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# WHEN THE CLOCK STRIKES THIRTEEN

Sung by **TOPICAL NUMBER**

Elsie Janis, Arthur Playfair,  
Nelson Keys & Basil Hallam.

IN ALFRED BUTT'S PRODUCTION

*From*

**"THE PASSING SHOW 1915"**  
*Palace Theatre London.*

WORDS BY

**ARTHUR WIMPERIS AND HARTLEY CARRICK**

MUSIC BY

**HERMAN FINCK**

*Herman Finck*

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TORONTO

HAWKES & SON,  
DENMAN STREET, PICCADILLY CIRCUS, LONDON.

NEW YORK

M1508



# When the Clock Strikes Thirteen.

Words by  
ARTHUR WIMPERIS and HARTLEY CARRICK.

Music by  
HERMAN FINCK.

Tempo di Valse.

Piano

The piano introduction is written for a grand piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (f) dynamic and includes a first ending marked with a double bar line and a repeat sign.

The Po - lice re - gu - la - tions I can't un - der - stand, For the  
The - at - ri - cal Man - ag - ers clam - our to - day For a

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

streets are so fool - ish - ly dim, While the am - or - ous clerk With his  
scene that is spi - cy and chic, What is risk - y, they say, Brings a

The second system continues the vocal and piano accompaniment. The piano part includes a *cres.* (crescendo) marking over the final measure.

girl in the Park Gets a cou - ple of search lights on him!  
rush to the play, If the play brings a blush to the cheek

The third system concludes the vocal and piano accompaniment. The piano part features a *p.* (piano) marking in the final measure.

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HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

5304



- And this hor - ri - ble ten - o' clock - clos - ing af - fair Is a  
- If we don't stand a - loof from My La - dy's Un - dress In the

slight up - on tem - per - ate men, For you can't sit and dine Feel - ing  
bed - room of some - bo - dy's flat; We are well on the path To a

o - ver - be - nign When you've got to be o - ver by ten!  
play in the bath, And we can't stand a - loof - ah from that!

## Refrain.

Tick - tock! Look at the clock, They have shut up the Sta - tion can - teen;  
Tick - tock, put back the clock To the plays that were whole - some and clean;



But al - tho' it's gone ten, We can get it - But when? When you  
 Must the pub - lic be fed With those scenes with a bed Till we

hear hear the clock strike thir - teen! Tick -  
 hear the clock strike thir - teen? Tick -

tock! Put back the clock To the glo - ri - ous days that have  
 tock! pre - pare for a shock An o - rig - in - al play will be

been seen When we stayed at the Club, Or our fav - our - ite  
 With a waltz that is new\_ By an Eng - lish - man,

pub: Till we heard the clock strike thir - teen! *Dal S.*  
 too! When you hear the clock strike thir - teen. *Dal S.*



# When the Clock Strikes Thirteen

1.

The Police Regulations I can't understand,  
For the streets are so foolishly dim,  
While the amorous clerk  
With his girl in the Park  
Gets a couple of searchlights on him!  
And this horrible ten o'clock-closing affair  
Is a slight upon temperate men,  
For you can't sit and dine  
Feeling over-benign,  
When you've got to be over by ten!

## REFRAIN.

Tick-tock! Look at the clock,  
They have shut up the Station canteen;  
But altho' it's gone ten  
We can get it -

But when?

When you hear the clock strike thirteen!  
Tick-tock! Put back the clock  
To the glorious days that have been  
When we stayed at the Club  
Or our favourite pub:  
Till we heard the clock strike thirteen!

2.

Theatrical Managers clamour to-day  
For a scene that is spicy and chic,  
What is risky, they say,  
Brings a rush to the play,  
If the play brings a blush to the cheek,  
If we don't stand aloof from My Lady's Undress  
In the bedroom of somebody's flat;  
We are well on the path  
To a play in the bath,  
And we can't stand a-loofah from that!

## REFRAIN.

Tick-tock, put back the clock  
To the plays that were wholesome and clean;  
Must the public be fed  
With those scenes with a bed,  
Till we hear the clock strike thirteen?  
Tick-tock; prepare for a shock,  
An original play will be seen  
With a waltz that is new.  
By an Englishman, too!  
When you hear the clock strike thirteen.

3.

There is nothing to-day that they don't advertise,  
From the "Hundred" Best Books" on the shelves,  
From the pills that are blue,  
To the ditto Revue,  
Then we start advertising ourselves;  
And the Tatler comes out with a large double page  
"Aristocracy helping at Guys"  
On the left of the group,  
Lady A., making soup,  
On the right, Lady B., making eyes.

## REFRAIN.

Swank, swank, riches and rank  
Are a huge advertising machine.  
You may see Lady X.  
Writing charity cheques  
Till you hear the clock strike thirteen!  
Yes yes; look at the Press  
In the place where the news should have been;  
She will pose as a nurse,  
Making Tommies much worse,  
Till you hear the clock strike thirteen.

4.

The Chancellor wasn't a popular chap  
In the days when he made us disgorge,  
His inflammable ways  
Set the Country ablaze  
Till we called him our Celluloid George!  
But we take off our hats to himself and his pals,  
And we wish'em all jolly good luck,  
But between you and me,  
There are just two or three  
Who might safely be given the chuck!

## REFRAIN.

Oh, these clever M. P's  
Never seem to know quite what they mean,  
But M<sup>c</sup>Kenna will find  
That he knows his own mind,  
When you hear the clock strike thirteen?  
Great Scott, traitors were shot,  
When Elizabeth reigned as our queen;  
And Keir Hardie, we hope,  
Will get plenty of rope,  
But before the clock strikes thirteen!



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FOR  
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AND  
MILITARY  
BANDS

BY  
HERMAN FINCK.

PLAYED  
EVERYWHERE  
WITH  
MUCH  
SUCCESS

## TWO LITTLE DANCES.

### I. A LA MINUET.

Semplice.  $\text{♩} = 84$ .

PIANO

*p*

*ten.*

### II. A LA GAVOTTE.

*delicato.*

*p*

*cresc.*

*mf*

*p*

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## THE PASSING SHOW.

Selection.

Tempo di Marcia.

PIANO

*ff*

(The Showman's Song.)

*marcato*

*ff*

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Composer of

## THE K-NUTS MARCH AND TWO-STEP.

On Melodies from "The Passing Show."

INTRODUCTION

PIANO

*f*

*ff*

MARCH. (Song "Gilbert the Filbert.")

*mf*

*cresc.*

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## LAUGHING EYES.

Dance-Intermezzo.

Allegretto moderato.  $\text{♩} = 92$ .

PIANO

*mf*

*ff*

*leggiero e delicato*

*p*

*f*

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