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(Number 205.)

CIRCUMSTANCES ALTER CASES.

COMIC OPERETTA,

AFTER THE FRENCH OF FRANCIS TOURTE.

WRITTEN AND THE MUSIC COMPOSED

By **ALFRED B. SEDGWICK,**

*Author of "Leap Year," "My Walking Photograph," "The Twin Sisters," "Estranged," "Sold Again and got the Money," "The Queerest Courtship," "Molly Moriarty," "Manette, the Chatterer," "Revolution," "The Married Single Man," etc., etc., etc.*

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No.	M.	F.	No.	M.	F.
73.			44.		
6.			96.		
10.			101.		
11.			49.		
24.			22.		
40.			27.		
42.			30.		
43.			76.		
78.			9.		
79.			57.		
89.			65.		
35.			66.		
41.			87.		
12.			91.		
50.			92.		
53.			14.		
63.			26.		
64.			45.		
95.			55.		
4.			81.		
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67.			13.		
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25.			80.		
51.			84.		
88.			21.		
17.			16.		
31.			38.		
20.			46.		
58.			56.		
70.			59.		
77.			69.		
82.			72.		
83.			74.		
85.			100.		
3.			102.		
23.			5.		
48.			2.		
61.			34.		
68.			47.		
71.			51.		
33.			28.		
94.			62.		
1.			29.		
18.			32.		
36.			39.		
37.			75.		
60.			93.		
90.			97.		
8.			99.		
19.			85.		

To my earliest friend in America, GEORGE F. BRISTOW.

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# CIRCUMSTANCES ALTER CASES.

## Comic Operetta

WRITTEN AND COMPOSED BY

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Author of "*Leap Year*;" "*My Walking Photograph*;" "*The Twin Sisters*;"  
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"*Molley Moriarty*;" "*Manette the Chatterer*;" "*Revolution*;" "*The  
Married Single Man*," &c. &c. &c.

TO WHICH ARE ADDED,

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—SYNOPSIS OF THE PIECE—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

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ROBERT M. DE WITT, PUBLISHER,

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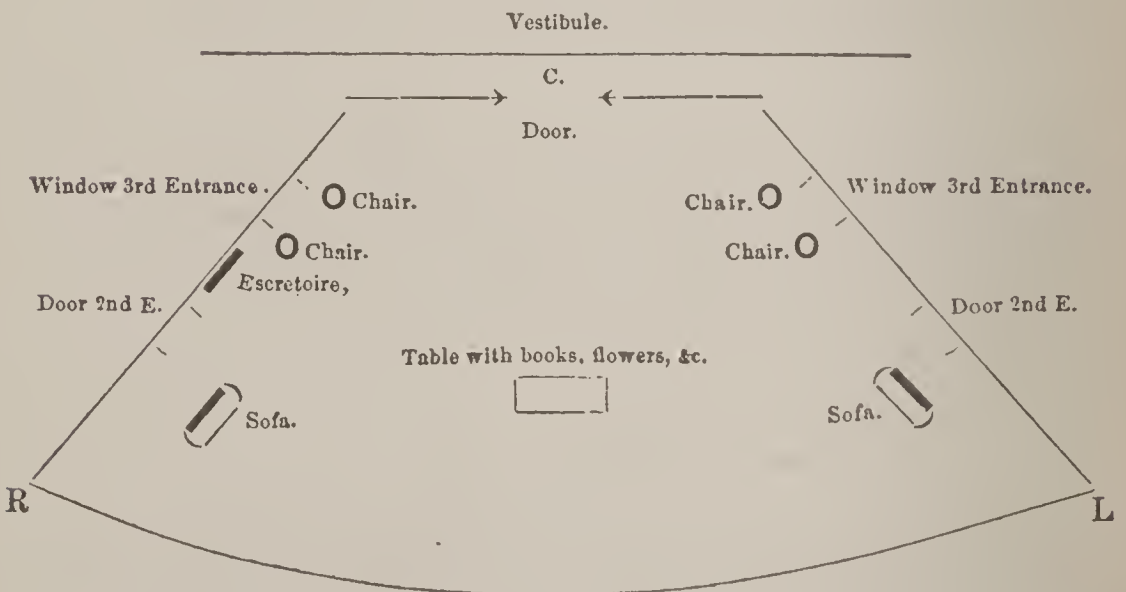
CAST OF CHARACTERS.

MR. FELIX SLYFOX. (An old Boston Lawyer.).....  
MADAME ANGÔT. (Premiere Danseuse de la Ballet de l' Opera.).....

TIME OF REPRESENTATION TWENTY MINUTES.

PERIOD.—The present day.

SCENERY.



COSTUMES.

SLYFOX. Precise old gentleman's clerical suit. White neck-tie; white wig; gold spectacles; cane.

MADAME ANGÔT. Fashionable morning dress of the period.

PROPERTIES.

Escratoire with legal papers. Flowers, ornaments, and books for table. Cane, gold spectacles, gold eye-glass for SLYFOX. Handsome fan and eye-glass for MADAME. Stylish sofas, chairs, &c.

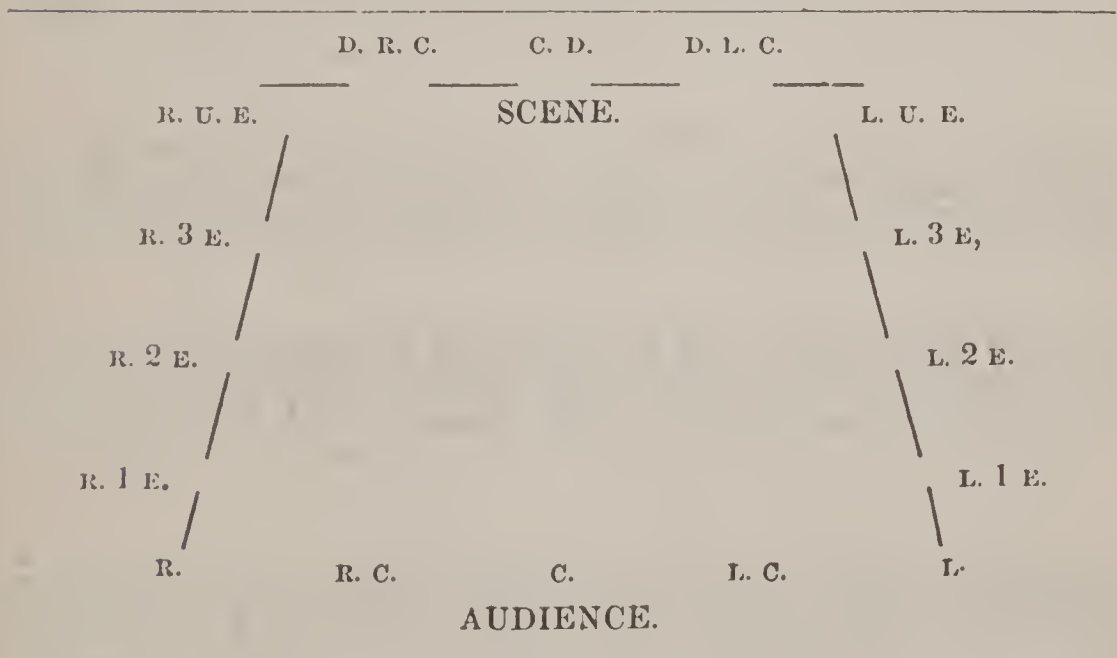
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## SYNOPSIS.

MADAME ANGÔT, although residing in New York, is a native of France. Her parents were rich, but through political troubles—their property was confiscated and they had to fly the country. Arriving in New York they died there, and Mademoiselle Angôt, finding herself thrown on her own resources, assumed the style of Madame—adopted the stage as a profession, and finally became eminent as a *Premiere Danseuse*, in some measure owing to the popularity of “*La Fille de Madame Angôt*.” Previous to the opening of the piece, she has made the acquaintance of a rising young New York lawyer, who falls desperately in love with her, and by his legal talents enables her to recover her father's fortune. Old Mr. Slyfox, his father, who resides in Boston, hears of this love affair—but not of the fortune. Horrified at the idea of his son marrying a ballet girl—he comes on to New York to remonstrate. He visits Madame, hears all about the fortune, and avarice overcoming discretion, proposes to her himself, although she has avowed her intention of marrying his son. Of course he is repulsed—and being frightened into the idea that the money may not come into the family after all, obtains forgiveness by undertaking to go through a just but very absurd penance.

## EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L.                      Left.  
 L. C.                      Left Centre.  
 L. 1 E.                      Left First Entrance.  
 L. 2 E.                      Left Second Entrance.  
 L. 3 E.                      Left Third Entrance.  
 L. U. E.                      Left Upper Entrance  
 (wherever this Scene may be.)  
 D. L. C.                      Door Left Centre.

C.                      Centre.  
 R.                      Right.  
 R. 1 E.                      Right First Entrance.  
 R. 2 E.                      Right Second Entrance.  
 R. 3 E.                      Right Third Entrance.  
 R. U. E.                      Right Upper Entrance.  
 D. R. C.                      Door Right Centre.

# CIRCUMSTANCES ALTER CASES.

[SCENE.—A handsome parlor. Folding doors in flat c. 4th E. looking on vestibule and handsome hall at back. Handsome furniture, chairs, sofas, tables, with flowers, books, &c. In fact, everything to constitute the habitation of a rich lady. An open Escritoire on table, at R. between 2d and 3d E. s. Music as curtain rises. MR. SLYFOX enters at door c. and stands talking off as if to a servant.]

## No. 1.—Introduction.

*Allegro non troppo.*

*f* *Dim.*

*f* *ff*

*p* *cres* . . . *cen* . . . *do.*

*f*    *cres*    *cen*    *do.*

*ff*    (*Curtain.*)

*Sva*

*ff*    *ff*

*ff*    *fz*

SLY.—(*Angrily.*) Why! you miserable rascal! you black jack-napes! To have the audacity to ask me—Me! a respectable and austere lawyer!—One—I may well say without egotism, of the highest standing in Boston!—Ahem! as to whether I have brought any jewels, bon bons or bouquets for Madame Angôt? Bother Madame Angôt! She has bothered me enough. This premiere danseuse! This jumping Jennie of the Opera. Who because accidents caused her to be born with such a name—suddenly becomes famous on the strength of the success of Le Cocq's Opera! Bah! All the world now runs after Madame Angôt! a mere ballet dancer. Even I, respectable and austere solicitor—from Boston, Ahem! as I am, have been caught in her snares. No one can hope to escape this Angô-phobia. (*Again speaking off.*) What's that you say? Ignominable flunkey! Miserable individual with a black face and shiny brass buttons! Want my card? No!! Go tell your mistress directly that Mr. Felix Slyfox, respectable and austere lawyer—from Boston!—Ahem! Never sends cards to opera dancers! He wants to see Madame Angôt! That's all! Go miserable imp of the period—and tell her so. (*Roars*) Go!! (*comes forward during symphony of song.*)

## No. 2.

## SONG.—MR. SLYFOX.

*Allegretto.*

*ff*

*p* *Cres.* *f*

Fe - lix Sly - fox is my name! And I have a son and

*p* *F'ute.* *Cor.*



heir! Who loves all the good things here on earth E -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The vocal line begins with a half note 'heir!' followed by a series of eighth notes. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

- spe - cial - ly the fair! Like oth - er

The second system continues the musical piece. The vocal line has a half note '- spe - cial - ly' followed by eighth notes for 'the fair!'. The piano accompaniment continues with similar harmonic support.

men his penchant's great, For ev - 'ry thing that's

The third system concludes the page. The vocal line has a half note 'men his penchant's great,' followed by eighth notes for 'For ev - 'ry thing that's'. The piano accompaniment provides the final harmonic context.

nice! Such as jew - els, clothing! fur - ni - ture!—For

*ad lib.*

which I pay the price! But now I'll pay him

*colla voce.*

off! In coin of his own make! He

thinks that for the fashion's sake A mistress he must

take! But "no, no, no" say I, "No

la - dy fair for me! My mon - ey he shall  
*Clarinet.*

nev - er touch for such like frip - per - ee! "Fe - lix  
*Rall.*

Sly - fox is my name! And I have a son and

*Flute.* *Cor:*

heir! Who loves all the good things here below Es-pe-cial-ly the

*Colla voce.*

fair! My name is Fe - lix Sly - fox! And I

have a son and heir! Who loves all the good things

here be - low, Es - pe - cial - ly the fair! Yes the

fair! Yes the fair! My name is Fe - lix

*Con moto.*

This system contains the first two systems of music. The top staff is a vocal line in G major with a 2/2 time signature. The lyrics are "fair! Yes the fair! My name is Fe - lix". The bottom staff is a piano accompaniment. The tempo marking "Con moto." is placed between the two systems.

Sly-fox! And I have a son and heir! Who

This system contains the third and fourth systems of music. The top staff is a vocal line with the lyrics "Sly-fox! And I have a son and heir! Who". The bottom staff is a piano accompaniment.

loves all good things here be - low, Es - pe - cial - ly the

This system contains the fifth and sixth systems of music. The top staff is a vocal line with the lyrics "loves all good things here be - low, Es - pe - cial - ly the". The bottom staff is a piano accompaniment.

fair!

*ff*

This system contains the seventh and eighth systems of music. The top staff is a vocal line with the lyrics "fair!". The bottom staff is a piano accompaniment. The dynamic marking "ff" is placed at the beginning of the piano part.

Enter MADAME ANGÔT door in c. She is fashionably and handsomely dressed and carries a magnificent fan with which she flirts all the time.

M. ANG.—R. c. Where is this outrageous individual. (*Places eye-glass to her eye and stares at him in fashionable style.*) What's this I see? Is it some antiquated antediluvian or a "Tombs lawyer?"

SLY.—L. c. (*Starting.*)—Tombs's lawyer? Bless me how she talks.

M. ANG.—Who and what are you, sir?

SLY.—Mr. Felix Slyfox, (*bowing*) a respectable and austere lawyer—from Boston!—Ahem! At your service!

M. ANG.—Sly! Fox!—fox? fox? fox? Oh!—let me see? Ah! That reminds me of the fable! But—No—it was not the fox that was up a tree!—It was the crow! Yes! And now I examine you. (*Crosses towards him, staring through eye-glass*) you look exceedingly more like a crow than a fox!—Ha! Ha! Ha! (*He backs to L.*)

SLY.—L. Madame Angôt, if such be your name, permit me to repeat that I am a respectable and austere lawyer from Boston!—Ahem! And to add that I am not at this particular moment in a humor for joking. My name is Slyfox—and this is the first time in my life that I was ever compared to a crow? (*Aside.*) What a remarkably handsome woman. Upon my word—I can hardly blame my son for his admiration of her.

M. ANG.—Sir! you may be both austere and respectable for aught I care—but (*walking towards him fiercely—while he starts back L. c.*) That don't explain this intrusion.

SLY.—(*Warming up and walking her back again L. to R. c.*) Madame! Give me back my son!

M. ANG.—(*Repeating same business.*) Your son! Who is your son? What have I to do with him? Do you think I keep him in my pocket—or that my house is a private asylum for stray children?

DUETT.—MADAME ANGÔT AND FELIX.

No. 3.—*Allegro Moderato.*

*Risoluto.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a forte dynamic marking 'ff'. The melody in the upper staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by eighth notes F2, E2, and D2.

MADAME.

The second system of the musical score shows Madame's vocal line. It begins with a treble clef staff. The lyrics "Where-fore intruding thus, I" are written below the staff. The music is in the same key signature and time signature as the first system. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The accompaniment in the bass clef staff provides harmonic support.

FELIX.

pray? The case in point is clear as day.

MADAME.

FELIX.

Quit this room! No long-er stay! Madame!

MADAME.

render me my son I pray! I don't

FELIX.

keep him in my pocket. Of his heart you have the key! So

MADAME.

FELIX.

la-dy please unlock it. Your son he is not here. That's

ve-ry, ve-ry queer, For he vis-its you quite oft-en, By this

MADAME.

FELIX.

let-ter I am told. Your son he is not here. That's

ve - ry, ve - ry queer, For he vis-its you quite often! By this



MADAME.—He is not

do - cu - ment I hold, He should be

*cres.*

here! He is not here! No!

here! He should be here! Yes!

MADAME.

FELIX.

Quit this house! o-bey me! Restore my son, I pray thee!

*Allegro assai.*

*fz*

MAD. I don't keep him in my pock - et.

You've his heart's key, please un - lock it.

pock - et.

MADAME.

lock it.

Your son has not been

FELIX.

here to-day.

Madame, restore him

1st time.

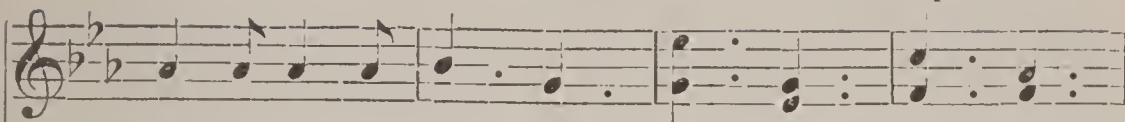
2d time.

MADAME.

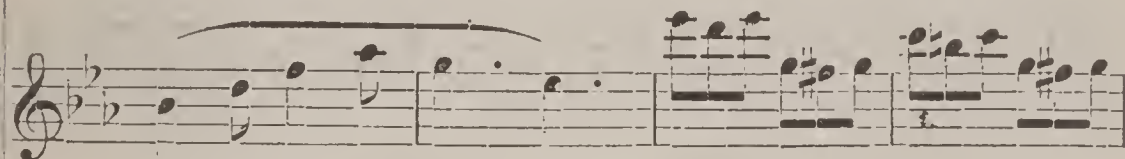
FELIX.

here, I pray, here, I pray. Quit this house! o-bey me! Re-

MADAME. I don't keep him

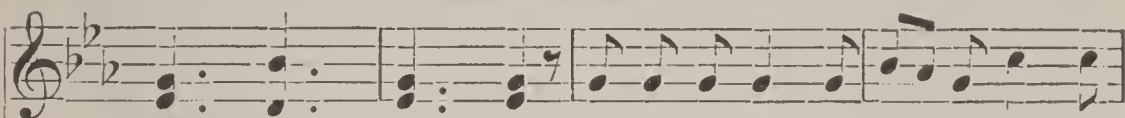


store my son, I pray thee; Youv'e his heart's key,

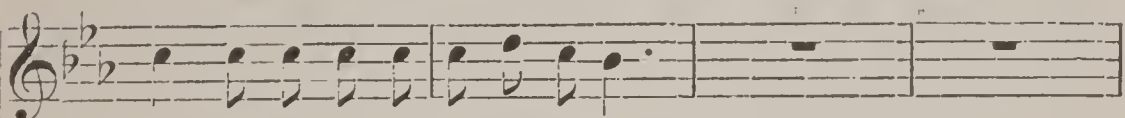
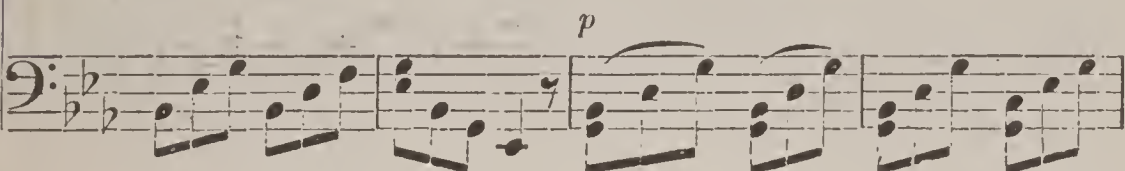
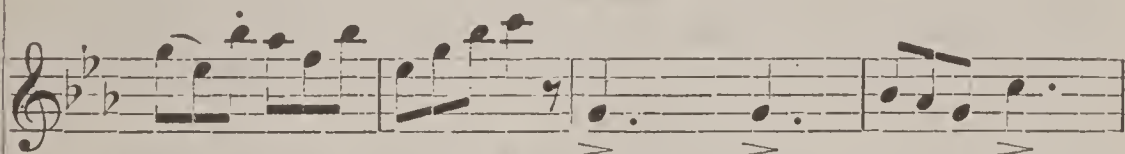


in my pock - et.

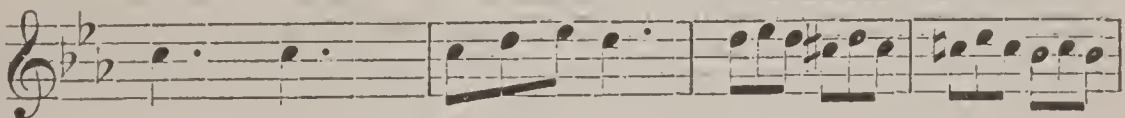
FELIX.



Please un - lock it. Is it not cru - el thus to treat a



parent? Madame your plans I'll defeat.



Sir, your son I don't know, So! out of this

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 2/2 time signature. It begins with a whole rest, followed by a half note G, a half note F, and a half note E. The piano accompaniment is written in a bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

house prithee go.

The second system continues the musical score. The vocal line has a whole rest for the first two measures, followed by a half note G, a half note F, and a half note E. The piano accompaniment continues with its characteristic rhythmic pattern.

MADAME.                      FELIX.

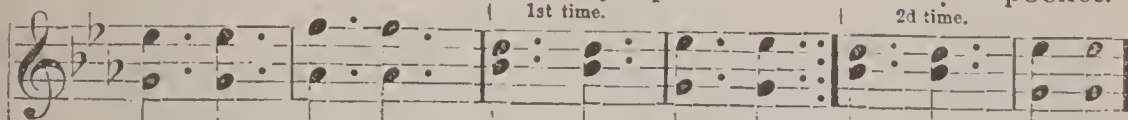
Quit this house! o-bey me! Restore my son, I pray thee!

*Allegro assai.*

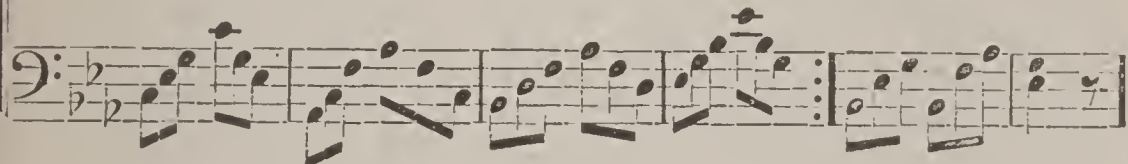
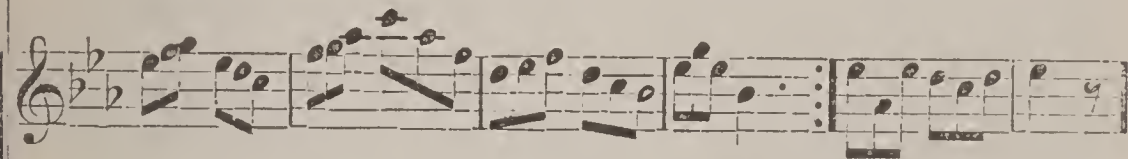
*fz*

The third system introduces two vocal parts: Madame and Felix. The vocal line is written in a treble clef and begins with a double bar line. The piano accompaniment is written in a bass clef and starts with a forte (*fz*) dynamic. The tempo is marked *Allegro assai*. The piano accompaniment features a driving eighth-note pattern in the right hand and a bass line in the left hand.

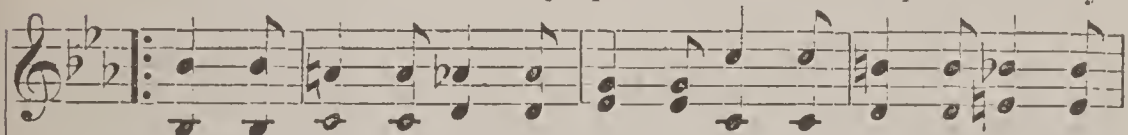
MAD. I don't keep him in my pocket. in my pocket.



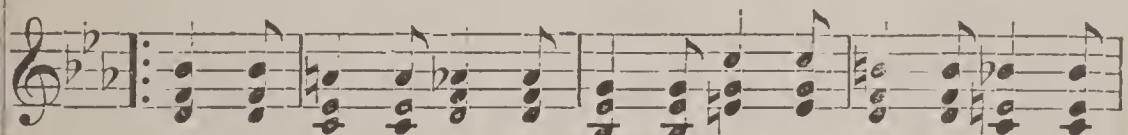
You've his heart's key, please un - lock it. please un - lock it.



I don't keep him in my pocket! I don't keep him in my



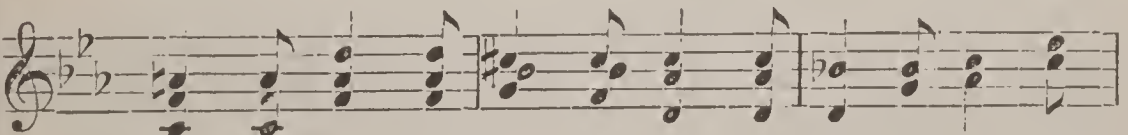
You've his hearts key! Please unlock it! You've his hearts key! Please un-



pock - et! I don't keep him in my pocket! Out of



- lock it! You've his hearts key please un-lock it, Madame your



this house pray, sir, go,

Out of this house, sir,

1st time. 2d time.

plans I'll soon lay low. low. Madame your plans I'll

pray now go! Out of this house, sir, pray now go!

pray now go! Madame your plans I'll soon lay low!

Out of this house, sir, pray now

Mad - ame your plans I'll soon lay

go.

low.

ff

fz.

SLY.—Madame Angôt, you don't seem to recognize the name. When my son was born, it was that of his father,—Felix Slyboots—but as in this enlightened and republican country—we are obliged to bow to the dictates of fashion—his mother and I decided that he should be called by the more aristocratic French name of Renard!—Felix Renard.

M. ANG. —(*Starting, surprised—she presses her hand to her heart.*) Felix Renard?

SLY.—(*Watching her.*) Aye! You may well start!—(*Comically.*) Wretched woman! do you know that you have morally murdered my son at a time that I was about to make him marry a girl whom he has never seen? (*Following her up again L. C. to R.*)

M. ANG. —(*Following him back.*) And do you know Mr. Slyboots—

SLY.—Fox!—Fox! Madame.

M. ANG. —Well—Crow—Fox. Cox—Stocks—Do you know that I have a very great mind to order my servants to throw you out of the window? (*Follows him up, he backing R. to L.*)

SLY.—(*Following her up. Recrossing L. to R.*) Bah!

M. ANG.—Bah! (*She takes stage again R. to C.*)

SLY.—Bah!! (*Both.*)—Bah!!!

M. ANG.—Bah? (*She pauses, reflecti.g.*) Now I look at you—I can't help thinking that you are an exceedingly amusing creature. I don't know but what I begin to like your oddities.

SLY.—(*Angry.*) No one can be treated with proper respect in the house of a ballet dancer.

M. ANG.—You think so, because you are inexperienced in our ways—and besides—that like most of your class, you envy our success! A professional artiste can coin money while you attorneys plod for it, and yet as the world goes there are as many honest and virtuous women in the theatrical profession as there are respectable lawyers. So now then Mr. Crow—Raven—Craven—Goose—Fox—Sheep or Wolf in lambs clothing—Whatever your name may be—Explain yourself?

SLY.—I have already done so! Give me back my son. Restore to me my Felix Renard.

M. ANG.—(*Laughing.*) Ah, ah, ah! Do you mean the rising young Advocate of this City?

SLY.—Most assuredly no other.

M. ANG.—How droll! I should have thought that by this time he was quite capable of taking care of himself and me too. But you are a queer fish—and I find it in my heart to like you for his sake. So listen. My name is really Angôt. It was that of my parents—and although as yet never married—by affixing to it the cognomen of Madame—I have been enabled to escape many unjust remarks and accusations. I owe much of my success to my personal appearance. But far more to the celebrity of that remarkable Fish woman of the Parisian Markets. In America as in France—Madame Angôt and her daughter have been paraded at all the theatres. People have dressed à la Madame Angôt. They have danced à la Madame Angôt—They have eaten à la Madame Angôt! Hence you see that the inspiration of Monsieur Le Cocq's music has had charms for the highest as for the lowest of the human race. Can you be astonished therefore, that *I*, possessing her name and an equal *chic*—should place myself under her patronage!

BALLAD.—MADAME ANGÔT.

No. 4.—*Allegro.*

True! Madame An - gôt I am called, But I am not the



one, Whose daughter in the Op - e - ra, Pro -

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics "one, Whose daughter in the Op - e - ra, Pro -" are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features chords and moving lines in both hands.

- duc - es so much fun? Yet! her name, to aid my

The second system of the musical score continues with three staves. The vocal line includes the lyrics "- duc - es so much fun? Yet! her name, to aid my". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). A trill (*tr*) is indicated above a note in the right-hand piano part. The music continues with vocal and piano parts.

for - tunes, A Tal - is - man has been, And

The third system of the musical score consists of three staves. The vocal line includes the lyrics "for - tunes, A Tal - is - man has been, And". The piano accompaniment continues with chords and moving lines in both hands.

made me ev - er po - pu - lar, In the pan - to - mim - ic

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "made me ev - er po - pu - lar, In the pan - to - mim - ic".

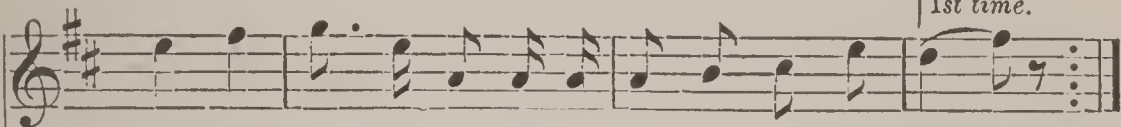
scene ! Her name has made my fortune in the pantomimic scene.

The second system continues the vocal line and piano accompaniment. The lyrics are: "scene ! Her name has made my fortune in the pantomimic scene.".

For it's "O - pen Ses - a - me" At the name of Madame Angêt,

The third system continues the vocal line and piano accompaniment. The lyrics are: "For it's "O - pen Ses - a - me" At the name of Madame Angêt,". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and accents (>) over the notes.

1st time.



O - pen Ses - a - me, At the name of Ma-dame An - gôt.



2d time.

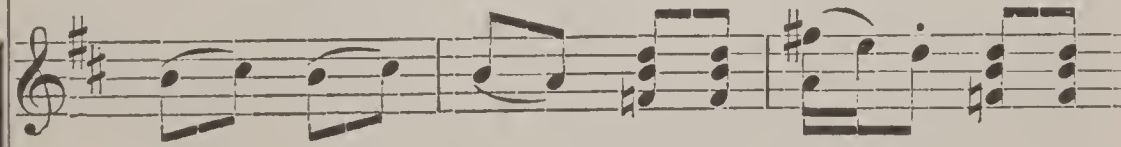
BOTH.



An - gôt. Ah ! Bra - vis - si - mo ! Ah ! Bra - vis - si - mo ! Ma - gic



name of Madame An - gôt, Ah ! Bra - vis - si - mo ! Ah ! Bra -



*D. C. Symphony.*

- vis - si - mo ! Ma - gic name of Ma - dame Angôt.

SLY.—(*After Song.*) Madame, this is all very fine! but it does not restore me my son—and I did not come here to be made a fool of.

M. ANG.—Ah! I see! there is more goose than fox about *you*. And I am sorry to know that there are so many of your kind in New York.

SLY.—(*Violently.*) Madame; you have misled—enthralled—decoyed away my son. There are laws, Madame! There are laws in the State of New York, which—(*Suddenly changing to coaxing tone.*) Beautiful Hour of the ballet—give me back my foolish infatuated son?

M. ANG.—Go on, Sir—(*they cross*) if you continue much longer in this manner, you will prove yourself a greater fool than your son could ever be! Oh! you make me impatient with your stupid conduct.

SLY.—(*Expostulating.*) Why! Didn't I offer him two thousand dollars to be rid of you!

M. ANG.—(*Laughing.*) Two Thousand Dollars! And he would not take it? Ha! ha! ha! Sensible fellow! Why you foolish old man. I could offer him twenty thousand more to stay—and *yet* not feel embarrassed.

SLY.—(*Holds up his hands.*) Twenty thousand more! Prodigious! (*reflecting*) Oh! you are joking? Opera Dancers can't afford to throw away so much money. No! I am not to be fooled in this manner.

M. ANG.—Sir! I was never more in earnest! You are one of many whose prejudices and narrow-mindedness lead them to believe that when a woman takes to the stage—she must necessarily become all that is bad. Let me assure you that it is not so. There are black sheep in every flock—even in your profession—nay—even among the clergy. You, Mr. Slyfox have told me that you are from Boston. Now Boston Attornies are said to know something! But I claim you to be an exception. For example: your son received his education at the New York Bar. See what it has done for him—and he for me! (*Goes to Escritoire R. 2nd E. and takes out paper.*) By his learning and experience he has restored to me a fortune amounting to over a million dollars, which I had looked upon as lost for ever. Though now living in New York—I am Parisienne by birth—and of high rank in France. My father was a refugee. At the time of Napoleon's *Coup d'etat*—he had to fly from his country. His estates were confiscated and given to a distant relation, a protégé of the Emperor. This relative became a wealthy banker in the Island of Martinique and is but recently dead. Thanks to your son's talent, I am once more in possession of my rightful inheritance. Don't you think I owe him some return? (*Hands him papers.*)

SLY.—(*Looking at papers through eye-glass.*) Extraordinary! But not to be disputed. (*Bowing low.*) Madame Angôt! On the word of a respectable and austere lawyer from Boston—Ahem! These papers are undoubtedly correct. (*Hands them back.*)

M. ANG.—Well! Mr. Slyfox! You must now see that it is absolutely necessary that *you* render up your son. You have offered him two thousand dollars to give me up. I offer him my hand and fortune to remain!—and I may add—a face—not to be despised—eh, Mr. Slyfox?

SLY.—(*Aside.*) No! nor lost sight of! I am a widower myself, and certainly not too old to marry again.

M. ANG.—Remember! It is not the favorite danseuse of the ballet—but the rich heiress of a West Indian banker who tells you this!

SLY.—(*With fervor.*) Say, rather, the Empress of society!

M. ANG.—Be that as it may. Do you reject my offer?

SLY.—On the contrary. Substitute *my* name for that of my son—and I'll sign the contract with both hands at once! (*Aside.*) A million dollars! Its beyond comprehension.

M. ANG.—(*Aside.*) The miserly old rascal! He would sacrifice his own son's happiness for the sake of money!

SLY.—Madame Angôt, You are a great lady! (*He falls on both knees, at her feet—snatches her hand and attempts to kiss it.*) Beautiful Enchantress! Permit me to salute you. (*She slaps him on the face with her fan—and pushes him over.*)

SLY.—(*Aside.*) (*Sprawling and endeavoring to rise.*) I have been too hasty. (*Aloud.*) Pardon me, Madame! I am but a rough old bear, but my feelings get the better of my judgment. Pray receive my excuses. This evening—with your permission—we will dine at Delmonico's, and then proceed to the Bal de Cercle Francais in Irving Place! you shall dance and I will—

M. ANG.—(*Angrily.*) Nothing of the kind, Sir. (*Aside.*) Bal de Cercle Francais? A happy thought—the old fool's avarice overreaches his paternal love! I will give him a lesson. (*Aloud.*) You have grossly insulted me, and must quit this house immediately. Go!—I will never more see you or your son.

SLY.—(*Aside.*) Gracious! And a million dollars to slip out of our family through my short sightedness. But I must try to make it up with her. She is evidently in love with Felix and may be pacified. (*Aloud.*) Again I ask your pardon, Madame. Will you not forgive me? What I did was all in the interest of my son.

M. ANG.—(*Aside.*) Crafty dissembler. (*Aloud.*) Forgive you! (*laughing behind fan.*) What a naughty Notary you are!

SLY.—Empress of the ballet, Millionaire of Society! Can you refuse to pardon my indiscretion?

M. ANG.—Well! no! That is—on *one* condition. (*Suddenly.*) Did you ever dance the Polka?

SLY.—(*Amazed.*) The Polka! (*Aside.*) What can she mean?

M. ANG.—Yes! The Polka.

SLY.—Well—yes! When I was younger—it seems to me that I really did—a—

M. ANG.—You really did what every fool does when he is young. And still are inclined to do what every old fool thinks he can accomplish when he is no longer so. I will grant you my pardon on this *one* condition and no other. I know nothing of dancing—save that of the modern ballet style. But I should dearly like to see those ridiculous old steps my grandmother used to talk so fondly of. Let me see. How did they go? (*Imitates.*) You surely must know all about them. Proffer me an exhibition? I will be an impartial critic. And if you do credit to your ancient dancing master—I will forgive you!

SLY.—(*Horrified.*) Madame! You surely cannot mean it. Can you ask *me*—Felix Slyboots, Esq., a respectable and austere lawyer—from Boston—Ahem!—a man of sixty summers—to—to dance the Polka? And that too with all the old fashioned steps. What would my clients say if they were to see me?

M. ANG.—Oh! that's of no consequence at all. Besides—they are not here! And if you want my pardon—and the settlement of my fortune on your son—you will surely obey my commands!

SLY.—(*Aside.*) Oh, dear! The family will lose a fortune of a million dollars unless I make a fool of myself in my old age. The prospect is too tempting—and as I have brought myself into this scrape—I must make the sacrifice. (*Aloud.*) Madame! you are too fascinating to be refused anything. And as you are so peremptory—I will endeavor to obey you. (*Aside.*) Oh dear! Oh dear! How stiff my bones begin to feel. But—a million dollars!!—Here goes!

(*He clears away the tables and chairs. He goes up stage c. and takes position in a grotesque attitude. CHORD. The music subsides into Jullien's Original Polka. He dances the old fashioned stage steps in an awkward manner, —Madame Angôt all the time applauding and making fun of him to the audience. Presently the music changes to a waltz. She runs up to him takes him by the waist and they waltz, she singing to the air. As the music becomes faster he trips and falls nearly pulling her down with him, but she breaks away. Picture. She laughing immoderately, and he rubbing his shins dolefully as the curtain falls.*)

## DANCE AND FINALE.

## No. 5.—Tempo di Polka.

The musical score is written for two systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (ff) dynamic. The music features a variety of rhythmic patterns, including triplets of eighth notes and sixteenth notes. The second system continues the piece, maintaining the same tempo and key signature. The score concludes with a final cadence in both staves.

"JULLIEN'S ORIGINAL POLKA." *To be played grotesquely.*

The musical score for "Jullien's Original Polka" is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of two staves each (treble and bass clef). The first system includes a dynamic marking of *f* and the instruction *Ben marcato.*. The score features various musical notations including triplets, slurs, and a key signature change to one flat (Bb) in the second system. The piece concludes with the word "FINE." and a double bar line.

NOTE.—Julliens Polka is kept up until Slyfox stops from exhaustion, then go immediately to Waltz—rather fast.

No. 6.—Tempo di Valse. (Enchaines les numeros.)

The musical score for "No. 6" is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each (treble and bass clef). The first system includes the lyrics "Come! Let us dance, then, Gai - ly". The score features various musical notations including slurs and a key signature change to one flat (Bb) in the second system. The piece concludes with a double bar line.

trip - ping o-ver the ground, In the ma - zy waltz

time.... Is true pleasure found.... Come,

Let us dance, then, Gai - ly trip - ping o-ver the

ground. In the ma - zy waltz.. time Is true



pleas-ure found... Gaie - - ty, and plea - -

sure! In de - light - ful mea - sure! Ne'er

can we mor - tals Re - sist the en-tranc-ing round!....

MADAME.

Come, let us dance, then, Gai - ly

trip - ping o-ver the ground, In the ma - zy waltz

time is true plea - sure found.....!

*ff Quicker.*

*ac - cel - er - ando*



ac - cel - er - an - do.



*molto.*



*fff*


QUICK CURTAIN.








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No.		M.	F.	No.		M.	F.
75.	Adrienne, drama, 3 acts.....	7	3	21.	Dreams, drama, 5 acts.....	6	3
114.	Anything for a Change, comedy, 1	3	3	186.	Duchess de la Valliere, play, 5 acts..	6	4
167.	Apple Blossoms, comedy, 3 acts. . .	7	3	47.	Easy Shaving, farce, 1 act.....	5	2
93.	Area Belle (The), farce, 1 act.....	3	2	131.	Everybody's Friend, comedy, 3 acts.	6	5
40.	Atchi, comedietta, 1 act.....	3	2	200.	Estranged, an operetta, 1 act.....	2	1
89.	Aunt Charlotte's Maid, farce, 1 act..	3	3	103.	Faust and Marguerite, drama, 3 acts,	9	7
192.	Game of Cards (A), comedietta, 1	3	1	9.	Fearful Tragedy in the Seven Dials,		
166.	Bardell vs. Pickwick, sketch, 1 act.	6	2	interlude, 1 act.....	4	1	
41.	Beautiful Forever, farce, 1 act.....	2	3	128.	Female Detective, drama, 3 acts....	11	4
141.	Bells (The), drama, 3 acts.....	9	3	101.	Fernande, drama, 3 acts... ..	11	10
67.	Birthplace of Podgers, farce, 1 act..	7	3	99.	Fifth Wheel, comedy, 3 acts.....	10	2
36.	Black Sheep, drama, 3 acts.....	7	5	145.	First Love, comedy, 1 act.....	4	1
160.	Blow for Blow, drama, 4 acts.....	11	6	102.	Foiled, drama, 4 acts . . . . .	9	3
70.	Bonnie Fish Wife, farce, 1 act.....	3	1	88.	Founded on Facts, farce, 1 act. . . .	4	2
179.	Breach of Promise., drama, 2 acts..	5	2	74.	Garrick Fever, farce, 1 act . . . . .	7	4
25.	Broken-Hearted Club, comedietta, 1	4	8	53.	Gertrude's Money Box, farce, 1 act.	4	2
24.	Cabman, No. 93, farce, 1 act. . . . .	2	2	73.	Golden Fetter (Fettered), drama, 3	11	4
1.	Caste, comedy, 3 acts.....	5	3	30.	Goose with the Golden Eggs, farce,		
69.	Caught by the Cuff, farce, 1 act....	4	1	1 act.....	5	3	
175.	Cast upon the World, drama, 5 acts.	10	5	131.	Go to Putney, farce, 1 act.....	4	3
55.	Catharine Howard, historical play,			28.	Happy Pair, comedietta, 1 act.....	1	1
3 acts.....	12	5	151.	Hard Case (A), farce, 1 act.....	2		
80.	Charming pair, farce, 1 act.....	4	3	8.	Henry Dunbar, drama, 4 acts.....	10	3
65.	Checkmate, comedy, 2 acts.....	6	5	180.	Henry the Fifth, historical play, 5	38	5
68.	Chevalier de St. George, drama, 3	9	3	19.	He's a Lunatic, farce, 1 act.....	3	2
76.	Chops of the Channel, farce, 1 act.	3	2	60.	Hidden Hand, drama, 4 acts . . . . .	5	5
149.	Clouds, comedy, 4 acts.....	8	7	187.	His Own Enemy, farce, 1 act.....	4	1
121.	Comical Countess, farce, 1 act.....	3	1	174.	Home, comedy, 3 acts.....	4	3
107.	Cupboard Love, farce, 1 act.....	2	1	64.	Household Fairy, sketch, 1 act....	1	1
152.	Cupid's Eye-Glass, comedy, 1 act... 1	1	1	190.	Hunting the Slipper, farce, 1 act....	4	1
52.	Cup of Tea, comedietta, 1 act.....	3	1	191.	High C, comedietta, 1 act.....	4	2
148.	Cut off with a Shilling, comedietta,			197.	Hunchback (The), play, 5 acts.....	14	2
1 act.....	2	1	18.	If I Had a Thousand a Year, farce,			
113.	Cyrill's Success, comedy, 5 acts....	10	4	1 act . . . . .	4	3	
199.	Captain of the Watch (The), come-			116.	I'm Not Meself at All, original Irish		
dietta, 1 act . . . . .	4	2	stew, 1 act.....	3	2		
20.	Daddy Gray, drama, 3 acts . . . . .	8	4	129.	In for a Holiday, farce, 1 act.....	2	3
4.	Dandelion's Dodges, farce, 1 act....	4	2	159.	In the Wrong House, farce, 1 act... 4	2	
22.	David Garrick, comedy, 3 acts.....	8	3	122.	Isabella Orsini, drama, 4 acts.....	11	4
96.	Dearest Mamma, comedietta, 1 act,	4	3	177.	I Shall Invite the Major, comedy, 1	4	1
16.	Dearer than Life, drama, 3 acts....	6	5	100.	Jack Long, drama, 2 acts. . . . .	9	2
58.	Deborah (Leah) drama, 3 acts.....	7	6	139.	Joy is Dangerous, comedy, 2 acts... 3	3	
125.	Deerfoot, farce, 1 act. . . . .	5	1	17.	Kind to a Fault, comedy, 2 acts....	6	4
71.	Doing for the Best, drama, 2 acts..	5	3	86.	Lady of Lyons, play, 5 acts. . . . .	12	5
142.	Dollars and Cents, comedy, 3 acts..	9	4	72.	Lame Excuse, farce, 1 act.....	4	2



DE WITT'S ACTING PLA

No.		M.	F.	No.		M.	F.
144.	Lancashire Lass, melodrama, 5 acts.	12	3	61.	Plot and Passion, drama, 3 acts.	7	2
34.	Larkins' Love Letters, farce, 1 act.	3	2	138.	Poll and Partner Joe, burlesque, 1 act	10	3
137.	L'Article 47, drama, 3 acts.	11	5	110.	Poppleton's Predicaments, farce, 1 act	3	6
111.	Liar (The), comedy, 2 acts.	7	2	50.	Porter's Knot, drama, 2 acts.	8	2
119.	Life Chase, drama, 5 acts.	14	5	59.	Post Boy, drama, 2 acts.	5	3
165.	Living Statue (The), farce, 1 act.	3	2	95.	Pretty Horse-Breaker, farce, 1 act.	3	10
48.	Little Annie's Birthday, farce, 1 act.	2	4	181 and 182.	Queen Mary, drama, 4 acts.	38	8
32.	Little Rebel, farce, 1 act.	4	3	157.	Quite at Home, comedietta, 1 act.	5	2
164.	Little Ruby, drama, 3 acts.	6	6	196.	Queerest Courtship (The), comic op		
109.	Locked In, comedietta, 1 act.	2	2		retta, 1 act.	1	1
85.	Locked In with a Lady, sketch, 1 act.	1	1	132.	Race for a Dinner, farce, 1 act.	10	
87.	Locked Out, comic scene.	1	2	183.	Richelieu, play, 5 acts.	16	2
143.	Lodgers and Dodgers, farce, 1 act.	4	2	38.	Rightful Heir, drama, 5 acts.	10	2
189.	Leap Year, musical duality, 1 act.	1	1	77.	Roll of the Drum, drama, 3 acts.	8	4
163.	Marcoretta, drama, 3 acts.	10	3	13.	Ruy Blas, drama, 4 acts.	12	4
154.	Maria and Magdalena, play, 4 acts.	8	6	194.	Rum, drama, 3 acts.	7	4
63.	Marriage at Any Price, farce, 1 act.	5	3	195.	Rosemi Shell, travesty, 1 act,		
39.	Master Jones' Birthday, farce, 1 act.	4	2		scenes.	6	3
7.	Maud's Peril, drama, 4 acts.	5	3	158.	School, comedy, 4 acts.	6	6
49.	Midnight Watch, drama, 1 act.	8	2	79.	Sheep in Wolf's Clothing, drama, 1 act	1	5
15.	Milky White, drama, 2 acts.	4	2	37.	Silent Protector, farce, 1 act.	3	2
46.	Miriam's Crime, drama, 3 acts.	5	2	35.	Silent Woman, farce, 1 act.	2	1
51.	Model of a Wife, farce, 1 act.	3	2	43.	Sisterly Service, comedietta, 1 act.	7	2
184.	Money, comedy, 5 acts.	17	3	6.	Six Months Ago, comedietta, 1 act.	2	1
108.	Mr. Scroggins, farce, 1 act.	3	3	10.	Snapping Turtles, duologue, 1 act.	1	1
188.	Mr. X., farce, 1 act.	3	3	26.	Society, comedy, 3 acts.	16	5
169.	My Uncle's Suit, farce, 1 act.	4	1	78.	Special Performances, farce, 1 act.	7	3
130.	My Wife's Diary, farce, 1 act.	3	1	31.	Taming a Tiger, farce, 1 act.	3	
92.	My Wife's Out, farce, 1 act.	2	2	150.	Tell-Tale Heart, comedietta, 1 act.	1	2
193.	My Walking Photograph, musical duality, 1 act	1	1	120.	Tempest in a Teapot, comedy, 1 act.	2	1
140.	Never Reckon Your Chickens, etc., farce, 1 act.	3	4	146.	There's no Snake Without Fire, comedietta, 1 act.	1	2
115.	New Men and Old Acres, comedy, 3 acts.	8	5	83.	Thrice Married, personation piece, 1 act.	6	1
2.	Nobody's Child, drama, 3 acts.	8	3	42.	Time and the Hour, drama, 3 acts.	7	3
57.	Noemie, drama, 2 acts.	4	4	27.	Time and Tide, drama, 3 acts and prologue.	7	5
104.	No Name, drama, 5 acts.	7	5	133.	Timothy to the Rescue, farce, 1 act.	4	2
112.	Not a Bit Jealous, farce, 1 act.	3	3	153.	'Tis Better to Live than to Die, farce, 1 act.	2	1
185.	Not So Bad as We Seem, play, 5 acts.	14	3	134.	Tompkins the Troubadour, farce, 1 act	3	2
84.	Not Guilty, drama, 4 acts.	10	6	29.	Turning the Tables, farce, 1 act.	5	3
117.	Not Such a Fool as He Looks, drama, 3 acts.	5	4	168.	Tweedie's Rights, comedy, 2 acts.	4	2
171.	Nothing Like Paste, farce, 1 act.	3	1	126.	Twice Killed, farce, 1 act.	6	3
14.	No Thoroughfare, drama, 5 acts and prologue.	13	6	56.	Two Gay Deceivers, farce, 1 act.	3	
173.	Off the Stage, comedietta, 1 act.	3	3	123.	Two Polts, farce, 1 act.	4	4
176.	On Bread and Water, farce, 1 act.	1	2	198.	Twin Sisters (The), comic operetta, 1 act.	3	1
90.	Only a Halfpenny, farce, 1 act.	2	2	162.	Uncle's Will, comedietta, 1 act.	2	1
170.	Only Somebody, farce, 1 act.	4	2	106.	Up for the Cattle Show, farce, 1 act.	6	2
33.	One too Many for Him, farce, 1 act.	2	3	81.	Vandyke Brown, farce, 1 act.	3	3
3.	£100,000, comedy, 3 acts.	8	4	124.	Volunteer Review, farce, 1 act.	6	6
97.	Orange Blossoms, comedietta, 1 act.	3	3	91.	Walpole, comedy, 3 acts.	7	2
66.	Orange Girl, drama, in prologue and 3 acts.	18	4	118.	Wanted, a Young Lady, farce, 1 act.	3	
172.	Ours, comedy, 3 acts.	6	3	44.	War to the Knife, comedy, 3 acts.	5	4
94.	Our Clerks, farce, 1 act.	7	5	105.	Which of the Two? comedietta, 1 act	2	10
45.	Our Domestics, comedy farce, 2 acts	6	6	98.	Who is Who? farce, 1 act.	3	2
155.	Our Heroes, military play, 5 acts.	24	5	12.	Widow Hunt, comedy, 3 acts.	4	4
178.	Out at Sea, drama in prologue and 4 acts.	16	5	5.	William Tell with a Vengeance, burlesque.	8	2
147.	Overland Route, comedy, 3 acts.	11	5	136.	Woman in Red, drama, 3 acts and prologue.	6	
156.	Peace at Any Price, farce, 1 act.	1	1	161.	Woman's Vows and Mason's Oaths, 4 acts.	10	4
82.	Peep o' Day, drama, 4 acts.	12	4	11.	Woodcock's Little Game, farce, 2 acts	4	4
127.	Peggy Green, farce, 1 act.	3	10	54.	Young Collegian (Cantab.), farce, 1 act	3	3
23.	Petticoat Parliament, extravaganza, in one act.	15	24				
62.	Photographic Fix, farce, 1 act.	3	2				



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