

The quack's song / written by F.C. Burnand ; music by W. Meyer Lutz ; sung ... by Edward Terry in F.C. Burnand's extravaganza "Camaralzaman."

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THE QUACK'S SONG



FRANKS & SON

WRITTEN BY
F. C. BURNAND.

MUSIC BY
W. MEYER LUTZ.

SUNG WITH THE GREATEST SUCCESS BY

EDWARD TERRY,

IN F. C. BURNAND'S EXTRAVAGANZA "CAMARALZAMAN" AT THE GAIETY THEATRE.

ENT. STA. HALL.

LONDON: HOPWOOD & CREW, 42, NEW BOND ST W.

Pr. 4/.



THE QUACK'S SONG.

The melody of this song (Post Horn Galop) is published
by kind permission of Mess^{rs} Hutchings and Romer.

Words by F. C. BURNAND.

Music by W. MEYER LUTZ.

TEMPO DI GALOP.

PIANO:

ff *mf* *ff*

Now, then, all who've got the rheu - ma - ti - sm, ti - sm, ti - sm, ti - sm,

pp

Groaning, moaning, owning they've no he - ro - is - m, is - m, is - m,

I can cure you all by mes - mer - is - m, is - m, is - m, is - m,



If you're ach-ing, shaking, ta-king, quickly come to me!

I assure all, I can cure all; And I lure, all On my tour, all

Come from ru - ral Pla - ces—poor all—Cry - ing out with pain Oh!

Making fa - ces, Such grima - ces; Showing pla - ces Near their braces,

Painful ca - ses—Now no tra - ces Of their mal - a - dee!

fz *sf*

H & C. 2542.



The first system consists of a treble clef staff with four measures of rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The right hand has a melodic line with a slur over the first two measures and a fermata over the last two. The left hand has a steady eighth-note accompaniment. Dynamics include a piano (*p*) marking in the final measure.

To cure some here We have come here, With our phar - ma - cee ;

The second system features a vocal line with the lyrics "To cure some here We have come here, With our phar - ma - cee ;". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system consists of a treble clef staff with four measures of rests. Below it is a grand staff with piano accompaniment. The right hand has a melodic line with a slur over the first two measures and a fermata over the last two. The left hand has a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking in the first measure and a piano (*p*) marking in the final measure.

Cure you gra - tis, Which you'll state is Sat - is - fac - tor - ee .

The fourth system features a vocal line with the lyrics "Cure you gra - tis, Which you'll state is Sat - is - fac - tor - ee .". The piano accompaniment continues with the same rhythmic pattern as the first system.

To your land, you'll understand, it's my first vis - it, vis - it, vis - it,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It contains four measures of music with lyrics: "To your land, you'll understand, it's my first vis - it, vis - it, vis - it,". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

And you may re - ply and say, Oh, is it, is it, is it, is it?

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music with lyrics: "And you may re - ply and say, Oh, is it, is it, is it, is it?". The piano accompaniment is written in grand staff notation and continues with the same accompaniment pattern as the first system.

Why remain so long in pain ex - quisite, quisite, quisite, quisite?

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music with lyrics: "Why remain so long in pain ex - quisite, quisite, quisite, quisite?". The piano accompaniment is written in grand staff notation and continues with the same accompaniment pattern.

When my plan will cure a man in - stan - ta - ne - ous - lee.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music with lyrics: "When my plan will cure a man in - stan - ta - ne - ous - lee.". The piano accompaniment is written in grand staff notation and concludes with a final chord in the right hand and a few notes in the left hand.

Sci - - en - - ti - - fic men we be,

p

I have ta - - ken my de - - gree,

F. R. S. al - - so M. D.,

And my boast is not M. T.

Want a blis-ter, such a twis-ter, or a cat-a-plasm, plasm?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains four measures of music. The lyrics are: "Want a blis-ter, such a twis-ter, or a cat-a-plasm, plasm?". The piano accompaniment is written on a grand staff (treble and bass clefs) and consists of four measures. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Drop 'o something neat to treat a spasm, spasm, spasm, spasm,

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains four measures of music. The lyrics are: "Drop 'o something neat to treat a spasm, spasm, spasm, spasm,". The piano accompaniment is written on a grand staff and consists of four measures. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Mumps or jumps, or painful stumps, who-e-ver has 'em has 'em, has 'em,

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains four measures of music. The lyrics are: "Mumps or jumps, or painful stumps, who-e-ver has 'em has 'em, has 'em,". The piano accompaniment is written on a grand staff and consists of four measures. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Me o-bey, and 'tis, you'll say, all dickey with de-cay.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains four measures of music. The lyrics are: "Me o-bey, and 'tis, you'll say, all dickey with de-cay." The piano accompaniment is written on a grand staff and consists of four measures. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Single plural, Rich and poor, all, Why endure all Pain, when you're all

fz

Told I cure all By a sure all Patent rem - e - dee? Ah!

ff >

Come and eye it, Taste and try it—You'll en jy it, Then you'll buy it;

p *fz*

Up you'll cry it, And apply it To your fam - i - lee.

I have potions, lotions— oceans, buy, buy, buy, buy,

For di_urn_al use ex_ter_nal, buy, buy, buy, buy.

Make you steady if you're heady, buy, buy, buy, buy;

My advice, I state is "Gratis," that is, given free!

HOPWOOD & CREW'S LATEST COMIC SONGS.

(HALF-PRICE AND POST-FREE.)

THE SHIP WENT DOWN;

Sung by HARRY RICKARDS. on, JENNY JONES. Price 4/-

Chorus.

For the ship went down to the bot-tom of the sea, There's on - ly one that
came a - shore and that one's me; I came a - cross a whale, and I
sat up - on his tail, And it brought me home to mar - ry Jenny Jones, Jenny Jones.

IS THE GOV'NOR IN?

Sung by G. H. MACDERMOTT Price 4/-

Chorus.

With a rat, tat, tat! he knocks at the door, Up goes the sash on the se - cond floor, He
1st time. 2nd time.
sees my wife, and says with a grin, I say, Mrs. G., is the Gov'nor in? With a Gov'nor in?

THE MASHER KING.

Sung by CHARLES GODFREY. Price 4/-

Chorus.

I'm the Strut up the Strand - i - ty, came in my hand - i - ty, Drop in the Grand - i - ty swell a.
Queer in my speech - i - ty, ve - ry knee breech - i - ty, Stammer and stut - ter and dwell.
Puff a ci - gar - i - ty with the ma - jar - i - ty, Bye-bye tat ta - i - ty fel - lah. . .
A dash - i - ty, crash - i - ty, splash - i - ty, bash - i - ty, Mash - i - est Masher of all. . .

JOSSERS' CRICKET CLUB.

Sung by HERBERT CAMPBELL. Price 4/-

Chorus.

If you want to be gay and learn to play On Sa - tur - day at - ter - noon.
Bring your con - cer - ti - nas, boys, To give the gals a tune. We'll
let you pay for the drinks all day; Of course we find the grub. You'll en -
- joy yourselves if e - ver you did, With the Jos - sers' Crick - et Club. . .

YOU KNOW YOU ARE.

Sung by ARTHUR LLOYD. Price 4/-

Chorus.

You are, you know, You know you are, I have no cause to doubt it; You
are, you know, You know you are, There's no mis - take a - bout it.

LOTS OF LOVE.

Sung by G. H. MACDERMOTT. Price 4/-

Chorus.

If you've lots of love for break - fast, lots of love for tea, And
lots of love for sup - per, why! I think you'll all a - gree, You
need - n't care a jot you know a - bout the L. S. D.
1st time. 2nd time.
If you on - ly live on love from night till morn - ing.

FAT, FAIR, AND FORTY.

Sung by CHORUS. Price 4/-

Chorus.

She's fat, fair, and for - ty, Ra - ther haugh - ty, haugh - ty, haugh - ty! Golden hair ritt
down to there, It is - n't all her own; But still, her name is Nan - cy Til - ley.
1st time. 2nd time.
Ra - ther sil - ly, sil - ly! All the boys cry out, "Why don't you Leave the girl a - lone!" She's

IT'S ALL CODIORUM.

Sung by G. H. MACDERMOTT. Price 4/-

Chorus.

It's all cod - i - od, cod - i - od - i - od, they do just as their
fa - thers did be - fore 'em, They are white hen, so they say, and they ne - ver go a - stray,
1st time. 2nd time.
But it's all cod - i - od - i - od - i - or - um. - or - um.

TUT, TUT, TUT!

Sung by ARTHUR ROBERTS. Price 4/-

Chorus.

Tut, tut, tut, tut! Who'd have thought it! Tut, tut, tut! You don't say so! O! I ne - ver!
Who'd have thought it! Goodness me, what a lot you know, Goodness me, what a lot you know!

THE AWISTOQUATIC ACTAW.

Sung by HENRI CLARKE. Price 4/-

Chorus.

This A - wis - to - qua - tic Ac - taw, . . . And I tell you, dear
boys, it's a fact aw, . . . If you want to see act - ing, tip top - per,
1st time. 2nd time.
pro - per, Come to our Mat - in - ces. . . This - ces. . .

ALL THRO' OBLIGING A LADY.

Sung by ARTHUR LLOYD. Price 4/-

Chorus.

All thro' o - bli - gig a la - dy, All thro' o - bli - gig a la - dy, A
cold id by poor head, And a fortight id by bed, Ad all thro' o - bli - gig a la - dy.

SHE DOES THE FANDANGO.

Sung by HENRI CLARKE. Price 4/-

Chorus.

She sang like a night - in - gale, twang'd the gui - tar, Danced the Ca -
chu - ca, and smokes a ci - gar, O! what a form,
O! what a face, And she done the Fan - dan - go all o - ver the place.

THE OLD FAMILIAR FACES.

Sung by G. H. MACDERMOTT. Price 4/-

Chorus. Tempo di Valze.

The old fa - mi - liar fa - ces, dear fa - mi - liar fa - ces,
Full of truth and kind - ness, I can al - ways see . . . Those
old fa - mi - liar fa - ces, dear fa - mi - liar fa - ces, Friends are
1st time. 2nd time.
few but when they're true, they're al - ways dear to me. me. . .

PARDONNEZ-MOI.

Sung by ARTHUR LLOYD. Price 4/-

Chorus.

Par - don - nez - moi, par - don - nez - moi, Par - don - nez - moi, Mon - sieur! Me
no speak Eng - lish vell, And you no Fran - cis par - lez - vous, And
zen I au a stran - ger here, Your cus - toms ne - ver saw; I
did not know down on ze nail, Mon sieur, par - don - nez - moi. . .