

# THE DOLLAR PRINCESS,

A Musical Play

In Three Acts.

By

A. M. WILLNER and F. GRÜNBAUM.

Adapted for the English Stage by

BASIL HOOD.

Lyrics by

ADRIAN ROSS.

Music by

LEO FALL.

---

---

VOCAL SCORE	....	....	....	....	....	....	6s. net.
PIANOFORTE SOLO	....	....	....	....	....	....	3s. "
LYRICS	....	....	....	....	....	....	6d. "

---

---

LONDON:

Ascherberg, Hopwood & Crew, Ltd., 16, Mortimer Street, W.

in which are incorporated the Catalogues of

E. Ascherberg & Co., Hopwood & Crew, Ltd., John Blockley, Duncan Davison & Co., Orsborn & Tuckwood, Howard & Co.

W. KARZAG & C. WALLNER, Vienna.

HARMONIE (G. m. b. H.) Berlin.

DÉPOSÉ À PARIS.

ENT. STAT. HALL. LONDON.

Copyright 1907 and 1908, by Breitkopf & Härtel, New York.

Copyright 1908 and 1909, by Ascherberg, Hopwood & Crew, Ltd.

THE RIGHT TO REPRODUCE ANY NUMBER OF THIS MUSICAL PLAY ON MECHANICAL INSTRUMENTS IS STRICTLY RESERVED.

All rights reserved under the International Copyright Act. Public Performances of the whole or any part of the work strictly forbidden. Applications for the Right of Performance must be made to Mr. GEORGE EDWARDES, Daly's Theatre, Leicester Square, London. The Music Publishing Rights for Great Britain and Ireland, the British Colonies and Dependencies are solely vested in Ascherberg, Hopwood & Crew, Ltd



# CONTENTS.

---

## ACT I.

No.		PAGE
1.	OPENING CHORUS ... "We're the Household" ... ..	1
1a.	SONG AND CHORUS (ALICE) "A Self-made Maiden" ... ..	12
2.	DUET (DAISY AND QUORN) "The Riding Lesson" ... ..	16
3.	SONG (FREDDY) ... "My Dream of Love" ... ..	27
4.	DUET (ALICE AND FREDDY) ... "Inspection" ... ..	30
5.	QUARTETTE { OLGA, CONDER, } "Shall I do for America" ... ..	42
	{ DICK AND BULGER }	
6.	FINALE ... .. "And now assemble all my household here" ... ..	47

## ACT II.

7.	OPENING CHORUS ... .. "Tennis" ... ..	78
8.	ENSEMBLE (CONDER AND GIRLS) "Chewska" ... ..	84
9.	DUET (ALICE AND FREDDY) ... "Typewriting" ... ..	88
10.	DUET (DAISY AND SIR JAMES) ... "Follow me Round" ... ..	101
11.	SONG (BULGER) ... .. "Souvenirs" ... ..	108
12.	DUET (ALICE AND CONDER) ... "Ring o' Roses" (Hansel and Gretel) ... ..	112
13.	SCENA (OLGA AND CONDER) ... "Parisienne" ... ..	122
14.	QUARTETTE { ALICE, DAISY, } "The Dollar Princesses" ... ..	128
	{ QUORN AND FREDDY }	
15.	FINALE ... .. "How do you do" ... ..	138
	ENTR'ACTE ... ..	171

## ACT III.

16.	DANCE ... ..	173
17.	DUET (DAISY AND BULGER) ... "Tramps" ... ..	175
18.	DUET (DAISY AND QUORN) ... "Reminiscence" ... ..	181
19.	SEPTETT { OLGA, TWO GIRLS, } "Hip, hip, Hurrah!" ... ..	183
	{ CONDER, BULGER, }	
	{ SIR JAMES AND DICK }	
20.	SCENA (ALICE AND FREDDY) ... "Then you go" ... ..	191

# THE DOLLAR PRINCESS.

A Musical Play in Three Acts

by

A. M. WILLNER and F. GRÜNBAUM.

Adapted for the English Stage by  
BASIL HOOD.

Stage Production by Edward Royce.

Lyrics by  
ADRIAN ROSS.

Music by  
LEO FALL.

## ACT I.

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

Allegretto vivace.

PIANO.



pp

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *pp* is present in the first measure.

rit. tempo

Second system of musical notation. The treble staff features a melodic line with a fermata over a half note in the second measure. The bass staff continues with eighth notes. Dynamic markings *rit.* and *tempo* are placed above the treble staff.

Third system of musical notation. The treble staff has a melodic line with eighth notes and some chords. The bass staff has a rhythmic accompaniment. A *STR.* marking is visible in the bass staff.

f ff

Fourth system of musical notation. The treble staff has a melodic line with accents. The bass staff has a rhythmic accompaniment. Dynamic markings *f* and *ff* are present.

mf

Fifth system of musical notation. The treble staff has a melodic line with accents. The bass staff has a rhythmic accompaniment. A dynamic marking *mf* is present.

p

Sixth system of musical notation. The treble staff has a melodic line with accents. The bass staff has a rhythmic accompaniment. A dynamic marking *p* is present.

*ALL* Were the house-hold of the great Mis-ter Har-ry Con - der,

*p*

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

S. A. *p* But the ser-vants he se - lect - ed *mf* All are ve - ry well con - nect - ed,

T. B. *p* *mf*

S. A. Tho' we came here in the steer - age, All are mem - bers of the Peer - age!

T. B.

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

T. B.

S. A. A Vi-comte ap - pears as cook, On - ly look! *LADIES.* Con-der's man has a

T. B.

L.

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

L.

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

*p* Hon. Miss DALRYMPLE.

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

*meno forte*

S. mix and mince There's an In-dian Prince! We work \_\_\_\_\_ all our set,

A. mix and mince There's an In-dian Prince! All our set,

T. mix and mince There's an In-dian Prince! We work \_\_\_\_\_ all our set,

B. mix and mince There's an In-dian Prince! All our set,

*mf*

*poco - a - poco - cresc.*

S. In Burke \_\_\_\_\_ and Deb-brett! Ear-ly late, let us toil For the great

A. \_\_\_\_\_ and Deb - brett! Ear-ly late, let us toil For the great

T. In Burke \_\_\_\_\_ and Deb-brett! Ear-ly late, let us toil For the great

B. \_\_\_\_\_ and Deb - brett! Ear-ly late, let us toil For the great

*poco - a - poco - cresc.*

*ff*

S. King of Oil! Hail \_\_\_\_\_ the might-y Con-der, Mon - arch of Oil!

A. \_\_\_\_\_ *ff* the might-y Con-der, Mon - arch of Oil!

T. King of Oil! Hail \_\_\_\_\_ the might-y Con-der, Mon - arch of Oil!

B. \_\_\_\_\_ *ff* the might-y Con-der, Mon - arch of Oil!

Allegro vivace.

LADY AUG. I'm the maid of Con-der's sis-ter A - lice!

*mf* *p*

Allegro vivace.

LADY DOR. I'm the un - der -

HON. EDITH I'm the up - per housemaid in her pal - ace

*p*

Meno *ff* *Tempo*

-housemaid by po - si - tion We're all of us pa - tri - cian.

We're all of us pa - tri - cian.

We're all of us pa - tri - cian.

Meno *ff* *Tempo*

VICOMTE Moi; Vicomte I toss ze om-e - let - - - te MARQUIS Moi; Marquis; I drive ze voi-tur-

All.

Eur - o - pe - an kings re - tain No - ble groom and  
 Eur - o - pe - an kings re - tain No - ble groom and  
 - et - te Eur - o - pe - an kings re - tain No - ble groom and

cham-ber-lain; Dol - lar kings can do so too!  
 cham-ber-lain; Dol - lar kings can do so too!  
 cham-ber-lain; Dol - lar kings can do so too!



Dialogue.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system begins with a forte fortissimo (*ff*) dynamic and includes a *p sempre* marking. The second system continues the accompaniment. The third system features a steady bass line. The fourth system includes dynamics *f* and *p*. The fifth system includes the marking *rall.* (rallentando). The sixth system includes the marking *Tempo* and ends with a double bar line and a final chord marked *ff*.



Tempo di Marcia.

Chor.

For gold is now the

Tempo di Marcia. Moderato.

*ff* *rit. mf* *ff*

God of the earth It's the Dol - lar, Dol - lar, Dol - lar There's

*mf* *f* *mf* *f*

*p* *mf*

no more use for rank or for birth, It's the Dol - lar, Dol - lar,

*mf* *mf*

*f* *p*

Dol - lar! Tho' your ped - i - gree may be old What is

*cresc.* that un-less you have gold. Ah For the no - ble, the ar - tist, the

schol - ar, Have to bow down to the Dol - lar, You kow-

-tow to the King of the Dol - lar, And no less to the Dol - lar Prin-

-cess; So bow, kow - tow!

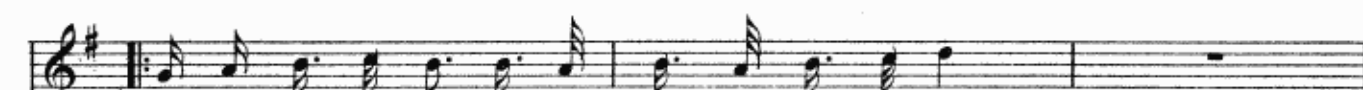
*mf* *fp* *fp* *fp* *f* *fff* *fff* *ff*


Nº 1(a) SONG & CHORUS:— "A SELF-MADE MAIDEN"  
(ALICE.)

Allegretto.

VOICE.  ALICE. 1. A


PIANO. 


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

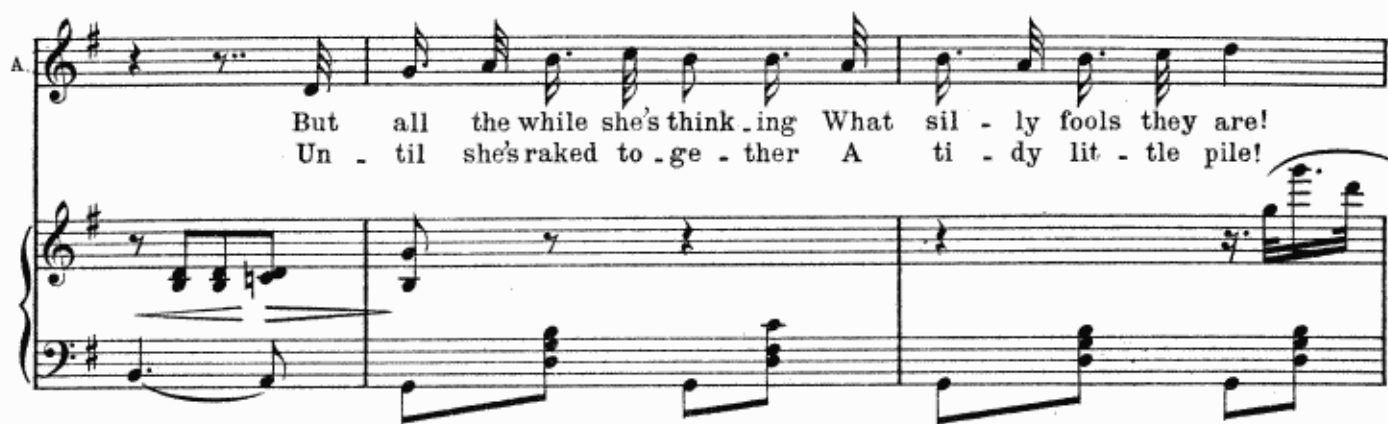


A.   
To cas-tles mort-gage la - den, And co - ro-nets in pawn!  
Her hands with dol - lars la - den, Her head is full of sense!



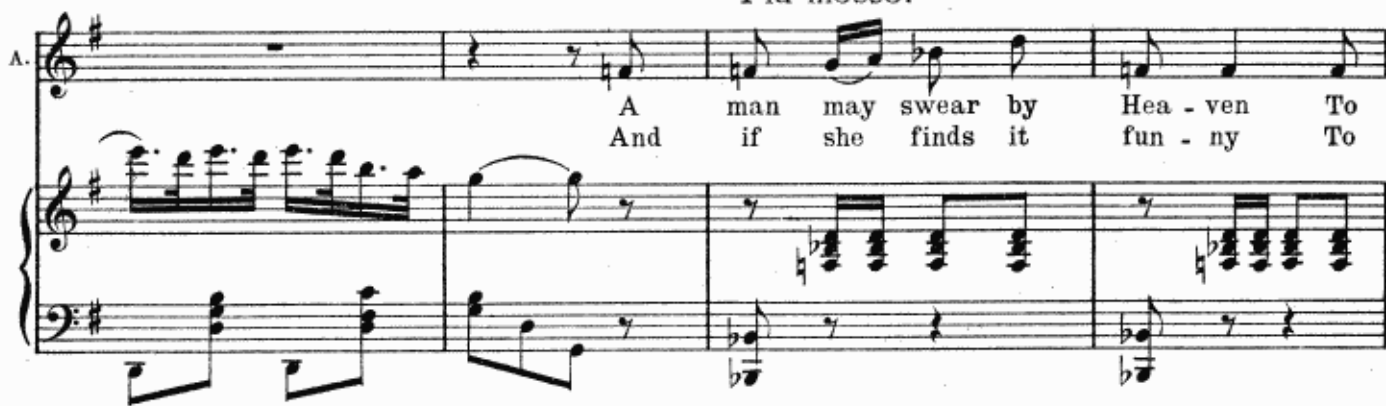
A.   
She sees the no - bles wink-ing And og - ling her from far;  
In an - y sort of wea-ther She works on all the while,



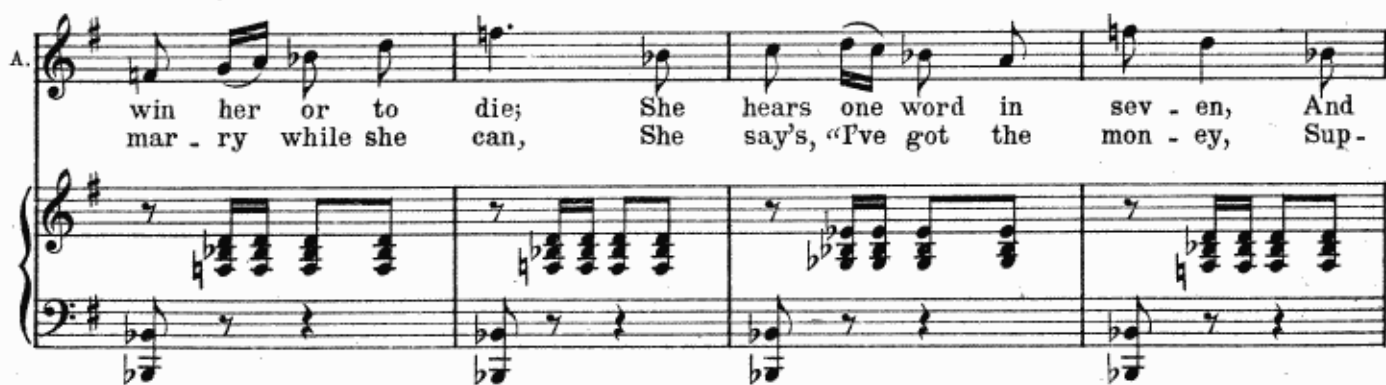
A. 

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

*Più mosso.*

A. 

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

A. 

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

A. 

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

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

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

A. *Tempo I.* *pp*

laughs to see him dance \_\_\_\_\_ Wig - gle, waggle, wiggle,  
own a Duke or Count! \_\_\_\_\_

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

A. *Vivace.* *fp*

wiggle - waggle back, Oh, you're my Jumping Jack! Wiggle wag! \_\_\_\_\_

*Sop. Altos*

*Vivace.* *ff*

Wiggle, waggle, waggle,

A.

Wiggle Wag!

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

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Wiggle Wag! wood-en monkey, Dance on, you sil - ly mon - key! Jump up now, and". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes various rhythmic patterns and chordal textures.

A.

Oh, you're my Jump - ing Jack! 1. 2. A

wig - gle - wag - gle back, You're the Jump - ing Jack!

The second system continues the musical score. The vocal line includes the lyrics "Oh, you're my Jump - ing Jack!" and "wig - gle - wag - gle back, You're the Jump - ing Jack!". There are first and second endings marked "1." and "2. A". The piano accompaniment features dynamic markings such as *ff* (fortissimo) and *p* (piano).

2.

*p*

This system shows the piano accompaniment for the third system, starting with a piano (*p*) dynamic marking. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

This system shows the piano accompaniment for the fourth system, continuing the rhythmic and harmonic development of the piece.

This system shows the piano accompaniment for the fifth system, concluding the piece with a final chord and dynamic marking of *ff*.

# NO. 2. DUET:—"THE RIDING LESSON"

(DAISY & QUORN.)

Moderato.

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

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

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



D. A pret-ty speech I do not mind— No sen-ti-men-tal stuff! No sil-ly

Q. -nough!

The first system of music consists of three staves. The top staff is for the vocal line (D.), the middle for the vocal line (Q.), and the bottom for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "A pret-ty speech I do not mind— No sen-ti-men-tal stuff! No sil-ly -nough!". The piano accompaniment includes dynamic markings *mf* and *p*.

*Allegretto, quasi marcia.*

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

The second system of music consists of two staves: a vocal line (D.) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "stuff! You take me out rid-ing a - way, a - way, Trot,". The piano accompaniment features a rhythmic pattern of eighth notes.

D. trot on the sand - y course— Per - haps I would just like a word to say, And

The third system of music consists of two staves: a vocal line (D.) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "trot on the sand - y course— Per - haps I would just like a word to say, And". The piano accompaniment continues with eighth notes.

D. so I pull up my horse.

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

The fourth system of music consists of three staves: a vocal line (D.), a vocal line (Q.), and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "so I pull up my horse." and "So then I scold, 'Now, why do you stop? We". The piano accompaniment includes a dynamic marking *fp*.



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

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

Moderato assai.

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

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

*poco a poco accelerando*

**Allegro.**

D. *Real - ly, dear sir, you are hor - ri - bly rude, so rude.*

Q. *(cracks his whip.)*

**Gallop on, Gallop**

**Allegro.**

*poco a poco accelerando*

*p poco a poco Tempo I.*

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

*p*

*rall.*

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

*espressivo*

**Slowly.**

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

*f*

D. *rit.*  
 Ve - ry rude and hor - rid, too, ————  
 you! On - ly when I'm teach - ing

Q.

*p* *rit.*

*Tempo di Gavotta.*  
 D. Please, my rid - ing ma - ster, Don't be hard on me!  
 you.  
*Tempo di Gavotta.*  
*p* *delicato*

Q.

D. Not so fast! you give me  
 But, my dear young la - dy, I must be!

Q.

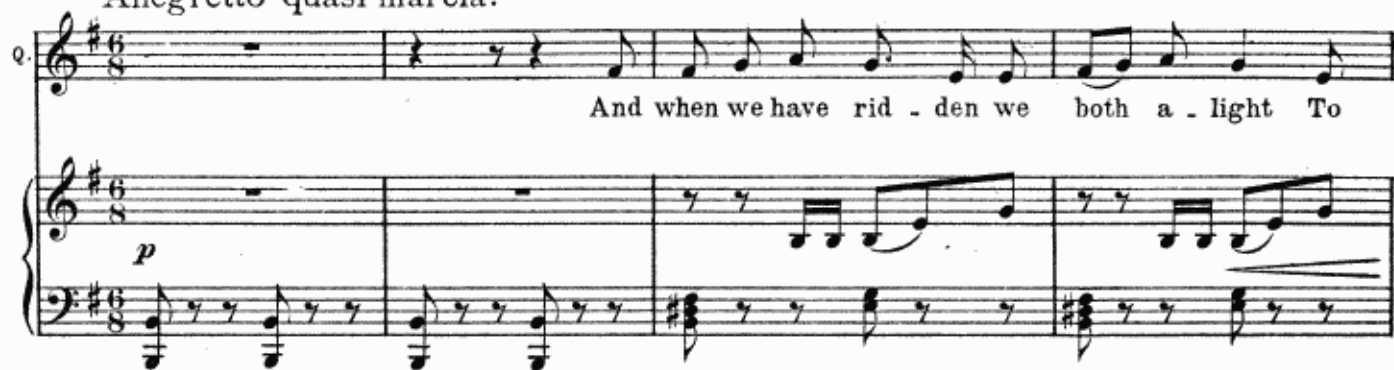
*mf* *p*

D. *ff*  
 such an aw - ful fright  
 On - ly try, and all will come out right!

Q.

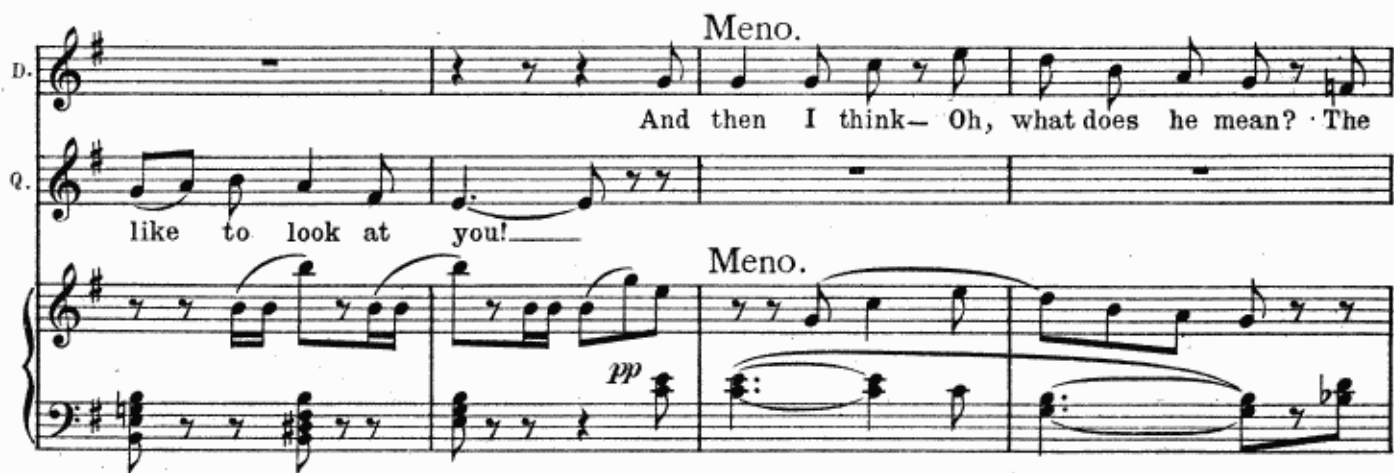
*ff* *p*


## Allegretto quasi marcia.

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

*p*

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

D.  And then I think— Oh, what does he mean? The

Q.  like to look at you! —

Meno.

*pp*

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

Slowly. *rit.*

D. what does he want to speak? What can he want to

*sempre pp*

*a little quicker*

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

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

*poco a poco accelerando* *Allegro.* Gallop

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

*poco a poco accelerando* *Allegro.*

*poco a poco Tempo I.*

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

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

*rall.*

*espressivo*

*Slowly.*

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

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

*rit.* **Tempo di Gavotta.**

Q. *On - ly when I should you see! —*

*p* *rit.* *p* **Tempo di Gavotta.**

Q. Oh I beg your par - don, Do for-give me, pray?

*delicato*

D. Well, my wor - thy mas - ter! Yes, I may!

*mp*

Q. If I dared to tell you what a fond — de - light!

*ff*

D. *pp* On - ly try, and all will come out right! —

*pp*



Dance.  
Allegretto.

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a piano (*pp*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes.

The second system continues the piece with two staves. The upper staff shows a melodic line with some rests and a dynamic marking of *p*. The lower staff continues the rhythmic accompaniment with eighth notes.

The third system features two staves. The upper staff has a melodic line with a dynamic marking of *fp*. The lower staff has a bass line with a dynamic marking of *fp* and includes some sustained chords.

The fourth system consists of two staves. The upper staff has a melodic line with a dynamic marking of *fp*. The lower staff has a bass line with a dynamic marking of *fp* and includes some sustained chords.

The fifth system consists of two staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff has a bass line with a dynamic marking of *p* and includes some sustained chords.

The sixth system consists of two staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff has a bass line with a dynamic marking of *p* and includes some sustained chords.



First system of piano accompaniment. The right hand features chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. Dynamics include *sp* (sforzando) and *f* (forte).

Second system of piano accompaniment. The right hand continues with chords and melodic lines, and the left hand maintains the eighth-note accompaniment. Dynamics include *f* (forte).

Third system of piano accompaniment. The right hand has more complex melodic passages, and the left hand continues the accompaniment. Dynamics include *f* (forte).

Tempo I.

Fourth system of piano accompaniment. The right hand features a more active melodic line, and the left hand continues the accompaniment. Dynamics include *ff* (fortissimo).

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

C. If I dared to tell you what a fond de-light.

Fifth system of piano accompaniment. The right hand has a melodic line with dynamics *p* (piano), *f* (forte), and *pp* (pianissimo). The left hand continues the accompaniment.

# NO. 3. SONG.—“MY DREAM OF LOVE”

(FREDDY.)

Moderato. Simply.

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

PIANO.

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

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

Più lento, ma con fuoco.

That is a fa-mous game! I'll never let her pass so, But round I swing my las-so, I  
I mean to find my love! A woman, in-de-pen-dent, Re - bel-lious and re-splen-dent, No

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

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

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

*p*

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

*ff*

In slow Waltz time.

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

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

*Tempo I.* *f* *rit.* *p*  
Then I will say, My own sweetheart, Here, at your feet, I choose my part,


*pp rallentando* *Slowly.* 1.  
For in your eyes that shine a-bove I find my dream of love.

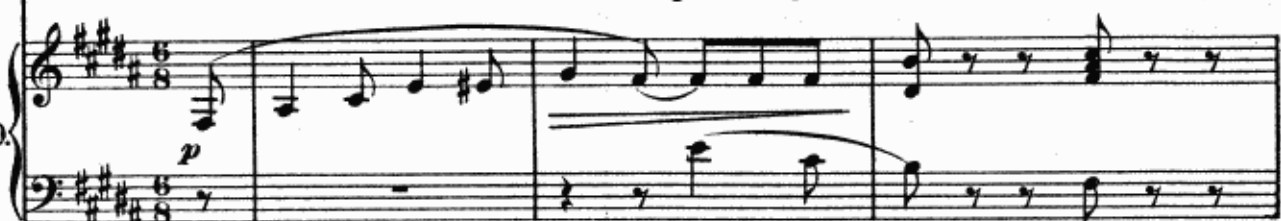
2.  
My love! my dream of love!

# NO 4. DUET—"INSPECTION"

(ALICE and FREDDY.)

Allegretto grazioso.

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

PIANO.  *p*

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



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



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

 *fp*

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

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

E. can! —

(♩ = ♩)

A. *rit.* *Moderato*

*ALICE* Eyes front! Quite

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

F. Ve - ry glad! Not so bad!



## Più mosso.

F. My height is right, at least, all but, My teeth I can crack an - y nut!

A. Your tem-per?

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

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

F. tell!

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

*f. energico*

*rit.*

## Moderato assai.

A

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

A

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

A

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

A

Ev-er flirt-ing when you can;

## Vivace.

A

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



A  
man!

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

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

F  
man!  
Meno.

A  
say!

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

Allegro. (Spoken) What do you think?

F  
say!

*f* *ff rit.* *pp*

## Valse lente.

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

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

F

*accel.* Poco vivo.

A La la la la la la

F *FREDDY* Hm!

*accel.* Poco vivo.

A La la la la la la la la la la

F

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

A La la la la la la la la!

F la la la la la la la!

Lento. Allegro.

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

## Allegretto grazioso.

F

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

F

ask for charm and grace; If she was

F

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

A

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

*fp*

A

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

A *not your sort!*

F *Moderato.*  
*FREDDY* Eyes front! Un -

A *ALICE* Ve - ry glad! Not so bad!

F - wo-manly! Right turn- Too mannish!

*Poco vivo.*

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

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

F  
*FREDDY* Your tem-per?

A  
tell!

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

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

*rit.*

Moderato assai.

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

F

Proud and scornful, quite unyielding, You will ne-ver trou-ble me!

F

Fic-kle, pettish and coquettish, Heartless, always in a whirl

Vivace.

F

By your spark-ling eyes I know you, You are just \_\_\_\_\_ that sort of

A

*ALICE* By my spark-ling eyes he knows me That I am \_\_\_\_\_ that sort of

F

girl!



Meno.

A girl!

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

Meno.

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

F say .

Allegro.

In slow Waltz time.

A say? (Spoken) What do you think?

F Hm!

Allegro.

In slow Waltz time.

rit.

pp



F

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

The first system of music consists of a vocal line (marked 'F') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are "Proud and scornful, quite unyielding, You will never trouble me!" followed by a blank line for a melisma. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

F

Fic-kle, pettish and coquettish, Heartless, always in a whirl \_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Fic-kle, pettish and coquettish, Heartless, always in a whirl" followed by a blank line for a melisma. The piano accompaniment continues with similar rhythmic patterns, showing some chromatic movement in the bass line.

Vivace.

F

By your spark-ling eyes I know you, You are just \_\_\_\_\_ that sort of

The third system of music is marked "Vivace." and features a vocal line (marked 'F') and piano accompaniment. The lyrics are "By your spark-ling eyes I know you, You are just" followed by a blank line for a melisma and "that sort of". The piano accompaniment is more rhythmic and active, with a clear eighth-note pattern in the right hand and a steady bass line in the left hand.

A

ALICE By my spark-ling eyes he knows me That I am \_\_\_\_\_ that sort of

F

girl!

The fourth system of music features two vocal lines (marked 'A' and 'F') and piano accompaniment. The lyrics for the first vocal line are "By my spark-ling eyes he knows me That I am" followed by a blank line for a melisma and "that sort of". The lyrics for the second vocal line are "girl!". The piano accompaniment continues with a rhythmic eighth-note accompaniment in the right hand and a steady bass line in the left hand.

# NO. 5. QUARTETTE:- "SHALL I DO FOR AMERICA?"

(OLGA, CONDER, DICK and BULGER.)

Allegretto.

VOICE. 

PIANO. 

*mf*


*OLGA.* 1. My - self the Count - ess I'll in - tro -  
2. Sad that mis - for - tune so should re -

*ff* *p* 

- duce Ol - ga, Al - as - ka, Ta - bas - co, Ka -  
- duce Ol - ga, Al - as - ka, Ta - bas - co, Ka -



- chews - ka! *CONDER.* Can you re - peat it please? Such lit - tle names as these I can not  
- chews - ka! Well ne - ver mind, my dear, You'll find it bul - ly here The work is



say with ease, I ne-ver learnt Chi-nese, <sup>BULGER</sup>You'd bet-ter try a-gain, It's ve-ry  
not se-vere, My but-ler is a Peer! <sup>DICK</sup>And your em-ploy-er, too, Thinks all the

short and plain. <sup>CONDOR</sup>A cough, a choke and sneeze!  
world of you. <sup>DICK & BULGER</sup>I guess I made that clear.

<sup>OLGA</sup>I had a hus-band called à la Russe,  
Once to my hus-band I was of use,

Dim-tri, Al-as-ki, Ta-bas-ki, Ka-chews-ki; He went to  
Dim-tri, Al-as-ki, Ta-bas-ki, Ka-chews-ki; A Rus-sian

fight a - far By or - der of the Czar, But on the din - ner car He went in  
dish of mine I'll give you when you dine, of mel - on cut up fine, And cu - cum -

to the bar, The peo - ple on the train, Had ver - y  
- ber in brine, And there's a soup su - preme, You'll find it

*mesto*  
bad cham - pagne, He nev - er smiled a - - gain.  
quite a dream, It's cab - bage with sour cream!

*col voce*

*con espress.*  
So I'm left wid - owed and be - reft, Count - ess  
So you see you'll be pleased with me, Count - ess

*p*

(Ensemble.)

Ol - ga, et - cet - er - a. *OLGA* Shall I find an - y bo - dy  
 Ol - ga, et - cet - er - a. I can make Rus - sian buck - wheat

kind? Shall I do for A - mer - i - ca? *CONDEN* Well Count - ess  
 cake. Shall I do for A - mer - i - ca? *DICK & BULGER.*

*OLGA* Call me dear sir What you pre -  
 an - y - how (I will en - gage you now, And try an hour a day your no - ble  
 We

- fer I will be yours  
 name to say! Till then I guess it's best To av - er - age the rest With an et -

Et - cet - er - a It's all the  
- cet - er - a! But nev - er mind the name, We love you

same I'll change my name  
all the same, We vote you all and each a dai - sy and a peach. In fact to

Prob - ab - ly in A - mer - - i -  
put it short you are the ver - y sort to suit A - mer - - i -

- ca!  
- ca!

*p* *ff*

# NO. 6. FINALE:- "AND NOW ASSEMBLE ALL MY HOUSEHOLD HERE."

Moderato.

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

PIANO. *ff*

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

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

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

*espressivo*

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato' and a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piano accompaniment starts with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. The voice part enters with the lyrics 'And now assemble all my household here! Let every body instantly appear! Before in feast we give our joy expansion, I'll introduce the hostess of the mansion!' The score includes various musical notations such as slurs, accents, and dynamic markings like *espressivo*. The piece concludes with a key signature change to two flats (Bb, Eb) and a final cadence.



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

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

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

*Allegro molto leggiero.*

0. can.

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

*pp*  
OLGA. Not up - on earth!

*pp*  
DICK. Not up - on earth!

*pp*  
BULGER. Not up - on earth!

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

(to BULGER)

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

Dk. La - dy of birth!

B. La - dy of birth!

C. La - dy of birth!

O. How I will cap-ture, cap-ture, cap-ture That nice young man!

Dk. I am her man!

B. That nice young man!

C. I am her

O. I may grow fon-der, fon-der, fon-der, Of Mis-ter Conder, Conder, Conder, May-be I can,

C. man!

*poco ritard.* *Tempo*

O. May-be I can, That is my plan. May-be I can!

Dk. *p >* *DICK* May-be you can!

B. *BULGER* What is her plan? What is her plan?

C. Love— her I can, yes I can!

*sp.* *Moderato.* *p.* *f* *pp* *pp* *Moderato.*

*dolce ma marcato*

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

*dolce ma marcato*

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

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

c. un - at - trac - tive! Coun - tess you're so fas - ci -

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

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

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

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

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

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

*Tempo.*

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

*sempre ppp*

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

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

A. - ing! No-ble? What! I say not!

*DAISY.* The af - fec - ted thing!

*fp*



*ALICE.*  
Sharp as a need-le, Just see her wheed-le Ev-er-y-one

*DAISY.*  
Sharp as a need-le, Just see her wheed-le Ev-er-y-one

*OLGA.*  
We shall have fun

*DICK.*  
Sharp as a need-le, Just see her wheed-le Ev-er-y-one

*BULGER.*  
Sharp as a need-le, Just see her wheed-le Ev-er-y-one

*CONDER.*  
We shall have fun

A.  
Look at my bro-ther, More than a - no-ther Ta-ken, oh dear!

D.  
Look at your bro-ther, More than a - no-ther Ta-ken, oh dear!

O.  
Don't come so near!

Dk.  
Look at your bro-ther, More than a - no-ther Ta-ken, oh dear!

B.  
Look at your bro-ther, More than a - no-ther Ta-ken, oh dear!

C.  
Don't come so near!



Allegro.

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

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

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

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

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

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

*ff* *fp sempre cresc.*

Sop: & Alto.

Tenor.

Bass.

At your com - mand - ing

At your com - mand - ing

At your com - mand - ing

*ff* *fp*

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

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

Why we're here?  
 Why we're here?  
 Why we're here?

*poco a poco ritard.*

Poco meno mosso.

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

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

of my house for me! *ALICE.* Oh dear! *DAISY.* Dear cou - sin we sus -

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

This la - - dy is a Coun - tess, I guess.

## Poco meno.

(to Olga)

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

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

Poco meno.

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

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

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

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

Meno. Tempo

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

Meno. Tempo

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

Sop. &amp; Alto.

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

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

The first system of the musical score features vocal lines for Soprano and Alto (labeled as Tenor and Bass) and piano accompaniment. The vocal parts are in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a bass clef. The lyrics are: "May we ask you, Can we take you at your word?" for the vocalists, and "May we ask you, Can we take you at your word? There are sto-ries," for the bass. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal and piano parts. The lyrics are: "Lit-tle sto-ries, Sto-ries we have oft-en heard! Ra-ther sha-dy," for the vocalists, and "Sto-ries we have oft-en heard! How a la-dy," for the bass. The piano accompaniment continues with similar harmonic and melodic patterns.

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

The third system concludes the vocal and piano parts. The lyrics are: "Bo-gus cor-o-nets will wear, But her cas-tles And her vas-sals Are, in fact, in" for the vocalists, and "Bo-gus cor-o-nets will wear, But her cas-tles And her vas-sals Are, in fact, in" for the bass. The piano accompaniment ends with a final cadence.

air.

air.

air.

*ff* *p*

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

*L'istesso tempo.*  
(to Freddy)

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

*fp* *fp*

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

*rit.* *dolce*



Tempo.

(aside)

*OLGA.* Per-haps I've met them, yes, a

*CONDER.* You know these gen - tle - men?

Tempo.

*ALICE.* A Pal-ace Ball?

*OLGA.* Pal - ace Ball! A roy-al Ball!

*FREDDY.* The Pal-ace Hall!

*QUORN.* The Hip-po-drome!

*CONDER.* The Coun - tess Ol - ga, as I have been tell - ing, Is

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

*ff*

*tr*



## Allegro molto leggiero.

(to Freddy)  
**OLGA.** You, Fred-dy, here! that is a start! I al-ways liked you in my heart. Not  
**FREDDY.** Don't tell of me!

*pp*  
 Allegro molto leggiero.

**ALICE.** By mere-ly look-ing you can tell They know eacho-ther  
**DAISY.** By mere-ly look-ing you can tell They know eacho-ther

**OLGA.** so ab-sur-d! You'll hold your tongue?

**FREDDY.** Right! mum's the word!

**A.** far too well.

**D.** far too well.

**OLGA.** I'm not look-ing so, They're not ve-ry much to see, you  
 (to Olga)

**CONDER.** Why look at them so?

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

*OLGA.* know! I hope as they have said it. My no-ble birth you'll cred-it! Fred Fair-fax and the Earl of

Quorn, They know I'm no-bly born. *QUORN.* I re-col-lect it

*pp*

Chorus. She is no - bly born.

*pp*

*fp*

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

*fp*

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

*fp* *fp* *fp*

(dances with Quorn.)

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

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

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

(With Olga & Quorn.)

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

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

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

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

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

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

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

night.  
Chorus.

Oh! wasn't that su -

*f* *p* *mf*

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

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

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

*fp*

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

yes! oh, yes!

yes! oh, yes!

yes! oh, yes!

yes! oh, yes!

*f* *p*

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

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

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

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

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

*OLGA.* Now

*p*

*Allegro.*

bring the wine and pour it out, To crown the fest - al day — You think it ra - ther

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

toast I give, The Coun - - tess Ol - ga — long may she

*p*



## PRINCIPALS AND CHORUS.

C. The Coun - - tess Ol - ga - long may she live!

live! The Coun - - tess Ol - ga - long may she live!

The Coun - - tess Ol - ga - long may she live!

*poco a poco rallantando*

*ff* *fp*

Moderato assai.

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

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

F. my glass to clink — In ho-mage to beau-ty?



*ad lib.*

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

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

*FRED* What-I?

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

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

*Moderato assai.*

*ALICE*. (Imitating Jumping Jack.) *pp*

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

Vivace. *fp*

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

Allegro.

A. Jack!

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

Allegro.

(aside)

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

F. say!

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

(He dances ostentatiously with Olga.)

F.

time!

Hm!

f

pp

F.

La la la la la la la la la

F.

Hm!

la la la la la la

F.

ALICE. Hm!

la la la

CHOR.

la

pp

la la la la la la la la

CHOR.

pp

la la la la la la la la

CHOR.

pp

la la la la la la la la

CHOR.

la la la la la la la la

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

F. *f*  
La la la! \_\_\_\_\_

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

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

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

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

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

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

A

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

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

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

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

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

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

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

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

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

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

CHOR.

A. H. & C. Ltd. 4863

*riten.*

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

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

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

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

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

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

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

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

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

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

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

*rit.* *ff* *pp*



Tempo di Marcia.

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

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

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

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

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

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

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

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

Tempo di Marcia. *pp*

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

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

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

Tempo di Marcia.

*f*



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

Allegro.

A. *ff* We shout! look out!

D. *ff* We shout! look out!

O. *ff* We shout! look out!

H. *ff* We shout! look out!

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

Dk. *ff* We shout! look out!

B. *ff* We shout! look out!

C. *ff* We shout! look out!

America, look out!

Allegro.

*ff* We shout! look out!

*ff* We shout! look out!

*ff* We shout! look out!

*ff* We shout! look out!

Allegro.

*ff*

*ff*

## Act II.

## No 7. OPENING CHORUS:- "TENNIS"

Allegro.

PIANO. *ffp*

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

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

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

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

ball,  
 guess,

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

back,  
fault!

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

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

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

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

Refrain.

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

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



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

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

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

*mf*

game they love is just the same— It is 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

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

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



## DANCE.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time. Starts with a piano (*p*) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note bass line.

Second system of piano introduction. Continues the melody and bass line. The right hand has a melodic line with some grace notes and a trill-like passage. The left hand maintains the eighth-note bass line. Dynamics include *mf*.

Third system of piano introduction. The right hand has a more active melodic line with eighth-note runs. The left hand continues the bass line. Dynamics include *f*.

First system of vocal introduction. Three staves (Soprano, Alto, Bass). Lyrics: "It is - - - It is - - - What A - dam played with Eve!". Dynamics: *p* for "It is", *f* for "What A - dam".

First system of piano accompaniment for the vocal introduction. Treble clef, key signature of one sharp, 2/4 time. Starts with a piano (*p*) dynamic. The right hand has chords and eighth-note patterns, while the left hand plays a steady eighth-note bass line. Dynamics include *ff*.

# Nº 8. ENSEMBLE:—"CHEWSKA"

(CONDER and GIRLS.)

Allegretto.

VOICE.

PIANO.

*ff*

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

*p*

*G.*

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

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

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

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

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

*CONDER. 1* I'm like a child now and frisk - y, I must con - fess it,  
*CONDER. 2* That is the part - y, 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 tit - 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!

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

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

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

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

# NO. 9. DUET:—"TYPEWRITING."

(ALICE and FREDDY.)

Vivace.

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

PIANO. *ff* *p*

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

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

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

(Aside)

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

F. say?

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

A. (Spoken) *ALICE* You're rea-dy? *Allegretto* (Dictates) My own be-lov-ed

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

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

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



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

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

-dore!

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

A. *(Angrily)* beat? *FREDDY.* Can I be sure for ev-er-more? *(Ironically)* It's real-ly Ve-ry

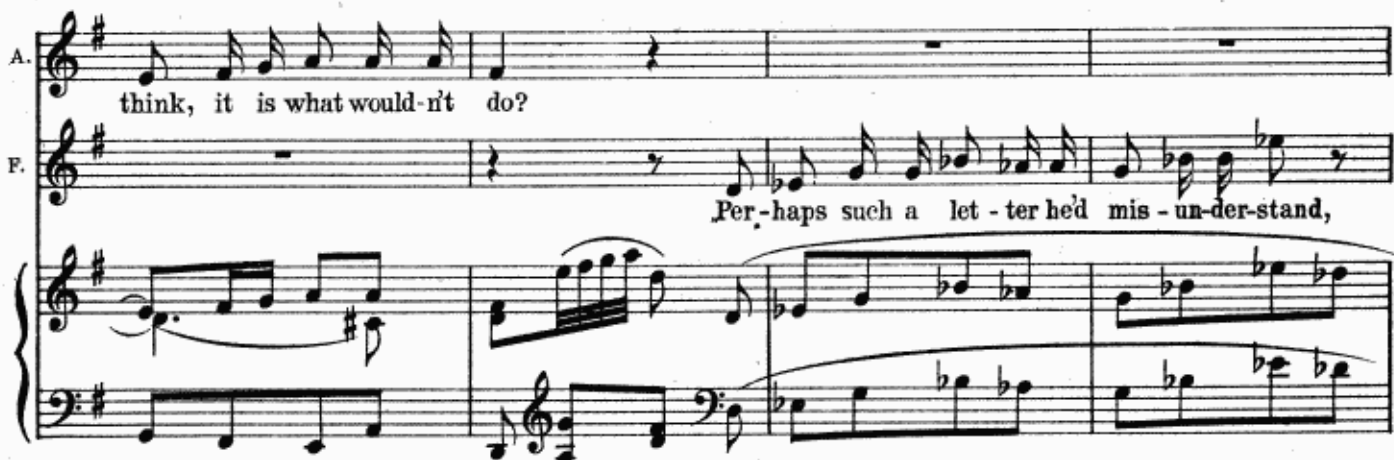
A. *(Aside)* He's get-ting hot! You've fin-ished?


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

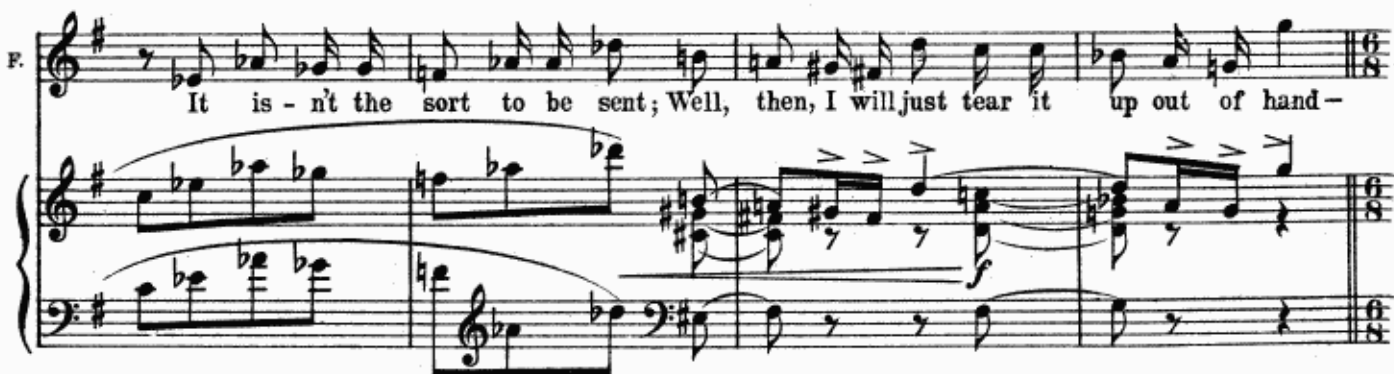
F.    
 fin-ished. I think you are sim-ple to fan-cy you can Be sure that a man will be

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

F.    
 true!

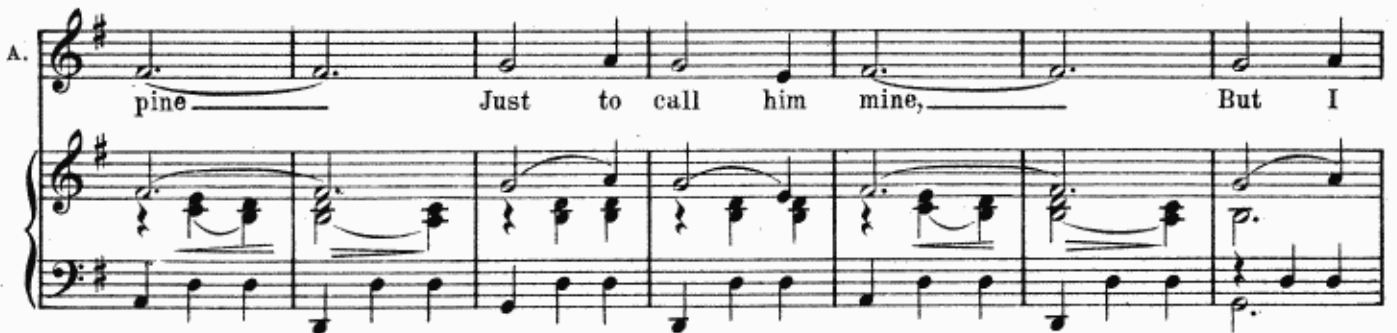
A.    
 think, it is what would-n't do?

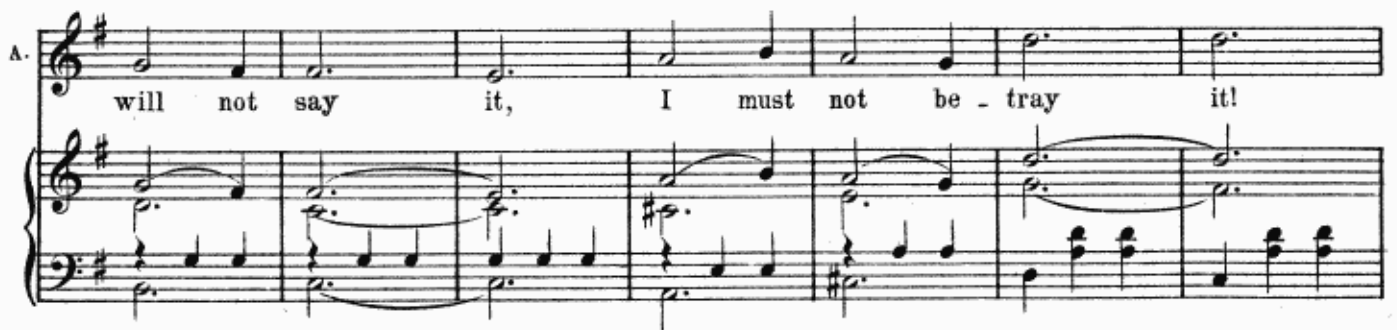
F.    
 Per-haps such a let-ter he'd mis-un-der-stand,

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

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

A.    
 Ah! I

A.    
 pine Just to call him mine, But I

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

A.    
 Proud and chill He must think me still!

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

Musical notation for piano accompaniment, including treble and bass staves.

A. know.

F. Though my heart With its love should

Musical notation for piano accompaniment, including treble and bass staves.

A. Yet I will not speak the first,

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

Musical notation for piano accompaniment, including treble and bass staves.

A. I will not speak the first!

F. I will not speak the first!

Musical notation for piano accompaniment, including treble and bass staves, with time signature changes to 6/8 and 3/4.

(pretending to fasten her shoe)

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

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

F. *ALICE. Well, that may be!*

*foot is small, so ve-ry small!*

*espressivo*

(aside) (aloud)

*ALICE. I'll tie you with the lace! You do take*

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

(impatiently) (very impatiently)

*long! You do take so long! You do take ve-ry long!*

*FREDDY. Right!*

*mf f ff*

(aside)

*ALICE.* And he is caught!

Right! Right! The lace is tied! *con slancio*

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

*FREDDY.* Rea-dy!

rea-dy!

*mf*

**Allegretto.**

(dictates)

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

(angrily)

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

**Allegretto.**

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

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

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

(angrily) *FREDDY.* I long for you, my dar-ling love— (jumps up) Oh, this is sil - ly rot! (aside) *ALICE.* Now he is mine! It's ve-ry

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



A. 

seems quite to ir - ri-tate you! (more quietly)

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

F. 

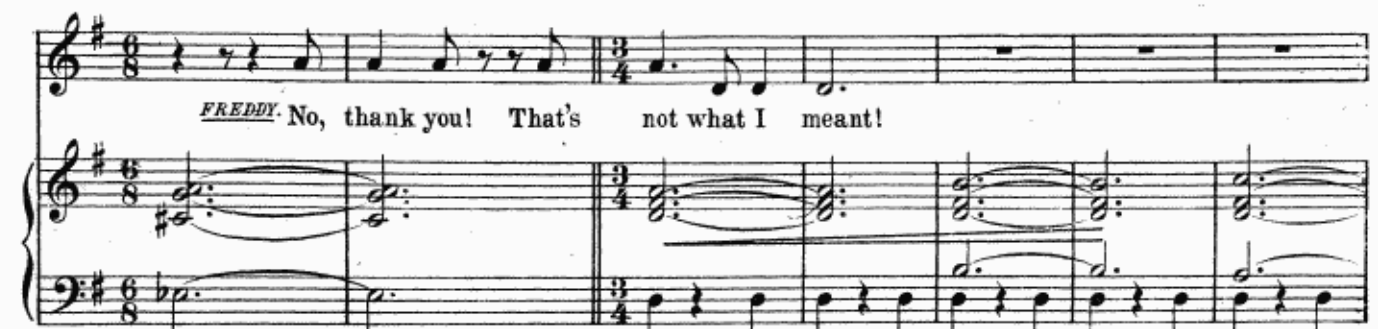
(softly)

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

know not a word of it's true!

A. 

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



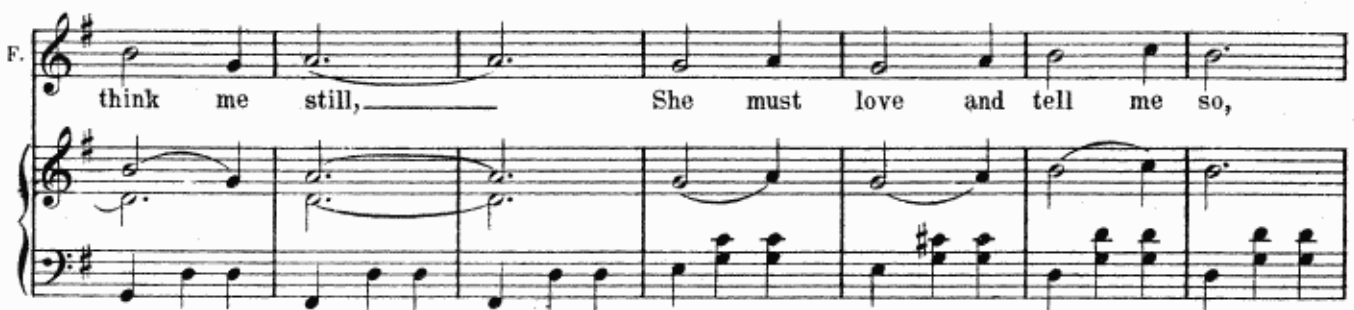
**FREDDY.** No, thank you! That's not what I meant!

F.  Ah I pine

F.  Just to call her mine! But I

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

F.  it! Proud and chill She must

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

A. Though my heart With its

F. Or she will nev - er know!

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

F. Yet I will not speak the first!

A. I will not speak the first!

F. I will not speak the first!

First system of a musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music features a melodic line in the treble and a bass line in the bass. The first measure is marked *ppp*. The final measure of the system is marked *perdendosi* and includes a repeat sign.

Second system of the musical score. It is in 3/4 time. The treble staff begins with a *ppp* dynamic marking. The word *Soavemente.* is written above the treble staff. The bass staff has a *pp sempre* marking. The system concludes with a *p.* dynamic marking.

Third system of the musical score. The treble staff contains a melodic line with a *p.* dynamic marking. The bass staff provides harmonic support with chords and a *p.* dynamic marking.

Fourth system of the musical score. The treble staff features a melodic line with a *p.* dynamic marking. The bass staff continues with harmonic accompaniment.

Fifth system of the musical score. The treble staff has a melodic line with a *p.* dynamic marking. The bass staff provides harmonic accompaniment.

Sixth system of the musical score. The treble staff has a melodic line with a *p.* dynamic marking. The word *calando* is written above the treble staff. The bass staff has a *p.* dynamic marking. The system ends with a repeat sign.

# Nº 10. DUET:- "FOLLOW ME ROUND."

(DAISY and Sir JAMES.)

Tempo di Marcia.

Piano introduction in D major, 6/8 time. The right hand features a melody with accents and slurs, marked *ffz*. The left hand provides a rhythmic accompaniment with chords and eighth notes.

*Con grazia.*

*DAISY.* I may be

Vocal and piano accompaniment for the first part of the duet. The vocal line is in D major, 6/8 time, with lyrics: "go - ing rath - er soon On an ex - ten - sive hon - ey - moon, So I sup -". The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

Vocal and piano accompaniment for the second part of the duet. The vocal line is in D major, 6/8 time, with lyrics: "-pose I must buy clothes. *Sir J.* La - dies at times wear those! *DAISY.* Fol - low me". The piano accompaniment is marked *p* and continues with the same accompaniment style as the first part.

D.

round to all the stores, O - pen and shut the swing - ing doors; Stand on the

D.

mat, Hold - ing my hat. *Sir J.* Im ve - ry good at that. *DAISSY.* I must be

D.

found pro - per - ly gowned *BOTH.* That will be right if {you} fol - low. {me}

B.

round. We'll go and shop to

B. - geth - - er For frock and fur and

*cresc.*

B. feath - - er And gamps for sum - mer

B. weath - - er, Or else we may be drowped.

*mp*

*cres*

B. Al - though I'm no A - pol -

*f*

- cen - do.



- lo I beat the oth - ers hol -

*cres- - cen - - do.*

- low When I have got to fol -

- low, *DAISY.* All round, *Sir J.* All round! *BOTH.* All round!

B.

*ffz* *ffz*

D. *mf*  
*DAISY.* When I go

D. out I want to find You are a yard or two be - hind, Take me to

D. plays For Mat - in - ées *Sir J.* Wednesdays and Sat - ur - days! *DAISY.* You'll have to

D. go there first to see If an - y play is fit for me So you must

D. sit up in the pit. *Sir J.* I shall not mind one bit. *DAISY.* Dramas a -

D. - bound ve - ry un - sound *BOTH.* I'll be all right if {you} fol - low {me}   
 You'll } {I} {you}

B. round If an - y - thing you're

B. fear - - - ing You'll find it ve - ry

B. cheer - - - ing To think that I'm in

B. hear - - - ing And rea - dy to be found

*mp*  
*cres*

B. Al - though I'm no Ap - ol -  
- cen - - do.

*f*  
*cres*

B. - lo I beat the oth - ers hol -  
- cen - - do.

*cres*  
*do.*

B. - low When I have got to fol -

B. - low *DAISY*. All round. *Sir J.* All round. *BOTH*. All round.

*ff*

# Nº 11. SONG: SOUVENIRS.

BULGER.

Moderato.

VOICE.

PIANO.

*mf* *pp*

1. Some wo-men may have lov'd me for My  
 2. I pi-ty men who ne-ver had A  
 3. I dont know what the charm may be That

face- I do not know. And some for that "Je ne sais quoi" I  
 wo-man's sym-pa - thy, It seems un - ut - ter - a - bly sad That  
 makes the girls re - joice, Per - haps it is the qual - i - ty And

call my "Touch and go." A look like this, and there I am, They  
 such a thing could be, And so I hold to mem'-ry dear This  
 sweet-ness of my voice, I no-tice all the time I sing A

*p*

re - cog - nise my pow'r, And this is in Me - mo - ri - am Of  
 dain - ty lit - tle glove, Be - cause it is a sou - ven - ir Of  
 loud, ex - ci - ted buzz, And "En - tre nous" there's no such thing When

one im - pas - sion'd hour, A lit - tle flow'r, A lit - tle  
 one sweet wo - man's love, A wo - man's love, A wo - man's  
 poor Ca - ru - so does. Ca - ru - so does, Ca - ru - so

flow'r, A lit - tle flow'r, flow'r, flow'r, flow'r, No  
 love, A wo - man's love, love, love, love, Up -  
 does, Ca - ru - so does, does, does, does, does! Of

mat - ter where I found it Or when or why or how, Ro -  
 - on a la - dy's wrist it Was but - ton'd long a - go, A  
 course he's sim - ply yel - low And green with jea - lou - sy, I

-mance has breath'd a - round it,      It's      fra-grance lin-gers      now.  
 thou - sand times I've kiss'd it,      But      she will ne - ver      know.  
 pi - ty him, poor      fel - low,      He      can't com-pete with      me.

A - gain my heart goes pit - a - pit - a - pat, I  
 A - gain my heart goes pit - a - pit - a - pat, A -  
 When Bul-ger tries B. flat - a - tat - a - tat, And

lean a - bove her chair,      A - gain I toy like  
 -gain my mem' - ry shows,      The ta - ble where she  
 al - most gets an A.      The la - dies look like

that a - tat - a - tat, With ro-ses in her hair,      A - gain I hear her  
 sat a - tat - a - tat, At smart Del-mon-i - co's,      The lit - tle glove she  
 that - a - tat - a - tat, The men have gone a - way.      I said I'd sing them



laugh - ter loud and wild, Her love had turn'd her brain, She  
 left you may be sure I in my bo - som hid, Be -  
 "Songs of Ar - a - by," And "Tales of Fair Cash - mere," And

rush - es from the room, poor child, I ne'er see her a -  
 - cause I know that "Gage d'a - mour" Was some - thing more than  
 this is what they threw to me By way of sou - ven -

*1<sup>st</sup> & 2<sup>nd</sup> time.*

- gain, I ne'er see her a - gain.  
 kid, Was some - thing more than kid.  
 - ir, By way of sou - ven -

*ff*

*3<sup>rd</sup> time.*

- ir.

*mf* *pp* *ff*

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

(ALICE and CONDER.)

Allegro vivo.

ALICE.

Ma - ny a time my

PIANO.

A.

bro - ther We have laughed and cried.

A.

We both were ve - ry naugh - ty Then we used to run and hide!

A.

Ma-ny a game to - ge - ther

A.

Once we used to play We had realgoodtimesto - ge-ther But the

*meno mosso*

A.

times are passed a - way. Ma-ny a day.

*Meno mosso.* ( $\text{♩} = \text{preceeding } \text{♩}$ )

*col voce* *f* *mf* *p*

## Allegretto.

C. *CONDER* We were ve - ry fond of sto - ries, You would be Red Rid - ing Hood!

A. *ALICE* Then you were the wolf who met me, And you ate me in the wood!

C. *CONDER* I was Spotted Dog the Red - skin, Tom - a - hawks of wood I'd draw!

A. *ALICE* I was lit - tle Morn - ing Glo - ry, *con amore* your a - dor - ing Pale - face squaw You

A. *wont for - get. now child-hood ends How well we*

A. *loved each oth - er! No bro - ther mine, we're*

*Tempo I.*

A. *Al - ways friends you're still my lit - tle bro - ther!*

*Gaiement*

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

*pp molto rit.*

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

*pp*

*CONDER.* And when the Dust-man shakes the sleep on eyes and

*pp molto rit.*

*Tempo*

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

*poco a*

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

*Tempo*

*poco a*

*poco rit.*

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

*animando*

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

*animando*

*poco rit.*

*f*

**Allegro moderato.**

*CONDER.* Kiss and make it up to - ge - ther

*p*

C. If we do not quite a - gree! I'll for - give you

C. If you're naugh - ty, you must do the same for me.

A. ALICE. We'll for - get we may be part - ed, get - ting

A. mar - ried by and by, We will just re -

A. - mem - ber How we played to - ge - ther, you and I.


*molto rit* *Tempo primo.*

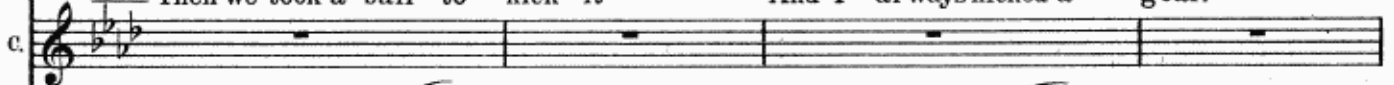



A. 

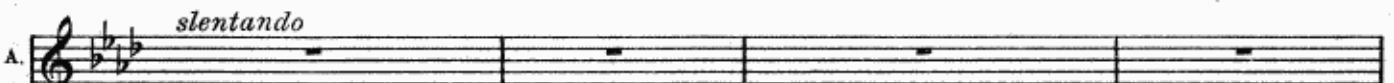
C. 
  
*CONDOR* We were ve-ry fond of crick-et, You would bat and I would bowl

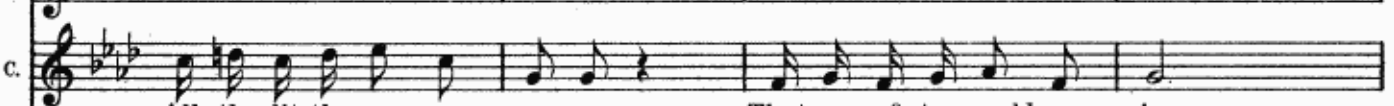



A. 
  
*ALICE* Then we took a ball to kick it— And I al-ways kicked a goal.

C. 



A. 
  
*slentando*

C. 
  
 All the lit-tle games are ov - er That we of - ten would en - joy



A. 
  
 You've an-oth-er girl to play with I must find an-oth - er boy. The

C. 


  
*molto rit.*

A. hap - py days \_\_\_\_\_ are dead and done \_\_\_\_\_ Be - fore we

C. \_\_\_\_\_

A. heard of sor - row We went to bed \_\_\_\_\_ tired.

C. \_\_\_\_\_

*rit.*

A. out with fun \_\_\_\_\_ To dream of fun to - mor - row \_\_\_\_\_ We danced a

C. \_\_\_\_\_

*tempo* *rit.* *pp*

A. ring of ro - ses Gai - ly I and you!

C. \_\_\_\_\_ I'm Han - sel, and you're Gre - tel,

*pp*

*tempo*

*pp molto rit.*


A.  And when the Dustman shakes the sleep on eyes and

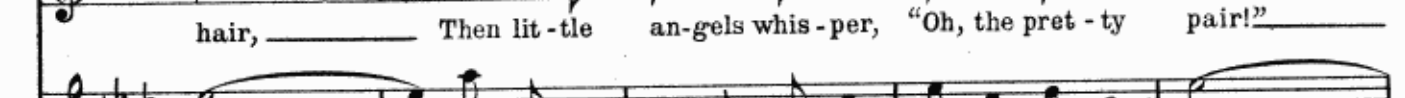
C.  That's the way they do! And when the Dustman shakes the sleep on eyes and

*pp molto rit.*




*tempo*

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

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

*tempo*



*molto rit.* *tempo*

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

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

*molto rit.* *tempo*



DANCE: HANSEL and GRETEL.

*p*

*mf*

*p* *molto rit.* *tempo*

*p*

*pp* *tempo*

*molto rit.*  
A. Then lit-tle angels whisper "Oh, the pretty pair!"

C. Then lit-tle angels whisper "Oh, the pretty pair!"

*molto rit.* *tempo* *ff*

## NO 13. SCENA. — "PARISIENNE."

(OLGA and CONDER.)

Allegro.

PIANO.

*pp*

The piano introduction is in 3/4 time and D major. It consists of four measures. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

*f*

OLGA. Ah! \_\_\_\_\_

Ah! \_\_\_\_\_

*fp*

Olga's first vocal line begins with a forte (*f*) dynamic. The melody is simple, with a long note on 'Ah!' followed by a rest. The piano accompaniment continues with a steady rhythm, featuring chords and moving lines in both hands.

*mf*

I'm Queen of mén, Par - is - i - enne, La fin - e

*p*

Olga's second vocal line starts with a mezzo-forte (*mf*) dynamic. The melody is more active, with eighth and sixteenth notes. The piano accompaniment is in a lighter (*p*) dynamic, providing a rhythmic and harmonic support.

fleur de Par - is \_\_\_\_\_

*pp*

Olga's third vocal line begins with a piano (*p*) dynamic. The melody is simple and ends with a long note on 'is'. The piano accompaniment features a mix of chords and moving lines, with a *pp* dynamic marking in the final measures.

Ah! Ah!

Tout de mê - me, Je vous aim - e! Do you

*pp*

care for me? If I am what you call

*grazioso*

A lit - tle flirt, You must not mind at all, It does not

*cresc.*

hurt! I flirt with all for fun Un-til I find the one,

*f col voce*

*accel.* Conder. (*speaks*)

Per-haps the one is you, Do you think, C'est vous, Mon chou? Well I

*accel.* *pp*

guess you are a peach! On - ly don't

hang out of reach, *OLGA.* And oh! if you are true,

*f* *fp*

*meno mosso*

I will be fond of you! I am so clev-er I can love for ev-er.

*col voce*



## Allegretto grazioso.

That's the way that the world be - gan, Just a

*pp*

un poco rit. a tempo

wo - man and just a man, Ro - ses o - ver a gard - en wall, that is

*col voce*

all, that is all! You and I — no one by —

*p*

*mf* slentando

But the birds in the trees a - bove one and all make

*col voce*

*p* love! La-la la-la la-la la-la la-la la, Lá-la la-la la-la la-la la-la

*pp* *fp*

*a piacere*  
la, La-la-la, la-la-la, la-la-la, la-la-la.

*col voce* *a tempo*

O - ther wo-men may frown you see But they'd love to be just like

*p*

*cresc.*  
me; Men may laugh but they want to do - Just like you! Just like

*col voce* *pp*

## DANCE.

you!

*pp e stacc.* *fp*

*pp* *fp* *p*

*mf* *cresc.* *f*

*pp* *fp* *p*

*fp* *mf*

*cresc.* *poco* *a* *poco* *cresc.* *ff*

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

(ALICE, DAISY, QUORN and FREDDY.)

Vivace.

VOICE.

QUORN. Who are the girls that

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

Q. Wealth is a tri-ple and toy!—

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

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

*Più mosso*

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

*Più mosso*

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

world before them bends.

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

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

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

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

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

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

*fp*

A. there to say them nay? —

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

A. *ALICE.* They

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

Meno

*p* *rit fp*

A. are They are

D. They are They are

Q. They are — They are —

F. The name is quick ly told — They

*Valse Lente.*

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

F. are the daughters of Gold! —

*Valse Lente.*

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



Meno.

accel.

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

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

*molto rit.* *Allegro. Tempo I.*

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

*p* *ff*

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

*p* *ff*

*rit.* *tempo*

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

*p rit.* *tempo*

*più mosso*

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

*Allegro.*

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

-sire; Kind-led

FREDDY. All — the bliss that two dis-cov - er Kind-led

by one gold - en fire! Kind-led

by one gold - en fire! Mu - sic set - ting hearts a -

*fp*

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

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

*Meno.*

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

*Meno.* *Sus-*

*fp rit.*

A.  So are

D.  So are

Q.  So are — *rit.*

F.  -pi - cious, proud and cold — So are the daughters of *rit.*



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

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

Q.  *p* They are the DoHar Prin-cess-es

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



Meno.

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

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

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

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

*f*

*molto rit.*

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

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

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

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

*p*

*molto rit.*

## Tempo di Valse.

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

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

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

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

*f* *ff* *fp*

Tempo di Valse.

*fp*

*p*

*f* *ff*



No 15. FINALE.- "HOW DO YOU DO?"

Allegro.  
PIANO. *p*

Chor.

Were de - ligh - ted here in - vi - ted To at - tend

these gor - geous fêtes! Quite surpas - sing and out clas - sing Those of



*meno forte*

Eu - ro - pe - an States Foreign na - tions cel - e -

- bra - tions Out in Eng - land or in France Must sur-

- ren - der to the splen - dour Of our pomp and cir - cum -

Moderato assai. (♩ = preceding ♩.)

CONDER. We are the height of the sublime, The ten they call the  
 - stance  
 - stance  
 - stance

Moderato assai. (♩ = preceding ♩.)

*ff*  
*p*

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

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

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

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

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

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

*Tempo*

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

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

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

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

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

*Tempo*

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

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

B. First Chop! We are tip, we are top, first

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

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

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

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

A. Chop! Compared with you dear Harry

D. Chop!

B. Chop!

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

Chop! Old Har-ry

Chop! Old Har-ry

Chop! Old Har-ry.

*p*

A. That's why you want to mar-ry

C. I can-not get my income spent,

Yes, mar-ry

Yes, mar-ry

Yes, mar-ry

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

A. *ALICE* And if we lost e - norm - ous sums — We'd let them go with laugh - er! Yes! Yes! For we  
 C. Yes! Yes! For we

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

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



Tempo.

A. *p* Tip Top!

Chop! *p* Tip Top!

*DICK.* Tip Top!

*BUL.* Tip Top!

C. Chop! *p* Tip Top!

Sopr. Alt. *p* Tip Top!

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

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

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

A. First Chop! We are

D. First Chop! We are

B. First Chop! We are

C. First Chop! We are

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

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

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



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

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

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

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

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

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

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

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

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

B. are, yes we are, yes we *ff* are *p* First Chop!

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

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

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

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

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

Tempo di Polacca.

(Olga appears)

*CONP.* Coun - tesswell it ends in "chews - ka" I've the ho - nour to pre -

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

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

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

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

In fact, I've al - ways moved in such! Your

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

Gentlemen. (aside)

Up - on my word, And Con - der's  
she's sim - ply rip - ping! And Con - der's

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

The first system consists of a vocal line and piano accompaniment. The vocal line has two staves. The piano accompaniment has two staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is in a moderate tempo.

Moderato.

CONDER. Gentle men, al-so la-dies! Though I  
He's like a sim-ple Shep-herd swain!

The second system continues the vocal line and piano accompaniment. It includes the tempo marking "Moderato." and a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a common time signature (C). The piano accompaniment has a common time signature (C). The music is in a moderate tempo.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a common time signature (C). The piano accompaniment has a common time signature (C). The music is in a moderate tempo.

tried. Coun - tess - well - she ends in "chews - ka" Is to - day my

Tempo di Polacca. (Moderato.)

*OLGA* Cho - sen bride!  
 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 - gra - tu - la - tion.

heart and voice! What an hour of

You have made a charming choice!

You have made a charming choice!

You have made a charming choice!

joy and pride!

Hail the bride groom and the bride!

Hail the bride groom and the bride!

Hail the bride groom and the bride!

(to Conder.)

*BUL.* My feel-ings Mister Con - der I can-not tell you Sir!



B. I've lots of things to mention but silence I prefer.

*OLGA.* To celebrate the marriage On this auspicious

day, Suppose we start a dance, the good old Russian way!

(The Dancers come forward.)

(Dancers.)

Hail



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

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

Meno.

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

bride! Sopr. Alt. *ff*

Ten. *ff*

Bass. *ff*

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

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

Moderato. (to Alice)

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

*ALICE.* My heart beats fast, so fast! I feel a-fraid, at last!

*CONDER.* told the future hap-py man?

*CONDER.* All-right!— I'll risk it!

*ALICE.* What for? All-right!

Tempo di marcia moderato.

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

A. stiff and proud! — But I'm my Coun-try's rich-est daugh-ter, I'll

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

*CONDEE* - My sis-ter takes to-night a

*rit.* *ff*

A. I'll

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

*mf*

*riten.*

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

*f riten.* *p*

Tempo.

clerk!

Freddy. (coming forward unwillingly aside.)

What can this be, A piece of fun?

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

Ten. See! see! who

Bass. See! see! who

Tempo.

Allegro.

(aside)

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

Ten. is the one?

Bass. is the one?

*p*

Moderato.

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

Moderato.

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

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

*mf rit.* *pp*

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

*pp*

A

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

*fp*

Poco vivo.

A

Jack! Wig-gle - wag! Wiggle - wag!

Soprano. Alto.  
Tenor.  
Bass.

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

*ff*

Poco vivo.

A

Oh! You're my jump - ing

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

*ff*



## Allegro.

A Jack!

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

Jack!

Jack!

Jack!

## Allegro.

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

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

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

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



A Well then, I choose him, choose — that

Moderato.

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

F Me? A sil-ly jest!

Soprano. Alto. Who is he?

Tenor. What is he?

Bass. Someone of

Moderato.

Allegro.

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

C I bless you! All right! You've set-tled it

mark?

Allegro.

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

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

C told it you plainly— It's a fact!  
Soprano. Alto.

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

Bass. He must be mad! Yes, that is

He must be mad! Yes, that is

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

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

Tenor. clear!

Bass. clear!

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

F

*pp*

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

The first system of the musical score. The vocal line (marked 'F') begins with a piano (*pp*) dynamic. The lyrics are: "As on-ly hearts like mine: can do! Safe in my arms I would bear her,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

F

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

The second system of the musical score. The vocal line continues with the lyrics: "And never seek to find an - o - ther fair - er: But now I say a -". The piano accompaniment continues with the same texture.

F

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

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

The third system of the musical score. The vocal line has a dynamic change from *ff* *molto rit* to *p* *Tempo*. The lyrics are: "- dieu, a - dieu! Sad is my heart to part from you! Good bye, my love, I". The piano accompaniment also reflects these changes.

A

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

F

*rit.*

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

The fourth system of the musical score. It includes an 'A' part (Alto) and a 'F' part (First). The lyrics are: "What dis-grace! I can-not bear it!" and "say, and go, For you would have it so!". The piano accompaniment includes a *rit.* (ritardando) marking.

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

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

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

C Ten! Will that satis-fy you? Twenty!

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

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

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

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

*a tempo*

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

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

*a tempo*

*fp*

*f* Moderato.

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

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

Chor. *pp*

Why the man must be mad, — Too bad!

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

*pp* Such luck as he has had!

Moderato.

*f*

*p*

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

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

*CONDER.* He scorns my sis - ter's ad - dress - es!

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

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

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

A. Is this the fate \_\_\_ of Dol-lar prin-cess - es!

F. Dol-lar prin-cess - es!

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

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

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



Slowly.

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

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

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

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

Animated, as before.

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



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

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

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

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

Chor. Sop. Alt. *ppp*

F

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

Ten. so, it's so, it's sol

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

ppp

ppp

ppp

Waltz.

ALICE. He scorns the daugh - ters of gold. (sadly) One of the

Ten. sol

Bass. sol

Waltz.

ppp

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

A. *rit. Tempo*  
 For - tune ev - er bless - es, And plea - sure is theirs to hold!

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

F. *accel. rit. f rit.*  
 They are the Dol - lar prin - ces - ses, The poor - est wo - men on

Allegro.

F. Alice is going to Freddy; stamps her foot and says: No! I prefer a footman to you; (To footman) Dance with me!  
 earth!

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

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

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

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

Vocal line and piano accompaniment for the third system of music. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef, providing harmonic support.

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

*molto rit.* *Allegro.* Curtain.

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

Piano accompaniment for the fifth system of music, featuring a treble and bass staff with a key signature of two sharps and a common time signature. The music is characterized by rhythmic patterns and chords.

Piano accompaniment for the sixth system of music, featuring a treble and bass staff with a key signature of two sharps and a common time signature. The music includes a dynamic marking *f* and concludes with a double bar line.

## ENTR'ACTE.

Allegretto moderato. (*grazioso*)

The musical score is written for piano in 2/4 time, with a key signature of three flats (B-flat major or D-flat minor). It consists of seven systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The piece features intricate piano textures with frequent sixteenth-note patterns and arpeggiated chords. The score includes several dynamic markings: *rit.* (ritardando) appears in the fifth and sixth systems, and *Tempo* is marked at the beginning of the sixth system. The notation includes various articulations such as slurs, ties, and accents, along with some specific performance instructions like *rit.* and *Tempo*.

musical score system 1, featuring treble and bass staves with notes, rests, and dynamic markings *molto rit.* and *Tempo*.

musical score system 2, featuring treble and bass staves with notes and rests.

musical score system 3, featuring treble and bass staves with notes and rests.

musical score system 4, featuring treble and bass staves with notes, rests, and dynamic markings *molto rit.* and *Tempo*.

musical score system 5, featuring treble and bass staves with notes and rests.

musical score system 6, featuring treble and bass staves with notes and rests.

musical score system 7, featuring treble and bass staves with notes, rests, and dynamic marking *ff*.



N<sup>o</sup> 16. OPENING OF ACT III.

Allegro.

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system is marked *ff* (fortissimo). The second system has a *ff* marking in the bass line. The third system has a *ff* marking in the bass line. The fourth system has a *ff* marking in the bass line. The fifth system has a *ff* marking in the bass line. The sixth system is marked *mf* (mezzo-forte). The music features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.



The first system of music consists of two staves. The treble staff begins with a series of chords, some marked with accents. The bass staff features a steady eighth-note accompaniment. The system concludes with a double bar line and a fermata over the final chord.

The second system continues the musical piece. It features similar chordal textures in the treble and a consistent eighth-note bass line. A slur is present over a group of notes in the treble staff towards the end of the system.

The third system shows a change in the bass line's rhythm, moving from eighth notes to a pattern of quarter notes. The treble staff continues with chordal accompaniment. The system ends with a double bar line and a fermata.

The fourth system features a dynamic marking of *ff* (fortissimo) in the bass staff. The music includes a variety of chordal textures and melodic fragments. The system concludes with a double bar line and a fermata.

The fifth system is characterized by dense, block-like chordal textures in both the treble and bass staves. The bass line continues with a steady eighth-note accompaniment. The system ends with a double bar line and a fermata.

The sixth system begins with a dynamic marking of *fff* (fortississimo) in the bass staff. It features very dense chordal textures. The system concludes with a double bar line, a fermata, and a final chord marked with a dynamic of *fz* (forzando).

# NO 17. DUET:- "TRAMPS"

(DAISY and BULGER.)

Allegretto.

PIANO. *p*

The first system of the piano introduction is in 6/8 time. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a whole rest in the first measure, followed by a descending eighth-note scale: F4, E4, D4, C4, B3, A3, G3. The system ends with a triplet of eighth notes: G3, F3, E3.

*cresc.* *f* *p*

The second system continues the piano introduction. The right hand melody continues: F4, E4, D4, C4, B3, A3, G3. The left hand has a whole rest, followed by a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2. The system ends with a triplet of eighth notes: G2, F2, E2.

The third system continues the piano introduction. The right hand melody continues: F3, E3, D3, C3, B2, A2, G2. The left hand has a whole rest, followed by a descending eighth-note scale: F2, E2, D2, C2, B1, A1, G1. The system ends with a triplet of eighth notes: G1, F1, E1.

*cresc.* *f* *p*

The fourth system continues the piano introduction. The right hand melody continues: F2, E2, D2, C2, B1, A1, G1. The left hand has a whole rest, followed by a descending eighth-note scale: F1, E1, D1, C1, B0, A0, G0. The system ends with a triplet of eighth notes: G0, F0, E0.

Con moto.

*mf*

*DAISY.* We are a cou - ple of hap - py tramps, Low down scamps,

The vocal line for Daisy is in 6/8 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment in the left hand consists of a steady eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2.

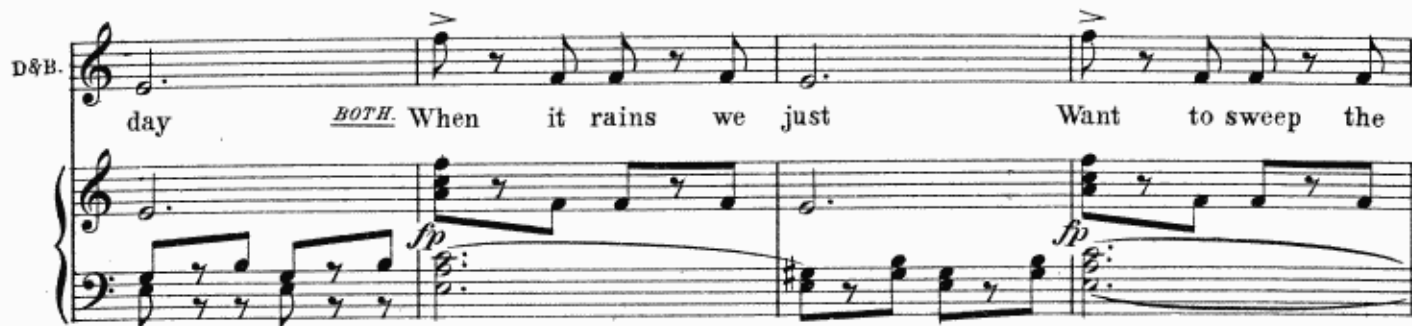
D. hap - py tramps, Ev - e - ry-where we will pitch our camps When there is no-thing to

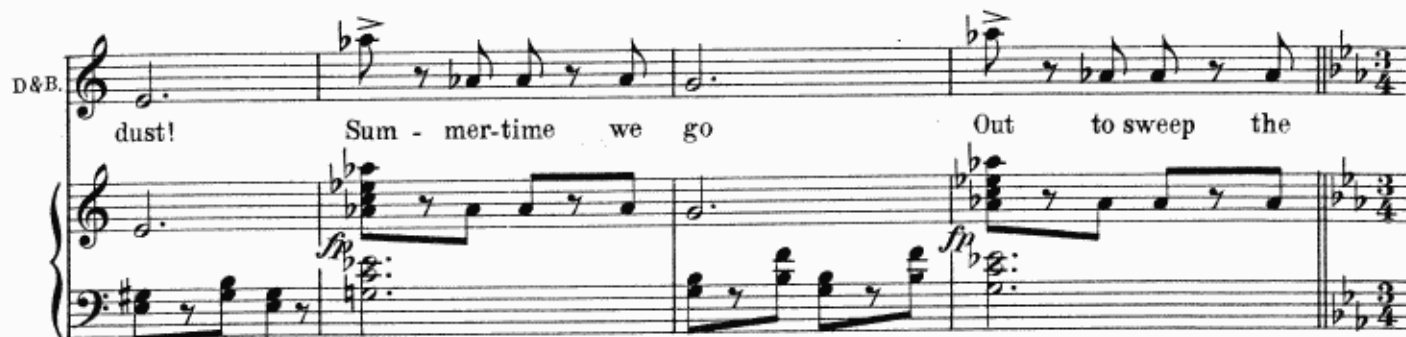
D. pay, Then if there is, why we say We're too bu - sy to stay

B. *BULGER.* We go a look - ing for

B. work to do, Just we two, work to do, If there's a job we can

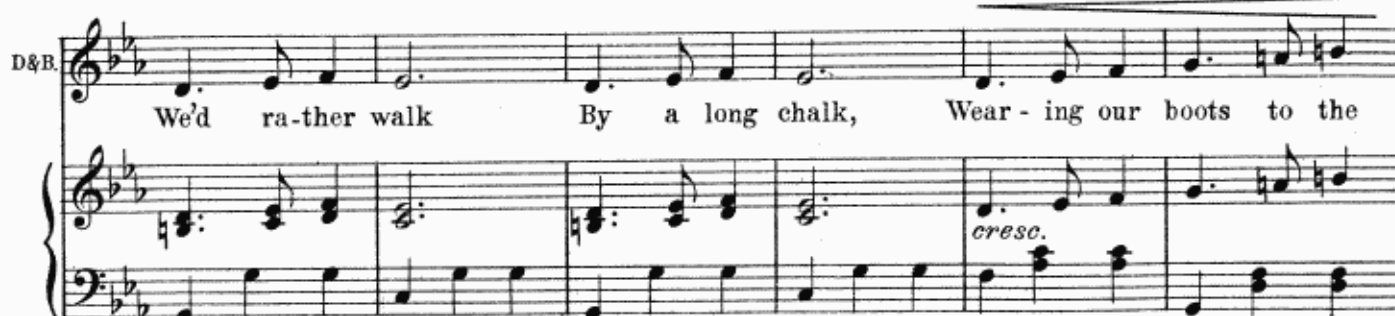
B. do for you, We are engaged for to - day, We are engaged for to

D&B.  day *BOTH.* When it rains we just Want to sweep the

D&B.  dust! Sum - mer-time we go Out to sweep the

*Tempo di Valse. poco rit.*  snow, oh! oh! oh! *a tempo* Me Her and Wea - ry

D&B.  Wil - ly Think that work is sil - ly

D&B.  We'd ra-ther walk By a long chalk, Wear - ing our boots to the

D&B

vamps! We're not fine and fril - ly,

*marcato*

*sp*

D&B

A la Pic - ca - dil - ly! We've no cra - vats,

D&B

*meno mosso*

We are bad hats, We two tramps!

*p col voce*

*fff*

*f sempre*

Dance.

The first system of the 'Dance' piece is in 6/8 time. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *p* (piano) is placed above the first measure.

The second system continues the 'Dance' piece. The right hand melody includes a half note and quarter notes. The left hand accompaniment remains consistent. Dynamic markings include *cresc.* (crescendo) above the third measure and *f* (forte) above the fifth measure.

The third system of the 'Dance' piece features two first endings. The first ending is marked with a '1.' above the staff and ends with a repeat sign. The second ending is marked with a '2.' above the staff. Dynamic markings include *fz* (forzando) above the first measure of the first ending, and *fp* (forzando piano) above the first measure of the second ending.

The fourth system of the 'Dance' piece shows a change in key signature to two flats (B-flat and E-flat) and a change in time signature to 3/4. The right hand melody consists of quarter notes. The left hand accompaniment uses chords and eighth notes. Dynamic markings include *fp* (forzando piano) above the first and third measures.

Tempo di Valse.

The fifth system of the 'Tempo di Valse' piece is in 3/4 time. The right hand melody is composed of quarter notes. The left hand accompaniment features chords and quarter notes. Dynamic markings include *un poco lento* (a little slow) above the first measure and *a tempo* above the fifth measure. There are also *fz* and *p* markings above the fifth and sixth measures of the right hand.

The sixth system of the 'Tempo di Valse' piece continues the melody and accompaniment. A dynamic marking of *fp* (forzando piano) is placed above the third measure of the right hand.

First system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of chords and single notes. A *cresc.* marking is present in the fourth measure.

Second system of musical notation, continuing the piece. It includes dynamic markings *ff* and *sp*.

Third system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. It includes a dynamic marking *sp*.

Fourth system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Fifth system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. It includes dynamic markings *ff* and *ff*.



# Nº 18. DUET:—"REMINISCENCE."

(DAISY and QUORN.)

Allegretto. (Through dialogue.)

PIANO. *pp* *sempre*

*poco cresc.*

Tempo di Gavotte.

*DAISY.* Please my lord and mas - ter, You'll be true to me?

*p e delicato*

D. *mf*  
 QUORN. Yes my lit - tle dar - ling I will be!

D. *cresc.*  
 Shall we find when mar - ried Life is al - ways bright?

Q. *cresc.*  
 Shall we find when mar - ried Life is al - ways bright?

D. *p*  
 on - ly try, and all will come out right!

Q. *p*  
 on - ly try, and all will come out right!

# NO. 19. SEPTETT:- HIP, HIP, HURRAH!

Marcia.

PIANO.

*ff*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The music is in 2/4 time and the key signature has three sharps (F#, C#, G#).

The second system continues the piano introduction with similar harmonic and rhythmic patterns in the right and left hands.

The first system of the vocal entry features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics "ALL. Hip, hip, hur - rah! OLGA So". The piano accompaniment provides a rhythmic and harmonic support.

The second system of the vocal entry continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ring the mer-ry wed-ding-bells To hail this day! ALL. Hip, hip, hur - rah! OLGA For".

we're the most tre - men-dous swells in U. S. 'A! *ALL.* Hip, hip, hur -

- rah! *cor.* We'll have a big af - fair For I'm a bil - lion - aire!

S.  
Hip, hip, hur - rah, So we'll be made a hap - py pair!

A.  
Hip, hip, hur - rah, So we'll be made a hap - py pair!

T.  
Hip, hip, hur - rah, So we'll be made a hap - py pair!

B.  
Hip, hip, hur - rah, So we'll be made a hap - py pair!

O.  
C.  
B.  
&  
D.

Hip, hip, hur - rah! Yes, we're a hap - py pair! I

Hip, hip, hur - rah! Yes, we're a hap - py pair!

Hip, hip, hur - rah! Yes, you're a hap - py pair!

O.

guess - I'll be The blush - ing bride! *GIRLS* As brides - maids

we go side by side! *COY* I'll look as hap - py

as I can; *BUL* And I'll be your best man

*SIR JAMES*. As foot - man I will hold the gates! *DICK*. In

neat white tie The cur - ate - waits - *OLGA* And

aft - er - wards a kiss you get! *MEN* Oh, yes we

do, you bet! *OLGA and CONDER*. The bells will ring Like an - y-thing As

O.  
C.

we go thro' the arch      The or - gan and the big brass-band Will

O.  
C.

play the Wed-ding March!      From far Pe - ru to Tim - buc - too You'll

play the Wed-ding March!      From far Pe - ru to Tim - buc - too You'll

O.  
C.

hear our wed - ding March!      *rit.* *f* *All.* So Trum - pets

hear our wed - ding March!      *rit.* *f* So Trum - pets

hear our wed - ding March!      *rit.* *f* So Trum - pets



Tempo.

O.  
S.  
C.

blow Be - fore us as we go, And bang the drum To  
blow Be - fore us as we go, And bang the drum To  
blow Be - fore us as we go, And bang the drum To

Tempo.

O.  
S.  
C.

tell them all we come! In pomp and pride The bridegroom and the  
tell them all we come! In pomp and pride The bridegroom and the  
tell them all we come! In pomp and pride The bridegroom and the

O.  
S.  
C.

bride It's just the big - gest thing a - bout! A -  
bride It's just the big - gest thing a - bout! A -  
bride It's just the big - gest thing a - bout! A -

rit. ff pp

Tempo.

- mer - i - ca, look out! A - mer - i - ca, A - mer - i - ca, look

- mer - i - ca, look out! A - mer - i - ca, A - mer - i - ca, look

- mer - i - ca, look out! A - mer - i - ca, A - mer - i - ca, look

Tempo.

out! We shout! Ra - ta - ta - ta - ta - ta - ta - ta, tsching!

out! We shout! Ra - ta - ta - ta - ta - ta - ta - ta, tsching!

out! We shout! Ra - ta - ta - ta - ta - ta - ta - ta, tsching!

*sempre pp (marcato the triplets only)*

boom! Ra - ta - ta - ta - ta - ta - ta - ta, Ra - ta - ta - boom!

boom! Ra - ta - ta - ta - ta - ta - ta - ta, Ra - ta - ta - ta!

boom! Ra - ta - ta - ta - ta - ra - ta - ta!

*sempre pp*

ta - ta - ta - ta - ta! Ra-ta-ta-ta - ta - ta - ta -

Ra-ta-ta - ta - ta, ra-ta-ta - ta! Ra-ta-ta-ta - ta

Ra-ta-ta-ta-ta-ra - ta-ta! Ra-ta-ta-

- ta! We're just the great-est lot a - bout. A - mer - i - ca, look

- ta - ra-ta-ta - ta! We're just the great-est lot a - bout. A - mer - i - ca, look

ta - ta-ra, ta - ra! We're just the great-est lot a - bout. A - mer - i - ca, look

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

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

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

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

*ff* *f* *ff*

# №20. DUET:- "THEN YOU GO?"

(ALICE and FREDDY.)

*Allegro moderato.*

ALICE Then you go? What must I

*Allegro moderato.*

FREDDY And you stay!

PIANO.

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 *FREDDY.* Just so, Miss Con - der, that is all to day!

A we have not set - tled on my pay. What are the terms you

F

A make?

F *FREDDY.* I'll give you all you care to take!

*Animato.*

A *ALICE* No, I'll give you back your an - swer, I'm as

F

A

proud as you, in turn! I will serve you as I

A

can, Sir; I'll have on - ly what I earn!

F

*FREDDY.* Once you gave, I re - col - lect it,

F

All that I would ask, and more! *ALICE.* You have

A

taught me to re - ject it, As you did to me be -



A  
- fore!\_\_\_\_\_

F  
*FREDDY* Just so,\_\_\_\_\_ of course, I un - der - stand,\_\_\_\_\_ The past we won't re -

Meno.  
(aside)

A  
*ALICE*. He loves me not,\_\_\_\_\_ he ne - ver loved at all!\_\_\_\_\_ You

F  
- call!\_\_\_\_\_

Meno.

Moderato.

A  
*ALICE* need but give me what I gave you For that is quite a fair re -

A  
- turn! I hope some mo - ney I shall save you, At

R. H.  
L. H.



*affrettando* *riten.*

A least as much as what I earn! Per - haps a lit-tle

F *FREDDY.* I'm sure you will!

*affrettando* *riten.*

A ov - er! But I've an - o - ther quest - ion still!

F *FREDDY.* Pray,

(aside) *rit.*

F ask me what you will. She's caught, she's caught, I read her in - most

*f* *ff* *rit.*

*Tempo di Valse.*

A That par - a - sol - a la - dy's one!

F thought! Oh,

*Tempo di Valse.*

*pp*

A. *The la - - dy's here then, you con - fess!*

F. *yes! Oh, yes!*

A. *You like her, per -*

F. *Oh, yes! Oh, yes!*

A. *-haps? She's young and fair?*

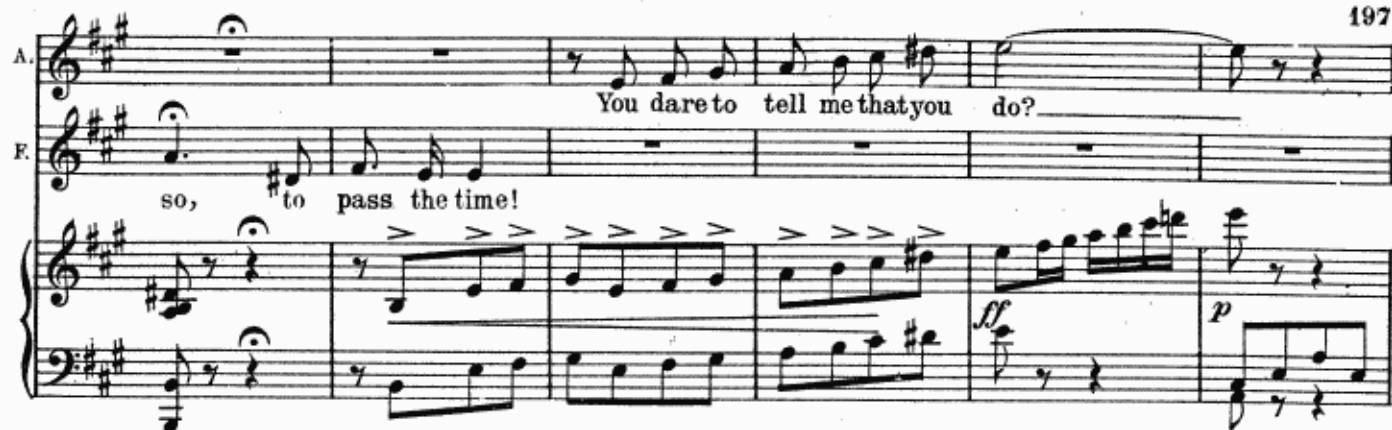
F. *Oh, yes! Oh, yes!*

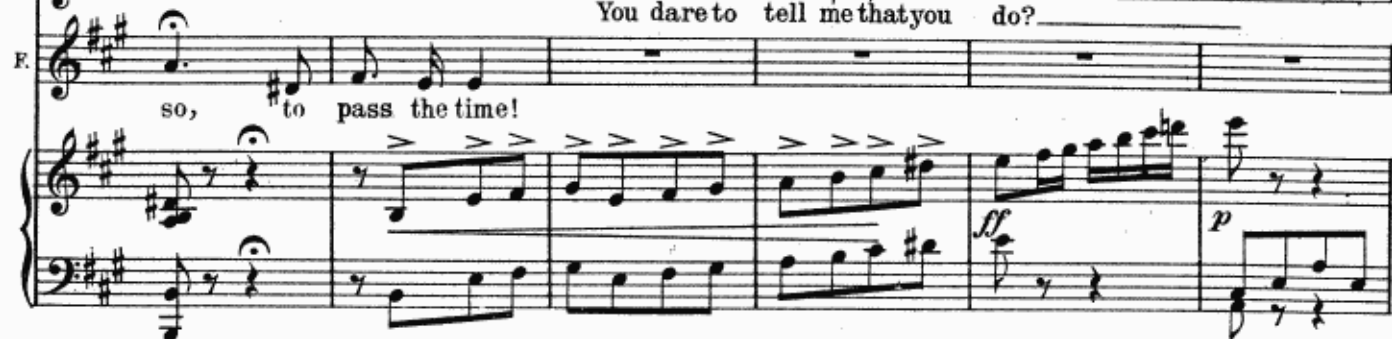
**Allegro** *(mimics him angrily)* *(breaks out)*

A. *Oh, yes! Oh, yes! Oh, yes, oh, yes, oh, yes, oh, yes! You love her too!*

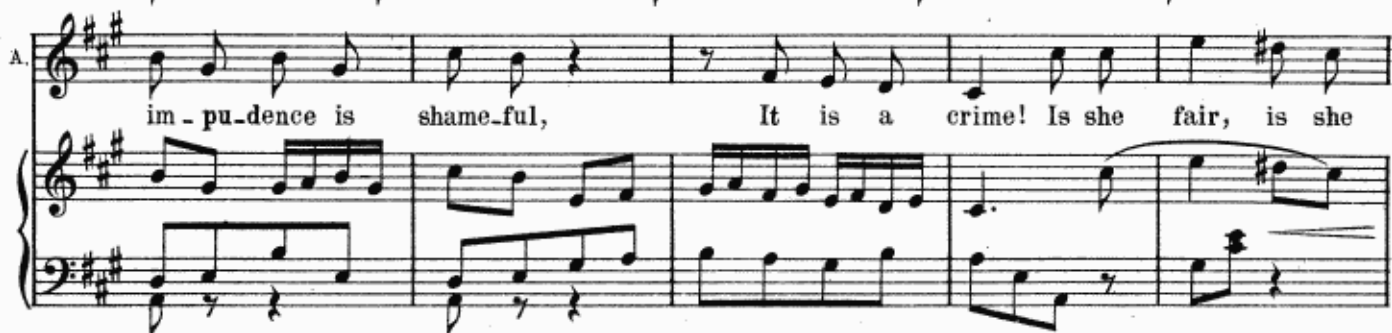
F. *Just*

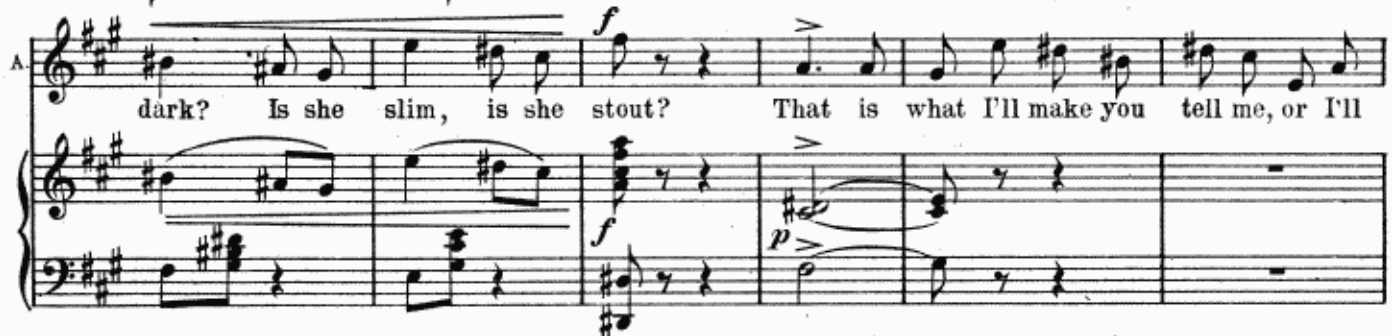
**Allegro.**

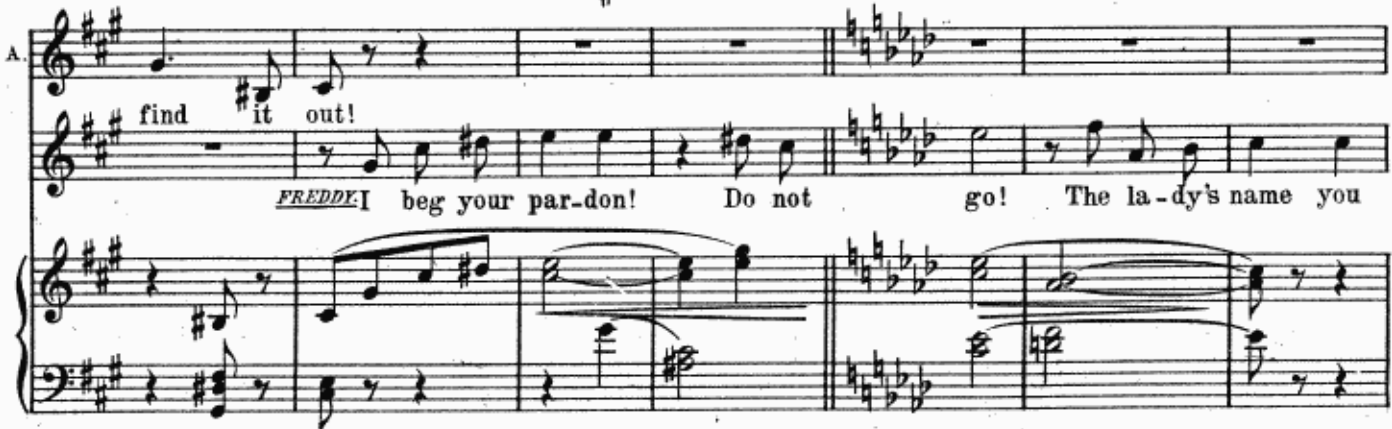
A.  You dare to tell me that you do?

R.  so, to pass the time!

A.  This is some-thing more than blame-ful, Lov-ing just to pass the time! Sir, your

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

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

A.  find it out!

*FREDDY:* beg your par-don! Do not go! The la-dy's name you

A. Yes, she's mod-est, yes, she's shrink-ing, Well I know her and her kind! Am I

F. must not know!

A. sil-ly, are you think-ing? Do you fan-cy I am blind? She's like your-self, and

Con agitazione.

A. shame-less! Why ask her name? she's name-less! No, no, no, it can't be so!

A. No, no, no, it shan't be so! *ff* No, no, no, no, no, no, no, no, no, I won't have it

Allegro con fuoco.

A. *so!*

Meno, *ALICE.* *FREDDY.* You won't have it so? 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! MF Fairfax! Freddy! is it true you kiss this woman?

You love her then? *Slowly.* *pppp*

*ALICE.* One of the Dol-lar Prin - ces - ses, I care no more for

A. gold, — The wealth of love's car - es - ses My heart can nev - er

Animato.

A. *hold!* *ff* Oh, take me, love, —

FREDDY: If still I loved you, then what would you say?

Animato.

*fp*

*molto rit.*

Come primo.

A. — take me a — way!

F. Ah, now my lit-tle trea-sure Has had to yield to

Come primo.

*molto rit.* *fp*

F. fate: And it will be my plea-sure up-on her will to wait; So now, so now, so now —

*rit.* *ff*

Tempo di Valse lente.

Animato.

*AL.* Now I will love you, love you too *ff* As on - ly hearts like mine can *p*

*FR.* Now I will love you, love you too *ff* As on - ly hearts like mine can *p*

Tempo di Valse lente.

Animato.

A. do!

F. do! Safe in my arms I will fold you, And comewhat may, I will for ev - er hold

Rallentando

Slowly.

A. Now I will say, My own sweet-heart! Here at your feet - I choose my *ff* *pp*

F. you. Now I will say, My own sweet-heart! Here at your feet - I choose my *ff* *pp*

Rallentando

Slowly.



Allegro.

A. *p* part! For in your eyes that shine a - bove I've found — my dream of

F. *p* part! For in your eyes that shine a - bove I've found — my dream of

*p*

Allegro.

*p*

Allegro molto.

A. *ff rit.* love! — my dream of love! —

F. *ff rit.* love! — my dream of love! —

Allegro molto.

*ff rit.*

Moderato.

*pp*

*ff* *Fine.*

25564

# The Dollar Princess

## A Musical Play

BY

A. M. WILLNER and F. GRÜNBAUM.

Adapted for the English Stage by

BASIL HOOD.

LYRICS BY

ADRIAN ROSS.



MUSIC BY

LEO FALL.

Vocal Score ( <i>Illustrated Cover</i> )	net	s.	d.
Pianoforte Score	net	3	0
Lyrics	net	0	6

### DANCE MUSIC.

Valse	... arr. by Carl Kiefert	net	2	0
Lancers	... arr. by Karl Kaps	net	2	0
Two-Step	... arr. by Karl Kaps	net	2	0
Quadrilles	... arr. by Karl Kaps	net	2	0

### PIANOFORTE ARRANGEMENTS.

Selection	arr. by Chas. Godfrey, Junr.	net	2	0
Quick March	arr. by Theo. Wendt	net	2	0

### VIOLIN AND PIANO.

Selection	...arr. by Theo. Wendt	net	2	6
-----------	------------------------	-----	---	---

### VOCAL MUSIC.

Song—"My Dream of Love" in D & E♭	net	s.	d.
Sung by MR. ROBERT MICHAELIS.			
Song—"A Ring o' Roses" in F & A♭	net	2	0
("Hansel and Gretel")			
Duet—"A Ring o' Roses" in A♭	net	2	0
Sung by MISS LILY ELSIE and MR. JOSEPH COYNE.			
Song—"Lady Fortune" ("I'm poor as a rat")	net	2	0
Sung by MR. VERNON DAVIDSON.			
Song—"The Dollar Princesses"	net	2	0
MISS LILY ELSIE.			
Song—"Motoring"	net	2	0
Sung by MISS HILDA MOODY.			
Song—"Souvenirs"	net	2	0
Sung by MR. W. H. BERRY.			
Duet—"Inspection"	net	2	0
Sung by MISS LILY ELSIE and MR. ROBERT MICHAELIS.			

Ascherberg, Hopwood & Crew, Ltd.,

16, MORTIMER STREET, LONDON, W.

NEW YORK:

T. B. HARMS CO.