

WINTER GARDEN THEATRE.

GEORGE GROSSMITH and J. A. E. MALONE present

THE CABARET GIRL

A New Musical Comedy

IN THREE ACTS.

BOOK & LYRICS BY

GEORGE GROSSMITH

AND

P. G. WODEHOUSE.

MUSIC BY

JEROME KERN.

Vocal Score - - Price 8/- net.

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THE CABARET GIRL.

CHARACTERS

(In order of their appearance)

Marchioness of Harrogate	Miss FORTESCUE
Marquis of Harrogate (<i>Her Son</i>) ...	...	...	...	...	...	Mr. PETER HADDON
Effie Dix ...	...	...	...	...	...	Miss VERA LENNOX
Miss Simmons ...	...	} <i>Assistants at</i> <i>Gripps & Gravvins</i> {	...	...	...	Miss DOROTHY HURST
Miss Tompkins ...	...		...	...	...	Miss DOROTHY FIELD
Miss Witmore ...	...		...	...	...	Miss CECILE MAULE-COLE
Miss Brownlow ...	...		...	...	...	Miss EILEEN SEYMOUR
Commissionaire ...	...	...	...	...	...	Mr. JACK GLYN
A Customer ...	...	...	...	...	...	Miss DOROTHY BENTHAM
Mr. Gripps	} <i>Partners in the firm of</i> <i>Messrs. Gripps & Gravvins,</i> <i>Music Publishers</i> {	...	...	...	...	Mr. GEORGE GROSSMITH
and		...	...	...	...	Mr. NORMAN GRIFFIN
Mr. Gravvins	} <i>Members of the</i> <i>All Night Follies</i> {	...	...	...	...	Mr. GEOFFREY GWYTHER
James Paradene ...		...	...	...	...	Mr. THOMAS WEGUELIN
Harry Zona ...		...	...	...	...	Mr. SEYMOUR BEARD
March ...		...	...	...	...	Miss ENID TAYLOR
April ...	} <i>Cabaret Troupe</i> {	...	...	...	...	Miss HEATHER THATCHER
Little Ada ...		...	...	...	...	Miss MOLLY RAMSDEN
Lily de Jigger ...	...	...	...	...	...	Miss DOROTHY DICKSON
Marilynn Morgan (<i>"Flick"</i>) ...	...	...	...	...	...	Mr. JOSEPH SPREE
Feloosi (<i>An Agent</i>) ...	...	...	...	...	...	Mr. LEIGH ELLIS
Quibb (<i>A Piano Tuner</i>) ...	...	...	...	...	...	Miss MURIEL BARNBY
Mrs. Drawbridge ...	{ <i>Housekeeper at</i> <i>"The Pergola"</i> }	...	...	...	...	Mr. CLAUDE HORTON
The Mayor of Woollam Chersey ...	...	...	...	...	...	Miss MOLLY VERE
Laburnum Brown ...	...	...	...	...	...	Miss VERA KIRKWOOD
Lilac Smith ...	...	...	...	...	...	Miss DOROTHY DEANE
Poppy Robinson ...	...	...	...	...	...	Miss MONICA NOYES
Hyacinth Green ...	...	...	...	...	...	Miss BETTY SHIELDS
Tulip Williams ...	...	...	...	...	...	Mr. ERNEST GRAHAM
The Vicar of Woollam Chersey ...	...	...	...	...	...	Mr. FRED WHITLOCK
Box Office Keeper ...	...	...	...	...	...	Mr. JINOS
Cabaret Dancer ...	...	...	...	...	...

Customers, Guests, Villagers, etc.

SYNOPSIS OF SCENERY.

ACT I.—*The Showroom of Messrs. Gripps & Gravvins, Music Publishers. Bond Street.*

ACT II.—*The Pergola, Woollam Chersey.*

ACT III.—*Scene I.—Entrance to THE ALL NIGHT FOLLIES.*

Scene II.—The Cabaret.

741

Manager: Mr. ALFRED TURNER.

Musical Director: Mr. JOHN ANSELL.

Stage Director: Mr. CHARLES A. MAYNARD.

Stage Manager: Mr. F. BEESON KING.

THE CABARET GIRL

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THE CABARET GIRL.

Music by
JEROME KERN.

OVERTURE.

Andante pesante.

Piano. *ff*

Moderato.

p

First system of a musical score in 4/4 time, key of D major. The treble staff contains a series of chords, while the bass staff contains a steady eighth-note accompaniment. The instruction *cresc.* is written above the treble staff.

Second system of the musical score. The tempo is marked *Andantino pesante.* and the dynamics *ff*. The treble staff features a rapid sixteenth-note scale with six sixteenth-note groups, each marked with a '6'. The bass staff has a few notes and rests.

Third system of the musical score. The treble staff continues the rapid sixteenth-note scale with six groups marked '6' and a final group marked '7'. The bass staff contains a few notes and rests.

Fourth system of the musical score. The tempo is marked *Amoroso.* and the dynamics *mf*. The treble staff has a melody with a *cresc.* instruction. The bass staff features a triplet accompaniment.

Fifth system of the musical score. The dynamics *decresc.* and *p* are indicated. The treble staff has a melody, and the bass staff continues the triplet accompaniment.

Moderato.

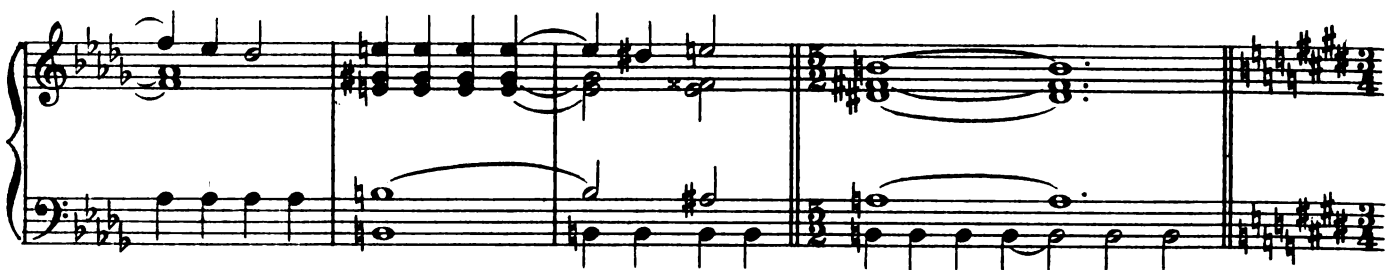
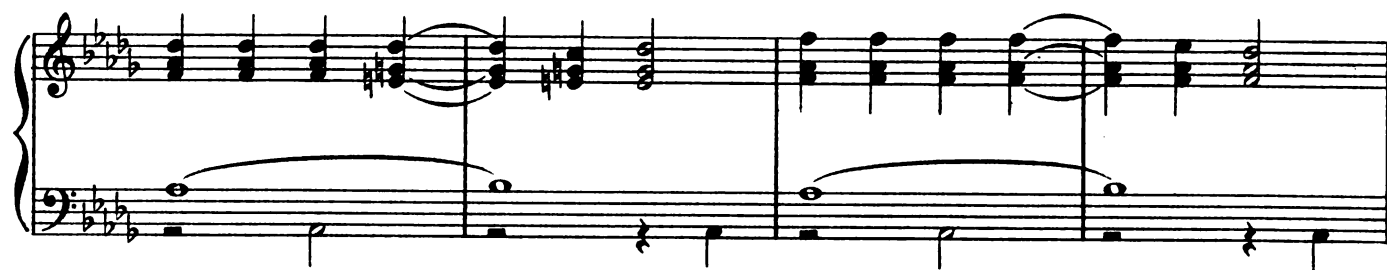
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes, and some rests. The bass staff provides a harmonic accompaniment with chords and single notes. The music is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into five measures by vertical bar lines. The first measure starts with a treble clef and a key signature of three flats. The second measure has a treble clef and a key signature of two flats (B-flat, E-flat). The third measure has a treble clef and a key signature of one flat (B-flat). The fourth measure has a treble clef and a key signature of one flat. The fifth measure has a treble clef and a key signature of one flat. The bass staff has a key signature of one flat (B-flat) and a common time signature. The score is written in a simple, folk-like style with eighth and quarter notes. The first measure starts with a treble clef and a key signature of three flats. The second measure has a treble clef and a key signature of two flats (B-flat, E-flat). The third measure has a treble clef and a key signature of one flat (B-flat). The fourth measure has a treble clef and a key signature of one flat. The fifth measure has a treble clef and a key signature of one flat. The bass staff has a key signature of one flat (B-flat) and a common time signature. The score is written in a simple, folk-like style with eighth and quarter notes.

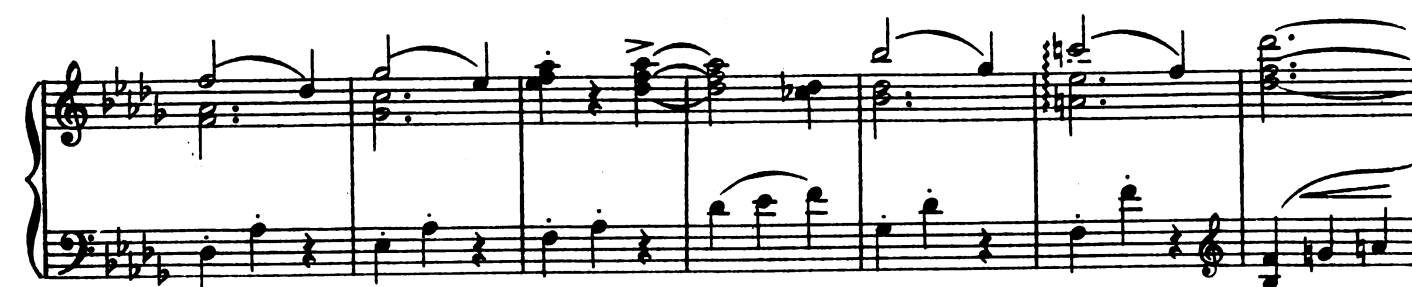
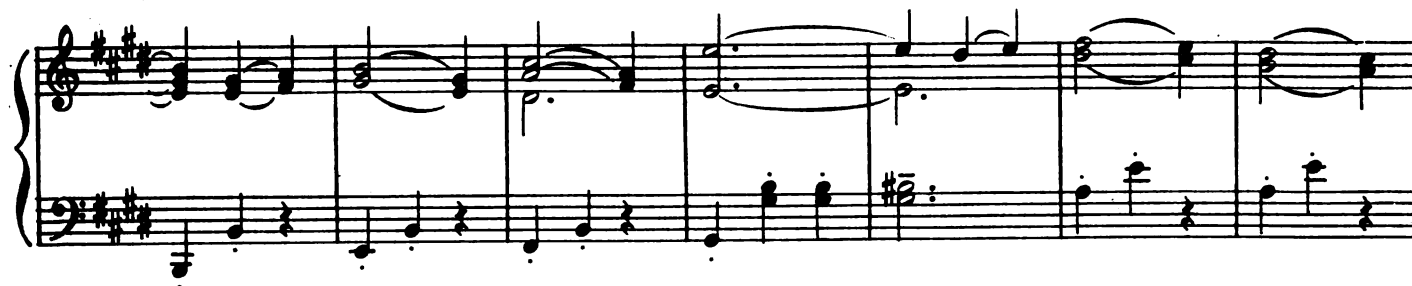
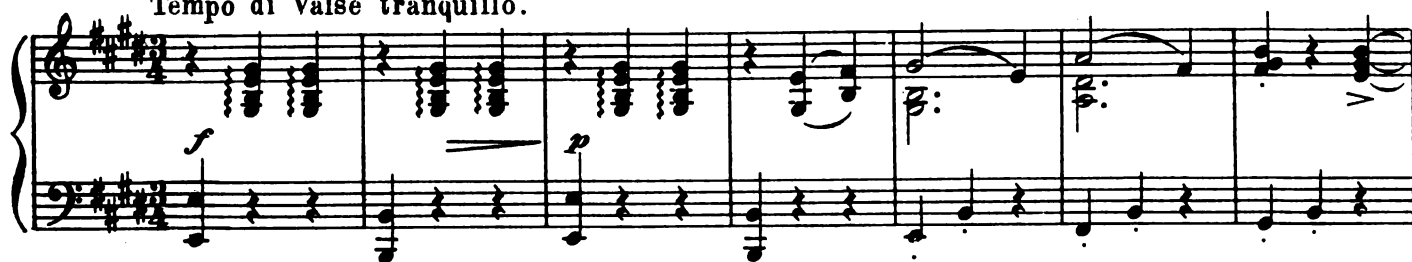
A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is presented in a single system with a grand staff.

[illegible]





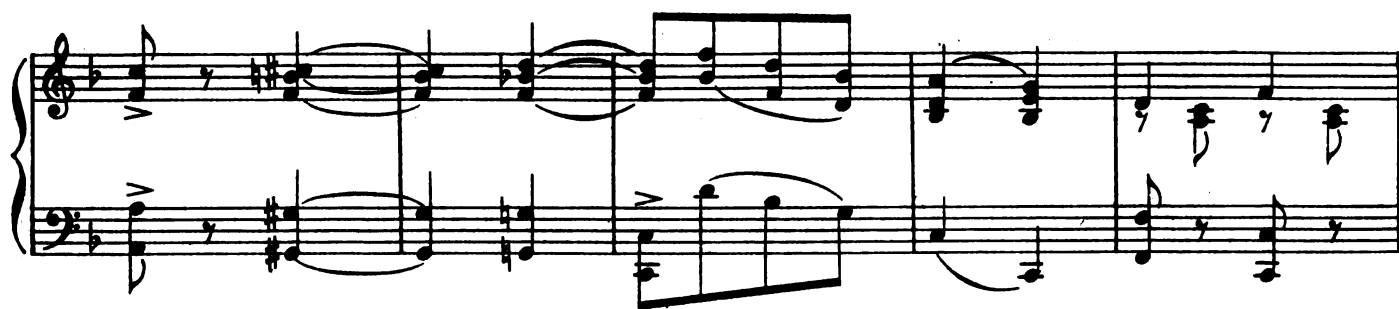
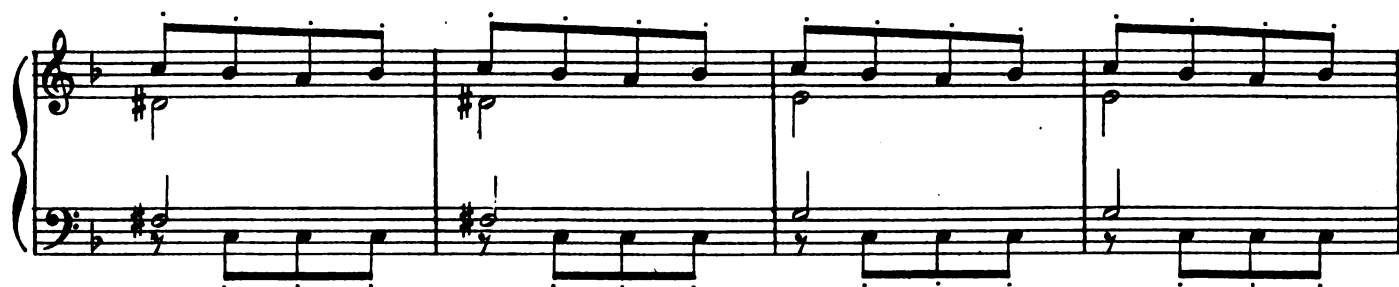
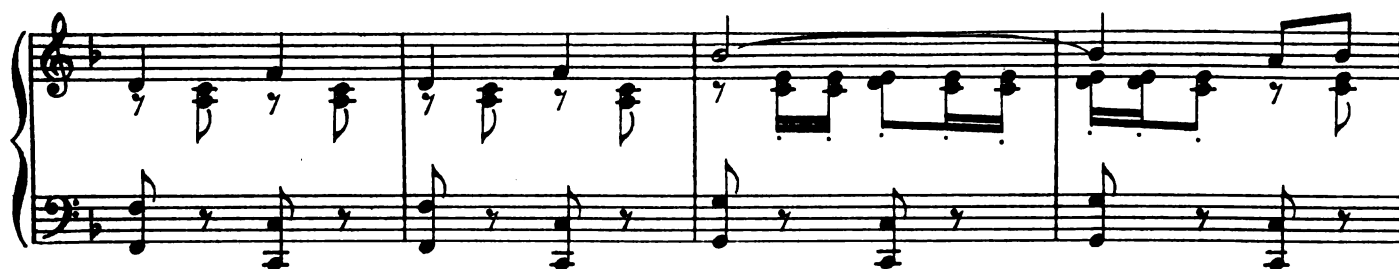
Tempo di Valse tranquillo.

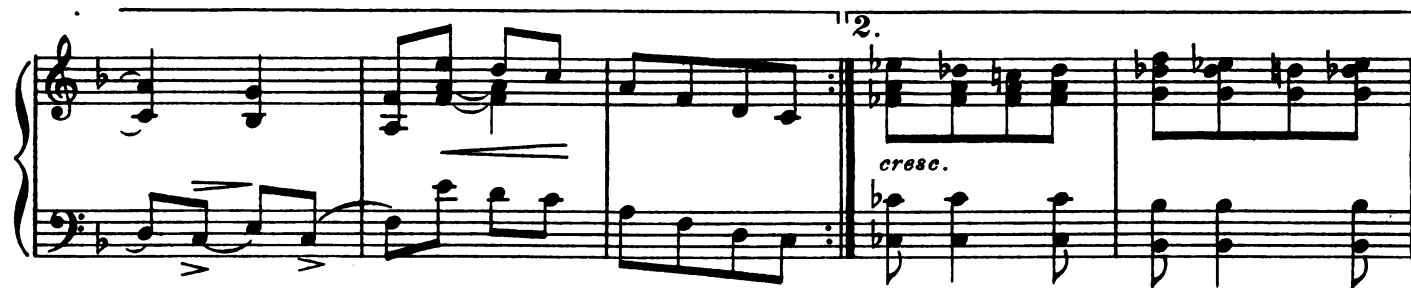
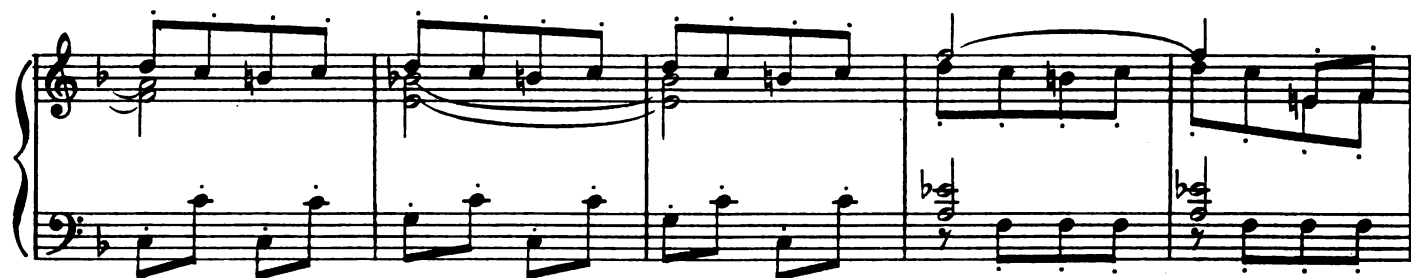




Allegretto moderato.







Andante pesante.

First system of musical notation for 'Andante pesante.' The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a piano (*p*) dynamic, followed by a fortissimo (*ffz*) dynamic, and then a fortissimo (*ff*) dynamic. The lower staff is in bass clef with a key signature of two sharps and a 4/4 time signature. It features a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The system concludes with a sixteenth-note triplet in the upper staff.

Second system of musical notation for 'Andante pesante.' The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It features a sixteenth-note triplet. The lower staff is in bass clef with a key signature of two sharps and a 4/4 time signature. The system concludes with a sixteenth-note triplet in the upper staff.

Allegro.

Third system of musical notation for 'Allegro.' The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It features a sixteenth-note triplet. The lower staff is in bass clef with a key signature of two sharps and a 4/4 time signature. The system concludes with a sixteenth-note triplet in the upper staff.

Fourth system of musical notation for 'Allegro.' The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It features a sixteenth-note triplet. The lower staff is in bass clef with a key signature of two sharps and a 4/4 time signature. The system concludes with a sixteenth-note triplet in the upper staff.

Fifth system of musical notation for 'Allegro.' The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It features a sixteenth-note triplet. The lower staff is in bass clef with a key signature of two sharps and a 4/4 time signature. The system concludes with a sixteenth-note triplet in the upper staff.

ACT I.

Nº 1.

OPENING CHORUS.

"CHOPIN AD LIB."

Words by
P. G. WODEHOUSE.

Religioso.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo/mood is marked 'Religioso.' and the dynamics are marked 'Piano.' and 'p'. The first system begins with a piano introduction in the right hand, while the left hand has whole notes. The subsequent systems show a more active piano accompaniment with chords and moving lines in both hands. The score ends with a final chord in the right hand and a whole note in the left hand.

(Chimes behind Scene)

This block contains a musical score for a chime instrument. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The treble staff is filled with a series of chords, each marked with a small bell icon, representing the chime notes. The bass staff contains a few notes, including a long, low note at the beginning.

CHORUS OF GIRLS (*behind Curtain*)

Love's song is end - ed; Fires which we tend - ed Have

This block contains the first part of a musical score for a chorus of girls. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics "Love's song is end - ed; Fires which we tend - ed Have" are written below the vocal line. The piano part includes chords and some single notes.

left not a sin - gle em - ber. Love's flow'rs once cher - ished

This block contains the second part of the musical score for the chorus of girls. It continues the vocal line and piano accompaniment from the previous block. The lyrics "left not a sin - gle em - ber. Love's flow'rs once cher - ished" are written below the vocal line. The piano part continues with chords and notes.

Long since have per - ished In snows of De -

This block contains the third part of the musical score for the chorus of girls. It concludes the vocal line and piano accompaniment. The lyrics "Long since have per - ished In snows of De -" are written below the vocal line. The piano part ends with a final chord and a double bar line.

Curtain rises showing Miss Simmons demonstrating ballad to customer. The scene is one of business ac-
Tempo di Valse.

- cem - ber. ————— Yet love though it die, leaves ech - oes

mf

-tivity in contrast to character of music.

sigh - ing Re - mem - ber. ————— Though

fate — may sev - er We'll hear them for ev - er, You and

Another customer goes to pianist with copy of Chopin Waltz, which pianist plays.

I. ————— Valse brillante.

a tempo

GIRLS

GIRLS (*humming*).

GIRLS

poco rall.

Allegro moderato.

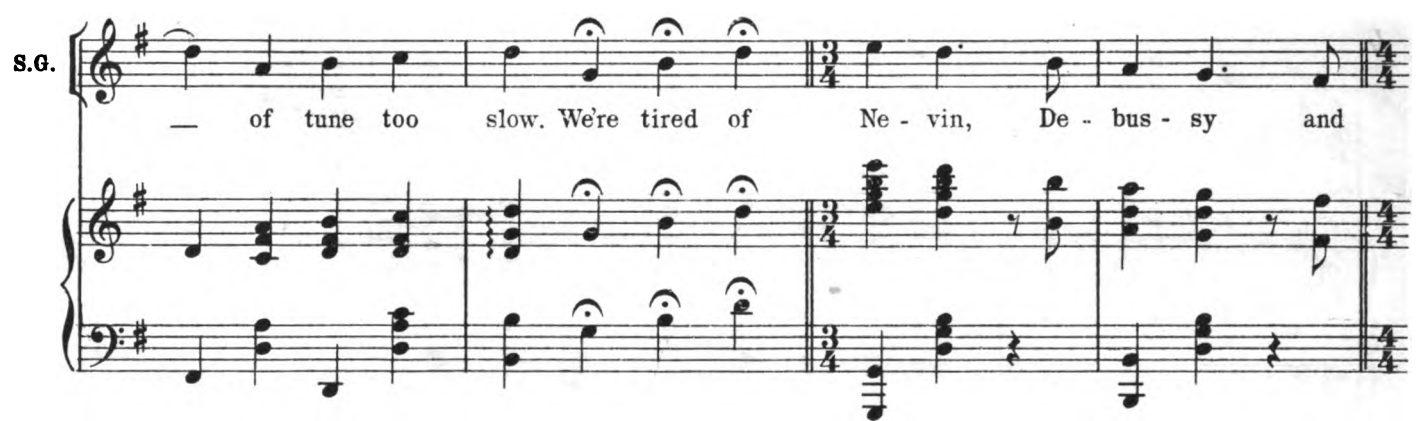
CHORUS OF SHOP GIRLS.

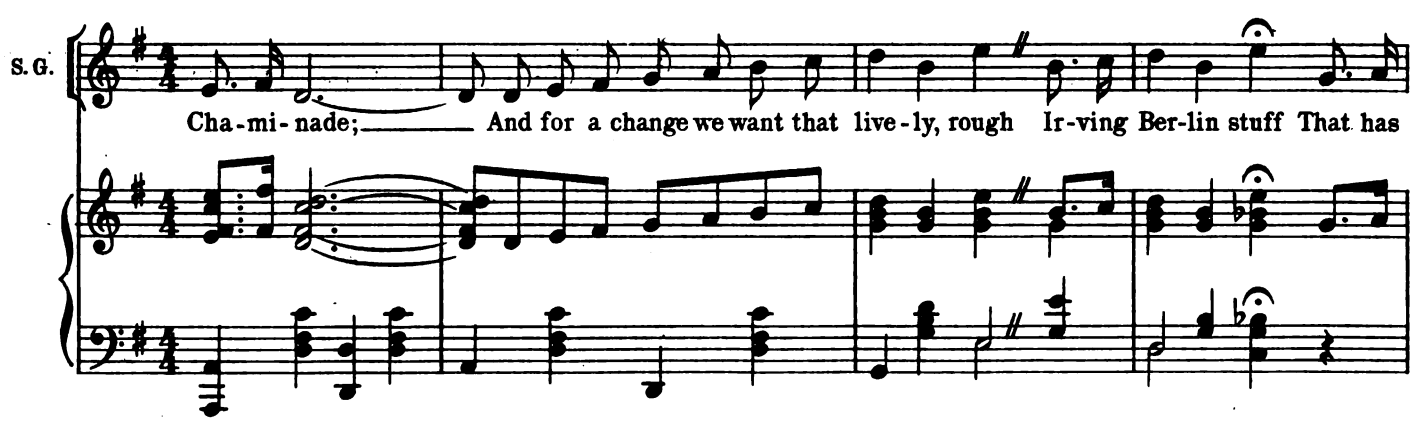
GIRLS

Cho-pin at one, Cho-pin at two,

S.G. 

S.G. 

S.G. 

S.G. 

S.G. *rall.* *a tempo*

got some zip and go!
Toy Pianos on Stage.

rall *a tempo*

p

The musical score is written for a vocal soloist (S.G.) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a 'rall.' (rallentando) marking and then returns to 'a tempo'. The lyrics are 'got some zip and go!' followed by 'Toy Pianos on Stage.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The score is divided into four systems, each with a vocal line and a piano accompaniment. The final system includes a dynamic marking 'p' (piano) for the piano accompaniment.

DANCE.



No. 2.

SONG.—(Effie) & CHORUS OF SHOP-GIRLS.

"YOU WANT THE BEST SEATS, WE HAVE 'EM."

Words by
P. G. WODEHOUSE.

Effie. *Moderato.*

Piano. *mf* *p*

1. Just

EFFIE.

now the sea - son's at it's height, With new pro - duc - tions ev - 'ry night. Each

EFFIE.

thea-tre's crammd from stalls to pit, For ev - 'ry show's a hit.

EFFIE.

And you can get a per - fect view, no mat - ter where you

BURTHEN.

EFFIE.

sit. You want the best seats,

EFFIE.

For all the shows in town;

GIRLS.

We have 'em!

EFFIE.

— Tick-ets here we've got for you, For an - y play you want to view,

EFFIE. Sad or fun - ny. Plays with a

GIRLS Take your pick and pay your mon - ey!

EFFIE. bed scene; French farc - es That made the cen - sor

EFFIE. frown; Plays by Bar - rie, plays by Milne; and all ex-treme - ly

EFFIE. good; Plays where peo - ple stab them - selves, and where you wish they would.

EFFIE. You want the best seats, For all the shows in

GIRLS We have 'em! For all the shows in

EFFIE. town. 2. We've plays a - bout ro - man - tic crooks: We've plays made out of

GIRLS town.

EFFIE. well known books: We've East-ern dram - as Where they dress In strings of beads and less:

EFFIE. And ev - 'ry play up - on our lists a gen - u - ine suc - cess. *Slower.*

GIRLS There's His Ma-jes-ty's, the

EFFIE.

GIRLS

Queen's, the Globe, and Strand; And the Ald-wych and the Pal - ace, Wynd - ham's

GIRLS

and The Am-bas-sadors, the Play-house and the New, And the Gai-e - ty, and Win - ter Gar - den

BURTHEN.

Tempo I.

EFFIE.

GIRLS

You want the best seats, For all the Shows in

too. We have 'em! For all the Shows in

a tempo

EFFIE & GIRLS.

town: We have plays of ev'-ry kind, but up - on all our lists you'll find

EFFIE
&
GIRLS.

Not one bad 'un; All were praised by Arch-ie Had-don. Plays with a bed scene;

EFFIE
&
GIRLS.

French farc-es That made the cen-sor frown;

EFFIE
&
GIRLS.

Plays where wives be-have as wives should ne-ver, ne-ver do. Al-so plays nice mind-ed girls

EFFIE
&
GIRLS.

take their moth-ers to. You want the best seats, We

EFFIE
&
GIRLS.

have 'em! For all the shows in town.

No 3.

DUET:-(Gravvins and Gripps.)

"ME GRAVVINS—ME GRIPPS."

Words by
P. G. WODEHOUSE &
GEORGE GROSSMITH.

Allegro con moto.

Piano.

The first system of the musical score shows the piano introduction. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The tempo is marked 'Allegro con moto.' and the time signature is 2/4. The piano part begins with a series of chords and moving lines in both hands, marked with a mezzo-forte (*mf*) dynamic. A repeat sign is present after the first measure of the piano part.

The second system continues the piano introduction. It features the same three-staff layout. The piano part continues with complex harmonic textures. The vocal part for GRIPPS enters in the final measure of this system with a single note. The system concludes with a piano (*p*) dynamic marking.

The third system contains the vocal melody and piano accompaniment. The vocal part is written on a single treble staff, with lyrics underneath. The piano part continues on the grand staff. The lyrics are: '—give me if I spoke a lit - tle weigh - ti - ly; ————— We' on the first line, and 'ne - ver have en - coun - tered your su - per - i - or ————— In' on the second line. The piano part provides a steady accompaniment for the vocal lines.

two should strive our hard - est to a - gree: GRAVINS. We
dig - ni - ty, a - bi - li - ty and grace: Your

ought to try to get a - long as ma - ti - ly As
gifts are not con - fined to your ex - te - ri - or; Your

an - y pair of love - birds on a tree. GRIFFS. Mis -
soul is just as love - ly as your face. You

- un - der - stand - ings we should try to clear a - way; We're
raise the mor - al tone of the co - mu - ni - ty; Your

part-ners, let us there-fore act as such: GRAVINS. One
na - ture is so pure and un - de - filed: GRAVINS. Your

mo-ment while I wipe a si - lent tear a - way; These few kind words that
par-ents missed a gold - en op - por - tun - it - y; They should of, course, have

you have said have moved me ve - ry much. Mis - ter
drowned you in a buck - et as a child. Mis - ter

BURTHEN.

GRIPPS.
Grip-p, I've just been think-ing. Mis - ter Grav - vins, that is strange. GRAVINS. That, if
Grip-p, I'd like to men-tion That your gifts are wast - ed here: GRIPPS. Mis - ter

p-f

you could spare a mo - ment We might pos - si - bly ar - range To pro -
 Grav - vins, I don't take you: Kind - ly make your mean - ing clear: GRAV. Well, a

-ceed a - round the cor - ner. For a moist - 'ning of the lips. Are you
 job you'd do much bet - ter Would be sel - ling fish and chips: GRS. You're a

with me, Mis - ter Grav - vins Ab - GRAV. so - lute - ly, Mis - ter Gripps! Mis - ter Gripps!
 bligh - ter, Mis - ter Grav - vins, You're a bloat - er, Mis - ter Gripps! Mis - ter Gripps!

1. 2.

f *mf*

D. C.

DANCE.

No 4.

SONG:-(Jim)

"FIRST ROSE OF SUMMER."

Words by
P. G. WODEHOUSE &
ANNE CALDWELL.

Piano.

Broad. *Allegro moderato.*

f *dim.* *caressingly* *p*

It was golden sum-mer wea-ther, The
 skies were a - blaze, As we wan-dered there to - geth - er In the
 sun - lit gar - den ways. Mer - ri - ly their songs of wel - come Birds

trilled in each tree; The ros-es knew that their queen was nigh: They bowed their heads as she

passed them by On that day when first she came to me.

BURTHEN.

There she stood In a world of ros - es, Eyes a

dream - ing And sweet cheeks a - glow; Breez - es

play - ing _____ Went a - stray - ing _____ Through her

cresc.

tress - es _____ with soft ca - ress - es. _____ All a - round, _____

— with their pet - als gleam - ing, _____ Shone the ros - es _____ In a brave ar -

- ray; _____ But the first rose _____ that blooms in sum - mer _____

Was not so love - ly — as her face that day. — There she

stood — In a world of ros - es, — Eyes a - dream - ing

— And sweet cheeks a - glow; — Breez - es play - ing —

— Went a - stray - ing — Thro' her tress - es — With soft car -

- ess - es All a - round, with their pet - als

gleam - ing, Shone the ro - ses In a brave ar - ray;

But the first rose that blooms in sum - mer

Was not so love - ly as her face that day.

Allegretto.

Broad. *f* *dim.* *caressingly* *p*

When the burn- ing day was

o - ver, Like some sweet re - frain, Came a fra-grant scent of clov - er From the

mea - dows down the lane. Sha-dows o'er the lawn went creep-ing, And

dark grew the sky. The ro - ses slept with their pet - als furl'd: We seem'd a - lone in a

mag - ic world, All a - lone to - geth - er, she and I.

BURTHEN.

There we stood in a world of ros - es, 'Neath the

p

shy light of the sic - kle moon; Birds were

sleep - ing; stars were peep - ing: In the

cresc.

gloom - ing, the bats were roam - ing. All a -

-round, In the dew - y twi - light All the

ros - es hid their heads a - way. But the

first rose that blooms in sum - mer Was not so

love - ly _____ as her face that day. _____ There we

f

stood _____ In a world of ros - es, _____ 'Neath the shy light _____

Dialogue.

_____ of the peep - ing moon; _____

Another voice.

Far and near _____ In the dew - y

twi - light, _____ All the ros - es _____ Hid their heads a - way. _____

But the first rose _____ that blooms in sum - mer, _____

JIM.

Was not so love - ly _____ as her face that day. _____

No 5.

DUETTINO.- (Marilynn and Jim.)

"JOURNEY'S END."

Words by
P.G. WODEHOUSE.

Moderato.

Piano.

The piano introduction is in G major, 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a series of descending half notes: G3, F#3, E3, D3, C3, B2, A2, G2. The piece ends with a double bar line.

JIM.

JIM.

1. Once a wise old po - et Wrote a line for me and you, Be -

The first system of the vocal duet features Jim singing the melody. The piano accompaniment is in G major, 4/4 time, marked Moderato. The piano part begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a series of descending half notes: G3, F#3, E3, D3, C3, B2, A2, G2. The piece ends with a double bar line.

-cause some-day we'd read it and would need it, he knew. "Though

The second system of the vocal duet features Jim singing the melody. The piano accompaniment is in G major, 4/4 time, marked Moderato. The piano part begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a series of descending half notes: G3, F#3, E3, D3, C3, B2, A2, G2. The piece ends with a double bar line.

long" he said, "And hard the way That lov - ers have to wend, Up -

The third system of the vocal duet features Jim singing the melody. The piano accompaniment is in G major, 4/4 time, marked Moderato. The piano part begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a series of descending half notes: G3, F#3, E3, D3, C3, B2, A2, G2. The piece ends with a double bar line.

- on some far off, hap - py day They'll meet at Jour - ney's End." How -

meno

- ev - er black The clouds may low - er, still Each Jill will

accel.

find her Jack, Each Jack his Jill. Jour - neys

rall.

BURTHEN.

end in lov - ers meet - ing; Jour - neys

- tempo

end in dreams come true. There's a ha - ven

biest of peace and rest At Jour - ney's End for

you. Cheer up, for trou - ble's fleet - ing

And sor - rows soon will mend, And there's

laugh - ter and song The whole day long When you come to the

Jour - ney's End. *(Dialogue.)*

mf

MARILYNN.

MAR. 2. Don't think much of po - ets; Nev - er read a po - em yet. But

p

I'll give this one cre - dit, For he said it! You bet! He

means 'Cheer up though things look bad', That's what he's driv - ing at. I

nev - er knew that po - ets had The sense to write like that! We

BOTH.

meno

won't turn back, We'll just plod on un - til Poor Jill has

accel

found her Jack, And Jack his Jill. Jour - neys

rall.

a

BURTHEN.

end in lov - ers find - ing ——— All the

- tempo

This system contains the first two staves of the 'BURTHEN.' section. The vocal line (treble clef) begins with a half note 'end', followed by a half note 'in', a quarter note 'lov', a quarter note 'ers', a half note 'find', a half note 'ing' with a long horizontal line indicating a sustained note, and finally a quarter note 'All' followed by a quarter note 'the'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A tempo change instruction '- tempo' is written below the piano staff.

dreams they dream'd come true. ——— If you

This system contains the next two staves. The vocal line continues with a half note 'dreams', a half note 'they', a half note 'dream'd', a half note 'come', a half note 'true.' with a long horizontal line, and finally a quarter note 'If' followed by a quarter note 'you'. The piano accompaniment continues with similar harmonic support.

just take heart And make a start, That's

This system contains the final two staves of the 'BURTHEN.' section. The vocal line has a half note 'just', a half note 'take', a half note 'heart', a half note 'And', a half note 'make a', a half note 'start,', and finally a quarter note 'That's' followed by a quarter note. The piano accompaniment concludes the section with sustained chords.

MARILYNN.

all there is to do. ——— The

This system contains the first two staves of the 'MARILYNN.' section. The vocal line (treble clef) begins with a half note 'all', a half note 'there', a half note 'is', a half note 'to', a half note 'do.' with a long horizontal line, and finally a quarter note 'The'. The piano accompaniment (grand staff) features a more active bass line with triplets and chords in the right hand.

road is rough and wind - ing, ——— But

soon you'll find it mend; ——— And there's

JIM.

laugh - ter and song the whole day long When you

BOTH.

come to the Jour - ney's End. ———

No. 6.**SEXTET.— Gravvins & Cabaret Troupe.****"WHOOOP-DE-ODDLE-DO!"**

Words by
P. G. WODEHOUSE.

Allegro.

LILY.

1. If you've the blues and you

Piano. *mf* *p*

LILY.

wish you were dead, If you've a tear that you're start-ing to shed,

LILY.

Dry it! Dry it!

ALL.

MARCH & APRIL.

I have a sim-ple, in - fall - i - ble rule, And I am sure it will cure you, if you'll

MCH.
&
APRIL

Try it! Try it!

HARRY.

HARRY.

If you'll just war - ble "Whoop - de - oo - dle - doo!"

HARRY.

Life will at once seem bright and fair to you.

GRAVVINS.

Ev - 'ry time you're in the soup, _____

GRAY.

Put the ac - cent on the *whoop!* _____

LITTLE ADA.

If you fol - low my tip, you'll find Trou - bles van - ish a - way:

L. ADA.

ALL

Ev - 'ry cloud will be sil - ver lined: Start and do it to - day! _____

BURTHEN.

cresc.

One— Two— Three! Fill up your lungs and shout it!

cresc.

Whoop-de-oo-dle-do! Whoop-de-oo-dle-do!

sfz

cresc.

You'll soon see Life is a blank with-out it,

cresc.

Whoop-de-oo-dle-do! Whoop-de-oo-dle-do!

sfz

Sing it down the gar - den path: Try it o - ver in your bath:

Let it rip, for there's a zip a - bout it. One - Two -

cresc.

Threel Pull up your socks and shout it! Whoop-de-oo - dle,

sfz

whoop - de - oo - dle, whoop - de - oo - dle - do!

sfz

LILY.

2. When all your bills and your tax - es are due,

mf *p*

LILY.

And to the workhouse you're feel-ing that you May go, May

ALL.

ALL.

go! When you are caught in the rain with no um - brel - la and think you are

GRAVVINS.

GRAV.

sure to get lum - ba - go, 'Ba - go!

ALL.

HARRY.
HARRY.

Buck up and yo - del "Whoop - de - oo - die - do!"

HARRY.

That is the on - ly thing that's left to do:

MARCH & APRIL.

If the ba - by has the croup,

MCH.
& APRIL.

Start right in and whoop the whoop:

LITTLE ADA.

If you do, you are sure to find Trou - bles van - ish a - way,

L.ADA.

ALL.

Ev - 'ry cloud will be sil - ver lined, Just be - gin it to - day!_____

BURTHEN.

ALL
cresc.

ALL.

One- Two- Three- Fill up your lungs and shout it! Whoop-de- oo - dle -

ALL.

cresc.

- dol Whoop - de - oo - dle - dol You'll soon see Life is a

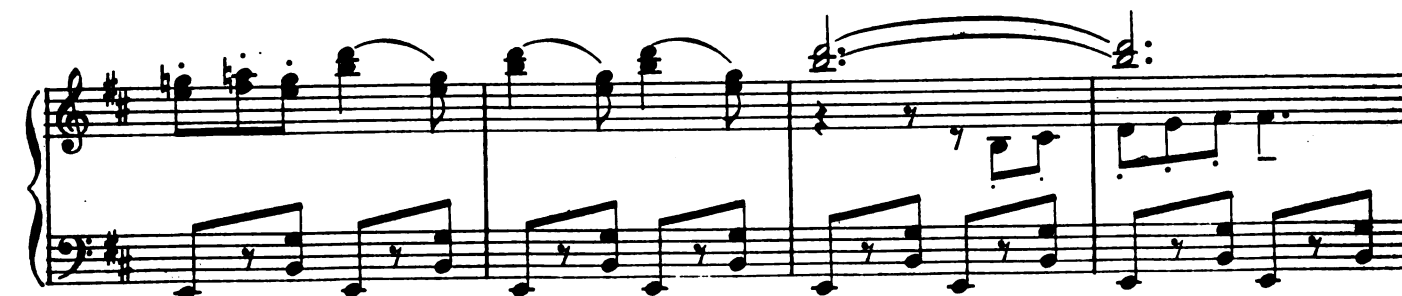
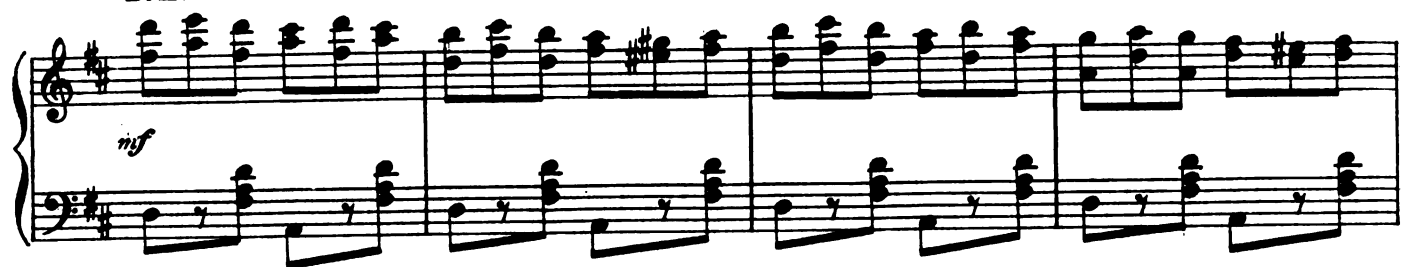
ALL. blank with - out it, Whoop-de- oo - dle - do! Whoop-de- oo - dle - do!

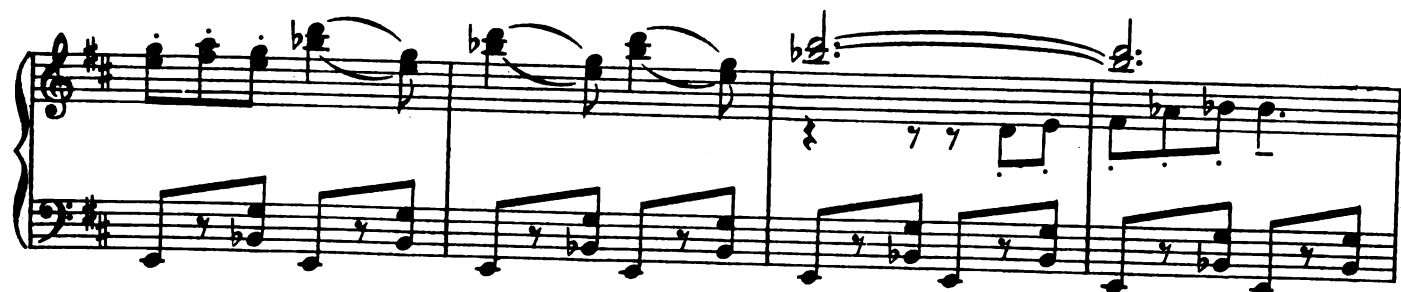
ALL. Sing it down the gar - den path; Try it o - ver in your bath; Let it rip, for

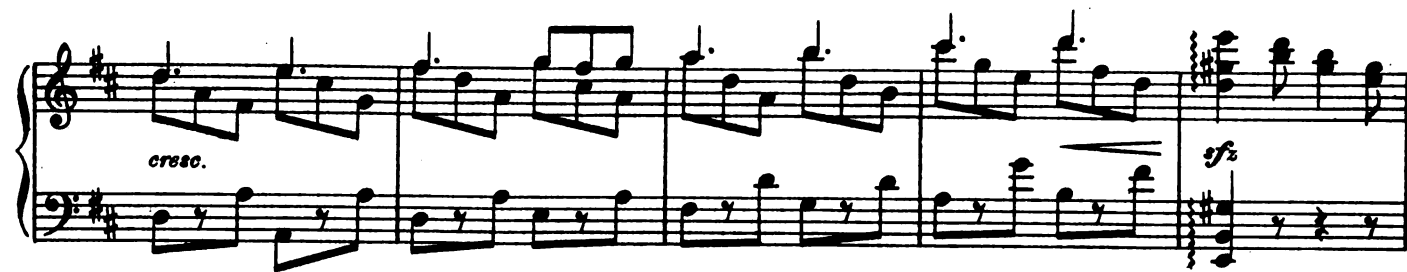
ALL. there's a zip a - bout it! One- Two- Three- Pull up your socks and

ALL. shout it! Whoop - de-oo-dle, whoop - de-oo - dle, whoop - de-oo - dle - do!

DANCE.







Nº 7.

SONG - (Quibb.)

AT THE BALL.

Words by
GEORGE GROSSMITH.

Grazioso.

Voice. 

Piano.  *p* L.H. At the ball midst laugh-ter gay and

 hearts a - stir — my la - dy stands a - lone and bash - ful is her



 glance. — From the gal-lant thron my lord ap-proach-es her, —



 — And whis-pers "Pri - thee, fair one, now's the time to dance"! —



BURTHEN

Slowly, a la Varsoviana

Danc - ing time is just the time for woo - ing; —

The first system of the musical score for 'BURTHEN' features a vocal melody in 3/4 time and a piano accompaniment in 4/4 time. The key signature has one flat (B-flat). The vocal line begins with a quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Just the time when lov - ers do and dare. —

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note followed by a quarter note. The piano accompaniment features a more complex eighth-note pattern in the right hand, with a grace note on the first beat.

Danc - ing time is an - y heart's un - do - ing; —

The third system continues the musical piece. The vocal line has a half note followed by a quarter note. The piano accompaniment maintains the eighth-note pattern in the right hand.

accel. Mus - ic in the air, *a tempo* Mus - ic ev - 'ry where.

The fourth system concludes the piece. It includes tempo markings: *accel.* (accelerando) for the first half and *a tempo* (allegretto) for the second half. The vocal line has a half note followed by a quarter note. The piano accompaniment features a more complex eighth-note pattern in the right hand, with a grace note on the first beat.

Joy - ful - ly your fan - cy goes a fly - ing, —

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat major). The lyrics are "Joy - ful - ly your fan - cy goes a fly - ing, —". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and melodic, with a long note at the end of the phrase.

High on the wings of a dove. —

The second system of the musical score. The vocal line continues with the lyrics "High on the wings of a dove. —". The piano accompaniment continues with a similar melodic pattern, featuring a long note at the end of the phrase.

Lis - ten to the la - zy lute sigh - ing

The third system of the musical score. The vocal line continues with the lyrics "Lis - ten to the la - zy lute sigh - ing". The piano accompaniment continues with a similar melodic pattern, featuring a long note at the end of the phrase.

Danc - ing time is just the time for love! —

The fourth system of the musical score. The vocal line concludes with the lyrics "Danc - ing time is just the time for love! —". The piano accompaniment concludes with a similar melodic pattern, featuring a long note at the end of the phrase.

Nº 8.

DUET:- (Marilynn and Gripps.)

"DANCING TIME."

Words by
GEORGE GROSSMITH.

Moderato

Voice.

1. (MARILYNN.) There's a tune I heard not ver - y long a - go, —
2. (GRIPPS.) There was a phil - os - o - pher who was not wrong —

Piano.

L.H.
mf

p

— Whose haunt - ing mel - o - dy is danc - ing in my brain; —
— "There is a time and place for ev - 'ry - thing" said he, —

Like the voice of some - one that I used to know — That al - ways
"Time for wo - men, time for wine and time for song" — But when you

whis - pers when it's time to dance a - gain. _____ }
 dance, by gosh it's time for all the three! _____ }

BURTHEN.*Not fast.*

Danc - ing time is just when the mus - ic is play - - ing,

When the stars are shim-my-ing up— in the sky. _____

Danc - ing time is just when your should - ers are sway - - - ing,

When your feet have sim-ply got to glide. You must lead _____ me light-ly;

Hold me tight-ly: Take me where you hear all those sax - o - phones

moan - - - ing. Where can those

U - ke - le - les be?_____

Ev - 'ry boy in Lon-don is tel - e - phon - - - ing.

Danc - ing time is an - y old time for me. _____

In strict Fox-Trot time.

Danc - ing time is just when the mus - ic is play - - - -

- ing. When the stars are shim-my-ing up — in the

sky _____ Danc - ing time is



just when your should - ers are sway - - - ing



When your feet have sim - ply got to glide. You must lead _____ me light-ly;



Hold _____ me tight-ly: Take me where you hear all those sax - o - phones



moan - - - ing. Where can those

U - ke - le - les be? Ev - 'ry boy in

Lon-don is tel - e - phon - - - ing Danc - ing time is

An - y old time - - - for me. - - -

sf *sf* D.C.

No. 9.

FINALETTO-ACT I.

Words by
P. G. WODEHOUSE.

Vivace. **Moderato.**
(GRAVVINS.)

Piano.

My lit-tle place in the coun-try, You

L.H.
Cock Crow.

can-not i-mag-ine its charms; Just two steps down from the Rose and Crown, And

close to the Wag-gon-ers Arms. Come then and pay us a vis-it! Why

go to— for - eign parts; Be - fore, I mean, you've been and seen the

crescendo

1. "Per-go - la," Wool - am Cher - sey, in the coun - ty of Herts. 2. Herts. —

DANCE.
p

A la Varsoviana.

(Marilynn reads from bit of M.S.)

Adagio.

Danc - ing time is just the time for

mf *p*

woo - ing, Just the time when lo - vers do and dare

Dan - cing time is a - ny heart's un - do - ing.

(She comes to the end,

Mu - sic's in the air, Mu - sic's ev -

Strict Fox-Trot Tempo.

(then tossing the fragments away, she improvises in joyous abandon.)

Take me where I hear all those sax - o - phones moan - ing,

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Where can those u - ke - le - les be? _____

The second system continues the melody and accompaniment. The vocal line has a long note at the end of the phrase, followed by a line for the singer to hold the note. The piano accompaniment continues with a steady rhythm.

Ev - 'ry boy in Lon - don is tel - e - phon - ing;

The third system shows the vocal melody and piano accompaniment. The piano part includes some chromatic movement in the right hand, adding texture to the accompaniment.

Danc - ing time is a - ny old time for me! _____

The fourth system concludes the page with the final vocal phrase and piano accompaniment. The piano part features a more active bass line in the final measures.

Meno mosso.
Dialogue.

The first system of music is for a piano accompaniment. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It begins with a series of chords and moving lines, including some triplets. The bass staff has a key signature of one flat and a common time signature, featuring a long, flowing melodic line with many ties. The system concludes with a *poco rit.* (poco ritardando) marking.

The second system of music continues the piano accompaniment. It features a treble and a bass staff. The treble staff has a key signature of one flat and a common time signature. It begins with a series of chords and moving lines, including some triplets. The bass staff has a key signature of one flat and a common time signature, featuring a long, flowing melodic line with many ties. The system concludes with a *poco rit.* (poco ritardando) marking.

Allegro moderato.

The third system of music is for a piano accompaniment. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It begins with a series of chords and moving lines, including some triplets. The bass staff has a key signature of one flat and a common time signature, featuring a long, flowing melodic line with many ties. The system concludes with a *poco rit.* (poco ritardando) marking.

The fourth system of music continues the piano accompaniment. It features a treble and a bass staff. The treble staff has a key signature of one flat and a common time signature. It begins with a series of chords and moving lines, including some triplets. The bass staff has a key signature of one flat and a common time signature, featuring a long, flowing melodic line with many ties. The system concludes with a *poco rit.* (poco ritardando) marking.

slen - der Sweet and ten - der Un - af - fect - ed

cresc.

Though well con - nect - ed. All in all, One might well com -

p

-pare her To a rose - bud In the month of May

But the first rose that blooms in Sum - mer Is not so

con amore *rit.* *a tempo*

love - ly By a dashed long way!

accel. *p a tempo*

Dialogue *deliberato*

Vivace.

One two three, Fill up your lungs and shout it

Whoop - de - oo - die - do! Whoop - de - oo - die - do!

sfz

You'll soon see life is a blank with - out it

Whoop - de - oo - dle - do! Whoop - de - oo - dle - do!

Sing it down the gar - den path; Try it o - ver in your bath;

Let it rip, for there's a zip a - bout it.

One two three! pull up your socks and shout it!

Whoop-de - oo - dle Whoop-de - oo - dle Whoop - de - oo - dle - do. Mis - ter

Slowly.
(GRIPPS.)

GRAVVINS.

Grav - vins, it's one thir - ty, and I feel the need for lunch. We have

The musical score for this section is in G major (one sharp) and 4/4 time. It features a vocal line for Gravvins and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic contour that rises and then falls. The lyrics are: "Grav - vins, it's one thir - ty, and I feel the need for lunch. We have".

GRIPPS.

had a bu - sy morn - ing; We've got rid of all the bunch. From a

The musical score for this section is in G major (one sharp) and 4/4 time. It features a vocal line for Gripps and a piano accompaniment. The piano part continues with the same eighth-note bass line and chords. The vocal line has a similar melodic pattern to the previous section. The lyrics are: "had a bu - sy morn - ing; We've got rid of all the bunch. From a".

bot - tle of Pol Ro - ger We'll take long and fre - quent sips. Are you

The musical score for this section is in G major (one sharp) and 4/4 time. It features a vocal line for Gripps and a piano accompaniment. The piano part continues with the same eighth-note bass line and chords. The vocal line has a similar melodic pattern. The lyrics are: "bot - tle of Pol Ro - ger We'll take long and fre - quent sips. Are you".

GRAVVINS.

(The

with - me, Mis - ter Grav - vins? I pre - cede you, Mis - ter Gripps!

The musical score for this section is in G major (one sharp) and 4/4 time. It features a vocal line for Gravvins and a piano accompaniment. The piano part continues with the same eighth-note bass line and chords. The vocal line has a similar melodic pattern. The lyrics are: "with - me, Mis - ter Grav - vins? I pre - cede you, Mis - ter Gripps!".

two partners exeunt arm in arm)



Andante.

(Marilyn



appears on the steps.)

Grandioso.

Curtain falls



END OF ACT I.

ACT II.

Nº 10.

OPENING NUMBER.

"THE PERGOLA PATROL"

Words by
P. G. WODEHOUSE.

Andante.

Piano. *p*

cantabile

The piano introduction is in G major, 4/4 time, marked Andante. It features a flowing melody in the right hand and a supporting bass line in the left hand. The piece concludes with a sustained chord in the right hand and a final bass note.

(CURTAIN.)

A short musical phrase for the curtain, consisting of a few chords in the right hand and a simple bass line in the left hand.

DOROTHY. *Andante moderato.*

Oh, bright his fate _____ and glad his

pp cresc. poco a poco

Dorothy's vocal entry is marked Andante moderato. The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand, marked *pp cresc. poco a poco*.

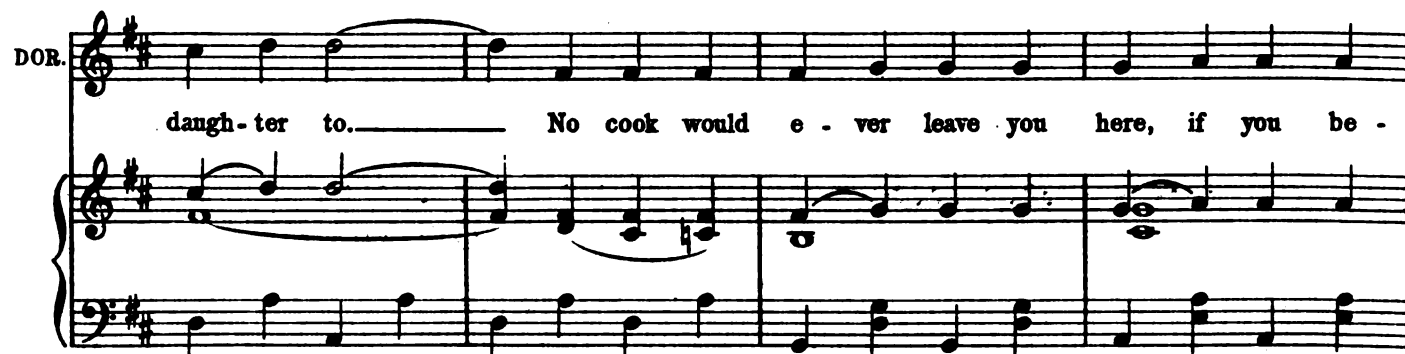
DOR.

lot, _____ Who set - tles in _____ this mo - del

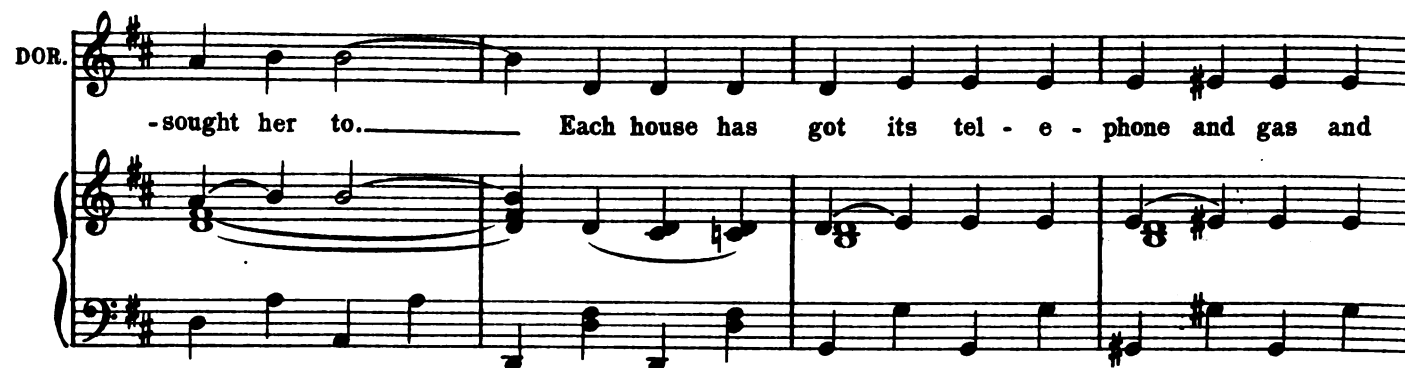
Dorothy's vocal entry continues with the lyrics "lot, Who set - tles in this mo - del". The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

DOR. 

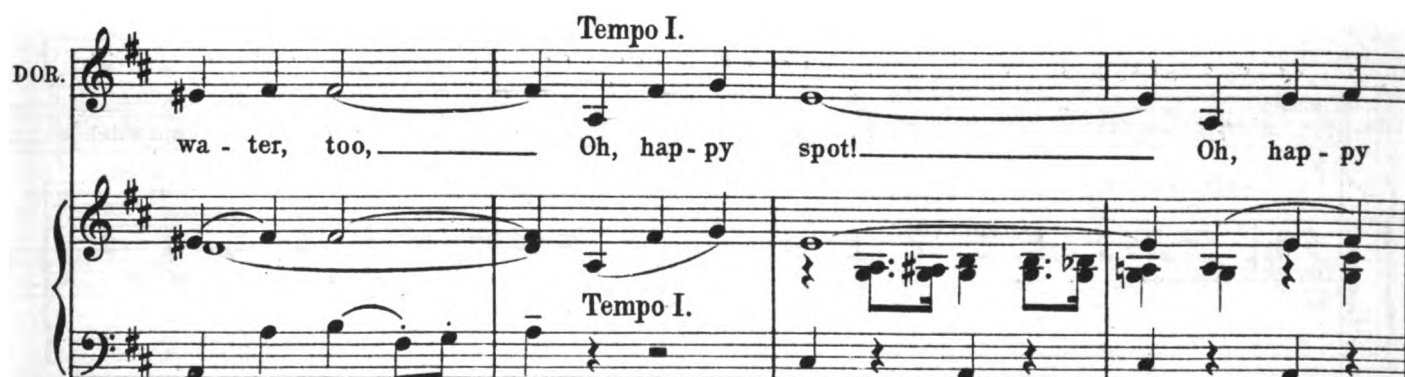
spot; _____ It's just the ve - ry place to take your wife and

DOR. 

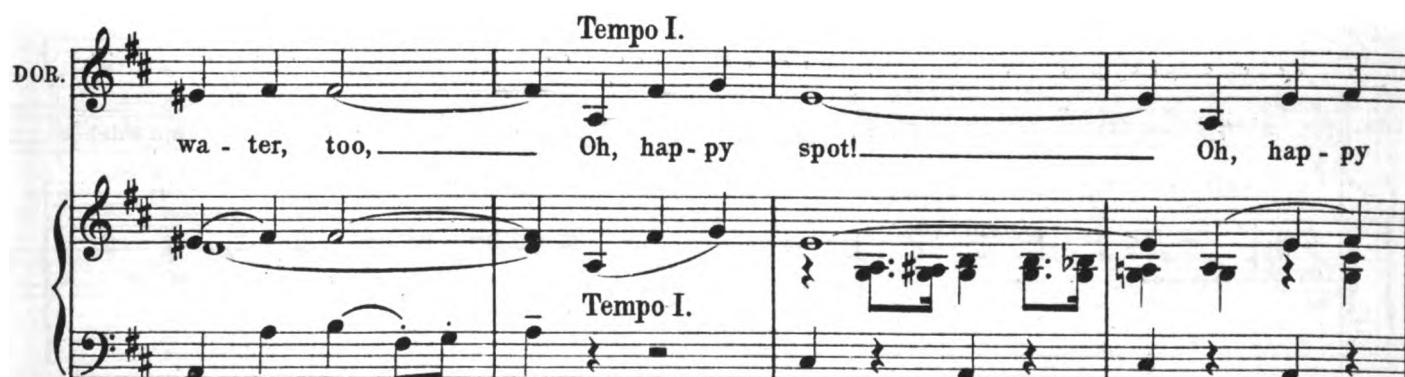
dangh-ter to. _____ No cook would e - ver leave you here, if you be -

DOR. 

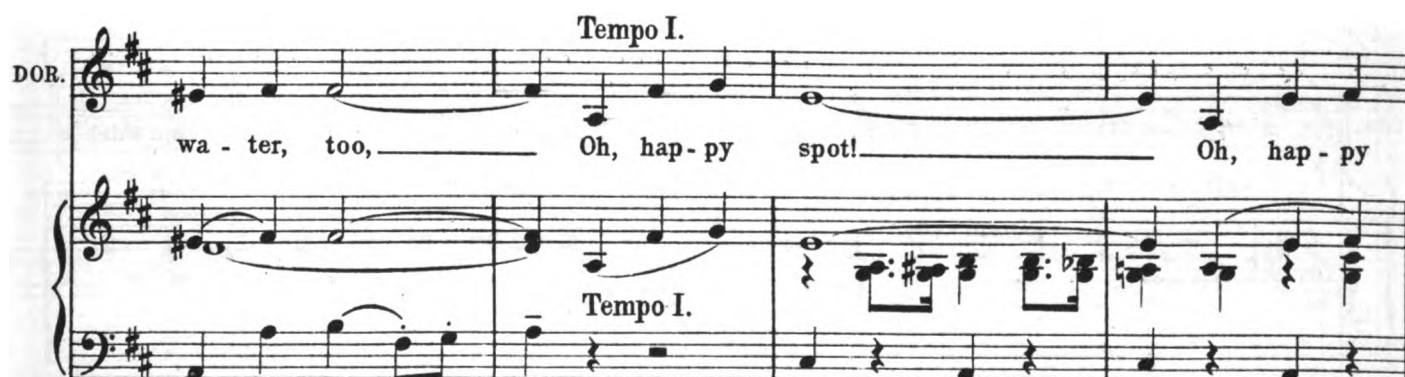
-sought her to. _____ Each house has got its tel - e - phone and gas and



Tempo I.

DOR. 

wa - ter, too, _____ Oh, hap - py spot! _____ Oh, hap - py



Tempo I.

TRADESMEN. (to Housekeeper.)

DOR.

spot! Good morn-ing, mum! For your cus-tom we have

TRA.

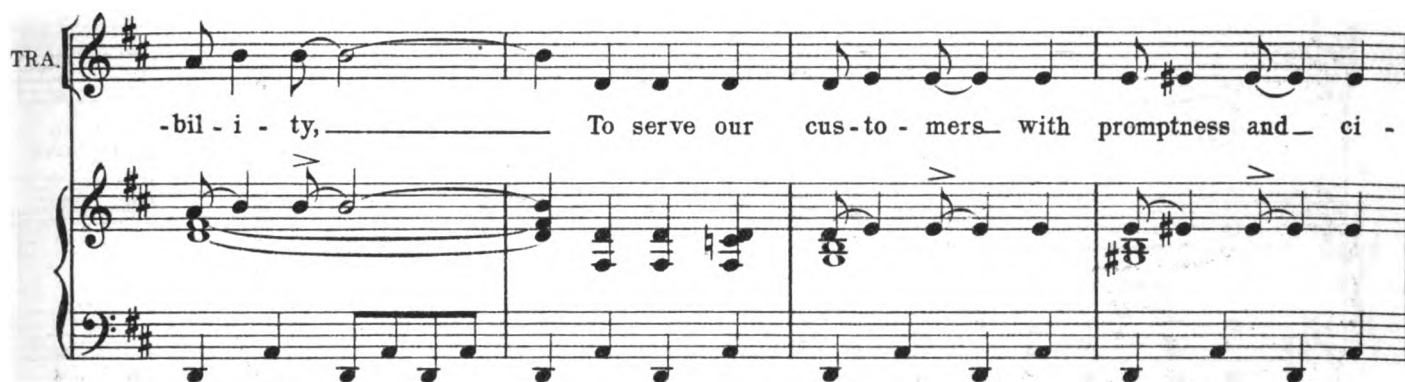
come. So kind - ly say, A - ny or-ders for to -

TRA.

- day? We'll rush to ex - e - cute com - mis-sions with a -

TRA.

- gil - i - ty, For we en - dea-vour to the best of our a -

TRA. 

Tempo I.

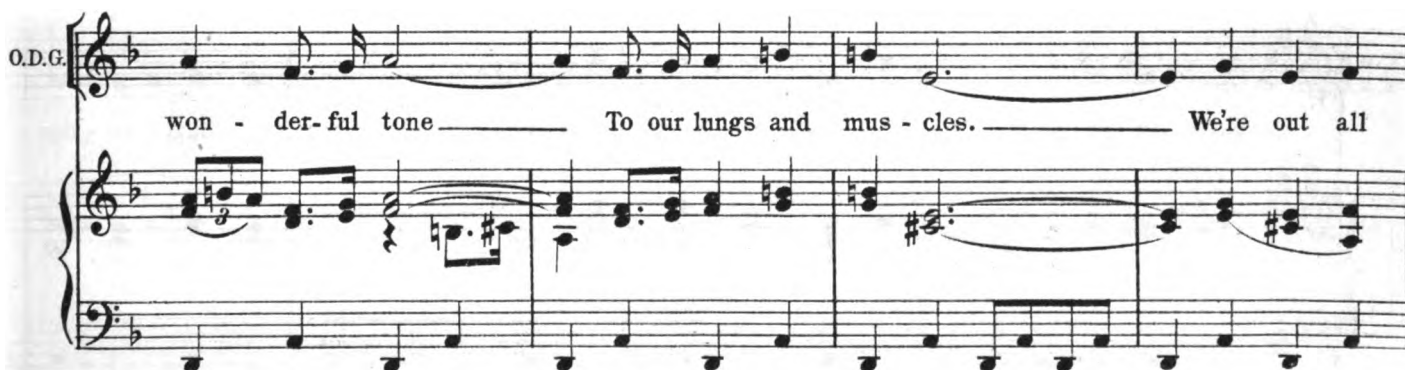
ALL.

TRA. 

Tempo I.

OUTDOOR GIRLS.

ALL. 

O.D.G. 

O.D.G.

day; No oth - er air a - ny - where Is half so

O.D.G.

good as a food For the red cor - pus - cles, So the doc - tors

O.D.G.

YOUNG MEN.

say. Our lo - cal girls, we maintain, Have a charm it's ra - ther

Y.M.

hard to ex - plain; But - once you've kiss'd 'em You'll un - der -

Y. M. *- stand _____ And no - where - else will you meet _____ Oth - ers half as*

Y. M. *(In a burst of civic pride.)*
dain - ty and sweet. _____ And our drain-age sys - tem _____ Is sim - ply

BUSINESS MEN.
 Y. M. *grand! _____ We've just come back from town, _____ And beg to*

B. M. *state _____ The trains both up and down _____ Are nev - er*

B. M.

late. _____ In short, life's full of bliss, _____ For those who've

B. M.

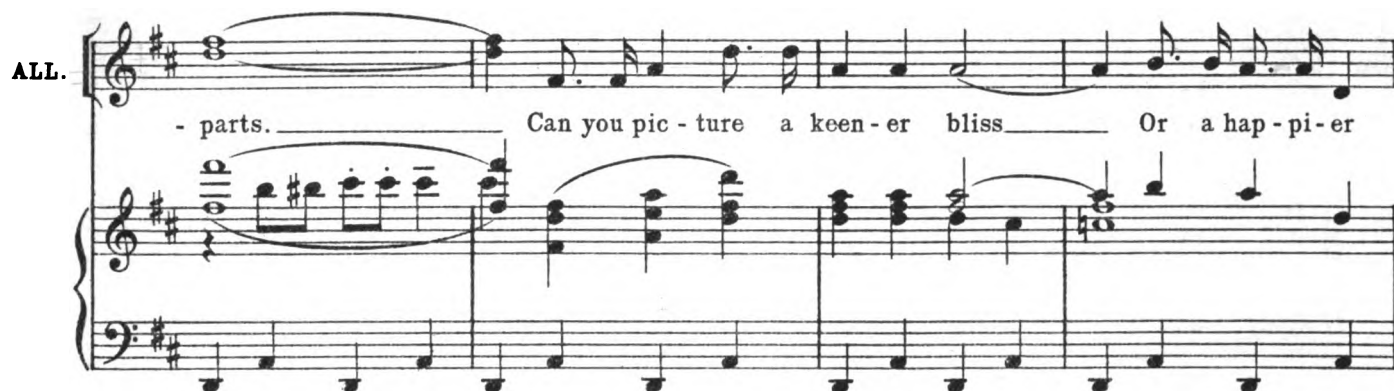
got _____ The sense to dwell in this _____ de - light - ful

ALL.

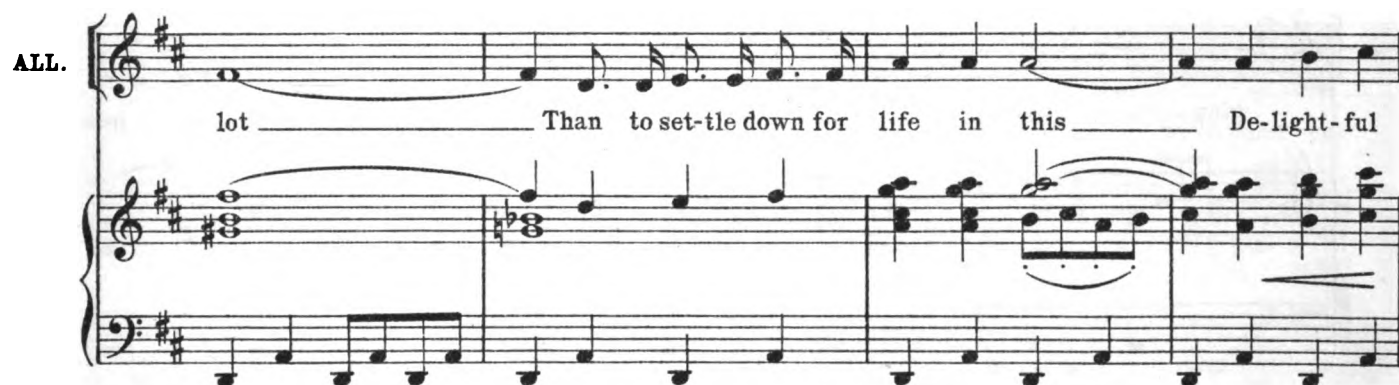
spot. _____ Can you won - der that the place is dear _____ To our grate - ful

ALL.

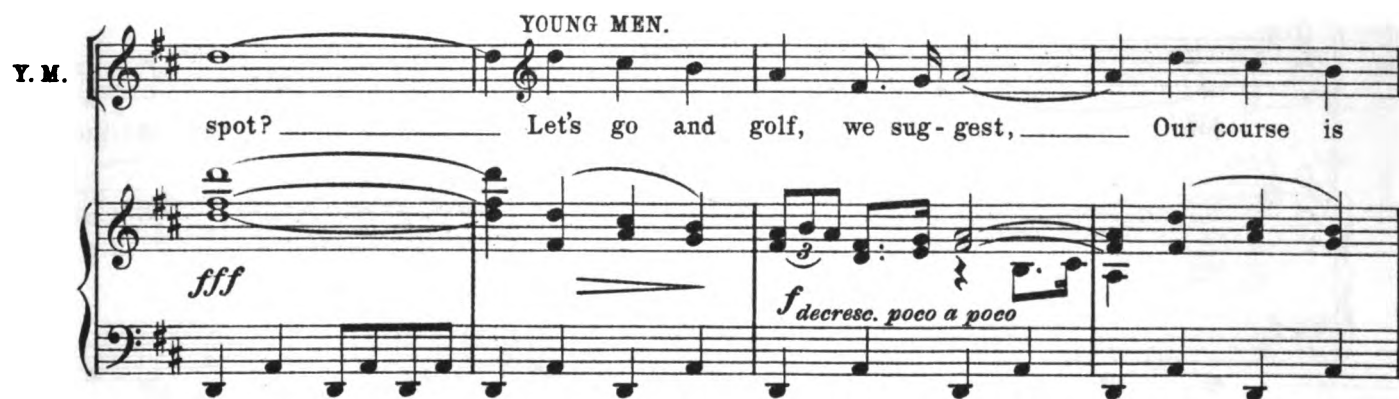
hearts? _____ Oh, if a fel - low once comes here, _____ He nev - er de -

ALL. 

- parts. Can you pic - ture a keen - er bliss Or a hap - pi - er

ALL. 

lot Than to set - tle down for life in this De - light - ful

Y. M. 

spot? Let's go and golf, we sug - gest, Our course is

fff *f decresc. poco a poco*

Y. M. 

one of the best. It is aw - f'ly jol - ly, We've lots of

Y. M. fun. We've got a won - der-ful 'pro,' And he'll have us

Y. M. play - ing, we know, Like Cy - ril Tol - ly be - fore he's

OUTDOOR GIRLS.
O. D. G. done. We'll come and cad - dy for you. And if good

O. D. G. shots you should do with your cleek and put - ter, we'll give three

O.D.G.

cheers. But if you foo - zle or slice, Why, then, by

O.D.G.

moth - er's ad-vice, To the words you ut - ter we'll shut our

ALL.

ears. Oh, bright his fate And glad his

ALL.

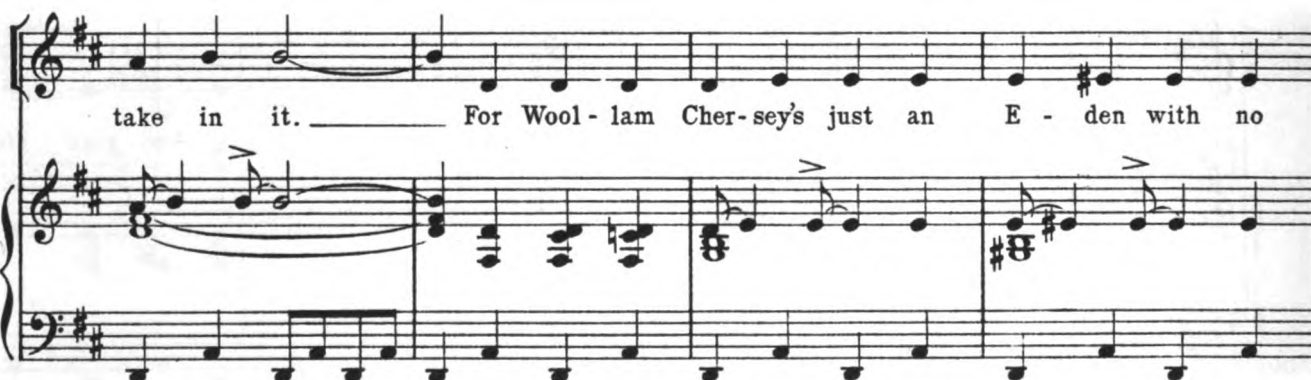
lot, Who set - tles in this mo - del

ALL. 

spot. _____ With thank-ful hearts each day we go to sleep and

ALL. 

wake in it: _____ Words sim - ply can't ex - press the pride and joy we

ALL. 

take in it. _____ For Wool - lam Cher-sey's just an E - den with no

ALL. 

snake in it. _____ Oh hap - py spot! _____ Oh hap - py

ALL, DOROTHY.

spot! _____ Let's has-ten to the cler-gyman who will swift-ly tie the

WALTER.

Let's has-ten to the cler-gyman whom I've

ppp

DOR. _____

knot; _____ And then we'll bill and coo, _____ Just I and you, _____

WAL. _____

got; _____ And then we'll bill and coo, _____ Just I and you, _____

DOR. _____

— In this de - light - - ful spot! _____

WAL. _____

— In this de - de-light-ful spot! _____

No 11.

ENTRANCE SCENA.

Words by
P. G. WODEHOUSE.

(Enter two railway porters with luggage.)

Porters. *Moderato.*

Piano. *f*

PORTERS. *Enter Jim and Marilyn.*

Praise for our zeal and love of

POR.

work We have from man-y won: ——— We car-ry an-y lug-gage

POR.

an - y - where for an - y - one; And smile quite nice-ly, ev - en

MARILYNN & JIM.

POR.

when the tip's a pen-ny one. Oh! is this not A love-ly

p tempo originale

Andante cantabile.

MARILYNN.

MARI.

spot? The road is rough and wind - ing

pp

JIM & MARILYNN.

MARI.

But soon you'll find it mend. And there's

JIM.
&
MARI.

laugh - ter and song the whole day long, When you

This system contains the first four measures of the vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

JIM.
&
MARI.

come to the jour - ney's end.

This system contains the next four measures of the vocal melody and piano accompaniment. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The lyrics are written below the vocal line.

Andantino. (Dialogue.)

p

This system contains the first five measures of the piano accompaniment for the Andantino section. It is written in grand staff. The first measure is marked with a piano (*p*) dynamic.

This system contains the next five measures of the piano accompaniment for the Andantino section, continuing in grand staff.

This system contains the final five measures of the piano accompaniment for the Andantino section, continuing in grand staff.

MARILYNN.

All a - round with their pet - als gleam - ing

MARI.

Shine the ro - ses In a proud ar - ray;

MARI. JIM.

But the first rose that blooms in sum - mer Is not so

JIM.

love - ly As your face to - day.

Nº 12.

SONG.— (Marilynn) & GIRLS.

"SHIMMY WITH ME"

Words by

P. G. WODEHOUSE.

Allegro moderato.

Marilynn.

Piano.

MARILYNN.

MAR.

If you find you're get-ting the hump;— If you are feel - ing

sfz — *p*

MAR.

blue; If your nerves are all on the jump,—

I'll tell you what _ to do. Just get up and

p

shim-my a - while, That is the thing _ for you;

You'll find you can dig up a smile, _ Af - ter a shake _ or two!

Andante moderato.
BURTHEN.

Shim - my with me _ And I will shim - my with you, _ You'll find it's

p

ea - sy to do. _____ I'll see you through. You'll need a

meno mosso *a tempo*

les - son or two, — Just at the start when it's new. _____

— If you've ne - ver shim-mied, Start learn-ing now. —

meno mosso *a tempo*

Don't be shy or tim - id: I'll show you how. — It's just a knack:

Wig-gle your back,— Give a sort of shi-ver, Then a kind of qui-ver.

Sway, if you please, Just like the trees in a breeze. You'll pick it

up by de-grees. Once you be-gin,— You'll shake right

meno mosso *a tempo*

out of your skin:— Go in and win!

Shim - my from your should - ers Down to your knee: —

Give the dazed be-hold-ers Some-thing to see! — Start up the mu - sic and

Come out and shim - my with me! —

me! —

(Jim's voice off stage)

Jour - neys

MAR. & GIRLS. Shim - my with me — And I will shim - my with you, — You'll find it's

JIM. end in lov - - ers

MAR. & GIRLS. ea - sy to do. — Shim-my with me — Come on and

JIM. meet - - ing, — Jour - neys end in

MAR. & GIRLS. shake up your spine, — For it will make you feel fine. —

JIM. dreams come true. — There's a

MAR. & GIRLS. Don't be shy or ti - mid: I'll show you how— If you've nev - er shim-mied,

JIM. ha - ven blest of peace and

MAR. & GIRLS. Start learn-ing now.— It's just a knack;— Wig - gle your back,—

JIM. rest; Ah Jour - - ney's End for

MAR. & GIRLS. Give a sort of shiv - er, Then a kind of quiv - er.

JIM. you. ————— Cheer

MAR. & GIRLS. Just try to feel— As if you'd swal-lowed an eel;— You'll find that

JIM. up for trou - - ble's

MAR. & GIRLS. help a good deal!— Once you be - gin,— You'll shake right

JIM. fleet - - ing,— And sor - - row's

MAR. & GIRLS. out of your skin;— Go in and win.——

JIM. soon will mend;— And there's

MAR. & GIRLS. Shim - my from your should - ers Down to your knee: —

JIM. laugh - - - ter and song The

MAR. & GIRLS. Give the dazed be-hold-ers Some-thing to see! — Start up the mu - sic and

JIM. whole day long When you come to the

MAR. & GIRLS. Come out and shim - my with me! —

JIM. Jour - ney's End. —

No 13.

SONG.- (Gravvins.)

"THOSE DAYS ARE GONE FOREVER"

Words by
P.G. WODEHOUSE.

Gravvins. *Andante.* *Moderato.*

Long years a - go girls used to have For
-day the price of ev - 'ry thing Is
you ob-served the mod-ern girl? I

Piano. *P L.H.*

me a per - fect crav - ing; They used to wait out - side my gate, To
ris - ing like a rock - et. And band - its dash to pinch your cash Be -
have, with con - ster - na - tion! For what Dean Inge would call a "binge" Is

try to watch me shav - ing. I used to write ro - man - tic verse. My
-fore it's in your pock - et. When you've saved up - to buy some coal, They
her pet re - cre - a - tion. She dress - es at her danc - ing club Like

nick - name was _____ "The Flap - per's Curse" _____
 sneak the lot _____ For some - one's dole. _____ } Oh!
 Ven - us ris - ing from the tub. _____

BURTHEN.
Andante.

dear days of long a - gol We can - not bring them back, Ah no! How -

- ev - er we en - dea - your. { It
 My
 When

stringendo

pp 3

some-times makes me rath - er sad To think of all the times I've had. I
 fath - er used to say to me That, back in eigh - teen eight - y - three, He
 you took out a girl to dine In nine - ty eight or nine - ty nine, You

was so hand - some as a lad. Those days are gone for - ev - er! —
 oft - en had an egg for tea. Those days are gone for - ev - er! —
 nev - er knew she had a spine. Her stays are gone for - ev - er! —

1. 2.
 2. To
 3. Have

L.H. L.H.

Nº 14.

DUET-(Marilynn and Jim.)

"LOOKING ALL OVER FOR YOU."

Words by
P. G. WODEHOUSE.

Moderato assai.

Voice.

1. (JIM) For years I hunt - ed
2. (MARILYNN) It's odd, but I did

Piano.

high and low, Just try - ing to dis - cov - er you;
just the same: For five long years or there - a - bouts:

— (MARILYNN) Did you get tired? (JIM) For some - how, dear, I seemed to know That
— I tried my best, al - though I did - n't know your name, To

I was just the lov - er you in - deed re -
as - cer - tain your where - a - bouts. (jim.) Now you can

-quired. And if I kissed a girl or two, I sim - ply thought that
rest. (MARILYNN.) And if I lis - ten'd now and then To com - pli - ments from

they were you: It's ea - sy you'll a - gree, to make That
oth - er men, 'Twas just be - cause, as girls will do, I

sort of in - - no - cent mis - take: For I was
thought those oth - - er men were you: For I was

BURTHEN.

look - ing all o - ver, All o - ver, all o - ver; Just
look - ing all o - ver, All o - ver, all o - ver; Just

p-f
a tempo

search - ing all o - ver for you. _____ Some-times I'd
search - ing all o - ver for you. _____ Some-times I'd

think I had found you- and then I'd see that I had -
think I had found you- but no! I'd see that I had -

- n't and start once a - gain. _____ Look - ing o - ver, and
- n't then off I would go. _____ Look - ing o - ver, and

o - ver, All o - ver, and o - ver, A reg - u - lar
o - ver, All o - ver, and o - ver, A reg - u - lar

rov - er I grew; Buzz-ing a - round like a
rov - er I grew; Buzz-ing a - round like a

bee in the clo - ver And look - ing all o - ver for
bee in the clo - ver And look - ing all o - ver for

1. you! For I was you! 2.
D.C.

No 15.

TRIO.- (Ada, Grippe and Gravvins).

"NERVES"

Words by
P.G.WODEHOUSE.

Piano. **Allegro**

The piano introduction is in 2/4 time, marked 'Allegro'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece is marked 'mf' (mezzo-forte).

GRIPPS.

Let's pull our-selves to - geth - er! For there's not a thing to be fright-ened

The vocal line for Grippe is in 2/4 time. It starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lyrics are 'Let's pull our-selves to - geth - er! For there's not a thing to be fright-ened'. The piano accompaniment is marked 'p' (piano).

GRIP. **ALL.** **GRAVVINS.**

at. What was that! It

The vocal lines for Grippe and Gravvins are in 2/4 time. Grippe's line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lyrics are 'at. What was that! It'. Gravvins' line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment is marked 'ff' (fortissimo) and 'pp' (pianissimo).

GRA. **GRIPPS & ADA.**

must have been a bird you heard A - roost - ing on the tree, Or the

The vocal line for Gravvins is in 2/4 time. It starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lyrics are 'must have been a bird you heard A - roost - ing on the tree, Or the'. The piano accompaniment is marked 'p' (piano).

CRIP. & ADA. GRAVINS. ADA.

cat On the mat. We'll

ADA. ALL.

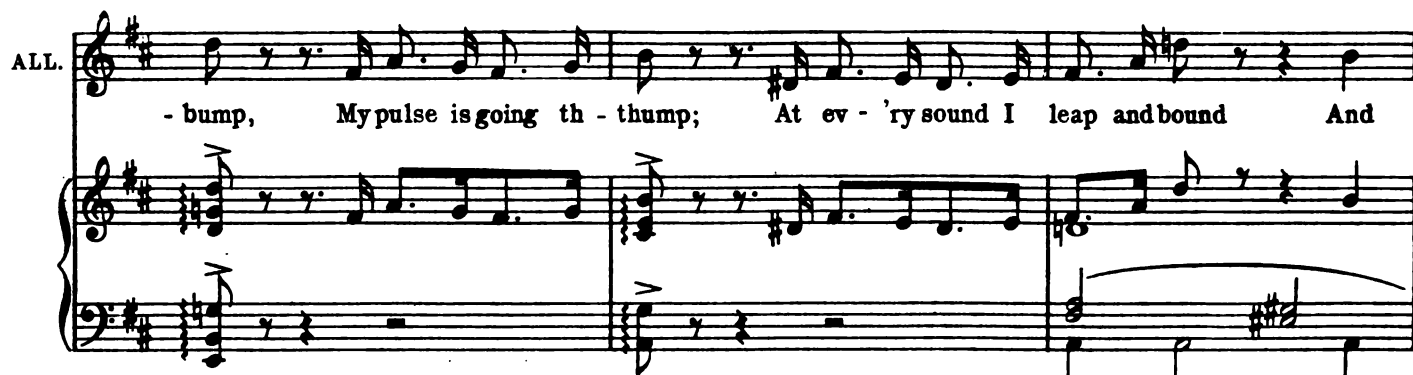
have to take a ton - ic or a cock - tail on a tray, For we're

ALL. Misterioso.

not our - selves to - day! Oh, I feel so ner - ner -

ALL. Burthen Allegro.

ner - vous, — I der-don't know what to do! — For my heart is going b -

ALL. 

- bump, My pulse is going th - thump; At ev - 'ry sound I leap and bound And

ALL. 

jump! Oh, I feel so ner - ner - ner - vous And my legs go 'round in

ALL. 

cur - cur - curves, Please don't ther-ther-think It's due to der-der-drink, It is

ALL. 

due - do - do - do - do to Ner - ner - nerves!

Tempo primo.

GRIPPS.

Let's pull our-selves to - geth - er! We'll re - gard this by - and - by As a

p

ALL.

GRAVINS.

GRIP. joke. Ho - ly smoke! Don't

ff *pp*

GRIPPS & ADA.

GRA. let that noise a - larm you: It just hap - pened that a fly On my

GRAVINS.

ADA.

GRIP. & ADA. coat Cleared his throat: I

ADA. ALL.

thought it was a dy - na - mite ex - plo - sion 'cross the way, For we're

Misterioso.

ALL. not our - selves to - day! Oh, I feel so ner-ner-

Burthen. Allegro non troppo.

ALL. -ner - vous, I der-don't know what to do!

ALL. For my heart is going b - bump, My pulse is going th -

ALL. - thump; At ev - 'ry sound I leap and bound And jump! Oh, I feel so ner-ner-

ALL. - ner - vous And my legs go 'round in cur - cur - curves.

ALL. - Please don't ther - ther-think It's due to der-der-drink, It is due-do - do - do - do to

ALL. 1. Ner-ner - nerves! Oh, I feel so ner-ner- Ner-ner-nerves! 2.

No 16.

FINALE— ACT II.

Words by
P. G. WODEHOUSE.

Allegro.

Piano. *pppp* *cresc. poco a poco*

EFFIE (*Spoken*) "The
Rev. Hugo Pebblewhite,
Master Pebblewhite,
Miss Pebblewhite." *Enter Gravins as a vicar.*
Moderato pomposo.

ff

1st CHORUS.

CHO. A. Who d'you think that this is?

2nd CHORUS.

TUTTL.

CHO. B. Doubt - less some - one who _____ Used to teach the bride-groom when a lad, to

TUTTI.

seek the good and shun the bad. I think so, — don't you?

Allegro.

GRAVINS (*Spoken*) "My friends."

"My dear friends."

p

GRAVINS

GRAV.

I was work-ing in my stu - dy On a ser - mon for next Sun - day: On some

GRAV.

CHO.

fool - ish su - per - sti - tions which have late - ly been re - vived.

CHORUS.

Ob-serve with

accel.

GRAVINS.

GRAV. When old

CHO. what a gen - ial air, he beams up - on the hap - py pair.

a tempo

GRAV. George, our wor - thy sex - ton, brought The wel - come in - for - ma - tion that the

GRAV. young and hap - py cou - ple had ar - rived.

CHO. This speech no doubt is kind - ly

This speech no doubt is kind - ly

colla voce

accol.

CHO. meant. He's cor - dial and be - ne - vo - lent. But on the whole we must con -

TUTTI.

meant. He's cor - dial and be - ne - vo - lent. But on the whole we must con -

GRAV. Allegretto. GRAVVINS. Per-

CHO. -fess, We wish he'd talk a lit - tle less! _____

-fess, We wish he'd talk a lit - tle less! _____

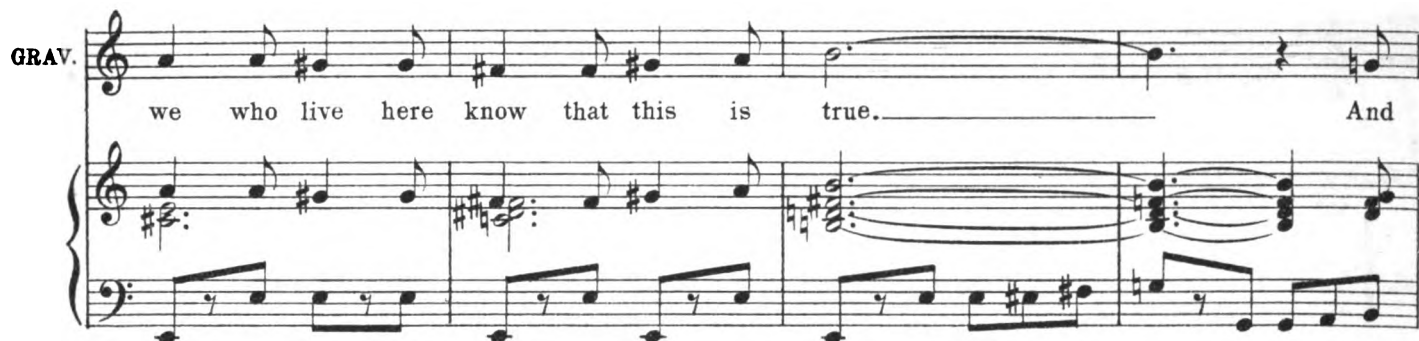
GRAV. -mit me, if you'll par - don my and - a - ci - ty, _____ To

GRAV. state that I con - sid - er you have shown _____ The

GRAV. ut - most taste and sense and per - spi - ca - ci - ty _____ In

GRAV. choos - ing Wool - lam Cher - sey for your own. _____ The

GRAV. guide-books call our vil - lage Pa - ra - di - si - cal, _____ And

GRAV. 

we who live here know that this is true. And

GRAV. 

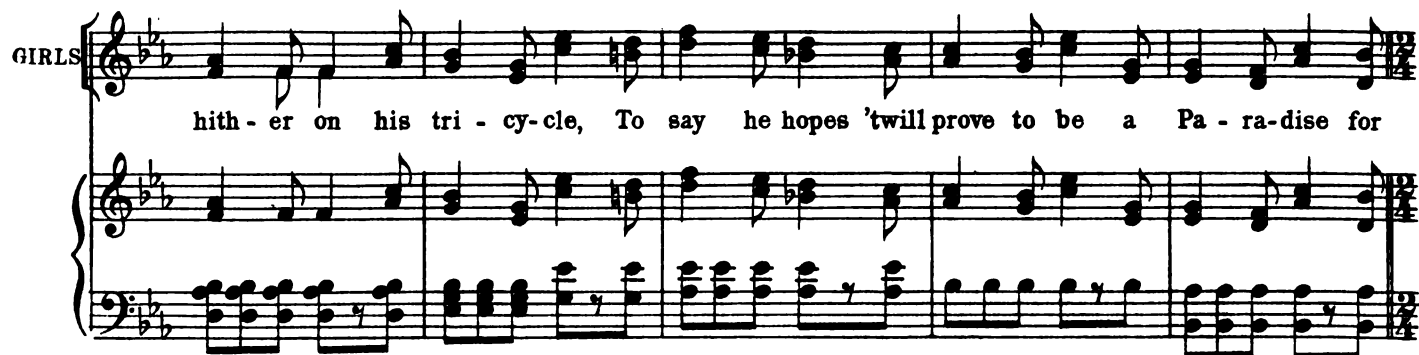
so I has - ten'd hith - er on my tri - cy - cle, To say I hope 'twill

GRAV. 

prove to be a Pa - ra - dise for you.

GIRLS 

And so he has - ten'd

GIRLS 

hith - er on his tri - cy - cle, To say he hopes 'twill prove to be a Pa - ra - dise for

GRIPPS. (*aside*)
Mis - ter Grav - vins, just a mo - ment!

GRAV. (*aside*)
Mis - ter

GIRLS
you!

GRAV. (*aside*)
Gripps don't in - ter - fere! Pray be care - ful of your con - duct, While you're

GRIPPS. (*aloud*)
mas - quer - a - ding here! Oh, my breth - ren, I'm as joy - ful as a

GRIPPS. (*aside*)
Have a dough nut Mis - ter Grav - vins!

GRAV. (*aside*)
lamb that leaps and skips. Go to blaz - es, Mis - ter.

GRAV. *Gripps!*

CHO. We'd like to say that we _____ with no dis - sent _____ En-dorse most

CHO. heart - i - ly _____ his sen - ti - ment. _____ Like him we hope that bliss, _____

CHO. _____ will be your lot; _____ That you'll find joy in this _____ de - light - ful

CHO.

spot! Mo - del spot, mo - del spot!

(Exit Gravins)
lunga
pausa

VIC.

Allegro moderato.

THE VICAR.

And which is Mis-ter Pa-ra-dene?

Melodram through dialogue



CHORUS. in UNISON.

CHO. Yes! This is our Vi - car.

This block contains the musical score for the chorus. It includes a vocal line for the chorus (labeled 'CHO.') and a piano accompaniment. The vocal line is in unison and features the lyrics 'Yes! This is our Vi - car.' The piano accompaniment consists of chords and moving lines in both hands.

CHO. That, of course, is true. ——— Why, the o - ther man must be a crook! He

This block contains the musical score for the continuation of the chorus. It includes a vocal line for the chorus (labeled 'CHO.') and a piano accompaniment. The vocal line features the lyrics 'That, of course, is true. ——— Why, the o - ther man must be a crook! He'. The piano accompaniment continues with chords and moving lines.

had a nas - ty shif - ty look, He's bad through_ and through!

JIM.

Most towns, I own_

lunga Pausa

JIM.

Have one vic - ar, one a - lone. But in this place_

GRI.

They en-gage 'em by the brace. It may seem

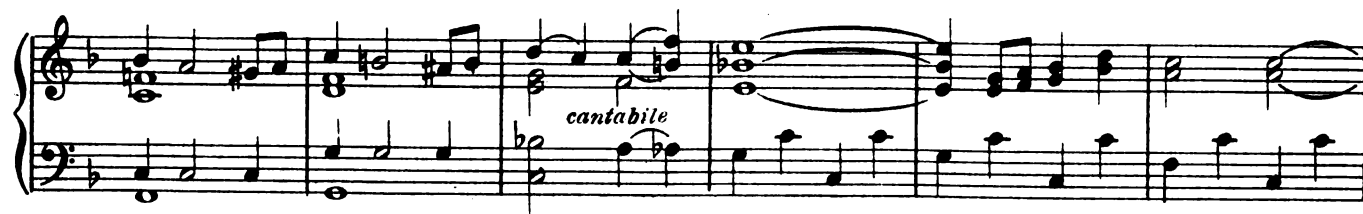
GRI. odd I know at first, but there, well there it is.

JIM.
GRI. Two vi - cars tend our lit - tle flock and in their care it is.

JIM. GRIPPS.
— Sin thus be - comes the ve - ry rar - est of all rar - i - ties.

Tutti Religioso.
CHO. Oh! is this not A mod-el spot.

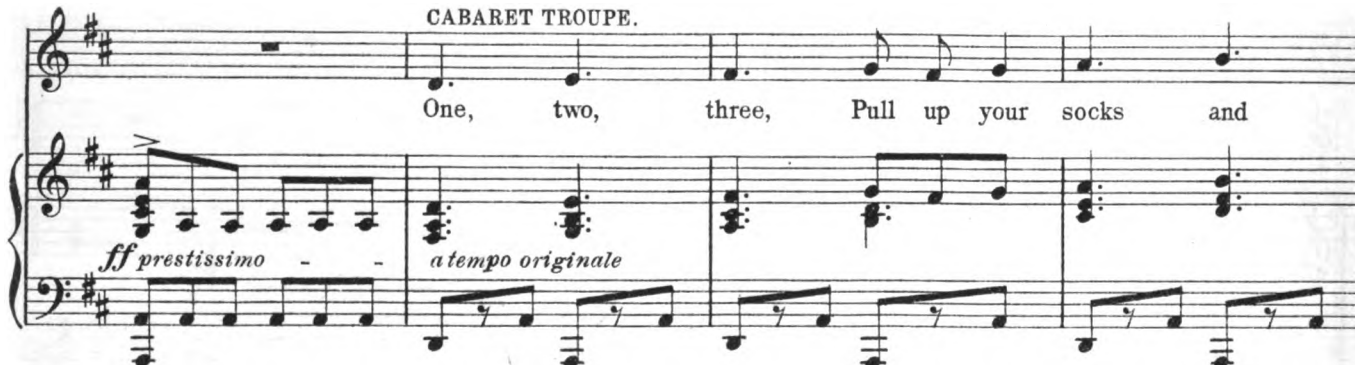
Through Dialogue
Andantino.



Pesante.



CABARET TROUPE.

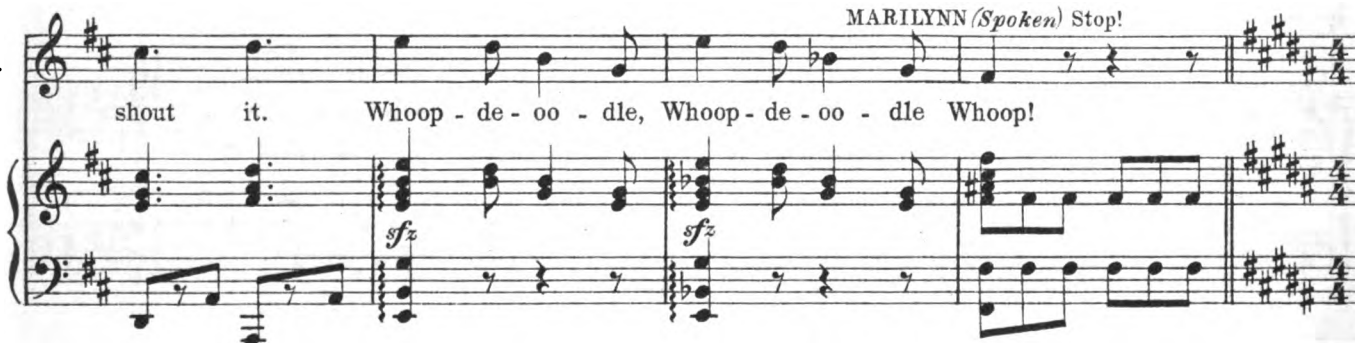


One, two, three, Pull up your socks and

a tempo originale

C.T.

MARILYNN (Spoken) Stop!



shout it. Whoop - de - oo - dle, Whoop - de - oo - dle Whoop!

Largo. Dialogue through this music.

ppp
(Brass)

accel.

Andante.

9

And.

Moderato

3

3

L.H. meno mosso.

3

And.

Andante.

SOLO MARILYNN.

All my rain - bow vi - sions are o - ver and end - - -

p

MAR. JIM (disconsolately.)

- ed, Rain - bow vi - sions which I used to

JIM. see: _____ All my dreams are

Red.

JIM. bro - ken and can't be mend - - ed.

MAR.

Danc - ing time is all that is left for me.

CHO.

All her dreams of hap - pi - ness now - are end - ed.

All her dreams of hap - pi - ness now - are end - ed.

Re-enter Gravvins.

Maestoso.

(Curtain falls quickly.)
Allegro.

ACT. III.

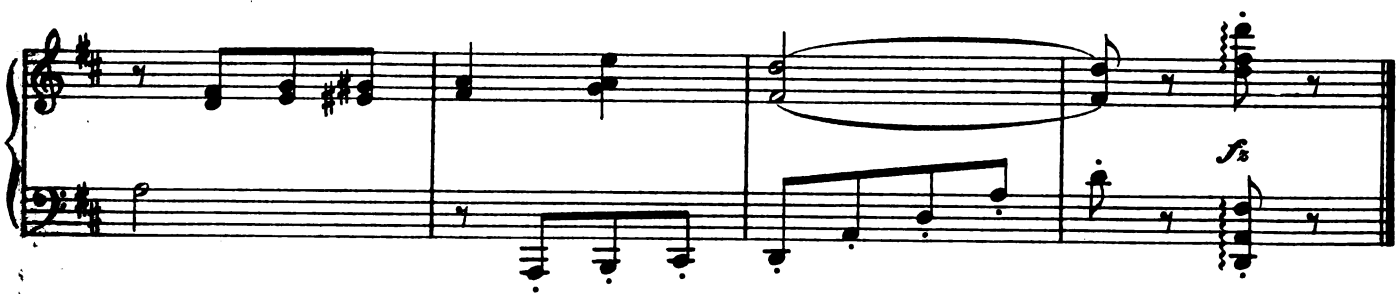
Scene I.

Nº 17.

OPENING MUSIC.

Piano. **Moderato.**

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 2/4. The tempo is marked 'Moderato.' The score begins with a piano accompaniment. The first system is labeled 'Piano.' and 'Moderato.' The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is a single system of music, consisting of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 2/4. The tempo is marked 'Moderato.' The score begins with a piano accompaniment. The first system is labeled 'Piano.' and 'Moderato.' The notation includes various musical symbols such as notes, rests, and dynamic markings.



Nº 18.

SONG.- (Jim) & CHORUS OF MEN.

"LONDON, DEAR OLD LONDON."

Words by
P. G. WODEHOUSE.

Tempo di Marcia.

Jim.

Piano.

The musical score is written for a vocal soloist (Jim) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia.' The vocal line for Jim consists of four measures of rests in the first system. The piano accompaniment begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The second system of the piano part introduces more complex figures, including triplets and a crescendo leading to a mezzo-forte (mf) section. The third system concludes the piano part with a final chord and a key signature change to one sharp (F#).

JIM.

1. I used to hate the strife
 2. I think the old Me - trop.

JIM.

And din of Lon - don life:
 Is more or less tip - top:

JIM.

But my tastes late - ly Have al - tered great - ly.
 It's grey and mus - ty, But not so dus - ty.

JIM.

Yes, long past that day is, And now all I say is -
 To speak more pre - cise - ly, It suits me quite nice - ly.

Burthen.

JIM.

Lon - don, brigh - ter Lon - - don, Save a
Lon - don, dear old Lon - - don, Save a

JIM.

place for me! _____ You can make a note up - on your cuff That
place for me! _____ I am told they want to bright-en it: Well,

JIM.

I find Lon - don good e - nough: Re - move all _____ doubts Of my ap -
I'm pre-pared to do my bit: De - light - ed, _____ If and when in -

JIM.

- prov - al. If there's room in Lon - - don,
- vit - ed! When you bright - en Lon - - don,

JIM.

Put me a - ny - where. — I'd pre - fer the Ritz; but fail - ing That, I'll
Put me a - ny - where. — If you want a man to do it, I'm the

JIM.

sleep a - gainst a rail - ing: Just so long as it's in Lon - don, I don't
fel - low; Lead me to it, And I'll guar - an - tee that I will do my

JIM.

care. — Lon - don's fog - gy, al - so dir - ty, And they close it at twelve -
share. — You may spread the in - for - ma - tion That I've found my true vo -

JIM.

1. — 2. —
- thir - ty, But you'll find me — right there! — there!
- ca - tion, And I've found it — right there! — there!

D. C.

MEN.

MEN. Bright-er Lon-don! That's the stuff! The place is not half bright e-nough: We'll

f de - - cre - scen - do poco -

MEN. have to lend a hand; it's on - ly fair.

a *poco*

MEN. Lead the way and you will find That we are trail-ing close be-hind: Yes,

MEN. we will be right there!

Scene II.

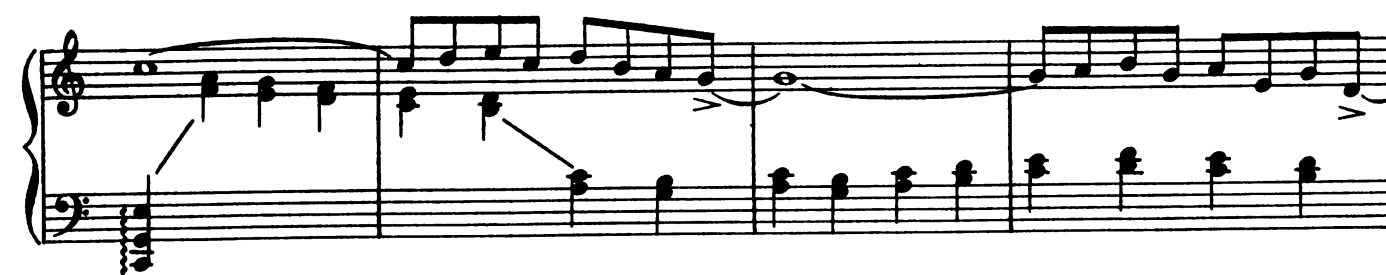
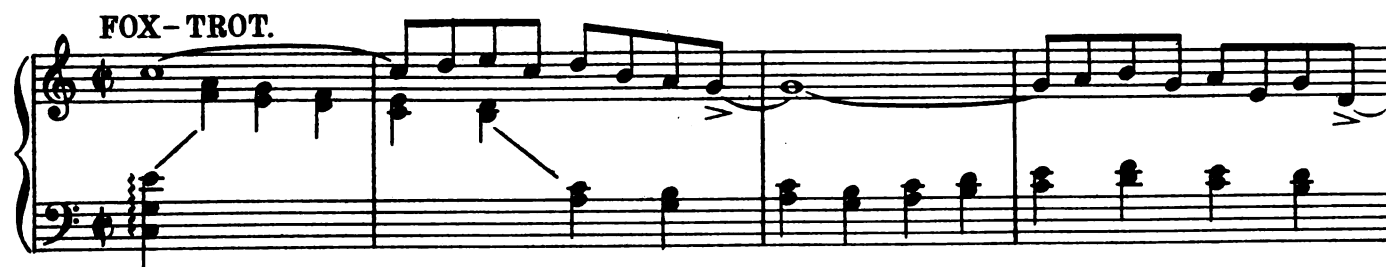
Nº 19.

OPENING MUSIC.

(a) Tango. (b) Fox-Trot.

Tempo di Tango.

Piano.



MELODY.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth notes and a half note, with a long slur over the first two measures. The middle and bottom staves are grand staves (treble and bass clefs) containing a complex accompaniment of chords and eighth notes, with a forte 'f' dynamic marking at the beginning.

The second system of musical notation continues the piece. The top staff shows a melodic line with a half note and eighth notes. The grand staves below provide a dense harmonic accompaniment with chords and eighth notes.

The third system of musical notation continues the piece. The top staff shows a melodic line with a half note and eighth notes. The grand staves below provide a dense harmonic accompaniment with chords and eighth notes.

The fourth system of musical notation concludes the piece. The top staff shows a melodic line with a half note and eighth notes. The grand staves below provide a dense harmonic accompaniment with chords and eighth notes, ending with a double bar line.

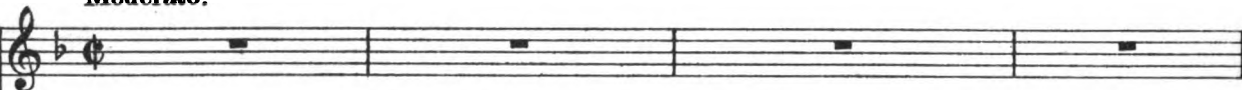
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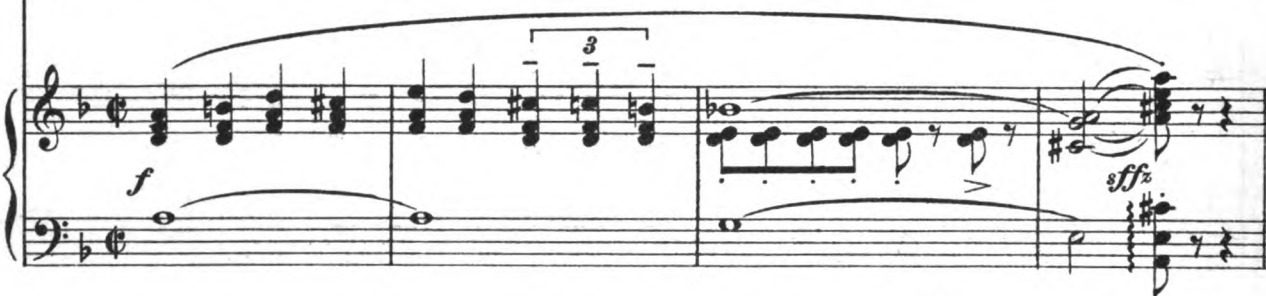
SONG-(Marilynn) & CHORUS OF GIRLS.

"KA - LU - A"

Words by
ANNE CALDWELL.

Moderato.

Marilynn. 

Piano. 


 1. Where the feath - ered palm trees light - ly sway _____
 2. Sha - dows fall from ev - 'ry haunt - ed pine; _____




 All a - long the blue Ha - waii - an bay, _____
 Where the moon - rays on the wa - ter shine, _____



Set in o - pal, high a - bove Are my mem - 'ries
There's a road of span - gled blue That would lead me

of my love Could I send a mes - sage to him I'd
straight to you, - Could I on - ly fol - low the sil - ver

(Girls.) Ah, Ah, Ah, Ah,
say:
line:

BURTHEN.
When it's moon - light in Ka - lu - a, Night like

this is _____ di - vine: _____

The first system of the musical score is in D major (two sharps). The vocal line consists of a single melodic line with lyrics "this is _____ di - vine: _____". The piano accompaniment is written for both hands, featuring a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

It was moon - light in Ka - lu - a, _____ When your

The second system continues the musical piece. The vocal line has the lyrics "It was moon - light in Ka - lu - a, _____ When your". The piano accompaniment maintains the same rhythmic pattern, with a slight melodic variation in the right hand.

kiss - es _____ met mine. _____

The third system continues the musical piece. The vocal line has the lyrics "kiss - es _____ met mine. _____". The piano accompaniment continues with the same rhythmic pattern, providing a harmonic foundation for the vocal melody.

Al - though the rose and jas - mine bloom as fair, _____

The fourth system concludes the musical piece. The vocal line has the lyrics "Al - though the rose and jas - mine bloom as fair, _____". The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand.

And love is call - ing through the

scent - ed air — Ev - 'ry - where, — It is

lone - ly in Ka - lu - a, — Now that

you are — not there. —

D.C.

Nº 21.

FINALE:-

"ORIENTAL DREAMS."

Words by
GEORGE GROSSMITH.

Andante un poco Allegretto.

Piano.

Gong.

p

O - ri - en - tal dreams that en -

-rap - ture_ me, _____ On an Eas - tern_ sea _____ Un - der

East - ern_ Skies _____ Or - i - en - tal eyes In a

gold - en Shrine Where a love like mine So E -

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter rest. This is followed by a half note C5, a quarter note D5, a half note E5, and a quarter rest. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a steady eighth-note bass line.

- ter - nal seems Lo - Ho

The second system continues the melody. The vocal line has a half note D5, a quarter note E5, a half note F#5, and a quarter rest. The piano accompaniment continues with similar harmonic support.

- o Lo -

The third system features a long, sustained vocal note 'o' (G4) spanning the first two measures. The piano accompaniment provides a continuous harmonic background.

- Ho o

The fourth system concludes the phrase with a double bar line. The vocal line has a half note 'Ho' (G4) and a half note 'o' (G4). The piano accompaniment ends with a final chord in G major.

Burthen.

Oh your pale white arms

The first system of the musical score for 'Burthen.' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a double bar line and a repeat sign, followed by a half note 'Oh', a quarter note 'your', a half note 'pale', a quarter note 'white', and a half note 'arms' which is tied to the next system. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Oh your ru - by lips

The second system continues the vocal melody with a half note 'Oh', a quarter note 'your', a half note 'ru - by' (tied to the next system), and a half note 'lips' which is tied to the next system. The piano accompaniment continues with similar harmonic support.

From your ho - ney charms

The third system continues the vocal melody with a half note 'From', a quarter note 'your', a half note 'ho - ney' (tied to the next system), and a half note 'charms' which is tied to the next system. The piano accompaniment continues with similar harmonic support.

There the love bee sips

The fourth system continues the vocal melody with a half note 'There', a quarter note 'the', a half note 'love', a quarter note 'bee', and a half note 'sips' which is tied to the next system. The piano accompaniment continues with similar harmonic support.

Oh your snow white breast

The first system of the musical score, measures 1-3. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Oh your snow white breast". The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. The melody in the piano part is a descending eighth-note scale in the right hand and a simple bass line in the left hand.

Oh your silk - en

The second system of the musical score, measures 4-6. The vocal line continues with the lyrics "Oh your silk - en". The piano accompaniment continues with the same descending eighth-note scale in the right hand and a simple bass line in the left hand.

hair In su -

The third system of the musical score, measures 7-9. The vocal line continues with the lyrics "hair In su -". The piano accompaniment continues with the same descending eighth-note scale in the right hand and a simple bass line in the left hand.

-per - nal rest Let me

The fourth system of the musical score, measures 10-12. The vocal line continues with the lyrics "-per - nal rest Let me". The piano accompaniment continues with the same descending eighth-note scale in the right hand and a simple bass line in the left hand.

1.

hide me there, Lo -

-ho O Lo -

meno mosso

-ho O

2.

there.

(Marilynn appears at the top of stairs.)

(Fanfare)

ff L.H.

fz

MARILYNN.
Not fast.

Danc - ing Time is just when the mu - sic is play - ing.

pp

MAR.

When the stars are shim-my-ing up in the sky.

MAR.

Danc - ing Time is just when your shoul - ders are sway - ing

(She sees Jim, falters and breaks down.)

Dialogue.

MARILYNN.

Take me where the bees in the flow - ers are

slowly.

MAR.

dron

ing.

JIM.

No! Lon - don is the

JIM.

On - ly place to be!

CHO.

All the boys in Lon-don are tel - e - phon - ing.

JIM & MARILYNN.
molto rall.

Danc - ing time's the time_ for you_ and me._

p con amore

ENSEMBLE.
 In strict Fox-trot time.

Danc - ing Time is just when the mu - sic is play -

EN.

- ing, When the stars are shim - my - ing up _ in the

EN. sky. Danc - ing Time is

EN. just when your shoul - ders are sway - ing

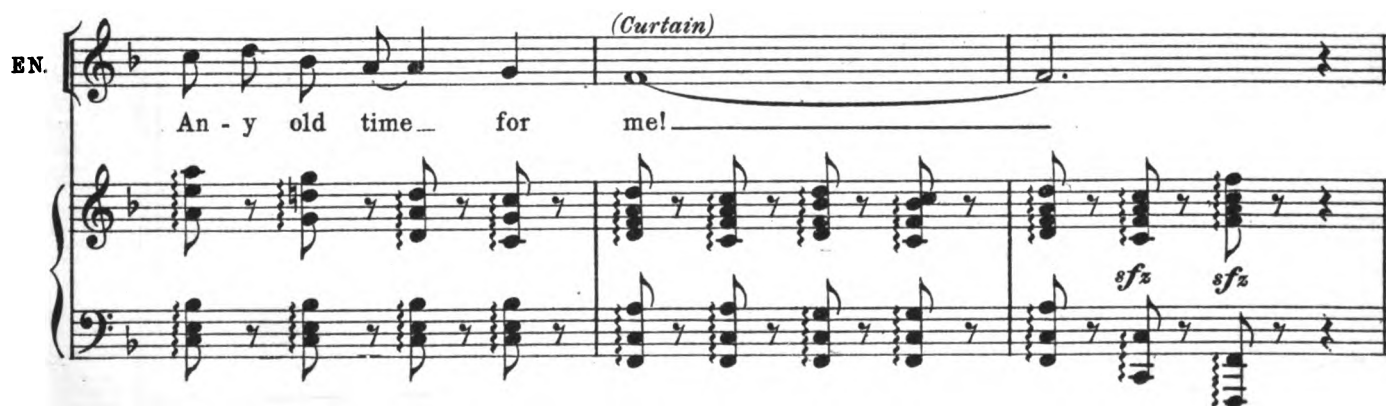
EN. When your feet have sim-ply got to glide You must lead me light-ly

EN. Hold me tight-ly: Take me where you hear all those sax - o-phones

EN.  moan - ing. Where can those

EN.  u - ke - le - les be? Ev - 'ry boy in

EN.  London is tel - e - phon - ing Danc - ing time is

EN.  An - y old time... for me! *(Curtain)* *sfz* *sfz*

End of Opera.


A KISS IN THE DARK.

Valse Song.


Music by
VICTOR HERBERT.

REFRAIN.


Oh, that Kiss in the dark Like the



song of the lark, Filled my



heart with a thrill su - preme!



etc.

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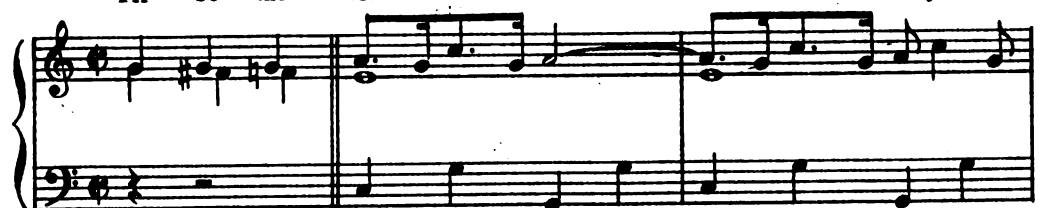
BLUE DANUBE BLUES.

Song Fox-Trot.


Music by
JEROME KERN.

REFRAIN. (*Liltingly*)


I'll be the blu-est of the blue When I'm with-out you, The



tru-est of the true I'll nev-er doubt you. How won-der-ful that you



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