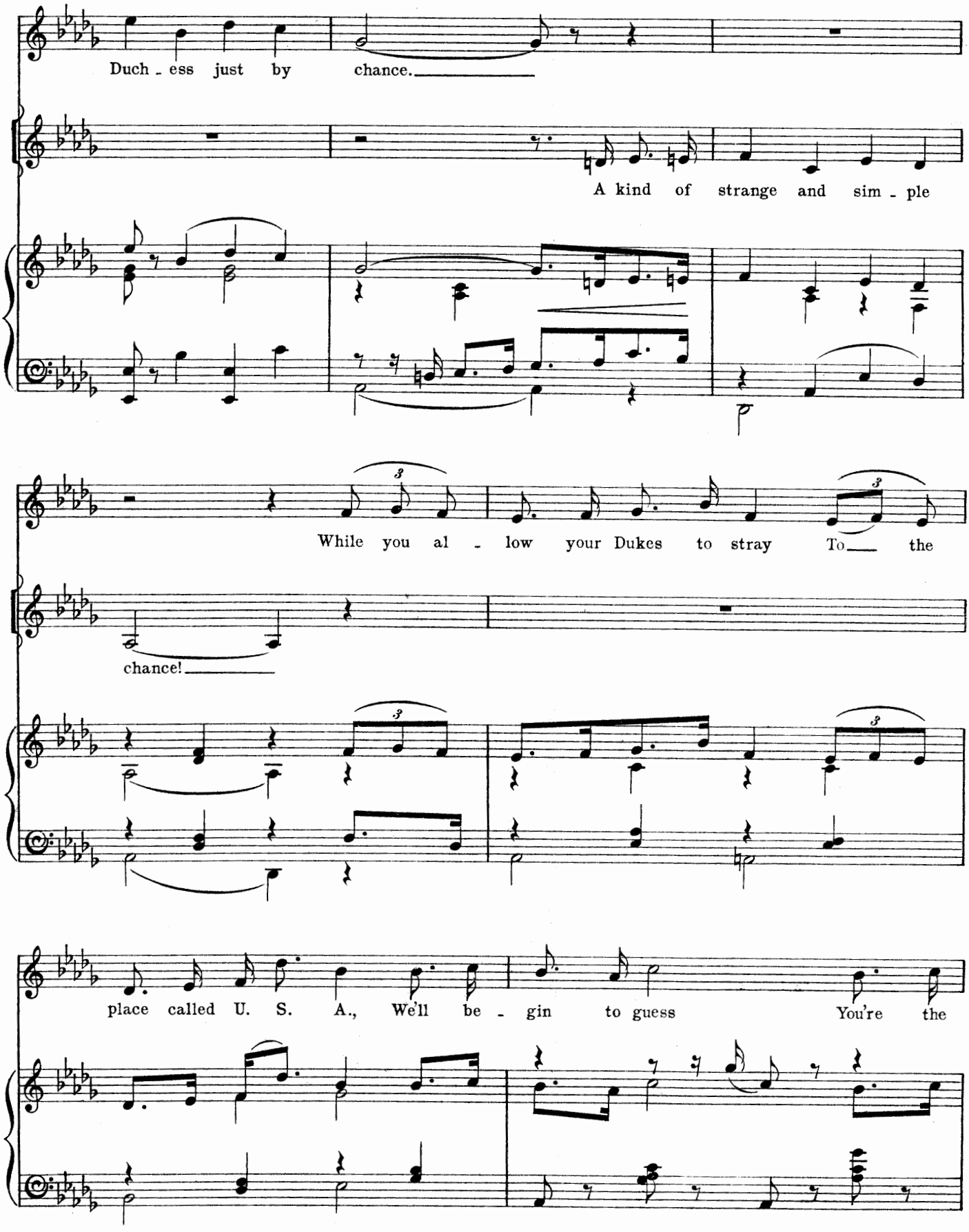
beau - ty of the Bos - ton va - ri - e - ty! She
belle of the A - mur - 'can va - ri - e - ty! Let the

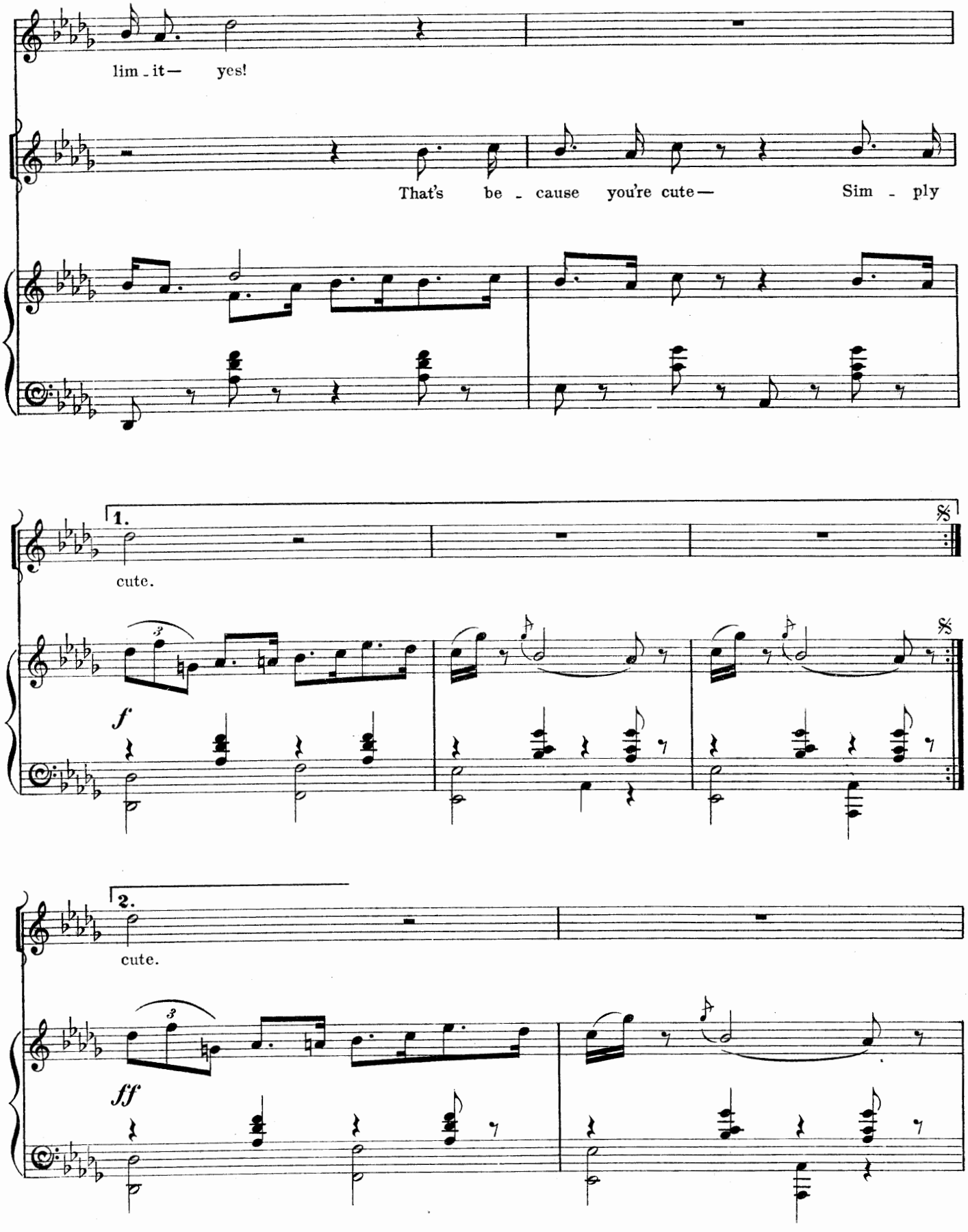
con - se - quent - ly clutch - es On the ti - tle of a Duch - ess, With her
e - choes soft - ly sing it, And the wel - kin wake and ring it! Can the

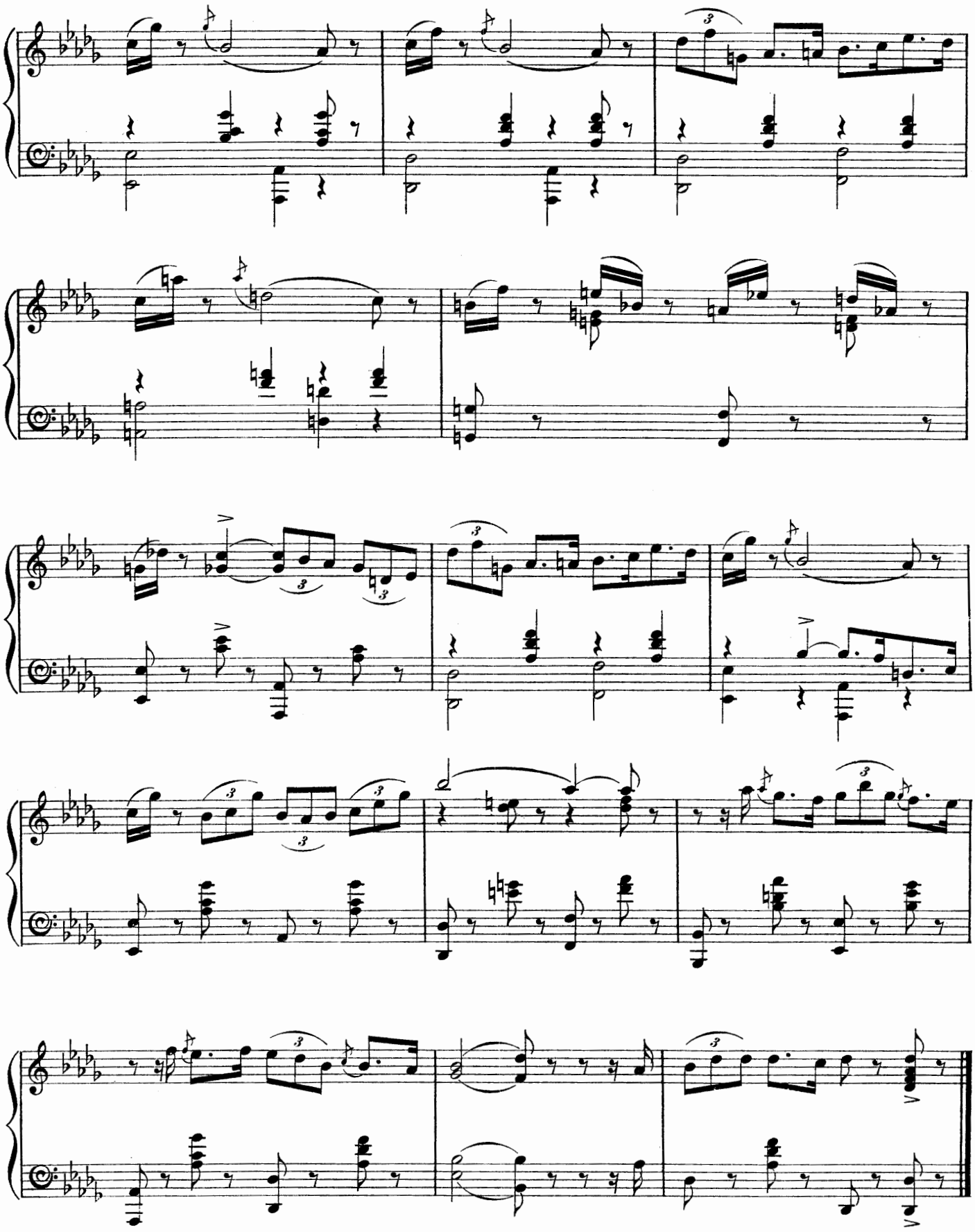
DUCHESS.

I am a

twen - ty mil - lion dol - lars, more or less.
e - choes and the wel - kin well re - fuse?


Duch - ess just by chance.
A kind of strange and sim - ple
While you al - low your Dukes to stray To the
chance!
place called U. S. A., We'll be - gin to guess You're the


lim - it— yes!
That's be - cause you're cute— Sim - ply
1.
cute.
f
2.
cute.
ff



No 17.

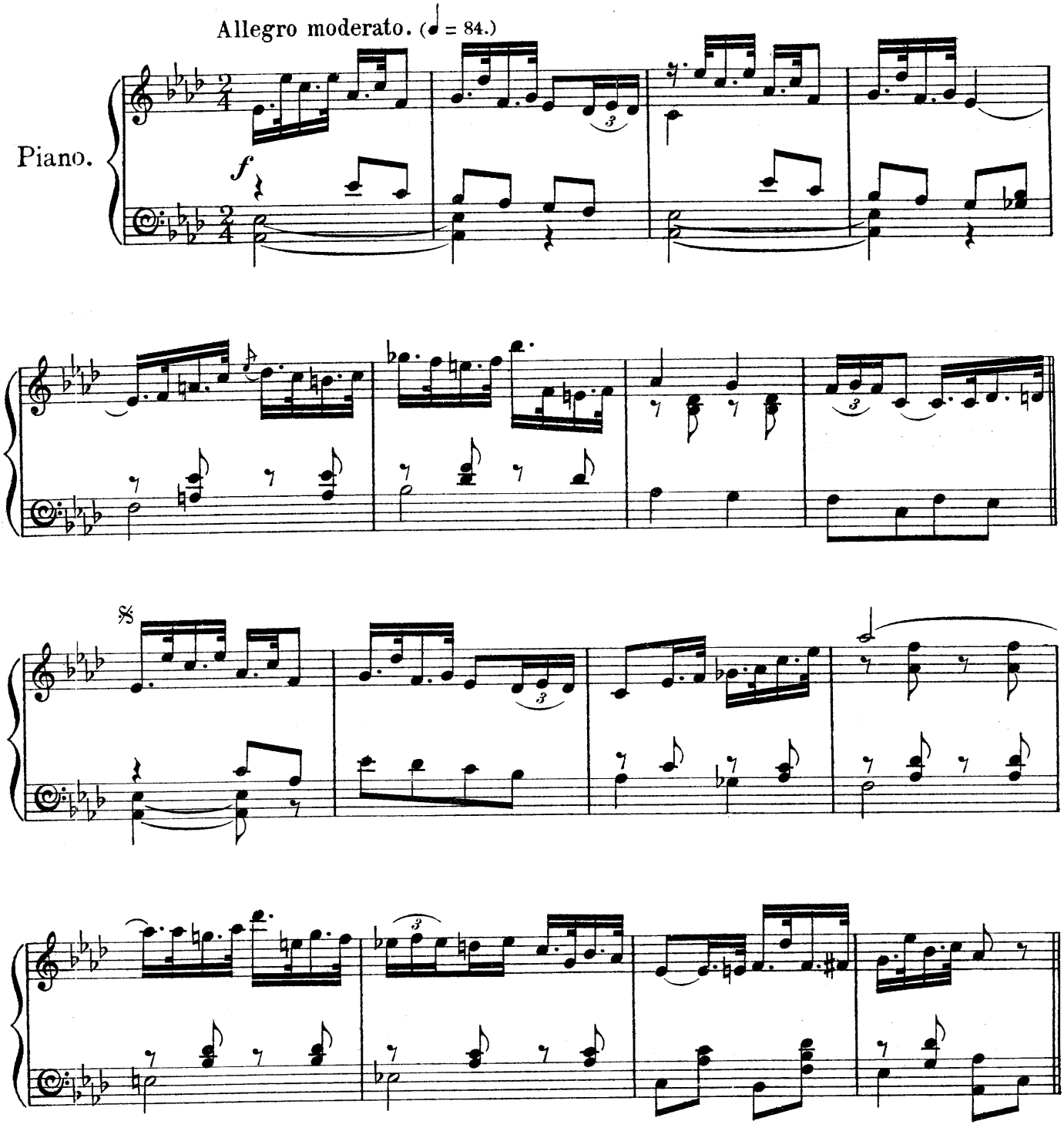
SONG. (Meredith.)

"HELLO! COME ALONG, GIRLS."

Words by
LESLIE STUART.

Allegro moderato. (♩ = 84.)

Piano.



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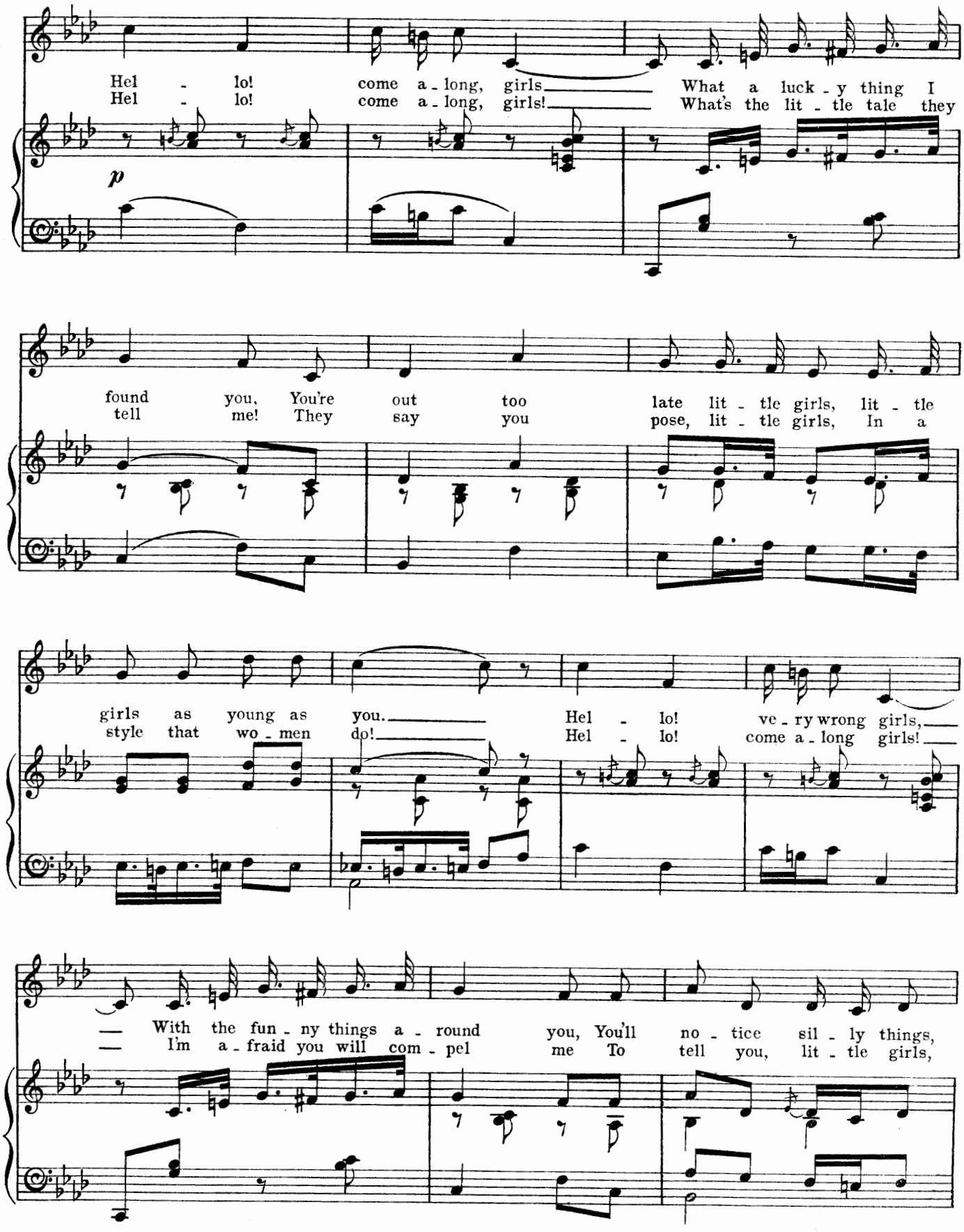
F. & D. 9385.


Hel - lo! come a - long, girls What a luck - y thing I
Hel - lo! come a - long, girls! What's the lit - tle tale they
p
found you, You're out too late lit - tle girls, lit - tle
tell me! They say you pose, lit - tle girls, In a
girls as young as you. Hel - lo! ve - ry wrong girls,
style that wo - men do! Hel - lo! come a - long girls!
With the fun - ny things a - round you, You'll no - tice sil - ly things,
I'm a - fraid you will com - pel me To tell you, lit - tle girls,

Then you'll lose all your sim - ple lit - tle ways, You'll find out
Those are styles not be - com - ing yet in you. You think you're

what a wick - ed world this is when you grow from the girls that you are, To
just the pro - per age to go to a ball, and to talk to the men And

p

state - ly beau - ti - ful and big girls, such big girls, You'll
sit out a dance, and wear a long skirt, a long skirt, And

ne - ver know where you are. So ne - ver look a - round to
car - ry your train a - bout! But when you're get - ting old you'll

p

this side or that, For the things go - ing on are not for sim ple lit - tle
try to im - press You're a girl in your 'teens quite young and in - no - cent and

maid - ens, sim - ple girls like you.
prud - ish as a girl just out!

Hel - lo! come a - long, girls I've been told to mind you

p

Don't you walk too fast, now lit - tle girls I'll be watch - ing what you

do, your peo - ple I know they'll ne - ver mind If

I walk just be - hind you Don't give me the slip now lit - tle girls,

I've my lit - tle eye on you. Hel - - lo!

come a - long, girls I've been told to mind you.

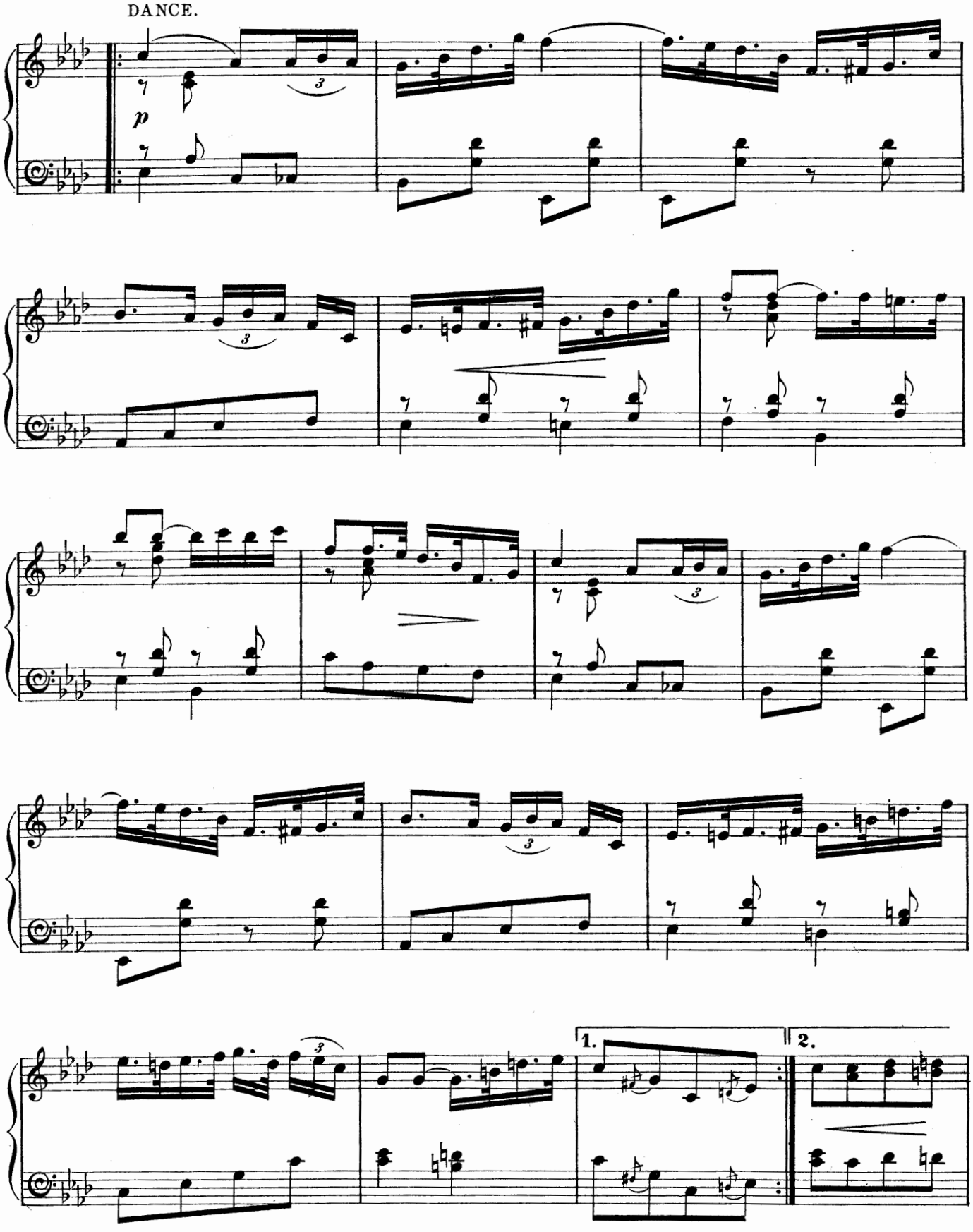
Don't you walk too fast, now lit-tle girls I'll be watch-ing what you

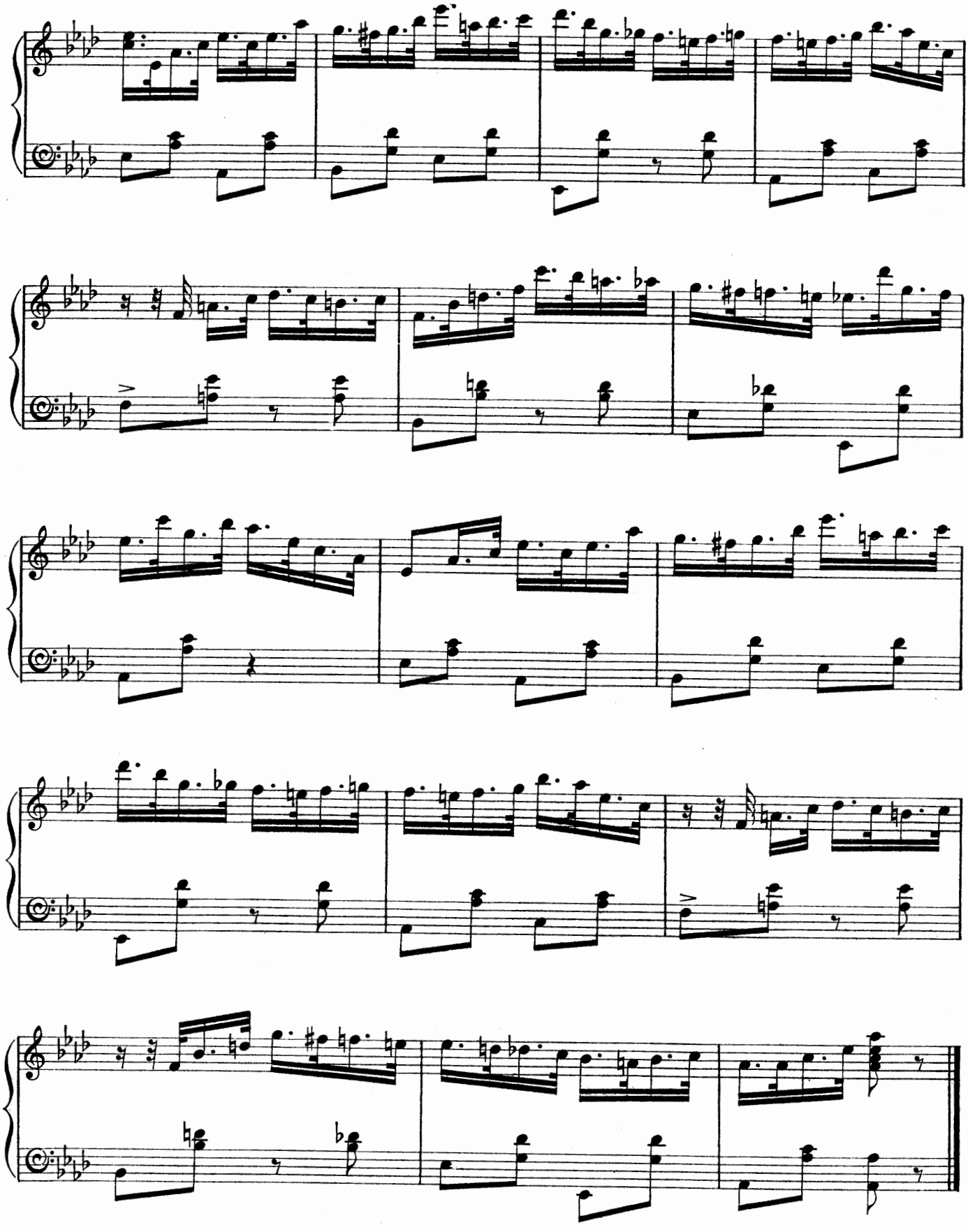
do, your peo - ple I know they'll ne - ver mind If

I walk just be - hind you, Don't give me the

slip now lit - tle girls I've my lit - tle eye on you.

DANCE.





No. 18. QUINTET.

(Julia, Princess, Lady Chaldicott, Comte de Perrier and Theobold.)

"WE'VE COME FROM COURT."

Words by
BASIL HOOD.

Moderato. (♩ = 96.)

Piano.

PRINCESS.

1. We've come from Court, Where we
(LADY C.) 2. Oh! glad the girl Who may

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passed the throne, The dé - bu - tante and her cha - per - one. Sing hey!
take her share In the wild de - lights of gay May-fair, Sing hey!

for the rose that is now full blown In the gar - den of good So -
for the maid who will climb the stair To the draw - ing room of So -

JULIA.

Sing hey, la, la, la! Sing hey, la, la, la! the
Sing hey, la, la, la! Sing hey la, la, la! the

- ci - e - ty! the
- ci - e - ty! the

LADY CHALDICOTT.

Sing hey, la, la, la! Sing hey, la, la, la! the
Sing hey, la, la, la! Sing hey, la, la, la! the

COMTE & THEOBOLD.

Sing hey!
Sing hey!

JUL.
rose that is now full blown! A - las! for the rose that has
rose that is now full blown! A - las! the maid, if her

PR.
rose that is now full blown!
rose that is now full blown!

Ly. C.
rose that is now full blown!
rose that is now full blown!

COM. & TH.
Sing hey!
Sing hey!

JUL.
found a thorn, And knows that she must weep for - lorn. Sing hey!
heart be dead, Whose ach - ing eyes have lids of lead. Sing hey!

PR.
Sing hey,

Ly. C.
Sing hey,

COM. & TH.

JUL. — Sing hey! We've

PR. — la, la, la! Sing hey! We've

Ly. C. — la, la, la! Sing hey! We've

COM. & TH. Sing hey! Sing hey, la, la, la! We've

JUL. seen the King, And seen our

PR. seen the King, And seen our

Ly. C. seen the King, And seen our

COM. & TH. seen the King, And seen the Queen And ma - ny a la - dy

JUL. love - ly Queen. We've seen the Queen, And ma - ny a la - dy,

PR. love - ly Queen. We've seen the Queen, And ma - ny a la - dy,

Ly.C. love - ly Queen. We've seen the Queen, And ma - ny a la - dy

COM. & TH. fair, We've seen the King, We've

JUL. ma - ny a la - dy fair, Sing hey! la, la, la! Sing hey! for the rose. We've

PR. ma - ny a la - dy fair, Sing hey! Sing hey! for the rose. We've

Ly.C. ma - ny a la - dy fair, Sing hey! Sing hey! for the rose. We've

COM. & TH. seen the Queen. Sing hey! Sing hey, la, la! We've

fz

JUL. come from the Court. The King and Queen were

PR. come from the Court. The King and Queen were

Ly.C. come from the Court, We've seen the throne and King and Queen were

COM. seen the Queen and King and Queen were

TH. come from the Court, We've seen the throne and King and Queen were

fz *p*

JUL. on the throne. Sing hey, la, la! Sing hey, la, la! Sing

PR. on the throne. Sing hey, la, la! Sing hey, la, la! Sing

Ly.C. on the throne. Sing hey, la, la! Sing hey, la, la! Sing

COM. & TH. on the throne. Sing hey! Sing

p

JUL. la, la, la, la! Roy - al - ty. And hey! for the rose That

PR. la, la, la, la! Roy - al - ty. And hey! for the rose That

Ly.C. la, la, la, la! Roy - al - ty. And hey! for the rose That

COM. & TH. hey! for loy - al - ty, And hey! for the

JUL. holds her own As queen of pink pro - pri - e - ty! Sing hey!

PR. holds her own As queen of pink pro - pri - e - ty! Sing hey!

Ly.C. holds her own As queen of pink pro - pri - e - ty! Sing hey!

COM. & TH. rose of pink pro - pri - e - ty, pro - pri - e - ty! Sing la, la, la, la!

JUL. — Bask in the smile of Roy - al - ty. Sing

PR. — Bask in the smile of Roy - al - ty. Sing

Ly.C. — Bask in the smile of Roy - al - ty. Sing

COM. & TH. — Loy - al - ty bask in the smile of Roy - al - ty. Sing

cresc. *f*

JUL. — hey! the rose That holds her own! Sing hey! the rose That

PR. — hey! the rose That holds her own! Sing hey! the rose That

Ly.C. — hey! Sing hey! Sing hey! the

COM. — hey! the rose That holds her own! Sing hey! the

TH. — hey! the rose. Sing hey! the

p

JUL. holds her own As queen of pink pro - pri - - e -

PR. holds her own As queen of pink pro - pri - - e -

Ly.C. queen, the queen of pink pro - pri - - e -

COM. & TH. queen, the queen of pro - pri - - e -

JUL. 1. - ty! 2. - ty!

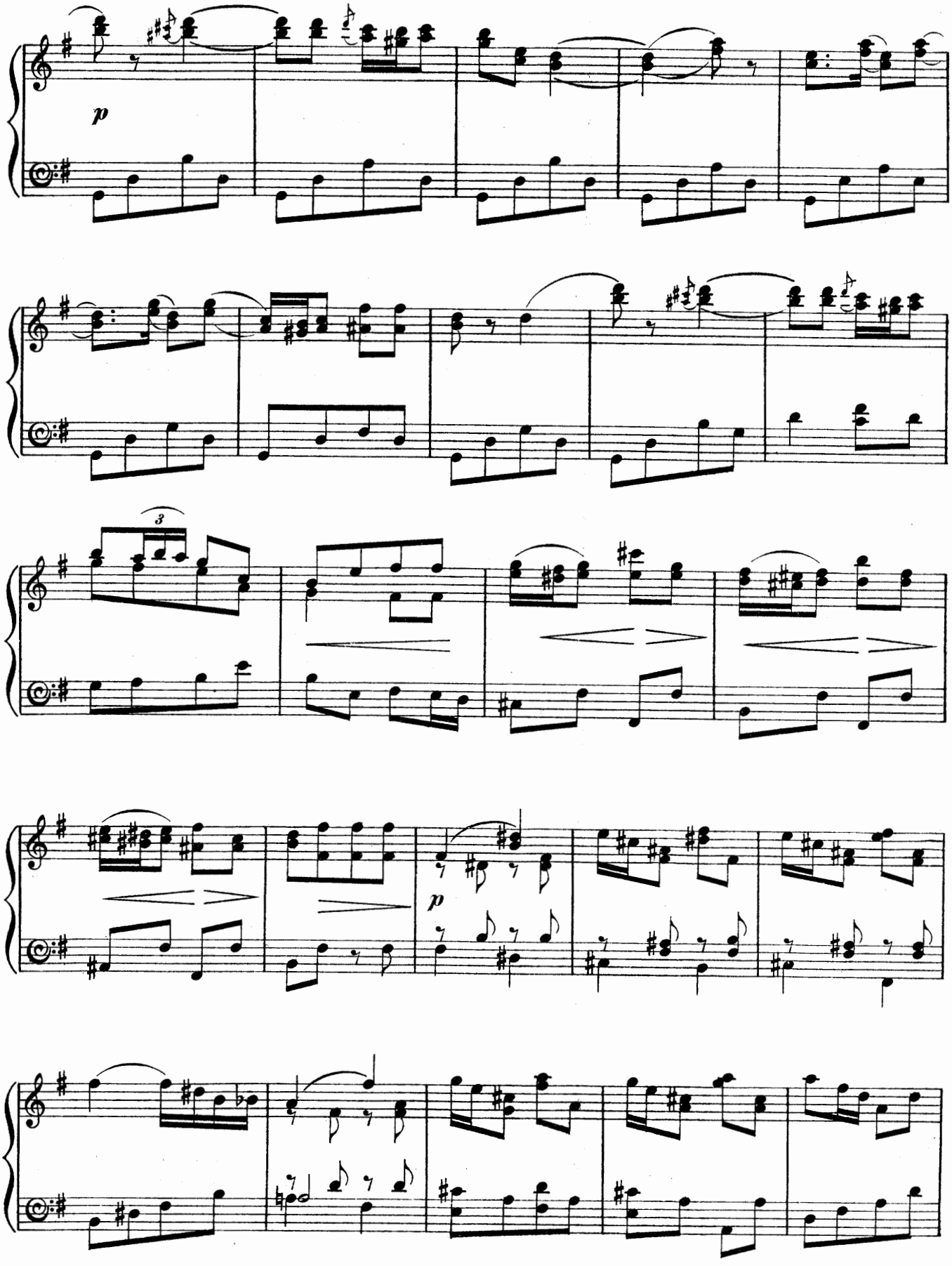
PR. - ty! - ty!

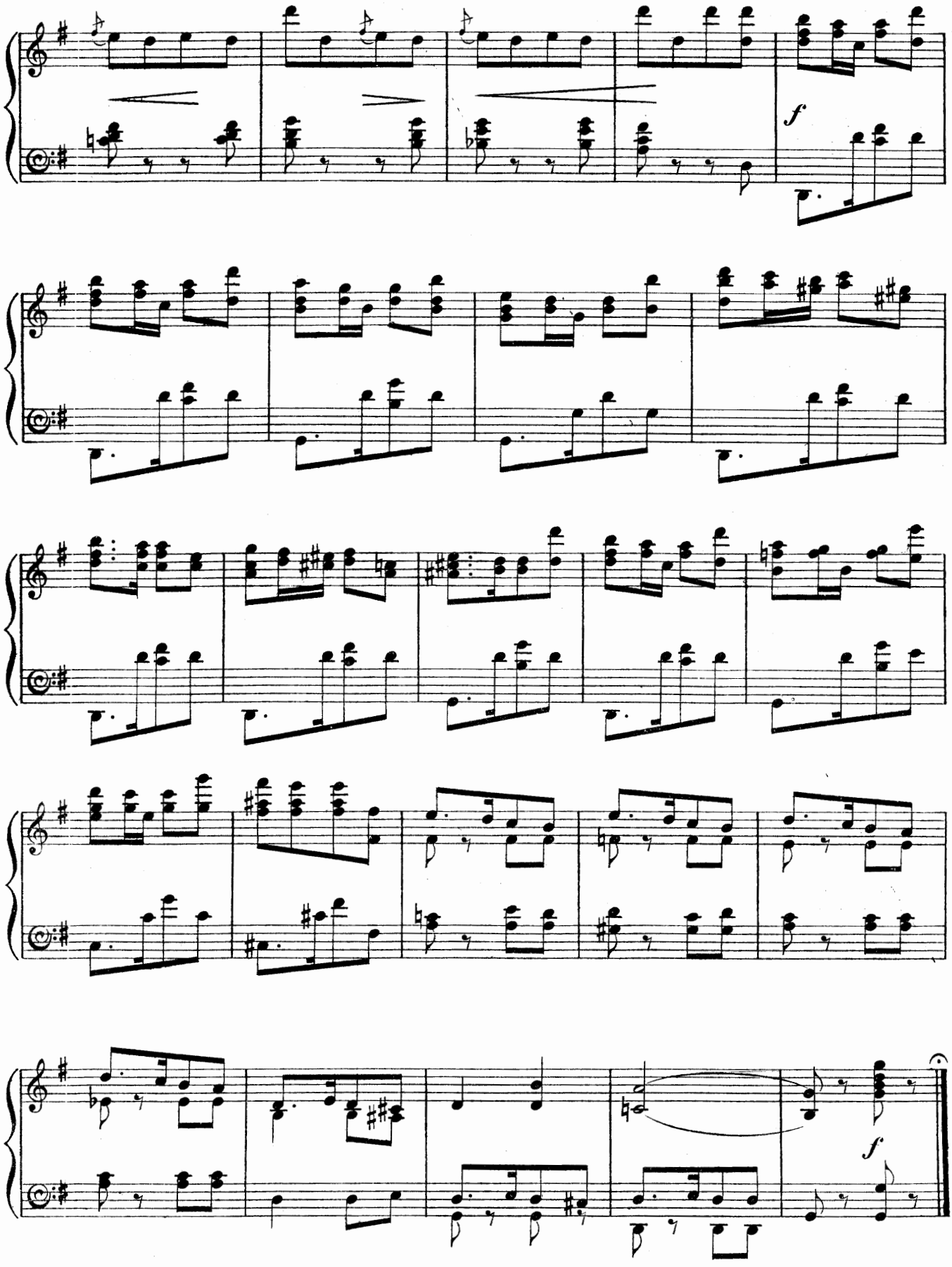
Ly.C. - ty! - ty!

COM. & TH. - ty! - ty!

1. 2.

DANCE.



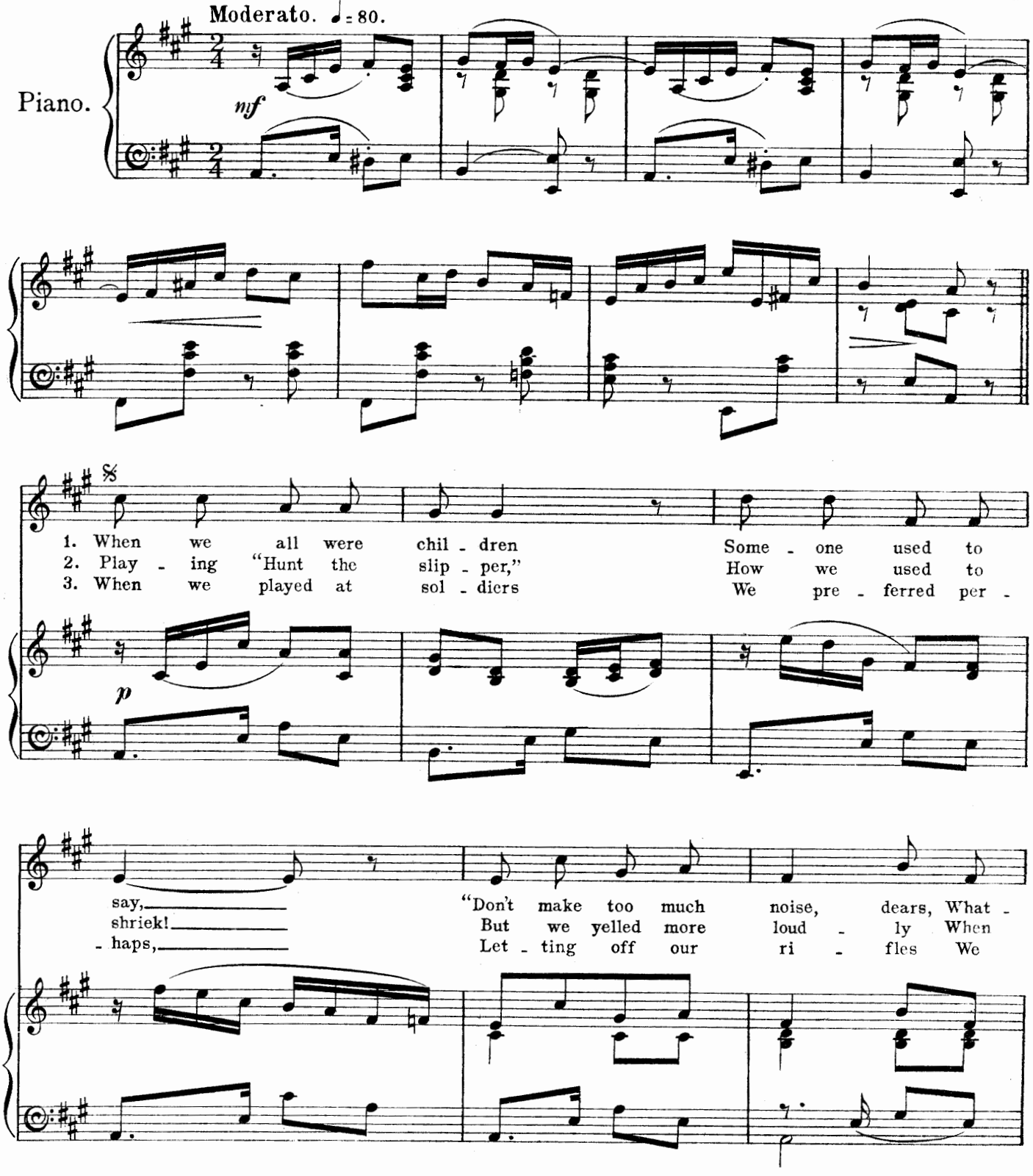

f
f

Nº 19.

SONG. (Julia.)

"PLAY THE GAME."

Words by
BASIL HOOD.



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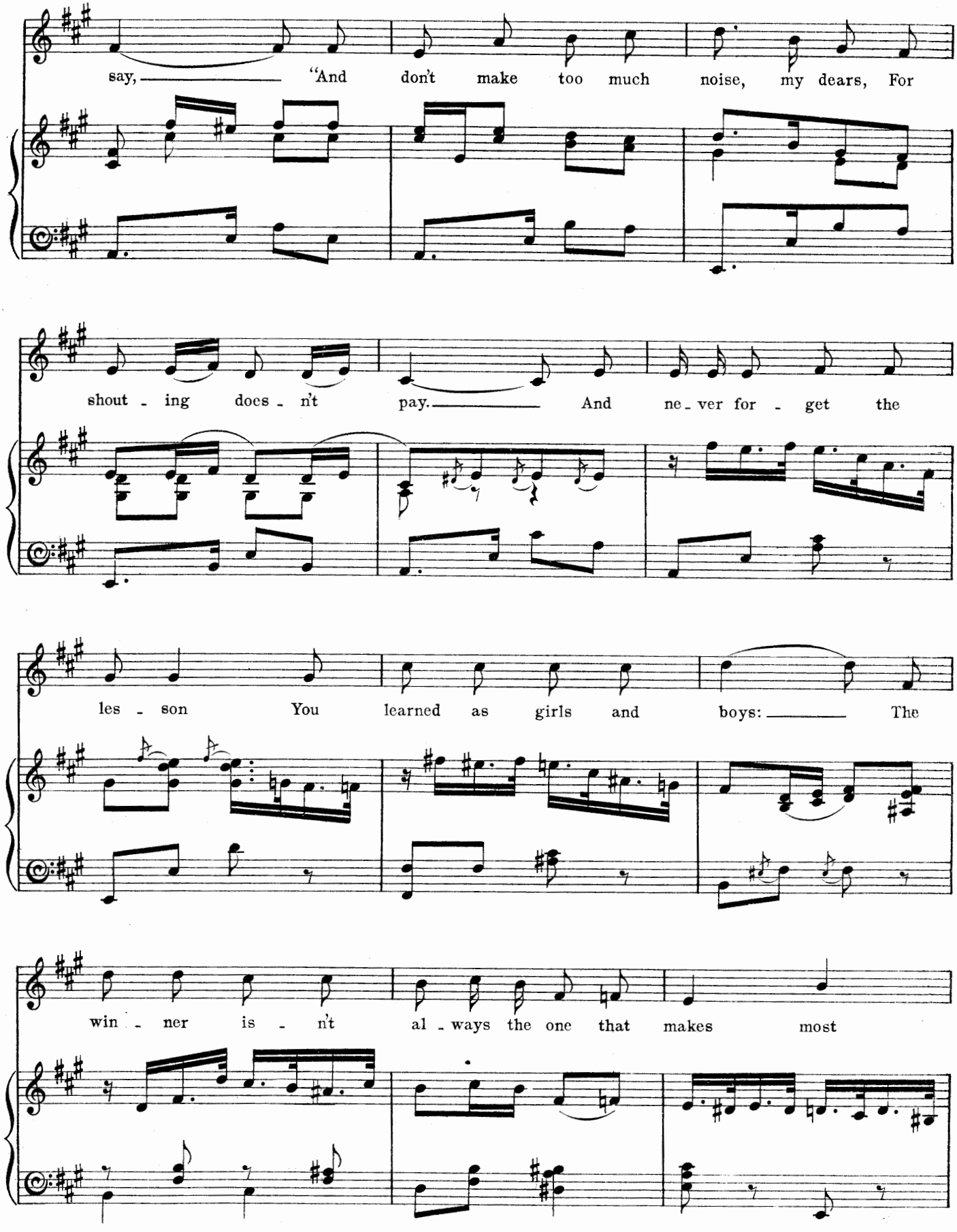
- ev - er games you play. Don't you lose your
play - ing "Hide and Seek." When ev - 'ry - one was
charged with pa - per caps. Then all of us dis -

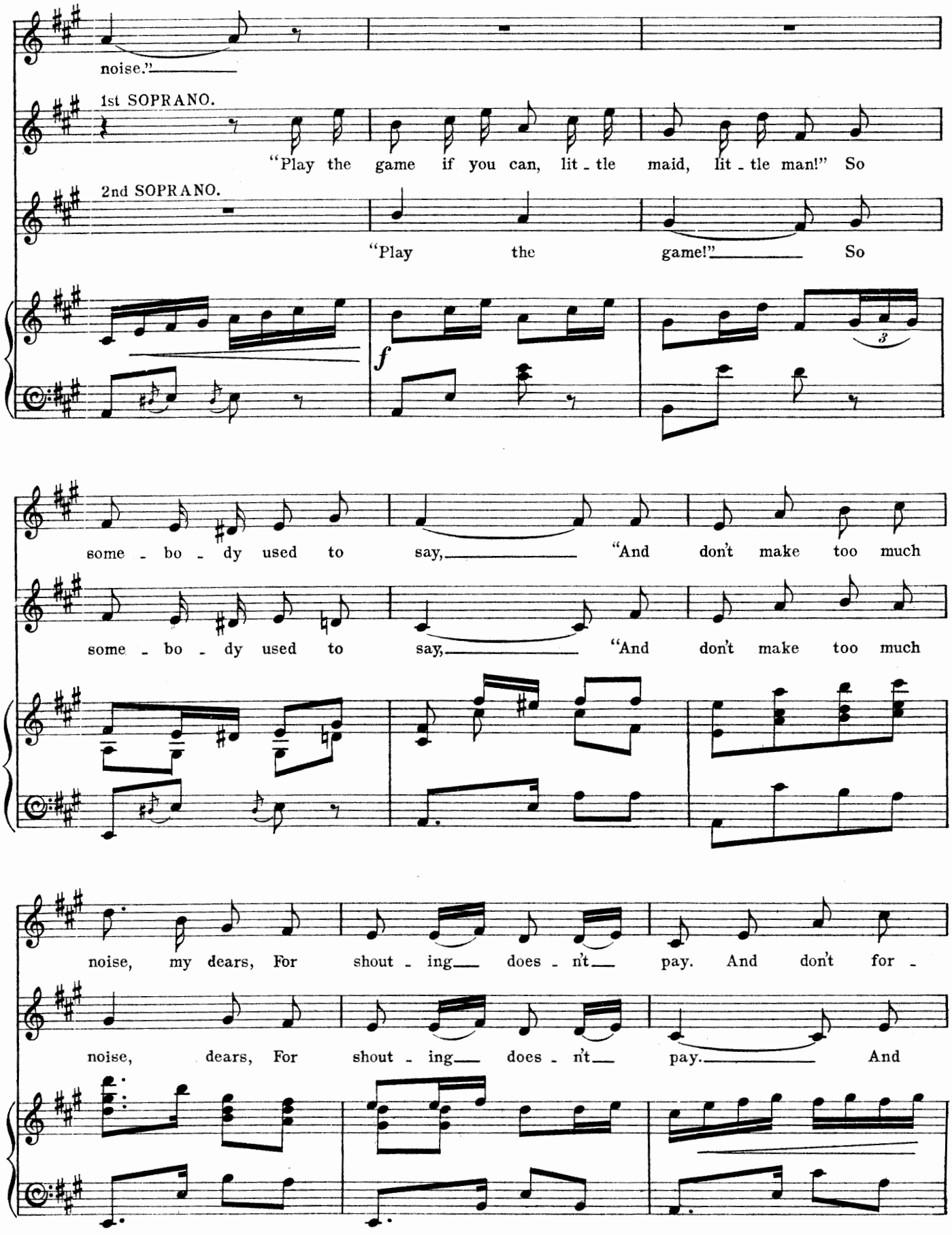
tem - pers Nor break your pret - ty toys, But
hid - den, Oh! how it used to try The
- pu - ted Who'd hold the chief com - mand, But

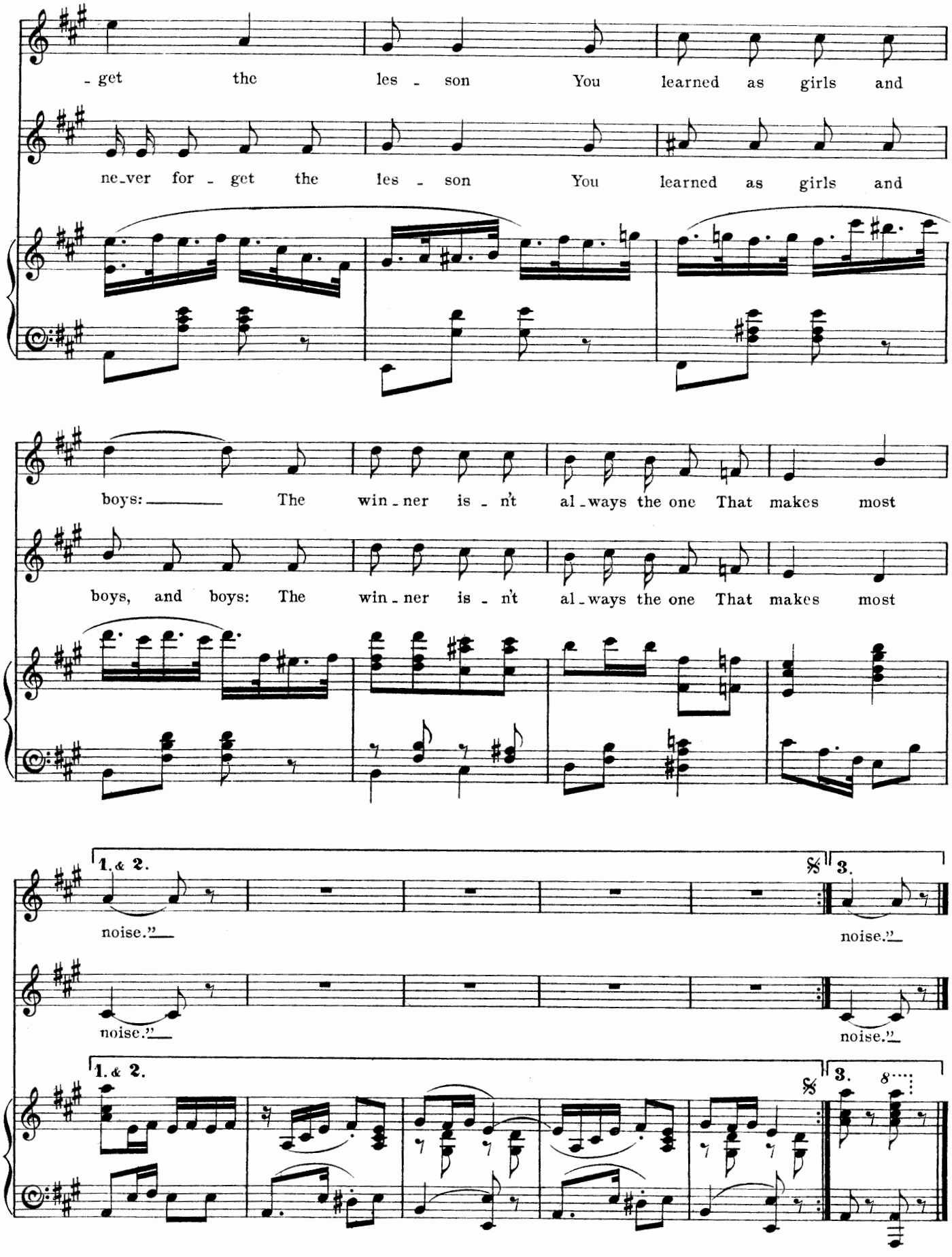
play the game for all it's worth, And don't make too much noise."
nerves of ev - 'ry one of us, And some - one used to cry
on - ly one was cho - sen to, The rest played in the band.

REFRAIN.

"Play the game if you can, lit - tle maid, lit - tle man!" So some - bo - dy used to


say, "And don't make too much noise, my dears, For
shout - ing does - n't pay. And ne - ver for - get the
les - son You learned as girls and boys: The
win - ner is - n't al - ways the one that makes most


noise."
1st SOPRANO.
"Play the game if you can, lit - tle maid, lit - tle man!" So
2nd SOPRANO.
"Play the game!" So
f
some - bo - dy used to say, "And don't make too much
some - bo - dy used to say, "And don't make too much
noise, my dears, For shout - ing does - n't pay. And don't for -
noise, dears, For shout - ing does - n't pay. And


get the les - son You learned as girls and
ne-ver for - get the les - son You learned as girls and
boys: The win - ner is - n't al - ways the one That makes most
boys, and boys: The win - ner is - n't al - ways the one That makes most
1. & 2.
noise."
3.
noise."
noise."
noise."
1. & 2.
3.

Nº 20.

SONG. (Princess.)

"AND THE WEEPING WILLOW WEPT."

Words by
GEORGE ARTHURS.

Slowly. ♩ = 92.

Princess.

Piano.

mf

1. She was a mai - den fair to see,
2. She looked at him with - out a word—
3. Each one be - liev'd the oth - er's tale,

p

Head ov - er heels in love was he;
She had ex - pec - ted what she heard!
Two lit - tle fa ces turn'd so pale,

F.& D. 9385.

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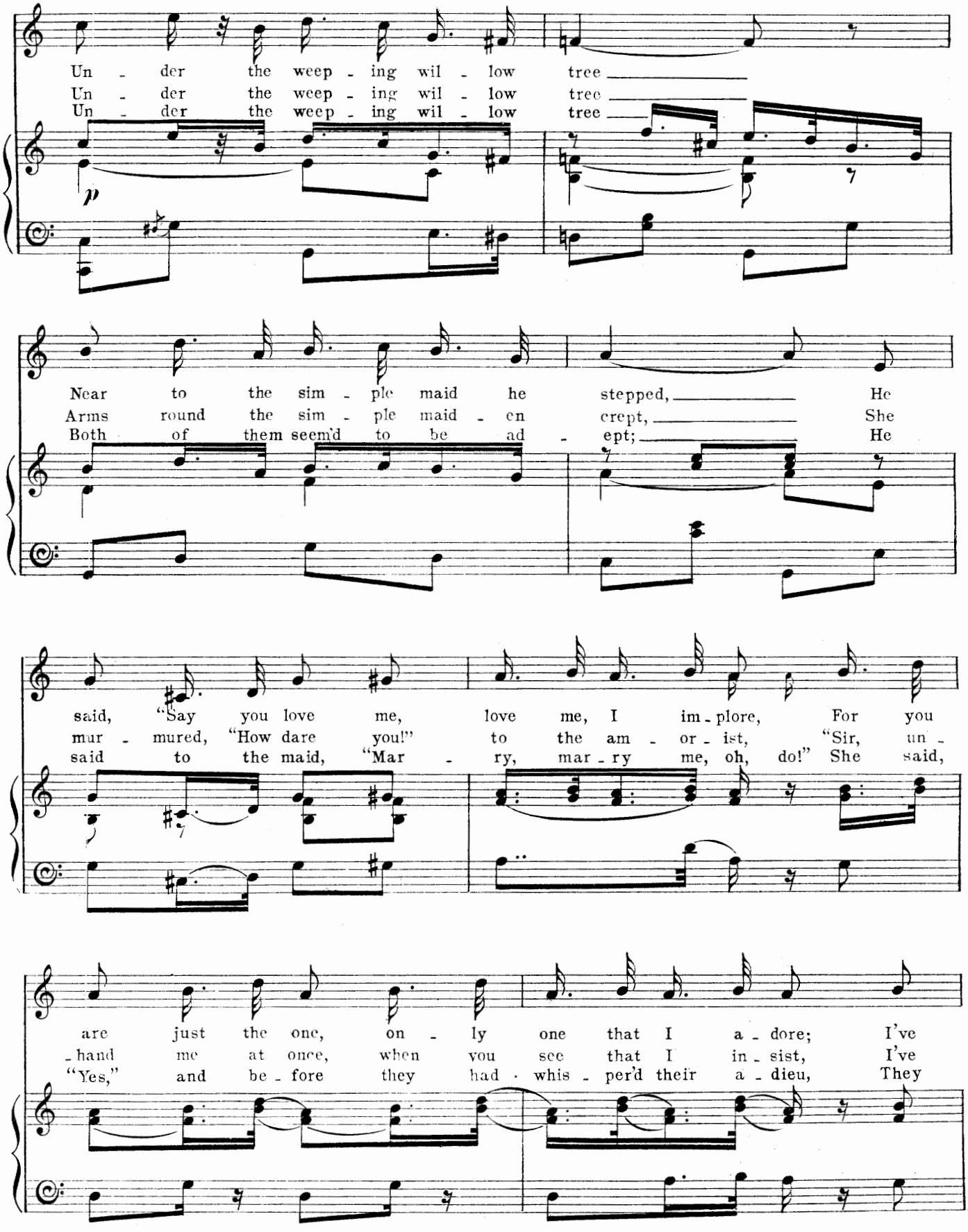
Un - der a weep - ing wil - low tree they met, They met, and lin - gered
But though it may seem so ab - surd, ab - surd, His an - - ger rose the
Love is so strong, and yet so frail, They ve - ry soon learn'd how to

there; She was so mod - est and so shy
while. Al - most a quar - rel then took place,
kiss, But in their hearts that beat so true.

Stood with a dark and droop - ing eye, He with a long and lov - ing
She turned a - way her smil - ing face, Then she reproved him with a
Nei - ther ob - serv'd what each one knew No vi - ces do not oft - en

sigh Ap - proached the maid, the mai - den fair.
grace In case he saw the lurk - ing smile.
woo, Not woo in such a style as this!

pp


Un - der the weep - ing wil - low tree
Un - der the weep - ing wil - low tree
Un - der the weep - ing wil - low tree
p
Near to the sim - ple maid he stepped, He
Arms round the sim - ple maid - en crept, She
Both of them seem'd to be ad - ept; He
said, "Say you love me, love me, I im - plore, For you
mur - mured, "How dare you!" to the am - or - ist, "Sir, un -
said to the maid, "Mar - ry, mar - ry me, oh, do!" She said,
are just the one, on - ly one that I a - dore; I've
- hand me at once, when you see that I in - sist, I've
"Yes," and be - fore they had whis - per'd their a - dieu, They

nev - er, nev - er loved a girl be - fore!" And the
nev - er, nev - er yet been wooed or kissed!" And the
vow'd that to each oth - er they'd be true, And the

weep - ing wil - low wept.
weep - ing wil - low wept.
weep - ing wil - low wept!

mf

1. & 2.

3.

No. 21.

SONG. (Julia.)

"IN MONTEZUMA".

Words by
LESLIE STUART.

Moderato. (♩ = 76)

Piano.

mf

1. Far a - way from cares or wor - ry, In a place where no one
2. When they think it's time to mar - ry, There is no one says you'll

p

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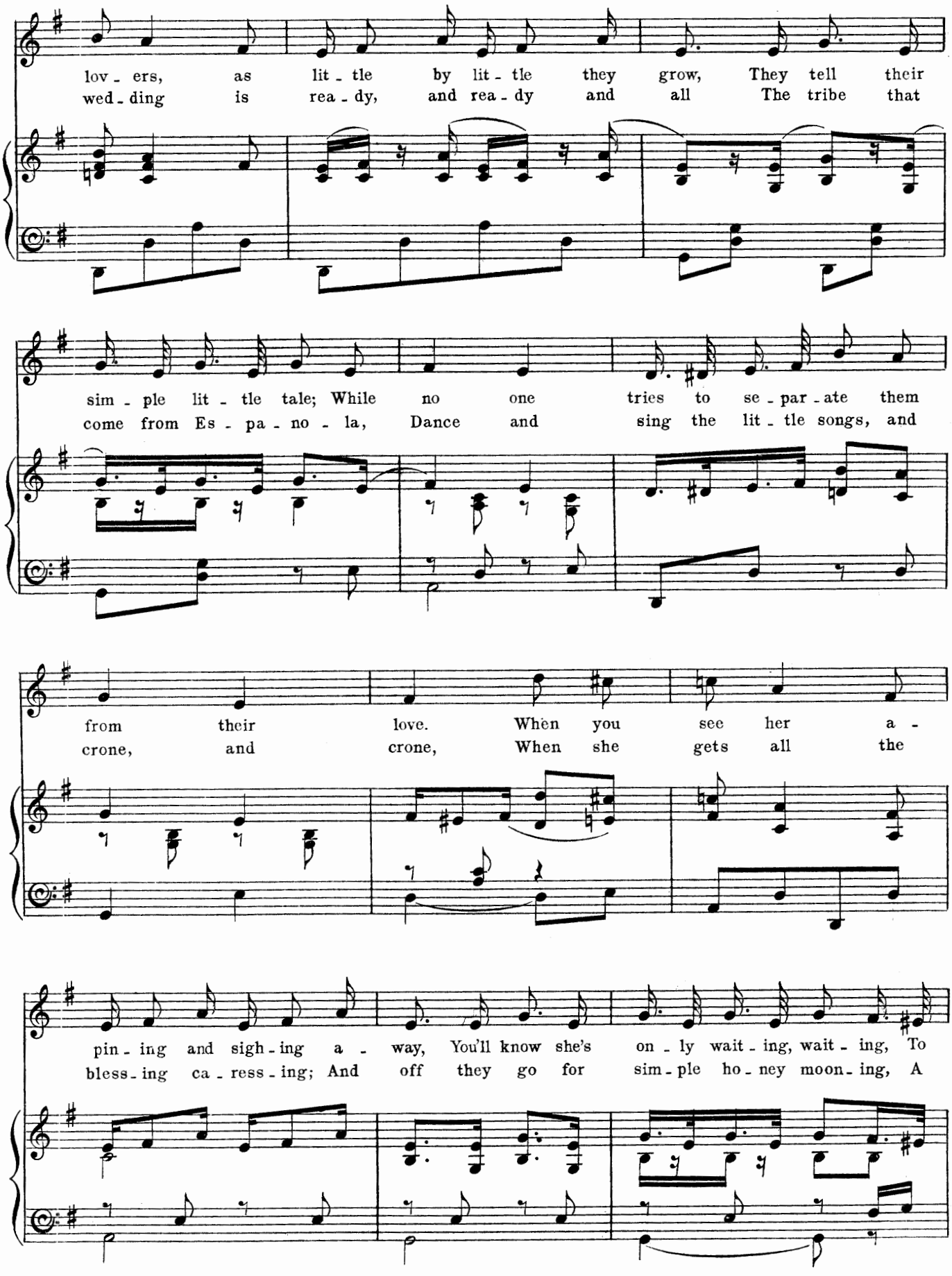
cares to hur - ry, Where the maid - ens do no - thing but dream the
have to tar - ry, For he tells her he's built her the wig - wam

whole day long, Where the Ri - o Grande is flow - ing, And the
right for two; Then he says I've long been cal - ling By the

pine trees grow, let's all be go - ing Mon - te - zu - ma way
Ri - o Grande when night was fal - ling Mon - te - zu - ma way

to Mon - te - - zu - - ma. Where
down Mon - te - - zu - - ma. The


lov - ers, as lit - tle by lit - tle they grow, They tell their
wed - ding is rea - dy, and rea - dy and all The tribe that
sim - ple lit - tle tale; While no one tries to se - par - ate them
come from Es - pa - no - la, Dance and sing the lit - tle songs, and
from their love. When you see her a -
crone, and crone, When she gets all the
pin - ing and sigh - ing a - way, You'll know she's on - ly wait - ing, wait - ing, To
bless - ing ca - ress - ing; And off they go for sim - ple ho - ney moon - ing, A

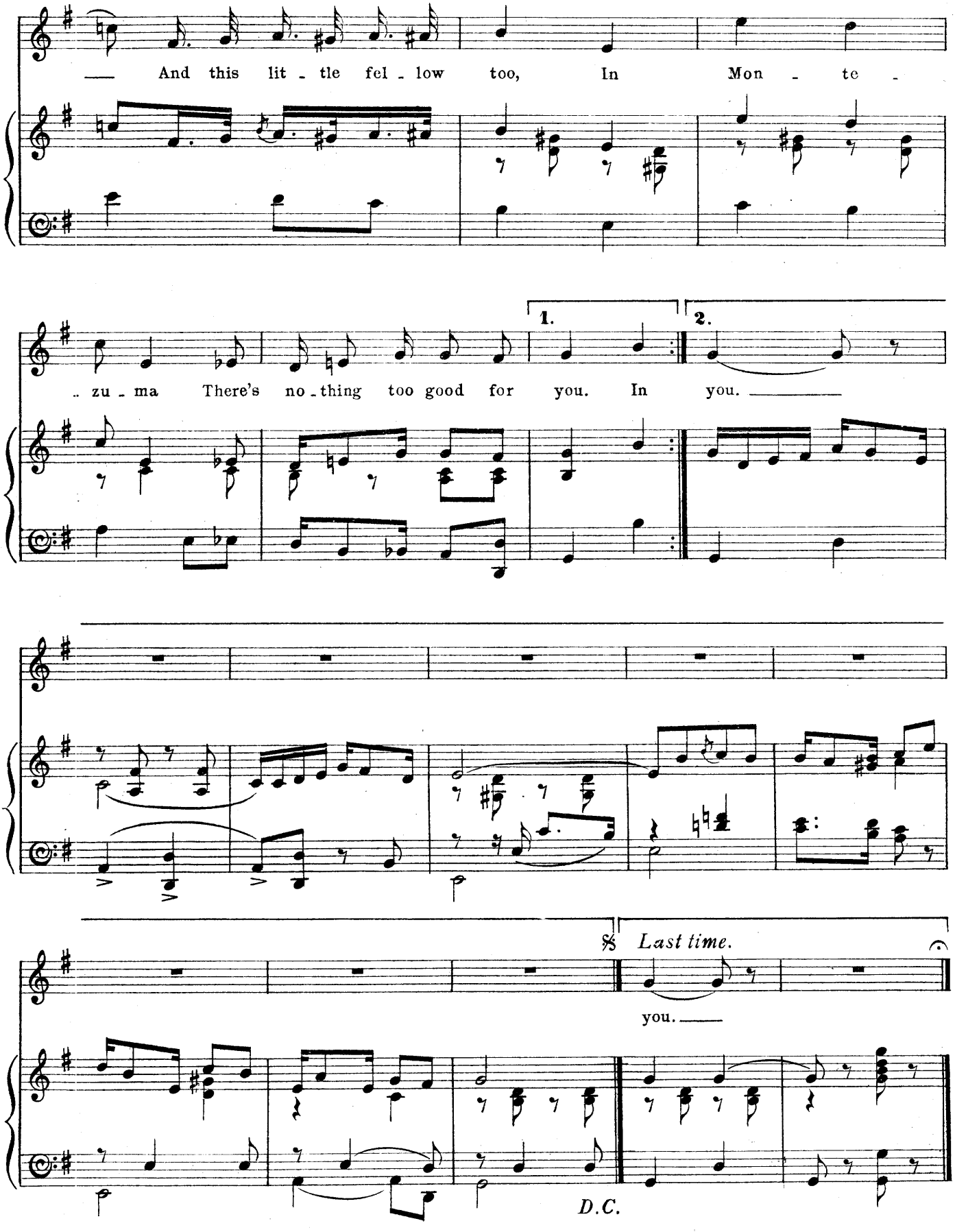
hear him In the moun - tain up a - bove.
squaw girl To her lit - tle moun - tain home.

REFRAIN. *2nd time f.*

In Mon - te - zu - ma, they say When I build my lit - tle

cave, Far up in the moun - tain I'll try to

save a cor - ner, Just a lit - tle cor - ner. You'll rule the place,


And this lit - tle fel - low too, In Mon - te -
zu - ma There's no - thing too good for you. In you.
1.
2.
Last time.
you.
D.C.

No. 22. SONG. (Raymond, Meredith, Comte de Perrier and Lord Mount Highgate.)

"I KNOW A GIRL."

Words by
LESLIE STUART.

Allegro moderato. ♩. = 112.

Piano.

ff

1.(COM.) I know a girl — a dan - dy girl and a dai - sy, — As sim - ple a girl —
2.(R.) I know a girl, — as fair a girl as there may be, — As sau - cy a girl —
3.(M.) I know a girl, — the best of nu - mer - ous cap - tures — Be - twixt and be - tween —
4.(Lord M. H.) I know a girl, — you'd ne - ver call her a beau - ty, — But you would ad - mit —

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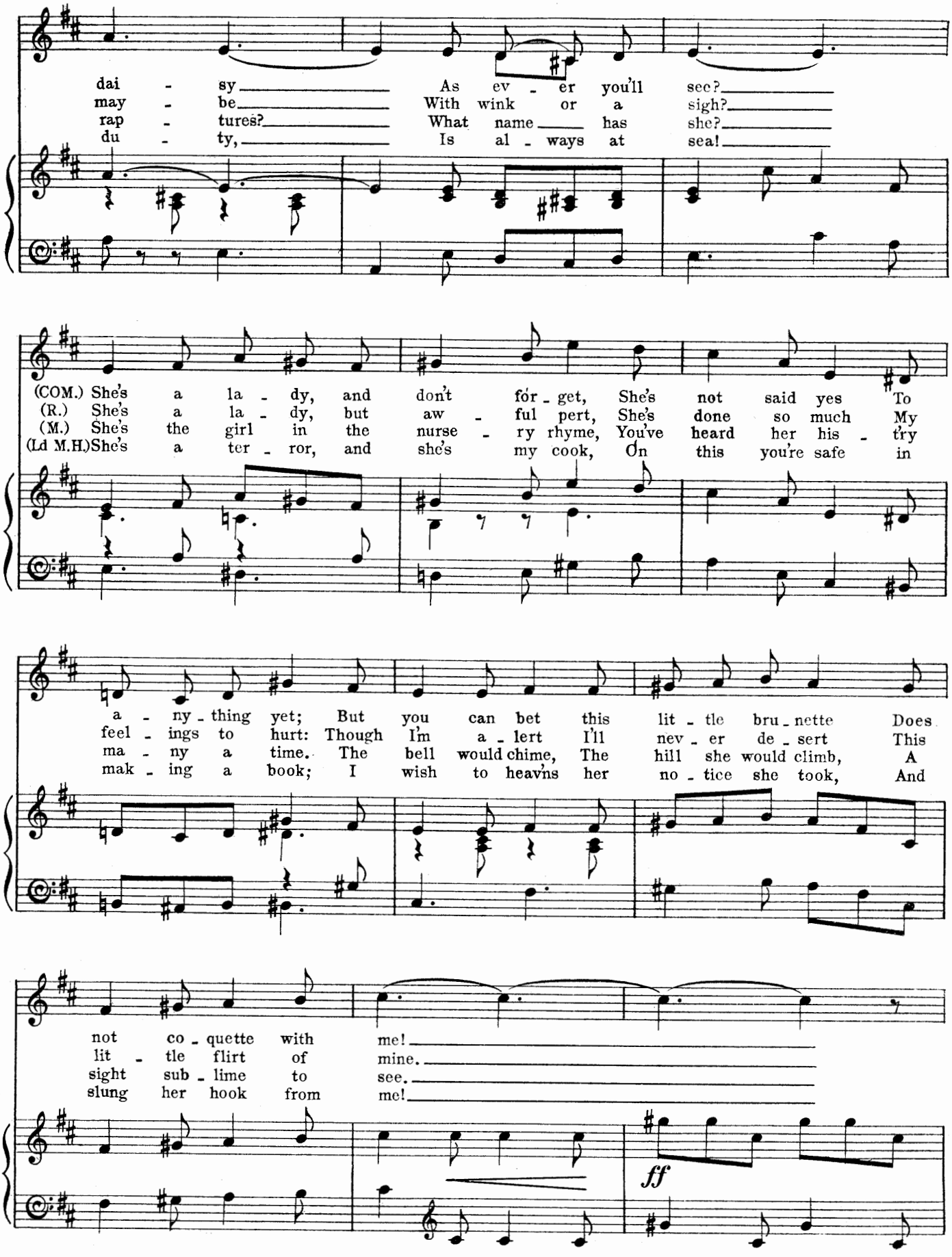
As ev - er you'll see; I know a girl who
As ev - er you'll see; I know a girl she's
A flirt and a prude; She's just the girl to
She's Queen of the Earth; This dread - ful girl in

looks like send - ing me cra - zy; She's good - y and
just as cute as a ba - by; A wink or a
send you fel - lows in rap - tures = She's nev - er the
things she tells me are fruit - y, You'd nev - er at -

prude, ap - peal - ing to me. (OTHERS.) Who is the
sigh means trou - ble for me! (OTHERS.) Who is the
same. you're aw - ful - ly rude! (OTHERS.) Who is the
tempt to mea - sure her worth. (OTHERS.) Who is the

girl who's send - ing you cra - zy, cra - zy, As sim - ple a
girl who's perk - y and cute as ba - by, As cun - ning as
girl, the best of your ma - ny cap - tures, Who'd send us in
girl you nev - er would call a beau - ty? In sim - plest


dai - sy As ev - er you'll see?
may - be With wink or a sigh?
rap - tures? What name has she?
du - ty, Is al - ways at sea!
(COM.) She's a la - dy, and don't for - get, She's not said yes To
(R.) She's a la - dy, but aw - ful pert, She's done so much My
(M.) She's the girl in the nurse - ry rhyme, You've heard her his - try
(Ld M.H.) She's a ter - ror, and she's my cook, On this you're safe in
a - ny - thing yet; But you can bet this lit - tle bru - nette Does
feel - ings to hurt: Though I'm a - lert I'll nev - er de - sert This
ma - ny a time. The bell would chime, The hill she would climb, A
mak - ing a book; I wish to heav'ns her no - tice she took, And
not co - quette with me!
lit - tle flirt of mine.
sight sub - lime to see.
slung her hook from me!
ff

1. 2. & 3. What's her game and
4. What's her game and

what is her name? (Solo) It's Ma - - ry! It's
what is her name? (Solo) It's Ma - - rie, It's

Ma - - ry! (Others) It's Ma - ry ev - 'ry
Ma - - rie, (Others) It's Ma - rie all the

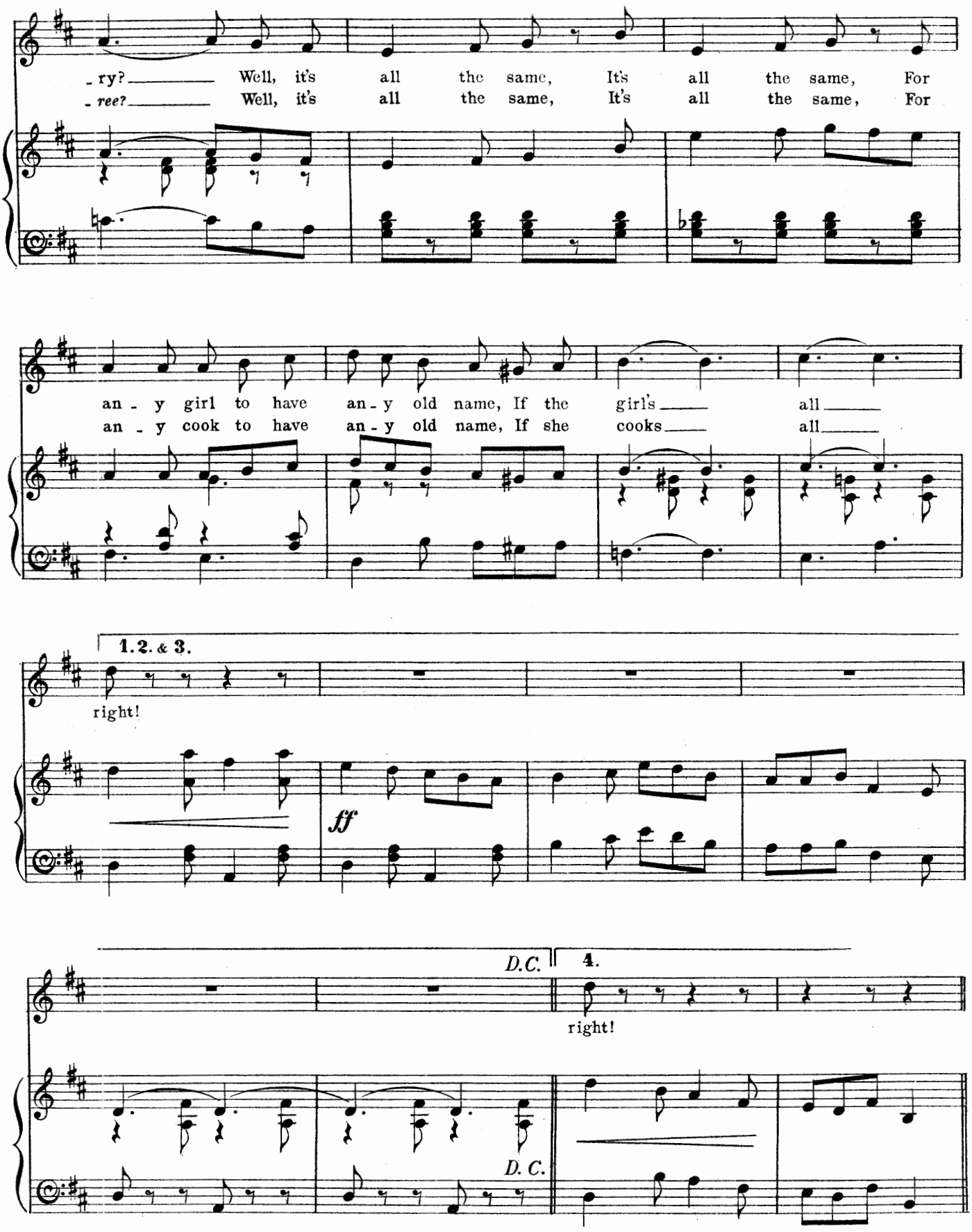
time! (ALL.) Why can't some one think of a
time! (ALL.) Why do girls with plain sim - ple

Ma - - ry Who's just a flirt like
Ma - - ry Pre - fer "Ma - rie" "ma

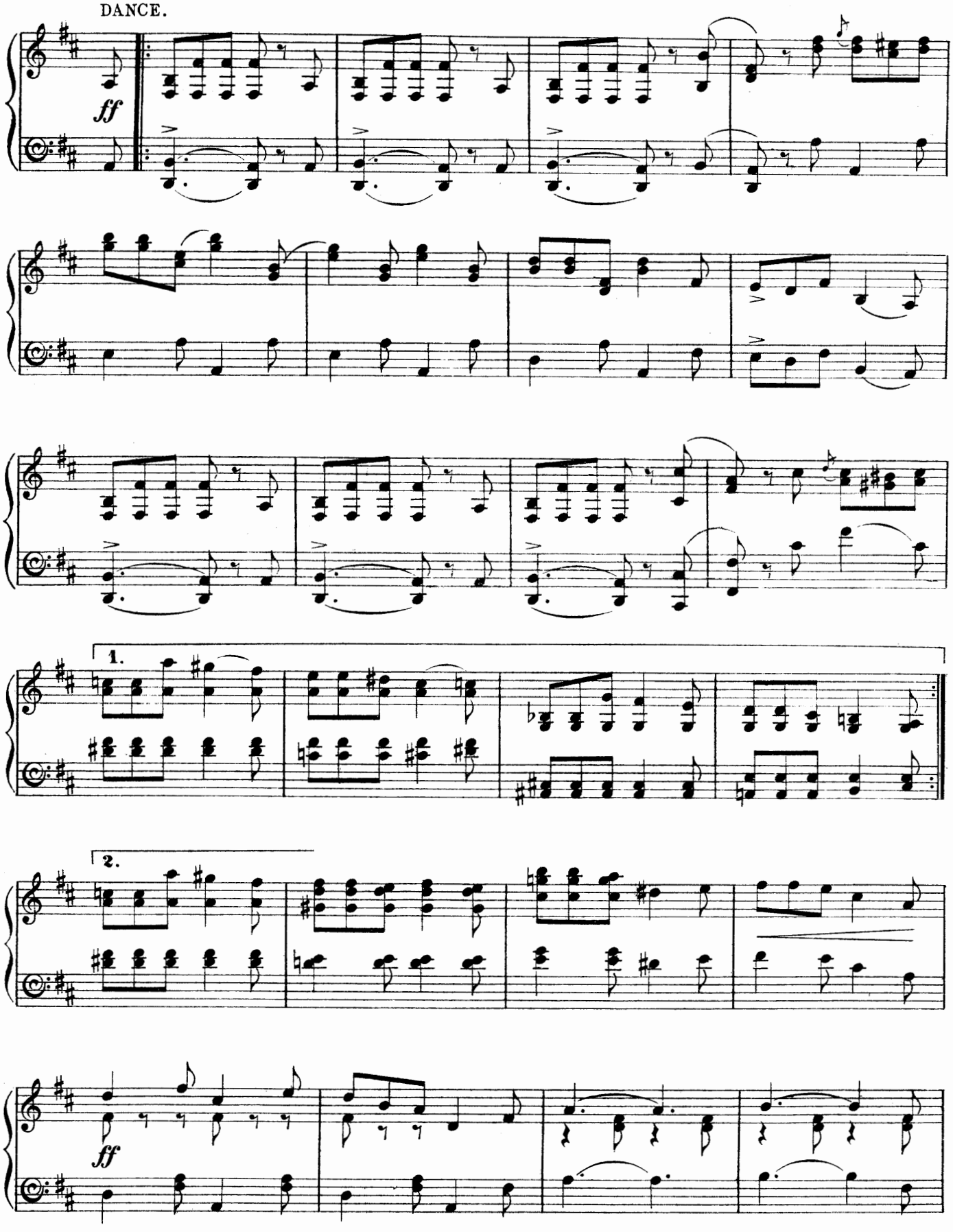
oth - ers I know, With just bra - va - do, Just bra - va - do!
pet - ite Ma - rie?" For just bra - va - do, Just bra - va - do!

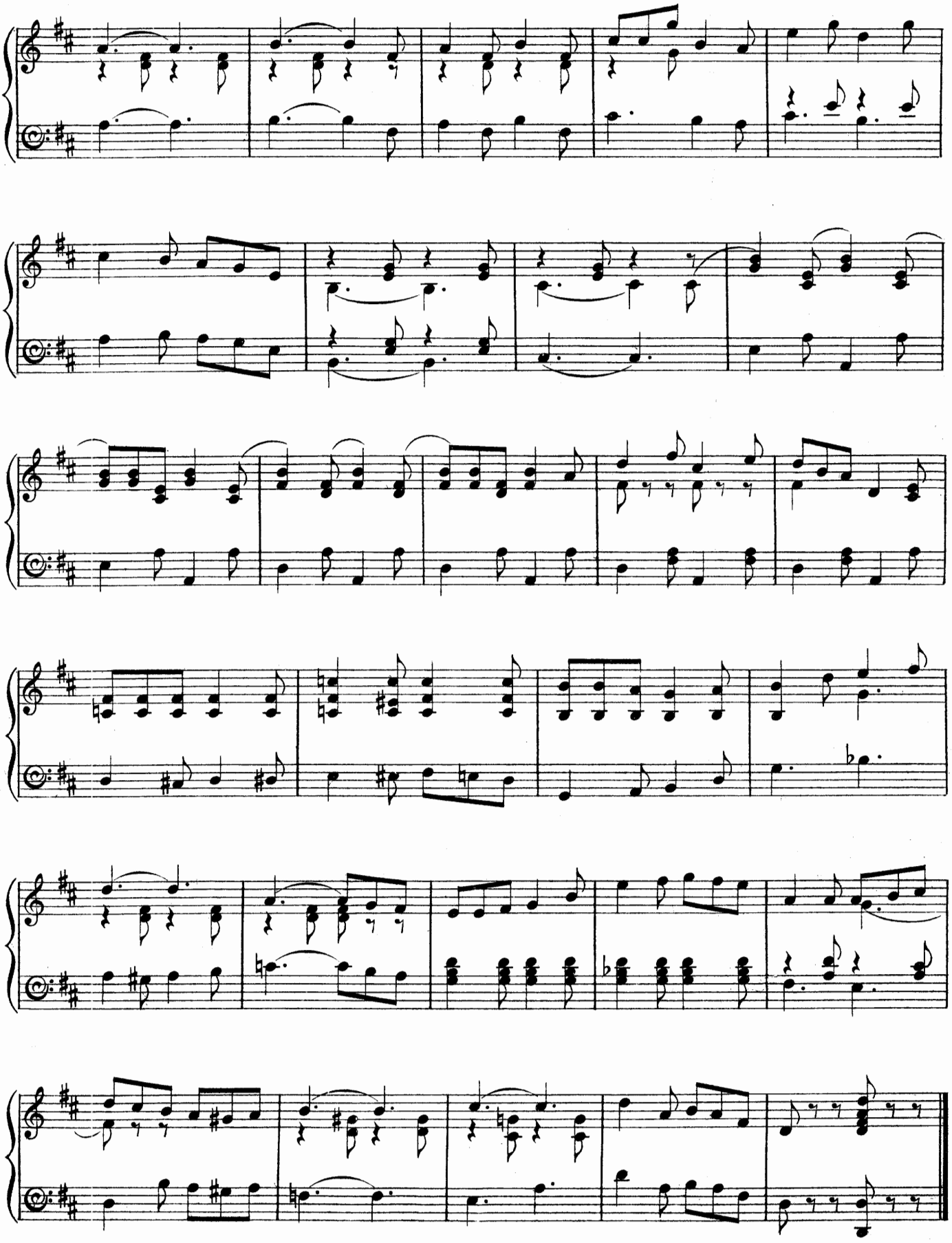
Why are all the good - y - good girls called Ma - -
Why do cooks take *nom - ee de plumes* like Ma - -

- ry? Or is it just be - cause she rhymes with fai - -
- rie? Or is it to pre - tend they come from *Pa* - -


-ry? Well, it's all the same, It's all the same, For
-ree? Well, it's all the same, It's all the same, For
an-y girl to have an-y old name, If the girl's all
an-y cook to have an-y old name, If she cooks all
1. 2. & 3.
right!
ff
D.C.
4.
right!
D. C.

DANCE.





Nº 23. SONG. (Duchess.)

"WHY DO THEY CALL ME A GIBSON GIRL?"

Words by
LESLIE STILES.

Moderato. ♩. = 63.

Piano.

f

ff *sf* *sf*

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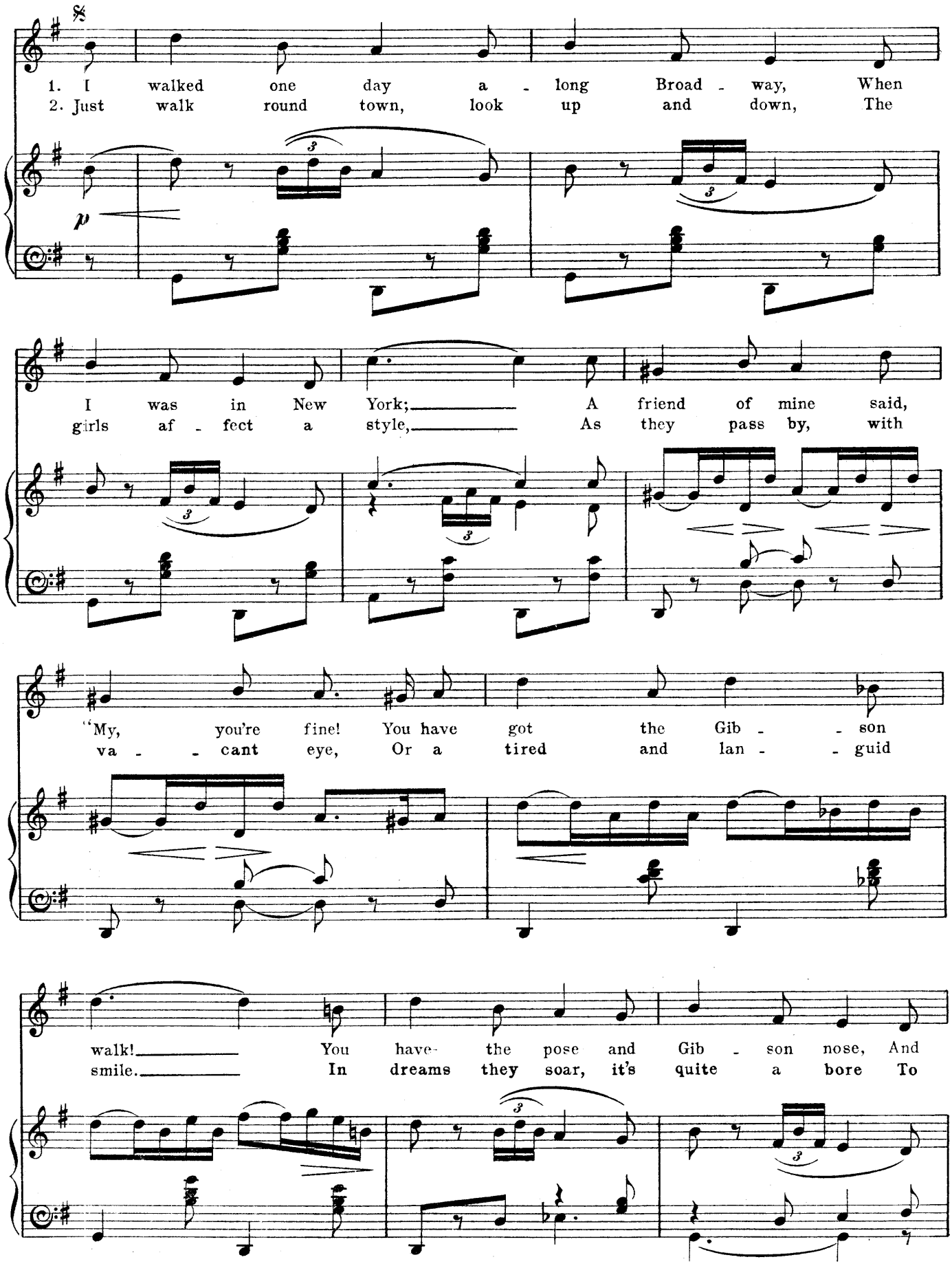
F. & D. 9385.


1. I walked one day a - long Broad - way, When
2. Just walk round town, look up and down, The
p
I was in New York; A friend of mine said,
girls af - fect a style, As they pass by, with
"My, you're fine! You have got the Gib - son
va - cant eye, Or a tired and lan - guid
walk! You have the pose and Gib - son nose, And
smile. In dreams they soar, it's quite a bore To

quite the Gib - son leer. You've sure - ly heard of the
sip a cup of tea. They do their best, for they've

man called Gib - son."
seen the pic - tures.

GIRLS.

He meant the fel - low called Da - na Gib - son.
They've missed the point of the Da - na pic - tures.

SOLO.

What he meant was not quite clear Un - til I land - ed
They're in - tend - ed, don't you see, For all a per - fect

o - ver here.
type to be.

GIRLS.

But, why do they call me a Gib - son Girl? Gib - son Girl!-

SOLO.

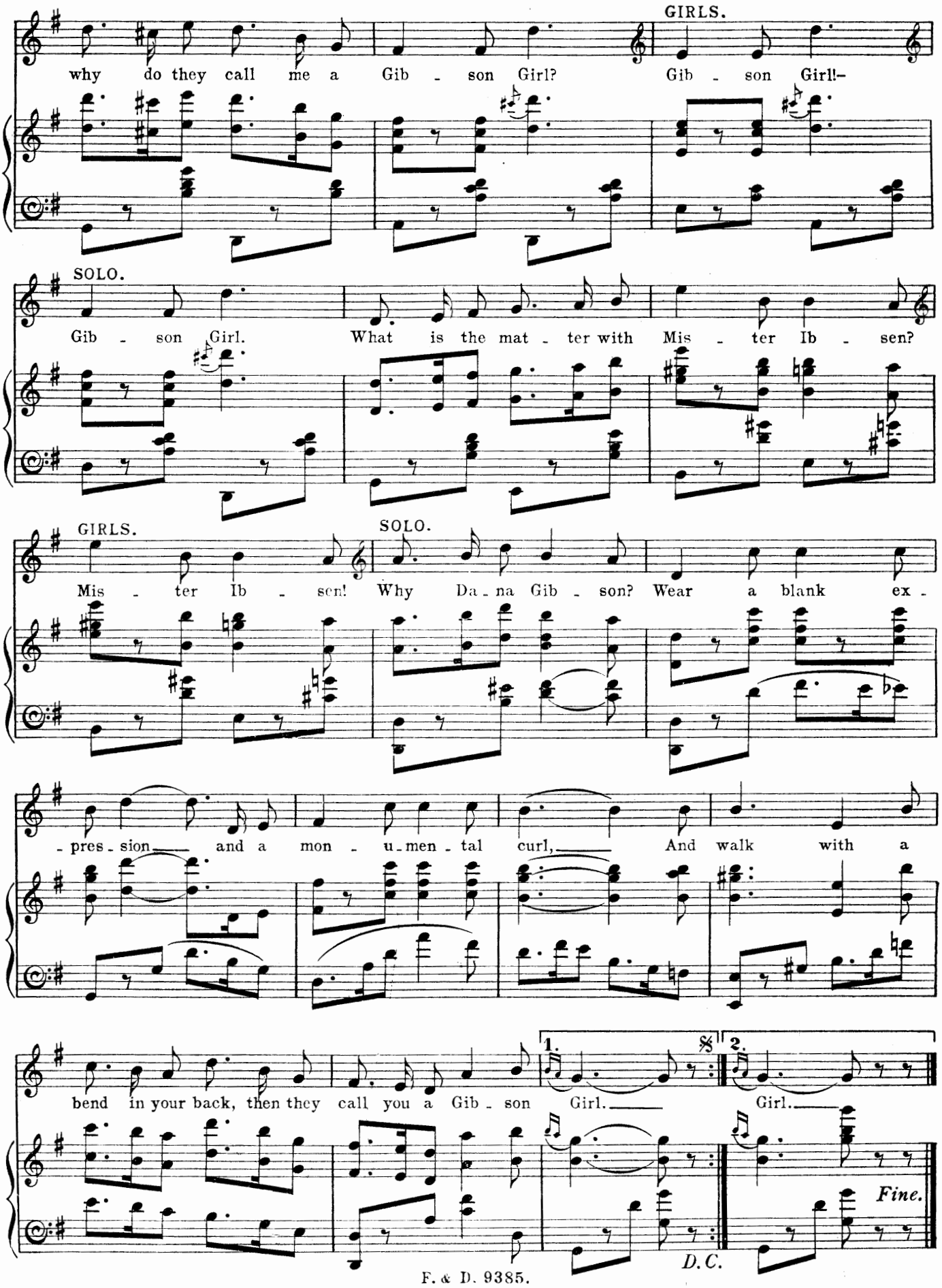
Gib - son Girl. What is the mat - ter with Mis - ter Ib - sen?

GIRLS.

Mis - ter Ib - sen!

SOLO.

Why Da - na Gib - son? Wear a blank ex - pres - sion and a mon - u - men - tal curl, And walk with a bend in your back, then they call you a Gib - son Girl. But,


GIRLS.
why do they call me a Gib - son Girl? Gib - son Girl!-
SOLO.
Gib - son Girl. What is the mat - ter with Mis - ter Ib - sen?
GIRLS.
Mis - ter Ib - sen!
SOLO.
Why Da - na Gib - son? Wear a blank ex -
- pres - sion and a mon - u - men - tal curl, And walk with a
bend in your back, then they call you a Gib - son Girl. Girl.
1.
2.
Fine.
D.C.

No. 24.

SONG. (Julia.)

"I'LL WAIT FOR YOU, LITTLE GIRLIE."

Words by
GEORGE ARTHURS.

Piano.

ff

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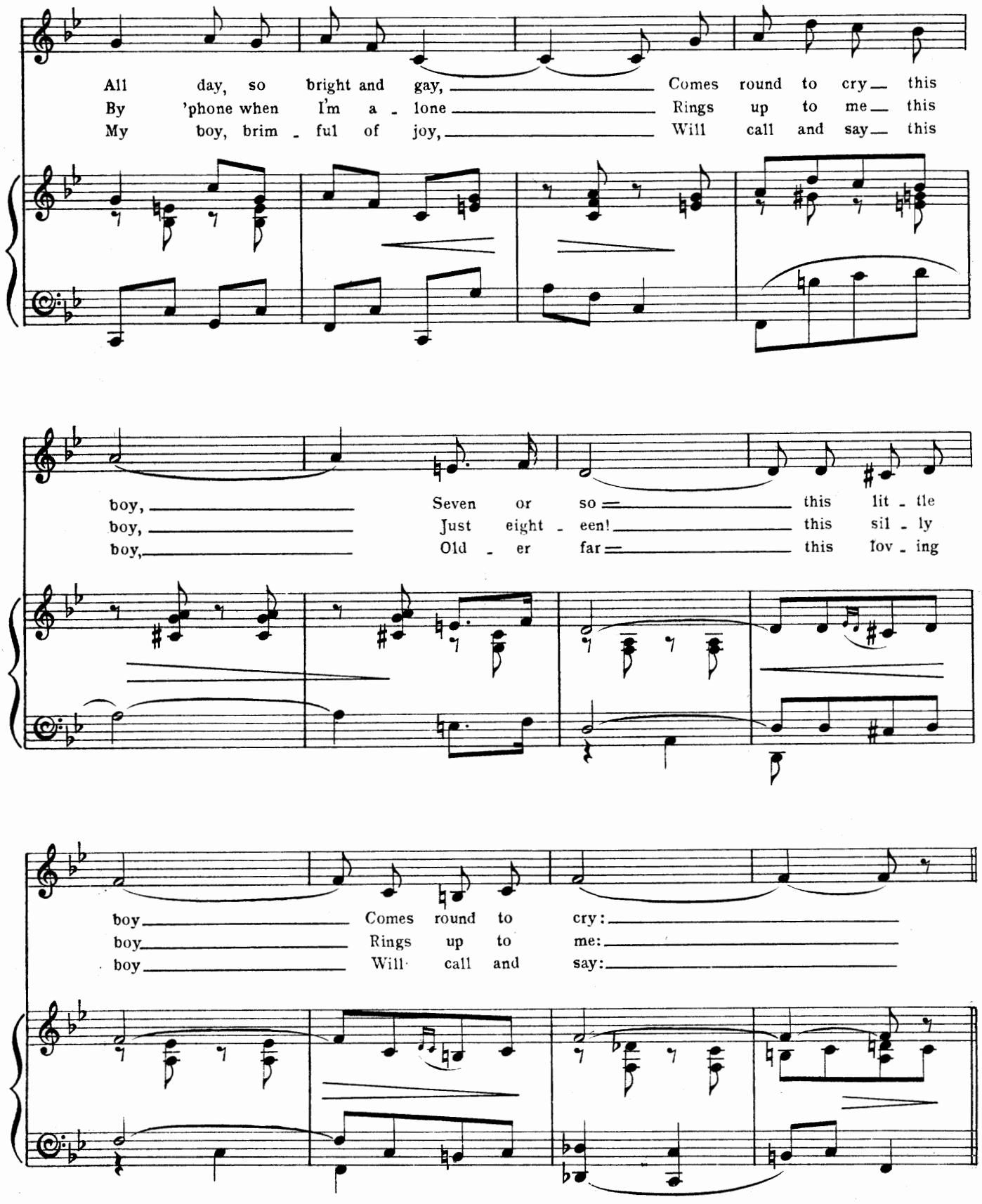
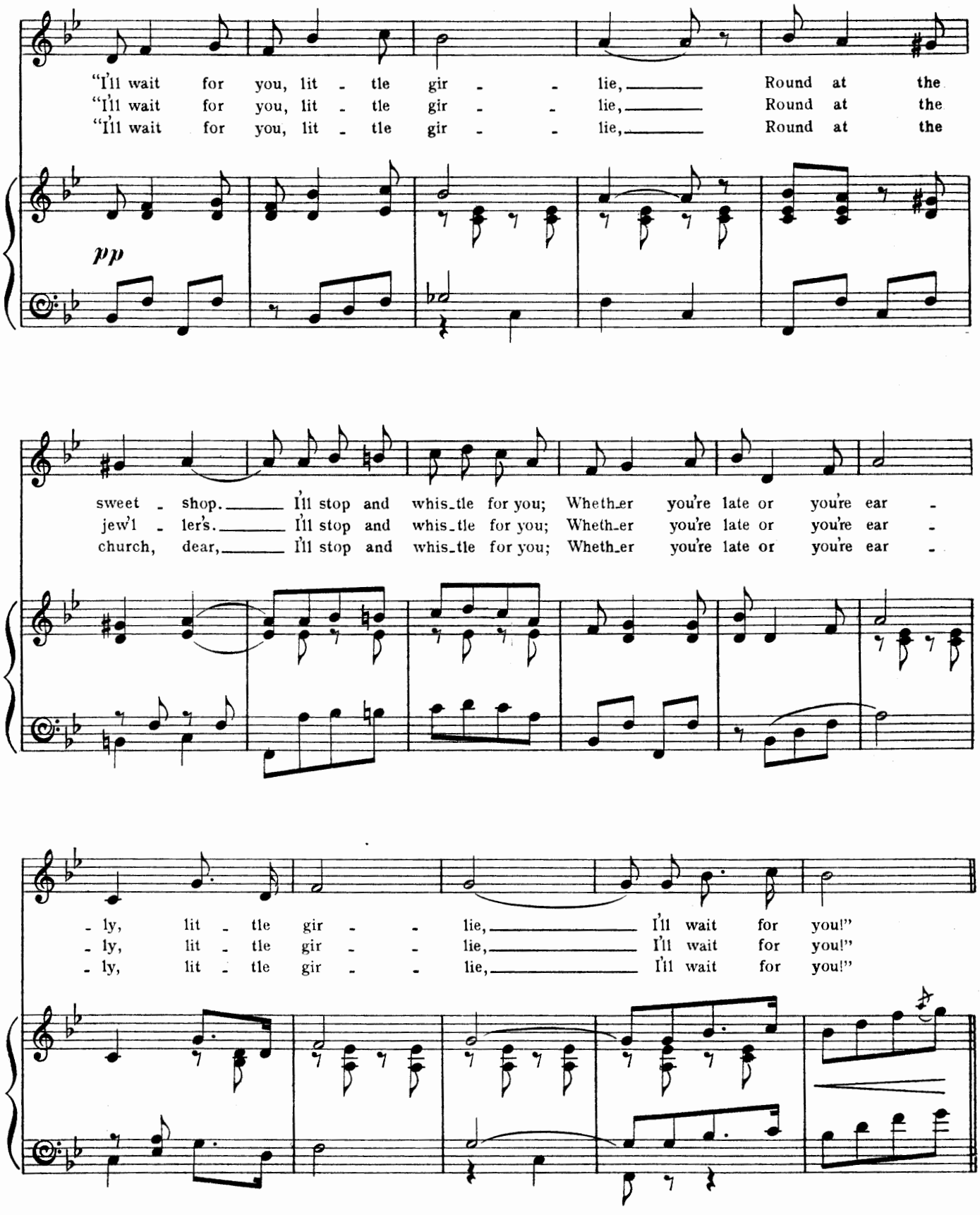
1. I know a lit - tle boy, Seven or so;
2. There is an - oth - er youth, Just eight - een;
3. I've got an - oth - er beau Old - er far,

p

He vows, in tones of joy, He's my beau
He says with voice un - couth, I'm his queen.
He is sin - cere, I know Some men are!

Calls me his own lit - tle girl. Though so high,
Tells me he's go - ing to save L. S. D.
He is the one that I love, And one day


All day, so bright and gay, Comes round to cry this
By 'phone when I'm a - lone Rings up to me this
My boy, brim - ful of joy, Will call and say this
boy, Seven or so this lit - tle
boy, Just eight - een! this sil - ly
boy, Old - er far this lov - ing
boy Comes round to cry:
boy Rings up to me:
boy Will call and say:


"I'll wait for you, lit - tle gir - - lie, Round at the
"I'll wait for you, lit - tle gir - - lie, Round at the
"I'll wait for you, lit - tle gir - - lie, Round at the
pp
sweet - shop. I'll stop and whis-tle for you; Wheth-er you're late or you're ear -
jew'l - ler's. I'll stop and whis-tle for you; Wheth-er you're late or you're ear -
church, dear, I'll stop and whis-tle for you; Wheth-er you're late or you're ear -
- ly, lit - tle gir - - lie, I'll wait for you!"
- ly, lit - tle gir - - lie, I'll wait for you!"
- ly, lit - tle gir - - lie, I'll wait for you!"

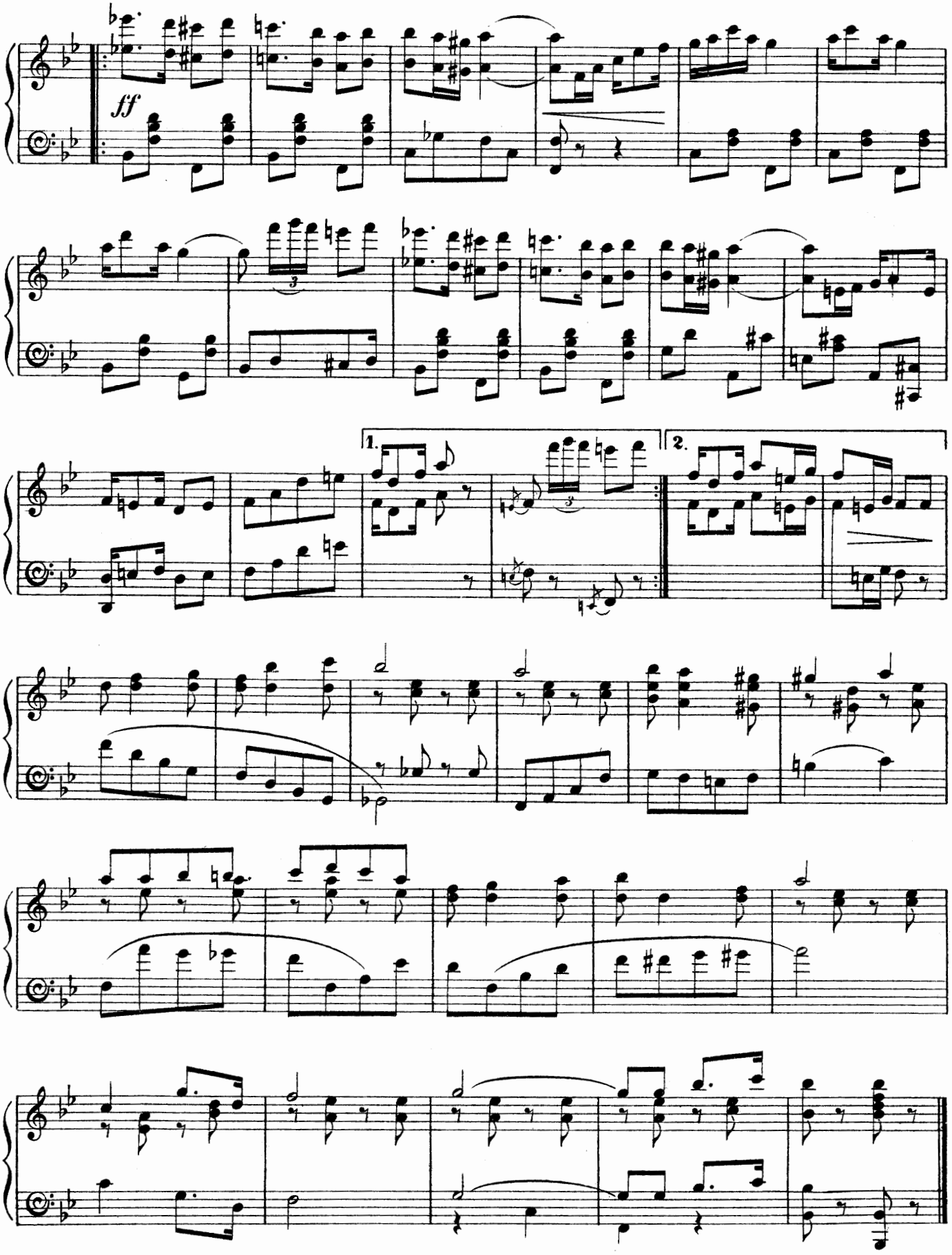
"I'll wait for you, lit - tle gir - - lie, Round at the
"I'll wait for you, lit - tle gir - - lie, Round at the
"I'll wait for you, lit - tle gir - - lie, Round at the

f

sweet - shop, I'll stop and whis-tle for you; Whether you're late or you're ear -
jew'l - ler's, I'll stop and whis-tle for you; Whether you're late or you're ear -
church, dear, I'll stop and whis-tle for you; Whether you're late or you're ear -

1. & 2. 3.

- ly, lit - tle gir - - lie, I'll wait for you!" you!"
- ly, lit - tle gir - - lie, I'll wait for you!" you!"
- ly, lit - tle gir - - lie, I'll wait for you!" you!"


ff
1.
2.

No 25.

SONG. (Princess.)

"SHE ALWAYS DOES THE RIGHT THING."

Words by
GEORGE ARTHURS.

Piano.

f

There's a mod - est lit - tle maid - en, Such a staid and sim - ple maid, Of the
When she's stroll - ing with her ma - ter In the gay light of the day, Not a
I've a pret - ty lit - tle se - cret You may share, that's if you care, In her

p

stern - er sex she's ev - er so a - fraid; Though she's
word that's out of place she'll ev - er say. If a
bou - doir if you saw this maid - en fair You'd per -

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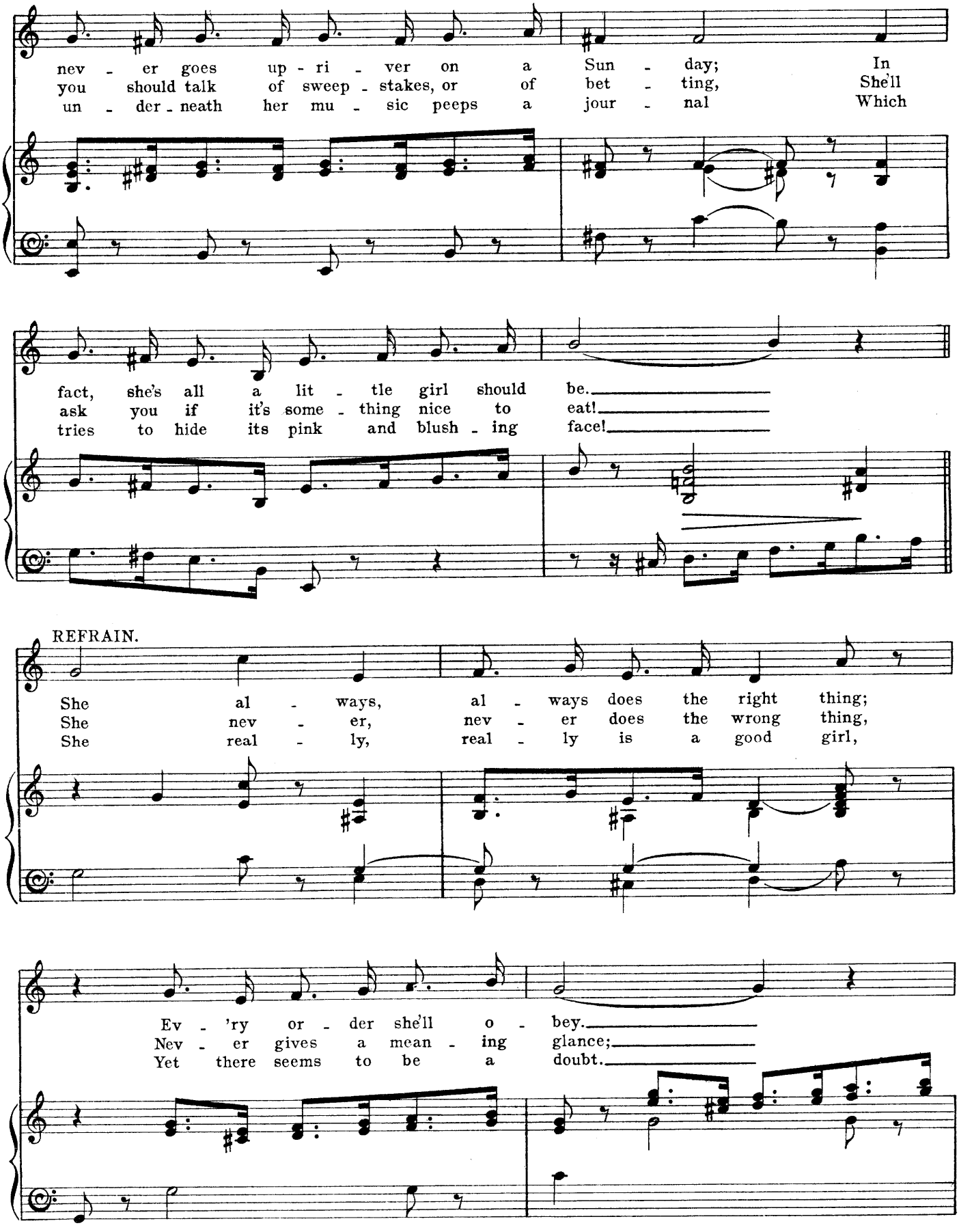
ov - er sev - en - teen, she's nev - er yet been seen At a
young man pass - es by, she shy - ly droops her eye; Ma's ad -
- ceive the la - test book in some se - clud - ed nook, And the

par - ty or a mer - ry mas - quer - ade. She has
- vice she'd nev - er, nev - er dis - o - bey. She has
smoke of cig - ar - ette is in the air. There are

nev - er yet of - fend - ed Mrs. Grund - y, Or re -
nev - er learned the sci - ence of co - quet - ting, Such a
pho - to - graphs of boys— they are e - ter - nal; They are

fz

- belled a - gainst a mo - ther - ly de - cree, And she
thing would be so ve - ry in - dis - creet; And if
scat - ter'd in pro - fu - sion round the place; And from


nev - er goes up - ri - ver on a Sun - day; In
you should talk of sweep - stakes, or of bet - ting, She'll
un - der - neath her mu - sic peeps a jour - nal Which
fact, she's all a lit - tle girl should be.
ask you if it's some - thing nice to eat!
tries to hide its pink and blush - ing face!
REFRAIN.
She al - ways, al - ways does the right thing;
She nev - er, nev - er does the wrong thing,
She real - ly, real - ly is a good girl,
Ev - 'ry or - der she'll o - bey.
Nev - er gives a mean - ing glance;
Yet there seems to be a doubt.

Why does she al - ways do the right thing?
Why does she nev - er do the wrong thing?
Why is she real - ly such a good girl?

She knows no oth - er way!
She nev - er gets the chance!
She's nev - er been found out!

f

1 & 2.

3.

D. C.

No. 26.—FINALE ACT II.

"COME TO ST. GEOGE'S." &c.

E.&D.9385. F12/206

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FLORODORA.

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OWEN HALL.

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MUSIC BY
LESLIE STUART

LYRICS BY
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Vocal Music.

TWO SHILLINGS EACH NET.

	SUNG BY
Song—"He loves me, he loves me not"	*Miss Florence St. John*
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Whistling Song—"Willie was a Gay Boy"	*Miss Kate Cutler*
Song—"I want to be a Military Man"	*Mr. Louis Bradfield*
Song—"The Queen of the Philippine Islands" (In F and G)	*Miss Evie Greene*
Song—"The Silver Star of Love"	*Miss Evie Greene*
Song—"When I leave Town"	*Miss Ada Reeve*
Song—"Tact"	*Miss Ada Reeve*
Song—"I've an Inkling"	*Miss Ada Reeve*
Whistling Song	*Miss Kate Cutler*
Song—"The Fellow who Might"	*Miss Kate Cutler*
Song—"The Shade of the Palm" (No. 1 in A♭, No. 2 in B♭)	*Mr. Sydney Barraclough*
Song—"Land of my Home"	*Mr. Sydney Barraclough*
Song—"He didn't like the look of it at all"	*Mr. Louis Bradfield*
Song—"The Millionaire"	*Mr. Louis Bradfield*
Song—"Phrenology"	*Mr. Charles E. Stevens*
Duet—"Galloping"	*Miss Kate Cutler and Mr. Louis Bradfield*
Duet—"Tell me, pretty Maiden" ("I must love some one")	*English Girls and Gilfain's Clerks*

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Quadrilles	*... Arranged by Karl Kaps*
Polka	*... Arranged by Karl Kaps*

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March	*Arranged by Warwick Williams*

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Mandoline and Pianoforte Arrangement,

WITH 2nd MANDOLINE, TENOR AND BASS MANDOLA, AND GUITAR PARTS ad lib.

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