

# 118

# THE MARRIAGE MARKET

New Musical Play

IN THREE ACTS.

BY

M. BRODY AND F. MARTOS.

ADAPTED FOR THE ENGLISH STAGE BY

GLADYS UNGER.

LYRICS BY

ARTHUR ANDERSON AND ADRIAN ROSS.

MUSIC BY

VICTOR JACOBI.

Arranged by H. M. HIGGS.

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# 118

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Produced by Mr. GEORGE EDWARDES.

# THE MARRIAGE MARKET.

## Dramatis Personæ.

JACK FLEETWOOD ( <i>known as "Slippery Jack"</i> )	...	...	...	...	...	MR. ROBERT MICHAELIS
SENATOR ABE. K. GILROY	...	...	...	...	...	MR. E. A. DOUGLAS
BALD FACED SANDY ( <i>Sheriff of Mendocino Bluff and Proprietor of the Palace Hotel</i> )						MR. TOM WALLS
MEXICAN BILL	}	<i>(Cowboys)</i>	...	...	...	MR. POP CORY
SHORTY						MR. MAURICE TOSH
TABASCO NED						MR. EDWARD ARUNDELL
CHEYENNE HARRY						MR. FRANK PERFITT
HI-TI ( <i>a Chinese Bar-keeper</i> )	...	...	...	...	...	MR. HUGH WAKEFIELD
PADRE PEDRO ( <i>a Spanish Priest</i> )	...	...	...	...	...	MR. WALTER ADAMS
CAPTAIN ON THE "MARIPOSA"	...	...	...	...	...	MR. HARRY DEARTH
AND						
BLINKER ( <i>Valet to Lord Hurlingham</i> )	MR. W. H. BERRY		LORD HURLINGHAM			MR. G. P. HUNTLEY
-----						
MARIPOSA GILROY	...	...	...	...	...	MISS SÁRI PETRÁSS
A MIDDY	...	...	...	...	...	MISS ELISE CRAVEN
EMMA ( <i>Maid to Mariposa</i> )	...	...	...	...	...	MISS AVICE KELHAM
DOLLY	}	<i>(Guests on the Yacht)</i>	...	...	...	MISS EILEEN MOLYNEUX
PANSY						MISS DOLLY DOMBEY
PEACH						MISS BEATRICE VON BRUNNER
DORA						MISS DORIS STOCKER
DOLORES...	...	...	...	...	...	MISS KATE WELCH
AND						
KITTY KENT	...	...	...	...	...	MISS GERTIE MILLAR

Spanish and American Cowboys, Spanish and American Girls, Miners, Sailors, Guests, Middies, Footmen, etc.

Stage Production by MR. EDWARD ROYCE.

## Synopsis of Scenery.

- ACT I.—Mendocino Bluff, Southern California. (E. H. RYAN.)  
ACT II.—The Yacht "Mariposa," anchored in the Bay of San Francisco. (ALFRED TERRAINE.)  
ACT III.—Senator Gilroy's Palace, San Francisco. (E. H. RYAN.)

TIME—The Present Day.

Musical Director ... ... HERR FRANZ ZIEGLER.

# THE MARRIAGE MARKET.

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# THE MARRIAGE MARKET.

Words by  
ADRIAN ROSS.

Music by  
VICTOR JACOBI.  
(Arranged by H. M. HIGGS.)

## Act I.

No. 1.

OPENING SCENE & SONG.--(Pablo.)

"LITTLE CHIQUITA."

C.S.  
11  
1502  
J16/10 967333

Allegro moderato bien rythmé. (Curtain.)

Piano.

POKER PLAYERS.

MINERS. (Tenor.)  
Then pay and shuf - fle the pack, There's all of the cards for you there;

LUMBERMEN. (Bass.)  
Then pay and shuf - fle the pack, There's all of the cards for you there;

TEN. Don't you look black, Luck will come back, Or if you lose, don't care! — For there's

BASS. Don't you look black, Luck will come back, Or if you lose, don't care! — For there's

The first system of the musical score features vocal lines for Tenor and Bass and piano accompaniment. The Tenor and Bass parts are written in treble and bass clefs respectively, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 2/4 time with a key signature of one sharp (F#). The piano part includes dynamic markings such as *f* and *leggiero*.

TEN. gold e-nough for men to get In Cal-i-for-nia yet! —

BASS. gold e-nough for men to get In Cal-i-for-nia yet! —

The second system continues the vocal lines and piano accompaniment. The lyrics are "gold e-nough for men to get In Cal-i-for-nia yet!". The piano accompaniment continues in the same style, ending with a double bar line and repeat dots. The time signature changes to 2/4 and the key signature remains one sharp.

*Allegretto giocoso.* (Enter HI-TI.) HI-TI.

Drinks!

The third system is a piano interlude. It begins with the tempo marking *Allegretto giocoso.* and includes stage directions: "(Enter HI-TI.)" and "HI-TI." above the staff. The music is in 2/4 time with a key signature of one sharp. The piano part starts with a dynamic marking of *p* and features a rhythmic pattern of eighth and sixteenth notes. The system concludes with the instruction "Drinks!" above the staff.

TENOR. (2 men.) (2 others.)

*p*

Whis-ky sour Whis-ky straight!

BASS. (2 men.)

*p*

Drinks! Rat - tle - snake!

*leggiero*

HI-TI.

Me go make!

TEN. ALL.

Here, Pab - lo,

BASS. ALL.

You go make! Here, Pab - lo,

*cresc.*

Allegretto commodo.

TEN. you have-n't sung for long, A song!

BASS. you have-n't sung for long, Let us have a song!

PABLO.

Ov - er the hills a - way I'm go - ing to Mon - te - rey

PAB. — For there's lit-tle Chi - qui - ta there With the blos - soms in her hair. — But when

PAB. I am com - ing home — She shall wear a gold - en comb, — For I

PAB. *rit.* swear by all the saints a - bove *a tempo* Chi - qui - ta is my love! —



TEN. Ov - er the hills a - way He's go - ing to Mon - te - rey

BASS. Ov - er the hills a - way He's go - ing to Mon - te - rey

TEN. — For there's lit - tle Chi - qui - ta there, With the blos - soms in her

BASS. — For there's lit - tle Chi - qui - ta there, With the blos - soms in her

TEN. hair. — But when he is com - ing home — She will have a gold - en

BASS. hair. — But when he is com - ing home — She will have a gold - en

*leggiere*

*a tempo*

TEN. comb — For he swore by all the saints a - bove, Chi -

BASS. comb — For he swore by all the saints a - bove, Chi -

The first system of the score features a Tenor and Bass vocal line and a piano accompaniment. The vocal parts are in a key with one sharp (F#) and a 4/4 time signature. The lyrics are "comb — For he swore by all the saints a - bove, Chi -". The piano accompaniment consists of a right-hand melody with slurs and accents, and a left-hand bass line with chords and slurs. Dynamic markings include *sf* (sforzando) in the piano part.

PABLO.

TEN. - qui - ta is his love! \_\_\_\_\_

BASS. - qui - ta is his love! \_\_\_\_\_

The second system continues the vocal lines and piano accompaniment. The Tenor and Bass parts have the lyrics "- qui - ta is his love! \_\_\_\_\_". The piano accompaniment features a right-hand melody with slurs and a left-hand bass line. Dynamic markings include *meno* and *p* (piano).

PAB. - rey, — To the priest at dawn of day, — He will tie the knot that

The third system features the Pablo vocal line and piano accompaniment. The lyrics are "- rey, — To the priest at dawn of day, — He will tie the knot that". The piano accompaniment includes a right-hand melody and a left-hand bass line. Dynamic markings include *rit.* (ritardando) and *p* (piano), with the instruction *colla voce rit.* (colla voce ritardando).

PAB. *a tempo*  
 makes us one, And nev - er comes un - done! Ah! \_\_\_\_\_

*p* *f a tempo*

Tempo I.

PAB. \_\_\_\_\_

TEN. Then pay and shuf - fle the pack, And luck will be sure to come back!

BASS. Then pay and shuf - fle the pack, And luck will be sure to come back!

*sf* *sf*

DIALOGUE.

*mf sempre dim.* *ppp* *ppp*

No. 2.

## TRIO:-(Mariposa, Kitty and Jack.)

## "COMPLIMENTS"

Words by  
ARTHUR ANDERSON.

*Allegretto moderato.*

Kitty and  
Mariposa.

Piano.

KIT.  
&  
MAR.

Can you tell us when the fes - ti - val com - men - ces? Our anx -

*molto grazioso e leggiero*

KIT.  
&  
MAR.

MARIPOSA.

- i - e - ty, of course, quite in - tense is! Will there be suf - fi - cient males To

MAR. KITTY. MARIPOSA.

go quite round? And if the num - ber fails, Can more be found? You would

*elegante*

MAR. KITTY.

nev - er guess how aw - ful the sus - pense is! Are the oth - er girls at - tract - ive or

KIT. JACK.

not? I've not no - ticed them, I fear, So, at

*poco rit.* *p quasi a tempo* *poco rit.*

JACK. Meno. MARIPOSA.

pre - sent no i - dea I've got. But sure - ly you in -

*sfz.* *3* *3* *fff ben marcato*

MAR. KITTY. JACK.

- tend to bid- You're here to choose a wife? I

*p* *grazioso* *espress.*

JACK. MARIPOSA.

came to get some car-tridg-es,- I did, up-on my life! But,

*sfz* *3* *2*

MAR. JACK.

be - ing here, of course you'll stay to bid, and may - be buy? That de -

*ffz ben marcato* *p*

JACK. KITTY. JACK.

- pends on what I see. What a - bout my friend and me? I should nev - er dare as-pire so

*poco rit.* *a tempo* *poco rit.* *a tempo*

Tempo di Valse.

Valse moderato.  
(lightly smiling)

JACK.

high! Who am I, to bid?

*elegante e tranquillo*

Detailed description: This system contains the first two lines of music. The vocal line (treble clef) starts with a dotted quarter note on 'high!' followed by a half note on 'Who' and a quarter note on 'am'. The piano accompaniment (grand staff) features a 3/4 time signature and a key signature of one sharp (F#). The piano part includes chords and moving lines in both hands.

JACK.

E - ven if I did Some - one would be sure to bid a -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'E - ven if I did' and 'Some - one would be sure to bid a -'. The piano accompaniment continues with similar harmonic support.

JACK.

- bove me! Since I've seen you two, No one else will

*dolce*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line includes '- bove me!', 'Since I've seen you two,', and 'No one else will'. The piano accompaniment features a *dolce* marking and includes some grace notes.

JACK.

do; I shall nev - er want an - oth - er maid to love me.

*rit.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'do;', 'I shall nev - er want an - oth - er maid to love me.', and a final note marked *rit.* The piano accompaniment also ends with a *rit.* marking.

MARIPOSA.

KITTY. Com- pli- ments are rare, I shall not des- pair,

JACK. Com- pli- ments are rare, I shall not des- pair,

JACK. So I am wise For I

MAR. Now I know that you, at least, ap- prove me.

KIT. Now I know that you, at least, ap- prove me.

JACK. shut my eyes And phil- os- o- phize.

MAR. If you ask me why "Your High- ness" I re- ply, "Would be con-

KIT. If you ask me why "Your High- ness" I re- ply, "Would be con-

JACK. If you ask me why Let this be my re- ply, "I am con-

*grazioso*



*poco rit.* **Meno.**

MAR. -tent - ed on - ly with the best *poco rit.* That, I'm sure, must show that

KIT. -tent - ed on - ly with the best *poco rit.* That, I'm sure, must show that

JACK. -tent - ed on - ly with the best" Since my purse is low 'Tis

*rit.* *quasi a tempo*

MAR. I am *comme il faut* If wor-thy of your in - ter - est!"

KIT. I am *comme il faut* If wor-thy of your in - ter - est!"

JACK. best for me to go - I take no fur-ther in - ter - est."

*più rit.* *quasi a tempo*

*Ed.* \*

**Allegretto.** **MARIPOSA. (stopping JACK.)**

Be - fore you go, one mo - ment, pray

*mf*

KITTY. JACK. (to Mariposa)

Have you no - thing more to say? When I look at

JACK. MARIPOSA.

you I'm a - fraid to stay! You ap -

*molto grazioso*

Tempo I.

MAR. KITTY.

-pear to be a cow-boy and a ran - ger. Not the kind of man to run when in

*p e leggiero*

JACK.

KIT. KITTY.

dan - ger. That, I fan - cy, all de - pends where dan - ger lies. A

*elegante*

KITTY.

JACK. 

man may be a - fraid of four bright eyes! But sup - pose we do not treat you as a

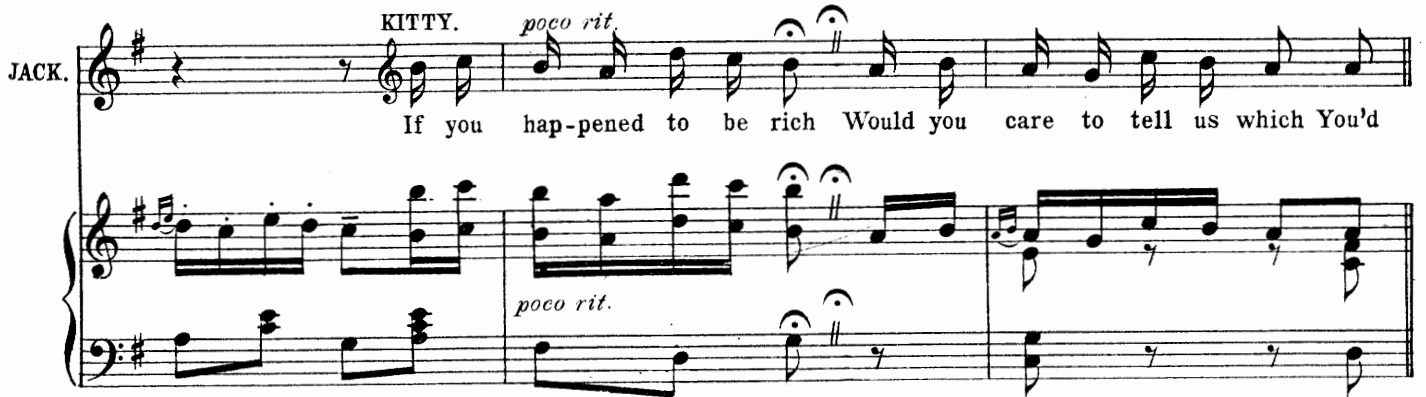
JACK.

KIT. 

stran - ger? It's a fa - vour that I shall not a - buse.

*p poco rit.* *p quasi a tempo*

KITTY. *poco rit.*

JACK. 

If you hap - pened to be rich Would you care to tell us which You'd

*poco rit.*

Meno. MARIPOSA.

KIT. 

choose? Now that's a thing, I must ad - mit, I

*sfz* *3* *3* *fff ben marcato* *p*

MAR. JACK.

should so like to learn. If I have an - y pre - fer - ence, I'll

*grazioso* *espress.*

JACK. MARIPOSA.

tell you each by turn! No, no, my friend, that

*sfz* *3* *sff ben marcato*

MAR. KITTY.

will not do— of course, it's on - ly fun! Tell us

*p*

KIT. JACK. *poco rit.* *a tempo*

both to - geth - er, pat! In a lit - tle case like that Two is com - pa - ny and three is

*poco rit.* *a tempo*

## Tempo di Valse.

JACK. none.

*sfz* *poco rit.* *a tempo*

## Valse moderato.

JACK. If you can-not guess, Why should I con-fess? Not that I ad-

JACK. -mit a pre-dil-ec-tion; Ev-'ry-where I trace Dain-tiness and

*dolce*

JACK. grace, Both to left and right, no mat-ter what di-rec-tion.

*rit.*

*a tempo*

MAR. Com - pli - ments ap - peal On - ly when they're

KIT. Com - pli - ments ap - peal On - ly when they're

JACK. Blonde or bru - nette

*a tempo*

MAR. real; Yours would hard - ly bear a close in - spec - -

KIT. real; Yours would hard - ly bear a close in - spec - -

JACK. I have ne - ver met With your

MAR. - tion. Charm - ing though they be, They

KIT. - tion. Charm - ing though they be, They

JACK. e - quals yet. Hap - py, I a - gree, With

*grazioso*

MAR. don't ap - peal to me - I don't be - lieve a sin - gle

KIT. don't ap - peal to me - I don't be - lieve a sin - gle

JACK. Ei - ther I could be, Were but the o - ther charm - er

MAR. *poco rit.* word you say! Words de - ceiv - ing are, They do not car - ry

KIT. word you say! Words de - ceiv - ing are, They do not car - ry

JACK. far a - way; Each a shin - ing star To wor - ship from a -

MAR. far - And com - pli - ments are cheap to - day.

KIT. far - And com - pli - ments are cheap to - day.

JACK. - far - My hom - age to you both I pay.

20 DANCE.  
Allegretto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It features a variety of note values and rests, with some notes beamed together. The dynamics vary, with some notes marked with accents. The piece concludes with a double bar line and repeat dots.

Tempo di Valse

The first system of the waltz section is in 3/4 time. The upper staff has a melody with many eighth notes, and the lower staff has a bass line with eighth notes. The dynamic is piano (*p*).

The second system of the waltz continues the melodic and rhythmic patterns established in the first system.

The third system of the waltz features a *dolce* (sweet) dynamic marking. The melody in the treble clef is more expressive, with some notes tied across measures.

The fourth system of the waltz concludes with a *rit.* (ritardando) marking, indicating a gradual deceleration of the tempo. The piece ends with a final chord in the bass clef.



The first system of music features a piano accompaniment in G major. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

The second system continues the piano accompaniment. The right hand has more complex rhythmic patterns. The word *grazioso* is written in the right hand staff.

The third system shows the piano accompaniment with various chordal textures and melodic fragments in the right hand.

The fourth system includes dynamic markings *poco rit.* and *più rit.* in the right hand. The system concludes with a double bar line and a fermata over the final chord. A small asterisk is placed at the end of the system.

VOICES.

The fifth system contains the vocal line and piano accompaniment. The vocal line is in G major and includes the lyrics: "And com - pli - ments are cheap to - day!". The piano accompaniment is marked *a tempo*.

No 3.

## DUET.—(Emma &amp; Blinker.)

"NEVER COUNT YOUR CHICKS BEFORE THEY'RE HATCHED!"

Words by  
ARTHUR ANDERSON.

Allegretto.

Piano.

*mf stacc.*

(EMMA.) 1. My young la - dy's not ac - cept - ing ev - 'ry peer who's in low wa - ter;  
(BLINKER) 2. Ev - 'ry - where we go you chase us, though so plain - ly we ig - nore you -

*p stacc.*

All of the men are af - ter her.  
That is the rea - son you are here.

*p stacc.*

(BLI.) My young mas-ter is-n't tak-ing a - ny *nou-veau rich-e's* daugh-ter; He's all the world to  
 (EM.) That's a sto-ry, and you know it— we ar-rived here long be-fore you. Oh! what a shame! how

choose from. (EM.) Ev - en if we want to get him, Don't you think you'd bet-ter let him  
*can* you! (BLI.) Kind - ly cease from your pur - su - ing— Take my tip, there's no-thing do-ing—

Wait till he's in - vi - ted? (BLI.) All the same, you need - n't wor - ry;  
 Mas - ter won't be took in. (EM.) He'd be here in half a jif - fy,

We are not in a - ny hur - ry— Do not get ex - ci - ted.  
 Ask - ing for her fa - ther, if he Thought he had a look in.

Ev - 'ry girl the mas - ter knows is set - ting lit - tle traps With the  
Ev - 'ry man the mis - tress knows is set - ting lit - tle traps With the

ob - ject of cap - tur - ing his heart— (EM.) Per - haps? (BLI.) The  
ob - ject of cap - tur - ing her heart— (BLI.) Per - haps? (EM.) The

belles of the sea - son have sought him, But none of the dé - bu - tantes have  
pick of the Peer-age in - fest us, But none of their lord-ships have im -

caught him— (EM.) You mean that no - bo - dy has bought him— (BLI.) Well,  
- pressed us— (BLI.) The sub - ject does - n't in - ter - est us— (EM.) For

up to now he's not made a lapse.  
 we do not re - quire a - ny scraps.

*cresc.* *poco rit.*

**Moderato.**

(EM.) We've got a ti - dy lit - tle "dot," And - plen - ty more to come from  
 (BLI.) Rank and po - si - tion we have got, There's no - bo - dy can go back

fa - ther: But all the same, Sir, We know the game, Sir,  
 far - ther; But all the same, dear, We know the game, dear,

**BOTH.**

We keep the door se - cure - ly latched, (BL.) And up - on the chain. } So  
 We keep the door se - cure - ly latched, And up - on the chain. }

BOTH.

mind how you weave your lit - tle plot, You'll find that we are squeamish ra - ther;

This system contains a vocal line for two voices and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line has lyrics: "mind how you weave your lit - tle plot, You'll find that we are squeamish ra - ther;". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

BOTH.

We're ve - ry shy birds And ra - ther fly birds - Ne - ver count your chicks be - fore they're hatched!

*sf*

*D. C.*

This system continues the vocal and piano parts. The lyrics are: "We're ve - ry shy birds And ra - ther fly birds - Ne - ver count your chicks be - fore they're hatched!". The piano accompaniment includes dynamic markings such as *sf* and *D. C.* (Da Capo).

DANCE.

*stacc. e p*

The dance section begins with a piano accompaniment in 2/4 time. The first system includes the marking *stacc. e p* (staccato and piano).

The second system of the dance section continues the piano accompaniment with various rhythmic patterns.

*sfz*

The third system of the dance section concludes with a dynamic marking of *sfz* (sforzando).

Musical score for piano, consisting of six systems of two staves each. The music is in G major and 4/4 time. It features various dynamics and articulations such as accents, crescendos, and fortissimo markings.

*Moderato.*

*cresc.* *poco rit.* *f*

*ff*

**No. 4.**

**SONG.- (Kitty.)**

**"AMERICAN COURTSHIP!"**

Words by  
ADRIAN ROSS.

Tempo di Valse.

Piano.

**KITTY.**

1. Now if your for-tune should make you  
2. You must be con-stant - ly han - dy,

**KIT.**

Court an A - mer - i - can girl, Do not sup - pose she will  
Call on her ten times a day, Bring her big box - es of

**KIT.**

take you Mere - ly be - cause you're an Earl! It's no  
can - dy, With an en - or - mous bou - quet; Then you



KIT. use to come out in a col - lar That no - bo - dy else ev - er  
 buy your A - mer - i - can beau - ty The di - a - monds la - dies a -

KIT. wore, ————— Girls in the land of the dol - lar Will ex -  
 - dore ————— Here, on ac - count of the du - ty, They will

KIT. -pect much more!  
 cost much more! *Dialogue.*

KIT. Nev-er woo the la - dy so, so, so, Ov - er here it does-n't  
 You may woo the la - dy so, so, so, Just as long as you can

KIT. go, go, go; If you want to be a - dored  
 go, go, go- Then in maid-en ten-der - ness,

*poco rit.*

KIT. Just be-cause you are a lord, She will on - ly ans-wer "No, no,  
 She will tell you "Earl, it's Yes"- That is if it is - n't "No, no,

*rit.* *mf a tempo*

*Red.* \*

KIT. no!"  
 no!"

*sf* *f* *dim.* *D.C.*

DANCE.

First system of musical notation for piano. It features a treble and bass clef with a key signature of two sharps (F# and C#). A dynamic marking of *p* is present. A first ending bracket labeled '2.' spans the first two measures. The music consists of chords and melodic lines in both hands.

Second system of musical notation. It continues the piece with similar chordal textures and melodic fragments in both staves.

Third system of musical notation. The right hand features a prominent melodic line with a slur, while the left hand provides harmonic support with chords.

Fourth system of musical notation. The piece continues with a steady flow of chords and melodic movement in both hands.

Fifth system of musical notation. The notation shows a continuation of the dance's rhythmic and harmonic patterns.

Sixth and final system of musical notation on the page. It concludes the piece with a final chordal structure in both hands.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests, marked with accents (V) and a dynamic marking of *f*. The bass clef staff contains a bass line with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with accents (V) and a dynamic marking of *p*. The bass clef staff features chords and a melodic line that begins in the final measure.

Third system of musical notation. The treble clef staff includes a slur over a group of notes and accents (V). The bass clef staff has a dynamic marking of *f* and includes a double bar line.

Fourth system of musical notation. The treble clef staff has a melodic line with accents (V). The bass clef staff contains a bass line with chords and rests.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents (V). The bass clef staff contains chords and a melodic line that begins in the final measure.

Sixth system of musical notation. The treble clef staff has a melodic line with accents (V). The bass clef staff contains chords and a melodic line that begins in the final measure. The system concludes with a double bar line.

No 5.

DUET- (Mariposa and Jack.)

"THE ONE I LOVE"

Words by  
ADRIAN ROSS.

Valse moderato.

Piano.

*mf*

*poco rit.*

*Pedales.*

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is marked 'Valse moderato'. The introduction begins with a melody in the treble clef and a supporting bass line in the bass clef. The dynamic is marked 'mf' (mezzo-forte). The piece concludes with a 'poco rit.' (ritardando) marking and a 'Pedales.' instruction for the piano.

JACK.

If I could but find my un - known

*p dolce espr.*

Detailed description: This block shows the first line of the duet. Jack's vocal line is on a single staff with lyrics: "If I could but find my un - known". The piano accompaniment is on a grand staff. The dynamic is marked 'p dolce espr.' (piano dolce espr.).

JACK.

girl, — My one girl, — my own girl, Tho' all of the

Detailed description: This block shows the second line of the duet. Jack's vocal line continues with lyrics: "girl, — My one girl, — my own girl, Tho' all of the". The piano accompaniment continues. The lyrics are connected by a long horizontal line.

JACK.

world came be - tween, — I'd take her and make her my queen. — If

MARIPOSA.

*poco rit.*

Detailed description: This block shows the third line of the duet. Jack's vocal line concludes with lyrics: "world came be - tween, — I'd take her and make her my queen. — If". Mariposa's vocal line begins on the next staff with the word "MARIPOSA.". The piano accompaniment includes a 'poco rit.' marking. The lyrics are connected by a long horizontal line.

MAR. I have the chance to dis - cov - er My he -

MAR. - ro, my lov - er, No mat - ter what for - tune might

MAR. bring, Love shall crown him lord and king! I

*rit.*

JACK. *meno*

JACK. care not if her eyes Are dark as skies When day-light dies, If up - on

*dolcissimo, quasi rubato*

*quasi Valse tempo*  
*più mosso*

*quasi Valse*

JACK. *meno*  
 me they shine. It may be she is  
*rubato*  
*espr.*

JACK. *quasi Valse tempo*  
 fair, With gold-en hair, I do not care, If she is mine, mine,  
*mosso*

MARIPOSA.  
 JACK. *meno*  
 mine! I care not if he be Of low de-gree, To mar-ry  
*come prima*

MAR. *quasi Valse tempo* JACK. *rit.*  
 me, Or on a throne a - - - bove. The  
*quasi Valse* *rit.* *molto rit.*

MARIPOSA.

BOTH

JACK.

queen that I a - dore, My king for ev - er - more, {He} is the {She}

*più rall.* *allargando*

Tempo di Valse.

BOTH.

{man} I love! {girl}

*mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*poco rit.*

MARIPOSA.

2. And when I have met him and told him, I'll

*dolce p espr.*



MAR.

keep him \_\_\_\_\_ and hold him, My heart and my

MAR.

life I will give, \_\_\_\_\_ And love him as long as I

*poco rit.*

MAR.

JACK.

live! \_\_\_\_\_ And when I have sought her and found

*poco rit.*

JACK.

her, \_\_\_\_\_ And won her \_\_\_\_\_ and crowned her, Her

JACK.

ser-vant for ev-er am I, All for her, to live or

*rit.*

JACK.

MARIPOSA.

die If I am by his side, It is my pride To be his

*dolcissimo, quasi rubato*

MAR.

*quasi valse tempo più mosso*

bride, All oth-er I re - - sign! For

*meno.*

*quasi Valse espr. rubato*

MAR.

*quasi valse tempo*

this will be the best If I can rest Up-on his breast, And he is

*mosso*

MAR. JACK.

mine, mine, mine! And then till life is

*rit. come prima*

JACK.

done Our way is one, And there's the sun In hea - ven's blue

*quasi valse tempo*

*quasi Valse*

JACK. MARIPOSA. JACK.

a - - bove. The king that I a - dore, My

*rit. molto rit. più rall.*

JACK. BOTH. *Largo.*

queen for ev - er - more, He is the man I love! She is the girl

*molto rit. mf*

*Red. \* Red. \* Red. \**

DANCE.  
Tempo di Valse tranquillo.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The melody in the treble clef begins with a quarter note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass clef accompaniment starts with a quarter note G#2, followed by quarter notes A2, B2, and C3, then a half note B2. The system concludes with a first ending bracket over the final two measures.

The second system continues the piece. The treble clef melody features a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass clef accompaniment consists of quarter notes G#2, A2, B2, and C3, followed by a half note B2. The system ends with a first ending bracket.

The third system shows the treble clef melody with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass clef accompaniment has quarter notes G#2, A2, B2, and C3, followed by a half note B2. The system concludes with a first ending bracket.

The fourth system continues with the treble clef melody starting on a quarter note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass clef accompaniment features quarter notes G#2, A2, B2, and C3, followed by a half note B2. The system ends with a first ending bracket.

The fifth system shows the treble clef melody with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass clef accompaniment consists of quarter notes G#2, A2, B2, and C3, followed by a half note B2. The system concludes with a first ending bracket.

The sixth and final system of musical notation. The treble clef melody has a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass clef accompaniment features quarter notes G#2, A2, B2, and C3, followed by a half note B2. The system concludes with a double bar line, a first ending bracket, and a *ff* dynamic marking. A *rit.* marking is placed below the first ending bracket, and an asterisk is placed below the final measure.

No. 6.

CHORUS OF COWBOYS & GIRLS.

Words by  
ADRIAN ROSS.

*Allegro moderato.* (Men coming on.)

Piano. *f* *cresc.*

TEN. *ff*  
Come on, boys, for this is mar-ket day, And you can win a bride if you can

BASS.

TEN. pay! —

BASS. The mar-riage mar-ket's on, And girls will soon be go-ing, go-ing,

The musical score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). The piano accompaniment begins with a forte (f) dynamic and includes a crescendo (cresc.) section. The vocal parts include lyrics for Tenor and Bass. The score concludes with a double bar line and a 3/4 time signature change.

Più mosso.

TEN. 

BASS. 

gone! \_\_\_\_\_

Più mosso.

*ff stacc. cresc.* 


TEN. 

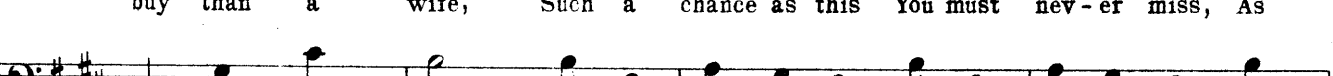
BASS. 

There's no - thing bet - ter up - on earth To

There's no - thing bet - ter up - on earth To


*ff ben marc.* 

TEN. 

BASS. 

buy than a wife, Such a chance as this You must nev - er miss, As

buy than a wife, Such a chance as this You must nev - er miss, As



TEN. you can bet your life! You're sure to get your mon-ey's worth For

BASS. you can bet your life! You're sure to get your mon-ey's worth For

TEN. all you have spent! So with a smile Plank down your pile,

BASS. all you have spent! So with a smile Plank down your pile,

TEN. Ev - er - y red cent! *Meno.* Coo-ee! coo-ee! say, girls, are you there?

BASS. Ev - er - y red cent! Coo-ee! coo-ee! say, girls, are you there?

GIRLS. (behind Stage.)

GIRLS. You'll have to wait a lit - tle long - er, For we are do - ing up our hair!

*grazioso e pp*

Red. \* Red. \* Red. \* Red. \*

Detailed description: This block contains the first system of music. It features a vocal line for GIRLS and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "You'll have to wait a lit - tle long - er, For we are do - ing up our hair!". The piano accompaniment is in treble and bass clefs. The tempo/mood is marked "grazioso e pp". Below the piano part, there are five "Red." markings with asterisks between them, indicating redactions.

TEN. Coo - ee! coo - ee! Can't you hear us call?

BASS. Coo - ee! coo - ee! Can't you hear us call?

*mf*

Detailed description: This block contains the second system of music. It features vocal lines for TENOR and BASS and a piano accompaniment. The vocal lines are in treble and bass clefs respectively, with the same key signature of two sharps. The lyrics are "Coo - ee! coo - ee! Can't you hear us call?". The piano accompaniment is in treble and bass clefs. The tempo/mood is marked "mf".

GIRLS. If you are so im - pa - tient boys We won't come at all!

*pp*

Red. \* Red. \*

Detailed description: This block contains the third system of music. It features a vocal line for GIRLS and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "If you are so im - pa - tient boys We won't come at all!". The piano accompaniment is in treble and bass clefs. The tempo/mood is marked "pp". Below the piano part, there are two "Red." markings with asterisks between them, indicating redactions.

TEN. There's no - thing bet - ter up - on earth To buy than a wife, Such a

BASS. There's no - thing bet - ter up - on earth To buy than a wife, Such a

*a tempo ff ben marc.*

Detailed description: This block contains the fourth system of music. It features vocal lines for TENOR and BASS and a piano accompaniment. The vocal lines are in treble and bass clefs respectively, with the same key signature of two sharps. The lyrics are "There's no - thing bet - ter up - on earth To buy than a wife, Such a". The piano accompaniment is in treble and bass clefs. The tempo/mood is marked "a tempo ff ben marc.". The piano part includes several accents (>) over notes.



TEN. chance as this You must nev - er miss, As you can bet your life!

BASS. chance as this You must nev - er miss, As you can bet your life!

TEN. You're sure to get your mon - ey's worth For all you have spent;

BASS. You're sure to get your mon - ey's worth For all you have spent;

TEN. So with a smile Plank down your pile, Ev - er - y red cent!

BASS. So with a smile Plank down your pile, Ev - er - y red cent!

*(Entrance of Girls.)*

*Allegro moderato.*

*f ff*

TEN. They are right pret - ty,

BASS. They are right pret - ty,

TEN. are they not? Don't you wish you could take the lot?

BASS. are they not? Don't you wish you could take the lot?

## Allegretto moderato.

GIRLS. We're the ve - ry ni - cest lit - tle girls in stock, Hope you find us not bad

*mf grazioso*

GIRLS. look - ing! Some of us have

TEN. We guess you're all just fine!

BASS. You're all just fine!

GIRLS. real - ly learnt to darn a sock! Some of us have stu - died cook - ing!

TEN. Well

BASS.

GIRLS. ALTOS.

We're the girls that grow Near Ne-va - da's peaks of

TEN. then it's you for mine!

BASS. It's you for mine!

GIRLS. SOPRANOS.

snow, But in spite of that we're told We are not cold! We are from the

GIRLS. plains, We can ride with-out the reins, Sit with-out a sad - dle too, Just like you!

TEN. You will

BASS.

ALL GIRLS.

GIRLS. Is it true, shall we do? We guess we'll

TEN. do, Right all through! We guess you'll

BASS. Guess it's true, they will do— We guess you'll

GIRLS. do! Now you know what you can win, We are

TEN. do!

BASS. do!

*mf*

GIRLS. read - y to be - gin; If you can - not find a bride, it will be

TEN. We

BASS. We

GIRLS fun - ny! Some are dark, and some are fair, Some are  
 TEN. ra - ther think it would!  
 BASS. ra - ther think it would!

GIRLS plump, and some are spare, You may ask for what you like and it is there! So we  
 TEN. We guess we'll get it good!  
 BASS. We guess we'll get it good!

GIRLS. hope that ev - 'ry man Bids the high - est that he can, And he'll find he has a bar - gain for the  
 TEN. Oh,  
 BASS. Oh,

GIRLS  
TEN.  
BASS.

mon - ey! Then be mar - ried while you may, This is  
that is un - der - stood!  
that is un - der - stood!

GIRLS

ALL.

Mar - riage Mark - et day, Don't be shy, or you'll sigh By and

ALL.

by, Come and try, Bid up high, Won't you buy, buy, buy?

52 DANCE.  
Allegretto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with chords and eighth-note figures.

The second system continues the piece. It features a double bar line in the middle. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has a rhythmic accompaniment with chords and eighth-note figures. The time signature changes to 3/4 in the middle section and returns to 2/4 at the end of the system.

The third system continues the piece. It features a double bar line in the middle. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has a rhythmic accompaniment with chords and eighth-note figures.

The fourth system continues the piece. It features a double bar line in the middle. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has a rhythmic accompaniment with chords and eighth-note figures.

The fifth system continues the piece. It features a double bar line in the middle. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has a rhythmic accompaniment with chords and eighth-note figures.

The sixth system continues the piece. It features a double bar line in the middle. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has a rhythmic accompaniment with chords and eighth-note figures.



*bien rythmé*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/style marking is *bien rythmé*. The melody in the right hand is characterized by rhythmic patterns, often with accents and slurs. The left hand provides a steady accompaniment with chords and moving lines. The piece ends with a final chord in the right hand and a double bar line.

No 7.

QUARTET-(Mariposa, Jack, Kitty and Hurlingham.)

"HAND IN HAND."

Words by  
ARTHUR ANDERSON.

Allegretto moderato.

Piano.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piano accompaniment. The upper staff has a more active melodic line with many beamed notes. The lower staff continues with a steady accompaniment pattern.

The third system of the piano accompaniment. The upper staff features a series of chords with accents (>) above them. The lower staff continues with a rhythmic accompaniment. The dynamic marking *stacc.* is present in the upper staff.

The fourth and final system of the piano accompaniment. It concludes with a strong fortissimo (*ff*) dynamic marking in the upper staff. The music ends with a final chord in both staves.

## MARIPOSA.

I have al-ways un-der-stood that a maid was shy When she came to say, "I

*p tranquillo*

## JACK.

MAR. will.' Peo - ple led me to be-lieve that the bride would sigh, And her

## MARIPOSA.

JACK. eyes with tears would fill. But it can't be true; What we've

MAR. just been through Seemed a sim - ple thing to me. As I

JACK.

*stacc.*

JACK.

led you thro' the crowd I was just as proud As a man could be. —

*poco rit.*

Meno. (*molto moderato.*)  
MARIPOSA.

Hand in hand! — With all the peo - ple cheer - ing,

MAR.

Hand in hand! — To the mar - riage tent Our steps we

MAR.

bent— It seem'd in great de - mand. —

JACK.

Hand in hand! — The ste-wards made a clear-ing, Hand in hand! — Till at last we

JACK.

got Up-on the spot And there we took our stand. —

MARIPOSA

Hand in hand! — And then, the priest ap-pear-ing, Hand in hand! — We were tied up

MAR.

tight, With-in the sight Of Men - do - ci - no - land! — But it gave us quite a

*poco rit.* BOTH.

*poco rit.* *grazioso*

BOTH.

turn when he said "A - men," For we knew we could-n't raise an ob-jec - tion then; We were for-mal -

*a tempo*

BOTH.

- ly u - ni - ted, Hand in hand!

*ff* *mf*

KITTY.

Now that you and I are one, we are man and wife, You must

*p tranquillo*

KIT.

try to fill the rôle; We must learn to give and take as we go through life. Is that

HURLINGHAM. KITTY.

KIT. un - der - stood? Top - hole! We must sink our pride As we now de - cide, Wheth - er

The first system of music shows two vocal parts and piano accompaniment. The key signature has one sharp (F#). The vocal line for Hurlingham starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

HURLINGHAM.

KIT. you or I is boss. Have you a - ny - thing to say In ob - ject - ion, pray? Not at

*stacc.* *poco rit.*

The second system continues the musical piece. The vocal line for Hurlingham has a melodic line with eighth notes. The piano accompaniment includes dynamic markings: 'stacc.' (staccato) and 'poco rit.' (poco ritardando). The piano part features a mix of chords and moving lines in both hands.

KITTY.

HUR. all; let's toss! — Hand in hand, — While all the flags were fly - ing, Hand in hand! —

The third system features a vocal line for Hurlingham with a melodic line and lyrics. The piano accompaniment includes a section with a '7' marking, possibly indicating a seventh chord or a specific fingering. The music continues with a steady rhythm and harmonic support.

HURLINGHAM.

KIT. — To the marriage tent Our steps we bent — Es - cort - ed by the band. —

The fourth system shows the final part of the piece. The vocal line for Hurlingham has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal line.

KITTY. HURLINGHAM. KITTY.

KIT. Hand in hand! — The crowd were *ve-ry* try-ing! Hand in hand! — Till at last we

KIT. got Up-on the spot. And there we took our stand, —

HURLINGHAM. KITTY.

KIT. Hand in hand! — I heard the start-er cry-ing:—"Hand in hand!" — We were tied up

KIT. *poco rit.* tight, With-in the sight Of Men-do - ci - no - land. — *BOTH.* But it gave us quite a

*poco rit.* *grazioso*



BOTH.

turn when he said "A - men," And we had to sign our names with a foun - tain

HURLINGHAM. BOTH.

pen! We had been and gone and done it, Hand in hand!

*f ben marcato*

DANCE.

*ff*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble with various ornaments and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic material from the first system.

Third system of musical notation, featuring more complex melodic passages in the treble and supporting bass lines.

Fourth system of musical notation, showing a series of chords and melodic fragments in both staves.

Fifth system of musical notation, concluding the page. It includes first and second endings, marked with '1.' and '2.' above the treble staff. The second ending concludes with a fortissimo (*ff*) dynamic marking.

No 8.

FINALE.— ACT I.

Words by  
ADRIAN ROSS.

Allegretto.

Kitty.

Piano.

KITTY.

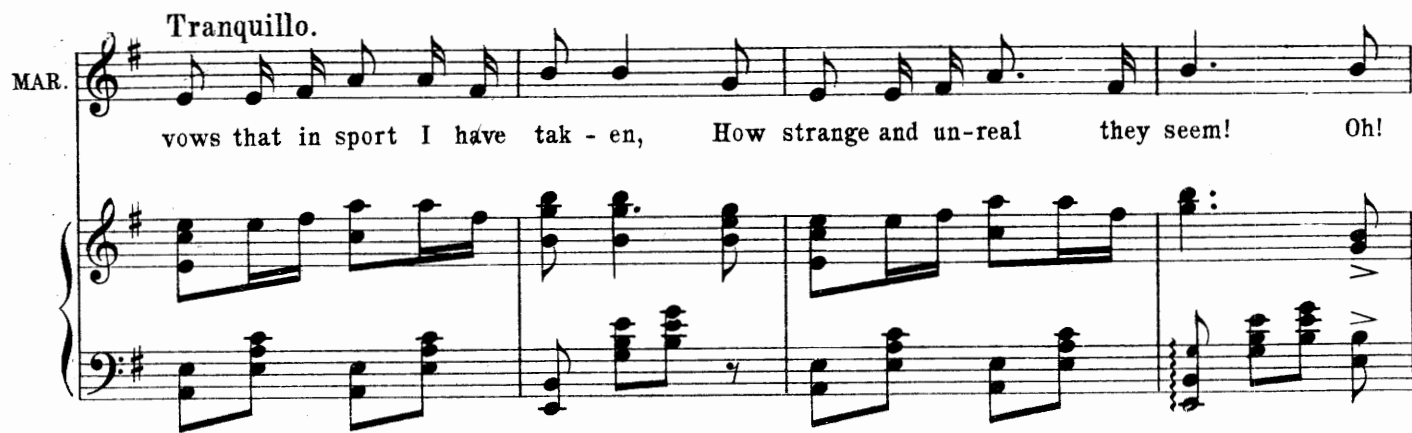
Real - ly, tru - ly, is - n't it aw - ful? What we suppos'd was a piece of fun

MARIPOSA.

KIT.

Turns out to be pro - per and law - ful— What a sil - ly thing we have done! Those

Tranquillo.

MAR. 

vows that in sport I have tak - en, How strange and un-real they seem! Oh!

MAR. 

tell me that I can wak - en And find that this is on - ly a

JACK. *Quasi menuetto.*

MAR. 

dream! If it is a dream, may - be, That has giv - en

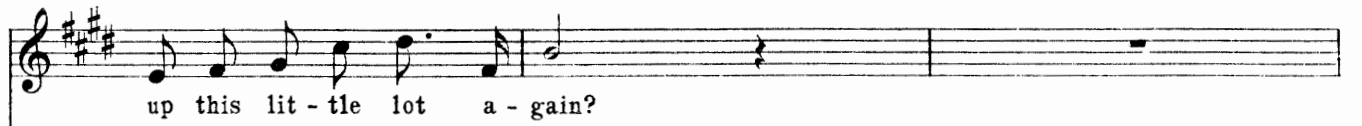
*p grazioso*

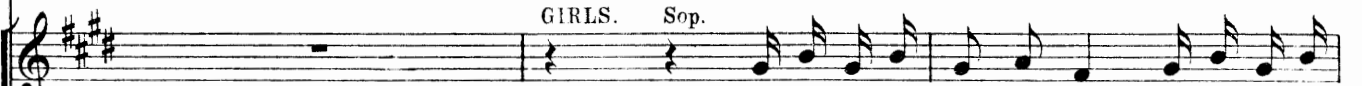
JACK. *BLINKER.*





you to me, You can ne-ver wake, and you will try in vain! I am get-ting

BLIN.  *ra - ther more Than I ev - er bar - gain'd for-- Can - not I put*

BLIN.  *up this lit - tle lot a - gain?*

GIRLS. Sop.  *Did you ga - ther what she said, How she ne - ver*

Alto.  *Did you ga - ther what she said, How she ne - ver*



GIRLS.  *meant to wed? Is - n't it a might - y se - ri - ous af - fair? Why,*

 *meant to wed? Is - n't it a might - y se - ri - ous af - fair? Why,—*


GIRLS

he is just a cow-boy, no-thing more! Her fa-ther is a Se-na-tor, And he's a  
 he is just a cow-boy, no-thing more! Her fa-ther is a Se-na-tor, And he's a

*espress.*

*poco rit.*

KITTY. *Allegretto.*

So we all are married now without in-

GIRLS

mil - lion - aire!

mil - lion - aire!

*grazioso e leggiero*

KIT.

-tend - ing! The ad - ven - ture has a strange sort of end - ing! I shall

MARIPOSA.

MAR.

ne - ver dare a - gain to show my face! Why did I ev - er come to

MAR.

EMMA.

such a place? You'll re - mem - ber, Miss, If I am not of - fend - ing. That I

EMMA.

KITTY.

MARIPOSA.

told you that the end would be so! Well, you need - n't say it now! We are

*poco rit.* *p quasi a tempo*

MAR.

K.M.&E.

mar - ried, a - ny - how! What - 'll hap - pen to us we don't

*poco rit.*

4 COWBOYS. (to Jack.)

K. M. & E. *Meno.*

know! Now, get your girl! it's up to you, And we will see you

*sfz* *ffz ben marc.*

Detailed description: This block contains the musical score for the first system. It includes a vocal line for K. M. & E. and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a rest followed by the lyrics 'know! Now, get your girl! it's up to you, And we will see you'. The piano accompaniment features a triplet in the right hand and a similar triplet in the left hand, both marked with *sfz*. The tempo is marked *ffz ben marc.*

4 C. *JACK.*

through! No, thanks; the game is now my own, I'll play my hand a -

Detailed description: This block contains the musical score for the second system. It includes a vocal line for 4 C. and a piano accompaniment. The key signature has three sharps and the time signature is 4/4. The vocal line starts with a rest followed by the lyrics 'through! No, thanks; the game is now my own, I'll play my hand a -'. The piano accompaniment continues with chords and moving lines in both hands.

JACK. *KITTY.*

- lone! A-ny-

*ALL WITH CHORUS.*

You real - ly claim this la - dy's hand? That's go - ing much too far!

You real - ly claim this la - dy's hand? That's go - ing much too far!

*sfz* *sff ben marc.*

Detailed description: This block contains the musical score for the third system. It includes vocal lines for JACK and KITTY, a chorus line, and a piano accompaniment. The key signature has three sharps and the time signature is 4/4. JACK's line is '- lone!' and KITTY's line is 'A-ny-'. The chorus line is 'You real - ly claim this la - dy's hand? That's go - ing much too far!'. The piano accompaniment features a triplet in the right hand and a similar triplet in the left hand, both marked with *sfz*. The tempo is marked *sff ben marc.*



MARIPOSA. K. M. & E.

KIT. -how, I must de-mand- I've a right to un-der-stand-You must tell us who and what you

*poco rit.* *a tempo*

Tempo di Valse. CHORUS. (spoken) Yes!

K. M. & E. are!

*meno* *poco rit.* *a tempo*

Valse moderato. JACK.

I am not the sort That has paid you court,

JACK. Slave to all your fan - cies and va - gar - - ies! What

JACK.

ans - wer can I give? My name and where I live—

*dolce*

JACK.

Why, I am a man, my on - ly home the prair - ies.

*rit.*

He is not the sort That has paid her court, Slave to all her

CHO.

He is no ——— wealth - y lov - er,

Wealth - y lov - er,

fan - cies and va - gar - - ies! No no - ble name has he, No

CHO. So \_\_\_\_\_ we dis - cov - er! No no - ble name has he, No

So \_\_\_\_\_ we dis - cov - er! No no - ble name has he, No

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "fan - cies and va - gar - - ies! No no - ble name has he, No". The second staff is a vocal line labeled "CHO." with lyrics: "So \_\_\_\_\_ we dis - cov - er! No no - ble name has he, No". The third staff is a vocal line with lyrics: "So \_\_\_\_\_ we dis - cov - er! No no - ble name has he, No". The fourth staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

loft - y ped-i - gree- He's just a man, a man who will be free!

CHO. loft - y ped-i - gree- He's just a man, a man who will be free!

loft - y ped-i - gree- He's just a man, a man who will be free!

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "loft - y ped-i - gree- He's just a man, a man who will be free!". The second staff is a vocal line labeled "CHO." with lyrics: "loft - y ped-i - gree- He's just a man, a man who will be free!". The third staff is a vocal line with lyrics: "loft - y ped-i - gree- He's just a man, a man who will be free!". The fourth staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. The system concludes with a *rit.* (ritardando) marking and a *poco rit.* (poco ritardando) marking.

MARIPOSA.

*Meno*

Then am I to go With one who treats me so— A man with-out a

*rit.* *quasi a tempo*

MAR.

*Meno.*

KITTY. (*spoken*) You can't mean to hold her to this— Don't you realize who she is? It's too absurd!

name I know? —

KIT.

*Largo. Stage business.*

*allarg.* *ff* *p molto espress.* *rit.*

JACK.

I do not care what you may tell her— She comes with me for she's my wife!— Yes, she's my

*p* *pp* *sff rit.*

Allegro.

JACK. *wifel*

CHO. You say that she and you are mar-ried- What if you were? It's a -

You say that she and you are mar-ried- What if you were? It's a -

*ff*

CHO. -gainst her will- She's a wo-man still, And we'll stand up for her!

-gainst her will- She's a wo-man still, And we'll stand up for her!

-gainst her will- She's a wo-man still, And we'll stand up for her!

She is not wil-ling to be car-ried Off there's no doubt— So if you say

CHO. She is not wil-ling to be car-ried Off there's no doubt— So if you say

She is not wil-ling to be car-ried Off there's no doubt— So if you say

*rit.*

Detailed description: This system contains the first three staves of music. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO.' and contains the same lyrics. The third staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features chords with accents and a 'rit.' (ritardando) marking.

You'll take her a - way— Look out!— Look out!

CHO. You'll take her a - way— Look out!— Look out!

You'll take her a - way— Look out!— Look out!

*molto rit.*

*ff* *ffp*

Detailed description: This system contains the next three staves of music. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO.' and contains the same lyrics. The third staff is the piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The piano part features chords with accents, a 'molto rit.' (molto ritardando) marking, and dynamic markings of 'ff' (fortissimo) and 'ffp' (fortissimissimo).

(As they advance towards Jack, he draws a pistol. The men draw pistols, and Mariposa rushes between, saying - Stop! no more of this.)

*pp*

*Poco più mosso.*  
**MARIPOSA.**

No, leave me a-lone with him now and go a-

*rit.* *lunga*

**MAR.** *rit.* *Andante.*

-way. For no o-ther can hear what I must say.

*rit.* *pp*

*Andante molto.* *(Dialogue.) poco più mosso*

*pp rit.* *ppp* *pp dolce*

*cantabile*  
*poco rit.*

*espress.*  
*poco più mosso*

Red. \* Red. \* Red. \*

*poco rit.*  
*rit. allarg.*

Red. \* Red. \* Red. \*

*poco rit.*  
*stringendo poco rit.*

Red. \* Red. \* Red. \*

Meno.  
*tranquillo*  
*un poco animato*  
*rit.*

Red. \*



Andantino moderato.

MARIPOSA.

My home is as fair As the pal-ace of prin-cess-es, Full of beau - ty

MAR. on-ly for my plea - sure; I have jew-els there, Love-ly la - ces, dain - ty dress-es,

MAR. Lov - ing friends and mem-o-ries to trea - sure! Can I leave them all,

MAR. Fol - low when you call - Go with you in wind and rain - y wea - ther,

*espress.*

*p*

*dolce*

*a tempo*  
JACK.

MAR. *poco rit.*

Like a beg-gar-man and wife to-ge-ther? I'll build you a home

*allarg.* *poco rit.* *rall.* *a tempo*

JACK.

Fair-er than a pal-ace gold-en Un-der arch-es of the for-est old-en;

JACK. *poco rit.*

Jew-els will be ours—Thou-sand way-side flow'rs; Lov-ers, hand in hand, Find the world a fai-ry-

*f* *mf* *meno* *allarg.*

JACK. MAR.

-land!— That is all that you are giv-ing—Life that is not worth the liv-ing!

*poco più mosso*

JACK.

Your life and mine it has to be— Give me your hand and come with

JACK. *Poco più mosso. MARIPOSA.*

me. — No, no! No, no! I beg and pray You will not take me now a -

MAR.

- way! No man like you will hear un-heed - ing A wo-man's tears, a

MAR. *rit.*

wo-man's plead - ing. So, spare me, as you are the strong - er;

*allargando*

MAR. Let me be at home for one hour long-er. On - ly go and leave me -

MAR. You would not grieve me! Wait for a day or two - Re - mem - ber

*sf pp* *sf pp* *cédez*

MAR. *Andante molto.* that I shall think of you!

*sf pp* *ppp*

*pp*

## Largo molto sostenuto.

JACK. *p*

Be it so— I will go! 'Tis hard to leave you here;

*p*

*Red. \* Red. \* Red. \* Red. \* Red. \**

JACK.

But yet in half a year I'm com-ing for you, dear,

*Red. \* Red. \* Red. \* Red. \**

JACK.

And if you scorn your rov - er, Tell him so, and the dream is ov - er!

JACK. *meno*

So my ring up-on your hand To-day I set— And you will not ——— for

*meno. pp*

Andante.

JACK.

- get!

*p*

*ppp*

*ppp*

*cresc*

*ff sostenuto*

*molto rit. ff ff ff*

*ppp*

*Pesante. lunga*

*Andante.*

*Red.*

*dolce e rit.*

Lento JACK.  
If I could but find my un - known

PPP

Detailed description: This system contains the first two staves of music. The top staff is the vocal line for JACK, starting with a fermata on a whole note. The lyrics are "If I could but find my un - known". The bottom two staves are the piano accompaniment, with a dynamic marking of *PPP* (pianissimo) in the first measure.

JACK.  
girl, — My one girl, — my own girl! Tho'

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "girl, — My one girl, — my own girl! Tho'". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand.

JACK.  
all of the world came be - tween, — I'd take her and

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "all of the world came be - tween, — I'd take her and". The piano accompaniment continues with similar melodic and harmonic patterns.

JACK. MARIPOSA.  
make her my queen! — If I had the chance to dis -

Lento

p

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "make her my queen! — If I had the chance to dis -". A new character, MARIPOSA, is introduced in the second measure of the vocal line. The tempo marking *Lento* is placed above the piano accompaniment, and a dynamic marking of *p* (piano) is placed below it.

MAR.

- cov - er, My he - ro, my lov -

MAR.

- er, No mat - ter what for - tune might bring, I would crown him my

*poco cresc.* *rit.*

MAR.

lord, my king!

*Red.* \*

(Curtain.)

*Red.* \* *Red.* \* *Red.* \*

END OF ACT I.



## Act II.



## OPENING CHORUS.

No 9.

Words by  
ARTHUR ANDERSON.

*Tempo di Marcia.*

Piano.

*ff*

*8*

*dim.*

*(Curtain.)*

GIRLS.

CHO. Half a mile a-way from 'Fris-co Town, An-chors down, Here we lie,

MEN.

Half a mile a-way from 'Fris-co Town, An-chors down, Here we lie,

*grazioso e leggiero*

CHO. With the ve-ry best of luck en-dowed, Not a cloud In the sky!

With the ve-ry best of luck en-dowed, Not a cloud In the sky!

CHO. Do-ing ve-ry nice-ly, look-ing ve-ry spry- We

We're all in clo-ver,

CHO. have more - o - ver, All that heart could wish, we have for the ask - ing;  
 And, more - o - ver, All that heart could wish, we have for the ask - ing;

CHO. That's why Sit-ting on the deck in ea - sy chairs. All our cares  
 That's why Sit-ting on the deck in ea - sy chairs, All our cares

CHO. Pass us by! To a plea-sant game, when we are wise, Brain and eyes  
 Pass us by! To a plea-sant game, when we are wise, Brain and eyes

CHO

We ap - ply. Some-times we in - dulse in a tête - à - tête *Sot - to*

We ap - ply.

CHO.

*vo - ce,* On the sly; Its charms we all ap -

Its charms we all ap -

CHO

- pre - ci - ate, A fact that we Can - not de - ny.

- pre - ci - ate, A fact that we Can - not de - ny.

L.H.

(Enter Stewards with champagne cup, tea, cigars, etc. etc.)  
*meno poco*

TEN. A cup! a cup! With Cu - ra - goa and fruit and

BASS. A cup! a cup! With Cu - ra - goa and fruit and

*meno poco*

*mf* *mf* *mf*

TEN. ice is Just the ve - ry drink we need! A cup! a cup!

BASS. ice is Just the ve - ry drink we need! A cup! a cup!

*mf* *mf*

TEN. The ve - ry thought a - lone en - tic - es With a choice Ha - va - na weed.

BASS. The ve - ry thought a - lone en - tic - es With a choice Ha - va - na weed.

*mf*

TEN. And yet dis - con - so - late are we—

BASS. And yet dis - con - so - late are we—

TEN. *(Turning to Girls.)* We long for your so - ci - e - ty, *(going nearer)* Wake up! wake up!

BASS. We long for your so - ci - e - ty, Wake up! wake up!

TEN. Our un - so - li - cit - ed ad - vice is A cup of tea! ———

BASS. Our un - so - li - cit - ed ad - vice is A cup of tea! ———

GIRLS

We have pe -

GIRLS

Tempo di Marcia.

-rused a mag - a - zine or two, A Sketch, a Tat - ler,

legg.

GIRLS

and a Queen or two, We've cri - ti - cized all the lat - est "cre -

GIRLS

- a - tions," The fun - ny sto - ries and the il - lus - tra - tions;

sf cresc.

GIRLS

— It's quite a pleas - ing way of fill - ing time—

*p* *legg.*

GIRLS

— In oth - er words, we've all been kill - ing time—

*legg.*

GIRLS

— Un - til the ab - so - lute - ly thrill - ing time—

GIRLS

— When you should call us to come to

*sf*



GIRLS. tea! For hap - py days and hours of jol - li - ty,

TEN. For hap - py days and hours of jol - li - ty,

BASS. For hap - py days and hours of jol - li - ty,

GIRLS. — Flir - ta - tions, fun, and for friv - ol - i - ty, — Naught can com -

TEN. — Flir - ta - tions, fun, and for friv - ol - i - ty, — Naught can com -

BASS. — Flir - ta - tions, fun, and for friv - ol - i - ty, — Naught can com -

GIRLS. - pare with a yacht On the o - cean, — Par - ti - cu - lar - ly when it's not In

TEN. - pare with a yacht On the o - cean, — Par - ti - cu - lar - ly when it's not In

BASS. - pare with a yacht On the o - cean, — Par - ti - cu - lar - ly when it's not In

GIRLS. mo - tion! For if you long for great va - ri - e - ty

TEN. mo - tion! For if you long for great va - ri - e - ty

BASS. mo - tion! For if you long for great va - ri - e - ty

GIRLS. — And for con - ge - ni - al so - ci - e - ty, — And have no fear of

TEN. — And for con - ge - ni - al so - ci - e - ty, — And have no fear of

BASS. — And for con - ge - ni - al so - ci - e - ty, — And have no fear of

GIRLS. no - to - ri - e - ty, — You get it all on a cruise at sea. —

TEN. no - to - ri - e - ty, — You get it all on a cruise at sea. —

BASS. no - to - ri - e - ty, — You get it all on a cruise at sea. —

(DIALOGUE.)  
Meno poco.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a series of chords and some melodic fragments, while the lower staff provides a steady accompaniment with eighth and quarter notes.

The second system continues the musical dialogue. The upper staff shows more complex chordal textures and some melodic lines. The lower staff maintains a consistent rhythmic pattern. The dynamics remain at a piano level.

The third system introduces some changes in the upper staff's texture, with more frequent chord changes. The lower staff continues its accompaniment. The overall mood is contemplative and delicate.

The fourth system features a more active upper staff with some melodic lines. The lower staff continues with its accompaniment. The dynamics are still piano.

The fifth system shows a continuation of the musical themes. The upper staff has some melodic passages, and the lower staff provides a steady accompaniment. The dynamics are consistent.

The sixth system concludes the piece. The upper staff has some melodic lines, and the lower staff continues with its accompaniment. The dynamics are marked as *sempre dim.* (always diminishing) and *pp* (pianissimo) towards the end of the system.

**N<sup>o</sup> 10.****SONG—(Captain) and CHORUS.****"ALL THE LITTLE LADIES LOVE A SAILOR MAN."**Words by  
**PERCY GREENBANK.**

*Andantino. (barcarola)*

Captain.

Scarce a breath ——— a - cross the

Piano. *mf*

CAP.

bay This hal - cyon wea - ther, Where all day ——— the rip - ples

CAP.

play And dance to - geth - er; Spark - ling waves and — sun - lit skies

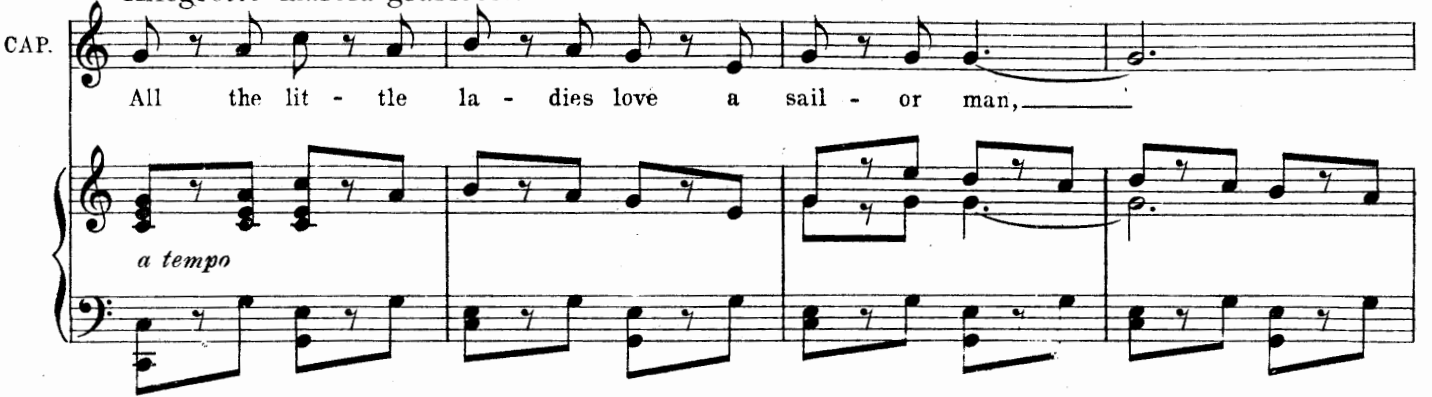
CAP.  Make me think of— spark - ling eyes, Eyes that I have—

*pp* *poco rit.* *mf* *a tempo*

CAP.  gazed in - to— Some were— brown, some were blue.

*rit. molto*

*REFRAIN.*  
Allegretto marcia grazioso..

CAP.  All the lit - tle la - dies love a sail - or man, ———

*a tempo*

CAP.  From New York to Tim - buc-too or far Ja - pan. ———

*mf*

CAP. 

Though in ev - 'ry port — His time — is short,

CAP. 

Still he makes the most of it he can.

CHORUS. 

All the lit - tle la - dies think a sail - or man —

CHO. 

Just the ve - ry per - son to a - dore, — So when at

CAPTAIN. 

CAP. last he is free ——— From sail - ing on the sea, ——— He

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clefs). The music is in a major key and 4/4 time. The vocal line starts with a half note 'last', followed by quarter notes 'he is free', then a half note 'From sail - ing on the sea,', and ends with a half note 'He'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CAP. meets a lot of sau - cy lit - tle craft on shore. ———

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics 'meets a lot of sau - cy lit - tle craft on shore.' followed by a long note. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand. The music maintains the same key and time signature.

*Andantino. (barcarola)*

CAP. Noon - day heat ——— and drow - sy scent Of fra - grant

The third system of music is marked *Andantino. (barcarola)*. It features a vocal line and piano accompaniment. The vocal line has lyrics 'Noon - day heat ——— and drow - sy scent Of fra - grant'. The piano accompaniment is marked *mf* (mezzo-forte) and has a more rhythmic, waltz-like feel. The music is in a major key and 4/4 time.

CAP. ro - ses, Sum - mer days, ——— when all con - tent The world re - po - ses,

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics 'ro - ses, Sum - mer days, ——— when all con - tent The world re - po - ses,'. The piano accompaniment continues with its waltz-like rhythm. The music is in a major key and 4/4 time.

CAP. 

'Neath the sky of cloud-less blue, One might dream the whole day through; Let me dream of—

*f* *pp* *poco rit.* *mf a tempo*

## REFRAIN.

Allegretto marcia grazioso.

CAP. 


girls I've met,— Though their names I for-get. All the lit-tle la-dies love a

*tr* *rit. molto* *a tempo*

CAP. 

sail-or man,—— From New York to Tim-buc-too or far Ja-pan.——

*mf*

CAP. 

— Though in ev-'ry port—— His time—— is short,

*p*



CAP. CHORUS.

Still he makes the most of it he can. \_\_\_\_\_ All the lit - tle

*cresc.* *f*

CHO.

la - dies think a sail - or man \_\_\_\_\_ Just the ve - ry per - son to a -

*mf*

CHO. CAPTAIN.

- dore. \_\_\_\_\_ So when at last he is free \_\_\_\_\_ From sail - ing on the

*mf*

CAP.

sea, \_\_\_\_\_ He meets a lot of sau - cy lit - tle craft on shore.

*sff*

Nº 11.

DUET.—(Mariposa and Jack.)

"LOVE OF MINE!"

Words by  
ARTHUR ANDERSON.

Jack. *Andante.*

Piano. *p molto espress.*

JACK. Oh, how near and yet how far,

JACK. La - dy fair and hum - ble tar! Though u - ni - ted by a bond

*rit. a tempo*

*Red. \**

JACK.

none may sev - er; I shall claim her ve - ry soon—

JACK.

At the ris-ing of the moon She will be my own for ev - er! —

*Lento.*  
MARIPOSA.

Love of mine, Give me but a sign! Must I ev - er

MAR.

watch and wait? Why, oh, why Must it be "Good-bye?"

MAR. *rit.* *allarg.*

Will you not come back, The past for-get-ting? Ah! love, must I

MAR. *a tempo.*

call in vain? Shall I nev-er see you a - gain? Won't you, love of mine,

MAR.

Give me but a sign? Must I then for ev - er watch and wait?

**Tempo I.**

JACK.

JACK. Oh, how near and yet how far, La - dy fair and hum-ble tar,

JACK. *Though u-ni-ted by a bond none may sev - er. I shall claim her ve-ry soon -*

MARIPOSA. *rit.*  
 He has gone from me for ev - - er!

JACK. *rit.*  
 At the ris-ing of the moon She will be my own for ev - - er!

MAR.

JACK.

Nº 12.

SONG-(Kitty) and Chorus of Middies.

"THE MIDDY."

Words by  
ADRIAN ROSS.

*Marcia ben tenuto.*

Kitty.

Piano.

The first system of music consists of three staves. The top staff is for the vocal part, labeled 'Kitty', and contains a whole rest followed by a fermata. The middle and bottom staves are for the piano accompaniment, labeled 'Piano'. The piano part begins with a dynamic marking of *ff* and features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.


KIT.

The second system of music continues the piano accompaniment from the first system. The vocal part, labeled 'KIT.', remains silent with a whole rest. The piano accompaniment continues with the same rhythmic pattern.


KIT.

The third system of music concludes the piano accompaniment. The vocal part, labeled 'KIT.', has a whole rest followed by a fermata. The piano accompaniment ends with a final chord. A first ending bracket labeled '1. I' is shown above the piano part, leading to a final cadence. Dynamic markings of *ff* and *p* are present.

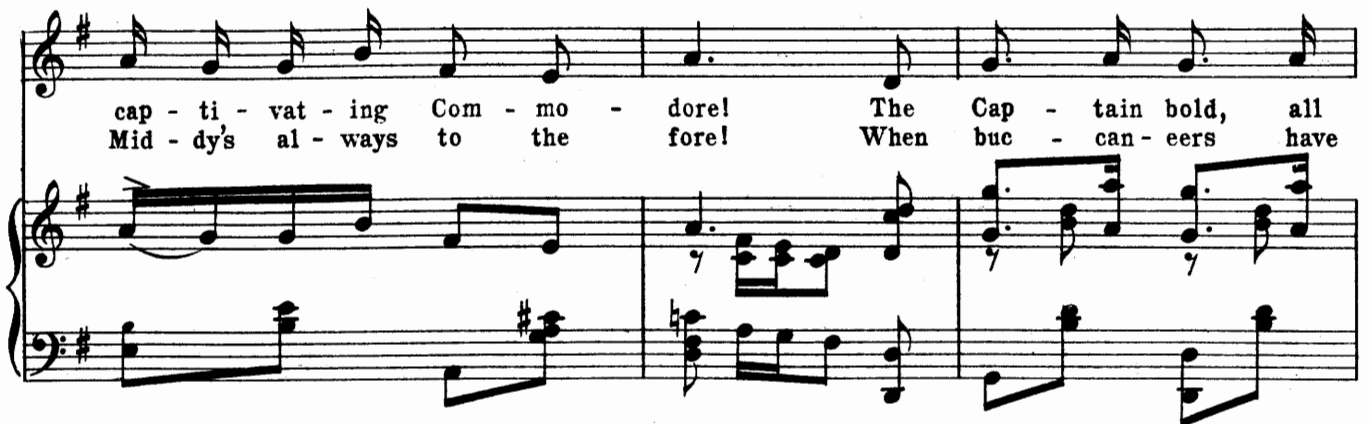
## Allegretto.

KIT. 

love to meet the sai-lors of the fleet, At sea, or now and then on  
if you look at an - y sto - ry - book That's all a - bout a man - of -

KIT. 

shore; The Ad - mi - ral, the big - gest of them all, The  
- war, In fight or wreck, or on the burn - ing deck, The

KIT. 

cap - ti - vat - ing Com - mo - dore! The Cap - tain bold, all  
Mid - dy's al - ways to the fore! When buc - can - eers have

KIT. 

ov - er blue and gold, Is just a vi - sion of de - light; Lieu -  
got a girl in tears, And give her such an aw - ful fright, He

KIT.

- ten - ants smart would fas - cin - ate my heart, If there was not the Mid - ship -  
shouts "Yo ho!" and ov - er - board they go, And leave her with the Mid - ship -

KIT.

- mite!  
- mite!  
MIDDIES.  
Oh, the Mid - dy, he's all right! There is no - thing wrong with the Mid - ship -  
You have got the sto - ry right, And of course she mar - ries the Mid - ship -

MID.

- mite,  
- mite,  
OTHERS.  
1. & 2. On - ly, if you can, We wish you'd say the Mid - ship -



KITTY: *(Spoken)* So sorry-I forgot!

MID. *(Sings)* Oh, you must-n't men - tion it, For in fact, we none of us mind a  
 You are ve - ry good and kird, But you know we none of us real - ly

OTH. - man!

MID. bit!  
 mind!

OTH. *(Sings)* As it's you- as it's you, Real - ly an - y old name will  
 For it's you- yes, it's you, So that an - y old name will

MID. KITTY.  
 1. & 2. Yes,

OTH. do!  
 do!

## REFRAIN.

KIT. I'm in love with the Mid-dy boy! For he's such a

The first system of the refrain shows the vocal line starting with a treble clef and a key signature of one sharp (F#). The lyrics are "I'm in love with the Mid-dy boy! For he's such a". The piano accompaniment is in the same key signature and features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines. A piano dynamic marking (*p*) is present at the beginning of the piano part.

KIT. gay and a gid-dy boy! Let the oth-er girls have

The second system continues the vocal line with the lyrics "gay and a gid-dy boy! Let the oth-er girls have". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

KIT. an-y-one they can, But I'm in love with the Mid-ship-man!

The third system concludes the vocal line with the lyrics "an-y-one they can, But I'm in love with the Mid-ship-man!". The piano accompaniment features a *ff* (fortissimo) dynamic marking towards the end of the system.

MID. Oh! all the girls love the mid-dy boy, For he's

MID. Oh! all the girls love the mid-dy boy, For he's

The fourth system features two vocal lines, both with treble clefs and the same lyrics: "Oh! all the girls love the mid-dy boy, For he's". The piano accompaniment is in the same key signature and features a *ff* dynamic marking at the beginning.

MID. such a gay and a gid-dy boy\_\_\_\_\_ All the oth - er

such a gay and a gid-dy boy\_\_\_\_\_ All the oth - er

MID. chaps get an - y girl they can, The best girls go to the Mid-ship-

chaps get an - y girl they can, The best girls go to the Mid-ship-

MID. 1. - man!\_\_\_\_\_ KITTY. 2. Now - man!\_\_\_\_\_

- man!\_\_\_\_\_ - man!\_\_\_\_\_

DANCE.

8

pp

This system contains the first system of music. It features a treble clef staff with a melodic line starting with a grace note and a dotted quarter note, followed by eighth notes. The piano accompaniment in the bass clef consists of a steady eighth-note pattern. The dynamic marking *pp* is placed in the piano part.

8

*tr*

This system contains the second system of music. The treble clef staff continues the melodic line with a trill-like figure. The piano accompaniment remains consistent. A trill-like ornament (*tr*) is indicated above a note in the treble staff.

8

*pp* *f*

This system contains the third system of music. The piano part features a dynamic shift from *pp* to *f*. The treble staff has a melodic line with some rests.

*ff*

*ff*

This system contains the fourth system of music. The piano part is marked *ff*. The treble staff continues with a melodic line.

This system contains the fifth system of music. It features a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The piano part has a dynamic shift to *pp*.

## MIDDIES.

Oh! all the

MID. girls love the Mid - dy boy, ——— For he's such a gay and a

MID. gid - dy boy! ——— All the oth - er chaps get an - y girls they

MID. can, The best girls go to the Mid - ship - man! ———

No 13.

## SONG.—(Blinker) and Chorus of Girls.

"A.1."

Words by  
ADRIAN ROSS.

Tempo di Valse.

Blinker.

Piano.

BLINKER.

1. Though I must ad - mit that I was  
2. Cric - ket is a game that I have

*poco meno.*

*p*

BLIN.

not born to fame, You'll ob - serve ve - ry well,  
loved from the first, I can roil, bowl, or bat!

*dolce.*

BLIN. GIRLS.

I have all the po - lish of the *crème de la crème*. Yes, we can  
 Twen - ty is my han - di - cap when play - ing my worst - On grass or

BLINKER.

GIRLS

tell You are a swell! If a - mong the Birth - day Hon - ours you read my  
 mat? Just fan - cy that! You have heard of Hay - ward and of Var - don and

BLIN.

name, Vis - count Fitz - Blin - ker of Blank, Men will see then -  
 Hirst - Tay - lor and Fos - ter and Ray - Braid and Tar - rant -

GIRLS. BLINKER.

GIRLS

So shall we then - I have style to suit my rank! As a  
 That's ap - par - ent! Well, I taught them all to play! As a

*pp* *poco rit.*

BLIN.

no - ble I shall shine, And up - on De - brett's his - tor - ic page You will  
 bats - man I can score, When I york a stym - ie round to leg, And I'm

BLIN. GIRLS.

find I trace my line \_\_\_\_\_ To the old Stone Age! \_\_\_\_\_ As a  
 on the green in four \_\_\_\_\_ For a big ducks egg! \_\_\_\_\_ As a

GIRLS BLINKER

no - ble he'll be cute, And the House of Lords he'll sim - ply stun! I shall  
 bats - man he is hot, When he smacks a lob a - way for none - It's a

BLINKER AND GIRLS.

BLIN.

wear my pink dress suit - \_\_\_\_\_ And {I'm} just A 1. \_\_\_\_\_  
 good clean nib - lick shot - \_\_\_\_\_ For {he's} just A 1. \_\_\_\_\_

D.C.



BLINKER.

3. Peo - ple of - ten ask me if I'll go on the  
 4. In Ju - ly and Au - gust, why, a - hunt - ing I

*meno mosso*

*p*

BLIN.

stage - I don't mind if I do. My fare-well as  
 go, Flocks of rab-bits I flush! When a pheasant

*dolce*

GIRLS.

BLIN.

Ham - let would be sim - ply the rage. Why could - n't you Play in Re - vue?  
 runs to earth, I shout Tal - ly - ho! Then with a rush Cap - ture the brush!

BLINKER.

So one day a com - pa - ny I mean to en - gage, Play some - thing  
 Through the corn I gal - lop with the dogs ly - ing low, Then I let

BLIN.

mod - ern and new. I shall en - ter - Come down cen - tre -  
 drive at the game, Wing a pi - geon - Ping a wid - geon -

Gag a bit and miss my cue. As an ac - tor I'm su -  
 Well, it comes to much the same! As a sports - man I'm the

*poco rit.* *a tempo*

BLIN.

- perb, But a man - a - ger I'll nev - er be, For I  
 thing, For I fish for par - tridge from a punt, And the

BLIN.

hate to cut out Herb— That's my old friend  
 fox - es all take wing, ——— When they see me

GIRLS.

Tree! ——— As an ac - tor he's sub - lime, And his  
 hunt! ——— As a sports - man he's so deft, All the

*ff*  
*a tempo*

GIRLS.

Shakes - peare will be splen - did fun. I'll do Shy - lock in rag -  
 fox - es fly be - fore his gun - But I spear them right and

BLINKER & GIRLS.

- time ——— For { I'm } just A. 1. ———  
 left ——— For { he's } just A. 1. ———  
 { I'm }  
 { he's }

*D.C.*

DANCE.

*poco meno.*

*p*

*dolce.*

*sff*

1.

2.

*sff*

No 14.

CONCERTED NUMBER.

(Blinker, Emma, Middy, Pansy, Peach, Dora & Two Young Men.)

"ON THEIR HONEYMOON."

Words by  
ARTHUR ANDERSON.

Tempo di Gavotte.

Emma.

1. As

Piano.

EMMA

soon as we are tied up we'll all make up a party. If  
moment we're located, we'll do the sights of London, We'll

MIDDY.

MID.

you invite us to, It will delight us to. We'll  
see the lot of 'em. Yes, all they've got of 'em. We'll

OTHERS.

BLINKER.

MIDDY.

BLI. give you all a wel - come ex - tra - va - gant and heart - y. And  
tax - i to St Ste - phen's, and if the gates are un - done, Per -

OTHERS. BLINKER.

MID. book (ex - cur - sion) through Di - rect to Wa - ter - loo. When  
- am - bu - late in - side And see the "House" di - vide. When

Quasi 4/8 EMMA. BLINKER.

BLI. we ar - rive, the por - ters will ex - claim, "Good gracious! here's a game!" "Well, it  
we walk in the Speak - er will a - rise, Ex - claiming - "I ad - vise We ad -

EMMA OTHERS ALL.

BLI. takes the mac - a - roon! Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their  
- journ the House till June" Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their

ALL.

hon - ey - moon!" When we ar - rive the  
 hon - ey - moon!" When we walk in they'll

ALL.

mul - ti - tude will stare And say, "look o - ver there! Round the  
 form up in a ring And all be - gin to sing, Though they

ALL.

girl in pink and prune It's Mis - ter Blin - ker, Mis - sis B. And par - ty On their  
 may not be in tune, Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their

ALL.

hon - ey - moon." 1. EMMA. %  
 hon - ey - moon." 2. The %

*ff* *ad lib.* *p*

EMMA.

3. We'll

2.

MIDDY.

EMMA

see the Bank of Eng - land, the Man - sion House, and Guild - hall, And,

OTHERS.

BLINKER.

MID.

in - ter a - li - a, The Crown Re - ga - li - a. And when we've done the pic - tures and

MIDDY.

OTHERS.

BLINKER.

BLI.

ev - 'ry pos - ter-billed hall, The crim - in - al a-bodes Within Ma - dame Tus-sauds, When



Quasi 4/8

B.L.I. we walk in the ef - fi - gies in wax Will in - stant - ly re - lax with a  
 we walk in the vil - lains of the past Will all ex - claim "At last! We were

B.L.I. warm "Good af - ter - noon" Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their  
 sure they'd get you soon Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their

EMMA. OTHERS. ALL.

ALL. hon - ey - moon! When - moon!" DANCE.

REMINISCENCE.

Valse moderato quasi lento.

Piano.

*pp*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4, and the key signature has one flat (B-flat). The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The right hand has a melodic line with some slurs and ties, and the left hand continues with a steady accompaniment of chords and notes.

The third system shows further development of the melody in the right hand, with more complex rhythmic patterns and slurs. The left hand accompaniment remains consistent in style.

The fourth system continues the piece, with the right hand melody moving towards a more active and rhythmic section. The left hand accompaniment supports the overall mood.

The fifth system concludes the piece with a final melodic flourish in the right hand and a resolving accompaniment in the left hand. The piece ends with a double bar line.

No 15a

DUET--(Mariposa and Jack.)

"JUNE IS IN THE AIR!"

Words by  
ARTHUR ANDERSON.

Moderato.

Mariposa. 

Piano. 

MARIPOSA.

June is in the air, Ro-ses ev-'ry-where, Mu-sic all a - round us!

Meno 

JACK.

All the world is gay, Love has come to stay, Claim'd us and crown'd us!



MARIPOSA.

Life be-gins a - new, Ro - se - ate of huel You are mine, my own dear -

JACK.

MAR. For the past we will a - tone, dear! I am yours and yours a - lone, dear!

JACK.

Ah, my love, I've been wait - ing such a while for

Andantino arioso.

MARIPOSA.

JACK. you. Come nes - tle in my arms at last,

MAR. Don't ev-er let me go; Just fon-dle me and hold me fast—

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Don't ev-er let me go; Just fon-dle me and hold me fast—". The piano accompaniment is in two staves, with a treble and bass clef. It features a 7/8 time signature and includes various musical notations such as slurs, ties, and dynamic markings.

MAR. I'm lone-ly, And I want you on-ly! Don't think a-bout the gloom-y past—

*molto rit.*

The second system of music continues the vocal line and piano accompaniment. The lyrics are "I'm lone-ly, And I want you on-ly! Don't think a-bout the gloom-y past—". The piano accompaniment includes the instruction "molto rit." (molto ritardando) in the lower staff.

MAR. I love you, dear, and so Don't let us an-y more be part-ed,

*poco rit.* *poco allargando*

The third system of music continues the vocal line and piano accompaniment. The lyrics are "I love you, dear, and so Don't let us an-y more be part-ed,". The piano accompaniment includes the instructions "poco rit." and "poco allargando" in the lower staff.

MAR. Nev-er let me go!

Tempo I.

*dim.* *poco rit.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Nev-er let me go!". Above the system is the instruction "Tempo I.". The piano accompaniment includes the instructions "dim." and "poco rit.". At the bottom of the system, there are five asterisks with the word "Red." written below each one.

JACK.

Though you are so dear, Ev-'ry word I hear Seems to bring you near - er!

*Meno*

Musical score for Jack's first line, including piano accompaniment with 'Ped.' and '\*' markings.

MARIPOSA.

Though I love you much, Ev-'ry sin-gle touch Makes you seem dear - er!

Musical score for Mariposa's line, including piano accompaniment with 'Ped.' and '\*' markings.

JACK.

Life be-gins a - new, Ro - se - ate of hue! All our wrongs are right - ed -

Musical score for Jack's second line, including piano accompaniment with 'Ped.' and '\*' markings.

MARIPOSA.

JACK.

Once a - gain we are u - nit - ed! And 'the lamp of love' is light - ed -

Musical score for Jack's third line, including piano accompaniment with 'Ped.' and '\*' markings.

## Andantino grazioso.

MAR.

Ah, my love, I've been wait-ing such a - while for you!

*rit.* *colla voce* *tranquillo*

JACK.

Come, nes-tle in my arms at last, Don't ev-er let me go;

JACK.

For ev-er let me hold you fast, - I'm lone-ly, And I want you on - ly!

JACK.

Don't think a-bout the gloom-y past - I love you, dear, and so

*poco rit.*

Valse moderato.

JACK.

Don't let us a-ny more be part-ed, Nev-er let me gol \_\_\_\_\_

*poco allargando*

Ped. \*

BOTH

BOTH



BOTH.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are initially empty, with rests indicating that the vocalists are silent during this section. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a key with one flat.

BOTH.

Your heart and my

Your heart and my

The second system continues the musical score. The vocal staves now contain the lyrics "Your heart and my" on two lines. The piano accompaniment continues with a similar melodic and harmonic structure, providing accompaniment for the vocal lines.

BOTH.

heart will be one To the end of the stars and sun!

heart will be one To the end of the stars and sun!

*rit.* *allarg.*

*Red. \* Red. \* Red. v \**

The third system concludes the musical score. The vocal staves contain the lyrics "heart will be one To the end of the stars and sun!". The piano accompaniment includes performance markings: "rit." (ritardando) and "allarg." (allargando). At the bottom of the system, there are dynamic markings: "Red. \* Red. \* Red. v \*", indicating a series of decrescendos and a final accent.

No. 16.

SONG—(Kitty.)

"ANSWERS?"

Words by  
ADRIAN ROSS.

*Allegro moderato.*

Kitty.

Piano.

*Allegro molto grazioso.*

KIT.

1. When a girl of an - y na - tion Has an ar - dent de - cla - ra - tion From some man, —  
3. There are oth - er pret - ty lass - es, Not a - mong the up - per class - es, Now and then —

*mf leggiero*

KIT.

— And she is - n't cer - tain if she can — An - swer eith - er way, —  
— Who are courted by their own young men, — Just as you or I. —

KIT.

How is she to ma-nage nice-ly So as not to say pre-cise-ly "No" or "Yes?—  
But I rath-er think,how-ev-er, They are just a-bout as clev-er At the game,—

KIT.

— Now I'd rath-er like to guess What she,— What she would say. ——— If the  
— Though their language is -n't quite the same ——— When they re - ply ——— For a

KIT.

la - dy is A - me - ri - can, she'll an - swer, "Gee!  
lit - tle girl from York-shire an - swers on the spot,

KIT.

That's a pro - po - si - tion and it's up - to me.  
"Hap - pen I may like thee, lad, and hap - pen not!

KIT.

Guess I'll tell pop - pa now, and what he says 'll go, And  
Tha loves me, that's all reet, but I'm a York-shire lass; And

KIT.

if that is - n't bul - ly, why I want to know!"  
si - tha, hast tha get - ten an - y brass, brass, brass?

KIT.

If the girl is Eng - lish, ve - ry up - to - date,  
Then a girl from Wales will say, in ten - der tones,

KIT.

She will say, "You've got to just ring off - and wait!  
"What is that now you are say - ing, Mor - gan Jones?"

KIT.

I've my golf han - di - cap, I want to play it through, But I'll  
Well, in - deed, what to good - ness will I say to you? You will

*quasi a tempo*

*Ad.* \*

KIT.

mo - tor with you Thurs - day week, and that will do!"  
wait what - ev - er, look you now, and that shall do!"

*rit.*

KIT.

*f*

KIT.

2. Lit - tle la - dies out in Pa - ris, Though they are not of the a - ris - to - cra - cy,  
4. Then a mod - est lit - tle Quak - er. Will not let a lov - er take her At the start,

*mf leggiero*

KIT.

— Nev - er tell a lov - er, "Non" or "Oui," *Sim - ple - ment, comme*  
 — Though she rath - er likes him in her heart; He must wait a -

KIT.

*ça!*  
 - while! Ger - man maid - ens of the Fa - ther -  
 She will look so shy and sim - ple

KIT.

- land are sen - ti - men - tal rath - er By the Rhine, But you can - not make them  
 With a fas - ci - nat - ing dim - ple In her cheek, Then she pos - sib - ly may

KIT.

an - swer "Nein," Or ev - en "Ja!" For the  
 dare to speak In much this style:="Thee has

*poco rit.* *rit.* *quasi a tempo*  
*p*

KIT.

girl in France will an - swer, "*Mon a - mi, c'est bon,*  
told me that thee loves me, friend, and I'm a - fraid

KIT.

If you want to mar - ry, *je ne dis pas non!*  
That is not the tale to tell a Quak - er maid.

KIT.

Tell *mon père et ma mère* what in - come you have got; They  
Ver - i - ly thee should nev - er speak to me like this And

KIT.

give me fif - ty thou - sand francs of *dot, dot, dot!*  
ask me for a wick - ed world - ly kiss, kiss, kiss!

KIT.

Then the Ger - man Gret - chen sighs, if time per - mits,  
 Thee can - not ex - pect a maid to an - swer Yea,

KIT.

"Ach! Ich lie - be dich, herz - al - ler - liebs - ter Fritz!  
 When thee speaks to her in such a sud - den way:

KIT.

And I love al - so Karl, and Max, and Mo - ritz too - A - ber  
 If thee will try to take a kiss, or ev - en two - I'm a

*quasi a tempo*

*Ad.* \*

KIT.

wenn they will not mar - ry me, then you will do!"  
 weak and sim - ple maid - en, friend - what can I do?"

*rit.*

*D.C.*



## No. 17.

## DUET:— (Hurlingham and Blinker.)

"HOW THINGS HAPPEN."

Words by  
ADRIAN ROSS.

Allegretto commodo.

Piano.

The piano introduction is in G major, 2/4 time, and consists of 12 measures. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *poco sf* and *dim.*

1. (L.H.) I like a girl, and the girl likes me  
2. (L.H.) Once, don't you know, when I dined at the

The first vocal line consists of 8 measures. The piano accompaniment continues with the same rhythmic pattern as the introduction.

too— (BL.) She does? (L.H.) Of course! (BL.) Why won't she marry you?  
Troc— (BL.) A - lone? (L.H.) A girl. (BL.) You give me quite a shock!

The second vocal line consists of 8 measures. The piano accompaniment continues with the same rhythmic pattern.

(L.H.) She has heard a - bout me Tales that make her doubt me! (BL.) She has? (L.H.) She  
That must have been when you Let her choose the me - nu. (L.H.) Just so— (BL.) You

The third vocal line consists of 8 measures. The piano accompaniment continues with the same rhythmic pattern.

must! (BL.) But not the truth, I trust! (L.H.) Well, an - y - how, when the  
 did? (L.H.) That would put on the lid! (L.H.) We'd As - tra - khan Ca - via -

*poco rit.* *quasi a. tempo*

match was ar - rang'd- (BL.) It was? (L.H.) All but! She says her mind is  
 - re up - on ice- (BL.) The fresh? (L.H.) The best! (BL.) I know a - bout the

chang'd! (BL.) Then, my Lord, you'd bet - ter Drop her and for - get her! (L.H.) You  
 price. (L.H.) Straw-ber-ries, I re - mem - ber- (BL.) That was in De - cem - ber. Cham -

know- (BL.) I know! (L.H.) It al - ways hap - pens so! (BL.) It's ex - tra -  
 - paigne? (L.H.) Eigh - ty - one. (BL.) I thought that year was done! (L.H.) It's ex - tra -

*rit.* *rit.* *slowly*

- or - din - a - ry how things will hap - pen— (L.H.) Of course I nev - er mind it, as a  
 - or - din - a - ry how things will hap - pen— (BL.) I take some mon - ey with me as a

rule. — (BL.) But when the girl you fan - cy most Leaves you at the post— (L.H.) It's  
 rule. — (BL.) But I sup - pose your Lord - ship found— (L.H.) I had just a pound. (BL.) No

off - more? No race! (BL.) You look such a per - fect fool! (L.H.) What's  
 (L.H.) One quid! (BL.) You would feel a fear - ful fool! (L.H.) What's

that? You said— (BL.) I won - der you keep so cool!  
 that? (BL.) I mean— (BOTH.) That girl was a lit - tle fool!

*ff*

D.C.

No. 18.

FINALE.- ACT II.

Words by  
ADRIAN ROSS.

*Allegro moderato.*

Piano. *mf cresc.* *f*

*ff*

*mf*

*ff*

CAPTAIN.

Be - lay, my men! And make the awn - ing fast now,

*mf*

CAP. stea - dy! Get the gang-way rea - dy - Heave a - way = be -

4 SAILORS.  
Yo ho! Yo ho!

*mf*

CAP. - lay \_\_\_\_\_ Now, look a -

4 S. Now hang the Chin-ky lan-terns, stea - dy! Are they rea - dy? Make it so!

*mf*

CAP. *- live!* For the guests will ar -

4 S. A - vast! now make the gang - way fast!

CAP. *- rive!* Now you stand Just to give the girls a

4 S. Be - lay! and clear the rail a - way! A - hoy! A - hoy!

*(Cabin boy holds lantern at gangway, Sailors hand up guests. Steward announces Guests by name.)  
 (The Yachting party come out from Cabins, as Guests arrive. Gilroy stands near the gangway to receive the Guests.)*

CAP. hand! Be quick, my boy, For it's boats a - hoy! —

4 S. Be rea - dy with the lan - tern, boy, For it's boats a - hoy! —

## Allegretto.

The first system of music is in 2/4 time and begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f* (forte). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

The second system continues the piece, with the key signature changing to three sharps (F#, C#, G#). The treble clef melody continues with eighth and quarter notes, while the bass clef accompaniment maintains its eighth-note pattern.

The third system shows the treble clef melody becoming more complex with sixteenth-note runs. The bass clef accompaniment consists of block chords, some of which are beamed together.

The fourth system features a treble clef melody with eighth-note chords and a bass clef accompaniment of beamed eighth-note chords. A slur is present over the final two measures of the treble part.

The fifth system concludes the piece with a treble clef melody of eighth-note chords and a bass clef accompaniment of beamed eighth-note chords. A slur is present over the final two measures of the treble part.

CHO. Is - n't it a charm - ing scene to - night, All a - light,

Is - n't it a charm - ing scene to - night, All a - light,

CHO. gay and bright Ve - ry like the Ven - ice fan - cy ball

gay and bright Ve - ry like the Ven - ice fan - cy ball

CHO. That they call Car - ni - val! Is - n't it a sight With the

That they call Car - ni - val!



CHO. lamps a - light, And the stars all shin - ing white And we are  
And we are

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in G major (one sharp) and 4/4 time. The lyrics are "lamps a - light, And the stars all shin - ing white And we are" on the first line, and "And we are" on the second line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHO. danc - ing All the night Till dawn will be glanc-ing,- We dance!  
danc - ing All the night Till dawn will be glanc-ing,- We dance!

The second system of music continues the vocal line and piano accompaniment. The lyrics are "danc - ing All the night Till dawn will be glanc-ing,- We dance!" on the first line, and "danc - ing All the night Till dawn will be glanc-ing,- We dance!" on the second line. The piano accompaniment includes various musical notations such as accents and slurs.

CHO. A - hoy! at last! We hear the en-gines humming, Launch - es com-ing, com-ing,  
A - hoy! at last! We hear the en-gines humming, Launch - es com-ing, com-ing,

The third system of music features a vocal line and piano accompaniment. The lyrics are "A - hoy! at last! We hear the en-gines humming, Launch - es com-ing, com-ing," on the first line, and "A - hoy! at last! We hear the en-gines humming, Launch - es com-ing, com-ing," on the second line. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a fermata over a chord.

CHO. Mak - ing fast! They're here — it's they! The maidens en-ter-pris-ing

Mak - ing fast! They're here — it's they! The maidens en-ter-pris-ing

The first system of music features a vocal choir and piano accompaniment. The vocal parts are written in treble and bass clefs with lyrics: "Mak - ing fast! They're here — it's they! The maidens en-ter-pris-ing". The piano accompaniment is in the same key signature (two sharps) and includes dynamic markings of *mf*.

CHO. Come like Ve-nus ris-ing From the bay! They are so lovely,

Come like Ve-nus ris-ing From the bay! They are so lovely,

The second system continues the vocal choir and piano accompaniment. The vocal parts have lyrics: "Come like Ve-nus ris-ing From the bay! They are so lovely,". The piano accompaniment includes dynamic markings of *mf*.

CHO. all and each, Just like a Ca - li - for - nia peach —

all and each, Just like a Ca - li - for - nia peach —

The third system concludes the vocal choir and piano accompaniment. The vocal parts have lyrics: "all and each, Just like a Ca - li - for - nia peach —". The piano accompaniment includes a dynamic marking of *p*.

CHO. We guess it's great! Our ship will have the fin-est freight In the Gold - en

We guess it's great! Our ship will have the fin-est freight In the Gold - en

(Stewards announce Guests through the Music.)

Tempo di Marcia.

CHO. Gate! We hear of la - dies out Vi - en-na way

Gate! We hear of la - dies out Vi - en-na way

Tempo di Marcia.

CHO. — Who sim-ply car - ry all the men a - way; — But we should

— Who sim-ply car - ry all the men a - way; — But we should

CHO. say that for looks and for dress - es They can - not

say that for looks and for dress - es They can - not

CHO. touch Pa - ci - fic Coast prin - cess - es! And you may

touch Pa - ci - fic Coast prin - cess - es! And you may

CHO. talk of Lon - don gai - e - ties, And Pa - ris

talk of Lon - don gai - e - ties, And Pa - ris

CHO. may be all you say it is, But more de -

may be all you say it is, But more de -

The first system of music features a vocal line and piano accompaniment. The vocal line consists of two staves, with the upper staff labeled 'CHO.'. The lyrics are 'may be all you say it is, But more de -'. The piano accompaniment is written for both the right and left hands, featuring a steady rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

CHO. -light - ful a - ny day it is To have a

-light - ful a - ny day it is To have a

The second system continues the vocal line and piano accompaniment. The lyrics are '-light - ful a - ny day it is To have a'. The piano accompaniment continues with the same rhythmic pattern as the first system. The key signature and time signature remain the same.

CHO. chance Of a 'Fris - co dance.

chance Of a 'Fris - co dance.

Tempo di Valse.

The third system introduces a new section of the song. The lyrics are 'chance Of a 'Fris - co dance.'. Above the vocal staves, the tempo is marked 'Tempo di Valse.'. The piano accompaniment changes to a waltz rhythm, with the right hand playing a series of chords and the left hand playing a simple bass line. The key signature and time signature (3/4) are maintained.

MARIPOSA. (to Guests.)

You're ve - ry good, So glad you could Come in for our *fête* - Is - n't it

*p* *arioso*

KITTY. (to Guests.)

MAR.

beau ti - ful weath - er? I'm keep - ing you Waltz twen - ty - two;

KIT.

If that is too late, We can have sup - per to - geth -

MARIPOSA. (to Kitty.)

KIT.

- er. Oh! I am so won - der - ing how I shall feel When my

*f*

MAR. *KITTY. (to Mariposa.)*

Jack comes — to the dance! — Yes, will he be

KIT.

pro - per and high - ly gen - teel, Or as in some

KIT. *MARIPOSA.*

Wild West ro - mance? Well, that's no-thing to me, if it

MAR. *KITTY.*

on - ly is he! So you'll dance then, — if he

MARIPOSA.

KIT.

can; \_\_\_\_\_ If he can't, as I much doubt! Then we'll both sit it

Detailed description: This block contains the musical score for the KITH琴 (KIT.). It features a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody begins with a dotted quarter note, followed by eighth and quarter notes. A long horizontal line is drawn under the first few notes, indicating a sustained sound. The lyrics are: "can; \_\_\_\_\_ If he can't, as I much doubt! Then we'll both sit it".

MAR.

BOTH.

out! It is so nice if you're fond of the man!

Detailed description: This block contains the musical score for the MARIPOSA (MAR.). It features a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: "out! It is so nice if you're fond of the man!".

ALL. (Principals and Chorus.)

CHO.

Now we are all here and the mu - sic says "Go!" For the

Now we are all here and the mu - sic says "Go!" For the

Now we are all here and the mu - sic says "Go!" For the

Detailed description: This block contains the musical score for ALL (Principals and Chorus). It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "Now we are all here and the mu - sic says 'Go!' For the". The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the bass line.



first waltz — of the ball;

CHO. ve - ry first waltz of to - night's o - pen air ball.

ve - ry first waltz of to - night's o - pen air ball.

The first system consists of a vocal line and piano accompaniment. The vocal line has three staves: a soprano staff with lyrics, an alto staff with lyrics, and a bass staff with lyrics. The piano accompaniment has two staves. The key signature is G major (one sharp) and the time signature is 3/4. The music features a waltz-like melody with a dotted quarter note followed by an eighth note, and a bass line with a steady eighth-note accompaniment.

How man - y more waltz - es to come we don't know,

CHO. How man - y more waltz - es to come we don't know, But

How man - y more waltz - es to come we don't know, But we

The second system continues the vocal and piano parts. It features the same three-staff vocal line and two-staff piano accompaniment. The lyrics are: "How man - y more waltz - es to come we don't know, But we". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, maintaining the waltz rhythm.

But, an - y - how, we'll dance them all, all.  
 hope an - y - how, we'll dance them all, all.  
 hope an - y - how, now we'll dance them all.

Or by the ships' side we can gaze at the tide As we  
 Or by the ships' side we can gaze at the tide As we  
 Or by the ships' side we can gaze at the tide As we

sit out, — two and two; — While the sil - ver - y moon -  
 CHO. sit and we dream two and two, with you Sil - ver - y moon -  
 sit and we dream two and two, with you Sil - ver - y moon -

- light On the wa - ters is bright There will be plen - ty to do!  
 CHO. - light glim-mers white Go there will be plen - ty to do!  
 - light glim-mers white Go there will be plen - ty to do!

Andantino moderato.

JACK.

So pleased to

JACK.

meet you— this is de - light - ful!

JACK.

I hope I am not late for your

JACK.

par - ty, Miss Ma - ri - po - sa!

MARIPÓSG.

This can - not be the man I know;

MAR. What can have changed him. so? \_\_\_\_\_ I feel like the

JACK. (turns to guests)

*rubato*

JACK. "Sleep - er A - wa - kened" to - day; - Do tell what's hap - pen - ed while

JACK. I was a - way. \_\_\_\_\_ Of

GIRLS.

## Allegretto moderato.

GIRLS *leggiero* MEN.

course we can't re - fuse - We'll tell you all the news. They

MEN.

drink le - mon - ade at the White House din - ners.

GIRLS. MEN.

Hats are quite a rea - son - a - ble size. And you

MEN. BOYS.

must - n't wear pic - ture ties! They're

BOYS.

al - ter - ing once more The rule of "leg be - fore," And

BOYS.

we'll give you tips for the Ep - som win - ners!

GIRLS. MEN.

Skirts are worn to op - en slight - ly up. And Sir

MEN. JACK.

Tho - mas won't get that Cup. I

MARIPOSA. KITTY.

JACK. pine for a lit - tle chat - ter-- What - ev - er it is, no mat - ter! You've

ALL.

KITTY. come from the wilds and so— There is so much that {you  
I} want to

JACK.

ALL. know. Now

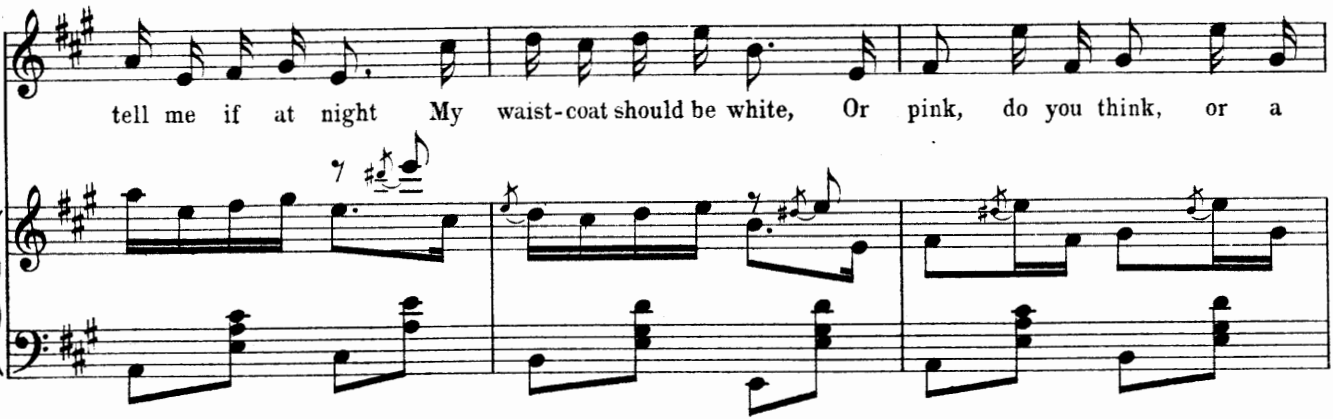
He's quite *in - cog - ni - to*— And who he can be we do not know!—

CHO. He's quite *in - cog - ni - to*— And who he can be we do not know!—

He's quite *in - cog - ni - to*— And who he can be we do not know!—

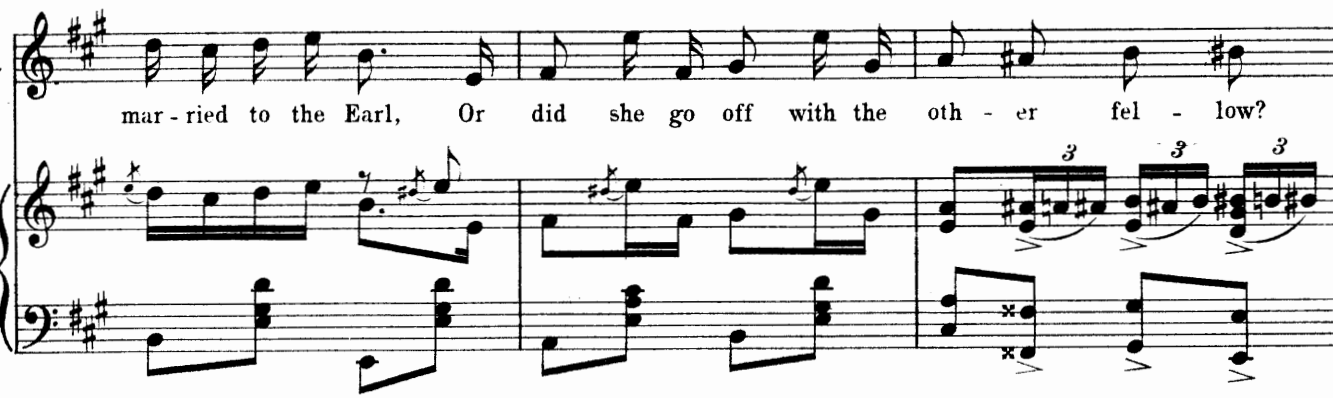
*pp*



JACK.  tell me if at night My waist-coat should be white, Or pink, do you think, or a

JACK.  ten - der yel - low? If the sum - mer should be ve - ry hot, Can I

JACK.  wear a straw hat, or not? Has that Chi - ca - go girl Been

JACK.  mar - ried to the Earl, Or did she go off with the oth - er fel - low?

JACK.

Will there be a Eu-ro-pe-an war? And are pet-ti-coats worn once

JACK. MARIPOSA. KITTY.

more? You pine for a lit-tle chat-ter- And if it is true, no

KIT. JACK. ALL.

mat-ter! I've come from the wilds and so- There is so much that <sup>you</sup> I want to

ALL.

know!

He's ve-ry *comme il fait*,— There can-not be much he does not know!

CHO.

He's ve-ry *comme il fait*,— There can-not be much he does not know!

He's ve-ry *comme il fait*,— There can-not be much he does not know!

DIALOGUE. (*Mariposa waltzes with Jack.*)  
Tempo di Valse moderato.


MARIPOSA. 1. And once I used to fear you — And dreaded to be near you; —  
KITTY (to JACK) 2. My best con-grat-u - la - tion — Up - on your transform - a - tion, —

*p leggiero e grazioso*

— How ve - ry far a - way and strange it seems! —  
— For you are sure to make a great suc - cess. —

*elegante*

— But now the best of life, dear, — Is just to be your wife, dear, —  
— I hope you will not mind now — If I con-fess I find now —



— And ev-'ry-thing be-fore is on-ly dreams!  
— I ve-ry much pre-fer your cow-boy dress.



*poco rall.* *a tempo*  
If we were to be part-ed I should be bro-ken-heart-ed;  
For I was ve-ry near-ly A-bout to love you dear-ly,



*rall.*  
— There's no-thing that I want but you a-lone.  
— And o-ver-look your ma-nny so-cial faults;



*a tempo*  
— So bend a-gain a-bove me And whisper that you love me—  
— But now you are a dan-cer Like an-y gen-tle-man, sir,

*colla voce* *a tempo*

*poco rit.*

— And that you will be all my own —  
 — There's no-thing I can do but waltz,

— And tell me you are all my own!  
 — For I ad-mit that you can waltz

**JACK.**  
*lightly*

Do not fear, I am here, Oh, my  
 Too late now To a - vow, An - y -

*tranquillo*

**JACK.**

dear! Just the same as once be - fore,  
 - how, I have lost my hap - py chance;

JACK. BOTH.

On - ly, dear, I love you more! So dance on  
 You and I can on - ly dance. So waltz on,

BOTH.

— Till the wan Night is gone, Then the day will  
 — Till the wan Night is gone, Then the day will

BOTH. *poco rit.*

dawn a - bove, The gold - en day of love  
 dawn a - bove, For us to laugh and

love

*fp*

CHO. Stars on high By and by

Stars on high By and by

*mf*

CHO. — Have to die, So they're danc - ing while they

— Have to die, So they're danc - ing while they

CHO. can, Just like a - ny girl and man.

can, Just like a - ny girl and man.

CHO. Then waltz on \_\_\_\_\_ Till the wan \_\_\_\_\_ Night is

Then waltz on \_\_\_\_\_ Till the wan \_\_\_\_\_ Night is

CHO. gone, \_\_\_\_\_ Till the day will dawn a - bove, For

gone, \_\_\_\_\_ Till the day will dawn a - bove, For

CHO. us to laugh and love! \_\_\_\_\_

us to laugh and love! \_\_\_\_\_



Largo molto sostenuto.

pp

pp

Moderato.  
Dialogue.

pp Lunga.

ben tenuto

JACK.

It

JACK.

was not for hate I was wed to you, I sought no re-venge for a wrong! I

JACK.

swore on the day we met I'd win you yet, And make you my own for my life long! 'Twas

CHORUS  
in UNIS.

CHO.

true ev-ry word that he said to you He swears, on his soul, on his life! The

JACK.

JACK.

past now is dead— Love— is ours in-stead! Re-mem-ber you are his wife

CHORUS.

*tranquillo* *p*

KITTY. (to Mariposa.)

Can't you tell that he real - ly loves you well? — And all is

KIT.

true He's tell - ing you? — Hold him fast, — Nev - er

KIT.

trou - ble for the past; — You love him so, Do not bid him

KIT.

GIRLS. (to Mariposa.)

go! Can't you tell that he real - ly

*rit.*

GIRLS. *Vigoroso.*  
 loves you well!—Then do not make him go!

MARIPOSA. (*spoken*) I never want to see you again! JACK. Is that your last word?  
*Adagio.*

MARIPOSA. Yes! JACK. So you don't love me? MARIPOSA. No, I never loved you!

*Allegretto moderato.*  
 JACK.  
 So all is o - ver, A fan - cy on - ly,

JACK.

And I am lone - ly, Al - ways a ro - ver! Your wed - ding

JACK.

vow \_\_\_\_\_ You're free to break, \_\_\_\_\_ And I will take To the

JACK.

*Poco meno.* (He turns to the others.)

old trail now! \_\_\_\_\_ But why are you si - lent and stand - ing in

*lunga*

*rit.*

JACK.

doubt? It's on - ly a sto - ry to gos - sip a - bout. \_\_\_\_\_

*a tempo*

*rit.*

*(Bitterly.)* Allegretto moderato.

JACK.

There was a man you'll say, Who took a wife one day— He

JACK.

ought to have known it was ut - ter mad - ness. He be - liev'd a

JACK.

wo - man could be true, Just as ma - ny young fools will do! She

JACK.

lov'd him, so she said, This wo - man that he wed, And fill'd all his heart with a

JACK.

fool - ish glad - ness Then she said "I did not mean it so - I have

JACK.

nev - er lov'd you so go!" Now gos - sip and talk and

JACK.

chat - ter, And if you should laugh, no mat - ter! For out of the way am

JACK.

I, So to my wife and my friends, good - bye.

The first system of music consists of two staves. The treble staff begins with a half note chord (F4, A4, C5) followed by a quarter rest, then a quarter note G4, and a quarter note F4. The bass staff starts with a half note chord (F3, A3, C4) followed by a quarter rest, then a quarter note G3, and a quarter note F3. The key signature has one flat (Bb).

The second system continues the piece. The treble staff features several chords with accents (v) and slurs. The bass staff has a melodic line with accents and slurs. The key signature remains Bb.

The third system begins with a forte (f) dynamic marking. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. The key signature remains Bb.

The fourth system features more complex chordal textures in both staves. The treble staff has several chords with accents and slurs. The bass staff continues with a melodic accompaniment. The key signature remains Bb.

The fifth system concludes the piece. It includes the instruction "(Curtain.)" above the treble staff. The system ends with a double bar line and a forte (ff) dynamic marking. The key signature remains Bb.



# Act III.

## Nº 19.

## OPENING CHORUS.

Words by  
ARTHUR ANDERSON.

*Allegro guisto con brio.*

Piano. *ff*

*p subito*  
Red.

*poco rit.* GIRLS.  
We  
TENORS.  
We  
BASSES.  
We

*sf* *poco rit.*

*a tempo*  
GIRLS.  
drink suc-cess to both of you as you jour - ney side by side! The  
TEN.  
drink suc-cess to both of you as you jour - ney side by side! The  
BASS.  
drink suc-cess to both of you as you jour - ney side by side! The

*a tempo marc. e stacc.*

3

GIRLS. best of health, good luck and wealth to the bride-groom and his bride! May

TEN. best of health, good luck and wealth to the bride-groom and his bride! May

BASS. best of health, good luck and wealth to the bride-groom and his bride! May

GIRLS. for - tune smile on all your days and on ev - 'ry - thing you do, And

TEN. for - tune smile on all your days and on ev - 'ry - thing you do, And

BASS. for - tune smile on all your days and on ev - 'ry - thing you do, And

Four GIRLS  
(to BLINKER.)

GIRLS. if some clouds per-chance must come, may you find the sun peep-ing through! Here's a

TEN. if some clouds per-chance must come, may you find the sun peep-ing through!

BASS. if some clouds per-chance must come, may you find the sun peep-ing through!

Four MEN  
(to EMMA.)

GIRLS. wise lit-tle bit of ad-vice to you: She'll be good if you let her have her way. And al-

GIRLS. We

TEN. - though it's a fact you are sure to rue, Don't for - get you have promised to o - bey We

BASS. We

GIRLS.  
 drink suc-cess to both of you as you jour-ney side by side! May

TEN.  
 drink suc-cess to both of you as you jour-ney side by side! May

BASS.  
 drink suc-cess to both of you as you jour-ney side by side! May

GIRLS.  
 for-tune be kind and guard and be-friend you for ev-er - more!\_\_\_\_\_

TEN.  
 for-tune be kind and guard and be-friend you for ev-er - more!\_\_\_\_\_

BASS.  
 for-tune be kind and guard and be-friend you for ev-er - more!\_\_\_\_\_

No. 20.

## SONG.—(Blinker.)

"IT'S TOO LATE NOW"

Words by  
ADRIAN ROSS.

*Allegretto grazioso.*

Piano. *p* *leggiero*

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a repeat sign and a first ending bracket. The melody is light and playful, with a trill in the right hand and a simple bass line in the left hand. The piece concludes with a final cadence.

BLINKER.

1. I'm the bride-groom just at pres - ent, And en - joy it all I can; But it  
2. Though of course to - day my heart is Full of man - ly joy and pride, Still there

The first two lines of the song are in 2/4 time with a key signature of one sharp (F#). The melody is simple and catchy, with a trill in the right hand. The piano accompaniment consists of a steady bass line and chords in the right hand.

BLI.

might have been more plea - sant If I'd on - ly been best man! I could  
are some o - ther par - ties, That I might have had as bride! Yes, I

The last two lines of the song continue the melody and piano accompaniment from the previous section. The piano accompaniment features a steady bass line and chords in the right hand, with some trills in the melody.

BLI.

cut the cake and eat it, Kiss the la - dy once or twice, See the  
 seem to see be - fore me, Like the bub - bles on the wine, Three or

BLI.

pair off some-where, In a mo - tor full of rice! I'd  
 four, may - be more, Who were ve - ry near - ly mine! There

BLI.

have the fun of the wed - ding day, As if it was my ve - ry own; And  
 was the Duch - ess of Pen - ton - ville, Who cot - toned to me ve - ry much; She

BLI.

when the two of them went a - way, I'd take a ho - ney - moon a -  
 leaned on me - I can feel it still - And mur - mur'd, "You can call me

Poco meno. *a tempo*

BLI. - lone! Duch!" Well, it's done- All is one, So I  
Coun - tess L Lov'd me well, So did

*a tempo*  
*p stacc.*

Red. \*

BLI. have to bow to fate; For I ought To have thought When it  
o - thers of her sex, Ba - ro - ness B. and S. And the

BLI. was - n't yet too late. So the lot I have got I must be  
Rus - sian Prin - cess X. If I'd wed Her in - stead, I'd be

BLI. stick to, a - ny-how; Bet - ter so Let it go - For it's too late now!  
Count von Blin - ke - row That would be, Nice for me - But it's too late now!

*mf a tempo* *1st v. only.*

D.C.



No. 21.

## SONG-(Kitty) and CHORUS.

"JILOLO"

Words by  
ARTHUR ANDERSON.

Slowly

Voice.

Piano.

*p*

KITTY. *p*

1. When

‡ Allegretto.

KIT.

I'm up a tree, Or when peo - ple wor - ry me,  
things go a - wry I should scorn to say "Oh my!"

*p*

KIT. I've got a ve - ry use - ful word = It  
 A most ex - pres - sive phrase I choose = It's

Girls. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!  
 Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

KIT. means quite a lot, Though no one knows quite what,  
 not quite a swear, But it seems to clear the air,

KIT. The cut - est word you ev - er heard = Sup -  
 The strong - est word I ev - er use = If

SOP. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!  
 Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

CON. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!  
 Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

*poco meno*

KIT. - pose, in the street A strange young man I meet, Who  
I miss a train My feel - ings I re - strain; I

KIT. tries to claim ac - quaint-ance-ship, I say— I  
sit in - side the wait - ing - room and sigh— When

SOP. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!  
Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

CON. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!  
Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

KIT. find he turns tail— It's nev - er known to fail When  
splash'd by a 'bus I nev er make a fuss; I

*poco rit.*

KIT. spok - en in the pro - per tone and way = Ji - lo - lo!  
 smile at the con - duc - tor, and I cry = Ji - lo - lo!

SOP. Ji - lo - lo! Ji - lo - lo! —  
 Ji - lo - lo! Ji - lo - lo! —

CON. Ji - lo - lo! Ji - lo - lo! —  
 Ji - lo - lo! Ji - lo - lo! —

*poco rit.*

REFRAIN.  
 Slowly.

KIT. When I out, I don't des-pair If the men be - gin to "glad-  
 When I go some-where to "sup" With a re - la - tive or con -

KIT. eye" me; I walk on, my nose in the air, Till I  
 - nec - tion, And the wait - er serv - ing the "cup" Spills it

KIT. find their at - ten - tions try me; — And then I turn right round,  
ov - er my new con - fec - tion, — While he is stand - ing there,

KIT. give them a stare, The se - ver - est one I have by me;  
mop - ping it up, With a look of ser - vile sub - jec - tion,

KIT. Then if they con - tin - ue to stay "Ji - lo - lo! Ji - lo - lo - lo!" is  
I don't give my feel - ings a - way "Ji - lo - lo! Ji - lo - lo - lo!" is

KIT. 1. all I say. *p* 2. When all I say.

*Allegretto*

*dim.* *D.C.*

No. 22.

## FINALE - ACT III.

Words by  
ARTHUR ANDERSON & ADRIAN ROSS.

Allegro moderato.

Mariposa.

Piano.

*mf stacc.*

*con 8.*

*p*

Now the

MAR.

JACK.

clouds have pass'd a - way! All the world is May! My un - known girl I have

JACK.

KITTY. (to Hurlingham.)

HURLINGHAM.

won Do you fan - cy my suc - cess as a Mar - chio - ness? You will

HUR. EMMA.

yield the palm to none. Are you sat - is - fied with your

EMMA BLINKER. ALL PRINCIPALS.

chos - en bride? If I'm not: It's too late now. What be -

*stacc.*

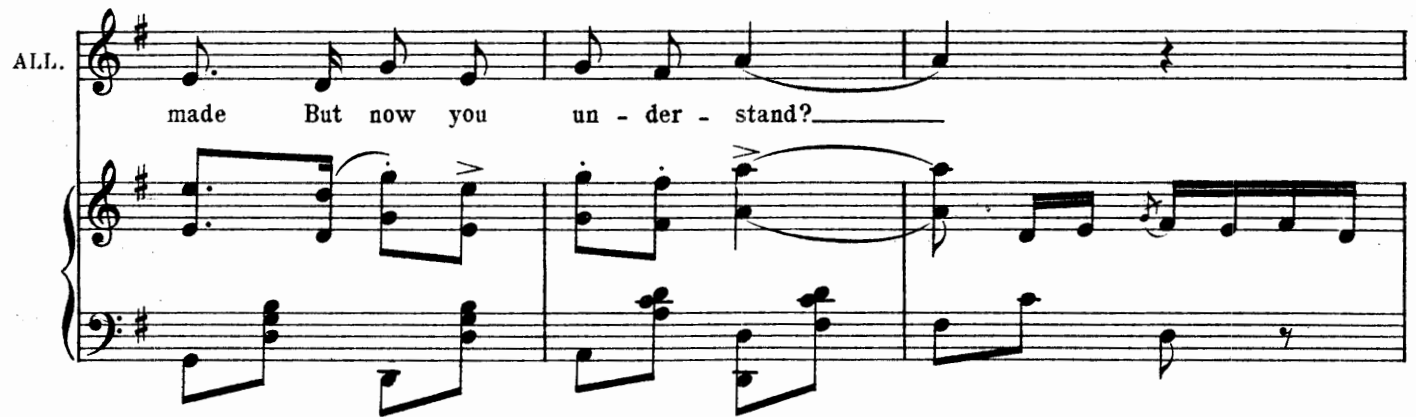
ALL.

-gan in fun for some In the end has come To a life long

ALL. Meno. (molto moderato)

vow. \_\_\_\_\_ Hand in hand \_\_\_\_\_ Your wrongs have all been right-ed

ALL.  Hand in hand! We are much a - fraid Mis - takes you

ALL.  made But now you un - der - stand?

ALL.  Hand in hand! You now are Re-u - ni - ted Hand in hand! And you seem to -

ALL.  - day As bright and gay As a - ny in the land.



FULL CHORUS in Unison.

Hand in hand! \_\_\_\_\_ Of course were all de-light-ed Hand in hand! \_\_\_\_\_ Which is why we

CHO. came? To show the same, Be-fore we all dis - band. \_\_\_\_\_ May you nev-er know a

*poco rit.*

*poco rit.* *grazioso*

CHO. care, as the days go by! May you nev - er shed a tear or a sin - gle

CHO. sigh As you go through life to - ge - ther Hand in hand! \_\_\_\_\_ Yes

*f*

**Allegro.**

CHO. I'm in love with a Mid-dy boy! For he's such a  
 gay and a gid-dy boy! Let the oth - er girls have  
 an - y - one they can, But I'm in love with the Mid-ship - man!  
 Oh! all the girls love the Mid - dy boy! For he's

The musical score is written for a choir and piano. It features a vocal line for the choir (CHO.) and a piano accompaniment. The tempo is marked 'Allegro.' and the key signature is one sharp (F#). The lyrics are: 'I'm in love with a Mid-dy boy! For he's such a gay and a gid-dy boy! Let the oth - er girls have an - y - one they can, But I'm in love with the Mid-ship - man! Oh! all the girls love the Mid - dy boy! For he's'. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings like 'ff'.

CHO. such a gay and a gid - dy boy! All the

CHO. oth - er chaps get an - y girl they can, The

CHO. best girl go to the Mid-ship - man. *Curtain.*

*ff*

# SONG.-(Kitty.)

"I'M NOT A SILLY BILLY."

Words & Music by

PAUL A. RUBENS.

*Allegro.*

Piano. *ff*

KITTY.

1. When a com - pli - ment — a man is  
 2. Then a rac - ing man — once took me

*rit.* *p meno mosso*

KIT.

pay - ing, His con - ceit is quite sub - lime! Though you  
 rac - ing, And I don't much care for that; Oh, I'm

KIT.

list - en praps — to all he's say - ing, It's an aw - ful waste of  
 rath - er fond — of Stee - ple - chas - ing, But the oth - er seemed so

KIT.

time. It's some time a - go, Since I came from school So you  
 flat! He as - sured me his Horse would not get placed Oh! George

KIT.

*REFRAIN.*

must - n't think I'm a fool! Oh! I'm not a  
 Wash - ing - ton you nev - er raced! Oh! I'm not a

*rit.*  
*a tempo*

KIT.

sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle word! If you  
 sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle word! For he

KIT. meant all you said It would simply turn my  
 vowed to my face That he could not win the

KIT. head! Oh! I'm not a sil-ly lit-tle Bil-ly! I'm at  
 race But I'm not a sil-ly lit-tle Bil-ly! So I

KIT. -tract-ed by your charm-ing way, You're the nic-est man I've known and quite  
 backed the lit-tle horse each way; And it came in first of course I would

*rall.*

KIT. frank-ly I must own, That I don't be-lieve a word men say!  
 al-ways trust a horse But you can't be-lieve a word men say!

*a tempo*

D. C.

KIT.

3. Oh! an -  
4. Once I

*rit.* *p*

KIT.

- oth - er man — was so de - vot - ed His at - ten - tions ne - ver  
met a man — he was so charm - ing Such a dear de - light - ful

*meno mosso*

KIT.

ceased            Such a    bla - sé man, — and rath - er    bloat - ed    Oh, he was  
bore                Such a    gen - rous soul — it was a - larm - ing            Hewould

KIT.

sev - en - teen at least He a - dored me so! Thought me  
 buy me hats ga - lore "Oh, such lots of hats. I will

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "sev - en - teen at least He a - dored me so! Thought me buy me hats ga - lore 'Oh, such lots of hats. I will".

KIT.

rip - ping, eh? In a what's his name George Hunt - ly - way. Oh!  
 buy you dear Three for ev - 'ry day this — year." Oh!

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "rip - ping, eh? In a what's his name George Hunt - ly - way. Oh! buy you dear Three for ev - 'ry day this — year." Oh!". A "rit." (ritardando) marking is present in the piano accompaniment.

*REFRAIN.*

KIT.

I'm not a sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle  
 I'm not a sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle

The third system of music is the refrain, consisting of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "I'm not a sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle I'm not a sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle". A "a tempo" marking is present in the piano accompaniment.

KIT.

word! He was so fond and sad He was  
 word! Why, the price was so small Thir - ty

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "word! He was so fond and sad He was word! Why, the price was so small Thir - ty".



KIT.

cer - tain he'd go mad But I'm not a  
 gui - neas each that's all But I'm not a

KIT.

sil - ly lit - tle Bil - ly! He would drown him - self he said one day Af - ter  
 sil - ly lit - tle Bil - ly! When the time ar - rived for him to pay He was

KIT.

mak - ing all that fuss He was run ov - er by a bus Oh you  
 like all oth - er men Why, he on - ly bought me ten Oh you

*rall.* *a tempo*

KIT.

1. can't be - lieve a word men say!  
 2. can't be - lieve a word men say!

*pp*

*D. C.*

DANCE.

The first system of musical notation 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 series of chords and a melodic line. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece. The upper staff shows a melodic phrase with a slur over the first two measures. The lower staff maintains the eighth-note accompaniment.

The third system features a more complex melodic line in the upper staff with slurs and ties. The lower staff continues with the accompaniment.

The fourth system shows a melodic line in the upper staff with various ornaments and slurs. The lower staff continues with the accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line with slurs and ties. The lower staff continues with the accompaniment.

ff

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*ff*) dynamic marking. The music consists of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, continuing the musical narrative.

Fifth system of musical notation, concluding the page with a final cadence and a double bar line.

## SONG.—(Captain) and CHORUS.

"THE BOY IN BLUE."

Words by  
PAUL A. RUBENS & ARTHUR WIMPERIS.

Music by  
PAUL A. RUBENS.

*Breezily.*

Captain. 

Piano. 

CAP. 

1. The Boy in blue is a sai - lor, And a sai - lor, as you know, Is a  
2. The Boy in blue is a sai - lor, He loves the girls en masse; In an

*Quicker.*

CAP. 

CHORUS.  
breez - y card From Ports-mouth Hard, Or Ply - mouth Hoe, Heave ho! Heave  
hour or two He'll win and woo A sim - ple lass - a - las! A -

CAPTAIN.

CHO. ho! heave ho! heave ho! He's a rough and rea - dy ras - cal, And his  
las! a - las! a - las! But a lass is not so sim - ple, As

Quicker.

CAP. heart is large and warm, With a girl of a sort, In ev - 'ry port - And a  
Jack will come to know, When he finds la - ter on That his girl has gone With an -

Slower.

CAP. port in ev - 'ry storm! - That's just a - bout a sai - lor's form.  
- o - ther Jack - named Joe; Then the stor - my - winds do blow!

REFRAIN.  
CAPTAIN.  
a tempo

CHORUS.  
A sai - lor's form. There's a girl up at Cai - ro, There's a  
Stormy winds do blow! There's a girl up at Cai - ro, There's a

CAP.

girl in Pe - ru, There's a per - fect lit - tle peach On  
 girl in Pe - ru, There's a per - fect lit - tle peach On

CAP.

Dov - er beach- There's a ter - ror in Tim - buc - too! Or two! Or  
 Dov - er beach- There's a ter - ror in Tim - buc - too! Or two! Or

CHORUS.

CHO.

CAPTAIN.

two! There's a gem at Ja - nei - ro, And a  
 two! There's a gem at Ja - nei - ro, And a

CAP.

queen at Sing - a - pore; He's true to the lot- And, I  
 queen at Sing - a - pore; They're all of them true To the

CAP. *Quicker.*

tell you what, He's true to a whole lot  
 boy in blue- And true to a whole lot

*rall. colla voce*

CAP. CHORUS.

more! There's a girl up at Cai - ro, There's a  
 more! There's a girl up at Cai - ro, There's a

CHO.

girl in Pe - ru, There's a per - fect lit - tle peach On  
 girl in Pe - ru, There's a per - fect lit - tle peach On

CHO.

Dov - er beach- There's a ter - ror in Tim - buc - too. There's a  
 Dov - er beach- There's a ter - ror in Tim - buc - too. There's a

CHO. gem at Ja - nei - ro, And a queen at Sing - a -  
 gem at Ja - nei - ro, And a queen at Sing - a -

CAPTAIN.  
 He's true to the lot- And, I tell you what, He's  
 They're all of them true To the boy in blue- And

CHO. - pore; He's  
 - pore; And  
 - pore; He's  
 - pore; And

CAP. 1. true to a whole lot more. — true to a whole lot more. — 2. true to a whole lot more. —

CHO. true to a whole lot more. — true to a whole lot more. —  
 true to a whole lot more. — true to a whole lot more. —

D.C. *fz*



SONG. - (Blinker.)

"I DON'T BELIEVE IN FAIRIES NOW."

Words and Music by

PAUL A. RUBENS.

*Allegro moderato.*

Piano.

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

BLINKER.

The first two lines of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. Ma - ny years a - go Be - fore I was a man, 2. I be - came a gro - cer, Goodson ev - 'ry shelf,". The piano accompaniment features a mix of chords and moving lines in both hands.

BLIN.

The third and fourth lines of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "I be - lieved in fair - ies, Just like 'Pe - ter Pan.' But the trou - ble was I ate them all my - self, I. had per - fect faith in Each day I grew fat - ter -". The piano accompaniment continues with a consistent rhythmic pattern.

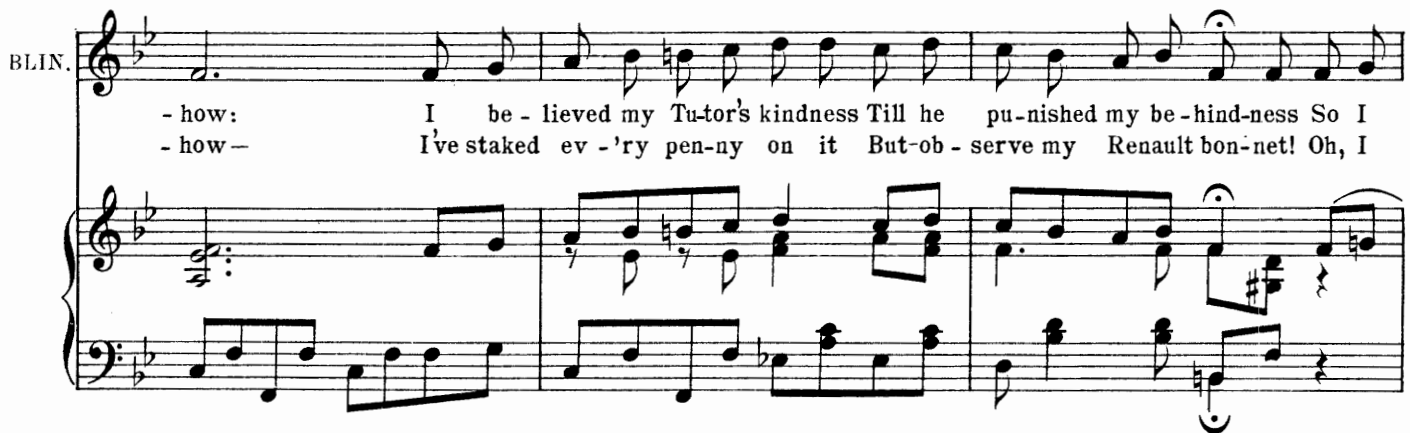
BLIN.

The fifth and sixth lines of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Ev - 'ry fai - ry tale: I be - lieved My Nurse And I be - lieved the 'Dai - ly Mail!' Oh! I was ter - ri - fied - Ta - xi - cabs re - fused me, Horses looked at me - and shied! Oh!". The piano accompaniment concludes the piece with a final chord.

*REFRAIN.*

BLIN. 

Once I be-lieved in fair - ies - At school I thought they'd help me out some-  
 Once I be-lieved in fair - ies They told me I'd get thin-er soon, some-

BLIN. 

- how: I be - lieved my Tu-tor's kindness Till he pu-nished my be-hind-ness So I  
 - how - I've staked ev -'ry pen-ny on it But-ob - serve my Renault bon-net! Oh, I

BLIN. 

don't be - lieve in fair - ies now!  
 don't be - lieve in fair - ies now!

*ff*



BLIN.

3. When I went to town,                      One day aft-er dark,                      I met such a pret-ty la - dy  
 4. Now I am a val-et                      Save I nev-er could,                      I'd have left be-fore, But his ci-

BLIN.

Near the Park.                      She'd a fam-'ly mot-to                      Had this per-fect dear,  
 -gars were good!                      Rich I nev-er shall be                      For, in ev-'ry case,

BLIN.

*REFRAIN.*

"Nil - des-per-an - dum"-Which I                      fan - cy means "No fear!" Oh!                      Once I                      be - lieved in  
 None of my in-vest-ments Seem'd to                      ev - er get a place. Oh!                      Once I                      be - lieved in

BLIN.

fai - ies - She said she loved me for my - self some - how,                      But when  
 fai - ies They said I'd be a mil - lio - naire some - how                      But my

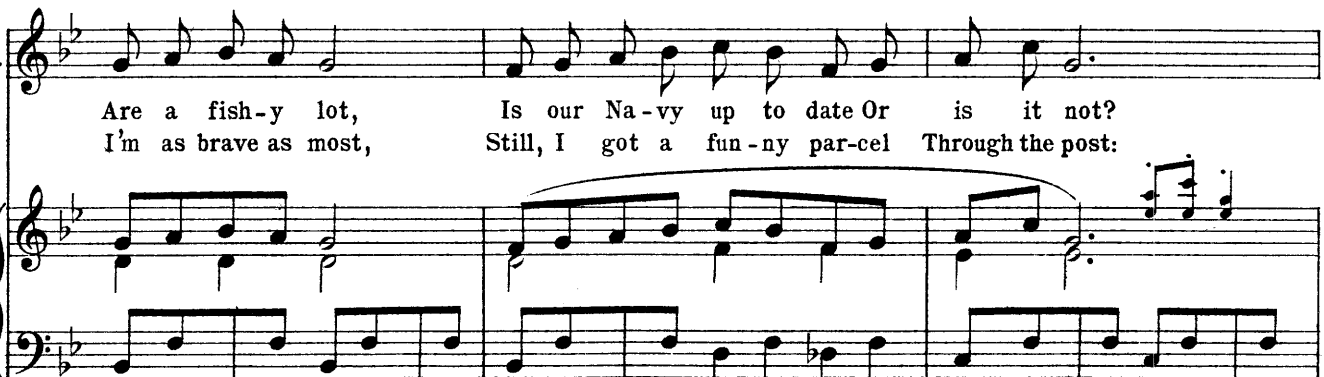
BLIN.  round I chanced to look - Well, I missed my pock - et - book, So I  
in - comes *twice* as small For Lloyd George has got it *all!* So I

BLIN.  don't be-lieve in "Ma - rys" now!  
can't be-lieve in fair - ies now!

*ff*

BLIN.  5. Mod-ern po - li - ti-cians  
6. I am not a coward,

*p*

BLIN.  Are a fish-y lot, Is our Na-vy up to date Or is it not?  
I'm as brave as most, Still, I got a fun-ny par-cel Through the post:

BLIN.

I was ve - ry anxious For a lit - tle trip, So Win - ston Churchill took me On his  
As - quith, who was with me. Said to me "be - ware," What's that on the la - bel? "Ur - gent -

REFRAIN.

BLIN.

pri - vate bat - tle - ship. Oh! Once I be - lieved in fair - ies, But  
sing - ing bird - with care!" Oh! Once I be - lieved in fair - ies, But

BLIN.

I ad - mit to Win - ston I must bow, I was sit - ting on a gun When he  
when I cut the string oh, what a row! As - quith said he'd nev - er heard Such ex -

BLIN.

fired it off - for fun! I'd be - lieve in a - ny d - d thing now!  
- plo - sions from a bird Oh! we don't be - lieve in c'na - ries now!

SONG.—(Captain) and CHORUS.

“THE HEART OF A SAILOR.”

Words by  
PERCY GREENBANK.

Music by  
HERMANN LÖHR.

Allegro moderato.

Captain.

Piano.

Tempo di Valse.

*mf* CAPTAIN.

1. Scarce a breath a -  
2. Noon - day heat and

CAP. *cresc.*

- cross the bay — This hal-cy-on wea ther,  
drow - sy scent — Of fra - grant ro ses,

CAP. *cresc.*

Where all day the rip - ples play — And dance to -  
Sum - mer days when all con - tent — The world re -

*Poco più mosso.*

CAP. *mf sempre cresc.*

- ge - ther; Spark - ling waves and sum - mer skies  
- po - ses, 'Neath the sky of cloud - less blue,

CAP. *cresc.*

Make me think of spark - ling eyes, —  
One might dream the whole day through, Ah —

CAP. *f* *ten. ten.* *f*

Eyes that I have gazed in to, Some were  
 — Let me dream of girls I've met, Though their

*f* *colla voce ten.*

CAP. *rall.* *p rit.*

brown, some were blue. Ah!  
 names I quite for get. Ah!

*rall.* *p rit. colla voce*

**REFRAIN.**  
 Slow Waltz. (In swinging rhythm.)

CAP. *mf*

Here's good luck to the la-dies In ev - 'ry

*mf*

CAP. *cresc.*

clime, Trim lit - tle craft that you meet with

*cresc.*



CAP. When you're on shore for a time. There

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'When' and continues through 'on shore for a time.' with a long horizontal line indicating a sustained note. The piano accompaniment consists of chords and single notes in both hands.

CAP. are dark girls and fair ones, And short and

The second system continues the vocal line with the lyrics 'are dark girls and fair ones, And short and'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

CAP. tall, But you'll find in the heart of a sail -

The third system features the vocal line with lyrics 'tall, But you'll find in the heart of a sail -'. The piano accompaniment includes some melodic lines in the right hand and bass notes in the left hand.

CAP. - or Plen - ty of room for them all.

The fourth system concludes the vocal line with the lyrics '- or Plen - ty of room for them all.'. The piano accompaniment features more active melodic lines in the right hand and sustained bass notes in the left hand.

(1st verse Unison.)

CHO. *f* Here's good luck to the la - dies in ev - -

*f* Here's good luck to the la - dies in ev - -

*pp subito*

*pp subito*

*f*

*pp subito*

CHO. - 'ry clime Trim lit - tle craft that you

- 'ry clime Trim lit - tle craft that you

*cresc.*

*cresc.*

*cresc.*

CHO. meet with When you're on shore for a time

meet with When you're on shore for a time

CHO. *ff*  
 There are dark girls and fair ones and short and tall ——— But you'll  
 There are dark girls and fair ones and short and tall ——— But you'll

The first system of the score features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "There are dark girls and fair ones and short and tall ——— But you'll". The piano accompaniment is written in a bass clef with the same key signature and time signature, starting with a forte (*ff*) dynamic. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

CHO. *ff*  
 find in the heart of a sail - or Plen-ty of time for them all. ———  
 find in the heart of a sail - or Plen-ty of time for them all. ———

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "find in the heart of a sail - or Plen-ty of time for them all. ———". The piano accompaniment continues with the same accompaniment pattern. A first ending bracket is placed over the final measures of the system, marked with a "1." and a repeat sign. The piano part includes some grace notes and accents in the right hand.

CHO. *ff*  
 Plen - ty of time for them all. ———  
 Plen - ty of time for them all. ———

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Plen - ty of time for them all. ———". The piano accompaniment continues with the same accompaniment pattern. A second ending bracket is placed over the final measures of the system, marked with a "2." and a repeat sign. The piano part includes some grace notes and accents in the right hand. The system concludes with a double bar line and a repeat sign.



BLIN.

He would take her hand and lin - ger Kiss - ing fin - ger af - ter fin - ger,  
When his ar - dent love he paint - ed Then she said "My Lord!" and faint - ed,

BLIN.

Which was charm - ing, but a tri - fle slow!  
If he kiss'd her then she did - n't know!

## REFRAIN.

2nd time CHORUS.

BLIN.

Now a lov - er calls his la - dy On the 'phone some night; He  
Now a mai - den says, "Oh wake up, Get it o - ver, dear But

2nd time *f*

BLIN.

says "Hul - lo! is that you Sai - die? Mar - ry me? all right!" The  
don't you go and spoil my make - up, Kiss me on the ear! I'll

BLIN.

op - er - a - tor's sure to cut him off if he de -  
 mar - ry you on Thurs - day if there are no ma - tin -

BLIN.

- lays, For there's ve - ry lit - tle time for lov - ing now - a -  
 - ées, For there's ve - ry lit - tle time for lov - ing now - a -

BLIN.

CHORUS. BLINKER & CHORUS.

- days— Now - a - days! Yes, there's ve - ry lit - tle time for lov - ing now - a -  
 - days— Now - a - days! Yes, there's ve - ry lit - tle time for lov - ing now - a -

BLIN. & CHO.

1. 2.

- days! - days!  
 - days!" - days!"

D. C.

*mf*

BLINKER. CHORUS. BLINKER.

3. Once when an - y no - ble lord— Just so— Long a - go!

*p*

BLIN. CHORUS. BLINKER.

Left the maid - en he a - dored— Ah, woe! Long a - go!

BLIN.

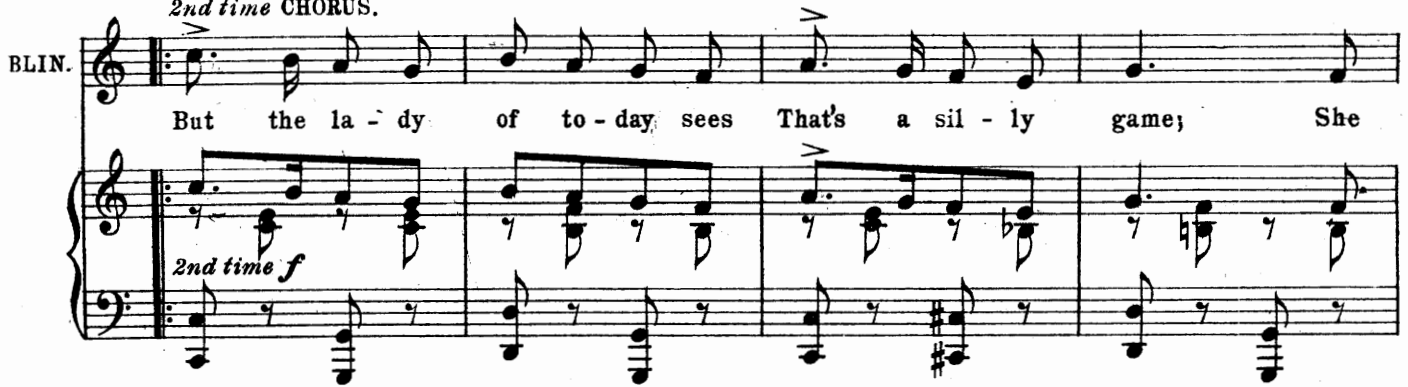
Then she war - bled "Wil - low, wil - low!" While her tears be - dewed her pil - low,

BLIN.

And she pined a - way in - cog - ni - tol

REFRAIN.

2nd time CHORUS.

BLIN. 

But the la - dy of to - day sees That's a sil - ly game; She

*2nd time f*

BLIN. 

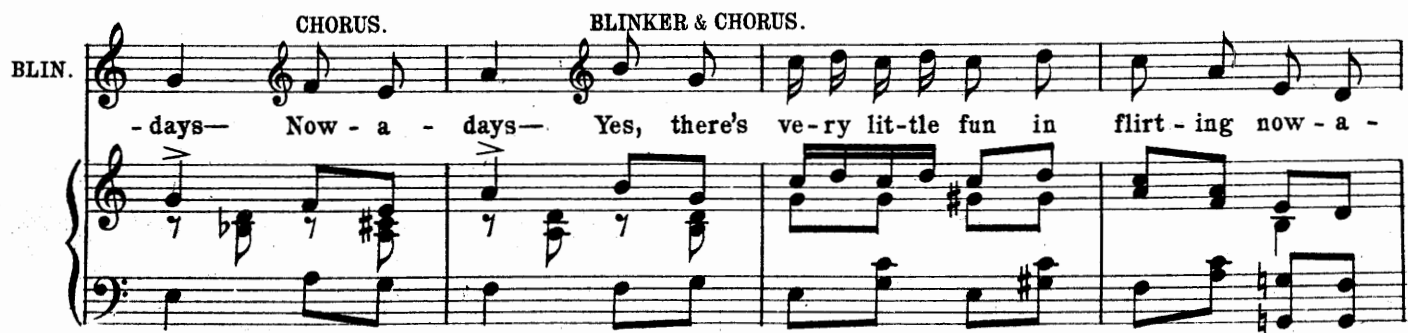
briefs a lot of learn - ed K. C's. To de - fend her fame. And

BLIN. 

if there's an - y trou - ble it's the man that al - ways

BLIN. 

pays, So there's ve - ry lit - tle fun in flirt - ing now - a -

BLIN. 

- days - Now - a - days - Yes, there's ve - ry lit - tle fun in flirt - ing now - a -

CHORUS. BLINKER & CHORUS.



BLIN.  
&  
CHO.

1. - days. 2. - days.

*fz*

This section contains two first and second endings for a vocal line. The first ending leads to the second ending. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The second ending concludes with a forte *fz* dynamic.

DANCE.

*mf 2nd ff*

The first system of the dance section. The piano part consists of a steady eighth-note accompaniment with chords. The melody is in the right hand, featuring eighth-note runs and rests. Dynamics range from *mf* to *ff*.

The second system of the dance section, continuing the eighth-note accompaniment and melodic line.

The third system of the dance section, showing further development of the piano accompaniment and melody.

The fourth system of the dance section, maintaining the rhythmic and melodic patterns.

1. 2.

*f* *ffz*

The fifth system of the dance section, concluding with two first and second endings. The first ending leads to the second ending, which ends with a very forte *ffz* dynamic.

SONG- (Blinker) and CHORUS of MEN.

"JOY BELLS."

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

Allegro moderato.

Piano.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The piece starts with a forte (f) dynamic and concludes with a fermata over the final chord.

BLINKER.

The 'Blinker' section consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp. It contains two verses of lyrics. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines. The tempo is marked as *p leggiero*.

1. I've tak - en this wo - man, she's tak - en this man, With all of my  
2. I've tak - en a wife and must keep her in dress, To pay for her

BLIN.

The first part of the chorus features a vocal line and piano accompaniment. The vocal line is in a treble clef and includes lyrics about 'goods I've endowed her' and 'The organ struck up'. The piano accompaniment is in a bass clef, featuring a mix of chords and melodic fragments.

goods I've en - dowed her; — The or - gan struck up and the ring - ers be -  
rig is de ri - gueur; — And though wo - men's cloth - ing gets stead - i - ly

BLIN.

The second part of the chorus continues the vocal and piano lines. The vocal line is in a treble clef and includes lyrics about 'I never heard anything loud-er' and 'The bills for it seems to grow big-ger'. The piano accompaniment is in a bass clef, continuing the harmonic texture.

-gan, I nev - er heard an - y - thing loud - er. — It is - n't quite  
less, The bills for it seems to grow big - ger. — The skirt is cut

BLIN.

kind when they make such a din, A man sort of feels they are rub-bing it  
up, and the bo-dice cut low, There's not ve-ry much but the la-dy to

REFRAIN.

BLIN.

in! show! Ring-a-ding-dong, ring-a-ding-dong, Is the  
Ring-a-ding-dong, ring-a-ding-dong, When a

BLIN.

sort of a song that they sing; She's the girl I a-dore And if  
la-dy walks out with a swing, On her knee there's a watch That you

BLIN.

she does - nt snore Let the joy bells ring!  
see thro' a notch- Let the joy bells ring!

Led.

\*

CHORUS.

Ring - a - ding - dong, ring - a - ding - dong, Is the sort of a  
 Ring - a - ding - dong, ring - a - ding - dong, When a la - dy walks

*mf*

BLINKER.

CHO.

song that they sing! ———— And I don't have to pay For the  
 out with a swing ———— It is real - ly sub - lime How she

*p*

ALL.

BLIN.

break - fast to - day - Let the joy bells ring! ————  
 shows you the time - Let the joy bells ring! ————

*mf* *f*

*f*

## BLINKER.

3. There's some - bo - dy else who has tak - en a wife, And  
 4. A - mer - i - ca's quite a nice place for a trip, Though

*p leggiero.*

BLIN. he did - n't mar - ry up - on nought; — They marched up the  
 much too ex - pen - sive to tar - ry; — But if you should

BLIN. aisle to the tune of the Fife, They'll nev - er re - pent it, they  
 book for New York on a ship, Be sure and re - mem - ber to

BLIN. Con - naught! — For when our own Prince takes a Bri - tish Prin -  
 Ma - rie; — And if you don't tra - vel ex - act - ly a -

BLIN.

- cess Our Home Mar - riage Mar - ket is quite a suc - cess.  
 - lone, Take care that the hus - band or wife is your own!

*mf*

REFRAIN.

BLIN.

Ring - a - ding - dong, ring - a - ding - dong, Is the song that the  
 Ring - a - ding - dong, ring - a - ding - dong, It's a most in - dis -

*p*

BLIN.

peo - ple will sing — With best wish - es from me And my own Miss - es  
 - pen - sa - ble thing; — For they won't let you land If you can't show your

BLIN.

B. Let the joy bells ring! —  
 hand With a joy bells' ring! —

*Ad.* \*

CHORUS.

Ring - a - ding - dong. ring - a - ding - dong, Is the song that the peo - ple will  
 Ring - a - ding - dong, ring - a - ding - dong, It's a most in - dis - pen - sa - ble

*mf*

CHO. BLINKER. ALL.

sing, ——— And the pic - tures look nice With the King throw - ing rice Let the  
 thing; ——— But if on - ly the Yank Will just keep Miss - es Pank, Let the

*p* *mf*

ALL.

joy bells ring! ———  
 joy bells ring! ———

*f*

*D. C.*

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A Little Dutch Girl	...	...	One-Step	...	... E. KALMAN
Happy! ... ..	...	...	One-Step	...	... HUGO FREY
A Little Dutch Girl	...	...	Lancers	...	... E. KALMAN
Sybil ... ..	...	...	Lancers	...	... VICTOR JACOBI



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