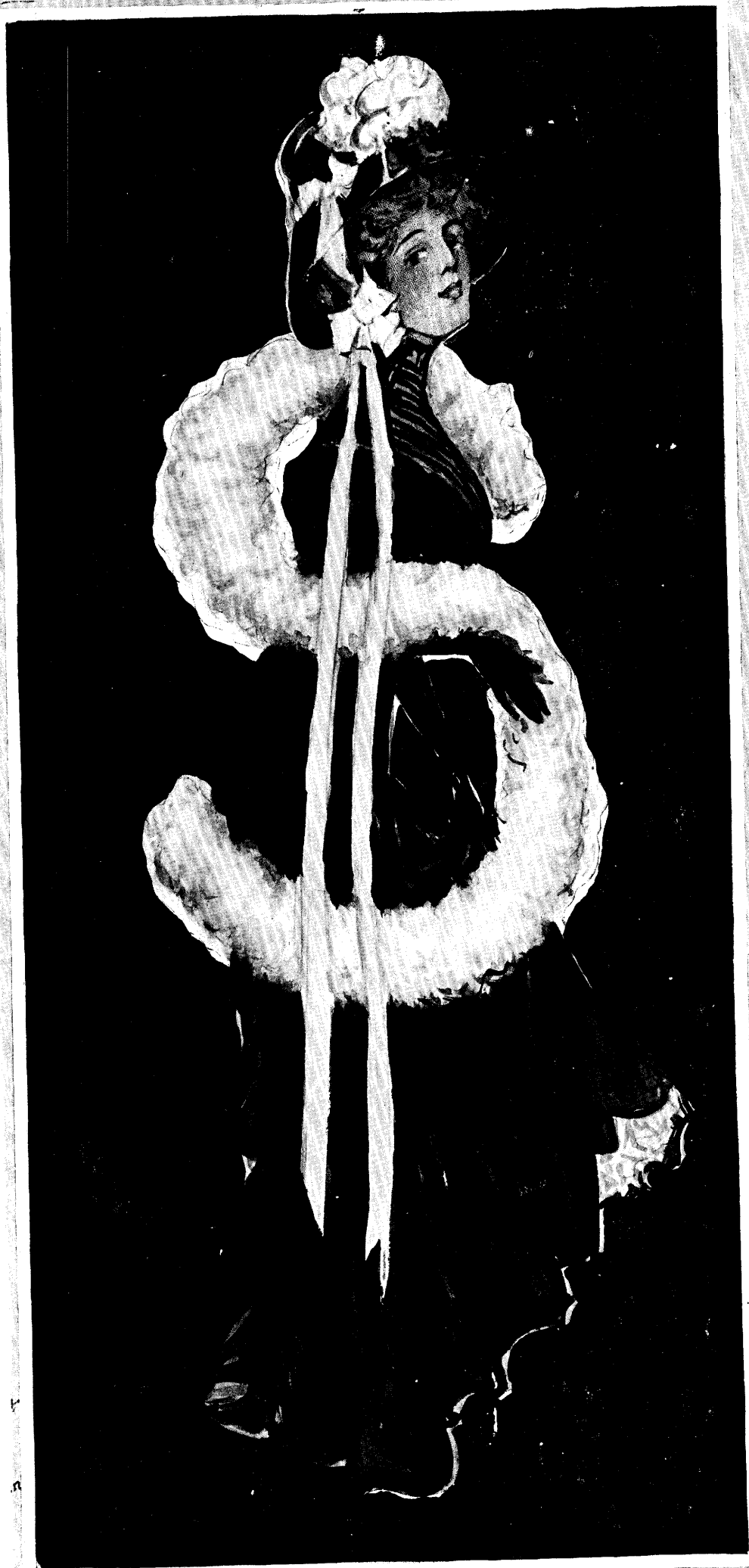


CHARLES FROHMAN'S PRODUCTION

93  
**THE  
DOLLAR  
PRINCESS**



BOOK BY

A. N. WILNER AND F. GRÜNBAU

ADAPTED BY

GEORGE GROSSMITH JR.

MUSIC BY

LEO FALL

NEW YORK

T. B. HARMS

AND

FRANCIS DAY & GILBERT

1910



# "THE DOLLAR PRINCESS"

A Musical Play

In Three Acts

By

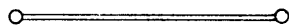
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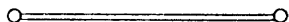
**GEORGE GROSSMITH Jr.**

Music by

**LEO FALL.**

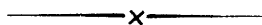


**Vocal Score \$2.00**



NEW YORK

**T. B. Harms & Francis, Day & Hunter.**



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## Cast of Characters.

JOHN W. COWDER, president of Coal Trust. . . . .	E. J. CONNOLLY.
TOM COWDER, his brother, elderly loafer, always broke. . . . .	ALBERT HART.
DICK, his nephew. . . . .	FRANK TIERNEY.
FREDDY SMYTHE. . . . .	DONALD BRIAN.
MARQUIS DE JOLIFONTAINE. . . . .	E. POPE STAMPER.
LORD HERBERT FITZ JONES, Cowder's office boy. . . . .	PERCIVAL KNIGHT.
IVAN TARTAROFF, of the Cirque Tartaroff. . . . .	WILL WEST.
PAILLARD. . . . .	J. J. HORWITZ.
ALICE COWDER, Cowder's daughter. . . . .	VALLI VALLI.
DAISY, Cowder's niece. . . . .	ADRIENNE AUGARDE.
OLGA LABINSKA. . . . .	LOUIE POUNDS.
SCOTCH GIRL. . . . .	NORA GUY.
BLANCHE. . . . .	JANE HALL.
ROSE. . . . .	KITTY MELROSE.
MARIE. . . . .	PAULINE FRANCIS.
DOLLY. . . . .	MARY MACKID.
NELLIE. . . . .	HAZEL NEASON.

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## Synopsis of Scenes.

ACT 1.— Hall in Cowder's house. New York City.

ACT 2.— Winter garden in Cowder's house. New York City.

ACT 3.— The Franco-British Exhibition, London.

Music under the direction of . . . . . W. T. FRANCIS.

Produced under the stage direction of. . . . . J. A. E. MALONE.

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# The Dollar Princess.<sup>3</sup>

Operetta in 3 Acts.

Text by N. M. Willner and F. Grünbaum.

Music by  
Leo Fall.

## No 1 Introduction.

(Alice and Chorus.)

Allegretto vivace.

PIANO.

The musical score is written for piano in 3/4 time, with a key signature of one sharp (F#). It consists of six systems of two staves each (treble and bass clef). The score begins with a piano (*p*) dynamic and a tempo marking of *Allegretto vivace*. The first system includes a *fp* (fortissimo piano) dynamic marking. The second system also features *fp*. The third system includes *fp* and *pp* (pianissimo) markings. The fourth system includes *rit.* (ritardando) and *a tempo* markings. The fifth system includes *f* (forte) and *ff* (fortissimo) markings. The score concludes with a *ff* marking and a final chord.

CURTAIN.

TYPISTS.

Ty-pists have to work a - way, e - ver quick and cheer - y, Nev - er show and nev - er

say they are feel-ing wea - ry. They must look a - bove and un - der, that they nev - er make a

blun - der, Nev - er type a line in dou - ble, if they do, they get in trou - ble. All the writ - ing



must ap-pear, close and crisp and clean and clear! Ev-er work - ing at your best, nev-er rest!

Tick,tick,tack! Ev - er quick-er, bright-er! Tick,tick,tack goes the brisk type-writ - er! Here we stay all the

wea-ry day, work and nev-er play! Tick,tick,tick,tick,tick,tack! Tick,tick,tack, Ev-er quick-er bright-er

Tick,tick,tack, goes the brisk type-writ - er! Here we stay all the wea-ry day work and nev-er play!

Soprano

tick, tack ——— tick,tick,tack, tick, tack ——— tick,tick,tack, tick,tick,tack, tick,tick,

Alto

Tick,tick, tack ——— tick, tick, tack tick,tick,tack, tick,tick,

The first system of the musical score features a Soprano part and an Alto part. The Soprano part begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The Alto part also uses a treble clef and the same key signature and time signature. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes dynamic markings such as *p*.

tack, tick,tick,tack, tick,tick,tack, tick — tick,tack,tick,tack,tick,tack, tack, tick, tack.

tack, tick,tick,tack, tick,tick,tack, tick tick, tack,tick,tack,tick,tack, tack, tick, tack.

The second system continues the vocal and piano parts. The Soprano and Alto parts have lyrics that continue the rhythmic pattern. The piano accompaniment features dynamic markings of *f* and *ff*. The piano part includes various musical notations such as slurs and accents.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings like *p* and *ff*.

ALICE.

La-dies, here I am! Good

The final system on the page shows Alice's entrance. The vocal part (Soprano) has a treble clef and a key signature of one flat (Bb). The piano accompaniment continues with two staves (treble and bass clefs) and includes a dynamic marking of *p*. The piano part features a rhythmic accompaniment with many sixteenth notes.

ALICE.  
 morn - ing! You are late; I give you warn - ing,  
 Soprano Alto  
 It's Miss A - lice! Oh, good day!

A. Slower.  
 that is not the prop - er way.  
 Oh! oh! ex - cuse us, we en - treat you! If a

A. Ah! no, it's  
 lit - tle late we are; We must come from home to meet you, and the way is rath - er far.

ALICE.  
 flirt - ing, court - ing, talk - ing, meet - ing men while you are walk - ing, That's what makes the way so far,

A.

that is why so late you are! This I will not stand;

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "that is why so late you are! This I will not stand;". The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes in both the right and left hands.

A.

*ff* Lis - ten to your chief's com - mand! *p* You've one mas - ter, on - ly one you must

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a fortissimo (*ff*) dynamic and then softens to piano (*p*). The lyrics are "Lis - ten to your chief's com - mand! You've one mas - ter, on - ly one you must". The piano accompaniment includes a fortissimo (*ff*) section and a section with a sustained chord in the right hand.

A.

serve the Rem - ing - ton; If you're grow - ing late and slack you'll get the sack!

The third system of music continues the vocal line and piano accompaniment. The vocal line ends with a fortissimo (*ff*) dynamic. The lyrics are "serve the Rem - ing - ton; If you're grow - ing late and slack you'll get the sack!". The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand.

ALICE.

Soprano *pp*

we get the sack!

Alto *pp*

we get the sack!

The fourth system of music introduces two vocal parts: Soprano and Alto. Both vocal lines are marked *pp* (pianissimo). The lyrics for both are "we get the sack!". The piano accompaniment is more active, with a fortissimo (*ff*) section and a section marked *pp* (pianissimo). The system concludes with a double bar line and a repeat sign.

# Self Made Maiden.

Allegretto.

ALICE.

Alice.

1. self made girl who's Yan-kee, with busi-ness views im-bued,  
2. self made Yan-kee maiden she's down on all pre-tense;

She does-nt like the lan-ky young  
Her heart and head are lad-en with

A.

dol-lar hunt-ing dude!  
dol-lars and with-sense.

She sees the dan-dies wink-ing and og-ling from a-far,  
She nev-er minds the weath-er but works on all the while,

A.

But all the time she's think-ing what sil-ly fools they are!  
Un-til she rakes to-gether a ti-dy lit-tle pile!

Piu mosso.

A.

A fel-low swears by Hea-ven he loves her un-til death, She  
And if she finds it fun-ny to mar-ry while she can, She

A.

hears one word in sev - en, he on - ly wastes his breath! She si - zes up her  
says I've got the mon - ey, sup - pose I buy a man! It's just like buy - ing

A.

woo - er in less than half a flash, For while he's talk - ing to her, she  
cat - tle, you set - tle the a - mount, And that is all the bat - tle— you've

A.

Tempo I.

knows he's af - ter cash! Wig - gle, wag - gle, wig - gle, wag - gle, mon - key!  
got a Duke or Count. Chat - ter, chat - ter, chat - ter, mis - ter mon - key!

A.

dance your best and don't be fun - ky! A jump - ing Jack, that's the thing Oh! John - ry on the  
flat - ter, flat - ter, flat - ter, like a flun - key! I shall just pull the string be - hind your back, Oh! lit - tle jump - ing

ALICE.

string!  
Jack!

Jump-ing Jack, ————— Jump-ing Jack! —————

1. Wig-gle, wag-gle, wig-gle, wag-gle mon-key! dance your best and don't be fun-ky!  
2. Chat-ter, chat-ter, chat-ter, mis-ter mon-key! flat-ter, flat-ter, flat-ter, like a flun-key!

*ff*

A.

Oh! John-ny on the string!  
Oh! lit-tle Jump-ing Jack!

A jump-ing Jack that's the thing  
Just pull the string be-hind your back, John-ny on the string!  
lit-tle jump-ing Jack!

*ff* *p*

2.

*p*

*f* *ff*

12  
"The Marquis de Jolifontaine."

Marquis.

Marcia.

ff

The piano introduction consists of two staves in 2/4 time, marked *ff*. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

1. If you want to see a gal-lant Marquis, whose  
fool-ish to be a gal-lant Marquis, and

*p*

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* is present.

scutch-eon is, mi-nus a stain.— You'll find a most charm-ing ex - am-ple in me, In the  
sigh for a for-tune in vain — Im - ag - in - ing dai - ly your her-ring and tea Are

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Mar - quis de Jol-i - fon - taine! — My cas-tle you'll find in cen-tur-ies old, It  
fresh cav - i - ar and cham - pagne — Thank hea-ven at last I'm out of the wood! Fare

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic and harmonic patterns.



stands by the Rhone a - far, — But cred - i - tors had it all val - ued and sold, They  
well to a pau - pers gloom — I've dropped in - to some - thing re - mark - a - bly good, They have

took it and there they are! — So when I had set - tled this ver - y last bill, I  
ta - ken me on as a groom, — Such an o - ver - paid sin - e - cure sel - dom oc - curs; With

swal - lowed my haugh - ty dis - dain. — And  
out o - ver tax - ing my brain — I shall

*fp*

o - ver the her - ring - pond swam with a will, The Mar - quis de Jol - i - fon -  
ride as I did in the Pri - vate Chaus - seurs Of the Mar - quis de Jol - i - fon -

*rit.*

*rit.* *f*

taine. \_\_\_\_\_  
taine. \_\_\_\_\_

Now I'll stay in the U. S.  
Now I'll stay in the U. S.

*p* *ff*

A. For I have been told here, there is lots of gold here; You can  
A. If my friends for - get me, I'll not let it fret me. It's to -

*fp*

meet it in ev - 'ry street Ly - ing 'round in ev - 'ry town Just stoop  
day, throw the past a - way I must con - quer soon or late Fick - le

*f* *p*

down. Ah. \_\_\_\_\_  
Fate! Ah! \_\_\_\_\_

I im - por - tune La dy For -

*pp* *dolce* *Poco meno.*

tune, let me make a lit - tle pile! I'll be - set

you, till I get you But to give a lit tle smile. At your

nov - - el shrine I grov - - el with a zeal you cant ab -

- ash La - dy For - - tune, La - dy For - - tune love - ly god - dess

1 find the cash. 2. It's find the cash.

## Duet. "The Riding Lesson."

Marquis and Daisy.

Moderato.

MAQUIS.

And will my pu - pil first of all Give

DAISY.

Of course, I read - i - ly will state  
me a tes - ti - mo - ni - al?

As a teach - er you are sim - ply great!  
I am a mas - ter of my art, I nev - er doubt - ed

D As rid-ing mas-ter you are smart— But not po-lite a bit!— No, not a

M it

*f* *mf* *p*

*Allegretto, quasi marcia.*

D bit! A cou-ple are rid-ing, as I— have heard, Trot

D trot on the high-way they go, — She thinks she would like to say just one word So

D pulls up her po - ny so! — MARQUIS.

The mas - ter scolds—"You're los-ing your wits!" He's

M

rude and un-pleas-ant-ly curt — He flicks with his whip and un-luck-i-ly hits Oh

M

dear! ex-cuse! her skirt! Un-luck-i-ly hits her skirt!

*rit.* *Modto assai.*

DAISY.

He's chid-ing, pro-vid-ing They're go-ing on rid-ing, He hur-ries and flur-ries, She

D

says as he wor-ries, Real-ly, good sir, you are hor-ri-bly rude so rude!

*poco a poco accelerando* *f*

MARQUIS.

Gal-lop.

*poco a poco accelerando* *f*

M *p*  
 on, gal-lop on! on! on! And light-ly, and bright-ly He answers her po-

M  
 lite-ly, "I've told you I hold you re-quire me to scold you So I am rude, but for-

M  
 give, I be-seech, for - give!— It is on-ly while I teach!— It is on-ly while I

DAISY. *rit.* Tempo di Gavotta.  
 You are hor rid when you teach

M  
 teach!— On-ly hor-rid while I teach

*p* *rit.* Tempo di Gavotta.

D Please sir, please sir, please sir don't be hard on me!

M But my dear young la-dy it must be!

D Not so fast, it gives me such a fear - ful fright!

M On-ly try and all will come out right!

Allegretto, quasi marcia. MARQUIS.

The mas-ter, the la - dy, they both a - light Down under the sha-dow - y

DAISY. *Meno.*

And then she thinks, Why

M fir; — The la-dy is flush'd and her eyes are so bright, The master looks at her — *Meno.*



D

what does he mean? The blush rises hot on my cheek!— Such eyes as he has I have never yet seen Oh,

D

dear if he should speak! Oh dear! if he should speak!

*rit.*

*sempre pp*

MARQUIS.

The sunshine has found them, And shimmers around them, The pretty young Miss's small

DAISY.

fingers he kisses Can it be he who was really so rude, so rude!

*poco a poco accelerando*

*poco a poco accelerando*

*f*

Gal-lop

D  
 on! Gal-lop on! on! on! And light-ly, and bright-ly she an - swers po - lite-ly, "I've

D  
 told you I hold you De - serve I should scold you, You are so rude in your man-ner and

D  
 speech! Your speech! But it's on-ly when you teach, — But it's on-ly when you

D  
 teach!" — *rit.* Yes you're nice when you don't teach! **Tempo di Gavotta.**

MARQUIS.  
 Am I nice when I don't teach? — *rit.* **Tempo di Gavotta.**

D

M

But my worthy master it must be!

Par-don! Par-don! Par-don! Don't be hard on me

D

M

On - ly try and all will come out

If I dared to tell you that would be de-light!

*pp*

*ff*

*ff*

*pp*

D

right!

D

M

On - ly try and all will come out right!\_

If I dared to tell you that would be de-light!

*ff*

*f*

*pp*

24  
Song.— My Dream of Love.

(Freddy.)

Moderato. FREDDY. Simply.

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

PIANO.

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

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

More slowly.

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

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

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

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

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

In slow Waltz time.

26

*pp*

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

*pp*

Piu mosso.

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

Tempo I.

Then I will say, My own sweet-heart, Here at your feet, - I choose my part,

*f rit.* *p*

*pp* *rallentando* *Slowly.*

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

*pp*

|| 2

My love! my dream of love!

*pp* *ff*

## Duet. Inspection.

Alice and Freddy.

Allegretto grazioso. ALICE.

The peo-ple here that I am pay-ing must not be

A. dull, that will not do, That's what Pa- pa is al-ways say-ing and I'm his

FREDDY.

A. child, I say it too I quite a-gree with what you mention, Your

F. fa-ther is a clev-er man Ill stand here read-y at at - ten - tion You may in-spect me all you

*rit.* ALICE.  
can  
Front

Moderato.  
A. face! quite 'de-cent! Right face! That'll  
F. FREDDY.  
Moderato. Not so bad!

A. do!  
F. Ve - ry glad! I think my height is fair-ly right my teeth are sound and al-so

A. Your tem-per?  
F. white As for tem-per, well



A. 

In judg-ment I am sel-dom.

F. 

That's not an ea-sy thing to tell!

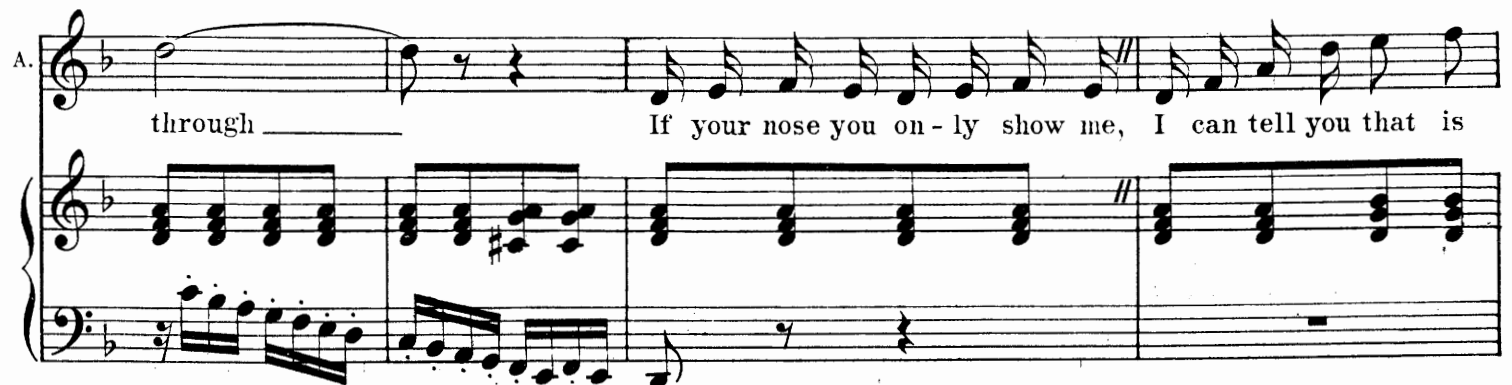
A. 

wrong, to read Your face will not take long. Not

*rit.* Moderato assai.

A. 

long! You're ac-com-plished, ve-ry self-ish, and un-yield-ing through and

A. 

through \_\_\_\_\_ If your nose you on-ly show me, I can tell you that is

A. you! Spy-ing, pry-ing, al-ways try-ing to be flirt-ing when you

A. can; In your eyes a ro-guish twin-kle tells me you're

A. —that sort of man Meno. What

F. In my eyes a ro-guish twin-kle tells her I'm — that sort of man

A. more I think a - bout you it's bet - ter not to say

F. What more you think a-

31 Allegro.

F. *rit.*  
 bout me It's bet - ter not to say!

A. *pp* *rit.* *a tempo*  
 Hm! La la la la la la la la la la Hm!

A. *Poco vivo.* *accelerando*  
 La la la la la la

F. *FREDDY.*  
 Hm! *Poco vivo.* *accelerando*

A.

F. la la la la la la la la la la

*rit.* *f* *pp* *Slow* *Allegro.*

A. *La la la la la la*

F. *la la la la la la*

*rit.* *f* *pp* *Slow* *Allegro.*

*ff*

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

F. *ask for charm and grace* *If she were fair and I a - dored her, I might*

*ALICE.*

F. *then for - get my place!* *Im read - y here for your in -*

*fp*

A.

spec - tion, I hope you'll find that I am such — As will not win — a

A.

man's af - fec - tion, And you'll dis - like — me ve - ry much!

FREDDY. Moderato.

Front face! Not

ALICE.

Not so bad ve - ry glad!

F.

gen - tle right face too man - nish!

A. 
  
My height you see is far from right, My teeth are sharp and they can bite!

A. 
  
FREDDY.  
As for temper well, That's not an ea-sy thing to  
Your temper?

A. 
  
tell!

F. 
  
Just let me look a tri-fle near! No trace of love I fan - cy,

F. 
  
here not here nor here! Tyr-ran-nous and o-ver bear-ing

Moderato assai.

F. most ex-act-ing I can see; Proud and scorn-ful and un-yeild-ing

F. No-you will not trou-ble me! You are pet-tish and co-quett-ish Fick-le, al-ways in a

F. whirl, For your eyes so brightly flashing Show me you're that sort of

ALICE. For my eyes, so bright-ly flash-ing Show him I'm that sort of girl! girl! Meno. What more I think a-

A. What more you think a-bout me, It's bet-ter not to  
 F. bout you, it's bet-ter not to say.

Allegro. Slow Waltz

A. 

F.  say! *pp*

 Allegro. Hm! La la la

*rit.* Slow Waltz *pp*

*rit.* Tempo *accelerando*

F.  la la la la la la la Hm! La la la la la la

 *rit.* Tempo *accelerando*

Poco vivo. ALICE. *rit.*

A.  Hm! la la la la la la la la la

F.  la la la la la

 Poco vivo. *rit.*

A.  La la la la la. la la la la! Allegro.

F.  la la la la la la la! Allegro.

 *pp* *ff*



# Trio.- Hip, Hip, Hurrah!

(Olga, Dick and Tom.)

Marcia.

The first system of piano accompaniment is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a fortissimo (*ff*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano accompaniment, maintaining the same rhythmic and harmonic structure as the first system.

ALL. OLGA.

Hip, hip, hur-rah! We're com-ing back a fast-er lot than

The first vocal entry is for Olga. The vocal line is marked *ALL.* and begins with a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *p*.

ALL DICK.

at the start Hip, hip, hur-rah! We're ra-ther warm, I may say hot, We're

The second vocal entry is for Dick. The vocal line is marked *ALL.* and begins with a fermata. The piano accompaniment continues with the same accompaniment style. Dynamics include *f* and *p*.

smart, we're smart! Hip, hip, hur - rah! We trav-eled like a king by spe-cial

ALL. TOM.

Hip, hip, hur - rah, hur - rah! And now we're  
 DICK.  
 Hip, hip, hur - rah, hur - rah! And now we're  
 TOM.  
 boat and train Hip, hip, hur - rah, hur - rah! And now we're

OLGA.

back a - gain! Hip, hip, hur - rah, Yes, now we're back a - gain! Well,  
 D.  
 \*back a - gain! Hip, hip, hur - rah, Yes, now we're back a - gain!  
 T.  
 back a - gain! Hip, hip, hur - rah, Yes, now we're back a - gain!

OLGA.

Eu - rope's nice, al - though we're told That it's a world that's

The musical score for Olga's first line consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

DICK. TOM.

grow - ing old! It may be old, it is - n't cold! New

The musical score for Dick and Tom's lines continues the vocal and piano parts. The vocal line for Dick starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

OLGA.

York is made of gold \_\_\_\_\_ I mean to

The musical score for Olga's second line features a vocal line with a long note on 'gold' and a piano accompaniment with a more complex rhythmic pattern. Dynamics markings include *p* (piano) and *f* (forte).

catch a mil - lion - aire, You can - not pick them up else -

The musical score for Olga's third line continues the vocal and piano parts. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the established style.

DICK. ALL.

where! There's too much bus' - ness here and care, It's

bet - ter o - - ver there! But

we're a lot, ex - treme - ly hot, We'll do the Reu - bens brown, We'll

show them what a style we've got and turn things up - side down! We'll

*rit.* - - - - - *f*

O. show them what a style we've got and turn things up-side down! From morn till

D. show them what a style we've got and turn things up-side down! From morn till

T. show them what a style we've got and turn things up-side down! From morn till

*rit.* - - - - - *f*

*Tempo. p* *f* *p* *f*

O. night, We'll go it right and tight, And till we die we'll make the mo-ney fly! The

D. night, We'll go it right and tight, And till we die we'll make the mo-ney fly! The

T. night, We'll go it right and tight, And till we die we'll make the mo-ney fly! The

*Tempo. p* *f* *p* *f*

*p* *rit.* *p* *rit.*

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

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

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

*p* *rit.*

*ff* *pp* Tempo.

O. bout A - me - ri - ca, look out! A - me - ri - ca, look

D. bout A - me - ri - ca, look out! A - me - ri - ca, look

T. bout A - me - ri - ca, look out! A - me - ri - ca, look

*ff* *pp* Tempo.

O. out, look out, A - me - ri - ca! Ra - ta - ta - ta ta - ta - ta - ta tsching

D. out, look out, A - me - ri - ca! Ra - ta - ta - ta ta - ta - ta - ta tsching

T. out, look out, A - me - ri - ca! Ra - ta - ta - ta ta - ta - ta - ta tsching

*ff* *pp* *ff* *pp* *ff*

*sempre pp*

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

D. boom! Ra - ta - ta - ta ta. Ra - ta - ta - ta!

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

*sempre pp* *sempre pp* *sempre pp*

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

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

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

O. ta! Oh, won't we splash the cash a - bout! A - me - ri - ca, look

D. ta ra-ta-ta - ta! Oh, won't we splash the cash a - bout! A - me - ri - ca, look

T. ta - ta-ra, . ta - ra! Oh, won't we splash the cash a - bout! A - me - ri - ca, look

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

O. out! A - me - ri - ca, A - me - ri - ca, look out! Look out!

D. out! A - me - ri - ca, A - me - ri - ca, look out! Look out!

T. out! A - me - ri - ca, A - me - ri - ca, look out! Look out!

*ff* *f* *ff* Tutti.

## Finale.

Moderato. COWDER.

And now I must have ev-ry - bo - dy here, Let all my  
house hold instant-ly ap - pear! Be - fore in feast we give our joy ex - pan - sion,

OLGA.

I'll in - tro - duce the la - dy of the man - sion. Your tact, dear  
sir, my high ap - pro - val rou - ses. It's like the style of good old no - ble

*espressivo*



hous-es. You seem a most ac-

complished gen-tle - man, The kind one wants to meet but sel-dom can! But sel-dom

can!  
COWDER.  
Oh, she is splendid, splendid, splendid, Can-not be mend-ed, mended, mend-ed, not if you try!

Not if you try!  
DICK.  
Not if you try!  
TOM.  
Not if you try!

Manners and graces, graces, grac-es, Show that her race is, race is, race is,

O no - ble and high! I'm sure a pick - le, pick - le, pick - le,  
 D no - ble and high!  
 T no - ble and high!  
 C no - ble and high!

O How I will tick - le, tick - le, tick - le that dear old man!  
 D that dear old man!  
 T that dear old man!  
 C that dear old man!  
 I am her

O Then I will col - lar, col - lar, col - lar Ev - e - ry dol - lar, dol - lar, dol - lar  
 C man!  
 poco ritenuto

Tempo

*fp*

Moderato.

All that I can! All that I can! All that I can! All that she can!

DICK.

All that she can!

TOM. *p*

All that she can! All that she can!

I am her man, am her man!

Tempo

*f*

*pp*

Moderato.

COWDER.

It is high - ly in - ter - est - ing, This will be a

chance for test - ing, By a meth - od sound and trus - ty,

Am I real - ly get - ting rus - ty. Coun - tess, you're so

fas - cin - a - ting That I can't re - frain from stat - ing,

If my words do not of - fend, I'd be more than just a friend, Honor - a - ble, you can

(aside) OLGA.  
tell Cour - age! all will be well! I've come from ve - ry far you

know it, And won - dered if I'd suit or not; But now I feel, and glad - ly

show it, Your welcome's warm, I may say hot! The ve - ry moment that we met I felt a friendship fond and

Tempo

0 true Quite hon - or - a - ble\_ Don't for - get it, Mis - ter

*sempre ppp*

0 Cow - der, Ah! for you! Ah!

ALICE.  
See her pos-tur-

ing! No - ble?

DAISY.  
The af - fec - ted thing! what? I say not!

*fp*

ALICE.  
This is a pick-le, Just see her tick-le Poor old Pa - pa

DAISY.  
This is a pick-le, Just see her tick-le Your old Pa - pa

OLGA.  
Tick-lish a - ha!

DICK.  
This is a pick-le, Just see her tick-le Poor old Pa - pa

TOM.  
This is a pick-le, Just see her tick-le Poor old Pa - pa

COWDER.  
Tick-lish, a - ha!

A  
Look at my fa-ther, Is - nt he ra-ther ta - ken? Oh, dear! \_\_\_\_\_

D  
Look at your fa-ther, Is - nt he ra-ther ta - ken? Oh, dear! \_\_\_\_\_

O  
Don't come so near! \_\_\_\_\_

D  
Look at my fa-ther, Is - nt he ra-ther ta - ken? Oh, dear! \_\_\_\_\_

T  
Look at my fa-ther, Is - nt he ra-ther ta - ken? Oh, dear! \_\_\_\_\_

C  
Don't come so near! \_\_\_\_\_

Allegro.

*ff.*

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

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

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

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

T Ha ha ha ha ha ha ha! Ta - ken, oh, dear!

C Ha ha ha ha ha ha ha! Don't come so near!

*ff.*

*Allegro.*

*fp sempre cresc.*

CHORUS.

Soprano & Alto.

Tenor. Each in our sta - tion,

Bass. Each in our sta - tion,

Each in our sta - tion,

*ff.*

*fp*

prompt at your will, Your ex-pect - ta - tion we will ful - fill!

prompt at your will, Your ex-pect - ta - tion we will ful - fill!

prompt at your will, Your ex-pect - ta - tion we will ful - fill!

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "prompt at your will, Your ex-pect - ta - tion we will ful - fill!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-

Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-

Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "Stand-ing here stea - dy, wait-ing your call, See, we are rea - dy-". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

one and all!

one and all!

one and all!

*poco a poco ritard.*

The third system features three vocal staves and piano accompaniment. The lyrics are: "one and all!". The piano accompaniment includes a dynamic marking of *f* (forte) and a tempo marking of *poco a poco ritard.* (poco a poco ritardando). The system concludes with a double bar line and a key signature change to two flats.



Slower.  
COWDER.

This la-dy's fami - ly is old and splendid, And she is wor - thy of it, I may say;

So in her kind-ness she has condes-cended to be the la-dy of my house to - day.

ALICE.

Pa - pa! a mere ad-ven-tur -

DAISY.

Dear un - cle, is not she\_

ess?

COWDER.

Ah! do hold your tongues! Her fam - i - ly is an-cient, I

Poco meno.

ALICE.

May we ask you Can we take you at your word?

DAISY.

May we ask you Can we take you at your word?

guess!

Poco meno.

There are sto-ries That we of - ten - times have heard, How a la - dy,

Awkward sto-ries That we of - ten-times have heard, Rather shady,

Slower.

Tempo

bogus co-ro - nets will wear But her castles and her vassals are, in fact, in air!

bogus co-ro - nets will wear But her castles and her vassals are, in fact, in air!

Soprano & Alto.

Tenor.

Bass.

CHORUS.

May we ask her can we take her at her word? There are sto - ries

May we ask her can we take her at her word? There are sto - ries

Awk - ward sto - ries That we of - ten - times have heard! (Rather sha - dy)

That we of - ten - times have heard! How a la - dy

That we of - ten - times have heard! How a la - dy

Bo - gus co - ro - nets will wear, But her cas - tles and her vassals are in fact in

Bo - gus co - ro - nets will wear, But her cas - tles and her vassals are in fact in

Bo - gus co - ro - nets will wear, But her cas - tles and her vassals are in fact in

air!  
air!  
air!

*ff*

*ff*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. They each begin with the word "air!". The piano accompaniment is in bass clef, starting with a dynamic marking of *ff*. It features a complex melodic line with sixteenth notes and a bass line with chords and eighth notes. A sixteenth-note triplet is marked with a "6" and an accent.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves in treble and bass clefs. The music continues with a melodic line in the right hand and a bass line in the left hand, maintaining the *ff* dynamic.

OLGA.  
Georges! Fair-fax! Freddy! Jack! MARQUIS (to Freddy)  
It's Ol-ga!

FREDDY.  
Ol-ga! Con-found the

*f*  
*fp*  
*fp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The first staff is for OLGA, with lyrics "Georges! Fair-fax! Freddy! Jack!". The second staff is for MARQUIS, with lyrics "It's Ol-ga!". The third staff is for FREDDY, with lyrics "Ol-ga! Con-found the". The piano accompaniment starts with a dynamic marking of *f* and includes a section marked *fp*. The key signature changes to two sharps (F# and C#) in the second measure.

woman! She! Why meeting her a-gain will be an awkward thing for me!

*rit.*  
*dolce*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "woman! She! Why meeting her a-gain will be an awkward thing for me!". The piano accompaniment is in bass clef and includes a section marked *rit.* (ritardando) and another marked *dolce* (dolce). The piano part features a triplet of eighth notes in the right hand.

Tempo

OLGA (aside) (to Cowder)

COWDER. Too well! I've met them, yes, it

Tempo You know the gen - tle - men?

ALICE.

You met at court!

was at court! Yes, in Ber - lin!

FREDDY (aside)

Jardin d'Pa - ris\_

MARQUIS (aside)

And at Max - im's.

COWDER.

The no - ble Count - ess now, as I was tell - ing, will

(Marquis and Freddy bow to Olga).

rule my house, The mis - tress of this dwelling!

*ff with pathos*

Fast.(very light)

OLGA (to Freddy)

You, Fred-dy, here? That's quite too-too! I al-ways was so fond of you! Not

FREDDY (to Olga)

Don't tell on me!

*pp*

ALICE (to Daisy)

By look-ing at them you can tell They know each oth-er

DAISY (to Alice)

By look-ing at them you can tell They know each oth-er

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

FREDDY.

Right! Mum's the word!—

A. far too well!

D. far too well!

OLGA (to Cowder)

*rit.*

I'm not look-ing so! There's noth-ing so much — to see, you

COWDER (to Olga)

Why look at them so?

*rit.*

Tempo di Valse. (Moderato)

O. know! So now I'll show you la-dies, My rank no mere pa-rade-is!— The Mar-quis, Mis-ter

O. Smythe, They know is not a myth!

MARQUIS (to Olga) I re-col-lect it

CHORUS.

Soprano Alto. *pp* They know he's not a myth.

Tenor. *pp* They know he's not a myth.

Bass. *pp* They know he's not a myth.

They know he's not a myth.

M. quite, I danced with you one night, It was at Court in Ber - lin, at a

FREDDY.

M. Ball. Oh, was it not a time, De-light-ful - ly sub - lime? Those hap-py

OLGA. (dances with Marquis)

F. days are gone be - yond re - call! I re - col - lect it

MARQUIS. OLGA. (dances with Freddy)

O. quite! I danced with you one night It was at Court in Ber - lin

FREDDY.

M. at a Ball. Oh, was it not a time, De-light-ful - ly sub -



ALL. DAISY.

-lime? Those days are gone be - yond re - call! You

D.

wore a train and held it up, A co - ro - net, no

ALICE.

And Bis - mark took you in to sup, Von Molt - ke

D.

doubt! \_\_\_\_\_

DICK.

sat it out! \_\_\_\_\_ The Kai - ser too, the brain - y Bill, A

TOM.

D. *fp*  
 smile up - on his lip \_\_\_\_\_ Turned round to her, I

OLGA and FREDDY.

T. *fp*  
 hear him still, re - mark - ing, "What, pip pip!" I re-col-

MARQUIS.

O & F. *fp*  
 lect it quite! I danced with you one night!  
 ALICE, DAISY, COWDER, TOM and DICK.  
 He danced with her one night!

CHORUS.

Soprano Alto. *f p*  
 Tenor. *f p*  
 Bass. *f p*  
 It was at Court, in Ber - lin, at a  
 It was at Court, in Ber - lin, at a  
 It was at Court, in Ber - lin, at a

PRINCIPALS.

Oh, was-nt it a time, De-light-ful - ly sub-lime, Oh yes! Oh yes! Those

Ball! Oh yes! Oh yes!

Ball! Oh yes! Oh yes!

Ball! Oh yes! Oh yes!

days are gone be-yond re - call! The splen - did — Pal-ace Ball!

Gone are the days of the splen - did — Pal-ace Ball!

Gone are the days of the splen - did — Pal-ace Ball!

Gone are the days of the splen - did — Pal-ace Ball!

Gone are the days of the splen - did — Pal-ace Ball!

OLGA.

Now

*p*

Allegro.

bring cham-pagne and pour - it out To cel - e-brate the day!— You think it ra-ther

*p*

COWDER.

strange, no doubt, But that's my us - ual way! You can all guess the

C. toast I give Here's to the Count-ess, long may she

PRINCIPALS and CHORUS.

C. live! Here's to the Count-ess, long may she live!  
 Here's to the Count-ess, long may she live!  
 Here's to the Count-ess, long may she live!

*rit - ar - tan - do.*

FREDDY. Moderato assai.

My dear Miss A - lice, may not I drink To

F. you in spe-cial du - ty? If you don't mind,

F. our glass - es clink — I drink to your

ALICE.  
F. beau-ty! The wine, I think, has turned your head, I do not un - der - stand it!

FREDDY. ALICE.  
A. Your pro-per task should be in - stead To pour the wine and hand it! What, I? Go and

see your Count-ess now, She likes your i - dle chat-ter! That pride of yours I'll

A. break some-how Just like this glass I shat-ter!

DAISY (to Marquis) Go and Chatter to your Countess!

MARQUIS. The Countess and I? That is rot! I certainly shall not!

ALICE. (Imitating Jumping Jack)

pp Chat-ter, chat-ter, chat-ter, Mis-ter Mon-key! Flat-ter, flat-ter, flat-ter,

A. like a flun-key! I shall just pull the string be-hind your back, My lit-tle jump-ing jack! You're

FREDDY (to Alice)

Fast.

ALICE.

E. *jea - lous of her I can see; It's child - ish I may say! You're*

A. *mad to say such things to me! Just wait, I'll make you pay!* (aside)

FREDDY.

*Now clink and make the glass - es chime, And mind you break them ev - ry*

(With his arm around Olga's waist, he dances ostentatiously past Alice)

E. *time!* *Hm!*



F. *La la la la la la la la la la la*

F. *Hm! la la la la la la*

ALICE.  
F. *Hm! la la la*  
*la*

CHORUS.  
Soprano Alto. *pp*  
la la la la la la la la  
Tenor. *pp*  
la la la la la la la la  
Bass. *pp*  
la la la la la la la la

A. *ff*  
 la la la la la la la la la \_\_\_\_\_ ha ha ha ha ha

E. *f*  
 La la la \_\_\_\_\_

*f*  
 la la la la la la la la la!

*f*  
 la la la la la la la la la!

*f*  
 la la la la la la la la la!

*Allegro vivo.* *rit.* *Tempo. pp*  
 A. Ah! \_\_\_\_\_

*OLGA.* *rit.*  
 Now take a glass and drink with me, We've brought you joy and du-ty free!

*Allegro vivo.* *Tempo.*  
*mf* *pp*

A.

DAISY. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

OLGA. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

MARQUIS. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

FREDDY. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

DICK. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

TOM. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

COWDER. *pp*  
From morn till night We'll do it right and tight! And till we die We'll make the money

CHORUS.

Soprano Alto. *ppp* > > > >  
From morn till night, We'll do it

Tenor. *ppp* > > > >  
From morn till night, We'll do it

Bass. *ppp* > > > >  
From morn till night, We'll do it

From morn till night, We'll do it

*riten* *ff* *pp*

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

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

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

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

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

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

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

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

right, The Pu - ri - tan, Oh, won't we splash the cash a - bout!

right, The Pu - ri - tan, Oh, won't we splash the cash a - bout!

right, The Pu - ri - tan, Oh, won't we splash the cash a - bout!

*rit.* *ff* *pp*

## Tempo di Marcia.

A. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

D. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

O. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

M. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

F. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

D. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

T. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

C. me - ri - ca, look out! A - me - ri - ca, A - me - ri - ca, look out! Look *f*

## Tempo di Marcia.

*pp* A - me - ri - ca, look out! A - me - ri - ca, look out! Look *f*

*pp* A - me - ri - ca, look out! A - me - ri - ca, look out! Look *f*

*pp* A - me - ri - ca, look out! A - me - ri - ca, look out! Look *f*

## Tempo di Marcia.

*f*

A. out! *p* A - me - ri - ca, look out! *f rit.* A - me - ri - ca, A - me - ri - ca, look out! —

D. out! *p* A - me - ri - ca, look out! *f* A - me - ri - ca, A - me - ri - ca, look out! —

O. out! *p* A - me - ri - ca, look out! *f* A - me - ri - ca, A - me - ri - ca, look out! —

M. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

F. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

D. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

T. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

C. out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

out! *pp* A - me - ri - ca, look out! *f* A - me - ri - ca, A - me - ri - ca, look out! —

out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

out! *ff* A - me - ri - ca, look out! *p* A - me - ri - ca, A - me - ri - ca, look out! —

*f rit.*

*ff* **Allegro.**

A. — Look out! — Look out!

D. — Look out! — Look out!

O. — Look out! — Look out!

M. — Look out! — Look out!

F. — Look out! — Look out!

(To Alice)  
D. — America, Look out!

T. — Look out! — Look out!

C. — Look out! — Look out!

*ff* **Allegro.**

— Look out! — Look out!

— Look out! — Look out!

— Look out! — Look out!

— Look out! — Look out!

*ff* **Allegro.** **CURTAIN.**

# Opening Chorus.

"Tennis!"

Allegro.

*ffp*

*f*



In aft - er - noon \_\_\_\_\_ Of sun - ny June, \_\_\_\_\_ A - cross the  
 court \_\_\_\_\_ Was June for sport \_\_\_\_\_ All day the

*p* 3 3 3 3

lawn \_\_\_\_\_  
 pair \_\_\_\_\_

The net is drawn \_\_\_\_\_ You take your rack - et and your  
 We're play - ing there \_\_\_\_\_ They play this game like us, we

*f* *p* 3 3

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

ball  
 guess,

3

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

'back \_\_\_\_\_  
fault! \_\_\_\_\_

A - cross the court you try to dash it and you  
And so they wan - dered out un - will - - ing with a

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

mash it in the net \_\_\_\_\_  
chil - - ly sky a - bove \_\_\_\_\_

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

Refrain.

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

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

game they love is just the same That Ad - am played with Eve!  
game of love is just the same That Ad - am played with Eve!

game they love is just the same That Ad - am played with Eve!  
game of love is just the same That Ad - am played with Eve!

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

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

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

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

What Ad - am played with Eve. The E - den  
 What Ad - am played with Eve.

What Ad - am played with Eve.

The first system of music is a piano accompaniment. The right hand features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand provides a steady bass line with eighth notes.

The second system of music continues the piano accompaniment. It includes a dynamic marking of *f* (forte) in the right hand. The right hand has a more complex melodic line with some grace notes, while the left hand maintains a consistent eighth-note accompaniment.

The third system of music shows the piano accompaniment. The right hand has a melodic line with some slurs and ties. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present in the right hand.

It is It is What Ad - am played with Eve.

*p* *f*

It is It is What Ad - am played with Eve.

*p* *f*

It is It is What Ad - am played with Eve.

*p* *f*

The fourth system of music is a piano accompaniment. The right hand has a melodic line with some slurs. The left hand continues with eighth-note accompaniment. Dynamic markings of *p* and *ff* (fortissimo) are present.

## Duet. Typewriting.

(Alice and Freddy.)

Lively.

ALICE.

A sec-re-ta-ry, don't you know, Is no-bo-dy es-sen-tial; He

can be used\_ is that not so? For let - - ters con-fi - den - tial!

FREDDY.

I'll be dis - creet what - ev - er you may say,

It does - nt mat - ter what it is, Go on, and have your

ALICE. (aside - annoyed)

way. In - deed! That's just what we shall see!

FREDDY.

Go on, and have your way!

ALICE. (Aloud)

FREDDY.

Allegretto.

ALICE. (Dictates)

You're rea-dy? Rea-dy! Rea-dy! My own be-lov-ed

*ff* *mf* *p*

Allegretto.

FREDDY. (Typing angrily)

I - si - dor! Oh, are you real - ly mine? My own be - lov - ed I - si -

ALICE (pretends to be surprised)      FREDDY. (Controls himself, ironically)      ALICE. (Pleased, aside)      FREDDY. (Restraining himself, aside)

dore!      The start is real-ly fine!      That told, I know!      I must-n't show!

ALICE. (Dictates)

"Can I de-pond up - on your love      With con-fi-dence com-plete?"

FREDDY. (As before)      (Controls himself, ironically)      ALICE. (Pleased, aside)      FREDDY. (Aside)

"Can I de-pond up-on your love?"      Po-et-ic-al and sweet!      He's get-ting hot.      No, I must

ALICE.      FREDDY.      (scornfully)

not!      Now\_ fin - ished? Yes, I've fin - ished! I think you are sim-ple to fan-cy you can Be-



ALICE. (Pretends to consider)

lieve that a man can be true! It's sil - ly to write such a note to a man. You

FREDDY. (Eagerly)

think that it would-n't quite do? You think such a let - ter I ought to des-troy?

I'll burn it if you are con-tent; Well, say but the word, I will do it with joy

ALICE. (Smiles to herself... then carelessly)

FREDDY. (Rises, stamping his foot)

ALICE. (Aside)

No, thank you, That's not what I meant! How glad-ly

*pp* *accel.* *mf* *fp*

Andante.

I \_\_\_\_\_ would say, and it would all be true. \_\_\_\_\_ I love you, I love

you, On - ly You! \_\_\_\_\_ But first he has \_\_\_\_\_ to sue for love be-

fore my feet \_\_\_\_\_ That, ah that would be sweet, would be sweet! \_\_\_\_\_

Più vivo.

— But the of - fer nev - er must come from me. A - lice, it must not be! No, the

FREDDY.

ALICE. FREDDY.

of-fer I'll ne-ver ut-ter— If he's proud, I will not speak!— If she's proud I'll ne-ver

BOTH. (Aside)

spea-! ——— For first (he) has ——— to sue for love be-fore my feet! ——— That ah,  
she

ALICE. (Unfastens the lace of her shoe and gives a shy, coquettish glance at Freddy)

that would be sweet, would be sweet! ———

ALICE. FREDDY. ALICE. FREDDY. (Kneels down and takes her foot)

Oh, both-er it! Oh, did you call? My shoe has come un-tied, that's all! Your

Alice. FREDDY. (Aside)

foot — is wee, so ve-ry wee! It well may be It's done on pur-pose

*espressivo.*

Alice. (Aside) (Aloud)

just for me! You'll be on bend-ed knee! You do take long? You do take so long—

*mf* *f*

FREDDY. (Ties the lace quickly) Alice. (Aside)

You do take ve-ry long! So, so, so! the lace is tight! The fish will bite!

*ff* *f*

Alice. (Aloud) (Pointing to the typewriter) FREDDY.

So! ma-ny thanks! Are you all right? Go on!

*ff* *p*

## Fast.

(Sits down again at the typewriter)

Go on!

## Allegretto.

ALICE. (Dictates)

FREDDY. (Typing angrily)

"My own be-lov-ed! I am yours! And we'll be mar-ried soon!" "My own be-lov-ed! I am

Allegretto.

*p*

(Controls himself) ALICE. (Aside) FREDDY. (Aside)

yours!" A hap-py ho-ney-moon! He's mad I know it! I must not show it!

ALICE. (Dictates)

"I long for you, my on-ly love, With pas-sion burn-ing hot"

FREDDY. (Typing) (Loses control of himself and jumps up) ALICE. (Aside) FREDDY. (Scornfully)

"I long for you, my on-ly love" No, this is sil-ly rot! Ah, now I've won! What fun! What

ALICE. (Ironically)

fun! I'm laugh-ing! Why what is it? I thought that the let-ter was harm-less e-nough, It

FREDDY.

seems to be both-er-ing you! You think I'm a fool to be-lieve in such stuff, I

ALICE. softly (Taking the letter from the Typewriter)

know not a word of it's true! I won't send the let-ter if that would an-ny

I'll burn it to make you con-tent— Well, say but the word, and I'll do so with joy!

FREDDY. (Feeling master of the situation)

*a tempo*

No, thank you! That's not what I meant! How glad-ly

*accel.*

*mf* *fp*

*Andante.*

would— I say, and it would all be true, — I love you, I love you, on - ly

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

Più vivo.

that would be sweet, would be sweet! \_\_\_\_\_ But the of-fer I can-not

ut-ter Fred-dy, No, It can't be so! No, the of-fer I'll ne-ver ut-ter If she's

Alice. Faster. Freddy.

proud I can-not speak! \_\_\_\_\_ If he's proud I can-not speak! \_\_\_\_\_ For first (he she)

Alice. Both.

has \_\_\_\_\_ to sue for love be-fore my feet \_\_\_\_\_ Then ah, that would be

a tempo



sweet, Yes then that would be sweet, That would \_\_\_\_\_ be

*ff*

Adagio.

sweet!

Adagio.

*pp*

Slower than before.

*dolce.*

*ff*

*ff*

## Ensemble "Chewska"

(Cowder and Girls.)

VOICE.

PIANO.

*ff*

GIRLS. 1. Mis - ter, Mis - ter Cow - der,  
GIRLS. 2. Real - ly, Mis - ter Cow - der,

G

Whi - ther will you wan - der? You are like a boy a - gain.  
You are grow - ing fon - der of some la - dy we can see!

G

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

G

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

G

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

G

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

COWDER. I'm like a boy now, and feel - ing, I must con - fess it,  
 COWDER. That is the par - ty, You've guessed her quite ac - cu - rate - ly,

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

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

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

Ensemble "Chewska."

GIRLS. You're like a boy now and feel - ing, we must con - fess it,  
 GIRLS. That is the par - ty we've guessed her quite ac - cur - ate - ly

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

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

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

Ensemble "Chewska?"

DANCE.

The first system of the 'DANCE' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with quarter and eighth notes.

The second system continues the musical piece with two staves. The upper staff has a melodic line with some slurs and accents, and the lower staff continues the accompaniment. The dynamics remain consistent with the first system.

The third system of the 'DANCE' section features two staves. The upper staff has a more complex melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics include forte piano (*fp*) and forte (*f*).

The fourth system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. The dynamic is marked as forte piano (*fp*).

The fifth and final system of the 'DANCE' section consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics include forte (*f*) and fortissimo (*ff*).

# Duet. Paragraphs.

(Hansel and Gretel.)

Daisy and Marquis.

Allegro vivo.

DAISY. 3

Par-a-graph one! The dow - ry

D. MARQUIS.

that's your mil - lion cash. En -

M. DAISY. 3

ough for me to live on if I do not cut a dash Par-a-graph two!

D. MARQUIS.

on part - ing all be - longs to you. That is

## DAISY:

M. *real-ly most at - trac-tive There are oth - er clau - ses too! Par - a - graph three!*

## Allegretto.

D. *You shall be my great big broth - er. I your lit - tle sis - ter, dear.*

M. *Oth - er feel - ings I must smoth - er, that shall be to me quite clear. You may call me "Dar - ling"*

M. *bold - ly. When with oth - er folks I am. When a - lone I'll treat you cold - ly*

M. *bold - ly. When with oth - er folks I am. When a - lone I'll treat you cold - ly*



DAISY.

M. We shall be Mon-sieur Ma-dame! You prom-ise me \_\_\_\_\_ my broth-er dear,—

D. To do as I am say - ing? Well

D. *poco rit.* tra - vel lit - tle sis - ter dear. — *Tempo* Like lit - tle child - ren

D. *rit.* *pp* *Tempo* stray - ing To-ge-th-er hand in hand on - ly you and I. Like lit - tle

*pp molto rit.*

D. Han-sel and his Gre-tel used to do. And when the sand-man scat-ters sleep on eyes and

M. And when the sand-man scat-ters sleep on eyes and

*Tempo*

*poco - a -*

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

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

*-poco rit.*

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

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

*Allegro moderato.*

MARQUIS.

Then a - way with mar - riage non - sense

M.

None of all this sil - ly love - bil - ling, coo - ing,

DAISY. BOTH.

noth - ing do - ing! That's for - bid - den, as a - bove!

DAISY.

All the morn - ing we will ram - ble, till our

D. MARQUIS.

lunch is rea - dy quite, For a wed - ding

M. *molto rit.*

jour - ney gives one such a splen - did ap - pe - tite!

*molto rit.*

MARQUIS. DAISY.

After-noon in some Mu - se - um I a-dore ar-tis-tic shows Well do theatres ev'- ry

*p*

*Slower.*

D. eve-ning and to sup-per when they close. Then of-course it's time for part-ing!

D. find the num-bers on our doors, that must be my room I fan-cy, so the oth-er one is

*molto rit.*

D. yours And so good-night — my sis-ter, dear, — too late we

D. are de - lay - ing! Sleep well my lit - - tle broth - er dear, -

D. And dream that we are stray - ing To - geth - er hand in hand on - ly I and

D. you! MARQUIS. Like lit - tle Han - sel and his Gre - tel used to do. And when the

D. sand - man scat - ters sleep on eyes and hair the lit - tle an - gels whis - per "Oh, the pret - ty

M. sand - man scat - ters sleep on eyes and hair the lit - tle an - gels whis - per "Oh, the pret - ty

*molto rit.* *Tempo*

D. pair." the lit-tle an-gels whis-per "Oh the pret-ty pair."

M. pair." the lit-tle an-gels whis-per "Oh the pret-ty pair."

DAISY. *molto rit.* *Tempo*

And when the sand-man scat-ters sleep on eyes and hair the lit-tle an-gels whis-per

And when the sand-man scat-ters sleep on eyes and hair the lit-tle an-gels whis-per

*rit.*

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

M. "Oh, the pret-ty pair," the lit-tle an-gels whis-per "Oh, the pret-ty pair."

## Love! Love! Love!

Words by  
ADRIAN ROSS.

Music by  
FRANK E. TOURS.

Andante.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment with eighth notes. The tempo is marked 'Andante'.

I have been, Ev - er a queen and the  
Young or old ar - dent or cold not a

The vocal line begins with a whole rest, followed by a series of quarter and eighth notes. The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal melody.

men are as slaves be - fore me, Just a chance word or a  
man of them can re - sist me, Each would pay millions to

The vocal line continues with quarter and eighth notes. The piano accompaniment features a more active bass line with eighth notes and chords.

glance and the best of the all a - dore me! If I but  
say, that he conquered my heart and kissed me If I've a

The vocal line concludes with a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

smile, Once in a while, Some one in haste dis - co -  
 mind, I may be kind, Smile on him as a bro -

vers He is my Love, favored a - bove all of the  
 ther . Then I may soon, change like the moon leave him and

*Red.* \*

*rall.*

rest of my lov - ers! Love, Love, you are my  
 look for an - o - ther!

*rall.*

throne And my roy - al crown; ——— You

Love Love Love



I long for a - lone Till my sun goes down; —

Give me all you can give, There is naught

a - bove — Love is the rose of the world, and I

*rall.*

live For Love, Love, Love! — Love!

Love Love Love

# Nº11. Quartet. "The Dollar Princesses."

(Alice, Daisy, Marquis and Freddy.)

Brightly.

Piano introduction in 6/8 time, key of B-flat major. The music is marked 'Brightly' and features a dynamic of *ff* (fortissimo) in the first two measures, followed by a *p* (piano) dynamic in the final two measures. The melody is characterized by eighth-note patterns and accented notes.

MARQUIS.

Vocal line for Marquis in 6/8 time, key of B-flat major. The melody is simple and melodic, with lyrics: "Know you a girl whose glit - ter and glance, Flash like the stars of the night? —". The piano accompaniment consists of chords and eighth notes, with a dynamic of *ff* in the final measure.

Vocal line for Marquis in 6/8 time, key of B-flat major. The melody continues with lyrics: "Life is to her but a laugh and a dance Mu - si - cal mag - ic de - light. —". The piano accompaniment features a *p* (piano) dynamic in the first measure and a *ff* (fortissimo) dynamic in the final measure.

FREDDY.

Vocal line for Freddy in 6/8 time, key of B-flat major. The melody is more rhythmic and includes a *rit.* (ritardando) marking. The lyrics are: "Know you this beau - ty bril - liant and bold, Jew - elled and gemmed as a queen?". The piano accompaniment starts with a *p rit.* (piano ritardando) dynamic and then returns to *a tempo* (allegretto). The bass line features sustained chords.

Know you this fair one swimming in gold? Tell me the mai-den I mean.

MARQUIS.

When she comes, a queen of witch - es, All the

FREDDY.

world be-fore her bends All my hope to share her

ALL.

rich - es, She has gold to throw her friends!

ALICE.

She can cap - ture all she cares for, When she

likes with no de - lay, For it is her whim, and

DAISY.

there - fore It is hers if she will pay! And

ALICE.

*rit.*

*p* *fp rit.*

DAISY. MARQUIS. FREDDY. ALICE.

she, And she, And she Her name is ea - si - ly told She

DAISY. MARQUIS. FREDDY. *rall.* ALICE.

is, She is, She is — She is the Goddess of Gold! — Prin-cess of Dol-lar prin-

cess - es, All made of the pur - est gold, — Whom for - tune ev - er bless - es, Whose

FREDDY.

pleas-ure is theirs to hold. How ev-'ry ac-tion con - fess - es, The for-tune she is

*accel* - *molto rit.* **Allegro.**  
*Tempo I.*

worth; Prin-cess of Dol-lar prin-cess - es Is some-times the poor-est on earthi

FREDDY.

Know you a girl so haugh-ty and chill,

DAISY.

Hav-ing a heart but of stone? — Love and its pow-er, she laughs at it still,

MARQUIS.

Liv-ing for free-dom a - lone! — Know you a girl for - ev - er in fear,

ALICE.

Think-ing she's wooed for her wealth? E - ven if one to her fan-cy is dear

Allegro.  
MARQUIS.

She can but love him by stealth! All the joys of love and

lov - er, Par - a - dise of sweet de - sires

FREDDY. MARQUIS & FREDDY.  
All the bliss that two dis - cov - er When a sin - gle

love in - spires. Mu - sic set - ting hearts a -

danc ing, Hap - py in their hum-ble lot,

Do you hear the song en - tranc - ing? No! a - las! she

*ALL.* *rit.*

*p* *fp rit.*

ALICE. DAISY. MARQUIS. FREDDY.

knows it not! For she, For she, For she, Sus - pi - cious proud and

ALICE. DAISY. MARQUIS. FREDDY.

cold She is, She is, She is, She is the God - dess of Gold Prin -

*rit.* *p*



ALICE. *p*  
 Prin - cess of Dol - lar Prin - cess - es, All made of the pur - est

DAISY. *p*  
 Prin - cess of Dol - lar Prin - cess - es, All made of the pur - est

MARQUIS. *p*  
 Prin - cess of

cess \_\_\_\_\_ of Dol - lar Prin - cess

gold \_\_\_\_\_ Whom for - tune ev - er bless - es, Whose

gold \_\_\_\_\_ Whom for - tune ev - er bless - es, Whose

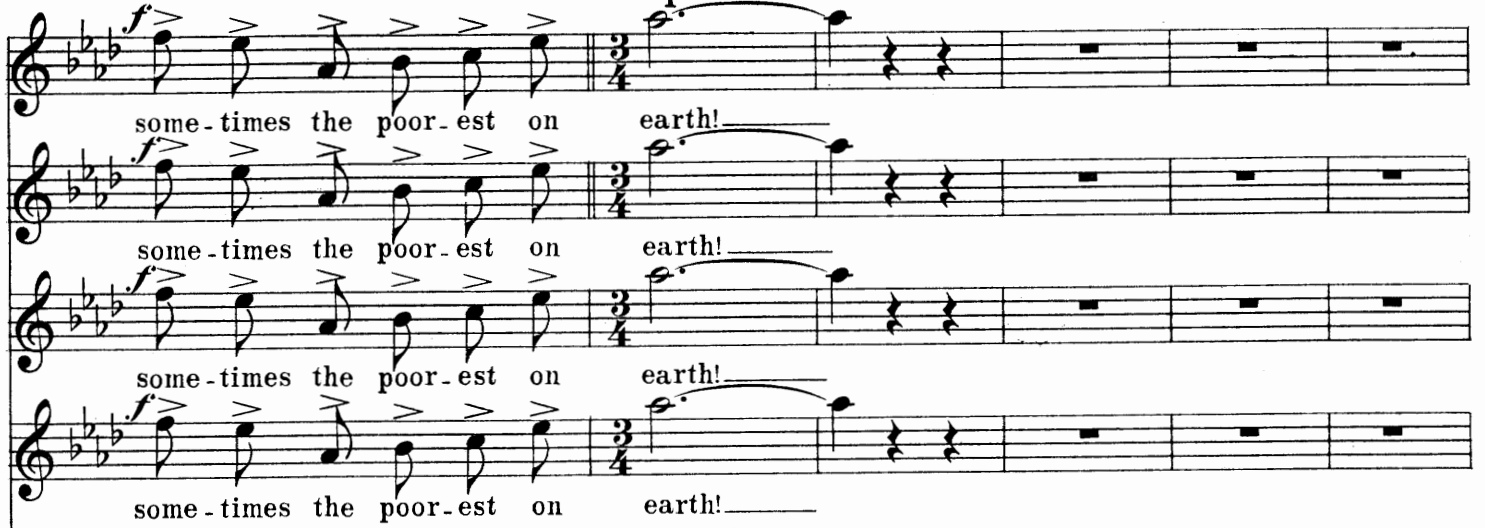
Dol - lar Prin - cess - es

es \_\_\_\_\_ Whom for - tune ev - er

pleas-ure is theirs to hold! Her ev-'ry ac-tion con-fess-es The  
 pleas-ure is theirs to hold! Her ev-'ry ac-tion con-fess-es The  
 Whom for-tune ev-er bless-es, Her ev-'ry ac-tion con-fess-es The  
 bless-es! Her ev-'ry ac-tion con-fess-es The

for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is *molto rit.*  
 for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is  
 for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is  
 for-tune she is worth, Prin-cess of Dol-lar Prin-cess-es is *molto rit.*

Tempo di Valse.



some-times the poor-est on earth!  
some-times the poor-est on earth!  
some-times the poor-est on earth!  
some-times the poor-est on earth!

Tempo di Valse.



*ff* *fp*



*fp* *p*



*fp* *p*



*f* *ff*

# Finale.

Allegro.

First system of piano introduction. Treble clef, bass clef, key signature of two sharps (F# and C#), 6/8 time signature. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of piano introduction. The right hand continues the melodic line, and the left hand provides harmonic support with chords and eighth notes.

Third system of piano introduction. The music builds in intensity, marked *Tutti* and *ff* (fortissimo). The right hand has a more active melodic line, and the left hand features a dense accompaniment of chords.

COWDER (Shaking hands with the guests.)

Vocal and piano for Cowder. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "How do you do, how do you do, La-dies and Gen-tle-men? How do you do,". The piano part features a rhythmic accompaniment of eighth notes.

ALICE

Vocal and piano for Alice. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "how do you do? Glad to see you a gain! How do you do, how do you do?". The piano part continues with a rhythmic accompaniment of eighth notes.

A.

Kind of you to come! How do you do? Make your-selves all quite at

Musical score for Alice (A.) in G major, 2/4 time. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "Kind of you to come! How do you do? Make your-selves all quite at"

A.

home!

Sopr. & Alto. (Shaking hands)

Tenor. (Shaking hands)

Bass. (Shaking hands)

CHORUS

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

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

How do you do, how do you,

Musical score for the Chorus. It includes vocal parts for Soprano & Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "home! How do you do, how do you, how do you, how do you, How do you do, how do you, how do you, how do you, How do you do, how do you,". The piano part includes a dynamic marking *f*.

(All pressing around Alice and Cowder.)

how do you, how do you do? Is it not charm - ing!

how do you, how do you do? Is it not charm - ing!

how do you, how do you do? Is it not charm - ing!

Musical score for the group. It features three vocal staves and a piano accompaniment. The lyrics are: "how do you, how do you do? Is it not charm - ing!". The piano part includes a dynamic marking *ff*. The score concludes with a key signature change to G major and a 2/4 time signature.

as before *Moderato assai.*

COWDER.

We are the height of the sub-lime, the ten they call the  
too!  
too!  
too!

as before *Moderato assai.*

*ff*  
*p*

ALICE.

We've sil-ver plate at break-fast time and gol-den plate for sup-per!  
up-per

*p* > > >  
The up - per  
For sup - per!  
The up - per  
For sup - per!  
The up - per  
For sup - per!

A.

For all our friends it's et - i - quette To have at least a mil - lion,

COWDER.

But I'm the rich - est of the set So wel - come to my

ALICE.

C.

Yes, — yes, for we are, yes, we are Tip Top! As they say, as they say, First  
bil - lion Yes, — yes, for we are, yes, we are Tip Top! As they say, as they say, First

A.

C.

Chop! We have mo - ney like the sand, So we're ve - ry high and grand! We are  
Chop! We have mo - ney like the sand, So we're ve - ry high and grand! We are

Slow *Tempo*

A. Tip, we are Top, First Chop! Tip Top, DICK. Tip Top, TOM. Tip Top, Tip Top, Tip Top,

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

CHORUS.  
Sopr. & Alto. Yes, we are, yes we are Tip Top, As they say, as they say, First  
Tenor. Yes, we are, yes we are Tip Top, As they say, as they say, First  
Bass. Yes, we are, yes we are Tip Top, As they say, as they say, First

Slow *Tempo*

A. First Chop. We are Tip we are Top First

D. First Chop. We are Tip we are Top First

T. First Chop. We are Tip we are Top First

C. First Chop. We are Tip we are Top First

Chop; We have mo-ney like the sand, So we're ve-ry high and grand, We are First

Chop; We have mo-ney like the sand, So we're ve-ry high and grand, We are First

Chop; We have mo-ney like the sand, So we're ve-ry high and grand, We are First



A. Chop! A pau-per to be pi-tied!

D. Chop!

T. Chop!

C. Chop! Old Cre-o-sus once was thought the best...

Chop! Be pi-tied!

Chop! Be pi-tied!

Chop! Be pi-tied!

The first system of the musical score features five staves. The top four staves are for vocal parts: A (Soprano), D (Alto), T (Tenor), and C (Bass). Each vocal line begins with the instruction 'Chop!' and contains a melodic line with lyrics. The piano accompaniment is on the bottom staff, marked with a piano 'p' dynamic. The key signature has two sharps (F# and C#), and the time signature is 7/8. The lyrics for the vocal parts are: A: 'A pau-per to be pi-tied!'; D: 'Chop!'; T: 'Chop!'; C: 'Old Cre-o-sus once was thought the best...'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

A. not with a nought o-mit-ed!

C. I can-not spend my in-ter-est,

o-mit-ted

o-mit-ted

o-mit-ted

The second system of the musical score continues with five staves. The vocal parts A (Soprano) and C (Bass) have lyrics. The piano accompaniment continues from the first system. The lyrics for the vocal parts are: A: 'not with a nought o-mit-ed!'; C: 'I can-not spend my in-ter-est,'. The piano accompaniment features a consistent rhythmic pattern in the right hand and a more active bass line in the left hand. The key signature and time signature remain the same as in the first system.

C. For through the win - dow mo - ney comes, We've just to lock up af - ter,

ALICE.  
C. And if we lost e - nor - mous sums, Why that would cause us laugh - ter! Yes, — yes, for we  
Yes, yes, for we

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

A. mo - ney like the sand, So we're ve - ry high and grand! We are Tip, we are Top, First  
C. mo - ney like the sand, So we're ve - ry high and grand! We are Tip, we are Top, First  
Slow

Tempo.

A. Chop! DICK. Tip Top! First Chop!

TOM. Tip Top! First Chop!

C. Chop! Tip Top! First Chop!

CHORUS.  
Sopr. Alto. Ten. Bass. Yes we are, yes we are Tip Top! As they say, as they say, First Chop! We have

Tempo.

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

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

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

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

mo-ney like the sand, So we're ve-ry high and grand, We are First Chop! we are Tip,

mo-ney like the sand, So we're ve-ry high and grand, We are First Chop! we are Tip,

mo-ney like the sand, So we're ve-ry high and grand, We are First Chop! we are Tip,

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

D. Tip, We are Top, Yes, we are, yes, we are, yes, we are, yes, we are. *ff* *p* First Chop!

T. Tip, We are Top, Yes, we are, yes, we are, yes, we are, yes, we are. *ff* *p* First Chop!

C. Tip, We are Top, Yes, we are, yes, we are, yes, we are, yes, we are. *ff* *p* First Chop!

We are Top, Yes, we are, yes, we are, yes, we are, yes, we are. *ff* *p* First Chop!

We are Top, Yes, we are, yes, we are, yes, we are, yes, we are. *ff* *p* First Chop!

We are Top, Yes, we are, yes, we are, yes, we are, yes, we are. *ff* *p* First Chop!

Tempo di Polacca.

(Olga appears on the Terrace, Cowder goes to meet her.)

COWDER.

Count - ess Ol - ga Przi - bi - czews - ka I've the plea - sure to pre -

c.

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

This system contains a vocal line and piano accompaniment. The vocal line starts with a whole note 'sent!' followed by a quarter rest, then a series of eighth and quarter notes for the rest of the phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

c.

tent! — Sopr. LADIES (Aside)  
Alto. She is ex-o-tic, but has chic, She's come her for-tune here to

This system features two vocal lines and piano accompaniment. The Soprano line has a whole note rest followed by a quarter rest, then a melodic phrase. The Alto line has a quarter rest followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

D.

(to Olga) seek! How are you, Count-ess! Love-ly day! — Glad to

This system contains a vocal line and piano accompaniment. The vocal line includes a phrase '(to Olga)' above the first measure, followed by a quarter rest and then a melodic line. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

D.

OLGA.  
The high-est cir - cles I am used to  
see you out our way!

This system features two vocal lines and piano accompaniment. The Olga line starts with a whole note rest, then a melodic phrase. The second vocal line has a quarter rest followed by a melodic phrase. The piano accompaniment includes a triplet of eighth notes in the right hand.

0. *Wher-e-ver I've been, I may state, And*

0. *now your set I'm in-tro-duced to, I feel the hon-or ve-ry great!*

**CHORUS.** *GENTLEMEN (To each other.)*

*Tenors.* *Up - on my word, And Cow-der's*

*Basses.* *She's sim-ply rip-ping! And Cow-der's*

*gone on her, it's plain! Just see the old man 'round her skip-ping*

*gone on her, it's plain! Just see the old man 'round her skip-ping*

COWDER.

Moderato.

Gen-tle - men, al-so la - dies, Tho' I  
Just like a sim - ple shep - herd swain!

Just like a sim - ple shep - herd swain!

Moderato.

c. don't know how to start. Each of you has doubt-less ta-ken Cu-pid's ar-row in his heart!

c. So I'll make no long pre - am - ble, But the fact to you con -

c. fide, That the Count-ess Przi-bi-czewska Is to - day to

Tempo di Polacca Moderato.

OLGA.

be my bride!

CHORUS.

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

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

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

Tempo di Polacca Moderato.

Thanks with

And we can-not well re-fuse our con-grat-u - la - tion!

And we can-not well re-fuse our con-grat-u - la - tion!

And we can-not well re-fuse our con-grat-u - la - tion!



heart and voice! What an hour of

You have made a charm-ing choice!

You have made a charm-ing choice!

You have made a charm-ing choice!

joy and pride!

Hail, the bride - groom and the Bride!

Hail, the bride - groom and the Bride!

Hail, the bride - groom and the Bride!

DICK (to Cowder)  
Con-grat - u - late you, un - cle

TOM (to Cowder)  
My com-pli-ments, old lad!

DICK (to Olga)

Dear Aunt-ie, this al - li - ance makes me ex - treme - ly glad!

To cel - e - brate the mar - riage, The mo - ments

to be - guile, Sup - pose we call the dance in good old Rus - sian style!

CHORUS OF COSSACK GIRLS.

Our

Ol - ga from the Vol - ga We all con - grat - u - late, We ga - ther here to -

ge - ther the day to cel - e - brate! A - mong the guests in - vi - ted We

*Meno.*  
e - cho far and wide. Hail to Ol - ga from the Vol - ga, Love - ly Rus - sian

bride!  
Soprano & Alto. *ff*  
Tenor. *ff*  
Bass. *ff*

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

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

Moderto.

COWDER (to Alice)

Now it's your turn! Have you ar-ranged it too? Does the man

ALICE.

My heart beats fast Pa-pa! I feel a - fraid, Pa-pa!  
know what he has got to do?

All right! —

I'll do it!

COWDER.

Why so?

All- right?

Tempo di marcia moderato.

ALICE (to the Guests)

They call us mil-lionaires too haugh-ty, And proud of wealth that

is our lot! John Cow-der's de-mo-cra-tic daugh-ter will

prove to-day that she is not!

COWDER.  
My daugh-ter makes her choice this

*rit.*

ALICE.  
No eve-ning, - En-tire-ly free, I may re mark!

*riten.*

mat - ter what he is I'll have him - A pau - per, may be, or a

*f riten.* *p*

**Tempo**

clerk!

FREDDY. (Involuntarily coming forward, aside)

What can this be! Some no - vel whim?

Soprano & Alto.  
Some no - vel whim  
Tenor.  
Where will she  
Bass.

**Tempo**

Where will she

**Fast.**

COWDER. (aside)

Tenor. Now, A - lice, choose and let us see! I'm set - tled now. All's one to  
Bass pitch on him.

**Fast.**

pitch on him.

Moderato.

ALICE.

me! A pro - per self made maid - en Is not the u - sual kind, With

Moderato.

scru - ples o - ver - la - den Who don't know her own mind. If she's a whim to

mar - ry, She knows at once she can; She does - n't need to tar - ry In

*mf rit.* *pp*

find - ing out the man! Chat - ter, chat - ter, chat - ter, Mis - ter Mon - key,

A

Flatter, flatter, flatter, like a flun-key, I shall just pull the string behind your back, My little jump-ing

*f*

*fp*

A

Poco vivo.

Jack! Jumping Jack! Jump-ing Jack!

Chat-ter, chat-ter, chat-ter, Mis-ter Monkey, Flat-ter, flat-ter, flat-ter,

Chat-ter, chat-ter, chat-ter, Mis-ter Monkey, Flat-ter, flat-ter, flat-ter,

Chat-ter, chat-ter, chat-ter, Mis-ter Monkey, Flat-ter, flat-ter, flat-ter,

*f*

Poco vivo.

*ff*

A

My lit-tle jump-ing

like a flun-key! She'll just pull the string be-hind your back- lit-tle jump-ing

like a flun-key! She'll just pull the string be-hind your back- lit-tle jump-ing

like a flun-key! She'll just pull the string be-hind your back- lit-tle jump-ing

My lit-tle jump-ing

lit-tle jump-ing

lit-tle jump-ing

lit-tle jump-ing



Allegro.

Jack!

FREDDY (aside)

In - so - lent ——— and o - ver - bearing! There's a gulf be - tween us two, To ac - cept her is de -

Jack!

Jack!

Jack!

Allegro.

grad - ing, what a knave a - lone would do!

We're wait - ing, tell — us, if — you can —

We're wait - ing, tell — us, if — you can —

We're wait - ing, tell — us, if — you can —

ALICE.

Well, then, I will, I choose that

Moderato.

(Points to Freddy)

A man! You! Yes, You! That is not true!

FREDDY (draws back)

Me? A fool-ish joke!

Soprano & Alto.

Tenor.

Bass.

Who is he?

What is he

Moderato.

A man of

ALICE.

No, Mis-ter Smyth, my con-fi-den-tial clerk!

COWDER. (to Freddy)

I bless you all-right! You'll set-tle it

mark?

Fast.

FREDDY.

COWDER.

so? Ex-cuse me, sir, but I say no! That's monstrous! What? You must be cracked I

told it you plain-ly that's a fact!  
Soprano & Alto.

Tenor. He won't con-sent? Extreme - ly queer!

Bass. He must be mad, It's very

He must be mad, It's very

FREDDY (aside)

*ff*

COWDER (to the Guests) Ah, I could love her well and true,

Tenor. Good luck has made him mad, poor foolish lad!

Bass. clear.

clear.

Tempo di Valse.

*pp*

F As on - ly one like me could do, My will to hers I'd sur - ren - der

F Nor seek to find an - oth - er maid - en ten - der! But now I say A -

*ff molto rit.* *p* Tempo

F dieu, A - dieu! It breaks my heart to part from you, But yet good - bye I

ALICE (leans on Cowder, aside)

F What a shame! I can-not bear it!

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

*rit.*

FREDDY.  
(Shrugging his shoulders)

COWDER (to Alice)

(to Freddy)

Let me try and I can square it! You will have five mil-lion dol-lars! Not so bad, but I say

COWDER.

FREDDY (curtly)

COWDER (Hotly)

No! Ten! P'raps that will suf-fice you! Sor-ry, but it's far too low! Twenty!

(wipes his face)

FREDDY (to Alice proudly)  
*rit.*

Thirty! Well then Fif-ty! That's the high-est I can go. Six - ty, Sevnty, Eight-y, a

*a tempo*

hun - dred!

Ma - ny thanks, — but I say

*a tempo*

*ff*

ALICE.

While he's proud I'll nev - er speak! — 0

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

*fp*

*f* Moderato. *f*

— for first he has — to sue for love be - fore my feet, — Then, ah

For first he has — to sue for love be - fore my feet, — Then, ah

Soprano & Alto. *pp*

Why the fel-low is mad, — is mad!

Tenor. *pp*

It is real-ly too bad! — Yes he is mad!

Bass. *pp*

Why the fel-low is mad!

Moderato.

*f* *p*

A that would be sweet, would be sweet.

F that would be sweet, would be sweet. Thus do I treat all

COWDER.

Our scheme in a hope-less mess is.

*pp* It's to bad to say He'll

*pp* It's to bad to say He'll

*pp* 2. It's to bad to say He'll

*fp*

(Sobbing on Cowder's breast)

A Thus does he treat all Dollar Princesses

F Dol-lar Princesses!

go a way a way!

go a way a way!

go a way a way!

*fp*

Slow.  
FREDDY.

Know you a girl whose glit-ter and glance Flash like the stars of the

*pp rit.*

*pp*

night? Life is to her but a laugh and a dance, mus-i-cal mag-ic de light.

Know you a girl so haugh-ty and chill Hav-ing a heart but of stone? Love and its pow-er she

*p*

laughs at it still, Living for pride a-lone! I am not a slave to

fet - - ter And I tram-ple on your gold.



F Find a knave to serve you bet - ter There are plen - ty to be

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

F Is not what I of - fer you. That is not what hearts are

F made for, No, my child, that will not do!

CHORUS. Soprano & Alto. *ppp*

It's

F

It's so! The tale is easi - ly told.

Soprano & Alto.  
so! It's so! It's so!

Tenor.  
It's so, It's so, it's

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

CHORUS.

*ppp*

*ppp*

ALICE.

Tho' she's the Goddess of Gold. Prin-cess of

(sorrowfully)

CHORUS.

so!

so!

Slow Waltz.

Slow Waltz.

*ppp*

A

Dol - lar Prin - cess - es, All made of the pu - rest gold; Whom

A

for - tune ev - er bless - es, whose pleasure is hers to hold

*rit.* Tempo

A

FREDDY.  
*rit.* Tempo

Her ev-'ry ac-tion con-fess - es The for - tune she is worth,

*rit.*

F

*accel.* *frit.*

Prin-cess of Dol-lar Prin - cess - es, Is some-times the poor-est on

*accel.*

**Allegro** (Alice is rushing after Freddy, but masters her feelings, stamps her foot and says, aside)

earth!

NO!

James, Come and dance.

(Dances with James, then falls weeping in her father's arms)

FREDDY (with forced Gaiety)

Her ev-ry ac-tion con-fess - es, The for-tune she is worth \_\_\_\_\_

ALICE (weeping - looking after Freddy)

FREDDY.  
*molto rit.*

**Allegro.**

(Curtain)

Prin-cess of Doſ-lar Prin-cess - es Is some-times the poor-est on' earth!

# Opening Act III.

W. T. FRANCIS.

The musical score is arranged in four systems. The first system is a piano introduction in G major, 2/4 time, marked *ff*. The second system continues the piano accompaniment. The third system features a vocal line with lyrics and piano accompaniment, also marked *ff*. The fourth system continues the piano accompaniment. The lyrics are: "At this gor-geous Ex - hi - bi - tion Ev - 'ry kind and each con - di - tion".

Of man-kind you will find in a day And a-mongst the man-y mil-lions

This system contains the first two systems of music. The top system features a vocal line with lyrics and a bass line. The bottom system is a piano accompaniment with treble and bass staves.

Who par-ade the white pa-vil-ions Scores there are, from the far, U. S. A.

This system contains the next two systems of music. The top system features a vocal line with lyrics and a bass line. The bottom system is a piano accompaniment with treble and bass staves.

Take a tax-i train, or some bus

The des - cen - dants of Co - lum - bus,

This system contains the final two systems of music on the page. The top system features a vocal line with lyrics and a bass line. The bottom system is a piano accompaniment with treble and bass staves.

And des-cend, here to spend heaps of gold Yes! the larg-est share of dol-lars

This system contains the first two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef, both in the key of D major. The lyrics are: "And des-cend, here to spend heaps of gold Yes! the larg-est share of dol-lars". The piano accompaniment is shown in grand staff notation below the vocal lines.

That the calm Ki - ral - fy col-lars Em - an - ates from the states we are told

This system contains the next two systems of music. The vocal lines continue with the lyrics: "That the calm Ki - ral - fy col-lars Em - an - ates from the states we are told". The piano accompaniment continues in the same key and style.

Em - an - tes from the states we are told.

This system contains the final two systems of music. The vocal lines conclude with the lyrics: "Em - an - tes from the states we are told." The piano accompaniment concludes with a final cadence. The key signature changes to D minor for the final few notes.

The first system consists of a piano introduction. It features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The music is in 2/4 time and consists of eight measures. The melody in the treble clef is a series of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

## (YANKEE GIRLS)

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "When a Yan - kee makes a pile at home he has to". The music spans eight measures.

The third system contains the second line of the vocal melody and piano accompaniment. The lyrics are: "earn it, — Then in sem - i - roy - al style he goes a-broad to". The music spans eight measures.

The fourth system contains the third line of the vocal melody and piano accompaniment. The lyrics are: "burn it. — He takes his wife and fam - i - ly to Lon - don, Par - is,". The music spans eight measures.



Rome. — For all the sights he's got to see Be-fore he dare go home. —

## (EXHIBITION TOUTS)

This way for the Flip-Flap try the Wig-gle Wog-gle. Here's the scen - ic rail-way too

Come and see the splen - did view. Come and spend the will - ing shü - ling,

Stand in line and push. That's the way to spend a day Down at Shep-herd's

Bush. That's the way to sped a day Down at Shep-herd's Bush.

That's the way to spend a day Down at Shep - herds Bush.

At this gor-geous Ex - hi - bi - tion Ey - 'ry kind and each con - di - tion

Of man-kind you will find in a day And a-mongst the man-y mil-lions

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

Who par-ade the white pa-vil-ions scores there are, From the far U. S. A.

This system contains the second two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

Take a tax-i train, or some bus

The des - cen - dants of Co - lum - bus,

This system contains the third two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

And des-cend, here to spend heaps of gold Yes! the larg - est

share of dol - lars That the calm Ki - ral - fy col - lars Em - an - ates

from the states We are told, are told.

# Not Here! Not Here!

Words by  
M.E.Rourke.

Tartaroff and Men.

Music by  
Jerome D.Kern.

*Allegro moderato.*

Piano. *f*

I dropped ten dol - lars one af - ter - noon a  
I took a ride in a Tax - i - cab and

*p*

beau - ti - ful new bill And might have been but for  
as we whirled a - way I watched the cir - cul - ar

one young man just that much poor - er still. I  
thing go 'round knew what I had to pay. And

now be-lieve though I did - nt oncethat mir - a - cles oc - cur, He  
 when I got to thejour-ney's end I paid the prop-er fare, The

*meno mosso.*

picked it up ran af - ter me and said you dropped this sir. Re-  
 chauffeur said, "I thankyou sir" he did I do de - clare. Not

*rall.*

frain. Maestoso.  
 here, not here, not here. It might have hap-pened in

*tempo. f* *pp*

Rus - sia, Not here, not here, not here, In

*f*

Ger - man - y or Prus - sia, Not here, not here, not

here, I did - nt say not here There's no need to yell, For I

know ve - ry well, That it could - nt have hap - pened here. Tra - la -

tra - la - la - la - la tra - la - la - la - la la! la!

## Love's a Race.

(Freddy)

LEO FALL.

Allegro.

*pp*

*p*

Go the pace, go the pace, go the pace, go the pace, For in

*f* *p*

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love it's just like a race, ——— If you on - ly will fol - low my

*fp*

tips, You will win by a head and two lips Oh! ———

*fp*

— Go the pace, for in love, it's just like a race ——— And a

*f* *p*

vic - to - ry charms, By a neck and two arms, Go the pace, go the pace, go the pace.

*sf*

Slow.

Now when you're a woo - er Of eyes that are

*ff* *p*

blue - er Fair curls and a maid - en - ly blush \_\_\_\_\_ Your

pace must be gen - tle, The slow sen - ti - men - tal Then win on the

post\_ with a rush! Go the pace in the great Love race. But

*p*

fol - - low in pas - - sion, A dif - - fer - ent fash - - ion When

court - ing a girl who is dark \_\_\_\_\_ You bold - ly at-

tack her, Your pace is a crack - er, You'll win all the way from the

mark Go the pace, go the pace, In the race, in the race. \_\_\_\_\_

*ff* *rit. fp* Horn

## Slow Waltz.

That's your style In the ladies' smile

When the lit - tle mis - ses En - ter for the kis - ses,

Dark or fair You will be a - ware

What's the pro - per cours - es When you know your hors - es,

Slower.

Girls are girls Gold or rav - en

*mf*

curls Some are fast and some are slow, You have

*p*

got to know

*f*

Do your best and risk a fall Go the pace. That's

*pp*

Tempo I.

all! Go the pace, go the pace, go the pace, go the pace, For in

*p*

love it's just like a race— If you on - ly will fol - low my tips— You will

*fp*

win by a head and two lips, Oh!— Go the pace, For in

*8*

Love its just like a race—

*3/4*

## Slow Waltz.

If you un - der - stand them You can al - ways land them —

Do your best and risk a fall, Go the pace, That's all. —

# No. Sextette. Red, White and Blue.

(Daisy, Dick, Kitty, Tom, Jane and Lord Herbert.)

Words by  
ADRIAN ROSS.

Music by  
JEROME D. KERN.

Vivace.

Moderato.

(DAISY.)

We're go - ing to do the white Ci - ty it's pret - ty, We'll  
We'll ride on a line that is bree zy it's ea - sy. <sup>(fine)</sup> We'll

(LORD HERBERT)

all of us go to Pail - lards; We'll dine on French Kick - shaws And  
feed with the Ly - ons, per - haps; And that will be rip - ping To

(KITTY.)

(ALL.)

(LORD  
HERBERT)

ride round in rick shaws While Rock - ets are burst - ing in stars Whiz! And  
set the flap flip - ping And swing on the flip as it flaps Whoop! The



then on the wa - ter we'll wan - der, Down yon - der, A beau - ti - ful boat we'll be  
col-leens of Bal - ly - ma - clin - ton Will squint on Such beau - ti - ful lov - ers as

TOM.

in; \_\_\_\_\_ The boat-man just strad-dles A swan as he pad-dles, The  
these. \_\_\_\_\_ DAISY. Each dark Cey-lon dan - cer Will think it would an - swer To

ALL.

rest of us lie low and grin! Lo - hen - grin! Lo - hen - grin! The  
give up her sweet sin - gle ease, Cin - ga - lese! Cin - ga - lese! To

Refrain.

rest of us lie low and grin! \_\_\_\_\_ Its the  
give up her sweet sin - gle ease! \_\_\_\_\_

Ci - ty of Red, White and Blue, In the old Un - ion

Jack They're on view; Or if you should pre-fer There's the

French tri - cou - leur For you cant get a - way, Get a-way from the

two En-tente Cor-di - ale! But the ban - ner for me and for you.

Has the stars that are white on the blue.

— And the red is just right done in stripes with the

white Here's to the Red and the White and Blue. Its the

*Vivace.<sup>2</sup>* Blue. Blue.

# "A Boat Sails On Wednesday."

Hornpipe Quintette.

(Cowder, Dick, Tom, Tartaroff and Fitz Jones.)

Words by  
ADRIAN ROSS &  
GEO. GROSSMITH Jr.

Music by  
JEROME D. KERN.

Vivace. (TOM)

It  
(TARTAROFF) A

*meno mosso*

was my plan, as a sin - gle man, To sail a Nor - way Fjord,  
horse I've backed, for a lot, in fact For more than I am worth;

(ALL) (DICK)

But I'd get home soon - er, In a Cu-nard schoon - er So all on board! Two  
And the news to - night is He's ap - pen - di - ci - tis! You book your berth! I've

cho - rus girls, who have gol - den curls, Have asked to sup with me, —  
had dis - putes a - bout ten dress - suits, From some - one's Bond Street shop, —

(ALL)

And I won - der wheth - er, They'll get on to - geth - er, Don't stay to  
 And the man is fun - ny, For he want's the mon - ey! Well then, don't

(TARTAROFF)

see! I've found my lov - ing lit - tle\_ wife, Who quit - ted me in re -  
 stop (COWDER) A no - tice I re - ceived to - day, For my in - come su - per -

volt, Now shall I re - new our mar - ried\_ life Or what do you say?  
 tax; Just a mil - lion's all I have to\_ pay What shall I do? Make

(ALL)

REFRAIN.

Bolt! There's a boat sails on Wedn's - day, to dear old New York \_\_\_\_\_ So my  
 tracks!

heart's as light as an-y old cork! — It may get there in five days or

six or sev - en, or eight days or nine days or ten or e - lev - en But

all that I know is a boat will go — E - o, e - o, e - o, e -

o, That's so, Heave ho! ho!

## Duet—Reminiscence.

(Daisy and Marquis.)

Moderato assai.

DAISY *pp*  
George!

MARQUIS *pp*  
Daisy!

Moderato assai.  
*pp*

Piano.

There is some thing I would ask you,

D.  
Do no let mis-giv-ings task you, On-ly ask and I will say!

M.  
Will you tell me if I may?

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

*molto rit.*

*Poco vivo.*

D. Oh I could not answer on-ly It may be, I don't say no!

M. Some day, per haps,

*Poco vivo.*

*molto rit.*

M. a lit-tle lad, A Jack like me he

D. A sis-ter too, ah, hed be glad,

M. may be!

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

*rit.* *tempo*

*rit.* *tempo*



D. Gai - ly to and fro.

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

D. *pp* *Meno.* And when the Sand man strews the sleep on eyes and hair, *Tempo.*

M. so. *pp* And when the Sand man strews the sleep on eyes and hair, *Meno.* *Tempo.*

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

M. Then lit - tle an - gels whis - per: Pit - ty ick - le pair!" Then lit - tle *Slowly.*

Tempo.

D. an - gels whis - per "Pit - ty ick - le pair!"

M. an - gels whis - per "Pit - ty ick - le pair!"

Tempo.

Meno.

DAISY *pp*

Tempo.

D. And when the Sandman strews the sleep on eyes and hair, Then lit - tle an - gels whis - per

M. And when the Sandman strew the sleep on eyes and hair, Then lit - tle an - gels whis - per

Tempo.

Slower

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

M. Pit - ty ick - le pair!" Then lit - tle an - gels whis - per Pit - ty ick - le pair.

Slower

## The Lion's Queen.

Olga

Song.

Music by  
RICHARD FALL.

Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The bass line consists of quarter notes G2, A2, B2, and C3. The piece is marked with a forte (f) dynamic.

When I'm sing - ing in the gloom - y Li - on's den,  
There's a li - on known as Mun - go Old and grim,

The vocal line is in G major, 2/4 time. The melody for the first line is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). The second line is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). The piano accompaniment consists of quarter notes in the right hand and quarter notes in the left hand, following the same rhythmic pattern as the vocal line.

All the li on's want to woo me Just like men!  
I have not seen an - y one go on like him!

The vocal line is in G major, 2/4 time. The melody for the first line is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). The second line is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). The piano accompaniment consists of quarter notes in the right hand and quarter notes in the left hand, following the same rhythmic pattern as the vocal line.

I have found it most ex - cit - ing For they growl and look like bit - ing  
He's so ve - ry fond of flirt - ing That he's ra - ther dis - con - cert - ing

Love will al - most set them fight - ing Now and then!  
Though he ne - ver dreams of hurt - ing Life or limb!

Then I sing to them and soothe them All I can,  
He's a man that is a rip - per And *such* fur!

With a dain - ty hand I soothe them That's my plan!  
He will nib ble at my slip - pers Fond - ly pure

And I look so ve - ry pret - ty An - y boy who hears my dit - ty  
Then I plain - ly hear him talk - ing To and fro mo - rose - ly stalk - ing,

Thinks it is an aw ful pit - ty He's a man!  
Luck - y men to go out walk - ing Now with her.

REFRAIN

For I'm the love - ly Li - on Queen — The ve - ry most de -

light - ful that was ev - er seen The li - on's purr at me And

rub a - gainst my knee, It makes the men so jea - lous when they see!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: "rub a - gainst my knee, It makes the men so jea - lous when they see!". The piano accompaniment includes various articulations such as accents and slurs.

Yes, I'm the charm - ing Li - on Queen The la - dy of the

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "Yes, I'm the charm - ing Li - on Queen The la - dy of the". The piano accompaniment features a mix of chords and moving lines.

li - ons I have al - way been, For I am not the least A -

The third system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "li - ons I have al - way been, For I am not the least A -". The piano accompaniment includes some sustained chords and rhythmic patterns.

fraid of man or beast I am the on - ly man and li - on Queen!

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment are shown. The lyrics are: "fraid of man or beast I am the on - ly man and li - on Queen!". The piano accompaniment concludes with a final chord and some rests.

# No 20. Duet. "Then You Go?"

(Alice and Freddy.)

Allegro moderato.

ALICE.

Then you go? FREDDY. What must I

Allegro moderato. And you stay!

*mf* *p* *mf* *p*

A. do?

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

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

F.

A. looks. Oh no!

F. Just so, Miss Con - der, that is all to - day!

A. we have not set - tled on my pay. What are the terms you

F.

A. make?

F. I'll give you all you care to take!

**Animato.**

ALICE.

A. No, I'll give you back your an - swer. I'm as



A. proud as you, in turn! I will serve you as I

A. can, Sir; I'll have on - ly what I earn!

FREDDY.  
F. Once you gave, I re - col - lect it,

F. All that I would ask, and more! You have

ALICE.

A. taught me to re - gret it, As you did to me be -

A. *-fore!* — **FREDDY.**

F. Just so, — of course, I un - der - stand — The past we won't re-

A. **Meno.**  
(aside) He loves me not, — he ne - ver loved at all! — You

F. *call!*

A. **Meno.** (aloud)

A. **Moderato.**  
**ALICE.**

A. need but give me what I gave you For that is quite a fair re-

A. turn! I hope some mo - ney I shall save you,

*affrettando* *riten*

A. least as much as what I earn! **FREDDY.** Per - haps a lit - tle

F. Im sure you will!

*affrettando* *riten*

A. ov - er! But Ive an o - ther quest - ion still! **FREDDY.**

F. Pray,

F. (aside) *rit.* ask me what you will. She's caught, she's caught, I read her in - most

*f* *ff* *rit.*

**Tempo di Valse.** **ALICE.**

A. That par - a - sol a la - dy's one!

F. thought! Oh,

**Tempo di Valse.** *pp*

A. The la - dy's here then, you con - fess!

F. yes! Oh, yes!



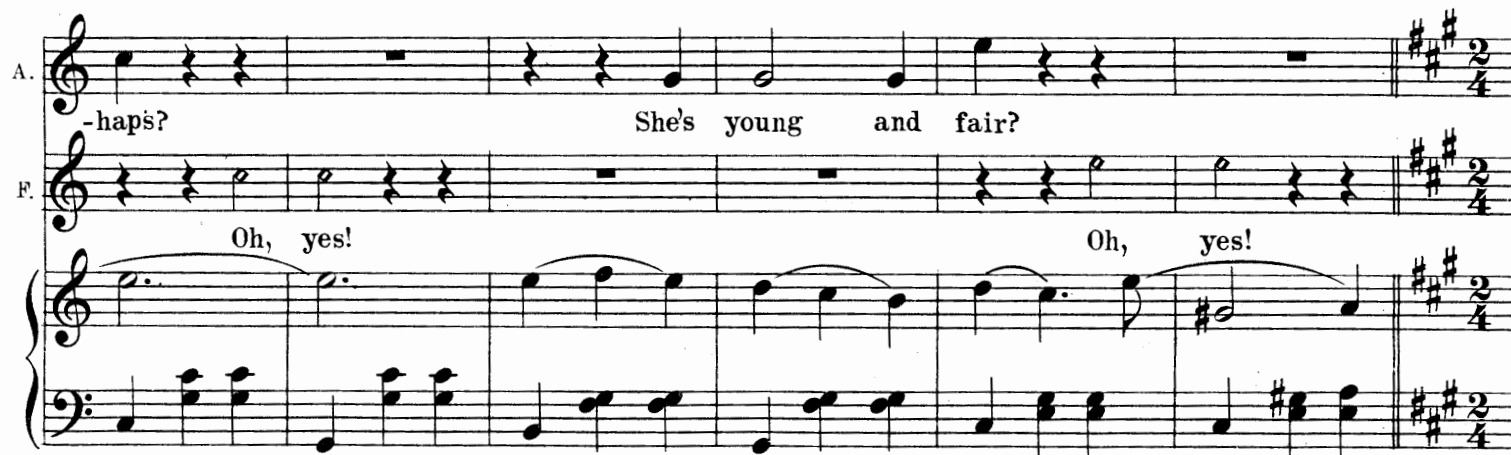
A. You like her, per-

F. Oh, yes! Oh, yes!



A. -haps? She's young and fair?

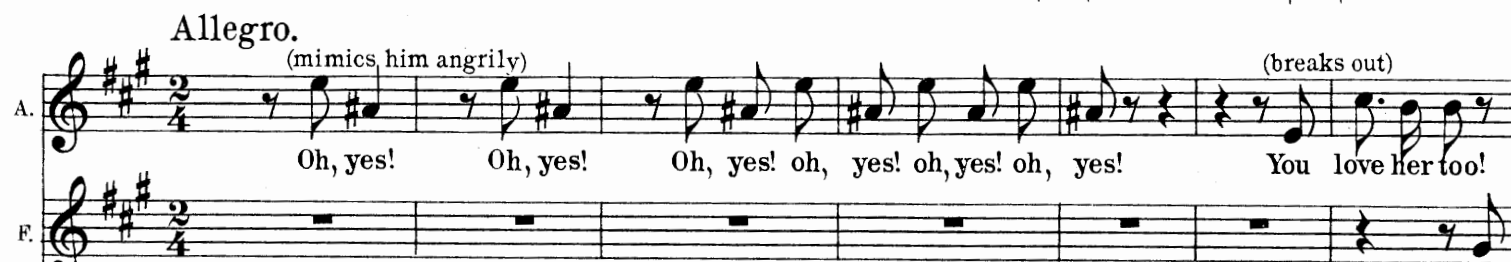
F. Oh, yes! Oh, yes!



**Allegro.** (mimics him angrily) (breaks out)

A. Oh, yes! Oh, yes! Oh, yes! oh, yes! oh, yes! oh, yes! You love her too!

F.



**Allegro.** Just



A. You dare to tell me that you do? \_\_\_\_\_

F. so, to pass the time!

A. This is some-thing more than blame-ful, Lov-ing just to pass the

A. time! Sir, your im-pu-dence is shame-ful, It is a

A. crime! Is she fair, is she dark? Is she slim, is she stout?

A. That is what I'll make you tell me, or I'll find it out!

F. FREDDY.  
I beg your par-don! Do not

A. Yes, she's mod-est, yes, she's shrink-ing, Well I

F. go! The la-dy's name you must not know!

A. know her and her kind! Am I sil-ly, are you think-ing? Do you fan-cy I am

A. blind? She's like your-self, and shame-less! Why ask her name? she's name-less!

A. No, no, no, it can't be so! No, no, no, it shan't be so! No, no, no, no,

A. *ff* no, no, no, no, no! I won't have it so! *Allegro con fuoco.*

*Meno.* FREDDY. You won't have it so? ALICE. I only meant - I beg and pray you - FREDDY. You beg and pray me? ALICE. I-I-I

said-no, I meant-No, I only meant-it is so shameful-I-oh! it's too much! Mr. Fairfax! Freddy! is it true you kiss this woman? You love her then?

*Slowly.* ALICE. *pppp* One of the Dol-lar Prin-ces - es, I care no more for gold, ——— The

A. *wealth of love's car - es - ses My heart can nev - er*

*Animato.*  
 A. *hold!* *FREDDY.* *Oh, take me, love,*  
 F. *If still I loved you, then what would you say?*

*Animato.*  
*pf*

*molto rit.* *Come primo.*  
 A. *— take me a - way!*  
 F. *Ah, now my lit - tle trea - sure Has had to yield to*

*Come primo.*  
*molto rit.* *pf*

F. *fate; She learns to step in mea - sure, And on my bid - ding wait; So now, so now, so now —*

*rit.* *ff*

*rit.*



Tempo di Valse lente.

A. ALICE. *ff* *p* Animato.

Now I will love you, love you too As on - ly hearts like mine can

FREDDY. *ff* *p*

Now I will love you, love you too As on - ly hearts like mine can

Tempo di Valse lente. Animato.

A. do!

F. do! Safe in my arms I will fold you, And come what may, I will for ev - er hold

A. *rallentando* *ff* *pp* Slowly.

Now I will say, My own sweet - heart! Here at your feet - I choose my

F. *ff* *pp*

you. Now I will say, My own sweet - heart! Here at your feet - I choose my

*rallentando* *ff* *pp* Slowly.

Allegro.

A. *p* part! For in your eyes that shine a - bove I've found \_\_\_\_\_ my dream of

F. *p* part! For in your eyes that shine a - bove I've found \_\_\_\_\_ my dream of

*p* **Allegro.**

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal parts (A and F) are in a soprano and alto register, respectively, with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The tempo is marked 'Allegro' and the dynamic is 'p'.

A. *frit.* **Allegro molto.** love! \_\_\_\_\_ my dream of love! \_\_\_\_\_

F. *ff* love! \_\_\_\_\_ my dream of love! \_\_\_\_\_

*ff rit.* **Allegro molto.**

Detailed description: This system continues the vocal parts with the lyrics 'love! my dream of love!'. The piano accompaniment becomes more rhythmic and driving, with a 'rit.' (ritardando) marking. The tempo is 'Allegro molto' and the dynamic is 'ff'.

*pp* **Moderato.**

Detailed description: This system shows the piano accompaniment in a 'Moderato' tempo. The right hand has a series of chords, and the left hand has a melodic line. The dynamic is 'pp'.

*ff*

Detailed description: This system continues the piano accompaniment, ending with a strong 'ff' dynamic. The right hand features a series of chords, and the left hand has a rhythmic accompaniment.

199  
No. 21. Finale. "Hip, Hip, Hurrah!"

Vivace. PRINCIPALS. A. & F.

Hip, hip, hur - rah! We're

go - ing to be mar - ried soon, This time it's true!

PRINCIPALS. D. & Q.

Hip, hip, hur - rah And we will have a hon - ey - moon, For

two, for two! ALL. O. & C.

Hip, hip, hur - rah! As

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a vocal line and piano accompaniment. The piano part starts with a fortissimo (ff) dynamic and includes a section marked 'PRINCIPALS' and 'A. & F.'. The second system continues the vocal line with the lyrics 'go - ing to be mar - ried soon, This time it's true!' and features piano accompaniment. The third system includes a section marked 'PRINCIPALS' and 'D. & Q.' (Doppio Movimento), with the vocal line starting 'Hip, hip, hur - rah And we will have a hon - ey - moon, For'. The piano part has a piano (p) dynamic. The fourth system includes a section marked 'ALL.' and 'O. & C.', with the vocal line starting 'two, for two! Hip, hip, hur - rah! As'. The piano part continues with accompaniment.

ALL.

Dol - lar King and Queen We share our joys and cares. Hip, hip, hur

rah! hur - rah! We hail the hap - py pairs! Hip, hip, hur -

rah! We'll hail the hap - py pairs. So

Moderato.

off {we you} start as man and as wife, On - ly

Moderato.

slow - ly, slow - ly, slow - - - ly, That's how { we  
you

*ff*

*mf*

get the best out of life, Go - ing slow - ly,

*pp*

*p*

slow - ly, slow - - - ly! Pray re - mem - ber that, \_\_\_\_\_ wor - thy

friend! \_\_\_\_\_ And your joy may last \_\_\_\_\_ till the end!

*p*  
Ah!  
*p* > >  
*pp* > >  
For a mar-riage will make a love sto - - ry One of rap - ture and of  
For a mar-riage will make a love sto - - ry One of rap - ture and of

*f*  
And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take  
glo - - ry! And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take  
glo - - ry! And a life with a wife may be hea - - ven, Or elsewhere, If you on - ly take

*ff*  
care! Hur - rah! Hur - rah!  
care! Hur - rah! Hur - rah!  
care! Hur - rah! Hur - rah!

*ff*  
*Fine.*