

Wm. G. Barrett

JANE ANNIE

OR

THE GOOD CONDUCT PRIZE

A NEW AND ORIGINAL ENGLISH COMIC OPERA

Written by

J. M. BARRIE & A. CONAN DOYLE

Music by

ERNEST FORD

Arranged from the full score by King Hall

Vocal Score, Price 7/6 net

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1924

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JANE ANNIE;

OR

THE GOOD CONDUCT PRIZE.

Dramatis Personæ.

A PROCTOR.....	Mr. RUTLAND BARRINGTON.
SIM } GREG } (<i>Bulldogs</i>)	{ Mr. LAWRENCE GRIDLEY. Mr. WALTER PASSMORE.
TOM (<i>a Press Student</i>)	Mr. CHARLES KENNINGHAM.
JACK (<i>a Warrior</i>)	Mr. SCOTT FISHE.
CADDIE (<i>a Page</i>)	MASTER HARRY RIGNOLD.
MISS SIMS (<i>a Schoolmistress</i>).....	MISS ROSINA BRANDRAM.
JANE ANNIE (<i>a Good Girl</i>).....	MISS DOROTHY VANE.
BAB (<i>a Bad Girl</i>).....	MISS DECIMA MOORE.
MILLY } ROSE } (<i>Average Girls</i>)	{ MISS FLORENCE PERRY. MISS EMMIE OWEN. MISS JOSE SHALDERS. MISS MAY BELL.
MEG } MAUD }	

Schoolgirls, Press-Students, and Lancers.

The Scene is obviously laid round the corner from a certain English University Town.

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction of Mr. FRANÇOIS CELLIER.

ACT I.

First Floor of a Seminary for the Little Things that grow into Women.

ACT II.

A Ladies' Golf Green near the Seminary.

TIME.—The Present.

One Night elapses between the Acts.

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JANE ANNIE.

Act I.

Nº 1.

INTRODUCTION AND CHORUS.

Andante sostenuto.

PIANO.

The musical score is written for piano in a 9/8 time signature with a key signature of one flat (B-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system is marked 'pp' (pianissimo) and 'mf' (mezzo-forte). The second system includes a 'dim.' (diminuendo) marking. The third system features a section marked 'A' and 'p' (piano). The fourth system has 'cres' (crescendo) and 'cen' (crescendo) markings. The fifth system ends with a 'dim.' (diminuendo) marking. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some handwritten-style markings like 'Ped.' and asterisks (*) scattered throughout the score.

pp *rall:*

6/8

6/8

This system contains the first two staves of music. The upper staff features a complex, arpeggiated texture with many beamed eighth notes. The lower staff has a more rhythmic accompaniment. The dynamic marking is *pp* and the tempo marking is *rall:*. The time signature is 6/8.

Allegretto.

p cantabile

6/8

6/8

This system contains the third and fourth staves. The tempo is marked *Allegretto.* and the dynamic is *p cantabile*. The music continues with similar textures to the first system.

cres - cen do f dim:

6/8

6/8

This system contains the fifth and sixth staves. It includes dynamic markings *cres - cen do*, *f*, and *dim:*.

B

6/8

6/8

This system contains the seventh and eighth staves. It begins with a section marker *B*.

cres cen

6/8

6/8

This system contains the ninth and tenth staves. It includes dynamic markings *cres cen*.

do f dim:

6/8

6/8

This system contains the eleventh and twelfth staves. It includes dynamic markings *do*, *f*, and *dim:*.

Animato

The first system of music is in 3/4 time and features a piano (*pp*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *pp*, *cres*, and *mf*. A *do* marking is present above the right hand.

Andante

The second system transitions to an *Andante* tempo. The right hand continues with a melodic line, and the left hand features a more active accompaniment. Dynamics include *f* and *ff*. A 9/8 time signature change is indicated.

The third system continues the *Andante* tempo. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include *p*.

The fourth system continues the *Andante* tempo. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include *p* and *dim.*

The fifth system continues the *Andante* tempo. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include *pp*.

The sixth system continues the *Andante* tempo. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include *p*.

CHORUS.

SOPRANOS. *p* D
 Good night! good night! The hour is late;.....

CONTRALTOS. *p*
 Good night! good night! The hour is late;.....

..... Though eyes are bright, No lon - ger wait!.....

..... Though eyes are bright, No lon - ger wait!.....

..... Though clear the head, Though wit may shine To

..... Though clear the head,..... Tho' wit.... may

dim:

p

bed! to bed! It's near - ly nine!..... To bed!..... It's near - ly
 shine, To bed! to bed! It's near - ly

cresc:

nine!..... Good night!..... Good
 nine!..... Good night!..... good night!..... Good

E *p*

night!..... Good night! The
 night!..... The hour is late!..... Good night! Good night! The

dim:

hour is late! The hour is

dim:

hour is late! The hour..... is

late!.....

late!.....

pp

dim:

Clock strikes.

1. 2. 3. 4. 5. 6. 7. 8. 9.

ppp

p

MILLY.

M Now the last faint tint has fa - - ded, And the west in gloom has

pp Good night, good - night!.....

pp Good night, good - night!.....

M sha - ded,..... See the moon her vi - gil

pp Good-night, good - night!..... The hour is late!..... Good -

pp Good-night, good - night!..... The hour is late! Good -

dim:

M keep - ing. Tor - por o'er the earth is creep - ing.

- night!..... The hour is late! Good - night, good -

- night!..... The hour is late! Good - night, good -

M *cresc:*
 See the moon her vi - gil keep - ing, her vi - gil keep - - - -
cresc:
 - night, good - night, good - night,..... good -
cresc:
 - night, good - night, good - night, good -

M *G*
 - - - ing! Good - night,..... good - night,.....
 - night,..... good - night,..... good - night,
 - night, good - night,..... good - night,.....

M *pp*
 good - night!.....
pp
 good - night!.....
pp
 good - night!.....
pp *p* Clock strikes.

MILLY with SOPRANO I.

Good - *p*

Good - *p*

pp

Ad. * *Ad.* *

H

- night, good-night! A - talk - ing thus,..... Though

- night, good-night! A - talk - ing thus,..... Though

Ad. * *Ad.* *

p

eyes are bright, Is not for us..... The

p

eyes are bright, Is not for us..... The

dim:

Ad. * *Ad.* *

eve is past, The sha - dows fall,..... And so a last Good-night to

eve is past,..... The sha - dows fall, And

p

all,..... Good - night, good - night, a

so..... a last good night, Good - night, good - night, a

cresc: *f* *cresc:* *f*

cresc: *mf*

last good - night..... to all,..... a

last good - night..... to all,..... a

dim: *dim:* *dim:*

dim:
last..... good - night..... to all, Good

dim:
last good - night..... to all, Good

pp

night to all!

night to all!

dim.

pp

pp

dim.

ppp

Nº 2. SOLO (Jane Annie) AND CHORUS OF GIRLS.

JANE ANNIE.

PIANO.

f *f* *tr* *p*

I'm

J
A

not a sneak for praise or pelf, But when they are act - ing bad - - ly, I

J
A

want to make them like my - self, And so I tell tales glad - ly.

J
A

Just be-cause, just be-cause, just be-cause I am a good girl;

J
A

Just be-cause, just be-cause,..... just be-cause I am a good

rit: *a tempo p*

rit: *p a tempo*

J
A

B

girl!

CHORUS.

She gives her rea-sons thus, But it's ra-ther hard on us, To

She gives her rea-sons thus, But it's ra-ther hard on us, To

She gives her rea-sons thus, But it's ra-ther hard on us, To

cresc: *ff*

suf - fer, to..... suf - fer, to suf - - - fer, to

suf - - fer, to suf - - fer, to suf - - - fer, to

suf - - fer, to..... suf - - fer, to suf - - - fer, to

cresc: *ff*

cresc: *ff*

JANE ANNIE.

suf - - fer just..... be - cause she is such a good girl! I

suf - - fer just..... be - cause she is such a good girl!

suf - - fer just..... be - cause she is such a good girl!

J
A

C

told Miss Sims they read in bed, Al-though with guile they cloaked it, And

p

J
A

when her cane chair van - ish - ed, I told her they had smoked it. And

J
A

D

all be - cause, all be - cause, all be - cause I am a good girl!

J. ANNIE.

CHORUS.

All because, all be - cause, all be - cause she is a good girl!..... Al -

All be - cause, all be - cause she is a good girl!.....

All be - cause,..... all be - cause she is a good girl!.....

J
A
though mis - un - der - stood, I'm meek - Bab, pinch me, pinch me well!..... Thanks!

J
A
Next I of - fer you my cheek, Now, dear, I'll go and tell!

J
A
Just be - cause, just be - cause, just be - cause I am a good girl,

J
A
Just be - cause, just be - cause,..... just be - cause I am a good

rit: *a tempo* *p*

rit: *p a tempo*

J
A

girl

CHORUS.

f She gives her reasons thus, But it's rather hard on us, To suf - fer, to

f She gives her reasons thus, But it's rather hard on us, To suf - - fer, to

f She gives her reasons thus, But it's rather hard on us, To suf - - fer, to

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be - cause she is such a good

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be - cause she is such a good

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be - cause she is such a good

cresc: *ff* suf - fer, to suf - fer, to suf - fer just..... be - cause she is such a good

girl

girl!

girl!

girl!

f *sf*

NO. 3. SOLO (Bab) AND CHORUS OF GIRLS.

Andante molto sostenuto.

BAB.

PIANO. *pp*

B

1. Bright - eyed Bab..... I used to be,..... Now these eyes are
 2. Sim - ple Bab..... is charged with art,..... Watched by cru - el

B

lead;..... Lan - guor has..... come o - ver me,.....
 parties;..... Pal - pi - tates her 'it - tle heart,.....

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It features a solo part for 'BAB.' and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. The tempo is 'Andante molto sostenuto'. The vocal part is for a Bass (B) and includes two verses of lyrics. The piano accompaniment continues throughout the vocal lines.

B

Hangs my lit - tle head,..... my lit - tle
 'Is where it tle heart..... is,..... where it - tle

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Hangs my lit - tle head,..... my lit - tle 'Is where it tle heart..... is,..... where it - tle". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

B

head.....
 heart is!

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "head..... heart is!". The piano accompaniment continues with the same rhythmic pattern as the first system.

B

Now my fig - ure - once like this - Droops like au - tumn
 Some - thing Bab has planned to do, Some - thing will not

The third system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "Now my fig - ure - once like this - Droops like au - tumn Some - thing Bab has planned to do, Some - thing will not". The piano accompaniment continues with the same rhythmic pattern.

B

ber - ry:..... Pi - ty me,... my se - cret is,..... Me's
 keeps;..... Bab's a drow - sy girl - ie who Has

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "ber - ry:..... Pi - ty me,... my se - cret is,..... Me's keeps;..... Bab's a drow - sy girl - ie who Has". The piano accompaniment continues with the same rhythmic pattern.

B

sleep - y, sleep - y ve - ry, sleep - y, sleep - - y
 planned to go..... to sleep, who has planned to go to

B

ve - ry!.....
 sleep!.....

JANE ANNIE.

J
A

p

1. Does her naugh - ty lit - tle head..... Droop like au - tumn
 2. Tho' she be..... a drow - sy head,..... This is ra - ther

S

p MISS SIMS.

1. See her lit - - tle drow - sy head Droop like au - - tumn
 2. Such a guile - less lit - tle head Se - cret could not

CHORUS.

p SOPRANOS.

1. See her lit - tle drow - sy head..... Droop like au - tumn
 2. Such a guile - less lit - tle head..... Se - cret could not

p CONTRALTOS.

1. See her lit - - tle drow - sy head Droop like au - - tumn
 2. Such a guile - less lit - tle head Se - cret could not

p

J
A
ber - ry?..... Says she wants to go to bed,.....
steep;..... Tho' we tuck'd her up in bed,.....

S
ber - ry?..... Says she wants to go to bed,.....
keep;..... Tuck her in her co - sy bed,.....

ber - ry?..... Says she wants to go to bed,.....
keep;..... Tuck her in her co - sy bed,.....

ber - ry?..... Says she wants to go to bed,.....
keep;..... Tuck her in her co - sy bed,.....

1. BAB. *p*
Me's sleep - - y,

JANE ANNIE
But I add a que - - ry!

MISS SIMS.
She is sleep - y ve - - ry!

She is sleep - y ve - - ry, ve - - -

She is sleep - y ve - - ry, ve - - -

B
ve - - - ry sleep

S
- ry sleep

ry sleep

p

B
y! Would she go to

S
She will go to

y! She will go to

y! She will go to

2. JANE ANNIE.

J
A
sleep?..... Would..... she

S
sleep,..... She..... will

sleep,..... She..... will

sleep,..... She..... will

J
A
go..... to sleep?.....

S
go to sleep!.....

go..... to sleep!.....

go..... to sleep!.....

tr

pp

BAB. *p*

Good - -

p Good - - night! *p* Good - -

p Good - - nigt! *p* Good - -

B

night!.....

night!..... *p* Good - - night!.....

night!..... *p* Good night!.....

night!..... *dim.*

No 4.

SONG (Proctor).

PROCTOR. *Pomposo.*

There

PIANO. *f sf*

P

was a time when we were *not*, The name that this dark period got Was

P

Cha - os..... It lay as 'neath a ban,

dim. p

P

Mere.ly containing animals, vegetables, miner.als, Women and the like, and man. Said

P *A*

Na - ture. I've no Proc - tor!" This strange o - mis - sion shocked her. Too

poco cresc:

P

long she felt she'd wait - ed; She now en - larged her plan. We

mf *cres - - - cen - - - do*

P

Proc - tors were cre - a - ted, And then..... the world be -

P

- gan!.....

ff

B Allegro vivace.

P

I'll tell to you what 'tis we do, We
In af - ter years I fill with fears All

dim: molto *p ma marcato*

P

stalk the un - der - grad. When he per - ceives our vel - vet sleeves, He
who've been un - der - grads; The Cab - i - net, the Laur - e - ate, Still

P

runs a - way like mad. Then fol - low we by de - pu - ty, These
run from me like lads. To Par - lia - ment I one time went, The

P

men I now de - scribe; My bull - dogs sound pull him to ground, They
front bench to en - light - en, I thought I'd try to prove that I Could

C

P
nev - er take a bribe. In vain he tries to dodge their eyes, Of
still the members frighten. So up I rose, and struck this pose. And

P
all his haunts they've know_ledge; And soon I make our quar_ry quake By
shout-ed "Name and col_lege!" Oh, run did they from me that day When

sf *p*

ALL

P
cry - ing "Name and col_lege!" "Name and col_lege!" "Name and col_lege!"
I cried "Name and col_lege!" "Name and col_lege!" "Name and col_lege!"

f

PROCTOR.

P
Ah!..... Caged li - ons may for - get they're tame, The
Ah!..... Com - e dians may for - get their part, Li -

dim: *p*

D

P

wife for-get her ba-by's name, The tram-pled worm for-get to turn, The
 - bret-tists that it rhymes with heart; Com-po-sers may them-selves for-get When

P

Scot to think of Ban-nockburn, One po-et in a score for-get The
 rag-ged rhymes they have to set; The Sa-voy ope-ra sin-ger e'en For-

P

laur-eate-ship is o-pen yet; But none who of its gist have knowledge
 - get that on his head he's been; But none who of its gist have knowledge

P

ALL.

E'er for-get my "Name and col-lege, Name and..... col-lege,
 E'er for-get my "Name and col-lege, Name and..... col-lege,

cres:

PROCTOR.

Name and col_ lege, Name, Name,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Name and col_ lege, Name, Name," with dotted lines indicating where the name should be inserted. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) in the second measure.

P Name and col_ lege, Name, Name,

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Name and col_ lege, Name, Name,". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

P Name and col_ lege!"

cres: *f* *sf* *sf* *sf* *f*

The third system of music features a vocal line and piano accompaniment. The vocal line contains the lyrics "Name and col_ lege!". The piano accompaniment includes dynamic markings: *cres:* (crescendo), *f* (forte), and *sf* (sforzando). A first ending bracket labeled "1." spans the final two measures of the system.

P

2.

The fourth system of music shows the vocal line and piano accompaniment. The vocal line is mostly blank, with a second ending bracket labeled "2." at the end. The piano accompaniment continues with the same melodic and harmonic structure as the previous systems.

No. 5. QUARTET (Miss Sims, Proctor, Sim and Greg).

MISS SIMS. *Vivace.* *Andante.*

Ap - proach her thus, your

PIANO. *p* *ff* *p*

hand on heart; Then give a start! Next, let a gleam light

up your eyes..... In just this wise..... Be - come an al - ter'd

per - son now..... With court - ly bow..... Put.

S

on the de - bo - naire and gay,..... This is the way.

Vivace.
ALL.

First ap - proach her gin - ger - ly,

All

Then you give a start; Then you wait and hes - i - tate, Your hand up - on your heart!

All

Then be - come an al - ter'd man, This is how its done:— Raise your heel and claspyour hands, And

Tempo primo.
PROCTOR.

All  **B** $\frac{6}{8}$

that's po - si - tion *one!* Com - ment up - on her

ff *p*

P  $\frac{6}{8}$

ears so small (They're not at all), Com - pare her eyes to

P  $\frac{6}{8}$

wood - ed lakes (That al - ways takes), Say ne'er be - fore you've

P  **C** $\frac{6}{8}$

loved a maid ('Tis eas - y said), And down you plump up - on your knees,

P

In this way, please!

sf

Vivace.

ALL.

All

First ap-proach her gin-ger-ly, Then you give a start; Then you wait and hes-i-tate, Your

p

All

hand up-on your heart! Then be-come a court-ly man, This is what you do:—

sf

All

Raise your heel a lit-tle more, And that's po-si-tion two!

ff *sf*

Andante. MISS SIMS.

S

Ap-proach her thus, your hand on heart; Then give a start! Next,

p *sf*

S

let a gleam light up your eyes..... In just this wise..... Be- come an al-tered

S

per-son now..... With court-ly bow..... Put on the de- bo-

S

naire and gay,..... This is the way

p *sf*

Vivace.

ALL.

All

First approach her gin - ger - ly, Then you give a start; Then you wait and hes - i - tate. Your

p

All

hand up - on your heart! Then be - come a court - ly man, This is what you do:—

sf

All

Raise your foot a lit - tle more, And that's po - si - tion two.

f

No 6.

DUET (Sim and Greg).

Allegretto.

PLANO.

SIM.

When a bull - dog I be - came, In - de - pen - dence

Sm

was my game, But since then my course I'm steer - ing By a rule that is more wise,.....

Sm

A

..... For I hear with o - ther's hearing, And see with o - ther's

Sm

GREG.

eyes Too - ral, loo - ral,

G

B *f* SIM.

Too - ral, loo - ral - ly! That's a ris - ky thing to say.

G

GREG. SIM. *f* GREG.

It's my plat - form, I re - ply. Plat - forms, Greg, are cheap to day... Which

G

no - bo - dy can de - ny.....

C_f *SIM.*

G
 Man's a man for a' that, Sim. For a' what? say I,

f *GREG.* *SIM.* *GREG.* *SIM.* *rall:*

G
 For a' that. A that? What's that? For a' that. A that? whats that?.....

a tempo *BOTH.*

Sm
 Too - ral, loo - ral - ly! Too - ral, loo - ral - ly!

BOTH.

Sm
 G
 Up with caps and free - dom hail!

Sm
G

Here's the new e - lec - tion cry; Man's a man if born a male,

p

Red *

Sm
G

Too - ral, too - ral, too - ral - ly. Man's a man if born a male,

f

Sm
G

Too - ral, too - ral, Too - ral, too - ral, Too - ral, too - ral - ly!.....

p cresc: f p

G

f GREG.

Proc's are sry, but I see through them! In the man that

G

will un-do them! With a wit like ra-zor's edges, Twit them in the 'var-si-tee;.....

E

..... This the thin end of the wedge is, Spell them

G

with a lit-tle..... p.....

SIM.

Sm

Too-ral, loo-ral, Too-ral, loo-ral-lyl.....

F GREG. SIM.

G

Cul - ture's fudge - see how I flout it, Cul - ture does - 'nt pay, that's why;

GREG. SIM.

G

We re - for - mers do with - out it, Which no - bo - dy can de - ny.....

G GREG. SIM.

G

Mad you are, my friend, go to! Go to where? say

GREG. *rall.*

Sm

I The mis - sing word I leave to you, The mis - sing word I leave to you.

a tempo
SIM.

BOTH.

Too - ral, loo - ral - ly!..... Too - ral, loo - ral - ly!

a tempo cresc: *ff*

BOTH.

Up with caps and free - dom hail,

p

Here's the new e - lec - tion cry; Man's a man if born a male,

p

Lead *

Too - ral, loo - ral, loo - ral - ly! Man's a man if born a male,

f

Sm
G

Too - ral, loo - ral, Too - ral, loo - ral, Too - ral, loo - ral - ly!.....

p *cresc:* *f*

Dance.

f

1. 2.

f

No 7.

BALLAD (Tom).

PIANO.

TOM. A

1. It was the time of this - tle - down, The corn we wan - der'd through; She
 did not ask the this - tle - down, If her own love were true; No

T B

pluck'd the lo - ver's this - tle - down, As Maids are wont to do.....
 need to ask the this - tle - down, She thought, as maid - ens do.....

T

..... She blew up - on the this - tle - down, "He
 But had she ask'd the this - tle - down, This

T
 loves, he loves me not!"
 an - swer she'd have got,
 And from the loy - al
 "Your false breath stains the

f *C*

L. H. *mf*

T
 this - tle - down, "He loves" the an - swer got.....
 this - tle - down, He loves, but you love

dim: 1. *p* 2. She

p L. H. *p*

T
 not! He loves, he loves, but you love

pp *pp*

L. H. *

T
 not!.....

L. H. *

No 8.

TRIO (Bab, Tom and Proctor).

Tempo di Valse.

BAB.

PIANO.

What are the

gifts that love may bring? Dreams of a girl - - ish

fair - y - land; A bri - - dal wreath and a gold - - en

ring, A ten - der heart and a loy - - al hand.

PROCTOR.

P

A chance for which each school - girl pants, To

A
ALL.

P

cha - per - one her maid - en aunts. Joy and sor - row,

BAB.

B

thrill..... and sting, These are the gifts that love..... may bring.

TOM.

T

thrill and sting, These are the gifts that love may bring.

PROCTOR.

P

thrill and sting, These are the gifts that love may bring.

TOM.

T

What are the gifts that love may

pp

T

bring? A hea - vy heart and a sleep - less eye; A wea - ry

T

soul that still..... will cling To a shat - ter'd dream and hopes..... that

T

die, To a shat - ter'd dream and hopes that die.

PROCTOR.

P

A jud - ge's gibe and a coun - sel's fee,

P

These are the gifts that love brought me A

BAB & TOM.

B
T

Joy and sor - row thrill and pain,

P

jud - - ge's gibe and a coun - - sel's fee,.....

B
T

These are the gifts..... that love may bring.

P

These are the gifts that love brought me.

BAB.

What are the gifts that love may bring? Dreams of a

p

girl - ish fair - y - land; A bri - dal wreath and a gold - en

ring, A ten - der heart and a loy - al hand. A

p

PROCTOR.

writ and breach of pro - - mise case, A

ALL.

P
short - er purse and a lon - ger face. Joy and sor - row,

BAB.
thrill..... and sting, These are..... the..... gifts that

TOM.
thrill and sting, These are the gifts that

P
PROCTOR.
thrill and sting, These are the gifts that

B
love..... may bring.

T
love may bring.

P
love may bring.

N^o 9.

VOICES IN THE AIR.

Allegretto.

VOICES. *p* SOPRANOS & CONTRALTCS.
Lit - tle maid - en,

PIANO. *p*

pause and pon - der, Life is cru - el, life is drea - ry. Lit - tle feet, why

should you wan - der On to paths so rough and wea - ry? Ere you snap.... the

fi - nal link,..... Lit - tle maid - - en, pause and think!

rit * *rit* *

animato
Lit - - tle..... maid - en, pause..... and

rit * *rit* *

think pause..... and think!

rit * *rit* * *rit* *

rit:

.....

rit: *pp*

rit * *rit* *

Nº 10.

FINALE.

Allegro vivace.

PIANO.

pp *sempre staccato*

cres

cu *do* *poco*
Ped

a *poco* *ff*
*

PRESS-MEN.

A *f* **TENORS.**

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

f **BASSES.**

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

Keen on co-py, plain or mys-tic, Com-mon-place or tran-scen-den-tal, Psy-chic, phy-si-cal or men-tal.

Keen on co-py, plain or mys-tic, Com-mon-place or tran-scen-den-tal, Psy-chic, phy-si-cal or men-tal.

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter?

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter?

B *cresc. molto* *ff*

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us what's the

Tell us quick_ly, what's the mat_ter? Tell us quick_ly, what's the mat_ter? Tell us what's the

p *cres* - *cen* - *do*

mf SOPRANOS.

mat_ter? **GIRLS.** Ma_dam, when we heard this screaming, Scarce_ly sure if we were dream_ing,

mf CONTRALTOS.

mat_ter? Ma_dam, when we heard this screaming, Scarce_ly sure if we were dream_ing,

sf *p*

Cu-ri-o-si-ty con_troll'dus, And we came as you be_hold us, Trim or ruf_fled, toss'd or dap_per,

Cu-ri-o-si-ty con_troll'dus, And we came as you be_hold us, Trim or ruf_fled, toss'd or dap_per,

Clad in dressing-gown or wrapper. We are kneeling to you, madam, News to get, and through you, madam.

Clad in dressing-gown or wrapper. We are kneeling to you, madam, News to get, and through you, madam.

C Think not this is i_dle chat_ter, Think not this is i_dle chat_ter, But in_form us what's the mat_ter?

Think not this is i_dle chat_ter, Think not this is i_dle chat_ter, But in_form us what's the mat_ter?

cresc:



But in-form us what's the mat-ter? Tell us what's the mat-ter?

cresc:



But in-form us what's the mat-ter? Tell us what's the mat-ter?



SOPRANOS & CONTRALTOS. D



Ma-dam when we heard this screaming. Scarce-ly sure if we were dreaming,

TENORS & BASSES.



Ma-dam, do not think us rude in On your pri-va-cy in-tru-din';



Cu-ri-o-si-ty controll'd us, And we came as you behold us, Trim or ruffled, toss'd or dap-per,



We are students Jour-nal-is-tic, Keen on co-py, plain or mys-tic, Common-place or transcen-den-tal,



Clad in dressing-gown or wrapper. We to you are kneeling, madam, News to get, and through you, madam.

Psychic, phy-si-cal or men-tal, News we'll have, and through you, madam, For well in-ter view you, madam.

unis: Think not this is i-dle chat-ter, But in-form us what's the mat-ter? Tell us quick-ly, what's the mat-ter?

animato

That's so flat, naught could be flat-ter, Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us what's the matter?

Tell us what's the matter?

MISS SIMS.
RECIT.

F Andante.

Jane An-nie,

cresc: *sf* *p*

what is this?

pp

Vivace

RECIT.

Andante.

Bab, what were you do-ing in her arms?

f *sf* *p*

BAB. RECIT. Andante.

B Miss Sims, forgive me!

dim: *pp*

RECIT. G Allegro vivace.

B I thought she was a gent - le - man!

ff

MISS SIMS. RECIT. Andante.

S Oh, in - - fa - mous! To your rooms, all, this in - stant!

f *p*

S

Andante maestoso.

TENORS. 3

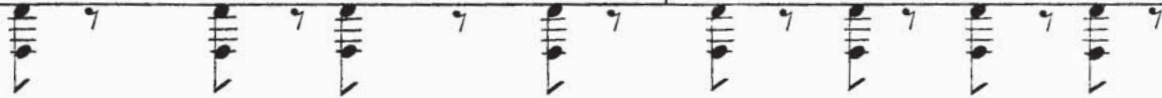
pp

School ar-is-to-cratic, Scene most dra-matic, Plot un-sys-tem-at-ic, And

pp BASSES.

School ar-is-to-cratic, Scene most dra-matic, Plot un-sys-tem-at-ic, And

pp



ve-ry er-ra-tic, Jane An-nie ec-stat-ic, Her tri-umph em-pha-tic,

ve-ry er-ra-tic, Jane An-nie ec-stat-ic, Her tri-umph em-pha-tic, She

p



won it by steal-ing Down from the at-tic, She won it by steal-ing Down from the at-tic,



ALL. (*spoken softly*)

Down from the at-tic!

Down from the at-tic! Down from the at-tic! Down from the at-tic!

This system contains a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has the lyrics "Down from the at-tic!". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

H Allegro moderato. Maestoso.

This system shows the piano accompaniment for the second system. It begins with a tempo marking of "Allegro moderato" and changes to "Maestoso" later in the system. The music consists of rhythmic patterns in both hands.

ff

This system continues the piano accompaniment. It includes a dynamic marking of "ff" (fortissimo) and features more complex rhythmic textures.

PRESS-MEN. BASSES.

We're glad to in-ter-view you, To get a column thro' you, And

poco dim: *mf*

This system features two vocal lines: "PRESS-MEN." and "BASSES.". The lyrics are "We're glad to in-ter-view you, To get a column thro' you, And". The piano accompaniment includes dynamic markings of "poco dim:" and "mf".

note what you may say..... See now how we will do him, While we seem to in-ter-view him In our

TENORS. BASSES.

frank, new - fashion'd way..... Are Proctors men of learning? Do you spend more than you're earning? And

f *mf* TENORS.

how much do you owe? Of women do you think much? On oc.ca.sions do you drink much?

PROCTOR. (shout) *ff* TENORS. *ff* BASSES.

Em - pha - ti - cal - ly, no! Proc.tors have no acu - men,..... And Proc.tors have no acu - men,..... And

PRESS-MEN.

K

no respect for wo - men..... *Proctor shouts "Yes, yes, - I meant to say!"*

no respect for wo - men.....

p *cresc:*

ff In debt, and boasts a - bout it! Loves grog, can't do with - out it,

ff

In debt, and boasts a - bout it! Loves grog, can't do with - out it,

f

PROCTOR.

Must have it night and day! My words you're mis.con.stru - ing. My

Must have it night and day!

p *cres.*

cresc:

words you're misconstruing. This is not in-ter-view-ing!

ff

Yes, yes, this is in-ter-view-ing In the

ff

Yes, yes, this is in-ter-view-ing In the

ccu

do

f

PRESS-MEN.

frank, new - fa - shion'd way. Yes, this is in - ter - view - ing, In the

frank, new - fa - shion'd way. Yes, this is in - ter - view - ing, In the

ff

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

f

Più Lento.

mf p

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Più Lento' and the dynamics range from mezzo-forte (mf) to piano (p).

PROCTOR. RECIT.

P

If you'll supress this fa - ble, I'll tell you if I'm

pp

The first vocal line is a recitative. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are piano (p) and pianissimo (pp).

P

a - ble, A re - cent in - ci - dent. (Aside) Diverting their at - ten - tion, I'll draw from my in -

p

The second vocal line continues the recitative. The piano accompaniment includes a section with a melodic flourish in the right hand. The dynamics are piano (p).

P

- vention Some sin - gu - lar e - vent!

The third vocal line concludes the recitative. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are piano (p).

Allegro moderato.

SONG. (Proctor).

PROCTOR.

P

1. There
2. A
3. But

P

once was a man in a sea - side town, And his name it was — what
wi - dow liv'd in the same ho - tel, Her name it was — you
when the la - dy heard this speech, Down to the pier she

P

was it? I know it was_n't Smith, and I'm sure it was_n't Brown, But it
know it! He stole to her and whis - per'd, well, — he...
flew then, Threw up her arms, and with a screech, She_oh,

a tempo

P

was_ oh, Lor, what was it? what was it? what was it? It
whis-per'd, well_ oh, blow it! Oh, blow it! Oh, blow it! He
dear! what *did* she do then? Oh, bo_ther! Oh, bo_ther! Oh,

a tempo

P

was_ oh, Lor, what was it? } I ve_ry much want to tell you all, You'd
whis-per'd, well_ oh, blow it! }
dear! what did she do then? }

sf *p*

P

love to know a - bout it; {1&2. But just this point I can't re - call, And
3. But just this point I don't re - call, And

P

as it's im - ma - te - ri - al, We'd best go on with - out it, with -
as it's most ma - te - ri - al, I can't go on with - out it, with -

P

out it, I'd best go on with - out it!
 out it, I can't go on with - out it!

1.

With - out it, with -

With - out it, with -

PRESS-MEN.

Detailed description: This system contains the first vocal entry. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are 'out it, I'd best go on with - out it!' followed by a first ending bracketed '1.' and 'out it, I can't go on with - out it!'. Below the vocal line are two staves for piano accompaniment, with dynamics *f* and *ff*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

P

ff I'd best, we'd best go on with - out it! out it!
 out it, We'd best, we'd best go on with - out it! With -

ff out it, We'd best, we'd best go on with - out it! With -

ff last verse.

Detailed description: This system contains the second vocal entry. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are 'I'd best, we'd best go on with - out it! out it!' followed by a double bar line and 'out it, We'd best, we'd best go on with - out it! With -'. Below the vocal line are two staves for piano accompaniment, with dynamics *ff* and *f*. The piano part continues with the eighth-note accompaniment. A 'last verse.' marking is placed above the final vocal line.

P

I can't go on, go
out it, with - out it! He can't go on, he can't go on, go
out it, with - out it! He can't go on, he can't go on, go

P

on with - out it!
on with - out it!
on with - out it!

Dance.

p *pp second time ff* *ff* *sf*

Andante.

Sm. SIM. PROCTOR.
At last we've got him, sir, Away!

Sm. SIM. PROCTOR.
Him that dan - g'd af - ter her! To

P SIM. & GREG. PROCTOR.
catch an un - der - grad, I came. Of this there's ques - tion none, He

cres.

SIM. & GREG.

P

is an un - der - grad - u - ate, In all re - spects but one..... That one to mention we for -

pp *pp*

S
G

got, Its this, that some - how he is not An un - der -

cresc. *f*

S
G

CHORUS.

graduate! Why e - vi - dent.ly he is not An un - der - grad.u - ate!

Why e - vi - dent.ly he is not An un - der - grad.u - ate!

f *cresc.*

MILLY.

Oh, sir, take care Of one so fair! Let his com - plex - ion

p *sf* *p*

M

Plead with you for him! Let..... his com - plex - ion Plead with you for

M

him, Plead with you..... for him!

pp *p*

No 10b SONG (Jack).

Alla marcia.

JACK.

J

1. An
2. They

8

p

R

J

of - fi - cer I, Strol - ling by, Smok - ing a Hen - ry Clay, These
dragged me here By brute force sheer! But this doth chief - ly jar, Your

p

J

men I met, They me be - set In a most un - seem - ly - way!.....
 page, I find, We left be - hind Smok - ing my big ci - gar!.....

8

J

Of girls they spoke, Which
 And there - fore I Your

8

p

J

spoilt my smoke, For the sex I do not care a - bout. I've not ad - dress't Them
 school de - fy, Oh, I do not stand in awe of you; For spoilt have they My

J

e'en in jest Since eight - y - five - or there a - bout.
 Hen - ry Clay, And I mean to have the law of you!

8

Allegro vivo.

PROCTOR.

S

Now, I am trepanned and done brown!

TENORS.

We hear you, and we've got it

BASSES.

We hear you, and we've got it

PRESS-MEN

MISS SIMS.

S

We owe all to you, it ap - pears! So

down, got it down!

down, got it down!

GIRLS.

SOPRANOS.

It ap - pears!

CONTRALTOS.

It ap - pears!

S.

what can I do, can I do?

GIRLS.

Box her ears! Box her ears! Box her ears! Box her

Box her ears! Box her ears! Box her ears! Box her

PRESS-MEN.

What can she do? Box her

What can she do? Box her

pp

pp

pp

JANE ANNIE.

J
A

To be good I try hard, I try hard, And I

ears! Box her ears! Aint' she meek?

ears! Box her ears! Aint' she meek?

ears!

ears!

p *f*

J
A

ask no re_ward, no re_ward! Yet if I should take Something nice,

Oh, the sneak! Oh, the sneak!

Oh, the sneak! Oh, the sneak!

p *f* *p*

GIRLS.

JANE ANNIE.

T

J
A
S
MISS SIMS.

They may learn to for - sake Ways of vice, They may learn to for -

They may learn to for -

GIRLS.

We may learn to for -

We may learn to for -

cresc.

L
S

sake Ways of vice!

sake Ways of vice!

GIRLS.

sake Ways of vice!

sake Ways of vice!

PRESS-MEN.

Stop a mo.ment, "For - sake!" "Ways of

Stop a mo.ment, "For - sake!" "Ways of

f

I
A

GIRLS.

PRESS - MEN.

I
A

GIRLS.

Now the good conduct prize, Seems

Oh, how mean!.....

Oh, how mean!.....

vice!".....

vice!".....

good to my eyes; So if you agree That I'm right, Why not

Which are green!..... That she's right —

Which are green!.....

J A
 give it me, Well - to - night? Why not give it me..... to -

GIRLS.
 To - night!

To - night!

J A
 night?..... Why not give it me to - night, to - night? Why

S
 MISS SIMS.
 Why not give it her to - night?..... Why

P
 PROCTOR.
 Why not give it her to - night?..... Why

GIRLS.
 Yes, why not pre - sent it to - night, to - night? Yes,

Yes, why not pre - sent it to - night, to - night? Yes,

PRESS - MEN.
 Yes, why not pre - sent it to - night, to - night? Yes,

Yes, why not pre - sent it to - night, to - night? Yes,

U

cres.

cresc:

J
A not give it me to - night?..... Why not give it me to -

S not give it her to - night?..... Why not give it her to -

P not give it her to - night?..... Why not give it her to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

cresc:

J
A - night?..... Why not give it me..... to - night?.....

S - night?..... Why not give it her..... to - night?.....

P - night?..... Why not give it her..... to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

ff

V RECIT. MISS SIMS.

S

Dear pu-pils,

S

see, to my bosom I fold her, The prize shall be hers ere she's five minutes old - er.

Maestoso.

p cresc.: molto

J
A

JANE ANNIE.

The girl who's good, de - mure, correct, Cannot preserve her

J
A

self-respect, And mine I would re - gain. So hav - ing got the prize to - night, To - morrow I, with

W **RECIT.**

J
A
all my might, Will be an imp a - gain!..... Girls, I am naughty from this

J
A
hour, And six long months of wick - ed - ness, By virtue of my magic power, In - to one

ALL.

J
A
day I will com - press! Jane An - nie's naughty from this hour,

But oh! what is this ma - gic pow'r? What is this ma - gic pow'r?

No 10c

SONG (Jane Annie) WITH CHORUS.

Allegretto.

PIANO.

The piano introduction is in 2/4 time, marked 'Allegretto'. It features a treble and bass staff. The treble staff begins with a series of chords and a melodic line, while the bass staff provides a simple accompaniment. Dynamics include *f*, *sf*, and *dim:*.

JANE ANNIE. *p*

J
A

1. When I was a lit - tle, lit - tle pic - ca - nin - ny, On - ly a - bout so
as I grew my pow'r grew too, For we were one, you

The first line of the song features a vocal line for Jane Annie and piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *dim:* and *pp*.

J
A

high, I'd a ba - by's bib and a ba - by's pin - ny And a queer lit - tle gim - let
see, And what I will'd the folk would do At a wave or a glance from

The second line of the song continues the vocal and piano accompaniment. The piano part remains consistent with the first line, providing a steady accompaniment for the vocal line.

J
A

eye. They could.n't tell why that ti - ny eye Would make them writhe and
me. I could "sug - gest" what pleas'd me best, And still can, when I

The third line of the song concludes the vocal and piano accompaniment. The piano part ends with a final chord in the right hand and a simple bass line in the left hand. A small 'X' is marked above the vocal line.

J
A

twist;..... They found it so, but how could they know That the
list,..... And Mad - am Card will..... find it hard To.....

J
A

babe was a hyp - no - tist?..... CHORUS. Now think of that! This ti - ny brat Was a
beat this hyp - no - tist?..... Oh, think of it! This lit - tle chit Is a

Now think of that! This ti - ny brat Was a
Oh, think of it! This lit - tle chit Is a

J
A

bit of a hyp - no - tist?) Now think of that! This ti - ny brat Was a
migh - ty..... mes - mer - ist!)

bit of a hyp - no - tist?) Now think of that! This ti - ny brat Was a
migh - ty mes - mer - ist!)

bit of a hyp - no, hyp - no, hyp - no, hyp - no, hyp - no,
 bit of a hyp - no, hyp - no, hyp - no, hyp - no, hyp - no,

cresc:

bit of a hyp - no - tist!.....
 bit of a hyp - no - tist!.....

ff *dim:*

1. JANE ANNIE. 2.
 2. And

Dance.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes accents and slurs. The third system features a key signature change to G minor (two flats) in the second measure. The fourth system contains a key signature change to G major (one sharp) in the second measure. The fifth system includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The sixth system concludes with a repeat sign and a final cadence.

Maestoso.

AA

MISS SIMS. (Spoken)

To Jane Annie this prize I present, And in it I've writ this inscription— "A

warded a hundred per cent. For goodness of every description?"

Maestoso.

MILLY, ROSE.

p

Hail, oh hail to the modest

MISS SIMS & PAGE.

p

Hail, oh hail to the modest

PROCTOR.

p

Hail, oh hail to the modest

SIM & GREG.

p

Hail, oh hail to the modest

Maestoso.

M
R

ff

maid - en! Hail, oh hail to the down - cast eyes!

S

ff

maid - en! Hail, oh hail to the down - cast eyes!

P

ff

maid - en! Hail, oh hail to the down - cast eyes!

Sm
G

ff

maid - en! Hail, oh hail to the down - cast eyes!

CHORUS.

ff *3* *ff* *3*

Hail, oh hail to the mod - est maid - en! Hail, oh hail to the down - cast

ff *3* *ff* *3*

Hail, oh hail to the mod - est maid - en! Hail, oh hail to the down - cast

ff *3* *ff* *3*

Hail, oh hail to the mod - est maid - en! Hail, oh hail to the down - cast

ff *3* *ff* *3*

Hail, oh hail to the mod - est maid - en! Hail, oh hail to the down - cast

ff *3* *ff* *3*

p

M
R
Now with all her plaudits la - den, See, she takes the well - earn'd

p

S
Now with all her plaudits la - den, See, she takes the well - earn'd

p

P
Now with all her plaudits la - den, See, she takes the well - earn'd

p

Sm.
G
Now with all her plaudits la - den, See, she takes the well - earn'd

p

eyes! Now with all her plau - dits la - den,

p

eyes! Now with all her plau - dits la - den,

p

eyes! Now with all her plau - dits la - den,

p

eyes! Now with all her plau - dits la - den,

pp

M
R
prize, Hail,..... Jane Annie, hail!

S
prize, Hail,..... Jane Annie, hail!

P
prize, Hail,..... Jane Annie, hail!

Sm.
G
prize, Hail,..... Jane Annie, hail!

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

p See, she takes the well_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

f *rall: e dim:*

CC
Animato.

GIRLS.

p
Hail, oh hail to the schem - ing maid - en, Hail to the ro - - guish

p
Hail, oh hail to the schem - ing maid - en, Hail..... to the ro - guish

Animato.
p

eye! Now she stands with hon - ours la - den, with hon - ours

eye! Now she stands with hon - ours la - - - den,

crese:

la - den, They will know her by - and -

They will know her by and bye,..... They will

bye,..... They will know her by - - and - -

know her by - - and - - bye,..... They will

poco *a*

bye,..... They will know her,..... will know her by - - and -

know her by - and - bye,..... will know her by - - and -

poco *f*

bye!.....

bye!.....

ff Hail, oh hail to the mod - est maid - - en!

ff Hail, oh hail to the mod - est maid - - en!

ff

ff MISS SIMS and PAGE.
 S Hail, oh hail to her we hon-our! Hail, oh hail to the blush-ing

ff SOPRANOS.
 Hail, oh hail to her they hon - - our! Hail, to her un - blush - ing cheek!

ff CONTRALTOS.
 Hail, oh hail to her they hon-our! Hail, oh hail to her un - blush-ing

ff TENORS.
 Hail, oh hail to her we hon - - our! Hail, oh hail to the blushing cheek!

ff BASSES, PROCTOR, SIM and GREG.
 Hail, oh hail to her we hon - - our! Hail, oh hail to the blushing cheek!.....

SOPRANOS, MILLY and ROSE.
 Place the lau - rel wreath up - on her, Place the lau - rel wreath up -

CONTRALTOS, MISS SIMS and PAGE.
 cheek! Place the lau - rel wreath up - - on her, Place the

TENORS.
 Place the lau - rel wreath up - on her, Place the lau - rel

BASSES, PROCTOR, SIM and GREG.
 Place the lau - rel wreath up - on her, Place the lau - rel

animato e cresc:

on..... her! Hail,..... Jane An - nie,
 wreath up - on her! Hail,..... oh
 wreath up - on her! Hail, Jane An - nie, hail!
 wreath up - - on her! Hail, oh hail,.....

dim: *p*
 * *Sea* * *Sea* * *Sea* *

Hail..... oh hail,..... Jane An - nie, hail..... oh
 Hail, hail, oh hail, oh
 Hail oh hail, hail, Jane An - nie, hail, hail, oh hail,
 oh hail, hail, oh hail,..... oh hail,

* *Sea* * *Sea* * *Sea* * *Sea* *

EE

hail, Jane An - nie, hail, hail, hail, hail, oh hail,..... oh hail..... oh
 hail, Jane An - nie, hail Jane An - nie, hail, oh hail,
 hail, Jane An - nie, hail Jane An - nie, hail,..... oh hail, oh
 hail, Jane An - nie, hail Jane An - nie, hail, oh hail,

hail! Hail, Jane An - nie, hail, oh hail! Hail Jane An - nie, hail Jane An - nie,
 hail! Hail, Jane An - nie, hail, hail,..... Jane Annie,
 hail, Jane An - nie, hail, hail, Jane An - nie,

hail, Jane An - nie, hail, hail, hail, Jane An - nie,

Act II.

No 11.

INTRODUCTION AND PAGE'S SONG.

Andante molto sostenuto.

PIANO.

pp

The musical score is written for piano and consists of five systems of two staves each. The tempo is marked "Andante molto sostenuto." and the dynamics are "PIANO." and "pp". The music is in 6/8 time. The first system shows the beginning of the piece with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melodic line and accompaniment. The third system features a more complex melodic line with some chromaticism. The fourth system is marked with a section symbol "A" and shows a change in the melodic line. The fifth system concludes the piece with a final melodic phrase and accompaniment.

First system of musical notation, measures 1-4. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation, measures 5-8, marked with a section letter 'B' and a piano 'p' dynamic. The right hand continues the melodic line with slurs, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand's melodic line is heavily slurred, and the left hand continues with the eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand's melodic line continues with slurs, and the left hand's accompaniment remains consistent.

Fifth system of musical notation, measures 17-20. The right hand's melodic line continues with slurs, and the left hand's accompaniment remains consistent.

Sixth system of musical notation, measures 21-24, marked with a pianissimo 'pp' dynamic. The right hand's melodic line continues with slurs, and the left hand's accompaniment remains consistent.

Ed.

Introduction for 'PAGE'S SONG'. The piece begins with a treble clef and a bass clef. The treble staff features a melodic line with a slur over the first two measures. The bass staff provides a harmonic accompaniment. A 'C' time signature is present at the start. A piano (*p*) dynamic marking is indicated. A first ending bracket with an '8' is shown above the treble staff in the final measures.

No 11a Allegretto moderato. PAGE'S SONG.

Piano accompaniment for 'PAGE'S SONG'. The piece is in 4/4 time with a key signature of one sharp (F#). The piano part is marked 'PLANO' and includes dynamics of *p*, *f*, and *p*.

Vocal line and piano accompaniment for the first part of 'PAGE'S SONG'. The vocal line is marked 'PAGE.' and begins with a piano (*p*) dynamic. The lyrics are: "A page - boy am I That young la - dies de - cry, Yes,". The piano accompaniment is marked *pp*.

Vocal line and piano accompaniment for the second part of 'PAGE'S SONG'. The vocal line is marked 'P' and continues with the lyrics: "yes, dears, you do, for I hear yer; But it's lit - tle you know The vol -". The piano accompaniment continues with a steady accompaniment.

P

canoes that glow, In - - side of this servile ex - te - ri - or, In -

P

- side of this servile ex - te - rior. Oh, you

P

wouldn't de - ride, Could you step in-side Of this here pocket e - di - tion,..... And,

P

striking a light, Per - ceive that this mite, Is on fire with a grand am -

BAB.

E Vivace.

P

- bi - tion..... But at pre-sent the but-ton's he's wear-ing..... And he's

sf *mf*

B

tak-ing me out for an air-ing; But at pre-sent the but-ton's he's

mf

B

wear-ing, And he's tak-ing me out, tak-ing me out,

B

tak-ing me out..... for an

F

B

air-ing.

p

pp

PAGE.

P

p

My wife I shall choose From the

p

pp

P

class call'd the Blues, Whose theo - ry is that they hate man, Of

P

birth-places ga-lore I..... mean to have more, Than him what's the em-i-nent

P

states - - man, Than him what's the em. i. - nent states. man, A

P

peer. age I'll take For my pro - ge. ny's sake, To re - fuse it I think would be

P

shab - by, And I ask poor and rich To my fu - ne - ral, which Will be

P

held in West. min. ster Ab - - bey held in West - minster Ab - bey.

p

Oh, you wouldn't de - ride, Could you step in - side Of

p

p

this here pocket e - - di - tion,..... And strik - ing a light, Per -

p

- ceive that this mite Is a - fire with a grand am - - bi - tion!

p

No 12.

"GOLF" CHORUS OF GIRLS.

Moderato.

PIANO.

mf

Ped. * Ped. * Ped. * Ped. * Ped.

SOPRANOS.

mf

To golf is staid for bash - ful maid,..... So our school-

CONTRALTOS.

mf

To golf is staid for bash - ful maid,..... So our school-

* Ped. * Ped. *

- mis - tress thinks, so our school - mis - tress thinks, That's why, 'tis said, Queen Ma - ry

- mis - tress thinks, so our school - mis - tress thinks, That's why, 'tis said, Queen Ma - ry

Ped. * Ped. * Ped. *

play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's
 play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's
 why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - drew's
 why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - drew's
 links. Niblick! Put - ter! Dri - ver! Bras - sy!
 links. Niblick! Put - ter! Dri - ver! Bras - sy!

dim:
ped. * *ped.* * *ped.* *
f
f *p*

One up! Two to play! We play the game as that Scotch lassie,

One up! Two to play! We play the game as that Scotch lassie,

f

Ma - ry, used to play,..... We play the game as that Scotch las - sie,

Ma - ry, used to play,..... We play the game as that Scotch las - sie,

ff

ff

Ma - ry, used to play.....

Ma - ry, used to play..... The

dim: e rall:

A CONTRALTOS.

game was gay in Ma - ry's day,..... Her fore - somes were not

p

lone - ly, May - be 'cause they had not to play..... On

p

May - be 'cause they had not to play..... On

greens..... for la - dies on - ly!

p

rit. *

greens..... for la - dies on - ly!

rit.

rit. *

B

Niblicks! Put - ters! Dri - vers! Bras - sies! One up! Two to play!

Niblicks! Put - ters! Dri - vers! Bras - sies! One up! Two to play!

p

We play the game as that Scotch lassie, Ma - ry, used to play,..... We

We play the game as that Scotch lassie, Ma - ry, used to play,..... We

f *ff*

play the game as that Scotch las - sie, Ma - ry, used to play..... To

play the game as that Scotch las - sie, Ma - ry, used to play..... To

ff

golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school -

golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school -

Ad. * *Ad.* * *Ad.* *

- mis - tress thinks That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.

- mis - tress thinks, That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.

Ad. * *Ad.* *

cresc:
An - drews links,..... on fam'd St. An - drews links. That's

cresc:
An - drews links,..... on fam'd St. An - drews links. That's

cresc: *f*

Ad. * *Ad.* * *Ad.* * *Ad.* *

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - - drew's

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - - drew's

And. * *And.* * *And.* *

links. The game was gay..... in Ma - ry's

links. The game was gay..... in Ma - ry's

links. The game was gay..... in Ma - ry's

p *rall:*

p *rall:*

p *rall:*

day.....

day.....

a tempo

a tempo

p a tempo

No. 13.

SONG (Miss Sims).

Moderato.

PIANO.

MISS SIMS.

S. *p*

1. A girl a - - gain I seem to be.....
 2. We meet, but he does not re - - call..... The

S.

Though I'm an old school-mis_tress grey; A - - gain a boy comes court_ing
 gol - - den.... head, the love-lit eyes; Our meet_ings and our part_ings

S.

me..... Though he's.... a hard-faced man to - - day. He
 all..... To him.... are less than mem_or - - ies. He

S. **A**

calls me lit - tle gol - den - head, I feel his... kiss - es on my
twits the old school - mis - tress prim, For - - get - ful... of his bro - ken

S.

brow, I still re - - call... the.... words he said.... Tho'....
vow, And that she owes it all to him.... That...

S.

I'm an old school - mis - tress now. Youth dreams of what's to
she's an old school - mis - tress now.)

S.

be, I ween, The fu - - ture's al - ways far a - way; But

cresc:

rit:

1.

S. age must dream of what has been,..... The past is al_ways yes_ter_day, is al_ways

cresc: *colla voce*

a tempo

S. yes - - - ter - - - day!.....

pp *a tempo* *p*

2.

a tempo

S. al_ways yes_ter_day, is al_ways yes - - - ter - - - day!.....

pp *a tempo* *p*

S.

dim:

Nº 14.

CHORUS OF STUDENTS.

Tempo di Barcarole.

PIANO.

p
Ped. * Ped. *

TENORS.

Where the wil-lows shade the ri-ver,

BASSES.

Where the wil-lows shade the ri-ver,

p
Ped. * Ped. *

Where the leaning rush-es qui-ver,.....

Where the leaning rush-es qui-ver,.....

p
Ped. * Ped. *

p

Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,

p

Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together. There are decorative flourishes in the piano part, including a 'Sea' symbol and asterisks.

mf

some en - twi - ning,.....

mf

some en - twi - ning,.....

The second system continues the vocal and piano parts. The vocal line is marked *mf* and features a long, sustained note with a slur. The piano accompaniment also has a *mf* dynamic and includes a *cresc:* marking. The piano part continues with decorative flourishes.

cresc:

There we go!..... Cheeri - ly oh! Eight like one we dip and fea - ther!

cresc:

There we go! Cheeri - ly oh! Eight like one we dip and fea - ther!

The third system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature remains one sharp. The vocal line is marked *cresc:* and includes the lyrics 'There we go!..... Cheeri - ly oh! Eight like one we dip and fea - ther!'. The piano accompaniment also has a *cresc:* marking and includes decorative flourishes.

f *dim:*

Steadily now! Stroke and bow! Pulling a - long and all to - ge - ther,

Steadily now! Stroke and bow!..... Pulling a - long and all to - ge - ther, *dim:*

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *f* (forte) and *dim:* (diminuendo). The lyrics are: "Steadily now! Stroke and bow! Pulling a - long and all to - ge - ther,".

p *p*

all..... to - geth - er.....

all to - geth - er.....

The second system continues the vocal and piano parts. The vocal staves have lyrics: "all..... to - geth - er....." and "all to - geth - er.....". The piano accompaniment features chords and melodic lines. Dynamics include *p* (piano) and *pp* (pianissimo). There are markings for *red.* (ritardando) and an asterisk (*) at the end of the system.

The third system shows the continuation of the piano accompaniment. The vocal staves are mostly empty, indicating the end of the vocal line. The piano accompaniment continues with chords and melodic patterns. Dynamics include *pp* (pianissimo). There are markings for *red.* (ritardando) and an asterisk (*) at the end of the system.

Nº 15.

DUET (Sim & Greg).

Moderato.

PIANO. *f*

SIM & GREG. (*in unison*)

1. When I was a — When he was a lit - tle child,
2. When I was a — When he was a lit - tle man,

pp

S
G

On - ly two or three, All the house - hold went quite wild
On - ly just of age, Off to Lon - don then he ran,

S
G

Out of love for me — Out of love for — He.
Off to Lon - don then he ran, And be - came the rage.

S
G

Cooks and housemaids came too kiss,
High and low they lov'd *him* so, And

p

S
G

Crowd - ing from their du - ty,
claim'd *him* for their boo - ty,

S
G

And the rea - son of all this, And the rea - son of all this } Was
And the rea - son well I know, And the rea - son well I know }

S
G

my too— *his* too fa - tal beau—

his too_ too_ too_ his too fa - tal beau - ty!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a minor key and features a melodic line with lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Dance.

p

The second system is a piano piece labeled "Dance." It begins with a piano (*p*) dynamic marking. The music is written for piano on two staves, featuring a rhythmic and melodic accompaniment.

p

The third system continues the piano piece. It features a piano (*p*) dynamic marking and includes a repeat sign with first and second endings. The music is written for piano on two staves.

f

The fourth system continues the piano piece. It features a forte (*f*) dynamic marking and includes a repeat sign with first and second endings. The music is written for piano on two staves.

The fifth system concludes the piano piece. It features a piano (*p*) dynamic marking and includes a repeat sign with first and second endings. The music is written for piano on two staves.

Nº 16.

SOLO (Jack) AND MILITARY CHORUS.

Tempo di Marcia.

PIANO. *pp*

poco più f

A

f

ff

ff

TENORS.

OFFICERS.

BASSES.

JACK. [^]

Right turn! Front turn!

- scend, But we couldn't go and dis - o - blige a friend;

- scend, But we couldn't go and dis - o - blige a friend;

Yet it's in - fra dig, you see, For such war - ri - ors as we Thus to come to tea At a

Yet it's in - fra dig, you see, For such war - ri - ors as we Thus to come to tea At a

C *^* *^* *p*

J Stand at ease! Now a mid - night oys - ter sup - per would be nice, Or
 school!..... Ve - ry nice!
 school!..... Ve - ry nice!

p

J a - ny - thing with just a touch of vice; But com - ing fresh, you know, From
 Just a spice!
 Just a spice!

p

mf

J slaugh - ter - ing the foe, you know, It's just a tri - fle slow.... At a

J

school! D ^ ^ Right turn!

p Now a mid_night oys - ter sup - per would be nice, Or

p Mark - time Now a mid - night oys - ter sup - per would be nice, Or

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It features a whole note chord 'D' above the staff. The lyrics 'school!' and 'Right turn!' are placed below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking 'p' is present.

J

^ ^ *ff* Front turn! But com_ing fresh, you know, From

ff a - ny_thing with just a touch of vice; But com_ing fresh, you know, From

ff a - ny - thing with just a touch of vice; But com_ing fresh, you know, From

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with a treble clef and key signature of one sharp. It features dynamic markings 'ff' and accents '^'. The lyrics 'Front turn! But coming fresh, you know, From a - ny_thing with just a touch of vice; But coming fresh, you know, From' are placed below the staff. The piano accompaniment continues with two staves, including a dynamic marking 'f'.

J
slaugh-ter-ing the foe, you know, It's just a tri-ple slow At a school!

slaugh-ter-ing the foe, you know, It's just a tri-ple slow At a school!

slaugh-ter-ing the foe, you know, It's just a tri-ple slow At a school!

E

J
Dress line! Yet from the in - - vi - - ta - - tion it is

clear, There are maids whose lei - sure moments we may cheer; So

Quite clear! Hear! hear!

Quite clear! Hear! hear!

as a sol - dier brave Is e - ver beau - ty's slave, We had a wash and shave, And we've

come, And we've come, And we've come! Form line!

Yet from the in - vi - - ta - tion it is clear, There are

Yet from the in - vi - - ta - tion it is clear, There are

19458.

Chappell & C^o

And we've come! Mark time! So as a sol - dier
 maids whose lei - sure moments we may cheer; So as a sol - dier
 maids whose lei - sure moments we may cheer; So as a sol - dier

cresc.

brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've
 brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've
 brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, and we've come, And we've

p

J

had a wash and shave, And we've come, we've come, we've
 had a wash and shave, And we've come, And we've come, And we've
 had a wash and shave, And we've come, And we've come,..... And we've

H

ff *poco rall:*

come!..... So as a sol - dier
 come!..... So as a sol - dier
 come!..... So as a sol - dier

ff *poco rall:*

ff *poco rall:*

poco rall:

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come! Stand at

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come, we've

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come, we've

ease!

come!

come!

ff

sf

Nº 17. DUET (Jane Annie and Jack) AND CHORUS.

Allegro.

PIANO.

p leggiero e staccato

The piano introduction consists of two systems of music. The first system is a grand staff with a treble and bass clef, containing a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with a fermata over the final measure of the treble staff.

JANE ANNIE.

J
A

You and I, dear Jack, will show..... A most ex - cel -

The first vocal line for Jane Annie is written in a single staff with a treble clef. The piano accompaniment is in a grand staff. The lyrics are: "You and I, dear Jack, will show..... A most ex - cel -".

JACK.

J
A

lent ex - am - ple. Scarce can they in vir - tue grow,

The first vocal line for Jack is written in a single staff with a treble clef. The piano accompaniment is in a grand staff. The lyrics are: "lent ex - am - ple. Scarce can they in vir - tue grow,".

J
If they take me for ex - am - ple.

JANE ANNIE.
J
A If you list to my ad - vice Keep young men

B JACK.
J
A at a safe dis - tance. This is strange, and yet it's nice, I shall of - fer

J
no re - sis - tance, I shall of - fer no re - sis - tance.

JANE ANNIE.

J A In ac - cord with my ad - vice,..... Keep..... young men

JACK. This is strange, and yet its nice, I shall of - fer

GIRLS. In ac - cord with her ad - vice,..... Keep..... young men

GIRLS. In ac - cord with her ad - vice,..... Keep..... young men

OFFICERS. *pp* This is strange, and yet it's nice,

OFFICERS. *pp* This is strange, and yet it's nice,

p

J A at a safe dis - tance, In ac - cord with my ad - vice,

J no re - sis - tance, This is strange, and yet it's nice,

GIRLS. at a safe dis - tance, In ac - cord with her ad - vice,.....

GIRLS. at a safe dis - tance, I ac - cord with her ad - vice,

OFFICERS. This is strange, yet it's nice, We shall of - fer

OFFICERS. This is strange, yet it's nice, We shall of - fer

cresc:
 J A We shall keep you at a dis - tance, We shall keep you
 J I shall of - fer no re - sis - tance, I shall of - fer
 GIRLS. We shall keep you at a dis - tance, We shall keep you
 We shall keep you at a dis - tance, We shall keep you
 OFFICERS. no re - sis - tance, no re - sis - tance, We shall of - fer
cresc:
 no re - sis - tance, no re - sis - tance, We shall of - fer

J A at a dis - tance, at..... a dis - tance.
 J no re - sis - tance, no..... re - sis - tance.
 GIRLS. at a dis - tance, at..... a dis - tance.
 at a dis - tance, at..... a dis - tance.
 OFFICERS. no re - sis - tance, We shall of - fer no re - sis - tance.
 no re - sis - tance, We shall of - fer no re - sis - tance.

pp
 J A In ac - cord with my ad - vice, We will
 J In ac - cord with her ad - vice, I shall
 GIRLS.
pp
 In ac - cord with her ad - vice, We will
pp
 In ac - cord with her ad - vice, We will
 OFFICERS.
pp
 In ac - cord with her ad - vice, We shall
pp
 In ac - cord with her ad - vice, We shall

J A keep you at a dis_tance.
 J of - fer no re - sis_tance.
 GIRLS.
 keep you at a dis_tance.
 keep you at a dis_tance.
 OFFICERS.
 of - fer no re - sis_tance.
 of - fer no re - sis_tance.

cresc.
ff

Vivace.

J A
 J
 GIRLS.
 OFFICERS.

They have learn'd my
 We have learn'd her
 We have learn'd her
 We have learn'd her
 We have learn'd her
 We have learn'd her

Vivace.

sf *p* *pp*

J A
 J
 GIRLS.
 OFFICERS.

pre - cept pat, They must - n't do that, They must - n't do that! And
 pre - cept pat, We must - n't do that, We must - n't do that! And
 pre - cept pat, We must - n't do that, We must - n't do that! And
 pre - cept pat, We must - n't do that, We must - n't do that! And
 pre - cept pat, We must - n't do that, We must - n't do that! And
 pre - cept pat, We must - n't do that, We must - n't do that! And

J
A
J
GIRLS.
OFFICERS.

so, of course, the se - quence is, They must - n't do this! They

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

J
A
J
GIRLS.
OFFICERS.

must - n't do this! They have learn'd my pre - cept pat, They

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

cresc.:

J
A
must - n't do that! must - n't do that! And so, of course, the

J
must - n't do that! must - n't do that! And so, of course, the

GIRLS.
must - n't do that! must - n't do that! And so, of course, the

GIRLS.
must - n't do that! must - n't do that! And so, of course, the

OFFICERS.
must - n't do that! must - n't do that! And so, of course, the

OFFICERS.
must - n't do that! must - n't do that! And so, of course, the

J
A
se - quence is, They must - n't, they must - n't, they must - n't, they must - n't, they

J
se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

GIRLS.
se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

GIRLS.
se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

OFFICERS.
se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

OFFICERS.
se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

cresc.:

E

J
A
must_n't do this, this, this!

J
must_n't do this, this, this!

GIRLS.
must_n't do this, this, this!

GIRLS.
must_n't do this, this, this!

OFFICERS.
must_n't do this, this, this!

OFFICERS.
must_n't do this, this, this!

E
p

p

JANE ANNIE.

J
A
You and I will al - so show A cor - rect and so - ber

p

JACK.

J
A

p

bear - ing. Though her words are cold as snow, Yet her glance is

J
A

most en - snar - ing, most en - snar - - - - ing.

dim: *pp*

JANE ANNIE.

J
A

If you list to my ad - vice, You will ne - ver, ne - ver

J
A

start off danc - ing.

F JACK.

J
 Though she's so se - vere on vice, Yet her ways are most en - tranc - ing,

p

JANE ANNIE.

J
pp
 In ac - cord with my ad - vice, in ac - cord with

JACK.

J
pp
 most en - - - tranc - - -

pp
 In ac - cord with her ad - vice, in ac - cord with

pp
 In ac - cord with her ad - vice, in ac - cord with

pp
 Tho' so ve - ry hard on vice, Yet their ways are

pp
 Tho' so ve - ry hard on vice, Yet their ways are

pp

GIRLS.
 OFFICERS.

J
A
J
GIRLS.
OFFICERS.
Piano

my ad - vice, They will ne - - ver, ne - - ver, ne - - ver
- - - - - ing, most en - - -
her ad - vice, We will ne - - ver, ne - - ver, ne - - ver
her ad - vice, We will ne - - ver, ne - - ver, ne - - ver
so en - tranc - ing, so en - - - tranc - - ing,
so en - tranc - ing, so en - - - tranc - - ing,

J
A
J
GIRLS.
OFFICERS.
Piano

start off danc - ing. G
- tranc - - - ing.....
start off danc - ing.
start off danc - ing.
so en - tranc - ing.
so en - tranc - ing.
so en - tranc - ing. G

K *Vivace.*
JANE ANNIE.

J A *pp*
 They have learn'd my pre - cept pat, They must - n't do that! They

J *pp*
 We have learn'd her pre - cept pat, We must - n't do that! We

GIRLS. *pp*
 We have learn'd her pre - cept pat, We must - n't do that! We

pp
 We have learn'd her pre - cept pat, We must - n't do that! We

OFFICERS. *pp*
 We have learn'd her pre - cept pat, We must - n't do that! We

pp
 We have learn'd her pre - cept pat, We must - n't do that! We

Vivace.

pp

J
A must - n't do that! And so, of course, the se - quence is, They

J
must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

J
A must - n't do this! They must - n't do this! They have learn'd my

J
must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

J
A
must_n't, they must_n't, they must_n't do this, this, this!

J
must_n't, we must_n't, we must_n't do this, this, this!

must_n't, we must_n't, we must_n't do this, this, this!

must_n't, we must_n't, we must_n't do this, this, this!

must_n't, we must_n't, we must_n't do this, this, this!

must_n't, we must_n't, we must_n't do this, this, this!

No. 18.

BALLET.

Allegretto.

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a series of chords in the bass and a melodic line in the treble. The tempo is marked 'Allegretto'.

The second system continues the piece with similar rhythmic patterns. The treble staff features a more active melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.

The third system includes a section marked 'A' at the beginning of the treble staff. The music continues with a consistent rhythmic feel, featuring a mix of chords and melodic fragments.

The fourth system shows further development of the musical themes. The treble staff has a prominent melodic line, and the bass staff continues with a steady accompaniment.

The fifth system continues the piece, maintaining the established tempo and key signature. The musical texture remains consistent with the previous systems.

The sixth system concludes the piece with a section marked 'B' at the beginning of the treble staff. The music ends with a final chord in the bass and a melodic flourish in the treble.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and 3/4 time. It begins with a piano (*p*) dynamic marking. The right hand plays chords and single notes, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. It includes a *cresc:* (crescendo) marking in the right hand, indicating a gradual increase in volume.

Third system of musical notation, marked with a 'C' above the staff, likely indicating a C-section or a specific measure. It features a forte (*f*) dynamic marking.

Fourth system of musical notation, continuing the piece with various chordal textures and melodic lines.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, concluding the page with a piano (*pp*) dynamic marking.

First system of musical notation. The right hand (treble clef) features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand (bass clef) provides a steady accompaniment with quarter notes and rests. A dynamic marking of *p* (piano) is placed at the beginning of the system. A *cresc:* (crescendo) marking is placed above the right hand in the fourth measure.

Second system of musical notation. The right hand continues its intricate melodic line. The left hand accompaniment remains consistent. A *cresc:* marking is present above the right hand in the fourth measure.

Third system of musical notation. The right hand melody continues. The left hand accompaniment includes some longer note values. A *cresc:* marking is present above the right hand in the fourth measure.

Fourth system of musical notation. The right hand melody continues. The left hand accompaniment includes some longer note values. A dynamic marking of *E* is placed above the right hand in the first measure. A *cresc:* marking is present above the right hand in the fourth measure.

Fifth system of musical notation. The right hand melody continues. The left hand accompaniment includes some longer note values. A dynamic marking of *F* is placed above the right hand in the third measure.

Sixth system of musical notation. The right hand melody continues. The left hand accompaniment includes some longer note values. A dynamic marking of *pp* (pianissimo) is placed above the right hand in the fourth measure.

C

ff

p

ff

sf

No 19.

DUET (Bab and Tom).

Moderato.

BAB. *p*

Last night when we were forc'd to

PLANO. *mf* *dim:*

B

part,..... I heard a pit - a - pat Up - on the win - dow of my

B

heart - Tom, tell me, tell me what was that, tell me what was

pp

pp

B

that? *mf* Oh, tell me true,

B

tell me true,..... *p* For I'm a lit - tle maid, Of

B

all..... the world a - fraid..... *TOM. pp* 'Twas my heart which would

T

en - trance win, 'Twas 'neath the win - dow hi - ding, You

T
 rais'd the sash, and said..... "Come in!"..... And there it's now re - -

cresc:

T
 - si - - ding. You rais'd..... the sash, and said..... "Come in!" And there it's

f *dim:* *p*

T
 now re - si - - ding..... Tom, will your love grow

p BAB. *p*

B
 cold to me When sil - - ver'd, sil - ver'd is my

B

hair? Or do you make be-lieve that we Shall aye be young and

pp

B

fair?..... Oh tell me true,

mf

B

tell me true,..... For I'm a lit-tle maid, Of all the world a -

p

B

- fraid..... E - ter - nal youth's for no one here, That

pp TOM.

T
se - cret's to dis - co - ver; But when you're old and

T
grey,..... my dear, I still will be your lo - - - ver. BOTH.
 [He's]
 [I've]

cresc:

B & T
told [me her] true This lit - tle maid No lon - ger is a - -

dim: *p*

B & T
- fraid. Come joy or strife, Come weal or woe,

animato

B & T *cresc:* Sun - shine..... or storm - y wea - - ther, As *f*

B & T man..... and wife We'll face..... the foe,..... And

B & T face him thus to - ge - ther, to - ge - - -

B & T - ther!.....

ff

N^o 20.

DUET (Bab and Proctor).

Vivace.

PROCTOR.

PIANO.

f *pp*

1. I'm a

P

man of er - u - di - tion, And a scorn - er of fri - vo - li - ties, With
will that's ad - a - mant - ine, And my nerve is quite un - shake - a - ble, My

p

P

lof - ti - est am - bi - tion, And most dom - in - eer - ing qua - li - ties. The
strength is el - e - phan - tine, And my spir - it is un - break - a - ble. I

P

row - di - est grow meek - er When I fix them with this eye; But I
cow the flip - pant cab - by, I can make the cos - ter cry, Yet I

P

feel I'm grow - ing weak - er, And I don't know why, - No, I don't know why, - No, I
 feel I'm grow - ing flab - by, And I don't know why, - No, I don't know why, - No, I

P

don't - not I. I'm grow - ing quite ge - lat - in - ous, and
 don't - not I. I'm grow - ing quite blanc - mange - i - cal, and

A

can't guess why. BAB.
 can't tell why. I'm
I'm

ff *pp*

B

just a lit - tle girl - ie, Who still am in my teens, you know, For
 just a lit - tle dol - ly, With an un - e - vent - ful his - to - ry, They

p

B

love it's much too ear - ly, And I can't guess what it means, you know. But
tell me love is jol - ly, But to me it's still a mys - te - ry. I

B

since I saw that sim - per, And the twin - kle of that eye, I
love my play - things dear - ly, And my dolls and ap - ple pie, But I'm

B

feel I'm grow - ing lim - per, And I can't tell why, — No, I can't — not
feel - ing, oh, so queer - ly, And I can't tell why, — No, I can't — not

B

I..... I'm grow - ing quite in - ver - te - brate, and can't tell why.
I..... I'm grow - ing gut - ta - per - chi - cal, and can't tell why.

1st PROCTOR.

2. I've a

1st PROCTOR.

2. I've a

p *ff* *p*

2nd PROCTOR. B

BAB.

2nd PROCTOR. B

BAB.

3. I fan - cy that this weak - ness May seem to you un - dig - ni - fied. Ah

p *ff*

BOTH.

BOTH.

me, these words of meek - ness, Now tell me what they sig - ni - fied? Your love can hide no lon - ger, It

p *ff*

BAB.

BOTH.

beckons from your eye; We're un - ques - tion - ab - ly stron - ger, And we both know why. Do

p *ff*

PROCTOR. BAB. BOTH.

B
 you? So do I! Do you? So do I! We are

B
 P
 feel - ing dry chan - pag - ni - fied, And both know why, both know why!

pp

pp *p*

C

1. 2.

ff

No 21.

SOLOS AND CHORUS.

HYPNOTIC SCENE.

Moderato.

PIANO.

The piano accompaniment consists of three systems of music. Each system has a treble and bass clef staff. The bass line features a steady eighth-note triplet pattern. The treble line features chords and melodic fragments. Dynamics include *pp*, *f pp*, and *sf pp*. The piece concludes with a double bar line and a repeat sign.

A

JANE ANNIE.

J
A

You're now a sen - ti -

The vocal line is written on a single staff with a treble clef. It begins with a rest, followed by the lyrics "You're now a sen - ti -". The melody is simple and matches the rhythm of the piano accompaniment.

J
A

- men - tal maid, The lit - tle god ca - res - sing. Dear

J
A

mis - tress, we can't have it said We went with - out your

BAB. *p*

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

JANE ANNIE. *p*

bles - sing! We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

TOM. *p*

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

JACK. *p*

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

poco cresc:

B

bles-sing!

bles-sing!

bles-sing!

GIRLS.
p We hear with won-der what they've said, *p* But

MEN.
p We hear with won-der what they've said, *p* But

will she give her bles-sing? *p* I'm

will she give her bles-sing?

pp

p

s now a sen-ti-men-tal thing, And hear, with pride and joy, The

S
news which you two dar - lings bring, That each has found a

S
boy!..... E - lope, my dears? Why,

mf *p*

C

S
cer - tain - ly! 'Tis ev' - ry school-girl's mis - sion;..... And tell your pa - rents

cresc.

S
you had my Ap - pro - val and per - mis - sion!

Tempo primo.

pp *pp* *sf pp*
sf pp

C

JANE ANNIE.

J A You're now a some - what
 soft old boy, What - e'er the con - se - quences, Be

pp

J
A yours the pri - vi - lege and joy To pay all our ex -

BAB. *p*
We're kneel - ing, some - what soft old boy, Re -

JANE ANNIE. *p*
- pen - ses. We're kneel - ing, some - what soft old boy, Re -

TOM. *p*
We're kneel - ing, some - what soft old boy, Re -

JACK. *p*
We're kneel - ing, some - what soft old boy, Re -

poco cresc:

B - ques - ting our ex - penses.

J
A - ques - ting our ex - penses.

T - ques - ting our ex - penses.

J - ques - ting our ex - penses.

CHORUS. *p*
GIRLS. Now is he such a soft old boy
MEN. Now is he such a soft old boy

p unis

That he'll pay their ex - pen - ses?

p unis

That he'll pay their ex - pen - ses?

f *f* *pp*

P

p

I'm

P

now a ve - ry soft old boy, E - lope - ments are my

P

pas - sion;..... So with de - light with - out al - loy I'll

P help you in this fash - ion,..... It's

P ^J some - times said that gold's a curse, And love the on - ly can - dy;..... But, *cresc:*

P Tom, to you I give my purse, I think you'll find it

Vivace.

P han - dy!

BAB. with SOPRANOS.
 JANE ANNIE with CONTRALTOS.

TOM with TENORS.
 JACK with BASSES.

Though love is ho - ney, they've tak - en the mo - ney, And

Though love is ho - ney, they've tak - en the mo - ney, And

cresc:

ff

he doth sym - pa - thize; With this strange thing, his

he doth sym - pa - thize; With this strange thing, his

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though

love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

- thize; With this strange thing, his col - lege will ring, With

- thize; With this strange thing, his col - lege will ring, With

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp

hyp - no - tize, With a hyp hyp hyp hyp hyp - no - tize!

hyp - no - tize, With a hyp hyp hyp hyp hyp - no - tize!

Dance.

ff

N^o 22.

FINALE.

Vivace.

MILLY.

The mor - al of this

PIANO.

M

sto - ry is— You must - n't do this, you must - n't do this; Or

GIRLS.

You must - n't do this, you must - n't do this;

M

MISS S.

to ex - press it still more pat— You must - n't do that, you must - n't do that! You've

You must - n't do that, you must - n't do that!

S
 learned it now with - out a hitch—

LANCERS.
f We must - n't do what, we

S
 Well you have learned it, have you not?

PRESS-MEN.
 must - n't do which? We

ALL.
f We must - n't do what, we

must - n't do which, we must - n't do what? We must - n't do what, we

cresc.

must_n't do which we must_n't do what, what, what?

must_n't do which we must_n't do what, what, what?

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

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CHAPPELL & CO., 50, NEW BOND STREET,

POPULAR SONGS

By *ARTHUR SULLIVAN.*

	s.	d.
You sleep ("Serenade"), in C and D flat	4	0
„ „ (Italian words) E tu nol sai (Sung in "The Profligate")	4	0
If doughty deeds	4	0
A weary lot is thine, fair maid	4	0
The maiden's story	4	0
Arabian love song (in G minor and A minor).. ..	4	0
I heard the nightingale (in F and A flat)	4	0
Thou'rt passing hence	4	0
Thou art weary (D minor and E minor)	4	0
The distant shore (in E flat, F, and G)	4	0
Sweethearts (in A flat and B flat)	4	0
Tender and true (in E flat and F)	4	0
Ever (in B flat, C, D flat, and E flat).. ..	4	0
The Lady of the Lake	4	0

For other Songs see Operas, &c., by this Composer.

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