

# ACT III.

## No 16.

### NOCTURNE.

Barbara, Mistigrette, Pepita, Catherine, Leonard,  
Andrew, Mac Sherry and Joseph.

**Andante sostenuto.**  
BARBARA & MISTIGRETTE.

PEPITA. & CATHERINE.  
LEONARD. & ANDREW.  
MAC SHERRY.  
JOSEPH.

Good - night! A-round us  
Good - night! A-round us  
Good - night! A-round us

**Piano.** *fp*

*Andante sostenuto.*

*Ad.* \*

BAR.  
MIST.  
PEP.  
CATH.

LEON.  
AND.  
M SH.

JO.

*sempre pp*

clo - ses night, that scat - ters stars a -  
clo - ses LEONARD. night, that scat - ters stars a -  
ANDREW. night, that scat - ters stars a -  
MAC SHERRY. *sempre pp* night, with stars a -  
JO. *sempre pp* clo - ses night, with stars a -

L.H. R.H.

*Ad.* \*

BAR.  
MIST.  
PEP.  
CATH.

LEON.  
AND.

M.SH.

JO.

- bove, Bring-ing vis - ions

- bove, Bring-ing vis - ions

- bove, Bring-ing vis - ions

- bove, Bring-ing vis - ions

♩. \*

BARBARA, MISTIGRETTE, & PEPITA.

CATHERINE.

LEONARD.

ANDREW & MAC SHERRY.

JO.

full of Ros - - - es,

and dreams of Ros - - - es,

and dreams of Ros - - - es,

and dreams of Ros - - - es,

and dreams of Ros - - - es,

L.H. R.H. *f*

♩. \*

BARBARA & MISTIGRETTE.

PEPITA. & CATHERINE.

LEONARD.

ANDREW.

MAC SHERRY.

And the gold - en,

And the gold - en,

And the gold - en,

And the gold - en,

JO.

Musical score for the first system. It features five vocal staves and a piano accompaniment. The vocal parts are for Barbara & Mistigrette, Pepita & Catherine, Leonard, Andrew, Mac Sherry, and Joe. The lyrics for all parts are "And the gold - en,". The piano accompaniment includes dynamic markings like *mf* and *pp*, and performance instructions like *rit.* and *tr.*. There are asterisks (\*) marking specific points in the piano part.

BAR.  
MIST.  
PEP.  
CATH.

LEON.  
AND.

M. SH.

JO.

Yes, the gold - en light - of love,

Yes, the gold - en light - of love,

Yes, the gold - en light - of love,

Yes, the gold - en light - of love,

Musical score for the second system. It features five vocal staves and a piano accompaniment. The vocal parts are for Barbara, Mistigrette, Pepita, Catherine, Leonard, Andrew, Mac Sherry, and Joe. The lyrics for all parts are "Yes, the gold - en light - of love,". The piano accompaniment includes dynamic markings like *mf* and *pp*, and performance instructions like *rit.* and *tr.*. There are asterisks (\*) marking specific points in the piano part.

BAR.  
MIST.  
PEP.  
CATH.

The gold - en light of

LEON.  
AND.

The gold - en light of

M. SH.

The light of

JO.

The light of

*rit. molto*

*a tempo*

BAR.  
MIST.  
PEP.  
CATH.

love, Good - night, good - night!

LEON.  
AND.

love, Good - night, good - night!

M. SH.

love, Good - night, good - night!

JO.

love, Good - night, good - night!

*rit. molto*

*a tempo*

INTERMEZZO.

Valse lente.

Piano.

The first system of the piano accompaniment consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains six measures of music, starting with a dynamic marking of *pp*. The left-hand staff begins with a bass clef and contains six measures of music, primarily consisting of chords and single notes.

The second system of the piano accompaniment consists of two staves. The right-hand staff continues the melody from the first system. The left-hand staff continues the accompaniment, featuring a steady rhythmic pattern of chords.

The third system of the piano accompaniment consists of two staves. The right-hand staff features a melodic line with some chromatic movement. The left-hand staff continues with a consistent accompaniment pattern.

The fourth system of the piano accompaniment consists of two staves. The right-hand staff has a melodic line with a prominent slur. The left-hand staff continues with the accompaniment.

The fifth system of the piano accompaniment consists of two staves. It includes a first ending (marked '1.') and a second ending (marked '2. poco rit.'). The first ending leads back to an earlier part of the piece, while the second ending concludes the section with a slight ritardando.

The sixth system of the piano accompaniment consists of two staves. It is marked 'a tempo' and begins with a dynamic marking of *pp*. The right-hand staff has a melodic line with a slur, and the left-hand staff continues with the accompaniment.

No 18.

## SONG.—(Ernestine.) and CHORUS.

"ONCE IN A BLUE MOON."

Ernestine. *Allegretto.*

The

Piano. *pp*

ERN.

moon . beams were bright one beau - ti - ful night, On sea and es - pla -

ERN.

- nade, And out on the pier with no - bo - dy near, There

ERN.  *sat a lone - ly maid. While ma - ny a pair were tak - ing the air, And*

ERN.  *gaz - ing on the tide, And ma - ny a word or*

ERN.  *kiss could be heard, Un - til the mai - den sighed* *rit: molto*

**Andantino.**

ERN.  *In that blue shim - mer of the moon, That will pass and* *p espress:*

ERN.

fade so soon, so soon,      Could not I too      sit — and — spoon,

*mf*

ERN.

*p*

Once in a blue moon, —      Once in a blue moon.

*p dolce cantabile*

ERN.

*pp*

**INVISIBLE CHORUS.**  
(SOP. & CONTRALTO.)

In this blue shimmer of the moon, That will pass and fade — so — soon,

(TENOR.)

In this blue shimmer of the moon, That will pass and fade — so soon,

(BASS.)

*pp*



ERN. *mf* *p*  
Could not I too sit and spoon, Once in a blue moon —

CHO.  
Once in a blue  
Once in a blue

Detailed description: This system contains the first two staves of music. The ERN. staff begins with a melody in G major, marked *mf*. The lyrics "Could not I too sit and spoon, Once in a blue moon —" are written below. The CHO. staff has two vocal lines, both with the lyrics "Once in a blue". The piano accompaniment is shown in grand staff notation below the vocal staves, with a *mf* dynamic marking.

ERN. *p*  
Once in a blue moon. 2. A

CHO. SOLO TEN.  
moon blue moon. moon. blue moon. blue moon.

*ppp* *ppp*

Detailed description: This system contains the next two staves of music. The ERN. staff continues the melody with the lyrics "Once in a blue moon. 2. A". The CHO. staff features a "SOLO TEN." line with the lyrics "moon blue moon. moon. blue moon. blue moon.". The piano accompaniment continues in grand staff notation, with *ppp* dynamic markings.

ERN.

man that went by, just glanced with his eye, And saw her face was  
last she must go, she whispered him so, They had to kiss and

ERN.

sweet, He brushed by her shoe a - po - lo - gised too, Then  
part, He swore to be true as lov - ers will do, And

ERN.

took the near - est seat. They sat there and talked, or  
give her all his heart. But when the next night the

ERN.

*cres.*

pen - sive - ly walked, In some de - light - ful dream; Un -  
moon - beams were bright, On sea - and es - pla - nade; She

**ERN.** *rit: molto*

- til he had placed his hand round her waist, - I fear she did not scream. -  
 stole to the shore and found him once more, - But with an o - ther maid. -

**ERN.** *p Andantino.*

In that blue shimmer of the moon, Boy and girl grow  
 In that blue shimmer of the moon, Men for - get their

**ERN.**

lov - ers soon, so soon, They would miss the chance to - spoon, -  
 kis - ses soon, so soon, For they mean it when they spoon, -

**ERN.** *p*

Once in a blue moon. - Once in a blue moon. -  
 Once in a blue moon. - Once in a blue moon. -

*p dolce. cantabile.*

ERN.

## INVISIBLE CHORUS.

SOP. &amp; CONTRALTO.

*pp*

In this blue shimmer of the moon, That will pass and fade so soon,

TENOR.

In this blue shimmer of the moon, That will pass and fade so soon,

BASS.

*pp*

ERN.

*mf*They would miss the chance to spoon,— Once in a blue moon.  
For they mean it when they spoon,— Once in a blue moon.*pp*

Once in a blue

*pp*

Once in a blue

CHO.

*mf**p*

2.

ERN. Once in a blue moon. moon. 3. At  
Once in a blue moon. *pp*  
moon blue moon.  
blue blue moon.

CHO. SOLO TEN. *pp* blue moon *ppp*  
moon blue moon  
blue moon

3.

ERN. moon.  
moon.

CHO. moon. *ppp*  
blue moon.

*pp* *ppp* *ppp*

Nº 19.

## DUET. (Andrew and Barbara.)

## "BAD WEATHER"

**Allegretto.**

1. Andrew. *mf*

2. Barbara.

Piano. *f* *mf*

1. ANDREW. If

2. BARBARA. When

1 AND.  
2 BAR.  
trou - ble should come back a - gain, And clouds are look - ing black a - gain, Of  
rain comes down on top of us, E - nough to make a sop of us, A

1 AND.  
2 BAR.  
get - ting a wet - ting you need have no fear! I  
"bro - ly," is fol - ly, it won't stand the storm! Tho'

1 AND.  
2 BAR.

have a cloak that's show - er proof, A - gainst the weath - er's  
ev - 'ry 'bus is full in - side, We have a coat with

1 ANDREW.

pōw - er proof; It cov - ers true lov - ers, my own lit - tle

2 BARBARA.

wool in - side, It cov - ers true lov - ers and keeps us so

1 AND.

BARBARA. *f glissez.*  
dear! Brrr, \_\_\_\_\_

2 BAR.

ANDREW.  
warm! It rains, it hails, With

*glisses.*

BAR. 

AND. 





BAR. 


AND. 



**Petite Marche.**

BAR. 


AND. 

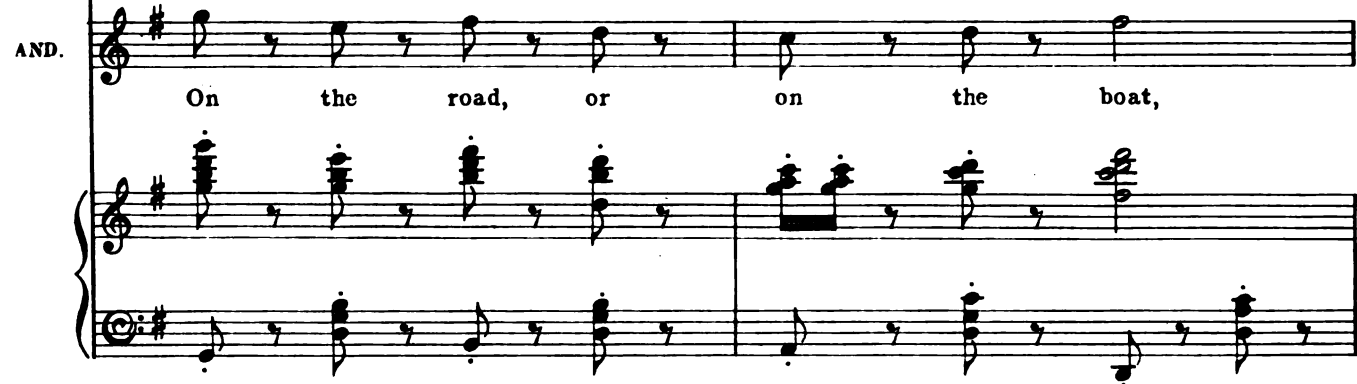




BAR.  Ah! Ah!

AND.  Two will nev - er dread the wea - ther When they have a coat to - geth - er,

BAR.  On the road, or on the boat,

AND.  On the road, or on the boat,

BAR.  Ah! We share the o - ver - coat. o - ver - coat.

AND.  We'll bewarm to - geth - er in the o - ver - coat. o - ver - coat.

DANCE.  
Allegro.

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 time signature is 2/4. The music begins with a dynamic marking of *mf*. The upper staff features a series of chords, while the lower staff has a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff has a melodic line with a slur over the first two measures. The lower staff continues with eighth-note accompaniment.

The third system shows the continuation of the dance. The upper staff has chords, and the lower staff has eighth-note accompaniment.

The fourth system continues the piece. The upper staff has a melodic line with a slur. The lower staff has eighth-note accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line with a slur and a fermata. The lower staff has eighth-note accompaniment. The piece ends with a double bar line and a key signature change to one sharp.

First system of musical notation, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a complex melodic line in the right hand with many beamed notes and a more rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a change in the right-hand melody and a more active left-hand accompaniment.

Fourth system of musical notation, showing a shift in the melodic focus and accompaniment.

Fifth system of musical notation, concluding the page with a dynamic marking of *pp* (pianissimo) and some final melodic flourishes.

Nº 20

## SONG (Andrew.)

## "TEMPTATIONS"

*Moderato.*

Andrew.

Im al - ways. I con - fess. En -

Piano.

AND.

- a - mour'd more or less! My heart is ev - er ten - der And

AND.

rea - dy to sur - ren - der, Un - til it makes me woo A lit - tle girl, or two! But

AND.

nev - er yet, I know, Has an - y charmed me so, As

AND.

my most sweet of cous - ins, Al - tho' I court - ed doz - ens; And

AND.

as I frank - ly must ad - mit, I was in love with them a bit. I

AND.

court - ed la - dies young and old, With ra - ven plaits or curls of

AND. *rit.*

gold, For I was such a gay young dog, I courted all the cat - a - logue! The

AND.

1. fai - ry maid - en, The dai - ry maid - en, The hop like a young ca -  
 2. hap - py maid - en, The snap - py maid - en, The "how - are you, old

*mp*

AND.

- na - ry maid - en, The skin - ny maid - en, The nin - ny maid - en The  
 chap - pie" maid - en, The Vi - king maid - en, The strik - ing maid - en, The

AND. *poco rit.*

silk - lined through - out - three - gui - nea maid - en, The  
 "wob - ble her skirt - when bi - king" maid - en, The -

*poco rit.*

AND. *a tempo*

thump - ing maid - en, The clump - ing maid - en, The "was - it - your - ace - I - was -  
nig - ger maid - en, The big - ger maid - en, The lat - est A - mer - i - can

*pp a tempo*

AND.

-trump - ing maid - en, The trip - ping maid - en, The rip - ping maid - en, The  
fig - ure maid - en, The bet - ting maid - en, The fret - ting maid - en, The

AND.

mo - tor - car - pip - pip - pip - ping maid - en, The  
"I - want - a - lot — of pet - ting" maid - en, The

AND.

writ - ing maid - en, The blight - ing maid - en, The char - i - ty - con - cert - re -  
sew - ing maid - en, The know - ing maid - en, The "where - do - you - think - I - am

AND.

- ci - ting maid - en, The glanc - ing maid - en, The danc - ing maid - en, The  
go - ing? maid - en, The pro - per maid - en, The shop - per maid - en, The

AND.

"oh, I - don't - think - that - I - can - sing!" maid - en, The  
hair - the col - our of cop - per maid - en, The

AND.

fun - ny maid - en, The sun - ny maid - en, The "hav - n't - brought - an - y -  
wit - ty maid - en, The pret - ty maid - en, The "guess - I - will - buy - your -

AND.

- mon - ey" maid - en, The wil - ling maid - en, The kil - ling maid - en, The  
- ci - ty" maid - en, And maid - en sun - dry, And man - i - fold, - The



AND. *1. poco rit.* *2. poco rit.*

"lend us just a shil - ling" maid - en. The to be told. But  
fact too ma - ny

*poco rit.* *poco rit.*

AND.

yet have I to own Of all that I have known, Of

E.

all the maid - ens I have seen, From thir - ty - nine to sev - en - teen, The

*rit.* *rit.*

AND. *a tempo*

on - ly one for me Is shel

*a tempo* *pp*

Nº 21.

## SCENE.

Barbara, Mistigrette, Pepita, Catherine and Mac Sherry.

Allegretto.

BARBARA.

*pp*

Not for a - ny mon\_ey

*pp*

MISTIGRETTE.

Not for a - ny mon\_ey

*pp*

PEPITA.

Not for a - ny mon\_ey

Piano.

*pp**p*

BAR.

would we miss Such a ve - ry fun - ny jest as this.

MIST.

would we miss Such a ve - ry fun - ny jest as this.

PEP.

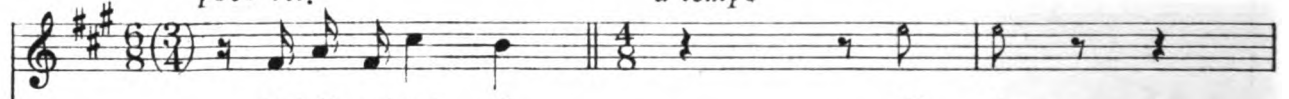
would we miss Such a ve - ry fun - ny jest as this.


BAR.  If we're success\_ful, we can\_not doubt it, He'll beg us not


MIST.  If we're success\_ful, we can\_not doubt it, He'll beg us not


PEP.  If we're success\_ful, we can\_not doubt it, He'll beg us not



BAR. *poco rit.*  to talk a\_bout it! *a tempo* st! st,

MIST.  to talk a\_bout it! st! st,

PEP.  to talk a\_bout it! st! st,

*poco rit.*  *a tempo*  
pp

*poco rit.* *a tempo*

**BAR.** st, st! Dont let us wake him,

**MIST.** st, st!

**PEP.** st, st!

*poco rit.* *a tempo*

*p*

**MISTIGRETTE.** He snores a gain!

**BARBARA.** How shall we take him?

**PEPITA.** Oh, that is plain;

**PEP.** We will sur\_prise him In his re\_ pose, And compromise him

PEP. *Be-fore he knows! He'll own up glad - ly Af - ter to - night,*

PEP. *poco rit. BARBARA. pp a tempo*  
*Yes, that's all right!*

MISTIGRETTE. *pp*  
*Yes, that's all right!*

PEP. *pp*  
*That what looks bad - ly May be all right; Yes, that's all right!*

*poco rit. a tempo*

**Valse.**  
 MISTIGRETTE.  
*I'm a rose that blows on your*

## PEPITA.

MIST.

shoul - der, I'm so warm you can - not well be cold - er! And by my

*p* \* red.

PEP.

*timbre*, a hear - er may know, From the Al - ham - bra

## BOTH.

PEP.

I'm all a - glow! Both of us young and both — en -

*mf*

BOTH.

- tranc - ing, See us fond - ly round — you danc - ing!

*mf* \* red.

Dance.

Piano accompaniment for the piece 'Dance.' It consists of three systems of two staves each (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The first system starts with a piano (*pp*) dynamic. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations like slurs and accents. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence.

MAC SHERRY.

Musical score for the song 'MAC SHERRY.' It features a vocal line and a piano accompaniment. The key signature has three sharps (F# major or C# minor) and the time signature is 2/4. The lyrics are: "Is it a dream? or can it be true? Pretty ones, tell me who". The piano part begins with a piano (*p*) dynamic and includes a *pp* section. The melody is simple and catchy, with a clear harmonic accompaniment.

SH.

Musical score for the song 'SH.' It features a vocal line and a piano accompaniment. The key signature has three sharps (F# major or C# minor) and the time signature is 2/4. The lyrics are: "you are? Are you all girls, or spirits of dew!". The piano part includes a *pp* dynamic marking. The melody is simple and catchy, with a clear harmonic accompaniment.

M.S.H.

Dew that is due to Dew - - ar! Oh, what de - light!

M.S.H.

how extrem - ly nice! I do not think that I mad

N.S.H.

am! I am a - wake in a Pa - ra - dise,

## CATHERINE.

M.S.H.

But with two Eyes per A - dam. Hey diddle did - dle, I'm in the mid - dle;



## MISTIGRETTE &amp; PEPITA.

Truth is a dream, And dreams are coming true, — See now,

CATH. Truth is a dream, And dreams are coming true, See now,

M.SH. Truth is a dream, And dreams are coming true, See now,

*And.* \* *simile*

MIST. PEP. me de - vot - ed to you! — Truth is but dreams, And

CATH. me de - vot - ed to you! Truth is but dreams, And

M.SH. me de - vot - ed to you! Truth is but dreams, And

**MIST.  
PEP.**

dreams are coming true, I'll be so lov-ing to you!

**CATH.**

dreams are coming true, I'll be so lov-ing to you!

**M.SH.**

dreams are coming true, I'll be so lov-ing to you!

**MIST.  
PEP.**

**CATH.**

**M.SH.**

## No 22.

## FINALE.

Barbara, Mistigrette, Pepita, Catherine, Leonard, Andrew and Joseph.

## Allegretto. (Marcia)

Bar., Mist.  
Pep., Cath.

Leonard.  
Andrew.

Joseph.

Piano.

Come to the meadow, The moon-light is fair,

Come to the meadow, The moon-light is fair,

Come to the meadow, The moon-light is fair,

B. MIST.  
PEP.  
CATH.

LEON.  
AND.

JO.

Youp-là, youp-là, Ca-ta-ri, Ca-ta-ri-na!

Youp-là, youp-là, Ca-ta-ri, Ca-ta-ri-na!

Youp-là, youp-là, Ca-ta-ri, Ca-ta-ri-na!

**B. MIST.  
PEP.  
CATH.**

I'll play the man - do - line, Dance with me there! —

**LEON.  
AND.**

I'll play the man - do - line, Dance with me there! —

**JO.**

I'll play the man - do - line, Dance with me there! —

**B. MIST.  
PEP.  
CATH.**

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

**LEON.  
AND.**

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

**JO.**

Youp - là, youp - là, Ca - ta - ri, Ca - ta - ri - na!

**CURTAIN.**

*ff*

## SONG. (Barbara.)

"THE SNAIL CAME OUT OF HER SHELL."

Words and Music by

PAUL A. RUBENS.

Lento

Piano.

Piano introduction musical score in G major, 4/4 time, marked Lento. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords and moving lines, while the bass staff provides a simple harmonic accompaniment. A large slur covers the first six measures of the treble staff.

BAR.

1. A snail once liv'd in - side a shell,— Right in - side a  
 2. This snail was so ex - ceed - ing shy,— So ex - ceed - ing  
 3. One day she met a gen - tle - man, Who came from sun - ny

Piano accompaniment for the first verse, consisting of two staves (treble and bass clef) in G major, 4/4 time. The melody is simple and follows the vocal line.

BAR.

- shell! ——— She would - n't move. not ev - en if you  
 shy! ——— Al - though she had a pair of them, she  
 France! ——— I fan - cy that they got to know each

Piano accompaniment for the second verse, consisting of two staves (treble and bass clef) in G major, 4/4 time. The melody continues from the first verse.

BAR.

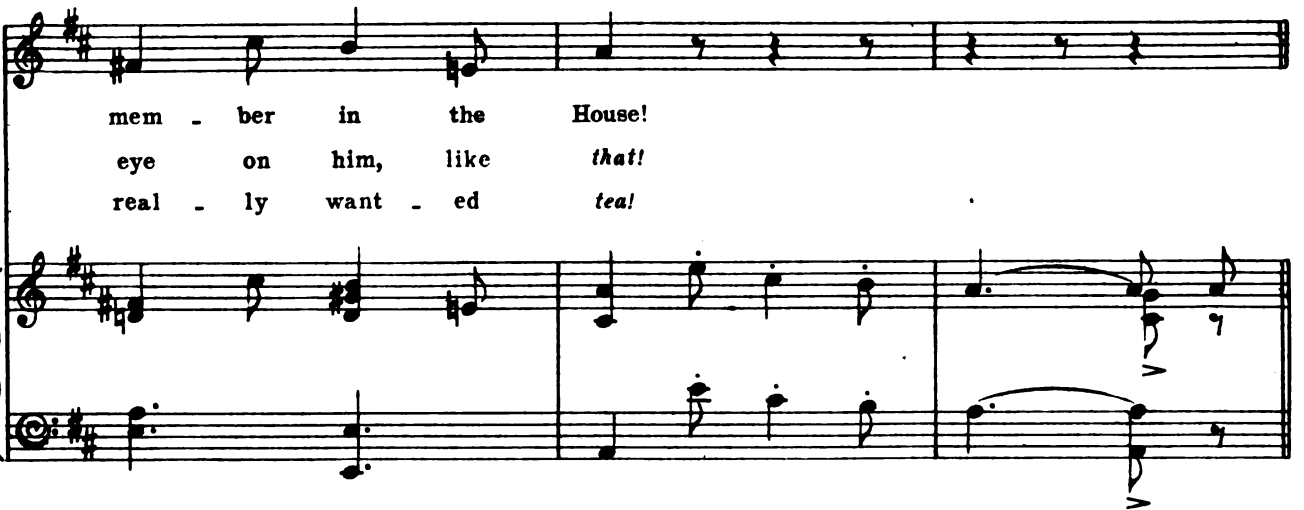
rang the front door bell, \_\_\_\_\_ The front door  
 on - ly used *one* eye, \_\_\_\_\_ 'ly used *one*  
 o - ther at a dance, \_\_\_\_\_ They did - n't

BAR.

bell! \_\_\_\_\_ For she was slow and sleep - y, and as  
 eye! \_\_\_\_\_ One day she passed a gen - tle - man who  
 dance! \_\_\_\_\_ He asked if he might be al - lowed to

BAR.

qui - et as a mouse, — Just like a To - ry  
 raised his shin - y hat, She fixed that lit - tle  
 come one day to tea, — Just think! as if he

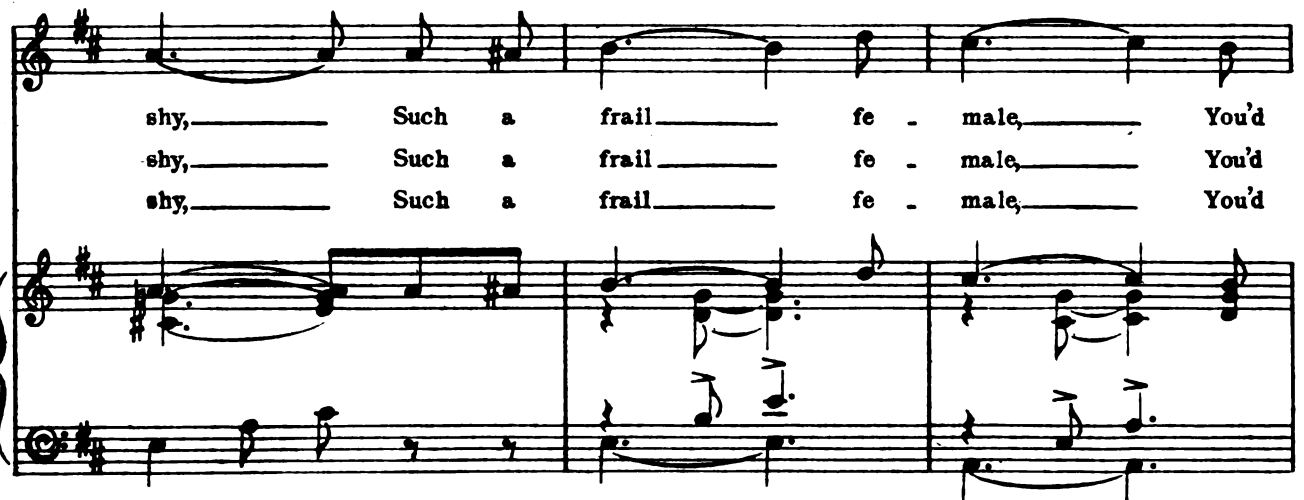
BAR. 

mem - ber in the House!  
 eye on him, like *that!*  
 real - ly want - ed *tea!*

REFRAIN.

BAR. 

The snail \_\_\_\_\_ was pale, \_\_\_\_\_ And fear - ful - ly young and  
 The snail \_\_\_\_\_ was pale, \_\_\_\_\_ And fear - ful - ly young and  
 The snail \_\_\_\_\_ was pale, \_\_\_\_\_ And fear - ful - ly young and

BAR. 

shy, \_\_\_\_\_ Such a frail \_\_\_\_\_ fe - male, \_\_\_\_\_ You'd  
 shy, \_\_\_\_\_ Such a frail \_\_\_\_\_ fe - male, \_\_\_\_\_ You'd  
 shy, \_\_\_\_\_ Such a frail \_\_\_\_\_ fe - male, \_\_\_\_\_ You'd

BAR.

think she was go - ing to die. But when she'd  
 think she was go - ing to die. But when she  
 think she was go - ing to die. "It's this," said

BAR.

dare A smok - ing - room tale to tell, 'Twas  
 heard He'd two mil - lion pounds as well, 'Twas  
 he, "One kiss I want, mad - moi - selle!" "A

BAR.

then, be - ware! That snail came out of her shell!  
 then, my word! That snail *rushed* out of her shell!  
 kiss!" cried she, "Oh! please step in - to my shell!"



BAR.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is mostly rests, with a few notes at the end. The piano accompaniment features a complex texture with many beamed notes and chords.

BAR.

4. A friend of hers, - a War of - fice of - fi - cial, - came to  
 5. A bach - e - lor young gen - tle - man ar - rived next door one  
 6. Some - times the snail would take a run, - some - times take a

The second system continues the vocal line with three lines of lyrics. The piano accompaniment provides a steady accompaniment with a mix of chords and moving lines.

BAR.

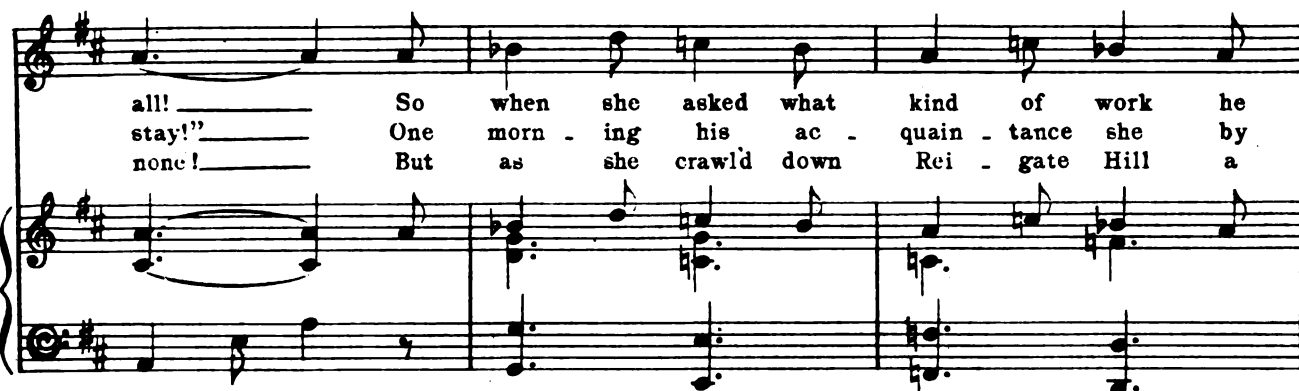
call: \_\_\_\_\_ She did - n't care for Gov - ern - ment of -  
 day, \_\_\_\_\_ She soft - ly said, "Oh, bach - e - lers don't  
 run, \_\_\_\_\_ The snail - power used to move the shell was

The third system continues the vocal line with three lines of lyrics. The piano accompaniment continues with its characteristic complex texture.


BAR.

- fi - cials, not at all, \_\_\_\_\_ Oh! not at  
 of - ten come my way; \_\_\_\_\_ I hope he'll  
 what is known as "one," \_\_\_\_\_ Well al - most

The fourth system concludes the vocal line with three lines of lyrics. The piano accompaniment ends with a final chord and some sustained notes.

BAR. 

all! \_\_\_\_\_ So when she asked what kind of work he  
 stay!" \_\_\_\_\_ One morn - ing his ac - quain - tance she by  
 none! \_\_\_\_\_ But as she crawl'd down Rei - gate Hill a

BAR. 

had to do all day, Of course he was too  
 chance con - trived to make, She, walked in - to his  
 police - man cried "Hul - lo!" You're go - ing thir - ty

BAR. 

much a - shamed to say!  
 house quite by mis - take  
 miles an hour or so!

## REFRAIN

BAR. 

The snail \_\_\_\_\_ was pale, \_\_\_\_\_ And fear - ful - ly young and  
 The snail \_\_\_\_\_ was pale, \_\_\_\_\_ And fear - ful - ly young and  
 The snail \_\_\_\_\_ looked pale, \_\_\_\_\_ And fear - ful - ly young and

BAR. 

shy, \_\_\_\_\_ Such a frail \_\_\_\_\_ fe - male, \_\_\_\_\_ You'd  
 shy, \_\_\_\_\_ Such a frail \_\_\_\_\_ fe - male, \_\_\_\_\_ You'd  
 shy, \_\_\_\_\_ Such a frail \_\_\_\_\_ fe - male, \_\_\_\_\_ You'd

BAR. 

think she was go - ing to die. \_\_\_\_\_ He \_\_\_\_\_ cried, \_\_\_\_\_ "I  
 think she was go - ing to die. \_\_\_\_\_ When he sighed \_\_\_\_\_ to  
 think she was go - ing to die. \_\_\_\_\_ So next day \_\_\_\_\_ you

BAR. 

fear, \_\_\_\_\_ My of - fice is in Pall Mall;" \_\_\_\_\_ She re -  
 her, "There'd be room here for you as well;" \_\_\_\_\_ She re -  
 see, \_\_\_\_\_ She bought an e - lec - tric bell \_\_\_\_\_ Now there's

BAR. 

- plied, \_\_\_\_\_ "Oh dear! \_\_\_\_\_ That's twice as slow as my shell."  
 - plied, (angrily) "Oh sir!" But she sold the lease of her shell!  
 "A" \_\_\_\_\_ Twenty-three! On the front and back of her shell!

## SONG (Andrew.) and CHORUS.

"SARAH PUT ON SPECTACLES."

Words by  
PERCY PAUL.Music by  
PAUL A. RUBENS.

Moderato.

Andrew.

Musical notation for the first system, featuring a vocal line for Andrew and piano accompaniment. The piano part includes a treble and bass clef with various notes and rests.

AND.

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features a treble and bass clef with notes and rests.

1. Oh!
2. One
3. Now

AND.

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment. The piano part features a treble and bass clef with notes and rests.

Sar - ah was a girl you know, A lit - tle bit short-sight - ed, — Who  
eve - ning Sar - ah hail'd a bus She wan - ted to get in it, — The  
Sar - ah went to Kemp - ton Park, You see she meant to get on, — And

AND.

found the streets of Lon - don so ex - treme - ly bad - ly light - ed, — Her  
rude con - duct or made a fuss, And bare - ly stopped a min - ute. — There's  
Sar - ah thought it such a lark To have a lit - tle bet on. — She

AND.

eye - sight was ex - treme - ly bad Her way she of - ten missed, Un -  
room in - side for one said he, And then he pull'd the bell! But  
met a ve - ry vul - gar friend Who wore a shin - y hat, He

AND.

- til at length she real - ly had To see an oc - u - list And he  
Sar - ah sat down sud - den - ly And some one gave a yell. And she  
said to her "Now Sar - ah just You put your shirt on that!" But she

AND.

said "If you please you must put on these"  
thought "What a treat, Is this nice soft seat!"  
said "Oh! my hat! How can I do that?"

## REFRAIN.

AND.

So Sar - ah put on spec - ta - cles.  
 Then Sar - ah put on spec - ta - cles.  
 So Sar - ah put on spec - ta - cles.

AND.

Nice big gold - rimm'd spec - ta - cles. When she  
 Nice big gold - rimm'd spec - ta - cles. She was  
 Nice big gold - rimm'd spec - ta - cles. If she'd

AND.

look'd in - to the glass She ex - claims "A - lack a - las!" Oh!  
 sit - ting on the knick - ers, Of a cou - sin of the vi - cars Oh!  
 done as she was told, Sar - ah would have caught a cold Oh!

## CHORUS.

AND.

Sar - ah! What a spec - ta - cle! So  
 Sar - ah! What a spec - ta - cle! The  
 Sar - ah! What a spec - ta - cle! So

CHO.

Sar - ah put on spec - ta - cles.  
 Sar - ah put on spec - ta - cles.  
 Sar - ah put on spec - ta - cles.

CHO.

Nice big gold - rimm'd spec - ta - cles. When she  
 Nice big gold - rimm'd spec - ta - cles. She was  
 Nice big gold - rimm'd spec - ta - cles. If she d

CHO.

look'd in - to the glass She ex - claims "A - lack a - las!" Oh!  
 sit - ting on the knick - ers, Of a cou - sin of the vi - cars, Oh!  
 done as she was told, Sar - ah would have caught a cold Oh!

CHO.

Sar - ah! What a spec - ta - cle!  
 Sar - ah! What a spec - ta - cle!  
 Sar - ah! What a spec - ta - cle!

D. C.

ANDREW.

4. Now  
5. Now  
6. Now

AND.

Sar - ah went to gay Os - tend, For no par - tic - 'lar rea - son, She  
Sar - ah had to go one day And beg her lov - er's par - don, She  
Sar - ah sail'd a - cross the sea, And land - ed in Aus - tra - lia, The

AND.

went there with a charm - ing friend, To fin - ish up the sea - son! Now  
told him in her girl - ish way She'd been to Cov - ent Gar - den. Of  
crick - et team they said would be, The u - sual sort of fail - ure; A -



AND.

Sar - ah saw a gen - darne there, So up to him went she And  
 course she did - n't want to dance As you may well sup - pose, She  
 - las, she lost her spec - ta - cles And tried to buy a pair, So she

AND.

ask'd him what she ought to wear, When ba - thing in the sea! He re -  
 mere - ly wish'd to have the chance Of peep - ing at the clothes, And she  
 went up to the Eng - lish team, But could - n't get them there. Tho' she

AND.

- plied, "You can wear, An - y - thing you care!"  
 search'd from the box For the fan - cy frocks!  
 tried all a - round, Not a pair she found.—

REFRAIN.

AND.

So Sar - ah put on spec - ta - cles,  
 So Sar - ah put on spec - ta - cles,  
 For not one man made spec - ta - cles,

AND.

Nice big gold - rimm'd spec - ta - cles, When the  
 Nice big gold - rimm'd spec - ta - cles, And she  
 They'd no use for spec - ta - cles, But in

AND.

John - nies on the shore Saw the kind of dress she wore, Oh!  
 mur - mur'd "Now I can see, Why they call the dress - es fan - cy! Oh!  
 spite of that she lost her Lit - tle heart to Mis - ter Fos - ter! Oh!

AND.

CHORUS.

Sar - ah! What a spec - ta - cle! So  
 Sar - ah! What a spec - ta - cle! So  
 Sar - ah! What a spec - ta - cle! For

CHO.

Sar - ah put on spec - ta - cles,  
 Sar - ah put on spec - ta - cles,  
 not one man made spec - ta - cles,

CHO.

Nice big gold - rimm'd spec - ta - cles, When the  
 Nice big gold - rimm'd spec - ta - cles, And she  
 They'd no use for spec - ta - cles, But in

CHO.

John - nies on the shore Saw the kind of dress she wore, Oh!  
 mur - mur'd "Now I can see, Why they call the dress - es fan - cy! Oh!  
 spite of that she lost her Lit - tle heart to Mis - ter Fos - ter! Oh!

CHO.

Sar - ah! What a spec - ta - cle!  
 Sar - ah! What a spec - ta - cle!  
 Sar - ah! What a spec - ta - cle!

DUET.—(Barbara and Andrew.)  
"JACK AND JILL"

Words and Music by

PAUL A. RUBENS.

*Allegretto.*

Piano.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Allegretto'.

SHE.

The vocal line for 'SHE.' is written on a single staff. It begins with a treble clef and a key signature of one flat. The melody is simple and follows the lyrics.

1. Jack and Jill went up the hill, the hill of mar - ried life, —  
2. Jim and Jill went down the hill, and left poor Jack a - lone, —

The piano accompaniment for 'SHE.' consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

HE.

HE.

The vocal line for 'HE.' is written on a single staff. It begins with a treble clef and a key signature of one flat. The melody is simple and follows the lyrics.

Quite a mo - del hus - band he, and she a per - fect  
Off they went on mis - chief bent, with out a chap - er .

The piano accompaniment for 'HE.' consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

**SHE.**

HE. wife, \_\_\_\_\_ All went well un - til be - fell, a  
 - one, \_\_\_\_\_ Jim was long and fat and strong, and

*a tempo*

**SHE.**

HE. se - quel dark and grim, \_\_\_\_\_ For half way up they  
 Jack was short and slim, \_\_\_\_\_ So Jack went back and

**HE.**

stopp'd to sup and there fell in with Jim. \_\_\_\_\_  
 fetch'd a stick and Jack ran af - ter Jim. \_\_\_\_\_

*rall.*

**REFRAIN.**  
**BOTH.**

Jack and Jill went up the hill, and all was love and  
 Jim and Jill went down the hill, and all was love and

**BOTH.**

laugh - - - ter, Then came the spill - for Jim met Jill, And  
 laugh - - - ter, Till Jack dealt blows on Jim's poor nose, And

*And*  
*And*

**BOTH.**

Jim \_\_\_\_\_ went run - ning af - - -  
*that* \_\_\_\_\_ went run - ning af - - -

Jim went run - ning af - ter run - ning af - - -  
*that* went run - ning af - ter run - ning af - - -

*a tempo*

**BOTH.**

- ter. \_\_\_\_\_  
 - ter. \_\_\_\_\_  
 - ter. \_\_\_\_\_

*D.S.*

**SHE.**

3. Jack and Jill went up the hill, but Jill she hung her

SHE. HE.  
head, — Jack he laughed and joked and chaffed, For

HE. SHE.  
Jim was ill in bed! — Jack was brave and

SHE. HE.  
he for - gave, and so the sto - ry goes, — That

*a tempo*

HE.  
man and wife patched up their strife, and Jim patched up his

*a tempo*

## REFRAIN.

BOTH.

HE. nose! Jack and Jill went up the hill and

BOTH. all was love and laugh - ter, For gal - lant Jack took

BOTH. young Jill back And all - was hap - py  
young Jill back And all was hap - py af - ter, hap - py

*allegretto*

BOTH. af - ter. af - ter.



# SEXTET.

("CAVE?")

Words and Music by

PAUL A. RUBENS.

Briskly.

Mistigrette.

Piano.

(MISTIGRETTE.)

Oh!

*pp*

(LEONARD.)

M what a luck . y thing it is that old Mac Sher . ry's gone! Hush! I

*mf*

(PEPITA.)

L.

think the time has come to put our ev-'ning dresses on. Hush! So

P.

gen-tly we will go a-way, But mind you on tip-toe a-way, We

P.

must-n't make the ve-ry slight-est sound, Don't make a noise! We'll

A.

drive a-way in cabs and it will not be ve-ry long Hush! Be-

(JOSEPH.)

A. fore we get some sup - per at the near - est rest - au - rant Hush! No

(ALL.)

JOS. one will be the wis - er Sher - ry's not an ear - ly ris - er And at

ALL. break - fast time we'll all of us be found. What's that

Bell.

accel - er - an - do

SOLO. I'll keep ca - ve I'll keep ca - ve ca - ve ca - ve

CHO. Who'll keep ca - ve ca - ve ea - ve

*sempre staccato*

SOLO. Who's that ring - ing trou - ble bring - ing On us all the sil - ly fool oh!

CHO. ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve It was prob - ab - ly the sla - vey,

CHO. Who'll keep ca - ve ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve ca - ve ca - ve You keep calm and cool.

CHO. ca - ve ca - ve ca - ve ca - ve We'll keep calm and cool.

Piano introduction in G major, 6/8 time, consisting of four measures of accompaniment.

(MISTIGRETTE.)

There sure - ly can't be a - ny - bo - dy up, In the ho -

Musical score for Mistigrette, featuring vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking.

-LEONARD.

M. .tel, Hush! And yet it's ve - ry ob - vi - ous that

Musical score for Leonard, featuring vocal line and piano accompaniment.

(PEPITA.)

L. some - one rang a bell. Hush! Al - though it's most ab - surd, it is a

Musical score for Pepita, featuring vocal line and piano accompaniment.

P. (BARBARA.)

sim - ple fact we heard it; So there's real - ly no de -

B. (ANDREW.)

- ny - ing that at all, Don't make a noise! I

*p* *sf >*

A.

dont be - lieve in spooks or I should think it was a

A.

ghost, Hush! I've nev - er seen one yet, but still I hard - ly like to

(PEPITA.)

A. boast. Hush! If ev - er I should see one, all I



(ALL.)

J. hope is it's a wee one. We shall run a - way and



ALL. leave you if it's tall. What's that!



Bell.

*accet:*



SOLO. I'll keep ca - ve I'll keep ca - ve ca - ve ca - ve

CHO. Who'll keep ca - ve ca - ve ca - ve

*sempre staccato*

SOLO. Who's that ring - ing, trou - ble bring - ing On us all the sil - ly fool, oh!

CHO. ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve It was prob - ab - ly the sla - ve,

CHO. Who'll keep ca - ve ca - ve ca - ve ca - ve ca - ve

SOLO. I'll keep ca - ve ca - ve ca - ve You keep calm and cool.

CHO. ca - ve ca - ve ca - ve ca - ve We'll keep calm and cool.