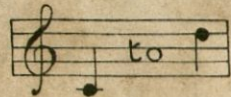
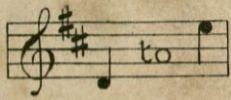


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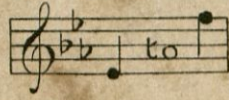
N^o. 1 IN C



N^o. 2 IN D



N^o. 3 IN E^b



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REUBEN RANZO

SONG

THE WORDS BY

FRED. E. WEATHERLY

The Music by

ERIC COATES.

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Eric Coates

REUBEN RANZO.

REUBEN RANZO, he was a tailor,
Shipped at Wapping for a sailor,
But when the Cap'n cried, "Belay!"
Reuben ran and hid away;
And he never was found until a Friday,
Sitting in a corner spruce and tidy,
Which made the Cap'n say:—

"Hullo, Reuben,
Where ha' you been?"
Says Reuben, "Don't you know?
Sitting on my goose,
For I ain't no mortal use,
When the stormy winds do blow!"

So they pitched him down to Cap'n Davy,
For he weren't no good for the British Navy;
But when he got to Davy Jones,
And found him sitting in his old bare bones,
Says Reuben, "Sir, it would be a pleasure,
If you would let me take your measure!"
Which made old Davy say:—

"No! No! Reuben,
Where ha' you been?
If that is all you know!
We haven't any use
For your scissors or your goose,
For we don't wear clothes below!"

So up went Reuben through the water,
Saw his comrades on his quarter,
But when they shouted "Reuben, Hi!"
He says, "I'm booked for the upper sky!"
And there all day he sits and stitches,
Making the blue sky into breeches;
And a very good job, say I!

So here's to Reuben!
Long live Reuben!
As round the world we goes,
An' tho' we may be short
Of ships in many a port,
We shan't be short of clothes!

FRED. E. WEATHERLY.

REUBEN RANZO.

Words by
FRED. E. WEATHERLY.

Music by
ERIC COATES.

Allegro giocoso.

PIANO.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *f*. Accents are present over several notes.

Second system of piano introduction. Treble and bass staves. Dynamics include *ff*, *sf*, and *dim.*. A *Tea* symbol is located below the bass staff.

First system of vocal and piano accompaniment. Vocal line in treble clef, piano accompaniment in bass clef. Dynamics include *mp* and *mf*. Lyrics: "Reuben Ranzo, he was a tailor, Shipp'd at Wapping for a sailor, But when the Cap'n

Second system of vocal and piano accompaniment. Tempo change to *Meno mosso.* Time signature changes to 3/4. Dynamics include *rit.*, *f*, and *mf*. Lyrics: "cried 'Be-lay!' Reu-ben ran and hid a - way; And he

nev-er was found un - til a Fri-day, Sitting in a cor-ner spruce and ti-dy.

mf colla voce

..... Which made the Cap-tain say:..... "Hul - lo,

marcato *f rit.* *ff a tempo*

mf *f rit.* *sf* *mp*

Reu-ben, Where ha' you been," Says Reu - ben "Don't you know?.....

mp *mf*

..... I've been sit-ting on my goose, For I aint no mor-tal use, When the

mp *mf*

Reuben Ranzo.

storm - y winds do blow! Ho— oh! When the storm - y winds do

f *rall.*

Lead * Lead * Lead Lead Lead Lead Lead Lead Lead * Lead

blow!"

a tempo

f a tempo *ff* *sf* *sf*

Lead * *sf*

mp

So they

sf *sf* *dim.*

Lead Lead *

pitched him down to Cap'n Da-vy, For he weren't no good for the Bri-tish Na-vy,

p

mf But when he got to Da-vy Jones, And *rit.* found him sitting in his old bare *f* bones; *meno mosso.*

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and a 2/4 time signature. It includes a *rit.* (ritardando) section and concludes with a *f* (forte) dynamic and a *meno mosso* tempo change. The piano accompaniment starts with *mf* and includes a *ten.* (tension) marking. The system ends with a *rit.* marking and a *f* dynamic.

mf Quasi recit. Says Reuben, "Sir, 'twould be a pleasure, If you would let me take your measure

The second system continues the vocal line and piano accompaniment. The vocal line is marked *mf* and *Quasi recit.* (quasi recitativo). The piano accompaniment includes a *colla voce* marking, indicating it should be played in time with the voice. The system concludes with a *rit.* marking and a *f* dynamic.

Which made old Da - vy say: "No! No!

The third system features a vocal line and piano accompaniment. The vocal line includes a *marcato* section and a *f rit.* section, ending with a *ff a tempo* section. The piano accompaniment also includes a *marcato* section and a *f rit.* section, ending with a *ff a tempo* section. The system concludes with a *mp* dynamic.

Reuben, Where ha' you been, If that is all you

The fourth system continues the vocal line and piano accompaniment. The vocal line is marked *mp*. The piano accompaniment includes a *rit.* marking and a *mp* dynamic. The system concludes with a *rit.* marking and a *mp* dynamic.

Reuben Ranzo.

know!..... We haven't a - ny use For your scis-sors or your

mf *mp*

mf *mp*

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

goose, For we don't wear clothes be - low! Ho — oh! For we don't wear

mf *f* *rall.*

mf *f* *rall.*

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

clothes be - low!".....

a tempo

f *ff* *sf* *sf*

Leg. *Leg.* *Leg.* *Leg.*

So

mp

sf *sf* *dim.*

Leg. *Leg.*

up went Reu-ben thro' the wa - ter, Saw his com-rades on his quarter, But when they shouted

mf

p *mp*

Rea * Rea *

"Reu-ben, Hi!" He says, "I'm book'd for the up-per sky!" And

rit. **Meno mosso.** *mf*

rit. *f*

Rea * Rea * Rea * Rea *

there all day he sits and stitches, Mak-ing the blue sky in - to breeches;.....

Quasi recit.

mf colla voce.

Rea Rea Rea Rea Rea Rea

And a ve - ry good job, say II! So

marcato. *f rit.*

mf *f*

Rea Rea Rea Rea Rea * Rea

f a tempo.

here's to Reu-ben! Long live Reu-ben! As round the world we

sf a tempo. mp

Red. * Red. * Red.

mf goes; *mp* An' tho' we may be short of ships in ma-ny a port, *mf* Well, we

Red. Red. Red. Red. Red. Red. Red. Red.

shan't be short of clo - o' - oes! Well, we shan't be

f rall.

Red. * Red. * Red. Red. Red. Red. Red. Red.

Presto.

short of clo'es!"

ff

Red. Red. Red. Red. Red. Red. Red. Red.

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IN SPRINGTIME (G and A)	Ernest Newton
REGRET	Thomas F. Dunhill
WICKED CUPID	H. Trottere

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HARK, THE LARK (in E?)	"
IT WAS A LOVER	Theo. Marzials
TRUST HER NOT	M. W. Balfe
UNDER THE GREENWOOD TREE	Theo. Marzials
UNTO THE HOLLY	"
WEEP YE NO MORE	"
WHO IS SYLVIA (in F)	"

MEZZO and CONTRALTO.

ABSENT (F and A?)	J. W. Metcalf
DOWN THE VALE (in F)	F. L. Moir
EXCELSIOR (in B?)	M. W. Balfe
FEAR NO MORE	Theo. Marzials
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THE MERMAIDS	A. H. Behrend
THE SHEPHERD'S ROUNDELAY (in F)	R. H. Walthew
THE VOYAGERS (in E?)	W. Sanderson

MEZZO and BARITONE.

ALLAH BE WITH US (in B?) (From "A Lover in Damascus")	A. Woodforde-Finden
CALL ME BACK (B? and C)	Luigi Denza
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