

The Beauty of Bath

MUSICAL PLAY



BY S. L. BUCKS

COSMO HAMILTON.

Lyrics by
CHAS H. TAYLOR.

Music by

HERBERT E. HAINES.

Price 6/-

LONDON:

42, NEW BOND ST. W.1

Nº 8. OPENING CHORUS. ACT II. "FAIR WOMEN OF ENGLAND."

Words by
CHAS H. TAYLOR.

Music by
HERBERT E. HAINES.

Intro: Marziale.

PIANO.

fff

simile.





Pomposo marcato.



Male Chorus.



holds of _____ the good and the true _____

Since Eng-land was Eng-land,

your beau-ty has fired The hearts of it's he-roes — their deeds has in-

spired _____

CHORUS.

Beau - ti - ful wo - men of Eng - land the fair - est the rar - est! O

Beau - ti - ful wo - men of Eng - land the fair - est the rar - est! O

beau - ti - ful wo - men of Eng - land of Eng - land! Fair wo - men of Eng - land

beau - ti - ful wo - men of Eng - land of Eng - land! Fair wo - men of Eng - land

for a - ges the boast Of Britons world ov - er — Of gallants the toast!

for a - ges the boast Of Britons world ov - er — Of gallants the toast!

sf sf sf sf sf sf

Detailed description: This is a musical score for a chorus, likely from a 19th-century song. It is written in G major (one sharp) and 2/4 time. The score is arranged for voice and piano. The piano part features a prominent triplet accompaniment in the left hand. The vocal line includes various ornaments and dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The lyrics are: 'Beau - ti - ful wo - men of Eng - land the fair - est the rar - est! O', 'beau - ti - ful wo - men of Eng - land of Eng - land! Fair wo - men of Eng - land', and 'for a - ges the boast Of Britons world ov - er — Of gallants the toast!'. The score concludes with a series of six accented sixteenth notes in the piano part, marked *sf* (sforzando).

Male Chorus.

Fair wo-men of Eng-land for a-ges the boast Of Bri-tons world

ov-er — Of gal-lants the toast! Mak-ers of his-to-ry! Mak-ers of

Pull Chorus
in unison.

men! — Here's to your beau-ty — a-gain and a-gain! O

beau-ti-ful wo-men of Eng-land —

Beau - ti - ful wo - men of Eng - land The fair - est O

Beau - ti - ful wo - men of Eng - land The fair - est O

sf *loco.*

beau - ti - ful wo - men of Eng - land the rar - est!

beau - ti - ful wo - men of Eng - land the rar - est!

sf

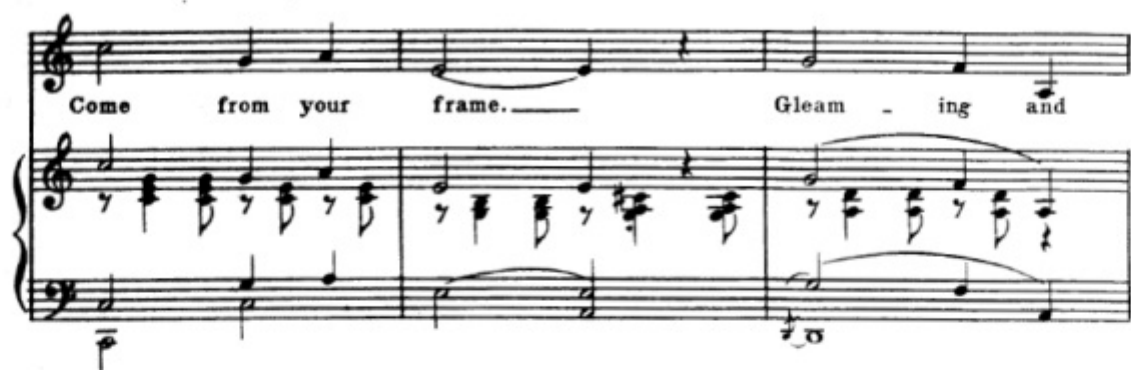
Baritone Solo.

Beau - ty whose name — Once in days old - en

P Cantabile.

Rang o'er the cup and thrilled the hearts of men —

Come from your frame. — Gleam - ing and



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "Come from your frame. — Gleam - ing and". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

gold - en One brief en - chant - ed hour, and



The second system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "gold - en One brief en - chant - ed hour, and". The piano accompaniment maintains the same rhythmic pattern as the first system.

live a - gain! — One brief en -



The third system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "live a - gain! — One brief en -". The piano accompaniment continues with the same rhythmic pattern.

- chant - ed hour, and live a - gain —



The fourth system of music concludes the vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "- chant - ed hour, and live a - gain —". The piano accompaniment features a more complex, arpeggiated texture in the right hand and a steady bass line in the left hand.

ff

Beau - ty whose name — Once in days

ff

Beau - ty whose name — Once in days

Maestoso.

ff

old - en Rang o'er the cup and thrilled the

old - en Rang o'er the cup and thrilled the

hearts of men — Come from your

hearts of men — Come from your

frame— Gleam - ing and gold - en One brief en -

frame— Gleam - ing and gold - en One brief en -

chant-ed hour, and live _____ a - gain. _____

chant-ed hour, and live _____ a - gain. _____

loco.

rit.

Nº 9. DANCE.

By HERBERT E. HAINES.

Tempo di Valse appassionata.

PIANO.

Tempo di Valse appassionata.

PIANO.

rit.

sf

Con fuoco.

ff

scherzando.





This page of musical notation, numbered 75, contains six systems of piano accompaniment. Each system consists of a treble and a bass staff joined by a brace on the left. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a melody in the treble staff with notes and rests, and a bass line with chords and single notes. Dynamic markings 'V' and 'V.V' are present.
- System 2:** Continues the melodic and harmonic development with more complex chordal textures in the bass.
- System 3:** Shows a more active treble melody with eighth and sixteenth notes, while the bass provides a steady harmonic foundation.
- System 4:** Includes a repeat sign in the treble staff, indicating a return of a musical phrase.
- System 5:** Features a flowing, ascending melodic line in the treble staff.
- System 6:** The final system on the page, concluding with a double bar line. It includes a 'V.V' marking and a final chordal cadence in both staves.

Nº 10. SONG and CHORUS.—THE SOCIAL DRUM. (DICK.)

Written by
CHAS. H. TAYLOR.

Composed by
HERBERT E. HAINES.

Allegro con spirito.

PIANO. *ff*

ad lib.

1. If on ac-quir-ing fame you're bent, Take les-sons on the
2. If you would rise in pol-i-tics Then go and get a
3. When seek-ing an of-fic-ial post, An-nex a pa-per

ad lib. *ff* *p*

drum;
drum.
drum;

ff

Boom,boom rub-a, rub-a dab, take les-sons on the drum. That
It
And

ff

Boom,boom rub-a, rub-a dab, take les-sons on the drum.

ff *sf*

most ef - fec - tive in - stru - ment, The big bass So - cial Drum.
 costs a bit to buy the sticks To beat the Par - ty Drum.
 let it your "con - nec - tions" boast, That pen - ny pa - per Drum.

p

ff Boom, boom rub - a, rub - a dub on the big bass So - cial Drum. The But The

ff Boom, boom rub - a, rub - a dab on the big bass So cial Drum.

ff self - be - laud - ing trum - pet So com - mon has be - come. That
 peo - ple you'll a - rouse, and Cre - ate a migh - ty hum, If
 rea - sons why that great post You get, may puz - zle some; But,

ff Ta, ta, ta,

ff Ta, ta, ta,

if you want to sing your praise, The pre-sent days the on-ly way's To
you'll ex-pend, and nev-er flinch, A force of, say in pounds per inch, Ten
how the lit-tle job was planned, A se-cret rests be-tween you, and The

cre - - - *scen* - - - *do*.

thump it To bang the
thou-sand, To bang the
gate-post, To bang the

ff To thump-it in the drum.
Ten thou-sand on the drum.
The gate post and the drum.

To thump it in the drum.
Ten thou-sand on the drum.
The gate post and the drum.

ff *p*

REFRAIN.

drum, The So-cial Drum, Has a
drum, The Par-ty Drum, Has a
drum, The pa-per Drum, Has a

pop - u - lar ac - com - plish - ment be - come. It's
 pop - u - lar ac - com - plish - ment be - come. It's
 pop - u - lar ac - com - plish - ment be - come. It's

emp - ty, and it's hol - low, But it's voice is nev - er
 emp - ty, and it's hol - low, But it's voice is nev - er
 emp - ty, and it's hol - low, But it's voice is nev - er

dumb, For we all a - dore a So - lo On the big bass So - cial
 dumb, For we all a - dore a So - lo On the big bass Par - ty
 dumb, For we all a - dore a So - lo On a pen - ny pa - per

Drum, And we fol - low the So - cial Drum.
 Drum, And we fol - low the Par - ty Drum.
 Drum, And we fol - low the pa - per Drum.

ff

fff

To bang the drum, _____ The So - cial Drum, _____
 To bang the drum, _____ The Par - ty Drum, _____
 To bang the drum, _____ The pa - per Drum, _____

fff

To bang the drum, _____ The So - cial Drum, _____
 To bang the drum, _____ The Par - ty Drum, _____
 To bang the drum, _____ The pa - per Drum, _____

fff

— Has a pop - u - lar ac - com - plish - ment be - come, _____
 — Has a pop - u - lar ac - com - plish - ment be - come, _____
 — Has a pop - u - lar ac - com - plish - ment be - come, _____

— Has a pop - u - lar ac - com - plish - ment be - come, _____
 — Has a pop - u - lar ac - com - plish - ment be - come, _____
 — Has a pop - u - lar ac - com - plish - ment be - come, _____

It's emp - ty, and it's hol - low, But it's
 It's emp - ty, and it's hol - low, But it's
 It's emp - ty, and it's hol - low, But it's

It's emp - ty, and it's hol - low, But it's
 It's emp - ty, and it's hol - low, But it's
 It's emp - ty, and it's hol - low, But it's

voice is nev - er dumb, For we all a - dore a
 voice is nev - er dumb, For we all a - dore a
 voice is nev - er dumb, For we all a - dore a

voice is nev - er dumb, For we all a - dore a
 voice is nev - er dumb, For we all a - dore a
 voice is nev - er dumb, For we all a - dore a

so - lo On the big bass So - cial Drum, And we
 so - lo On the big bass Par - ty Drum, And we
 so - lo On a pen - ny pa - per Drum, And we

so - lo On the big bass So - cial Drum, And we
 so - lo On the big bass Par - ty Drum, And we
 so - lo On a pen - ny pa - per Drum, And we

fol - low the So - cial Drum.
 fol - low the Par - ty Drum.
 fol - low the pa - per Drum.

fol - low the So - cial Drum.
 fol - low the Par - ty Drum.
 fol - low the pa - per Drum.

ff

D.C.

• No 11. SONG—"A SMART GIRLS DAY."

83

Words by
CHAS. H. TAYLOR.

Music by
HERBERT E. HAINES.

Allegro.

PIANO. *ff*

I wake up in the morn - ing, not ex -
My poo - dle, when he's bathed, and had his
Then home, a naugh - ty nov - el, an E -

p

- act - ly with the lark, That bird on toast at sup - per - time is
rib - bon neat - ly tied, Is read - y for the car - riage, and a
- gypt - ian ci - gar - ette; And some - where then to din - ner in a

near - er to my mark I read my cor - res - pon - dence while my
 gen - tle morn - ing ride, A change of dress for af - ter - noon, a
 rav - ish - ing toi - lette, The Play, and on to sup - per, bac - ca -

maid with comb and pins Does lit - tle feats of con - jur - ing and
 game of bridge till tea The lat - ter may be Pe - koe, or it
 - rat till two or three; Then hey! for home and bye - bye in a

so my day be - gins. A smart girl's day, A smart girl's day, In
 may be S and B. A smart girl's day, A smart girl's day, In
 love - ly robe de nuit. A smart girl's day, A smart girl's day, In

ff *p repeat ff*

town, town, town, Is gad - ding up and down In ev - 'ry kind of
 town, town, town, Is gad - ding up and down In ev - 'ry kind of
 town, town, town, Is gad - ding up and down In ev - 'ry kind of

gown, gown, gown, My Ears For tress - es, prick up, scan - dal my to no dress - es, pick up, han - dle are My I

won - der - ful to see, And what looks loud on
lat - est re - par - tee, For what looks "off" from
ev - er give, dear me! For what looks queer in

an - y oth - er girl Looks ve - ry, ve - ry smart on me, on me, Looks
an - y oth - er girl Comes ve - ry, ve - ry smart from me, from me, Comes
an - y oth - er girl Looks ve - ry, ve - ry smart in me, in me, Looks

ve - ry, ve - ry smart on me. For a me.
ve - ry, ve - ry smart from me. For a me.
ve - ry, ve - ry smart in me. For a me.

D.C.

DANCE.



NO. 12. CONCERTED NUMBER. "THE FLYING MACHINE."

87

Words by
CHAS. H. TAYLOR.

Music by
HERBERT E. HAINES.

Allegro con spirito.

PIANO.

First system of the piano introduction. It features a treble and bass staff in G major (one sharp). The treble staff has a melodic line with eighth and sixteenth notes, starting with a forte (*ff*) dynamic. The bass staff provides a harmonic accompaniment with chords and moving lines. The system ends with a repeat sign.

Second system of the piano introduction. It continues the melodic and harmonic themes from the first system. The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. The system ends with a repeat sign.

First system of the vocal entry and piano accompaniment. The vocal line (treble staff) begins with the lyrics "When fly - ing ma - chines be - gin to fly, We". The piano accompaniment (bass staff) starts with a forte (*ff*) dynamic and transitions to a piano (*p*) dynamic. The system ends with a repeat sign.

Second system of the vocal entry and piano accompaniment. The vocal line (treble staff) continues with the lyrics "Leave town at noon in Greece a - light; See". The piano accompaniment (bass staff) continues with a piano (*p*) dynamic. The system ends with a repeat sign.

Par-is, per-haps, or Rome. Or fly sky high to the
min-utes in Pom - pei - i. A ra - pid flight and a

Isle of Skye, And on to Man-da - lay; And fin-ish Thi-bet, in
lightning sight Of E-gypt and the Rand, An hour in Spain, then

time to get Back home to see the play.
France a - gain, And six o' - clock the Strand.

CHORUS.

Ov - er the world so wide, With a cos - mo - pol - i - tan

guide, Who'll show in a hom-oe-o-path-i-cal way,

f

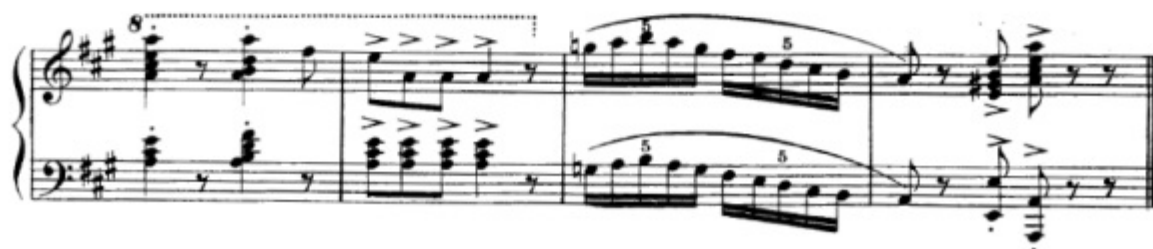
Half the Globe in half a day. All a-board!

all a-board! an-oth-er change of scene!— The Po-lar Sea, and

back to tea On a fly-ing, a fly-ing ma-chine! —chine!

1. 2. 8

D.C.



NO 13. SONG.— THE THINGS YOU NEVER LEARN AT SCHOOL.

Words by
CHAS. H. TAYLOR.

BETTY.

Music by
HERBERT E. HAINES.

Allegretto.

PIANO.

When

I left school I had been taught So man - y things that oh! I
taught me that the verb "To love" Was eas - i - ly de - fined As
terms are con - tra - dict - or - y, And al - to - geth - er queer. They
al - ways thought when men pro - posed, They went on bend - ed knee, And
used to sing a song a - bout A lit - tle bit of string, To

though I knew just ev - 'ry - thing A lit - tle girl could know. I
 al - ways be - ing "reg - u - lar" It's no - thing of the kind! It's
 say a girl is "cheap," who lets The men all call her "dear." A
 made a speech that sound - ed like, Well al - most po - e - try. But
 make a nooze and slip - knot seems A ve - ry sim - ple thing; But

staccato.

stud - ied all the sim - ple rules Of plain a - rith - me - tic; But
 pres - ent and it's fu - ture, But So - ci - e - ty's a - ghash, If you
 kiss is just a com - mon noun It sure ly ought to be But
 Cous - in Jane says Cous - in Jack, Pulled out a dia - mond ring, And
 when it's with a heart - string the Ex - per - i - ment you try. It's

legato.

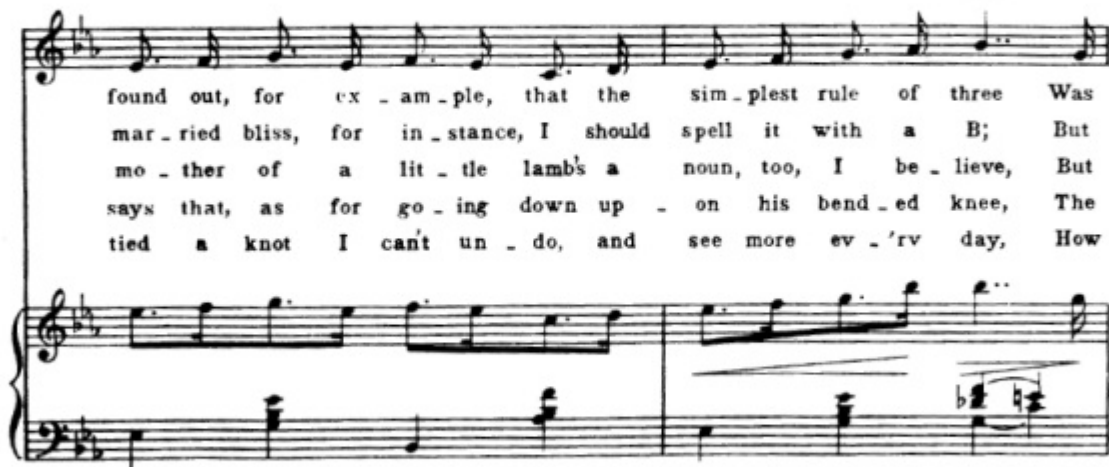
when I went out in the world I found out ve - ry quick. There are
 throw out the sug - ges - tion That it ev - er has a past There are
 now I learn it's pro - per If there's no one by to see. There are
 said, "Let's make a go of it," And that's the us - ual thing There are.
 se - rious when you find the knot Is one you can't un - tie. There are



lots of things you nev - er learn at school; And I
 lots of things you nev - er learn at school; And I
 lots of things you nev - er learn at school; And I
 lots of things you nev - er learn at school; And I
 lots of things you nev - er learn at school; And I



found them most up - set - ting as a rule. I
 find them most up - set - ting as a rule. There's
 find them most up - set - ting as a rule. The
 find them most up - set - ting as a rule. And she
 find them most up - set - ting as a rule; But I've



found out, for ex - am - ple, that the sim - plest rule of three Was
 mar - ried bliss, for in - stance, I should spell it with a B; But
 mo - ther of a lit - tle lamb's a noun, too, I be - lieve, But
 says that, as for go - ing down up - on his bend - ed knee, The
 tied a knot I can't un - do, and see more ev - 'rv day, How

bring-ing two to- geth- er and a third for goose-ber- ry— Now they
in the world of fash-ion peo- ple spell it L. S. D.— Now they
Aun- tie says that D. A. M's a wick- ed ad- jec- tive! Now they
girl up- on it makes it an im- pos- si- bil- i- ty, Now they
luck- i- ly it hap-pens that I nev- er learnt the way, For they

nev- er, nev- er, nev- er taught me that at school No they
nev- er, nev- er, nev- er taught me that at school No they
nev- er, nev- er, nev- er taught me that at school No they
nev- er, nev- er, nev- er taught me that at school No they
nev- er, nev- er, nev- er taught me that at school No they

stacc:

nev- er taught me that at school.
nev- er taught me that at school.
nev- er taught me that at school.
nev- er taught me that at school.
nev- er taught me that at school.

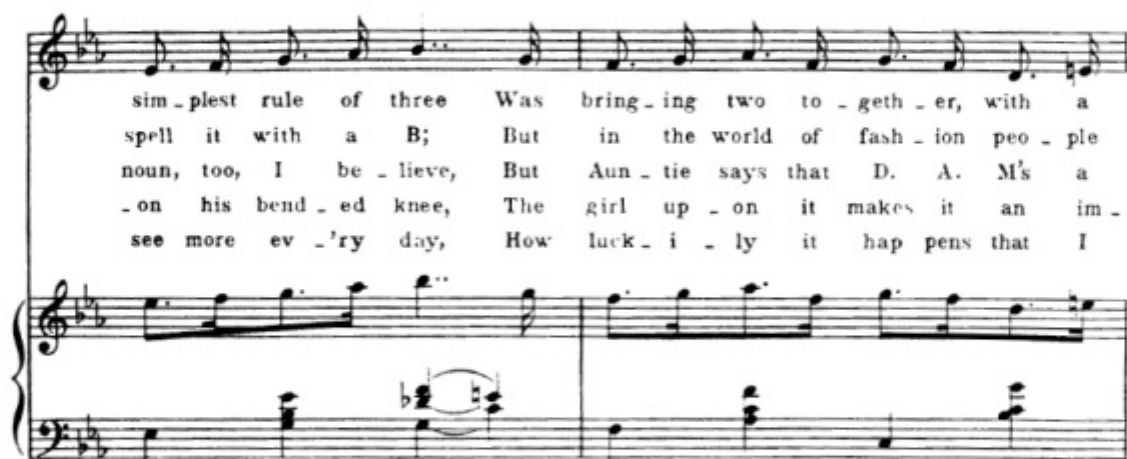
CHORUS.

1. There are lots of things you nev- er learn at school; And I
2. There are lots of things you nev- er learn at school; And I
3. There are lots of things you nev- er learn at school; And I
4. There are lots of things you nev- er learn at school; And I
5. There are lots of things you nev- er learn at school; And I

pp *f*



find them most up - set - ting as a rule. I found out for ex - am - ple that the
 find them most up - set - ting as a rule. There's mar - ried bliss, for in - stance, I should
 find them most up - set - ting as a rule. The mo - ther of a lit - tle lamb's a
 find them most up - set - ting as a rule. And she says that, as for go - ing down up -
 find them most up - set - ting as a rule. But I've tied a knot I can't un - do, and



sim - plest rule of three Was bring - ing two to - geth - er, with a
 spell it with a B; But in the world of fash - ion peo - ple
 noun, too, I be - lieve, But Aun - tie says that D. A. M's a
 - on his bend - ed knee, The girl up - on it makes it an im -
 see more ev - 'ry day, How luck - i - ly it hap - pens that I



third for goose - ber - ry - Now they nev - er, nev - er, nev - er taught me
 spell it L. S. D. - Now they nev - er, nev - er, nev - er taught me
 wick - ed ad - jes - tive! Now they nev - er, nev - er, nev - er taught me
 - pos - si - bil - i - ty, Now they nev - er, nev - er, nev - er taught me
 nev - er learnt the way, Now they nev - er, nev - er, nev - er taught me

that at school No they nev - er taught me that at
 that at school No they nev - er taught me that at
 that at school No they nev - er taught me that at
 that at school No they nev - er taught me that at
 that at school No they nev - er taught me that at

1st & 2nd
 school. —
 school. —
 school. —
 school. —

p

Last time.
 They school.
 Some
 I
 I

D.C.
fz
fz

No 14. CHORUS.—"HAIL! Mr. BEVERLY."

Words by
CHAS. H. TAYLOR.

Music by
HERBERT E. HAINES.

Allegro con spirito.

PIANO.

ff

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'Allegro con spirito'. The piano part features a strong, rhythmic accompaniment with a 'ff' (fortissimo) dynamic. The vocal line enters with the lyrics 'Hail! Mis - ter Bev - er - ly Hail! ——— to say how we're all de - light - ed'. The piano part continues with a steady eighth-note accompaniment. The vocal line then repeats the phrase 'Words Mis - ter Bev - er - ly fail ——— So Bev - er - ly'. The piano part concludes with a final chord.

Hail! Mis - ter Bev - er - ly Hail! ——— to say how we're all de - light - ed

Hail! Mis - ter Bev - er - ly Hail! ——— to say how we're all de - light - ed

Words Mis - ter Bev - er - ly fail ——— So Bev - er - ly

Words Mis - ter Bev - er - ly fail ——— So Bev - er - ly

wel - come Hail all Hail! Mis - ter Bev - er - ly Hail!
 wel - come Hail all Hail! Mis - ter Bev - er - ly Hail!

We all of us are de - light - ed Wel - come to So
 — We all of us are de - light - ed Wel - come to So

ci - e - ty Swell of Mus - i - cal Com - e - dy.
 ci - e - ty Swell of Mus - i - cal Com - e - dy.

This is a mo-ment we trea-sure, We greet you with in-fi-nite

This is a mo-ment we trea-sure, We greet you with in-fi-nite

plea-sure Hail great ac-tor Hail,

plea-sure Hail great ac-tor Hail,

All Hail!

All Hail!

Nº 15. SONG.—“MR CHAMBERLAIN.”

Words by
JEROME D. KERN & P. G. WODEHOUSE.

Music by
JEROME D. KERN.

Intro: Vivace.

PIANO.

The piano introduction consists of three measures. The right hand plays a series of eighth notes with accents, starting on a half note G4 and moving up stepwise. The left hand plays a steady eighth-note accompaniment, starting on a half note F3 and moving up stepwise. The key signature has one flat (Bb) and the time signature is 6/8.

The first vocal line consists of two measures. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are: "Who is the man who's / Wher - ev - er you go you'll / He plays for As - ton". The piano accompaniment features a half note F3 in the left hand and a half note G3 in the right hand, with a crescendo leading to a fortissimo (ff) dynamic.

The second vocal line consists of two measures. The melody continues with quarter notes D5, C5, Bb4, and A4. The lyrics are: "got a hand in ev - 'ry - thing you see? Who / find the name is ring - ing in your head, You / Vil - la just by way of keep - ing fit, He". The piano accompaniment continues with a half note F3 in the left hand and a half note G3 in the right hand, with a crescendo leading to a fortissimo (ff) dynamic.

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is — the man whose name you hear wher - ev - er you may
think — of it at break - fast, and you dream of it in
runs — the mile in four - fif - teen and wres - tles Hack - en -

be? — He's in the pa - pers ev - 'ry day as
bed, — And cler - gy - men at wed - dings ve - ry
- schmidt, — He sleeps a cou - ple of hours a week, and

do - ing this or that; — Last week, one learns, he
of - ten so they say, — Are heard to ask the
works right round the clock, — He wrote "The Mas - ter

gave John Burns a brand new bowl - er hat.
bride if she will hon - our and o - bey —
Chris - tian" and "Oh! stop your tick - ling Jock!"

CHORUS. *brightly and smoothly.*

It's Mis-ter Cham-ber-lain, _____ it's Jo-ey Cham-ber-lain, _____
 Our Mis-ter Cham-ber-lain, _____ our Jo-ey Cham-ber-lain, _____
 Did Mis-ter Cham-ber-lain, _____ our Jo-ey Cham-ber-lain, _____

1st p 2nd ff

— He's in the air no mat-ter where you chance to go. — He's Al-fred
 — He's in the air no mat-ter where you chance to go. — He runs the
 — He makes things buzz what-ever he does; he's nev-er slow. — The clev-er

Aus-tin's "ghost" _____ and writes The Win-ning Post! _____ Does our
 "Times" Book Shop _____ and invented Mai-zy-pop, _____ Did our
 man to-day _____ who'll make Mister Horn-er pay _____ Is our

mp

Brum Chum, Pop-u-lar, perk-y Joe. _____ Joe. _____
 Brum Chum, Pop-u-lar, perk-y Joe. _____ Joe. _____
 Brum Chum, Pop-u-lar, perk-y Joe. _____ Joe. _____

cresc. *ff* *fff*

1. 2.

D.C.

Nº 16. DUET — "WHERE DO YOU COME FROM, MY PRETTY MAID?"

Words by
CHAS. H. TAYLOR.

Music by
HERBERT E. HAINES.

Allegretto marcato.

PIANO.

SPINK.

JANE.

Where do you come from, my pret - ty maid? Zum - mer - zet - sheer, Zur,
Have you a sweet - heart, my pret - ty maid? Give oi a chance. Zur,

SPINK.

Zum-mer-zet-sheer. And what are you seek-ing, my pret-ty maid?
give oi a chance! I'll make you a la-dy, my pret-ty maid.

JANE.

SPINK.

Zar-vice up here, Zur, zar-vice up here. And what can you do, my
Put up the banns, Zur, put up the banns. But what is your for-tune,

JANE.

coun-try maid? Ev-'ry-thing, zur, a maid should do.
my fair maid? Zum-mer-zet sense, and plen-ty too;

REFRAIN. (BOTH.)

Tend the house, And zew a zeam; Milk the cows, And
Eyes to zee, And sense to tell That you be A

staccato.

scald the cream; Turn a churn, And bake and brew; And
Lun - non swell. Wit to fit, And just a view Of a

ev - 'ry - thing, Zur, a maid should do. Tend the house, And
clean pair of heels for chaps like you. Eyes to zee, And

zew a zeam; Milk the cows, And scald the cream;
sense to tell That you be A Lun - non swell;

Turn a churn And bake and brew; And ev - 'ry - thing, Zur, a maid should do.
Wit to fit, And just a view Of a clean pair of heels for chaps like you.

D.C.

DANCE.
Allegro Pastorale.





This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various dynamics and articulations:

- System 1:** Starts with a forte (*ff*) dynamic. The first staff has a series of chords and eighth notes. The second staff has a series of chords and eighth notes. The third staff has a series of chords and eighth notes. The fourth staff has a series of chords and eighth notes. The fifth staff has a series of chords and eighth notes. The sixth staff has a series of chords and eighth notes.
- System 2:** Continues the musical theme with various articulations and dynamics.
- System 3:** Features a *sf* (sforzando) dynamic in the first staff. The second staff has a series of chords and eighth notes. The third staff has a series of chords and eighth notes. The fourth staff has a series of chords and eighth notes. The fifth staff has a series of chords and eighth notes. The sixth staff has a series of chords and eighth notes.
- System 4:** Features a *pp* (pianissimo) dynamic in the first staff. The second staff has a series of chords and eighth notes. The third staff has a series of chords and eighth notes. The fourth staff has a series of chords and eighth notes. The fifth staff has a series of chords and eighth notes. The sixth staff has a series of chords and eighth notes.
- System 5:** Features a *ff* (fortissimo) dynamic in the first staff. The second staff has a series of chords and eighth notes. The third staff has a series of chords and eighth notes. The fourth staff has a series of chords and eighth notes. The fifth staff has a series of chords and eighth notes. The sixth staff has a series of chords and eighth notes.
- System 6:** Features a *ff* (fortissimo) dynamic in the first staff. The second staff has a series of chords and eighth notes. The third staff has a series of chords and eighth notes. The fourth staff has a series of chords and eighth notes. The fifth staff has a series of chords and eighth notes. The sixth staff has a series of chords and eighth notes.

Additional markings include *sf* (sforzando), *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), and *sf Fine.* (sforzando Fine).

NO 17. SONG— GEORGE'S LOVE AFFAIRS.

(LEMON.)

Words and Music by

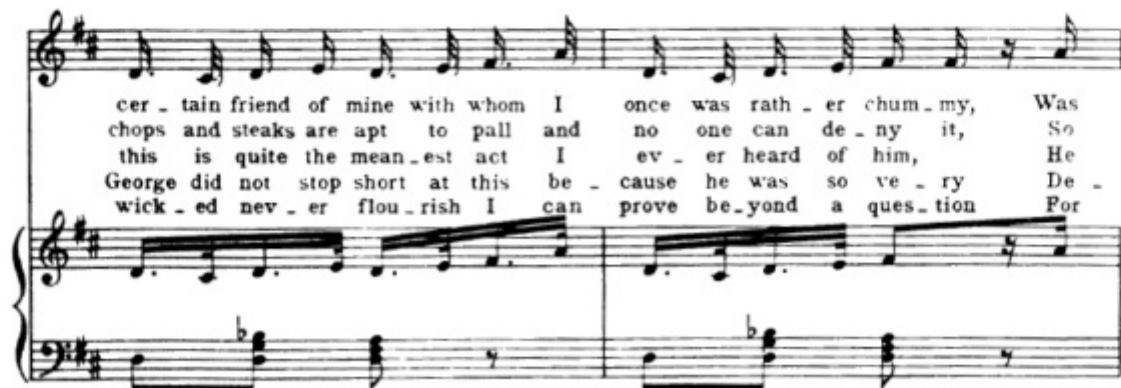
FREDERIC NORTON.

Introduction.

PIANO.



1. A
2. But
3. But
4. But
5. The



giv - en much to pay un - due at - ten - tion to his ——— To
 George be - gan to look a - bout for oth - er forms of di - et, And
 stole a girls af - fec - tions for a dai - ly pint of skim, For
 - vot - ed to all buns and cakes and such con - fec - tion - er - y, And
 George is now a mar - tyr to chro - nic in - di - ges - tion, But for

try to get for no - thing all the plea - sures of the ta - ble He
 ve - ry soon this heart - less man had stoop'd a - las to trick - in', The
 at a lo - cal ball one night he sat out sev - 'ral dan - ces, And
 so the brute en - gaged him - self, a - fore - thought and of mal - ice, To
 med - i - cal at - ten - dance he won't pay the us - ual guin - ea, For

got en - gaged di - rect - ly to the butch - er's daugh - ter Ma - bel. For
 poul - trer's daugh - ter Ma - ry, he was ve - ry fond of chick - en. For
 flirt - ed while at sup - per with the milk - mans daugh - ter Fran - ces. For
 Mis - ter Brown the ba - kers young and love - ly daugh - ter Al - ice. For
 George is now in love with Doc - tor Jon - es' daugh - ter Jin - nie. For

slight pause

slight pause

tea, for tea, On the best of ev - 'ry - thing he'd
 tea, for tea, On the best of ev - 'ry - thing he'd
 tea, for tea, On the best of ev - 'ry - thing he'd
 tea, for tea, On the best of ev - 'ry - thing he'd

gorge, For the butch - ers love - ly daughter, ev - 'ry time there was a slaughter, Sent the
 gorge, When her fa - ther kill'd a roost - er, Then she ve - ry of - ten used - ter Send the
 gorge, And the milkman's love - ly daughter, Stole her father's milk and wa - ter, And she
 gorge, For the girl, by in - vi - ta - tion Pack'd se - cure from ob - ser - va - tion, Sent a
 gorge, For the girl of his af - fec - tions Ev - 'ry day with full di - rec - tions, Sends a

1. chops and steaks to George. For George.
 par - sons nose to George. For George.
 bilk'd the cows for George. For George.
 nice jam tart to George. For George.
 nice black draught to George. For George.

2. For George.
 For George.
 For George.
 For George.
 For George.

NO 18. SONG & CHORUS. "LOOK IN HER HEART AND SEE."

DOROTHY QUORN.

Words by
CHAS. H. TAYLOR. *Tempo di Valse.*

Music by
HERBERT E. HAINES.

PIANO.

mf con espressione.

cresc:

p

Slow, slow, Dream - i - ly slow, Whis - pers the
True, true, Can it be true? Look in her

waltz re - frain Low, low,
heart and see. You, you,

Rhythmic and low, With a note of pleasure, a note of
Is it for you, That it throbs in time to the mel - o -

pain. Eyes, eyes, Look in - to eyes, _____
- dy? Wait wait Ear - ly or late, _____

— And the waltz goes on. _____ Love un - spok - en A
— She will smile and then Love's for ask - ing - That

look may be - tok - en, Ere ev - er the dance be done. _____
mo - ment's un - mask - ing May nev - er be yours a - gain. _____

allargando.
rit.

1st time Solo, 2nd time Chorus.
REFRAIN.

Eyes of brown seek eyes of grey; And grey look in - to brown; —

SOP:

CON:

pp TEN:

BASS:

Eyes of brown seek eyes of grey; And grey look in - to brown; —

Love-light flash-es Un - der lash - es, Raised and droop - ing shy - ly down.

Love-light flash-es Un - der lash - es, Raised and droop - ing shy - ly down.

Love-light flash-es Un - der lash - es, Raised and droop - ing shy - ly down.

Does she love me? Does she love me? Sings the mel - o - dy _____

Does she love me? Does she love me? Sings the mel - o - dy _____

Does she love me? Does she love me? Sings the mel - o - dy _____

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass/Tenor) and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are repeated on each vocal staff.

Does she love me? Does she love me? Look in her heart and see! _____ D.C.

Does she love me? Does she love me? Look in her heart and see! _____ D.C.

Does she love me? Does she love me? Look in her heart and see! _____ D.C.

The second system of the musical score also consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are repeated on each vocal staff. The system concludes with a double bar line and a 'D.C.' (Da Capo) instruction. The piano accompaniment features a steady harmonic accompaniment with some melodic lines in the right hand.

Nº 19. DUET—"BRIDGE."

Words by
CHAS. H. TAYLOR.

Music by
HERBERT E. HAINES.

Allegretto giocoso.

PIANO.

The piano introduction consists of two systems of music. Each system has a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, often beamed together, and some triplets. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 8/8. The tempo is marked 'Allegretto giocoso'.

BETTY.

Betty's vocal entry begins with a whole rest on the first staff. The lyrics are: "When a riv-er of doubt or shy-ness parts A / Now let's be-gin, its me to play, I". The piano accompaniment starts with a sustained chord in the treble and a moving line in the bass. Dynamics include *p* (piano) and *cresc:* (crescendo).

The second vocal part enters with the lyrics: "maid and a would-be woo-er — A lit-tle Bridge, and a lead of hearts, May / lead a heart in-deed, sir, — My on-ly one-and now, sir, pray Re-". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble. Dynamics include *p* (piano).

DICK.

car - ry him safe - ly to her. Who says, in a cor - ner all a - lone, Dis -
 - turn your part - ner's, lead, sir. But don't I first ex - pose my hand? I

- creet - ly hid - den from view, With Dum - my to act as
 think that's how it starts. Yes, there you are! Now

chap - e - rone, Bridge is - 'nt a game for two?
 un - der - stand, I mean to dou - ble hearts.

f Brillante.

REFRAIN. (BOTH.)

Bridge— Bridge— Bridge,— We'll make it a game for two! —
 Bridge— Bridge— Bridge,— A cap_i - tal game for two! —

Brilliant.

Shuffle, and cut, and deal a way, And let the los - er pay. — Bridge— Bridge—
 Shuffle, and cut, and deal a way, And let the los - er pay. — Bridge— Bridge—

DICK.

Bridge,— And the luck of the game all through! — Is it for mo_ney or
 Bridge,— And the luck of the game all through! — Kis_ses for winnings what

BETTY.

rit.

love we play? Part_ner, I leave it to you.
 do you say? Part_ner, I leave it to you.

rit. *a tempo.*

DANCE.

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The musical score is written for piano and violin. It consists of six systems of staves. The key signature is B-flat major (two flats). The tempo is marked "DANCE." The dynamics include "cresc:", "ff", "mf", and "pp". The score features various musical notations such as eighth notes, sixteenth notes, and rests.

System 1: Piano and violin staves. Dynamics: *cresc:*

System 2: Piano and violin staves. Dynamics: *ff*, *mf*

System 3: Piano and violin staves. Dynamics: *pp*

System 4: Piano and violin staves. Dynamics: *mf*

System 5: Piano and violin staves. Dynamics: *mf*

System 6: Piano and violin staves. Dynamics: *mf*



NO 20. SONG—"THE FROLIC OF A BREEZE"

Written by
P. G. WODEHOUSE &
F. CLIFFORD HARRIS.

Music by
JEROME D. KERN.

Vivace.

VOICE.

PIANO.

f

There once
A
A

was a breeze from ov - er the seas Came
mo - tor raced at a fear - ful pace Be -
steam - ship roll'd in the ri - ver cold And it

The musical score is for a song titled "The Frolic of a Breeze". It is written for voice and piano. The tempo is marked "Vivace." The key signature has one sharp (F#) and the time signature is 2/4. The piano part begins with a forte dynamic (*f*). The score is divided into three systems. The first system shows the piano introduction. The second system shows the voice entry with the lyrics "There once A A". The third system shows the vocal melody with the main lyrics: "was a breeze from over the seas Came mo - tor raced at a fear - ful pace Be - steam - ship roll'd in the ri - ver cold And it". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, often with chords.

trav - el - ling to Lon - don for a lark. _____ And
 - yond the speed per - mit - ted by the law; _____ And
 did - nt seem to know which way to go; _____ It was

as it blew there came in view An
 dogs in rows turn'd up there toes, And
 draw - ing near to bump the pier When

un - em - ploy'd pro - ces - sion in the Park He
 chick - ens got hys - ter - ics by the score But an
 sud - den - ly the breeze be - gan to blow; The

watch'd them march to the Mar - ble Arch, And
 ea - gle eye was there to spy, And a
 ves - sel hee'd a pas - sen - ger reel'd, And

puf - fing un - ex - pect - ed - ly he grinn'd:
 watch had timed the chauff - eur in his course,
 fell in - to the wa - ter on the spot.

"Here's a job," said he, "I seem for
 For be - hind save a tree, stood X twen - ty
 "Hi, yel - led the skip - per, "If you

me," They are want - ing some - one here to raise the
 three, The most en - er - get - ic li - ar in the
 can, He's the on - ly bloom - ing pas - sen - ger we've

wind!" Oh, whee up!
 Force. Oh, whee up!
 got!" Oh, whee up!

10

the wayward wind was blowing, With a vigour that was owing To its gen-er-ous anx-
 the wayward wind was blowing, Like the wind the car was go-ing And po-lice traps had been
 the wayward wind was blowing, And the weather lookd like snowing, And the wa-ter was at

- i - e - ty to please, But the men for-got their manners When it
 placed be-hind the trees, But in court next day the chauffeur Said I
 for - ty two de - grees, But he an-swerd with a shiv-er I feel

blew a-way their ban-ners, And they said a lot of things a-bout the breeze,
 could-n't drive her slow, For, I was blown a-long too quick-ly by the breeze,
 saf-er in the ri-ver, Than a-board a pen-ny steam-er in the breeze,

1. 2.
 Quite a lot of snap-py things a-bout the breeze! breeze!
 Blown at eigh-ty miles an ho-ur by the breeze! breeze!
 On a Coun-ty Council steamer in the breeze! breeze!

NO 21. SONG—"BY GENTLE MEANS."

(BETTY.)

Words and Music by

FREDERIC NORTON.

Spirited but not heavy.

PIANO.



1. You know that in this lit-tle world Are
2. The way to get en-joy-ment is To
3. Now, la-dies, all, in deal-ing with Your
4. If you should chance to take a flat, In



lots of peo-ple who Make far too great a fuss a-bout The
 make the best of things. So don't get eas-i-ly an-noy'd What-
 hus-bands pray take care Don't nag but coax and flat-ter them You'll
 dear old Lon-don Town, Don't cough or sneeze for if you do The



things they have to do With their break - fast
 - ev - er for - tune brings If you miss your
 lead them by a hair. Nev - er broach the
 ceil - ing may fall down. Nev - er bang the

in their hands They rush to catch the train They
 gamp one day You must - not an - gry be, But
 sub - ject of a bill un - til they've dined For
 door be - cause the place won't stand the shock, And

tear thro' work and bolt their lunch Then rush back home a - gain. — By
 care - ful - ly look round and choose The best one you can see. — By
 then they're feel - ing com - fort - ed And gen - erous - ly in - clined. — By
 when you go to bed at night Be sure to stop the clock. — By

rit.
colla voce

REFRAIN.

gen - tle means you'll get your way, You may take the tip as
 gen - tle means you'll get your way, You may take the tip as
 gen - tle means you'll get your way, You may take the tip as
 gen - tle means you'll get your way, You may take the tip as

P

true, Don't drive a nail with a great big hammer, When a
 true, Why should you fret for your old um - brell - la, When a
 true, Don't fill his whis - key with too much so - da, When a
 true, Don't drive a nail with a great big hammer, Or you'll

CHORUS.

lit - tle one will do. By gen - tle means you'll get your way, You may
 bet - ter one will do. By gen - tle means you'll get your way, You may
 lit - tle drop will do. By gen - tle means you'll get your way, You may
 pro - ba - bly fall thro'. By gen - tle means you'll get your way, You may

pp *p*

take the tip as true, Don't drive a nail with a
 take the tip as true, Why should you fret for your
 take the tip as true, Don't fill his whis-key with
 take the tip as true, Don't drive a nail with a

f

great big ham-mer, When a lit-tle one will do.
 old um-brel-la, When a bet-ter one will do.
 too much so-da, When a lit-tle drop will do.
 great big ham-mer, Or you'll pro-ba-bly fall thro'

ppp

mf
 Bassoons.
staccato

NO. 22. SONG.—“LOOKS ARE NO MATTER IF—.”

(BETTY.)

Words and Music by

FREDERIC NORTON.

With emphasis. (*Fairly quick.*)

PIANO.

1. Do you think a girl loves a man From a sense of
 2. Coats and trou - sers, you will a - gree, Were not made for
 3. Then per - haps I ought to say On an - oth - er

du - - ty Or be - cause he's
 he - - roes; Where - as frocks and
 ques - - tion; Can he eat five

built on a plan Of ce - les - tial beau - ty
frills you see All look well on she - roes,
meals a day, With - out in - di - gest - ion?

We are told that love is blind But some - times it
So per - haps it's just as well He should have some
If he has to pep - nize All his dai - ly

squints too So you'd bet - ter bear in - mind
mon - ey. You can't have a lune de - miel
di - et, Girls, be - lieve me if your - wise,

My ad - vice and hints too.
If there is no hon - ey.
Oth - er game you'll fly at.

REFRAIN.

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3. What mat - - ter whe - ther brown or
 1. What mat - - ter whe - ther brown or
 2. What mat - - ter whe - ther brown or

blue are his eyes?
 blue are his eyes?
 blue are his eyes?

If he's a Rom - an nose or if it's
 If he's a Rom - an nose or if it's
 If he's a Rom - an nose or if it's

oth - er - wise? I don't care
 oth - er - wise? I don't care
 oth - er - wise? I don't care

if he's tall or short, fat or slight

if he's tall or short, fat or slight

if he's tall or short, fat or slight

Looks are no mat - ter if his liv - ers all

Looks are no mat - ter if his heart's all

Looks are no mat - ter if his bank - book's all

right.
right.

Lightly.

stacc.

§ Last time.

right.

D.S.

Words by
A. E. SIDNEY DAVIS.

Music by
HERMANN E. DAREWSKI, Jun.

Andantino.

PIANO.

pril. a tempo.

Till ready.

A lit - tle boy was cry - ing o'er a flow - er that was dy - ing, A
The lad to manhood growing, as a sol - dier now was go - ing To

ad lib.

hy - a - cinth that droop'd its love - ly head,
fight a - gainst a scorn - ful fo - reign pow'r;

His mo - ther was con - dol - ing, and with
Once more his heart felt break - ing at the

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ten-der words con-sol-ing, "Your pet will come a - gain, my dear" she said, "The
sor-rows of leave-tak-ing, An - oth - er Hy - a - cinth, but not a flow'r. He

bulb will soon be sleeping, but with gen-tle care and keep-ing, Will blos-som out a-fresh for you next
felt her heart was throbbing as she murmur'd midst her sob-bing, "It seems so hard that we must say good-

year, Re - strain your tears from start-ing, it is not a fin-al part-ing, But
bye," And then he re - col - lect-ed, how much he had res-pect-ed That -

on - ly Au re-voir to Cyn - thie dear;" The lit - tle fel-low heard her with sur-
old time phrase to which his thoughts would fly. He said "My sweetheart, let me dry that

- prise, Then mur-mured with a bright look in his eyes:
 tear, 'Tis not Good-bye but Au re-voir, my dear.'

CHORUS.

Au re-voir, — my little hy-a-cinth, — Au re-voir, —

— my Cyn-thie, dear, — Don't lose heart — you know we

on-ly part — To meet a - gain next year: —

cresc.

rit: tempo.

I know that you can trust me

Of you I have no fear And

ev - 'ry day that you're far a - way I'll be think - ing of you

Cyn - thie dear. dear.

1 & 2. 3. 8

D.C.

NO 24. SONG—"BY THE SIDE OF THE ZUYDER ZEE."

Written by
A. J. MILLS.

Composed by
BENNETT SCOTT.

Allegretto.

PIANO

Moderato.

1. By the flow - ing Zuy - der
2. I had such a feel - ing
3. Some day by the dear old

mp colla voce.

Zee so blue, There's a lit - tle Dutch girl I love true,
round my heart, When there came a time we had to part;
Zuy - der Zee, With my lit - tle Gret - chen I shall be;

Of my lit - tle Gret - chen, dear, I'm dream - ing all
 From my lit - tle Gret - chen I was sail - ing a -
 In a co - sy cot far from the big Ci - ty's

day. She's a pic - ture a - ny one would choose,
 - way. As we stood up - on the old Dutch shore,
 whirl. When the stars are peep - ing in the skies,

In her pret - ty frock and wood - en shoes; I've seen o - ther
 In her eyes of blue, big tears I saw; Stand - ing on the
 We will sing the old Dutch lul - la - bies; How I long to

girls, but still my heart is far a - way.
 big ship I could hear the wild waves say.
 sail back to my lit - tle Deitch - er girl!

CHORUS. Tempo di Valse.

By the side of the Zuy - der Zee, Zuy - der Zee, Zuy - der Zee,

p 2nd time *f*

There my Deitcher girl waits for me - on - ly me! — I've seen

diamonds in Am - ster - dam, Am - ster - dam, Am - ster - dam, But there's not a diamond as

bright as those eyes by the Zuy - der Zee! — Zee! —

1. 2.

D.C.

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Sung by Miss Letty Lind
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SONG—"The Bobbies' Beano"	-	-	-	-	-	-	Sung by Mr. FARREN SOUTAR.	"	2	0
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