


Marian S. Pinery



# THE RUNAWAY GIRL



New Musical Play 

LYRICS BY

Aubrey Hopwood *AND* Harry Greenbank.

MUSIC BY

LIONEL MONCKTON *AND* IVAN CARYLL.

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NO ONE IN THE WORLD LIKE YOU	.60
WHEN THE LITTLE PIGS BEGIN TO FLY	.60

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# SOLDIERS IN THE PARK.

Words by Aubrey Hopwood.

Music by Lionel Monckton.

*Allego marziale.*

Introduction for piano. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic. The melody is characterized by rhythmic patterns and accents.

Where's the mu - sic that is half so sweet?  
 How the chil - dren and the nurse - maids run,

The first system of the song features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta ta!  
 Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta ta!

The chorus consists of two lines of rhythmic vocalizations. The piano accompaniment features a more complex texture with chords in the right hand and a moving bass line in the left hand.

As the tram - ple of the sol - diers' feet?  
 See their fa - ces as they cry "What fun!"

The second system of the song continues the vocal and piano accompaniment. The piano part maintains its rhythmic accompaniment while providing harmonic support for the vocal line.



*p*

Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta!  
 Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta!

Come and lis - ten to the march they play -  
 Crowds are flock - ing from the Mar - ble Arch,

Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta! I can  
 Ta ra ra, ta ta, Ta ra ra, ta ta, Ta ra ra, ta ta, ta! And they

hear them from a - far, With their gay ta - ran - ta - ra, And I  
 race a - cross the grass Just to see the soldiers pass, For there's



know they're com-ing near-er, for they al-ways pass this way. Ta ra  
 ma - gic in the mu - sic of a mil - i - ta - ry march. Ta ra

ta, Ta ra ta, Ta ra ta! .....  
 ta, Ta ra ta, Ta ra ta! .....

*dim*

*And.* \*

*mf*  
 Oh, lis - ten to the band! How mer - ri - ly they

*p* *marcato.*

play! "Oh, don't you think it grand?" Hear ev'ry-bo-dy



say, "Oh, list-en to the band!"

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "say, 'Oh, list-en to the band!'". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes various rhythmic patterns and chordal structures.

Who doesn't love to hark..... To the shout of, "Here they come!" And the

The second system continues the vocal line with the lyrics "Who doesn't love to hark..... To the shout of, 'Here they come!' And the". The piano accompaniment continues with similar rhythmic and harmonic patterns.

bang-ing of the drum? Oh, list-en to the soldiers in the park!

The third system features the vocal line with the lyrics "bang-ing of the drum? Oh, list-en to the soldiers in the park!". The piano accompaniment includes a more active rhythmic pattern in the right hand, possibly representing the drum mentioned in the lyrics.

**CHORUS.**  
Oh, list-en to the band! How mer-ri-ly they play!

The fourth system is the chorus, marked with a forte (*f*) dynamic. The lyrics are "Oh, list-en to the band! How mer-ri-ly they play!". The piano accompaniment is marked *marcato* and features a lively, rhythmic accompaniment. The system concludes with a double bar line.



"Oh, don't you think it grand?" Hear ev'ry-bo-dy

say. Oh, lis-ten to the band!

Who doesn't love to hark..... To the shout of "Here they come!" And the

banging of the drum? Oh, lis-ten to the soldiers in the park!



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