THE GIRL IN THE TAXI

JEAN GILBERT.
THE GIRL IN THE TAXI.
A Musical Play in Three Acts
Composed by
JEAN GILBERT.

OVERTURE.

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A. H. & C. Ltd. 5854
Andante rubato.

Strings tremolo

Tempo di Valse.

con eleganza
The Girl in the Taxi
Page 7 of this musical score is missing.
The Girl in the Taxi
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musical score is missing.
Vivace molto.

Brass

Tutti

p e un poco

Vivace molto

rall.

mf e molto cresc. e rit.
Grandioso con abbandono.

Molto Allegro.
THE GIRL IN THE TAXI.

A Musical Play in Three Acts

by

GEORGE OKONKOWSKI.

Adapted for the English Stage by

FREDERICK FENN and ARTHUR WIMPERIS.

Lyrics by

ARTHUR WIMPERIS.

Music by

JEAN GILBERT.

ACT I.

NO. 1. OPENING ENSEMBLE:—“DEAREST BARONNE.”

(BARONESS, JACQUELINE and CHORUS.)

Allegro vivace.

PIANO.
CHORUS.

Dear-est Bar-onne, what a hus-band you've got! Aim so in-du-stri-ous,

Dear-est Bar-onne, what a hus-band you've got! Aim so in-du-stri-ous

Dear-est Bar-onne, what a hus-band you've got! Aim so in-du-stri-ous

Name so ill-us-tri-ous! Mod-est of mind and mor-al of life, A

Name so ill-us-tri-ous! Mod-est of mind and mor-al of life, A

Name so ill-us-tri-ous! Mod-est of mind and mor-al of life, A

glo-ry to France and a cre-dit to his wife!

glo-ry to France and a cre-dit to his wife!

glo-ry to France and a cre-dit to his wife!

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Baroness.

\[ \text{a tempo} \quad \text{He is indeed!} \]

\[ \text{What a} \]

\[ \text{Clar.} \]

\[ \text{Fi.} \quad \text{quickly} \]
\[ \text{Viol.} \quad pp \quad \text{Oboe} \quad \text{Fag.} \quad \text{p rit.} \]

\[ \text{B} \]

\[ \text{Splendid man! I'm very proud of such a husband!} \]

\[ \text{Oboe} \quad \text{rit.} \quad \text{Vio.} \quad \text{Fag.} \]

\[ \text{Moderato. not slowly} \]

\[ \text{He's quite the finest man on earth! Simply made up of solid worth!} \]

\[ \text{Chorus.} \]

\[ \text{S. A.} \]

\[ \text{He's quite the finest man on earth, Simply made} \]

\[ \text{T.T.} \]

\[ \text{He's quite the finest man on earth, the finest man, Simply made} \]

\[ \text{B.B.} \]

\[ \text{He's quite the finest man on earth, the finest man, Simply made} \]

\[ \text{mf Tutti} \]

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Recitative.
Jacqueline.

Mama dear, introduce me!

Baroness.

Dear friends, my daughter!

J.

greet you, charmed to meet you, Don’t let me interrupt your chat!
NO. 2 SONG:—“THE INGENUE.”

JACQUELINE and CHORUS.

Allegretto grazioso. ¾ tempo

I've been brought up extremely nicely, Attached to mother's apron

string, In short, to put the fact concisely, I'm not supposed to know a

a tempo

thing. You needn't stop your conversation, For

a tempo

fear I may have overheard, I've had so good an education I
shouldn't understand a word! I'm just a simple ingenuity who cannot add up two and two; But tho' I am innocent and pure as the snow I know enough to know what not to know!

But though she is innocent and pure as the snow She knows e-
One evening at the Exhibition to

nough to know what not to know.

nough to know what not to know.

nough to know what not to know.

try the Switchback we began, The seat behind was my position And

by me sat a strange young man; To guard me, I suppose from dangers, He
placed his arm around me... so... They've taught me not to speak to strangers, So

I of course could not say "No," I'm just a simple ingenue Who

does what mother tells her to Besides if I'd asked him to he

might have let me go! I know enough to know what not to
NO. 3. ENTRANCE CHORUS.

(BARON, BARONESS, JACQUELINE & CHORUS.)

Maestoso.

He comes, he comes, Behold him and raise a pæan of praise! With

He comes, he comes, Behold him and raise a pæan of praise! With

He comes, he comes, Behold him and raise a pæan of praise! With

Chorus of Academicians:

honour they enfold him, And crown his forehead with bays!
Behold the conquering hero!

In triumph we bring him home.

Brass & Strs.  W. Wind.

all the pomp of Nero returning to Ancient Rome!

Phil.

- scen. do

-osophy's greatest master, He'll earn the highest renown,

You'll

mf Strs.
Then see his bust in plaster, Stuck up all over the town.

Then let us all endeavour To render him his due

So modest yet so clever, Almost too good to be true.
SPOKEN: Baroness. My dear husband! Jacqueline. Dearest Papa!

Clarinet Solo.

Fag Solo.

Clarinet.

Oboe.

Clarinet. Violin.

Congratulations, felicitations, With all our hearts dear

Trombone.

Congratulations, felicitations, With all our hearts dear

Concertino.

Congratulations, felicitations, With all our hearts dear

SPOKEN: Baron. Ladies and gentlemen I thank you very much!
NO 4. SONG:—“AS GOOD AS I CAN BE.”

(BARON and CHORUS.)

Moderato. (not slowly)

Here you have a really modest man! Look at me, de-

ny it if you can! I care not for Academic laurels, But

oh, my friends, I am a man of morals! I'm glad to say that on my be-

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- half
They never had to kill the fat-ted calf!

with gravity

If you ask how good can a man be;

I can only say "Look at me!"
For the rest are as good as they

can be, But I am good as I can be!
If you ask how good can a man be;

If you ask how good can a man be; No one,

If you ask how good can a man be, can be;

If one like the Baron we see,

If one like, like the Baron we see, For the

If one like the Baron, Baron we see, For the

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He's as good as he can be!

rest are good as they can be, He's as good as he can be!

rest are good as they can be, He's as good as he can be!

rest are good as they can be, He's as good as he can be!

Baron. (impressively)

Search for miles, my like will not be seen,

On the tiles I've

never, never been!

Pure my couch and virtuous my pillow, I've
never had a single pec-cadillo; Temptation has assailed me in vain
A very modest man I still remain.

with gravity

If you ask "How good can a man be,

I can only say "Look at me!"

For the rest are good as they
can I be But I am good as I can be!

W. Wind. Viol.

Jacqueline.

If you ask how good can a man be,

Baroness.

If you ask how good can a man be,

If you ask how good can a man be,

If you ask how good can a man be,

If you ask how good can a man be.

No one, No one, no

If you ask how good can a man be, man be,

Tutti

ff

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No one like the Baron we see.
For the

He's as good as he can be.
He's as good as he can be.
He's as good as they can be, He's as good as he can be.

restare good as they can be, He's as good as he can be.

restare good________ as they can be, He's as good as he can be.
N95. DUET: "SAUCE FOR THE GANDER."
(JACQUELINE and RENÉ.)

Moderato.

VOICE.

I know some facts about your past life

PIANO.

which my eyes I cannot shut,

I fear I've led a rather fast life,

What's called a "Nut"

fact I've been what's called a "Nut"

It shocks you, dear, to
Not a bit: I much prefer you To a milk and water nam-by-pamby youth!

learn the truth?

Animato (as if talking)

How I should love to be a

Women do take some curious whims on!

man, Painting the town a beautiful crimson; Promise to show me all you can!

Don't be ab-
Sauce for the gander's sauce for the
surd! What is the use, dear, You have no wild oats to sow.

Tempo di Valse.

- Your life has been one giddy whirl

Tempo di Valse.

Oh, well, if it
Each day of the week it's a different girl?

has, do you blame one?

At night you

Well a man gets sick of the same one!

sup with a cor-y-phée-

The

Sup-ping is in-no-cent surely?
band strikes up and you waltz away, On wings of pleasure you fly.

Yes, for the exercise purely

(Dances with Jacqueline)

And after? And after?

It's goodbye and go—
to? I want to know! (sadly)

Oh no! Oh no! No! Oh no!

Lento

There is not

much a woman misses, When once she starts her married life, I'll tell you

then between our kisses,— When we at last are man and wife!

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Spoken: But can't a girl see a little life before she marries?

Why?

A very little?  

She wouldn't marry!  

Your leading

questions I have married  

You want to know too

much, I fear; You'll have to wait until we're married  

Be -
There is not much a woman before you learn the rest my dear! There is not much a woman misses when once she starts her married life; you'll tell me then, between our misses when once she starts her married life; I'll tell you then, between our kisses, when we are lawful man and wife. kisses, when we are lawful man and wife.
NO. 6. DUET:—“THE HAPPY MARRIAGE”
(SUZANNE & POMAREL.)

Con grazia.

Andante con moto.

We are the rarest thing in life, A really happy man and wife;

Search anywhere and everywhere You won't find such a model pair.

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Pomare! (enthusiastically)

Where will you see such a sight as this? Where will you find such domestic bliss?

Suzanne.

He as a bystander alone!

She is a perfect little Joan!

not fast

He thinks that all that I do is right.

She never asks where I went last night,

Her
My little bills he'll always pay!

Mother never comes to stay,

As

Soon as ever I set eyes on sweet Suzanne-

I

When

Swarmed that I would try to be the lucky man!
I beheld my Pomarèl, A vic-tim to his charms I fell,
When he pro-posed up-on his knees I sim-ply said: "Yes, please."
So we billed and cooed—
And I am bound to say—
When I named the date—
It was my lucky day!

So I won and wooed—
And I am bound to say—

Brass muted till end

Harp.
We are the rarest thing in life, A really happy man and wife;

Search anywhere and everywhere, You won’t find such a model pair.

What with her blush and her downcast eyes She’s got a way with a virtue-prize,
Suzanne.

A credit he supports with cheques

She is a credit to her sex


not fast

He knows as much as a babe unborn!

She is a rose without a thorn

Her

Clar.

You know the motto — "Feed the brute!"

cooking leaves you simply mute

She

Oboe Viol. Corni Trom.
does not want a vote like these "New woman freaks."

He's got the sense to let her husband wear the breeks.

likes to think he has his way, And so I let him have his say, And

then I do the other thing; I've got him on a string! So we binned and
S.  
Cooed  
And I am bound to say—  
When I named the  

P.  
So I won and wooed—  
And I am bound to say—  

Brass muted till end  
Harp.  

S.  
Date—  
It was my lucky day!  

P.  
When I met my fate—  
It was my lucky day!  

mf tutti  

pleggiore  

fp fine.
NO 7. TRIo:— "PARIS."

(SUZANNE, RENÉ & HUBERT.)

Maestoso.

SUZANNE.

In day-time the City is filled with Cook's

RENÉ.

In day-time the City is filled with Cook's

HUBERT.

In day-time the City is filled with Cook's

PIANO.

Vivo.

with haste

tourists in tweeds of Harris,

They search her with guides and books,

tourists in tweeds of Harris,

They search her with guides and books,

tourists in tweeds of Harris,

They search her with guides and books,
Slowly

Yet they nev-er see the real Paris.

Yet they nev-er see the real Paris.

Yet they nev-er see the real Paris.

Yet they nev-er see the real Paris.

Yet they nev-er see the real Paris.

Yet they nev-er see the real Paris.

Allegretto.

But

Allegretto.

when the City wakes up at night There's going to be a hot time, You

keep things humming at fever height un-til I don't really know what time!

You

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take your fun as it comes along and never mind what comes after!

All. \( \text{ff e vivace} \)

S. & Sop.
Here's to wine and woman and song, Liberty Love and Laugh-

Re. & Alt.
Here's to wine and woman and song, Liberty Love and Laugh-

H. & Men.
Here's to wine and woman and song, Liberty Love and Laugh-

S. & Sop.
- ter!

Re. & Alt.
- ter!

H. & Men.
- ter!

Presto.

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Allegro.

And lots of pretty Ladies to love you!

Lights all around and above you—

Allegro.

Before many moments are over You find you're abs-

B. D.

All.

So dance till the rise of the sun

Absolutely in clover! So dance till the rise of the sun

Fl. Oboe.

Tambourine. B. D.
And do all there is to be done. Take your fun while you may, Turning night into day, That's the way! With
dreamy dances, Melting glances, Life is a Pageant of Pleas -


(All waltz)

Ah!

DANCE.
Allegro vivace.

Tutti.

Tympp.
Presto. All. CanCan Tempo.

That is the Paris of music and mirth.

That is the Paris of music and mirth.

That is the Paris of music and mirth.

That is the Paris that's Queen of the earth! That is the one perfect place upon the world's weary face Where one can still make the pace

That is the Paris that's Queen of the earth! That is the one perfect place upon the world's weary face

That is the Paris that's Queen of the earth! That is the one perfect place upon the world's weary face

That is the Paris that's Queen of the earth! That is the one perfect place upon the world's weary face

crescendo Corni.

S. Re. H. S. D. Tr.

cresc.
pres. place upon the world's weary face. place upon the world's weary face. place upon the world's weary face. place upon the world's weary face. place upon the world's weary face. place upon the world's weary face. place upon the world's weary face. place upon the world's weary face.

Rather hot

Eh, what
All.

Where one can still make the pace Extremely hot, why not?

Exremely hot, why not?

what!

Exremely hot, why not?

DANCE. (CanCan.)

marcato

cresc.

pp subito

ff
N° 8. FINALE:-- "WHERE IS THE LADY?"

Tempo di Polonaise.

Soprano.

Alt.

Tenor.

Bass.

Where is the Lady, She of whom they tell? That

Where is the Lady, She of whom they tell? That

Where is the Lady, She of whom they tell? That

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miracle of virtue whose name is Pomairel? Pray

introduce without delay the greatest wonder of the day.

rapide Clar.
Allegro vivace Clar.

Myself and friends Madame,
Are honoured by your presence, In your

Suzanne. Slowly

triumph we triumph too! That is extremely kind of

Moderato.

you. Baron. Con moto.

My friends, observe this lady well. To whom the prize of virtue fell, Above suspicion such as these are like the famous wife of Caesar. To her the
prize we must accord, So virtue gets its own reward.
-pic - i on such as these are, Like the fa - mous wife of Cæsar.

A - bove sus - pic - ion, Like the fa - mous wife of Cæsar.

mod - est, it is true, But no more so than all of you, I am
Quicker

mod-est it is true, But no more so than all of you.

point we wont dis-cuss, Com-par-i-sons are o-di-ous.

point we wont dis-cuss, Com-par-i-sons are o-di-ous.

point we wont dis-cuss, Com-par-i-sons are o-di-ous.

point we wont dis-cuss, Com-par-i-sions are o-di-ous.

Baron. Recitative.  (Parlando (quickly))

A jewel among wo-men

All of us as-sert you; How did you win this pearl of vir-tue?
Allegretto.

Suzanne. *Commodo*

I will tell you

in a minute How my virtue prize was won, There is really

nothing in it, It was simply done. From a child, of age uncertain,

I have always been refined, Always drawn the bedroom curtain

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Ere I began to change my mind. There was not a chair I would get on

Till I'd draped its legs with cretonne! The dancing and flirting That

most girls are fit for I never cared for

Andante. My mother used to tell me: "My daughter,
Pastorale. Molto Moderato.

Always do as you should, Let not your foot-steps stray, And if you find you

Con espress.

cannot be good, Be care-ful any-way.” With mod-est mien and downcast

eye My way thro’ life I be-gan, So

sempli ce

now you know the rea-son why They call me Mod-est Su-
Suzanne.

F allargando

And now you know the reason why they call me Modest Suzanne

Jacqueline.

And now we know the reason why they call her Modest Suzanne

René.

And now we know the reason why they call her Modest Suzanne

Hubert.

And now we know the reason why they call her Modest Suzanne

Baroness.

And now we know the reason why they call her Modest Suzanne

Baron.

And now we know the reason why they call her Modest Suzanne

S.

And now we know the reason why they call her Modest Suzanne

T.

And now we know the reason why they call her Modest Suzanne

B.

And now we know the reason why they call her Modest Suzanne
Allegro. (molto)

Hats off to her—She is a

Hats off to her—She

Fl. Clar.

Viol

Fag.

Bass.

lil-y, pure and cold, The whitest lamb within the fold,
is a lil-y pure and cold, within the fold,
lil-y, pure and cold, The whitest lamb within the fold,

As rare as rubies, good as gold!

As rare as rubies, good as gold!

As rare as rubies, good as gold!
Allegretto.

Jacqueline.

Baron.

Take her example Jacqueline:

a tempo

Strs.

Clar.

Fag.

Baron.

follow her example and I mean to be like her in ev’ry way.

J.

Viol. Oboe.

Oboe.

Clar. Corni.

Tutti

Fag.

Valse.

wish you’d talk to this young man And teach him ev’ry-

B.

Clar. Corni.

Cello. Fag.

Suzanne. con grazia.

If he’ll accept instruction from

B.

Viol. Corni.

Viol. Corni.

Viol. Fag.
wo-
men, Praps there are things that I might help him in.

CHORUS.

Her example's worth imitating, Highly moral, most elev-

Her example's worth imitating, Highly moral, most elev-

Her example's worth imitating, Highly moral, most elev-

Her example's worth imitating. She can teach us all our duty, Wonderful

Her example's worth imitating. She can teach us all our duty, Wonderful

Her example's worth imitating. She can teach us all our duty, Wonderful

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Ah

Her virtue she blends with beauty, She

It is true, as they say, Her example's worth imitating, It is highly

She is a blend of virtue and beauty, She can

woman, She is a blend of virtue and beauty, She can

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Ah
You would be less inclined to

can teach us our duty, We should be less inclined to

moral, and it's most elevating, We should be less inclined to

moral, and it's most elevating, We should be less inclined to

Teach us all our duty, We should be less inclined to

Teach us all our duty, We should be less inclined to

Teach us all our duty, We should be less inclined to

Teach us all our duty, We should be less inclined to

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err With one or two more in the world like me!

err With one or two more in the world like her!

err With one or two more in the world like her!

err With one or two more in the world like her!

err With one or two more in the world like her!

err With one or two more in the world like her!

err With one or two more in the world like her!

err With one or two more in the world like her!

err With one or two more in the world like her!

Suzanne. Quasi parlando.

Now I must fly— It's time to say good-bye, So I will leave you

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If may!
Pray let us see you on your way!

Pray let us see you on your way!

W. Wind.

Pray let us see you on your way! marcato

Strs.

Jacqueline.
Allegro con moto.

Dear lady, must you really go? We all re-

René.

Dear lady, must you really go? We all re-

Hubert.

Dear lady, must you really go? We all re-

Dear lady, must you really go? We all re-

Dear lady, must you really go? We all re-

We all regret that you must

Allegro con moto.

Dear lady

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Your companionship we treasure, We will regret that should be so.

Yes, your companionship we must you really go?

Many thanks, but never mind, Although you're see you home with pleasure.

treasure, yes we treasure.

SUZANNE.

see you home with pleasure.

see you home with pleasure.
all extremely kind; I am sure to be all-right, So, till we
Jacqueline & René.

She is sure to be all-right, So, till we
Hubert, Baroness & Baron.

We'd escort you if we might, But, till we

So, till we

Viol. Oboe. W. Wind. Solo. So, till we

Tutti.

meet again; good-night!

meet again; good-night!

meet again; good-night!

meet again; good-night!

meet again; good-night!

meet again; good-night!

Più mosso.

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Baroness.

There is a pearl without a price!

Jacqueline.

Isn't she nice?

Baron. *parlando* Well now I think it's time to go to bed!

Hubert.

I think so too; I've got a splitting head!

Baroness.

I am so
sleep - y my eye-lids feel like lumps of lead!

Quicker

W. Wind.

(Quicker)

W. Wind.

Jacqueline.

Then good-night Pa-pa!

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Spoken at her husband’s door. at Hubert’s door.

Good-night! Good-night! (Turns out lights and goes off.)

Moderato.

(Electric Torch Dance. CanCan.)

Waltz.

(RENE appears whistling.)

(Baron appears)

ELECTRIC TORCH DANCE.
(Hubert speaks to picture.)

AH, Ha, my Corot!

I'll knock up the pawnbroker and borrow a fiver on this.
Baron comes out of his room with electric torch, goes to Hubert's door and says "Sleeping like a top" Smashes a Vase—Hides behind Piano, Baroness appears at door C.

Allegro.

(crash) (Baron hides.)

Baroness. (What was that? My beautiful vase, who can have done this? Is it Mariette, or is there someone here?)

Adagio.

Spoken: I hope the noise has not awakened the chicks.
Baroness. at Baron’s door.
Good-night Conrad!

at Hubert’s door.
Good-night my boy!

Adagio.

Baron. “Good-night my Angel” and now—
for a night of it. Vivacemente.

(Viol. Viola.)

(Baron dances off.)

The Curtain falls quickly.

End of the first Act.
ACT II.

Nº9 INTRODUCTION AND ENSEMBLE CHORUS.

Tempo di Valse.

Con fuoco.
Come children of France and let us be gay, Join in the dance while you may: We welcome the chance of frolic and fun, Let's make the best of it ere it be done.

ALL.

Bra-vo, old Sport! my word you can dance!

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Baron.  ALL.

One little Kiss now? Bravo, old Sport! you've missed your chance!

Bravo, old Sport! Come children of France and let us be gay, Join in the dance while you may. We welcome the chance of frolic and fun, Let's make the best of it ere it be done.
NO 10. DUET: "NOT TOO FAST AND NOT TOO SLOW."
(SUZANNE and HUBERT.)

Allegro molto. (grazioso)

Suzanne.

Why, what a funny boy you are: (He seems to

Hubert.

I know you think I've gone too far,
(I've spoilt the whole caboodle.)
Suzanne.

Well? shall I stay or shall I go?

A little supper wouldn't hurt you.

must be very good you know!

A model of virtue.

Oh dear! my shoe has come untied!
Hubert.

By Jove! what ripping ankles!

Suzanne.

Be careful, clumsy one!

Hubert.

con dolore

I say! whatever have I done?

accol.

2. Fl.

A hint from you is all I need. You help me through and I'll suc-

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-

ceed. Tho' up to now I have-n't shone, You don't know how I may come on.

me a hint or two, And let us see what you can do. My shoe un-done gives you the lead. With Lesson One we now proceed.

Andante.

If you really wish to know how to treat a lady, By degrees you want to go,
DANCE.

S. Not too fast, and not too slow. a tempo

Fag. pp a tempo

Corni.

Suzanne.

Not too fast, and not too slow!

Hubert.

Not too fast, and not too slow!

Allegro molto.

Suzanne.

We come to Lesson Number Two, Where we begin the art of Wooing:

Hubert.

I say, it's awfully good of you To
Suzanne.

Well! do you know the way to teach me as you're doing? a tempo

Clar. Ghoe Fl.

viol. Fag. Tymp.

Suzanne.

kiss?

Hubert.

That of course I've kissed a lady's hand:

Clar. Fl. Ghoe cre scen.

isn't quite the same as this! Hubert.

Oh, quite so. I understand!

2 Clar. Clar. rit.

Suzanne.

Allegro.

Oh dear! you're sure you've never tried?
Hubert.

Not once! you ask my fath-er!

Suzanne.

Then sit down by my side.

Hubert.

con espress.

Well, if you real-ly mean it, rath-er!

Moderato.

what I've got to do, And I will not go back on you; I'm awf-ly

A. H. & C. Ltd. 5651
Suzanne.

We now be-
keen to make a start, From all I've seen it's quite an art.

-gin on Number Two, A lesson in the way to woo. You wish to

learn the way to kiss? To mine you turn your face like this.

Andante con semplicita.

If you really wish to know how to kiss a lady,
By degrees you want to go, Not too fast and not too slow!

Allegretto.
Tutti.

Suzanne.

Hubert.

Tutti.
NO 11. SONG: "WALTZING"

(RENÉ and ENSEMBLE.)

Moderato.

Waltzing is worth all the
dances on earth To have fun with, One-step and two-step and
each other new step I've done with,

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Horrible dances one gallops or prances in false time!

Where is the measure of passionate pleasure Like Valse-time?

Valse Lente. con molto espressione.

Lilt that's lazy and dreamy and hazy, I love you so! Tune and time in a
Rhythmical rhyme seem to ebb and flow;

Close-ly cling-ing and sway-ing and swing-ing. We dance

You through, Valse of France, you are

Queen of the dance, And so here's to you!
Presto e Vivo.

Tutti.

Lilt that's la-z-y and dream-y and ha-z-y, I love you so!
Tune and time in a rhythmical rhyme seem to ebb and flow; closely clinging and swaying and}

A. H. & C. Ltd. 5851
swinging We dance, we dance you through, Valse!

You are Queen of the Dance, And so here's to you!

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\textbf{NO 12. ENSEMBLE.}

(SUZANNE, JACQUELINE, ROSE, RENÉ, HUBERT & BARON.)

\textbf{VOICE.} Allegro vivace. Baron.

Why, Jacqueline! how came you here? Mis-guid-ed girl, how

\textbf{PIANO.}

For shame! What I and

\textbf{Hubert.}

\textbf{Strings} accel. String.

\textbf{Brass}

\textbf{Jacqueline.}

\textbf{Oh}

father do is quite unsuit-able for you!
Allegretto.

come now, you must surely see, What's right for you is right for me!
You don't suppose I'm going to stop Now I have caught you

don't suppose I'm going to stop Now I have caught you

on the hop! (Ha, ha, ha, ha!) Baron. (Portentously slow)

How dare you laugh, unhappy

Hubert. convivore

Show me the scoundrel!

child! Who brought you here?
Un poco andante.

Rene (SPOKEN): "It was I!" Baron (SPOKEN): "Explain yourself!"

re.

Don't forget our little bet. I think you know the bet I mean,

re.

Now's the time to pay your debt. The stake's the hand of Jacqueline; Come

re.

Now, deny it if you can, sir. Is not that the fact?

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by your bargain like a man, sir, Let us have your answer.

Lento con desiderio.

Come along, sir, You're in the wrong, sir, Won't you give us your consent?

Suzanne.

Come along, sir, you're in the wrong, sir, Won't you give them

Jacqueline, René.

Come along, sir, you're in the wrong, sir, Won't you give them

Rose.

Come along, sir, you're in the wrong, sir, Won't you give them

Hubert.

Come along, sir, you're in the wrong, sir, Won't you give them
S.  your consent?

J. Re.  your consent?

Ro.  your consent?

H.  your consent?  Baron.  Say yes, say yes!

What can I say?  Well, I con-

Vivace.

S. J.  Hur-rah, hur-rah, hur-rah!

Re.  Hur-rah, hur-rah, hur-rah!

Ro.  Hur-rah, hur-rah, hur-rah!

H.  Hur-rah, hur-rah, hur-rah!

B.  -sent, then!

Vivace.  Fl. Clar.

Tutti  Harp.

Cello.
won in spite of ev'ry opposition,  
Your word is given now beyond recall,

For we with Cupid formed a coalition,  
And Cupid triumphs over all!

They've won in spite of ev'ry opposition.

Rose.  

They've won in spite of ev'ry opposition.

Hubert, Baron.  

Viol.
Your word beyond recall is given. His word he
gave beyond recall; For they with Cupid formed a co-
gave beyond recall; For they with Cupid formed a co-
gave beyond recall; For they with Cupid formed a co-
call, He gave his word, His word is given

call, He gave his word, His word is given

call, In spite of oppo-

A.H.& C.Ltd.5851
Presto.

Suzanne.

We now behold before us

A family of three.

In
one united chorus As happy

as can be!

Hubert.

We’re out together on the

spree, A most united family, And

so we stand or fall as one, The father,
daughter and the son!

And now I'm sure you'll

all agree, How much my son resembles

me, You see at once what credit he Re-

Suzanne, Jacqueline, Rose, René, Hubert & Baron.

-flects upon heredity. Hurrah! Hurrah! Hurrah!

G.P.

A.H. & C.Ltd.5854
NO12a DUET "THE OLD DOG AND THE YOUNG DOG."

(HUBERT and BARON)

Two-Step Time.

HUBERT

BARON

When the

Two-Step Time.

Trumpets

Fl. Clar.

Trom.

Viol.

PIANO.

old dog and the young dog go up - on the spree,
Then the

old dog and the young dog go up - on the spree,
Then the

fun will be Pret - ty fast and free;
For the

fun will be Pret - ty fast and free;
For the

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old dog's had the ha'pence, and the young dog's had the kicks, And the old dog's had the ha'pence, and the young dog's had the kicks, And the young dog won't be happy till he learns the old dog's tricks! So the young dog won't be happy till he learns the old dog's tricks! So the old dog and the young dog go the same old way; Ev'ry old dog and the young dog go the same old way; Ev'ry
dog they say, Has to have his day: Says the dog they say Has to have his day: Says the old dog to the young dog, "Will you let me show you how?" Says the old dog to the young dog, "Will you let me show you how?" Says the young dog to the old dog, "Go ahead, bow-wow!" young dog to the old dog, "Go ahead, bow-wow!"
SUZANNE.

In all of these affairs In future they will hunt in pairs, The young Dog

JACQUELINE.

In all of these affairs In future they will hunt in pairs, The young Dog

ROSE.

In all of these affairs In future they will hunt in pairs, The young Dog

HUBERT.

After this in these affairs We will

BARON.

After this in these affairs We will

RENÉ.

After this in these affairs We will

Soprano.

In all of these affairs In future they will hunt in pairs, The young Dog

Alto.

In all of these affairs In future they will hunt in pairs, The young Dog

Tenor.

In all of these affairs In future they will hunt in pairs, The young Dog

Bass.

After this in these affairs We will

A. H. & C. Ltd. 5851
and the old For one is gay and t'o-ther bold You'll see the

al - ways hunt in pairs Both the young Dog

al - ways hunt in pairs Both the young Dog

al - ways hunt in pairs Both the young Dog

al - ways hunt in pairs Both the young Dog

al - ways hunt in pairs Both the young Dog
bold Dog And so now when-ev-er there is fun You'll find the fa-ther and the
bold Dog And so now when-ev-er there is fun You'll find the fa-ther and the
bold Dog And so now when-ev-er there is fun You'll find the fa-ther and the
bold Dog Now when-ev-er there is fun You'll
bold Dog Now when-ev-er there is fun You'll
bold Dog Now when-ev-er there is fun You'll
bold Dog And so now when-ev-er there is fun You'll find the fa-ther and the
bold Dog And so now when-ev-er there is fun You'll find the fa-ther and the
bold Dog And so now when-ev-er there is fun You'll find the fa-ther and the
bold Dog And so now when-ev-er there is fun You'll find the fa-ther and the
Son In future don't you know Together they are sure to go In all their

find the father and the son All our

find the father and the son All our

Son In future don't you know Together they are sure to go In all their

find the father and the son

A. H. & C. Ltd. 5851
sprees they mean to share A most united pair A
sprees they mean to share A most united pair A
sprees they mean to share A most united pair A
sprees they mean to share A most united pair A
sprees they mean to share A most united pair A
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sprees wey mean to share A most united
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sprees they mean to share A most united pair A
sprees they mean to share A most united pair A
sprees they mean to share A most united pair A
All their sprees they mean to share In all their
most united pair, United pair, A most united pair!

pair, A most united pair

pair, A most united pair

pair, A most united pair

sprees ... they mean to share A most united pair!

molto rit.
When the old dog and the young dog go upon the spree, Then the
fun will be pretty fast and free For the old dog had the
ha'pence and the young dog had the kicks and the young dog won't be happy till he
learns the old dog's tricks, So the old dog and the young dog go the same old
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the
old dog to the young dog will you let me show you how, Says the

A.H. & C.Ltd. 5851
young dog to the old dog, 'go a-head, Bow-wow!'
No 13. Finale:— "Oh, Lucky Pair."

Polonaise.

W. Wind.

Tutti.

PIANO.

FF Brass.

O lucky pair! we won't embarrass you, But

O lucky pair! we won't embarrass you, But

O lucky pair! we won't embarrass you, But

happy be your honeymoon, No thought of care or trouble harass you, And may your

happy be your honeymoon, No thought of care or trouble harass you, And may your

happy be your honeymoon, No thought of care or trouble harass you, And may your

A. H. & C. Ltd. 5851
Hubert.

Some more champagne for this affair! The bottle pass and fill your wedding be soon!

wedding be soon!

wedding be soon!

wedding be soon!

glass, Now let it go! The happy pair!

Here's luck! The happy pair!

Here's luck! The happy pair!

Here's luck! The happy pair!

A. H. & C. Ltd. 5851
WINE SONG:— “NOW LET THE TOAST.”

(SUZANNE.)

Maestoso.

SUZANNE.

PIANO.

Tutti.

Now let the toast go gallantly round And

Corni solo.

S.

drink it gladly every one!

May

Tutti.

Strs.

Corni.

S.

all your days with joy be crowned, And may no clouds blot out the sun!

Tutti.

Strs.

S.

Fill your glasses, nothing loth, Drink to each and drink to both;

W. Wind.

p ma marcato

A. H. & C. Ltd. 5851
Press a kiss against the brim, One for her and one for him! So

Allegro.

here's to you, and may you lead a happy life, And may you two be-

-come a model man and wife; May you be true thro' all the world of

stir and strife! So fill your glasses up And let us drink a loving cup!
Molto moderato.

REFRAIN.

Here's to love that rules you, Here's to love that fools you, Love there's no denying,

Suzanne.

Here's to love that rules you, Here's to love that fools you, Love there's no denying

accel.

S. A. T. B. Clar.

Hm

Hm

Hm

Here's to love that rules you,
Here's to love that rules you,
Here's to love that rules you,

Hm

Hm

Hm

acc. accel.

Reyn. Jacqueline & Rose.

Here's to love that rules you, Here's to love that fools you, Love there's no denying accel.

Here's to love that rules you, Here's to love that fools you, Love there's no denying

Hubert & Baron.

Here's to love that rules you, Here's to love that fools you, Love there's no denying

CHORUS. (with closed lips.) accel.

A. H. & C. Ltd. 5851
Love that leaves you sighing, Here's to love that's good and true, And here's our love to you!

Here's to love that's good and true, And here's our love to you!

Here's to love that's good and true, And here's our love to you!

Here's to love that's good and true, And here's our love to you!

Here's to love that's good and true, And here's our love to you!

Here's to love that's good and true, And here's our love to you!

Tempo di Mazurka.

Now form a ring,

That's just the thing: Let them dance in the centre.
Valse Lente, con teneressa.
(René and Jacqueline dance.)

Suzanne.

Lilt that's lazy and

Strings

Viol.

S.

dreamy and hazy, I love you so!

Tune and time in a rhythmic rhyme seem to ebb and

S.

flow.

Closely clinging and swaying and swinging

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dance you through Valse of France you are
Queen of the Dance And so here's to you!

Viol.

Oboe
Suzanne.

Valse of France you are Queen of the

Vivace molto.

Dance And so here's to you!

Oh, I say, go a-way! This is

his, yes it is.
Hubert.

Off he goes, Back to Rose, Now Suzanne!

Baron.

I suppose, it must be the

René to Jacqueline.

I'll snatch a kiss while I can.
All
Con anima.

Lilt that's lazy and dreamy and hazy, we love you

Alto.
Lilt that's lazy and dreamy and hazy, we love you

Tenor.
Lilt that's lazy and dreamy and hazy, we love you

Bass.
Lilt that's lazy and dreamy and hazy, we love you

so. Tune and time in a rhythmical rhyme seem to ebb

so. Tune and time in a rhythmical rhyme seem to ebb

so. Tune and time in a rhythmical rhyme seem to ebb

so. Tune and time in a rhythmical rhyme seem to ebb
Presto.

lost, I'm lost! whatever shall I do!

Hubert.

Quick! out of this.

S.

I can't move hand or foot!

H.

I'll carry you!

Pomare!

Ah, there she is! Be quick!

Allegro agitato.
-cape us.

Police.

That's our affair! Don't worry!

(Baron, restraining Pomare.)

Baron.

Oh Sergeant! oh Sergeant!

Rose.

Charcot.

Now my friend, you're in the soup.

Oh go to blazes!
bring my cloak and hat!

Jacqueline.

Réné. What ever's up?

What ever's up?

Viel.

Corni

Trom.

Hubert.

Pomarei.

I can't go on!

There

Baron.

P.

Police.

Oh Sergeant, oh Sergeant!

Pass a long!
Won't this job look amusing in the Press?

Baron.

I'm down and out. Baron (takes Suzanne in his arm.)

Give her blazes!

(Charcot.)

Halt! What's all this?

"My wife!" "His wife!"

Baron & Hubert.

Con fermezza.

Largamente.

One little proverb he forgot, that he who sets a
Suzanne and Jacqueline.

One day may catch him-self and not the other chap.

René and Hubert.

One day may catch him-self and not the other chap.

Soprano.

Alto. One day may catch him-self and not the other chap.

Tenor.

One day may catch him-self and not the other chap.

Bass.

One day may catch him-self and not the other chap.

Tutti
Charcot to Inspector.

"Arrest that Don Juan!"  Hubert: "It wasn't I!"  Charcot: "Arrest his father too!"

Inspector.

"I arrest you both!"  Hubert and Baron.

"It's funny, well rather, the son and the father!"

Quick step.

When the old dog and the young dog go upon the spree, Then the fun will be Pretty
Suzanne, Jacqueline and René.

\textbf{So the old dog and the young dog go the same old way, Ev'ry dog they
tricks.}

\textbf{So the old dog and the young dog go the same old way, Ev'ry dog they
together.}

\textbf{So the old dog and the young dog go the same old way, Ev'ry dog they
together.}
"say Has to have his day, Says the old dog to the young dog, Will you say Has to have his day, Says the old dog to the young dog, Will you say Has to have his day, Says the old dog to the young dog, Will you say Has to have his day, Says the old dog to the young dog, Will you let me show you how?" Says the young dog to the old dog, "Go a-head, Bow-wow!

let me show you how?" Says the young dog to the old dog, "Go a-head, Bow-wow!

let me show you how?" Says the young dog to the old dog, "Go a-head, Bow-wow!

let me show you how?" Says the young dog to the old dog, "Go a-head, Bow-wow!"

Presto.
ACT III.
NO. 14. INTERMEZZO.

Allegro marcato.

Andante semplice.
Marcia.  (Two-Step Time.)

A. H. & C. Ltd. 5881
NO 16. SONG AND FINALE.
SUZANNE, SUZANNE, WE LOVE YOU TO A MAN!

(SUZANNE, with RENÉ, HUBERT and BARON.)

Vivace e con brio.

PIANO.

RENÉ.

HUBERT.

BARON.

love you to a man, We yearn for you, we burn for you, our
sweet Suzanne, By night and day all we can say Is "How can man live without Suzanne?"

sweet Suzanne, By night and day all we can say Is "How can man live without Suzanne?"

say Is "How can man live without Suzanne?"

SUZANNE.

It's
s.  ma gaiement (two-step time.)

ve ry queer, When I ap pear The

men I meet All down the street Pur sue me! Go

where I may, By night or day, They

all be gin To try and win And woo me! I
really don't know why They cannot pass me by, They're

overcome, I think by some Delusion. In

vain I say "I wish you'd go away," They

simply sing The following Effusion.
REFRAIN.

Hubert.

René. Suzanne, Suzanne, We love you to a man, We yearn for you, We

Baron. Suzanne, Suzanne, We love you to a man, We yearn for you, We

Suzanne, Suzanne, We love you to a man, We yearn for you, We

burn for you Our sweet Suzanne, By night and day All

We can say Is "How can man live without Suzanne?"

A. H. & C. Ltd. 5851
Suzanne.

One day in Lent To Church I went, To

seek release And rest and peace At leisure, For

when they sing Some solemn thing It lifts me up And

A. H. & C. Ltd. 5851
fills my cup With pleasure, I must say I admire An
anthem by the choir, On hearing such I'm very much af-
-
-fec-ted, But when the anthem came I didn't feel the

same, For it was one so very unexpec-ted!

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Suzanne, Suzanne, We love you to a man, We yearn for you,

Suzanne, Suzanne, We love you to a man, We yearn for you,

Suzanne, Suzanne, We love you to a man, We yearn for you,

burn for you Our sweet Suzanne, By night and day

burn for you Our sweet Suzanne, By night and day

burn for you Our sweet Suzanne, By night and day

we can say Is "How can man live without Suzanne?"

we can say Is "How can man live without Suzanne?"

we can say Is "How can man live without Suzanne?"

A.H. & C. Ltd. 5851
Suzanne.

Some time ago I used to know some pupils at The Military College, and frequently they came to me to get, perhaps, some little scraps of...
knowledge! Examinations came And they were asked to

name The greatest name In France's famous story,

And then with one accord They all stood up and

roared, "There's only one Who takes the bun for glory!"
Hubert.

Suzanne, Suzanne, We love you to a man, We yearn for you, We

René.

Suzanne, Suzanne, We love you to a man, We yearn for you, We

Baron.

Suzanne, Suzanne, We love you to a man, We yearn for you, We

H. burn for you Our sweet Suzanne, By night and day All

Ré. burn for you Our sweet Suzanne, By night and day All

B. burn for you Our sweet Suzanne, By night and day All

H. we can say Is "How can man live without Suzanne?"

Ré. we can say Is "How can man live without Suzanne?"

B. we can say Is "How can man live without Suzanne?"

A. H. & C. Ltd. 5851
-zanne, Su - zanne, We love you to a man, We yearn for you, We
-burn for you Our sweet Su - zanne, By night and day All

we can say Is "How can man live without Su - zanne?"

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<td><strong>Music by E. Audran and Ivan Caryl</strong></td>
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<td><strong>An English Military Comic Opera</strong></td>
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THE GIRL IN THE TAXI
THE NEW SUCCESSFUL MUSICAL PLAY BY
JEAN GILBERT

LIBRETTO BY
GEORG OKONOWSKI.

ENGLISH VERSION BY
FREDERICK FENN and ARTHUR WIMPERIS.

Produced by P. MICHAEL FARADAY, at the Lyric Theatre, London.

VOCAL SCORE. (Illustrated Cover) .... 6d net.
PianoForte Score. (Illustrated Cover) .... 3d net cash.
LYRICS .... 6d

DANCE MUSIC.
WALTZ .... 1d
TWO-STEP .... 1d

PIANOFORTE ARRANGEMENTS.
SELECTION .... 1d
INTERMEZZO .... 1d

VOCAL NUMBERS.
WALTZING. The famous Waltz-song. ('Lilt: that's lazy and dreamy and hazy') in B. & C 1d
VOCAL TWO-STEP. ('Suzanne, Suzanne we love you to a man') .... 1d

PRESS NOTICES.

THE TIMES.
"The audience last night was uproariously happy."

THE DAILY TELEGRAPH.
"Before the spectators dispersed last night they were already whistling the refrain. No better test of popularity could be wanted."

THE DAILY SKETCH.
"The music of Jean Gilbert is as charming as anything that has been imported for the last few years."

THE MORNING POST.
"The Girl in the Taxi was greatly liked, and its music was particularly enjoyed by the audience who must be in for a long ride."

THE MORNING EXPRESS.
"The Girl in the Taxi: Waltz has that lazy, dreamy, lilt about it, half sweet, half sad, that makes the perfect Waltz."

THE DAILY EXPRESS.
"The Girl in the Taxi: Waltz has that lazy, dreamy, lilt about it, half sweet, half sad, that makes the perfect Waltz."

THE DAILY NEWS AND LEADER.
"There is a Waltz to which the audience paid the supreme tribute of whistling it before the evening was done."

THE STANDARD.
"Among the musical numbers, all delightful, the climax is the Waltz—an old, old, old, old."

PALL MALL.
"Suzanne, we love you to a man" is an excellent piece of work.

THE EVENING NEWS.
"The audience joined the Orchestra during the interval is Gilbert's Lurking and exhilarating Waltz."

WEEKLY DISPATCH.
"There is some very pretty music, tuneful spirited music."

THE EVENING STANDARD.
"The joyous, exhilarating music of Jean Gilbert's, all London will soon be humming. 'The Girl in the Taxi' Waltz—a luscious refrain."

THE REFERENCE.
"We have pretty tunes including a Waltz, which will take the town as surely as the 'Chocolate Soldier' or 'The Merry Widow."

THE MORNING ADVERTISER.
"The best thing about 'The Girl in the Taxi' which faced 'first-nighters' last night is its music—for which M. Jean Gilbert is responsible."

THE STAR.
"There is a Waltz in it which was whistled by the audience before 10 o'clock."

THE OBSERVER.
"'The Girl in the Taxi' is going to be a huge success."

LLOYD'S WEEKLY NEWS.
"The new production at the Lyric is quite the brightest thing of its kind since 'The Merry Widow.'"

THE SUNDAY TIMES.
"'Suzanne! Suzanne! we love you to a man!', took the fancy of the audience so much that repetition was demanded."

THE ERA.
"'The Girl in the Taxi': will enjoy a very long life."

THE MANCHESTER GUARDIAN.
"There is a Waltz, which as the audience was whistling before the play was half finished we shall probably have a surfeit."

THE YORKSHIRE POST.
"The piquant orchestration and bright rippling melody of the score are the outstanding feature of the play, and include extremely vocal Waltz."

THE MANCHESTER COURIER.
"The Girl in the Taxi': should be booked for a long arrestless career."

THE LEEDS MERCURY.
"Pretty music, charming costumes, and sprightly and dialogue."

THE NOTTINGHAM GUARDIAN.
"Pretty music, charming costumes, and sprightly and dialogue."

THE BIRMINGHAM POST.
"The company did full justice to the bright and catchy music."

ASCHERBERG, HOPWOOD & CREW, LTD., 16, Mortimer Str. London, W.

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