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Oscar Wilde
Scrapbook

Vol. **15**



Rare Skit on the Middle Colter 7

Fervently Inscribed to F. C. BURNAND ESQ^{RE}

MY DADO.



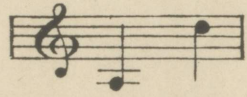
Words by **ARTHUR MATTHISON.** * Music by **ISIDORE DE LARA.**

Pr. 4/4

C.S.M.

TO
Miss Liza Lehmann.

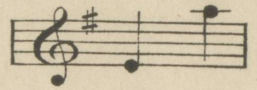
Nº 1 IN C.



Nº 2 IN E. (ORIGINAL KEY)



Nº 3 IN G.



OH! BEAUTIFUL STAR

Serenade

WORDS BY

OSCAR WILDE,

Music Composed

BY

LAWRENCE KELLIE.

160
24.7.198
3/6

Lawrence Kellie

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OH! BEAUTIFUL STAR.

SERENADE.

Words by OSCAR WILDE.

Music by LAWRENCE KELLIE.

Allegretto. VOICE. PIANO. P

Oh beau - ti - ful star with the

crim - son mouth, Oh moon with the brows of gold, Rise up, rise

3 up from the o - dor - ous south And

light for my love her way, her way, Lest her lit - tle feet should

stray On the wind - y hill and the wold Oh

a tempo. beau - ti - ful star with the crim - son mouth Oh moon with the brows of

Oh beautiful star. (G) 19,281.

gold.

Oh

rap - tur - ous bird with the low sweet note, Oh bird that rests on the

spray, Sing on, sing on from your soft brown

throat And my love in her lit - tle

bed, her bed, Will lis - ten and lift her head From the

poco rall. *a tempo.*
pil - lows and come my way. Oh rap - tur - ous bird with the

low sweet note, Oh bird that rests on the spray.

p

mf Oh blos - som that hangs in the odorous air Oh

blos - som with lips of snow, Come down, come down for my love to

wear, You shall die on her head in a crown, a crown, You shall

die in a fold of her gown, To her lit - tle light heart you shall

poco rall. go, *a tempo.* Oh blos - som that hangs in the odor - ous air, Oh

blos - som with lips of snow.

MR. LAWRENCE KELLIE.

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beg to announce that they have entered into an arrangement with Mr. LAWRENCE KELLIE by which they become, for an extended period, the Publishers of all this highly popular Author's new Compositions.

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WORDS BY
MOWBRAY MARRAS.

TO BE SHORTLY FOLLOWED BY

I had a Flower.

Words by ANON.

My Fairest Child.

Words by CHARLES KINGSLEY.

Oh, Beautiful Star.

Words by OSCAR WILDE.

Let other Bards of Angels sing.

Words by WORDSWORTH.

Crossing the Bar.

Words by TENNYSON.

The Boy and the Brook.

Words by LONGFELLOW.

She is thinking of You.

Words by F. E. WEATHERLY.

Broken Faith.

Words by ELIZABETH ACKERS.

Now, what is Love?

Words by SIR WALTER RALEIGH.

Here and Hereafter.

Words by LAWRENCE KELLIE.

Had I the Magic Power.

Words by CLIFTON BINGHAM.

Cuban Serenade.

Words by MOWBRAY MARRAS.

Somewhere or other.

Words by CLIFTON BINGHAM.

Lullaby at Sea.

Words by EUGENE FIELD.

The above Songs will be Sung by Mr. Lawrence Kellie at his forthcoming Recitals.

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Music Publishers to H.M. the Queen and H.R.H. the Prince of Wales.

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THE FLIPPITY FLOP YOUNG MAN



John SM
3/6

Alfred Joncaeren lith

WRITTEN BY
HARRY ADAMS.

COMPOSED BY
E. JONGHMANS.

SUNG WITH IMMENSE SUCCESS BY
CHARLES GODFREY.

Pr. 3/.

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With the Author's Compliments

UTTERLY UTTER

AN AESTHETIC DUET



*5 June
1876*

*W. G. S. N.
3/6*

Music by **EDMUND WEST.** Words by **PERCY F. MARSHALL**

— SUNG BY —

MESSRS ARTHUR FENWICKE & CONYERS NORTON.

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Price 2/- net.

OSCAR WILDE.

It would be useless to attempt to give any parodies on the poems of Mr. Oscar Wilde without prefacing them with some account, however brief, of his career. In a few of the skits the allusions are already out of date, and in a short time the reasons will be quite forgotten that led to the silly ridicule and misrepresentations of which Mr. Oscar Wilde, as the Apostle of Æstheticism, was formerly the object.

Mr. Oscar O'Flahertie Wills Wilde was born in Dublin on October 15, 1856. His father, Sir William R. Wilde, was an eminent surgeon, and a man of literary tastes and great archæological learning.

In 1851 Sir William (then Mr.) Wilde married a granddaughter of Archdeacon Elgee, of Wexford, a lady well known in literary circles in Dublin as having written many poems which were published in the *Nation* newspaper at the time of the political excitement in 1848. They appeared over the *nom de plume* "Speranza," and were afterwards published in a collected form, entitled "Poems by Speranza," and had for a motto—"Fidenza, Speranza, Costanza."

Mr. Oscar Wilde early developed talents such as might have been expected in the son of highly gifted parents. Having spent about a year at Portora Royal School, Enniskillen, Mr. Wilde studied for a year at Trinity College, Dublin, where he obtained a classical scholarship at the early age of sixteen, and in 1874, won the Berkeley Gold Medal for Greek, the topic selected for that year being the Greek Comic Poets. Thence he went to Magdalen College, Oxford, where he obtained a first scholarship.

He soon began to show his taste for art and china, and before he had been at Oxford very long, his rooms were the show of the college, and of the university too. He was fortunate enough to obtain the best situated rooms in the

JUST PUBLISHED.

AN

ÆSTHETIC DUET

(WITH FRONTISPIECE).

ENTITLED

“UTTERLY UTTER!”

Music by Mr. Edmund West.

Words by Mr. Percy F. Marshall

SUNG BY MESSRS.

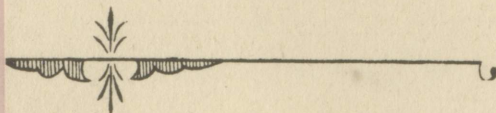
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Copies may be had of Mr. Percy F. Marshall,
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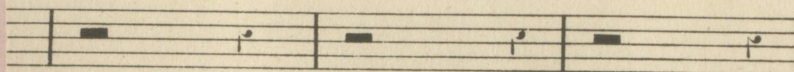
LY UTTER!”

ÆSTHETIC DUET)

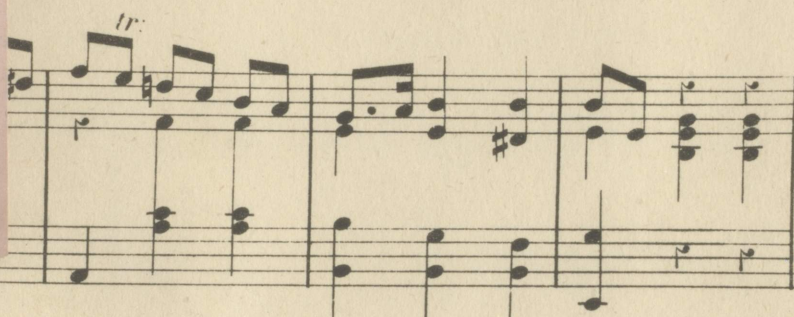
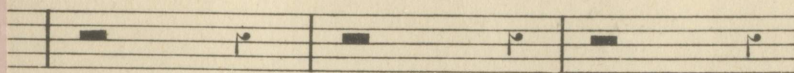


Music by

EDMUND WEST



and with “intense” expression.



f

A pair of æs - the - tics be - fore you, you see,

p

Repeat this bar
ad lib.

There are

"UTTERLY UTTER!"

(ÆSTHETIC DUET)



Words by

PERCY F. MARSHALL.

Music by

EDMUND WEST

1st VOICE.

2nd VOICE. *In moderate time, and with "intense" expression.*

f

f

A pair of æs - the - tics be - fore you, you see, *p*

Repeat this bar ad lib:

There are

ff We wor-ship the
none so "in-tense" or "con-sum-mate" as we, We wor-ship the

cresc. "beau-ti-ful" wher-ev-er it be, We are so ut-ter-ly
"beau-ti-ful" wher-ev-er it be, We are so ut-ter-ly

utter! In at-ti-tudes graceful we al-ways re-cline, Write

And "live up" to
vers-es whose meaning no man can di-vine

tea-pots of high art de-sign, We are so
We are so

ut-ter-ly utter! ut-ter! ut-ter!
ut-ter-ly utter! ut-ter!

We are so ut - ter - ly utter!

ut - ter! We are so ut - ter - ly utter! *gva*

For last verse only. molto rit.

We are..... so.. ut - - ter - ly

ut - ter! We are..... so.. ut - - ter - ly

gva

utter!

utter!

gva *loco*

8^{va}

sf *p*

ff

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ALL BEAUTIFULLY ILLUSTRATED.

AUTREFOIS.

VALSE BY EMILE WALDTEUFEL.

S. Amabile.
No. 1.

BIRD IN HAND (Three Maids of Lee.)

POLKA ON ROECKEL'S SONG BY L. C. DESORMES.

BRUNE OU BLONDE.

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S. Amabile.
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FOLLE IVRESSE.

VALSE BY EMILE WALDTEUFEL.

No. 1.

IMMENSE SUCCESS.

POLKA BY EMILE TAVAN.

p. grazioso.

LE RENDEZ-VOUS.

VALSE BY EMILE WALDTEUFEL.

Espressivo.
No. 1.

LA MALLE DES INDES.

GALOP BY GEORGES LAMOTHE.

mf

MA CHARMANTE.

VALSE BY EMILE WALDTEUFEL.

S. Simple.
No. 1.

GOLDEN LOVE.

VALSE ON WELLINGS' SONG BY GEORGES LA MOTHE.

Espressivo legato.
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VALSE BY EMILE WALDTEUFEL.

S. Simple.
No. 1.

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No. 1.

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VALSE ON WELLINGS' SONG, BY CHARLES D'ALBERT.

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BONSOIR.

VALSE BY GEORGES LAMOTHE.

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No. 1.

TRUE LOVE.

VALSE BY EDWIN H. PROUT.

Con innocenza.
No. 1.

SOLO, 2/- net.

Full Orchestra, 1/4 net. Septett, 1/- net.



OF SATURDAY, FEBRUARY 4, 1882.

Says:—

LE BIJOU GAVOTTE, composed by Celian Kottaun.—We have frequently at the theatres heard people say—"What a pretty Gavotte! I wonder where it is published?" We are in a position now to inform them, for **MESSRS. FRANCIS BROTHERS AND DAY**, of Oxford Street, are the publishers, as they also are of the same composer's

DANSE DE CZECHS, as cheerful and animated a dance melody as one could wish to hear. It is already very popular, and the excellent pianoforte arrangement now published will tend to make it more so. Still another clever piece of dance music from the same pen is

LA PREMIERE DANSEUSE, which may be frequently heard at the theatres; and

THE MANDARIN'S FESTIVAL is a quaint piece of a very characteristic kind. In fact, we need hardly extend the list, for all Mr. Kottaun's compositions have the true dance rhythm. They are admirable for those who have to dance to them, and equally pleasant for those who listen to them.

THE RUSSIAN PARADE MARCH is a clever and spirited composition by Mr. Fred. Godfrey. It is founded upon popular Russian melodies, and is a capital march.

DANSE DE SATYRS, by Charles Le Thiere, is a characteristic, fanciful piece, brightly written and effective.

BONNE CHANCE is the title of a Polka from the same firm, composed by Charles Godfrey. It has all the elements of popularity—in fact, it is already popular.

WE ARE A MERRY FAMILY, written by T. S. Lonsdale, composed by W. G. Eaton, sung with great success by Mr. T. W. Barrett, is above the average as a comic song, and has already won popularity.

WHAT A FOOL I MUST HAVE BEEN TO MARRY JANE is written, composed, and sung by Mr. T. W. Barrett; the humour of this ditty has been greatly appreciated, especially where Mr. Barrett was the vocalist.

STAY, JOHNNIE, STAY, written and composed by J. W. Dunn, has been sung by Ben. Fielding with success.

WILL YOU BE MY HOLLYHOCK? as sung by Mr. Edward Royce in the Gaiety burlesque, the "Forty Thieves," is a lively song, written by Harry Hunter and composed by Edmund Forman; it has also been sung by Mr. J. W. Rowley,

JUST DOWN THE LANE is one of the popular Mohawk Minstrels' songs, written, composed, and sung by Sidney Barnes. It has a pleasant, flowing melody.

GOOD-BYE, EMILY JANE, is composed by G. D. Fox, and sung by "Little Thomas" of the Mohawk Minstrels with great success.

ROLY-POLY JAM is another of Little Thomas' songs.

I CAN'T STAND MRS. GREEN'S MOTHER is sung by Mr. Herbert Campbell; it is written by Mr. Harry Hunter and composed by Mr. Walter Redmond, and is an amusing song. Mr. Freeman's comic song,

THE LORD MAYOR'S COACHMAN, written by Harry Hunter and composed by David Day, has been frequently heard at the Agricultural Hall, where it has been much applauded.

ON MONDAY I MET MARY ANN is by the same author and composer. A fanciful Polka called

PLAYFUL KITTENS, is by the excellent flute player, J. Harrington Young. It is here arranged for the pianoforte, and will in its present form make an attractive study for the right hand.

DAY AND NIGHT QUADRILLES, by Warwick Williams, introduce a number of popular melodies.

THE LAWN TENNIS POLKA and

ROSENTARA VALSE, are composed by G. D. Fox and arranged by Charles Godfrey. They are agreeable specimens of dance music.

THE AMOURETTE POLKA, by Charles Le Thiere, is also cleverly written and has a catchy melody.

The Graphic,

OF JANUARY 28th, 1882.

Says:—

One of the prettiest and most home-like ballads of the day, which would earn a well-merited encore at a People's Concert, is "**STAY, JOHNNIE, STAY**," written and composed by J. W. Dunn.

London:

FRANCIS BROS. & DAY, Blenheim House, Oxford Street.

1

I once was a matter of fact young man,
And thrived on port and sherry;
But now I'm a kind of a cracked young man,
The reverse of or-din-ary.

I flip and I flop, (*Echo.*)

All over the shop, (*Echo.*)

And take it for granted you can;
I'm a very Sunflowery, Aprily showery,
Eastcheapy, Towery man.

CHORUS.

I'm a very æsthetic young man,
A non energetic young man;
Slippity, sloppity over the shoppity,
Flippity flop young man.

2

I once was a hymny and tract young man,
And sternly opposed to stooping;
A kind of a stick up the back young man,
But now I incline to drooping.

Consummately if, (*Echo.*)

On no account stiff, (*Echo.*)

I scarcely know how I began;
I'm a bitter and mildy, naturey childy,
Oscary Wyldy man.

CHORUS.

I'm a Fuller's earth colour young man,
A greeny and "yuller" young man;
Pretty externally "Patience" and "Colonely,"
Utterly, utter young man.

3

I once was a cobby and hack young man,
And a little bit calico bally;
A picture card out of the pack young man,
And frequently Music hally.

I'd sing and I shout, (*Echo.*)

"Poor 'Liza" about, (*Echo.*)

And after the ladies I ran;
Said Jenny to Amily oh he's a jammily,
"Morally, family" man.

CHORUS.

But I'm now a good goody young man,
A head rather "Woody" young man;
Body quite rickety, pose plas-tickety,
Never go wrong young man.

4

I once was a three and six dinner young man,
And at table knew which was the best end;
But now you would not find a thinner young man,
Tho' you walk from the East to the West End.

Two steps and a stop, (*Echo.*)

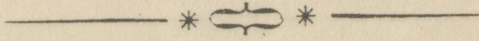
A skip and a hop, (*Echo.*)

I require but a puff and a fan;
I'm a Regent Street cut-ery skip o'er the guttery,
New bread and buttery man.

CHORUS.

I'm a worship the lily young man,
Crutch and tooth pick-a-dilly young man;
Cracked in the filberty, Burnand and Gilberty;
Strike you with paper young man.

THE FLIPPITY FLOP YOUNG MAN.



Written by HARRY ADAMS.

Composed by E. JONGHMANS.

PIANO.

ff

I once was a matter of fact young man, And

thrived on port and sherry; But now I'm a

kind of a cracked young man, The re-verse of

or - - di - na - ry I flip and I flop,

All o - ver the shop,

And take it for grant-ed you

can, I'm a ve - ry Sun-flow-er - y, A - pril - y

show-er - y, East - cheap - y Tow - er - y man

CHORUS.

I'm a ve_ry æs_the_tic young man, A non en_er - getic young

f

man; Slipper_ty, slopper_ty o_ver the shopper_ty,

Flipper_ty flop young man

ff

ff

2ND EDITION WITH ADDITIONAL VERSES.

THE FLIPPITY FLOP YOUNG MAN



*Moham S.M.
Ind. ed. 3/6*

*Alfred Boncompagni
He*

WRITTEN BY
HARRY ADAMS.

COMPOSED BY
E. JONGHMANS.

SUNG WITH IMMENSE SUCCESS BY
CHARLES GODFREY.

Pr. 3/.

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ADDITIONAL VERSES.

1

I once was a Ramsgate and Margate young man,
 And lounged on the pier in the summer,
 Of the Steamboaters making a target young man,
 And chaffing each sickly new "commer,"
 "Poor gal, aint she white?
 Look hout Sir old tight,
 'Arry lend him yer (r)at for a fan,"
 Oh a Hastings Pavilony, worth half a milliony,
 Leave you in my will-iony man.

CHORUS.

Now I'm a gay Coffee Palace young man;
 A Jumbo and Alice young man,
 Little Jack Hornery sat in the cornery,
 Pull out a plum young man.

2

I once was a Salvation Army young man,
 And bore the proud title of Captain,
 A crimson nosed tubthumping psalmy young man,
 Whom the innocent sisters were wrapped in,
 We'd march out in rows,
 Some playing banjos,
 Till the roughs at stone throwing began,
 I was a scorchy and blistery, re-ligeous mystery,
 Wink at the sistery man.

CHORUS.

But I'm now an Angelic young man,
 An old family relic young man,
 Rather rediculous, very "conspicuous,"
 Who's Lindly Murray? young man.

3

I once was a Rotten Row riding young man,
 With rooms in the midst of Belgravia,
 At weddings'-first kiss at the bride-ing young man,
 And all such un-utter behaviour;
 In the Gaiety stalls,
 Ditto Tatter-salls,
 "Yars made all my "tin" in Japan,
 A member of quality, stand up stiff collar-ty,
 Trouble to swallow-ty man.

CHORUS.

But I'm now a nice tasty young man,
 A lady-like waisty young man,
 Hair rather carrotty, Faith, Hope, and Charity,
 Toottle tum too too young man.

4

I once was a Member for Slocum young man,
 And for Parliament had a strong fancy,
 A know pretty well what is "kocum" young man,
 When addressing a con-stit-u-ancy
 I'd do this, I'd do that;
 Give each voter a hat,
 And a great deal more when I began,
 I belonged to the tribery hailing from High-bury,
 Corruption and bribery man.

CHORUS.

But I'm a worship old china young man,
 A major and minor young man,
 Very remarkable, lounge in the park-able,
 Ought to be stuffed young man.



The ART MARE

The Three Young Men of War



POLKA

On J. L. ROECKEL'S Celebrated Song

By L. E. DESORMES

LONDON

ENOCH & SONS 19 HOLBORN

Ent. Ssa Hall.

THE GRAY MARE

(THE THREE YOUNG MEN OF WARE)

POLKA.

On J. L. ROECKEL'S POPULAR SONG.

BY L. C. DESORMES.

INTROD.

f

POLKA.

p

There were three young men of Ware, They were proud and debon air, They

said "Such men as we are rare," These three young men of Ware. *f*

E & S. 808.

OSCAR WILDE



BY PERMISSION
OF
Sarony

JOLLY UTTER, GALOP.
TOO ALL BUT, WALTZ.
DREAM OF THE LILY, WALTZ.

4

SUNFLOWER, POLKA.
TOO UTTERLY UTTER, MARCH.
OSCAR'S SCHOTTISCHE.
QUITE TOO UTTERLY UTTER SONG.

BOSTON.

Published by OLIVER DITSON & CO. 451 Washington St.

NEW YORK.
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DREAM OF THE LILY WALTZ.

CARL USCHMAN.

The musical score is arranged in six systems. The first system includes piano accompaniment with dynamics *pp*, *ff*, and *p*. The second system continues the piano accompaniment with dynamics *ff*, *p*, and *ff*. The third system features a vocal line with dynamics *mf*. The fourth system includes piano accompaniment with dynamics *cres*, *cen*, *do.*, *ff*, and *p*. The fifth and sixth systems continue the piano accompaniment with dynamics *ff* and *p*.

Oscar Wilde.

TRIO 4

p dolce.

mf

p

f

Dream of the Lily. 3.

5

ff *p*

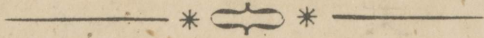
mf

cres *cen* *do.* *ff* *p*

Dream of the Lily. 3.

Handwritten marks or scribbles in the top right corner, possibly including the number '28'.

THE FLIPPITY FLOP YOUNG MAN.



Written by HARRY ADAMS.

Composed by E. JONGHMANS.

PIANO.