THE ORCHID.

A Musical Play

IN TWO ACTS

BY

JAMES T. TANNER.

LYRICS BY

ADRIAN ROSS AND PERCY GREENBANK.

MUSIC BY

IVAN CARYLL AND LIONEL MONCKTON.

---

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Produced by Mr. George Edwardes at the Gaiety Theatre.

THE ORCHID.

CHARACTERS.

THE HON. VIOLET ANSTRUTHER (Principal Pupil at the Horticultural College)  MISS GERTIE MILLAR.

CAROLINE TWYING (of a matrimonial turn)  MISS CONNIE EDISS.

ZELIE RUMBERT (an Adventures)  MISS HILDA JACOBSEN.

THESBE (Private Secretary to Mr. Chesterton)  MISS GABRIELLE RAY.

COUNTESS ANSTRUTHER (Violet’s Mother)  MISS PHYLLIS BLAIR.

ILLY (Dr. Fauquet’s Button)  MISS LYDIA WEST.

LADY WARDEN (of the Horticultural College)  MISS GERTRUDE AYLWARD.

JOSEPHINE ZACCARY (Pupil Teacher at the Horticultural College)  MISS ETHEL SYDNEY.

THE HON. GUY SCRIVNGEOUR (Mr. Chesterton’s Nephew)  MR. GEO. GROSSMITH, JUN.

DR. RONALD FAUSSET (a Country Practitioner)  MR. LIONEL MACKINDEY.

MR. AUBREY CHESTERTON (Minister of Commerce)  MR. HARRY GRATIAN.

COMTE RAOUl DE CASSIGNAT (of the Quai d’Orsay)  MR. ROBERT NAYBY.

ZACCARY (a Professional Orchid Hunter)  MR. FRED WRIGHT, JUN.

M. FRONTEBRAAS  MR. GEORGE GREGORY.

M. MERIGNAC  MR. CHARLES BROWN.

REGISTRAR  MR. ARTHUR HATHERTON.

MASTER OF CEREMONIES  MR. WILL BISHOP.

M. D’AUVILLE (French Minister of State)  MR. H. LEWIS.

MEAKIN (Gardener at the Horticultural College)  MR. EDMUND PAYNE.

DÉBUTANTES—MISSIS KITTY MASON, BLANCHE CARLOW, DORIS BELESFORD, OLIVE MAY, DAISY HOLLY, FLORENCE WARDE.

VISITORS AND PUPILS—MISSIS DAISY DENVIL, WINIFRED CASRUTHERS, MARGERITE GRAY, WINIFRED LASARTE, DORIS DENEW.

SYNOPSIS OF SCENERY.

ACT I.—THE COUNTESS OF BARWICK’S HORTICULTURAL COLLEGE

ACT II.—SCENE I.—PLACE MASENA

SCENE II.—PRONENADE DES ANGLAIS

SCENE III.—INTERIOR OF THE OPERA HOUSE AT NICE

HAWES CRAVEN.

Musical Director  MR. IVAN CARYL.
# THE ORCHID.

## CONTENTS.

**Act I.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Opening Chorus</th>
<th>&quot;The Horticultural College&quot;</th>
<th>(This high Horticultural College)</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>SONG (Thistle)</td>
<td>&quot;The Lady Secretary&quot;</td>
<td>(A statesman in the Cabinet)</td>
<td>15</td>
</tr>
<tr>
<td>2.</td>
<td>QUINTET (Jo, Lady Violet, Gay, Ronald, and Makhin)</td>
<td>&quot;Oh, Mr. Registrar!&quot;</td>
<td>(For a stylish and up-to-date wedding)</td>
<td>35</td>
</tr>
<tr>
<td>3.</td>
<td>CHORUS and SCENE</td>
<td>&quot;The Debutantes&quot;</td>
<td>(Come! Come! Come!)</td>
<td>38</td>
</tr>
<tr>
<td>4.</td>
<td>SONG (Chesterton)</td>
<td>&quot;Proudly&quot;</td>
<td>(From the start of my existence)</td>
<td>49</td>
</tr>
<tr>
<td>5.</td>
<td>QUINTET (Lady Violet, Jo, Gay, and Ronald)</td>
<td>&quot;Our Marriage Lines&quot;</td>
<td>(Our marriage lines! Our marriage lines!)</td>
<td>57</td>
</tr>
<tr>
<td>6.</td>
<td>SONG (Makhin)</td>
<td>&quot;I do all the dirty work&quot;</td>
<td>(You amateurs who try to run a garden)</td>
<td>70</td>
</tr>
<tr>
<td>7.</td>
<td>Duet (Caroline and Makhin)</td>
<td>&quot;Facies&quot;</td>
<td>(The cuckoo is calling aloud to his mate)</td>
<td>58</td>
</tr>
<tr>
<td>8.</td>
<td>CHORUS</td>
<td>&quot;Prizes&quot;</td>
<td>(Now the spoofifying is done)</td>
<td>85</td>
</tr>
<tr>
<td>9.</td>
<td>SONG (Zoocity)</td>
<td>&quot;From far Peru&quot;</td>
<td>(I’ve travelled far where panthers are)</td>
<td>90</td>
</tr>
<tr>
<td>10.</td>
<td>SONG (Caroline)</td>
<td>&quot;Advertisements&quot;</td>
<td>(I was tired of being single)</td>
<td>103</td>
</tr>
<tr>
<td>11.</td>
<td>FINAL (Chorus)</td>
<td>&quot;Adoration&quot;</td>
<td>(What a most romantic history)</td>
<td>111</td>
</tr>
</tbody>
</table>

**Act II.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Opening Chorus</th>
<th>&quot;Pas de trois&quot;</th>
<th>(Up and down over the town)</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.</td>
<td>DANCE</td>
<td>&quot;Fancy Dress&quot;</td>
<td>(I’ve a passion for fancy dress)</td>
<td>139</td>
</tr>
<tr>
<td>14.</td>
<td>SONG (Caroline)</td>
<td>&quot;Little Mary&quot;</td>
<td>(There’s a certain little lady who’s already known to fame)</td>
<td>149</td>
</tr>
<tr>
<td>15.</td>
<td>SONG (Lady Violet)</td>
<td>&quot;The Unemployed&quot;</td>
<td>(We’re true British labourers)</td>
<td>157</td>
</tr>
<tr>
<td>16.</td>
<td>Duet (Gay and Makhin)</td>
<td>&quot;The Emperor of Sahara&quot;</td>
<td>(I’m a monarch of many z million)</td>
<td>161</td>
</tr>
<tr>
<td>17.</td>
<td>SONG (Zoocity)</td>
<td>&quot;A-luck-a-day&quot;</td>
<td>(I never was so thoroughly wretched)</td>
<td>175</td>
</tr>
<tr>
<td>18.</td>
<td>Duet (Ronald and Jo)</td>
<td>&quot;Liz Ann&quot;</td>
<td>(There’s a Yorkshire town very bleak and brown)</td>
<td>181</td>
</tr>
<tr>
<td>19.</td>
<td>Duet (Lady Violet and Zoocity)</td>
<td>&quot;Bedelia&quot;</td>
<td>(There’s a charming little lady who’s a patron of the play)</td>
<td>185</td>
</tr>
<tr>
<td>20.</td>
<td>SONG (Gay)</td>
<td>&quot;I must propose to you&quot;</td>
<td>(I’ve been waiting for some sort of sign)</td>
<td>192</td>
</tr>
<tr>
<td>21.</td>
<td>SONG (Jo)</td>
<td>&quot;Rose-a-Rubie&quot;</td>
<td>(We are going to the ball, all in white)</td>
<td>200</td>
</tr>
<tr>
<td>22.</td>
<td>CHORUS</td>
<td>&quot;Off to the Ball&quot;</td>
<td>(There’s a girl I want you all to know)</td>
<td>203</td>
</tr>
<tr>
<td>23.</td>
<td>SONG (Thistle)</td>
<td>&quot;Bal Blanc&quot;</td>
<td>(Oh, dear! have you heard of it?)</td>
<td>211</td>
</tr>
<tr>
<td>24.</td>
<td>OCTET</td>
<td>&quot;Waiting&quot;</td>
<td>(Carnival is nearly ended)</td>
<td>222</td>
</tr>
<tr>
<td>25.</td>
<td>Duet (Jo and Gay)</td>
<td>&quot;Come along with me&quot;</td>
<td>(When I go to a ball)</td>
<td>229</td>
</tr>
<tr>
<td>26.</td>
<td>SONG (Lady Violet)</td>
<td>&quot;At the fancy ball&quot;</td>
<td>(When I was extremely small)</td>
<td>233</td>
</tr>
<tr>
<td>27.</td>
<td>FINAL</td>
<td>&quot;Come along with me&quot;</td>
<td>(At the fancy ball)</td>
<td>237</td>
</tr>
<tr>
<td>28.</td>
<td>SONG (Jo)</td>
<td>&quot;I must propose to you&quot;</td>
<td>(I’ve been waiting for some sort of sign)</td>
<td>192</td>
</tr>
</tbody>
</table>
THE ORCHID.

Act I.

No. 1.

OPENING CHORUS.

"THE HORTICULTURAL COLLEGE."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro moderato.

Piano.

Copyright, MCMIII, by Chappell & Co.
pow. ers, (Like Eve in the poem of Milton)

pow. ers, (Like Eve in the poem of Milton)

pow. ers, (Like Eve in the poem of Milton)

CHO.

learn. ing the cul. ture of flow. ers! This high hor. ti. cul. tu. ral

learn. ing the cul. ture of flow. ers! This high hor. ti. cul. tu. ral

learn. ing the cul. ture of flow. ers! This high hor. ti. cul. tu. ral

CAO.

col. lege is formed with the excel. lent plan

col. lege is formed with the excel. lent plan

col. lege is formed with the excel. lent plan

CHO.

92638
Giving young ladies the knowledge
That makes them the equal of man!

LADIES

It's

Moderato.

Para dise! Extremely nice! What plants and what bouquets too!

GENTLEMEN.
What suits a mind that's quite refined, And then, you know, it pays too!

just a mind that's quite refined, And then, you know, it pays too!

stucks and sheaves of flowers and leaves, What wealth of bud and blossom!

Just

see that rare cutleya there, and that o-don to glos sum! Oh!

see that rare cutleya there, and that o-don to glos sum! Oh!
Oh, nit ed in the dut y Tha's hor ti cul tu ral! 

Oh, nit ed in the dut y Tha's hor ti cul tu ral! 

Oh, nit ed in the dut y Tha's hor ti cul tu ral! 

hap py hor ti, hap py hor ti, hor ti, hor ti, cul ture! 

hap py hor ti, hap py hor ti, hor ti, hor ti, cul ture! 

hap py hor ti, hap py hor ti, hor ti, hor ti, cul ture! 

Here they come! Can't you hear? 

Here they come! Can't you hear? 

Here they come! Can't you hear?
Under palms are arching. See the war, now appear, with the pupils!

Marching! Here they come! Can't you hear!

Pupils, march!

Here we come on parade, just like some bold brigade.
Dark and short, Fair and tall, Highly hormonal!

In complete uniform, Which is neat, Altogether,

It's the sort You would call Highly hormonal!

All growing, and blowing too.

Lovey dews Real flower, Show what we can do!
All a - grow - ing, tak - ing, bunt and trim,

If some A - dam wants a ma - dam Here's a chance for him.

All a - grow - ing And a - blow - ing too!

All a - grow - ing And a - blow - ing too!

All a - grow - ing And a - blow - ing too!

All a - grow - ing And a - blow - ing too!
 Beds and bow'rs Fill of flow'rs Show what we can do!

PUP.

 Beds and bow'rs Fill of flow'rs Show what we can do!

CJO.}

Beds and bow'rs Fill of flow'rs Show what we can do!

PUP.

All a. glow'ing, Mal. dens fair to see. I should chase. kle.

CJO.

All a. glow'ing, Mal. dens fair to see. I should chase. kle.

22038
Honey, swee-ble, if you were my bee! Here we come,

Honey, swee-ble, if I were your bee! Here they come,

Honey, swee-ble, If I were your bee! Here they come,

PUP

Head by head, Just like some Co-cus bed, Sway-ing light

CHORUS

Head by head, Just like some Co-cus bed, Sway-ing light

Head by head, Just like some Co-cus bed, Sway-ing light

2038
PUP.

On the stalk
By the gravel garden walk!
Roses fair

On the stalk
By the gravel garden walk!
Roses fair

On the stalk
By the gravel garden walk!
Roses fair

Look our girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

PUP.

Look our girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

CHO.

Look our girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

CHO.

Look our girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

Look the girls;
Maiden hair
Waves and curls!
We'll report

22038
We are all so very highly horti.

They are all so very highly horti.

PUP.  

CHO.  

PUP.  

CHO.  

cul. tu. ral!  

cul. tu. ral!  

cul. tu. ral!  

cul. tu. ral!  

22038
SONG (Thisbe) and CHORUS.

"THE LADY SECRETARY."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Thisbe

Moderato.

Piano

states - man in the Cab - in - et wants plen - ty of as -

To

-sist ance, mf

-sist ance! mf

-sist ance! mf

-sist ance! mf

22038
THRS.
think or things he might for-get, And keep the bores at

dis-tance.

He

dis-tance!

dis-tance!

dis-tance!

THRS.
has a man to pull the wires, And write a speech or
letter; For social matters he requires A

helper rather better. And that is

why, and that is why,

a tempo

I am the Minister's Lady Secretary!

a tempo
Playing a sort of a good attendant
ball or play, Then if he has to go— I stay as the

Minister's charming Lady Secretary!

She is the Minister's Lady Secretary!

She is the Minister's Lady Secretary!

She is the Minister's Lady Secretary!

trio 0.
FAIRY!

TEN.

BASS.

FAIRY!

TEN.

BASS.

FAIRY!

TEN.

BASS.

FAIRY!

TEN.

BASS.

FAIRY!

TEN.

BASS.

FAIRY!

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BASS.

FAIRY!

TEN.

BASS.

FAIRY!

TEN.

BASS.

FAIRY!

TEN.

BASS.

FAIRY!
balls and plays, Then if he has to go, she stays As the
balls and plays, Then if he has to go, she stays As the
balls and plays, Then if he has to go, she stays As the

Minister's charming Lady Secretary!
Minister's charming Lady Secretary!
Minister's charming Lady Secretary!

22038 O.
often join him in his box To see the last suc.
wear the newest Paris frocks, The chief provides the
dress-es! If
dress-es!
dress-es!
dress-es!
called a-way by news of weight, No trouble he c.
vinces, He says: "Perhaps I may be late, I'll
pick you up at Prince's." Of course it's
right. Of course it's right!
a tempo
I am the Minister's Lady Secretary!
a tempo
22038 o.
Always exceedingly circumspect and

wa - ry!

If he should or - der

wa - ry!

wa - ry!

wa - ry!
Ice champagne, Nobody surely can complain Of the
Minister's charming Lady Secretary!

She is the Minister's Lady Secretary!

She is the Minister's Lady Secretary!

She is the Minister's Lady Secretary!
Always exceedingly circumspect and wary!

If he should order iced champagne, nobody surely can complain of the
QUINTET (Jo, Lady Violet, Guy, Ronald and Meakin.)

"OH, MR REGISTRAR!"

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Lady Violet. Allegretto.

Piano.

LADY VIOLET.

stylish and up-to-date wedding Every well-to-do girl is in.
Lady F. It's her dearest delight to be married in white.

GUY. It's very beautiful behind. But if relatives' wrath one is dread ing. Such proceedings of course are absurd. It is not very far to the gay registrar. And re.
Lady Violet & Jo.

Mum is the word!

Guy, Ronald & Meakin.

Remember that mum is the word!

Mum is the word!

Lady Violet.

Mum is the word!

Guy, Ronald & Meakin.

word!

Mum is the word!

Lady Violet.

Oh, Mr. Registrar, what a very obliging man you are!

Guy, Ronald & Meakin.

Oh, Mr. Registrar, what a very obliging man you are!
Lady Y. JO.
Cou·ples come from near and far, You save them a lot of fuss! Ah!

GUY, RON, MEA.
Cou·ples come from near and far, You save them a lot of fuss!

Lady Y. JO.
A fam·i·ly row we al·ways bar!

GUY, RON, MEA.
We’re not par·tic·u·lar: But a fam·i·ly row we al·ways bar!

Lady Y. JO.
So Mis·ter Reg·is·trar, You are the man for us.

GUY, RON, MEA.
So Mis·ter Reg·is·trar, You are the man for us.
LADY VIOLET.

Now when

Lady V.

happy young couples go flocking: To his office, in County or

GUY.

Town. You have got to declare certain
GUY:

things, you're aware, And the registrar jets them all

down. Then you sign with a pen that is shocking. And be

RONALD.

Jo.

fore you have time to say "knife." In a grim sort of way he will

MEASIN.

mur - mur "good day," And you're legally husband and

22938 a.
LADY VIOLET & JO.

Husband and wife!

GUY, RONALD & MEAKIN.

Husband and wife.

Lady V.

JO.

wife!

Oh, Mister

GUY, RON.

MEAKIN.

Husband and wife!

Oh, Mister

Lady V.

JO.

Registrar, what a very obliging man you are!

GUY, RON.

MEAKIN.

Registrar, what a very obliging man you are!
Cou·ples come from near and far, you save them a lot of fuss! Ah!

A fam·i·ly row we al·ways bar!

So Mis·ter Re·gis·trar, you are the man for us.
No. 4.

CHORUS and SCENE.

"THE DÉBUTANTES"

Music by
LIONEL MONCKTON.

Words by
ADRIAN ROSS.


Come! Come!
Come! Come!
Come!

SOP. CON.
TEN.
BASS.

Come! Come from confidential talks In the arbours and the walks,

22038
All the little shady bowers That flirtation often haunts,

And a -

See the noble Countess come, Like a tall chrysantherum,
Round her all the flowers,
Round her all the flowers,
Round her all the flowers,

Of her train of Début
Of her train of Début
Of her train of Début
DÉBUTANTES.

We are little ladies in Society,
Always everywhere,

SOPRANO & CONTRALTO.

They are little ladies in Society,
As we are aware,

DÉB.

With a blasé air,
Taking social pleasures to satisfaction,

SOP. CON.

By their blasé air,
Bored with social pleasures to satisfaction,

DÉB.

Going where the Countess goes!

SOP. CON.

Going where the Countess goes!

22038
This is one of Lady Something's

Now they come to see our ladies'

col.leges, Teaching gardening.

col.leges, Underneath her wing.

What a splendid thing, What a splendid thing!

See our gardening, See our gardening!

22038
How improving all this useful knowledge! And is that an orchid or a

Though the sum of their botanical knowledge, If they knew an orchid from a

rose? We are little ladies in So-

rose! They are little ladies in So-

ciety, Al ways every-where With a blasé air,

ciety, As we are a ware By their blasé air,
Taking social pleasures to satiety,
And
Bersted with social pleasures to satiety,
And

go-ing where the Countess goes.
We are little ladies,

go-ing where the Countess goes.
They are little ladies,

Ladies in Society, With a blasé air!

Ladies in Society, With a blasé air!

22038
Con grazia.

Allegro.

1st GIRL STUDENT.

There's the Minister for Trade, Don't you hear the

2nd GIRL STUDENT.

shouting? Such a fuss is always made, When he takes an outing!
SOP.
CON.
Friends with joy and foes with fear, Own him cool and clear, Give a hearty, rousing cheer

TEN.
Friends with joy and foes with fear, Own him cool and clear, Give a hearty, rousing cheer

BASS.
Friends with joy and foes with fear, Own him cool and clear, Give a hearty, rousing cheer

SOP.
CON.
When you see his form appear — He is coming, he is here, Chesterton for ever!

TEN.
When you see his form appear — He is coming, he is here, Chesterton for ever!

BASS.
When you see his form appear — He is coming, he is here, Chesterton for ever!
SOP.
CON.

Hall! Hall! Chesterton for ever! Hall! Hall!

TEN.

Hall! Hall! Chesterton for ever! Hall! Hall!

BASS.

Hall! Hall! Chesterton for ever! Hall! Hall!

CON.

Chesterton for ever!

TEN.

Chesterton for ever!

BASS.

Chesterton for ever!
No 5.  

SONG (Chesterton.) and CHORUS.

"PUSHFUL"

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Chesterton.

Piano.

Ches.

1. From the start of my exist.ence I was noted for per. sist.ence. Whether

Ches.

found my na.tive ci.y Was.n't ei.ther clean, or pret.ty. Or as

Ches.

learning, or en.gag.ing in a game, And my

health.y as I thought it ought to be, So I

22038 0. H.
juvenile ambition Often met with opposition. But I
pushed into a station On the City Corporation.
And the

generally got there all the same— Then to fortune, I may mention, I at
subsequent results are there to see!— Gas and water, street and sewer, All are

turned by the invention Of a simple but ingenious safety
bigger, better, newer, And the smoke is not allowed to hide the

pin: It's what every lady uses For her dresses and her blouses, And it
sun: Tho' the dull and unprogressive Thought the cost would be excessive, Yet we

22038 o.b.
Ches.

Fastens by the way you push it in!
Paid a dividend before we'd done!

Ches.

Pushful, pushful, I'm so very pushful,
Pushful, pushful, I'm so very pushful,
First I land the bird in hand, and
First I land the bird in hand, and

Ches.

then I bag the bushful.
If you'd try to rise as high as
then I bag the bushful.
If you mark a city park of

Ches.

cred it and appearance, Pray pursue the pathway of a pushful perseverance!
exquisite appearance, That is just the product of a pushful perseverance.

22030 o.h.
CHORUS.

Push-ful, push-ful, let us all be push-ful. First we land the bird in hand, and
Push-ful, push-ful, let us all be push-ful. First we land the bird in hand, and

then we'll bag the bush-ful, If you'd try to rise as high in
then we'll bag the bush-ful, If you mark a ci-ty park of

t credit and ap-pear-ance, Pray pur-sue the path-way of a
ex quis ite ap-pear-ance, That is all the pro-duct of a

push-ful per-se-ve-rance, 2. Then I
push-ful per-se-ve-rance, 3. Now by

CHESTERTON.
efforts well directed, I was very soon elected. As a former friend at present are sarcastic and unpleasant. When they

member of the British Parliament, And my see that I am going in to win, I ig-

labours were so hearty. That the leaders of my party turned the more their aimless chatter. For I know it doesn't matter, And I

other people out, and in they went! But their stand up for the Empire thick and thin! I'm de.

22038 O.H.
police quixotic Seemed to me unpatriotic, And I announced in songs and sermons By the French and by the Germans, For my

viewed them with considerable doubt; And in monstrous Mephistophelean aims, But I

rows with foreign nations They were seized with perturbations; As I let them go on writing, For I find when two are fighting It is

couldn't push them in, I pushed them out! not the one who wins who calls the names!
Push - ful, push - ful, I'm so ve - ry push - ful.
Push - ful, push - ful, I'm so ve - ry push - ful.

First I land the bird in hand, and then I bag the bush - ful.
First I land the bird in hand, and then I bag the bush - ful.

At the next e - lec - tion there was quite a sweep - ing clear - ance.
If the foes of Bri - tain make a sud - den dis - ap - pear - ance,

That was all the pro - duct of my push - ful per - se - ve - rance.
That is all the pro - duct of my push - ful per - se - ve - rance.
CHORUS.

Pushful, pushful, let us all be pushful, First we land the bird in hand, and

then we'll bag the bushful! At the next election there was

quite a sweeping clearance, That was all the product of a

pushful perseverance! pushful perseverance!

4. Thou my
QUARTET: (Lady Violet, Jo, Guy and Ronald.)
"OUR MARRIAGE LINES."

Words by
ADRIAN ROSS.

Music by
IVAN GARYLL.

Violet.

Piano.

VIOLET.

Our marriage lines! Our

VIO. marriage lines! The magic in those simple signs Can make our life a heaven.

RGN. Can

GUY. Can

JO. Can
VIO.
make our life a heaven!

RON.
make our life a heaven! How dear to bridegroom and bride That costly duty.

guy.
make our life a heaven!

Jo.
make our life a heaven!

110.
That cost but two and.

Ron.
certified, That cost but two and seven, That cost but two and.

Guy.
That cost but two and.

Jo.
That cost but two and.

22038
VIO.  
sevent!

RON.  
so'ven! We're married now, though not a vow was said in state-ly

GUY.  
so'ven! We're married now, though not a vow was said in state-ly

JO.  
se'ven!

VIO.  
And you're no more a bach-e-lor, And I'm no more a

RON.  
min-ster.

GUY.  
min-ster.

JO.  
And you're no more a bach-e-lor, And I'm no more a

22038
marriage lines, oh! marriage lines. What fond romance around you twines! We

Would not give for a frie's mines. Our marriage lines, Our marriage lines! We

Ding! Ding! Ding! Ding!

Dong! Dong! Dong! Dong!
to treasure them in rapture and On whose change that writ ten bond For

Ding! Ding! Ding! For

Dong! Dong! Dong! Dong! Dong! For

all the bonds of steel "com bines—Our marriage, marriage lines!"
kept our hearts a-sunder!

kept our hearts a-sunder! Some words he said, some fees he took. He

kept our hearts a-sunder!

And

And

made some entries in a book, And worked the happy wonder— And

And

22038
when his term of office ends, We hope to see his grateful friends Pre.

Ding! Ding! Ding! Pre.

Dong! Dong! Dong! Dong! Pre.

sent him with a motor car, That Registrar.

sent him with a motor car, That Registrar.

sent him with a motor car, That Registrar.

sent him with a motor car, That Registrar.
SONG.—(Meakin) and CHORUS.

"I DO ALL THE DIRTY WORK."

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Moderato.

Meakin.

Piano.

Meak.  a ma, kers who try to run a gar, den, Can ne, ver guess where all the work that's
    some of you are fool, ish and o, man, tie, And with your bless ed love af, fairs em.

Meak.  dir, ty les. You talk a lot, but beg gis of your par, dou, You have n't
    ploy yourselves. Al though at times you near, ly drive me fan, tie, I al, ways

Meak.  had to dig, or drain, or for ti, nie. You're so re gh, ty proud, you know,
    try and help you to en joy yoursel ves. Ma ny, ma ny times have I
MEAN.

When you plant a seed, or so,
Carried notes up on the fly.

We can use spade and trowel, too!
We'll have some for you presently!

We can use spade and trowel, too!
We'll have some for you presently!

MEAN.

If your fingers you should mess,
Off you run in great distress,
Half-a-crown I get from you,
That ain't very much, it's true,

For some soap, and a
Still you smile very

CHO.

For some soap, and a
Still you smile very

For some soap, and a
Still you smile very
But I do all the dirty work.
Oh, I do all the dirty work!

You never
You never
You never

You never
You never
You never

dim:

I never shirk the dirty work.
I never shirk the dirty work! All sorts of jobs I am

shirk, shirk
shirk, shirk
shirk, shirk,
root up all the weeds, And I nurse them bloom, in little seeds. And
called up on to do, So that maid and man may bill and coo. If

when they just begin to sprout
there should come a wedding day,

Then round about, Then couples gay,

Then round about, Then couples gay,

Then round about,

Then couples gay,

out. I chase the grubs from the corners where they lurk, For

They quite forget, as they nod and bow and smirk, That
I do all the dirty work.
I did all the dirty work!

Yes! you do all the dirty work.

I never shirk,
I never shirk,

You never shirk the dirty work.
You never shirk the dirty work.
You never shirk the dirty work.
You never shirk the dirty work.
You never shirk the dirty work.
You never shirk the dirty work.

All
dig and drain, and you root up all the weeds, And you nurse them bloom in little tile
sorts of jobs you are called upon to do, So that maid and man may bill and

I thin them
Then couples

seeds. And when they just begin to sprout,

cho.

seeds. And when they just begin to sprout,

cho.

seeds. And when they just begin to sprout,
MEAN.

out, gay.

Then round a bout you thin them out, You chase the grubs from the
Then cou. ples gay will drive a way, They quite for get as they

CHO.

Then round a bout you thin them out, You chase the grubs from the
Then cou. ples gay will drive a way, They quite for get as they
Then round a bout you thin them out, You chase the grubs from the
Then cou. ples gay will drive a way, They quite for get as they

corners where they lurk, For you do all the dirty work!

nod and bow and smirk, That I do all the dirty work!

22038
No. 8.

DUET. (Caroline and Meakin.)

"FANCIES"

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegretto.

Caroline.

\[ \text{The} \]

\[ \text{The} \]

Piano.

\[ mf \]

\[ p \]

CAR.

cuckoo is calling a load to his mate, The turtle dove coos in its

\[ \text{nest}; \quad \text{And oh! I am longing to meet with my love, Whose} \]

\[ \text{nest!} \]

220580.
photo. lies hid in my breast. Ah, will he be tender and
Her breast!

loving and sweet, To one so unworthy as me. And

fondle me much as I sit at his feet, Or sometimes, perhaps on his

knee! Sometimes, perhaps on his knee!
Tempo di Valse.

Life is a pudding. Love is a plum.

Into my brain, Now and again, Fancies like this will come.

Often I wonder, Hour after hour,

When with my thumb I pull out a plum, Will it be sweet or sour?
sunbeams are wooing with tender caress

The blossoms that aren't in the shade.

The dragonfly, in an extravagant dress, keeps buzzing a sweet serenade.

There's
There's love in your heart and there's love on the breeze,
There's love 'midst the flowers that bloom;
There's love 'neath the shade of the whispering trees,
Oh, love takes up far too much room!
Tempo di Valse.

BOTH.

Life is an omelet; Love is an egg.

BOTH.

Oh what a true Practical view, Listen to me, I beg.

BOTH.

Excellent cooking Will not avail.

BOTH.

All will depend On this in the end, Is the egg fresh or stale?

22038 o.
Words by
ADRIAN ROSS.
86

Given for our labour and invention, Quite a

number of us rise To the honour of a prize, And the

rest have each an honourable mention Some have

220380
Presentation spades, Trowels, too, with plated blades.

There are tinsie copper cans for holding water.

Prizes ranging up to the College silver cup.
rise To the honour of a prize, And the rest have each an
honourable mention. Quite a number of us rise To a
prize.
SONG. (Zaccary.)
"FROM FAR PERU."

Zaccary.

Piano.

ZACCARY.
I've travelled far where panthers are.

ZAC.
Jump on you and catch you! And snakes that twist about your

ZAC.
Wrist And kill you if they scratch you! I've
run for miles from crocodiles, That came with jaws ex-

ented; But I have brought the flower I sought. The

or. chid rare and splen. did!

Ahh!

Ahh!

Ahh!
In the wilds of far Peru,

It was there the orchid grew!

Where the
Vampire bats flew through the vapours of blue, in the woods of far Peru.

In the wilds of far Peru.
ZAC.

Where the vampire bats flew Through the vapours of blue, In the

CHO.

Where the vampire bats flew Through the vapours of blue, In the

Where the vampire bats flew Through the vapours of blue, In the

Where the vampire bats flew Through the vapours of blue, In the
tackled me! At dawn and dark Peruvian bark I
heard as bloodhounds tracked me! I climbed for weeks the icy peaks. And reached the top a victor, And

lastly, I was saved lewed by A monstrous boa con.
ZAC.  
He had room in, side for two.

But my

CHO.

traw, el  I drew.  And I dug my way through To the light of the Po.
In the wilds of far Peru!

oo.

He had room inside for two!
ZAC.

But my trowel I drew, and I dug my way

CHORUS.

But his trowel he drew, and he dug his way

ZAC.

through To the light of far Peru!

CHORUS.

through To the light of far Peru!
SONG (Caroline.) and CHORUS.

"ADVERTISEMENTs."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

No.11

Allegro.

Caroline.

Piano.

CAR.

1. I was tired of living single, Never putting up the banns,
2. When they called it summer late ly, I was on a seaside trip.

CAR.

Id a heart that longed to mingle With a suitable young man.
And I wanted very greatly To enjoy a quiet dip.
But my love remain'd internal, In my heaving
I'd a thing dress of flannel, And the folks that

bo - som pent, Till I no - ti'd in a jour - nal
sold it said I could swim across the Channel,

(Spoken.)

Such a nice ad - ver - tise - ment! Well, it
And it wouldn't turn a thread. Well, it

seems a bit of all right, Just a bit of all right.
seemed a bit of all right, Just a bit of all right.
CAR.

He has ev'ry thing to make a wife con-

So I gaily put it on, and in I

tent. But this photographic art Of ten
went. But when I came out and dressed, It was

leaves you in the carte, When the goods aren't
like a baby's vest, Which was not quite

CHORUS.

up to the advertisement! Well, it
nice as an advertisement! Well, it

22088 o.
It seems a bit of all right, just a bit of all right.

He has every thing to make a wife content. But this
So she gaily put it on and in she went. But when

Photographic art. Often leaves you in the carte. When the
She came out and dressed, it was like a baby's vest, Which was

Goods aren't up to the advertisement!
Not quite up to the advertisement!
CAROLINE.

3. I was told that my complexion
4. I was walking out one morning
5. There's a new straight-fronted corset

Wasn't worthy of my fate, So I took it
In a meditative mood, When I saw a
That is billed on every wall; Fashion papers

For correction To a Beauty Doctor's place,
post er warning Folks to take a patent food!
will endorse it As the very best of all.
She massaged me with her honeysuckles, Said my cheeks were
It was light and satisfying, Mixed with butter.
Well, I thought it was à rigueur To avoid all

Very thin. But her "Bloom of Honey-suckles"
Jam or cream, And you found that after trying
Embonpoint, So I'd have the Yankee figure

(Spoken.)
Was the stuff for rubbing in! Well, it
You could jump the widest stream! Well, it
With a sort of overhang! Well, it

Seemed a bit of all right, Just a bit of all right.
Seemed a bit of all right, Just a bit of all right.
Seemed a bit of all right, Just a bit of all right.

22038 o.s.
It was something soapy, with a pleasant
So a little fortune on that food I
I was straight in front as far as all that
scent. It would clear my skin, she said.
spent: When I tried to take a leap I went
But I didn't bear in mind How it went

It cleared it off my head, And she don't quote
over in a heap, And the boys said,
made me look behind, Like an airbal.

me in her advertisement! Well, it
Oh! what an advertisement! Well, it
loon with an advertisement! Well, it

22038 O. B.
seemed a bit of all right, just a bit of all right.
seemed a bit of all right, just a bit of all right.
seemed a bit of all right, just a bit of all right.

It was some-thing soap-y, with a pleasant scent. It would
So a little fortune on that food she spent; When the
She was straight in breast as far as all that went; But she

clear her skin, she said, but it cleared it off her head. And she
tried to take a leap, She went over in a heap. And the
didn't bear in mind How it made her look behind, Like an

don't quote her in her advertise-ment!
boys said, Oh! what an advertise-ment!
air-balloon with an advertise-ment!
FINALE ACT I.

Words by
ADRIAN ROSS.

Allegro moderato.

Music by
IVAN CARYLL.

SOP.
What a most romantic history! Solving all the recent mystery!

TEN.
What a most romantic history! Solving all the recent mystery!

BASS.
What a most romantic history! Solving all the recent mystery!
Let us send our fairest one a-way, let us send our fairest one a-way.

Cheering her with heart and voice!
Cheer-ing her with heart and voice, Cheer-ing her with heart and

Tempo di Valse.

voice!

voice!

voice!
Now you must not wait. But away to the station, For the

I'll be rich and great. By this last operation! I have

Just a moment wait. For a full explanation, We're in.

Just a moment wait. For a full explanation, We will

You must stay and wait. I'm in such perturbation, Or as

Now we will not wait. But away to the station! For we

Now you must not wait. But away to the station. It is

Now you must not wait. But away to the station. It is

Now you must not wait. But away to the station. It is

22038 0.
time's too late For our congratulation! You can
served my state, I'm the pride of my nation! And there's

volved by fate In a odd complication! There's the

soon relate All his vile operation! For he

sure as fate I shall get palpitation! Do not

loathe and hate Their absurd exultation! But they

far too late For a long explanation! At a

far too late For a long explanation! At a

far too late For a long explanation! At a
not delay. For the sake of the nation. Though you're more to pay, 'tis a sure expectation. I can
deuce to pay When each friend and relation Gets us stole away What, in my expectation, Made me
go away. From my fond admiration; If you shall not say They're the best of our nation. We will future date. We will pay salutation. But you
future date. We will pay salutation. But you
sent away On your bright wedding day! Now you

safely say This is my lucky day! I'll be

mixed this way On our bright wedding day! Just a

hope to say This is my wedding day! Just a

like, you may Name our bright wedding day! You must

steal away C'est af frous chérie. Now we

cannot stay On your bright wedding day! Now you

cannot stay On your bright wedding day! Now you

cannot stay On your bright wedding day! Now you
must not wait. But away to the
rich and great. By this last opera
moment wait. For a full explanation
moment wait. For a full explanation
stay and wait. I'm in such perturbation
will not wait. But away to the
must not wait. But away to the
must not wait. But away to the
must not wait. But away to the

22038 o.
station! For the time's too late — For our

station! I have served my state, I'm the

station! We're involved by fate — In a

station! He will soon relate — All his

station! Or as sure as fate — I shall

station! For we loathe and hate — Their ab.

station! It is far too late — For a

station! It is far too late — For a

station! It is far too late — For a
congratulation! You cannot do.

pride of my nation! And there's more to

odd complication! There's the douse to

vile operation! For he stole a

got palpitation! Do not go a

surd exultation! But they shall not

long explanation! At a future

long explanation! At a future

long explanation! At a future
lay For the sake of the na tion, Though you're pay, It's a sure expec ta tion, I can pay When each friend and re la tion Gets us

way What, in my expec ta tion, Made me way From my fond ad mi ra tion, If you say They're the best of the na tion. We will date We will pay salu ta tion, But you date We will pay salu ta tion, But you
sent a way __ On your bright wedding day.

safely say __ This is my wedding day.

mixed this way __ On our bright wedding day.

hope to say __ This is my wedding day.

like you may __ Name our bright wedding day.

steal a way __ Cet te si freue __ or - chi - die.

cannot stay __ On your bright wedding day.

cannot stay __ On your bright wedding day.

cannot stay __ On your bright wedding day.
.bye once more, And may your trip be sunny, To the Southern shore we

speed away! And we hope you'll find the Carni-

22038 o.
Act II.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro vivace.

Piano.

22038 o.
Up and down, over the town,

Chor. Motley and merriment speed along, every one

Well comes the fun, nobody cares what is right or wrong.
Just for today, Folly is king!

Let us be gay, That is the thing!

Just for today, to-day, Let us be gay, be

Just for today, to-day, Let us be gay, be

22038 o.
Gay, Oh! up and down, Over the town.
Gay, Oh! up and down, Over the town.
Gay, Oh! up and down, Over the town.
Gay, Oh! up and down, Over the town.

Merry and merriment speed a long, Every one.
Merry and merriment speed a long, Every one.
Merry and merriment speed a long, Every one.
Merry and merriment speed a long, Every one.

Well, comes the fun, Nobody cares what is right or wrong.
Well, comes the fun, Nobody cares what is right or wrong.
Well, comes the fun, Nobody cares what is right or wrong.
Well, comes the fun, Nobody cares what is right or wrong.
Nobody cares what is right or wrong.

Nobody cares what is right or wrong.

Nobody cares what is right or wrong.
want no permission to banish hence. The faintest suspicion of

want no permission to banish hence. The faintest suspicion of

La, la, la, la, la, la, la, la,

common sense.

common sense.

Your friends and relations no

Your friends and relations no
Up and down, Over the town, Motor and merchant speed along.

Every one welcomes the fun, Nobody cares what is right or wrong.
DANCE.

"PAS DE TROIS."

Music by
LIONEL MONCKTON.

[Music notation image]
NO. 14.

SONG (Caroline) and CHORUS.

"FANCY DRESS."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro moderato.

Caroline.

Piano.

Caroline.

1. I've a passion for fancy dress, More or less!
2. I would dress like a girl of mark, Joan of Arc!
CHORUS.  

More or less!  I look sweet as a shepherdess.  That's Joan of Arc!  Riding out in St. James' Park.  And

CAR.  

made by a Dresden potter.  I have ribbons in waving a flowing banner!  I'd have armour in

CAR.  

bows and knots,  Lots and lots!  Lots and lots!  Lovely taste,  Highly chased,  Highly chased!

CHORUS.  

Like Elizabeth, Queen of Scots, When it pinched me about the waist, I'd

CAROLINE.  

22038 o.
CAR.

O· li· ver Cröm· well shot her! Oh, on· ly fan· cy,
loos· en it with a span· ner. Oh, on· ly fan· cy,

CAR.

fan· cy dress, Fan· cy me as Good Queen Bess!
what a lark! Fan· cy me as Joan of Arc!

CAR.

On· ly I ne· ver could get my breath With a waist like Queen E.
I should have ne· ver a bruise or scar If I fell be· neath a

CAR.

Chorus.

li· za· beth! On· ly fan· cy, fan· cy dress!
mo· tor car! On· ly fan· cy, what a lark!

22038 ø.
Fancy her as Good Queen Bess!
Only she never could
Fancy her as Joan of Arc!
She would have never a

get her breath with a waist like Queen

 bruise or scar if she fell beneath a

beth!

carl!

22038 o.
CAROLINE.

3. I might dress as the Empress Queen,
        Josepheine!
4. There's a dress I could wear, I'm sure,
        Pompadour,

CHORUS.

Josepheine!
When a maiden of seventeen To
Pompadour!
As she looked in her odd amour With

CAR.

Julius Caesar wedded!
Alfred, the Young Pretender!
I could put on an
I'd have hoops that would

CAR.

Empire gown, Quite low down!
stand a bout Five feet out!
Quite low down!
Five feet out!

22038 o.
CAROLINE.

And the beautiful ruby crown She wore when she was be-

Making people look rather stout, Unless they are tall and

headed! Oh, only fancy, don't you know, Fancy me as slender! Oh, only fancy, if you please, Fancy me as

Chorus.

wore my waist just under my arms! Only fancy,
saw me climb on top of a bust! Only fancy,
don't you know,  Fancy her as  Empress Jo!
if you please,  Fancy her as  La Marquise!

Only it wouldn't improve her charms if she wore her waist just
Wouldn't the Cavaliers make a fuss if they saw her climb on

under her armpit
top of a bust

22038 o
No. 15.

SONG (Lady Violet) and CHORUS.

"LITTLE MARY."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Moderato.

Piano.

LADY VIOLET.

1. There's a certain little lady who's already known to fame As Lit-ty

2. I've a jolly sort of uncle who is rather old and stout, it's all thro' the

CHORUS.

As Lit-ty M'ry

Thro' Lit-ty M'ry

22038 0.
may not be ro\- \-\- m a n \-\- t i c, yet it's such a pret \- ty name, is Lit \- tle
on \- ly girl he takes with him when e v \- \- e r he goes out, is Lit \- tle

Ma \- ry,
Ma \- ry, CHORUS.

New I
Now he
Is Lit \- tle Ma \- ry.
Is Lit \- tle Ma \- ry.

want you all to know her when I men \- tion her a \- gain. But ex 
does n't buy her di \- a \- monds or sil \- ly things like that, And he

act \- ly who she is it is n't ea \- sy to ex \- plain. Let me 
ne\- ver goes and pur \- ch a \- es a pret \- ty Pa \- ris hat. But he
merely say that baby often has a tiny pain In Little

Mary drives her to a restaurant, And, Oh! she's getting fat, is Little

Mary. Mary! Mary!

CHORUS.

In Little Mary.

Is Little Mary.

con espressione

Dainty Little Mary! She's a fickle but a fascinating

Dainty Little Mary! She's a fickle but a fascinating

fairy. So if baby boy should cry, And you

fairy. And my uncle, with a sigh, Says he'll

22038 o.
Lady V.

want to find out why,  Please enquire of Little Mary.
live for her or die,  He's so fond of Little Mary.

CHORUS.

Mary! Mary! Dainty Little Mary! She's a fickle but a fascinating Mary! Mary! Dainty Little Mary! She's a fickle but a fascinating

CHO.

fairy.  So if baby boy should cry. And you fairy.  And my Uncle, with a sigh, Says he'll

CHO.

want to find out why,  Please enquire of Little Mary.
tive for her or die,  He's so fond of Little Mary.

22038 o.
LADY VIOLET

3. Now mamma is very delicate, as anyone can see, because of

Lady V:

Mary! And it's

CHORUS.

Of Little Mary!

Lady V:

not her fault she's given up her coffee and her tea, It's Little
When we came across the other day the sun was nice and hot, And I quite enjoyed the journey, tho' the steam'er roll'd a lot; But mam-

Oh, I wish I hadn't got A Little
Lady V.

Mary. Mary! Mary!

CHORUS.

A Little Mary.

con espressione

Lady V.

Dainty Little Mary, She's a fickle but a fascinating

fairy. When you're crossing o'er the Channel, you must

wrap her up in flannel; Oh, take care of Little Mary.
Chorus.

Mary! Mary! Dainty Little Mary! She's a fickle but a fascinating

Choir.

fairy. When you're crossing over the Channel, you must

Choir.

wrap her up in flannel. Oh, take care of Little Mary.
DUET (Guy and Meakin.)

"THE UNEMPLOYED."

Words by
GEORGE GROSSMITH JUN.

Piano.

Music by
IVAN CARYLL.

1. We're true Brit.ish la bour.ers hon.est and free, but a.

2. We was mending a hole in the roof of a house at

- las, we are both un em ployed. It's not the least use of us mid.night, one eve ning last year; And I hap.pened to car ry some
try. ing to work, for the "cop. pers" at once get an. noyed. They
fa. mi. ly plate that be. long to my poor Mo. ther dear. A po.

shove us in gaol with. out a kind word, and I'm cer. tain there's
lice man come up with a bor. ri. ble face I gave it just

no luck a. bout. For the mo. ment we both of us get set. tied
one or two rubs. What was the re. sult? Twelve bright sum. mer
down, I'm bleat if they don't let us out. When will jus. tice be
months, wasted in Worm. wood Scrubbs. When will jus. tice be
Where's their bread? Why don't they allow us to earn our own
Oh, here we're shivering out in the

bread. It's much enjoyment To ask for employment And
rain, And both of our sisters, Are passive sisters, And

only get work instead!
Mother's got married again.

22038 c.
Morn'g last win'ter we asked an old lady who lives at a house close to
day we was starving, no mor - vel of food we had tock'd for a hour or

here, For a small drop of some'athing to keep out the cold as we'd
two, When an old gent who no'ticed our pit i ful plight said he'd

both of us come ov er queer, Said she, 'Here's a sho'vei, now
try and see what he could do, We went to his house; He

clear off the snow and you'll both have some nice lem on ade, My
gave us a meal, The sa'lad was all full of oil, We

22038 o.
heart was so brimful of honest disgust—I walked off with her blooming

gave him a pitiful look of reproof and drove straight to the Ca ré Roy.

spade. When will justice be done to England? The

al. When will justice be done to England? We

pure milk of kindness we will not discuss. But we don't want a daily

lay down at night with a sigh and a tear. At Rowton's house, see, We

our Little Mary, it doesn't agree with us.
take off our waistcoats, and dream that the Thames is beer.
SONG. (Zaccary) and CHORUS.

"THE EMPEROR OF SAHARA"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Piano.

ZAC.

I'm monarch of many a

dim.

ZAC.

million, Especially put in frances; My
revenue comes to fabulous sums, My capital bursts the banks!

Though only a common civilian, I mean to do something grand.

By having a throne That's all on my own, And building it up on sand! sand!
Plenty of palms and sand.

Emperor of Saba - ra, Ta - ra - ra, Ta - ra - ra, His Majesty Jacques of lions and blacks, The prince of the present day. I'll rule to the far At -
ZAC.
-ba-ra, Ta-ra-ra, Ta-ra-ra, So

ZAC.
give me room, For Sa-ha-ra boom, The Sa-ha-ra boom-de-

ZAC.
-say.

SOP.
CON.
He's the Em-per-or of Sa-ha-ra, Ta-ra-ra! Ta.

TEN.
He's the Em-per-or of Sa-ha-ra, Ta-ra-ra! Ta.

BASS.
He's the Em-per-or of Sa-ha-ra, Ta-ra-ra! Ta.

220380.
ZAC.

buying a big population, And welcome recruits with

ZAC.

joy! If you would come too, You've nothing to do But

ZAC.

tel.-graph: Sand, Savoy! And ladies of rank and of

ZAC.

station, Had better apply in haste; I

22038 0.
mean to im - port A beau - ti - ful Court, To su - gar the sand - y

waste! waste! Tak-ing them round the waste.

I'm the Em - per - or of Sa - ha - ra, Ta - ra - ra! Ta.

- ra - ra, You'll find you have less to spend up on dress, The climate is built that
way! So toddle along, mis'ra ra! Ta-ra ra, Ta-

ra ra. So give me room for Sa-ha ra boom, The Sa-ha ra boom de.

ay.

So we'll come and see Sa-ha ra, Ta-

So we'll come and see Sa-ha ra, Ta-

So we'll come and see Sa-ha ra, Ta-

22038 o.
ra ra! Ta ra ra, We'll find we have less to spend upon dress, The
ra ra! Ta ra ra, We'll find we have less to spend upon dress, The
ra ra! Ta ra ra, We'll find we have less to spend upon dress, The

climatic built that way. So tod die a long. mis
climatic built that way. So tod die a long. mis
climatic built that way. So tod die a long. mis

22038 0.
DUET. (Ronald and Jo.)

"A-LACK-A-DAY."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Andante.

Jo.

Piano.

1. I never was so thoroughly wretched and
2. For sixty-three hours— I have n't had

Jo.

sad in all my life, Ah me! Ah me!

Ah half a chance to flirt, Ah me! A -
It's

such a nuisance having to travel with someone else's honeymoon's not quite so romantic as foolish folk as

Ah me! A-lack-a-day! A-

Though rudeness as a

We look most at.
general thing I very much explore,
You'll

tragic young pair, As every one agrees,
But

pardon me for mentioning that I find you such a
what's the use in having a "bub" You're not allowed to

RONALD.
bore! I feel the same, but didn't see how I could
squeeze? There's not much fun in having a wife who

Rox. BOTH.
tell you so before. Ah me! A-

won't sit on your knees. Ah me! A -
A last
A last

Allegro.

But we must relieve our feelings just a little, little bit, There are such a lot of
BOTH.

things we want to see. As we

find it rather slow, You and

BOTH.

I had better go on the spree, spree,

BOTH.

spree, spree, spree!

22038 o.
DANCE.

Tempo I

Fine.
DUET (Lady Violet and Zaccary)

"LIZA ANN."

Words by
LESLEY MAYNE.

Music by
LIONEL MONCKTON.

Lady Violet.  Moderato.

Piano.

LADY VIOLET.

1. There's a Yorkshire town, very bleak and brown,
Where your

2. Now there's work to do all the long day through,
And it's

ZACCARY.

Life is not too gay. For the wheels go round with a
Liza does her share. For you must have bread and a

22038 o.
ZAC.

buzzing sound, And the chimneys smoke all day. But
nice warm bed, And you must have clothes to wear. But

LADY VIOLET.

Lady V.

there's a lass in that dull place, Who liv'ens up the neighbours with her
after work there's a time for play, And Liza Ann's a good 'un at a

ZACCARY.

Lady V.

summy little face, And the lads all stare as she
summer holiday, Oh, you should just see her in

ZAC.

Both.

runs a long, When the old mill bell goes ding, ding, dong!
May or June On a nice fine Saturday afternoon!
LADY VIOLET.

Liz - a Ann is a neat young lass, And she's

Lady V.

working up at Briggs - 's mill.

ZACCARY.

Ev - ry morn - ing at six o' clock you can

ZAC.

see her walk - ing up the hill.
LADY VIOLET.

There she goes, with her turn'd up nose! And her

ZACCHABY.

BOTH.

dinner in a nice tin can, Oh, you'll

BOTH.

all of you be mad When you see an o ther lad is a

BOTH.

No 20.

SONG (Guy.)

"BEDELIA"

New Gaiety Version of William Jerome's Song by

GEORGE GROSSMITH Junr

Music by

JEAN SCHWARTZ.

Allegro.

Guy.

Piano.

By arrangement with Shapiro, Bernstein & Co New York and Francis, Day & Hunter, London, W.C.

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$2038 c.
1. There's a charming little lady who's a patron of the play. She goes
2. She declares that Charlie Hawtrey is the only Romeo, She's in homey is by far her fav'rite play, But ad
3. She says that "In Da

Guy.

to the aires every night, and love with Wilson Barret that's a mits that on the whole it's very

Guy.

evry mati - zee. Her litt - tle fact I know. Of his like "The on - ly Way." In

22038 o.
GUY: I name it is Be-de-lia, and I wish she were my own, but her eyes are always on the barograph, and she's now gone out to buy the other. For she loves the 'Honey suckle and the tone, Om! Be-de-lia, can't you half, But she says his Ham-let, But she wants to hear it let the man alone? never made her laugh, sung by Beer-bohm Tree.
REFRAIN.

a tempo

GUY:

Be - de - lia, I'm going to steal yer! Be - de - lia,

Be - de - lia, I'm going to steal yer! Be - de - lia,

Be - de - lia, I'm going to steal yer! Be - de - lia,

Be - de - lia, I'm going to steal yer! Be - de - lia,

You are a Queen! I'll be your Hay - den

next Sat - tur - day, I'll be your Mau - rice

the way is clear, I'll be your Mar - tin

Cof - fin, If you'll be my E - vie Greene,

Far - koa, If you'll be my Ed - na May,

Har - vey, If you'll be my Lou - ie Freear.

Say some thing sweet, Be - de - lia,

Be kind to me, Be - de - lia,

For you, my sweet Be - de - lia,
GUY.

Your voice I want to hear,
I've got a pain just here,
I've waited half the year,
Oh! Be-de- lia, e- lia,

GUY.

e- lia, I've made up my mind to steal yer, steal yer, Steal yer, Be de- lia,

GUY.

dear! Be dear!

22038 o.
No. 21.

SONG. — (Jo)

"I MUST PROPOSE TO YOU."

Words and Music by

PAUL A. RUBENS.

Very slowly.

I've been waiting for some sort of sign
That you want this little heart of mine:
Dail - y, week - ly, hum - bly, mock - ly.
I've been waiting, won't you answer? Love is blind, but I can plainly see you are really quite in love with me. I love you, dear. That you know, dear! Won't you say one word?
REFRAIN. very slowly and softly.

You're fond of me I know, And I'm fond of you;

What is the only thing for us two to do?

If you do not propose what you mean to do,

I must propose to you...
Lively.

Don't you think you're just the least unkind.

Though I beg you fondly, you don't mind.

Sweetly, gently, innocently.

I implore you, don't ignore me.
Won't you, please, find me an answer soon?

Shall it be the end of May, or June?

Must you grieve me, Won't you leave me——

Time to order things!
REFRAIN. very slowly and softly.

You're fond of me I know, And I'm fond of you;

What is the only thing for us two to do?

If you do not propose What you mean to do,

I must propose to you.
Very slowly.
No 22.  

CHORUS.

Words by  
ADRIAN ROSS.  

Music by  
LIONEL MONKTON.

Chorus.  

Piano.  

We are going to the Ball all in white,  

For the crown of Carnival is to night;  

22038 o.
We're in white below, But we go, we go In the
glowing Domino, Domino
We are going to the Ball All in white.
For the crown of Carnival is tonight.
To the measures of the music As they rise and
cresc.

dim:

full, stepping light, stepping light, to the bright,
dim:

white ball.
No 23.

SONG.—(Thisbe.)

"ROSE-A-RUBIE."

Written and Composed by

BERNARD ROLT.

Allegro moderato.

Thisbe.

\[\text{music notation}\]

Piano.

\[\text{music notation}\]

There's a girl I

want you all to know, Rose-a-Rubie is her name.

Just because her skin is pink and snow.

22035 o.
And her lips are like a flame.
All night long, when...

Ever she's the chance,
She'll get out and go and play.
All the boys want her to dance.

This is what you hear them say:

204
(2nd time ad lib. with Chorus.)

Rose-a-Rubie, D'you mean to dance tonight? The bands a-playin', and the feet move light. All the other boys and girls are there. And if you are not ready, Do bet Steal out softly. We

22038 o.
haven't far to go, and bring your slippers with the pointed toe. When you start tripping, it's simply tripping. Come along, my Rose-a-Ru-

1. ble. 2. ble. sempre legato

22038 o.
In and out shell pirouette and whirl.

Pianissimo

Holding up her pretty gown.

Much more like a feather than a girl,

Or a piece of this tie down.

22083 o.
If she comes to London, bye and bye,

When you see her fresh and sweet,

Everybody one of you will sigh—

Kneeling at her dainty feet;
Rose - a - Ruble, D'you mean to dance to - night? The bands a - play - in', and the feet move light.

All the other boys and girls are there, And if you are not rea - dy, Do be!
Steal out softly, we haven't far to go. And
bring your slippers with the pointed too. When
you start tripping, it's simply tripping.

Come along, my Rose-a-Rubie.
OCTET.
"OFF TO THE BALL"

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Allegro.

Mearin.

Oh dear! have you heard of it? There's a ball we
ZELIE.

Ought to see, I knew not a word of it,

DE CASS.

Tell me what it is to be! All white

—you must wear at it, Please yourself about the rest!

CAROLINE.

Then I will be there at it, I'm already

22038 o.
un - der - dress'd!

We're go - ing to see the fa - mous ball In

white, to - night! We hope they will think of

send - ing all the right in - vite!
Many a girl is sure to go, Dressed as a fleecy flake of snow, Won't she be melted then you know, Not quite, to-night! I'll go as a moon-beam all as lant, so bright And light! And
Hell as a big white elephant, All right and tight.

I'll be a plaster cast or bust,

I'll be a miller white as dust, She'll be a miller's daughter, just tonight, in white!
ZELIE.

Oh my! how delightful.

FRON. & MER.

I shall flirt with all the men! Some girls will be frightfully

ZAC.

Jealous if they see you then! I'll take the Prince, see on,

LYDIA.

That's the sort to touch my heart! Come then, get your dress on,

22028 0
Or we all shall miss the start!

We're off to the great and splendid ball To...

The cream and the crown of Carnival. When quite at height!
Some will be dress'd as White Hos.sars, All o. ver rib. bons,
lace and stars, Ga.liant and gor. geous sons of Mars, Who
fight at sight! In | Shetl go as a can- dle
with a wick A. light to. nigh. Then
I'll be the chimney, a candlestick, what bright delight!
I'll be a summer cloud of dew,
Up in a sky extremely blue, possibly that may just show through The white to-night.
No 25.

Chorus — Bal Blanc.

"Carnival is nearly ended!"

Music by Lionel Monckton.

Words by Adrian Ross.

Allegro.

Piano.

Car ni val is near ly end ed. Now we drop our co lors splen did,
And to-night dance in white, Blue for innocence intended.

Dance until the room is reeling, And the lights around the ceiling.

Are like you, dancing too, Gliding, leaping, whirling, wheeling.

22038
Vlan! et dan. sons au bal blanc, Vlan au bal blanc du

CRO.

Vlan! et dan. sons au bal blanc, Vlan au bal blanc du

CRO. Carnaval Vlan! et dan. sons au bal blanc,

CRO. Carnaval Vlan! et dan. sons au bal blanc,

CRO. Carnaval Vlan! et dan. sons au bal blanc,

CRO. Carnaval Vlan! et dan. sons au bal blanc,

CRO. Au bal blanc du Carnaval Vlan! et dan. sons

CRO. Au bal blanc du Carnaval Vlan! et dan. sons

CRO. Au bal blanc du Carnaval Vlan! et dan. sons

CRO. Au bal blanc du Carnaval Vlan! et dan. sons

22038
Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

DUET- (Jo and Guy.)
"WALTZING."

Jo.

Piano.

Jo.

When I go to a ball, although I'm the keenest of the dancers, I sit still through a dull quadrille. And I simply loathe the lan.ors! I re.

22038 o.
treat from the pol...za beat. For I mov...er can keep in it. When it

halts, and they start a waltz, I am on it in a min...ute!

Tempo di Valse

Both.

Waltzing, waltzing.

Swing...ing in time to...gether. Do not stop

22038 o.
Till you drop, or the music halts.

Swaying, saying Something about the

weather, Never mind what, Chilly or hot,

That is the way we waltz.

Waltzing.

Waltzing.

Waltzing.
CHO.

- ing, Say - ing some - thing a - bout the

- ing, Say - ing some - thing a - bout the

- ing, Say - ing some - thing a - bout the

CHO.

wea - ther, Ne ver mind what, Chil - ly or

wea - ther, Ne ver mind what, Chil - ly or

wea - ther, Ne ver mind what, Chil - ly or

CHO.

hot, That is the way we waltz.

hot, That is the way we waltz.

hot, That is the way we waltz.

22038 3.
NO. 27.  

SONG (Lady Violet.) and CHORUS.

"COME ALONG WITH ME."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegretto.

Lady Violet.

Piano.

LADY VIOLET.

1. When I was extremely small, Only three or four,
2. I was at a school while young, With a garden fair,
Lady V.
I did nothing wrong at all
For a week or more,
Rosy apples overhung,
From the orchard there,

Lady V.
Auntie brought my cloak and hood,
But we knew they must belong
To the other side,

Lady V.
Saying, you have been so good,
So to gather them was wrong,
Yet I fear we tried. When we

Lady V.
go with you, To the Zoo! Zoo, Zoo.
went to play, Some one used to say:

22088 0.
Come along with me, To the Zoo, dear;
Come along with me, By the wall, dear;

Elephants you'll see, Great big bears and tigers,
Nobody you'll see, I hear Mam'selle snoring.

We will have some tea, Tea for two, dear!
You can reach the tree, You're so tall, dear;

You've been a good little girl, So come along with me!
Apples are just getting ripe, So come along with me!
CHORUS.

Come a long with me, To the Zoo, dear!
Come a long with me, By the wall, dear!

CHO.

Elephants you'll see, Great big bears and tigers,
No body will see, I hear Mam' selle snoring.

CHO.

We will have some tea, Tea for two, dear.
You can reach the tree, You're so tall, dear;

CHO.

You've been a good little girl, So come along with me!
Apples are just getting ripe, So come along with me!
LADY VIOLET.

3. When I grew an

Older girl, Eager for romance,
Lady V.

I was in a perfect whirl At my first big dance!

One young man whose eyes were dark, Look'd extremely nice,

And I meet him in the Park Only once or twice! But I

turn'd so red When one day he said,
Lady V.

Come along with me, Will you not, dear?

Lady V.

Married we will be, Then go honey-moon ing.

Lady V.

Italy we'll see, That's the spot, dear!

Lady V.

You've been a good little girl, So come along with me.
CHORUS.

Come along with me, Will you not, dear?

CHOR.

Married we will be, Then go honey-mooning;

CHOR.

Italy we'll see, That's the spot, dear!

CHOR.

You've been a good little girl, So come along with me!
No. 28  
FINALE ACT II.

Words by
ADRIAN ROSS.

Music by
IVAN CARULL and LIONEL MONCKTON.

Chorus.

At the fancy,

Piano.

f
c

CHO.

fancy ball,  Happiness has come to all,

CHO.

So we may hope that in any case You're contented with the
orchid chase

At the fancy, fancy ball,

Happiness has come to all, So we may hope that in

any case You're satisfied with the

orchid chase! So we
join in a ta-ra-ra, Ta-ra-ra, Ta-ra-ra, And merrily sing, "Long life to the King, And
Pres-dent Lou-bett!" Till we're dry as the Sa-
ha-re, Ta-ra-ra, Ta-ra-ra, We'll
dis. si. pate gloom with Ta. ra. boom. With Ta. ra. boom. de.

av.

22038 O. H.  

END OF OPERA.
MAUDE VALERIE WHITE
"To be beloved"
"Land of the Almond Blossom"
"Canzone di Tournina"

FLORENCE AYLWARD
"Love's Question"
"Shepherds' Lullaby"
"Roses of England"
"Love's Anuluit (Two Songs)"
"At Rest" and "Each Rose" (Two Songs)

TERESA DEL RIGIO
"Life's Recompense"
"Happy Song"
"Where love has been"
"A Song of Gladness"
"Les Larmes (Texas)"
"Rest thee, sad heart"

GUY D'ARDELLOT
"A Lonely Way"
"Out of the Darkness"
"When you speak to me"
"Two Days"
"I hid my love"
"Because"
"Afterwards, Love"
"I know a lovely garden"

LIZA LEHMANN
"In the Tassel-time of Spring"
"Sonn's Blossom"

IRENE WENIAWSKA
"Denholm Dean"

FRANCES ALLITSEN
"The Sovereignty of God"

JEANNE MALCOLM
"Soldier and Slave"

LILIAS GREEN
"Love's Secret"

BERNARD BOLT
"Red Admiral (A Butterfly Song)"
"An Old Story"
"Dear Night"

BERNARD NEWTON
"Love's Echo"

Q. VILLA
"Violet Eyes"

PAUL A. BURENS
"Two Songs from the Chinese"
1. "The Lament of Lien-Mei"
2. "A Song of Love"
3. "A Crown for each Cross"

W. H. SQUIRE
"Three for Jack"
"The Jolly Sailor"
"The Old Black Mare"
"A Little Prayer"
"Love's Awakening"
"In sympathy"

FRANK LEONI
"Little Songs"
1. "The Birt of Morn" (1/6 net)
2. "The Wedding Day"
3. "Jeanne Fillette" (Love while you may)
4. "The Passing Cloud"
5. "The Retreat"

EDWARD GERMAN
"Love is meant to make us glad"
"A Fancy" and "Heigh Ho" (Two Lyrics)"
"The Yeomen of England"
"O Peaceful England"

HEMMAN LÖHR
"The Crown of England"
"The Littie Irish Girl"
"A Soldier or a Sailor"
"A Nelson's gone a-sailing"
"Two Little Irish Songs"
1. "To my First Love"
2. "You'd better ask me"

NOEL JOHNSON
"Oh, happy world"
"Wind of the Western Sea"
"Sea Swallows"
"I told the roses"
"Purple Passion"
"Two Songs (First Set)"
1. "The Rose"
2. "The River and the Sea"

GEORGE H. CLUTSAM
"Rose of Ipanahan"
"The Stars are with the Voyager"
"Country Wedding Song"
"Suppose" and "From the wondrous Eyes" (Two Songs)
"You pretty Rose"
"Vanity Fair"
"A Cradle Song"
"A Folk Song"

GEORGE S. ASPINALL
"Sweet Mary"

HARRY PARKIN
"At the Gate"

GUSTAV VON HOLST
"Dewy Roses"

ELLEN COWDELL
"Maytime"

C. MURDOCH MILLER
"O Fountain of Danubia"

ALFRED PRATT
"Song of the Windmill"

HAROLD LONSDALE
"Love's Afternoon"
"Summer's in the world to-day"

ROBERT CONINGBY CLARK
"London Town"

FRANK LAMBERT
"My Lady Jane"
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<td>Pianoforte Solo</td>
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**Vocal Music.**

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<tr>
<td>Pearl of Sweet Ceylon. (In A and C)</td>
<td>Mr. C. Hayden-Coffin</td>
<td>2 0</td>
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<tr>
<td>My Dear Little Cingalee. (In C and D)</td>
<td>Mr. C. Hayden-Coffin</td>
<td>2 0</td>
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<tr>
<td>My heart's at your feet.</td>
<td>Miss Isabel Jay</td>
<td>2 0</td>
</tr>
<tr>
<td>A Happy New Year.</td>
<td>Mr. Rutland Barrington</td>
<td>2 0</td>
</tr>
<tr>
<td>My Cinnamon Tree.</td>
<td>Miss Sybil Arundale</td>
<td>2 0</td>
</tr>
<tr>
<td>There's nothing much more to say.</td>
<td>Mr. Rutland Barrington</td>
<td>2 0</td>
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<tr>
<td>Sloe Eyes. (In C mi and D mi)</td>
<td>Miss Sybil Arundale</td>
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<tr>
<td>She's all right.</td>
<td>Miss Gracie Leigh</td>
<td>2 0</td>
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<tr>
<td>The Wonderful English Pot.</td>
<td>Mr. Huntley Wright</td>
<td>2 0</td>
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<tr>
<td>Something devilish wrong.</td>
<td>Mr. Huntley Wright</td>
<td>2 0</td>
</tr>
<tr>
<td>You and I, and I and you. (In E flat, F, and G.)</td>
<td>Miss Isabel Jay</td>
<td>2 0</td>
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<tr>
<td>True Love Quartet (8vo)</td>
<td>Mr. Rutland Barrington</td>
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<td>Lancers</td>
<td>Ernest Bucalossi</td>
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### Pianoforte Arrangement.

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### Violin and Pianoforte.

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(PHOTOGRAPH)
PIANOFORTE SOLO...
LYRICS...

### Vocal Music

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<tr>
<th>Song</th>
<th>Composer</th>
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<td>The Garden of Love (In E flat and F) Sung by Miss Rosina Brandram</td>
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</tr>
<tr>
<td>The Apple Tree, Sung by Miss Kitty Gordon</td>
<td></td>
<td>net 2.0</td>
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<tr>
<td>The Swing Song (Duet), Sung by Miss Ruth Vincent and Mr. Lawrence Rea</td>
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<td>net 2.0</td>
</tr>
<tr>
<td>While I am waiting, Sung by Miss Ruth Vincent</td>
<td></td>
<td>net 2.0</td>
</tr>
<tr>
<td>Take Estelle and Véronique, Sung by Miss Ruth Vincent</td>
<td></td>
<td>net 2.0</td>
</tr>
<tr>
<td>The Letter Song, Sung by Mr. Lawrence Rea</td>
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### Dance Music

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### Pianoforte Arrangement

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### Violin and Pianoforte

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<tr>
<td>Eric Vaughan's Selection</td>
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### Flute and Pianoforte

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<tr>
<td>Eric Vaughan's Selection</td>
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<td>net 3.0</td>
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