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NO CARDS

A musical piece

IN ONE ACT.

WRITTEN BY

W.S. GILBERT

COMPOSED BY

SIONEL ELLIOTT.

Vocal Score 2/6 net.
Libretto 1/6 net.

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NO CARDS.

Written by
W. S. GILBERT.

Music by
LIONEL ELLIOTT.

Introduction.
Tempo di marcia.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*mf*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. It features a *cresc.* (crescendo) marking. The right hand has more complex rhythmic patterns, including some sixteenth-note runs, while the left hand maintains a consistent eighth-note accompaniment.

The third system of the piano introduction shows the continuation of the piece. The right hand has several measures with slurs over groups of notes, indicating phrasing. The left hand continues with its eighth-note accompaniment.

The fourth system of the piano introduction continues the musical development. The right hand features a mix of eighth and sixteenth notes, with some rests. The left hand accompaniment remains consistent.

The fifth and final system of the piano introduction concludes the piece. It includes a *cresc.* marking and a *ff* (fortissimo) dynamic. The right hand has a more active melody with slurs, and the left hand accompaniment ends with a final chord.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and some rests. The left hand (bass clef) plays a steady accompaniment of eighth-note chords. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).

Second system of musical notation. The right hand continues with melodic development, including some sixteenth-note passages. The left hand maintains the eighth-note accompaniment. Dynamics include *f* (forte).

Third system of musical notation. The right hand has more complex melodic figures with some slurs. The left hand accompaniment remains consistent. Dynamics include *f* (forte).

Fourth system of musical notation. The right hand features a prominent melodic line with many slurs and ties. The left hand accompaniment continues with eighth-note chords. Dynamics include *f* (forte).

Fifth system of musical notation. The right hand has a very active melodic line with many slurs. The left hand accompaniment continues with eighth-note chords. Dynamics include *f* (forte).

Sixth system of musical notation. The right hand has a melodic line with many slurs and ties. The left hand accompaniment continues with eighth-note chords. Dynamics include *mp* (mezzo-piano) and *ff* (fortissimo).

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and single notes. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff has a rhythmic accompaniment with chords. Dynamics include *f* (forte).

Third system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a bass line with chords and some rests.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and some beaming. The bass clef staff has a bass line with chords.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and some beaming. The bass clef staff has a bass line with chords.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes and some beaming. The bass clef staff has a bass line with chords. Dynamics include *dimin.* (diminuendo) and *poco rallen.* (poco rallentando).

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The first measure is marked with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and chords.

Second system of musical notation. The bass clef part includes a *cresc.* (crescendo) marking. The system concludes with a double bar line and a fermata over the final notes.

Third system of musical notation. The treble clef part features several measures with slurs and ties, indicating a melodic line. The bass clef part consists of chords and rests.

Fourth system of musical notation. The system concludes with a double bar line and a fermata over the final notes in both staves.

Fifth system of musical notation. The bass clef part includes a *cresc.* (crescendo) marking. The system concludes with a double bar line and a fermata over the final notes, marked with a fortissimo (*ff*) dynamic.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, showing a more complex texture with overlapping melodic lines and chords.

Fourth system of musical notation, characterized by a prominent sixteenth-note pattern in the right hand and a steady bass line.

Fifth system of musical notation, concluding the page with a dynamic marking of *ff e pesante* and a final cadence.

cue: "And I only wish it were more common."

Song.

No 1.

(Mrs Pennythorne.)

Con brio.

A great deal of ex . per . i . ence in
The re . gu . la . tion gen . try at a
But beau . ty does . n't mat . ter in a

life I've had — Re . mem . ber, when you come a . cross a bash . ful lad, He's a
cro . quet crush — Are peo . ple who have nev . er yet been known to blush, I'll
man — that's true — When an e . li . gi . ble gen . tle . man ad . dres . ses you His

rar . i . ty to cul . ti . vate him, if you can, I've a ve . ry high o . pin . ion of a
un . der . take to wa . ger you that nine in ten Are — o . verdress'd o . pin . ion . a . ted
type of phy . si . og . no . my you need not scan Should he chance to be a modest and ur .

cresc.

shy young man: A timid, and a bashful, and a shy young man, A
vain young men. Such very, ve-ry, ve-ry, ve-ry vain young men, Such
bane young man. A gentle-man-ly sen-si-ble ur-bane young man, A

ner-vous, and an awkward, and a shy young man, In lack-ing all pre-co-ci-ty a
sin-gu-lar-ly sil-ly and in-e-ane young men. And, spite of all their van-i-ty and
quiet and un-ques-tion-a-bly sane young man, No mat-ter an e-co-no-my of

mo-ral cu-ri-os-i-ty I'm ve-ry much in fa-vour of a shy young man...
sim-per-ing in an-i-ty Such ve-ry, ve-ry, ve-ry, ve-ry plain young men!...
pret-ty phy-si-og-no-my, But mar-ry that par-ti-cu-lar-ly plain young man!...

cue: "I will - I will - with pleasure!"

Trio.

No 2.

(MF Ellis Dee, MF Churchmouse, Miss Penrose.)

Scherzando. (MF DEE.) *a tempo*

From this pretty

bow-er hence I de-part in-stan-ter If I don't an hour hence,

beat him in a can-ter. Rose, de-void of an-y thorn, Chris-ten me a

noo-dle! You dis-cov-er Pen-ny thorne, I'll dis-cov-er Coo-dle!

p *poco rall.* *mf* *fz* *fz* *fz*

(MF DEE.) (MF CH.)

Poo! poo! Pen.ny thorne! Coo.dle .oo .dle . oo.dle! There's no Mf Penny thorne, It's

Ländler time.

Miss P. Coo.dle.oo.dle.oo.dle! Coo. dle .oo.dle.oo! Coo.dle.oo.dle.oo!

Mr. CH. *rallen.* Coo.dle.oo.dle .oo.dle! Coo.dle.oo.dle.oo.dle! Coo. dle .oo.dle.oo.dle! Coo.dle.oo.dle.oo.dle!

Mr. DEE. Coo.dle.oo.dle.oo.dle! Coo. dle .oo! ____ Coo.dle.oo! ____

Miss P. Coodle.oo.dle.oo! Coodle.oo .dle.oo.dle! Coo.dle.oo .dle.oo .dle! Coo.dle.oo .dle.oo.dle .oo!_

Mr. CH. Coodle.oo.dle.oo.dle! Coodle.oo .dle.oo! Coo.dle.oo .dle.oo! Coo.dle.oo .dle.oo.dle .oo!_

Mr. DEE. Coodle.oo!_ Coodle.oo .dle.oo.dle! Coo.dle.oo .dle.oo .dle! Coo.dle.oo .dle.oo.dle .oo!_

Moderato assai.

(Miss PENROSE.)

How they stand a - sun - der Look - ing black as thun - der, 'Pon my word I won - der

Miss P.

What their plan will be If you want to wive it, Care - ful - ly con - trive it

(MR DEE.) (aside) (air Yankee Doodle.)

Miss P.

Or you won't sur - vive it, M^r El - lis Dee. Lis - ten this is my re - ceipt: Take a manner

MR DEE.

brisk - er, Take a suit of clothes com - plete, Take a wig and whisk - er; Take a comic

MR DEE.

voice; of course, Her - ald - ing a noo - dle, Dish it up with an - y sauce, And call it M^r Coo - dle!

Miss P. Coodle.oo.dle.oo.dle! Coo.dle.oo.dle.oo! Coo.dle.oo.dle.oo! Coo.dle.oo.dle.oo! Coodle.oo.dle.oo.dle!

Mr CH. Coodle.oo.dle.oo.dle! Coo.dle.oo.dle.oo.dle! Coo.dle.oo.dle.oo.dle! Coo.dle.oo.dle.oo.dle! Coodle.oo.dle.oo!

Mr DEE. Coodle.oo.dle.oo.dle! Coo.dle.oo! Coo.dle.oo! Coo.dle.oo! Coodle.oo.dle.oo.dle!

Miss P. Coodle.oo.dle.oo.dle! Coodle.oo.dle.oo.dle.oo! Quasi andantino. Mr CHURCHMOUSE.

Mr CH. Coodle.oo.dle.oo! Coodle.oo.dle.oo.dle.oo! An.na.bel.la

Mr DEE. Coodle.oo.dle.oo.dle! Coodle.oo.dle.oo.dle.oo!

rallent.

mp

Mr CH. is the goal I would fain ar-rive at, But I dare not tell a soul, (This is strictly pri-vate!)

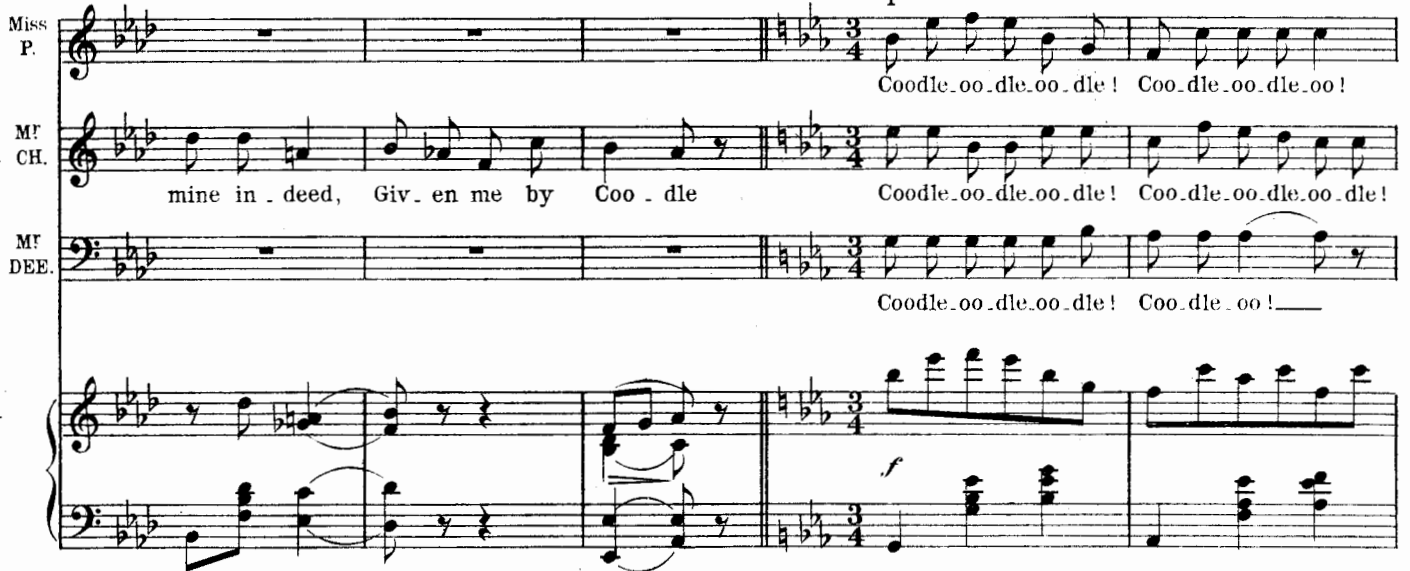
p

sf

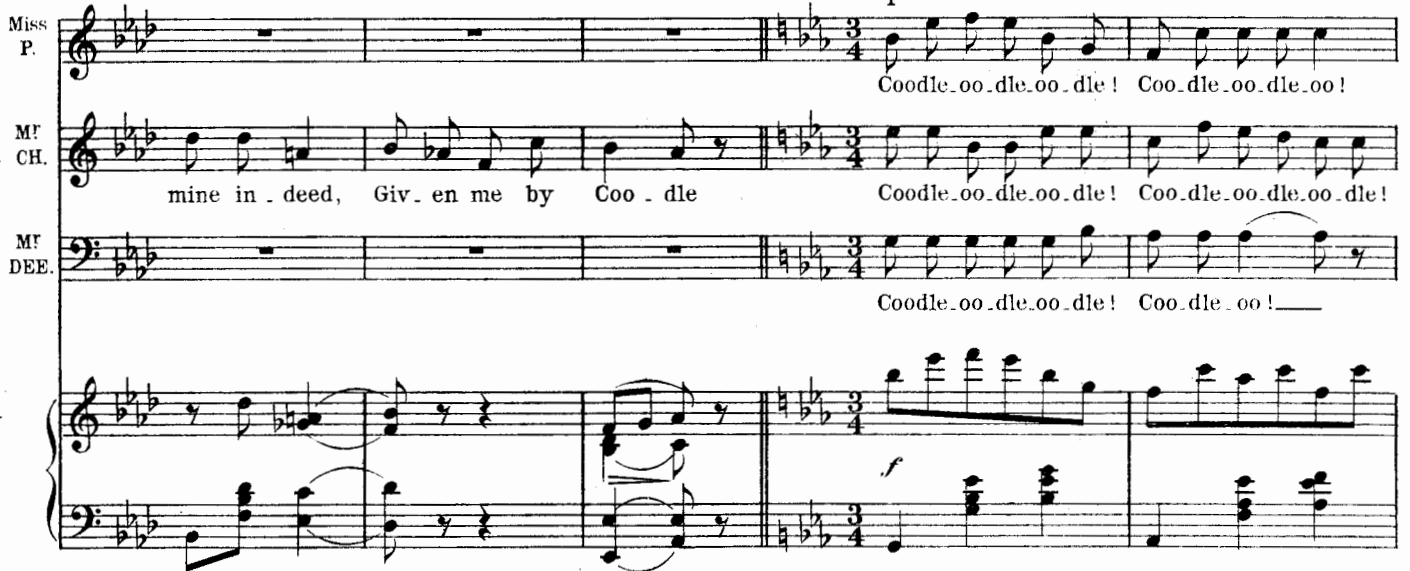
MF CH. 

If my art - ful plans suc - ceed Then the girl I'll wooed 'll soon be mine and

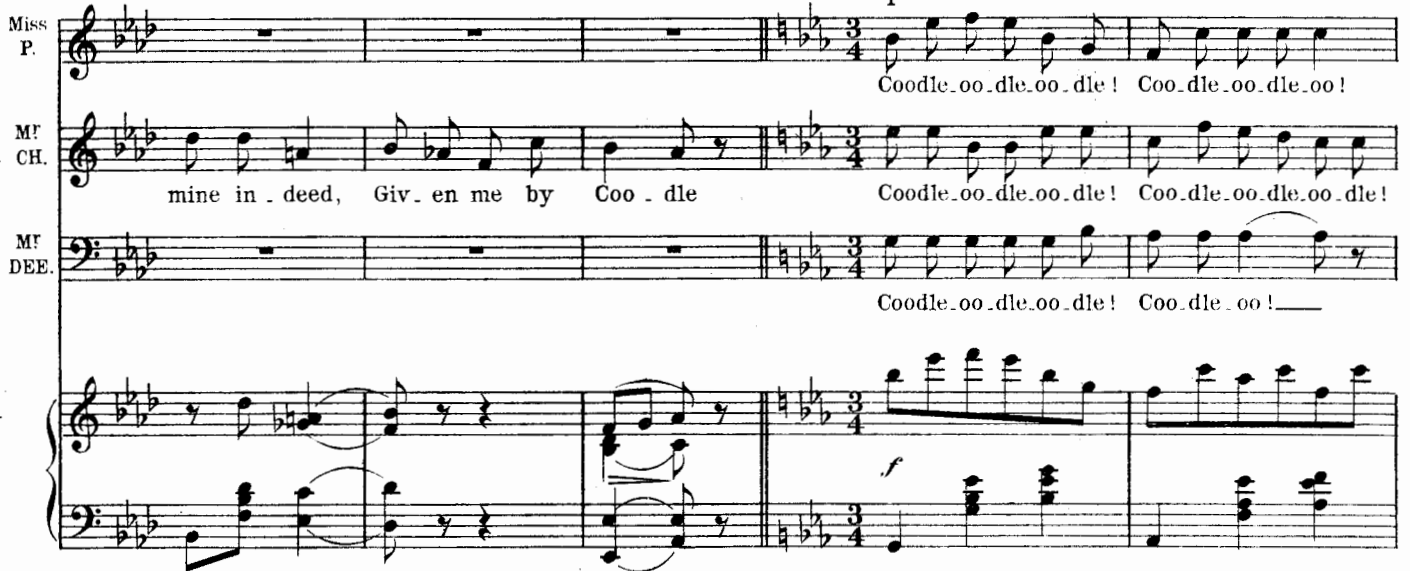
Tempo I.

Miss P. 

Coo.dle - oo - dle - oo - dle! Coo - dle - oo - dle - oo!

MF CH. 

mine in - deed, Giv - en me by Coo - dle Coo.dle - oo - dle - oo - dle! Coo - dle - oo - dle - oo - dle!

MF DEE. 

Coo.dle - oo - dle - oo - dle! Coo - dle - oo! —

Miss P. 

Coo.dle - oo - dle - oo! Coo.dle - oo - dle - oo! Coo.dle - oo - dle - oo - dle! Coo - dle - oo - dle - oo - dle!

MF CH. 

Coo.dle - oo - dle - oo dle! Coo.dle - oo - dle - oo dle! Coo.dle - oo - dle - oo! Coo - dle - oo - dle - oo!

MF DEE. 

Coo - dle - oo! — Coo - dle - oo! — Coo.dle - oo - dle - oo - dle! Coo - dle - oo - dle - oo - dle!

Miss P. *P.*
 Coo - dle - oo - dle - oo - dle - oo! — Coo - dle - oo - dle - oo - dle Coo - dle - oo - dle - oo - dle

MF CH. *MF*
 Coo - dle - oo - dle - oo - dle - oo! — Coo - dle - oo - dle - oo - dle Coo - dle - oo - dle - oo - dle

MF DEE. *MF*
 Coo - dle - oo - dle - oo - dle - oo! — Coo - dle - oo - dle - oo - dle Coo - dle - oo - dle - oo - dle

Miss P. *P.*
 Coo - dle - oo - dle - oo - dle Coo - dle - oo! Coo - dle - oo - dle - oo - dle

MF CH. *MF*
 Coo - dle - oo - dle - oo - dle Coo - dle - oo! Coo - dle - oo - dle - oo - dle

MF DEE. *MF*
 Coo - dle - oo - dle - oo - dle Coo - dle - oo! Coo - dle - oo - dle - oo - dle

Miss P. *P.*
 Coo - dle - oo - dle - oo - dle Coo - dle - oo - dle - oo - dle - oo!

MF CH. *MF*
 Coo - dle - oo - dle - oo - dle Coo - dle - oo - dle - oo - dle - oo!

MF DEE. *MF*
 Coo - dle - oo - dle - oo - dle Coo - dle - oo - dle - oo - dle - oo!

cue: "I'll tell you?"

Song.

No 3.

(Mr Churchmouse.)

Tempo comodo.

1. An el - der - ly per - son a
2. He grumbled at wear - ing a
3. The name of his fa - ther had

1. pro - phet by trade With quips and tips on withered old lips, He mar - ried a young and a
2. frock and a cap, With his "Oh, dear oh!" and his Hang it, you know!" And turned up his nose at his
3. couple and pair, With ill - bred laugh and in - so - lent chaff, With those of the nur - se - ry

1. beau - ti - ful - maid This - shocking old blade Though ra - ther de cayed
2. ex - cel - lent - pap. My - friends it's a tap, Dat am not worth a rap Now
3. he - ro - ines - rare Vir - gi - nia the Fair, And good Gold - en hair, Till the

rall.

Mar - ried a young and a beau - ti - ful maid. Of
 this was re - mark - a - bly ex - cel - lent pap. His
 nuisance was more than a pro - phet could bear. "Dere's

a tempo

all his ac - quain - tanc - es, bid - den or bad, With loud high jinks, and
 fa - ther a pleas - ant old gen - tle - man, he With nur - sery rhyme, and
 Jill and White Cat ("said the bold lit - tle brat, With his loud "Ha, ha! 'oo

mp *cresc.*

un - der - bred winks, None thought they'd a fa - mi - ly have - but they had - A
 "Once on a time," Would tell him the sto - ry of "Lit - tle Bo P." So
 shy ic - kle Pa!") Wiz 'oo Beau - ty, Bo - Peep, and 'oo MIS Jack Sprat I've

mf

1. sin - gu - lar lad, Who drove 'em half mad, For he turned out a hor - ri - bly fast lit - tle cad.
 2. pret - ty was she, So pret - ty and wee, As pret - ty, as pretty, as pret - ty can be!"
 3. noticed you pat My pret - ty White Cat; I — sink dear Mama ought to know a - bout dat!"

1. For when he was born he as - tonished all by, (With their
 2. But the babe, with a dig that would startle an ox, With his
 3. He ear - ly de - ter - mined to mar - ry and wive, For

a piacere
 1. "Law! Dear me! Did ev - er you see?" He'd a weed in his mouth, and a
 2. "C'ch! oh my! Go a - long wis 'oo! Fie!" Would ex - claim, "I'm af - faid 'oo a
 3. bet - ter or worse, With his el - der - ly nurse; Which the poor lit - tle boy did n't

colla voce *a tempo*

glass in his eye, His_ hat all aw_ry An oc - ta - gon tie, And a mi - ni - a - ture, mi - ni - a - ture
 socking old fox! Now a fa - ther it shocks, And it whitens his locks, When his lit - tle babe calls him a
 live_ to contrive. His_ health did.n't thrive; No lon - ger a - live, He died an en - feebled old

glass in his eye (MORAL.)
 shocking old fox!" Poco lento.

do - tard at five Now el - der - ly men of the bach - e - lor crew With wrin - kled nose, and

mf sostenuto

spec - ta - cled nose, Don't mar - ry at all. You may take it as true If

ev - er you do The step you will rue, For your babes will be el - der - ly el - der - ly too.

a tempo f ff

cue "I'll tell you all about them"

Song.

No 4.

(Mrs Pennythorne.)

Vivace.

Moderato assai.

You ask me what spe . cies of

peo - ple I met In Bab - be - ty - boo - ble - dore. They're a

ve - ry re - mark - a - ble back - ward set In Bab - be - ty - boo - ble - dore

They live in a foolishly simple way. And what

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "They live in a foolishly simple way. And what". The piano accompaniment is in a grand staff (treble and bass clefs). It begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

ev - er they hap - pen to think, they say Oh pi - ty the ig - no - rant

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "ev - er they hap - pen to think, they say Oh pi - ty the ig - no - rant". The piano accompaniment continues with similar textures and dynamics, maintaining the melodic and harmonic flow of the piece.

dark - ies pray, Of Bab - be - ty - boo - ble - dore,

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "dark - ies pray, Of Bab - be - ty - boo - ble - dore,". The piano accompaniment features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

Bab - be - ty - boo - ble - dore.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "Bab - be - ty - boo - ble - dore.". The piano accompaniment features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

2. Bar -

3. The

4. They are

mf *mp*

2. -bar - i - ty ram - pant seems to thrive In Bab - be - ty - boob - le - dore.

3. girls of the is - land are pret - ty and fair In Bab - be - ty - boob - le - dore.

4. strict in their me - thod of deal - ing with thieves In Bab - be - ty - boob - le - dore.

5. Ci - vi - li - za - tion takes no stride In Bab - be - ty - boob - le - dore.

2. The ig - no - rant sa - vag - es rise at five In Bab - be - ty - boob - le - dore.

3. But they nev - er at - tempt to co - lour their hair In Bab - be - ty - boob - le - dore.

4. But they come down as well on the man who re - ceives In Bab - be - ty - boob - le - dore.

5. There's noth - ing like self - re - spect or pride In Bab - be - ty - boob - le - dore.

ff

2. They breakfast at sev - en at two they dine, The gen - tle men nev - er sit
 3. They're hor - ri - bly want - ing in mat - ters of taste, They have - n't a no - tion of

4. If they know that a thief, in that sin - gu - lar clime, Is plan - ning a rob - be - ry,
 5. They've lit - tle re - gard for mo - ney or birth Un - less it's al - li - ed to

2. ov - er their wine, So ev - e - ry - bo - dy's in bed by nine In
 3. jew - els or paste, And as for their fi - gures, there is - n't a waist In

4. com - ing in time, They take him be - fore and not af - ter the crime In
 5. ge - nu - ine worth, There is - n't a - no - ther do - main on earth Like

2. Bab - be - ty - boo - ble - dore, Bab - be - ty - boo - ble - dore.
 3. Bab - be - ty - boo - ble - dore, Bab - be - ty - boo - ble - dore.

4. Bab - be - ty - boo - ble - dore, Bab - be - ty - boo - ble - dore.
 5. Bab - be - ty - boo - ble - dore, Bab - be - ty - boo - ble - dore.

Finale.

No 5.

Moderato assai.

(M^r CHURCHMOUSE.)

Vivace.

Be -

M^r CH.

lieve me, as far as with me it re-mains, You'll nev-er see Coo-dle more! Nev-er see Coo-dle more!

(M^r DEE.)

p

ff

M^r DEE.

vow un-der pen-al-ty, penance, and pains You'll nev-er see Coo-dle more! Ah,

(M^{rs} P.)

(M^{iss} P. & M^r CH.)

Ne-v-er see Coo-dle more

mf

ff

M^{rs} P.

Coo-dle and I, we could nev-er a-gree, Let that be a les-son to each of the three, Take

p

Mrs P.
 warn.ing, my dear An . na . bel . la, from me, I'll nev . er see Coo . dle more nev . er see Coo . dle more

Miss P.
 Ah, Coo . dle and she, they could nev . er a . gree, Let

Mrs P.
 Nev . er see Coo . dle more

Mf CH.
 Ah, Coo . dle and she, they could nev . er a . gree, Let

Mf DEE.
 Ah, Coo . dle and she, they could nev . er a . gree, Let

Miss P. *a tempo*
 that be a les . son to each of the three, Her ter . ri . ble fate is a warn . ing to me, She'll

Mrs P.
 She'll

Mf CH.
 that be a les . son to each of the three, Her ter . ri . ble fate is a warn . ing to me, She'll

Mf DEE.
 that be a les . son to each of the three, Her ter . ri . ble fate is a warn . ing to me, She'll


a tempo

Miss P. nev - er see Coo - die more nev - er nev - er nev - er see Coo - die more!

Mrs P. nev - er see Coo - die more nev - er see Coo - die more, nev - er see Coo - die more!

M^r CH. nev - er see Coo - die more nev - er see Coo - die more, nev - er see Coo - die more!

M^r DEE. nev - er see Coo - die more nev - er nev - er nev - er see Coo - die more!



Miss P. Ah!

Mrs P. Ah!

M^r CH. Ah!

M^r DEE. Ah!



Allegretto.

Miss P. *Coo-dle oo-dle-oo Coo-dle-oo-dle-oo Coo-dle-oo-dle-oo Coo-dle-oo-dle-oo*

MES P. *Coo-dle-oo-dle Coo-dle-oo-dle Coo-dle-oo-dle Coo-dle-oo-dle-oo*

MF CH. *Coo-dle-oo-dle Coo-dle-oo-dle Coo-dle-oo-dle Coo-dle-oo-dle-oo*

MF DEE *Coo-dle-oo Coo-dle-oo Coo-dle-oo-dle-oo-dle Coo-dle-oo-dle-oo*

Miss P. *Coo-dle-oo Coo-dle-oo Coo-dle-oo-dle-oo*

MES P. *Coo-dle-oo-dle-oo-dle Coo-dle-oo-dle-oo-dle Coo-dle-oo-dle-oo-dle Coo-dle-oo-dle-oo-dle*

MF CH. *Coo-dle-oo, Coo-dle-oo-dle-oo Coo-dle-oo-dle-oo-dle-oo-dle-oo Coo-dle-oo-dle-*

MF DEE *Coo-dle-oo, Coo-dle-oo-dle-oo Coo-dle-oo-dle-oo-dle-oo-dle-oo-oo-oo-*

Miss P. *Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle . oo*

MES P. *. oo Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle . oo*

MR CH. *. oo Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle . oo*

MR DEE. *. oo Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle Coo.dle . oo . dle . oo*

a tempo

Miss P. *Coo.dle . oo Coo.dle . oo Coo.dle . oo . dle . oo . dle . oo!*

MES P. *Coo.dle . oo . dle . oo . dle Coo.dle . oo . dle . oo . dle Coo.dle . oo . dle . oo . dle . oo!*

MR CH. *Coo.dle . oo Coo.dle . oo . dle . oo Coo.dle Coo.dle . oo . dle . oo . dle . oo!*

MR DEE. *Coo.dle . oo Coo.dle . oo . dle . oo Coo.dle Coo.dle . oo . dle . oo . dle . oo!*

Vivace.

ff pesante