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# SERGEANT BRUE,

A MUSICAL FARCE.

**Book by**

OWEN HALL.

**Lyrics by**

J. HICKORY WOOD.

**Music by**

LIZA LEHMANN.

VOCAL SCORE	...	...	...	...	...	6s. net.
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*Frank Curzon*

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Produced at the Strand Theatre, and Transferred to the Prince of Wales' Theatre, London.

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## ***Dramatis Personæ.***

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SERGEANT BRUE	...	...	(of the C Division)	...	MR. WILLIE EDOUIN
MICHAEL BRUE	...	...	(his Son)	...	MR. FARREN SOUTAR
AURORA BRUE	...	...	(his Daughter)	...	MISS OLIVE MORRELL
DAISY	...	...	(Servant)	...	MISS HILDA TREVELYAN
MABEL WIDGETT	...	...	...	...	MISS ZENA DARE
VIVIENNE RUSSELL	...	...	...	...	MISS NELLIE SEYMOUR
LOUISE CLAIR	...	...	...	...	MISS KITTY ASHMEAD
SIR FERGUS TREHERNE	...	...	(of the Home Office)	...	MR. FREDERICK LEWIS
GERALD TREHENE	...	...	(his Son)	...	MR. SYDNEY BARRACLOUGH
MATTHEW HABISHOM	...	...	(a Solicitor)	...	MR. EDWARD KIPLING
INSPECTOR GORRINGE	...	...	(of the C Division)	...	MR. LENNOX LOCHERN
ERSKINE MURRAY	...	...	...	...	MR. JACK THOMPSON
CAPTAIN BAY	...	...	...	...	MR. S. BROOKE
MR. CRANK	...	...	(Magistrate at Crawlborough Street)	...	MR. GILBERT PORTEOUS
CRookie SCRUBBS	...	...	(a Criminal)	...	MR. ARTHUR WILLIAMS
LADY BICKENHALL	...	...	...	...	MISS MILLIE LEGARDE

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**ACT I.** ... .. *Michael Brue's Hairdressing Saloons*

**ACT II.** ... .. *The Green Park Hotel*

**ACT III.** ... .. *Scene I.—Crawlborough Street Police Court*

*Scene II.—A House in Berkeley Square*

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# SERGEANT BRUE.

## A MUSICAL FARCE.

Lyrics by  
J. HICKORY WOOD.

Written by  
OWEN HALL.

Music by  
LIZA LEHMANN.

### ACT I.

#### NO. 1. OPENING CHORUS. "IN OUR EMPORIUM."

Allegro con brio.

PIANO.

The musical score is written for piano in 6/8 time with a key signature of one sharp (F#). It consists of four systems of music. The first system is a grand staff with treble and bass clefs, starting with a forte (f) dynamic. The second system continues the grand staff. The third system is a grand staff with a right-hand (R.H.) part in the treble clef and a left-hand part in the bass clef, with dynamics of mezzo-forte (mf) and crescendo (cresc.). The fourth system features a vocal line in the treble clef with the instruction '(Lady Barbers and their assistants discovered.)' and a forte (f) dynamic, and a piano accompaniment in the bass clef also marked forte (f). The score concludes with a final chord in the piano part.

-tho' on our mer - its, of course we are un - for - tun - ate - ly dumb, We

-tho' on our mer - its, of course we are un - for - tun - ate - ly dumb, We

*ff*

can - not de - ny we are pop - u - lar in our Em - por - ri - um; In

can - not de - ny we are pop - u - lar in our Em - por - ri - um; In

point of fact, we're bound to say That we have such a tak - ing way, That

point of fact, we're bound to say That we have such a tak - ing way, That

1.

gen-tle-men oft-en come twice a day to our Em-po-ri-um. Al-

gen-tle-men oft-en come twice a day to our Em-po-ri-um. Al-

2.

our Em-po-ri-um. That gen-tle-men oft-en come

our Em-po-ri-um. That gen-tle-men oft-en come

twice a day to our Em-po-ri-um.

twice a day to our Em-po-ri-um.

"Sergeant Brue."

(Enter Customers.)

CUSTOMERS. *mf*

Good

*p*

LADY BARBERS.

With

morn - ing, lit - tle la - dy, will you, kind - ly cut my hair?

plea - sure, sir, with plea - sure, will you kind - ly take a chair? I



cut it on - ly yes - ter - day!

You did, but then you know It's

real - ly most re - mark - a - ble the way my hair will grow.

MEN ATTENDANTS.

We can

8-  
*loco.*

"Sergeant Brue."

*A little slower.*

dress your hair to make your head look al - most a - ny shape; And with

GIRLS.

We can  
ra - zor we are rea - dy all ac - quain - tan - ces to scrape.

make a love - ly au - burn of a ve - ry ug - ly red, We can

make a dream of beau - ty of a ve - ry emp - ty head.....

While at

.....

work, our in - ter - est - ing con - ver - sa - tions nev - er end, And we

We can

prac - ti - cal - ly nev - er cut a cus - to - mer or friend.

"Sergeant Brue."

turn your rav - en tress - es to a fash - ion - a - ble blonde Of that

most pe - cu - liar co - lour in de - mand by Spiers and Spond.....

.....

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The piano accompaniment consists of chords and single notes in both the right and left hands. The vocal melody is written in a treble clef. The lyrics are printed below the vocal line. The score ends with a double bar line and repeat signs.

"Sergeant Brue."

Oh! give us what you

And now to pay your fees

please!

Oh! then it just amounts to this, We'll

FULL CHORUS.

give you all a kiss.....

*f* Al -

*f* Al -

*f*

"Sergeant Lrue."

- tho' on our mer - its, of course we are un - for - tun - ate - ly dumb, We

- tho' on our mer - its, of course we are un - for - tun - ate - ly dumb, We

*ff*

can - not de - ny we are pop - u - lar in our Em - po - ri - um; In point of fact, we're

can - not de - ny we are pop - u - lar in our Em - po - ri - um; In point of fact, we're

1.

bound to say That we have such a ta - king way, That gen - tle - men oft - en come

bound to say That we have such a ta - king way, That gen - tle - men oft - en come

twice a day to our Em - po - ri - um. Al - point of fact we're

twice a day to our Em - po - ri - um. Al - point of fact we're

2.

bound to say That we have such a ta - king way, That gen - tie - men oft - en come

bound to say That we have such a ta - king way, That gen - tie - men oft - en come

twice a day to our Em - po - ri - um .....

twice a day to our Em - po - ri - um .....

8-  
sf

"Sergeant Brue."

# Nº 2. SONG—"I'M JUST A YOUNG MAN IN A SHOP."

(MICHAEL.)

Allegretto robusto.

PIANO.

The piano introduction is in G major, 6/8 time, and begins with a forte (f) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with a treble clef staff starting with a sharp sign (§).

(MICHAEL.)

1. I'm just a young man in a
2. I'm not a bad fel - low at
3. Dad moved on a cos - ter one
4. They call me a re - gu - lar

The piano accompaniment for the first line of lyrics is in G major, 6/8 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands. Dynamics include sf (sforzando), mf (mezzo-forte), and p (piano).

shop, A snip - per I'm called by the boys, For  
 heart I'm what you may call a good sort, I  
 day And there was some ex - cel - lent sport The  
 Don One eve - ning I went to a dance And

The piano accompaniment for the second line of lyrics is in G major, 6/8 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

"Sergeant Brue"

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clip - ping and wav - ing, Sham poo - ing and shav - ing At  
 take all the chan - ces At back - ing my fan - cies, In  
 - cos - ter said "Thank you" And "Dash you" and "Blank you" So  
 sat with a la - dy In nook ve - ry sha - dy When -

pre - sent's the sum of my joys, But I am the sort of a  
 fact I'm a reg - u - lar sport, Big for tunes are made on the  
 had to ap - pear at the court, The ma - gis - trate said he was  
 - ev - er she gave me the chance, A - bove us the mis - tle - toe

man That wo - men pro - fess to ad - mire Though  
 turf So why should - n't I have a go The  
 shocked At lang - uage so aw - ful - ly strong Five  
 hung And we were a - way from the crowd She

now I may grov - el In this lit - tle hov - el They  
 book - ie wont col - lar My nim - ble half dol - lar If  
 shil - lings he fined him And begged to re - mind him That  
 chanced to dis - cov - er What hung just a - bove her And

know I am bound to go higher;..... The women can tell when a  
once I can get in the know..... Of course you don't spot all the  
swear- ing was wick- ed and wrong..... The cos- ter said "Right oh" then  
screamed just a lit- tle not loud..... I told her there was no oc-

fel- low has brains And that's why they cul- ti- vate  
win- ners at first But ev- 'ry- one has to be-  
make it a 'quid I'm per- fect- ly wil- ling to  
- cas- ion to scream She said "That is per- fect- ly

me It's not al- to- geth- er for what I am now But  
- gin It is- n't so much the mon- ey I've won As  
pay An then it- 'll set- tle for what I have said And  
true" It's not al- to- geth- er for what you have done But

CHORUS.  
what I am go- ing to be. The wo- men can tell when a  
what I am go- ing to win. Of course you don't spot all the  
what I am go- ing to say. The cos- ter said "Right oh" then  
what you are go- ing to do. He told her there was no oc-

what I am go- ing to be. The wo- men can tell when a  
what I am go- ing to win. Of course you don't spot all the  
what I am go- ing to say. The cos- ter said "Right oh" then  
what you are go- ing to do. He told her there was no oc-

what I am go- ing to be. The wo- men can tell when a  
what I am go- ing to win. Of course you don't spot all the  
what I am go- ing to say. The cos- ter said "Right oh" then  
what you are go- ing to do. He told her there was no oc-

fel - low has brains And that's why they cul - ti - vate  
 win - ners at first But ev - 'ry - one has to be -  
 make it a quid In per - fect - ly wil - ling to  
 - cas - sion to scream She said "That is per - fect - ly

him It's not al - to - geth - er for what he is now But  
 - gin It is - n't so much the mon - ey he's won As  
 pay And then it - ll set - tle for what I have said And  
 true" It's not al - to - geth - er for what you have done But

what I am go - ing to be..... But  
 what I am go - ing to win..... As  
 what I am go - ing to say..... And  
 what you are go - ing to do..... But

what I am go - ing to be.  
 what he is go - ing to win.  
 what I am go - ing to say.  
 what you are go - ing to do.

"Sergeant Brue."

*Fine.*

*D.C.*

NO. 3. SONG. "MY LADY BUSY."

(LADY BICKENHALL.)

Allegretto.

PIANO. *mf*

LADY BICKENHALL.

LADIES.

1. Al - though I am no - bly born..... A
2. I tout for the Ac - tors' Fund..... A
3. I or - ga - nize Church Ba - zaars;..... For

L.B.

1. no - ble dame is she!..... I do not choose my
- no - ble beg - gar she!..... And so at my "At
- just a lit - tle fee!..... The low and high may

"Sergeant Brue."

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L.B.

time to lose In high So - ci - e - ty..... I want to do peo - ple  
homes" re - ly On en - ter - tain - ers free ..... I la - bour a - mong the  
both re - ly On pat - ron - age from me..... As "Bry - ant and May's" I'm

L.B. LADIES. L.B.

good..... It's pure phil - an - thro - py!..... I will not be a  
poor;..... So con - de - scend - ing she!..... And when I want to  
known;.... For mak - ing match - es - see?..... And why should I feel

*leggiero.*

L.B.

drone in a hive, So ev - 'ry day I do con - trive From  
vis - it a slum, The con - sta - ble fight, with me to come; Po -  
an - y re - morse, Though ma - ny a match may end, of course, The

L.B. *poco rall:* *a tempo.*

nine to one, And from two to five To be bu - sy as an - y bee.....  
- lic - men may be nas - ty with some But the love to take care of me.....  
us - ual way - in hap - py di - vorce It has no - thing to do with me.....

*poco rall:* *a tempo.*

"Sergeant Brue."

L.B.

L.

M'hm, m'hm, m'hm, m'hm, As bu - sy as an - y  
 M'hm, m'hm, m'hm, m'hm, Po - lice are but men you  
 M'hm, m'hm, m'hm, m'hm, Now that is phi - los - o -

L.B.

The work that I get through in a day Is suf -

L.

bee .....  
 see ..... } M'hm, m'hm, m'hm, m'hm,  
 phy.....

*p*

L.B.

- fic - ient to make you diz - zy; I've meet - ings here, and

L.

m'hm, m'hm, m'hm, ..... m'hm, m'hm,

"Sergeant Brue."

L.B. meet - ings there, And new So - ci - e - ties ev - 'ry - where; Where -

L. M'hm, m'hm, m'hm, m'hm, m'hm, .....

L.B. - ev - er I go I take the chair, For I am My La - dy

L. m'hm, m'hm, m'hm, m'hm, m'hm, m'hm,

L.B. Bu - sy!..... Where - ev - er I go I take the chair.

L. m'hm..... *p* M'hm, m'hm,

"Sergeant Brue."

L.B.  For I am My La - dy Bu - sy... Bu - sy... *pp*

L  *pp*  
m'hm, m'hm, m'hm, m'hm, m'hm, ... m'hm, ...



DANCE after 3rd Verse.



*mf*




*cresc:*



*p*

"Sergeant Brue."



Nº 4. DUET.—“ONLY ONE OLD DADDY.”

(AURORA & GERALD.)

Allegretto ma non troppo.

PIANO.

*mf* *Leggiero.*

Detailed description: This block contains the piano introduction. It features a grand staff with a treble and bass clef. The music is in 4/4 time and begins with a treble clef. The first few measures are marked *mf* and *Leggiero.*. The score includes various musical notations such as notes, rests, and dynamic markings.

GERALD.

1. Oh! my dar - ling lit - tle nurse, You are  
 2. Oh! my dar - ling lit - tle pet, On the  
 3. Dar - ling nur - sie on my knee, I am

Detailed description: This block shows the piano accompaniment for the first vocal line. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time and features chords and single notes. A crescendo hairpin is visible in the first few measures.

aw - ful - ly per - verse, But the mo - ment that we met, my dear, My  
 first day that we met, Then you crept in - to the cor - ner Of, my  
 knee - ling as you see, Wont you lis - ten to me, nur - sie dear, At

*colla*

Detailed description: This block shows the piano accompaniment for the second vocal line. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time and features chords and single notes. A crescendo hairpin is visible in the first few measures. The word *colla* is written at the end of the block.

“Sergeant Brue.”

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*poco rall:*

AURORA.

*a tempo.*

fond heart knew its mate! There's the tea - pot on the  
 in - most heart for life! Fetch the su - gar and the  
 all this af - ter - noon? If you knew how tired I

*voce.*

shelf, Must I go for it my - self, Do be  
 cream, Oh dear me how slow you seem, You will  
 am Youd get up and fetch the jam, Fa - ther's

quick or I'll be late, And I want an oth - er  
 want a pa - tient wife, Don't you see I want a  
 com - ing ve - ry soon And I want an - oth - er

plate.....  
 knife?.....  
 spoon.....

GERALD.  
 Lit - tle hand like ro - se's  
 Oh the thoughts I fain would  
 You shall have a spoon, oh

L.H.

## AURORA.

pet - all Will you kind - ly pass the ket - tle!  
 ut - ter! Now for fa - ther's bread and but - ter!  
 ra - ther! No, I want the spoon for fa - ther!

*f* GERALD. *rit:*  
 Bo - ther fa - ther and his tea! Why don't you talk to  
 Why won't you talk to  
 Why won't you spoon with

AURORA. *p a tempo.*  
 me? When a girl is sweet and twen - ty, She has al - ways lov - ers  
 me?  
 me?

(GERALD.)  
 plen - ty. But she's on - ly one old dad - dy, don't you see, Oh, I

(AURORA.)

GERALD.

see! So the lov\_er has to wait Knock-ing, knock,knock,knock-ing at the

*cresc:* AURORA,  
 While the dear old fad\_dy Dad\_dy has his lit\_tle cup of tea-Don't you  
*cresc:*  
 gate,— While the dear old fad\_dy Dad\_dy has his lit\_tle cup of tea.

1. *% Last time.*  
 see?... see. Don't you  
 Oh! I see... Oh! I

see?.....  
 see!.....  
*poco stretto alla fine*

№5.SONG. "THE COVE WHO HAS HIS LIVELIHOOD TO GET."

(CROOKIE SCRUBBS.)

Allegretto.

PIANO.

The piano introduction is in 4/4 time, marked *f* (forte). It begins with a sequence of eighth notes in the right hand, with a first ending bracketed and marked '8'. The second ending is marked *loco.* and features two triplet eighth notes. The left hand provides a simple harmonic accompaniment with chords and single notes.

*ad lib:* CROOKIE.

I'm a cove who has his live - li - hood to  
 Oh! a cove must pick his lit - tle bit of  
 There's a cor - ner on a fash - ion - a - ble

The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is *ad lib.* (ad libitum).

CR.

make and so I do,..... (so he do,) For I  
 pelf, and pick it prime ..... (pick it prime,) Who's to  
 beat, I oft - en try..... *pp*(oft - en try) Where the

CHORUS. CROOKIE.

The chorus section features a vocal line and piano accompaniment. The piano part continues with the same accompaniment style as the previous section. The tempo is *pp* (pianissimo).

CR. need my pot of beer, and bit of steak, the same as you.....  
 help me if I nev - er help my - self? It ain't a crime!.....  
 shops at - tract the la - dies in the street, Both low and high.....

CR. ..... ) CHORUS. CROOKIE.  
 ..... (same as you.) When I  
 ..... (taint a crime.) All you  
 ..... *pp* (low and high.) From a

CR. can, I rob a till, If I'm copped, I pay the bill With a  
 chaps that look so good, If you could n't buy your food— Why, you'd  
 Duch - ess to a Nurse, Ev - 'ry wo - man holds her purse— 'Pon my

CR. month up - on the mill, or ev - en two. ) CHORUS. When he  
 pinch it— yes, you would— And ev - 'ry time. All you  
 word she might do worse, And so might I! *ff* From a  
*ff*

CH. can, he robs a till, If he's copped, he pays the bill With a  
 chaps that look so good, If you could - n't buy your food, - Why, you'd  
 Duch - ess to a Nurse, Ev - 'ry wo - man holds her purse - 'Pon my

CH. month up - on the mill, or ev - en two.  
 pinch it - yes, you would - And ev - 'ry time.  
 word, she might do worse And so might

1. 2.

CH. *Last verse.*

I. *loco.*

*Segue.*

*ff*

"Sergeant Brue."

# NO 6. FINALE. "HAIL TO THE PICCADILLY HERO."

Allegro *sfz* *ff*

PIANO.

The piano introduction consists of two staves. The right hand features a series of triplets of eighth notes, starting with a forte dynamic. The left hand provides a simple accompaniment with a few notes.

Bra - vo, bra - vo! ov - er goes the show,  
Bra - vo, bra - vo! ov - er goes the show,  
Bra - vo, bra - vo! ov - er goes the show,  
Bra - vo, bra - vo! ov - er goes the show,

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The piano part includes a double bar line with repeat dots, indicating a first ending.

*cresc:* Bra - vo, bra - vo!  
*cresc:* Bra - vo, bra - vo!  
*cresc:* Bra - vo, bra - vo!  
*cresc:* Bra - vo, bra - vo!  
Bra - vo, bra - vo!

The second phrase features a crescendo in both the vocal parts and the piano accompaniment. The piano part includes triplets and a final crescendo marking.



Bra - - - vo!

Bra - vo, bra - vo!

Bra - vo, bra - vo!

Bra - vo, bra - vo!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 6/8 time. The piano accompaniment features a rhythmic pattern of eighth notes and triplets. The lyrics are 'Bra - - - vo!' and 'Bra - vo, bra - vo!'.

*più f*  
Now from bus-i - ness he's re - tir - ing, He has good ex - cuse for it; And

*più f*  
Now from bus-i - ness he's re - tir - ing, He has good ex - cuse for it; And

*più f*  
Now from bus-i - ness he's re - tir - ing, He has good ex - cuse for it; And

*più f*  
Now from bus-i - ness he's re - tir - ing, He has good ex - cuse for it; And

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are repeated: 'Now from bus-i - ness he's re - tir - ing, He has good ex - cuse for it; And'. The piano accompaniment includes a *più f* marking and features a rhythmic pattern of eighth notes and triplets.

"Sergeant Brue."

soon the mer - ry auct - ion - eer, With all his men is com - ing here, With  
soon the mer - ry auct - ion - eer, With all his men is com - ing here, With  
soon the mer - ry auct - ion - eer, With all his men is com - ing here, With  
soon the mer - ry auct - ion - eer, With all his men is com - ing here, With

ham-mer to knock The lock and stock, The own - er hav - ing no use for it.  
ham-mer to knock The lock and stock, The own - er hav - ing no use for it.  
ham-mer to knock The lock and stock, The own - er hav - ing no use for it.  
ham-mer to knock The lock and stock, The own - er hav - ing no use for it.

use for it, use for it. The own - er hav - ing no use for it.

use for it, use for it. The own - er hav - ing no use for it.

use for it, use for it. The own - er hav - ing no use for it.

use for it, use for it. The own - er hav - ing no use for it.

MICHAEL.

Here's a bot - tle of bril - lian - tine, And Vas - e - line, and

Co - coa - tine, And ev - 'ry oth - er kind of "een" They're no more use to

252835

## CHORUS.

me. For he has ab - so - lute - ly clear, Ten thou - sand gold - en

For he has ab - so - lute - ly clear, Ten thou - sand gold - en

For he has ab - so - lute - ly clear, Ten thou - sand gold - en

For he has ab - so - lute - ly clear, Ten thou - sand gold - en

pounds a year, And ve - ry soon his fa - ther dear, In - spec - tor Brue will

pounds a year, And ve - ry soon his fa - ther dear, In - spec - tor Brue will

pounds a year, And ve - ry soon his fa - ther dear, In - spec - tor Brue will

pounds a year, And ve - ry soon his fa - ther dear, In - spec - tor Brue will

be — Bra - vo! bra - vo! bra - vo!

be — Bra - vo! bra - vo! bra - vo!

be — Bra - vo! bra - vo! bra - vo!

be — Bra - vo! bra - vo! bra - vo!

Jol - ly good luck to you, Ser - geant Brue, No - ble traf - fic di -

Jol - ly good luck to you, Ser - geant Brue, No - ble traf - fic di -

"Sergeant Brue."

- rec - tor; Jol - ly good luck to you, Ser - geant Brue, Soon you'll be an In -  
 - rec - tor; Jol - ly good luck to you, Ser - geant Brue, Soon you'll be an In -

Here's the best of luck to you, We've all a sort of  
 Here's the best of luck to you, We've all a sort of  
 - spec - tor.  
 - spec - tor.

"Sergeant Brue."

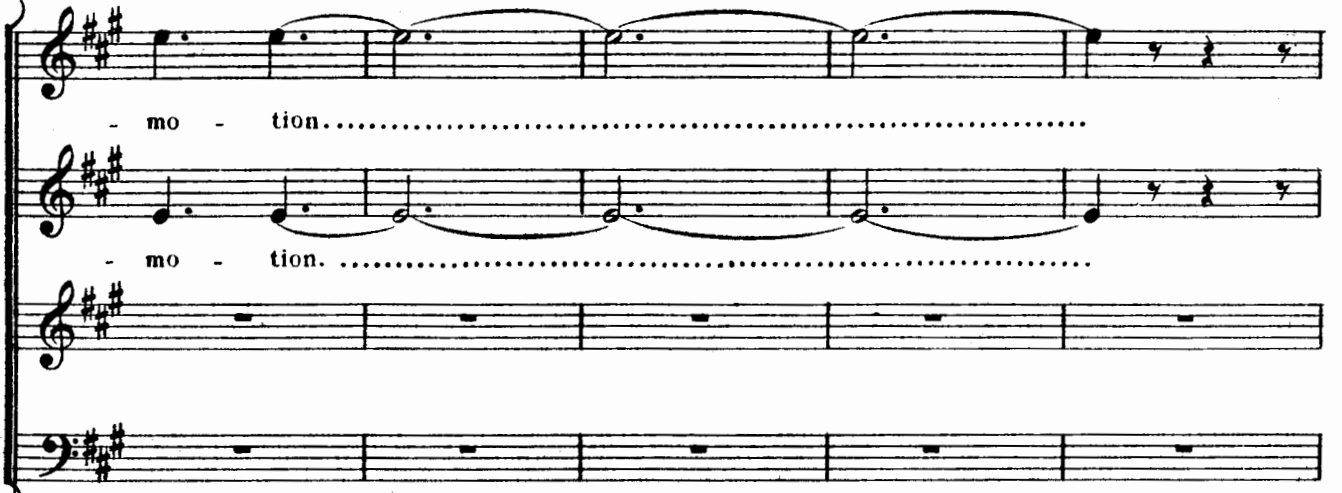


no - tion,            There will short - ly come to you,            Ve - ry great pro -

no - tion,            There will short - ly come to you,            Ve - ry great pro -



*p.*



- mo - tion.....

- mo - tion.....



*accel:*

"Sergeant Brue."

Musical score for the first system, featuring piano accompaniment for the first two systems. The music is in G major and 2/4 time. The first system shows the beginning of the piece with a treble and bass clef. The second system continues the accompaniment.

MICH: Inspector and ten thousand clear, now why on earth should we stop here?

Musical score for the second system, including vocal line for MICH and piano accompaniment. The vocal line is in G major and 2/4 time. The piano accompaniment includes the instruction "L.H." and "cresc:". The system ends with a double bar line.

Musical score for the third system, featuring piano accompaniment. The music continues in G major and 2/4 time. The system ends with a double bar line.

Tempo Marcia.

MICH: Listen! It is the tramp of heavy feet!

Musical score for the fourth system, including vocal line for MICH and piano accompaniment. The tempo is marked "Tempo Marcia". The piano accompaniment features a rhythmic pattern of eighth notes. The system includes dynamic markings "sf subito." and "p subito." and ends with a double bar line.

LADY B. Father its time you went on beat. 'Tis well, gird on his sword, I mean his belt. He goes to make a name-

Musical score for the fifth system, including vocal line for LADY B. and piano accompaniment. The vocal line continues the previous phrase. The piano accompaniment features a rhythmic pattern of eighth notes. The system ends with a double bar line.

BRUE. to earn undying fame! Look to your sister boy and dont neglect her, I go plain Sergeant, To return Inspector!

Musical score for the sixth system, including vocal lines for BRUE and LADY B. and piano accompaniment. The piano accompaniment includes the instruction "poco a poco cresc:". The system ends with a double bar line.

"Sergeant Brue."



Hail to the Pic-ca-dil-ly he - ro! Send him off with rous-ing cheer oh!  
 Hail to the Pic-ca-dil-ly he - ro! Send him off with rous-ing cheer oh!  
 Hail to the Pic-ca-dil-ly he - ro! Send him off with rous-ing cheer oh!  
 Hail to the Pic-ca-dil-ly he - ro! Send him off with rous-ing cheer oh!

*f marcato Passai.*

Ser-geant, say farewell to you Welcome home In-spec-tor Brue. Send him off with rous - ing  
 Ser-geant, say farewell to you Welcome home In-spec-tor Brue. Send him off with rous - ing  
 Ser-geant, say farewell to you Welcome home In-spec-tor Brue. Send him off with rous - ing  
 Ser-geant, say farewell to you Welcome home In-spec-tor Brue. Send him off with rous - ing

"Sergeant Brue."

cheer, oh! Fear-ful dan-gers he may meet,  
cheer, oh! Fear-ful dan-gers he may meet,  
cheer, oh! On his so-li-ta-ry beat,  
cheer, oh! On his so-li-ta-ry beat,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics "cheer, oh! Fear-ful dan-gers he may meet,". The second pair (Tenor and Bass) has the lyrics "cheer, oh! On his so-li-ta-ry beat,". The piano accompaniment is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piano part features a steady bass line with chords and a more active treble line.

But he'll nev-er brook de-feat, Ah!.....  
But he'll nev-er brook de-feat, Ah!.....  
nev-er brook de-feat. Ah!.....  
nev-er brook de-feat. Ah!.....

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal parts have the lyrics "But he'll nev-er brook de-feat, Ah!.....". The piano accompaniment continues with the same key signature and time signature, featuring a steady bass line and a treble line with some melodic movement. There are triplets in the piano part, indicated by a '3' over the notes.

"Sergeant Brue."

..... Hail to the Pic-ca-dil-ly

..... Hail to the Pic-ca-dil-ly

..... Hail to the Pic-ca-dil-ly

..... (Policemen's whistles ..... 8 ..... Hail to the Pic-ca-dil-ly loco.

he-ro! Send him off with rous-ing cheer-oh!

he-ro! Send him off with rous-ing cheer-oh!

he-ro! Send him off with rous-ing cheer-oh!

he-ro! Send him off with rous-ing cheer-oh!

"Sergeant Brue."

Sergeant, say farewell to you, Welcome home In-spec-tor Brue, Wel - come home In -

Sergeant, say farewell to you, Welcome home In-spec-tor Brue, Wel - come home In -

Sergeant, say farewell to you, Welcome home In-spec-tor Brue, Wel - come home In -

Sergeant, say farewell to you, Welcome home In-spec-tor Brue, Wel - come home In -

*Presto.*

- spec - tor Brue! ...

- spec - tor Brue! ...

- spec - tor Brue! ...

- spec - tor Brue! ...

*Presto.*

"Sergeant. Brue."

END OF ACT I.

Nº 7. OPENING CHORUS—"WE HAVE DINED."

Words by  
CHAS: H. TAYLOR.

Tempo di Valse.

PIANO.

*f*  
*Con Ped.*

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Tempo di Valse'. The piano part consists of two systems of staves. The first system includes a treble and bass staff with a forte dynamic 'f' and the instruction 'Con Ped.'. The second system continues the piano accompaniment. The voice part follows, with four staves (treble and bass clefs) for four voices. Each voice part has the lyrics 'We have' written below it. The piano accompaniment continues under the voice parts, featuring a steady bass line and a more active treble line. The score concludes with a final piano flourish.

"Sergeant Brue?"

dined,..... we have cold..... with the fish..... And we now one and But with ev - er - y

dined,..... we have cold..... with the fish..... And we now one and But with ev - er - y

dined,..... we have cold..... with the fish..... And we now one and But with ev - er - y

dined,..... we have cold..... with the fish..... And we now one and But with ev - er - y

all are in - clined..... To that hap - py con - di - tion which sub - se - quent dish..... We pro - gressed from po - lite - ness to

all are in - clined..... To that hap - py con - di - tion which sub - se - quent dish..... We pro - gressed from po - lite - ness to

all are in - clined..... To that hap - py con - di - tion which sub - se - quent dish..... We pro - gressed from po - lite - ness to

all are in - clined..... To that hap - py con - di - tion which sub - se - quent dish..... We pro - gressed from po - lite - ness to

fol - lows nu - tri - tion, That sweet dis - po - si - tion of mind.....  
 talk - a - tive bright - ness As gay as the gay - est would wish;.....

fol - lows nu - tri - tion, That sweet dis - po - si - tion of mind.....  
 talk - a - tive bright - ness As gay as the gay - est would wish;.....

fol - lows nu - tri - tion, That sweet dis - po - si - tion of mind.....  
 talk - a - tive bright - ness As gay as the gay - est would wish;.....

fol - lows nu - tri - tion, That sweet dis - po - si - tion of mind.....  
 talk - a - tive bright - ness As gay as the gay - est would wish;.....

.... Which can see..... all the fun..... Of the  
 .... Till our hu - - - mour un - chained..... By the

.... Which can see..... all the fun..... Of the  
 .... Till our hu - - - mour un - chained..... By the

.... Which can see..... all the fun..... Of the  
 .... Till our hu - - - mour un - chained..... By the

.... Which can see..... all the fun..... Of the  
 .... Till our hu - - - mour un - chained..... By the

“Sergeant Brue?”

sil - li - est, shal - low - est pun..... Where a point there is none When it's  
way we had free - ly cham - pagned,..... Such a bril - liance at - tained That the

sil - li - est, shal - low - est pun..... Where a point there is none When it's  
way we had free - ly cham - pagned,..... Such a bril - liance at - tained That the

sil - li - est, shal - low - est pun..... Where a point there is none When it's  
way we had free - ly cham - pagned,..... Such a bril - liance at - tained That the

sil - li - est, shal - low - est pun..... Where a point there is none When it's  
way we had free - ly cham - pagned,..... Such a bril - liance at - tained That the

1. all said and done, Or a joke of the tri - vi - al, im - be - cile kind - We were  
girls who re - mained All a -

all said and done, Or a joke of the tri - vi - al, im - be - cile kind - We were  
girls who re - mained All a -

all said and done, Or a joke of the tri - vi - al, im - be - cile kind - We were  
girls who re - mained All a -

all said and done, Or a joke of the tri - vi - al, im - be - cile kind - We were  
girls who re - mained All a -



2. 3

rose and went out with a swish!.....  
*\* joke of the im-be-cile kind.....*

*- rose and went out with a swish!.....*  
*\* joke of the im-be-cile kind.....*

rose and went out with a swish!..... Ah, what e-lo-quent glan-ces have  
*\* joke of the im-be-cile-kind.....*

*- rose and went out with a swish!.....* Ah, what e-lo-quent glan-ces have  
*\* joke of the im-be-cile kind.....*

*mf*

met Through the smoke of a mild ci-gar-ette!..... That's the

met Through the smoke of a mild ci-gar-ette!..... That's the

*mf*

\* In the event of the repeat being omitted, use words in italics.

"Sergeant Brue?"

time that we say Things for, got ten next day And a lot that we'd like to for.

time that we say Things for - got ten next day And a lot that we'd like to for.

*p.*

When we think that for once we're in love, And the

When we think that for once we're in love, And the

- get.....

- get.....

things that we pro-mise, Ach Him-mel!— Have a ro-se-ate hue That en-

things that we pro-mise, Ach Him-mel!— Have a ro-se-ate hue That en-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "things that we pro-mise, Ach Him-mel!— Have a ro-se-ate hue That en-". The piano accompaniment features chords and melodic lines in both hands.

The piano accompaniment for the first system includes a treble clef staff with chords and a bass clef staff with a melodic line. There are dynamic markings like *mf* and *ff*, and a *rit.* marking. A *Volta* sign is present below the bass staff.

-tire-ly is due To the wine not to men-tion: the Küm-mel!..... Ah!.....

-tire-ly is due To the wine not to men-tion: the Küm-mel!..... Ah!.....

-tire-ly is due To the wine not to men-tion: the Küm-mel!..... Ah!.....

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "-tire-ly is due To the wine not to men-tion: the Küm-mel!..... Ah!.....". The piano accompaniment includes a *Volta* sign and a *cresc:* marking.

The piano accompaniment for the second system includes a treble clef staff with chords and a bass clef staff with a melodic line. It features a *Volta* sign, a *cresc:* marking, and a *rit.* marking.

"Sergeant Brue?"

A musical score for a piece titled "Sergeant Brue". The score is arranged in two systems, each containing vocal parts and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts feature a melodic line with lyrics "Ah!..... Ah!....." repeated. The piano accompaniment includes a treble and bass clef with various chords and melodic fragments. A measure number "8" is marked at the beginning of the piano part, and the word "loco." is written above a specific melodic passage. The second system continues the vocal and piano parts with the lyrics "We have dined,..... we have dined,..... And we". The piano accompaniment continues with similar harmonic and melodic structures.

"Sergeant Brue"

now one and all are in - clined..... To that

now one and all are in - clined..... To that

now one and all are in - clined..... To that

now one and all are in - clined..... To that

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "now one and all are in - clined..... To that". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key signature of two sharps (D major).

hap - py con - di - tion which fol - lows nu - tri - tion, That

hap - py con - di - tion which fol - lows nu - tri - tion, That

hap - py con - di - tion which fol - lows nu - tri - tion, That

hap - py con - di - tion which fol - lows nu - tri - tion, That

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "hap - py con - di - tion which fol - lows nu - tri - tion, That". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key signature of two sharps (D major).

"Sergeant Brue."

sweet dis - po - si - tion of mind..... Which can

sweet dis - po - si - tion of mind..... Which can

sweet dis - po - si - tion of mind..... Which can

sweet dis - po - si - tion of mind..... Which can

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "sweet dis - po - si - tion of mind..... Which can". The music is in a key with two sharps (D major) and a 4/4 time signature. The piano accompaniment features a simple harmonic accompaniment with some triplet figures in the right hand.

see..... all the fun..... Of the

see..... all the fun..... Of the

see..... all the fun..... Of the

see..... all the fun..... Of the

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "see..... all the fun..... Of the". The piano accompaniment continues with similar harmonic support, including some melodic lines in the right hand and bass lines in the left hand.

sil - li - est, sha - low - est pun..... Where a point there is

sil - li - est, sha - low - est pun..... Where a point there is

sil - li - est, sha - low - est pun..... Where a point there is

sil - li - est, sha - low - est pun..... Where a point there is

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "sil - li - est, sha - low - est pun..... Where a point there is". The piano accompaniment features chords and a melodic line with a triplet of eighth notes in the final measure.

none When it's all said and done, Or a joke of the im - be - cile

none When it's all said and done, Or a joke of the im - be - cile

none When it's all said and done, Or a joke of the im - be - cile

none When it's all said and done, Or a joke of the im - be - cile

The second system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "none When it's all said and done, Or a joke of the im - be - cile". The piano accompaniment features chords and a melodic line with a triplet of eighth notes in the final measure.

"Sergeant Brue?"

\* cut if preferred to \*\*

kind!..... Ah!..... Ah!.....

kind!..... Ah!..... Ah!.....

kind!..... Ah!..... Ah!.....

kind!..... Ah!..... Ah!.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The lyrics 'kind!..... Ah!..... Ah!.....' are repeated across the vocal staves.

..... Ah!.....

..... Ah!.....

..... Ah!.....

..... Ah!.....

The second system continues the vocal and piano parts. It includes the same four vocal staves and piano accompaniment. The lyrics '..... Ah!.....' are repeated. The piano accompaniment includes a section marked 'loco.' with a 'sf' (sforzando) dynamic marking. There are also markings for '8' (octave) in both hands.



# NO. 8. DUET.—"THE TWOPENNY TUBE."

(MICHAEL & MABEL.)

Allegretto piuttosto mosso.

PIANO.

*f* (Wheeze of descending lift.)

The piano introduction consists of two staves. The right hand features a melodic line with a descending eighth-note pattern, while the left hand provides a rhythmic accompaniment with a similar descending eighth-note pattern. The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature.

1. (MABEL.) Ah! that day when
2. (MICHAEL.) Then I said— I
3. (MICHAEL.) Queen's Road was I
4. (MICHAEL.) Then what joy! Some
5. (MICHAEL.) Then a man hung

The first part of the duet is shown on two staves. The vocal line begins with a rest, followed by a series of notes corresponding to the lyrics. The piano accompaniment continues with the descending eighth-note pattern. A section symbol (§) is placed at the beginning of the vocal line.

first we met, In a lift—MICH. I see it yet,  
 don't know what— Said "It's cold" or else "It's hot."  
 think the spot You were bound for, You for - got—  
 la - dies fat Came, and so we clos - er sat:  
 on a strap— (MAB.) On my toes— Fell in my lap!

The piano accompaniment for the duet is shown on two staves. It continues the descending eighth-note pattern from the introduction, providing a rhythmic and harmonic foundation for the vocal lines. The piano part is in the same key and time signature as the vocal parts.

"Sergeant Brue."

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(MICH.) In the Tube at Shep - herd's Bush, "Hur - ry up" and  
 (MAB.) That I can't re - call, I fear; But your voice was  
 (MAB.) Yes, I did, and you the same; Lan - 'ster Gate was  
 (MAB.) Strange, that those who some an - noy Are to oth - ers  
 (MICH.) I said "Go to"—(MAB.) Oh, for shame! That's a sta - tion

then a push— (MAB.) In each oth - er's arms we fell.  
 ve - ry dear. (MICH.) Then you smiled— I don't know why—  
 but a name— We were dream - ing—(MAB.) You were bold,  
 quite a joy; (MICH.) They were fat, there is no doubt—  
 we don't name. (MICH.) Passed Mu - se - um, train got stuck—

(MICH.) I re - mem - ber it quite well, Begged your par - don  
 And I smiled in glad re - ply. (MAB.) And I knew I'd  
 So I grew re - served and cold. (MICH.) You were prim and  
 Would they had been twice as stout. Those dear la - dies  
 Lights went out— ah! that was luck, For I whis - pered—

your re - mark, Was — (PORTER.) Next station "Holland Park?"  
 met my fate, When — (PORTER.) Next station "Notting Hill Gate?"  
 stiff as starch, Till — (PORTER.) Next station "Marble Arch?"  
 much I owed, For — (PORTER.) Next station "Tottenham Court Road?"  
 not in vain And — (PORTER.) Next station "Chancery Lane?"

*sf* (Clash of gates.) *attacca subito.*

*D.C.*

Last verse. *p* (MABEL.)

6. Then you asked a ques - tion sweet,

(MICHAEL.) (MABEL.)

Too fa - mil - iar to re - peat, Quick - ly I would

(MICHAEL.)

not de - cide, At Post Of - fice you re - plied

"Sergeant Brue!"

(MABEL.)

And you kissed me then and there, Peo - ple laughed—we

(BOTH.)

did - n't care, So the Tube I have to thank

For your lov - ing heart and (PORTER.) "Bank."

L.I. *colla voce.* *sf* (Clash.) *attacca subito.* *stretto.*

(Wheeze of ascending lift.)

R.H.

"Sergeant Brue:"

N<sup>o</sup> 9. SONG.—“UNDER A PANAMA”  
(AURORA.)

Written by  
VINCENT BRYAN.

Composed by  
J. B. MULLEN.

Moderato.

PIANO.

*ff*

Lu - lu and Bill, by the  
Lu says to Bill, "Sing a

*mf*

*p*

light of the moon,                      They two                      are woo - ing;  
sen - si - ble song,                      Of high                      so - ci - e - ty;

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems. The first system is a piano introduction with a treble and bass clef, marked 'Moderato' and 'PIANO.' with a fortissimo (*ff*) dynamic. The second system features a vocal line in the treble clef and piano accompaniment in the bass clef, with lyrics 'Lu - lu and Bill, by the Lu says to Bill, "Sing a'. The piano part has a mezzo-forte (*mf*) dynamic. The third system continues the vocal line and piano accompaniment, with lyrics 'light of the moon, They two are woo - ing; sen - si - ble song, Of high so - ci - e - ty;'. The piano part has a piano (*p*) dynamic.

“Sergeant Brue.”

By arrangement with FRANCIS, DAY & HUNTER, 142, Charing Cross Road, W.C.

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Bill sings a song 'bout an Af - ri - can coon, Trou - bles are  
Liv - ing on love in a jun - gle is wrong, That's im - pro -

brew - ing. Bill says to Lu, "Think how hap - py we'd be, ...  
- pri - e - ty. If you want shade, get a Pan - a - ma hat, ...

Down by the Con - go, We'd live on love 'neath a  
Act like your'e civ - il - ized. Liv - ing in trees ain't as

bam - boo tree".... Lu - lu re - plies, "Not me! For  
good as a flat,.... Lu - lu is not for that! For

"Sergeant Brue."

*1<sup>st</sup> time p 2<sup>nd</sup> ff*  
Moderato.

"I know.... that Riv-er Con-go,..... I'll row....

..... no cheap can-oe, ..... My beau..... must have an

au-to, ..... A bright red au-to, ..... that's built for

two..... Ban-boos..... may shade a

"Sergeant Brue."

Zu - lu, ..... Way out ..... in Af - ri -

- ca, ..... No coon ..... can win Miss

Lu - lu, ..... Un - less he's un - der ..... a Pan - a -

- ma." ..... - ma." .....  
*ff* ..... *Fine.*  
D.C.

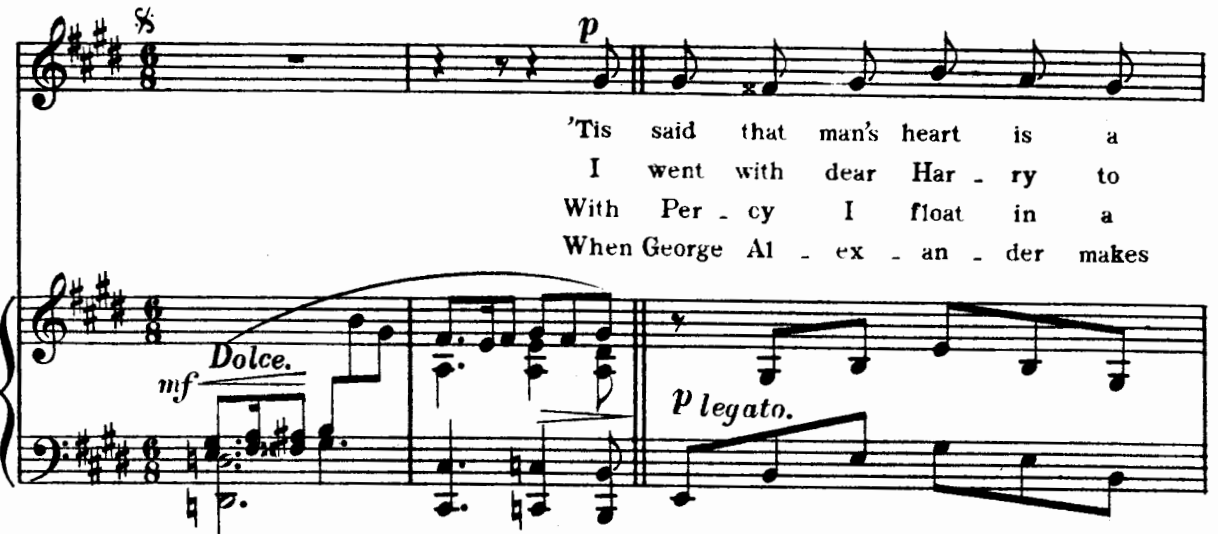
"Sergeant Brue."



# №10. SONG.—“HEY HO!”

(LADY BICKENHALL.)

VOICE.



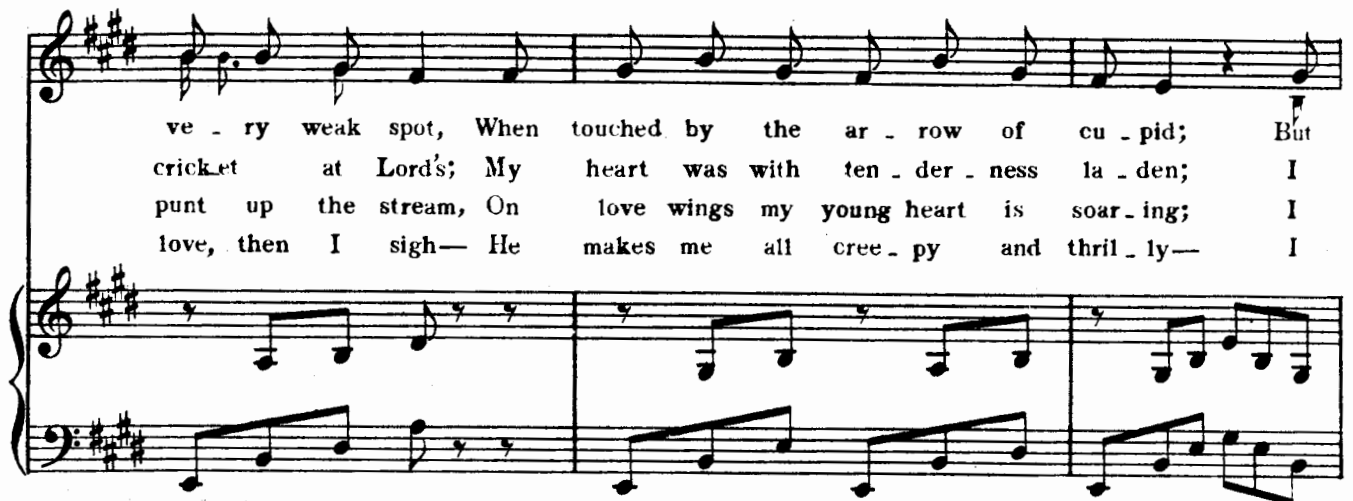
*p*

'Tis said that man's heart is a  
I went with dear Har - ry to  
With Per - cy I float in a  
When George Al - ex - an - der makes

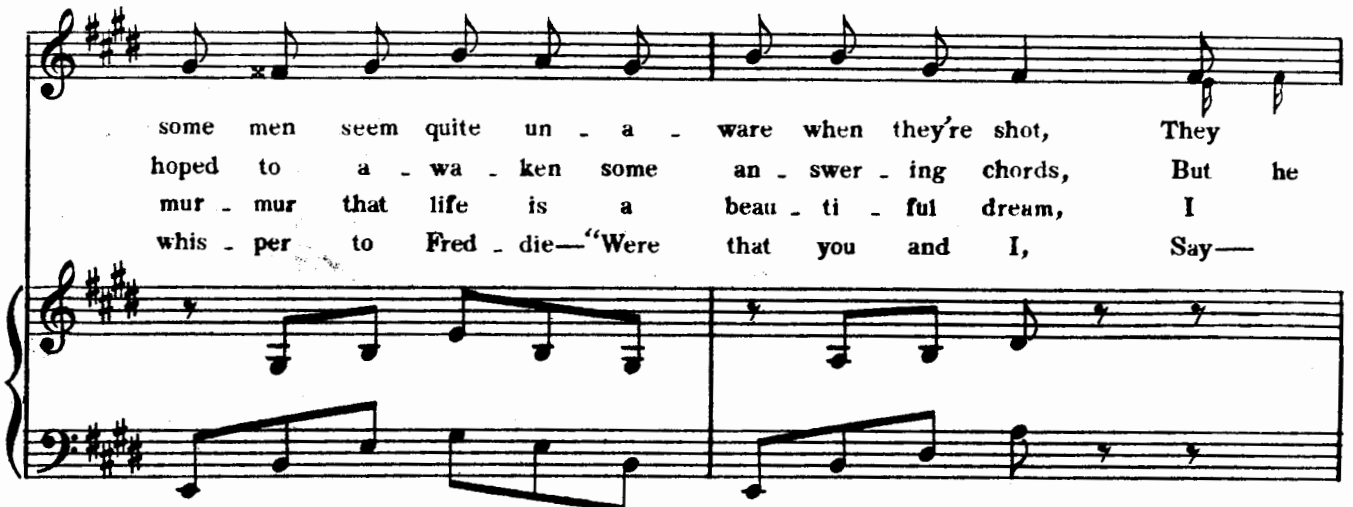
PIANO.

*mf Dolce.*

*p legato.*



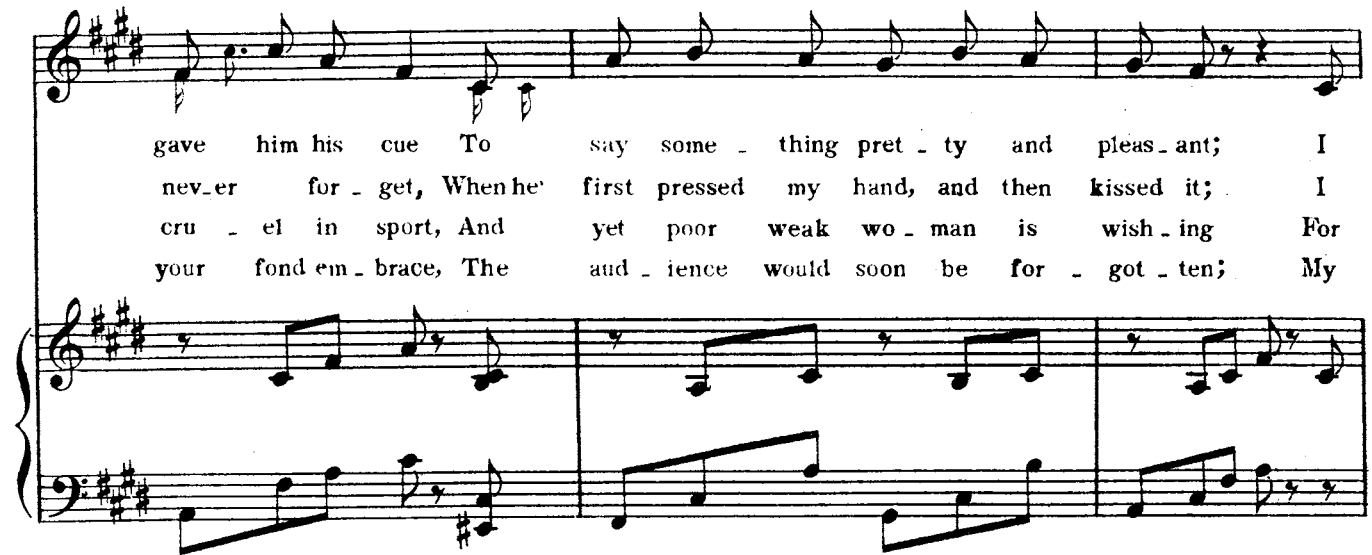
ve - ry weak spot, When touched by the ar - row of cu - pid; But  
cricket at Lord's; My heart was with ten - der - ness la - den; I  
punt up the stream, On love wings my young heart is soar - ing; I  
love, then I sigh— He makes me all cree - py and thril - ly— I



some men seem quite un - a - ware when they're shot, They  
hoped to a - wa - ken some an - swer - ing chords, But he  
mur - mur that life is a beau - ti - ful dream, I  
whis - per to Fred - die—"Were that you and I, Say—



are so ex - ces - sive - ly stu - pid. When din - ing with Char - lie, I  
shouts—"Oh! bra - vo! It's a maid - en!" I speak of the day I can  
get no re - ply—he is snor - ing, "Ah! Cu - pid, the ang - ler, is  
how would you feel?" He says "Sit - ty!" "Oh, Fred - die, dear Fred - die! In



gave him his cue To say some - thing pret - ty and pleas - ant; I  
nev - er for - get, When he first pressed my hand, and then kissed it; I  
cru - el in sport, And yet poor weak wo - man is wish - ing For  
your fond em - brace, The aud - ience would soon be for - got - ten; My



spoke of a heart that was ten - der and true—And he said "This is de - ced tough  
say it were bet - ter we nev - er had met—He re - plies—"Oh! the fool! he has  
ev - er in some - bo - dy's net to be caught," He re - plies—"I use bait when I'm  
head on your shoul - der—your eyes on my face—He ex - claims—"Oh, good Lord! I'd be

pheas - ant"                      Hey!        Ho!        Men come and go,        And  
 missed it!"                      Hey!        Ho!        Men come and go,        And  
 fish ing?"                      Hey!        Ho!        Men come and go,        Now  
 rot - tent!"                      Hey!        Ho!        Men come and go,        And

*pva*                      *loco.*  
*sf*                      *dolce.*

wo - man for love may be pin - ing,        But hearts that are ach - ing And  
 Cu - pid can sulk in his cor - ner;        For love may a - wa - ken, But  
 how can you be sen - ti - men - tal,        A - way up the riv - er, Though  
 he's but a Goth and a Van - dal,        When lov - ers are cling - ing, And

hearts that are break - ing, Are no - thing to man when he's din - ing.  
 hearts are for - sa - ken By man who is cheer - ing for War - ner.  
 as - pens may quiv - er, With one who al - ludes to a gen - tle?  
 love - du - ets sing ing, Who says "Have you seen Har - ry Ran - dall?"

\*CHORUS. (Behind scenes.)

*pp*

Hey! ho! Men come and go, And wo - man for love may be  
 Hey! ho! Men come and go, And Cu - pid can sulk in his  
 Hey! ho! Men come and go, Now how can you be sen - ti -  
 Hey! ho! Men come and go, And he's but a Goth and a

*pp*

Hey! ho! Men come and go, Men come and  
 Hey! ho! Men come and go, Men come and  
 Hey! ho! Men come and go, Men come and  
 Hey! ho! Men come and go, Men come and

*pp*

To ask the great ques - tion, Might spoil his di - ges - tion, For  
 There are ma - ny good match - es, But ve - ry few catch - es Brought  
 An ex - pres - sion so worm - y Makes one feel quite sqirm - y, It's  
 Wo - man loves Al - ex - an - der, Men don't un - der - stand her And

pin.ing,.... Ah!.....  
 cor.ner;.... (With closed lips.)  
 \_men.tal,....  
 Van.dat,....

go..... Ah!.....  
 go..... (With closed lips.)  
 go.....  
 go.....

8 *loco.*

"Sergeant Bru!" \* Can be omitted if desired.

1. 2. & 3. § Last time.

man is so greed - y at din - ner.  
 off by a maid - en at crick - et.  
 just like cold un - der - done mut - ton.  
 say theyll back good old Dan

Le - no.

*p* D.C.

Hey! ho!

*pp* *dim:* *ppp*

"Sergeant Bru"

# Nº 11. SONG—"MOLLY MURRAY."

(DAISY.)

PIANO.

Oh, lit - tle Mol - ly Mur - ray was A  
 To be in front of ev - 'ry - one was  
 They played the piece so ra - pid - ly it  
 Then Mol - ly thought she'd mar - ry quick, be -

- mer - i - can by birth; And when she was a ve - ry lit - tle  
 Mol - ly's gold - en rule, And fas - ter grow than an - y - one was  
 took a - way your breath; A - mer - i - ca will nev - er, nev - er  
 - fore she lost her looks, And held a short re - cep - tion in the

"Sergeant Brue."

girl - ie, She was so ve - ry clev - er, she'd learnt  
 grow - ing; She al - ways was a day be - fore the  
 bore us. But the cho - rus were the win - ners and were  
 En - tracte. She said "Trot out your bar - on - ets and

ev - 'ry - thing on earth Through ris - ing in the morn - ing ve - ry  
 oth - er girls at school, And com - ing back when they were on - ly  
 in it at the death; And Mol - ly was the lea - der of the  
 then put up your dukes, For time's the ve - ry es - sence of the

ear - ly, She was bu - sy in the sun - light, she was  
 go - ing, Then al - ways in a hur - ry at a  
 cho - rus, For when they came up - on the stage to  
 con - tract." She found him and she mar - ried him be -

"Sergeant Brue?"

bu - sy in the moon, When oth - er folks were half a - sleep or  
 ve - ry ear - ly age, The Yan - kie John - nies she'd com - plete - ly  
 sing be - hind the star, The Prin - ci - pal was sim - ply nev - er  
 - fore the reg - is - trar. To Par - is, when the wed - ding all was

yawn - ing; She lived so ve - ry ra - pid - ly that,  
 smit - ten; She want - ed more ex - per - i - ence, so  
 in it; The cho - rus was so ra - pid that they  
 ov - er, She tra - velled ve - ry fast; so he was

*leggiero.*

in the af - ter - noon, With Mol - ly it was quite to - mor - row morn - ing.  
 went up - on the stage And tra - velled with an Op - er - a to Bri - tain.  
 beat her by a bar, And Mol - ly was in front by half a min - ute.  
 at Vic - to - ri - a, While she was get - ing on the boat at Do - ver.



CHORUS. (Imitating banjo.) DAISY.

Pin - ka pin - ka ping ping ping ping! Oh, lit - tle Mol - ly Mur - ray,

CHOR: DAISY. CHOR: DAISY.

Lit - tle Mol - ly Mur - ray She was always in a hur - ry Always in a hu - ry In a

CHOR:

flur - ry and a scur - ry and a wor - ry wor - ry wor - ry In a flur - ry scur - ry flur - ry scur - ry

DAISY. CHOR:

wor - ry worry wo - ry, By the time she was e - lev - en She was near - ly twen - ty sev - en, By the  
With a hus - tle and a bus - tle, To the Met - ro - pole or Rus - sell With a  
And in the dia - ly pa - pers Was a notice of the ca - pers And  
So she sent a doz - en ca - bles, And, to Mon - te Car - lo ta - bles So she

## DAISY.

time she was e - lev - en She was near - ly twen - ty sev - en, For Mol - ly Mur - ray lived in a  
 hus - tle and a bus - tle, To the Met - ro - pole or Rus - sell Came lit - tle Mol - ly Mur - ray in a  
 in the dai - ly pa - pers, Was a no - tice of the ca - pers Of lit - tle Mol - ly Mur - ray in a  
 sent a doz - en ca - bles And to Mon - te Car - lo ta - bles Flew lit - tle Mol - ly Mur - ray in a

CHOR:  
 most ter - ri - fic hur - ry For Mol - ly Mur - ray lived in such a hur - ry.  
 most ter - ri - fic hur - ry Came lit - tle Mol - ly Mur - ray in a hur - ry.  
 most ter - ri - fic hur - ry Of lit - tle Mol - ly Mur - ray in a hur - ry  
 most ter - ri - fic hur - ry Flew lit - tle Mol - ly Mur - ray in a hur - ry.

D.C.

DANCE.  
 (A little faster.)  
 accel.

# Nº 12. QUARTETTE — "TOM, DICK, OR HARRY."

(AURORA, MABEL, GERALD, & MICHAEL.)

PIANO.

*Allegretto.*

*mf* MABEL.

There's al-ways a some-bo-dy - else when you wed, You

GERALD (To Michael.)

meet and you wish you had mar-ried in-stead That's a lit-tle bit rough on

AURORA.

you!... If mar-ria-ges on-ly, like

plays, were rehearsed. They would all of them be for the best not the worst, For we'd

MICHAEL. (To Gerald.)  
all mar-ry "Some-bo-dy - Else"..... at the first. You're in for it,

GIRLS.  
*mf Poco più animato.*  
too..... Tom, Dick, or Har-ry! Which -

- ev - er you choose to mar - ry, It does -n't much mat - ter, So

8 8

"Sergeant Brue."

AURORA.

take your pick, For Tom is not a bit bet-ter than Dick, And

*deciso.* MABEL. *deciso.*

Dick is no bet-ter than Har-ry And Dick is no better than Har-ry!

AURORA.

Tom, Dick, or Har-ry! Which - ev - er you choose to mar - ry, It

MABEL.

Tom, Dick, or Har-ry! Which - ev - er you choose to mar - ry, It

GERALD.

Tom, Dick, or Har-ry! Which - ev - er you choose to mar - ry, It

MICHAEL.

Tom, Dick, or Har-ry! Which - ev - er you choose to mar - ry, It

"Sergeant Brue."

does-nt much matter, So take your pick, For Tom is not a bit bet-ter than Dick, And

does-nt much matter, So take your pick, For Tom is not a bit bet-ter than Dick, And

does-nt much matter, So take your pick, For Tom is not a bit bet-ter than Dick, And

does-nt much matter, So take your pick, For Tom is not a bit bet-ter than Dick, And

8 8 8 8 8

*deciso.*

Dick is no better than Har-ry! And Dick is no bet-ter than Har-ry!

*deciso.*

Dick is no better than Har-ry! And Dick is no bet-ter than Har-ry!

*deciso.*

Dick is no better than Har-ry! And Dick is no bet-ter than Har-ry!

*deciso.*

Dick is no better than Har-ry! And Dick is no bet-ter than Har-ry!

*deciso.*

8 8 8

MICH.

*mf*

The

*ff più marcato.*

8

ve-ry best wife that a fel-low can take, Is the girl of his dreams, that he

AURORA. (To Mabel.)

can't meet a - wake. There's a ri - val to you - that's clear!.....

CERALD.  
*cresc:*

But ah! there's a girl that no

oth-er can beat, The girl who is kind, as she's pret-ty and sweet, The

MABEL (To Aurora.)  
i - de - al girl that you nev - - er do meet. You're sec - ond, my

MEN.  
dear!... Jane, Kate, or Car-rie, Which - ev - er you choose to

mar - ry, It does - n't much mat - ter With whom you mate, For

8 8 8

"Sergeant Brue."



Jane is not a bit bet - ter than Kate, And Kate is no bet - ter than

8

MICHAEL.  
*deciso.*

Car - rie, And Kate is no bet - ter than Car - rie.

AURORA.

Tom, Dick, or Har - ry, Which - ev - er you choose to

MABEL.

Tom, Dick, or Har - ry, Which - ev - er you choose to

GERALD.

Jane, Kate, or Car - rie, Which - ev - er you choose to

MICHAEL.

Jane, Kate, or Car - rie, Which - ev - er you choose to

8

mar - ry, It does - n't much mat - ter, So take your pick, For  
 mar - ry, It does - n't much mat - ter, So take your pick, For  
 mar - ry, It does - n't much mat - ter With whom you mate, For  
 mar - ry, It does - n't much mat - ter With whom you mate, For

8 8 8 8

Tom is not a bit bet - ter than Dick, And Dick is no bet - ter than.  
 Tom is not a bit bet - ter than Dick, And Dick is no bet - ter than  
 Jane is not a bit bet - ter than Kate, And Kate is no bet - ter than  
 Jane is not a bit bet - ter than Kate, And Kate is no bet - ter than

8 8 8 8

Har - ry! And Dick is no bet - ter, And

Har - ry! And Dick is no bet - ter, And

Car - rie. And Kate is no bet - ter, And

Car - rie. And Kate is no bet - ter, And

*f*

8 8 8 8 8

Dick is no bet - ter than Har - ry!.....

Dick is no bet - ter than Har - ry!.....

Kate is no bet - ter than Car - riel!.....

Kate is no bet - ter than Car - riel!.....

*con brio.*

8 8 8

*Segue Dance.*

DANCE.

The first system of music features a treble clef with a key signature of three flats and a 6/8 time signature. The melody begins with a repeat sign and a dynamic marking of *p*. The bass line consists of chords with an 8-measure rest indicated below.

The second system continues the piece with a treble clef and a key signature of three flats. The melody is more active, featuring eighth and sixteenth notes. The bass line continues with chords and rests.

The third system shows a change in dynamics to *f*. The treble clef melody includes a trill-like figure. The bass line continues with chords and rests.

The fourth system continues with a treble clef and a key signature of three flats. The melody features a series of eighth notes. The bass line includes an 8-measure rest.

The fifth system concludes the piece with a treble clef and a key signature of three flats. The melody is highly rhythmic with sixteenth notes. The bass line includes an 8-measure rest and a dynamic marking of *sf*.

"Sergeant Brue."

# No 13. GREETING CHORUS. "WE'RE VERY PLEASED TO MEET YOU."

CHORUS.

LADIES. *grazioso.* *mf*

FOOTMEN. *mf*

We're GENTLEMEN.

Mis - ter Brue We're

*Andante con moto.*

PIANO.

ve... ry... pleased to meet you How do you do? We've

pleased to meet you How do you do? We've

*mf*

heard so much a - bout you, Such ve - ry nice things too. We're

heard a - bout you, Such ve - ry nice things too. We're

sim - ply charmed to meet you, How do you do? We've  
 charmed to meet you, How do you do? We've

heard so much a - bout you. Dear Mis - ter Brue.  
 heard a - a - bout you. Dear Mis - ter Brue.

*p*  
*p<sub>2</sub>*  
*subito p*

LADY B.  
*mf*

Par - don me, not quite like that, We like a chance to show our pret - ty

ban - gles. Take the la - dies by the hand. Like

"Sergeant Brue."

this you un - der - stand. And shake them all at fash - ion - a - ble

an - gles. **CHORUS.** *f* We're

*8va*

ve - ry pleased to meet you Dear Mis - ter

pleased to meet you Dear Mis - ter *loco.*

Brue. And how d'you like our cli - mate? It

Brue. D'you like our cli - mate? It

"Sergeant Brue."

must seem strange to you. .... Oh Lon - don's ve - ry

must seem strange to you. .... Oh Lon - don's

live - ly, Don't you think so too? You'll soon know all a -

live - ly, Don't you think so too? You'll soon know all a -

- bout it, Dear Mis - ter Brue.

- bout it, Dear Mis - ter Brue. *gva*

*pp*

*pp*

*pp*

"Sergeant Brue."



# NO. 14. SONG & CHORUS.—“THE BOBBIES’ BEANO”

(MICHAEL.)

Tempo di Marcia, *mf*

VOICE.

PIANO.

*f*

1. The  
2. But the

con - sta - bles of Ham - mer - smith had grie - van - ces to air, And  
chief of the po - lice who was a ve - ry art - ful man, With

they were ve - ry full of in - dig - na - tion, So they  
ve - ry great re source and cir - cum - spec - tion, Had

marched in a pro - cess - ion to the Park and then and there, They  
man - aged to ar - range a ve - ry art - ful lit - tle plan, To

The musical score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Tempo di Marcia' and the dynamic is 'mf'. The piano accompaniment starts with a forte 'f' dynamic. The score consists of four systems, each with a vocal line and a piano line. The lyrics are: '1. The con - sta - bles of Ham - mer - smith had grie - van - ces to air, And 2. But the chief of the po - lice who was a ve - ry art - ful man, With they were ve - ry full of in - dig - na - tion, So they ve - ry great re source and cir - cum - spec - tion, Had marched in a pro - cess - ion to the Park and then and there, They man - aged to ar - range a ve - ry art - ful lit - tle plan, To'. The piano part features a rhythmic accompaniment with some triplets and a final cadence.

held a ve - ry live - ly de - mon - sta - tion. They  
cir - cum - vent this lit - tle in - sur - rec - tion. So

put a re - so - lu - tion in the cus - tom - a - ry way They  
just when by the speak - er to a fu - ry they were fanned, And

grum - bled at the work and at the pen - sion, They  
tem - pers were a - bout as hot as chut - ney There ar

grum - bled at the hours and they grum - bled at the pay, And  
- rived a new pro - ces - sion, with a ban - ner and a band, Of

oth - er things too nu - mer - ous to men - tion  
pret - ty lit - tle ser - vant girls from Put - ney

CHORUS. MICHAEL.

Oh!..... Oh! what a live - ly de - mon - stra - tion  
Oh!..... Oh! what a live - ly de - mon - stra - tion

When the bob\_bies' ban\_ner was un\_furled, All the peo\_ple shout\_ed "What oh!" When they  
When the nur\_se's ban\_ner was un\_furled, All the peo\_ple shout\_ed "What oh!" When they

read the bob\_bies' mot\_to, "The hand that rules the traf\_fic rules the world!"  
read the nur\_se's mot\_to, "The hand that spans the ba\_by rules the world!"

## CHORUS.

Oh! what a live - ly de - mon - stra - tion  
 Oh! what a live - ly de - mon - stra - tion

Oh! what a live - ly de - mon - stra - tion  
 Oh! what a live - ly de - mon - stra - tion

Oh! what a live - ly de - mon - stra - tion  
 Oh! what a live - ly de - mon - stra - tion

Oh! what a live - ly de - mon - stra - tion  
 Oh! what a live - ly de - mon - stra - tion

*f*

When the bob - bies' ban - ner was un - furled, All the  
 When the nur - se's ban - ner was un - furled, All the

When the bob - bies' ban - ner was un - furled, All the  
 When the nur - se's ban - ner was un - furled, All the

When the bob - bies' ban - ner was un - furled, All the  
 When the nur - se's ban - ner was un - furled, All the

When the bob - bies' ban - ner was un - furled, All the  
 When the nur - se's ban - ner was un - furled, All the

*f*

"Sergeant Brue!"

peo - ple shout - ed "What oh!" When they read the bob - bies' mot - to "The  
 peo - ple shout - ed "What oh!" When they read the nur - se's mot - to "The

peo - ple shout - ed "What oh!" When they read the bob - bies' mot - to "The  
 peo - ple shout - ed "What oh!" When they read the nur - se's mot - to "The

peo - ple shout - ed "What oh!" When they read the bob - bies' mot - to "The  
 peo - ple shout - ed "What oh!" When they read the nur - se's mot - to "The

hand that rules the traf - fic rules the world!.....  
 hand that spans the ba - by rules the world!.....

hand that rules the traf - fic rules the world!.....  
 hand that spans the ba - by rules the world!.....

hand that rules the traf - fic rules the world!.....  
 hand that spans the ba - by rules the world!.....

hand that rules the traf - fic rules the world!.....  
 hand that spans the ba - by rules the world!.....

D.C.

"Sergeant Brue:"

3rd time.

Oh! when the band be\_gan to play, the

*p* *leggiero.*

girls be\_gan to dance, And all the bob\_bies soon be\_came In\_spect\_ors They

found that when they ven\_tured to the girls to make ad\_vance There

were no con\_sci\_en\_ti\_ous ob\_ject\_ors. The chair\_man left the chair and for\_

"Sergeant Brue!"

- got to count the votes; And danced with Ma - ry Ann up - on the

green, oh! The sec - re - tar - y broke his pen and

threw a - way his notes, And the de - mon - stra - tion end - ed in a

CHORUS

bean - o. Oh!.....

"Sergeant Brue."

MICHAEL.

Oh! what a live - ly de - mon - stra - tion,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Oh! what a live - ly de - mon - stra - tion,". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes eighth notes and chords, with some notes marked with an '8' below them.

Cook and bob - bie sang till they were hoarse! And the

The second system continues the vocal line with the lyrics "Cook and bob - bie sang till they were hoarse! And the". The piano accompaniment includes a triplet of eighth notes in the right hand and a half note in the left hand.

peo - ple shout - ed "What oh! "When they read the lat - est mot - to: "The

The third system continues the vocal line with the lyrics "peo - ple shout - ed "What oh! "When they read the lat - est mot - to: "The". The piano accompaniment features chords with accents in both hands.

hand that stirs the gra - vy rules the force!"

The fourth system concludes the vocal line with the lyrics "hand that stirs the gra - vy rules the force!". The piano accompaniment includes a long melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand.

"Sergeant Brue.



CHORUS.

Oh! what a live - ly de - mon - stra - tion,

Oh! what a live - ly de - mon - stra - tion,

Oh! what a live - ly de - mon - stra - tion,

Oh! what a live - ly de - mon - stra - tion,

8 8 8

Cook and bob - bie sang till they were hoarse! And the

Cook and bob - bie sang till they were hoarse! And the

Cook and bob - bie sang till they were hoarse! And the

Cook and bob - bie sang till they were hoarse! And the

3

"Sergeant Brue!"

peo - ple shout - ed "What oh!" When they read the lat - est mot - to "The  
 peo - ple shout - ed "What ho!" When they read the lat - est mot - to "The  
 peo - ple shout - ed "What oh!" When they read the lat - est mot - to "The  
 peo - ple shout - ed "What ho!" When they read the lat - est mot - to "The

hand that stirs the gra - vy rules the force!"  
 hand that stirs the gra - vy rules the force!"  
 hand that stirs the gra - vy rules the force!"  
 hand that stirs the gra - vy rules the force!"

**DANCE.**

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The right hand contains a melodic line with a triplet of eighth notes in the final measure, while the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with slurs and a triplet of eighth notes in the final measure. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes in the final measure. The left hand accompaniment remains consistent with the previous systems.

Fourth system of musical notation. The right hand features a melodic line with slurs and a triplet of eighth notes in the final measure. The left hand accompaniment continues.

Fifth system of musical notation, concluding the piece. It includes performance markings: *8va* (octave up), *loco.* (ad libitum), and *stretto.* (tightened). The right hand has a melodic line with a triplet of eighth notes and a final *loco.* marking. The left hand accompaniment ends with a final chord.

№15.SONG—"DEAR LITTLE HEART."

(GERALD.)

Words by  
MAURICE POND.

Moderato.

VOICE.

Dear lit - tle heart, I am

PIANO.

*mf* L.H. *mp*

sing - ing to you Sing - ing to you a - lone..... The

song that we call our own..... The song that your true heart is

*cresc:*

lis - ten - ing to, It means far more than the words can say And

*cresc:*

more than the po - et meant it to, For it car - ries a mes - sage from

me to you That no - bo - dy else can know..... It

*p* *cresc:*

car - ries a mes - sage from me to you That no - bo - dy else can

know, Dear lit - tle heart!.....

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with the lyrics "know, Dear lit - tle heart!.....". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The words may say that each

*mf*

*mf piu sostenuto.*

*mf*

The second system continues the vocal and piano parts. The vocal line has the lyrics "The words may say that each". A dynamic marking of *mf* is placed above the vocal line. The piano accompaniment includes a section marked *mf piu sostenuto.* in the right hand, indicating a change in texture and dynamics.

thought of mine Is giv - en to you a - lone But the

*cresc.*

*cresc.*

The third system features the lyrics "thought of mine Is giv - en to you a - lone But the". Both the vocal and piano parts have a *cresc.* (crescendo) marking. The piano accompaniment continues with its characteristic accompaniment pattern.

mu - sic says that love di - vine Has melt - ed two hearts in - to

L.H. L.H. L.H. L.H.

*colla voce.*

The fourth system contains the lyrics "mu - sic says that love di - vine Has melt - ed two hearts in - to". The piano accompaniment has four instances of "L.H." (Left Hand) markings, indicating specific passages in the left hand. The system concludes with the instruction *colla voce.* (colla voce).

"Sergeant Brue?"

one, — dear lit - tle heart,..... dear lit - tle

heart!..... Dear lit - tle heart, I am

*pp A little slower.*

L.H. *mp* *poco rall:* *pp*

sing - ing to you, Sing - ing to you a - lone..... The

song that we call our own..... The song that your true heart is

*cresc: a tempo.*

lis - ten - ing to It means far more than the

*cresc: a tempo.*

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of two flats. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'lis - ten - ing to It means far more than the'. Performance markings include '*cresc: a tempo.*' above the vocal line and '*cresc: a tempo.*' above the piano accompaniment. There are 'slur.' markings under the piano accompaniment.

words can say, And more than the po - et

This system contains the next two lines of music. The vocal line continues with the lyrics 'words can say, And more than the po - et'. The piano accompaniment continues with similar harmonic support. There are 'slur.' markings under the piano accompaniment.

*, poco accel: a tempo. cresc:*

meant it to, For it car - ries a mes - sage from

*poco accel: a tempo. cresc:*

This system contains the next two lines of music. The vocal line has the lyrics 'meant it to, For it car - ries a mes - sage from'. The piano accompaniment features more complex rhythmic patterns. Performance markings include '*, poco accel: a tempo. cresc:*' above the vocal line and '*poco accel: a tempo. cresc:*' above the piano accompaniment. There are 'slur.' markings under the piano accompaniment.

me to you, That no - bo - dy else can

This system contains the final two lines of music on the page. The vocal line concludes with the lyrics 'me to you, That no - bo - dy else can'. The piano accompaniment provides a final harmonic resolution. There are 'slur.' markings under the piano accompaniment.



*, f appassionato.* *lunga.*

know..... It car - ries a mes - sage from

*colla voce.*

me to you That no - bo - dy else can

know, — dear lit - tie heart.....

*pp*

..... dear lit - tie heart!.....

*pp* *colla voce.*

“Sergeant Brue?”

№ 16. FINALE. ACT II.—“OH, HELP! OH, HELP!”

Allegro.

PIANO.

The piano introduction is in 4/4 time, marked 'Allegro'. It features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a simple harmonic accompaniment. The dynamic marking is *mf*.

GIRLS.

Oh!

The first vocal entry is for the 'GIRLS'. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the word 'Oh!' on a high note. The piano accompaniment continues with the same rhythmic pattern as the introduction.

help! Oh! help! Oh!

help!.....

*sf* *sf*

The second vocal entry features a vocal line with the lyrics 'help! Oh! help! Oh!' and 'help!.....'. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The dynamic marking is *sf*.

“Sergeant Brue.”

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.....

The first system shows a piano introduction. It consists of a single treble clef staff with a melodic line starting on a dotted line, followed by a series of eighth notes. Below it is a grand staff (treble and bass clefs) with a complex accompaniment of chords and moving lines.

LADY BICKENHALL.

Oh! Mis - ter Mich - ael! Help! Men! Burg - lars un - der my

The second system features a vocal line in a treble clef staff with lyrics. The piano accompaniment is in a grand staff. A triplet of eighth notes is marked with a '3' above it.

bed.

What, Burg - lars?

What, Burg - lars?

What, Burg - lars?

What, Burg - lars?

The third system continues the vocal line with the lyrics "bed." and four instances of "What, Burg - lars?". The piano accompaniment is in a grand staff, featuring a melodic line in the treble clef and a bass line in the bass clef.

"Sergeant Brue."

For years in hor - ror and in dread I've

night - ly searched be - neath my bed For burg - lars who have not been

there! This night of hor - ror and des - pair I did as I was wont to do, And

not been there!

not been there!

not been there!

not been there!

"Sergeant Brue."

there I found not one, but two!

*f* not one, but two!

*f* not one, but two!

*f* not one, but two!

*f* not one, but two!

Ah! do not laugh at my dis-tress! They have seen me in this

dress! In-deed with great re-luc-tance I con-fess,

"Sergeant Brue."

They must have seen me wear-ing ev - en less! Oh! let us pi - ty her dis -

Oh! let us pi - ty her dis -

Oh! let us pi - ty her dis -

Oh! let us pi - ty her dis -

Oh! let us pi - ty her dis -

- tress. They must have seen her wear - ing

- tress. They must have seen her wear - ing

- tress. her dis - tress..... They must have seen her wear - ing

- tress. her dis - tress..... They must have seen her wear - ing

"Sergeant Brue!"

ev - en less! Rouse the whole Ho - tel!

ev - en less! Rouse the whole Ho - tel!

ev - en less! Rouse the whole Ho - tel!

ev - en less! Rouse the whole Ho - tel!

Let us ring the bell, Are the men ar - rest - ed?

Let us ring the bell, Are the men ar - rest - ed?

Let us ring the bell, Are the men ar - rest - ed?

Let us ring the bell, Are the men ar - rest - ed?

"Sergeant Brue."

Where are the Po - lice! Po - lice! Po - lice! Po -

Where are the Po - lice! Po - lice! Po - lice! Po -

Where are the Po - lice! Po - lice! Po - lice! Po -

Where are the Po - lice! Po - lice! Po - lice! Po -

*sf sf*

- lice!

- lice!

- lice!

- lice!

- lice!

Crookie. He's done it Copped'em Now he'll be promoted.

Omnes. Where are the burglars? — where are they? \*

Police. Here!

Omnes. Mr. Brue!

Michael. Father

Lady B. Sergeant Brue!

Omnes. Good heavens!

Brue. I do assure you'tis a lying rumour—  
I am no burgler.

Crookie. Lord Ive made a bloomer.

*sf pp ff pp*

"Sergeant Brue."



LADY BICKENHALL.

Gra - cious me! Mis - ter Brue!

*f sf* *p subito.*

What on earth are we to do? Here's a pret - ty

how - de - do, Fan - cy them ar - rest - ing you!

CHORUS.

Gra - cious me! Why its Brue! What on earth are

Gra - cious me! Why its Brue! What on earth are

*ff*

"Sergeant Brue."

we to do? Fan-cy them ar-rest-ing you! Here's a pretty, Here's a pretty

we to do? Fan-cy them ar-rest-ing you! Here's a pretty, Here's a pretty

The first system consists of four staves. The top two staves are vocal lines in treble and bass clefs, both in a key signature of three sharps (F#, C#, G#). The bottom two staves are piano accompaniment. The lyrics are: "we to do? Fan-cy them ar-rest-ing you! Here's a pretty, Here's a pretty".

how de do. MICH. How long will he get for this.

how de do. INSPECTOR. Six months.

The second system continues with four staves. The vocal lines contain the dialogue: "how de do. MICH. How long will he get for this." and "how de do. INSPECTOR. Six months.". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a fermata over a long note in the bass line.

*loco.*

The third system features piano accompaniment on four staves. The top staff begins with a *loco.* (ad libitum) marking. The music is characterized by rhythmic patterns and dynamic markings such as *sf* (sforzando).

*sf sf*

The fourth system continues the piano accompaniment on four staves. It features dynamic markings of *sf* (sforzando) and concludes with a fermata over a final chord.

"Sergeant Brue."

END OF ACT II.

## ACT III.

SCENE I. N<sup>o</sup> 17. OPENING CHORUS—"HAIL! THE SOLON OF THE COURT."

*Maestoso.*

SOPRANO. *f* Hail! the So - - - lon of the

ALTO. *f* Hail! the... So - lon of the

TENOR. *f* Hail! the So - lon of the...

BASS. *f* Hail! the.. So - lon of the

*Maestoso.*

PIANO. *f* *R.H.*

Court, A man of light and learn - ing,

Court, A man of light and learn - ing,

Court, A man of light and learn - ing,

Court, A man of light and learn - ing,

Keen of wit, and clear of thought, Stu - pen.....

Keen of.... wit, and clear of thought, Stu - pen.....

Keen of wit, and clear of thought, Stu - pen.....

Keen of... wit, and clear of thought, Stu - pen.....

..... dous\_ly, dis - cern - ing, Wide-spread his fame,

..... dous\_ly, dis - cern - ing, Wide-spread his fame,

..... dous\_ly, dis - cern - ing, Wide-spread his fame,

..... dous\_ly, dis - cern - ing, Wide-spread his fame,

"Sergeant Brue."

Wis - dom and weight Hail! And ac - claim ac - claim .....

Wis - dom and weight Hail! And ac - claim... ac - claim .....

Wis - dom and weight ..... Hail! And ac - claim... ac - claim.....

Wis - dom and weight Hail! And ac - claim... ac - claim.....

*\*\**

*rall:*

..... the ma - gis - tratel

..... the ma - gis - tratel

..... the ma - gis - tratel

..... the ma - gis - tratel

*rall:*

*trill*

*L.H.*

"Sergeant Brue."

NO. 18. MAGISTRATE'S SONG.—"I'M A MOST AMUSING FELLOW."  
(MR. CRANK.)

Words by  
J. HICKORY WOOD.

Music by  
FREDERICK ROSSE.

Allegro moderato.

PIANO. *mf*

MR. CRANK.

1. I'm a most a-mus-ing fel-low, All my  
2. I've a spe-cial joke for sai-lors, And for

*p*

jokes are ripe and mel-low, And the pa-pers think me fun-ny to a  
gro-cers and for tai-lors, And for mo-tor-men I've one that's up-to-

(Laughs.)

fault, (he! he! he!) When a man's brought up for fight - ing, I re -  
- date, When they swear by all that's ho - ly, They were

- mark in ac - cents bit - ing, "I shall have to give you pep - per for as -  
driv - ing ve - ry slow - ly, I say, "Mo - tors must be charg'd at an - y

(Laughs.)

(Clerk laughs.)

- sault." (he! he! he! he! he! he! he! he!) ha! ha! When a  
rate." When a

cab - man, un - de - fend - ed, For his cou - rage I've com - mend - ed, 'Tis the  
la - dy has a flare out, Tears an - oth - er la - dy's hair out, I re -

"Sergeant Brue?"

brave a - lone," I said, "de - serve the fare." To a  
 - mark that she is bound to keep the piece." It's a

gen - tle - man ar - rest - ed Pick - ing poc - kets, I've sug - gest - ed Pick - ing  
 joke I'm of - ten us - ing For it real - ly is a - mus - ing, And it

(Laughs.)  
 oak - um for a lit - tle change of air. (he! he! he! he! he! he!  
 al - ways goes so well with the po - lice.)

*rall:* *a tempo.*  
 he! he! he! he! he! he! he! he! he! he! he! he! he! he!) And it

*rall:* *a tempo.*

"Sergeant Brue."



al - ways goes so well with the po - lice, When I

make a lit - tle joke like that, They

chuc - kle and they laugh At my lit - tle bit of chaff, They've a

keen sense of hu - mour have the p'lice.

"Sergeant Brue."

CHORUS.

*f*

And it al-ways goes so well with the po - lice, When he makes a lit-tle joke like

And it al-ways goes so well with the po - lice, When he makes a lit-tle joke like

*f*

that, They chuc-kle and they laugh At his lit - tle bit of chaff, They've a

that, They chuc-kle and they laugh At his lit - tle bit of chaff, They've a

1st Verse. 2nd Verse.

keen sense of hu-mour have the plice. plice.

keen sense of hu-mour have the plice. plice.

*gva*

*D.C.*

*valle*

"Sergeant Brue."

NO 19. FINALE — SCENE I. ACT III.  
 "SERGEANT BRUE, YOU ARE ACQUITTED."

Written by  
 CHAS: H. TAYLOR.

Composed by  
 ERNEST VOUSDEN.

Marziale.                      MAGISTRATE.

VOICE.                      Ser - geant Brue you are ac - quitted Whe - ther

PIANO.                      *f*                      *p*

M.                      you are to be pit - ied Or be blamed I can - not say.                      But you

CHORUS.                      A - shamed, a - shamed, a - shamed.                      He

M.                      ought to feel a - shamed.                      A - shamed, a - shamed, a - shamed.                      He

The musical score is written in G major (one sharp) and common time (C). It features three systems of music. The first system is for the Magistrate, with a vocal line and piano accompaniment. The piano part begins with a forte (f) dynamic and then softens to piano (p). The second system continues the Magistrate's part, ending with a triplet of notes. The third system is for the Chorus, with a vocal line and piano accompaniment. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

"Sergeant Brue."

ought to feel a - shamed. Oh

BRUE. 3

ought to feel a - shamed. I've pleaded guil - ty make it long or short. Oh

*p* *f*

L'istesso tempo.

non - sense. (USHERS.)

MACISTRATE.

non - sense. Si - lence in Court. But lis - ten Ser - geant

L'istesso tempo.

*pp*

M.

Brue I have not done with you Ne - me - sis must

“Sergeant Brue.”

M. take her course And I'll cheer-ful-ly en-dorse A...

M. doc-u-ment of le-gal shape Of pa-per blue tied with red tape

M. From which there can be no es-cape. And you shall be dismissed the

*rall:* *p*

"Sergeant Brue."

Allegro.

M.

Dis - missed the Force. Dis - missed the Force. Oh

Force. Dis - missed the Force. Dis - missed the Force. Oh

Allegro.

*ff*

pi - ty spare him Don't di - vorce him From his call - ing or re - morse. Will

pi - ty spare him Don't di - vorce him From his call - ing or re - morse. Will

haunt and re - gret be yours. Dis - missed the Force. Dis - missed the Force. If

haunt and re - gret be yours. Dis - missed the Force. Dis - missed the Force. If

you that Doc - u - ment en - dorse, And Ser - geant Brue, And

you that Doc - u - ment en - dorse, And Ser - geant Brue, And

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ser - geant Brue's dis - missed the Force.

Ser - geant Brue's dis - missed the Force.

The second system continues the vocal and piano parts. The piano accompaniment includes a section marked *accel:* (accelerando) starting in the middle of the system. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The third system shows the vocal lines ending with a final note and the piano accompaniment concluding with a series of chords and a final cadence. The piano part includes a section marked *accel:* (accelerando) starting in the middle of the system.

"Sergeant Brue."

NO 20. "AURORA, WALTZ."

(INTERMEZZO.)

Tempo di Valse.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system is a grand staff with a treble and bass clef, featuring a piano (piano) dynamic and a forte (f) dynamic. The tempo is marked 'Tempo di Valse'. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The second system is a grand staff with a treble clef and a bass clef, with the right hand (R.H.) indicated. The third system is a grand staff with a treble and bass clef. The fourth system is a grand staff with a treble and bass clef, featuring a forte (f) dynamic. The fifth system is a grand staff with a treble and bass clef.

"Sergeant Brue"

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First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes with slurs. The bass clef accompaniment features a steady eighth-note pattern.

Second system of musical notation. The treble clef melody includes a trill marked with a wavy line and an accent (>). The bass clef accompaniment continues with a consistent eighth-note accompaniment.

Third system of musical notation. The treble clef melody features a trill and a slur. The bass clef accompaniment includes a half-note chord in the final measure.

Fourth system of musical notation. The treble clef melody has several accents (>) and slurs. The bass clef accompaniment features a complex rhythmic pattern with many beamed eighth notes and rests.

Fifth system of musical notation. The treble clef melody continues with slurs and accents. The bass clef accompaniment consists of a steady eighth-note accompaniment.

Sixth system of musical notation. The treble clef melody features slurs and accents. The bass clef accompaniment continues with a steady eighth-note accompaniment.

"Sergeant Brue."

First system of musical notation. The treble clef staff features a melodic line with slurs and accents, including a trill-like passage. The bass clef staff provides a harmonic accompaniment. A *cresc:* marking is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff includes a section with a *f* dynamic marking followed by a *mf* marking.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment, with a *mp* marking.

The first system of music consists of six measures. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some notes are marked with accents. The left hand provides a harmonic accompaniment with chords and single notes.

The second system contains six measures. A *cresc:* (crescendo) marking is placed above the right hand in the third measure. The right hand continues with melodic patterns, while the left hand has a more active bass line.

The third system spans six measures. A *gva* (glissando) marking is above the right hand in the fifth measure. A *mf* (mezzo-forte) dynamic marking is present in the sixth measure. The right hand has a more complex, flowing melodic line.

The fourth system consists of six measures. The right hand has a melodic line with some slurs, and the left hand continues with a steady accompaniment.

The fifth system contains six measures. The right hand features a melodic line with slurs, and the left hand has a consistent accompaniment.

The sixth system spans six measures. A *molto cresc:* (molto crescendo) marking is placed above the right hand in the fourth measure. The right hand has a melodic line with some slurs, and the left hand has a more active bass line.

*sua loco*

*sempre cresc:*

*accel: alla fine.*  
*fff*

*sf*

\* Omit repeat unless necessary.  
"Sergeant Brue?"

No 21. CHORUS.—“THIS GREAT ZOOLOGICAL PARTY.”

Allegro con spirito.

PIANO.

*mf* L.H.

SOPRANO. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

Wel - come all, both great and small, A

Wel - come all, both great and small, A

Wel - come all, both great and small, A

Wel - come all, both great and small, A

*f*

“Sergeant Brue.”

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wel - come that's hon - est and heart - y; For ev - 'ry beast shall be  
 wel - come that's hon - est and heart - y; For ev - 'ry beast shall be  
 wel - come that's hon - est and heart - y; For ev - 'ry beast shall be  
 wel - come that's hon - est and heart - y; For ev - 'ry beast shall be

wel - come at least to this great zoo - o - log - i - cal part - y.  
 wel - come at least to this great zoo - o - log - i - cal part - y.  
 wel - come at least to this great zoo - o - log - i - cal part - y.  
 wel - come at least to this great zoo - o - log - i - cal part - y.

Wel - come all, both great and small, A wel - come that's hon - est and

Wel - come all, both great and small, A wel - come that's hon - est and

Wel - come all, both great and small, A wel - come that's hon - est and

Wel - come all, both great and small, A wel - come that's hon - est and

heart - y; For e - ve - ry beast shall be wel - come at least to this

heart - y; For e - ve - ry beast shall be wel - come at least to this

heart - y; For e - ve - ry beast shall be wel - come at least to this

heart - y; For e - ve - ry beast shall be wel - come at least to this

“Sergeant Brue.”

great zoo-o - log - i - cal part - y!

great zoo-o - log - i - cal part - y!

great zoo-o - log - i - cal part - y! Here is an el - e - phant,

great zoo-o - log - i - cal part - y! Here is an el - e - phant,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first two staves have the lyrics "great zoo-o - log - i - cal part - y!". The third and fourth staves have the lyrics "great zoo-o - log - i - cal part - y! Here is an el - e - phant,". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

mas - sive and stout, Most thought - ful - ly bring - ing his

mas - sive and stout, Most thought - ful - ly bring - ing his

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first two staves have the lyrics "mas - sive and stout, Most thought - ful - ly bring - ing his". The third and fourth staves have the lyrics "mas - sive and stout, Most thought - ful - ly bring - ing his". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.



Here is a fox whose hor - ri - ble snout Ap -

Here is a fox whose hor - ri - ble snout Ap -

trunk! .....

trunk! .....

-pears to e - stab - lish a funk! .....

-pears to e - stab - lish a funk! .....

*cresc:*

*ritto*

"Sergeant Brue."

Wel - come all, both great and small, A

Wel - come all, both great and small, A

Wel - come all, both great and small, A

Wel - come all, both great and small, A

The first system of the musical score for "Sergeant Brue" features four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The vocal parts are arranged in four staves, with the first two staves for Soprano and Alto, and the last two for Tenor and Bass. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "Wel - come all, both great and small, A". The piano part includes a dynamic marking of *ff* (fortissimo).

wel - come that's hon - est and heart - y; For

wel - come that's hon - est and heart - y; For

wel - come that's hon - est and heart - y; For

wel - come that's hon - est and heart - y; For

The second system of the musical score continues the vocal and piano parts. The lyrics are: "wel - come that's hon - est and heart - y; For". The piano accompaniment continues with chords and moving lines in both hands.

e - ve - ry beast shall be wel - come at least to this

e - ve - ry beast shall be wel - come at least to this

e - ve - ry beast shall be wel - come at least to this

e - ve - ry beast shall be wel - come at least to this

great zoo - o - log - i - cal part - y!

great zoo - o - log - i - cal part - y!

great zoo - o - log - i - cal part - y!

great zoo - o - log - i - cal part - y!

"Sergeant Brue."

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lower staff is in bass clef with the same key signature and time signature. It features a bass line with eighth and sixteenth notes, often in pairs, providing a rhythmic accompaniment.

The second system continues the piece. The upper staff shows a continuation of the melody with some chords and rests. The lower staff continues the bass line with similar rhythmic patterns, including some triplets and rests.

The third system shows further development of the melody and bass line. The upper staff has some longer note values and rests. The lower staff maintains the rhythmic accompaniment with some changes in chord structure.

The fourth system concludes with a section where the upper staff is marked "Silent." while the lower staff continues to play. This indicates a moment where the melody is silent but the accompaniment continues.

The fifth system concludes the piece. The lower staff is marked "Silent." while the upper staff continues to play. The system ends with a double bar line and the word "Fine." written below the staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half rest, followed by quarter notes G4, A4, and B4. A triplet of eighth notes (C5, D5, E5) is marked with a '3' above it. The lower staff is in bass clef with the same key signature and time signature. It starts with a half rest, followed by quarter notes G3, A3, and B3. A flat sign (b) is placed below the final note, B3.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, including the triplet of eighth notes. The lower staff continues the bass line, featuring a sequence of quarter notes G3, A3, B3, and C4.

The third system of musical notation consists of two staves. The upper staff features a more active melody with eighth and sixteenth notes. The lower staff continues with quarter notes and rests.

The fourth system of musical notation consists of two staves. The upper staff includes accents (^) over the first and third notes of the first measure. The lower staff continues with quarter notes and rests.

The fifth system of musical notation consists of two staves. The upper staff concludes the piece with a final cadence, marked with a double bar line and a fermata symbol. The lower staff continues with quarter notes and rests.

*D.C. al Fine.*

"Sergeant Brue"

# NO 22 SONG.—“RUN AWAY AND PLAY.”

(MABEL AND GIRLS CHORUS.)

*♩ Allegretto.*

VOICE.

When  
When  
With

PIANO.

*f* *loco.* *leggiro.* *p*

I was quite a ti - ny tot and la - dies came to tea, They  
Fred die used to call I thought that he was fond of me, But  
dear old friends of fa - ther's once a Par - is farce I heard, They

of - ten used to say a lot that in - ter - est - ed me. I  
by my sis - ter I was taught 'twas her he came to see. I  
played in French, but I'm no dunce and fol - lowed ev - ry word. They

"Sergeant Brue."

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*poco rit:* *a tempo.*

used to hide be - hind a.... chair, But oh it made me....  
 used to sit be - tween the two And talk to dear old....  
 asked me if I un - der - stood, I an - swer'd "Oui, Mon -

*colla voce.*

wild When some - one no - ticed I was there And  
 Fred, I think he liked it, — would - n't you? — But  
 - sieur, And think the jokes are ve - ry good." They

said "Hush! There's the child. Run a - way, run a - way and  
 sis - ter al - ways said: "Run a - way, run a - way and  
 said: "Great Scott!" and "Phew" (whistled) Run a - way, run a - way and

play, lit - tle girl, You must - n't try to hear what peo - ple say, — We had  
 play, lit - tle girl, I wish you wern't al - ways in the way!" But I'm  
 play, lit - tle girl, There's an - oth - er act, but still you need - n't stay — It

"Sergeant Brue."

real - ly no i - dea That you were so ve - ry near, "Run a - way, run a - way and  
 sure that he was lonely Sit - ting there with sis - ter on - ly, - "Run a - way, run a - way and  
 might an - noy your fa - ther For the play is real - ly - ra - ther - Run a - way, run a - way and

GIRLS.  
 play!" "Run a - way, run a - way and play, lit - tle girl, You  
 play!" "Run a - way, run a - way and play, lit - tle girl, I  
 play!" "Run a - way, run a - way and play, lit - tle girl, There's an -

must - nt try to hear what peo - ple say - We had real - ly no i - dea That you  
 wish you wern't al - ways in the way!" But I'm sure that he was lone - ly Sit - ting  
 - oth - er act, but still you need - nt stay - It might an - noy your fa - ther For the

1. 2. Last verse.  
 were so ve - ry near Run a - way, run a - way and play!" play!"  
 there with sis - ter on - ly Run a - way, run a - way and play!"  
 play is real - ly - ra - ther - Run a - way, run a - way and



1st time *p* 2nd *f*  
DANCE.

leggiere.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a treble clef and a common time signature. The melody is written in eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff features a more active melody with eighth and sixteenth notes. The lower staff continues the accompaniment with a steady rhythm.

The third system includes a first ending bracket in the upper staff, marked with an '8' and a dashed line. The melody concludes with a flourish. The lower staff provides accompaniment throughout.

The fourth system features a second ending bracket in the upper staff, also marked with an '8' and a dashed line. The word *loco.* is written above the staff. The melody is more rhythmic and active.

The fifth system concludes the piece. The upper staff has a *triv.* (trivium) marking and a *sf* (sforzando) dynamic marking. The lower staff ends with a final chord. A small treble clef and key signature are shown at the bottom right of the system.

"Sergeant Brue."

# NO. 23. SONG—"SO DID EVE."

MICHAEL.

Written by  
E. CLIFFORD HARRIS & J. HICKORY WOOD.

Composed by  
JAS. W. TATE.

Allegro moderato.

PIANO.

*f* *fz*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from *f* (forte) to *fz* (forzando).

♫ MICHAEL.

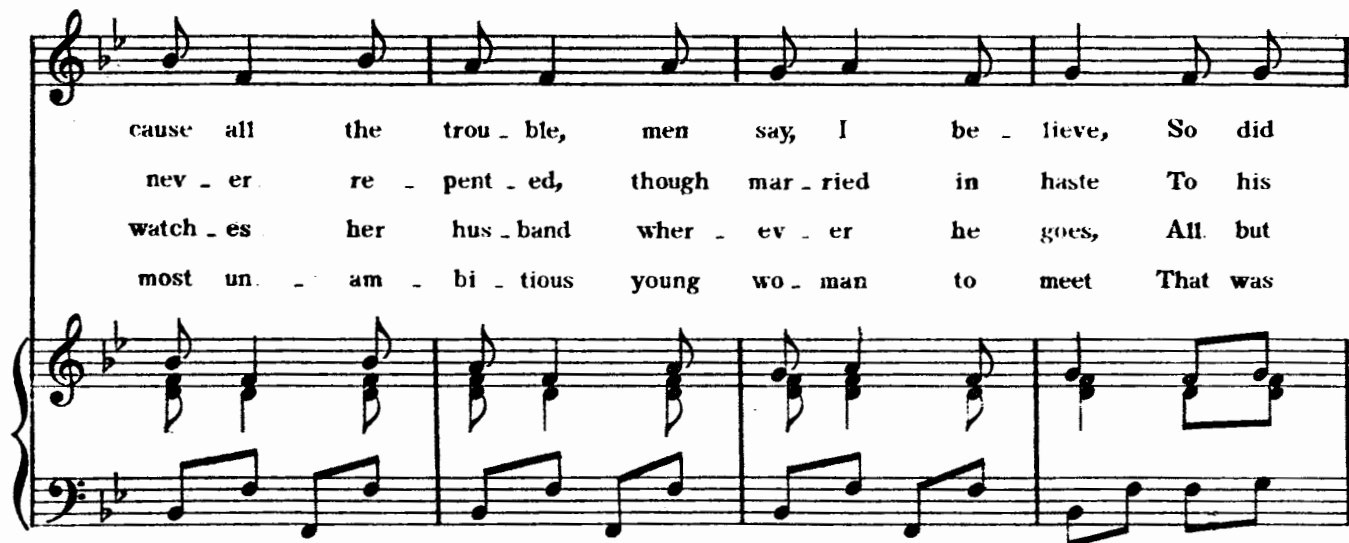
Girls of to - day are but daugh - ters of Eve, Moth - er  
Ad - am, of course, had no mon - ey to waste, On his  
Wo - man is jeal - ous as ev - 'ry - one knows, All but  
daugh - ters with men in their work now com - pete. But not

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The music is in a 2/4 time signature with a key signature of one flat. Dynamics include *p* (piano).

CHORUS. MICHAEL.


Eve!.....	Moth - er	Eve!.....	They
Eve!.....	On his	Eve!.....	But
Eve!.....	All but	Eve!.....	She
Eve!.....	Ah, not	Eve!.....	A

The chorus section includes a vocal line with lyrics and a piano accompaniment. The lyrics are arranged in a call-and-response format between the vocal line and the piano accompaniment. The piano accompaniment features chords and a steady rhythmic pattern.

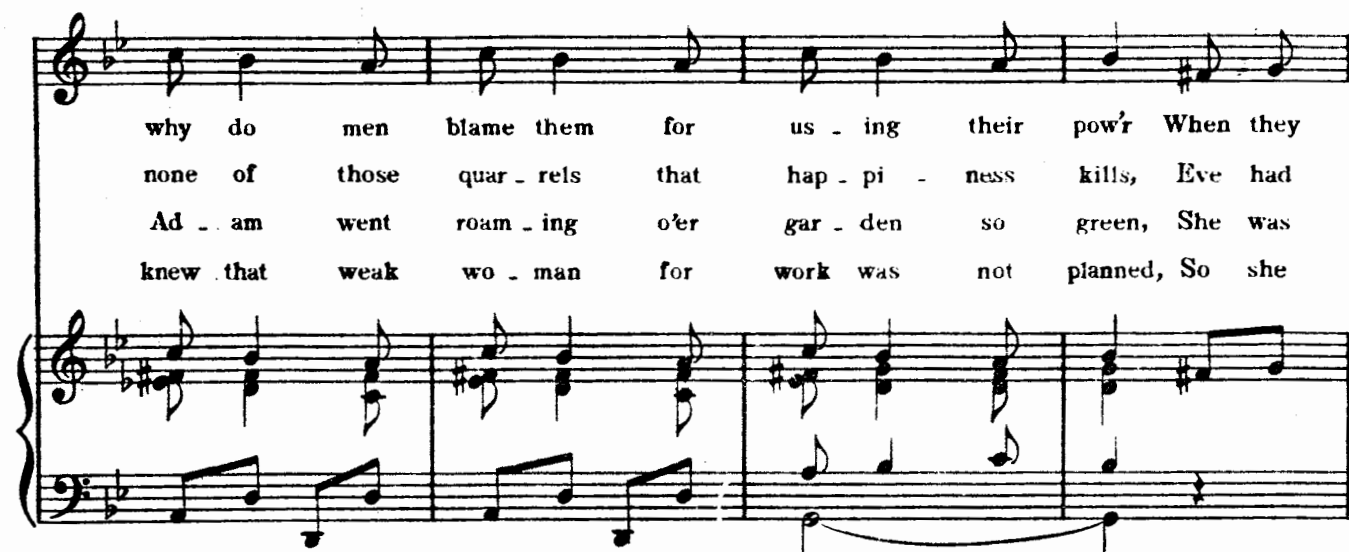


cause all the trou - ble, men say, I be - lieve, So did  
nev - er re - pent - ed, though mar - ried in haste To his  
watch - es her hus - band wher - ev - er he goes, All but  
most un - am - bi - tious young wo - man to meet That was

CHORUS. MICHAEL.



Eve!..... So did Eve!..... Oh,  
Eve!..... To his Eve!..... They'd  
Eve!..... All but Eve!..... When  
Eve!..... That was Eve!..... She



why do men blame them for us - ing their pow'r When they  
none of those quar - rels that hap - pi - ness kills, Eve had  
Ad - am went roam - ing o'er gar - den so green, She was  
knew that weak wo - man for work was not planned, So she

bring such nice ap - ples for Man to de - vour? Tho' they  
 far too much sense to put on a - ny frills, And she  
 not at all cur - ious to know where he'd been, For she  
 left it to Ad - am to dig up the land, And when

know all the time that the ap - ple is sour, So did  
 nev - er gave Ad - am her dress - mak - ers bills, Thoughtful  
 knew there was no oth - er girl on the scene, On - ly  
 Ad - am went spades, she did not take a hand. La - zy

CHORUS.

Eve!..... So did Eve!.....  
 Eve!..... Thoughtful Eve!.....  
 Eve!..... On - ly Eve!.....  
 Eve!..... La - zy Eve!.....

*poco rit:*

MICHAEL.

Daugh\_ters of Eve! Daugh\_ters of Eve! Like their fair an\_ces - tor,  
 Luck - y young Eve! Luck - y young Eve! She could say cool - ly, And  
 Hap - py young Eve! Hap - py young Eve! May have been lone - ly, But  
 Daugh\_ters of Eve! Daugh\_ters of Eve! You're real - ly too pret - ty To

Lon - don or Man - ches - ter Girls go out strol - ling with - out pa - pa's  
 real - ly quite tru - ly, I don't spend a pen - ny on dress I be -  
 she was the on - ly Young wo - man who nev - er knew man could de -  
 clerk in the Ci - ty, And fight for the 'bus - es and trams as they

leave So did Eve!..... So did Eve!.....  
 - lieve, Luck - y Eve!..... Luck - y Eve!.....  
 - cieve. Hap - py Evel..... Hap - py Eve!..... Eve's  
 leave. Think of Eve!..... Think of Eve!.....

1. 2. sf D.C.

"Sergeant Brue?"

# NO 24. SONG.—“MUSICAL COMEDY.”

(LADY BICKENHALL.)

Written by  
GEO. ARTHURS.

Composed by  
JAS. W. TATE.

Allegretto.

PIANO

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*. The piece concludes with a fermata over the final chord, marked with an 8-measure rest.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The dynamic marking is *p*. The lyrics are: "My in-come un-doubt-ed - ly sparse is..... So I think that the best I can

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "do..... Is, in one of those Mus-i - cal far - ces..... To en -

"Sergeant Brue."

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- dea - your to make my de - but..... I, of course, should com - mence in the

cho - rus..... Though the ly - rics might come as a shock.... In a

sweet rustic spot I would sing Tommy Rot In the lat - est Pa - ris - i - an frock.

**Allegro con brio.**

*f*

'Sergeant Brue.'

*p*

Sweet - ly skipp - ing Tru - ly tripp - ing, Quaint - ly quipping

*f* *p*

Here we are, Pert - ly pranc - ing, Ditt - o danc - ing, Gai - ly glanc - ing, Tra la la!

Sweet - ly sing - ing, ro - ses ring - ing, Flow - ers flinging, Near and far. Hear the wheezes

Of the breezes Thro' the trees - es, Tra la la For it is our hol - i - day To - day, Hoo -

"Sergeant Brue."



*cres:*

- ray! Hoo - ray! Hoo - ray! To - day; It is, it is our

hol - i - day to - day! Hoo - ray! To - day! Hoo - ray! .....

*f* *>* *Allegretto.*

*f*

*p*

Then per - haps I would sing a love bal - lad.... Which is ea - sy if you have no

*p*

“Sergeant Brue.”

voice.... To be ser - ious I'd eat Lob - ster Sal - ad..... Then the

song would my lov - er re - joice... If the plot it un - suit - ed, no

mat - ter..... For of course, there'd be no plot at all..... I should

want a dark scene With the limelight all green, Ev'ning dress and a light fluf - fy shawl.

"Sergeant Brue."

## Andante espressivo.

The first system of music is a piano introduction. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo is marked 'Andante espressivo'. The piano part begins with a forte (*f*) dynamic and features a series of chords and arpeggiated figures. The vocal line is mostly rests.

The second system contains the first phrase of the song. The vocal line (treble clef) has a piano (*p*) dynamic. The lyrics are: "My love will ne'er grow cold,.... Each night of you I'll dream,.... My". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic, providing harmonic support with chords and arpeggios.

The third system contains the second phrase of the song. The vocal line (treble clef) has a piano (*p*) dynamic. The lyrics are: "love will ne'er grow cold,..... For I nev-er eat ice - cream.....". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic, featuring a steady accompaniment of chords and arpeggios.

The fourth system contains the third phrase of the song. The vocal line (treble clef) has a piano (*p*) dynamic. The lyrics are: "Flow'rs may lose their bloom..... Sil - ver turn to gold,..... But". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic, featuring a steady accompaniment of chords and arpeggios.

*rit:*

I've got thick flannel, love, Wrapped round my heart, So my love will ne'er grow cold....

*rit:*

*f*

*p*

*f*

*Allegretto.*

*p*

If I had to war-ble the lat-est... Form of song—it would give me a

turn,— Of my tri - als that would be the great - est,..... For the

cake - walk - ing craze I must learn.... I should have to make love to a

John - nie .... Which is awk - ward, he's sure to be wed,.... He'd ex -

- per - ience shocks. As I sang to his box, But I wouldn't mean half what I said.

"Sergeant Brue."

*Allegretto.* *p*

Toth-er night I met a fel-low And to-

- day he is my beau For I told him that I loved him, That's the

on-ly' thing I know. You may think it sounds un- maid - en - ly, But

full of joy I am. For my boy's the nic-est plum in all the jam.

"Sergeant Brue."

*p 2nd time ff*

Fred - dy!..... my darl - ing Fred - dy!..... We'll be as

*p 2nd time ff*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a repeat sign and a key signature of one sharp (F#). The lyrics are "Fred - dy!..... my darl - ing Fred - dy!..... We'll be as". The bottom two lines are piano accompaniment in grand staff (treble and bass clefs), also in 2/4 time. The piano part begins with a *p* dynamic and a *2nd time ff* marking.

hap - py as we can be. Fred - dy!..... come clos - er

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "hap - py as we can be. Fred - dy!..... come clos - er". The piano accompaniment continues with chords and moving lines in both hands.

Fred - dy,..... I'll mar - ry you if you won't mar - ry

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Fred - dy,..... I'll mar - ry you if you won't mar - ry". The piano accompaniment features more complex chordal textures.

1. mel..... 2. mel.....

*f sf*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has two endings, labeled "1." and "2.", both with the text "mel.....". The piano accompaniment includes dynamic markings *f* and *sf* (sforzando).

"Sergeant Brue!"

DANCE.  
Vivace.

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The piece is marked 'Vivace'. The first five systems feature a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the treble line. The sixth system concludes with a 'rall:' marking and a final cadence.

"Sergeant Brue."



*a tempo.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a treble clef and a key signature of one flat (B-flat). The tempo marking "a tempo." is written in the upper left of the first staff. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece with similar rhythmic patterns. The treble staff shows a melodic line with some chromaticism, and the bass staff maintains a consistent eighth-note accompaniment.

The third system introduces a melodic flourish in the treble staff, marked with a slur and a fermata. The bass staff continues with its accompaniment.

The fourth system shows the continuation of the piece, with the treble staff featuring a melodic line that moves across the system.

The fifth system features a more complex melodic line in the treble staff, with some chords and a fermata. The bass staff continues with its accompaniment.

The sixth and final system concludes the piece. The treble staff ends with a final chord and a fermata. The bass staff concludes with a few final notes. The word "Fine." is written at the bottom right of the system.

"Sergeant Brue."

*Fine.*

NO 25. FINALE. HAIL TO THE PICCADILLY HERO."

Tempo di Marcia.

SOPRANO. *ff* Hail to the Pic-ca-dil-ly he-ro!

ALTO. *ff* Hail to the Pic-ca-dil-ly he-ro!

TENOR. *ff* Hail to the Pic-ca-dil-ly he-ro!

BASS. *ff* Hail to the Pic-ca-dil-ly he-ro!

PIANO. *f* *ff marcato assai.* *loco.*

Send him off with rous-ing cheer-oh! Ser-geant, say fare-well to you,

Send him off with rous-ing cheer-oh! Ser-geant, say fare-well to you,

Send him off with rous-ing cheer-oh! Ser-geant, say fare-well to you,

Send him off with rous-ing cheer-oh! Ser-geant, say fare-well to you,

Send him off with rous-ing cheer-oh! Ser-geant, say fare-well to you,

"Sergeant Brue?"

Wel - come home In - spec - tor Brue, Hail to the Pic - ca - dil - ly he - ro!

Wel - come home In - spec - tor Brue, Hail to the Pic - ca - dil - ly he - ro!

Wel - come home In - spec - tor Brue, Hail to the Pic - ca - dil - ly he - ro!

Wel - come home In - spec - tor Brue, Hail to the Pic - ca - dil - ly he - ro!

*sempre cresc:*

Hail to the Pic - ca - dil - ly he - ro! Send him off with rous - ing

*sempre cresc:*

Hail to the Pic - ca - dil - ly he - ro! Send him off with rous - ing

*sempre cresc:*

Hail to the Pic - ca - dil - ly he - ro! Send him off with rous - ing

*sempre cresc:*

Hail to the Pic - ca - dil - ly he - ro! Send him off with rous - ing

"Sergeant Brue"

*poco accel:*

cheer - oh! Ser - geant, say fare - well to you, Wel - come home In - spec - tor Brue,

*poco accel:*

cheer - oh! Ser - geant, say fare - well to you, Wel - come home In - spec - tor Brue,

*poco accel:*

cheer - oh! Ser - geant, say fare - well to you, Wel - come home In - spec - tor Brue,

*poco accel:*

cheer - oh! Ser - geant, say fare - well to you, Wel - come home In - spec - tor Brue,

*Presto.*

Wel - come home, In - spec - tor Brue!....

Wel - come home, In - spec - tor Brue!....

Wel - come home, In - spec - tor Brue!....

Wel - come home, In - spec - tor Brue!....

*Presto.*

"Sergeant Brue?"

# NO. 26. SONG. "THINE EYES ARE LIKE TWIN STARS!"

(GERALD.)

Words and Music by  
FREDERICK ROSSE.

Tempo di Valse, Lente.

PIANO.

*p* L.H. *f* *p*

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The right hand starts with a series of eighth notes, while the left hand provides a harmonic accompaniment. Dynamics range from piano (*p*) to forte (*f*).

*mf* Allegretto con passione.

1. Thine eyes are like twin stars That  
2. Then press thy lips to mine, And

The first system of the song features a vocal line and piano accompaniment. The tempo is marked *mf* Allegretto con passione. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *f* and *p*.

shine in - to my heart, And lead my long - ing  
lay up - on my breast Thy dain - ty head and

The second system continues the vocal and piano accompaniment. The piano accompaniment maintains its rhythmic pattern while the vocal line carries the melody. Dynamics include *f* and *p*.

soul to thee When we are far a - part ..... The  
make me now More bles - sed than the blest ..... The

The final system concludes the song. The piano accompaniment features a more active eighth-note pattern. Dynamics include *f* and *p*.

"Sergeant Brue."

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glam - our they dif - fuse Makes all my path - way  
king - dom of my love Is thine in life and

bright, And earth and sky and sea and air All  
death, Where loy - al - ty and love ac - claim Thy

*rall:* Slow Waltz time.  
ra - dant with their light. } Then come, oh! my la - dy, Where  
sway with ev' - ry breath. }

plea - sant and sha - dy Our path - ways meet..... The

lovelight in thine eyes, Re- flect.ed in mine eyes, Shall guide our feet..... We'll

wander with thy hand Clasp'd closely in my hand By day and night..... Till we

*rall:* 1. find in some new land A home in our true land Of love's de - light.....

2. *rall: al fine.* love's de - - light.....

"Sergeant Brue."

## No 27. SONG.—"INSTINCT"

Written by  
F. CLIFFORD HARRIS.

Composed by  
JAS. W. TATE.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a series of eighth notes: F#4, E4, D4, C4, B3, A3, G3. The left hand starts with a bass clef and a common time signature. It begins with a quarter rest followed by a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2. The piece concludes with a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2.

The piano accompaniment for the first two lines of lyrics consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a series of eighth notes: F#4, E4, D4, C4, B3, A3, G3. The left hand starts with a bass clef and a common time signature. It begins with a quarter rest followed by a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2. The piece concludes with a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2.

1. There's a
2. In the
3. There's a

The vocal line and piano accompaniment for the third line of lyrics consists of two staves. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a series of eighth notes: F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment starts with a bass clef and a common time signature. It begins with a quarter rest followed by a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2. The piece concludes with a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2.

ve - ry use - ful fea - ture in the minds of ev' - ry crea - ture, Call'd  
days of youth and school - ing boys ob - ject to teach - er's rul - ing, By  
fel - low I sup - pose his name is Sol - o - mon or Mo - ses, By



in - stinct. (Have you no - ticed it?) And the  
 in - stinct. (I was just the same.) And the  
 in - stinct. (If I tell you so.) And the

girl with dain - ty dress - es is the one who most pos - sess - es, This  
 teach - er makes them suf - fer though they know he is a duf - fer, By  
 fact is real - ly fun - ny, all his talk you'll find is mon - ey, By

in - stinct. (Of course that's plain.) She knows when there's a mouse a - bout al -  
 in - stinct. (Such cle - ver boys.) The mas - ter calls a boy up in a  
 in - stinct. (Or ten per shent.) He'll ar - gue and ges - tic - u - late in

- though it makes no sound, Es - pec - ial - ly if there's a nice young  
voice both loud and stern, His lit - tle - boy - ish fea - tures then all  
man - ner nev - er slow, His ar - gu - ments are full of force, so

fel - low hang - ing round, More - o - ver then, she'll lift her dress some  
sorts of col - ours turn, Why does he trem - ble so and rub the  
plau - si - ble you know, And when he says "Vell there you are!" He'll

dis - tance from the ground, By in - stinct. By in - stinct.  
place he knowswill burn? That's in - stinct. That's in - stinct.  
place his arms just so, By in - stinct. By in - stinct.

Its a vague in - tui - tive in - stinct which pre - vails, In a  
 Its a vague in - tui - tive in - stinct which pre - vails, Can you  
 Its a vague in - tui - tive in - stinct which pre - vails, In a

wo - man its a sense which nev - er fails,..... When a  
 won - der if his youth - ful cour - age fails?..... For he  
 He - brew its a sense which nev - er fails,..... If there's

dain - ty an - kle shows A - ny boy will stare, she knows..... By  
 knows the ve - ry spot That will soon be burn - ing hot..... By  
 mon - ey to be got He will some how find the spot ..... By

in - stinct. By in - stinct.  
 in - stinct. By in - stinct.  
 in - stinct. By in - stinct.

D.C.

"Sergeant Brue."

# NO. 28. SONG.—“HALF A DOZEN LITTLE BITS OF LACE.”

(MICHAEL.)

Written by  
F. CLIFFORD HARRIS.

Composed by  
JAS. W. TATE.

*Allegretto grazioso.*

PIANO.

*mf*

*p*

“Sergeant Brue”

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*mf*

Half a doz - en fel - lows from the Ci - ty  
 Half a doz - en cou - ples soon were walk - ing,

Took a trip on plea - sure bent,  
 Half a doz - en hands were squeezed,

Half a doz - en maid - ens gay and pret - ty,  
 Half a doz - en cou - ples low - ly talk - ing,

Wan - der'd with the same in - tent.  
 Half a doz - en pairs were pleased;

Where the hon - ey - suck - le is a - cling - ing,  
Half a doz - en kiss - es to com - mence with,

Send - ing forth its fra - grance sweet,  
Sev' - ral doz - en fol - lowed soon,

In the coun - try where the birds are sing - ing,  
Half a doz - en pairs pro - ceed - ed thence with

*rall:*  
There those girls and fel - lows chanc'd to meet.  
Plots and plans for fu - ture hon - ey - moon.

*a tempo.*

Half a doz - en walk - ing sticks and half a doz - en ci - gar - ettes Met

*a tempo.*

half a doz - en par - a - sols one day;

Half a doz - en *he* smiles Met half a doz - en *she* smiles, That

is — there were just six of them each way:

"Sergeant Brue"

Half a doz - en twink - les an - swer'd half a doz - en winks And

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "Half a doz - en twink - les an - swer'd half a doz - en winks And". The piano accompaniment is in a bass clef and features a prominent triplet pattern in the left hand, with a melodic line in the right hand.

half a doz - en "How d'ye do's" took place, Then

The second system continues the vocal line and piano accompaniment. The lyrics are "half a doz - en 'How d'ye do's' took place, Then". The piano accompaniment maintains the triplet pattern in the left hand and continues the melodic line in the right hand.

half a doz - en col - lars, half a doz - en pairs of cuffs Went with

The third system continues the vocal line and piano accompaniment. The lyrics are "half a doz - en col - lars, half a doz - en pairs of cuffs Went with". The piano accompaniment continues with the triplet pattern in the left hand and the melodic line in the right hand.

half a doz - en lit - tie bits of lace. lace.

The fourth system concludes the piece with two endings. The lyrics are "half a doz - en lit - tie bits of lace. lace.". The first ending leads to a repeat sign, and the second ending leads to a final cadence. The piano accompaniment includes dynamic markings: *p* (piano) and *sf* (sforzando). The piece ends with a *D.C.* (Da Capo) instruction.