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# HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by  
LEO DIETRICHSTEIN and OTTO HARBACH

The Music by  
RUDOLF FRIML



VOCAL SCORE

REVISED EDITION

Ed. 910

G. SCHIRMER  
NEW YORK

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Nueva York y Mexico

# CAST OF CHARACTERS

(IN THE ORDER OF THEIR APPEARANCE)



DR. GASTON THORNE

FLORENCE

M. JACQUES RABELAIS

MME RABELAIS

MAID

DICK WAYNE

MRS. MARION THORNE

FRITZ DENKMAHL

MR. J. J. JEFFREYS

ADELAIDE FONTAINE

SYLVIA DALE

MILLE. CHI-CHI

GARÇON

PAGE

MRS. THORNE'S COMPANION





# High Jinks

## A Musical Farce

Book by  
Otto Harbach

Music by  
Rudolf Friml

### No. 1. Overture

**Piano**

*Marziale*

*ff*

*p*

*cresc.*

*fff*

*rit.*

(The voice of Nature)

*ff a tempo*

The musical score is written for piano and consists of four systems of music. The first system is marked 'Marziale' and 'ff'. The second system includes a 'p' dynamic marking. The third system features 'cresc.', 'fff', and 'rit.' markings. The fourth system is titled '(The voice of Nature)' and includes 'ff a tempo' markings. The score is in 2/4 time and the key signature has one sharp (F#).

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First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features a triplet of eighth notes and a sixteenth note. The left hand has a triplet of eighth notes. Dynamics include *ff* and *p*. There are accents and slurs throughout.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *ff* and *p*. There are accents and slurs throughout.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *ff* and *p*. There are accents and slurs throughout.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *ff* and *p*. There are accents and slurs throughout.

Tempo di Valse

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *legato*. There are accents and slurs throughout.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *cresc.*. There are accents and slurs throughout.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *f*.

Second system of musical notation, continuing the piece. It features a *rit.* (ritardando) marking and a double bar line with repeat dots. The music includes sustained chords and melodic lines.

Tempo di Valse Is this love at last)

Third system of musical notation, starting the 'Tempo di Valse' section. It includes a *p legato* marking. The music is characterized by a waltz-like 3/4 time signature and flowing melodic lines.

Fourth system of musical notation, continuing the waltz section. It features a *p* (piano) dynamic marking and includes various chordal textures and melodic passages.

Fifth system of musical notation, featuring a triplet of eighth notes marked with a '3' above them. It includes a *legato* marking and continues the waltz's melodic development.

Sixth system of musical notation, concluding the waltz section. It includes a *cresc.* (crescendo) marking and ends with a final chord marked with a *ff* (fortissimo) dynamic.



First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass line begins with a *p* (piano) dynamic marking.

Second system of musical notation. The bass line includes a *rit.* (ritardando) marking, and the system concludes with a *p* (piano) dynamic marking.

Third system of musical notation, continuing the piece with various melodic and harmonic developments in both staves.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking in the bass line.

Fifth system of musical notation, marked with *ff broadly* (fortissimo broadly) and *rall.* (ritardando) in the bass line.

**Tempo di Gavotta**

Sixth system of musical notation, starting with a new section titled "Tempo di Gavotta". The music is in common time (C) and begins with a *f pp rit.* (fortissimo piano ritardando) dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. It includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the right hand. The notation features complex chordal textures and melodic lines.

Third system of musical notation, featuring dynamic markings *cresc.*, *rit.* (ritardando), and *a tempo*. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Fourth system of musical notation, labeled "Valse" (Waltz). It is in 3/4 time and features a characteristic waltz melody in the right hand and a steady accompaniment in the left hand.

Fifth system of musical notation, continuing the waltz. It features a melodic line in the right hand with some grace notes and a consistent accompaniment in the left hand.

Sixth system of musical notation, concluding the waltz. It features a melodic line in the right hand with grace notes and a consistent accompaniment in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments.

(High Jinks)

Third system of musical notation, marked with *rit.*, *molto rit.*, and *a tempo*. It includes a section with a dotted line and a circled '8' above it, indicating a specific rhythmic or melodic pattern.

Fourth system of musical notation, featuring dynamic markings *ff* and *pp*, and a circled '8' above a triplet of notes in the treble clef.

Fifth system of musical notation, marked with *cresc.* and featuring a circled '8' above a triplet of notes in the treble clef.



sfz *pp* *sfz stacc.*

This system contains two staves of music. The upper staff features a series of triplet eighth notes, starting with a forte dynamic (*sfz*) and moving to piano (*pp*). The lower staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *sfz stacc.* appears in the latter part of the system.

*p animato* *cresc.*

This system continues the piece. The upper staff has a melodic line with slurs and accents, marked *p animato*. The lower staff has a steady accompaniment. A *cresc.* marking is placed between the staves.

*gliss.* *ff*

This system features a glissando in the upper staff, marked *gliss.* and *ff*. The lower staff continues with eighth-note accompaniment.

1. 2. *ff* *ff* *broadly* *cresc.*

This system includes two first endings, labeled 1. and 2., both marked *ff*. The second ending leads to a section marked *broadly* and *cresc.* with a key signature change to two flats.

*marcato* *rit.*

The final system on the page shows a section marked *marcato* in the upper staff, followed by a *rit.* (ritardando) section. The time signature changes to 3/4.

Poco lento (Fair bubble of rainbow hue)

pp  
marcato

Ped. \*

cresc.

cresc. rit.

(Refrain) con molto  
a tempo



8

*cresc.*

First system of a piano score. It features a treble and bass clef with a key signature of one sharp (F#). The music includes a sequence of chords and melodic lines. A dotted line above the first few measures indicates a first ending. A *cresc.* (crescendo) marking is present in the right hand.

*broadly*

*rit.*

*f*

Marcia

Second system of the piano score. It begins with a *broadly* marking. The key signature changes to two sharps (F# and C#). A *rit.* (ritardando) marking is present. The system concludes with a *f* (forte) dynamic and the word *Marcia*, indicating a change in tempo and style.

(Reech Américaine!)

Third system of the piano score. The key signature changes to two flats (Bb and Eb). The music features a mix of chords and melodic fragments. A circled chord in the right hand is highlighted.

Fourth system of the piano score, continuing the piece in two flats. It consists of a series of chords and melodic lines in both hands.

Fifth system of the piano score, continuing the piece in two flats. It features a mix of chords and melodic lines.

Sixth system of the piano score, continuing the piece in two flats. It features a mix of chords and melodic lines.

First system of a musical score in B-flat major, 3/4 time. It consists of a grand staff with a treble and bass clef. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a fermata over a final chord.

(Voilà, Madame!)

Second system of the musical score. It begins with a vocal line in the treble clef and a piano accompaniment in the grand staff. The piano part includes dynamic markings *ff* and *atempo*. The system ends with a fermata.

Third system of the musical score, continuing the piano accompaniment. It features a mix of chords and moving lines in both hands, ending with a fermata.

Fourth system of the musical score, showing further development of the piano accompaniment with various chordal textures and rhythmic patterns, concluding with a fermata.

Fifth system of the musical score, continuing the piano accompaniment with more complex chordal structures and rhythmic accompaniment, ending with a fermata.

Sixth and final system of the musical score on this page. It features a dense piano accompaniment with many chords and a final cadence marked with a fermata.

First system of musical notation, featuring piano and bass staves with various dynamics and articulation marks.

*ff* *molto rit.*

Second system of musical notation, featuring piano and bass staves with a piano dynamic marking.

*p*

Third system of musical notation, featuring piano and bass staves with various notes and rests.

Fourth system of musical notation, featuring piano and bass staves with a crescendo dynamic marking.

*cresc.*

Fifth system of musical notation, featuring piano and bass staves with various dynamics and articulation marks.

*ff broadly* *rall.*

Sixth system of musical notation, featuring piano and bass staves with various dynamics and articulation marks.

*allarg.*



## ACT I

No. 2. Song with Chorus  
Something Seems Tingle-ingleing

Dick

*Allegretto*

D. *Dick* *mf*

1. Be-yond the Him-a - lay - a moun-tains,  
2. The Ro-man god of ju - bi - la - tion—

*pp* *mf* *p* *mf*

8.....

D. Where flows the great Tsan - po, Be-side old Ti - bet's laugh-ing  
Old Mo - mus was his name,— He wooed the god-dess Ex - ul-

D. foun-tains Gay, fest - ive flow - ers grow. To hands of mer - ry youth and  
ta - tion, Of weird Bud-dhis - tic fame. Their son was High Jinks, a sen-

D. maid - en They yield their ra - diant bloom, — And  
sa - tion, Who, ere he caught his breath, — Soon

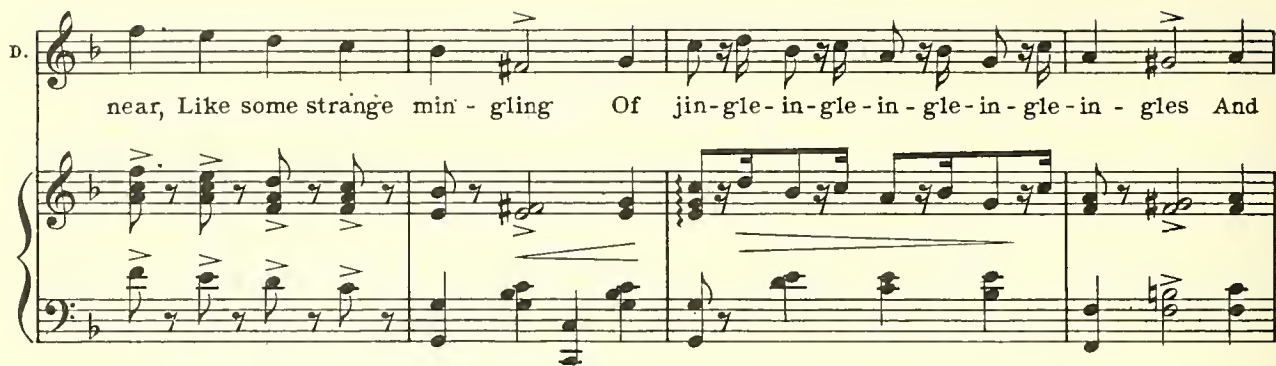
D. all the balm-y air is la - den With rich and rare per - fume. — One ver - y  
died of chron-ic cach-in - na - tion, Just laugh-ed him-self to death. — His soul be -

D. lit - tle\_ drop, placed so, One ti - ny lit - tle whiff, and lol —  
came this - won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

### Refrain

D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - ing so

D. queer, Here in your ear, Near - er and

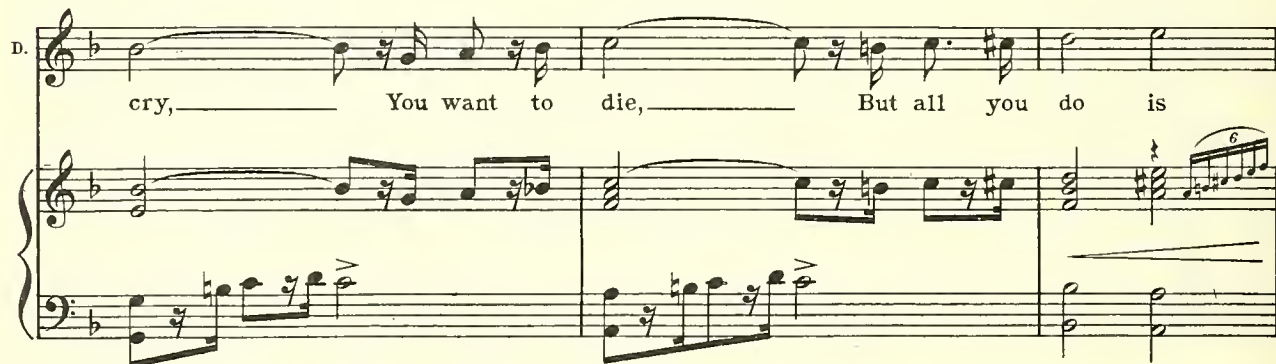
D. 

near, Like some strange min - gling Of jin - gle - in - gle - in - gle - in - gle - in - gles And

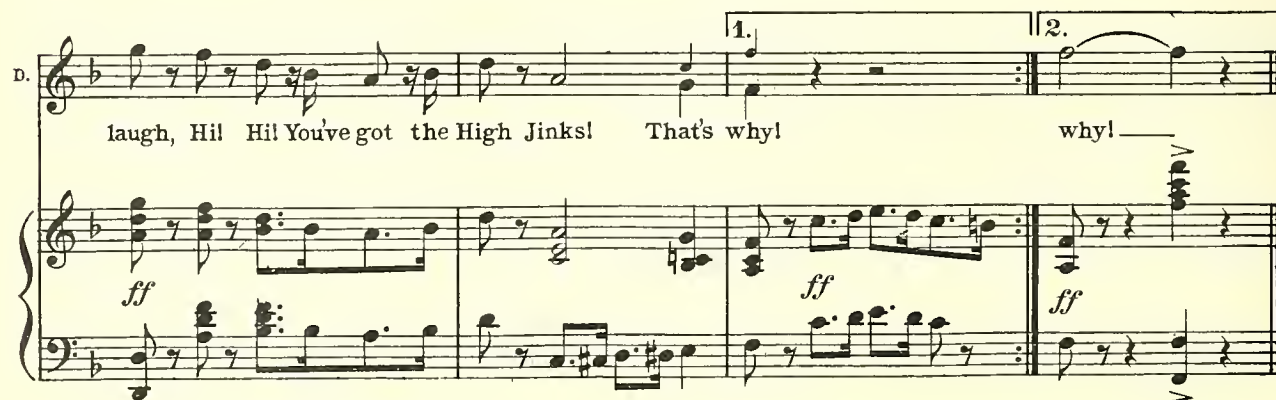
D. 

tan - gle - an - gle - an - gle - an - gle - an - gles; Why, \_\_\_\_\_ you want to

*poco animato* *cresc.*

D. 

cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is

D. 

laugh, Hi! Hi! You've got the High Jinks! That's why! whyl \_\_\_\_\_

*ff* *ff* *ff*





D.

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

D.

tan-gle-an - gle-an - gle-an - gle-an - - gles; Why! You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,

*sfz stacc.*

*p animato*

*cresc.*



D. cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is

cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is

cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is

\_\_\_\_\_ You want to die, \_\_\_\_\_ You want to die, But all you do is

\_\_\_\_\_ You want to die, \_\_\_\_\_ You want to die, But all you do is

*gliss.*

D. laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

## No. 3. Song

## Jim

Adelaide

Piano introduction in G major, 2/4 time. The music features a rhythmic accompaniment in the bass and treble clefs, with a melody in the treble clef. The key signature has one sharp (F#) and the time signature is common time (C).

1. When I get think - in' of Jim,  
2. When I get start - ed on Jim

The first system of the song includes the vocal melody and piano accompaniment. The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal line.

Hand - some and strong and so trim,      Sure just the thought of him Thrills me,  
My heart swells full - to the brim,      I could go on - for days, Dwell in,

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Sure just the thought of him Fills me Full of dreams of those hap - py old  
On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days,  
knew, When in my eyes he would gaze:  
All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.  
Times sure were gay wit' him, Had such a way wit' him, My old Jim.

## Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,



Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes dynamic markings of *sfz* and *ff*.

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

The second system continues the vocal line and piano accompaniment. The piano part features a *sfz* dynamic marking.

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

The third system continues the vocal line and piano accompaniment. The piano part features a *sfz* dynamic marking.

*cresc.* Jim! Jim! 'Tis no i-dle whim: You were *some* man, my Jim! Jim!

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking and first/second endings. The system ends with a double bar line and repeat signs.

Love's Own Kiss

Dick and Chorus

Tempo di Valse

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a *ff* dynamic and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The melody is characterized by grace notes and a waltz-like feel.

The vocal entry begins with the lyrics: "1. Feelings all un-known, what can they / 2. Pret-ty lit-tle fan-cies come and". The piano accompaniment starts with a *p* dynamic and includes a *rit.* (ritardando) marking. The piano part features a waltz rhythm with a steady bass line and chords in the right hand.

The vocal entry continues with the lyrics: "be? Sudden-ly to start My poor heart, Like a / smile, Like a but-ter-fly Flut-ter by; And they". The piano accompaniment continues with a *p* dynamic and includes a *p legato* marking. The piano part features a waltz rhythm with a steady bass line and chords in the right hand.

The vocal entry concludes with the lyrics: "bird at last set free? How it calls to / beck-on me the while: Bring they good or". The piano accompaniment continues with a *p* dynamic and includes a *p* marking. The piano part features a waltz rhythm with a steady bass line and chords in the right hand.

me. Can it be the fra - grant breath of Spring? Or the wooing  
guile? Shall I fol-low on o'er mead and field, Pluck-ing blos-soms

*legato*

pow'r Of some flow'r That has taught my soul to sing,  
gay On my way, And to love's al - lure - ments yield,

*cresc.*

Ah, has taught my soul to sing? Some-thing of  
Ah, to love's al - lure - ments yield? Some-thing of

*p*

joy or pain, Like a sun that smiles through rain?  
mad - ness vain, Born of thoughts I must re - strain!

*rit.*

*rit.*



# Refrain

While your voice seems call - ing me, Call - ing, en - thrall - ing




me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing



me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing



mine, Burn - - ing with bliss: This must be Love's Own



1. Kiss. While Kiss. 2.



## No. 5. Finale

## It's Time to Start

Soloists and Chorus

Allegro

Mrs. Thorne

f.

It's time to

Mrs. T.

start, We must de-part, Or we shall sure-ly miss the

train!

Thorne

Th.

Poor lit-tle wife! I'd give my

The musical score is written in 2/4 time with a key signature of one sharp (F#). It features three systems of music. The first system shows the vocal line for Mrs. Thorne and the piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a triplet in the final measure. The second system continues Mrs. Thorne's vocal line and the piano accompaniment. The third system introduces Thorne's vocal line, which begins with a piano accompaniment that includes a triplet and a fermata.



Th. life Ra-ther than cost you pain.

Th. By Jove! He's gone! Come, love, come on!

Th. Con - found it, he is back a-gain!

SOPRANO  
The Ladies Naugh - ty man! to so neg - lect us!

ALTO  
Naugh - ty man! to so neg - lect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Sylvia

s. There you are! There you are!

Adelaide

A. There you are! There you are!

Thorne

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

s. We must say good - bye to you!

A. We must say good - bye to you!

Th. I had so much to do, I had so much to do!

*cresc.*

S. good - - - - - bye!

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

S. Time has come to say a - dieu!

Th. I had so much to do!

He had so much to do! Doctor's problems mysti - fy-ing,

He had so much to do! Doctor's problems mysti - fy-ing,



Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—  
 Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Sylvia

s. All your trou - - -

— Now your bus - y day is end - ed, Soon your work shall be sus -  
 — Now your bus - y day is end - ed, , Soon your work shall be sus -

s. bles will be o - ver.  
 pend - ed, You shall be at rest in clo - ver.  
 pend - ed, You shall be at rest in clo - ver.

*ffz*  
*cresc.*

Allegro vivo

Sylvia

S.

Thorne

Your de - part - ure they are wait - ing.

Th.

It is the neighbors cel - e - brat - ing.

Allegro vivo

S.

Our wraps are there.

Adelaide

A.

We'd bet - ter

Th.

Where are your wraps?

S.

Good-bye! good - bye!

A.

go, per - haps.

Good-bye! good - bye!

Th.

Good - bye! good - bye! Take care of your-

Galop

S. See you lat-er! Bon voy - age!

A. See you lat-er! Bon voy - age!

Th. self! I'll see you lat-er! Bon voy - age! Good -

Girls SOPRANO, ALTO Good -

S. Good-bye! good-bye!

A. Good-bye! good-bye!

Th. bye! good-bye! Take care of your - self, And have a pleas-ant

bye! good-bye! Take care of your - self, And have a pleas-ant

TENOR Good-bye! good-bye! Take care of your-self, have a pleas-ant

BASS Good-bye! good-bye! Take care of your-self, have a pleas-ant



Th. 
  
 jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!  
 jour-ney, and have a pleas-ant jour-ney! So bon voy-age! A pleas-ant jour-ney!  
 jour-ney, have a pleas-ant jour-ney! So bon voy-age! A pleas-ant jour-ney!  
 jour-ney, and have a pleas-ant jour-ney! So bon voy-age! A pleas-ant jour-ney!

Th. 
  
 Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -  
 Au re voir! So bon voyage! A pleas-ant jour-ney! Au . re -  
 Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -  
 Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Th. Mrs. Th. Mrs. Thorne

voir! Maids All What  
 voir! Please tell our mis-tress all is read-y. There she is!  
 voir! There she is!  
 voir! There she is!

Horns  
*molto rit.*

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

*legato*

Mrs. Th.

play? Hap - py hours, Lov - ers' bows, Beck - on



Mrs. Th.

us a - - way! So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

Mrs. Th.

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

Mrs. Th.

sin - gle kiss, Oh! We should not

sin - gle kiss That Spring - time bids us pay, We should not

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs. Th.

miss One sin - gle kiss That Spring-time bids us pay!\_\_\_\_\_

miss One sin - gle kiss That Spring-time bids us pay!\_\_\_\_\_

should not miss One sin - gle kiss Spring-time bids us pay!\_\_\_\_\_

should not miss One sin - gle kiss Spring-time bids us pay!\_\_\_\_\_

Mrs. Th. *What do you mean?*

Th. *Thorne*  
I have to dis-ap-point you. *A chance of a life-time:*

Th. Mrs. Th. *Moderato Thorne and Mrs. Thorne*  
mil-lion.

Th. D. *Dick*  
lis-ten! A pa-tient worth a mil-lion, At Beauville,wires to

Th. Mrs. Th. *pavil-lion,*

D. *say: "I'm here at the pa - vil - lion, A-bout to pass a -*

## Allegro animato

Th.  
Mrs.  
Th.

pass a-way!

D.

way - To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

*rit.*

*rit.*

*rit.*

*rit.*

*molto rit.*

Mrs. Thorne

Then I must go a-lone! All a-lone! All a-

*rit.*

Tempo di Valse

*rit.*



Mrs. Th. lone. All a - lone! Oh my own! Is it

Mrs. Th. vocal line: lone. All a - lone! Oh my own! Is it

Piano accompaniment: Treble and Bass clefs, key signature of two sharps (F# and C#).

Mrs. Th. so? I must go, dear! Tell me no, dear! Ah, say no, dear!

Mrs. Th. vocal line: so? I must go, dear! Tell me no, dear! Ah, say no, dear!

Piano accompaniment: Treble and Bass clefs, key signature of two sharps. Includes a *rit.* (ritardando) marking.

Mrs. Th. Ah! Dr. Thorne Ah!

Mrs. Th. vocal line: Ah! Dr. Thorne Ah!

Th. vocal line: (Silence)

Chorus SOPRANO. ALTO TENOR BASS All a - lone! All a - lone!

Chorus: SOPRANO. ALTO TENOR BASS

Lyrics: All a - lone! All a - lone!

Piano accompaniment: Treble and Bass clefs, key signature of two sharps.

Mrs. Th. Ah! I must go, dear! Sad the hour, sad the

Th. All a - lone you must go, dear! Sad the hour, sad the

lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

*cresc.*

Mrs. Th. hour Till I meet you, my love, my own! *molto rit.* **Allegro**

Th. hour Till I meet you, my love, my own! *molto rit.*

hour Till they meet with their love, a - lone. *molto rit.*

hour Till they meet with their love, a - lone. *molto rit.*

hour Till they meet with their love, a - lone. *molto rit.* **Allegro**

*molto rit.*



## Sylvia

S. Good - bye! good - bye! Take care of your -

A. Good - bye! good - bye! Take care of your -

Th. Good - bye! good - bye! Take

Good - bye! good - bye! Take care of your

Good - bye! good - bye! Take

Good - bye! good - bye! Take

Marcia

*ff*

S. self. I'll see you lat - er. Ah!

A. self. I'll see you lat - er.

Th. care of your - self. I'll see you lat - er. Bon voy - -

self! I'll see you lat - er, see you lat - er! Bon voy - -

care of your - self! I'll see you lat - er! Bon voy - -

care of your - self! I'll see you lat - er! Bon voy - -

S.  Good - bye! good - bye! Take care of your -

A.  Good - bye! good - bye! Take care of your -

Th.  age! Good - bye! good - bye! Take

 age! Good - bye! good - bye! Take care of your -

 age! Good - bye! good - bye! Take

 age! Good - bye! good - bye! Take

 age! Good - bye! good - bye! Take





S.  self! Ah! Ah!

A.  self! Ah! Ah!

Th.  care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

 self! And have a pleas - ant jour - ney, and have a pleas - ant

 care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

 care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant







S. *p*  
 - Bon voy-age! A pleas-ant jour-ney! Au re -

A.  
 - Bon voy-age! A pleas-ant jour-ney! Au re -

Th.  
 jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

S.  
 voir! So bon voy-age! A pleas-ant jour-ney! Au re -

A.  
 voir! So bon voy-age! A pleas-ant jour-ney! Au re -

Th.  
 voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -



## Tempo di Valse

Sylvia

S. voir. Your dear voice call - ing me, Call - ing, en - thrall - ing

A. Dick voir. Your dear voice call - ing me, Call - ing, en - thrall - ing

D. voir.

voir!

voir!

voir!

The first system of the score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The Soprano and Alto parts have lyrics, while the Tenor part has a placeholder. The piano accompaniment consists of a treble and bass clef staff with chords and a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

## Tempo di Valse

S. me. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

D. me. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

*mp* *p*

The second system continues the musical score. It includes vocal lines for Soprano and Alto, and a piano accompaniment. The lyrics for both parts are identical. The piano accompaniment includes dynamic markings *mp* and *p*. The key signature and time signature remain the same as in the first system.

S. Ah! Dick Ah!

D. Ah! Ah!

SOPRANO  
Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

ALTO  
Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

TENOR  
Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

BASS  
Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

S. Burn - ing with bliss, This must be Love's Own

D. Burn - ing with bliss, This must be Love's Own

mine, Burn - ing with bliss, This must be Love's Own

mine, Burn - ing with bliss, This must be Love's Own

mine, Burn - ing with bliss, This must be Love's Own

mine, Burn - ing with bliss, This must be Love's Own

mine, Burn - ing with bliss, This must be Love's Own

mine, Burn - ing with bliss, This must be Love's Own

*ff broadly*

S.  
Kiss! \_\_\_\_\_

D.  
Kiss! \_\_\_\_\_

Kiss! \_\_\_\_\_

Kiss! \_\_\_\_\_

Kiss! \_\_\_\_\_

*ff*

*p*



## ACT II

## No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

*ff*

*cresc.*

*tr*

Guests

SOPRANO

I want to give my or-der!

ALTO

I want to give my or-der!

TENOR

I want to give my

BASS

I want to give my

*p stacc.*

Hur - ry! Hur - ry, wait - er! Al-lez vite, gar-çon! I

Hur - ry! Hur - ry, wait - er! Al-lez vite, gar-çon! I

or - der! Hur - ry, wait - er! Al-lez vite, gar-çon!

or - der! Hur - ry, wait - er! Al-lez vite, gar-çon!

want to give my or - der! I've been wait - ing

want to give my or - der! I've been wait - ing

I want to give my or - der! I've been wait - ing

I want to give my or - der! I've been wait - ing

half a year! Gar - çon! come here! come here!

half a year! Gar - çon! come here! come here!

half a year! Gar - çon! come here! Did you ev - er see such

half a year! Gar - çon! come here! Did you ev - er see such

There are wait-ers here ga - lore, But  
 There are wait-ers here ga - lore, But  
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But  
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But

*Bells*

no one knows what for. Come here!  
 no one knows what for. Come here!  
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such  
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

*Bells*

I've been wait-ing half a year! I've been wait-ing half a year!  
 I've been wait-ing half a year! I've been wait-ing half a year!  
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!  
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!



I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

## Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

*rit.* o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

*rit.* o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

*rit.* o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

*rit.* o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

*Horns*



Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na - tion - al sa - laam; We must scrape and

time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and



bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en  
 bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en  
 bow, And po - lite - ly vow Our com - pli - ments, and  
 bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ces  
 balm. Voi - là ma - dame! Voi - là ma - dame! Eet ces  
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!  
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly  
 time to rub our mer - ce - na - ry palm, And light and gai - ly  
 Eet ces time to rub our mer - ce - na - ry palm, And light and gai - ly  
 Eet ces time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. — Voi - là, voi - là — ma - dame!  
 sing our dai - ly Psalm. — Voi - là, voi - là — ma - dame!  
 sing our dai - ly Psalm. — Voi - là, voi - là — ma - dame!  
 sing our dai - ly Psalm. — Voi - là, voi - là — ma - dame!

**Guests**

I want to give my or - der! Hur - ry! Hur - ry,  
 I want to give my or - der! Hur - ry! Hur - ry,  
 I want to give my or - der! Hur - ry,  
 I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar - çon! I want to give my or - der!  
 wait - er! Al - lez vite, gar - çon! I want to give my or - der!  
 wait - er! Al - lez vite, gar - çon! I  
 wait - er! Al - lez vite, gar - çon! I



I've been wait - ing half a year!  
I've been wait - ing half a year!  
want to give my or - der! I've been wait - ing half a year!  
want to give my or - der! I've been wait - ing half a year!

Gar - çon! come here! come here!  
Gar - çon! come here! come here!  
Gar - çon! come here! Did you ev - er see such ser - vice? Did you  
Gar - çon! come here! Did you ev - er see such ser - vice? Did you

There are wait - ers here ga - lore, But no one knows what  
There are wait - ers here ga - lore, But no one knows what  
ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what  
ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

for. Come here!

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

*Bells*

Detailed description: This system contains the first two musical systems. The first system has three vocal staves and a piano accompaniment. The lyrics are 'for. Come here!'. The second system also has three vocal staves and piano accompaniment, with lyrics 'for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?'. The piano part includes a section marked 'Bells' with a trill (tr) and a fermata.

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

Detailed description: This system contains the third and fourth musical systems. Both systems have three vocal staves and piano accompaniment. The lyrics are 'I've been waiting half a year! I've been waiting half a year! I want to'. The piano accompaniment features complex chordal textures and dynamic markings like accents (>).

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

give my or - der! Gar - gon! come here!

Detailed description: This system contains the fifth and sixth musical systems. Both systems have three vocal staves and piano accompaniment. The lyrics are 'give my or - der! Gar - gon! Gar - gon! come here!' and 'give my or - der! Gar - gon! come here!'. The piano part includes trills (tr) and a section marked '8va'.



No.7. Song

I'm Through with Roaming Romeos

Adelaide

Alla Marcia

Piano introduction in C major, 2/4 time, marked *Alla Marcia* and *f*. The music features a steady bass line in the left hand and a more active melody in the right hand, with various chords and eighth-note patterns.

Adelaide

A. *pp*

1. I've played life's gam - bol  
 2. I've learned e - nough of  
 3. I've learned e - nough of

The first system of the song, marked *pp*. It includes a vocal line with three verses and a piano accompaniment. The piano part features a steady bass line and chords in the right hand.

A. o'er and o'er, With lots of hits and miss - es,  
 life to trade A dead one for a live one,  
 life to know All is not gold that glit - ters;

The second system of the song, continuing the vocal and piano parts. The piano accompaniment includes some grace notes and slurs.

A. But nev - er struck a snap be - fore, Home nev - er was like  
 It's hard to see a dead one fade, But hard - er to re -  
 And like-wise I have found this so:— All is not gay that

The third system of the song, concluding the vocal and piano parts. The piano accompaniment features some slurs and accents.

A.

this is! To hopes of joy and heav'n - ly bliss  
 vive one! Be - ware the man who buys you clothes  
 tit - ters! And al - so this is true, - my boys,

A.

I'm mak - ing no pre - tens - es; - My dream of heav - en's mere - ly  
 With hope and good in - ten - tions, 'Tis he who paves the way that  
 (You think this o - ver af - ter:) The man's not al - ways due for

A.

this: An an - gel for ex - pens - es!  
 goes To the place which no one men - tions. 1-3. I'm  
 joys Who mar - ries girl-ish laugh - ter.

A.

through with roam - ing Ro - me - os, I'm through with bob - bing, bow - ing



A. beaux, So de-bon - aire and gay, So charming for a day; They pay re -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "beaux, So de-bon - aire and gay, So charming for a day; They pay re -". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

A. spect - but that is all they pay! I'm through with sen - ti - ment - al

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "spect - but that is all they pay! I'm through with sen - ti - ment - al". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

A. fires, I'm through with tem - p'rament - al squires; But if you

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "fires, I'm through with tem - p'rament - al squires; But if you". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

A. find a fel - low, Whose green - backs run to yel - low, Who'll give a wife A meal - tick - et for

The fourth system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "find a fel - low, Whose green - backs run to yel - low, Who'll give a wife A meal - tick - et for". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

A.

1. Be he weak and halt, With ev - ry kind of fault, But strong e-nough to  
 life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his  
 3. Be he blind and lame, His members most-ly game, But thumbs e-nough to.

*p*

A.

wend his way un-to the safe - ty vault,  
 chest that hides a fat de - pos - it book, 1-3. Why, sim - ply nab him!  
 hold a pen and sign his bank-ing name,

*ff*

A.

Grab him! And when you've chained him, kind - ly let me know — The number

A.

1. of his lit-tle bun - ga - low! 2. low!

8...

## No. 8. Duet

## Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta                      Rabelais

1. If you on - ly were Pa - ri - sienne, my  
2. Now you would - n't think a man a hard-en'd

*l.h.*  
*stacc.*

Sylvia    Rab.

R.  
S.  
R.

la - dy!      If it were true,      What would you do?      There would  
sin - ner—      That all de - pends      What he in - tends!      If he's

R.  
S.

be so man - y lit - tle things to aid me.      Oh, is that  
bold e - nough to ask you out to din - ner!      Well, not to -



S.  
R.

Rab.

so? \_\_\_\_\_ Pray let me know! \_\_\_\_\_ Some pret - ty lit - tle flowers, or a  
day, \_\_\_\_\_ I'm going a - way. \_\_\_\_\_ And would you mind to tell me where you're

R.  
S.  
R.

Sylvia

Rab.

po-em- Pret-ty flow-ers\_ I a - dore. \_\_\_\_\_ But  
go-ing? We go to Par-is!\_ That is true! \_\_\_\_\_ Then

R.

gen - tle - men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry  
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

(Shows pearls)

Sylvia

Rab.

store. Ah! have you an - y more? And if more there be,  
you! I take my moth - er, too! That is prop - er, quite.



R. Sylvia

S. Have you not a lit - tle love that you could prom - ise me?  
But to tell - the doc - tor would be hard - ly right! 1. 2. 1

S. can-not an - swer now, but lat - er, lat - er, may-be lat - er Your  
Bells

*stacc.*

S. plead - ing is not all in vain! — But won't you call a - gain? — I

S. would not say that I re - fuse you: 'Twould lose you; My

S. plan — is bet-ter, not now, may-be lat er: That's courtship à la-mé-ri-

*cresc.*

Refrain

S. caine! I can-not an-swer now, but lat-er,

Rabelais

R. She can-not an-swer now, but lat-er,

S. lat-er, may-be lat-er. Your plead-ing is not all in

R. lat-er, may-be lat-er. My plead-ing is not all in

S.  vain! But won't you call a - gain? I would not say that I re -

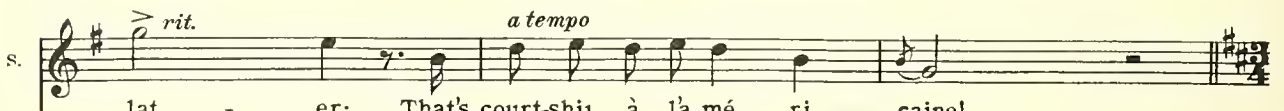
R.  vain! So I will call a - gain. She would not say that she'd re -

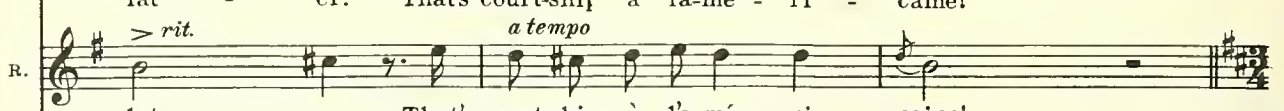


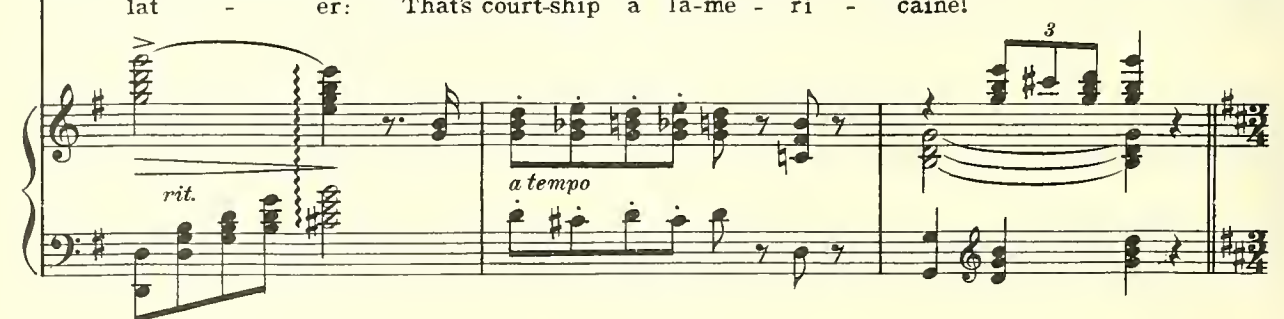
S.  fuse you: 'Twould lose you; My plan — is bet - ter, not now, may - be

R.  fuse me: 'Twould lose me; Her plan — is bet - ter, not now, may - be



S.  *rit.* lat - er: That's court-shi *a tempo* à la-mé - ri - caine!

R.  *rit.* lat - er: That's court-ship *a tempo* à la-mé - ri - caine!





## Tempo di Valse

*p*

Your dear voice call - ing me call - ing, en - thrall - ing me Your dear

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Your dear voice call - ing me call - ing, en - thrall - ing me Your dear". The piano accompaniment consists of chords and moving lines in both hands.

eyes be - hold - ing me your dear arms en - fold - ing me Your lips ca -

The second system continues the vocal line and piano accompaniment. The lyrics are: "eyes be - hold - ing me your dear arms en - fold - ing me Your lips ca -". The musical notation follows the same format as the first system, with a vocal line and a grand staff piano accompaniment.

ress - ing mine press - ing pos - sess - ing mine Burn - ing with bliss

*cresc.*

The third system continues the vocal line and piano accompaniment. The lyrics are: "ress - ing mine press - ing pos - sess - ing mine Burn - ing with bliss". A *cresc.* (crescendo) marking is placed above the piano accompaniment. The piano accompaniment features more complex chordal textures and moving lines.

*rall.*

this must be Love's Own Kiss.

*ff* broadly *rall.* *allarg.*

The fourth system concludes the piece. The lyrics are: "this must be Love's Own Kiss." The vocal line ends with a *rall.* (rallentando) marking. The piano accompaniment features a *ff* (fortissimo) dynamic and is marked *broadly*. It includes *rall.* and *allarg.* (allargando) markings. The piece ends with a double bar line and a repeat sign.



## No. 9. Duet

## Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische) Dick

So my lit - tle romance has been

*rit.* *a tempo*

Chi-chi Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi Dick

tended, Or 'twere ne'er be - - gun. Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. I'm

This system contains the first musical system. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "put it on the shelf, dear! There are oth-er sto-ries one might want. I'm". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The system ends with a fermata over the final note.

Dick

some-thing of an au-thor-ess my-self, dear. With a grace and style pi-

This system contains the second musical system. The vocal line continues with the lyrics "some-thing of an au-thor-ess my-self, dear. With a grace and style pi-". The piano accompaniment continues with chords and a bass line. The system ends with a fermata over the final note.

Chi-chi Dick Chi-chi

quant! So if you're real-ly through- I think I'm real-ly through! With

*legato*

This system contains the third musical system. The vocal line has three parts: "Chi-chi", "Dick", and "Chi-chi". The lyrics are "quant! So if you're real-ly through- I think I'm real-ly through! With". The piano accompaniment includes the instruction "legato" in the left hand. The system ends with a fermata over the final note.

Refrain Both

read-ing fool-ish books that make you blue: Re-mem-ber

*rit.*

This system contains the fourth musical system, which is the refrain. The vocal line is for "Both" and the lyrics are "read-ing fool-ish books that make you blue: Re-mem-ber". The piano accompaniment includes the instruction "rit." in both hands. The system ends with a fermata over the final note.

## Refrain

Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

*cresc.*

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

*ff* *p*

glanc - es! She's quite the dear - est witch, - a gay co - - quette!

*cresc.*

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing



gaze and smiles That rob you of re-gret! A-way

*cresc.* *sfz*

with fool-ish sighs! A way with thoughts that ag-o-nize!

Just call on Chi-chi, Chi-chi, Chi-chi, And read your sol-ace

*sfz* *sfz*

1. in her eyes! 2. Re-mem-ber eyes!



No. 10. Duet and Chorus  
That Alters the Matter  
HIGH JINKS TANGO  
Fritz, Mrs. Thorne and Chorus

Moderato

Piano introduction in G major, 2/4 time, Moderato tempo. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Mrs. Thorne

Mrs. T. We're a-bout to  
Pleased, I'm ver - y

Fritz

F. 1. Here are charm-ing gen-tle-men, Whom real - ly you should know.  
2. Gen-tle-men, al - low me, meet My lit - tle friend de - mure.

Musical score for the first vocal entry. It includes staves for Mrs. Thorne (Mrs. T.), Fritz (F.), and piano accompaniment. The lyrics are: Mrs. T. "We're a-bout to Pleased, I'm ver - y"; Fritz "1. Here are charm-ing gen-tle-men, Whom real - ly you should know. 2. Gen-tle-men, al - low me, meet My lit - tle friend de - mure."

Mrs. Thorne

Mrs. T. go!  
sure!

Hard - ly prop - er!  
I'm ex - cit - ed!

Fritz

F. Hand - some, sen - ti - men - tal men Who  
Al - so this is how we meet Her

Men

Hur - ry! Stop her!  
I'm de - light - ed!

Musical score for the second vocal entry. It includes staves for Mrs. Thorne (Mrs. T.), Fritz (F.), Men, and piano accompaniment. The lyrics are: Mrs. T. "go! sure!"; Fritz "Hard - ly prop - er! I'm ex - cit - ed!"; Men "Hand - some, sen - ti - men - tal men Who Al - so this is how we meet Her"; Men "Hur - ry! Stop her! I'm de - light - ed!"

F. 

have so much to tell.  
friends so chic and swell.

Ladies

Yes, we must be go - ing!  
Real - ly, they are charm - ing! Men

Go - ing!  
Charm - ing!

F. 

Ladies

None can say, 'Tis not au fait, I know her hus-band well!  
None can say, 'Tis not au fait, I know your hus-band well!

Go - ing!  
Charm - ing!

F. 

Refrain

Ladies

Men

That al-ters the mat-ter, al-ters the mat-ter! Don't you see?

Ladies Men All

Cer - tain - ly! Your hus - band's like a broth - er to me. That alters the mat - ter,

Ladies All

alters the mat - ter! We a - gree! And I contend, You should -n't offend Your

hus - band's trust - ed friend. If an - y should mind Your be - ing kind, Doubts dis - pel By

say - ing, I know your hus - band, oh! ver - y well! That well!

(You know my

1. 2.



# She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

The piano introduction is in 2/4 time, marked 'Allegretto'. It features a treble and bass clef. The treble clef part consists of a series of chords and eighth notes, with a 'stacc.' marking. The bass clef part consists of a steady eighth-note accompaniment. The key signature has one sharp (F#).

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A. J.

Looks like ready mon-ey. By Jove, a Beaut. He's

The first vocal line is in treble clef, 2/4 time, marked 'Tempo di Gavotte'. It begins with a rest for Adelaide, followed by Jeffries' line. The lyrics are: "Looks like ready mon-ey. By Jove, a Beaut. He's". The piano accompaniment is in bass clef, 2/4 time, marked 'pp legato' and 'rit.'. It features a steady eighth-note accompaniment with chords. The key signature has one sharp (F#).

Jeffries

Adelaide

A. J.

got physique and style to boot. Cer-tain-ly the hon-ey. He

The second vocal line continues the duet. Jeffries sings: "got physique and style to boot." followed by Adelaide: "Cer-tain-ly the hon-ey. He". The piano accompaniment continues with the same eighth-note accompaniment. The key signature has one sharp (F#).

Jeffries

Adelaide

A. J.

looks this way. She's got a man-ner ver-y gay! I

The third vocal line concludes the duet. Jeffries sings: "looks this way. She's got a man-ner ver-y gay!" followed by Adelaide: "I". The piano accompaniment continues with the same eighth-note accompaniment. The key signature has one sharp (F#).



A. J. Jeffries Adelaide

(coughs)

think I'll try a lit - tie cough. By Jove, is that for me? Or

A. J. Jeffries Adelaide

(laughs)

bet - ter still, — live and laugh. She acts in - vit - ing - ly. I

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come  
"Come

*rit.*

## Allegro animato

A.  
J.

hith - er! — come hith - er!" She says it with her eyes, She  
hith - er! — come hith - er!" She said it with her eyes, She

*stacc.*

A.  
J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come  
did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

*rit.*

*rit.*

A.  
J.

hith - er! — come hith - er!" She seems to spe - cial - ize In  
hith - er! — come hith - er!" What live one could de - spise Those

*a tempo*

*a tempo*

A.  
J.

send - ing tire - less Jolts by wire - less, All with her eyes! "Come  
I am gone on You, old Don Juan, Come-hith - er eyes? "Come

*rit.*

*a tempo*

*rit.*

*a tempo*

A. J.

hith - er! come hith - er!" She says it with her eyes, She  
 hith - er! come hith - er!" She said it with her eyes, She

*stacc.*

A. J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come  
 did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

*rit.*

*rit.*

A. J.

hith - er! come hith - er!" Heav'n help the man who spies Those  
 hith - er! come hith - er!" Sure an - y man might prize Those

*a tempo*

*a tempo*

A. J.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith - er eyes!" eyes!"  
 a - gi - tat - ing, I'll - be - wait - ing, "Come-hith - er eyes!" eyes!"

*rit.*

1. 2.



## No. 12. Finale

## We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

We're

We're

We're

We're

Tempo di Marcia

ver-y, ver - y sor - ry to de - tain you, But since you have to go, ——— and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, ——— and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, ———

ver-y, ver - y sor - ry to de - tain you, But since you have to go, ———



off for your trip, . . . We are out for a ver-y lit-tle tip, tip-py tip! We're

off for your trip, We are out for a ver-y lit-tle tip, tip-py tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "off for your trip, . . . We are out for a ver-y lit-tle tip, tip-py tip! We're". The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines.

ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, —

ver - y, ver - y sor - ry to de - tain you, But since you have to go, —

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are". The piano accompaniment continues with chords and melodic lines in both hands.

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

*p* *f*

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

## Moderato Jeffries

J. 

The voice of na - ture! The voice of na - ture! I glad - ly

He hears it now! He hears it now!

He hears it now! He hears it now!

He hears it now! He hears it now!

He hears it now! He hears it now!

Moderato

*mf* *p*

J. 

has - ten and o - bey its call; Long I've fought for her, Long I've

Has - ten and o - bey its call! He fought for her,

Has - ten and o - bey its call! He fought for her,

Has - ten and o - bey its call, o - bey its call! He fought for her,

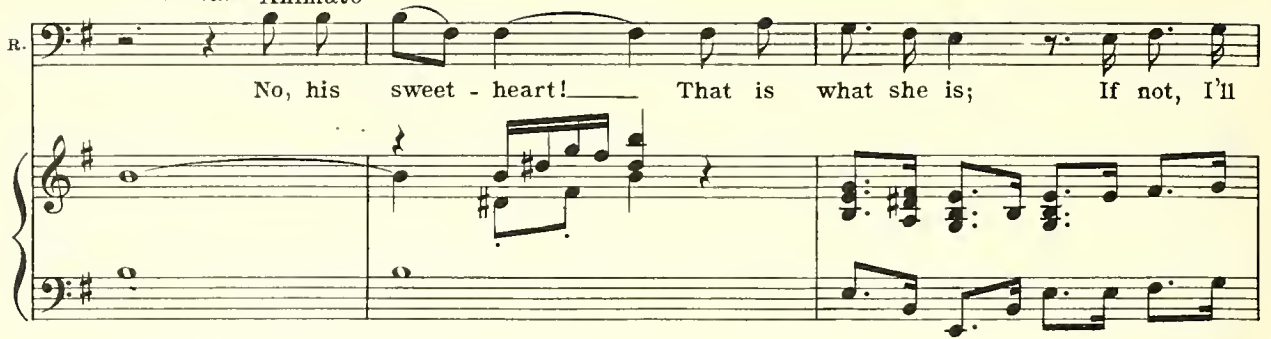
Has - ten and o - bey its call, c - bey its call! He fought for her,

J. 
  
sought for her, And now I've got her, and now I've  
He sought for her. He's got her now!  
He sought for her. He's got her now!  
He sought for her. He's got her now!  
He sought for her. He's got her now!


J. 
  
got her! I have found at last — my daugh - ter!  
He's got her now! He has found at last his daugh - ter!  
He's got her now! He has found at last his daugh - ter!  
He's got her now! He has found at last his daugh - ter!  
He's got her now! He has found at last his daugh - ter!



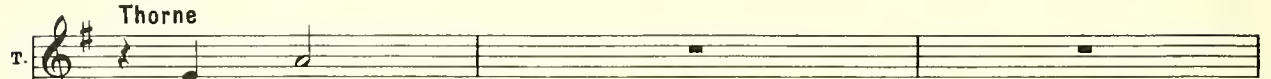
Rabelais *Animato*

R. 

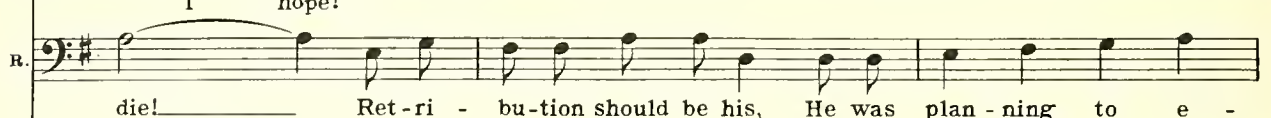
No, his sweet-heart! That is what she is; If not, I'll




Thorne

T. 

I hope!

R. 


die! Ret-ri-bu-tion should be his, He was plan-ning to e-



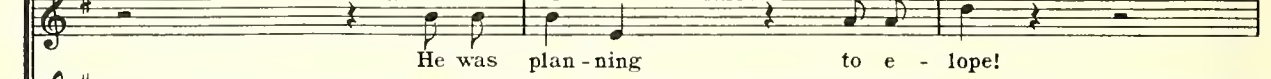
Thorne

R. 

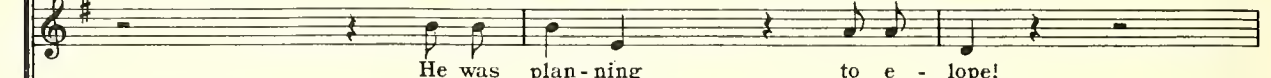
hope!

T. 

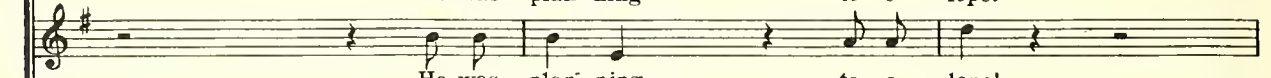
To e-lope? Con-



He was plan-ning to e-lope!



He was plan-ning to e-lope!



He was plan-ning to e-lope!



He was plan-ning to e-lope!



T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia  
What's the

D. Dick  
Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

*pp*

S. trouble, pray?

J. Jeffries  
At last I look in - to your

Rev.

F. Fritz  
Wa-ter! wa-ter!

J. eyes, my daughter! My lit-tle

*cantabile*

His daughter!\_

His daughter!\_

His daughter!\_

His daughter!\_

*l. h.* *rit.* *marcato* *cantabile*

Rev.

Sylvia  
S. His lit-tle girl! He might have known I had this curl,

Adele  
A. His lit-tle girl! He might have known She had this curl,

Thorne  
T. His lit-tle girl! He might have known She had this curl,

J. girl! I might have known You had this curl, Your mother's

Dick  
D. His lit-tle girl! He might have known She had this curl,

Rabelais  
R. His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,

A. Her mother's own; Her peach-bloom cheek so ver - y fair,

T. Her mother's own; Her peach-bloom cheek so ver - y fair,

J. own; Her peach - bloom cheek so fair, Her winsome

D. Her mother's own, Her peach-bloom cheek so fair,

R. Her mother's own, Her peach-bloom cheek so fair,

*cresc.*



S. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, Her angel's face, Her Grecian

D. so rare, Her angels face,

R. so rare, Her angel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

S. pose, My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, Those laugh - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Piano accompaniment: Treble and Bass clefs, three flats, 7/8 time signature.

S. vine, \_\_\_\_\_ All tell you I am thine! \_\_\_\_\_ What

A. vine, \_\_\_\_\_ All tell you she is thine! \_\_\_\_\_

T. vine, \_\_\_\_\_ All tell you she is thine! \_\_\_\_\_

J. vine, \_\_\_\_\_ All tell me you \_\_\_\_\_ are mine! \_\_\_\_\_

D. vine, \_\_\_\_\_ All tell you she is thine! \_\_\_\_\_

R. vine, \_\_\_\_\_ All tell you she is thine! \_\_\_\_\_

her eyes di - vine, All tell you she is thine! \_\_\_\_\_

her eyes di - vine, All tell you she is thine! \_\_\_\_\_

her eyes di - vine, All tell you she is thine! \_\_\_\_\_

her eyes di - vine, All tell you she is thine! \_\_\_\_\_

**Allegro**  
Sylvia

S. does it mean? Ex - plain to me! Adele

A. What e'er he says, you just a - gree!



Jeffries

J. *And to think that e-ven now, When all my joy should be serene, This miscreant, false to*

S. *You mean?*

J. *ev-'ry vow, Should bring dis-grace! Your*

T. *Marcia Thorne I give up hope!*

J. *hus-band with that wo-man there, With vil-lain-y be-*

Marcia

J. *yond compare, Plan-ning base-ly to de-ceive you, They would e-*

Dick

D. *I've got the dope! Dont give up hope! I've got the dope!*

S. My\_\_\_\_\_

A. Your hus-band with that

T. I give up hope!

F. Fl. Fritz and Florence  
Don't give up hope!

J. lope, \_\_\_\_\_ they would e - lope! \_\_\_\_\_ Her hus-band with that

D. Don't give up hope! I've got thisdope! Her hus-band with that

R. Her hus-band with that

Her hus-band with that

Her hus-band with that

Her hus-band with that

Her hus-band with that

Her hus-band with that

Her hus-band with that

S. — husband with that wo-man, With \_\_\_\_\_ vil-lain-y beyond com-

A. wo-man there, With vil-lain-y be-yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo-man there, With vil-lain-y be-yond compare, with

D. wo-man there, With vil-lain-y be-yond com-pare, with

R. wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

S. pare, be - - yond compare! I'm his wife, — and I'm his

A. vil - lain - y be-yond com - pare, — For-sook his le - gal wife, — Who is his

T. She's not, I swear! she's not my wife, your

F. Fl.

J. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is my

D. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his



S. long-lost daugh-ter! What shall I do?

A. long-lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. Fl. long-lost daugh-ter!

J. long-lost daugh-ter! My world's a - wry!

D. long-lost daugh-ter!

R. long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

*legato*

A. *cry.*

T. —

J. —

If she comes to, I think I'll die.

— My world's a - wry! —

D. —

Dick

But why not

Florence

Fl. —

She's com-ing to! Fritz

F. —

I hear her sigh.

D. —

try? — Try to for-give him, try to for -

*cresc.*

D. —

give him! See, he is plead-ing, What shall your an - swer be?

Sylvia

S. Your dear voice call - ing me, Call - ing, en - thrall - ing me,

S. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

Sylvia

S. Ah Ah

Thorne

Th. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Jeffries

J. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Dick

D. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Rabelais

R. Ah Ah

SOPRANO

S. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

ALTO

A. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

TENOR

T. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

BASS

B. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,



S. *ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

T. *ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

J. *ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

D. *ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

R. *ff broadly* *rall.*  
 Burn - - ing wit bliss: This must be Love's Own

*ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

*ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

*ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

*ff broadly* *rall.*  
 Burn - - ing with bliss: This must be Love's Own

*ff broadly* *rall.*



Dick

Some-thing seems tin-gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

*a tempo*  
*p*  
*stacc.*

Here in your ear, Near - er and near, Like some strange

*cresc.*

min - gling Of jin - gle-in - gle-in - gle-in - gles And tan - gle-an-gle-an-gle-an-gle-

an - gles; Why, — you want to cry, — You want to die, — But all you

*poco animato*  
*cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! —

*ff*  
*ff*

D. *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

*Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

**Chorus** *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

*Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,*

*Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,*

*a tempo* *fz* *3 stacc.* *3* *3* *3* *3* *8* *3* *3*

D. *Here in your ear, Near - er and near, Like some strange*

*Here in your ear, Near - er and near, Like some strange*

*Here in your ear, Near - er and near, Like some strange*

*Here in your ear, Hear it in your ear, Near - er and near, Like some strange*

*Here in your ear, Hear it in your ear, Near - er and near, Like some strange*

*8* *3* *3* *3* *3* *3*

D.

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

D.

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to cry,

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to cry,

*sfz stacc.* *p* *animato* *cresc.*



D.

cry, You want to die, But all you do is  
 cry, You want to die, But all you do is  
 cry, You want to die, But all you do is  
 You want to die, You want to die, But all you do is  
 You want to die, You want to die, But all you do is

*gliss.*

D.

laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!

*ff* *ff*



First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and accents. The bass clef staff contains a simpler accompaniment with block chords. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more intricate melodic passages in the treble staff.

Fifth system of musical notation, concluding with first and second endings. The first ending is marked with a '1.' and a '3' (triple), and the second ending is marked with a '2.'. A final *ff* dynamic marking is present.

## ACT III

## No. 13. Introduction

(TANGO)

Allegro

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The first measure features a complex chordal structure in the right hand and a quarter note in the left hand. The second measure continues with similar chordal textures. The third measure shows a more active right hand with eighth notes and a quarter note in the left hand. The fourth measure has a quarter rest in the right hand and a quarter note in the left hand. The fifth measure features a quarter note in the right hand and a quarter note in the left hand. The sixth measure has a quarter note in the right hand and a quarter note in the left hand. The seventh measure has a quarter note in the right hand and a quarter note in the left hand. The eighth measure has a quarter note in the right hand and a quarter note in the left hand. The system ends with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The first measure has a quarter note in the right hand and a quarter note in the left hand. The second measure has a quarter note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The fifth measure has a quarter note in the right hand and a quarter note in the left hand. The sixth measure has a quarter note in the right hand and a quarter note in the left hand. The seventh measure has a quarter note in the right hand and a quarter note in the left hand. The eighth measure has a quarter note in the right hand and a quarter note in the left hand. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The first measure has a quarter note in the right hand and a quarter note in the left hand. The second measure has a quarter note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The fifth measure has a quarter note in the right hand and a quarter note in the left hand. The sixth measure has a quarter note in the right hand and a quarter note in the left hand. The seventh measure has a quarter note in the right hand and a quarter note in the left hand. The eighth measure has a quarter note in the right hand and a quarter note in the left hand. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The first measure has a quarter note in the right hand and a quarter note in the left hand. The second measure has a quarter note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The fifth measure has a quarter note in the right hand and a quarter note in the left hand. The sixth measure has a quarter note in the right hand and a quarter note in the left hand. The seventh measure has a quarter note in the right hand and a quarter note in the left hand. The eighth measure has a quarter note in the right hand and a quarter note in the left hand. The system ends with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the fourth system. The first measure has a quarter note in the right hand and a quarter note in the left hand. The second measure has a quarter note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The fifth measure has a quarter note in the right hand and a quarter note in the left hand. The sixth measure has a quarter note in the right hand and a quarter note in the left hand. The seventh measure has a quarter note in the right hand and a quarter note in the left hand. The eighth measure has a quarter note in the right hand and a quarter note in the left hand. The system ends with a double bar line.

Gavotte

The first system of the Gavotte piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth notes and rests.

The second system continues the Gavotte piece. The upper staff features a melodic line with eighth notes and rests, while the lower staff provides harmonic support with chords and eighth notes. The key signature remains one sharp and the time signature common.

The third system of the Gavotte piece shows the continuation of the melodic and harmonic themes. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a corresponding bass line. The key signature is one sharp and the time signature is common.

The fourth system of the Gavotte piece includes a dynamic marking of *cresc.* in the upper staff. The piece concludes with a final cadence in the upper staff and a bass line with chords. The key signature is one sharp and the time signature is common.

Valse

The Valse piece is written in 3/4 time. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes beamed together and others held in longer durations.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *mf* and *ff*, and features complex chordal textures and melodic passages.

Third system of musical notation, showing further development of the musical themes. The notation includes various rhythmic values and chordal structures.

Fourth system of musical notation, featuring a *pp.* dynamic marking and a variety of chordal and melodic elements.

Fifth system of musical notation, concluding the page with a *rit.* (ritardando) marking and a final cadence. The system includes various chordal textures and melodic lines.



## No. 14. Ballet-Music

Moderato

*p* *f* *f* *staccato* *tr*

*vivace* *cresc.*

The musical score is written for piano and violin. It begins with a tempo marking of "Moderato" and a 3/4 time signature. The piano part starts with a dynamic of *p* (piano) and includes a trill (*tr*) and a crescendo to *f* (forte). The violin part features a trill (*tr*) and a *f* *staccato* section. The score is divided into five systems. The first system shows the initial piano and violin entries. The second system continues the piano part with a trill and the violin part with a melodic line. The third system features a long, sweeping melodic line in the violin. The fourth system is marked "vivace" and shows a more rhythmic and energetic piano part. The fifth system is marked "cresc." and shows a final, intense piano part with a trill and a double bar line.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth notes, including trills and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic development with trills and slurs. The lower staff features a more active bass line with eighth and sixteenth notes.

Third system of musical notation. The upper staff includes a trill (tr) and a dynamic marking of *p* (piano). The lower staff continues with a melodic line in the bass clef.

Fourth system of musical notation. The upper staff features a trill (tr) and a dynamic marking of *p*. The lower staff continues with a melodic line in the bass clef, including a key signature change to one flat.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with triplets and trills. The lower staff is in bass clef and contains corresponding accompaniment. The key signature has one sharp (F#).

The second system continues the piece. It features a 'cresc.' (crescendo) marking in the lower staff. The notation includes triplets and trills in both staves. The key signature remains one sharp.

The third system shows a change in dynamics with 'p.' (piano) markings. The upper staff features a melodic line with slurs, while the lower staff provides a rhythmic accompaniment. The key signature is still one sharp.

The fourth system concludes the page with a 'cresc.' marking. It features a final melodic flourish in the upper staff and a bass line in the lower staff. The key signature is one sharp.



# The Bubble

## Chi-Chi

Poco lento

Bells

Bells

The piano introduction is in 6/4 time, marked 'Poco lento'. It features a melody in the right hand and a bass line in the left hand. There are two measures marked 'Bells' with a dotted line above them, indicating a specific rhythmic pattern.

Chi-Chi

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

*pp*

*marcato*

The first vocal line is in 6/4 time, marked 'Chi-Chi'. The lyrics are 'Spun from the mists of a dream, — With rare tints from rain - bow lands, — A'. The piano accompaniment is marked 'pp' and 'marcato'.

bub-ble of sil - ver you seem, — Borne a - loft by fair - y hands. —

The second vocal line continues the melody. The lyrics are 'bub-ble of sil - ver you seem, — Borne a - loft by fair - y hands. —'. The piano accompaniment continues with a 'marcato' feel.

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

*cresc.*

The third vocal line continues the melody. The lyrics are 'Symbol of love and its bliss, — Like the gold of smil - ing dawn —'. The piano accompaniment is marked 'cresc.'.

Fair for a mo - ment, then kissed — By the sun — and gone! —

*cresc.*

*rit.*

The fourth and final vocal line concludes the piece. The lyrics are 'Fair for a mo - ment, then kissed — By the sun — and gone! —'. The piano accompaniment is marked 'cresc.' and 'rit.'.



*a tempo*

Float on! float on! Fair bub-ble of rain-bow hue, Float

*a tempo*

on! float on! Love's sym-bol, a-las, too true! Float

8.....

on! float on! And van-ish in Heav'n's own blue, With

8.....

*cresc.*

*cresc.*

lov - ers' tears And hopes and fears, Bub-bles all, like you!

*rit.*

*rit.*

*rit.*

*rit.*

Refrain

Chorus

SOPIRANO  
 ALTO  
 TENOR  
 BASS

Float on! float on! Fair bub-ble of rain-bow hue, Float  
 Float on! float on! Fair bub-ble of rain-bow hue, Float  
 Float on! float on! Fair bub-ble of rain-bow hue, Float  
 Float on! float on! bub-ble of rain-bow hue, Float  
 Float on! float on! bub-ble of rain-bow hue, Float

on! float on! Love's sym-bol, a - las, too true! Float  
 on! float on! Love's sym-bol, a - las, too true! Float  
 on! float on! Love's sym-bol, a - las, too true! Float  
 Float on! float on! Love's sym-bol, a - las, too true!  
 Float on! float on! Love's sym-bol, a - las, too true!

on! float on! And van-ish in Heav'n's own blue With *cresc.*

on! float on! And van-ish in Heav'n's own blue With *cresc.*

on! float on! And van-ish in Heav'n's own blue With *cresc.*

Float on! float on! van-ish in Heav'n's own blue With *cresc.*

Float on! float on! van-ish in Heav'n's own blue With *cresc.*

lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*

lov - ers' tears And hopes and fears, Bub-les all, like you! *rit.*



When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

The piano introduction consists of two staves in 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Sam - my went to Par - is — To have a ju - bi - lee, For  
 night, while out a - stroll - ing — To see what he could see, A

p stacc.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part begins with a section marked 'p stacc.' (piano, staccato). The key signature has one sharp (F#).

he'd been told That young and old Were hap - py in Pa - ree; Al -  
 "frou-frou - ette" By chance he met, Who said, "Voi - là, Bé - biel" But

The second system continues the song with a vocal line and piano accompaniment. The piano part continues with chords and rhythmic patterns. The key signature has one sharp (F#).

tho' he was a Yan - kee, He loved Pa - ri - sian ways, It  
 not a word said Sam - my, His head was in a daze, But you

The third system concludes the song with a vocal line and piano accompaniment. The piano part continues with chords and rhythmic patterns. The key signature has one sharp (F#).



was no use, He just broke loose When he heard the Mar-seil - laise! \_\_\_\_\_ 1-2. When  
bet he knew Just what to do: He sang the Mar-seil - laise! \_\_\_\_\_

## REFRAIN

Sam - my sang the Marseil - laise, \_\_\_\_\_ when Sam - my sang the Marseil -

laise! \_\_\_\_\_ His French was rather shocking, But they knew his heart was right; The

Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil -

laisé. All Par-is seemed to catch the craze: Mar -

chons, mar - chons, You Yan - - kee gar -

*stacc.*

*marcato*

çons! Oh, they nev-er will for-get How they danced the pi - rou-ette When

1. Sam-my sang the Marseil - laise! When Sam-my sang the Marseil - laise! 2. One

*Fine*

*D.S.*

**Florenze**

When Sam - - my sang the Mar - sei - laise, \_\_\_\_\_ when

**SOPRANO. ALTO**

When Sam - - my sang the Mar - sei - laise, \_\_\_\_\_ when

**Chorus**

**TENOR**

When Sam - my sang the Mar - sei - laise, \_\_\_\_\_

**BASS**

When Sam - my sang the Mar - sei - laise, \_\_\_\_\_

Sam - - my sang the Mar - sei - laise! \_\_\_\_\_ His

Sam - - my sang the Mar - sei - laise! \_\_\_\_\_ His

when Sam - my sang the Mar - sei - laise! His

when Sam - my sang the Mar - sei - laise! His



French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Bou - le - vards are talk - ing Of that Yan - kee an - tic night



Sam - - my sang the Mar - seil - laise. All

Sam - - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

The first system of the musical score features four staves. The top two staves are vocal lines for two voices, both with the lyrics "Sam - - my sang the Mar - seil - laise. All". The third and fourth staves are piano accompaniment, with the lyrics "When Sam - my sang the Mar - seil - laise. All" written below the bass line. The piano part includes a 2/7 time signature change.

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

The second system of the musical score features four staves. The top two staves are vocal lines for two voices, both with the lyrics "Par-is seemed to catch the craze: Mar - chons, mar - chons, You". The third and fourth staves are piano accompaniment, with the lyrics "Par-is seemed to catch the craze: Mar - chons, mar - chons, You" written below the bass line. The piano part includes dynamic markings such as *stacc.* and *marcato*.

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!\_\_\_\_\_

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!\_\_\_\_\_

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!\_\_\_\_\_

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!\_\_\_\_\_

No. 17. Song  
 The Dixiana Rise  
 Adelaide

The first system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) with a 2/4 time signature. The music begins with a piano (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment with eighth notes.

The second system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a whole rest. The middle and bottom staves are a grand staff with a 2/4 time signature. The music continues with a piano (*p*) dynamic, alternating with forte (*f*) dynamics. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment with eighth notes.

The world is bus-y,

The world is diz-zy

With one - step,

tur - key trot - ty jig-gling;

The third system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a whole rest. The middle and bottom staves are a grand staff with a 2/4 time signature. The music continues with a piano (*p*) dynamic, alternating with forte (*f*) dynamics. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment with eighth notes.

Both saint and sin-ner                      Are get-ting thinner                      With morn-ing,

noon and night-ly wriggling.      From old Da-ho-mey,                      From fair Sa-lo-me,

We've learned all                      arts of fun-ny wrig-gling;      But now the wise

REFRAIN

All spe-cial-ize                      In what they call the Dix-i - an-a                      Rise.                      In



Dix - ie                      There's a brand new dance; In      Dix - ie,                      Dix - ie,

*p*

There's a grand new dance, In Dix - ie:                      One-step and glide,— Tur - key

*p*

trot and, be - side,—                      Mix - ture of High - land fling,      Tan - go and Buck

*ff*

— and Wing. In Dix - ie                      Ev - 'ry - bo - dy shouts, In Dix - ie,

A - hoy! A - hoy! Board the ship of joy! Air - ship

just a shoot - in' Through the skies! Toot! That's us sa - lut - in'

*cresc.*

Par - a - dise! Oh, come and join the fun! Life has just be - gun!

*ffz* *ff*

When you dance the Dix - i - an - a Rise. In Rise.

1. 2.

*rall.* *ff*

8.....

# Something Seems Tingle-ingleing

Soloists and Chorus

Dick

D. *Some-thing seems tin- gle-in - glein - gle-in - gle - in - gle-ing so queer,*

*Some-thing seems tin- gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

*Some-thing seems tin- gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

*Some-thing seems tin- gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,*

*Some-thing seems tin- gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,*

D. *Here in your ear, Near - er and near, Like some strange*

*Here in your ear, Near - er and near, Like some strange*

*Here in your ear, Near - er and near, Like some strange*

*Here in your ear, Hear it in your ear, Near - er and near, Like some strange*

*Here in your ear, Hear it in your ear, Near - er and near, Like some strange*



min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

*cresc.*

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

*sfz stacc.*

*p animato*

*cresc.*



cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is  
 cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is  
 cry, \_\_\_\_\_ You want to die, \_\_\_\_\_ But all you do is  
 \_\_\_\_\_ You want to die, \_\_\_\_\_ You want to die, But all you do is  
 \_\_\_\_\_ You want to die, \_\_\_\_\_ You want to die, But all you do is

*gliss.*

laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!  
 laugh, Hi! Hi! You've got the High Jinks! That's why!

*ff*

Sylvia

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Mr. Thorne

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Jeffries

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Dick

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Rabelais

*p*

You dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

TENOR

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS

*p*

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus

*p*

S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah \_\_\_\_\_

T. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

J. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah \_\_\_\_\_

R. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -



S.  Ah \_\_\_\_\_ Burn - ing with bliss:

T.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

J.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

D.  \_\_\_\_\_ Ah \_\_\_\_\_ Burn - ing with bliss:

R.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:





*ff* broadly *rall.* *accel.*  
 S. This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 T. This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 J. This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 D. This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 R. This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 This must be Love's Own Kiss!

*ff* broadly *rall.* *accel.*  
 This must be Love's Own Kiss!























