



University of **HUDDERSFIELD**

University of Huddersfield Repository

Wheat, Clare

Of Revivals and Delayed Premieres: Performing Thomas Dunhill's Forgotten Opera, Something in the City

Original Citation

Wheat, Clare (2021) Of Revivals and Delayed Premieres: Performing Thomas Dunhill's Forgotten Opera, Something in the City. Doctoral thesis, University of Huddersfield.

This version is available at <http://eprints.hud.ac.uk/id/eprint/35573/>

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

<http://eprints.hud.ac.uk/>

OF REVIVALS AND DELAYED PREMIERES:
PERFORMING THOMAS DUNHILL'S
FORGOTTEN OPERA, SOMETHING IN THE CITY

CLARE REBECCA MARY WHEAT

A thesis submitted to the University of Huddersfield in partial
fulfilment of the requirements for the degree of Doctor of Philosophy

Volume 2 of 2

University of Huddersfield
School of Music, Humanities and Media

May 2021

Contents

Volume 2

Appendix 1: Dunhill Festival Programme	261
Appendix 2: Table of Performance Characteristics in Recordings	273
Appendix 3: Table of Light Opera Recordings	276
Appendix 4: <i>Princess Ida</i> score extract (Trio, No. 5)	282
Appendix 5: <i>Princess Ida</i> score extract (No. 7)	287
Appendix 6: Table of Performances: <i>Tantivy Towers</i>	300
Appendix 7: <i>Tantivy Towers</i> Programme (Lyric Theatre, Hammersmith, 1931)	301
Appendix 8: Observations of Performing Practices – Principals	308
8a. Ann Burgess: Sanderson, <i>The Little Brown Owl</i>	310
8b. Vera Florence: Fisher, <i>An Old Violin</i>	315
8c. Steuart Wilson: Arr. Sharp, <i>The Keys of Canterbury</i>	320
8d. John McCormack: Marshall, <i>I Hear You Calling Me</i>	322
8e. Trefor Jones: Novello, <i>Shine Through My Dreams</i>	326
8f. Maggie Teyte: Purcell, <i>When I am Laid in Earth</i>	330
8g. Elsa Stenning: Nevin, <i>Mighty Lak' A Rose</i>	333
8h. Roy Henderson: Speaks, <i>Sylvia</i>	335
8i. Maggie Teyte: Messenger, <i>Philomel</i>	338
Appendix 9: Observations of Performing Practices – Supporting Cast	346
9a. Isabel Jay: Sullivan, <i>Poor Wandring One</i>	349
9b. Gertie Millar: Monckton, <i>Quaker Girl</i>	354
9c. Amy Augarde: Sullivan, <i>I'm Called Little Buttercup</i>	358
9d. Walter Passmore: Sullivan, <i>On a Tree by a River</i>	361

9e. Henry Lytton: Sullivan, <i>I Am the Monarch of the Sea</i>	364
9f. Henry Lytton: Sullivan, <i>When I Was a Lad</i>	367
9g. Ruth Vincent: Bishop, <i>Home, Sweet Home</i>	369
9h. Ellaline Terriss: Fitz, <i>The Honeysuckle and the Bee</i>	371
9i. Hippolyte Belhomme: Auber, <i>A la voix Séduisante</i>	374
9j. Louis Cazette: Messenger, <i>J'aimais la Vieille Maison</i>	376
9k. Geraldine Farrar: Offenbach, <i>Barcarolle</i>	379
9l. Charles Dalmores: Offenbach, <i>A Vivre Deux</i>	385
9m. Marie Tempest: Delibes, <i>Les Filles de Cadix</i>	389
9n. Marie Tempest: Philp, <i>The Jewel of Asia</i>	397
9o. Phyllis Dare: Monckton, <i>Bring Me a Rose</i>	400
9p. Phyllis Dare: Monckton, <i>The Girl with the Brogue</i>	405
9q. Florence Smithson: German, <i>Waltz Song</i>	411
9r. W. Louis Bradfield: Stuart, <i>I Want to be a Military Man</i>	417
9s. Mizzi Günther: Lehár, <i>Vilja Lied</i>	427
9t. Fritz Werner: Lehár, <i>Ich bin der Graf von Luxembourg</i>	431
9u. Louis Treumann: Lehár, <i>Pallikarenlied</i>	435
Appendix 10: Observations of Performances – The Cloths of Heaven Comparison	437
10a. John McCormack: Dunhill, <i>The Cloths of Heaven</i>	437
Appendix 11: <i>Something in the City</i> Director's Score	440
Appendix 12: <i>Something in the City</i> Programme	563
Appendix 13: <i>Something in the City</i> Performance Guidance	
13a. For Principals	577
13b. For Ensemble	579
Appendix 14: <i>The Mikado</i>, Score Extract (Finale, Act 1)	581
Appendix 15: <i>Something in the City</i>: Frognaal's Narration	584

Appendix 16: <i>Something in the City</i>: Stage Plan	586
Appendix 17: Links to Online Audio Visual Material	587

Appendix 1: Dunhill Festival Programme

A Celebration of the Musical World of Thomas. F. Dunhill (1877-1946)



An accomplished twentieth-century British composer with Scunthorpe connections.

Friday 15th July & Saturday 16th July 2016

Concerts kindly sponsored by



Chamber Music by Thomas. F. Dunhill
Friday 15th July, 7pm. St. Lawrence's Church Hall

Pre-concert talk by Paul Vincent (Dunhill's Grandson)

Songs and music for strings and piano by Dunhill featuring:

Clare Wheat (soprano), Jonathan Gooing (piano) and the Meiningen Ensemble:
David Milsom (violin), Jeremy Perkins (viola) & Christina Waldock (cello)

Clare Wheat & Jonathan Gooing:

Sweet July (words by Margaret Rose)

Beauty and Beauty (words by Rupert Brooke)

The Dandelion (words Anonymous)

To The Queen of Heaven (words Anonymous)

David Milsom, Jeremy Perkins & Jonathan Gooing:

Phantasy Trio in Eb Op. 33

Clare Wheat & Jonathan Gooing:

I Can Hear a Cuckoo (words by Margaret Rose)

In The Dawn (words by Ida M. Stenning)

Karoo Cradle Song (words Margaret Rose)

The Haymaker's Roundelay (words Anonymous – Old English)

INTERVAL

Clare Wheat & Jonathan Gooing:

The Wind Among the Reeds (Words by W.B. Yeats)

- i. *To Dectora*
- ii. *The Host of the Air*
- iii. *The Cloths of Heaven*
- iv. *The Fiddler of Dooney*

David Milsom, Jeremy Perkins, Christina Waldock & Jonathan Gooing:

Piano Quartet in B Minor Op. 16

- i. *Allegro*
 - ii. *Adagio non troppo*
 - iii. *Scherzo: Vivace non troppo – Trio*
 - iv. *Molto lento e serio – Allegro moderato*
-

The first group of songs in tonight's concert set texts of varying mood and substance. If some of the texts can seem rather twee nowadays, it should be remembered that Schubert frequently set similar lyrics (Goethe's *Heidenroselein* or 'Little Rose of the Field' for example). **Sweet July** is an appropriate place to start (weather permitting) and belongs to a series of songs in this concert exploring themes of nature. **The Dandelion** also belongs to this group whilst **Beauty and Beauty** has affinities with Roger Quilter's style. **To the Queen of Heaven** sets a sixteenth-century text and was popularised by Dame Janet Baker in a famous recital LP of the 1960s.

The **Phantasy Trio** reflects the twin influences of the work's dedicatee William Cobbett and of the great viola player Lionel Tertis. Cobbett was an enthusiast for the archaic single-movement Phantasy form popular in England at the time of Purcell and Tertis encouraged this unusual trio combination amongst composers.

The next group of songs continue in a generally lighter vein although **In the Dawn** is an imaginative and atmospheric setting of a text about fairyland (a favourite Dunhill theme).

The Wind Among the Reeds was premiered by the renowned tenor (and Elsham Hall inhabitant) Gervase Elwes with orchestra in London in 1912. The complete cycle is rarely heard nowadays but tucked away as No.3 is one of the all-time great English songs, **The Cloths of Heaven**.

The influence of Brahms and Dvorak is never far away in the **Piano Quartet in B minor Op. 16**. Written when Dunhill was 24, this is a dramatic and effective large-scale work.

Piano music and song
by Thomas. F. Dunhill
Saturday 16th July, 12.30pm.
St. Lawrence's Church Hall

An informal concert of Dunhill's piano music by local pianists, young and old(er!) and his vocal solo '*The Frog*'

- | | | |
|--|---|---|
| Amecia Harris | - | Allegro |
| Regan Taylor | - | Swaying Branches |
| Jacky Lee | - | Woodland Pictures:
<i>Catkins, Wood Pigeons; The Blue-Bell Path; The Babbling Brook & Children's Dance</i> |
| Caroline Clemmow & Jonathan Gooing | - | Four-Hand Fancies:
<i>An April Pastoral; Phyllis and Corydon; A Gypsy Lullaby; By the Sunlit Stream & Sligo Fair</i> |
| Savannah Geddes, Ella Summers & Jessica Leigh Thackeray
(accompanied by Jo Blackburn) | - | The Frog |
| Jonathan Gooing | - | Birthday Piece No.2 |
| Eve Reed | - | Old Windmill |
| Adaeze Obieke | - | A Song in the Morning |
| Jonathan Gooing & Clare Wheat (narrator) | - | Peter and The Wolf
(Prokofiev arr. Dunhill) |

This afternoon's concert brings together local pianists in a celebration of Dunhill's music for the piano. He was an accomplished performer, especially in his earlier career, playing Beethoven and Grieg concerti in concerts. The music he wrote for the piano ranges from 'beginner' pieces through to concert works - all of them are written effectively for the instrument.

The name Thomas F. Dunhill is for many people forever linked with piano lessons and exams. His outstanding skill in writing effective music for the piano within the quite specific requirements of educational piano music can be appreciated in today's programme. It was a skill no doubt honed through his experience as an examiner for the Associated Board of the Royal Schools of Music and as a teacher.

'Birthday Piece No, 2' was, as the title implies, a present from Dunhill to his second wife, Isobel (Bel) Featonby. It was on an examining visit to Scunthorpe that Dunhill met Bel, a local piano teacher. They were married in St. Lawrence's Church across the road and Dunhill died at the Featonby's family home in Cliff Gardens.

When Dunhill was commissioned to arrange Prokofiev's **'Peter and the Wolf'** he found the music not entirely to his taste. Nevertheless, it has gained huge popularity as an orchestral work with narrator. Dunhill's arrangement skilfully manages to adapt the colourful orchestration into a playable piano piece.

Music from the world of Thomas. F. Dunhill.

Saturday 16th July, 7.30pm. St. Lawrence's Church

Featuring members of local choirs including Scunthorpe Choral Society,
The Shower Singers & The Reflections Choir

- | | | |
|----------------------------|---|--|
| Jonathan Gooing (organ) | - | Festal Prelude - Thomas F. Dunhill |
| Scunthorpe Choral Society | - | Magnificat and Nunc Dimittis
Thomas F. Dunhill |
| Jonathan Gooing (organ) | - | Cantilena Romantica - Thomas F. Dunhill
Chiddingfold Pieces - Thomas F. Dunhill:
<i>Canticum Fidei; The Warrior's Daughter & The Vision of Richard Peyto</i> |
| Jane Holmes & Jane Patrick | - | How Soft Upon the Evening Air –
Thomas F. Dunhill arr Maurice Jacobson |
| The Shower Singers | - | Old King Cole – Thomas F. Dunhill
Dance a Cachuca – Arthur Sullivan |

SHORT INTERMISSION

- | | |
|--------------------------------|--|
| Jonathan Gooing (piano) - | A selection from 'The Mikado'
Arthur Sullivan arr. Thomas F. Dunhill |
| Clare Wheat (soprano) - | The Sun Whose Rays – Arthur Sullivan
Poor Wandering One – Arthur Sullivan |
| The Reflections Choir - | By Dimpling Brook – Thomas. F. Dunhill
Hie Away – Thomas. F. Dunhill |
| Members of all of the choirs - | Tubal Cain – Thomas Dunhill |

Refreshments will be served at the end of the concert.

The concert tonight features choral and instrumental music significant to Dunhill's career. The **Festal Prelude** for organ has a suitably celebratory character for the opening of the concert. The **Magnificat and Nunc Dimittis** is a highly effective setting of the Evening Canticles for the Anglican Church. The **Cantilena Romantica** is an organ work from near the end of Dunhill's life. The **Chiddingfold Pieces** for organ are taken from the Chiddingfold Suite for String Orchestra. The pieces relate to stories associated with the Chiddingfold Pageant in Surrey. 'The Warrior's Daughter' tells of Brunna, a Chieftain's daughter who discovers a field of gold whilst 'The Vision of Richard Peyto' relates to Chiddingfold's renown in James I reign as a producer of stained glass. Peyto, the aged master craftsman is engaged on his life's work, the great Minster window. A royal proclamation forbidding the use timber or wood for the furnaces means his work will never be complete. Stricken, Peyto sees a vision of a stained glass coming to life and proclaims: "My work – my great work – finished!"

How Soft Upon the Evening Air is an example of Dunhill's part-song writing. The melody of **Old King Cole** will probably be familiar to many – Dunhill supplies an effective descant! **Dance a Cachuca** from 'Gondoliers' by Arthur Sullivan begins a set acknowledging Dunhill's enthusiasm for the works of Gilbert and Sullivan. Dunhill was the first to write a serious appreciation of the Savoy Operas. **By Dimpling Brook** and **Hie Away** are again examples of the part-song genre.

The concert ends with Dunhill's choral ballad, **Tubal Cain**. It was written for Eton College Musical Society and sets a text about the biblical blacksmith whose renown amongst his fellow men was for making tools of war. Remorse dawns eventually for the role he has played and he turns his hand to more peaceful products - the first ploughshares. Nevertheless, the text does qualify this sentiment somewhat at the end of the work, perhaps indicative of the era in which it was written!

Artist Biographies

Clare Wheat – soprano and conductor

Clare was born in Scunthorpe and began singing at the age of 5 with Jeffery Blewett. She obtained a BMus (Hons) and MMus in research and performance from the University of Sheffield and holds an LRSM for performance. She was a member of the BBC Choir of the Year Scunthorpe Cooperative Junior Choir and the National Youth Music Theatre. Clare studies with Lynne Dawson and Patricia Hamilton. She has performed in a number of prestigious venues including the Sydney Opera House, Glyndebourne Opera House, London Palladium, Royal Albert Hall, His Majesty's Theatre Aberdeen and the Festival of Voices in Newfoundland.

In 2012 Clare created the role of Spirit of Steel in *Cycle Song* by Tim Sutton, a Scunthorpe Olympiad commission. This subsequently won a 2013 Royal Philharmonic Society Award. She has also performed many other roles including Molly/Lady Ursula Epp (*The Ragged Child*) National Youth Music Theatre; Dragon (*La Purpura de la Rosa*) under the baton of Andrew Lawrence King; Bessie Throckmorton (*Merrie England*), The Plaintive (*Trial by Jury*), Yum-Yum (*Mikado*) and Elsie Maynard (Yeoman of the Guard) at Buxton Opera House.

Her recent concert performances have included works such as Requiem (*Faure*), Coronation Mass (*Mozart*), Requiem (*Mozart*), Elijah (*Mendelssohn*), Nelson Mass (Haydn) for Rotherham Choral Society; Gloria (*Karl Jenkins*) with Scunthorpe Choral Society and The Union of the three Sister Arts (first modern performance since 1723) (*Pepusch*), Requiem (Mozart) and Theresienmesse (Haydn) with Bishop Grosseteste University, Lincoln, Ein Deutsches Requiem (Brahms) with the Sterndale Singers, Hymn of Praise (Mendelssohn) with Holmfirth Choral Society. For Bel Canto (South Yorkshire), Clare has been Soprano soloist in African Sanctus (*Fanshawe*); Mass of the Children (*Rutter*), G & S Gala evening, Stabat Mater (*Poulenc*), Requiem (Mozart), Rejoice in the Lamb (Britten), Gloria (Vivaldi), Requiem (Faure), Five Spirituals from A Child of Our Time (Tippett), Carmina Burana (Orff), Liebeslieder Waltzer (*Brahms*) with guest accompanist Malcolm Martineau.

Clare has given solo recitals for Sheffield Music Club (including the first performance of *Like a Touch of Rain*, a song cycle by Stephen Godward, written especially for Clare) and yearly recitals in the Lunchtime Concert Series at Doncaster Museum. She has been guest soloist in Gala concerts with Dore Male Voice Choir, Sheffield and Scunthorpe Male Voice Choir. In recent years Clare has given recitals and masterclasses at Bishop Grosseteste University. She was a finalist in the *Voice of the Future* competition at the International Eisteddfod held in Llangollen in 2014. Clare is currently studying for a PhD in Music at the University of Huddersfield.

Jonathan Gooing - piano and organ

Jonathan graduated with a B.Mus (Hons.) from the University of Sheffield in 1996, where he studied piano with Yolande Wrigley. Whilst an undergraduate, he was awarded the Sir Thomas Beecham Music Scholarship, the Julian Payne Scholarship, the final year recital prize and the piano accompaniment award. In 2007 he gained a Master of Music degree researching accompaniment techniques and performing Schubert's song-cycle *Winterreise*.

Jonathan is well-known throughout the north of England as a soloist, chamber musician and accompanist and has played for Jean Rigby, Roderick Williams, Claire Rutter and Stephen Gadd. In recent years, Jonathan has accompanied the leading contemporary song specialist Sarah Leonard in workshops and concerts in various venues in the East Riding of Yorkshire.

Other recent accompaniment work has included master classes by Nicolai Znaider, Heinrich Schiff, David Pyatt and Miklos Perenyi amongst others. As a rehearsal pianist and repetiteur he has worked with the BBC Singers (Gilbert & Sullivan project at BBC Media City, Salford) as well as with Sarah Connelly, John Mark Ainsley, Rebecca Evans and John Rutter. Jonathan was accompanist and repetiteur for the large-scale Scunthorpe community opera 'Cycle Song', part of the 2012 Cultural Olympiad, winner of an RPS award. He is also pianist with the professional chamber orchestra Hull Sinfonietta and their chamber ensemble, 'The Portumnus Ensemble'. Jonathan is actively involved in the Historically Informed Performance of 19th century chamber music with piano in the **Meiningen Ensemble**. In addition, a CD of music for flute and piano with Martyn Shaw on historical instruments was released in July 2016 on the Omnibus Classics label. Other recent highlights have included a performance of Brahms' Liebeslieder Waltzes with his wife, soprano Clare Wheat and pianist Malcolm Martineau.

Jonathan is the Academic Coordinator for Music at Bishop Grosseteste University in Lincoln and, in addition to teaching roles at Sheffield University and Lincoln Minster School, is a staff accompanist at Leeds College of Music and the Royal Northern College of Music, Manchester.

As an organist, Jonathan has performed in the Cathedrals of Lincoln, Sheffield, Durham, Ripon and York, as well as playing the organ in Symphony Hall, Birmingham. He has also played organ continuo in Bach's St. Matthew Passion with the Halle Orchestra and Choir conducted by Sir Mark Elder in the Bridgewater Hall, Manchester.

In 1999 Jonathan won the Incorporated Society of Musicians/Yamaha 'Birmingham Accompanist of the Year' Award.

The Meiningen Ensemble has a flexible membership focusing on repertoire for string and piano. The ensemble is based at the Huddersfield Centre for Performance Research at Huddersfield University. The performers on Friday evening are:

David Milsom studied with Martin Milner and is the Director of Performance at Huddersfield University. A highly experienced soloist, chamber musician and orchestral violinist David is also an acknowledged authority on historically-informed string performance and his book 'Theory and Practice in Late Nineteenth-Century Violin Performance 1850-1900' is a standard work on the subject. He has also written the 'A-Z of String Players' for Naxos.

Jeremy Perkins studied at the Royal Academy of Music and the Brussels Conservatoire with Roger Tapping, Emanuel Hurwitz and Erwin Schiffer. He has been principal viola of the English String Orchestra and the European Philharmonic Orchestra.

Christina Waldock was a pupil at the Purcell School and studied cello with Sue Lowe and Joan Dickson as well as at IMS Prussia Cove. She has been principal cello of Sinfonia UK as well as giving numerous concerto performances and participating in multi-disciplinary projects.

Scunthorpe & District Choral Society is a thriving, vibrant and welcoming choir with 110 singing members. Concerts are varied and exciting and the Choir enjoys a fine reputation as one of the best choirs in the North of England. Professional tuition is given at all rehearsals, to people of differing abilities and musicianship.

Overall, our repertoire ranges from Baroque to Modern and we perform with first-class soloists and orchestras. The society is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK.

The Society meets on Thursday nights between September and April at Frederick Gough School in Ashby at 7:45 pm.

We have been around, in one form or another, since 1881.

The Shower Singers

The Shower Singers Community Choir sprang into life in September 2011 and now has a membership of around 60 members who simply enjoy a really good sing!

The choir's very varied repertoire includes songs from musicals and shows, pop classics, gospel and also many beautiful traditional songs. Its choral director is Clare Wheat and accompanist, Jonathan Gooing.

The Shower Singers performed in the award winning production of 'Cycle Song' (part of the London 2012 Olympics festival), on BBC TV's children in Need, and now

continues to present concerts and appear at charity events in and around North Lincolnshire.

Shower Singers welcomes new members from students to the more mature. There is no audition needed and no expectation that you read music but you do need lots of enthusiasm!

The choir meets every Tuesday evening at John Leggott College Scunthorpe from 6.00pm to 7.30pm.

The Reflections Choir

Reflections is a 3 part Ladies choir and is made up of a wide age group. We meet weekly in Frodingham Parish Hall on a Friday evening from 7.30pm.to 9.00pm. During the year we hold concerts in the Hall for Summer, Harvest and for our Christmas Concert we join with Barton Community Band. Other concerts are given on request.

We also take part in the Scunthorpe Music Festival both Drama and Music Sections. We would welcome any ladies who may like to join us.

Dunhill Exhibition in the Museum

Do have a look at the exhibition related to this celebration of Thomas F. Dunhill's career and connections with Scunthorpe in the North Lincolnshire Museum next to St. Lawrence's Church.

The exhibition is in an upstairs community room until July 24th and admission is free.

Acknowledgements

Clare and Jonathan would like to sincerely thank all of the performers, teachers and choral directors who have contributed to making this celebration weekend possible. Thanks to Sue and Jim Hollingworth for their help and support; our generous sponsors; St Lawrence's Church for the hire of the church and the hall; Pauline and Rod Wheat for their continued support and Paul Vincent for his enthusiasm, encouragement and practical help.

Appendix 2: Table of Performance Characteristic in Recordings

	Use of Language	Melodic Shape	Stylistic Features	Tone Quality	Technique	Other
Gertie Miller (1910) 'A Quaker Girl' from <i>The Quaker Girl</i>	Flipped 'r' 'Whispared' instead of 'whispered'. Some words different to those on the score. Anticipated 'L' and anticipation on other words e.g. 'used'.	Quite short phrases but tend to follow the words. Breaths quite audible but seem to add expression to the song. Feature of 'scooping' onto words 'cute image'	Very characterised – used different voices/tones for the different characters. Chorus has held tempo but the verses are freer creating a dotted feel. Slides are present. Some use of rubato evident.	Quite a 'childish' sounding voice for much of the song – light tone although it is 'darker' in the 2 nd verse – to fit with characterisation Some words very 'cute' in style e.g. 'used', 'might'.	Music Hall.	
Steuart Wilson (1930) <i>The Keys of Canterbury</i>	Use of flipped 'r' during words and 'rr' the end of words. Voiced and clipped consonant on 'anywhere' with elongated 'n'. Anticipation on 'dear'.	Phrases follow the pattern of the words – sentences. Very subtle use of slides, generally clean pitches.	Some characterisation – used different voices/tones for the different characters. The lady generally had a lighter tone but this was not the case in all verses.	Pupil of Jean de Rezske.	Sung in a typical folk song style i.e. deliberate tempo changes according to characterisation but little spontaneous localised rubato.	
Ann Burgess (1931) <i>The Little Brown Owl</i>	Very 'English' Some use of flipped 'r'. 'I do' sounds like 'A do' 'OO' pronounced.	Short phrases – does this link to the nature of the song?	Use of dotted rhythms/changes of tempo. Some use of slides.	Pure sound but rapid vibrato.	Shallow breaths breaking up the phrases more. Not obviously restricted by clothing.	

	Anticipation on some voiced consonants e.g. 'L', 'N', 'H'				Breaking of phrases seems to follow a pattern.	
Dame Maggie Teyte (1950) 'Thy Hand, Belinda' and 'When I Am Laid In Earth' from <i>Dido and Aeneas</i>	A lot of 'a's sound like 'e' e.g. 'invades me' sound like 'inveedes me', 'laid'='lead'. Closed 'E' sounds. 'Fate' almost sounds like 'feet' Is this stylistic relating to training? Does it have an impact on the focus of the sound compared to today?	Some use of portamento when singing wider intervals. Helps to keep the melodic line.	'In earth' joined together. Anticipation of 'w' of 'when I am laid'. Minimal rubato despite anticipated 'L'. Is this general or particular to this genre i.e. Purcell performance practice in the early 20 th C?	This does not sound as 'forward' as modern day performances. Does this link to the Jean De Rezske Method? Yet her sound is focused but not in the way that we mean today.	Links with Tone Quality section. Perhaps listed to the Dame Maggie Teyte interview again.	Is there a hint at using breath to allow to sing a longer phrase as in 'An Old Violin?' e.g. / before 'create no trouble'? Slight portamento in both directions on the slurs. Is this to keep a totally smooth line?
Vera Florence (1942) <i>An Old Violin</i>	'The' is usually shortened unless it is used as a springboard for an important word e.g. 'the love' and 'the years'. These are both on a cresc (hairpin).	Cresc (hairpin) also seems to imply a tenuto. The 2 nd beat is often early, therefore lengthened (waltz feel).	The 2 nd beat is often early, therefore lengthened (waltz feel).		Often breathes halfway through a phrase to ensure enough breathe for important/highlighted words/rubato/rit or to continue a phrase after highlighted words etc. Breath seems high/shallow. This is possibly why there are additional breaths i.e. not where	Word shape and pronunciation are important in this (as discussed with Marilyn Hill Smith) but there seems to be less importance on flow of phrasing and breath conservation.

					the commas are, are needed? Did the style of the dress restrict breathing? Does it look vulgar to breathe deeply? Is she keeping it elegant? Maybe compare with dramatic roles in Opera where in theory elegance is not required (if possible). Was it ugly to hear the breath?	
John McCormack (1935) <i>Cloths of Heaven</i>	‘rr’ often used at the end of a word. ‘l’ also voiced e.g. silver. ‘l’= early	Lots of small slides/anticipation with some diphthongs.	Anticipates a lot.	The accent often gives the tone quality. Wide vowels.	Hard to detect (also an audio recording rather than a video).	Little dynamic change throughout – only subtly in the voice. Dynamic markings not followed as a rule.
Thomas L Thomas (1944) <i>Cloths of Heaven</i>	‘da’ = spread	Slower tempo. Slight slides but less than the McCormack version.	With orchestra. Little anticipation – mostly with the beat but additional ‘rits’	Sounds a little ‘flat’ throughout. Little variation in dynamics – not as written.		
Ian Partridge (1982) <i>Cloths of Heaven</i>	Flipped ‘r’ used ‘d’ missed off words. Is this to keep the flow or are they simply softened?	Quick tempo. Overall pushing feel with pulling with rit. Very fluid- smooth Floating feeling.	Some but little anticipation. Occasional accdel.	English Choral voice – Cathedral Choir style.	As now.	Dynamic markings adhered to on the whole.

Appendix 3: Table of Light Opera Recordings

Gilbert & Sullivan	French Operetta	Viennese Operetta	Opera Comique	Musical Comedy	Ballad/Comedy/Character songs	Other genres
<p>Isabel Jay (soprano) - Poor Wand'ring One (Gilbert & Sullivan) (1904) https://www.youtube.com/watch?v=MvhgbSMGljA <i>Jay was Plaintiff in D'Oyly C Trial</i> 1898</p>	<p>Charles Dalmorès - Les Contes d'Hoffmann (1907) https://www.youtube.com/watch?v=DtNfUOFhpe0 <i>IMSLP</i></p>	<p>Mitzi Günther (1906) Vilja lied ('Die Lustige Witwe') https://www.youtube.com/watch?v=0gUcT0s5hI0 <i>Günther was the first Hanna Glawari in 1905. (Ref. Lily Elsie in London 1907)</i></p>	<p>Tenore LOUIS CAZETTE - (A.Messenger) - Fortunio - "J'aimais la Vieille maison grise" (1922) https://www.youtube.com/watch?v=5BYBybwI9Lw <i>IMSLP</i></p>	<p>Evelyn Laye (1900-1996) <i>Multiple musical films in the 1930s Pupil of Geraldine Ungar (Yum-Yum in 1885 Fifth Avenue & Savoy 1888)</i></p>	<p>"Queen Of My Heart" Alan Turner on Victor 16289 (1908) music by Alfred Cellier https://www.youtube.com/watch?v=3LJSDJBJ8Js</p>	<p>Bessie Abbott Three times: "Last Rose" Opera Martha - Edison 1907-1915-1917 https://www.youtube.com/watch?v=eiptcmf9fao</p>
<p>Sir Henry Lytton's Double Event (1934) Pathe film of him talking https://www.youtube.com/watch?v=bWuPZVqblwA HMS Pinafore Henry Lytton I am the monarch of the sea and when I was a lad https://www.youtube.com/watch?v=roBNT2Cd5IQ <i>1898 Trial</i></p>	<p>Geraldine Farrar -- Antonio Scotti: (OFFENBACH) Contes d'Hoffmann -- "Barcarolle" (1909) https://www.youtube.com/watch?v=1s78XERMb0c <i>IMSLP</i></p>	<p>Louis Treumann https://www.youtube.com/watch?v=6GIYgl2T0pI Franz Lehar: "Das Fürstenkind" Recorded 1910 <i>Danilo in the first production of The Merry Widow 1905</i></p>	<p>Cécile Merguiller, sop. "Galathée" air de la Coupe, Edison 1908 <i>Comique? Note similarity with 'Sky high sky high'</i> https://www.youtube.com/watch?v=RzkH7iNGqsQ</p>	<p>Harry Welchman <i>A Bachelor Gay am I</i> from The Maid of the Mountains https://www.youtube.com/results?search_query=Harry+Welchman+pathe In the original production of <i>The Arcadians</i></p>	<p>Ruth Vincent - Home Sweet Home 1906 <i>IMSLP</i> https://www.youtube.com/watch?v=Sk2C8bhG1RE <i>Vincent played Aline in 1898 Sorcerer. Also lead in 'Tom Jones' (Edward German)</i> Coming Through the Rye https://www.youtube.com/watch?v=0NQ2Nxg93Ko</p>	<p>Max Bouvet, baritone 1854-1943 <i>"Lakmé ton doux regard se voile"</i> Lakmé, Pathe 1902. Max Bouvet Joconde Dans un délire extrême Nicolas Isouard dit Nicolò Pathé saphir 2590 enreg https://www.youtube.com/watch?v=IUART1Lv5oo <i>Bouvet created the eponymous role in Messenger's 'Francois Les Bas-Bleus 1883</i></p>
<p>The Mikado 1926 finale act 1 part 2 Bertha Lewis (Katisha) 1906 Kate in</p>	<p>Alma Gluck (1884 - 1938) Louise Homer, Barcarolle</p>	<p>Webster Booth, Anne Ziegler</p>		<p>W. Louis Bradfield <i>I want to be military man</i> from</p>	<p>"The Moody Mariner," by Rutland Barrington (1905) - CEDAR restoration</p>	<p>Lise Landouzy sings "Souvenez vous vierge Marie" by Massenet</p>

<p><i>Pirates</i> (under the direction of Gilbert)</p> <p>Leo Sheffield (1873-1951) D'Oyly Carte Opera Company (joined 1906 under WS Gilbert's direction). Recorded Sir Despard (1924), King Hildebrand (1925), Pooh-Bah (1927), Don Alhambra (1927), the Learned Judge (1928), the Sergeant of Police (1929) and Wilfred Shadbolt (1929).¹</p>	<p>https://www.youtube.com/watch?v=HwJlzbmrkgU <i>IMSLP</i></p> <p>Hippolyte Belhomme Haydée A la voix séduisante Pathé saphir 4557 enregistré en 1906 1907 https://www.youtube.com/watch?v=gh5eMV11M70 <i>IMSLP</i></p>	<p>Excerpts from <i>Gypsy Love</i> Lehar https://www.youtube.com/watch?v=N1SAsDshR6E</p>		<p>the musical comedy <i>Floradora</i>. <i>IMSLP</i> https://www.youtube.com/watch?v=DIPWhBR7jV4 <i>In the original London Cast of A Gaiety Girl 1893</i></p>	<p>https://www.youtube.com/watch?v=xstTJO5YH3I <i>Barrington was D'Oyly C incl. 1878 & 1884 Trial</i></p> <p>Amy Augarde <i>An example of spoken dialogue (see G&S)</i> https://www.youtube.com/watch?v=ckBkWzgc57A</p>	<p>https://www.youtube.com/watch?v=Ur32AkATrTU Lise Landouzy Mireille Valse (Gounod) https://www.youtube.com/watch?v=FHD7wfcSR1U</p> <p>Landouzy also heard at: https://www.youtube.com/watch?v=eswAdHvYLtg Gounod? See Record of Singing (Scott)</p> <p><i>Landouzy created role of Marie d'Angleterre in Messenger's La Basoche (1890)</i></p>
<p>Walter Passmore (1867-1946) Joined D'OC in 1893 <i>John Wellington Wells</i> https://www.youtube.com/watch?v=u3AO72xbmFE</p> <p>Mikado Odeon recordings: https://www.youtube.com/results?search_query=walter+passmore+odeon</p>	<p>Hippolyte Belhomme - 1906 - Chanson de Falstaff (Le Songe d'Une Nuit d'été) https://www.youtube.com/watch?v=ICZaNKbXTuI</p>	<p>Richard Tauber accompanied by Franz Lehar (piano) FILM 1932 https://www.youtube.com/watch?v=XlQPOFpaAd4</p> <p><i>Girls were made to love and kiss from Paganini - Lehar</i></p>		<p>Gertie Millar <i>Multiple recordings of Musical Comedy available.</i> https://www.youtube.com/results?search_query=gertie+millar <i>Married Lionel Monckton</i></p> <p>Gertie Miller (1910) A Quaker Girl</p>	<p>Lily Elsie (with Owen Nares) 'I'm so very glad to meet you' https://www.youtube.com/watch?v=k6MXPSi8I-4</p> <p><i>Lily Elsie was lead in Edwardes 'The Merry Widow' in 1907 @ Daly's Theatre</i></p>	<p>Jeanne Leclercq & Gabriel Soulacroix, Philémon et Baucis (Gounod), Paris 1904. Odéon https://www.youtube.com/watch?v=eGRDLwwzyVA</p> <p><i>Leclercq and Soulacroix were both in the first performance of Messenger's La Basoche (1890)</i></p>

<p>Amy Augarde (1868-1959) <i>Ruddigore 1887 Fifth Avenue</i></p> <p>I'm called little Buttercup from HMS Pinafore</p> <p>https://www.youtube.com/watch?v=Q5sTzC1P OB0</p> <p>also see Other Operatic Genres', Musical Comedy etc.,</p>	<p>Juliette Simon-Girard (1859-1954) / <i>C'est la fille a ma tante, Ca fait toujours plaisir / La Femme de Narcisse (Varney) / Recorded: 1903 – https://www.youtube.com/watch?v=za9eyQ3NrIk</i></p> <p>(see vocal score)</p> <p><i>Girard created the role of Therese in Messenger's La Fauvette du Temple 1885</i></p>	<p>Fritz Werner 1910 <i>Der Graf von Luxemburg – Lehar https://www.youtube.com/watch?v=xHqy8_I7J2g</i></p> <p>Werner was in the original cast of <i>Ein Walzertraum</i> 1907 by Oscar Straus</p>		<p>Ellaline Terriss https://www.youtube.com/watch?v=86aE34ZJI_E</p> <p><i>The Shop Girl 1895 Ivan Caryll et al The Circus Girl 1896 Ivan Caryll et al (N.B. Nancy McIntosh, WS Gilbert's protégé, was 'La Favorita' in this production.</i></p> <p>IMSLP <i>Honeysuckle and the Bee</i></p>		<p>Amy Augarde (see G&S) https://www.youtube.com/watch?v=zEqXtoFdO5w</p>
	<p>Les contes d'Hoffmann : Drig ! Drig ! Drig ! · David Devriés, Louis Nansen, Henri Dangés, Hyppolyte Belhomme https://www.youtube.com/watch?v=wrYmKEqkKoU IMSLP</p> <p><i>Hippolyte Belhomme sang in the first performance of Tales of Hoffman 1881</i></p>			<p>Ivy St.Helier <i>Original production of Coward's 'Bitter Sweet' A good example of flexibility from the beat.</i> https://www.youtube.com/watch?v=UD2cDCh79f8</p>		<p>Marie Tempest <i>Les Filles de Cadiz - Delibes https://www.youtube.com/watch?v=dSMCw41iqNw</i> IMSLP</p> <p><i>Jewel Song – Gounod https://www.youtube.com/watch?v=IdbxprjgAvA&list=PLeE4FPb5TqsvOk24VBjQGeC2D9HIL_DBA&index=3</i></p> <p><i>Tempest better known for musical comedy</i></p>

				<p>Marie Tempest The Jewel of Asia from <i>The Geisha</i> https://www.youtube.com/watch?v=ZVHoFmZgd3Q&list=PLeE4FPb5TqsvOk24VBjQGeC2D9H1L_DBA&index=1 <i>She also played the title role of 'Dorothy'</i></p>		<p>Marguerita Sylva Starred in the 1911 Broadway production of <i>Gypsy Love</i> by <i>Lehar</i> https://www.youtube.com/watch?v=ePx-uJOrY_U She came to fame as Carmen</p>
				<p>Florence Smithson In the original cast of <i>The Arcadians</i> by Monkton <i>She was an opera singer originally.</i> <i>'Waltz Song' from Tom Jones:</i> https://www.youtube.com/watch?v=eb-aTaDZfCQ <i>IMSLP</i></p>		<p>Dame Maggie Teyte (c1950) <i>Dido's Lament</i> (Dido & Aeneas by Purcell) (recording only BBC Tape 15378) https://www.youtube.com/watch?v=h6WuE1jvZwQ</p>

				Phyllis Dare In the original cast of <i>The Arcadians</i> Bring me a rose https://www.youtube.com/watch?v=9FV6bSmzwW4 The Girl with the Brogue https://www.youtube.com/watch?v=xnzcIAzccxw <i>IMSLP</i>		Steuart Wilson Decca F1835 (Recorded 1 st July 1930) The Keys of Canterbury <i>(I Love My Love – CD)</i>
				Miss Cicely Courtneidge <i>The Mousmé</i> https://www.youtube.com/watch?v=S3x2YeVILkM <i>Courtneidge took over from Phyllis Dare in The Arcadians.</i> <i>Numerous films inc</i> https://www.youtube.com/watch?v=cIZLJFz3QQ0 Sister to Ada Blanche		Ann Burgess (1931) The Little Brown Owl https://www.youtube.com/watch?v=5o_Rxae_Bik&t=75s Vera Florence (1942) An Old Violin Active on radio from c 1927-66 https://www.youtube.com/watch?v=A_1Xi-8SzE4&t=89s

				<i>Keep it Under Your hat with Jack Hulbert (husband)(revue)</i> https://www.youtube.com/watch?v=o3soqp9Uddg		
						John McCormack (1935) Cloths of Heaven https://www.youtube.com/watch?v=aqXAr7AqpCA
						Thomas L Thomas (1944) Cloths of Heaven https://www.youtube.com/watch?v=VLSYinIQkgA
						Ian Partridge (1982) Cloths of Heaven https://www.youtube.com/watch?v=c6gNPkuN0wQ

Appendix 4: Sullivan, *Princess Ida* Score Extract (Trio No. 5)

30

No. 5. TRIO—(Arac, Guron, Scynthus, & Chorus).

(J = J)

PIANO *staccato.* *dim.*

ARAC.

We are war-riors three, . . . Sons of Ga-ma, Rex, .

Like most sons are we, . . . Mas-cu-line in sex! . .

GURON.

Yes, yes, yes! Mas-cu-line in sex!

SCYN.

Yes, yes, yes! Mas-cu-line in sex!

Yes, yes, yes! Mas-cu-line in sex!

P ARAC.

Po - li - tics we bar, . . .

p

They are not our bent; . . . On the whole we are .

Not in - tel li - gent. . . .

No, no, no, Not in - tel li - gent!

GURON.

No, no, no, Not in - tel li - gent!

SCYN.

No, no, no, Not in - tel li - gent!

And.

But with doubt - y heart, And with trust - y blade,

p *staccato.* *pp*

con Sord.

We can play our part,

Fight - ing is our trade !

Yes, yes, yes !
GURON.

Yes, yes, yes !
SCYN.

Yes, yes, yes !

Fight - ing is our trade !

Fight - ing is our trade !

Fight - ing is our trade !

no more.

The musical score is written for a vocal ensemble and piano. It begins with a vocal line in G major, marked 'And.' and 'con Sord.'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with markings for 'p' (piano), 'staccato.', and 'pp' (pianissimo). The lyrics 'But with doubt - y heart, And with trust - y blade,' are set to the vocal melody. The score continues with a piano solo section marked 'We can play our part,', followed by a vocal entry with the lyrics 'Fight - ing is our trade !'. This is followed by a call-and-response section where two vocal parts, 'GURON.' and 'SCYN.', respond with 'Yes, yes, yes !'. The piece concludes with a piano section marked 'no more.' and a final vocal line.

ARAC, GURON & SCYNTHIUS.

Bold, and fierce, and strong, ha, ha! For a war we burn. With its right or
 wrong, ha, ha! We have no con - cern. Or - der comes to fight, ha, ha!
 Or - der is o - bey'd! We are men of might, ha! ha! Fight
 ing is our trade! Yes, yes, yes!
 Fight - ing is our trade, ha, ha!
 CHORUS unison.
 They are men of might, ha, ha! Fight - ing is their

trade! Or - der comes to fight, ha! ha! Or - der is o - bey'd!

The three Principals, unison.

Ha, ha! Fight

Or - der comes to fight! Or - der is o - bey'd! Fight

ing is. Yes, yes, yes!

ing is.

Fight-ing is our trade, ha, ha!

their trade!

Allegro

Appendix 5: Sullivan, *Princess Ida* Score Extract (No. 7 Finale)

29

No. 7. FINALE—(Gama, Hildebrand, Cyril, Hilarion, Florian, & Chorus of Girls & Men).

GAMA.

Allegro.

f *p*

PIANO.

dress the la - dy Most po - lite - ly, most po - lite - ly— Flat - ter and im - press the la - dy, Most po - lite - ly,

most po - lite - ly— Hum - bly beg and hum - bly sue— She may deign to look on you, But your do - ing

you must do Most po - lite - ly, most po - lite - ly, most po - lite - ly!

rit.

GERLA.
 Hum-bly beg and hum-bly sue— She may deign to look on you, But your do-ing you must do
MEN.
 Hum-bly beg and hum-bly sue— She may deign to look on you, But your do-ing you must do

Most po-lite-ly, most po-lite-ly, most po-lite-ly!

Most po-lite-ly, most po-lite-ly, most po-lite-ly!

HILDEBRAND.
 2. Go you, and in-form the la-dy, Most po-lite-ly, most po-lite-ly, If she don't, we'll storm the la-dy,

Most po-lite-ly, most po-lite-ly! You'll re-main as hos-tage here; Should Hi-la-ron dis-ap-pear,

We will hang you, ne - ver fear, Most po - lite - ly, most po - lite - ly, most po - lite - ly!

rit.

Girls.

You'll re - main as hos - tage here; Should Hi - la - rion dis - ap - pear, We will hang you, ne - ver fear,

Men.

You'll re - main as hos - tage here; Should Hi - la - rion dis - ap - pear, We will hang you, ne - ver fear,

RECIT. HILARIOUS.

Most po - lite - ly, most po - lite - ly, most po - lite - ly! Come, Cy - ril,

Most po - lite - ly, most po - lite - ly, most po - lite - ly!

RECIT.

Flo - ri - an, our cor - ree is plain, To - mor - row morn fair I - da we'll en -

1222231

a tempo.

- gage; But we will use no force her love to gain, Na - ture.

a tempo.

Allegretto grazioso.

na - ture has arm'd us for the war we wage! Ex-pres-sive

glean - ces Shall be our glean - ces, And pops of Sil - le - ry Our light ar - til - le - ry. We'll storm their bow - ers With scent - ed

CHORUS, GIRLS.

show - ers Of fair - est flow - ers That we can buy! Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle

MEN, P.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle

heigh-o-let (Or lit-tle sigh). On sweet ur-ba-ni-ty, Tho'mere in-a-ni-ty, To touch their va-ni-ty We will re-

ly!... When day is fa-ding With se-re-na-ding And such fri-vo-li-ty We'll prove our qual-i-ty. A sweet pro-

fu-sion Of soft al-u-sion This bold in-tru-sion Shall jus-ti-fy, This bold in-tru-sion shall jus-ti-

fy. Oh dain-ty tri-o-let! Oh fra-grant vi-o-let! Oh gen-tle heigh-o-let (Or lit-tle
MEN: Oh dain-ty tri-o-let! Oh fra-grant vi-o-let! Oh gen-tle heigh-o-let (Or lit-tle

FLORIAN.

sigh, On sweet ur - ba - ni - ty, Tho' mere in a - ni - ty, To touch their va - ni - ty We will re - ly! . . . We'll charm their

sigh). On sweet ur - ba - ni - ty, Tho' mere in a - ni - ty, To touch their va - ni - ty We will re - ly! .

sen - ses With ver - bal fen - ces, With bal - lads a - ma - to - ry And de - cla - ma - to - ry. Lit - tle heed - ing Their pret - ty

plead - ing Our love ex - ceed - ing We'll ius - ti - fy! Our love ex - ceed - ing We'll ius - ti - fy!

CHORUS, GIRLS.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let! (Or lit - tle sigh). On sweet ur -

MEN.

Oh dain - ty tri - o - let! Oh fra - grant vi - o - let! Oh gen - tle heigh - o - let! (Or lit - tle sigh). On sweet ur -

Oh dain-ty tri-o-let! Oh fragrant

ba-ni-ty, Tho' mere in-a-ni-ty, To touch their va-ni-ty We will re-ly! . . .

TENORS. Oh

BASSES. Oh

HILARION & CYRIL.

Oh dain-ty tri-o-let! Oh fra-grant vi-o-let! Oh gen-
FLORIAN.
Oh gen-
le

vi-o-let! Oh gen-
le heigh-o-let (Or lit-tle sigh). . .

dain-ty tri-o-let! . . . Oh fra-grant

dain-ty tri-o-let! . . . Oh fra-grant

heigh-o-let (Or lit-tle sigh). Oh dain-ty tri-o-let!

heigh-o-let (Or lit-tle sigh). Oh dain-ty tri-o-let!

vi-o-let! Oh dain-ty tri-o-let! Oh fra-grant vi-o-let! Oh dain-ty tri-o-let!

vi-o-let! Oh dain-ty tri-o-let! . . . Oh dain-ty tri-o-let!

Oh fra - grant vio - let !

Oh fra - grant vio - let !

Oh fra - grant vio - let !

Oh fra - grant vio - let !

p

ritard.

Allegro.

f

f

RECIT. GAMA. HILD. GAMA.

Must we, till then, in pri - son cell be thrust ? You must ! This seems unne-ces-sa-ri-ly severe !

ARAC, GURON, & SCYN.

Hear, hear !

Allegro vivace.

ARAC, GURON, & SCYN.

For a month to dwell In a dun-geon cell ; Grow-ing thin and wi-sen In a

so - li - ta - ry pri - son, Is a poor look out For a sol - dier stout, Who is long-ing for the rat - tle Of a

com - pli - ca - ted bat - tle—Yes, is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—For the rum - tum - tum Of the

Principals with CHORUS.

// GIRLS, CYRIL & HILARION.

The rum - tum - tum Of the mil - li - ta - ry drum, Rum -

MEAN, GAMA, FLOR., HILD., ARAC, GURON, & SCYN.

mil - li - ta - ry drum, And the guns that go boom! boom! The rum - tum - tum Of the mil - li - ta - ry drum, Rum

- tum - tum - tum-my-tum-my - tum-my-tum-my-tum! Who is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—And the

- tum - tum - tum-my-tum-my - tum-my-tum-my-tum! Who is long-ing for the rat - tle Of a com - pli - ca - ted bat - tle—And the

Sops., CYRIL with ALTOS.
HILARION with TENORS.

rum - tum - tum Of the mi - li - ta - ry drum, tum! Prr, prr, prr, ra - pum - pum!
BASSES, FLORIAN, HILD., ARAC., GURON & SCYM.

rum - tum - tum. Of the mi li - ta - ry drum, tum! Err, prr, prr, ra - pum - pum!

p

HILD.

When Hi - la - rion's bride Has at length com-plied With the just com - di-tions Of our re - qui - si-tions, You may

go in haste And in - dulse your taste For the fas - ci - na - ting rat - tle Of a com - pli - ca - ted bat - tle, Yes, the

fas - ci - nat-ing rat-tle Of a com-pli-ca-ted bat-tle, For the rum - tum - tum Of the mi - li - ta - ry drum, And the

Solo. **Tutti. *ff***

guns that go boom! boom! The rum - tum - tum Of the mi - li - ta - ry drum, Rum -

The rum - tum - tum Of the mi - li - ta - ry drum, Rum -

cres. ***ff***

- tum - tum - tummy-tum-my - tum-my-tum-my - tum! Who is long-ing for the rat-tle Of a com-pli-ca-ted bat-tle—And the

- tum - tum - tummy-tum-my - tum-my-tum-my - tum! Who is long-ing for the rat-tle Of a com-pli-ca-ted bat-tle—And the

HYLD. & FLORIAN.

pum, pum! But

CYRIL & HILARION.

rum. pum! But

LADIES.

rum - tum - tum Of the mi - li - ta - ry drum; Tum, prr - - prr - - prr, ra - pum, pum! But

ARAC, GURON, SCYN. & MEN.

rum - tum - tum Of the mi - li - ta - ry drum; Tum, prr - - prr - - prr, ra - pum, pum! But

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time {you'll we'll} here re - main, And bail {we they} will not en - ter - tain, Should

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she our man - date dis - o - bey, Your lives the pen - al - ty will pay! But

she {our his} man - date dis - o - bey, {Your Our} lives the pen - al - ty will pay! But

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time you'll here re - main, And bail we will not en - ter - tain, Should

till that time {you'll we'll} here re - main, And bail {we they} will not en - ter - tain, Should

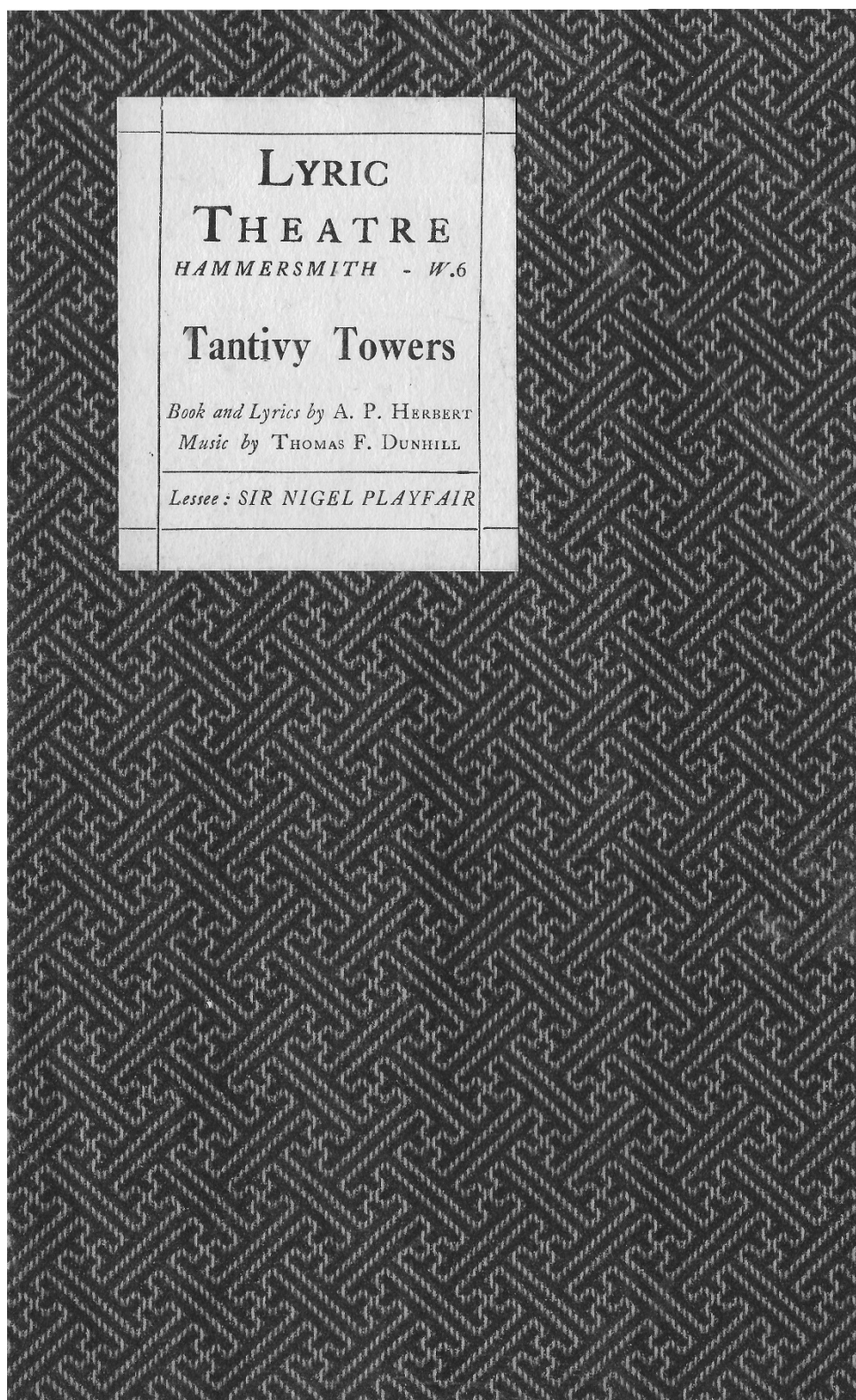
she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -
she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -
she our man - date dis - o - bey, Your lives the pen - al - ty will pay! Should she our man - date dis - o -
she {our his} man - date dis - o - bey, {Your Our} lives the pen - al - ty will pay! Should she {our his} man - date dis - o -
- bey, The pen - al - ty your lives . . . will pay! . . .
- bey, The pen - al - ty your lives . . . will pay! . . .
- bey, The pen - al - ty your lives . . . will pay! . . .
- bey, The pen - al - ty your lives . . . will pay! . . .
End of Act I.

Appendix 6: Table of Performances: *Tantivy Towers*

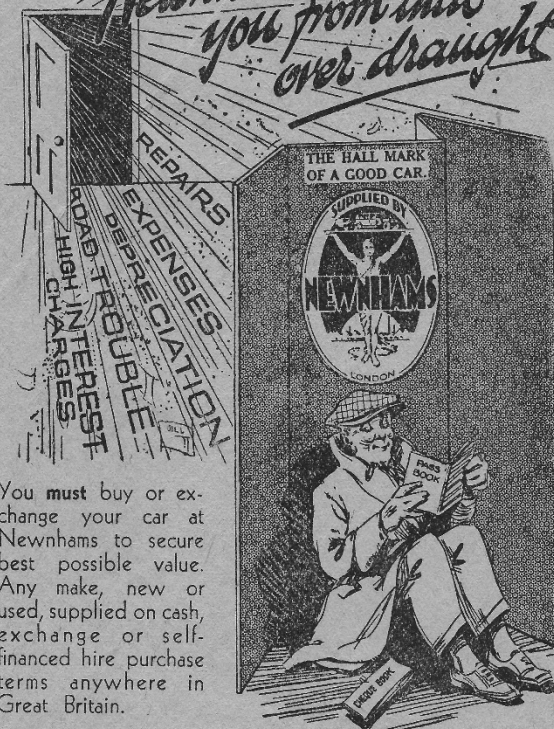
Tantivy Towers	16th January 1931 – Lyric Hammersmith	4th December 1931 Concert Version – National Programme Daventry (BBC Radio Broadcast) 5th December 1931 Concert Version – London Regional Programme (BBC Radio Broadcast)	6th June 1935 (for 21 performances) 1st Revival at the Lyric, Hammersmith	14th November 1940 BBC Home Service Basic	22nd November 1941 Guildford Orchestral Concerts	23rd January 1942 BBC Home Service	1st May 1953 BBC Home Service Midland	19th June 1975 BBC Radio 3
Hugh Heather (a singer)	Trefor Jones (S) Pathe	Trefor Jones (S)	Steuart Wilson (S) CD	Webster Booth (S) Pathe	Cast includes: Trefor Jones Olive Groves Joan Taylor Janet Howe Joseph Farrington Dale Smith Victor Harding	Derek Oldham (S & A) – D'Oyly Carte	BBC Midland Chorus and Light Orchestra	John Brecknock (S – ENO)
Jenny Jay (a would be painter)	Olive Evers (S)	Vera Robson (A)	Hazel Jennings (A)	Betty Huntley – Wright (Actress and Vocalist)		Billie Baker (A)		Sally Le Sage (S)
The Earl of Tantivy	Roy Russell (A)	Roy Russell (A)	George. H. Bishop (A)	Percy Heming (operatic baritone & A)		Percy Heming (S & A)		Donald Adams (S) D'Oyly Carte
Countess of Tantivy	Doris Woodall (A)	Doris Woodall (A)	Violet Southem (?)	Gladys Parr (S) – Carl Rosa		Gladys Parr (S)		Helen Landis (S)
Lady Ann Gallop (their daughter)	Barbara Pett Fraser (S)	Margaret Godley (S) BBC Singer from at least 1935 In chorus for 1931 January production	Maggie Teyte (S)	Anne Ziegler (S) Pathe		Gwen Catley (Colloratura Sop)		Patricia Reakes (S) Opera Scotland
Charles Viscount Harkaway (their son)	Dennis Arundell (Actor and Opera Scholar)	Dennis Arundell (Actor and Opera Scholar)	Dennis Arundell (Actor and Opera Scholar)	Roy Henderson (S) Pathe		Roy Henderson		Alan Jones (S – Baritone?)
Captain Lord bareback, MFH	Harvey Braban (A)	Harvey Braban (A)	Frank Phillips (A)	Dennis Noble (S) Pathe		Dennis Noble		Leslie Fyson (S)
Musical Director/collaborator	Claud Powell (Conductor)	Thomas Dunhill (Conductor)	Claud Powell (Conductor)	Gwen Williams (Music Collaborator) Stanford Robinson (Conductor)	Claud Powell (MD)	Stanford Robinson (Conductor)		Ashley Lawrence (Conductor)
Director			Denis Arundell					
Producer	Nigel Playfair		Claud Powell	Gordon McConnel				Anthony Philpott

Key: Singers are indicated by (S) and actors by (A). Where no information has been found about a performer this is indicated as (?)

**Appendix 7: *Tantivy Towers* Programme (Lyric Theatre,
Hammersmith,1931)**

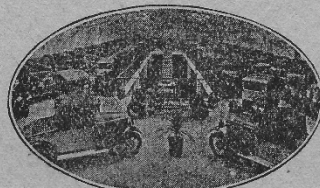


*Newnhams shield
you from that
over draught*



You **must** buy or exchange your car at Newnhams to secure best possible value. Any make, new or used, supplied on cash, exchange or self-financed hire purchase terms anywhere in Great Britain.

FOR NEW OR USED CARS COME TO NEWNHAMS



*Gallery Floor Showroom
at Newnhams House.*

Established over 36
years — it does make
a difference you know!
250 CARS IN STOCK.

NEWNHAMS

NEWNHAM HOUSE,
237, HAMMERSMITH ROAD, W.6.

Streatham Showrooms:
136/8, STREATHAM HILL, S.W.2.
Telephones: *Riverside 4646. Streatham 8830.*
Open 9 a.m. to 8 p.m. (except Sundays).

P R O G R A M M E

Tantivy Towers

Book and Lyrics by

A. P. HERBERT

Music by

THOMAS F. DUNHILL

Produced by NIGEL PLAYFAIR

LYRIC THEATRE

HAMMERSMITH - W. 6

Lessee : SIR NIGEL PLAYFAIR

In accordance with the requirements of the London County Council:—1.—The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open. 2.—All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary. 3.—Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits. 4.—The safety curtain must be lowered and raised in the presence of each audience.

Every Evening at 8.30

TANTIVY TOWERS

A Comic Opera, in Three Acts,

The Book and Lyrics by A. P. HERBERT

The Music by THOMAS F. DUNHILL

HUGH HEATHER (*a celebrated Tenor*)...TREFOR JONES

JENNY JAY.....OLIVE EVERS

THE EARL OF TANTIVY.....ROY RUSSELL

THE COUNTESS OF TANTIVY...DORIS WOODALL

THE LADY ANN GALLOP (*their daughter*)

BARBARA PETT FRASER

THE VISCOUNT HARKAWAY (*their son*)

DENNIS ARUNDELL

CAPT. BAREBACK, M.F.H.....HARVEY BRABAN

ISOBEL } *the famous models* {VERA ROBSON

IMOGEN }BETTY BAXENDALE

A CELLIST J. WHITEHEAD

"Chelsea" guests, artists, musicians, models, etc.,

"Tantivy" guests, Hunting men, County ladies, etc. :

Margaret Godley, Joyce Mitchell, Kit Orpen, Eerena Caldwell,
Annie Laurie, Gillian N. Hume, Christine Lindsay,
John Thompson, William Worsley, Victor Thornton, Jack Pow,
Allan B. Webb, J. Myrddin Jones, Clifford Millar, Victor Harding

ACT I.—A Birthday Party at Hugh Heather's Studio,
Chelsea.

ACT II.—The Hall at Tantivy Towers
(The Night of the Hunt Ball).

ACT III.—A Glade at the edge of Tantivy Wood.

Time : THE PRESENT.

Intervals 10 minutes after Acts I. and II.

Produced by NIGEL PLAYFAIR

CONDUCTOR CLAUD POWELL.

Some of the verses in this opera are used by the courtesy of the proprietors of "Punch" and Messrs. ERNEST BENN, LTD.

The Scenery of Acts I and II designed and the Costumes supervised by GEORGE WIGGINS.

The Dances arranged by LAURA WILSON.

The second act scene made and painted by FRANCIS H. BULL.

The Ladies' Costumes in Act III by BUSVINES, LTD., 4 Brook Street, W.1

The Ladies' Boots and Shoes in Act III by G. W. BUNTING, 31 Dover Street, W.1.

The Ladies' Hats by HERBERT JOHNSON, 38 New Bond Street, W.1.
The Shirts, Ties and Scarves by

Messrs. A. J. IZOD, 49 Conduit Street, W.1.

The Gentlemen's Costumes in Acts II and III by Messrs. MORRIS ANGEL, LTD.

Certain Fancy Costumes by L. & H. NATHAN.

Principal Ladies' Costumes by NEW SHERIDAN HOUSE.

The Gramophone kindly loaned by "HIS MASTER'S VOICE."

Cigarettes by ABDULLA, LTD.

The Ladies' Evening Shoes by the DOLCIS SHOE CO., LTD.

The Luncheon Basket by Messrs. FORTNUM & MASON, LTD.

The Drawings in Act I. are by JOHN TANDY, and kindly lent by him.

Wigs by CLARKSON.

Certain members of the Chorus are pupils of the

WEBBER DOUGLAS SCHOOL OF SINGING.

For information regarding this school see back page.

MATINEES :

Every Wednesday and Saturday at 2.30.

Ladies are respectfully requested to remove their hats, and so add to the comfort of all.

AFTERNOON TEA—*A Special Service of Tea is served at Matinees in all the Saloons and in the Auditorium*

General Manager.....	A. P. HORNE
Stage Manager.....	ERIC BLOOM
Assistant Stage Manager.....	DESMOND DAVIS
Secretary.....	ARNOLD PILSKAM

The words of
**TANTIVY
TOWERS**

A LIGHT OPERA
IN THREE ACTS

By
A. P. HERBERT

May be had from the Attendants

1/- net

METHUEN & CO., LTD., LONDON

The Vocal Score of
**TANTIVY
TOWERS**

By
A. P. HERBERT
AND
T. F. DUNHILL

is published by

J. B. CRAMER & Co., Ltd.

139 NEW BOND STREET,
LONDON, W.1.

May be had from the Attendants .

Price 7/6 nett.

Afternoon Tea

A Special Service of
TEA (freshly made for
each order) is served at
Matinees in the Saloons
and in the Auditorium

*To facilitate service Visitors are kindly
requested to order in advance.*

No Alcoholic Refreshments
served at the Bars after
10 p.m.

By Order of the Local
Licensing Authorities.

*All enquiries in regard to
Advertising in this Programme
to be made to*
FRANK WARR & CO., Ltd.,
25 Great Windmill Street,
Shaftesbury Avenue, W.1.

Webber - Douglas School of Singing

Directors:

AMHERST WEBBER and W. JOHNSTONE-DOUGLAS

The Directors for many years assisted JEAN DE RESZKE in his famous School in Paris and at Nice, and they are carrying on with an efficient staff of assistant teachers the traditions of the Master in voice production and interpretation and preparing singers for Grand Opera, LIGHT OPERA, and all branches of singing.

MISE-EN-SCÈNE and OPERA classes taken by ENRIQUETA CRICHTON, who has sung some forty rôles in the leading Opera Houses of the world.

DRAMATIC classes taken by ELLEN O'MALLEY and SUSAN RICHMOND.

Other Classes in GESTURE, MIME, DANCING, AURAL TRAINING, ENSEMBLE SINGING and FOREIGN LANGUAGES.

Weekly Informal Concerts and regular Operatic and Dramatic Performances are held in the School's own Theatre.

AUDITIONS FREE

Full particulars from the Secretary:

34 CLAREVILLE STREET, S.W.7

(Two minutes from Gloucester Road Station).

'Phone: Kensington 3925

There are eleven members of this School appearing in
TANTIVY TOWERS

Appendix 8: Observations of Performing Practices Principles

	Flipped 'r'	Rolled 'r'	RP/Clear diction	Use of dialect	Lacks clarity of diction	Anticipation /delay	Change of Pronunciation	Rubato	Portamento	'Scoops' / Yodel	Mordents/grace notes	Extended non-notated cadenza	Additional breaths	Freedom/Change of rhythm	Freedom/change of pitch	Very high soft notes/falsetto	Tone Quality Bright	Tone Quality Dark	Tone Quality Comedic/patter/Music Hall
Dame Maggie Teyte (c1950) <i>Dido's Lament</i> (Dido & Aeneas by Purcell)	✓	✓	✓			✓	✓		✓				✓				✓		
Dame Maggie Teyte (1944) <i>Philomel</i> (Monsieur Beaucaire by Messager)	✓	✓	✓			✓		✓	✓	✓	✓		✓	✓	✓				
Ann Burgess (1931) <i>The Little Brown Owl</i> (Sanderson)	✓	✓	✓			✓	✓	✓	✓				✓	✓	✓		✓		
Vera Florence (1942) <i>An Old Violin</i> (Fisher)	✓	✓	✓			✓	✓	✓	✓				✓	✓	✓		✓		
Elsa Stenning (1938) <i>Love is a Duet</i> (No score)	✓	✓	✓					✓	✓				✓				✓		
Elsa Stenning (1939) <i>Mighty lak' a rose</i> (Nevin)	✓	✓	✓	✓			✓		✓				✓	✓			✓		
Steuart Wilson Decca F1835 (Recorded 1st July 1930) <i>The Keys of Canterbury</i> (arranged by Cecil Sharp)	✓	✓	✓			✓	✓	✓						✓				✓	

	Flipped 'r'	Rolled 'r'	RP/Clear diction	Use of dialect	Lacks clarity of diction	Anticipation /delay	Change of Pronunciation	Rubato	Portamento	'Scoops'/ Yodel	Mordents/grace notes	Extended non-notated cadenza	Additional breaths	Freedom/ Change of rhythm	Freedom/ change of pitch	Very high soft notes/falsetto	Tone Quality Bright	Tone Quality Dark	Tone Quality Comedic/patter/ Music Hall
Webster Booth (1936) <i>The World is Mine Tonight</i> (George Posford) (no score)	✓	✓	✓			✓		✓	✓		✓		✓						
Trefor Jones (1936) <i>Shine Through My Dreams</i> (Ivor Novello)	✓	✓	✓			✓	✓	✓	✓				✓	✓	✓		✓		
Roy Henderson (1933) <i>Sylvia</i> (Oley Speaks)	✓	✓	✓			✓			✓				✓	✓	✓			✓	
John McCormack (1930) <i>I Hear You Calling Me</i> (From Song O' My Heart - Harold Harford & Charles Marshall)	✓	✓	✓	✓		✓	✓	✓	✓				✓	✓		✓	✓		
Dennis Noble (1934) <i>Island of June</i> (No Score)	✓	✓	✓			✓	✓	✓	✓				✓				✓		

Appendix 8a: Ann Burgess: Sanderson, *The Little Brown Owl*

Ann Burgess (1931) Pathe Film ID: 1032.22
 High larynx/clavicular breathing

THE LITTLE BROWN OWL.

Words by
ADA LEONORA HARRIS.

Music by
WILFRID SANDERSON.

Allegretto. *mf*

VOICE.

PIANO.

mf *cresc.* *dim.* *A*

lit-tle brown owl once lived in a tree, A - far in the for-est that grew. A

p leggiero.

5

bach - e - lor fowl and lone - ly was he, For neigh-bours were scattered and few. And

rit.

9

rr = rolled
r = flipped

Copyright 1917 by Halsey & Co

antipation / delay

[] follows rhythm of words

3) = slide / portamento

~ = jagged slide

H. 9367.

— = elongated / held
 > = speed up / slow down
 // = break / breath

2

so, he de-ter-mined to change his es-tate— Said he, "I'll look out for a

13

cresc. f > rall.

suit-a-ble mate; For as long as you're sin-gle 'tis ne-ver too late To

poco rit. *f rall.*

16

woo-oo! To woo-oo! To woo-oo!

p

19

a tempo. *mf*

He

mf *cresc.* *dim.*

23

The little brown owl.

H. 9367.

3

hoo - ed in vain, till his voice near-ly broke. The whole of a sum-mer night

through, "I'm want - ing a mate for my snug hol-low oak!" And the

brown owl felt aw-ful-ly blue. "A bach - e - lor fowl I must

still be, I fear; For no - bo - dy loves me, 'tis woe - ful-ly clear!" Just

mp

molto rit.

mf a tempo.

slower

rall.

a tempo

rall.

27

30

33

36

The little brown owl

H. 9367.

then came a voice as the dawn-ing drew near— I do-oo! I do-oo!

rit. *p*

39

do-oo!

a tempo.

mf *cresc.*

43

Now the brown lit-tle owl has a neat lit-tle mate Of the

mf *Slower* *dim.* *mf* *ten.*

47

same so-ber, sen-si-ble hue, A hap-pi-er fowl, with

51

The little brown owl.

H. 9367

plea - sure I state, Is not to be found - for 'tis true, Al -

though you may fan - cy a bach - e - lor den A snug e-nough dwell-ing, nine

times out of ten You'll find it a thou-sand times com - fi - er when You're

two - oo! You're two - oo! You're two - oo!

63
The little brown owl.

Handwritten markings: *ten.*, *rit*, *faster*, *f molto rall.*, *cresc.*, *rit*, *p*.

Page number: 314

Appendix 8b: Vera Florence: Fisher, *An Old Violin*

lengthened 2nd beat - as discussed with Marilyn Hill Smith 2nd
beat early \therefore lengthened Vera Florence 1942

AN OLD VIOLIN. ¹ Pathe Film ID:

(Also published with pianoforte accompaniment only.)

1548.27

Words by
HELEN TAYLOR.

Music by
HOWARD FISHER.

Moderato.

VOICE.

Violin

PIANO.

mf

5 atempo Gentle waltz time emphasising 2nd beat) *rit*

mp *ret* *No breath*

Up in the gar-ret a - way from the din, Some-one is

10

Copyright 1929 by Boosey & Co, Ltd.
New Edition Copyright 1931 by Boosey & Co, Ltd.

Printed in England.

H. 13417.

3 — = elongated / held
portamento \rightleftharpoons = speed up / slow down
slide // = break

jagged slide

[] = Follows rhythm of words
 $\curvearrowright \curvearrowleft$ = anticipation
| = absolute alignment

2

play - ing an old vi - o - - lin, Ten - der - ly,

15

plead - ing - ly, so the notes fall, Just for the love of the

19

mu - sic, that's all

24

29

moving on

with feeling

Word painting

ten

Very smooth + joined

end of experiment extract.

don't drag

An Old Violin.

H. 13417.

What is he play-ing there all the day long? Bits of old

mel-o-dy, scraps of old song, Sweet, half for-got-ten things out of the

years,.... Rapture and a go-ny, laughter and tears.....

Ten-der-ly, plead-ing-ly, play-ing an old vi-o-lin.....

34

39

45

51

con passione

con passione

rall *rit*

Handwritten notes: *rhythmic change* (circled around measures 34-35), *rr* (above measure 40), *rr* (above measure 41), *rr* (above measure 42), *rr* (above measure 43), *rr* (above measure 44), *rr* (above measure 45), *rr* (above measure 46), *rr* (above measure 47), *rr* (above measure 48), *rr* (above measure 49), *rr* (above measure 50), *rr* (above measure 51), *rr* (above measure 52), *rr* (above measure 53), *rr* (above measure 54), *rr* (above measure 55), *rr* (above measure 56), *rr* (above measure 57), *rr* (above measure 58), *rr* (above measure 59), *rr* (above measure 60), *rr* (above measure 61), *rr* (above measure 62), *rr* (above measure 63), *rr* (above measure 64), *rr* (above measure 65), *rr* (above measure 66), *rr* (above measure 67), *rr* (above measure 68), *rr* (above measure 69), *rr* (above measure 70), *rr* (above measure 71), *rr* (above measure 72), *rr* (above measure 73), *rr* (above measure 74), *rr* (above measure 75), *rr* (above measure 76), *rr* (above measure 77), *rr* (above measure 78), *rr* (above measure 79), *rr* (above measure 80), *rr* (above measure 81), *rr* (above measure 82), *rr* (above measure 83), *rr* (above measure 84), *rr* (above measure 85), *rr* (above measure 86), *rr* (above measure 87), *rr* (above measure 88), *rr* (above measure 89), *rr* (above measure 90), *rr* (above measure 91), *rr* (above measure 92), *rr* (above measure 93), *rr* (above measure 94), *rr* (above measure 95), *rr* (above measure 96), *rr* (above measure 97), *rr* (above measure 98), *rr* (above measure 99), *rr* (above measure 100).

An Old Violin.

H. 13417.

4

57 *p.*

60

64 *p with feeling*

Up in the gar - ret, a - way from the

breath to ensure long note on din

An Old Violin.

H. 18417.

small rising to
each note

68

dim, ✓ Some - one is play - - ing

pp

not as
smooth
more obvious

72

an old ✓ vi - - o - lin.

pp

up at end

76

dim. *pp* *ppp*

rit. molto morendo

Appendix 8c: Stuart Wilson: Arr. Sharp, *The Keys of Canterbury*

Stuart Wilson

148

66

THE KEYS OF CANTERBURY

Collected and arranged by
CECIL J. SHARP

Allegro con grazia

VOICE

(He) 1. O Mad - am, I will
(She) 2. I shall not, Sir, ac -
(He) 3. O Mad - am, I will
(She) 4. I shall not, Sir, ac -

PIANO

mf

cén berry

give to you The keys of Can - ter - bur - y, And all the bells in
cept of you The keys of Can - ter - bur - y, Nor all the bells in
give to you A pair of boots of cork, The one was made in
cept of you A pair of boots of cork, Though both were made in

4 (20) (36) (52)

Lon - don Shall ring to make us mer - ry, If you will be my
Lon - don Shall ring to make us mer - ry. I will not be your
Lon - don The oth - er made in York, If you will be my
Lon - don, Or both were made in York. I will not be your

8 (24) (40) (56)

ML-2754-225

joy, my sweet and on - ly dear, And walk a - long with
 joy, your sweet and on - ly dear, Nor walk a - long with
 joy, my sweet and on - ly dear, And walk a - long with
 joy, your sweet and on - ly dear, Nor walk a - long with

12 (28) (44) (60) any where

me, an - y - where.
 you, an - y - where.
 me, an - y - where.
 you, an - y - where.

16 (32) (48) (64)

5.

O Madam, I will give to you
 A little golden bell,
 To ring for all your servants
 And make them serve you well,
 If you will be my joy, my sweet and only dear,
 And walk along with me, anywhere.

6.

I shall not, Sir, accept of you
 A little golden bell,
 To ring for all my servants
 And make them serve me well.
 I will not be your joy, your sweet and only dear,
 Nor walk along with you, anywhere.

7.

O Madam, I will give to you
 A gallant silver chest,
 With a key of gold and silver
 And jewels of the best,
 If you will be my joy, my sweet and only dear,
 And walk along with me, anywhere.

8.

I shall not, Sir, accept of you
 A gallant silver chest,
 A key of gold and silver
 Nor jewels of the best.
 I will not be your joy, your sweet and only dear,
 Nor walk along with you, anywhere.

9. Slower

O Madam, I will give to you
 A brodered silken gown,
 With nine yards a-drooping *altered words*
 And training on the ground,
 If you will be my joy, my sweet and only dear,
 And walk along with me, anywhere.

10.

O Sir, I will accept of you *Slower*
 A brodered silken gown,
 With nine yards a-drooping *a trailing*
 And training on the ground.
 Then I will be your joy, your sweet and only dear,
 And walk along with you, anywhere.

rit

Appendix 8d: John McCormack: Marshall, *I Hear You Calling Me*

2

I Hear You Calling Me.

Words by
HAROLD HARFORD

Music by
CHARLES MARSHALL

Allegretto.

mf *molto rit.*

I hear you call - ing me.

f *rit.* *p* *a tempo* *molto rit.*

Extra Bar

You call'd me when the moon had veil'd her light, Be -

a tempo *f*

fore I went from you in - to the night, I came,..... do you re -

8

Schmidt 1009 by Deane & Co.

'r' - flipped r
'rr' - rolled r
// = break | breath

← → anticipation / delay
~ slide (portamento)
→ getting faster

mem - ber? back to you For one last kiss be neath the

kind stars' light. I hear you

call - ing me. And oh, the ring-ing glad-ness of your voice! The

words that made my long-ing heart re - joice You spoke, do you re -

20

3

poco rit. *dim* *in* *u*

f *poco rit.* *dim* *in* *u*

en *do.* *a tempo* *p* *cresc. molto.*

molto rit. *f* *animato.* *rr* *your*

molto rit. *f* *animato.*

'all'd'

4

mem - ber? and my heart Still hears the dis - tant mu-sic

ff *dim in poco*

23

en - do. *Voicessa*
of your voice.....

poco rit. *u* *en* *do.*

26

I hear you call - ing me. Though years have stretch'd their...

pp *ppp rit.* *poco piu lento.*

ppp colla voce. *poco piu lento.*

29

wea - ry length be - tween, And on..... your grave..... the

rit. *ten.*

p *rit.* *ten.*

32
451

5

a tempo

moss-y grass is green: I stand,..... do you be - hold me? list - 'ning

a tempo

34

here,..... Hear - ing your voice through all the

espress a tempo I.

tempo I.

37

years be - tween..... I hear you

poco rit.

poco rit.

39

pp

call - ing me.....

note held until the end Dim

ppp

43

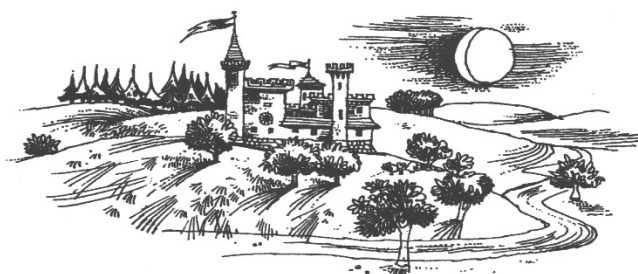
Appendix 8e: Trefor Jones: Novello, *Shine Through My Dreams*

42

Trefor Jones 1936

Pathe

Film ID 1656.10



SHINE THROUGH MY DREAMS

Words by CHRISTOPHER HASSALL

Music by IVOR NOVELLO

Moderato

VOICE

PIANO

Shine thro' my dreams and once a-gain Soft-ly and secret-ly whisper your love to me.

Roam thro' my si-lent thoughts a-gain, Making a pa-ra-dise here in my heart.

Copyright © 1935 by Chappell & Co. Ltd.

Handwritten notes and symbols:

- r = rolled 'r'
- r = flipped r
- — = elongated / held
- > = speed up / slow down
- // = break/breath
- <--> = anticipation / delay
- [] = follows rhythm of words
- 3 = slide
- — = smooth line

Chord symbols: C, Dm7/G, Dm/G, Em7, C Dm7, G9, C0, G7, G9, C0, Dm7/G, G7, Dm/G, Em7, C Dm7, G9, A9, G(9), G, D9, G.

almost a diphthong closes sound 'ah' 'ah'

43

cresc. *poco rall.*

Though fate may hold us far a-part, She will turn our darkness to light;

13

Dm7-5 G7 C(9) Am Dm7 G7 Em7-5 A7

mezzo respiro

Make all my dreams re-a-li-ty, That I may hold you in my arms to -

a tempo *8va*

17

Fm(maj7) Fm6 Em Am7 Em C Dm7-5 G9 G13

Più animato

-night. Ev-ry region that I wan-der,

mf legato

20

C Em C#m G9 C G9/C

sleep-ing, wak-ing, Makes my weary heart grow fon-der, weep-ing, ach-ing.

26

Cmaj7 G9/C C G9/C Cmaj7 B9

ling ling (r')

Like a ling-'ring star a-ban-don'd in the sky,

32 E D#B E B+

Wond'ring where you are. I tread my way and sigh.

36 E D#B Em D#7+

Allegro flame_ that beck-ons from a - far

40 Dm G9

Almost an F

Shine thro' my dreams and once a - gain Soft-ly and se-cret-ly whis-per your

44 C C0 Dm7/G G7 Dm/G G9

lova

love to me. Roam thro' my si-lent thoughts a-gain, Mak-ing a

47 Em7 C Dm7 G9 C A9

pa-ra-dise here in my heart. Though fate may hold us

50 G(9) G D9 G Dm7-5 G7

far a-part, She will turn our dark-ness to light; Make all my dreams re-

53 C(9) Am Dm7 G7 Em7-5 A7 Fm(maj7) Fm6

-a-li-ty That I may hold you in my arms to-night.

57 Em Am7 Em C Dm7-5 G13 C

Appendix 8f: Maggie Teyte: Purcell, *When I am Laid in Earth*

36 'Thy hand, Belinda' and 'When I am laid in earth'

Henry Purcell (1659–1695)

from *Dido and Aeneas*

CD 3 track 14

YouTube <https://youtu.be/h6WuE1jvZwQ>

The pitch on the accompanying CD is approximately a semitone lower than modern concert pitch.

Bar held back

sh-anticipated

L anticipated

'reads' slight glottal less before death

aria tempo

almost lead

5 *Violins very soft* *10*

15

-ate no trou-ble, no trou-ble in thy breast. When I am laid, am

56

— = elongated

⇒ = speed up / slow down

// = break

New m = portamento / slide

[] = follows rhythm of words

↵ = anticipation

| = absolute alignment

20

laid in earth, may my wrongs cre - ate no trou - ble, no trou - ble in thy

25 30

breast. Re - mem - ber me, re - mem - ber me, but ah!

35

— for - get my fate, re - mem - ber me, but ah! for - get my fate. Re - mem - ber me,

3.

40

re - mem - ber me, but ah! for - get my fate, re - mem - ber me, but

45 Ritornelle 50

ah! for - get my fate.

55

Appendix 8g: Elsa Stenning: Nevin, *Mighty Lak' a Rose*

Elsa Stenning 1939 Pathé Film ID 1266.35

2

To Mrs. Adele Laeis Baldwin.

Mighty lak' a rose.

(High Voice.)



Text by FRANK L. STANTON.

Music by ETHELBERT NEVIN.

Sweetest li'-l' fel-ler, Ev'-ry-bod-y knows; Dun-no what to call him, But he

might-y lak' a rose! Look-in' at his Mammy Wid eyes so shin-y blue, Mek' you think that heav'n is

com-in' clost ter you! Wen he's dar a-sleep-in', In his li'l' place, Think I see de an-gels

cantando.

Copyright MCM1 by The John Church Company. International Copyright.
Entered according to act of the Parliament of Canada in the year MCM1,
by The John Church Company in the Department of Agriculture.

14075-2

*legato with
slight portamento*

3

Look-in' thro' de lace, W'en de dark is fall - in', W'en de shad-ders creep,

Den dey comes on tip - toe Ter kiss 'im in his sleep. Sweet-est li - 'l' fel - ler,

Ev-'ry-bod-y knows; Dun-no what to call 'im, But he might-y lak' a rose!

Look-in' at his Mammy Wid eyes so shin-y blue, Mek' you think that heav'n Is com-in' clost ter you!

14075-2

Appendix 8h: Roy Henderson: Speaks, Sylvia

Roy Henderson - Pathé 1d 1305.24
1933

3

Sylvia

Clinton Scollard Oley Speaks

Andantino espressivo

Voice

Piano

mp

con pedale

5 *mp* 'r' r // d. d. r' r'

Syl - via's hair is like the night, Touched with glanc - ing star - ry beams;

pp

9 'r' 'r' 'r' 'r'

Such a face as drifts thro' dreams, This is Syl - via to the sight.

Published also as Part-Song; for men's voices, 8^{vo} No. 6890, 15 cents, for mixed voices, 8^{vo} No. 7007, 15 cents, for women's voices, 8^{vo} No. 7008, 15 cents, 24974 c

Copyright, 1914, by G. Schirmer, Inc.
Printed in the U. S. A.

WORLD RIGHTS RESERVED BY G. SCHIRMER, INC.

'r' - flipped 'r' <-> anticipation / delay
'rr' - rolled 'r' <-> portamento / slide
// = break / breath <-> moving on holding back

4

13

And the touch of Syl-via's hand Is as light as milk - weed down,

cantando

17

When the meads are gold - en brown, And the au-tumn fills the

'it'

no breath

21

land.

25

p Syl - via - just the e - cho - ing Of her voice brings back to me,

pp

24974

29 *poco rit.* *colla voce*

From the depths of mem-o-ry, All the love-li-ness of spring:

33 *pp* *a tempo* *mp* *pp*

Syl-vi-al Syl-vi-al

37 *Delayed* *rit. e dim.*

Such a face as drifts thro' dreams, This is Syl-via to the

41 *p* *rit.* *mf a tempo* *rit.* *dim.*

sight.

24874

Appendix 8i. Maggie Teyte: Messenger, Philomel

From Monsieur Beaucaire - Messenger

From 11-58

Maggie Teyte 1944 Broadcast

<https://www.youtube.com/watch?v=xR-EP-GyyFo> 115

TOWNBRAKE.

Gods we look for vain-ly They are far a-way,

WINTERSET.

Still a god-dess plain-ly Gra-ces us to-day!

poco rall. Valse Tempo. (*poco animato.*)

Gra-ces us to-day!

poco rall. **f**

START HERE
LADY MARY.

When the

p

5

A. H. & C. Ltd. 9910.

Gods were free of Ar - ca - dy — And the shep - herds' —
 far - off sea to Ar - ca - dy — Like a foam - flake

10

curds and hon - ey —
 Ve - nus drift - ed —

15

The pipe of Pan in the wood be - gan — And the
 The gol - den fire of the world's de - sire — In her

20

A - pril days were sun - ny —
 rose-white hands up - lift - ed —

25

On the danc - ing hills of daf - fo -
And the maid - ens ran to the pipes of

30 dils The gold - en bees were hum - ming, Till the
Pan, The lov - er fol - low'd aft - er, Till they

35 night - in - gale in the dus - ky dale Gave word that the
caught and kiss'd in the moon - lit mist, And min - gled in

40 gods were com - ing, Till the night - in - gale in the
love and laugh - ter, Till they caught and kiss'd in the

45

118

dus - ky dale Gave word that the gods were com - ing.
 moon - lit mist. And min - gled in love and laugh - ter.

50

Chest Voice

Ah! Ah!

55

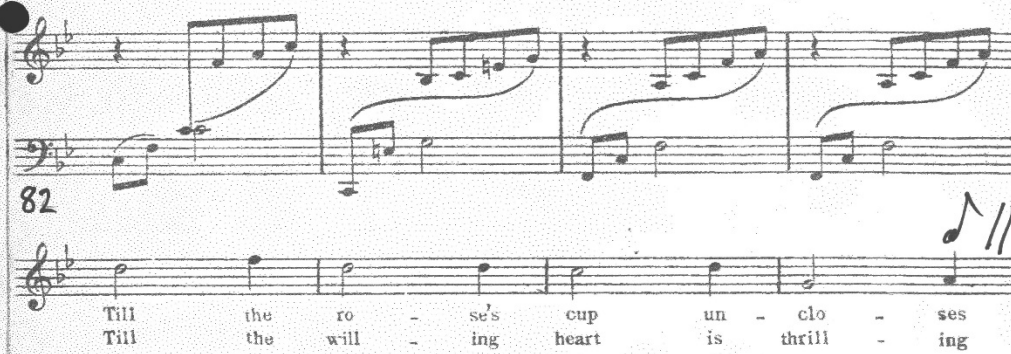
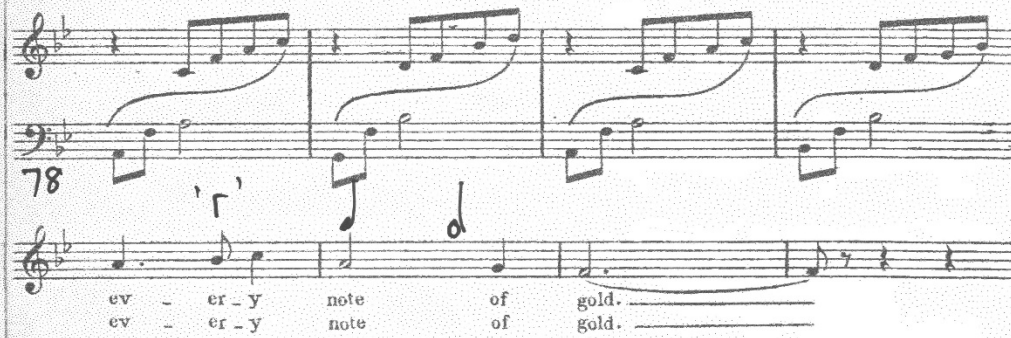
Phil - o - mel, Phil - o - mel,
 Phil - o - mel, Phil - o - mel,

70

Wa - ken as of old.
 Wa - ken as of old.

74

A. H. & C. Ltd. 9910.



All the earth is joy and mirth.
All *my* a - bove is light and love.

94

The Gods the
The Gods the

98

LADY MARY.
Gods are come a - gain!

no 2nd time

CHORUS. Phil - o - mel,

102

Phil - o - mel - Wa - ken as of

old. 1. All the earth is
2. All a - bove is

Joy light and and mirth. love. The Gods are

115

V. H. & C. Ltd. 9910.

2. From the
come a - gain. _____

119

p

This system contains measures 117, 118, and 119. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The key signature has two flats (B-flat and E-flat). Measure 119 is marked with a piano (*p*) dynamic.

2
The Gods are come a - gain. _____

The Gods are come a - gain. _____

ff

This system contains measures 120, 121, and 122. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The key signature has two flats. Measure 120 is marked with a forte (*ff*) dynamic. There is a second ending bracket over measures 121 and 122.

Appendix 9: Observations of Performing Practices – Supporting Cast

	Flipped 'r'	Rolled 'r'	RP/Clear diction	Use of dialect	Lacks clarity of diction	Anticipation /delay	Change of Pronunciation	Rubato	Portamento	'Scoops' / Yodel	Mordents/grace notes	Extended non-notated cadenza	Additional breaths	Freedom/ Change of rhythm	Freedom/ change of pitch	Very high soft notes/falsetto	Tone Quality Bright	Tone Quality Dark	Tone Quality Comedic/patter/ Music Hall
Henry Lytton (1930) <i>When I was a Lad</i> (from HMS Pinafore by Gilbert & Sullivan)	✓		✓				✓							✓	✓		✓		✓
Henry Lytton (1930) <i>I am the Monarch of the Sea</i> (from HMS Pinafore by Gilbert & Sullivan)	✓		✓				✓							✓			✓		✓
Isabel Jay (1904) <i>Poor Wand'ring One</i> (from Pirates of Penzance by Gilbert and Sullivan)					✓		✓	✓			✓	✓	✓	✓	✓	✓	✓		
Walter Passmore (1907/8) <i>On a Tree by a River (Tit Willow)</i> (from the Mikado by Gilbert and Sullivan)	✓	✓	✓				✓		✓			✓	✓	✓		✓			✓
Amy Augarde (1908) <i>I'm Called Little Buttercup</i> (from HMS Pinafore by Gilbert and Sullivan)	✓	✓	✓			✓	✓							✓			✓		
Hippolyte Belhomme (1906/7) <i>A la voix séduisante</i> (from Haydée by Auber)	✓	✓	✓			✓		✓	✓		✓	✓		✓				✓	
Louis Cazette (1922) <i>J'aimais la Vieille Maison</i> (from Fortunio by Messager)	✓	✓	✓			✓	✓		✓					✓				✓	

	Flipped ‘r’	Rolled ‘r’	RP/Clear diction	Use of dialect	Lacks clarity of diction	Anticipation /delay	Change of Pronunciation	Rubato	Portamento	‘Scoops’/ Yodel	Mordents/grace notes	Extended non-notated cadenza	Additional breaths	Freedom/ Change of rhythm	Freedom/ change of pitch	Very high soft notes/falsetto	Tone Quality Bright	Tone Quality Dark	Tone Quality Comedic/patter/ Music Hall
Geraldine Farrar (1909/10) <i>Barcarolle et Choeur</i> (from <i>Les Contes d’Hoffmann</i> by Offenbach)	✓	✓			✓				✓					✓				✓	
Charles Dalmores (1907) <i>Ah Vivre deux</i> (from <i>Les Contes d’Hoffmann</i> by Offenbach)	✓	✓	✓					✓	✓					✓	✓		✓		
Mizzi Günther (1906) <i>Vilja Lied</i> (from <i>The Merry Widow</i> by Lehar)	✓	✓			✓	✓	✓	✓	✓				✓	✓				✓	
Fritz Werner (1910) <i>Ich Bin Der Graf Von Luxemburg</i> (from <i>Der Graf Von Luxemburg</i> by Lehar)	✓	✓			✓									✓	✓		✓		
Louis Treumann (1910) <i>Lange Jahre</i> (from <i>Das Fürstenkind</i> by Lehar)	✓	✓	✓			✓	✓		✓				✓	✓	✓		✓		
Gertie Miller (1910) <i>A Quaker Girl</i> (From <i>The Quaker Girl</i> by Monckton)	✓	✓	✓			✓	✓	✓	✓	✓			✓	✓			✓		✓
Marie Tempest (c1900) <i>The Jewel of Asia</i> (From <i>The Geisha</i> by Monckton)	✓	✓			✓	✓	✓	✓	✓	✓		✓	✓	✓	✓		✓		✓
Phyllis Dare (1909)	✓		✓			✓	✓		✓	✓			✓	✓			✓		

<i>Bring me a Rose</i> (from The Arcadians by Monckton)																			
	Flipped 'r'	Rolled 'r'	RP/Clear diction	Use of dialect	Lacks clarity of diction	Anticipation /delay	Change of Pronunciation	Rubato	Portamento	'Scoops' / Yodel	Mordents/grace notes	Extended non-notated cadenza	Additional breaths	Freedom/ Change of rhythm	Freedom/ change of pitch	Very high soft notes/falsetto	Tone Quality Bright	Tone Quality Dark	Tone Quality Comedic/patter/ Music Hall
Phyllis Dare (1909) <i>The Girl with a Brogue</i> (from The Arcadians by Monckton)	✓	✓	✓	✓		✓	✓	✓	✓	✓			✓	✓				✓	✓
Florence Smithson (1912) <i>Waltz Song</i> (from Tom Jones by German)	✓		✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
W. Louis Bradfield (c1900) <i>I Want to be a Military Man</i> (from Floradora by Stuart)	✓		✓	✓			✓						✓	✓					✓
Marie Tempest (c1900) <i>Les Filles de cadix</i> (by Delibes)	✓	✓			✓			✓	✓		✓		✓	✓	✓		✓		
Ruth Vincent (1906) <i>Home Sweet Home</i> (Bishop)	✓	✓	✓			✓	✓	✓		✓	✓		✓	✓	✓		✓		
Ellaline Terriss (1932) <i>The Honeysuckle and the Bee</i> (Penn) (From a song melody)	✓	✓	✓			✓	✓		✓				✓	✓					

Appendix 9a: Isabel Jay: Sullivan, *Poor Wand'ring One*

Isabel Jay 'Poor Wandring One' from
The Pirates of Penzance by G+S
(1904)

YouTube

<https://youtu.be/MvhgbSMG1jA>

AIR— Mabel & CHORUS.

41

No 8.

Tempo di Valse.

MABEL.

PIANO.

Poor wan - d'ring one, — Tho'thou hast sure - ly strayed,

Take heart of grace, Thy steps re - trace, Poor wan - d'ring one, —

Poor wan - d'ring one, — If such poor love as mine

can help thee find True peace of mind, why, take it, it — is thine.

118 - 141

B CHORUS OF GIRLS.

33 Take heart, no dan-ger lowers; Take a - ny heart but ours.

41 MABEL.
Take heart, fair days will shine; Take a - ny heart - take mine!

49 CHORUS.
Take heart, no dan-ger lowers; Take a - ny heart but ours.

57 MABEL.
Take heart, fair days will shine; Take a - ny heart - take mine! Ah!

65 Ah! Ah! Ah!

72 *p* *D* Poor wan - d'ring one, ——— Tho' thou hast sure ly stray'd,

74 *f* *p* Take heart of grace Thy steps re trace, Poor — wan d ring

76 *E* *one CHORUS* Ah, ah! — Ah, ah, ah!

p Poor wan - d'ring one! Poor wan - d'ring

80 Ah, ah! — Ah, ah, ah! Fair days will shine, Take —

one! Take heart, Take

92

44

heart!

98

heart!

104

CHORUS

Take mine! heart

Take a - ny heart but ours!

110

Take heart!

116

Take

118 - 141

heart! Take heart!

122

no dan-ger lowers; Take a ny heart but ours

128

Ah! ah!

134

Take heart, take heart, Take a - ny heart but

cadenza ad lib.

140

Take heart.
ours, Take heart.

118-141

Appendix 9b: Gertie Millar: Monckton, *A Quaker Girl*

Gertie Millar "The Quaker Girl" - Lionel Monckton
1910

No. 5. SONG:-(Prudence.)

Words by **ADRIAN ROSS.**

The overall rhythm "A QUAKER GIRL." very characterised
of 3s is either  or 

Prudence. Moderato.

1. Oh, a qui - et Qua-ker maid From my
quite a Qua-ker girl, Ve - ry

Piano. *mf*

not as written

PRU. ba - by - hood I've been, For I nev - er ev - en played With the
pro - per and se - date; If my hair be - gins to curl, I am
modest

4 (22)

dotted

PRU. chil - dren on the green; But I used to sew and mend, While my
told to brush it straight. And the days are ve - ry sad, And the

6 (24) *Bb*

IT = rolled
r = flipped
— = elongated / held
→ = speed up / slow down
// = break

↪ = anticipation / delay
[] = follows rhythm of words
~ = portamento / slide
wavy line = jagged slide.

aunt was sit - ting near, Till a lit - tle Qua - ker friend Came and
world is ve - ry grey, For there's not a Qua - ker lad Who will

8 (26)

whispered

cute voice first time

rit.

whispered in my ear:- "Thee loves me, and me loves thee."
come to me and say:- "Thee loves me, and I love thee."

REFRAIN.

more masculine

rit.

10 (28)

Oh, he was a young mischief - ma - ker! Two lit - tle sweet - hearts.
None to woo a maid - en and take her; No - bo - dy seems // to

13 (31)

we used to be - He was such a dear lit - tle Qua - ker! _____
care a - bout me - Life is ve - ry dull for a Qua - ker! _____

rit

16 (34)

PRU.

2. Now I'm
3. But al - though the Qua-ker men Do not

mf *p*

19(37) *Red.* *

PRU.

know the way to woo, I have fan - cied now and then There are

f

40

PRU.

o - ther men who do! If I meet with one of these, Then it

42

PRU.

might be ve - ry nice When we walked beneath the trees, And he told me once or twice -
rather 'r' murmured.

rit. *rit.*

44

REFRAIN. *early L*

U. "Thee loves me, and I love thee"

47

RU. Love's the on - ly true mar-riage - ma - ker; Some - bo - dy's wife one

49

rit

RU. day I will be - But *may* not the lit - tle wife of a

52

slowing down and in time

RU. Qua - ker!

54

34514.

Appendix 9c: Amy Augarde: Sullivan, *I'm Called Little Buttercup*

Amy Augarde 1908
<https://youtu.be/Q55TzC1P0B0> 'I'm called Little Buttercup' from
 HMS Pinafore - G+S.
 From 'The Art of The Savoyard' Vol I II 7

First system of the musical score for 'I'm Called Little Buttercup'. It features a vocal line (Soprano) and a piano accompaniment. The lyrics are: 'ten-tive to our du-ty; We're so-ber men and true, We sail the o-cean'. The piano part includes markings for '8va.' and 'con 8va.'.

Second system of the musical score. The vocal line continues with the word 'blue.' and the piano accompaniment continues with a similar rhythmic pattern.

No. 2. RECITATIVE & SONG—Mrs. Cripps.

Third system of the musical score, titled 'No. 2. RECITATIVE & SONG—Mrs. Cripps.' It features a recitative section for Mrs. Cripps. The lyrics are: 'Hail! men-o'-wars-men, safe-guards of your na-tion! Here is an end at last of all pri-va-tion!'. The piano accompaniment includes markings for 'PIANO.' and 'f'.

Fourth system of the musical score. The lyrics are: 'You've got your pay; spare all you can af-ford To wel-come lit-tle lat-ter-cup on board.' The piano accompaniment includes a marking for 'allora'.

Allegretto.

PIANO. *f*

SONG. MRS. CRIFFS.

I'm called lit - tle But - ter - cup, Dear lit - tle But - ter - cup, Though I could ne - ver tell why;

But still I'm call'd But - ter - cup, Poor lit - tle But - ter - cup, Sweet lit - tle But - ter - cup I.

I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and knives;

I've rib - bons and la - ces To set off the fa - ces Of pret - ty young sweet - hearts and wives.

— - slightly elongated
 K - anticipation

rr

I've trea - cle and tof - fee, I've tea and I've cof - fee, Soft tom - my and suc - cu - lent chops;

excellent!

I've chick - ens and co - nies, And pret - ty po - lo - nies, And ex - cel - lent pe - per - mint drops. . .

a tempo.

. . . Then buy of your But - ter - cup, Dear lit - tle But - ter - cup, Sail - ors should ne - ver be shy—

a tempo.

So buy of your But - ter - cup, Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy.

colla voce.

con Sca.

Appendix 9d: Walter Passmore: Sullivan, *On a Tree by a River*

Walter Passmore - 'On a Tree by a River' from *Mikado*
G+S 1907

Odeon 66042

YouTube <https://youtu.be/MzNL-9oZcAM>

No. 11. SONG—(Ko-Ko). 

Andante espressivo.

PIANO. *p*

1. On a tree by a ri-ver a lit-tle tom-tit Sang

"Wil-low, tht-wil-low, tht-wil-low!" And I said to him, "Dick-y-bird, why do you sit Sing-ing

"Wil-low, tht-wil-low, tht-wil-low"? "Is it weak-ness of in-tel-lect, bir-die?" I cried, "On a

poor
m-ther tough worm in your lit-tle in side?" With a shake of his poor lit-tle head he re-plied, "Oh



willow, tit-wil-low, tit-wil-low!" 2. He slapp'd at his chest as he

'rr' shan

sat on that bough, Sing-ing "Willow, tit-wil-low, tit-wil-low!" And a cold pers-pi-ration be-

-span-gled his brow, Oh wil-low, tit-wil-low, tit-wil-low! He sobb'd and he sigh'd, and a

gur-gol

gur-gle he gave, Then he threw him-self in - to the bil-low-y wave, And an e-cho a-rose from the

'secco' [falsetto 8ve]

su - i - cide's grave - "Oh wil-low, tit - wil-low, tit - wil-low!" 3. Now I

feel just as sure as I'm sure that my name Is - n't Wil-low, tit - wil-low, tit - wil-low, That 'was

That was

affecshone

blight - ed af - fec - tion that made him ex - claim, "Oh wil-low, tit - wil-low, tit - wil-low!" And if

And if

you re-main cal - lous and ob - du - rate, I Shall per - ish as he did, And you will know why, Though I

pro - bab - ly shall not ex - claim as I die, "Oh wil-low, tit - wil-low, tit - wil-low!"

pp

8ve Falsetto

'oo'

in cupped hands ?

Appendix 9e: Henry Lytton: Sullivan, *I Am the Monarch of the Sea*

Henry Lytton - I am the Monarch of the Sea

HMS Pinafore G+S 1930

YouTube <https://youtu.be/roBNT2Cd5IQ>

27

No. 8. Sir Joseph, Cousin Hebe, Boatswain & Chorus.

CAPTAIN C.

a tempo.

Now give three cheers, I'll lead the way, Hurrah! Hur-rah! Hur-ray! Hur-ray! Hur-ray!

CHORUS. *f* SOPRANO.

Hur-ray! Hur-ray! Hur-ray!

f BASS.

Hur-ray! Hur-ray! Hur-ray!

Moderato.

mf

f a tempo.

PIANO.

Here

SIR J. PORTER. *Vivace.*

I am the mon-arch of the sea, The ru-ler of the Queen's Na-vee, Whose praise great Bri-tain

Vivace.

COUSIN HEBE.

loud-ly chants; And we are his sis-ters and his cou-sins and his aunts.

CHORUS, SOPRANOS.

And we are his sis-ters and his

TENORS & BASSES.

And they are his sis-ters and his

cres.

SIR J. PORTER.

His sis - ters and his cou - sins and his aunts. When at
 cou - sins and his aunts, His sis - ters and his cou - sins and his aunts.
 cou - sins and his aunts, His sis - ters and his cou - sins and his aunts.

an - chor here I ride, My bo - som swells with pride, And I snap my fin - gers at a

Kants
COUSIN HEBEL.

foe man's taunts. And so do his sis - ters and his cou - sins and his aunts.

SOPRANOS.
 And so do his sis - ters and his
 TENORS & BASSES.
 And so do his sis - ters and his

cres.

SIR J. PORTER.

His sis - ters and his cou - sins and his aunts. But
 cou - sins and his aunts, His sis - ters and his cou - sins and his aunts.
 cou - sins and his aunts, His sis - ters and his cou - sins and his aunts.

p *dim.*

29 *'beleau'*

when the breez-es blow I gen-e-ral-ly go be-low, And seek the se-clu-sion that a

pp

COUSIN HEBE.

ca-bin grants. And so do his sis-ters and his cou-sins and his aunts,

SOPRANOS.

And so do his sis-ters and his

cres.

And so do his sis-ters and his cou-sins and his aunts, His

cres.

cou-sins and his aunts. And so do his sis-ters and his cou-sins and his aunts, His

TENORS AND BASSES.

cres.

And so do his sis-ters and his cou-sins and his aunts, His

cres.

sis-ters and his cou-sins, Whom he reck-ons up by doz-ens, and his aunts.

sis-ters and his cou-sins, Whom he reck-ons up by doz-ens, and his aunts.

sis-ters and his cou-sins, Whom he reck-ons up by doz-ens, and his aunts.

f

Allegro.

Appendix 9f: Henry Lytton: Sullivan, *When I Was a Lad*

Henry Lytton - When I was a lad

HMS Pinafore - G+S 1930

YouTube <https://youtu.be/roBNT2Cd5IQ>

30

^ rather than
at start of phrases

No. 9.

SONG—Sir J. Porter & Chorus.

Allergo non troppo.

PIANO.

1. When I was a lad I serv'd a term As of - fice boy to an At-tor-ney's firm. I
2. As of - fice boy I made such a mark That they gave me the post of a ju-nior clerk. I

cleaned the win-dows and I swept the floor, And I po-lish'd up the han-dle of the big front door.
served the writs with a smile so bland, And I co-pied all the let-ters in a big round hand.

CHORUS.
He
He
He
He

I po-lish'd up that han-dle so care-ful-lee, That
I co-pied all the let-ters in a hand so free, That

po-lish'd up the han-dle of the big front door.
co-pied all the let-ters in a big round hand.

po-lish'd up the han-dle of the big front door.
co-pied all the let-ters in a big round hand.

now I am the ru - ler of the Queen's Na - vee.

He po - lished up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, And

He po - lished up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, And

now he is the ru - ler of the Queen's Na - vee.

now he is the ru - ler of the Queen's Na - vee.

now he is the ru - ler of the Queen's Na - vee.

3. In serving writs I made such a name
That an article clerk I soon became : *'seecoot'*
I wore clean collars and a bran new suit.
For the pass examination at the Institute.
And that pass examination did so well for me,
That now I am the ruler of the Queen's Navee.
CHORUS.—~~And~~ that pass examination, &c.

4. Of legal knowledge I acquired such a grip
That they took me into the partnership,
And that 'nior partnership I ween
Was the on - ship that I ever had seen, *'seecoot'*
And that a 'rd of ship so suited me,
That now I . y the ruler of the Queen's Navee
CHORUS.—~~But~~ that kind, &c.

5. I grew so rich that I was sent
By a pocket borough into Parliament.
I always voted at my party's call,
And I never thought of thinking for myself at all.
I thought so little they rewarded me,
By making me the ruler of the Queen's Navee.
CHORUS.—He thought so little, &c.

6. Now landmen all, whoever you may be,
If you want to rise to the top of the tree,
If your soul isn't fettered to an office stool,
Be careful to be guided by this golden rule, —
Stick close to your desks and never go to sea,
And you all may be rulers of the Queen's Navee
CHORUS.—Stick close, &c

Appendix 9g: Ruth Vincent: Bishop, Home, Sweet Home

Ruth Vincent - Home Sweet Home .
January 1906?

YouTube

<https://youtu.be/SK2C8bHgIRE>

Home, Sweet Home

from Clari, the Maid of Milan (1821)

John Howard Payne (1792-1852)

SIR HENRY ROWLEY BISHOP(1786-1855)

(F) Andante Voice and Piano

1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it
2. I gaze on the moon as I tread the drear wild, And
3. An - ex - ile from home, // splen - dor daz - zles // in vain, Oh -

ev - er so hum - ble there's no place like home. A charm from the
feel that my moth - er now thinks of her child. As she looks on that
give me // my low ly thatch'd cot - tage a - gain. The birds sing - ing

ys (2nd Verse)
skies // seems to hal - low us // there, Which, seek thro' the world is ne'er
moon from our own cot - tage door, Thro' the wood - bine whose fra - grance shall
gai - ly that came at my call, Give me them and that peace of mind

r = flipped r
↘ = delay
← = slow down
m = appog / grace note / mordent
~ = slide / portamento
my = jagged slide

MUSICANEO

Available at www.musicaneo.com

15 *p*

met with // else - where. *Wore*
 cheer me no more. Home, // Home, *my* // sweet
 dear - er // than all. Home sweet

20 *mf* *f* *vi* *'air'*

home. There's no place like home, // There is *no* place like home.
 Oh, there's no place like home.

2nd Verse *rit* *rit* *rit*

no - place // like ho me there's no - - place // like // home

The same as Patti See S. Potter.

Appendix 9h: Ellaline Terriss: Penn, *The Honeysuckle and the Bee*

Ellaline Terriss 1932

The notated rhythms tend to be smoothed out a little
www.youtube.com/watch?v=86qE342JI-E&t=895

The Honeysuckle and the Bee.

Words by ALB. H. FITZ.

Music by WM. H. PENN.
 Composer of "Tommy," "The Foxhunters March," etc.

Moderato.

INTRO. *mf*

4 (Till ready.) *ff ff. etc.*

*B'zz ... B'zz ... 1. On a sum-mer af-ter-noon, Where the
 2. So be-neath that sky so blue, these two

7 flowers were in And hon-ey-suck-les bloom, When all na-ture seemed at rest, ... 'Neath a
 lov-ers fond and true, With their hearts so filled with bliss; ... As they

*Voice should here imitate the buzzing of a bee.
 Copyright, 1931, by Sol Bloom. International copyright secured.

31 - portamento / slide
 4 - anticipation
 rr - rolled r

10

lit - tle rus - tic bow'r, ^{Neath} Mid the per - fume of the flow'r, A maid - en sat with one she loved the
sat there side by side, He asked her to be his bride, She answered "Yes" and sealed it with a

13

best..... As they sang the songs of love, From the ar - bor ^{up} just a - bove, Came a
kiss;.... For her heart had yield - ed soon, 'Neath the hon - ey - suc - kle's bloom, And thro'

16

bee which ^{that} lit up - on the vine; . . As it sipped the hon - ey - dew, They both
life they'd wan - der day by day: . . And he vowed just like the bee, "I will

The Honeysuckle and the Bee. 2-4.

19

Promised
 vowed they would be true, Then he whisp-ered to her words she thought di - vine: . . .
 build a home for thee," And the bee then seemed to an - swer them and say: . . .

Rit.

22

CHORUS.

Faintly.

"You are my hon - ey, hon - ey - suck - le, I am the bee, I'd like to

27

*more smooth
- rhythm**'dearly'*

sip the honey sweet from those red lips, you see; I love you dear - ly, dear - ly, and I

32

want you to love me, You are my hon - ey, hon - ey - suck - le, I am the bee."

The Honey-suckle and the Bee. 3-4.

800

Appendix 9i: Hippolyte Belhomme: Auber, *A la voix Séduisante*

YouTube <https://youtu.be/gh5cMV1LM70>

A la voix Séduisante - Hippolyte Belhomme
1906/7

Pathé Saphir 4557

Voice doesn't seem to be in time with the orchestra

Rich operatic voice - Rhythmically more regular but with unrotated fermatas.

29

N°5. COUPLETS.

Andante. $\text{♩} = 120$

MALIBRE

PIANO

5

voix sédui-son-te au regard virgi-nal par sa gra- ce tou-

10

-chon - te et le char-mant ce bal dous mon à - me ra-vi - le en ex-pri-

15

-ment soude-tours le bon heur de ma vi - e est de l'ou-vertou-jours le bon-

21

21

heure de ma vie - c'est de l'aimer - toi pour pardonner mon auld - ce pardonner au

26

coeur - pris qui re - cla - me un tel prix re - pondez moi de gra - ce j'attends j'ai -

28

Cadenza

tends a - mont discret mon ar - ret.

Ad lib.

qui - COT PLET.

J'ai per - du... l'ou - ven - co - mais noble par le - sang j'ai de - ja - sa - pe

pen - se - se non - tier quel - que - ta - lent - que sur - tous - j'en ai pu - e - je re - ponds - du des -

tu - le bon - heur - de ma - vi - e - c'est d'ob - tenir sa - main - le bon - heur - de ma - vie - est

d'ob - te - nir sa - main - pardonner mon auld - ce pardonner mon auld - ce pris qui re - cla - me un tel

prix re - pondez moi de gra - ce j'attends j'ai - tends a - mont - discret mon ar - ret.

Cadenza

rall

Ic

V7

Appendix 9j: Louis Cazette: Messenger, *J'aimais la Vieille Maison*

J'aimais la Vieille Maison (A Massager)

Louis Cazette 1922

<https://youtu.be/5848ybw19Lw>

159

JACQUELINE

C'est donna - ge!

For. - la - ge J'y vi - vais calme et

Jac. Comment pent-on vivre ain - si? — j'ai

For. sans souci. — J'ai.

moreau

[69] And.^{te} tranquillo M. J = 69

For. - mais la vieil.le maison gri - se Où j'ai gran - di près du foy -

And.^{te} tranquillo

sempre pp

For. *//* *rr*
 - er, Les jours y coulaient sans sur - pri - se Sous les

For. *rr*
 bran - ches du vieux noy - er Les cho - ses m'y sont fa - mi -

For. *r'*
 - liè - res, Et les m'accueillaient douce - ment Et

[70] *rr* *(r')*
 dans leurs réseaux, les liè - res En la - çaient mon à - me d'en - fant. Hé -

161

las! mon âme s'estre - pri - se d'autres pensers m'ont en - ya - hi Dé -

jà s'effa - ce dans l'oubli Ma pauvre vieil - le maison

cresc. *dim.*

71 JACQUELINE

Mon - sieur For - tu - ni - o vous par -

gri - - - se!

pp

lez tendrement Mais puis-je me fi - er a vos bons sentiments?

dim.

Appendix 9k: Geraldine Farrar: Offenbach, *Barcarolle*

Geraldine Farrar 1909

<https://youtu.be/Hj1qOACKg-g>

151

BARCAROLLE ET CHŒUR.

Op. 15.

Moderato.

1^a

2^a

SOPRANI.

TÉNORS.

BASSES.

(dans la coulisse)

Moderato.

PIANO.

pp

Ped. ☆

Ped. ☆

Ped. ☆

2^a

nuit d'amour, Sou - ris à nos i - vres - ses Nuit plus dou - ce

Ped. ☆

Ped. ☆

2^a

que - le jour, Ô bel - le nuit d'a - mour!

Ped. ☆

Ped. ☆

© 1909

-- = separate notes

12 Le temps fuit et sans re-tour Em - por - te nos ten-dres - ses

24 Le temps fuit et sans re-tour Em - por - te nos ten-dres - ses

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

12 Loin de cet heu-reux sé-jour Le temps fuit sans re - tour — Zé -

24 Loin de cet heu-reux sé-jour Le temps fuit sans re - tour — Zé -

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

12 - phirs - em - bra - sés — Versez-nous vos ca-res - ses, Zé -

24 Zé - phirs - em - bra - sés Ver - sez-nous

Ped. ✱ Ped. ✱ Ped. ✱

14 - phirs — em — bra — sés — — — — — Donnez nous vos baisers,

22 Ver — sez — nous vos ca — res — ses, vos — bai — sers. Ver — sez

Ped. ☆ Ped. ☆

12 vos — — — — — bai — sers! vos — — — — — bai — sers! Ah! — — — — —

22 nous, — — — — — Ver — sez — nous vos bai — sers!

Ped. ☆ Ped. ☆ Ped. ☆

14 Bel — le nuit! ô nuit d'amour Sou — ris à nos i — vres — ses,

22 Ah Bel — le nuit! ô nuit d'amour Sou — ris à nos i — vres — ses,

Soprani. *pp*

(Bouche fermée) Ah!

Ténors. *pp*

(Bouche fermée) Ah!

Basses. *pp*

Ah!

pp

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

A. C. 5100.

1^{re} Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour.

2^{de} Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour.

Ah!

Ah!

Ah!

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

1^{re} Ah! Sou - ris à nos i - vres

2^{de} Ô bel le nuit d'a - mour. — Sou - ris à nos i -

Ah! Ah!

Ah! Ah!

Ah! Ah!

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

1^a *dim.* ses Nuit d'a - mour ô nuit d'a - mour! *pp* Ah!

2^a *dim.* vres - ses Ô bel - le nuit d'a - mour! Ah!

dim. Ah!

dim. Ah!

dim. Ah!

dim. *pp*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

1^a ah! ah! ah!

2^a *pp* ah! ah! ah!

pp ah! ah!

pp ah! ah!

pp ah! ah!

Ped. ☆ Ped. ☆ Ped. ☆

A. C. 5100.

156

ppp *ah! ha ah! ah! ah! ah! mort*

ppp *ah! ah! ah! ah!*

ppp *ah! ah!*

ppp *ah! ah!*

ppp *ah!*

ppp dim.

Ped. * Ped. * Ped. *

ah!

ah!

ah!

p

A.C. 5100.

Appendix 91: Charles Dalmores: Offenbach, *Ah, Vivre Deux*

Ah' vivre deux - Les Contes d'Hoffmann
Charles Dalmores 1907
<https://youtu.be/DENfUOFhpe0>

76

Mesuré. *Récit.*

mé - me L'é - tof - fe d'un sa - vant Elle est là!.. si j'osais!..

All.^o moderato. (Il soulève doucement la portière à sa droite)

All.^o moderato. c'est el - le!.. El - le som - meil - le!

pp

rall. *Andante.*

El - le som - meille, Qu'elle est bel - le... *Andante.*

rall.

start

1^{er} COUPLET. *p*

Ah! vivre deux n'avoir qu'une même espé -

p

I. 

II. 

III. 

IV. 

A.C. 5100

se é - clo - re ton â - me Aux ray - ons de l'a - mour! Lais -

pp

Ped. Ped. Ped. Ped.

se é - clo - re ton â - me Aux ray - ons de l'a - mour.

a Tempo.

suez.

Ped. Ped. Ped.

2^d COUPLET.

Foy - er divin soleil dont l'ardeur nous pé -

dim. *p*

- né - tre Et nous vient embrâser Inef - fable déli - re ou l'on sent tout son

rr

être, ou l'on sent tout son être oui, tout son être Se fondre en un bai

(middle)

ser Laisse, laisse ma flamme Verser en toi le jour. Ah! Lais

se éclo.re ton â - me Aux rayons de l'amour, Laisse éclo.re ton â - me Aux

mp

Ped. Ped. Ped. Ped. Ped. Ped.

rayons de l'amour.

suivez.

Ped. ☆

Appendix 9m: Marie Tempest: Delibes, *Les Filles de Cadix*

Marie Tempest 1895-1902.

<https://youtu.be/dSMcw41iqNw>

28

LES FILLES DE CADIX.

(THE MAIDS OF CADIZ.)

(Poésie d'Alfred de Musset.)

LÉO DELIBES.

Allegretto con moto.

PIANO.

una corda e staccato.

The piano introduction consists of two systems of music. The first system features a treble and bass staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody in the treble staff is characterized by staccato chords and eighth-note patterns. The bass staff provides a steady accompaniment of eighth notes. The second system continues this pattern, with the treble staff showing more complex chordal textures and the bass staff maintaining the rhythmic foundation.

SOPRANO.

mf
Nous ve-nions de voir
Three lads, three maids we

The vocal entry begins with a soprano staff showing a melodic line starting on a whole note, followed by eighth notes. The piano accompaniment starts with a treble and bass staff. The treble staff has a melody with dynamic markings of *cresc.*, *f*, and *p*. The bass staff provides a simple harmonic accompaniment. The lyrics are written below the vocal staff.

le tau-reau, ——— Trois gar-çons, trois fil-let ———
all did go ——— To see the spor-tive fight ———

This section continues the vocal and piano accompaniment. The soprano staff has a long melodic line with a wavy line above it indicating a pull back. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous section. The lyrics are written below the vocal staff.

3238 T

~~~~~ = pull back  
~~~~~ = push on  
Copyright, 1887, by G. Schirmer.
Printed in the U. S. A.
~~~~~ = portamento  
|| breath

tes, \_\_\_\_\_ ] Words now Sur la pe-louse il fai-sait beau, \_\_\_\_\_  
ing, \_\_\_\_\_ V. 2 The sky was clear, fresh winds did blow \_\_\_\_\_

*rall.* *a tempo.*  
Et nous dansions un bo-lé-ro \_\_\_\_\_ Au son des ca-sta-gnet - -  
We danced the joy-ous bo-lé-ro \_\_\_\_\_ Its strains our hearts de-light - -

*colla voce.* *a tempo.*

tes: Di-tes moi, voi-sin,  
ing. Neigh-bor, prithee say,

*rall.* *sostenuto.*

*ki*  
Si j'ai bon-ne mine, Et si ma bas-qui-ne Va bien ce ma-tin.  
If these col-ors gay My eyes brighter ren-der? How look I to-day?

*rall.*

Vous me trou-vez la tail-le fi-ne? vous me trou-vez la tail-le fi-  
 Come! think you that my waist is slen-der? Come! think you that my waist is slen-

*rall.*

*a piacere.* *dim.* *p*

- ne? ah! ah! ah! ah! ah!  
 - der ah! ah! ah! ah! ah!

*colla voce.*

— Les fil - les de Ca - dix ai - ment as - sez ce - la, ah!  
 — To words like these the Ca - diz maids most partial are ah!

ah! ah! ah! ah!  
 ah! ah! ah! ah!



*poco rall.* *a tempo.*

— les fil - les de Ca - dix ai - ment as - sez ce - la, la ra la la la la  
 — To words like these the Ca-diz maids most par-tial are la ra la la la la

*poco rall.* *a tempo.*

*cresc.*

la la ra la la la la la les fil - les de Ca - dix ai - ment as - sez ce -  
 la la ra la la la la la, To words like these the Ca-diz maids most par-tial

*cresc.*

*f* *tr* *f* *6*

la. ah! ah!  
 are. ah! ah!

*p e staccato.*

*cresc.*

*f* *p*

Et nous dan-sions un bo-lé-ro, \_\_\_\_\_  
While we did dance a bo-lé-ro, \_\_\_\_\_

— Un soir, c'é - tait di - man - - - - - che. \_\_\_\_\_  
— One Sun-day even-ing gai - - - - - ly \_\_\_\_\_

*a*

Vers nous s'en vient un hi - dal - go, \_\_\_\_\_  
There came to us a hi - dal - go. \_\_\_\_\_

*rall.* *a tempo.*

— Cou - su dor. la plume au cha - peau. — Et le poing sur la  
 — A feath - er from his hat did flow — 'Twas thus he strutted

*colla voce.* *a tempo.*

*rall.*

han - che:  
 dai - ly:

*rall.*

*un poco rit.*

Si tu veux de moi, Brune au doux sou - ri - re, Tu n'as qu'à le di - re.  
 If thou wilt be mine, Dark eyes smil - ing sweetly, I'll be have dis - creet - ly.

*sostenuto.*

*almost dotted / triplets*

Cet or est à toi. Pas - sez vo - tre che - min beau si - re,  
 Speak! this gold is thine! Be - gone most no - ble lord, and fleet - ly,

*rall.* *a piacere.* *dim.*

Pas - sez vo - tre che - min, beau si - - - re, ah! ah!  
 Be-gone most no - ble lord, and fleet - - ly. ah! ah!

*rall.* *colla voce.*

*p* *additional notes added* *grace note then portamento*

ah! ah! ah! Les fil - les de Ca -  
 ah! ah! ah! Such words to Ca - diz

dix n'en - ten - dent pas ce - la, ah! ah!  
 maids dis - taste - ful al - ways are. ah! ah!

ah! ah! ah! Les fil - les de Ca -  
 ah! ah! ah! Such words to Ca - diz

*poco rall.* *a tempo.*

dix n'en - ten - dent pas ce - la, la ra la la la la la la ra la la la la  
 maids dis - taste - ful al - ways are, la ra la la la la la la ra la la la la

*poco rall.* *a tempo.*

No words - fa la la only

*cresc.*

la, les fil - les de Ca - dix n'en - ten - dent pas ce - la!  
 la, Such words to Ca - diz maids dis - taste - ful al - ways are!

*cresc.*

*lunga.*

ah! ah! ah!  
 ah! ah! ah!

*lunga.*



Appendix 9n: Marie Tempest: Philp, *The Jewel of Asia*

From *The Geisha* Marie Tempest (1895-1902)

185

Nº 31. SONG— "THE JEWEL OF ASIA."

WRITTEN BY HARRY GREENBANK.

COMPOSED BY JAMES PHILP.

*Andante e ben marcato.*

PIANO.

1. A small Jap-an-ese Once sat at her ease In a gar-den (cool and  
 2. But when he came back (A-las! and a-lack!) To that gar-den (cool and

sha - - - - - dy, When a fo-reign-er gay Who was  
 sha - - - - - dy, The fo-reign-er bold Was de-

pass-ing that way Said, "May I come in, young la - - - - - dy?" So she  
 -ci-ded-ly cold, And talk'd of an Eng-lish la - - - - - dy. With his

By arrangement with Messrs Willcocks & Co Ltd.  
 Copyright 1896, by Hopwood & Crew.

— — — Separated notes  
 → portamento flick

o - pen'd her gate, And I blush to re - late That he taught Ja - pan's fair  
heart in a whirl For the lit - tle white girl, || He de - clared how much' he

daugh - ter To flirt and to kiss Like the lit - tle white Miss Who  
miss'd her, And for - got, if you please, || His <sup>little</sup> Japan - ese - For he

*rall:* lives o'er the west - ern wa - ter! He call'd her the jew - el of  
ne - ver... e - ven kiss'd her! *rit* But she was the jew - el of  
*But he call'd her*

*rall:* A - - sia, of A - - sia, of A - - sia, But  
A - - sia, of A - - sia, of A - - sia, The

*mp*

# Geisha pronounced - Gay-shah

187

Both times

she was the Queen of the Gei-sha, the Gei-sha, the Gei-sha; So she  
 beau-ti-ful Queen of the Gei-sha, the Gei-sha, the Gei-sha, And she

Back to top words for verse 1

laugh'd, "Though you're ready to-day, sir, To flirt when I flut-ter my fan. . . .  
 laugh'd "It is just as they say, sir- You love for as long as you can! . . . A

ad lib:  
 now you'll go on your way, sir, For-get-ting the girl of Ja-  
 month, or a week, or a day, sir, Will do for a girl of Ja-

ff colla voce.

- pan!"  
 - pan!"

fz

And \* And \*

fz

D.C.

Will do(?) - - - - -

# Appendix 9o: Phyllis Dare: Monckton, *Bring Me a Rose*

From the Arcadians

Phyllis Dare 1909

163

**No 22.**

SONG.— (Eileen.) and CHORUS.

"BRING ME A ROSE."

Words by  
LIONEL MONCKTON &  
ARTHUR WIMPERIS.

*Begins at refrain - only 2nd verse heard*

Music by  
LIONEL MONCKTON.

*Allegro comodo.*

Piano.

The piano introduction is in 7/8 time, marked 'Allegro comodo'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The introduction ends with a double bar line and a repeat sign.

EILEEN.

When I wan - der in my gar - den, Each lit - tle  
I've seen ev - ry ba - by blos - som, tuck'd in its

The vocal melody for Eileen's first verse is in 7/8 time. It starts with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line.

EIL.

flow'r I see; Sun - shine makes them, ev - 'ry  
nice warm bed, Glow - ing, ev - 'ry col - our

The vocal melody for Eileen's second verse continues the 7/8 time signature. It features a half note, a quarter note, and a series of eighth notes. The piano accompaniment remains a steady eighth-note bass line.

EIL.

one, shine, All nod their heads at me; There are  
show - ing, Pur - ple and green and red, There are

The vocal melody for Eileen's third verse continues the 7/8 time signature. It features a half note, a quarter note, and a series of eighth notes. The piano accompaniment remains a steady eighth-note bass line.

23981



small slide (Yodel music hall?)  
 ↗ up

EIL. pan - sies and pinks, There's a dai - sy that winks At a vi - o - let  
 2nd Verse dah - lias and stocks, There are tall hol - ly - hocks, There's a pe - o - ny

And

EIL. un - der the wall, Each is fair in a way, You can -  
 blush - ing and fair, All are charm - ing, I know, But where -

EIL. choose which you may, But for me there's a Queen of them all!  
 - ev - er I go, There is one that's be - yond all com - pare!

EIL. But for me there's a Queen of them all!  
 There is one that's be - yond all com - pare!

CHO. But for me there's a Queen of them all!  
 There is one that's be - yond all com - pare!

dim.



REFRAIN.

165

Teak

EIL. I'm so tired of vi-o-lets, Take them all a-

- way, Lil-ies are frail And a tri-fle pale, While the

tu-lip's, much too gay. Just one

2nd time's

EIL. blos-som I a-dore, Fair-est flow'r that grows,

1st time only

If my heart you would win And you want to be-gin,

Spoken Second time

23981

portamento  
|| breath

← anticipation  
• staccato/clipped

no breath  
m - small rit

ETL. Bring me a rose!

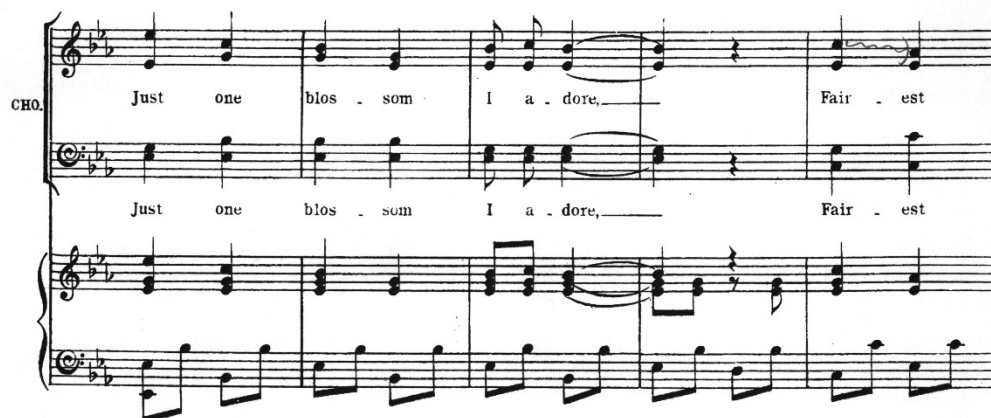
CHO. *mf* I'm so tired of vi-o-lets.  
*mf* I'm so tired of vi-o-lets.

CHO. Take them all a-way, Lil-ies are frail, And a  
Take them all a-way, Lil-ies are frail, And a

CHO. tri-ble pale, While the tu-lips much too gay.  
tri-ble pale, While the tu-lips much too gay.

CHO. Just one blos - som I a - dore, Fair - est

Just one blos - som I a - dore, Fair - est



CHO. flow'r that grows, If my heart you would win, And you

flow'r that grows, If my heart you would win, And you



CHO. want to be - gin, Bring me a rose!

want to be - gin, Bring me a rose!

*from Phyllis*



23981

# Appendix 9p: Phyllis Dare: Monckton, *The Girl With the Brogue*

From the Arcadians

Phyllis Dare 1909

93

No 11.

SONG. (Eileen) and CHORUS.

"THE GIRL WITH A BROGUE"

Sung with an Irish accent

Words by  
ARTHUR WIMPERIS.

Music by  
LIONEL MONCKTON.

Tempo di Valse.

Eileen.

Piano.

mf

(57)

EILEEN.

1. E - rin's a spot Fa - mous for green - er - y, //

2. Soft are her eyes, // Sweet is the speech of her, //

dim.

p

7(59)

(v)

EIL.

But we do not Match with our scen - er - y, We're not so green!

Still, if you're wise, // Keep out of reach of her, She can be - guile

13(65)

23981

portamento / wavy

— lingers / hold  
r = flipped r  
rr - rolled R

← anticipation  
// breath  
→ portamento flick



EIL. *rit.* *(spoken)*

We can make hay with you! Says the col - leen, "Ah, get a  
Each mo - ther's son of you; // *Shure*, all the while, She's mak - ing

19 (71)

EIL. *a tempo* *(2nd time)*

- way with "you!" Ah, now, stop your phi - lan - der - in'! You  
fun of you!

24 (76)

EIL. *(x2)*

can't cap - ture the rogue! She's heard your blar - ney From Clare to Kil -

30 (82)

EIL. *4* *'gel* *spoken 2nd time*

- lar - ney, The dear lit - tle girl with a bit of a brogue!

36 (88)



## CHORUS.

Ah. now, stop your phi - lan - der - ing, You cant

41 (93)

CHO. cap - ture the rogue! She's heard your blar - ney From Clare to Kil -

47 (99)

CHO. - lar - ney, The dear lit - tle girl with a bit of a brogue!

52 (104)

(when choirs sing)

EILEEN.

3. Chase her in vain,

109

23951

EIL. 
  
She'll get the start of you. Leav - ing a pain Right at the

115

EIL. 
  
heart of you.. When fast and free She's car - ried on with you,

120

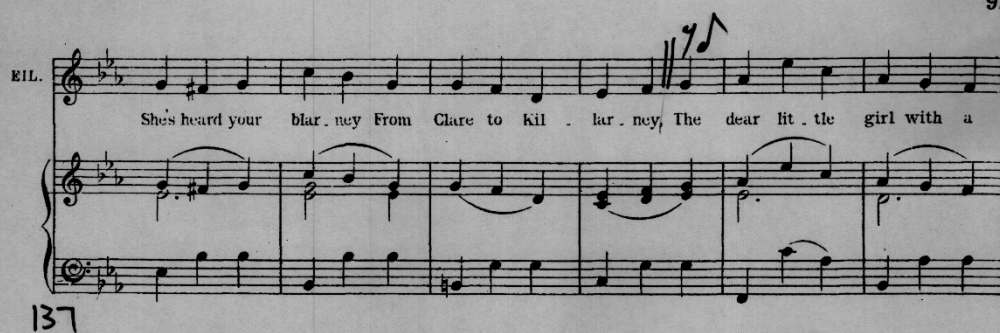
EIL. 
  
"Mar - ry?" says she, "Ar - rah! Be - gone with you!" Ah. now,

125

EIL. 
  
stop your phi - lan - der - in! You can't cap - ture the rogue!

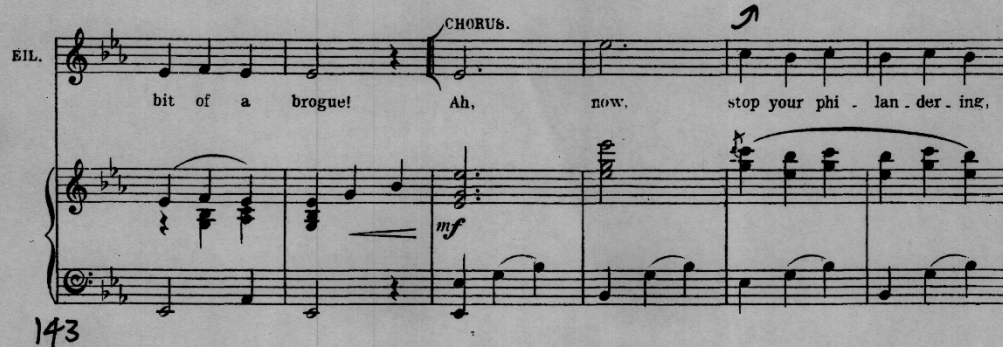
131

23951

EIL. 

She's heard your blarney From Clare to Kil - larney, The dear lit - tle girl with a

137

EIL. 

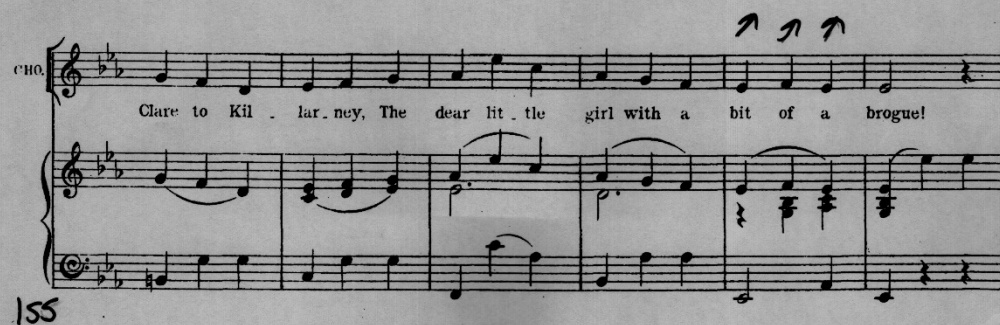
bit of a brogue! Ah, now, stop your phi - lan - der - ing,

143

CHO. 

You can't cap - ture the rogue! She's heard your blarney From

149

CHO. 

Clare to Kil - larney, The dear lit - tle girl with a bit of a brogue!

155

23981



DANCE.

*dim.* *mf*

161

Appendix 9q: Florence Smithson: German, *Waltz Song*

Florence Smithson 1912

2

# WALTZ SONG.

Words by  
CHAS. H. TAYLOR.

Music by  
EDWARD GERMAN

*Allegro. Recit.*

Voice. Which is my own true self, I, who here to-night Do stand amazed To

Piano. *f* *ad lib* throughout.

*a tempo* find the world so bright? *Recit.* Or she who crept Last night her pillow to, And

*f a tempo*

*a tempo* slept and wept The hours al-ter-nate through? Or

*pp* *mf*

*Risoluto* *3* *accel*

I, or she, Wak-ing will prove a-non; And this a dream !

9



*cresc.*  
Let the dream go on, go on.

*sf* *molto allegro*

12 *Start* *Brillante* *etc* *Allegro molto. (à la Valse)*  
Ah!

14 *With great spirit.* *cresc.*  
For to - night, for to -

18 *With great spirit.*  
night. Let me dream out my dream of de - light, Tra la la la la la la

25 *from* *rit.*  
la la la la And purchase of sor-row a moment's re - spite, I am

32 *rit.* *sf*

32  
23562

4

*a tempo* *accl.* *son d.*

dazed like a lark that has gazed on the sun in

*a tempo* *accl.*

39

flight. Let me sing, Let me sing, For I wav-er and

45

swing between mad-ness and glad-ness, to night. Let me sing, For I

52

*ce diphthong evident*

swing between mad-ness and glad-ness to night.

59

*E E* *dazed*

My eyes are dazzled and dazed with a strange de

66

23502  
23502

5

light I am dazed like a lark that has gazed on the sun

*f accel.*

*f accel.* *p*

73

in his flight. Ah! Ah! Ah!

*con grazia*

*pp con grazia*

80

Approx

Ah! Ah!

87

Ah!

94

100

23502

For to - night, for to - night, Let me

107. dream out my dream of de - light, Tra la la la la la la

113. la la la la And pur - chase of sor - row a

118. mo - ment's re - spite, I am dazed like a lark that has

123. gazed on the sun in his flight.

128. 25562

Ah ————— *for* I wa-ver and swing Between

133

mad-ness and glad-ness to night, Let me sing,

139

*diphthong*

Ah —————

144

*accel.*

*accel.*

'Twixt mad-ness and glad-ness to night, Ah

150

*sf*

*accel. molto*

*lunga*

*sf*

night.

155

*accel.*

*sf*

*sf*

23362



Appendix 9r: W. Louis Bradfield: Stuart/Rubens, *I Want to be a Military Man*

W. Louis Bradfield (c1900)

Leslie Stuart/Paul Rubens

From Floradora

188

No 23.

SONG (Donegal.)

"I WANT TO BE A MILITARY MAN"

Words by  
FRANK A. CLEMENT.

Tempo Quick Step.



F. & D. 6245.

// = breath    r = flipped 'r'

Verse 2 only

189

1. Oh, the man that's dress'd as us - u - al is out of it to -  
 2. If you stroll down Pic - ca - dil - ly in the mid - dle of the  
 3. Now as this is "from the sta - ble!! Well I hope you'll keep it

16 (104) (Vary)

- day, For a reg - u - lar dan - dy man,..... No sin - gle  
 day, And a ve - ry smart Gen - tle - man,..... In Kha - ki  
 dark, But the straight - est of tips I had,..... From Tat - ter -

20 (108)

wu - man cares,..... She won't look up - on your  
 comes a - long,..... You may think he's Lord Tum  
 - sail's to - day,..... And I hear that all the

23 (111)

suit, or you, I've heard the world - ly say, Till you've  
 Nod - dy or Sir Al - gy Pop - in - jay, But I  
 race - cours - es, Right down to Kemp - ton Park, Will be

26 (114)

F & D. 6285.

190

rather (not  
very)

CHORUS.  
TEN.  
SOP.  
& CON.  
I

don't the garb that Tom - my At - kin's wears.  
think it's ve - ry like - ly you'll be wrong.  
laid with kha - ki turf with - out de - lay.

29 (117)

want to be a mil - i - ta - ry  
want to be a mil - i - ta - ry  
want to be a mil - i - ta - ry

32 (120)

DONEGAL.

man..... There came a cry..... "To  
man..... You real - ly must..... con -  
man..... And all the jock - eys,

35 (123)

but the dress the

arms!" The frock - coat lost..... its charms, And so the  
- fess That in the la - test dress the but for  
you will see, Will ride..... a kha - ki gee, And the

38 (126)

F &amp; D. 6285.

top - per came a crop - per at the rat - a - plan.....  
 clas - ses and the mas - ses look as like as they can.....  
 star - ter, will look smart - er, in the so - ber tan.....

41 (129)  
 - plan rat - a - plan  
 ..... You lose a lot of chan - ces And you  
 ..... While to gaze at him you tar - ry Some - one  
 ..... And the vague im - press - ion's grow - ing That the

44 (132) *cockney accent starts*  
 'Arry Gown  
 don't get asked to dan - ces If you're not dress'd all in  
 says "Wot cher, there's Har - ry Gone and dress'd 'is - self in  
 Prince of Wales is go - ing To the ra - ces, dress'd in

47 (135) *Cockney accent ends*  
 kha - ki like a mil - i - ta - ry man.....  
 kha - ki like a mil - i - ta - ry man.....  
 kha - ki like a mil - i - ta - ry man.....

50 (138)

F 6285.

## REFRAIN.

I..... want to join the mil - i - ta - ry - ta - ry; I've.....

53 (141)

got no chance with Jane, or Flo, or Ma - ry; I..... want..... to

58

hear the mar - tial rat - a - plan, I want to be a mil - i - ta - ry man,.....

63

plan it is I want to be a mil - i - ta - ry man. To flirt with Jane and Ma - ry.

68

F. &amp; D. 6285.



SOLO.  
I..... want to be a mil - i - ta - ry - ta - ry,

SOPRANO & CONTRALTO.  
*pp* Rat tat ta plan..... plan Rat tat ta plan plan Rat ta plan plan

TENOR.  
*pp* Rat tat ta plan..... plan Rat tat ta plan plan Rat ta plan plan

*p*

73

I've..... got no chance with Jane, or Flo, or Ma - ry;

Rat tat ta plan, plan, plan Rat tat ta ta Rat tat ta ta

Rat tat ta ta plan, plan Rat..... ta Rat tat ta ta

77

F. &amp; D. 6285.

I..... want..... to hear the mar - tial rat - a - plan I

Rat ta plan plan Rat ta ta plan plan Rat ta ta ta Rat ta ta ta

Rat a tat ta tat ta ta ta ta ta ta ta ta ta

The first system of the musical score is in 4/4 time, featuring a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "I..... want..... to hear the mar - tial rat - a - plan I". The piano part consists of a steady eighth-note accompaniment.

want to be a mil - i - ta - ry man.....

Rat ta ta ta Rat ta ta ta Rat ta ta ta Rat ta plan plan

Rat ta ta ta ta ta ta Rat ta ta ta ta ta ta

The second system continues the musical score. The vocal melody in the treble clef includes a fermata over the word "man". The piano accompaniment in the bass clef continues with the same eighth-note pattern. The lyrics are: "want to be a mil - i - ta - ry man.....". The piano part continues with the same eighth-note accompaniment.

want to be a mil - i - ta - ry man.....  
 Rat ta ta ta Rat ta Rat ta plan.....  
 Rat ta ta Rat ta ta ta ta.....

81

SOP. & CON.  
 I..... want to join the mil - i - ta - ry - ta - ry,  
 TENOR.  
 I..... want to join the mil - i - ta - ry - ta - ry,  
 BASS.  
 I..... want to join the mil - i - ta - ry,

85

F. &amp; D. 6285.

I've..... got no chance with Jane, or Flo, or Ma - ry  
 I've..... got no chance with Jane, or Flo, or Ma - ry  
 I've..... got no chance with Jane, Ma - ry

89

I..... want..... to hear the mar - tial rat - a - plan, I  
 I..... want to hear the mar - tial rat - a - plan— To  
 I..... want to hear Rat a plan, I

93

F. &amp; D. 6286.

197

unis.

not sung

want to be a mil - i - ta - ry man, that is my plan, it is, I

be a mil - i - ta - ry man, that is my plan, it is, I

want to be a mil - i - ta - ry man, my plan, I

97

1. 2.

want to be a mil - i - ta - ry man.....

want to be a mil - i - ta - ry man.....

want to be a mil - i - ta - ry man.....

1. 2.

D. C.

F & D. 6285.



# Appendix 9s: Mizzi Günther: Lehár, *Vilja-Lied*

Mizzi Günther - Vilja Lied from Merry Widow (Lehar)  
1906

59

Hei! Hei!

sprin - gen! Lasst uns jauch - zen und lasst uns sin - gen! Lasst uns tan - zen und lasst uns

105 110

ff Orch. p

Hei! Mi ve - li - mo da - se ves - li - mo! Hei! (schreiend.)

sprin - gen! Mi ve - li - mo da - se ves - li - mo! Hei!

115 120

ff ff

Allegretto moderato. Hanna.

Nun lasst uns a - ber wie da - heim jetzt sin - gen un - sern Rin - gelreim von ei - ner Fee, die wie be -

125

f Tromm. p Viol. con sord. Ob. p Elech.

START - Verse 1 only (but with 2nd line bar only)

Allegretto.

Han. kannt, da - heim die Vil - ja wird ge - nannt! 1. Es

130

f Streich. Fag. p Picc. Fl. Ob. f p Fac. f pp Viol.

D. 3366

60 Im Volksliedton vorgetragen.

lan. *lang-sa-mer*

lebt ei-ne Vil-ja ein Wald-mäg-de-lein. ein Jä-ger er-  
Wald-mägd-lein streck-te die Hand nach ihm aus und zog ihn hin-

135

Cello.

Han.

schauf sie im Fel-sen-ge-stein! Dem Bur-schen, dem wur-de so  
ein in ihr fel-si-ges Haus; Dem Bur-schen die Sin-ne ver-

141

Fac.

*p* Ob. (*mf*)

Han.

ei-gen zu Sinn. er schau-te und schaut auf das Wald-mägdlein hin.  
gan-gen fast sind. so liebt und so küsst gar kein ir-di-sches Kind.

145

*pp* Cor. *rit.*

*rall*

Han.

Und ein nie ge-kann-ter Schau-er fasst den jun-gen Jä-gers-mann. sehn-suchts  
Als sie sich dann satt ge-küsst ver-schwand sie zu der-sel-ben Frist! Ein-mal

150

*pp* Ob. *a tempo*

Ob.

*rit.*  
*mf* Viol. Solo

Han.

voll fing er still zu seuf-zen an! Vil-ja, o Vil-ja, du Wald-mäg-de-  
155 noch hat der Ar-me sie ge-grüsst:

*p* Viol.

160

*rall*

sehr einfach vorgetragen.

Han. lein, fass' mich und lass' mich Dein Traut - lieb - ster sein. Vil - ja, o

Vil - ja, was thust Du mir an? Bang fleht ein lieb - kran - ker Mann!

CHOR.  
Vil - ja, o Vil - ja, Du Wald - mäg - de lein, fass' mich und lass' mich Dein Traut - lieb - ster sein!  
Vil - ja, o Vil - ja, Du Wald - mäg - de lein, fass' mich und lass' mich Dein Traut - lieb - ster sein!

*p* Tutti 175

Sehr langsam.  
Hanna.  
Vil - ja, o Vil - ja, was thust Du mir an? Bang fleht ein lieb - kran - ker

*ppp* Viol. 185 Cor.

1. Allegretto.  
Mann 190 2. Das

*p* Fl. Picc. *f* Ob. *p* Fag. *f* *pp* Viol.

Verse 2  
end

62

Han.

CHOR.

195

Cor. gest.

Tutti

Vivace.

201

Tamburizza Capelle ad lib.)

205

Hei - a - ho!

(Gesang bleibt durchwegs forte)  
(tanzend ab)

210

Hei!

# Appendix 9t: Fritz Werner: Lehar, Ich Bin der Graf von Luxemburg

Fritz Werner 1910

Ich Bin Der Graf  
Von Luxemburg from

Der Graf Von Luxemburg - Lehar

9

René. (übermütig)

5 Grave.

Volk von Pa-ris, ich dan-ke sehr für die spon-ta-ne Ö-va-tion, und ich be-grü-ße

Blech. Fg. mf

6 Allegro.

(René schwenkt die Champagnerflasche) René: Prost!

R. gnä-dig euch von mei-nem ho-hen Thron! 1. & 2. Picc. Ob. Kl. mf lyl. Vic. V. O. cresc. kl. Tr. Fk.

Kinder! Prost! (Alle durcheinander): Prost! Prost!

cresc. Blech. Str.

René.

Mein Ob. Kl. lyl. Fg. p kl. Tr. gr. Tr.

7 Allegretto non troppo.

Ahn-herr war der Lu-xem-burg, von dem die Dich-ter schrie-ben, daß ihm von sei-nem pa, der schlug wohl aus der Art, ließ mir ein hüb-sches Er-be, da ward mir Angst, daß

Notes very unclear in 2nd verse

Horn. Pos. Trpt. Picc. mf

G. V. 70



*V2* *Re nom mé*

R. *Hab und Gut kein Pfen-nig ist ver-blie-ben. Er war der-sel-be Lu-sti-kus, dem*  
*ich am End das Re-nom-mé ver-der-be! Schwups? macht ich al-le Fen-ster auf, ließ*

*Spoken rather than sung* *Chanted on a Verse 2*

*Picc.*  
*Holz.*  
*Str.* *f*

R. *einst in schwachen Stun-den, bei Wür-fel-spiel und Be-cher-klang, sein Erb-teil ist ver-*  
*die Du-ka-ten sprin-gen, als a-de-li-ger De-mo-krat Geld un-ters Volk zu*

*etwas langsamer*  
*Kl.* *f* *Ob.*

R. *schwunden. Und auf der Stamm-baum-lei-ter, da sa-ßen im-mer hei-ter die ed-len Sprossen*  
*brin-gen. Und auf der Stamm-baum-lei-ter, da sitz ich wie-der hei-ter als letz-ter Sprosse*

*Str.* *p rit.* *mf* *f* *Rr.* *mf a tempo*

*Allegro.*

R. *oh-ne Geld und pflif-fen auf die gan-ze Welt!*  
*oh-ne Geld und pfei-fe auf die gan-ze Welt!* *1. 2. So li-ri, li-ri, la-ri, das*

*a tempo*  
*rit.* *f* *Hr.* *p* *Str.* *Holz.* *Pos.*

accel - almost speech like - difficult to decipher words  
almost in front of the orchestra

11

R. gan - ze Moos ging tscha - ri, ver - juxt, ver-putzt, ver - spielt, ver - tan, wie's nur ein Lu - xem -

bur - ger kann. Mich pla - gen kei - ne Zwei - fel, drum ruf' ich hols der

Teu - fel; das Le - ben li - ri, la - ri, lump, ist nur ein

Pump!

CHOR.

So li - ri, li - ri, la - ri, das gan - ze Moos ging tscha - ri, ver -

So li - ri, li - ri, la - ri, das gan - ze Moos ging tscha - ri, ver -

So li - ri, li - ri, la - ri, das gan - ze Moos ging tscha - ri, ver -

f Holz. Pos. or Tr.

O can barely hear these notes



# Appendix 9u: Louis Treumann: Lehár , Pallikarenlied

Louis Treumann - lange Jahre from Das Fürstenkind

(1910) **Nr. 4. Pallikarenlied.** (Hadschi Stavros.)

Lehar

**Moderato.** (Stavros setzt sich)

**Listesso tempo.** Stavros. (sinnend)

1. Lan-ge Jah-re, ban-ge Jah-re  
2. An-ders wünf-lich, an-ders sehn-fich

St. muß-te ich mein Kind ent-beh-ren, in den Klüf-ten mei-ner Ber-ge mich vor Sehn-sucht fast ver-mir die dunkeln Zu-kunfts-zei-ten: An dem Her-zen mei-nes Kin-des wollt'ich ruh'n nach wil-dem

St. zeh-ren! Rau-her Kleph-te, wil-der Räu-ber und die zar-te! Mäd-chen-blü-te... Eins will nicht zum an-der-n strei-ten! Rau-her Kleph-te, wil-der Räu-ber, sol-ches Glück auf die-ser Er-den, das du jah-re-lang er-

pas-sen, soll's auch nicht daß Gott be-hü-tel Sie soll-te mein Hand-werk nie-mals er-fah-ren, drum träumtest, solch ein Glück soll dir nicht werden! Was nützt mir die Macht und mein Reich-tum, was nützt es? Das Engl. Hr. 2nd Verse spoken rather than sung

**Listesso tempo.**

12 (48) 18 (54)

St. muß' ich sie mis-sen seit lan-gen Jah-ren. Und nun, da mir leuch-tet ihr ro-si-ger.  
 Herz mei-nes Kin-des, ein and-er be sitzt es. Ich wünsch-te, sie wä-re mir nie-mals ge-

*2nd verse Spoken rather than sung*

Fl.

23(59)

St. Schim-mer, soll ich sie ver-lie-ren für im-mer, für im-mer?...  
 bo-ren; hab kaum sie ge-won-nen und schon sie ver-lo-ren!

Klar.

Holz. Viol.

26(62)

**Maestoso.**  
 (springt auf)

St. Hei-al Und tausendmal hei-al! Ich bin Pal-li-kar, wie je ei-ner war!

f v.o.

p

29(65)

St. Hei-al Und tau-send-mal hei-al! Bin grie-chi-scher Held mir ge hört die Welt!

*2nd verse rit.*

*2nd verse*

f rit

D. 4055.

33(69)

almost diphthong  
 ö + o



## Appendix 10: Observations of Performances – The Cloths of Heaven Comparison:

### Appendix 10a: John McCormack: Dunhill, *The Cloths of Heaven*

— elongated / held  
 ➔ speed up / slow down  
 // break

[ ] Follows rhythm of words  
 ⤴ anticipation / delay  
 | absolute alignment

portamento / slide  
 jagged slide

# THE CLOTHS OF HEAVEN.

John McCormack Thomas L Thomas  
 Ian Partridge  
 Poem by B. YEATS. Music by THOMAS F. DUNHILL. Op. 30. No 3.

*Moderato, ma con moto.* *p semplice*

ICE. Had

*p legato, sempre semplice* *pp*

small → Time

I the heaven's em - broid - ered cloths, En - wrought with gold - en and

5

'L'voiced 'r'voiced 'nó'd' 'nó'd' 'nó'k'

sil - ver light, The blue and the dim and the dark <sub>mc</sub> cloths Of

8

night and light and the half light, I would spread the

cloths un-der your feet:

But I, be-ing poor, have on - ly my

dreams; I have

Handwritten annotations: 'da', Jmc, rit., a tempo, pp, ppp, ms, b'delayed, 'nearly, 'early, nt, ntr, big nt, rr, ?

Measure numbers: 11, 14, 18, 22

St. & B. Ltd. 995<sup>8</sup>

Handwritten notes above the staff: *rr Jmc*, *r*, *da'*, *rit*, *rr*, *rr Jmc*, *da'*, *rit*.

spread my dreams un - der your feet; Tread soft - ly,

26

*pp* *da'* *rr Jmc*

tread soft - - - ly be - cause you

29

*poco rit.* *a tempo*

tread *rr Jmc* on my dreams.

33

*poco rit.* *ppp a tempo*

37

*rit.*

2

St. & B. Ltd. 998<sup>8</sup>



## Appendix 11: *Something in the City* Director's Score

### "SOMETHING IN THE CITY"

An Operetta in Three Acts  
---

Book by Bernard Smith  
Lyrics by F. J. Whitmarsh  
Music by Thomas F. Dunhill  
(Composer of "Tantivy Towers")  
-----

- ACT I. The General Office of Frognal & Finch, Ltd., on a Monday morning in late summer.  
ACT II. The garden of Mr. Frognal's house at Hampstead, the following Saturday afternoon.  
ACT III. The assembly rooms at a City hotel, the following spring.
- 

#### CHARACTERS (in order of their appearance):-

BAYLIS, Commissionaire  
MR. CHANDLER, Chief Cashier  
NOAKES, Office Boy  
STELLA SMITH, Typists  
SALLY SPICER, Typists  
HENRY JONES, a Junior Clerk  
KENNETH CAMBER, a Salesman  
MR. FROGNAL, Managing Director  
MRS. FROGNAL, his wife  
BOB AIR ITAGE (alias 'The Great Cosmo')  
KITTY BARLOW (alias 'Madame Zelma')  
BETTY, Maidservant to the Frognals.  
A WAITER.

-----

Chorus of Clerks, Typists, etc.  
---

ACT I  
No.1 INTRODUCTION & SONG, BAYLIS  
"I'm the Commissionaire"

Allegro

PIANO

5

10

15

21

*mp* *mf* *f* *mp* *p* *cresc.* *ff* *p* *mp* *cresc.* *f*

A

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system (measures 1-4) is marked 'Allegro' and 'PIANO'. The second system (measures 5-8) includes a measure rest for 5 measures. The third system (measures 9-12) includes a measure rest for 10 measures. The fourth system (measures 13-16) includes a measure rest for 15 measures and a section marked 'A' in a box. The fifth system (measures 17-21) includes a measure rest for 21 measures. Dynamics include piano (p), mezzo-forte (mf), forte (f), mezzo-piano (mp), and crescendo (cresc.).

J. B. C. & Co. Ltd. 15129



Baylis enters stage R and  
walks to stand 5

26

*espressivo*

*dim.*

*mf*

30

*p*

*cresc.*

35

*mp*

*espressivo*

40

**B**

*f* *a tempo*

*mf*

*allargando*

*f*

*a tempo*

*mf*

*p*

*p*

I'm the Com-miss-ion-aire, (Be-ware, take care, Each

45

*mf*

*f*

*mf*

perk-y of-fice strip-ling!) A war-ri-or In days of yore, A - kin to those the

J.B.C. & Co. Ltd. 15129

whole world knows, Im - mor - tal-ized in verse and prose By Kip-ling, By

*sonore*

50

Kip-ling, By Rud-dy - ard Kip-ling! *cresc.*

54

*slower*  
[C] Poco meno mosso

58

Two rows of med - als proud - ly rest Up -

63

on my broad and brawn - y chest, A proof that when, long years a - go, I

67

J.B.C. & Co. Ltd. 15129

fought a-against the for-eign foe I did not-quail or cow-er.

I did not pale Or quake or quail, Nor

did I cringe or cow-er. But

now I've reached in mid-dle age What's call'd thesere and yel-low stage; I'm stout and stiff and

wheez-y too, And death-less deeds I can-not do, They're quite be-yond my pow-er.

J. B. C. & Co. Ltd. 15129

To march or drill, To maim or kill, Would

be- be- yond my pow-er.

*Tempo I (Allegro)*

*poco rit. cresc.* I'm the Com-miss-ion - aire! (Be - ware, take

care, Each perk - y of - fice strip - ling!) To - day to earn my

dai - ly bread, A pleas - ant, peace - ful path I tread, That calls for no dis -

94

98

102

106

110

J. B. C. & Co. Ltd. 15129

play of dash or dar-ing, *cresc.* I've done with stress and  
 strife; I'm well con-tent with life; The post I hold is  
 one of trust, And so with pride. I'm  
 fit to bust; I love com-miss-ion-air-ing!  
*cresc. e poco rit.*

114  
118  
122  
126  
130

J. B. C. & Co. Ltd. 15129



Or quake or quail  
 Nor did I gringe or cower.  
 But now I've reached in middle age  
 What's called the sore and yellow stage;  
 I'm stiff and stout, and wheezy too  
 And deathless deeds of derring-do  
 Are quite beyond my power.  
 To march or drill,  
 To main or kill,  
 Would be beyond my power.

(Refrain: "I'm the Commissionaire!" (etc., etc.))

(Enter MR. CHANDLER. He is about fifty, very neatly dressed, with a buttonhole of sweet peas).

CHANDLER Good morning, Baylis. Enter SR move to stand 6

BAYLIS Morning, sir. Nice morning.

CHANDLER Lovely, isn't it? Always the way when you've had your holiday. (Sings on) Hullo, I see that lazy young devil Noakes is late again. No one seems to understand the meaning of the word punctuality nowadays.

BAYLIS Do some of 'em good to have a few years in the Army, sir - that's what I always say.

CHANDLER Yes, Baylis - that's what you always say. (move to get letter from centre desk then back to stand 6) (Examines the morning's mail on Noakes' desk). Hullo! (picks up a mangle envelope) Another of these for young Camber. (Shakes it). No - it's a different one this time. Can't think what they see in him.

Enter SL coming up steps to stand 4'  
 (Enter NOAKES, hatless, breathless, untidy).

NOAKES Morning, sarge. Old Jitters in yet?

(Baylis frowns admonishingly and indicates presence of Chandler behind him.)

NOAKES (sotto voce, as he signs on) Blimey, he gets worse and worse. Can't think why he ever goes home. (Thrusts penny dreadful into coat pocket, smooths his hair, and sidles up to his desk). Morning, Mr. Chandler.

CHANDLER How many times have I told you that all the mail must be sorted by the time the staff arrive?

NOAKES Sorry, sir, but the traffic was something awful this morning. Lights against us all the way.

CHANDLER That's no excuse: you should allow yourself plenty of time. (heavily) If a man of my age can travel up

all the way from Brighton and get in at ten to nine, surely it isn't asking too much of you to struggle out of bed in time to embark on the arduous journey from Camden Town. What do you say, Baylis?

BAYLIS

Quite right, sir. Now in the army ---

CHANDLER

They're pampered nowadays, that's what it is. It's just on nine, and we're the only ones here.

BAYLIS

Beats me how they all manage to get in a split second before I rule the line. I can't think how they time it so nicely.

CHANDLER

(sighing) I don't know what the City's coming to. It was very different in the old days.

Trio: CHANDLER, NOAKES, and BAYLIS.

CHANDLER: The secret of my success  
Perhaps you'd like to know.  
N. & B. You're really very good;  
Indeed we would.

CHANDLER: I thought it might be so.  
Then lend an attentive ear  
And fix your eyes on me.  
To hear the story of my career  
Your privilege it shall be.

Now this has always been my aim,  
The height of my ambition,  
To win a reputable name,  
To hold a high position.  
Without one influential friend  
Or relative behind me,  
I've made my way  
Until today.

N. & B. A head cashier you find me.  
How pleasant it must be to say  
As he is able to today:  
"A head cashier you find me".

CHANDLER: As junior clerk I showed a zeal  
That my employers noted.  
I put my shoulder to the wheel;  
On work I simply doted.  
They could not but reward the youth  
Who started sharp at seven  
And toiled for them  
Till ten p.m. -

N. & B. In fact, preferred eleven!  
'Tis not for us to doubt his word;  
It seems he actually preferred  
To work until eleven.

CHANDLER: So gaze on me with reverence.  
Let my example guide you.  
If you would rise to eminence,  
Work hard, or woo betide you!

Use of 'r' + 'rr'

No. 2 SONG, CHANDLER  
with NOAKES & BAYLIS

"Punctuality"

In 2

Allegro non troppo

CHANDLER

*mf Quasi Recitativo*

VOICE

PIANO

The se-cret of my suc-cess Per-haps you'd

*mf* *mp*

like to know.

NOAKES

You're real-ly ve-ry good; In-deed we

BAYLIS

In -

5

I thought it might be so.

would.

deed we would.

9

J.B.C. & Co. Ltd. 15129

CHANDLER (A. F.) 'r' (J. A.)

Then lend an at-ten-tive ear, And fix your eyes on me. To

14

hear the sto-ry of my car-er Your priv-i-lege it shall be.

19

Allegro vivace (rather quicker than of preceding)

1. Now  
2. As  
3. So

24

(41) (54)

this has al-ways been my aim, The height of my am-bi-tion, To  
jun-ior clerk I show'd a zeal That my em-ploy-ers not-ed. I  
gaze on me with rev-er-ence, Let my ex-am-ple guide you. If

29 (42) (55)

J. B. C. & Co. Ltd. 15129

win a well res-pect-ed name, To hold a high pos-i-tion. With-  
 put my should-er to the wheel; On work I sim-ply dot-ed. They  
 you would rise to em-in-ence, Work hard, or woe be-tide you! With

31 (44)(57)

out one in-flu-en-tial friend Or rel-a-tive be-hind me, I've  
 could not but re-ward<sup>2</sup> the youth Who start-ed sharp at sev-en And  
 dil-i-gence per-form each task, The slack-er mere-ly stag-nates, And

33 (46)(59)

made my way Un-til to-day A head cash-ier you find me.  
 toiled for them Till ten p. m.- In fact/ pre-ferred e-lev-en!  
 poss-i-bly You'll rank with me And be com-mer-cial mag-nates!

NOAKES

1. How
2. 'Tis
3. We'll

35 (48)(61)

J.B.C. & Co. Ltd. 15129



pleas-ant it must be to say, As he can proud-ly do to-day, "A  
not for us to doubt his word, It seems he ac-tual-ly pre-ferred To  
on-ly have our-selves to thank If la-ter on we fail to rank As

BAYLIS

1. As he can proud-ly do to-day, "A  
2. It seems he ac-tual-ly pre-ferred To  
3. If la-ter on we fail to rank As

37 (50) (63)

1. & 2. 3.

head cash-ier you find me!" great com-mer-cial mag-nates!  
work un-til e-lev-en.

head cash-ier you find me!" great com-mer-cial mag-nates!  
work un-til e-lev-en!

39 (52) 65

J.B.C. & Co. Ltd.

**B**

al-i-ty's a vir-tue, That's the way to make your mark Rest as-sured that it won't hurt you If you

rise be-fore the lark. If you are a dil-et-tant-e Then your earn-ings will be scant-y, Let your

slo-gan al-ways be- Punc-tu-al-i-ty, Punc-tu-al-i-ty, Punk-  
 NOAKES  
 BAYLIS Punk-  
 Punk-

Punk\_Punk\_Punc-tu-al-i-tee! Punc-tu-al-i-tee!  
 Punk\_Punk\_Punc-tu-al-i-tee! Punc-tu-al-i-tee!  
 Punk\_Punk\_Punc-tu-al-i-tee! Punc-tu-al-i-tee!

cresc.

54

attacca No. 3

J.B.C. & Co. Ltd.

Enter Female ensemble + ST+S except Fragrall from SR

Enter K+H 52 steps

Kenneth = stand 3

Herry = stand 2

No. 3 CHORUS & ENSEMBLE  
"Monday Morning Blues"

Andante doloroso

Stella at stand 8

Sally at stand 7

PIANO

The piano accompaniment consists of four systems of music. The first system is marked *mf*. The second system is marked *p*. The third system is marked *mp* and *f*. The fourth system is marked *mf* and *p*. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests.

18 CHORUS

Sop. Bleak the prospect is in store; Mon-day Morn-ing Blues!

Alto Bleak the prospect is in store; Mon-day Morn-ing Blues!

Ten. Bleak the prospect is in store; Mon-day Morn-ing Blues!

Bass Bleak the prospect is in store; Mon-day Morn-ing Blues!

The vocal parts for the chorus are arranged in four staves: Soprano, Alto, Tenor, and Bass. Each staff has a vocal line and a corresponding piano accompaniment line. The lyrics are "Bleak the prospect is in store; Mon-day Morn-ing Blues!". The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests.

J. B. C. & Co. Ltd. 15129

23

We must toil from ten till four; Mon - day Morn-ing

We must toil from ten till four; Mon - day Morn-ing

We must toil from ten till four; Mon - day Morn-ing

We must toil from ten till four; Mon - day Morn-ing

27

Blues. Keep - ing led-gers, typ-ing let-ters;

Blues. Keep - ing led-gers, typ-ing let-ters;

Blues. Keep - ing led-gers, typ-ing let-ters;

Blues. Keep - ing led-gers, typ-ing let-ters;

J.B.C. & Co. Ltd. 15129

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Firm - ly fast-ened are our fet-ters. Life is drear-y,

Firm - ly fast-ened are our fet-ters. Life is drear-y,

Firm - ly fast-ened are our fet-ters. Life is drear-y,

Firm - ly fast-ened are our fet-ters. Life is drear-y,

3)

Far from cheer-y, Life's a simply crashing bore.

Far from cheer-y, Life's a simply crashing bore.

Far from cheer-y, Life's a simply crashing bore.

Far from cheer-y, Life's a simply crashing bore.

35

*mp* *mp* *p*

39

J.B.C. & Co. Ltd. 15129



David Allegro moderato

A CLERK (Solo)

*p a tempo*

43

rit. *mp* *p a tempo*

Ev-ry day we came forth from the South and the North, From the

*come*

East and the West: quite a score Hail from West-cliff and Leigh (which are known as 'on sea, Though the

46

*p a tempo*

East and the West: quite a score Hail from West-cliff and Leigh (which are known as 'on sea, Though the

Joanna S  
A TYPIST (Solo)  
*Poco più mosso*

50

o-cean is far from the shore.) Some trav-el by tram from Mile End and West Ham, And

54

oth-ers e-merge from East Sheen, From Clap-ham and Cat-ford and Sut-ton and Strat-ford And

Ben + Tom  
THREE or FOUR CLERKS  
*accel. poco a poco*

58

Gold-ens his-tor-i-cal Green; From King-ston and Kew and from Ted-ding-ton too, There's a

J. B. C. & Co. Ltd. 15129

stead-y and reg-u-lar flow, From Rom-ford and Reig-gate und Hen-don and High-gate, And

62

*Clave + Joanna G*  
THREE or FOUR LADY CLERKS  
*Piu mosso*

Brix-ton and Bal-ham and Bow. From Lew-ish-am, Lee, al-so Ley-ton-stone, E. And

66

Chiswick and Cheshunt and Cheam; And of those whose abode's in the Whitechapel Road, There's an-

70

oth-er con-tin-u-ous stream. There are led-ger clerks dwell-in' at Wat-ford and Wel-wyn, And

74

typ-ists from Toot-ing and Twick-en-ham, Plus man-y a hoy-den from

78

J. B. C. & Co. Ltd. 15129

Clap-ton and Croy-don And Is-ling-ton Il-ford and Ick-en-ham.

81

**F**

*cresc.*

**FULL CHORUS & PRINCIPALS**

*f* **Vivace**

Sop. In short, there is not one par-tic-u-lar spot In old Lon-don's ex-ter-i-or

Alto In short, there is not one par-tic-u-lar spot In old Lon-don's ex-ter-i-or

Ten. In short, there is not one par-tic-u-lar spot In old Lon-don's ex-ter-i-or

Bass In short, there is not one par-tic-u-lar spot In old Lon-don's ex-ter-i-or

85

*f* **Vivace**

re-gions That's un-a-ble to boast that it har-bours a host Of the Com-pan-y's cler-i-cal

re-gions That's un-a-ble to boast that it har-bours a host Of the Com-pan-y's cler-i-cal

re-gions That's un-a-ble to boast that it har-bours a host Of the Com-pan-y's cler-i-cal

re-gions That's un-a-ble to boast that it har-bours a host Of the Com-pan-y's cler-i-cal

89

J. B. C. & Co. Ltd. 15129

leg-ions, Of the Com-pan-ys cler-i-cal leg-ions, Of the Com-pan-ys  
 leg-ions, Of the Com-pan-ys cler-i-cal leg-ions, Of the Com-pan-ys  
 leg-ions, Of the Com-pan-ys cler-i-cal leg-ions, Of the Com-pan-ys  
 leg-ions, Of the Com-pan-ys cler-i-cal leg-ions, Of the Com-pan-ys

93

cler - i-cal leg-ions!  
 cler - i-cal leg-ions!  
 cler - i-cal leg-ions!  
 (div.) cler - i-cal leg-ions!  
 cler - i-cal leg-ions!

97

*Andante doloroso*

*sfz* *mf* *rit. e dim.*

102

J. B. C. & Co. Ltd. 15129

*p a tempo* *mf*

Bleak the prospect is in store; Mon-day Morn-ing Blues,

*p a tempo* *mf*

Bleak the prospect is in store; Mon-day Morn-ing Blues,

*p a tempo* *mf*

Bleak the prospect is in store; Mon-day Morn-ing Blues,

*p a tempo* *mf*

Bleak the prospect is in store; Mon-day Morn-ing Blues,

*p a tempo* *mf*

We must toil from ten till four; Mon-day Morn-ing Blues!

*p* *mf*

We must toil from ten till four; Mon-day Morn-ing Blues!

*p* *mf*

We must toil from ten till four; Mon-day Morn-ing Blues!

*p* *mf*

We must toil from ten till four; Mon-day Morn-ing Blues!

*cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf*

Keep-ing led-gers typ-ing let-ters; Firm-ly fast-ened are our fet-ters, Life is

Keep-ing led-gers typ-ing let-ters; Firm-ly fast-ened are our fet-ters, Life is

Keep-ing led-gers typ-ing let-ters; Firm-ly fast-ened are our fet-ters, Life is

Keep-ing led-gers typ-ing let-ters; Firm-ly fast-ened are our fet-ters, Life is

116

J. B. C. & Co. Ltd. 15129



121

dreary, Far from cheer-y, Life's a simply

dreary, Far from cheer-y, Life's a simply

dreary, Far from cheer-y, Life's a simply

dreary, Far from cheer-y, Life's a simply

125

crashing bore, Life's a simply crashing bore.

crashing bore, Life's a simply crashing bore.

crashing bore, Life's a simply crashing bore.

crashing bore, Life's a simply crashing bore.

Allargando

7 R

J.B.C. & Co. Ltd. 15129

In short, there is not one particular spot  
in old London's exterior regions  
That's unable to boast that it harbours a host  
Of the City's industrious legions.

Bleak the prospect is in store,  
(etc., etc.)

All exit except

Baylis to  
SL table

Noakes to SL table

Sally + Stella  
(7) (8)

(Whilst the last verse is being sung the staff move off slowly through exits on stage r. All go out by one or other of the doors except Noakes, who busies himself with the mail: Baylis, who counts the signatures in the time book, and Stella and Sally, who sit down at their desks, uncover their typewriters, and make up).

men exit SL  
Ladies SR

**SALLY** (shuddering, as she looks at her tongue in a pocket mirror)  
God, what a loathsome sight! That's what comes of  
mixing starches with proteins, I suppose.

**STELLA** Mixing your drinks, more likely.

**SALLY** No such luck. I spent a completely Victorian week-end  
in the bosom of my family. We can't all spend our spare  
time gadding about with Clark Gable. What sort of time  
did you have?

**STELLA** (sighing) Marvellous!

**SALLY** Did you have a hard struggle to protect your honour?

**STELLA** Sally, I think you're beastly about Kenneth. You don't  
understand him.

**SALLY** My dear, Kenneth was one of the stock figures of my girl-  
hood reading. Only he was usually called Gerald and he  
had a silky black moustache which he fingered idly when  
he was feeling particularly lecherous.

**STELLA** Kenneth's not a bit like that, anyway.

**SALLY** The trouble is you don't recognize them now they've got  
sports cars and pork-pie hats.

**STELLA** Oh, well - if you want to be catty. I wish I hadn't  
told you about him now.

**SALLY** It wouldn't have made any difference. I can read you  
like an open book. You are now at the beginning of  
chapter five, working up to the great seduction scene.

**STELLA**

Sally, you're an absolute bitch at times. As if it isn't bad enough to come back to this dreadful hole after a wonderful week-end without - oh, damn! (She rubs vigorously at a typing mistake).

**SALLY**

I'm afraid it's no use. You're the original goofy village maiden. But I wonder it hasn't occurred even to you to ask where he gets the bullion from to step out with you as he does.

**STELLA**

I really can't think what it's got to do with you. As a matter of fact, I believe he has private means.

**SALLY**

Bloody private, if you ask me.

**STELLA**

I'd rather not discuss this any more. After all - (She breaks off in some embarrassment as she sees HENRY, who has come in from r., standing beside her). Oh - er - good morning, Henry.

*Henry enter stage L - go to stand 6*

**HENRY**

(caldly) Good morning, Miss Smith. Mr. Froggall told me on Friday that he wanted five copies of this first thing.

*Stella move to desk*

**SALLY**

(heartily) Hullo, Henry. What's the matter? Has somebody been at your kno's?

**HENRY**

Oh, I'm all right. Just Monday-morningish, that's all.

**SALLY**

Well, I wish you'd brace up a bit. You give me the willies. Anyone would think you'd been crossed in love.

**HENRY**

Oh, shut up!

**SALLY**

Never mind, old boy. I'm another one whom nobody appreciates. We don't do enough window-dressing, I'm afraid - we ought to take a few lessons from Our Mr. Camber.

**HENRY**

That - (matters)

*sally move to desk*

**SALLY**

Yes, that's what I'd like to say, only I dare not before Stella. Hullo, here is the white-headed boy. Only twenty minutes late this morning.

*Henry move to SR Desk  
Kenneth enter  
SK Steps*

(Enter KENNETH. He wears a stylish grey-flannel suit and an old-school tie. Henry looks daggers at him and goes to his desk. Stella continues to type with an air of intense absorption.)

*to Baylis up stage*

**KENNETH**

Morning, Baylis. The thin, red line as usual. No mercy on anyone, eh? Oh, well, another ticking-off from old froggy, I suppose.

BAYLIS

You'll have to think of a good excuse this time, sir.

KENNETH

turn to  
Noakes

I shall tell him I think our London policemen are simply lousy - especially on the North Circular.

(To Noakes) Any letters, Dogsbody?

NOAKES

Just the usual fan-mail.

KENNETH

(examining letters) I don't remember having any admirers in the Postlethwaite Patent Washer Company. Nor in Messrs. Glenney and Ramsbottom of Rochdale. (Sees many envelopes). Oh, well, that's different, of course. (Pockets letter). Well, Henry, keeping well over the ball with the left elbow well up. That's the stuff. I could always raise the elbow all right, but it never did me much good. Perhaps it was the wrong elbow. (Goes over to typists' desks). Well, blest pair of sirens.

SALLY

move to 6

↓ KENNETH ↑

move towards Sally

Hullo, here's the By-Pass message. Had to stop on it to get in as early as this, didn't you.

I'm sorry, Sally, but I can't appreciate heavy sarcasm at half-past-nine on a Monday morning. Well, Stella, enjoy your week-end?

STELLA

It was wonderful, thanks. Did you have a good time?

SALLY

My God! I can't stand amateur theatricals. I prefer the dull but honest atmosphere of the Shipping Department. Don't let the frog come in and find you two spooning, that's all. (To Henry, as she passes his desk) Henry, keep an eye on them. (Exit S.)

Exit R

HENRY

Not me. I wouldn't dream of intruding. (Follows her out). Exit R

KENNETH

That's got rid of them. (To Noakes) Here, you, run along and get me some chocolate, will you? Two bars of fruit and nut. I couldn't face the ham and eggs this morning.

Stella move to 6

NOAKES

How about some lime-juice?

KENNETH

None of your caustic cockney wit. (Noakes makes elaborate preparations for departure) Go on, jump to it.

NOAKES

I did have the impression that I was working for Noakes frogmal and linch.

Exit S. Steps

KENNETH

You're working for me when I tell you to do anything, and don't you forget it. Now, scram. (Exit NOAKES. 1.) Well, Baylis, time you were on your rounds, isn't it.

You ought to allow yourself a good half-hour to get to the Bank at your normal rate of progress.

BAYLIS

If you had to walk as many miles as I have to----

KENNETH

Well, I haven't, and that's the long and short of it. Here you are (hands him dispatch case). → File Minister with portfolio. And don't let anyone knock you down. (Exit BAYLIS, muttering). There you are - Court cleared in two minutes. ↖ Exit SL Steps It's personality that does it.

STELLA

You seem very self-satisfied this morning.

KENNETH

I've every reason to be, having spent the week-end with the prettiest girl in the City.

STELLA

How did you get to know all those people, Kenneth?

KENNETH

Oh, that's the one branch of my education that hasn't been neglected.

move centre to 5

SOLO (Kenneth) :

THE SONG OF THE WEEK-END SAHIB.

- (1) At the end of the week I mix with a clique  
That belong to the smarter set.  
I dine at the Ritz with bits of chits  
Whose names are in Debratt.  
I've a languid air and a well-bred stare,  
And it's whispered at every roadhouse  
That I am the kind of bloke you find  
In the works of R. G. Wodehouse.

Refrain: I'm a Sahib! By gad, I'm a Sahib  
(And a pukka sahib at that).  
From Monday till Friday I'm merely a worm;  
I don't cut much ice with the heads of the firm  
(You can see that under your hat).  
But I find that the game's worth the candle  
When the week-end comes round once again,  
For I and my friends, who, between you and me,  
Are highly connected - oh, definitely!  
Proceed to make whoopee  
Until we feel loopy,  
And I'm in my element then!

- (2) My sports car is small, but I scorn to crawl  
As some silly asses do;  
At a treasure hunt I'm well to the front,  
And at bottle parties too;  
And if I drop in for a quick link Gin  
At a pub, my back-chat's breezy.  
I can raise a smile on the barmaid's dial  
(And some don't find that easy!)



No.4 SONG, KENNETH  
 "The Song of the Week-End Sahib"  
 Allegro non troppo

PIANO

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a half note G, followed by eighth notes A-B, C-D, E-F, and G. The left hand provides a harmonic accompaniment with chords and single notes.

1st VERSE

At the end of the week I mix with a clique That be-

2nd VERSE

My sports car is small, but I scorn to crawl As some

The vocal staves are in G major. The first verse begins with a half note G, followed by eighth notes A-B, C-D, E-F, and G. The second verse begins with a half note G, followed by eighth notes A-B, C-D, E-F, and G.

6 (55)

long to the smart-er set, At the Ace of Spades I dance with Jades Whose

sil-ly ass-es do; At a treas-ure hunt I'm well to the front, And at

The vocal staves continue the melody. The third verse begins with a half note G, followed by eighth notes A-B, C-D, E-F, and G.

11 (60)

names are in De-brett. I've a lan-guid air and a well-bred stare, And its

bot-tle par-ties too; And if I drop in for a quick Pink Gin At a

The vocal staves continue the melody. The fourth verse begins with a half note G, followed by eighth notes A-B, C-D, E-F, and G.

15 (64)

The piano accompaniment for the end of the song, consisting of two staves. The right hand plays a melody in G major, starting with a half note G, followed by eighth notes A-B, C-D, E-F, and G. The left hand provides a harmonic accompaniment with chords and single notes.

J.B.C. & Co. Ltd. 15129

whis-per'd at ev' - ry road-house That I am the kind of bloke you'll find In the  
pub, my back-chat's breez-y. I can raise a smile on a bar-maid's dial, (And

19 (68)

works of P. G. Wode - house. I'm a  
some don't find that eas - y!) I'm a

23 (72)

(ad lib.) *allegro*  
Sahib! by gad, I'm a Sahib, And a puk-ka sahib at that. From

*colla voce* *allegro*

28 (77)

Mon-day to Fri-day I'm mere-ly a worm, I don't cut much ice with the

32 (81)

J.B.C. & Co. Ltd. 15129



(V?)

til we are loop-y, And I'm, I'm in my el-e-ment  
 rol-lick and rev-el, Yes, I'm, I'm in my el-e-ment  
 is I get blot-ty, Well, I'm, I'm in my el-e-ment

47 (96)

1. 2. B

then! then! DANCE

50 99

cresc.

poco

cresc.

poco accel.

Più vivace

J.B.C. & Co. Ltd. 15129

**Refrain:**

I'm a Sahib! By gad, I'm a sahib  
(And a pukka sahib at that.)  
From Monday till Friday I'm merely a worm;  
I don't cut much ice with the heads of the firm  
(You can keep that under your hat).  
But I find that the game's worth the candle  
When the week-end comes round once again.  
A crowd of us pop down to Somewhere-on-sea  
And paint the town scarlet - oh, definitely!  
I'm an absolute devil  
To rollick and revel.  
Yes, I'm in my element then!

(In case of encore repeat first eight lines of refrain,  
and then continue:-

..... once again.  
I make it a practice to go on the spree.  
Life's meant for enjoyment - oh, definitely!  
Let it rip! is my motto,  
And if I get blotto,  
Well, I'm in my element then!

**STELLA**

move to  
6

I really don't think you ought to hang about like  
this in the office, Ken. Prognal will be in at any  
moment now, and there'd be an awful row if he were to  
come out here and find us wasting time like this.

**KENNETH**

Wasting time? (puts his arm round her) Now what  
I call wasting time is your going about with that  
crashing bore Henry Jones as you used to do.

**STELLA**

Oh, he's rather sweet, really. I feel rather mean  
about him.

**KENNETH**

What a conscience! You know, Stella, you ought to  
be very grateful to me for making you appreciate your-  
self at your true worth. You'd forgotten what it  
was like to have a good time until I came along and  
reminded you.

**STELLA**

Really, to hear you talk one would think you were a  
sort of missionary.

**KENNETH**

Well, so I am, in a way. I spread enlightenment among  
the benighted. And in your case I do it because I  
like it.

**STELLA**

I'm glad to hear that, anyway. I thought perhaps  
it was a sort of penance.

**KENNETH**

Don't be a little fool, Stella. You know I'm crazy  
about you. And you are about me. Why not be honest  
and admit it?



I think "crazy" is the right word.

On the contrary, you're just beginning to be sensible.

(DUET)

KENNETH: You're a most attractive person, but to me  
it's pretty clear  
That your youthful charm is being much  
neglected.  
So why not give it exercise? - there's nothing  
you need fear -  
I'll show you life's more fun than you expected.  
Romantic things you've dreamed of - don't you  
want them to come true?

STELLA: I know I shouldn't want to, but I do.  
I should really have more sense, but I'm left  
without defence,  
And everything you want I'm wanting, too.

**KENNETH:** Summer evenings on the river, moored beneath  
a willow tree,  
A restaurant with lights discreetly shaded,  
A car-run in the country, a week-end by the sea,  
A night-club that may possibly be raided.  
Excitement that's been lacking - shall I bring  
it all to you?

**STELLA:** I know I shouldn't let you, but I do.  
I know that there's a catch in each little plan  
you hatch,  
But I'll fall for anything you want me to.

KENNETH: Don't you realize you've made a deep impression  
on my heart.  
You adorable and captivating creature?  
If you'd only be my pupil sage instruction I'd  
impart.  
I assure you I'm a most efficient teacher.  
Just place yourself in my hands and let life  
begin anew.

**STELLA:** I know I shouldn't trust you, but I do.  
The example may apply of the Spider and the Fly  
But if you're the Spider I'm the fly for you!

(Enter LOAKES, from 1.)

Sorry if I'm intruding, but the frog's just gone into his room. (Hands Kenneth chocolate).

Thanks. Change? ~~(Kenkes parts with it reluctantly).~~  
~~(Kenneth hands Stella a bar of chocolate). Now I~~  
~~suppose I'd better get busy. I really can't raise a~~  
~~jutiful smile and salute for the Fuhrer this morning.~~  
~~(aside to Stella) How about lunch today?~~

Put --- --

# No. 5 DUET, KENNETH & STELLA

## "Enticement"

Allegretto moderato

PIANO

*p dolce*

KENNETH

1. You're a most at-tract-ive per-son, but to me it's pret-ty clear That your
2. Sum-mer eve-nings on the flv-er, moor'd be-neath a wil-low tree, A
3. Don't you re-al-ise you've made a deep im-pression on my heart, You a-

3, 21, 39

youth-ful charm is be-ing much neg-lect-ed. So why not give it ex-ercise, there's  
res-taur-ant with lights dis-creet-ly sha-ded; A car-run in the coun-try, or a  
dor-a-ble and cap-tiv-a-ting crea-ture? If you'd on-ly be my pu-pil, sage in-

6, 24, 42

no-thing you need fear- I'll show you life more fun than you ex-pect-ed. Ro-  
week-end by the sea, A night club that may poss-i-bly be raid-ed. Ex-  
struc-tion I'd im-part, I as-sure you I'm a most ef-fic-ient teach-er. Just

9, 27, 45

J.B.C. & Co. Ltd. 15129

**A** STELLA  
*mp*

man - tic things you've dreamd of, dont you want them to come true? I  
cite-ment that's been lack-ing, shall I bring it all to you? I  
place your-self in my hands and let life be - gin a - new. I

12, 30, 48

know I should-n't want to, but I do. I should real-ly have more sense, but I'm  
know I should-n't let you, but I do. I know that there's a catch in each  
know I should-n't trust you, but I do. The ex - am - ple may ap - ply of the

14, 32, 50

left with-out de-fence, And ev'-ry-thing you want I'm want-ing too.  
lit-tle plan you hatch, But I'll fall for a-ny-thing you want me to.  
Spi-der and the Fly, But if you're the Spi-der I'm the fly for you.

17, 35, 53

20, 38, 56

J.B.C. & Co. Ltd. 15129

Enter from SL steps  
 to No. 4  
 (Enter NAKES, from 1.)  
 NAKES: Sorry if I'm intruding, but the frog's just gone into  
 his room. (Hands Kenneth chocolate).  
 KENNETH: Thanks. (Changes seats with it reluctantly).  
 (Kenneth hands a bar of chocolate). Now I  
 suppose I'd better get busy. I really can't raise a  
 dust in suit and salute for the night this morning.  
 (Adds to KENNETH) Now about lunch today?

**KENNETH** Right. Meet you at the Monument at five past one.

**STELLA** But I promised----- (sound of a buzzer).

**KENNETH** 'A wild call and a clear call that may not be denied'.  
**SR** → (Looks at indicator) It's for you, too. He can't bear you out of his sight, can he. Don't blame him, either.

**STELLA** (hurriedly collecting pencils and notebook). Oh dear - I do hope he had a good day with the West Middlesex yesterday: it makes all the difference on Monday mornings.

*Put chocolate on the table*

**KENNETH** Well, get him in a good mood before he sees the time book. (blows a kiss to Stella as she hurries in to Fregal's room).

*Stella off SR to office*

**MOAKES** Well, now perhaps I can get on with my work.

**KENNETH** Don't let me stop you. I know that watching the clock demands all your concentration. (Exit into Sales Department).

*Exit stage R.*

**SOLO (Moakes) :**

"WATCHING THE CLOCK"

When first I started here  
They didn't exactly pet me.  
It was "Hurry up, boy!" "Do this!" "Do that!"  
And "Where the hell is that lazy brat?"  
In fact, they used to sweat me.  
So I had to make it clear  
That it gave my nerves a shock  
If any clerk  
Asked me to work  
Instead of watching the clock.

**MOAKES:** I'm watching the clock till lunch-time,  
And after my bread and cheese  
I watch it once more  
Till a quarter to four,  
When I take round the teas.  
Then I keep on eyeing it on and off  
In a dreamy sort of way,  
And at last the time's 5.30 and I'm  
At the end of a perfect day.  
Oh, what pleasure and peace I've found  
In watching the hands of the clock go round!

When I got home at night  
My father used to worry.  
He said, "Your hours are far too long  
It's bad, for one who isn't strong,  
Is all this rush and hurry."

36



No. 6 SONG, NOAKES

"Watching the Clock"

Cockney

Allegro vivace

VOICE

PIANO

When first I start - ed here They

did - nt ex - act - ly pet me, It was "Hur-ry up, boy!" "Do this!" "Do that!" And

"Where the hell is that la - zy brat?" In short, they used to sweat me.

J.B.C. & Co. Ltd. 15129

*poco cresc.*

So I had to make it clear That it gave my nerves a shock If

*poco cresc.*

20

a - ny clerk Asked me to work In- stead of watch- ing the clock.

25

*p (dreamily)*

I'm watch- ing the clock till lunch- time, And af- ter my bread and

30

*(♪ ♪ ♪)?*

cheese - I watch it on- ce more Till a quar- ter to four, When I take round the

35

teas. Then I keep on eye- ing it on and off In a dream - y sort of

39

J.B.C.&Co.Ltd. 15129

*poco cresc.*

way, And at last the time's Five thir-ty and I'm At the end of a per-fect day.

*poco cresc.*

43

*poco rit.* *mf più tranquillo* *a tempo*

Ohi! what pleasure and peace I've found In watch-ing the hands of the clock go

*poco rit.* *mp più tranquillo* *a tempo*

48

**[B] Allegro vivace (Tempo I)**

round!

*mp cresc.* *dim.*

53

*mp*

When I got home at night My fa-ther used to

*mf dim.*

59

wor-ry, Said he, "Your hours are far too long, It's bad for one who

64

J.B.C.&Co.Ltd.15129

is-nt strong, Is all this rush and hur-ry!

68 *poco cresc.*  
So, be-ing an hon-est lad, I said to him, "Old

72  
cock, You need-nt fret or get up-set; I've on-ly been watch-ing the

76 **C** *Poco meno mosso*  
clock!" I'm watch-ing the clock till

80  
lunch - time, And af-ter my bread and cheese I watch it once more Till a

J.B.C.&Co.Ltd.15129

quar-ter to four, When I take round the teas. Then I keep on eye-ing it

89

on and off In a dream-y sort of way, And at last the times Five

93

*poco cresc.*

thir-ty and I'm At the end of a per-fect day. Oh! What pleas-ure and

97

*poco rit.* *mf più tranquillo*

peace I've found In watch-ing the hands of the clock go round.

102

*a tempo* *Allegro vivace*

106

*a tempo* *mp cresc.*

J.B.C. & Co. Ltd. 15129



I said to him, "Old cock,  
You needn't fret  
Or get upset;  
I've only been watching the clock!"

(REMAIN as before)

(Enter HENRY, from r.) Henry to stand 5, (centre)

HENRY Is the old man in yet? (Sound of a buzzer, much prolonged). All right, all right, I was only asking a civil question. (Looks at indicator) It's for you, too.

NOAKES It always is when he rings like that.

HENRY I expect he's found out that you've been pinching his cigars.

NOAKES What should I want with his old cabbage leaves?

HENRY Well, you could sell them to Mr. Camber at sixpence a time so that he could impress his barmaids.

(Enter SALLY, from r., who overhears. Exit NOAKES into SR Noakes' room). Exit

Enter SR to Stand 6

SALLY Bitter, Henry, very bitter.

HENRY I don't see anything bitter in such a mild reflection on our Mr. Camber's habits.

SALLY It wasn't so much the words as the tone. Anyone with normal instincts would like to see dear Kenneth get a kick in the pants, but you'd like him to be standing on the edge of a cliff when it happened.

SR Enter Noakes to Stand 7

(Enter NOAKES, gloomily, carrying inkpot, fountain-pen, petrol lighter, half-a-dozen pencils, and a dirty blotting-pad).

NOAKES He didn't half tear me off a strip.

HENRY No cash bonus for you, my lad.

NOAKES I should tell him what he could do with it.

SALLY I bet you would!

NOAKES

Anyone would think I was his bloomin' vallit.

SALLY

A valet is a gentleman's gentleman, so that rules you out.

NOAKES

Coming from such a perfect lady----

HENRY

Oh, for Heaven's sake stop nagging, you two!

(Enter STELLA, flurried). *from SR to stand 8*

STELLA

Noakes, you little worm, when will you learn to sharpen a pencil properly? This is the third one I've broken in five minutes. The old man's furious and - (Buzzer sounds) Here, that's for you again. He's discovered some other enormity, I suppose. (Exit NOAKES).

(Sound of another buzzer).

*Stage R*

SALLY

And that's mine. Never a dull moment. (Exit, r.)

(Silence. Stella feverishly sharpens a pencil. Henry works with great concentration).

*stage R*

*→ move to stand 6*

STELLA

(Breaking point) Oh, damn! (Henry looks up, hesitates for a moment, and then comes over to Stella).

HENRY

Here, you'd better let me do that. Stay where he is

STELLA

No - it's quite all right.

HENRY

Come on. (He takes pencil and begins to sharpen it).

STELLA

(after a pause) What - what have you been doing lately, Henry?

HENRY

Oh, various things. There you are - what about the other?

(Mr. Broome's door is opened and the sound of his irate voice is heard as Noakes emerges).

BROOME

(from within) ----- lazy young rascal! If I've told you once I've told you a hundred times. Got out!

NOAKES

*From SR to 7*

(closing door) Silly old piecan! Helpless as a blinking baby. He'll want me to change his napkins next!

HENRY

*What's up now?*  
What's up now?

NOAKES

Just because I forgot to alter the calendar he's gone and signed a cheque wrong. Why can't he remember the date?

STELLA

Here, I'd better get inside - things are war-  
ing up. Thanks awfully, Henry. (Takes pencil)  
(Buzzer) Oh, all right - I'm coming. (Exit  
into Fregnal's room).

Go off SR to Fregalls office

(Enter SALLY, from r.) Sally enters SR to stand 8

SALLY

They don't want stenographers in this office - they want mind-readers - and nurses. (She indignantly pulls a wad of papers out of her typewriter, tears it up, and throws it into waste-paper basket).

They'll have to wait now, that's all.

(She props up "The Daily Mirror" against her typewriter and begins to read. Noakes busies himself filling inkpots and fountain pen, changing blotting paper, etc.).

Henry, do you agree that the first thing a man notices about a woman is her complexion?

HENRY

Oh, shut up - I've got some work to do.

SALLY

(cheerfully) So have I, but I'm not doing it. (reads)  
Henry, do you know how many times Lola Saloma has been married?

HENRY

Oh, about seventy, I should think.

NOAKES

Exit SR

No - that's how many times she's been divorced. Some of her husbands have died. Don't wonder, either. (Exit, into Fregnal's room, with blotting pad, etc.).

SALLY

Move to  
6

Henry, what do you think a rather dull but quite nice young man should do when the pretty but rather dumb girl he's in love with starts going about with a thoroughly nasty piece of work?

HENRY

I think he should give up women and take to frotwork. What does the "Mirror" think he should do?

SALLY

Oh, it isn't in the "Mirror". This is a real life problem I've been considering myself.

HENRY

And what answer does your shrewd feminine intuition suggest?

SALLY

Well, in the first place, I think the young man should

try to be a little more agreeable.

HENRY

Can the leopard change its spots?

SALLY

It can at least try to be less unsociable. But above all, the young man in question can at least do something about it.

SOLD : (Sally)

"A LITTLE BIT OF BLUFF"

If a man loves a maid,  
He should not be afraid;  
To stammer and blush is absurd.  
He should put his foot down  
With a masterful frown  
And show he's a man of his word.  
Permit her to rule  
And she'll think you a fool  
(Oh, I know all the tricks of the trade!)  
It is strange, but it's true  
That the right way to woo  
Is to show that you must be obeyed.

Don't be nervous, don't be shy!  
Look the lady in the eye.  
Tell her plainly she must answer Yes or No.  
If she tries to shilly-shally,  
Do not hesitate or dally.  
Say, "Excuse me, but I think it's time to go."  
That will bring her to her senses,  
Put an end to all pretences  
If she loves you she'll detain you, sure enough.  
Though your heart may pitter-patter,  
She won't know, so that won't matter.  
You can win her by a little bit of bluff.

HENRY

but, Sally, what in Heaven's name can I do? You can see for yourself she's absolutely nuts on Kenneth. I - I - wouldn't mind if I thought he was straight, but I'm pretty sure he's not.

SALLY

Any proof?

HENRY

Well - nothing definite. But none of the fellows here trust him - it's little things, you know. But you can't pin anything on to him.

SALLY

Not yet, you can't.

No.7 SONG, SALLY  
"Bluff"

Allegretto moderato

PIANO *p. grazioso*

If a man, loves a maid Heshould not be a-fraid; To

stam-mer or blush is ab-surd. Heshould put his foot down With a.

mas-ter-ful frown And show hes a man of his word. Per-

mit her to rule And shell think you a fool (Oh, I know all the tricks of the

J.B.C. & Co. Ltd. 3129



tradel) It is strange, but it's true, That the

16

right way to woo Is to show that you must be o-

18

beyed. Don't be

mp

20

*Poco meno mosso*  
*poco rubato*  
ner-vous! Don't be shy! Look the la-dy in the eye, Tell her plain-ly she must

*p colla voce*

22

J.B.C. & Co. Ltd. 15129

an-swer Yes or No. If she tries to shil-ly-shal-ly, Do not hes-i-tate or dal-ly, Say 'Ex-

25

cuse me, but I think its time to go! That will bring her to her sen-ses, Put an

28

end to all pre-ten-ces. If she loves you -shell de-tain you, sure e-nough. Tho' your

31

heart may pit-ter-pat-ter, Shewont know, so that wont mat-ter, You can win her by a

34

*mf.* *poco rit.* *a tempo*  
 It-tle bit of bluff, You can win her by a lit-tle bit of bluff!

*poco rit.* *a tempo* *poco accel.* *mp*

37

J.B.C. & Co. Ltd. 15129

moving more centre stage to stand 4

HENRY

But, Sally, what in Heaven's name can I do? You  
can see for yourself she's absolutely nuts on Kenneth.  
I - I - wouldn't mind if I thought he was straight,  
but I'm pretty sure he's not.

SALLY

Any proof?

HENRY

Well - nothing definite. But none of the fellows  
here trust him - it's little things, you know. But  
you can't pin anything on to him.

SALLY

Not yet, you can't.

HENRY

WHAT DO YOU MEAN - 'NOT YET'?

SALLY

Oh, nothing. I've got a hunch, that's all.

HENRY

It is a mystery where he gets so much cash to chuck about. I found out what his salary was the other day - it's only five pounds a week, you know.

SALLY

That's more than he's worth, anyway.

HENRY

And then there's his reputation with women ---

SALLY

Which, to do him justice, he doesn't try to conceal.

HENRY

No, but he's pretending to be on the level with Stella. You know, 'the first woman he's ever really loved', and all that. And she believes him.

SALLY

You mean she wants to believe him. The trouble is that you didn't make the most of your chances when you had them. You took Stella too much for granted.

HENRY

Oh, I don't know about that. He used to go to dances and pictures and so on now and then.

SALLY

How terribly thrilling! But did you ever buy her flowers, or tell her you liked her new hat? I bet you didn't! I bet you never even noticed when she had one.

HENRY

Well, that sort of thing's not much in my line.

SALLY

Then it jolly well ought to be! I suppose you're the sort of mug who thinks a woman's his for keeps when once she's let him kiss her, and that there's nothing more he need do about it.

HENRY

Well, it's too late to do anything now, anyway.

SALLY

God, what a depressing fatalist! Look here, Henry. I think you and Stella are a couple of prize nitwits, but I can't bear to see dumb creatures suffer. You're miserable now, and Stella's going to be a darn sight more miserable very soon, if she's not careful. So we'll strike a bargain. I'll do my best to get rid of this lumber pest for you, and I think I know how I can do it. But it'll be quite useless if you just moan about and do nothing. So if I provide you with opportunities, will you promise to take them.

HENRY

Yes, but ---

SALLY But me no buts. I'm not going to waste my energy and ingenuity if you haven't got the guts to back me up. I'll see that Kenneth is rumpled if you do your stuff with Stella.

HENRY But - what can you do? Have you got anything to go on?

SALLY Trifles, light as air. But I think I've found his Achilles heel.

HENRY Well, I wish you'd be a bit less mysterious. Have you found out anything about Kenneth?

SALLY You're getting warm. You see, it was like this ---

(Enter NOAKES, from 2.) Enter stage R to 6

Damn! I'll tell you later. (To Noakes) Hello, where have you been?

NOAKES I've been to the tobacconist's to get the Frog's lighter repaired. It's never worked so well since I dropped it in the teapot that day.

HENRY It didn't exactly improve the tea.

NOAKES It's all right again now. (Tries to work it, with marked lack of success) That's funny - it went all right in the shop.

(Enter STELLA, from Prognal's room). SR enter to 7

STELLA Well, I consider I've done a good morning's work already. The old man's quite happy.

HENRY That must be a record for a Monday morning.

SALLY What's happened. Did he hole out in one yesterday, or what?

STELLA No, but he told me a joke he heard at the Club. A bit bowdlerized, I should imagine - anyway it seemed utterly pointless. But I laughed and laughed and laughed and now he's in quite a good humour.

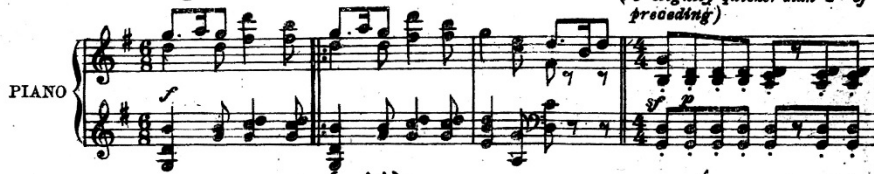


No. 8 CONCERTED NUMBER  
STELLA, SALLY, HENRY & NOAKES.

Allegro vivace "Jolly Good Joke, Sir!"

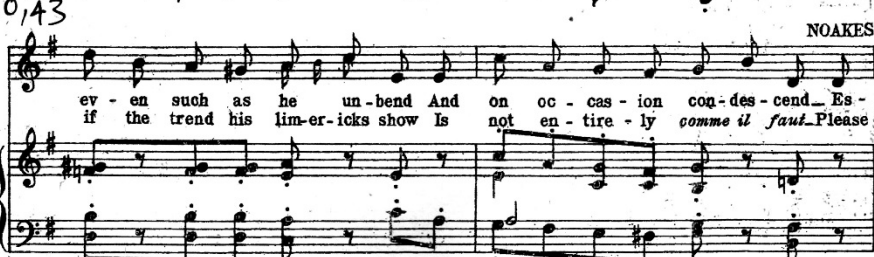
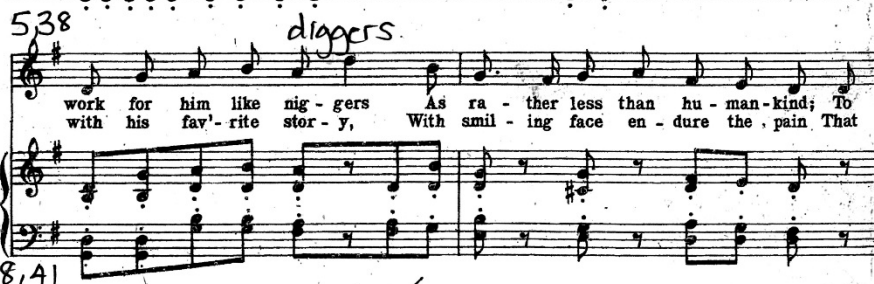
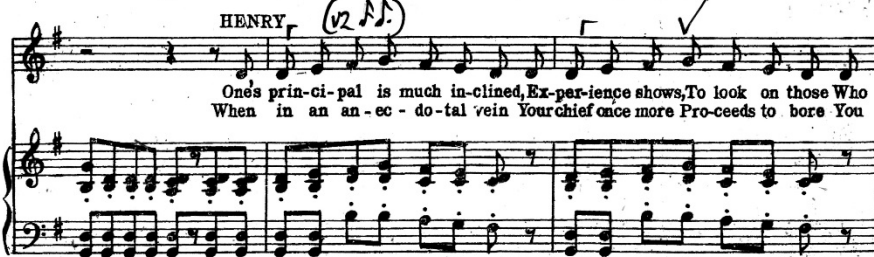
(♩ slightly quicker than ♩ of preceding)

PIANO



HENRY

(v2 ♩.)



12,45

J.B.C. & Co. Ltd. 15129

**SALLY** A

pec-ially af-ter lunch!  
keep the par-ty clean!

To per-pe-trate a fee-ble pun And say, 'Hal!  
Dont go all maid-en-ly and pure And say de-

14, 47

**HENRY**

Hal! I guess that one Is good e-nough for Punch! Quite good e-nough for Punch! "Which is ab-  
mure-ly! Well, I'm sure I dont know what you mean, Oh no! I dont know what you mean!" As we pre-

17, 50

**STELLA**

Which is ab-surd;  
As we pre-fer,

To doubt his word Or dis-a-  
We reg-is-ter Ju-dic-ious

**SALLY**

Which is ab-surd;  
As we pre-fer,

To doubt his word Or dis-a-  
We reg-is-ter Ju-dic-ious

**HENRY**

surd; \_\_\_\_\_ But who are we To doubt his word Or dis-a-  
fer, \_\_\_\_\_ A set-tled berth We reg-is-ter Ju-dic-ious

**NOAKES**

Which is ab-surd;  
As we pre-fer,

To doubt his word Or dis-a-  
We reg-is-ter Ju-dic-ious

20, 53

J.B.C.&Co.Ltd. 15129

**[B] Tempo I.**

gree? mirth. When prin - ci-pals chaff It is up to the staff To

gree? mirth. When prin - ci-pals chaff It is up to the staff To

gree? mirth. When prin - ci-pals chaff It is up to the staff To

gree? mirth. When prin - ci-pals chaff It is up to the staff To

**Tempo I.**

*cresc.*

23, 56

gig-gle and tit-ter and chuc-kle and choke; And the sen - i - or clerk Shouldn't

gig-gle and tit-ter and chuc-kle and choke; And the sen - i - or clerk Shouldn't

gig-gle and tit-ter and chuc-kle and choke; And the sen - i - or clerk Shouldn't

gig-gle and tit-ter and chuc-kle and choke; And the sen - i - or clerk Shouldn't

clark

27, 60

J.B.C. & Co. Ltd. 15129

fail to re-mark— "Jol - ly good joke, Sir! Jol - ly good

fail to re-mark— "Jol - ly good joke, Sir! Jol - ly good

fail to re-mark— "Jol - ly good joke, Sir! Jol - ly good

fail to re-mark— "Jol - ly good joke, Sir! Jol - ly good

30/63

*mp* *Scotch snap*  
(*sotto voce*) *rr*

joke!" Sil-ly old trout!  
(*sotto voce*)

joke!" Sil-ly old trout!  
(*sotto voce*)

joke!" Sil-ly old trout!  
(*sotto voce*)

joke!" Sil-ly old trout!  
(*sotto voce*)

*p* *pp* *sf*

34/67

J.B.C. & Co. Ltd. 15129

SALLY

Well, I hope he thinks of a joke to tell you when you take him his lighter. (Noakes still struggles with it ineffectively).

NOAKES

I don't see why I should be his errand boy. No one seems to realize how my real work suffers when I'm running about for other people. (Exit into Fregal's room). *Exit SR*

*Telephone* (Stella sits at her desk and begins to type. Sally goes on reading the "Mirror". Henry busies himself with some filing. Internal telephone rings and Sally answers it).

SALLY

*Henry move to SR table, Sally+Stella to middle table*  
Hello? Yes! What? You know darned well you didn't remember to say six carbon copies. What? Well, of course I've started on it - I'm half way through it. What? Now look here - we work in this office, and we've got something better to do than look after half-wits who can't count up to six. When will you have it? Oh, about half-past five, if you're lucky. No - I haven't lost my temper - you'd know all about it if I had. (Slams down receiver) No wonder a typist is too old at thirty for anything else except typing.

(Enter NOAKES, from Fregal's room). *from SR to stand 7*

HENRY

What's he want now?

NOAKES

A box of matches. (Exit 1) *Exit L*

(Buzzer. Henry examines indicator). *Henry move to middle table*

HENRY

Sorry to tear you from your comic strips, Sally, but Chandler wants you.

SALLY

Oh, well, that'll be a rest cure, anyway. (Gathers up pencils and notebook). The only difficulty is to keep awake. (Sotto voce to Henry, as she passes): Don't forget what I told you. (Nods meaningly towards Stella. Exit into Chandler's room). *Exit SL*

(Henry collects some papers from a wire basket on Stella's desk).

STELLA

(looking up from her typewriter) Why, what do you want with those?

HENRY

Oh, I thought I'd just clear up some of your filing for you. Perhaps I shall be able to find a letter sometimes if I file it myself.

STELLA That's very sweet of you. I didn't think I was a friend of yours any more.

HENRY I have a very forgiving nature, you know. By the way, haven't you got your hair done differently, or something?

STELLA (surprised) It's been like this for weeks. Why?

HENRY (at filing cabinet) Nothing, only it rather suits you.

STELLA Have a piece of chocolate.

HENRY No, thanks. As a matter of fact, you're really awfully good-looking, Stella, even when you're eating chocolate.

STELLA Henry, what has come over you?

HENRY Ridiculous as it seems, I'm still in love with you.

STELLA I'm afraid it is ridiculous in the circumstances, Henry.

HENRY Stella, I know it's my fault that we've - we've fallen out. The trouble was I used to take you too much for granted. I never used to buy you flowers or - er - tell you how much I liked your new hat. But I know better now, Stella. I'd do anything for you.

*Sally enter from S. steps*  
(Enter SALLY from Chandler's room). back to table

STELLA Much to do?

SALLY Two letters to type and a lecture on delphiniums to forget - both at the earliest possible moment. *Henry back to his table*

(MR. CHANDLER appears at the door of his room). Enter Stage L

CHANDLER Oh, Miss - er - Spicer. I think I should say "we shall be very pleased" instead of "we shall be very glad" in that last letter. A shade more cordial, I feel. Thank you. (Exit). *Steps to 1*  
Back down steps S.L.

SALLY (grimaces) I bet you have to take your shoes off before you're allowed in his garden. Stella, have you ever noticed that keen gardeners are nearly always henpecked husbands?

STELLA No, AND NEITHER HAVE YOU



**SALLY**

Oh, yes, I have. I'm a student of human nature. But the point I can never decide is whether gardeners get nagged by their wives because they're such bores, or whether they take to gardening because they're nagged by their wives?

(Enter **KENNETH** from (r.) hands in pockets). Enter SR

**KENNETH** (to Henry) Ah, making yourself useful, I see. That's the spirit. (Picks up a letter) Oh-ho! Stella's filing, is it? That's where you make a tactical error, old boy. Do something today for a woman as a favour and tomorrow she'll expect it as a right.

Do as instructed →

**HENRY**

She'd be unlucky if she expected anything from you, anyway.

**KENNETH**

Ah, but they don't, you see. And it comes as a delightful surprise when they get it.

Enter SL (Enter **NOAKES** from l. who goes towards **Frogmal's room** with a box of matches). Steps

" (To **Noakes**) Tell the old man if he wants me he'll be unlucky. I'm going out for my elevenses.

**NOAKES**

Mind you're back in time for lunch. (Exit into **Frogmal's room**) (Enter **BAYLIS** with despatches).

off SR

Baylis enter SL

**KENNETH**

Ah, Baylis. How are the poor old feet? move to Baylis at 2, Kenneth at 3

**BAYLIS**

Not so young as they used to be, sir.

**KENNETH**

It's a damn funny thing, but you old sweats are all alike. One would think that with all your route marches and field days and what-not you'd be as hard as nails. Instead of which you can't stagger from Billiter Street to the Bank without showing every sign of imminent collapse.

To 4

(Enter **NOAKES**, excitedly, from **Frogmal's room**). Enter SR

to 6

(F) H N Sa St K B C  
8 7 6 5 4 3 2 1

**FINALE**

**NOAKES**: Rally round! Rally round!  
Not a murmur! Not a sound!  
**SALLY**: Why, what's doing?  
**KENNETH**: Rallyhooning?  
**BAYLIS**: Trouble brewing, I'll be bound.

From either side

58  
STAFF BEGIN TO ASSEMBLE)

No. 9. FINALE, ACT I  
PRINCIPALS & CHORUS

*Allegro agitato*

PIANO

3

5

*cresc.*

7

**A**

NOAKES

Ral-ly round! Ral-ly round! Not a

9

SALLY KENNETH BAYLIS

mur-mur! Not a sound! Why, what's do-ing? Bal-ly - hoo-ing? Trou-ble

11

J.B.C. & Co. Ltd. 15129

NOAKES

brew-ing, I'll be bound. Ral-ly

13

HENRY.

round! Ral-ly round! What I tell you will as-tound How sur -

15

STELLA SALLY

pris-ing! Tan - tal-iz-ing! Ag-on-iz-ing! Pray ex -

17

SALLY

pound.

CHORUS & PRINCIPALS (except Noakes)

Ag-on-iz-ing! Pray ex -

cresc.

19

J.B.C. & Co. Ltd. 15129

pound!

2) **[B]** *mf*  
 Is it good news? Is it bad news? Is it wel-come news or sad news? All our

23 *wh*  
 hearts go pit-ter pat-ter. What the dev-il is the matter? *Short*

*poco allargando*

26 **Allegro agitato**  
**NOAKES**  
 Some-thing is go-ing to hap-pen, I guess, The na-ture there-of, I frank-ly con-fess, I

*p subito*

29

J. B. C. & Co. Ltd. 15129

33

don't ,ex-act - ly know. I beg to re-port that Frog-gy just now Had an

37

anx-ious face and a fur-rowed brow And was pac-ing to and fro. Hewas wrapt in

42

thought, it was ea-sy to see, And he mut-tered a phrase that sound-ed to me Like,

46

*Meno mosso (moderato) a tempo*  
(Solemnly imitating Froggnal's voice)

"Lad - ies and gen-tle-men," (all laugh) I'm a bit of a sleuth, and I'll

51

bet you a bob, There'll be an of-fic-ial ad-dress to the mob, But Lord knows why - or

J.B.C. & Co. Ltd. 15129

**Allegro molto**  
**NOAKES**

when!

**CHORUS**  
*mp* What is the subject on which he'll address us?

Will he re-ward us? Will he op-press us? Oh dear, Oh dear! It's not at all clear, This

dread-ful sus-pense. Good heav-ens,

*accel.* *ff* **Molto più mosso**

*accel.* *ff* **Molto più mosso**

(in a loud whisper) *mp* Enter Fragral to 8

He's here! *mp*

*ff* *p*

63

J.B.C. & Co. Ltd. 15129



72

*poco rit.*

*mf* *p* *mf* *p*

**Moderato** **Allegro vivace** *laugh*

**FROGNAL** (Frognal's voice and manner are so exactly like those of Noakes that all laugh)

Lad - ies and gen-tle-men.

*mp* *p* *p* *p*

76

**[E] Allegro moderato** **FROGNAL**

The Firm is en-joy-ing a -

*mf* *p* *mf* *p*

80

bun-dant pros-per-i-ty; Prof-its are large and con-tin - ue to soar; And so I can

86

say with the ut-most sin-cer-i-ty, All of you mer-it the treat that's in store. At

93

J. B. C. & Co. Ltd. 15129

**F**

Hampstead I'm living, I should say re-siding, My man-sion is spac-ious, Its out-look is

104

fair, And on Sat-ur-day next I am du-ly pre-sid-ing At a large gar-den

108

**G**

part-y I've or-gan-ized there I feel that you'll all be ex-

114

treme-ly de-light-ed To hear that you'll cor-dially asked to at-tend. I re-quest you to

120

note that you're al-so in-vit-ed To bring each a male or a fem-in-in

128

J.B.C. & Co. Ltd. 15129

**[H] Molto più mosso**

**CHORUS**

**Frogna!** friend.

**Sop.** A male, or a fem - in-ine friend; A male,

**Alto** A male, or a fem - in-ine friend; A male,

**Ten.** A male, or a fem - in-ine friend; A male,

**Bass** A male, or a fem - in-ine friend; A male,

134

or a fem - in-ine friend; A male,

or a fem - in-ine friend; A male,

or a fem - in-ine friend; A male,

or a fem - in-ine friend; A male,

140

or a fem in-ine friend.

or a fem in-ine friend.

146

J.B.C. & Co. Ltd. 15129

152

**CHORUS & ALL PRINCIPALS**

**Vivace assai**

*ff* Re - joice, re-joyce, In no un-cer-tain voice! *mf* Un - an-i-mous-ly

*ff* Re - joice, re-joyce, In no un-cer-tain voice! *mf* Un - an-i-mous-ly

*ff* Re - joice, re-joyce, In no un-cer-tain voice! *mf* Un - an-i-mous-ly

*ff* Re - joice, re-joyce, In no un-cer-tain voice! *mf* Un - an-i-mous-ly

158

we ex-press a feel-ing of e - la-tion. Through-out our ranks There ech-o grate-ful

we ex-press a feel-ing of e - la-tion. Through-out our ranks There ech-o grate-ful

we ex-press a feel-ing of e - la-tion. Through-out our ranks There ech-o grate-ful

we ex-press a feel-ing of e - la-tion. Through-out our ranks There ech-o grate-ful

164

J.B.C. & Co. Ltd. 15129

thanks, With one ac-cord we glad-ly, sir, ac-cept your in-vi - ta-tion.

thanks, With one ac-cord we glad-ly, sir, ac-cept your in-vi - ta-tion.

thanks, With one ac-cord we glad-ly, sir, ac-cept your in-vi - ta-tion. Im-

thanks, With one ac-cord we glad-ly, sir, ac-cept your in-vi - ta-tion. Im-

175

All in our ve-ry best. All in our ve-ry best,

All in our ve-ry best. All in our ve-ry best,

mac-u-late-ly dressed, All in our ve-ry best. All in our best,

mac-u-late-ly dressed, All in our ve-ry best. All in our best,

176

J.B.C. & Co. Ltd. 15129

K

183

our ve-ry best. *mf* We'll while a-way the *mp*  
 our ve-ry best. *mf* We'll while a-way the *mp*

187

We prom-ise not to pick the flowers, Or throw our fag-ends on the ground, Or  
 We prom-ise not to pick the flowers, Or throw our fag-ends on the ground, Or  
 hap- py hours, Or throw our fag-ends on the ground, Or  
 hap- py hours, Or throw our fag-ends on the ground, Or

194

scat-ter or-ange peel a-round. In fact we'll be, As you will see, The  
 scat-ter or-ange peel a-round. In fact we'll be, As you will see, The  
 scat-ter or-ange peel a-round. In fact we'll be, As you will see, The  
 scat-ter or-ange peel a-round. In fact we'll be, As you will see, The

J.B.C. & Co. Ltd. 15129



es-sence of pro - pri - et-ee! The es-sence of pro -  
 es-sence of pro - pri - et-ee! The es-sence of pro -  
 es-sence of pro - pri - et-ee! The es-sence of pro -  
 es-sence of pro - pri - et-ee, The es-sence of pro - pri et -

200

pri - et-ee, The es-sence of pro - pri - et-ee! In  
 pri - et-ee, The es-sence of pro - pri - et-ee! In  
 pri - et-ee, The es-sence of pro - pri - et-ee! In  
 ee, pro - pri - et - ee! In

cresc.

205

J.B.C. & Co. Ltd. 15129

fact we'll be, As you will see, The es-sence of pro - pri - et-ee, In fact we'll  
 fact we'll be, As you will see, The es-sence of pro - pri - et-ee, In fact we'll  
 fact we'll be, As you will see, The es-sence of pro - pri - et-ee, In fact we'll  
 fact we'll be, As you will see, The es-sence of pro - pri - et-ee, In fact we'll

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

210

be the es - sence of pro - pri - et - ee!  
 be the es - sence of pro - pri - et - ee!  
 be the es - sence of pro - pri - et - ee!  
 be the es - sence of pro - pri - et - ee!

*Più vivace*

*Più vivace*

215

J.B.C. & Co. Ltd. 15129

222

**M**

*ff allargando*

*Più mosso*

*accel.*

*ff*

*ff*

*ff*

J. B. C. & Co. Ltd. 15129

*End of Act I*

.....

73



**BOB** Business before pleasure. Well (shaking hands with **SALLY** and **HENRY**) pleased to have met you. Good luck. When Kitty and I are wed you'll have to look us up. (To **KITTY**) So long, lass. (Kisses her perfunctorily. Exit L., waving goodbye).

**KITTY** There goes my whirlwind lover! With all Kenneth's faults, he could have taught Bob a thing or two about making love.

**SALLY** Were you ever much in love with Kenneth?

**KITTY** I thought I was, but it was all moonshine. I got over it when my mother asked me if I could imagine him being useful about the house. That settled it. There's only one room in the house where you could imagine Kenneth being useful, and that's the bedroom.

(**SALLY** involuntarily smiles, then checks herself in confusion).

**HENRY** (curiously) Good Lord! It's just struck me, Sally. You're the one who ought to marry Kenneth. You're just his type.

**SALLY** What the hell do you mean?

**HENRY** Well - er - I mean to say - you're bright, and - er - sophisticated, and determined, just as he is.

**SALLY** Have I sunk as low as that?

(loud noise of a car starting up. **SALLY**, glad of a distraction, jumps up).

**SALLY** Gosh! That car was never meant to be stolen. Which, **Kitty**, you'd better seram. If Kenneth hears that he'll be here like a shot.

(Exit **KITTY**).

(**KENNETH** rushes in from L.)

Kenneth from SC to 5 Stella to 4 Sally to 3

**KENNETH** (looking angrily round) I thought as much. (As he rushes off he encounters **STELLA**, entering). That blighter Armitage has stolen my car.

**STELLA** 4 Why don't you ring up the police?

**SALLY** Yes, why not? (laughs).

KENNETH

Of all the blasted blackmailers!

(Exit r.)

STELLA

(To SALLY) I hope you're satisfied now.

(Exit SALLY l.)

(STELLA turns to HENRY, who has been hovering miserably in background).

Henry move towards her to S

STELLA

Hadn't you better go too?

HENRY

Stella, if you don't get Kenneth away from here at once you're going to be very unhappy.

STELLA

Why not mind your own business?

HENRY

Your happiness is my business.

(SOLO) : HENRY. Love + Friendship

"WHATE'ER BEFALL"

I am, I know,  
Nothing to you.  
That being so,  
What can I do?  
Yet I have just  
One thing to say.  
Say it I must  
Without delay.

Whate'er may befall, my love for you  
Will steadily endure, unswerving and true.  
I'll live for you and serve you, as far as  
in me lies,  
And your friendship I shall cherish as an  
all-sufficient prize.

I layllo my  
intended plan.  
I aimed too high,  
Misguided man!  
Fondly I thought  
Fate might be kind.  
All came to nought.  
Well, never mind!

whate'er may befall, etc.

STELLA

I'm afraid I don't care very much about your interest in my happiness.



No. 16 SONG, HENRY  
"Love and Friendship"

Andante moderato *p espressivo*

VOICE I am, I know, No-thing to you.

PIANO *mf espressivo*

That be-ing so, — What can I do? Yet I have just One thing to say.

Say it I must, With-out de-lay. What -

*mp dolce*

*mf poco rit.* *dim.*

**A** Poco meno mosso

e'er may be-fall, my love for you Will stead-i-ly en-dure, un-swer-ving and true. I'll

*p*

5 9 13

J. B. C. & Co. Ltd. 15129

live for you and serve you, as far as in me lies, Your friend-ship I shall cher-ish as an

17 Like Sweet Polly Oliver B Tempo I

all suf-fi-cient prize. I-dyl-lic my In-

20

tend-ed plan. I aimed too high, Mis-guid-ed man! Fond-ly I

24

thought Fate might be kind. All came to nought. Well, nev-er

28

J. B. C. & Co. Ltd. 15129

[C] Poco meno mosso

*poco rit.* *mp*

mind! What - e'er - may be - fall, my

*mf poco rit.* *dim.* *p*

31

love for - you Will stead - i - ly en - dure, un - swerv - ing and true, I'll

34

live for you, and serve you, as far as in me lies, Your friend-ship I shall cher-ish as an

37 *Dotted* *mp*

all suf-fic-ient prize, Your friend-ship I shall cher-ish, Your friend-ship I shall cher-ish as an

40

*rit.* *a tempo*

all suf-fic-ient prize.

*a tempo* *mf rit. e dim.* *pp*

43

J. B. C. & Co. Ltd. 15129

~~STELLA~~

I'm afraid I don't care very much about your interest in my happiness.

~~HENRY~~

I don't deserve that you should: I know that. But I want to do something to put things right.

~~STELLA~~

It's rather late in the day for that.

~~HENRY~~

It's not too late if you'll only get Kenneth away from here.

~~STELLA~~

(impatiently) How can I get him away? And why should I?

~~Henry~~

~~KENNETH~~

(sadly) Then I suppose there's nothing more to be said.

~~STELLA~~

Nothing.

(Exit HENRY 1.)

(STELLA shrugs her shoulders and retires to arbour, where she sits down dejectedly).

*Stand Centre stage*

(SOLO) : STELLA.

"THERE'S ALWAYS A CATCH ABOUT LOVE"

There's always a catch about love;  
It's a mirage that's falsely fair.  
Hopes that we cherish  
Flicker and perish,  
Changing to dark despair.  
Love is a will-of-the-wisp;  
Vain to pursue where it leads.  
Luring, beguiling,  
Mockingly smiling,  
Ever its shadow recedes.

The sequel to love's disillusion.  
There's always a rift in the lute.  
Day-dreams all end in confusion,  
None of them ever bears fruit.  
Romance is the prelude to heartache and sorrow;  
Clouds veil the sunshine above.  
Today's joyful visions are shattered tomorrow.  
There's always a catch about love.  
You may think all is well,  
But you never can tell.  
There's always a catch about love.

(Enter KENNETH from 1. He comes quietly into arbour).

~~STELLA~~

(reproachfully) Oh, Kenneth! 79

No. 17 SONG, STELLA  
"There's always a catch about love"

*Allegretto animato e grazioso*

VOICE

PIANO

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Allegretto animato e grazioso'. The score consists of four systems of music. The first system shows the voice part starting with the lyrics 'There's al-ways a' and the piano accompaniment. The second system continues the voice part with 'catch a-bout love; It's a mir-age that's' and the piano accompaniment. The third system continues the voice part with 'false - ly fair. Hopes that we cher-ish Flick - er and per-ish,' and the piano accompaniment. The fourth system continues the voice part with 'Chang - ing to dark des-pair.' and the piano accompaniment. The piano part features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics include *mp* (mezzo-piano) and *p* (piano). The score is numbered 12 and 18 at the beginning of the third and fourth systems, respectively.

There's al-ways a  
catch a-bout love; It's a mir-age that's  
false - ly fair. Hopes that we cher-ish Flick - er and per-ish,  
Chang - ing to dark des-pair.

J. B. C. & Co. Ltd. 15129

dotted  
rhythmic  
alteration

**A** Più mosso

*mp* Love is a will o' the wisp; Vain to pur - sue where it

24 leads. Lur-ing, be-guil-ing, Mock-ing-ly smil-ing,

30 Ev-er it's shad-ow re - cedes.

**B** rubato

*mp* Poco meno animato

The se - quel to love's dis-il - lus-ion, There's

43

**Animato** **Poco meno animato**

al- ways a rift in the lute. Day - dreams all end in con-

50

J. B. C. & Co. Ltd. 15129



**Animato**

fus-ion, None of them ev-er bear fruit. Ro-mance is the

57 pre-lude to heart-ache and sor-row; Clouds veil the sun-shine a-bove.

63 *poco rit.* *a tempo* **C**  
To-day's joy-ful vis-ions are shat-tered to-mor-row, There's al-ways a catch a-bout

70 *poco rit.* *a tempo*

**Poco tranquillo** *poco rit.* *rhythmic alteration* *poco accel.*  
love. You may think all is well, But you nev-er can tell.

77 *poco rit.* *poco accel.*

*f* *a tempo*  
There's al-ways a catch a-bout love.

*più animato*  
*mf a tempo* *mf* *mp*

84

J. B. C. & Co. Ltd. 15129

(Enter KENNETH from l. He comes quietly into arbour).

STELLA Kenneth enter SR to 6  
(reproachfully) Oh, Kenneth!

KENNETH I know I behaved badly, but there it is. I'm different now, thanks to you.

STELLA If only I could believe that!

KENNETH You can. You must.

Noakes enter L + coughs  
(Enter NOAKES from l., whistling softly. He wanders idly across stage, and, just as KENNETH is about to embrace STELLA, gives a terrific kick at a watering-can. KENNETH jumps up).

KENNETH Good God! Will there ever be peace in our time?

NOAKES Sorry, but I've got a date here.

Freezer - all off S-L

End for Act 2

Frogna! enter SR  
for end of Act 2!

(Exit KENNETH r. with STELLA).

NOAKES grimaces and goes over to stage l., whence BETTY emerges carrying tray. NOAKES, with exaggerated courtesy, offers to relieve her of tray.

BETTY No, thank you. I wouldn't trust you not to break the tray, let alone the crockery.

NOAKES Don't be in such a hurry. The more you do for them the more they'll let you do.

BETTY Gee! I was only saying that to Cook this morning.

NOAKES I know all about it. I work for the old man and you work for the old woman, and there's not much to choose between them, I reckon.

BETTY It must be lovely to work in an office.

(DUET) : BETTY and NOAKES. (Followed by Dance).

BETTY: How I wish I worked in an office!  
NOAKES: I wish you worked in mine!  
BETTY: I'd travel to town with my little attache case.  
NOAKES: This style three-and-nine.  
BETTY: They'd fall for me, would lots of the fellers.  
NOAKES: You can bet your boots on that!  
BETTY: Oh, wouldn't it make the other girls jealous!  
NOAKES: My word, you are a cat!

83

ACT 3

Reset stage with music for narrator  
Fragral SR (8)

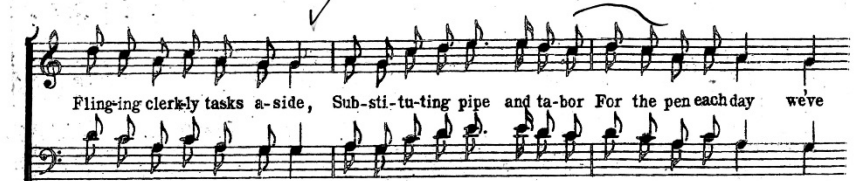
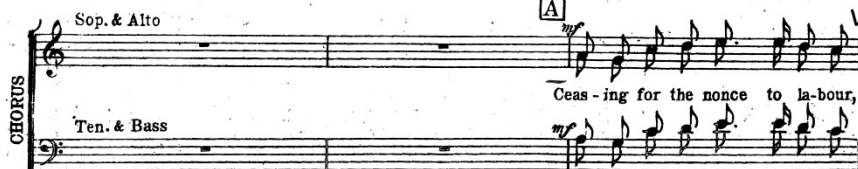
Kenneth NOT in this

Ensemble Usual No. 23 ENSEMBLE, PRINCIPALS & CHORUS  
entrance.

The Wedding Presentation

No Stella + Harry  
to start

Allegro Moderato



SR SL J.B.C. & Co. Ltd. 15129

F N C B | S H SE  
8 7 6 5 | 4 3 2 84.

plied. *mf*

Here in sub-ter-ran-ean re-gions, Where the air with grease is la-den,

*mf*

We, as-sem-bling in our le-gions, Wel-come col-leagues, man and maid-en.

*più f*

(She is fair and he so court-ly) Who are get-ting mar-ried short-ly.

*più f*

20 **B** Poco più mosso *mf* **FROGNAL**

As sure as I'm a-live it is

23 J.B.C. & Co. Ltd., 15129

now twelve - for - ty - five, And the tur - tie doves, I no - tice, have - nt

26

man-aged to ar - rive. Why on earth they dont ap-pear Is a

28

point that is-nt clear. What the deuce can be the matter? Why the blaz - es arent they here?

31

NOAKES

Since you ask us, Sir, we fear That their ab-sence(which is queer) Is con

34

ciev - a - bly the rea - son why they're nei - ther of them here.

37

J.B.C. & Co. Ltd. 15129



Stella  
Henry  
Enter  
SL  
to  
3+2

CHORUS

Sop. & Alto *mp cresc. poco allargando*  
Ah! They

Ten. & Bass *mp cresc. poco allargando*

*cresc. poco a poco*

40. Maestoso, ma vivace  
come! They come! Be-hold the am'rous pair. Be-hold the am'rous

43

HENRY *mp*  
We crave for-give-ness

pair. With joy-ous cries now let us rend the air.

51

J.B. C. & Co. Ltd. 15129



if we're late; Res-pect-ful-ly I beg to state Ex-act-ly why you've had to wait.

57 HENRY *mp (confidentially)*  
 Succumb-ing to tempt-a-tion, *pp (In a whisper)* Up-

CHORUS  
 Succumb-ing to tempt-a-tion!

63 HENRY  
 on the stairs, up-on thesly, With no one nigh to peer or pry, My fair prospect-ive spouse and I In-

69 *p*  
 dulged in os-cu-la-tion.  
 With no one near to pry or peer, The couple, as the coast was clear, In-

75

J.B.C. & Co. Ltd. 15129

*cresc.*  
 dulged in os-cu-la-tion, In-dulged in os-cu-la-  
*cresc.*  
*cresc.*  
 81  
*f*  
 tion. Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!  
 Ha! Ha! Ha! Ha! Ha! Ha!  
 87  
**F** *FRONTAL*  
*vehemently*  
 Out up-on thee! I ex-claim, Naugh-ty! Naugh-ty! Fie, for shame! As the time twelve  
*mp*  
 93  
*Poco Andante*  
 fif-ty is, Let us now pro-ceed to *biz. espressivo*  
*mp*  
 96  
 J.B.C. & Co. Ltd. 15129

89.

**Moderato** **Allegro vivace**

La-dies and gentlemen.

104

**FROGNAL**

Your ear-nest at-ten-tion I wish to in-vite To the tale I am go-ing to

109

tell. Its theme is fam-il-iar to all who de-light In the works of Miss Eth-el M. Dell. These

113

worth-y young peo-ple have fal-len in love; Their troth they have sol-emn-ly plight-ed;

118

And al-though it is rash, for they have-nt much cash, They are bent up-on be-ing u-

122

J.B.C. & Co. Ltd. 15129

CHORUS

ni-ted.  
Sop. & Alto

Ten. & Bass

At Pengehell re-side with his beau-te-ous bride When they have been du-ly u-

126

Miss

ni-ted.

130

FROGNAL

Smith in the typ-ist's de-part-ment has served For near-ly three years and a half; — From

134

rec-ti-tude's path she has nev-er yet swerved Since joining the Com-pan-y's staff. Mis-ter

138

J.B.C. & Co. Ltd. 15129

142 Jones keeps a ledger; with ov-er-seas sales His du-ties are close-ly con-nect-ed;

And I'm sure you'll a-gree when I men-tion that he Is a man who is high-ly res-

146 **K** pect-ed.

CHORUS He is rath-er an ass; nev-er mind, let it pass That he's

150 more or less high-ly res-pect-ed.

153

J.B.C. & Co. Ltd. 15129



**FROGNAL** L ✓

How the courtship began I've no no - tion at all; She typed out his drafts, it may

157

✓

be, Or he captured her heart at a fan - cy dress ball, Or clicked af - ter ten - nis and

161

tea. When I say I don't know, and what's more I don't care, The truth — I am frankly confessing,

165

But this gift, on behalf of the whole of the staff, I trust they'll ac - cept with my

170

J.B.C. & Co. Ltd. 15129



**FROGNAL** **M** Poco Maestoso

bless-ing.

**CHORUS**

Pres - ent - a - tions gal - ore are be - com - ing a bore;

*cresc.*

**174** **Allegro**

Still, we ech-o our prin - ci - pals' bless-ing!

*accel.*

**177** *strepitoso*

*allarg.*

**181** **N** Allegro Moderato

See our com - rades colour ri - sing Scar - let too his fu - ture mate;

**184**

J.B.C. & Co. Ltd. 15129

- t

Poco più mosso

Each the fact there's no dis-guis-ing In a high-ly ner-vous state. Tenors & Basses

Come, good

186 Tenors & Basses

fat-head, we be-seech, Make the u-sual rotten speech.

189

Allegro animato e grazioso

192 HENRY

If I hes-i-tate and stammer and I'm sha-ky in my gram-mar In the beg to state sin-cere-ly that this cut-ler-y is clear-ly just the

196 (217)

course of the com-pul-sor-y re-marks, Bear in mind it is-nt ea-sy to be thing a new-ly wed-ded pair re-quire; And in ac-cents that are bro-ken I as-

199 (219)

J.B.C. & Co. Ltd. 15129

el - o - quent and breez - y When ad - dress - ing su - per - cil - ious Ci - ty clerks. Like a  
 sure you such a to - ken Was en - tire - ly un - ex - pect - ed (Who said "Liar?") I re -

202 (222)

worm I writhe and wriggle as the la - dy typ - ists gig - gle; At the fun - ny man's "Hear,  
 peat that it's a pleasure to re - ceive a gift well treasure Till our locks be - come as

205 (225)

hear!" I'm fit to sob; And al - though it's ra - ther pleas - ant to ac -  
 white as win - ter's snows, And be - fore I burst out cry - ing, for this

208 (228)

quire a wed - ding pres - ent, Say - ing "Thank - you" is a thank - less sort of job.  
 or - deals ra - ther try - ing, I will

210 (230)

Still I

213

J.B.C. & Co. Ltd. 15129

12  
bring these ob - ser - va - tionsto a close.

23) **P** Poco meno mosso

235 **FROGNAL** *mf* (To Stella)  
To ex-er-cise my powers of per-sua-sion — I now pro-ceed. Me-

240  
thinks, fair wench, that you, — On this un - ique his-tor-i-cal oc -

244 **Tempo di Valse, grazioso**  
ca - sion May feel dis-posed to say a word or two. *espressivo*

247  
253

J.B.C. & Co. Ltd. 15129

Rudigore?

STELLA *mp*

FROGNAL Al - be - it I'm bash - ful, it's true... May I make some re - marks, just a

Sop. & Alto *mp*

Ten. & Bass *mp* C'est vrai!

CHORUS

262 *poco rit.*

few? With a sor - row - ing heart, now we fin - al - ly part, I re - luctant - ly bid you a -  
You may.

269 *a tempo* **R**

dieu. I've en - joyed my com - mer - cial car - eer. The

*(with mock fervour)*  
*mp a tempo* Oh, stay! *mp* Dont go!

*a tempo*

271

J.B.C. & Co. Ltd. 15129



Chief is a ab-so-lute dear. And you've all been so sweet that I'm yearn-ing to

FROGNAL No, no!

greet With a hug ev'-ry - bod-y that's here.

What hol!

Poco più Allegro

With a hug! With a hug! With a hug! What hol!

Molto più mosso

Molto più mosso

298

J.B.C. & Co. Ltd. 15129





304 **T** Allegro comodo  
FROGNAL



316 **Tempo di Valse, molto animato**  
FROGNAL



320

J.B.C. & Co. Ltd. 15129

lunch! *ch* Come, come, come to the luncheon,

lunch! *ch* Come, come, come to the luncheon,

lunch! *ch* Come, come, come to the luncheon,

lunch! *ch* Come to the luncheon,

326

*mf* *p grazioso*

Very Short

First the soup, the fish, and the choice en - trée We will swal - low;

First the soup, the fish, and the choice en - trée We will swal - low;

First the soup, the fish, and the choice en - trée We will swal - low;

First the soup, the fish, and the choice en - trée We will

333

J.B.C. & Co. Ltd. 15129

bc

Then will fol - low Prime roast beef and a bombe gla - cée.

Then will fol - low Prime roast beef and a bombe gla - cée.

Then will fol - low Prime roast beef and a bombe gla - cée.

swallow Then will fol - low Some beef and a bombe gla - cée.

The musical score is for a song titled "The Song of the Cook". It is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score is arranged for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in French and describe a cook's pride in his profession and his favorite food, roast beef. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The lyrics are: "Then will fol - low Prime roast beef and a bombe gla - cée." The piano accompaniment features a simple melody in the right hand and a bass line in the left hand. The score is written on a grand staff with a treble and bass clef. The lyrics are written below the vocal staves. The piano introduction is marked with a piano (p) dynamic. The vocal entry is marked with a forte (f) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score is written on a grand staff with a treble and bass clef. The lyrics are written below the vocal staves. The piano introduction is marked with a piano (p) dynamic. The vocal entry is marked with a forte (f) dynamic. The piano accompaniment is marked with a piano (p) dynamic.

339

U P

Next (mo-ment of bliss!) Af - ter we all have

Next (mo-ment of bliss!) Af - ter we all have

Yes, next,

Yes, next,

345

J. B. C. & Co. Ltd. 15129

am - ply fed, Old bran-dy we'll sa-vour Of ex-quis-ite fla - vour,  
 am - ply fed, Old bran-dy we'll sa-vour Of ex-quis-ite fla - vour,  
 (mo-ment of bliss!) Old bran-dy we'll sa-vour Of ex-quis-ite fla - vour,  
 (mo-ment of bliss!) Old bran-dy we'll sa-vour Of ex-quis-ite fla - vour,

*mp*

351

Just to round off a per - fect spread.  
 Just to round off a per - fect spread.  
 Just to round off a per - fect spread.  
 Just to round off a per - fect spread.

357

J.B.C. & Co. Ltd. 15129

Sally Chandler Noakes

Stella Harry Fregal

Move at  
W

Noakes, Chandler + Sally move to 1st platform  
SR Fregal takes Harry + Stella to 1st platform  
SL all Freeze at end of song

363

So come, come to the luncheon, First the soup, the fish,  
So come, come to the luncheon, First the soup, the fish,  
So come, come to the luncheon, First the soup, the fish,  
Come to the luncheon, First the soup, the fish,

*p*  
*p grazioso*

369

and the choice en - trée We will swal - low; Then will fol - low  
and the choice en - trée We will swal - low; Then will fol - low  
and the choice en - trée We will swal - low; Then will fol - low  
and the choice en - trée We will swal-low; Then will

J.B.C. & Co. Ltd. 15129

Prime roast beef and a bombe gla - cée.

Prime roast beef and a bombe gla - cée.

Prime roast beef and a bombe gla - cée.

fol - low Some beef and a bombe gla - cée.

375

*The guests file into the dining room.*

*As the last few guests are passing through the curtains Kenneth enters*

*unobtrusively. He waits until only Baylis is left and touches him on the arm. (Dialogue begins*

*as music dies away)*

J.B.C. & Co. Ltd. 15129



FROGNAL: No, no!  
STELLA: And you've all been so sweet that I'm yearning to greet  
STAFF: With a hug ev'rybody that's here.  
What ho!

(A concerted rush is made to take advantage of STELLA'S invitation. As FROGNAL is restoring order, WALTER approaches and whispers in his ear).

FROGNAL (singing to STAFF)

I warmly echo that "What ho!"  
And now, my friends, I learn  
That lunch is served - that being so,  
Suppose we all adjourn?

(STAFF register acclamation, and, with FROGNAL escorting STELLA, CHANDLER escorting MRS. FROGNAL, and WALKER - with extravagant gestures - escorting BETTY, they pass through curtains into dining-room, singing as follows:-

Come, come, come to the luncheon,  
First the soup, the fish, and the choice entree  
We will swallow;  
Then will follow  
Prime roast beef and a bonne glace.  
Next (moment of bliss!)  
After we all have amply fed,  
Old brandy we'll savour  
Of exquisite flavour.  
Just to round off a perfect spread.

as singing

SL

(As they are passing through curtains, KENNETH enters unobtrusively, waits until only BAYLIS is left, and then, as curtains are being drawn, taps him on the shoulder).

BAYLIS (5) Mr. Camber! Lumme, sir, you gave me quite a start.

KENNETH (4) It's all right, Baylis. The proverbial bad ha'penny, you know. Or perhaps the skeleton at the feast.

BAYLIS I didn't think you'd turn up today of all days, sir. But perhaps you didn't know----

KENNETH Oh, yes. You see, Baylis, I have my own secret agent in the office of Frognal & Finch. I pay him well and he sends me a weekly bulletin - using, I strongly suspect, the office postage stamps.

BAYLIS That young rip----

**KENNETH** No names, no pack-drill. Look here, sergeant, I want you to do me a favour.

**BAYLIS** (suspiciously) What is it?

**KENNETH** I want you to take a message to a young lady.

**BAYLIS** It's no use, sir - really it isn't. Why, she's getting married tomorrow to Mr. Jones.

**KENNETH** Baylis, old boy, you're behind the times. Definitely out of touch. You see, it's not the young lady you thought. (Hands him envelope).

**BAYLIS** (peering at it) Oh, but that's worse still. Really, sir, I shouldn't if I was you. The things she says about you. I didn't think young girls knew such words.

**KENNETH** Now then, don't stand there arguing. And here's something to drink my health with. (Gives him half-a-crown).

**BAYLIS** Thank you kindly, sir. Only don't say I didn't warn you.

SR to Sally on platform letter  
(Exit BAYLIS through curtains. KENNETH whistles snatch from "Enticement" and inspects cutlery. Enter SALLY, holding his letter). SR  
on middle table

**KENNETH** A-hah! So it's worked!

**SALLY** (5) (gaily) Apologies from you are even more palatable than lobster mayonnaise.

**KENNETH** And you knew this was your last chance of hearing me make them. On Tuesday week I sail away to the Antipodes.

**SALLY** Why are you going to Australia?

**KENNETH** I'm going to pay homage to my ancestors. Their graves are strewn all over Botany Bay.

**SALLY** I'm still waiting for the promised apology.

**KENNETH** Then you'll have to go on waiting. First of all there's something I want you to do for me.

**SALLY** You've got a hope!

107

**KENNETH** Yes, I really believe I have.

**SALLY** What is it, anyway?

**KENNETH** I want you to marry me. (Seizes her in his arms and kisses her. ~~SALLY at first struggles, then relaxes, and finally breaks away and slaps his face.~~ She loves me! No girl ever slaps a man's face without wanting to marry him - not on the films, anyway.

**SALLY** This isn't a film. You had that coming to you ever since the garden party.

**KENNETH** That's true. Well, then, here you are - the other cheek. You see, I'm quite a reformed character.

**SALLY** Look here, Kenneth. This may be your idea of a joke, but it's not mine.

**KENNETH** Nor mine. I'm so serious that I'm on the point of bursting into tears. I am, really. And I shall if you say no. I shall scream and howl and make a hell of a scene.

**SALLY** (~~laughing in spite of herself~~) But this is so - well, so sudden. There's no other word for it.

**KENNETH** It's not sudden at all. Believe me, Sally, for months this has been gnawing at me like - like an ingrowing toenail. First of all it was Stella I missed, but then it was you. I missed all the backchat and banter we used to have, all the scraps and tussles. Why, I'd have given anything to be back at Froggall's party last year and fall into your trap once again. In the end I forgot all about Stella, but I went on thinking about you, Sally, and wanting you.

**SALLY** But you never wrote----

**KENNETH** I simply couldn't face it. That was one of the reasons why I knew I loved you. With any other girl I'd have written letters, sent presents, but with you - no, I simply hadn't the nerve. I kept in touch with the office through Noakes, but I didn't let on to him why.

**SALLY** But - if you felt like this, why Australia?

**KENNETH** Partly out of sheer desperation and partly because of six hundred a year. I haven't found things too easy since I left Froggall & Finch, and when

this job turned up I jumped at it. My first idea was to go there and forget - you know, Foreign Legion stuff. And then I thought - why not take a long shot and ask you to come with me.

**SALLY** And you expect me to go to Australia?

**KENNETH** I'm afraid I do.

**SALLY** Did you say Tuesday week?

**KENNETH** As ever was.

**SALLY** But it's quite impossible. I haven't any clothes.

**KENNETH** That's all right. They're not particular out there.

**SALLY** Goah, I believe I'm going crazy! What am I supposed to do in Australia, anyway? I can't milk cows or shear sheep or fell trees.

**KENNETH** Don't worry, we're not going into the backwoods, so you won't have to take your boomerang. Besides, it will hurt me as much as it does you. Oh, Sally, it'll be marvellous with you, and you'll be happy, I promise you. (Takes her in his arms and sings):-

No. 24 DUET

SONG. R

**KENNETH:** You're a most attractive creature, but to me it's pretty  
clear  
That your youthful charm is being much neglected.  
So why not give it exercise - there's nothing you need  
fear  
I'll show you life's more fun than you expected.  
Romantic things you dreamed of - don't you want them to  
come true?

**SALLY:** Oh, yes, my dear, you know quite well I do.  
You've taken me by storm, but so long as you reform  
I'm quite content to jog along with you.

**KENNETH:** We can build a little homestead, we can have a lot of fun,  
We can seek the Southern Hemisphere together.  
We can get as brown as berries 'neath the blazing summer  
sun  
In a land where there's no doubt about the weather.  
Just place yourself in my hands and let life begin anew.

**SALLY:** I never dreamt I'd trust you, but I do.  
I thought you were a cad, but you're really not so bad  
And even if you are - well, I love you.

**KENNETH** (kissing her) Well, that's settled. Now - what about  
a drink?

109

PTO For next song.

# No. 24 DUET, KENNETH & SALLY

"Let Life begin anew"

Allegretto moderato

PIANO *p dolce*

KENNETH

You're a most attract-ive crea-ture, but to me it's pret-ty clear That your  
We can build a lit-tle home-stead, we can have a lot of fun, We can

3 (21)

youth-ful charm is be-ing much neg-lect-ed. So why not give it ex-ercise, there's  
seek the South-ern Hem-is-phere to-gether. We can get as brown as berries'neath the

6 (24)

noth-ing you need fear-I'll show you life's more fun than you ex-  
blaz-ing sum-mer sun In a land where there's no doubt a-bout the

9 (27)

J.B.C. & Co. Ltd. 15129

|||



SALLY  
*mp*

pect - ed. Ro-man - tic things you've dreamed of... don't you want them to come true? Oh  
weath - er. Just place your self in my hands, and let life be - gin a - new. I

11 (29)

yes, my dear, you know quite well I do. You've ta - ken me by storm, but so  
nev - er dreamt I'd trust you, but I do. I thought you were a cad, but I

14 (32)

*dim. poco rit. a tempo*

long as you re-form, I'm quite content to jog a-long with you.  
see you're not so bad. And e - ven if you are, well, I love you.

*dim. poco rit. p a tempo*

17 (35)

(Last time only)  
2 verses

20 (38)

J.B.C. & Co. Ltd. 15129

KENNETH (kissing her) Well, that's settled. Now - what about  
a drink? 102

**SALLY** I could certainly do with one.

**KENNETH** They've got lashings of champagne inside, haven't they?

**SALLY** Yes, but---

**KENNETH** Don't forget that it's Australian burgundy for the rest of your life.

**SALLY** Oh, Kenneth, I can't face it.

**KENNETH** What, the Australian burgundy?

**SALLY** No, the others - in there (looking towards dining-room).

**KENNETH** Leave it to me. But first of all there's something I want to give you. (Places a ring on SALLY'S finger).

**SALLY** Kenneth! How lovely! (Sharply) Here - this is the ring you gave Kitty!

**KENNETH** Yes, I know. I got it out of pep this morning.

**SALLY** Do you expect me to wear another woman's cast-off jewellery?

**KENNETH** Certainly, darling. We must economise now. Gone are the days when I loved lightly and spread treasure at women's feet.

**SALLY** I can see I'm in for a thin time.

**KENNETH** Come along. This is where we make our dramatic entrance.

**SALLY** I'm getting all mixed up. I don't know whether you're the hero or the villain.

**KENNETH** A bit of both, my dear, like most other men.

*Cast infreeze* (He sweeps aside the curtains and enters the dining-room with his arm round SALLY'S waist. All the guests look up in amazement and the talk and laughter fade away into surprised silence. HENRY rises to his feet with an air of defiance. FROGNAL leaves his place at the head of the table and advances towards KENNETH and SALLY.)

**FROGNAL** Camber! What's the meaning of this? *move to 2 (3)*

**SALLY**

Oh, it's all right, Mr. Fregnal. I think Ken - Mr. Camber has a right to be here. He subscribed to the wedding presentation.

**MRS. FREGNAL**

Of course, Humphrey. I think it's very nice of him to come along to drink the health of the happy pair.

**KENNETH**

Thank you, Mrs. Fregnal. But that's not the only reason. You see, I want you to drink our health as well.

**FREGNAL**

What? You don't mean that you're getting married, too?

**KENNETH**

That's the general idea. Next week, if she hasn't changed her mind by then.

(Renewed astonishment).

Stella + Henry  
move down to  
2+1

**FREGNAL**

Good God! This is an epidemic! And to think (suddenly mellowing) Oh, well, I suppose that means some more champagne. (Cheers from the STAFF).

**CHANDLER**

I'm afraid it also means another wedding presentation. (Cheers from the staff).

Fregnal move  
to  
table SR

(There is a slight diversion while waiters are despatched for more champagne, tables are reorganised, etc. Under cover of this the following dialogue takes place):

**STELLA**

move to 1

Why, you are a dark horse, Sally. I believe you were really jealous of me all the time.

**SALLY**

Of course I was, fathead. Where's your feminine intuition?

**HENRY**

moving to  
2

Where are you going to live?

**SALLY**

Australia.

Baylis (6) + Noakes  
(3) move during  
WB

**HENRY**

Thank Heaven for that! I shall feel reasonably safe from Kenneth at that distance.

**BAYLIS**

(to KENNETH) Congratulations, sir. Though how you did it beats me.

**NOAKES**

He wouldn't have done but for me. 3

**KENNETH**

For once. Noakes. there's something in what you say.

And no one shall say I'm ungrateful. (Slips him a treasury note).

MOAKES

Ooo! Thank you, sir. You 'ave changed, 'aven't you.

KENNETH

But don't forget - you're expected to cough up at least half of that for our wedding present.

FINALE:

STAFF:

Rejoice, rejoice  
With no uncertain voice,  
Which we should rightly supplement with sackbut and  
with psalter.

Two well-matched pairs  
Have settled their affairs  
And definitely contemplate proceeding to the altar.  
Immaculately dressed,  
All in our very best,  
We'll be there on the wedding day,  
When hearts are light and faces gay,  
And it will be our special biz.  
To drink their health - we hope in fizz.  
In fact, we'll be,  
As you will see,  
The essence of hilarity!

Then hail the bridegrooms, hail the brides,  
Gentlemen so courtly, ladies so fair.  
When once they are united, may fortune ever smile,  
May happiness be showered on each well-deserving pair.

C U R T A I N .

~~12~~

Bernard W. Smith,  
F. J. Whitmarsh.

23rd November, 1939.

Chorus move 1 level down  
No. 25 FINALE, ACT III  
CHORUS

**Vivace assai**

PIANO

Sop. *ff* Re-joyce, re-joyce, In no uncertain voice, Which we should rightly supplement with *mf*

Alto *ff* Re-joyce, re-joyce, In no uncertain voice, Which we should rightly supplement with *mf*

Ten. *ff* Re-joyce, re-joyce, In no uncertain voice, Which we should rightly supplement with *mf*

Bass *ff* Re-joyce, re-joyce, In no uncertain voice, Which we should rightly supplement with *mf*

4

sack-but and with psalter. Two well-matched pairs Have set-tled their af-fairs And de-fin-ite-ly *mf*

sack-but and with psalter. Two well-matched pairs Have set-tled their af-fairs And de-fin-ite-ly *mf*

sack-but and with psalter. Two well-matched pairs Have set-tled their af-fairs And de-fin-ite-ly *mf*

sack-but and with psalter. Two well-matched pairs Have set-tled their af-fairs And de-fin-ite-ly *mf*

11

J. B. C. & Co. Ltd. 15129

con-tem-plate pro-ced-ing to the al-tar. All

con-tem-plate pro-ced-ing to the al-tar. All

con-tem-plate pro-ced-ing to the al-tar. Im-mac-u-late-ly dressed, All

con-tem-plate pro-ced-ing to the al-tar. Im-mac-u-late-ly dressed, All

18

in our ve-ry best, All in our ve-ry best, A

in our ve-ry best, All in our ve-ry best,

in our ve-ry best, All in our best, Our ve-ry best, mf

in our ve-ry best, All in our best, Our ve-ry best, mf

24

J.B.C. & Co.Ltd.15129



31

mp When hearts are light and fa-ces gay, And  
 mp When hearts are light and fa-ces gay, And  
 mp We'll be there on the wedding day, And  
 mp We'll be there on the wedding day, And

38

p it will be our spec-ial biz To drink their health, we hope in fizz, In fact, we'll be,  
 p it will be our spec-ial biz To drink their health, we hope in fizz, In fact, we'll be,  
 p it will be our spec-ial biz To drink their health, we hope in fizz, In fact, we'll be,  
 p it will be our spec-ial biz To drink their health, we hope in fizz, In fact, we'll be,

J.B.C. & Co. Ltd. 15129

As you will see, The es-sence of hil - ar - i-ty! The

As you will see, The es-sence of hil - ar - i-ty! Tho

As you will see, The es-sence of hil - ar - i-ty! The

As you will see, The es-sence of hil - ar - i-ty! The es-sence of hil - ar -

44

**B**

es-sence of hil - ar - i-ty, the es-sence of hil - ar - i-ty! In

es-sence of hil - ar - i-ty, the es-sence of hil - ar - i-ty! In

es-sence of hil - ar - i-ty, the es-sence of hil - ar - i-ty! In

- i - ty, hil - ar - i - ty! In

50

J. B. C. & Co. Ltd. 15129

fact we'll be, As you will see, The es-sence of hil - ar - i-ty, In fact we'll be the

fact we'll be, As you will see, The es-sence of hil - ar - i-ty, In fact we'll be the

fact we'll be, As you will see, The es-sence of hil - ar - i-ty, In fact we'll be the

fact we'll be, As you will see, The es-sence of hil - ar - i-ty, In fact we'll be the

fact we'll be, As you will see, The es-sence of hil - ar - i-ty, In fact we'll be the

*f*

*cresc.*

56

es - sence of hil - ar - i - ty! ——— Then  
 es - sence of hil - ar - i - ty! ——— Then  
 es - sence of hil - ar - i - ty! ——— Then  
 es - sence of hil - ar - i - ty! ——— Then

*Allargando* *ff sonore*  
*ff sonore*  
*ff sonore*  
*ff sonore*

*brillante*

*Allargando* Then

62

62

J.B.C. & Co. Ltd. 15129

slower

Andante con moto

hail the bride-grooms, hail the brides, - Gentlemen so court - ly, la - dies so fair. When  
hail the bride-grooms, hail the brides, - Gentlemen so courtly, la - dies so fair. When  
hail the bride-grooms, hail the brides, - Gentlemen so courtly, la - dies so fair. When  
hail the bride-grooms, hail the brides, - Gentlemen so courtly, la - dies so fair. When

69

cresc.  
once they are un-i - ted, may for-tune ev-er smile, May hap-pi-ness be show-ered on each  
cresc.  
they are un-i - ted, may for - tune smile, May hap-pi-ness be show - ered  
cresc.  
they are un-i - ted, may for - tune ev-er smile, May hap-pi-ness be showered on  
cresc.  
they are un-i - ted, may for - tune ev-er smile, May hap - pi - ness be

73

J. B. C. & Co. Ltd. 15129

well - de-ser-ving pair May hap-pi-ness be show-ered on each *ff* *rit.*

well-de-ser-ving pair, May joy be show-ered on each well - de-ser-ving *rit.*

on each pair, May hap-pi-ness be show-ered on each well - de-ser - ving *ff* *rit.*

well-de-ser-ving pair May hap-pi-ness be show-ered on each well - de - ser - ving *rit.*

showered, - may hap-pi - ness be show-ered on each de - ser - ving *rit.*

76 Presto

pair.

pair.

pair.

pair.

*sempre ff*

79 Poco allargando

*cresc.*

J.B.C. & Co. Ltd. 15129

END OF OPERA.



Appendix 12: *Something in the City* Programme

World Premiere of scenes from  
***Something in the City***

A Comic Opera  
by Thomas. F. Dunhill

27<sup>th</sup> January, 2019



St. Paul's Hall,  
University of Huddersfield



### Welcome from the Director

Welcome to the University of Huddersfield for the World Premiere of a semi-staged concert version of scenes from the Comic Opera *Something in the City* by Thomas F. Dunhill (1877-1946)

This performance constitutes part of my PhD submission examining performance practice styles of British comic opera, light opera and operetta 1870-1945. The aim of the performance is to integrate aspects of 'historically informed' practice through exploration of vocal techniques of the period, demonstrating how it may have sounded at the time. It is supposed that the work was never premiered due to the Second World War.

All music is 'of its time' and this is evident in both the musical style and the libretto. Listeners are advised that the text includes historical attitudes and word usage that 'dates' the opera; in some cases this has necessitated substitution of words that would be unsuitable for a modern setting but, more generally as well, the content references a very different time and culture. Nonetheless, as an historical exposition, it remains a fascinating snap-shop of the age of which it is a part.

I would like to take this opportunity to thank the performers for their kindness and support in helping me with this exciting, and complex project. I am very fortunate to have such wonderful friends and thank them for all of their hard work during already busy schedules. A special thanks needs to go to David Watkin Holmes who has stepped in with two weeks' notice to play the role of Henry Jones due to the ill health of original cast member, Nick Sales. We wish him a speedy recovery and thank him for his support within this project.

I would also like to thank the front of house team, the University of Huddersfield for letting me use this wonderful performance venue and for significant financial assistance towards tonight's performance. Dr David Milsom for his guidance and support and my husband Jonathan Gooing for his continued encouragement and fantastic accompanying.

I hope that you enjoy the performance of scenes from this wonderful opera and thank you for your support.

Clare Wheat

### Something in the City – Thomas F. Dunhill

Although Thomas Dunhill (1877-1946) may not be a household name today, he had a huge influence on the British Musical life of the early Twentieth Century. His name may be familiar to those of us who have taken ABRSM piano exams as many of his pieces were featured in exam syllabi. His best known works these days are perhaps the songs *The Cloths of Heaven* and *To the Queen of Heaven* although he was a prolific composer in most genres. In the early 1930s he did, however score a notable West End success with the operetta *Tantivy Towers*, written in conjunction with the well-known author A.P. Herbert. Later in the 1930s, perhaps prompted by the success of *Tantivy Towers*, Dunhill was approached by two librettists: F.J. Whitmarsh and Bernard Smith who both worked in the publicity department of Shell (Anglo-Saxon Petroleum). Dunhill was interested and duly set about creating the music.

The topic of the Three Act libretto perhaps owes something to Whitmarsh and Smith's own working experiences. Set in a typical office environment of the late 1930s the story revolves around two typists (Sally and Stella) who are both in love with the same man, slick salesman Kenneth. In true operetta style Sally's love for Kenneth is secret and only discovered in Act 3 after she has cunningly managed to persuade Stella to marry Henry Jones, a junior clerk who has been in love with Stella for a long time. The plot and certainly the musical setting owe much to the example of Gilbert and Sullivan as well as Edwardian Musical Comedy.

The operetta was completed very shortly before the Second World War and it is this unfortunate timing which was most likely the reason it was never performed.

### The Cast

(In order of appearance)

BAYLIS (Commissionaire) .....Richard Suart  
MR CHANDLER (Chief Cashier).....Michael Tipler  
NOAKES (Office boy).....Benjamin Noble  
STELLA SMITH (Typist).....Clare Wheat  
SALLY SPICER (Typist).....Joanna Gamble  
HENRY JONES (a Junior Clerk).....David Watkin Holmes  
KENNETH CAMBER (a Salesman).....Thomas D. Hopkinson  
MR FROGNAL (Managing Director).....Stephen Godward

### Ensemble

#### Sopranos

Su Roys, Joanna Shacklock, Susan Wilkinson

#### Altos

Jane Ellis, Janice Lyons, Julie Wilkinson

#### Tenor

Tom Ellis

#### Bass

Steve Andrews

Accompanist – Jonathan Gooling

Director – Clare Wheat

ACT I – The General Office of Frognal & Finch, Ltd., on a

Monday morning in late summer.

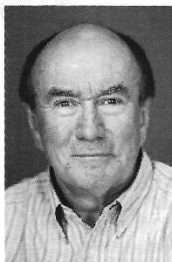
ACT II- The garden of Mr. Frognal's house at Hampstead, the

following Saturday afternoon.

ACT III- The assembly rooms at a City hotel, the following spring.

Time: LATE 1930s

Interval 15 minutes after Act I.

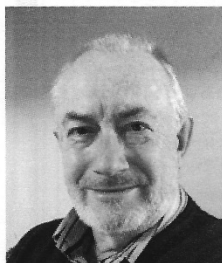


**Richard Suart – Baylis (Commissionaire)**

Richard Suart has sung Ko-Ko in *The Mikado* for English National Opera since 1988 in Jonathan Miller's celebrated production - he has also performed it in New York and Venice. For ENO he has sung King Gama and Major-General Stanley and, for Welsh National Opera, Jack Point in a production which performed at the Royal Opera House, Covent Garden under Sir Charles Mackerras.

Richard has been a member of the D'Oyly Carte since 1988 with whom he has sung not only many of the Savoy Operas, but also *La Vie Parisienne* and *Orpheus in the Underworld*. His involvement with the works of Gilbert and Sullivan led him to create *As a Matter of Patter* which he has performed in many venues throughout the UK, as well as Capetown and the Middle East. He has appeared as The Duke of Plaza-Toro, The Lord Chancellor and Sir Joseph Porter at the BBC Proms, and has made many other appearances at Gala Concerts in the UK, Ireland, North America and Canada.

Recent appearances have included *The Mikado* and *The Pirates of Penzance* with Scottish Opera, *The Barber of Seville* at The Iford Festival with Charles Court Opera, *Candide* in Toronto, Vancouver, Tanglewood and also at The Grange Festival in Hampshire, whilst future plans include *The Merry Widow* for Vancouver Opera in October, *The Marriage of Figaro* at The Grange Festival next summer, and *The Mikado* for ENO in November 2019.

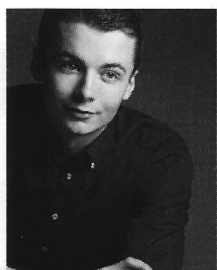


**Michael Tipler – Mr Chandler (Chief Cashier)**

Michael's musical career began in 1981 in the chorus of South Yorkshire Opera, performing *Turandot* and *La Traviata* in the Crucible. Three years later he stepped out of the chorus to play the Sacristan in *Tosca* before the Prince of Wales on his visit to the city. Since those exciting beginnings he has enjoyed nearly 40 years as a principal bass-baritone in opera, operetta, oratorio and musicals.

He has twice won Best Supporting Actor in Buxton International Gilbert & Sullivan Festival (for King Hildebrand and Sir Roderic Murgatroyd.) Outside G&S, he counts The Poet in *Kismet*, Prof. Higgins in *My Fair Lady*, and Tevye in *The Fiddler On The Roof* as his most satisfying stage roles.

Oratorio performances have included Handel *Messiah*, Faure *Requiem*, Haydn *Creation*, Stainer *Crucifixion*, Maunder *Olivet to Calvary*, Puccini *Messa di Gloria*, Mozart *Requiem*.



**Benjamin Noble – Noakes (Office Boy)**

Benjamin is a Northeast-born baritone, studying singing with Geraldine Cassidy. Recent engagements include Guglielmo in Mozart's *Così fan tutte* with Constella Operaballet, and Don Alhambra in *The Gondoliers* at Harrogate International festival. Previously he sang the bass roles of Britten's *The Little Sweep*, Barabashkin in Shostakovich's *Cheryomushki*, the bass solos in *Symphony for the Mothers and Sons*, which premiered at Wakefield Cathedral marking the centenary of the Battle of the Somme, and in 2018 was extra chorus Opera North's *Silent Night*. Future engagements include Figaro in *The Marriage of Figaro*, with York Opera. Ben is also a pianist for choirs, oratorio singer and a

workshop practitioner in schools and the community, and is a musical engagement officer for Middlesbrough Town Hall.



**Clare Wheat – Stella Smith (Typist)**

Clare was born in Scunthorpe and obtained a BMus (Hons) and MMus from the University of Sheffield. She holds an LRSM for performance. Clare has performed in a number of prestigious venues including the Sydney Opera House, Glyndebourne Opera House, London Palladium and the Royal Albert Hall.

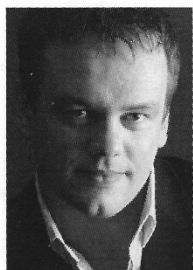
In 2012 Clare created the role of Spirit of Steel in *Cycle Song* by Tim Sutton. This subsequently won a 2013 Royal Philharmonic Society Award. She has performed many roles and has been Soprano soloist for various choral societies singing much of the core repertoire. A highlight was performing *Liebeslieder Waltzer (Brahms)* with guest accompanist Malcolm Martineau.

Clare gives regular solo recitals for various music clubs and societies. She was a finalist in the *Voice of the Future* competition at the International Eisteddfod held in Llangollen in 2014 and a prize winner in the *John Kerr English Song Award 2016*. Clare is currently studying for a PhD at the University of Huddersfield and is tutor for PGCE Secondary Music at Bishop Grosseteste University. For future events please visit [www.clarewheatsoprano.co.uk](http://www.clarewheatsoprano.co.uk)



**Joanna Gamble – Sally Spicer (Typist)**

Joanna has performed or covered principal rôles with Opera North, Scottish Opera, WNO and Grange Park as well as many smaller companies: most recently Fricka; Klytemnestra; Ulrica; Dame Quickly; Marcellina; Auntie; Filipyevna; Ruth and Lady Jane. She undertakes a wide range of oratorio engagements throughout the UK, such as Dvořák *Stabat Mater* in Hexham Abbey; *Elijah* in Wells Cathedral; *Messiah* in Truro Cathedral, Hereford Cathedral and in Leeds Town Hall with the orchestra of Opera North; Szymanowski *Stabat Mater* in St Paul's Knightsbridge; *St John Passion* with the Scottish Chamber Orchestra and Dunedin Consort at the Queen's Hall Edinburgh; and has toured Europe and Japan with Collegium Vocale under Philippe Herreweghe. Recognised for her strong musicianship, she is often called upon to sing less frequently performed repertoire: opera premières in 2018 included *Christmas Meeting* by Russell Plows for Hull Urban Opera Collective, and *This Is Not For You* by Oliver Vibrans for Grææ Theatre Company. Joanna is a regular recitalist with Ensemble Morfeo.



**David Watkin Holmes – Henry Jones (A Junior Clerk)**

David originates from Herefordshire and sang with the National Youth Choir of Great Britain before studying music performance at the Royal Welsh College of Music & Drama and the Royal Birmingham Conservatoire, where he was awarded the St Clare Barfield Rose Bowl for Operatic Distinction. He was also a scholar in the Samling Artist Programme with Sir Thomas Allen, as well as a finalist in the Sir Geraint Evans Memorial Competition and winner of the Mario Lanza Opera Competition.

His repertoire is wide-ranging and includes the premieres of several dramatic works with recordings for the Mirasound Klassiek, Naxos Marco Polo and Priory Records labels. Other notable performances are for RTÉ Radio with the National Symphony Orchestra of Ireland, at the Royal and State Theatres and for the Brabants and Royal Conservatories in the Netherlands, and with the Royal Philharmonic Orchestra and English National Opera Studio and in the UK.

David is also a Fellow of the Higher Education Academy and Lecturer in Voice at the University of Huddersfield.





**Thomas D Hopkinson – Kenneth Camber (A Salesman)**

Originally from Nottingham, Thomas is an alumnus of The Royal Northern College of Music. Notable performances include; Viktor Anya 17 (*Awayday Music Productions*); Hans Foltz *Die Meistersinger von Nürnberg* (The Hallé), Dulcamara *L'elisir d'amore* (RNCM Opera), Prince Gremin, *Eugene Onegin* (Opera on Location), Biterolf *Tannhauser* (cover, Longborough Festival Opera), Sarastro *Die Zauberflöte* (Westminster Opera Company), Monterone *Rigoletto* (Wexford Festival Opera), Dr Grenvil *La Traviata* (Westminster Opera Company), Il Commendatore *Don Giovanni* (Opera on Location), Tippett's *A Child of Our Time*, Elgar's *The Dream of Gerontius*, Handel's *Messiah*, Beethoven's *Ninth Symphony*, Mozart *Mass in C Minor*. He has also performed chorus with Opera North, Wexford Festival Opera, Longborough Festival Opera and Grange Park Opera.

For future events please visit [www.tdhopkinson.co.uk](http://www.tdhopkinson.co.uk)



**Stephen Godward – Mr Frogmal (Managing Director)**

Stephen Godward was born in Nottingham and studied at the Guildhall School of Music and Drama with Richard Standen and Derek Hammond-Stroud. Stephen is well known as a stage and concert performer and has played in many Sondheim productions and has nine times played the Judge in *Sweeney Todd*!

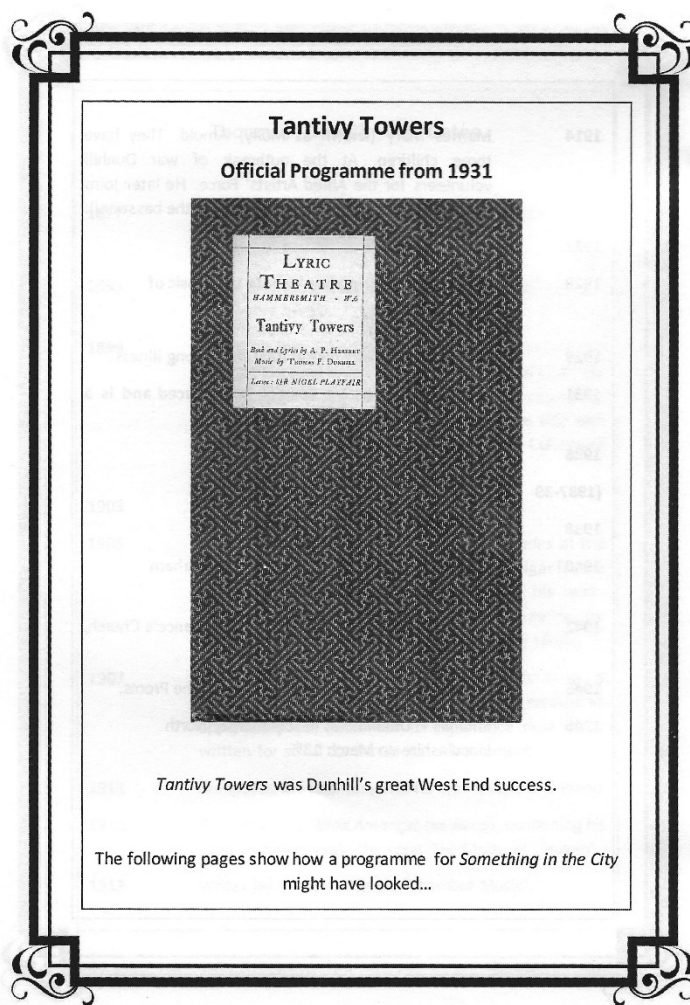
In 1998, 1999, 2010 and 2013 he won 'Best Male Performer' at the International Gilbert and Sullivan Festival in Buxton; Best Character Actor in 2001; Best Supporting Actor in 2004 and 'Best Supporting Actor' at the Waterford International Festival of Light Opera in 2000 and in 2006, 'Best Male Voice'.

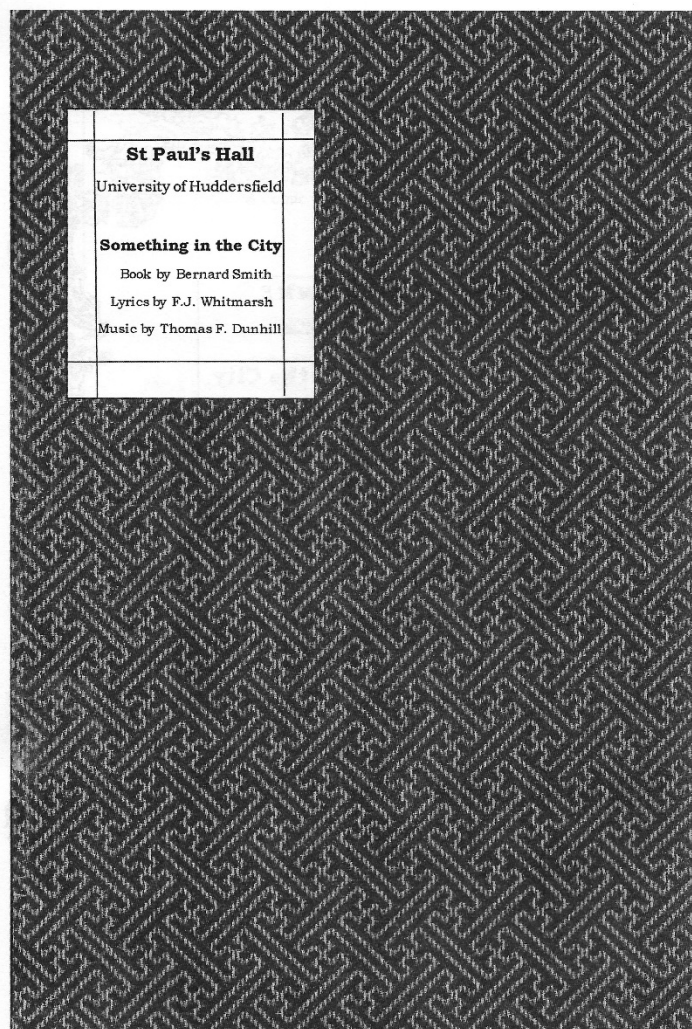
He is a regular adjudicator in Music and Drama Festivals, has been NANDA adjudicator over the last four years and was an All-England Drama Festival Adjudicator in 2015. In 2017 and 2018 he toured with The National Gilbert and Sullivan Company, joined the cast of *Sleeping Beauty* at Norwich Theatre Royal, played Pooh Bah for Charles Court Opera and Ashmodeus, a devil, in *Tobias and the Angel* for Nottingham Cathedral Music Festival!

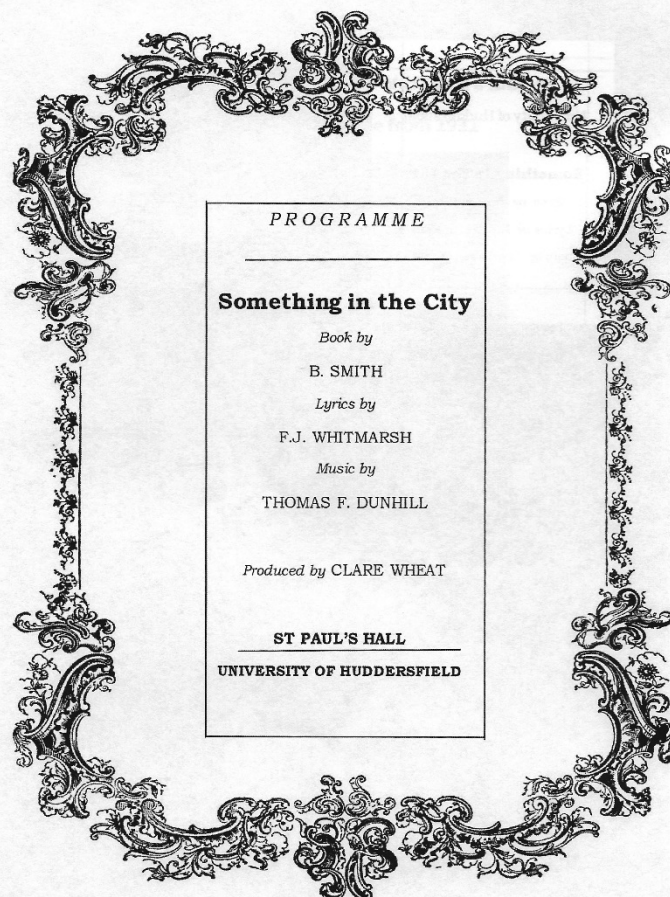
### Thomas F. Dunhill – Key Dates

- |             |                                                                                                                                                                                                                                                                                                   |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1877</b> | Thomas Frederick Dunhill is born in London on February 1 <sup>st</sup> .                                                                                                                                                                                                                          |
| <b>1893</b> | Enters the Royal College of Music, eventually winning the Tagore Medal.                                                                                                                                                                                                                           |
| <b>1899</b> | Begins his long association with Eton College as a piano teacher. He composes his choral ballad <i>Tubal Cain</i> for Eton College Musical Society in 1903 and returns to Eton in the last years of his life. He combines this with other teaching posts (notably at the Royal College of Music). |
| <b>1903</b> | Composes his Piano Quartet in B minor.                                                                                                                                                                                                                                                            |
| <b>1905</b> | Following a performance of his song <i>Comrades</i> at the Three Choirs Festival, he meets Sir Edward Elgar for the first time who is complementary about his work. Dunhill also begins his long career as an examiner for the Associated Board of the Royal Schools of Music.                    |
| <b>1907</b> | Starts the 'Thomas Dunhill Chamber Concerts' series at the Queen's Hall in London. The aim was to provide an opportunity for audiences to experience new music written for small combinations of instruments.                                                                                     |
| <b>1911</b> | Composes the Phantasy Trio for violin, viola and Piano.                                                                                                                                                                                                                                           |
| <b>1912</b> | Composes <i>The Wind Amongst the Reeds</i> , containing his most enduring work, the song 'The Cloths of Heaven'.                                                                                                                                                                                  |
| <b>1913</b> | Writes his influential book, 'Chamber Music'.                                                                                                                                                                                                                                                     |

|           |                                                                                                                                                                                                                |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1914      | Marries Mary (known as Molly) Arnold. They have three children. At the outbreak of war Dunhill volunteers for the Allied Artists' Force. He later joins the Irish Guards as a bandsman (playing the bassoon!). |
| 1922      | Symphony in A is performed in Belgrade.                                                                                                                                                                        |
| 1928      | <b>Writes a pioneering book about the music of Arthur Sullivan</b>                                                                                                                                             |
| 1929      | Dunhill's wife Molly dies in Italy after a long illness.                                                                                                                                                       |
| 1931      | <b>His operetta <i>Tantivy Towers</i> is produced and is a success. It is revived in 1935.</b>                                                                                                                 |
| 1936      | Composes his ballet, <i>Gallimaufry</i> .                                                                                                                                                                      |
| [1937-39] | <b>Composition of <i>Something in the City</i>.</b>                                                                                                                                                            |
| 1938      | Writes a biography of Sir Edward Elgar.                                                                                                                                                                        |
| 1940      | Receives an honorary doctorate from Durham University.                                                                                                                                                         |
| 1942      | Marries Isobel (Bel) Featonby in St. Lawrence's Church, Frodingham on December 23 <sup>rd</sup> .                                                                                                              |
| 1945      | His overture <i>May Time</i> is performed at the Proms.                                                                                                                                                        |
| 1946      | Thomas F. Dunhill dies in Scunthorpe, North Lincolnshire on March 13 <sup>th</sup> .                                                                                                                           |







PROGRAMME

**Something in the City**

*Book by*

B. SMITH

*Lyrics by*

F.J. WHITMARSH

*Music by*

THOMAS F. DUNHILL

*Produced by* CLARE WHEAT

**ST PAUL'S HALL**

**UNIVERSITY OF HUDDERSFIELD**



*Performance at 7.0*

**SOMETHING IN THE CITY**

*A Comic Opera, in Three Acts*

*Book by*

B. SMITH

*Lyrics by*

F.J. WHITMARSH

*Music by*

THOMAS F. DUNHILL

BAYLIS (Commissionaire) .....Richard Suart  
MR CHANDLER (Chief Cashier).....Michael Tipler  
NOAKES (Officeboy).....Benjamin Noble  
STELLA SMITH (Typist).....Clare Wheat  
SALLY SPICER (Typist).....Joanna Gamble  
HENRY JONES (a Junior Clerk).....David Watkin Holmes  
KENNETH CAMBER (a Salesman).....Thomas D. Hopkinson  
MR FROGNAL (Managing Director).....Stephen Godward

**Ensemble**

Su Roys, Joanna Shacklock, Susan Wilkinson,  
Jane Ellis, Janice Lyons, Julie Wilkinson  
Thomas Ellis, Steven Andrews

**ACT I** – The General Office of Frognal & Finch, Ltd., on a  
Monday morning in late summer.

**ACT II**– The garden of Mr. Frognal's house at Hampstead, the  
following Saturday afternoon.

**ACT III**– The assembly rooms at a City hotel, the following spring.

Time: NOT LONG AGO

*Interval 15 minutes after Act I.*

## Appendix 13a: *Something in the City* Performance Guidance for Principals

|                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Pronunciation</b></p>      | <p><b><u>Rolled ‘rr’ and Flipped ‘r’</u></b><br/>Many examples can be found in historical recordings of the use of a rolled ‘rr’ at the beginning or end of a word and a flipped (or single roll) ‘r’ in the middle, or end of a word. The context of the ‘r’ within the word often dictates which version is used as does the tempo and note duration. However, it is interesting to note that often every effort is made to articulate ‘r’s wherever possible. This contrasts with the usual practice today where ‘r’s, particularly at the end of words, are silent.</p> <p><b>Audio Example 1: Rolled ‘rr’ in ‘spring’ (Webster Booth 1939)</b><br/><b>Audio Example 2: Flipped ‘r’ e.g. ‘dreams’; ‘secretly’ (Trefor Jones 1936)</b></p>                                                                                                                         |
|                                  | <p><b><u>Anticipated consonants</u></b><br/>Voiced consonants such as ‘f’, ‘h’, ‘l’, ‘m’, ‘n’, ‘v’, ‘w’ are often anticipated ahead of the beat, particularly on the first beat of the bar or phrase. This lends emphasis to important words but can also make the vocal line feel dislocated from the accompaniment.</p> <p><b>Audio Example 3: Anticipated ‘l’ (Ann Burgess 1931)</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|                                  | <p><b><u>Diction</u></b><br/>Greater use of ‘RP’ pronunciation than in most singing of today. Much more effort is made to pronounce all the letters of a word and vowel sounds e.g. the word ‘darkness’ would have two distinct and almost equal syllables ‘dark-ness’ rather than ‘darknes’ with a falling away second syllable. The ‘r’ is also emphasised using a single roll (flip).</p> <p><b>Audio Example 4: ‘Darkness’ (Trefor Jones 1936)</b></p> <p>There is often a modification of vowel sounds although this is not always consistent. Examples include:</p> <p><b>Audio Example 5: ‘Once’ (Trefor Jones 1936)</b><br/><b>Audio Example 6: ‘Whispered’ becomes ‘Whispared’ (Gertie Millar 1910)</b><br/><b>Audio Example 7: ‘I do’ becomes ‘Ah do’ (Ann Burgess 1931)</b><br/><b>Audio Example 8: ‘garret’ becomes ‘gerret’ (Vera Florence 1942)</b></p> |
| <p><b>Stylistic Features</b></p> | <p><b><u>Portamento - Scoops and Slides</u></b><br/>One of the most common portamenti seems to be where a melodic line reaches its highest note which then resolves to a lower one.</p> <p><b>Audio Example 9: ‘...so the notes fall’ (Vera Florence 1942).</b></p> <p>Portamento is often employed as a way of maintaining legato in lyrical music and is often linked to rubato (see below).</p> <p><b>Audio Example 10: The Cloths of Heaven (McCormack)</b></p>                                                                                                                                                                                                                                                                                                                                                                                                   |
|                                  | <p><b><u>Rubato</u></b><br/>Rhythmic flexibility is characteristic of the performance style of the period. There are, however, different types of rubato depending on the context.</p> <p>The most common nowadays is where a singer takes time over a phrase and the conductor/accompanist ‘follows’. This often has the</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |

|                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                  | <p>effect of stretching the notated rhythms without actually altering them.</p> <p><b>Audio Example 11: ‘Modern Rubato’ - Lesley Garrett</b></p> <p>However, another type of rubato is much less commonly heard in performances today. This is where the pulse of the music remains constant in the accompaniment but the melody line is interpreted with more freedom, sometimes before or after the ‘beat’ (therefore sometimes changing notated rhythms). This means that the singer and accompanist are not always together on the beat. The two types of rubato are not mutually exclusive and are often combined with the modern rubato described above.</p> <p><b>Audio Example 12: ‘Early Rubato’ - Mary Ellis</b></p> <p>The effect of the ‘Early’ rubato on ensemble numbers is that there is often more individuality of approach to phrasing, leading to a slightly looser sense of ensemble and ‘togetherness’</p> <p><b>Audio Example 13: Rubato in Ensemble</b></p> |
| <b>Breathing</b> | <p><b><u>Shortened Phrases and added breathing</u></b></p> <p>Analysis of early recordings indicate that the methods of breathing used were more Clavicular than today. That is to say that the breaths taken were generally ‘high’ rather than the low, diaphragmatic breathing that we tend to use today. Although changing fundamental technical matters such as this is often impractical and perhaps unwise, the <i>musical</i> effects can and need to be demonstrated. The more frequent breaths heard often clarify and follow the syntax of the text. Additionally, the singers will often take a breath before a long final note.</p> <p><b>Audio Example 14: ‘An Old Violin’ – Vera Florence</b></p>                                                                                                                                                                                                                                                                    |

**Audio examples -**

[https://www.dropbox.com/sh/5jzkq2ykyvx00b/AADsyWzpFalrCONB\\_aDuLiyka?dl=0](https://www.dropbox.com/sh/5jzkq2ykyvx00b/AADsyWzpFalrCONB_aDuLiyka?dl=0)

## Appendix 13b: *Something in the City* Performance Guidance for Ensemble

### Score marking to date for *Something in the City*

Dear all,

Here is some guidance as to how we are planning to perform the ensemble pieces. There may be some sections that have not been included but hopefully with this we will be singing from the same (hymn) sheet! The guidelines that I sent you all in the past mostly link to this so hopefully none of it should come as a big surprise.

I hope that this helps. The general rule is, if there is an 'r' emphasise it, breathe or take a break when there is a comma and try to enunciate as clearly as possible.

Many thanks and see you on the **5<sup>th</sup> January** (unless you have already told be otherwise).

Have a Great Christmas.

C

### Key

**'rr' – rolled r**

**'r' – single (flipped) r**

**^ - break/breath (whichever you need)**

### No 3 – Monday Morning Blues

Letter B **'prospect' – 'rr'**

2<sup>nd</sup> bar after B ^ after **'store'**

7<sup>th</sup> bar after B **'rr'** on **'four'** followed by a ^ at the end of the bar.

8<sup>th</sup> bar of B **'r'** on **'Morning'**

11<sup>th</sup> bar of B ^ after **'ledgers'**

Bar before C **staccato** on **'fettters'**

2<sup>nd</sup> bar of C **'dreary'** should sound **'d'rr'ea'r'y** (this repeats later in the song)

3<sup>rd</sup> bar of C **'from' 'rr'**

4<sup>th</sup> bar of C **'cheery' 'rr'**

6<sup>th</sup> bar of C **'crashing' 'rr' 'bore' 'r'**

### **Allegro Moderato**

A Clerk – **David Watkin-Holmes**

A Typist – **Joanna Shacklock**

Three or Four Clerks – **Ben Noble and Tom Hopkinson**

Three of Four Lady Clerks – **Clare Wheat and Joanna Gamble**

All basses and all tenors as written please.

**Basses** 2<sup>nd</sup> bar of E **'^'** after **'Welwyn'**

4<sup>th</sup> bar of F **'regions' 'rr'**

9<sup>th</sup> and 12<sup>th</sup> bar of F **'clerical' 'r'**

6<sup>th</sup> bar of **Andante doloroso** **'^'** after **'store'**

10<sup>th</sup> bar of **Andante doloroso** **'double t' 'must\_toil'**

11<sup>th</sup> bar of **Andante doloroso** **'^'** after **'four'**

4 bars from the end 'crashing' 'rr' 'bore' 'r'

2 bars from the end 'crashing' 'rr' 'Λ'

Last bar 'bore' 'r'.

### **No 9 Finale Act 1**

2<sup>nd</sup> bar of chorus 'pray' 'rr'

5<sup>th</sup> bar of B short on 'matter'

From 7<sup>th</sup> bar before D take note of 'r's on 'address' , 'dear' and 'clear'

From H 'rr' on 'friend' and 'r' on 'or'

10<sup>th</sup> bar after J 'rr' 'ranks'

19<sup>th</sup> bar after J 'rr' on 'dressed'

20<sup>th</sup> bar after J 'r' on 'very'

21/22<sup>th</sup> bars after J strong 't'

Repeat words from 20-22 in the following 2 bars.

7<sup>th</sup> bar after K 'rr' on 'promise'

From 2 bars before L 'rr' and 'rr' on 'propriety' (rolling both r's)

From here also take note of the use of ' and ensure you take a break/breath there (Λ)

### **No 23 Ensemble, Principals and Chorus**

1<sup>st</sup> bar of A 'Λ' after 'labour'

2<sup>nd</sup> bar of A 'Λ' after 'aside'

6<sup>th</sup> bar of A 'rr' on 'regions' then 'Λ'

7<sup>th</sup> bar of A 'Λ' 'laden'

8<sup>th</sup> and 9<sup>th</sup> bars of A 'Λ' after 'we', 'legions' and 'colleagues'.

3<sup>rd</sup> and 4<sup>th</sup> bars of E 'Λ' after 'couple' and 'clear'

1<sup>st</sup> bar of K 'rr' on 'rather'

2<sup>nd</sup> bar of K 'Λ' after 'pass'

3<sup>rd</sup> bar of K 'r' on 'more', 'rr' on 'respected'

From M take note to use 'rr' as appropriate, particularly on 'bore' and 'principals'

1<sup>st</sup> bar of N 'rr' on 'rising' 'Λ'

7<sup>th</sup> bar of N 'rr' on 'rotten'

17<sup>th</sup>/18<sup>th</sup> bar after **Tempo di Valse, molto animato** very short on 'entrée'

6 bars before V 'rr' on 'round'

### **No 25 – Finale, ACT III**

**Directions as in the other numbers but take special notice of:**

2<sup>nd</sup> bar of C 'Λ' after 'brides'

3<sup>rd</sup> bar of C 'Λ' after 'courtly'

'rr' on final word.

# Appendix 14: *The Mikado*, Score Extract (Finale, Act 1)

90

dore my-self with pas - sion - ten - d'rer still! With pas - sion ten - d'rer

still! KO-KO. Take her she's yours!

CHORUS.

Ah, yes! he loves him-self with pas-sion ten - d'rer still!

Ah, yes! he loves him-self with pas-sion ten - d'rer still!

YUM-YUM

NANKI-POOH. And fair - ly shines the dawn-ing

The threat- en'd cloud has pass'd a - way,

*Allegro con brio.*

13809



day; There's yet a month of af - ter - noon!

PEEP-BO  
Then

NANKI-POOH.  
What tho' the night may come too soon,  
Then  
POOH-BAH & PISH-TUSH  
Then

Then let the throng Our joy ad - vance,  
PETTI-SING.  
Then let the throng Our joy ad - vance,  
let the throng Our joy ad - vance, With laugh - ing  
let the throng Our joy ad - vance, With laugh - ing  
let the throng Our joy ad - vance, With laugh - ing

13809

With laugh-ing song, And mer-ry dance, Then let the throng Our joy ad -

With laugh-ing song, And mer-ry dance, Then let the throng Our joy ad -

song, And mer - ry dance, Then let the throng Our joy ad -

song, And mer - ry dance, Then let the throng Our joy ad -

song, And mer - ry dance, Then let the throng Our joy ad -

vance, With laugh-ing song, and mer-ry dance, With laugh-ing song, And mer-ry

vance, With laugh-ing song, and mer-ry dance, With laugh-ing song, And mer-ry

vance, With laugh-ing song, and mer-ry dance, With laugh-ing song, And mer-ry

vance, With laugh-ing song, and mer-ry dance, With laugh-ing song, And mer-ry

vance, With laugh-ing song, and mer-ry dance, With laugh-ing song, And mer-ry

## **Appendix 15: *Something in the City*: Frognal's Narration**

**After the interval of Act 1.**

**Frognal to appear on his own**

### **Frognal**

The garden party was held at my Hampstead residence and Mrs Frognall and I had proposed to make it a joyous weekend with coconut shies, hoop-la and the like. The Great Cosmo, a magician and Madame Zelma, a fortune teller had been hired for the occasion as suggested by Sally and our maid Betty was on hand as required. The workers attended, Noakes was late of course and I was proud to present them all to my wife. She was not so impressed, however, thinking it unnecessary to mix with my workers. 'They are the backbone of the firm', I explained. 'It must be suffering from curvature of the spine' she retorted. Rather below the belt I felt!

Whilst we were enjoying all the fun of the fair, Sally it seems had her own agenda with the aid of Kitty Barlow and Bob Armitage, known to us as Madame Zelma, the fortune teller and Signo Cosmo the magician. It transpired that, the year before, this same couple had been staying in Sally's boarding house in Scarborough and happened to tell her about a dirty deal that had been pulled by a local car salesman. It was a question of part exchange, and when the man got the car home it turned out to be a dud! The victim was Bob Armitage and the villain was our very own Kenneth Camber. Seems his girlfriend knew Kenneth rather well too but more of that anon. The plan was of course to tell Stella of this so that Henry could act as her knight in shining armour, but Stella would have non of it! In the meantime Bob Armitage had just stolen his car back from Kenneth, and all while Noakes and Baylis were winning the three-legged race!

**Enter Kenneth, Stella, Sally and Henry.**

**Dialogue from Script and songs 'Whate'er Befall (Love and Friendship) and 'There's always a catch about love' and dialogue up to – Noakes 'Sorry, but I have got a date here'**

Now, it appears that Noakes had rather a soft spot for our maid Betty and she had ambitions to work in an office. I think Noakes had rather inflated his position in our firm to try and win a date however!

Kenneth was persuaded to have his fortune read by Madame Zelma (Kitty) and more trouble was revealed. It transpires that he had been engaged to Kitty and she was only too keen to remind him of this, in front of Stella. She had kept all of his letters but was only willing to return them **after** Stella was married to someone else. Kenneth and Kitty agreed to part on good terms but Kenneth gave Sally a good slap across her face for her part in all of this. An interesting turn of events as Henry had previously commented how right for each other Sally and Kenneth really were.

I was looking forward to retiring to the ballroom when Henry collared me. He wanted a transfer to my Birmingham office - even said he'd resign if he couldn't. Well, this wasn't the time or the place for such discussions so I sent him inside to the girls. Not a moment later, Kenneth came to me with the same proposition, only this time when he said that he would resign, I sacked him! I then realised that I needed him to dance with the girls so sent him inside too!

I was furious and needed some time to compose myself, it was then that I heard poor Stella sobbing. I was rather worried that my wife would find us together but felt I needed to give her a shoulder to cry on. I have rather a soft spot for her but she also wanted to resign, as did Sally!

Well, I couldn't stand for this and demanded to know what had happened. It was then that the troubles with the quartet were explained, and Kenneth, refusing to renew any friendship was asked to leave. We all returned to the dance whilst Henry and Stella stayed together and Sally slipped off.

### **Act 3**

The wedding party was to be held in Pimson's Tavern, a typical city hostelry. Chandler had been given the task of sorting the subscription list for the wedding presentation. The poor chap was having a bit of bother with the whole thing and Sally and Noakes were no help, they were more interested in reading the donated amounts. There was some discussion about my donation, generous as it was, but the greatest shock was that Kenneth had sent a cheque and there was some concern as to what Henry would think about this.

Sally bought a round of drinks for the colleagues that were already present. This was apparently for medicinal purposes before hearing my wedding speech but it was also helpful when she saw the amount of cutlery that had been bought for the happy pair. She was less than civil with her comments.

Our maid Betty arrived with Mrs Frognal who explained that she had been given a job with my company, 'Frognal and Finch'.

**Back to Act 3 Script**

Appendix 16: *Something in the City*: Stage Plan



Organ

Act 1

Ensemble Women

Ensemble Men



Entrance



Desk with typewriters



Desk with Book



Desk with letters



Entrance

8

7

6

5

4

3

2

1

Piano



Original Stage Design for *Something in the City*  
January 2019 St Paul's Hall, University of  
Huddersfield



Stairs

## Appendix 17: Links to Online Audio Visual Material

### **Films**

#### **Principals:**

Ann Burgess, 'The Little Brown Owl' <https://www.britishpathe.com/video/ann-burgess>

Bidu Sayão, 'Manon' <https://www.youtube.com/watch?v=i4LJIuNgjxg>

Bidu Sayão, 'O Mio Babbino Caro' <https://www.youtube.com/watch?v=LNHf26uNfok>

Dennis Noble, 'Island of June' <https://www.britishpathe.com/video/dennis-noble-4>

Elisabeth Schwarzkopf 'Vilja' <https://www.youtube.com/watch?v=g2jRkp6Ucho>

Elsa Stenning, 'Love is a Duet' <https://www.britishpathe.com/video/elsa-stenning-2>

Elsa Stenning, 'Mighty Lak' A Rose' <https://www.britishpathe.com/video/elsa-stenning-1>

John McCormack, 'I Hear You Calling Me'  
<https://www.youtube.com/watch?v=Ra0kNnhPFSI>

Roy Henderson, 'Sylvia' (Pathé Film ID 1305.24, 1933)  
<https://www.britishpathe.com/video/roy-henderson>

Trefor Jones, 'Shine Through my Dreams' (Pathé Film ID 1656.10, 1936)  
<https://www.britishpathe.com/video/trefor-jones-1>

Trefor Jones, 'Here's to the best of us' (Pathé Film ID 1166.09., 1938)  
<https://www.britishpathe.com/video/trefor-jones-3>

Vera Florence, 'An Old Violin' (Pathé Film ID 1548.27, 1942)  
<https://www.britishpathe.com/video/vera-florence>

Webster Booth, 'The Word is Mine Tonight' (Pathé Film ID 1656.15, 1936)  
<https://www.britishpathe.com/video/webster-booth>

'Webster Booth and Anne Ziegler: So Deep is the Night'  
<https://www.youtube.com/watch?v=GFOv73b0GKo>



## Other Films:

‘Hannah Ludwig 2016 Masterclass with Renée Fleming’  
<https://www.youtube.com/watch?v=UMahAGNJHWO&t=926s>

John McCormack, *Song O’My Heart* (complete)  
<https://www.youtube.com/watch?v=lMyrvNjwV4Y>

Kathryn Grayson and Howard Keel ‘Make Believe’ from *Showboat* (1951)  
<https://www.youtube.com/watch?v=1VvpDE87b7E>

Sierra Boggess and Julian Ovenden ‘Make Believe’ from *Showboat* (2012)  
<https://www.youtube.com/watch?v=vGqdHXLr04I&t=570s>

*The Mikado*, dir. by Stuart Burge (BHE Films, 1967)  
<https://www.youtube.com/watch?v=6AtEluagK-k&t>

## **Sound Recordings**

### **Principals**

John McCormack ‘The Cloths of Heaven’  
<https://www.youtube.com/watch?v=aqXAr7AqpCA>

Maggie Teyte sings “When I Am Laid In Earth”  
<https://www.youtube.com/watch?v=h6WuE1jvZwQ>

Maggie Teyte, ‘Philomel’ in ‘Concert hall with Maggie Teyte and Vera Brodsky’  
<https://www.youtube.com/watch?v=xR-Ep-GyyFo>

Steuart Wilson, ‘The Keys of Canterbury’, *I Love My Love* (Albion ALBCD032, 2017)  
<https://www.youtube.com/watch?v=51X9SBqm7fU>

### **Supporting Cast**

Alan Turner, ‘Queen of my Heart’ from Cellier *Dorothy* (1908)  
<https://www.youtube.com/watch?v=3LJSDJBJ8Js>

Gertie Millar, ‘A Quaker Girl’ (1910) [https://www.youtube.com/watch?v=yvT129\\_RDy4](https://www.youtube.com/watch?v=yvT129_RDy4)

Hippolyte Belhomme, 'A la Voix Séduisante' (Pathé Saphir 4557, 1907)

<https://www.youtube.com/watch?v=gh5eMV1lM70>

Marie Tempest, 'Les Filles De Cadix' <https://www.youtube.com/watch?v=2Z6EBf9ddiQ>

Marie Tempest, 'The Jewel Of Asia'

<https://www.youtube.com/watch?v=ZVHoFmZgd3Q&list>

Phyllis Dare, 'Bring Me a Rose' (1909) <https://www.youtube.com/watch?v=9FV6bSmzwW4>

Phyllis Dare 'The Girl with the Brogue' (1909)

<https://www.youtube.com/watch?v=xnzcIAzccxw>

Ruth Vincent, 'Home, Sweet Home' (Columbia 30002, 1906)

<https://www.youtube.com/watch?v=Sk2C8bhG1RE>

W. Louis Bradfield, 'I Want to be a Military Man' from *Floradora*

<https://www.youtube.com/watch?v=DIPWhBR7jV4>

## **Gilbert and Sullivan**

### **Princess Ida (Chapter Two):**

Donald Adams, 'Trio' from *Princess Ida*, (beginning at 12:57)

<https://www.youtube.com/watch?v=aaMaj3IvsEA>

Fisher Morgan, 'Finale (Act 1)' from *Princess Ida* (1955), (beginning at 17:55)

<https://www.youtube.com/watch?v=aaMaj3IvsEA>

Leo Sheffield, 'Finale (Act 1)' from *Princess Ida* (1924) (beginning at 16:45)

<https://www.youtube.com/watch?v=aaMaj3IvsEA>

### **Mikado Comparisons (Chapter Two):**

Thomas Round, 'And Have I Journeyed...' from *The Mikado* (beginning at 21:14)

<https://www.youtube.com/watch?v=0Y1q8Vn44bs>

Richard Lewis, 'And Have I Journeyed...'

(<https://www.youtube.com/watch?v=v39XjHsBid8&list7>)

Derek Oldham, 'And Have I Journeyed...'

<https://www.youtube.com/watch?v=7uVoWGmuoHc>

Leonard Osborn, 'And Have I Journeyed...' <https://www.youtube.com/watch?v=SV2dknBCdXg>

Colin Wright, 'And Have I Journeyed...' (beginning at 21:03) [https://www.youtube.com/watch?v=YOEr\\_PdVLsM](https://www.youtube.com/watch?v=YOEr_PdVLsM)

Julian Jensen, 'And Have I Journeyed...' (film) (beginning at 18:49) <https://www.youtube.com/watch?v=f2TW90OEU-U>

### **Recordings by Savoyards:**

Amy Augarde, 'I'm Called Little Buttercup' from *H.M.S. Pinafore* <https://www.youtube.com/watch?v=Q5sTzC1POB0>

Henry Lytton, 'I Am The Monarch Of The Sea' and 'When I Was A Lad' from *H.M.S. Pinafore* <https://www.youtube.com/watch?v=roBNT2Cd5IQ>

Isabel Jay, 'Poor Wand'ring One' from *Pirates of Penzance* <https://www.youtube.com/watch?v=MvhgbSMGljA>

Rutland Barrington, 'The Moody Mariner' <https://www.youtube.com/watch?v=xstTJO5YH3I>

Walter Passmore, 'Tit Willow' from *The Mikado* <https://www.youtube.com/watch?v=xlgWkscJaAk#>

### **European Light Opera:**

Charles Dalmores, 'Ah, Vivre Deux' <https://www.youtube.com/watch?v=DtNfUOFhpe0>

Fritz Werner, 'Ich Bin der Graf von Luxemburg' [https://www.youtube.com/watch?v=xHqy8\\_I7J2g](https://www.youtube.com/watch?v=xHqy8_I7J2g)

Louis Cazette, 'J'aimais la Vielle Maison' <https://www.youtube.com/watch?v=5BYBybwI9Lw>

Louis Treumann, 'Pallikarenlied' <https://www.youtube.com/watch?v=6GIYgl2T0pI>

Geraldine Farrar, 'Barcarolle et Choeur' <https://www.youtube.com/watch?v=p-XGY8SBT1E>

Mizzi Günther, 'Vilja-Lied' <https://www.youtube.com/watch?v=0gUcT0s5hI0>

**Miscellaneous:**

‘Elisabeth Schwarzkopf Discusses Her Roles and Interpretation; Part 1’, *The WFMT Studs Terkel Radio Archive*, 2020 <https://studsterkel.wfmt.com/programs/elisabeth-schwarzkopf-discusses-her-roles-and-interpretation-part-1>

Marie Lloyd, ‘A little of what you fancy does you good’  
<https://www.youtube.com/watch?v=Aq6LKARJYZc>

Rita Streich, ‘Durch zertlichkeit und Schmeicheln’  
<https://www.youtube.com/watch?v=aR3qrCtqT2s>