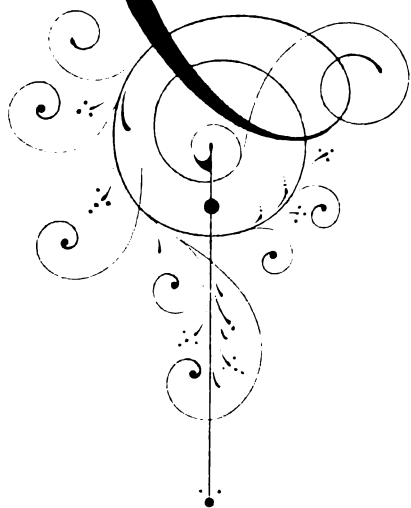


THE BEAUTY PRIZE~



MUSIC BY
JEROME KERN.

CHAPPELL.

WINTER GARDEN THEATRE.

GEORGE GROSSMITH and J. A. E. MALONE present

THE BEAUTY PRIZE

A Musical Comedy

IN THREE ACTS.

BOOK & LYRICS BY

GEORGE GROSSMITH

AND

P. G. WODEHOUSE

MUSIC BY

JEROME KERN

Vocal Score - - Price 8/- net.

CHAPPELL & CO., LTD.,
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The Play produced by Mr. GEORGE GROSSMITH.

THE BEAUTY PRIZE.



CHARACTERS

(In the order in which they appear):

Hon. Dud Wellington ...	...	Mr. PETER HADDON
Meadow Grahame		Miss DOROTHY FIELD
Mrs. Hexal ...		Miss SHIELA COURTENAY
Shinny Fane ...		Miss MARJORIE SPIERS
Gypsy Lorrimore	...	Miss DOROTHY HURST
Poppy Blossom		Miss EILEEN SEYMOUR
Flutey Warboy (<i>Private Secretary to John Brooke</i>)		Mr. GEORGE GROSSMITH
John Brooke		Mr. JACK HOBBS
Manicure Girl		Miss KOOKOO DUNCAN
Shoe Girl		Miss MONICA NOYES
Lingerie Girl		Miss PHYLLIS GARTON
Hairdresser		Miss DOROTHY DEANE
Flower Girl		Miss MIGNON MORENZA
Dressmaker Girl		Miss BERYL MURRAY
Glove Girl		Miss NINETTE CORDAY
Parasol Girl		Miss PHYLLIS SWINBURNE
Hector (<i>Butler</i>)...		Mr. ERNEST GRAHAM
Kitty Wren		Miss VERA LENNOX
Carol Stuart		Miss DOROTHY DICKSON
Lovey Toots (<i>of the Maison Loie</i>) ...		Miss HEATHER THATCHER
Jones (<i>A Journalist</i>)		Mr. CLAUDE HORTON
Mr. Odo Philpotts		Mr. LESLIE HENSON
Quartermaster		Mr. LEIGH ELLIS
James K. Stuart (<i>Carol's Father</i>) ...		Mr. ARTHUR FINN
Pedro	...	Mr. WILLIAM PARNIS
Servant		Mr. FRED WHITLOCK
Marconi Boy		Miss WINIFRED SHOTTER
Steward		Mr. JACK GLYN

SYNOPSIS OF SCENERY.

ACT I.—Scene I.—A Private Supper Room at Carl's Club.

Scene II.—The Drawing Room at Palace House, Kensington.

ACT II.—The Chinese Garden Lounge on board the "Majestania."

ACT III.—The Garden of James K. Stuart's House at Palm Beach, Florida.

Manager : Mr. ALFRED TURNER. Musical Director : Mr. JOHN ANSELL.
Stage Director : Mr. CHARLES A. MAYNARD. Stage Manager : Mr. F. BEESON KING.
Dances and Ensembles by Mr. FRED A. LESLIE.
Scenery by Messrs. JOSEPH & PHIL HARKER.

THE BEAUTY PRIZE.

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THE BEAUTY PRIZE.

1

No 1.

Act I. OPENING NUMBER.

Words by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Andante cantabile.

Piano. *mf*

*Red. **

poco a poco cresc. e string.

(Curtain rises slowly.)

ff allargando

Valse moderato.

ALL (*humming*)

ALL.

rit. e dim.

This system contains the first two staves of music. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'ALL' (Allegretto) and the mood is 'humming'. The piano part begins with a 'rit. e dim.' (ritardando and diminuendo) instruction.

ALL.

rall.

This system contains the third and fourth staves of music. The piano part features a 'rall.' (rallentando) instruction in the middle of the system.

ALL.

a tempo

This system contains the fifth and sixth staves of music. The piano part features an 'a tempo' instruction in the middle of the system.

ALL.

rall.
a tempo

This system contains the seventh and eighth staves of music. The piano part features a 'rall.' instruction followed by an 'a tempo' instruction.

ALL. *Tra la, la, la, la,*
con amore

ALL. *la Tra la, la, la, la, la Tra la, la, la, la,*

ALL. *la, la Tra la, la, la, la, la, la Tra la, la, la, la, la,*
ff allarg.

meno mosso
GIPSY. *Gipsy sits at*
pianoforte.

ALL. *la, la, la When you take the road with me.*
p rubato rall.

Solo.

GIP. There's a road that lies, sha-dow haunt-ed, Hard and rough with stone and briar,

pp delicato

GIP. Fac-ing those who all un-daunt-ed Seek the Land of Heart's De-sire.

rall.

GIP. But tho' long it be and wind-ing, Swept by tem-pests fierce and blind-ing,

altempo

BURTHEN.

GIP. You and I will brave it, and Tra-vel o'er it hand in hand. We will

mf rit.

GIP. take the road to - geth - er, Let - ing come

a tempo

GIP. what may: We shall meet with storm - y weath - er

rit. *a tempo*

GIP. — As we go our way. But, no

rall.

GIP. mat - ter what be - tide us, Safe at last

a tempo

GIP. we'll be _____ For love will go be - side us _____
con amore

GIP. — To guard our steps and guide us _____ When you take the

GIP. road with me _____ For love will go be - side us _____
 Allegro.
 ALL.
ff

ALL. GIPSY.
 — To guard our steps and guide us When you take the road with
p rubato

Tempo di Marcia.

GIP. *me.* *ALL.* Tra la, la, la

mp

ALL. Tra la, la, la Tra la, la, la Tra la, la, la,

ALL. la Tra la la la la la la, Tra la la

8

ALL. la la la la la la, Tra la la, Tra la la la la, Tra la la la la,

8

ALL. *Tra la la la la la, Tra la la, Tra la la la la la, Tra la la,*

ALL. *Tra la la la la la, Tra la la, Tra la la la la, Tra la la la la,*

ALL. *Tra la la la la la, For love be - side us _____ will go to*

riten.

riten. f

tornando in tempo

ALL. *guide us _____ When you take the road with me. _____*

L.H. *Fine.*

Cue — "Waiter, bring the telephone!"

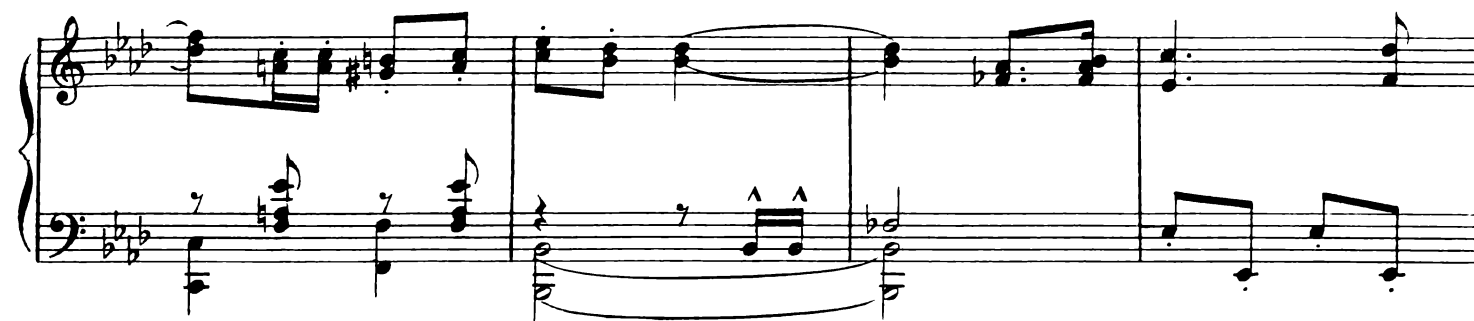
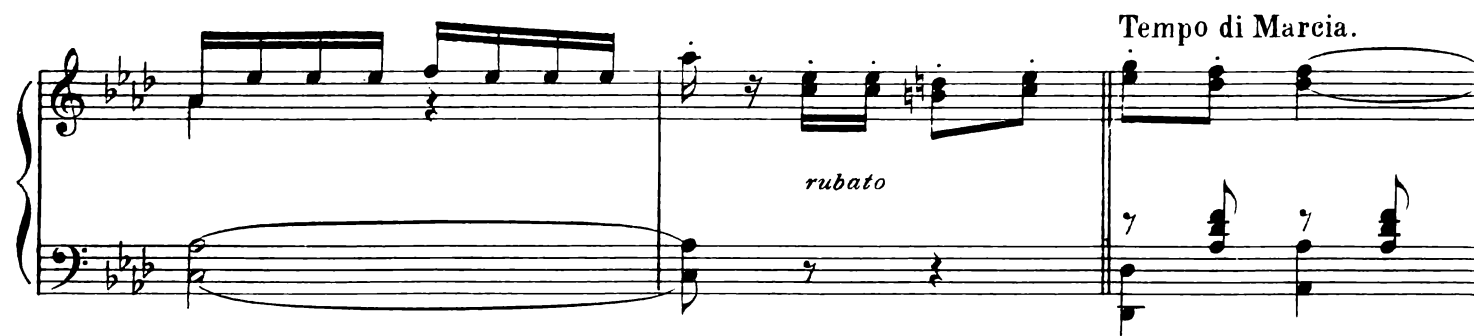
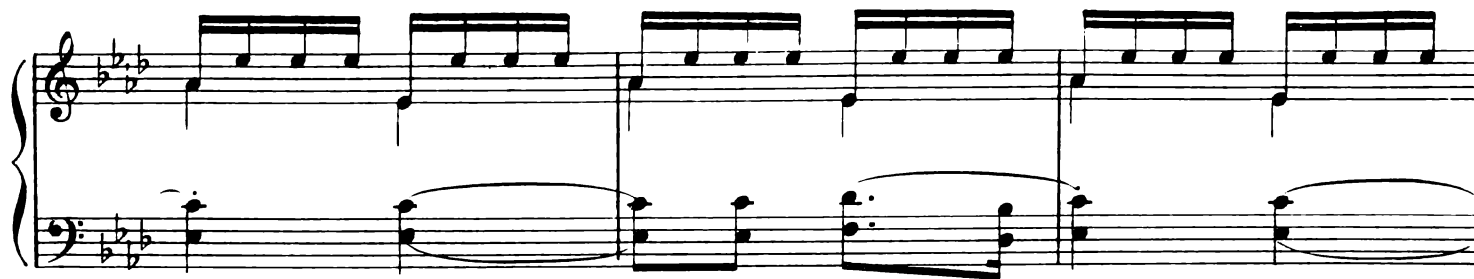
No. 2.

MELODRAMA.

Andante moderato.

Piano.

*simile**pp**simile**pp*



No. 3.

SCENE II.

OPENING CHORUS.

Words by
GEORGE GROSSMITH & P.G.WODEHOUSE.

Piano. *Valse moderato.*

mf *sempre poco a poco cresc.*

(CURTAIN.)

f *dim.* *mf*

MAIDS.

Blithely. *p*

Now we are near-ly through, I nev-er thought did you,

MDS.

Such pre-par-a - tions Could be ef-fect - ed Just in an hour or two?

FOOTMEN
a little louder

Yes, it has been a strain, And we must make it plain

FTMn

Our res-ig-na-tions May be ex-pect-ed If it oc-curs a-gain.

MAIDS.
Oh,
FOOTMEN.
Oh,

p

MDS.

dear! We're bu-sy!

dear! Go a-way! We're bu-sy!

pp

FOOTMEN.

Still af-ter all, well there! Mind you, we've done a rare

mf

FTMn Lot to-wards mak-ing This lit-tle wed-ding Quite a "re-church" af-fair.

ALL. (*with still greater gusto.*)

Yes, though we're well a-ware We've had a lot to bear;

f

ALL. There's no mis-tak-ing, This un-der-tak-ing Will be a smart af-fair.

MIDINETTES.

And here are

And here are

f

mf

MID.

some ————— More things just come. ————— Where shall we

some ————— More things just come. ————— Where shall we

MID.

please, De - pos - it these? —————

please, De - pos - it these? —————

ALL. *Still louder.*

Just put 'em o - ver there, Just put 'em o - ver there.

ff

ALL.

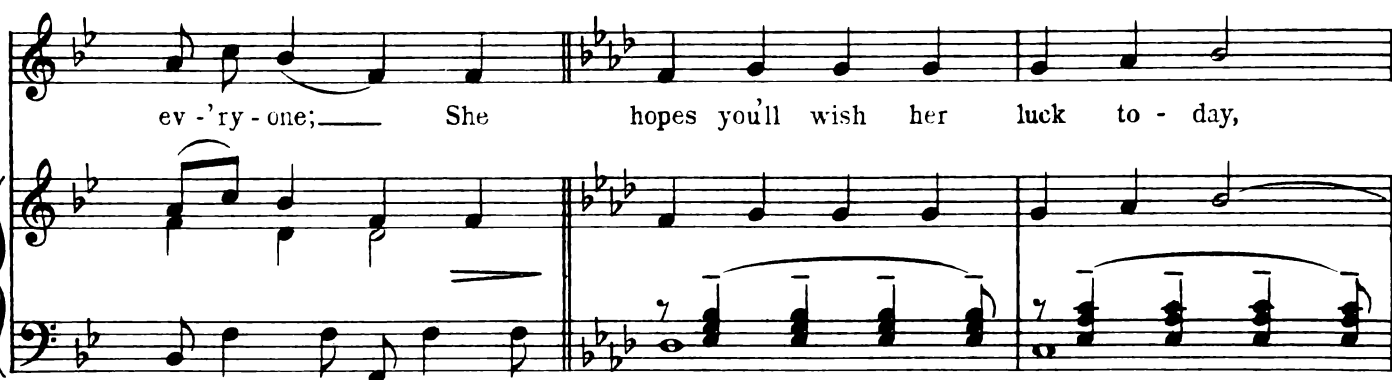
KITTY.

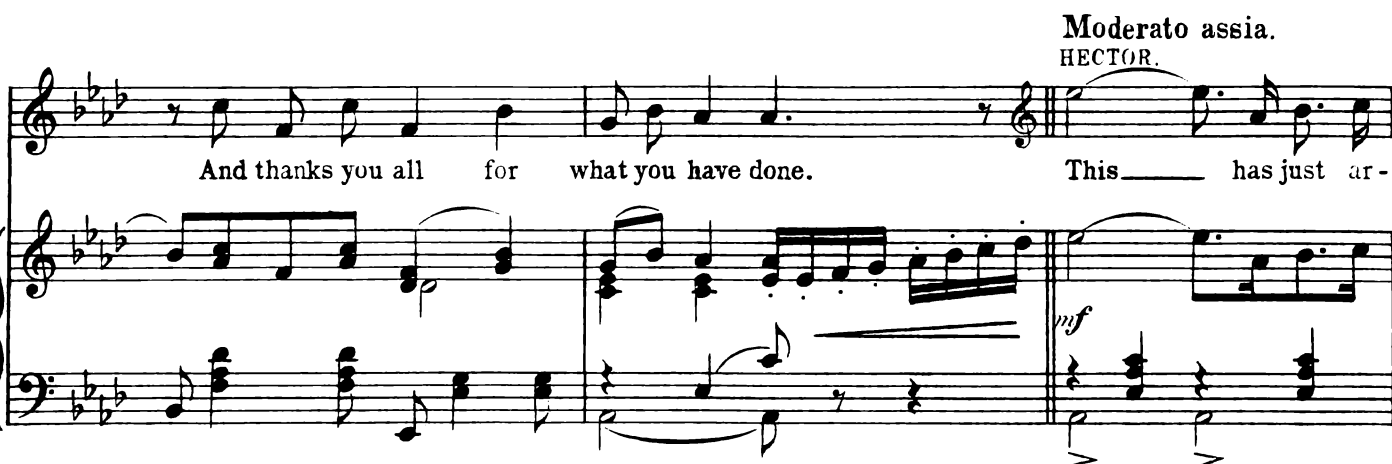
There's no mis-tak - ing This un-der-tak - ing Will be a smart af - fair. Miss

mf

Allegro moderato.

KIT.  *Allegro moderato.*
Ca - rol asks me to con - vey Her gra - ti - tude to

KIT. 
ev - 'ry - one; — She hopes you'll wish her luck to - day,

KIT.  *Moderato assia.*
And thanks you all for what you have done. This — has just ar -

HEC. 
- rived, miss, It — ap - pears to be A sil - ver plat - ed

HEC.

cream jug For af-ter - noon tea; I beg to state — The

Allegro moderato.

KITTY.

HEC.

sev - en - teenth to date! The sky is gay And gleam-ing

mf cantabile

KIT.

o - ver - head. Look where you may There's not a cloud in sight, —

KIT.

Which must be - tide Good for - tune; for it's said

KIT. *Vivace.*
That hap - py is the bride On whom the sun shines bright.

CHO. The sky is
The sky is

CHO. gay And gleam - ing o - ver - head. Look where you may There's
gay And gleam - ing o - ver - head. Look where you may There's

CHO. not a cloud in sight, — Which must be -
not a cloud a cloud in sight, be -

CHO. -tide Good for - tune; for it's said That hap - py is the bride On

-tide Good for - tune; for it's said That hap - py is the bride On

KIT. KITTY.
shines bright.

CHO. whom the sun

FOOTMEN.
whom the sun If you're re-quir - ing me Down at the Church I'll

Moderato religioso.

be, Watch-ing with unc-tion this lit-tle func-tion up in the gall - er -

Con anima.
KITTY.

KIT.

ree. And may she go up - on her way As free from sha - dows as the

Tutti.

KIT.

day. And may she go up - on her way From sha - dows free to - day.

And may she go up - on her way From sha - dows free to - day.

pp

subito

CHO.

Just put 'em ov - er there! Just put 'em ov - er there!

May she go up - on her way As

CHO. There's no mis-tak - ing this un-der-tak - ing Will be a smart af - fair
free from sha - dows as the day.

CHO. Just put 'em ov - er there! Just put 'em ov - er there!
May she go up - on her way As

CHO. There's no mis-tak - ing this un-der-tak - ing Will be a smart af - fair
free from sha - dows as the day.

Nº 4

ENTRANCE SCENE.- (Carol and Kitty) and Midinettes.

Words by
GEORGE CROSSMITH & P. G. WODEHOUSE.

Allegretto.

Kitty. *p* KITTY.

What love - lier things a

Piano. *mf* *p*

KIT.

bride could a - dorn Up - on her hap - py wed - ding morn? Now here is

KIT. *MIDINETTES.*

one The fai - ries might have spun. What

MID. love-lier things a bride could a - dorn Up - on her hap - py wed - ding morn? Oh,

MID. just look there! Could an - y - thing be more rare? Oh, KITTY.

MIDINETTES. KIT. look! Just see this won - der - ful blue! And this one here of la - ven - der, too! And

poco rall.

MID. KITTY. lots of oth - ers be - side. To deck the hap - py bride.

molto rit. *tornando in tempo*

ALL. *p a tempo* unison

Oh, hap - py bride, We are sure you ought to be sa - tis - fied. What

pp a tempo

more could heart de - sire? For the sun shines

bright, and sky is blue, And Prince Charm-ing waits at the church for you. What

more— could a bride re - quire?

molto rit. *a tempo*

Maestoso.

mf *ff*

p L.H.
rit.

Moderato assai.

And. *

Tempo di Polonaise (grazioso)

CAROL.

Hon - ey-moon Isle Where lov - ers stray, Hon - ey-moon Isle Lies far a - way,

CAR.

Ma - ny a mile O'er o - ceans un - chart - ed. On - ly to some It's grant - ed

CAR.

Ev - er to come there and dwell in that dear, en - chant - ed land.

Dialogue.

pp a tempo

rit. molto *dim.*

Nº 5.

MELODRAMA & SONG:-(Carol with Kitty.)

"HONEYMOON ISLE."

Words by
P. G. WODEHOUSE.

Andante con moto.

Piano

(p through dialogue.)

The musical score is written for piano and consists of four systems of music. The first system begins with the tempo marking 'Andante con moto.' and a dynamic marking '(p through dialogue.)'. The second system features a 'dolcissimo' marking and a 'pp' (pianissimo) marking. The third system has a 'pp' marking. The fourth system also has a 'pp' marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Tempo di Gavotte.

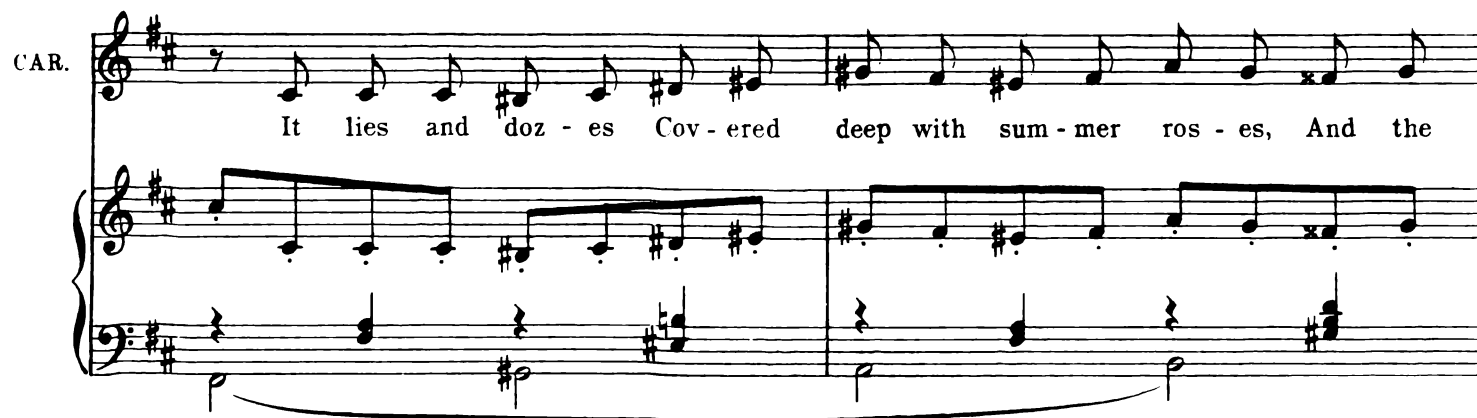
CAROL.

CAR. 

Some-where, I know it- I was

CAR. 

told so by a po - et-There's an is - land in a ma - gic sil - ver sea.

CAR. 

It lies and doz - es Cov - ered deep with sum - mer ros - es, And the

CAR. 

o - range blos - som blooms on ev - 'ry tree.

Cantabile sostenuto.

CAR. *p*

There, 'neath a sky that's al - ways blue, Cou - ples walk

CAR.

two by two; Or in some cool and qui - et glade Sit

CAR.

whisp - 'ring in the shade, While the birds

CAR. *rall.*

up a - bove Mur - mur their songs of love.

BURTHEN.

Polonaise. (*grazioso*)

CAR. *p*

Hon - ey-moon Isle Where lov - ers stray, Hon - ey-moon Isle Lies far a - way,

CAR. *cresc. e string.*

Ma - ny a mile O'er o-ceans un - chart - ed. On - ly to some It's grant - ed

cresc. e string.

CAR.

Ev - er to come there and Dwell in that dear, en - chant - ed

CAR.

land. But, if you try, And if you're stout - heart - ed,

CAR. Love by and by may pi-lot you through; And you may hope some day to

CAR. *rit. molto* Find at last your way to Hon - ey-moon Isle where dreams come true.

KIT. **GAVOTTE.** **KITTY.** Few peo - ple know it- On the

KIT. maps they nev - er show it- It's a place which no ex-plor - er ev - er scanned.

KIT. It's barred to steam-ers, And is on - ly found by dream-ers, For to

KIT. get there you must pass through Fai - ry - land. Far, far be-yond the

CAROL. Cantabile sostenuto.

CAR. rain - bow's end, On and on you must wend,

CAR. And on - ly those may find it who Set out by two and two.

CAR. *rall.*
If a - lone you set sail, Al - ways your quest must fail.

rall.

BURTHEN.
mf Polonaise (grazioso)

CAR. Hon - ey-moon Isle Where lov - ers stray, Hon - ey-moon Isle Lies far a - way,
KIT. Where true lov - ers stray Lies far a -

mf

CAR. Ma - ny a mile Oer o - ceans un - chart - ed. On - ly to some It's grant - ed
KIT. - way a - cross a sea un - chart - ed.

cresc. e string.

cresc. e string.

CAR. Ev - er to come there and Dwell in that dear, en - chant - ed land.
KIT. If you would go and dwell

CAR. But, if you try, And if you're stout - heart - ed,

KIT. there.

CAR. Love by and by May pi - lot you through; And you may hope some day to

KIT. Yes, love will steer you through

CAR. *rit. molto* Find at last your way to Hon - ey - moon Isle, where dreams come

KIT. to Ho - ney - moon Isle where dreams come

L.H. *rit. molto.* *dim.*

DANCE.

CAR. true.

KIT.

Tempo di Fox-trot.

mf molto delicato (snappy)

poco a poco cresc.

p

cresc al Fine.

Fine.

Nº 6.

MELOS.

Entrance of Lovey.

Moderato.

Piano. *mf* *poco rall.*

Misterioso.

accél. *rit.*

a tempo

rall.

First system of a musical score in G-flat major (three flats). The tempo is marked *a tempo*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment.

Second system of the musical score. The tempo remains *a tempo*, but the instruction *senza accel.* (without acceleration) is present. The right hand contains a complex, rapid passage of chords and intervals, while the left hand continues with a rhythmic accompaniment.

Third system of the musical score. The right hand has a melodic line with some slurs, and the left hand continues its accompaniment. The tempo is still *a tempo*.

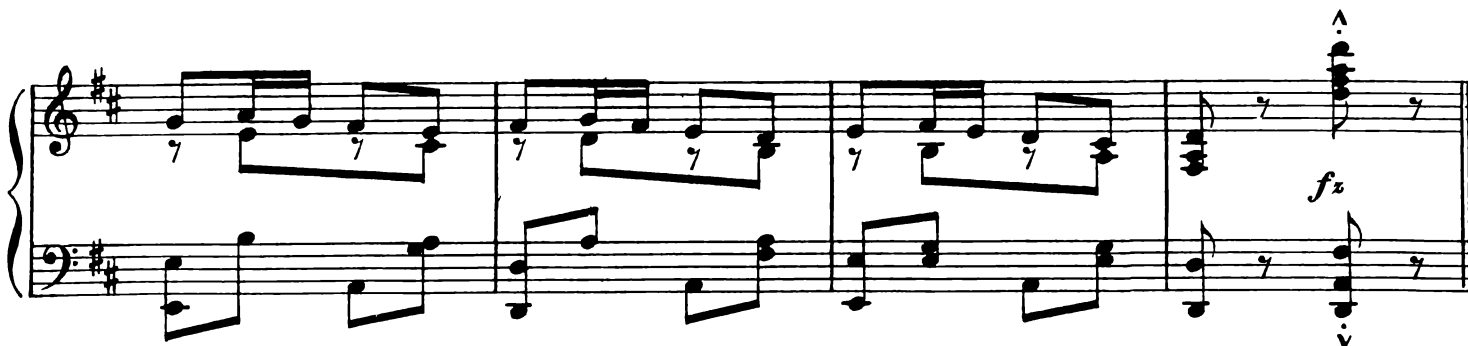
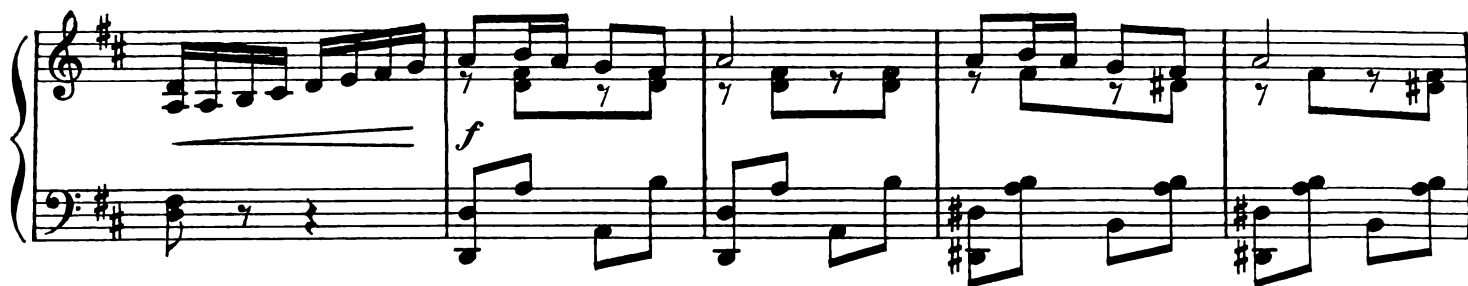
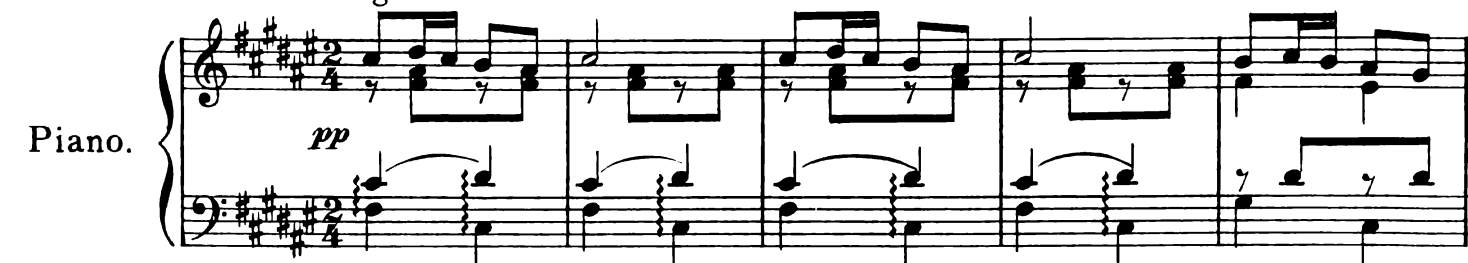
Fourth system of the musical score. The right hand features a melodic line with slurs, and the left hand has a more active accompaniment with some grace notes. The tempo is still *a tempo*.

Fifth system of the musical score. The tempo is still *a tempo*. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The instruction *dim.* (diminuendo) is present, followed by a *p* (piano) dynamic marking.

Nº 7.MELOS.
Entrance of Odo.

Allegro vivace.

Piano.

pp

Nº 8.

DUET.— (Carol and Odo.)

"I'M A PRIZE."

Words by
P. G. WODEHOUSE.

Andante moderato. *Not too fast.*
p

Voices. 1. (ODO) I
2. (CAROL) You

Piano. *rall.*
p

note with sur - prise Not un - mixed with cha - grin, You
may have this string Of great gifts as you boast, But

a tempo

don't re - al - ise Just how luck - y you've been. I will
love is the thing That a girl yearns for most. (ODO) That's pre -

there - fore at - tempt to make you see
- cise - ly where I come out so strong;

What you have drawn in me. I'm a
Luck - y I came a - long! (CAR.) You're a

BURTHEN.

prize! I'm a prize that is sim - ply u - nique. I can
prize, (ODO.) I'm a prize, (CAR.) That is sim - ply u - nique. (ODO.) Since a

toot on the flute, play ping - pong and be - zique. I can
lad I have had quite a name as a sheik, (CAR.) Would you

help you choose a frock or a hat: I can
clasp me tight and swear to be true? (odo) I may

legato

shine your shoes and the val - et the cat; I'm so
say that's quite the best thing I do. (CAR.) I love

legato

brave, if you gave but one cry of a - larm I would
thrills! (odo) You'd get chills! (CAR.) I want shiv - ers and shocks. (odo) I'm no

fight like a knight to pro - tect you from harm, You will
slow Ro - me - o when I pull up my socks. You'll a -

snap such a chap up at once if you're wise, For no
-gree you can see with - out an - y dis - guise That no

girl ev - er won such a prize. I'm a
girl ev - er won such a prize. You're a

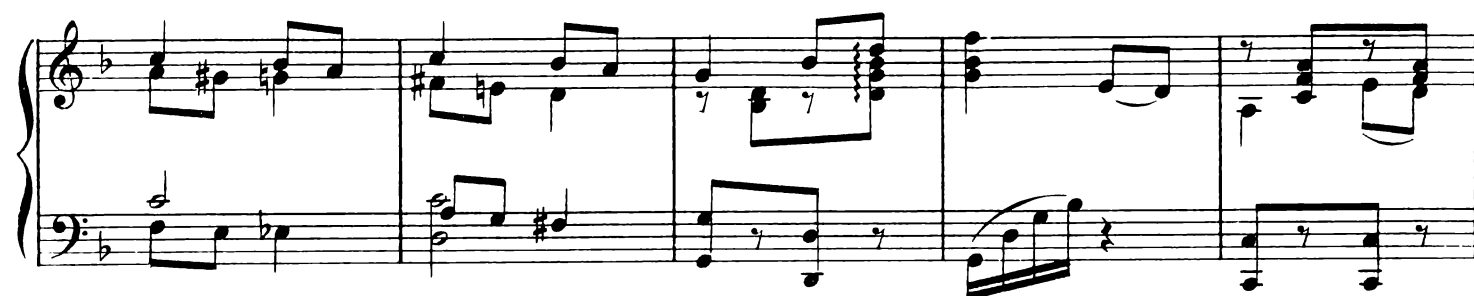
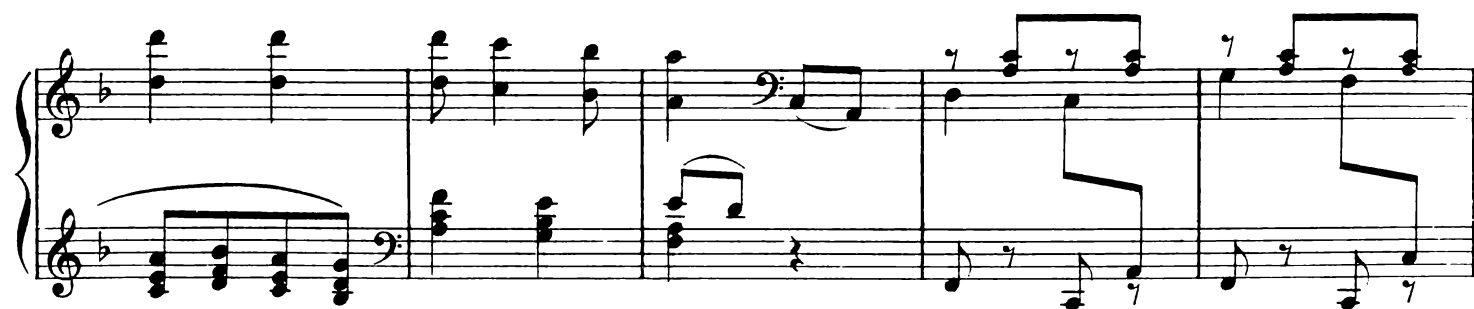
prize. prize.

mf

D.C.

DANCE.

p-f



No. 9.

SONG—(Flutey).

"IT'S A LONG, LONG DAY."

Words by
GEORGE GROSSMITH & P. G. WODEHOUSE.

Flutey. *Moderato.*

Piano. *p*

FLU.

1. Though up to the pres - ent I've found life quite pleas - ant,
2. When I see my neigh - bours Start-ing on their la - bours

pp

FLU.

I'm a vic - tim of the stran - gest mal - a - dy.
Sym - pa - thy and pi - ty make my eyes grow dim.

FLU.

No one health - i - er or fit - ter As a gen - 'ral rule could be;
Just to watch them turns me diz - zy And my head be - gins to swim,

FLU.

Yet I get all in a twit - ter If you men - tion work to me. I
Till I ring for some - thing fiz - zy, To re - store my shat - tered vim. I

FLU.

shrink, I shy, I reel, I sway; I
moan, I sigh, my hair turns grey; I

FLU.

don't know why - it seems to spoil my day. It's
 don't know why - it sim - ply spoils my day. My

BURTHEN.

FLU.

strange — I sleep quite well and my ap - pe - tite's — all right at
 case — is one that doc-tors have probed in vain, — but can't ex -

FLU.

night; I'll range — thro' ev - 'ry drink that is on — the
 - plain. No trace — of an - y mi - crobe in me — they

FLU.

list _____ if you in - sist. Though I dine and sup, I
find _____ of an - y kind. Though at night I'm so bright and I

FLU.

dance and I shim-my late, Work in the day - time I can't as - sim - i - late.
join in things chat-ti - ly, When I wake up I need Sal Vo - lat - i - le.

FLU.

When I get up ev-'ry morn-ing, I say- It's a long, long day.
Though it be the love - liest morn-ing in May,- It seems a long, long day.

%

D.C.

Nº 10.

CONCERTED NUMBER.

"JOY BELLS."

Words by
P. G. WODEHOUSE.

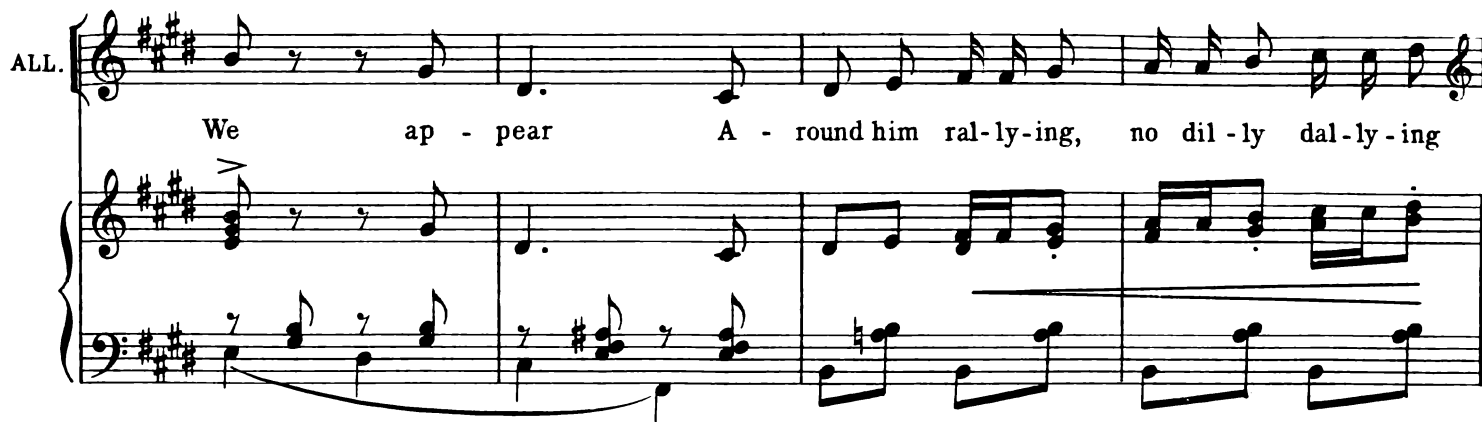
Allegro brillante.

Piano.

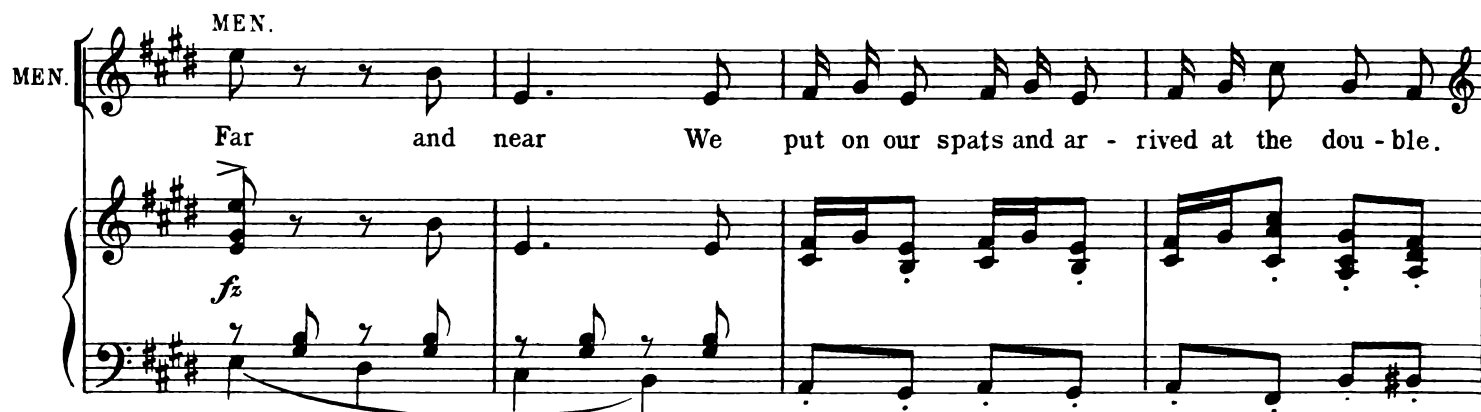
ALL. *ALL.*

Cheer! We're here! When - ev - er it's clear that a pal is in trou-ble

fz

ALL. 

We ap - pear A - round him ral-ly-ing, no dil - ly dal - ly - ing

MEN. 

Far and near We put on our spats and ar - rived at the dou - ble.

GIRLS. 

John, we knew would need a friend or two.

MEN. 

Poor old crock He's jump-ing off the dock!

GIRLS.

GIR. Still, of course, ——— though time may bring re - morse, ——— We're per - fect -

GIR. - ly a - ware ——— It's quite their own af - fair. ———

GIR. We can do ——— no more than see them through ——— And heave a

MEN. Molto stentato.

GIR. part-ing shoe. ——— The job be - fore us is to sing in cho - rus.

GIR. Joy Bells! Joy

TEN. We are the fel - lows to Do all there is to do; No need to make a fuss,

BASS. We are the fel - lows to Do all there is to do; No need to make a fuss,

GIR. Bells! Sing it hap - pi - ly, Sing it snap - pi - ly;

TEN. Just leave it all to us. Sing it hap - pi - ly, Sing it snap - pi - ly;

BASS. Just leave it all to us. Sing it hap - pi - ly, Sing it snap - pi - ly;

GIR. Not the sort of thing you want to whis - per. Joy

TEN. Not the sort of thing you want to whis - per. For in ef - fi - cien - cy

BASS. Not the sort of thing you want to whis - per. For in ef - fi - cien - cy

GIR. Bells! Joy Bells!

TEN. We yield to no - bo - dy; We'll see to ev - 'ry - thing Take care he's got — the ring.

BASS We yield to no - bo - dy; We'll see to ev - 'ry - thing Take care he's got — the ring.

GIR. Get some go in it, Put some flow in it, All you know in it,

TEN. Get some go in it, Put some flow in it, All you know in it,

BASS Get some go in it, Put some flow in it, All you know in it,

GIR. Make it cris - per! Joy Bells!

TEN. Make it cris - per! If there are one — or two Tri - fles that wor - ry you,

BASS Make it cris - per! If there are one — or two Tri - fles that wor - ry you,

GIR. Joy Bells!

TEN. Smooth out the fur - rowed brow, We'll fix 'em here — right now.

BASS. Smooth out the fur - rowed brow, We'll fix 'em here — right now.

GIR. Put some grip in it! Shove some zip in it! Wow!

TEN. Put some grip in it! Shove some zip in it! Ask us and we'll — show you

BASS. Put some grip in it! Shove some zip in it! Ask us and we'll — show you

GIR. Wow!

TEN. how. Ask us and we'll — show you how.

BASS. how. Ask us and we'll — show you how.

Nº 11.

FINALE- ACT I.

Words by
GEORGE GROSSMITH & P. G. WODEHOUSE.

Festivamente ma non troppo allegro.

Footmen. *p*

If you're re-quir - ing me Down at the church I'll be

Hp. *p*

Bells

Piano. *p*

FTmn

Watch - ing with unc - tion this lit - tle func - tion Up in the gal - le -

Allegretto.

FTmn

Bells -ree.

First system of musical notation, measures 1-4. The music is in B-flat major (two flats) and 4/4 time. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. A first ending bracket with a repeat sign spans measures 1 through 3.

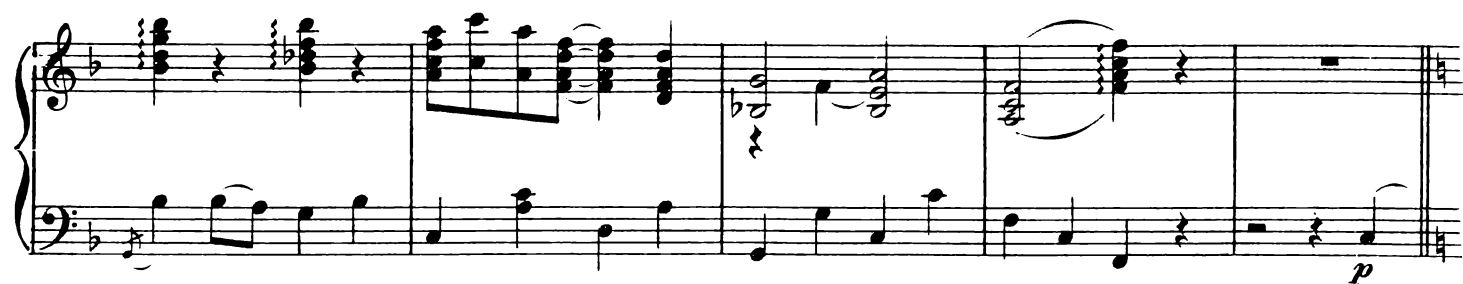
Andante sostenuto.

Second system of musical notation, measures 5-8. The tempo is marked *Andante sostenuto*. The right hand begins with a *pp* (Dialogue) dynamic marking. The music features a series of chords and melodic lines in both hands, with a first ending bracket spanning measures 5 through 7.

Third system of musical notation, measures 9-12. The music continues with a first ending bracket spanning measures 9 through 11. The right hand has a melodic line with some chromaticism, while the left hand provides harmonic support with chords and moving lines.

Fourth system of musical notation, measures 13-16. The music continues with a first ending bracket spanning measures 13 through 15. The right hand features a series of chords, and the left hand has a melodic line with some chromaticism.

Fifth system of musical notation, measures 17-20. The music concludes with a first ending bracket spanning measures 17 through 19. The right hand has a melodic line with some chromaticism, and the left hand provides harmonic support with chords and moving lines.



Larghetto.



MELOS.
POLONAISE. Grazioso.

Cue: "Odo from henceforth." ODO.

Violin.

I'm a

rall.

rall.

Allegretto.

ODO. prize! ALL. He's a prize! ODO. Set mis - giv - ings at rest, We will coo, I and you, like two

ODO. birds in a nest. ALL. Yes, the Dun - mow Flitch you'll win, we a - gree, ODO. Though you

ODO. may be rich that won't wor - ry me! I'm a prize! ALL. He's a prize! ODO. I'm too

ODO. good to be true: You will find Fate was kind when it brought me to

ODO.

you.

MELOS.

lunga pausa
pp

lunga pausa

Cue: "That comic woman from the hat shop."

Moderato brightly.

pp

p *ra.l.*

Valse lento.

JOHN.

p

We will take the road to - geth - er

p

JOHN. CAROL.

Let - ting come what may; We shall

CAR.

meet with stor - my weath - er As we go

CAR. CHORUS.

our way. And no mat - ter what be - tide them

CHO. *con amore*

safe at last they'll be: For love will go be -

con amore

CHO. - side us _____ and guard our steps and guide us _____ When you take the

CHO. road with me _____ For love will go be - side us _____ and guard our steps and

JOHN & CAROL. *rall. e dim.* Tempo di Fox-Trot.

CHO. guide us _____ When you take the road with me!

GLS. Joy

TEN. We are the fel - lows to

BASS. We are the fel - lows to

rall. e dim.

GLS. Bells! Joy

TEN. Do all there is to do; No need to make a fuss,

BASS. Do all there is to do; No need to make a fuss,

GLS. Bells! Sing it hap - pi - ly, Sing it snap - pi - ly;

TEN. Just leave it all to us. Sing it hap - pi - ly, Sing it snap - pi - ly;

BASS. Just leave it all to us. Sing it hap - pi - ly, Sing it snap - pi - ly;

GLS. Not the sort of thing you want to whis - per. Joy

TEN. Not the sort of thing you want to whis - per. For in ef - fi - cien - cy

BASS. Not the sort of thing you want to whis - per. For in ef - fi - cien - cy

GLS. Bells! Joy Bells!

TEN. We yield to no - bo - dy; We'll see to ev - 'ry-thing, Take care he's got the ring.

BASS. We yield to no - bo - dy; We'll see to ev - 'ry-thing, Take care he's got the ring.

GLS. Get some go in it, Put some flow in it, All you know in it,

TEN. Get some go in it, Put some flow in it, All you know in it,

BASS. Get some go in it, Put some flow in it, All you know in it,

GLS. Make it cris - per! Joy Bells!

TEN. Make it cris - per! If there are one or two Tri-fles that wor - ry you,

BASS. Make it cris - per! If there are one or two Tri-fles that wor - ry you,

GLS. Joy Bells!

TEN. Smooth out the fur - rowed brow, We'll fix 'em up right now.

BASS. Smooth out the fur - rowed brow, We'll fix 'em up right now.

GLS. Put some grip in it! Shove some zip in it! Wow! *Vivace.*

TEN. Put some grip in it! Shove some zip in it! Wow! *Vivace.*

BASS. Put some grip in it! Shove some zip in it! Wow! *Vivace.*

cresc. *ff*

poco rit. *ff molto rit.* *a tempo*

END OF ACT 1.

Act II.

Nº 12.

OPENING CHORUS.

Words by
P. G. WODEHOUSE.

Allegro con moto.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro con moto.' and the dynamics are marked 'f' (forte). The piano part features a series of chords and arpeggios in the right hand, while the left hand plays a steady bass line. The second system continues the piano accompaniment with similar chordal textures. The third system shows a change in the bass line, with the left hand playing a more active role. The fourth system features a more complex texture with the right hand playing a series of chords and the left hand providing a steady bass line. The fifth system concludes the piece with a final chord and a tempo marking of 'rall. poco' (rallentando poco).

a poco

Quasi pomposo.

f

sfcz

mf

Allegro con brio.

(Curtain rises quickly.)

MEN.

By to - mor-row af - ter - noon they say we'll be on shore. — Oh, dear! I

GLS.

wish you'd run a - long, — You've gone and made me miss a pong.

MEN.

Makes one rath - er blue to think there's on - ly one day more. — Oh, will you

GLS. 

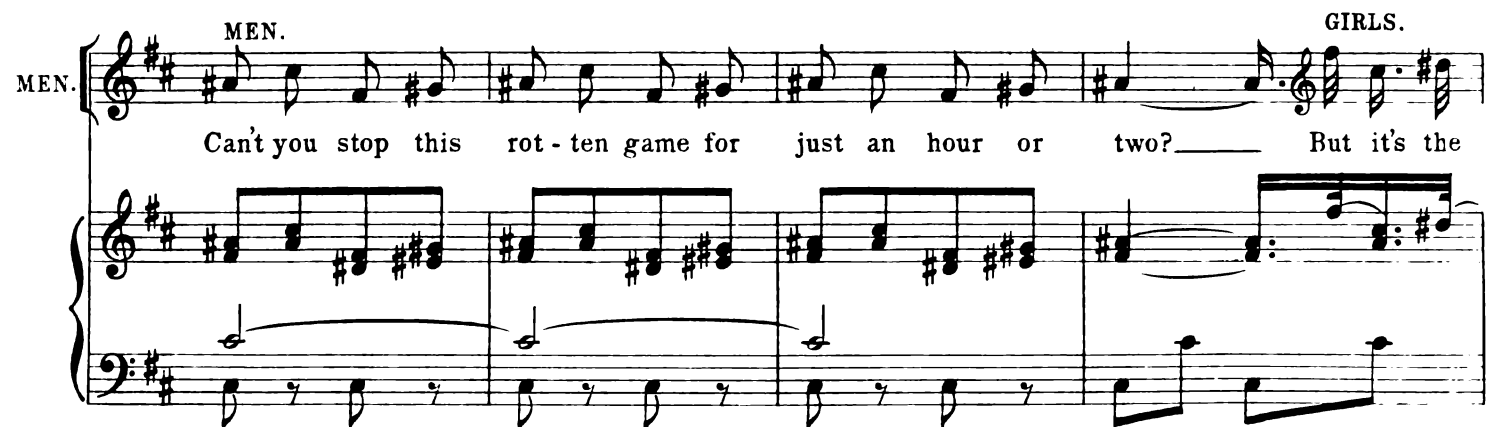
please keep qui - et! Now, — You've made me ov - er - look a chow.

MEN. 

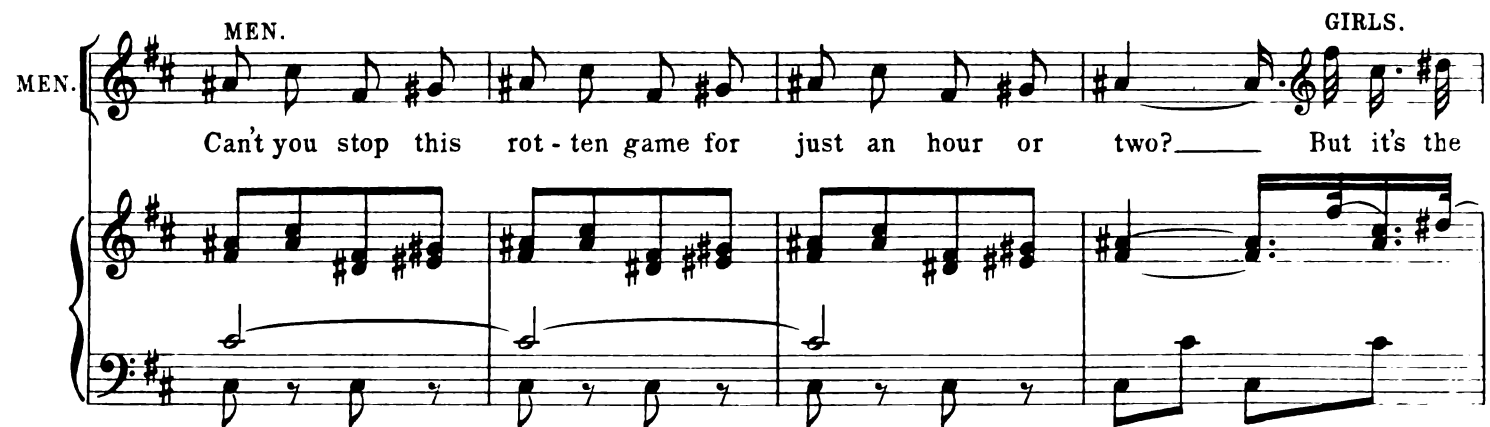
When we've part - ed Bro - ken-heart - ed We shall lose — our rea - son!

GLS. 

Cir - cle sev - en, Hand from Heav - en! That's my first — this sea - son.

MEN. 

Can't you stop this rot - ten game for just an hour or two? — But it's the

GIRLS. 

GLS. MEN.

on - ly thing on earth we want to do. Have you got noth - ing else to

Tempo originale. GIRLS.

do! Pong, chow!

GLS.

Pong, chow! Pong all day

GLS. MEN.

long! Yes!

MEN. *ALL. Quasi Recit.*

You've all got it now-a - days _____ That Mah-Jongg craze. While there's one tile that's

mf

A tempo allegro moderato. GIRLS.

left to pong You'll find us play-ing this game of Mah - Jongg. Though you may

p

GLS.

trav-el for all — you are worth, _____ Though you may roam to the ends — of the

GLS.

earth, _____ You'll find you nev-er are a - ble for long _____ To get a -

GLS. MEN.

- way from the game_ of Mah - Jongg_ Yes, there is

8

MEN.

no - bod - y now_ Who is - 'nt bel - low - ing "chow" Or yell - ing

MEN.

"pong" From Pon - ders End to Pe - ru, From Yo - ko -

8

MEN.

-ham-a to Kew, It's all Mah - Jongg_ Though you may

8

MEN. tra-vel for all— you are worth,——— Though you may roam to the ends— of the

MEN. earth,——— You'll find you nev-er are a - ble for long——— To get a -

MEN. —way from this game— of Mah - Jongg.——— At all Swiss

BAMBOO GIRL.

Bam. GIRL. moun-tain re - sorts— They've giv - en up win - ter sports;- They sit in -

Bam. GIRL.

-doors all day long- And play Mah - Jongg. They think a Mat - ter-horn climb_ Is just a

Bam. GIRL.

MEN.

sheer waste of time; The ho - tel lob - by they throng And play Mah - Jongg. Yes, there is

MEN.

no - bo - dy now_ Who is - n't bel - low - ing "chow" Or yel - ling "pong!"

BAMBOO GIRL.

MEN.

From Wal-ham Green to Bra - zil, From Co - to - pa - xi to Rhy1, It's all Mah-

Bam. GIRL.

ALL.

-Jongg. 8

Though you may tra-vel for all_ you are

ALL.

worth_ Though you may roam to the ends of the earth, _ You'll find you

ALL.

nev-er are a - ble for long_ To get a - way from this game_ of Mah -

CIRCLE GIRL.

ALL.

-Jongg. They say that

Cir. GIRL.

bull-fights in Spain Are ve - ry much on the wane; They think they're luck-y, I hear, If they get

Cir. GIRL.

two in a year; For all the tor - e - a - dors now be - long ——— To spec-ial

MEN.

Cir. GIRL.

clubs where they play at Mah - Jongg. ——— Yes, there is no - bo - dy now_ Who is - n't

MEN.

CIRCLE GIRL.

bel - low-ing "chow" Or yel - ling "pong"; From Gold-ers

Cir. GIRL.

Green to Ran - goon, From Pot - ters Bar to Kow - loom, - It's all Mah - Jongg.

ALL.

Cir. GIRL.

Though you may trav - el for all - you are worth, - - - - - Though you may

ALL.

roam to the ends - of the earth, - - - - - You'll find you nev - er are a - ble for

ALL.

CHARACTER GIRL.

long - - - - - to get a - way from this game of Mah - Jongg. - - - - - There's no more

Char.
GIRL.

danc - ing — And ten - der glanc - ing, — There's no more moon - light bill - and -

Char.
GIRL.

-coo - ing. — And in the gloam - ing, — In - stead of roam - ing — You'll find us

Char.
GIRL.

circ - ling and bam - boo - ing. — We nev - er wan - der in the

Char.
GIRL.

shy light — Of an - y scent - ed sum - mer twi - light; — We're bu - sy pong - ing And

Char. GIRL. MEN.

gong - ing, Dis - card - ing and mah - jongg - ing. — For there is

MEN.

no - bo - dy now — Who is - n't bel - low - ing "chow?" Or yel - ling

Char: GIRL: MEN.

"pong?" 8 From Dru-ry Lane to Pe - ru, — From Penge to

Char. GIRL. GIRLS. CHORUS OF MEN.

Kal - a - ma - zoo. — It's all Mah - Jongg. — Though you may Mah -

GLS. roam to the ends_ of the earth, You'll find you nev - er are a - ble for

MEN. - Jongg, Mah - Jongg Life's just one long Mah -

GLS. long To get a - way from this game_ of Mah - Jongg.

MEN. - Jongg To get a - way from this game_ of Mah - Jongg. Mah-Jongg! Mah -

MEN. - Jongg! Life's just one_ long Mah - Jongg! GIRLS. While there's one tile that's

GLS. left to pong, ALL. You'll find us play-ing this game_ of Mah - Jongg.

Nº 13.

DUET.—(Carol and Flutey).

"YOU CAN'T MAKE LOVE BY WIRELESS."

Words by
GEORGE GROSSMITH & P. G. WODEHOUSE.

Molto moderato. *a tempo*

Voice.

FLU. Charles Au - gus - tus Chay - tor,
FLU. Mark the hor - rid se - quel,

Piano.

p *rall.*

Wire - less op - er - at - or, Loved the fair Gol - den hair - 'd Bes - sie Ma - gee.
It is hard to e - qual; CAR. Fate with grim Tra - gic whim Up - set his dream.

She lived in Dar - ghee - ling Av - en - ue, West Eal - ing;
FLU. For that maid - en fick - le Wed a man from Crick - le -

He was al-ways out at sea.
- wood who kept a laun - dry (Steam).

CAR. Such was his de - vo - tion That when on the o - cean, Ev - ry day He'd re - lay
CAR. Charles,poorman,thus jilt - ed, Na - tur - al - ly wilt - ed; Soured he grew, Gloom-y too,

Greet-ings to Bess. FLU. But I'm told that some - times There a - las would come times
Quite lost his smile. FLU. Nev - er-more his jokes - 'll En - ter - tain the fo'c - sle;

BURTHEN.

a tempo

When he moan'd this S. O. S. You can't make love by
 He keeps mut-tring all the while. BOTH. You can't make love by

rall. p a tempo delicato

Detailed description: This is the first system of a musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat). The tempo is marked 'a tempo'. The lyrics are written below the vocal line. The piano part includes dynamic markings: 'rall.' (rallentando), 'p' (piano), and 'a tempo delicato'.

wire - less; It's like bread with-out the jam. CAR. There is no-thing girls de -
 wire - less; It's like eggs with-out the ham. There is no-thing girls de -

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features chords and moving lines in both hands.

- sire less Than a cold Mar - co - - ni - gram. FLU. For it's
 - sire less Than a cold Mar - co - - ni - gram. For it's

Detailed description: This is the third system of the musical score. It concludes the piece with the final vocal and piano lines. The piano part has a sustained chord in the right hand and a moving line in the left hand.

something you can't speak to From a someone you can't see. — It's like a
 something you can't speak to From a someone you can't see. — It's like a

vil-lage church that's spire-less, Or a lit-tle home that's fire-less, Or a
 vil-lage church that's spire-less, Or a Self-ridg-e's that's buyer-less, Or a

mo-tor-car that's tyre-less, And it is-n't a-ny good to me!
 Pe-kin-ese that's sire-less, And it is-n't a-ny good to me!

rall.
rall. e dim. *pp* *D.C.*

Nº 14.

SONG.—(Odo.)

NON-STOP DANCING.

Words by
P. G. WODEHOUSE.

Allegretto.

Odo.

Piano.

mf

ODO.

Our home life once used to be qui - et, Not a sign of bus-tle or ri - ot;

p

ODO.

Ev - ry - thing quite peace-a - ble and se - rene.

ff

ODO. Ev - 'ry eve - 'ning mo - ther wrote let - ters, Grand - ma knit - ted

ODO. stock - ings and sweat - ers, Fa - ther read the Par - ish Mag - a -

ODO. -zine. Now you'll find a

ODO. dif - fer - ent sort of scene.

BURTHEN.

Not too fast.

ODO. 

Since we got the non-stop dancing craze
Since we got the non-stop dancing craze

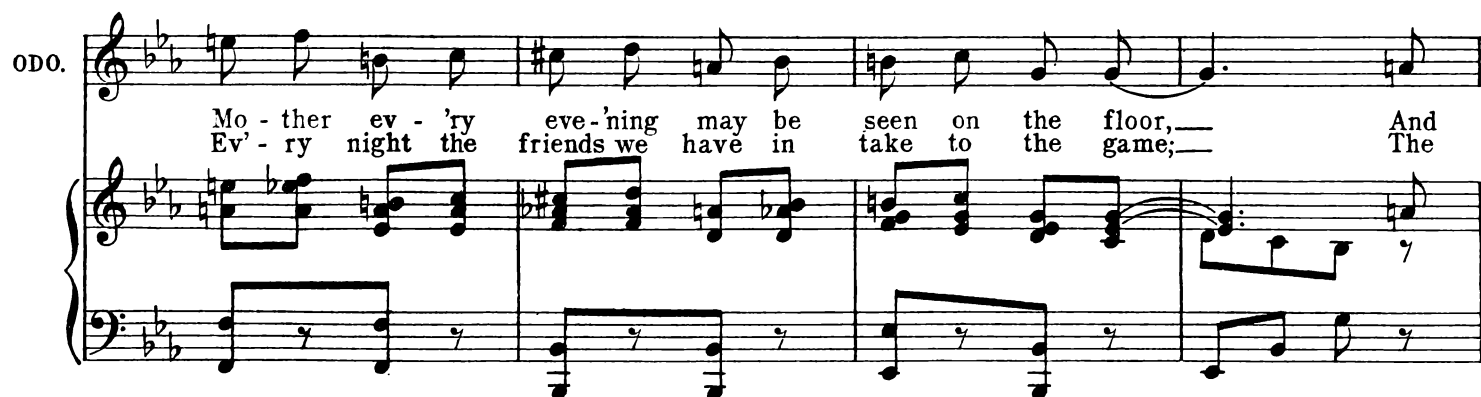
p

Red. *

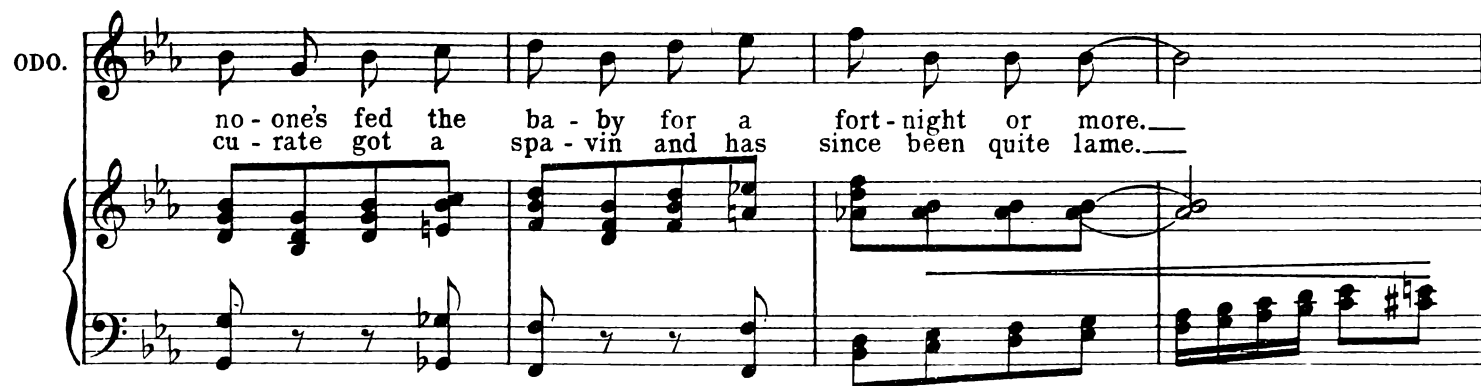
ODO. 

We've quite altered our domestic ways.
Life at home has changed in many ways.

Red. *

ODO. 

Mo-ther ev-'ry eve-ning may be seen on the floor,— And
Ev'-ry night the friends we have in take to the game;— The

ODO. 

no-one's fed the ba-by for a fortnight or more.—
cu-rate got a spa-vin and has since been quite lame.—

ODO. We don't ev - er go out now - a - days,
All day long the pi - an - o - la plays:

p

Red. *

ODO. Life just pass - es in a sort of haze.
Grand - ma's worn out four - teen pairs of stays.

Red. *

ODO. Grand - ma's feet are get - ting ten - der, Fa - ther's burst his sock sus - pend - er,
Fa - ther pluck - i - ly con - tin - ues Though he's sprained e - lev - en sin - ews,

ODO. Since we got the non-stop danc - ing craze. 1. Since we got the non-stop danc - ing craze. 2.

Red. * *Red.* * *D. C.* *

ODO.

mf

ODO.

Once the noise the ti - ni - est mouse made

p

ODO.

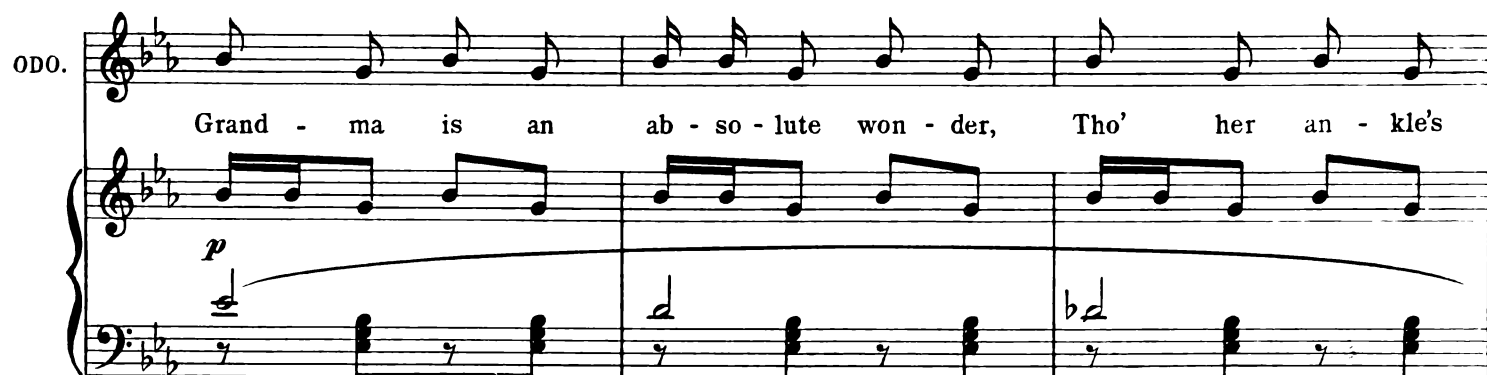
Could be heard; but now, when the house - maid Breaks the chi - na,

p

ODO.

no - bod - y hears a sound.

ff

ODO. 

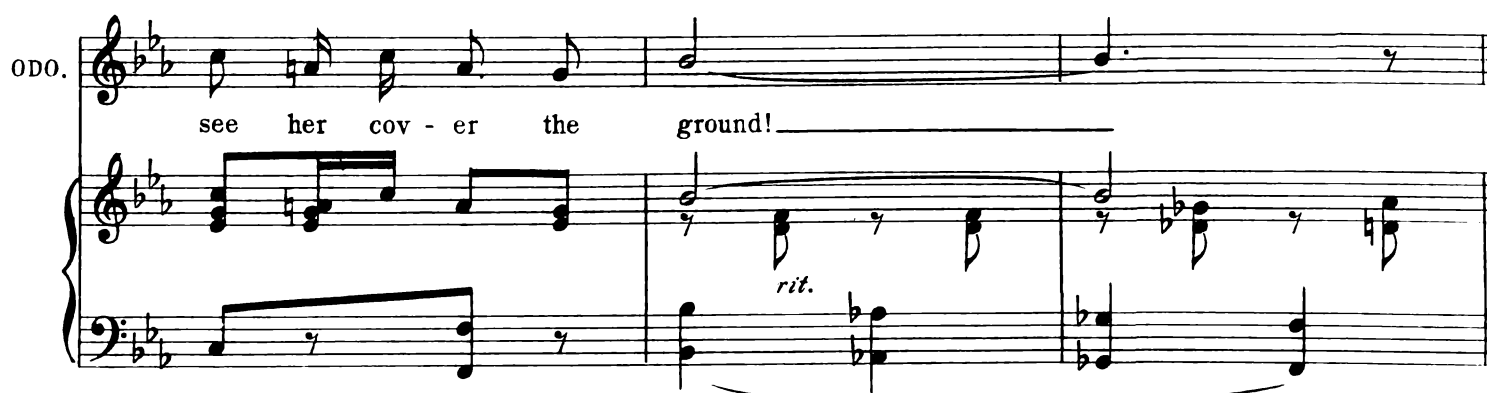
Grand - ma is an ab - so - lute won - der, Tho' her an - kle's

ODO. 

buck - ling un - der, She'll beat all the girls for miles a -

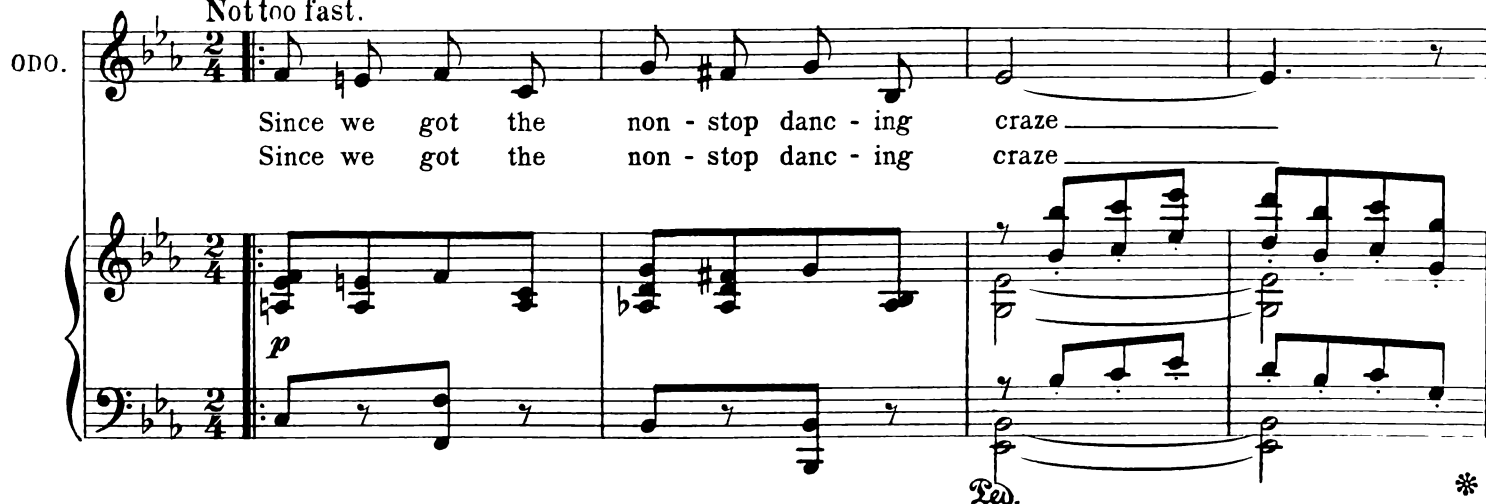
ODO. 

- round; Does you good to

ODO. 

see her cov - er the ground!

BURTHEN.
Not too fast.

ODO. 

Since we got the non-stop danc-ing craze
Since we got the non-stop danc-ing craze

p

Red. *

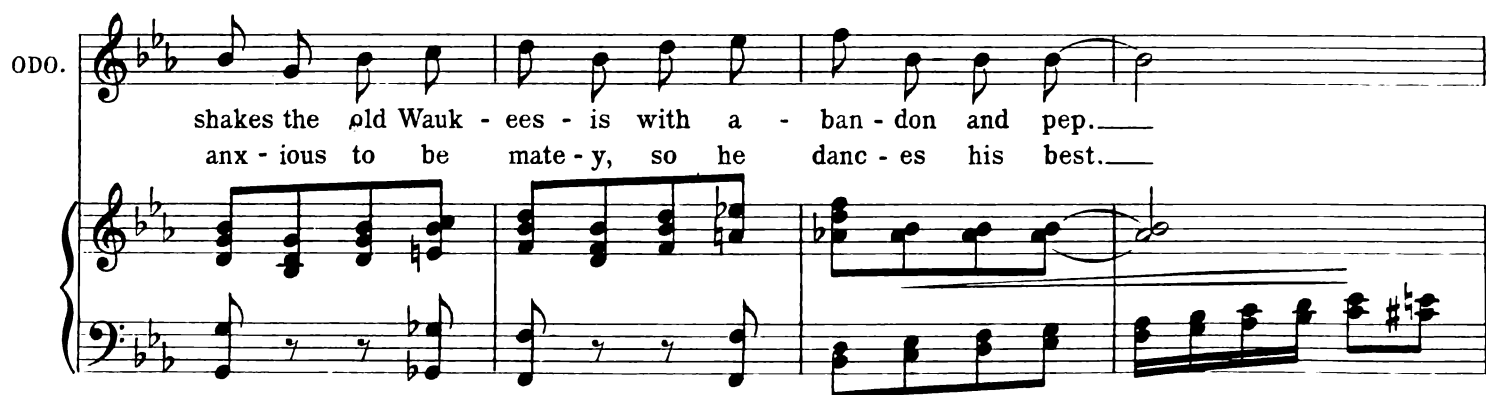
ODO. 

We've quite al-tered our do-mes-tic ways.
Life at home has changed in man-y ways.

Red. *

ODO. 

Grand-pa-pa, al-though he wheez-es, knows how to step, He
Un-cle James, who's eigh-ty, hob-bles round with the rest, He's

ODO. 

shakes the old Wauk-ees-is with a-ban-don and pep.
anx-ious to be mate-y, so he danc-es his best.

ODO. With Aunt Mar - y Un - cle Per - cy sways,
When we eat we take our meals off trays,

p

Red. *

ODO. Fa - ther has - n't slept for sev - en days.
Just a bit of shrimp and may - onn - aise.

Red. *

ODO. We're in - sured, for that's es - sen - tial With the man from the Pru - den - tial
There is sim - ply no con - ceal - ing We've all got that Kru - schen feel - ing

ODO. Since we got the non-stop danc - ing craze. 1. 2. craze.
Since we got the non-stop danc - ing

Red. * *Red.* *

Nº 15.

DUET:--(Carol and John.)

"FOR THE MAN I LOVE."

Words by
GEORGE GROSSMITH & P. G. WODEHOUSE.

Allegretto.

John.

Piano.

(JOHN) Some day some girl I may love dear - ly; And she, I hope in
(CAROL) Some-where I too, may find love wait - ing As o'er the world we

all hu - mil - i - ty, May care for me. (CAROL) Girls take strange
go a wan - der - ing, My heart and I. (JOHN) But love's a

fan - cies, so there clear - ly _____ Is just per - haps the
thing, for - give me stat - ing, _____ Which spite of all the

pos - si - bil - i - ty _____ That it might be; (JOHN) You think it
wealth you're squan - der - ing _____ You can - not buy; For love's a

would be strange? _____ (CAROL) I quite a - gree. _____ Still
thing that shops _____ do not sup - ply. _____ Still

if your dream came true, Pray tell me what you'd do.
if it came to you, Pray tell me what you'd do.

rall.

BURTHEN.

(JOHN) I would take the girl that I loved, and tell her gently
 (CAROL) I would tell the man that I loved the same old story

Tempo moderato.

All the se - crets burn - ing with - in my breast.
 Ad - am heard the day that he first met Eve.

Down in - to the depths of her eyes I'd gaze in - tent - ly
 Tell him that he filled all the world with gold - en glo - ry,

Till all my thoughts and my dreams she had guessed.
 And ev - 'ry word that I said he'd be - lieve;

Life would be - come a thing of won - der him; And, if Fate
Some - times I'd scold him or I'd tease him; Then when I

dolce

tore us two a - sun - der, Then I would search the wide world
felt it time to please him, Dear, in your arms please take me,

un-til I found her Safe once more with my arms a-round her. That is what I'd
and if you're clev - er, Try to hold me in them for ev - er. That is what I'd

do for the girl I love. love.
say to the man I loved. loved.

1. 2.

L. H. D.C.

Nº 16.

MELODRAMA & DANCE.

Andante moderato.

Piano.

pp (through dialogue)

The first system of the piano accompaniment, marked 'Andante moderato' and 'Piano. pp (through dialogue)'. It consists of two staves, treble and bass clef, in a key with one flat (B-flat major or D minor). The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of the piano accompaniment. It continues the musical theme from the first system. A vocal entry, labeled 'FLUTEY.', begins in the treble staff with the lyrics 'It's like a fri - a - ry that's'. The piano accompaniment continues to support the vocal line.

The third system of the piano accompaniment. It features a vocal entry labeled 'CAROL.' in the treble staff with the lyrics 'friar-less Or a Hand-ley Page that's flyer-less Or a fish-ing club that's'. A second vocal entry, labeled 'FLUTEY.', begins in the treble staff. The piano accompaniment continues to support the vocal lines.

BOTH. *rall. e dim.*

FLU
liar - less And it is - n't an - y good to me.

rall. e dim. *a tempo*

MELOS (*dialogue*)

pp *con amore*

Valse lente.

rall. *tempo originale*

rall. *a tempo*

POLONAISE.

CAROL.

CAR.

But. if you try, And if you're stout heart - ed,

CAR.

Love by and by may pi-lot you through;

And you may hope some day to

CAR.

Slowly.

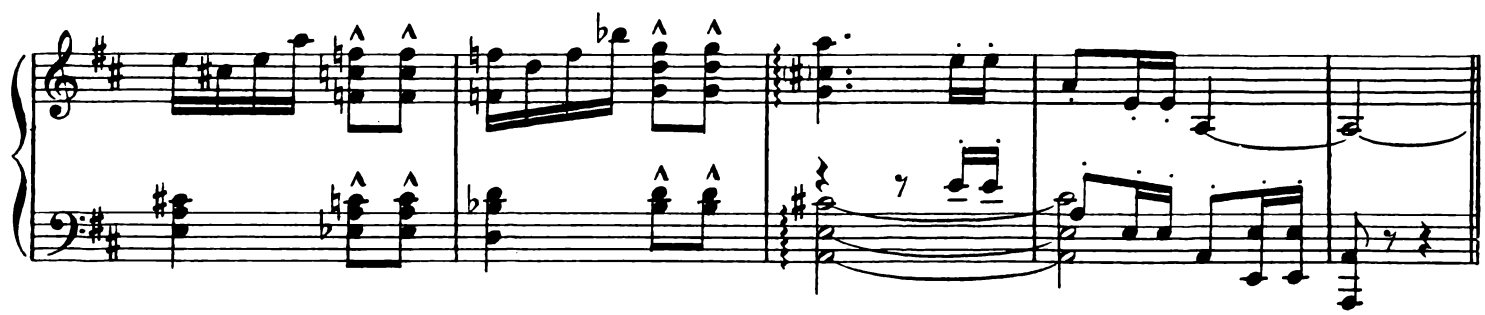
find at last your way to Honeymoon Isle where dreams come

true.

LH.

meno mosso

Enter Odo and Lovey (in three-legged race)



MELOS. (*through dialogue*)



No 17.

DUET:-(Lovey and Odo.)

"A COTTAGE IN KENT."

Words by
GEORGE GROSSMITH & P. G. WODEHOUSE.

Allegretto scherzando.

Lovey. *p a tempo*

Oh, how I'd love with

Piano. *p* *rall.* *p a tempo*

LOV. *ODO.*

you to stray In - to the coun - try far a - way If you were but my

ODO. *LOVEY.*

lit - tle wife, I'd glad - ly lead the sim - ple life. We'd take a co - sy

LOV. *ODO.*

cot - tage down In some place miles a - way from town. And

poco a poco rit. **BOTH.** *rall.* *rit. molto*

ODO. ev - 'ry even-ing I'd say "Hush!" 'Tis The - o - dore the lo - cal thrush.

sfz colla voce *rit. molto*

BURTHEN.
p a tempo

BOTH. If we'd a lit - tle cot - tage down in Kent, An i - vy-covered

p a tempo repeat f

LOVEY.

BOTH. cot - tage down in Kent, We'd mow the corn, and hoe the peas, And

ODO. *poco a poco cresc.*

LOV. grow tom - a - toes on the trees, Which, when quite ripe, we'd sell to pay the

poco a poco cresc.

LOVEY.

ODO. rent. _____ We'd stand and sniff the ap - ple blos - som scent, _____

LOV. _____ And pluck sweet ro - ses ev - 'ry-where we went. _____ And

ODO.

ODO. Hil - da our re - source - ful hen, Would lay us ome - lettes now and then. If

BOTH.

BOTH. we'd a lit - tle cot - tagedown in Kent. If Kent. _____

LOV. *p a tempo*

Each morn-ing, if you showed me how, I'd go and milk Clar -

p *rall.* *p*

LOV. *ODO.*

-ice, the cow. Or for po - ta - toes we would dig, Or slaugh - ter Paul, our

ODO. *LOVEY.*

gen - ial pig. And if we found a snail or slug Or wee - vil or po -

LOV. *ODO.* *poco a poco rit.* *rall.* *rit. molto*

-ta - to bug, I'd track them down and wring their necks, Re - gard-less of their age or sex.

sfz colla voce *rall.* *rit. molto*

BURTHEN.

p a tempo

BOTH. *p* *repeat f*

If we'd a lit - tle cot - tage down in Kent, A
 we'd a lit - tle cot - tage down in Kent, A

BOTH. ODO.

hon - ey - suck - le cot - tage down in Kent. Be -
 thatched old red - brick cot - tage down in Kent. (LOVEY) Each

ODO.

- lin - da, our ef - fic - ient bee Would make us hon - ey for our tea Each
 morn I'd let the chick - ens loose (odo) While I served rice to Gus the goose (odo) What

poco a poco cresc.

ODO. LOVEY.

day to an un - lim - it - ed ex - tent. Our
 life could be more suit - ed to a gent. Just

poco a poco cresc.

LOV. time in sim - ple du - ties would be spent, _____ And
bak - ing cakes would make me quite con - tent, _____ (ODO) Which

LOV. we would know what per - fect com - fort meant _____ When we sat up in
with a hatch - et I would try to dent. _____ (BOTH) And then we'd sleep till

ODO. bed at nights Com - par - ing our mos - qui - to - bites, In our com - mod - ious
morn - ing glowed, And Reg - in - ald the roost - er crowed, Down in our lit - tle

ODO. cot - tage down in Kent. _____ (BOTH) If Kent. _____
Par - a - dise in Kent.

Nº 18.

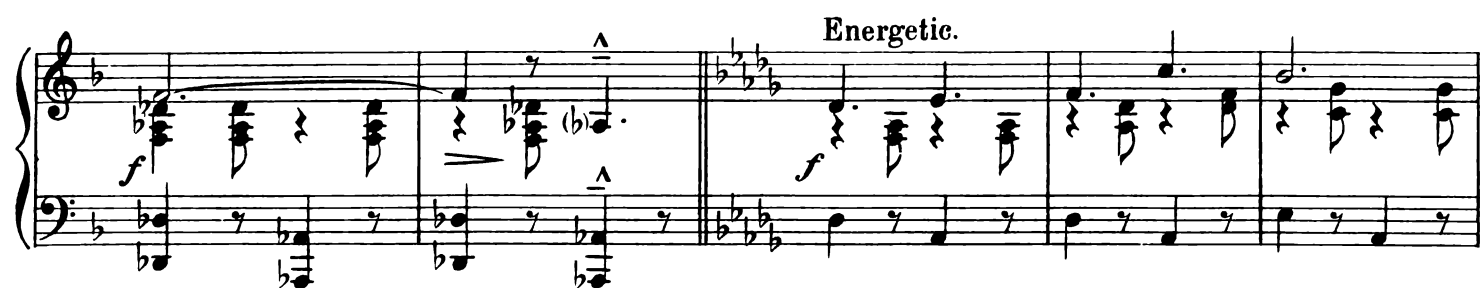
FINALE. - ACT II.

Words by
GEORGE GROSSMITH & P. G. WODEHOUSE.

Tempo di Marcia.
(Bugle.)

Piano.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Tempo di Marcia. (Bugle.)' and 'Piano.' It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system introduces a new melody in the right hand and a bass line in the left hand. The fourth system continues the melody and bass line. The fifth system concludes the piece with a final chord in the right hand and a bass line in the left hand.







Moderato assai.

Allegro moderato.

FLUTEY.

Spoken. Sack race; Ladies. Miss Belwiddle.
Gentlemen; M^r Odo Philpotts.

FLU.

Si-lence, pray, one mo-ment while the priz-es I a-ward.

FLU.

Hush! I call for si-lence and I will not be ig-

Spoken. Hop-skip-and-jump; Ladies, Miss Spottbridge. Gentlemen, M^r Odo Philpotts.

FLU.

-nored.

FLUTEY.

Spoken. Mixed animal potato-

FLU.

Once a - gain, please si - lence, Then we'll cheer with one ac - cord.

race, all ages; Ladies. Miss Parbury Fish. Gentlemen; Mr O. Balbriggan Philpotts.

FLU.

Please I must a -

FLU.

Spoken. Egg & Spoon Race; Ladies, Miss Dalrymple-Todd.

-gain in - sist that si - lence be re - stored.

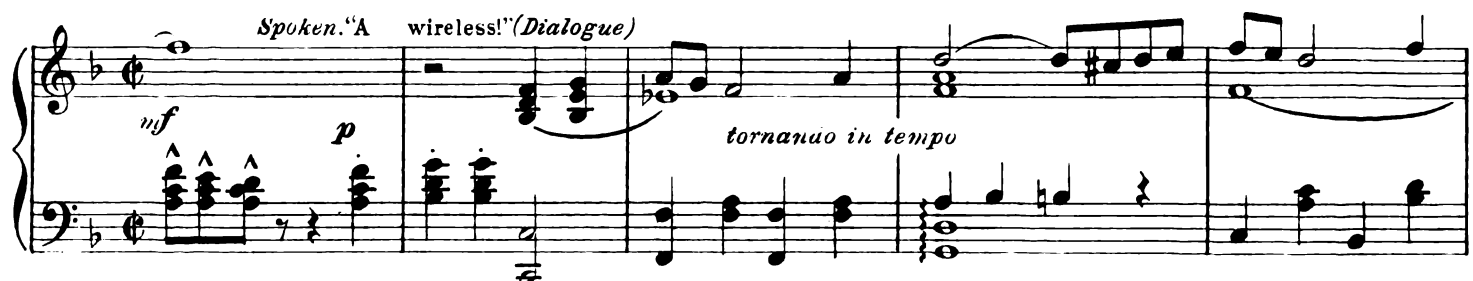
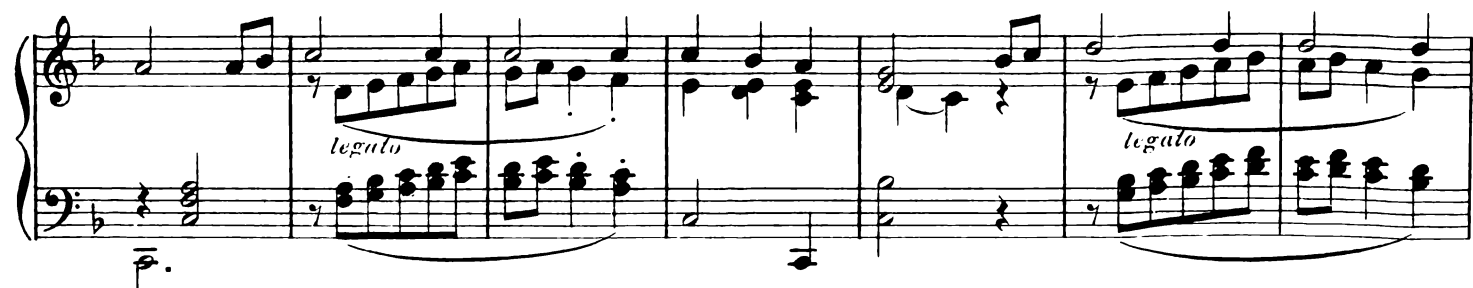
Gentlemen, same as before!

Valse allegro.

FLU.

MELOS.

ppp



Con anima.

Cue:—Jimmy I'm bilious. GIRLS.

MEN.

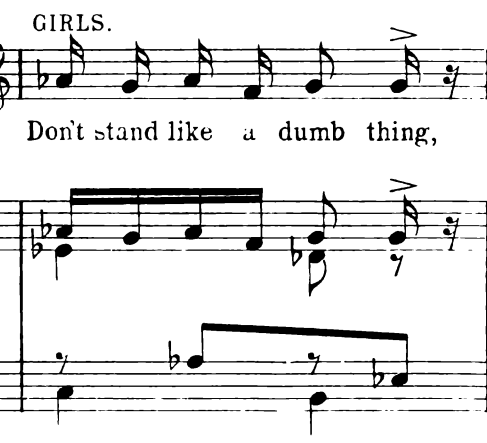
GLS. 

Is-n't it de-press-ing? Aw-ful-ly dis-tress-ing!

pp attacca

ALL. 

All their cash In a flash Swept right a - way!

GIRLS. 

Don't stand like a dumb thing,

GLS. 

Go up and say something. What on earth is there to say?

MEN. 

ALL. 

Tho' we're sympa-this - ing It's no use dis-guis - ing There is no-thing one can say.

ALL. *Andantino.*
p CAROL.
 thy. I can't say how sor-ry I am you've had this

CAR. JOHN. *cresc.*

trou - ble. I'm all bro - ken up when I think of you. _____

CHO. *mf*

Now that cold - ness van - ish - es like a bro - ken bub - ble,

CHO. *rall.*

They feel that this was well worth go - ing through. *rall.*

(Dialogue between John and Lovey)

ppp a tempo

The first system of the musical score is in G major, 2/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo marking is 'ppp a tempo'.

rall. poco a poco

The second system continues the piano introduction. The tempo marking 'rall. poco a poco' is placed above the treble staff. The melody in the treble staff becomes more complex with sixteenth notes, while the bass staff continues with a steady accompaniment.

molto rall.

The third system shows a further slowing of the tempo, marked 'molto rall.'. The treble staff features a more active melody with many beamed sixteenth notes. The bass staff has a simpler accompaniment. The system ends with a double bar line and a key signature change to B-flat major.

Allegro.

(Hn.)

The fourth system begins the 'Allegro' section. It is in B-flat major, 2/4 time. The treble staff has a melody of eighth notes. The bass staff has a simple accompaniment of quarter notes. A horn part is indicated by '(Hn.)' above the first measure.

The fifth system continues the 'Allegro' section. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes.

*Cue. Now I can make
you the spaghetti? LOVEY.*

mf

We'll have our lit - tle cot-tage down in Kent, And

The sixth system begins the vocal entry. The tempo marking 'mf' is above the first measure. The treble staff has a melody of eighth notes. The bass staff has a simple accompaniment of quarter notes. The lyrics 'We'll have our lit - tle cot-tage down in Kent, And' are written below the treble staff.

Slow (*doloroso*).(*Odo interrupts her*)

LOV. well be oh, so co - sy and con - tent:-

Parlando

p

ODO. Fare -

rall. e dim.

ODO

Tempo originale.

ODO. - well! For us no nup-tial knot, No Wil-ber-force the Wy-an-dotte. We've lost our lit-tle

ODO. cot-tage down in Kent.

cresc.

pesante

Allegretto.

CAR.

ODO. *mf*

mf

And. *

CAR.

Allegretto.

mf

And. *

CAR.

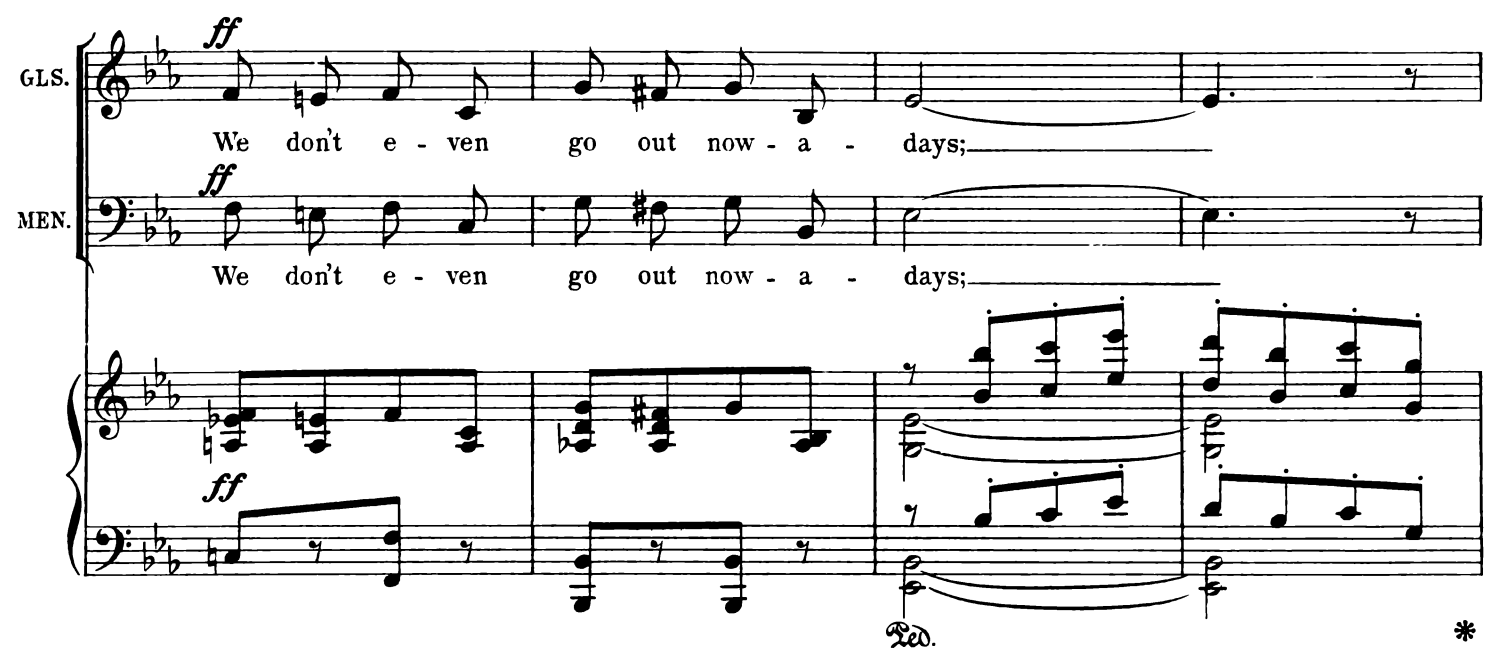
CAR
give you such a dose of it you'll nev - er for - get ____

ODO



GLS. *ff*
We don't e - ven go out now - a - days; ____

MEN. *ff*
We don't e - ven go out now - a - days; ____

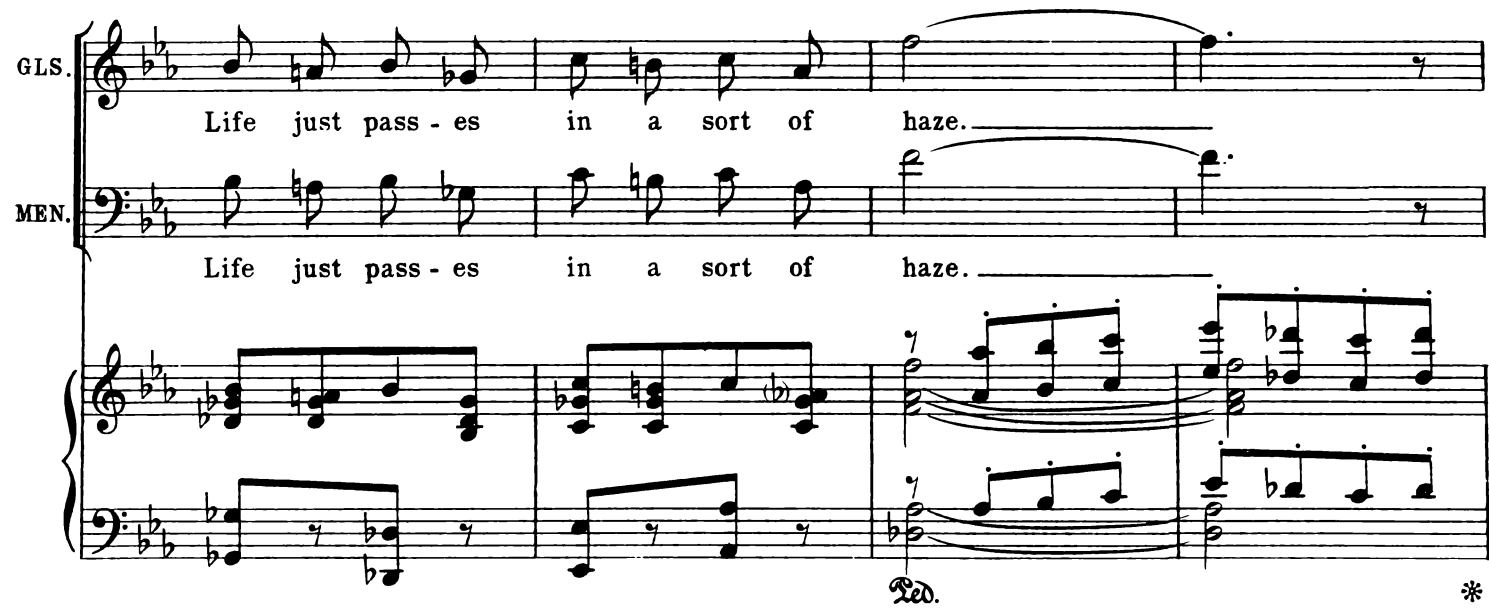


ff

Red. *

GLS.
Life just pass - es in a sort of haze. ____

MEN.
Life just pass - es in a sort of haze. ____



Red. *

GLS. Grand-ma's feet are get-ting ten-der, Fa-ther's burst his sock sus-pend-er,

MEN. Grand-ma's feet are get-ting ten-der, Fa-ther's burst his sock sus-pend-er,

GLS. *ritard.* Since we got the non-stop danc-ing craze. _____

MEN. *ritard.* Since we got the non-stop danc-ing craze. _____

Allegro assai. (Curtain.)

L.H.

fz

Act III.

Nº 19.

OPENING NUMBER.

Moderato con moto.

Piano.

mf R.H.*cresc.*

Ped.

* Ped. >

*

R.H.

Ped.

* Ped. >

*

R.H. *sempre cresc.*

Ped. >

* Ped.

*

L.H.

Ped. >

* Ped.

*

VALSE. Grandioso.

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is written for piano. The first measure is marked *ff ben sostenuto*. The second measure has a crescendo hairpin. The third measure is marked *mp*. The fourth measure is marked *dim.*. The system ends with a double bar line.

Second system of musical notation. The key signature remains three flats and the time signature is 3/4. The music continues with a crescendo hairpin in the first measure. The second measure has a crescendo hairpin. The third measure has a crescendo hairpin. The fourth measure has a crescendo hairpin. The fifth measure has a crescendo hairpin. The sixth measure has a crescendo hairpin. The seventh measure has a crescendo hairpin. The eighth measure has a crescendo hairpin. The system ends with a double bar line.

Third system of musical notation. The key signature remains three flats and the time signature is 3/4. The music continues with a crescendo hairpin in the first measure. The second measure has a crescendo hairpin. The third measure has a crescendo hairpin. The fourth measure has a crescendo hairpin. The fifth measure has a crescendo hairpin. The sixth measure has a crescendo hairpin. The seventh measure has a crescendo hairpin. The eighth measure has a crescendo hairpin. The system ends with a double bar line.

Fourth system of musical notation. The key signature remains three flats and the time signature is 3/4. The music continues with a crescendo hairpin in the first measure. The second measure has a crescendo hairpin. The third measure has a crescendo hairpin. The fourth measure has a crescendo hairpin. The fifth measure has a crescendo hairpin. The sixth measure has a crescendo hairpin. The seventh measure has a crescendo hairpin. The eighth measure has a crescendo hairpin. The system ends with a double bar line.

Fifth system of musical notation. The key signature remains three flats and the time signature is 3/4. The music continues with a crescendo hairpin in the first measure. The second measure has a crescendo hairpin. The third measure has a crescendo hairpin. The fourth measure has a crescendo hairpin. The fifth measure has a crescendo hairpin. The sixth measure has a crescendo hairpin. The seventh measure has a crescendo hairpin. The eighth measure has a crescendo hairpin. The system ends with a double bar line.

Tempo di Valse. (*sognando*)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked 'Tempo di Valse. (sognando)'. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. A slur connects the first two measures of the right hand.

The second system continues the musical piece. The right hand maintains a melodic line with chords, and the left hand continues its eighth-note accompaniment. A slur is present over the first four measures of the right hand.

The third system shows further development of the melody in the right hand, with more complex chordal textures. The left hand's accompaniment remains consistent. A slur covers the first four measures of the right hand.

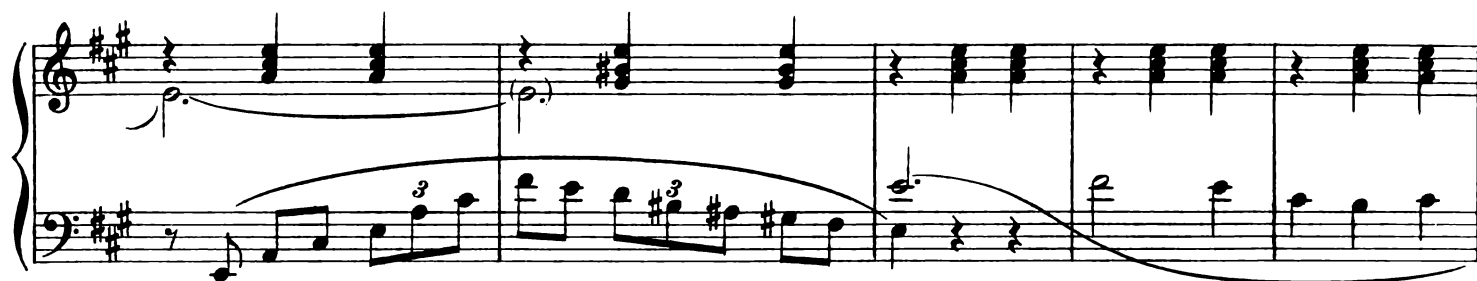
The fourth system features a more active right hand with eighth-note passages and sustained chords. The left hand continues with its accompaniment. A slur is placed over the first four measures of the right hand.

The fifth system concludes the piece. The right hand has a final melodic flourish. The left hand ends with a series of eighth notes. The system concludes with a double bar line, a 'Fed.' (Fede) marking, and an asterisk (*).

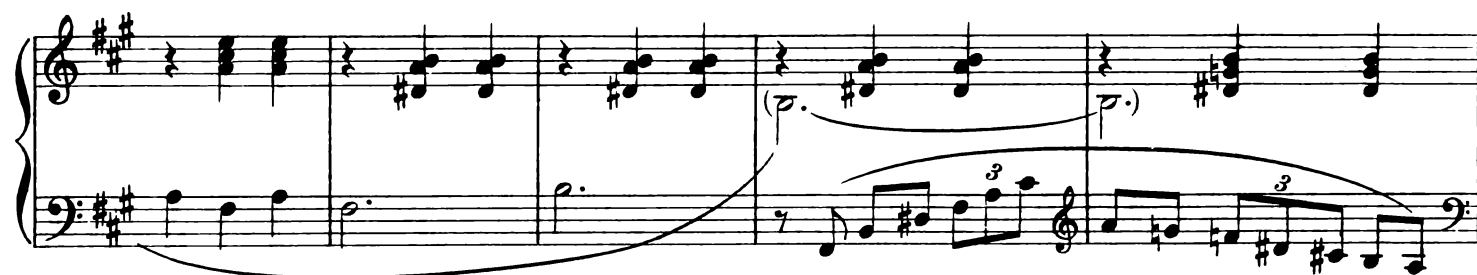
Mosso.



First system of music. Treble clef has a series of chords. Bass clef has a half note G2, followed by a quarter note F2, then a half note E2, and finally a half note D2. A long slur covers the entire bass line.



Second system of music. Treble clef has chords. Bass clef has a half note G2, followed by a quarter note F2, then a half note E2, and finally a half note D2. A long slur covers the entire bass line.



Third system of music. Treble clef has chords. Bass clef has a half note G2, followed by a quarter note F2, then a half note E2, and finally a half note D2. A long slur covers the entire bass line.

agitato



Fourth system of music. Treble clef has chords. Bass clef has a half note G2, followed by a quarter note F2, then a half note E2, and finally a half note D2. A long slur covers the entire bass line. The word *cresc.* is written above the final measure.



Fifth system of music. Treble clef has chords. Bass clef has a half note G2, followed by a quarter note F2, then a half note E2, and finally a half note D2. A long slur covers the entire bass line.

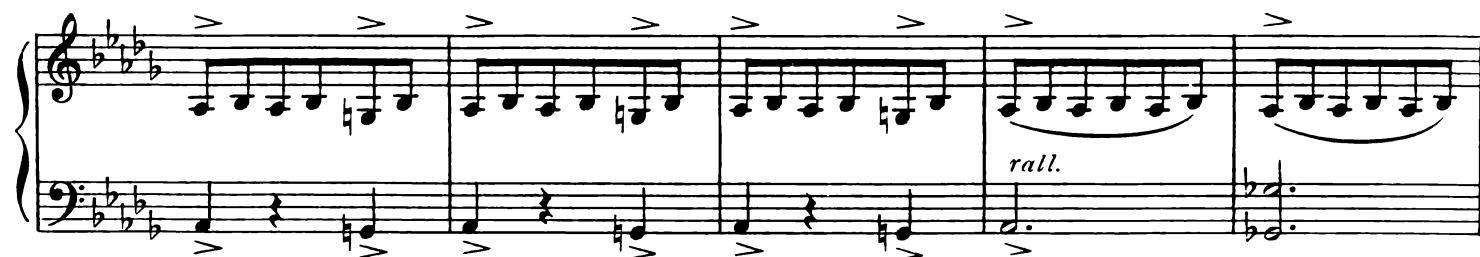
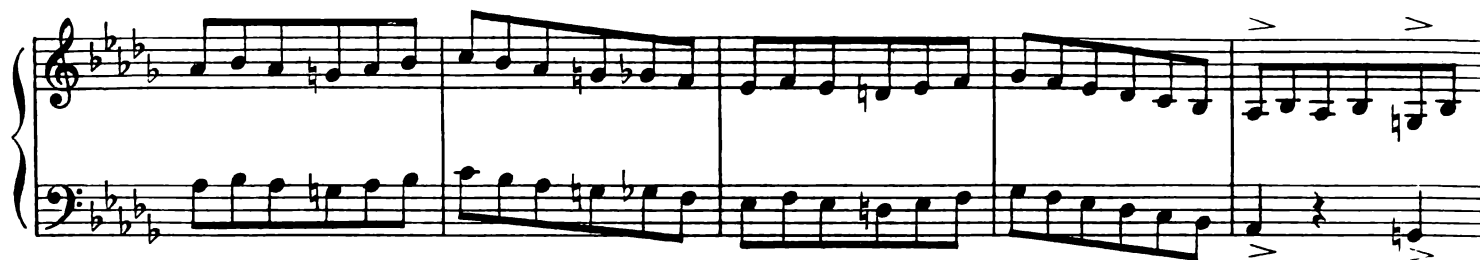
L.H.

ff *pesante* *p*

mf

p *poco a poco cresc.* *molto cresc.*

fff



8va

loco

This system features a grand staff with a treble and bass clef. The treble staff has a dotted line above it labeled '8va'. The music consists of chords and single notes, with a 'loco' marking above the treble staff in the fourth measure.

8va

loco

This system continues the musical piece. The treble staff has a dotted line above it labeled '8va'. The music includes chords and single notes, with a 'loco' marking above the treble staff in the sixth measure.

rall.

molto rit.

This system shows a transition in tempo. The treble staff has a dotted line above it labeled '8va'. The music includes chords and single notes, with 'rall.' and 'molto rit.' markings above the treble staff in the fifth and sixth measures respectively.

Presto.

This system is marked 'Presto.' at the beginning. It features a grand staff with a treble and bass clef. The music consists of eighth notes and chords, with accents (>) above many notes.

8va

This system continues the 'Presto' section. The treble staff has a dotted line above it labeled '8va'. The music consists of eighth notes and chords, with accents (>) above many notes.

No 20.

DUET- (Flutey and Odo).

"MEET ME DOWN ON MAIN STREET."

Words by
GEORGE GROSSMITH & P.G.WODEHOUSE.

Moderato.

Odo.

Piano.

§

(odo) 1. Yan - kee Doo - dle is no more, They've been and changed his name; (FLU) They
Main Street is a pa - ra - dise Of which I've heard men tell (odo) Where

p

call him George F. Bab - bitt now, But I guess he's just the same. (odo) He's a
boost - ers and Ro - ta - ri - ans In sweet con - tent - ment dwell: (FLU) They

great big hus - ky buck - eyed guy, (FLU) And his heart is sim - ply great, (odo) His
need a coup - la live ones there, So bro - ther, what - cha say? (odo) Let's

ad - dress is in Main Street, (FLU) In an - y town or state. — (BOTH) So won't you
buy a hunk of chew - ing - gum And go there right a - way — (BOTH) Oh won't you

BURTHEN.

meet me down on Main Street Where the George F. Bab - bitts
meet me down on Main Street Where the George F. Bab - bitts

grow; — (FLU) If it's a place as you're sug - gest - ing (odo) That must be
grow; — (FLU) It must be charm - ing, if they're truth - ful; (odo) Say, lis - ten

vur - ry in - ter - est - ing; (BOTH) It's a great old burg, is
 kid, you said a tooth - ful; (BOTH) Yes, we'll go to dear old

Main Street, So I'm told by those who know; (FLU) Are you with me, bud - dy?
 Main Street, Soon as we can touch some dough; (ODO) We will make our minds a

(ODO) I'm your man; (FLU) We'll eat soft-shell'd crabs (ODO) And break-fast bran; (BOTH) And we'll join the lo - cal
 per - fect blank (FLU) And we'll stand all day with Cy and Hank, (ODO) Lean-ing up a-against the

Ku - Klux - Klan Where the George F. Bab - bitts grow.
 Farm - er's Bank (BOTH) Where the George F. Bab - bitts grow.

FLU.

FLU.

FLUTEY.

3. In

D.C.

FLU.

ODO.

Main Street they're de - ter - mined to sup - press, what - e'er may come, The

p

ODO.

FLUTEY.

rav - a - ges cre - a - ted by the well - known De - mon Rum; The

FLU. ODO.

Pro - hi - bi - tion Of - fi - cers would have you un - der - stand The

ODO. BOTH.

ice - cream - so - da foun - tain is the bul - wark of the land. — Oh won't you

BURTHEN. BOTH.

meet me down on Main Street, Where the George F. Bab - bitts

BOTH. FLUTEY. ODO.

grow; — All the po - lice have full in - struc - tion That they must

BOTH.

ODO. curb your powers of suc - tion; So, if you want a drink in

BOTH.

ODO. Main Street We'll ad - vise you where to go; If you're seek - ing some - thing,

FLUTEY.

ODO. strong and cool You can al - ways buy it as a rule From the kind - ly vil - lage

BOTH.

ODO. con - sta - bule Where the George F. Bab - bitts grow.

DANCE.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with eighth notes.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes marked *fz* (forzando) and a piano (*p*) dynamic. The bass staff continues the accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes marked *fz* (forzando) and a piano (*p*) dynamic. The bass staff continues the accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a pianissimo (*pp*) dynamic, followed by a crescendo to fortissimo (*ff*), and then a decrescendo back to pianissimo (*pp*). The bass staff continues the accompaniment.

Fifth system of musical notation, consisting of two measures. The first measure is marked with a first ending bracket (1.) and the second measure with a second ending bracket (2.). Both measures feature a triplet of eighth notes marked *fz* (forzando) in the treble staff. The bass staff continues the accompaniment.

Nº 21.

SONG- (Carol) and CHORUS of MEN.

"MOON LOVE."

Words by
P.G. WODEHOUSE.

Andantino.

Piano. *p*

TEN. *vigoroso*

BASS. *vigoroso*

CHORUS OF MEN. We're mod - els of mor -

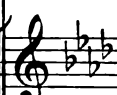
We're mod - els of mor -

TEN. - al - i - ty, But though our souls are white, We ache — to take Some

BASS. - al - i - ty, But though our souls are white, We ache — to take Some

CAROL.

CAR.  There are in this lo - cal - i - ty A

TEN.  girl in our arms to - night.

BASS.  girl in our arms to - night.



CAR.  lot of girls they say; You'd bet - ter go and find them right a - way. _____



CAR. 

TEN.  Since our ar - ri - val at this fête We've no - ticed one or two, But

BASS.  Since our ar - ri - val at this fête We've no - ticed one or two, But



TEN. with re - gret we beg to state That none of them will do; There

BASS. with re - gret we beg to state That none of them will do;

CAROL. Though

TEN. isn't one to com - pare an - y - where with you. _____

BASS.

CAR. you may think I'm lack-ing in tact, Still I feel o - bliged to say It's
though ro - man - tic po - ets may sing Of the ma - gic sil ver moon, This

p tranquillo

CAR. just the moon that's mak-ing you act In this de - vo - ted way. I
Moon Love is a gos-sa-mer thing That pass-es all too soon; It's

CAR. fear it's clear You're not one bit sin - cere.
plain 'twill wane When day - light comes a - gain.

TEN. At Oh,

PASS. At Oh,

TEN. such a charge our pain and dis - tress We sim - ply can-not ex - press.
don't treat our great pas-sion, we pray, In such a cyn - i - cal way.

BASS. such a charge our pain and dis - tress We sim - ply can-not ex - press
don't treat our great pas-sion, we pray, In such a cyn - i - cal way.

BURTHEN.
Moderato.
CAROL.

137

CAR. Moon Love, The stars are gleam - ing

CAR. — And life's a tink - ling tune.

CAR. Make haste, The moon is beam - ing;

CAR. Don't waste the hours in dream - ing.

CAR. Moon Love En- joy your play - time;

CAR. It will be day - time soon.

CAR. Who miss - es a few kiss - es With

CAR. no - one to see but the moon?

mf

CAR. Moon Love, The stars are gleam - ing

TEN. *mf* We love you A - bove you The stars are gleam - ing

BASS. *mf* We love you A - bove you The stars are gleam - ing

CAR. — And life's a twink - ling tune.

TEN. And life's a twink - ling tune.

BASS. And life's a twink - ling tune.

CAR. Make haste, The moon is beam - ing;

TEN. And night-time's The right time For lov - ers dream - ing.

BASS. And night-time's The right time For lov - ers dream - ing.

CAR. Don't waste The hours in dream - ing.

TEN. While high in The hea - vens The moon is beam - ing,

BASS. While high in The hea - vens The moon is beam - ing,



CAR. Moon Love, En - joy your play - time;

TEN. We're yearn-ing And burn - ing, And time is fly - ing

BASS. We're yearn-ing And burn - ing, And time is fly - ing



CAR. It will be day - time soon.

TEN. It will be day - time soon.

BASS. It will be day - time soon.



CAR. Vows spok - en May be brok - en If

TEN. The vows are spok - en Ne'er will be brok - en; They've

BASS. The vows are spok - en Ne'er will be brok - en; They've

CAR. 1. no - bo - dy hears but the moon.

TEN. no - thing to do with the moon!

BASS. no - thing to do with the moon!

CAR. D.C. 2. But moon.

TEN. moon!

BASS. moon!

No 22.

FINALE.— ACT III.

Andante.

Carol
and John.

Then you would search the wide world
Then I would search the wide world

Piano.

mf

un - til you found me Safe once more with your arms a - round me.
un - til I found her Safe once more with my arms a - round her.

That is what you'd do for the girl you
That is what I'd do for the girl I

Tempo di Fox-Trot.

GIR. love

Joy Bells! Joy

TEN. We are the fel - lows to Do all there is — to do; No need to make a fuss,

BASS. We are the fel - lows to Do all there is — to do; No need to make a fuss,

GIR. Bells! Sing it hap - pi - ly, Sing it snap - pi - ly;

TEN. Just leave it all — to us. Sing it hap - pi - ly, Sing it snap - pi - ly;

BASS. Just leave it all — to us. Sing it hap - pi - ly, Sing it snap - pi - ly;

GIR. Not the sort of thing you want to whis - per. Joy

TEN. Not the sort of thing you want to whis - per. For in ef - fi - cien - cy

BASS. Not the sort of thing you want to whis - per. For in ef - fi - cien - cy

GIR. Bells! Joy Bells!

TEN. We yield to no - bo - dy; We'll see to ev - 'ry-thing Take care he's got the ring.

BASS. We yield to no - bo - dy; We'll see to ev - 'ry-thing Take care he's got the ring.

GIR. Get some go in it, Put some flow in it, All you know in it,

TEN. Get some go in it, Put some flow in it, All you know in it,

BASS. Get some go in it, Put some flow in it, All you know in it,

GIR. Make it cris - per! Joy Bells!

TEN. Make it cris - per! If there are one or two Tri-fles that wor - ry you,

BASS. Make it cris - per! If there are one or two Tri-fles that wor - ry you,

GIR. Joy Bells!

TEN. Smooth out the fur - rowed brow, We'll fix 'em here and now.

BASS. Smooth out the fur - rowed brow, We'll fix 'em here and now.

GIR. Put some grip in it! Shove some zip in it! Wow!

TEN. Put some grip in it! Shove some zip in it! Ask us and we'll show you

BASS. Put some grip in it! Shove some zip in it! Ask us and we'll show you

GIR. Wow!

TEN. how. Ask us and we'll show you how.

BASS. how. Ask us and we'll show you how.

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Ta Bouche			One-Step		MAURICE YVAIN
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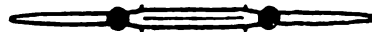
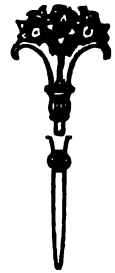
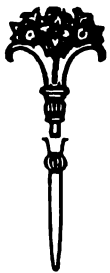
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