Edward Laurillard's Production

The Cousin from Nowhere

A New Musical Comedy

Adapted by

Fred Thompson

from the Book of Herman Haller & Rideamus.

Lyrics by

Adrian Ross, Robert C. Tharp & Douglas Furber.

Music by

Edward Kunneke.

Cast.

Julia van Osten

Helen Gilliland

Frida

Cicely Debenham

Joseph Edam

Jimmy Godden

Wilhelmina ("Wimpy")

Stella St. Audrie

Adrian van Piffl

Roy Royston

A Stranger

Walter Williams

Another Stranger

John E. Coyle

Carl

Alec Johnstone

Jan

Alec Lennox

The Play produced by Felix Edwardes.

Act I. Garden of Julia's House (Night)

Act II. The Terrace of Julia's House (Morning)

Act III. The Garden again (Morning)

Dances arranged by Jack Buchanan.

Musical Director I.A. de Orellana.
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THE COUSIN FROM NOWHERE.

Act I.

Lyric by ADRIAN ROSS.

QUINTETTE. (Frida, Wimpy, Joseph, Carl & Jan.)

Music by EDWARD KUNNEKE.

Allegretto commodo.

Key G.

(G.) Just a glass of Bordeaux?
(W.) Have a glass of Bordeaux!

(F.) He is great on Bordeaux!
(Jan.) And some more frican-deau?
(W.) Take some more frican-deau! (F. aside) For he loves frican-deau!

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(C.) With a few pommes sautees? (W.) Just a few pommes sautees!

(F.) He calls that just a few pommes sautees! (Jos.) That’s enough for today, Very nice I must say, Frican-deau and Bordan-deaux, pommes sautees, I’m feeling happy! (W.) He’s feeling happy!
Where is she? Where is she? Where on earth is Julia?

Yes, where is Julia? Well, can't you answer me?

Not here, you see.
(F.) Oh, please do not shout. (Jos.) Has she gone off somewhere? Well, that is her affaire. Where did she go? (F.) Why need she let you know? She's got to let me know. I act as Julia's father.

(W.) Yes, by the law's decree! (J.) It does concern me, rather. Her uncle, Quintette.
her trustee. I give you sol-emn warning, Our rights we shall en-force,

(Jos.) Both ev'-ning and morn-ing, And dinner-time of course. (Jos.) A thank-less

task I call that, (W.) It simply wears us out, (F.) And yet in spite of all that

You are both a tri-fle stout. (Jos.) When we were boys young la-dy, (W.) A child was

Quintette.
seen, not heard. (F.) But now your years are shady In nineteen-twenty A.D.

That notion, that notion is utterly absurd! Uncle and

Aunt-y, your knowledge is scanty, Things have been changing since your

youthful years! So when you say you will make us o-

Quintette.
-bey you, You're only relics of the past, old dears.

F. Uncle and Aunt-y, your knowledge is scanty, Things have been

Jan. Uncle, Aunt-y, their luck's scanty, For

C. Uncle, Aunt-y, their luck's scanty, For

r.c.

F. changing since your youthful years; So when you say you will

Jan. things have altered since their early years; The young folks

C. things have altered since their early years; The young folks

Quintette.
make us obey you, You're only relics of the past, old

tell them plainly They're absolutely out of date, old

dears. You poor old dears, You poor old dears,

dears. Yes, out of date, old dears, Yes, out of date, old dears!

dears. Yes, out of date, old dears, Yes, out of date, old dears!

rit. a tempo.

You're simply obsolete, you are, old dears!

They're simply obsolete, the poor old dears!

They're simply obsolete, the poor old dears!

Quintette.
Joseph. (Choking with rage) "What impertinence! What ingratitude! What—ch?" (chokes) (Carl & Jan slap him on the back, then go and fetch bottle and fricandeau.)

(W.) Take a glass of Bordeaux. (Jan.) Or some more fricandeau!

(Jos.) No, take them away.

(W.) Really, Joseph, that's not

(To W.) So that is how you train a girl today.
true.

Is it my fault that they go on so?

Yes, it's all due to you.

It's your fault, as you know; So I said long ago.

That's so, yes....

What modern girls will do -

It's extraordinary -

Quintette.
(E) They even love and marry
To please themselves, not you.
(W to F) Your notions are pernicious—
They're mine, at any rate. (Jos.) I call them simply vicious—
(F) You're really quite delicious. You both are. You both are so very
out of date. Uncle and Aunty, your knowledge is scanty,

Quintette.
Things have been changing since your youthful years, You will discover, When
we want a lover We shall not ask for your consent, dear ahrs!

Uncle and Aunty, your knowledge is scanty; Things have been

The hussy! The flapper! We're ready to slap her; Really we

The hussy! The flapper! We're ready to slap her; Really we

Uncle, Aunty, Their luck's scanty; For

Uncle, Aunty, Their luck's scanty; For

Quintette.
altered since your youth ful years. You will dis cov er, when
hard ly can be lie ve our ears. These modern pre co cious
hard ly can be lie ve our ears. These modern pre co cious
things have al tered since their ear ly years. The young folks
things have al tered since their ear ly years. The young folks
we want a lover. We shall not both er what you say, old
young girls are a tro cious, They dare to speak of us as poor old
young girls are a tro cious, They dare to speak of us as poor old
tell them plain ly They're ab so lute ly out of date old
tell them plain ly They're ab so lute ly out of date old

Quintette.
dears. You poor old dears, You poor old dears.

W.
dears. Two poor old dears, Two poor old dears,

Jes.
dears. Two poor old dears, Two poor old dears,

Jan.
dears. Yes, out-of-date old dears. Yes, out-of-date old dears.

C.
dears. Yes, out-of-date old dears. Yes, out-of-date old dears.

They’re simply obsolete, the poor old dears.

W.
Oh, what an insult to be called old dears.

Jes.
Oh, what an insult to be called old dears.

Jan.
They’re simply obsolete, the poor old dears.

C.
They’re simply obsolete, the poor old dears.
MAGICAL MOON
WALTZ SONG (Julia)

Lyric by
ADRIAN ROSS.

Music by
EDWARD KUNNEKE.

Tempo di Valse.

Key F
Magical moon in the
heaven on high, Can you listen to me, where you hover? Wonderful

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-er? Take him my kisses fond and true, Tell him what

I am telling you! Beautiful moon in the darkening blue, As I sing

to you! Listen up above, Messenger of Though you wax and wane, Dark and bright a-

love! You must tell him my longing and yearning; All the tears that gain, As I watch for your rising and setting; Say that he and

Magical Moon.
In my wea-ry eyes From a heart that is throb-bing and burn-ing! And
Love un-till we die Ne-verchang-ing or weak-ly re-gret-ting

all that I nev-er can say! Ah! then to-mor-row in ra-diance re-turn-ing,
faith that is pure as a star! Ah! for the vow we are nev-er for-get-ting

— Bring a mes-sage from him far a-way, From my lov-er far from me,
— Is a charm that will bring him from far, As he fol-lows aft-er you,

Far, far a-way! Ah!
Fol-lows a-far! Ah!

Magical Moon.
Magical Moon in the heaven on high, Can you listen to me, where you hover?

Wonderful moon, as I sing, as I sigh, Will you echo it on to my lover?

Take him my kisses fond and true, Tell him what I am telling you!

Beautiful moon in the darkening blue, As I sing to you!

Magical Moon.
OH, BE CAREFUL!

TRIO. (Julia, Frida, and Adrian.)

Lyric by Douglas Furber.

Music by EDWARD KUNNEKE.

Allegretto.

Key F.

J. When you see a gel rove to Marshall and Snel-grove,
J. Spill salt from a cru-et, poor nin-y, you'll rue it,

It means you'd bet-ter play o-pos-sum.
There's ev-en dan-ger in a cock-ing class.

and that means some loo-ny in tat-ters you'll tot-ter

F. She's off to buy Clu-ny,
A. And don't dare to tit-ter,

Has bought a le-mon with his o-range
If you should chance to break a look-ing
blossom. A. When men blue a dol-lar and wear a pop-lin col-lar,
glass. F. A lad-der! Oh.thun-der! get out and don't get un-der

Then start to save to buy a Tecl-a ring,— GIRLS. It's cer-tain to strike us
Or on the stairs you'll meet your fu-ture wife.— ALL. And then it's all ov-er

that all young folks like us Should stand up in a row and sing.—
the boat train to Dov-er And one more good man gone for life.—

Oh, Be Careful!
Refrain

ALL. Oh, be careful! When you hear wedding bells That means another one
ALL. Oh, be careful! When you hear wedding bells Get to the end of the
gone, F. Oh, be careful! Wedding bells only tells,
queue, A. Oh, be careful! Ring out the wedding bells,

One more career has gone wrong: J. He calls her
Look out, it might have been you. A. He calls her

Oh, be Careful:
"Pop-pet" F She cried "Oh! stop it!" A Hop it! the game's a
honey J She spends his money. F Funny! but not for

farce ALL. Oh, be careful! When you hear wedding bells
me! ALL. Oh, be careful! When you hear wedding bells

You've seen a new moon through glass
You've sat down thirteen to tea

Oh, Be Careful!
FINALE I.

Lyric by
ADRIAN ROSS.

Music by
EDWARD KUNNEKE.

Allegro.

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Give the place a new appearance—Lots of rubbish, goodness knows—Out it goes, out it goes, out it goes. Uncle and Auntie, Their use is but scanty, They're not the furniture we want to keep!

Finale I.
We can't encumber our mansion with lumber—We'll pack them up and have them sold off cheap! Yes, sold off cheap, oh, quite dirt cheap—We'll tell the auctioneer to sell them cheap!

Dialogue.
Julia: Now, what are we going to do?
(Frida.) I'll do anything in reason but I won't go to bed. (Ju.) Bed? I'm never going to bed again—at least, not when Uncle tells me to.

(F.) That's the stuff to give the Government. (Ju.) Shall we go to the pictures?

(F.) We're too late. By the time we get the Ford started we'd only see "Felix the Cat."

(Ju.) I've got an idea. Let's call Adrian back and have a rag with him. (F.) Splendid! But it's too late. How's he going to get home? (Ju.) He can stay the night in Alfred's Room. Fancy Uncle's face when he sees him to-morrow morning.

{Stranger (off stage)}

I'll do it! Adrian! Adrian! He can't hear me.

(Ju.) Adrian! Ho-i-oh! (F.) Oh, Julia! I'm frightened.

(F.) Oh, Julia! I'm frightened.
Stranger (off stage)

(J) Come here, quick, it's somebody else. Look! Coming across the fields towards us. Can you make him out? (F) Hum - I don't like the look of him. (J) He's a young man. (F) Looks more like a young scarlet to me.

Ho-oh! a tempo

(F) I think he looks very nice. Let's ask him in. (J) Ask him in? What for? (F) Just for a rag. (J) Look here, Julia - if you're proposing starting a home for stray tramps - leave me out of the rag. (J) Don't be silly, we're quite safe - Jan and Carl are still up. I've got an idea. We'll pretend this is a fairy tavern kept by elves. (F) A fairy tavern?

(J) Yes. Get the lamp lit, quick, and the wine and cigars ready; and in the hall there's a card with

"Welcome" written on it, you know.

(F) I know. The one Uncle hung up when Auntie came home from her holiday. (J) Ech, that as well. (F) All right. (Goes to house tapping her forehead) Bats! (J) Hello. Ho-ho!

(F) (re-enters with "Welcome" sign) Here you are. My dear, I'm so nervous — my legs have

Finale 1.
gone all wobbly.  (Ju.) Give it to me. I'll tell you the rest inside. Here he comes.  

(Stranger) Hal-lo! Hal-lo! Hal-lo! Hal-lo! There's someone here I know. My head is in a whirl— I thought I heard a girl— I'm sure it sounded so— Hal-lo! Hal-lo! Hal-lo! Hal-lo! What were you saying? Is this a game you're playing?
Don't stay in-cog-ni-to. Hal-lo! Hal-lo! Hal-lo!

Dialogue.

Confound these hard roads. I'm stiff all over. (Sees the sign "Welcome" and laughs) Welcome! Then they do expect me. But who?

A bevy of beauteous maidens—
I don't think
(Sings) Now then, suppose you show— Hal-lo! Hal-lo! (Ju) Hal-

Dialogue.

( Stranger) Well, there's one of them, at any rate. A housemaid — and —

unlike me, not so dusty. (To Julia) Hi! Come here little girl! (Ju) What do you want?

Finale I.
(S.) Your company, sweetheart. *(Jul.)* Excuse me!

(S.) Tell me, little girl, who lives here? *(Jul.)* I'm not allowed to say. *(S.)* Well, anyhow, you can tell me how far it is to the nearest village inn. *(Jul.)* What do you want there?

(S.) I have an appointment. *(Jul.)* With a pretty young lady?

(S.) No, with a fat old gentleman. *(Jul.)* Oh! well, it's a good three miles walk.

(S.) Three miles! Good Lor'!

*(Jul.)* Are you very tired?

(S.) Dead beat! You don't mind. *(Jul.)* Oh please!

Andante mosso.

*(S.)* I'm lost in the darkness, and see what seems a sort of an old chateau. It looks enchanted, a castle of dreams! *(Jul.)* I fancy you'll find it.

Finale I.
so. For this is the house of which you have heard, It's kept by the fairy elves. Whatever you want, you say but the word, And they'll bring it right down off their shelves. Allegretto.

can't be afraid of so pretty a witch, But if I was to say what I'd

Finale I.
like, I fear there might be a bit of a hitch. You'd say that the elves were on strike! (Jul.) Never mind if they are, it is only a joke! (S.) Anyway, I'm dying to have a nice smoke. (Jul.) Perhaps you would like a Havana cigar? (S.) You're pulling my leg now (Jul.) You'll see if we are! (S.) You cheeky young devils, you're laughing at me! (Jul.) Suppose you just try it and...
then you will see, You've only just to ask for your favourite brand. (s.) Well

That is a game I do understand. I'd go to the counter, just

slower.

so - Hal - lo! Hal - lo! Rom - eo! (Ex: In house) Hal - lo! Hal - lo! Rom - e-

colla voce.


Moderato. (Enter Frida,  

with Cigars, places cigars on table and}
(S.) It's my

Allegretto.

favour-ite brand. There's the name on the band. (Jul.) Shall I give you a light? (S.) What a

wonder-ful night. It's A-lad-din's old lamp! (Jul.) No, the lamp is quite new. (S.) Well, it's

Finale I.
decent of you, I might be on-ly a tramp.(sl) I am sure you are not! But you're

knitting your brow—Is there an-y-thing else you want that you have-n't yet

got? (sl) Well, it's on-ly—In thinking, That I can't smoke without drinking. Could the

fai-ries furnish me here a tankard of beer? (sl) We can manage that well, Would you

Finale I.
have some Moselle, or do you like Bordeaux? (s) Hallo! Hallo! Bordeux! That'll do very well, you can keep the Moselle! (Ju) Well, you know the right way, you have only to say! (s) The same old idea! (Ju) Exactly so! (s) Very well! Hallo! Hallo! Bordeaux!
Moderato. (Enter Frida with bottle of claret and two glasses, hands to Julia and dances off.)

S. It's another ghost, I'm getting the jamps.

The spirits are freezing my spine, but (h3) the wine is warming my heart.

(Ju) I told you so, you know. For

Finale I.
Tempo di Valse.

this is a castle in Fairy land. As in tales of the days that have been...
tell me, my magical maid, who you are, For Queen of the Fairies you seem....

(ju) What ever you want, it is there...... to your hand. It's a palace, and you are the
(ju) Oh, I'm the Princess of the bright Evening Star, And my castle is only a

queen.... (ju) Oh, no, I'm only the lowliest elf, (s) Then I don't want the
dream.... (s) Then I am the swineherd in low- ly disguise, Who was charmed by the

poco accel.

queen, I can do...... with your-self. You're the best that I ev er have struck.
Fairy Princess...... eyes (ju) He was really a prince and a knight. (Both) Of

Finale 1.
I drink to the light of your eyes... of blue, Like fairy-land jewels they shine. (Ju)

But the fairy tale stories are none of them true, And truth only lies in the.

He drinks to the light of my eyes... of blue, Like

I drink to the light of your eyes... of blue, Like
Fairyland jewels they shine, But the fairy tale

Moderato.

Stories are none of them true, And truth only lies in the wine.

Then

Finale I.
Dialogue. (Stranger) Ah! Well! That's the end of the fairy tale, I suppose. Back to the dusty road!
(Julia) I suppose so.
(Stranger) Unless one more miracle happens and I'm given a third wish.
(Julia) Why not? All good fairies have three wishes to give away.
(Stranger) (Trying to kiss her) I wish — (Julia) I said wishes, not kisses.

(Straenger) Very well, then here's my third wish. I wish for a real good night's rest before I go out on the road again. (Julia) In a lovely big bed? (Stranger) A lovely four-poster bed — with thick brocade curtains.

Enter Frida, (followed by Jan.)

(Frida) If you please sir, your bed is ready. (Stranger) (startled) Well, I'm — ! This is unnatural. I suppose I haven't got to sleep in the haunted room? (Julia) Are you afraid? (Stranger) No, rather not. (To Jan.) Thou silent slave, lead on!
I don't know how... to thank you, my dear. (Hum) well—tomorrow will do! There's only one thing I want to hear—Just answer me now—Who are you? (Sus) I can tell you that, if it's nothing more, and you'll be as wise as before!

Moderato. I'm only a strolling vagabond. So good-

Finale I.
-night, pretty maiden, good-night! I'm bound for the hills and the valleys beyond, So good-

-night, pretty maiden, good-night! I follow Fortune that beckons me on, I

catch at her skirts and the lady is gone, But that's just my luck it's all right. I'm

only a strolling vagabond. So good-night, pretty maiden, good night, Good-

Finale I.
Dialogue. 
(Frida.) (To Julia) You must be mad — putting up a tramp for the night.
(Julia.) Oh he won't hurt us — he wouldn't hurt a fly.
(Frida.) Apparently you've taken a great fancy to him.
(Julia.) A fancy? Oh no — it's just the summer night — the moon maybe — or the memory of someone else.

Tempo I°

(Song)

Stranger appears on the balcony.

Moderato.

Ah, now I shall sleep in a

Finale I.
beautiful bed—So good-night, pretty maidens, good-night.
I'll dream of the angels, or

you'll do instead, So good-night, pretty maidens, good-night.
And when I'm off on the

road with the day, Your eyes in my heart I shall carry away; And then it will always be

bright. I'm only a strolling vagabond, So good-night, pretty maidens, good

Finale I.
(Ju.) Good night! Good night, gentle stranger, good night.

(F) Good night! Good night, gentle stranger, good night.

End of Act I.
ACT 2.

OPENING.—(Frida).

Lyric by
ADRIAN ROSS.

Music by
EDWARD KUNNEKE.

Commodo.

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Moderato.

FRIDA (imitating STRANGER.)

I'm only a strolling vag-a-bond, So good-night pretty maiden, good-night!

Tempo I.

I believe he swallowed all that stuff about the fairies, what a mug! He's not so frightfully bad-looking though - I've certainly seen worse.

Allegretto.

Aunt and Uncle will both have a fit when they find him here.

Uncle and Aunt-y Their luck is but scanty They'll have a pretty big surprise, old dears!

Act 2. Opening.
ENSEMBLE.—(Roderick).

(Julia, Stranger, Joseph, Wimpy, Carl, Jan).

Lyric by
ADRIAN ROSS.

Music by
EDWARD KUNNEKE.

Tempo di Valse.

STRANGER.

KEY AB.

Luck flies a-way Followed in vain, Then one fine
day Comeback a-gain. You think she’s gone, You don’t know

Allegretto.

where, Then turn your head, Your Luck is there.

Enter CARL (with coffee on tray.)

STRANGER.

"Ha, silent slave, wilt thou be ever mute?"

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(Exit CARL.)

STRAnger. "As you like, my boy."

Tempo I.

[Music notation]

Luck flies a-way, Followed in

vain, Then one fine day Comes back a-gain You think she's-

Allegretto.
(Enter JOSEPH.)

JOSEPH.

Who is the man?

Ensemble "Roderick!"
(enter) WIMPY) WIMPY. JOSEPH.

Here, Wimpy, Wimpy, Come on, my dear! What is it now? There's someone here.

WIMPY & JOSEPH. STRANGER.

Why, who can it be? He's drinking, see! You think he's gone, you don't know where, You turn your head, Your luck is

Tempo I.

Allegretto.

JOSEPH (to WIMPY)

there! If you think that I know, Who he is, sitting so, You're

Ensemble "Roderick"
WIMPY.

absolutely off your head! Well, if you are in doubt, How can I help you out? You can

JOSEPH to STRANGER.

go and ask him in stead. Now my friend, will you say How you got here to day? Do you

STRANGER.

know what they are doing, or not? Why, I sit and I spread butter

JOSEPH to WIMPY.

over my bread, And I'm drinking my coffee - hot! Up - on my word the

Ensemble "Roderick."
chap is cool, He seems to think that I'm a fool. Excuse me, sir,
slow-

I wish you'd say Who, why, how you are here to-day.

Luck flies a way, Followed in vain— Then one fine
day Comes back again. You think it's gone, You don't know

Ensemble "Roderick."
where, you turn your head, Your luck is there. If you

Allegretto.

think that I know what he means, talking so. Well then you're wiser than I!

Oh, I can't make it out What he's talking about. It's not any good to try.

Edam. STRANGER. WIMPY. STRANGER.

Uncle Joseph! It's you I know: Why, he knows us. And the

Ensemble "Roderick"
lady is Aunty Wimpy too— that is so. Now why do you stand and

stare so at me, Don't you know who it can be? Can't you think who it can be?

JOS. Do you know what it is, Wimpy?
WIM. No, I haven't an idea!

STRANGER.

Ah, think of days that were so dear. Those
days before I knew a care— A boy with curls right down to here, And

Ensemble "Roderick"
knickerbockers up to there. His knickerbockers were up to there? His knickerbockers were up to there? Ah, yes, ah,
yes! And then you were my aunt. My dearest, it can't be— it can't be— You mean— no, you can't mean— Why—
Joseph: Not Roderick! Not Roderick! Ah yes—

Wimpy: L'istesso tempo.

Joseph: ah—why not Roderick! It's Roderick—its Roderick! Well

Wimpy: this is just a bit too thick. He's come back from Batavia, The only word I

Joseph: It's Roderick, it's Roderick, My little boy, my darling chick, It's say is "Baa!" It's Roderick, it's Roderick, Well, this is just a bit too thick, It's

Ensemble "Roderick".
Roderick, it's Roderick, Oh come and kiss your Aunty, quick. It is, it is, our

STRANGER.

I am, I am your

Roderick, it's Roderick, The sight of him quit makes me sick. It is, it is your

Roderick, My little boy, my darling chick! It is, it is, our

Roderick, I fancy that has done the trick, I am, I am your

Roderick, Well, this is just a bit too thick. He's come back from Ba-

Ensemble "Roderick".
Roderick, Oh come and kiss your Aunty quick! He is, he is our Roderick! He

Roderick, So come and kiss your nephew quick. I am, I am your Roderick, So

-tavi-a, The only word I say is "Bah!" He's come back from Batavi-a, The

is, he is our Roderick! From far Batavi-a!

come and kiss your nephew quick. I'm safe at home, hurrah.

only word I say is "Bah!" Unless I added—"Pah!" (spoken) I only hope

Ensemble "Roderick"
JULIA. (off stage)

Ah!

(Joseph)

Julia.

Joseph (to STR.)

ha ha ha ha ha. He isn't gone? He's staying on! A

cup of coffee, sir? Or tea if you prefer? Why he seems quite at home in the

Joseph.

Wimpy.

family scene. Now what does all this mean? We're having just a chat—Oh

Ensemble 'Roderick'
JULIA.

yes, it is nothing but that. Then you'd better make haste, you have

WIMPY.

no time to waste. He has got to start today. Go away? Go away. There's no

JOSEPH (to WIMPY)

time to delay. He must go. He must go. Don't you know? Oh, my

poor dear boy. Oh, my poor dear boy. How it grieves me to part from you

Ensemble "Roderick."
Why you call him your boy, and you kiss him again. Really, Wimpy, Wimpy,
are you insane? I must speak and I will—I can't keep still. There's a secret, I see you are keeping from me—
Tell me, who are you? You tell her, my boy.

Julia. My Roderick. Yes, you
say I am Roderick. It's Roderick, it's Roderick Oh this is just a bit too thick, He's come home from Batavia, And now he's pinched our

Oh joy, too great for words to

It's Roderick, it's Roderick Oh come and kiss your

Oh joy, too great for words to

Julia It's Roderick! it's Roderick! my fate has played a

Ensemble "Roderick."
say. I had not dreamed of yesterday. You
say. You had not dreamed of yesterday.

scurvy trick it's Roderick, it's Roderick. To see him fairly makes me sick. And

are, you are my Roderick. So hold me fast and kiss me quick. Ah, come and kiss me

come and kiss your Aunt-y quick. So come and kiss your Aunt-y quick, And kiss your Aunt-y

am, I am your Roderick. So hold me fast and kiss me quick. Ah, come and kiss me

now he's kissing Julia the only word I say is "Bah!" another word is

Ensemble "Roderick."
quick. Oh joy, you are, you are
You are, you are my

mercy now Oh what is this! For Julia gives the tramp a kiss, Who- ev- er thought that

quick. What joy it's he, it's he, He is, he is our

quick. Oh joy it's you it's you oh joy the

"Pah!" And yet another "Yah!" it's Roderick it's

lord, oh lord! Why, what is this? Miss Julia gives the tramp a kiss, They've taken to him

lord, oh lord! Why, what is this? Miss Julia gives the tramp a kiss, They've taken to him

Roderick, So hold me fast and kiss me quick, Oh heaven, what joy

he would click, You tell me he is Roderick

Roderick, So come and kiss your Aunt-y quick but you're

dream is true the happy dream is true,

Roderick It's just a little bit too thick. I could murder the lad

pretty quick, They say he's master Roderick.

pretty quick, They say he's master Roderick.

Ensemble "Roderick."
J. (to JOSPH.)

F.

W.

S.

Jo.

Jan.

C.

(cresc.)

J.

F.

W.

S.

Jo.

Jan.

C.

Ensemble 'Roderick'.
Roderick is home again He was so far, and then so near. Now all is well, for he is here. He was so near and then so far And
And now he's here, and there you are. Yes here you are! You are!
LOVE AND YOU

TANGO DUET. (Julia and Stranger)

Lyric by
ROBERT C. THARP.

Music by
EDWARD KUNNEKE.

Allegretto moderato.

J. Love’s a dream—a bubble ready to break.
J. Life’s a stream and everflows on and on.

break. And I dream all the while Of your eyes and your smile! J. But alas!

We float on the stream In the boat of a dream! J. Then a storm;

there is a day when we wake! S. My dream will last Till my life is the fairy vessel is gone! S. Our boat must be sure, For our love will en-

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past! No more I a-wake, my dear! Dear-est, Wind and weath-er will all be fair, Sun-shine

of-ten I doubt and I fears. You must not doubt an-y
fol-low us down to the sea, Show-er-ing gold on your

more! J No, in the dream I will love and a-dore! hair! J Yes, it is sunshine when you're kis-sing me!

How can the joy of it ev-er de-part, As a dream in the s.Kiss a-gain! J And it is morn-ing a-rounds. And a king I am

dolcissimo

Love and You
Hold me fast in your arms, to your crowned!
Ah, it is sweet, but with joy there is heart For the dream is our world till it passes away!
pain, In the thought when it goes, it will come not again!

Darling, I give you my life for your own dear, Kiss me and make it dive!
You bring me rapture I

Love and You
never have known, dear
Now you are ever-more mine!

You will be always the one I
love.
Faithful and tender and true;

Heaven above me is mine if you love me.

I have found love and you.
THE OLD AND THE NEW.

DUET. (Frida and Adrian.)

Lyric by DOUGLAS FURBER.

Music by EDWARD KUNNEKE.

Allegro. Key F. [music notation]

(a.) When I was a little chappie I was always happy with my
(f.) You're the kind of mother's treasure Who should spend his leisure knitting

gran-ny, (f.) With his gran-ny! (a.) She'd re-call her girl-ish fancies
jump-ers, (a.) Knitting jump-ers? (f.) You're an after-math of Dor-a,

(Spoken.)

And the old time dan-ces-dear old gran-ny. (f.) Bless her old heart!
Give up Ki-a Or-a, drink some bump-ers! (a.) What are bump-ers?
(A.) Min- u- et, oh, grace-ful meas-ure! Fill'd her hours of leis-ure, oh! be-
(F.) You would call no trumps at po-ker, Bet you ride non-smoker; Bright-y!

(Spoken)

- lieve her. (F.) I believe anything you say. (A.) Grand-pa with his whis-kers neat Would
Bright-y! (A.) I like to chew a little gum. (F.) I guess you're a-fraid of mice, I

wor-ship at her feet, the gay de-ceiver! (F.) The dir-ty dog! (A.) You must
bet you're fond of rice and wear a night-y. A. Don't be flight-y! (A.) Min-u-

first point your toe And trip a dain-ty measure, so. Raise the right foot a tri-fle as a
ott or Gavette, I have'n't fal-len for them yet, And to show lace is just a ginks i-

The old and the new.
glimpse of lace you show, Then you glide to the left and you bow, And you
deal of eti-quette, But I might trip a meas-ure or two, (A) Will you

bow. (F) Show me how. (A) Bow. Wow wow! (A) Will you dance? ahl do not
trip? Just a trip? I al-ways do. (A) Bet-ter still I'd rath-er

pout, F. Yew can cut that stuff right out. Geel I'm a guy who try
To be a real Ho-bo-ken guy. Sure, come on, kid-do,

mus' syn-co-pate, Oh! ear-ly or late I mus' syn-co-pate. So it's up to you, A one-step or two, it's pep gets you thro'. (F) Don't
come on, kid-do, why are you blue, Why, it's all up to you, say, who's beat it, boy, and nev-er say nope, Have a heart full of hope, Learn to
baby are you? So shim-my shake and shuffle a-long, Keep hand out the dope! A If cam-els walk and fox-es can trot, Say,

jazzin' a-long To an-y old song. You be the kit-ten on the I'm sure as hot, And I'll beat the lot. (F.) I'll car-ry on un-till you

old black key, And oh! boy, you'll be the kind of guy for me. shout e-nough, Do you know my mot-to, hon-ey? Ah! (F.) Rough stuff!

The old and the new.

D. C.
BATAVIA

ENSEMBLE (Stranger, Julia, Frida, Wimpy, Joseph, Karel and Jan)

Lyric by
ADRIAN ROSS and ROBERT C. THARP.

Music by
EDWARD KUNNEKE.

Doh = E♭
Lah = C

Allegretto moderato.

S. Come with me and I will show you Java's Isle!
Nutmegs flourish on it and the cinnamon grows,
Spicy breezes play about it all the reckeless Revue!
Dusky maidens gather round and coyly

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while, So you'll find it if you only follow your nose, Ju. Oh, how smile Waiting hours for kissing in a passionate queue. Ju. Were there
	nice, very nice, full of spice. It's a pepper paradise. Paradise! Paradise! Ju. Paradise! more than a score at your door? F. And he's still a bachelor! W. Bachelor! Ju. Bachelor!

-dise Ju. With vanilla for the ice. W. For the ice. F. For the ice! W. Like a grocery at 10 Ju. Well I wonder what they wore, Ju. What they wore, less or more. Ju. Oh, a little string of

Christmas-time! Ju. And the dawn as it breaks on the lakes. S. Always wakes a lot of Ciro pearls. Ju. With some stuff, just enough for a ruff. F. Or a little bit of
snakes. Horrid snakes. Jo. Real snakes. And the earth is full of quakes. Jo. Those are fakes. W. Goodness
sakes! S. Oh, it is a tropical climate. W. Won't you come away with me to
muff. Jo. I shall go and see those girls. W. How I'd love to fly away to

Java land: Jo. In the woods to wander hand in
Java land! Jo. See me Shimmy to a nigger

hand? All men. As the crafty Kangaroo. All. And the Gnu and half the Zoo. Do!
band. All men. As the bounding Kangaroo. All. And the Gnu and half the Zoo. Do!
Refrain.

S. Maiden fair over there We can sit beneath the

wil-low Wil-low wil-low Wil-low, wil-low! Ju. All day long

To the song Of the merry Arm-a-dil-lo! Arm-

-dil-lo! Arm-a-dil-lo! S. We can build our jun -gle

Batavia
bung-alow there of leaves Ju. A-dams hous-es, all provid-ed

with eaves S. All the day we could play the hours a-way, Glad and gay Ju&S. All the

night, when the moon is big and bright, what de-light, Ju&S. In Ba-ta-via! Others In Ba-ta-via! (All) In Ba-ta-via. Mai-den fair

Batavia
FINALE II.

Lyric by
ADRIAN ROSS.

Music by
EDWARD KUNNEKE

L'istesso tempo. STRANGER. My own Julia!

JULIA. My own Roderick! You love me, you do love me!

KEY D

love you, I love you, heart of my heart. Would you care for

L'istesso tempo.

FRIDA (attacchi)

some chocolate or coffee or tea? No thanks, I think I

Allegretto.

some chocolate or coffee or tea? No thanks, I think I

JOSEPH.

won't. I've sampled all the three. I don't want the coffee. I'll

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have some hot—Then you can drink it, I will not. When you drink to me with your eyes that shine, I want to answer the toast in wine, I think that your uncle could do with it too.—Oh, well, by now you should know what to do. Just so—as usual—just so. Hallo! Hallo! Bordeaux!
Allegretto. Enter CARL and JAN with wine.

Tempo di Valse.

this is a castle of Fairy-land, As in tales of the days that have been;

That fellow is getting too much for me to stand. It's a

Finale II.
JOSEPH.

WIMPY.

STRAnger.

JULIA.

STRAnger.

JULIA.
fairytale stories are all of them true, So drink to the wedding in wine.

In the story, of course, they were married, those two, And happy for

Finale II.
ADRIAN.

But your story, your stories are

many a year.

JULIA.

none of them true, The truth is what you will see here.

But
what is this? What can he know? He's always interfering so; And

why are you here? I will say why I am, I've just had a Java telegram. Oh,

Amsterdam and Rotterdam. A telegram!

In Tempo.

So now Mister Roderick what do you say? So
FRIDA: WIMPY. So now, Mister

A. now, Mister Roderick, what do you say?

Jo. now, Mister Roderick, what do you say? CARL. So now, Mister

JAN. So now Mister

F. Roderick, what do you say?

W. Roderick, what do you say?

A. Roderick, what do you say?

Jo. Roderick, what do you say?

C. Roderick, what do you say?

Jan. Roderick, what do you say?

Finale Act II.
Tempo I.

does appear a trifle queer. I told you so, I told you so. He's not the man, it can't be true; anyhow, he's not such a dud as you.
-plain your-self and tell us quick. Are you the right-ful Rod-er-ick?

And you are dumb. Ju-li-a you will be

true? Yes, I'm faith-ful to you But a-way with this sea of

false-hood and plot. Tell us now are you Rod-er-ick or not?

Finale II.
Tell us now are you Rodrick or not? You say the word I believe you, dear,

Tell us now are you Rodrick or not?

Tell us now are you Rodrick or not?

Tell us now are you Rodrick or not?

Tell us now are you Rodrick or not?

Tell us now are you Rodrick or not?

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Tell us now are you Rodrick or not?

Tell us now are you Rodrick or not?

Tell us now are you Rodrick or not?

Tell us now are you Rodrick or not?
Now what is that? now what is that? what can the man be driving at?

Now what is that? now what is that? what can the man be driving at?

Now what is that? now what is that? what can the man be driving at?

Now what is that? now what is that? what can the man be driving at?

Now what is that? now what is that? what can the man be driving at?

Now what is that? now what is that? what can the man be driving at?

Now what is that? now what is that? what can the man be driving at?

Now is it Roderick only you love?

I love but

Roderick! Well then, your Roderick I am not.
JULIA. speaks STRANGER. JOSEPH.  

you are not?  No!  I guessed it so

ADRIAN.  JOSEPH.  JULIA. Allegro.  

Ha, ha, ha, ha!  I knew it long a - go!  Oh, Fri - da! oh, Fri - da, he has

STRANGER.  

lied to me.  Ah no, I nev - er lied to you, no, For I

loved you so.  For I loved you so

But you on - ly loved a dream long a - go.

Finale II.
He's just a thief, a vagabond, We ought to duck him in the pond.

He's just a thief, a vagabond, We ought to duck him in the pond.

He's just a thief, a vagabond, We ought to duck him in the pond.

He's just a thief, a vagabond, We ought to duck him in the pond.

A thief, a rogue a vagabond.

A thief, a rogue a vagabond.

He's not a thief, I am not that.

A thief, a rogue a vagabond.

A thief, a rogue a vagabond.

A thief, a rogue a vagabond.
If I told you the name I bore, you would welcome me back to your

FRIDA.

And any old name, if it

Then tell us at once now, who are you.

hearts once more

only is true? Tell us at once now, who are you?

Tell us at once now, who are you?

Tell us at once now, who are you?

Tell us at once now, who are you?

Tell us at once now, who are you?

Finale II.
What good will it do? What good will it do?

meno mosso

Why should my name be ever known? I must be loved for myself a-

colla voce a tempo colla voce

Tempo I.

Darling, I give my

ff a tempo

life for your own, dear. Kiss me, and make it di -
Dialogue

JOSEPH (to stranger) What the devil do you mean—you don't want to be? STRANGER I mean I wouldn't be an ungrateful wretch like Julia's cousin from Batavia.

STRANGER

one. Are You he? I am not, and don't want to be.

Dialogue

JOSEPH (to stranger) What the devil do you mean—you don't want to be? STRANGER I mean I wouldn't be an ungrateful wretch like Julia's cousin from Batavia.

STRANGER

I love, and I always have loved, only above me is mine if you love me. I have found love and you.
JOSEPH. Well who the-who are you? STRANGER. I'm the cousin from nowhere. ADRIAN. Feeble, very feeble.
FRIDA. Won't you tell me? STRANGER. No, not you, not even-Julia.

JOSEPH. Well you must have a name. STRANGER. It's as good a name as yours, I assure you. FRIDA. The man doesn't seem to know what his name is. JOSEPH. Confound you! If you won't clear things up-get out!

STRANGER. Very well, then listen! I am-(Song)

I'm only a lone-ly va-ga-bond, So good-bye, dearest lad-y good-bye.

Good-bye, good-bye, good-bye, dearest lad-y good-bye.

Finale II.
ACT 3.
OPENING.

Music by
EDWARD RUNNEKE.

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enter STRANGER! (from house) What a storm! And not even an umbrella! That's what one gets for being proud! Perhaps I'd better go back and tell uncle who I really am. At any rate, it's dry inside. (thunder) You're right, never give in. (sees umbrella) An umbrella! What a bit of luck! (exits)

enter CARL (from house) Hi, you! Stranger! Imposter! Here are your things! Give back that new suit! There he is! Hi! Dash it! He's got my umbrella! Stop, thief! Stop, thief! (exits)

--attacca

Act 3, opening.
WHEN THE CLOUDS ROLL BY.

Lyric by DOUGLAS FURBER. QUARTETTE (Wimpy, Frida, Adrian & Joseph) Music by EDWARD KUNNEKE.

Moderato

(W.) Have a care, ev-ery-where there is thun-der in the air!
(W.) When the suns blazing down I feel light as thist-le down,

You must wait till the clouds roll on;
And I just want to float a- way;

(J.) There's a flash, then a crash! And for shel-ter you must dash,
(F.) In the air, warm and fair, I feel just a-bout as rare, Like

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Till the last drop of rain has gone.
Amsterdam on a real fine day.

(A.) You must rush in a hush,
(A.) I could dance, I could prance,
I might even take a chance,

Then you never know where you are;
And I'm leaving the Band of Hope;
(F.) It's a
(J.) All the

grating kind of sound,
And a rumble all around
Like a world is right and bright
With a million rays of light,
Russian caviar, advertisements for New Pin Soap.

REFRAIN (Ensemble.)

But when the clouds roll by And when the sun breaks

tho', A little song-bird sings, A fairy spreads her wings;

And then a rainbow comes To fill the rain-swept sky, A little

parting gift From fairies passing by. Then you keep

When the clouds roll by.
dancing on Beneath the sunshine above, For all the clouds are gone, And all the world waits for love. So you've a song of June set to a fairy tune When all the clouds roll by. But when the

When the clouds roll by.
ANY HIGH OR LOW ROAD.

DUET (Frida & 2nd Stranger)

Lyric by
DOUGLAS FURBER

Music by
EDWARD KUNNEKE.

Moderato.

KEY C.

(2.S.) Dear-ic, I am yours
(2.S.) Dear, where shall we go?

To a red-hot cinder,
(F.) I would just love Deauville.

You shall share my heart
(2.S.) You don’t know the car—

With the two cylinder,
(F.) Well then, make it Yeovil!

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Tho' she's not a Rolls, Nor a new year model, (F.) Twaddle!
(2.S.) Eighty miles an hour, And we're off to Devon, (F.) Devon!

(2.S.) She has weak controls, But she surely can toddle—Sixty on the level.
Make it eighty-one, And we're off to Heaven, Don't get in reverse, dear,

(F.) Dearie, I'll be yours When I've got my trousseau,
(2.S.) If we crank her up We might get to Lyn-ton.

Little vamps like me Simply have to do so,
Crank her hard enough And we'll make it Tintern.

Any high or low road.
I must be quite chic, Up-to-date and new, so—
(2.8.) Do so.
(3.8.) You get out and push, We may get to Prin-ton.
(2.8.) Prin-ton.

(f.) I will buy the lot At the Brixton Bon March And
(f.) Make it Shepherds Bush Then we know where we are. (2.8.) I

then I’ll grow more loving every day, Till a
bought her from a man at Chelsea Barracks, He

bus runs from the Bank to Mandalay. said it was a Barracks What a liar!

Any high or low road.
REFRAIN.

2.S. Just any high or low road will do, dear,
F. Just any high or low road will do, dear,

If I've a tin of petrol and you, dear.
For I've a new self starter in you, dear,

And have planned a funny little honeymoon,
And we've planned our little funny honeymoon,

You and I, the dear old bus, and Mister Moon.
You and I, the old tin can, and Mister Moon.

Any high or low road.
F. If she should fall to pieces some day, dear,
Tho' how to fit us in may be tricky,

We'll all go gathering screwnuts in May, dear,
Six bridesmaids we can fit in the dicky.

Let it rain, hail, fog or sunshine, or even
Be it Daimler, Humber, Vauxhall, or even

snow.
Ford.

Off we go!
All aboard!

Any high or low read.
JACK AND JILL
DUET (Frida and 2nd Stranger)

Lyric by ADRAIN ROSS and ROBERT C. THARP.
Music by EDWARD KUNNEKE.

Allegretto.

KEY C

S. Ta-ra-ra! Ta-ra-ra! F. Oh!
S. Ta-ra-ra! Ta-ra-ra! F. Oh!

Santa Claus! Jill has found her Jack! S. Santa Claus! Jill and Jack! I was shot on my back! F. I asked for a present one for Jill! And my Christmas, please! I hung up my stocking last Christmas Eve and I

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Jack tumbled over the hill! S. Did you ask for a toy? F. I wished what you'd never believe! F. Did you wish for a girl? S. Yes, of course, for a girl! F. Just to darn your old socks, what a pearl!  

S. And I fell into line, what a joy! F. I hoped for a boy. S. I hoped that he might be a millionaire. S. Half-a-crown I have still got to wished for a girl that is out for fun. F. Clever boy, you have guessed it in spare! F. Good looks, good manners, and good pedigree. S. It's a one! S. It's a girl I could work for each hour of my life. F. Then a
prize Pekinese, and it's me!
F. And he mustn't take long to
typist you want, not a wife!
S. And she's got to have form-
in

make up his mind! S. She is just
your kind! F. And well climb up the hill with
facts she's a peach! F. Look at me
on the beach! S. And of course, she is mad-
ly in

one accord! S. That depends
on the Ford! F. We're a Jack and a Jill of the
love with me F. As for that
Wait and see! S. But I simply can't wait like a

nursery rhyme! S. But the water I bar, Johnny Walker this time! F. We shall
speed limit ass! Once I throw in the clutch, I just stamp on the gas! So you'd
get very hot if the water should fail.
get a mag-num of fizz and some
better say 'Yes' to your Jack, any how
For it's now or never!
F. I'll
\[ \textit{molto rit.} \]

Refrain.

\[ \textit{a tempo} \]

ice in the pail!
make it now!
F. Lit-tle Jack, lit-tle Jill, went a
F. Lit-tle Jack, lit-tle Jill, go a

climbing the hill,
climbing the hill!
S. But the pet-rol ran out they were left stand-ing still!
S. And they won't tumble down just you see if they will!
F. So you'll

stuck in a ditch
S. Twen-ty miles out of town!
F. And the

buy me the ring?
S. Yes, a pearl and a plain
F. And we'll

Jack and Jill.
tyres were so tired that they tumbled down! Are you
order the cake S. And a lot of champagne! F. And I'll

really my jack? S. I am sure that I am! F. But we're not introduced S. Well I buy my trousers S. Oh, yes two pairs of each! F. At the breakfast, if speech-less, please
don't care a damn! Santa Claus brought me here F. Just to
don't make a speech! S. I will kiss you instead F. And you'll

make fun of me! You're a Jack I'll put back on the Christmas tree!
run off with me Look at what I have got off the Christmas tree!

Jack and Jill.
FINALE III.

Lyric by
ADRIAN ROSS.

Tempo di Valse lento

Music by
EDWARD KUNNEKE.

KEY AB

Your luck is gone
You know not where-

p

1.S.

You turn your head,
Then it is there!
You think it-

Moderato.
(Enter JOSEPH.)

Ha!
Come Wimpy! What is it?
Look
He

Wimpy.

1st STRANGER (aside)

sits there! It is he! He makes me quite dizzy! The bloodhounds are upon my
track—

The villain! What brought him? We've got him! We've caught him! They

don't seem glad to see me back!

Don't touch him—Why will you? The

fellow might kill you! You'll just get hurt if you begin. Well, then, I'll have the servants in.

(Enter Carl & Jan.)

Hi, Jan! Hi, Carl! Come both of you! What's up? What's up?

Finale III.
BOTH.

What have we got to do? Look there! Look there! Look there!—The

Allegretto.

Villain! It is he! So now we'll get busy! Just see what he's wearing—The

suit that was airing, Young master's new best coat, And trousers and waistcoat He's

WIMPY.

You object of loathing, You

stolen—he's got them all there!

You object of loathing, You

Finale III.
stealer of clothing!

stealer of clothing!
stealer of clothing. You've taken his best coat, His trousers and waistcoat

stealer of clothing!

Don't think you can get off. You'll just meant to borrow. You'll have them tomorrow.

Don't think you can get off. You'll
WIMPY.

You'll be shot at dawn if not at night. Oh! Oh! Oh! spare me, and pardon, Not

CARL.

here in the garden! Then take off the best coat, The trousers and waistcoat! That would not be

JAN.

pleasant, A lady is present, And I should have nothing to wear!

Finale Act III.
Allegro.

Now be careful, very careful, my man, There is something you've not heard

JOSEPH.

Now be careful, very careful, my man, There is something you've not heard

CARL.

Now be careful, very careful, my man, There is something you've not heard

JAN.

Now be careful, very careful, my man, There is something you've not heard

Allegro-

You don't know now, We don't see how, you can

W.

You don't know now, We don't see how, you can

jos.

yet.

You don't know now, We don't see how, you can

c.

yet.

You don't know now, We don't see how, you can

lan.

yet.

You don't know now, We don't see how, you can

Finale Act III.
Finale Act III.
Recit.

Allegretto (non troppo)

I. STRANGER.

Well, by all that is wonderful—What can it be? You're going to see! You're going to see!

JOSEPH.

You're going to see! You're going to see!

I. STRANGER.

In the name of the Queen of Holland I now arrest you, sir. In the name of the

JOSEPH.

Queen of Holland, What have I done to her? Where is my nephew, Gerard?

WIMPY.

I. STRANGER aside

A-ha, he cannot say! I really could not tell you, He's not so far away!

Finale Act III.
JOSEPH.

In the name of the Queen of Hol-land, you've murderd him I think. In the name of the

a tempo

WIMPY.

Queen of Hol-land, you've had too much to drink. In the name of the Queen of Hol-land,

enter FRIDA with

Where has my neph-ew gone? In the name of the Queen of Hol-land, He's here, so

II. STRANGER.

car-ry on.

Finale Act III.
JOSEPH.

In the name of the Queen of Holland, my nephew can it be? In the name of the Queen of Holland, Dear Uncle, I am he. Why didn’t you get here before? I wandered about for a mile or more. I’ve come over mountains and rivers that foam. But my heart led me onward to Uncle and Home. Oh, Joseph, Joseph, have you not seen? The jacket, the knickers are all green. Yes, dearest Uncle, Have you not seen them yet?

II STRANGER.

Finale Act III.
seen? The jack-ets, the bock-ers oh so green! Where did you nick those bockers? I bought them yesterday. And here's the bill, dear Uncle, I fear you'll have to pay.

I've not a bean you see, you see. He wants a loan, it's he, it's he!

He wants a loan, it's he, it's he, it's he, it's he!

He wants a loan, it's he, it's he, it's he, it's he!

He wants a loan, it's he, it's he, it's he, it's he!

He wants a loan, it's he, it's he, it's he, it's he!

He wants a loan, it's he, it's he, it's he, it's he!

Finale Act III.
WIMFY.

It’s he, it’s he! Quite sure I am! He’s come straight here from Rotterdam! Oh, Gerrard, come and kiss me quick! That’s what she said to Rodgerick. That suit of yours is not a fit, I think he’s looking simply! Now go to Julia right away! You know just what you have to say; Don’t say too much. There’ll be a row! Look out! Look out! she’s coming now.

WIMPY.

JOSEPH.

JOSEPH.

FRIDA.

WIMPY.

WIMPY & JOSEPH.

Finale Act II.
DIOLOGUE.

(Enter JULIA.) JOSEPH. Ah, Julia, my dear! This is our nephew, Gerard Edam whom you've heard so much about.

JULIA. So he isn't murdered? JOSEPH. No, alive-kicking and all excited to see you!

(Introducing them.) Children, I hope you'll be very, very happy, and talking about when I was in Central Africa—

WIMPY. Yes, dear, we've heard all that.

JULIA. Mr. Edam, I don't know why you've come here— it's not a bit of use.

II STRANGER. No? Tell me, is there nothing about me that appeals to you?

II STRANGER. In these trousers?

JULIA. I was going to remark that you don't appeal to me in the least.

II STRANGER. Oh, thanks. That simplifies matters, doesn't it?

JULIA. Besides, I may as well tell you that I am as good as engaged already.

II STRANGER. Really, may I ask—to whom? JULIA. To Roderick van Osten.

II STRANGER. Roderick van Osten? JULIA. You say that strangely. Do you know him? MISS JULIA—cut him

II STRANGER. Just as well as I know myself.

Finale Act III.
right out—he's no good.

JULIA. My Edam!

II STRANGER. He's an ungrateful bounder. Here you've wasted seven years of your life and your love on him, and he imagined it was just a silly girlish fancy, and never gave you a thought.

II STRANGER. You've got to listen! There's much worse to come. He—he—he's rung the changes on you.

JULIA. What on earth do you mean.

II STRANGER. He's got engaged to someone else.

JULIA. Oh, no! I can't believe it—it isn't true.

II STRANGER. It's as true as I'm standing here! For I, the man who doesn't appeal to you in the least, I am Roderick van Osten.

JULIA. You?

II STRANGER. Yes. Here's the ring you gave me seven years ago. Now forgive me if you can.

JULIA. (Sinks on chair by table) And it was for his sake that I sent away the stranger.

Finale Act III.
(She hides her face in her hands.)

She beckons on Wimpy and Joseph.

In the story they loved and were married, they two!

I STRANGER. I'm not Roderick, I'm Gerard, the man you said was absolutely impossible.

JULIA. To me you will always be Roderick, my Roderick.

FRIDA (to STRANGER) Then you'll have to be my Gerard—Gerard, the little motor mascot.

ADRIAN. Hallo! Where do I come in? JOSEPH. Oh, you can go to Batavia.

Finale Act III.
Ensemble.

Oh, be careful! When you hear wedding bells, Get to the end of the queue.

Oh, be careful! Ring out the wedding bells, Look out, it might have been you.

He calls her honey,

Finale: Act III.
She spends his money. Funny! but not for me!

Oh, be careful! When you hear wedding bells, You've sat down thirteen to tea.

Finale Act III.

End of Act III.