

PRINCES THEATRE  
24 FEB 1923

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. (1885-1953)

CAST.

JULIA VAN OSTEN	.....	HELEN GILLILAND
FRIDA	.....	CICELY DEBENHAM
JOSEPH EDAM	.....	JIMMY GODDEN
WILHELMINA ("Wimpy")	.....	STELLA ST AUDRIE
ADRIAN VAN PIFFEL	.....	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.

1

Lyric by  
ADRIAN ROSS.

## Act I.

Music by  
EDWARD KUNNEKE.

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

Allegretto comodo.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment of chords and eighth notes. Dynamics include *f* and *tr*.

Key G. || .s, l, :d .t, l, | r : | .s, l, :d .t, l, }

First vocal line (C and W) with piano accompaniment. The vocal line includes lyrics: "(C.) Just a glass of Bor-deaux? (W.) Have a glass of Bor-". The piano accompaniment features chords and a melodic line with trills. Dynamics include *mf* and *tr*.

Second vocal line (F and Jan) with piano accompaniment. The vocal line includes lyrics: "- deaux! (F.) He is great on Bor-deaux! (Jan.) And some more fri-can-". The piano accompaniment continues with chords and a melodic line with trills. Dynamics include *mf* and *tr*.

Third vocal line (W and Faside) with piano accompaniment. The vocal line includes lyrics: "- deau? (W.) Take some more frican-deau! (Faside) For he loves fri-can-deau!". The piano accompaniment continues with chords and a melodic line with trills. Dynamics include *tr*.

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

- tees! (F.) He calls that just a few pommes sautees! (Jos.) That's enough for to-

- day, Ve-ry nice I must say, Fri-can-deau and Bor-

- deaux, pommes sau-tees, I'm feel-ing hap-py! (W.) He's feel-ing hap-py!

|| r : | s : | r : | s, : | : | : }

(F.)Ah! (Jos.)Ah! (W.)Ah! (Jos.)Ah!

*cresc.*

|| : .fo, s, | la, :- | : .s, ,la, | d -t, ,d | ma :-<sup>4. Eb.</sup> :-<sub>5</sub> ||

Where is she? Where is she? Where on earth is

*f* *p*

|| d' ,d :d | .s is .s | d' ,d :d | .m :m .m | l ,d :d }

Ju - li - a? (W.)Yes, where is Ju - li - a? (Jos.)Well, can't you an - swer me?

*p*

|| :d' | t :l | s : | .r ,r :l , -r .r | t : }

(F.)Not here, you see. (Jos.)Is she in? Is she out?

*tr*

|| .l :t, .t, t, | s : | .s ,s :s .s ,s | d'.m :m .m | s :m }

(F.) Oh, please do not shout. (Jos.) Has she gone off somewhere? Well, that is her af -

|| t .t :t .t | d :- | .t :t .t | d :d | t .t :t .t }

- fair. (J.) Where did she go? (F.) Why need she let you know? She's got to

|| t :t | t :- | - : || <sup>Gt.</sup> d, t, :d .s, | r .s, :m .s, }

let me know..... I act as Ju - lia's fath - er

|| .f, s :f .m | r .l :s | .d, t, :d .s, | r .s, :m .s, | .f, s :f .m }

(W.) Yes, by the law's decree! (J.) It does concern me, rather, Her un - cle,

her trustee. I give you sol-lemn warning, Our rights we shall en-force,

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

*rit.* *a tempo.*

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

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

*mf* *p* *mf* *p*

seen, not heard. (F.) But now your years are sha-dy In nine-teen-twenty A. D.

*p cresc.* *mf cresc.*

That no-tion, that no-tion is ut-ter-ly ab-surd! Un-cle and

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

Aunt-y, your know-ledge is scan-ty, Things have been changing since your

youth-ful years! So when you say you will make us o-



|| m . ta : | r : f . s | l . f : m . r | s . : d . | d : - }

- bey you, You're on - ly re - lics of the past, old dears.

F. || m . s : . m | re . l : . re | m . s : . m | re . l : | m . : m . s }

Un - cle and Aunt - y, your know - ledge is scan - ty, Things have been

Jan. || m . : m . | f . : f . | m . : m . | f . : f . | s . : s . }

Un - cle, Aunt - y, their luck's scan - ty, For

C. || d : s . | t : s . | d : s . | t : s . | s . : s . }

Un - cle, Aunt - y, their luck's scan - ty, For

f.C.

F. || f . m : r . d | t , : le , | t , : - | ' d' . m : . d' | t . f : . t }

chang - ing since your youth - ful years; So when you say you will

Jan. || a : m . | f : f | f . r : t , s , | ' d' . : d' | r' . : r' }

things have al - tered since their ear - ly years; The young folks

C. || d : s , | r : de | r . r : t , s , | ' l' . : r | so . : r }

things have al - tered since their ear - ly years; The young folks

Quintette.

F. make us o - bey you, You're on - ly re - lics of the past, old

Jan. tell them plain - ly They're ab - so - lute - ly out of date, old

C. tell them plain - ly They're ab - so - lute - ly out of date, old

F. dears. You poor old dears, You 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!

*rit.* F. You're sim - ply ob - so - lete, you are, old dears!

Jan. They're sim - ply ob - so - lete, the poor old dears!

C. They're sim - ply ob - so - lete, the poor old dears!

*f rit.* *a tempo.*

Joseph. (*Choking with rage*) "What impertinence! What ingratitude! What — oh!" (*chokes*) (*Carl & Jan slap him on the*

back, then go and fetch bottle and fricandeu.) (C.) Take a glass of Bor-deaux. (Jan.) Or some more fric-an-

- deau! (W.) And a few pommes sau-tees. (Jos.) No, take them a - way.

(W.) Real-ly, Jos-eph, that's not  
 (To W.) So that is how you train a girl to - day.

Quintette.

W. true. Is it my fault that they go on so?

Jos. Yes, it's all due to you. It's your

W. My fault?

Jos. fault, as you know, So I said long-a - go. That's so, yes.....

W. What mod-ern girls will do -

Jos. G. 3. It's ex-tra - or-di - na-ry -

*p*

|| d : d .s<sub>1</sub> | r .s<sub>1</sub> : m .s<sub>1</sub> | .f .s<sub>1</sub> : f .m | r .l : s | .m : t .m }

(E) They ev-en love and mar-ry To...please themselves,not you:(W to E) Your no-tions

|| m .d : m .l | .t : se .ba | m .d : m | .m : m .s<sub>1</sub> | s .s : s .ta<sub>1</sub> }

are per-ni-cious—(E)They're mine, at an-y rate.. (Jos.)I call them sim-ply vi-cious—

|| s : s .t<sub>1</sub> | t .t : t .t<sub>1</sub> | .s : s .s<sub>1</sub> | .s : s .s<sub>1</sub> | .s : s .s<sub>1</sub> } *poco*

(E) You're real-ly quite de-li-cious, You both are, You both are so ve-ry

|| s .s<sub>1</sub> : s || m .s : .m | r .l : .r .m .s : .m | r .l : .m .s : .m | r .l : .m .s : .m }

*rit.* out of date. *a tempo* Un-cle and Aun-ty, your knowledge is scan-ty,

Things have been changing since your youth - ful years. You will dis - cov - er, When

we want a lov - er We shall not ask for your con - sent, old dears!

Un - cle and Aun - ty, your knowledge is scanty; Things have been

The hus - sy! The flap - per! We're rea - dy to slap her; Real - ly we

The hus - sy! The flap - per! We're rea - dy to slap her; Real - ly we

Un - cle, Aun - ty, Their luck's scan - ty; For

Un - cle, Aun - ty, Their luck's scan - ty; For

Quintette.

altered since your youth-ful years. You will dis-cov-er, when  
 hard-ly can be-lieve our ears. These modern pre-co-cious  
 hard-ly can be-lieve 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 lov-er, 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

W. dears. You poor old dears, You poor old dears,  
 dears. Two poor old dears, Two poor old dears,  
 Jos. 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.

*rit.* They're simply ob-so-lete, the poor old dears.  
 W. Oh, what an in-sult to be called old dears.  
 Jos. Oh, what an in-sult to be called old dears.  
 Jan. They're simply ob-so-lete, the poor old dears.  
 C. They're simply ob-so-lete, the poor old dears.

*f rit.* *a tempo*



# MAGICAL MOON

WALTZ SONG (Julia)

Lyric by  
ADRIAN ROSS.

Music by  
EDWARD KUNNEKE.

Tempo di Valse.

KEY F

Ma - gi-cal moon in the

hea - ven on high, Can you lis-ten to me, where you hov - er? Won - der-ful

moon, as I sing, as I sigh, Will you e - cho it on to my lov - -

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

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over a whole note, followed by a series of quarter and eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

I am tell - ing you! Beau - ti - ful moon in the dark - en - ing blue, As I sing

The second system continues the musical score. The vocal line has a fermata over a whole note, then continues with eighth and quarter notes. The piano accompaniment includes a dynamic marking of *p* (piano) and features a consistent rhythmic accompaniment.

to you! ——— Lis - ten up a - bove, Mes - sen - ger of  
Though you wax and wane, Dark and bright a -

The third system of the score includes a dynamic marking of *mf* (mezzo-forte) and a section marked with a double bar line and a repeat sign. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features sustained chords and a steady bass line.

love! ——— You must tell him my long - ing and yearn - ing; All the tears that  
gain, ——— As I watch for your ris - ing and set - ting; Say that he and

The fourth system concludes the musical score. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features sustained chords and a steady bass line.

R.4

|| m : - : - | : m . r : m . r | m : - : - | - : m : d' | d' : t : l | <sup>1</sup> r : m : - r | s : m : f }

rise In my wea-ry eyes From a heart that is thro-bing and burn-ing! And  
I Love un-til we die Ne-verchang-ing or weak-ly re-gret-ting, With

|| x : m : f | s : l : t | s : - : l | - : l : - d' | d' : f : - l | l : t , : t | l : t : l | s : - }

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—

*poco rit.* *a tempo*

|| - : m : f | x : m : f | s : l : t | d' : t . d' : t . d' | z' : - d' | # n' : m . f : fo . s }

— 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,

*mf* *p poco rit.*

|| l . t : l | z' | <sup>F.5</sup> d' : ta : l | so : t : l | s : f : l | m : - re ||

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

*a tempo* *f* *p* *poco rit.*

Ma - gi-cal moon in the hea - ven on high, Can you lis - ten to me, where you hov - er?

*p a tempo*

Won - der - ful moon, as I sing, as I sigh, Will you e - cho it on to my lov - er?

Take him my kis - ses fond and true, Tell him what I am tell - ing you!

Beau - ti - ful moon in the dark - en - ing blue, As I sing to you! \_\_\_\_\_

*pp* *riten.* *a tempo*

D.C.

## 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 Mar-shall and Snel-grove,  
J. Spill salt from a cru-et, poor ni - ny, you'll rue it,

It means you'd bet-ter play o - pos - sum. — F. She's off to buy Clu-ny,  
There's ev - en dan-ger in a cook-ing class. — A. And don't dare to tit-ter,

and that means some loo-ny Has bought a le - mon with his o - range  
in tat - ters you'll tot-ter If you should chance to break a look - ing

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|| m :r | .d :t, .d | .t, :l, .s, | .d :t, .d | t, .t, :l, .s, |

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 dont get un-der

|| .d :r .m | r .d :r .m | m ,r .s :— | — : | .t :l .t | .l :s .l |

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

|| .t :l .t | .l :s .l | .t :l .s | l .t :s .l | s :— | — :— ||

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.—

Refrain

|| a :a' | t :l | s .n :s .f | - .n :r | m .re :n .d | - .r :t, |

ALL. Oh, be care-ful! When you hear wed - ding bells That means a - no - ther one  
 ALL. Oh, be care-ful! When you hear wed - ding bells Get to the end — of the

|| a :- | - :- | a :a' | t :l | s .n :s .f | - .n :r |

gone, \_\_\_\_\_ F. Oh, be care-ful! Wed-ding bells on - ly tells,  
 queue, \_\_\_\_\_ A. Oh, be care-ful! Ring out the wed - ding bells,

|| m .re :n .d | - .r :t, | a :- | - :- | r .r :- .n |

One more car - eer \_\_\_\_\_ has gone wrong. \_\_\_\_\_ J. He calls her  
 Look out, it might \_\_\_\_\_ have been you. \_\_\_\_\_ A. He calls her

|| - .f : - .r m .m : - .f | - .s : - .m | fe .fe : - .s | - .l : - .fe |

— "Pop - pet" F She cried "Oh! stop it!" A Hop it! the game's a  
 — hon - ey J She spends his mon - ey . F Fun - ny! but not for

|| t : - | - : - | d : d' | t : l | s .m : s .f | - .m : r |

farce \_\_\_\_\_ ALL. Oh, be care - ful! When you hear wed - ding bells  
 me! \_\_\_\_\_ ALL. Oh, be care - ful! When you hear wed - ding bells

|| m .re : m .d | d .r : t, | 1. d : - | - . : || 2. d : - | - . : ||

You've seen a new moon through glass \_\_\_\_\_  
 You've sat down thir - teen to tea \_\_\_\_\_

*p* *f* *fs*

D.S.



# FINALE I.

Lyric by  
ADRIAN ROSS.

Music by  
EDWARD KUNNEKE.

**Allegro.** KEY G.  $\{ f : r : d \text{ it} : - : | f : r : d \text{ it} : - : \}$

(Ju.) Let's have a clean! (F.) Let's have a clean!

*P*

$\{ s : m : r \text{ id} : - : | s : m : r \text{ id} : - : | s o : l \text{ if} \text{ ir} : - : - | s o : l \text{ if} \text{ ir} : - : - \}$

(Ju.) Sweep out the dust! (F.) Sweep out the dust! (Ju.) That's what we mean— (F.) That's what we mean—

$\{ d' : t \text{ ta} \text{ ll} : - : \text{ la} | s : - : m \text{ ls} : - : | s : - : m \text{ ls} : - : m | d' : - : \text{ il} \text{ id} : - : \text{ il} \}$

Ju. That's what we mean, So go it must! Now we'll make a thor-ough clear-ance

F.  $\{ m : - : d \text{ lm} : - : d | l : - : \text{ if} \text{ l} : - : \text{ if} \}$   
Now we'll make a thor-ough clear-ance

Ju. Give the place a new ap-pear-ance— Lots of rub-bish, good-ness knows—Out it

F. Give the place a new ap-pear-ance— Lots of rub-bish, good-ness knows—Out it

Ju. goes, out it goes, out it goes.....

F. goes, out it goes, out it goes. Un-cle and Aun-ty, Their use is but

Ju. They're not the fur-ni-ture we want to keep!

F. scan-ty, They're not the fur-ni-ture we want to keep!

Ju. We can't en-cum-ber our man-sion with lum-ber— We'll pack them

F. We can't en-cum-ber our man-sion with lum-ber— We'll pack them

Ju. up and have them sold off cheap! Yes, sold off cheap, oh, quite dirt

F. up and have them sold off cheap! Yes, sold off cheap, oh, quite dirt

Ju. *rit.* cheap— We'll tell the auc-tion-eer to sell them cheap! *a tempo*

F. cheap— We'll tell the auc-tion-eer to sell them cheap! *Dialogue.* (Julia.) Now, what are we going to do?

26 (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.

*E♭.* Stranger (off stage)  
 || m - - d l d : s i - - m | d : - - l - - - : - - |  
 I'll do it! Adrian!  
 Adrian! He can't hear me.  
 (Ju.) A-drian! Ho-i - oh!  
 (Ju.) (surprised) Oh! That wasn't his voice.  
 (F.) Oh, Julia! I'm frightened.

Stranger (off stage)

Ho-i - oh!

*pp* *p rit.* *p* *a tempo*

(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 scarecrow to me.

(J) I think he looks very nice. Let's ask him in. (F) Ask him in? What for? (J) Just for a rag. (F) 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

*p poco rit.* *p*

eb. Stranger (nearer)

"Welcome" written on it, - you know - (F) I know. The one Uncle hung up when Auntie came home from her holiday. (J) Fetch that as well. (F) All right. (Goes to house tapping her forehead) Bats! (J) (calls) Hallo. Ho-i - ho!

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

*cresc.* *p*

gone all wobbly. (Ju.) Give it to me. I'll tell

Musical score for the first system, featuring piano accompaniment with dynamics *p* and *p*.

you the rest inside. Here he comes.

Key signature change to E-flat major:  $\text{E}\flat$  : : 1 : : 2

(Stranger) Hal -

Musical score for the second system, featuring piano accompaniment with dynamics *mf*, *cresc.*, *f*, *ff*, and *ff*.

commodo. - lo! Hal - lo! Hal - lo! Hal - lo! There's someone here, I know, My head is in a

Musical score for the third system, featuring vocal melody and piano accompaniment with dynamics *mf* and *p*.

whirl- I thought I heard a girl- I'm sure it sounded so- Hal - lo! Hal -

Musical score for the fourth system, featuring piano accompaniment with dynamics *pp*.

- lo! Hal - lo! Hallo! What were you saying? Is this a game you're playing?

Musical score for the fifth system, featuring piano accompaniment with dynamics *rit.* and *p*.

Bb. t.  
||<sup>m</sup>1 .ti .ti :ti .ti | d : .s: | d : .s: | d : .s | d :- | :

Don't stay in-cog-ni - to. Hal - lo! Hal - lo! Hal - lo!

*pp*

*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

Bb.  
||<sup>r</sup> | 1 .ti :ti .ti | d : .s: | d : .s: | d :- | :

*Julia (appears at door)*

(Sings) Now then, suppose you show- Hal - lo! Hal - lo! (Ju)Hal -

*pp*

|| a :- . | :

- lol

*Dialogue.*

(Stranger.) Well, here'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?

(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. <sup>Ab.</sup> { : . m | re - m e r o : r . l , : . t , | s , , d : s : - . fo | f , m e s : d : r }

(S.) I'm lost in the dark-ness, and see what seems A sort of an old chat-

|| m : : . m | re - m e r o : r e - l , : . t , | s , s , d : s : - . fo | f , m e s : d : r ||

- eau. It looks en-chant-ed, a cas-tle of dreams (Jul.) I fan-cy you'll find it



N.  $\text{E}_b$   
 || f d : : s | m e - d e r : m e d : f e m e r | m : :  $\text{E}_b$   
 so. For this is the house of which you have heard, It's

|| s e s e s : d' : r' | m' : - : d' ||  $\text{E}_b$   
 kept by the fai - ry elves. What - - ev - er you want, you

|| d' e t e l : d' : e t e l ||  $\text{E}_b$   
 say but the word, And they'll bring it right down off their shelves.....(S.) I

Allegretto.

$\text{C}_6^b$   
 || d' f' : - m' : f' | m' : - r e' : m' | l : - l : l | l : l : l | d' : - d' : d' | t : - l e : t |

can't be a - fraid of so pret - ty a witch, But if I was to say what I'd

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 on - ly a joke! (S.) An - y -

- how, I'm dy - ing to have a nice smoke (Jul.) Per - haps you would like a Ha -

- va - na ci - gar? (S.) You're pull - ing my leg now (Jul.) You'll see if we are! (S.) You

cheek - y young dev - ils, you're laugh - ing at me! (Jul.) Sup - pose you just try it and

then you will see, You've on - ly just to ask for your fav - our - ite brand. (S) Well

that is a game I do un - der - stand. I'd go to the count - er, just

so - Hal - lo! Hal - lo! Rom - e - o! (F) (In house) Hal - lo! Hal - lo! Rom - e -

*slower.*

*colla voce.*

*pp*

- o! .....

*Moderato.* (Enter Frida,

*p a tempo*

with Cigars, places cigars on table and

*exits*)      *Julia*      *gives*      *Stranger*      *cigar.*

*pp*

*f*

(S.) It's my

*dolce.*

**Allegretto.**

|| fo : s : cr : i l | - : s : f | ro : m : es : d' | - : t : l | so : t : - : l | ro : l : - : s |

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

*p*

|| ro : m : ed : s | - : m : f | fo : s : cr : i l | - : s : f | ro : m : es : d' | - : t : l |

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

|| su : t : - l | ro : l : l , s | ro , n , d : s , | - <sup>Db.</sup> l . l | l , se et : r' | - : t . t }

de-cent of you, I might be on-ly a tramp. (Jul.) I am sure you are not! But you're

|| t e l , d' : m' | - : r' . d' | - d' e m e m : t e - e l l e s e f : m e f e r . }

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

|| d : | : <sup>6b.</sup> s , s , | s . s : s , | f . f : e s , e s , | l . l : t . t , | s . s : <sup>Db.</sup> e l }

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

|| m . ba : se , se e l | m' . r' : d' , e r' e t | l : | : <sup>6b.</sup> m , f | fe e s e r : l | - : s , f }

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

|| re m es : d' | - : t . l | se . t : - . l | re . l : l . s | re m , d : s | - : m , f }

have some Moselle, or do you like Bordeaux?(S)Hallo! Hal - lo!... Bordeaux! That-'ll

|| re es ar : l | - : s , f | re m es : d' | - : l . l | l se . t : r' | - : t . t }

do ve-ry well, you can keep the Moselle! (Ju.)Well, you know the right way, You have

|| t . l (d' : m) | - : . m | d' . d' : - . l | t . t : . m | r' : t | d' . f , f : d' . }

on-ly to say! (S)The same old i - de - a (Ju)Ex - act - ly so!(S)Ve-ry well!

|| 2. Ob. | f s : m' | . s : m' | . d' : m' | = :

Hal - lo! Hal - lo! Bordeaux!

Moderato. (Enter Frida with bottle of claret and two glasses, hands to Julia and

*p*

dances off.)

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

The spirits are freezing my spine, but (B $\flat$ )  
the wine is warming my heart.

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

*mf* *p*

Tempo di Valse.

{ r : - : s : . m | r : - : s : . m | r : - : m : f . m | r : - : s : . m | d : - : s : . m | d : - : d : t : | s : - : - : }

this is a cas - tle in Fai - ry - land(S)As in tales of the days that have been.....  
tell me, my mag - i - cal maid, who you are, For Queen of the Fai - ries you seem.....

{ - : : m : . d | t : - : m : . d | t : - : m : . d | t : - : d : r . d | t : - : d : r | m : t : : d | m a : t : : d }

..... (Ju)What ev - er you want, it is there..... to your hand(S)It's a pal - ace, and you are the  
..... (Ju.)Oh, I'm the Princess of the bright Ev'ning Star, And my cas - tle is on - ly a

{ r : - : - : : m | r : - : m | r : - : s : . m | r : - : m : f . m | r : - : s : . f | m : - : s : . f }

queen..... (Ju) Oh, no, I'm on - ly the low - li - est.... elf, (S)Then I dont want the  
dream..... (S)Then I am the swineherd in low - ly disguise, Who was charm'd by the

*poco accel.*

{ m : - : s : . f | m : - : f : s : f | m : - : m . m | l : f : m | r : d o : r | s : : | : : d }

queen, I can do.....with your-self. You're the best that I ev - er have struck. I  
Fai - ry Prin - cess - es..... eyes(Ju)He was real - ly a prince and a knight. (Both) Of



|| f :- it: .d | fo :- it: .d | s :- : | : : s: | m :- .m:m | m :re :r }

drink to you, dear, and here's luck! I drink to the light of your  
course it was per - fect-ly right. (S.) In the sto - ry he loved her and

|| d :r :-m | m :- :s: | s :-s :s | s :fo :f | m :- :- | - :d :d }

eyes..... of blue, Like fai - ry-land jew-els they shine..... (Ju.) But the  
mar-ried her too, Why should- n't his sto - ry be mine?..... (Ju.) But the

|| l :-l :l | s :d :d | f :-f :s | m :- :d .r | m :d :d | m: :r :d }

fai - ry tale sto-ries are none of them true, And truth on - ly lies in the  
fai - ry tale sto-ries are none of them true, And truth now is here in the

|| s :- :- | - :- :s: | s :-s :s | s :fo :f | m :f :-s | s :- :s: }

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

S. I drink to the light of your eyes..... of blue, Like

Ju. *fai - ry - land jew - els they shine..... But the fai - ry tale*

S. *fai - ry - land jew - els they shine..... But the fai - ry tale*

Moderato.

Ju. *sto - ries are none of them true, { And truth on - ly lies in the wine. And truth now is here in the wine.*

S. *sto - ries are none of them true, { And truth on - ly lies in the wine. And truth now is here in the wine.*

Ju. *Then*

S. *Then*

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.

(Stranger.) 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!

## Commodo. (Stranger.)

{ :m' | r' :- :m' | r' :fo :d' | t :d' :r' | r' :- :m' | r' :- :do' | d' :t :l }

I don't know how... to thank you, my dear. (Ju) Oh, well— to-mor-row will

*p* *marc.*

{ r' :- :l :- :t | t :t :t | m' :- :t | d' :- :r' | m' :- :ma' | r' :s :l | t :l :r' }

do!..... There's on-ly one thing I want to hear— Just answer me now—Who are

{ s :- : | s :s | r' :- :r' | r' :d' :t | r' :- :s | l :- :m | -l :l :l | l :t :d' }

you? (S) I can tell you that, if it's no-thing more, and you'll be as wise as be-

*marc.*

## Moderato.

{ r' :- :l : : || :s | d' :t .d' | t :l .t | d' :t .d' | t :l .t }

-fore! I'm on-ly a stroll-ing vag-a - bond, So good-

*p*

*Ad.* \*

|| s : f' . f' | f' : r' . t | d' : | s : | d' : t . d' | t : l . t | d' : t . d' | t : l . t }  
 - night, pret-ty maid-en, good-night! I'm bound for the hills and the val-leys be-yond, So good-

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

|| s : f' . f' | f' : r' . t | d' : | d' : | t : r' | r' : d' . t | l : l . t | d' : - . t }  
 - night, pret-ty maid-en, good-night! I fol-low For-tune that beck-ons me on, I

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise in the second half. The piano accompaniment maintains its rhythmic pattern.

|| l : a' . d' | d' : t . l | s : t . d' | r' : m' | d' : a' . d' | r' . d' : t . d' | r' : | s : }  
 catch at her skirts and the la-dy is gone, But that's just my luck it's all right. I'm

The third system shows the vocal line with a more active melody. The piano accompaniment includes some chromatic movement in the bass line.

|| a' : t . d' | t : l . t | d' : t . d' | t : l . t | s : f' . f' | f' : r' . t | d' : | s : }  
 on-ly a stroll-ing vag-a-bond, So good-night, pret-ty maid-en, good night, Good-

The fourth system concludes the piece with a final vocal phrase. The piano accompaniment ends with a sustained chord in the right hand and a final bass note.

Stranger Exits following Jan.

*rit.*

|| r' : | : s | m' : | : l | l : f' . r' | f' : r' . t | d' : | : | : | : }

- night, good-night, Good-night, pret-ty maid-en, good-night!

*rit.* *p a tempo*

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 — its just the summer night — the moon maybe — or the memory of someone else.

Tempo I<sup>o</sup>

*p*

Stranger appears on the balcony.

(Stranger)

| : s | d' : t . d' | t : l . t }

Ah, now I shall sleep in a

Moderato.

{ d' : t . d' it : l . t | s : f' . f' | f' : r' . t | d' : - | s | d' : t . d' it : l . t }

beau - ti - ful bed - So good - night, pretty maidens, good - night. I'll dream of the an - gels, or

{ d' : t . d' it : l . t | s : f' . f' | f' : r' . t | d' : - | - : d' | t : r' | r' : d' . t }

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

{ l : l . t | d' : - t | l : d' . d' | d' : t . l | s : t . d' | r' : m' | d' : d' . d' | r' . d' : t . d' }

road with the day, Your eyes in my heart I shall car - ry a - way; And then it will al - ways be

{ r' : - | - : s | d' : t . d' it : l . t | d' : t . d' it : l . t . | s : f' . f' | f' : r' . t }

bright. I'm on - ly a stroll - ing..... vag - a - bond, So good - night, pretty maidens, good





# ACT 2.

OPENING.—(Frida).

Lyric by  
ADRIAN ROSS.

Music by  
EDWARD KUNNEKE.

Commodo.

FRIDA.  
What a game  
last night!

**Moderato.**  
FRIDA (Imitating STRANGER.)

KEY D<sub>b</sub>. | s, | d : t, d | t, : l, t, | d : t, d | t, : l, t, | s, : f . f | f : r . t, | d : - l - : ||

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

*p*

Ped. \*

**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.

KEY G. | | m . s : . m | re . l t : . re |

Un-cle and Aunt-y Their

*p*

luck is but scan-ty They'll have a pret-ty big sur-prise, old dears!

## ENSEMBLE.—(Roderick).

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

Lyric by  
ADRIAN ROSS.Music by  
EDWARD KUNNEKE.

## Tempo di Valse.

STRANGER.

KEY Ab. || m : s t - . ma | l : : | s : m t - . s, | t. : : | l : la t - . s, |

Luck flies a - way Followed in vain, Then one fine

s : - : - | fe : f : m | r : - : - | r : f : - . r | la t - : l - : f : - . r |

day Comes back a - gain. You think she's gone, You don't know

la : - : l - : f : - . r | d' : - : t. c.4. || f' : - . t. ||

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

**Allegretto.**

*Enter CARL (with coffee on tray)*

STRANGER.

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

(Exit CARL.)

STRANGER. "As you like, my boy."

Musical score for the first system, featuring piano accompaniment for the first two staves. The music is in a minor key and 3/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

Tempo I.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Luck flies a - - way, Followed in". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. There are triplets in the piano part.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "vain, Then one fine day Comes back a-gain You think she's-". The piano accompaniment continues with the same rhythmic pattern and includes triplets.

Allegretto.

(Enter JOSEPH.)

JOSEPH.

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Who is the man?". The piano accompaniment is marked with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes.

(enter WIMPY) WIMPY. JOSEPH.

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

WIMPY & JOSEPH. 4. Ab. STRANGER.

Why, who can it be? He's drinking, see! You think she's

**Tempo I.**

gone, you don't know where, You— turn your head, Your luck is

**Allegretto.**

JOSEPH (to WIMPY)

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

## WIMPY.

|| r .d :t, .d lma :s | l :- l :s .f | fe :m .ma lr :s .fe | f :m .ma lr :s .ma |

ab - so - lute - ly off your head! Well, if you are in doubt, How can I help you out? You can

## JOSEPH to STRANGER.

|| r :d lt :t .t | s :- l <sup>A.4.</sup> :s, .s, | la, :l, .le, lt, :s, .s, | la, :l, .le, lt, :s, .s, |

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

## STRANGER.

|| r .d :t, .d lma .ma :s | ma : l :s .fe | f :m .ma lr :s .fe |

know what they are do - ing, or not? Why, I sit and I spread but - ter

## JOSEPH to WIMPY.

|| f :m .ma lr :ma .r | r .d :t, .d lma :s | ma :- l <sup>A.E. m.f</sup> | s :m l s :m |

o - ver my bread, And I'm drink - ing my cof - fee - hot! Up - on my word the

*f* : s ll : m . f | s : m l s : m | f : s ll : | : l : s . fe l s : |

chap is cool, He seems to think that I'm a fool. Excuse me, sir,

*mf* *slower.*

: l : s . fe l s : | : l l : le | : l <sup>As.</sup> : m : r . d | m : l : |

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

*f*

**STRANGER.** **Tempo I.**

: l m : s : : ma | l : - : - | s : m : - s | t , : - : - | l , : la , : - s , |

Luck flies a way, Fol - lowed in vain - Then one fine

*Red.* \*

|| s : - : - | fe : f : m | r : - : - | r : f : - r | se . : - : l | : f : r . r |

day Comes back a - gain. You think it's gone, You don't know

JOSEPH (to WIMPY)

F<sup>3</sup>:m<sub>3</sub>.fe ||

where, you turn your head, Your luck is there. \_\_\_\_\_ If you

**Allegretto.**

WIMPY

think that I know what he means, talk-ing so, Well then you're wis-er than I! Oh, I

JOS. (to STRAN.)

Sir! my name is

can't make it out What he's talk-ing a-bout, It's not an-y good to try.

Edam.

STRANGER.

WIMPY.

STRANGER.

Un-cle Jos-eph! It's you I know: Why, he knows us. And the



|| m :m | .m :m .m | d' .d' :l | :se .t | l : | :d' | t :ta .ta |l :la | }

la - dy is Aunty Wimpy too- that is so. Now why do you stand and

|| s :fe .fe |f :m .m | r .,l :l .l |l :r .r | re .,t :t .t |t . : | }

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.

|| : | : | :l | s :fe .f |m :l | s :fe .f |m :f | }

Ah, think of days that were so dear, Those

|| m .m :de .r |f :l | f :- | - :l .se | s :fe .f |m :l | s :fe .f |m :f | }

days be-fore I knew a care- .A boy with curls right down to here, And

## JOSEPH.

knick - er - bock - ers up to there. His knick - er - bock - ers were

*p*

## WIMPY.

## STRANGER.

up to there? His knick - er - bock - ers were up to there? Ah, yes, ah,

## JOSEPH.

yes! And then you were my aunt. My dear - est, it can't

*p* *f*

## WIMPY.

be - it can't be - You mean - no, you can't mean - Why -

*p*

JOSEPH. WIMPY. STRANGER.

not— Not Ro - der - ick! Not Ro - der - ick! Ah yes—

JOSEPH. *L'istesso tempo.*

ah- why not Ro - der - ick! It's Ro - der - ick- its Ro - der - ick! Well

this is just a bit too thick. He's come back from Ba - ta - vi - a, The on - ly word I

WIMPY.

It's Ro - der - ick, it's Ro - der - ick, My lit - tle boy, my dar - ling chick, It's

Jos. say is "Bah!" It's Ro - der - ick, it's Ro - der - ick, Well, this is just a bit too thick, It's

Ensemble "Roderick"

W. *r .de :r . ,s, | r .de :r . ,s, | r .m :f .s | re .m :d' . ,s | s .s :s . ,s |*  
 Ro - der - ick, it's Ro - der - ick, Oh come and kiss your Aun - ty, quick. It is, it is, our  
 STRANGER.

S. *: : : : . : . ,s | d' .t :d' . ,s |*  
 I am, I am your

Jos. *f .m :f . ,s | f .m :f . ,s | s .s :s .s | s .s :d' . ,s | m .re :m . ,s |*  
 Ro - der - ick, it's Ro - der - ick, The sight of himquit makes me sick. It is, it is your

W. *s .s :s . ,s | d .r :m .f | de .r :s . ,s | s .s :s . ,s |*  
 Ro - der - ick, My lit - tle boy, my dar - ling chick! It is, it is, our

S. *d' .t :d' . ,s | s .s :d' .d' | s .s :s . ,s | r' .de' :r' . ,s |*  
 Ro - der - ick, I fan - cy that has done the trick, I am, I am your

Jos. *m .re :m . ,s | m .m :s .s | f .f :f . ,s | m .m :f . ,s |*  
 Ro - der - ick, Well, this is just a bit too thick. He's come back from Ba -

W. *ro der ick, Oh come and kiss your Aun-ty quick! He is, he is our Ro-der-ick! He*

S. *ro der ick, So come and kiss your neph-ew quick. I am, I am your Ro-der-ick, So*

Jos. *- ta - vi - a, The on - ly word I say is "Bah!" He's come back from Ba - ta - vi - a, The*

W. *is, he is our Ro-der-ick! From far Ba-ta-vi-a!*

S. *come and kiss your neph-ew quick. I'm safe at home, hur-rah.*

Jos. *on - ly word I say is "Bah!" Un-less I ad-ded- "Pah!" (Spoken) I only hope Julia won't hear about it.*

JULIA. (*off stage*)  
 || d' :- :t .d' t :- :l .t | d' :- :t .d' | t :- :l .t ||

JOSEPH. Damn it, there she is.  
 || d' :- :t .d' t :- :l .t | d' :- :t .d' | t :- :l .t ||

Ah!

(*Enter JULIA*)

JULIA.  
 || s' ,m' .d' es .if :m . | ,s .s ,s :d' | .m :m ,m || :m

JOSEPH  
 (*to STR.*)

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

JULIA.  
 || l :re |l :re | l :- | - :m | l :re |l :re | l :- | :l .l | d' :t .l |m :l .l ||

cup of cof-fee, sir? Or tea if you pre-fer? Why he seems quite at home in the

JOSEPH.  
 || d' :t .l |m :m | l :m |l :t |s : | : :m | l :re |l :re | l :- | :m

WIMPY,  
 || d' :t .l |m :m | l :m |l :t |s : | : :m | l :re |l :re | l :- | :m

fa-mi-ly scene. Now what does all this mean? We're hav-ing just a chat- Oh

Ensemble "Roderick"

JULIA.

yes, it is no - thing but that. Then you'd bet - ter make haste, you have

WIMPY. JULIA.

no time to waste, He has got to start to - day. Go a - way? Go away. There's no

JOSEPH (to WIMPY) WIMPY (To STR.)

time to de - lay. 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

JULIA. JOSEPH.

so. Why, you call him your boy, and you kiss him a-gain. Really, Wim-py, Wim-py,

WIMPY. JULIA.

are you in-sane? I must speak and I will- I can't keep still. There's a se-cret, I see you are

(to STRANGER) WIMPY.

keep - ing from me - Tell me, who are you? You tell her, my boy.

STRANGER. JULIA. STRANGER.

Ju - li - a. My Ro - der - ick. Yes, you *tempo*



JOSEPH. *L'istesso Tempo.*

S. say I am Ro - der - ick. It's Ro - der - ick, it's Ro - der - ick Oh.

Jo. this is just a bit too thick, He's come home from Ba - ta - vi - a, And now he's pinched our

JULIA.  
Oh joy, too great for words to

WIMPY.  
It's Ro - der - ick, it's Ro - der - ick Oh come and kiss your

STRANGER.  
Oh joy, too great for words to

Jo. Ju - li - a It's Ro - der - ick! it's Ro - der - ick! my fate has played a

J. say I had not dreamed of yes - - ter - day. You

W. Aunt-y quick it's Ro - der-ick, it's Ro - der-ick, So come and kiss your Aunt - y quick so

S. say. You had not dreamed of yes - - ter - day. I

Jo. scur-vy trick it's Ro - der-ick, it's Ro - der-ick. To see him fair - ly makes me sick. And

J. are, you are my Ro - der - ick, So hold me fast and kiss me quick Ah, come and kiss me

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

S. am, I am your Ro - der - ick So hold me fast and kiss me quick Ah, come and kiss me

Jo. now he's kiss - ing Ju - li - a the on - ly word I say is "Bah!" an - o - ther word is

Jan. Oh,

C. Oh,

FRIDA.  
Oh,

J. quick. Oh joy, you are, you are You are, you are my  
 F. mer-cy now Oh what is this? For Ju-lia gives the tramp a kiss, Who-ev-er thought that  
 W. quick. What joy, it's he, it's he He is, he is our  
 S. quick. Oh joy it's you it's you oh joy the  
 Jo. "Pah!" And yet an-o-ther "Yah!" it's Ro-der-ick it's  
 Jan. lord, oh lord! Why, what is this? Miss Ju-lia gives the tramp a kiss, They've tak-en to him  
 C. lord, oh lord! Why, what is this? Miss Ju-lia gives the tramp a kiss, They've tak-en to him

J. Ro-der-ick, So hold me fast and kiss me quick, Oh heaven, what joy  
 F. he would click, You tell me he is Ro-der-ick (to JOSEPH.)  
 W. Ro-der-ick, So come and kiss your Aunt-y quick but you're  
 S. dream is true the hap-py dream is true,  
 Jo. Ro-der-ick It's just a lit-tle bit too thick. I could murder the lad  
 Jan. pret-ty quick, They say he's master Ro-der-ick.  
 C. pret-ty quick, They say he's master Ro-der-ick.

Ensemble "Roderick"

J. (to JOSEPH.)  
 F. Un-cle you are too bad. Really you are too  
 W. not looking glad.  
 S. I have come from a-far Now I rest where you are  
 Jo. For now he'll mar-ry Ju-li-  
 Jan.  
 C.

*crese.*

J. Ah For fate's a thing you can't ex-plain And  
 F. bad you are too bad. For fate's a thing you can't ex-plain And  
 W. Why you ought to be glad, to be glad. For fate's a thing you can't ex-plain And  
 S. For fate's a thing you can't ex-plain And  
 Jo. - a. That is thick ve-ry thick ve-ry thick. For fate's a thing you can't ex-plain And  
 Jan. He's come back home a-gain. For fate's a thing you can't ex-plain And  
 C. He's come back home a-gain. For fate's a thing you can't ex-plain And

*molto rall.* *ff maestoso.*

J. Ro - der - ick is home a - gain He was so far, and then so near, Now

F. Ro - der - ick is home a - gain He was so far, and then so near, Now

W. Ro - der - ick is home a - gain He was so far, and then so near, Now

S. Ro - der - ick is home a - gain He was so far, and then so near, Now

Jo. Ro - der - ick is home a - gain He was so far, and then so near, Now

Jan. Ro - der - ick is home a - gain He was so far, and then so near, Now

C. Ro - der - ick is home a - gain He was so far, and then so near, Now

*a tempo* *pp*

J. all is well, for he is here. He was so near and then so far And

F. all is well, for he is here. He was so near and then so far And

W. all is well, for he is here. He was so near and then so far And

S. all is well, for he is here. He was so near and then so far And

Jo. all is well, for he is here. He was so near and then so far And

Jan. all is well, for he is here. He was so near and then so far And

C. all is well, for he is here. He was so near and then so far And

*cresc.*

J. now he's back, and there you are. Hur - rah! Back from Ba - ta - vi - a. Hur -

F. now he's back, and there you are. Hur - rah! Back from Ba - ta - vi - a. Hur -

W. now he's back, and there you are. Hur - rah! Back from Ba - ta - vi - a. Hur -

S. now he's back, and there you are. Hur - rah! Back from Ba - ta - vi - a. Hur -

Jo. now he's back, and there you are. I wish him in Ba - ta - vi - a.

Jan. now he's back, and there you are. He's come back from Ba - ta - vi - a.

C. now he's back, and there you are. Hur - rah! Back from Ba - ta - vi - a. Hur -

J. rah! So he is here hip, hip, hur - rah! He was so near and then so

F. rah! So he is here hip, hip, hur - rah! He was so near and then so

W. rah! So he is here hip, hip, hur - rah! He was so near and then so

S. rah! So I am here hip, hip, hur - rah!

Jo. For he will mar - ry Ju - li - a - yes Ju - li - a!

Jan. And that is why we say hur - rah We shout hur - rah!

C. rah! So he is here hip, hip, hur - rah!

J. far Yes here you are yes here we are! You  
 F. far Yes here you are yes here we are! You  
 W. far Yes here you are yes here we are! You  
 S. far Yes here we are yes here you are! You  
 Jo. And now he's here, and there you are. yes here you are! You  
 Jan. And now he's here, and there you are. yes here you are! You are!  
 C. And now he's here, and there you are. yes here you are! You are!

*cresc.* *ff*

J. are We are! You are! Hur-rah!  
 F. are We are! You are! Hur-rah!  
 W. are We are! You are! Hur-rah!  
 S. are We are! You are! Hur-rah!  
 Jo. are We are! You are! Hur-rah!  
 Jan. We are! You are We are Hur-rah!  
 C. We are You are We are! Hur-rah!

*ff*

# LOVE AND YOU

TANGO DUET. (Julia and Stranger)

Lyric by  
ROBERT C. THARP.

Music by  
EDWARD KUNNEKE.

Allegretto moderato. KEY C. | d' .- , s : d' | - , d' . t d' : m' . m a' , r' }

J. Love's a dream— a bubble rea- dy to  
J. Life's a stream— and ev- erflows on and

break S. And I dream all the while Of you eyes and your smile! J. But a - las! —  
on S. 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 fai- ry ves- sel is gone! S. Our boat must be sure, For our love will en-

G.t



past! No more I a-wake, my dear! J. Dear - est,  
 dure! Wind and wea - ther will all be fair, Sun - shine

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "past! No more I a-wake, my dear! J. Dear - est, dure! Wind and wea - ther will all be fair, Sun - shine". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some chords and rests.

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

The second system continues the musical score. The vocal line lyrics are: "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". The piano accompaniment continues with similar rhythmic patterns, including some sustained chords in the right hand.

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

The third system of the score has the following lyrics: "more! J. No, in the dream I will love and a - dore! hair! J. Yes, it is sunshine when you're kis - sing me!". The piano accompaniment includes some sustained chords and a consistent bass line.

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 - round S. And a king I am

*dolcissimo*

The fourth system concludes the page with the lyrics: "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 - round S. And a king I am". The piano accompaniment features a more complex texture with many chords and a melodic line in the right hand. The instruction "*dolcissimo*" is written below the piano part.

|| a : { m . - , s } : m | - . re , m : s . fo , f }

day? Hold me fast in your arms, to your  
crowned! J. Ah, it is sweet, but with joy there is

|| m . s , s : f . n , r | d . s , s : la . s , f , | d a : - | : ||

r c.

heart For the dream is our world till it pas-ses a - way!  
pain, In the thought, when it goes, it will come not a - gain!

## Refrain

|| n' : a' | - . a' : r' . r' , r' | n' , n' , r' : n' . a' | - : - | a' . s : - . f . | m . n : r }

Dar - ling, — I give you my life for your own dear, Kiss me and make it di-

|| a : - | - : | n' : a' | - . d : r' , r' . , r' }

vine! You bring me rapture I

ne - ver have known, dear — Now you are ev - er - more mine!

You will be al - ways the one I

love, Faith - ful and ten - der and true;

Hea - ven a - bove me is mine if you love me —

I have found love and you.

*p* *mf* *D.S.*

# THE OLD AND THE NEW.

DUET. (Frida and Adrian.)

Lyric by  
DOUGLAS FURBER.

Music by  
EDWARD KUNNEKE.

Allegro.

Key F.

|| d . d : r . r | m . m : s . s | m . m : r . r | d . d : t . , , s | }

(A.) When I was a lit-tle chappie I was always happy with my  
(F.) You're the kind of mother's treasure Who should spend his leisure knitting

|| d . : d : | - : t . , , s | d . : d : | - : - : | d . d : r . r | m . m : s . s | }

gran - ny, (F.) With his gran - ny! (A.) She'd re-call her girl-ish fan-cies  
jump - ers, (A.) Knit-ting jump - ers? (F.) You're an af-ter-math of Dor-a,

|| m . m : r . r | d . d : t . , , s | d . : d : | (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?

Ct.  $\text{||}^m \text{1} \text{ .1 :t .t |d' .d' :r' .r' | d' .d' :t .t || .1 :se .,m \}$

(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 - smok - er; Bright - y!

$\text{||} \text{1} \text{ .:1 | (Spoken) | : : | d' .d' :r' .r' |m' .m' :r' .r' \}$

- 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

$\text{||} m' .m' :r' .r' |d' .d' :t .,s | d' .:d' | .,d':t .,s | d' .:- | - :d's .,1 \}$  *f.f.*

wor - ship at her feet, the gay de - ceiv - er! (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 -  
*slower*

$\text{||} d' .:d' .,1 |s .,1 :d' .,1 |t .,1 :s .,1 |f :f .,s |1 .:1 .,s |m .,s :1 .,m \}$

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 gink's i -

|| s ., f : m ., f | r : f ., m | <sup>C.t.</sup> : d' ., t | t : r' ., d' | d' : - | - : m' ., t }

glimpse of lace you show, Then you glide to the left and you bow, And you  
-dea of et - i-quette. But I might trip a meas - ure or two, (A) Will you

*mf*

|| m' : m' ., t | m' : m' ., t | d' : - | - : d' ., fe | f : - | - : s : f ., re }

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

*f.F.*  
*p*

|| m : - | : m ., ma | r : la ., t ., : s . | d : : s : || d : r : re : m }

**REFRAIN.**

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,

*mf*  
*Lento.*

|| l . s : f . m | - . : m | l . s : f . m | - . : m | m . r : d . l . | - . : l . }

*a tempo.*

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

*a tempo.*

|| s, :l, |t, :r | s .f :m .r | .de :r | s .f :m .r | .de :r }

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

|| r .d :t, .l, | : .s, | d :r |re :m | l .s :f .m | :m }

ba - by 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,

|| l .s :f .m | :m | t .l :s .fo | : | r' :d' .d' |t .t :l .l }

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-til you

|| s :f |r :s, .l, | t, .d :r .m |f .s :l | :s |d' : ||

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? (A) Wal? (F.) Rough stuff!

# BATAVIA

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

Lyric by

ADRIAN ROSS and ROBERT C. THARP.

Music by

EDWARD KUNNEKE.

Doh = E<sup>b</sup>  
Lah = C

Allegretto moderato.

S. Come with  
S. Come with

me and I will show you Ja - va's Isle! Nut - mags flour - ish on it and the  
me and I will show you Ja - va's Isle! Life out there is like a sort of

cin - na - mon grows, Spi - cy breez - es play a - bout it all the  
reck - less Re - vue! Dus - ky maid - ens gath - er round and coy - ly



while, smile So you'll find it if you on-ly fol-low your nose, Ju. Oh, how Wait-ing hours for kiss-ing in a pas-sion-ate queue. Ju. Were there

nice, ve-ry nice, full of spice F. It's a pep-per par-a-dise W. Par-a-dise Ju. Par-a-more than a score at your door? F. And he's still a bach-e-lor W. Bach-e-lor Ju. Bach-e-

-dise Jo. With van-il-la for the ice W. For the ice F. For the ice! W. Like a gro-ce-ry at lo Jo. Well I won-der what they wore, Ju. What they wore, Less or more Jo. Oh, a lit-tle string of

Christ-mas-time! Ju. And the dawn as it breaks on the lakes. S. Always wakes a lot of Ci-ro pearls. Ju. With some stuff, just e-nough, for a ruff F. Or a lit-tle bit of

snakes W. Hor-rid snakes! Jo. *Real* snakes. F. And the earth is full of quakes - Jo. Those are fakes W. Goodness  
fluff Ju. Bit of fluff W. Bit of fluff Say a col-lar or a cuff Ju. Or a cuff F. Or a

sakes! S. Oh, it is a trop-ic clime! \_\_\_\_\_ Won't you come a-way with me to  
muff Jo. I shall go and see those girls! \_\_\_\_\_ W. How I'd love to fly a-way to

Ja - va land: In the woods to wander hand in  
Ja - va land! Jo. See me shim-my to a nig-ger

hand? All men. AS the craf-ty Kan-ga-roo All. And the Gnu And half the Zoo Do!  
band All men. AS the bounding Kan-ga-roo All. And the Gnu And half the Zoo Do!

Refrain.

|| : m : f || s : - | - : - | - : - | l : t | a' : - | - : - | - : d . r' | n' . t : r' . l }

S. Mai-den fair \_\_\_\_\_ o-ver there \_\_\_\_\_ We can sit be-neath the

*p* *f* 2<sup>nd</sup> time

|| a' : s | - : s . l | a' : s | - : s . l | t : n | - : - | - : | m : f | s : - | - : - | }

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

|| - : - | l : t | a' : - | - : - | - : a' . r' | n' . t : r' . l | a' : s | - : s . l }

To the song \_\_\_\_\_ Of the mer-ry Ar - ma - dil - lo! Ar - ma -

|| a : s | : s . l | t : n | - : - | - : | s : so | <sup>G.t</sup> r : - | r : - | r : - | r : - | }

- dil - lo! Ar - ma - dil - lo! \_\_\_\_\_ s. We can build our jun - gle

*f.c.*

|| *r* :t | l :s | - :f | t, : - | *do* | la : - | la : - | la : - | la : - | s :m' | r' :a' | }

bun - ga-low there — of leaves Ju. A - - dams hou - ses, all pro-vid-ed —

|| - :t | l :s | :a' .r' | m' :a' .r' | m' m' :a' .r' | m' :a' .r' | m' :a' .r' | m' :a' .r' | }

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

|| m' :a' .r' | m' .m' :a' .r' | m' :a' .r' | m' :a' .r' | m' :a' .r' | }

night, when the moon is big and bright, what de - light, Ju. & S. In Ba -

|| m' :a' | - :m r | s :m | - :m r | s : - | r' : - | 1. a' : - | m :r || 2. a' : - | : ||

-ta - via! Others In Ba - ta - via! (All) In Ba - ta - vi - - a. Maid-en fair

## 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!  
STRANGER. KEY D.

**L'istesso tempo.** f.g. FRIDA (at table)

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

**Allegretto.** STRANGER.

some choc-o-late or cof-fee or tea? No thanks, I think I

JOSEPH. WIMPY.

won't, I've sam-pled all the three. I don't want the cof-fee. I'll

4. Bb.

JOSEPH.

STRANGER to JULIA.

||<sup>ma</sup>s, :- im | m :- is, | se, :- se, l, :- il, | ta, :- ma ma :s, :s | fe :- ma tr :r :d |

have some hot- Then you can drink it, I will not. When you drink to me with your

This system contains the first line of the musical score for Joseph. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "have some hot- Then you can drink it, I will not. When you drink to me with your".

||t, :- r r :- :s | fe :- ma tr :r :d | t, :- r r :- :s, | f :- se, :l, lf :t, :t, |

eyes that shine, I want to answer the toast in wine, I think that our un-cle could

This system contains the second line of the musical score for Joseph. It continues with the vocal line and piano accompaniment. The lyrics are: "eyes that shine, I want to answer the toast in wine, I think that our un-cle could".

||m :- se, :l, is :- :t, | t, :- :l, lf :- :t, :t, | t, :- se, :l m :- :t, |

JULIA,

STRANGER,

do with it too.- Oh, well, by now you should know what to do. Just

This system contains the musical score for Julia's line. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "do with it too.- Oh, well, by now you should know what to do. Just".

D.A.

||<sup>m</sup>d' : :r' l d' :s :r' | d' :- : l : :m' | d' : :m' l d' : :m' | d' : : : : : : ||

so- as us-ual-just so. Hal-lo! Hal-lo! Bor-deaux!

This system contains the final line of the musical score on this page. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "so- as us-ual-just so. Hal-lo! Hal-lo! Bor-deaux!". The piano part includes a grand staff with a long, sweeping melodic line in the right hand.

Allegretto. Enter CARL and JAN with wine.

JULIA.  
For

Tempo di Valse.

STRANGER.

this is a cas - tle of Fair - y - land, As in tales of the days that have

JOSEPH.

STRANGER.

been; That fel - low is get - ting too much for me to stand. It's a

## JOSEPH.

pal-ace, and you are the queen. Con-found the boy, how he's drink-ing my Bor-

## WIMPY.

## STRANGER.

-deaux! Real-ly Jos - eph, Jos - eph. Don't you go on so. He was real-ly a prince and a

## JULIA.

## STRANGER.

knight. Of course it was per-fect-ly right. In the sto - ry he

## JULIA.

For the  
 S. loved her and mar-ried her too, Why should-n't his sto-ry be mine? For the



|| 1 :- .1 :1 | s :d :d | f :- .f :f | m :- :d .r | m :d :d .r | ma :r :d | s :- :- |

fair - y tale stor - ies are all of them true, So drink to the wed - ding in wine.

|| 1 :- .1 :1 | s :d :d | f :- .f :f | m :- :d .r | m :d :d .r | ma :r :d | s :- :- |

fair - y tale stor - ies are all of them true, So drink to the wed - ding in wine.

|| - :- :s, .s, | m :- .m :m | m :re :r | d :r :- im | m :- :s, | s :- .s :s |

**FRIDA.** In the sto - ry, of course, they were mar - ried, those two, And hap - py for

|| - :- :s, .s, | d :- .d :d | d :d :s, | s, :s, :- .d | d :- :s, | m :- .m :m |

**WIMPY.** In the sto - ry, of course, they were mar - ried, those two, And hap - py for

|| : :s, .s, | s, :- .s, :s, | s, :fe, :f, | m, :s, :- .s, | s, :- :s, | s, :- .s, :s, |

In the sto - ry, of course, they were mar - ried, those two, And hap - py for

|| - :- :s, .s, | s :- .s :s | s :fe :f | m :s :- .s | s :- :s, | s :d :d |

**JOSEPH.** In the sto - ry, of course, they were mar - ried, those two, And happy for

|| : :s, .s, | m : .m :m | m :re :r | d :r :- .m | m :- :s, | m :- .m :m |

**CARL.** In the sto - ry, of course, they were mar - ried, those two, And hap - py for

|| : :s, .s, | s, : .d :d | s, :l, :l, | d :s, :- .d | d :- :s, | d :- .d :d |

**JAN.** In the sto - ry, of course, they were mar - ried, those two, And hap - py for

|| : :s, .s, | d, : .d :d | s, :l, :l, | d :s, :- .d, | d, :- :s, | d :- .d :d |

In the sto - ry, of course, they were mar - ried, those two, And hap - py for

*mf*

ADRIAN.

But your story, your stories are  
 man - y a year.  
 man - y a year.  
 man - y a year.  
 man - y a year.  
 man - y a year.  
 man - y a year.  
 man - y a year.  
 man - y a year.

Tempo I.

JULIA.

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

*pp* *p*

what is this? What can he know? He's al-ways in-ter-fer-ing so; And

ADRIAN. STRANGER.  
why are you here? I will say why I am, I've just had a Ja-va tel-e-gram. Oh,

ADRIAN. (Reads)  
Am-ster-dam and Rot-ter-dam. A tel-e-gram!

In Tempo.  
So now Mist-er Rod-er-ick what do you say? So

JOSEPH.  
So

FRIDA.

E

FRIDA. E  
WIMPY. So now, Mis-ter  
A. So now, Mis-ter  
Jo. now, Mis-ter Rod-er-ick, what do you say? So now, Mis-ter  
CARL. So now, Mis-ter  
JAN. So now, Mis-ter  
So now Mis-ter

5. F.

F. Rod-er-ick, what do you say? It  
W. Rod-er-ick, what do you say?  
A. Rod-er-ick, what do you say?  
Jo. Rod-er-ick, what do you say?  
C. Rod-er-ick, what do you say?  
Jan. Rod-er-ick, what do you say?  
*senza rit.*

Tempo I.

JOSEPH.

D. 3.

ADRIAN. 91

does ap-pear a tri- fle queer. I told you so, I told you so. He's

F. not the man, it can't be true; a-ny-how, he's not such a dud as you

A. Jo. C. Jan. Ex- Ex- Ex- Ex-

F. w. A. Ex- Ex-

-plain your-self, and tell us quick Are you the right-ful Rod-er- ick? Ex-  
 -plain your-self, and tell us quick Are you the right-ful Rod-er- ick? Ex-  
 -plain your-self, and tell us quick Are you the right-ful Rod-er- ick? Ex-  
 -plain your-self, and tell us quick Are you the right-ful Rod-er- ick? Ex-

F. -plain your-self and tell us quick. Are you the right-ful Rod - er - ick?

W. -plain your-self and tell us quick. Are you the right-ful Rod - er - ick?

A. -plain your-self and tell us quick. Are you the right-ful Rod - er - ick?

Jo. -plain your-self and tell us quick. Are you the right-ful Rod - er - ick?

C. -plain your-self and tell us quick. Are you the right-ful Rod - er - ick?

Jan. -plain your-self and tell us quick. Are you the right-ful Rod - er - ick?

*rit.* JULIA. And you are dumb. *A. t.* STRANGER. Ju - - li - a you will be

*piu lento* *a tempo p*

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

*mf*

J. false - hood and plot. Tell us now are you Rod - rick or not?

Recit.

Jo. Tell us now are you Rod-rick or not? You say the word I be-lieve you, dear,

F. Tell us now are you Rod-rick or not?

W. Tell us now are you Rod-rick or not? STRANGER. No, there's

A. Jo. Tell us now are you Rod-rick or not?

C. Jan. Tell us now are you Rod-rick or not?

*f* *fp* *a tempo*

Recit.

omething first that I must hear Say, do you love me, dear?

*p* *senza rit.*

<sup>6b</sup> JULIA. STRANGER. Say, are you Rod-er-ick? Why is it Rod-er-ick on-ly you love?

*p*

2.C.

F. Now what is that? now what is that? what can the man be driv-ing at?

W. Now what is that? now what is that? what can the man be driv-ing at?

A. Now what is that? now what is that? what can the man be driv-ing at?

Jo. Now what is that? now what is that? what can the man be driv-ing at?

C. Jan. Now what is that? now what is that? what can the man be driv-ing at?

*a tempo*

Meno. STRANGER.

Now is it Rod-er-ick on - ly you love? I love but

*p* *pp*

STRANGER.

Rod-er - ick! Well then, your Roder-ick I am not.



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.



S. *C. 16*  
 if I told you the name I bore, you would wel - come me back to your

F. *FRIDA. G. fe.*  
 And an - y old name, if it

W. *WIMPY. Ab, 4. de.*  
 Then tell us at once now, who are you.

J. hearts once more

F. *Ch. la m'*  
 on ly is true? Tell us at once now, who are you?

W. *ma t*  
 Tell us at once now, who are you?

A. *la m'*  
 Tell us at once now, who are you?

T. *ma t*  
 Tell us at once now, who are you?

B. *d' se .se .se*  
 Tell us at once now, who are you?

C. *un.*  
 Tell us at once now, who are you?

S. *What good will it do? What good will it do?*

*meno mosso*

**Lisstesso tempo.**

S. *Why should my name be ev-er known? I must beloved for my - self a-*

*p colla voce* *f a tempo* *colla voce* *f*

**Tempo I.**

S. *- lone. Dar - ling, I give my*

*ff a tempo* *p*

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

*molto espress.*

WIMPY.  
 Mon-strous! Un-heard of! The vil-lain! The scoundrel! Just hear!

Mon-strous! Un-heard of! The vil-lain! The scoundrel! Just hear!

vine.  
 You bring me rap-ture I

ADRIAN.  
 Mon-strous! Un-heard of! The vil-lain! The scoundrel! Just hear!

JOSEPH.  
 Mon-strous! Un-heard of! The vil-lain! The scoundrel! Just hear!

CARL & JAN.  
 Mon-strous! Un-heard of! The vil-lain! The scoundrel! Just hear!

Mon-strous! Un-heard of! The vil-lain! The scoundrel! Just hear!

F.  
 Hear him, the ras-cal! It's

W.  
 Hear him, the ras-cal! It's

S.  
 nev-er have known, dear — now you are ev-er-more mine.

A.  
 Hear him, the ras-cal! It's

Jos.  
 Hear him, the ras-cal! It's

C.  
 Jan.  
 Hear him, the ras-cal! It's

*molto espress.*

E. aw-ful, why he must be mad.

W. aw-ful, why he must be mad.

S. You will al-ways be the one I love. Faith-ful and

A. aw-ful, why he must be mad.

Jos. aw-ful, why he must be mad.

C. Jan. aw-ful, why he must be mad.

E. Hear him, he goes on as if he was injured. Ha, ha!

W. Hear him, he goes on as if he was injured. Ha, ha!

S. ten-der and true. Hea-ven

A. Hear him, he goes on as if he was injured. Ha, ha!

Jos. Hear him, he goes on as if he was injured. Ha, ha!

C. Jan. Hear him, he goes on as if he was injured. Ha, ha!

a - bove me is mine if you love me. I have found

love and you. I love, and I al-ways have loved, only

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.

*ppdolcissimo*

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—(Sings)

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

bye. Good-bye, good-bye, good-bye, dearest la - dy, good-bye.



# ACT 3.

## OPENING.

Music by  
EDWARD KUNNEKE.

**Non troppo allegro.**

The musical score is written for piano in 2/4 time, with a key signature of two sharps (D major). It consists of four systems of music, each with a grand staff (treble and bass clefs).  
 - **System 1:** Starts with a piano (*p*) dynamic and a *cresc.* marking. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. A *ff* dynamic marking appears later in the system.  
 - **System 2:** Continues the melodic development in the right hand, including triplet markings. The left hand provides harmonic support with chords and moving lines.  
 - **System 3:** Shows a change in texture with more complex chordal structures in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *p* and *f*.  
 - **System 4:** Concludes the opening with a strong *f* dynamic. The right hand has a melodic line with an accent, and the left hand continues with a rhythmic pattern.

*mf* *p*

*f* *p*

*pp*

\* *Red* \*

*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)*

*pp*

*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*

# WHEN THE CLOUDS ROLL BY.

Lyric by  
DOUGLAS FURBER.

QUARTETTE (Wimpy, Frida, Adrian & Joseph)

Music by  
EDWARD KUNNEKE.

Moderato

Piano introduction in D major, Moderato tempo, pp dynamics. The music consists of a series of chords and simple melodic lines in both hands.

KEY D.

Vocal and piano accompaniment for the first two lines of lyrics. The piano part features a steady accompaniment with chords and simple melodic lines. The vocal part is in D major.

(W) Have a care, ev-'ry-where there is thun-der in the air!  
(W) When the suns blaz-ing down I feel light as this-tle - down,

Vocal and piano accompaniment for the next two lines of lyrics. The piano part features a steady accompaniment with chords and simple melodic lines. The vocal part is in D major.

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

Vocal and piano accompaniment for the final two lines of lyrics. The piano part features a steady accompaniment with chords and simple melodic lines. The vocal part is in D major.

(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

*S. Eb*  
|| *f* : s | *D.S.* : *f* | m : - r : - | d : - | : | : | : | : }

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

*fp* *p*

*F#*  
|| : s , so | l : | : s , so | l : | : s , so | l : l | s : so | l : }

(A.) You must rush in a hush, Or you'll get caught in a crush,  
(A.) I could dance, I could prance, I might e - ven take a chance,

*p*

*Bb* : s | *A* : *f* | m : - r : - | d : - | : | : | : | : *f. D.* : s . so - }

Then you ne - ver know where you are; (F.) It's a  
And I'm leav - ing the Band of Hope; (J.) All the

*fp* *p*

|| 1 : l | l : l | 1 . f : - | : l . lo | t : t | t : t | t . s : - | : l . t }

gra - ting kind of sound, And a rum - ble all a - round Like a  
world is right and bright With a mil - lion rays of light, Like ad -

When the clouds roll by.

|| d' :- | d' :- | r : r | de : r | f :- | - : - | - : - ||

Rus - sian eat - ing cav - i - are.  
- ver - tise - ments for New Pin Soap.

REFRAIN (Ensemble.)

|| s | l : s | d' :- | d' :- | d' : m | f : m | s :- | s :- |

But when the clouds roll by, And when the sun breaks

*p* *f*

|| s : d | r : m | s r : s | - : f | s . f : s | - : l | m :- | - : - |

thro', A lit - tle song - bird sings, A fai - ry spreads her wings;

*p subito*

|| : s | l : s | d' :- | d' :- | d' : m | f : m | s :- | s :- | s : d | r : m |

And then a rain - bow comes To fill the rain - swept sky, A lit - tle

|| s . f : s | - : f | s . f : s | - : l | m :- | - : - | : d | r : d |

part - ing gift From fai - ries pass - ing by. Then you keep

*p subito* *mf*

When the clouds roll by.

f. G. *mf* :- | *f* :- | *f* : m | *f* : s. | *f* : m | ro : m | : m | *f* : m |

danc - ing on Be - neath the sun - shine a - bove, For all the

*p*

D. t. *r* :- | *r* :- | *r* : do | *r* : m | *r* : d | t : d | :<sup>m</sup>1 | t : l | d' :- | d' :- |

clouds are gone, And all the world waits for love. So you've a song of

*p* *mf*

d' : m | *f* : m | s :- | s :- | s : s | l : d' | d' :- | - : - |

June set to a fai - ry tune When all the clouds

*r*' :- | - :- | d' :- | - :- | 1. :- | s | l | s | 2. :- | | :- |

roll by..... But when the .....

*f* *A* *D.C.*

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.

|| : m . f | m . r : d | : l . t | d' : l | l' d' : s | - : - | : | : | :

(2.S.) Dear-ie, I am yours To a red-hot cin-der,  
(2.S.) Dear, where shall we go? (F.) I would just love Deau-ville.

|| : m . f | m . r : d | : l . t | d' : l | l' d' : s | - : - | : | : | :

You shall share my heart With the two cyl - in - der,  
(2.S.) You don't know the car - (F.) Well then, make it Yeo - vil!

G.t.  
:m . f | m . d : m | : t, . d | r : t, | d : m | - : - | d : m | - : - }

Tho' she's not a Rolls, Nor a new year mod - el, (F.) Twad-dle!  
(2.S.) Eighty miles an hour, And we're off to Dev - on, (F.) Dev - on!

: s . l | s . f : m | : f . s | f . m : r | f . G. : t . | r' : l | r' : la | r' : s }

(2.S.) She has weak controls, But she surely can tod-dle- Six - ty on the lev - el.  
Make it eighty-one, And we're off to Heav-en, Don't get in re - verse, dear,

: m . f | m . r : d | : l . t | d' : l | d' : s | - : - | : | : }

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

: m . f | m . r : d | : l . t | d' : l | d' : s | - : - | : | : }

Little vamps like me Simply have to do so.  
Crank her hard enough And well make it Tin - tern.

Any high or low road.



G. t.  
|| : ṃ . f | ṃ . d : ṃ | : ṭ . d | ṛ : ṭ | d : ṃ | - : - | d : ṃ | - : - |

I must be quite chic, Up-to-date and new, so- (2.S.) Do so.  
(F) You get out and push, We may get to Frin-ton. (2.S.) Frin-ton.

|| : s . l | s . f : ṃ | : f . s | f . ṃ : ṛ | d : - | - : - | - : - | : | : ḍ ṣ }  
f. C.  
: ḍ ṣ

(F) I will buy the lot At the Brixton Bon March ..... And  
(F) Make it Shepherds Bush Then we'll know where we are ..... (2.S.) I

|| f : l | d' : m' | r' : d' | l : f | s : - | - : - | - : - | : s . s }  
then I'll grow more lov - ing ev - 'ry day, ..... Till a  
bought her from a man at Chel - sea Bar - racks, ..... He

|| f : l | d' : m' | r' : d' | l : f | s : - | - : - | - : - | : }  
bus runs from the Bank to Man - da - lay, .....  
said it was a Dar - racq(F) What a liar! .....

Any high or low road.

## REFRAIN.

|| s :- | - :- | l : s | l : s | l : s | : ro | ro :- | n :- }

2.S. Just an - y high or low road will do, dear,  
F. Just an - y high or low road will do, dear,

The first system of the refrain features a vocal line with two parts: 2.S. (Soprano) and F. (Female). The lyrics are "Just an - y high or low road will do, dear,". Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The right hand plays a melodic line with eighth and sixteenth notes, often in groups of three. The left hand provides a steady bass line with eighth notes. A dynamic marking of *mf* is present at the beginning of the piano part.

|| n :- | - :- | f : n | f : n | m : r | : so, | so, :- | l, :- }

If I've a tin of pet - rol and you, dear,  
For I've a new self start - er in you, dear,

The second system continues the refrain with the lyrics "If I've a tin of pet - rol and you, dear, For I've a new self start - er in you, dear,". The musical notation follows the same format as the first system, with vocal lines and piano accompaniment.

|| t, :- | f :- | f : s | f : s | f : s | f : m | s :- | - :- }

I have pland a fun - ny lit - tle hon - ey - moon,  
And we've pland our lit - tle fun - ny hon - ey - moon,

The third system of the refrain has the lyrics "I have pland a fun - ny lit - tle hon - ey - moon, And we've pland our lit - tle fun - ny hon - ey - moon,". The piano accompaniment continues with its characteristic eighth-note bass line and melodic right-hand part.

|| s :- | l :- | l : t | l : t | l : t | l : s | r' :- | - :- }

You and I, the dear old bus, and Mis - ter Moon.  
You and I, the old tin can, and Mis - ter Moon.

The fourth and final system of the refrain contains the lyrics "You and I, the dear old bus, and Mis - ter Moon. You and I, the old tin can, and Mis - ter Moon." The piano accompaniment concludes the piece with a final cadence.

Any high or low road.

|| d' :- | - :- | r' : d' | r' : d' | r' : d' | - : so | so :- | l :- }  
 F. If she should fall to piec - es some - day, dear,  
 Tho' how to fit us in may be trick - y,

|| l :- | - :- | ta : l | ta : l | ta : l | - : m | m :- | fo :- }  
 We'll all go gath - ring screw nuts in May, dear,  
 Six bridesmaids we can fit in the dick - y.

|| s :- | d' :- | t :- | l :- | s : d' | t : l | : s | fo : s }  
 Let it rain, hail, fog or sun - shine, or e - ven  
 Be it Daim - ler, Hum - ber, Vaux - hall, or e - ven

|| la : | : | : | : | : | l - : s | d' :- | : ||  
 snow. Off we go!  
 Ford. All a - board!

D.C.

Any high or low road.

# 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!

San - ta Claus! Jill has found her Jack! S. San - ta Claus! Jill and Jack! I was  
San - ta Claus! he's an aw - ful tease! S. Now its My lit - tle turn, Fa - ther

shot on my back! F. I asked for a pres - ent — one for Jill! And my  
Christ - mas, please! I hung up my stock - ing last Christ - mas Eve And I

Jack tum-bled o - ver the hill! s. Did you ask for a toy! F. I  
 wished what you'd nev - er be - lieve! F. Did you wish for a girl? S. Yes, of

hoped for a boy S. And I fell in - to line, what a joy! F. I  
 course, for a girl! F. Just to darn your old socks, what a pearl! S. I

hoped that he might be a mil - li - on - aire S. Half - a - crown I have still got to  
 wished for a girl that is out for fun F. Cle - ver boy, you have guessed it in

spare! F. Good looks, good man - ners, and good ped - i - gree S. It's a  
 one! S. It's a girl I could work for each hour of my life F. Then a

prize Pek-i-nese, and it's me! F. And he mus-'nt take long to  
 ty-pist you want, not a wife! S. And she's got to have form—in

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

one ac-cord! S. That de-pends 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 sim-ply can't wait like a

nur-se-ry rhyme! S. But the wa-ter I bar, John-ny Wal-ker this time! F. We shall  
 speed lim-it ass! Once I throw in the clutch, I just stamp on the gas! So you'd

4.C.

get ve - ry hot if the wat - er should fail S. Put a mag - num of fizz and some  
bet - ter say "Yes" to your Jack, an - y - how For it's now or nev - er! F. I'll  
*molto rit.*

Refrain.

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

climb - ing the hill, S. But the pet - rol ran out they were left stand - ing still! F. And they  
climb - ing the hill! S. And they won't tum - ble 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

tyres were so tired that they tum - bled down! Are you  
or - der the cake S.And a lot of cham-pagne! F.And I'll

real - ly my Jack? S.I am sure that I am! F.But we're not in-tro-duced S.Well I  
buy my trous-seau S.Oh,yes two pairs of each! F. At the break-fast,if speech-less,please

don't care a damn San - ta - Claus brought me here F. Just to  
don't make a speech! S.I will kiss you in - stead F. And you'll

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

D.C.



FINALE III.

Lyric by  
ADRIAN ROSS.

Music by  
EDWARD KUNNEKE.

Tempo di Valse lento

KEY Ab. 1st STRANGER.

Your luck is gone You know not where-

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

Moderato.

(Enter JOSEPH.)

(Enter WIMPY.)

JOSEPH.

1.S. Ha! Come Wimpy! What is it? Look He

WIMPY

1st STRANGER. (aside)

Jo. sits there! It is he! He makes me quite diz-zy! The bloodhounds are up - on my

WIMPY. JOSEPH. 1st STR.

1.S. track- The vil-lain! What brought him? We've got him! We've caught him! They

WIMPY. (to JOSEPH.)

1.S. don't seem glad to see me back! Don't touch him- Why will you? The

JOSEPH.

w. fel-low might kill you! You'll just get hurt if you be-gin. Well then, I'll have the ser-vants in.

*p poco - accel.*

(Enter CARL & JAN.) JAN. CARL.

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

**BOTH.** *f* *allegro* **JOSEPH.** *f* *allegro*

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

**Allegretto.** **CARL.**

vil-lain! It is he! So now we'll get bu-sy! Just see what he's wear-ing- The

suit that was air-ing, Young mas-ter's new best coat, And trou-sers and waist-coat He's

**WIMPY.** *f* *allegro* **JOSEPH.** *f* *allegro*

You ob-ject of loathing, You

**JOSEPH.** *f* *allegro* You ob-ject of loathing, You

**CARL.** *f* *allegro* sto-len- he's got them all there! You ob-ject of loathing, You

**JOSEPH.** *f* *allegro* You ob-ject of loathing, You

X. steal-er of clothing!

Jo. steal-er of clothing!

C. steal-er of clothing. You've ta-ken his best coat, His trousers and waistcoat

Jan. steal-er of clothing!

## WIMPY.

Don't think you can get off You'll

1.S. just meant to bor-row- You'll have them to-morrow.

JOSEPH.

Don't think you can get off You'll

CARL.

Don't think you can get off You'll

JAN.

Don't think you can get off You'll

W. nev-er be let off.

Jos. nev-er be let off

C. nev-er be let off.

Jan. nev-er be let off. We are quite pre-pared to shoot at sight—

WIMPY. I STRANGER

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

CARL. I STRANGER CARL &

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

JAN. I.S.

pleasant, A la-dy is present, And I should have nothing to wear!

**Allegro.**

WIMPY.

E4

Now be care-ful, ve-ry care-ful,— my man, There is some-thing you've not heard

JOSEPH.

Now be care-ful, ve-ry care-ful,— my man, There is some-thing you've not heard

CARL.

Now be care-ful, ve-ry care-ful,— my man, There is some-thing you've not heard

JAN.

Now be care-ful, ve-ry care-ful,— my man, There is some-thing you've not heard

**Allegro**

*f* *mf*

W. yet. 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

Jan. yet. You don't know now, We don't see how,— you can

*p* *f*

W. *|| m .re : m .d | - .r : t, | d :- | - : | r .r :- .m | - .f :- .r |*  
 What you've done and what you'll get. Why you are want - ed,

Jos. *|| m .re : m .d | - .r : t, | d :- | - : | r .r :- .m | - .f :- .r |*  
 What you've done and what you'll get. Why you are want - ed,

C. Jan. *|| m .re : m .d | - .r : t, | d :- | - : | r .r :- .m | - .f :- .r |*  
 What you've done and what you'll get.

W. *|| m .m :- .f | - .s :- .m | fe .fe :- .s | - .l :- .fe | t :- | :- |*  
 why you are want - ed, That's what we will state.

Jos. *|| m .m :- .f | - .s :- .m | fe .fe :- .s | - .l :- .fe | t :- | :- |*  
 why you are want - ed, That's what we will state.

W. *|| d : d' | t : l | s .m : s .f | - .m : r | m .re : m .d | m .s , r .s , | d :- | :- |*  
 Then you will re - pent of it all too late, You'll be sor - ry all too late.

Jos. *|| d : d' | t : l | s .m : s .f | - .m : r | m .re : m .d | m .s , r .s , | d :- | :- |*  
 Then you will re - pent of it all too late, You'll be sor - ry all too late.

C. Jan. *|| d : d' | t : l | s .m : s .f | - .m : r | m .re : m .d | m .s , r .s , | d :- | :- |*  
 Then you will re - pent of it all too late, You'll be sor - ry all too late.

## Recit.

## Allegretto. (non troppo)

W. I. STRANGER. A. 4. JOSEPH. You're go - ing to see!

Well, by all that is won-der-ful— What can it be? You're go-ing to see! You're go-ing to see!

C. Jan. You're go-ing to see! You'r go - ing to see!

*sf* *mf* *f*

## JOSEPH.

## I. STRANGER.

In the name of the Queen of Holland I now ar-rest you, sir. In the name of the

*p*

## JOSEPH.

I. S. Queen of Hol - land, What have I done to her? Where is my neph-ew, Ger - ard?

## WIMPY.

I. STRANGER *aside*

A - ha, he can-not say! I real-ly could-n't tell you, He's not so far a - way!

*rit.*



## JOSEPH.

. d , t , : d . s , , s , | r . s , : m . s , | . f : f . m | r . l : s | . d , t , : d . s , , s , |

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

*a tempo*

## WIMPY.

r . s , : m . s , | . f : f . m | r . l : s | . m , m : m . m , m | m . d : m . l |

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

*p*

## enter FRIDA with

. m : m . m | m . d : m | . m , f e : m . s , , s , | s . s : s . t , | . s : f e . m |

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

*p* *f*

## II. STRANGER.

r : l | s : | | : | : | : |

car - ry on.

*p*

In the name of the Queen of Hol-land, my neph-ew can it be? In the name of the

## JOSEPH.

Queen of Hol-land, Dear Un-cle, I am he. Why did - n't you get here be -

## II. STRANGER.

-fore? I wandered a - bout for a mile or more. I've come o - ver moun-tains and riv - ers that

## WIMPY.

foam. But my heart led me on-ward to Un-cle and Home. Oh, Jo-seph, Jo-seph, have you not

## FRIDA.

seen? The jack - et, the knick - ers are all green. Yes, dear - est Un - cle, Have you not

*rit.*

*a tempo* JOSEPH.

II STRANGER. 129

F. *rit.* seen? The jack-et, the bock-ers oh so green! Where did you nick those bockers? I—bought them

*a tempo*

S.II. yes - ter - day, And here's the bill, dear Un - cle, I fear you'll have to pay

JOSEPH.

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

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

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

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

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

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

*mf*

WIMPY.

JOSEPH.

It's he, it's he! Quite sure I am! He's

WIMPY.

I STRANGER. (aside)

Jo. come straight here from Rot-ter-dam! Oh, Ger-rard, come and kiss me quick. That's what she said to

JOSEPH.

FRIDA.

JOSEPH.

I.S. Rod-er-ick. That suit of yours is not a fit, I think he's look-ing sim-ply It! Now

WIMPY.

FRIDA.

Jo. go to Ju-lia right a-way! You know just what you have to say; Don't say too much, There'll

WIMPY &amp; JOSEPH.

F. be a row! Look out! look out! she's com-ing now.

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!

Musical score for the first dialogue section, featuring piano accompaniment in 3/4 time with a 'pp' dynamic marking.

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

Musical score for the second dialogue section, featuring piano accompaniment.

II STRANGER. No? Tell me, is there nothing about me that appeals to you? JULIA. I'm afraid not. To be quite frank, you don't appeal to me in— in—  
 II STRANGER. In these trowsers?

Musical score for the third dialogue section, featuring piano accompaniment.

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.

Musical score for the fourth dialogue section, featuring piano accompaniment.

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? II STRANGER. Just as well as I know myself Miss Julia— cut him

Musical score for the fifth dialogue section, featuring piano accompaniment.

right out—he's no good.  
 JULIA. M! 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.

Musical score for the first system, featuring piano accompaniment for the first two lines of dialogue. The score is written for piano with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music consists of chords and melodic lines in both hands.

JULIA.  
 I won't listen.

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

Musical score for the second system, featuring piano accompaniment for the third and fourth lines of dialogue. The score is written for piano with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music includes a *cresc.* marking and a *pp* marking. There are also dynamic markings for the vocal line: *p* and *Ob.*

you mean.

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

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

Musical score for the third system, featuring piano accompaniment for the fifth and sixth lines of dialogue. The score is written for piano with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music includes a *cresc.* marking.

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.

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

JULIA. You?

Musical score for the fourth system, featuring piano accompaniment for the seventh and eighth lines of dialogue. The score is written for piano with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music includes a *f* marking and a *p* marking.

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

Musical score for the fifth system, featuring piano accompaniment for the final line of dialogue. The score is written for piano with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music consists of chords and melodic lines in both hands.

*(She hides her face in her hands.)*

FRIDA appears with I STRANGER, beckons II STRANGER to

**Lento.**
*her. She beckons on WIMPY and JOSEPH.**(Sings to JULIA)*

I STRANGER.

KEY B<sup>b</sup> 3/4

|| r :- .s<sub>1</sub> .m | r :- .s<sub>1</sub> .m | r :- .m .f .m | r :- :

stor - y they loved and were mar - ried, they two!

JULIA. Roderick, my Roderick!

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.

**Moderato.**

## Ensemble.

Oh, be care - ful! When you hear wed -

- ding bells Get to the end of the queue, Oh, be

care - ful! Ring out the wed - ding bells, Look out, it might -

— have been you. He calls her hon - ey,



She spends his mon - ey, Fun - ny! but not for

me! Oh, be care - ful! When you hear wed -

- ding bells, You've sat down thir - teen to tea.