

M. Finlay

A66

89

# G & S.

## COCKTAIL;

A MIXED SAVOY GRILL

WRITTEN BY  
LAURI WYLIE

COMPOSED BY  
HERMAN FINCK.



ASCHERBERG

5/- NET

# A "G. & S." COCKTAIL

OR

## A Mixed Savoy Grill

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LAURI WYLIE

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As performed at the LONDON HIPPODROME  
and broadcast by the B.B.C.

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# A "G. & S." COCKTAIL

or

## A Mixed Savoy Grill

Libretto and Lyrics by  
**LAURI WYLIE**

Music by  
**HERMAN FINCK**

### Dramatis Personæ

HA HA ... ..	The Lord High Excrutiator
POO POO ... ..	... The Lord High Baritone
DON BASSO PROFUNDO ... ..	... The Grand Impressario
DAME CONTRALTO ... ..	... Housekeeper to the Tour
NANTI BOOH ... ..	... A Throaty Tenor
PHYLLIS ... ..	... A Sweet Soprano
WHYLLIS ... ..	... A Sentrymental Singer
RATISHA ... ..	... With the Left Shoulder Blade ( <i>Her original part</i> )
GROVENOSE ... ..	... ..
SHOTBOLT... ..	... ..
BLACK POINT ... ..	... ..
KO-FEE ... ..	... ..
HEADSMEN, FOOTMEN AND PROPERTY MEN ... ..	... ..

Chorus of Peers, Pirates, Policemen, Yeomen, Gentlemen of Japan, Gondoliers, Dragoons, Sailors, Poets, Fairies, Maids from School, Rapturous Maidens, Citizens, Cousins and Aunts, Professional Bridesmaids, Sopranos, Contraltos, Tenors, Basses and Similar Small Beer.

Scene—SAVOY-YARD

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# A "G & S" COCKTAIL

or

## A MIXED SAVOY GRILL

Libretto and Lyrics by  
LAURI WYLIE

Music by  
HERMAN FINCK

**Announcer:** We now present a "G & S" Cocktail or a "Mixed Savoy Grill", with Lyrics and Libretto by Lauri Wylie and Music by Herman Finck.

Now a certain D'Oyly Carteish Tenor — a man of many parts — was once seized with an urge to be fashionable. So he had the 'Flu.

Tossing about in a delirium of Gilbertian roles and a nightmare of Sullivanesque melodies he dreamed that all the operas got mixed up until a new one emerged which *seemed* like all of them but *wasn't any of them*.

The scene was "Savoy-Yard" but it looked to him like a bit of one scene from one opera mixed with other bits from other operas and the opening chorus was something like this:

### No 1

### OPENING CHORUS

*Allegro moderato*

Sopranos

Tenors

Basses

Piano

*f marcato*

*mf*

*mf* Taken from a tour - ing crowd

*mf* Taken from a tour - ing crowd

*mf*

Where the London peo - ple saw us With a cush-y job en -  
 Where the London peo - ple saw us With a cush-y job en -

-dowed Stick-ing like a plas - ter por - ous  
 -dowed Stick-ing like a plas - ter por - ous

Do you wonder we are proud Always an en-gage-ment  
 Do you wonder we are proud Always an en-gage-ment  
 Do you wonder we are proud

for us God bless Mister D'Oy - ly Carte And

for us God bless Mister D'Oy - ly Carte And

Always an en-gage - ment

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "for us God bless Mister D'Oy - ly Carte And". The second system has two vocal staves and a piano accompaniment. The lyrics are "for us God bless Mister D'Oy - ly Carte And" and "Always an en-gage - ment". The piano accompaniment features a rhythmic pattern in the right hand and a more active line in the left hand.

*rall.* that is the O-pen-ing Chor - us. *mf*

that is the O-pen-ing Chor - us.

This system contains the third system of music. It has two vocal staves and a piano accompaniment. The lyrics are "that is the O-pen-ing Chor - us." and "that is the O-pen-ing Chor - us.". The piano accompaniment includes markings for *rall.* and *mf*. The music concludes with a double bar line and repeat signs.

L'istesso tempo

This system contains the fourth system of music, which is a piano accompaniment. It starts with the tempo marking "L'istesso tempo". The music is in a key with two flats and a 4/4 time signature. It features a steady rhythmic accompaniment in the right hand and a more active line in the left hand.

NO 1A

QUARTETTE — (Yeoman, Peer, Pirate, Gondolier)

“IT IS THE OLD TRADITION”

Yeoman (Tenor)

*mf* It is the old tra - di - tions that

It is the old tra -

*mf*

keep us on the go We love the old con -

- ditions keep us on the go We love the old con -

*p* - di - tions, the on - ly ones we know, *f* The con - stant re - pe -

- di - tions, the on - ly ones we know, *f* It

*p* *f*

-ti - tions im - prove with age like wine We  
is the old tra - ditions keep us on the go We

*rall.*  
stick the old tra - di - tions for the sake of Auld Lang  
stick the old tra - di - tions for the sake of Auld Lang  
*rall.*

**Yeoman:** (*throatily*) Here comes Poo Poo. The Lord High Baritone. (*Loud laughter from everybody*)

*a tempo*  
Syne.  
Syne.  
*a tempo mf* *p*

**Poo Poo:** (*entering*) You are partly right. I am usually the Lord High Something or Other, but in this case I am the Lord High Who's it? The Lord High Thingummy, the Lord High What do you call 'em? and inter alia the Lord Knows who I am.

(*Shrieks of laughter*)



## No 2

## SONG.— (Poo Poo)

"WE'VE A JOLLY SET OF OPERAS"

Allegretto

Piano introduction in G major, 2/4 time, marked Allegretto. The music features a rhythmic accompaniment with eighth notes and a melody in the right hand.

Poo Poo

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major, 2/4 time, with a melody of eighth notes. The piano accompaniment provides a rhythmic base.

We've a jol-ly set of Op-e-ras If we could get 'em fixed But we've

*f* Ch.

Poo

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in G major, 2/4 time, with a melody of eighth notes. The piano accompaniment provides a rhythmic base.

got 'em ra-ther mixed We've got 'em ra-ther mixed Though we nev-er hard-ly ev-er Hi-ther-

Ch.

Poo

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in G major, 2/4 time, with a melody of eighth notes. The piano accompaniment provides a rhythmic base.

- to have had a hitch We've for - got-ten which is which We've for - got-ten which is which. In-ter-

- min - gling I - o - lan - the with the Gon - do - li - ers jarred And we

cer - tain - ly lost Pa - tience with The Yeo - men of the Guard. And it's

ve - ry un - con - vin - cing when You're play - ing Pin - a - fore And you

*cresc.*

wan - der on as Pi - rates, Sing - ing bits of Rud - di - gore. It's a

*mf*

din - ky set of Op - e - ras If we could get 'em fixed But we've

got 'em ra - ther mixed, We have got 'em ra - ther mixed! Oh, they

nev - er, hard - ly ev - er, Hi - ther - to have come un - fixed, But we've

got 'em ra - ther mixed, We have got 'em ra - ther mixed!

*(At the end of Poo Poo's song- tremendous applause and cheering)*

**Poo Poo:** *(fanning himself)* You see my difficulty?- as Sergeant of Police in "The Pirates" I am liable to arrest myself as Captain of the Pinafore- jail myself in jail as the jailor in the Yeomen- Guard myself on guard as the sentry in Iolanthe, and order my own execution as a Sorcerer as Poo Bah in the Mikado. *(Loud laughter)* In other words the situation is positively Gilbertian.

*(enter Dame Contralto)*

**Dame:** *(stoutly)* And why not? It is the best situation we ever had!

**Chorus:** Dame Contralto!

**Dame:** Yes, Dame Contralto the Housekeeper to the Tour. We've been together now for forty years-

**Poo Poo:** You have been places I trow- and *seen* things?

**Dame:** Aye- and as long as there is breath in my bodice- courage in my corsage- and wind in my blowpipe- I'll stick to the old operas at any old price.

*(loud cheers and tremendous enthusiasm.)*

No 3

SONG.— (Dame Contralto)

“THE SCREW MAY DROP”

Tempo di Marcia

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with several triplet markings. The bass line is primarily composed of eighth notes and triplets. The piece begins with a forte (*f*) dynamic.

Since the days be-fore the doles I've en-act-ed various roles Im-

The first line of the song features a vocal line with lyrics and piano accompaniment. The piano part consists of chords and eighth notes, with a piano (*p*) dynamic marking. The vocal line is in a simple, rhythmic style.

-mor-ta-lised by Sul-li-van and Gil- bert, And it sets my teeth on edge For it

The second line of the song continues the vocal and piano parts. The piano accompaniment includes some chromatic movement in the bass line. The vocal line maintains the same rhythmic pattern.

seems a sa-cri-lege That the on-ly word that rhymes with him is

The third line of the song concludes the vocal and piano parts on this page. The piano accompaniment features a final chord in the right hand and a sustained bass note in the left hand.

fil - bert. Now our mem-'ries may have gone Yet we mud-dle on and on Till we

don't know if it's Pin - a - fore or Pa - tience But the

au - dien - ces are kind bless your heart they do not mind And they still bring their re -

*f* *p* Ch. *p* Dame  
- la - tions. And they still bring their re - la - tions. The

screw may rise or the screw may drop But here we are and here we'll stop, And

*cresc.* *mf*

D'Oy - ly Carte with his hoard of tin Will give us old age pen-sions when we're

*cresc.* *mf*

*f*

Sop. all done in. The screw may rise or the screw may drop but here we are and

Tens. The screw may rise or the screw may drop but here we are and

Basses The screw may rise or the screw may drop but here we are and

*f*

*f*

here we'll stop And D'Oy - ly Carte with his hoard of tin Will

here we will stop And D'Oy - ly Carte with his hoard of tin Will

here we will stop And D'Oy - ly Carte with his hoard of tin Will

here we'll stop And D'Oy - ly Carte with his hoard of tin Will

*f*

*rall.* *ff* *a tempo*  
 give us old age pen-sions when we're all done in.  
*rall.* *ff* *a tempo*  
 give us old age pen-sions when we're all done in.  
*rall.* *ff* *a tempo*  
 give us old age pen-sions when we're all done in.  
*rall.* *ff* *a tempo*  
 give us old age pen-sions when we're all done in.

*rall.* *ff* *a tempo* *f*  
 give us old age pen-sions when we're all done in.

(Chorus repeated and they all march off L.)

(Enter Phyllis R. and Nanti Booh L.)

Nanti Booh: Phyllis!

Phyllis: Nanti Booh!

Nanti Booh: Yes, Nanti Booh— the original crooner!

Phyllis: Thou carryest a throat spray— has't a tickling of the tonsils?

Nanti Booh: Aye— with six roles to superimpose upon my larynx verily must I lubricate or abdicate and that right rapidly.

## No 4.

## SONG— (Nanti Booh)

"A THROATY TENOR"

Allegretto

*p*  
A — throat-y ten - or I With sprays I

*mf* *p*

have — to jug-gle It is an aw - ful struggle To

keep my u - vu - lar clear, — I help to keep all throat And na - sal

spe - - cial - i - sers, I use their at - o - mi - zers And give

*cresc.*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 6/8. The tempo is marked 'Allegretto'. Dynamics include piano (*p*), mezzo-forte (*mf*), and crescendo (*cresc.*). The lyrics are: 'A — throat-y ten - or I With sprays I have — to jug-gle It is an aw - ful struggle To keep my u - vu - lar clear, — I help to keep all throat And na - sal spe - - cial - i - sers, I use their at - o - mi - zers And give'.



up my sup - per beer beer — Take a pair of Clark-son's tights And with ju -

- di - - cious pad-ding, I look just like A - lad-ding Ar -

- rayed in my lit-tle short shirts. — But my dress-ing room at nights is like — a

chem - ist's show-room For vis - i-tors there's no room For garg-les, sy-rin-ges and

squirts — Be-lieve me it hurts — Be-lieve me it hurts.

*rall.* *f*

- Phyllis: Ah, were I thy bride I would lend my strength to thy vocal cords
- Nanti Booh: Nay, nay, I should hate to become a cross between Talbot O'Farrell and a coloraturist.
- Phyllis: Canst tell me which is the Opera for to-night?
- Nanti Booh: If I *could* I should know that which I *would* know yet know not! And thou? Art thou garbed to bake any roll? I mean *take* any role?
- Phyllis: I have tried to meet *all* emergencies— above the waist I am ready for Iolanthe— whilst from the waist downwards I can go on as old Ratisha.
- Nanti Booh: Dost mean that thou art seventeen at the top and forty seven at the bottom?
- Phyllis: Aye— 'tis right— whimsically.
- Nanti Booh: I daresay— but it's wrong physically.

## No 5

## DUET— (Phyllis and Nanti Booh)

"HALF AND HALF"

Allegretto delicato

Nanti: Phyllis

Tell me, la - dy, wheth - er Thou art young or old? Hey but I'm doubt - ful

Yack-y dick-y doo - lah Bod-y burns but neth - er Ex - trem-i - ties are cold.

Nanti

Phyllis

Rum tid-dley-um - tum tum - tum. Lov-ers fain would pet me

But my feet won't let me. Yack-y dick-y doo - lah with a dash of rum.

Nanti  
Yack-y dick-y doo - lah, yack-y dick-y

Up a-bove the waist I'm as bu-sy as the bees

doo - lah That is fair-ly hope-ful

But be-low the belt, I'm go-ing at the knees.

Whack fol ol de li - doh.

Oh, Rum - ble dum Rum-ble dey. My bo - dys not so pas - sé

Oh, Rum - ble dum Rum-ble dey. But they've

*f* *mf* *mf*

Rum - ble dum and ve - ry like - ly dey.

messed up your chas - sis Rum - ble dum and ve - ry like - ly dey.

*f* *mf*

Oh but it's awk - ward

Do you find much trou - ble Choos - ing prop - er clothes?

*p* *mf*

Yack - y dick - y doo - lah. Half a set of these and A dou - ble set of those.

*p*

Oh! whack fol tid-dley om pom. Tho' in chif-fon blous-es

Oh! whack fol tid-dley om pom.

I wear flan-nel- Oh, I rum-ble dum-ble dum-ble dey.  
down-wards. Oh, I rum-ble dum-ble dum-ble dey.

(After duet — loud cheers and applause off stage.)

(re-enter Poo Poo.)

**Poo Poo:** So, Nanti Booh, thou art about to die?

**Nanti Booh:** Alas yes, why should the tenor have to die in every Opera?

**Poo Poo:** Why not? Thou canst not expect to sing — and live?

**Nanti Booh:** I know — but they want me to die *all* the deaths in all the operas all at once.

**Phyllis:** Why not appeal to the Lord High Excrutiator? — He hath a sense of humour second to none.

**Nanti Booh:** You think he might see the funny side of it?

**Phyllis:** Aye — to the comic all things are comic.

(fanfare of trumpets)

See — here comes his funniosity!

**Nanti Booh:** But woe is me — he is dressed up as a judge!

**Poo Poo:** Of course — he's a wit. And being so argues that if a judge may be a wit a wit may be a judge — and if a judge may judge of the wit of a wit — why not a wit judge which judge's wit is the wittier wit?

**Nanti Booh:** (throatily) I don't — even — care!

**Voice:** (off) Make way for the Lord High Excrutiator!

(All stand down L.)

(Musical entrance of Mixed Male Chorus each carrying a camp-stool and opera glasses.)

No 6

MALE ENSEMBLE  
and  
Entrance of Lord High Excrutiator

Tempo di Marcia

*f marcato*

Chorus in unison  
*f a tempo*

Here he comes      Bang the drums      See who's

*rall. a tempo*

next please      Comic ef-fects please      Au-di-ence      Now's your chance

Tenors  
Rea-dy to yell, please      Thor-ough-ly well, please

Baritones

Basses      Rea-dy to yell,      Thor-ough-ly well

— Here he comes, bang the drums Here he comes. —

please Here he comes, bang the drums Here he comes. —

Hail

Hail, hail the Lord High Ex - cru - ti - a - tor Hail, hail the

Ah—

Com-ic De - lin - e - a - tor When he gets a gay face Bang goes ev - 'ry stay lace In

Ah—

au - di - to - ri - um - tid - dley - um. Old la - dies

Ah— Ah— Ah—

sit - ting in the pit or cir - cle Do - ing their knit - ting or some oth - er work 'll



Lay it down on lap, lap So that they can clap, clap Clap, clap the com - ic

one Here he comes, Bang the drums, Here he  
 one Here he comes, ready to yell Bang the drums, thorough-ly well Here he

comes, He comes, here he comes.

(Loud applause and cheers)

Enter up R. Ha Ha, the Lord High Excrutiator in Judge's robes, his train borne by Grovenose.

## No 7

## PATTER SONG - (Ha Ha)

"I'M A WAG AND A WIT"

Allegro non troppo

Piano introduction in B-flat major, common time. The piece begins with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with a repeat sign after the first two measures. The key signature has two flats (B-flat and E-flat).

Vocal entry and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Ha Ha" and "I'm a". The piano accompaniment is in 6/8 time and features a rhythmic pattern of eighth notes. The dynamic is mezzo-forte (*mf*).

Vocal entry and piano accompaniment. The vocal line continues with the lyrics "wag and a wit And I'm cer-tain-ly it I'm as com-ic as Kar-nos', Lord". The piano accompaniment continues with the same rhythmic pattern. The dynamic is piano (*p*).

Vocal entry and piano accompaniment. The vocal line continues with the lyrics "help the sop-ra-nos When I make my mind up, Then I put the wind up Those". The piano accompaniment continues with the same rhythmic pattern. The dynamic is piano (*p*).

fright-ful - ly ass - es, The ten - ors and bass - es, For I can make choke E - ven

cler - i - cal folk, Just by hand - ling a hum - drum Or com - mon co - nun - drum, Like

"Why does a chick - en?" Or "When is a door?" And "What's the re - sult if a

her - ring costs more?" If a bit of a fag I'm a wit and a wag, And I'm

Chorus  
Sopranos

cer-tain-ly "it" As a wag and a wit. He's de - ci - ded - ly "it", If a

Tenors and Basses

He's de - ci - ded - ly "it", If a

bit of a fag, As a wag and a wit, Or a wit and a wag!

bit of a fag, As a wag and a wit, Or a wit and a wag!

Wit and a wag!

Wit and a wag!

(Loud applause and cheers.)

Ha Ha: Thank you, gentlemen — if this is your vocal gratitude — thank heaven I am only a comic.

Moderato marcato

Ha Ha *mf*

When I first made a start with D'Oy - ly Carte, In the

*f* *mf*

cho - rus I was a seed - y 'un, But I sang my role with so much soul That

now I am the co - me - di - an. My

*f*

whole - some wit is a per - fect fit For there nev - er has been a pro - per - er, You can

bring your fi - an - cées with - out tak - ing chanc - es, To an - y par - tic - u - lar

o - per - a.

*f* You can bring your fi - an - cées with - out tak - ing chan - ces, To

*f* You can bring your fi - an - cées with - out tak - ing chan - ces, To

*Allegro moderato* Ha Ha

The

an - y par - tic - u - lar o - per - a.

an - y par - tic - u - lar o - per - a.

*Allegro moderato*

*mf*

flap - pers who clap us con - trive to en - trap us In - to an en - core for all

Ch. Solo

ly - rics, (all ly-rics,) When mid-night is chim-ing, we're still dou-ble rhym-ing, Un -

Ch. Solo

-til we are all in hes - tyr-ics. (hes-tyr-ics.) Now I'm

*f* *p*

ve - ry ver-bose but it makes me mo-rose, For the pe-des-tal I have to

sit on Was pre-vious - ly perched on by Pass-more and Gros-Smith and

*cresc.*

Work-man and lat-ter-ly Lyt-ton.

Was pre-vious-ly perched on by

Was pre-vious-ly perched on by

*f* *cresc.*

Solo

But

Pass-more and Gros-Smith and Work-man and lat-ter-ly Lyt-ton.

Pass-more and Gros-Smith and Work-man and lat-ter-ly Lyt-ton.

*accel.*

what does it mat-ter so long as the pat-ter Is real-ly and tru-ly Gil-

*mf accel.*



Ch. Solo

-ber-tian, (Gil-ber-tian,) The puns must be cle-ver to go on for ev-er And

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a 'Ch.' (Chorus) section and a 'Solo' section. The lyrics are: '-ber-tian, (Gil-ber-tian,) The puns must be cle-ver to go on for ev-er And'. The piano accompaniment features a steady bass line and chords in the right hand.

Ch. Solo

ev-er and nev-er a dirty'un. (a dirty'un.) You don't have to pon-der on

The second system continues the vocal line and piano accompaniment. The lyrics are: 'ev-er and nev-er a dirty'un. (a dirty'un.) You don't have to pon-der on'. The piano accompaniment maintains the same rhythmic and harmonic structure.

dou-ble en-ten-dre, The man-age-ment make it con-di-tion-al That it

The third system continues the vocal line and piano accompaniment. The lyrics are: 'dou-ble en-ten-dre, The man-age-ment make it con-di-tion-al That it'. The piano accompaniment includes some chordal complexity in the right hand.

must not be blue but it need not be new If it's tho-rough-ly tru-ly tra-

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: 'must not be blue but it need not be new If it's tho-rough-ly tru-ly tra-'. The piano accompaniment features a long, sustained chord in the left hand.

- di - tion - al.

*f* It must not be blue but it

*f* It must not be blue but it

need not be new If it's tho-rough-ly tru - ly tra - di - tion - al.

need not be new If it's tho-rough-ly tru - ly tra - di - tion - al.

*(Loud applause)*

Ha Ha: First case, please!

*(Enter Don Basso Profundo and Chorus)*

Don Basso: Me lud— as the Grand Inquisitor I submit that the miserable tenor before you should be extinguished.

Phyllis: But why should the tenor always die in the last act?

Ha Ha: Exactly— why wait for the last act?

*(Laughter)*

Nanti Booh: Why should he be executed at all?

Ha Ha: Precisely— why not put poison in his bird seed? *(Loud laughter)*

Don Basso: The question is— shall he be punished by the axe as in the Yeoman *(Bus)* the sword as in the Mikado— *(Bus)* or merely sent into Parliament as in Iolanthe?

Ha Ha: Well now which do you think would be the funniest?

Whyllis enters

## No 8

## SONG — Whyllis (with Nanti Booh and Ha Ha)

"OH, WOE IS ME"

Moderato

Piano introduction in G major, 2/4 time, Moderato. The piece begins with a forte (f) dynamic. The right hand features a melodic line with eighth-note patterns and a trill (tr) in the final measure. The left hand provides a steady accompaniment with eighth-note chords. The piece concludes with a rallentando (rall.) marking.

§ (Whyllis steps out of sentry box)

WHYLLIS Per - haps 'twould bet - ter be Up - on his throat so wob - bly, To  
 (HA HA) Per - haps it would be best Al - though an in - sti - tu - tion If

Musical notation for the first vocal line, starting with a mezzo-forte (mf) dynamic. The piano accompaniment continues with a steady eighth-note accompaniment.

use the snick - er - snee Up - on the part that's nob - bly, If —  
 hum - bly I sug - gest An - ov - er - dose of Kru - schen (poo) Or —

Musical notation for the second vocal line, continuing the melody and piano accompaniment.

boiled in oil it would Re - duce his tis - sue a - di - pose And  
 if he wants a death That's eas - i - ly di - ges - ted, (wh) We'll

Musical notation for the third vocal line, concluding the piece with a final piano accompaniment chord.

*rall.*

send him if he's good Where ev - 'ry ten - or's glad he goes.  
 sim - ply stop his breath (HA HA) No flow - ers are re - quest - ed.

*a tempo*

(NANTI) Oh woe is me, oh woe is me! And ve - ry like - ly woe too Though  
 Oh woe is me, oh woe is me! The ques - tion how to kill is An

*a tempo*

un - der - stood I go if good Where I'll be glad to go to.  
 o - pen one But when I'm gone Don't send me an - y li - lies.

*Fine*

Phyllis dashes forward hysterically

No 9.

WALTZ SONG— (Phyllis)

“POOR WARBLING ONE”

Con brio

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Ha ha ha ha ha ha ha ha ha ha ha ha! Poor Warb - ling". The piano accompaniment is on two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The piano part includes a *p* dynamic marking.

Musical notation for the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "One ————— Ha ha ha ha ha ha ha ha ha ha ha ha!". The piano accompaniment is on two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The piano part includes *poco a poco* and *cresc.* markings.

Musical notation for the third vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Ha ha ha ha ha ha ha ha ha ha ha ha Poor Warb - ling". The piano accompaniment is on two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The piano part includes a *p* dynamic marking.

One. ————— Pray par-don my hys-te-ri-a tra la la You

*p* *f* *p*

know what we vo-cal-ists are tra la la This piece of Mec-can-o Has

*f* *mf*

made your so-pran-o A poor Wob-bling One.

*f* *dim.* *mf* *p rall.* (Staggers) *rall.*

*a tempo*  
You're a poor Warb-ling One Yes and when we have none

*mf a tempo*

Shall I send your things on where you've gone With a tra-la With a tra-

- la. Ah

*f* *mf*

Ah Ah

*accel.* Ah

*f accel.*

ah Ah ah ah ah ah ah Ah I'm a poor warb-ling

*rall.* *f rall.*

*Allegro vivo* One. (Clash of Steel Implements)

*ff Allegro vivo*

Enter Quartette of Executioners

N<sup>o</sup> 10

ENTRANCE OF EXECUTIONERS  
and  
QUARTETTE

Lento

*pp*

The piano introduction is in common time (C) and consists of three measures. The right hand features a melodic line with triplets of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Moderato e molto marcato

Men

*p*

It is our job each time ——— The ten - or com - mits a  
And when we've made it scan ——— Ac - cord - ing - ly to our

The vocal line is in 6/8 time. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

crime — To put his pun - ish - ment in - to rhyme, His pun - ish - ment in - to rhyme.  
plan — We sim - ply ex - e - cute the man. We ex - e - cute the man. —

The vocal line continues in 6/8 time. The piano accompaniment features a more active eighth-note pattern in the right hand.



*f* Sopranos  
It is their job — Their job each time To

*f* Tenors  
It is our job each time — The Ten-or com-mits a crime — To

*f* Basses

put His pun-ish-ment in - to rhyme. His pun-ish-ment in - to rhyme. —

put His pun-ish-ment in - to rhyme. His pun-ish-ment in - to rhyme. —

(enter Ratisha, pauses up stage)

Ratisha: Stop! Phyllis: 'Tis Ratisha! Nanti Booh: Or Lady June-Poo Poo: Or can it be Little Bitterfly?

Allegro vivace

Rat.

Più lento  
quasi recit.

- nough 'tis time- 'tis time our-selves we sort-ed We'd best re - pine be -

- fore we get re - port - ed We've mixed the lot in man - ner most un -

- wa - ry And used up what was once the dic-tion - a - ry.

Allegro vivace e agitato

Rat.

We've used up all the al-pha-bet, We could-n't have been greed-i - er There

can't be an - y long words yet In the en - cy - clo - pe - di - a, The

te - le - phone di - rec - to - ree, And Brad - shaw but re - main Un -

-less we take the A. B. C. And use it all a - gain.

*f* Ch. (unis.)  
Un - less we take the A. B. C. And use it all a - gain.

**Allegro non troppo**

Ha Ha *mf*

We start-ed with A al - pha -

-be - tic' - lly first, We bust-ed the B's and the C's \_\_\_\_\_ The

D's and the E's were em - pha-tic' - lly worst, With the F's and the fol - low - ing

G's \_\_\_\_\_ The H, I and J and the next let - ter K, \_\_\_\_\_ Pro - vid - ed some puzzling

guesses And the L, M, N, O's we put o - ver in prose Not in



ra-ther That ev - en Sir Will-iam S. G. Pro - bab - lee nev - er went an - y

ra-ther That ev - en Sir Will-iam S. G. Pro - bab - lee nev - er went an - y

ra-ther That ev - en Sir Will-iam S. G. Pro - bab - lee nev - er went an - y

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics "ra-ther That ev - en Sir Will-iam S. G. Pro - bab - lee nev - er went an - y". The bottom staff is a piano accompaniment. The music is in a 7/4 time signature and a key signature of one flat (B-flat).

far-ther. So we'll go on as long as we can, can, can, We'll stick to our mut-tons, Gil-

far-ther. So we'll go on as long as we can, can, can, We'll stick to our mut-tons, Gil-

far-ther. So we'll go on as long as we can, can, can, We'll stick to our mut-tons, Gil-

The second system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics "far-ther. So we'll go on as long as we can, can, can, We'll stick to our mut-tons, Gil-". The bottom staff is a piano accompaniment. The music continues in the same 7/4 time signature and one-flat key signature.

-ber-ti - an gluttons, Dis - ci - ples of Sir Sul - li - van - van - van, Dis - ci - ples of Sir Sul - li -

-ber-ti - an gluttons, Dis - ci - ples of Sir Sul - li - van - van - van, Dis - ci - ples of Sir Sul - li -

-ber-ti - an gluttons, Dis - ci - ples of Sir Sul - li - van - van - van, Dis - ci - ples of Sir Sul - li -

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for grand piano with both treble and bass clefs. The music is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are: "-ber-ti - an gluttons, Dis - ci - ples of Sir Sul - li - van - van - van, Dis - ci - ples of Sir Sul - li -".

- van - van - van. We'll go on as long as we can, can, can, Dis - ci - ples of Sir Sul - li -

- van - van - van. We'll go on as long as we can, can, can, Dis - ci - ples of Sir Sul - li -

- van - van - van. We'll go on as long as we can, can, Dis - ci - ples of Sir Sul - li -

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are: "- van - van - van. We'll go on as long as we can, can, can, Dis - ci - ples of Sir Sul - li -". The piano accompaniment features a prominent bass line with sustained notes and some melodic movement in the right hand.

van, van, van, dis - ci-ples of Sir Sul - li - van, van, van of Gil - bert and Sul - li -

van, van, van, dis - ci-ples of Sir Sul - li - van, van, van of Gil - bert and Sul - li -

van, van, van, dis - ci-ples of Sir Sul - li - van, van, van of Gil - bert and Sul - li -

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics 'van, van, van, dis - ci-ples of Sir Sul - li - van, van, van of Gil - bert and Sul - li -'. The bottom staff is the piano accompaniment, featuring a bass line with a melodic motif and a treble line with chords.

- van \_\_\_\_\_ Gil - bert and Sul - li - van \_\_\_\_\_ Gil - bert and Sul - li - van

- van \_\_\_\_\_ Gil - bert and Sul - li - van \_\_\_\_\_ Gil - bert and Sul - li - van

- van \_\_\_\_\_ Gil - bert and Sul - li - van \_\_\_\_\_ Gil - bert and Sul - li - van

The second system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics '- van \_\_\_\_\_ Gil - bert and Sul - li - van \_\_\_\_\_ Gil - bert and Sul - li - van'. The bottom staff is the piano accompaniment, featuring a bass line with a melodic motif and a treble line with chords.



Moderato

*molto rall.*

Gil-bert and Sul-li - van      Gil-bert and Sul-li - van      Sul - li - van

Gil-bert and Sul-li - van      Gil-bert and Sul-li - van      Sul - li - van

Gil-bert and Sul-li - van      Gil-bert and Sul-li - van      Sul - li - van

Moderato e molto marcato

*molto rall.*

*ff* l.h.

cassa

(Loud and prolonged cheers)

Ratisha subsides into Ha Ha's arms as Black Point staggers on and falls insensible at their feet.

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