

THE DOLLAR PRINCESS,

A Musical Play

In Three Acts.

By

A. M. WILLNER and F. GRÜNBAUM.

Adapted for the English Stage by

BASIL HOOD.

Lyrics by

ADRIAN ROSS.

Music by

LEO FALL.

VOCAL SCORE	6s. net.
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ACT I.

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

Allegretto vivace.

PIANO.

pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A dynamic marking of *pp* is present.

rit. tempo

Second system of musical notation. The treble clef part includes a melodic line with a fermata over a dotted quarter note. The bass clef part continues the accompaniment. Dynamic markings *rit.* and *tempo* are present.

Third system of musical notation. The treble clef part features a series of chords with a melodic line. The bass clef part continues the accompaniment. A dynamic marking of *ff* is present.

f ff

Fourth system of musical notation. The treble clef part features a series of chords with a melodic line. The bass clef part continues the accompaniment. Dynamic markings *f* and *ff* are present.

mf

Fifth system of musical notation. The treble clef part features a series of chords with a melodic line. The bass clef part continues the accompaniment. A dynamic marking of *mf* is present.

p

Sixth system of musical notation. The treble clef part features a series of chords with a melodic line. The bass clef part continues the accompaniment. A dynamic marking of *p* is present.

ALL We're the house-hold of the great Mis-ter Har-ry Con - der,

p

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

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

T. *p* *mf*

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

T. B.

The first system of the musical score consists of three staves. The top staff is for Soprano and Alto voices, with lyrics 'Tho' we came here in the steer - age, All are mem - bers of the Peer - age!'. The second staff is for Tenor and Bass voices. The third staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a steady accompaniment with some melodic lines in the right hand.

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

T. B.

The second system of the musical score consists of three staves. The top staff is for Soprano and Alto voices, with lyrics 'So a Duke de - cants his port, All his maids have been to Court,'. The second staff is for Tenor and Bass voices, which are mostly silent in this system. The third staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a steady accompaniment with some melodic lines in the right hand, marked with a forte (*f*) dynamic.

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

T. B.

The third system of the musical score consists of three staves. The top staff is for Soprano and Alto voices, with lyrics 'A Vi-comte ap - pears as cook, On - ly look! *LADIES.* Con-der's man has a'. The second staff is for Tenor and Bass voices. The third staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a steady accompaniment with some melodic lines in the right hand.

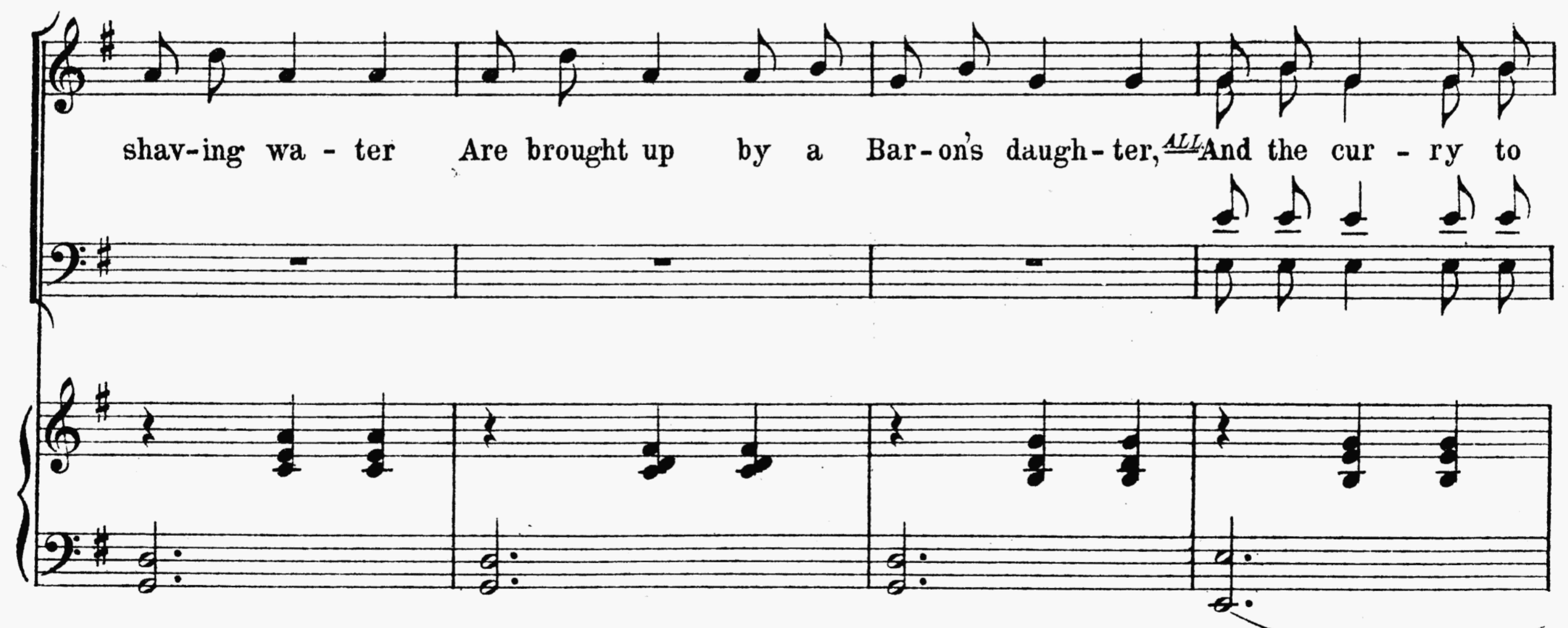
L. 

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

L. 

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

p Hon. Miss DALRYMPLE.



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

meno forte

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

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

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

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

poco - a - poco - cresc.

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

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

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

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

poco - a - poco - cresc.

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

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

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

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

Allegro vivace.

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

Allegro vivace.

mf *p*

LADY DOR. I'm the un - der -

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

p

Meno

Tempo

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

ff

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

ff

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

Meno

Tempo

ff

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

All.

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

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

Dialogue.

The first system of musical notation for 'Dialogue.' consists of two staves. The treble staff begins with a forte (*ff*) dynamic and features a melodic line with a slur over the first two measures. The bass staff starts with a piano (*p*) dynamic and has a slur over the first two measures. The word *p sempre* is written above the bass staff. The system concludes with a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass.

The second system of musical notation continues the piece. It features a melodic line in the treble staff and a bass line in the bass staff. The dynamics are primarily piano (*p*) and forte (*f*).

The third system of musical notation shows a melodic line in the treble staff and a bass line in the bass staff. The dynamics are primarily piano (*p*) and forte (*f*).

The fourth system of musical notation continues the piece. It features a melodic line in the treble staff and a bass line in the bass staff. The dynamics are primarily forte (*f*) and piano (*p*).

The fifth system of musical notation continues the piece. It features a melodic line in the treble staff and a bass line in the bass staff. The dynamics are primarily piano (*p*) and forte (*f*). The word *rall.* is written in the treble staff towards the end of the system.

The sixth system of musical notation concludes the piece. It features a melodic line in the treble staff and a bass line in the bass staff. The word *Tempo* is written in the treble staff, and the dynamic *ff* is written in the bass staff at the end.

Tempo di Marcia.

Chor.

For gold is now the

Tempo di Marcia.

Moderato.

rit. mf ff

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

p mf

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

p

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

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

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

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

-cess; So bow, kow - tow!

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

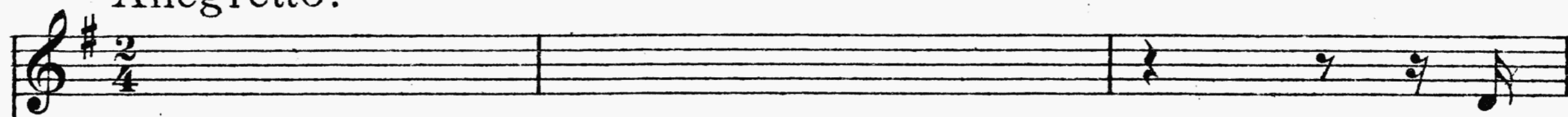
The musical score consists of seven systems, each with a vocal line and a piano accompaniment. The vocal line includes lyrics and dynamic markings such as *cresc.*, *mf*, *p*, *fp*, *f*, and *fff*. The piano accompaniment features various textures, including arpeggiated chords, block chords, and melodic lines. The score concludes with the text "End of Opening Chorus."

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

(ALICE.)

Allegretto.

VOICE.



ALICE. 1. A

PIANO.



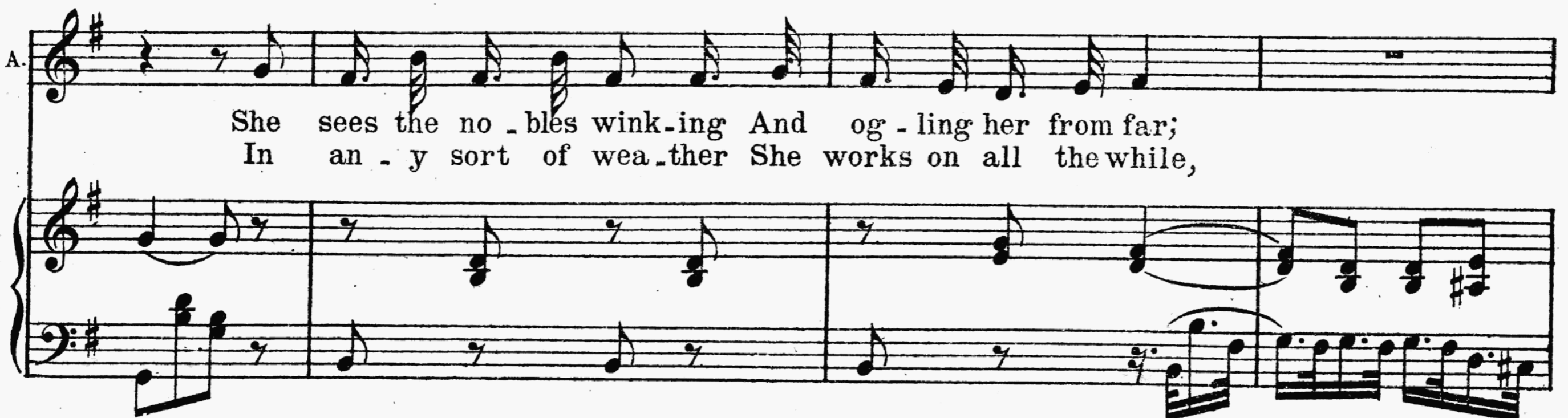
self-made Yan-kee maid-en, She is - n't great - ly drawn
 self-made Yan-kee maid-en, She's smart and no pre-tence;



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



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



A.

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

Più mosso.

A.

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

A.

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

A.

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

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

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

A. *pp* **Tempo I.**

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

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

A. *Vivace.* *fp*

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

Sop. Altos

Vivace. *ff* *ff*

Wiggle, waggle, waggle,

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

A. Oh, you're my Jump - ing Jack! *1.*
 wig - gle - wag - gle back, You're the Jump - ing Jack! *2. A*

2.
p

NO. 2. DUET:—"THE RIDING LESSON"

(DAISY & QUORN.)

Moderato.

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

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


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

D.  A pret-tyspeech I do not mind— No sen-ti-men-tal stuff! No sil-ly
 Q.  -nough!

Allegretto, quasi marcia.

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

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

D.  so I pull up my horse.—
 Q.  So then I scold, "Now, why do you stop? We

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

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

Moderato assai.

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

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

poco a poco accelerando

f Allegro.

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

Q. (cracks his whip.)
Gallop on, Gallop

f Allegro.

poco a poco accelerando

p *poco a poco* Tempo I.

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

p

rall.

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

espressivo

Slowly.

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

f

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

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

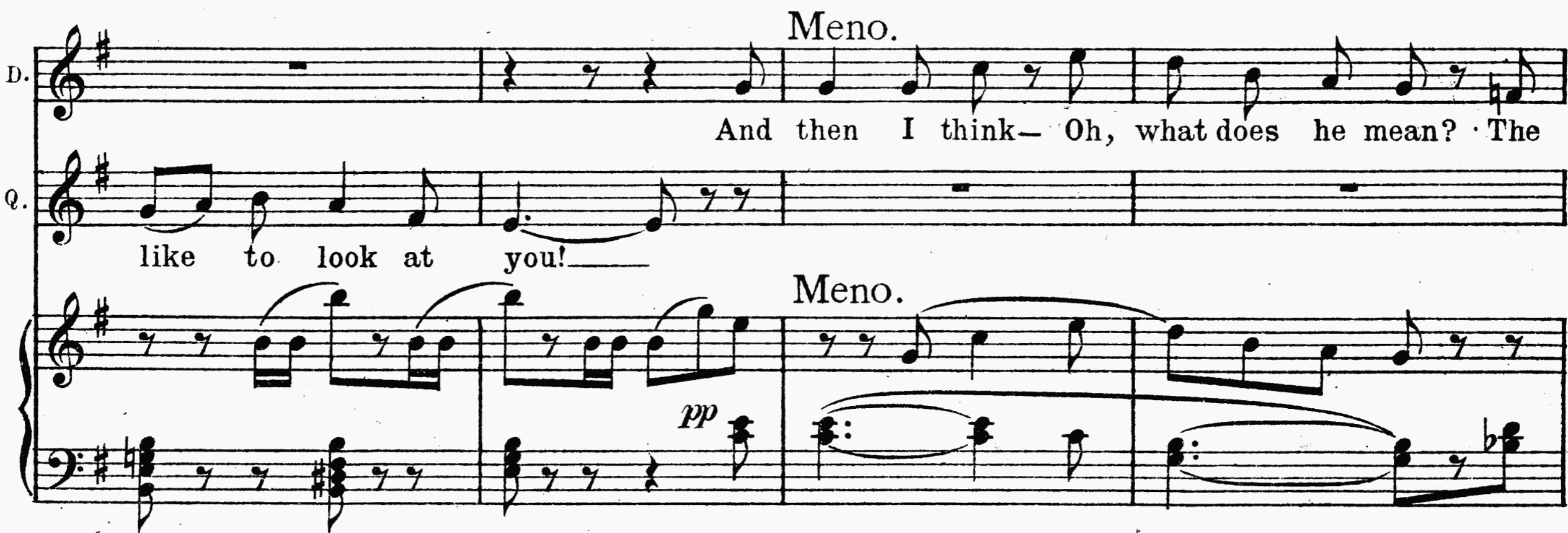
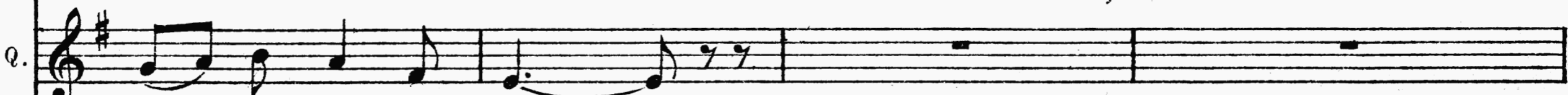

D. Not so fast! you give me
 Q. But, my dear young la - dy, I must be!
 mf p

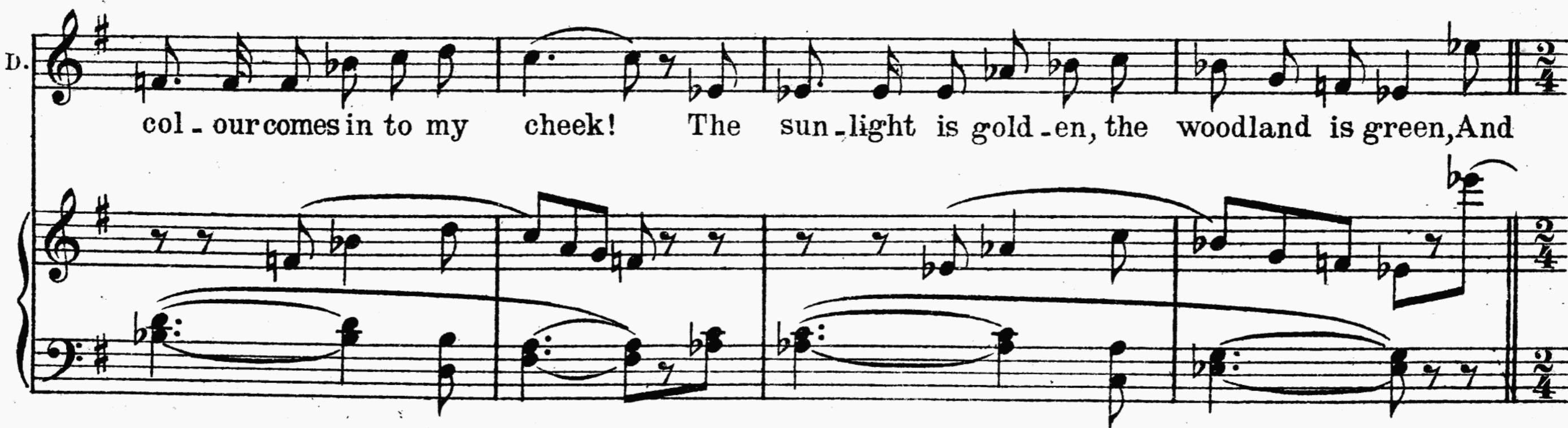
D. such an aw - ful fright *ff*
 Q. On - ly try, and all will come out right!
ff p

Allegretto quasi marcia.

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

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

D.  *Meno.*
 And then I think— Oh, what does he mean? The
 Q. 
 like to look at you! — *Meno.*
 *pp*

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

Slowly.

D. *rit.*

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

sempre pp

a little quicker

D. *QUORN.* The sunshine has found us And shimmer a -

speak?

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

Allegro.

D. *poco a poco accelerando* Gal-lop

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

poco a poco accelerando **Allegro.**

poco a poco Tempo I.

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

p

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

rall.

espressivo

Slowly.

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

f

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

Q. *On - ly when I should you see! —*

Tempo di Gavotta.

p

rit.

p

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

delicato

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

mp

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

ff

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

pp

Dance.
Allegretto.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a piano (*pp*) dynamic and contains several measures of rests, followed by a measure with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

The second system continues the piece with two staves. The upper staff features a melodic line with various note values and rests, while the lower staff provides a steady eighth-note accompaniment.

The third system shows two staves. The upper staff has a melodic line with some slurs. The lower staff features a bass line with dynamic markings of *fp* (fortissimo piano) in two of the measures.

The fourth system consists of two staves. The upper staff has a melodic line with a prominent slur. The lower staff has a bass line with a *fp* dynamic marking.

The fifth system consists of two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with a *p* (piano) dynamic marking.

The sixth system consists of two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with a rhythmic accompaniment of eighth notes.

First system of piano accompaniment. The right hand features chords and melodic lines, while the left hand provides a steady bass line. A dynamic marking of *fp* is present in the right hand.

Second system of piano accompaniment, continuing the musical texture from the first system.

Third system of piano accompaniment, concluding with a key signature change to three sharps and a 4/4 time signature.

Tempo I.

Fourth system of piano accompaniment, marked *ff* (fortissimo) in the right hand.

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

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

Fifth system of piano accompaniment, featuring dynamic markings of *p*, *f*, and *pp*.

NO. 3. SONG.—“MY DREAM OF LOVE”

(FREDDY.)

Moderato. Simply.

VOICE. 

PIANO. 

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

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




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



Più lento, ma con fuoco.

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



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

molto rit.

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

p

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

ff

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

In slow Waltz time.

pp

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

tenderly.

Più mosso.

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

Tempo I.

Then I will say, My own sweetheart, Here, at your feet, — I choose my part,

f rit. p

pp rallentando *Slowly.*

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

1.

2.

My love! — my dream of love! —

pp ff

No 4. DUET-"INSPECTION"

(ALICE and FREDDY.)

Allegretto grazioso.

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

PIANO. *p*

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

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

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

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

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

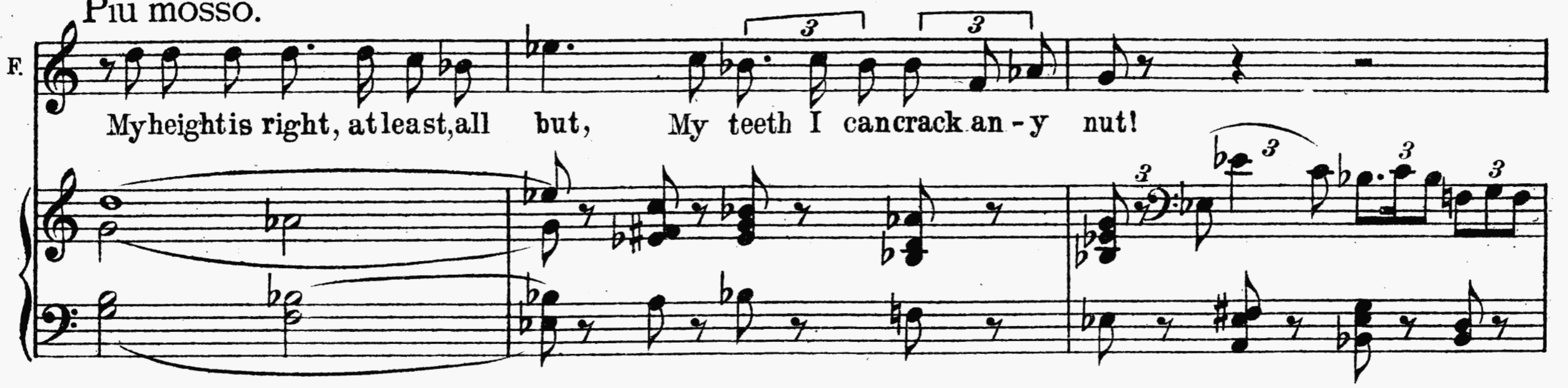
(♩ = ♩)
E. can! ———

A. rit. Moderato
ALICE. Eyes front! Quite

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

F. Ve - ry glad! Not so bad!

Più mosso.

F. 

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

A. 

Your temper?

As for temper, well, That's not an ea - sy thing to

A. 

Your temper the fea - tures will show, There won't be

tell!

A. 

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

fenergico *rit.*

Moderato assai.

A

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

A

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

A

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

A

Ev-er flirt-ing when you can;

Vivace.

A

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

A man!

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

Meno.

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

F man!

Meno.

A say!

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

Allegro. (Spoken) What do you think?

F say!

f *ff rit.* *pp*

Valse lente.

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

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

accel. Poco vivo.

A La la la la la la

F *FREDDY* Hm!

accel. Poco vivo.

A

F La la la la la la la la la la

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

A La la la la la la la la!

F la la la la la la la la!

Lento. Allegro.

rit. *f* *pp* *ff*

Allegretto grazioso.

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

F ask for charm and grace; If she was

F fair and I a - dored her, I might then for - get my place!

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

fp

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

f

A *not your sort!*

F *Moderato.*
FREDDY Eyes front! Un -

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

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

Poco vivo.

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

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

F *FREDDY* Your tem-per?

A tell!

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

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

rit.

Moderato assai.

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

F

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

F

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

Vivace.

F

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

A

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

F

girl!

Meno.

A girl!

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

Meno.

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

F say . . .

Allegro.

In slow Waltz time.

A say? (Spoken) What do you think?

F Hm!

Allegro.

In slow Waltz time.

rit.

pp

F

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

F

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

Vivace.

F

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

A

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

F

girl!

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

(OLGA, CONDER, DICK and BULGER.)

Allegretto.

VOICE.

PIANO.

mf

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

ff *p*

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

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

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

short and plain. ^{CONDOR}A cough, a choke and sneeze!
 world of you. ^{DICK & BULGER}I guess { I made that clear.
 { We { We

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

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

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

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

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

col voce.

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

p

(Ensemble.)

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

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

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

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

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

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


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

- ca!
 - ca!

p *ff*

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

Moderato.

VOICE. 


PIANO. 

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


c. 

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

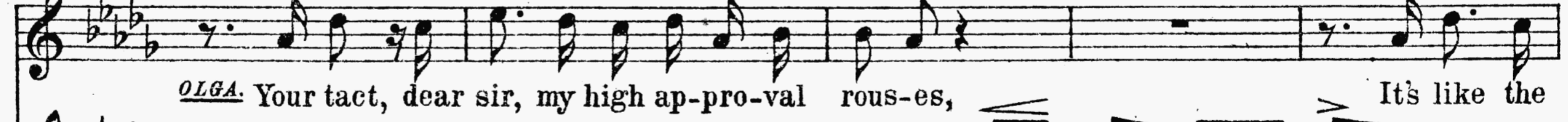


c. 

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



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



espressivo



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

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

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

Allegro molto leggiero.

0. can.

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

pp
OLGA. Not up - on earth!

pp
DICK. Not up - on earth!

pp
BULGER. Not up - on earth!

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

O. (to BULGER)
 La - dy of birth! I'm in a rap-ture, rap-ture, rap-ture,

Dk.
 La - dy of birth!,

B.
 La - dy of birth!

C.
 La - dy of birth!

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

Dk. _____

B. _____ I am her man!

C. _____ That nice young man!

I am her

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

C. _____

man!

poco ritard. *Tempo*

O. *fp.* May-be I can, That is my plan _____ *Moderato.* May-be I can!

Dk. _____

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

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

Love— her I can, yes I can! *Moderato.*

p. *f* *pp* *pp*

dolce ma marcato

CONDER. This is high - ly in - ter - est - ing,

dolce ma marcato

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

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

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

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

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

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

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

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

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

molto ritenuto

Tempo.

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

sempre ppp

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

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

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

DAISY. The af - fec - ted thing!

fp

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

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

OLGA.
We shall have fun

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

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

CONDER.
We shall have fun

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

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

O. Don't come so near! _____

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

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

C. Don't come so near! _____

Allegro.

ff

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

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

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

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

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

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

ff

fp sempre cresc.

Allegro.

Sop: & Alto.

Tenor.

Bass.

At your com - mand - ing

At your com - mand - ing

At your com - mand - ing

ff

fp

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

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "We must obey, Here we are standing, What do you say?". The piano part features a rhythmic accompaniment with chords and some melodic lines.

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

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "Ready and zealous Now we appear, Pray will you tell us". The piano part includes a dynamic marking of *p* (piano) and features a steady accompaniment.

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

poco a poco ritard.

The third system features three vocal staves and piano accompaniment. The lyrics are: "Why we're here?". The piano part includes a dynamic marking of *p* and a tempo instruction of *poco a poco ritard.* (poco a poco ritardando). The system concludes with a key signature change to two flats.

Poco meno mosso.

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

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

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

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

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

Poco meno.

(to Olga)

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

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

Poco meno.

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

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

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

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

Meno. Tempo

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

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

Meno. Tempo

ff

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

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

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

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

Sto-ries we have oft-en heard! How a la-dy,

Sto-ries we have oft-en heard! How a la-dy,

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

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

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

air.

air.

air.

ff

ff

p

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

L'istesso tempo.
(to Freddy)

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

fp

fp

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

rit.

dolce

Tempo.

(aside)

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

CONDER. You know these gen - tle - men?

Tempo.

ALICE. A Pal-ace Ball?

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

FREDDY. The Pal-ace Hall!

QUORN. The Hip - po-drome!

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

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

ff

tr

Allegro molto leggiero.

(to Freddy)
 OLGA. You, Fred-dy, here! that is a start! I al-ways liked you in my heart. Not

FREDDY. Don't tell of me!

Allegro molto leggiero.

pp

ALICE. By mere-ly look-ing you can tell They know each-o-ther

DAISY. By mere-ly look-ing you can tell They know each-o-ther

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

FREDDY. Right! mum's the word! —

A. far too well.

D. far too well.

OLGA. I'm not look-ing so, They're not ve-ry much — to see, you

(to Olga)
 CONDER. Why look at them so?

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

OLGA. know! I hope as they have said it. My noble birth you'll credit! Fred Fair-fax and the Earl of

Quorn, They know I'm nobly born. *QUORN.* I re-col-lect it

pp

Chorus. She is nobly born.

pp

fp

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

fp

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

fp

(dances with Quorn.)

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

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

(With Olga & Quorn.)

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

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

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

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

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

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

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

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

night.
Chorus.

Oh! wasn't that su -

f *p* *mf*

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

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

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

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

yes! oh, yes!

yes! oh, yes!

yes! oh, yes!

yes! oh, yes!

hope of re - call, *ff rit.* Tempo.

The Ro - yal Pa - lace Ball.

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

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

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

Introduction for piano, featuring a treble and bass staff with chords and melodic fragments.

Second system of piano accompaniment, including a vocal line with the lyrics "OLGA. Now" and a piano dynamic marking (*p*).

Allegro.

Second system of vocal and piano accompaniment. The vocal line includes the lyrics: "bring the wine and pour it out, To crown the fest - al day — You think it ra - ther". The piano accompaniment features a rhythmic bass line.

Third system of vocal and piano accompaniment. The vocal line includes the lyrics: "odd, no doubt, But that's the mo - dern way! *CONDER.* You all can guess what". The piano accompaniment continues with a rhythmic bass line.

Fourth system of vocal and piano accompaniment. The vocal line includes the lyrics: "toast I give, The Coun - - tess Ol - ga — long may she". The piano accompaniment features a melodic line in the right hand and a rhythmic bass line in the left hand.

PRINCIPALS AND CHORUS.

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

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

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

poco a poco rallantando

ff

fp

Moderato assai.

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

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

my glass to clink - In ho-mage to beau-ty?

ad lib.

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

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

FRED What-I?

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

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

Moderato assai.

ALICE. (Imitating Jumping Jack.) *pp*

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

Vivace.

A. *fp*

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

Allegro.

A. Jack!

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

Allegro.

(aside)

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

F. say!

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

(He dances ostentatiously with Olga.)

F. *time!* *Hm!*

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

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

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

CHOR. *pp* *la la la la la la la la*

A. *ff*
 la la la la la la la la la _____ ha ha ha ha ha

F. *f*
 La la la! _____

f
 la la la la la la la la la la la!

f
 la la la la la la la la la la la!

f
 la la la la la la la la la la la!

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

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

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

A.

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

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

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

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

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

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

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

CHOR.

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

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

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

From dawn to dark One end - less

riten.

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

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

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

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

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

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

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

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

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

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

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

rit. *ff* *pp*

Tempo di Marcia.

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

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

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

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

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

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

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

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

Tempo di Marcia. *pp*

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

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

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

Tempo di Marcia.

f

A. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

D. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

O. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

H. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

F. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

Dk. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

B. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

C. shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

shout! A-mer-i-ca, look out! A-mer-i-ca, A-mer-i-ca, look out

pp f rit.

Allegro.

A. *ff* We shout! look out!

D. *ff* We shout! look out!

O. *ff* We shout! look out!

H. *ff* We shout! look out!

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

Dk. *ff* America, look out!

B. *ff* We shout! look out!

C. *ff* We shout! look out!

We shout! look out!

Allegro.

ff We shout! look out!

We shout! look out!

ff We shout! look out!

We shout! look out!

Allegro.

ff

Act II.

No 7. OPENING CHORUS:- "TENNIS."

Allegro.

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of eighth-note triplets, followed by a melodic line with eighth notes and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern. The dynamic marking *ffp* is placed at the beginning of the lower staff.

The second system continues the musical notation from the first system. It features similar rhythmic patterns and melodic lines in both staves, maintaining the *ffp* dynamic.

The third system of the piano accompaniment shows a continuation of the piece. The upper staff has some notes marked with accents, and the lower staff continues its rhythmic accompaniment. The dynamic marking *f* appears in the lower staff.

The fourth system of the piano accompaniment features more complex melodic lines in the upper staff, including some sixteenth-note passages. The lower staff continues with its accompaniment. The dynamic marking *f* is present.

The fifth system of the piano accompaniment continues the piece. The upper staff has a melodic line with some grace notes. The lower staff continues with its accompaniment. The dynamic marking *f* is present.

The sixth and final system of the piano accompaniment on this page. The upper staff features a melodic line with many triplets. The lower staff continues with its accompaniment. The dynamic marking *f* is present.

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

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

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

f _____ *p*

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

ball,
 guess,

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and dynamic markings such as *f* and *p*.

back,
 fault!

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

The second system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment with some melodic lines in the right hand.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef).

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

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

The third system continues the vocal line and piano accompaniment. The piano part maintains the accompaniment style from the previous systems.

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef).

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

Refrain.

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

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

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

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

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

mf

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

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

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

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

What A - dam played with Eve. —

DANCE.

The first system of musical notation for the dance. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The upper staff contains chords and melodic lines, while the lower staff features a rhythmic accompaniment with eighth notes.

The second system of musical notation. It continues the grand staff from the first system. The dynamics increase to mezzo-forte (*mf*). The upper staff shows more complex melodic patterns and some grace notes, while the lower staff maintains the rhythmic accompaniment.

The third system of musical notation. The dynamics reach forte (*f*). The upper staff features a more active melodic line with some slurs, and the lower staff continues with the rhythmic accompaniment.

Vocal notation for the lyrics. It consists of three staves: two treble clefs and one bass clef. The lyrics are: "It is It is What A - dam played with Eve!". The first two staves are for the vocal line, and the third is for the bass line. Dynamics range from piano (*p*) to forte (*f*).

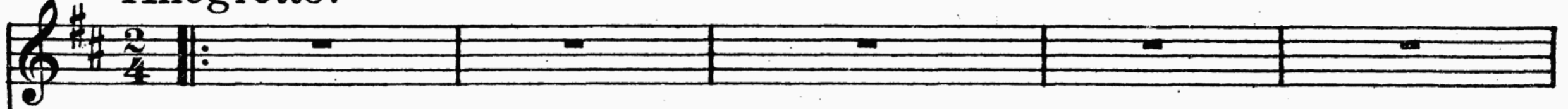
The final system of musical notation. The dynamics reach fortissimo (*ff*). The upper staff has a melodic line that concludes with a final chord, and the lower staff provides a strong rhythmic accompaniment.

Nº 8. ENSEMBLE:-“CHEWSKA”

(CONDER and GIRLS.)

Allegretto.

VOICE.



PIANO.



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



G.

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



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

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

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

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

CONDER. 1 I'm like a child now and frisk - y, I must con - fess it,
 CONDER. 2 That is the part - y, you've guessed her quite ac - cu - rate - ly;

c. There's on - ly one new with which I can well ex - press it;
 She has a tit - tle that both - ers me ve - ry great - ly,

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

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

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

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: GIRLS. 1. You're just like a child now and frisk - y. we must con - fess it! GIRLS. 2. That is the part - y, we've guessed her quite ac - cur - ate - ly;

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

The second system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is written in a grand staff. The lyrics are: G. There's on - ly one word with which you can well ex - press it; She has a ti - tle that both - ers you ve - ry great - ly,

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

The third system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is written in a grand staff. The lyrics are: G. That's just the word that says quite what you feel like, bless it! So you have ta - ken to cal - ling the la - dy late - ly

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

The fourth system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is written in a grand staff. The lyrics are: G. Chew-ska, Chew-ska, Chew-ska, Chew-ska! That is just so! Chew-ska, Chew-ska, Chew-ska, Chew-ska! It's she you love!

NO. 9. DUET:—"TYPEWRITING."

(ALICE and FREDDY.)

Vivace.

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

PIANO. *ff* *p*

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

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

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

(Aside)

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

F. say?

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

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

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

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

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

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

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

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

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

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

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

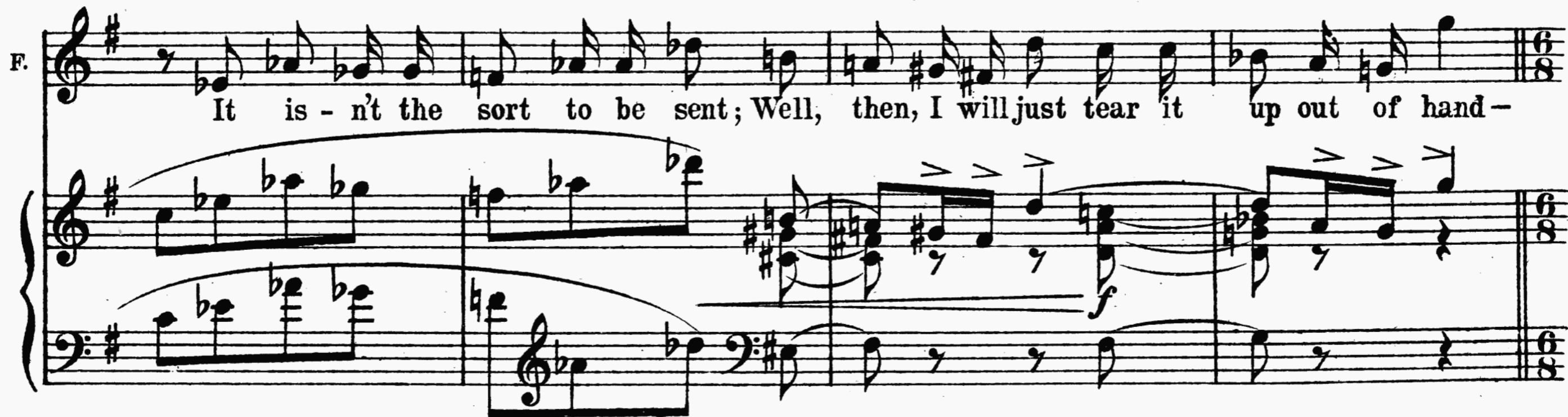
F. 
 fin-ished. I think you are sim-ple to fan-cy you can Be sure that a man will be

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

F. 
 true!

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

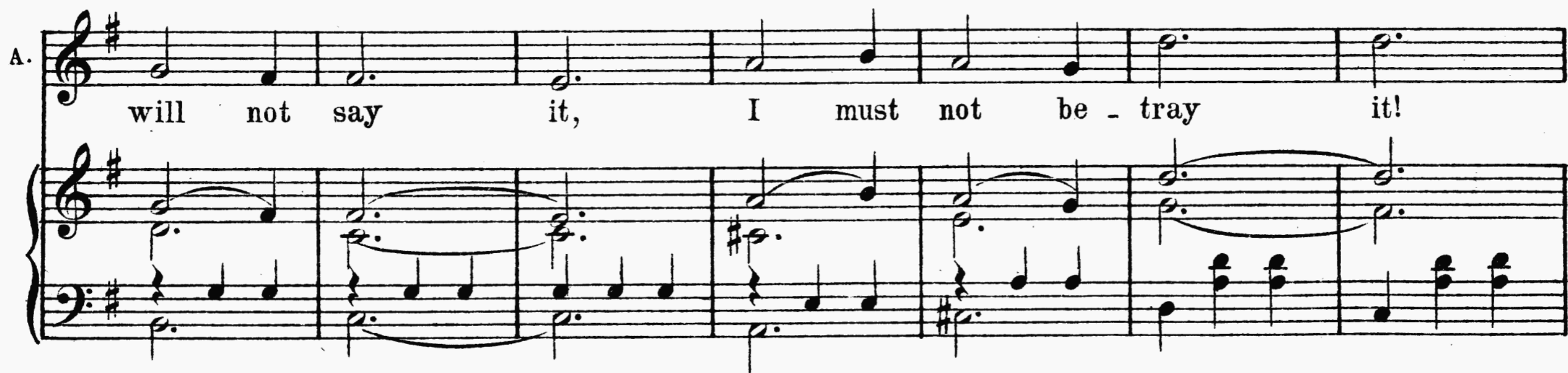
F. 
 Per-haps such a let-ter he'd mis-un-der-stand,

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

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

A. 
Ah! I

A. 
pine Just to call him mine, But I

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

A. 
Proud and chill He must think me still!

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

A. know.

F. Though my heart With its love should

A. Yet I will not speak the first,

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

A. I will not speak the first!

F. I will not speak the first!

94 *Con moto.*
(pretending to fasten her shoe)

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

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

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

foot _____ is small, so ve-ry small!

espressivo

(aside) (aloud)

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

(aside)

FREDDY. It's done on pur-pose, just for me!

A. (impatiently) (very impatiently)

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

FREDDY. Right!

mf *f* *ff*

(aside)

ALICE. And he is caught!

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

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

FREDDY. Rea-dy!

rea-dy!

mf

Allegretto.

(dictates)

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

(angrily)

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

Allegretto.

p

(aside)

ALICE. He's mad, I know it!

(ironically)

(aside)

yours! A hap-py hon - ey - moon! I must not show it!

(dictates)

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

(angrily)

(jumps up)

(aside)

FREDDY. I long for you, my dar-ling love — Oh, this is sil - ly rot! It's ve-ry

ALICE. Now he is mine!

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

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

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

(softly)

F. *know not a word of it's true!*

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

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

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

F.  Ah _____ I pine _____

F.  Just to call her mine! _____ But I

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

F.  it! Proud _____ and chill _____ She must

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

A. Though my heart With its

F. Or she will nev - er know!

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

F. Yet I will not speak the first!

A. I will not speak the first!

F. I will not speak the first!

ppp perdendosi

Soavemente.
ppp pp sempre

calando

Nº 10. DUET:- "FOLLOW ME ROUND."

(DAISY and Sir JAMES.)

Tempo di Marcia.

Piano introduction in D major, 6/8 time. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *ffz* (fortissimo zingando) and accents.

Con grazia.

Musical accompaniment for Daisy's first line. The piano part features a steady eighth-note bass line and chords in the treble. Dynamics include *p* (piano).

DAISY. I may be

Musical accompaniment for Daisy's second line. The piano part features a steady eighth-note bass line and chords in the treble. Dynamics include *p* (piano).

go - ing rath - er soon On an ex - ten - sive hon - ey - moon, So I sup -

Musical accompaniment for Daisy's third line. The piano part features a steady eighth-note bass line and chords in the treble. Dynamics include *p* (piano).

-pose I must buy clothes. Sir J. La - dies at times wear those! DAISY. Fol - low me

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

D. mat, Hold - ing my hat. *Sir J.* I'm ve - ry good at that. *DAISY.* I must be

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

B. round. We'll go and shop to

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

cresc.

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

B. *weath - - er,* Or else we may be drowned.

mp

cres

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

f

f

- cen - do.

- lo I beat the oth - ers hol -

cres- - cen - - do.

- low When I have got to fol -

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

B.

ffz *ffz*

D. *mf*
DAISY. When I go

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

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

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

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

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

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

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

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

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

mp

cres

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

f

f

- cen - do.

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

cres -

- cen do.

B. - low When I have got to fol -

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

ff

NO. 11. SONG: SOUVENIRS.

BULGER.

Moderato.

VOICE.

PIANO.

mf *pp*

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

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

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

p

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

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

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

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

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

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

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

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

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

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

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

1st & 2nd time,

- ir.

3rd time.

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

(ALICE and CONDER.)

Allegro vivo.

ALICE.

Ma - ny a time my

PIANO.

p

A.

bro - ther We have laughed and cried.

p *mf*

A.

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

p

A. *Ma-ny a game to - ge - ther*

A. *meno mosso*
Once we used to play We had real good times to - ge-ther But the

Meno mosso. (♩ = preceding ♩)

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

col voce *f* *mf* *p*

Allegretto.

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

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

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

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

con amore

A. won't for - get now child-hood ends How well we

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

poco rit.

Tempo I.

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

f *rit.*

Gaiement

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

pp

pp molto rit.

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

pp

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

pp molto rit.

Tempo

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

poco a

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

Tempo

poco a

poco rit.

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

animando

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

animando

poco rit.

f

Allegro moderato.

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

p

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

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

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

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

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

molto rit Tempo primo.

A.

C.

p

A.

C.

slentando

A.

C.

molto rit.

A.

C.

molto rit.

A. *hap - py days* _____ *are dead and done* _____ *Be - fore* *we*

C.

A. *heard* *of sor - row* _____ *We went to bed* _____ *tired*

C.

rit.

A. *out with fun* _____ *To dream of fun to - mor - row* _____ *We danced a*

C.

tempo *rit.* *pp*

f *rit.*

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

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

tempo *pp*

pp molto rit.

A. *pp molto rit.*
And when the Dustman shakes the sleep on eyes and

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

tempo

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

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

molto rit.

tempo

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

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

DANCE: HANSEL and GRETEL.

p

mf

p *molto rit.* *tempo*

p

pp *tempo*

molto rit.

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

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

molto rit. *tempo* *ff*

No 13. SCENA. — "PARISIENNE."

(OLGA and CONDER.)

Allegro.

PIANO.

pp

f

OLGA. Ah! _____

Ah! _____

fp

mf

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

p

fleur de Par - is _____

pp

Ah! Ah!

Tout de même, Je vous aime! Do you

care for me? If I am what you call

grazioso

A little flirt, You must not mind at all, It does not

cresc.

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

f col voce

accel. Conder. (*speaks*)

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

accel. *pp*

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

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

f *>*

fp

meno mosso

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

col voce

Allegretto grazioso.

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

pp

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

un poco rit. *a tempo*

col voce

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

p

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

mf *slentando*

col voce

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

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

col voce *a tempo*

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

p

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

col voce *pp*

DANCE.

you!

pp e stacc. *fp*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the word "you!" and consists of a few notes. The piano accompaniment starts with a *pp e stacc.* marking and includes a *fp* marking later in the system. The key signature has one flat and the time signature is 3/4.

pp *fp* *p*

The second system of music continues the piano accompaniment. It features a *pp* marking at the beginning, followed by a *fp* marking, and ends with a *p* marking. The piano part consists of chords and single notes in both hands.

mf *cresc.* *f*

The third system of music continues the piano accompaniment. It features a *mf* marking at the beginning, followed by a *cresc.* marking, and ends with a *f* marking. The piano part consists of chords and single notes in both hands.

pp *fp* *p*

The fourth system of music continues the piano accompaniment. It features a *pp* marking at the beginning, followed by a *fp* marking, and ends with a *p* marking. The piano part consists of chords and single notes in both hands.

fp *mf*

The fifth system of music continues the piano accompaniment. It features a *fp* marking at the beginning, followed by a *mf* marking. The piano part consists of chords and single notes in both hands.

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

The sixth system of music continues the piano accompaniment. It features a *cresc.* marking at the beginning, followed by *poco*, *a*, *poco*, *cresc.*, and ends with a *ff* marking. The piano part consists of chords and single notes in both hands.

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

(ALICE, DAISY, QUORN and FREDDY.)

Vivace.

VOICE.

QUORN. Who are the girls that

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

Wealth is a tri-ple and toy!—

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

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

Più mosso

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

Q. world before them bends.

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

ALICE. They have gold to give their friends!

DAISY. They have gold to give their friends!

QUORN. They have gold to give their friends!

FREDDY. They have gold to give their friends!

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

A. there to say them nay? —

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

A. *Meno*

A. *ALICE.* They

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

A. are They are

D. They are They are

Q. They are They are

F. The name is quickly told They

Valse Lente.

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

F. are the daughters of Gold!

Valse Lente.

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

Meno.

accel.

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

molto rit.

Allegro. Tempo I.

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

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

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

rit.

tempo

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

più mosso

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

Allegro.

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

-sire; Kind-led

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

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

by one gold - en fire! *fp*

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

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

Meno.

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

Meno.

fp rit.

A. So are

D. So are

E. So are —

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

rit.

rit.

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

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

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

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

Meno.

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

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

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

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

Meno.

molto rit.

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

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

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

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

molto rit.

Nº 15. FINALE.- "HOW DO YOU DO."

Allegro.

PIANO. *p*

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4.

The second system continues the piano introduction. The treble clef melody moves to a half note G4, then a quarter note A4, and continues with eighth and quarter notes. The bass clef accompaniment remains the same eighth-note pattern.

The third system of the piano introduction. The treble clef melody continues with eighth and quarter notes. The bass clef accompaniment remains the same eighth-note pattern.

Chor.

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

ff

The first system of the chorus. The vocal line (treble clef) starts with a quarter rest, followed by a quarter note G4, then a quarter note A4, and continues with eighth and quarter notes. The piano accompaniment (bass clef) features a steady eighth-note pattern. The dynamic marking *ff* is present.

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

The second system of the chorus. The vocal line continues with eighth and quarter notes. The piano accompaniment remains the same eighth-note pattern.

meno forte

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

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords and some melodic lines. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is marked *meno forte*.

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

This system contains the third and fourth systems of music. The vocal line continues with lyrics. The piano accompaniment includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. The key signature remains three sharps and the time signature is 2/4.

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

This system contains the fifth and sixth systems of music. The vocal line concludes with lyrics. The piano accompaniment features a final cadence. The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4. The system ends with a double bar line.

Moderato assai. (♩ = preceding ♩.)

CONDOR. We are the height of the sublime, The ten they call the

- stance

- stance

- stance

Moderato assai. (♩ = preceding ♩.)

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

upper.

The up-per!

The up-per!

The up-per!

For sup-per!

For sup-per!

For sup-per!

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

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

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

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

Tempo

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

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

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

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

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

Tempo

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

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

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

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

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

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

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

A. Chop! Compared with you dear Harry

D. Chop!

B. Chop!

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

Chop! Old Har-ry

Chop! Old Har-ry

Chop! Old Har-ry.

p

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

C. I can-not get my income spent,

Yes, mar-ry

Yes, mar-ry

Yes, mar-ry

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

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

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

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

Tempo.

A. Chop! Tip Top!

DICK. Tip Top!

BUL. Tip Top!

C. Chop! Tip Top!

Sopr. Alt. Chop!

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

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

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

A. First Chop! We are

D. First Chop! We are

B. First Chop! We are

C. First Chop! We are

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tempo di Polacca.

(Olga appears)

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

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

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

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

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

In fact, I've al - ways moved in such! Your
 set I now am in - tro - duced to, I feel the honour ve - ry much!

Gentlemen. (aside)
 Up - on my word, And Con - der's
 she's sim - ply rip - ping! And Con - der's

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

Moderato.

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

Moderato.

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

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

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

Tempo di Polacca. (Moderato.)

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

Tempo di Polacca. (Moderato.)

And we can not well re - fuse Our con - gra - tu - la - tion. Thanks, with

heart and voice! What an hour of

You have made a charming choice!

You have made a charming choice!

You have made a charming choice!

joy and pride!

Hail the bride groom and the bride!

Hail the bride groom and the bride!

Hail the bride groom and the bride!

(to Conder.)

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

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

OLGA. To celebrate the marriage On this aus-

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

(The Dancers come forward.)

(Dancers.)

Hail

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

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

Meno.

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

bride! Sopr. Alt. *ff*
 Ten. *ff* Hail to Ol - ga, from the Vol - ga, love - ly Rus - sian bride!
 Bass. *ff* Hail to Ol - ga, from the Vol - ga, love - ly Rus - sian bride!
 Hail to Ol - ga, from the Vol - ga, love - ly Rus - sian bride!

Moderato. (to Alice)

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

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

C. told the future hap-py man?

A. All - right! — I'll risk it!

CONDER. What for? All-right!

Tempo di marcia moderato.

ALICE Some peo-ple say, a-cross the wa-ter, We mil-lion-aires are

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

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

CONDER My sis-ter takes to-night a

A. I'll

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

riten.

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

f riten. *p*

Tempo.

clerk!
Freddy. (coming forward unwillingly aside.)

What can this be, A piece of fun?

Sopr. Alt.
Dear, Dear! See! see!
Ten. See! see! who
Bass. See! see! who

Tempo.

Allegro.

(aside)

CONDOR. Now, A lice choose, and let us see! I'm settled now, All's one to

Ten. is the one?
Bass. is the one?

p

Moderato.

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

Moderato.

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

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

mf rit. *pp*

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

pp

A

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

f

fp

Poco vivo.

A

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

Soprano. Alto.

Tenor.

Bass.

f

Wiggle-wagglewiggle, wooden mon-key! Dance on, and

Wiggle-wagglewiggle, wooden mon-key! Dance on, and

Wiggle-wagglewiggle, wooden mon-key! Dance on, and

Poco vivo.

ff

A

Oh! You're my jump - ing

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

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

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

Allegro.

A Jack!

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

Jack!

Jack!

Jack!

Allegro.

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

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

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

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

A Well then, I choose him, choose that

Moderato.

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

F Me? A sil-ly jest!

Soprano. Alto. Who is he?

Tenor. What is he?

Bass. Someone of

Moderato.

Allegro.

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

C (to Freddy) I bless you! All right! You've set-tled it

mark?

Allegro.

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

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

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

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

Bass. He must be mad! Yes, that is

He must be mad! Yes, that is

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

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

Tenor. clear!

Bass. clear!

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

F

pp

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

F

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

F

ff *molto rit* *p* *Tempo*

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

A

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

F

rit.

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

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

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

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

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

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

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

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

C *a tempo* *ff*

a tempo

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

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

a tempo

fp

f **Moderato.**

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

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

Chor. *pp*

Why the man must be mad, — Too bad!

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

pp Such luck as he has had!

Moderato.

f

p

A. then, love is sweet, it is sweet! _____

F. then, love is sweet, it is sweet! _____ That ___ is the fate ___ of

CONDER. He scorns my sis - ter's ad-dres-ses!

pp He's quite mad! _____ Such luck _____ as

pp He's quite mad! _____ Such luck _____ as

pp He's quite mad! _____ Such luck _____ as

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

F. Dol-lar prin-cess - es!

he _____ has had! _____ Quite mad! _____

he _____ has had! _____ Quite mad! _____

he _____ has had! _____ Quite mad! _____

Slowly.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Slowly'. The piano part begins with a *pp rit.* marking and includes a *pp* marking in the second measure.

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

The second system continues the vocal line and piano accompaniment. The piano part features long, sustained notes in the right hand and a more active bass line.

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

The third system continues the vocal line and piano accompaniment. The piano part features a *p* marking and includes chords and moving lines in both hands.

Animated, as before.

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

The fourth system continues the vocal line and piano accompaniment. The tempo is marked 'Animated, as before'. The piano part features a more rhythmic and active accompaniment.

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

The fifth system concludes the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines.

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

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

fp

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

F. made for! No, my dear, that will not do! —

Chor. Sop. Alt. *ppp*

Meno. *fp*

p

It's

F

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

Ten. so, it's so, it's so!

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

ppp

ppp

ppp

ppp

Waltz.

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

Bass. so!

so!

Waltz.

ppp

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

A. For - tune ev - er bless - es, And plea - sure is theirs_ to hold!

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

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

Allegro.

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

F. earth!

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

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

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

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

Vocal line and piano accompaniment for the third system of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ne-ver a thought but con-fess - - es The gold, the gold there worth! _____".

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

molto rit. *Allegro.* Curtain.

Vocal line and piano accompaniment for the fourth system of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "They are the Dol-lar prin-cess - es, The poor - est wo-men on earth!". The system includes tempo markings *molto rit.* and *Allegro.*, and the instruction "Curtain.".

Piano accompaniment for the fifth system of music, featuring a treble and bass clef. The music consists of chords and melodic lines in both hands.

Piano accompaniment for the sixth system of music, featuring a treble and bass clef. The music consists of chords and melodic lines in both hands.

ENTR'ACTE.

Allegretto moderato. (*grazioso*.)

The musical score is written for piano in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The piece features intricate piano textures with frequent sixteenth-note patterns in the right hand and steady eighth-note accompaniment in the left hand. The score includes several instances of *rit.* (ritardando) and a *Tempo* marking. The notation includes various articulations such as slurs, ties, and accents, as well as dynamic markings like *p* and *rit.*.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass. Dynamic markings include *molto rit.* and *Tempo*.

The second system continues the piece with similar notation. The treble staff has a series of slurred notes, while the bass staff provides a steady accompaniment.

The third system shows a continuation of the melodic and harmonic development. The treble staff has a more active line with many slurs, and the bass staff has a consistent rhythmic pattern.

The fourth system includes the dynamic markings *molto rit.* and *Tempo*. The notation is consistent with the previous systems, showing a mix of melodic and rhythmic elements.

The fifth system continues the musical piece. The treble staff features a series of slurred notes, and the bass staff has a steady accompaniment.

The sixth system shows a continuation of the melodic and harmonic development. The treble staff has a more active line with many slurs, and the bass staff has a consistent rhythmic pattern.

The seventh system includes the dynamic markings *ff* and *b*. The notation is consistent with the previous systems, showing a mix of melodic and rhythmic elements.

No. 16. OPENING OF ACT III.

Allegro.

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*ff*) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the bass and a more complex, often chordal melody in the treble. There are several instances of accents and slurs throughout the piece. The second system features a prominent slur over a series of chords in the treble. The third system includes a *ff* dynamic marking. The fourth system continues the rhythmic pattern with various articulations. The fifth system shows a change in the treble line with a slur. The sixth system concludes with a mezzo-forte (*mf*) dynamic marking and a key signature change to one flat (B-flat major or F minor).

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a steady accompaniment. Dynamic markings include accents (v) and a *ppv* marking at the end.

Second system of musical notation, continuing the piece. It features similar chordal textures in both staves. A slur is present over a group of notes in the treble staff. Dynamic markings include accents (v) and a *ppv* marking at the end.

Third system of musical notation. The treble staff shows more complex chordal structures. Dynamic markings include accents (v) and a *ppv* marking at the end.

Fourth system of musical notation. The treble staff features a prominent chordal texture. Dynamic markings include accents (v) and a *ff* marking at the end.

Fifth system of musical notation. The treble staff contains dense chordal patterns. Dynamic markings include accents (v) and a *ff* marking at the end.

Sixth system of musical notation. The treble staff features a complex chordal texture. Dynamic markings include *fff* at the beginning and *fz* at the end. A slur is present over a group of notes in the treble staff.

NO. 17. DUET:- "TRAMPS."

(DAISY and BULGER.)

Allegretto.

PIANO. *p*

The first system of the piano introduction is in 6/8 time. The right hand plays a melody of eighth notes, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a bass line with some chords and eighth notes. The dynamic is marked *p* (piano). There are some 7-fingerings indicated in the bass line.

cresc. *f* *p*

The second system continues the piano introduction. It features a crescendo leading to a fortissimo (*f*) section, followed by a piano (*p*) section. The right hand has a melodic line with some chords, and the left hand has a bass line with chords and eighth notes. There are 7-fingerings and a fermata in the bass line.

The third system of the piano introduction. The right hand continues with a melodic line, and the left hand has a bass line with chords and eighth notes. There are 7-fingerings and a fermata in the bass line.

cresc. *f* *p*

The fourth system of the piano introduction. It features a crescendo leading to a fortissimo (*f*) section, followed by a piano (*p*) section. The right hand has a melodic line with some chords, and the left hand has a bass line with chords and eighth notes. There are 7-fingerings and a fermata in the bass line.

Con moto.

DAISY. We are a cou - ple of hap - py tramps, Low down scamps,

mf

The vocal line for Daisy is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The dynamic is marked *mf* (mezzo-forte). The piano accompaniment consists of chords and eighth notes.

D. hap - py tramps, Ev - e - ry-where we will pitch our camps When there is no-thing to

D. pay, Then if there is, why we say We're too bu - sy to stay

B. *BULGER.* We go a look - ing for

col voce *p*

B. work to do, Just we two, work to do, If there's a job we can

B. do for you, We are engaged for to - day, We are engaged for to

cresc. *mf*

D&B. day *BOTH.* When it rains we just Want to sweep the

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a dotted quarter note followed by eighth notes. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Dynamics include accents and *fp* (fortissimo piano).

D&B. dust! Sum - mer-time we go Out to sweep the

The second system continues the vocal line and piano accompaniment. The key signature changes to two flats, and the time signature changes to 3/4. Dynamics include accents and *fp*.

Tempo di Valse. poco rit. a tempo

D&B. snow, oh! oh! oh! { Me and Wea - ry
Her

The third system is marked *Tempo di Valse. poco rit.* and *a tempo*. It features a vocal line with the lyrics "snow, oh! oh! oh!" and a piano accompaniment with a waltz-like feel. Dynamics include accents, *col voce*, and *p*.

D&B. Wil - ly Think that work is sil - ly

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a waltz-like pattern. Dynamics include accents and *fp*.

D&B. We'd ra-ther walk By a long chalk, Wear - ing our boots to the

The fifth system continues the vocal line and piano accompaniment. Dynamics include accents and *cresc.* (crescendo).

D&B. *vamps!* We're not fine and fril - ly,

marcato *fp*

D&B. A la Pic - ca - dil - ly! We've no cra - vats,

D&B. *meno mosso*
We are bad hats, We two tramps!

p col voce *fff*

f sempre

Dance.

p

cresc.
f

1. *fz*
2. *fp*
fp

Tempo di Valse.

un poco lento
f
p
a tempo

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains five measures. The first measure has a half note chord in the treble and a quarter note in the bass. The second measure has a half note chord in the treble and a quarter note in the bass. The third measure has a half note chord in the treble and a quarter note in the bass. The fourth measure has a half note chord in the treble and a quarter note in the bass. The fifth measure has a half note chord in the treble and a quarter note in the bass, with the instruction *cresc.* written above the treble staff.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains five measures. The first measure has a half note chord in the treble and a quarter note in the bass. The second measure has a half note chord in the treble and a quarter note in the bass. The third measure has a half note chord in the treble and a quarter note in the bass, with the instruction *ff* written above the treble staff. The fourth measure has a half note chord in the treble and a quarter note in the bass, with the instruction *fp* written above the treble staff. The fifth measure has a half note chord in the treble and a quarter note in the bass.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains five measures. The first measure has a half note chord in the treble and a quarter note in the bass. The second measure has a half note chord in the treble and a quarter note in the bass. The third measure has a half note chord in the treble and a quarter note in the bass, with the instruction *fp* written above the treble staff. The fourth measure has a half note chord in the treble and a quarter note in the bass. The fifth measure has a half note chord in the treble and a quarter note in the bass.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains five measures. The first measure has a half note chord in the treble and a quarter note in the bass. The second measure has a half note chord in the treble and a quarter note in the bass. The third measure has a half note chord in the treble and a quarter note in the bass. The fourth measure has a half note chord in the treble and a quarter note in the bass. The fifth measure has a half note chord in the treble and a quarter note in the bass.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. The system contains five measures. The first measure has a half note chord in the treble and a quarter note in the bass, with an accent (>) above the treble staff. The second measure has a half note chord in the treble and a quarter note in the bass, with an accent (>) above the treble staff. The third measure has a half note chord in the treble and a quarter note in the bass, with an accent (>) above the treble staff. The fourth measure has a half note chord in the treble and a quarter note in the bass, with the instruction *fff* written above the treble staff. The fifth measure has a half note chord in the treble and a quarter note in the bass.

Nº 18. DUET:—"REMINISCENCE."

(DAISY and QUORN.)

Allegretto. (Through dialogue.)

PIANO. *pp* *sempre*

poco cresc.

Tempo di Gavotte.

DAISY. Please my lord and mas - ter, You'll be true to me?

p e delicato

D. *mf*
QUORN. Yes my lit - tle dar - ling I will be!

D. *cresc.*
 Shall we find when mar - ried Life is al - ways bright?

Q. *cresc.*
 Shall we find when mar - ried Life is al - ways bright?

D. *p*
 on - ly try, and all will come out right!

Q. *p*
 on - ly try, and all will come out right!

NO. 19. SEPTETT:- HIP, HIP, HURRAH!

Marcia.

PIANO.

ff

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has three sharps: F#, C#, and G#. The music is marked *ff* (fortissimo). The melody in the upper staff features a series of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piano accompaniment. It maintains the 2/4 time signature and three-sharp key signature. The musical texture remains consistent with the first system, featuring a melodic line in the upper staff and a supporting bass line in the lower staff.

The third system introduces the first vocal line. The upper staff contains the vocal melody, which begins with the lyrics "ALL. Hip, hip, hur - rah! OLGA So". The piano accompaniment continues in the lower staves. The music is marked *f* (forte) and *p* (piano) at different points. The key signature and time signature remain the same.

The fourth system introduces the second vocal line. The upper staff contains the vocal melody with the lyrics "ring the mer - ry wed - ding bells To hail this day! ALL. Hip, hip, hur - rah! OLGA For". The piano accompaniment continues in the lower staves. The music is marked *f* and *p*. The key signature and time signature remain the same.

we're the most tre - men-dous swells in U. S. A! *ALL.* Hip, hip, hur -

- rah! *cov.* We'll have a big af - fair For I'm a bil - lion - aire!

S. Hip, hip, hur - rah, So we'll be made a hap - py pair!
 A. Hip, hip, hur - rah, So we'll be made a hap - py pair!
 T. Hip, hip, hur - rah, So we'll be made a hap - py pair!
 B. Hip, hip, hur - rah, So we'll be made a hap - py pair!

O.
C.
B.
D.

Hip, hip, hur - rah! Yes, we're a hap - py pair! I

Hip, hip, hur - rah! Yes, we're a hap - py pair!

Hip, hip, hur - rah! Yes, you're a hap - py pair!

O.
C.
B.
D.

guess - I'll be The blush - ing bride! *GIRLS* As brides - maids

O.
C.
B.
D.

we go side by side! *CON* I'll look as hap - py

O.
C.
B.
D.

as I can; *BUL* And I'll be your best man

SIR JAMES. As foot - man I will hold the gates! *DICK.* In

neat white tie The cur - ate - waits - *OLGA* And

aft - er - wards a kiss you get! *MEN.* Oh, yes we

do, you bet! *OLGA and CONDER.* The bells will ring Like an - y-thing As

O.
C.

we go thro' the arch The or - gan and the big brass-band Will

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a *ff* dynamic marking. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

O.
C.

play the Wed-ding March! From far Pe - ru to Tim - buc - too You'll

play the Wed-ding March! From far Pe - ru to Tim - buc - too You'll

The second system continues the vocal and piano parts. The piano accompaniment features a *ff* dynamic marking followed by a *p* (piano) dynamic marking. The key signature and time signature remain the same.

O.
C.

hear our wed - ding March! So Trum - pets

hear our wed - ding March! So Trum - pets

hear our wed - ding March! So Trum - pets

The third system concludes the piece with a *rit.* (ritardando) marking and a *f All.* (forte Allargando) marking. The piano accompaniment features a *f* dynamic marking. The key signature and time signature remain the same.

Tempo.

C. S. O.

blow Be - fore us as we go, And bang the drum To
 blow Be - fore us as we go, And bang the drum To
 blow Be - fore us as we go, And bang the drum To

Tempo.

C. S. O.

tell them all we come! In pomp and pride The bridegroom and the
 tell them all we come! In pomp and pride The bridegroom and the
 tell them all we come! In pomp and pride The bridegroom and the

C. S. O.

bride It's just the big - gest thing a - bout! A -
 bride It's just the big - gest thing a - bout! A -
 bride It's just the big - gest thing a - bout! A -

- ta - ta - ta - ta - ta! Ra-ta-ta-ta - ta - ta - ta -

Ra-ta-ta-ta - ta, ra-ta-ta - ta! Ra-ta-ta-ta - ta

Ra-ta-ta-ta - ta-ra - ta-ta! Ra-ta-ta-

- ta! We're just the great-est lot a - bout. A - mer - i - ca, look

- ta - ra-ta-ta - ta! We're just the great-est lot a - bout. A - mer - i - ca, look

ta - ta-ra, ta - ra! We're just the great-est lot a - bout. A - mer - i - ca, look

Tempo.

out! A - mer - i - ca, A - mer - i - ca We shout! Look out!

out! A - mer - i - ca, A - mer - i - ca We shout! Look out!

out! A - mer - i - ca, A - mer - i - ca We shout! Look out!

№20. DUET:- "THEN YOU GO?"

(ALICE and FREDDY.)

Allegro moderato.

ALICE. Then you go? What must I

Allegro moderato. FREDDY. And you stay!

PIANO. *mf* *p* *mf* *p*

A do?

F You act for me when I'm a - way, Just as I used to do for you!

A I cor-res-pond, I keep the books And tell you how the bus' - ness

F

A looks. Oh no!

F *FREDDY.* Just so, Miss Con - der, that is all to day!

A we have not set - tled on my pay. What are the terms you

F

A make?

F *FREDDY.* I'll give you all you care to take!

Animato.

A *ALICE* No, I'll give you back your an - swer, I'm as

F

A
 proud as you, in turn! _____ I _____ will serve you as I

A
 can, Sir; I'll have on - ly what _____ I earn! _____

F
FREDDY. Once _____ you gave, I re - col - lect it,

F
 All _____ that I would ask, and more! _____ *ALICE.* You _____ have

A
 taught me to re - ject it, As you did _____ to me be -

A - fore!_____

F *FREDDY.* Just so,_____ of course, I un - der - stand,_____ The past we won't re -

Meno.
(aside)

A *ALICE.* He loves me not,_____ he ne - ver loved at all!_____ You

F - call!_____

Meno.

Moderato.

A *ALICE.* need but give me what I gave you For that is quite a fair re -

A - turn!_____ I hope some mo - ney I shall save you, At

R. H. R. H.

L. H. L. H.

affrettando *riten.*

A least as much as what I earn! Per - haps a lit - tle

F *FREDDY.* I'm sure you will!

affrettando *riten.*

A ov - er! But I've an - o - ther quest - ion still!

F *FREDDY.* Pray,

(aside) *rit.*

F ask me what you will. She's caught, she's caught, I read her in - most

f *ff* *rit.*

Tempo di Valse.

A *ALICE.* That par - a - sol - a la - dy's one!

F thought! Oh,

Tempo di Valse.

pp

A. The la - - dy's here then, you con - fess!

F. yes! Oh, yes!

A. You like her, per -

F. Oh, yes! Oh, yes!

A. - haps? She's young and fair?

F. Oh, yes! Oh, yes!

Allegro (mimics him angrily) (breaks out)

A. Oh, yes! Oh, yes! Oh, yes, oh, yes, oh, yes! You love her too!

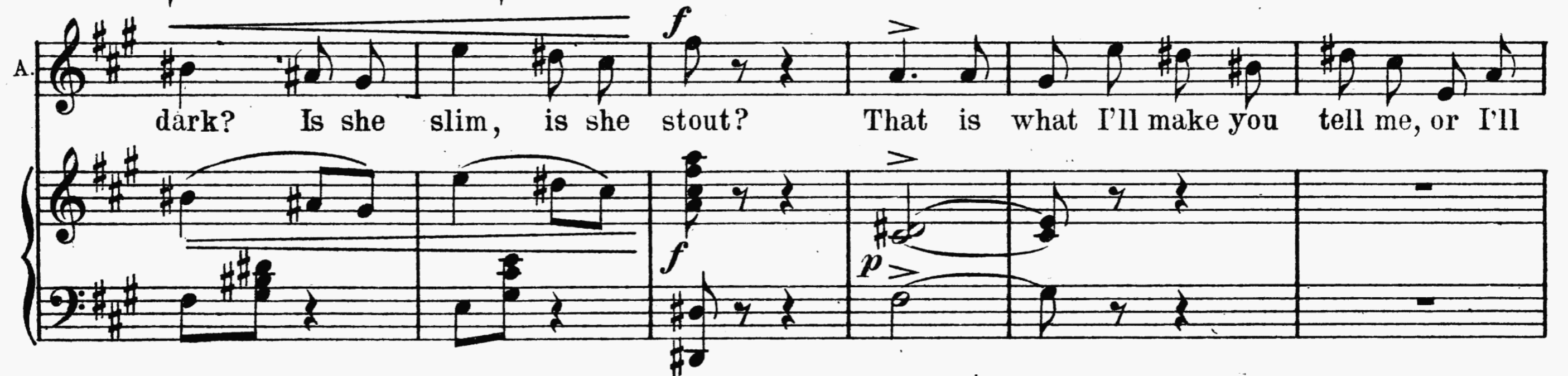
F. Just

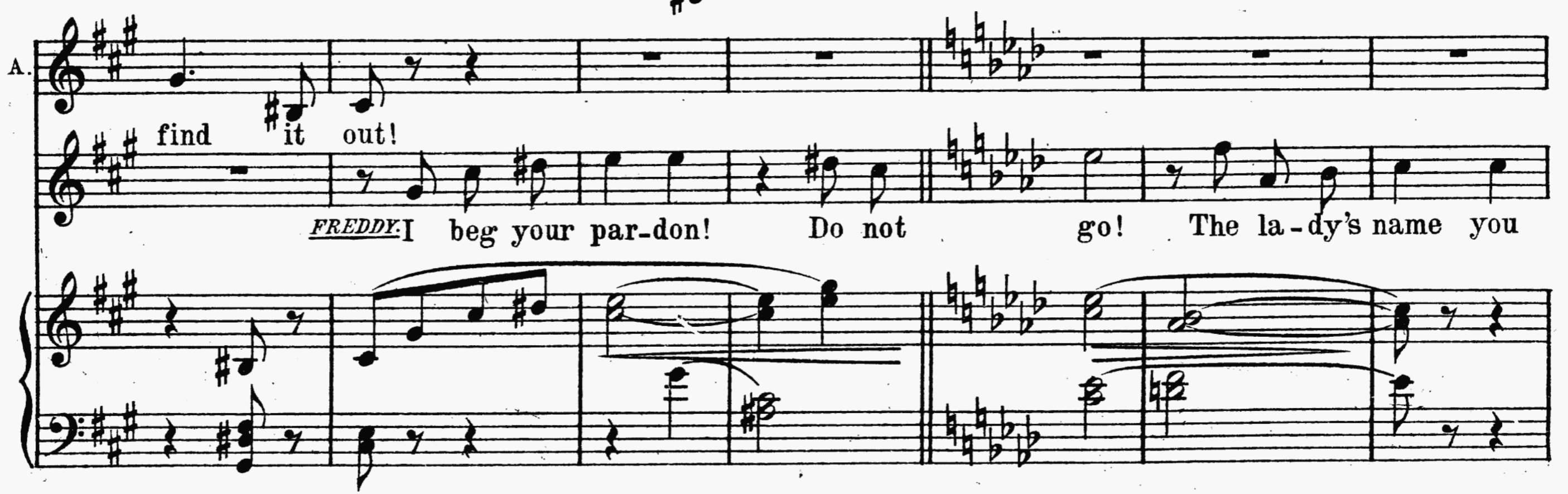
Allegro.

A.  You dare to tell me that you do?
 F. so, to pass the time!

A.  This is some-thing more than blame-ful, Lov-ing just to pass the time! Sir, your

A.  im - pu - dence is shame - ful, It is a crime! Is she fair, is she

A.  dark? Is she slim, is she stout? That is what I'll make you tell me, or I'll

A.  find it out!
FREDDY. I beg your par-don! Do not go! The la - dy's name you

A. Yes, she's mod-est, yes, she's shrink-ing, Well I know her and her kind! Am I
 F. must not know!

A. sil-ly, are you think-ing? Do you fan-cy I am blind? She's like your-self, and

Con agitazione.

A. shame-less! Why ask her name? she's name-less! No, no, no, it can't be so!

A. No, no, no, it shan't be so! *ff* No, no, no, no, no, no, no, no! I won't have it

A. *so!*

ff

Meno, *FREDDY.* You won't have it so? *ALICE.* I only meant - I beg and pray you - *FREDDY.* You beg and pray me? *ALICE.* I-I-I said-no, I meant-

pp

No, I only meant-it is so shameful-I-oh! it's too much! M! Fairfax! Freddy! is it true you kiss this woman?

You love her then?

Slowly.

pppp

ALICE. One of the Dol-lar Prin - ces - ses, I care no more for

pppp

A. gold, — The wealth of love's car - es - ses My heart can nev - er

Animato.

A. hold! *ff* Oh, take me, love, —

F. *FREDDY.* If still I loved you, then what would you say?

Animato.

fp

molto rit.

Come primo.

A. — take me a — way!

F. Ah, now my lit-tle trea-sure Has had to yield to

Come primo.

molto rit. *fp*

F. fate: And it will be my pleasure up-on her will to wait; So now, so now, so now —

rit. *ff*

rit. *f*

Tempo di Valse lente.

Animato.

AL. Now I will love you, love you too As on - ly hearts like mine can

FR. Now I will love you, love you too As on - ly hearts like mine can

Tempo di Valse lente.

Animato.

A. do!

F. do! Safe in my arms I will fold you, And comewhat may, I will for ev - er hold

Rallentando

Slowly.

A. Now I will say, My own sweet-heart! Here at your feet - I choose my

F. you. Now I will say, My own sweet-heart! Here at your feet - I choose my

Rallentando

Slowly.

Allegro.

A. *p* part! For in your eyes that shine a - bove I've found — my dream of

F. *p* part! For in your eyes that shine a - bove I've found — my dream of

Allegro.

Allegro molto.

A. *ff rit.* love! — my dream of love! —

F. *ff rit.* love! — my dream of love! —

Allegro molto.

Moderato.

25564

The Dollar Princess

A Musical Play

BY

A. M. WILLNER and F. GRÜNBAUM.

Adapted for the English Stage by

BASIL HOOD.

LYRICS BY

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LEO FALL.

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