

# THE DOLLAR PRINCESS,

A Musical Play

In Three Acts.

By

A. M. WILLNER and F. GRÜNBAUM.

Adapted for the English Stage by

BASIL HOOD.

Lyrics by

ADRIAN ROSS.

Music by

LEO FALL.

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**Dramatis Personæ.**

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FREDDY FAIRFAX	...	...	...	<i>A Young Englishman</i>	...	...	...	ROBERT MICHAELIS
JOHN, EARL OF QUORN	...	...	...	<i>His Friend</i>	...	...	...	VERNON DAVIDSON
DICK	...	...	...	<i>Conder's Nephew</i>	...	...	...	HOWARD CRUDLAND
TOM	...	...	...	<i>Conder's Brother</i>	...	...	...	HARRY PARKER
DUKE OF STONEHENGE	...	...	...	<i>Butler to Conder</i>	...	...	...	ROBERT ST. GEORGE
SIR JAMES MAC GREDD	...	...	...	<i>Footman to Conder</i>	...	...	...	WILLIE WARDE
SIR ANTHONY PHIPPS	...	...	...	<i>Valet to Conder</i>	...	...	...	PHILIP SIMMONS
VICOMTE DE CHAMPIGNON	...	...	...	<i>Chef to Conder</i>	...	...	...	WILLIAM GUILBERT
and								
PHINEAS Q. CONDER	...	...	...	<i>President of the Oil Trust</i>	...	...	...	RICHARD GOLDEN
ALICE	...	...	...	<i>Conder's Daughter</i>	...	...	...	MISS HILDA MOODY
DAISY	...	...	...	<i>Conder's Niece</i>	...	...	...	MISS ALICE POLLARD
LADY AUGUSTA BROADSTAIRS	...	...	...	<i>Lady's Maid to Alice</i>	...	...	...	MISS MABEL DUNCAN
HON. EDITH DALRYMPLE	...	...	...	<i>Upper Housemaid</i>	...	...	...	MISS DORIS DEWAR
LADY DOROTHY DATCHET	...	...	...	<i>Under Housemaid</i>	...	...	...	MISS MAY SARONY
and								
OLGA	...	...	...	<i>A Lion Queen</i>	...	...	...	MIDDLE. ARLETTE DORGÈRE

---

SYNOPSIS OF SCENERY

ACT I.—Hall in Conder's house in New York.

ACT II.—Winter Garden in Conder's house.

ACT III.—Freddy's Place in California.

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*Dances arranged by WILLIE WARDE.*

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*Musical Director*

MR. CARL KIEFERT

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1903  
F 1943A*

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967811

## ACT I.

### NO. 1. OPENING CHORUS:- "WE'RE THE HOUSEHOLD."

Allegretto vivace.

PIANO.

*4/23/67. Steinway & Sons*

pp

rit. tempo

f ff

mf

p

We're the house-hold of the great Phi-ne - as P. Con - der,

*p*

Drawn from ev - 'ry an - cient State O - ver o - cean yon - der!

But the ser-vants he se - lect - ed All are ve - ry well con - nect - ed,

For he thinks that it is vi - tal Each of us must have a ti - tle!

*f*

So a Duke de - cants his port, All his maids have been to Court,

A Vi - comte ap - pears as cook, On - ly look! The val - et has a

bar - o - net - cy, And the twee - nie is La - dy Bet - sy! Cof - fee's made by a

Turk - ish Bey, In the Sul - tan's way, And Sir James will hand the tray! Ear - ly tea and the

*f* *p*



shav-ing wa - ter Are brought up by a Bar-on's daugh-ter, And the cur - ry to

mix and mince There's an In - dian Prince! Work, work all the day,  
mix and mince There's an In - dian Prince! All the day,

Work, work, earn your pay, We're of old no - ble birth, But it's gold  
earn your pay, We're of old no - ble birth, But it's gold

owns the earth. Hail — the migh-ty dol-lar, Lord of the earth.  
owns the earth. Hail — the migh-ty dol-lar, Lord of the earth.



A.

But all the while she's think - ing What sil - ly fools they are!  
Un - til she's raked to - ge - ther A ti - dy lit - tle pile!

*Più mosso.*

A.

A man may swear by Hea - ven To  
And if she finds it fun - ny To

A.

win her or to die; She hears one word in sev - en, And  
mar - ry while she can, She says, "I've got the mon - ey, Sup -

A.

knows that that's a lie! She siz - es up her woo - er With  
- pose I get the man!" It's just like buy - ing cat - tle, You

A. *rit.* *f.* *pp*

just a sin - gle glance, And when he's bow - ing to her She  
bid the right a - mount - And that is all the bat - tle, You

A. *Tempo I.* *pp*

laughs to see him dance Wig - gle, wag - gle, wig - gle,  
own a Duke or Count!

A.

wood - en mon - key, Dance on, you sil - ly mon - key! Jump up now, and

A. *Vivace.* *fp*

wig - gle - wag - gle back, Oh, you're my Jumping Jack! Wiggle wag!

*Sop. Altos*

*Vivace.* *ff*

Wiggle, waggle, waggle,

A. *Wiggle Wag!*  
 wood-en monkey, Dance on, you sil - ly mon - key! Jump up now, and

A. Oh, you're my Jump - ing Jack! 1.  
 wig - gle - wag - gle back, You're the Jump - ing Jack! 2. A

*ff* *p*

2.  
*p*

# NO 3. SONG.—“LADY FORTUNE” (“I’M POOR AS A RAT.”)

(QUORN.)

Marcia.

*ff*

The piano introduction is in 2/4 time, marked *ff*. It features a rhythmic pattern of eighth notes in the bass line and chords in the treble line, with various accidentals and dynamics.

Meno mosso.

*QUORN.* 1. I'm poor as a rat, but yet I am still A  
hunt-ing for luck, the glit-ter-ing witch, I

*p*

The first system of the song is in 6/8 time, marked *Meno mosso* and *p*. It includes a vocal line and piano accompaniment. The lyrics are: "I'm poor as a rat, but yet I am still A hunt-ing for luck, the glit-ter-ing witch, I".

no - ble of ve - ry old name; — My peo - ple came o - ver with  
fol - low the flash of her track! — And ov - er the sea I have

The second system continues the song in 6/8 time. The lyrics are: "no - ble of ve - ry old name; — My peo - ple came o - ver with fol - low the flash of her track! — And ov - er the sea I have".

Con - quer - or Will. Or per - haps they were there when he came! — My  
come to be rich, For I have - n't e - nough to get back! — I

The third system concludes the song in 6/8 time. The lyrics are: "Con - quer - or Will. Or per - haps they were there when he came! — My come to be rich, For I have - n't e - nough to get back! — I".

cas - tle is count - less cent - u - ries old, It's stand - ing though late - ly knocked  
 could - n't get bread or ev - en champagne, The pro - spect in - spired me with

down, — But cred - i - tors sued, and it had to be sold By  
 gloom, — Thank Hea - ven! I've dropped in to some - thing a - gain — I've

Gid - dy and Gid - dy from town. — And when I had paid off the ve - ry last bill I  
 been ta - ken on as a groom! — But I do not care, it's the luck of the cards, I'm

thought, "There's a world out be - yond!" — I  
 put in the ca - val - ry still! — I

H. *rit.*

plucked up my courage and swam with a will Right ov - er the her - ring  
ride, and I fan - cy I'm still in the Guards And go - ing through sta - ble

H. *Vivace.* *ff*

pond! \_\_\_\_\_ I'm, ha, ha! In A - mer - i -  
drill! \_\_\_\_\_ Well, that's gone! Drop it, and go

H.

ca, Where I mean to col - lar An - y stray - ing dol - lar!  
on! Days will pass, so let them! If they're bad, for - get them!

H. *f*

I've been told There is lots of gold Ly - ing all a -  
Live to - day, Throw the past a - way - If your fate's a



H. *p* *pp* *dolce*

-bout the town— Just stoop down! Ah! I im -  
 bit - ter cup, Well, buck up!

*Poco meno.*

H. -por - tune, La - dy For - tune, For a chance to make my

H. pile! I'll be - set you Till I get

H. you Just to give a lit - tle smile! At your

nov - el Shrine I grov - el With a zeal you

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "nov - el Shrine I grov - el With a zeal you". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature.

can't a - bash! La - dy For - tune, La - dy

The second system continues the vocal line and piano accompaniment. The lyrics are "can't a - bash! La - dy For - tune, La - dy". The piano accompaniment includes dynamic markings of *ff* and *ff*. A "2nd time" marking is present above the final measure of the vocal line.

For - tune, Love - ly God - dess, find the

The third system continues the vocal line and piano accompaniment. The lyrics are "For - tune, Love - ly God - dess, find the". The piano accompaniment includes a dynamic marking of *p*. A first ending bracket is shown above the final measure of the vocal line.

cash! I'm find the cash!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "cash! I'm find the cash!". The piano accompaniment includes dynamic markings of *p* and *ff*. A second ending bracket is shown above the final measure of the vocal line.

# No 4. DUET:—"THE RIDING LESSON"

(DAISY & QUORN.)

Moderato.

*QUORN.* I'm ve-ry sor - ry if you've thought I

*DAISY.* Oh, no! Not that, but still you might—  
do not serve you as I might!

*D.* — Be more at-tent - ive, more po - lite!  
*Q.* My heart a hun-dred things could find To tell you soon e -

A pret\_tyspeech I do not mind\_ No sen-ti-men-tal stuff! No sil\_ly  
 -nough!

*Allegretto, quasi marcia.*

stuff! You take me out rid-ing a - way, a - way, Trot,

trot on the sand-y course\_ Per - haps I would just like a word to say, An d

so I pull up my horse.

So then I scold, "Now, why do you stop? We

Q. must - n't toy here all the day!" — I start off your horse with a flick of my crop, And

Q. then we ride a - way! We gal-lop a - way, a -

*rit.*

Moderato assai.

Q. - way! *DAISY:* While rid-ing you're chid-ing Your pu - pil con -

D. - fid-ing, You wor-ry and hur-ry, I'm all in a flur-ry.

*poco a poco accelerando*

*f* Allegro.

D. *f* Real - ly, dear sir, you are hor - ri - bly rude, so rude. (cracks his whip.)

G. Gallop on, Gallop

*f* Allegro.

*poco a poco accelerando*

*p* *poco a poco Tempo I.*

G. on, on, on! Don't mind it, don't mind it; The best way you'll find it, I've

*p*

*rall.*

G. told you, I hold you Do best when I scold you! Rude I have been to you; Par - don me,

*espressivo*

*Slowly.*

G. do! Yes, do! — On - ly when I'm teaching you, — On - ly when I'm teaching

*f*

*rit.*

D. Ve - ry rude and hor - rid, too,

Q. you! On - ly when I'm teach - ing

*p* *rit.*

**Tempo di Gavotta.**

D. Please, my rid - ing ma - ster, Don't be hard on me!

Q. you.

**Tempo di Gavotta.**

D. Not so fast! you give me

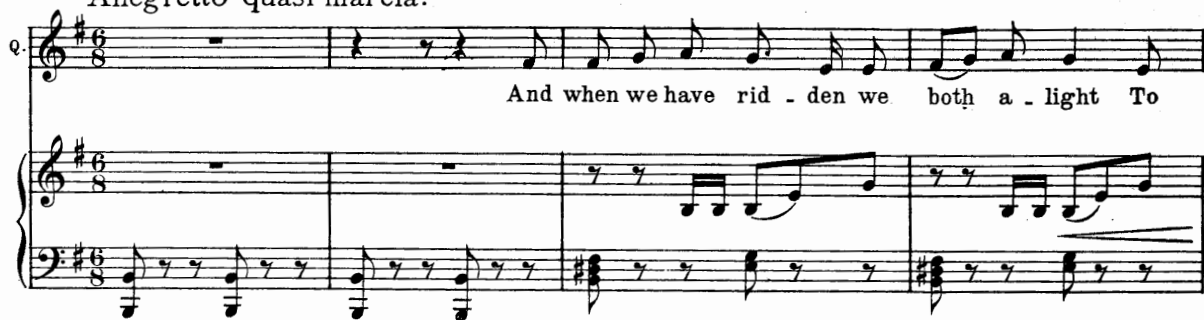
Q. But, my dear young la - dy, I must be!

D. such an aw - ful fright

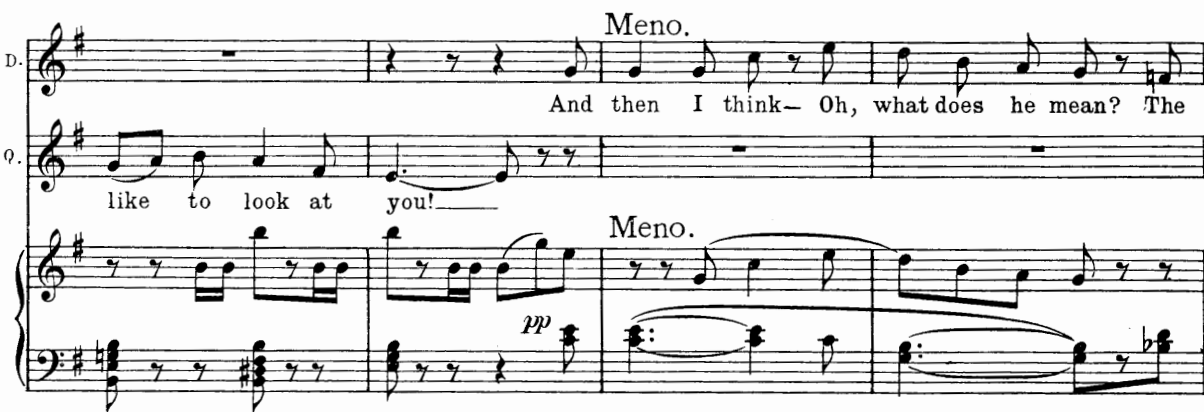
Q. On - ly try, and all will come out right!

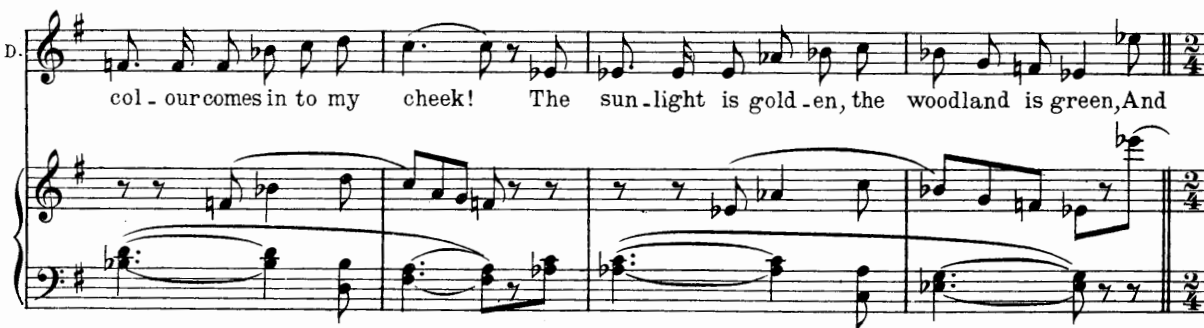
*ff* *p*

## Allegretto quasi marcia.

Q.  *And when we have rid - den we both a - light To*

Q.  *rest for a min - ute or two, — You're hot with the ride, your colour is bright, I*

D. *Meno.*  *And then I think— Oh, what does he mean? The*  
 Q. *like to look at you! —* *Meno.*

D.  *col - our comes in to my cheek! The sun - light is gold - en, the woodland is green, And*



Slowly.

D. *rit.*

does he want to speak? What can he want to

*sempre pp*

*a little quicker*

D. *QUORN.* The sunshine has found us, And shimmers a -

speak?

Q. - round us, Per - haps my lip lin-gers A - while on your fin-gers.

Allegro.

D. *poco a poco accelerando* Gal-lop

Q. Can I be he who has just been so rude, so rude?

*poco a poco accelerando* *f* Allegro.

*poco a poco* Tempo I.

D. *on, Gallop on, on, on! Then lightly and brightly I tell you po- lite-ly, 'I've*

The first system features a vocal line (D) and a piano accompaniment. The vocal line begins with the lyrics "on, Gallop on, on, on!" followed by "Then lightly and brightly I tell you po- lite-ly, 'I've". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking of *p* (piano) is present in the piano part.

D. *told you, I hold you De - serve I should scold you — Rude you have been, any one would a-*

*rall.*

*espressivo*

The second system continues the vocal line with lyrics "told you, I hold you De - serve I should scold you — Rude you have been, any one would a-". The tempo is marked *rall.* (rallentando) and the piano part is marked *espressivo*. The piano accompaniment features a steady rhythmic pattern in the bass and chords in the treble.

Slowly.

D. *-gree, a - gree, — On - ly when you're teaching me, — On - ly when you're teaching*

The third system is marked *Slowly.* and features a vocal line (D) with lyrics "-gree, a - gree, — On - ly when you're teaching me, — On - ly when you're teaching". The piano accompaniment is more complex, with a treble line featuring a melodic line and a bass line with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

D. *me, — On - ly when you're teaching me?"*

Q. *On - ly when I should you see! —*

*rit.* Tempo di Gavotta.

*p* *rit.* Tempo di Gavotta.

The fourth system includes two vocal lines (D and Q) and a piano accompaniment. The vocal line (D) has lyrics "me, — On - ly when you're teaching me?" and the vocal line (Q) has lyrics "On - ly when I should you see! —". The tempo is marked *rit.* (ritardando) and *Tempo di Gavotta.* The piano accompaniment features a treble and bass clef with chords and a rhythmic pattern. Dynamic markings of *p* (piano) and *rit.* are present.

D. 

Q. Well, my worthy master! Yes, I may!  
Oh, I beg your pardon, Do forgive me, pray?

D. 

Q. *pp* On - ly try, and all will come out  
*ff* If I dared to tell you what a fond delight!

D. 

right!

D. 

Q. *ff* On - ly try, and all will come out right!  
*p* If I dared to tell you what a fond delight!

## Nº 5. SONG—"MY DREAM OF LOVE"

(FREDDY.)

Moderato. Simply.

VOICE. *FREDDY.* A lit - tle maid - en by the way, So  
fa - ther bade me stay and wed The

PIANO. *p*

sim - ple, sweet and fair, Is not the love for whom I pray, You meet her ev - ry where! I  
sort of girl you'd guess, Who blush - es red and bows her head And weak - ly mur - murs "Yes!" Let

want to catch a prai - rie horse, A fil - ly none can tame, To stop her wild and rein - less course,  
o - thers long to share a nest With some do - mes - tic dove, But in the free - dom of the West

Più lento, ma con fuoco.

That is a fa - mous game! I'll nev - er let her pass so, But round I swing my las - so, I  
I mean to find my love! A woman, in - de - pen - dent, Re - bel - lious and re - splen - dent, No

catch my lit - tle fil - ly And tame her wil - ly - nil - ly! Right round the neck I noose her And  
 lov - er tame and id - le Can hope her heart to brid - le! I want to choose and claim her, To

*molto rit.*  
 nev - er more will loose her! A pull - the coils a - round you twine, — And you are  
 catch her and to tame her, And make her yield her will at length — To man - ly

*p*  
 mine! Ah then, my lit - tle trea - sure Will have to yield to fate, Will have to step in  
 strength! She may re - sist and lin - ger, But I will hold her till I twist her round my

*ff*  
 mea - sure, And on my bid - ding wait!} And then, ah, then, ah, then! —  
 fin - ger, And make her do my will!}

*pp*

Then I will love her, love her too tenderly. As on - ly hearts like mine can do!

*Più mosso.*

Safe in my arms I will bear her And nev - er seek to find an - o - ther fair - - er!

*Tempo I.*

Then I will say, My own sweetheart, Here, at your feet, I choose my part,

*f rit. p*

*pp rallentando* *Slowly.*

For in your eyes that shine a - bove I find my dream of love.

1.

2.

My love! my dream of love!

*pp ff*

# NO. 6. DUET—"INSPECTION."

(ALICE and FREDDY.)

Allegretto grazioso.

VOICE.

PIANO.

*ALICE.* The peo - ple round that I am

A. pay - ing Must be good - look - ing, that's my whim!

A. It's what pa - pa is al - ways say - ing, His daugh - ter

A. quite a-grees with him! *FREDDY.*

F do not make a - ny ob - jec - tion, I think it an ex - cel - lent plan! ——— Al-

F - low me to stand for in - spec - - tion, And look just as long as you

*p*

(♩. = ♩)

F can! ———

*ff*

*rit.* *Moderato*

A ALICE Eyes front! Quite

*rit.*

A de - cent! Right turn! All right there!

F Ve - ry glad! Not so bad!



Più mosso.

R  
I think my height is fair-ly right, My teeth are all sound and can bite!

A  
Your tem-per?

R  
As for tem-per, well, That's not an ea-sy thing to

A  
Your tem-per the fea-tures will show, There won't be

R  
tell!

A  
much that I don't know! No! No!

*fenergico*

*rit.*

## Moderato assai.

A

You are self-ish and un-yield-ing, Cle-ver, faith-less, through and through;

A

If your nose is all you show me I can tell you, that is

A

you! Quite a pic-kle, al-ways fic-kle,

A

Ev-er flirt-ing when you can;

Vivace.

A

In your eyes the rog-uish twin-kle Tells me you're that sort of

A  
man!

F  
In my eyes the rog - uish twin - kle Tells you I'm \_\_\_\_\_ that sort of

Meno.

A  
What more I think a - bout you, It's bet - ter not to

F  
man!  
Meno.

A  
say!

F  
What more you think a - bout me, You hard - ly care to

Allegro.

(Spoken) What do you think?

F  
say!

*f* *ff rit.* *pp*

Valse lente.

*pp* (coquettish) *rit.* - - *a tempo*

A *ALICE* Hm! La la la la la la la la la Hm! *a tempo*

*accel.* Poco vivo.

A La la la la la la la

F *FREDDY* Hm!

*accel.* Poco vivo.

A

F La la la la la la la la la la la

*rit.* *f.* *pp* Lento. Allegro.

A La la la la la la la la!

F la la la la la la la!

Lento. Allegro.

*rit.* *f.* *pp* *ff*

## Allegretto grazioso.

F

*FREDDY* When I o - bey a la - dy's or - der, I do not

F

ask for charm and grace; If she was

F

fair and I a - dored her, I might then for - get my place!

A

*ALICE* I hope that you will not se - lect me As one that you would dare to

*fp*

A

court — So, if — you wish, — you may in - spect me, You'll see — that I — am

*f*

A

not your sort!

F

Moderato.

FREDDY Eyes front! Un -

*p*

A

ALICE Ve - ry glad! Not so bad!

F

- wo-manly! Right turn - Too mannish!

Poco vivo.

A

ALICE My height, you see, is far from right - My teeth are too sharp and they bite!

A  
I can answer well, I've quite e-nough of that to

F  
*FREDDY* Your tem-per?

A  
tell!

F  
Just so, now I can see you near— No sign of

F  
love or pas - sion here— Nor here— nor here!

Moderato assai.

F  
Tyrannous and ov - er-bear-ing, Most ex-acting, I can see \_\_\_\_\_

F

Proud and scornful, quite unyielding; You will never trouble me! \_\_\_\_\_

F

Fickle, pettish and coquettish, Heartless, always in a whirl \_\_\_\_\_

Vivace.

F

By your sparkling eyes I know you, You are just \_\_\_\_\_ that sort of

A

ALICE By my sparkling eyes he knows me That I am \_\_\_\_\_ that sort of

F

girl!



Meno.

A girl!

F What more I think a - bout you It's bet - ter not to

Meno.

A What more you think a - bout me You hard - ly care to

F say. \_\_\_\_\_

Allegro.

A say? (Spoken) What do you think?

F Hm! \_\_\_\_\_

Allegro.

In slow Waltz time.

rit.

pp

F

La la la la la la la la la Hm!

*rit.* Tempo.

A

*pp* Poco vivo.

ALICE Hm!

F

La la la la la la la

*accel.* *Tempo.*

A

La la la la la la la la La

*rit.* *f*

F

la la la la

*f*

A

*pp* Lento. Allegro

la la la la la la!

F

*pp* Lento. Allegro

*pp* *ff*

# №7. TRIO:- HIP, HIP, HURRAH!

(OLGA, DICK, and TOM.)

Marcia.

PIANO.

ff

*ALL.* Hip, hip, hur - rah! *OLGA.* We're

*f* *p*

com-ing back a smarter lot Than at our start. *ALL.* Hip, hip, hur - rah! *DICK.* We're

*f* *p*

rath-er warm, I may say hot, We're smart, so smart! *ALL.* Hip, hip, hur-

- rah! *T.M.* We travel-led just like kings, By spe-cial boat and train—

S.  
Hip, hip, hur - rah, hur - rah, and now we're back a - gain!

A.  
Hip, hip, hur - rah, hur - rah, and now we're back a - gain!

T.  
Hip, hip, hur - rah, hur - rah, and now we're back a - gain!

S.  
V.  
T.

Hip, hip, hur - rah! Yes, now we're back a - gain. Well,

Hip, hip, hur - rah! Yes, now we're back a - gain.

Hip, hip, hur - rah! Yes, now we're back a - gain.

Eu - rope's fine, though we are told That it's the

world they call the Old. *DICKI* found it new and

far from cold! But here we have the gold!

*OLGA.* I mean to catch a bil - lion - aire, They

do not grow the sort else - where! *DICK.* They

work so here — it is - n't fair, *ALL.* It's bet - ter

ov - - er there! But we're a lot Ex - treme-ly hot, We'll

make things hum in town; We'll show each one How things are done, And

S. turn things up-side down! We're quite u-nique, Ex-treme-ly "chic," We'll  
 A. turn things up-side down! We're quite u-nique, Ex-treme-ly "chic," We'll  
 T. turn things up-side down! We're quite u-nique, Ex-treme-ly "chic," We'll

S. turn things up-side down! From dawn till  
 A. turn things up-side down! From dawn till  
 T. turn things up-side down! From dawn till

Tempo.

O.  
D.  
T.

dark It's one un-end - ing lark! From dark till day We'll

dark It's one un-end - ing lark! From dark till day We'll

dark It's one un-end - ing lark! From dark till day We'll

Tempo.

O.  
D.  
T.

fling the gold a - way! The Pur - i - tan We'll shock him all we

fling the gold a - way! The Pur - i - tan We'll shock him all we

fling the gold a - way! The Pur - i - tan We'll shock him all we

O.  
D.  
T.

can! Oh, won't we splash the cash a - bout! A -

can! Oh, won't we splash the cash a - bout! A -

can! Oh, won't we splash the cash a - bout! A -

rit. ff pp





O. - ta - ta - ta - ta - ta! Ra-ta-ta-ta - ta - ta - ta -

D. Ra-ta-ta-ta - ta, ra-ta-ta - ta! Ra-ta-ta-ta - ta -

T. Ra-ta-ta-ta - ta-ra - ta-ta! Ra-ta-ta-

O. - ta! Oh, won't we fling the cash a - bout! A - mer - i - ca, look

D. - ta - ra-ta-ta - ta! Oh, won't we fling the cash a - bout! A - mer - i - ca, look

T. ta - ta-ra, ta - ra! Oh, won't we fling the cash a - bout! A - mer - i - ca, look

*rit.* *ff* *pp* Tempo.

O. out! A - mer - i - ca, A - mer - i - ca We shout! Look out!

D. out! A - mer - i - ca, A - mer - i - ca We shout! Look out!

T. out! A - mer - i - ca, A - mer - i - ca We shout! Look out!

*ff*

# NO. 8. FINALE:- "AND NOW ASSEMBLE ALL MY HOUSEHOLD HERE!"

Moderato.

VOICE.

PIANO.

*ff*

*CONDER.* And now as - sem - ble all my house - hold here! Let

c.

ev - 'ry - bo - dy in - stant - ly ap - pear! Be - fore in feast we give our

c.

joy ex - pan - sion, I'll in - tro - duce the hos - tess of the man - sion!

*OLGA.* Your tact, dear sir, my high ap - pro - val rous - es, 'Tis like the

*espressivo*

0. style of good old no-ble hous-es! You

0. are a most ac-com-plish'd gen-tle-man, That

0. sort we want to meet, but sel-dom can!— We sel-dom

*Allegro molto leggiero.*

0. can.

*CONDER.* I'm glad to get her, get her, get her, There is no bet-ter, bet-ter, bet-ter, Not up-on earth!

*pp*  
*OLGA.* Not up - on earth!

*pp*  
*DICK.* Not up - on earth!

*pp*  
*TOM.* Not up - on earth!

*CONDER.* She's an em-phat-ic, at-ic, at-ic, Ar - is - to-crat-ic, rat-ic, rat-ic,

O. *to DICK.*  
 La - dy of birth! Im in a rap-ture, rap-ture, rap-ture,

Dk  
 La - dy of birth!

Tom.  
 La - dy of birth!

C.  
 La - dy of birth!

O. How I will cap-ture, cap-ture, cap-ture That dear old man! ————

Dk. ———— That dear old man!

Tom. ———— That dear old man!

C. ———— That dear old man!

I am her

O. Then I will col-lar, col-lar, col-lar Ev-e-ry dol-lar, dol-lar, dol-lar, All that I can,

C. ———— man!

*poco ritard.* *Tempo*

O. Get all I can, That is my plan ———— Get all I can!

DICK. Get all you can!

TOM. Get all you can, Get all you can!

Love— her I can, yes I can!

*fp.* *Moderato.* *p.* *f* *pp* *Moderato.*

*dolce ma marcato*

*CONDER.* This is high - ly in - ter - est - ing,

*dolce ma marcato*

c. I shall have a chance for test - ing If I

c. still am young and ac - tive, Or am real - ly

c. un - at - trac - tive! Mad - am, you're so fas - ci -

c. - na - ting That I can't re - frain from stat - ing

c. That, be - fore our friend-ship ends, Could-n't we be more than friends? Quite re -

c. - spect-a - bly, oh yes! I've said it now, I guess!

*OLGA.* When one has come from such a dis - tance One won - ders, "Oh!

o. what will they say?" But by your ve - ry kind as - sis-tance I have been made at home to -

o. - day! And when I caught your eye and met it, Then I felt af - fec - tion



*Tempo.*

0. true — Quite hon-our - a - ble, don't you for - get it — For

*sempre ppp*

0. you, sir, all for you! Ah!

0. *ALICE.* See her pos - tur -

A. - ing! No-ble?

*DAISY.* The af - fec - ted thing! What! I say not!

*fp*

*ALICE.*  
Sharp as a need - le, Just see her wheed - le Poor old Pa - pa!

*DAISY.*  
Sharp as a need - le, Just see her wheed - le Your old Pa - pa!

*OLGA.*  
Tick - lish, a - ha!

*DICK.*  
Sharp as a need - le, Just see her wheed - le Poor old Pa - pa!

*TOM.*  
Sharp as a need - le, Just see her wheed - le Poor old Pa - pa!

*CONDER.*  
Tick - lish, a - ha!

A.  
Look at my fa - ther, Is - n't he ra - ther Ta - ken, oh dear!

D.  
Look at your fa - ther, Is - n't he ra - ther Ta - ken, oh dear!

O.  
Don't come so near!

Dk.  
Look at your fa - ther, Is - n't he ra - ther Ta - ken, oh dear!

T.  
Look at your fa - ther, Is - n't he ra - ther Ta - ken, oh dear!

C.  
Don't come so near!

Allegro.

*ff*

A. Ha ha ha ha ha ha ha! Ta - ken, oh dear!

D. Ha ha ha ha ha ha ha! Ta - ken, oh dear!

O. Ha ha ha ha ha ha! Don't come so near!

Dk. *ff* Ha ha ha ha ha ha ha! Ta - ken, oh dear!

T. *ff* Ha ha ha ha ha ha ha! Ta - ken, oh dear!

C. *ff* Ha ha ha ha ha ha ha! Don't come so near!

*ff* *Allegro.*  
*fp sempre cresc.*

Sop: & Alto.

Tenor. At your com - mand - ing

Bass. At your com - mand - ing

At your com - mand - ing

*ff* *fp*

We must o - bey, Here we are stand - ing, What do you say?

We must o - bey, Here we are stand - ing, What do you say?

We must o - bey, Here we are stand - ing, What do you say?

Rea - dy and zeal - ous Now we ap - pear, Pray will you tell us

Rea - dy and zeal - ous Now we ap - pear, Pray will you tell us

Rea - dy and zeal - ous Now we ap - pear, Pray will you tell us

Why we're here?

Why we're here?

Why we're here?

*poco a poco ritard.*

Poco meno mosso.

*CONDER.* This la - dy's name is ve - ry old and splen - did, She's of a no - ble

Rus - sian fam - i - ly, And in her kind - ness she has con - de - scend - ed To act as la - dy

of my house for me! *ALICE.* Pa - pa! *DAISY.* Dear un - cle, we sus -

- pect *ALICE.* She's some ad - ven - tur - ess! *CONDER.* Oh! Do hold your tongues!

This la - - dy is a prin - cess, I guess.

## Poco meno.

(to Olga)

*ALICE* May we ask you, Can we take you at your word?

*DAISY* May we ask you, Can we take you at your word?

Poco meno.

There are sto-ries, Sto-ries we have oft-en heard!

Lit-tle sto-ries, Sto-ries we have oft-en

How a la - dy, Bo - gus cor - o - nets will wear,

heard! Ra - ther sha - dy, Bo - gus cor - o - nets will wear,

Meno. Tempo

But her cas - tles And her vas - sals Are, in fact, in air!

Meno. Tempo

*ff*

Sop: &amp; Alto.

Tenor. May we ask you, Can we take you at your word?

Bass. May we ask you, Can we take you at your word? There are sto-ries,  
May we ask you, Can we take you at your word? There are sto-ries,

Lit-tle sto-ries, Sto-ries we have oft-en heard! Ra-ther sha-dy,  
Sto-ries we have oft-en heard! How a la-dy,  
Sto-ries we have oft-en heard! How a la-dy,

Bo-gus cor-o-nets will wear, But her cas-tles And her vas-sals Are, in fact, in  
Bo-gus cor-o-nets will wear, But her cas-tles And her vas-sals Are, in fact, in  
Bo-gus cor-o-nets will wear, But her cas-tles And her vas-sals Are, in fact, in

air.

air.

air.

*ff*

*p*

*ff*

*CONDER.* (introduces) This is Lord Quorn, he trains my horses, This gentleman-yes-he, of course, is

*L'istesso tempo.*  
(to Freddy)

*OLGA* Quorn! Fair-fax! Fred-dy! Jack! *QUORN.* It's Ol-ga! *FREDDY.* Ol-ga! Oh, what a

*f*

*fp*

*fp*

nui-sance\_\_ she! For meet-ing her a-gain will be Not ve-ry nice for me!

*rit.*

*dolce*

3

3



Tempo.

(aside)

OLGA. Not half! I've met them, yes, a

CONDER. You know these gen - tile - men?

Tempo.

ALICE. A Pal-ace Ball?

OLGA. Pal - ace Ball!

A roy - al Ball!

FREDDY. The Pal-ace Hall!

QUORN. The Hip - po - drome!

CONDER. The Prin - cess Ol - ga, as I have been tell - ing, Is

mis-tress here, and she will rule my dwell-ing.

ff

## Allegro molto leggiero.

(to Freddy)  
 OLGA. You, Fred-dy, here! that is a start! I al-ways liked you in my heart. Not

FREDDY. Don't tell of me!

Allegro molto leggiero.  
 pp

ALICE. By mere-ly look-ing you cantellThey knoweacho-ther

DAISY. By mere-ly look-ing you cantellThey knoweacho-ther

OLGA. so ab-surd! You'll hold your tongue?

FREDDY. Right! mum's the word! —

A. far too well.

D. far too well.

OLGA. I'm not look-ing so, They're not ve-ry much — to see, you

(to Olga)

CONDER. Why look at them so?

Tempo di Valse. (Moderato.)  
(to Alice and Daisy)

*OLGA.* know! I hope as they have said it. My noble birth you'll credit! Fred Fairfax and the Earl of

Quorn, They know I'm nobly born. *QUORN.* I re-col-lect it

*pp*

Chorus: She is nobly born.

*pp*

*fp*

quite, I danced with you that night, It was a big St. James Pa-lace

*fp*

Ball! *FRED.* Oh, wasn't that sub-lime? We had a roy-al time! Those happy days are

*fp*

(dances with Quorn.)

gone be - yond re - call. *OLGA.* I re - col - lect it quite, *QUORN.* It's how we

danced that night. *OLGA.* It was a big St. James Pa - lace

Ball! *FREDDY.* Oh! wasn't that sub - lime? We had a roy - al time! Those days are

(With Olga & Quorn.)

gone be - yond re - call! *DAISY.* You wore a train and

held it up Be - sides a co - ro - net, *ALICE.* Lord

Ro - berts took you in to sup, And fanned you

while you ate! *DICK* And Mis - ter As - quith no - ticed

you, A smile was on his lip. *TOM* He said. "That

Rus - sian is too - too! Not half, eh? What? pip -

-pip!" *OLGA, QUORN and FREDDY* We re - col - lect it quite *ALL THE PRINCIPALS* That's how we danced that

night.  
Chorus. *f* *p* Oh! wasn't that su -

It was a big St James Pa - lace Ball. oh, *mf*

It was a big St James Pa - lace Ball. oh, *mf*

It was a big St James Pa - lace Ball. oh, *mf*

blime, You had a ro - yal time; Those hap - py days are gone be - yond

yes! oh, yes!

yes! oh, yes!

yes! oh, yes!

hope of re - call, *ff rit.* Tempo. The Ro - yal Pa - lace Ball.

Gone are the times of the Ro - yal Pa - lace Ball. *ff rit.*

Gone are the times of the Ro - yal Pa - lace Ball. *ff rit.*

Gone are the times of the Ro - yal Pa - lace Ball. *ff rit.* Tempo.

Allegro.

bring champagne and pour it out, To crown the fest - ai day You think it ra - ther

odd, no doubt, But that's the mo - dern way! *CONDER* You all can guess what

toast I give, The Prin - - cess Ol - ga — long may she

PRINCIPALS AND CHORUS.

The Prin - - cess Ol - ga - long may she live!

live! The Prin - - cess Ol - ga - long may she live!

The Prin - - cess Ol - ga - long may she live!

*poco a poco rallantando*

*ff*

*fp*

Moderato assai.

*FREDDY* To you, Miss A - lice, I wish to drink this

glass in loy - al du - ty. So may I hope

my glass to clink - In ho-mage to beau-ty?



*ad lib.*

Alice: The wine, it seems, has turned your head, Or so I un-der-stand it,

A. You ought to have the task in- stead To pour the wine and hand it! To your

Fred: What- I?

A. Rus- sian la- dy take Your emp-ty sil-ly chat-ter- That will of yours I!

A. bend or break, Just like this glass I shat-ter!

Moderato assai.

Alice. (Imitating Jumping Jack.) *pp*

Wig- gle, wag- gle, wig- gle, wood- en mon- key, Dance on, you

Vivace.

*fp*

A. sil - ly mon-key, Jump up now, and wig-gle wag-gle back, Oh! you're my jump-ing

Allegro.

A. Jack!

FREDDY. You're wild - ly jea - lous now of her, It's child - ish, may

Allegro.

(aside)

A. You must be mad to say so, Sir, Just wait! I'll make you pay!

F. say!

F. Now clink and make the glass - es chime! And let them ring, and break this

(He dances ostentatiously with Olga.)

F.

time!

Hm!

*f*

*pp*

F.

La la la la la la la la la la

F.

Hm!

la la la la la la

F.

ALICE. Hm!

la la la

la

*pp*

la la la la la la la la la la

*pp*

la la la la la la la la la la

*pp*

la la la la la la la la la la

CHOR.

la la la la la la la la la la

*pp*

la la la la la la la la la la

A. *ff*  
 la la la la la la la la la — ha ha ha ha ha

F. *f*  
 La la la! —

la la la la la la la la la la la!

la la la la la la la la la la la!

la la la la la la la la la la!

A. *Allegro vivo.* *rit.* *tempo* *pp*  
 Ah!

*OLGA.* *rit.*  
 An - oth - er glass you'll drink with me, We've bought you fun — and du - ty free!

*Allegro vivo.* *mf* *rit.* *f* *tempo* *pp*

A.

*pp*  
 DAISY. From dawn till dark It's one unending lark! From dark till day We fling the golda-

*pp*  
 OLGA. From dawn till dark It's one unending lark! From dark till day We fling the golda-

*pp*  
 QUORN. From dawn till dark It's one unending lark! From dark till day We fling the golda-

*pp*  
 FREDDY. From dawn till dark It's one unending lark! From dark till day We fling the golda-

*pp*  
 DI'K. From dawn till dark It's one unending lark! From dark till day We fling the golda-

*pp*  
 TOM. From dawn till dark It's one unending lark! From dark till day We fling the golda-

*pp*  
 CONDER. From dawn till dark It's one unending lark! From dark till day We fling the golda-

CHOR.

*ppp* > > > > > >  
 From dawn to dark One end - less

*ppp* > > > > > >  
 From dawn to dark One end - less

*ppp* > > > > > >  
 From dawn to dark One end - less

*riten.*

A. The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

D. -way! The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

O. -way! The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

Q. -way! The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

F. -way! The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

Dk. -way! The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

T. -way! The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

C. -way! The Pu - ri - tan, We'll shock him all we can, Oh won't we splash the cash a - bout. A -

lark. That is our plan! Oh won't we splash the cash a - bout.

CHOR. lark. That is our plan! Oh won't we splash the cash a - bout.

lark. That is our plan! Oh won't we splash the cash a - bout.

*rit.* *ff* *pp*

Tempo di Marcia.

A. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

D. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

O. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

Q. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

F. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

Dk. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

T. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

C. *f*  
-mer-i-ca,look out! A-mer-i-ca, A-mer-i-ca,look out, We

Tempo di Marcia. *pp*

*f*  
A-mer-i-ca,look out! A-mer-i-ca,look out, We

CHOR. *pp* *f*  
A-mer-i-ca,look out! A-mer-i-ca,look out, We

*pp* *f*  
A-mer-i-ca,look out! A-mer-i-ca,look out, We

Tempo di Marcia.

*f*

A. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out *f rit.*  
 D. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out *f*  
 O. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out *f*  
 H. shout! *ff* A-mer-i-ca, look out! *p* A-mer-i-ca, A-mer-i-ca, look out *f*  
 F. shout! *ff* A-mer-i-ca, look out! *p* A-mer-i-ca, A-mer-i-ca, look out *f*  
 Dk. shout! *ff* A-mer-i-ca, look out! *p* A-mer-i-ca, A-mer-i-ca, look out *f*  
 T. shout! *ff* A-mer-i-ca, look out! *p* A-mer-i-ca, A-mer-i-ca, look out *f*  
 C. shout! *ff* A-mer-i-ca, look out! *p* A-mer-i-ca, A-mer-i-ca, look out *f*  
 shout! *pp* A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out *f*  
 shout! *ff* A-mer-i-ca, look out! *p* A-mer-i-ca, A-mer-i-ca, look out *f*  
 shout! *ff* A-mer-i-ca, look out! *p* A-mer-i-ca, A-mer-i-ca, look out *f*  
*pp* *f rit.*



*ff* **Allegro.**

A. We shout! look out!

D. We shout! look out!

O. We shout! look out!

H. We shout! look out!

F. We shout! look out!  
(Challenging Alice.)

Dk. We shout! look out!

T. We shout! look out!

C. We shout! look out!

*ff* **Allegro.**

We shout! look out!

We shout! look out!

We shout! look out!

*ff* **Allegro.**

# Act II.

## No 9. OPENING CHORUS:- "TENNIS?"

Allegro.

PIANO *ffp*

1. In af - ter - noon \_\_\_\_\_ Of sun - ny June \_\_\_\_\_ A cross the  
 court \_\_\_\_\_ Was fine for sport \_\_\_\_\_ All day the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes triplets and a dynamic marking of *p*.

lawn \_\_\_\_\_ The net is drawn. \_\_\_\_\_  
 pair \_\_\_\_\_ Were play - ing there. \_\_\_\_\_

You take your rac - quet and your  
 They played the game like us, we

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* that transitions to *p*. The vocal line includes the lyrics about the net and the game.

And men and maid - ens say "Love all!" \_\_\_\_\_ Your arm you  
 Ex - cept - ing for their ten - nis dress! \_\_\_\_\_ Un - til the

ball,  
 guess,

The third system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* that transitions to *p*. The vocal line includes the lyrics about men and maidens and the tennis game.

And men and maid - ens say "Love all!" \_\_\_\_\_ Your arm you  
 Ex - cept - ing for their ten - nis dress! \_\_\_\_\_ Un - til the

ball,  
 guess,

The fourth system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* that transitions to *p*. The vocal line includes the lyrics about men and maidens and the tennis game.

lift \_\_\_\_\_ In ser-vice swift, \_\_\_\_\_ And in a crack \_\_\_\_\_ The ball is  
ball \_\_\_\_\_ They both let fall, \_\_\_\_\_ And had to halt \_\_\_\_\_ For dou-ble

back,  
fault! \_\_\_\_\_

A-cross the court you try to dash it, And you  
And so they wan-dered out un-wil-ling With a

You nev-er stop a sin-gle  
So now the game for maids and

mash it In the net.  
chil-ly Sky a-bove.

min - ute Till you win it, Game and set.  
men is No more ten - nis, It is love.

Refrain.

Oh! Ten - nis is the fin - est game, And boy and girl be - lieve The  
Oh! Flirt - ing is the dear - est game, And boy and girl be - lieve The  
Oh! Ten - nis is the fin - est game, And boy and girl be - lieve The  
Oh! Flirt - ing is the dear - est game, And boy and girl be - lieve The  
Oh! Ten - nis is the fin - est game, And boy and girl be - lieve The  
Oh! Flirt - ing is the dear - est game, And boy and girl be - lieve The

game they love is just the same That A - dam played with Eve!  
game of love is just the same That A - dam played with Eve!  
game they love is just the same That A - dam played with Eve!  
game of love is just the same That A - dam played with Eve!  
game they love is just the same That A - dam played with Eve!  
game of love is just the same That A - dam played with Eve!

Oh! ten - nis is the fin - est game, And boy and girl be - lieve The  
 Oh! flirt - ing is the dear - est game, And boy and girl be - lieve The

Oh! ten - nis is the fin - est game, And boy and girl be - lieve The  
 Oh! flirt - ing is the dear - est game, And boy and girl be - lieve The

*mf*

game they love is just the same— It is  
 game of love is just the same— It is

game they love is just the same— It is  
 game of love is just the same— It is

game they love is just the same— It is  
 game of love is just the same— It is

What A - dam played with Eve. — 2. The E - den

What A - dam played with Eve. —

What A - dam played with Eve. —

*f* *ff* 3 3 3

## DANCE.

First system of the piano introduction. The music is in G major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamic marking is *p* (piano).

Second system of the piano introduction. The right hand continues the melodic theme, leading to a more complex passage with a grace note and a sixteenth-note run. The dynamic marking changes to *mf* (mezzo-forte).

Third system of the piano introduction. The right hand has a more active melodic line with slurs. The left hand continues with a rhythmic accompaniment. The dynamic marking is *f* (forte).

Vocal introduction consisting of three staves (Soprano, Alto, and Bass). The lyrics are: "It is It is What A - dam played with Eve!". The dynamics are *p* for the first two staves and *f* for the third.

Piano accompaniment for the vocal introduction. The right hand has a simple harmonic accompaniment, while the left hand has a more rhythmic bass line. The dynamic marking is *p* for the first two staves and *ff* (fortissimo) for the third.

# Nº 10. DUET:—"TYPEWRITING."

(ALICE and FREDDY.)

Vivace.

VOICE.

PIANO.

*ALICE*. A Se-cre-ta-ry such as you Is no-thing to his bet - ters; And

he can write, is that not true? Their most in - ti - mate let - ters!

*FREDDY*. Such an af - fair I ne - ver give a - way!

What I must write I do not care. What do you want to



(Aside)

A. *ALICE* Don't care? Well, that's what we will see!

F. say?

F. *FREDDY* What do you want to say?

A. (Spoken) *ALICE* You're rea-dy?

F. (Spoken) Rea-dy! Rea-dy!

Allegretto. (Dictates) My own be-lov-ed

Allegretto.

*ff* *mf* *p*

A. I - si - dore! Say, are you real-ly mine?

F. (Angrily) My own be-lov-ed I - si -

A. *(Aside)* It told, I know!

F. *(Ironically)* So far it's real-ly fine! *(Aside)* I must not

-dore!

A. *(Dictates)* show! Can I be sure for ev-er-more Your heart for me will

A. *(Angrily)* beat? *(Ironically)* So pret-ty! Ve - ry

*FREDDY* Can I be sure for ev-er - more?

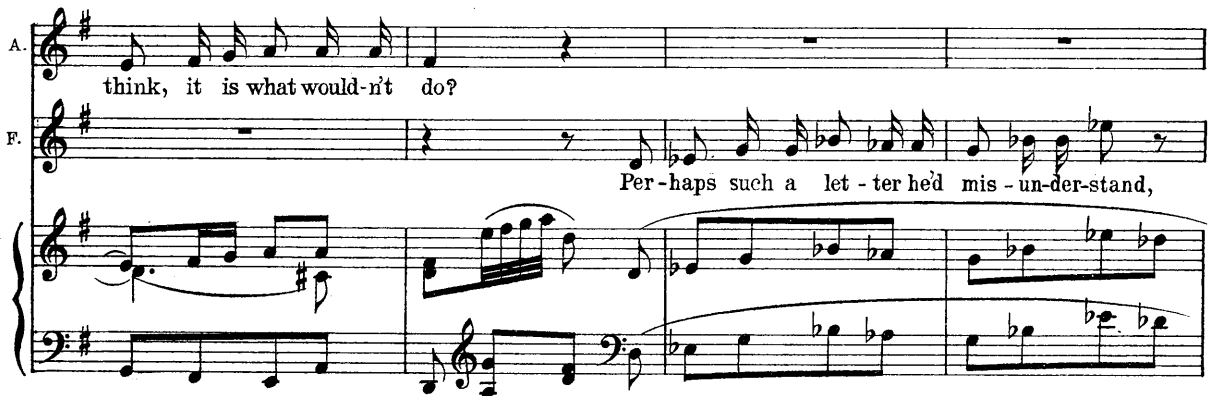
A. *(Aside)* He's get-ting hot! You've fin - ished?

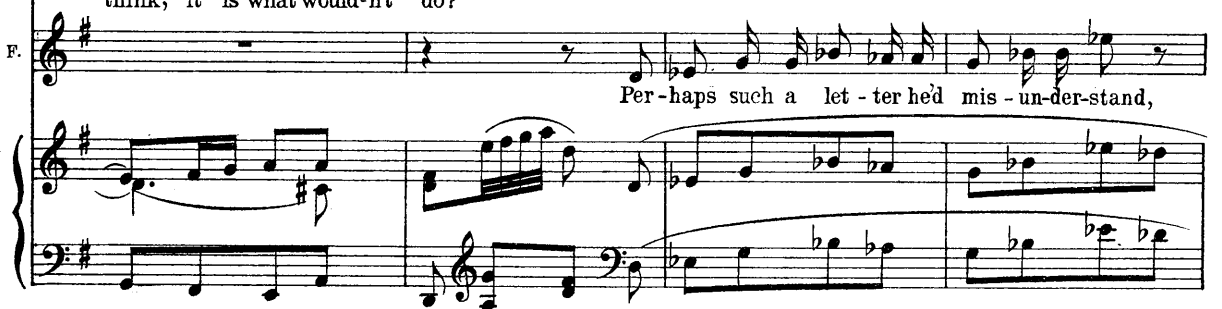
F. *(Aside)* sweet! No, I must not! Yes, I've

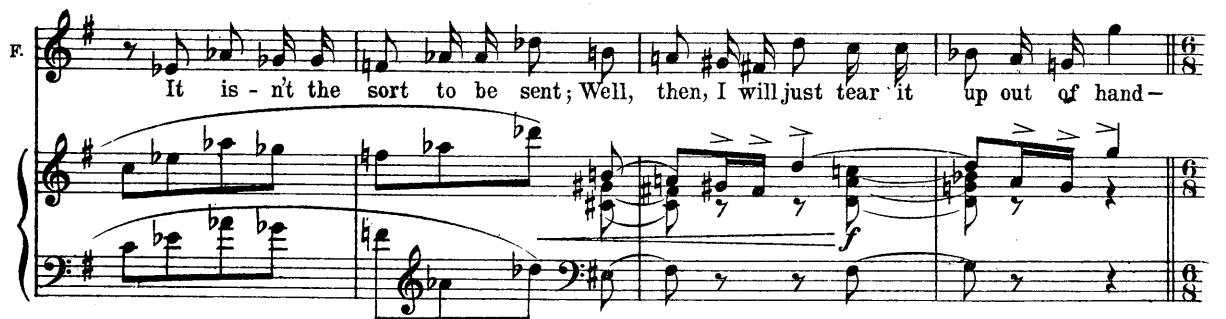
F.    
 fin-ished. I think you are sim-ple to fan-cy you can Be sure that a man will be

A.    
 To write such a note from a girl to a man You

F.    
 true!

A.    
 think, it is what would-n't do?

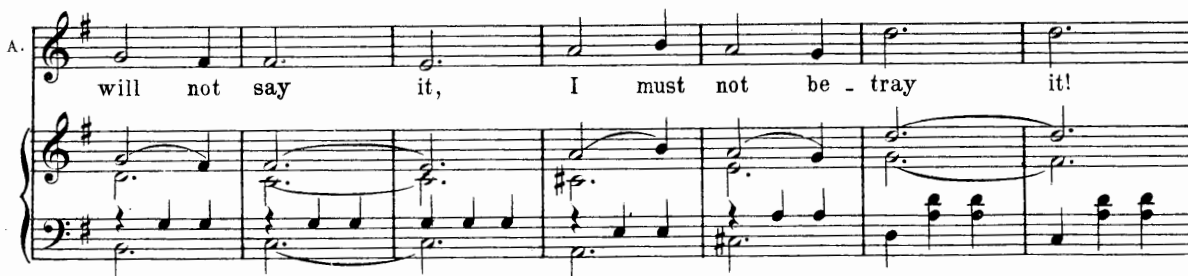
F.    
 Per-haps such a let-ter he'd mis-un-der-stand,

F.    
 It is - n't the sort to be sent; Well, then, I will just tear it up out of hand -

A.    
 No, thank you! That's not what I meant!

A.    
 Ah! I

A.    
 pine Just to call him mine, But I

A.    
 will not say it, I must not be - tray it!

A.    
 Proud and chill He must think me still!

A.  He must love and tell me so, Or he will nev - er



A.  know.

F.  Though my heart With its love should



A.  Yet I will not speak the first,

F.  burst, Yet I will not speak the first,



A.  I will not speak the first!

F.  I will not speak the first!



A. Oh, bo-ther it! My shoe has come un-tied, that's all! (kneels down)

F. *FREDDY.* Oh, did you call? Your

F. *ALICE.* Well, that may be!  
foot is small, so ve-ry small!

*espressivo*

(aside) *ALICE.* I'll set it on your neck! You do take

(aside) *FREDDY.* It's done on pur-pose, just for me!

(impatiently) You do take so long! (very impatiently) You do take ve-ry long!

*FREDDY.* Right!

*mf* *f* *ff*

(aside)

*ALICE.* And he is caught!

Right! Right! The lace is tied!

*con slancio*

*ALICE.* Right! ma-ny thanks! you're rea-dy now?

*FREDDY.* Rea-dy!

rea-dy!

*mf*

**Allegretto.**

(dictates)

*ALICE.* My own be-lov-ed, I am yours! Now we'll be mar-ried soon!

(angrily)

*FREDDY.* My own be-lov-ed, I am

**Allegretto.**

*p*

(aside) *ALICE.* He's mad, I know it!

(ironically) yours! A hap-py hon - ey - moon! (aside) I must not show it!

(dictates) *ALICE.* I long for you, my dar-ling love, Ah, now my heart is hot-

(angrily) *FREDDY.* I long for you, my dar-ling love— (jumps up) (aside) *ALICE.* Now he is mine!

Oh, this is sil - ly rot! It's ve-ry

*ALICE.* What's the mat-ter? I thought that the let-ter was harm-less e-nough, It fine! So fun-ny!



A. seem quite to ir - ri-tate you! (more quietly)

*FREDDY.* You think I'm a fool to be-lieve in such stuff? I

The first system of music consists of three staves. The top staff is for Alice's vocal line, starting with the lyrics 'seem quite to ir - ri-tate you!' and ending with '(more quietly)'. The middle staff is for Freddy's vocal line, with the lyrics '*FREDDY.* You think I'm a fool to be-lieve in such stuff? I'. The bottom two staves are for piano accompaniment, with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 8/8.

(softly)

F. know not a word of it's true!

*ALICE.* Per - haps such a let - ter he'll mis - un-der-stand;

The second system of music consists of three staves. The top staff is for Alice's vocal line, starting with '(softly)' and the lyrics 'know not a word of it's true!'. The middle staff is for Freddy's vocal line, with the lyrics '*ALICE.* Per - haps such a let - ter he'll mis - un-der-stand;'. The bottom two staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 8/8.

A. It is - n't the sort to be sent. Well, then, I will just tear it up out of hand -

The third system of music consists of three staves. The top staff is for Alice's vocal line, with the lyrics 'It is - n't the sort to be sent. Well, then, I will just tear it up out of hand -'. The middle and bottom staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 8/8. The system ends with a double bar line and a repeat sign.

*FREDDY.* No, thank you! That's not what I meant!

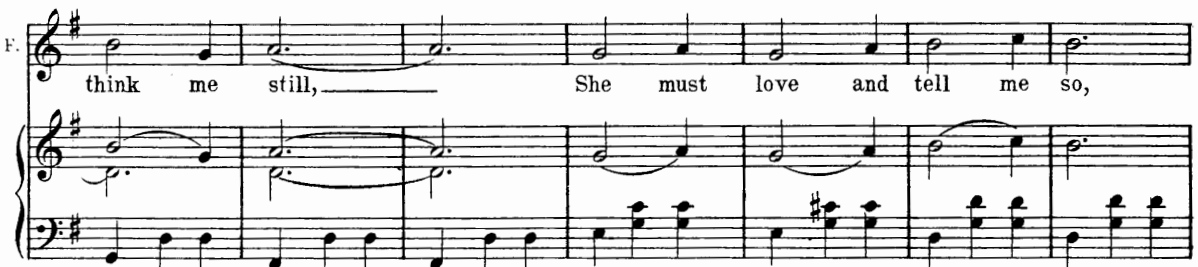
The fourth system of music consists of three staves. The top staff is for Freddy's vocal line, with the lyrics '*FREDDY.* No, thank you! That's not what I meant!'. The bottom two staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 8/8.


F.  Ah I pine

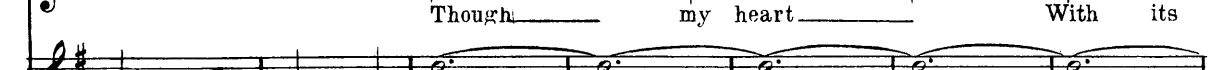
F.  Just to call her mine! But I


F.  will not say it. I must not be - tray

F.  it! Proud and chill She must

F.  think me still, She must love and tell me so,

A.  Though my heart With its

F.  Or she will nev - er know!



A.  love should burst, Yet I will not speak the first!

F.  Yet I will not speak the first!



A.  I will not speak the first!

F.  I will not speak the first!




First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a *pppp* dynamic marking. The bass clef staff contains a bass line with a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the eighth-note accompaniment, ending with a *ff* dynamic marking.

# NO 11. ENSEMBLE:—"CHEWSKA"

(CONDOR and GIRLS.)

Allegretto.


VOICE. 

PIANO. 




*GIRLS 1.* Mis - ter, Mis - ter Con - dor,  
*GIRLS 2.* Real - ly Mis - ter Con - dor,

PIANO. 

*G.* 

Whi - ther will you wan - der? You are like a boy a - gain!  
You are grow - ing fond - er Of some la - dy, we can see!

PIANO. 

G.

Why are you so ve - ry Ju - ve - nile and mer - ry? May we ask you  
We will not be jea - lous If you'll on - ly tell us Who the one you

G.

to ex - plain? None of all the men is Such a boy at ten - nis,  
like may be. Ans - wer us, is she an Ai - ry Eu - ro - pe - an,

G.

You're as fresh as a - ny clam! It is sim - ply rip - ping  
Say a Count - ess or Princ - ess? There's been some dis - cus - sion

G.

When we see you skip - ping Just like Ma - ry's lit - tle lamb.  
On a love - ly Rus - sian, She's the one that We should guess.

*CONDOR. 1.* I'm like a boy now and frisk - y, I must con - fess it,  
*CONDOR. 2.* That is the part - y, you've guessed her quite ac - cu - rat - ly;

c. There's on - ly one now with which I can well ex - press it;  
 She has a tit - tle that both - ers me ve - ry great - ly,

c. That's just the word that says quite what I feel like, bless - it!  
 So I have ta - ken to cal - ling the la - dy late - ly

c. Chew - ska, Chew-ska, Chew-ska, Chew-ska, That is just so!  
 Chew - ska, Chew-ska, Chew-ska, Chew-ska, It's you I love!

GIRLS. 1. You're like a boy now and frisk - y, we must con - fess - it!  
 GIRLS. 2. That is the part - y, we've guessed her quite - ac - cur - ate - ly;

G. There's on - ly one word with which you can well ex - press it;  
 She has a ti - tle that both - ers you ve - ry great - ly,

G. That's just the word that says quite what you feel like, bless it!  
 So you have ta - ken to cal - ling the la - dy late - ly

G. Chew-ska, Chew-ska, Chew-ska, Chew-ska! That is just so!  
 Chew-ska, Chew-ska, Chew-ska, Chew-ska! It's she you love!



## DANCE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff and chords in the lower staff.

The second system continues the piece. It features a repeat sign in the middle of the upper staff, followed by a double bar line and a final cadence. The dynamics remain consistent with the first system.

The third system shows a change in dynamics to *fp* (fortissimo piano). The upper staff has a more complex melodic line with slurs and accents. The lower staff continues with a steady accompaniment.

The fourth system begins with a *fp* dynamic marking. The upper staff features a series of chords and melodic fragments. The lower staff maintains the accompaniment pattern.

The fifth system concludes the piece. It starts with a *f* dynamic and ends with a *ff* (fortissimo) dynamic. The upper staff has a final melodic flourish, and the lower staff ends with a final chord.

# NO 12. DUET.- "RING O' ROSES" ("Hansel and Gretel")

(DAISY and QUORN.)


Allegro vivo.

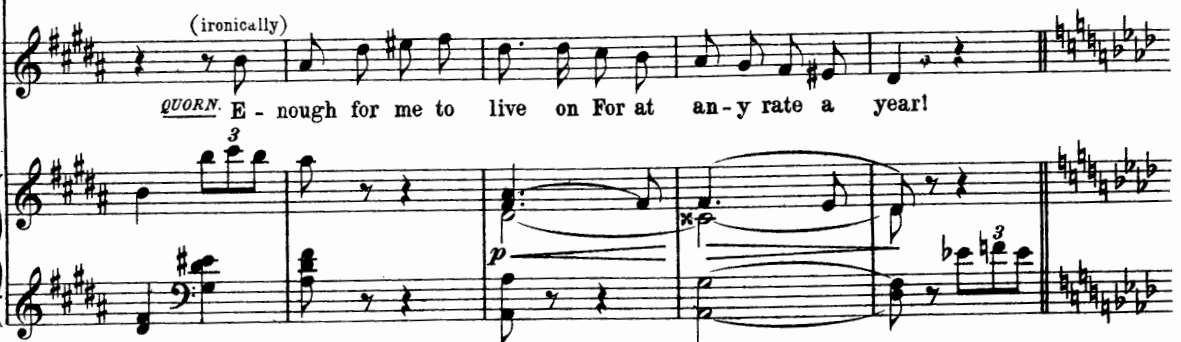
DAISY. 

PIANO. 

D. 







*DAISY.* Pa - ra - graph two! At part - ing,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment features a prominent triplet pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "DAISY. Pa - ra - graph two! At part - ing,"

D. that all goes to you! There are

*QUORN.* That is real - ly most en - tic - ing!

The second system continues the musical score. It includes a vocal line labeled 'D.' and a piano accompaniment. The lyrics are: "D. that all goes to you! There are" and "*QUORN.* That is real - ly most en - tic - ing!". The piano accompaniment continues with triplet patterns and harmonic support for the vocal lines.

Meno mosso. (♩ = preceding ♩)

D. o - ther claus - es too. Pa - ra - graph three!

The third system begins with the tempo marking "Meno mosso. (♩ = preceding ♩)". It features a vocal line labeled 'D.' and a piano accompaniment. The lyrics are: "D. o - ther claus - es too. Pa - ra - graph three!". The piano accompaniment includes a triplet pattern in the right hand and a bass line in the left hand.

## Allegretto.

*DAISY.* Go as sis-ter and as bro-ther, Or as friends in com-rade - ship.

*QUORN.* Yes, we on-ly take each oth-er On a lit-tle plea-sure trip!

*DAISY.* You may call me "Dear" in pub-lic, Ev-en make be-lieve to kiss;

*QUORN.* But, when we're a-lone to-gether, I'll be Mis-ter, you'll be Miss!

D. prom - ise me, dear bro - ther, pray, To do what

D. I've been say - ing? *poco rit.*

*QUORN.* Yes, sis - ter dear, We'll

*poco rit.*

Tempo I.

g. go our way Like lit - tle chil - dren play - ing.

*f* *rit.*

*DAISY:* I'll dance a ring of ro-ses, Tak-ing hands with you! You're Han-sel, and Im Gre-tel,

*pp*

*pp molto rit.*

D. That's the way they do! And when the Sand-man shakes the sleep on eyes and

*pp*

*QUORN.* And when the Sand-man shakes the sleep on eyes and

*pp molto rit.*

*Tempo*

D. hair, Then lit-tle an-gels whis-per, "Oh, the pret-ty pair!" Then lit-tle

*poco a*

Q. hair, Then lit-tle an-gels whis-per, "Oh, the pret-ty pair!" Then lit-tle

*Tempo*

*poco a*

*poco rit.*

D. an-gels whis-per, "Oh, the pret-ty pair!"

*animando*

Q. an-gels whis-pér, "Oh, the pret-ty pair!"

*poco rit.*

*animando*

*f*

*Allegro moderato.*

*QUORN.* Then a - way with fuss and fril - ling,

*p*

None of all this sil - ly love! Coax - ing, hug - ging.

*DAISY* Coo - ing, Bill - ing, *BOTH* That's for - bid - den as a - bove!

*DAISY* All this kiss - ing eve - ry min - ute Has no

sense that I can see! *QUORN* The at - trac - tion

in it is an ut - ter my - ste - ry to me!

*molto rit* Tempo primo.

D. *DAISY.* You're an-oth-er girl to

Q. Ours will be the sort of friendship Rea-son-a-ble folks en-joy.

*p*

D. *slentando*

Q. talk to, Or I'll be an-oth-er boy!

So we'll ram-ble round to-ge-ther,

D. *molto rit*

Q. See-ing ev'ry sort of sight;

Till we both are get-ting sleep-y— Then it's time to say good

*molto rit*

D. *animato*

Q. night!

So now good night, My sis-ter dear, Un-til the



D *rit* *tempo*  
 Sleep well and sound, — my bro-ther dear, —  
 Q dawn is peep - ing!

D *rit* *pp* *tempo*  
 And dream as you are sleep - ing: We dance a ring of ro-ses Gai-ly I and  
 Q *rit* *tempo*

D *pp* *molto rit*  
 you! And when the  
 Q *pp* *molto rit*  
 Im Han-sel, and you're Gre-tel, That's the way they do! And when the

D *tempo*  
 Sandman shakes the sleep on eyes and hair, — Then lit-tle an-gels whis-per, "Oh, the pret-ty  
 Q *tempo*  
 Sandman shakes the sleep on eyes and hair, — Then lit-tle an-gels whis-per, "Oh, the pret-ty

*molto rit* *tempo*

pair!" Then lit-tle an-gels whis-per, "Oh, the pret-ty pair!"

pair!" Then lit-tle an-gels whis-per, "Oh, the pret-ty pair!"

*molto rit.* *tempo*

DANCE.  
*animato*

*molto rit* *tempo*

*DAISY.* And when the Sand-man shakes the sleep on eyes and hair, Then lit-tle an-gels whis-per,

*QUORN.* And when the Sand-man shakes the sleep on eyes and hair, Then lit-tle an-gels whis-per,

*molto rit* *tempo*

*rit*

"Oh, the pret-ty pair!" Then lit-tle an-gels whis-per, "Oh, the pret-ty pair!"

"Oh, the pret-ty pair!" Then lit-tle an-gels whis-per, "Oh, the pret-ty pair!"

*rit* *ff*

# NO 13. SONG.—“MANY A LOVER”

(OLGA.)

Music by  
RICHARD FALL

Allegro moderato.  
à la Valse lente.

Voice. Valse.

Ma - ny a

Piano. *mf* *p* *p*

lov - er A - bout me will hov - er And pay me his Court!

I do not hun - ger For men that are young - er, That's not

my sort! Boys will all bow down be - fore

*dolce*

me, Swear that they love and a - dore me! Just

so But I an - swer, No! Ah!

*rit.* *tempo p*

Boys love so mad - ly, They'll die for me glad - ly, But would

that last? They would all take one, And, may - be, for -

- sake one When love was past! They would

*Slowly* *Allegretto* *dolce*

flat - ter and pet one Then de - sert and for - get

*Lento.*  
one, So I tell them to go, And I an - swer them, No!

*Quickly.*  
I do not care for

men too old, Ve - ry cold!

Boys are a fick - le, change - - ful

lot, Ve - ry hot! But I could

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a dotted quarter note 'lot,' followed by a half note 'Ve - ry hot!' and a quarter note 'But I could'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *ff* (fortissimo) and a fermata over the first few measures.

love a man I've seen, Just be -

The second system continues the vocal line with 'love a man I've seen,' and 'Just be -'. The piano accompaniment includes a *rit.* (ritardando) marking and a fermata over the first few measures.

- tween! He is a man that is ra - ther like

The third system begins with '- tween!' and 'He is a man that is ra - ther like'. The piano accompaniment features a *vivo* marking and a fermata over the first few measures. The tempo is marked *Slowly.*

you! Do you know who?

The fourth system contains the vocal line 'you! Do you know who?'. The piano accompaniment features a long, sweeping melodic line in the right hand and a more rhythmic accompaniment in the left hand.

If he would take me, And mar - ry, and make me His own some

The fifth system contains the vocal line 'If he would take me, And mar - ry, and make me His own some'. The piano accompaniment starts with a *p* (piano) dynamic marking and features a long, sweeping melodic line in the right hand.

day, He should have kiss - es, As charm - ing as

this is, In just that way!

*slentando*  
Do you know what his name is? Well, your own just the

*dolce*

*Lento*  
same is, And I care for him so, I could ne - ver say,

*pp*

No!

*vivo*  
*pp*

# NO 14. QUARTETTE:- "THE DOLLAR-PRINCESSES?"

(ALICE, DAISY, QUORN and FREDDY.)

Vivace.

VOICE. *QUORN.* Who are the girls that

PIANO. *ff* *p*

Q. glit-ter and glance, Full in the sun of joy?— Life is to them like a mar-vel-lous dance,

F. *rit* *tempo*

*FREDDY.* Who are the beau-ties, bril-liant and bold, Sparkling with jew-el and

*ff* *prit* *tempo*

*Più mosso*

F. gem? Who are the beau-ties rol-ling in gold? What can you tell a-bout them?

*Più mosso*



*QUORN.* They — ap-pear like shin - ing fair - ies, All — the

world before them bends.

*FREDDY.* Well! — a migh - ty ma - gic there is,

*ALICE.* They have gold to give — their friends! —

*DAISY.* They have gold to give their friends! —

*QUORN.* They have gold to give — their friends! —

*FREDDY.* They have gold to give — their friends! —

A. *ALICE.* Should — they have a whim they care for, Who — is

A. there to say them nay? ————

*DAISY.* All — the world's for sale, and

A. *Meno*

*ALICE.* They

D. there - fore — All is theirs, for they can pay! ————

A. *are* *They are*

D. *They are* *They are*

E. *They are* *They are*

F. *The name is quickly told* *They*

*Valse Lente.*

A. *ALICE. They are the Dol-lar Prin-cess - es, The*

F. *are the daughters of Gold!*

*Valse Lente.*

A. *girls of the pur-est gold— Whom for-tune ev - er bles - ses, And plea-sure is theirs to hold!*

Meno.

accel.

FREDDY. Ne-ver a thought but con-fes - ses The gold, the gold they're worth, They are the Dol-lar Prin-

molto rit.

Allegro. Tempo I.

- cess - es, The proud-est beau-ties on earth!

Who are the beau - ties haugh-ty and chill, Wear-ing a heart of stone? —

DAISY. Love and his joys are a dream to them still, Pride is their rul-er a - lone! —

rit.

tempo

QUORN. Who are the beau - ties ev - er in fear They are but wooed for their wealth?

*più mosso*

*ALICE.* Ev - en if one to their heart should be dear, They can but love him by stealth!

*Allegro.*

*QUORN.* All the joys of love and lov - - er, Pa - ra-dise of sweet de-

*Q.* -sire; Kind-led  
*FRELDY.* All the bliss that two dis-cov - er Kind-led

*Q.* by one gold - en fire!  
*F.* by one gold - en fire! Mu - sic set-ting hearts a -

*fp*

F. *danc - - ing, Hap - py in their hum - ble lot.*

A. *No, a-*  
 D. *No, a-*  
 Q. *No, a-*  
 F. *Can — you hear the song en-tranc - ing? No, a-*

*Meno.*  
 A. *-las! we know it not! So are*  
 D. *-las! we know it not! So are*  
 Q. *-las! you know it not! So are*  
 F. *-las! you know it not! So are*

*fp rit.* *Meno.* *Sus-*

A So are

D So are

Q So are —

F - pi - cious, proud and cold — So are the daugh - ters of

*rit.*

A They are the DoHar Prin-cess - es, The girls of the purest Gold, — Whom

D They are the DoHar Prin-cess - es, The girls of the purest Gold, — Whom

Q They are the DoHar Prin-cess - es

F Gold! — They are — the Dol - lar Prin-cess - - es, — Whom

*p*

*p*

*p*

*p*

*rit.*

Meno.

A. For-tune ev - er bless - es, And pleasure is theirs to hold! Ne-ver a thought but con-

D. For-tune ev - er bless - es, And pleasure is theirs to hold! Ne-ver a thought but con-

Q. - - - - - Whom For-tune ev - er bless-es. Ne-ver a thought but con-

F. For - tune ev - - er bless - - es. Ne-ver a thought but con-

*f*

*molto rit.*

A. fess - es The gold, the gold they're worth! They are the Dol-lar Prin-cess - es, the

D. fess - es The gold, the gold they're worth! They are the Dol-lar Prin-cess - es, the

Q. fess - es The gold, the gold they're worth! They are the Dol-lar Prin-cess - es, the

F. fess - es The gold, the gold they're worth! They are the Dol-lar Prin-cess - es, the

*p*

*p*

*p*

*p*

*p*

*p*

*molto rit.*



Tempo di Valse.

A. *f* proud-est beau-ties on earth!

D. *f* proud-est beau-ties on earth!

O. *f* proud-est beau-ties on earth!

F. *f* proud-est beau-ties on earth!

Tempo di Valse.

*f* *ff* *fp*

*fp*

*p*

*f* *ff*

# NO. 15. FINALE. "HOW DO YOU DO?"

Allegro.

PIANO.

The piano introduction begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The key signature is two sharps (F# and C#). The tempo is marked 'Allegro.' and the dynamics are 'PIANO.' with a 'p' marking.

The piano accompaniment for the first system of the vocal entry, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.

The piano accompaniment for the second system of the vocal entry, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. A 'ff' marking is present in the bass staff.

CONDOR. How do you do, how do you do, Hope you are quite all right?— How do you do,

The vocal entry for CONDOR, with lyrics: "CONDOR. How do you do, how do you do, Hope you are quite all right?— How do you do,". The piano accompaniment is in the bass clef with a rhythmic accompaniment of eighth notes. A 'p' marking is present in the bass staff.

ALICE. How do you do, how do you do, how do you do, So glad you've come to night!

The vocal entry for ALICE, with lyrics: "ALICE. How do you do, how do you do, how do you do, So glad you've come to night!". The piano accompaniment is in the bass clef with a rhythmic accompaniment of eighth notes.

It is charming, quite! I am so glad, Pop - pa too, You're here to-

night!

How do you do, how do you, how do you, how do you,

How do you do, how do you, how do you, how do you,

How do you do, how do you,

*f*

how do you, how do you do? — Oh! what a splen - did

how do you, how do you do? — Oh! what a splen - did

how do you, how do you do? — Oh! what a splen - did

*ff*

Moderato assai. (♩ = preceding ♩.)

CONDER. We are the height of the sublime, The ten they call the  
view!  
view!  
view!

Moderato assai. (♩ = preceding ♩.)

*ff*  
*p*

ALICE. We've silverplate at breakfast time, And goldenplate for supper!

upper.  
The up-per! For sup-per!  
The up-per! For sup-per!  
The up-per! For sup-per!

For in our set it's e - ti - quette To have at least a mil - lion,

*CONDOR* But I'm the rich - est man, you bet, The man that owns a

*ALICE* Yes, — yes! For we are, yes, we are, Tip Top! As they say, as they say, First bil - lion. Yes, — yes! For we are, yes, we are, Tip Top! As they say, as they say, First

*A.* Chop! We have dol - lars like the sand, So we're ve - ry high and grand, We are  
*C.* Chop! We have dol - lars like the sand, So we're ve - ry high and grand, We are

*Tempo*

A. *Tip, we are Top, First Chop!* *Tip Top!*

C. *Tip, we are Top, First Chop!* *Tip Top!*

*For we are yes, we are, Tip Top! As they say, as they say, first*

*For we are yes, we are, Tip Top! As they say, as they say, first*

*For we are yes, we are, Tip Top! As they say, as they say, first*

*Tempo*

*p*

A. *First Chop!* *We are tip, we are top, first*

D. *First Chop!* *We are tip, we are top, first*

T. *First Chop!* *We are tip, we are top, first*

C. *First Chop!* *We are tip, we are top, first*

*Chop! We have dollars like the sand, So we're ve-ry high and grand, We are first*

*Chop! We have dollars like the sand, So we're ve-ry high and grand, We are first*

*Chop! We have dollars like the sand, So we're ve-ry high and grand, We are first*

A. Chop! Compared with you, my father.

D. Chop!

T. Chop!

C. Chop! Old Croesus was 'nt worth a cent

Chop! Her father!

Chop! Her father!

Chop! Her father!

*p*

A. Al-though I help you ra-ther.

C. I can-not get my income spent,

Yes, yes, yes

Yes, yes, yes

Yes, yes, yes

C. Through all the win - dows mon - ey comes, — I on - ly lock up af - ter;

Alice And if we lost e - norm - ous sums — We'd let them go with laugh - er! Yes! Yes! For we  
Yes! Yes! For we

A. are, yes, we are, Tip Top! As they say, As they say, First Chop! We have  
C. are, yes, we are, Tip Top! As they say, As they say, First Chop! We have

A. dol - lars like the sand, So we're ve - ry high and grand, We are Tip, we are Top, First  
C. dol - lars like the sand, So we're ve - ry high and grand, We are Tip, we are Top, First



Tempo.

A. Chop! Tip Top! *p*

DICK. Tip Top!

TOM. Tip Top!

C. Chop! Tip Top!

Sopr. Alt. Chop! *p*

Ten. For we are, yes, we are, Tip Top! As they say, as they say First

Bass. For we are, yes, we are, Tip Top! As they say, as they say First

For we are, yes, we are, Tip Top! As they say, as they say First

A. First Chop! We are

D. First Chop! We are

T. First Chop! We are

C. First Chop! We are

Chop! We have dol-lars like the sand, So we're ve-ry high and grand, We

Chop! We have dol-lars like the sand, So we're ve-ry high and grand, We

Chop! We have dol-lars like the sand, So we're ve-ry high and grand, We

A. *p* Tip, we are Top First Chop! We are Tip! We are Top! For we are, yes we

D. Tip, we are Top First Chop! We are Tip! We are Top! For we are, yes we

T. Tip, we are Top First Chop! We are Tip! We are Top! For we are, yes we

C. Tip, we are Top First Chop! We are Tip! We are Top! For we are, yes we

are First Chop We are Tip! We are Top! For we are, yes we

are First Chop We are Tip! We are Top! For we are, yes we

are First Chop We are Tip! We are Top! For we are, yes we

A. *ff* are, yes we are, yes we *ff* are First Chop!

D. are, yes we are, yes we *ff* are First Chop!

T. are, yes we are, yes we *ff* are First Chop!

C. are, yes we are, yes we *ff* are First Chop!

are, yes we are, yes we *ff* are First Chop!

are, yes we are, yes we *ff* are First Chop!

are, yes we are, yes we *ff* are First Chop!

are, yes we are, yes we *ff* are First Chop!

## Tempo di Polacca.

(Olga appears)

Piano introduction for the Polacca section, featuring a 3/4 time signature and a key signature of two flats. The music consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*COND.* Now Princess (it ends in "chews - ka") I've the ho - nour to pre -

Musical notation for the first vocal line and piano accompaniment. The vocal line is in a 3/4 time signature and features a melodic line with lyrics. The piano accompaniment consists of a rhythmic accompaniment in the left hand.

c. - sent! On the o - ther side of Mos - cow She has lands of vast ex -

Musical notation for the second vocal line and piano accompaniment. The vocal line is in a 3/4 time signature and features a melodic line with lyrics. The piano accompaniment consists of a rhythmic accompaniment in the left hand.

c. - tent. — Ladies (among themselves)  
She's ve - ry fore - ign, but has *chic!* She's come her fortune here to

Musical notation for the third vocal line and piano accompaniment. The vocal line is in a 3/4 time signature and features a melodic line with lyrics. The piano accompaniment consists of a rhythmic accompaniment in the left hand.

L. seek! How are you, Countess, lovely day! Glad to

Musical notation for the fourth vocal line and piano accompaniment. The vocal line is in a 3/4 time signature and features a melodic line with lyrics. The piano accompaniment consists of a rhythmic accompaniment in the left hand.

*OLGA.* The highest cir - cles I amused to,  
see you out our way!

In fact, I've al - ways moved in such! Your  
set I now am in - tro - duced to, I feel the honour ve - ry much!

set I now am in - tro - duced to, I feel the honour ve - ry much!

*Gentlemen. (aside)*  
Up - on my word, The fa - ther's  
she's sim - ply rip - ping! The fa - ther's

gone on her, that's plain! Just look at him a round her skip-ping,

Moderato.

CONDER. Gentle men, al-so la-dies! Though I

He's like a sim-ple Shep-herd swain!

Moderato.

c. find it hard to start, Well, you know what Cupid's trade is, Shoot-ing an-y-bo-dy's heart!

c. So I'll tell you ve-ry brief-ly, Cu-pid hit me when he

tried. So Prin - cess (she ends in "chews-ka") Is to - day my

Tempo di Polacca. (Moderato.)

*OLGA* Cho - sen bride!

*ff*: Ah! this is a bit of news! It's a great sen - sa - tion!

Ah! this is a bit of news! It's a great sen - sa - tion!

Ah! this is a bit of news! It's a great sen - sa - tion!

Tempo di Polacca. (Moderato.)

*f*

Thanks, with

And we can not well re - fuse Our con - gra - tu - la - tion.

And we can not well re - fuse Our con - gra - tu - la - tion.

And we can not well re - fuse Our con - gra - tu - la - tion.

*p*

heart and voice! What an hour of

You have made a charming choice!

You have made a charming choice!

You have made a charming choice!

joy and pride!

Hail the bride groom and the bride!

Hail the bride groom and the bride!

Hail the bride groom and the bride!

(to Conder.)

*DICK.* Con-gra-tu-late you, Un - cle!

(to Conder.)

*TOM.* My compliments, my boy!

(to Olga)

*DICK* Dear Auntie, this oc - ca - sion Fills all my heart with joy!

To ce - le - brate the mar - riage On this aus -

- pi - cious day, Sup - pose we start a dance, the good old Rus - sian way!

(The Dancers come forward.)

*pp*

(Dancers.)

Hail



Ol-ga, from the Vol-ga! We all con-gra-tu-late! In jo-yous cir-cle

round you, Your luck we ce-le-brate! So let the song re-echo, In

Meno.

glad-ness far and wide: Hail to Ol-ga, from the Vol-ga, Love-ly Rus-sian

bride! Sopr. Alt. *ff*

Ten. *ff* Hail to Ol-ga, from the Vol-ga, love-ly Rus-sian bride!

Bass. *ff* Hail to Ol-ga, from the Vol-ga, love-ly Rus-sian bride!

Hail to Ol-ga, from the Vol-ga, love-ly Rus-sian bride!

Moderato. (to Alice)

*CONDER.* Now it's your turn! Have you arranged your plan? And have you

*ALICE.* My heart beats fast, Papa! I feel a-fraid, Papa!

told the future hap-py man?

*A.* All-right! — I'll risk it!

*CONDER.* What for? All-right!

Tempo di marcia moderato.

*ALICE* Some peo-ple say, a-cross the wa-ter, We mil-lionaires are

A. stiff and proud! — I'm Con-der's de - mo-cra - tic daugh-ter, I'll

A. choose a hus-band from the crowd! —

*CONDER* My daugh-ter takes to-night a

A. I'll

C. hus - band; I leave her free, I may re - mark. —

*riten.*

buy the man, I mean to have him, A tramp, a pau-per, or a

*f riten.* *p*

Tempo.

clerk  
 Freddy. (coming forward unwillingly aside.)  
 What can this be, A piece of fun?

Sopr. Alt.  
 Dear, Dear! See! see!

Ten.  
 See! see! who

Bass.  
 See! see! who

Tempo.

**Allegro.**

(aside)

*CONDOR.* Now, A - lice choose, and let us see! I'm sett.led now, All's one to

Ten.  
 is the one?

Bass.  
 is the one?

Moderato.

*ALICE.* If I've a whim to mar-ry, I know at once I can; I  
me.

Moderato.

A. do not want to tar-ry In find-ing out the man! He need not make ad-

A. -van-ces, It's quite a use-less thing; He's just a doll that danc-es When

*mf rit.* *pp*

A. A-lice pulls the string! Wiggle-waggle-wiggle, wooden monkey!

*pp*

A

Dance on, my pret - ty monkey! Jump up! then you wigglewaggle back, Oh! You're my jumping

Poco vivo.

A

Jack! Wiggle - wag! Wiggle - wag!

Soprano. Alto.

Tenor.

Bass.

Wiggle.waggle.wiggle, wooden mon-key! Dance on, and

Wiggle.waggle.wiggle, wooden mon-key! Dance on, and

Wiggle.waggle.wiggle, wooden mon-key! Dance on, and  
Poco vivo.

*ff*

A

Oh! You're my jump - ing

don't be funk-y! Jump up! Then you wiggle.waggle back - You're my jump - ing

don't be funk-y! Jump up! Then you wiggle.waggle back - You're my jump - ing

don't be funk-y! Jump up! Then you wiggle.waggle back - You're my jump - ing

Allegro.

A Jack!

F (aside)  
In - so - lent — and ov - er - bearing! There's a gulf between us two! Tho' her wealth is worth the

Jack!

Jack!

Jack!

Allegro.

F shar-ing, That is what no man could do!

*p*  
We're waiting still — to know — her plan! —

*p*  
We're waiting still — to know — her plan! —

*p*  
We're waiting still — to know — her plan! —

A Well then, I choose him, choose that

Moderato.

A man! (retreating) You, yes, you! That is not true!

F Me? A sil-ly jest!

Soprano. Alto. Who is he?

Tenor. What is he?

Bass. Someone of

Moderato.

Allegro.

A He's Fairfax, my late secre-ta-ry and clerk!

C (to Freddy) I bless you! All right! You've set-tled it

mark?

Allegro.



F No, Sir, you're wrong! For I say, No!

C so? That's monstrous! What? You must be crack'd! I

C told it you plainly— It's a fact!

Soprano. Alto.

Tenor. (among themselves) He won't consent? How ve - ry queer!

Bass. He must be mad! Yes, that is

He must be mad! Yes, that is

F (aside) *ff* I would have loved her, loved her too

C Good luck has made him mad! Poor foolish lad!

Tenor. clear!

Bass. clear!

## Tempo di Valse. (at first with suppressed emotion.)

F *mp*

As on-ly hearts like mine can do! Safe in my arms I would bear her,

*pp*

F

And never seek to find an - o - ther fair - er: But now I say a -

F *ff* *molto rit* *p* *Tempo*

- dieu, a - dieu! Sad is my heart to part from you! Good bye, my love, I

*ff* *molto rit* *p* *Tempo*

A

What dis-grace! I can-not bear it!

F *rit.*

say, and go, For you would have it so!

*rit.*

F (to Alice) (to Freddy) Not so bad, but I say

C Let me try, and I can square it! You shall have five million dol-lars!

F No! Sor-ry, that is far to low.

C Ten! That will satis-fy you! Twenty!

F *rit.* Six-ty, eight-y, nine-ty,

C Thirty! Well, then, fif-ty! That's as high as I will go!

F *a tempo* hun-dred! Ma-ny thanks, but I say

C *a tempo* *ff*  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*a tempo*

Alice. While he's proud, I'll nev - er speak! — Oh! —

No! While she's proud, I'll nev - er speak! —

*a tempo*

*fp*

*f* Moderato.

A. — But first he has \_\_\_\_\_ to sue for love be-fore my feet! — Then, ah,

F. But first she has \_\_\_\_\_ to sue for love be-fore my feet! — Then, ah,

Chor. *pp*

Why the man must be mad, — Too bad!

*pp* It is real-ly too bad! — yes, he is mad!

*pp* Such luck as he has had!

Moderato.

*f*

*p*

A. then, love is sweet, it is sweet! \_\_\_\_\_

F. then, love is sweet, it is sweet! \_\_\_\_\_ That \_\_\_ is the fate \_\_\_ of

*CONDER.* He scorns my daugh-ter's ad-dres-ses!

*pp* He's quite mad! \_\_\_\_\_ Such luck \_\_\_\_\_ as

*pp* He's quite mad! \_\_\_\_\_ Such luck \_\_\_\_\_ as

*pp* He's quite mad! \_\_\_\_\_ Such luck \_\_\_\_\_ as

*pp* *fp*

A. That \_\_\_ is the fate \_\_\_ of Dol-lar prin-cess - es!

F. Dol-lar prin-cess - es!

he \_\_\_\_\_ has had! \_\_\_\_\_ Quite mad! \_\_\_\_\_

he \_\_\_\_\_ has had! \_\_\_\_\_ Quite mad! \_\_\_\_\_

he \_\_\_\_\_ has had! \_\_\_\_\_ Quite mad! \_\_\_\_\_

*fp*

Slowly.

*FREDDY.* Who are the girls who glit-ter and glance Un-der the sun-light of

*pp rit.*

joy?— Life is to them but a mar-vel-lous dance, For-tune a slave or a toy!—

Who are the maid-ens haugh-ty and chill, They have a heart that is stone— Love and his might can-not

*p*

Animated, as before.

con-quer their will, Pride is their i-dol a - lone! Take— a-way your gold-en

fet - - ter, I can tram-ple on your gold!

F. Buy a wretch to serve you bet - ter, If there's one that will be

F. sold! No, Prin-cess, the love that's paid for,

F. That's not what I of-fer you! That is not what I was

F. made for! No, my dear, that will not do! Chor. Sop. Alt. It's

F

Chor. Sop. Alt. It's so, a tale that's oft - en told.

Ten. so, it's so, it's so!

Bass. It's so, it's so, it's

*ppp*

*ppp*

It's so, it's so, it's

Waltz.

Ten. ALICE: It's so with daugh - ters of gold. (sadly) They are the

Bass. so!

so!

Waltz.

*ppp*

Dol - lar prin - cess - es, The girls of the pu - rest gold, Whom



A.

For - tune ev - er bless - es, And plea - sure is theirs - to hold!

*rit.* *Tempo*

A.

FREDDY. Ne - ver a thought but con - fess - es The gold, the gold they're worth!

*rit.* *Tempo*

F.

They are the Dol - lar prin - ces - ses, The poor - est wo - men on

*accel.* *rit.* *frit.*

**Allegro.**

F.

Alice is going to Freddy; stamps her foot and says: No! earth! James - come and dance!

*ff*

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines in both hands.

(Dances with James then leaves him and falls into Conder's arms.)

Piano accompaniment for the second system of music. It includes dynamic markings *ff* and *p*, and a tempo marking *slowly*. The music continues with chords and melodic lines.

**FREDDY.** Ne-ver a thought but con-fess - - es The gold, the gold there worth!

Vocal line and piano accompaniment for the third system of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is in the same key signature and features a steady accompaniment.

*molto rit.* **ALICE.** They are the Dol-lar prin-cess - es, **FREDDY.** The poor - est wo-men on earth!

*Allegro.* Curtain.

Vocal line and piano accompaniment for the fourth system of music. It includes dynamic markings *molto rit.* and *ff*. The system concludes with a double bar line and the instruction "Curtain.".

Piano accompaniment for the fifth system of music, featuring a treble and bass clef. The music consists of chords and melodic lines in both hands.

Piano accompaniment for the sixth system of music, featuring a treble and bass clef. The music consists of chords and melodic lines in both hands.

Allegretto moderato. (*grazioso*)

The musical score is written for piano in a 2/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic marking. The piece features intricate piano textures with frequent sixteenth-note patterns and arpeggiated chords. The tempo is marked as *Allegretto moderato* and *grazioso*. The score includes several *rit.* (ritardando) markings, notably in the fifth and sixth systems. The sixth system is marked *Tempo*, indicating a return to the original tempo. The piece concludes with a final cadence in the seventh system.

The image displays a page of piano sheet music, numbered 160. It consists of seven systems of staves, each with a treble and bass clef. The music is written in a minor key, indicated by three flats in the key signature. The tempo and dynamics are marked throughout the piece. The first system includes the marking *molto rit.* and *Tempo*. The second system continues the melodic and harmonic development. The third system features a *molto rit.* marking. The fourth system includes a *Tempo* marking. The fifth system shows a *ff* (fortissimo) dynamic marking. The sixth system continues the intricate rhythmic patterns. The seventh system concludes the piece with a final cadence. The notation includes various note values, rests, and articulation marks.

# Act. III.

## No 16. OPENING CHORUS & SOLO.—“GOOD - BYE.”

(FREDDY & CHORUS.)

Music by  
RICHARD FALL.

Tempo di Valse.

PIANO. *ff*

Chor.

Sop. —————

Alt. —————

Tenor. ————— We're full of

Bass. —————

sor-row That on the mor-row

You will be far a - way!

You will be far a - way!

*fp*

Good luck at - tend you Now that we send you  
Off to your  
Off to your

*fp* *fp*

*FREDDY.* You're kind to say so, I'd like to  
home to - day!  
home to - day!

*p*

stay so, Such a good sort you are! Don't let it

grieve you If I must leave you, It's on - ly au re - voir!

F. *Good - bye! Good - bye! Good - bye! And don't for -*

C. *Good - bye! Good - bye! Good - bye! And don't for -*

*Good - bye! Good - bye! Good - bye! And don't for -*

F. *Good - bye! Good - bye! Good - bye! But*

C. *-get us, pray! But*

*-get us, pray! But*

*rit. ff*

F. *I'll come - back some day!*

C. *you'll come - back some day!*

*you'll come - back some day!*

*you'll come - back some day!*

*Slowly. pp*

*sempre legato*

F. *sempre legato*

Fond-ly I thought Hap-pi-ness wait-ed here in a land

F. un - - known! Vain-ly I sought, So it was fat-ed;

F. *animato*

Now I go back to my coun-try a-lone! O-ver the

*animato*

F. foam, Now I am go-ing, And I may find If fate is kind

F. *Slowly*

Hap-pi-ness glow-ing— On the hearth of my own old

*pp*



F. home! For on the dear old shore — Are hearts that nev-er grow

F. old. —

C. And then you'll know once more — That love is bet-ter than

And then you'll know once more — That love is bet-ter than

And then you'll know once more — That love is bet-ter than

F. Good - bye! Good - bye! Good - bye! —

C. gold! —

gold! —

gold! —

F. *And don't for - get me, pray.*

C. *Good -*

*pp*

F. *But I'll come*

C. *- bye! Good - bye! Good - bye! But you'll come*

*rit. ff molto rit.*

F. *back some day!*

C. *back some day!*

*a tempo*

# NO. 17. DUET—"REMINISCENCE."

(DAISY and QUORN.)

Moderato assai.

*pp*  
DAISY Jack!

*pp*  
QUORN Daisy!

There is something I would ask you, Will you tell me if I

Moderato assai.

PIANO.

D. Do not let mis-giv-ings task you; On-ly ask, and I will say!

Q. may?

QUORN Shall we be here al-ways lone-ly? Just a coup-le, is that so?

*molto rit.* *Poco vivo.*

*DAISY:* Oh! I could not an-swer\_ on-ly\_ It may be, I don't say no!

*QUORN:* Some-day, per-haps\_ *Poco vivo.*

*molto rit.*

a lit-tle lad, A Jack like me he

*DAISY:* A sis-ter too, ah, he'd be glad, may be!

*rit. - - - - - Tempo*

Just like my-self, a ba-by! They'll dance a ring of roses,

*rit. - - - - - Tempo*

D. *Gai - ly to and fro.*

Q. *A Han-sel and a Gre-tel al-ways do it*

Meno. *Tempo.*

D. *And when the Sand-man strews the sleep on eyes and hair,*

Q. *so. And when the Sand-man strews the sleep on eyes and hair,*

Meno. *Tempo.*

*Slowly.*

D. *— Then lit - tle an-gels whis-per, "Pit - ty ick - le pair!" — Then lit - tle*

Q. *— Then lit - tle an-gels whis-per, "Pit - ty ick - le pair!" — Then lit - tle*

*Slowly.*

Tempo.

D. an-gels whisper, "Pit-ty ick-le pair!"

Q. an-gels whisper, "Pit-ty ick-le pair!"

Tempo.

Meno.

Tempo.

*DAISY* And when the Sandman strews the sleep on eyes and hair, Then lit-tle an-gels whisper,

*QUORN* And when the Sandman strews the sleep on eyes and hair, Then lit-tle an-gels whisper,

Meno.

Tempo.

Slowly.

D. "Pit-ty ick-le pair!" Then lit-tle an-gels whisper, "Pit-ty ick-le pair!"

Q. "Pit-ty ick-le pair!" Then lit-tle an-gels whisper, "Pit-ty ick-le pair!"

Slowly.

# № 18. TRIO:—"MOTORING"

(ALICE, OLGA, and CONDER.)

Allegro vivace.

The first system of the piano accompaniment is written in 2/4 time with a key signature of one sharp (F#). The right hand begins with a rest, while the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *pp* is present.

The second system continues the piano accompaniment. The right hand enters with a melodic line of eighth notes. The dynamic marking *ff* is present.

The third system of the piano accompaniment features a more complex texture with chords and moving lines in both hands.

Allegro.

This section contains the vocal parts and piano accompaniment. The vocal parts are in 2/4 time with a key signature of one sharp. The lyrics are:   
OLGA. Oh! it's splen-did gai-ly go-ing fly - - ing,   
CONDER. With the beat-en wind be-hind us   
The piano accompaniment is marked *p*.

Meno

*ALICE.* Till you lose your breath and feel you're dy - - ing, That's  
sigh - ing, That's

*OLGA.* That's

That's

Meno

*Tempo.*

A. fine, there's no de - ny - - ing! Geese and hor - ses, chil-dren, dogs and  
O. fine, there's no de - ny - - ing! Geese and hor - ses, chil-dren, dogs and  
E. fine, there's no de - ny - - ing! Geese and hor - ses, chil-dren, dogs and

*Tempo.*

*p*

A. chick - ens, All ske-dad - dle like the ve - ry dick - ens!  
O. chick - ens, All ske-dad - dle like the ve - ry dick - ens!  
C. chick - ens, All ske-dad - dle like the ve - ry dick - ens!



A. Ev-er fast-er on we dash, All the re-cords we can smash! Real-ly not a Bluff! Tuff!

O. Ev-er fast-er on we dash, All the re-cords we can smash! Real-ly not a Bluff! Tuff!

C. Ev-er fast-er on we dash, All the re-cords we can smash! Real-ly not a Bluff! Tuff!

A. Tuff! Look out! Look out!

O. Tuff! Look out! We've squashed a chick-en flat! Look out!

C. Tuff! Look out! Look out!

A. Look out! And now We've killed that

O. And that's a dog or cat!

C. And that's a dog or cat!

A. *cow.* Leave them dead, Go a - head!

O. Leave them dead, Go a - head!

C. Leave them dead, Go a - head! But when— you're pulled up

A. If you—

O. If you—

C. short and fined, Why, then— you ra-ther change your mind! If you—

*rall.* - - - *Tempo.*

A. — had on-ly cared to slow You would have got home long a - go!

O. — had on-ly cared to slow You would have got home long a - go!

C. — had on-ly cared to slow You would have got home long a - go!

*rall.* - - - *Tempo.* *ff*

Tempo di Marcia.

Moderato.

A. *ALICE.* So ride up - on your

O. *OLGA.* So ride up - on your

C. *CONDOR.* So ride up - on your

Tempo di Marcia. Moderato.

*rit. mf ff*

A. *pp ff*  
Au - to - mo - bile On - ly slow - ly, slow - ly, slow - ly! A good deal

O. *pp ff*  
Au - to - mo - bile On - ly slow - ly, slow - ly, slow - ly! A good deal

C. *pp ff*  
Au - to - mo - bile On - ly slow - ly, slow - ly, slow - ly! A good deal

*p mf f*

A. *pp*  
saf - er then you will feel Go - ing slow - ly, slow - ly, slow - ly! You re -

O. *pp*  
saf - er then you will feel Go - ing slow - ly, slow - ly, slow - ly! You re -

C. *pp*  
saf - er then you will feel Go - ing slow - ly, slow - ly, slow - ly! You re -

*p*

A. -mem - ber that, — wor - thy friend! — And you'll get there safe — in the

O. -mem - ber that, — wor - thy friend! — And you'll get there safe — in the

C. -mem - ber that, — wor - thy friend! — And you'll get there safe — in the

A. end. ah

O. end. Yes, the mo - tor's the cli - max of glo - - ry In the

C. end. Yes, the mo - tor's the cli - max of glo - - ry In the

A. It's a gift sent on earth from the Heav -

O. new cent - u - ry's sto - ry, It's a gift sent on earth from the Heav -

C. new cent - u - ry's sto - ry, It's a gift sent on earth from the Heav -



*Tempo.*

A. car you or - der.

O. car you or - der. If your cre - di - tors for cash be - set

C. car you or - der.

A. Get up - on your mo - tor car,

O. you, Get up - on your mo - tor car,

C. If you want a la - dy to for - get you, Get up - on your mo - tor car,

A. Touch a han - dle, there you are! Off up - on your trip, Pip! Pip!

O. Touch a han - dle, there you are! Off up - on your trip, Pip! Pip!

C. Touch a han - dle, there you are! Off up - on your trip, Pip! Pip!

A. Start her — at ve-ry high - est pow'r, You'll do — a hundred miles an  
 O. Start her — at ve-ry high - est pow'r, You'll do — a hundred miles an  
 C. Start her — at ve-ry high - est pow'r, You'll do — a hundred miles an

A. hour! Rail - ways — can on-ly crawl be - hind, For we go  
 O. hour!  
 C. hour!

A. like the wind.  
 CONDER. But if — a lit-tle tyre should burst, That's not

*rall.*

A. You skid in - to a ditch or wall - and

O. You skid in - to a ditch or wall - and

C. so jol - ly as at first! You skid in - to a ditch or wall - and

*tempo* crack go arms and legs and all!

*Tempo di marcia.*

A. crack go arms and legs and all!

O. crack go arms and legs and all!

C. crack go arms and legs and all!

*Tempo di marcia.*

*tempo*

*ff*

*Moderato.*

A. So ride up - on your Au - to - mo - bile *pp* On - ly slow - ly, slow - ly, slow -

O. So ride up - on your Au - to - mo - bile *pp* On - ly slow - ly, slow - ly, slow -

C. So ride up - on your Au - to - mo - bile *pp* On - ly slow - ly, slow - ly, slow -

*Moderato.*

*rit. mf*

*p*



A. *ff* -ly, A good deal saf - er then you will feel *pp* Go - ing slow - ly, slow - ly,

O. *ff* -ly, A good deal saf - er then you will feel *pp* Go - ing slow - ly, slow - ly,

C. *ff* -ly, A good deal saf - er then you will feel *pp* Go - ing slow - ly, slow - ly,

A. slow - - ly! You re-mem-ber that, wor - thy friend! And you'll

O. slow - - ly! You re-mem-ber that, wor - thy friend! And you'll

C. slow - - ly! You re-mem-ber that, wor - thy friend! And you'll

A. get there safe in the end. Ah! *p*

O. get there safe in the end. Yes, the mo - tor's the cli - max of *pp*

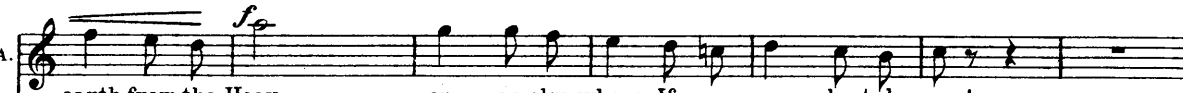
C. get there safe in the end. Yes, the mo - tor's the cli - max of *pp*

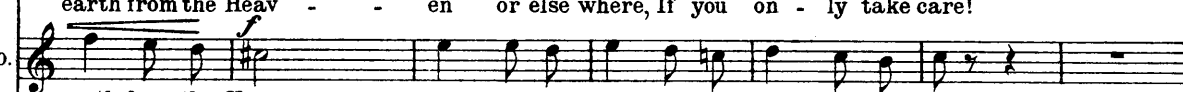
A.  It's a gift sent on

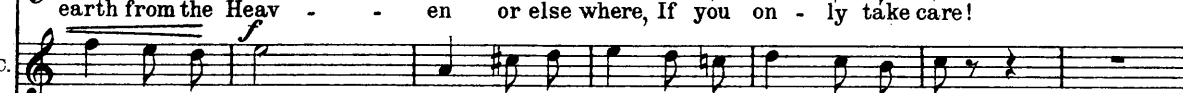
O.  glo - - ry In the new cent - u - ry's sto - - ry, It's a gift sent on

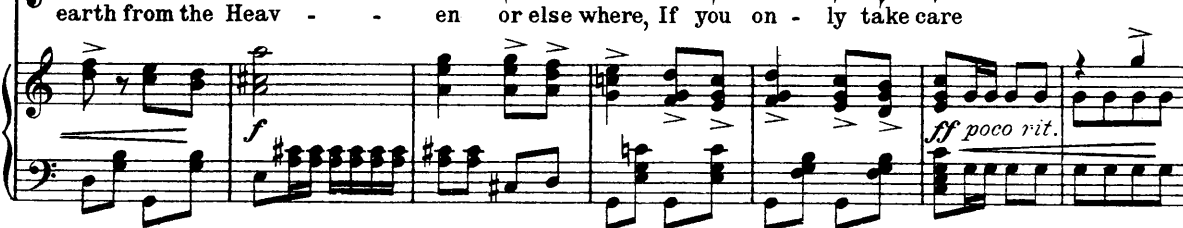
C.  glo - - ry In the new cent - u - ry's sto - - ry, It's a gift sent on

 *fp* *fp* *fp*

A.  earth from the Heav - - en or else where, If you on - ly take care!

O.  earth from the Heav - - en or else where, If you on - ly take care!

C.  earth from the Heav - - en or else where, If you on - ly take care

 *f* *ff poco rit.*

A.  Do it slow - ly, slow - ly, slow -

O.  Do it slow - ly, slow - ly, slow -

C.  Do it slow - ly, slow - ly, slow - ly, slow - ly, slow -

 *pp* *pp* *pp*

A. *pp*  
-ly! Keep it slow - ly,

O. *pp*  
-ly! Keep it slow - ly,

C. *pp*  
-ly! Keep it slow-ly, slow-ly,

*ff* *pp*

A. slow - ly, slow - - ly! Ta-da - ra, tuff,

O. slow - ly, slow - - ly! Ta-da - ra, tuff,

C. slow-ly, slow-ly, slow - - ly! Ta-da - ra, tuff,

A. tuff! Ta-da - ra, tuff, tuff. Yes,

O. tuff! Ta-da - ra, tuff, tuff. Yes, the mo - tor's the

C. tuff! Ta-da - ra, tuff, tuff. Yes, the mo - tor's the

*p* *fp*

A.  It's a

O.  eli - max of glo - - - ry In the new cent - u - ry's sto - - - ry, It's a

C.  eli max of glo - - - ry In the new cent - u - ry's sto - - - ry, It's a



 gift sent on earth from the Heav - - - en or else - where, If you on - ly take

 gift sent on earth from the Heav - - - en or else - where, If you on - ly take

 gift sent on earth from the Heav - - - en or else - where, If you on - ly take



 care, Pip, pip! Tuff, tuff!

 care, Pip, pip! Tuff, tuff!

 care, Pip, pip! Tuff, tuff!



## NO 19. SONG.— "THE LION QUEEN?"

(OLGA)

Music by  
RICHARD FALL.

Marcia vivo.

PIANO.

The piano introduction consists of two staves in 2/4 time, marked *f*. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

1. When I'm sing - ing in the gloom - y  
2. There's a li - on known as Mun - go,

The first system includes a vocal line and piano accompaniment. A section symbol (§) is placed above the vocal line. The piano part is marked *p* and features a rhythmic accompaniment of eighth notes.

Li - on's den, All the li - ons want to woo me,  
Old and grim, I have not seen an - y one go

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

Just like men! I have found it most ex - cit - ing,  
On like him! He's so ve - ry fond of flirt - ing,

The third system concludes the vocal and piano parts. The piano accompaniment continues with its characteristic eighth-note rhythm.

For they growl and look like bit - ing, Love will al - most set them fight - ing,  
That he's ra - ther dis - con - cert - ing, Though he ne - ver dreams of hurt - ing

Now and then! Then I sing to them and soothe them  
Life or limb! He's a mane, that is a rip - per,

All I can, With a dain - ty hand I soothe them,  
And *such* fur! He will nib - ble at my slip - per,

That's my plan! And I look so ve - ry pret - ty,  
Fond - ly purr! Then I plain - ly hear him talk - ing,

An - y boy who hears my dit - ty Thinks it is an aw - ful pi - ty  
To and fro mo - rose - ly stalk - ing, "Luck - y men to go out walk - ing

## REFRAIN.

He's a man!} For I'm the love - ly Li - on Queen,  
Now with her?}

The ve - ry most de - light - ful that was ev - er seen! The

li - ons purr at me And rub a - gainst my knee, It

makes the men so jea - lous when they see! Yes,

I'm the charm - ing Li - on Queen, \_\_\_\_\_ The

la - dy of the li - ons I have al - way been, For

I am not the least A - fraid of man or beast, I

am the on - ly Man and Li - on Queen!



# №20. DUET:—"THEN YOU GO?"

(ALICE and FREDDY.)

Allegro moderato.

PIANO.

The first system of the musical score features three staves. The top staff is for Alice's vocal line, starting with the lyrics "ALICE. Then you go? What must I". The middle staff is for Freddy's vocal line, with the lyrics "FREDDY. And you stay!". The bottom two staves are for the piano accompaniment, with dynamics markings of *mf* and *p*. The piano part includes triplet figures in the right hand and block chords in the left hand.

A

do?

F

You act for me when I'm a - way, Just as I used to do for you!

The second system continues the duet. Alice's part (A) begins with the word "do?". Freddy's part (F) has the lyrics "You act for me when I'm a - way, Just as I used to do for you!". The piano accompaniment continues with flowing eighth-note patterns in the right hand and sustained chords in the left hand.

A

I cor-res-pond, I keep the books And tell you how the bus' - ness

F

The third system shows Alice's part (A) with the lyrics "I cor-res-pond, I keep the books And tell you how the bus' - ness". Freddy's part (F) is silent. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, maintaining the rhythmic feel of the previous systems.

A looks. Oh no!

F *FREDDY.* Just so, Miss Con - der, that is all to day!

A we have not set - tled on my pay. What are the terms you

F

A make?

F *FREDDY.* I'll give you all you care to take!

*Animato.*

A *ALICE.* No, I'll give you back your an - swer, I'm as

F

A

proud as you, in turn! I will serve you as I

A

can, Sir; I'll have on - ly what I earn!

F

*FREDDY.* Once you gave, I re - col - lect it,

F

All that I would ask, and more! *ALICE.* You have

A

taught me to re - gret it, As you did to me be -

A *- fore!*

F *FREDDY.* Just so, of course, I un - der - stand, The past we won't re -

Meno. (aside) (aloud)

A *ALICE.* He loves me not, he ne - ver loved at all! You

F *- call!*

Meno.

Moderato.

A *ALICE.* need but give me what I gave you For that is quite a fair re -

A *- turn!* I hope some mo - ney I shall save you, At

R. H. R. H.

L. H. L. H.

A *affrettando* *riten.*  
 least as much as what I earn! Per - haps a lit - tle

F

*FREDDY.* I'm sure you will!  
*affrettando* *riten.*

A  
 ov - er! But I've an - o - ther quest - ion still!

F

*FREDDY.* Pray,

F (aside) *rit.*  
 ask me what you will. She's caught, she's caught, I read her in - most

*f* *ff* *rit.*

Tempo di Valse.

A  
*ALICE.* That par - a - sol - a la - dy's one!

F  
 thought! Oh,

Tempo di Valse.

*pp*

A. The la - - dy's here then, you con - fess!

F. yes! Oh, yes!

A. You like her, per -

F. Oh, yes! Oh, yes!

A. -haps? She's young and fair?

F. Oh, yes! Oh, yes!

**Allegro** (mimics him angrily) (breaks out)

A. Oh, yes! Oh, yes! Oh, yes, oh, yes, oh, yes, oh, yes! You love her too!

F. Just

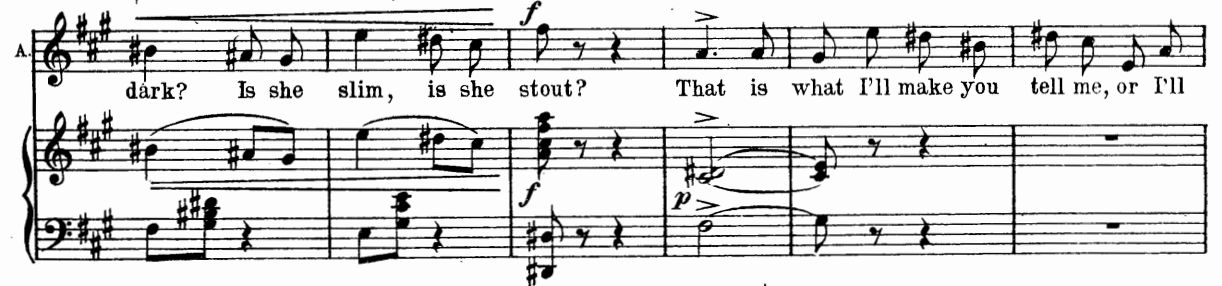
**Allegro.**

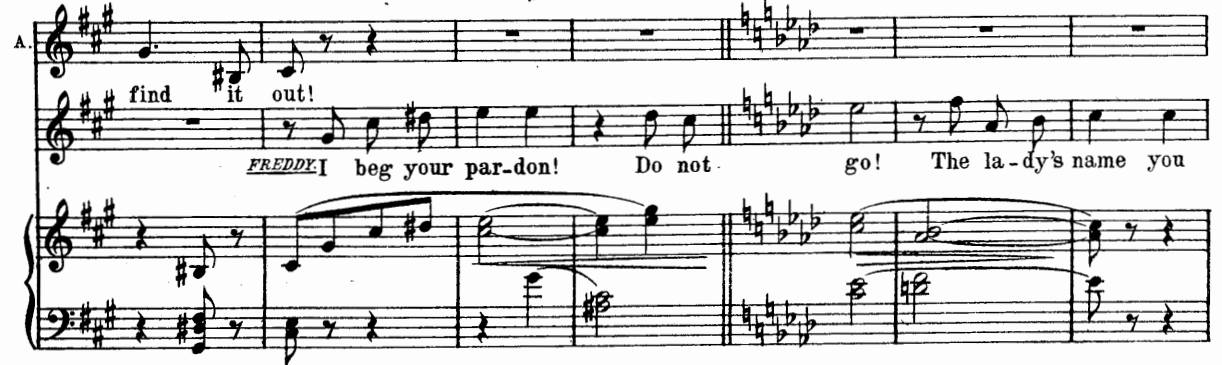
A.  You dare to tell me that you do?

F.  so, to pass the time!

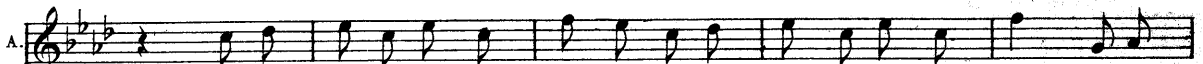
A.  This is something more than blame-ful, Lov-ing just to pass the time! Sir, your

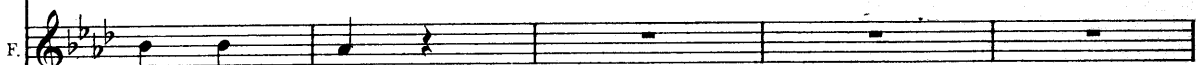
A.  im-pu-dence is shame-ful, It is a crime! Is she fair, is she

A.  dark? Is she slim, is she stout? That is what I'll make you tell me, or I'll

A.  find it out!

**FREDDY** | beg your par-don! Do not go! The la-dy's name you


A.  Yes, she's modest, yes, she's shrink-ing, Well I know her and her kind! Am I


F.  must not know!





A.  sil-ly, are you think-ing? Do you fan-cy I am blind? She's like your-self, and



A.  shame-less! Why ask her name? she's name-less! No, no, no, it can't be so!



A.  No, no, no, it shan't be so! No, no, no, no, no, no, no, no! I won't have it





Allegro con fuoco.

A

so!

*ff*

Meno, *ALICE.* *FREDDY* *ALICE.*  
*FREDDY.* You won't have it so? I only meant-I beg and pray you- You beg and pray me? I-I-I said-no, I meant-

*pp*

No, I only meant-it is so shameful-I-oh! it's too much! M! Fairfax! Freddy! is it true you kiss this woman?

You love her then?

Slowly.

*pppp*

*ALICE.* One of the DoLlar Prin - ces - ses, I care no more for

*pppp*

A

gold, — The wealth of love's car - es - ses My heart can nev - er

Animato.

A. *hold!* *ff* Oh, take me, love, —

*FREDDY:* If still I loved you, then what would you say?

Animato. *fp*

*molto rit.* Come primo. — take me a way!

*molto rit.* Ah, now my lit-tle trea-sure Has had to yield to

Come primo.

*rit.* *ff* fate; She learns to step in mea-sure, And on my bid-ding wait; So now, so now, so now —

*rit.*

Tempo di Valse lente.

Animato.

AL. Now I will love you, love you too As on - ly hearts like mine can

FR. Now I will love you, love you too As on - ly hearts like mine can.

Tempo di Valse lente.

Animato.

A. do!

F. do! Safe in my arms I will fold you, And comewhat may, I will for ev - er hold

Rallentando

Slowly.

A. Now I will say, My own sweet-heart! Here at your feet\_ I choose my

F. you. Now I will say, My own sweet-heart! Here at your feet\_ I choose my

Rallentando

Slowly.

Allegro.

A. *p* part! For in your eyes that shine a - bove I've found my dream of

F. *p* part! For in your eyes that shine a - bove I've found my dream of

Allegro.

Allegro molto.

A. *ff rit.* love! my dream of love!

F. *ff rit.* love! my dream of love!

Allegro molto.

Moderato.

# NO 21. FINALE :- "HIP, HIP, HURRAH!"

Vivace.

VOICE.

PIANO.

*PRINCIPALS* Hip, hip, hur - rah! *A&E* We're

go - ing to be mar - ried soon, This time it's true!

*PRINCIPALS* Hip, hip, hur - rah *D.&Q. And* we will have a hon - ey - moon, For

two, for two! *ALL* Hip, hip, hur - rah! *O.&C.* As

Dol - lar King and Queen We share our joys and cares. *ALL.* Hip, hip, hur -

-rah! hur - rah! We hail the hap - py pairs! Hip, hip, hur -

rah! We'll hail the hap - py pairs. So

Moderato.

off {we you} start as man and as wife, On - ly

Moderato.

slow - ly, slow - ly, slow - - ly, That's how {we  
you

*ff*

*mf*

get the best out of life, Go - ing slow - ly,

*pp*

*p*

slow - ly, slow - - ly! Pray re - mem - ber that, \_\_\_\_\_ wor - thy

friend! \_\_\_\_\_ And your joy may last \_\_\_\_\_ till the end!

*p*

Ah!

*p*

For a mar-riagewill make a love sto - - ry One of rap - ture and of

*mp*

For a mar-riagewill make a love sto - - ry One of rap - ture and of

*f*

And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take

*f*

glo - ry! And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take

*f*

glo - ry! And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take

*ff*

care! Hur - rah! Hur - rah!

*ff*

care! Hur - rah! Hur - rah!

*ff*

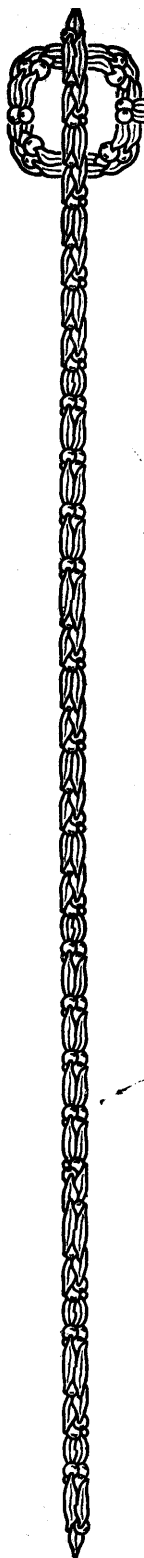
care! Hur - rah! Hur - rah!

*ff*

*Fine.*







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