THE DANCING MISTRESS

LIONEL MONCKTON

CHAPPELL
THE DANCING MISTRESS

A New Musical Play

IN THREE ACTS.

BY

JAMES T. TANNER.

LYRICS BY

ADRIAN ROSS AND PERCY GREENBANK.

MUSIC BY

LIONEL MONCKTON.

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THE DANCING MISTRESS

Dramatis Personae.

WIDDICOMBE (Butler at "Down House") ... ... ... ... Mr. JAMES ELAKELEY
LORD LANDALE (otherwise Mr. Viner) ... ... ... ... Mr. F. POPP STAMPER
DUBOIS (An Adventurer financing the Baron) ... ... ... ... Mr. D. J. WILLIAMS
BARON MONTALBA ... ... ... ... ... ... ... ... ... ... Mons. G. CARVEY
BERCHILI (Manager of Grand Hôtel des Alpes) ... ... ... ... Mr. IVAN BERYN
SIGNOR TONELLI (Singing Master at "Down House") ... ... ... ... Mr. ELIOT SKINNER
MONS. ROSEMILUM (A Banker) ... ... ... ... ... ... ... ... Mr. ERNEST A. DOUGLAS

AND

TEDDY CAVANAGH (An Aeropianist) ... ... ... ... ... ... ... Mr. JOSEPH COYNE
JEANIE MCTAVISH ("Tuckwoman" at "Down House") ... ... ... ... Miss GRACIE LEIGH
Mlle. VIRGINIE TOUCHET (French Mistress at "Down House") ... ... ... ... Mlle. M. CAUMONT
BELLA PEACH (Daughter of an Argentine Millionaire) ... ... ... ... Miss ELSIE SPAIN
MISS PINDROP (Principal of "Down House") ... ... ... ... Miss AGNES THOMAS
LADY MARGRAVE ... ... ... ... ... ... ... ... ... ... Miss MAUD CRESSALL
LIL (A Parisienne) ... ... ... ... ... ... ... ... ... ... Miss GINA PALERME

MARGOT (Miss RUTH KENNEDY) ... ... ... ... ... ... Miss ISOBEL ELSOM
PAULA (Miss ANN CLEAVER) ... ... ... ... ... ... Miss KATHLEEN VINCENT
GENIE (Miss GERTRUDE WHITE) ... ... ... ... ... ... Miss GIPSY O'BRIEN
MILLY (Miss Leila GRIFFIN) ... ... ... ... ... ... Miss CLAIRE LYNCH
TENNE (Miss Lillian HADLEY) ... ... ... ... ... ... Miss BETTY OLGAR
RITA (Miss Dorothy DEVERE) ... ... ... ... ... ... Miss FLORA ALLEN
CAMILLE (Miss Yvonne FEZTROV) ... ... ... ... ... ... Miss NORA WADELEY
TOINETTE (Miss HEATHER FEATHERSTONE) ... ... ... ... ... ... Miss MAUDE ASTON

NANCY JOYCE (Dancing Mistress of "Down House") ... ... ... ... ... ... ... Miss GERTIE MILLAR

AND

TOMMY (Miss HEATHER FEATHERSTONE) ... ... LINA (Miss RUTH KENNEDY) ... ... MARY (Miss ANN CLEAVER)

Friends of LIL (Schoolgirls)

NORA (Miss Leila GRIFFIN) ... ... DORA (Miss Lillian HADLEY) ... ... MAY (Miss Dorothy DEVERE)

Jo' (Miss VYONNE FEZTROV) ... ... ALICIA (Miss Yvonne FEZTROV)

Synopsis of Scenery.


Stage Production by Mr. J. A. E. MALONE.

Dances arranged by Mr. FRED FARR. Musical Director, Mr. CARL KIEFERT.
THE DANCING MISTRESS.

MUSICAL NUMBERS.

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Vocal Score.
THE DANCING MISTRESS.

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Act I.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

No. 1.

Allegro.

Piano.

(End of music.)

Copyright, MCMXII, by Chappell & Co Ltd.
CHORUS.
Soprano & Contraltos.

When

Spring comes dancing over the hills, With a fal-la-la and a

fal-la-la-la-la! She calls the golden daffodil, "A-

-wake and dance all day." With a fal-la-la and a
fal-la-la-la-ray! A-wake and dance all day. And breezes woo the

vio-lets blue, And breezes woo the vi-o-lets blue, And

mer-ry blue-bells ring; To wel-come laugh-ing Spring! With a

fal-la-la and a fal-la-la-la-la-la-la-la, Fal-la-la-la-la-la!
Allegretto. SOLO (Miss THORNE)

So Chlo-e, Grow bold-er, Trip o-ver the least! Your

snow-y Young shoul-der No snow-flake will freeze! And Phyl-lis; Pain-

 heart-ed, Come out in the sun; The chill is De-part-ed, The win-

ter is done, is done!
Moderato.

SOLO (Miss Rose)

All your shepherd lovers Have been waiting long,

Through the leafy covers Calls the cuckoo's song!

Ring down the hollow From the trees above;

(Maidens, if you follow You may meet with Love!)

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Maidens if you follow, You may meet with Love.

Tempo I.

So bind your hair in daisy chains With a

fal-la-la and a fal-la-la-la lay! And come to meet your

shepherd swains There is no more to say With a
fal-la-la and a fal-la-la-la-la-la! There is no more to say!—Each

Shep-herd-ess is crowned Prin-cess, Each shep-herd-ess is crowned Prin-cess, And

ev-ry lad a King, When Love is lord in Spring!—With a

fal-la-la and a fal-la-la-la-la-la-la, Fal-la-la-la-la-la!

25251
No. 2

SONG—(Bella.) and CHORUS.

"TOM, DICK AND HARRY."

Words by
PERCY GREENBANK.

Voice.

Tempo di Valse.

Piano.

BELLA.

1. In girl- hood's hap- py hours—— Your fan- cy
2. Now when you're in your teens—— The sun- ny

BEL.

wan- ders gai- ly—— Now here, now there, now ev'ry-where, A
side of twen- ty—— Each man you meet is "quite too sweet!" Your
new flir-ta-tion dai-ly
heart has room for plen-ty

Tom
When Dick is out of sight,

When Dick you love to dance,

If golf,

With Dick you love to dance,

With

both are a-way, you'll prob-a-ly say
Har-ry no doubt you mo-ter a-bout

That Har-ry's your heart's de-

light.

Ah!

Ah!

Oh,
REFRAIN.

Tom, Dick, and Harry. You help to pass the time. Where is the harm, I should like to know. In flirtations that last for a week or so? But now I've a lover. For

BEL.
BEL.

no one else I sigh, So Tom, Dick, and

BEL.

Harry I bid you all "Good-bye!"

CHORUS.

Oh Tom, Dick, and Harry May help to

CHO.

pass the time: Where is the harm, we should like to
know, in flirtations that last for a week or so? But now you've a lover. For no one else you sigh.

So Tom, Dick, and Harry will have to say goodbye. Goodbye, Tom! Goodbye, Dick! Goodbye, Harry!
BEL.

Ah!

Good-bye, Tom, Good-bye,

CHO.

Good-bye, good-bye!

BEL.

Dick, Good-bye, Harry! Ah.

CHO.

Good-bye, good-bye!

BEL.

Good-bye, Tom! Good-bye, Dick! Good-bye, Harry!

25251
SONG.—(Widdicombe and Chorus of Girls.)

"A LITTLE FLUTTER"

Words by
PERCY GREENBANK.

Allegro vivace.

Piano.

WIDDICOMBE.

1. There's a won-der-ful fas-ci-
2. Now young la-dies in your pos-

WID.

na-tion In the game of spec-u-la-tion, Though it

may be ra-ther risk-y Just a lit-tle bit risk-y! And al-
gen-tle-man to talk to Oh, there's no one to talk to! But there's

CHORUS.

WIDCOMBE.

25351
thought they may seldom win, you find that people still continue backing plenty of chaps a staring when you're out to take an airing. And they

gee-gees that are frisky Gee-gees often are frisky! At follow where you walk, too Just wherever we walk to! And

other times they may arrange A flutter on the Stock Exchange is if some youth, when passing by, Should offer you the joyful eye, Your

Chorus.

Kafir mines or rubber shares, They join the bulls and bears The girlish hearts, I fancy will begin to throb and thrill To
bears! They join the bulls and bears!
throb, To thrill; Begin to throb and thrill!

WIDDICOME

Oh, Where's the harm In having a bit of a flut-ter?
Oh, There's no doubt You get in a bit of a flut-ter;

Prud-ish people their eyes may shut, Cry "Oh fie!" and "Tut, tut, tut, tut!"
Still there is of much harm in that—Hearts go 'thump' and "pit-a-pat-pat"

They make sure You'll fin-ish your days in the gut-ter, If you
Just one glance And ne-ver a word do you ut-ter; It's the
happen to lay a simplest way in a mild little innocent
wireless code from over the road that is setting your hearts in a

CHORUS.
flut, ut, tut, tut, a flut, ut, tut, tut, tut, tut, utter! oh, where's the
flut, ut, tut, tut, a flut, ut, tut, tut, tut, utter! oh, there's no

harm in having a bit of a fluster? prudish people their
doubt you get in a bit of a fluster; still there isn't much

eyes may shut, cry "oh fie!" and "tut, tut, tut, tut!" they make sure you'll
harm is that hearts go thump and "pit-a-pat-pat" just one glance and

25351
Choruses

Fin isb your days in the gutter.
If you happen to lay
A
Never a word do you utter.
Hiss the wireless code.
From

Shilling each way, in a mild little innocent flut, ut, tut, tut.
Over the road that is setting your hearts in a flut, ut, tut, tut.
A

Flut, ut, tut, tut, ut-ter!
Flut, ut, tut, tut, tut, ut-ter!

D.C.
No. 4.

QUARTET.—(Bella, Jeanie, Lyndale & Widdicombe.)

"CANTERING."

Words by
ADRIAN ROSS.

Allegro moderato.

Voice.

Piano.

BELLA

Oh, who will over the downs,
Away from the smoky towns,

With
No one to care what you may wear in the way of hats and
gowns?

So come for a ride with me, With

ever a Number Three — A glorious race with the

wind in your face Over the downs so free!

25251
Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A

Cantering, cantering, cantering, cantering Over the downs so free! A hat or a Tam o' Shanter, A
habit or something scatter—You gallop or trot, or,

habit or something scatter—You gallop or trot, or,

habit or something scatter—You gallop or trot, or,

habit or something scatter—You gallop or trot, or,

best of the lot, You can canter, canter, canter! Oh,

best of the lot, You can canter, canter, canter! Oh,

best of the lot, You can canter, canter, canter! Oh,

best of the lot, You can canter, canter, canter! Oh,

25251
what a splendid day Going cantering, cantering,

what a splendid day Going cantering, cantering,

what a splendid day Going cantering, cantering,

what a splendid day Going cantering, cantering,

cantering, cantering, cantering, cantering, cantering right away!

cantering, cantering, cantering, cantering, cantering right away!

cantering, cantering, cantering, cantering, cantering right away!

cantering, cantering, cantering, cantering, cantering right away!
2. Oh, who will ever the sands,
   With pierrots and German bands,
   And if you should need a
   No - ble steed, You can try the dou - key stands!

"WIDNCOMBE"
Come for a ride with me. Some holiday by the sea. The beast will go quick if you give him the stick. Over his back so free!

Cant-ter-ing, cant-ter-ing, cant-ter-ing. Over the beach till cant-ter-ing, cant-ter-ing, cant-ter-ing. Over the beach till cant-ter-ing, cant-ter-ing, cant-ter-ing. Over the beach till cant-ter-ing, cant-ter-ing, cant-ter-ing. Over the beach till
BEL.  

give him a whack instan-t-ter! And then if he rears you

JEAN.  

give him a whack instan-t-ter! And then if he rears you

LYN.  

give him a whack instan-t-ter! And then if he rears you

WID.  

give him a whack instan-t-ter! And then if he rears you

BEL.  

tea! No mat-ter how trip-pers ban-ter, You

JEAN.  

tea! No mat-ter how trip-pers ban-ter, You

LYN.  

tea! No mat-ter how trip-pers ban-ter, You

WID.  

tea! No mat-ter how trip-pers ban-ter, You
BEL. hold by his ears As you can - ter, can - ter, can - ter!

JEH. hold by his ears As you can - ter, can - ter, can - ter!

LYN. hold by his ears As you can - ter, can - ter, can - ter!

WID. hold by his ears As you can - ter, can - ter, can - ter!

BEL. Don’t mind what people say, But go

JEA. Don’t mind what people say, But go

LYN. Don’t mind what people say, But go

WID. Don’t mind what people say, But go

25251
SONG—(Nancy).

"THE DANCING MISTRESS."

Nancy.

Allegretto.

Piano.

1. When I was a little lass, Being educated,
2. Now I teach the other girls, Like my good old master,

NAN.

I enjoyed the dancing class, Which the others hated. How to do the steps and twirls, Slow and fast, and faster!

25351
There the master came from France, And he told us daily,
And I find it is a task, There are many woes in,

"Dance my children, always dance, Life will then go gayly!"
When I have to ask and ask, "Please don't turn your toes in!"

So I've always kept the rule That I learnt at school. For if you
That's the smallest of their faults When they want to waltz. But still I

Want to be gay, That is the very best way, It's my ex-
Try to be gay, For that's the very best way, Though it is

25251
- pe-ri-ence, so I am not ro-manc-ing; You do a
wonder-ful how slow-ly they're ad-vanc-ing— I do the

pi-rou-ette light, And thing's come round a-gain right, For life goes
step a-gain, so, Un-till they all of them know, And all goes

me-ri-ly if you can keep on dance-ing!
me-ri-ly when I can keep them dance-ing!

3. Though I'm dancing now a-lone, I could manage nice-ly
With a partner of my own Suits me precisely!

Someone who will step and glide With an art so clever,

I may think that by his side I could dance forever!

And if he should think so too, That's what we will do! And then my
Moderato.

life will be gay. For that's the very best way. When there are

both of us to take what may be charming; And when we

go up the aisle. In matrimonial style. The dear old

Wedding March is sure to set us dancing.
DANCE.

Moderato.

35251
No. 6
THE DANCING LESSON.—(Nancy and Girls.)

Tempo di Menuetto.

Piano.

Allegro.

Porcupine Patrol.
NO. 7

SCENE and CHORUS.
"THE 'AT HOME'"

Words by
ADRIAN ROSS.

Allegro vivace.

Piano.

SOPRANOS & CONTRALTOs.

CHORUS.

TENORS & BASSES.

Oh,

it's so pleas-ant That you and we Can meet at pres-ent For

it's so pleas-ant That you and we Can meet at pres-ent For

25351
cho.

talk and tea! So lucky this is, The cat's a-way, And

talk and tea! So lucky this is, The cat's a-way, And

cho.
mice and misses And men can play We're all upsetting The

mice and misses And men can play We're all upsetting The

cho.
College rule, And quite forgetting That this is school; So

College rule, And quite forgetting That this is school; So
Freely brothers and sisters mix with all the others from four to six! Four to six!

Freely brothers and sisters mix with all the others from four to six! Four to six!
SISTERS.

I'm so

MEN.

glad that you have managed to be here, Brother dear! I am

SISTERS.

MEN.

really very proud to be invited! You will

SISTERS.

let me introduce you to my chum, Now you've come! I am
sure I shall be awfully delighted! I have

often heard your sister talk of you! Yes, I do! Then I

fear that her description doesn't flatter! Ok! per-

haps it wouldn't do for me to say! Yes, you may! Well, so
CHORUS.

MEN

long as we are here, it doesn't matter! Oh,

it's so pleasant That you and we Can meet at present For

it's so pleasant That you and we Can meet at present For

talk and tell So luck-ly this is, The cat's a-way, And

talk and tell So luck-ly this is, The cat's a-way, And
mice and misses And men can play—We're all upsetting The

mice and misses And men can play—We're all upsetting The

College rule, And quite forgetting That this is school; So

College rule, And quite forgetting That this is school; So

freely brothers And sisters mix With all the others From

freely brothers And sisters mix With all the others From
DUET.—(Nancy and Teddy.)

"FLY-AWAY JACK"

Words by
PERCY GREENBANK.

Teddy.

Piano.

TED.

NANCY.

Fly-A-way Jack soars up a-loft Up-on his airy flight, Of a
Fly-A-way Jack hopes Jill some-day Will give her friends the slip, And per-

And

dainty little Jill he catches sight. And
haps will let him take her for a trip.

Oh,
Stop-at-Home Jill is quite surprised when Jack flies down-like that, and he—
Stop-at-Home Jill among the clouds would love to swoop and dart, but she'll

—gins with her to have a little chat.

be a little nervous at the start.

Now
Well,

Jill, no doubt, should turn her back, and toss her head without replying; but
Jack will hold her tight, you see, until again the earth they're nearing. But

while she talks to Fly-A-way Jack, it's funny how the time goes flying!
if Jack's arms aren't perfectly free, however can he do the steering!
**TEDDY.**

Fly- A-way Jack!
Fly- A-way Jack!

**NANCY.**

Stop-at-Home Jill!
Stop-at-Home Jill!

**TEDDY.**

Moderato;

Fly- A-way Jack, Is inclined To
Fly- A-way Jack, In the air Might

**NANCY.**

stop and talk to Jill all day. Stop-at-Home Jill Would - n't
whisper in a tender tone. Stop-at-Home Jill Would - n't

**NANCY.**

mind, But fears what other folk might say.
care, There'll not be any chapter one.
TEDDY.
Fly - A-way Jack will have a sign.

NANCY.
Some-body might be passing by.
Oh, what is Jill to say to this?

NAN.
You must fly away, But re-
You must fly away, But re-

NAN.
- mem-ber that Jack must fly a-long back To Jill some day!
- mem-ber that Jack must fly a-long back To Jill some day!
Words by
ADRIAN ROSS.

FINALE - ACT I.

Allegro vivace.

Chorus.

Allegro vivace.

Piano.

Bel-la, you be bold now,
Have your fortune
told now,
First of all the men, and all the maids!
When you cut and turn now, Which would you prefer now, Diamonds or

When you cut and turn now, Which would you prefer now, Diamonds or

Hearts, or clubs or spades? Give her hearts, and not the clubs or spades!

Hearts, or clubs or spades?

Moderato.

Bella.

I'm not fond of the diamond; The its meaning may be money,...
BEL.

Cards of black, you can turn your back, For my fortune must be sunny.

BEL.

King and knave are not what I crave, You can leave them out for ever.

BEL.

I'm not set on a coronet, Or a man who's far too clever.

LYNDALE.

BEL.

Diamonds, clubs, and spades are barred— Surely a heart is the only card! Ah,
Allegro marziale.

I want a heart, and I want just one; Deal me but that, and my fortune's done!

I'll ne'er long for what might have been—Give me the heart that will take the queen!

She wants a heart, and she wants but one—Deal her a heart and the game is done!

She wants a heart, and she wants but one—Deal her a heart and the game is done!
SHE'LL never long for what might have been—Give her the

BELLA. Give me the heart that will take the queen.

CRO. heart, the heart to take the queen.

25251
Allegro vivace.

Here you are, Miss Nancy,

If you like you can see What will be your luck, and when and

Put the cards together,

where;
And we'll find out whe-ther  They will build you cas-tles in the air!

And we'll find out whe-ther  They will build you cas-tles in the air!

NANCY.

They'll be on-ly cas-tles in the air.

NAN.

TEDDY.

I can call at cas-tles in the air!

TED.
Allegro marziale. Dialogue.

Tempo di Valse.

NANCY.

Some time, somehow,

somewhere, Why should I know or care, If it's
written above that fortune and love Are waiting for me some-

where? Somehow, somewhere, some time,

Gaily the bells will chime, When I come to my own, a

queen on a throne That is ready for me—some time!
CHORUS.

Some time, somehow, somewhere,
Some time, somehow,

Some time, somehow, somewhere,
Some time, somehow,

a tempo

somewhere, Why should we know or care, If it's written a-
a tempo

somewhere, Why should we know or care, If it's written a-
a tempo

above that fortune and love Are waiting for us somewhere?
above that fortune and love Are waiting for us somewhere?
Some-how, some-where, some-time, That's what the hours will

Some-how, some-where, some-time, That's what the hours will

Till we come to our own, some time that's un-known, But we know it will

Till we come to our own, some time that's un-known, But we know it will

Some-time, Some-time! Some-time, Some-time!
Sometime, somehow, somewhere.

Allegretto.

Fly-Away Jack has to go, he's only stay'd a little while.

Stop-at-Home Jill down below will have to wave her hand and smile.
TEDDY.

Fly - A-way Jack will dip and rise.

NANCY.

Stop-at-Home Jill will watch the skies. You must

fly a-way, But re-mem-ber that Jack Must fly a-long back To Jill some day!
Allegro vivace.

Dialogue.

CHORUS.
BELLA with SOPRANOS, LYNDALE with BASSES.

Have a dance! Have a dance! That's the proper plan;

Have a dance! Have a dance! That's the proper plan;

25251
BEL
LYN
CHO.

Do not miss a chance like this Of dancing with a man!

BEL
LYN
CHO.

Have a dance!  Have a dance!  Rules we can defy-

BEL
LYN
CHO.

Since today the cat's a-way, We'll do it on the sly!
Tempo di Valse.

WIDDICOMBE.

Fair one, rare one, Don't be stern with me, Take a

turn with me, Swing ing, cling ing, In de li ri ous

joy! Bright one, slight one,
Made so slender-ly, Hold me tender-ly; Clasp me, grasp

me, Call me beautiful boy! Dance on,

glance on, Gaily chatter-ing, Flirt-ing, flirt-ing; Swing -

-ing, cling-ing, Thro' the waltz as it whirls.
Others' brothers sway you right-fully, Most de-
light-fully, Twice as nice as Only dancing with

Allegro vivace.

girls!

If you're courting old Madame-

WIDDICOMBE.

So I am, So I am! I have done with you, you know!
WIDDICOMBE.  

Make it so, Make it so! Though she's poor as any rat-

JEANIE.

What of that? What of that? She will never look at you!

WIDDICOMBE.

That'll do! That will do!

BELLA, LYNDALE & CHORUS.

Will you kindly stop the row,

Will you kindly stop the row,
An - y - how, an - y - how! If you want to quar - rel, pray
An - y - how, an - y - how! If you want to quar - rel, pray

Go a - way, go a - way! You can have a doz - en rounds
Go a - way, go a - way! You can have a doz - en rounds

In the grounds, in the grounds! There is no - bo - dy a - bout-
In the grounds, in the grounds! There is no - bo - dy a - bout-
"REYN. CHO.

Fight it out, fight it out!

NANCY. Recit.

He has started on his flight,— And I watched him out of sight, Far out of
Allegretto espressivo.

sight! Now he has flown High in the

air, Soaring alone I wonder where!

Will he forget? Or can it be That he will yet Come back to

me That he will yet Come back to me, to me?
CHORUS.

Though he has flown High in the air, Left us a-

- lone, Why should we care? He'll not for-get, No, he is

true, And he will yet Come back to you. And he will

25251
Allegro risoluto.

BELLA.

You are wrong--in what you're saying.

BEL.

Really it's a shame! It's for us--that she was

BEL.

playing. We're the ones to blame!

BEL.

This is just--because you're jealous. That we love her so!
BEL.  
If you like — you can expel us —

BEL.  
Nancy must not go, she must not go!

NANCY.  
Don't let it

NAN.  
Moderato, for I am willing to go; there's luck in

25251
store for me, if Fate is not romancing. And so good-

- bye to you now, And I'll be happy somehow, For all goes

merri ly if one can keep on dancing!

Tempo di Valse.
Surely your fate is fair and it's written above that fortune and love are waiting for you somewhere!

Somehow, somewhere, some time,
That's what the hours will chime— Till you come to your

own some time that's unknown. But we know it will be some-

a tempo

-time! Somehow, some time, somewhere!

a tempo

-time! Somehow, some time, somewhere!
Some time, some how, some where.

Andante maestoso.

Tempo di Valse, Allegro.

END OF ACT 1.
Act II.

OPENING CHORUS.

No. 10

Words by ADRIAN ROSS.

Allegro.
Oh, it's rip-ping In Swit zer - land now;

Oh, it's rip-ping In Swit zer - land now;

Though it's dripp-ing A - long the Strand now! While we
gaily Are recreating—Dances daily, And
gaily Are recreating—Dances daily, And

lots of skating! Some are playing At airy
lots of skating! Some are playing At airy

skiing, Then the sleighing Is worth the seeing!
skiing, Then the sleighing Is worth the seeing!
Sledges spilling
Collide and splitter—Oh, it's simply

Thrilling, The sport in Winter!
Altogether We're

glad to get here! For the weather Is never wet here!—Not a
brol-ly In a- ney hand now. So it's jol-ly In Swit-zer-
brol-ly In a- ney hand now. So it's jol-ly In Swit-zer-

-land now! Yes, it's ve-ry, ve-ry jol-ly, For we nev-er need a
-land now! Yes, it's ve-ry, ve-ry jol-ly, For we nev-er need a

brol-ly Oh, we're jol-ly In Swit-zer-land now. In
brol-ly Oh, we're jol-ly In Swit-zer-land now. In

262-51
Switzerland!

Allegretto grazioso.

Skaters, (Sopr. & Con.)
Laughing and rosy After our sport,
Back to a cozy Chair we resort.
It's so exciting.
Poised on a skate, Airily writing

Figures of eight! Sleighing and skiing are all very nice—
Nothing's so fine as an hour on the ice!
Sleigh-ing and ski-ing are all ve-ry nice,

Sleigh-ing and ski-ing are all ve-ry nice,

No-thing's so fine as an hour on the ice!
Moderato pesante.

SKI-ERS. (Tenor & Bass.)

Skating's very good, That is understood,

We prefer to slide on half a dozen feet of wood!

That's the sport to see, Finest that can be, Scooting down a snowy slope up.
- on the nimble skil Some may call it "sky." Oh,

why? Some may call it "skee" Dear me!

When you're tangled up with it of course you call it "she!"

No offence to innocence tangled with a she!
Allegro vivace.

O-ver they go In-to the snow,

O-ver they go In-to the snow,

They are not hurt, oh no, oh no! That is the fun

They are not hurt, oh no, oh no! That is the fun
Ending a run, All going head over heels like one!

Nothing to vex, Though they are wrecks Snow in their hair and

down their necks! Never complain, Try it again,
CHO.
All of them sleigh-ing and none of them slain!

All of them sleigh-ing and none of them slain!

Allegro come I,
Sleigh-ing,

skiiing, And merr-y ska-ting; We're a-gree-ing Are

skiiing, And merr-y ska-ting; We're a-gree-ing Are
ALL. capti - va - ting! Th' it's nip - ping, The air is grand here, capti - va - ting! Th' it's nip - ping, The air is grand here,

ALL. So it's rip - ping in Swit - zer - land here! Yes, it's ve - ry, ve - ry So it's rip - ping in Swit - zer - land here! Yes, it's ve - ry, ve - ry

ALL. jol - ly, For we nev - er need a brol - ly, Oh, we're jol - ly, In jol - ly, For we nev - er need a brol - ly, Oh, we're jol - ly, In
SONG: (Jeanie.)

"I'M HAVIN' A RICHT GUID TIME!"

Words by
PERCY GREENBANK.

Moderato.

Jeanie.

1. I packed my wee bit bag And started a-way' from Dover, And
2. I spent a night in Rome, At Venice ye then wad see me, Them

since that day I'm proud to say I've travelled half Europe over. I've
gun-dollers Are pair-fect dears, Their eyes are so dark and dreamy. A
fairly seen the sights, And you'd be surprised to
young man in the train Once called me a bonnie

find How wonderful quickly a month of travel Will
lassa: 'Twas just as we came to the wee bit tunnel That

broaden a lassie's mind I've been peering for
gangs through the Simplon Pass While the train went a-

weeks and weeks At lakes and valleys and mountain peaks. And
whustlin' on, He tried to kiss me, did that young man. And
I've learnt a thing or
so ye ken the noo
I've learnt a thing or
so ye ken the noo

two. One day I thocht the Mat-ter-born I would climb;
two. To kiss a bo-dy, sure-ly it is rae crime.

They tied me on to a wee bit rope, And slung me o- ver the
The Sim-pion tun-nel's an aw-fu' lark, For twen-ty min-utes ye've

moun-tain slope— Eh! I'm hav-in' a rich guid time!
in the dark— Eh! I'm hav-in' a rich guid time!
3. Down Monte Carlo way

To gamble I was no willing,
Then lost my head and
plunged on red.

The croupier's got my shillin'! Then
feel - in' rai - ther glum, I thocht it wud be the
thing To go for a cure to them Ger - man pla - ces, And

drink from a bub - bly spring Smart So - ci - e - ty,

so I hear, Does the var - ra same thing each year. And
a tempo
so ye ken the noo— I've learnt a thing or
two. They told me Carlsbad water was simply prime.

Though one wee tastie was all I had, I

"Carls" it "Badd" Eh! I'm hav-in' a richt guid time!
DUET—(Nancy and Teddy)

"IF I WERE TO DANCE LIKE YOU."

Words by
ADRIAN ROSS.

Nancy. Allegretto.

Piano.

TEDDY.

NAN.

bus-y here, And so I fear I can't spare you a min-ute! I

TED.

don't care what Old job you've got, For you can count me in it! I

25251.
dance or skate Till rather late, It takes my time up

ful - ly! Oh, that's quite right, We'll dance all night! It's

bul - ly! It's bul - ly! But will your style A -

-agree with mine? You try a - while, We'll get it fine! If
TED: I were to dance like you, You and I, we

TED: two, Then what a lovely dance we could do! If

NANCY: you were to dance like me, I can clearly

NANCY: see That very soon our steps would agree!
It's rather nice up on the ice— I'm skating all the time there! I guess that then the other men will cut no ice when I'm there! You
NAN.

must ob-s-erve The way I carve, The out-side edge I'm

TEDDY.

great on! You'll stare, I bet, When I can get A

NANCY.

skate on! A skate on! You will not skate Like

TEDDY.

me, I doubt! At a-ny-rate, We'll sit it out! If

25351
I were to skate like you, You and I, we two, Then what a lovely glide we could do! If you were to skate like me, I can clearly see That very soon our styles would agree!
CHORUS & SONG.—(Lili & Chorus.)

"THE PARISIENNE."

Words by
ADRIAN ROSS.

Moderato con grazia.

Voice.

Piano.

PARIS GIRLS & CHORUS, (Sep. & Con.)

We've come to this country un-

known, It's most pic-tur-esque as we own; And the
lakes we have seen Are a deeper blue-green Than the one's in the Bois de Bou-

- logne! The lakes in the Bois de Bou-logne! So

here in the mountains we are They look very icy from

far But the glaciers will melt On the spot when they've felt A
So here in the mountains you
are. They look very icy from far. But the
glaciers will melt on the spot when they've felt a breath of the Boulevard!
Allegro comodo.

SONG. (LILL & CHORUS.)

1. Switz-er-land in snow is a big go-
2. Then the place is full of the young John

LILL.

-Snow With a sug-ar coat-ing-coat-ing!
Bull And his man-ly fa-ther-father!

LILL.

Then the air is nice, Like cham-pagne in ice,
They're so strong and tall, I a-dore them all,
Where the sun is floating—
And they like me, rather—

Ahl c'est si gentil, Quite at home I feel—
Flirting I have heard, Is an English word—

buon! supriss! Ma voix, in Lilil! This is,
buon! supriss! Ma voix, in Lilil! Don't I

just like Paris then, For I'm the Papa-pa Parisienne.
love the Englishmen, For I'm the Papa-pa Parisienne.
SONG.—Baron (and CHORUS.)

"WHEN YOU ARE IN LOVE!"

Words by
PERCY GREENBANK.

Baron

Tempo di Valse lento

When you are in love,

All the world is

fair;

Hearts are light with laughter gay,
Roses, roses all the way. There is not a cloud.

In the blue above,— Ah, life's a golden dream When you are in love!— Eyes of blue Will gaze at you— No one could resist them;
Lips will pout 'Til, no doubt, You have softly

kiss'd them. Dimpled cheeks where blushes hide,

As you'll soon discover, These, and other

charms beside, All attract a lover.
When you are in love, All the world is

Ah!

Ah!

p a tempo

poco rit. a tempo

fair; Hearts are light with laughter gay,

Ah!

Ah!

Laughter gay!

Laughter gay!

poco rit. a tempo
Roses, roses all the way. There is not a
All the way!
All the way!

Cloud In the blue above Ah!

Life's a golden dream When you are in love.
When you are in love, All the world is fair;

When you are in love, All the world is fair;

Hearts are light with laughter gay, Roses, roses all the way.

Hearts are light with laughter gay, Roses, roses all the way.

Hearts are light with laughter gay, Roses, roses all the way.
There is not a cloud in the blue above.

Ahh! life's a golden dream, When you are in love.

Ahh! life's a golden dream, When you are in love.
QUINTET.—(Lyndale, Teddy, Widdicombe, Baron & Dubois.)

"KEEP COOL."

Words by

PERCY GREENBANK.

VOICE.

Voice.  S Allegro agitato.

LYNDALE. (to Teddy.)

1. Though ____ with rage and indig-
2. You ____ may feel inclind to

PIANO.

LYN.

LUNA- tion you're a - glow,  Do not show You're up - set.

rave and tear your hair,  Or to swear Like the deuce.

TEDDY.

LUN.

Though ____ my tem - per boils un - till I near - ly bust,

I ____ should like to hit him hard up - on the nose.

25251
Yet I must Win the bet,
But suppose That's no use.

When I think about the trip I've got to take,
I should like to run as way on nimble feet.

Then I shake Like a leaf,
Like a fleet Antelope.

I shall never see my happy home again,
But my legs are somehow rooted to the spot.
WID.
If the place comes to grief,

So there's not A−my hope,

Ah! Mes−

BARON.

Ah! Mes−

BAR.
sieur−, at times like these
−sieurs, what do you dread?

Don't get an−
gry,

It is wrong to

BAR.

ALL.

if you please!

Pray be

loose your head.

ALL.
calm and cool!

Though with

25251
All.

Rage you may be quivering, Or with fear you're simply shivering, Still you'll find that it's wiser, as a rule, To behave as though there was nothing the matter, And keep quite cool!
No. 16.

**SONG.— (Nancy)**

"DANCE, LITTLE SNOWFLAKE?"

Words by
LIONEL MONCKTON and PERCY GREENBANK.

Nancy.

Piano.

\[ \text{Nan.} \quad \text{\textbf{\( \text{\$ Moderato.} \)}} \]

1. Dear little snow-flake, soft and white,
   Dancing down on a winter's night,
   Here you come—here you go—dancing with you,
   In their games you can share.

2. Oh, little snow-flake, all night through
   You'll have friends who will

25251
Whirl about, twirl about, to and fro. But, little snowflake,
Racing them, chasing them through the air. And later on per-

if you're wise, You won't dance in the noonday skies.
happens you may Fall in love with your partner gay.

Under the sunbeams, I'm afraid, Your pretty snow-white gown will fade.
Then you will simply dance for joy, Dear little snowflake girl and boy.

So you'd better wait, Don't come out till late.
Whirling round and round Till you reach the ground.
REFRAIN.

Dance, little snow-flake, While the moon-light is glistening,

No one can hear you, For there's no one who's listening.

Dance, little snow-flake, Till the moon-light is done, But re-

member— you will melt away— If you dance in the sun!
Sextet. (Bella, Jeanie, Virginie, Lyndale, Widdicombe & Dubois.)

"What is Wrong with London?"

Words by
ADRIAN ROSS.

Tempo di Marcia.

Voice.

Piano.

BELLA.

1. I must go and pack now, We'll be getting back now!

2. When in town you're stopping, Going round and shopping,

BELLA.

I am tired of looking at the view White and blue!

All the shops are sure to close at one—That is fun!

25351
LYNDALE.

If you want an interesting
If a daring stranger Likes to get in danger,

Lyn.

London is the height of the sublime Ev 'ry time!
He can dodge the deadly motor 'bus— Do it thus!

WIDDICOMBE.

Switzerland is silyly; Back to Piccadilly
Though it's quiet one day, That, of course, is Sunday,

WID.

Though a London fog I mean to swoop— In the soup?
We can pay to see a picture show, Don't you know!

25251
JEANIE.
Then if you can - not land Up in bon - ny Scot - land,
Though they may be law - ful, Sun - day shows are aw - full!

JEANIE.
There is Scot - land Yard to wel - come you - That will do!
If you have to pay for go - ing in, It's a sin!

BELLA.
It's a scene of var - ied bliss, Our im - mense me -
There are ma - ny joys like this, In the great me -

JEANIE AND VIRGINIE.
It's a scene of var - ied bliss, Our im - mense me -
There are ma - ny joys like this, In the great me -

LYNDALE.
It's a scene of var - ied bliss, Our im - mense me -
There are ma - ny joys like this, In the great me -

WIDDICOMBE & DESOIS.
It's a scene of var - ied bliss, Our im - mense me -
There are ma - ny joys like this, In the great me -

25251
Oh, the joys of London!

Oh, the joys of London!

Oh, the joys of London!

Oh, the joys of London!

Oh, the joys of London!

Oh, the joys of London!

Oh, the joys of London!

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Oh, the joys of London!

Oh, the joys of London!

Oh, the joys of London!

Oh, the joys of London!
ALL.  
see it once a week!
latest German show;
It may snow all
Eastern palmists

ALL.  
night and day,
But the streets are always
read your hands,
Russian dancers win re-

ALL.  
brown
If you want a place to stay
nown
If you're fond of foreign lands

20251
FINALE—ACT II.

We're coming to-night to look at the flight, And cheer as the aer-o-plane goes out of sight; Good
luck to the pair who dash ing ly dare To

race a gainst time for the prize of the air! Though

none can de ny Time knows how to fly, They'll

25251
come in a head, or they'll have a good try, They'll
have a good try!
Moderato, WIDCOMBE.

For you, my love, I'll soar above If you will arm your

old knight! So wrap my form in wool that's warm. It seems a rather
cold night. I may arrive in town alive. By courage and en-

-durance, If I am wreck'd then you'll collect My ac-
cident insurance. If
CHO.
he is wreck'd Then you'll col - lect His ac - ci - dent is.

JEA.
Wid - dy, Please be care - ful, Wid - dy, Here's the bran - dy,
keep it handy, If you're getting giddy!
Pray, remember,
you must not Sit in draughts when you are hot;
You are all that

I have got—So do be careful, Widdy, Widdy, Widdy!

Oh, do be careful, Widdy! Please be careful, Widdy!
Keep the brandy always handy When you're getting giddy!

If you meet a stormy wind, Keep your seat and go it blind; Don't get out and push behind—Oh, do be careful, Wid-dy, Wid-dy, Wid-dy!
Allegro con brio.

Bella.

Bella.

Bell.

Bell.

Bell.

Bell.

Lyndale.

Bella.

Bell.

Bell.

Lyndale.

Bella.

Bell.

Bell.

Lyndale.

Bella.

Bella.

Lyndale.

Bella.

Bell.

Bell.

Lyndale.

Bella.

Bella.

Lyndale.

Bella.

Bella.

Lyndale.

Bella.

Bella.

Lyndale.

Bella.

Bella.

Lyndale.

Bella.

Bella.

Lyndale.

Bella.

Bella.

Lyndale.

Bella.

Bella.

Lyndale.
our heart and hand. Welcome you, losing

But you'll come in, you're sure to

winning! But you'll come in, you're sure to

Here's to the homeward-bound!

Here's to the homeward-bound!

25351
Bid us good-bye, now you will fly off on the
race you're beginning; hearty good will follows you
still, sailing high over the ground to England!

Bid as good-bye, now you will fly off on the
race you're beginning; hearty good will follows you
still, sailing high over the ground to England!
And when you land, will heart and hand Wel-come you,

And when you land, will heart and hand Wel-come you,

los-ing or win-ning! But you'll come in,

los-ing or win-ning! But you'll come in,

you're sure to win- Here's to the home-ward-bound.

you're sure to win- Here's to the home-ward-bound.
Allegretto.

Moderato.

Fancy.

Fly Away Jack, you must go.

-Nan.

cross the hills, above the foam!

-Stop-at-Home Jill, down below.

-Nan.

Will wait until your ship comes home!
Fly A-way Jack will win, I trust!
Step-at-Home Jill has said he

must!
So now fly a-way, For I

fancy that Jack is sure to come back To Jill some day!

Allegretto.
(D диалог)

25351
Allegro con brio.

He's said good-bye, now see him fly

Off on the course he's beginning; Taking his place,

ready to race Rising aloft from the ground—They're off now!
See, they are gone flying right on; Will they be losing or winning?

Oh, they'll come in, they're sure to winning.

Here's to the home-ward bound.
Tempo di Valse, Lento.

When you are in love—With a lady fair—

Ah!—Ah!—Ah!—Ah!

Tempo di Valse, Lento.

p a tempo

Those who like may fly away, Where you love you want to stay.

Fly away! Want to stay!

Fly away! Want to stay!

poco rit. a tempo poco rit. a tempo poco rit. a tempo poco rit. a tempo
Let him win his race. In the air above.

Ah! here I take my place, When I am in love!

Allegretto espressivo. (Dialogue.)
Tempo di Valse, Lento.

NANCY.

When you are in love Nothing

else is fair Give me only

a tempo

love, you say All the world you threw away.

BELLA, LYNDALE & SEGRUS.

All that men can bring This is far a-

All that men can bring This is far a-

23251
Above
Ah! love's the only

Ah! love's the only

When you are in love.

When you are in love.

Curtain.

attardando

END OF ACT II.
Act III.

No. 19. OPENING DANCE & DUET.—(Bella & Lyndaë) & CHORUS.

"WHILE WE'RE DANCING TOGETHER."

Words by
PERCY GREENBANK.

Tempo di Valse.

Piano.
BELLA.

While we're dancing together, just hand

LYNDALE.
you, We won't talk of the weather As

BELLA & LYNDALE.
some folks do. Partners

BEL.
gaily may chat while gliding past
BEL.

What does any-thing matter? You're mine at last!

LYN.

What does any-thing matter? You're mine at last!

CHO.

While we're dance-ing to-geth-er, Just I and you,

We won't talk of the wea-ther as some folks do.
SONG—(Teddy) and CHORUS.

“BRING HER ALONG.”

Words by
ADRIAN ROSS.

Allegro comodo.

1. Suppose a girl should if you’ve a Paris

Teddy.

Piano.

That

drop me, And fancy another man,

Well,

isn’t a thing to stop me From having what fun I can.

I that is the sort of damsel I simply should love to meet!

She's
rock-on her chance is gone, Im taking another
going to suit all right, I'll dance with her half the

on, And away of all the girls I see Will
night; Whatever she talks, it's all the same, I'll
do say, "Oh, comment je t'aime!"

REFRAIN.
Just bring her a long, Don't
Just bring her a long, And

25251
mind her hair or eyes. If she's got a neat little
I'll know what to say— There's a word a - mour, I have

pair of feet, And a waist of av - er - age size.
Got it sure, And the rest I'll par - ler an - glaise!

That's all I want. You can't go ve - ry wrong; For
That's all she wants, If I can put it strong; I'll

If she can dance, I'm tak - ing my chance— Just bring her a - long!
give her a kiss, com - pre - nes - sive this? Just bring her a - long!
CHORUS.

Just bring her a-long. Don't mind her hair or eyes. If she's
Just bring her a-long. And he'll know what to say. There's a

got a neat little pair of feet, And a waist of average size.
word as soon, he has got it sure, And the rest he'll par-lor an-gles!

That's all he wants. You can't go very wrong. For if she can dance, he's
That's all she wants. If he can put it strong. He'll give her a kiss, com-

TeddY. §
k-in' his chance— Just bring her a-long!
-pres- sure this? Just bring her a-long!

25251
if there's a German Fraulein That feels that she wants to pine

for anything in the boy line, Why then it is her for mine!

not very great at Dutch, But that doesn't matter much;

For if she can only

fit my chest, Then I can do all the rest!
REFRAIN.

Just bring her along,
And then she needn't care;
I can do a bit of Sie kom-men mit,
And she answers, "Bitte, mein Herr!"

That's all we want,
We'll join the giddy throng:
Gram-

-mat-i-cal faults don't worry a waltz—
Just bring her along!
CHORUS.

Just bring her a long. And then she needn't care; He can

CHO.

do a bit of St. kom- men mit And she an swers, 'Hil-te, mein Herr!'
No 21.

Duet.—(Jeanie and Widdicombe.)

"Not at present."

Words by
ADRIAN ROSS & PERCY GREENBANK.

Moderato.

Voice.

Piano.

(1.) When I have married you, my dear, and you have married me. We'll keep a little tock-shop down beside the silver seal! (2.) Be in our house I never wish to have the telephone. (Jeanie) But
-hind the bulls-eye bottles for the custo-mers we'll watch, And
sure-ly it's so han-dy—on-ly think what one can do. You

I will take the pen-nies for the spe-cial but-ter-scotch! (Jeanie) Not at
ring up all your friends, and in a min-ute you get through. (Wido) Not at

pre-sent! Not just at pre-sent! (Wido) But a
pre-sent! Not just at pre-sent! Though the

lit-tle pocket mo-ney would be plea-sant! (Jeanie) You'll have
op-er-a-tor's voice is very plea-sant, Still she
half-a-crown on Saturday, my bonny little man, (Windo.) Well, I'll never seem to listen to the number that you say, And you

like you just to make it half-a-sovereign if you can! (Jeanie.) Then of find you've got the wrong one after half-an-hour's delay. (Jeanie.) But the

course you'd go and put it on a horse that also ran! (Windo.) Don't you Government have taken on the telephones today; Don't you

trust your little hubby? (Jeanie.) Not at present! find a great improvement? (Windo.) Not at present!
(WIND) 3. Now if we keep a servant, we shall find it very hard
To
(WIND) 4. Now there's a knotty question I should rather like to raise:
Sup-

lick and stick a gum-my stamp up on a grim-y card! (JEANIE) But
posing that our little home was fairly in a blate-
If

think of the ad-vant-a-ges when- ever you are ill, You
you had a Ma-don-na done by Mis-ter Ra-pha-el, Now
get the doctor when you like, without the doctor's bill. (Wido:) Not at
would you save the picture or the baby, can you tell? (Jeanie:) Not at

present! Not just at present! (sigh) For the
present! Not just at present! For to

doctor are exceedingly unpleasant! (Wido:) You may
choose between the two would not be pleasant! Well, it's

call for a physician, but he says he will not come. (Jeanie:) And per-
ower soon to talk about the baby, ye'll agree. And we
haps we may be poisioned by the germs up- on the gum! (Widds.) Then they'll have- n't bought the pic- ture, so we'd bet- ter wait and see. (Widds.) But sup-

send you to be treat- ed in a san- a- tor- i- um. (Jeanie.) Are there posse you had the op- tion, would you save the dog or me? (Jeanie.) Well, it's any of them rea- dy? (Widds.) Not at pre- sent! odds up- on the dog- gie Just at pre- sent!
FINALE - ACT III.

Allegro.

Piano.

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