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HIGH JINKS

A MUSICAL FARCE

BY OTTO
HAUERBACH
AND RUDOLF
FRIML

Page 23



NEW YORK

G. SCHIRMER
BOSTON: The Boston Music Co.

LONDON

HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by
LEO DIETRICHSTEIN and OTTO HAUERBACH

The Music by
RUDOLF FRIML



VOCAL SCORE

\$2.00 net

FIRST EDITION

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO.

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CAST OF CHARACTERS

(IN THE ORDER OF THEIR APPEARANCE)

AS PLAYED AT THE CASINO THEATRE, NEW YORK

DR. GASTON THORNE..... Robt. Pitkin
FLORENCE..... Elaine Hammerstein
M. JACQUES RABELAIS..... Ignacio Martinetti
MME. RABELAIS..... Edith Gardner
MAID..... Marjorie Melville
DICK WAYNE..... Burrell Barbaretto
MRS. MARION THORNE..... Ada Meade
FRITZ DENKMAHL..... Snitz Edwards
MR. J. J. JEFFREYS..... Tom Lewis
ADELAIDE FONTAINE..... Stella Mayhew
SYLVIA DALE..... Audrey Maple
MLE. CHI-CHI..... Emlië Lea
GARÇON..... Alfred Schultz
PAGE..... Elsie Gergley
MRS. THORNE'S COMPANION..... Gladys Feldman

High Jinks

A Musical Farce

Book by
Otto Hauerbach

Music by
Rudolf Friml

No. 1. Overture

Marziale

Piano

ff

cresc.

fff

rit.

(The voice of Nature)

ff a tempo

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a triplet of eighth notes and a quarter note. The bass clef contains a triplet of eighth notes and a quarter note. There are dynamic markings and articulation marks throughout.

Second system of musical notation. The treble clef continues with a triplet of eighth notes. The bass clef features a *ff* (fortissimo) dynamic marking. There are various articulation marks and slurs.

Third system of musical notation. The treble clef has a triplet of eighth notes. The bass clef has a *p* (piano) dynamic marking. There are slurs and articulation marks.

Fourth system of musical notation. The treble clef has a triplet of eighth notes. The bass clef has a *ff* dynamic marking. There are slurs and articulation marks.

Fifth system of musical notation, starting with the tempo marking "Tempo di Valse". The treble clef has a *legato* marking. The bass clef has a *legato* marking. There are slurs and articulation marks.

Sixth system of musical notation. The treble clef has a *cresc.* (crescendo) marking. The bass clef has a *cresc.* marking. There are slurs and articulation marks.

Handwritten musical score system 1. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features chords and moving lines in both hands. A dynamic marking 'p' is present in the lower staff.

Handwritten musical score system 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. A dynamic marking 'p' is present in the lower staff. Handwritten annotations include '(Sax quartet)' in red above the staff and 'Corn Molt' in blue above the lower staff. A 'rit.' marking is in the upper staff.

Handwritten musical score system 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines.

Handwritten musical score system 4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. A dynamic marking 'cresc.' is present in the upper staff.

Handwritten musical score system 5. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. Handwritten annotations include '(add Brass)' in blue above the upper staff and 'ff broadly' in blue above the lower staff. A 'rall.' marking is in the upper staff.

Handwritten musical score system 6. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. A dynamic marking 'f' is in the upper staff, and 'pp rit.' is in the lower staff. The tempo marking 'Tempo di Gavotta' is written above the staff.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has one sharp (F#).

Second system of the piano score. It continues the melodic and harmonic development. A *cresc.* (crescendo) marking is present in the right hand towards the end of the system.

Third system of the piano score. This system includes dynamic markings: *cresc.* in the left hand, *rit.* (ritardando) in the right hand, and *a tempo* in the left hand. The system concludes with a double bar line.

Fourth system of the piano score, labeled "Valse" (Waltz). The time signature changes to 3/4. The right hand has a more active melodic line with eighth notes, and the left hand has a steady bass line.

Fifth system of the piano score. The right hand features sustained chords and a melodic line, while the left hand continues with a rhythmic accompaniment.

Sixth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords and eighth notes.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with chords and single notes.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, featuring a section titled "(High Jinks)" in red ink. The tempo markings "rit.", "molto rit.", and "a tempo" are present. The right hand has a complex, rhythmic pattern with slurs and accents.

Fourth system of the piano score, showing a section with a forte dynamic marking "ff" and a piano dynamic marking "pp". The right hand has a complex, rhythmic pattern with slurs and accents.

Fifth system of the piano score, featuring a section with a crescendo marking "cresc.". The right hand has a complex, rhythmic pattern with slurs and accents.

sfz *pp* *sfz stacc.*

This system features two staves. The upper staff contains a series of chords, each marked with a '3' and a '7', indicating triplets of seventh chords. The lower staff contains a bass line with eighth notes and chords. Dynamics include *sfz*, *pp*, and *sfz stacc.*

p animato *cresc.*

This system continues the piece. The upper staff has eighth-note triplets and chords, while the lower staff has a steady eighth-note bass line. Dynamics include *p animato* and *cresc.*

gliss. *ff*

This system includes a glissando in the upper staff. The lower staff features a bass line with chords. Dynamics include *gliss.* and *ff*.

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

This system contains two first endings, labeled '1.' and '2.'. The first ending leads to the second ending. Dynamics include *ff*, *broadly*, and *cresc.*

marcato *rit.*

This system concludes the piece. The upper staff has chords, and the lower staff has a bass line with eighth notes. Dynamics include *marcato* and *rit.*

Poco lento (Fair bubble of rainbow hue)

pp
marcato

The first system of the score is written for piano in G major and 3/4 time. It features a treble and bass clef. The right hand begins with a series of chords, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Poco lento' and the dynamics are 'pp' (pianissimo) and 'marcato'.

The second system continues the piece, showing the right hand's melodic line and the left hand's accompaniment. The dynamics remain 'pp'. A small asterisk (*) is placed at the end of the system.

The third system introduces a 'cresc.' (crescendo) marking. The right hand continues with chords, and the left hand's accompaniment becomes more active. The system concludes with a fermata over a chord.

The fourth system features a 'cresc.' marking in the beginning and a 'rit.' (ritardando) marking towards the end. The right hand has a more complex melodic line, and the left hand provides a rhythmic base.

The fifth system is the start of the '(Refrain) con molto' section. It is marked 'a tempo' and 'con molto'. The right hand has a simple, rhythmic melody, and the left hand plays a steady accompaniment.

The sixth system continues the refrain, showing the right hand's melodic line and the left hand's accompaniment. The piece concludes with a final chord in the right hand.

8

cresc.

This system shows the first two staves of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music consists of chords and melodic lines. A dotted line above the first staff indicates a measure rest for 8 measures. The word "cresc." is written above the second staff.

broadly *rit.* *Marcia* *f*

This system continues the musical score. The top staff has a measure rest for 8 measures. The word "broadly" is written above the first staff, and "rit." is written above the second staff. The section "Marcia" begins in the third measure of the second staff, marked with a forte "f" dynamic. The key signature changes to D minor.

(Reech Americaine!)

This system features the title "(Reech Americaine!)" above the first staff. The music continues in D minor with various chordal textures and melodic fragments.

This system continues the musical score with similar chordal and melodic patterns in D minor.

This system continues the musical score with similar chordal and melodic patterns in D minor.

This system continues the musical score with similar chordal and melodic patterns in D minor.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of chords and eighth-note patterns in both hands, with accents (v) placed over several notes.

(Voilà, Madame!)

Second system of musical notation. The grand staff continues with the same key signature. The right hand features a melodic line with a fermata over a measure. The left hand has a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *a tempo* (allegretto). Accents (v) are present throughout.

Third system of musical notation. The grand staff continues with the same key signature. The right hand has a melodic line with a fermata. The left hand continues with eighth-note accompaniment. Accents (v) are present throughout.

Fourth system of musical notation. The grand staff continues with the same key signature. The right hand has a melodic line with a fermata. The left hand continues with eighth-note accompaniment. Accents (v) are present throughout.

Fifth system of musical notation. The grand staff continues with the same key signature. The right hand has a melodic line with a fermata. The left hand continues with eighth-note accompaniment. Accents (v) are present throughout.

Sixth system of musical notation. The grand staff continues with the same key signature. The right hand has a melodic line with a fermata. The left hand continues with eighth-note accompaniment. Accents (v) are present throughout.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features complex chordal textures with many beamed notes and slurs. Dynamic markings include *ff* and *molto rit.* There are also several *V* markings above the notes.

Second system of the musical score. It consists of two staves. The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4. The music is characterized by a steady, rhythmic accompaniment in the bass staff and a more melodic line in the treble staff. A dynamic marking of *p* is present at the beginning.

Third system of the musical score. It consists of two staves. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The music continues with a similar rhythmic pattern in the bass staff and melodic development in the treble staff.

Fourth system of the musical score. It consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a melodic line in the treble staff and a supporting bass line. A dynamic marking of *cresc.* is visible.

Fifth system of the musical score. It consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music includes a section with a *ff broadly* dynamic marking and a *rall.* marking towards the end of the system.

Sixth system of the musical score. It consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a section with an *allarg.* marking and a *p* dynamic marking. The system concludes with a double bar line.

ACT I

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

Dick

Allegretto 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*

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 each-in - na - tion, Just laughed 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! why! _____

ff *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,

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* *stacc.* *3* *3* *3* *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

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!

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

alto 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

No. 3. Song

Jim

Adelaide

Piano introduction in G major, 2/4 time. The piece begins with a treble clef staff containing a whole rest. The right hand (RH) starts with a series of chords and eighth-note patterns, including a triplet of eighth notes. The left hand (LH) provides a steady bass line with eighth notes and chords. A dynamic marking of *f* (forte) is present in the LH.

Vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in G major, 2/4 time. The piano accompaniment continues with a similar pattern to the introduction, marked *p* (piano). The lyrics are:

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

Vocal line and piano accompaniment for the final two lines of lyrics. The vocal line continues in G major, 2/4 time. The piano accompaniment features a more active eighth-note pattern in the RH. The lyrics are:

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,

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.
Timesure 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 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 (D major). The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment includes dynamic markings such as *sfz* and *ff*, and features a 7/8 time signature.

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 musical score. The vocal line has a quarter rest before the first note. The piano accompaniment includes a *sfz* marking and continues with complex rhythmic patterns.

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

The third system shows the vocal line with a long horizontal line under "swim" indicating a breath mark. The piano accompaniment features a series of sixteenth-note chords in the right hand and a steady bass line in the left hand.

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

The fourth system concludes the piece. It includes a *cresc.* marking and first/second endings for the vocal line. The piano accompaniment also features a *cresc.* marking and ends with a final chord marked with a fermata.

Love's Own Kiss

~~Dick and Chorus~~

Tempo di Valse

Piano introduction in G major, 3/4 time. The piece begins with a forte (*ff*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a rhythmic accompaniment with eighth notes. The introduction concludes with a final chord.

Sylvia

S. *p* *rit.* *p legato*

1. Feel-ings all un-known, what can they
 2. Pret-ty lit-tle fan-cies come and

Vocal line for Sylvia, starting with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The piano accompaniment is marked *p legato*. The lyrics are: "1. Feel-ings all un-known, what can they 2. Pret-ty lit-tle fan-cies come and".

S. be? Sudden-ly to start My poor heart, Like a
 smile, Like a but-ter-fly Flut-ter by; And they

Vocal line for Sylvia, with lyrics: "be? smile, Sudden-ly to start Like a but-ter-fly My poor heart, Flut-ter by; Like a And they". The piano accompaniment continues with a similar accompaniment style.

S. bird at last set free? How it calls to
 beck - on me the while: Bring they good or

Vocal line for Sylvia, with lyrics: "bird at last set free? How it calls to beck - on me the while: Bring they good or". The piano accompaniment is marked *p*.

S. 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

S. 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.

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

p

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

rit.

rit.

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 - res - ing mine, Press - ing, pos - sess - ing

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

change harmony for rall.

1. Kiss. While Kiss.

2.

No. 5. Finale

It's Time to Start

Soloists and Chorus

Allegro Florence

F. It's time to

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 D major and 2/4 time. It features three systems of music. The first system shows Florence's vocal line and piano accompaniment. The second system continues Florence's vocal line and piano accompaniment. The third system shows Thorne's vocal line and piano accompaniment. The piano accompaniment includes various textures such as chords, arpeggios, and sixteenth-note patterns.

Tn. life Ra-ther than cost you pain.

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

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

SOPRANO
The Ladies
ALTO

Naughty man! to so neglect us!

Naughty man! to so neglect 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.

S. Sylvia
There you are! There you are!

A. Adelaide
There you are! There you are!

Th. Thorne
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;—

S. *Sylvia*

All your trou - - -

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

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

very slow

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.

Timp.

cresc.

Moderato

S. Sylvia

A. Adelaide They speak of Hon-or - what does it mean?

Rabelais (with men) They speak of Hon-or - what does it mean?

The sacred Code of Hon-or Each step outlines, Each step defines: First

Moderato

sfz

pp stacc.

S. Sylvia

It is

this: My card! Then this: On guard! If

S. some one to pay you hon-or.

not, A shot Must sat-is-fy the Code of Hon-or!

sfz

Allegro vivo

Sylvia

S. Sylvia
Thorne
Your de - part - ure they are wait - ing.
It is the neighbors cel - e - brat - ing.

S. Our wraps are there.
A. Adelaide
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

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

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

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



Th. jour - ney, and 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!

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!

The first system of music consists of five staves. The top staff is a vocal line for the Tenor (Th.) with lyrics. The second, third, and fourth staves are vocal lines for other parts, also with lyrics. The fifth staff is a grand staff (treble and bass clefs) representing the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

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 -

The second system of music consists of five staves. The top staff is a vocal line for the Tenor (Th.) with lyrics. The second, third, and fourth staves are vocal lines for other parts, also with lyrics. The fifth staff is a grand staff (treble and bass clefs) representing the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

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' bow'rs, 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

Moderato

sfz *staccato*

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.

molto rit.

Mrs. Thorne

rit.

Tempo di Valse

Mrs.
Th.

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

rit.

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

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

rit.

Mrs. Th. Ah! Dr. Thorne Ah!

Th. All a - lone! All a - lone!

Chorus

SOPRANO. ALTO

All a - lone! All a - lone! All a -

TENOR

All a - lone! All a - lone!

BASS

All a - lone! All a - lone!

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

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

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

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

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

cresc.

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

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

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

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

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

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

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

First system of piano introduction. Treble and bass staves. Key signature: one sharp (F#). The music consists of chords and eighth-note patterns.

Second system of piano introduction. Treble and bass staves. Dynamic markings: *cresc.*, *animato*, *ff*. Trill ornaments are present in the treble staff.

S. Sylvia
Good-bye! good-bye! Take

A. Adelaide
Good-bye! good-bye! Take

Th. Thorne
Good-bye! good-bye!

Chorus SOPRANO. ALTO
Good - bye! good - bye! Take

TENOR
Good-bye! good-bye!

BASS
Good-bye! good-bye!

Third system of piano introduction. Treble and bass staves. Dynamic markings: *cresc.*, *molto rit.*, *ff*. Trill ornaments are present in the treble staff.

S. care of your - self! I'll see you lat - er!

A. care of your - self! I'll see you lat - er!

Th. Take care of your - self! I'll see you lat - er!

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

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

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

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

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

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

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

Bon voy - - age! Good-bye! good-bye! Take

Bon voy - - 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. 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 -

S. voir!

A. voir!

Th. voir!

voir!

voir!

voir!

voir!

voir!

ff

Sylvia

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

D. *p*
Your dear voice call - ing me, Call - - ing, en - thrall - ing

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

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

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

D. me, 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 Kiss.

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

Sylvia (and all principals)

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

D. *p*
Your 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

Chorus
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

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

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

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 -

ACT II

No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

First system of the piano introduction. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic melody with eighth notes and a trill. The left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present.

Second system of the piano introduction. The right hand continues with a melodic line, including a trill marked *tr*. The left hand has a steady accompaniment. A dynamic marking of *cresc.* (crescendo) is indicated.

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

Third system of the piano introduction. The right hand features a melodic line with a trill. The left hand has a steady accompaniment. A dynamic marking of *p stacc.* (piano staccato) is indicated.

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

p

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

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-vee!

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

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

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

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

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

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

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

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

rit. *a tempo*

rit. *a tempo*

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 ees
 balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees
 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 ees time to rub our mer - ce - na - ry palm, And light and gai - ly
 Eet ees 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 - gon! come here! come here!
 Gar - gon! come here! come here!
 Gar - gon! come here! Did you ev - er see such ser - vice? Did you
 Gar - gon! 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

Bells *ff* *p*

for. Come here!

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

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

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

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

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

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

tr.

I'm Through with Roaming Romeos

Adelaide

Alla Marcia

Piano introduction in 2/4 time, marked *f* and *Alla Marcia*. The right hand features a melody of eighth notes with accents, while the left hand provides a steady bass line of eighth notes.

Adelaide

A.

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 shows the vocal line (A.) and piano accompaniment. The piano part is marked *mp* and features a steady eighth-note bass line.

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 continues the vocal line and piano accompaniment. The piano part includes some chords with vibrato markings.

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 concludes the vocal line and piano accompaniment. The piano part features a final melodic flourish in the right hand.

A.

this is!
vive one!
tit - ters!

To hopes of joy and
Be - ware the man who
And al - so this is

heav - ly bliss
buys - you clothes
true, - my boys,

A.

I'm mak - ing no pre - tens - es; -
With hope and good in - ten - tions,
(You think this o - ver

My dream of heav - en's mere - ly
'Tis he who paves the way that
The man's not al - ways due for

A.

this:
goes
joys

An an - gel
To the place which
Who

for ex - pens - es!
no one men - tions.
girl - ish laugh - ter. 1-3. I'm

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 -

A.

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

A.

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

A.

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

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

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,

A.

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

A.

of his lit-tle bun - ga - low! low!

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.

Red. *

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

Sylvia

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

R.
S.
R.

(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. S. Sylvia

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. I

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

stacc. Bells

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 l'a-mé-ri-

cresc.

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

cresc.

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

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

rit. *a tempo*

3

Tempo di Valse

p

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) 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 single notes in the right hand and a bass line in the left hand.

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 piano accompaniment continues with similar harmonic support.

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 becomes more active and dense.

rall.

this must be Love's Own Kiss.

ff *brodly* *rall.* *allarg.*

The fourth system concludes the piece. The lyrics are: "this must be Love's Own Kiss." The piano accompaniment features a *ff* (fortissimo) dynamic and includes markings for *brodly* (broadly), *rall.* (rallentando), and *allarg.* (allargando). The piano accompaniment becomes very dense and expressive, with many slurs and accents.

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

Dick

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

Chi-chi Dick Chi-chi

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

legato

Refrain
Both

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

rit. *rit.*

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! Re-mem-ber eyes! 2.

8^{va}

No. 10. Duet and Chorus

That Alters the Matter

HIGH JINKS TANGO

Fritz, Mrs. Thorne and Chorus

Moderato

Piano introduction in 2/4 time, key of D major. The music features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

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.

Vocal lines for Mrs. Thorne and Fritz, with piano accompaniment. The piano part continues with the rhythmic pattern from the introduction.

Mrs. T. go!
sure!

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

Fritz

Men

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

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

Vocal lines for Mrs. Thorne, Fritz, and the Men, with piano accompaniment. The piano part continues with the rhythmic pattern from the introduction.

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. None can say, 'Tis not au fait, I know her hus-band well!
Ladies None can say, 'Tis not au fait, I know your hus-band well!
Go - ing!
Charm - ing!

F. **Refrain**
Ladies That al-ters the mat-ter, al-ters the mat-ter! **Men** 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

Piano introduction in G major, 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 piece begins with a *stacc.* marking and ends with a *p* dynamic.

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A. J. *pp legato* *rit.* *stacc.*

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

Musical notation for the first vocal line, showing Adelaide's part. The piano accompaniment includes *pp legato*, *rit.*, and *stacc.* markings.

Jeffries

Adelaide

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

Musical notation for the second vocal line, showing Jeffries' part. The piano accompaniment continues with chords and bass lines.

Jeffries

Adelaide

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

Musical notation for the third vocal line, showing Adelaide's part. The piano accompaniment concludes the piece.

(coughs) Jeffries Adelaide

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

(laughs) Jeffries Adelaide

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

Jeffries Adelaide

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

Jeffries Refrain

A. J. 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.

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
 off for your trip, We are out for a ver - y lit - tle
 We are out for our tip, We are out for a ver - y lit - tle
 We are out for our tip, We are out for a ver - y lit - tle

tip, tip-py tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the
 tip, tip-py tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the
 tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the
 tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the

cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

Thorne

T. *They're stran-gers all to me!*

bust 'em. We've served you well, Tho';
 bust 'em. We've served you well, Tho';
 bust 'em. We've served you well, Tho';
 bust 'em. We've served you well, Tho';

legato

truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.

rit. Bells

I brought your hat! I swept the mat! I
 shined your shoes! I brought you news! I made your bed!

All

darned your sock! I wound the clock! We're ver-y, ver-y sor-ry to de-

We're ver-y, ver-y sor-ry to de-

I browned your bread! We're ver-y, ver-y sor-ry to de-

We're ver-y, ver-y sor-ry to de-

tain you, But since you have to go, and are off for your trip,

tain you, But since you have to go, and are off for your trip,

tain you, But since you have to go, We are

tain you, But since you have to go, We are

We are ver-y, ver-y sor-ry to de-tain you! We are

We are 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!

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 -

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

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

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

Thorne

Come, leave this wor - ry!

tain you!

tain you!

tain you!

tain you!

Fritz (Mrs. Thorne faints)

What's your hur-ry?

cresc.

animando

Allegro

Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of
 Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of
 Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

Allegro Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

this dis - as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!
 this dis - as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!
 this dis - as - ter, as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!
 this dis - as - ter, as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!

Wa - ter! Some one's shocked her! Run for wa - ter! Run for wa - ter!
 Wa - ter! Some one's shocked her! Run for wa - ter! Run for wa - ter!
 Wa - ter! Some one's shocked her! Fast - er! fast - er!
 Wa - ter! Some one's shocked her! Fast - er! fast - er!

stacc.

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Tempo di Marcia
Jeffries

The voice of na-ture! The voice of

molto rit.

ff

na-ture! I hear it whis-per-ing and call-ing to me now. In her

3

face I read my no-men-cla-ture, And my im-age is stamped up-on her

3

8

brow. ——— 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!

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, o - 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!

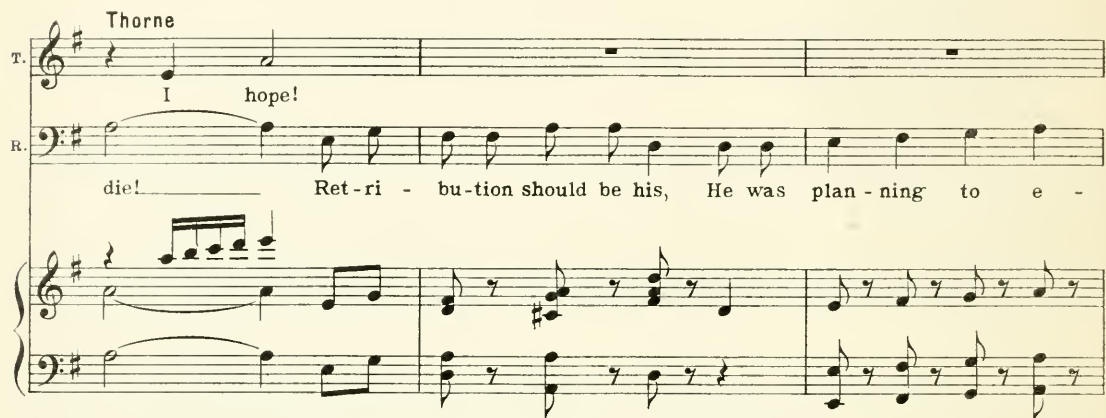
Rabelais Animato

R. 

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

T. **Thorne**
I hope!

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



R. **Thorne**
lope!

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

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

Ad.

F. **Fritz**
Wa-ter! wa-ter!

J. eyes, my daughter! *cantabile*
My lit-tle

His daughter!_

His daughter!_

His daughter!_

His daughter!_

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

Ad.

Sylvia

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

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

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

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

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,

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 angel's 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,

S. vine, All tell you I am thine!

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. What does it mean? Ex - plain to me!

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

Allegro

Jeffries

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

The musical score for Jeffries consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has lyrics: "And to think that e-ven now, When all my joy should be serene, This miscreant, false to". The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

Sylvia

S. *You mean?*

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

The musical score for Sylvia features a vocal line in treble clef with the lyrics "You mean?" and a bass line in bass clef with the lyrics "ev-'ry vow, Should bring dis-grace! Your". The piano accompaniment includes a complex rhythmic pattern with triplets and a moving bass line.

Marcia

Thorne

T. *I give up hope!*

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

Marcia

The musical score for Marcia and Thorne includes a vocal line in treble clef with the lyrics "I give up hope!" and a bass line in bass clef with the lyrics "hus - band with that wo - man there, With vil - lain - y be -". The piano accompaniment features a rhythmic pattern with chords and a steady bass line.

yond compare,
Dick

Plan - ning base - ly to de - ceive you, They would e -

I've got the dope!

Dont give up hope!

I've got the dope!

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

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

The musical score for Dick and D. includes a vocal line in bass clef with the lyrics "yond compare, Dick Plan - ning base - ly to de - ceive you, They would e -" and a bass line in bass clef with the lyrics "I've got the dope! Dont give up hope! I've got the dope!". The piano accompaniment features a rhythmic pattern with chords and a steady bass line.

S. My_

A. Your hus-band with that

T. I give up hope!

F. Fritz and Florence
Fl. 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

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. - - - - -

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

J. 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 -

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

Sylvia

Your dear voice 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,

cresc.

Burn - ing with bliss: This must be Love's Own Kiss.

ff broadly *rall.*

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
Your 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

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

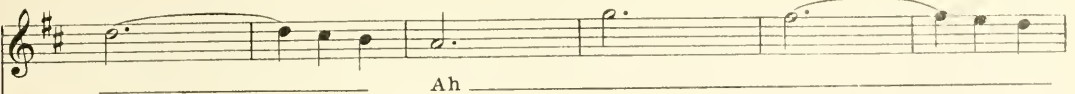
R.
eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -


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

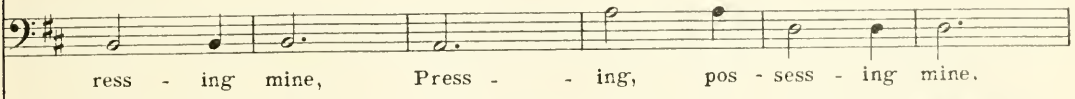
eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -


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

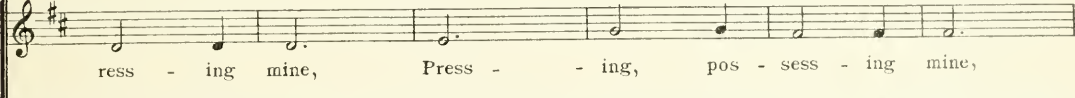
T.  ress - ing mine, Press - - ing, pos - sess - ing mine,

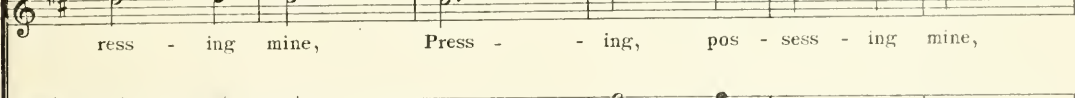
J.  ress - ing mine, Press - - ing, pos - sess - ing mine.


D.  Ah


R.  ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 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

B. *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.*

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 - 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*

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

g *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.

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.*

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

ACT III

No. 13. Introduction

Allegro

(TANGO)

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 change in the right hand's texture. The fourth and fifth measures feature a more active right hand with eighth notes and sixteenth notes, while the left hand maintains a steady quarter-note accompaniment.

The second system of musical notation continues the piece. The right hand features a series of chords, some with grace notes, and a melodic line. The left hand continues with a rhythmic accompaniment of quarter notes. The music maintains its tango character with syncopated rhythms and a driving bass line.

The third system of musical notation shows further development of the musical themes. The right hand has a mix of chords and melodic fragments. The left hand's accompaniment remains consistent, providing a solid foundation for the melody. The overall mood is energetic and rhythmic.

The fourth system of musical notation continues the introduction. The right hand features a series of chords, some with grace notes, and a melodic line. The left hand continues with a rhythmic accompaniment of quarter notes. The music maintains its tango character with syncopated rhythms and a driving bass line.

The fifth system of musical notation concludes the introduction. The right hand features a series of chords, some with grace notes, and a melodic line. The left hand continues with a rhythmic accompaniment of quarter notes. The music maintains its tango character with syncopated rhythms and a driving bass line. The system ends with a double bar line and a final chord.

Gavotte

First system of the Gavotte. The music is in 3/4 time and G major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes.

Second system of the Gavotte. The right hand continues the melodic line with some grace notes and rests. The left hand has a steady bass line with chords.

Third system of the Gavotte. The right hand has a more complex texture with some sixteenth-note runs. The left hand continues with a consistent bass line.

Fourth system of the Gavotte. The right hand features a *cresc.* (crescendo) marking. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

Valse

First system of the Valse. The music is in 3/4 time and G major. The right hand has a simple melody with eighth notes, and the left hand has a bass line with chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines in both hands, with some notes beamed together and slurs.

Second system of musical notation, continuing the piece. It includes dynamic markings such as accents (>) and hairpins (< and >). The bass line features some complex rhythmic patterns and slurs.

Third system of musical notation, showing further chordal development. The bass line has some rests and sustained notes. The treble line continues with chordal textures.

Fourth system of musical notation, featuring a change in the bass line's rhythmic pattern. The treble line has some melodic movement with slurs and ties.

Fifth system of musical notation, concluding the page. It includes a *rit.* (ritardando) marking and a fermata over a final chord. The piece ends with a double bar line.

No. 14. Ballet-Music

(Con Moto)

Wd

tr

p

f

f

tr

staccato

Celeste - etc

tr

tr

vivace

cresc.

8

The musical score is written for piano and celeste. It begins with a tempo marking of '(Con Moto)'. The piano part starts with a circled 'Wd' and features trills and dynamic markings of 'p' and 'f'. The celeste part is marked 'Celeste - etc' and includes trills and a 'staccato' section. The score progresses through several systems, including a 'vivace' section with rapid sixteenth-note passages and a 'cresc.' section. The piece concludes with a double bar line and a final measure marked with a circled '8'.

Piu Mod.

Fantasia

Fl. *mp*

(dimite)

p *tr*

tr

First system of a musical score. The upper staff (treble clef) features a complex melodic line with triplets and trills. The lower staff (bass clef) provides a rhythmic accompaniment with chords and moving lines.

Second system of the musical score. The upper staff continues with triplets and trills. The lower staff includes a *cresc.* marking and features a more active bass line with chords and eighth notes.

Third system of the musical score. The upper staff has a melodic line with a *p.* (piano) dynamic marking. The lower staff features a steady bass line with chords and eighth notes.

Fourth system of the musical score. The upper staff has a *p.* dynamic marking. The lower staff includes a *cresc.* marking and features a melodic line with a large slur and a *rit.* (ritardando) marking.

The Bubble

Chi-Chi

Poco lento

Bells δ

Bells δ

Chi-Chi (SOPRANO)

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

pp

marcato

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

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

cresc.

rit.

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

cresc.

rit.

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

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

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

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

Feature in plan 1st half

Refrain

Chorus

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

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

8 *cresc.*
 8

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

8 *rit.*
 8 *rit.*

When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

The piano introduction is in 2/4 time, marked 'Marcia' and 'ff stacc.'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both consisting of eighth and sixteenth notes.

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 and chorus. 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. The lyrics are: "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". The piano part is marked 'p stacc.'.

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 of the song and chorus. The vocal line continues with the lyrics: "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 piano accompaniment continues with chords and moving lines.

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 of the song and chorus. The vocal line concludes with the lyrics: "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 piano accompaniment provides harmonic support.

was no use, He just broke loose When he heard the Mar-seil - laise! _____ 1-2. When
bet heknew 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

TENOR

When Sam - my sang the Mar - sei - laise, _____

BASS

When Sam - my sang the Mar - sei - laise, _____

Chorus

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

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

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

The piano accompaniment continues with chords and a bass line, including some dynamic markings like accents (>) in the right hand.

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 a vocal line and a piano accompaniment. The vocal line consists of two staves, both in treble clef with a key signature of one sharp (F#). The lyrics are "Sam - - my sang the Mar - seil - laise. All". The piano accompaniment is in G major and 2/4 time, with the right hand playing a melody and the left hand providing harmonic support.

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

stacc.

marcato

The second system continues the musical score. It features the same vocal and piano parts as the first system. The lyrics are "Par - is seemed to catch the craze: Mar - chons, mar - chons, You". The piano accompaniment includes dynamic markings: *stacc.* (staccato) and *marcato* (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

First system of musical notation for 'The Dixiana Rise', featuring a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a dynamic marking of *f* (forte).

Second system of musical notation, including the vocal line with the lyrics "The world is bus-y," and the piano accompaniment. The piano part has dynamic markings of *p* (piano) and *f* (forte).

Third system of musical notation, including the vocal line with the lyrics "The world is diz-zy With one - step, tur - key trot-ty jig-gling;" and the piano accompaniment. The piano part has a dynamic marking of *f* (forte).

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

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!

fff *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 - 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,

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,

stacc. 3

8

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

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

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 *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

B. 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 -

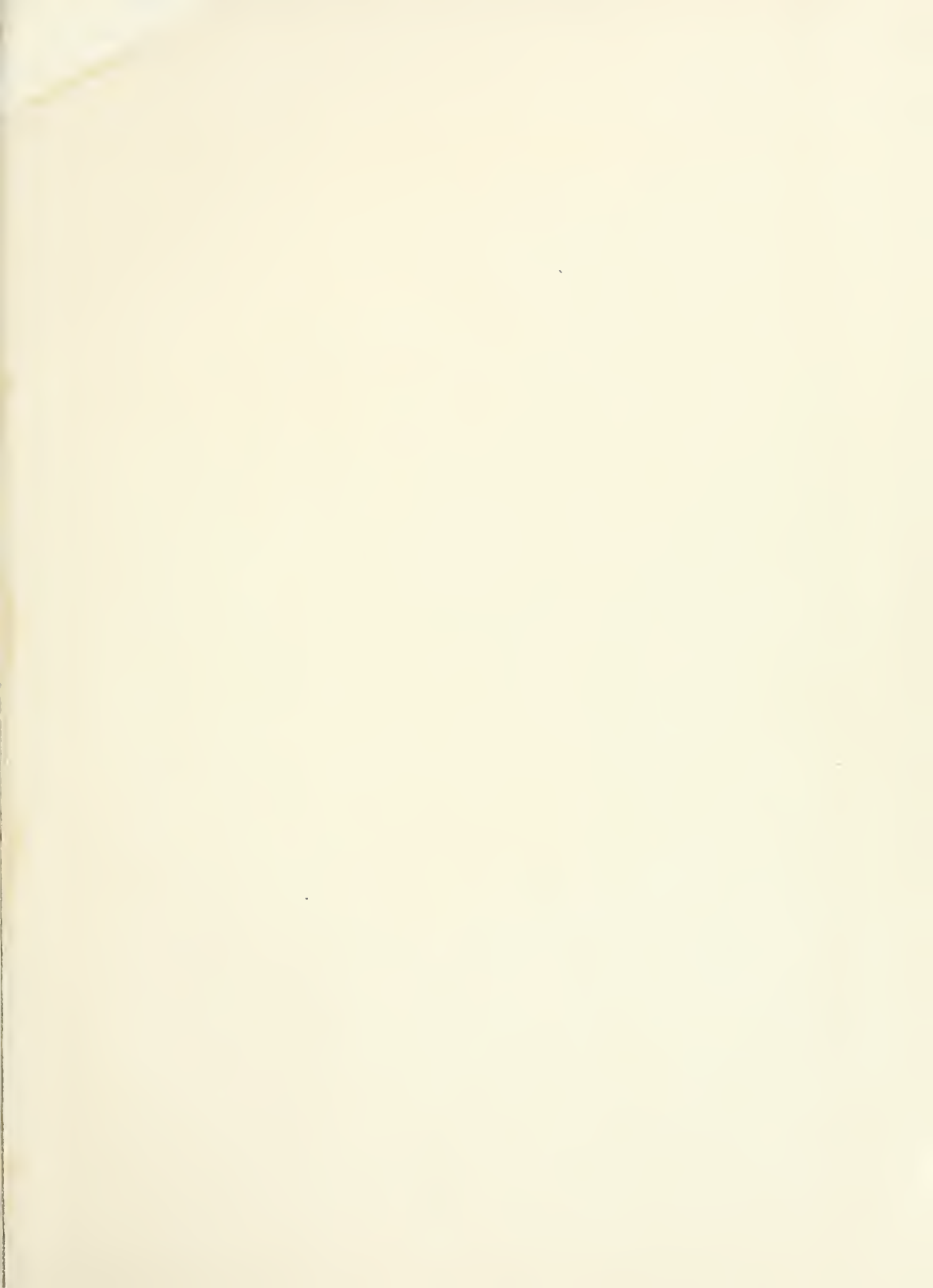
eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

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

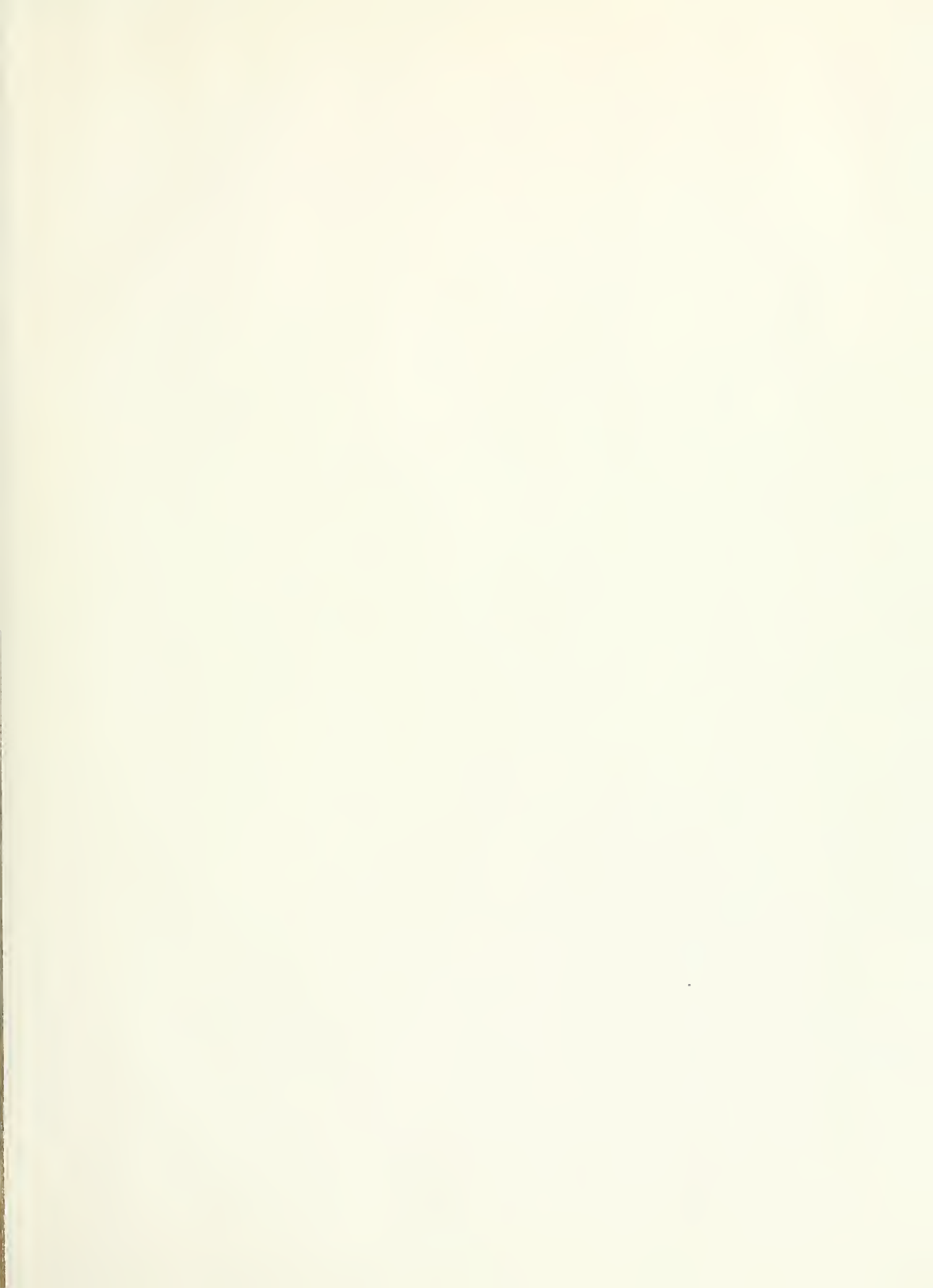
eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

Ah 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:
 Ah 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:
 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:











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