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CECIL ELLIS.

# THE CINGALEE.

A New and Original Musical Play.

BY

JAMES T. TANNER.

LYRICS BY

ADRIAN ROSS & PERCY GREENBANK.

MUSIC BY

LIONEL MONCKTON.

ADDITIONAL DIALOGUE, LYRICS, AND NUMBERS BY

PAUL A. RUBENS.

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Produced by Mr. GEORGE EDWARDES at Daly's Theatre.

# THE CINGALEE.

## DRAMATIS PERSONÆ.

HON. HARRY VEREKER...	... ..	( <i>A Tea Planter</i> )	... ..	MR. C. HAYDEN-COFFIN.
BOOBHAMBA ... ..	... ..	( <i>A Noble of Kandy</i> )	... ..	MR. RUTLAND BARRINGTON
SIR PETER LOFTUS ... ..	... ..	( <i>High Commissioner and Judge, Ceylon</i> )	... ..	MR. FRED KAYE.
MYAMGAH ... ..	... ..	( <i>An Indian Servant</i> )	... ..	MR. WILLIE WARDE.
BOBBY WARREN	}	... ( <i>Pupils of Vereker on the Tea Plantation</i> )	... ..	MR. LOUIS BRADFIELD.
DICK BOSANQUET				MR. CONWAY DIXON.
FREDDIE LOWTHER				MR. ARTHUR HOPE.
JACK CLINTON				MR. H. J. FORDE.
WILLIE WILSON				MR. J. BODDY.
CAPTAIN OF THE GUARD	... ..	... ..	... ..	MR. NORMAN GREENE.
ATTENDANT	... ..	... ..	... ..	MR. F. J. BLACKMAN.
AND				
CHAMBHUDDY RAM	... ..	( <i>A Baboo Lawyer</i> )	... ..	MR. HUNTLEY WRIGHT.
NANOYA ... ..	... ..	( <i>A Cingalese Girl</i> )	... ..	MISS SYBIL ARUNDALE.
PEGGY SABINE	... ..	... ..	... ..	MISS GRACIE LEIGH.
NAITOOMA	}	... ( <i>Four Tea Girls on Vereker's Plantation</i> )	... ..	MISS CARRIE MOORE.
SATTAMBI				MISS ALICE D'ORME.
MYCHELLAH				MISS FREDA VIVIAN.
SOOMO				MISS ALICE HATTON.
ANGY LOFTUS ... ..				... ..
MISS PINKERTON	}	... ..	... ..	MISS NINA SEVENING.
FRÄULEIN WEINER				MISS PATIENCE SEYMOUR.
MADemoISELLE CHIC				MISS VERA EDWARDINE.
SIGNORINA TASSO				MISS TOPSY SINDEN.
AND				
LADY PATRICIA VEREKER	... ..	... ..	... ..	MISS ISABEL JAY.

Pas Seul, in Act II., by MISS TOPSY SINDEN.

The Parahara Dances by the SISTERS AMARATH.

Devil Dancing by MR. WILLIE WARDE.

ACT I.—VEREKER'S TEA PLANTATION, "KARAGAMA," CEYLON ... HAWES CRAVEN.

ACT II.—BOOBHAMBA'S PALACE BY THE LAKE OF KANDY ... HAWES CRAVEN.

# THE CINGALEE.

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# THE CINGALEE.

## Act I.

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

N<sup>o</sup> 1.

### OPENING CHORUS.

*Andante tranquillo.*

Piano.

The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is G minor (two flats) and the time signature is 6/8. The first system is marked 'Piano.' and 'Andante tranquillo.' The second system continues the piece. The third system includes a 'Ped.' (pedal) marking. The fourth system includes a '\*' marking and a 'con Ped.' (con pedal) marking.

## SOPRANO. &amp; CONTRALTO.

CHO. *mp*

Nev - er a cloud in the sky, Nev - er a wind on the

*p*

*con Qd.*

CHO.

hill, Birds do not wak - en to cry,

CHO.

Noon - tide is still, On - ly the bil - lows that

*mf*

*mf*

CHO.

break Ec - ho e - ter - nal - ly on,

CHO. Mu - sic that can - not a - wake, Mu - sic that can - not a -

CHO. - wake Sleep - y Cey - lon, Sleep - y Cey -

CHO. - lon!

Allegro.

*mf*

SOP. & CON.  
*mf*

But we, but

*mf*

CHO.

we Are wak - ing like the sea, And

CHO.

sing - ing while bring - ing The new - ly gath - ered tea. We

CHO. stop, we stop The lit - tle leaves to

CHO. drop, So slen - der and ten - der, The

CHO. best of all the crop. For we girls are

CHO. tea girls, As bu - sy as can be, And

CHO. *mf*

ev - er so clev - er At gath - er - ing the tea, The

CHO. *cresc.*

tea, the tea, the tea. The Wat - ta - lot - tee

CHO. *f*

tea. At gath - er - ing, at gath - er - ing The

CHO. *ff*

Wat - ta - lot - tee tea! The tea, the tea, The



CHO.

Wat - ta - lot - tee, Wat - ta - lot - tee tea.

*ff*

*f*

22112 c.

## No. 2.

## SONG.—(Vereker.) and Chorus of Tea Girls.

"PEARL OF SWEET CEYLON."

Words by  
ADRIAN ROSS.

Allegretto. *mf*

Vereker. 1. Be -  
2. A -

Piano. *mf*

VER. *p*

yond the bar of fair Ma.naar The div - er seeks for pearls, — I  
cross my way at dawn of day In light of love she came, — As

VER. know a gem out - shin - ing them, A jew - el queen of girls: — The  
morn that thrills a - bove the hills And sets the world a - flame. — My

VER. fair - est, the rar - est, In worth so - far a - bove, — No  
one maid, my sun maid. Too dear for - words to tell, — When

VER. *cres:* *rall:* *f*

man a live in the sea would dive So deep as I in love.  
 she is near, then the sky is clear, And all the world goes well.

*cres:* *rall:* *f* *dim:*

VER. *p a tempo*

Pearl of sweet Cey - lon, Dear - er and rar - er

*p a tempo*

VER.

Than on East - ern queen Ev - er has shone;

VER. *cres:*

Fair though gems have been, Her face is fair - er;

*cres:*

VER. *f rit:* 1. How I long to win and wear her, Pearl of sweet Cey - lon!—

VER. 2. Pearl of sweet Cey - lon!— TEA GIRLS. *p* Pearl of sweet Cey - lon,

T.G. Dear - er and rar - er Than on East - ern queen Ev - - er has

T.G. shone; Fair though gems have been, Her face is *cres:*

VEREKER.

*mf rit: dim: p*

T.G. fair - er; How I long to win and wear her, Pearl of - sweet Cey -

*a tempo*

VER. - lon! Cey - lon, - Pearl - of -

TEA GIRLS.

T.G. Cey - lon, Cey - lon,

*a tempo*

VER. sweet Cey - - lon!

*mf*

T.G. Cey - - lon!

*p*

No. 3.

CHORUS and SCENE.

"PEGGY."

Words by  
ADRIAN ROSS.

Allegro.

Piano.

mf

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system of piano accompaniment continues the musical pattern from the first system, with similar rhythmic and harmonic structures.

TEA GIRLS.

What on earth is that. That's

This system contains the vocal line for the Tea Girls and the piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. The key signature remains three flats and the time signature is 2/4.

T.G.

PUPILS.

car - ried by the Coo - lie? That's a la - dy's hat — The

This system contains the vocal line for the Pupils and the piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. The key signature remains three flats and the time signature is 2/4.

## TEA GIRLS.

PU.

hat is in it tru - ly. What does that ex - press?

This musical system features a vocal line for the Pupils (PU.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are "hat is in it tru - ly. What does that ex - press?". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

T. G.

P'haps it's what her trade is! Peo - ple say "P.

This musical system features a vocal line for the Tea Girls (T. G.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "P'haps it's what her trade is! Peo - ple say 'P.". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

PU.

S' Is ev - 'ry - thing with la - dies!

This musical system features a vocal line for the Pupils (PU.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "S' Is ev - 'ry - thing with la - dies!". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

TEA GIRLS.

Ha, ha, ha, ha, ha, ha, ha, ha!

This musical system features a vocal line for the Tea Girls (TEA GIRLS.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "Ha, ha, ha, ha, ha, ha, ha, ha!". The piano accompaniment includes dynamic markings: *f* (forte) at the beginning and *mf* (mezzo-forte) later in the system.

## PUPILS and MALE CHORUS.

*f*  
Here's a bag with combs and brush - es, Pow - der puffs and

## TEA GIRLS.

PU. & M. CHO.  
bot - tled blush - es. Fas - tened bags are on - ly rid - dles, -

## PUPILS and MALE CHORUS.

T. G.  
You are tell - ing ta - ra - did - dles! If you want her

PU. & M. CHO.  
Pa - ris frock, it Will be car - ried in her pock - et!



## TEA GIRLS.

Such a fact would be pro-vok-ing, But we know that you are jok-ing!

## CHORUS and PUPILS.

It is all a wick-ed sto-ry, Here are frocks in all their glo-ry!

Yes, we own it is a sto-ry, Here are frocks in all their glo-ry!

CHO.  
&  
PU.

Who on

Sure as egg is Egg, it's Peg-gy's! Yes, of

CHO. & PU.

Earth is Peg - - gy? Peg - -

course it's Peg - - - - - gy! Peg - gy keeps a

CHO. & PU.

- gy, Who is she? Peg - -

place For fem - in - ine de - port - ment, Giv - ing ev - 'ry

CHO. & PU.

- gy, That is Peg - - gy! If you're far too fat,

grace In va - ri - ous as - sort - ment! If you're far too fat,

CHO.  
&  
PU.

If you're lean and leg - gy, She' will see to that — You

If you're lean and leg - gy, She will see to that — You

CHO.  
&  
PU.

bet your boots on Peg - gy! Peg - gy! Peg - gy!

bet your boots on Peg - gy! Peg - gy! Peg - gy!

CHO.  
&  
PU.

Peg - gy! Peg - gy! Hur - rah! —

Peg - gy! Peg - gy! Hur - rah! —

No. 4.

## SONG-(Naitooma and Tea Girls.)

"TEA, TEA, TEA."

Words by  
ADRIAN ROSS.

*Grazioso.*

Piano. *mf*

The musical score is for piano accompaniment in 2/4 time, key of B-flat major. It consists of five systems of two staves each (treble and bass clef). The first system is marked *Grazioso.* and *mf*. The melody in the treble clef features triplet eighth notes and quarter notes. The bass clef provides a simple harmonic accompaniment. The second system continues the melody with more triplet figures. The third system features a melodic line with accents and a long slur over the final two measures. The fourth system continues the triplet melody. The fifth system is marked *NAITOOMA.* and includes two endings: "1. We're" and "2. And". The first ending concludes with a quarter note and a quarter rest, while the second ending concludes with a quarter note and a quarter rest. The piano part ends with a *p* dynamic marking.

*NAITOOMA.*

1. We're  
2. And

NAL.

four young la - dies, whose pleas - ant trade is To make tea all the day  
while we chat - ter it does not mat - ter If young sa - hibs saunter

*p*

NAL.

long. At dawn - ing, dai - ly, we get up gai - ly, And  
up; They see us drink - ing, And ask us, wink - ing, "I

NAL.

take our tea ve - ry strong! At noon to - ge - ther, in  
say, just keep us a cup!" They grow quite wit - ty, and

NAL.

sun - ny wea - ther, We sip our tea in the shade; And  
call us pret - ty, But we don't find it a - miss, And

NAL.

then it's splen.did, when work is end.ed, To chat while tea's be.ing  
one will tell us, Now, don't look jeal.ous, You all may give me a

NAL.

made. Were ev.er gay, Work.ing a.way,  
kiss!" We of.ten say, "Oh, go a.way!"

NAL.

*rit:* When we have our Tea in the morn.ing, tea in the eve.ning,  
But they come to Tea in the morn.ing, tea in the eve.ning,  
*a tempo*

*rit:* *a tempo*

NAL.

Tea in the af.ter.noon; That's our tune,  
Tea in the af.ter.noon; That's their tune,

NAL.

cup and spoon, Tea of our grow - ing al - ways is go - ing,  
kiss and spoon, That is the fla - vour they seem to fa - vour -

NAL.

As you see, And there's no - thing yet in - vent - ed so in -  
So do we! For the pret - ty lit - tle miss - es like a

NAL.

- com - par - ab - ly scent - ed As our tea, tea, tea!  
lot of su - gar kiss - es In their tea, tea, tea!

TEA GIRLS.

Tea in the morn - ing, Tea in the eve - ning, Tea in the af - ter -  
Tea in the morn - ing, Tea in the eve - ning, Tea in the af - ter -

T.G.

- noon;                    That's our            tune,            cup            and  
 - noon;                    That's their        tune,            kiss            and

T.G.

spoon,                    Tea of our grow - ing            al - ways is go - ing,  
 spoon,                    That is the fla - vour            they seem to fa - vour,

T.G.

As you see,            Oh! there's no - thing yet in - vent - ed so in -  
 So do we!            For the pret - ty lit - tle miss - es like a

T.G.

- com - par - ab - ly scent - ed As our tea,            tea,            tea!  
 lot of su - gar kiss - es In their tea,            tea,            tea!



DANCE.

The musical score is written for piano and treble clef. It consists of five systems of two staves each. The key signature is one flat (B-flat). The first system begins with a dynamic marking of *mf*. The score features several triplet markings (indicated by a '3' above a slur) in the treble staff. The bass staff contains chords and single notes, with some flats (b) and a sharp (#) indicating specific notes. The piece concludes with a double bar line and repeat signs in the final measure of the fifth system.

Nº 5.

MARCH, CHORUS and SONG. (Boobhamba.)

Words by  
ADRIAN ROSS.

Tempo di Marcia.

Piano. *pp*

*p*

*cre - scen - do* *mf*

Detailed description: This is a piano accompaniment score for a piece titled 'March, Chorus and Song' (Boobhamba). The score is written for piano and is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di Marcia'. The score is divided into four systems. The first system begins with a piano (*pp*) dynamic and features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The second system continues the accompaniment and melody, with a dynamic marking of *p*. The third system shows the melody becoming more complex with some chromaticism. The fourth system includes the lyrics 'cre - scen - do' and a dynamic marking of *mf*. The score concludes with a final chord and a fermata.



## Un poco più vivo.

CHO.

*f*

Hail the no - ble deep - ly ve - ne - ra - ted For his an - cient

Hail the no - ble deep - ly ve - ne - ra - ted For his an - cient

*f* pesante

CHO.

ped - i - gree!— Since his race has not de - ge - ne - ra - ted

ped - i - gree!— Since his race has not de - ge - ne - ra - ted

CHO.

From its tho - rough - bred de - gree.—

From its tho - rough - bred de - gree.—

CHO. He can trace de - scent his - to - ri - cal - ly, As we own with

He can trace de - scent his - to - ri - cal - ly, As we own with

*mf*

CHO. pride of him,— Up to Ad - am cat - e - go - ri - cal - ly,

pride of him,— Up to Ad - am cat - e - go - ri - cal - ly,

*f* *mf*

CHO. And the o - ther side of him.—

And the o - ther side of him.—

*f*

CHO. *f*  
 Then bang the drum and thump it, To mark our rhythmic chant;— And  
 Then bang the drum and thump it, To mark our rhythmic chant;— And

CHO.  
 hail him with the trum - pet Of ev - 'ry el - e - phant!— And  
 hail him with the trum - pet Of ev - 'ry el - e - phant!— And

CHO.  
 let the guile - less lamb baa! To greet with sim - ple joy Boo - -  
 let the guile - less lamb baa! To greet with sim - ple joy Boo - -

CHO. - bham - ba, Boo - bham - ba, Boo - bham - ba Chet - tur Bhoy! Boo -

- bham - ba, Boo - bhar. - ba, Boo - bham - ba Chet - tur Bhoy! Boo -

CHO. - bham - ba, Boo - bham - ba, Chet - tur, Chet - tur

- bham - ba, Boo - bham - ba, Chet - tur, Chet - tur

CHO. Bhoy!

Bhoy!

SONG (Boobhamba) and CHORUS.

Moderato.

BOOBHAMBHA.

1. I am glad to see that you, With a  
girl I deign'd to woo, With a

*mf* *p*

BOO. boo! Make a suit - a - ble sa - laam, With a  
boo! Like a o - ver ti - mid lamb, With a

CHORUS. (*unis.*)  
With a boo!  
With a boo!

BOO. bham! As you heart - i - ly hur - rah, With a ba! With a  
bham! Bolt - ed - off with - out ta - ta, With a ba! With a

CHO. Bham! With a ba!  
Bham! With a ba!



BOO. boo and then a bham and a ba! For my blood is ve-ry blue, With a  
 boo and then a bham and a ba! But my plan I'll car-ry thro', With a

CHO. Ba!  
 Ba!

BOO. boo! And of old-er race I am, With a bham! Than a  
 boo! Tho' I do not care a d-, With a bham! For a

CHO. With a boo!  
 With a boo! Bham!  
 Bham!

BOO. Sul-tan or a Shah, With a ba! With a boo and then a bham and a  
 lov-er's tra-la-la, With a ba! With a boo and then a bham and a

CHO. With a ba!  
 With a ba!


BOO.  
ba! For their earl - i - est be - get - ter, Dates from  
ba! Still, I ne - ver mean to let her Shun al -


CHO.  
Ba! Ba!  
Ba! Ba!

BOO.  
a - ges af - ter Chet - tur, And their claims can - not an - noy Chet - tur  
- li - ance with a Chet - tur, By af - fect - ing to be coy To a


BOO  
Bhoy! He's the Bhoy! Of a blood with - out al - loy, There is  
Bhoy! Chet - tur Bhoy! An - y means I will em - ploy, As they

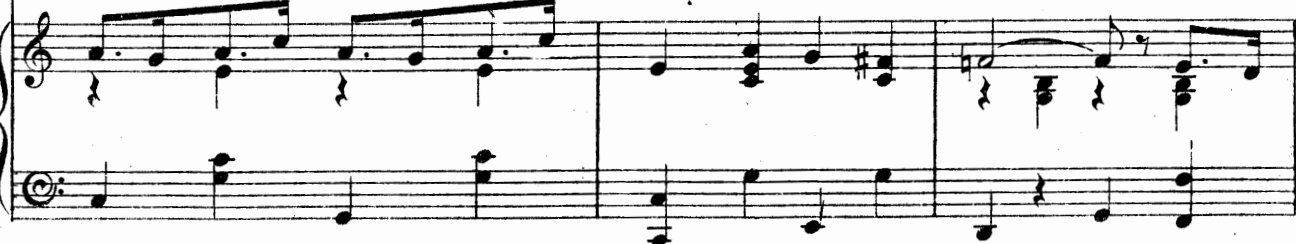
BOO  
no - thing of the sham ba ron - ial in Boo - bham - ba,  
say in Spain, Car - am - ba! She must love Boo - bham - ba,


BOO.    
 Bright-ly born Boo-bham-ba Chet-tur Bhoi! —   
 Beau-ti-ful Boo-bham-ba Chet-tur Bhoi! —


CHO.    
 For their ear-ly est be-get-ter, Dates from   
 Yes, he doesn't mean to let her, Shun al-



CHO.    
 a-ges af-ter Chet-tur, And their claims can-not an-noy — Chet-tur   
 -li-ance with a Chet-tur, By af-fec-ting to be coy — To a



CHO.    
 Bhoi! He's the Bhoi! Of a blood with-out al-loy. There is no-thing of the sham ba -   
 Bhoi! Chet-tur Bhoi! An-y means he will em-ploy. As they say in Spain Car-am-ba!





1. BOOBHAMBA.

2. Now the

CHO.

ron - ial in Boo - bham - ba, Bright - ly born Boo - bham - ba Chet - tur Bhoy!  
She must love Boo - bham - ba, Beau - ti - ful Boo - bham - ba Chet - tur

CHO.

2.

Bhoy! Boo - bham - ba, Boo - bham - ba,  
Bhoy! Boo - bham - ba, Boo - bham - ba,  
Bhoy! Boo - bham - ba, Boo - bham - ba,  
Bhoy! Boo - bham - ba, Boo - bham - ba,

CHO.

Chet - tur, Chet - tur Bhoy!  
Chet - tur, Chet - tur Bhoy!  
Chet - tur, Chet - tur Bhoy!  
Chet - tur, Chet - tur Bhoy!



No. 6.

SONG.— (Lady Patricia.)

"MY HEART'S AT YOUR FEET"

Words by  
PERCY GREENBANK.

Tempo di Valse.

Piano.

*f* *mf* *L.H.*

*red.* \* *red.* \* *red.* \*

PATRICIA. *rit:* *a tempo*

1. As you have to de - cide On a  
2. Though I'm told that my mind Is re -

*p rit:* *a tempo*

PAT. *rit:* *a tempo*

bride, \_\_\_\_\_ Let me of - fer my - self for the post. \_\_\_\_\_  
fined. \_\_\_\_\_ I've do - mes - tic i - deas, so to speak, \_\_\_\_\_

*rit:* *a tempo*

PAT.

— You must first call to mind I'm good tem - pered and kind, Then my  
— And I ne - ver will get Ve - ry bad - ly in debt, For I'll

PAT. *rit:* *a tempo*

age, - twenty - five at the most, I've a nice taste in  
keep the ac - counts ev'ry week. Oh, of vir - tues I've

PAT. *rit:* *a tempo*

dress, Now con - fess! And they tell me I'm fair - ly good -  
got Such a lot, That I can't re - col - lect them pre -

PAT.

\_look - ing. In ad - di - tion to these O - ther charms, if you  
\_cise - ly. If you're down in the blues, I can al - ways a

PAT. *rit:* *a tempo*

please, I have had a few les - sons in cook - ing.  
- muse, And I play the pi - a - no so nice - ly.

PAT. *rit:*

Ah, think of that! Just think of that! Some ex - cel - lent  
 Ah, think of that! Just think of that! I real - ly play

PAT. *p a tempo*

les - sons in cook - ing! Ah! here is the  
 Cho - pin so nice - ly! Ah! here is the

PAT.

hand I am rea - dy to prof - fer,  
 hand I am rea - dy to prof - fer,

PAT. *cres:*

How can you with - stand Such a  
 How can you with - stand Such a

PAT. *rit.* *f* *a tempo*

gen - er - ous of - fer? Ah — Drink all that is  
 gen - er - ous of - fer? Ah — Drink all that is

*rit.* *a tempo*

PAT.

sweet ——— Out of Fate's lov - ing cup, ———  
 sweet ——— Out of Fate's lov - ing cup, ———

PAT. *dim: e rall:*

— My heart's at your feet, Pick it up, pick it  
 — My heart's at your feet, Pick it up, pick it

*dim: e rall:*

PAT. 1. 2.

up, pick it up, pick it up! ———  
 up, pick it up, pick it up! ———

*a tempo* *p*



PAT. *mf.*

Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,  
 Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,

PAT. *f* *accel:*

ah, ah, My heart's at your feet, Ah, \_\_\_\_\_  
 ah, ah, My heart's at your feet, Ah, \_\_\_\_\_

*f* *accel:*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

PAT.

My heart's at your feet, Pick it up, \_\_\_\_\_  
 My heart's at your feet, Pick it up, \_\_\_\_\_

PAT.

Ah, \_\_\_\_\_ Pick it up! \_\_\_\_\_  
 Ah, \_\_\_\_\_ Pick it up! \_\_\_\_\_

PAT.

Nº 7.

SONG. (Warren and Tea Girls.)

"FOUR LITTLE GIRLS OF CEYLON"

Words by  
W. H. RISQUE.

Music by  
HOWARD TALBOT.

*Allegretto poco lento.*

Warren.

Piano.

WAR.

1. Four lit - tle girls of Cey -
2. Four lit - tle girls of Cey -
3. Four lit - tle brides of Cey -

WAR.

- lon, \_\_\_\_\_ One man they're all sweet up - on, \_\_\_\_\_  
 - lon, \_\_\_\_\_ Here's a pro - po - sal to con: \_\_\_\_\_  
 - lon, \_\_\_\_\_ Bride-groom to bus'ness has gone; \_\_\_\_\_

WAR.

One man who can - not con - trive to de - cide Which of the four to se -  
 Old - est and wis - est of law - yers a - gree, Mar - ry you all if I  
 Gone to make mo - ney for you and for me, What will you 'do when he

WAR.

- lect for his bride. Can't se - lect one! What's to be done?  
 turned Cin - ga - lee. Ra - ther good fun! Shall it be done?  
 comes home to tea? Plen - ty of fun When five are one,

WAR.

Dear lit - tle girls of Cey - lon! Oh, pray take Nai - too - ma you  
 Dear lit - tle girls of Cey - lon! It does - n't ap - pear a pro -  
 Dear lit - tle brides of Cey - lon! I think on your shoul - der my

NAITOOMA. (Spoken.)

*sempre stacc.*

WARREN. (Spoken.)

SATTAMBI. (Spoken.)

say you a - dore— Oh, give me Nai - too - ma, I want no - thing more! You  
 - pos - al to shun This way, dear Nai - too - ma— I've got num - ber one! I  
 face I would rest— Ex - act - ly, Nai - too - ma, the place I'd sug - gest! Sat -

WARREN. (Spoken.)

SAT.

swore to Sat-tam-bi you'd al-ways be true— My heart, dear Sat-tam-bi, is  
 don't mind a part in a pret-ty quar-tette— And some-times, Sat-tam-bi, a  
 -tam-bi the same on the op-po-site side— You could-n't do bet-ter, my

MYCHELLAH. (Spoken.)

WARREN.

WAR.

yearn-ing for you! Why not poor My-chel-lah who sat on your knee? The  
 charm-ing du-et! My - chel-lah's con-tent with a place at your feet— I'll  
 dear, if you tried! My - chel-lah will sit where she's long-ing to be— Oh,

(Spoken.)

SOOMO. (Spoken.)

WAR.

place where, My-chel-lah, you ev-er must be! And what of Soo-mo whom you  
 book for My-chel-lah her fa-vour-ite seat! Soo-mo will come too, if there's  
 dear old My-chel-lah, she's fond of that knee! I'm left to the last, and with

WARREN.

SOO.

cud-dled and kissed?— With-out my Soo-mo I could  
 room for one more— I've room for a doz-en like  
 no-where to go— The o-ther knee's wait-ing for

WAR. *4 TEA GIRLS. (laughing)*

ne - ver ex - ist! He, he, he, he, he! He could ne - ver ex - ist!  
 sweet num - ber four! He, he, he, he, he! Like sweet num - ber four!  
 lit - tle Soo - mo! He, he, he, he, he! For lit - tle Soo - mo!

He, he, he, he, he! He could ne - ver ex - ist!  
 He, he, he, he, he! Like sweet num - ber four!  
 He, he, he, he, he! For lit - tle Soo - mo!

WARREN.

Four lit - tle girls of Cey - lon, \_\_\_\_\_ One man they're all sweet up -  
 Four lit - tle girls of Cey - lon, \_\_\_\_\_ One man they're all sweet up -  
 Four lit - tle girls of Cey - lon, \_\_\_\_\_ One man they're all sweet up -

WAR.

- on, \_\_\_\_\_ One man who can - not let one of them go - Nai -  
 - on, \_\_\_\_\_ One man with four lit - tle brides in a row - Nai -  
 - on, \_\_\_\_\_ One man they've got and they'll ne - ver let go - Nai -

WAR.

- too - ma, Sat - tam - bi, My - chel.lah, Soo - mo!  
 - too - ma, Sat - tam - bi, My - chel.lah, Soo - mo!  
 - too - ma, Sat - tam - bi, My - chel.lah, Soo - mo!

4 TEA GIRLS.

Four lit - tle girls of Cey -  
 Four lit - tle girls of Cey -  
 Four lit - tle girls of Cey -

TEA GIRLS.

- lon, ——— One man they're all sweet up - on, ——— One man who can not let  
 - lon, ——— One man they're all sweet up - on, ——— One man with four lit - tle  
 - lon, ——— One man they're all sweet up - on, ——— One man they've got and they'll

TEA GIRLS.

one of them go - Nai - too - ma, Sat - tam - bi, *D. C.*  
 brides in a row - Nai - too - ma, Sat - tam - bi,  
 ne - ver let go - Nai - too - ma, Sat - tam - bi, MYCHELLAH. SOOMO.

My - chel - lah, Soo - mo!  
 My - chel - lah, Soo - mo!  
 My - chel - lah, Soo - mo!

*p*

*D. C.*

DANCE. After 3rd Verse.

*mf*

WARREN. NAITOOMA. SATTAMBI. NAIT. & SAT.  
 One man who can-not let one of them go— Nai - too-ma, Sat - tam-bi, Soo-mo!  
 MYCHELLAH. MYCH. & SOO.  
 My - chel-lah, Soo-mo!

*p*

## No. 8.

## DUET. (Peggy and Chambhuddy.)

## "PRETTY POLL"

Words by  
W. H. RISQUE.

Moderato.

Piano.

The piano introduction is in G major, 6/8 time, and Moderato. It consists of three measures. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The left hand starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. It begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2. The piece ends with a double bar line.

PEGGY. CHAM.

1. If I were a sweet lit - tle green par - ra - keet, And  
 2. If you were a drake on a pond or a lake, And  
 3. If I were a fat fluf - fy tor - toise - shell cat, And

The vocal line for Peggy is in G major, 6/8 time. It consists of three measures. The first measure has a quarter rest. The second measure has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4. The third measure has a quarter note G4, followed by eighth notes F#4, E4, D4, C4, B3, A3. The piano accompaniment is in G major, 6/8 time. It consists of three measures. The first measure has a quarter rest. The second measure has a quarter note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2. The third measure has a quarter note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2. The piece ends with a double bar line.

CHAM. PEGGY.

I were a gay cock - a - too, ——— With a tuft on your head of a  
 you were my dear lit - tle duck, ——— Such a pic - ture we'd be for the  
 I were a black and white tom, ——— I'd purr with de - light when you

The vocal line for Chambhuddy is in G major, 6/8 time. It consists of three measures. The first measure has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4. The second measure has a quarter note G4, followed by eighth notes F#4, E4, D4, C4, B3, A3. The third measure has a quarter note G4, followed by eighth notes F#4, E4, D4, C4, B3, A3. The piano accompaniment is in G major, 6/8 time. It consists of three measures. The first measure has a quarter note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2. The second measure has a quarter note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2. The third measure has a quarter note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2. The piece ends with a double bar line.



CHAM.

PEGGY.

ve - ry bright red And a tail of a bril - liant blue. — We'd  
 child - ren to see How we'd fight for the crumbs they'd chuck. — We'd  
 called round at night To say "*vou - lez vous faire une prom?*" — How

PEG.

perch on a tree just as close as could be, And the lan - guage of par - rots we'd  
 swim side by side on the fair rip - pling tide, And we'd gaze on each blos - som and  
 bliss - ful our smiles as we spoon'd on the tiles Oh, what pas - sion - ate love we'd a -

CHAM.

PEG.

speak, — And I'd eye you like this, and I'd beg for a kiss From your  
 bud, — And a - non we'd e - merge on the pond's plea - sant verge, For a  
 - vow, — Our thrice hap - py state we would both cel - e - brate, In one

BOTH.

nice lit - tle fem - in - ine beak! \_\_\_\_\_ Pre(tt)y Poll! Pre(tt)y Poll! Pre(tt)y  
 wad - dle a - bout in the mud \_\_\_\_\_ Quack quack quack quack quack  
 long drawn mel - o - dious mi - ow! \_\_\_\_\_ Mi - ow mi - ow mi -

BOTH.

Poll! \_\_\_\_\_ It may sound like the squeak of a doll; \_\_\_\_\_ But a  
 quack \_\_\_\_\_ Tho' all o - ther ex - pres - sions we lack; \_\_\_\_\_ Yet we  
 - ow \_\_\_\_\_ Our \_\_\_\_\_ mean - ing seems vague we al - low; \_\_\_\_\_ But you

BOTH.

lot we con - vey By the way that we say Pre(tt)y Poll! Pre(tt)y Poll! Pre(tt)y  
 get our ef - fect By the way we in - flect Quack quack quack quack quack  
 grasp it al - right When you hear it at night Mi - ow mi - ow mi -

BOTH.

Poll! \_\_\_\_\_ Pre(tt)y Poll! Pre(tt)y Poll! Pre(tt)y Poll! \_\_\_\_\_ It may  
 quack! \_\_\_\_\_ Quack quack quack quack quack quack quack \_\_\_\_\_ Though all  
 ow! \_\_\_\_\_ Mi - ow mi - ow mi - ow \_\_\_\_\_ Our

BOTH.

sound like the squeak of a doll, \_\_\_\_\_ But a lot we convey By the  
 o - ther ex - pres - sions we lack, \_\_\_\_\_ Yet we get our ef - fect By the  
 mean - ing seems vague we al - low, \_\_\_\_\_ But you grasp it al - right When you

BOTH.

way that we say, - Pre(tt)y Poll! Pre(tt)y Poll! Pre(tt)y Poll! \_\_\_\_\_  
 way we in - flect, - Quack, quack! quack,quack! quack, quack! \_\_\_\_\_  
 hear it at night, - Mi - ow mi - ow mi - ow! \_\_\_\_\_

Nº 9.

DANCE.

Tempo di Gavotte.

Piano.

*f* *p grazioso*

Tempo di Valse.

*mf*

*cresc.*

ped. \* ped. \* ped. \* ped. \*

*Allegro vivace.*

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. Both staves are in the key of D major (two sharps) and 6/8 time. The music begins with a forte (*f*) dynamic. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a steady accompaniment. The dynamics remain consistent.

The third system shows further development of the melodic and accompanimental parts. The upper staff's melody becomes more active with slurs, and the lower staff maintains its accompanimental role.

The fourth system continues the musical progression. The upper staff features a melodic line with slurs and accents, and the lower staff provides a steady accompaniment.

The fifth system concludes the piece. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending provides a final resolution. The upper staff has a melodic line with slurs and accents, and the lower staff provides a steady accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes. The key signature is one sharp (F#).

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure. The system concludes with a double bar line.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the first measure. The system concludes with a double bar line.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the first measure. The system concludes with a double bar line.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *f* (forte) in the first measure. The system concludes with a double bar line.

First system of musical notation. The treble clef staff features a melodic line with eighth notes and quarter notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the harmonic accompaniment with chords and eighth notes.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and quarter notes. The bass clef staff includes a long, sustained chord in the final measure, indicated by a horizontal line.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and quarter notes. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and quarter notes. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. The system concludes with a double bar line.

**Nº 10 SEXTET-**(Lady Patricia, Peggy, Angy, Boobhamba, Sir Peter, and Warren.)  
 "IN THE ISLAND OF GAY CEYLON"

Words by  
 ADRIAN ROSS.

*Allegro vivace.*

Piano.

PATRICIA.

1. Oh, what an isle where na - ture's smile is  
 2. Tra - vel - lers speak of Ad - am's peak, That

WARREN.

PAT.

ne - ver dim or chil - ly! Yes, it is not so  
 gives a view of won - der. If you would care we'll



## SIR PETER.

WAR

bad a spot — Though not like Pic - ca - dil - ly.  
take you there — But I am stay - ing un - der.

## ANGY.

Tem - ples are there whose a - ged air An - ti - qui - ty e -  
(PEGGY) I'll have a walk with you, and talk A - bout that na - tive

## BOOBHAMBA.

ANGY

vin - ces. No - bles who trace their lof - ty race Through  
mar - riage. BOO. I can - not go on foot, you know, My

BOO.

fif - teen hun - dred Prin - ces. Shall I pro - ceed their  
rank de - mands a car - riage. So may I call e

## OTHERS

BOO.

names to read, to read? No, thank you!  
- nough for all, for all? Yes, please do!

ALL.

In the is - land of gay Cey - lon  
In the is - land of gay Cey - lon

ALL.

Love - ly jew - els you  
If some friend talks of

ALL.

come up - on, Pret - ty pearls and  
walk - ing on. You will an - swer

PAT.  
 cats - eyes, Some as big as that size — Fi - ner  
 quick, "Pshaw! Let us call a rick - shaw!" That's so

OTH.  
 cats - eyes, Some as big as that size — Fi - ner  
 quick, "Pshaw! Let us call a rick - shaw!" That's so

PAT.  
 gems have ne - ver shone. Ah!  
 nice to ride up - on. Ah!

OTH.  
 gems have ne - ver shone.  
 nice to ride up - on.

PAT.

OTH.  
 Co - coa - nuts shak - en off the palm,  
 La - dies sit back and wave a fan,

ALL *cres:*

Breez - es blow - ing with breath of balm,  
 Gen - tle - men rag the rick - shaw man,

ALL *f*

Scent of musk and ros - es,  
 Lean - ing on a cush - ion.

ALL

Charm - ing all the nos - es, In the  
 While the coo - lies push on, Round the

ALL

Is - land of Cey - lon.  
 Is - land of Cey - lon.

1. 2.

## DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a fortissimo (*f*) dynamic marking. The lower staff is in bass clef with the same key signature. It features a rhythmic pattern of eighth notes with a grace note, moving in an ascending line across the system.

The second system continues the piece. The upper staff shows chords and melodic fragments, while the lower staff maintains the rhythmic eighth-note pattern with grace notes.

The third system shows further development of the melody in the upper staff, including a sharp sign (#) on a note. The bass line continues its rhythmic pattern.

The fourth system features a change in the upper staff's melody, including a sharp sign (#) and a double sharp sign (##). The bass line continues with the established rhythmic pattern.

The fifth system concludes the piece. The upper staff has a melodic line with a double sharp sign (##). The lower staff ends with a piano (*p*) dynamic marking. The bass line continues with the rhythmic pattern.

First system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff features a rhythmic pattern of eighth notes with accents, starting with a dynamic marking of *mf*.

Second system of musical notation. The treble clef staff continues with chords and melodic lines. The bass clef staff maintains the eighth-note rhythmic pattern. A dynamic marking of *cres:* is present in the second measure of the bass staff.

Third system of musical notation. The treble clef staff shows more complex chordal textures. The bass clef staff continues with the eighth-note pattern. A dynamic marking of *f* is present in the second measure of the bass staff.

Fourth system of musical notation. The treble clef staff features melodic lines with slurs. The bass clef staff continues with the eighth-note pattern, including a sharp sign in the second measure.

Fifth system of musical notation, concluding the piece. The treble clef staff has melodic lines with slurs and accents. The bass clef staff continues with the eighth-note pattern. The system ends with a double bar line and a *v* marking below the bass staff.

No. 11.

SONG. (Chambhuddy.)

"SOMETHING DEVILISH WRONG."

Words and Music by

PAUL A. RUBENS.

Moderato.

Chambhuddy.

Piano.

CHAM.

1. Lon - don ve - ry pe -  
 2. Lon - don ter - ri - bly  
 3. Eng - lish peo - ple

CHAM.

- cu - liar place, Eng - lish ve - ry con - tra - ry race,  
 dir - ty hole, Ev - 'ry - thing look like piece of coal,  
 must be rich, Or quite balm - y, I don't know which:

CHAM.

You are most par - tic - u - lar, Still you... ne - ver know  
 No - thing ev - er look bright or gay, Col - lar get dir - ty  
 Par - lia - ment mem - ber love to bring, Rot - ten old tax on

CHAM.

where you are! Once I ride on a 'bus out - side,  
 in one day; I go once.... to take the air,  
 ev - 'ry - thing: Tax on bi - cy - cle, tax on tea, If you

CHAM.

Pay just *one*.... pen - ny for the ride, Next day I..... see a  
 Have a walk.. in Tra - fal - gar Square, I see li - quid  
 hap - pen to die, well you can't die free: Tax on foot - man,

CHAM.

han - som cab, Which I think much more dab!  
 foun - tain play, I..... slap my back and say!  
 tax on grog, Tax on mon - grel dog!



CHAM.

That's all right, Quite all right, I tell the man to  
 That's all right, O. K. right, Suit me to a  
 That's all right, Quite all right, But I'm in a

CHAM.

go, tee, Drive me out For a - bout  
 fix: You don't pay a sou For a child or two But a  
 Nice and deep Much more cheap Than...

CHAM.

Five or six hours or so: When I pay him....  
 go..... down to the sea: Just as I take my....  
 dog..... cost seven and six: I see a la - dy.....

CHAM.

pen - ny piece Cab man hit out strong:  
 waist - coat off Po - lice - man rush a - long:  
 with a child So I creep a - long: I

CHAM.

I..... say "Horse and cab all right," But "Push in the eye?... all  
 Float in the foun - tain quite all right, But swim in the street all  
 sneak her child and I leave my dog, There *can't* be a - ny - thing

CHAM.

wrong!  
 wrong!  
 wrong!

CHAM.

4. I am most am - bi - tious man, So I save up  
 5. I sit at... a thea - tre play, See a scrump - tious  
 6. I have studied the law of course, But can't un - der -

CHAM.

all I can: Such co - los - sal La - di - dah,  
 girl one day Danc - ing in... the fore - most row,  
 - stand di - vorce: Man get married to one young wife.

CHAM.

Buy a..... lo - co - mo - tor - car! Dash a - long like  
 I get.... up and shout "Hul - lo!" Man be - hind he  
 She ne - ver last him all his life: He di - vorce her

CHAM.

one - o' - clock Ev - 'ry one.... pull up their sock,  
 shout "Sit down;" He say he.... can't see through brown!  
 soon or late, Find a - no - ther more up - to - date:

CHAM.

I sit back on my ma - chine Sim - ply full of bean!  
 I just bang his head, no more And walk to sta - gey door.  
 I'm not sen - ti - men - tal dunce, I mar - ry two at once.

CHAM.

This all right, Spif - fing right, Till we get to hill:  
 She's all right, Deu - ced right, Till I see her near: Then  
 That's all right, Quite all right, Till they both find out: I

CHAM.

Some-thing prick And the d-d thing stick And two old men I kill:  
nose turn up, Like a bull dog pup And hair like la-ger beer!  
cry "My dears, Give three cheers" But they both gave me clout!

CHAM.

When I look at... mo-tor-car I de-cide 'fore long:  
She had chang'd her... span-gly frock, I felt far from strong: She  
I ex-plain that I shall be Tired of one 'fore long:

CHAM.

Sit in the mo-tor quite all right, But jamm'd in the works - all  
must..... have chang'd her face as well There was some-thing de-vil-ish  
I..... save time and much ex-pense So what the de-vil is

CHAM.

wrong!  
wrong!  
wrong?

Fine.

No. 12.

FINALE ACT I.

**Allegro.**

Chorus.

Is it Na -

Is it Na -

Piano.

*ff*

CHO.

- noy - - a?

NANOYA. *3*

It is Na - noy - - a!

- noy - - a?

*mf*

PATRICIA.

*rit.*

It is Na - noy - - a! Na - noy - - - a!

CHO.

*mf:rit.*

It is Na - noy - a!

*mf*

It is Na - noy - a!

*rit.*

Allegro vivace.

mf

CHAMBHUDDY.

When this girl was a wee girl, She

CHORUS. *unis. mf*

A wee girl, A wee girl,

*p*

CHAM.

married a man on the na - tive plan, Which did not give her joy; And

CHAM.

so she turned a tea - girl, And

CHO.

*mf*

A tea - girl, A tea - girl,

CHAM.

la - boured late on her own es - tate, Be - cause she did - nt a - dore her mate, Boo -

CHAM.

- bham - ba! Boo - bham - ba Chet - tur Bhoi!

CHHO.

Boo bham - ba! When

Boo - bham - ba! When

CHHO.

this girl was a wee girl, A wee girl, a wee girl, She

this girl was a wee girl, A wee girl, a wee girl, She

CHO. mar-ried a man on the na - tive plan, Which did not give her joy; And

mar-ried a man on the na - tive plan, Which did not give her joy; And

CHO. so she turned a tea - girl, a tea - girl, a tea - girl, And

so she turned a tea - girl, a tea - girl, a tea - girl, And

CHO. la - boured late on her own es - tate, Be - cause she didn't a - dore her mate, Boo.

la - boured late on her own es - tate, Be - cause she didn't a - dore her mate, Boo.



CHO.

\_ bham - ba, Boo - bham - ba Boo - bham - ba Chet - tur Bhoy!

\_ bham - ba, Boo - bham - ba Boo - bham - ba Chet - tur Bhoy!

Moderato.

BOOBHAMBĀ.

My pal - an - quin! —

*mf*

BOO.

Just hand her in. —

cre - - - scen - - - do.

*f accel.*

CHO. She must go in! She must go in!

*f accel.*

She must go in! She must go in!

*Allegro con maesta.*

CHO. — Bear a way the bride Found so late ly,

— Bear a way the bride Found so late ly,

*Allegro con maesta.*

CHO. Down the moun - tain side, Slow and state - ly.

Down the moun - tain side, Slow and state - ly.

CHO. *Soon a wife to be* *By the law's de - cree,*

*Soon a wife to be* *By the law's de - cree,*

CHO. *One of high de - gree, Hon - oured great -*

*One of high de - gree, Hon - oured great -*

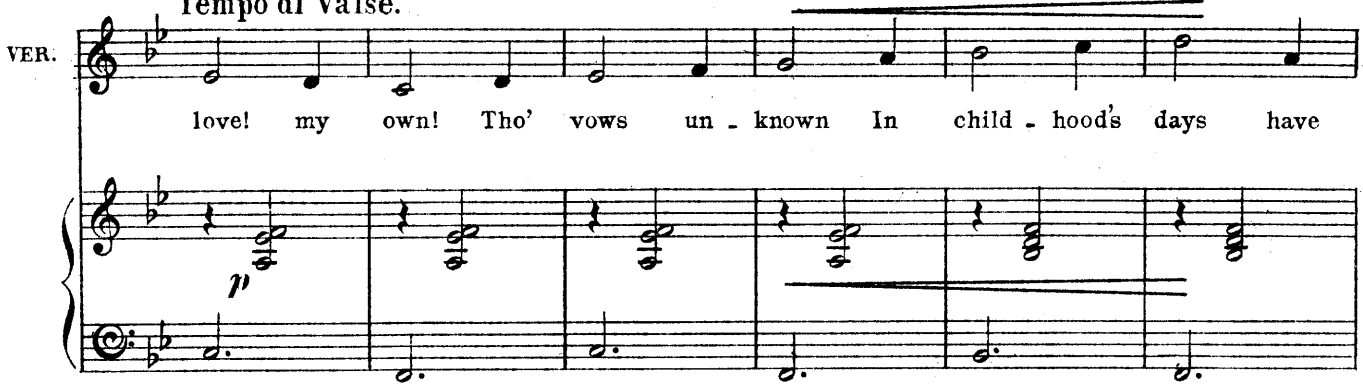
CHO. *ly.* *My*

*Allegro agitato.* **VEREKER.**

*ly.* *My*

*Allegro agitato.* **VEREKER.**

## Tempo di Valse.

VER. 

love! my own! Tho' vows un - known In child - hood's days have

VER. 

bound you, My Eng - lish love shall rise a - bove The

VER. 

walls of law - a - round you; I break the chain they

*poco rit.* *a tempo*

*poco rit.* *a tempo*

VER. 

link a - gain, My maid - en I re - cov - er ——— No

VER. *accel.* power can bind you heart and mind *poco rit.* A - way from me, your,

VER. *rit.* lov - er. ———

CHO. *rit. f* He will not own the vows un - known, But *a tempo*

He will not own the vows un - known, But

CHO. all too well they bound her, No dar - ing love can

all too well they bound her, No dar - ing love can

CHO. rise a - bove The walls of law - a - round her; He strives in

rise a - bove The walls of law a - round her; He strives in

*rit.* *a tempo*

CHO. vain to break the chain. The cap - tive to re - cov - er, Her

vain to break the chain The cap - tive to re - cov - er, Her

*rit.* *a tempo*

CHO. heart and mind must be re - sign'd To leave her Eng - lish

heart and mind must be re - sign'd To leave her Eng - lish

PATRICIA.

*f* Her lov - - -

CHO.

*allargando*

lov - er, Her lov - - -

lov - er, Her lov - - -

lov - er, Her lov - - -

*allargando e cresc.*

**Allegro con fuoco.**

VEREKER.

PAT.

- er! Stand back! be - ware! I do not

CHO.

- er!

- er!

- er!

*a tempo*

*mf*

VER. 

care For spear and sword that serve your lord!

PUPILS.  
Yes,

PU. 

stand a - side! Re - lease his bride! You'll get it

PU. 

hot If you do not!

CHO. 

*mf* They mean to fight! We're in a fright! Is

*mf* They mean to fight! We're in a fright! Is



CHO.

no one here to in - ter - fere? Is no one here to in - ter - fere? Is

no one here to in - ter - fere? Is no one here to in - ter - fere? Is

*f*

CHO.

no one here to in - ter - fere? Is no one here to in - ter - fere, to

no one here to in - ter - fere? Is no one here to in - ter - fere, to

*dim.*

Sir PETER.

Young man with - draw! Your

CHO.

in - ter - fere, to in - ter - fere?

in - ter - fere, to in - ter - fere?

rash at-tempt a - ban - don! The lo - cal law leaves

BOOB. *Allegro vivace.*

you no leg to stand on! No more you'll be a

BOOB. CHORUS. BOOB.

free girl. A free girl! A free girl! I'm

BOOB.

mar - ry - ing you in a day or two So don't be cold and

LADY PAT. PEGGY. TEA GIRLS. GOV.

BOO. *f* coy! Good - bye our lit - tle tea girl Our tea girl! Our

WARREN. PUPILS. *f* Good - bye our lit - tle tea girl Our tea girl! Our

CHO. *f* Good - bye then to the tea girl, The tea girl! The

SIR PETER. *f* Good - bye then to the tea girl, The tea girl! The

L.P. &c. tea girl! But think that we on your track will be Be - fore you're married we'll

WAR. PU. tea girl! But think that we on your track will be Be - fore you're married we'll

CHO. tea girl! She'll leave her tea and a bride she'll be And wed a no - ble of

SIR P. tea girl! She'll leave her tea and a bride she'll be And wed a no - ble of

L.P. &c. call and see Boo-bham-ba! Boo-bham-ba! Boo-bham-ba Chet-tur Bhoy.

WAR. PU. call and see Boo-bham-ba Boo-bham-ba! Boo-bham-ba Chet-tur Bhoy.

CHO. high de-gree Boo-bham-ba! Boo-bham-ba! Boo-bham-ba Chet-tur Bhoy.

SIR P. high de-gree Boo-bham-ba! Boo-bham-ba! Boo-bham-ba Chet-tur Bhoy.

LADY PAT.  
*molto rall.*

We'll fol - low,

*rall. mf*

Tempo di Galop.

LADY P.

Fol - low on their track, And con - trive all How to win her

LADY P.

back From your ri - val. Spite of all his pride,

LADY P.

Force and mal - ice, We will bear the bride From his pal -

LADY P. *mf rall.* *a tempo*  
 CHO. - ace. - So fol - low, Fol - low on their track, We'll con - trive all

VEREKER, WARREN, PUPILS. *mf rall.*

So fol - low, Fol - low on their track, We'll con - trive all

*rall. f* *a tempo*

LADY PAT.

Fol - - low,

PEGGY.  
T. G.  
GOV.  
CHO.

How to win her back From your ri - val. He has wealth and pride,

VER.  
WAR.  
PU.

How to win her back From {my  
your} ri - val. He has wealth and pride,

LADY P.

Fol - low \_\_\_\_\_ Fol - low, Fol -

PEGGY.  
T. G.  
GOV.  
CHO.

Power and mal - ice, But we'll bear the bride From his pal -

VER.  
WAR.  
PU.

Power and mal - ice, But we'll bear the bride \_\_\_\_\_ From his pal -

Allegro moderato.

L.PAT. - low.

PEG. T.G. GOV. - ace.

VER. WAR. PU. - ace.

CHO. *f* CHORUS.  
But where is the man Whose

But where is the man Whose

CHO. mar-vel-lous plan Dis-cov-er'd the great black pearl? He

mar-vel-lous plan Dis-cov-er'd the great black pearl? He

CHO. sought it and bought it, And fin - al - ly caught it A - dorn - ing a coo - lie

CHO. girl. The wis - est and best, Sur - pass - ing the rest In

CHO. all of the world to - day, So great - ly and late - ly Re -



CHO. *knowned is the state-ly Sir Cham-bhud.dy Ram, B. A. Sir*

*knowned is the state-ly Sir Cham-bhud.dy Ram, B. A. Sir*

CHO. *Chum.bhud dy Ram, B. A.*

*Chum.bhud dy Ram, B. A.*

*Chum.bhud dy Ram, B. A.*

VEREKER.

*You need - n't try to cringe and bow You'll ne- ver escape I've*

*You need - n't try to cringe and bow You'll ne- ver escape I've*

CHAMBHUDDY.

TEA GIRLS & GOV.  
PUPILS & CHO.

VER.

got you now! Oh! Mis - ter V. have pi - ty on me! You

T. G.  
GOV.  
PU.  
CHO.

WARREN.

need - n't choke him quite - - - If she be - comes Boo -

WAR.

CHAMBHUDDY.

- bham - ba's wife, We're go - ing to have your bless - ed life! Oh!

CHAM.

TEA GIRLS & GOV.  
PUPILS & CHORUS.

Mis - ter Bob, I'll tac - kle the job! If not, it serves you

T. G.  
GOV.  
PU.  
CHO.

CHAMBUDDY.

right! ——— It real - ly serves you right! ——— The

It real - ly serves you right! ———

CHAM.

plan I employed I couldn't avoid, But now I engage with joy ——— To

CHAM.

get her and set her Released from the fetter Of marriage to Chet - tur Bhoj. ——— And

LADY PATRICIA, PEGGY, TEA GIRLS & GOV. *mf*

CHORUS. And

VEREKER, WARREN & PUPILS. *mf*

And

CHAM. that I will do, In friend-ship to you, With - out a re - ward or

L.PAT. PEG. T.G. GOV. that he will do, In friend-ship to you, With - out a re - ward or

CHO. that he will do, In friend-ship to you, With - out a re - ward or

VER. WAR. PU. that he will do, In friend-ship to you, With - out a re - ward or

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are for Chamberlain (CHAM.), Ladies (L.PAT., PEG., T.G., GOV.), Chorus (CHO.), and Veterans (VER., WAR., PU.). The lyrics are: "that I will do, In friend-ship to you, With - out a re - ward or" for CHAM.; "that he will do, In friend-ship to you, With - out a re - ward or" for L.PAT., PEG., T.G., GOV. and CHO.; and "that he will do, In friend-ship to you, With - out a re - ward or" for VER., WAR., PU. The piano accompaniment is marked *mf* and consists of a right-hand melody and a left-hand bass line.

CHAM. pay. ————— I'll do it, pur-sue it, And bold - ly go thro' it, I'm

L.PAT. PEG. T.G. GOV. pay. ————— He'll do it, pur-sue it, And bold - ly go thro' it, Will

CHO. pay. ————— He'll do it, pur-sue it, And bold - ly go thro' it, Will

VER. WAR. PU. pay. ————— He'll do it, pur-sue it, And bold - ly go thro' it, Will

The second system of music continues the vocal parts and piano accompaniment. The lyrics are: "pay. ————— I'll do it, pur-sue it, And bold - ly go thro' it, I'm" for CHAM.; "pay. ————— He'll do it, pur-sue it, And bold - ly go thro' it, Will" for L.PAT., PEG., T.G., GOV. and CHO.; and "pay. ————— He'll do it, pur-sue it, And bold - ly go thro' it, Will" for VER., WAR., PU. The piano accompaniment continues with the same *mf* dynamic.

CHAM. Cham-bhud-dy Ram, B. A., I'm Cham-bhud-dy Ram, B. A.

L. PAT. PEG. T. G. GOV. Cham-bhud-dy Ram, B. A., Will Cham-bhud-dy Ram, B. A., Will

CHO. Cham-bhud-dy Ram, B. A., Will Cham-bhud-dy Ram, B. A., Will

VER. WAR. PU. Cham-bhud-dy Ram, B. A., Will Cham-bhud-dy Ram, B. A., Will

The first system of the musical score features four vocal parts and piano accompaniment. The vocal parts are labeled CHAM., L. PAT. PEG. T. G. GOV., CHO., and VER. WAR. PU. The lyrics are: "Cham-bhud-dy Ram, B. A., I'm Cham-bhud-dy Ram, B. A." for the CHAM. part; "Cham-bhud-dy Ram, B. A., Will Cham-bhud-dy Ram, B. A., Will" for the L. PAT. PEG. T. G. GOV. and CHO. parts; and "Cham-bhud-dy Ram, B. A., Will Cham-bhud-dy Ram, B. A., Will" for the VER. WAR. PU. part. The piano accompaniment consists of two staves with chords and melodic lines.

L. PAT. PEG. T. G. GOV. Cham-bhud-dy Ram, B. A., B. A., B. A. So fol - low, *molto rall.*

CHO. Cham-bhud-dy Ram, B. A.; B. A., B. A. So fol - low, *molto rall.*

VER. WAR. PU. Cham-bhud-dy Ram, B. A.; B. A., B. A. So fol - low, *molto rall.*

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "Cham-bhud-dy Ram, B. A., B. A., B. A. So fol - low, *molto rall.*" for the L. PAT. PEG. T. G. GOV. part; "Cham-bhud-dy Ram, B. A.; B. A., B. A. So fol - low, *molto rall.*" for the CHO. part; and "Cham-bhud-dy Ram, B. A.; B. A., B. A. So fol - low, *molto rall.*" for the VER. WAR. PU. part. The piano accompaniment continues with chords and melodic lines, marked *molto rall.*

Tempo di Galop.

(PRINCIPALS.) Fol - low on the track, We'll con - trive all  
 (CHORUS.) Fol - low on the track, And we'll strive all

Tempo di Galop.

(PRIN.) How to win her back From {your} ri - vall  
 (CHO.) To ac - claim the black Pearl's {my} ar - ri - vall

LADY PATRICIA.

Fol - low, fol - low,

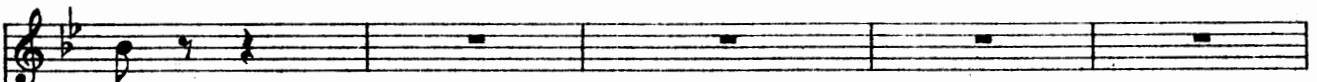
(PRIN.) All his pomp and pride Will look hol - low  
 (CHO.) Sing it far and wide, Shout and hol - loa


L. PAT.  Fol - low, fol -


**PRINCIPALS & CHORUS.**

(PRIN.) When he's lost his bride- side- } Fol - low, fol -  
 (CHO.) Round the coun - try side- }  
 Fol - low, fol -



L. PAT.  - low!

CHO.  - low! Fol - low on their track, Fol - low on their track,  
 - low! Fol - low on their track, Fol - low on their track,



L. PAT.  
Fol - low, fol - low on their

CHO.  
Fol - low, fol - low on their

Musical score for L. PAT. and CHO. The L. PAT. part is a single melodic line in G minor. The CHO. part consists of two staves: a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are "Fol - low, fol - low on their".

L. PAT.  
track!

CHO.  
track!

Musical score for L. PAT. and CHO. The L. PAT. part is a single melodic line in G minor. The CHO. part consists of two staves: a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are "track!".

Piano accompaniment for the end of Act I. The score is in G minor and features a steady eighth-note bass line and chords in the right hand. The piece concludes with a final chord.



# Act II.

## OPENING CHORUS.

### Nº 1.

"THE NEW YEAR"

Words by  
ADRIAN ROSS.

*Andante tranquillo.*

Piano.



Red. \* Red. \* Red. \*

Detailed description: This block contains the piano introduction for the opening chorus. It is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The music is in 12/8 time and begins with a piano (*p*) dynamic. The melody is primarily in the treble staff, featuring a series of chords and moving lines. The bass staff provides harmonic support with sustained chords and occasional moving lines. There are three measures marked with a 'Red.' (ritardando) and an asterisk (\*), indicating a slow, expressive tempo.

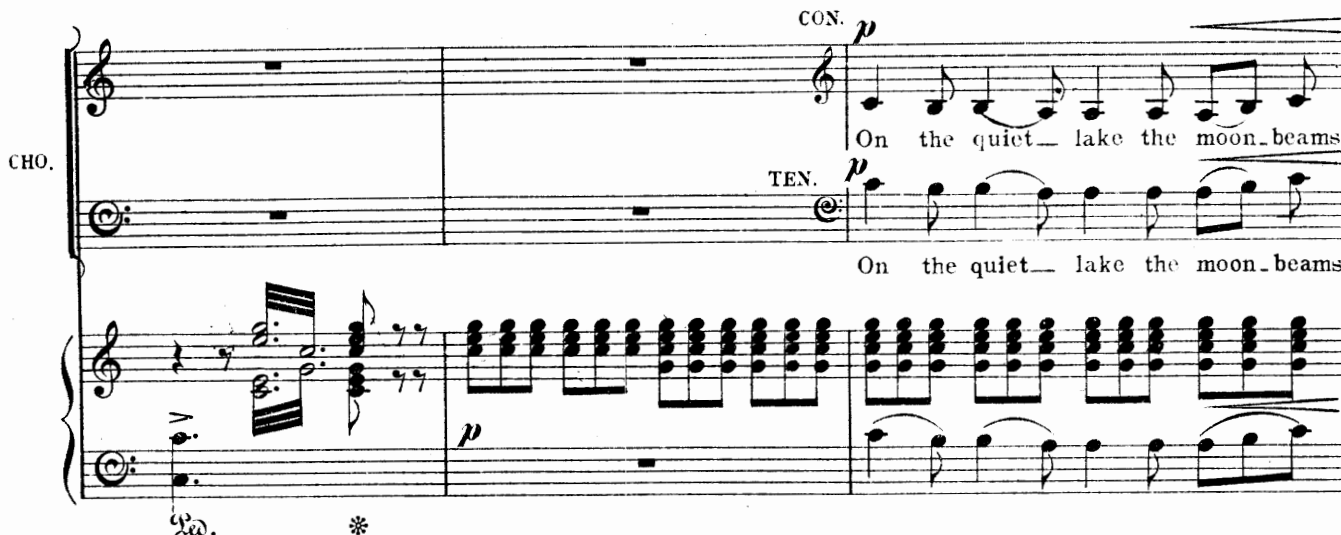
CHO.

CON. *p*

TEN. *p*

On the quiet— lake the moon-beams

On the quiet— lake the moon-beams



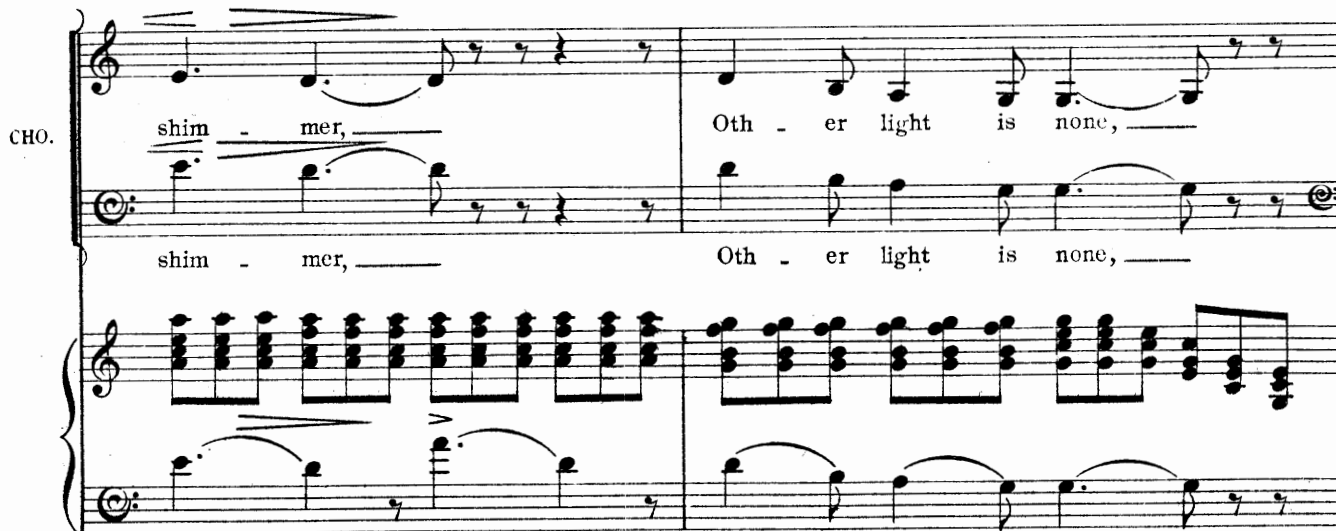
Red. \*

Detailed description: This block contains the first line of the chorus. It features vocal parts for the Chorus (CHO.), a Contralto (CON.), and a Tenor (TEN.), along with piano accompaniment. The vocal parts enter with the lyrics "On the quiet— lake the moon-beams". The piano accompaniment consists of a treble and bass staff. The tempo is marked as *Andante tranquillo* and the dynamics are *p* (piano). There is a ritardando (Red.) and an asterisk (\*) at the end of the line.

CHO.

shim - mer, ——— Oth - er light is none, ———

shim - mer, ——— Oth - er light is none, ———



Detailed description: This block contains the second line of the chorus. It features vocal parts for the Chorus (CHO.), with lyrics "shim - mer, ——— Oth - er light is none, ———". The piano accompaniment continues with a treble and bass staff. The tempo and dynamics remain consistent with the previous section.

SOP. & CON. CON.

CHO. Oth - er light is none; Not a fire to glow or lamp to

BASS. Oth - er light is none; Not a fire to glow or lamp to

TEN.

CHO. glim - mer, Till the year is done,

glim - mer, Till the year is done,

SOP. & CON.

CHO. Till the year is done. On the darkened earth the

BASS. Till the year is done. On the darkened earth the

CHO.

year is dy - ing, Wea - ried out and worn,  
 year is dy - ing, Wea - ried out and worn,

CHO.

Wea - ried and out - worn; And up - on the grave where he - is  
 Wea - ried and out - worn; And up - on the grave where he - is

CON. *p*  
 TEN. *p*

CHO.

ly - ing, ly - ing, Soon! the year is born.  
 ly - ing, ly - ing, BASS. Soon! the year is born.

SOP. & CON. *ff*  
 BASS. *ff*

## Allegro.

CHO.

CHO.

Light a - far, Like a star,  
Light a - far, Like a star,

CHO.

In \_\_\_\_\_ the night, \_\_\_\_\_  
In \_\_\_\_\_ the night, \_\_\_\_\_

CHO.

*cres - cen - do*

How \_\_\_\_\_ it grows, \_\_\_\_\_ how \_\_\_\_\_ it glows, \_\_\_\_\_

How \_\_\_\_\_ it grows, \_\_\_\_\_ how \_\_\_\_\_ it glows, \_\_\_\_\_

*sempre cres - cen do*

CHO.

How \_\_\_\_\_ it leaps to the steep: Of the hills, \_\_\_\_\_ till it

How \_\_\_\_\_ it leaps to the steep: Of the hills, \_\_\_\_\_ till it

*ff*

*ff*

CHO.

fills \_\_\_\_\_ The val - - - ley from

fills \_\_\_\_\_ The val - - - ley from

*ff*

CHO.

height \_\_\_\_\_ to height! \_\_\_\_\_

height \_\_\_\_\_ to height! \_\_\_\_\_

CHO.

*mf* Out of the dark a spark there

*mf* Out of the dark a spark there

CHO.

*f* came, \_\_\_\_\_ *mf* Out of the dark a gold - en

*f* came, \_\_\_\_\_ *mf* Out of the dark a gold - en

CHO.

flame, Out of the flame, A

flame, Out of the flame, A

CHO.

- rise, O sun! Out of the flame, A

- rise, O sun! Out of the flame, A

CHO.

- rise, O sun! The year is be

- rise, O sun! The year is be

CHO.

- gun, be gun!

- gun, be - gun!

Allegro con fuoco.

CHO.

*f*

CHO.

*f*

Ca-per light and nim - ble, Let the bells and cym - bal

Ca-per light and nim - ble, Let the bells and cym - bal



CHO.

Clang! ——— clang! ——— clang! ——— Bang!

Clang! ——— clang! ——— clang! ——— Bang!

*ff*

CHO.

*f* Sing and shout and bel - low Loud as ev - er fel - low Sang! ———

Sing and shout and bel - low Loud as ev - er fel - low Sang! ———

*f*

CHO.

sang! ——— sang! ——— Bang! Laugh in joy ec - sta - tic

sang! ——— sang! ——— Bang! Laugh in joy ec - sta - tic

*ff* *f*

CHO.

At the ac-ro ba - tic Gang! gang! gang!

At the ac-ro - ba - tic Gang! gang! gang!

CHO.

*ff* Bang! *f* And their free and ea - sy *ff* Stock of Cin-gal - e - sy

Bang! And their free and ea - sy Stock of Cin-gal - e - sy

CHO.

Slang! slang! slang! *ff* Bang!

Slang! slang! slang! Bang!

CHO. *f*

Ca - per light and nim - ble, Let the bells and cym - bal

Ca - per light and nim - ble, Let the bells and cym - bal

CHO. *ff*

Clang! ——— clang! ——— clang! ——— Bang!

Clang! ——— clang! ——— clang! ——— Bang!

CHO. *f*

Sing and shout and bel - low Loud as ev - er fel - low,

Sing and shout and bel - low Loud as ev - er fel - low,

CHO.

Sing and shout and bel - low, bel - low, Loud as ev - er fel - low, fel - low

Sing and shout and bel - low, bel - low, Loud as ev - er fel - low, fel - low

CHO.

sang, Ah!

sang, Ah!

CHO.

ev - er sang.

ev - er sang.

*Segue.*

DANCE.  
Moderato.

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 three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The upper staff features a series of chords, some of which are beamed together. The lower staff contains a melodic line with eighth and sixteenth notes.

The second system of musical notation continues the piece. It features similar chordal textures in the upper staff and a steady melodic line in the lower staff. The piano (*p*) dynamic is maintained throughout this system.

The third system of musical notation shows a continuation of the musical themes. The upper staff has more complex chordal patterns, and the lower staff continues its melodic development. A piano (*p*) dynamic marking is present in the latter part of the system.

The fourth system of musical notation continues the piece. The upper staff features a series of chords, and the lower staff has a melodic line with some grace notes. The piano (*p*) dynamic is maintained.

The fifth system of musical notation concludes the piece. The upper staff has a melodic line with some grace notes, and the lower staff continues its melodic development. A piano (*p*) dynamic marking is present in the latter part of the system.

First system of musical notation. The key signature is two sharps (F# and C#). The music begins with a treble clef and a dynamic marking of *mf*. The right hand features a melodic line with a slur and an accent (>) over the first note. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with a slur and an accent (>) over the first note. The left hand accompaniment remains consistent with the first system.

Third system of musical notation, featuring a first ending (1.) and a second ending (2.). The first ending leads to a repeat sign, and the second ending concludes the phrase with a fermata. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Fourth system of musical notation. The right hand consists of a series of chords, some with slurs. The left hand continues with a simple accompaniment of eighth notes.

Fifth system of musical notation. The right hand features a series of chords, some with slurs. The left hand continues with a simple accompaniment of eighth notes.

First system of musical notation, piano (p), featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords in the right hand and a melodic line in the left hand.

Second system of musical notation, continuing the piece with similar chordal textures and a melodic line in the left hand.

Tempo di Galop.

Third system of musical notation, marked *mf* (mezzo-forte), in 2/4 time. The tempo is Galop. The music features a more rhythmic and active melody in both hands.

Fourth system of musical notation, continuing the Galop tempo with rhythmic patterns in both hands.

Fifth system of musical notation, concluding the piece with a final cadence and a double bar line.

Segue.

Presto.

CHO.

Ca\_per light and

f

Ca\_per light and

CHO.

nim - ble, Let the bells and cym - bal Clang! — clang! —

nim - ble, Let the bells and cym - bal Clang! — clang! —

CHO.

clang! — Bang! Sing and shout and bel - low Loud as ev - er fel - low

ff f

clang! — Bang! Sing and shout and bel - low Loud as ev - er fel - low



CHO.

Sang! — sang! — sang! — *ff* Bang! *f* Laugh in joy ec -

Sang! — sang! — sang! — *ff* Bang! *f* Laugh in joy ec -

CHO.

- sta - tic, At the ac - ro - ba - tic Gang! — gang! —

- sta - tic, At the ac - ro - ba - tic Gang! — gang! —

CHO.

gang! — *ff* Bang! *f* And their free and ea - sy Stock of Cin - gal e - sy

gang! — Bang! *ff* *f* And their free and ea - sy Stock of Cin - gal - e - sy

CHO. Slang! — slang! — slang! — Bang! *ff*

Slang! — slang! — slang! — Bang! *ff*

CHO. *f* Ca\_per light and nim - ble, Let the bells and cym - bal Clang! —

Ca\_per light and nim - ble, Let the bells and cym - bal Clang! —

*ff*

CHO. clang! — clang! — *ff* Bang! Sing and shout and bel - low

clang! — clang! — *ff* Bang! Sing and shout and bel - low

CHO. Loud as ev - er fel - low, Sing and shout and bel - low, bel - low, Loud as ev - er

Loud as ev - er fel - low, Sing and shout and bel - low, bel - low, Loud as ev - er

CHO. fel - low, fel - low sang, Ah!

fel - low, fel - low sang, Ah!

CHO. ev - er sang! Ah!

ev - er sang! Ah!

No. 2.

SONG. (Nanoya) Tea Girls and CHORUS.

"THE DANCE I'LL LEAD HIM"

Words by  
ADRIAN ROSS.

♩  
Allegretto.

Piano.

Musical score for the piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking is 'Allegretto' with a quarter note symbol above it. The music begins with a rest in the top staff, followed by a melodic line in the right hand of the grand staff and a supporting bass line in the left hand. The dynamics start at 'mf' (mezzo-forte).

NANOYA.

1. I'm a maid - en mer - ry,  
2. Wea - ri - ness will nev - er

Musical score for the first line of the song. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The piano part is marked 'p' (piano). The lyrics are: '1. I'm a maid - en mer - ry, 2. Wea - ri - ness will nev - er'.

NAN.

Sor - ry to be sold To a hus - band ve - ry  
Hurt Boo - bham - ba's life When he has a clev - er

Musical score for the second line of the song. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The piano part continues with the same accompaniment pattern as the first line. The lyrics are: 'Sor - ry to be sold To a hus - band ve - ry, Hurt Boo - bham - ba's life When he has a clev - er'.

## TEA GIRLS &amp; CHORUS.

NAN.

NAN. Old! Ve - ry, ve - ry old! But I'm not de - ject - ed,  
Wife! Clever lit - tle wife! Though a lit - tle wor - ry

NAN. And be - fore he's done He'll have un - ex - pect - ed  
May be still his lot, He will get his cur - ry

## T. G. &amp; CHO.

NAN.

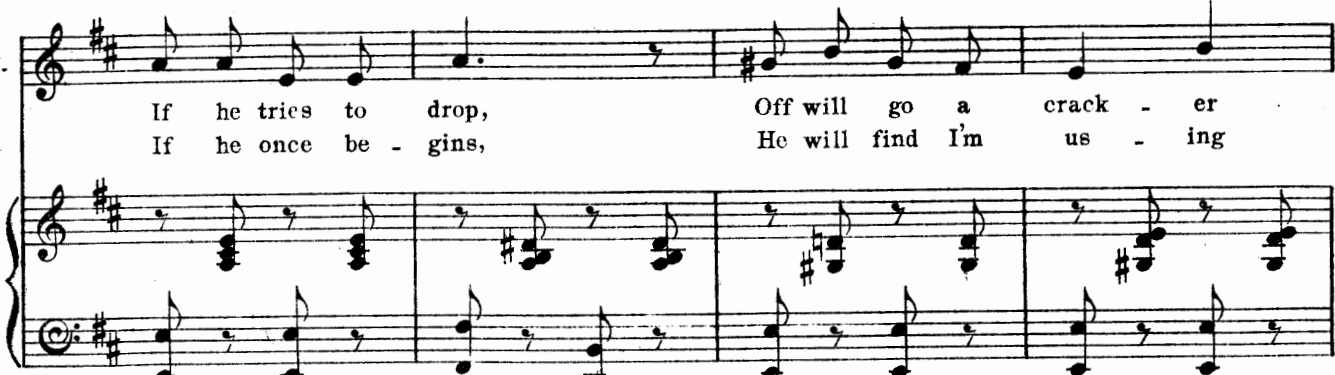
NAN. Fun! Such a lot of fun! Soon may I and you be  
Hot! Won't he get it hot! If he says with laugh - ter,

NAN. Catching him per - haps In ex - cit - ing boo - by  
"Sit up - on my knee;" When he's mer - ry af - ter

T. G. and CHO. NANOYA.

NAN. 

Traps! Pret - ty lit - tle traps! On his couch of lac - quer  
 Tea! Mer - ry af - ter tea! It will be a - mus - ing


NAN. 

If he tries to drop, Off will go a crack - er  
 If he once be - gins, He will find I'm us - ing

T. G. and CHO. NANOYA:

NAN. 

Pop! Mer - ry lit - tle pop! I'm Nan -  
 Pins! Nas - ty lit - tle pins! I'm Nan -

NAN. 

- o - ya, \_\_\_\_\_ Young, en - tran - cing, \_\_\_\_\_ I en -  
 - o - ya, \_\_\_\_\_ He must drop it, \_\_\_\_\_ I'll em -

NAN.

- joy a Chance of dan - cing. I'm Nan -  
 - ploy a Pin to stop it! I'm Nan -

NAN.

- o - ya, I won't heed him, And a  
 - o - ya, I won't heed him, And a

NAN.

pret - ty lit - tle dance I'll lead  
 pret - ty lit - tle dance I'll lead

NAN.

him!  
 him!

CHORUS.

She's Nan - o - ya, Young, en -

CHO.  - tran - cing, She'll en - joy a Chance of

CHO.  danc - ing, She's Nan - oy - ya, She won't

HO.  heed him, And a pret - ty lit - tle dance she'll

CHO.  lead him!



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 sharps (F# and C#). The music begins with a forte (*f*) dynamic. The first two measures feature a piano introduction with chords in the right hand and single notes in the left hand. The third measure starts with a piano accompaniment of eighth notes in the left hand and a melody in the right hand. Dynamics include *dim* (diminuendo) and *mf* (mezzo-forte).

The second system continues the piece. The right hand features a melodic line with some grace notes and slurs. The left hand provides a steady accompaniment of eighth notes. The dynamics remain consistent with the previous system.

The third system shows the continuation of the melodic and accompanimental lines. The right hand has a more active melodic line with some sixteenth-note passages. The left hand accompaniment remains consistent.

The fourth system continues the musical development. The right hand melody is prominent, with some slurs and grace notes. The left hand accompaniment provides a rhythmic foundation.

The fifth system continues the piece. The right hand has a melodic line with some grace notes and slurs. The left hand accompaniment remains consistent.

The sixth system concludes the piece. The right hand melody ends with a flourish. The left hand accompaniment ends with a final chord. The dynamic is marked *mf* (mezzo-forte).

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns in the treble and bass staves.

Third system of musical notation, showing the progression of the melody and accompaniment.

Fourth system of musical notation, featuring more complex melodic lines in the treble clef.

Fifth system of musical notation, including a double bar line and a repeat sign in the treble clef.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

No. 3.SONG:-(Chambhuddy)  
"THE WONDERFUL ENGLISH POT."

Words and Music by

PAUL A. RUBENS.

Moderato.

Chambhuddy.

Piano.

1. If Eng - lish Pot a rich man be, He spend it all in a  
 2. When Eng - lish Pot is tired of life, He takes a small walk a  
 3. The daugh - ter of the Eng - lish Pot, She fear - ful - ly fetch - ing

day: When fin - ish'd with a thing, then he Will  
 . round: He makes a lit - tle girl his wife - And  
 minx, Each day a grand - er hat she's got, And

throw the lot all a way. He buy a cab for  
 then he wish he were drowned! What use is she to  
 dress - es in blues and pinks. When daugh - ter se - ven

half - a - crown To drive a - bout all o - ver town, And  
 gay young spark Ex cept to walk a - bout the park, She  
 - teen a - bout She's then what they call "Out and out" Then

when he's done he give it back to the coach - man on the box!  
 wont mend holes in socks, or emp - ty the bath in - to the street!  
 she be - comes a "scorch - er" or a "pret - ty hot lot what ho!"

*rall.*

REFRAIN. *Slower.*

This won - der - ful Eng - lish Pot, Is ve - ry lux - u - rious  
 The wife of the Eng - lish Pot, Wear noth - ing but small neck -  
 The daugh - ter of Eng - lish Pot, Her fi - gure pe - cu - liar

man, For he loves to brag Of Glad - tone bag And  
 - lace, No — "lace" on deck, Just sim - ply "neck," Neck  
 thing, For she wears thin sticks As hard as bricks, Tie

col - lar of as - tra - chan. This beau - ti - ful Eng - lish  
 sim - ply all ov - er place. This wife of the Eng - lish  
 up with a long piece string. This daugh - ter of Eng - lish

Pot, He al - ways ex - claims "Eh! what? If he  
 Pot, Oh, my! — what a Hot - ten - tot! No  
 Pot, She much - un - der - neath has got, Like a

do this well He's a fear - ful swell, Is this won - der - ful Eng - lish Pot.  
 sign of vest On the fam - i - ly chest Of the wife of the Eng - lish Pot.  
 bat - tle - ship Is the up - per hip Of the daughter of Eng - lish Pot.

4. If Eng - lish Pot have eld - est son, He calls him his son and  
 5. When Eng - lish Pot of horse is tired, A bi - cy - cle he'll ob -  
 6. This Eng - lish Pot he loves to shoot With one or two smart young

heir, And he call fa - ther "Son of a Gun" Or  
 \_tain, But most of these I fear ex - pir'd In  
 boys, Pop goes his gun, but still his suit, Makes

"rot - ten old stin - gy bear?" When  
 Queen - y Vic - tor - ia's reign, So  
 jol - ly sight much more noise; He

son grows up to man's es - tate He learns to prac - tise  
 now he drives in mo - tor - car, A six - ty hor - se's  
 takes a gor - geous shoot - er's box And hides be - hind big

tête - a - tête, And "toss the coin" and "do the guy"— and put  
 pow'r Pan - hard, And kills po - lice - men, cats and all — o - ther  
 stones and rocks, In case a cow should bite him while — he is

REFRAIN. *Slower.*

five quids on a horse. The son of the Eng - lish  
 rub - bish in the road! The won - der - ful mo - tor  
 look - ing some - where else. The won - der - ful shoot - ing

*rall.*

Pot, Has not got a brain at all, He —  
 Pot, Him dres - ses up all in furs, Takes  
 Pot, Go stalk - ing if it's quite fine, When

try to pass, In - to ar - my class And lunch at Ro - ma no's  
 girl a - bout, You can't make out What e - ver is his or  
 keep - er fire, Him aw - ful liar, Him say — "that stag was

Hall. This son of the Eng - lish Pot, Gets  
 hers. This won - der - ful mo - tor Pot, Right  
 mine." This won - der - ful shoot - ing Pot, When

tied up in aw - ful knot: To pa - pa he go, But pa -  
 o - ver a wall is shot, Come back by train What -  
 he has had fif - teenth shot, he If he get small bird, Him

- pa say "No!" And the son, well, he goes to Pot!  
 - e - ver re - main Of au - to - mo - bil - ious Pot!  
 yell "My word! By Gad! what a dashed good Pot!"



## No. 4.

## SONG. (Peggy.)

"SHE'S ALL RIGHT."

Words and Music by

PAUL A. RUBENS.

Brightly.

Piano.

PEGGY.

1. The Lon - don girl is a cu - rious thing, There are  
 2. There's the girl who lives in a swag - ger house, We'll -  
 3. There's the girl who lives in the glo - rious East Down -

PEG.

so ma - ny types a - bout! There's the girl with a smile - Quite  
 say in Berke - ley square; If she's down in the mouth She -  
 White - cha - pel way, I mean; She does - n't care that For an

PEG.

half a mile! - There's the girl with the play - ful pout! There's the  
 goes to the South For a trif - ling change of air. When the  
 a - ris - to - crat, But the Lord May - or once she's seen! With

PEG.

girl who lives in a flat up West, There's the  
 sea - son's done and she's quite tired out, She  
 va - ri - ous fea - ther's a - round her hat She'll

PEG.

girl at Not - ting Hill Gate; She - walks in the Parks, And she's  
 dash - es a - way up North; She - fish - es and shoots And  
 "maf - fick" a - long the street; She - ne - ver com - plains If it

PEG.

up to larks, Though she is - n't quite up to date!  
 wears big boots By the side of the Firth of Forth!  
 boils or rains, As long as she's lots to eat!

PEG.

What's the mat - ter with the Bays - wa - ter girl, With her pale green  
 What's the mat - ter with the May - fair girl, And her West End  
 What's the mat - ter with the Mile' End girl, With her "What cheer;

PEG.

'bus, With her sail - or hat — And her "Fan - cy that!" And her  
ways; With her pri - vate brougham And her Lit - tle Tich groom And her  
Bill! D'you mean to say — That you've been a - way And you

PEG.

"Oh dear, yus!" She buys a read - y - made  
pair of bays? She drives her team down the  
love me still? It's "What cheer, Blin - ky Bill?"

PEG.

frock of mauve At Wil - iam White - ley's in the West - bourne Grove; So  
small - est slum, And she drives her hus - band to King - dom Come, So  
"What cheer, 'Ria?" And "what cheer set the Bo - rough Road on fire;"

PEG.

what's the mat - ter with the Bays - wa - ter girl? She's quite nice!  
what's the mat - ter with the May - fair girl? She's too chie!  
What's the mat - ter with the Mile End girl? She's all right!

PEG.

PEG.

4. There are oth - er girls than the Lon - don girls Who are  
 5. There's a girl a - way Just a - cross the sea On the

PEG.

worth a thought or two: Up Liv - er - pool way There are  
 love - ly Em - er - ald Isle, Where each gos - soon meets his

PEG.

girls, they say, Who can make a man look blue. On  
 young col - leen With a ty - pi - cal I - rish smile; They're the

PEG.

Sat - ur - day night they will dance like mad, For they're  
girls to laugh and the bhoys to cheer, And their

PEG.

not the ones to shirk; And they won't go to bed Till they  
trou\_bles they'll al - ways drown; If you want to know how, Just

PEG.

drop "dawn" dead Then the fac - to - ry can't start work.  
come a - long now to dear - old Dub - lin town.

*ff*

PEG.

What's the mat - ter with the Lan - ca - shire lass, With her "'Ere cum,  
What's the mat - ter with the I - rish girl, With her "'low spal -

PEG. lad If ye baint a "fule" You'll come to "Black-pule" South  
- peen;" With her "Sure be - gor - rah! Have you seen the Cur - ragh And St.

PEG. - port's not bad. Cum and see Mac - lar - en make a  
Pat - rick's Green? She's al - ways 'af - ter do - ing'

PEG. grade - ly fine catch, — Or Pres - ton North End — win a foot - ball match!"  
this or that, And the bhoys are 'af - ter her' and "un - der her hat;"

PEG. What's the mat - ter with the Lan - ca - shire lass? She's all reet!  
What's the mat - ter with the I - rish girl (Spoken.) She's a darling!

Nº 5.

## SONG. (Vereker.)

"MY DEAR LITTLE CINGALEE"

Words by  
PERCY GREENBANK.

Moderato.

Piano. *mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes with slurs, while the left hand provides a harmonic accompaniment of chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

VEREKER.

When

*p*

The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic is marked 'p'.

VER. sun - beams rise out of the skies, Flooding the world with

The vocal line is on a single staff with lyrics underneath. The piano accompaniment continues with the same eighth-note accompaniment and chords.

VER. light, And sha - dows grey van - ish a - way

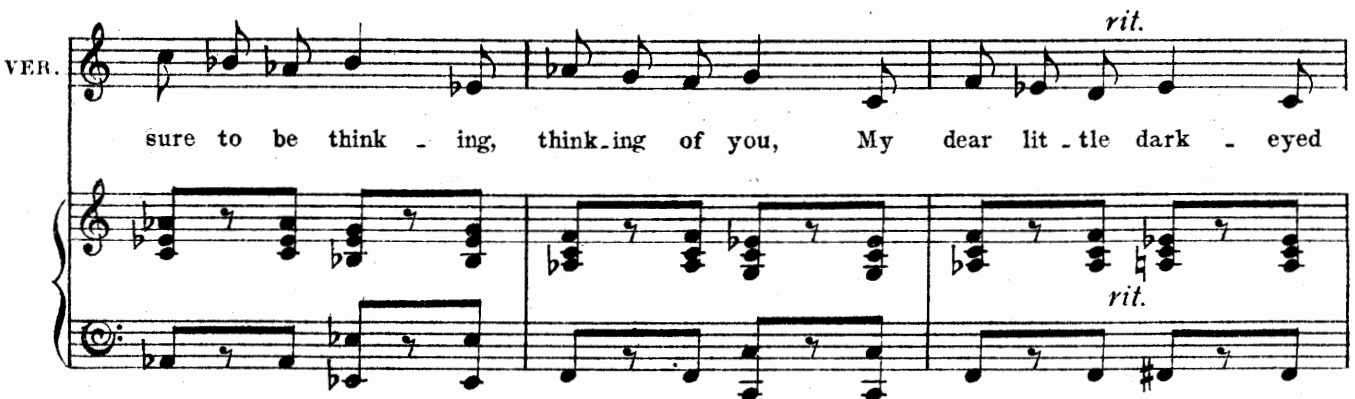
The vocal line continues with lyrics underneath. The piano accompaniment remains consistent with the previous section.

VER. 

Af - ter the wea - ry night, \_\_\_\_\_ From ear - ly morn and the

VER. 

whole day through, Till twi-light and eve - ning shade, \_\_\_\_\_ I'm

VER. 

sure to be think - ing, think - ing of you, My dear lit - tle dark - eyed

*rit.*

VER. 

maid. \_\_\_\_\_ Cin - ga - lee! Cin - ga - lee! I've

*a tempo*



VER. *cresc.*  
 lost my heart to a Cin - ga - lee! You will be

VER. *dim.*  
 true to me, My dear lit - tle Cin - ga - lee!

VER. *mf*

VER. *p*  
 When day is done, proud - ly the sun

VER.  Sinks from his throne on high; \_\_\_\_\_ The eve - ning breeze,

VER.  woo - ing the trees, Mur - murs a lul - la - by; \_\_\_\_\_ Then

VER.  stars come out in the deep - 'ning blue, As visions of day - time

VER.  fade; \_\_\_\_\_ And I be - gin dream - ing, dream - ing of you, My

VER. *rit.* dear lit - tle dark - eyed maid! *a tempo* Cin - ga - lee!

VER. Cin - ga - lee! I've lost my heart to a Cin - ga - lee!

VER. *cresc.* You will be true to me, My dear lit - tle Cin - ga - *dim.*

VER. - lee! *rall.* *f* My dear - est, my Cin - ga - lee! *p*

Nº 6.

SONG. (Warren.)

"THE LADIES"

Words by  
ADRIAN ROSS.

Allegro.

Piano.

Musical score for the piano introduction, consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a repeat sign and a first ending bracket. The melody is primarily in the right hand, with accompaniment in the left hand.

WARREN.

Musical score for the first two lines of lyrics. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are: "1. Now gath - er girls from near and far, wher -" and "2. I like to trot a girl a - bout in". The piano accompaniment continues with a steady rhythmic pattern.

WAR.

Musical score for the final two lines of lyrics. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are: "- ev - er you may be, \_\_\_\_\_ I nev - er care how close you are, so" and "Lon - don I con - fess, \_\_\_\_\_ Al - though she al - ways is with-out a". The piano accompaniment continues with a steady rhythmic pattern.

WAR.

don't mind squeez - ing me. I feel that life is full of charm if  
 pock - et in her dress; I love it when a la - dy pops her

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

WAR.

I can live like this. A girl or two on ei - ther arm, and  
 lit - tle arm in mine, To take her round the Bond Streetshops to

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics describe a lifestyle of indulgence. The piano accompaniment includes some longer note values and rests, particularly in the right hand.

WAR.

all the rest to kiss! When you are feel - ing blue and broke  
 tea, per - haps to dine. I had some mon - ey long a - go

The third system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics describe a lifestyle of indulgence. The piano accompaniment includes some longer note values and rests, particularly in the right hand.

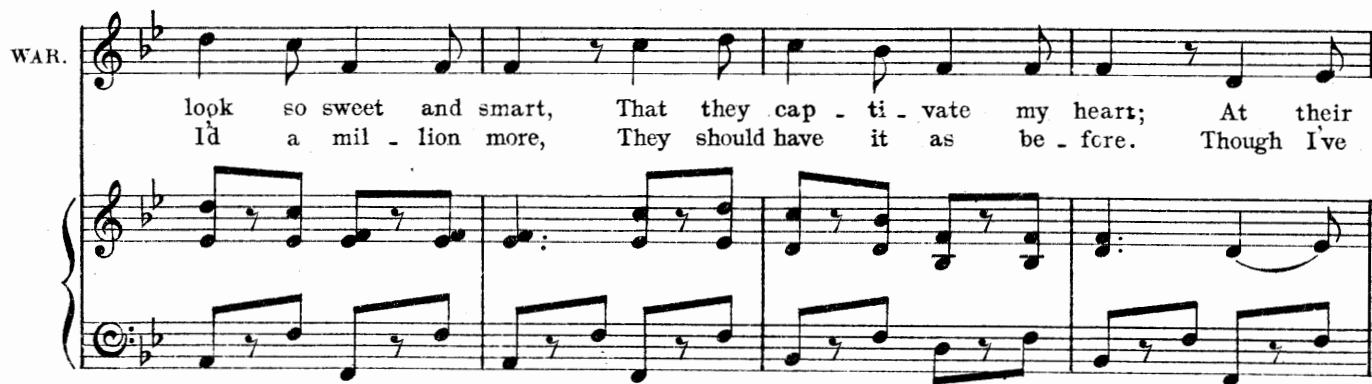
WAR.

Who is it thinks it all a joke? It's the  
 Whereis it gone? Well, I don't know! Ask the

The fourth system concludes the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics describe a lifestyle of indulgence. The piano accompaniment includes some longer note values and rests, particularly in the right hand.

WAR. 

la - dies, \_\_\_\_\_ The lit - tle la - dies; \_\_\_\_\_ For they  
 la - dies, \_\_\_\_\_ The lit - tle la - dies, \_\_\_\_\_ But if

WAR. 

look so sweet and smart, That they cap - ti - vate my heart; At their  
 I'd a mil - lion more, They should have it as be - fore. Though I've

WAR. 

glan - ces \_\_\_\_\_ It sim - ply dan - ces \_\_\_\_\_ Oh, there's  
 spent it, \_\_\_\_\_ I don't re - pent it, \_\_\_\_\_ For there's

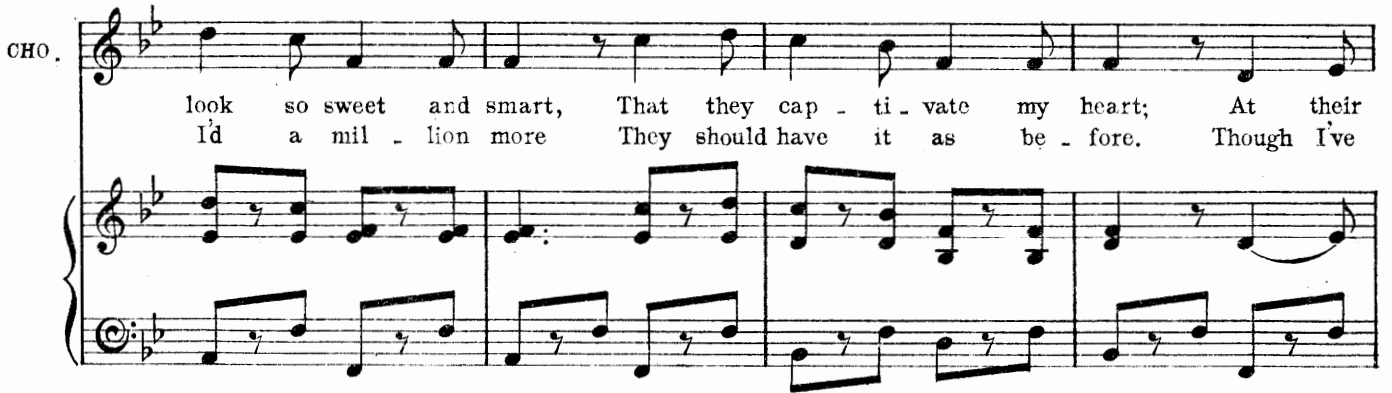
WAR. 

CHORUS.

noth - ing in the world for me but girls! \_\_\_\_\_ It's the  
 noth - ing good e - nough to give the girls! \_\_\_\_\_ Ask the

CHO. 

la - dies, \_\_\_\_\_ The lit - tle la - dies; \_\_\_\_\_ For they  
 la - dies, \_\_\_\_\_ The lit - tle la - dies; \_\_\_\_\_ But if

CHO. 

look so sweet and smart, That they cap - ti - vate my heart; At their  
 I'd a mil - lion more They should have it as be - fore. Though I've

CHO. 

glan - ces \_\_\_\_\_ It sim - ply dan - ces \_\_\_\_\_ Oh there's  
 spent it, \_\_\_\_\_ I don't re - pent it, \_\_\_\_\_ For there's

CHO. 

noth - ing in the world for me but girls! \_\_\_\_\_  
 noth - ing good e - nough to give the girls! \_\_\_\_\_

WAR.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written for two staves (treble and bass clefs) with a grand staff bracket. The piano part includes dynamic markings such as *f* and *sf*, and various musical notations like slurs and accents.

WAR.

3. When folks go down for hol - i - days to  
 4. When - ev - er I'm at Kemp - ton Park or

The second system continues the musical piece. The vocal line has lyrics for two different verses. The piano accompaniment includes a dynamic marking of *p* and continues with similar musical notation as the first system.

WAR.

Shrimp - ing - ton - on - Sea, \_\_\_\_\_ They waste their time in  
 San - down on the stand, \_\_\_\_\_ I al - ways hap - pen

The third system features the vocal line with lyrics. The piano accompaniment continues with consistent musical notation and dynamics.

WAR.

ma - ny ways - there's on - ly one for me. \_\_\_\_\_ Let  
 to re - mark some la - dies near at hand. \_\_\_\_\_ The

The fourth system concludes the musical piece on this page. It includes the final vocal line with lyrics and the corresponding piano accompaniment.



WAR.

o - thers stroll a - long the pier, and lis - ten to the  
la - dies no - tice me of course and will not let me

WAR.

bands, \_\_\_\_\_ I'm ra - ther fond of stay - ing near the  
go \_\_\_\_\_ They would so like to back a horse - a

WAR.

girls up - on the sands. — What can you spy on sum - mer noons  
pound each way, you know. — Then if the horse should go dead lame,

WAR.

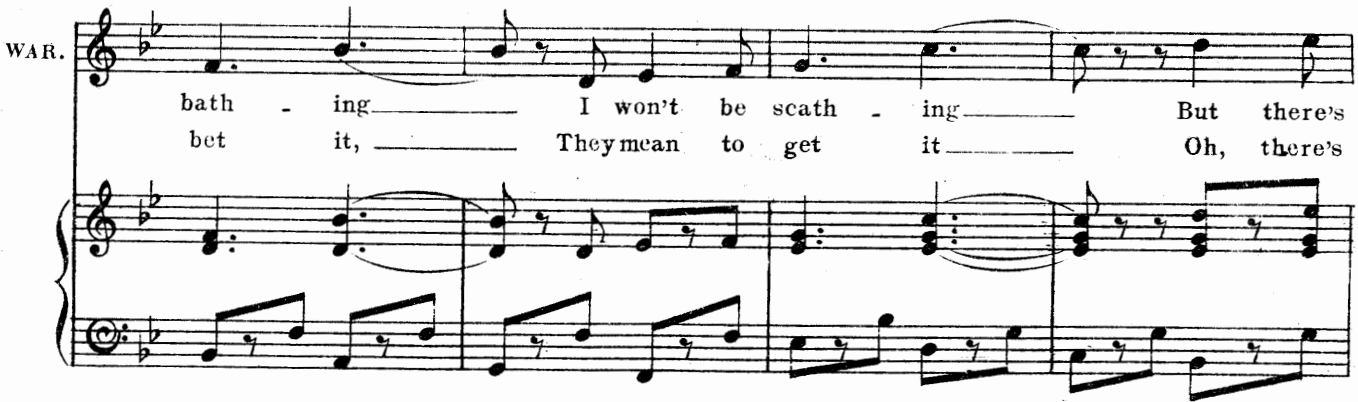
Out in the sea like wet bal - - loons? \_\_\_\_\_ It's the  
Who want their mo - ney just the same? \_\_\_\_\_ It's the

WAR. 

la - dies, The lit - tle la - dies, In a  
la - dies, The lit - tle la - dies, If the

WAR. 

dress of blue or red, With a sponge-bag on their head. When they're  
horse has lost they say "Well, you said you'd bet each way." As they

WAR. 

bath - ing I won't be scath - ing But there's  
bet it, They mean to get it Oh, there's

WAR. 

no - thing so sur - pris - ing as the girls! It's the  
no - thing quite so know - ing as the girls! It's the

CHORUS.

CHO. la - dies, The lit - tle la - dies, in a  
la - dies, The lit - tle la - dies, If the

CHO. dress of blue or red, With a sponge-bag on their head. When they're  
horse has lost they say "Well, you said you'd bet each way." As they

CHO. bath - ing I won't be scath - ing But there's  
bet it, They mean to get it Oh, there's

CHO. no - thing so sur - pris - ing as the girls! ————  
no - thing quite so know - ing as the girls! ————

3. 4.

D.C.

No. 7.

DUET. (Peggy and Chambhuddy.)

"MAKE A FUSS OF ME."

Words and Music by

PAUL A. RUBENS.

♩  
Andante.

Piano.

Allegro.

(PEGGY) 1. Lots of time some-how we've wast-ed up to now, When we might have had such  
 (PEGGY) 2. If you ev-er choose to have a fit of blues, I will kiss your an-gel

fun! (CHAMB.) Such a win-some lot of lov-ing ways I've got, And I've  
 lips! (CHAMB.) If an or-ange I should fan-cy by and by, Would you

ne - ver shown you *one!* (PEGGY) In the fu - ture we will  
 take out all the pips? (PEGGY) I would brush the flies from

sen - ti - men - tal be, Just to find out how it feels! (CHAMB.) Then your  
 off your lit - tle eyes When you take your eve - ning nap! (CHAMB.) And it

hand I'll take and vi - o - lent - ly shake, And kiss you three times af - ter  
 would be nice if you brought me lumps of ice When I've a head - ache in my

meals! (BOTH.) Kiss you three times af - ter meals!  
 lap! (PEGGY) Oh! a head - ache in your lap!

*p*

(CHAMB.) Won't you make a fuss of me? (PEGGY.) How shall I be -  
 (CHAMB.) Won't you make a fuss of me? (PEGGY.) How shall I be -

- gin? I will put both arms a - round your head,  
 - gin? I will pat your dar - ling dim - ply cheek,

(CHAMB.) I will dye my lit - tle whis - kers red, If you will on - ly make a  
 (CHAMB.) I will swim the Chan - nel twice a week! (PEGGY.) But you must real - ly make a

fuss of me! (PEGGY.) An - y - thing I'll do  
 fuss of me! (CHAMB.) Lou - si - an - a Lou!

If you'll on - ly make a fuss of me! (CHAMB.) I'll  
(PEGGY.) If you'll on - ly make a fuss of me! (CHAMB.) I'll

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line has lyrics: "If you'll on - ly make a fuss of me! (CHAMB.) I'll (PEGGY.) If you'll on - ly make a fuss of me! (CHAMB.) I'll". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

1. D.C. 2.  
make a fuss of you! you!  
make a fuss of

*rall.*  
D.C.

The second system continues the vocal line and piano accompaniment. It includes a first ending marked "1. D.C." and a second ending marked "2.". The lyrics are "make a fuss of you! you!" and "make a fuss of". The piano accompaniment features a section marked "rall." (rallentando) and ends with "D.C." (Da Capo). The piano part includes various articulations like accents and slurs.

DANCE.  
Moderato.  
*mf*

The third system is a piano solo section titled "DANCE. Moderato." with a dynamic marking of *mf* (mezzo-forte). It consists of a grand staff with a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

The fourth system continues the piano solo from the previous system, maintaining the same rhythmic and harmonic structure. It features a grand staff with eighth-note patterns in the right hand and chordal accompaniment in the left hand.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *ff* and *p*, and features some slurs and accents.

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

Fourth system of musical notation, continuing the piece. It includes dynamic markings such as *ff* and *p*, and features some slurs and accents.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

Sixth system of musical notation, continuing the piece. It includes dynamic markings such as *ff* and *p*, and features some slurs and accents.



No. 8.

DUET. (Lady Patricia & Warren.)

"YOU AND I, AND I AND YOU."

Words and Music by

PAUL A. RUBENS.

Slowly. %

Piano. *p*

(WARREN.) 1. If  
(PATRICIA.) 2. If

on - ly all the world had been made for you and me, (PAT.) Oh  
on - ly all the world had been made for you and me, (WAR.) We

what a per - fect place the world would be, (WAR.) If  
should - n't want a Brad - shaw or an A. B. C. (PAT.) The

ev - 'ry bell had rung And ev - 'ry bird had sung  
 days would all be fine, The sun would al - ways shine

(PAT) Mere - ly for you and me.  
 (WAR.) Mere - ly for me (PAT) And me.

Ev - 'ry lit - tle flow'r would be - long to us,  
 Should there be a night with - out a moon,

(WAR.) We could keep a mot - or - om - ni - bus,  
 (WAR.) We would get an - o - ther ve - ry soon;

We should have no sin - gle soul to thank, We  
Ev - 'ry bit of news would be quite true, (PAT.) The

should - nt want a pen - ny in the bank  
pa - pers would be full of me (WAR) Me, too!

*rall.*

REFRAIN.

(PAT.) If you and I, (WAR) And I and you, (BOTH) Up -

- on this lit - tle world could be the on - ly two We'd

*cresc.* *ppp rall.*

(PAT.) live and love, and high a - bove The stars would sing a

(WAR.) live and love, and high a - bove The stars would sing a

*ppp rall.*

*a tempo*

PAT. lul - la - by. — But you and I, And I and you Up -

WAR. lul - la - by. — But you and I, And I and you Up -

*a tempo*

PAT. - on this lit - tle world are *not* the on - ly two — And so, you see, we

WAR. - on this lit - tle world are *not* the on - ly two — And so, you see, we

PAT. ought to be Quite glad there's ev - en you and me.

WAR. ought to be Quite glad there's ev - en you and me.

*rall.* *p*

(PAT.) 3. If on - ly all the world had been made for you and me,

(WAR.) It would be a pri - vate com - pan - y,

(PAT.) No - bo - dy could rend The slight - est div - i - dend

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: "(PAT.) No - bo - dy could rend The slight - est div - i - dend". The piano accompaniment features a right hand with chords and moving lines, and a left hand with a steady bass line.

(WAR.) Ei - ther from you or me.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note on "ther" that spans across the bar line. The lyrics are: "(WAR.) Ei - ther from you or me.". The piano accompaniment continues with similar harmonic support.

(PAT.) Ev - 'ry mo - ment of the day we'd meet,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "(PAT.) Ev - 'ry mo - ment of the day we'd meet,". The piano accompaniment provides harmonic support with chords and moving lines.

(WAR.) We'd pre - pare a love - ly bal - ance sheet;

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "(WAR.) We'd pre - pare a love - ly bal - ance sheet;". The piano accompaniment continues with harmonic support.

PAT.

If we work'd togeth\_er hand in glove.(WAR.) We'd have to 'car\_ry o\_ver' lots of love

*rall.*

REFRAIN.

(PAT.) If you and I, (WAR.) And I and you, (BOTH.) Up -

*rall.*

BOTH.

- on this lit\_tle world could be the on\_ly two, We'd

*cresc.*

PAT.) live and love, and high a\_bove The stars would sing a

(WAR.) live and love, and high a\_bove The stars would sing a

*pp rall.*

*pp rall.*

*a tempo*

PAT. lul - la - by. — But you and I, And I and you, Up -

WAR. lul - la - by. — But you and I, And I and you, Up -

*a tempo*

PAT. - on this lit - tle world are *not* the on - ly two, — And so, you see, we

WAR. - on this lit - tle world are *not* the on - ly two, — And so, you see, we

PAT. ought to be Quite glad there's ev - en you and me.

WAR. ought to be Quite glad there's ev - en you and me.



Nº 9.

SONG (Boobhamba.) and CHORUS.

“THERE’S NOTHING MUCH MORE TO SAY.”

Words by  
ADRIAN ROSS and RUTLAND BARRINGTON.

Tempo di Valse.

Boobhamba.

Piano.

BOO.

1. Though of course I may feel ir - ri - ta - tion —  
 2. There has been a great deal of dis - cus - sion, —

BOO.

— At my wed - ding not car - ry - ing through, — There is  
 — And - prob - ab - ly may be some more, — On the

B00.

cer - tain - ly some com - pen - sa - tion \_\_\_\_\_ In pro - vid - ing a  
ways of the Jap and the Rus - sian \_\_\_\_\_ And how they will

B00.

ban - quet for you. \_\_\_\_\_ If the spee - ches you've all been pre -  
fin - ish the war. \_\_\_\_\_ Now, the bear it - would seem has been

B00.

- par - ing \_\_\_\_\_ Are wast - ed and quite thrown a - way, \_\_\_\_\_  
nap - ping, \_\_\_\_\_ As bears in the win - ter will do, \_\_\_\_\_

B00.

— You will know that your grief I am shar - ing, \_\_\_\_\_ And there  
— And now he ap - pears to be snap - ping \_\_\_\_\_ At \_\_\_\_\_

BOO.

is - n't much more I can say, \_\_\_\_\_ No there is - n't much more to  
more than he's a - ble to chew. \_\_\_\_\_ And there is - n't much more to

*p*

BOO. CHORUS. BOO. CHORUS.

say, To say, As I'm not to be wed to - day, To -  
say, To say, Things are not go - ing quite his way, His

BOO. CHO.

- day, But of course we can meet, And have plen - ty to eat, Though we  
way, For we know that the bear Lost a lot of his hair And is

BOO. CHORUS.

have - n't a word to say! \_\_\_\_\_ No there is - n't much  
not ve - ry well to - day! \_\_\_\_\_ No there is - n't much

*f*

CHO.

more to say, To say, As he's not to be wed to -  
 more to say, To say, Things are not go - ing quite his

CHO. B00.

- day, To - day, You can eat, you can drink, And per - haps you may  
 way, His way, And our sym - pa - thy tends To our Jap - an - ese

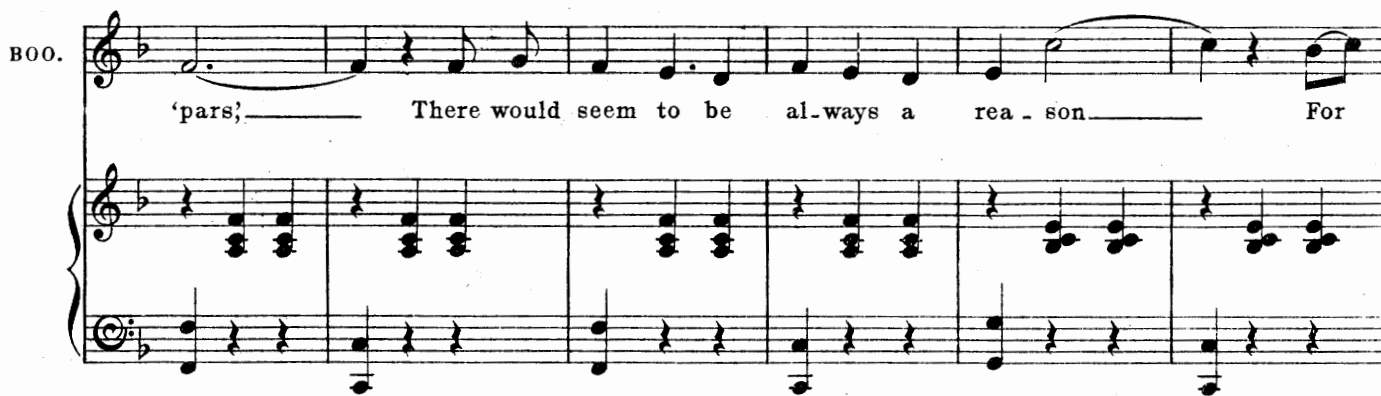
B00.

think, But there is - n't much more to say! \_\_\_\_\_  
 friends For they did - n't be - gin the fray. \_\_\_\_\_

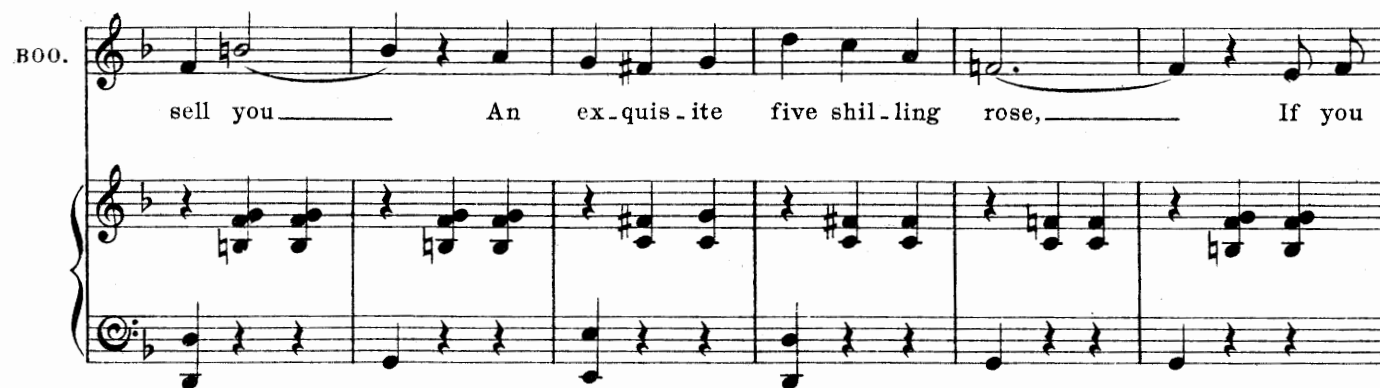
*f marcato*

3. In the

B00.  London so - ci - e - ty sea - son \_\_\_\_\_ Ac - cord - ing to news - pa - per

B00.  'pars; \_\_\_\_\_ There would seem to be al - ways a rea - son \_\_\_\_\_ For

B00.  get - ting up gor - geous ba - zaars. \_\_\_\_\_ There are la - dies of ti - tle who

B00.  sell you \_\_\_\_\_ An ex - quis - ite five shil - ling rose, \_\_\_\_\_ If you

BOO. hand them a fiv-er they tell you \_\_\_\_\_ To come for the change when they

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a series of eighth notes, followed by a quarter rest and a half note. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

BOO. close. \_\_\_\_\_ Well there's no-thing much more to say, To say, You are

CHORUS. BOO.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a half note. The piano accompaniment includes a piano dynamic marking (*p*) in the right hand. The system concludes with the labels "CHORUS. BOO." above the vocal staff.

BOO. caught, and you have to pay, To pay, You may think it is strange When you

CHORUS. BOO.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a half note. The piano accompaniment continues with chords and a bass line. The system concludes with the labels "CHORUS. BOO." above the vocal staff.

BOO. call for your change, That the la-dy has gone a - way. \_\_\_\_\_ Well there's

CHORUS.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a half note. The piano accompaniment includes a forte dynamic marking (*f*) in the right hand. The system concludes with the label "CHORUS." above the vocal staff.

CHO. no\_thing much more to say, To say, You are caught, and you have to

CHO. BOO.  
pay, To pay, You re - tire with a word that is bet - ter not

BOO. heard, But there's no\_thing much more to say.

No. 10.

## DUET. (Peggy and Chambhuddy.)

## "GOLLYWOGS."

Words and Music by

PAUL A. RUBENS.

Chambhuddy. *Allegretto.*

Piano. *mf*

§

(CHAMB.) Once a Gol-ly-wog Loved a dol-ly wog, (PEGGY) Wog, wog! (CHAMB.) Wog, wog!  
 (PEGGY.) 2. I'm so sol-ly wog For the Gol-ly-wog! (CHAMB.) Wog, wog! (PEGGY) Wog, wog!

(PEGGY) It was fol-ly wog Of the Gol-ly-wog, (CHAMB.) Wog, wog! (PEGGY) Wog, wog!  
 (CHAMB.) Fast young dol-ly wog, With your bro-ly wog! (PEGGY) Wog, wog! (CHAMB.) Wog, wog!



(CHAMB.) She said "I am far too fair— Hor-rid black bee - tles I can't bear."  
 (PEGGY.) One day Gol-ly-wog he said "Hush!" Push'd poor dol-ly wog in the slush—

(CHAMB.) He said "black beetles hav\_n't got hair! Wig, wog, black hair!"  
 (CHAMB.) Both were tarr'd with ve - ry same brush— Wog, wog, black brush!

*stacc.*

(CHAMB.) Don't you lovey Gol-ly - wog, wog, wog?  
 (PEGGY.) She now lovey Gol-ly - wog, wog, wog!

*ff*

(PEGGY.) Wog, wog, wog! (CHAMB.) Wog, wog, wog! (PEGGY.) Not love lit - tle black-y dog, dog, dog,  
 (CHAMB.) Wog, wog, wog! (PEGGY.) Wog, wog, wog! (CHAMB.) He feel such a hap-py dog, dog, dog!

(CHAMB) Dog, dog, dog! (BOTH) Dog, dog, he gol-ly wol-ly! (PEGGY) Not love Golly-wog as black as fog?  
 (PEGGY) Dog, dog, dog! (BOTH) Dog, dog, gol-ly wol-ly! Now we're both as black as fog, fog, fog!

(CHAMB) Black as fog? (PEGGY) Wog, wog, wog! Go 'way lit-tle creep-y frog, frog, frog!  
 (PEGGY) Fog, fog, fog! (CHAMB) Jog, jog, jog! (PEGGY) Black doll mar-ry black .Golly-wog dog!

(CHAMB.) Oh! my Golly wol-ly wog!  
 Oh, my jol-ly Golly - wog!

*rall.*

DANCE.

2.

*ff*

1. 2.

No. 11.

DUET. (Lady Patricia, & Warren) & Chorus.

"THE PARAHARA"

Words by  
PERCY GREENBANK.

Piano.

*f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a half note chord (F#4, C#5), followed by a quarter note G5, a quarter note F#5, and a quarter note E5. A repeat sign follows. The second measure of the repeat has a forte (*f*) dynamic. The left hand starts with a bass clef and a half note chord (F#2, C#3), followed by a quarter note D3, a quarter note C#3, and a quarter note B2. A repeat sign follows. The second measure of the repeat has a forte (*f*) dynamic.

(PATRICIA.) 1. I'm a -  
(PATRICIA.) 2. In the

*p*

The first vocal entry consists of two staves. The right hand has a treble clef and a key signature of two sharps. It begins with a half note chord (F#4, C#5), followed by a quarter note G5, a quarter note F#5, and a quarter note E5. The left hand has a bass clef and a key signature of two sharps. It begins with a half note chord (F#2, C#3), followed by a quarter note D3, a quarter note C#3, and a quarter note B2. A piano (*p*) dynamic is indicated.

- fraid I do not quite Un - der - stand what peo - ple  
fu - ture come what may, I shall cer - tain - lv re -

The second vocal entry consists of two staves. The right hand has a treble clef and a key signature of two sharps. It begins with a half note chord (F#4, C#5), followed by a quarter note G5, a quarter note F#5, and a quarter note E5. The left hand has a bass clef and a key signature of two sharps. It begins with a half note chord (F#2, C#3), followed by a quarter note D3, a quarter note C#3, and a quarter note B2.

mean By Pa - ra - ha - ral By Pa - ra -  
- call This Pa - ra - ha - ral This Pa - ra -

*mf*

The third vocal entry consists of two staves. The right hand has a treble clef and a key signature of two sharps. It begins with a half note chord (F#4, C#5), followed by a quarter note G5, a quarter note F#5, and a quarter note E5. The left hand has a bass clef and a key signature of two sharps. It begins with a half note chord (F#2, C#3), followed by a quarter note D3, a quarter note C#3, and a quarter note B2. A mezzo-forte (*mf*) dynamic is indicated.

- ha - ra! \_\_\_\_\_ It will fill you with de -  
 - ha - ra! \_\_\_\_\_ (WARREN.) Yes in - deed its been a

- light If you nev - er yet have seen A Pa - ra -  
 day To re - mem - ber af - ter all, This Pa - ra -

- ha - ra! \_\_\_\_\_ A Pa - ra - ha - ra!  
 - ha - ra! \_\_\_\_\_ This Pa - ra - ha - ra!

— (WARREN.) There is lots of noise and shout - ing, and the -  
 — (PATRICIA.) I've a lov - er who at length has brought me

bells ring out in peals To ex - press the sort of frenz - ed joy that  
hap - pi - ness un - told (WAR.) And I've found the dear - est maid - en who is

ev' - ry - bod - y feels, Till you don't know if you're  
worth her weight in gold. (BOTH.) So I think there's some ex -

stand - ing on your head or on your heels, At a  
- cuse if on our own ac - count we hold Just a

BOTH.  
pa - ra, pa - ra, pa - ra, pa - ra - ha - ra! ——— } Pa - ra -  
sort of pa - ra, pa - ra, pa - ra - ha - ra! ——— }

BOTH.

- ha - ra! Pa - ra - ha - ra! Oh, it  
 - ha - ra! Pa - ra - ha - ra! Oh, the

BOTH.

sounds so ve - ry odd to you and me. But  
 fes - ti - val's ap - pro - priate to us. I

BOTH.

fes - ti - vals like these Af - ford the Cin - ga - lese A  
 sha'nt for - get, you see, PAT. That you proposed to me, So  
 WAR. That you accept - ed me,

BOTH.

lit - tle chance of go - ing on the spree. Pa - ra -  
 now's the time to make a lit - tle fuss. *p*

CHORUS.

CHO. *cresc.*  
- ha - ra! Pa - ra - ha - ra! Lots of

The first system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'ha' followed by a quarter note 'ra!' with a long horizontal line underneath. This is followed by a quarter note rest, then a quarter note 'Pa', a quarter note 'ra', a quarter note 'ha', and a quarter note 'ra!' with another long horizontal line underneath. The system concludes with a quarter note 'Lots' and a quarter note 'of'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a 'cresc.' marking. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

CHO. peo - ple al - ways come from near and far, ah

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'peo', a quarter note 'ple', a quarter note 'al', a quarter note 'ways', a quarter note 'come', a quarter note 'from', a quarter note 'near', a quarter note 'and', a quarter note 'far,', and a half note 'ah' with a long horizontal line underneath. The piano accompaniment continues with similar accompaniment patterns.

— And near - ly ev' - ry - one — Is

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note '—', a quarter note 'And', a quarter note 'near', a quarter note 'ly', a quarter note 'ev'', a quarter note 'ry', a quarter note 'one', and a half note 'Is' with a long horizontal line underneath. The piano accompaniment continues with similar accompaniment patterns.

sure to have some fun, At a pa - ra, pa - ra,

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'sure', a quarter note 'to', a quarter note 'have', a quarter note 'some', a quarter note 'fun,', a quarter note 'At', a quarter note 'a', a quarter note 'pa', a quarter note 'ra,', a quarter note 'pa', and a quarter note 'ra,'. The piano accompaniment continues with similar accompaniment patterns.



pa - ra, pa - ra - ha - ra! ra!

1. 2.

*f* *f* DANCE.

The first system of the score features a vocal line at the top and a piano accompaniment below. The vocal line begins with the lyrics "pa - ra, pa - ra - ha - ra!" and "ra!". It includes two first endings, labeled "1." and "2.", which are repeated sections of the melody. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *f* (forte) and a section marked "DANCE." with a repeat sign.

The second system continues the piano accompaniment from the first system. It features two staves with complex chordal textures and rhythmic patterns. The right hand often plays chords with some melodic movement, while the left hand provides a steady accompaniment.

The third system continues the piano accompaniment. It shows further development of the harmonic and rhythmic ideas established in the previous systems, with intricate chordal structures and a consistent rhythmic flow.

The fourth system concludes the piano accompaniment on this page. It features a final cadence with sustained chords in the right hand and a rhythmic conclusion in the left hand.

No. 12.

## FINALE-ACT II.

Moderato.

Vereker.

Cin - ga - lee, Cin - ga - lee, My

VER.

wife for life is my Cin - ga - lee!

CHO.

Cin - ga - lee,  
Cin - ga - lee.

*mf*

Red. \* Red. \* Red. \*

CHO.

*poco rit:*

Cin - ga - lee, He'll mar - ry his Cin - ga - lee!

*poco rit:*

*f*

Red. \* Red. \*

## Allegro.

CHO. *f*  
 In the is - land of gay Cey - lon, \_\_\_\_\_  
*f*  
 In the is - land of gay Cey - lon, \_\_\_\_\_

CHO. *f*  
 May their days go se - rene - ly on, \_\_\_\_\_  
*f*  
 May their days go se - rene - ly on, \_\_\_\_\_

CHO. *f*  
 Fair and nev - er en - ded, Like a neck - lace splen - did,  
*f*  
 Fair and nev - er en - ded, Like a neck - lace splen - did,

CHO. Made of pearls from out the sea!

CHO. *ff* Wish good luck to the hap - py pairs,

CHO. *cres:* Peace and plen - ty of all but cares!

CHO.

And may love and laugh - ter In the sea - sons af - ter

And may love and laugh - ter In the sea - sons af - ter

CHO.

Greet — the lit - tle Cin - ga - lee!

Greet — the lit - tle Cin - ga - lee!

CHO.

## SONG.—(Nanoya.)

"SLOE EYES."

Words and Music by

PAUL A. RUBENS.

*Moderato.*

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It features a series of chords and moving lines, including a prominent eighth-note melody. The left hand starts with a bass clef and a common time signature, providing a harmonic accompaniment with chords and single notes.

NANOYA.

1. You met a lit - tle girl one day, Far a - way,  
2. You kissed that lit - tle girl one day, Just in play,

The first system shows the vocal line for Nanoya. The melody is simple and melodic, with a common time signature. Below the vocal line are two piano accompaniment staves. The right hand has a treble clef and the left hand has a bass clef. The piano part features chords and moving lines that support the vocal melody.

NAN.

— She'd not got ve - ry much to say, Not that day,  
— She'd on - ly got one thing to say— "Yes, you may."

The second system shows the vocal line for Nan. The melody continues from the previous system. Below the vocal line are two piano accompaniment staves. The piano part features chords and moving lines that support the vocal melody.

NAN.

— And yet you loved her, though I can't think why,  
— And as you an - swered her with ling' - ring sighs,

The third system shows the vocal line for Nan. The melody concludes the phrase. Below the vocal line are two piano accompaniment staves. The piano part features chords and moving lines that support the vocal melody.

NAN. *rall:*

— Was it a "some-thing" in her eye? She had lit - tle,  
 — She gazed up - on you with those eyes! With those lit - tle)

NAN. *slowly*

sloe eyes, Eyes of deep-est brown, Sort of "don't you know" eyes, Eyes that ne-ver

*slowly*

NAN.

frown, Per - fect eyes of vel - - vet In an o - val

NAN.

frame — Eyes—well, lit - tle sloe eyes, Is the on - ly name.

*Ad.* \*

NAN.

*mf*

NAN.

3. You'll meet that lit - tle girl some day, I dare say,

*p*

NAN.

— And if you do you'll say "Good - day"— If you may

NAN.

— And if her cru - el heart your wish de - nies,



NAN. *rall:*  
 — Just put the ques - tion to her eyes. To those lit - tle

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Just put the ques - tion to her eyes. To those lit - tle". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A *rall:* marking is placed above the vocal line and below the piano accompaniment.

NAN. *slowly.*  
 sloe eyes. Eyes of deep - est brown, Sort of "don't you know" eyes, Eyes that nev - er

The second system continues the vocal line and piano accompaniment. The lyrics are "sloe eyes. Eyes of deep - est brown, Sort of 'don't you know' eyes, Eyes that nev - er". The piano accompaniment includes a *slowly* marking below the left hand. The key signature remains three sharps.

NAN.  
 frown, Per - fect eyes of vel - vet In an o - val

The third system continues the vocal line and piano accompaniment. The lyrics are "frown, Per - fect eyes of vel - vet In an o - val". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature remains three sharps.

NAN.  
 frame - Eyes - well, lit - tle sloe eyes, Is the on - ly name.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "frame - Eyes - well, lit - tle sloe eyes, Is the on - ly name.". The piano accompaniment includes a *Red.* marking below the left hand and a *\** symbol at the end of the system. The key signature remains three sharps.

## SONG (Nanoya.)

"MY CINNAMON TREE"

Words by  
ADRIAN ROSS.

Andante ma non troppo.

Nanoya.

Piano.

NAN.

1. In my hap - py child - hood hours, That are past and flown,  
2. Now I'm wi - ser, if you please, For I've found out this,

NAN.

Id a lit - tle plot of flow'rs For my ve - ry own!—  
There are men as well as trees That are good to kiss.

NAN. *cresc.*

All the blos - soms that a girl Loves to look up - on,  
 And a word of love from you To my heart has gone,

*cresc.*

NAN. *dim.*

But my gar - den's pride and pearl Was my cin - na - mon. — My  
 Sweet - er than the breeze that blew Thro' my cin - na - mon. — My

*dim.*

NAN. *rit.* *p a tempo*

cin - na - mon, cin - na - mon tree. — I was al - ways go - ing  
 cin - na - mon, cin - na - mon tree. — All my ro - ses splen - did

*rit.* *p a tempo*

NAN.

Just to watch it grow - ing, With its ten - der Leaves so slen - der  
 Long have lain — un - tend - ed, Sun will hard - en Now the gar - den

NAN.

One could hard - ly see; I was so en - chant - ed  
 No more till'd by me; But a deep - er plea - sure

NAN.

With the tree I plant - ed, I would woo - it,  
 Than my child - ish trea - sure, I dis - cov - er

NAN.

*dim.* Sing - ing to it, Oh, my cin - na - mon tree!  
 With my lov - er, - You're my cin - na - mon

*p* *rall.* **1.**

NAN.

**2.**  
 tree! my cin - na - mon, cin - na - mon tree!

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"		"Little Blossom Thoughts of you"	"		"Ah! though the Silver Moon were mine"
"		"Midsummer Madness"	"		"Little corner of your heart"
"		"Mine, all Mine"	"		"The way I call my own"
"		"In England now"	"		"The Road of Looking-Forward"
"		"When the dream is there"	"		"Little House of Blessing"
			"		"Jumpers"
<u>TERESA DEL RIEGO</u>	...	"The Merry Heart"	<u>HAYDN WOOD</u> ...	...	"Little Yvette"
"		"Little Songs of Capri"	"		"My Garden of Dreamland"
"		"Reconciliation"	"		"Fleurette, I shall never forget"
"		"Homing"	"		"There's a Song down ev'ry Roadway"
"		"Thank God for a Garden"	"		"Roses of Picardy"
"		"The Reason"	"		"It is only a tiny garden"
"		"Blessing"	"		"Love's Garden of Roses"
<u>LIZA LEHMANN</u> ...	...	"There are fairies at the bottom of our garden"	<u>R. CONINGSBY CLARKE</u>		"Madonna Lilies"
"		"Good morning, Brother Sunshine"	"		"Golden dancing days"
			"		"A Venetian Lullaby"
<u>DOROTHY FORSTER</u> ...	...	"Dear faded rose"	"		"You in a Gondola"
			"		"Reaping"
<u>KATIE MOSS</u> ...	...	"The Floral Dance"	"		"A Little Twilight Song"
			"		"The Blind Ploughman"
<u>ETHEL BARNS</u> ...	...	"Soul of mine"	<u>MONTAGUE F. PHILLIPS</u>		"You and I and the Moon"
			"		"Sing, sing, Blackbird"
<u>FRANK BRIDGE</u> ...	...	"When you are old"	"		"The Silver Lamps"
"		"Isobel"	"		"Heart of Spring"
			"		"Sing, joyous Bird"
<u>GRAHAM PEEL</u> ...	...	"In Summertime on Bredon"	<u>ERIC COATES</u> ...	...	"At Sunset"
"		"The Early Morning"	"		"Since yesterday"
"		"The Challenge"	"		"Pepita"
			"		"Through all the ages"
<u>FREDERICK KEEL</u> ...	...	"To-morrow"	"		"The Fairy Tales of Ireland"
			"		"Our little Home"
<u>EDRIC CUNDELL</u> ...	...	"A Vagabond's Song"	"		"The Green Hills o' Somerset"
"		"Summer Days and Nights"			
<u>THURLOW LIEURANCE</u> ...	...	"By the Waters of Minnetonka"	<u>SAMUEL LIDDLE</u> ...	...	"Fall, snowflakes"
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<u>LIONEL TRENT</u> ...	...	"June Music"	"		"Fulfilment"
<u>MARTIN SHAW</u> ...	...	"Bubble Song"	<u>H. LYALL PHILLIPS</u> ...	...	"A Devonshire Wedding"
"		"Child of the Flowing Tide"	"		"The String of Pearls"
			"		"Wimmen! Oh, Wimmen!"
<u>HAMISH MACCUNN</u> ...	...	"One lone star"	<u>MICHAEL MULLINAR</u> ...	...	"The Vagrant"
"		"Lie there, my lute"	"		"A Smuggler's Song"
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			"		"At siesta hour"
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1. EVERY MORNING. 2. THE LITTLE GOOD PEOPLE. 3. LOVE'S SPELL. 4. SING, JOYOUS BIRD.

(Low and High.)

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1. WAKE UP! 2. BUTTERFLIES. 3. AUTUMN LEAVES. 4. SNOWFLAKES.

## HERMANN LÖHR.

### *Songs of Italy.*

1. ITALIAN BOAT SONG. 2. THE HILLS AT ASOLO. 3. GOLDEN STARS THAT SHONE IN LOMBARDY. 4. FESTAL SONG.

(Low, Medium, and High.)

### *Four Leaf-land Lyrics.*

1. THE GLORY OF THE YOUNG GREEN. 2. A LOVE SONG. 3. SUNSHINE AND CLOUD. 4. SUNRISE.

(Low, Medium, and High.)

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1. STARLIGHT. 2. JUST IN THE HUSH BEFORE THE DAWN. 3. THIS PASSION IS BUT AN EMBER. 4. ON THE CITY WALL.

(Low, Medium, and High.)

### *Songs of the Southern Isles.*

1. STARS OF THE SOUTH. 2. I DREAM OF A GARDEN OF SUNSHINE. 3. CYPRIAN NIGHT SONG. 4. WHEN SPRING COMES TO THE ISLANDS.

(Low, Medium, and High.)

### *Romany Songs.*

1. WIND ON THE HEATH. 2. MIRI DYE. 3. WHERE MY CARAVAN HAS RESTED. 4. THE MAGPIE IS A GIPSY BIRD.

(Low, Medium, and High.)

## HAYDN WOOD.

### *Three Songs of June.*

1. JUNE IS HERE. 2. JUNE'S A GIPSY PEDLAR. 3. BUTTERFLY.

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### *Songs of a Rover.*

1. SEA-FEVER. 2. VAGABOND. 3. THE GOLDEN CITY OF ST. MARY.

(Low and High.)

### *Songs of the Malvern Hills.*

1. MALVERN HILLS IN SPRING. 2. THE LITTLE GIRL FROM HANLEY WAY. 3. MY GIRL AND I. 4. THE LEDBURY TRAIN. 5. CASEND HILL. 6. I BE HOPIN' YOU REMEMBER. 7. IN THE CITY.

(Low and High.)

### *Songs of Summer.*

1. FROM OUT THE MIST. 2. WHEN, MY SWEET, I GAZE ON THEE. 3. ONCE IN A GARDEN LOVELY. 4. IN THE PURPLE GLOW.

(Low and High.)

### *Desert Love Songs.*

1. I WILL AWAIT THEE. 2. MY HEART'S DESIRE. 3. THE BURNING HOURS. 4. THE DOVE. 5. THE HAWK. 6. YELLOW SLIPPERS.

(Low and High.)

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### *The Hill o' Dreams.*

1. BACK O' THE MOON. 2. DREAM O' NIGHTS. 3. THE MAN IN THE MOON. 4. BLUEBELLS.

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