

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.

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.*

Dances arranged by WILLIE WARDE.

Musical Director

MR. CARL KIEFERT

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ACT I.

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

Allegretto vivace.

PIANO.

The first system of the piano accompaniment for the opening chorus. It consists of a treble and bass staff. The treble staff has a melodic line with a dynamic marking of *p* (piano) and *fp* (fortissimo piano). The bass staff provides a rhythmic accompaniment with chords and single notes. The time signature is 3/4 and the key signature has one sharp (F#).

The second system of the piano accompaniment. It continues the melodic and rhythmic patterns from the first system. The dynamic marking *fp* is present. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. The time signature is 3/4 and the key signature has one sharp (F#).

The third system of the piano accompaniment. It continues the melodic and rhythmic patterns. The dynamic marking *fp* is present. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. The time signature is 3/4 and the key signature has one sharp (F#).

The fourth system of the piano accompaniment. It concludes the opening chorus. The dynamic marking *fp* is present. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. The time signature is 3/4 and the key signature has one sharp (F#).

First system of musical notation. The treble clef staff contains a melody of eighth notes with slurs. The bass clef staff contains a bass line of eighth notes. The dynamic marking *pp* is present in the bass staff.

Second system of musical notation. The treble clef staff features a melody with a slur and a fermata. The bass clef staff continues with eighth notes. Dynamic markings *rit.* and *tempo* are placed above the bass staff.

Third system of musical notation. The treble clef staff has a melody with slurs and accents. The bass clef staff has a bass line with slurs and accents. A *rit.* marking is visible in the bass staff.

Fourth system of musical notation. The treble clef staff has a melody with slurs and accents. The bass clef staff has a bass line with slurs and accents. Dynamic markings *f* and *ff* are present.

Fifth system of musical notation. The treble clef staff has a melody with slurs and accents. The bass clef staff has a bass line with slurs and accents. A *mf* marking is present.

Sixth system of musical notation. The treble clef staff has a melody with slurs and accents. The bass clef staff has a bass line with slurs and accents. A *p* marking is present.

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

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.


NO. 2. SONG & CHORUS:—"A SELF-MADE MAIDEN?"

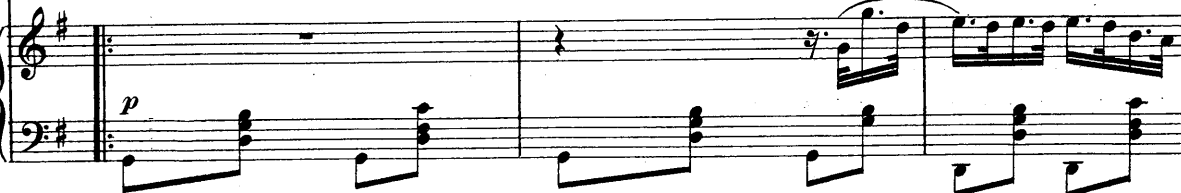
(ALICE.)

Allegretto.

VOICE.  ALICE. 1. A


PIANO. 



self-made Yan-kee maid-en, She is - n't great - ly drawn
self-made Yan-kee maid-en, She's smart and no pre-tence;




To cas-tles mort-gage la - den, And co - ro-nets in pawn!
Her hands with dol - lars la - den, Her head is full of sense!




She sees the no - bles wink-ing And og - ling her from far;
In an - y sort of wea-ther She works on all the while,



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

Musical notation for the piano introduction, featuring a 2/4 time signature and a key signature of two flats. The music is marked *ff* and includes various chords and melodic lines in both hands.

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

Musical notation for the first system, including the vocal line and piano accompaniment. The tempo is marked *Meno mosso* and the dynamics include *p*.

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

Musical notation for the second system, including the vocal line and piano accompaniment.

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

Musical notation for the third system, including the vocal line and piano accompaniment.

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

Vivace.

H. *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.

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 of the musical score 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 6/8 time signature. The lyrics are "nov - el Shrine I grov - el With a zeal you". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 6/8 time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "can't a - bash! La - dy For - tune, La - dy". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a "2nd time" repeat sign. The piano part continues with eighth-note accompaniment and chords.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "For - tune, Love - ly God - dess, find the". The piano accompaniment features a dynamic marking of *p* (piano) and includes a first ending bracket labeled "1.". The piano part continues with eighth-note accompaniment and chords.

cash! I'm find the cash!

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "cash! I'm find the cash!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a second ending bracket labeled "2.". The piano part continues with eighth-note accompaniment and chords.

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

Allegro.

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

Q. Gallop on, Gallop

Allegro.

poco a poco accelerando

p poco a poco Tempo I.

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

p

rall.

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

espressivo

Slowly.

Q. 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

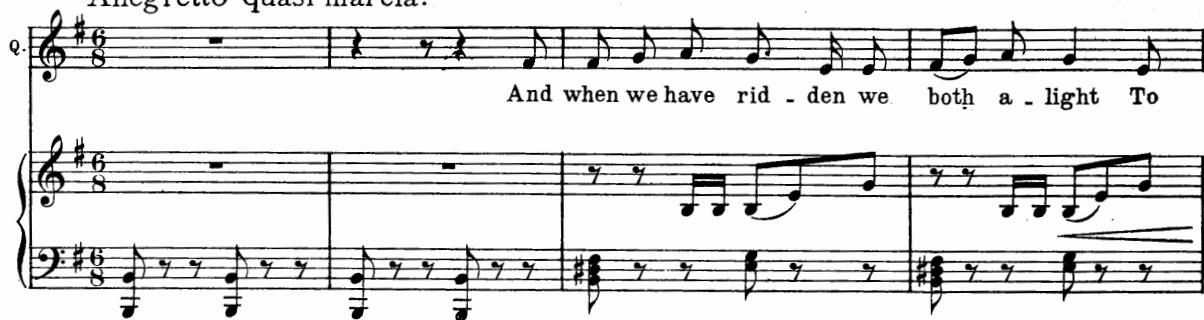
Q. But, my dear young la - dy, I must be!

D. such an aw - ful fright

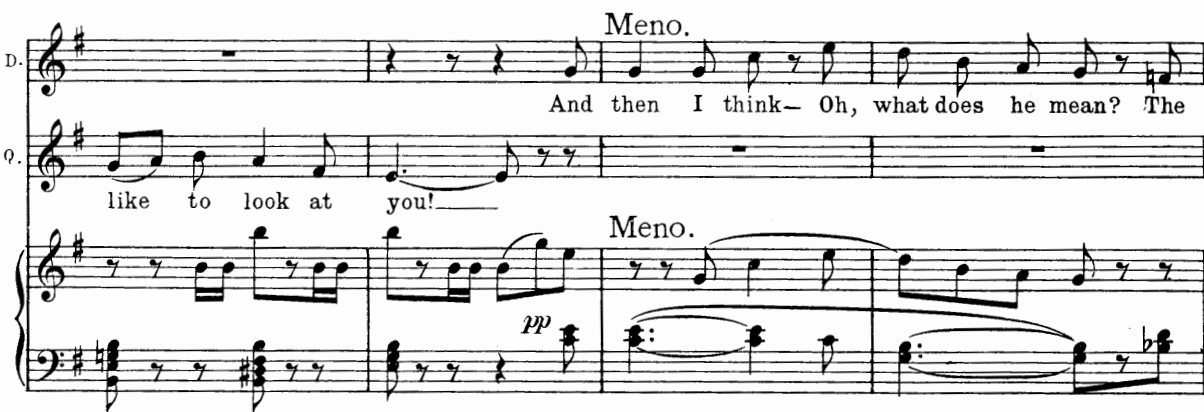
Q. On - ly try, and all will come out right!

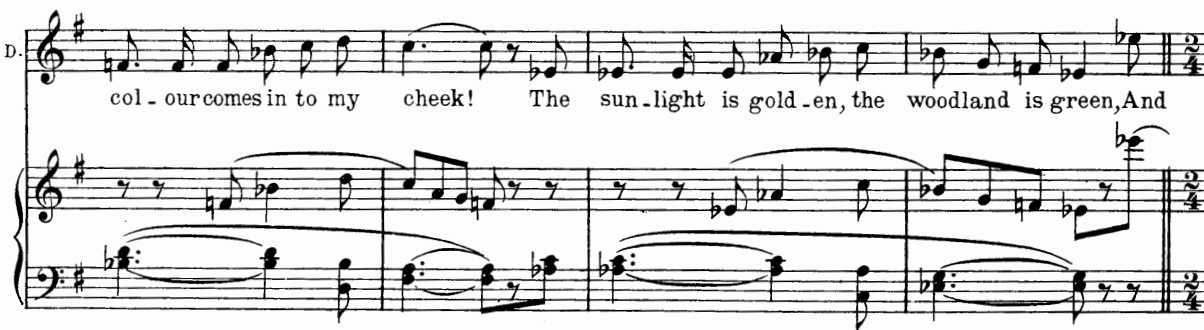
ff *p*

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*

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

rall.

espressivo

Slowly.

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

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.*

D. 

Well, my worthy master! Yes, I may!

Q. Oh, I beg your pardon, Do forgive me, pray?

D. 

pp On - ly try, and all will come out

ff If I dared to tell you what a fond delight!

D. 

right!

ff

D. 

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

ff If I dared to tell you what a fond delight!

p

pp

N^o 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,

pp rallentando *Slowly.*

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

1. My love! my dream of love!

2. My love! my dream of love!

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

(♩. = ♩)

A.
rit. *Moderato*

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 La la la la la la la la la la la

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 - act - ing, 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. *pp*

accel. Poco vivo.

A

La la la la la la la la La

rit. *f*

F

la la la la

f

rit. *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

ff

O. turn things up-side down! We're quite u-nique, Ex-treme-ly "chic," We'll

D. 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

ff *p*

O. turn things up-side down! From dawn till

D. turn things up-side down! From dawn till

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

rit. *f*

Tempo.

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

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

T. dark It's one un-end - ing lark! From dark till day We'll

Tempo.

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

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

T. fling the gold a - way! The Pur - i - tan We'll shock him all we

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

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

T. 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* *pp*

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a rest before the lyrics. The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line and a key signature change to three flats.

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

The third system shows a change in the vocal line. The piano accompaniment continues. The system ends with a double bar line and a key signature change to two flats.

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

The fourth system features a more active piano accompaniment with chords and triplets. The vocal line has a rest before the lyrics. The system ends with a double bar line and a key signature change to one flat.

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

The fifth system concludes the piece. The vocal line has a rest before the lyrics. The piano accompaniment features triplets and a final cadence. The system ends with a double bar line and a key signature change to two flats.

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. & 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)

f

fp

fp

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

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 cantellTheyknoweacho-ther

DAISY. By mere-ly look-ing you cantellTheyknoweacho-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

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

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. *tempo*
mf *rit.* *f* *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
 DICK. 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 -

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.

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.*

Allegro.

A. *ff* We shout! look out!

D. *ff* We shout! look out!

O. *ff* We shout! look out!

H. *ff* We shout! look out!

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

Dk. *ff* We shout! look out!

T. *ff* We shout! look out!

C. *ff* We shout! look out!

America, look out!

Allegro.

ff We shout! look out!

ff We shout! look out!

ff We shout! look out!

Allegro.

ff

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 grand staff (treble and bass clefs). 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* followed by *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* followed by *p*. The vocal line includes the lyrics about men and maidens.

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* followed by *p*. The vocal line includes the lyrics about men and maidens.

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

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 line, leading to a trill-like passage marked with a '7' and a fermata. The dynamic marking changes to *mf* (mezzo-forte).

Third system of the piano introduction. The right hand features a series of chords and a melodic line. The dynamic marking is *f* (forte).

First system of the vocal introduction. It consists of three staves: soprano, alto, and bass. The lyrics are: "It is It is What A - dam played with Eve!". The dynamic markings are *p* for the first two staves and *f* for the third.

Fourth system of the piano introduction. The right hand features a melodic line with a fermata. The dynamic marking is *ff* (fortissimo). The left hand continues the bass line.

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?

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

(Spoken) Rea-dy! Rea-dy!

ALICE My own be-lov-ed

Allegretto. (Dictates)

Allegretto.

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?

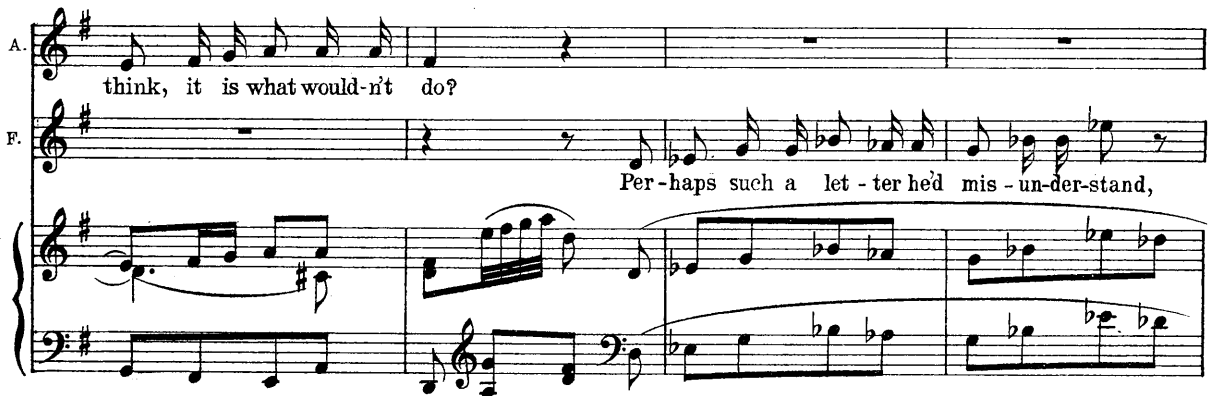
F. *(Aside)* No, I must not! Yes, I've

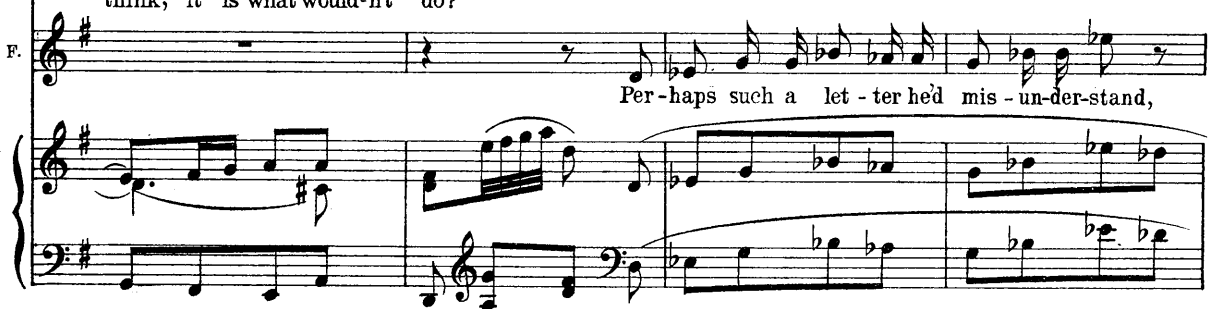
sweet!

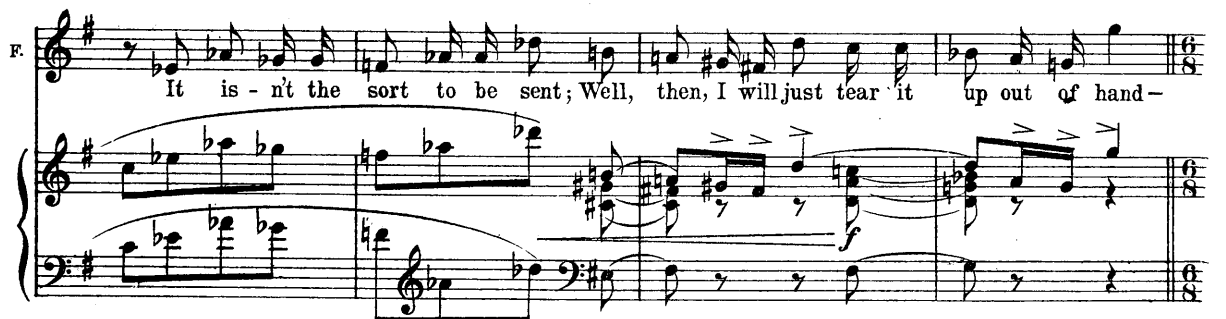
F. 
 fin-ished. I think you are sim-ple to fan-cy you can Be sure that a man will be

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

F. 
 true!

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

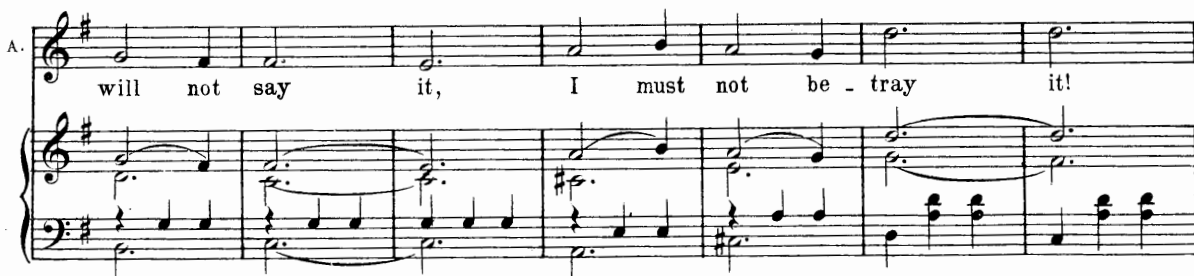
F. 
 Per-haps such a let-ter he'd mis-un-der-stand,

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,



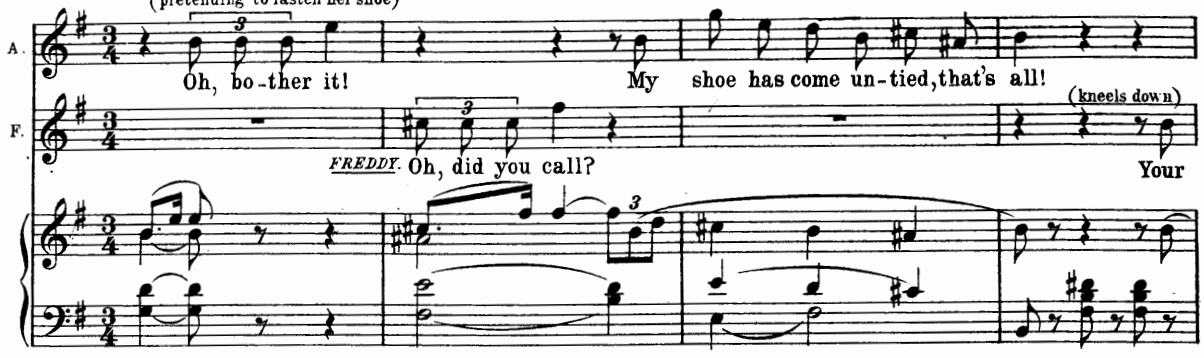
A.  I will not speak the first!

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

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



(impatiently) (very impatiently)
long! You do take so long! 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— (aside) *ALICE.* Now he is mine!
(jumps up) 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 the piano accompaniment, showing the right and left hand parts.

(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 the piano accompaniment.

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 the piano accompaniment. The system ends with a double bar line and a repeat sign.

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

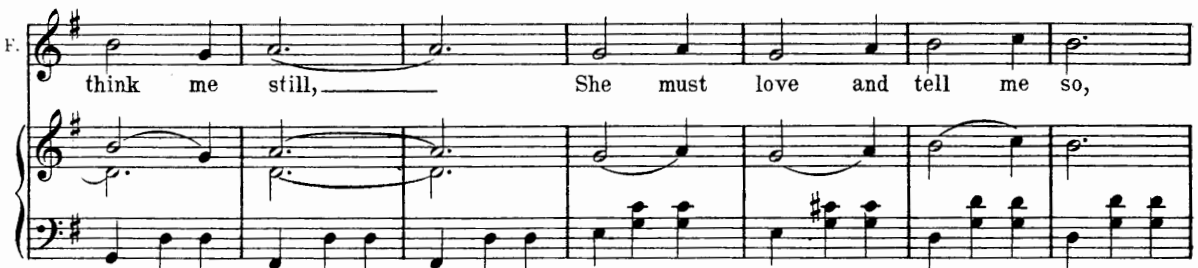
The fourth system of music consists of three staves. The top staff is for Freddy's vocal line, with the lyrics '*FREDDY.* No, thank you! That's not what I meant!'. The bottom two staves are for the piano accompaniment. The system ends with a double bar line and a repeat sign.

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.

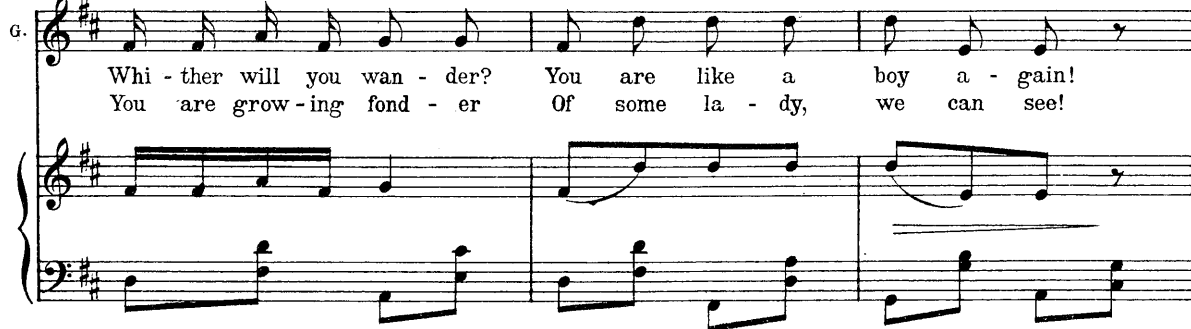
VOICE. 

PIANO. 



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

p

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!

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 for 'DANCE.' 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 melody features eighth-note patterns and rests. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment of chords and eighth notes.

The second system continues the piece. The upper staff shows a melodic line with some grace notes and a repeat sign. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system features a change in dynamics to *fp* (fortissimo piano) in the upper staff. The melody becomes more complex with sixteenth-note runs. The lower staff maintains the accompaniment.

The fourth system continues with the *fp* dynamic. The upper staff has a melodic line with some slurs and accents. The lower staff provides a steady accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line that ends with a *ff* (fortissimo) dynamic marking. The lower staff provides a final accompaniment.

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

(DAISY and QUORN.)

Allegro vivo.

DAISY.

Pa - ra-graph one! The

PIANO.

D.

dow - ry, that's four mil - lions clear!

(ironically)

QUORN. E - nough for me to live on For at an - y rate a year!

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!

Meno mosso. (♩ = preceding ♩)

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

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!

DAISY. You'll

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

Tempo I.
 e. go our way Like lit - tle chil - dren play - ing.

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

pp molto rit.

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

pp

Q. *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

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!"

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

animando

poco rit.

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*

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

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

D. *molto rit*

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

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

molto rit

D. *animato*

night!

Q. 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.

PIANO.

Valse.

Ma - ny a

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!

pp *p*

Quickly.

tempo I do not care for

p

men too old, Ve - ry cold!

ff

Boys are a fick - le, change - - ful

p

lot, Ve - ry hot! But I could

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a dotted quarter note followed by a quarter note, then a quarter rest, and continues with a half note and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *ff* and *p*. A fermata is placed over the first two notes of the vocal line.

love a man I've seen, Just be -

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, a quarter rest, and a half note. The piano accompaniment maintains the eighth-note pattern. A *rit.* marking is present in the piano part. A fermata is placed over the last two notes of the vocal line.

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

The third system continues the vocal line and piano accompaniment. The vocal line starts with a dotted quarter note, a quarter note, and a quarter rest, followed by a half note and a quarter note. The piano accompaniment features a *vivo* marking and a fermata over the first two notes of the vocal line. The tempo is marked *Slowly.*

you! Do you know who?

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, a quarter rest, and a half note. The piano accompaniment features a long, sweeping melodic line in the right hand and a bass line in the left hand.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a quarter note, a quarter rest, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A *p* marking is present in the piano part.

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!

pp *vivo*

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

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 in 6/8 time with a treble clef and a key signature of two sharps (F# and C#). The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with slurs and accents.

The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

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

The vocal line for Conder enters with a melodic line in the treble clef. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

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

The vocal line for Alice enters with a melodic line in the treble clef. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

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,

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

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! *p* Tip Top!

DICK. Tip Top!

TOM. Tip Top!

C. Chop! *p* Tip Top!

Sopr. Alt. *p* Tip Top!

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

Bass. *p* 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 rhythmic accompaniment in the left hand and a melodic line in the right 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, including lyrics and a piano part with chords and a melodic line.

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, including lyrics and a piano part with chords and a melodic line.

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, including lyrics and a piano part with chords and a melodic line.

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

Musical notation for the fourth vocal line and piano accompaniment, including lyrics and a piano part with chords and a melodic line.

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!

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,

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 (B-flat and E-flat). The piano accompaniment is in a bass clef. The music is in 3/4 time. The vocal line has lyrics: "gone on her, that's plain! Just look at him a round her skip-ping,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Moderato.

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

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

The second system continues the vocal line and piano accompaniment. The tempo is marked "Moderato." and the dynamics are "CONDER." and "Gentle". The vocal line has lyrics: "CONDER. Gentle men, al-so la-dies! Though I He's like a sim-ple Shep-herd swain!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are triplets in the vocal line.

Moderato.

The third system continues the vocal line and piano accompaniment. The tempo is marked "Moderato." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line is marked with a "c." and has lyrics: "find it hard to start, Well, you know what Cupid's trade is, Shoot-ing an-y-bo-dy's heart!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line is marked with a "c." and has lyrics: "So I'll tell you ve-ry brief-ly, Cu-pid hit me when he". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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.

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 several measures of chords and melodic lines.

(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 fragments.

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 a treble clef, and the piano accompaniment is in a bass clef. The music is in a key of two sharps.

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

molto rit. *Allegro.* Curtain.

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

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

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

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 is marked *Allegretto moderato* and *grazioso*. The score includes various musical notations such as slurs, ties, and dynamic markings. A *rit.* (ritardando) marking appears in the fifth system, and a *Tempo* marking appears in the sixth system. 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 complex rhythmic patterns. The seventh system concludes the piece with a final cadence. The notation includes various rhythmic values, slurs, and dynamic markings.

Act. III.

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

(FREDDY & CHORUS.)

Music by
RICHARD FALL.

Tempo di Valse.

PIANO.

Chor.

Sop.

Alt.

Tenor.

Bass.

We're full of

sor-row That on the mor-row

You will be far a - way!

You will be far a - way!

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 -*

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

C. *-get us, pray! But* *ff*

F. *-get us, pray! But* *ff*

C. *-get us, pray! But* *ff*

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

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

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

C. *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

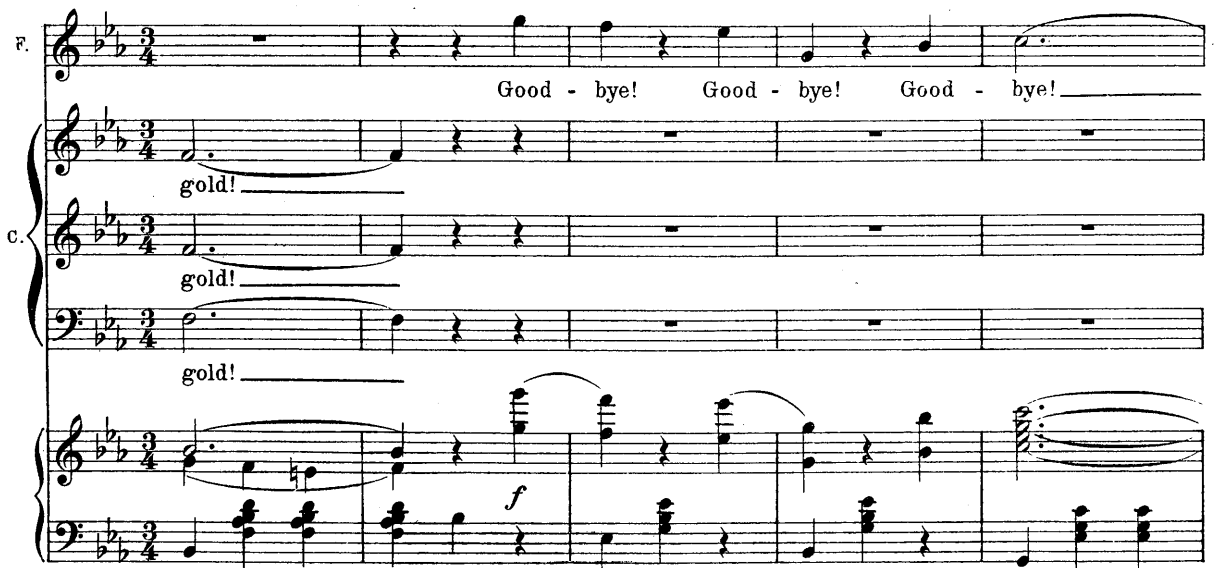
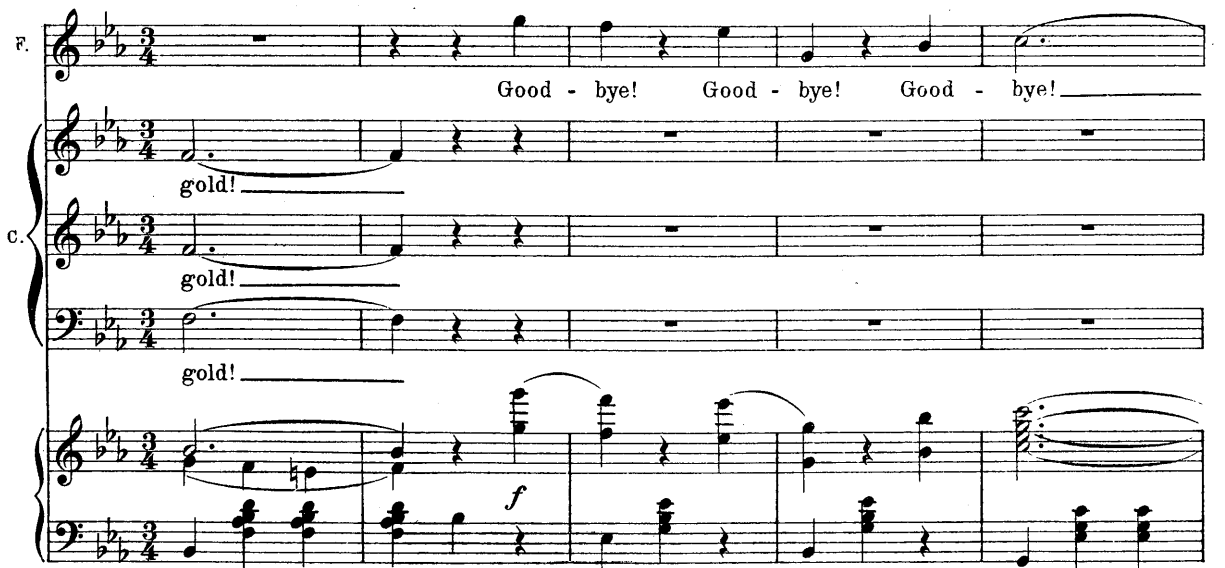
F. *Slowly*

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

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 for a grand piano in 2/4 time with a key signature of one sharp (F#). The right hand begins with a whole rest, while the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *pp* is indicated at the start.

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

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* and features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

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 -

A. -en or else - where, If you on - ly take care! _____ If a hus - band

O. -en or else - where, If you on - ly take care! _____

C. -en or else - where, If you on - ly take care! _____

ff

p

Come sopra.

A. wants a sly ex - cur - sion,

O. If his wife would like the same di - ver -

A. When you'd take a girl across the bor - der, Tuff! Tuff! your

O. sion Tuff! Tuff! your

CONDER. Tuff! Tuff! your

Meno.

ff

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*

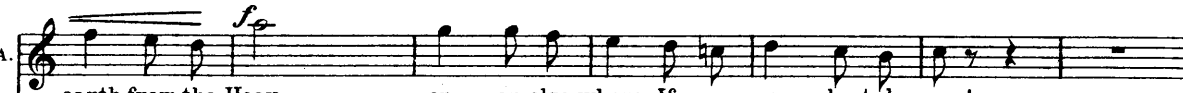
C. get there safe in the end. Yes, the mo - tor's the cli - max of *pp*

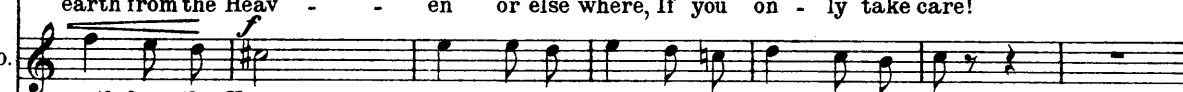
A.  It's a gift sent on

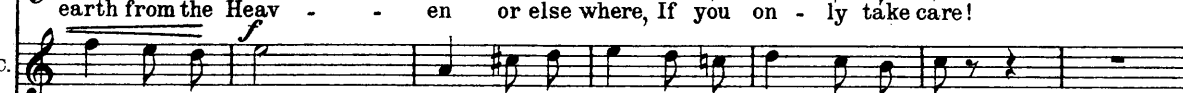
O.  glo - - ry In the new cent - u - ry's sto - - ry, It's a gift sent on

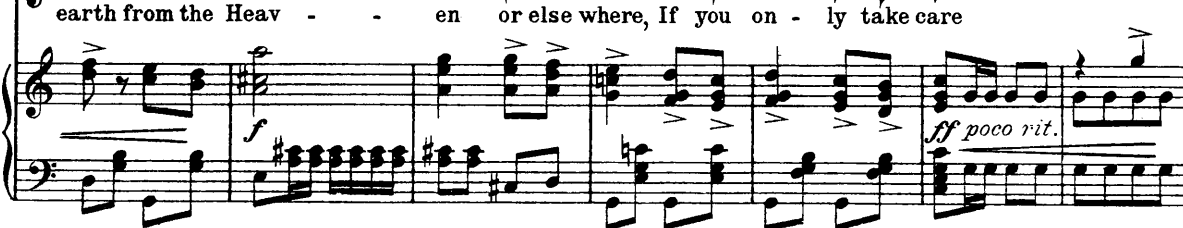
C.  glo - - ry In the new cent - u - ry's sto - - ry, It's a gift sent on

 *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



fp  gift sent on earth from the Heav - - - en or else - where, If you on - ly take
fp  gift sent on earth from the Heav - - - en or else - where, If you on - ly take
fp  gift sent on earth from the Heav - - - en or else - where, If you on - ly take



ff  care, Pip, pip! Tuff, tuff!
ff  care, Pip, pip! Tuff, tuff!
ff  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 of the song includes a vocal line and piano accompaniment. The piano part begins with a section marked *p*. The lyrics are: "1. When I'm sing - ing in the gloom - y" and "2. There's a li - on known as Mun - go,".

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 song with the lyrics: "Li - on's den, All the li - ons want to woo me," and "Old and grim, I have not seen an - y one go".

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 song with the lyrics: "Just like men! I have found it most ex - cit - ing," and "On like him! He's so ve - ry fond of flirt - ing,".

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! }
Now with her? } For I'm the love - ly Li - on Queen, —

— 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.

ALICE. Then you go? What must I

FREDDY. And you stay!

mf *p* *mf* *p*

The first system of the musical score. It consists of three staves. The top staff is for Alice's vocal line, starting with the lyrics "Then you go? What must I". The middle staff is for Freddy's vocal line, starting with "And you stay!". The bottom staff is for the piano accompaniment, marked "PIANO." and containing dynamic markings *mf* and *p*. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

A

do?

F

You act for me when I'm a - way, Just as I used to do for you!

The second system of the musical score. It consists of three staves. The top staff is for Alice's vocal line, starting with the lyrics "do?". The middle staff is for Freddy's vocal line, starting with "You act for me when I'm a - way, Just as I used to do for you!". The bottom staff is for the piano accompaniment. The system ends with a double bar line and a fermata over the final notes.

A

I cor-res-pond, I keep the books And tell you how the bus' - ness

F

The third system of the musical score. It consists of three staves. The top staff is for Alice's vocal line, starting with the lyrics "I cor-res-pond, I keep the books And tell you how the bus' - ness". The middle staff is for Freddy's vocal line, which is mostly silent in this system. The bottom staff is for the piano accompaniment. The system ends with a double bar line and a fermata over the final notes.

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)

A He loves me not, he ne - ver loved at all! You (aloud)

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.

L. H.

affrettando *riten.*

A 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,

(aside) *rit.*

F 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.  *ff* *p*

You dare to tell me that you do?

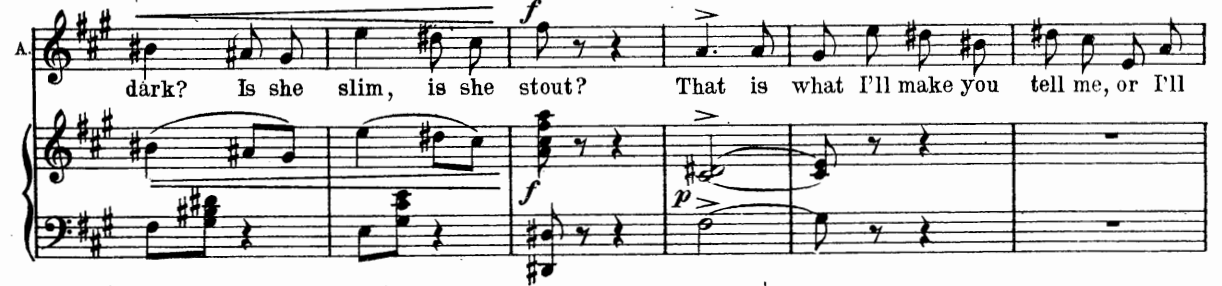
F. so, to pass the time!

A. 

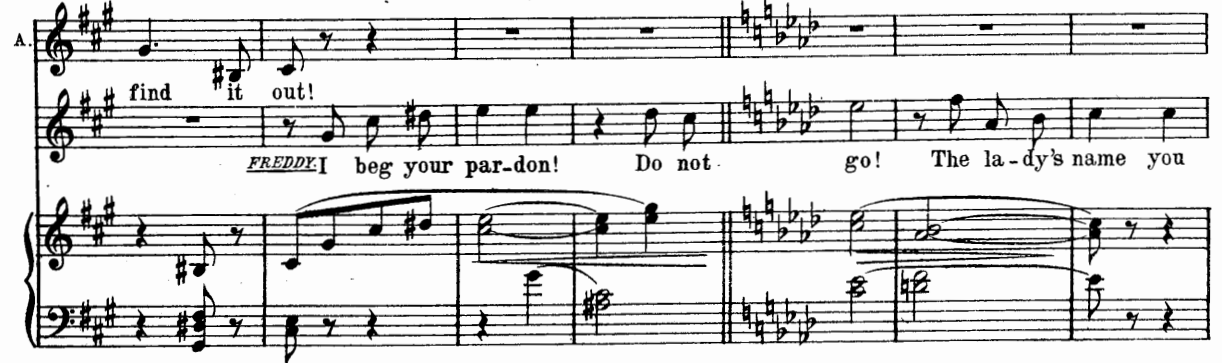
This is something more than blame-ful, Lov-ing just to pass the time! Sir, your

A. 

im-pu-dence is shame-ful, It is a crime! Is she fair, is she

A.  *f* *p*

dark? Is she slim, is she stout? That is what I'll make you tell me, or I'll

A. 

find it out!

FREDDY I 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

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a piano (*p*) dynamic and a fermata over the first measure. The second and third staves are vocal lines with lyrics. The second staff begins with a piano (*p*) dynamic and accents over the notes. The third staff begins with a mezzo-piano (*mp*) dynamic and accents. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic and featuring chords and arpeggiated patterns. Dynamics change to *fp* (fortissimo piano) in the second half of the system.

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

The second system of the musical score consists of four staves. The top staff is a vocal line with a fermata and a fortissimo (*f*) dynamic. The second and third staves are vocal lines with lyrics. The second staff begins with a fortissimo (*f*) dynamic. The third staff begins with a fortissimo (*f*) dynamic. The bottom staff is a piano accompaniment starting with a fortissimo piano (*fp*) dynamic and featuring chords and arpeggiated patterns. Dynamics change to fortissimo (*f*) in the second half of the system.

ff

care! Hur - rah! Hur - rah!

ff

care! Hur - rah! Hur - rah!

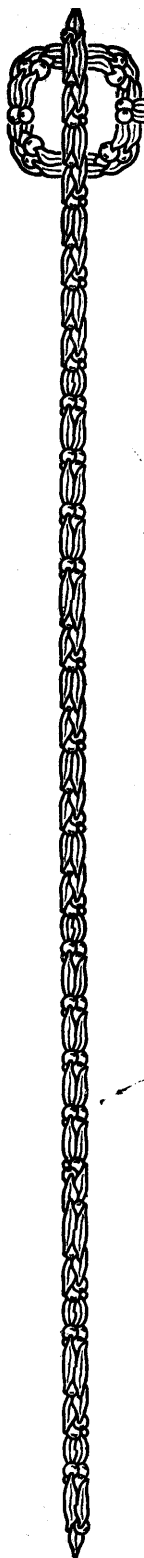
ff

care! Hur - rah! Hur - rah!

ff

Fine.

The third system of the musical score consists of four staves. The top three staves are vocal lines with lyrics. The top staff begins with a fortissimo (*ff*) dynamic. The second and third staves also begin with a fortissimo (*ff*) dynamic. The bottom staff is a piano accompaniment starting with a fortissimo (*ff*) dynamic and featuring chords and arpeggiated patterns. The system concludes with the word "Fine." written in the bottom right corner.



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