



Opera Burlesque

written by **GEO. R. SIMS & HENRY PETTIT**

edited by **HOWARD PAUL** of NEW YORK

The Pianoforte accompaniment arranged by **MARTYN VAN LENNEP**  
of BOSTON, U.S.A.

MUSIC BY

**MEYERLUTZ**

*Entered according to Act of Congress, in the year 1889, by Martyn Van Lennep,  
in the office of the Librarian of Congress at Washington.*

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WILLIAM A. POND & Co., 25, UNION SQUARE, NEW YORK.

# NEW SONGS

BY

## POPULAR COMPOSERS.

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	WORDS BY	MUSIC BY	S.	D.
Love's Proving . . . .	<i>F. E. Weatherly</i>	<i>F. N. Löhr</i>	4	0
Turn, time, turn . . . .	<i>Arthur Chapman</i>	<i>L. Denza</i>	4	0
Marjorie . . . . .	<i>W. E. Kendall</i>	<i>F. Allitsen</i>	4	0
'Tis all that I can say	<i>Tom Hood</i>	<i>Hope Temple</i>	4	0
Fidelis . . . . .	<i>Adelaide Proctor</i>	<i>Henri Logé</i>	4	0
What is Love. . . . .	<i>Lestocq -</i>	<i>J. M. Capel</i>	4	0
Afloat . . . . .	<i>Written and Composed by Michael Watson</i>		4	0
Guiding Light . . . . .	<i>Clifton Bingham</i>	<i>John Henry</i>	4	0
Nocturne . . . . .	<i>Ellis Walton</i>	<i>L. Denza</i>	4	0
Rest to the Weary . . . .	<i>Arthur Chapman</i>	<i>Ciro Pinsuti</i>	4	0
Unto thy Heart . . . . . (With Violin Obligato).	<i>Victor Hugo</i>	<i>F. Allitsen</i>	4	0
Auntie's Rose. . . . .	<i>F. E. Weatherly</i>	<i>F. N. Löhr</i>	4	0
In Arcady . . . . .	<i>W. Toynbee</i>	<i>A. Hervey</i>	4	0
The Beauteous Land . . . .	<i>E. Oxenford</i>	<i>Armstrong</i>	4	0
I Love Thee . . . . .	<i>Tom Hood</i>	<i>F. Cowen</i>	4	0
Love Defiant . . . . .	<i>E. Oxenford</i>	<i>Harvey Löhr</i>	4	0
So do I love thee . . . . .	<i>C. Lorraine</i>	<i>Van Lennep</i>	4	0

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E. ASCHERBERG & CO., 46, BERNERS STREET, W.

1889

*G. R. Sims on over*

20

# FAUST UP TO DATE,

Opera Burlesque,

*Written by*

GEO. R. SIMS & HENRY PETTITT,

Edited by Howard Paul of New York.

Music by

# MEYER LUTZ.

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## FINALE.



Act 1.  
TARANTELLA CHORUS.

Tempo di Galop.

PIANO.

*mf*

*Basso marcato*

*cres.*

To each show, If we'd go To and fro, We must hur-ry, At a fête In the great

Musical notation for the first system, including treble and bass staves with lyrics.

Ex-hi-bi-ti-on. Ev-ry-where At things rare We can stare, If we scurry

Musical notation for the second system, including treble and bass staves with lyrics.

Through the fête At the great Ex-hi-bi-ti-on. This way are the

Musical notation for the third system, including treble and bass staves with lyrics and a forte (*ff*) dynamic marking.

nim-ble ma-ri-on-ettes, There one to the gladiators gets.

Musical notation for the fourth system, including treble and bass staves with lyrics and a fermata over the first measure.

Here's a switch-back let us have a ride. Hi! conduc-tor! Hi! conduc-tor!

Musical notation for the fifth system, including treble and bass staves with lyrics.

Room for two in-side.

Musical notation for the sixth system, including treble and bass staves with lyrics.



Allegro molto.

Lo! the Tar - an - tel - la, 'tis a dance It - ali - an

Musical notation for the first system, featuring a treble and bass clef with a piano (*p*) dynamic marking. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

Tra, la, la, la, la, la!..... Tra, la, la, la, la, la!.....

Musical notation for the second system, featuring a treble and bass clef. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats, and the time signature is 6/8.

None ah none can do it like a true Ne - a - po - li - tan,.....

Musical notation for the third system, featuring a treble and bass clef. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats, and the time signature is 6/8.

But if you would like to try it why of course you can.....

Musical notation for the fourth system, featuring a treble and bass clef. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats, and the time signature is 6/8.

1<sup>st</sup> time.

Tra, la, la, la, la, la! Tra, la, la, la, la, la!

Musical notation for the fifth system, featuring a treble and bass clef. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats, and the time signature is 6/8.

None can do it like a true, a true Ne - a - po - li - tan.

Musical notation for the sixth system, featuring a treble and bass clef. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats, and the time signature is 6/8.

Lo! the Tar - an - tel - la 'tis a dance I - ta - li - an

None can do it like a true, a true Ne - a - po - li - tan

But if you would like to try it why of course, of course you can

Ah!

2nd time.

Tra, la, la, la! Tra, la, la, la! Tra, la, la, la, la!

Tra, la, la, la! Tra, la, la, la!

One day as I was walk - ing down in the lane with

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bel - la She pat - ted my head and stam - merd and said you are a nice young

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment maintains the same rhythmic pattern as the first system.

fel - lah I took her to a caf - fey de - jeu - ner to pro -

The third system of music. The vocal line continues with a similar melodic structure. The piano accompaniment provides harmonic support with chords and a consistent bass line.

cure Ah She'd cut - lets and peas and cam - em - bert cheese and sher - ry and an - gos -

The fourth system of music. The vocal line includes a phrase with a slur. The piano accompaniment continues with its established accompaniment.

tu - ra That fine girl..... had sher - ry and an - gos -

The fifth system of music. The vocal line features a long note with a slur and a fermata. The piano accompaniment has some dynamic markings like accents (>) and slurs.

tu - ra That fine girl..... had sher - ry and an - gos - tu -

The sixth and final system of music on this page. The vocal line concludes with a phrase. The piano accompaniment ends with a final chord and a fermata on the vocal line.

ra Their nim-ble fin-gers must be sore cer-tain-ly must be

sore..... must be sore With strum-ming so, All the live-long

day Man-do-li-nist we im-plore ti-mid-ly we im-

plore, Cease, oh cease thumbing so, Those guitars you

Tempo primo.

play.

Tempo di Galop.

To each show, If we'd go To and fro, We must hur-ry, At a fête

In the great Ex\_hi\_bi\_ti - on. Ev'\_ry where At things rare, We can stare,

If we hur\_ry Through the fête At the great Ex\_hi\_bi\_ti - on.

This way are the nim\_ble ma - rion - et - tes,

There one to the gla - di - a - tors gets.

Here's a switch - back let us have a ride.

Hi! con - duc - tor! Hi! con - duc - tor! Room for two in - side.

This way to the nimble marionettes, There one to the gladiators

gets. Here's a switchback let us have a ride. Hi! conductor!

Let us have a ride Hi! Hi! con - duc - tor! Let us have a

ride Hi! Hi! con - duc - tor! Let us have a ride Yes

let us have a ride.

# I'M A SIMPLE LITTLE MAID

VOICE.

I'm an art - less lit - tle  
When I leave my work at

PIANO.

maid,..... Of the mash - ers I'm a - fraid, And I  
night,..... I'm sure it is - 'nt right, To.....

tell them when they're for - ward They must mind what they're a -  
speak to a - ny gen - tle - men I..... have - nt seen be -

bout. I do not care for balls, Nor for  
fore; But I take a car or bus And there

vul - gar mu - sic halls, And my ven - er - a - ble  
by a - void a fuss For I know that my big

FAUST & MEPH: She  
She'll  
mo - ther al - ways knows when I am out. I  
bro - ther will be wait - ing at the door. I

does'nt care for balls, Nor for vul - gar mu - sic  
take a car or buss, And there by a - void a  
take a car or buss, And there by a - void a  
does'nt care for balls, Nor for vul - gar mu - sic



F & M. halls And her ven - er - a - ble mo - ther al - ways  
fuss For she knows that her big bro - ther will be

Musical notation for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "fuss For I know that my big bro - ther will be / halls And my ven - er - a - ble mo - ther al - ways".

knows when she is out.  
wait - ing at the door. 1<sup>st</sup> § 2<sup>nd</sup>

Musical notation for the second system. The vocal line continues with lyrics: "wait - ing at the door. I am a / knows when I am out." There are repeat signs and first/second endings indicated by "1<sup>st</sup>" and "2<sup>nd</sup>" above the staff.

F & M. This is a artless

Musical notation for the third system. The vocal line has lyrics: "art - less an art - less lit - tle maid, Of the mashers I'm a -". The piano accompaniment features a rhythmic pattern of eighth notes.

MEPH. a - fraid *rall.*

Musical notation for the fourth system. The vocal line is marked "MEPH." and has lyrics: "fraid a - fraid, I am an art - less lit - tle maid.....". The piano accompaniment includes markings for "rall." and "dim.".

## SO COME ALONG OLD FELLOW.

## DUET AND DANCE.

(FAUST &amp; MEPHISTOPHELES.)

Vivace.

PIANO.

The piano introduction is in 6/8 time, marked 'Vivace'. It features a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamics include *sf* (sforzando) and *f* (forte). A triplet of eighth notes appears in the final measure of the introduction.

FAUST. So, fire a - way, my dear old man, and

FAUST. To ev - 'ry ci - ty on the globe we'll

MEPH. I'll show you all the fun - - ny sights in

let us now go out, Pre - - - sent me to those

pay a pas - sing call, And..... fi - nish up in

Lon - don to be seen; For..... ev - 'ry where I've

pret - ty things that are a - bout the town..... MEPH. I'll  
 Lon - don, that's the wic - ked - est of all..... MEPH. I'll  
 plan - ted schools, from Kew to Beth - nal Green..... FAUST. You'll

show you ev - 'ry no - vel - ty that on the earth is  
 show you youth and beau - ty, too, and life in ev - 'ry  
 find a wil - ling pu - pil, and a rea - dy one in

found. You'll see some sights to star - tle when the De - vil shows you  
 stage, You'll have a know - ing ser - vant when Me - phis - to is your  
 me, We will ro - lic and will fro - lic, and set out up - on the

*Slower.*

round.  
page. FAUST. For now we're prime For a high old time, The  
spree.

MEPH. For now we're prime For a high old time, The

*Slower.*

fun in town to see; So start a way With - out de lay We're

fun in town to see; So start a way With - out de lay We're

1st & 2nd 3rd

out up - on the spree. FAUST. To spree.

out up - on the spree. MEPH. I'll spree.

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a repeat sign. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece and includes a first ending. The notation is similar to the first system, with a melodic line in the upper staff and accompaniment in the lower staff. A bracket labeled '1.' spans the final two measures of this system, indicating the first ending.

The third system continues the piece and includes a second ending. A bracket labeled '2.' spans the first two measures of this system, indicating the second ending. The melodic line in the upper staff continues with eighth and sixteenth notes, and the lower staff provides accompaniment.

The fourth system continues the piece and includes a key change. The notation is similar to the previous systems, but the key signature changes to one flat (B-flat) in the final measures. The upper staff has a melodic line, and the lower staff has accompaniment.

The fifth system continues the piece and includes a trill and a triplet. The notation is similar to the previous systems, but the upper staff features a trill in the final measure, and the lower staff has a triplet. The system ends with a double bar line.

## SING AND DANCE.

## CHORUS.

*PIANO.*

Sing and dance, bright eyes glance, join in a laugh - ing Cho - rus;

Let them fly, hope beats high, Plea - sure is all be - fore us.

What does it mat - ter when hearts are young? Mer - ri - ly let the song be sung. Our

joys are many, our cares are few; But our lads all know that our hearts are true.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line.

The second system continues the musical piece with a vocal line and piano accompaniment. The piano part includes a prominent bass line with chords and moving lines.

The third system shows the vocal line and piano accompaniment. The piano part features a series of chords in the right hand and a more active bass line.

The fourth system continues the musical piece with a vocal line and piano accompaniment. The piano part includes a series of chords in the right hand and a more active bass line.

The fifth system concludes the musical piece with a vocal line and piano accompaniment. The piano part includes a series of chords in the right hand and a more active bass line.

# GOOD BYE, TRUE LOVE!

## DUET.

**Andantino.** FAUST.

VOICE. It fills my heart with

PIANO.

*cres.*

si - lent pain To part my love with thee..... Will you not meet me

*rall.* tempo MARG.

once a - gain Be - neath the Lin - den tree..... No

*colla voce* tempo



not be\_neath the Lin - \_den tree For there the sha - \_dows

fall..... And with a lov - \_er I must be with -

*appassionato* *rall.*

- in a neigh - bour's call..... The night\_in\_gale to night will sing, The

*rall.* FAUST. *rall.* *tempo*

moon will light the sky,..... The bat will flap his dus - ky wing, And

*pp leggiero*

*tempo* MARG.

The moon would hide be -

*rall.*

ghost - like pass us bye..... The

*colla voce* *tempo*

- hind a cloud, The stars would leave the sky,..... And

*appas.*

night - in - gale will sing The moon will light the

*- sianato* *rall.* *tempo*

I should have to moan a loud When there was no..... one bye..... Oh

*tempo*

sky..... The moon will light The moon will light the sky..... Oh

*rall.* *tempo*

no Oh! no Oh! no..... Tis wrong to love me so,..... My  
 pray dont go, dont go..... For oh I love you so,..... My

own true love good bye, good bye, My own true love, good  
 own true love say not good bye, say not say not good

bye,..... Oh no! Oh no Oh no..... Tis wrong to woo me  
 bye,..... Oh pray dont go dont go..... For oh I love you

*pp* *cres.* *pp* *cres.* *pp* *cres.*

so..... 'Tis wrong of you to woo, to woo me  
so..... For Oh! I love you so, I love you

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "so..... 'Tis wrong of you to woo, to woo me" on the first line, and "so..... For Oh! I love you so, I love you" on the second line. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

so. good bye!..... good.....  
so..... My own true love My own true love

The second system continues the musical score. The vocal lines have lyrics: "so. good bye!..... good....." on the first line, and "so..... My own true love My own true love" on the second line. The piano accompaniment includes triplets and dynamic markings.

bye!..... good bye good bye.  
good bye good bye.

dim. rall.

The third system concludes the musical score. The vocal lines have lyrics: "bye!..... good bye good bye." on the first line, and "good bye good bye." on the second line. The piano accompaniment features dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo), and performance instructions like *dim.* (diminuendo) and *rall.* (rallentando).

## I SHALL HAVE 'EM.

*PIANO.*

The piano introduction is in 6/8 time, key of D major. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F, G, A, B, C, D, and ends with a quarter note D. The bass line consists of chords: D, E, F, G, A, B, C, D.

I'm a jol - ly clev - er fel - low, and I'm ve - ry wide a -

The vocal line begins with a quarter rest, followed by eighth notes G, A, B, C, D, E, F, G, A, B, C, D. The piano accompaniment continues with chords: D, E, F, G, A, B, C, D.

- wake And I've studied human na - ture, and I'm up to ev' - ry fake. I can

The vocal line continues with quarter notes G, A, B, C, D, E, F, G, A, B, C, D. The piano accompaniment continues with chords: D, E, F, G, A, B, C, D.

see thro' all the dod - ges, and I'm up to all the rigs Of

The vocal line continues with quarter notes G, A, B, C, D, E, F, G, A, B, C, D. The piano accompaniment continues with chords: D, E, F, G, A, B, C, D.

paupers and of prin\_ces, and of p'licemen and of prigs. I have

in - ti - mate re - la - tions with the pal - ace and the cot, And

when there's a - ny mis - chief I am al - ways on the spot..... They may

think they're ve - ry art - ful, and to get a - way may try, But I've

got my op - tic on 'em, and shall have 'em by - and - bye. They may

wri- gle they may struggle, But I've got 'em in my eye, And I'll

CHORUS

have 'em yes, I'll have 'em, I shall have 'em by - and - bye They may

wri- gle, they may strug- gle, But he's got 'em in his eye And he'll

% Last Verse.

have 'em, yes, he'll have 'em, He will have 'em by - and - bye

## I SHALL HAVE 'EM!

I'm a jolly clever fellow, and I'm very wide awake,  
 And I've studied human nature, and I'm up to ev'ry fake.  
 I can see through all the dodges, and I'm up to all the rigs  
 Of paupers and of princes, and of p'licemen and of prigs.  
 I have intimate relations with the palace and the cot,  
 And when there's any mischief I am always on the spot.  
 They may think they're very artful, and to get away may try,  
 But I've got my optic on 'em, and shall have 'em by-and-bye.

*Chorus.*

They may wriggle, they may struggle,  
 But I've got 'em in my eye,  
 And I'll have 'em, yes, I'll have 'em,  
 I shall have 'em by-and-bye.

There's a certain bank director, you should see him roll his eyes—  
 He has one upon his pockets and the other on the skies ;  
 He thinks it wrong to whistle, but he sticks to lots of cash,  
 And ruins tens of thousands when the bubble goes to smash ;  
 He may gang to kirk on Sunday, and about his goodness brag,  
 But he's not above a swindle, if he stands in in the swag ;  
 To impose upon the people let the canny humbug try,  
 I have tumbled to the rascal, and I'll have him by-and-bye.

*Chorus.*—They may, &c.

There are barristers I know of who are eminent Q. C.'s,  
 Who think less about their clients than they do about their fees ;  
 When they've taken, say a hundred or a thousand on a brief,  
 They will let a junior fight it, or their client come to grief.  
 There are members of a vestry, not a thousand miles away,  
 Who waste in wanton gluttony the poor rates that we pay ;  
 There's the smug teetotal lecturer who drinks upon the sly—  
 I have booked the lot for places, and I'll have 'em by-and-bye.

*Chorus.*—They may, &c.

### ENCORE VERSES.

There's a well-known West-End lawyer whose money has been lent,  
 To swells in want of ready cash, at sixty-five per cent.  
 He gets them in his clutches as the spider does the fly,  
 And squeezes them and squeezes them until he's squeezed them dry.  
 There's a gentleman whose custom was to go to every race,  
 But the Jockey Club have warned him and he dare not show his face,  
 On the tape he now is betting, and he's betting rather high,  
 But he'll take the knock directly, and I'll have him by-and-bye.

*Chorus.*—They may, &c.

I've a friend who keeps a club-house, he is quite the ladida,  
 But he's got his wits about him when he plays at *baccarat*,  
 At leaving off a winner he is always very deft,  
 And he plucks and plucks his pigeons till there's not a feather left.  
 There's an impecunious fellow who was always on the mash,  
 He married a young lady with a lot of ready cash,  
 But he left her like a rascal, when he made her money fly,  
 But I'm keeping him a corner, and he'll be there by-and-bye

*Chorus.*—They may, &c.



## THE WAXWORKS SHOW.

## CHORUS.

Andantino.

We are the glories of the waxwork show.

PIANO. *sf*

We're like the figures of Madame Tussaud. We turn our heads and we

roll our eyes. And we're sometimes tickled on the nose by flies. We

laugh ha! ha! and we swear ho!ho!ho!ho! We are not at all happy in the waxwork show.

We are the glo - ries of the waxwork show. We're like the figures of

Madame Tussaud We turn our heads, and we roll our eyes And we're

sometimes tickled in the waxwork show.

1st & 2nd time.

3rd time.

MARG.

Villian get hence a - way!

Or you will rue the day,

*f Allegro.*

Musical notation for Marg's first line of dialogue, featuring a treble and bass clef with a piano accompaniment.

VALEN.

For we will take you by the heels and make you dear-ly pay.

Musical notation for Valen's line of dialogue, featuring a treble and bass clef with a piano accompaniment.

MARG.

Don't show the cloven hoof,

Or we will give you proof.

Musical notation for Marg's second line of dialogue, featuring a treble and bass clef with a piano accompaniment.

SIEBEL.

We don't mean it for a joke you'll find to your dis - may.

Musical notation for Siebel's line of dialogue, featuring a treble and bass clef with a piano accompaniment.

Sorcerer hence! now quick depart

Ter-ri-ble one a - way!

Musical notation for Siebel's second line of dialogue, featuring a treble and bass clef with a piano accompaniment.

## CHORUS.

Ve-ri-ly we will kicks impart Sorcerer hence a - way!

The

devil's sport that you have brought, You de- mon you shall dear-ly rue; For

e'er you rascal you are caught, We mean to make it hot for you. The

devil's sport that you have brought, you de- mon you shall dear-ly rue For

e'er you ras- cal you are caught We mean to make it hot for you, For

e'er you ras-cal you are caught, We'll make it hot for you.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (Bb). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Tutti ensemble.*

Villian get hence a - way Or you shall rue the day,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the beginning.

For we will take you by the heels and make you dear-ly pay.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment continues with its rhythmic pattern.

Don't show the cloven hoof, Or we will give you proof.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment continues with its rhythmic pattern.

We don't mean it for a joke you'll find to your dis - may.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment continues with its rhythmic pattern.

Sorcerer hence! Now quick depart! Terrible one a way!

Ve-ri-ly we will kicks im-part Sorcerer, hence a - way

Ter-ri-ble one a - way! Ter-ri-ble one a - way a -

- way a - - - way.

## I WOODED MY LOVE.

SIEBEL'S SONG.

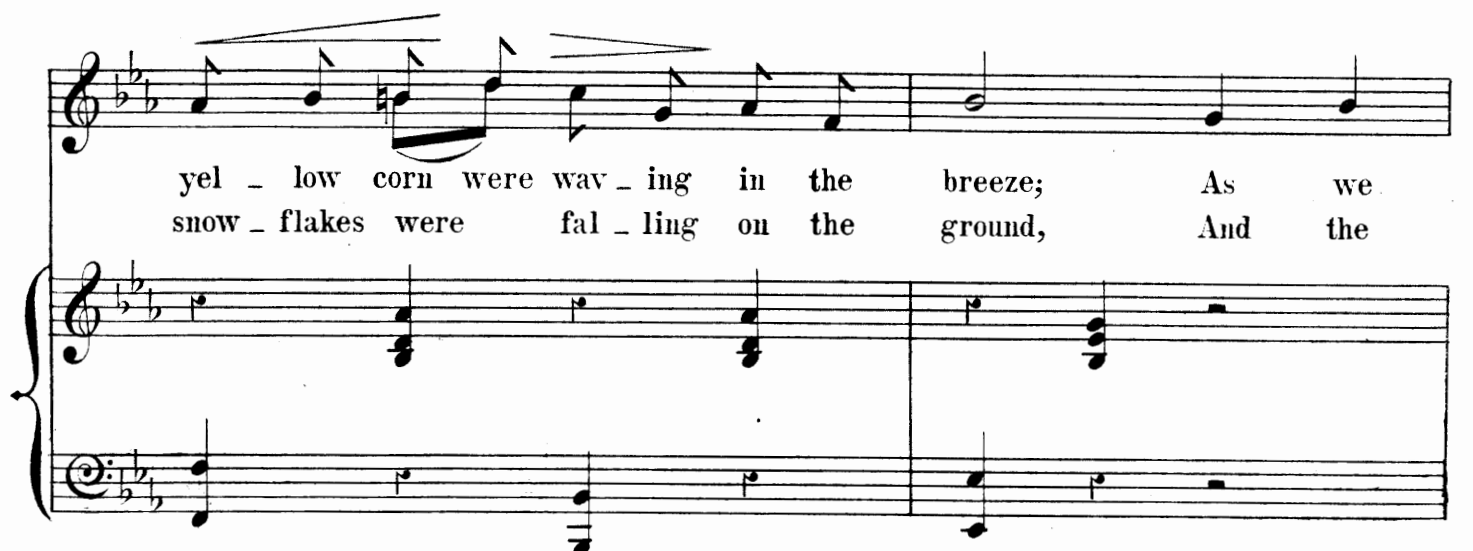
VOICE.



PIANO.



1. I wooed my love when the tall sun - flow'rs And the  
2. I wooed my love in the cold cold win - ter, When the



yel - low corn were wav - ing in the breeze; As we  
snow - flakes were fal - ling on the ground, And the

walk'd in the sha - dow of the wood - land, And I  
wood - lands were ly - ing black and bar - ren, When the

whis - per'd low and fell up - on my knees. She  
wild wind whis - tled all..... a - round If

blush'd like a rose in the sun - light, And  
she'd come like the lit - tle Ro - bin Red - breast, And

fled like a fawn down the lane, And her  
nes - tle in my bo - som once a - gain, I would



*rall.*

smile was the break of the morn - ing Ah, I've  
kiss my lit - tle dar - ling and for - give her, For I've

*colla voce.*

*rall.* *rall.*

1 & 2. stri - ven to for - give her, but in vain. Ah! I have

*a tempo*

stri - ven to for - get my Mar - gue - rite Ah! I have

stri - ven to for - get her but in vain; No

ho - ney in the world is half as sweet, ah! And I

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, and a half note F4. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

want to meet my own true love a - gain.

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4, and a half note F4. The piano accompaniment includes a *rall.* marking and a *p* (piano) dynamic marking. The system concludes with a double bar line and repeat signs.

The third system of the musical score is a piano accompaniment. It features a melodic line in the right hand with accents (>) and a bass line in the left hand with block chords. The key signature remains B-flat major.

The fourth system of the musical score is a piano accompaniment. It features a melodic line in the right hand with a trill (tr) and a bass line in the left hand with block chords. The key signature remains B-flat major.

## SERENADE.

FAUST.

Allegretto.

VOICE.

Pri - thee pret - ty mai - den  
Neath their wings the bir - dis

From your lat - tice peep  
Put their ti - ny heads  
Here be - neath your win - dow  
Close the flow - rets nes - tle

I my vi - gil keep  
In their ti - ny beds  
All a - round is si - lent  
La - zi - ly the moon - beams

No one is a - bout      Sim - ple lit - tle mai - den  
Rest up on the ground      Lov - ers sighs and whis - pers

*Slower.*

Ar'nt you com - ing out      Come to me my dar - ling  
Make the on - ly sound

All a - round is still      Come to me my dar - ling

*rall.*

Whis - per that you will..... All a - round is si - lent

Come to me my pet Faust is in your gar-den Love-ly

*f*

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Come to me my pet Faust is in your gar-den Love-ly". A dynamic marking of *f* (forte) is placed above the piano part.

1<sup>st</sup> time.

Mar - ga - rit

*tr.*

*ad lib.*

This system contains the second line of music. It begins with a first-time repeat sign. The vocal line continues with the lyrics "Mar - ga - rit". The piano part features a trill (*tr.*) and an *ad lib.* (ad libitum) section. The lyrics "Love-ly" from the previous system are also present in the vocal line.

2<sup>nd</sup> time.

Love-ly Mar - ga -

*tr.*

This system contains the third line of music. It begins with a second-time repeat sign. The vocal line continues with the lyrics "Love-ly Mar - ga -". The piano part features a trill (*tr.*) and continues the accompaniment.

- rit

*tr.*

This system contains the final line of music. The vocal line ends with a fermata. The piano part concludes with a trill (*tr.*) and a ritardando (*- rit*) marking.

## JEWEL SONG.

Andantino.

PIANO.

The piano introduction is in 2/4 time, marked 'Andantino'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment. A trill (tr) is indicated at the end of the first line.

MARG.

What a charming bracelet! What a pret-ty ring! For a pretty maiden, it is  
 What a handsome necklet! What a love-ly spray! For this pretty present who is

The vocal line (MARG.) is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

just the thing. A string of pearls, My brain it whirls, I'll be the en-vy  
 going to pay? These sapphires blue, These ru-bies too-This is a dream, it

The vocal line continues with the lyrics. The piano accompaniment provides a steady accompaniment.

of the girls. A sweet de-vice, These gems of price. I'm aw-ful-ly aw-ful-ly  
 can't be true. Oh, what a treat! This pendant neat, It's aw-ful-ly aw-ful-ly

The vocal line concludes with the lyrics. The piano accompaniment ends with a *pp* (pianissimo) marking.

FAUST.  
MEPH.

*rall.*

aw-ful-ly nice! She's aw-ful-ly aw-ful-ly aw-ful-ly nice  
aw-ful-ly neat! She's aw-ful-ly aw-ful-ly aw-ful-ly sweet

MARG.  
*a tempo*

What a pair of bangles to put round my arms! What a lovely locket and a  
What a lot of beauties! chosen with such taste— Here's a diamond brooch I hope it

to Coda

bunch of charms! Here's a watch and there's a chain, I will  
is - n't paste. Here's a pin and here's a star, They will

never wear a common silver one, a gain

MARG.

Won't they stare, Won't they glare, When

MEPH.

FAUST.

Won't they stare

Don't you dare,

all these gems I wear. What a chance! Won't they glance When I

MEPH.

FAUST.

Or you will make me swear.

What a chance

What a glance

join the ma - zy dance. At the ball, One and all Be -

MEPH. ha ha ha

MEPH.

FAUST.

FAUST. Ah

How I like to see her dance.

At the ball,

Like them all



fore me they will fall. With this mien, When I'm seen, I shall

FAUST.  
Beneath her sway I fall When she's seen she will reign as

MEPH.  
she'll reign still reign she'll reign as

*rall.* *a tempo*  
reign as beauty's Queen.

F. *rall.* *a tempo*  
beau - - ty's Queen. Oh! what a pet! A sweet co\_

M. *rall.* *a tempo*  
beau - - ty's Queen. Oh! what a pet A sweet co\_

*rall.* *a tempo* *f*

F. & M.

-quette, A maiden sweet, So smart and neat. Oh what a love A pretty dove.

♠ Coda.

MARG. say, "Oh Margaret! how beautiful you are." Yes! They will say how

*più moto*

FAUST. Oh what a pet!  
*più moto*

MEPH. What a pet!

*più moto*

MARG. beau - ti - ful you are, how beau - ti - ful you are, Yes!

FAUST. What a sweet coquette, Oh what a pet What a sweet coquette Yes!

MEPH. And co-quette What a love, And a dove.

MARG. They will say, Oh, Margar-et! Oh how beau-ti-ful you  
*Tempo 1<sup>mo</sup>*

FAUST. I must say Oh, Margar-et! Oh how beau-ti-ful you  
*Tempo 1<sup>mo</sup>*

MEPH. What a love, The pretty dove, Oh what a pret-ty

MARG. are.

FAUST. are.

MEPH. dove.

# I'M AFRAID THERE IS SOMEBODY LOOKING.

DUET.

Music by  
EDWARD SOLOMON.

Allegretto.

PIANO.

MEPH.

MARTHA.

You're a charming lit\_tle widow, But you must not be so coy. Why my  
crummi - est of widows, That I ev - er yet have met. Would you

MEPH.

hand so does he press it Oh you naughty, naughty boy. You've a  
like to take my lodg - ings I've a se - cond floor to let. Like a

MARTHA.

dimple when you're smiling, That no mortal can with - stand Oh! you  
bee up - on the blossom Or the ho - ney I would taste Oh! I

MEPH.  
mysterious

must 'nt hold my fin\_gers And you must 'nt squeeze my hand There's  
real\_ly can't per - mit you And you must 'nt squeeze my waist There's

MARTHA.

not a soul a - bout love Wont you kiss me now? Oh!  
not a soul a - bout dear Wont you kiss me now?

rit.

MEPH.  
slower

no that is a li - ber - ty I ne - ver could al - low A

rit.

slower

shy coy look from the cor\_ner of her eye, A drooping of the lashes And a

MARTHA.

pretty lit\_tle sigh, a ve\_ry gentle squeeze, Ah dont Sir if you please I'm a\_

MEPH.

A shy coy look from the

MARTHA.

\_ fraid there is some\_bo\_dy looking!

corner of her eye A drooping of the lashes And a pretty lit\_tle sigh, A

The corner of her eye A pretty little

*a tempo*

very gentle squeeze, I'm a - fraid there is some\_bo\_dy

*rit.* *a tempo*

sigh, Ah! dont Sir if you please I'm a - fraid there is some\_bo\_dy

*a tempo*

1. 2.

looking You're the looking

looking looking

DANCE FANTASTIC.

*p scherz.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking *cres.* is present in the right hand.

Second system of musical notation, continuing the piece with complex chordal textures and melodic movement.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a dynamic marking *mf* in the left hand.

Fifth system of musical notation, with intricate chordal patterns.

Sixth system of musical notation, concluding the page with dynamic markings *accel.* and *cres.* in the left hand, and *ff* in the right hand.



## BELL QUINTET.

Tempo di Valse.

PIANO.

§ MARG.

1. Ding a-ring, a-ding, ding ding! When this bell you hear  
 2. Ding a-ring, a-ding, ding ding! My dar-ling dont ring

FAUST.

Hast-en O hast-en I want you near Do not go  
 Here on my knees sweet one I im-plore MARG. He has won

far a-way O leave me not I pray.....  
 my poor heart O darling we ne'er will part.....

MARSHA. MEPP.

Ding a-ring a-ding, ding ding! Oh come..... with me!  
MARTH. Ding a-ring a-ding, ding ding! I thought I heard the bell

MARSHA.

Ding a-ring a-ding, ding ding! I'll come..... with thee,.....  
Ding a-ring a-ding, ding ding! MEPP. Do not fear.....

MARSHA. 1. Dont come  
SIEBEL. 2. Here's a

..... yes I'll come..... with thee.....  
..... all is well all is well.....

near..... You I fear..... You I  
go!..... She is off..... Blow, oh

FAUST. 1. I shall try Dont be shy  
MARTHA. 2. Is it true? What you said

1. MARTHA. fear.....

2. SIEBEL. blow.....

Yes! By - and - bye MARG. You're too  
That young toff That young toff Chuck ing

1. FAUST. Just one kiss  
2. MARTHA. Karl you knew

MARG. By - and - bye  
And he's dead? And he's dead?

Musical notation for the first system, including vocal lines and piano accompaniment. The system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics for Martha and Siebel, and Faust and Martha. The piano accompaniment is in the left hand.

MARG. fast.....  
me.....

It won't last.....  
What a shame.....

I must  
Now I

FAUST. But I love  
MEPH. Yes my dove

You're a dove  
You're now free;

Musical notation for the second system, including vocal lines and piano accompaniment. The system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics for Marguerite, Faust, and Mephistopheles. The piano accompaniment is in the left hand.

1.

MARG. ring

FAUST. Do not ring,

'Twill Mar - tha bring  
Oh, do not ring,

Musical notation for the third system, including vocal lines and piano accompaniment. The system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics for Marguerite and Faust. The piano accompaniment is in the left hand.

Musical notation for the fourth system, including piano accompaniment. The system consists of a piano accompaniment line. The piano accompaniment is in the left hand.

2.

SIEBEL. see.....

MARTH. What's her game! Hark!

MEPH. Need not fear Bi - ga - my.....

MEPH.

hark, it is the bell What - ev - er shall I say? Re -

- member you were young yourself, And look the o - ther way.

*pp*

MARG. Joy at last is near.....

MARTH. Ring, a-ding, a-ding ding! Joy at last is near

SIEBEL. She's off she is off

MARG. Ah..... ne - - - ver.....

FAUST. Nev\_er, oh, nev\_er I'll leave you, dear! From this hour Thou art  
 SIEB. Blow, oh, blow! That young toff Chuck\_ing me Now I see What's her

M. .... will..... I leave you dear! From this

F. mine Oh, joy, oh, joy di - vine!..... Love, oh, love has won the  
 S. game Ah, now I see what's her game..... False deceit has won the

M. hour thou'rt mine..... From..... this

F. day! And our woes are past; All the world is bright and gay, For  
 S. day! And our joy is past; False de\_ceit has won the day And

M. hour thou'rt..... MARG. mine. Ding a - ring, a -  
 FAUST. thou art mine..... Thou art mine at last  
 S. ev' - ry joy..... Ev'ry joy is past

MARG. FAUST. - ring you shall soon..... wear a ring Ding a - dingding

MARG. FAUST. - ring you shall soon..... wear a ring Ding a - dingding

MARTHA. You'll..... wear a ring

SIEBEL. Ah now I see

MEPH. Ding ding a-ring a - ring ding ding ding

ding you are mine..... mine at last Thou'rt

MARTH. You're..... mine at last.

SIEBEL. What's her game I see her

MEPH. Ding ding a-ring a - ding No wed - ding ring thou'll

MAG. mine yes mine at last.

FST. MRT.

SBL. game I see her game.

MPH. wear No wed - ding ring. *rall. e dim.*

*pp*

# "I CANNOT PART WITH THEE!"

## CHORUS.

### Finale Act 1.

Andantino.

MARG. I can - not

*rall.* *a tempo*  
*legato*

part with you Though fate may so de\_cree I can - not

bid you sweet - heart a - dieu. I can - not

part with you you are my life my pride I feel that

I shall die a - way a - way from you.

Allegro. VALENTINE. Be hold her

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The piano part starts with a forte (*f*) dynamic.

CHORUS.

Musical notation for the second system, including a vocal line and piano accompaniment. Dynamics include *cres.* and *ff*.

hold her Dialogue Lord Chancellor.

Musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part is marked *pp*.

Musical notation for the fourth system, showing a vocal line and piano accompaniment.

CHORUS. You are his pris'ner Mar - ga - ret A way from him you

Musical notation for the fifth system, including a vocal line and piano accompaniment. The piano part is marked *p*.

will not get He'll keep you un - der lock and key

Musical notation for the sixth system, featuring a vocal line and piano accompaniment.



Now you're a ward in chan - ce - ry MARG. O love my love

*ff*

O! woe is me I am a ward in chan - ce - ry FAUST. O love

love come fly with me Be not a ward in chan - ce - ry

MEPH.

Keep your pecker up my hear - - ty You of her they

shall not rob You can trust to this old par - ty

when he's on the job.

MARG.  
FAUST. O love my love

*f* *p*

go not a - way O love my love go not a - way

CHORUS.

Take her in - side Sir and lock up the door She shall go flirting with

mashers no more Safe - ly her brother can march to the fray If his

sister's lock'd up all the time he's a - way No more shall the hussy go

out on the spree So lock up the door and take care of the key.

Marcia. VAL. Hark! hark! hark! it is the drum

hark! hark! it is the drum

VAL I

go at duty's call

fare\_well fare \_ \_ well to

all

CHORUS. He goes at duty's call

He bids fare\_

\_ well to

all

March away my Valentine

Marguerite will soon be mine

Draw your sword in war charms **FAUST.** prefers your sisters arms Hark! hark! we hear the drum hark

hark! that bugle call

The sol \_ diers come

Hur\_

\_rah! we soldiers come We march with fife and drum Our ban - \_ - ners

bravely fly Our lov'd ones say good bye And if we should be slain Up -

\_ on some lone\_ly plain For glory we shall steer and

on the field re - main Hur - rah! we soldiers come We march with fife and

drum Our ban - ners bravely fly Our lov'd ones say good bye And

if we should be slain Up - \_ on some lone\_ly plain For

we shall steer for glory and on the field re-main

MARG. NO I will not part with you Though your fate may so de-cide And I can not

say adieu For you are my life and pride CHORUS. Ra ta plan plan plan plan plan

ra - ta - pat - a plan plan plan ra - ta plan plan plan rata plan rata plan

plan rata plan rata plan rata plan rata plan Hur

rah we sol-diers come we march with fife and drum Our ban-ners

rave Our lov'd ones say good bye And if we should be

slain Up - on some lone\_ly plain For glo\_ry we shall stand And

on the field re\_main and on the field yes on the field re - main

rata plan plan plan rata plan plan plan a -

- way.....

.....

Act 2.

THE SCANDAL CHORUS.

Moderato.

Come now haste to the well there our gossip we tell

PIANO.

And our tongues go pell mell, our Pitchers as we fill While the

wa-ter we draw We find ma-ny a flaw In folks we never saw, Our

chatter ne'er is still

1 <sup>st</sup> time.	2 <sup>nd</sup> time.
-----------------------	-----------------------

Tempo di Gavotte.  
A lot of  
*staccato.*

mumbling grumbling wrangling jangling hus - sies we, The vil - lage

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a steady bass line with chords in the right hand.

in our naughty haughty way we cri - ti - cize, No single soul escapes our tongue, We

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role.

have a word for old and young, We let no man or woman be from scandal free, A lot of

The third system includes performance markings: *accell.* (accelerando) under the piano accompaniment, *a tempo.* (return to tempo) above the vocal line, and *ppp* (pianissimo) below the piano accompaniment. The piano accompaniment features a prominent, sustained chord in the right hand.

mumbling, grumbling, wrangling, jang - ling hus - sies we, To slam - der

The fourth system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role.

both our friends and foes we are not loth not loth We slander mo - ther

The fifth system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role.



We slander bro - ther; In scandal we de - light From morn till night

That proud minx, Susan, loves a Chimney sweep, they say Really? is that true Quite

true 8. It's... true That old dame Schwerlein drinks a Quart of gin a day.

Well I never! Oh! 'Tis so! 'Tis so! She might have had the decency, She

might have had the tact From her neighbour's eyes to hide the little fact, But

**Allegretto scherzando.**

don't say a word to a soul, my dear But don't say a word to a soul,

For some folks might think 'twas said in spite, So don't say a word to a

soul! Don't say a word to a soul my dear But

don't say a word to a soul For some folks might think 'twas

said in spite, So don't say a word to a soul mum! mum!

# PAS DE QUATRE.

## DANCE

Maestoso.

PIANO *f*

*p* *rit*

SOLO.  
Allegro Moderato.

*p grazioso.*

3 4 1 2 4

2 4 1 4 3

4 4 3 1

*f*

First system of musical notation. The right hand (treble clef) features a melodic line with a first ending bracket over the first two measures, marked with '1' and '2'. A fermata is placed over the first ending. The left hand (bass clef) provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand has a melodic line with a first ending bracket over the last two measures, marked with '1' and '4'. A dynamic marking of *f* (forte) is present at the beginning. The left hand continues with a quarter-note accompaniment.

Third system of musical notation. The right hand features a melodic line with a first ending bracket over the last two measures, marked with '3'. The left hand accompaniment remains consistent with quarter notes.

Fourth system of musical notation. The right hand has a melodic line with a first ending bracket over the last two measures. A dynamic marking of *1st time p 2nd time f* is written above the staff. The left hand accompaniment consists of quarter notes.

Fifth system of musical notation. The right hand has a melodic line with a first ending bracket over the last two measures. The left hand accompaniment consists of quarter notes.

Sixth system of musical notation. The right hand has a melodic line with a first ending bracket over the last two measures. The left hand accompaniment consists of quarter notes, with some chords marked with an accent (^).

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings 1, 3, 4, 4, 1, and accents are indicated. The bass clef staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Second system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings 3, 3, 3, 4, 4, 4, 3 are indicated. The bass clef staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Third system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings 3, 4, 1, 1 and accents are indicated. The bass clef staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Fourth system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The instruction "1st time p 2nd time ff" is written in the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Sixth system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a harmonic accompaniment with notes G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The system concludes with a double bar line.

## THE DAWN OF LOVE.

Andante.

VOICE.

Fond heart, fond heart Oh!

PIANO.

*piangendo**rall.**rall.*

tell me why

Day and night

thus I sigh

*col voce*

Ah..... 'tis love..... Ah yes a trembling maid

I own thy sway Thy po - tent sway at

last..... The flow'r..... is born..... That

*rall.*

ne'er a - gain shall fade Till ev' - ry

joy and life it - self..... be past.....

*rall.*

*col voce*



*appass.* *rall.* *rall.*

O trembling heart in glad..... surprise Flash out thy se - cret

*rall. dim. a tempo*

to mine eyes Dear one mine..... I love with all my

*accel. e appassionato*

heart Thine am..... I un - - til love's la - test

*accel.*

*p* *accel.*

day..... Dear..... one mine my

*p*

*cres.*  
lord my king thou art..... Thou..... a -

*rall.*  
- lone I love and love al - - - way,.....

*p rall.* *p*

Andante.

Fond heart! fond heart! Oh

*rall.*  
tell me why Fast you beat when he's nigh

*rall.*

*Violoncello obbligato.*

*a tempo*

Ah..... 'tis love..... Ah yes I know it now

*a tempo*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The bottom staff is a cello obbligato line, consisting of a steady eighth-note accompaniment. The tempo is marked 'a tempo'.

*rall.*

I gaze with - in my darling's glow - ing eyes.

*rall.*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'I gaze with - in my darling's glow - ing eyes.' The tempo is marked 'rall.' (rallentando). The cello obbligato accompaniment continues with the same rhythmic pattern.

*a tempo*

He whis - pers love,..... His fond and ar - dent vows

*a tempo*

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'He whis - pers love,..... His fond and ar - dent vows'. The tempo returns to 'a tempo'. The cello obbligato accompaniment remains consistent throughout.

And in his heart are hush'd my dream - y

*rall.*

*rall.*

sighs.....

Oh blushing cheek that did..... betray The

*appass.*

vows my lips re - fused to say..... Dear..... one

*rall.*

*a tempo*

*a tempo*

mine..... I love with all my heart

The first system of the musical score consists of three staves. The top staff is a vocal line with a melodic line and a long slur over the first two measures. The middle staff is another vocal line with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

*f* Thine am..... I un - - til love's la - test

*mf*

The second system of the musical score consists of three staves. The top staff is a vocal line with a melodic line and a long slur over the first two measures. The middle staff is another vocal line with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. Dynamics include *f* and *mf*.

day..... Dear..... one mine my

*p*

*p*

The third system of the musical score consists of three staves. The top staff is a vocal line with a melodic line and a long slur over the first two measures. The middle staff is another vocal line with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. Dynamics include *p*.

*accel.* *e* *appassionato* *f*

lord my king thou art..... Thee..... a -

*ff*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a melodic phrase, followed by a long note with a fermata, and then continues with another melodic phrase. The second staff is a piano accompaniment in treble clef, featuring chords and moving lines. The lyrics 'lord my king thou art..... Thee..... a -' are written below the vocal staff. Performance markings include 'accel.', 'e', 'appassionato', and 'f'. The piano part has a 'ff' marking.

- lone I love and love and love al - way Thee..... a -

*p*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. The second staff is a piano accompaniment in treble clef, with chords and moving lines. The lyrics '- lone I love and love and love al - way Thee..... a -' are written below the vocal staff. A piano marking 'p' is present in the piano part.

lone..... I love and love al - - way.....

*ff*

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line in treble clef, concluding the phrase. The second staff is a piano accompaniment in treble clef, ending with a final chord. The lyrics 'lone..... I love and love al - - way.....' are written below the vocal staff. A piano marking 'ff' is present in the piano part.

## UP TO DATE.

Words by  
FRED BOWYER.

PIANO.

1. Food for much re - flec - tion, Is this age of "go" Prompting re - trospec - tion,  
2. Were the girls en - tranc - ing? Did they smile as sweet? Were they fond of danc - ing?

1. Was it al - ways so? Were the swells of old - en, Brilliant as to day?  
2. Had they twinkling feet? Did they conquest make on Oth - er girls own loves?

1. Were the youth as gol-den In their an-cient way? When they chanc'd to meet  
 2. Did they ev-er take on for-ty but-ton gloves? Did they hearts in-va-de With

1. Pass-ing in the street, Did they "side" dis-miss Or did they go like this?  
 2. Jac-kets tai-lor made? Did they walk this way? As girls do of to day?

*rall.* *rall.*

*rall.* *col voce.*

1. Hul-lo! there you Jon-ny! come with me to dine! Cant! I've got to box a man the  
 2. Fan-cy you're at Sandown! thanks I'll take that bet, Beg your pardon "six to four" How

1. show comes on at nine! Mus - n't eat I'm train - ing, it  
 2. soon you men for - get! Do I drive tan - dem? ra - ther!

8.....



1. might in-crease my weight, The girls have back'd me, don't you know I must be up to date,  
2. Ten-nis! that's my fate I'm, go-ing in for championship I must be up to date!

*più Allegro.*

8.....: §

8.....: §

*sf*

3. Watch the Bob-by walk-ing, Don't he look sub-lime! Spite of cy-nics talk-ing,  
4. Were the lads so stea-dy, In the by-gone day? Could we now as rea-dy

3. He's well up to time, Most im-portant be-ing, Looks fit to ex-plode,  
4. Keep a foe at bay? Did they love their po-lo, Foot-ball, Cricket, Whist?'

3. He's a "nib" at see - ing Girls a - cross the road! Dri - vers fear the look  
 4. Flutter'd they at "So - lo" Could they love re - sist? Is glo - ry still the same

3. Of his lit - tle book; Hul - lo! here's a row! Hark! he is speak ing now!  
 4. Hearts still yearn for fame? Ask one of to day This is what he will say!

*rall.* *rall.*

3<sup>rd</sup> VERSE.

3. Now then there you growler just you back that hoss Cant you see I am hand ing this

3. la - dy 'ere a - cross! No back an - swers "Right Miss" the

3. Bank at half-past eight A Cook! no fear! she's parlourmaid Yes Bobby's up to date

8. *più Allegro.*

4<sup>th</sup> VERSE. *Bold and Martial.* *p* *f*

Fond of sport we may be sweethearts we a-dore, Still the Bull-dog spi-rits

rea-dy as of yore Loos-en but the war dogs soon we em-u-late, The

glo-ry of our fa-thers then and prove we're up to date.

# I RAISE AN OBJECTION TO THAT.

Words by **ROBERT MARTIN.** **MEPHISTOPHELES & LORD CHANCELLOR.**  
**DUET.**  
 Tempo di Polka.

**PIANO.** *f*

**MEPH.** **CHANC.**

The year nineteen hundred's some distance from here Well I'll raise no objection to

**MEPH.** **CHANC.**

that The Par-nell commis-sion will fin-ish that year There's no

earth-ly ob-jec-tion to that The law-yers of course there are

hav - ing their say And ob - jections are raised in the u - su - al way All the

time they are fobbing some thousand's a day But we raise no ob - jections to

that But I hum - bly sub - mit That's the right thing to do You

shan't in terrupt that is flat For I know what I mean No you

dout Yes I do I must raise an ob - jec - tion to that.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a forte (*f*) dynamic marking. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with sixteenth-note runs. The left hand continues with a steady accompaniment.

Third system of musical notation, showing a change in texture with more complex chordal structures in the right hand. The left hand remains accompanimental.

Fourth system of musical notation, featuring a melodic line in the right hand with eighth-note patterns. The left hand accompaniment consists of chords and eighth notes.

Fifth system of musical notation, marked with an 8-measure repeat sign (8.....) above the staff. The right hand has a melodic line with eighth notes, and the left hand has a chordal accompaniment.

Sixth system of musical notation, also marked with an 8-measure repeat sign (8.....). It includes first and second endings, labeled "1st" and "2nd" above the staff. The first ending leads back to an earlier section, while the second ending concludes the piece with a double bar line and repeat sign.

## I RAISE AN OBJECTION TO THAT.

### 1.

*MEPH:* The year nineteen hundred's some distance from here,

*CHANC:* Well I'll raise no objection to that.

*M.*— The Parnell commission will finish that year,

*C.*— There's no earthly objection to that.

The lawyers of course there are having their say

And objections are raised in the usual way,

All the time we are fobbing some thousands a day

*M.*— But we raise no objection to that.

*C.*— | But I humbly submit *M.* That's the right thing to do

*C.*— | You shan't interrupt that is flat

*M.*— | For I know what I mean, *M.* No you dont, *C.* Yes I do,

*M.*— | I must raise an objection to that.

### 2.

*C.*— My lud with your leave I'll endeavour to prove,

*M.*— I must raise an objection to that.

My lud in this case I am anxious to move,

*C.*— I must raise an objection to that.

*M.*— Marguerite in prison how bitter her cup

— They will take her away and she'll soon be shut up.

*C.*— Bosh! show me the woman who can be shut up

*M.*— I can raise no objection to that.

*Chorus*— But I humbly &c.

### 3.

*C.*— I would mention a case which has lately been tried,

*M.*— Well I've got no objection to that.

When asked some straight questions the lady replied

I must raise an objection to that.

*C.*— Her case it was lost from refusing to state

When her baby was born she would not give the date

*M.*— But the baby was there so 'twas rather too late

To raise an objection to that.

*Chorus*— But I humbly &c.

### 4.

*M.*— I hear smoking concerts go on every night,

*C.*— I've no earthly objection to that.

*M.*— Songs are always the same and I dont think it right,

So I raise an objection to that.

Tom Bowling some man's always certain to do

And the Queen of my heart, can't they give something new

*C.*— And that terrible song that they call Killaloe,

*M.*— Come I raise an objection to that.

*Chorus*— But I humbly &c.

### 5.

*M.*— I am going you see now to take an encore,

*C.*— Well I raise an objection to that.

Supposing the audience don't want any more,

*M.*— Well they'll raise an objection to that.

There is one powerful reason why I should not stay,

I'm afflicted with thirst just allow me to say,

*C.*— Shall we treat the disease in the usual way?

*M.*— Well I've got no objection to that.

*Chorus*— But I humbly &c.

# THE SOLDIERS RETURN.

## CHORUS.

Tempo di Marcia.

PIANO.

(Stage.)

(Orch.)

L.H.

(Behind the Scene.)

We went away just twenty-two And

cresc.

we've return'd just ninety-five, Which will clearly prove to you That on fighting



we do thrive. The bombshells flew a - bout the field, But dan - ger we did

Musical notation for the first system, featuring a piano accompaniment with a treble and bass clef. The melody is in a minor key and consists of eighth and quarter notes.

bravely spurn; We made the doughty foemen yield, Vic - to - rious we re

Musical notation for the second system, continuing the piano accompaniment. The melody includes some chromatic movement and ends with a double bar line.

(Boys.)

- turn. They come from many a battle field, They come victorious from the fight, They

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal line is marked *tr* (trill) and *schierzando*. The piano accompaniment features a triplet in the final measure.

made the doughty foeman yield, These men of might.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The vocal line has a trill (*tr*) and a fermata (*s*). The piano accompaniment includes a *ff* (fortissimo) dynamic marking.

Musical notation for the fifth system, featuring a piano accompaniment with a treble and bass clef. The melody is in a minor key and consists of eighth and quarter notes.

*(Both Soldiers and Townspeople.)*

Oh! what a glorious sight to see! Your Our he - roes

va - lor show - - ing All with martial zeal are glow - -

- ing Oh, how proud you all should be! And

as our father - land we seek, And foes the cry are rais - -

- ing Home they have re turn'd, And a rest have earn'd Our

valiant deeds and courage we are prais - - ing Home we come yet once a -

The first system of music features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth and quarter notes. The bass clef staff provides a piano accompaniment with chords and moving lines. A fermata is placed over the final note of the first measure in the treble staff.

- gain From the distant battle - plain Shout and sing in martial strain For the

The second system continues the melody and accompaniment. The treble staff has a fermata over the final note of the first measure. The piano accompaniment in the bass staff continues with a steady rhythmic pattern.

boys are home a - gain Shout and sing in martial strain For the boys are home a -

The third system continues the melody and accompaniment. The treble staff has a fermata over the final note of the first measure. The piano accompaniment in the bass staff continues with a steady rhythmic pattern.

- gain For the boys are home a - gain.

The fourth system continues the melody and accompaniment. The treble staff has a fermata over the final note of the first measure. The piano accompaniment in the bass staff continues with a steady rhythmic pattern.

The fifth system continues the melody and accompaniment. The treble staff has a fermata over the final note of the first measure. The piano accompaniment in the bass staff continues with a steady rhythmic pattern.

They went a-way just twenty-two, And have returned just ninety-five,

Musical notation for the first line of the song, featuring a piano accompaniment with a treble and bass clef.

Which will clearly prove to you That on fighting we do thrive. The bombshells flew a-

Musical notation for the second line of the song, featuring a piano accompaniment with a treble and bass clef.

round the field, But danger we did bravely spurn, We made the doughty foeman yield, Vic-

Musical notation for the third line of the song, featuring a piano accompaniment with a treble and bass clef.

-torious we re - turn. Oh, what a glorious sight to see! Our

Musical notation for the fourth line of the song, featuring a piano accompaniment with a treble and bass clef.

heroes va - lor show - - ing All with martial zeal are

Musical notation for the fifth line of the song, featuring a piano accompaniment with a treble and bass clef.

glow - - ing Oh, how proud you all should be!

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'glow', followed by a dotted half note 'ing'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

And as our fatherland we seek Our foes the cry are

The second system continues the vocal line with 'And' on a half note, 'as' on a dotted half note, and 'our fatherland we seek' on a series of eighth notes. The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

rais - - ing, Home they have returned And a rest have earned Our

The third system continues the vocal line with 'rais' on a half note, 'ing,' on a dotted half note, and 'Home they have returned' on a series of eighth notes. The piano accompaniment features a more active right hand with eighth-note patterns.

valiant deeds and courage they are prais - - ing Our valiant deeds and courage ever

The fourth system continues the vocal line with 'valiant deeds and courage they are' on a series of eighth notes, 'prais' on a half note, and 'ing' on a dotted half note. A trill (tr) is marked above the final note of the vocal line. The piano accompaniment features a complex texture with many chords and moving lines.

prais - ing

The fifth system continues the vocal line with 'prais' on a half note and 'ing' on a dotted half note. A dotted line with a circled '8' indicates an eight-measure rest for the vocal line. The piano accompaniment continues with its complex texture, ending with a final chord in the right hand and a sustained bass line in the left hand.

# A SOLDIER BORN.

## VALENTINE'S SONG.

Tempo di Marcia.

VOICE.

PIANO. *f*

Up - on the field of battle to a mil\_i - ta - ry air, I was  
I was taught to use the ri - fle when I sat on mother's knee, And I

*p*

born and my ma - ter - nal was a young vi - van - di - ere. I'd my  
had my first en - gage - ment at the ear - ly age of three; I was

pap out of a bu\_gle I was chris\_ten'd on a drum, And my  
ta\_ken in\_ to bat\_tle by my fa\_ther pick - a - back And when

dad when I was teeth\_ing with his bay\_net lan'cd my gum.  
un\_der me they shot him why I took an\_o - ther hack. *8*.....

*8*..... With gun -  
Up I

pow\_ der and with bul\_lets he would hush my in\_ fant squalls, And the  
jump'd up\_ on the Colonel, who was turn\_ ing round to run, And I

cra - dle of my child\_hood was a pile of can\_non balls.....  
 made him be my gee\_gee till the vic\_to\_ry was won.

CHORUS.

With gun -  
 Up he

pow\_ der and with bul\_lets he would hush his in\_fant squalls And the  
 jump'd up on the Colonel who was turn\_ing round to run And he

For

cra\_dle of his child\_hood was a pile of can\_non  
 made him be his gee\_gee till the vic\_to\_ry was



I am a sol\_dier, born..... Up - on the field of bat\_tle,..... And  
balls.  
won.

that's why I smile with scorn..... When bul\_lets a\_roud me rat\_tle At

wounds and at scars I jest With a bay\_net thro' my breast,..... And I

feel not the sligh\_test dread When a can\_non ball hits my head..... For  
*rall.* *a tempo*  
*colla voce.*

CHORUS.

SOLO.

I am a sol\_dier, born..... Yes he is a sol\_dier born. You may

CHORUS.

blow me to bits, But I keep up my wits, For I am a sol\_dier born. You may

blow him to bits, But he keeps up his wits, Be\_cause he's a sol\_dier born.

cause he's a sol\_dier born.

## 'AVE A GLASS, WON'T YER?

Words by  
A. CHEVALIER.

**Allegretto.**

**VOICE.**

I ain't a par-tic-u-ler

**PIANO.**

*f*

strong mind-ed chap And tid-dling's an aw-ful temp-ta-tion, I've

met them that don't care for liq-ur a rap And calls it the "cuss of cre-

- a - tion?" I don't say they're right I don't say they're wrong, They

'ate it and so they a - buse it, Pals meet what ain't met Oh! for

e - ver so long, Well that ain't the time to re - fuse it.

**Tempo di Polka.**

'Ave a glass a - long o' me, Don't drink? don't yer?

*pp*

'Ave a glass, do 'ave a glass won't yer? won't yer? I

want to stand a round or two, I've 'ad a long o' you:

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line contains the lyrics "want to stand a round or two, I've 'ad a long o' you:". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

'Ave a glass a - long o' me, Won't yer? won't yer!

The second system continues the musical score. The vocal line has the lyrics "'Ave a glass a - long o' me, Won't yer? won't yer!". The piano accompaniment continues with similar harmonic and melodic patterns.

*mf*

This system shows the piano accompaniment for the third system. It features a dynamic marking of *mf* (mezzo-forte). The music includes a repeat sign with first and second endings. The right hand has a more active melodic line, while the left hand provides harmonic support.

*ppp*

This system shows the piano accompaniment for the fourth system. It features a dynamic marking of *ppp* (pianissimo). The music continues with the first and second endings, showing a change in texture and dynamics.

This system shows the piano accompaniment for the fifth system. It concludes the piece with a final cadence. The right hand has a melodic flourish, and the left hand has a simple harmonic accompaniment.

## 'AVE A GLASS WON'T YER.

**SPOKEN—**

*There is a question, simple you will say. And them wot's lucky 'ears it ev'ry day,  
It's asked by swells a loungin' at the Club, And now and then you'll 'ear it in a Pub.  
Altho' for liquor he may'nt care a rap, A Coster chap will then accost a chap:  
"Wot! turned teetotal? Ga'arn! Don't Drink? Don't yer? oh! 'ave a glass along o' me now won't yer?"*

**1.**

I ain't a particular strong minded chap  
And tiddling's an awful temptation,  
I've met them as don't care for liquor a rap,  
And calls it the "cuss of creation"  
I don't say they're right and I don't say they're wrong  
They 'ate it and so they abuse it  
Pals meet, what ain't met oh! for ever so long  
Well! that ain't the time to refuse it

**CHORUS.**

'Ave a glass along o' me  
Don't Drink? Don't yer?  
'Ave a glass, do 'ave a glass  
Won't yer? Won't yer?  
I want to stand a round or two  
I've 'ad a lot along o' you  
'Ave a glass along o' me  
Won't yer? Won't yer?

**2.**

I'm fond of a pipe, and of all pipes a clay  
You can't call that wild dissipation,  
But arter an hour or two's puffing, I say,  
The palate requires lubrication.  
It's all very well to say beer ain't the stuff,  
To talk about Corfee or Cocoa,  
Its them as don't know when they've 'ad quite enough,  
What shows up the game with a Boko.

*Chorus—*

**3.**

It ain't in the nature of man to say no?  
Particuler when asked as a favour.  
You'd better say "yes," have a glass and then go;  
Your bound to get drunk if yer waver.  
A man ought to know when his limit, is reached  
Fifteen, if you're "tref" ought to do yer  
Say "yes" if like this by a pal you're beseeched,  
And this question politely put to yer

*Chorus—*

**ENCORE VERSE.**

Say you've 'ad a few words and you've landed a pal  
Wot's more to you, p'raps, than a brother,  
You thought he was castin' sheep's eyes at your gal,  
And find arter all 'twas another.  
You stand up and 'ave say, a couple of rounds,  
Then discover you both were mistaken,  
There ain't not no invite wot plesanter sounds,  
Than this, arter 'ands 'as been shaken.

*Chorus.*

## SERENADE.

## DUET.

(FAUST &amp; MEPHISTOPHELES.)

*Allegretto.*

*PIANO.*

FAUST.

O! Mar - gue - rite my dar - ling, will you  
 O! come with me, my dar - ling, to the  
 When it's Der - by day, my dar - ling, I will

come a - long with me To Hamp - stead I will  
 halls of daz - zling light, Where Mac - Der - mott and Miss  
 call at your a - bode, With a slap - up horse and

MEPH.

take you, and I'll stand you shrimps and tea. Don't be -  
 Bell\_wood war\_ble dit - ties ev - 'ry night. You should  
 ker - ridge, and will take you down the road. With a

lieve the gay de - cei - ver; which on gals he spends his  
 know be - fore his of - fer, all your soul with rap - ture  
 cos - ter - mon - ger's bar - row, or a don - key - cart he

tin, He's a wife and se - ven young 'uns, and he's  
 thrills, That he'll take you with an or - der, which he  
 goes, Round his hat a wreath of pa - per, and he



FAUST.

*sf*

got the bro - kers in. } Ah! Un - der my La - dy's  
 gets for show - ing bills. }  
 wears a pen - ny nose. } MEPH.  
 Ah! Un - der my La - dy's

win - dow. By the light of the gleam - ing star, We  
 win - dow. By the light of the gleam - ing star, We

look a - bove To our own true love, And we play on the light gui -  
 look a - bove To our own true love, And we play on the light gui -

tar, We play on the light gui -  
tar, Ha! ha! ha! ha! ha! ho! We play on the light gui -

*pause 3<sup>rd</sup> time.*

This system contains the first vocal entry and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "tar, We play on the light gui -" followed by "tar, Ha! ha! ha! ha! ha! ho! We play on the light gui -". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

tar.  
tar.

This system shows a second vocal entry. The vocal line consists of two staves, both with treble clefs and a key signature of one sharp. The lyrics are "tar." on the first staff and "tar." on the second. The piano accompaniment continues with a similar rhythmic pattern, marked with a repeat sign (S) at the beginning of the system.

*dim.*

This system features piano accompaniment. The vocal lines are empty. The piano part is in a grand staff with treble and bass clefs, showing a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word "dim." is written below the piano part, indicating a dynamic marking.

## THE FIGHT.

(On the Corsican Brothers Ghost Melody.)

Tempo di Polka.

PIANO.

The first system of musical notation is for a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a treble clef and a common time signature, which then changes to 2/4. The melody in the treble staff is a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piano accompaniment. It features the same two-staff structure with treble and bass clefs. The melody in the treble staff continues with eighth and sixteenth notes, and the bass staff provides harmonic support with chords and single notes.

The third system of musical notation continues the piano accompaniment. It features the same two-staff structure with treble and bass clefs. The melody in the treble staff continues with eighth and sixteenth notes, and the bass staff provides harmonic support with chords and single notes.

The fourth system of musical notation concludes the piano accompaniment. It features the same two-staff structure with treble and bass clefs. The melody in the treble staff includes a triplet of eighth notes and a final cadence. The bass staff provides harmonic support with chords and single notes. The system ends with a double bar line and a coda symbol.

to CODA.

*tremolo.*

*pp*

*Il basso marcato.*

The first system of music consists of two staves. The right-hand staff begins with a tremolo marking and contains a series of chords and eighth-note patterns. The left-hand staff is marked *pp* and features a marcato bass line with dotted rhythms and a dynamic accent (>) over a note in the second measure.

The second system continues the musical texture from the first system, with the right hand playing chords and eighth notes, and the left hand playing a marcato bass line. The system concludes with a double bar line and a repeat sign.

*Coda.*

*f*

The Coda section is marked *f* and features a more active eighth-note melody in both hands. It begins with a Coda symbol (a circle with a cross) above the first measure.

1. 2. 8.....

The final system contains two endings. The first ending (marked '1.') leads back to an earlier part of the piece. The second ending (marked '2.') concludes the piece with a final chord and a fermata over an eighth-note figure, followed by a repeat sign.

## HURRY UP.

## CHORUS.

## VALENTINE'S DEATH.

Vivace.

PIANO.

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes and chords. The tempo is marked 'Vivace'.

The piano accompaniment for the first line of the chorus continues with the same rhythmic pattern. The right hand has a melodic line with some grace notes. The tempo and key signature remain the same.

Hur\_ry up!

*p*

hur\_ry up! dont you hear the bell A gen\_tle \_ man has fal\_len down and

The piano accompaniment continues for the second line of the chorus. The right hand has a melodic line with some grace notes. The tempo and key signature remain the same.

is\_n't ve\_ry well. Hur\_ry up! hur\_ry up! fetch the Doc\_ tor here An \_

The piano accompaniment continues for the third line of the chorus. The right hand has a melodic line with some grace notes. The tempo and key signature remain the same.

o - ther row in Nüremberg and not a Bob\_by near.

Andante.

VAL.

CH.

MARG. Speak! dear and say you are not dead, I 'am She am.....

VAL.

MARG. Or..... you will drive me off my head all sham all sham

FAUST. What..... have you done you wick\_ed one you've made me cook his goose.....

MEPH. That wicked one the deed has done So do not let her loose.....

CHORUS. Hush! hush! he moves. MEPH. He is a\_bout to speak.

VAL Yes, yes, my curse be - fore I get too weak.

CHORUS. Hush! hush! he says he is a - bout to speak.

Hush! hush! hush!

VALS. curse.

MARG. O! hor - ror. CHORUS. O! what a curse a fear - ful

curse! It could\_nit ve\_ry well be worse. O! day of

Musical score for the first system, featuring piano accompaniment for the first two systems. The first system includes dynamic markings *ff* and *p*.

grief! O! day of woe! O! day of woe! How could her

Musical score for the second system, featuring piano accompaniment. It includes a dynamic marking *sf*.

bro\_ther, a bro\_ther curse me so. The brother she has help'd to

Musical score for the third system, featuring piano accompaniment. It includes a dynamic marking *ppp*.

slay, To the dun\_geon quick a\_ way.

Musical score for the fourth system, featuring piano accompaniment and a brass section. It includes dynamic markings *Brass.* and *ff*.

CHORUS. Oh, what a naughty girl! Fought they have her a\_bout, Now will the haugh\_ty girl

Musical score for the fifth system, featuring piano accompaniment for the chorus.

Taste pri\_son stir-a\_bout Show our hu\_man\_i\_t\_y, With her with sym\_pa\_thy

Musical score for the sixth system, featuring piano accompaniment for the chorus.



When for her van - i - ty In jail she lies Now hence a - way to a

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

pri - son cell, Thou poor Mag - gie must now dwell By

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the final measure.

her sad fate may each maid - en know How far to trust her

The third system shows the vocal line continuing with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

beau. For he will coax the gid - dy thing, And then

The fourth system features a dynamic marking of *f* (forte) in the piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment includes a dynamic marking of *>* (accent) in the first measure.

leave her in the lurch It's best to make him

The fifth system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment provides harmonic support with chords and moving lines.

buy the ring, And drive straight to the church.

The sixth system concludes the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment provides harmonic support with chords and moving lines.

Oh! what a naughty girl Fought they have her a\_bout Nor will the haugh\_ty girl

Taste pri\_son stir - a\_bout Show our hu\_man\_i - ty With her with sym - pa - thy

When for her van\_i - ty In jail she lies. *DANCE.*

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It maintains the same key signature and structure as the first system.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal textures.

Fifth system of musical notation, with a prominent melodic line in the treble clef and a steady accompaniment in the bass clef.

Sixth system of musical notation, concluding the page. It includes a final cadence and a fermata over the final notes.

## VALSE DE QUATRE.

Tempo di Valse.

PIANO.

*ff* *rall.*

*tempo* *pp*

*dim.*

First system of musical notation. The right hand (treble clef) features a series of chords and a melodic line with a trill. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). A fermata is present over a chord in the right hand.

Second system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand continues with chords. Dynamics include *p* and *ff*. A fermata is present over a chord in the right hand.

Third system of musical notation. The right hand features a melodic line with a trill. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano). A fermata is present over a chord in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a trill. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte), *rall.* (rallentando), and *dim.* (diminuendo). A fermata is present over a chord in the left hand.

Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand has a rhythmic accompaniment. Dynamics include *dim.* (diminuendo) and *mf tempo* (mezzo-forte tempo).

Sixth system of musical notation. The right hand has a melodic line with a trill. The left hand has a rhythmic accompaniment. Dynamics include *mf tempo* (mezzo-forte tempo).

This page of musical notation, numbered 124, consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff, connected by a brace on the left. The notation includes various note values, rests, and dynamic markings.

- System 1:** Treble clef staff has a melodic line with a long slur. Bass clef staff has a rhythmic accompaniment of chords and eighth notes.
- System 2:** Treble clef staff continues the melodic line. Bass clef staff has a similar accompaniment. A hairpin crescendo is visible in the bass staff.
- System 3:** Treble clef staff has a melodic line. Bass clef staff has a rhythmic accompaniment. A hairpin crescendo is visible in the bass staff, and the marking *cres.* appears in the treble staff.
- System 4:** Treble clef staff has a melodic line. Bass clef staff has a rhythmic accompaniment. The marking *cres.* is in the treble staff, and *ff* (fortissimo) is in the bass staff.
- System 5:** Treble clef staff has a melodic line. Bass clef staff has a rhythmic accompaniment. The marking *dim.* (diminuendo) is in the treble staff.
- System 6:** Treble clef staff has a melodic line. Bass clef staff has a rhythmic accompaniment. The marking *dim.* is in the treble staff, and *pp* (pianissimo) is in the bass staff. The system ends with a double bar line.

# HE KNEW IT!

Words by  
ALBERT CHEVALIER.

Music by  
CHAS: INGLE.

**Allegretto.**

VOICE.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It contains a whole note rest followed by a half note rest and a quarter note rest. The piano accompaniment is written for a grand piano with two staves (treble and bass clefs). It begins with a dynamic marking of *f* (forte) and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part concludes with a double bar line and repeat dots.

The second system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of one flat, and a time signature of 2/4. The lyrics are: "I will tell you of a man who'd a tricky art\_ful plan Which made". The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *pp* (pianissimo). The piano part provides harmonic support with chords and rhythmic patterns.

The third system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of one flat, and a time signature of 2/4. The lyrics are: "people fan\_cy he was really clever And a learned person too tho' now". The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *pp* (pianissimo). The piano part continues with harmonic support for the vocal line.

strict\_ly en - tre nous, He had ve - ry sel - dom read a book if

ev - er But in won - der folks would stare he had

such a mod - est air: His own trumpet no one ev - er caught him

blowing Still on all sides you would hear, that he



was a man to fear There was naught to know he didn't know worth

knowing Oh! he knew it Yes he knew it Those who

took him for a flat would live to rue it If the man he play'd at Nap held two

aces in his lap You might bet your bottom dollar that he knew it.

## HE KNEW IT !

I will tell you of a man, who'd a tricky, artful plan,  
Which made people fancy he was really clever,  
And a learned person too, though now strictly *entre nous*  
He had very seldom read a book, if ever.  
But in wonder folks would stare—he had such a modest air,  
His own trumpet no one ever caught him blowing;  
Still on all sides you would hear that he was a man to fear,  
There was nought to know he didn't know worth knowing.—

*Chorus.*

Or he'd know it! yes, he knew it!  
Those who took him for a flat would live to rue it.  
If the man he played at "Nap" held two aces in his lap,  
You might bet your bottom dollar that *he* knew it!

Though he wasn't one to boast, on a little bit of toast  
He had not been had by any living creature;  
All who met him would admit that he didn't brag a bit,  
For simplicity with him was quite a feature.  
Say it somehow had occurred that a riddle you had heard,  
And which no one had succeeded yet in guessing,  
You would look him up, and say, in your most emphatic way,  
"Now my friend I've come to give you such a dressing!"—

*Chorus.*

But he'd know it! yes, he knew it!  
The riddle and the proper answer to it;  
Though perhaps he would not deign any further to  
explain,  
He would say, "'twas quite sufficient that he knew it!"

If you knew a stock of tales, strictly moral ones for males,  
Which had often caused considerable laughter,  
Knowing how they'd been received, what a triumph they  
achieved,  
You would try them on this clever person after.  
Say you met him quite by chance, at his sphinx-like face  
you'd glance,  
Then you'd chuckle prematurely at the glory  
which you'd have a right to claim, which would bring undying  
fame,  
Just for telling him a brand-new funny story.—

*Chorus.*

But he'd know it! oh, he knew it!  
'Twas a chestnut, and he knew the man who grew it!  
He would listen with a grin to the yarn you had to spin,  
And when you'd finished, tell you that "he knew it!"

He was seldom known to drink, though in others he would  
wink

At intemperance's little peccadilloes,  
He would say the horrid stuff pays 'em all out quite enough  
When they lay their weary heads upon their pillows!  
Still, as often is the case, even good men fall from grace—  
He'd been dining with some friends he says his pa knows:  
Now the wine was very good, it had all come from the wood,  
And the restaurant I think was called Romano's.—

*Chorus.*

And he knew it! oh, *he* knew it!  
Though 'twas very seldom he would overdo it.  
Thirteen whiskies he had had:—can you wonder he felt  
bad?  
When they told him he was tipsy—why, he knew it!

There's a popular M.P., he's as artful as can be,  
You'll hear people call him most disinterested;  
But although he loudly spouts, I confess I have my doubts,  
And should rather like to see the fellow tested.  
When some secret is disclosed, or a new Bill is proposed,  
He will go to work at once in manner hearty;  
He opposed the Royal Grants with emphatic "No, they  
shan'ts!"

Just to stand out as a hero with his party.

*Chorus.*

And he knew it! yes, he knew it!  
As he raised a very strong objection to it;  
Though he voted 'gainst the Bill, I'm of this opinion  
still—  
His remonstrance was all bunkum, and he knew it!

Now our good old friend the Shah to this country's said  
"Ta! ta!"

His arrival curiosity excited,  
He came over here in style, and we made it worth his while—  
With his welcome he was pleased to be delighted.  
When the noble Earl of Fife took unto himself a wife,  
Our distinguished Persian pal was down at Brighton,  
And though gifts on ev'ry side show'ed on bridegroom and on  
bride,  
Came a present from the Shah? . . . Not e'en a slight 'un!

*Chorus.*

Still he knew it! oh, he knew it!  
Britain fattened up the calf for him, and slew it;  
But he did not choose to go to that matrimonial show;  
If he went it meant a present—and he knew it!

## FOR YOU.

Words by  
ARTHUR CHAPMAN.

Music by  
SYDNEY SMITH.

Andante Espressivo

VOICE. *p* They

PIANO. *p dolce*

say the years have swal - lows wings, But mine have lead - en feet, Since  
2<sup>nd</sup> V. told me if we link'd our lives, That you would rue the day, And

last we stood and said good - bye, That eve in June - tide sweet, I  
when the sor - rows ga - ther'd round, Your love would pass a - way, But

read the an - guish in your eyes, As sad you turn'd a - way, But  
had I known what life would be When ev' - ry hope had fled, Those

*f*

*con dolore*

*dim. e ritard.*

oh! you guess'd not what I bore, The tears I could not stay For  
 cru-el words I spoke that night, Had ne'er by me been said For

*dim. e rall.*

*Ad.* \* *Ad.*

REFRAIN.

*Lento con molto espressivo.*

you for you! my dar - - - ling, I spoke those

words un - true, ..... I left you tho' I

*ritard.*

lovd you, And broke my heart for you!.....

*ritard.* *cres*

*Ad.* \* *Ad.*

*f*  
For you! for you!... my dar - - ling, I spoke those

*f* *cres.*

words un - true, I left you tho' I

*con passione.* *con forza.*

*p* *rall.* **1st Verse.**  
lov'd you, And broke my heart for you.

*p* *rall.* *mp* *dolciss.*

*ritard.*

*Lento con espressione*

*p*

0 love, for give me and for -

The first system of the musical score. The vocal line begins with a whole rest, followed by a half note '0', and then a melodic phrase starting on a dotted quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

- get That on life's road our path-ways met, 0

The second system of the musical score. The vocal line continues with a half note '- get', followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment continues with the eighth-note pattern. The key signature remains three flats.

*f* time, thy kindly man - tle cast *p* Up on the mem - ry of..... the *rall.*

The third system of the musical score. The vocal line starts with a half note 'time,' followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment continues with the eighth-note pattern. The key signature remains three flats.

*f* Last time. *rall.* past. They you. *f*

The fourth system of the musical score. The vocal line begins with a half note 'Last time.', followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment continues with the eighth-note pattern. The key signature remains three flats.



# FINALE.

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