

Handwritten signature or mark in the top right corner.

As you were



Written by
ARTHUR WIMPERIS

Music by
HERMAN DAREWSKI

Vocal Score 6/- net cash.

LONDON

HERMAN DAREWSKI MUSIC PUBLISHING CO.

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A FANTASTIC REVUE
by
Arthur Simperis.
(Adapted from Rips "Plus ça Change")

Music by

*Herman
Darewski.*

VOCAL SCORE
Price 6/- net cash

London,
HERMAN DAREWSKI MUSIC PUBLISHING ©
ST SWITHIN'S SYNDICATE, LTD
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C. B. COCHRAN'S PRODUCTIONS

AS
YOU
W
ERE

C.B. COCHRAN'S Production
First Performed August 2nd 1918
AT
THE LONDON PAVILION THEATRE.

AS YOU WERE

© A Fantastic Revue ©
BY

ARTHUR WIMPERIS.

(Adapted From Rip's "Plus ça Change")

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HERMAN DAREWSKI.

Artistes:

ALICE DELYSIA,

JOHN HUMPHRIES. LEON MORTON.

Mona Vivian. Daisy Hancox. Hilda Dick.

Meum Stewart. Iris Rowe. Kathleen Maude.

May Flower. Irene Thomas. Ellaline Fenton.

Noreena Feist. Polly Prim. Pepita Bobadilla.

Clifford Morgan. C. Hayden Coffin. Jo Monkhouse.

Strafford Moss. Charles E. Rose. Dimitri Vetter.

Edward Sillward. A.H. Majilton.

SYNOPSIS OF SCENERY:

ACT I.

Scene I. *Anteroom in Sir Bilyon Boost's House, Park Lane, year 2018.* (Marc Henri)

..... II. *At the Court of Louis XIV.* (Marc Henri)

..... III. *Court of the Hunzollern, Putterdammerung, Period: Mediæval* (John Bull)
(Scene Dsg. by Paul Poirer.)

ACT II.

Scene I. *Athens* (Marc Henri)

..... II. *A Primeval Forest* (Marc Henri)

..... III. *Drawingroom in Sir Bilyon Boost's House, Park Lane, 2018.* (Marc Henri)

Orchestra under the Direction of
I. de ORELLANA.

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AS YOU WERE

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AS YOU WERE

Act I.

OPENING CHORUS.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Allegro Moderato.

The musical score is written for piano and drum. It consists of four systems of music. The first system is marked 'f' (forte). The tempo is 'Allegro Moderato'. The key signature has one sharp (F#). The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings.

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H. D. M. P. Co. 302.

In

us you meet, The true E - lite Of beauty and brain in one. — A

tri - fle o - ver - done, — But still the great - est fun; — The

smart - est lot The art - ist lot, The In - ner - Bo - he - mian - Ring — Who

paint, or play or sing, — What - ev - er's the lat - est thing. — Ob -

serve our dress — O - rig - i - nal, don't you think? — A

ri - ot of puce and pink, — With trim - mings of mark - ing - ink! — We

thus ex - press — That flav - our of drugs and drink — Which

we of the E - lect — So con - stant - ly af - fect. — For

if we did not ad - ver - tise, — We'd nev - er get a

Marcato

chance of be - ing heard — of.

rall. *a tempo.*

f *rall.* *ff*

ffz

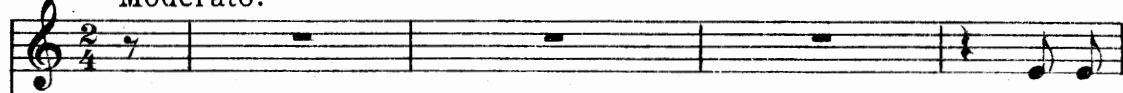
I DIDN'T 'ARF LARF.

ERMYNTRUDE.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Moderato.

VOICE. 

When a
Then I

PIANO. 

girl goes out in ser-vice, It's a ver-y hard — life she's got; — And the
took an-oth-er Mis-tress, And she sez, "What's yer name a - gain?" I sez,

reas-on is — That — Mis-tress-es Are a Nos-ey Park-er
"Er-myn-trude." And it did seem rude, When she went and called me

lot! Why, the first one I re-mem-ber, She would
 "Jane." But "er mar-ried name was Keat-ing So I

fol-low me round and round; She'd turn up the mat And
 ups and I makes it quits. I sez, "If you please, I'll

things like that, Where I kept all the dirt I found! So
 call you "Fleas." And she flew in-to fif-teen fits! So.

CHORUS. 2nd time *f*.

I sez to er "Good bye," I sez, And she sez to me "Oh,

p
allegretto
f

please!" And I sez, "No, If you was to go Right down on yer bend - ed

knees!" And she sez to me "Do stay!" sez she, "It was

on - ly just my chaff." But I sez, "No fear! Cheer - y -

o, old dear!" And I didn't 'arf larf! Not 'arf! 'arf!

D.C.

LIVE FOR ALL YOU'RE WORTH.

LADY BOOST.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

VOICE. *Moderato.*

PIANO. *sf*

Lis-ten here, _____ peo-ple dear, _____ Tho' this
Nev-er mind, _____ if you find _____ That you

p

world is rath-er try-ing, _____ Life is short, _____ be a
get more kicks than ha-pence;— Peg a-way _____ day by

sport, _____ While the pre-cious hours are fly - ing! _____ Wear a
day, _____ Make the best of your few stray pence; _____ Show your

smile _____ all the while, _____ Make a bluff _____ that's the
pluck! _____ back your luck! _____ Don't be done _____ till you've

stuff! _____ What's the good of wor - ry - ing? _____
won; _____ Nev - er make a "grouse" of it _____

_____ Make the best of what you've got. _____
_____ When it ought to be a "lark"! _____

CHORUS. 2nd time *f*.

Live for all you're worth _____ While

you are on this earth _____ For when to -

mor - row comes— oh, who can tell?— Al - though it

may be heav'n It may be quite an - oth - er cli - mate!

Ev - 'ry - bod - y knows _____ How for - tune

comes and goes _____ So you make hay while the

sun shines, _____ And then you don't care if it

1. snows! _____ 2. snows! _____

D.C.

WHAT HO, MISTER WATTEAU!

MARQUISE.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Andante Moderato.

PIANO.

The piano introduction consists of two systems of music. The first system features a treble and bass staff with a melody in the treble and a supporting bass line. The second system continues the melody and bass line. The tempo is marked 'Andante Moderato' and the dynamics are marked 'p' (piano).

The vocal entry begins with the lyrics 'At the court of' on a single note. The piano accompaniment continues with a melody in the treble and a supporting bass line. The dynamics are marked 'p' (piano).

The vocal entry continues with the lyrics 'Lou is, Our most gracious Sire, Lou is, Cu pid loves to play.' The piano accompaniment continues with a melody in the treble and a supporting bass line. The dynamics are marked 'p' (piano).

Life is graced With tone and taste One can not but ad -
 Saints a - bove! But men make love And then they ride a -

mire — Have you seen us curt - sey?
 way! — I my - self have suf - fered,

Have you seen us bow? Thus we go! And
 Yet to fate I bow: Thus I go! And

so - and so! As you be - hold us now.
 so - and so! As you be - hold me now.

REFRAIN. 2nd time *f*.

Don't you like our court-ly man-ners, Vel-vet shoon and silk-en hose?

Don't you think that we're the pink of fash-ion, frills and fur-be-lows?

Youth and beauty, patch and pow-der- Don't you find us rather sweet? And our mot-to,

What ho, Mis-ter Wat-teau! Makes the pic-ture quite com-plete. -plete.

1. 2.

fz *D.C.*

NINON.

NINON DE L'ENCLOS.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Moderato.

VOICE.

PIANO.

mf

Of course you've heard of Nin-on, Her beau-ty and her wit; ——— The
That start-ed things for Nin-on, It gave her such a chance, ——— With
So Nin-on got on nice-ly, As she had al-ways meant; ——— It's

p

girl the King was keen on, The Roy-al Fav-our-ite? ——— She
Lou-is the Four-teenth on The Roy-al Throne of France. ——— She
hard to say pre-cise-ly, How far she real-ly went; ——— But

en-tered as a start-er, On Mas-ter Lou-is' track- And
nev-er made a blund-er, So well she wan-gled things, The
no-one held a can-dle To Nin-on with the King- And

so she dropp'd her gar-ter, And Lou-is put it back!—
peo-ple used to won-der Who gave her all her rings.—
then there came a scan-dal, For Nin-on lost her ring!—

CHORUS.

Nin-on was wit-ty, Nin-on was pret-ty, Nin-on was a
Nin-on was wit-ty, Nin-on was pret-ty, Nin-on wore a
Nin-on was wit-ty, Nin-on was pret-ty, Nin-on lost her

per - fect pearl! _____ All she said was, "Oh, go h'on, Sir- Hon - i
 price - less pearl. _____ For a wed-ding-ring is cheap-er, But she
 per - fect pearl! _____ And they found it in the Red Room, Which was

1. & 2.
 soit qui mal y pen-se! Nin-on was a naugh - ty girl! _____
 said she loved a keep-er- Nin-on was a naugh - ty girl! _____
 real-ly Lou-is' stud-y- Nin-on was a naugh - ty

colla voce. *mf*

3.
 girl! _____

D.C. *p*

MAKE UP.

NINON, BOOST & NICOLE.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Moderato.

VOICE.

PIANO.

(BOOST.) (NINON)

Your lips are like the cher - ry - A
 You'll buy some Pan - sy Po - tion. Oh,

(NICOLE.) (BOOST.)

(BOOST.)

shill - ing a stick - to you! ——— Your cheeks are ros - y -
 rath - er! of course I will! ——— You'll want some beau - ty

(NINON.)

(NICOLE)

ver - - y- With ros - es at four - and -
lo - - tion- It's rath - er too late, but

(BOOST)

(BOOST) (NINON)

two! ——— Your hair is fair as hon - ey = ——— I
still = ——— You need our "waist re - du - cer" ——— At

(NICOLE) (BOOST)

(BOOST)

do it with Eau Pe - rox: Your skin's a dream Of
pres - ent it's fif - ty - two! And then you must Take

(NINON)

(NICOLE)

peach - es and cream, At sev - en - and - nine per box!
this for your bust! (I must have a "bust" with you.)

(BOOST)

CHORUS. 2nd time *f*.

(NICOLE)

(NINON)

A wo - man's a mis - tress of make up — She'll

(NINON)

(NICOLE)

make up her nose and her eyes — She'll make up her lips, She'll

(BOOST)

make up her hips, She'll make up a ser - ies of

(NINON)

(BOOST)

lies! — She'll make up ac - counts if she's clev - er, — But

still you are cer_tain to find_____ The one thing she nev_er, no

(NICOLE) (BOOST) (ALL)
nev_er,_____ No nev_er?_____ No nev_er!_____ The

(BOOST)
one thing she nev_er, no nev_er,_____ Can

1. 2.
make up at all is her mind. A mind. *f* *fz* D.C.

THE KING'S FOOL.

C. HAYDEN COFFIN.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Andante Maestoso.

VOICE.

PIANO.

f

With a Hey! and a Ho! And a
Hey! and a Ho! And a

p

Hey - non - ny - no! — The Fool of the King am I, — And the
Hey - non - ny - no! There be fools — both great and small, — But a

song — I sing Is a fool-ish thing But a mor-al hangs there -
fool who's a fool And who knows it not Is the great-est fool of

by, — For the Fool of the King Is the King of the Fools, Which—
all! — With a Hey! and a Ho! And a Hey-non-ny - no! To the

no man — can de - ny, — And — I'm the — Fool The —
words of a Fool give heed, — For the Fool who's a Fool And who

Fool of a King Who's a much big-ger fool than I!
knows he's a Fool Is a ver - y wise man in - deed!

rall.

With a Hey! and a Ho! And a Hey-non-ny-no! He's a

a tempo

1
much big-ger fool than I!

rall. *a tempo* *f*

2.
With a ver-y wise man in-deed!

p *rall.* *furioso ff*

D.C.

sfz *sfz*

FRITZY.

ANNA.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

♩ Tempo di Valse.

VOICE.

PIANO.

I've got a lit - tle sos - sitch hound, Der kind dey
 I lof my bit of sau - er - kraut, My sos - sitch

call a Spitz: _____ You'll of - ten see him
 und my beer. _____ But next to these mit -

roam - ing round, His name is Ei - tel Fritz. I
out a doubt, I lof - my Frit - zy here! But.

used to call him "Kais - er" When he was
now the Gott - strafed Brit - ish Haf closed up

young be - cause, Mein lie - be Gott - you don't know
ef - fry port, My Fritz, I fear, will dis - ap -

what A dir - ty dog he was!
pear, For food is run - ning short.

CHORUS. 2nd time *f*.

Frit - zy! Frit - zy! my beau - ti - ful Spitz! Und
Frit - zy! Frit - zy! my beau - ti - ful Spitz! Und

when I say, "Trust!" on his back - wards he sits. Und he
when I say, "Trust!" on his back - wards he sits. But der

barks all to bits— at der cat und her kits, But he
war's gone to bits— und der cook at der Ritz, Says he'll

puts up his mitts when she spits at Fritz. Fritz.
have to make frit - ters of bits of Fritz. Fritz.

1. 2.

D.C.

POTSDAM.

HUNZOLLERN.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Maestoso.

VOICE.

PIANO.

When I ap - pear, You al - ways hear The
 When I'm a - lone, On my trom - bone, I

pom - pom - pom of brass, ——— They see me come, and
 pom - pom - pom an air; ——— And with my meat, I

bang the drum, Pom - pom - pom, as I
al - ways eat A pom - pom - pomme - de -

pass! No oth - er Prince, Be - fore or since, Shows
terre! With 'Six - ty three Pom - Pom - mer - y, I'm

pom - pom - pomp like me; In fact I am the
tup - pence on the can; In fact I am a

ac - me of Pom - pom - pom - po - si - tee!
pom - pom - pom Pom - Pom - e - ra - ni - an!

CHORUS, 2nd time *f*.

I'm the Great Big Pot of Pots-dam; The whole wide world I rule, And the

people say, when I pass that way, "Here comes that Potsdam- Hoch the Kaiser!" And I

wouldn't give a Gott's damn, If I got the whole lot shot; — For I'm

going straight to Pots-dam, With the accent on the Pot! I'm the Pot!

THE AEROPLANE WALK.

LUCIFER & CHORUS.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Moderato.

VOICE.

PIANO.

mf *p*

The Yan-kees,

'way be - yond, Have sent a - cross the Pond

A mil - lion men to France, To teach the

252854

Hun to dance! They'll make him dance all right,

They'll teach him, day and night, They'll drop a

hint or two, From skies of blue!

CHORUS. 2nd time *f*.

We'll teach you Huns the Aer-o-plane Walk! (Drop a bomb! Drop a

bomb! Drop a bomb!) You'll dance, my sons, when the aer-o-planes

talk! (Where's it from? Where's it from? Where's it from?) We're out to

liv-en you up a bit, We're out to strafe Mis-ter Krupp a bit,

We're out to pois-on the pup a bit- now!

Does that sound like A - mer - i - can

bluff? (No, my lad! No, my lad! No, my lad!) Wait till you

strike some A - mer - i - can stuff! (Kam.er.ad! Kam.er.ad! Kam.er.ad!)

You'll just put up your hands, And on those

Ger - man Bands You'll play the lat - est Yan - kee

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The vocal line has the lyrics "Ger - man Bands You'll play the lat - est Yan - kee". The piano accompaniment features chords and moving lines in both hands.

1. Rag! 2. Rag!

The second system of the musical score. It begins with a first ending bracket labeled "1." and a second ending bracket labeled "2.". The vocal line has the lyrics "Rag!" under each bracket. The piano accompaniment includes triplets and dynamic markings like *f* (forte).

ff

The third system of the musical score. The vocal line has a rest, indicated by a horizontal line. The piano accompaniment features a series of chords and moving lines, with a dynamic marking of *ff* (fortissimo).

The fourth system of the musical score. The vocal line has a rest, indicated by a horizontal line. The piano accompaniment features a series of chords and moving lines, with a dynamic marking of *ff* (fortissimo).

p *ff* *fz*

The fifth system of the musical score. The vocal line has a rest, indicated by a horizontal line. The piano accompaniment features a series of chords and moving lines, with dynamic markings of *p* (piano), *ff* (fortissimo), and *fz* (forzando).

Act II.

TWO LITTLE BITS OF GREECE.

PHRYNE & MYRRHA.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

§ Moderato Marcato.

VOICE.

PIANO.

mf

(M) Two lit - tle lad - ies
(M) Eight shows a week for

Till ready.

p

in the chor - us, With not a cent to spend;
fif - teen drach - mae! Ain't that a bit too thick?

(P) We've got a meat - less day be - fore us, Till we can meet a
 (P) Just let 'em wait un - til they sack me, I'll tell 'em off and

friend! (M) I'm ver - y hun - gry! (P) I'm so thirs - ty!
 quick! (M) Well, nev - er mind, buck up old dear - ie!

(M) Why did I leave my home? — (P) How's a girl to live On the
 Why don't you pawn your pearls? — (P) 'Cause they're like *your rings* Rot - ten

wage they give At the Gre - cian Hip - po - drome?
 Tec - la things! (M) Well, of all the *spite - ful girls!*

poco rall.

CHORUS. 2nd time *f*.

Two lit - tle bits of Greece!

Two lit - tle bits of Greece! Bits of Greece with -

out a doubt, — Should be prompt - ly

"ta - ken out," So stand us a lunch a - piece,

Down at the "Gold - en Fleece." Nice lit - tle lunch for

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "Down at the 'Gold - en Fleece.'" and "Nice lit - tle lunch for". The piano accompaniment is in bass clef and features a series of chords and moving lines in both hands.

two - and - two; Bill and coo, Come on, do!

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "two - and - two; Bill and coo, Come on, do!". The piano accompaniment features a series of chords and moving lines in both hands.

We'll ab - so - lute - ly stick to you, Like

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "We'll ab - so - lute - ly stick to you, Like". The piano accompaniment features a series of chords and moving lines in both hands.

two lit - tle bits of grease. 1. 2. grease.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "two lit - tle bits of grease." and "1. 2. grease.". The piano accompaniment features a series of chords and moving lines in both hands. The system ends with a double bar line and a repeat sign.

HELEN OF TROY.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Allegro Moderato.

VOICE.

Hel-en is my
Once I met a

PIANO.

f *p*

name, Known to clas-sic fame, Reign-ing Queen of beau-ty and of
boy, When I went to Troy, Just to see my Aunt-ie on a

fash-ion — I'm the lat-est thing, Com-mon-er or
vis-it, And I missed the train, Com-ing back a

sfz *L.H.*

King gain; Pes-ter me with pal-pi-ta-ting pas-sion! ———
That is not un-us-u-al, now is it?

In the land of Greece, I can get no peace, Since I had my
But you should have heard How I got the bird, When my hus-band

mat-ri-mon-ial flut-ter, Here's the chor-us they
met me at the Greek end! "Tell me where you've been!"

Sing me night and day, Till I have to hide be-hind the shut-ter: —
Oh, there was a scene . When I an-swerd, Par-is, for the week-end!"

CHORUS. 2nd time *f*.

"Hel - en, Hel - en, Hel - en of Troy, —

p *sfz*

What is a man to do? — Hel - en,

Hel - en, Hel - en of Troy, — I'd leave my

sfz

Hom - er for you! — Hel - en,

f *p*

Hel - en, Hel - en of Troy, — You are our

The first system of the musical score. The vocal line is in G major, 4/4 time, with a melody that starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes. A forte (f) dynamic marking is present.

pride and joy! — Hel - en,

The second system of the musical score. The vocal line continues with a half note D5, followed by a half note E5, and then a half note F#5. The piano accompaniment continues with the same eighth-note pattern. A forte (f) dynamic marking is present.

Hel - en, Ev - 'ry - bod - y fell in Love with

The third system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with the same eighth-note pattern. A forte (f) dynamic marking is present.

Hel - en of Troy." — Troy." —

The fourth system of the musical score, featuring a first and second ending. The vocal line ends with a half note D5. The piano accompaniment continues with the same eighth-note pattern. A forte (f) dynamic marking is present. The system concludes with a double bar line and a repeat sign.

D.C.

BIRD BALLET.

by HERMAN DAREWSKI.

Andante.

PIANO.

mf

mf

rall.

Adagio. Moderato.

pp Tyms. *L.H.* *pp*

Horns. *rall.*

Allegro Moderato.

mf

The musical score is written for piano and orchestra. It begins with a piano (pp) dynamic and an Adagio tempo. The first system (measures 1-4) shows piano accompaniment and a tympani (Tyms.) part. The second system (measures 5-8) continues the piano accompaniment and includes a 'L.H.' (Left Hand) part. The third system (measures 9-16) is marked 'Allegro Moderato.' and features piano accompaniment, horns, and a 'rall.' (rallentando) section. Dynamics include pp, mf, and mf.

The musical score is written for piano and consists of five systems of staves. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The music is characterized by intricate rhythmic patterns, including frequent use of triplets and sixteenth notes. The first system shows a complex interplay between the hands, with the right hand often playing chords and the left hand providing a rhythmic foundation. The second system features a more melodic line in the right hand, while the left hand continues with rhythmic accompaniment. The third system returns to a more complex, chordal texture. The fourth system shows a shift in the bass line, with the left hand playing more active roles. The fifth system concludes with a final, complex chordal structure. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings.



The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system shows a complex rhythmic pattern in the treble staff with many beamed eighth and sixteenth notes, while the bass staff has a simpler, more rhythmic accompaniment. The second system features a more melodic line in the treble staff with slurs, and the bass staff has a steady accompaniment. The third system continues the melodic development in the treble staff, with the bass staff providing a consistent harmonic support. The fourth system shows a more active bass staff with eighth notes, while the treble staff has a more melodic line. The fifth system concludes the piece with a final cadence in both staves, featuring a large slur over the final notes.

OLD MAN ADAM.

SIR BILYON BOOST.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Allegro Moderato.

VOICE.

PIANO.

mf *p*

When
He
It

Ad - am in the Gar - den first re - si - ded, _____ He
nev - er wore much more than just a fig - leaf, _____ He
was - n't till the Tree of Knowledge grew so _____ That

must have had a ver - y hap - py home, _____ Be -
real - ly did - n't need a trous - er - press, _____ And
Ad - am knew a thing - and ev - en then _____ He

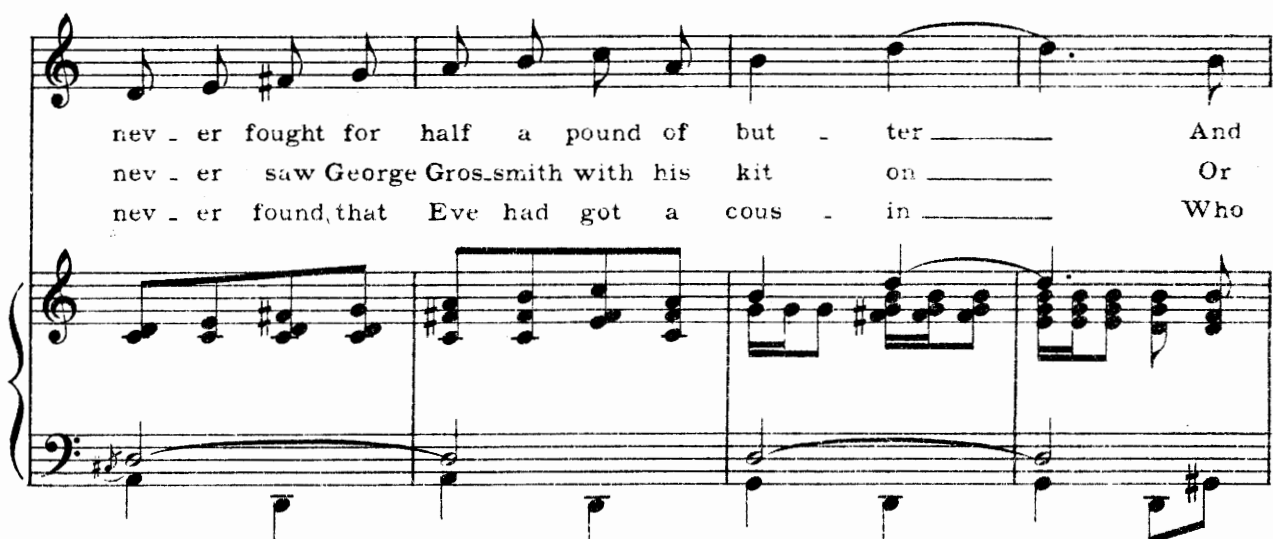
fore the an - gel Ga - bri - el de - ci - ded To
 Moth - er Eve would wear a not - so - big - leaf And
 nev - er knew a mod - ern lad - dy's trous - seau Was

plough it up and build an aer - o - drome; He
 on - ly just a bud for ev - 'ning dress; A
 two of ev - 'ry - thing, in - clud - ing men; He

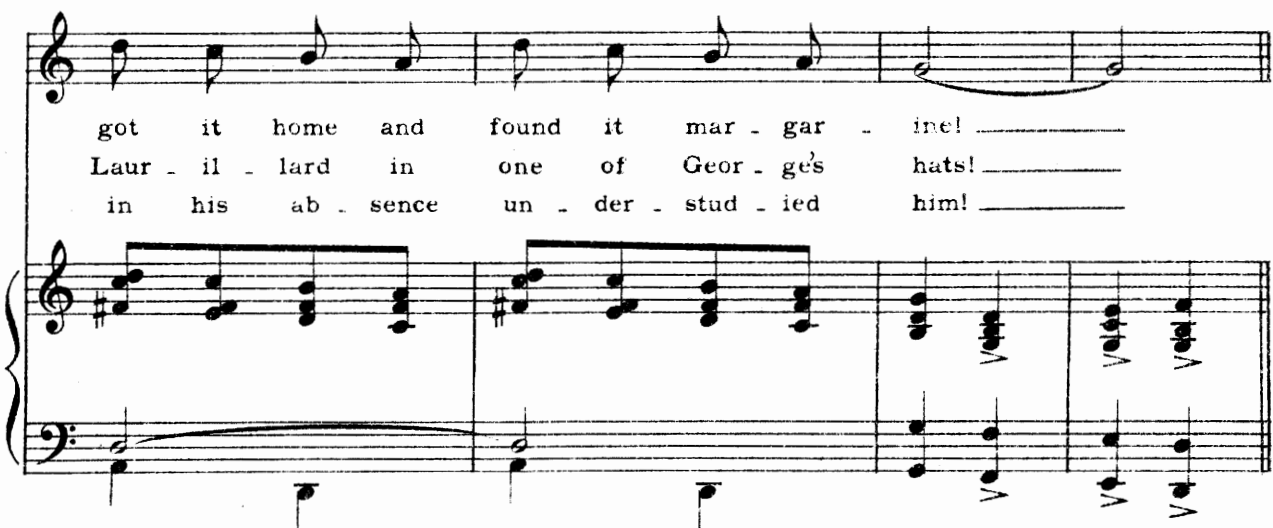
nev - er had to scam - ble in the gut - ter For
 morn - ing coat he nev - er had to fit on, He'd
 did - n't flirt with lad - ies by the doz - en, He



ba - con that had cost him ev - 'ry bean, _____ He
 nev - er ev - en seen a pair of spats, _____ He
 nev - er ev - en kissed the Ser - a - phim, _____ He



nev - er fought for half a pound of but - ter _____ And
 nev - er saw George Gros-smith with his kit on _____ Or
 nev - er found that Eve had got a cous - in _____ Who



got it home and found it mar - gar - ine! _____
 Laur - il - lard in one of Geor - ge's hats! _____
 in his ab - sence un - der - stud - ied him! _____

CHORUS. 2nd time *f*.

Old man Ad.am, Lucky, lucky Ad.am! Oh, what a time he had be-fore the
 Old man Ad.am, Lucky, lucky Ad.am! A fig leaf seems to me a tri-ble
 Old man Ad.am, Lucky, lucky Ad.am! On Eve no co-re-spondents came to

Fall! — When his chick-ens used to troop on—And with-out a chicken coop on! For
 small, — I should leave a bit of fruit on When I put my standard suit on, But
 call, — Or we might have heard by ca-ble From the brothers Cain and A-bel That

Ad.am nev-er 'ad 'em at all! — all! —
 Ad.am nev-er 'ad 'em at all! — all! —
 Ad.am nev-er 'ad 'em at all! — all! —

ff *sfz* *D.C.*

NURSE.

NURSE JANE.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

VOICE. Moderato. %

PIANO. *f*

When they're
When you

walk - ing round the hos - pit - al I have
give the boys their med - i - cine They will

p

heard young lad - ies say, ———— "Oh, nurs - ing?
say, "Look, nurse, what's that?" You turn your

Yes! It's such a pret - ty dress! I should love to
head, They pour it down the bed And it kills the

nurse all day!" ———— But just you let them
Ma - tron's cat! ———— But of course you can't help

try a bit ———— With the bold bad boys in
lov - ing 'em ———— Look at all they've done for

blue! _____ And it's, "Nurse, what cheer! Nurse, come
you! _____ Though it's, "Nurse, old dear, Where's that

here! Nur-sie, come to Per-cy, there's a pret-ty lit-tle
beer? Nur-sie, come to Per-cy with a tooth-ache in his

dear!" Oh, you've got to nurse in hos-pit-al _____
ear!" If I had to leave my hos-pit-al _____

To know what a nurse goes through! _____
I don't know what I should do! _____

CHORUS. 2nd time *f*.

"Nurse, nurse! I'm feel-ing rath-er worse! Won't you

kind-ly hold my head? _____ Nurse,

nurse! you can or-der me a hearse, If you don't sit

on my bed! _____ Nurse, nurse! here's your

lit - tle Per - cy Perce, Blown to bits with shot and

shell! _____ Strike me pink! If you

aint a - gone - ter kiss me, Why, I might just as well _____ get

1. well!?

2. well!?

f

D.C.

IF YOU COULD CARE.

LADY BOOST.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

♩ Valse lente.

VOICE.

PIANO.

mf

When I'm a -
When I'm a -

ten.

lone I sit and dream, A dream of Fair - y -
lone I sit and dream, A dream of you and

land, me, Where you and I go laugh - ing
Where, side by side, we gent - ly

by, Lit - tle lov - ers, hand - in - hand. And
glide A - cross a sun - lit sea; 'Neath

then it goes, but ah, who knows How much it
skies of blue, we drift, we two, With hearts that

means to me? That lit - tle scene of
beat in tune, Till day - light goes, in

Might - have - been, That yet per - haps may be! ———
gold and rose, To greet our hon - ey - moon! ———

ten.

REFRAIN. 2nd time *f*.

If you could care for me, ——— As

p *R. H.*

I could care for you, ——— Oh, what a

place this world would be - A par - a - dise for

two! _____ With no - one there to see, _____

_____ How we would bill and coo, _____ If

you could on - ly care for me, As I could

Red. *

1. care for you! _____ If you! _____ 2. %

Red. * *D.C.*

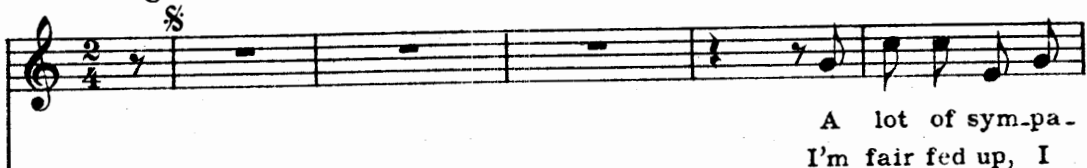
BACK TO BLIGHTY.

STUMPY.

Written by ARTHUR WIMPERIS.

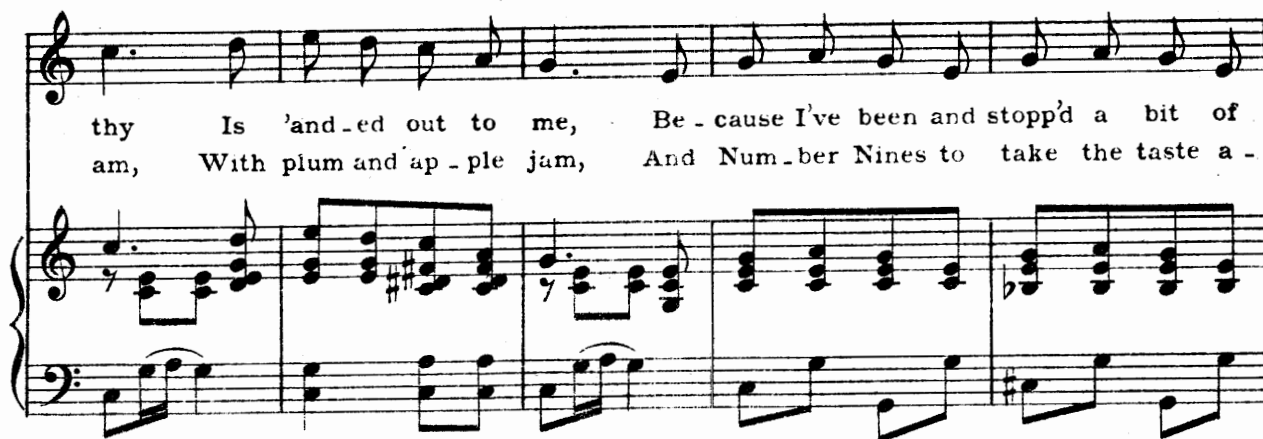
Composed by HERMAN DAREWSKI.

Allegro Moderato

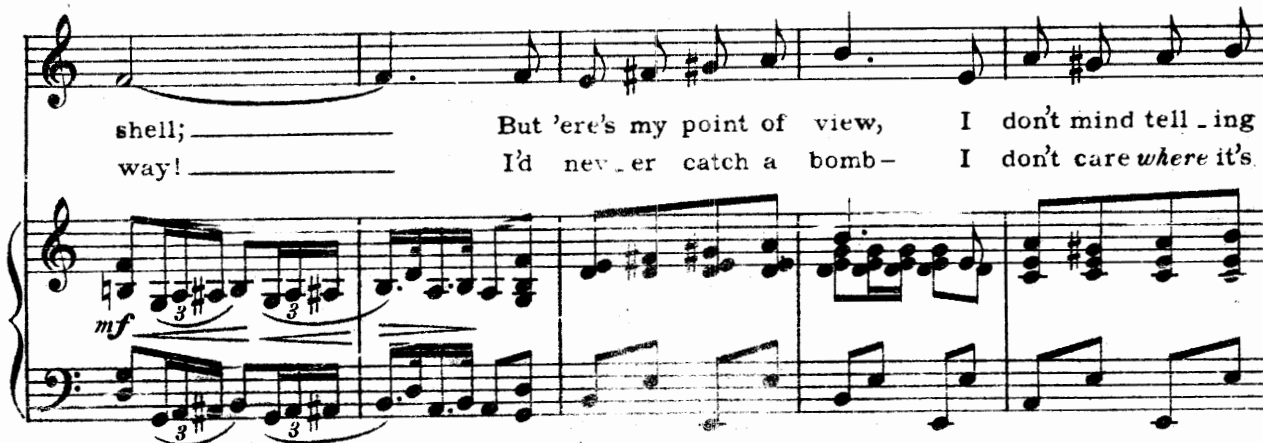
VOICE. 

PIANO. 

thy Is 'and-ed out to me, Be - cause I've been and stopp'd a bit of
am, With plum and ap - ple jam, And Num - ber Nines to take the taste a -



shell; _____ But 'ere's my point of view, I don't mind tell - ing
way! _____ I'd nev - er catch a bomb - I don't care where it's



you, The on - ly thing I dread is get - tin' well. _____ For
 from - If there was an - y oth - er game to play. _____ I

af - ter years of mud, And bul - ly beef and blood, And oth - er things a
 loathe the blin - kin' 'Un For what's been and done; I love to think of

bligh - ter does - n't miss, _____ I lie back on my cush, And
 what 'e's goin' to cop; _____ My kids I'll ed - u - cate To

let the Germans push, As long as they don't push me out of this! _____
 sing the 'ymn of 'ate, But me - well, 'ere I am and 'ere I stop! _____

CHORUS. 2nd time *f*.

When you get sent back to Bligh - ty, — With a

tick - et on your chest, — There's a

nice clean cot — And the Lord knows what, — Where a

bloke can be — at rest! — And there

ain't no shells— And there ain't no smells,— And there

ain't no li - quid flame; ————— There's no

place like Bligh - - - ty, With a bul - let in your

1.
 2.
 whats - 'e's - name! ————— When you name! —————
 D.C.

FINALE.

ENTIRE COMPANY.

Written by ARTHUR WIMPERIS.

Composed by HERMAN DAREWSKI.

Moderato.

VOICE.

PIANO.

ff

Live for all you're

worth _____ While you are on this

fz

earth _____ For when to - mor - row comes - oh,

sfz

who can tell? — Al - though it may be heav'n It

may be quite an - oth - er cli - mate! Ev - 'ry - bod - y

knows ————— How for - tune comes and

goes ————— So you make hay while the sun shines,

— And then you don't care if it snows! —

Marcato.

fz

fz

fz

fz

fz

p *ff*