HAVANA

Music by

LESLIE STUART

CHAPPELL & Co., LTD.

251818

HAVANA.

A Musical Play in Three Acts.

WRITTEN BY

GEORGE GROSSMITH, JNR., & GRAHAM HILL.

LYRICS BY

ADRIAN ROSS.

(ADDITIONAL LYRICS BY GEORGE ARTHURS.)

MUSIC BY

LESLIE STUART.

VOCAL SCORE ... ... **NET CASH 5/-** ($2.00).

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Produced by Mr. GEORGE EDWARDES.

HAVANA.

Dramatis Personæ.

JACKSON VILLIERS (*of the S.Y. "Jaunty Jane"*)	MR. LEONARD MACKAY.
HON. FRANK CHARTERIS	MR. ROBERT HALE.
HILARIO, ALEJANDRO (*Bombito's Servants*)	MR. T. C. MAXWELL. MR. ERNEST MAHAR.
ANTONIO	MR. BARRY LUPINO.
BOMBITO DEL CAMPO (*Mayor of Havana*)	MR. ARTHUR HATHERTON.
THE DON ADOLFO (*his Son*)	MR. LAWRENCE GROSSMITH.
DIEGO DE LA CONCHA (*of Castille*)	MR. EDWARD O'NEILL.
CUSTOMS HOUSE OFFICER	MR. LEWIS GRANDE.
SENTRY	MR. J. R. SINCLAIR.
AND	
NIX (*Bo'sun of the "Jaunty Jane"*)	MR. ALFRED LESTER.
AND	
REGINALD BROWN (*the Yacht's Boy*)	MR. W. H. BERRY.
ANITA (*a Cigar Seller*)	MISS JEAN AYLWIN.
ISABELITA (*Bombito's Sister*)	MISS GLADYS HOMFREYS.
MARAQUITA (*Isabelita's Duenna*)	MISS KITTY MASON.
TITA, PEPITA, LOLITA (*Cigarette Girls*)	MISS OLIVE MAY. MISS MABEL RUSSELL. MISS ADELINA BALFE.
MAMIE (*Typewriter in Cigar Store*)	MISS BARBARA DUNBAR.
TERESA (*a Flower Girl*)	MISS ENID LEONHARDT.
LOLA	MISS FLORENCE PHILLIPS.
ZARA	MISS JESSIE BROUGHTON.
SIGNORI VERRIOTTI (*a Fortune Teller*)	MISS KITTY HANSON.
ISOLDA (*a Spanish Dancer*)	SEÑORITA TORTOLA VALENCIA.
AND	
CONSUELO (*Bombito's Niece*)	MISS EVIE GREENE.

TOURING NEWSPAPER BEAUTIES: *Miss Gladys Cooper, Miss Julia James, Miss Frances Kapstowne, Miss Daisy Williams, Miss Connie Stuart, Miss Kitty Lindley, Miss Crissie Bell, Miss Phyllis Barker.*

LADIES OF HAVANA: *Miss Enid Leslie, Miss Gladys Desmond, Miss Claire Rickards, Miss Eileen Caulfield, Miss Pauline Francis, Miss Sylvia Storey, Miss Pattie Wells.*

GENTLEMEN OF HAVANA: *Mr. H. B. Burcher, Mr. Alec Fraser, Mr. W. Raymond, Mr. J. Redmond, Mr. Cecil Cameron, Mr. Sidney Lyndon.*

Synopsis of Scenery.

ACT I.	CIGAR STORE OF BOMBITO & CO.	*Joseph Harker.*
ACT II.	PATIO OF THE TORRE DEL CAMPO	*Alfred Terraine.*
ACT III.	THE HARBOUR, HAVANA	*Joseph Harker.*

Orchestra under the Direction of ... MR. CARL KIEFERT.

Stage Director ... MR. EDWARD ROYCE.

HAVANA.

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HAVANA.

Act I.

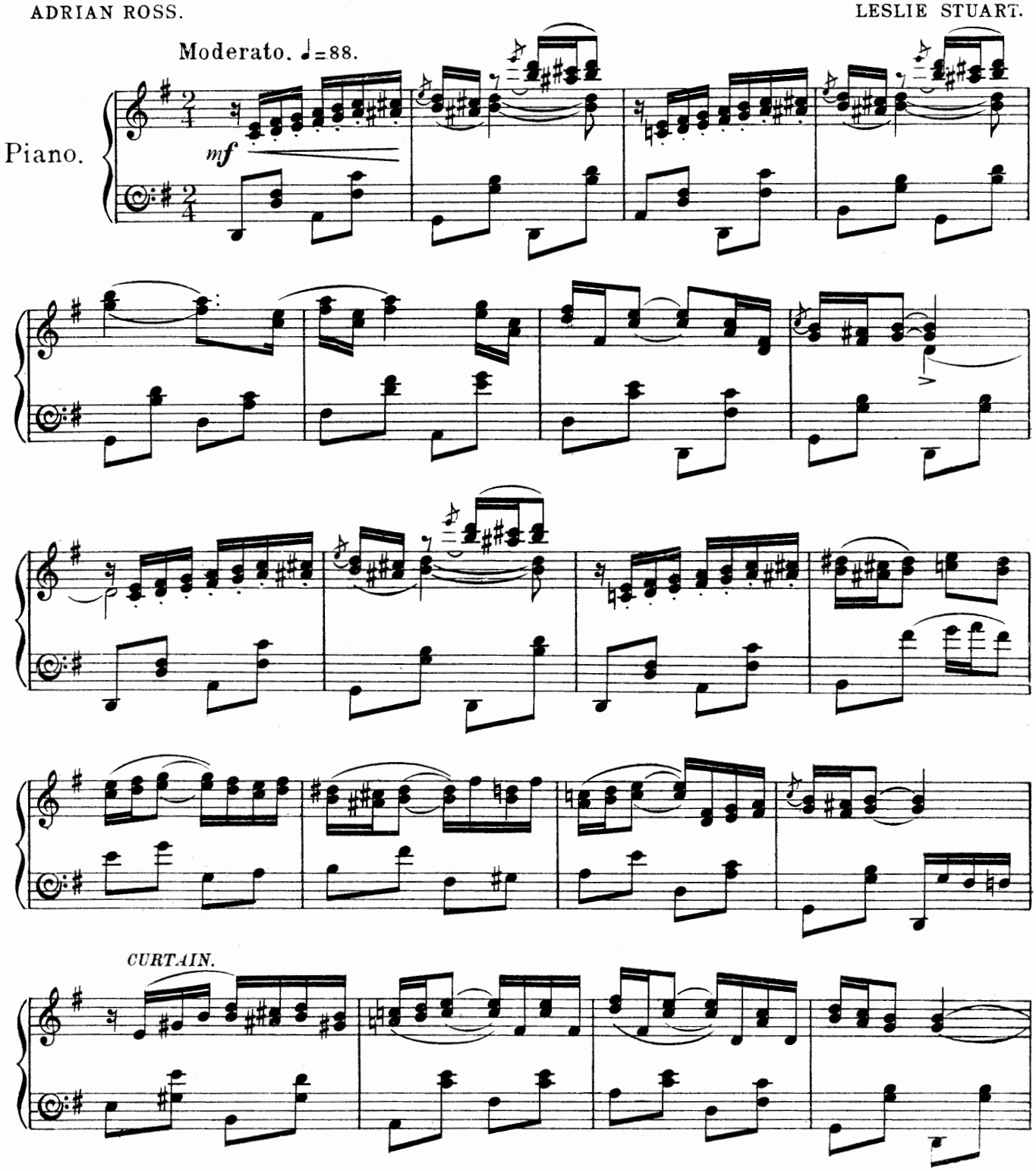
No 1.

OPENING CHORUS.

"'TIS NOON OF TROPIC DAY."

Words by
ADRIAN ROSS.

Music by
LESLIE STUART.



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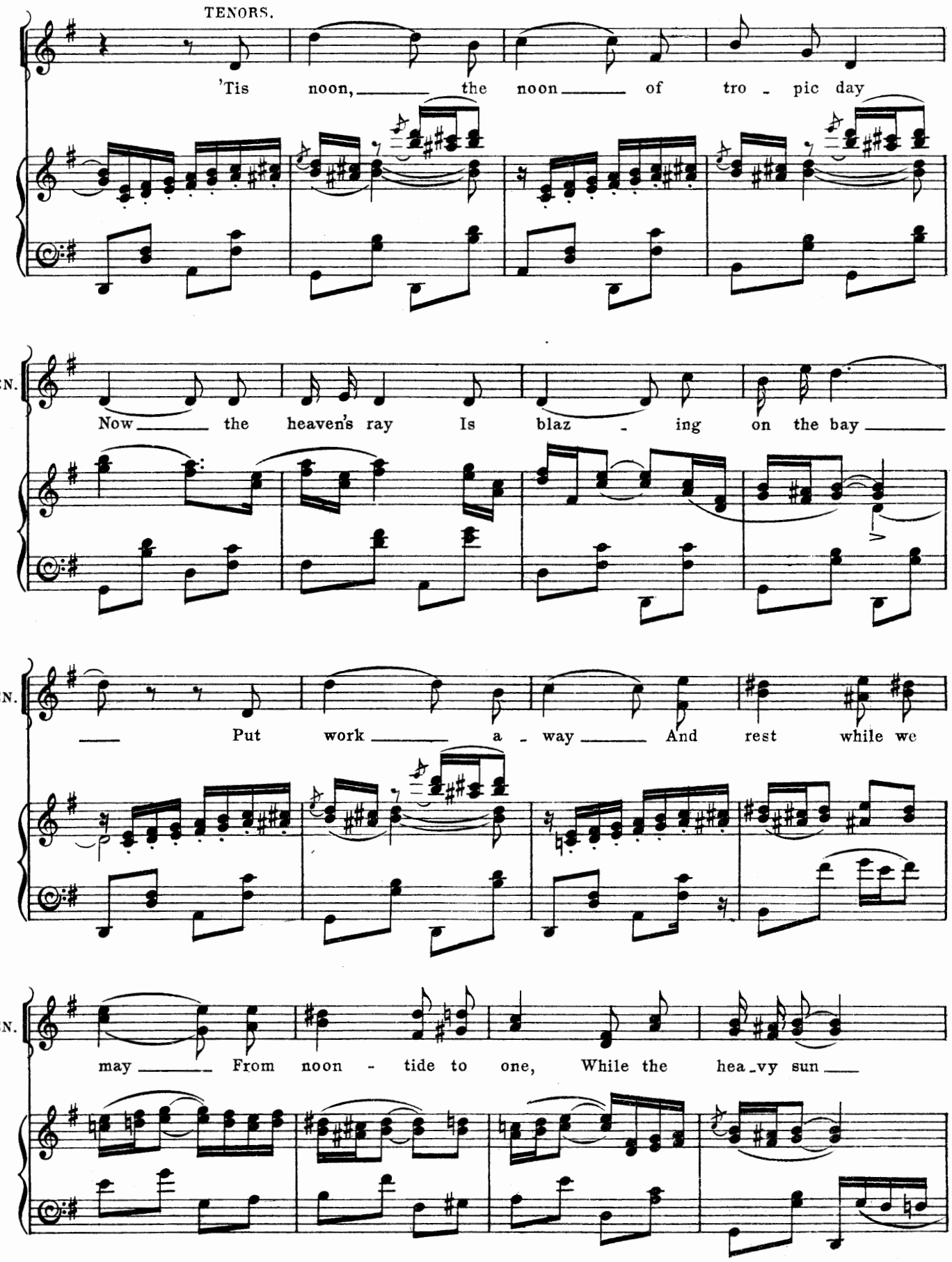
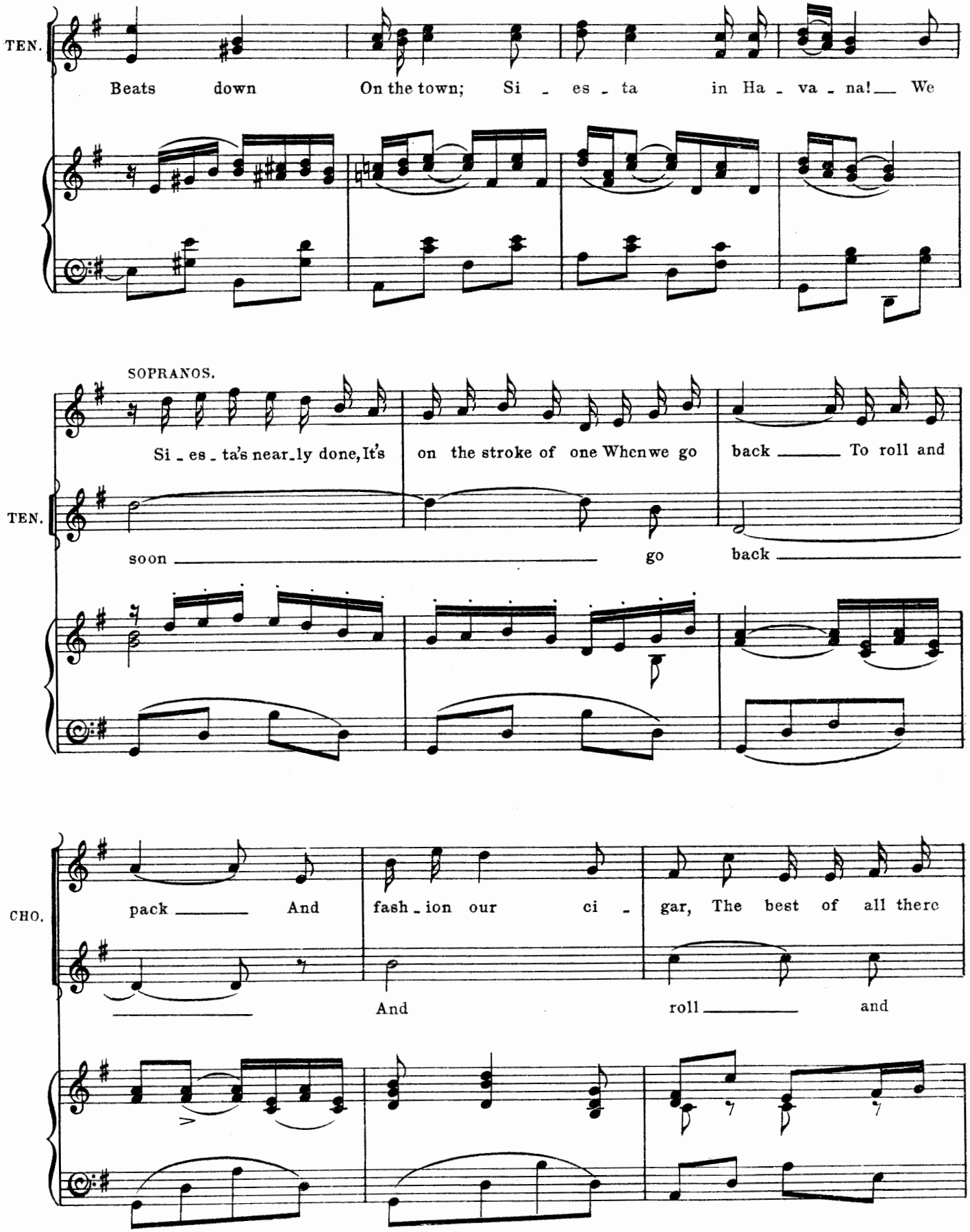
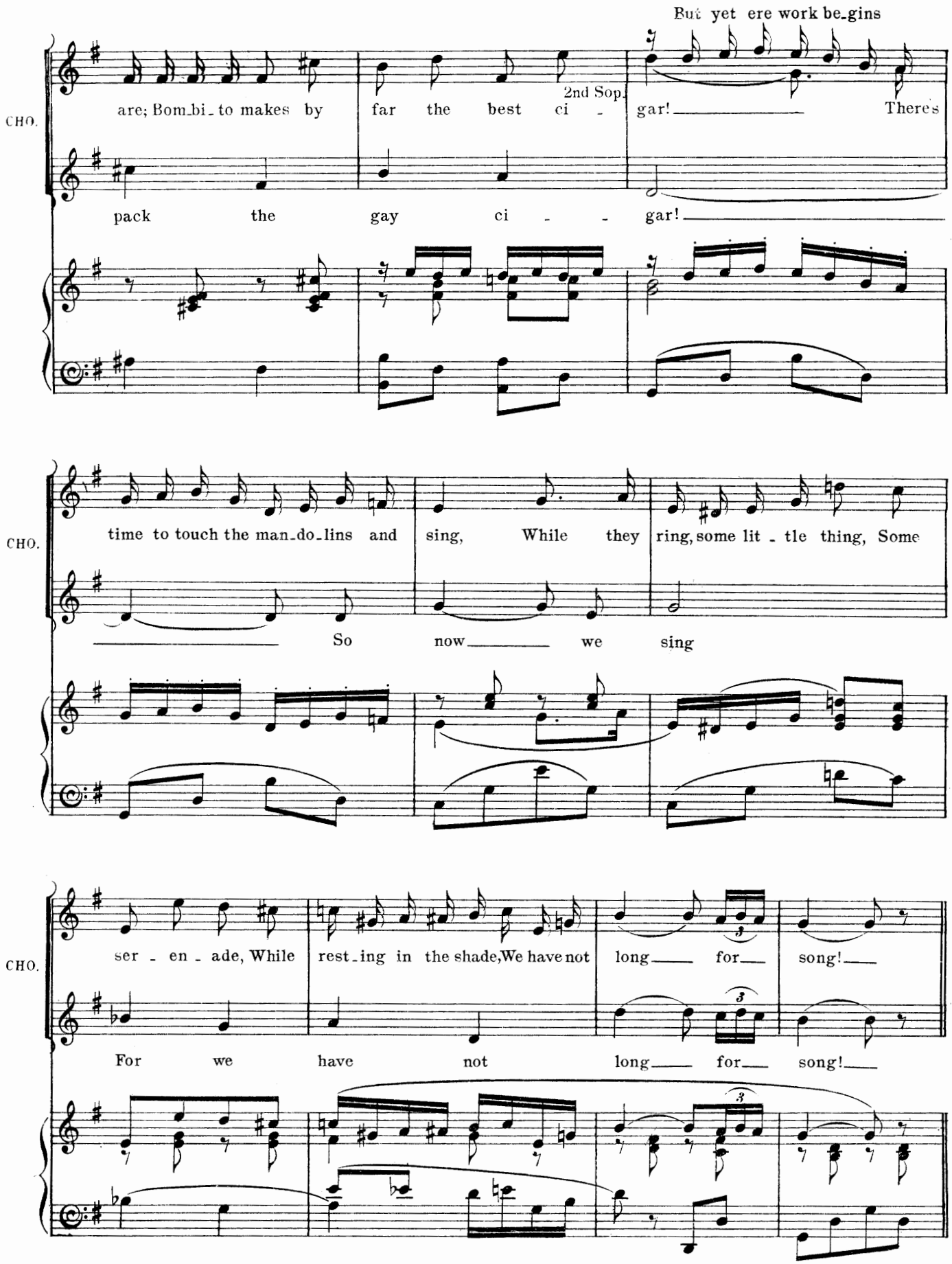
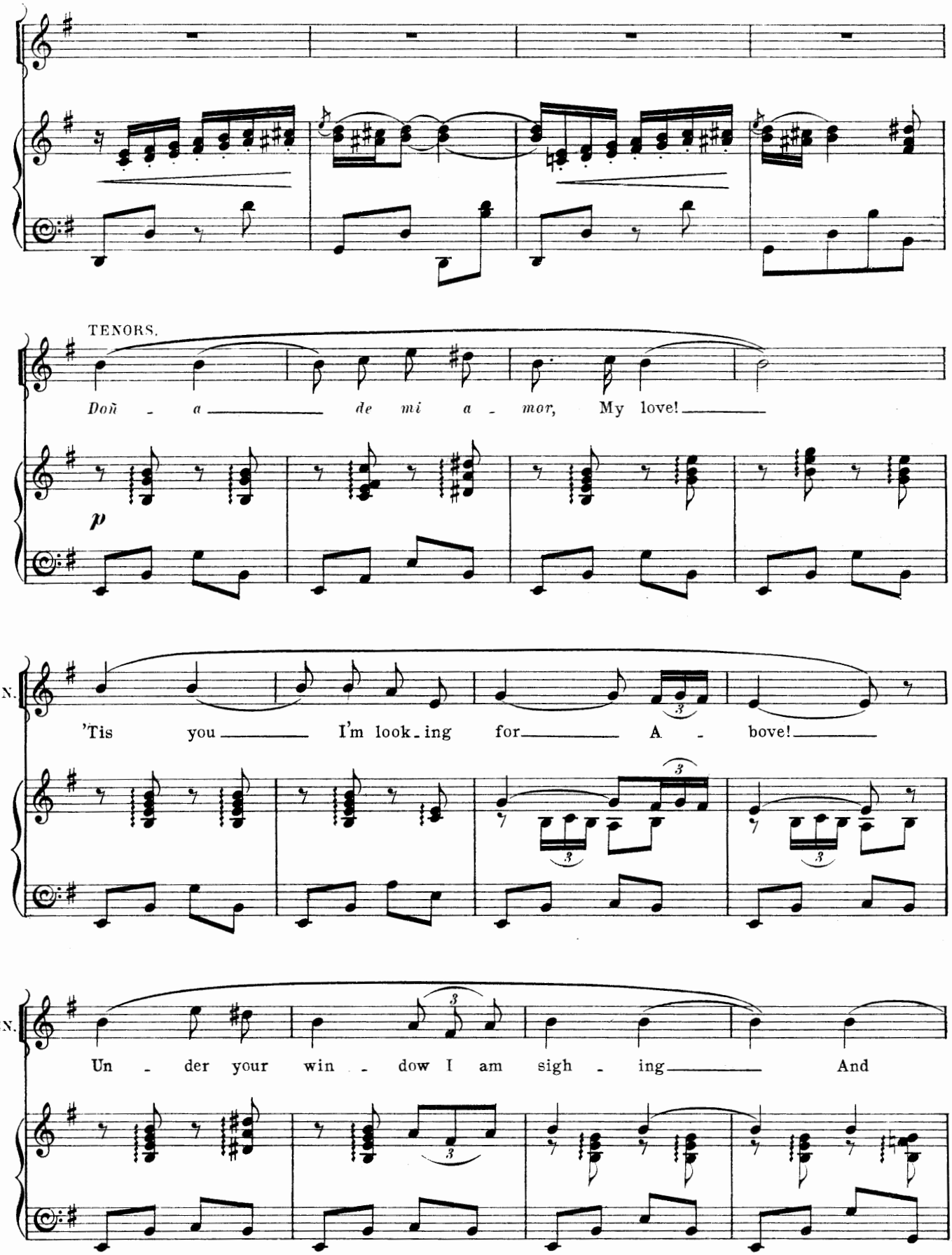
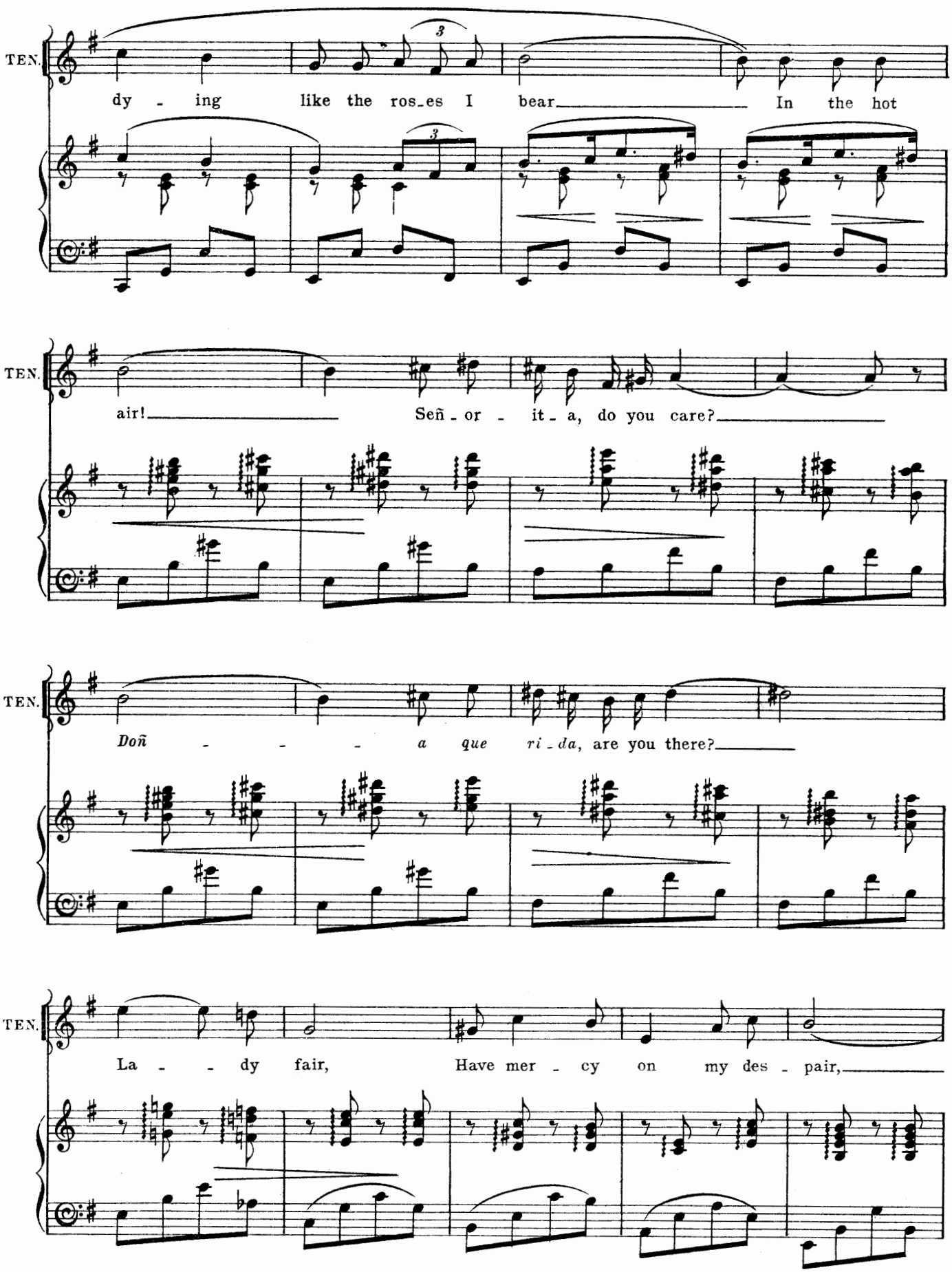
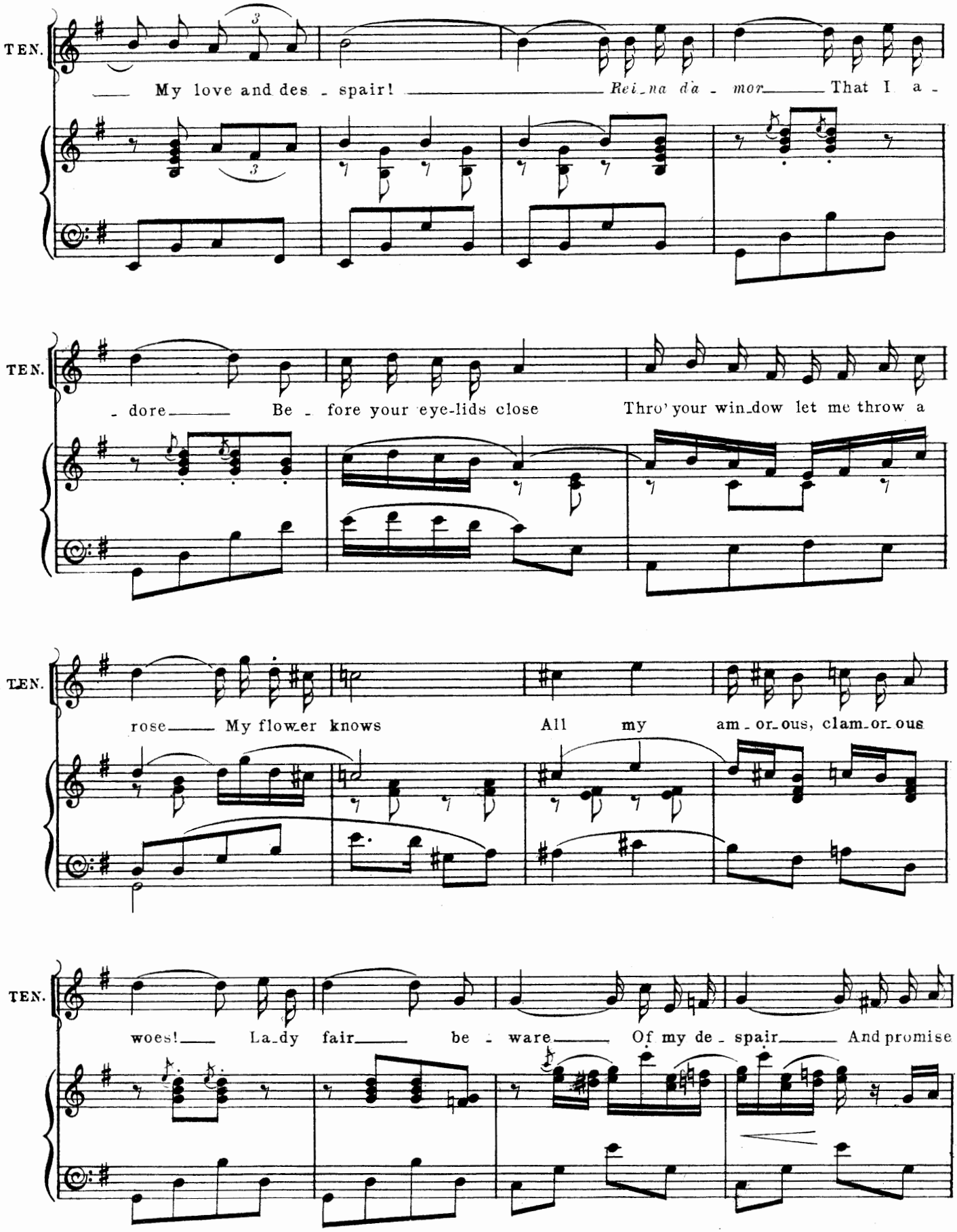

TENORS.
'Tis noon, the noon of tro - pic day
TEN.
Now the heaven's ray Is blaz - ing on the bay
TEN.
Put work a - way And rest while we
TEN.
may From noon - tide to one, While the hea_vy sun

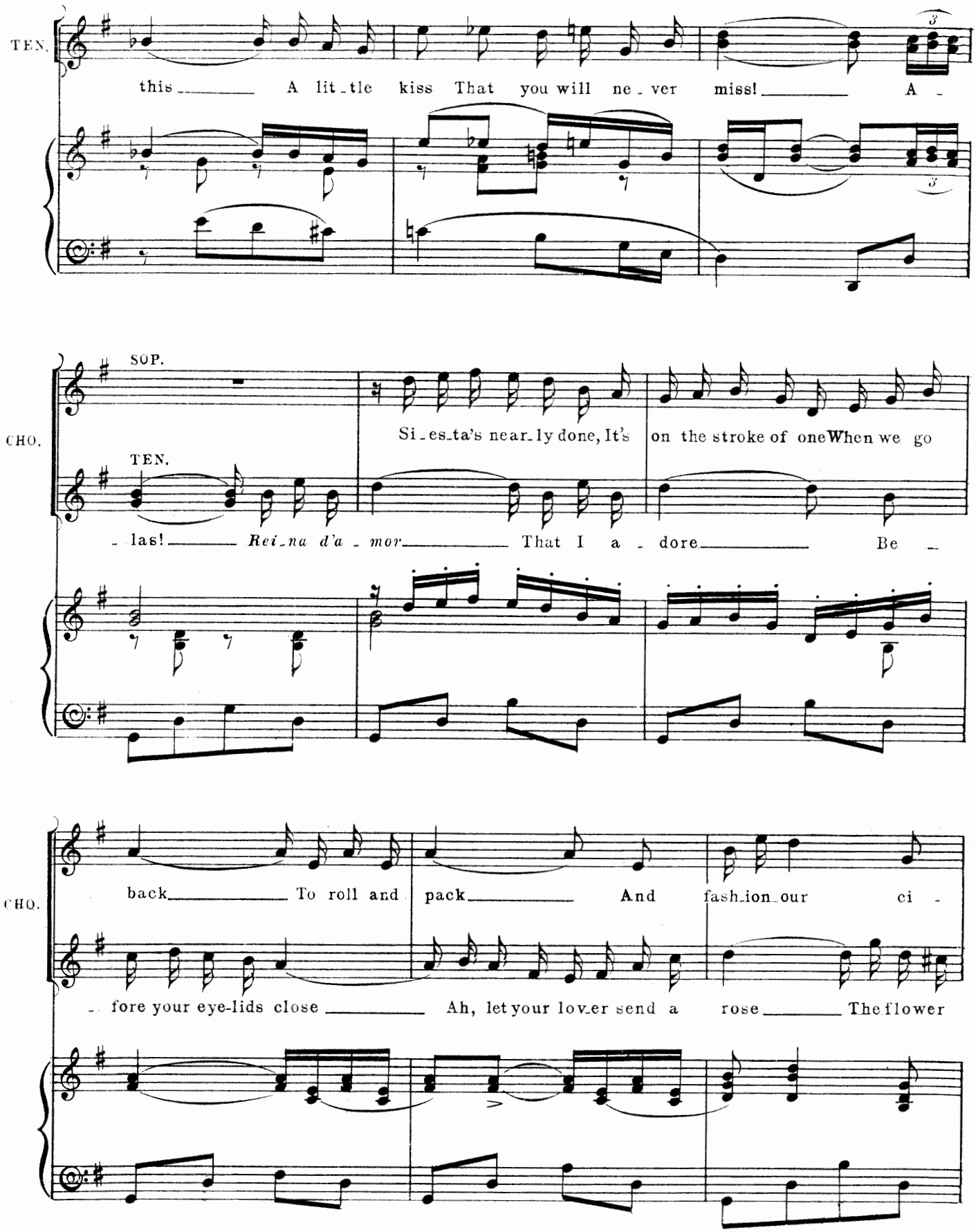

TEN.
Beats down On the town; Si - es - ta in Ha - va - na! We
SOPRANOS.
Si - es - ta's near-ly done, It's on the stroke of one When we go back To roll and
TEN.
soon go back
CHO.
pack And fash-ion our ci - gar, The best of all there
And roll and

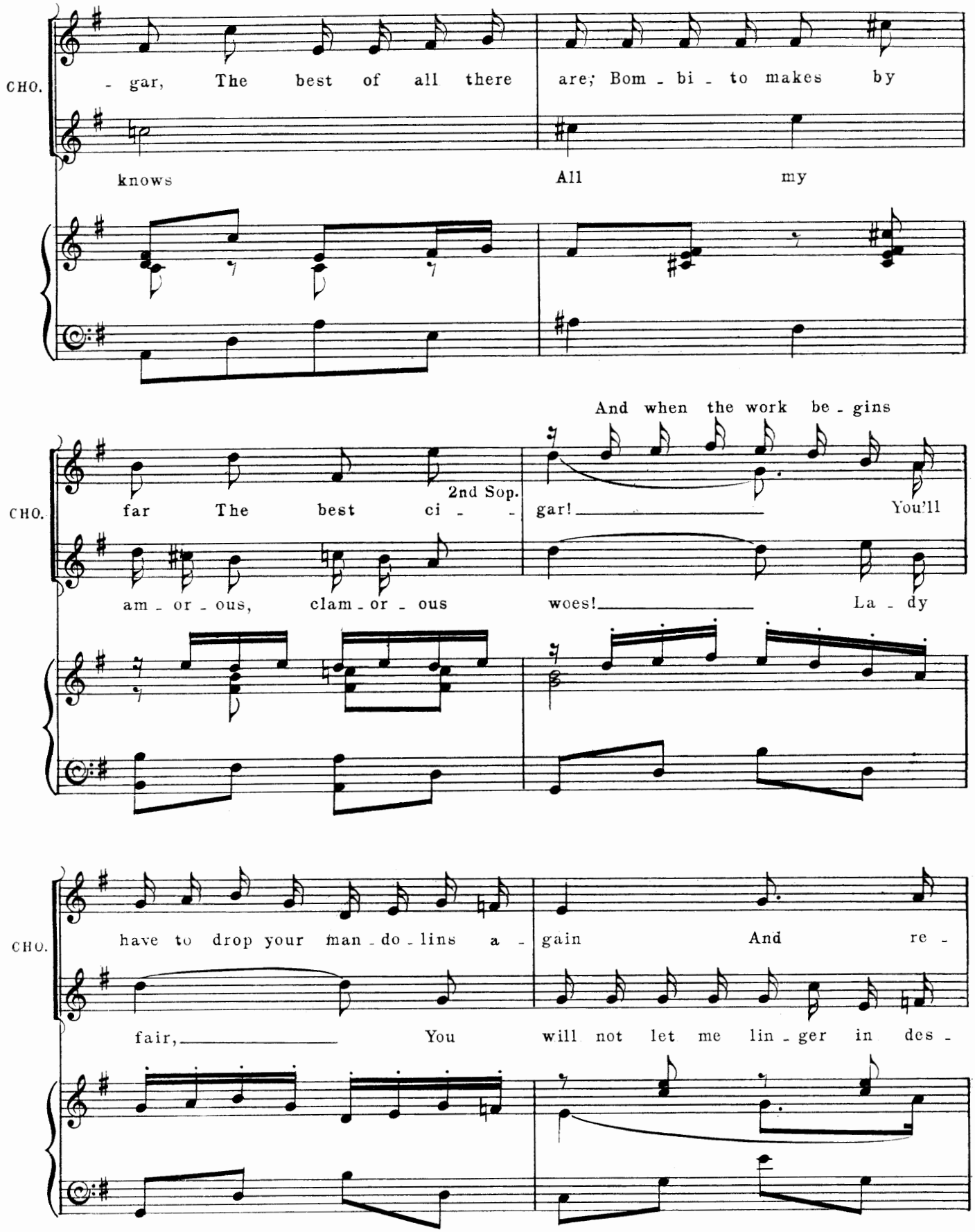

But yet ere work be_gins
CHO.
are; Bom_bi_to makes by far the best ci - gar! There's
2nd Sop.
pack the gay ci - - gar!
CHO.
time to touch the man_do_lins and sing, While they ring, some lit - tle thing, Some
So now we sing
CHO.
ser - en - ade, While rest_ing in the shade, We have not long for song!
For we have not long for song!

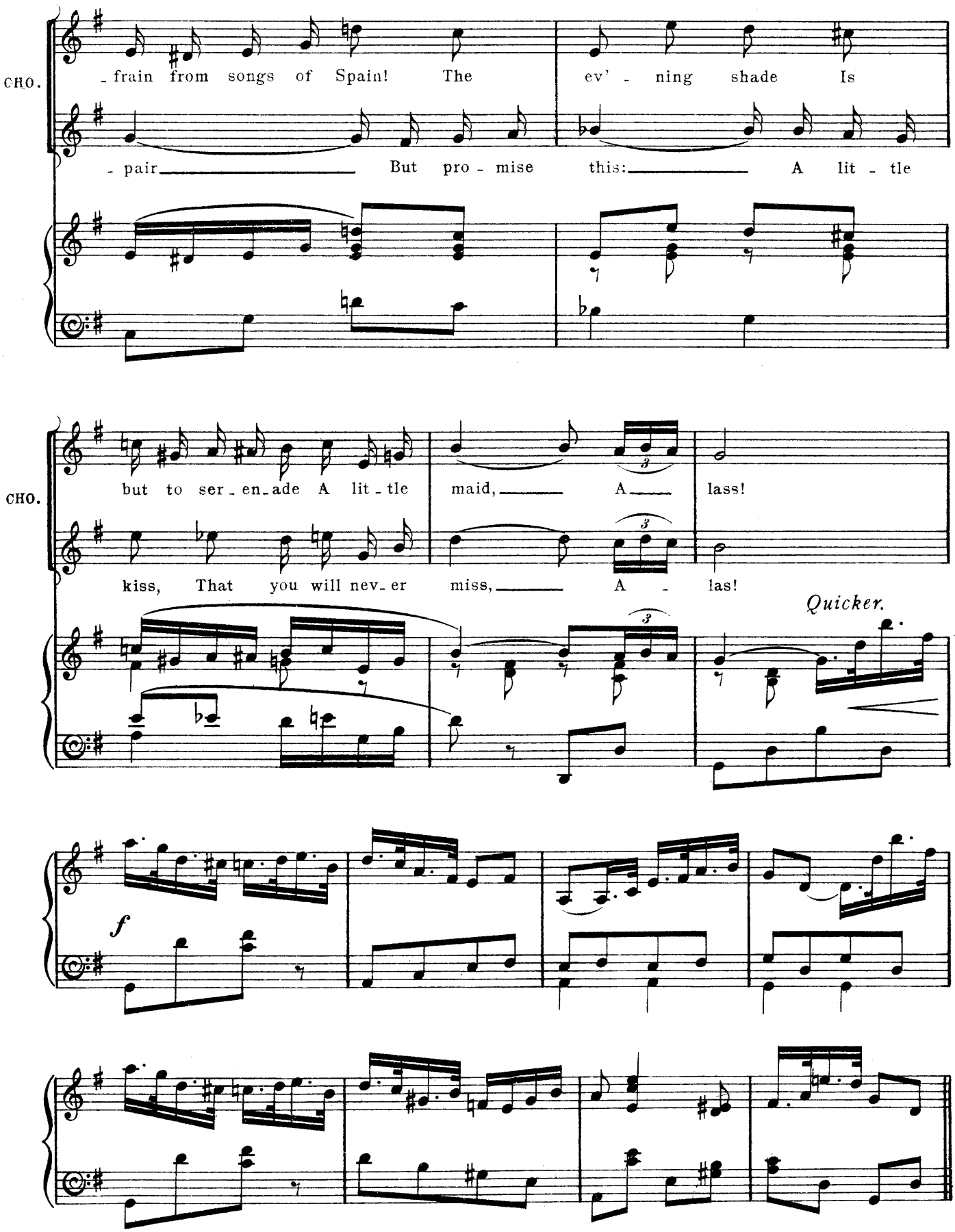

TENORS.
Doñ - a de mi a - mor, My love!
p
TEN.
'Tis you I'm look-ing for A - bove!
TEN.
Un - der your win - dow I am sigh - ing And


TEN.
dy - ing like the ros_es I bear In the hot
TEN.
air! Señ - or - it - a, do you care?
TEN.
Doñ - - - a que ri - da, are you there?
TEN.
La - - dy fair, Have mer - cy on my des - pair,


TEN.
My love and des - spair! Rei_na d'a - mor That I a -
TEN.
- dore Be - fore your eye-lids close Thro' your win_dow let me throw a
TEN.
rose My flow_er knows All my am_or_ous, clam_or_ous
TEN.
woes! La_dy fair be - ware Of my de_spair And promise


TEN.
this A lit-tle kiss That you will ne-ver miss! A -
CHO.
SOP.
Si-es-ta's near-ly done, It's on the stroke of one When we go
TEN.
- las! Rei-na d'a-mor That I a-dore Be -
CHO.
back To roll and pack And fash-ion our ci -
- fore your eye-lids close Ah, let your lov-er send a rose The flower


CHO.
- gar, The best of all there are; Bom - bi - to makes by
knows All my
And when the work be - gins
CHO.
far The best ci - - 2nd Sop. gar! You'll
am - or - ous, clam - or - ous woes! La - dy
CHO.
have to drop your man - do - lins a - gain And re -
fair, You will not let me lin - ger in des -


CHO.
-frain from songs of Spain! The ev' - ning shade Is
- pair But pro - mise this: A lit - tle
CHO.
but to ser - en - ade A lit - tle maid, A lass!
kiss, That you will nev - er miss, A - las!
Quicker.
f

♩= 120.

TITA, PEPITA & LOLITA.

Three lit - tle girls at the top of the tree,

TITA. PEPITA. LOLITA.

Ti - ta! Pep - i - ta! Lo -

MAMIE.

LO.

- li - ta! And me!

Lit - tle me,

TITA, PEPITA & LOLITA.

MA.

Poor lit - tle me!

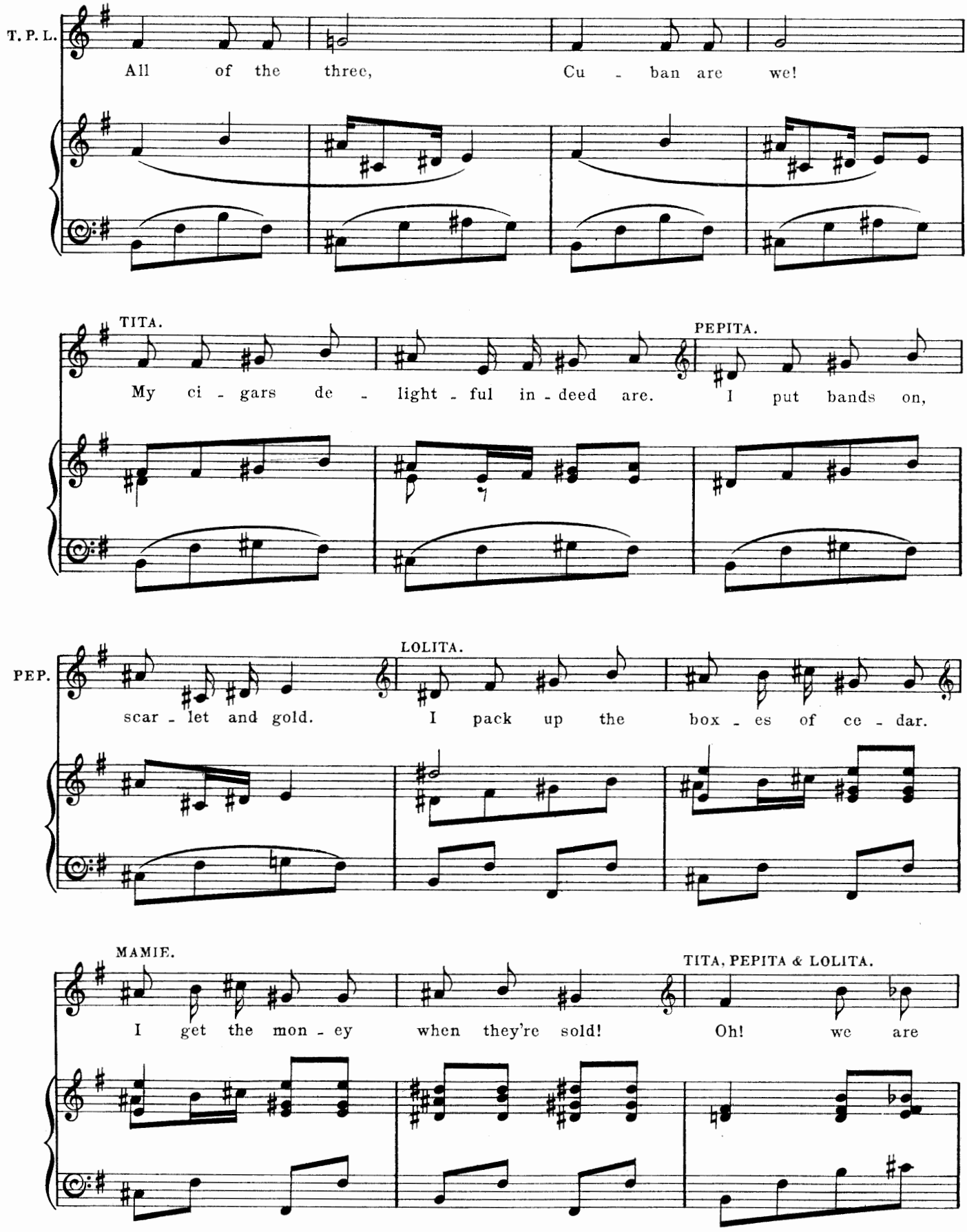
She is the wa - ry

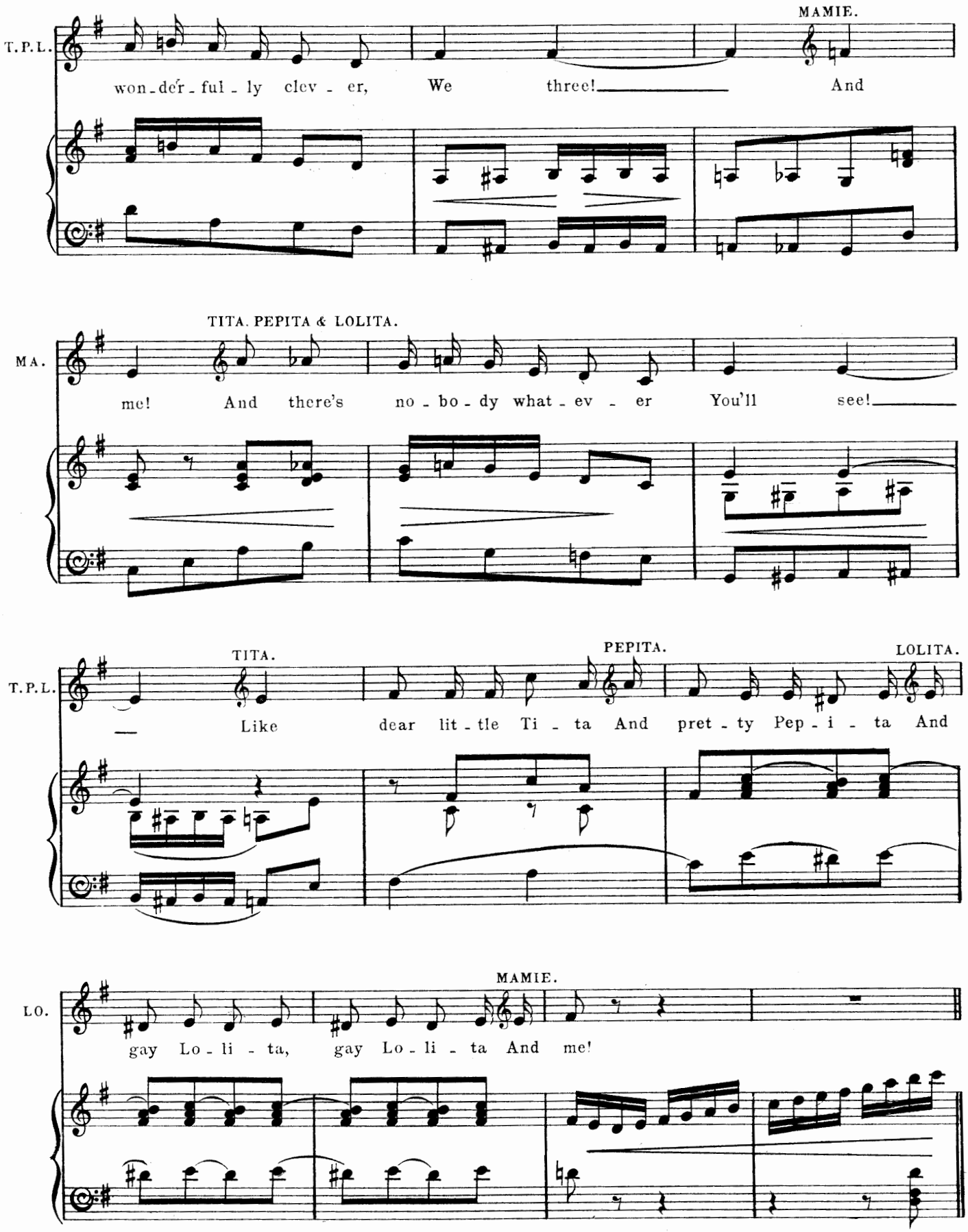
T.P.L.

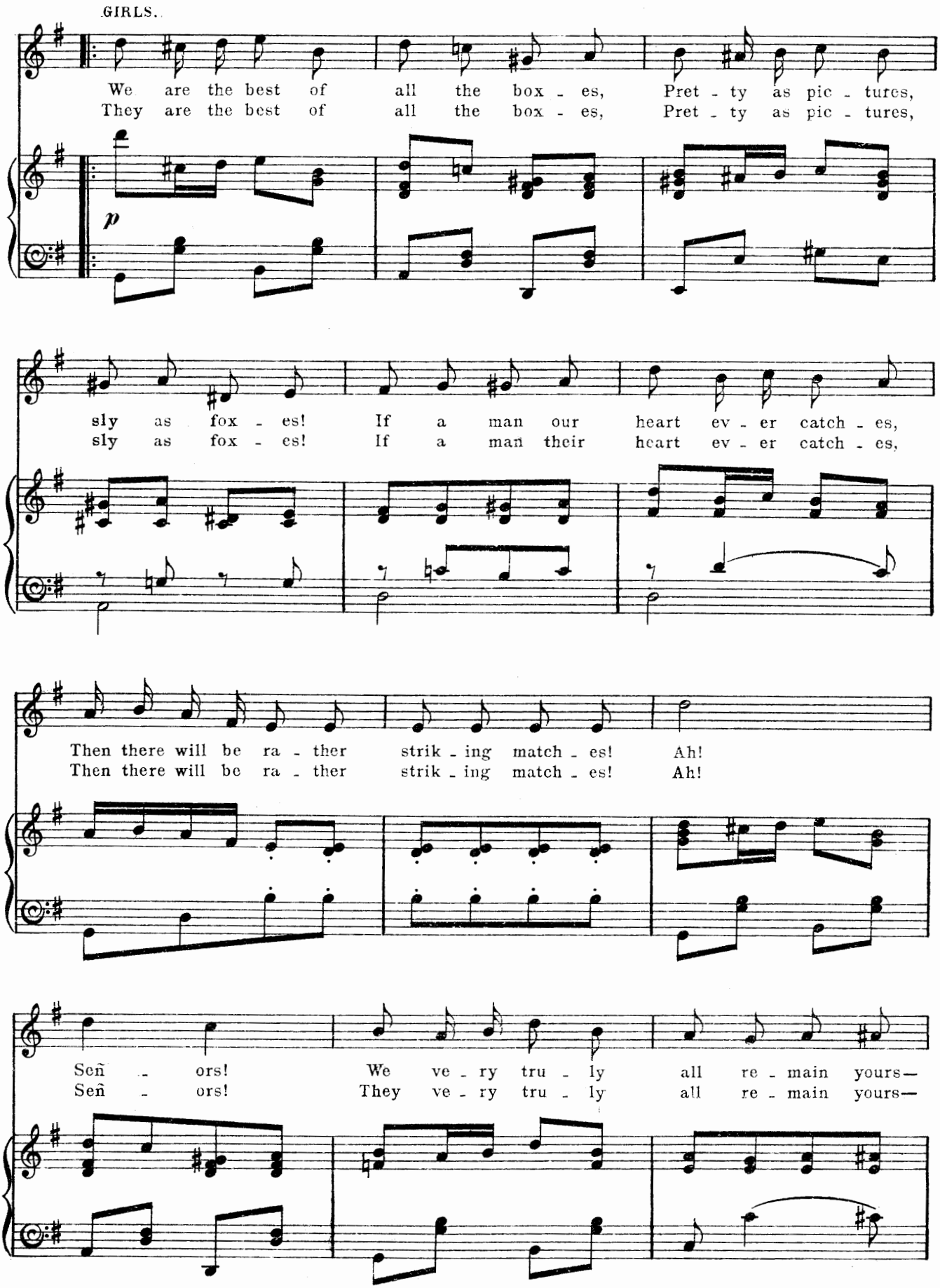
Sec - re - ta - ry,

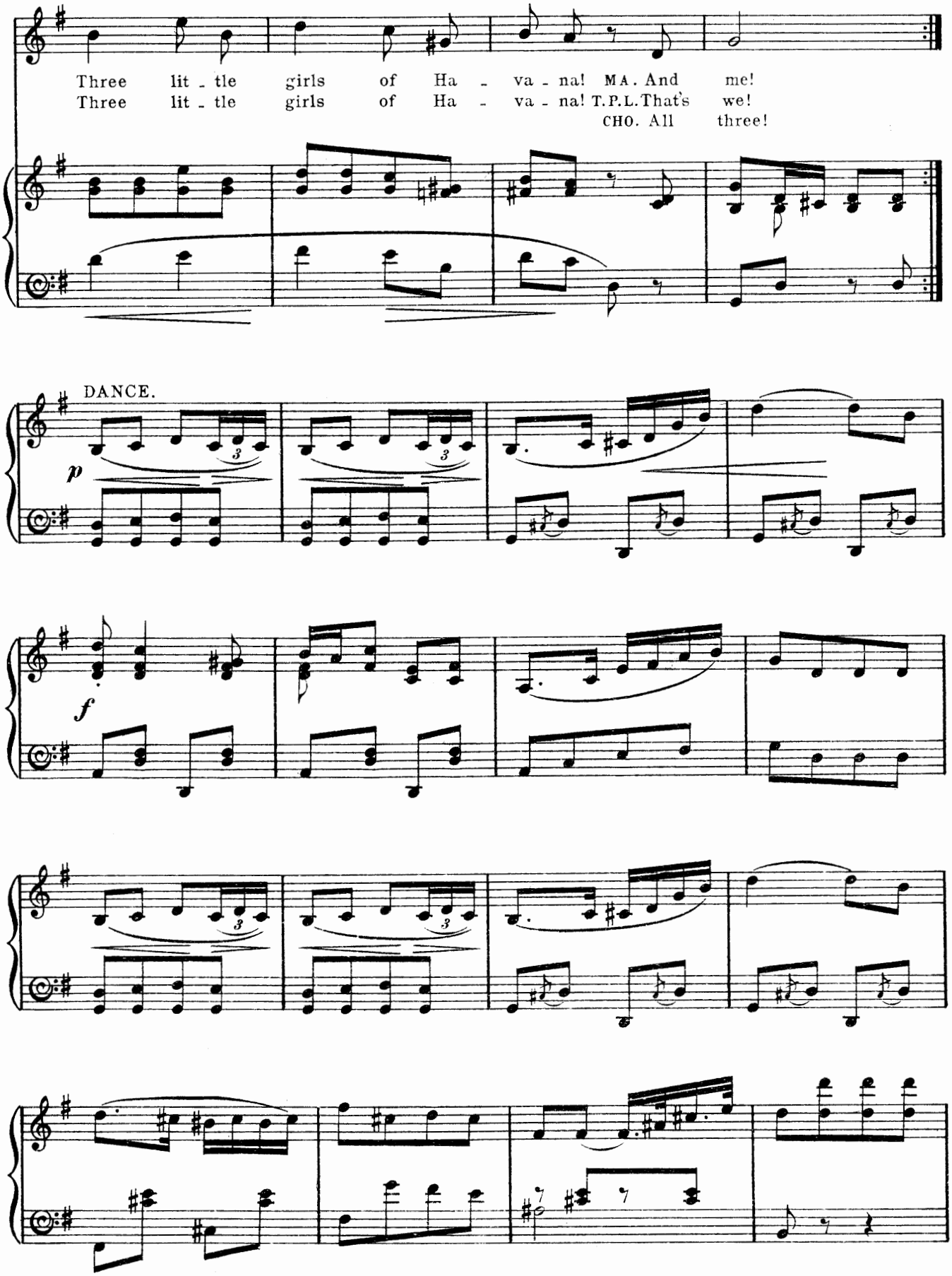
She is Eng - lish,

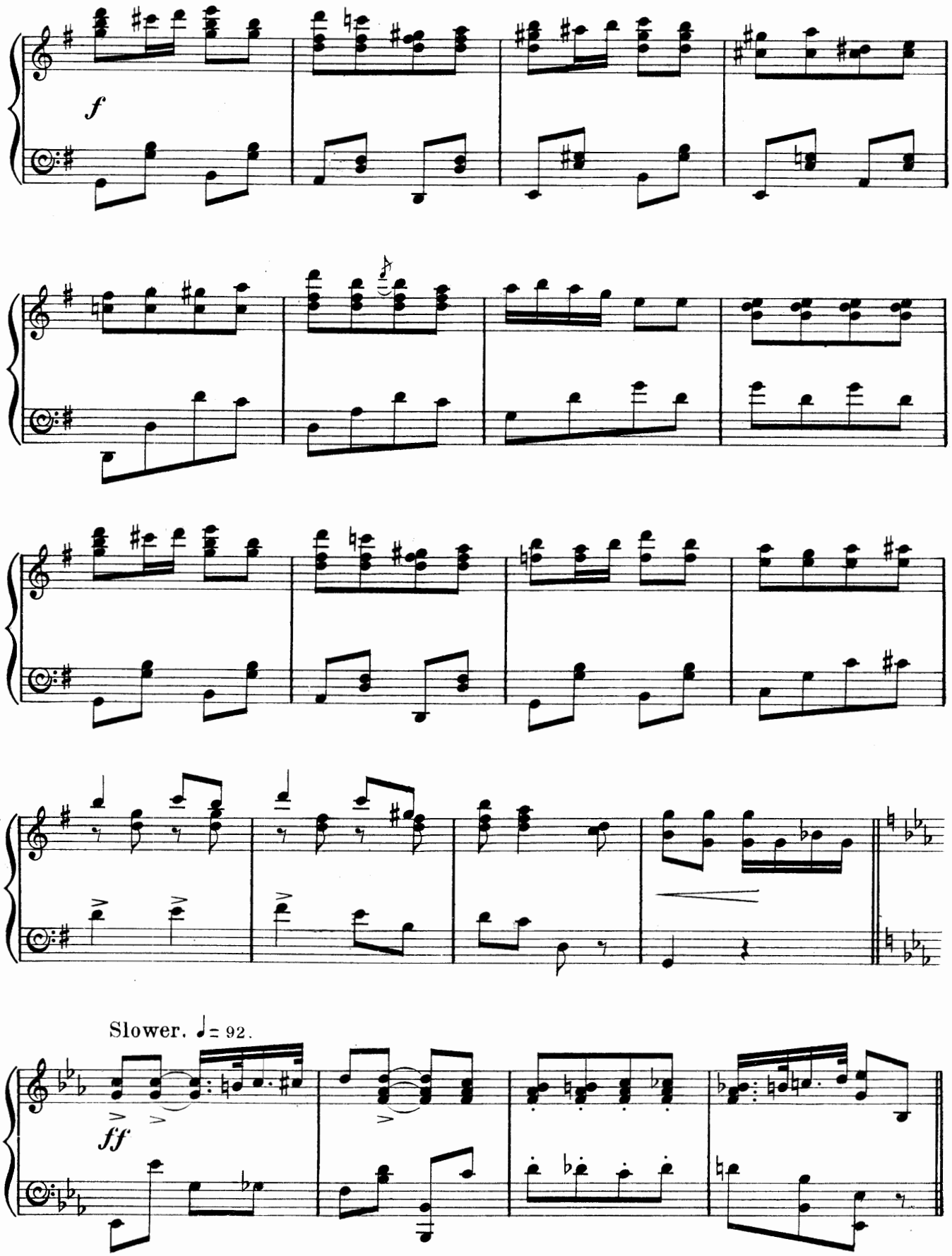
Cu - ban are we!

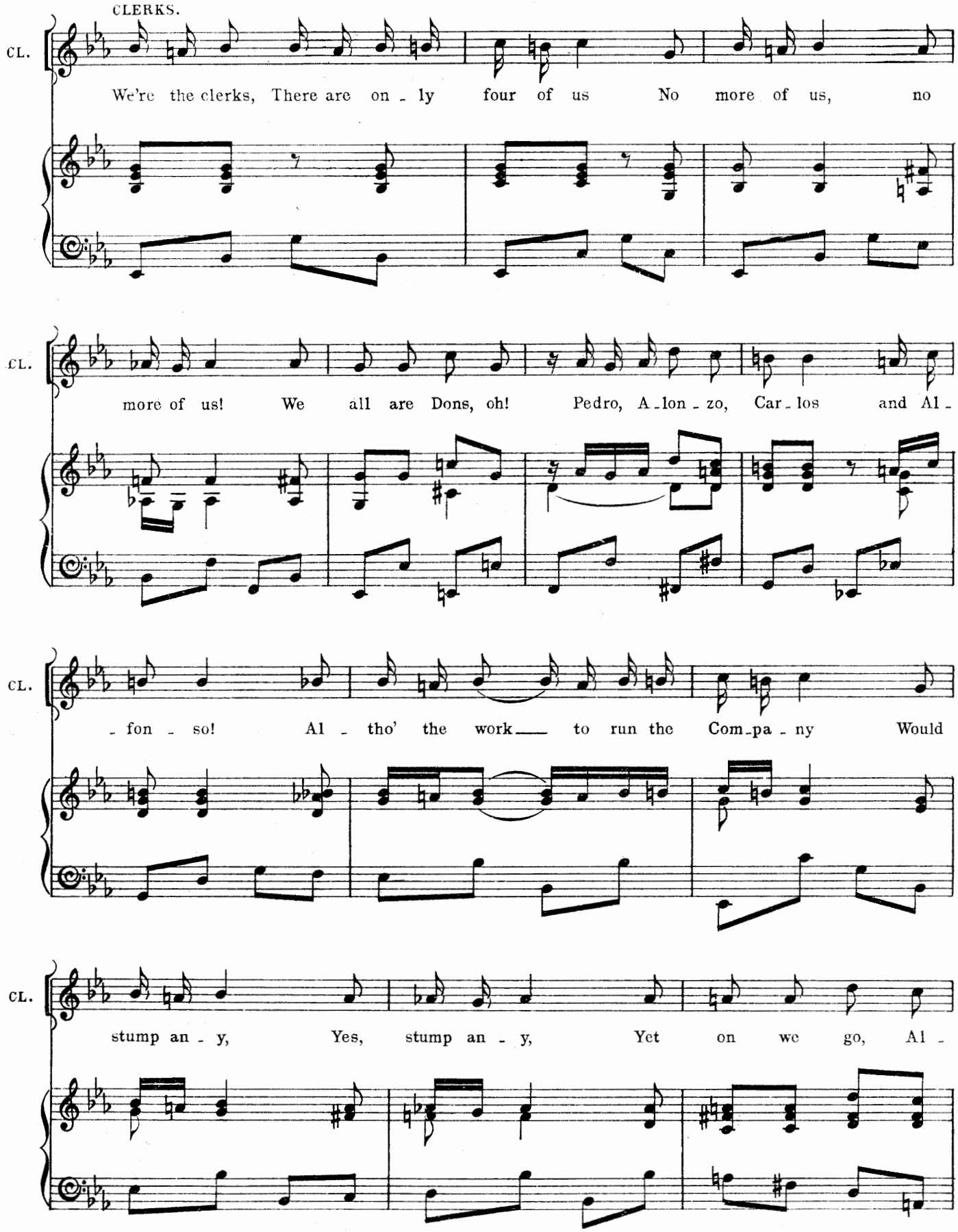

T. P. L.
All of the three, Cu - ban are we!
TITA.
My ci - gars de - light - ful in - deed are.
PEPITA.
I put bands on,
PEP.
scar - let and gold.
LOLITA.
I pack up the box - es of ce - dar.
MAMIE.
I get the mon - ey when they're sold!
TITA, PEPITA & LOLITA.
Oh! we are

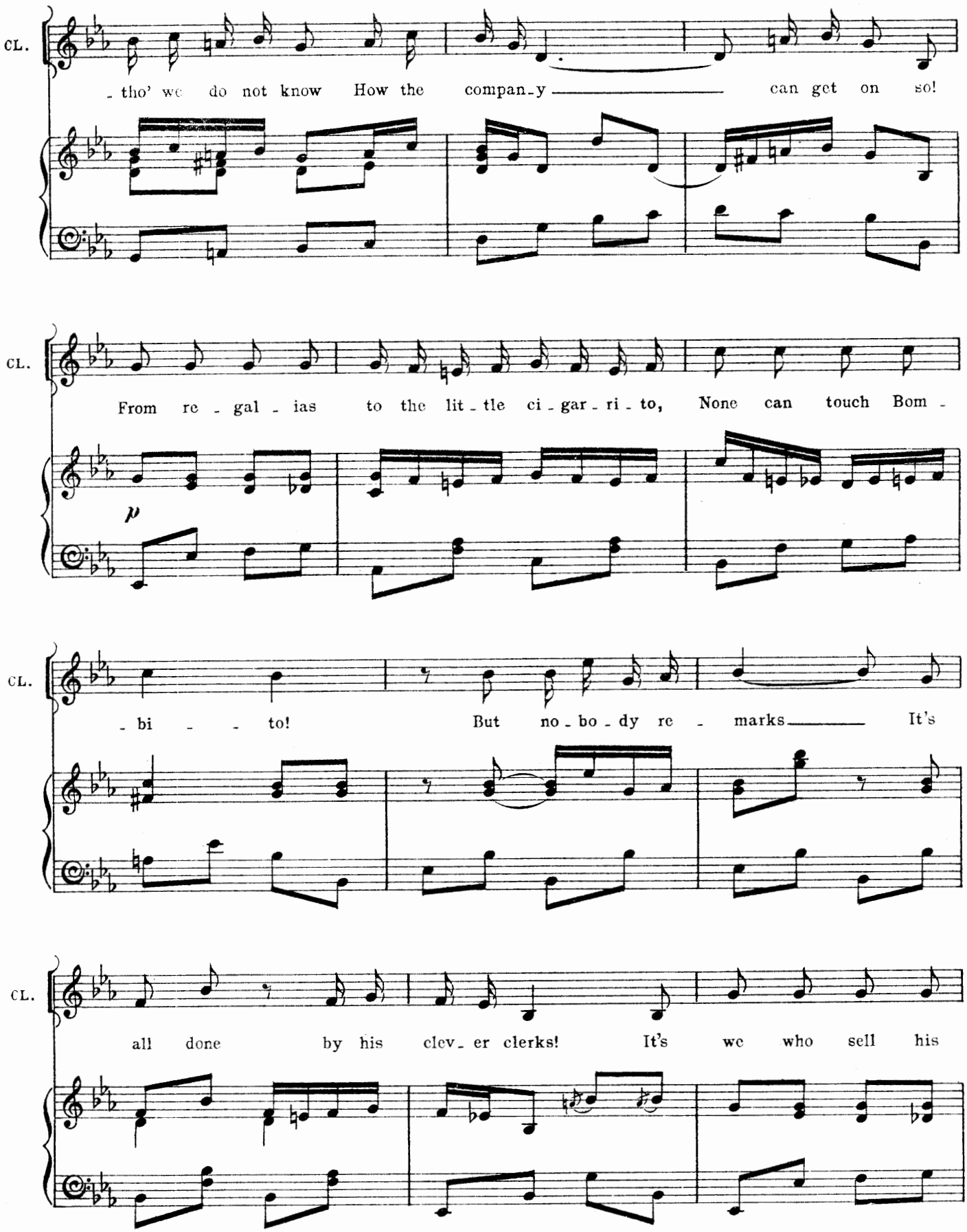

MAMIE.
T.P.L.
won-der-ful-ly clev-er, We three! And
TITA. PEPITA & LOLITA.
MA.
me! And there's no-bo-dy what-ev-er You'll see!
TITA.
PEPITA.
LOLITA.
T.P.L.
Like dear lit-tle Ti-ta And pret-ty Pep-i-ta And
MAMIE.
LO.
gay Lo-li-ta, gay Lo-li-ta And me!

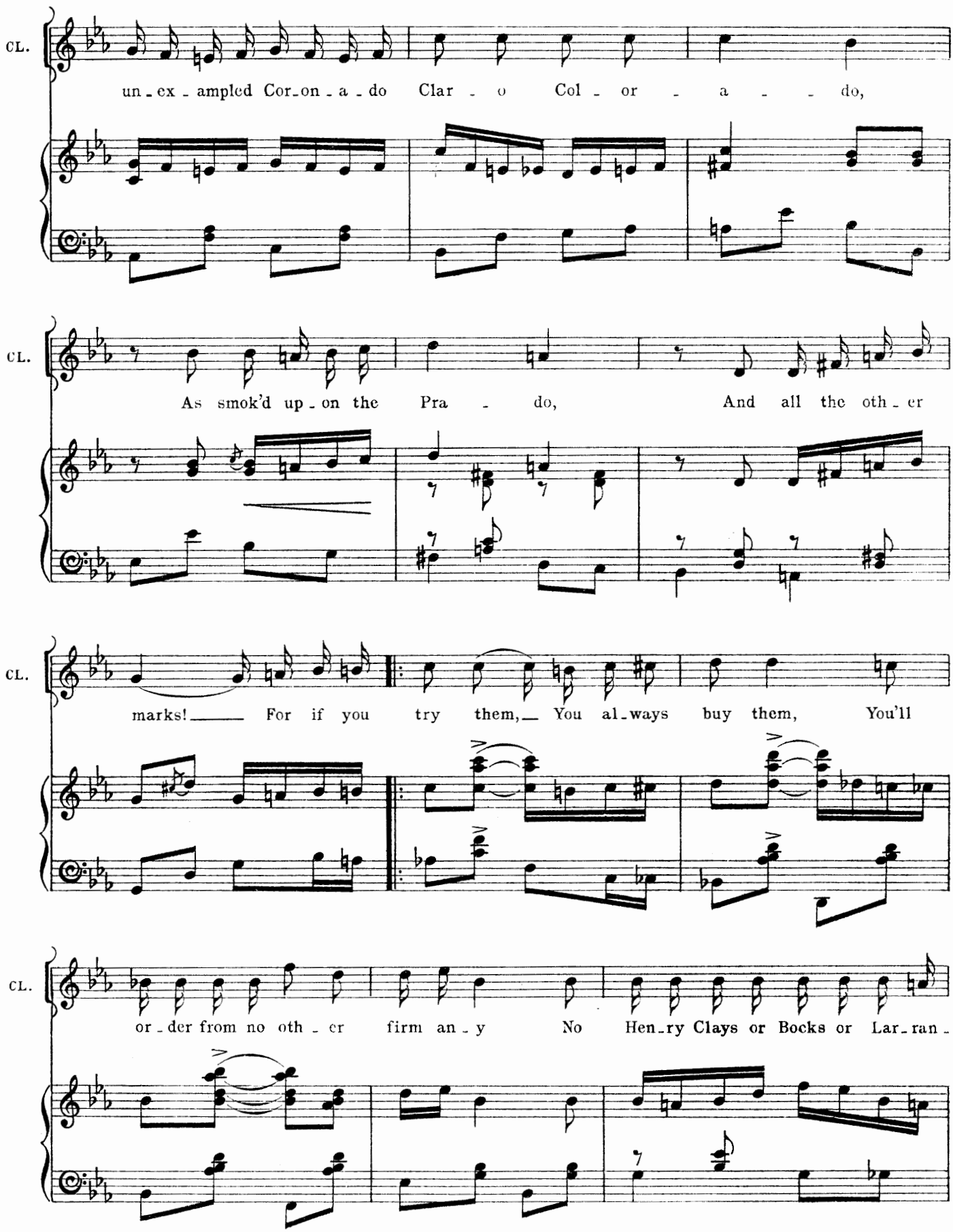

GIRLS.
We are the best of all the box - es, Pret - ty as pic - tures,
They are the best of all the box - es, Pret - ty as pic - tures,
p
sly as fox - es! If a man our heart ev - er catch - es,
sly as fox - es! If a man their heart ev - er catch - es,
Then there will be ra - ther strik - ing match - es! Ah!
Then there will be ra - ther strik - ing match - es! Ah!
Señ - ors! We ve - ry tru - ly all re - main yours—
Señ - ors! They ve - ry tru - ly all re - main yours—

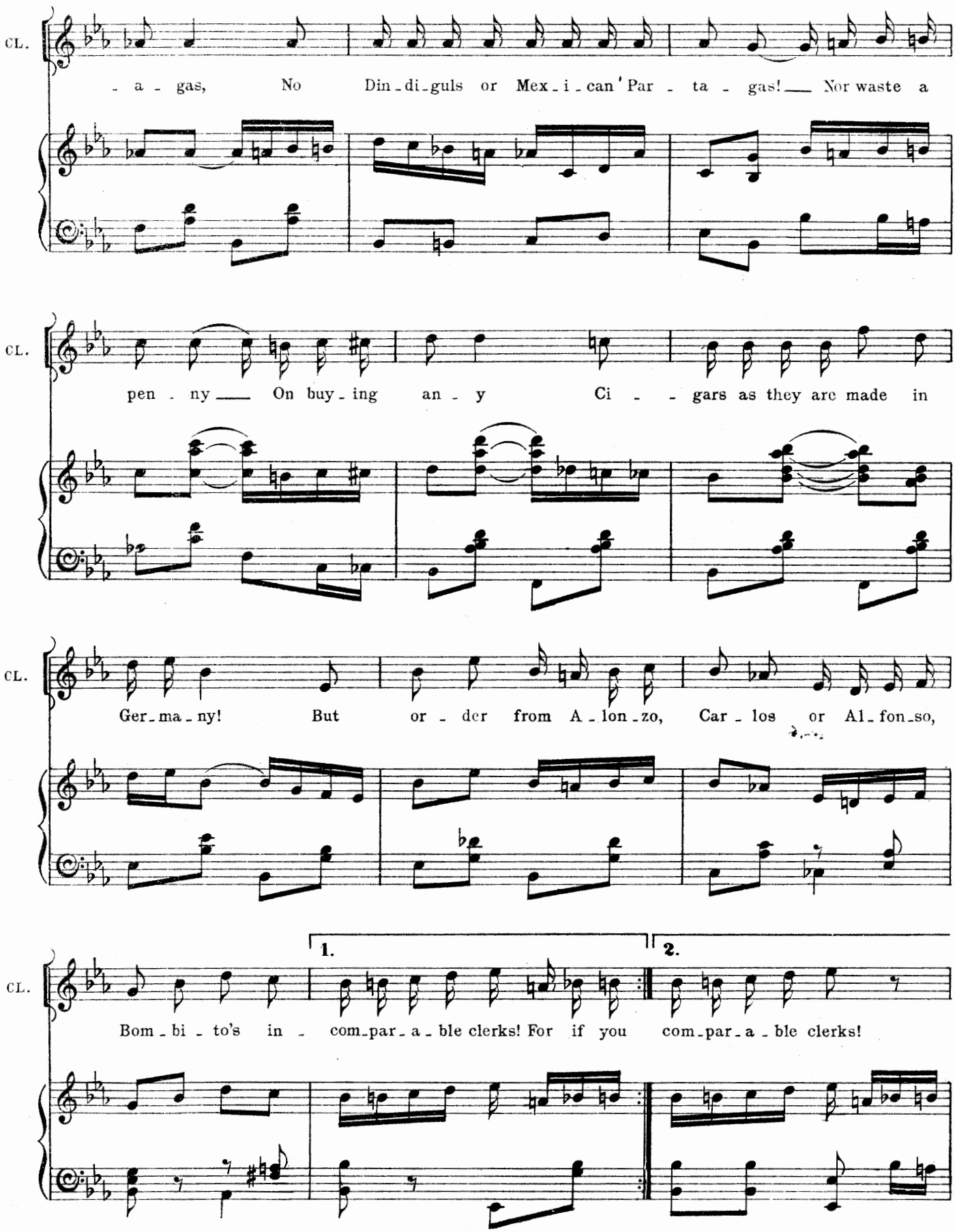

Three lit - tle girls of Ha - va - na! MA. And me!
Three lit - tle girls of Ha - va - na! T.P.L. That's we!
CHO. All three!
DANCE.
p
f

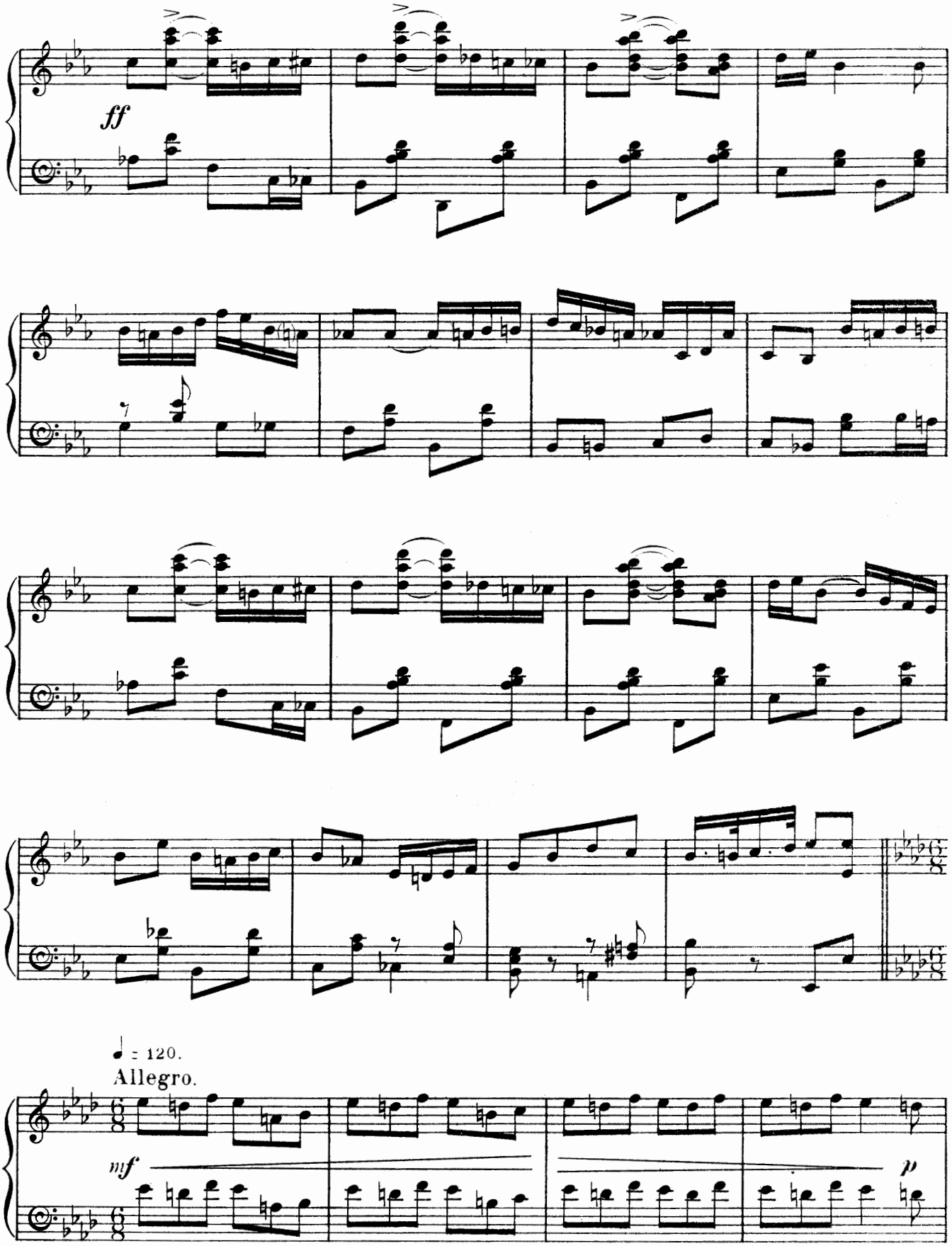

f
Slower. ♩= 92.
ff

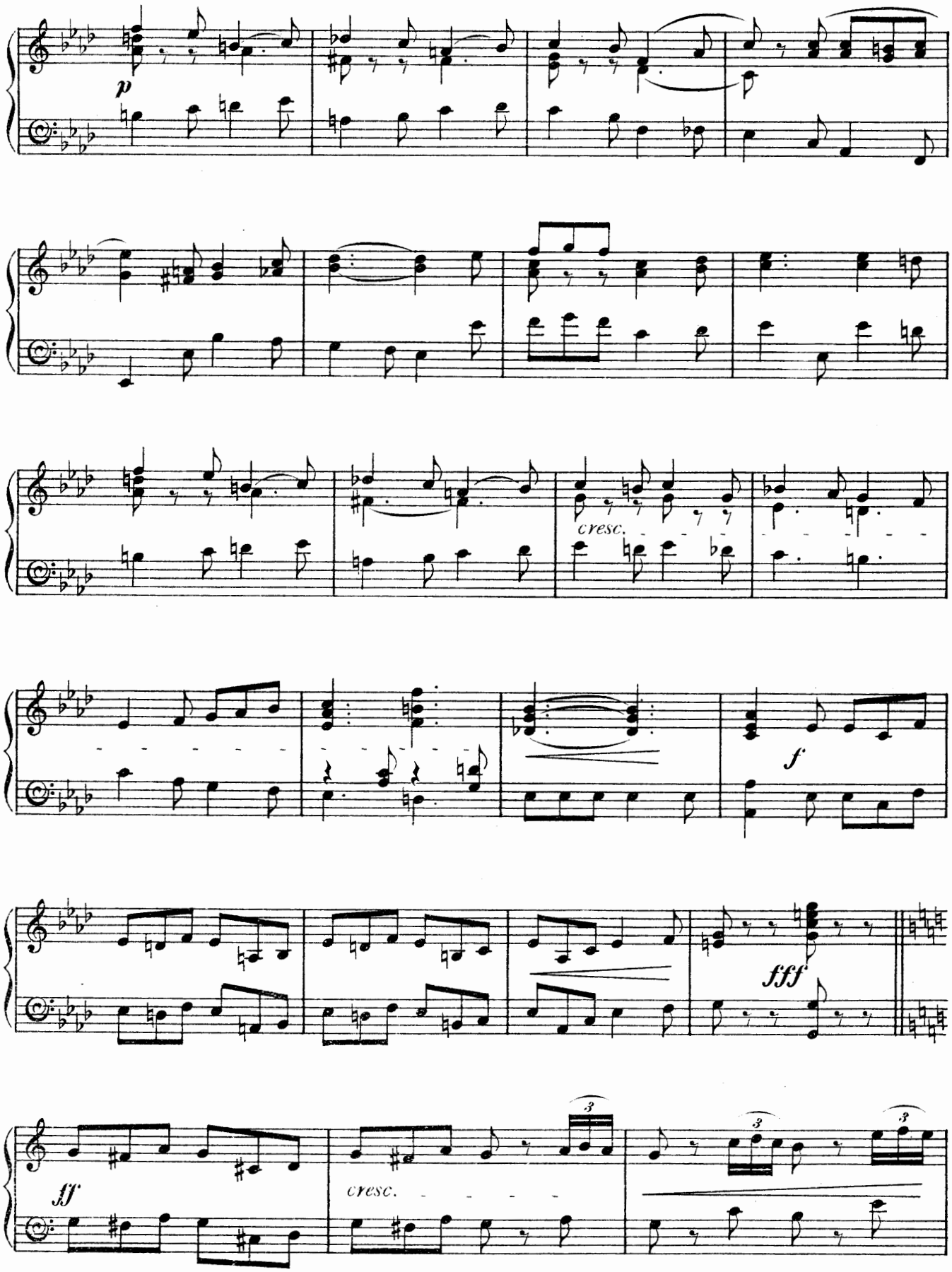

CLERKS.
CL.
We're the clerks, There are on - ly four of us No more of us, no
CL.
more of us! We all are Dons, oh! Pedro, A - lon - zo, Car - los and Al -
CL.
- fon - so! Al - tho' the work to run the Com - pa - ny Would
CL.
stump an - y, Yes, stump an - y, Yet on we go, Al -


CL.
- tho' we do not know How the compan-y can get on so!
CL.
From re - gal - ias to the lit-tle ci-gar-ri-to, None can touch Bom -
p
CL.
- bi - - to! But no-bo-dy re - marks It's
CL.
all done by his clev-er clerks! It's we who sell his

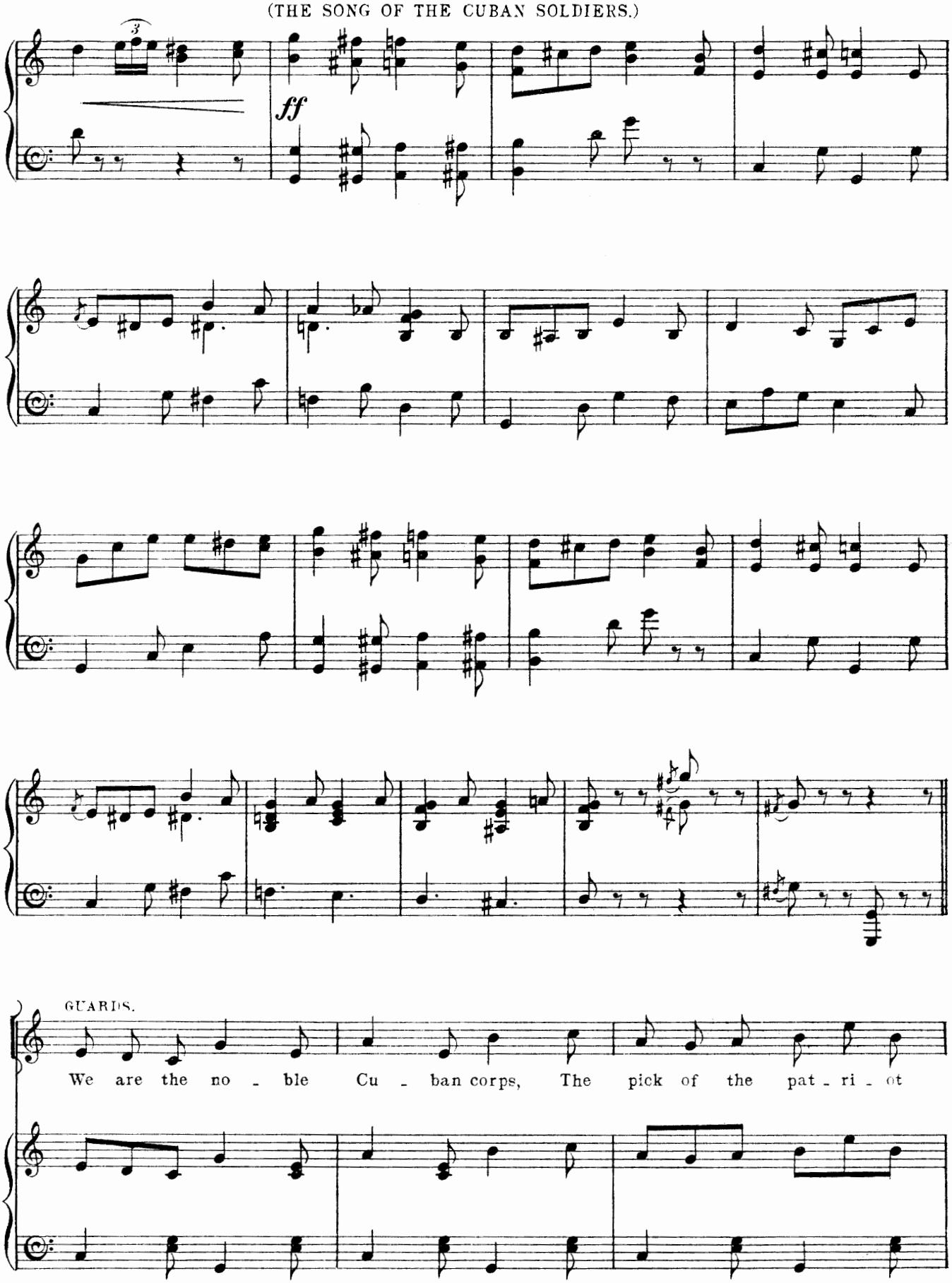

CL.
un - ex - ampled Cor - on - a - do Clar - o Col - or - a - - do,
CL.
As smok'd up - on the Pra - do, And all the oth - er
CL.
marks! For if you try them, You al - ways buy them, You'll
CL.
or - der from no oth - er firm an - y No Hen - ry Clays or Bocks or Lar - ran -

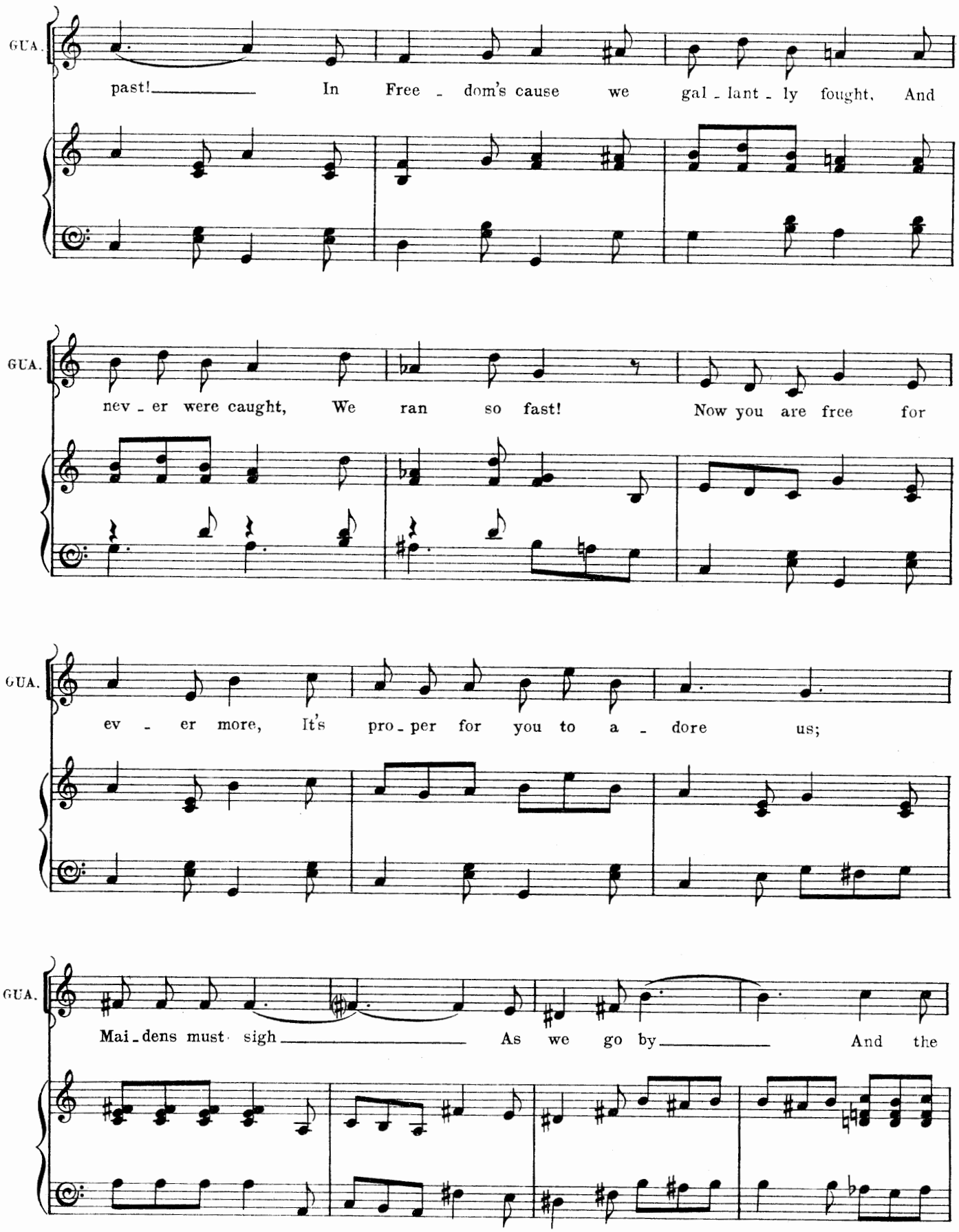

CL.
- a - gas, No Din-di-guls or Mex-i-can Par - ta - gas! Nor waste a
CL.
pen - ny On buy-ing an - y Ci - - gars as they are made in
CL.
Ger-ma-ny! But or - der from A-lon-zo, Car - los or Al-fon-so,
CL.
1.
2.
Bom-bi-to's in - com-par-a-ble clerks! For if you com-par-a-ble clerks!

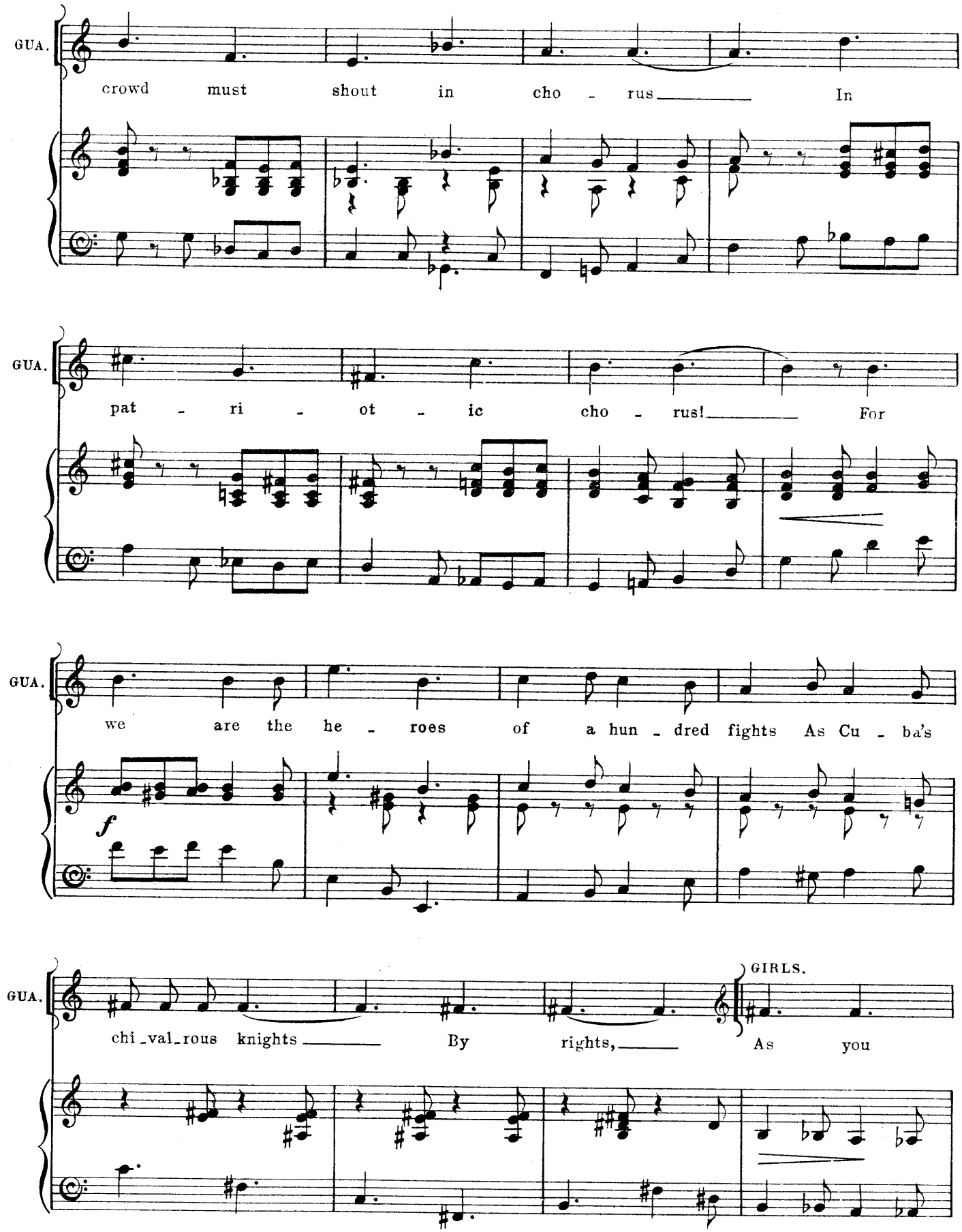

ff
♩ = 120.
Allegro.
mf
p

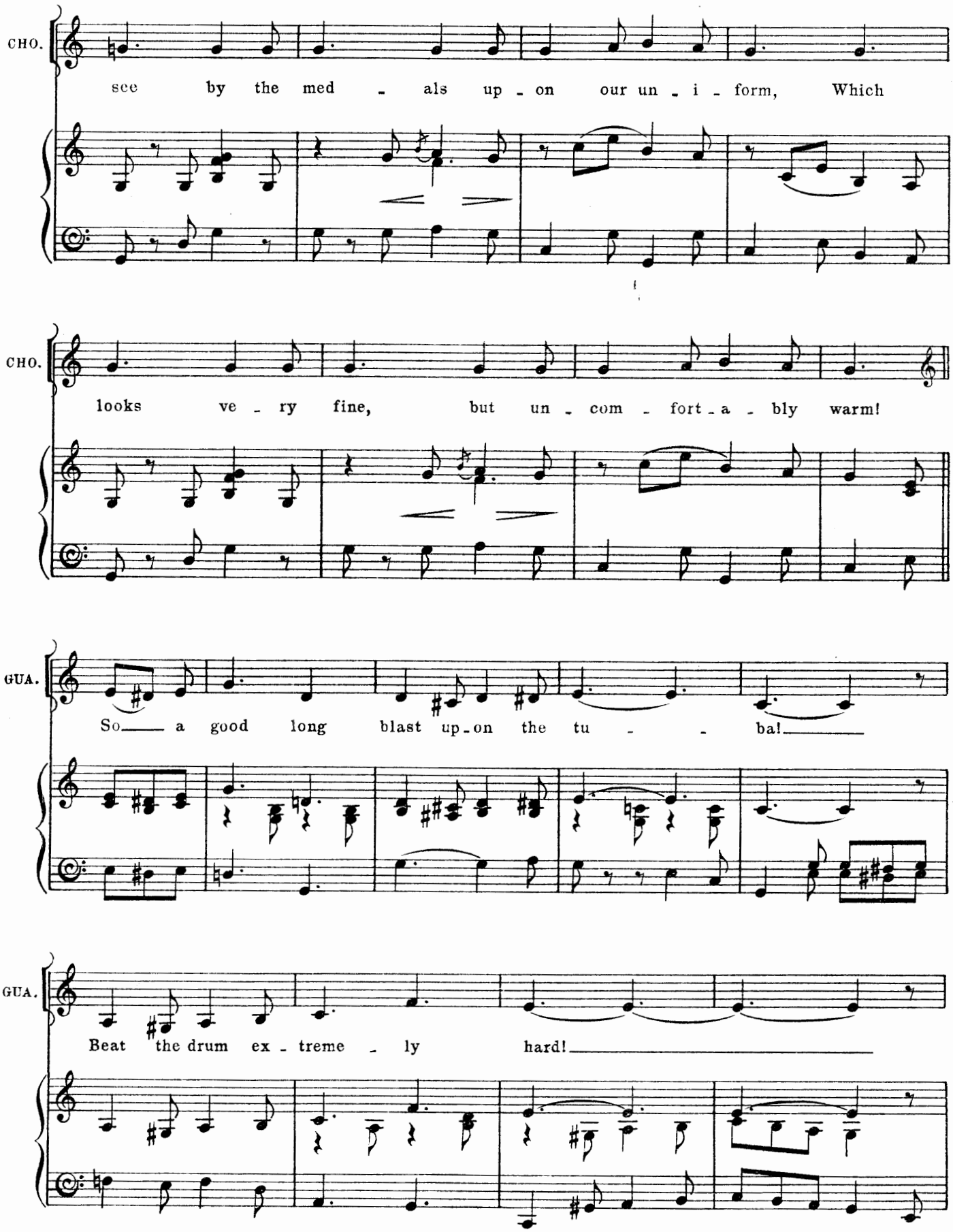

p
cresc.
f
fff
ff
cresc.

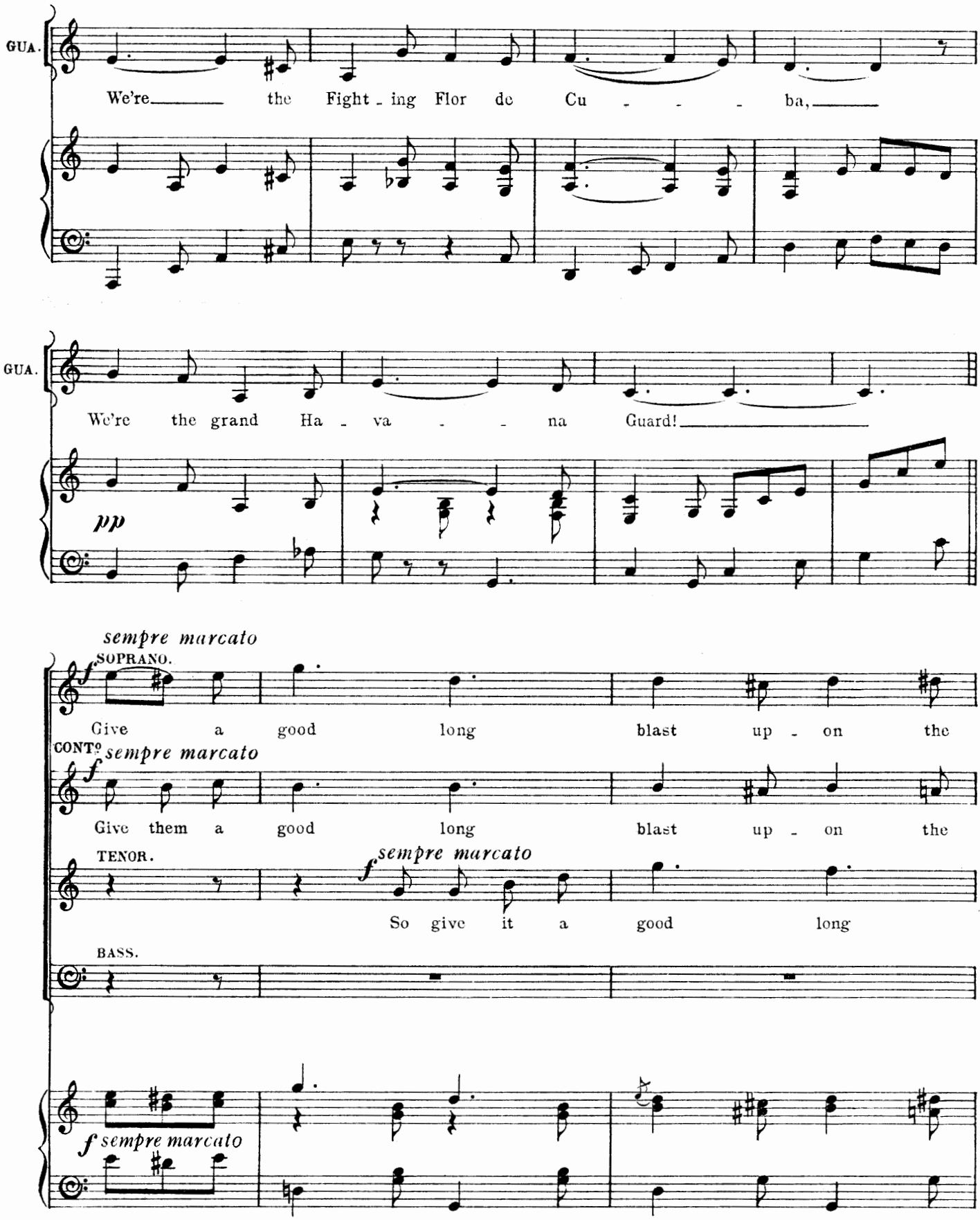
(THE SONG OF THE CUBAN SOLDIERS.)

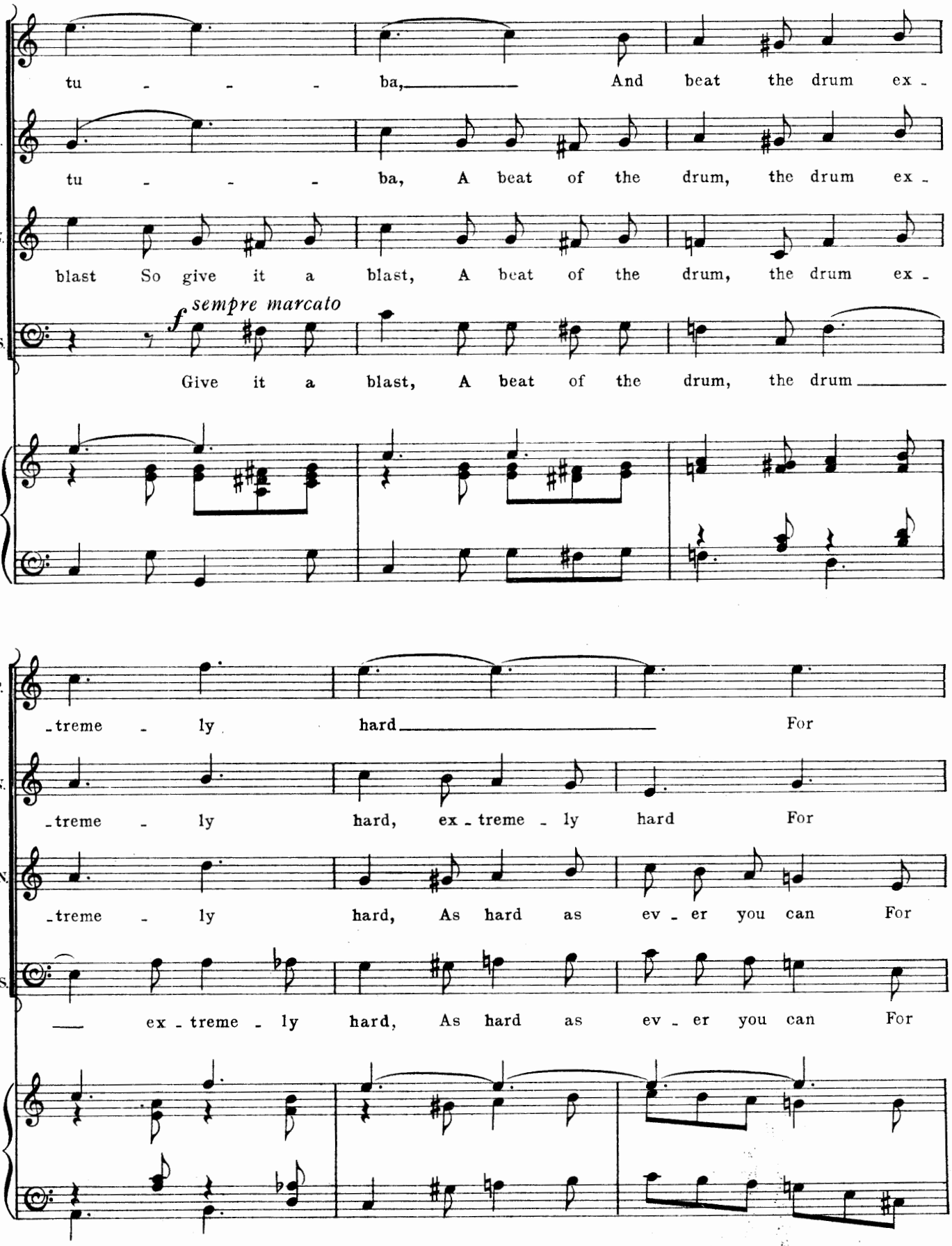


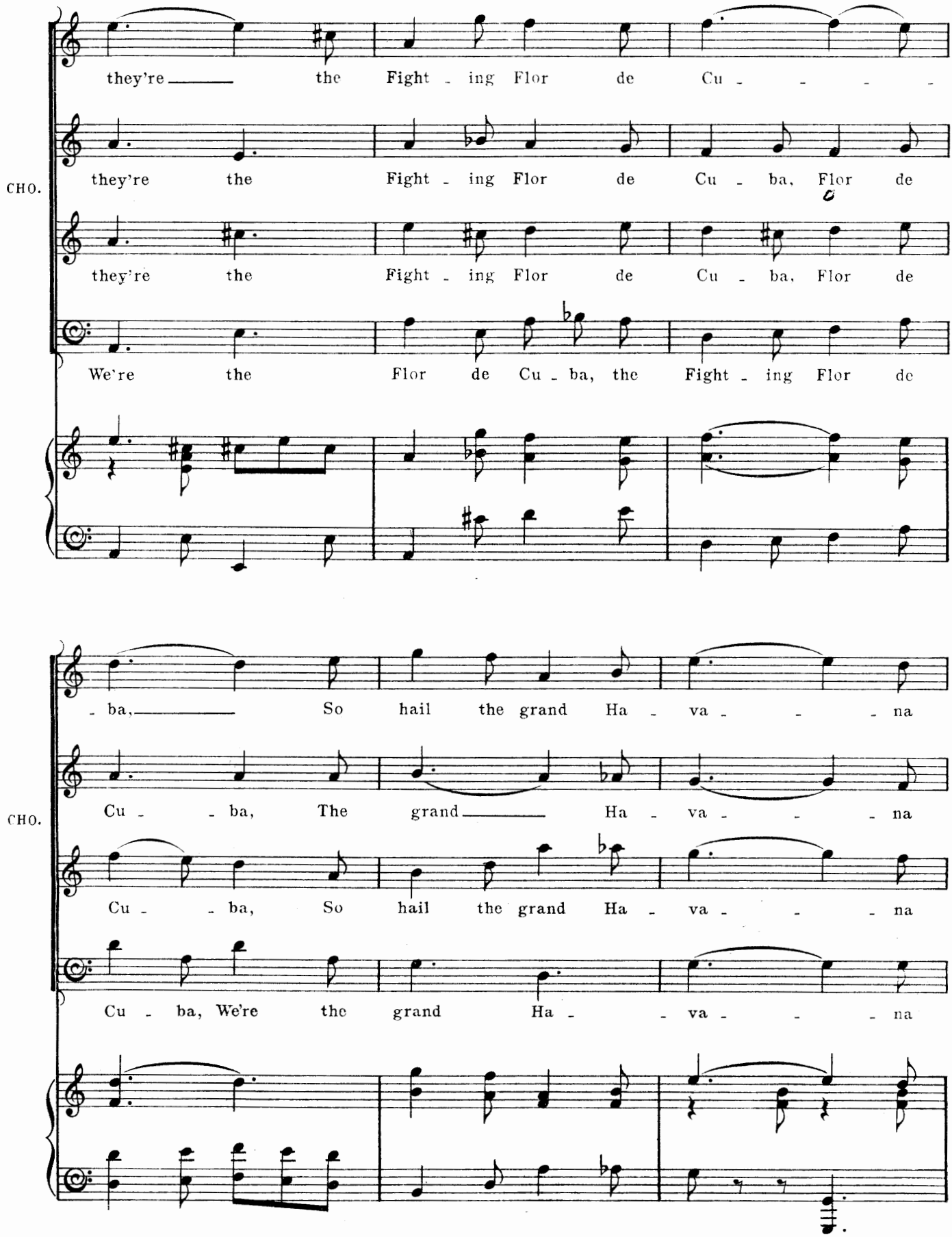

GUA.
past! In Free - dom's cause we gal - lant - ly fought, And
GUA.
nev - er were caught, We ran so fast! Now you are free for
GUA.
ev - er more, It's pro - per for you to a - dore us;
GUA.
Mai - dens must sigh As we go by And the

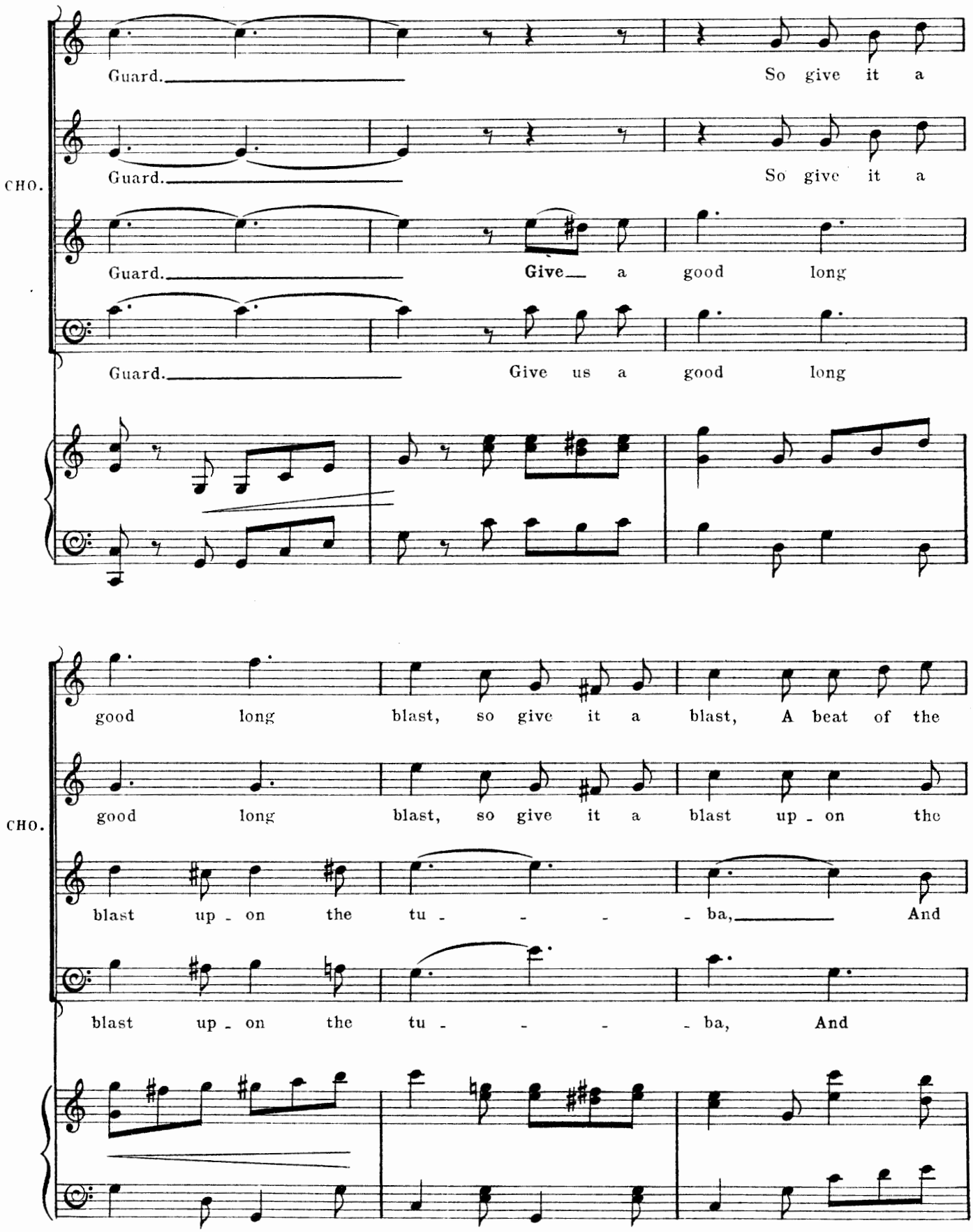

GUA.
crowd must shout in cho - rus In
GUA.
pat - ri - ot - ic cho - rus! For
GUA.
we are the he - roes of a hun - dred fights As Cu - ba's
f
GUA.
chi_val_rous knights By rights,
GIRLS.
As you

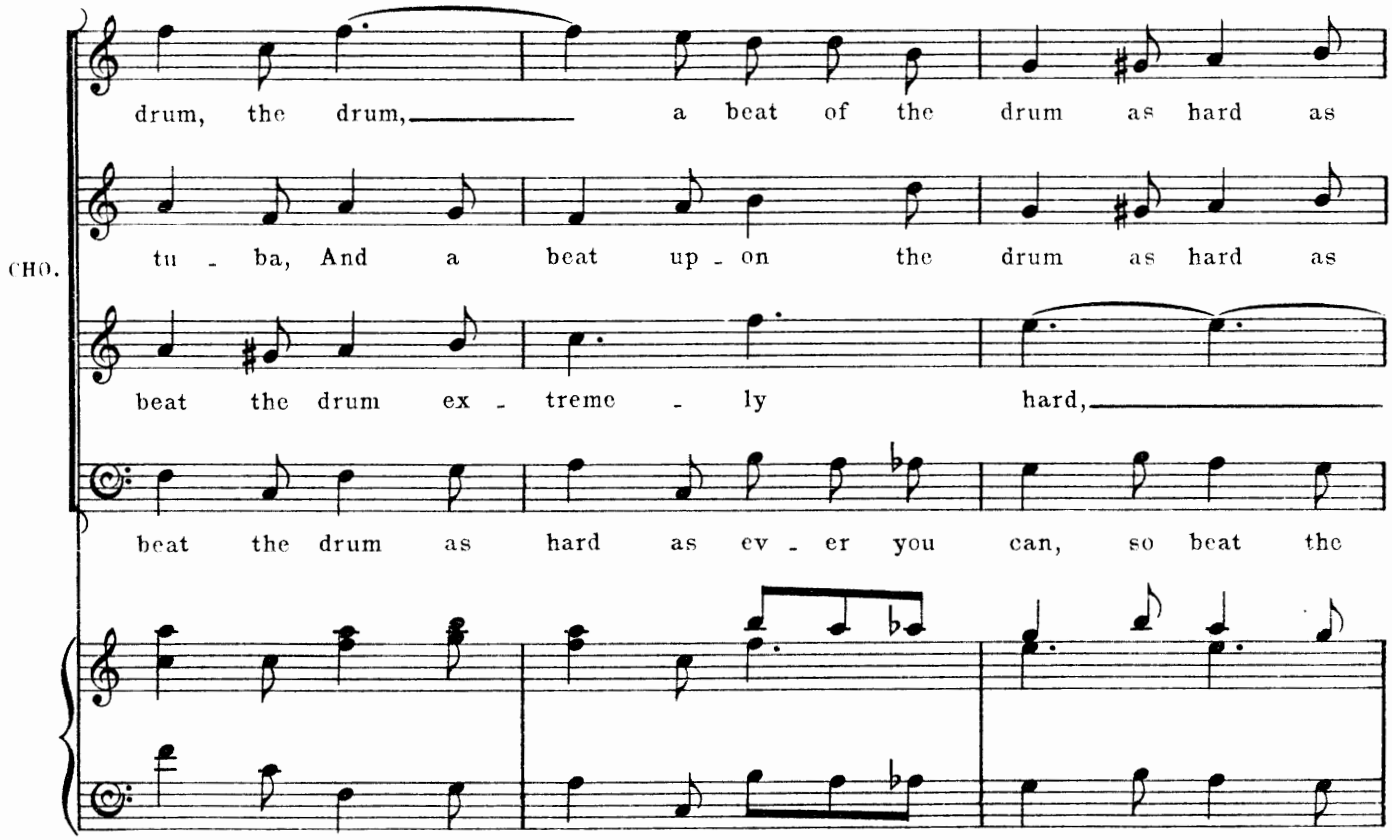

CHO.
see by the med - als up - on our un - i - form, Which
CHO.
looks ve - ry fine, but un - com - fort - a - bly warm!
GUA.
So a good long blast up - on the tu - - ba!
GUA.
Beat the drum ex - treme - ly hard!

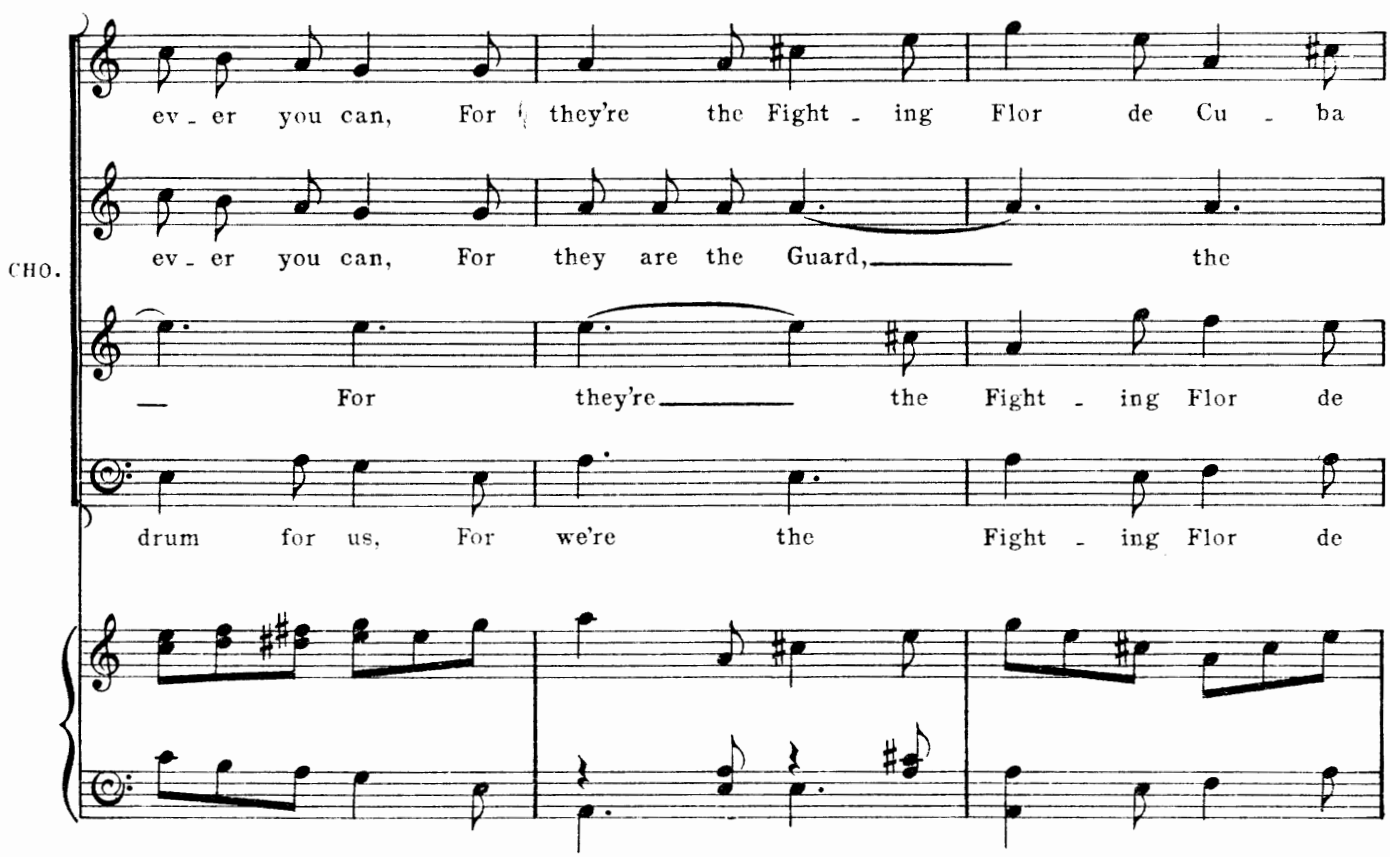

GUA.
We're the Fight - ing Flor de Cu - - - ba,
GUA.
We're the grand Ha - va - - na Guard!
pp
sempre marcato
SOPRANO.
Give a good long blast up - on the
CONTº
sempre marcato
Give them a good long blast up - on the
TENOR.
sempre marcato
So give it a good long
BASS.
sempre marcato


SOP.
tu - - - ba, And beat the drum ex -
CON.
tu - - - ba, A beat of the drum, the drum ex -
TEN.
blast So give it a blast, A beat of the drum, the drum ex -
BASS.
f sempre marcato
Give it a blast, A beat of the drum, the drum
SOP.
-treme - ly hard For
CON.
-treme - ly hard, ex - treme - ly hard For
TEN.
-treme - ly hard, As hard as ev - er you can For
BASS.
ex - treme - ly hard, As hard as ev - er you can For

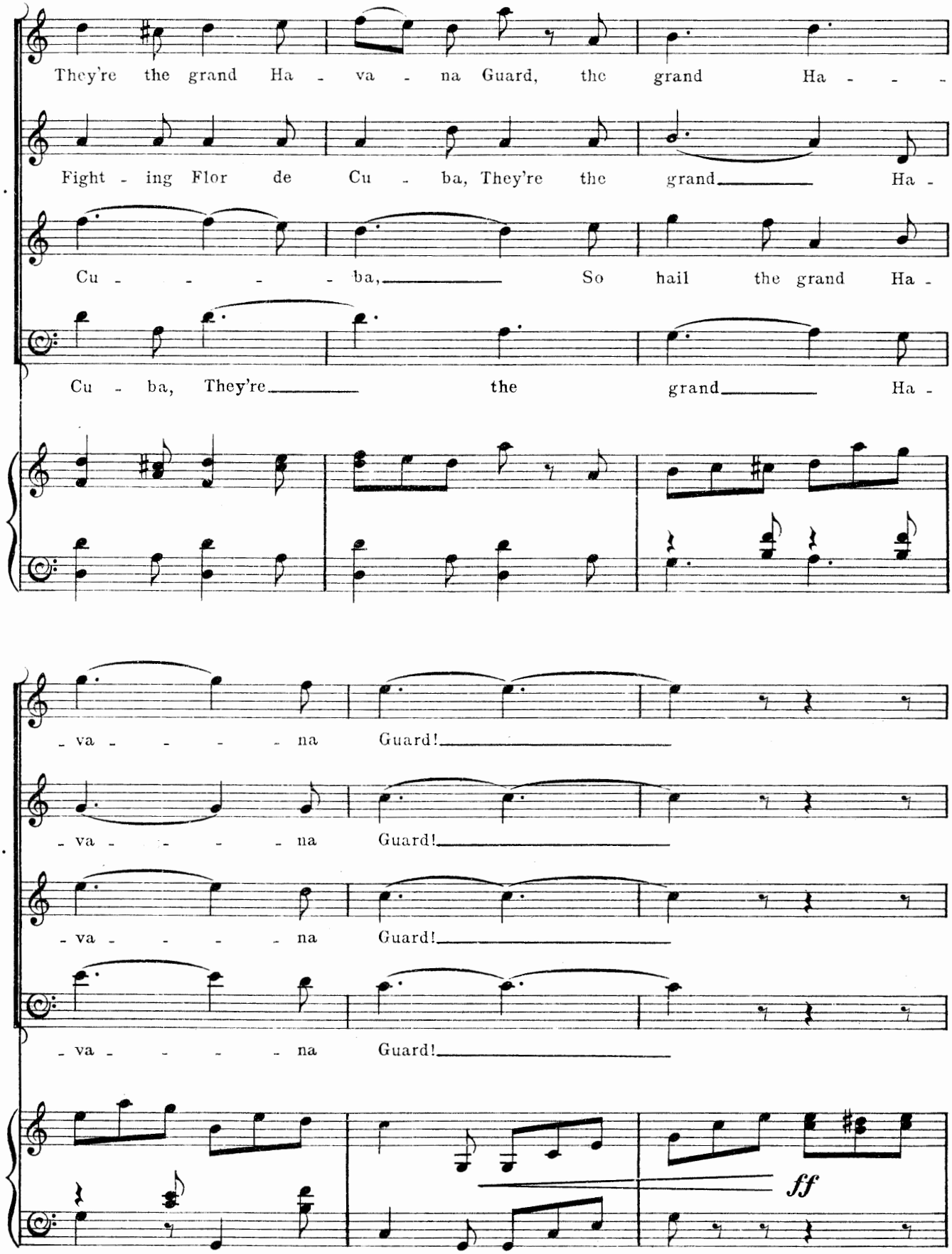

they're the Fight - ing Flor de Cu - - - -
CHO.
they're the Fight - ing Flor de Cu - ba, Flor de
they're the Fight - ing Flor de Cu - ba, Flor de
We're the Flor de Cu - ba, the Fight - ing Flor de
- ba, So hail the grand Ha - va - - - na
CHO.
Cu - - ba, The grand Ha - va - - - na
Cu - - ba, So hail the grand Ha - va - - - na
Cu - ba, We're the grand Ha - - va - - - na

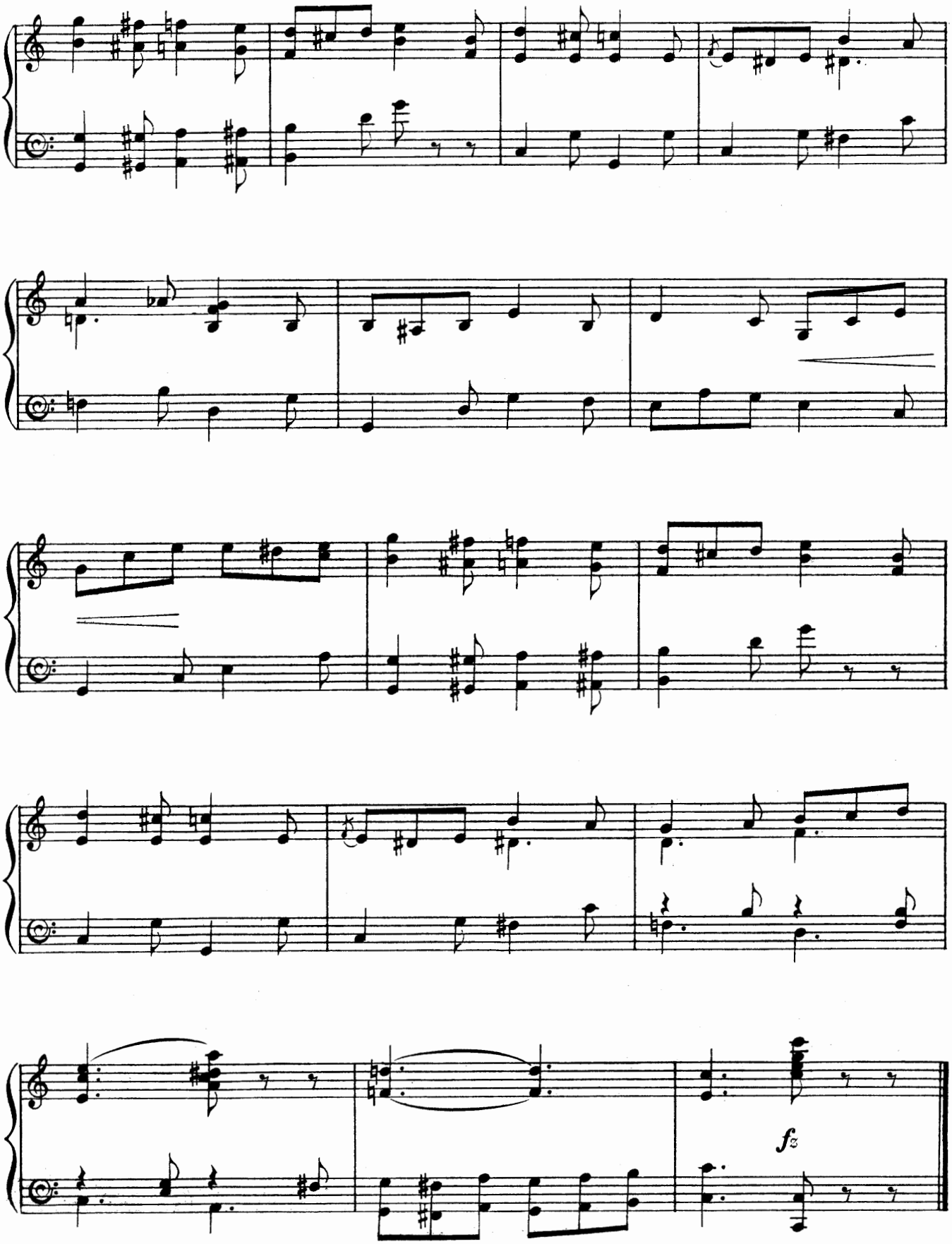

Guard. So give it a
CHO. Guard. So give it a
Guard. Give a good long
Guard. Give us a good long
good long blast, so give it a blast, A beat of the
CHO. good long blast, so give it a blast up - on the
blast up - on the tu - - - - ba, And
blast up - on the tu - - - - ba, And


drum, the drum, a beat of the drum as hard as
CHO.
tu - ba, And a beat up - on the drum as hard as
beat the drum ex - treme - ly hard,
beat the drum as hard as ev - er you can, so beat the


ev - er you can, For they're the Fight - ing Flor de Cu - ba
CHO.
ev - er you can, For they are the Guard, the
For they're the Fight - ing Flor de
drum for us, For we're the Fight - ing Flor de

251313

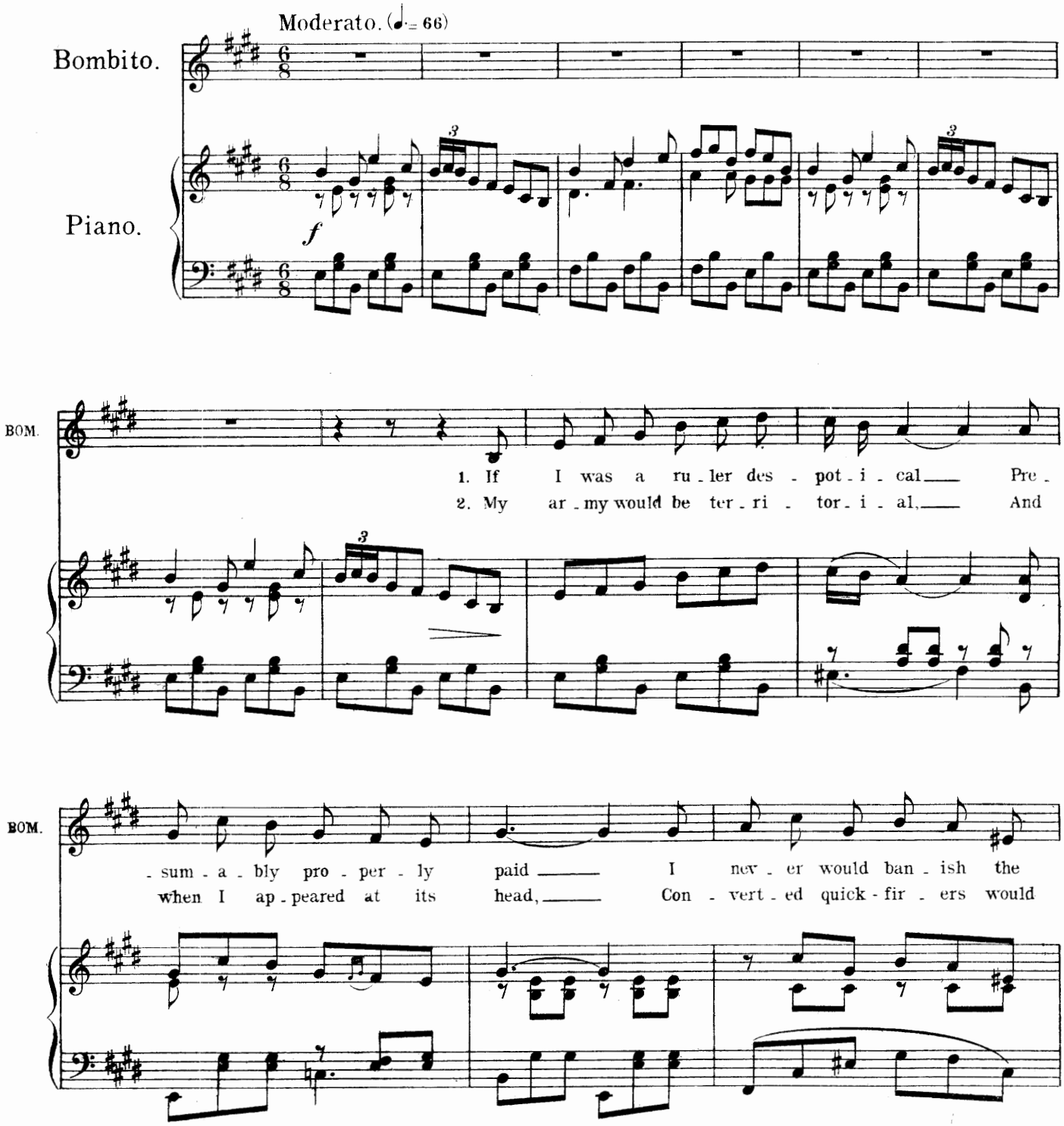

They're the grand Ha - va - na Guard, the grand Ha - - -
CHO.
Fight - ing Flor de Cu - ba, They're the grand Ha -
Cu - - - - - ba, So hail the grand Ha -
Cu - ba, They're the grand Ha -
- va - - - - - na Guard!
CHO.
- va - - - - - na Guard!
- va - - - - - na Guard!
- va - - - - - na Guard!
ff

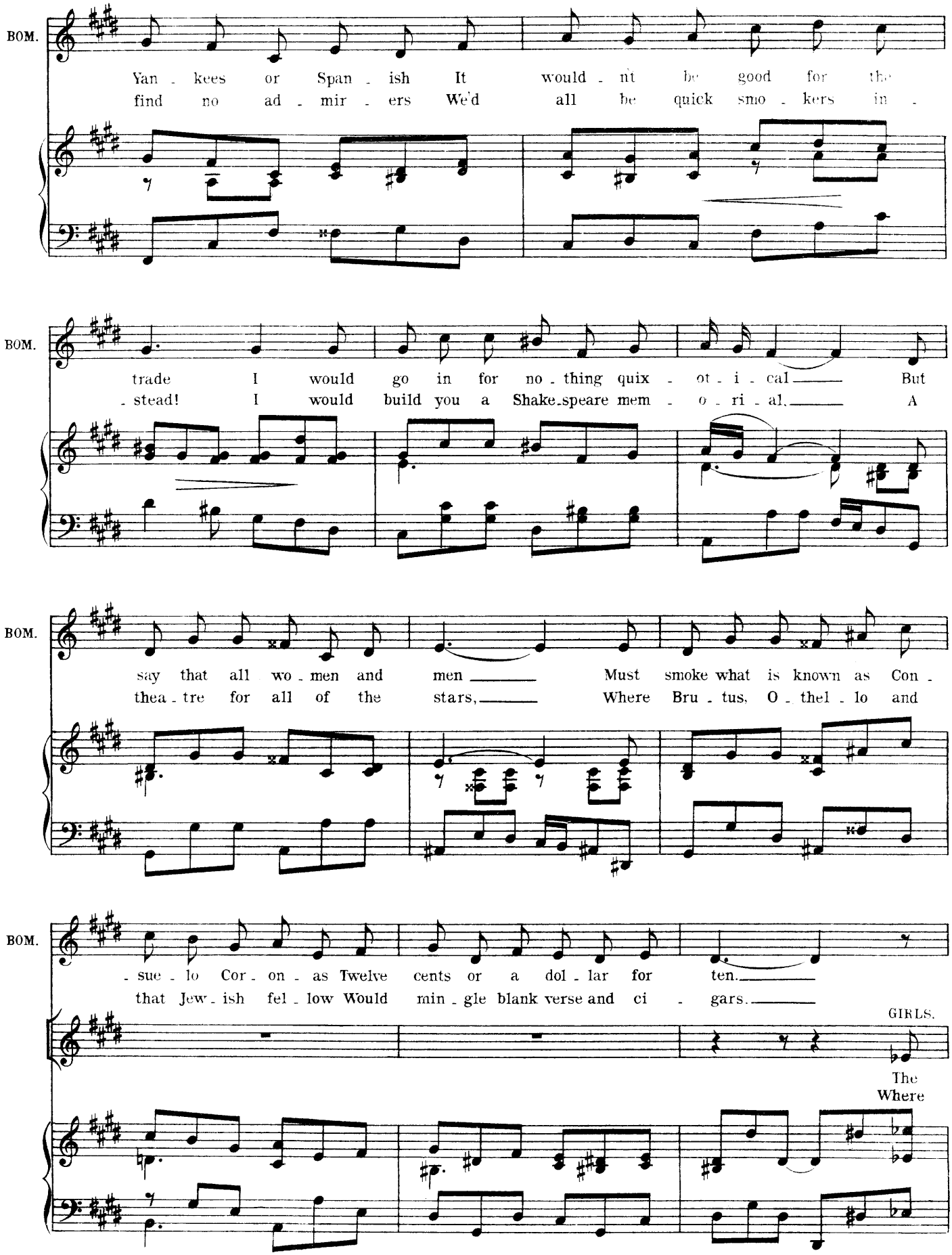

fz

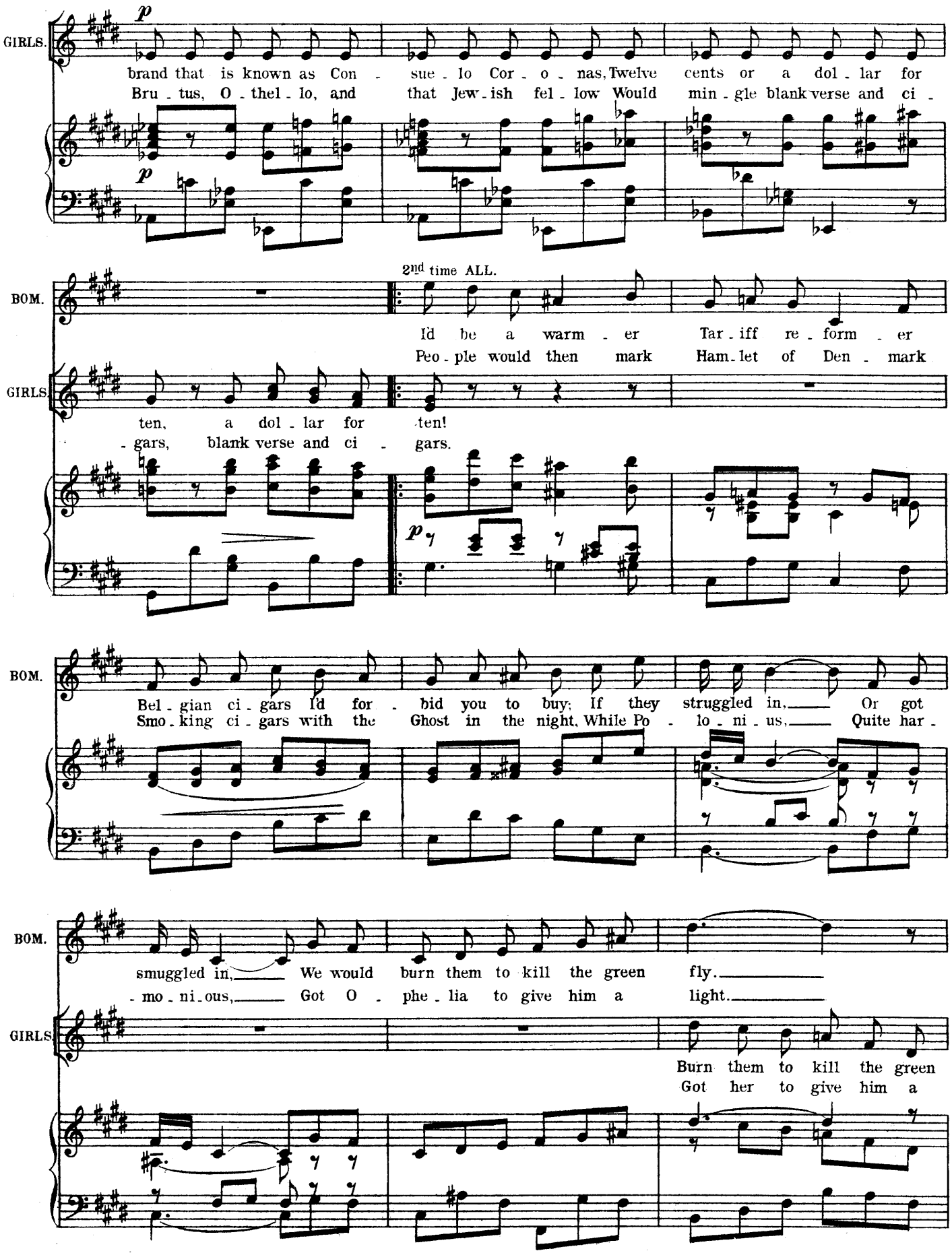
No. 2. SONG.-(Bombito) and CHORUS of GIRLS.

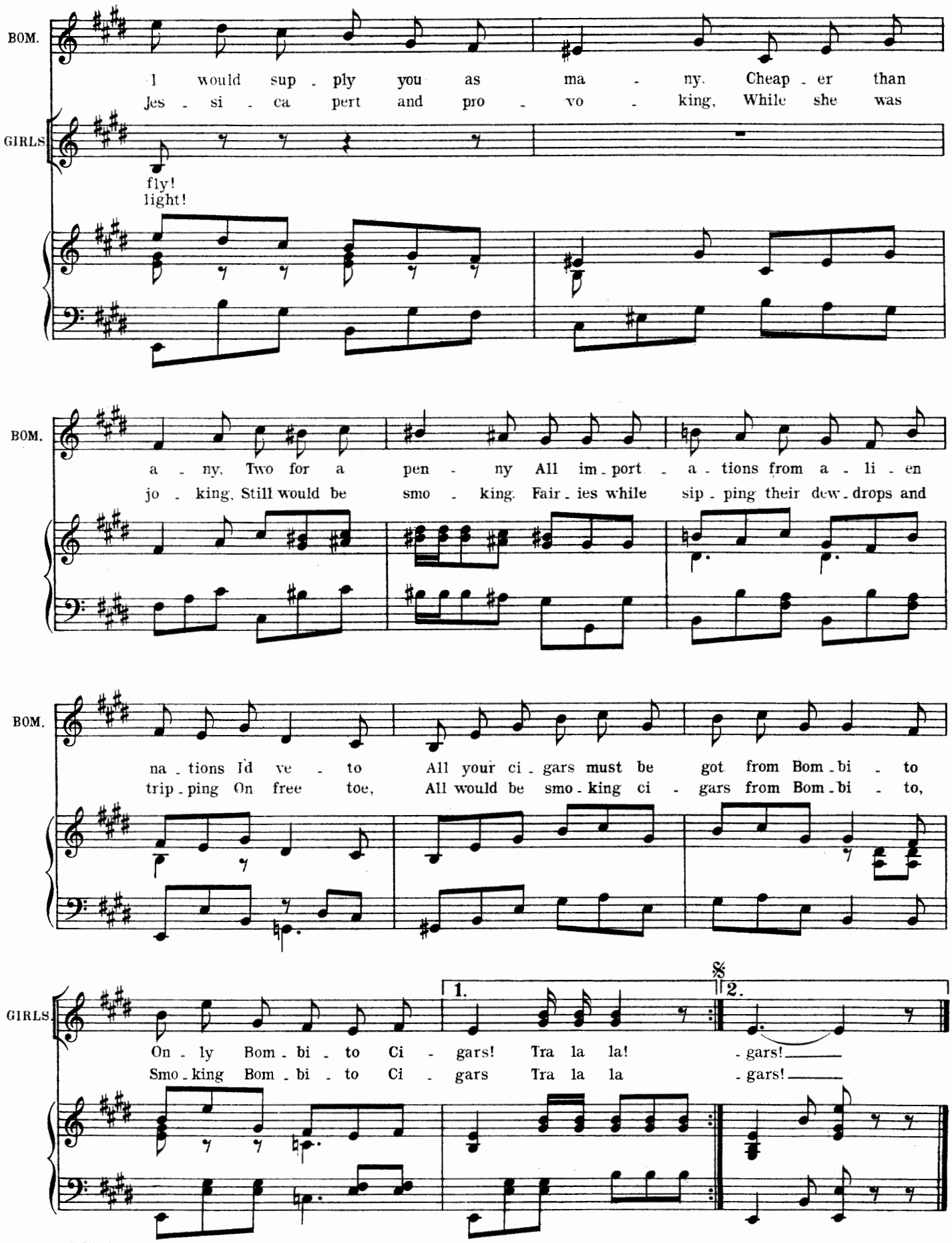
"IF I WAS A RULER DESPOTICAL."

Words by
ADRIAN ROSS.




BOM.
Yan - kees or Span - ish It would - nt be good for the
find no ad - mir - ers We'd all be quick smo - kers in -
BOM.
trade I would go in for no - thing quix - ot - i - cal But
- stead! I would build you a Shake-speare mem - o - ri - al. A
BOM.
say that all wo - men and men Must smoke what is known as Con -
thea - tre for all of the stars, Where Bru - tus, O - thel - lo and
BOM.
- sue - lo Cor - on - as Twelve cents or a dol - lar for ten.
that Jew - ish fel - low Would min - gle blank verse and ci - gars.
GIRLS.
The
Where


GIRLS.
p
brand that is known as Con - sue - lo Cor - o - nas, Twelve cents or a dol - lar for
Bru - tus, O - thel - lo, and that Jew - ish fel - low Would min - gle blank verse and ci -
p
2nd time ALL.
BOM.
Id be a warm - er Tar - iff re - form - er
Peo - ple would then mark Ham - let of Den - mark
GIRLS.
ten, a dol - lar for ten!
- gars, blank verse and ci - gars.
p
BOM.
Bel - gian ci - gars I'd for - bid you to buy; If they struggled in, Or got
Smo - king ci - gars with the Ghost in the night, While Po - lo - ni - us, Quite har -
BOM.
smuggled in, We would burn them to kill the green fly.
- mo - ni - ous, Got O - phe - lia to give him a light.
GIRLS.
Burn them to kill the green
Got her to give him a

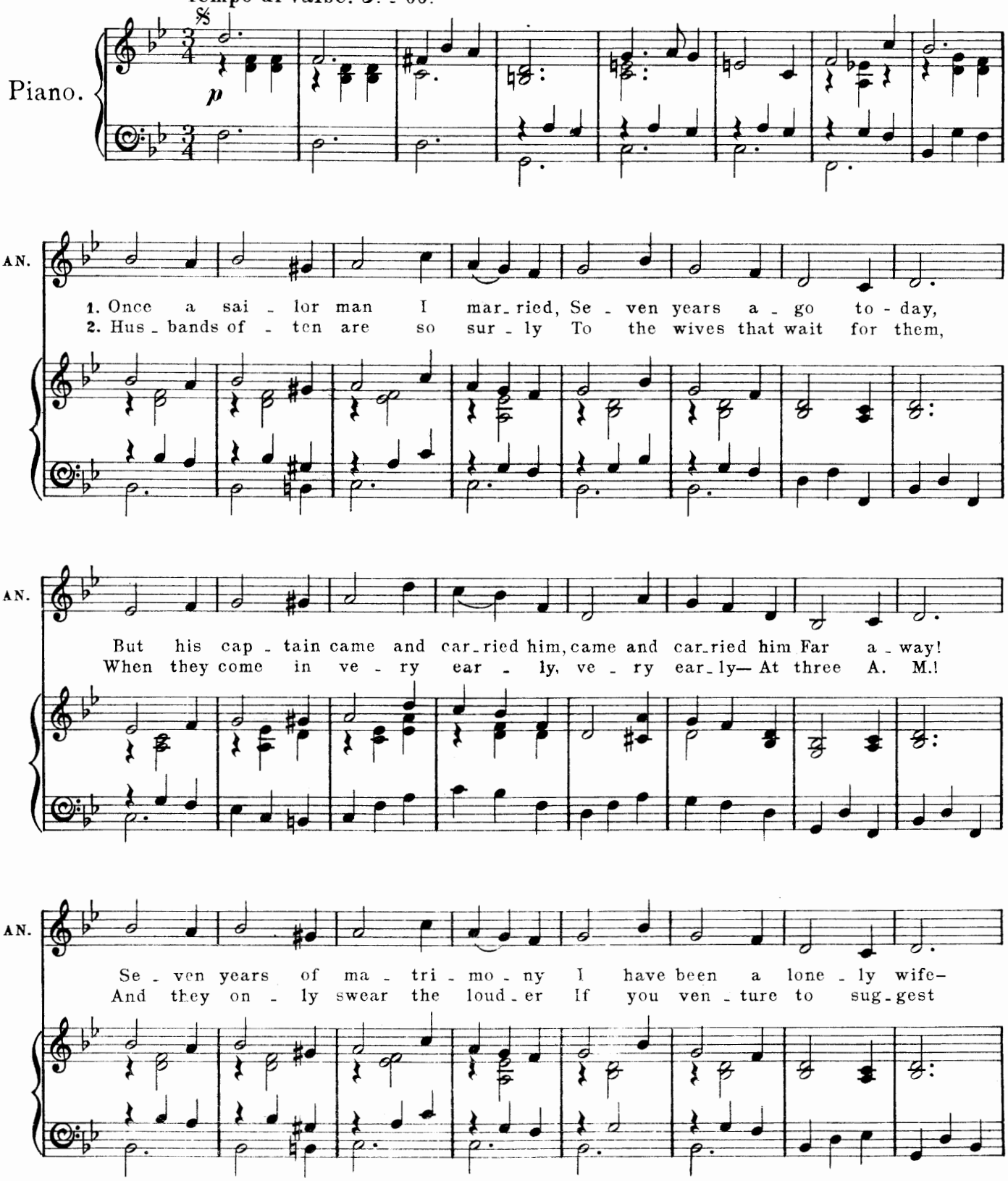

BOM.
I would sup - ply you as ma - ny. Cheap - er than
Jes - si - ca pert and pro - vo - king, While she was
GIRLS
fly!
light!
BOM.
a - ny, Two for a pen - ny All im - port - a - tions from a - li - en
jo - king, Still would be smo - king. Fair - ies while sip - ping their dew - drops and
BOM.
na - tions I'd ve - to All your ci - gars must be got from Bom - bi - to
trip - ping On free toe, All would be smo - king ci - gars from Bom - bi - to,
GIRLS
1.
2.
On - ly Bom - bi - to Ci - gars! Tra la la! - gars!
Smo - king Bom - bi - to Ci - gars Tra la la - gars!

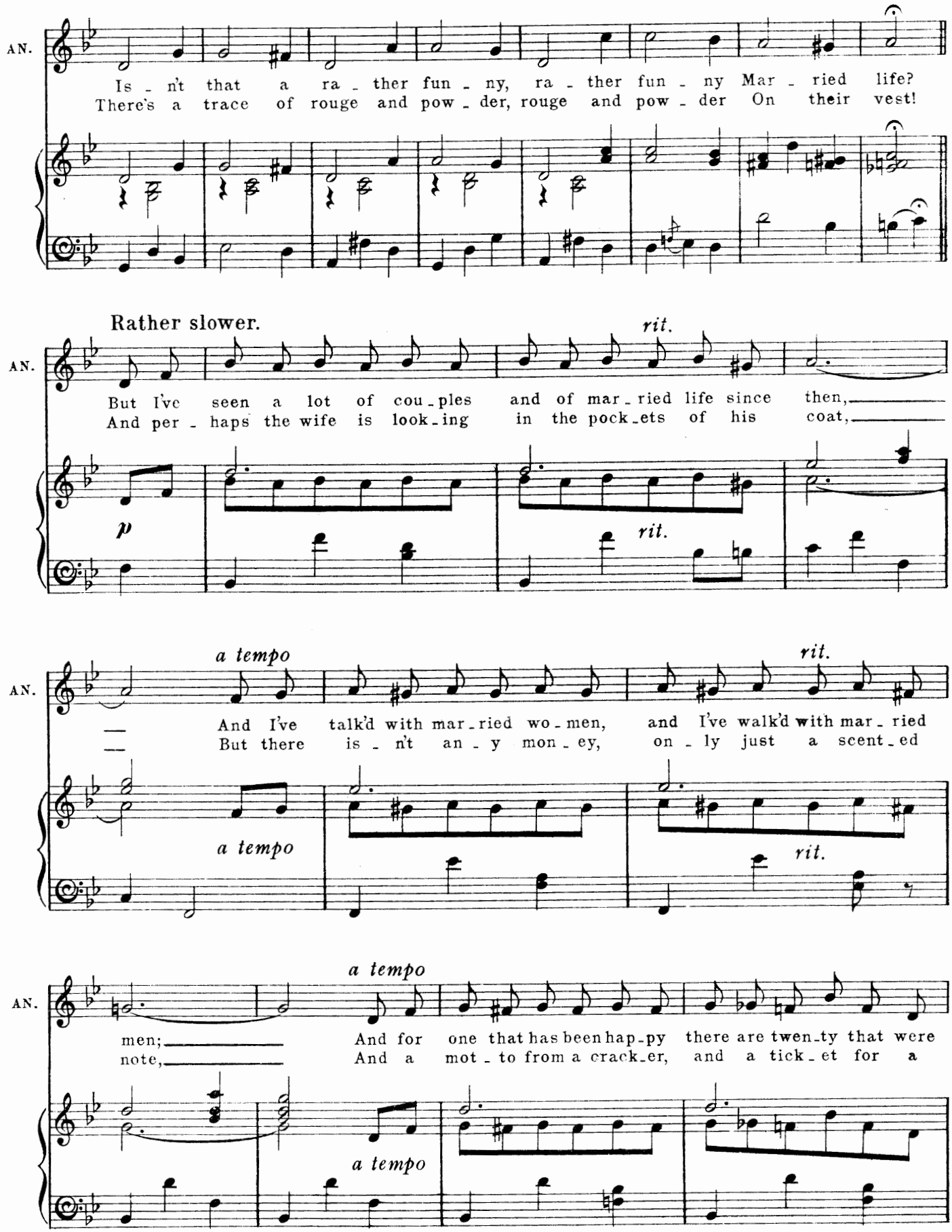
No. 3. SONG (Anita.) and CHORUS.

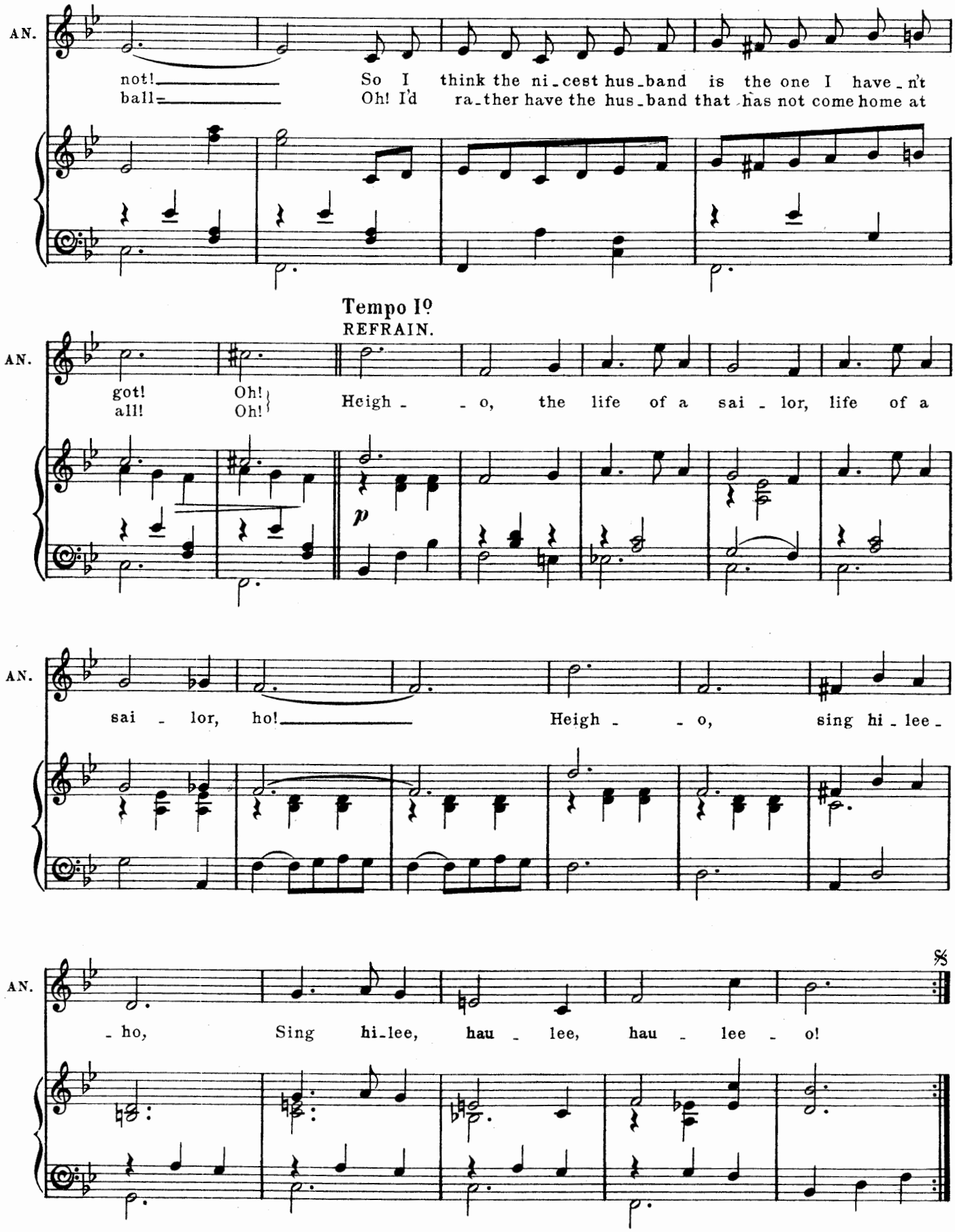
"MY HUSBAND."

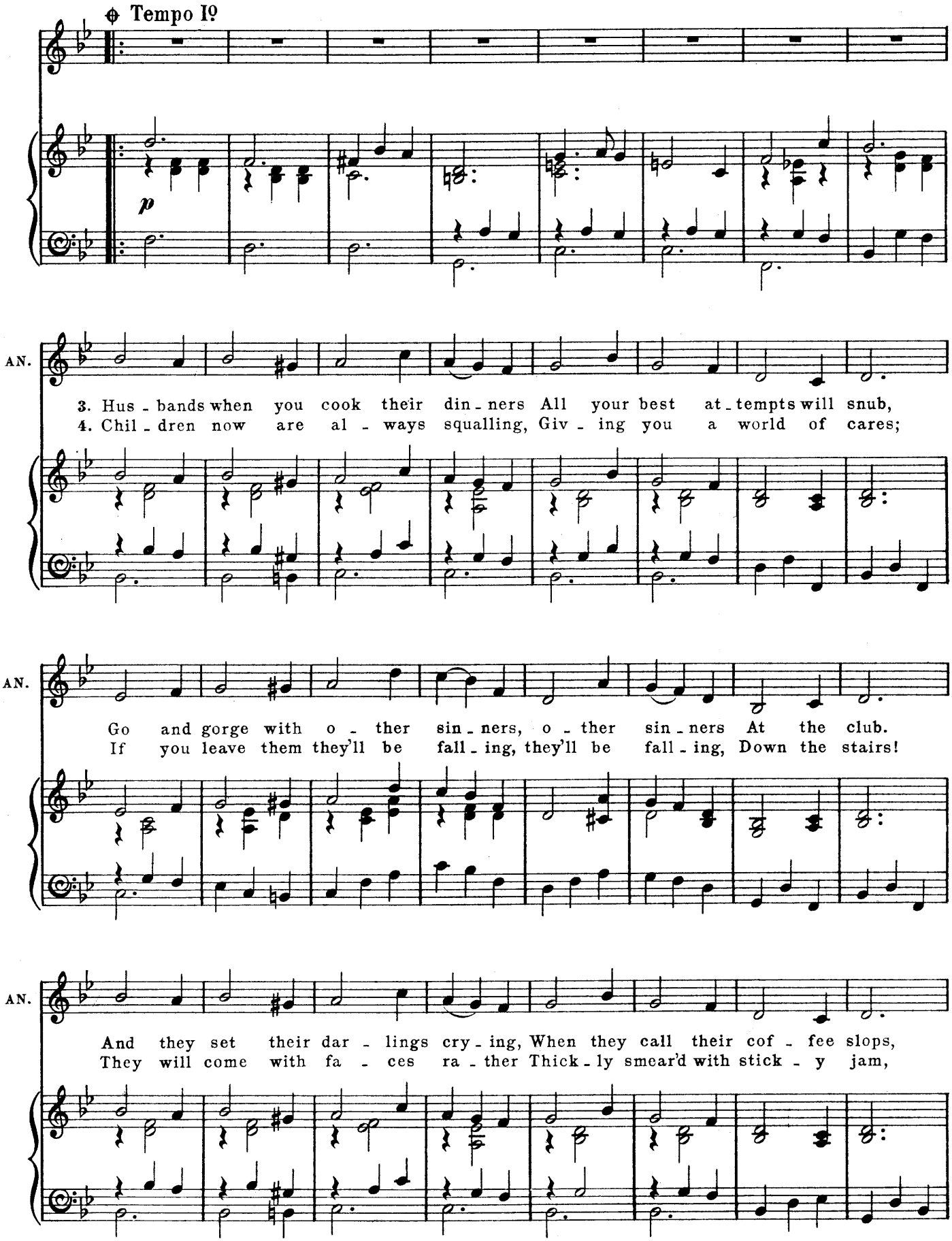
Words by
ADRIAN ROSS.

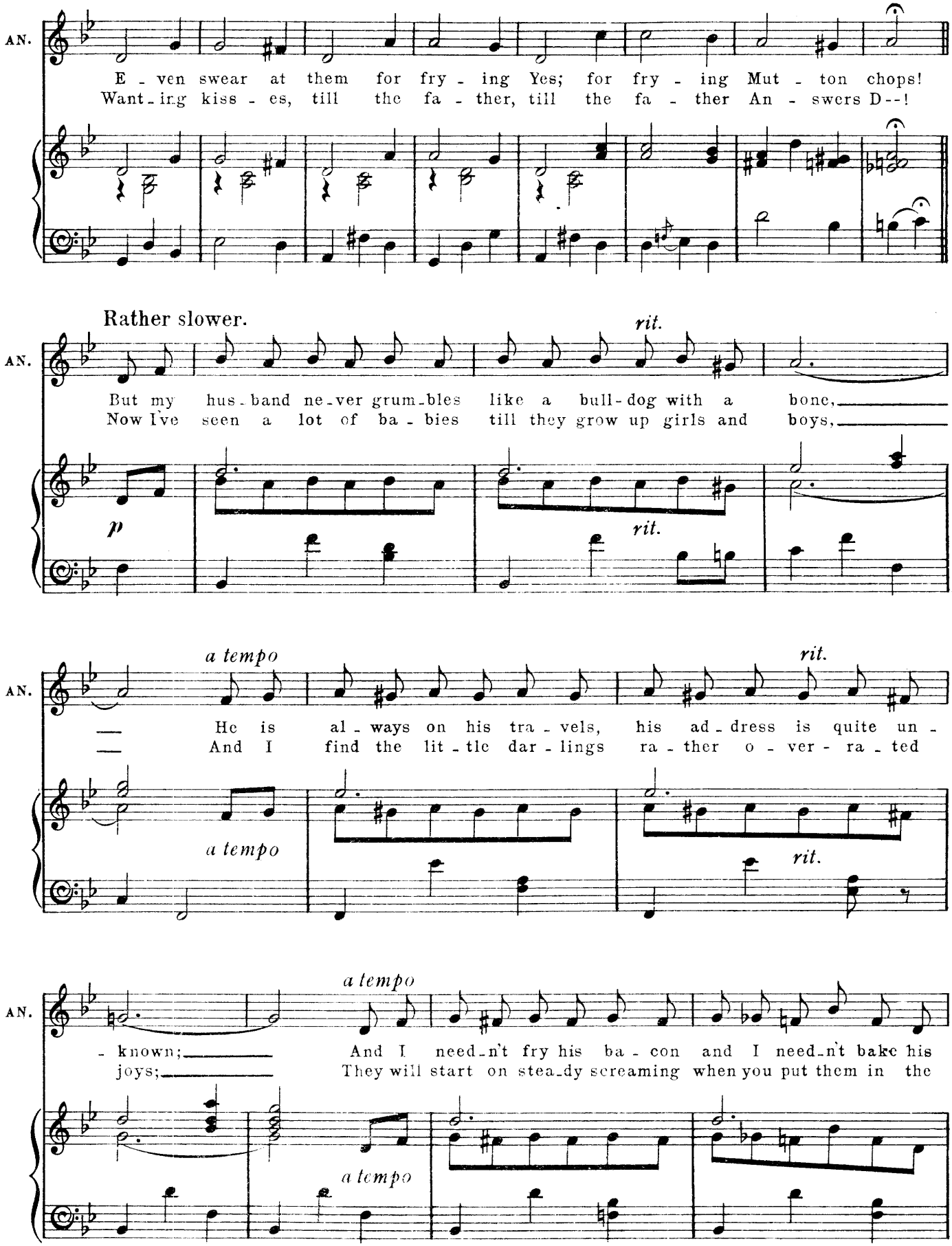
Tempo di Valse. ♩. = 60.

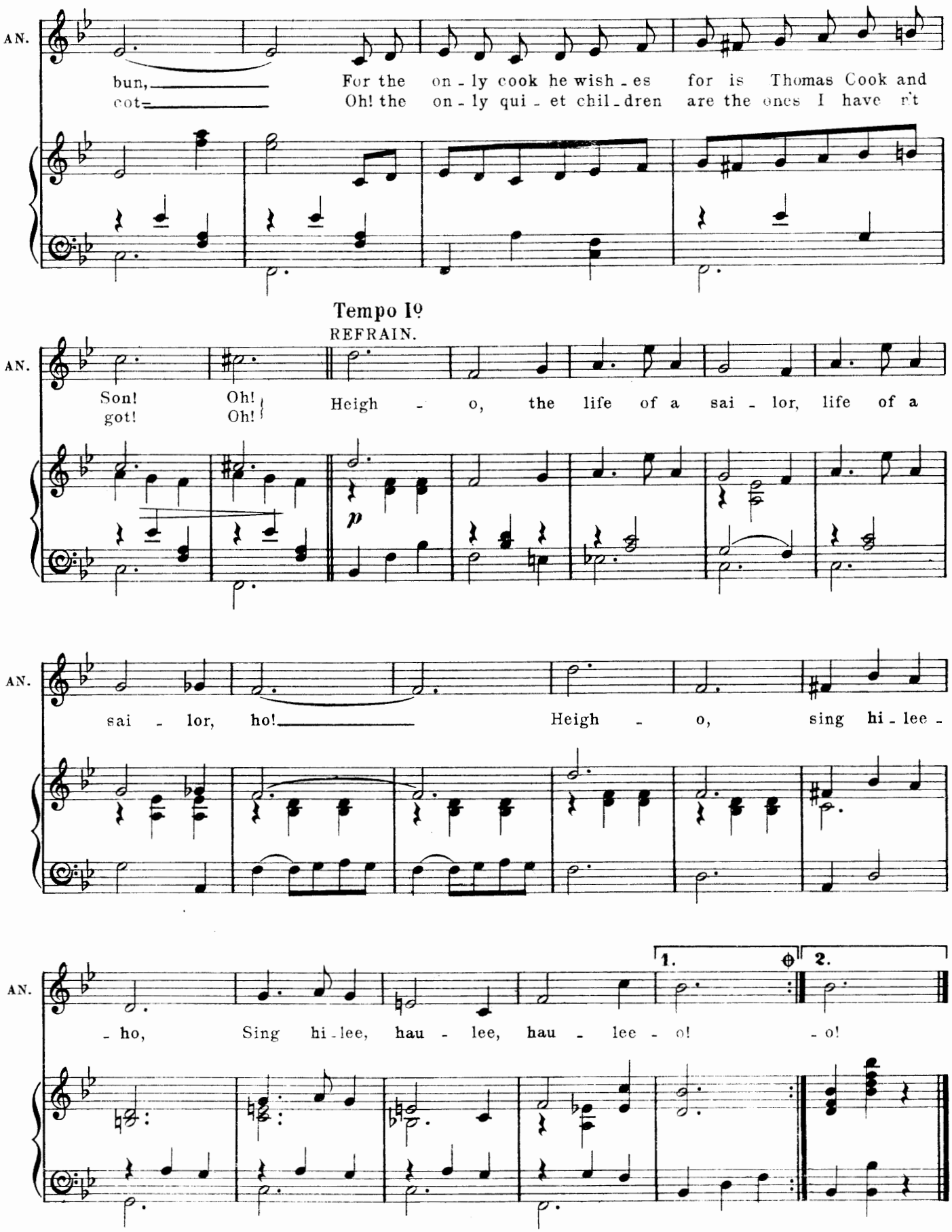



AN.
Is - n't that a ra - ther fun - ny, ra - ther fun - ny Mar - ried life?
There's a trace of rouge and pow - der, rouge and pow - der On their vest!
Rather slower.
rit.
But I've seen a lot of cou - ples and of mar - ried life since then,
And per - haps the wife is look - ing in the pock - ets of his coat,
p
rit.
a tempo
rit.
And I've talk'd with mar - ried wo - men, and I've walk'd with mar - ried
But there is - n't an - y mon - ey, on - ly just a scent - ed
a tempo
rit.
a tempo
men;
note,
And for one that has been hap - py there are twen - ty that were
And a mot - to from a crack - er, and a tick - et for a
a tempo


AN.
not!
ball=
So I think the ni-cest hus-band is the one I have-n't
Oh! I'd ra-ther have the hus-band that has not come home at
Tempo Iº
REFRAIN.
AN.
got!
all!
Oh!
Oh!
Heigh - - o, the life of a sai - lor, life of a
p
AN.
sai - lor, ho!
Heigh - - o, sing hi-lee-
AN.
- ho, Sing hi-lee, hau - lee, hau - lee - o!


Tempo Iº
p
AN.
3. Hus - bands when you cook their din - ners All your best at - tempts will snub,
4. Chil - dren now are al - ways squalling, Giv - ing you a world of cares;
AN.
Go and gorge with o - ther sin - ners, o - ther sin - ners At the club.
If you leave them they'll be fall - ing, they'll be fall - ing, Down the stairs!
AN.
And they set their dar - lings cry - ing, When they call their cof - fee slops,
They will come with fa - ces ra - ther Thick - ly smear'd with stick - y jam,


AN.
E - ven swear at them for fry - ing Yes; for fry - ing Mut - ton chops!
Want-ing kiss - es, till the fa - ther, till the fa - ther An - swers D--!
Rather slower.
rit.
But my hus-band ne-ver grum-bles like a bull-dog with a bone,
Now I've seen a lot of ba - bies till they grow up girls and boys,
p
rit.
a tempo
rit.
— He is al - ways on his tra - vels, his ad - dress is quite un -
— And I find the lit - tle dar - lings ra - ther o - ver - ra - ted
a tempo
rit.
a tempo
- known;
joys;
And I need-n't fry his ba - con and I need-n't bake his
They will start on stea-dy screaming when you put them in the
a tempo


AN.
bun,
cot=
For the on - ly cook he wish - es for is Thomas Cook and
Oh! the on - ly qui - et chil - dren are the ones I have n't
Tempo Iº
REFRAIN.
AN.
Son!
got!
Oh!
Oh!
Heigh - o, the life of a sai - lor, life of a
p
AN.
sai - lor, ho!
Heigh - o, sing hi - lee -
AN.
1.
2.
- ho, Sing hi - lee, hau - lee, hau - lee - o!
- o!

No. 4.

SEXTET.

(Tita, Lolita, Pepita, Bombito, Hilario and Alejandro.)

"THE YACHT."

Words by
ADRIAN ROSS.

Allegro. ♩. = 120.

Piano.

ff

GIRLS.

1. There's a

GIRLS.

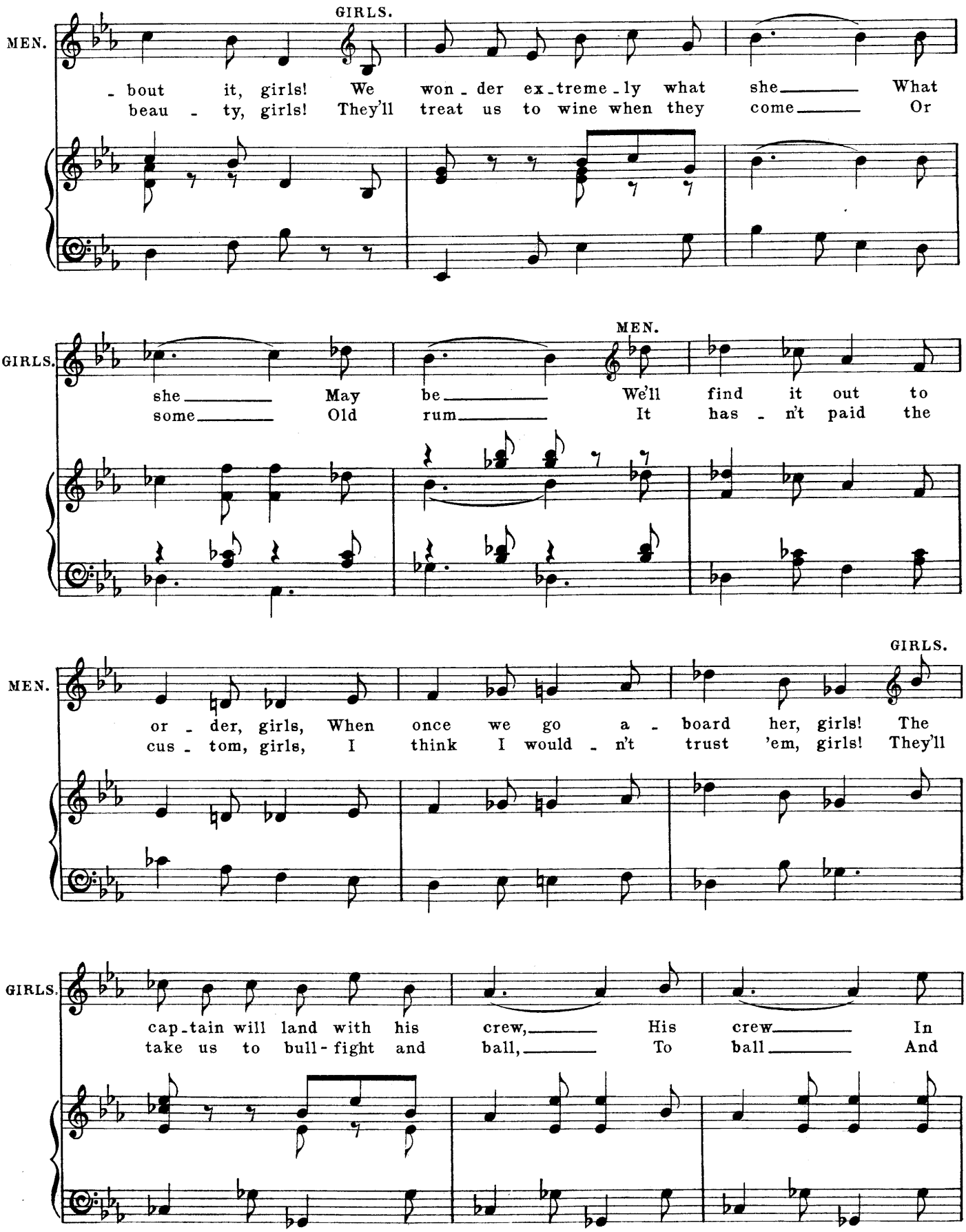
yacht in the har - bour to - day, To - day, They
crew will be pret - ty young chaps, Young chaps, Per -

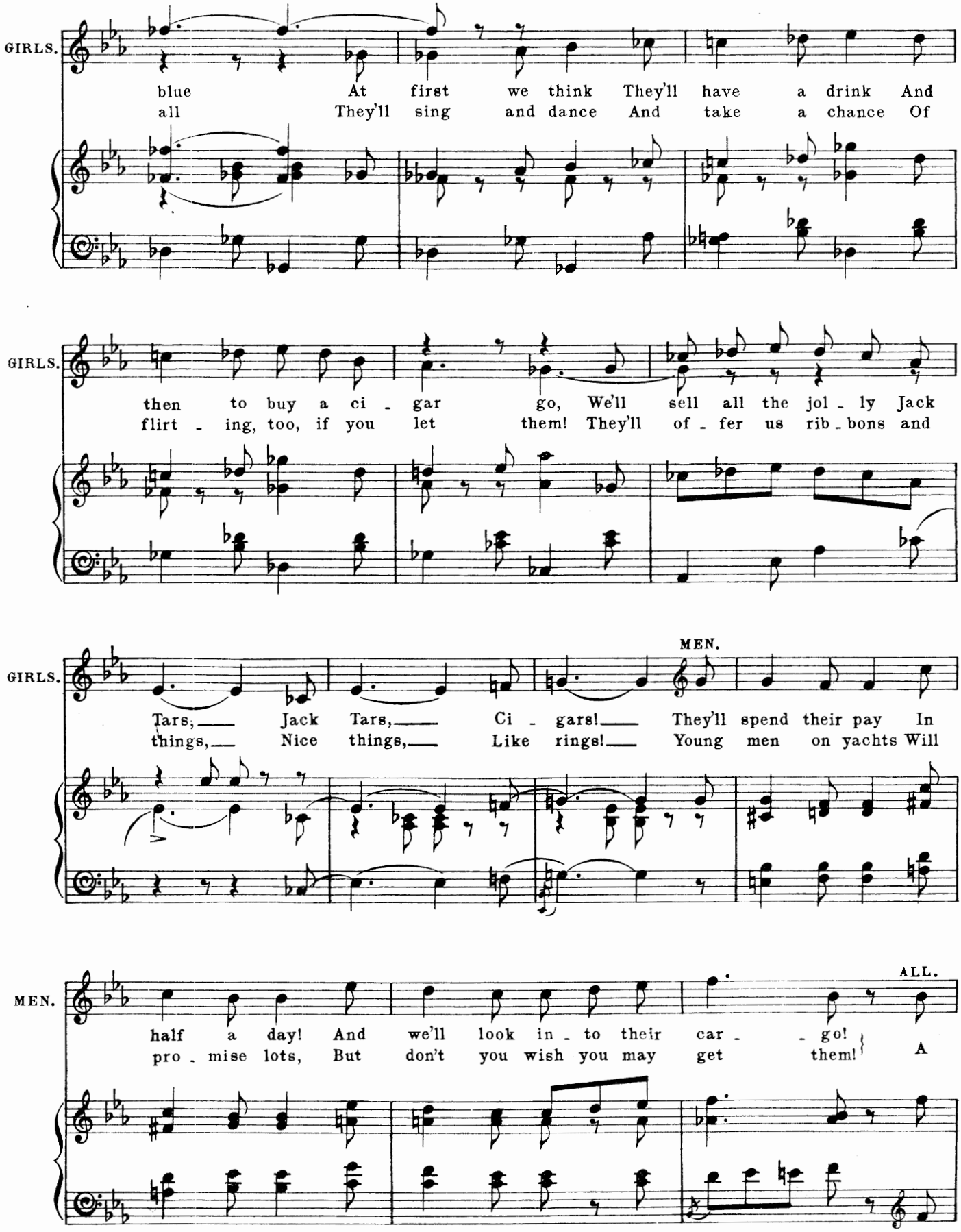
mf

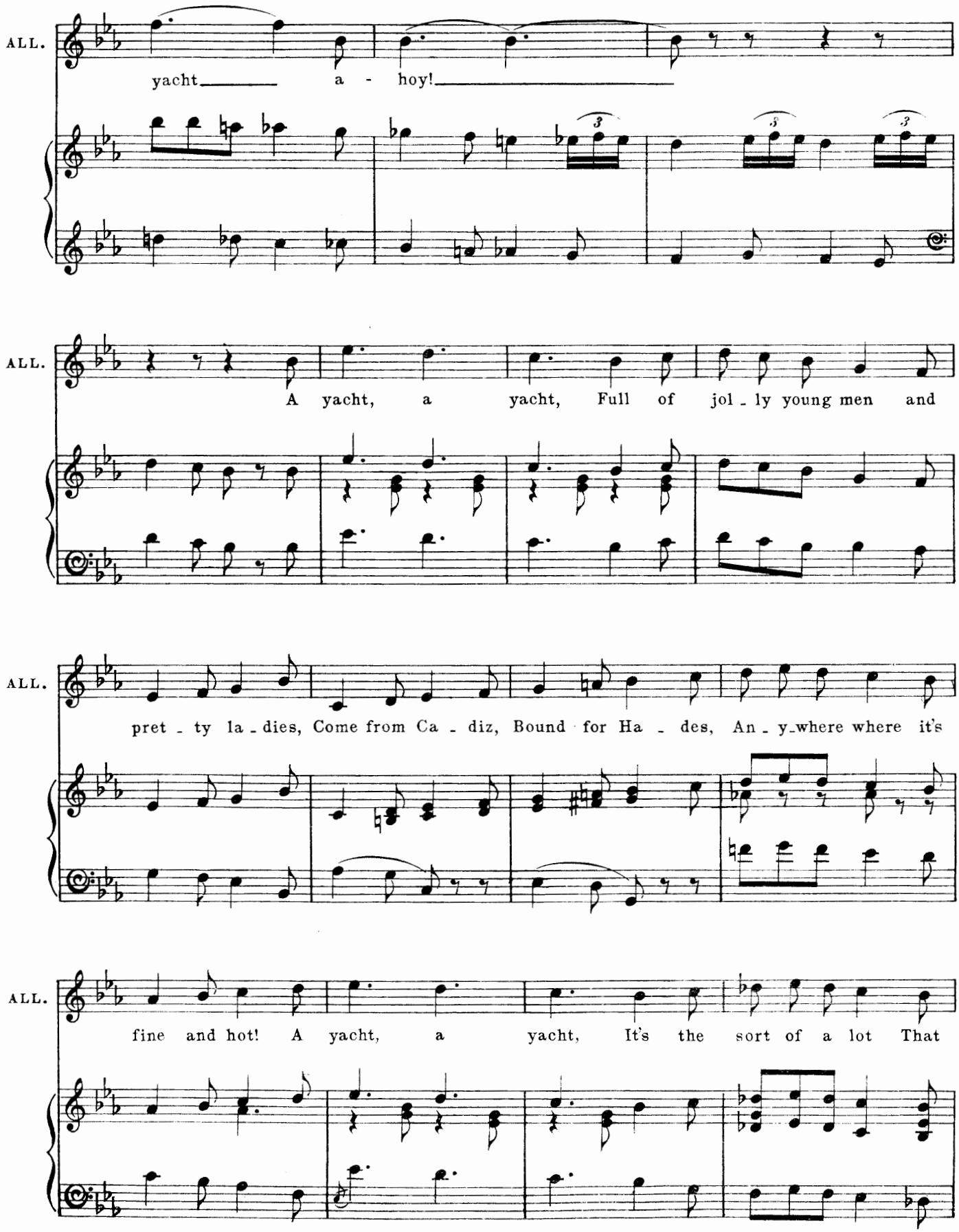
GIRLS.

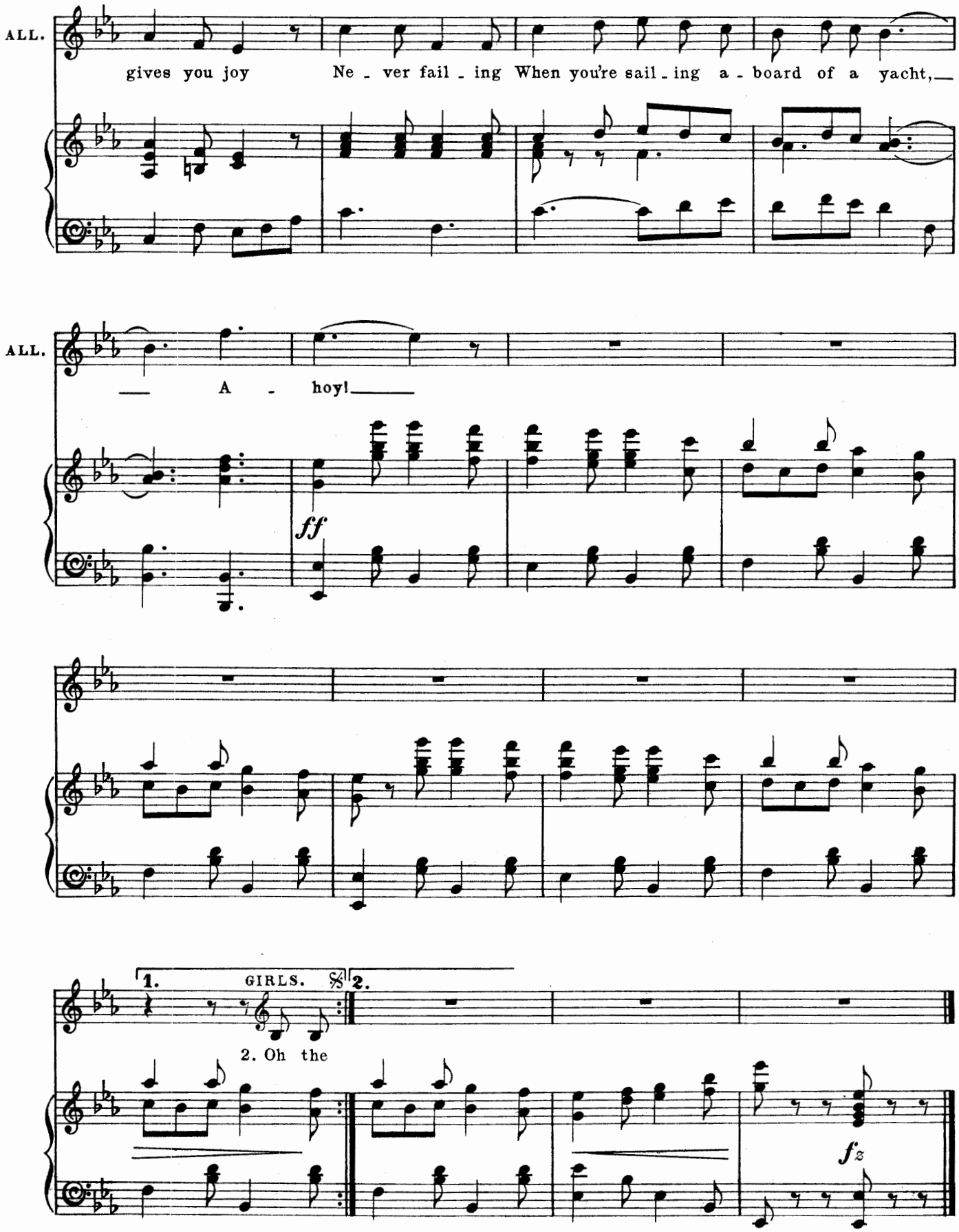
MEN.

say, I'm not in-clined to doubt it, girls! In fact I've heard a -
- haps, I tell you as a du - ty, girls! I ra - ther doubt their


MEN.
GIRLS.
- bout it, girls! We won - der ex - treme - ly what she What
beau - ty, girls! They'll treat us to wine when they come Or
GIRLS.
MEN.
she May be We'll find it out to
some Old rum It has - n't paid the
MEN.
GIRLS.
or - der, girls, When once we go a - board her, girls! The
cus - tom, girls, I think I would - n't trust 'em, girls! They'll
GIRLS.
cap - tain will land with his crew, His crew In
take us to bull - fight and ball, To ball And


GIRLS.
blue At first we think They'll have a drink And
all They'll sing and dance And take a chance Of
GIRLS.
then to buy a ci - gar go, We'll sell all the jol - ly Jack
flirt - ing, too, if you let them! They'll of - fer us rib - bons and
GIRLS.
MEN.
Tars, Jack Tars, Ci - gars! They'll spend their pay In
things, Nice things, Like rings! Young men on yachts Will
MEN.
ALL.
half a day! And we'll look in - to their car - go!
pro - mise lots, But don't you wish you may get them! A


ALL.
yacht a - hoy!
ALL.
A yacht, a yacht, Full of jol - ly young men and
ALL.
pret - ty la - dies, Come from Ca - diz, Bound for Ha - des, An - y-where where it's
ALL.
fine and hot! A yacht, a yacht, It's the sort of a lot That

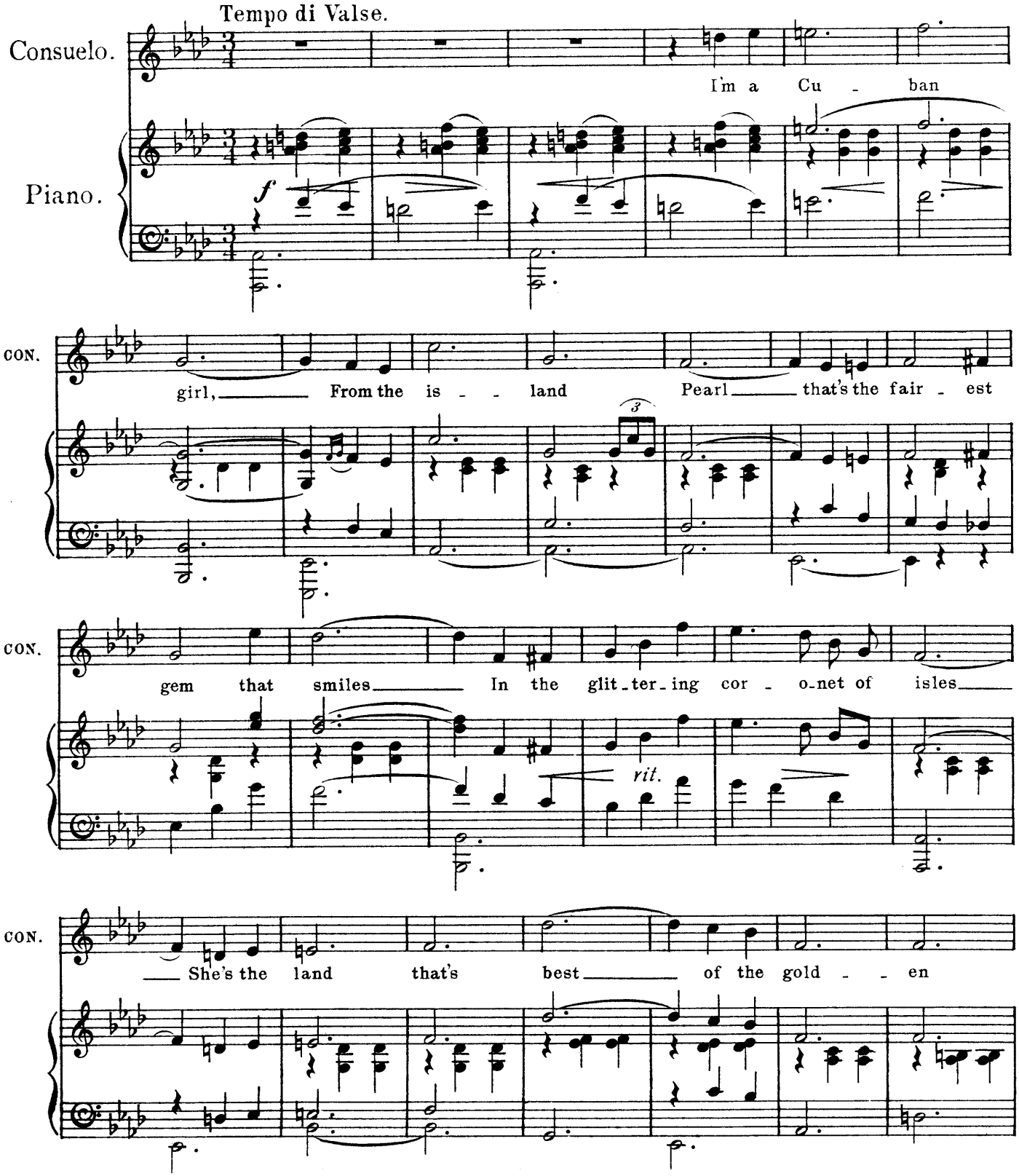

ALL.
gives you joy Ne - ver fail - ing When you're sail - ing a - board of a yacht,
ALL.
A - hoy!
ff
1.
GIRLS.
2.
2. Oh the
fz

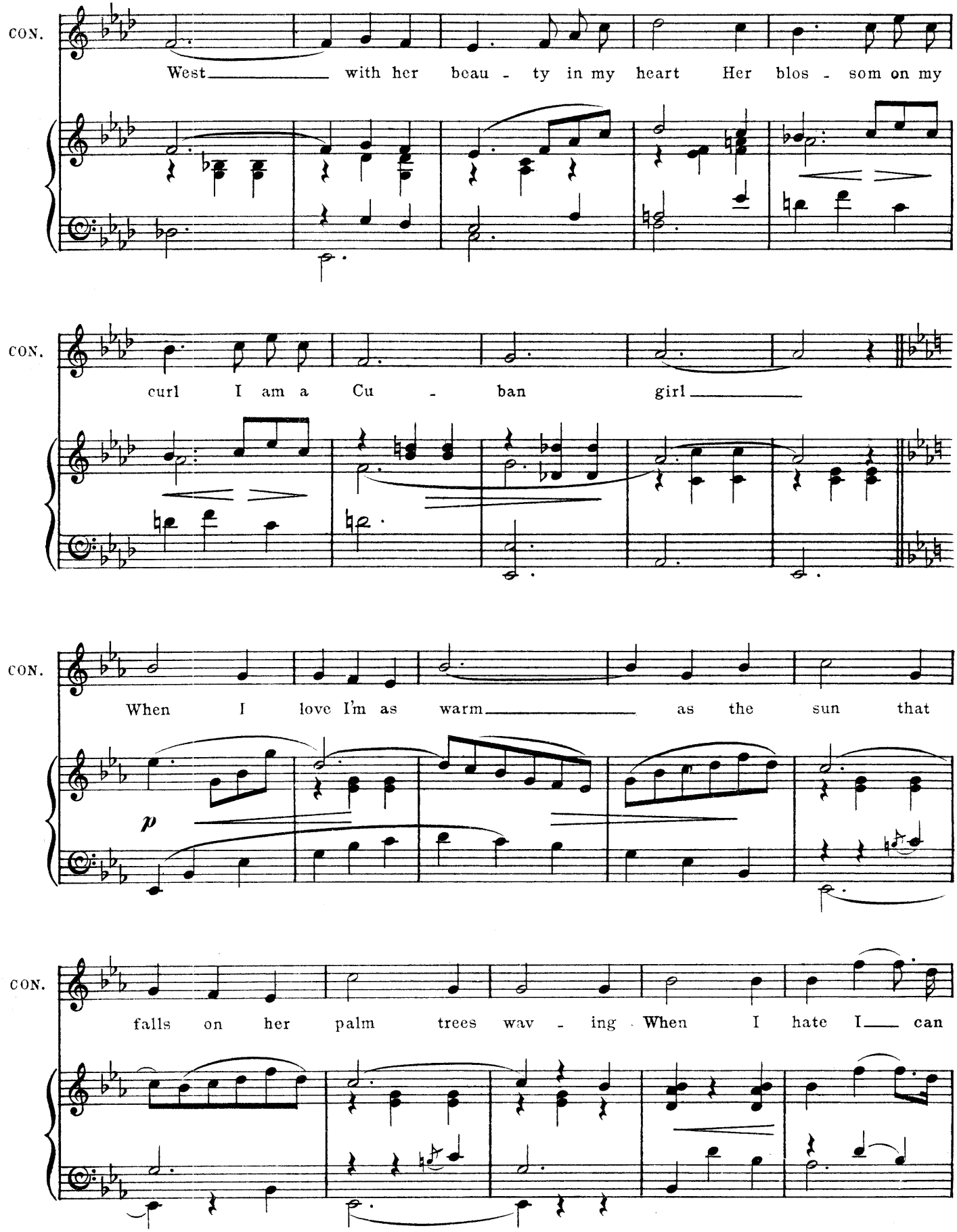
No. 5.

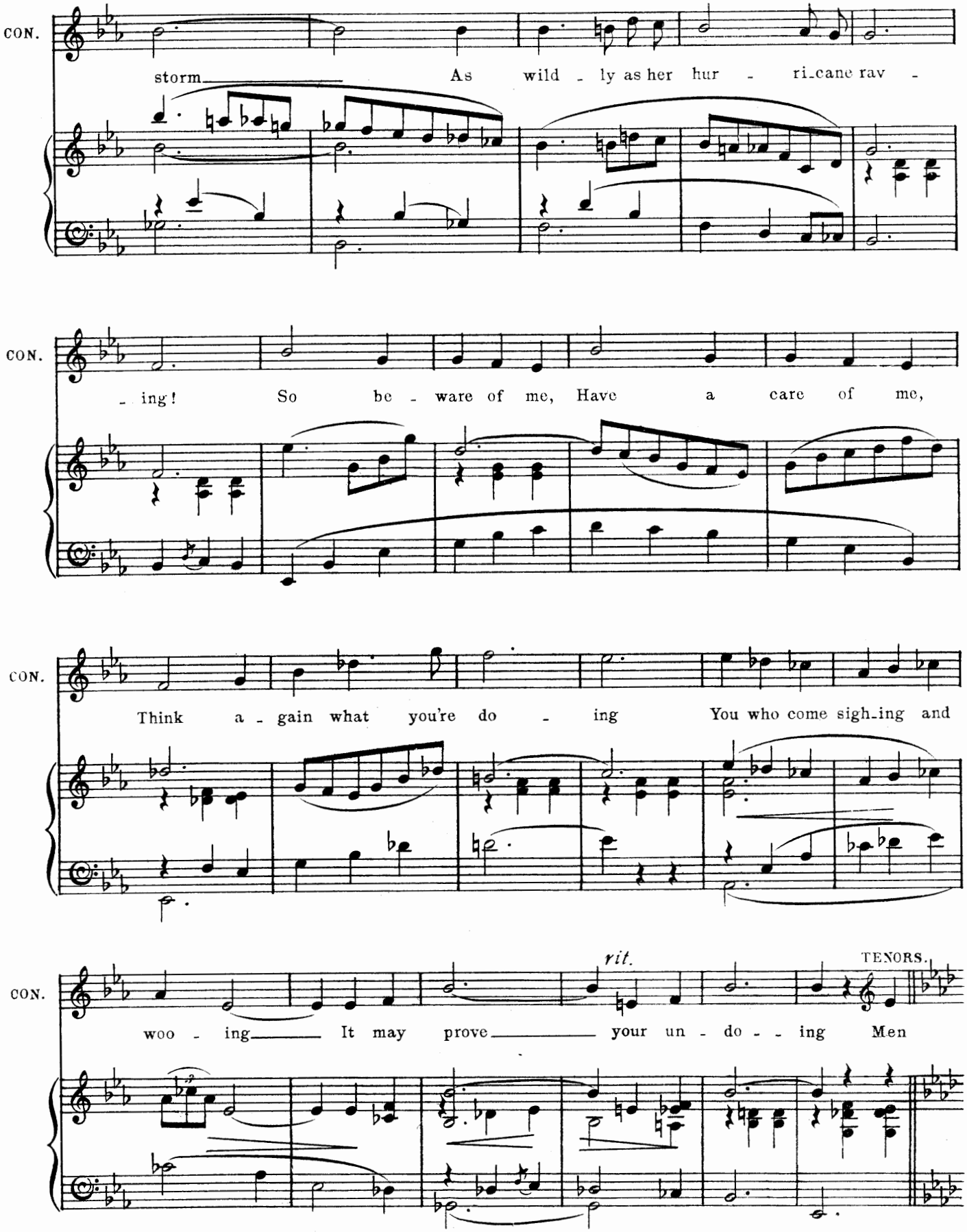
SONG. (Consuelo) and Chorus.

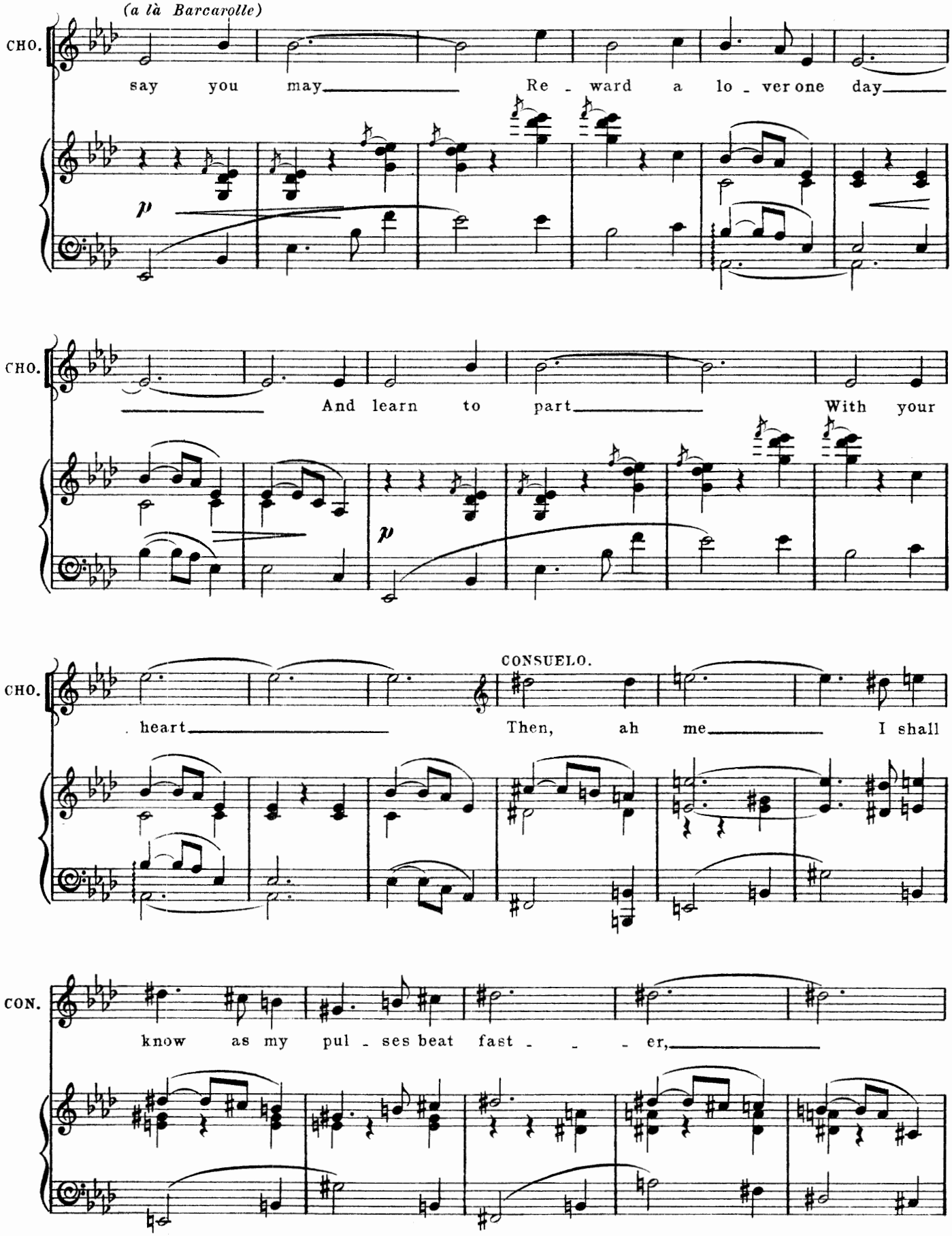
I'M A CUBAN GIRL.

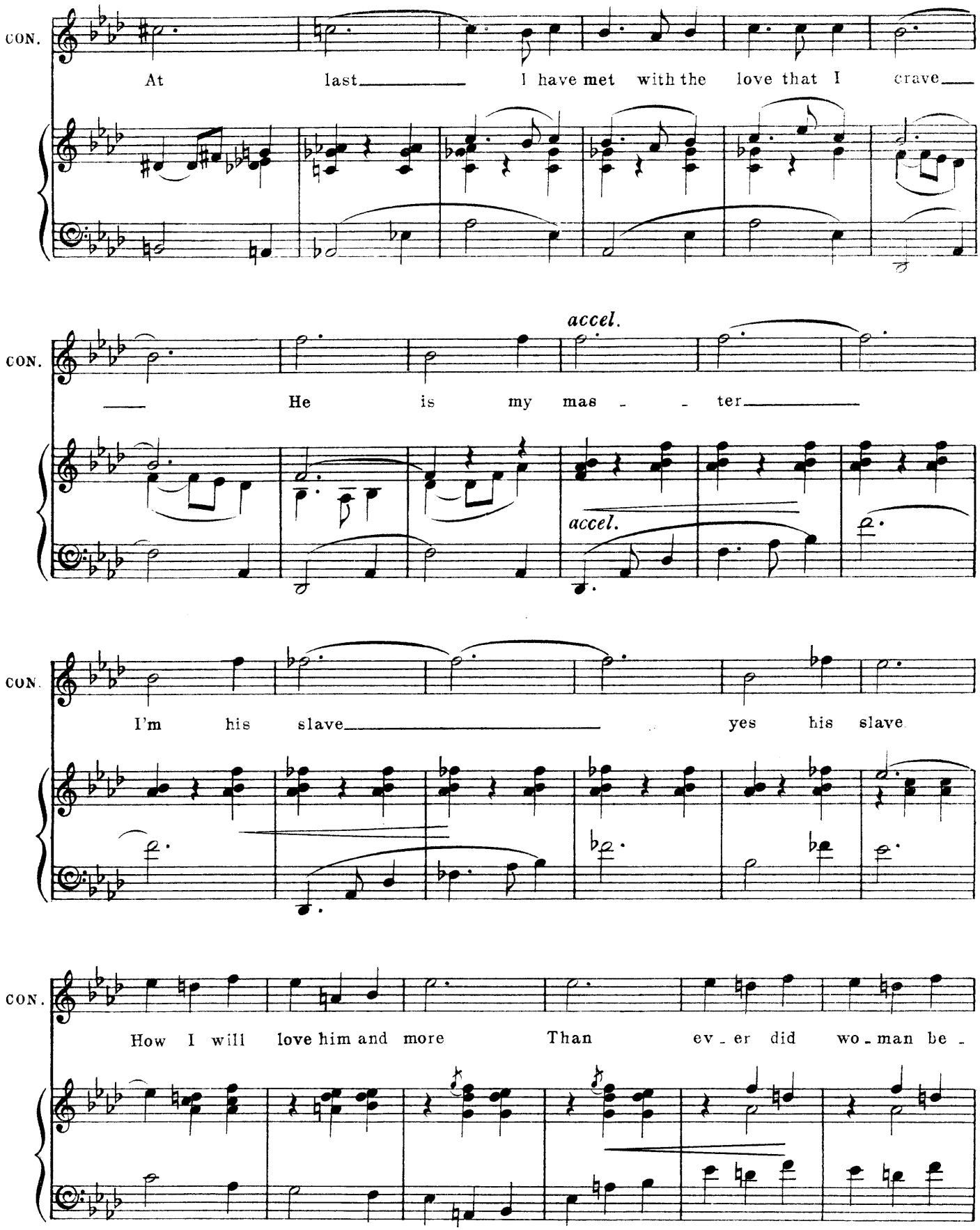
Words by
ADRIAN ROSS.

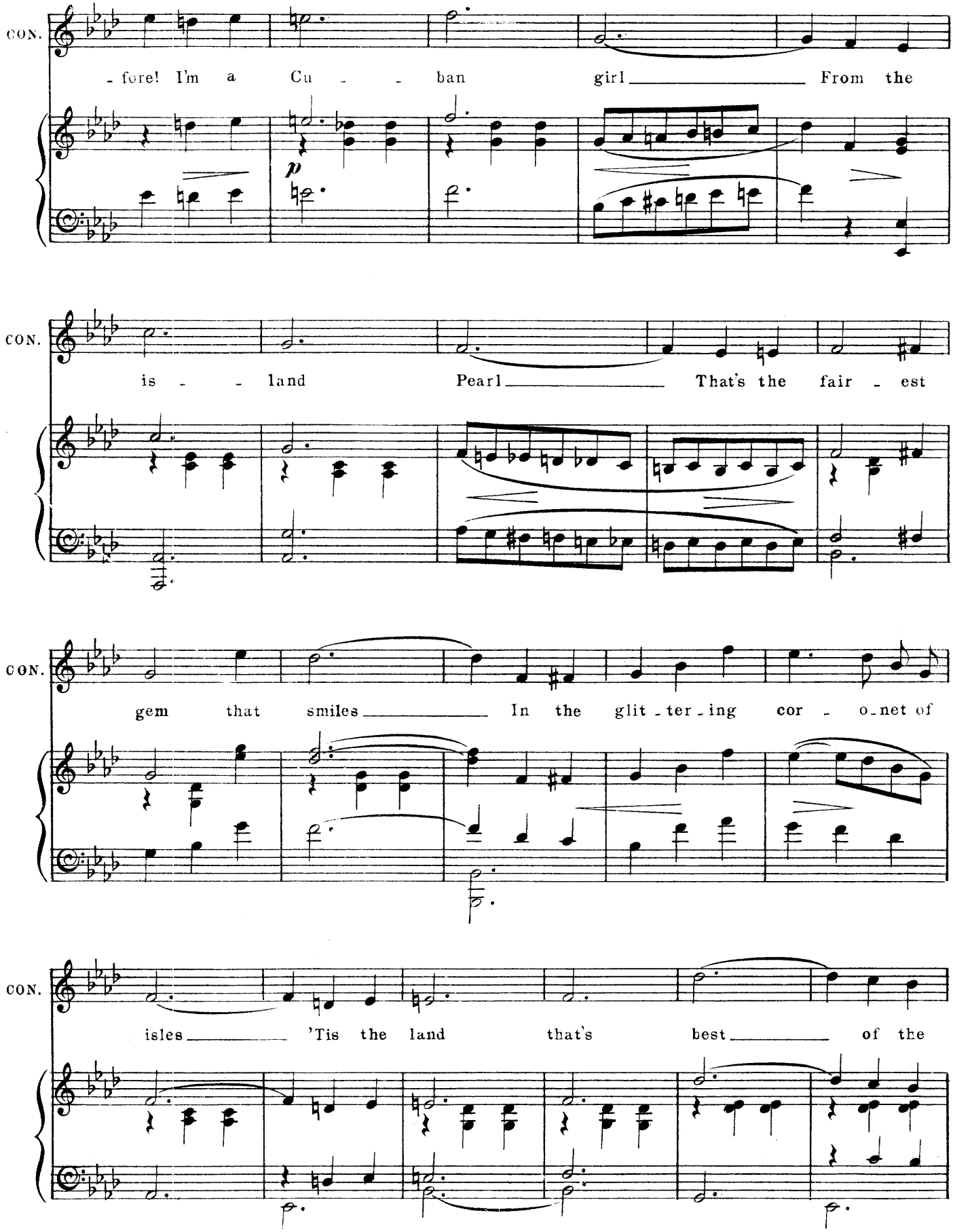


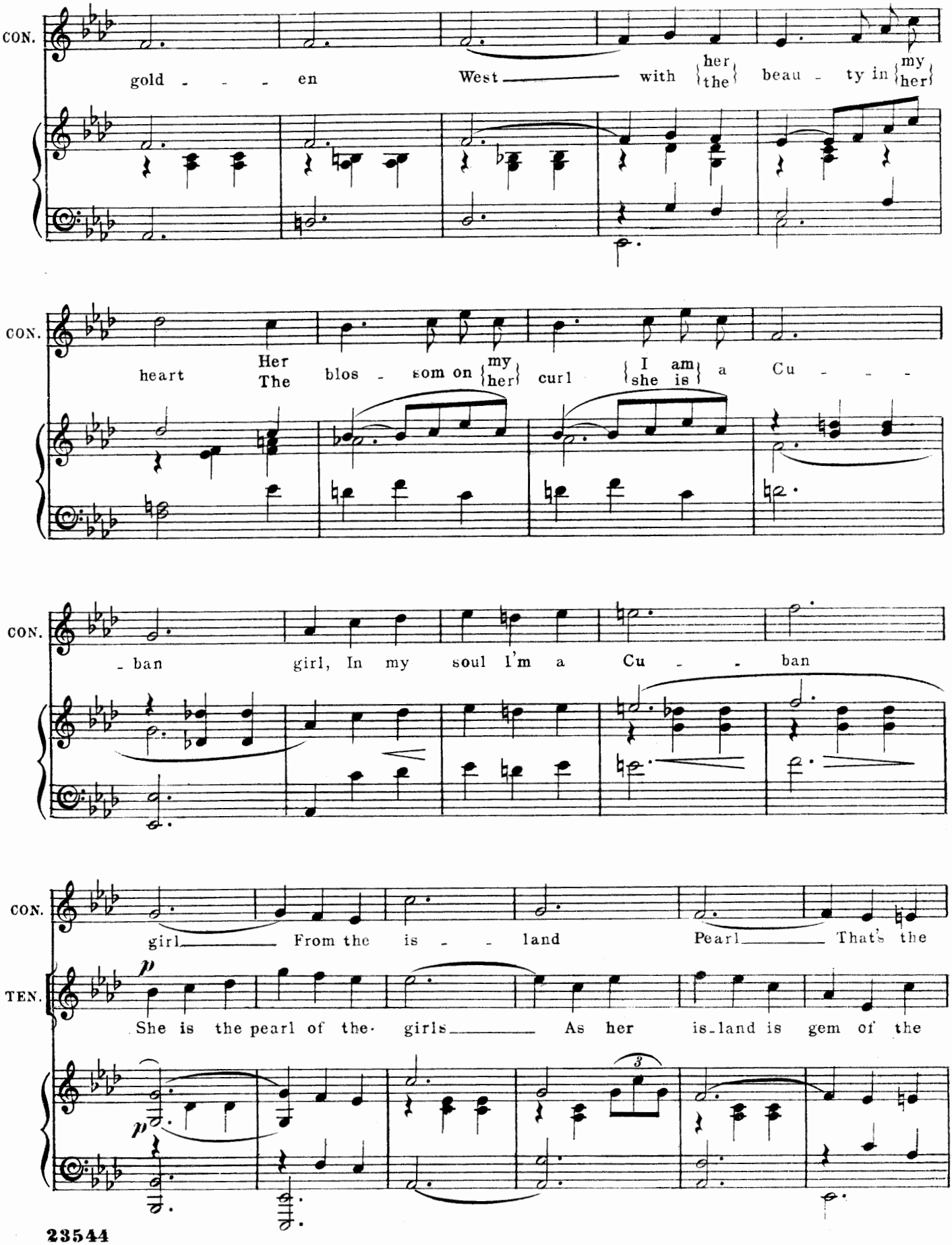

CON.
West with her beau - ty in my heart Her blos - som on my
CON.
curl I am a Cu - ban girl
CON.
When I love I'm as warm as the sun that
p
CON.
falls on her palm trees wav - ing When I hate I can

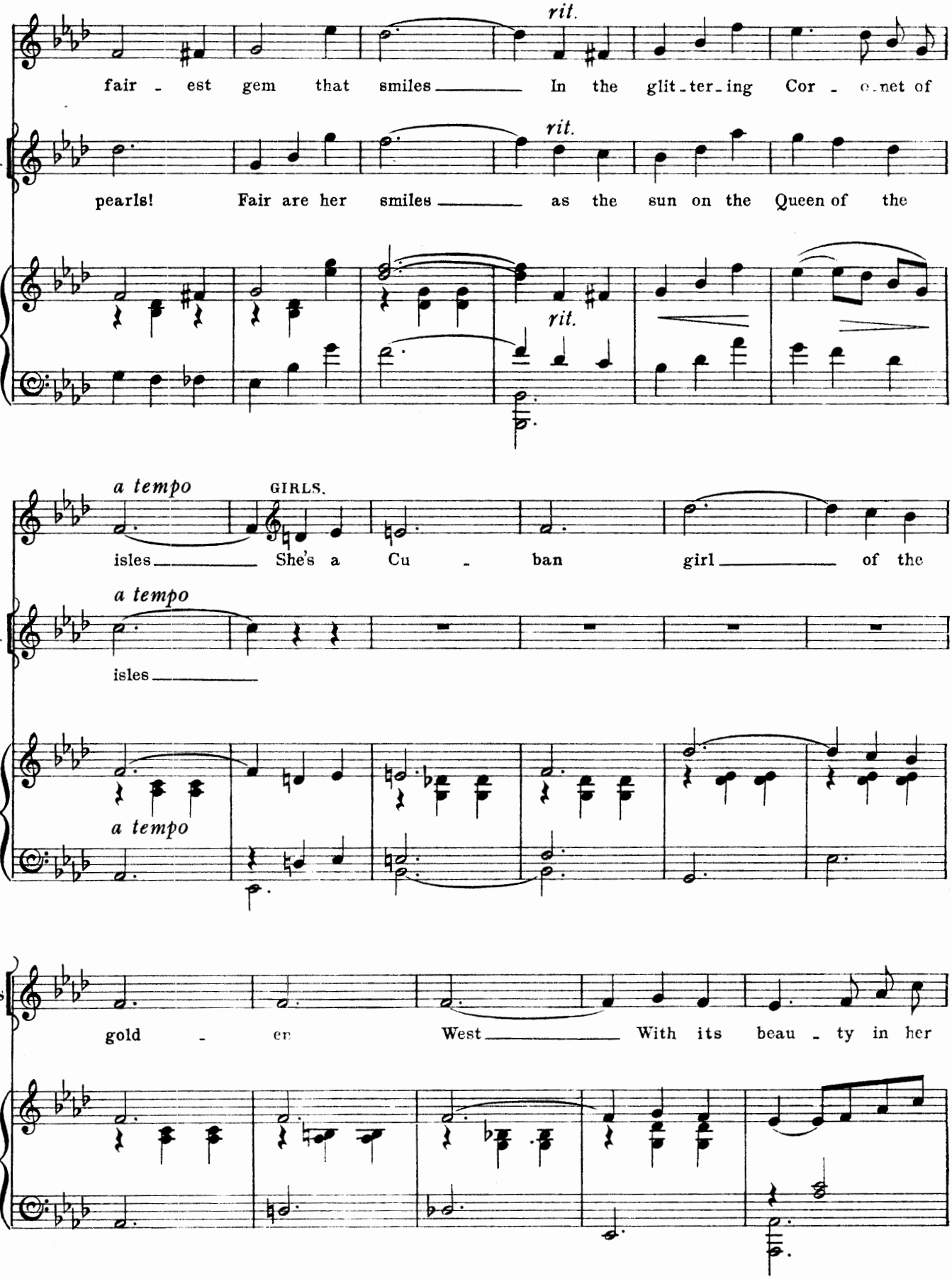

CON.
storm As wild - ly as her hur - ri-cane rav -
CON.
- ing! So be - ware of me, Have a care of me,
CON.
Think a - gain what you're do - ing You who come sigh-ing and
CON.
rit.
TENORS.
woo - ing It may prove your un - do - - ing Men

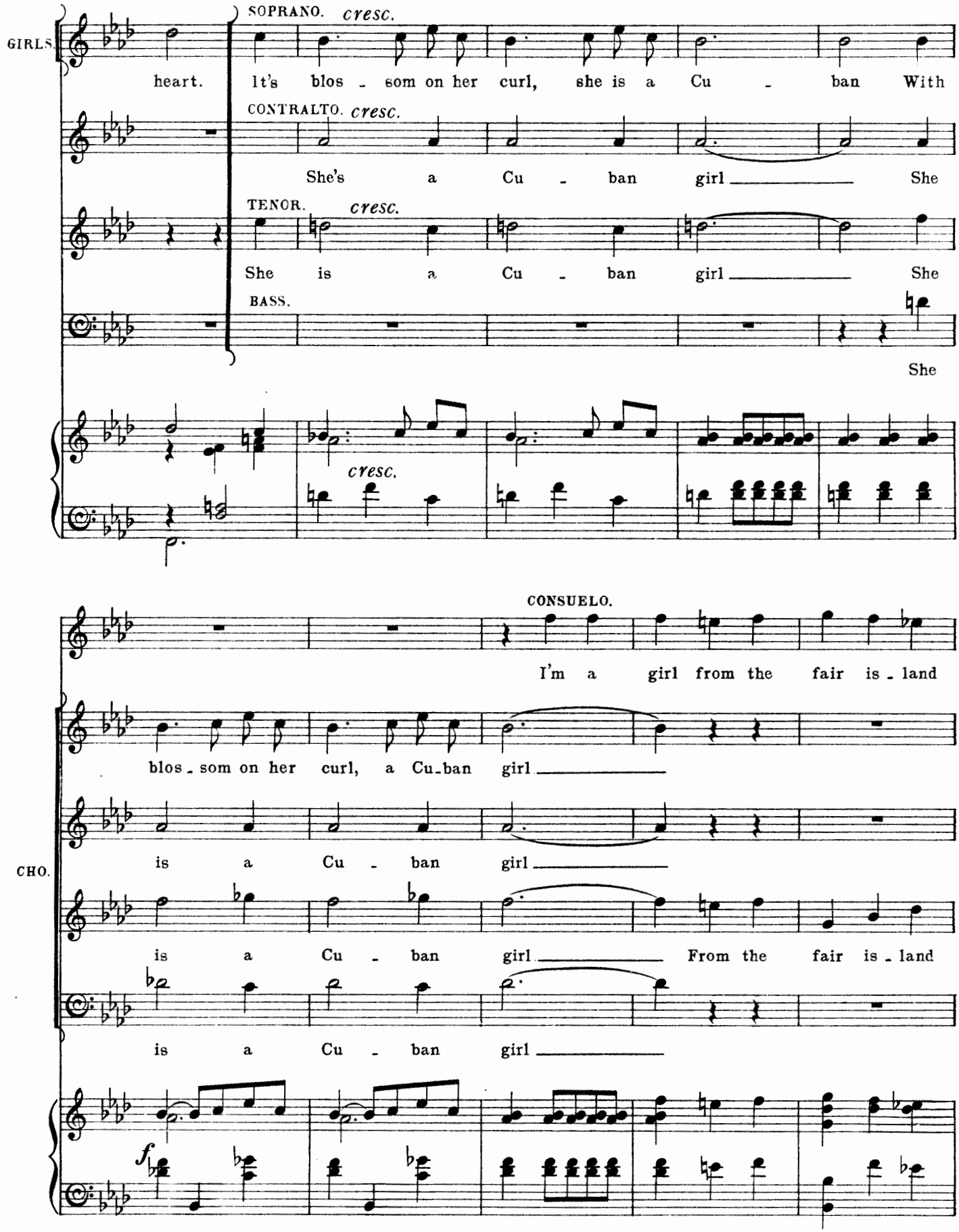

(a là Barcarolle)
CHO.
say you may Re - ward a lo - ver one day
p
CHO.
And learn to part With your
p
CHO.
CONSUELO.
heart Then, ah me I shall
CON.
know as my pul - ses beat fast - - - er,

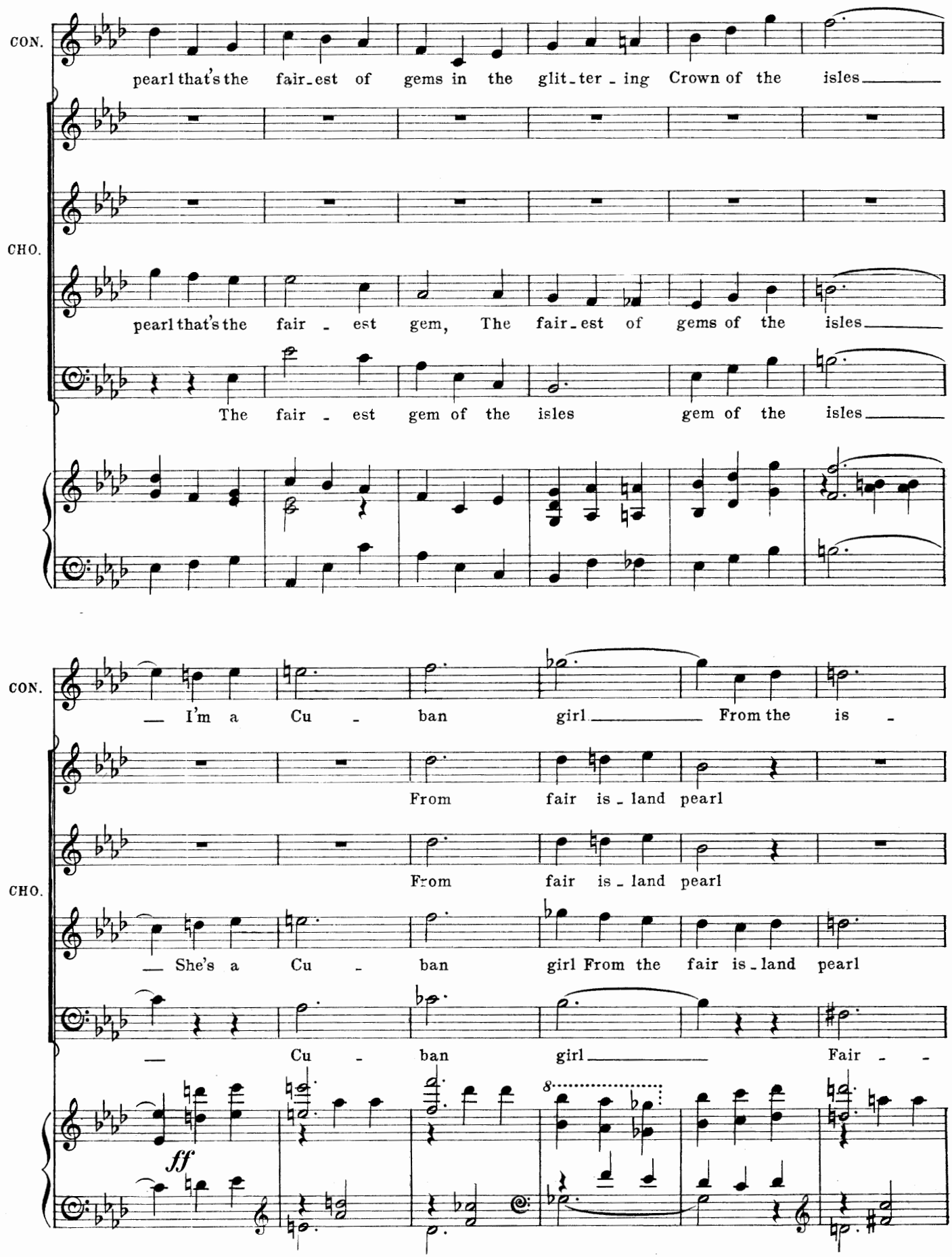

CON.
At last I have met with the love that I crave
CON.
accel.
He is my mas - - ter
accel.
CON.
I'm his slave yes his slave
CON.
How I will love him and more Than ev - er did wo - man be -

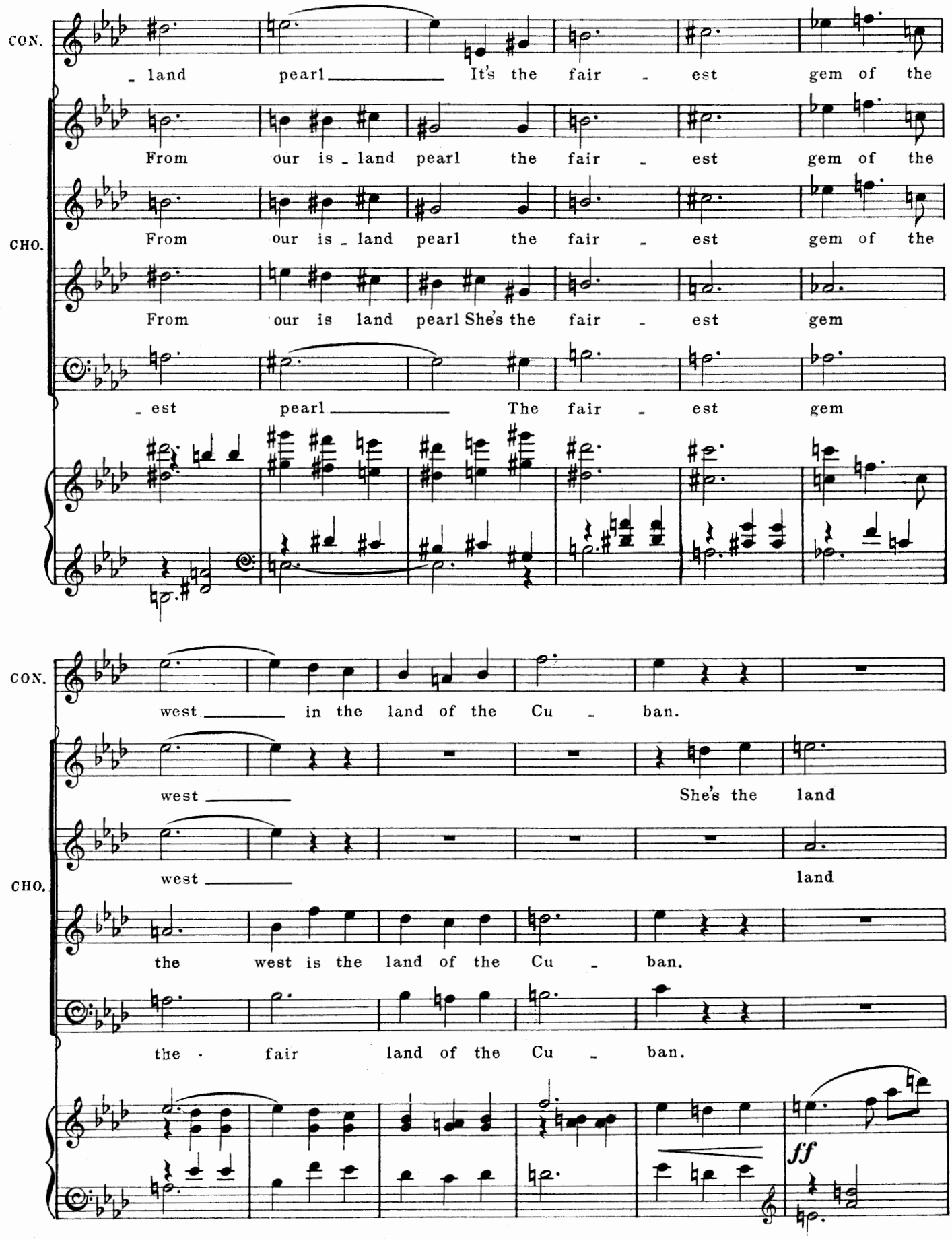

CON.
- fore! I'm a Cu - - ban girl From the
p
CON.
is - - land Pearl That's the fair - est
CON.
gem that smiles In the glit - ter - ing cor - o - net of
CON.
isles 'Tis the land that's best of the

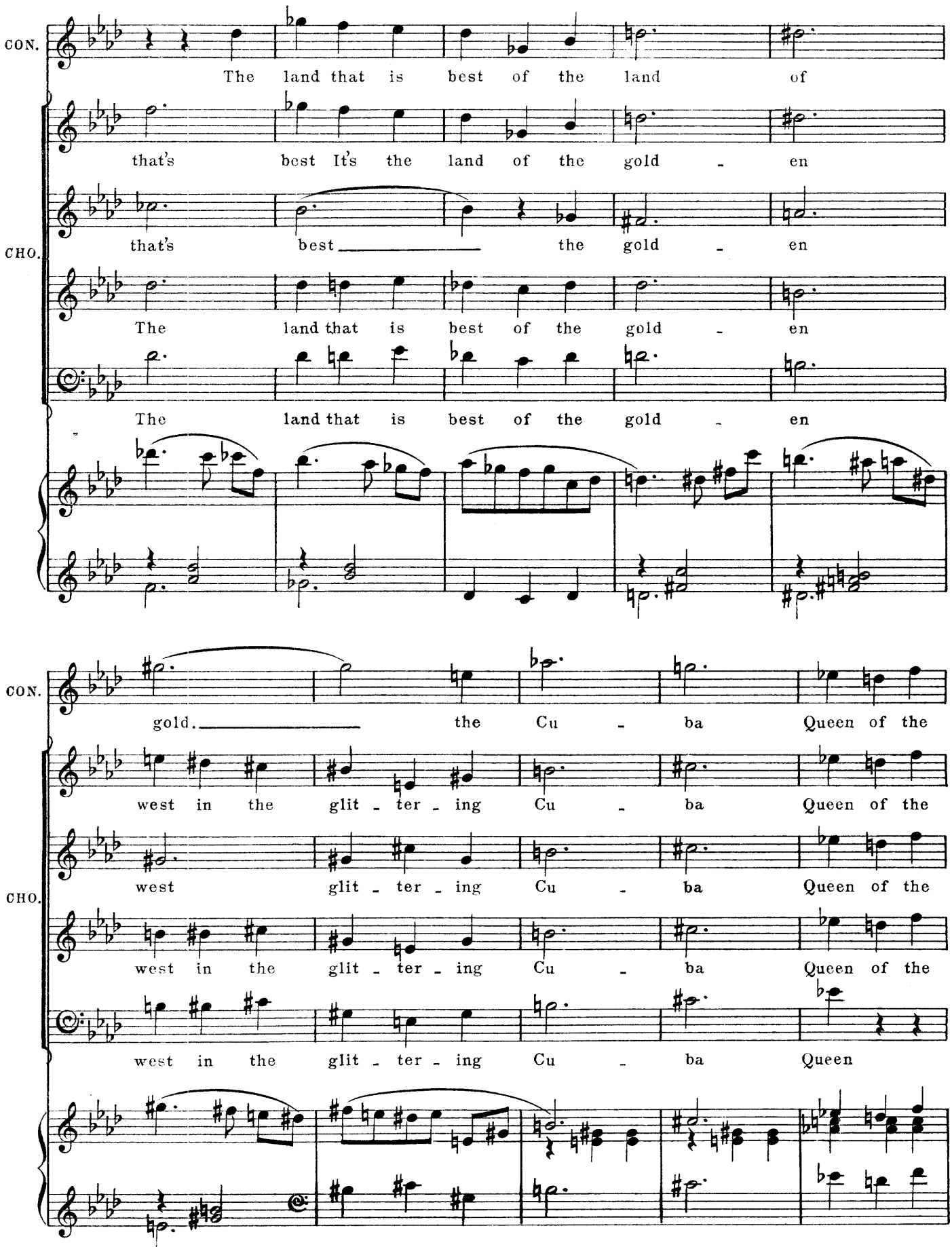

CON.
gold - - - en West with {her the} beau - ty in {my her}
CON.
heart Her The blos - som on {my her} curl {I am she is} a Cu - - -
CON.
- ban girl, In my soul I'm a Cu - - ban
CON.
girl From the is - - land Pearl That's the
TEN.
She is the pearl of the girls As her is-land is gem of the
3

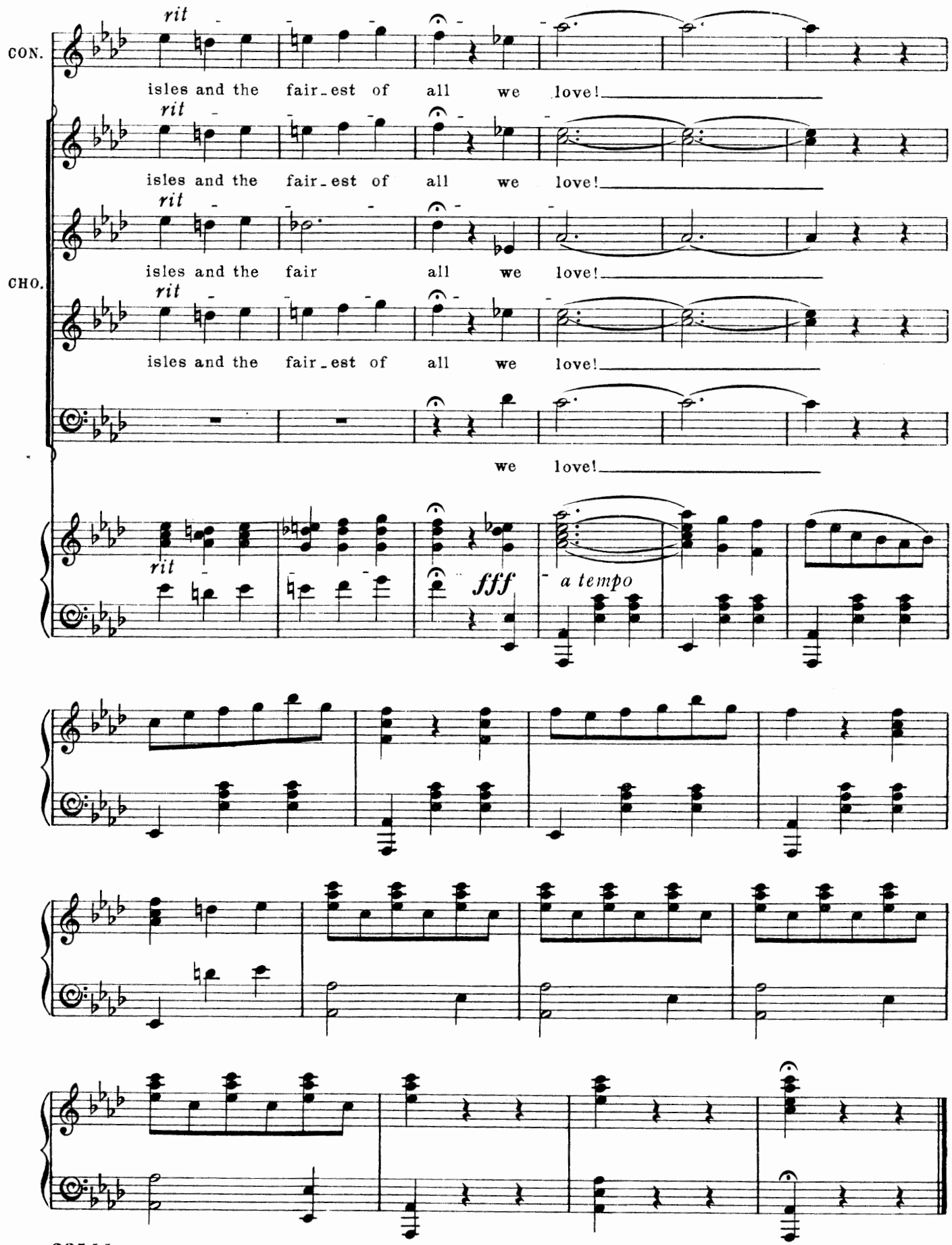

rit.
fair - est gem that smiles In the glit-ter-ing Cor - net of
TEN.
rit.
pearls! Fair are her smiles as the sun on the Queen of the
rit.
a tempo
GIRLS.
isles She's a Cu - ban girl of the
TEN.
a tempo
isles
a tempo
GIRLS
gold - en West With its beau - ty in her


GIRLS.
heart.
SOPRANO. cresc.
It's blos - som on her curl, she is a Cu - ban With
CONTRALTO. cresc.
She's a Cu - ban girl She
TENOR. cresc.
She is a Cu - ban girl She
BASS.
She
cresc.
CONSUELO.
I'm a girl from the fair is - land
blos - som on her curl, a Cu-ban girl
CHO.
is a Cu - ban girl
is a Cu - ban girl From the fair is - land
is a Cu - ban girl
f


CON.
pearl that's the fair-est of gems in the glit-ter-ing Crown of the isles
CHO.
pearl that's the fair - est gem, The fair-est of gems of the isles
The fair - est gem of the isles gem of the isles
CON.
— I'm a Cu - ban girl From the is -
From fair is-land pearl
CHO.
From fair is-land pearl
— She's a Cu - ban girl From the fair is-land pearl
— Cu - ban girl Fair - -
ff
8


CON.
- land pearl ____ It's the fair - est gem of the
CHO.
From our is - land pearl the fair - est gem of the
From our is - land pearl the fair - est gem of the
From our is land pearl She's the fair - est gem
- est pearl ____ The fair - est gem
CON.
west ____ in the land of the Cu - ban.
CHO.
west ____ She's the land
west ____ land
the west is the land of the Cu - ban.
the - fair land of the Cu - ban.
ff


CON.
The land that is best of the land of
that's best It's the land of the gold - en
CHO.
that's best the gold - en
The land that is best of the gold - en
The land that is best of the gold - en
CON.
gold. the Cu - ba Queen of the
west in the glit - ter - ing Cu - ba Queen of the
CHO.
west glit - ter - ing Cu - ba Queen of the
west in the glit - ter - ing Cu - ba Queen of the
west in the glit - ter - ing Cu - ba Queen


CON.
CHO.
rit
isles and the fair_est of all we love!
isles and the fair_est of all we love!
isles and the fair all we love!
isles and the fair_est of all we love!
we love!
rit
fff
a tempo

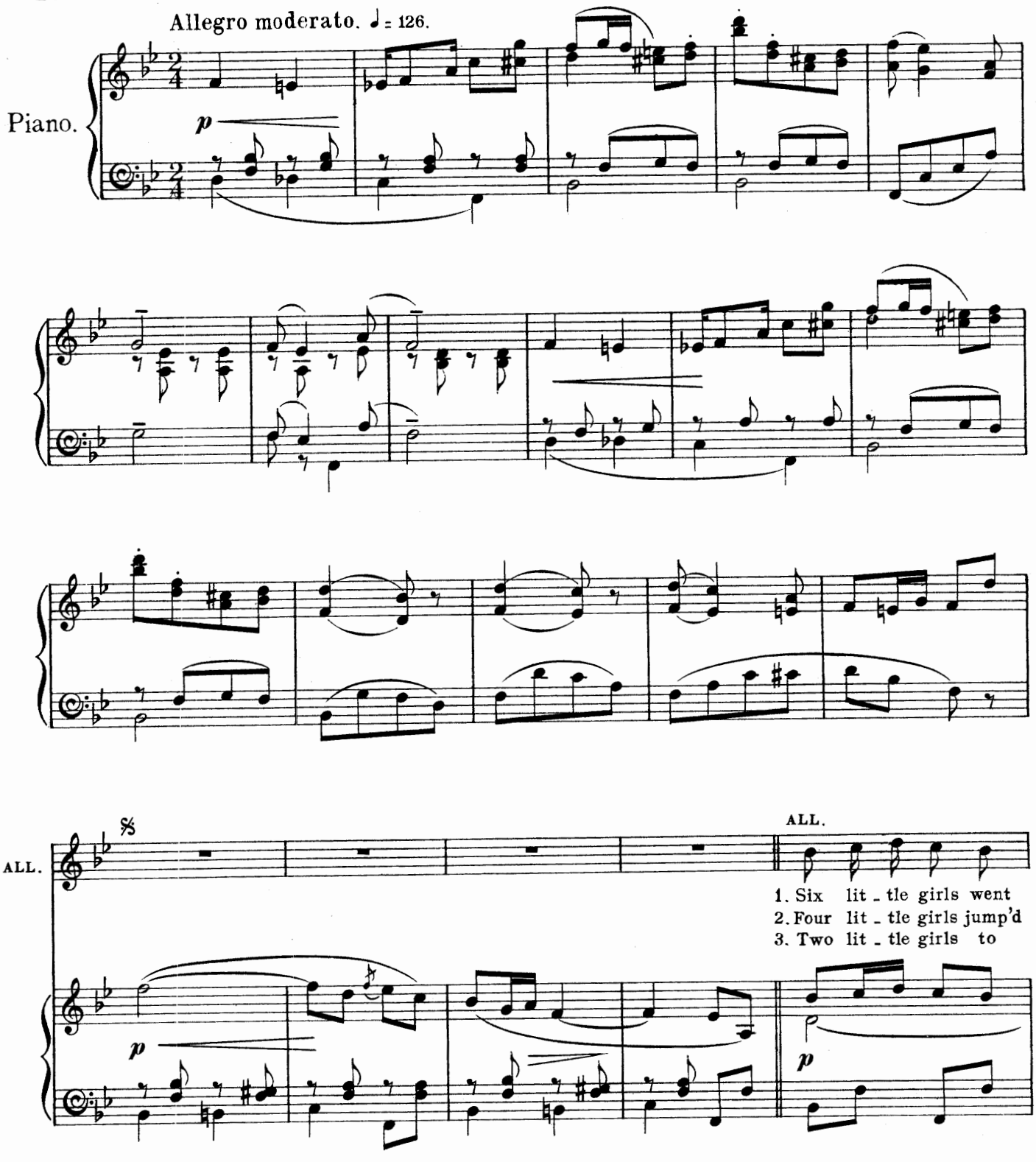
No. 6.

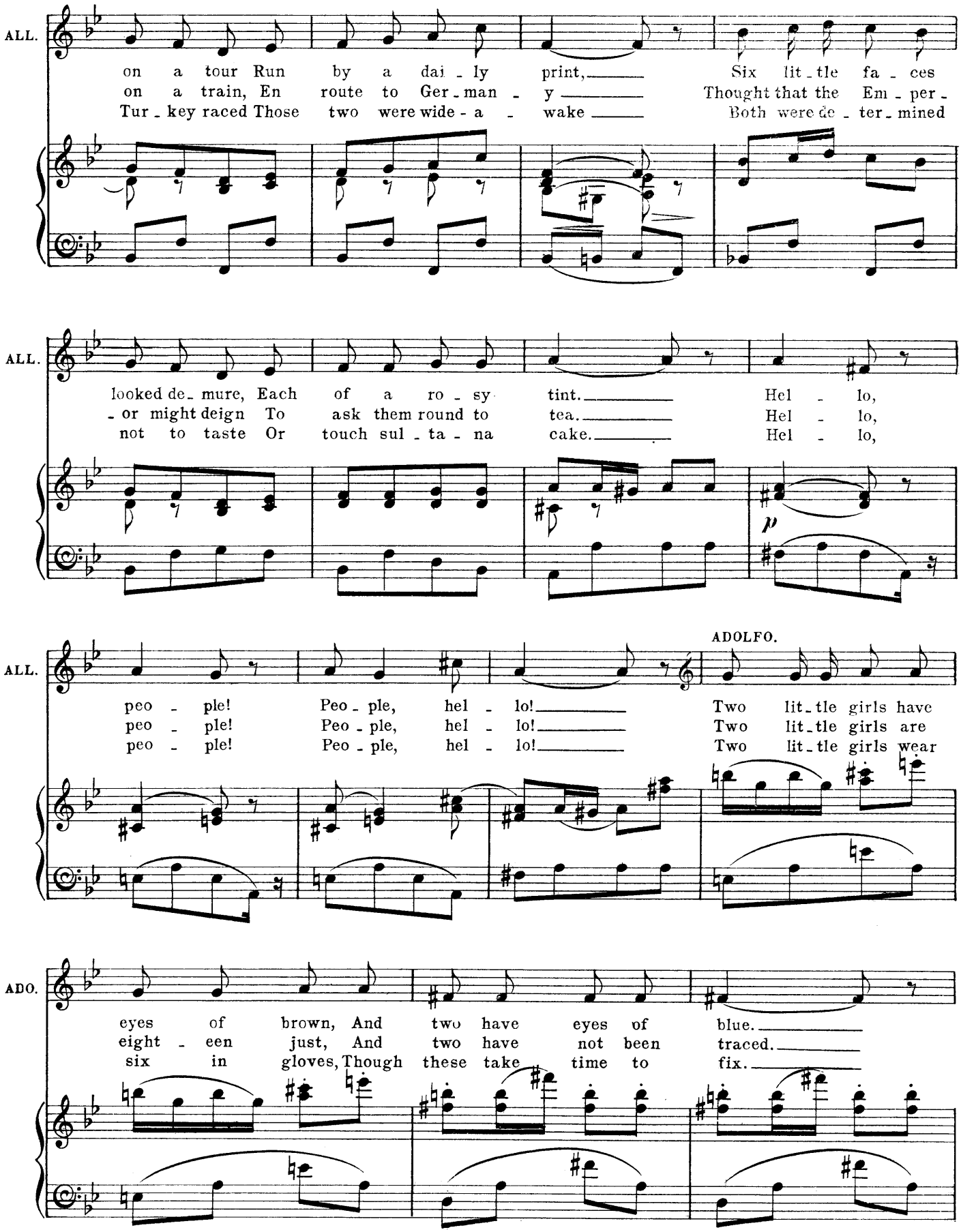
OCTET. (Adolfo) and Girls.

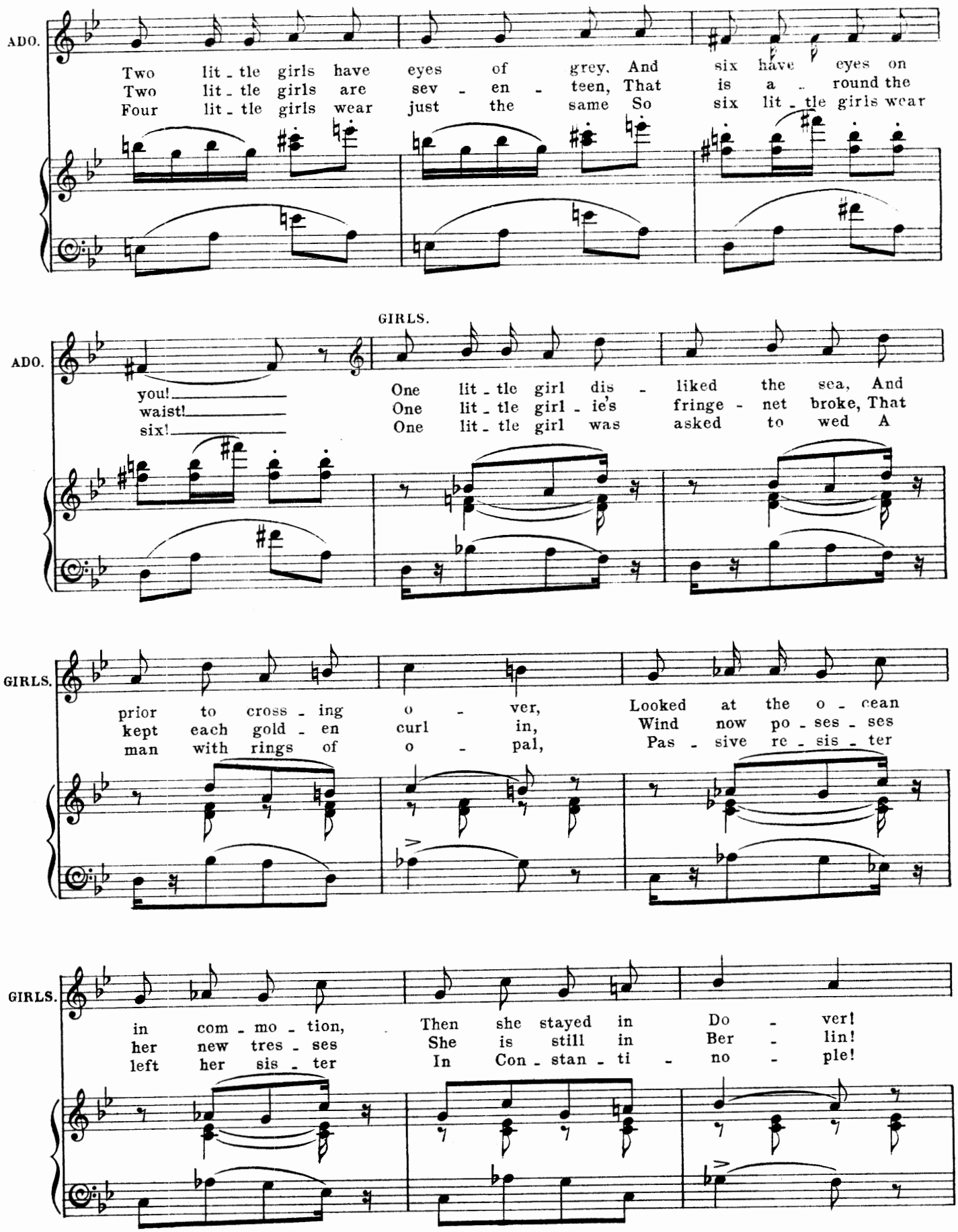
"HELLO, PEOPLE!"

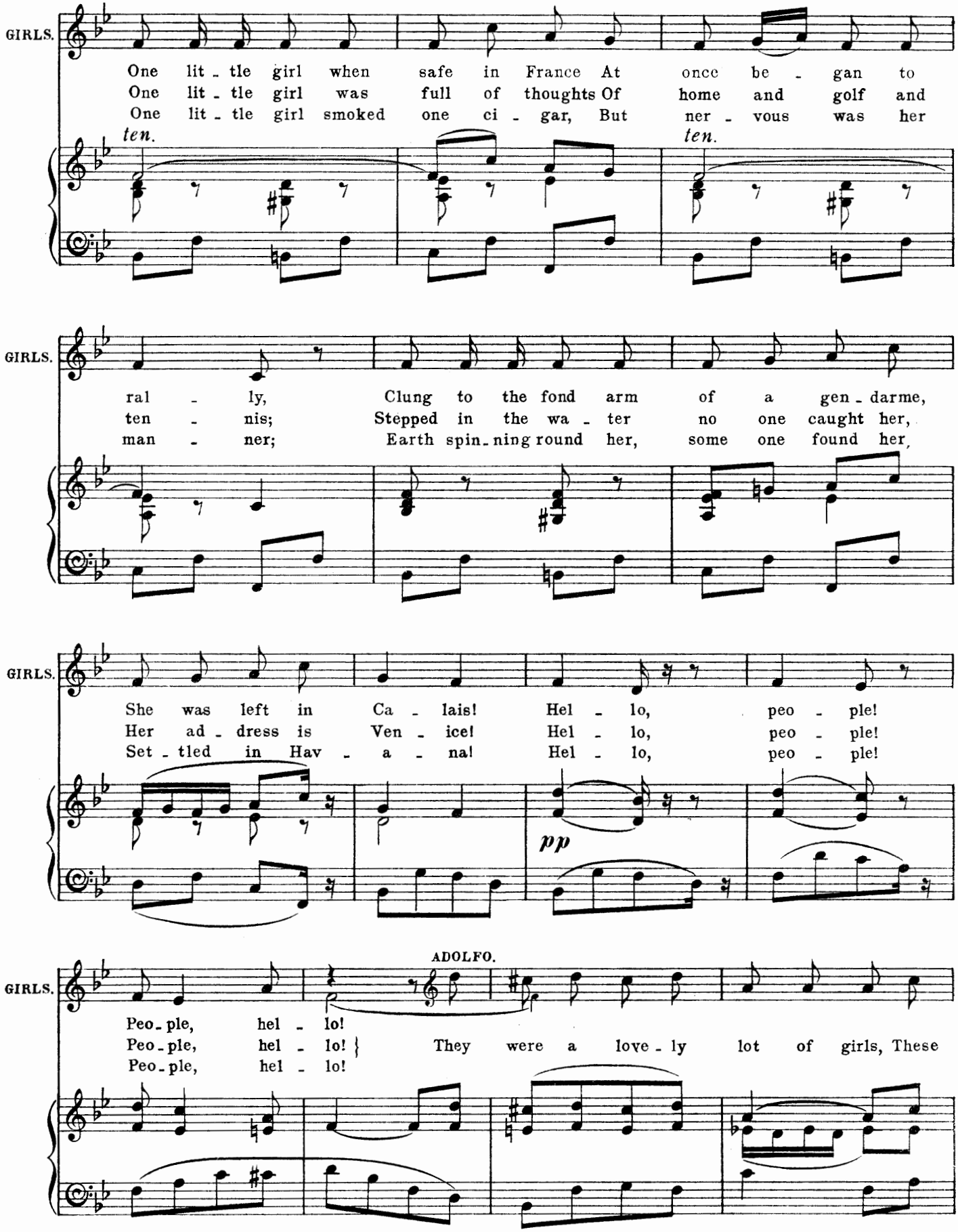
Words by
GEORGE ARTHURS.

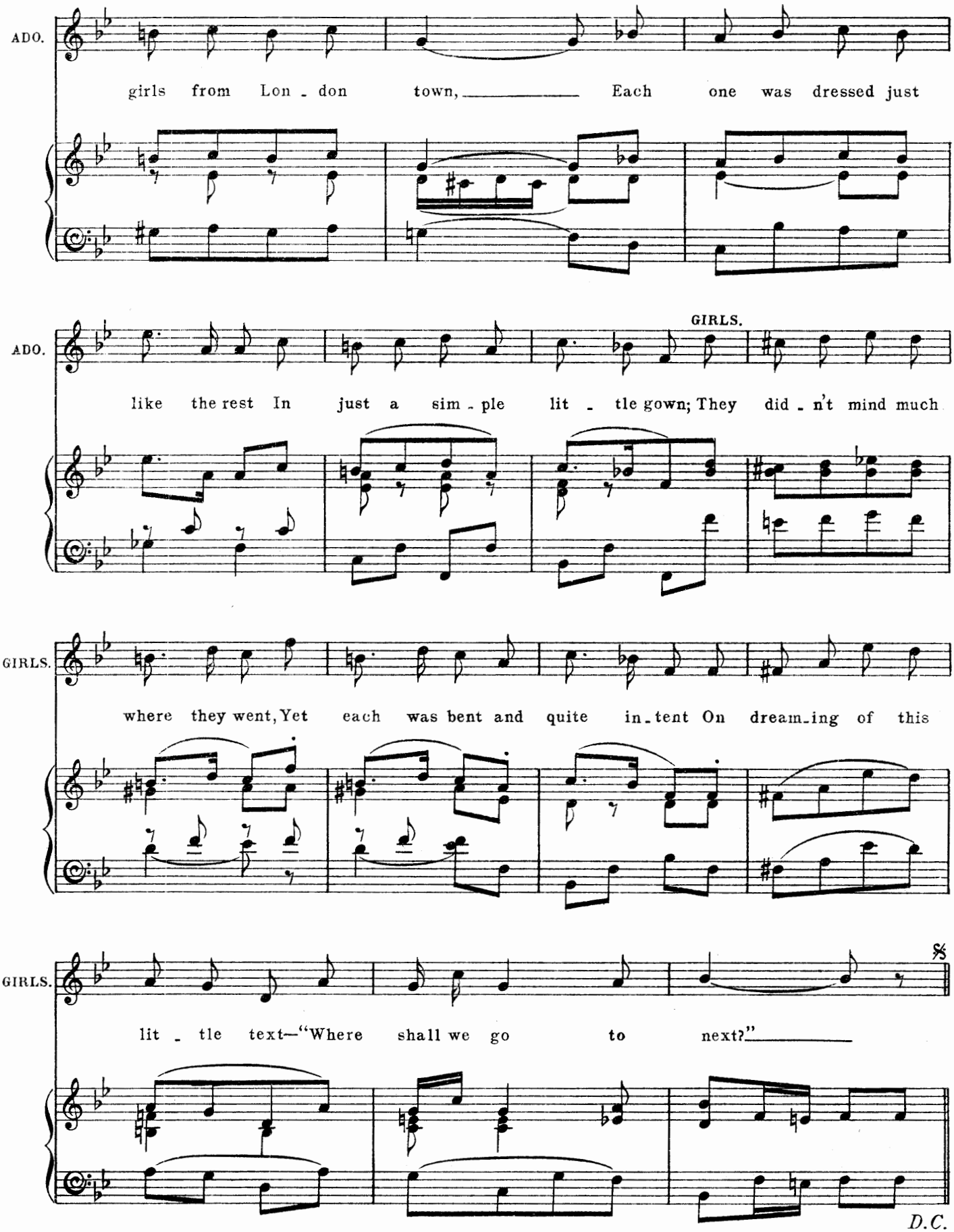
Allegro moderato. ♩ = 126.



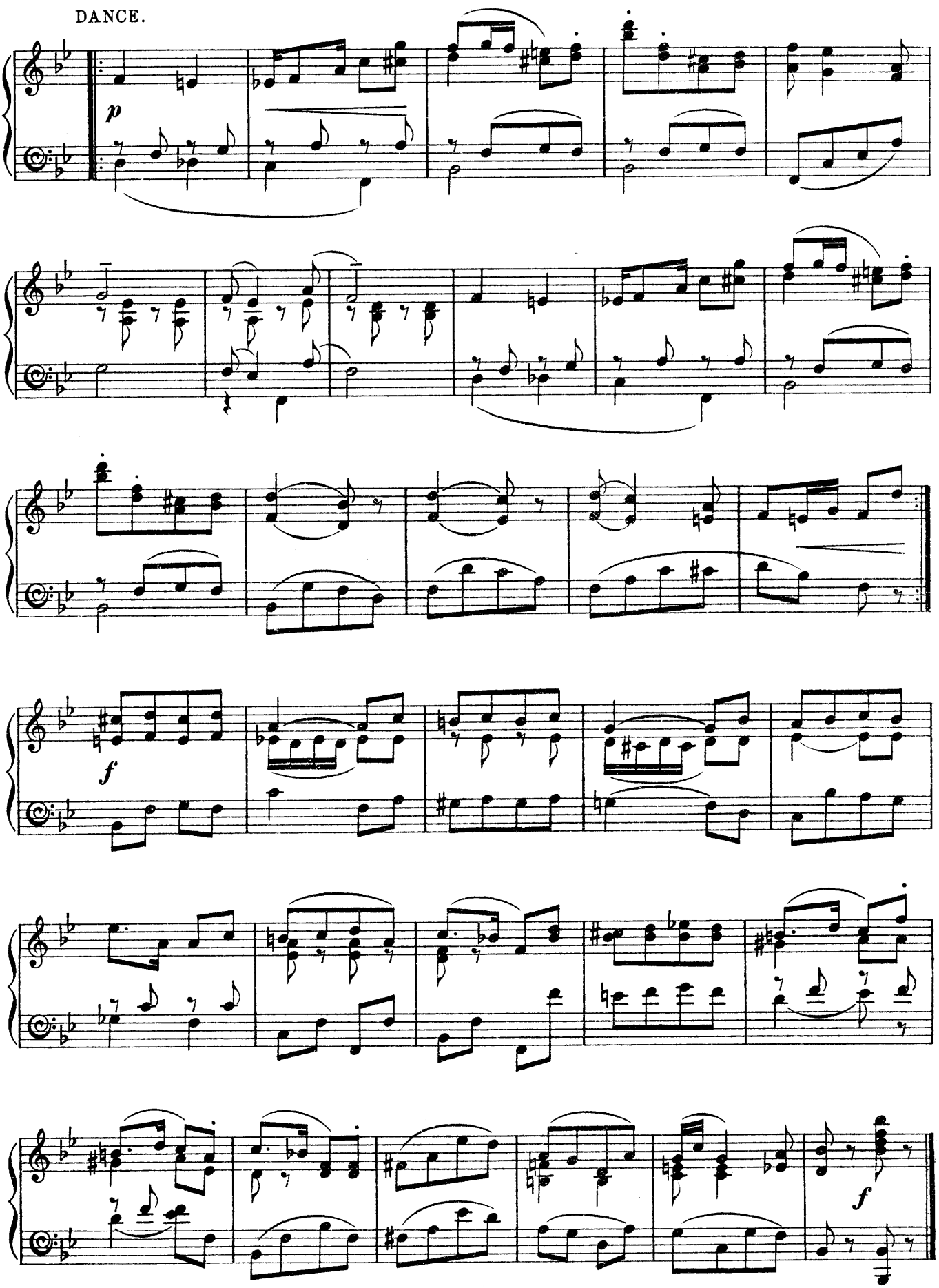

ALL.
on a tour Run by a dai - ly print, Six lit - tle fa - ces
on a train, En route to Ger - man - y Thought that the Em - per -
Tur - key raced Those two were wide - a - wake Both were de - ter - mined
ALL.
looked de - mure, Each of a ro - sy tint. Hel - lo,
- or might deign To ask them round to tea. Hel - lo,
not to taste Or touch sul - ta - na cake. Hel - lo,
p
ADOLFO.
ALL.
peo - ple! Peo - ple, hel - lo! Two lit - tle girls have
peo - ple! Peo - ple, hel - lo! Two lit - tle girls are
peo - ple! Peo - ple, hel - lo! Two lit - tle girls wear
ADO.
eyes of brown, And two have eyes of blue.
eight - een just, And two have not been traced.
six in gloves, Though these take time to fix.


ADO.
Two lit - tle girls have eyes of grey, And six have eyes on
Two lit - tle girls are sev - en - teen, That is a - round the
Four lit - tle girls wear just the same So six lit - tle girls wear
GIRLS.
ADO.
you!
waist!
six!
One lit - tle girl dis - liked the sea, And
One lit - tle girl - ie's fringe - net broke, That
One lit - tle girl was asked to wed A
GIRLS.
prior to cross - ing o - ver, Looked at the o - cean
kept each gold - en curl in, Wind now po - ses - ses
man with rings of o - pal, Pas - sive re - sis - ter
GIRLS.
in com - mo - tion, Then she stayed in Do - ver!
her new tres - ses She is still in Ber - lin!
left her sis - ter In Con - stan - ti - no - ple!


GIRLS.
One lit - tle girl when safe in France At once be - gan to
One lit - tle girl was full of thoughts Of home and golf and
One lit - tle girl smoked one ci - gar, But ner - vous was her
ten.
ten.
GIRLS.
ral - ly, Clung to the fond arm of a gen - darme,
ten - nis; Stepped in the wa - ter no one caught her,
man - ner; Earth spin - ning round her, some one found her,
GIRLS.
She was left in Ca - lais! Hel - lo, peo - ple!
Her ad - dress is Ven - ice! Hel - lo, peo - ple!
Set - tled in Hav - a - na! Hel - lo, peo - ple!
pp
ADOLFO.
GIRLS.
Peo - ple, hel - lo!
Peo - ple, hel - lo!
Peo - ple, hel - lo!
They were a love - ly lot of girls, These


ADO.
girls from Lon - don town, Each one was dressed just
GIRLS.
ADO.
like the rest In just a sim - ple lit - tle gown; They did - n't mind much
GIRLS.
where they went, Yet each was bent and quite in - tent On dream - ing of this
GIRLS.
lit - tle text—"Where shall we go to next?"
D.C.

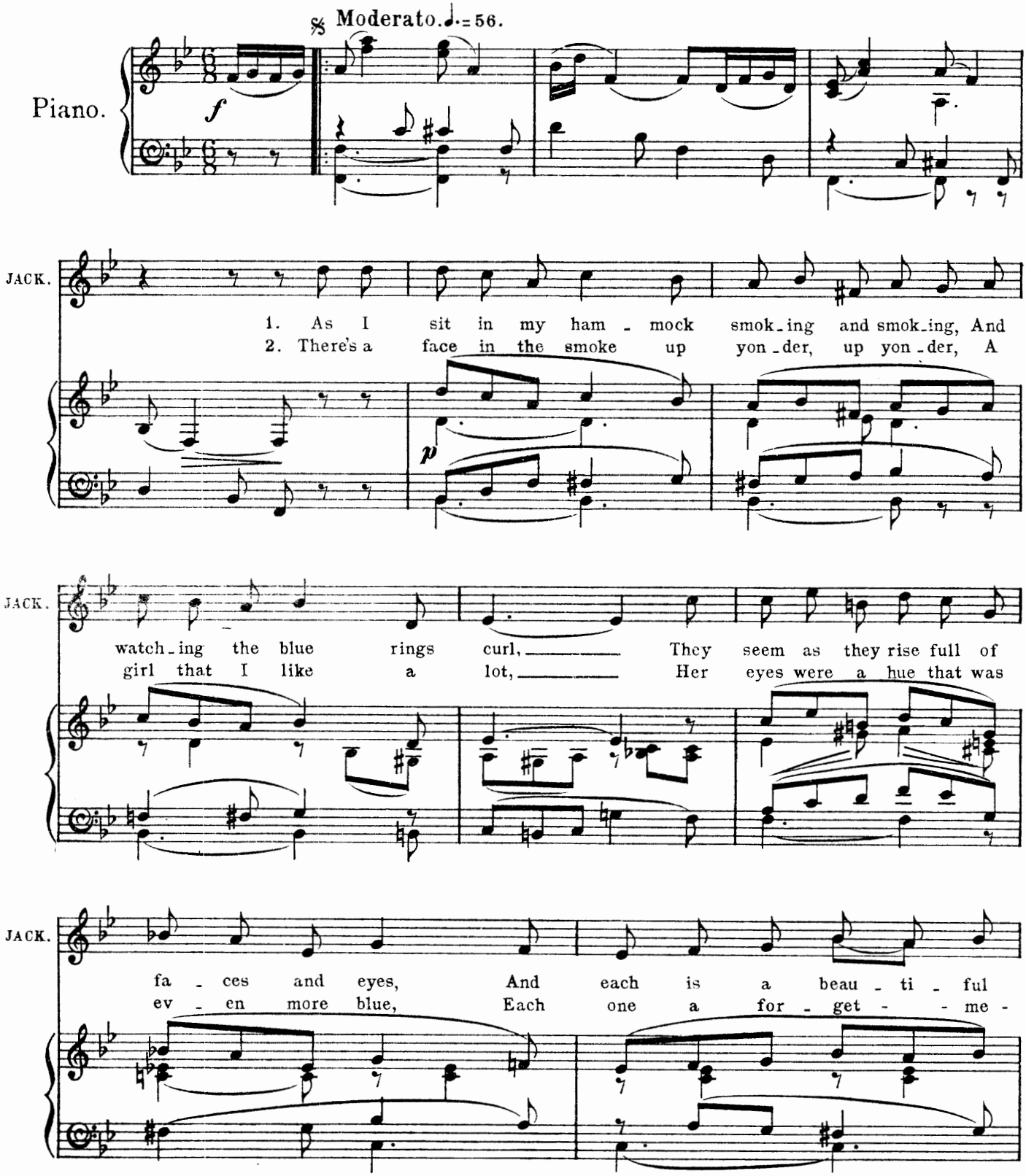
DANCE.

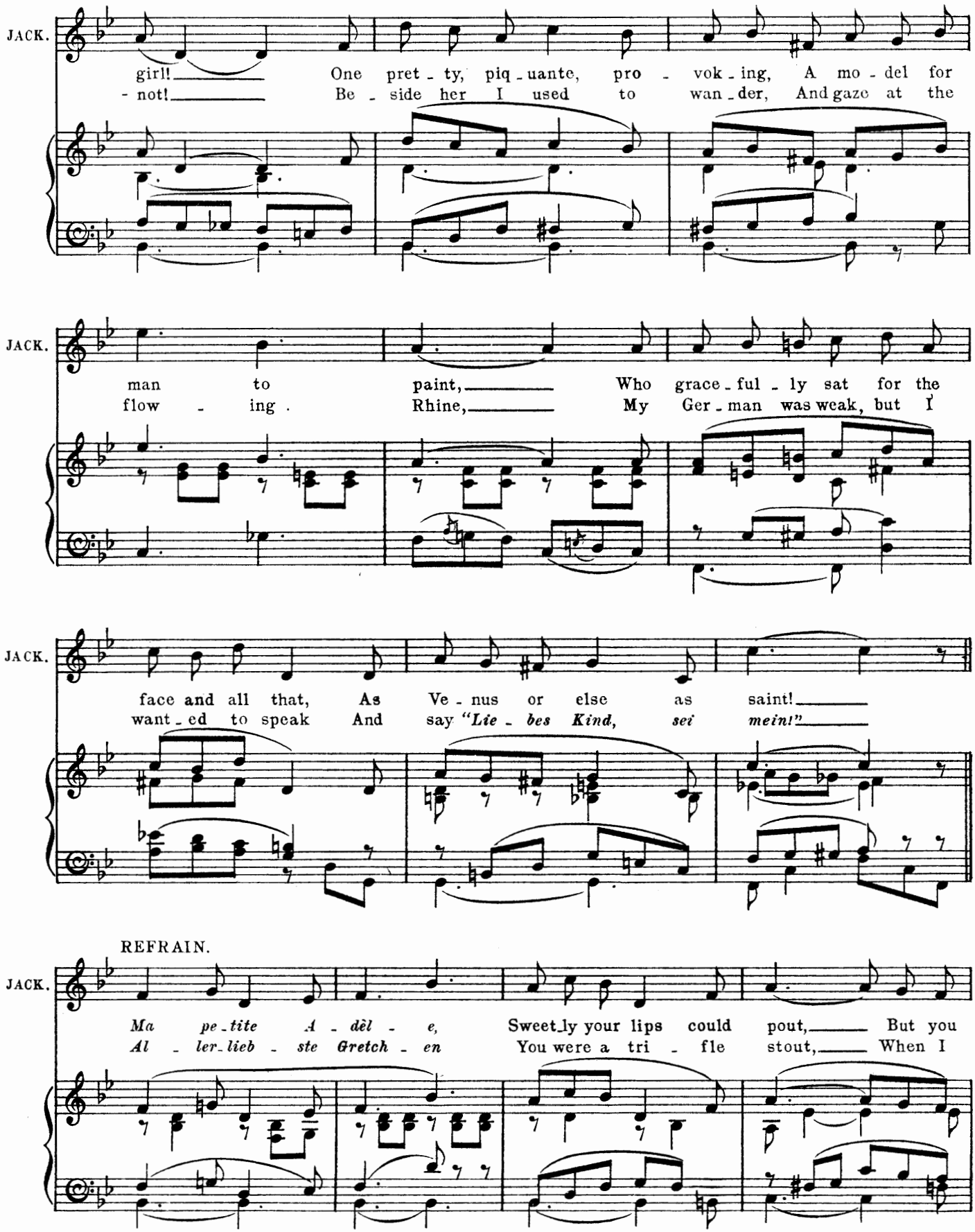


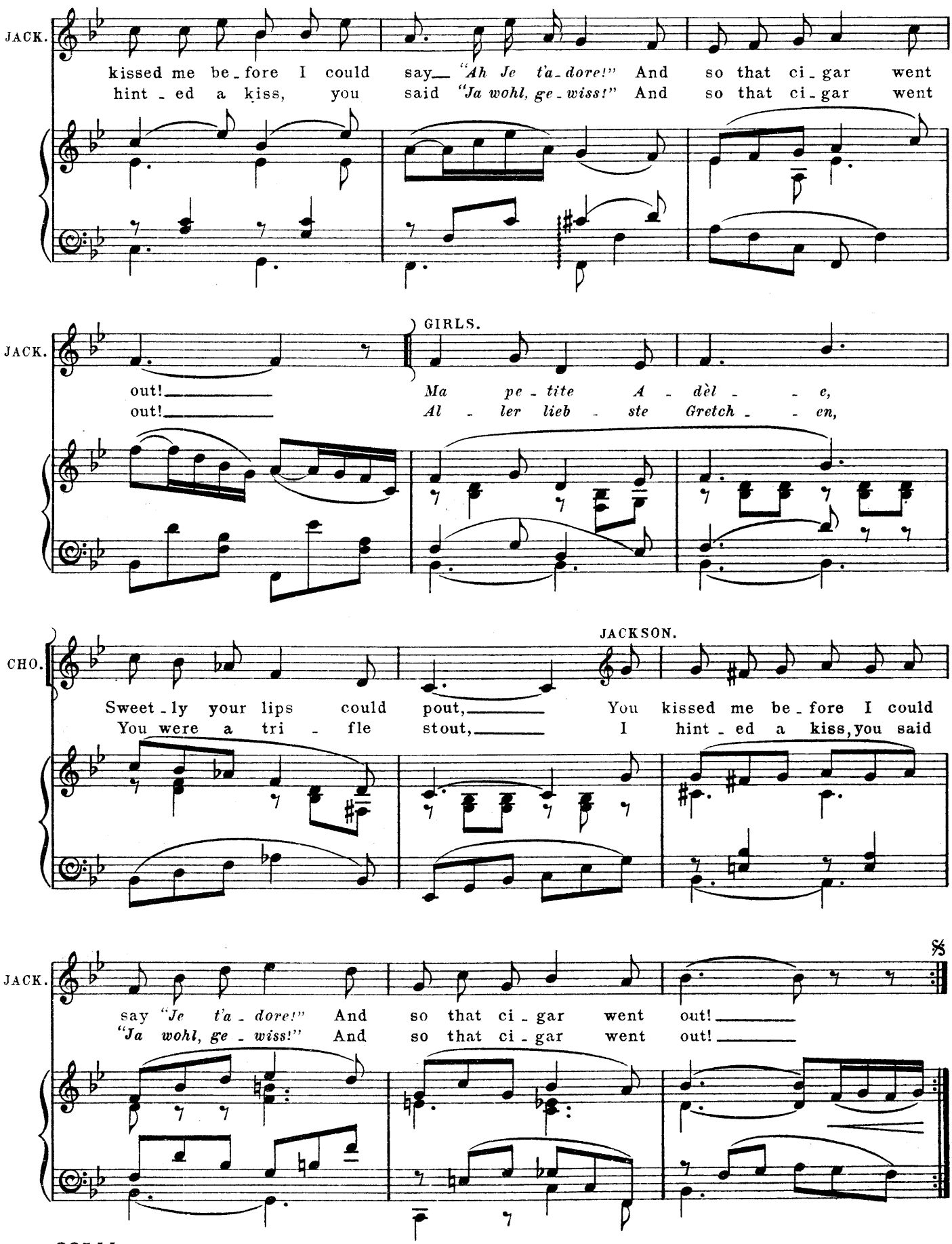
No. 7. SONG. (Jackson.) and CHORUS.

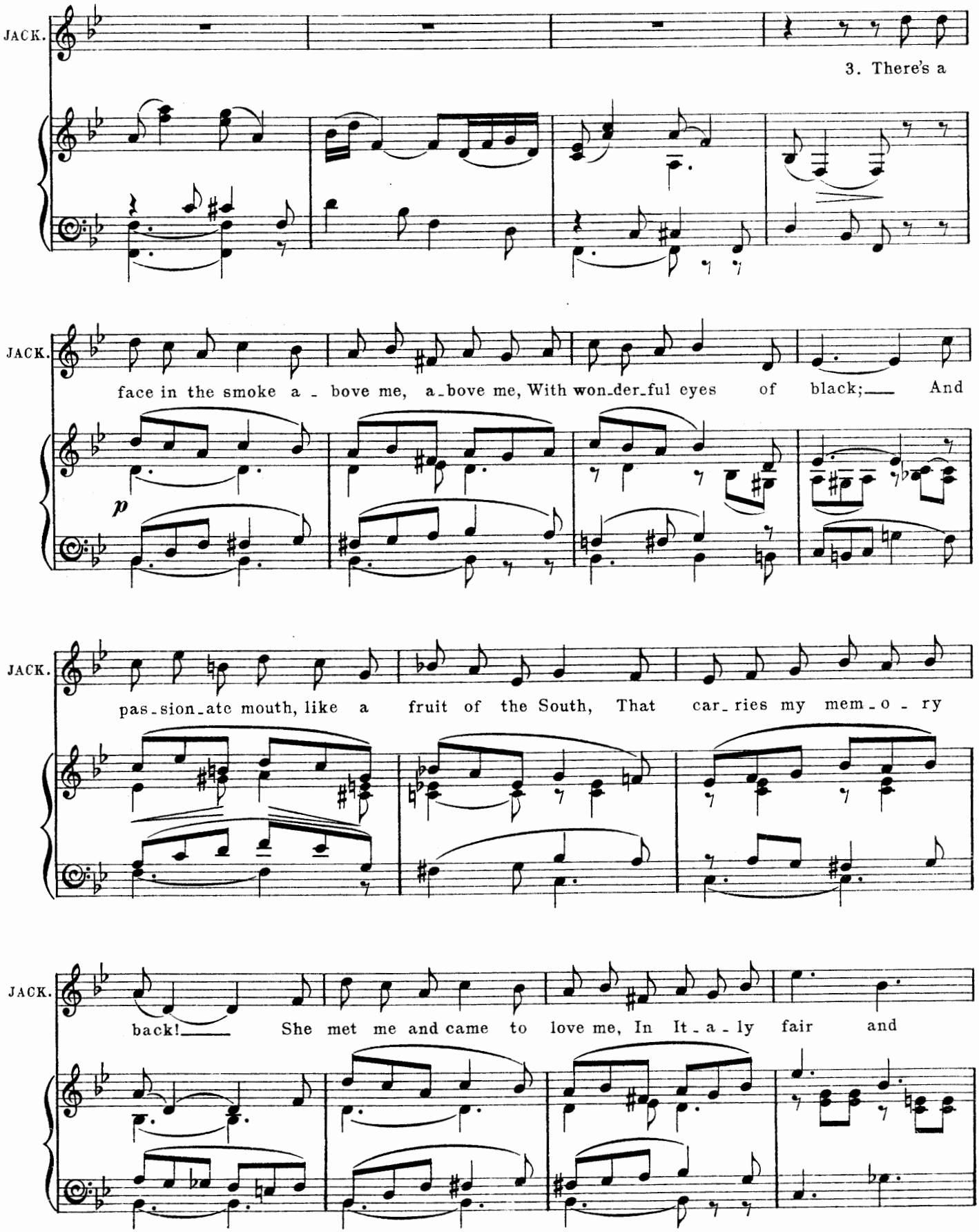
"AND THEN THAT CIGAR WENT OUT."

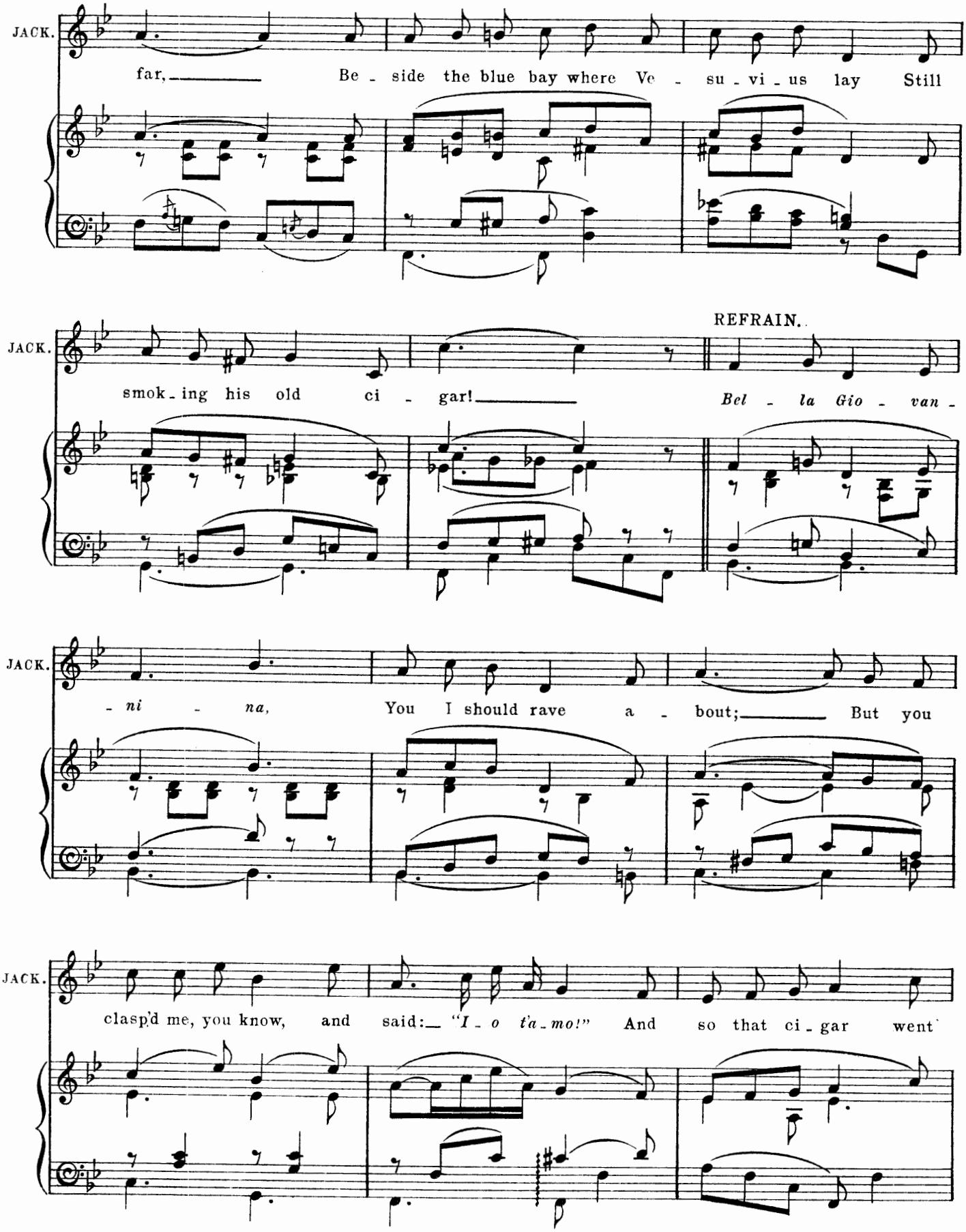
Words by
ADRIAN ROSS.

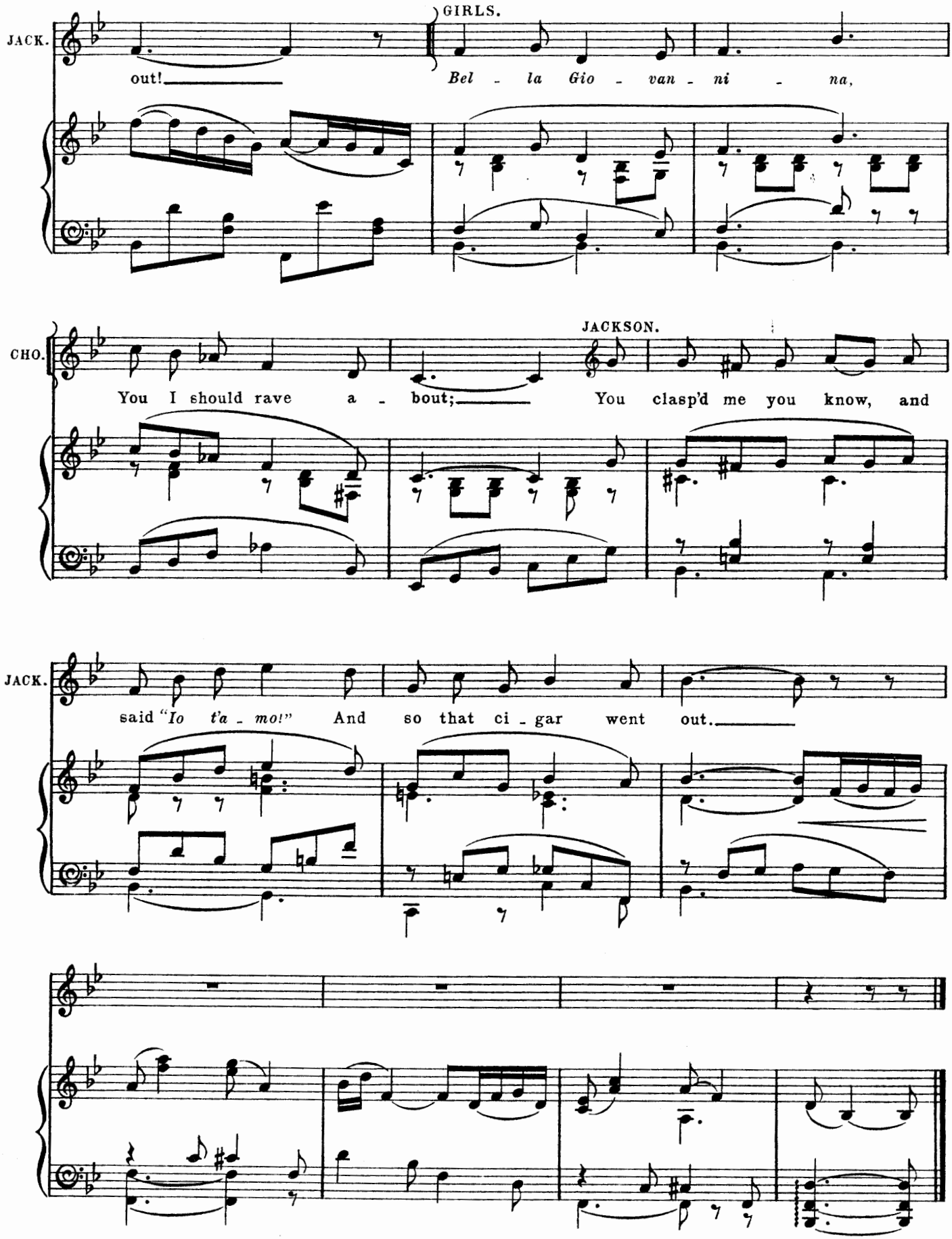



JACK.
girl! One pret - ty, piq - uante, pro - vok - ing, A mo - del for
- not! Be - side her I used to wan - der, And gaze at the
JACK.
man to paint, Who grace - ful - ly sat for the
flow - ing. Rhine, My Ger - man was weak, but I
JACK.
face and all that, As Ve - nus or else as saint!
want - ed to speak And say "Lie - bes Kind, sei mein!"
REFRAIN.
JACK.
Ma pe - tite A - dèl - e, Sweet - ly your lips could pout, But you
Al - ler - lieb - ste Gretch - en You were a tri - fle stout, When I


JACK.
kissed me be-fore I could say "Ah Je t'a-dore!" And so that ci-gar went
hint-ed a kiss, you said "Ja wohl, ge-wiss!" And so that ci-gar went
JACK.
GIRLS.
out!
out!
Ma pe-tite A-dèl-e,
Al-ler lieb-ste Gretch-en,
CHO.
JACKSON.
Sweet-ly your lips could pout,
You were a tri-fle stout,
You kissed me be-fore I could
I hint-ed a kiss, you said
JACK.
say "Je t'a-dore!" And so that ci-gar went out!
"Ja wohl, ge-wiss!" And so that ci-gar went out!


JACK.
3. There's a
JACK.
face in the smoke a - bove me, a-bove me, With won-der-ful eyes of black;— And
p
JACK.
pas-sion-ate mouth, like a fruit of the South, That car-ries my mem-o-ry
JACK.
back!— She met me and came to love me, In It-a-ly fair and

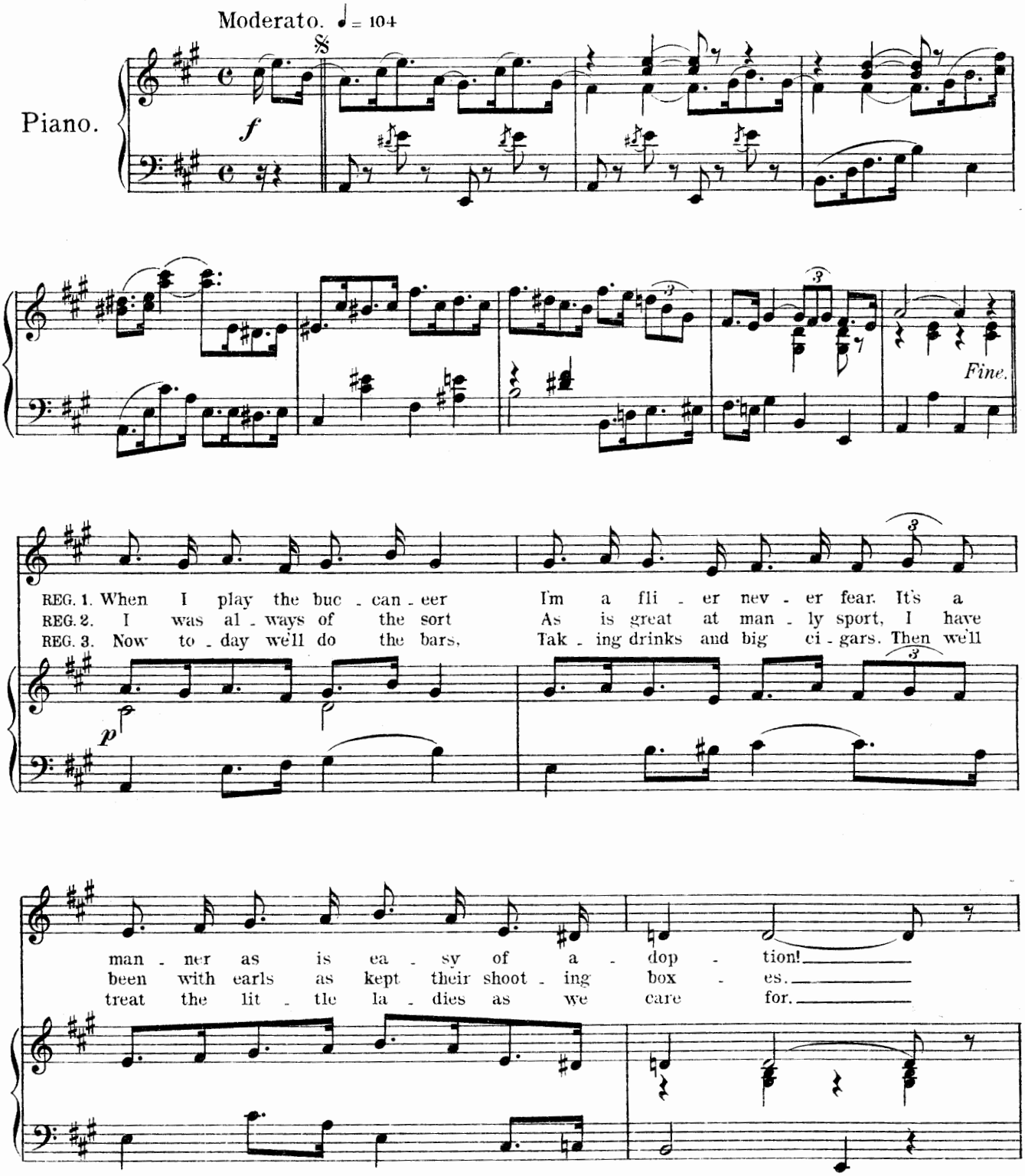

JACK.
far, Be - side the blue bay where Ve - su - vi - us lay Still
JACK.
smok - ing his old ci - gar!
REFRAIN.
Bel - la Gio - van -
JACK.
- ni - na, You I should rave a - bout; But you
JACK.
clasp'd me, you know, and said: "I - o t'a - mo!" And so that ci - gar went

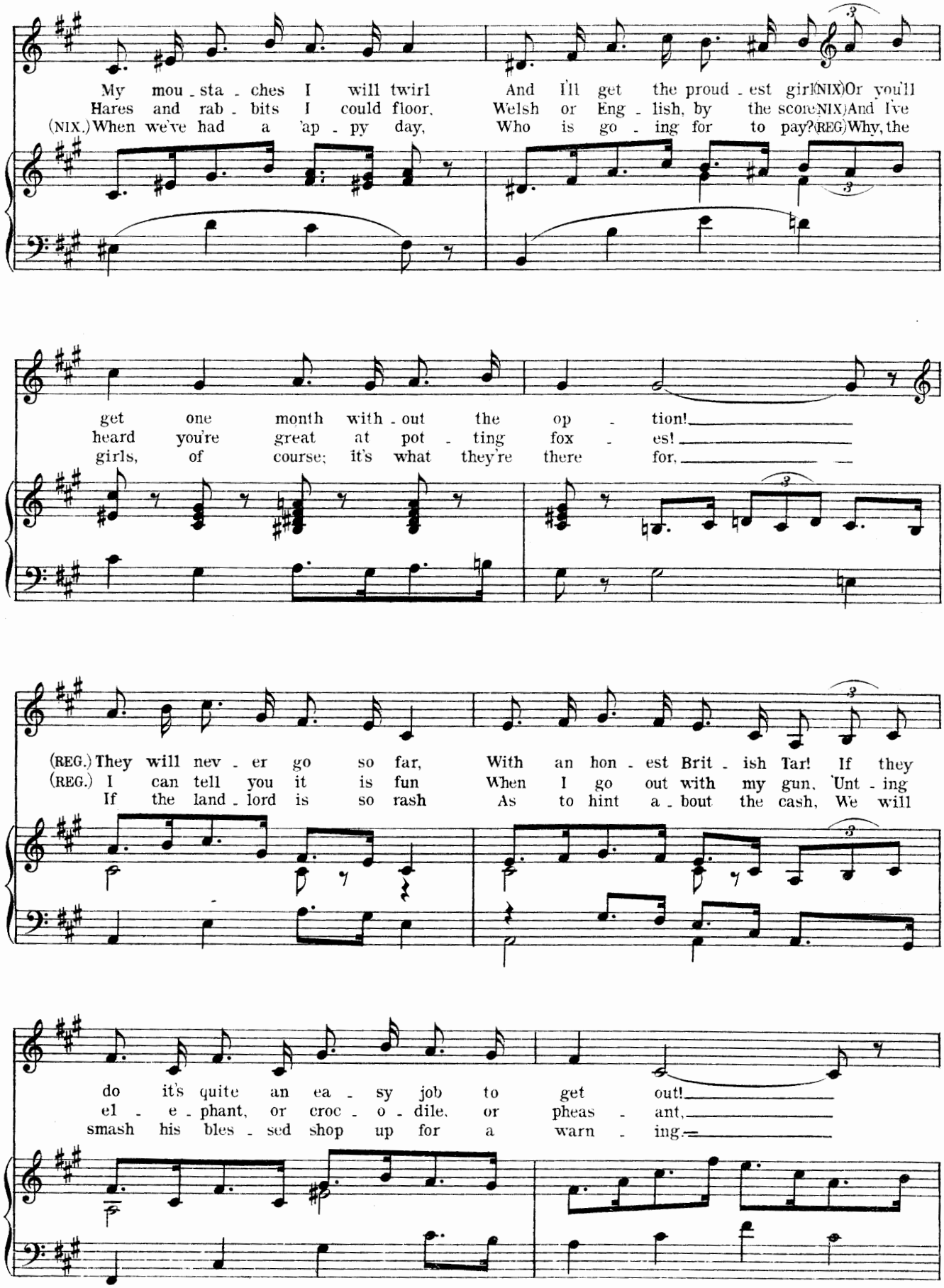

JACK.
GIRLS.
out!
Bel - la Gio - van - ni - na,
CHO.
JACKSON.
You I should rave a - bout;
You clasp'd me you know, and
JACK.
said "Io t'a - mo!" And so that ci - gar went out.

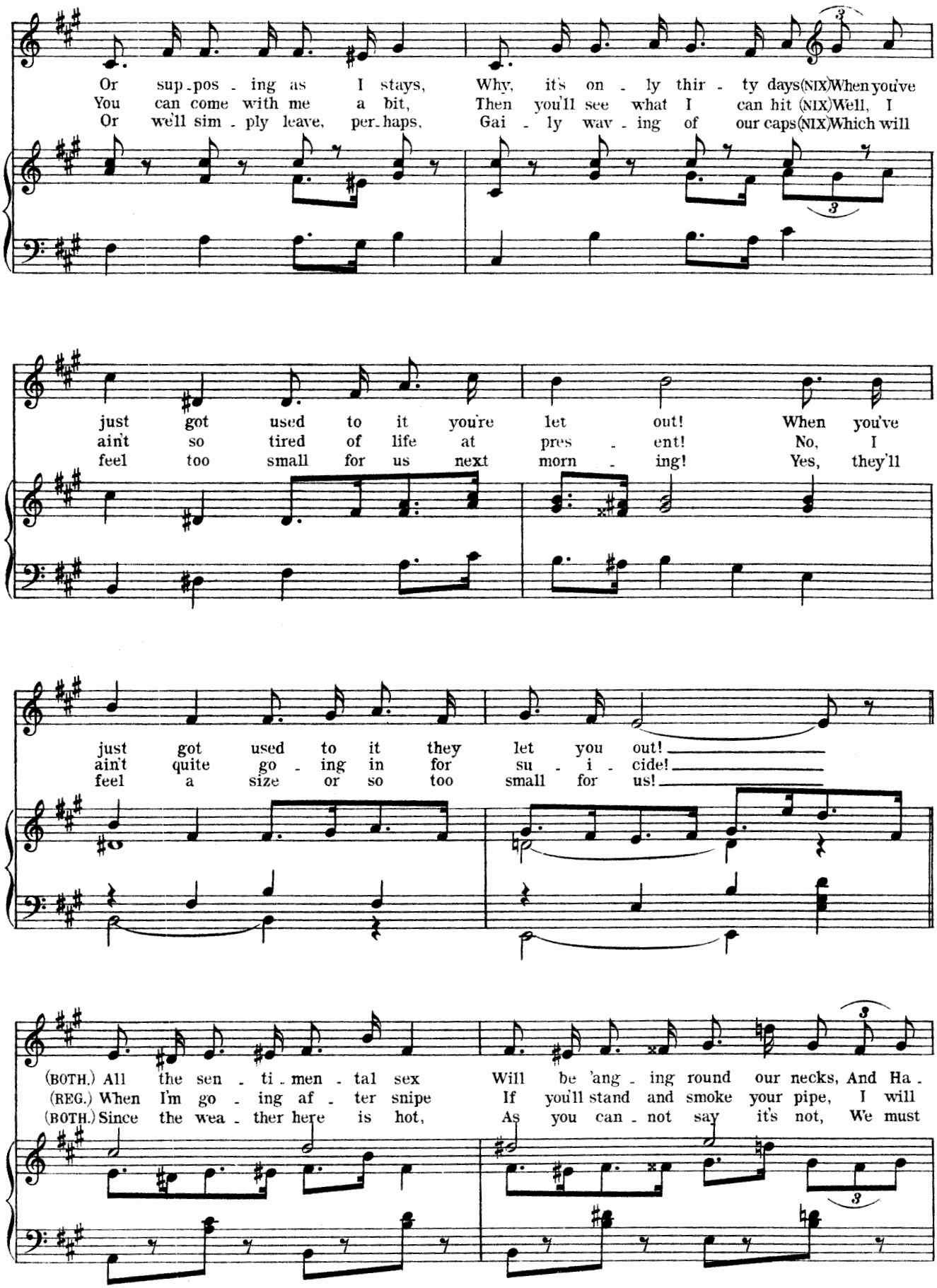
No 8. DUET.- (Reginald and Nix.)

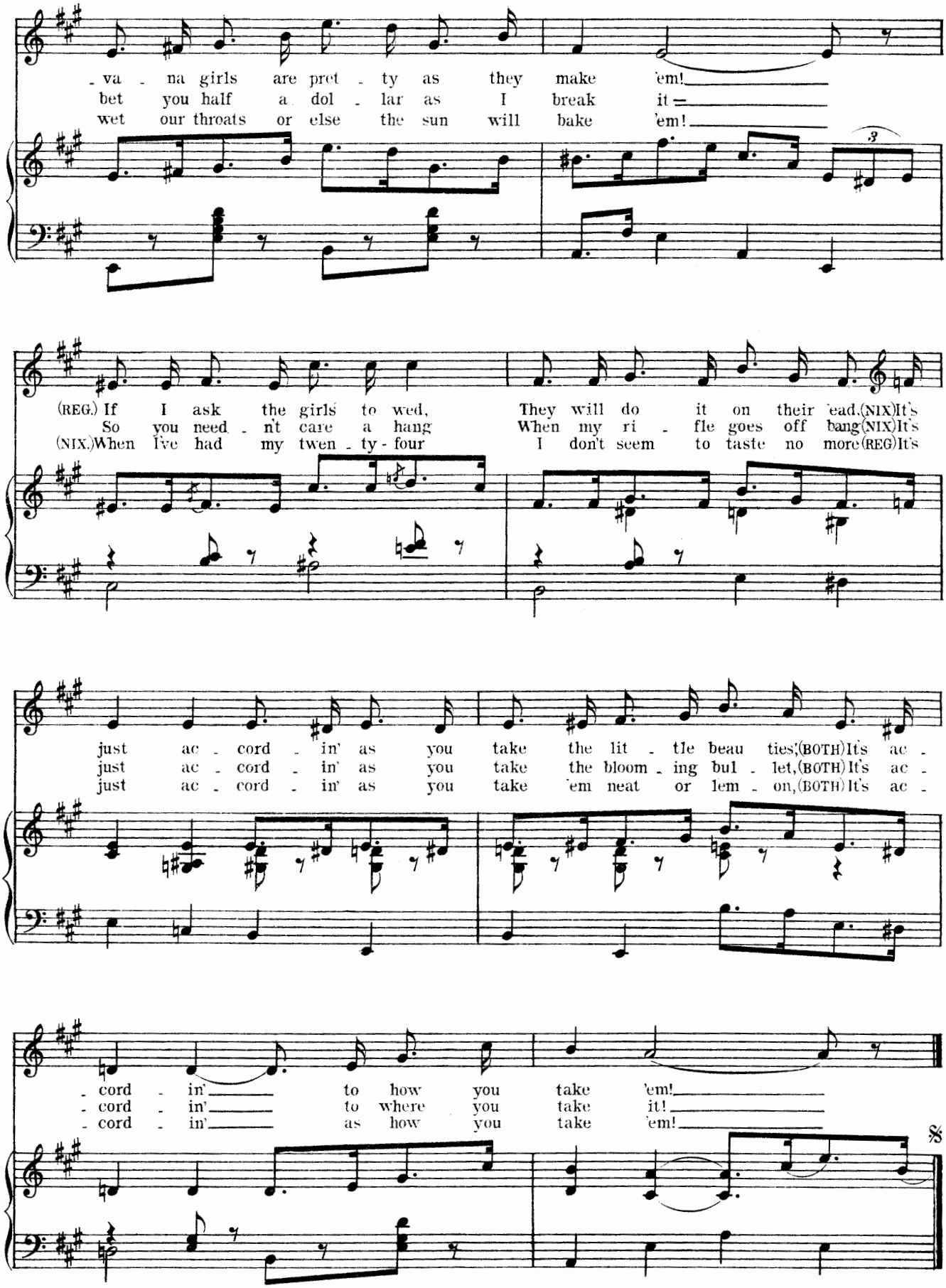
"ACCORDING HOW YOU TAKE EM."

Words by
ADRIAN ROSS.



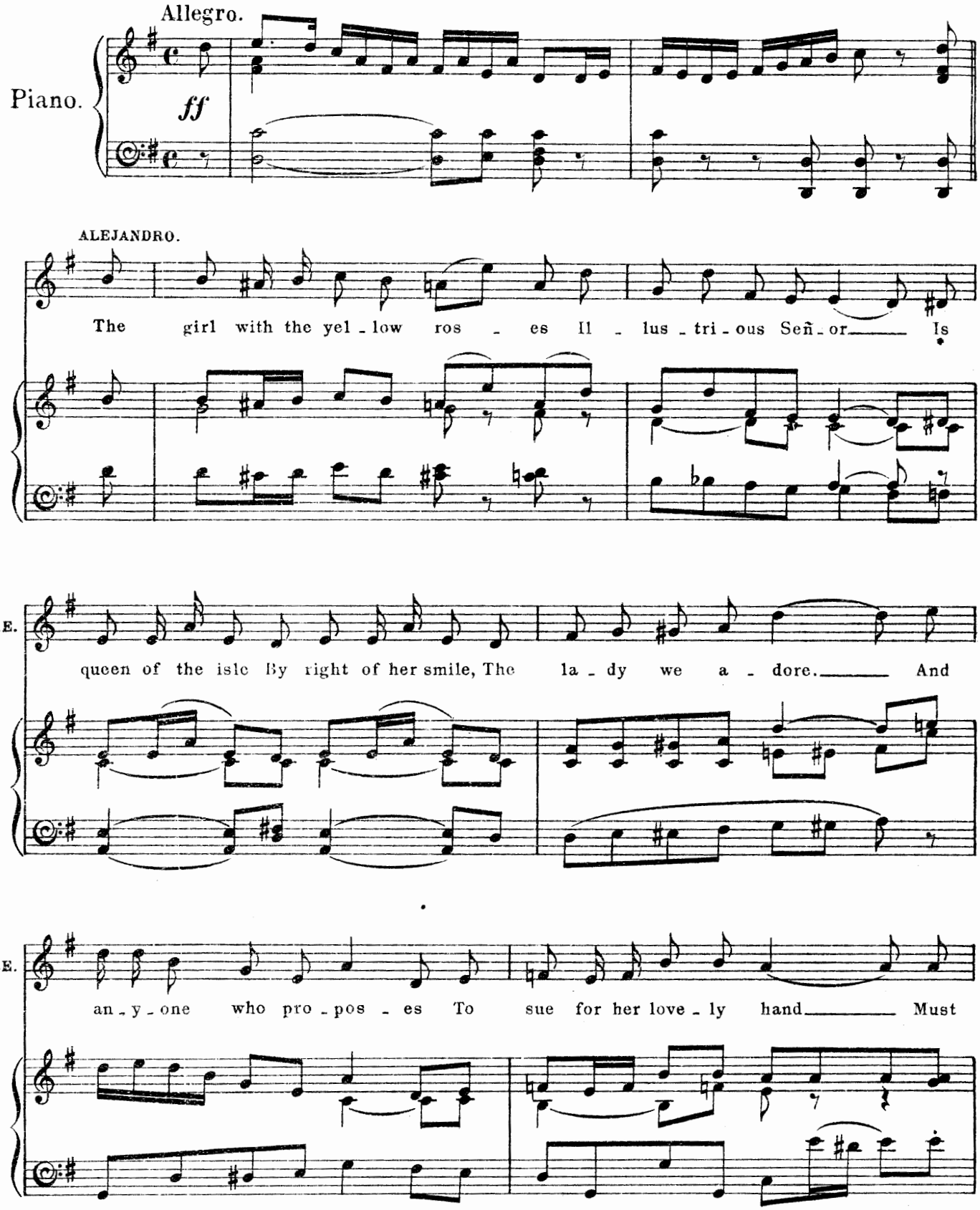

My mou - sta - ches I will twirl And I'll get the proud - est girl (NIX.) Or you'll
Hares and rab - bits I could floor, Welsh or Eng - lish, by the score (NIX.) And I've
(NIX.) When we've had a 'ap - py day, Who is go - ing for to pay? (REG.) Why, the
get one month with - out the op - tion!
heard you're great at pot - ting fox - es!
girls, of course; it's what they're there for,
(REG.) They will nev - er go so far, With an hon - est Brit - ish Tar! If they
(REG.) I can tell you it is fun When I go out with my gun, 'Unt - ing
If the land - lord is so rash As to hint a - bout the cash, We will
do it's quite an ea - sy job to get out!
el - e - phant, or croc - o - dile, or pheas - ant,
smash his bles - sed shop up for a warn - ing.

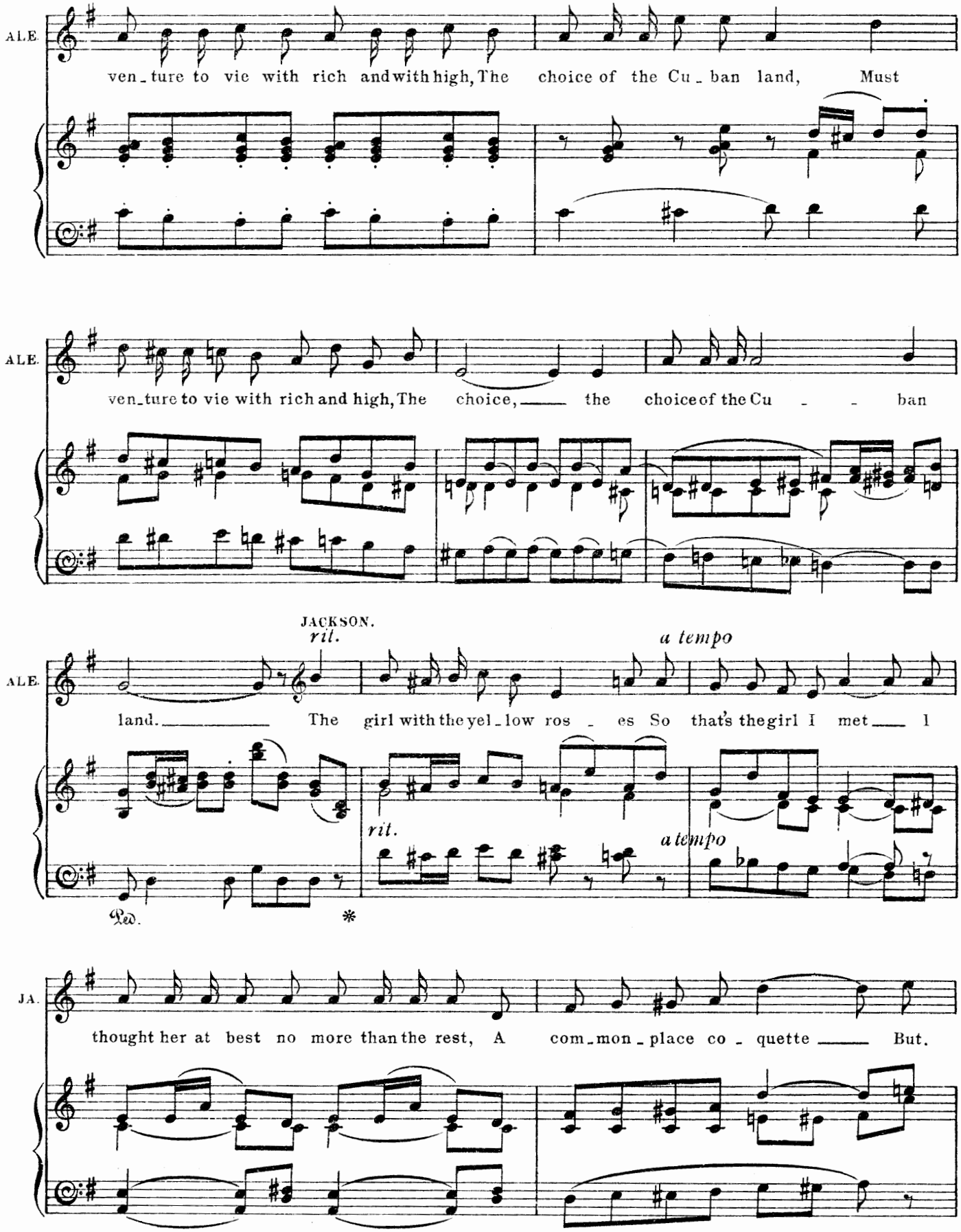

Or sup-pos-ing as I stays, Why, it's on-ly thir-ty days (NIX) When you've
You can come with me a bit, Then you'll see what I can hit (NIX) Well, I
Or we'll sim-ply leave, per-haps, Gai-ly wav-ing of our caps (NIX) Which will
just got used to it you're let out! When you've
ain't so tired of life at pres-ent! No, I
feel too small for us next morn-ing! Yes, they'll
just got used to it they let you out!
ain't quite go-ing in for su-i-cide!
feel a size or so too small for us!
(BOTH.) All the sen-ti-men-tal sex Will be 'ang-ing round our necks, And Ha-
(REG.) When I'm go-ing af-ter snipe If you'll stand and smoke your pipe, I will
(BOTH.) Since the wea-ther here is hot, As you can-not say it's not, We must

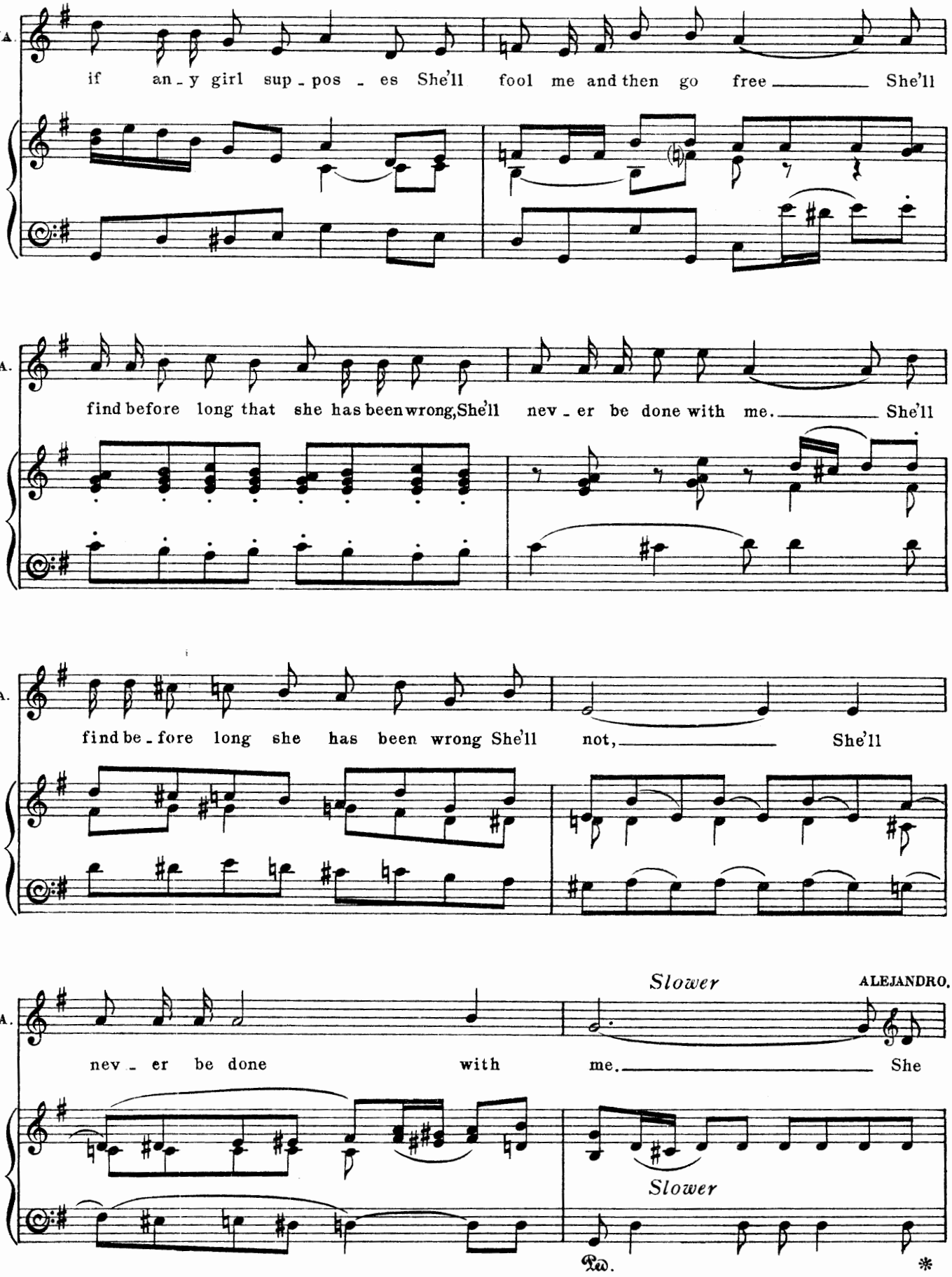

-va - na girls are pret - ty as they make 'em!
bet you half a dol - lar as I break it
wet our throats or else the sun will bake 'em!
(REG.) If I ask the girls to wed, They will do it on their 'ead.(NIX)It's
So you need - n't care a hang When my ri - fle goes off bang(NIX)It's
(NIX.)When I've had my twen - ty - four I don't seem to taste no more(REG)It's
just ac - cord - in' as you take the lit - tle beau ties;(BOTH)It's ac -
just ac - cord - in' as you take the bloom - ing bul - let,(BOTH)It's ac -
just ac - cord - in' as you take 'em neat or lem - on,(BOTH)It's ac -
- cord - in' to how you take 'em!
- cord - in' to where you take it!
- cord - in' as how you take 'em!
8

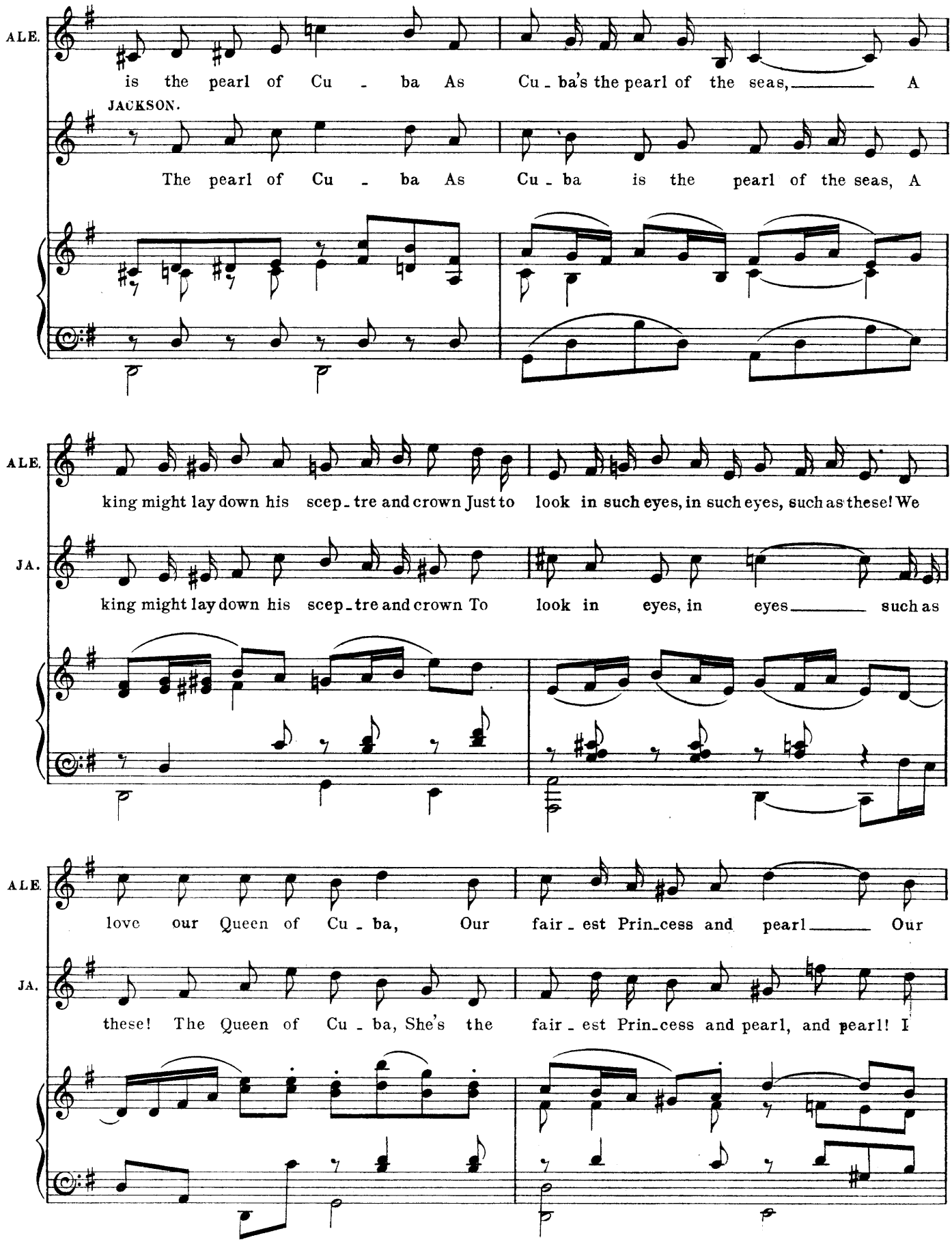
Nº 9. FINALE– ACT I.

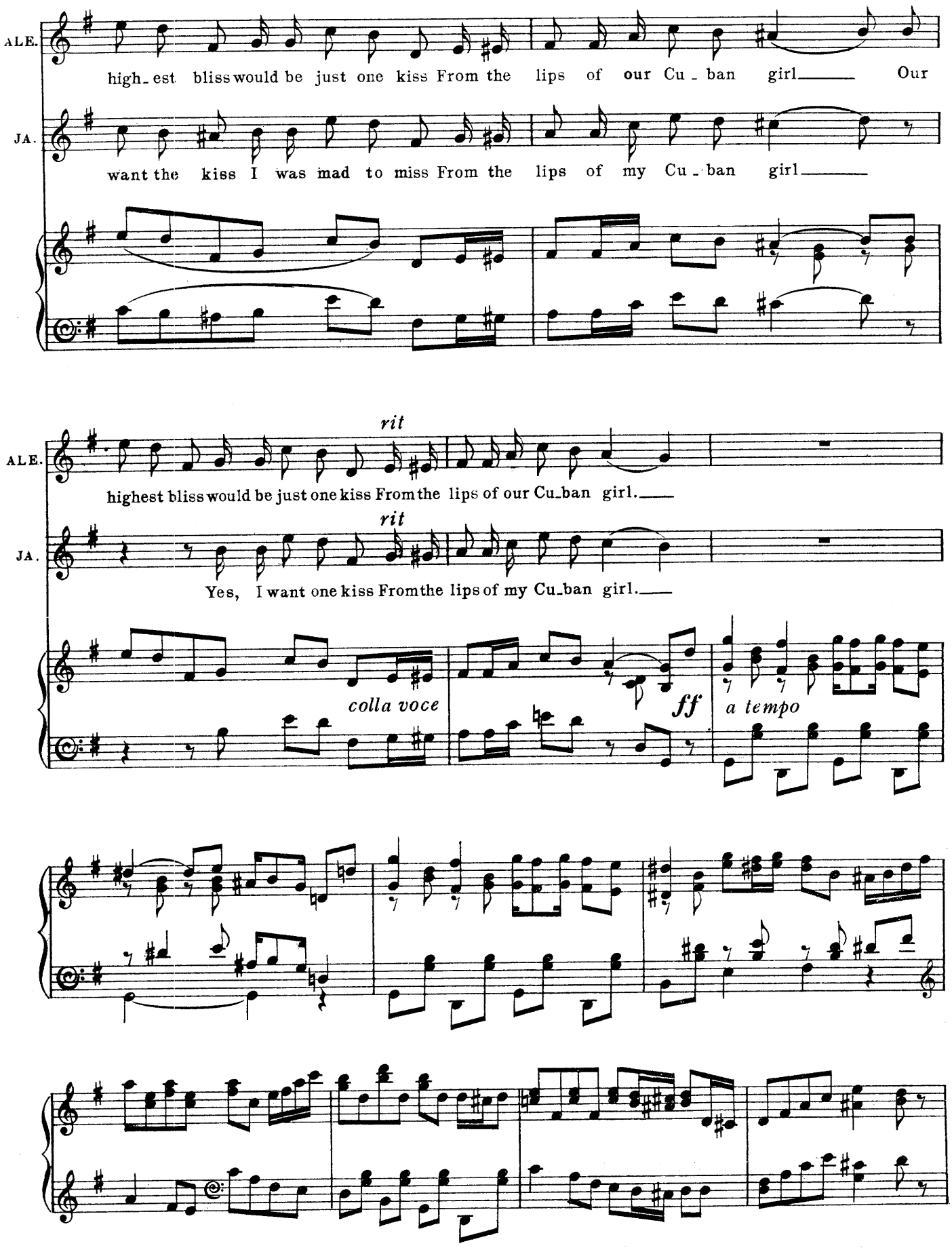
Words by
ADRIAN ROSS.

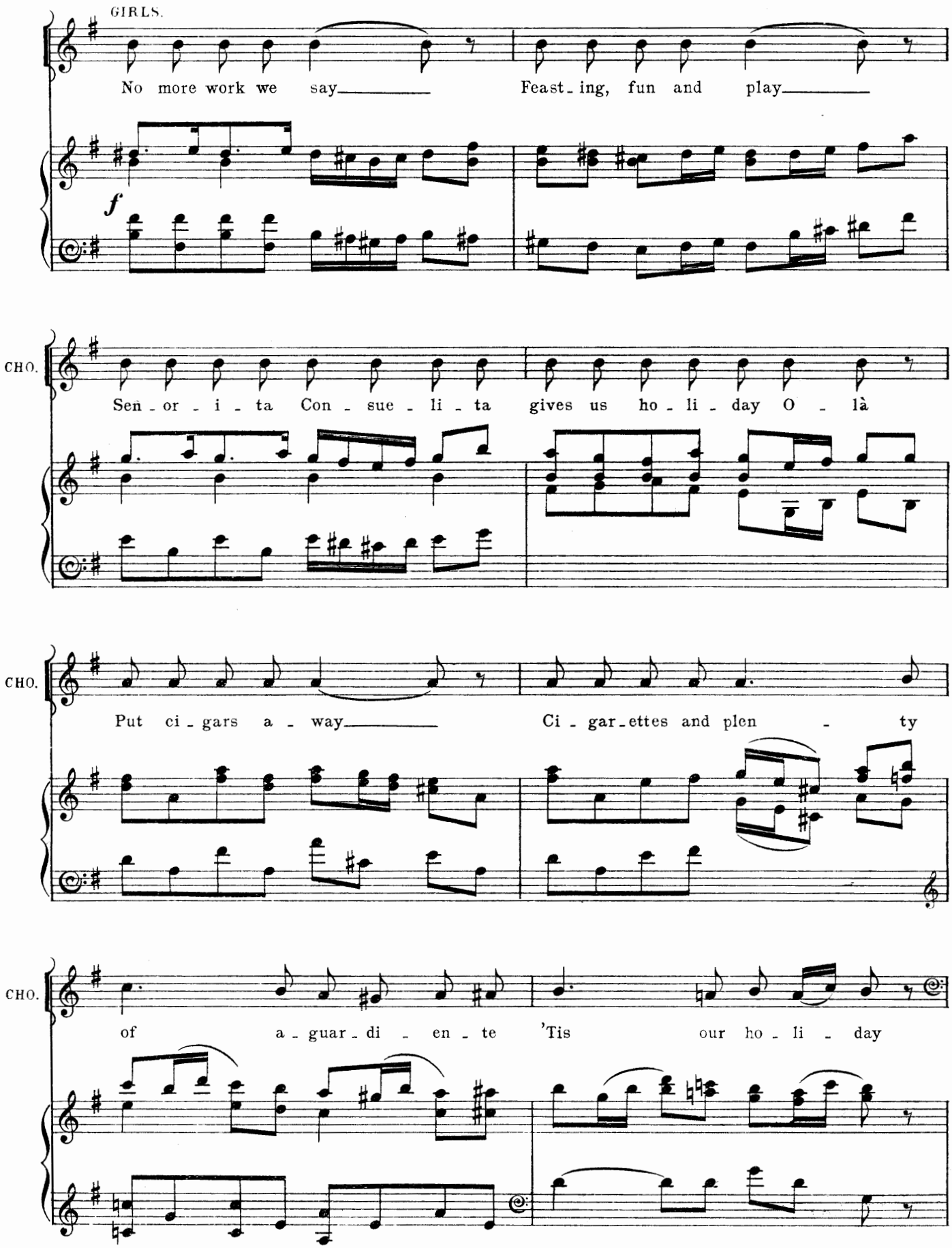


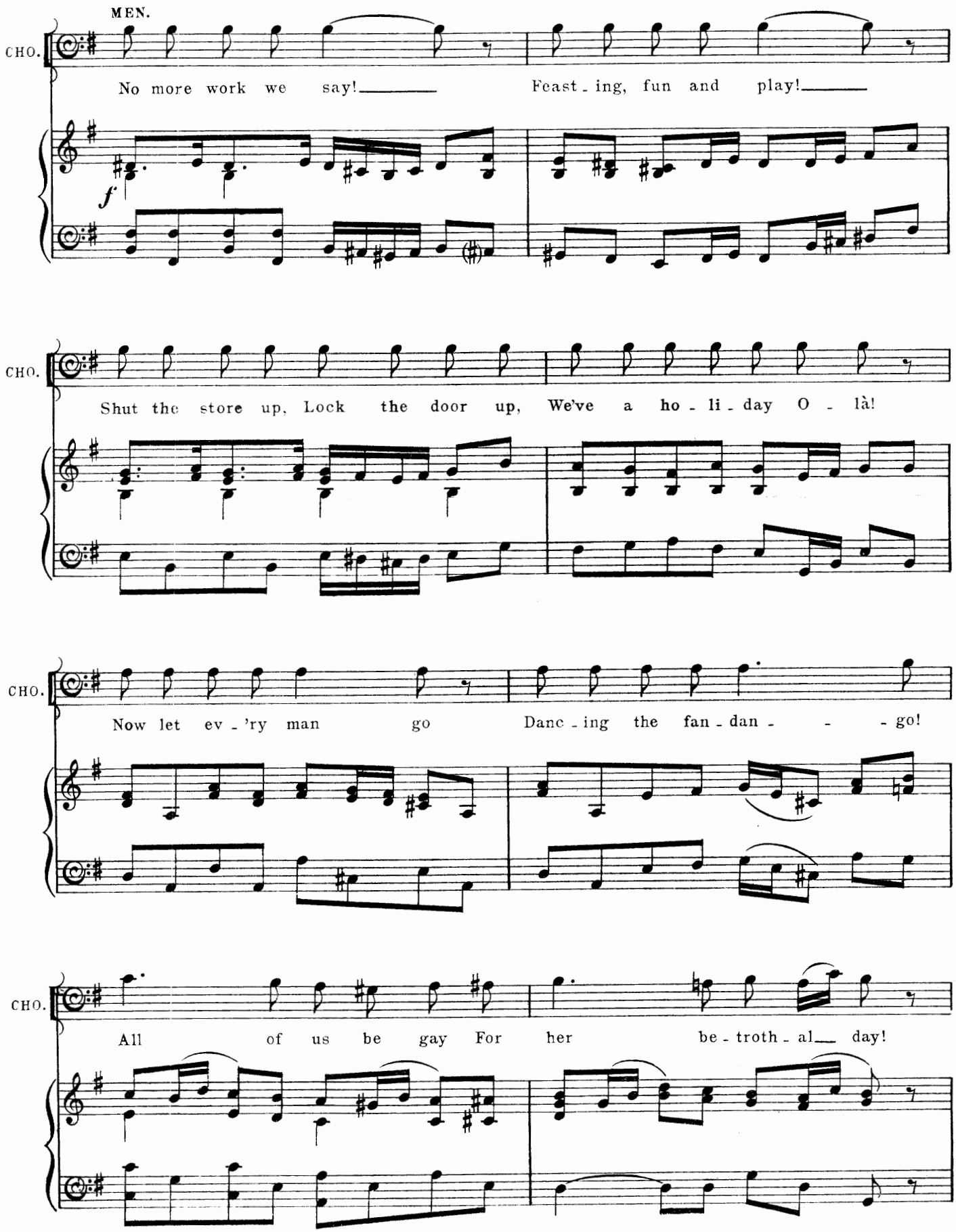

ALE.
ven_ture to vie with rich and with high, The choice of the Cu_ban land, Must
ALE.
ven_ture to vie with rich and high, The choice, the choice of the Cu_ban
JACKSON.
rit.
a tempo
ALE.
land. The girl with the yel_low ros_es So that's the girl I met I
rit.
a tempo
Ped.
*
JA.
thought her at best no more than the rest, A com_mon_place co_quette But.

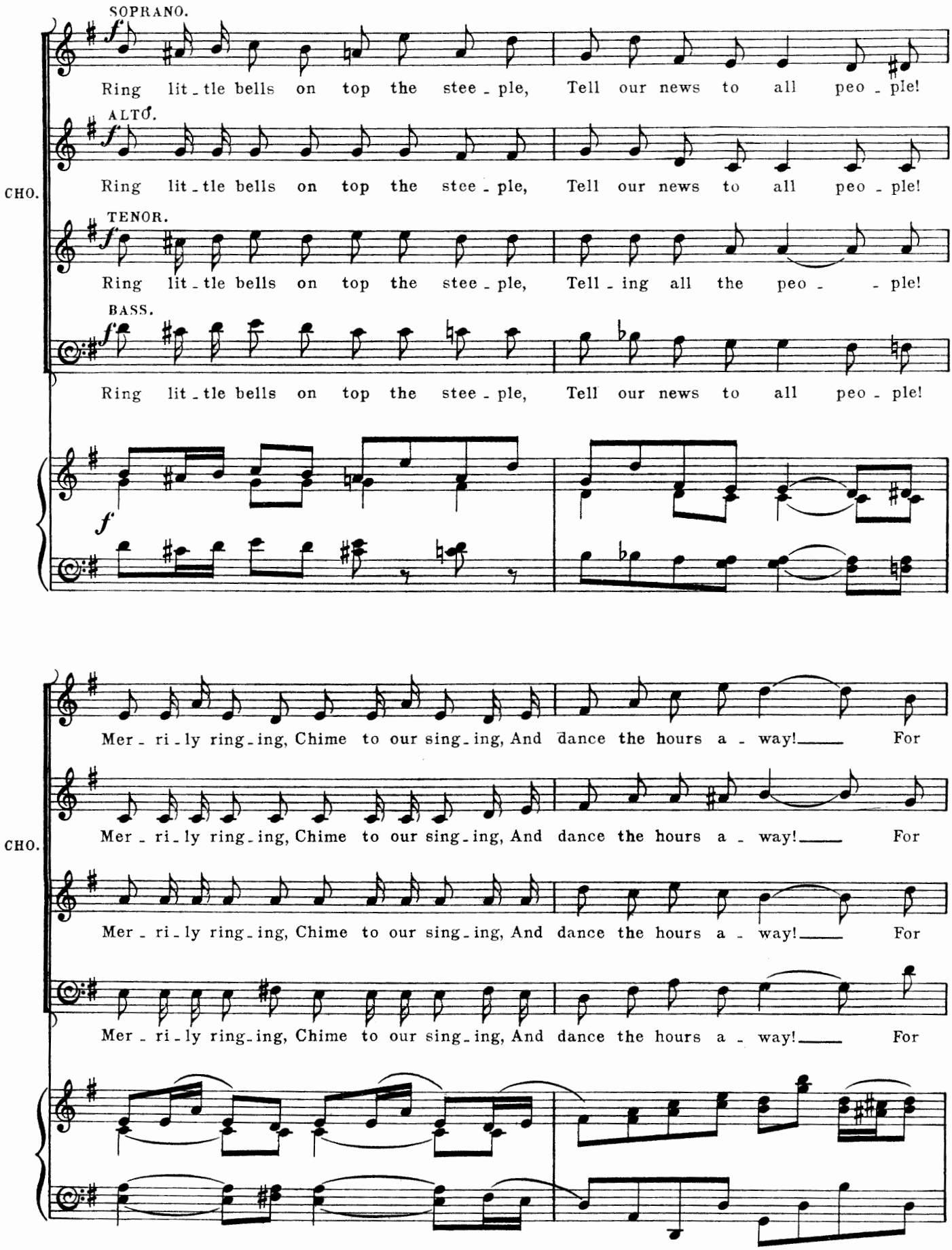

JA.
if an - y girl sup - pos - es She'll fool me and then go free She'll
JA.
find before long that she has been wrong, She'll nev - er be done with me. She'll
JA.
find be - fore long she has been wrong She'll not, She'll
Slower
ALEJANDRO.
JA.
nev - er be done with me. She
Slower
Ped.
*

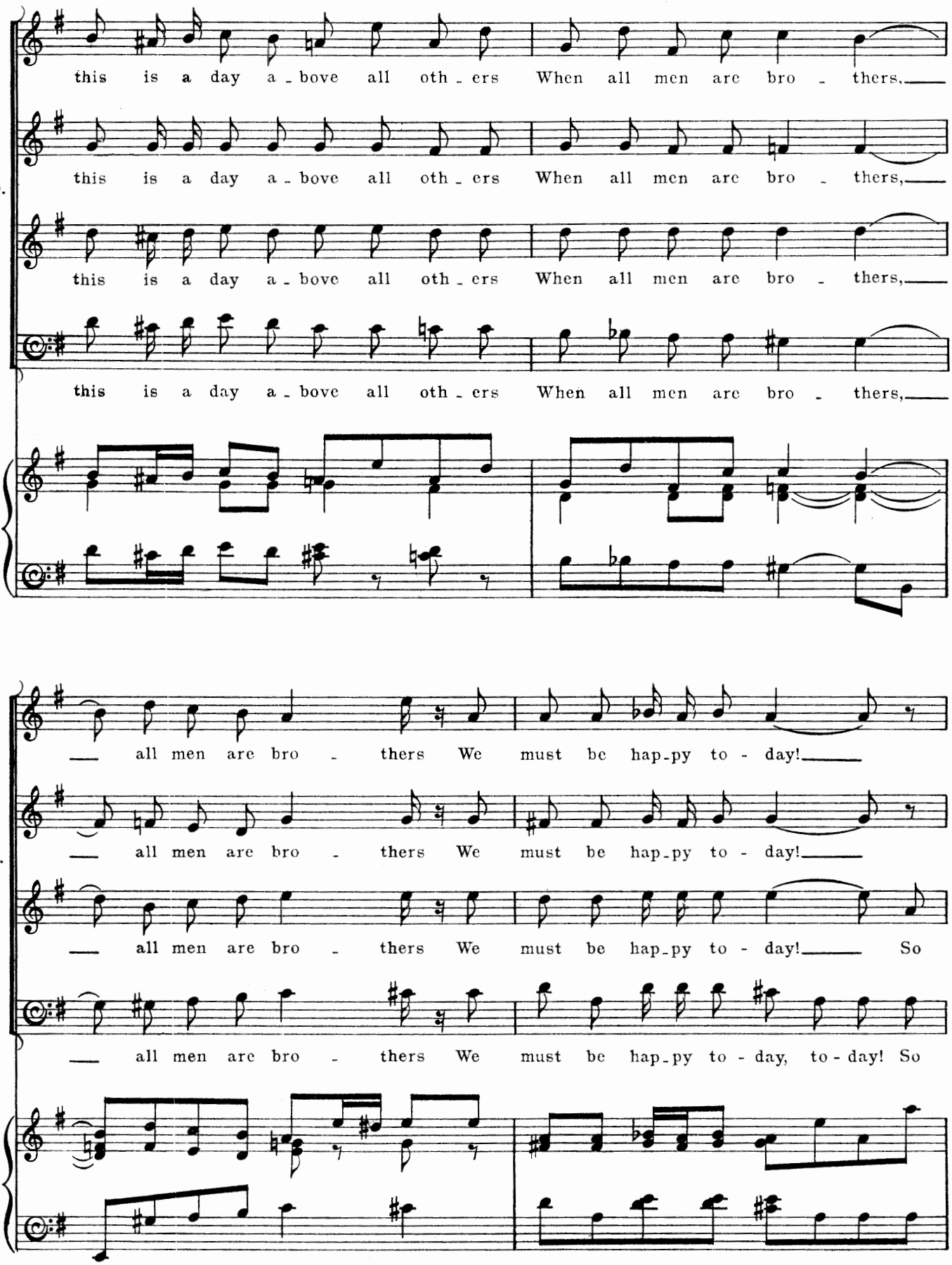

ALE.
is the pearl of Cu - ba As Cu - ba's the pearl of the seas, A
JACKSON.
The pearl of Cu - ba As Cu - ba is the pearl of the seas, A
ALE.
king might lay down his scep - tre and crown Just to look in such eyes, in such eyes, such as these! We
JA.
king might lay down his scep - tre and crown To look in eyes, in eyes such as
ALE.
love our Queen of Cu - ba, Our fair - est Prin - cess and pearl Our
JA.
these! The Queen of Cu - ba, She's the fair - est Prin - cess and pearl, and pearl! I

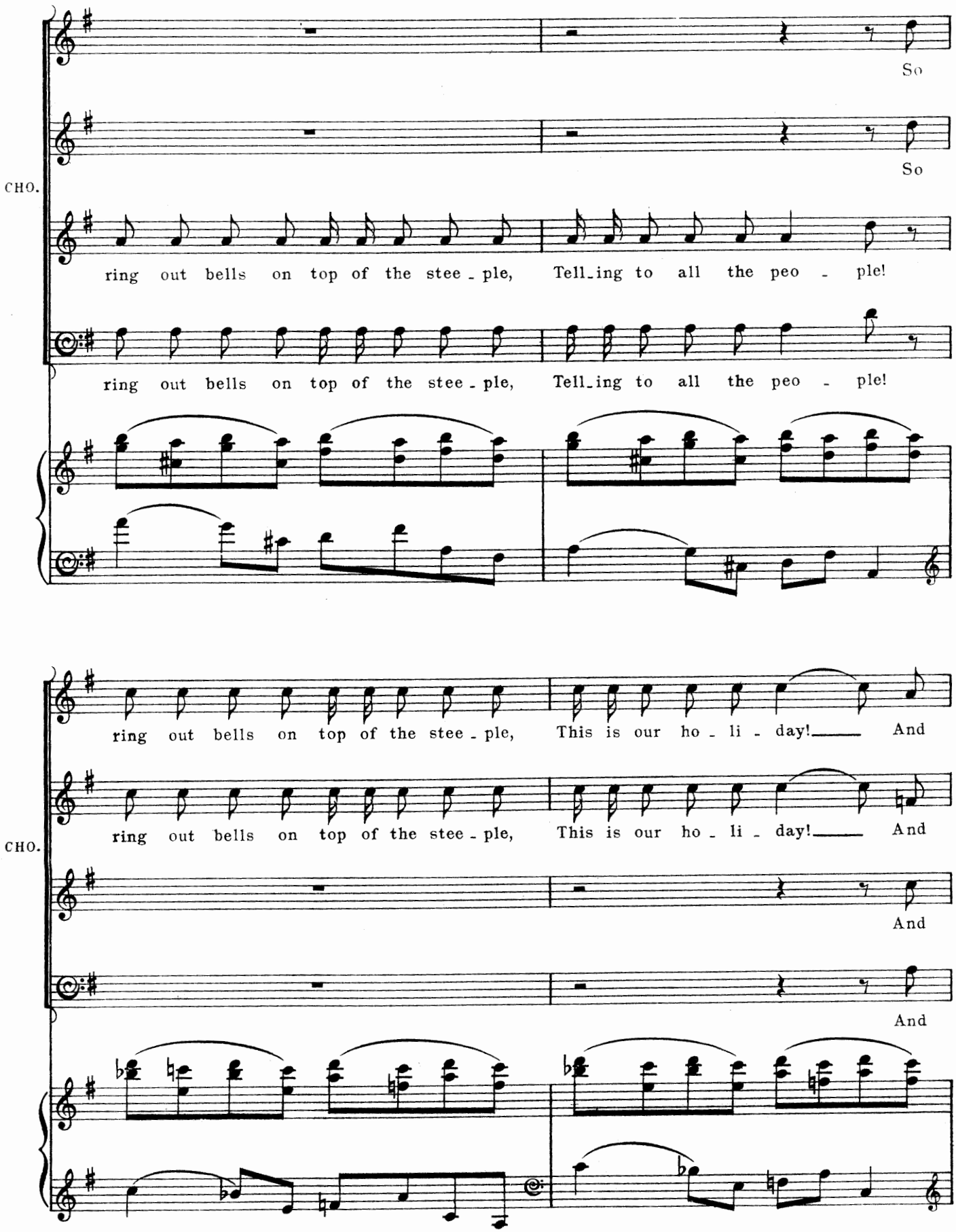

ALE.
high_est bliss would be just one kiss From the lips of our Cu_ban girl_____ Our
JA.
want the kiss I was mad to miss From the lips of my Cu_ban girl_____
rit
ALE.
highest bliss would be just one kiss From the lips of our Cu_ban girl._____
rit
JA.
Yes, I want one kiss From the lips of my Cu_ban girl._____
colla voce
ff
a tempo

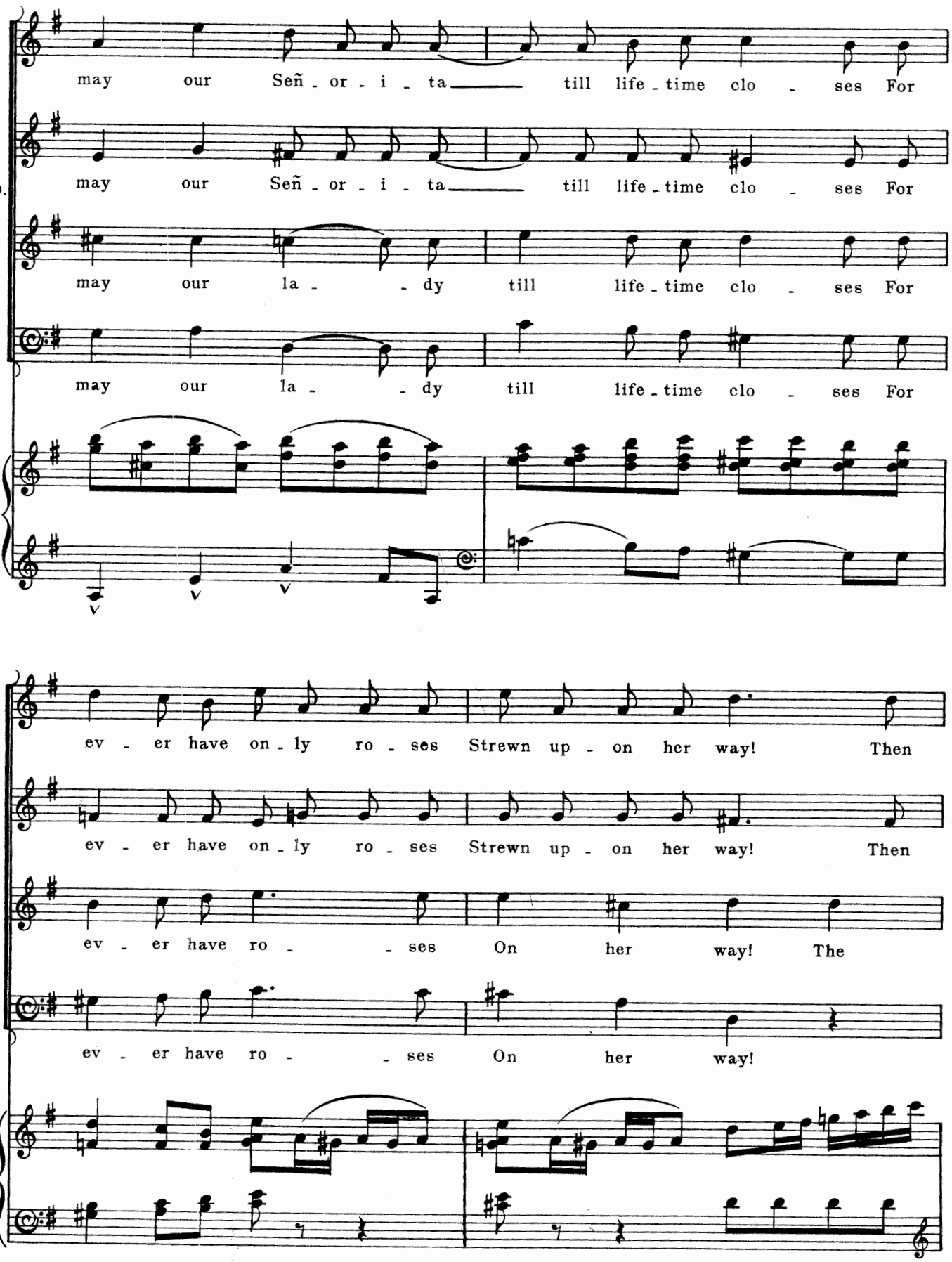

GIRLS.
No more work we say Feast-ing, fun and play
f
CHO.
Sen-or-i-ta Con-sue-li-ta gives us ho-li-day O-là
CHO.
Put ci-gars a-way Ci-gar-ettes and plen-ty
CHO.
of a-guar-di-en-te 'Tis our ho-li-day

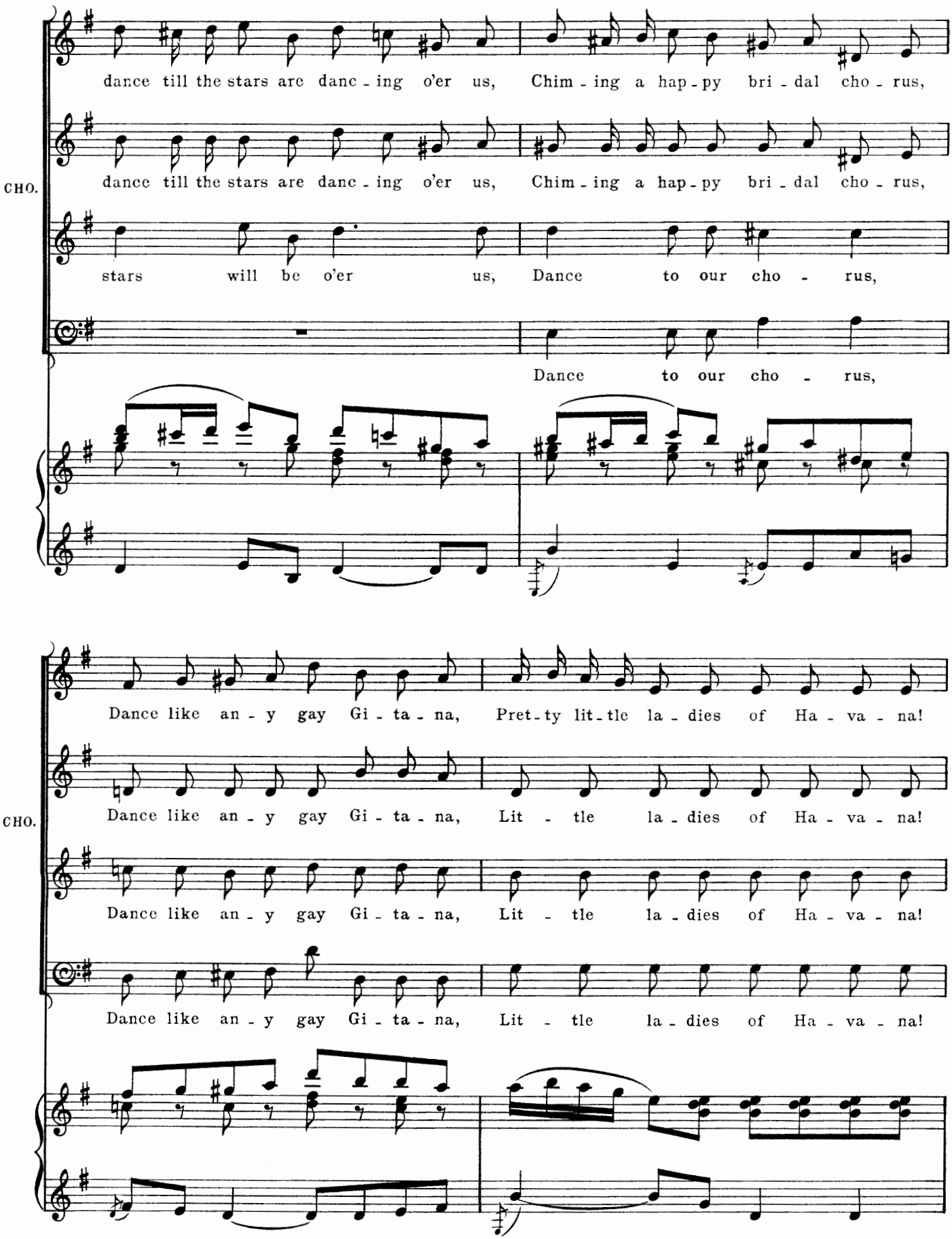

MEN.
CHO.
No more work we say! Feast - ing, fun and play!
f
CHO.
Shut the store up, Lock the door up, We've a ho - li - day O - là!
CHO.
Now let ev - 'ry man go Danc - ing the fan - dan - - - go!
CHO.
All of us be gay For her be - troth - al day!

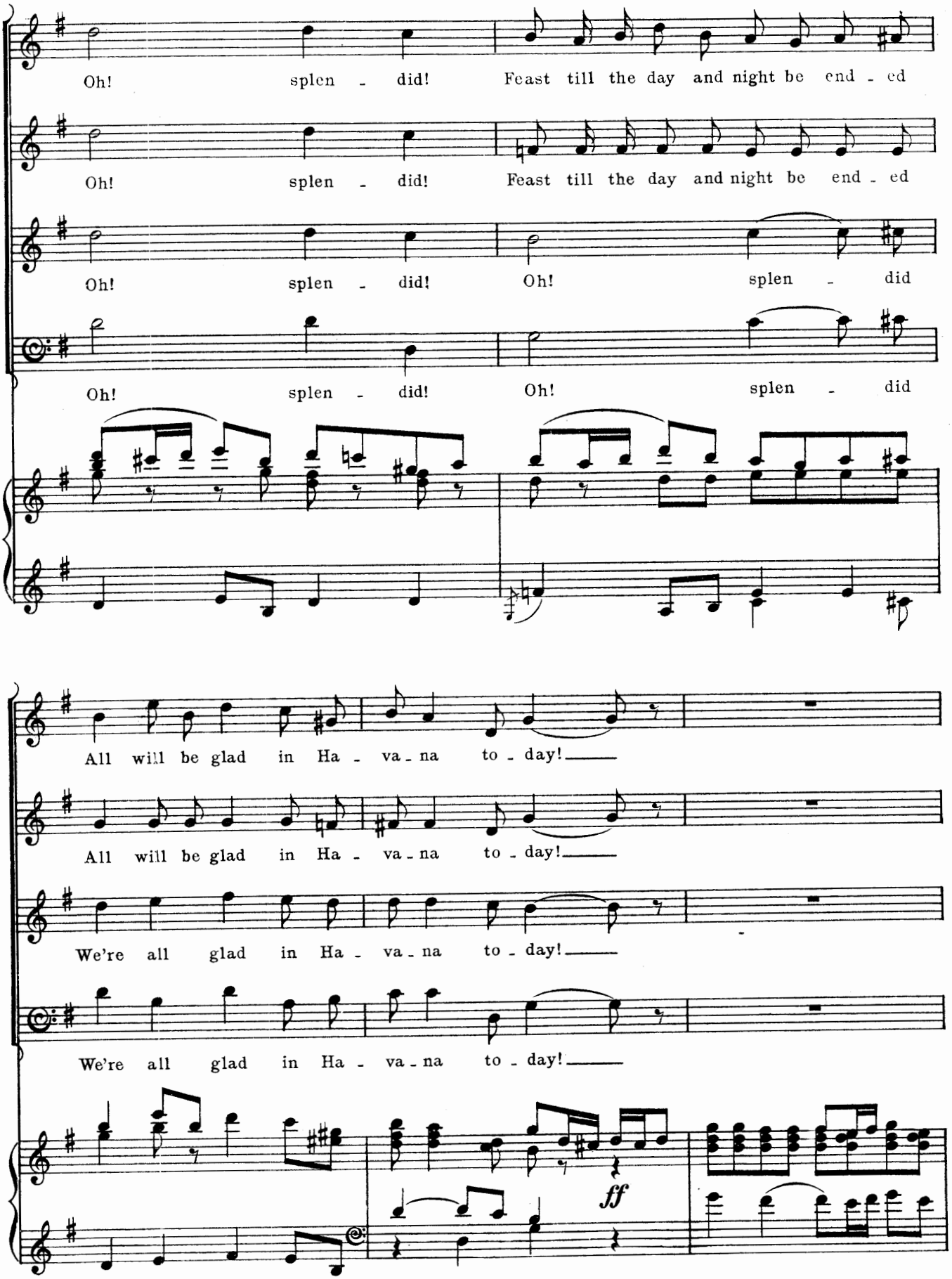

SOPRANO.
Ring lit - tle bells on top the stee - ple, Tell our news to all peo - ple!
ALTO.
Ring lit - tle bells on top the stee - ple, Tell our news to all peo - ple!
CHO.
TENOR.
Ring lit - tle bells on top the stee - ple, Tell - ing all the peo - - ple!
BASS.
Ring lit - tle bells on top the stee - ple, Tell our news to all peo - ple!
Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! For
CHO.
Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! For
Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! For
Mer - ri - ly ring - ing, Chime to our sing - ing, And dance the hours a - way! For

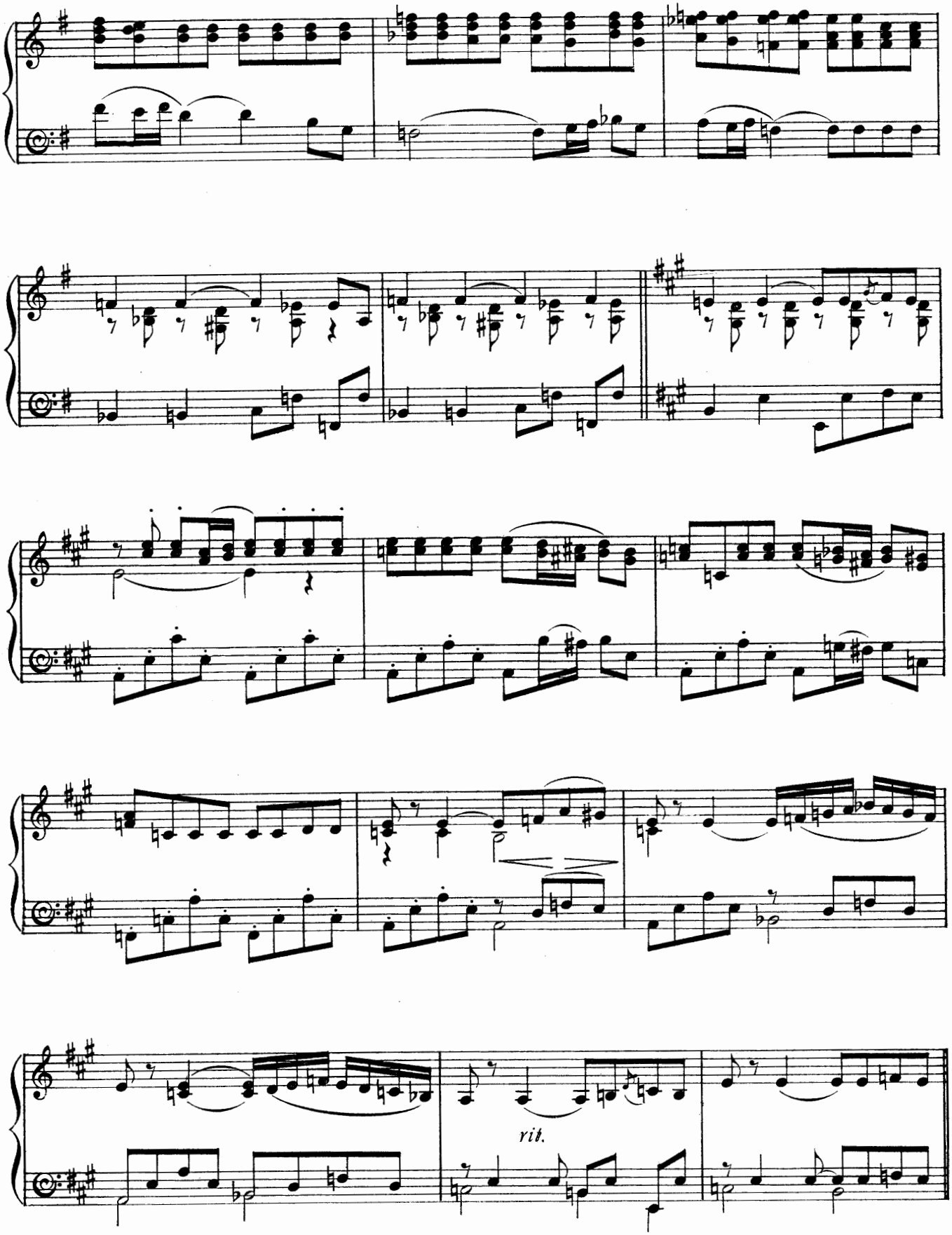

this is a day a - bove all oth - ers When all men are bro - thers,
CHO.
this is a day a - bove all oth - ers When all men are bro - thers,
this is a day a - bove all oth - ers When all men are bro - thers,
this is a day a - bove all oth - ers When all men are bro - thers,
all men are bro - thers We must be hap - py to - day!
CHO.
all men are bro - thers We must be hap - py to - day!
all men are bro - thers We must be hap - py to - day! So
all men are bro - thers We must be hap - py to - day, to - day! So


So
So
CHO.
ring out bells on top of the stee - ple, Tell-ing to all the peo - ple!
ring out bells on top of the stee - ple, Tell-ing to all the peo - ple!
ring out bells on top of the stee - ple, This is our ho - li - day! And
CHO.
ring out bells on top of the stee - ple, This is our ho - li - day! And
And
And


may our Señ - or - i - ta till life - time clo - ses For
CHO. may our Señ - or - i - ta till life - time clo - ses For
may our la - - dy till life - time clo - ses For
may our la - - dy till life - time clo - ses For
ev - er have on - ly ro - ses Strewn up - on her way! Then
CHO. ev - er have on - ly ro - ses Strewn up - on her way! Then
ev - er have ro - - ses On her way! The
ev - er have ro - - ses On her way!

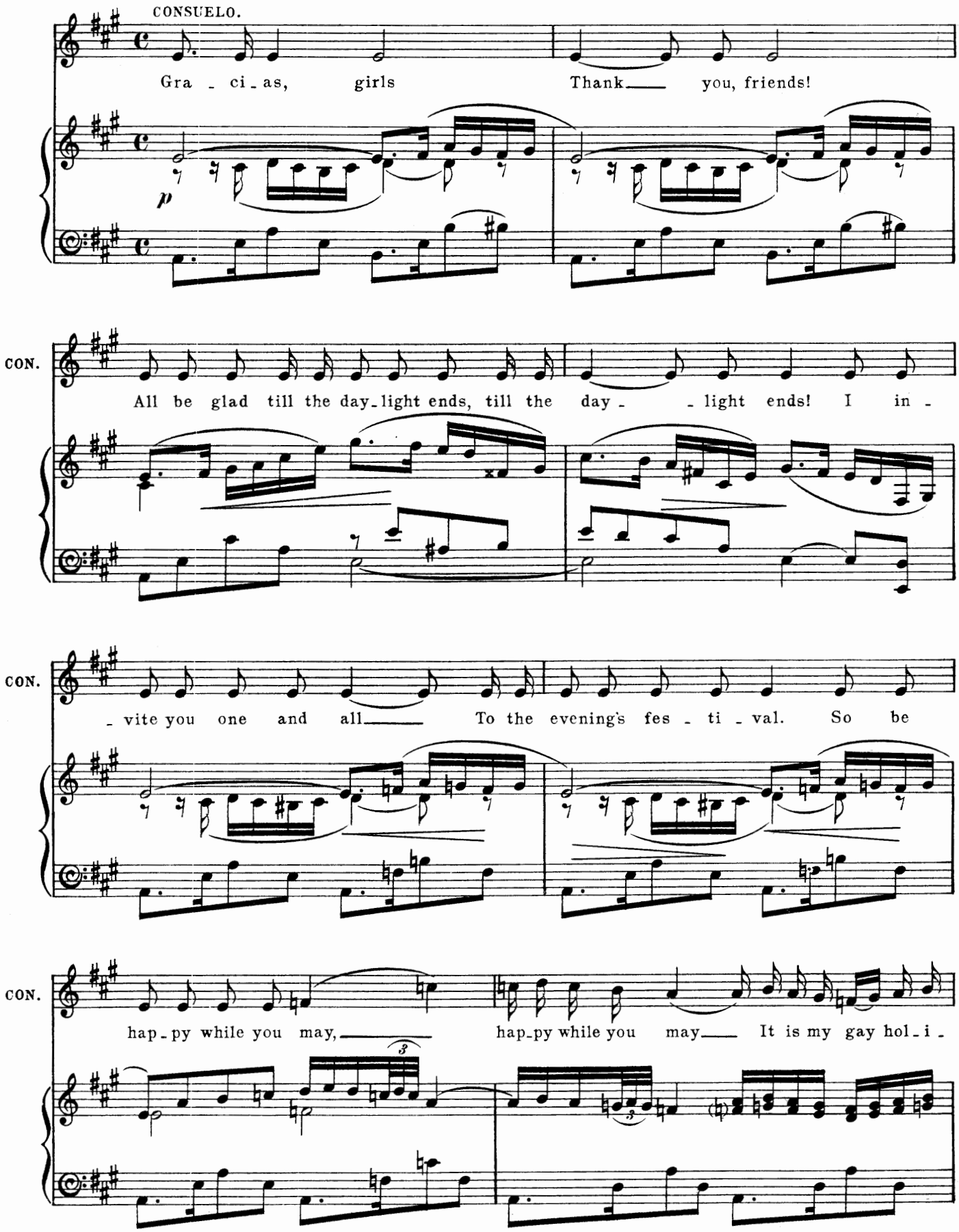

dance till the stars are danc - ing o'er us, Chim - ing a hap - py bri - dal cho - rus,
CHO.
dance till the stars are danc - ing o'er us, Chim - ing a hap - py bri - dal cho - rus,
stars will be o'er us, Dance to our cho - rus,
Dance to our cho - rus,
Dance like an - y gay Gi - ta - na, Pret - ty lit - tle la - dies of Ha - va - na!
CHO.
Dance like an - y gay Gi - ta - na, Lit - tle la - dies of Ha - va - na!
Dance like an - y gay Gi - ta - na, Lit - tle la - dies of Ha - va - na!
Dance like an - y gay Gi - ta - na, Lit - tle la - dies of Ha - va - na!

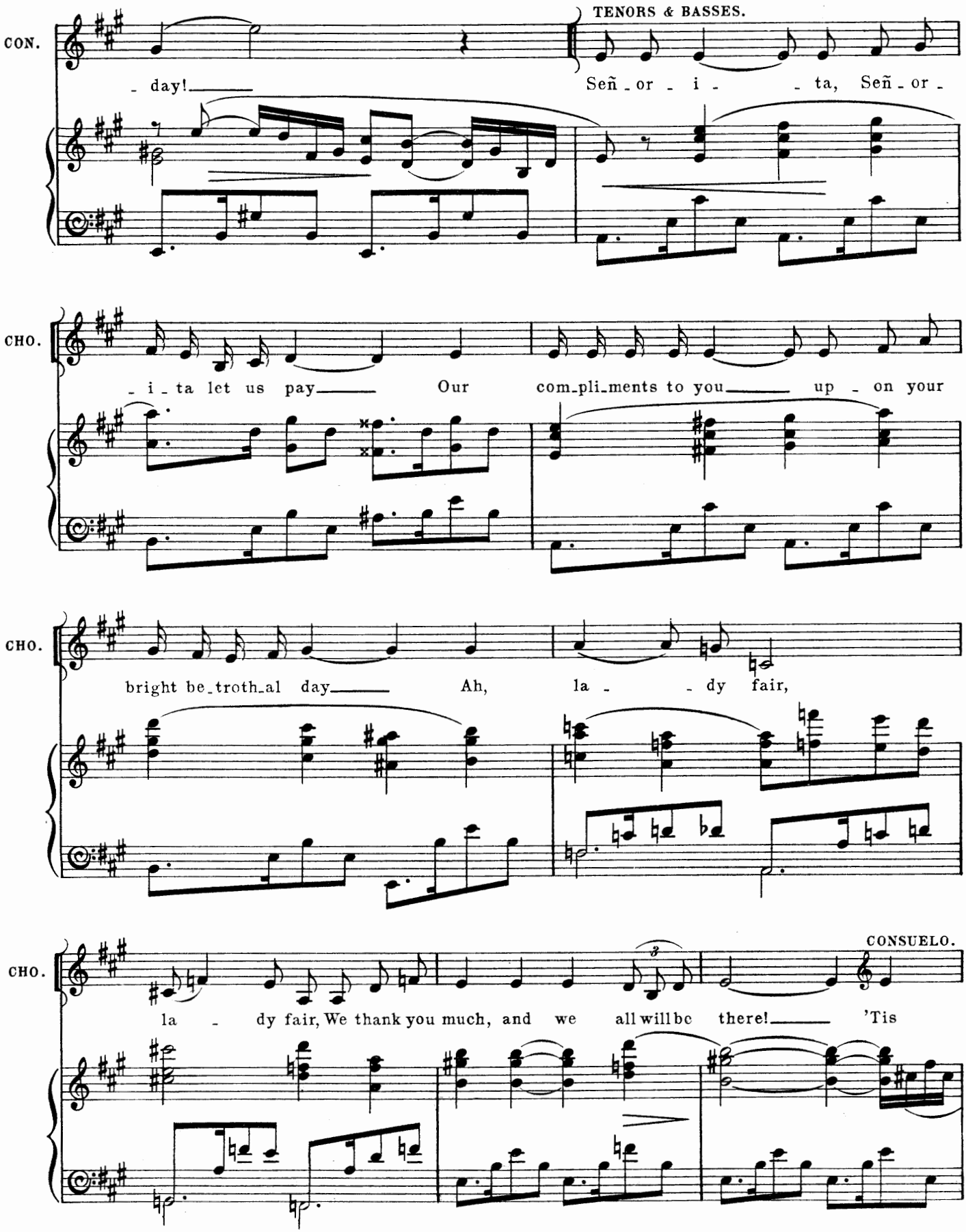

Oh! splen - did! Feast till the day and night be end - ed
CHO.
Oh! splen - did! Feast till the day and night be end - ed
Oh! splen - did! Oh! splen - did
Oh! splen - did! Oh! splen - did
All will be glad in Ha - va - na to - day!
CHO.
All will be glad in Ha - va - na to - day!
We're all glad in Ha - va - na to - day!
We're all glad in Ha - va - na to - day!
ff

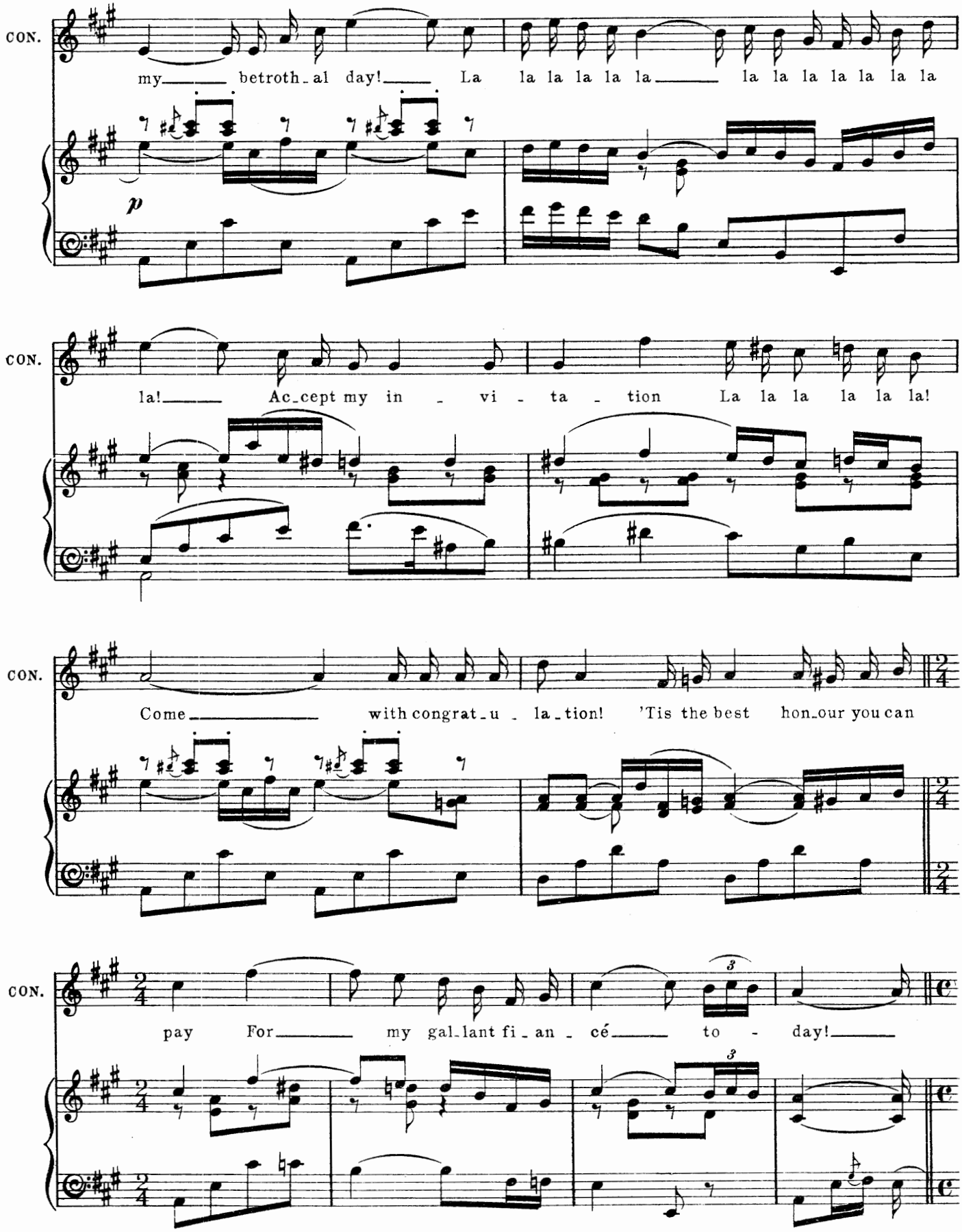

rit.

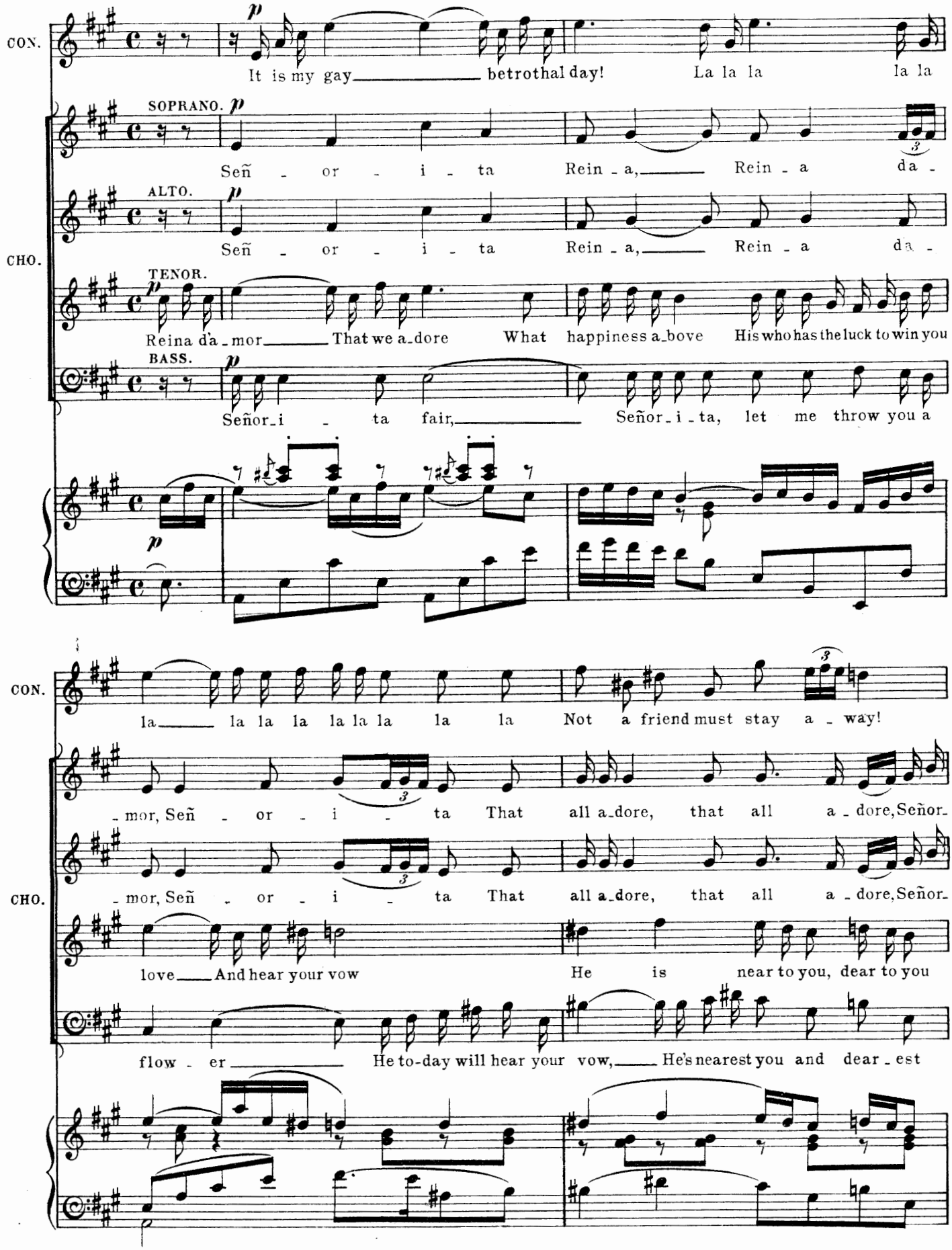
Andantino.

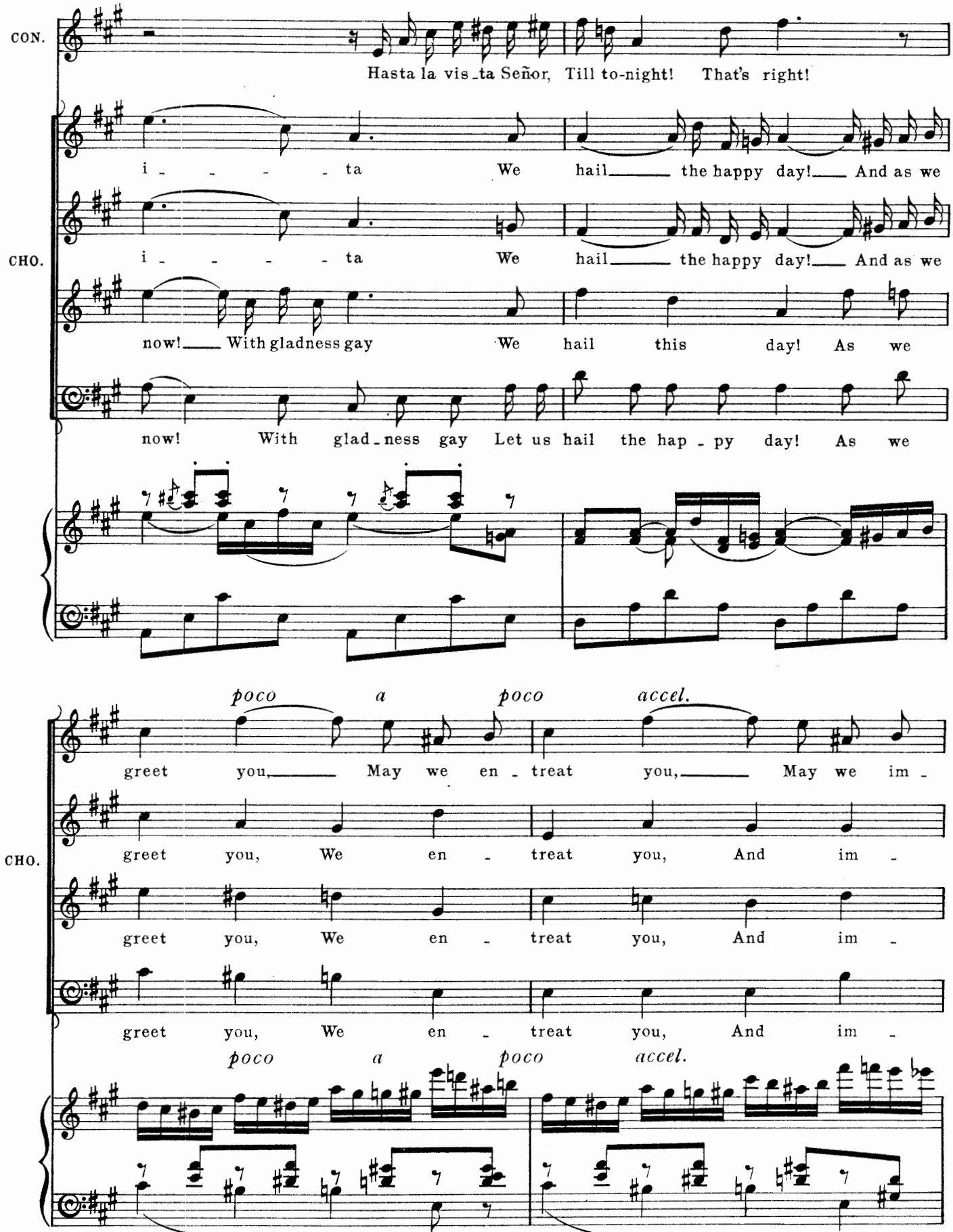
CONSUELO.

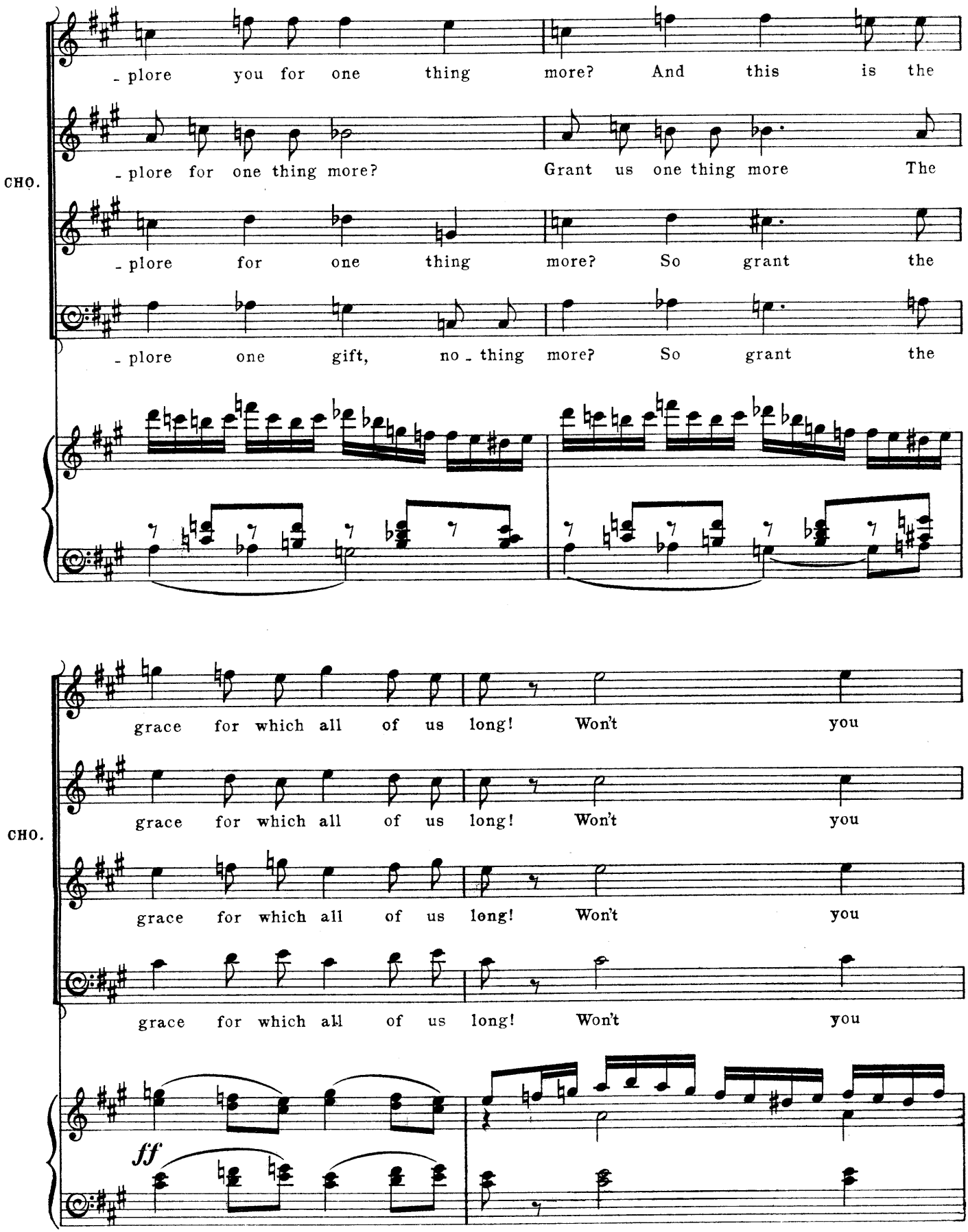


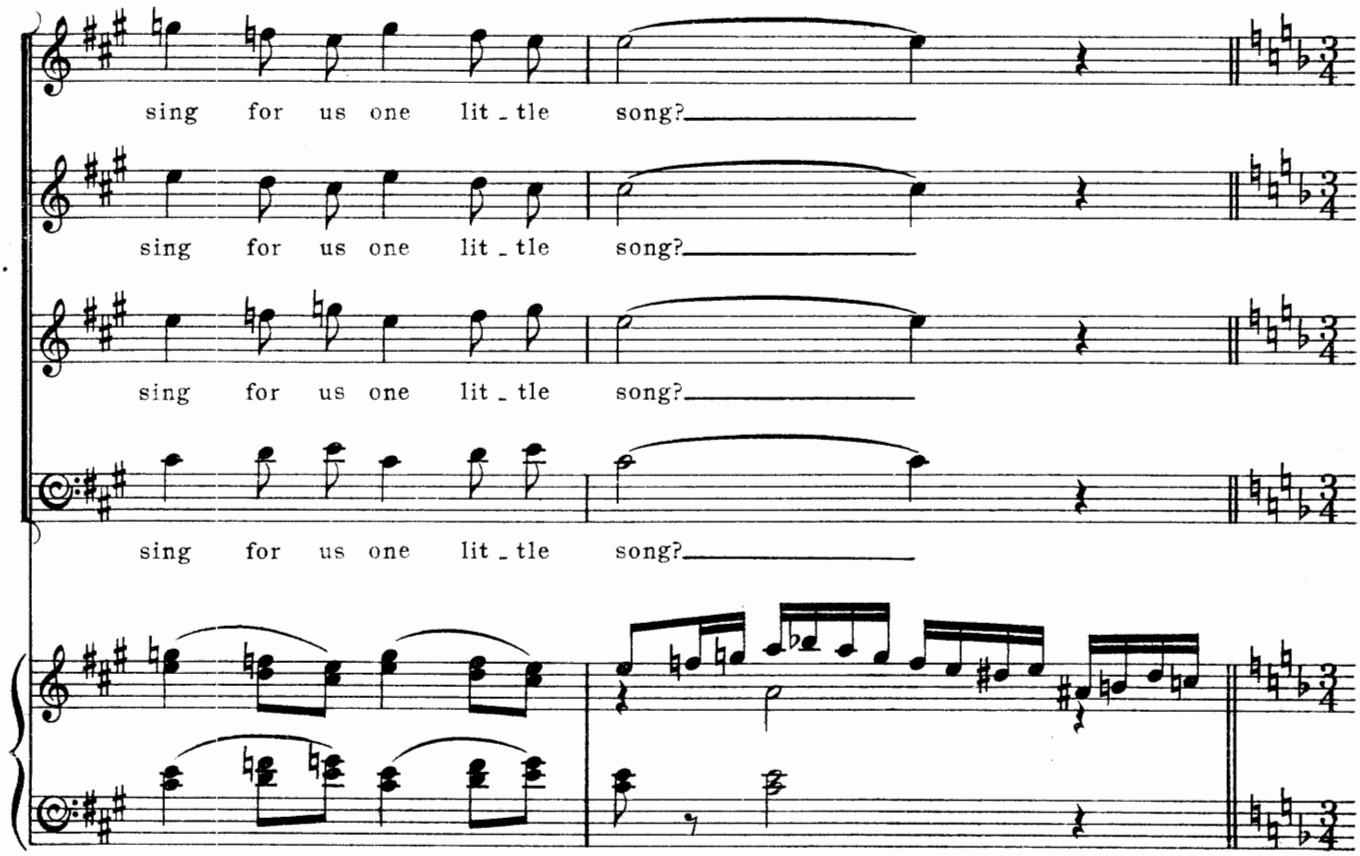

CON.
TENORS & BASSES.
- day!
Señ - or - i - - ta, Señ - or -
CHO.
- i - ta let us pay
Our com-pli-ments to you
up - on your
CHO.
bright be-troth-al day
Ah, la - - dy fair,
CHO.
CONSUELO.
la - dy fair, We thank you much, and we all will be there!
'Tis

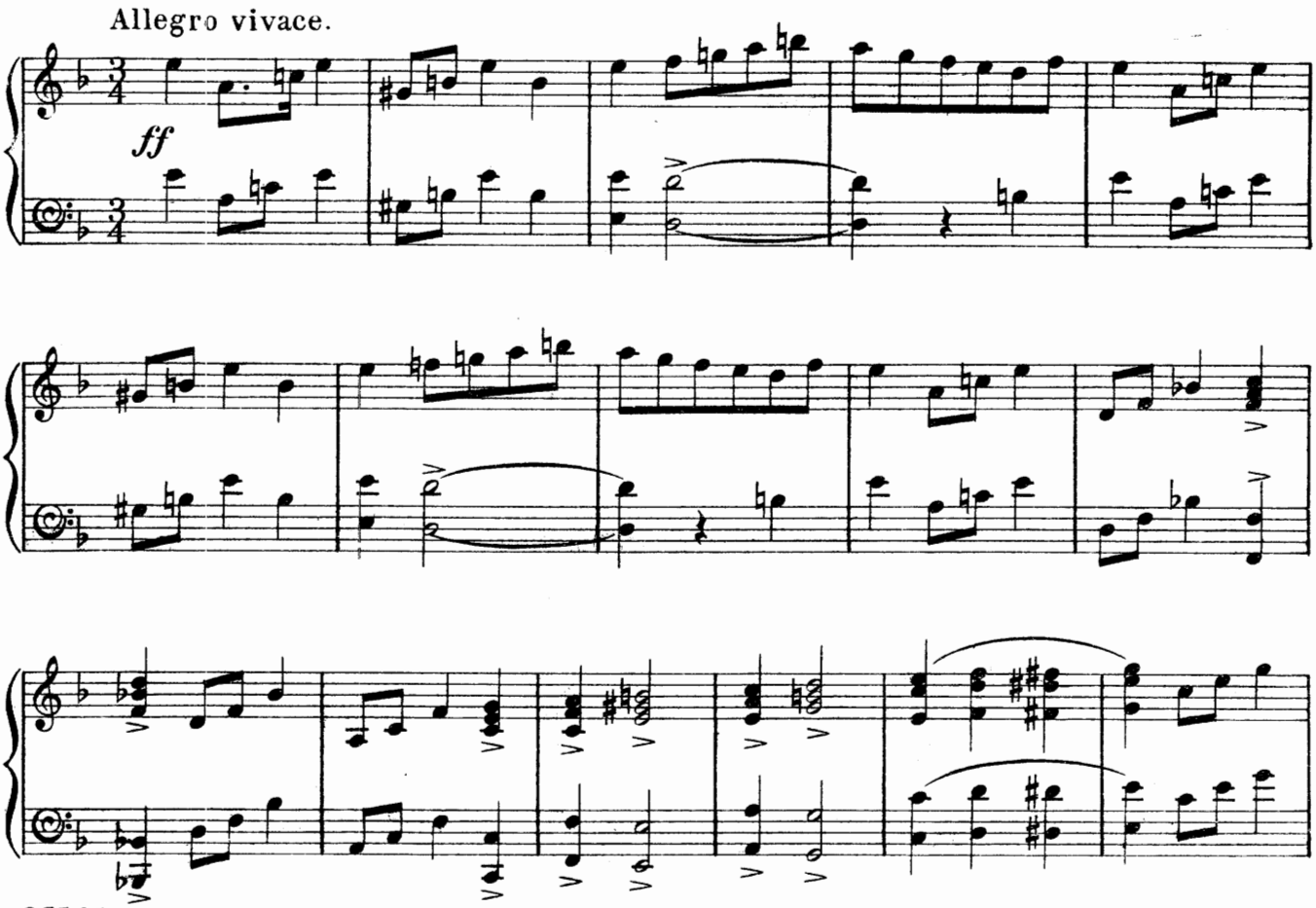

CON.
my betroth-al day! La la la la la la la la la la la la la la
p
CON.
la! Ac-cept my in - vi - ta - tion La la la la la la!
CON.
Come with congrat-u - la-tion! 'Tis the best hon-our you can
CON.
pay For my gal-lant fi-an - cé to - day!
3
3

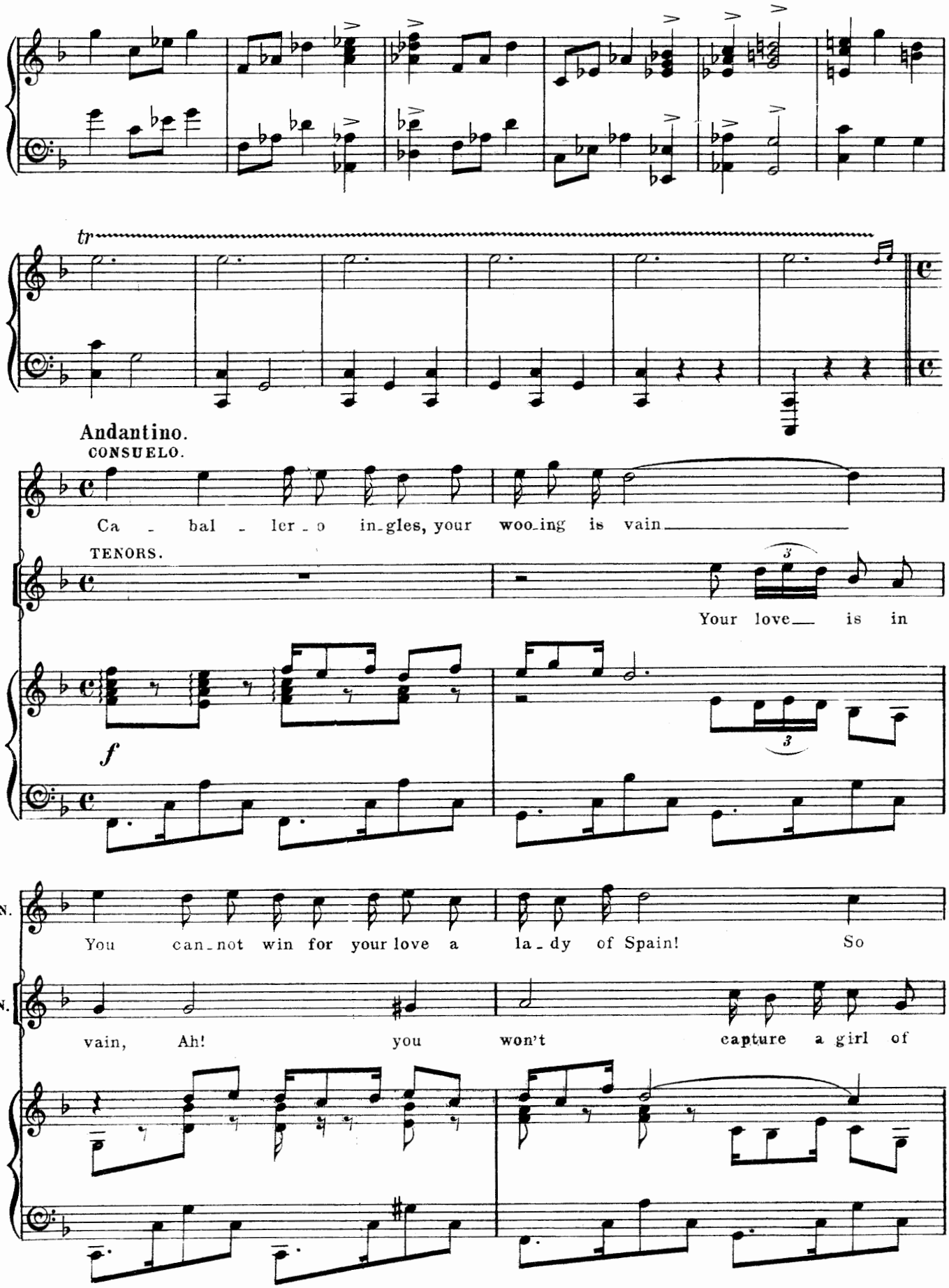

CON.
It is my gay betrothal day! La la la la la
CHO.
SOPRANO.
Señ - or - i - ta Rein - a, Rein - a da -
ALTO.
Señ - or - i - ta Rein - a, Rein - a da -
TENOR.
Reina da - mor That we a - dore What happiness a - bove His who has the luck to win you
BASS.
Señor - i - ta fair, Señor - i - ta, let me throw you a
CON.
la la la la la la la la la Not a friend must stay a - way!
CHO.
- mor, Señ - or - i - ta That all a - dore, that all a - dore, Señor -
- mor, Señ - or - i - ta That all a - dore, that all a - dore, Señor -
love And hear your vow He is near to you, dear to you
flow - er He to-day will hear your vow, He's nearest you and dear - est

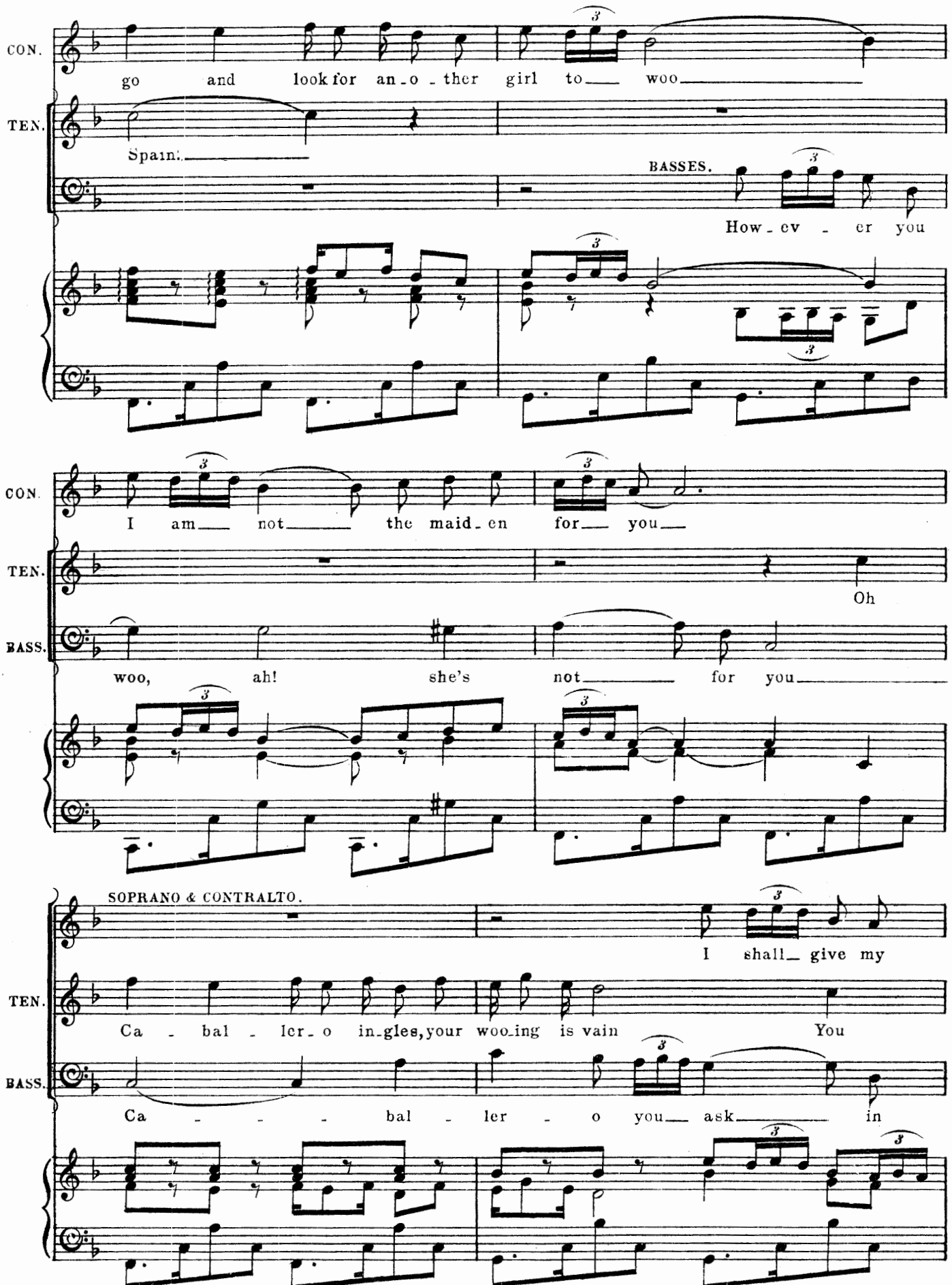

CON.
Hasta la vis_ta Señor, Till to-night! That's right!
i _ _ _ _ ta We hail_____ the happy day!___ And as we
CHO.
i _ _ _ _ ta We hail_____ the happy day!___ And as we
now!___ With gladness gay We hail this day! As we
now! With glad_ness gay Let us hail the hap _ py day! As we
poco a poco accel.
greet you,_____ May we en _ treat you,_____ May we im _
CHO.
greet you, We en _ treat you, And im _
greet you, We en _ treat you, And im _
greet you, We en _ treat you, And im _
poco a poco accel.

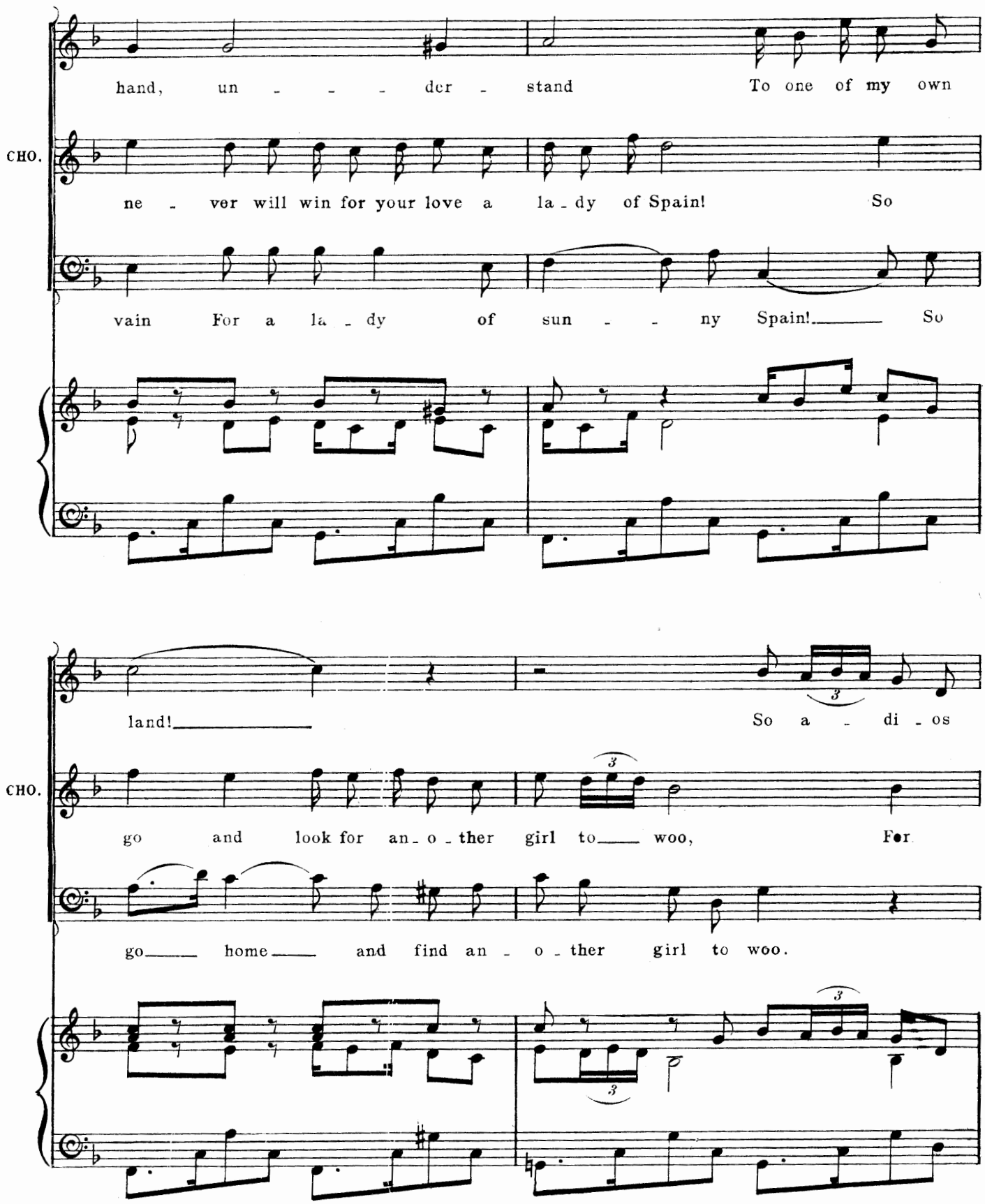

CHO.
- plore you for one thing more? And this is the
- plore for one thing more? Grant us one thing more The
- plore for one thing more? So grant the
- plore one gift, no - thing more? So grant the
CHO.
grace for which all of us long! Won't you
grace for which all of us long! Won't you
grace for which all of us long! Won't you
grace for which all of us long! Won't you
ff

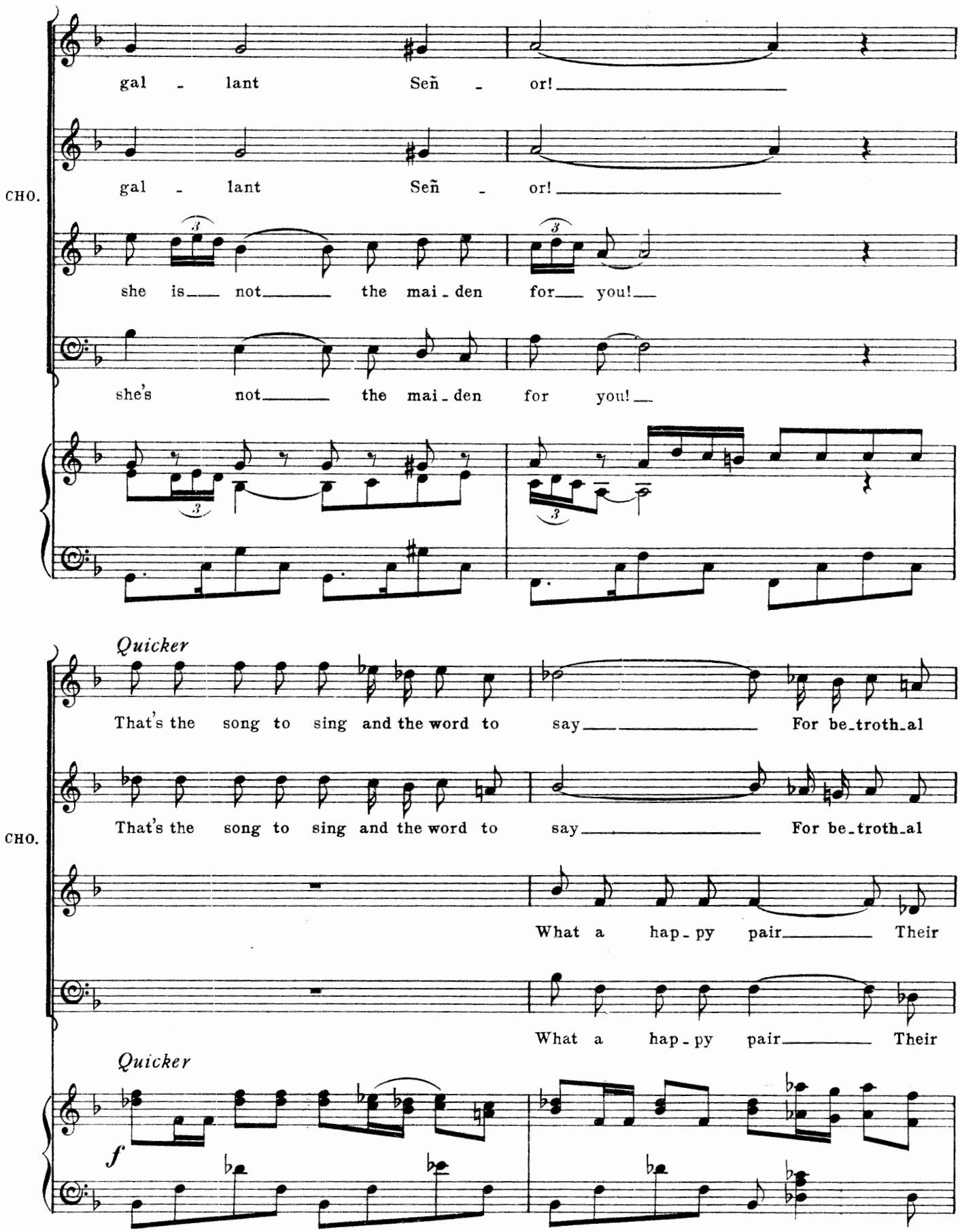

CHO.
sing for us one lit - tle song?
sing for us one lit - tle song?
sing for us one lit - tle song?
sing for us one lit - tle song?

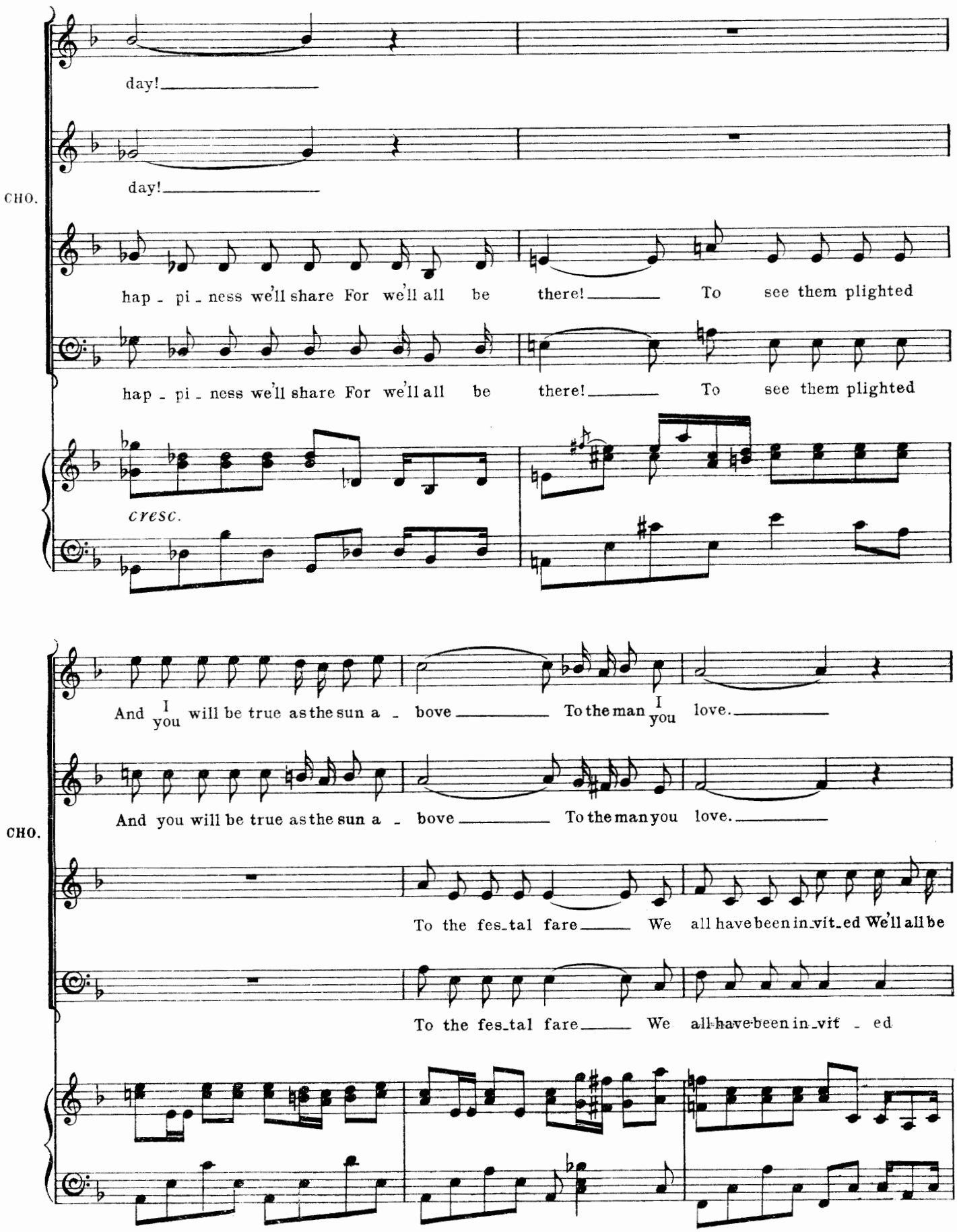

Allegro vivace.
ff

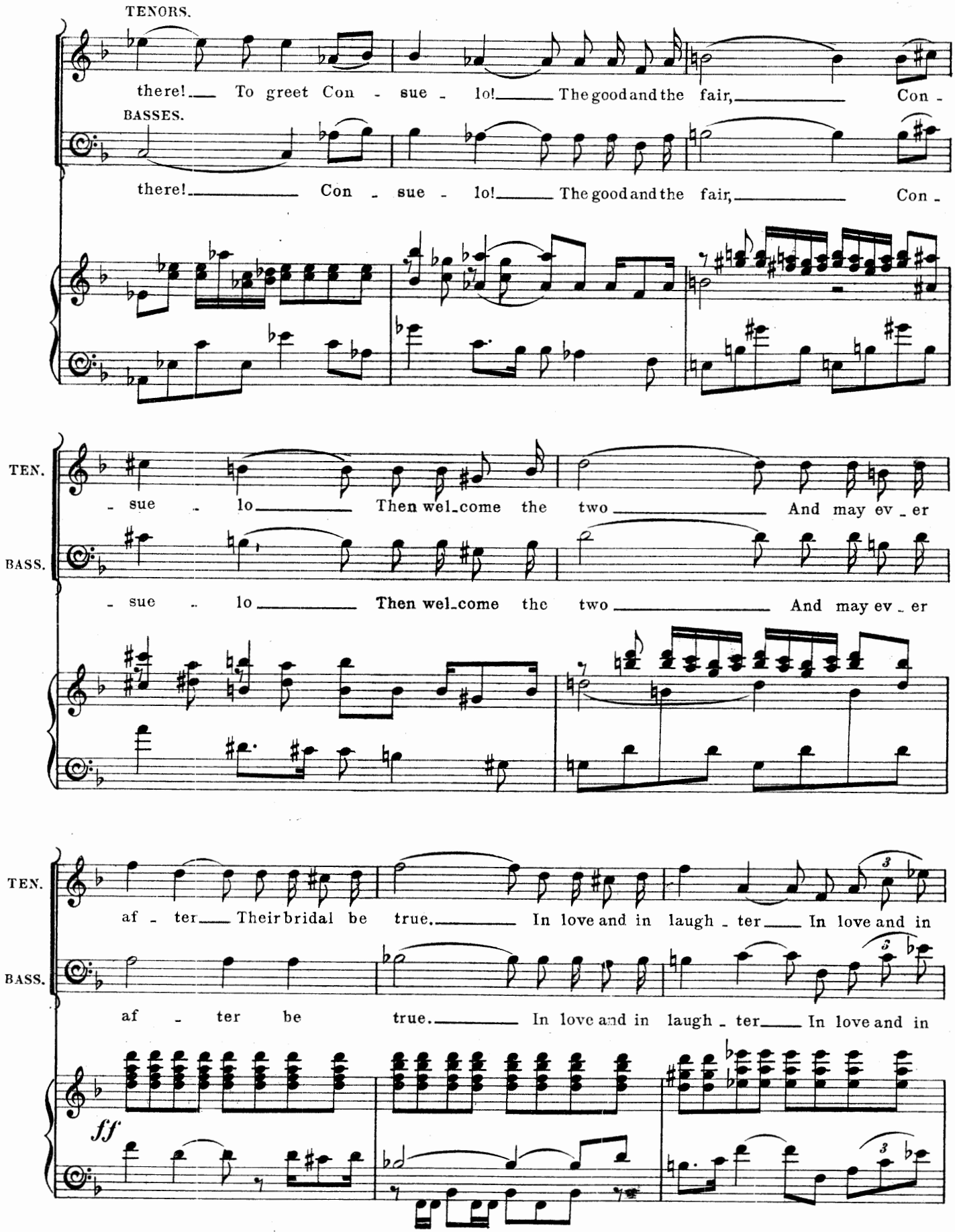

tr
Andantino.
CONSUELO.
Ca - bal - ler - o in-gles, your woo-ing is vain
TENORS.
Your love is in
f
CON.
You can-not win for your love a la-dy of Spain! So
TEN.
vain, Ah! you won't capture a girl of

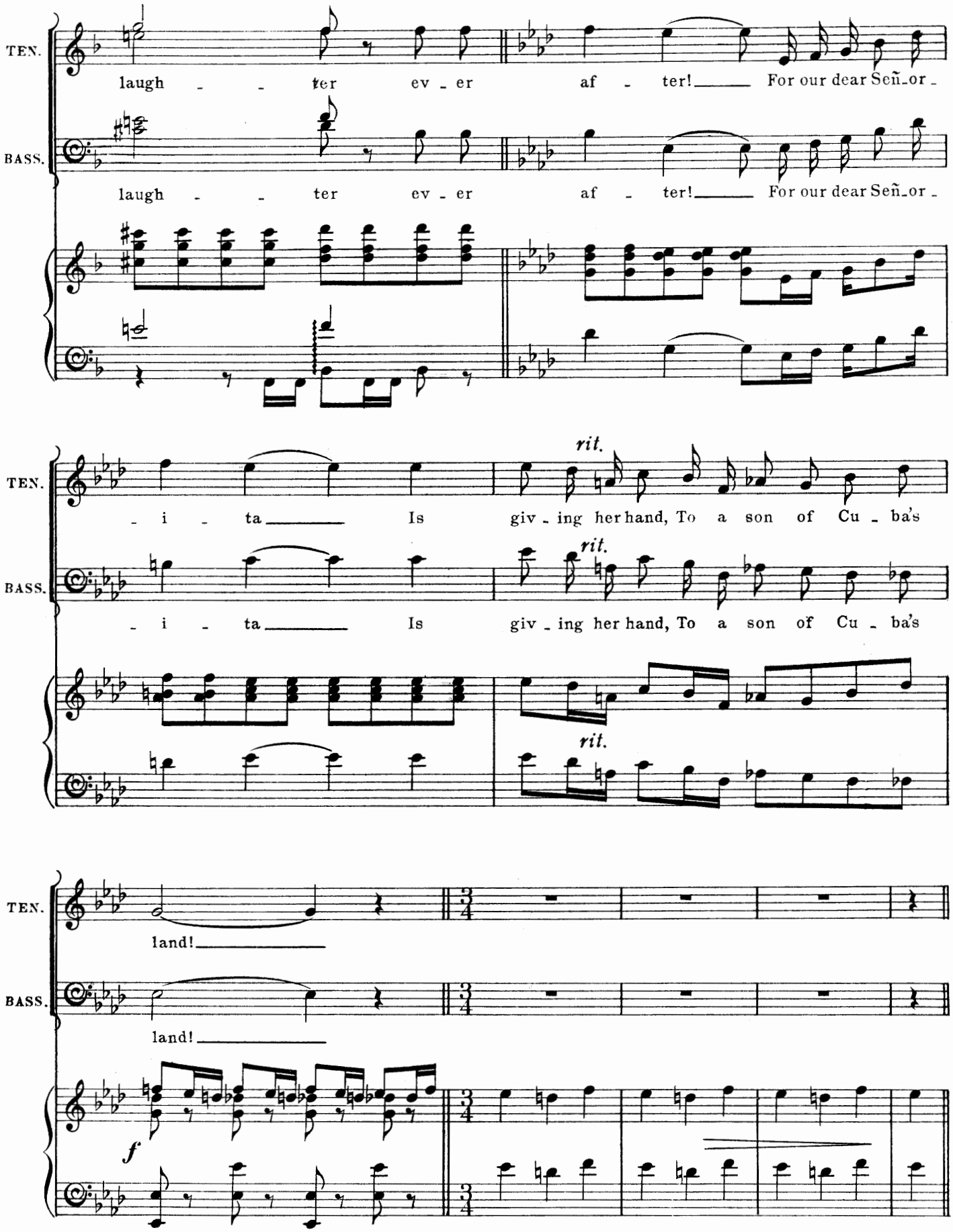

CON.
go and look for an_o_ther girl to woo
TEN.
Spain.
BASSES.
How_ev_er you
CON.
I am not the maid_en for you
TEN.
Oh
BASS.
woo, ah! she's not for you
SOPRANO & CONTRALTO.
I shall give my
TEN.
Ca_bal_ler_o in_gles, your woo_ing is vain You
BASS.
Ca_bal_ler_o you ask in


hand, un - - - der - stand To one of my own
CHO.
ne - ver will win for your love a la - dy of Spain! So
vain For a la - dy of sun - - ny Spain! So
land! So a - di - os
CHO.
go and look for an - o - ther girl to woo, For
go home and find an - o - ther girl to woo.


gal - lant Señ - or!
CHO.
gal - lant Señ - or!
she is not the mai - den for you!
she's not the mai - den for you!
Quicker
That's the song to sing and the word to say For be-troth-al
CHO.
That's the song to sing and the word to say For be-troth-al
What a hap - py pair Their
What a hap - py pair Their
Quicker
f


day!
day!
CHO.
hap - pi - ness we'll share For we'll all be there! To see them plighted
hap - pi - ness we'll share For we'll all be there! To see them plighted
cresc.
And I / you will be true as the sun a - bove To the man I / you love.
CHO.
And you will be true as the sun a - bove To the man you love.
To the fes-tal fare We all have been in-vit-ed We'll all be
To the fes-tal fare We all have been in-vit - ed


TENORS.
there! To greet Con - sue - lo! The good and the fair, Con -
BASSES.
there! Con - sue - lo! The good and the fair, Con -
TEN.
- sue - lo Then wel_come the two And may ev_er
BASS.
- sue - lo Then wel_come the two And may ev_er
TEN.
af - ter Their bridal be true. In love and in laugh_ter In love and in
BASS.
af - ter be true. In love and in laugh_ter In love and in
ff


TEN.
laugh - - ter ev - er af - ter! For our dear Señ-or -
BASS.
laugh - - ter ev - er af - ter! For our dear Señ-or -
TEN.
- i - ta Is giv - ing her hand, To a son of Cu - ba's
rit.
BASS.
- i - ta Is giv - ing her hand, To a son of Cu - ba's
rit.
rit.
TEN.
land!
BASS.
land!
f

Tempo di Valse.

CON. I'm a Cu - ban girl From the is - land

TEN. She is the pearl of the girls As her

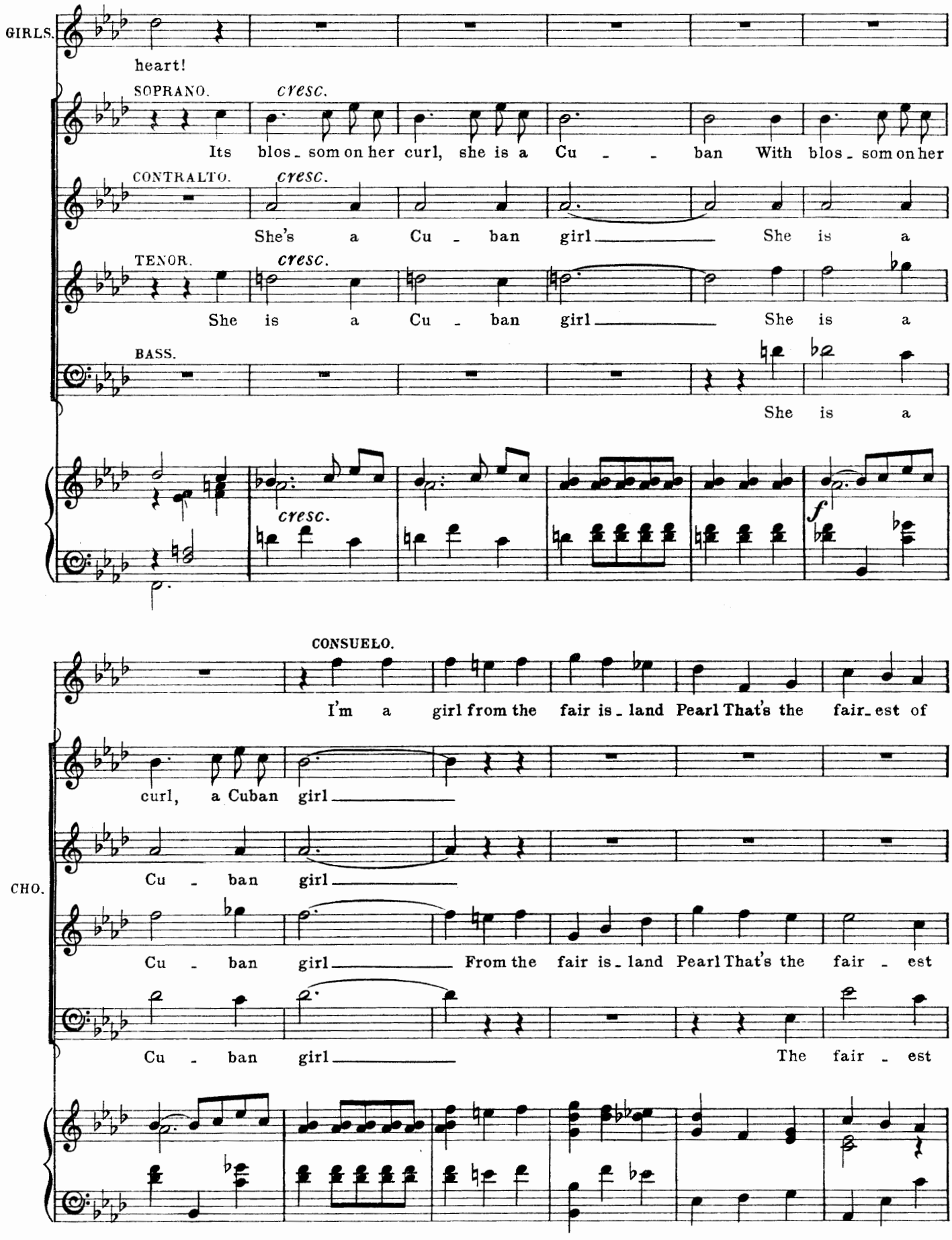
CON. Pearl That's the fair - est gem that smiles In the glit-ter-ing

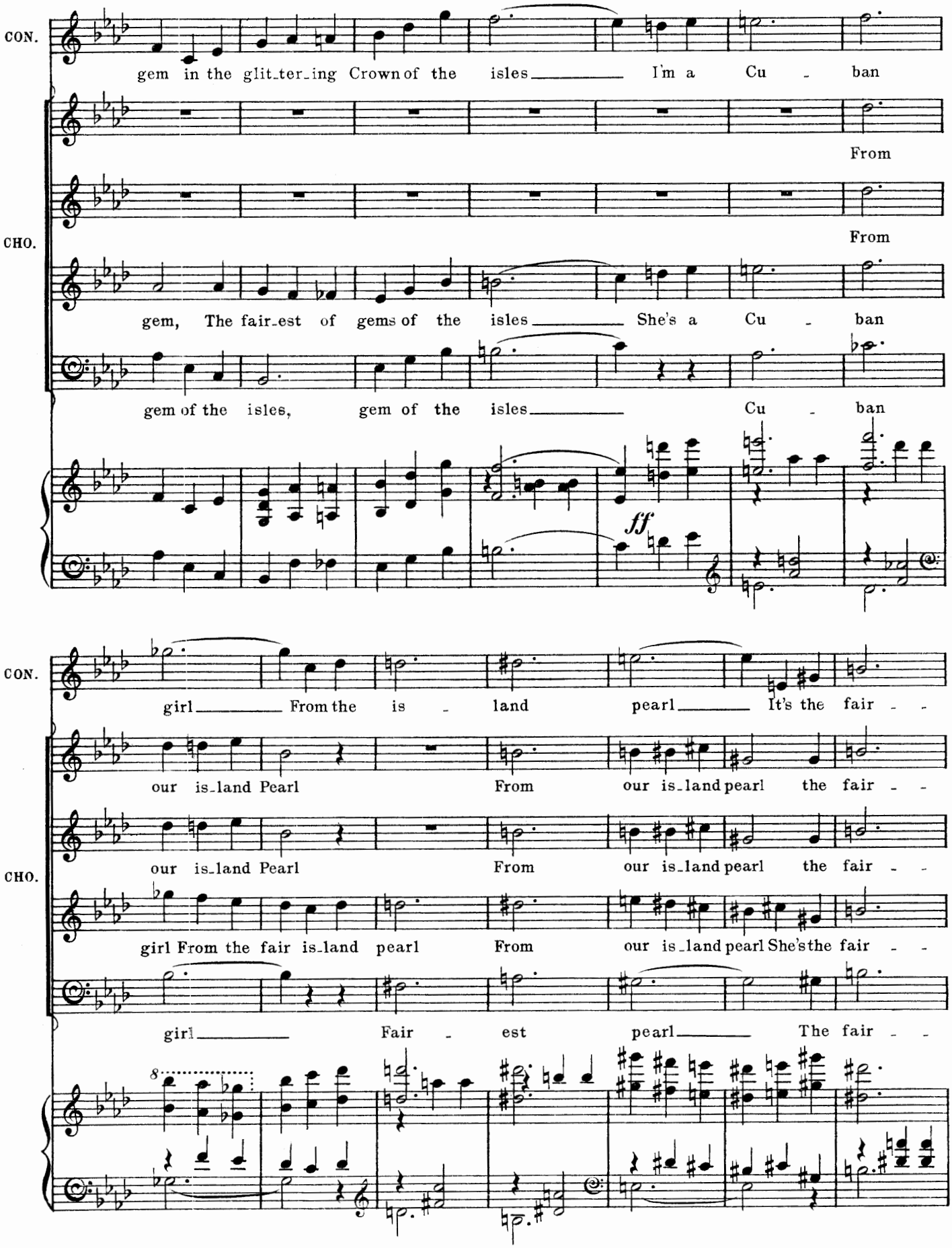
TEN. is-land is gem of the pearls! Fair are her smiles as the sun on the

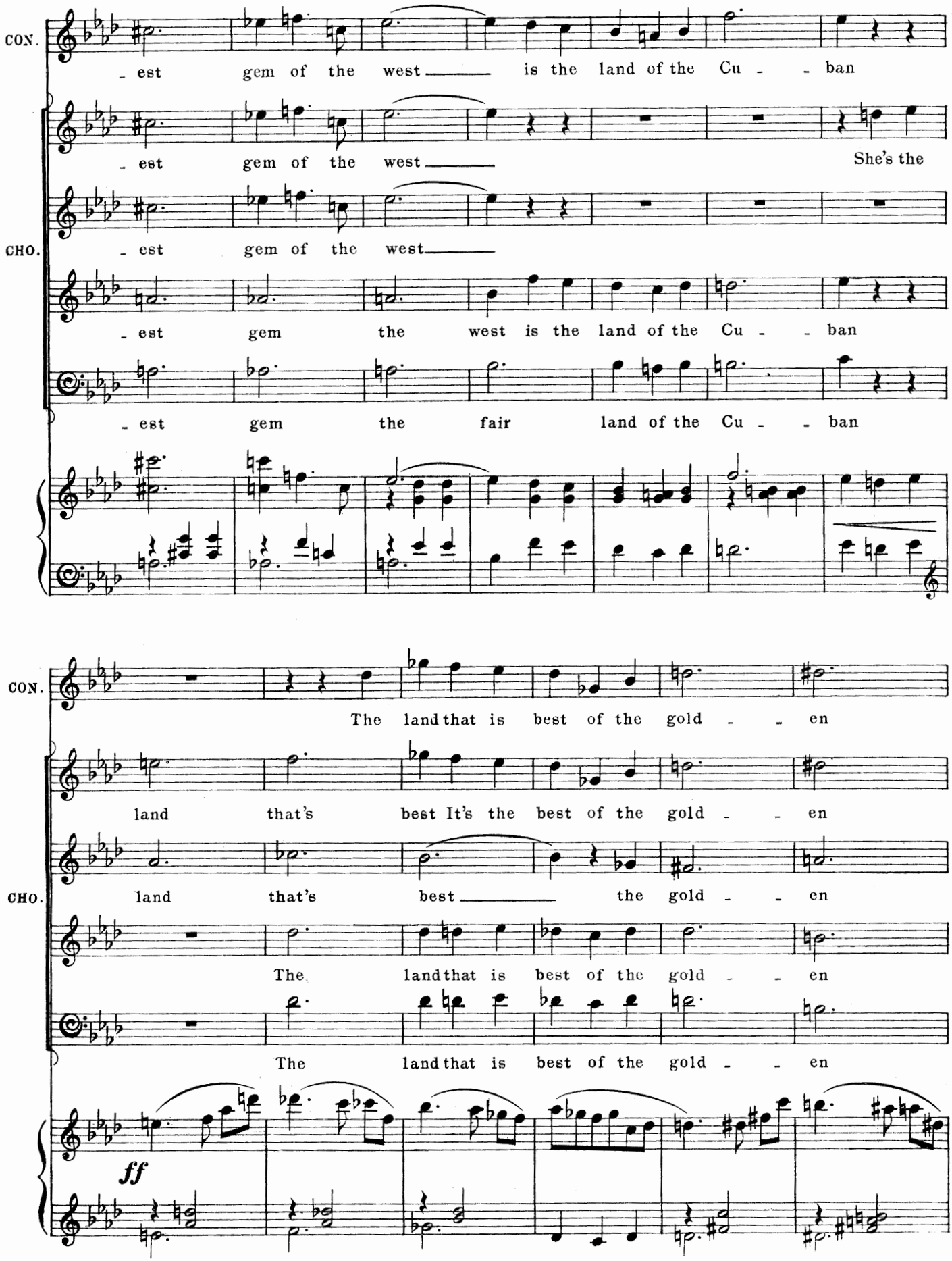
CON. cor - o-net of isles She's a Cu - ban girl

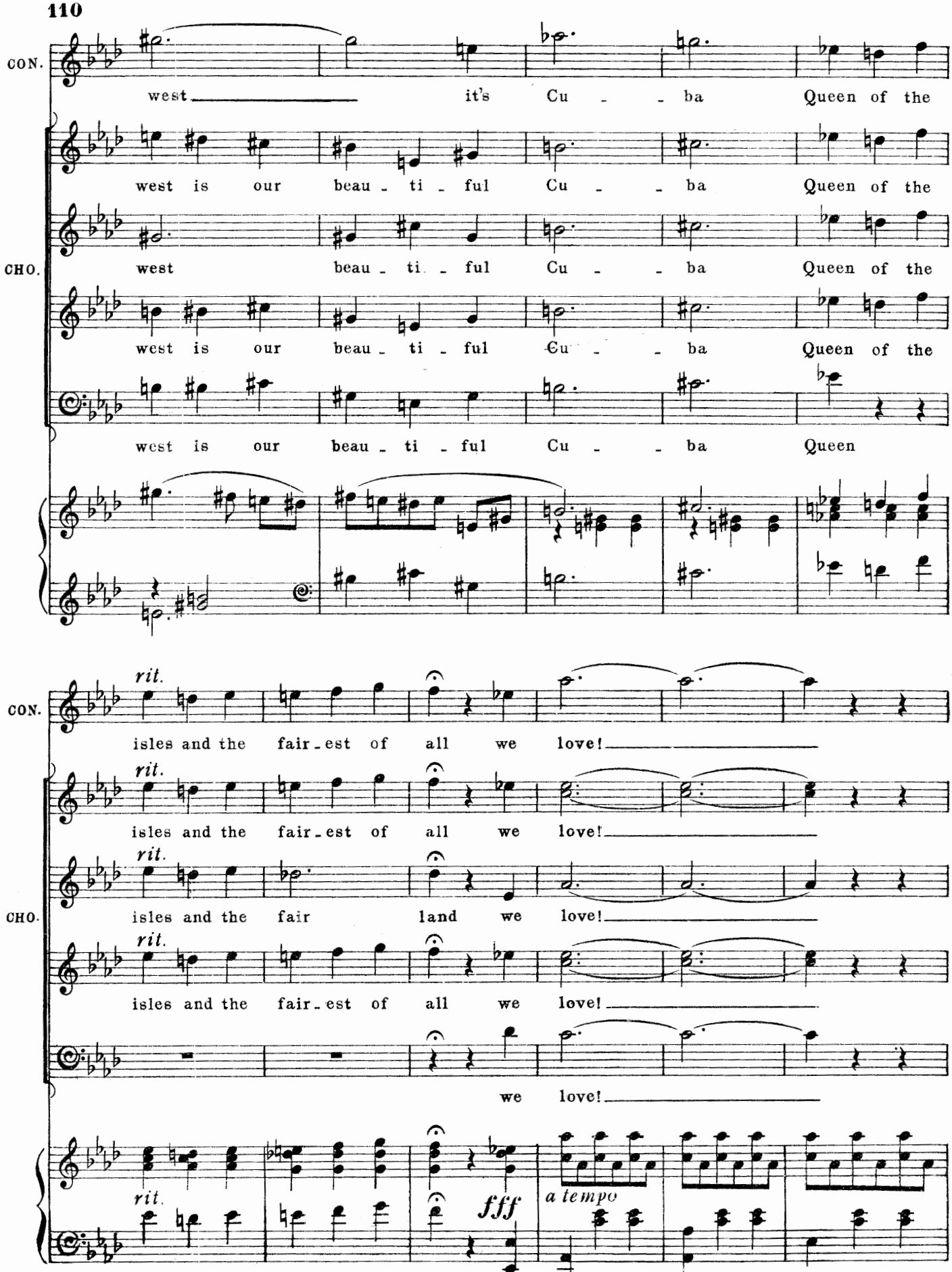
TEN. Queen of the isles

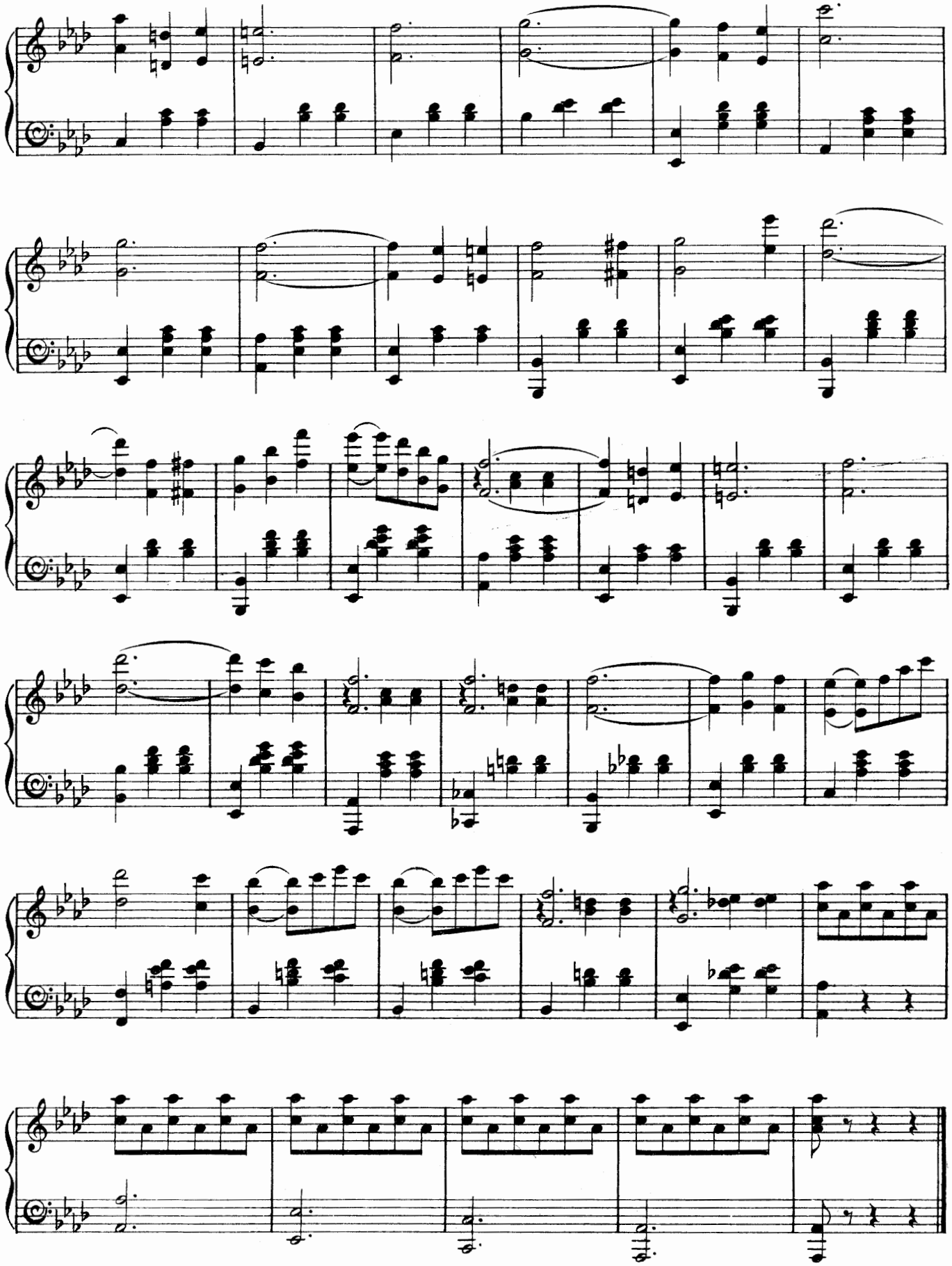
GIRLS. — of the gold - en West With its beau - ty in her


GIRLS.
heart!
SOPRANO.
cresc.
Its blos_som on her curl, she is a Cu _ _ ban With blos_som on her
CONTRALTO.
cresc.
She's a Cu _ ban girl _____ She is a
TENOR.
cresc.
She is a Cu _ ban girl _____ She is a
BASS.
She is a
cresc.
f
CONSUELO.
I'm a girl from the fair is_land Pearl That's the fair_est of
curl, a Cuban girl _____
CHO.
Cu _ ban girl _____
Cu _ ban girl _____ From the fair is_land Pearl That's the fair _ est
Cu _ ban girl _____ The fair _ est


CON.
gem in the glit_ter_ing Crown of the isles I'm a Cu - ban
From
CHO.
From
gem, The fair_est of gems of the isles She's a Cu - ban
gem of the isles, gem of the isles Cu - ban
ff
CON.
girl From the is - land pearl It's the fair - -
our is_land Pearl From our is_land pearl the fair - -
CHO.
our is_land Pearl From our is_land pearl the fair - -
girl From the fair is_land pearl From our is_land pearl She's the fair - -
girl Fair - est pearl The fair - -
8


CON.
- est gem of the west is the land of the Cu - - ban
- est gem of the west She's the
CHO.
- est gem of the west
- est gem the west is the land of the Cu - - ban
- est gem the fair land of the Cu - - ban
CON.
The land that is best of the gold - - en
land that's best It's the best of the gold - - en
CHO.
land that's best the gold - - en
The land that is best of the gold - - en
The land that is best of the gold - - en
ff


CON.
west it's Cu - ba Queen of the
west is our beau - ti - ful Cu - ba Queen of the
CHO.
west beau - ti - ful Cu - ba Queen of the
west is our beau - ti - ful Cu - ba Queen of the
west is our beau - ti - ful Cu - ba Queen
rit.
isles and the fair - est of all we love!
isles and the fair land we love!
we love!
a tempo
fff



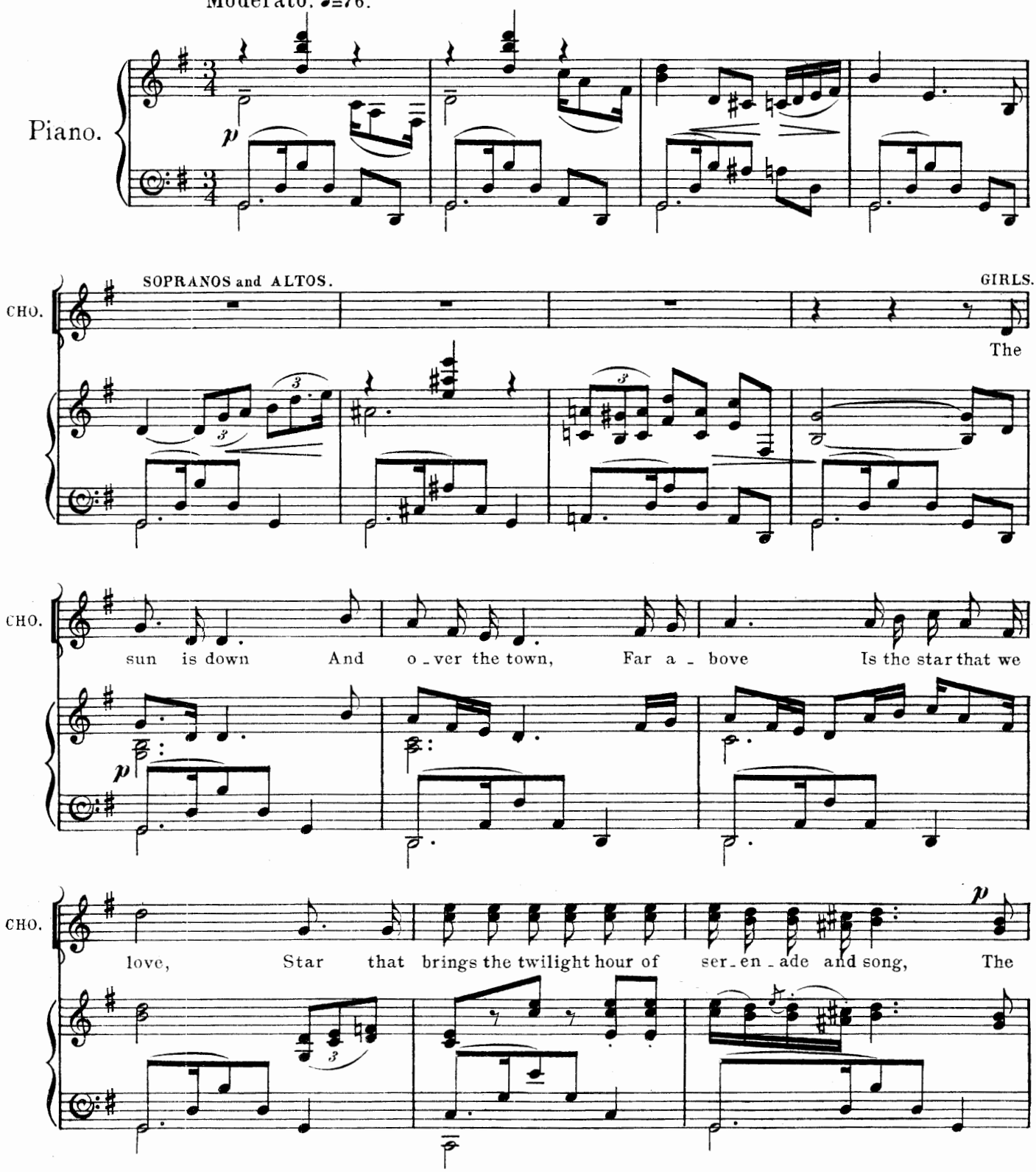
END OF ACT I

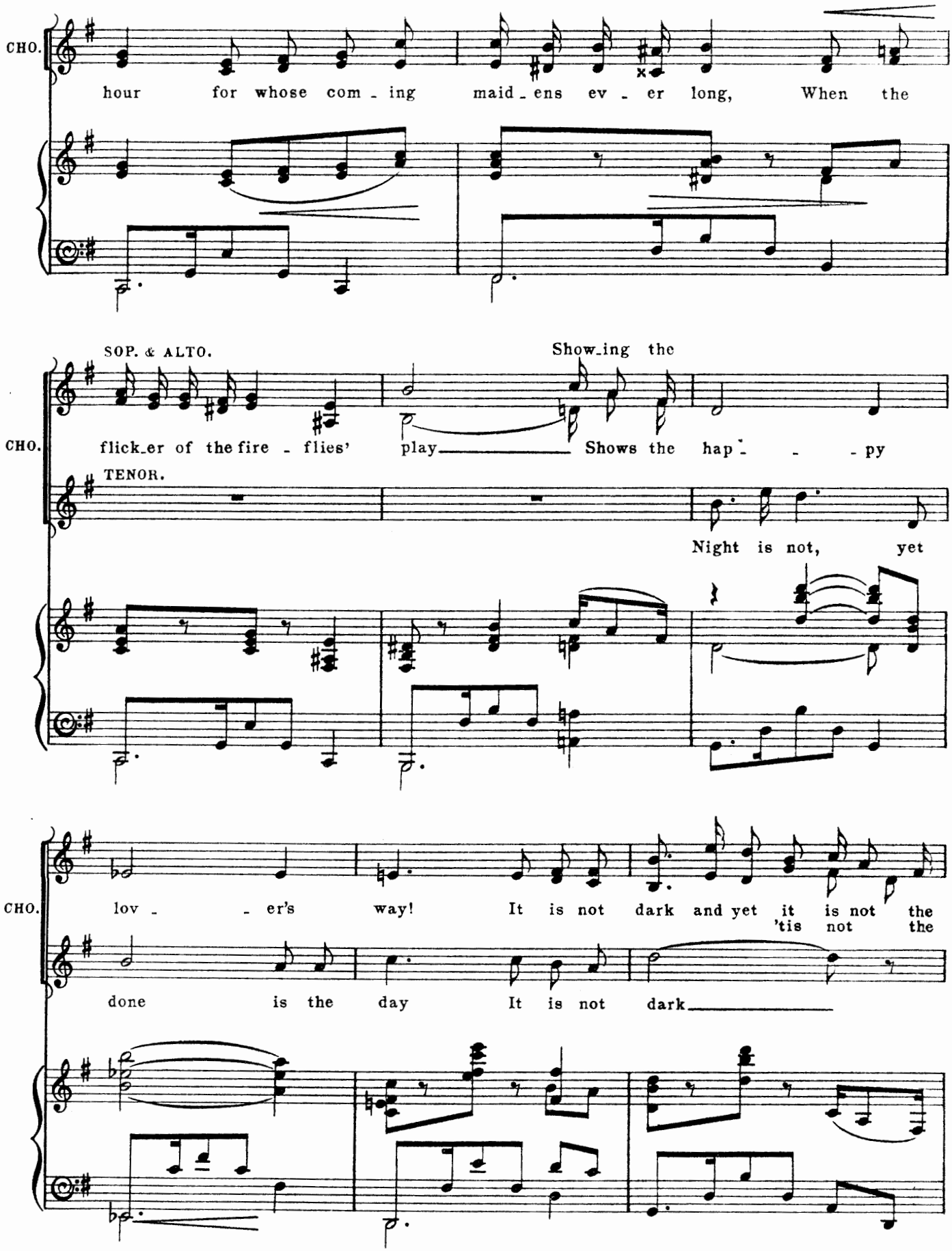
Act II.

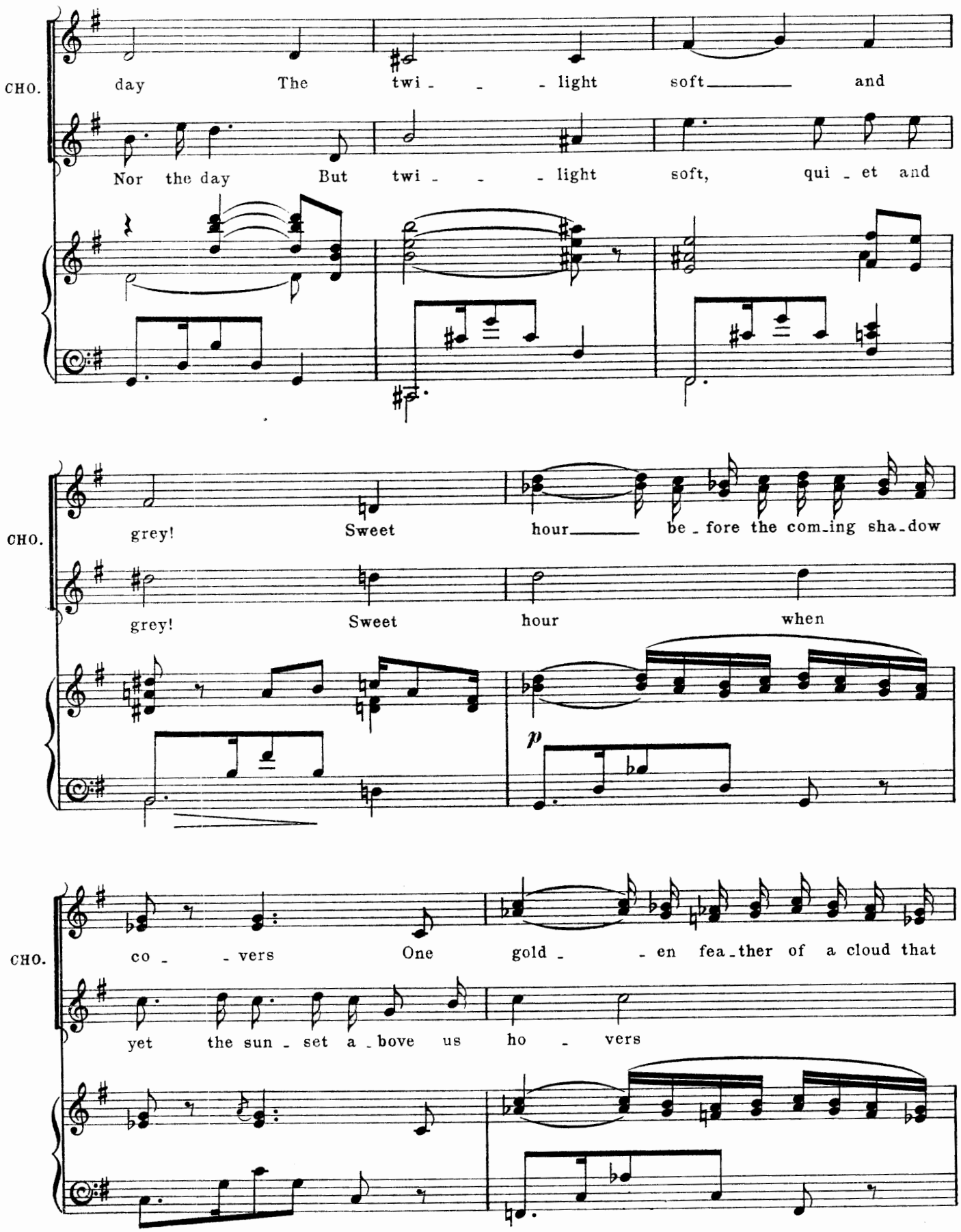
No. 10. OPENING CHORUS.

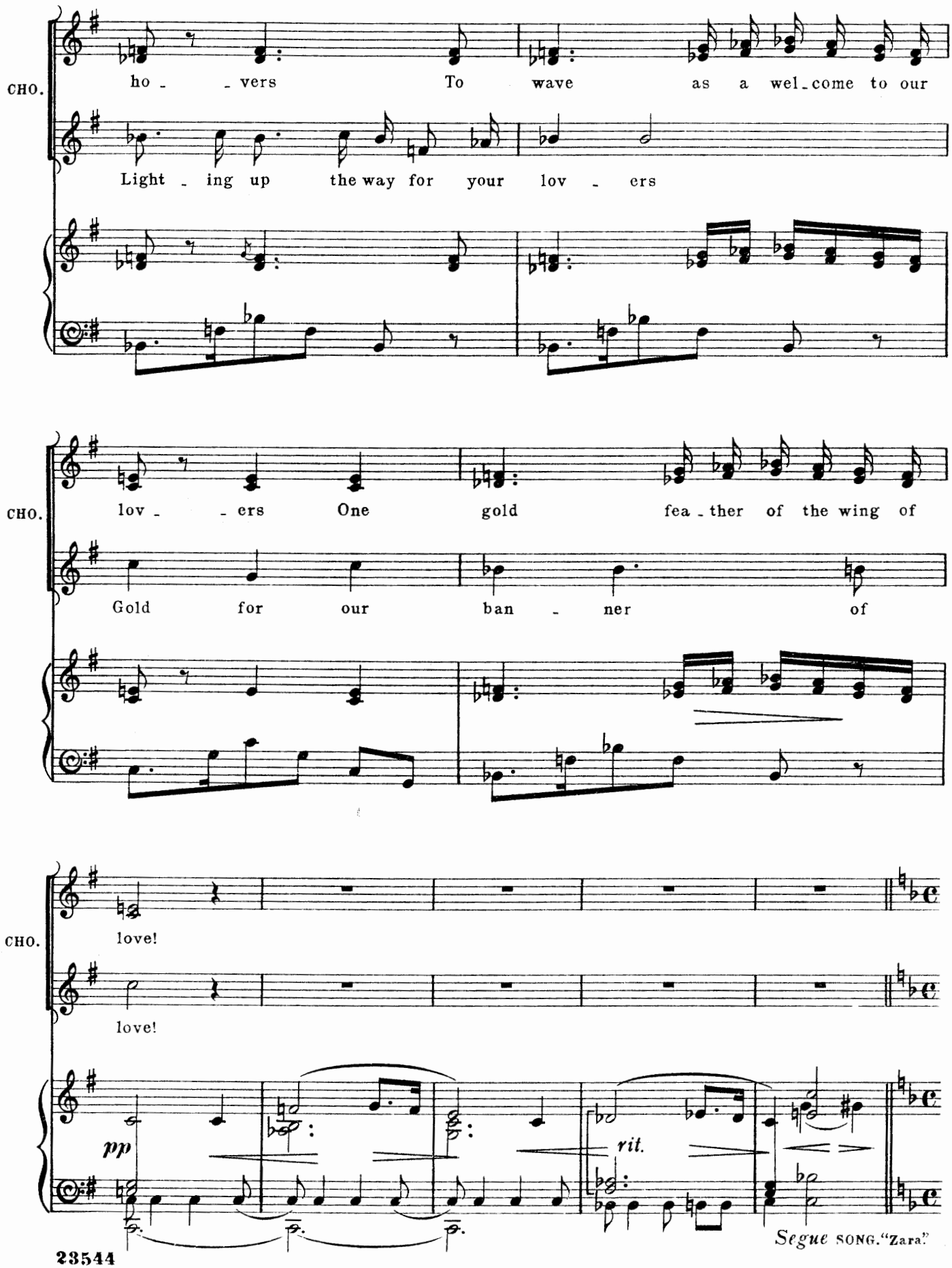
Words by
ADRIAN ROSS.

Moderato. ♩=76.




CHO.
hour for whose com - ing maid - ens ev - er long, When the
SOP. & ALTO.
Show-ing the
CHO.
flick-er of the fire - flies' play Shows the hap - - - py
TENOR.
Night is not, yet
CHO.
lov - - er's way! It is not dark and yet it is not the
'tis not the
done is the day It is not dark


CHO.
day The twi - - - light soft and
Nor the day But twi - - - light soft, qui - et and
CHO.
grey! Sweet hour be - fore the com-ing sha-dow
grey! Sweet hour when
p
CHO.
co - - vers One gold - - en fea-ther of a cloud that
yet the sun - set a - bove us ho - vers

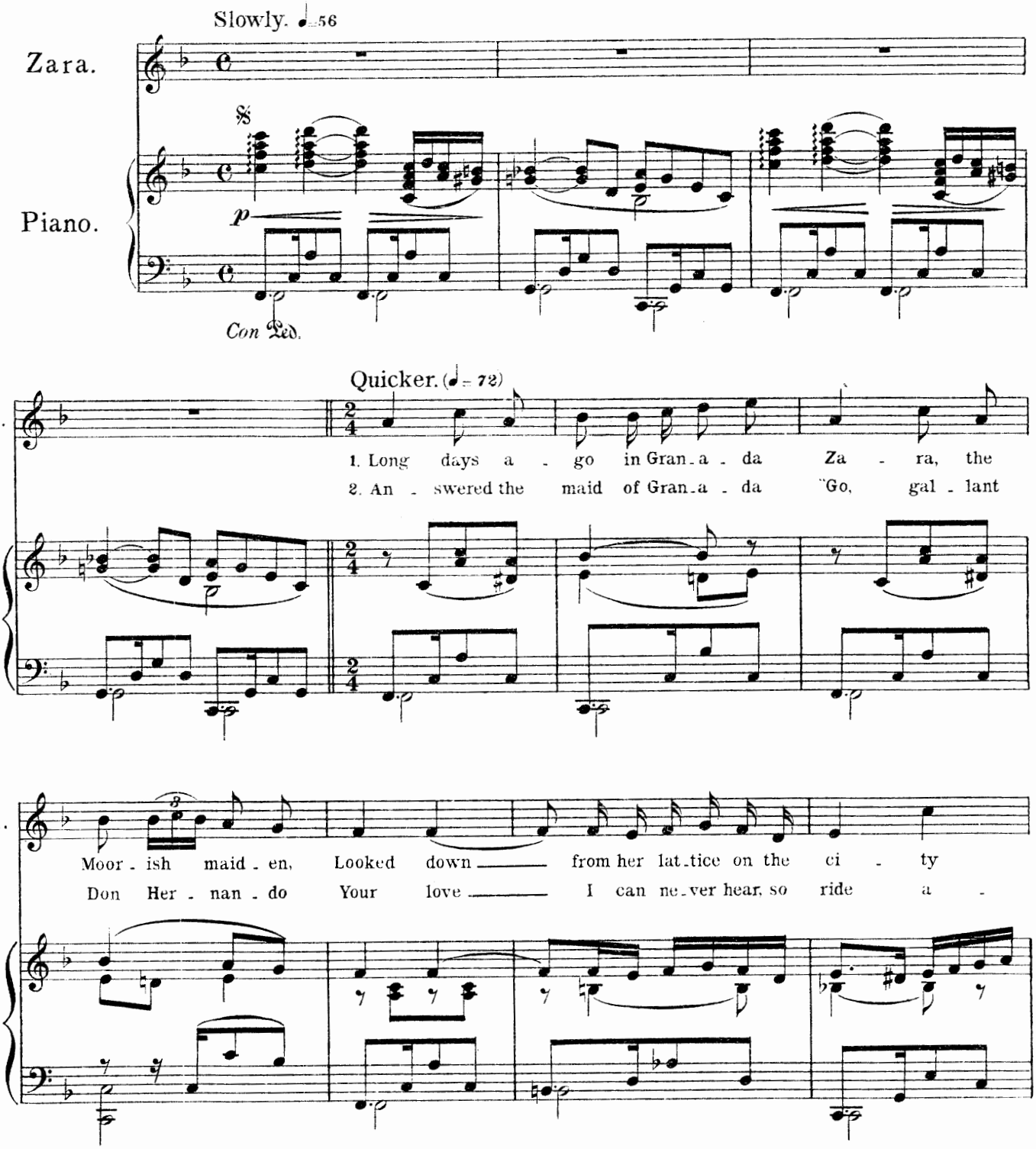

CHO.
ho - - vers To wave as a wel - come to our
Light - ing up the way for your lov - ers
CHO.
lov - - ers One gold fea - ther of the wing of
Gold for our ban - ner of
CHO.
love!
love!
pp
rit.
Segue SONG. "Zara."

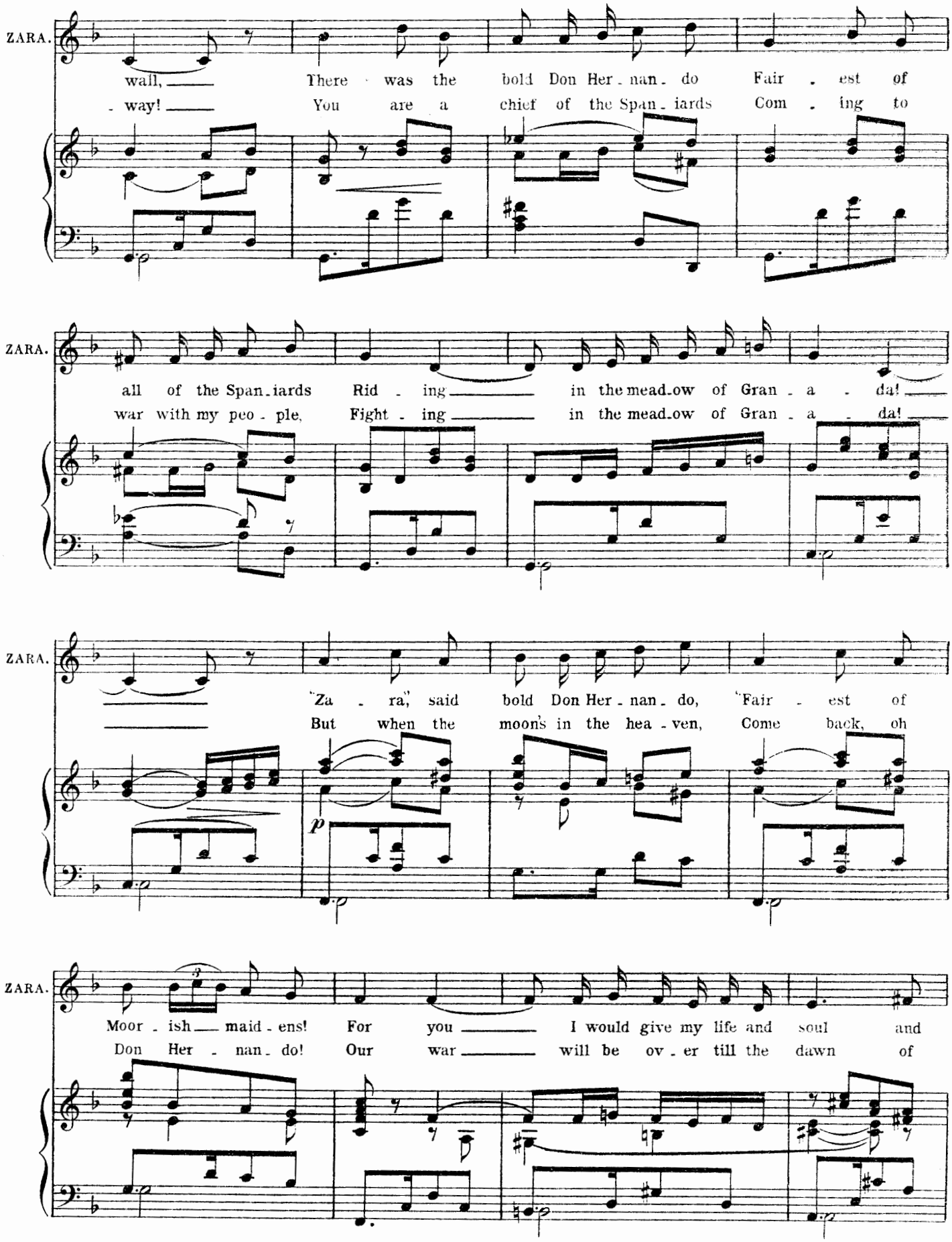
No. 11.

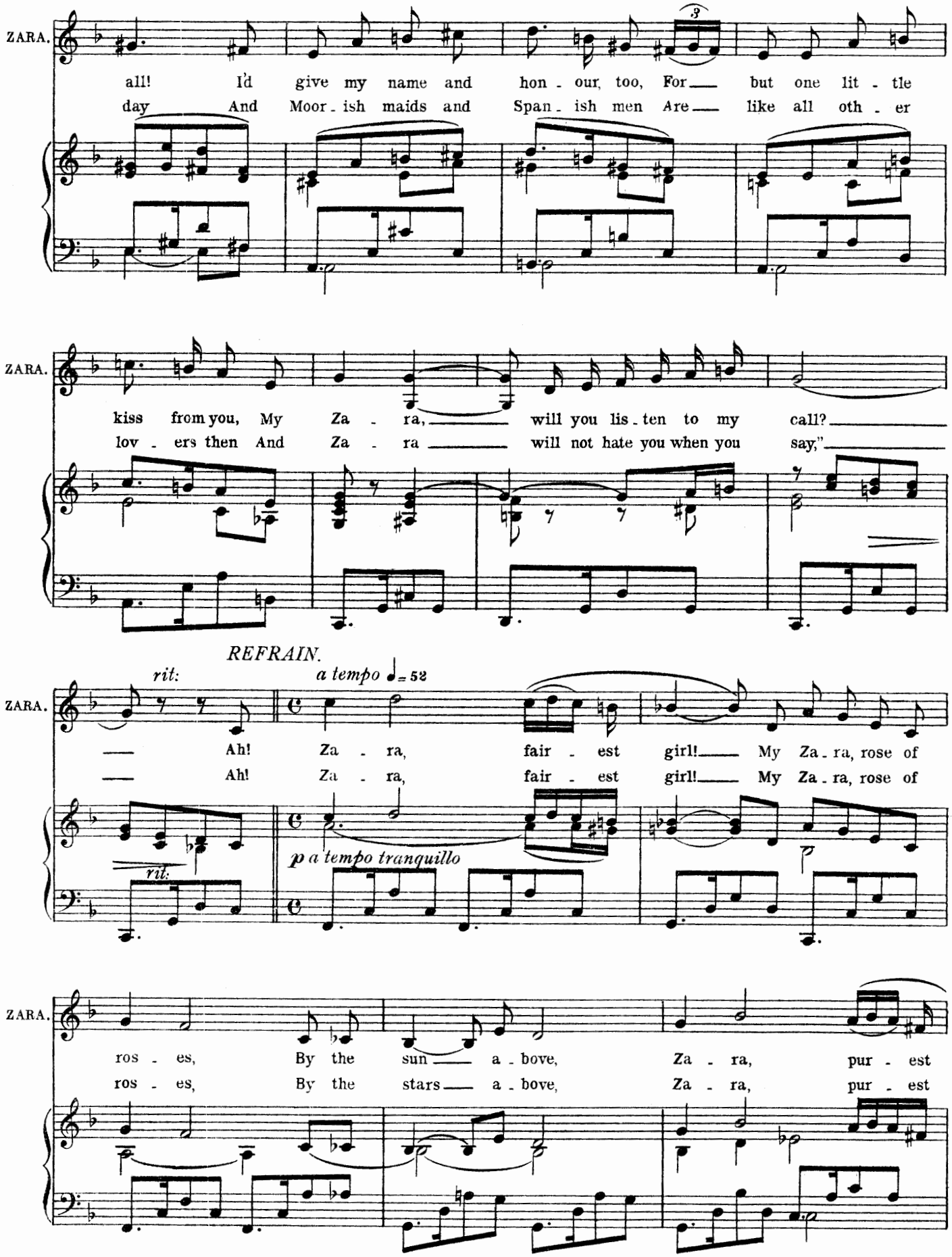
CREOLE SONG.–(Zara.)

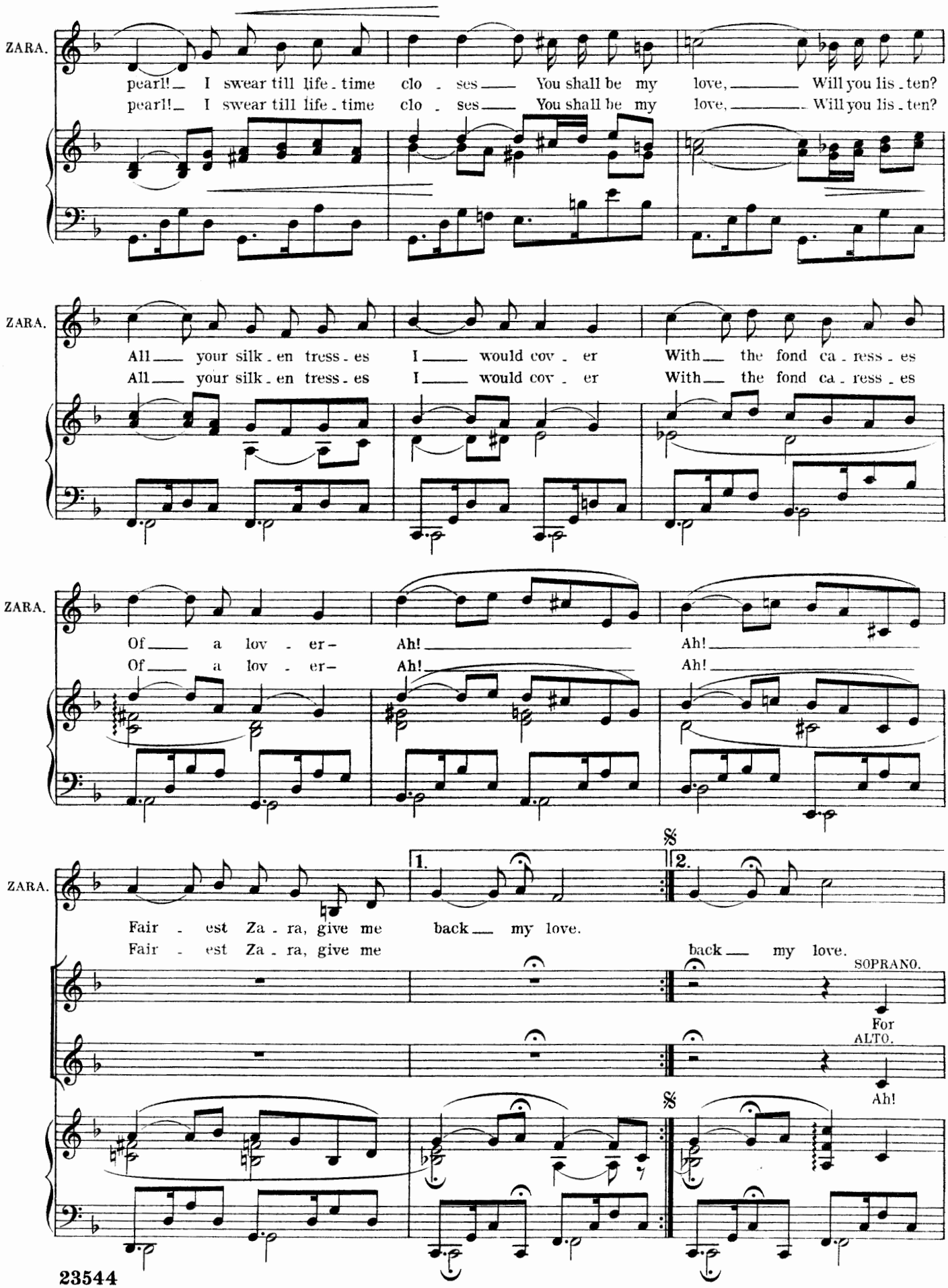
"ZARA"

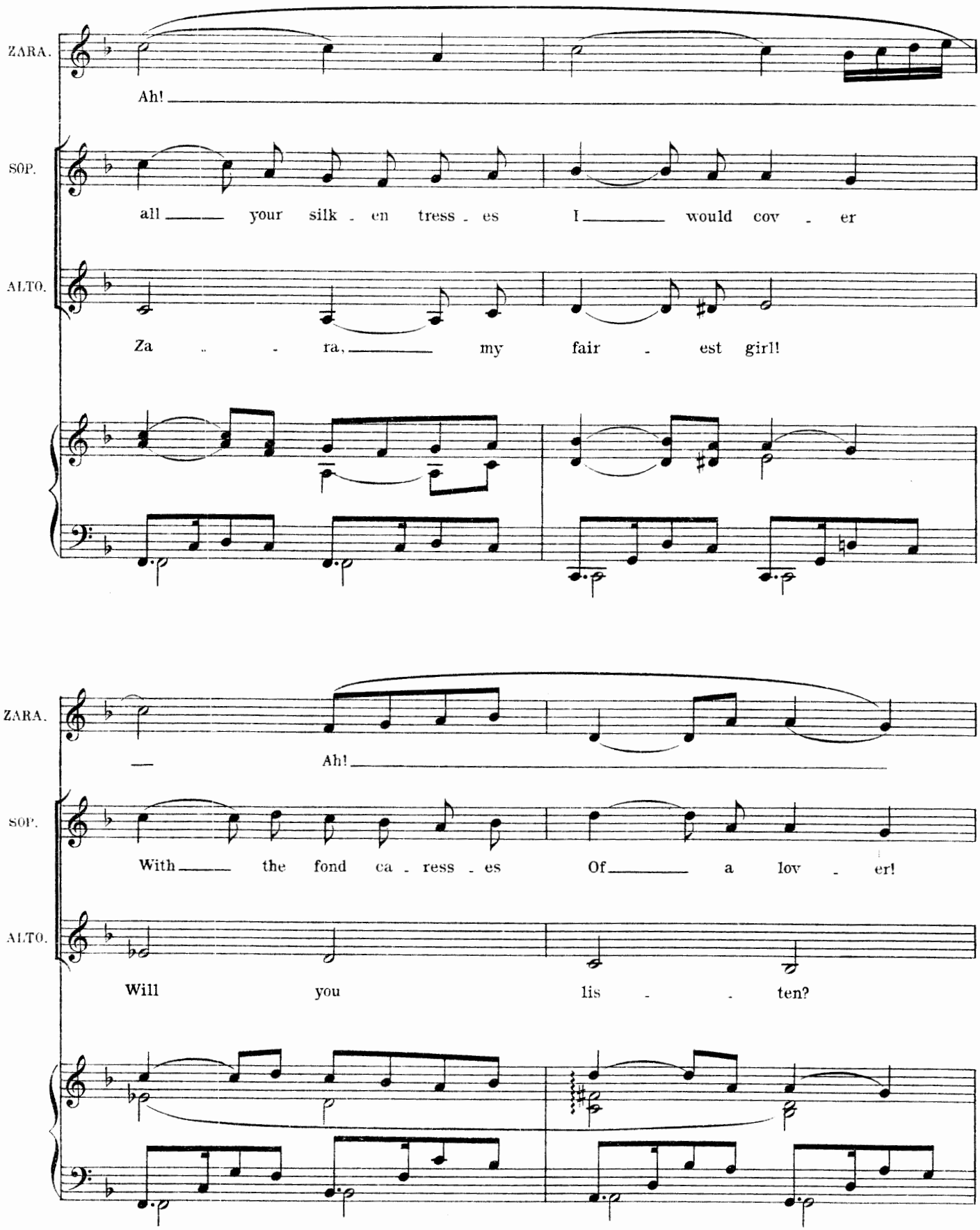
Words by
ADRIAN ROSS.

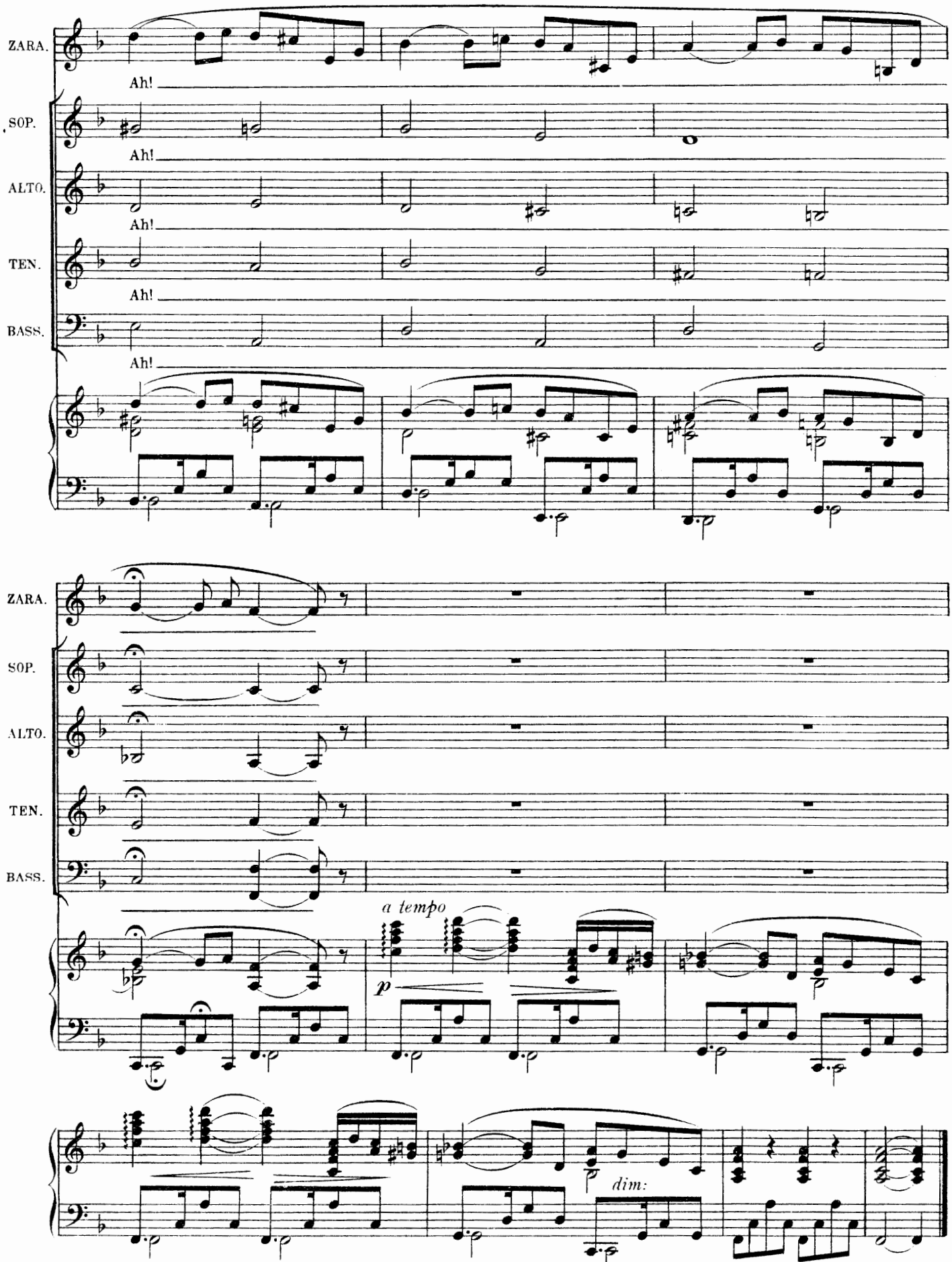



ZARA.
wall, There was the bold Don Her - nan - do Fair - est of
- way! You are a chief of the Span - iards Com - ing to
ZARA.
all of the Span - iards Rid - ing in the mead - ow of Gran - a - da!
war with my peo - ple, Fight - ing in the mead - ow of Gran - a - da!
ZARA.
"Za - ra," said bold Don Her - nan - do, "Fair - est of
But when the moon's in the hea - ven, Come back, oh
p
ZARA.
Moor - ish maid - ens! For you I would give my life and soul and
Don Her - nan - do! Our war will be ov - er till the dawn of


ZARA.
all! I'd give my name and hon - our, too, For but one lit - tle
day And Moor - ish maids and Span - ish men Are like all oth - er
ZARA.
kiss from you, My Za - ra, will you lis - ten to my call?
lov - ers then And Za - ra will not hate you when you say,"
REFRAIN.
rit:
a tempo ♩= 52
ZARA.
Ah! Za - ra, fair - est girl! My Za - ra, rose of
Ah! Za - ra, fair - est girl! My Za - ra, rose of
rit:
p a tempo tranquillo
ZARA.
ros - es, By the sun a - bove, Za - ra, pur - est
ros - es, By the stars a - bove, Za - ra, pur - est


ZARA.
pearl! I swear till life-time clo-ses You shall be my love, Will you lis-ten?
pearl! I swear till life-time clo-ses You shall be my love, Will you lis-ten?
ZARA.
All your silk-en tress-es I would cov-er With the fond ca-ress-es
All your silk-en tress-es I would cov-er With the fond ca-ress-es
ZARA.
Of a lov-er- Ah! Ah!
Of a lov-er- Ah! Ah!
ZARA.
1.
2.
Fair-est Za-ra, give me back my love.
Fair-est Za-ra, give me back my love.
SOPRANO.
For ALTO.
Ah!


ZARA.
Ah!
SOP.
all your silk - en tress - es I would cov - er
ALTO.
Za - ra, my fair - est girl!
ZARA.
Ah!
SOP.
With the fond ca - ress - es Of a lov - er!
ALTO.
Will you lis - ten?


ZARA.
Ah!
SOP.
Ah!
ALTO.
Ah!
TEN.
Ah!
BASS.
Ah!
ZARA.
SOP.
ALTO.
TEN.
BASS.
a tempo
p
dim:

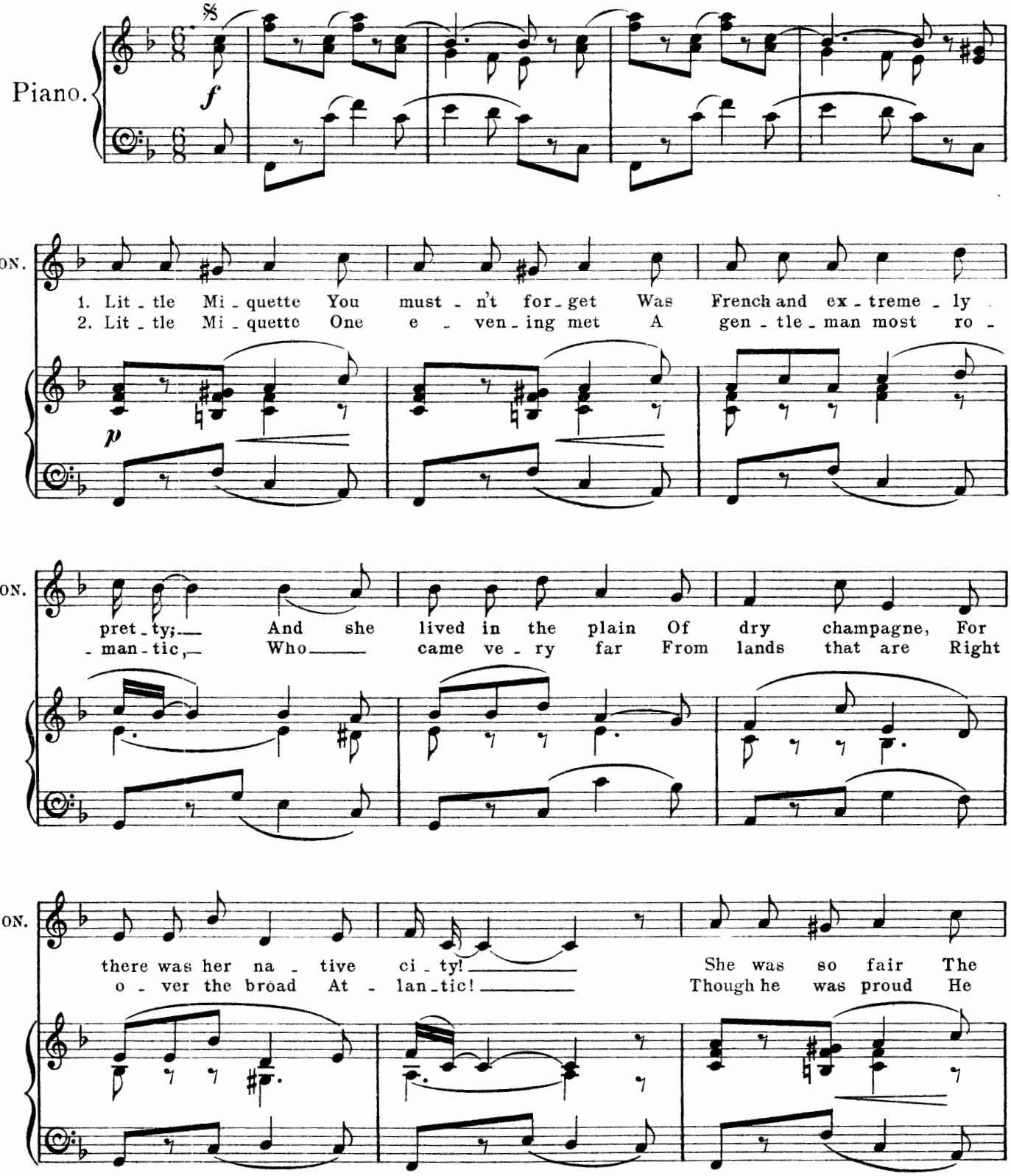
No. 12.

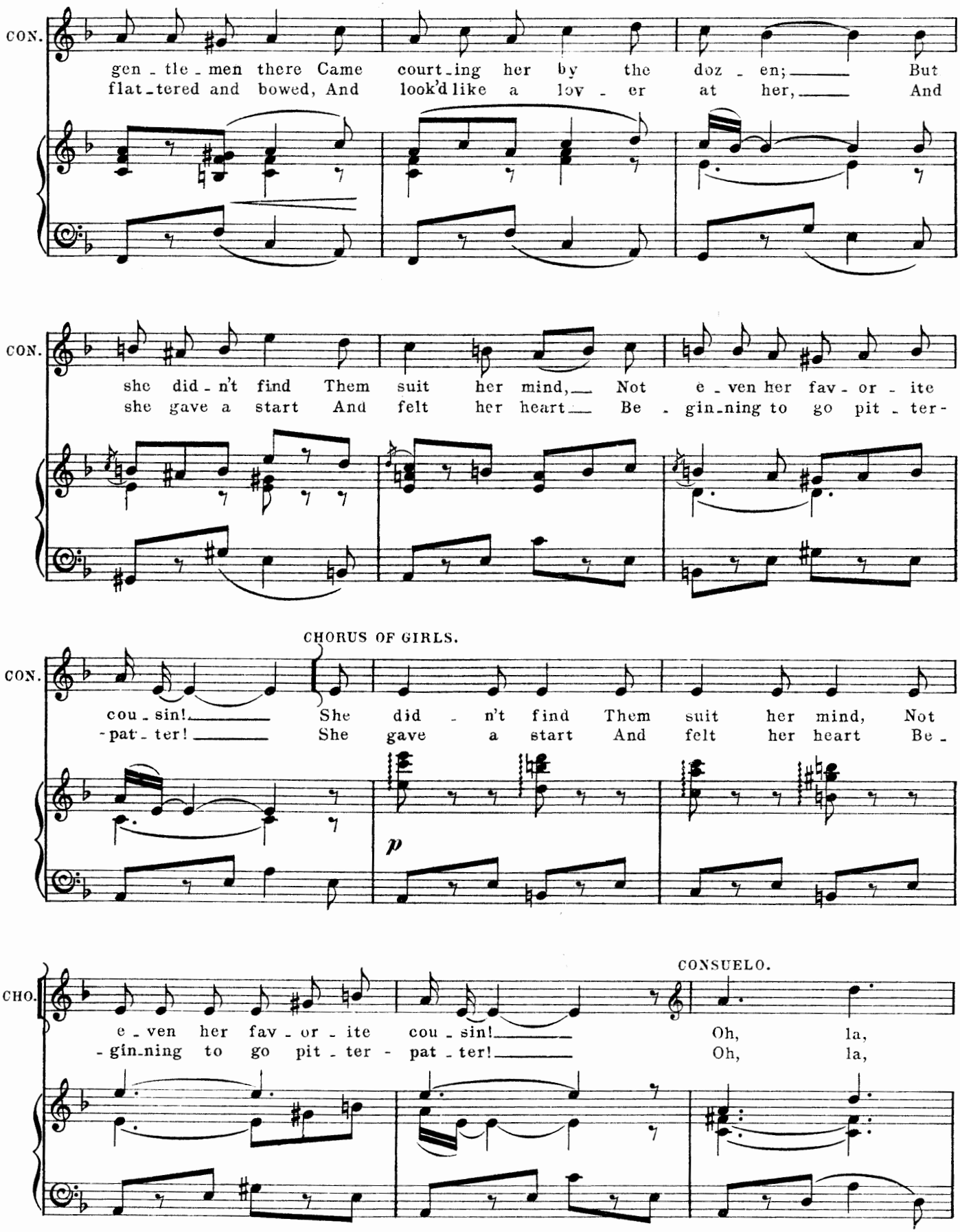
SONG. (Consuelo.)

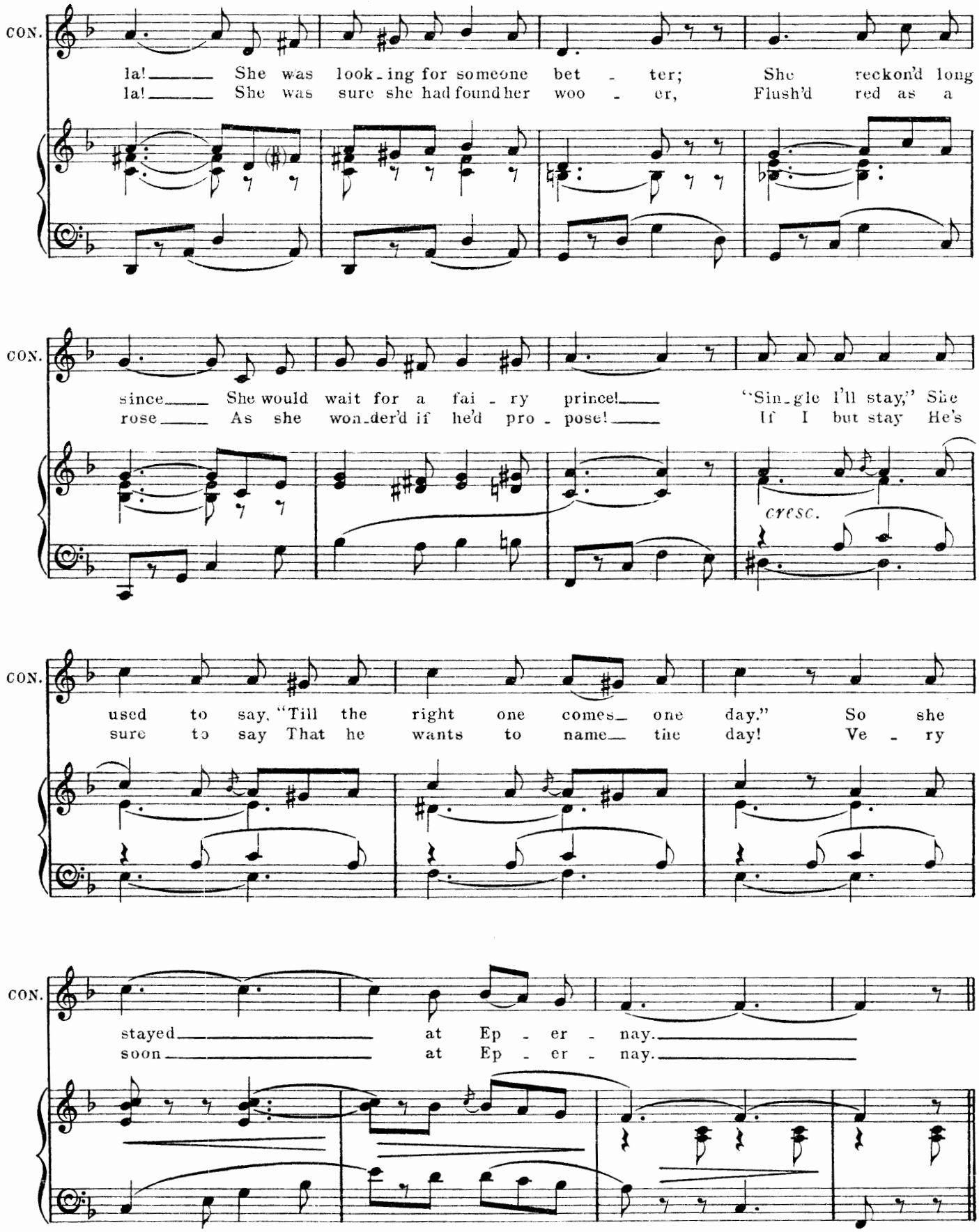
"LITTLE MIQUETTE."

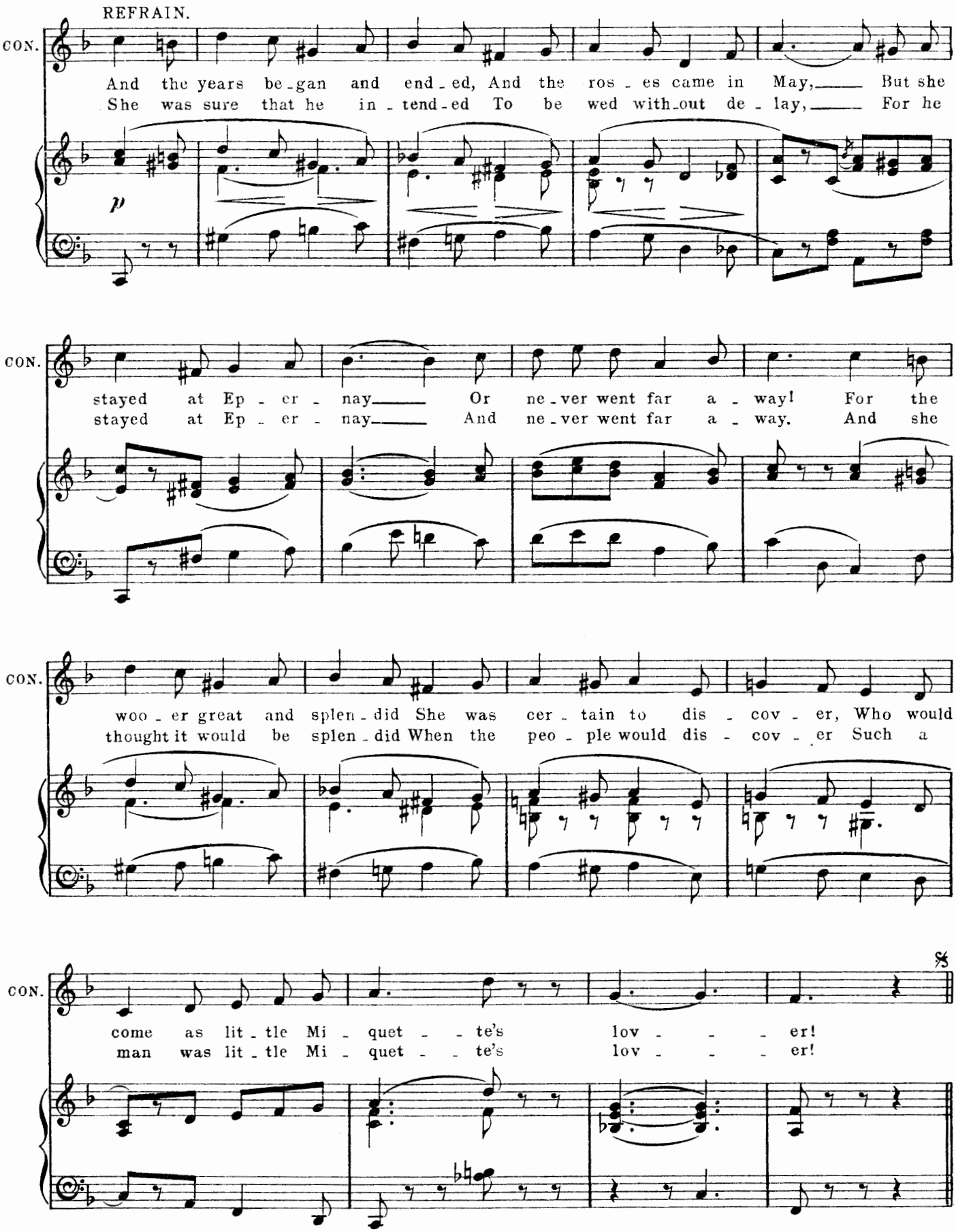
Words by
ADRIAN ROSS.

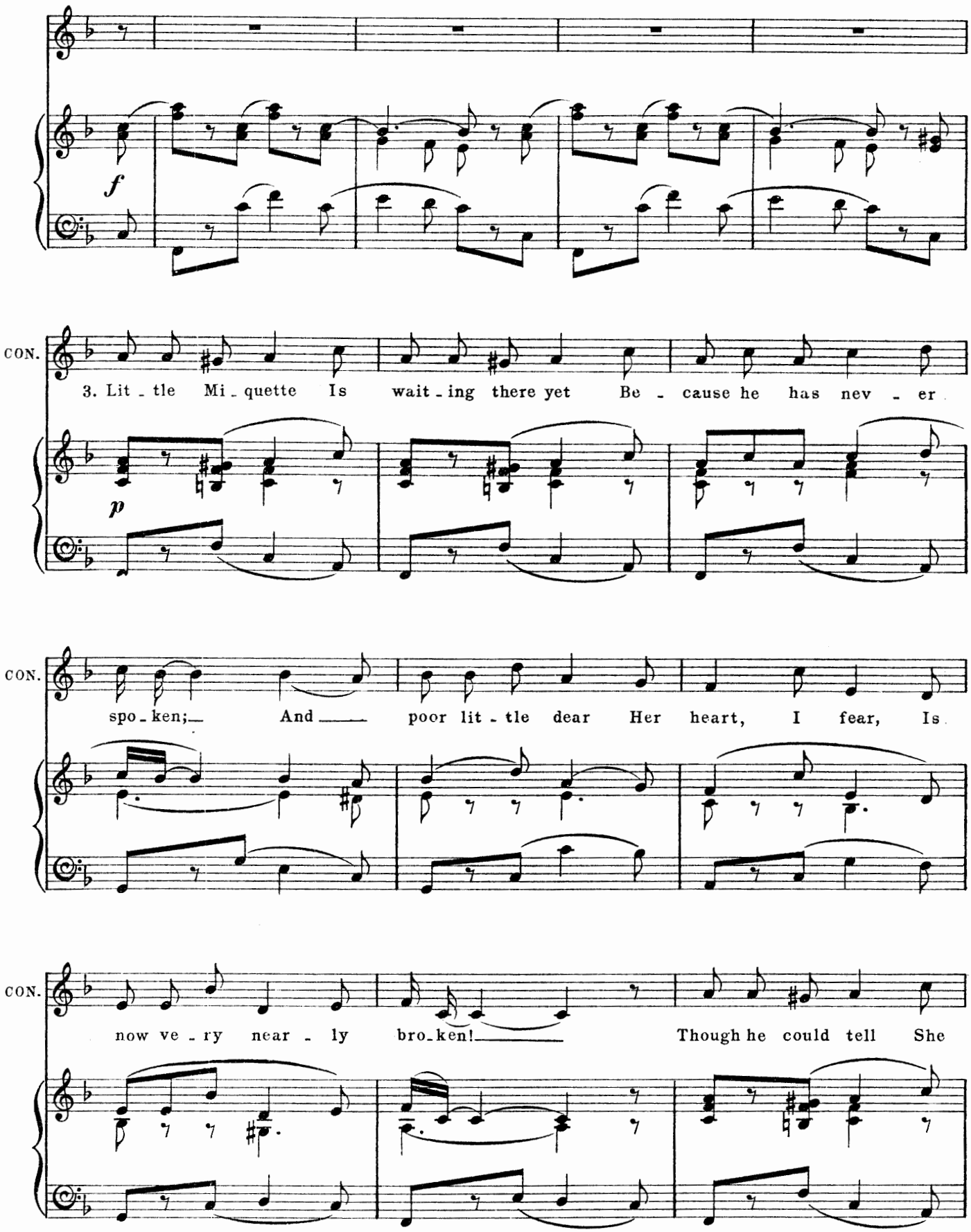
Moderato. ♩. = 84.

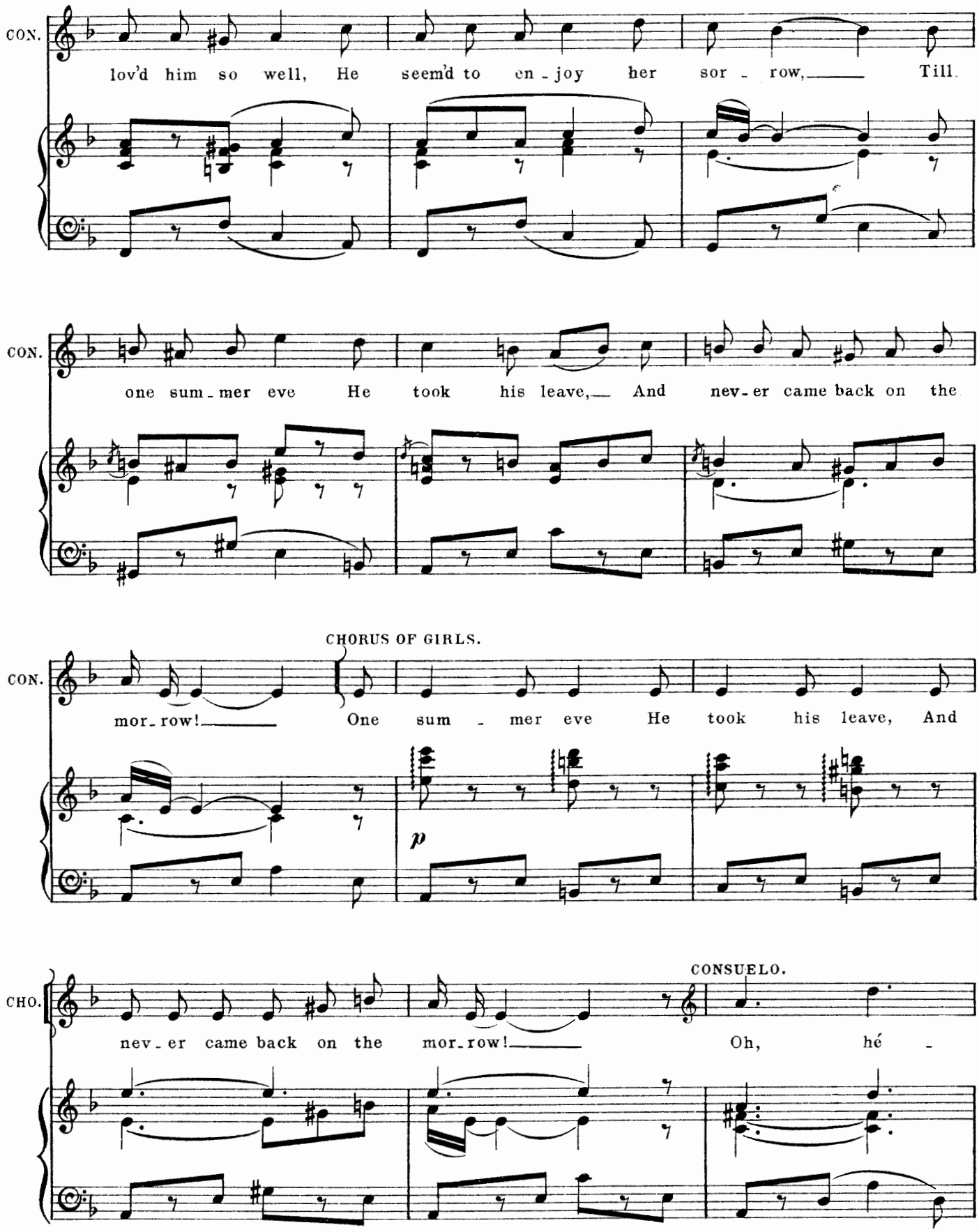


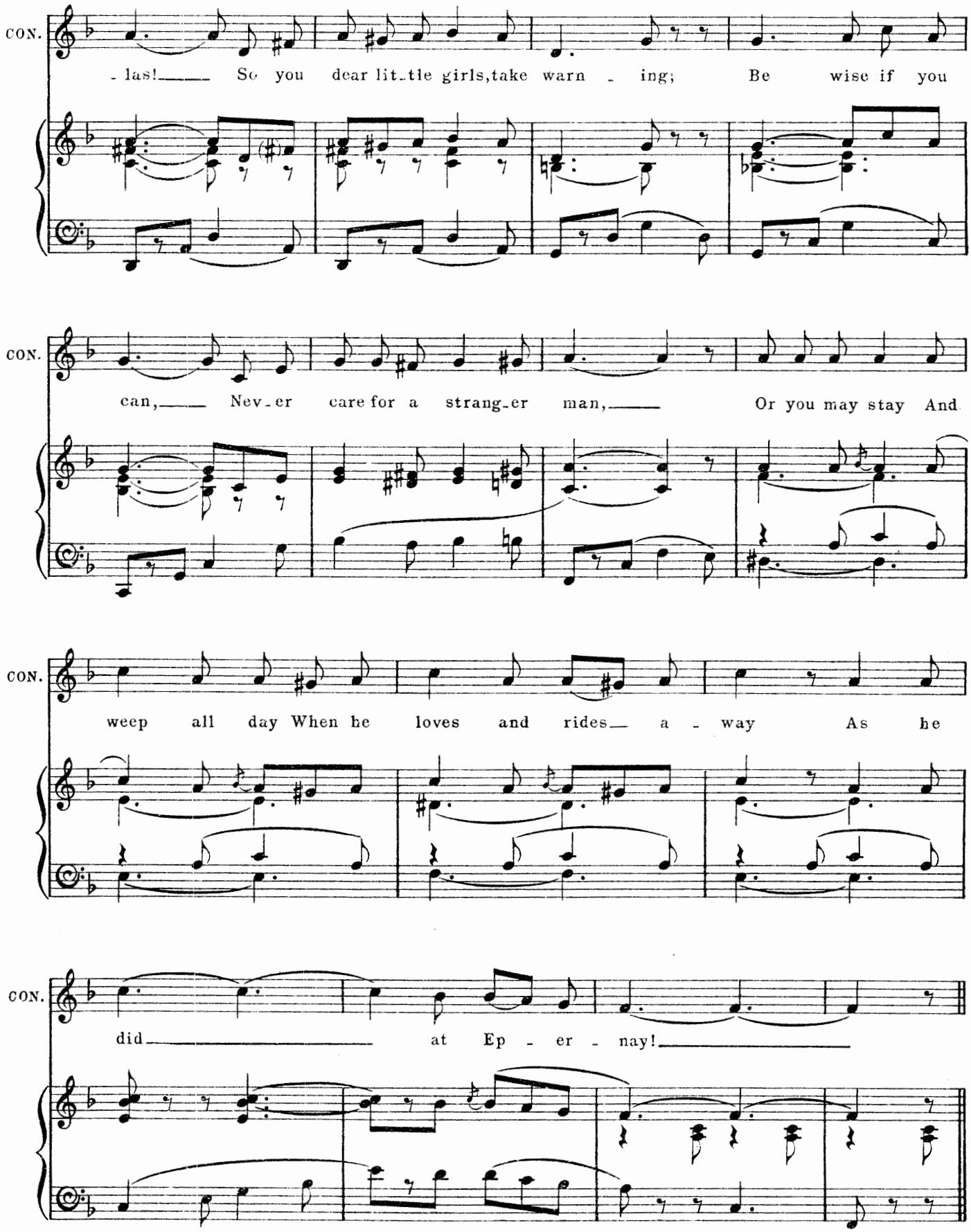

CON.
gen - tle - men there Came court - ing her by the doz - en; But
flat - tered and bowed, And look'd like a lov - er at her, And
CON.
she did - n't find Them suit her mind, Not e - ven her fav - or - ite
she gave a start And felt her heart Be - gin - ning to go pit - ter -
CHORUS OF GIRLS.
CON.
cou - sin! She did - n't find Them suit her mind, Not
- pat - ter! She gave a start And felt her heart Be -
p
CONSUELO.
CHO.
e - ven her fav - or - ite cou - sin! Oh, la,
- gin - ning to go pit - ter - pat - ter! Oh, la,

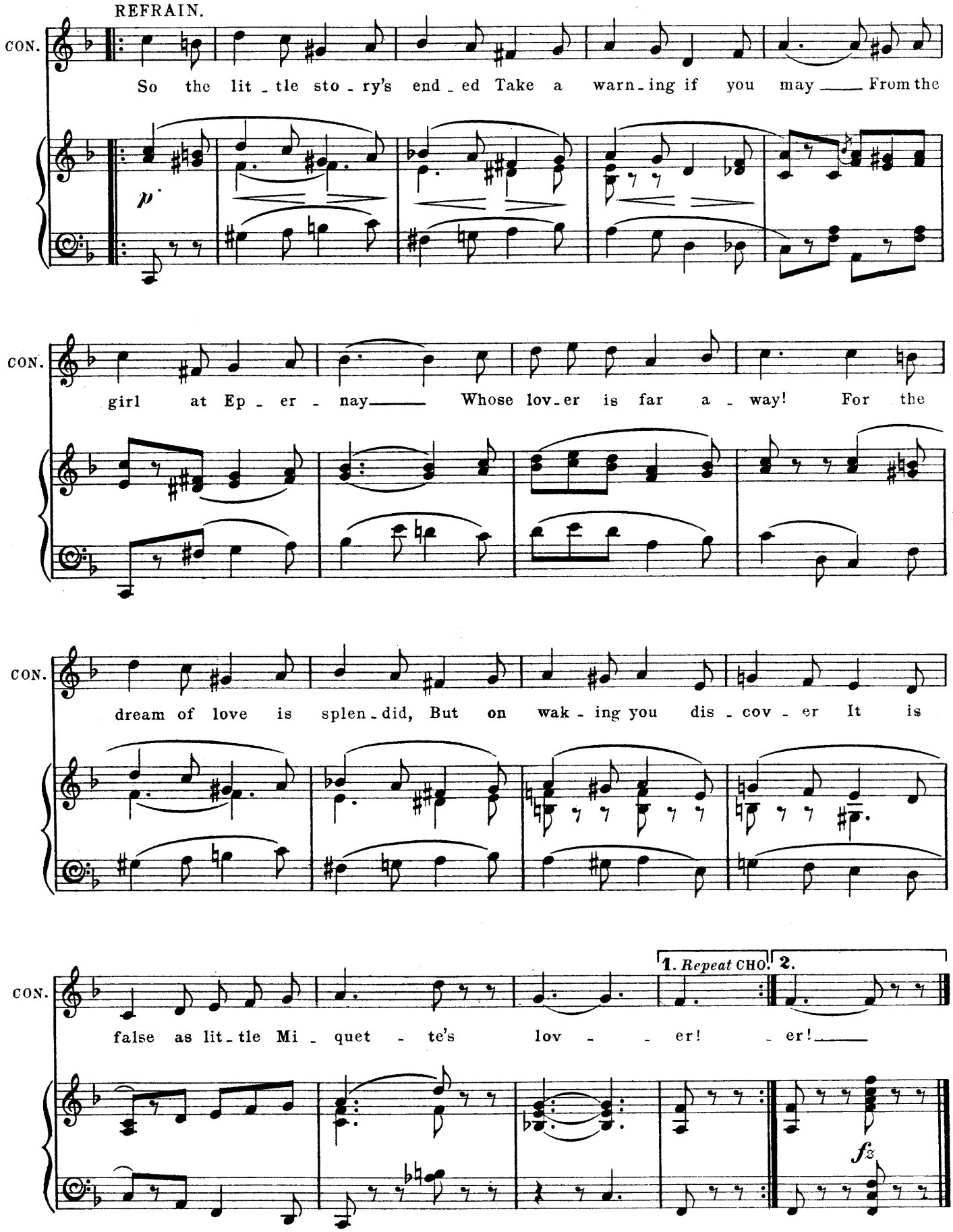

CON.
la! She was look-ing for someone bet - ter; She reckon'd long
la! She was sure she had found her woo - er, Flush'd red as a
CON.
since She would wait for a fai - ry prince! "Sin-gle I'll stay," She
rose As she won-der'd if he'd pro - pose! If I but stay He's
cresc.
CON.
used to say, "Till the right one comes one day." So she
sure to say That he wants to name the day! Ve - ry
CON.
stayed at Ep - er - nay.
soon at Ep - er - nay.


REFRAIN.
CON.
And the years be-gan and end-ed, And the ros-es came in May,— But she
She was sure that he in-tend-ed To be wed with-out de-lay,— For he
p
CON.
stayed at Ep-er-nay— Or ne-ver went far a-way! For the
stayed at Ep-er-nay— And ne-ver went far a-way. And she
CON.
woo-er great and splen-did She was cer-tain to dis-cov-er, Who would
thought it would be splen-did When the peo-ple would dis-cov-er Such a
CON.
come as lit-tle Mi-quet-te's lov-er!
man was lit-tle Mi-quet-te's lov-er!


f
CON.
3. Lit - tle Mi - quette Is wait - ing there yet Be - cause he has nev - er
p
CON.
spo - ken; And poor lit - tle dear Her heart, I fear, Is
CON.
now ve - ry near - ly bro - ken! Though he could tell She


CON.
lov'd him so well, He seem'd to en - joy her sor - row, Till
CON.
one sum - mer eve He took his leave, And nev - er came back on the
CHORUS OF GIRLS.
CON.
mor - row! One sum - mer eve He took his leave, And
p
CONSUELO.
CHO.
nev - er came back on the mor - row! Oh, hé -

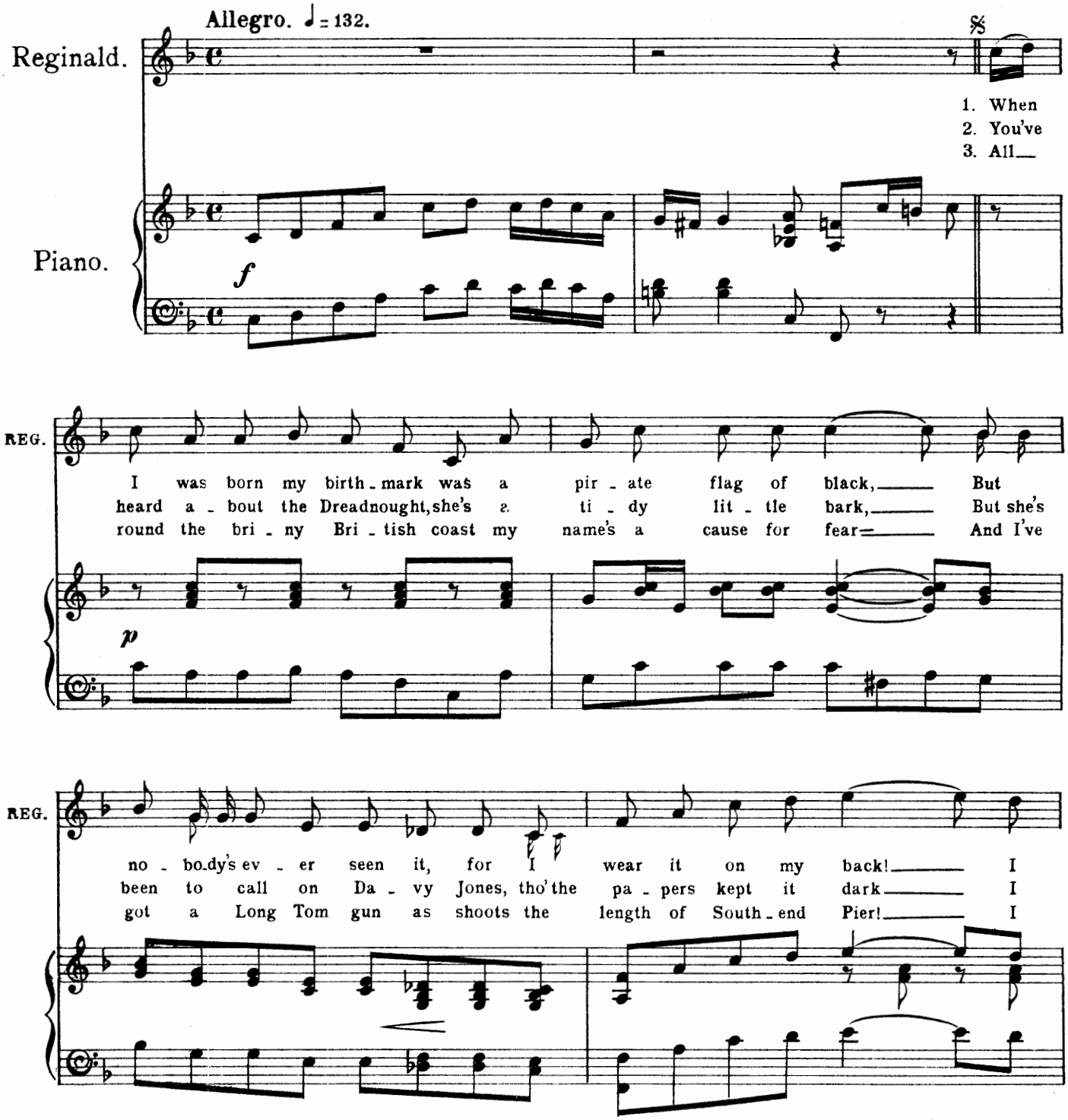

CON.
- las! So you dear lit-tle girls, take warn - ing; Be wise if you
CON.
can, Nev-er care for a strang-er man, Or you may stay And
CON.
weep all day When he loves and rides a - way As he
CON.
did at Ep - er - nay!

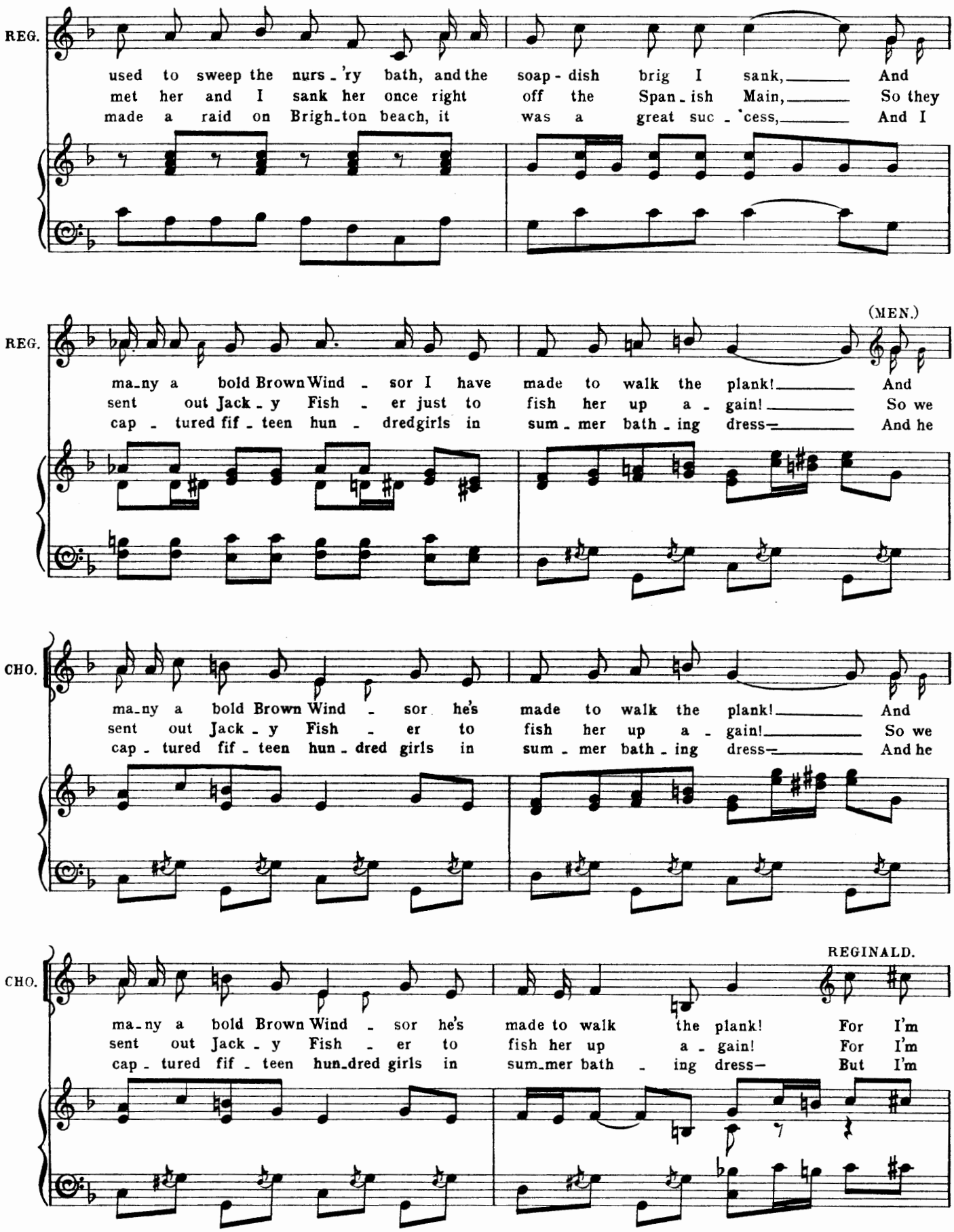

REFRAIN.
CON.
So the lit - tle sto - ry's end - ed Take a warn - ing if you may ___ From the
p
CON.
girl at Ep - er - nay___ Whose lov - er is far a - way! For the
CON.
dream of love is splen - did, But on wak - ing you dis - cov - er It is
CON.
1. Repeat CHO.
2.
false as lit - tle Mi - quet - te's lov - - er! - er!___
fz

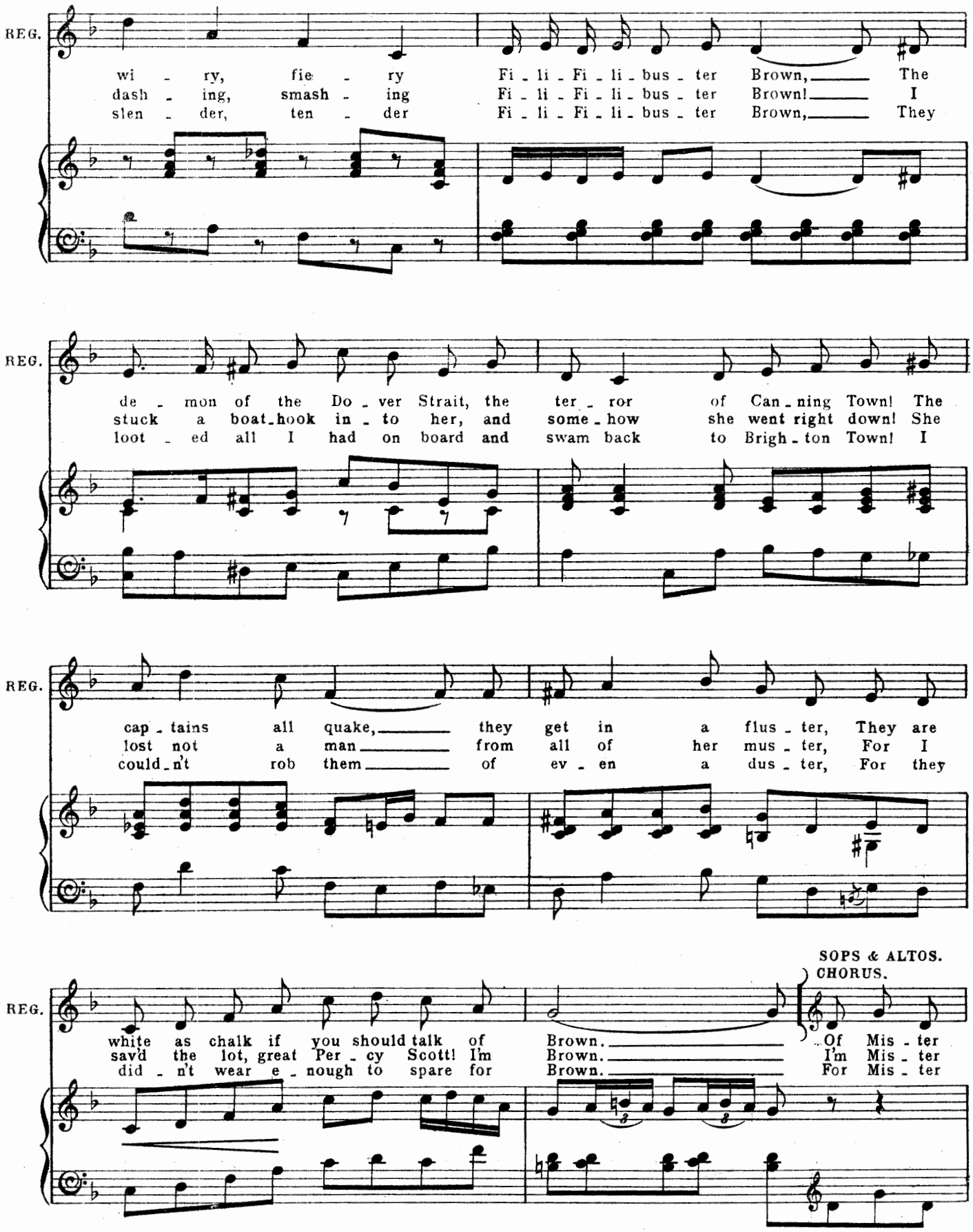
No. 13. SONG. (Reginald) and CHORUS.

"FILIBUSTER BROWN."

Words by
ADRIAN ROSS.




REG.
used to sweep the nurs-'ry bath, and the soap-dish brig I sank, And
met her and I sank her once right off the Span-ish Main, So they
made a raid on Brigh-ton beach, it was a great suc-'cess, And I
REG.
(MEN.)
ma-ny a bold Brown Wind-sor I have made to walk the plank! And
sent out Jack-y Fish-er just to fish her up a-gain! So we
cap-tured fif-teen hun-dred girls in sum-mer bath-ing dress— And he
CHO.
ma-ny a bold Brown Wind-sor he's made to walk the plank! And
sent out Jack-y Fish-er to fish her up a-gain! So we
cap-tured fif-teen hun-dred girls in sum-mer bath-ing dress— And he
CHO.
REGINALD.
ma-ny a bold Brown Wind-sor he's made to walk the plank! For I'm
sent out Jack-y Fish-er to fish her up a-gain! For I'm
cap-tured fif-teen hun-dred girls in sum-mer bath-ing dress— But I'm


REG.
wi - ry, fie - ry Fi - li - Fi - li - bus - ter Brown, The
dash - ing, smash - ing Fi - li - Fi - li - bus - ter Brown! I
slen - der, ten - der Fi - li - Fi - li - bus - ter Brown, They
REG.
de - mon of the Do - ver Strait, the ter - ror of Can - ning Town! The
stuck a boat - hook in - to her, and some - how she went right down! She
loot - ed all I had on board and swam back to Brigh - ton Town! I
REG.
cap - tains all quake, they get in a flus - ter, They are
lost not a man from all of her mus - ter, For I
could - n't rob them of ev - en a dus - ter, For they
REG.
SOPS & ALTOS.
CHORUS.
white as chalk if you should talk of Brown. Of Mis - ter
sav'd the lot, great Per - cy Scott! I'm Brown. I'm Mis - ter
did - n't wear e - nough to spare for Brown. For Mis - ter

REGINALD.

CHO.

Brown, Of Mis - ter Brown of Reg - gie Brown the fi - li -
Brown, I'm Mis - ter Brown, I'm Reg - gie Brown the fi - li -
Brown, For Mis - ter Brown, for Reg - gie Brown the fi - li -

SOPS & ALTOS.
CHORUS.

REG.

- bus - ter, that's me! Oh, have mer - cy, please have mer - cy Mis - ter

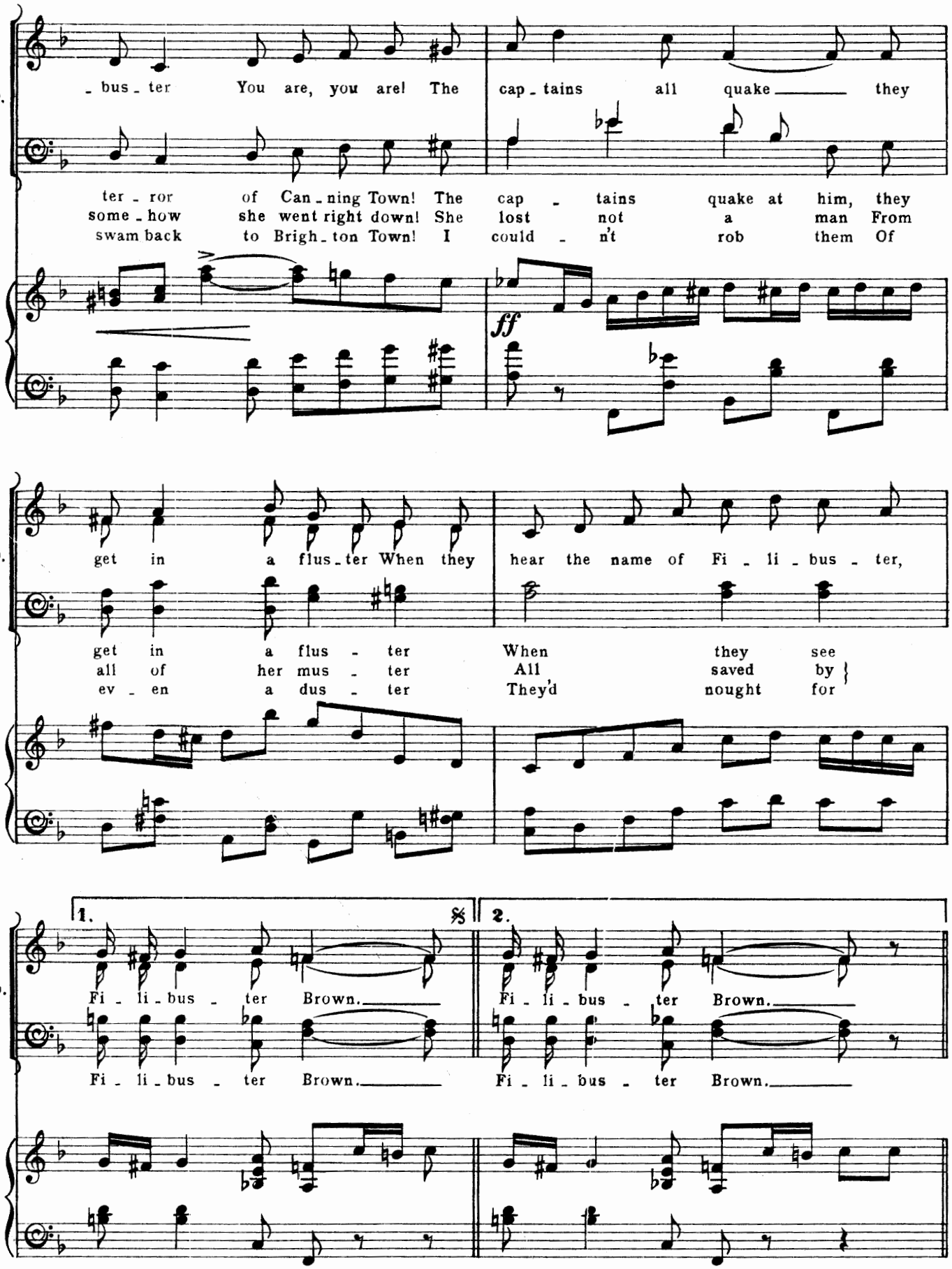
TENORS & BASSES.

For he's wi - ry, fie - ry
For he's dash - ing, smash - ing
But he's slen - der, ten - der

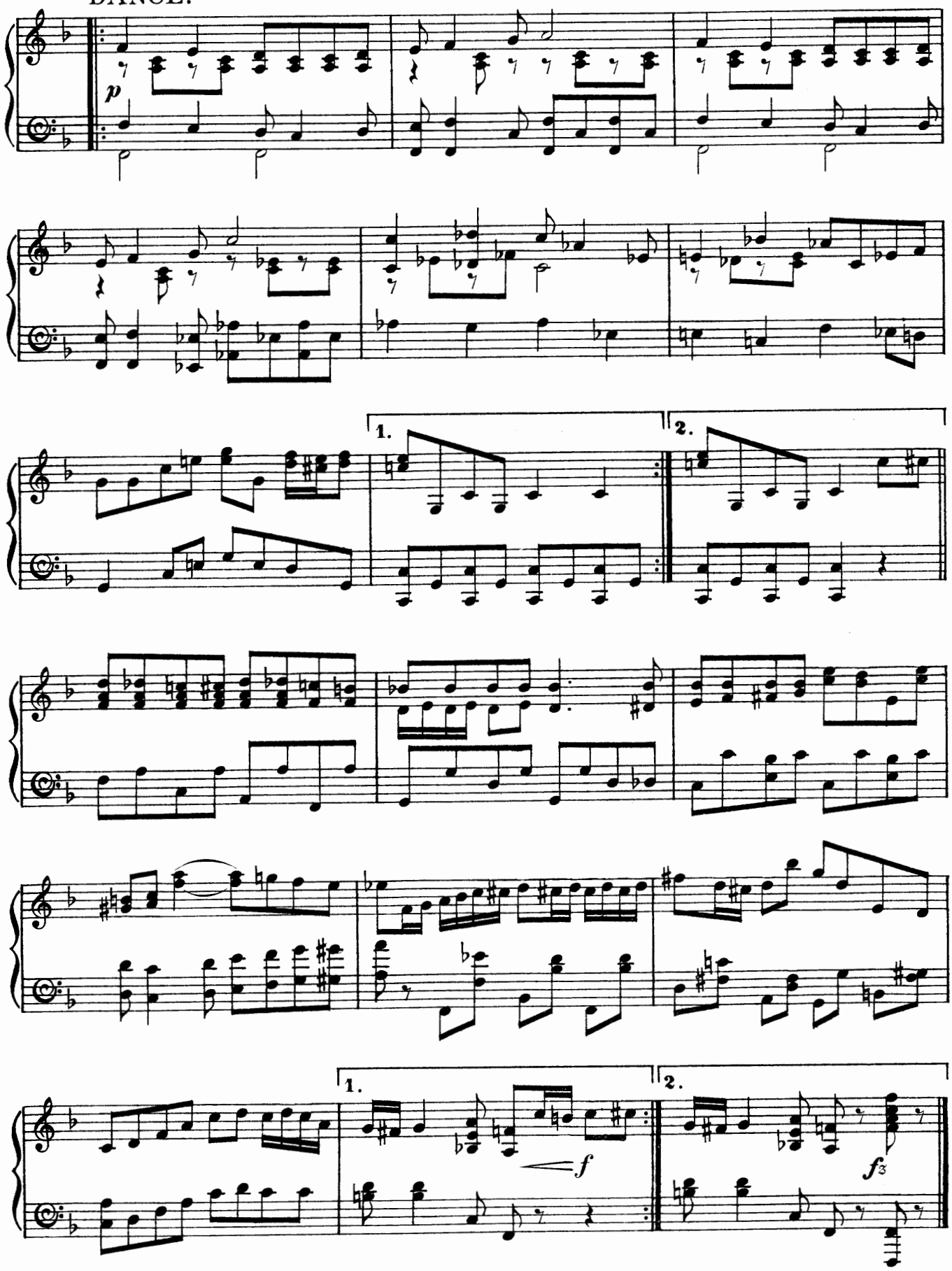
p

CHO.

Brown! For you're such a fi - li -
Fi - li - Fi - li - bus - ter Brown, The de - mon of the Do - ver Strait, the
Fi - li - Fi - li - bus - ter Brown! He stuck a boat - hook in - to her, and
Fi - li - Fi - li - bus - ter Brown, They loot - ed all he had on board and


CHO.
- bus - ter You are, you are! The cap - tains all quake they
ter - ror of Can - ning Town! The cap - tains quake at him, they
some - how she went right down! She lost not a man From
swam back to Brigh - ton Town! I could - n't rob them Of
ff
CHO.
get in a flus - ter When they hear the name of Fi - li - bus - ter,
get in a flus - ter When they see
all of her mus - ter All saved by
ev - en a dus - ter They'd nought for
CHO.
1.
2.
Fi - li - bus - ter Brown.
Fi - li - bus - ter Brown.
Fi - li - bus - ter Brown.
Fi - li - bus - ter Brown.

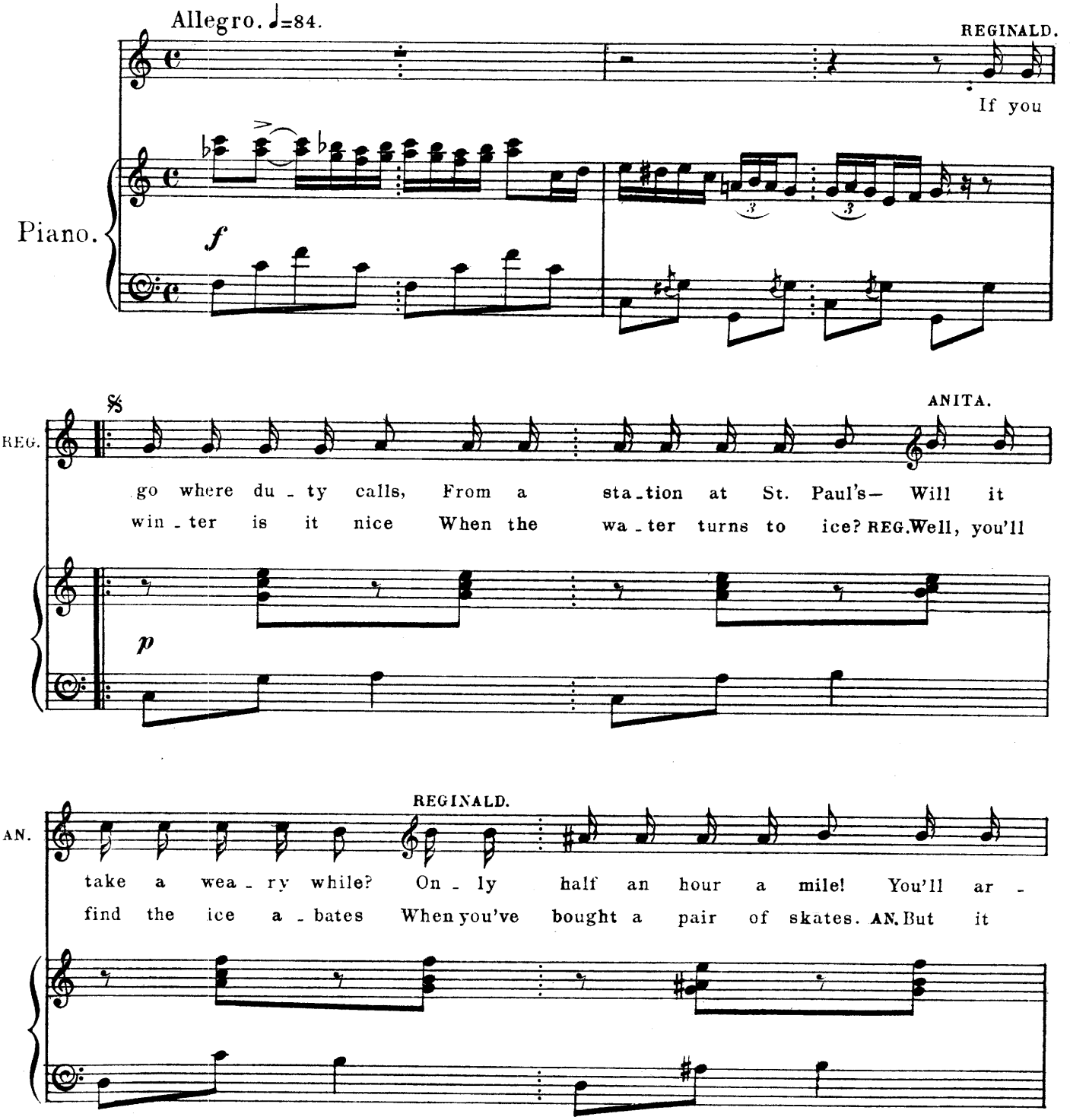
DANCE.

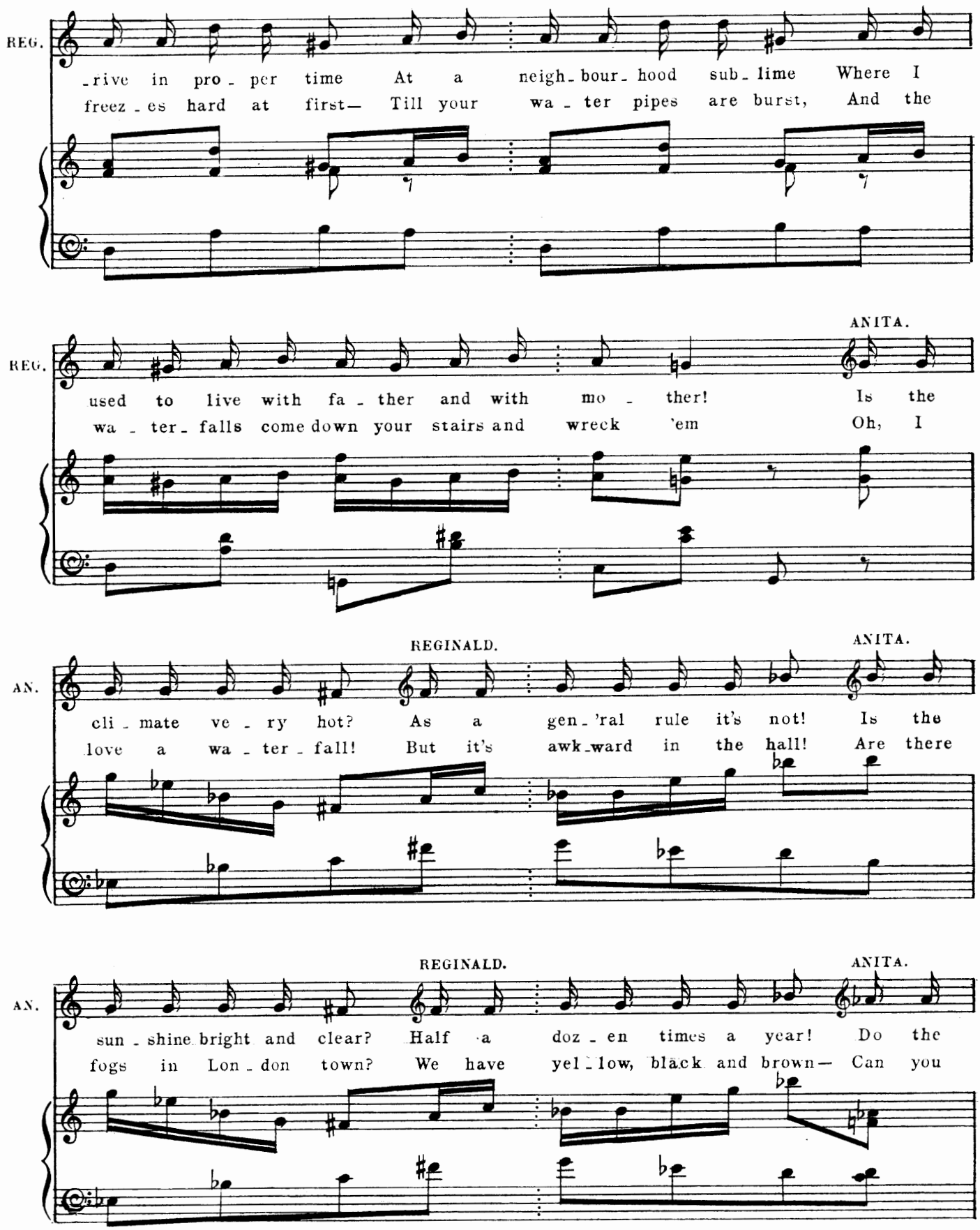


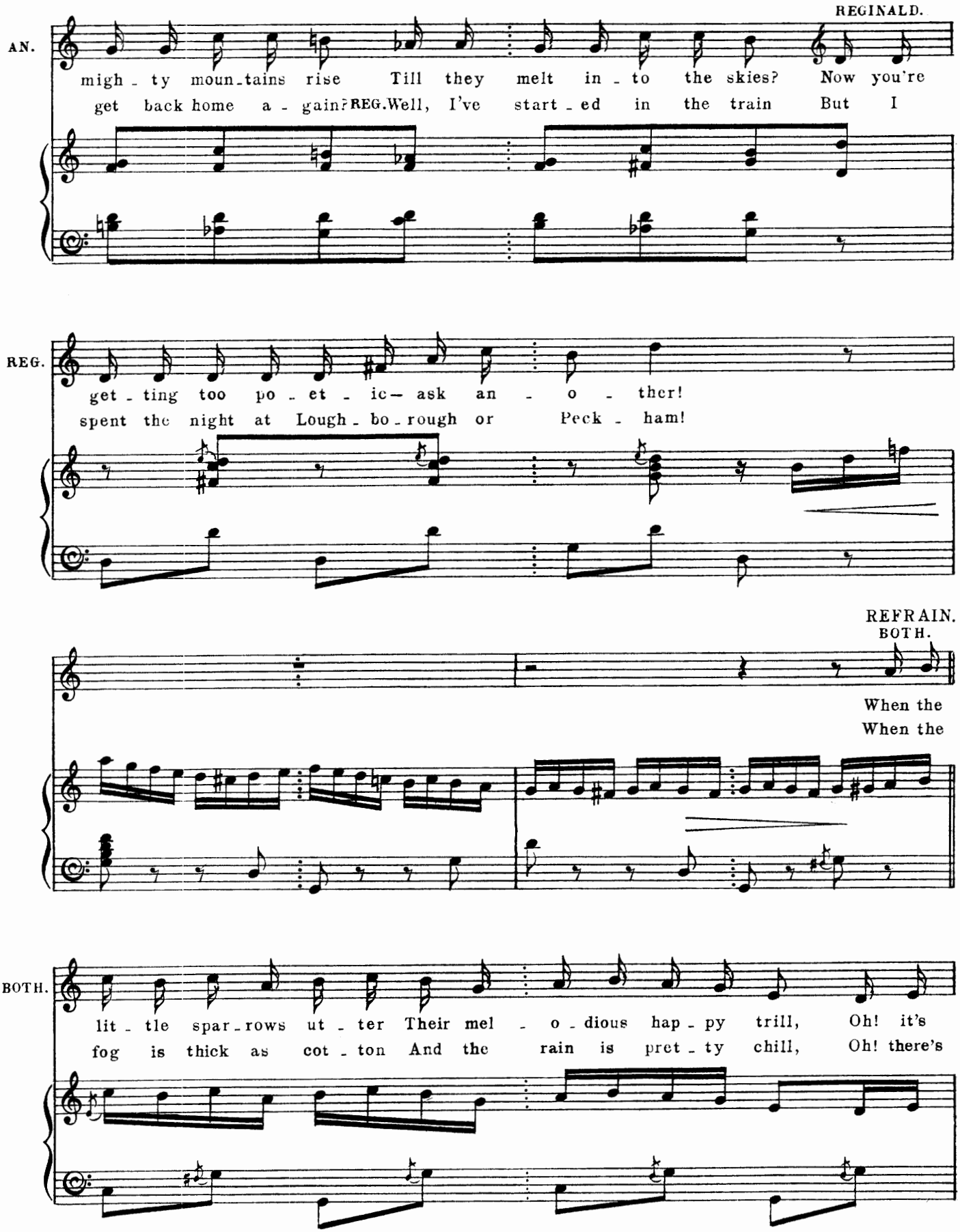
No. 14. DUET.—(Anita and Reginald.)

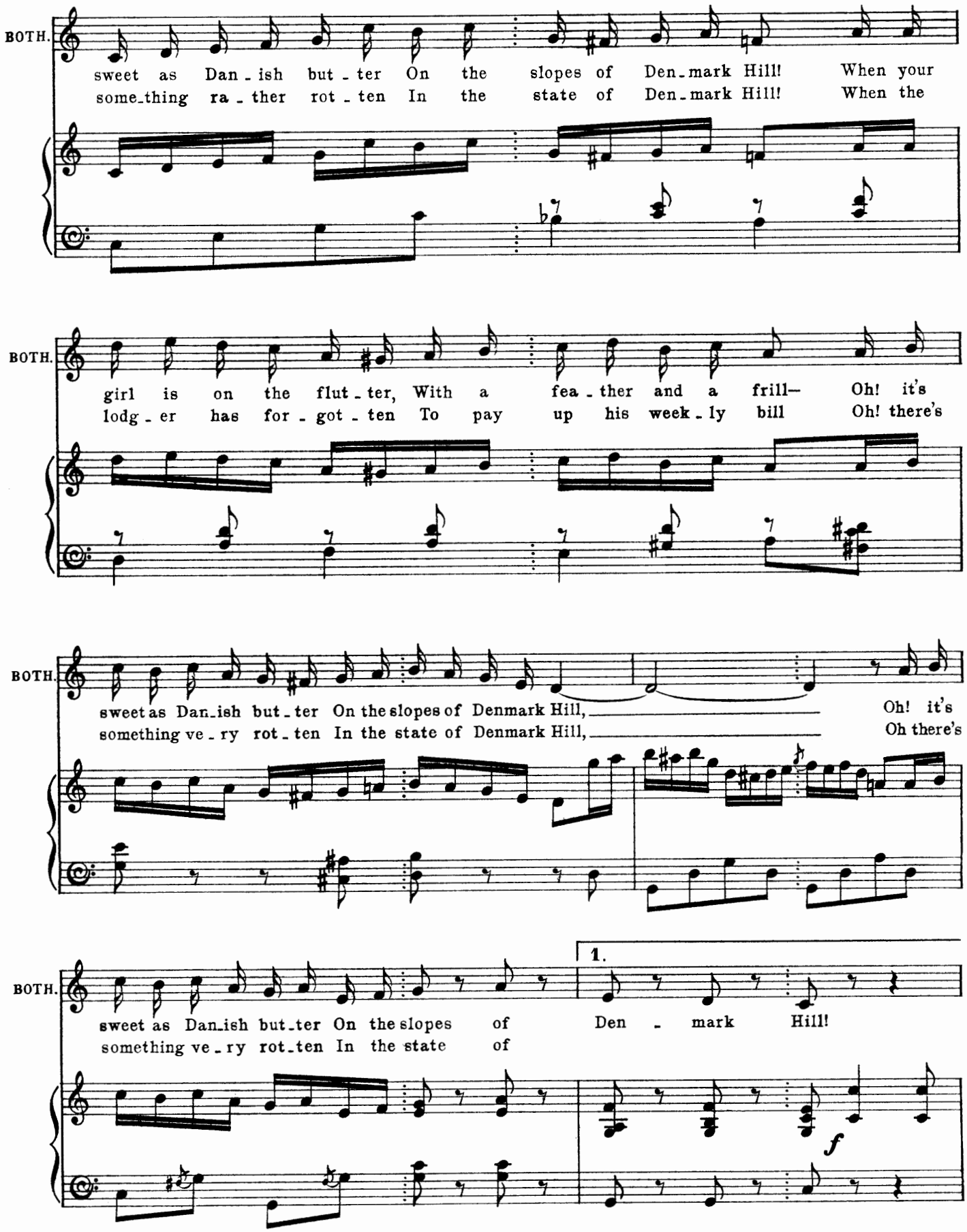
"THE SLOPES OF DENMARK HILL."

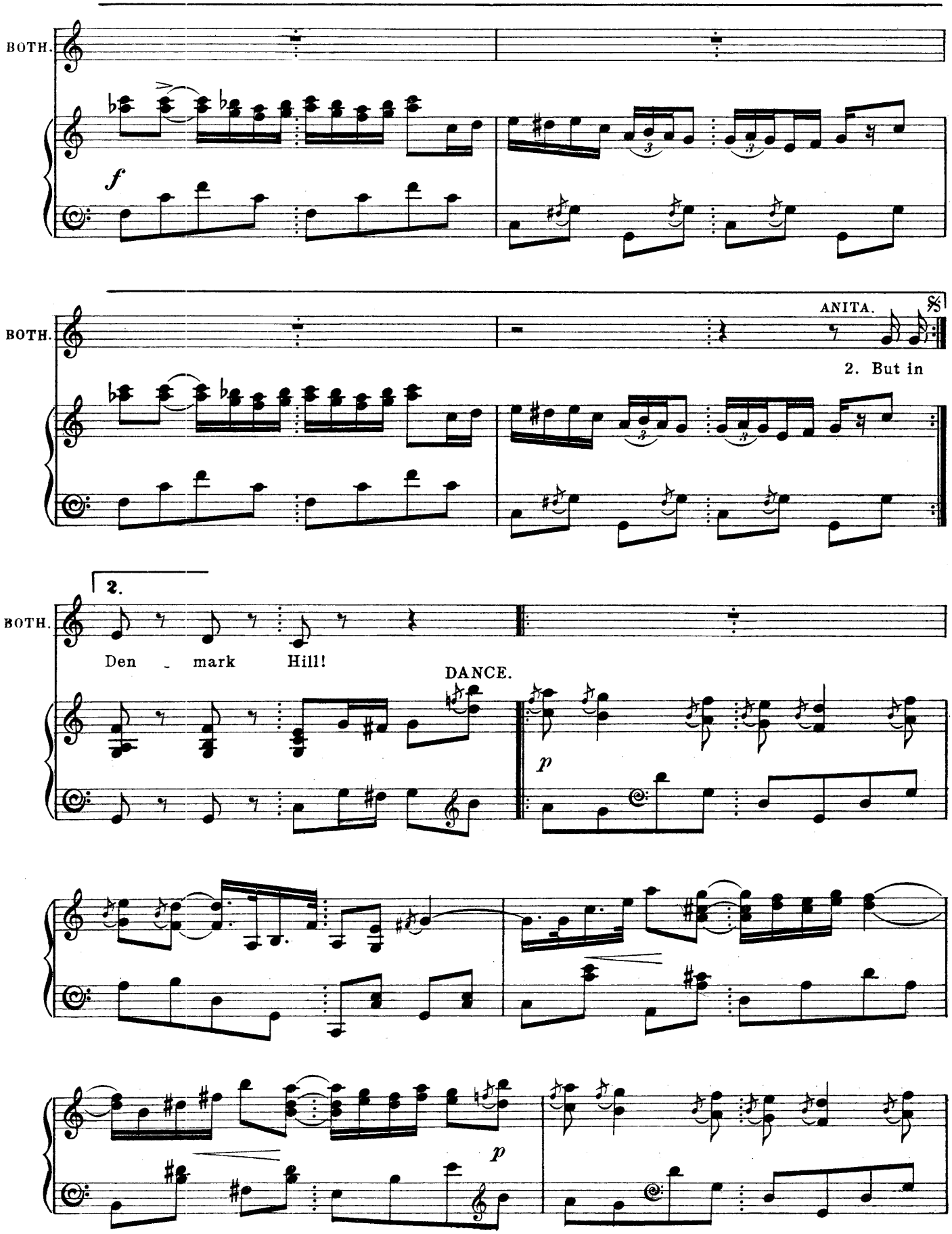
Words by
ADRIAN ROSS.

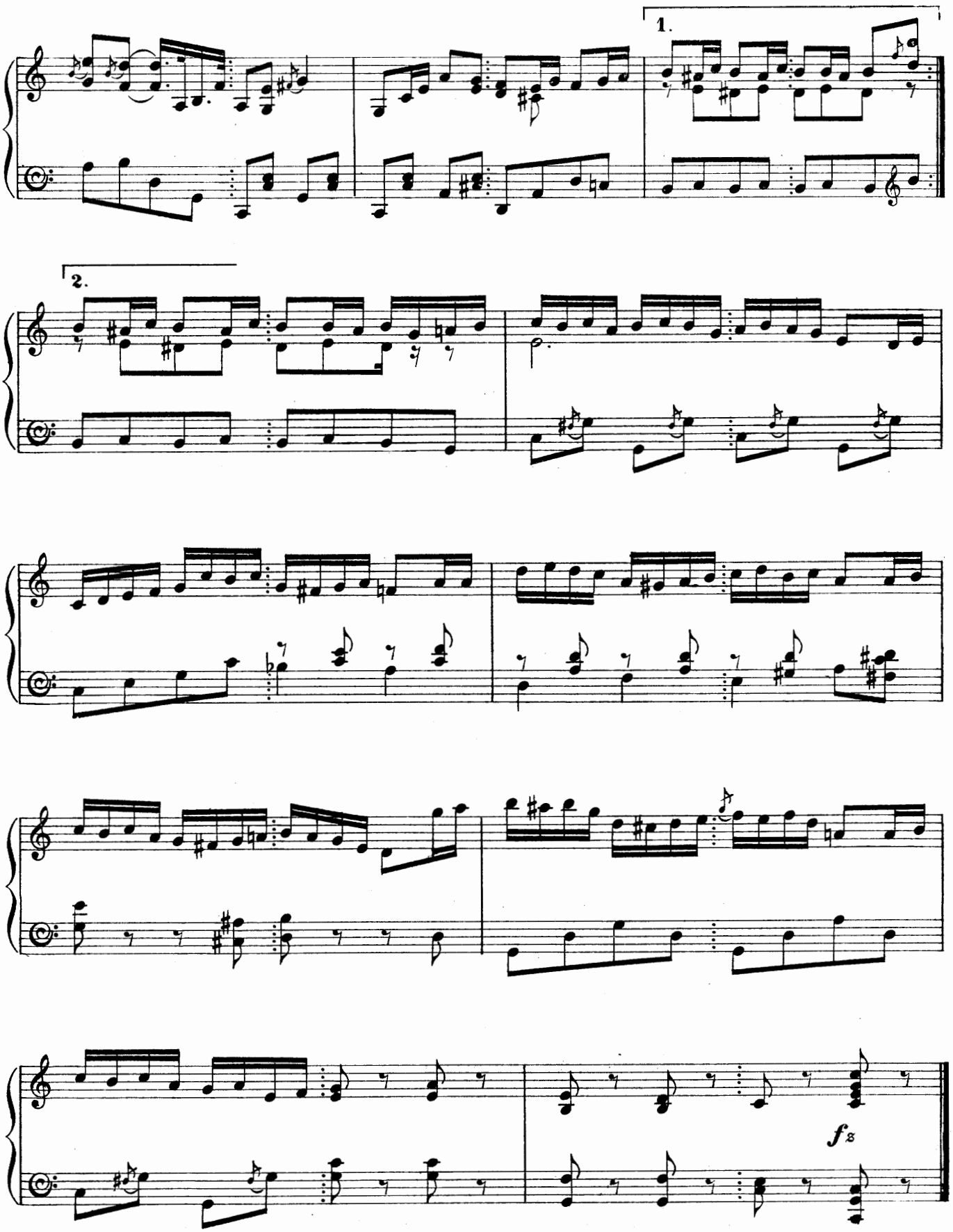



REG.
-rive in pro - per time At a neigh - bour - hood sub - lime Where I
freez - es hard at first— Till your wa - ter pipes are burst, And the
REG.
ANITA.
used to live with fa - ther and with mo - ther! Is the
wa - ter - falls come down your stairs and wreck 'em Oh, I
AN.
REGINALD.
ANITA.
cli - mate ve - ry hot? As a gen - 'ral rule it's not! Is the
love a wa - ter - fall! But it's awk - ward in the hall! Are there
AN.
REGINALD.
ANITA.
sun - shine bright and clear? Half a doz - en times a year! Do the
fogs in Lon - don town? We have yel - low, black and brown— Can you


REGINALD.
AN.
migh - ty moun-tains rise Till they melt in - to the skies? Now you're
get back home a - gain? REG. Well, I've start - ed in the train But I
REG.
get - ting too po - et - ic— ask an - o - ther!
spent the night at Lough - bo - rough or Peck - ham!
REFRAIN.
BOTH.
When the
When the
BOTH.
lit - tle spar-rows ut - ter Their mel - o - dious hap - py trill, Oh! it's
fog is thick as cot - ton And the rain is pret - ty chill, Oh! there's


BOTH.
sweet as Dan-ish but-ter On the slopes of Den-mark Hill! When your
some-thing ra-ther rot-ten In the state of Den-mark Hill! When the
BOTH.
girl is on the flut-ter, With a fea-ther and a frill— Oh! it's
lodg-er has for-got-ten To pay up his week-ly bill Oh! there's
BOTH.
sweet as Dan-ish but-ter On the slopes of Denmark Hill, Oh! it's
something ve-ry rot-ten In the state of Denmark Hill, Oh there's
BOTH.
1.
sweet as Dan-ish but-ter On the slopes of Den - mark Hill!
something ve-ry rot-ten In the state of
f

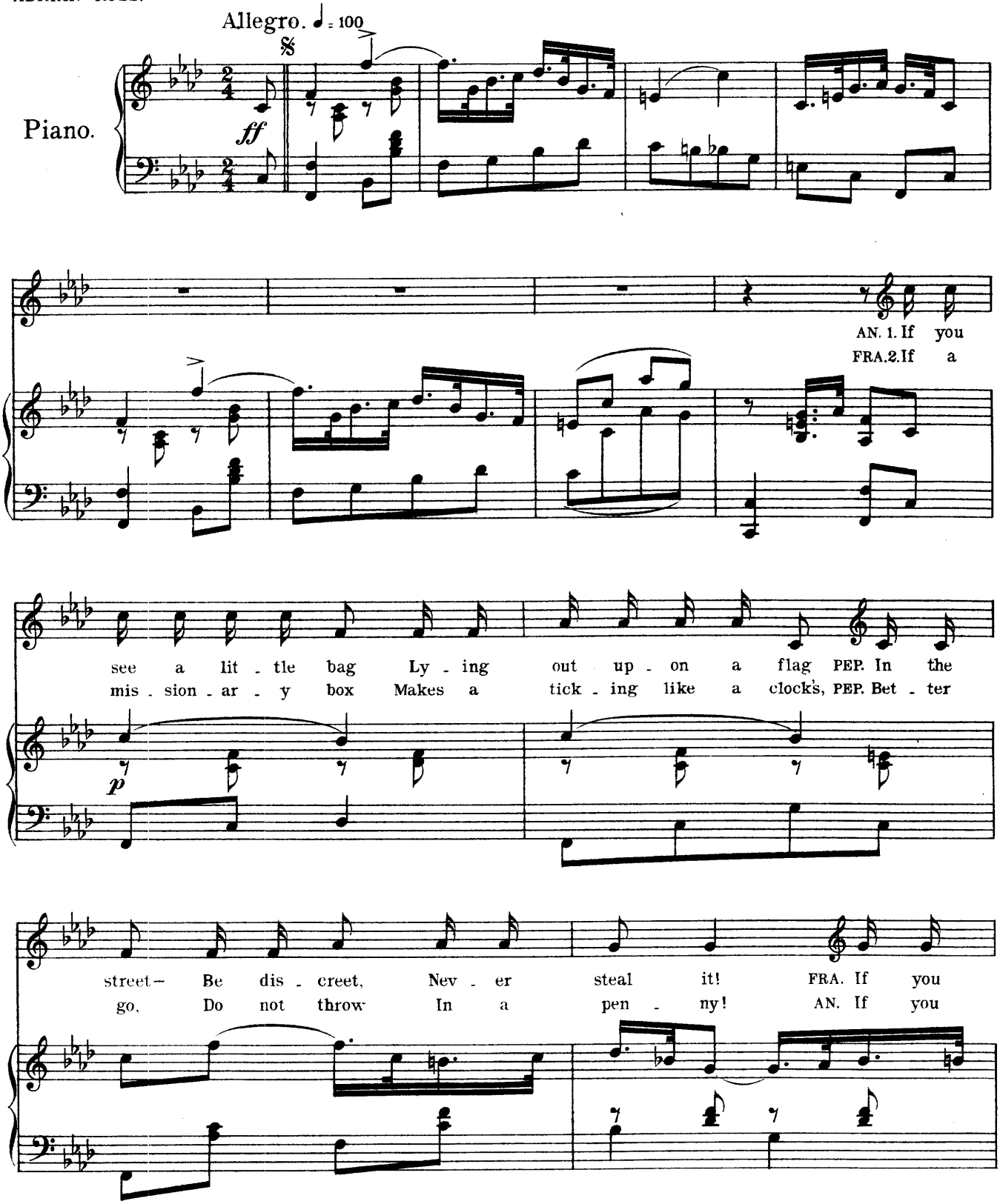

BOTH.
f
BOTH.
ANITA.
2. But in
2.
BOTH.
Den - mark Hill!
DANCE.
p
p

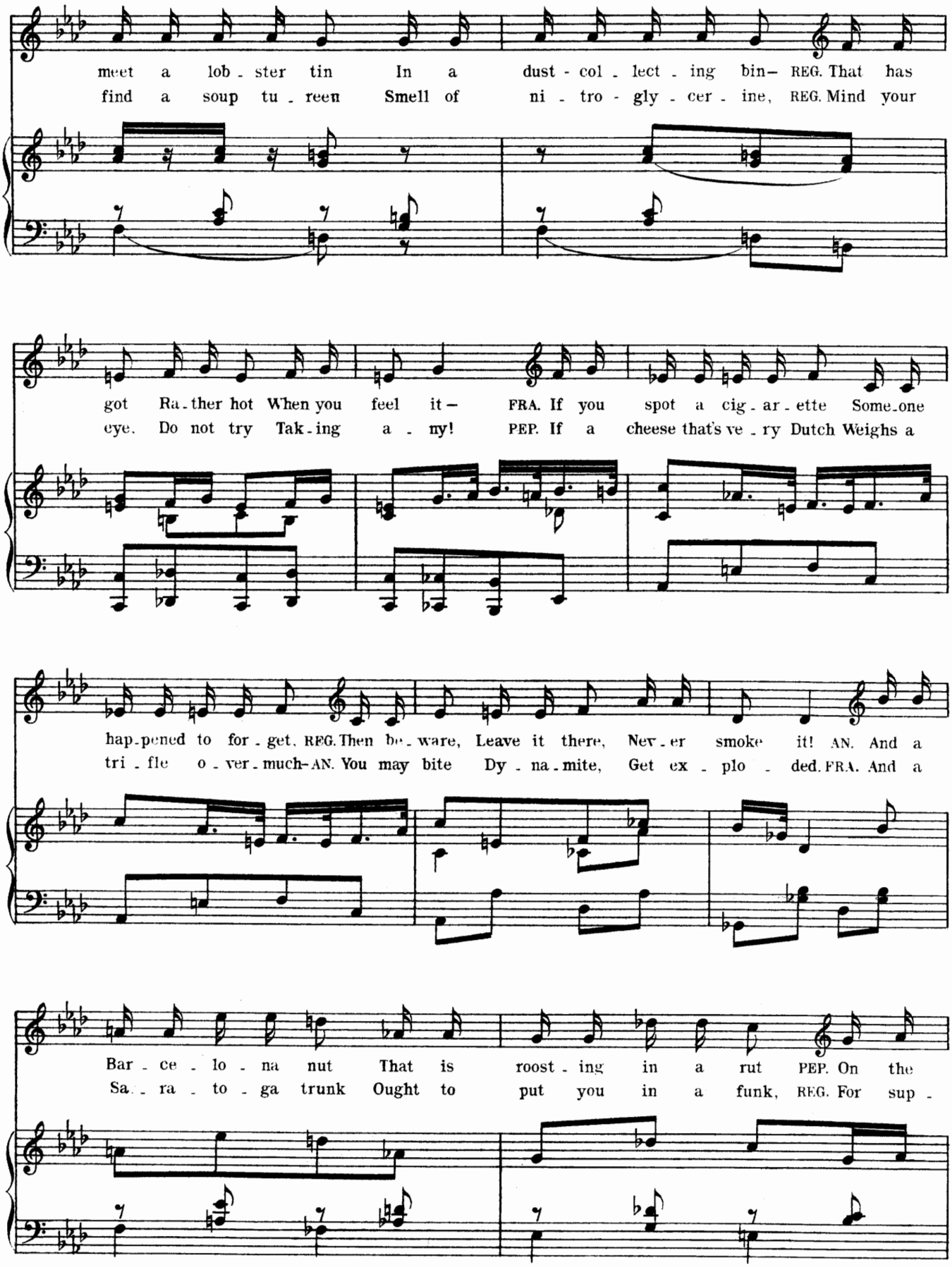

1.
2.
fz

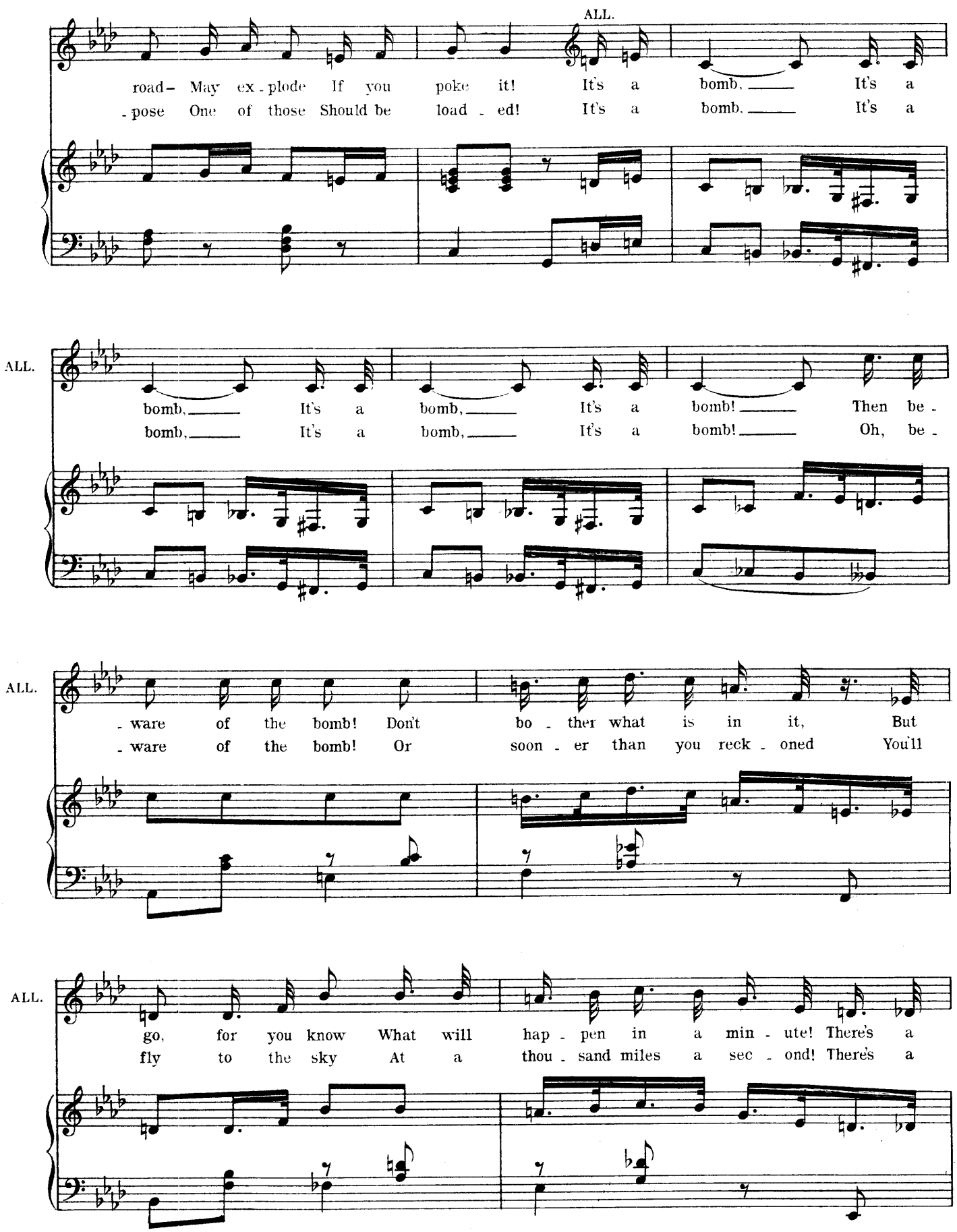
No. 15. QUARTET.– (Anita, Pepita, Frank and Reginald.)

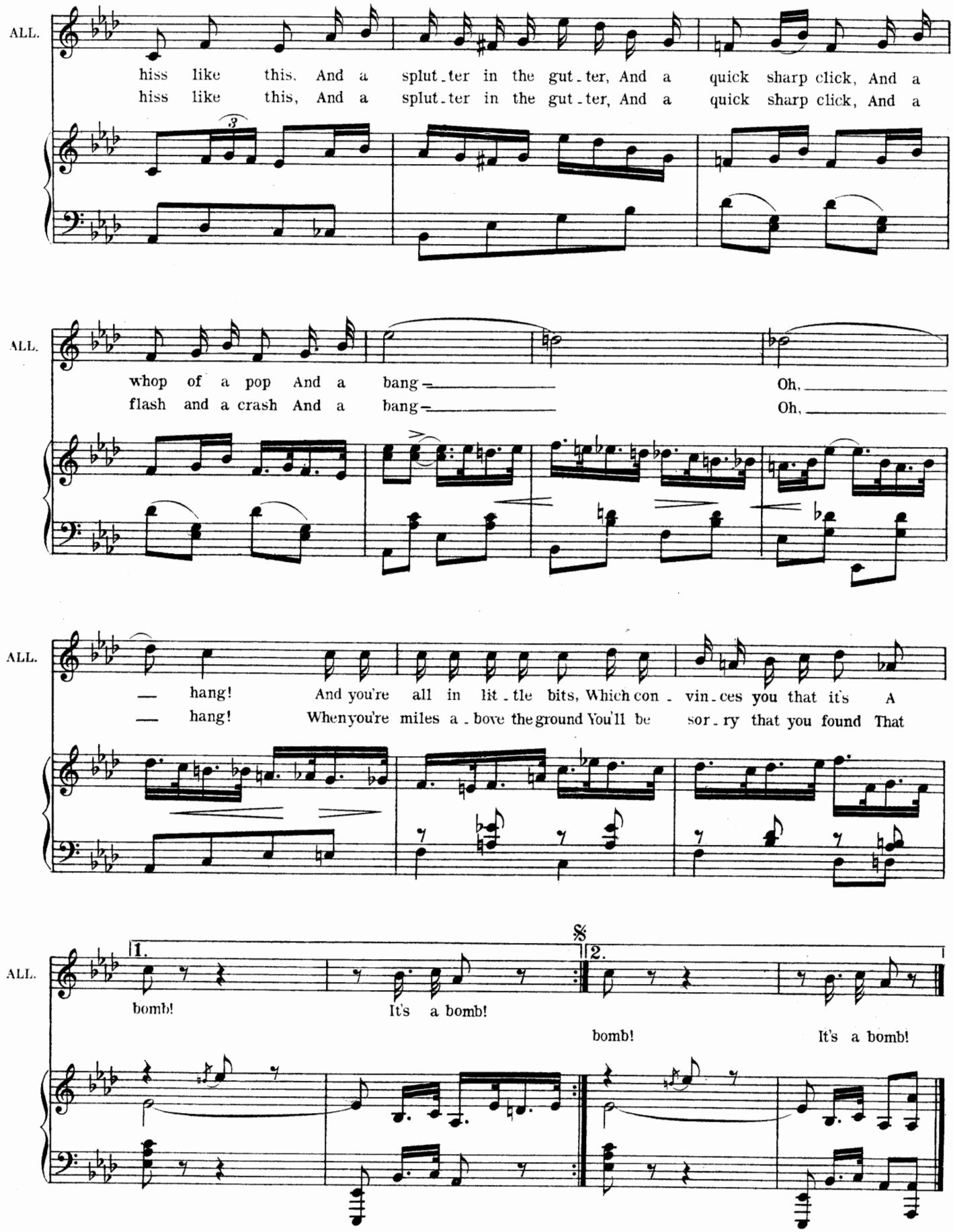
"BEWARE OF THE BOMB!"

Music by
ADRIAN ROSS.




meet a lob - ster tin In a dust - col - lect - ing bin— REG. That has
find a soup tu - reen Smell of ni - tro - gly - cer - ine, REG. Mind your
got Ra - ther hot When you feel it— FRA. If you spot a cig - ar - ette Some - one
eye. Do not try Tak - ing a - ny! PEP. If a cheese that's ve - ry Dutch Weighs a
hap - pened to for - get. REG. Then be - ware, Leave it there, Nev - er smoke it! AN. And a
tri - fle o - ver - much— AN. You may bite Dy - na - mite, Get ex - plo - ded. FRA. And a
Bar - ce - lo - na nut That is roost - ing in a rut PEP. On the
Sa - ra - to - ga trunk Ought to put you in a funk, REG. For sup -

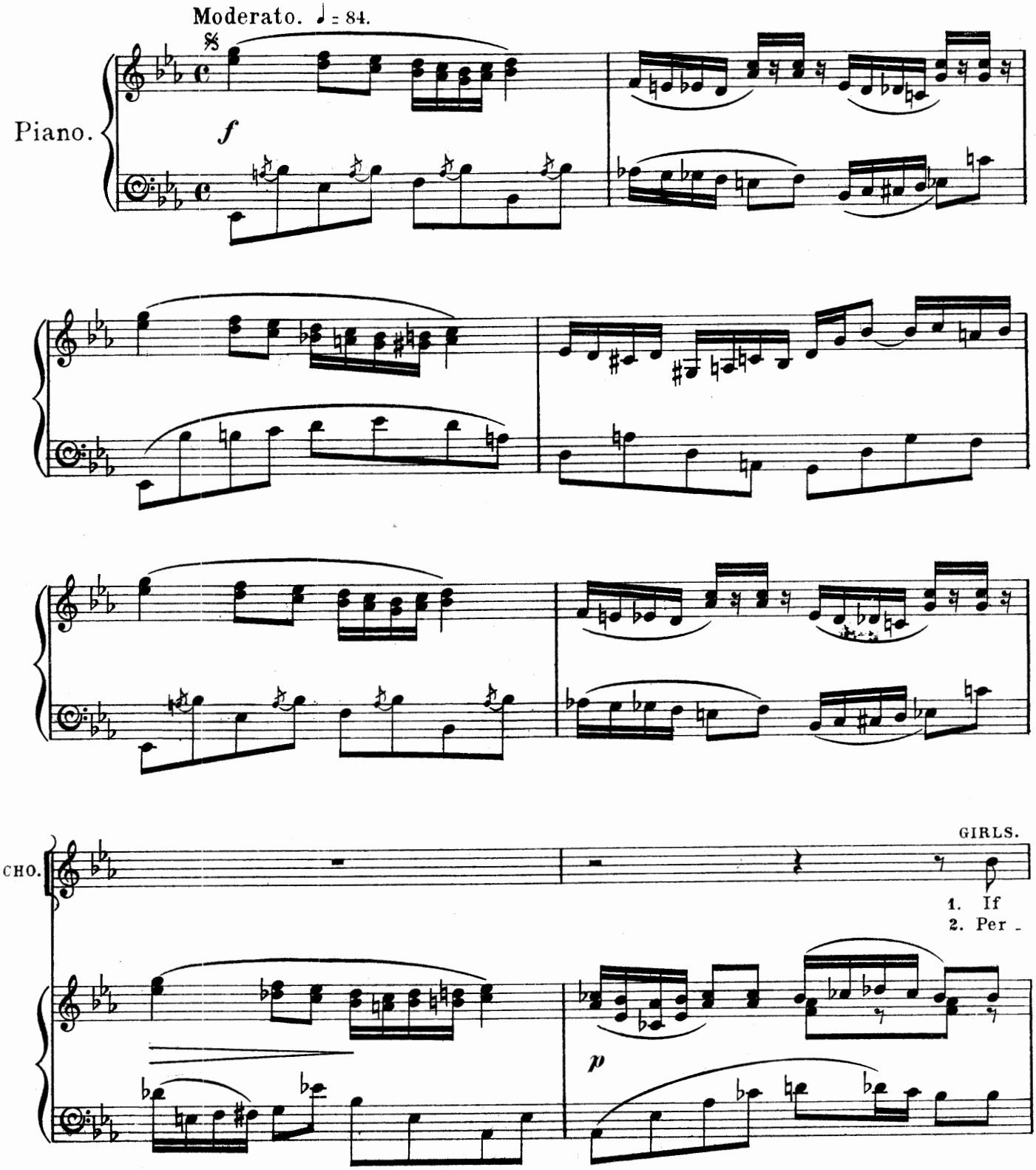

ALL.
road- May ex - plode If you poke it! It's a bomb. It's a
- pose One of those Should be load - ed! It's a bomb. It's a
ALL.
bomb. It's a bomb, It's a bomb! Then be -
bomb, It's a bomb, It's a bomb! Oh, be -
ALL.
- ware of the bomb! Don't bo - ther what is in it, But
- ware of the bomb! Or soon - er than you reck - oned You'll
ALL.
go, for you know What will hap - pen in a min - ute! There's a
fly to the sky At a thou - sand miles a sec - ond! There's a

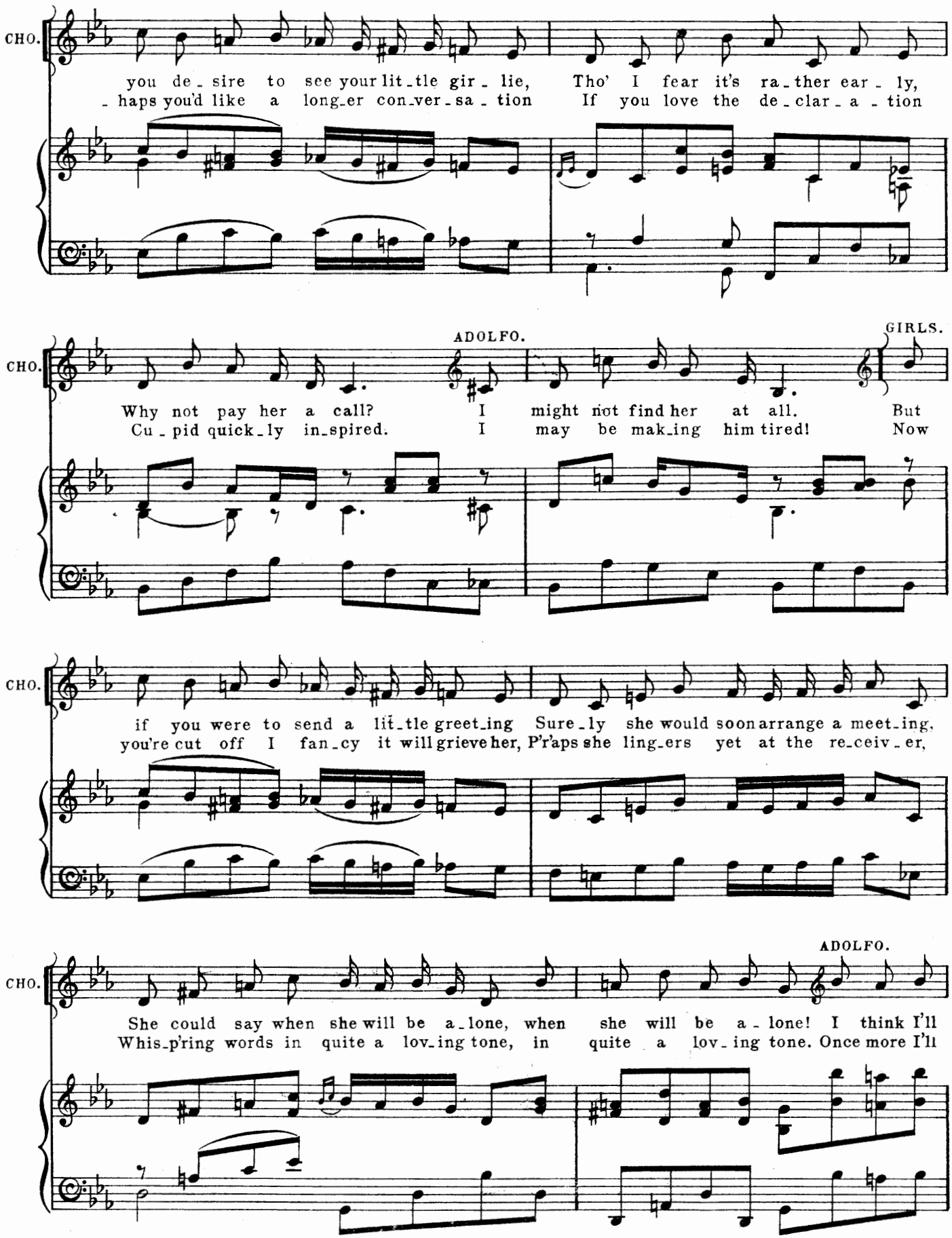

ALL.
hiss like this. And a splut-ter in the gut-ter, And a quick sharp click, And a
hiss like this, And a splut-ter in the gut-ter, And a quick sharp click, And a
ALL.
whop of a pop And a bang — Oh, —
flash and a crash And a bang — Oh, —
ALL.
— hang! And you're all in lit-tle bits, Which con-vin-ces you that it's A
— hang! When you're miles a-bove the ground You'll be sor-ry that you found That
ALL.
1.
bomb! It's a bomb!
2.
bomb! It's a bomb!

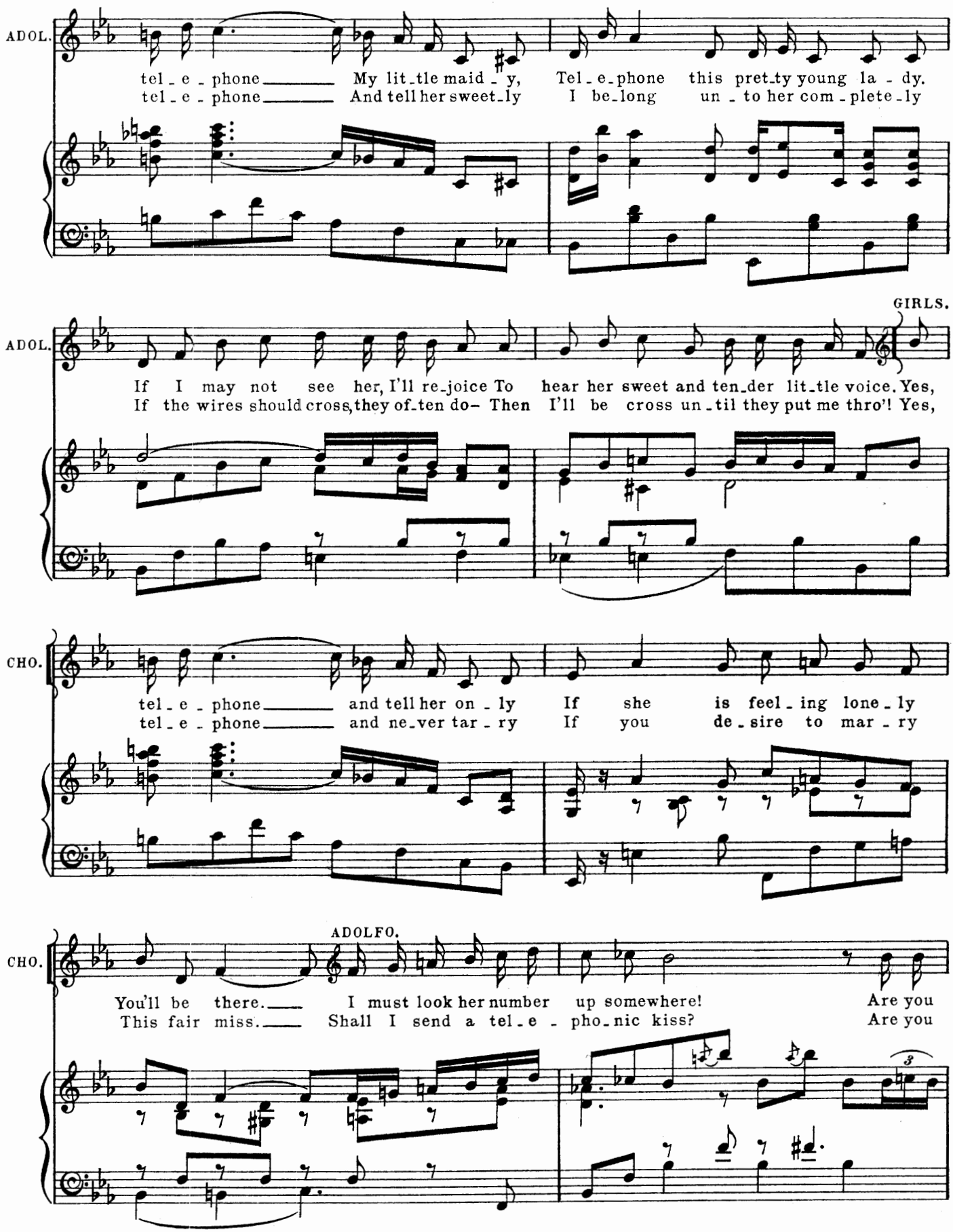
Nº 16. SONG (Adolfo.) and Chorus of Girls.

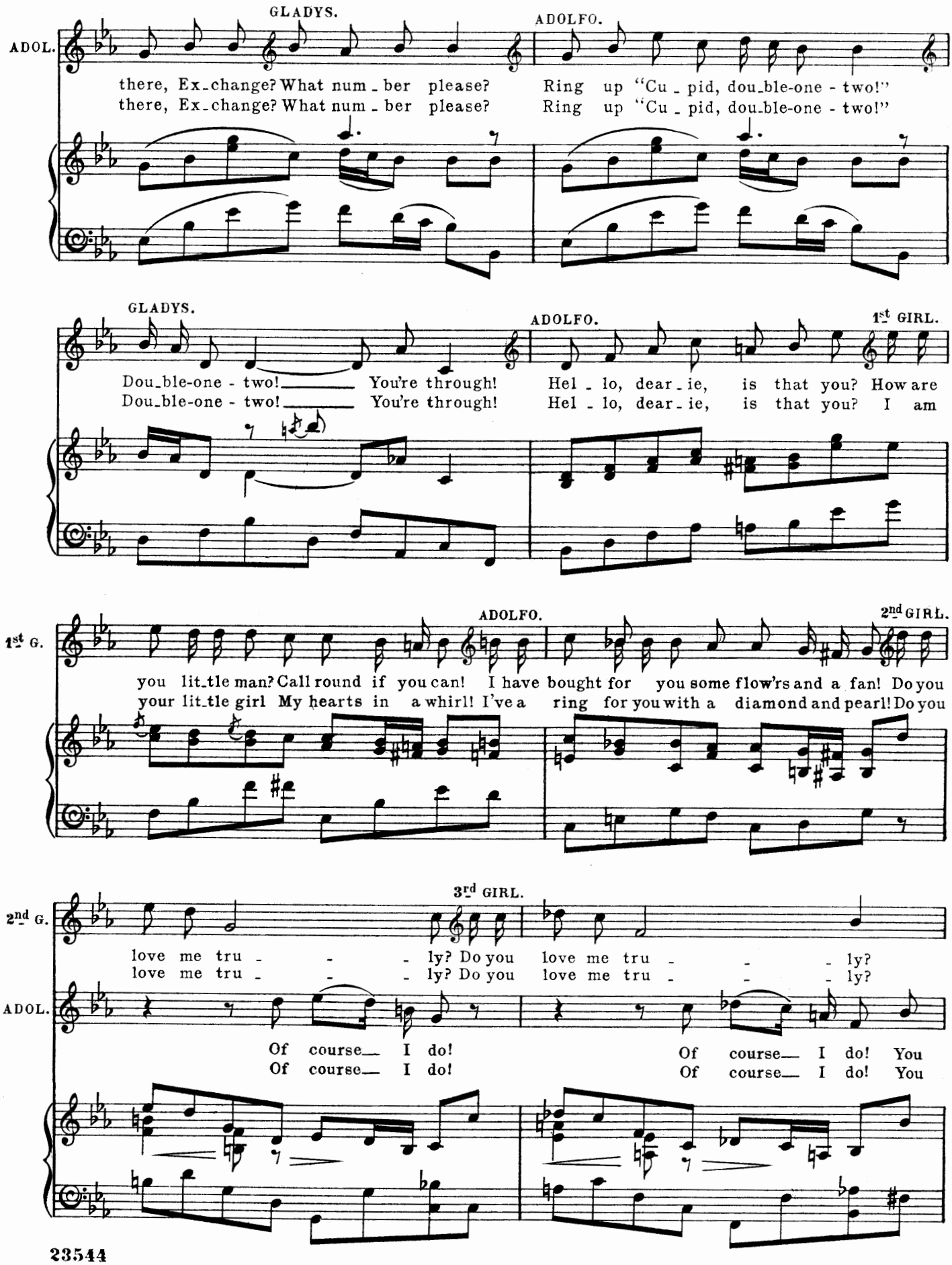
"CUPID'S TELEPHONE."

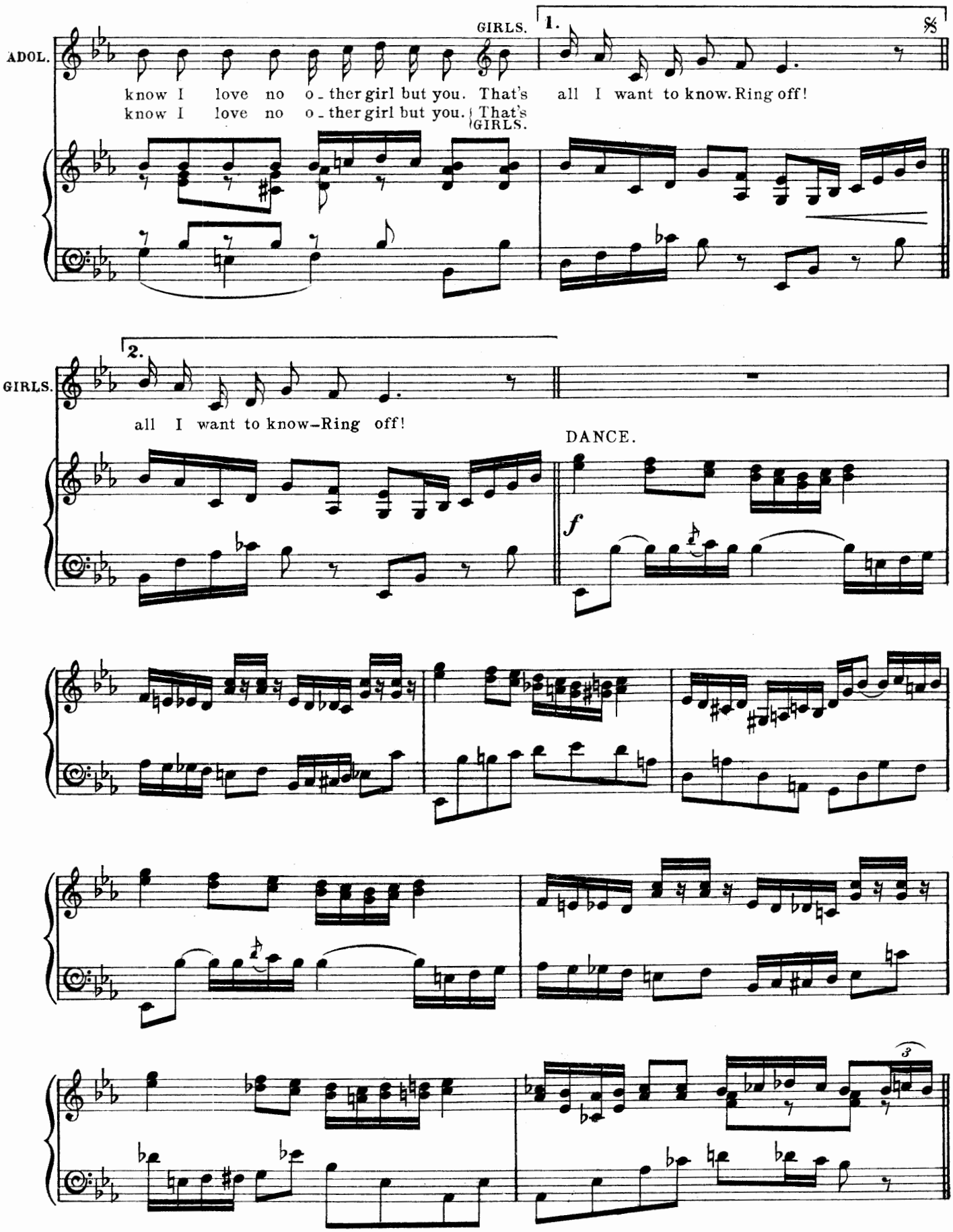
Words by
GEORGE ARTHURS.

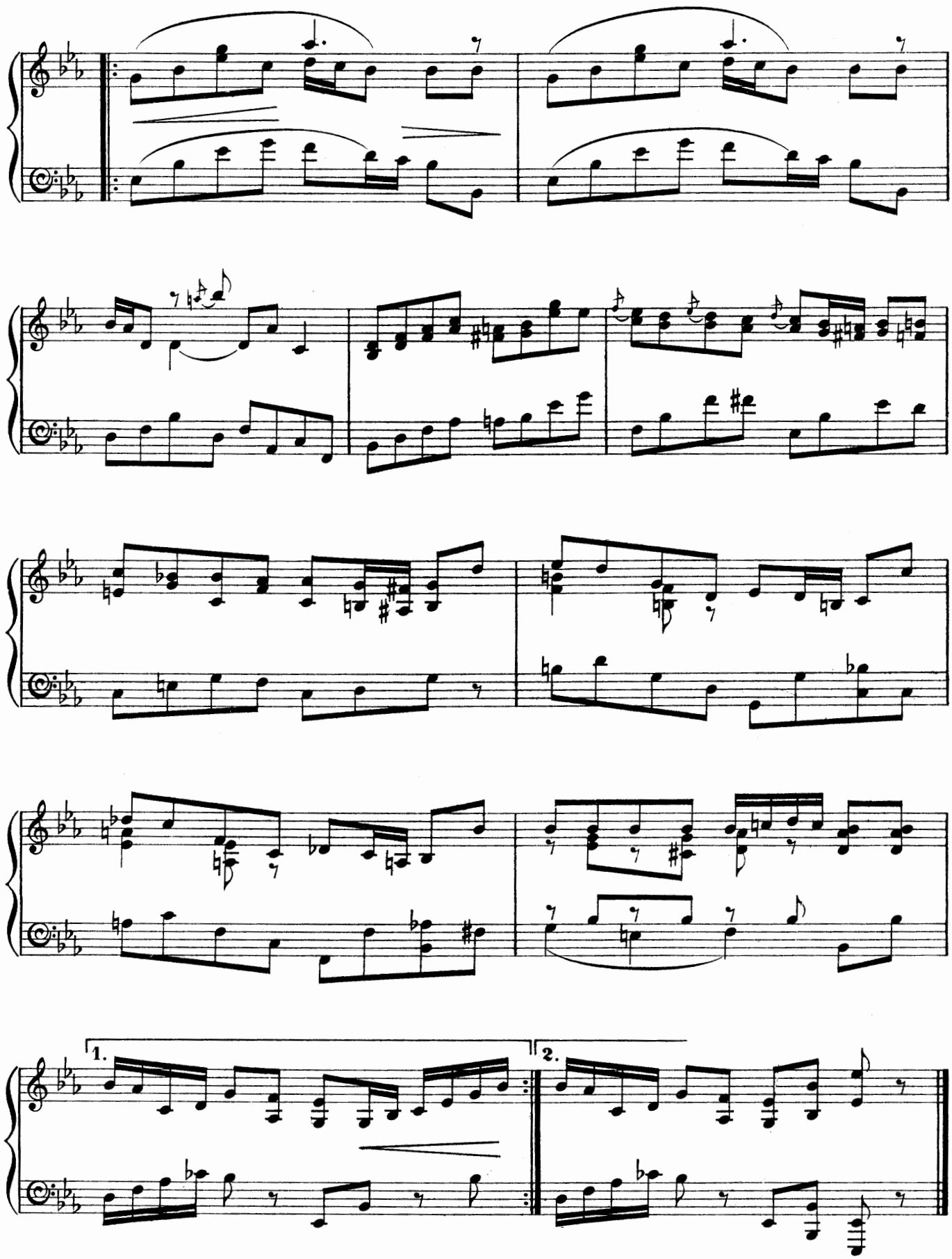



CHO.
you de_sire to see your lit_tle gir_lie, Tho' I fear it's ra_ther ear_ly,
_haps you'd like a long_er con_ver_sa_tion If you love the de_clar_a_tion
ADOLFO.
GIRLS.
Why not pay her a call? I might not find her at all. But
Cu_pid quick_ly in_spired. I may be mak_ing him tired! Now
if you were to send a lit_tle greet_ing Sure_ly she would soon arrange a meet_ing,
you're cut off I fan_cy it will grieve her, P'raps she ling_ers yet at the re_ceiv_er,
ADOLFO.
She could say when she will be a_lone, when she will be a_lone! I think I'll
Whis_p'ring words in quite a lov_ing tone, in quite a lov_ing tone. Once more I'll


ADOL.
tel - e - phone My lit-tle maid - y, Tel - e-phone this pret-ty young la - dy.
tel - e - phone And tell her sweet-ly I be-long un - to her com - plete-ly
ADOL.
GIRLS.
If I may not see her, I'll re-joice To hear her sweet and ten-der lit-tle voice. Yes,
If the wires should cross, they of-ten do- Then I'll be cross un-til they put me thro'! Yes,
CHO.
tel - e - phone and tell her on - ly If she is feel - ing lone - ly
tel - e - phone and ne-ver tar - ry If you de - sire to mar - ry
CHO.
ADOLFO.
You'll be there. I must look her number up somewhere! Are you
This fair miss. Shall I send a tel - e - pho-nic kiss? Are you


GLADYS.
ADOLFO.
ADOL.
there, Ex-change? What num-ber please? Ring up "Cu-pid, dou-ble-one - two!"
there, Ex-change? What num-ber please? Ring up "Cu-pid, dou-ble-one - two!"
GLADYS.
ADOLFO.
1st GIRL.
Dou-ble-one - two! You're through! Hel-lo, dear-ie, is that you? How are
Dou-ble-one - two! You're through! Hel-lo, dear-ie, is that you? I am
ADOLFO.
2nd GIRL.
1st G.
you lit-tle man? Call round if you can! I have bought for you some flow'rs and a fan! Do you
your lit-tle girl My hearts in a whirl! I've a ring for you with a diamond and pearl! Do you
3rd GIRL.
2nd G.
love me tru - - - ly? Do you love me tru - - - ly?
love me tru - - - ly? Do you love me tru - - - ly?
ADOL.
Of course I do! Of course I do! You
Of course I do! Of course I do! You


ADOL.
GIRLS.
1.
know I love no o-ther girl but you. That's all I want to know. Ring off!
know I love no o-ther girl but you. That's
GIRLS.
2.
GIRLS.
all I want to know—Ring off!
DANCE.
f
3

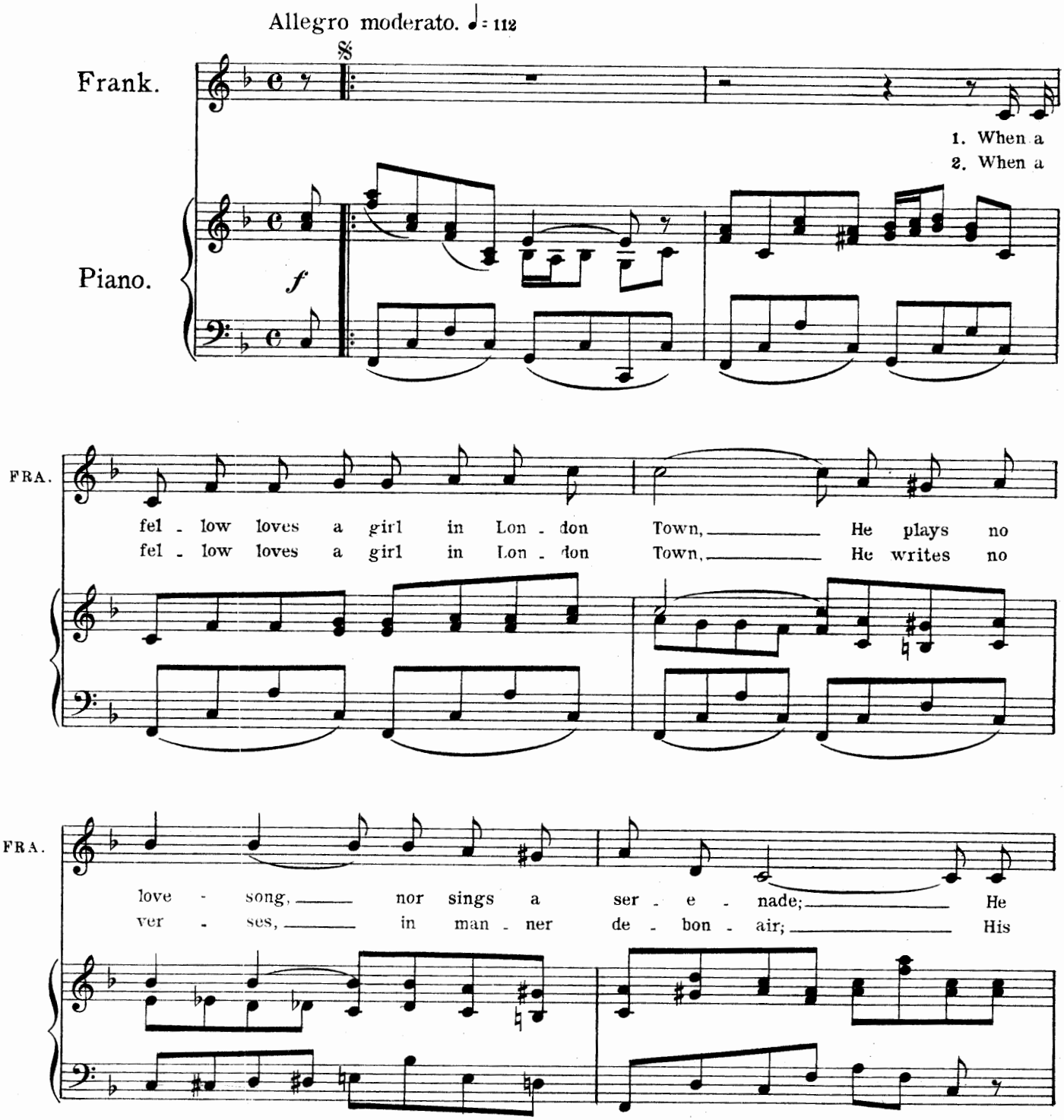

1.
2.

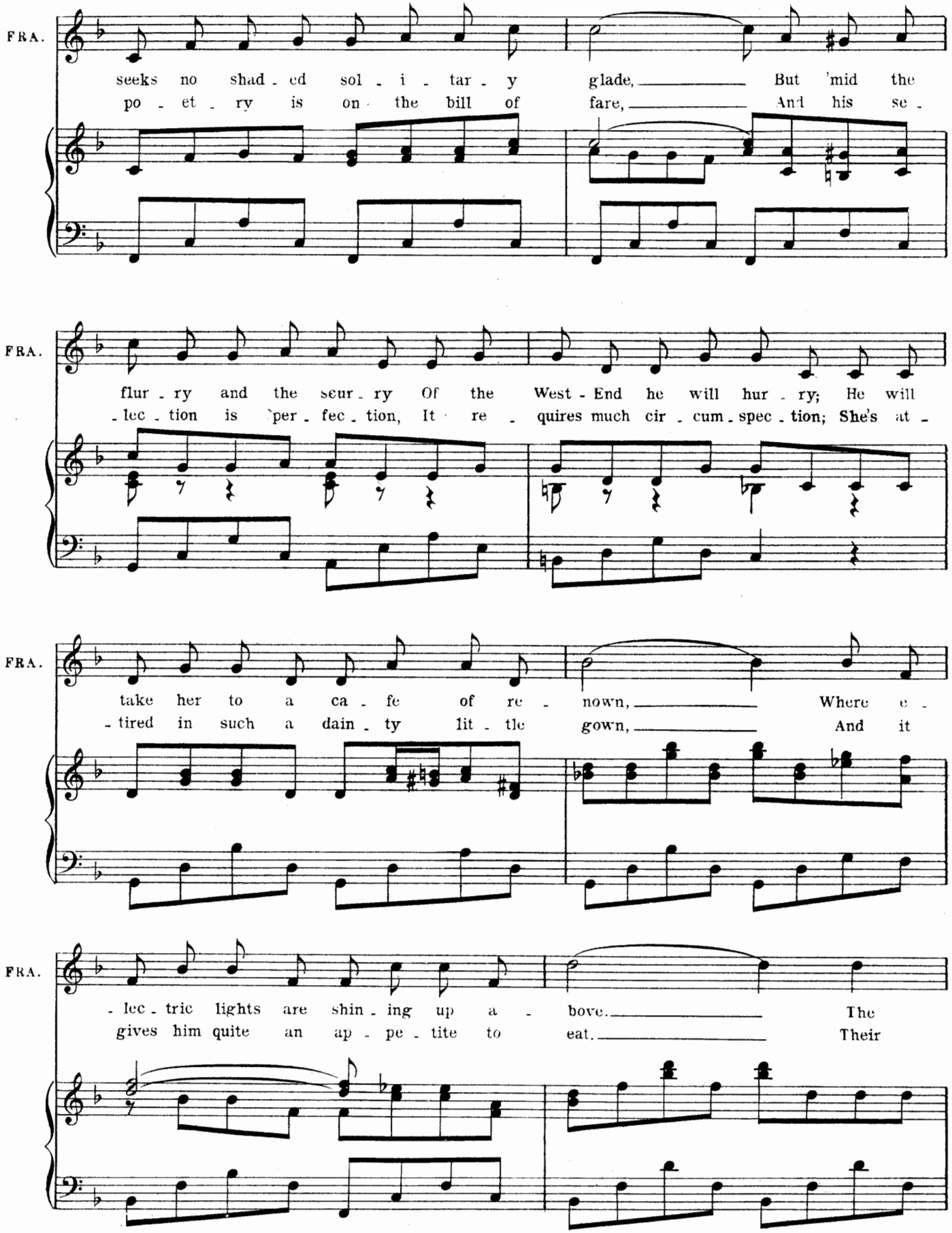
No. 17.

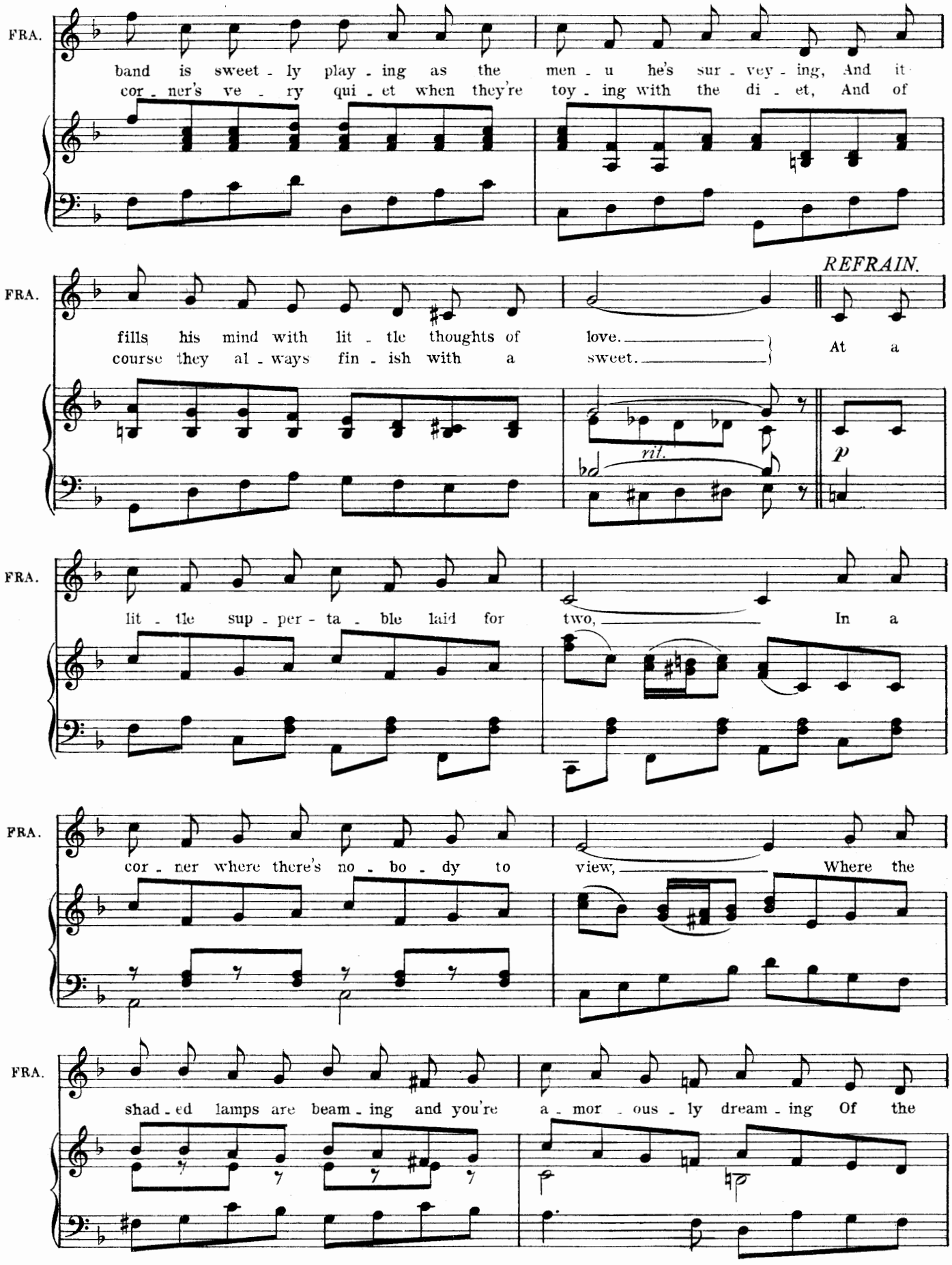
SONG.— (Frank.)

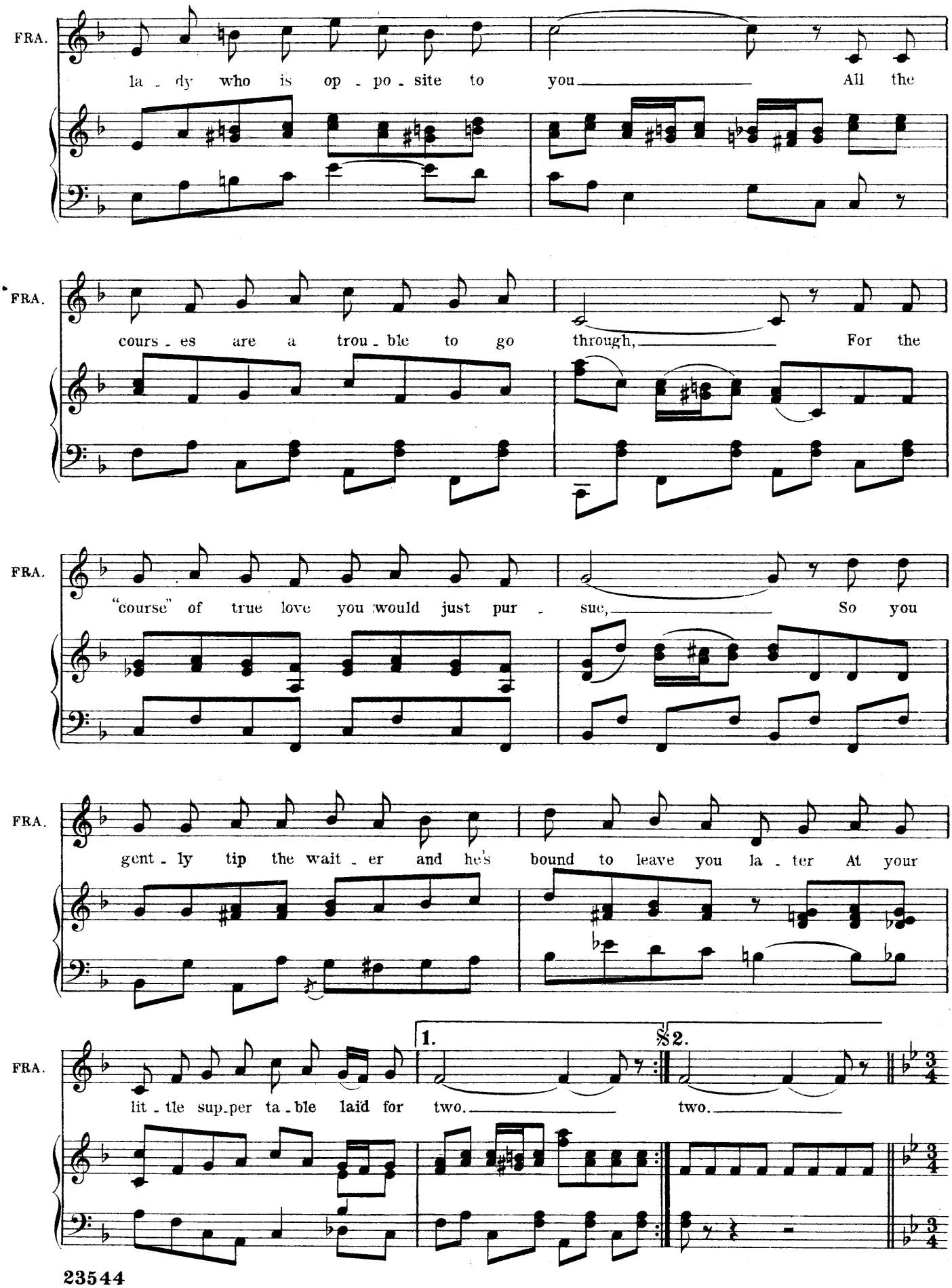
"A LITTLE SUPPER-TABLE FOR TWO."

Words by
GEORGE ARTHURS.

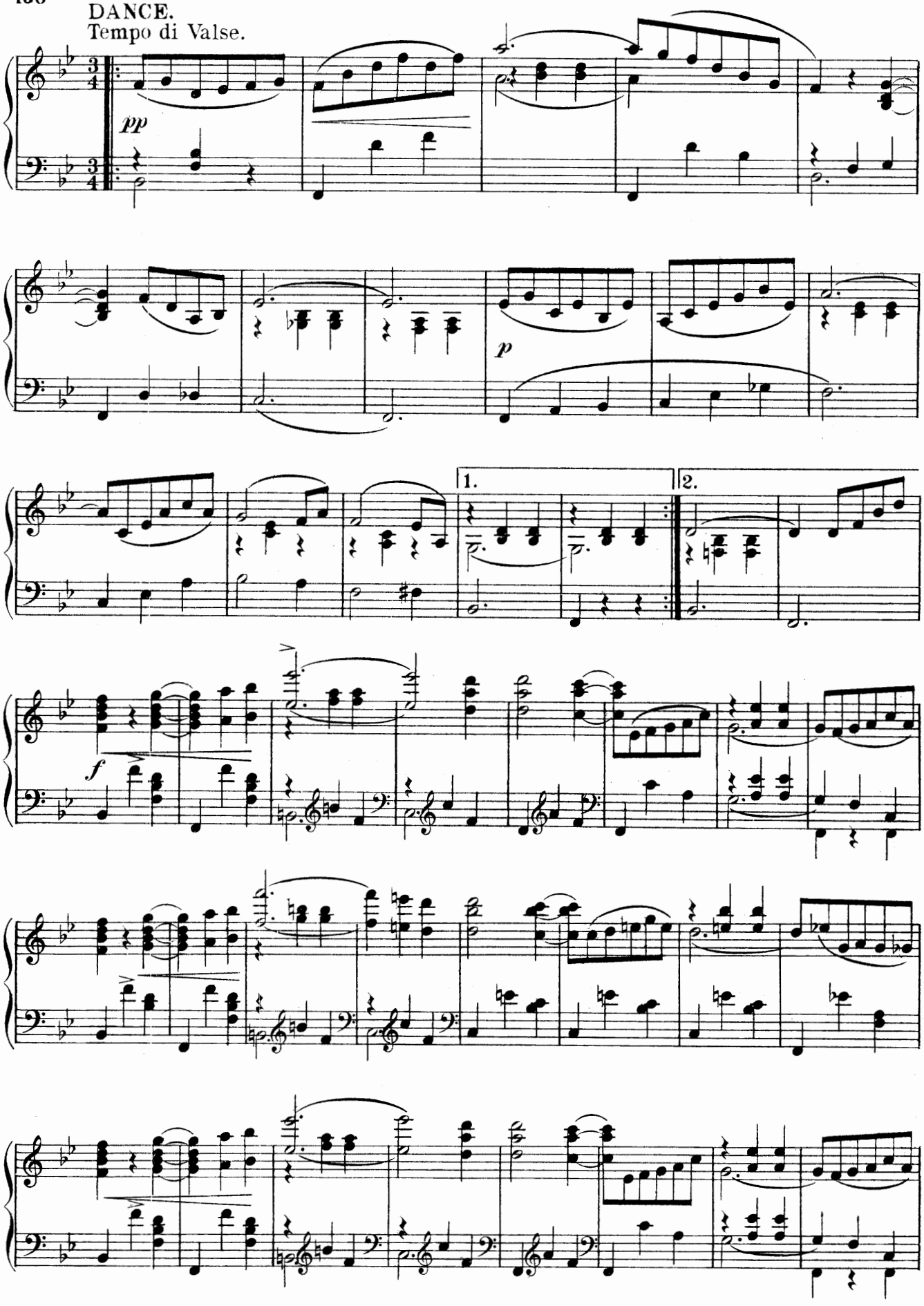


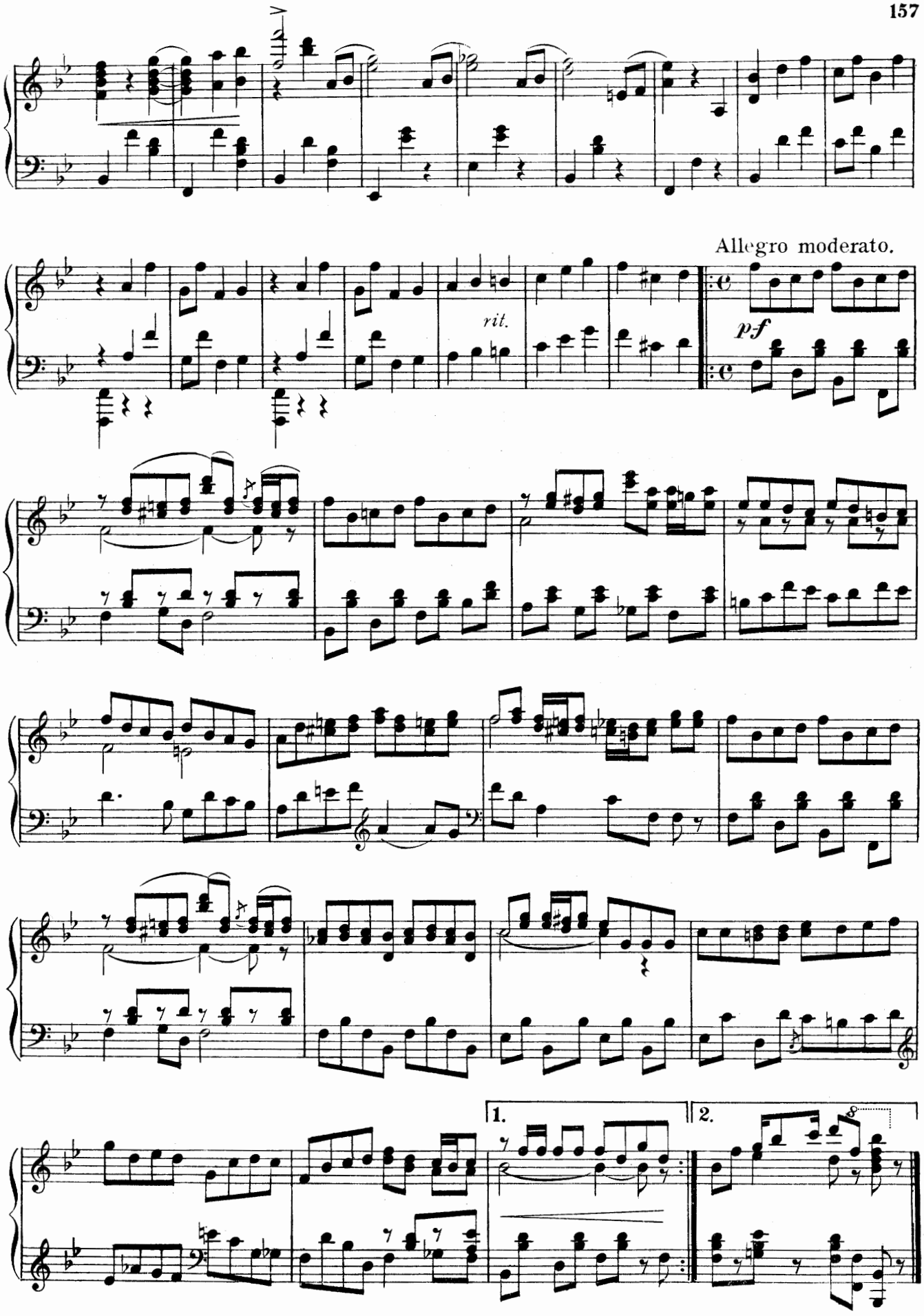

FRA.
seeks no shad - ed sol - i - tar - y glade, But 'mid the
po - et - ry is on the bill of fare, And his se -
FRA.
flur - ry and the scur - ry Of the West - End he will hur - ry; He will
- lec - tion is per - fec - tion, It re - quires much cir - cum - spec - tion; She's at -
FRA.
take her to a ca - fe of re - nown, Where e -
- tired in such a dain - ty lit - tle gown, And it
FRA.
- lec - tric lights are shin - ing up a - bove. The
gives him quite an ap - pe - tite to eat. Their


FRA.
band is sweet - ly play - ing as the men - u he's sur - vey - ing, And it
cor - ner's ve - ry qui - et when they're toy - ing with the di - et, And of
FRA.
REFRAIN.
fills his mind with lit - tle thoughts of love.
course they al - ways fin - ish with a sweet.
At a
rit.
p
FRA.
lit - tle sup - per - ta - ble laid for two,
In a
FRA.
cor - ner where there's no - bo - dy to view,
Where the
FRA.
shad - ed lamps are beam - ing and you're a - mor - ous - ly dream - ing Of the


FRA.
la - dy who is op - po - site to you All the
FRA.
cours - es are a trou - ble to go through, For the
FRA.
"course" of true love you would just pur - sue, So you
FRA.
gent - ly tip the wait - er and he's bound to leave you la - ter At your
FRA.
lit - tle sup-per ta - ble laid for two. two.
1.
2.

DANCE.
Tempo di Valse.



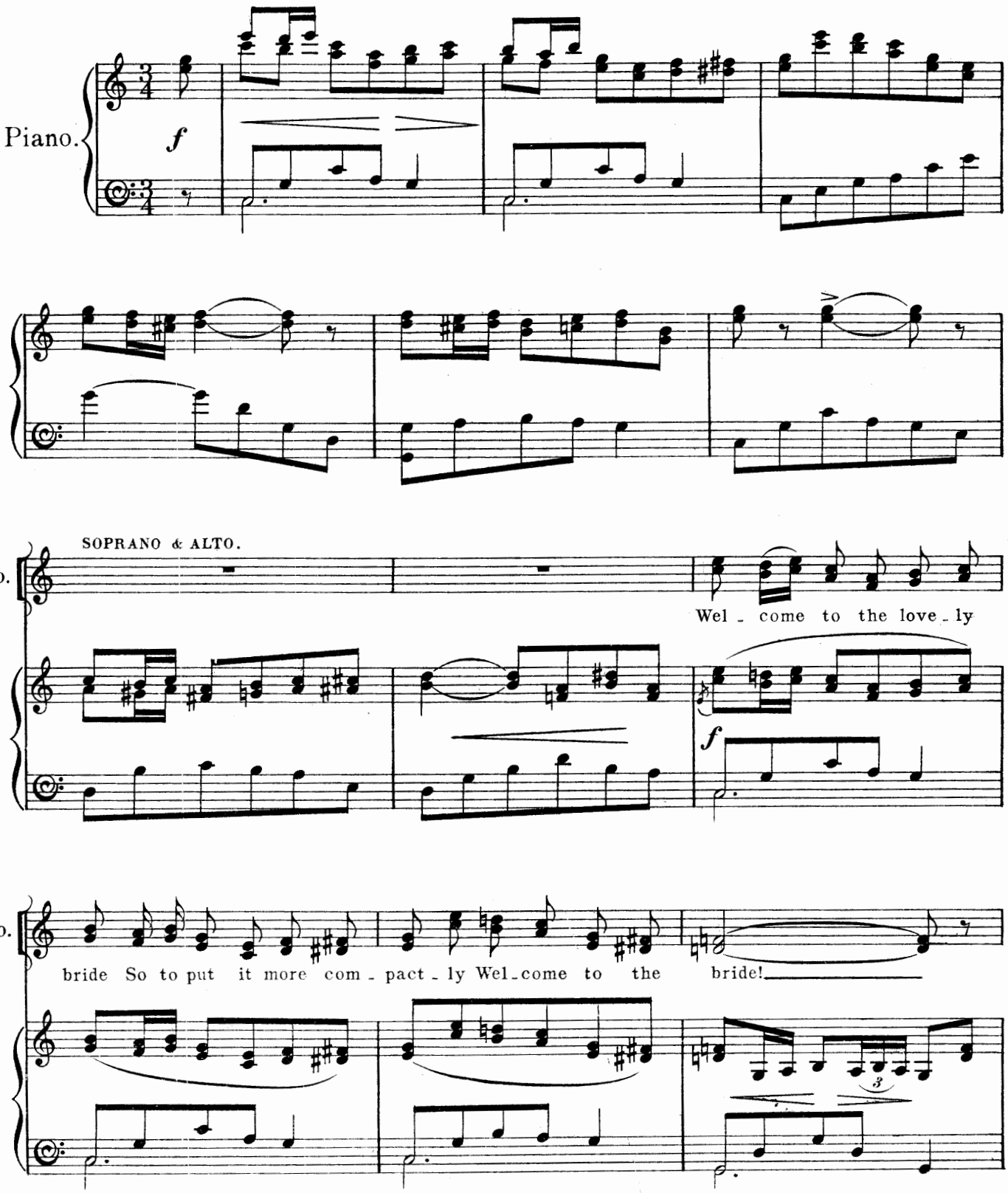

Allegro moderato.
rit.
pf
1.
2.

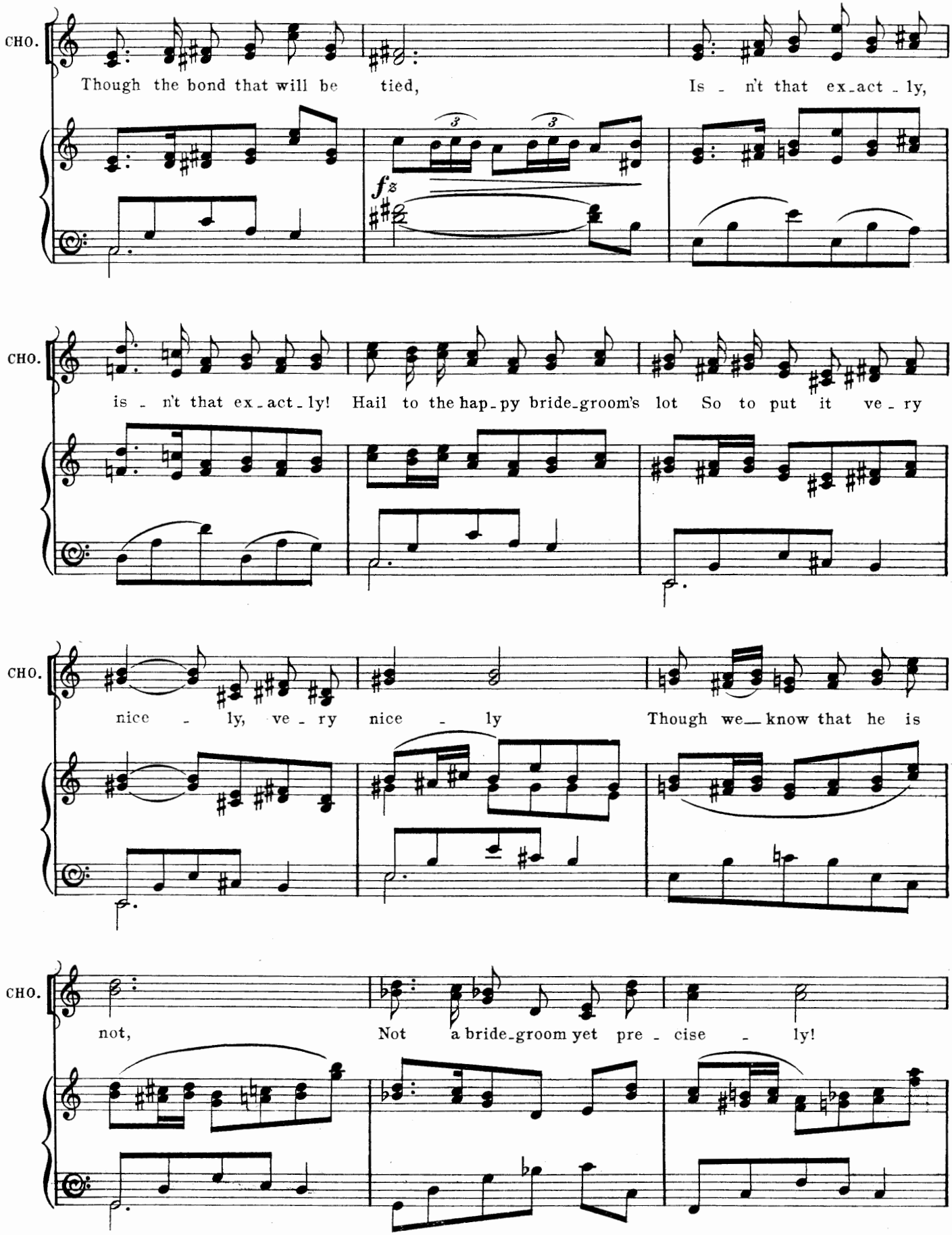
No. 18.

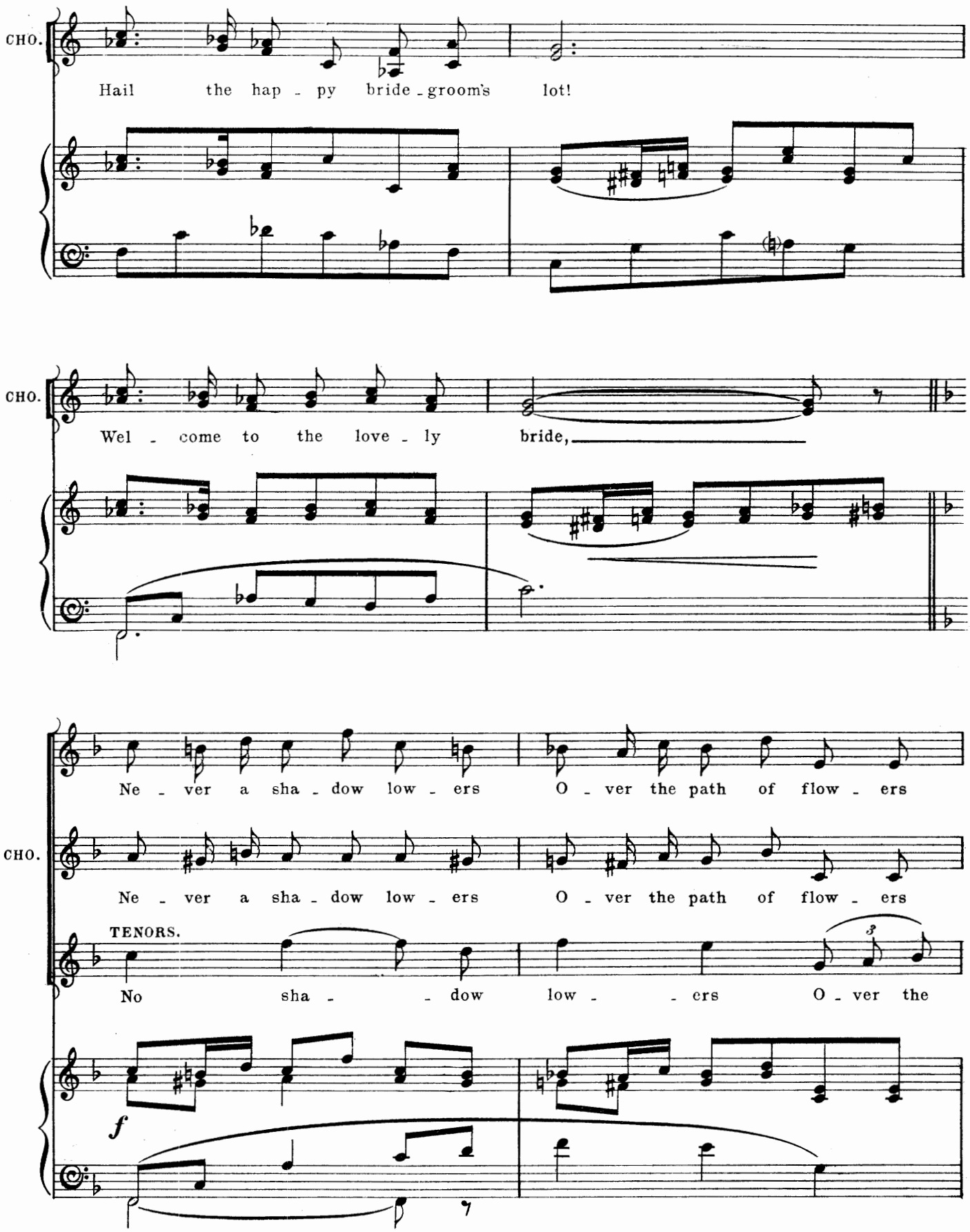
FINALE—ACT II.

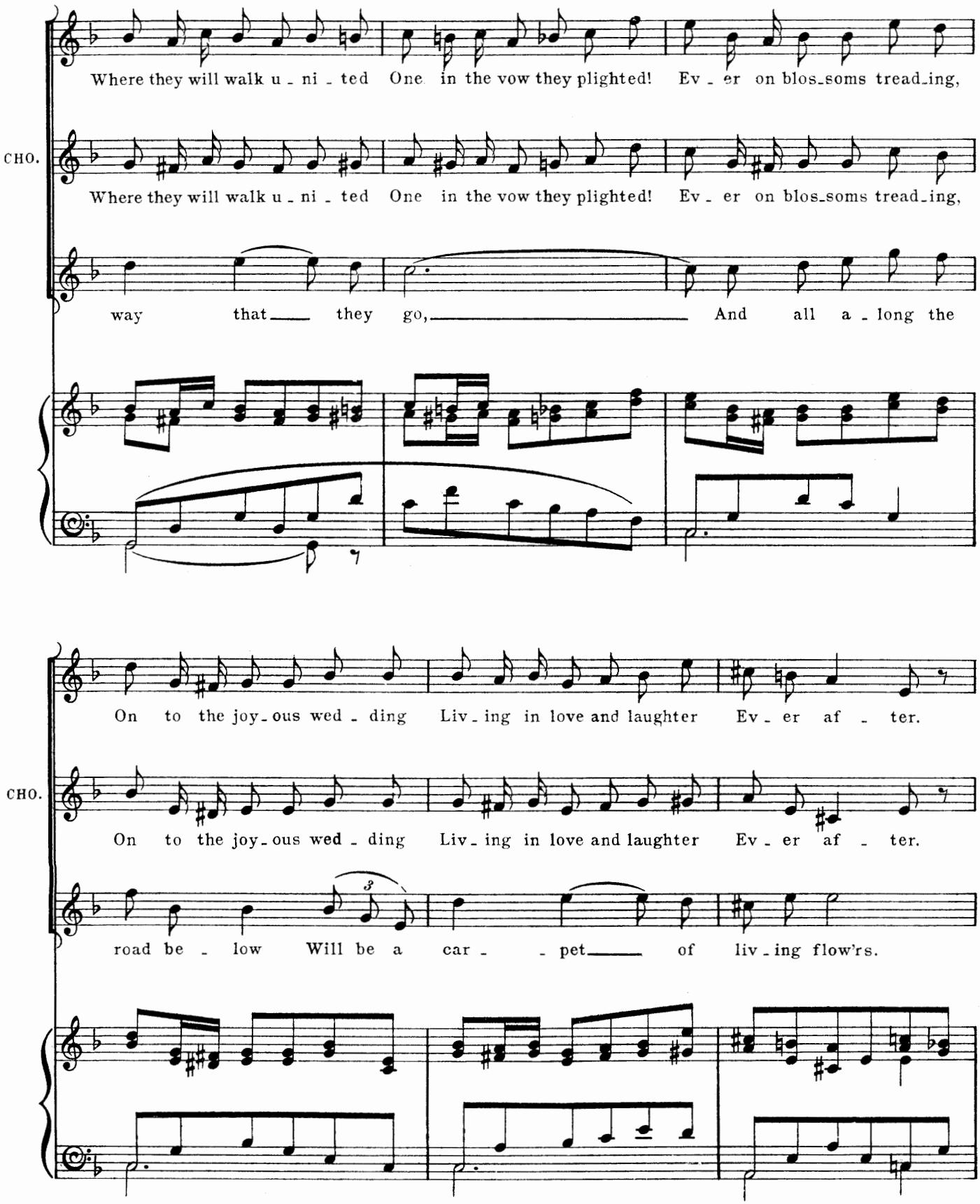
Words by
ADRIAN ROSS.

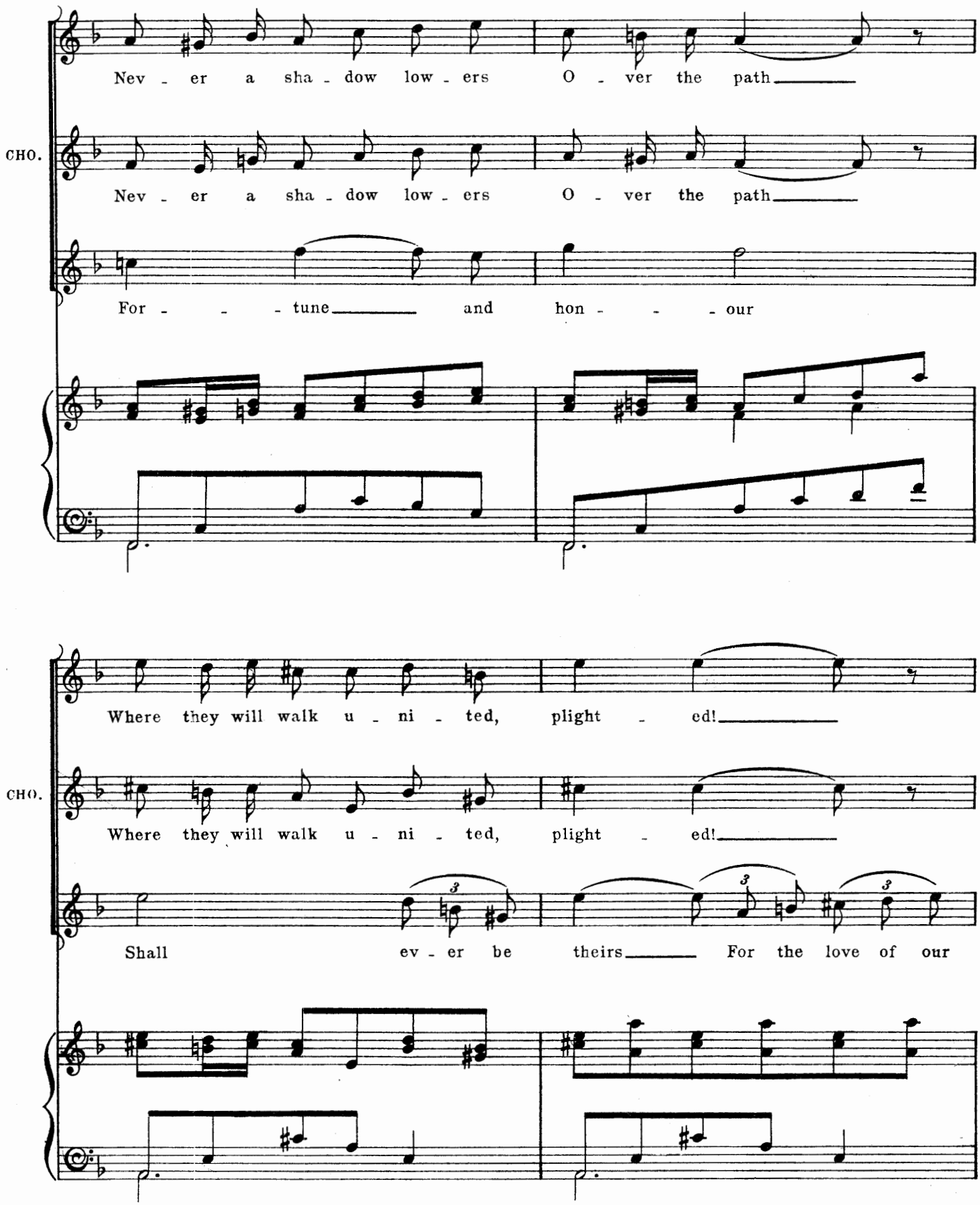
Moderato. ♩=112.

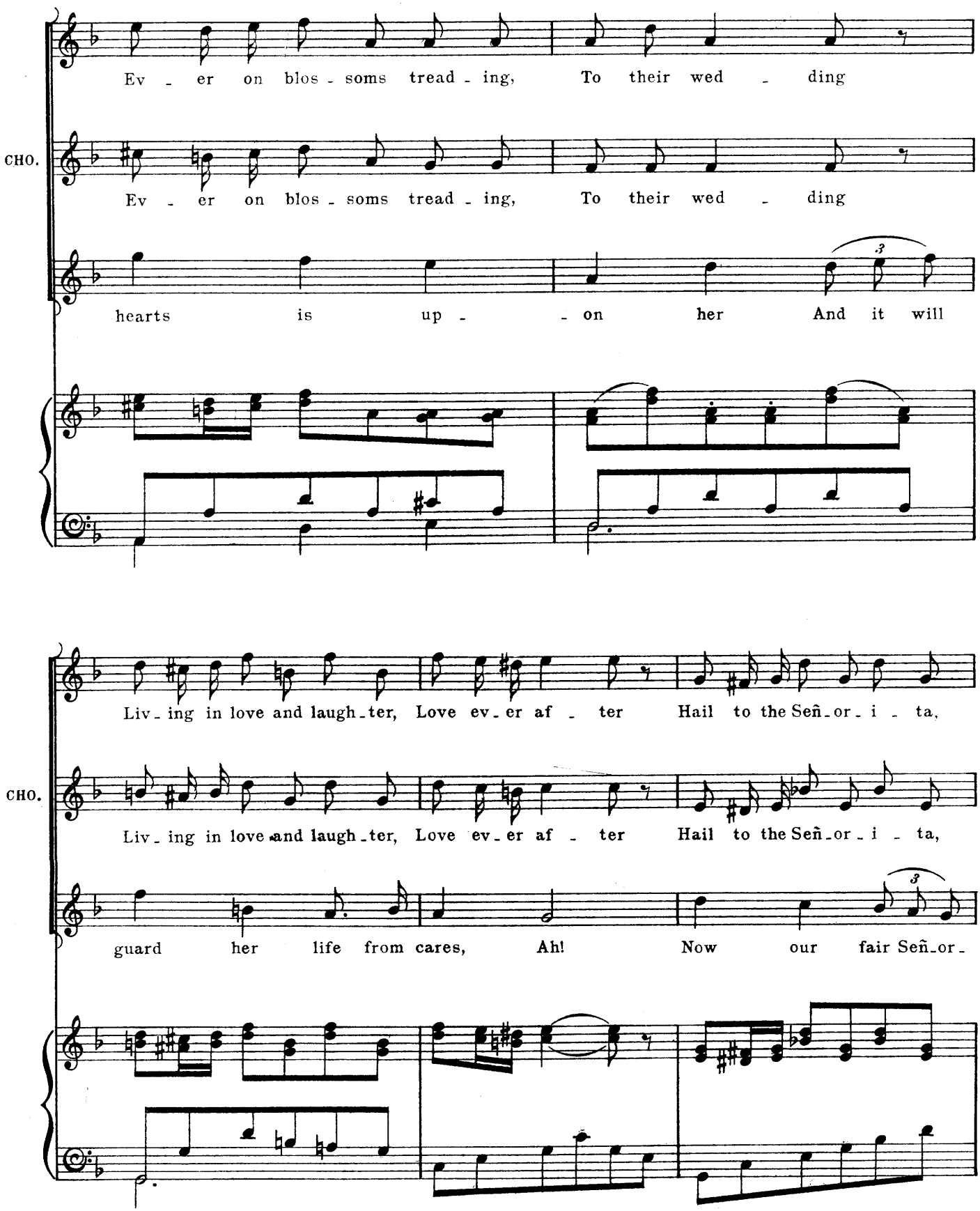


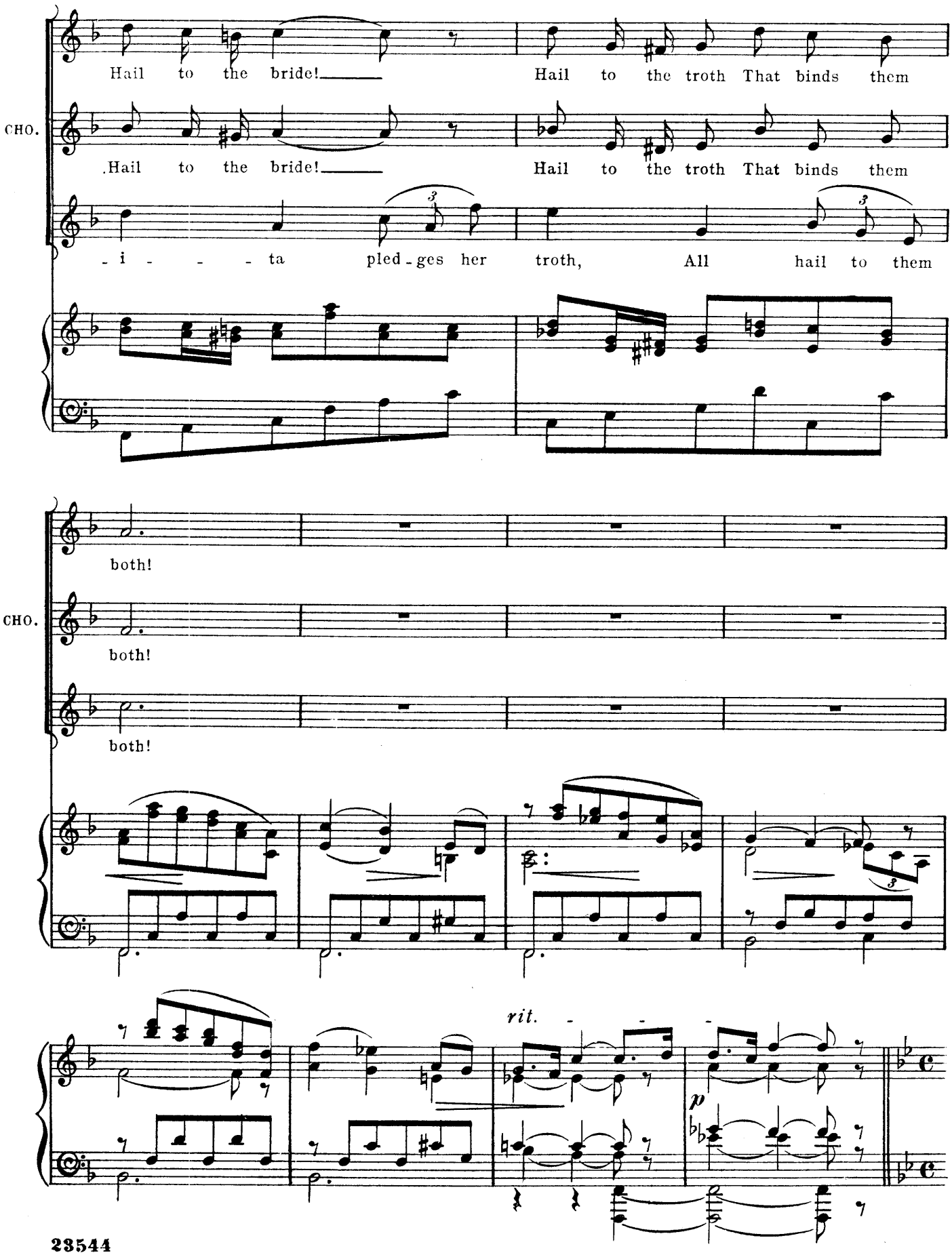

CHO.
Though the bond that will be tied,
Is - n't that ex-act-ly,
fz
CHO.
is - n't that ex-act-ly! Hail to the hap-py bride-groom's lot So to put it ve-ry
CHO.
nice - ly, ve-ry nice - ly
Though we know that he is
CHO.
not,
Not a bride-groom yet pre-cise - ly!

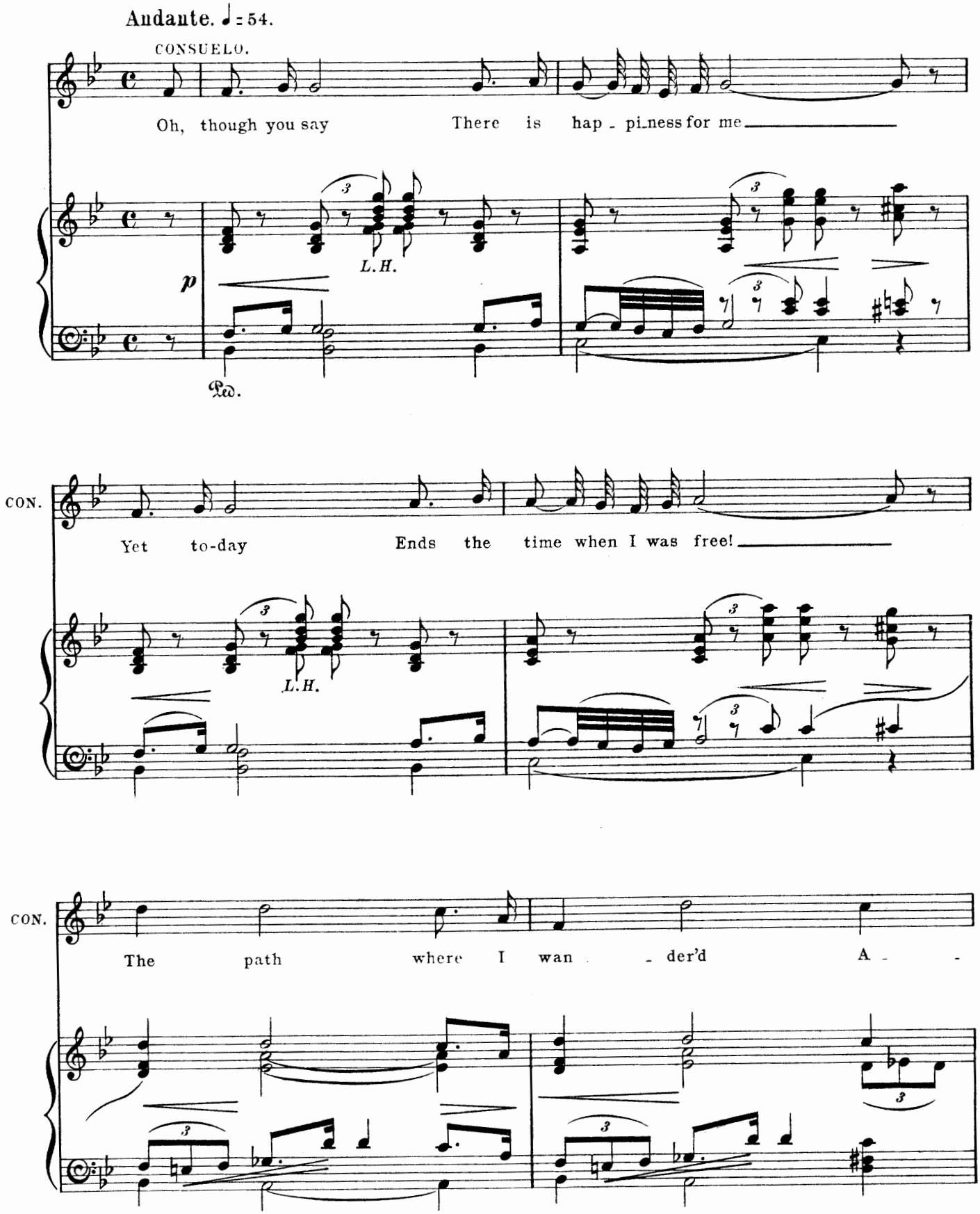

CHO.
Hail the hap - py bride - groom's lot!
CHO.
Wel - come to the love - ly bride,
Ne - ver a sha - dow low - ers O - ver the path of flow - ers
CHO.
Ne - ver a sha - dow low - ers O - ver the path of flow - ers
TENORS.
No sha - - dow low - - ers O - ver the
f

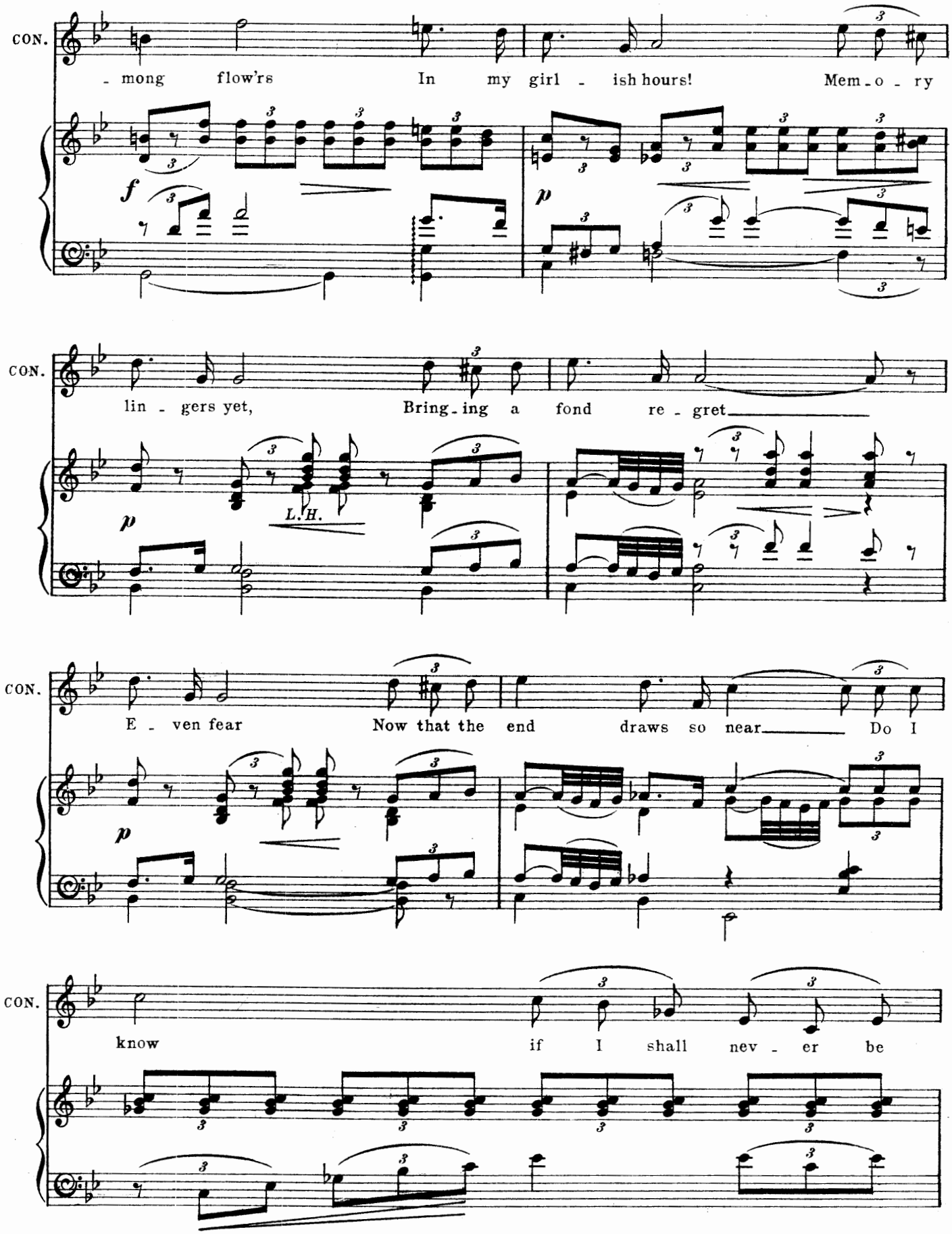

Where they will walk u - ni - ted One in the vow they plighted! Ev - er on blos-soms tread-ing,
CHO.
Where they will walk u - ni - ted One in the vow they plighted! Ev - er on blos-soms tread-ing,
way that they go, And all a - long the
On to the joy-ous wed - ding Liv - ing in love and laughter Ev - er af - ter.
CHO.
On to the joy-ous wed - ding Liv - ing in love and laughter Ev - er af - ter.
road be - low Will be a car - - pet of liv - ing flow'rs.

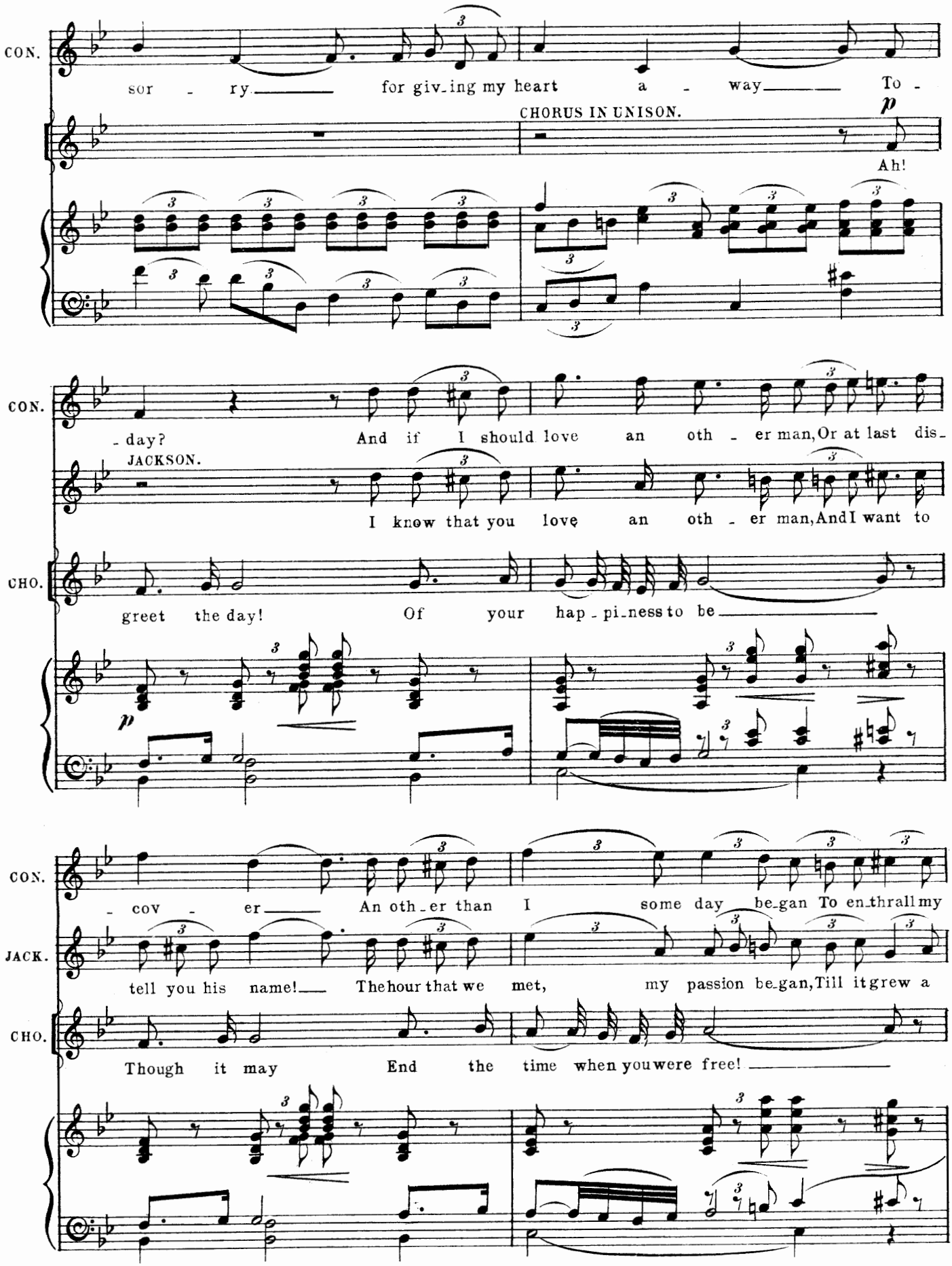

Nev - er a sha - dow low - ers O - ver the path
CHO.
Nev - er a sha - dow low - ers O - ver the path
For - - - tune and hon - - - our
Where they will walk u - ni - ted, plight - ed!
CHO.
Where they will walk u - ni - ted, plight - ed!
Shall ev - er be theirs For the love of our

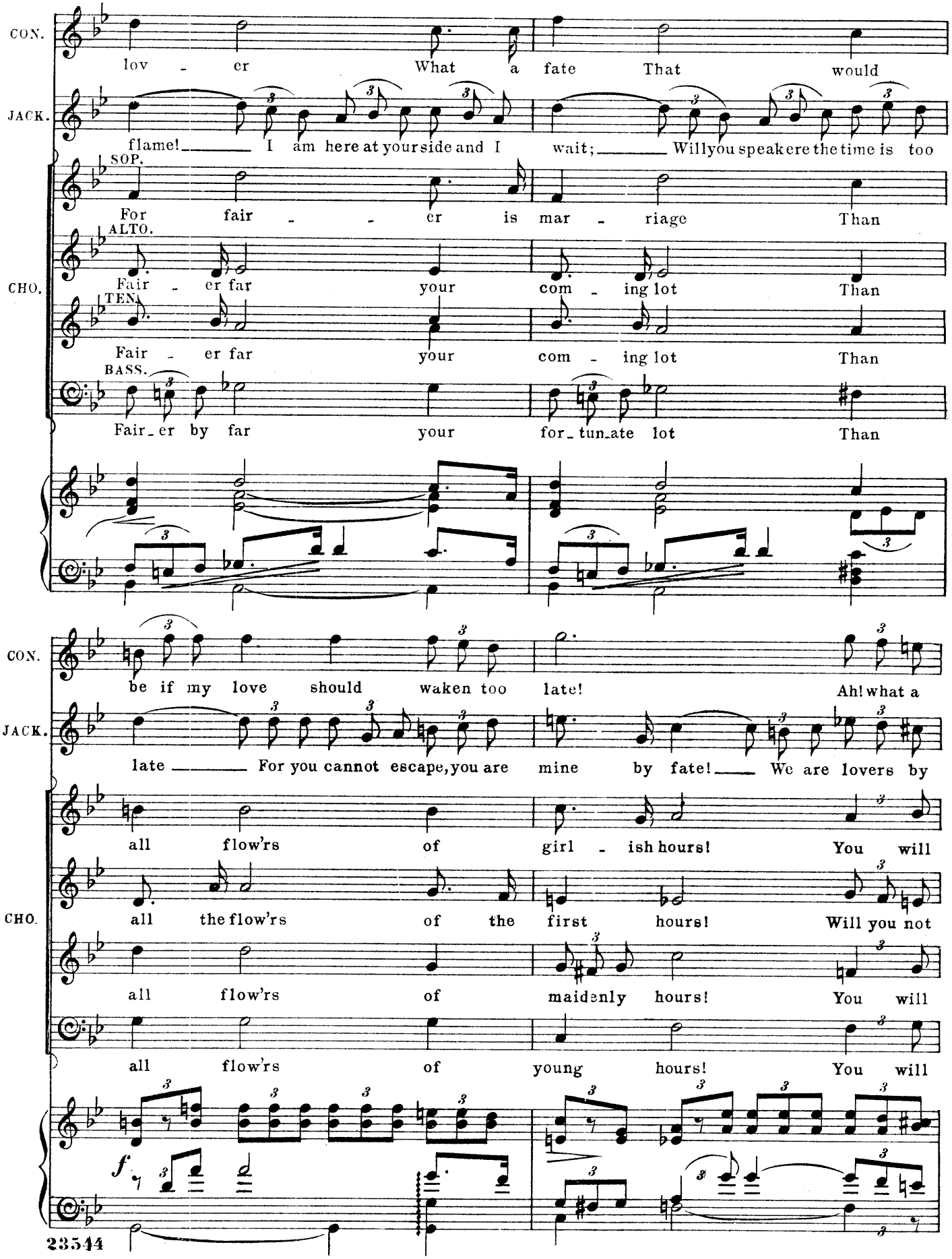

Ev - er on blos - soms tread - ing, To their wed - ding
CHO.
Ev - er on blos - soms tread - ing, To their wed - ding
hearts is up - - on her And it will
Liv - ing in love and laugh - ter, Love ev - er af - ter Hail to the Señ - or - i - ta,
CHO.
Liv - ing in love and laugh - ter, Love ev - er af - ter Hail to the Señ - or - i - ta,
guard her life from cares, Ah! Now our fair Señ - or -

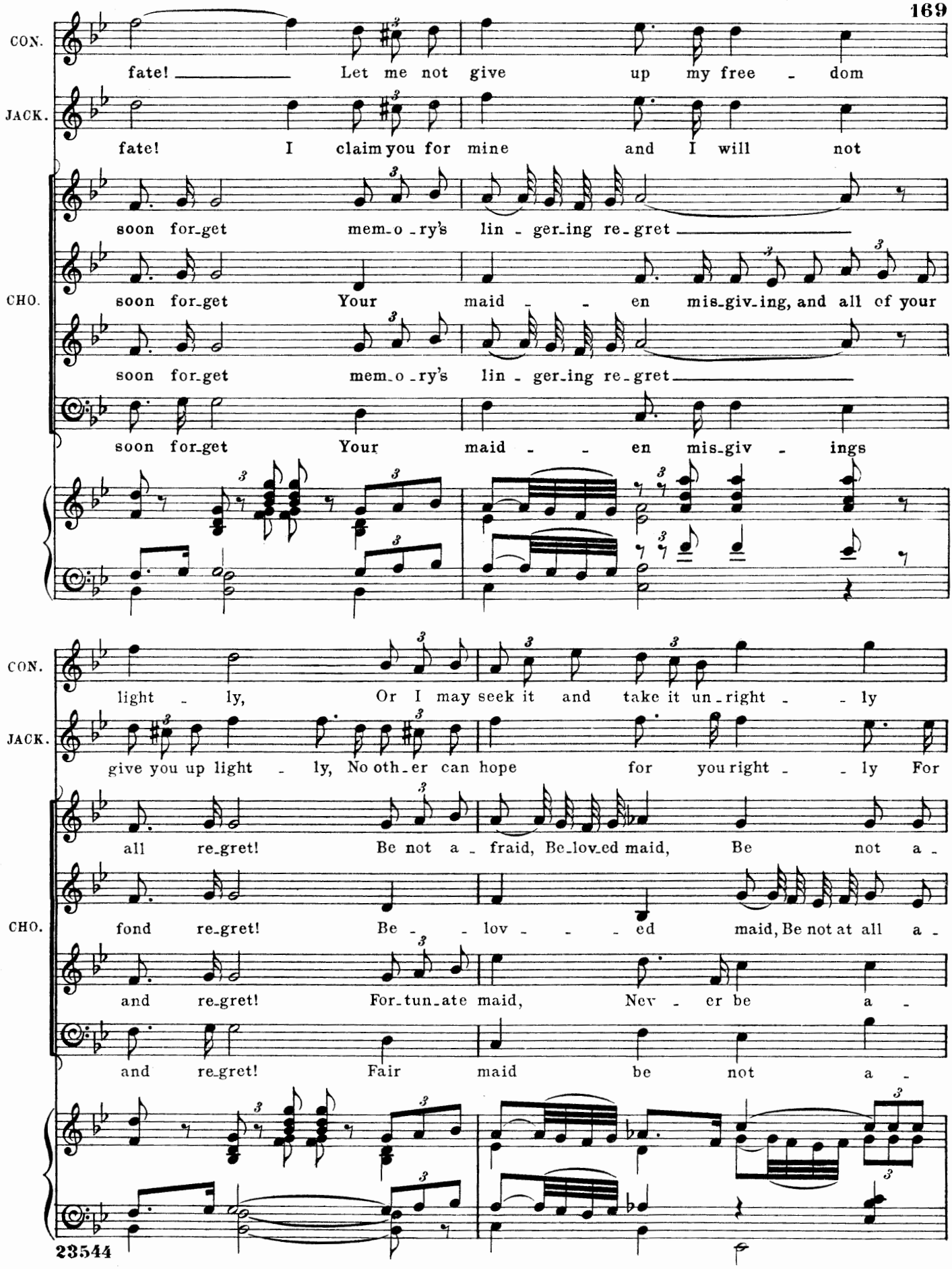

Hail to the bride!
Hail to the troth That binds them
CHO.
.Hail to the bride!
Hail to the troth That binds them
- i - - - ta pled - ges her troth, All hail to them
both!
CHO.
both!
both!
rit.
p


Andante. ♩ = 54.
CONSUELO.
Oh, though you say There is hap - pi_ness for me
L.H.
p
Ped.
CON.
Yet to-day Ends the time when I was free!
L.H.
CON.
The path where I wan - der'd A -


CON.
- mong flow'rs In my girl - ish hours! Mem - o - ry
f
p
CON.
lin - gers yet, Bring - ing a fond re - gret
p
L.H.
CON.
E - ven fear Now that the end draws so near Do I
p
CON.
know if I shall nev - er be


CON.
sor - ry. for giv-ing my heart a - way To -
CHORUS IN UNISON.
p
Ah!
CON.
- day? And if I should love an oth - er man, Or at last dis-
JACKSON.
I know that you love an oth - er man, And I want to
CHO.
greet the day! Of your hap - pi-ness to be
p
CON.
- cov - er An oth-er than I some day be-gan To en-thrall my
JACK.
tell you his name! The hour that we met, my passion be-gan, Till it grew a
CHO.
Though it may End the time when you were free!


CON.
lov - er What a fate That would
JACK.
flame! I am here at your side and I wait; Will you speak ere the time is too
SOP.
For fair - - er is mar - riage Than
ALTO.
CHO.
Fair - er far your com - ing lot Than
TEN.
Fair - er far your com - ing lot Than
BASS.
Fair - er by far your for - tun - ate lot Than
CON.
be if my love should waken too late! Ah! what a
JACK.
late For you cannot escape, you are mine by fate! We are lovers by
all flow'rs of girl - ish hours! You will
CHO.
all the flow'rs of the first hours! Will you not
all flow'rs of maidenly hours! You will
all flow'rs of young hours! You will
f


CON.
fate! Let me not give up my free - dom
JACK.
fate! I claim you for mine and I will not
soon for_get mem_o_ry's lin - ger_ing re_gret
CHO.
soon for_get Your maid - - en mis_giv_ing, and all of your
soon for_get mem_o_ry's lin - ger_ing re_gret
soon for_get Your maid - - en mis_giv - ings
CON.
light - ly, Or I may seek it and take it un_right - - ly
JACK.
give you up light - ly, No oth_er can hope for you right - - ly For
all re_gret! Be not a - fraid, Be_lov_ed maid, Be not a -
CHO.
fond re_gret! Be - - lov - - - ed maid, Be not at all a -
and re_gret! For_tun_ate maid, Nev - er be a -
and re_gret! Fair maid be not a -

CON. No, it is wis - er and bet - - ter, Not to yield to the fet - ter,

JACK. love is the choice that is bet - - ter, Your heart it is vain to fet - ter,

- fraid. For your life will be hap - - py, As all of us

CHO. - fraid. Your life will be hap-pi-ness,

- fraid. Your life is hap - py,

- fraid. Your life will be hap - pi-ness, So we say, Then

CON. Giv-ing my hand away To - day

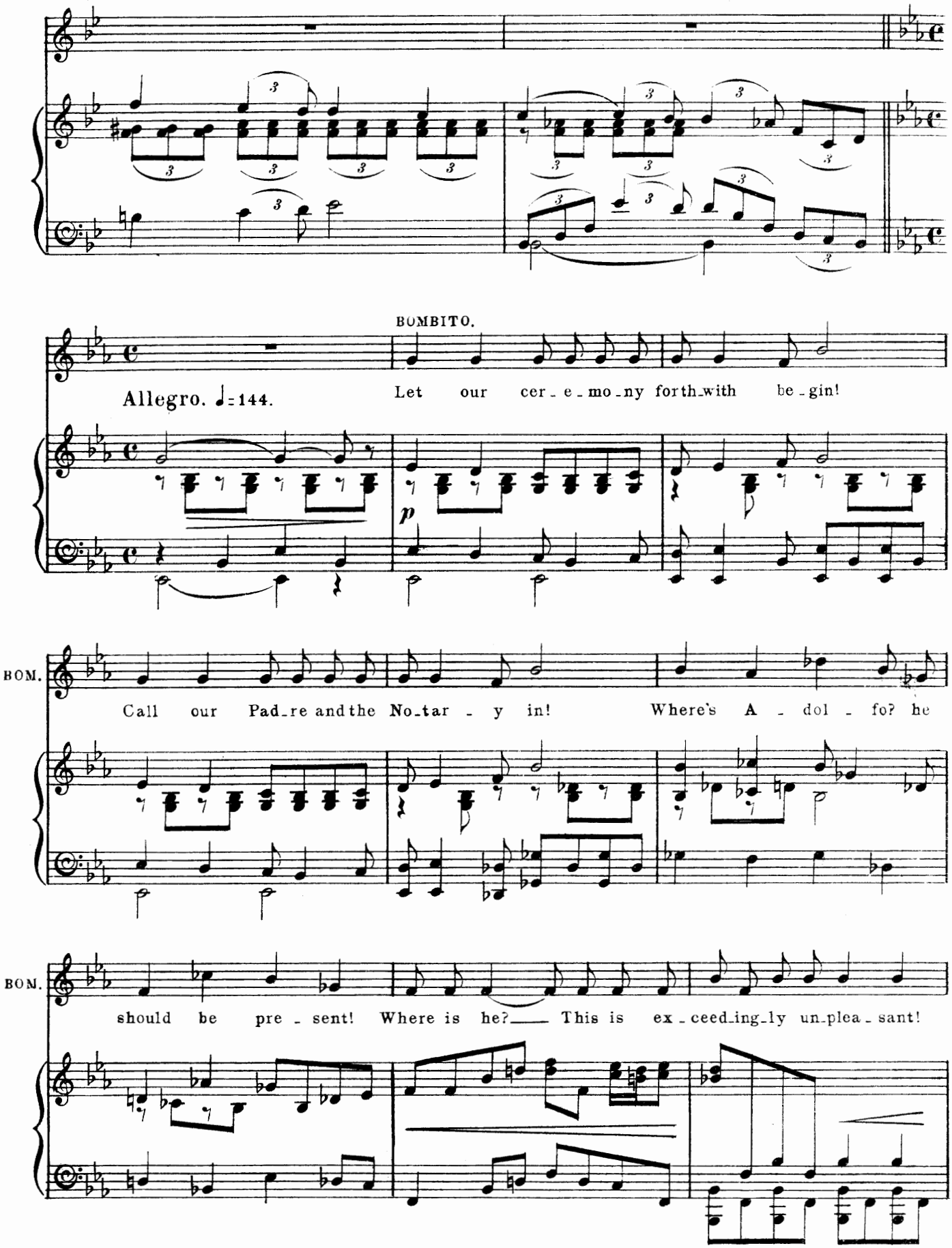
JACK. Come dear, away To - day

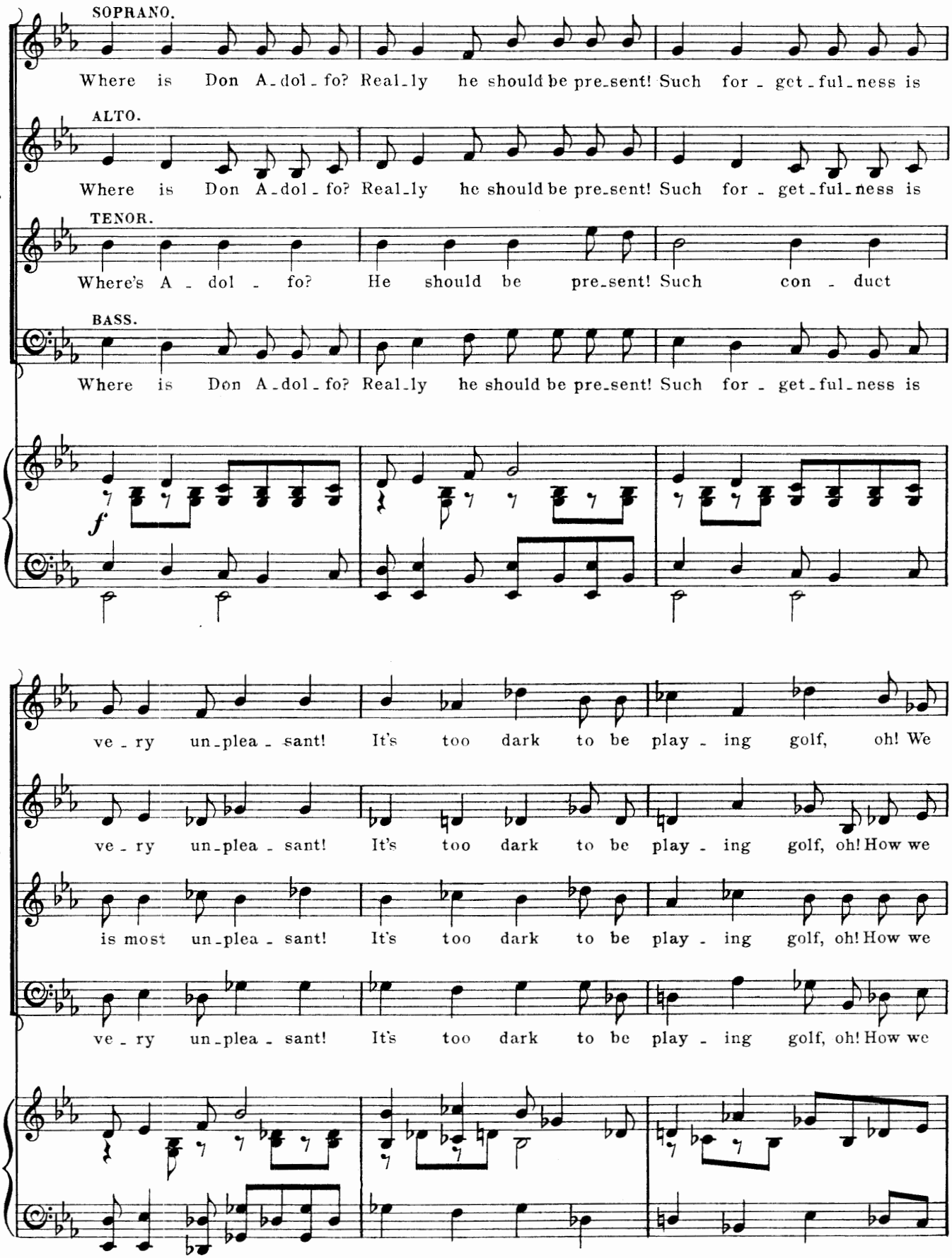
wish and pray To - day

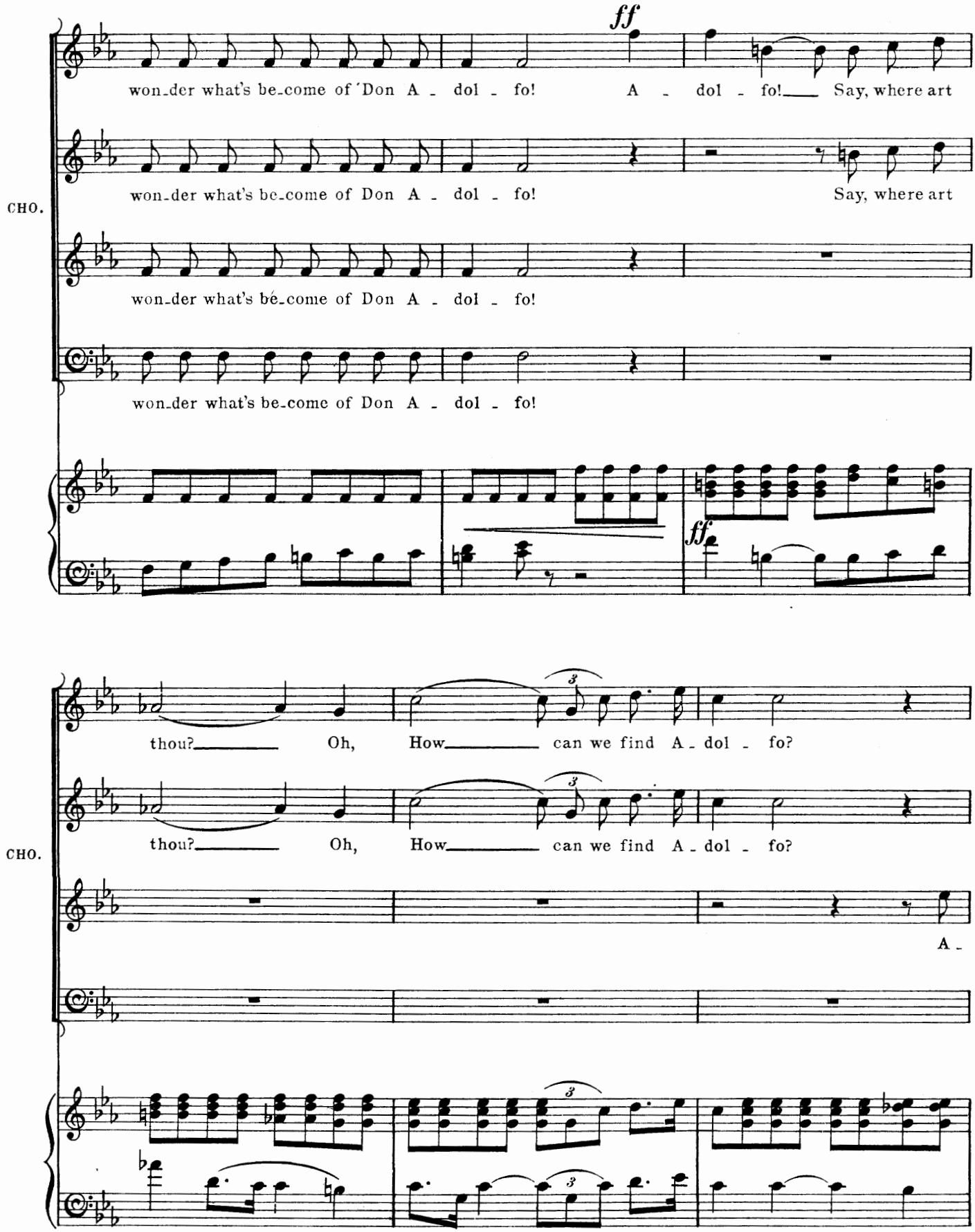
CHO. So we pray To - day

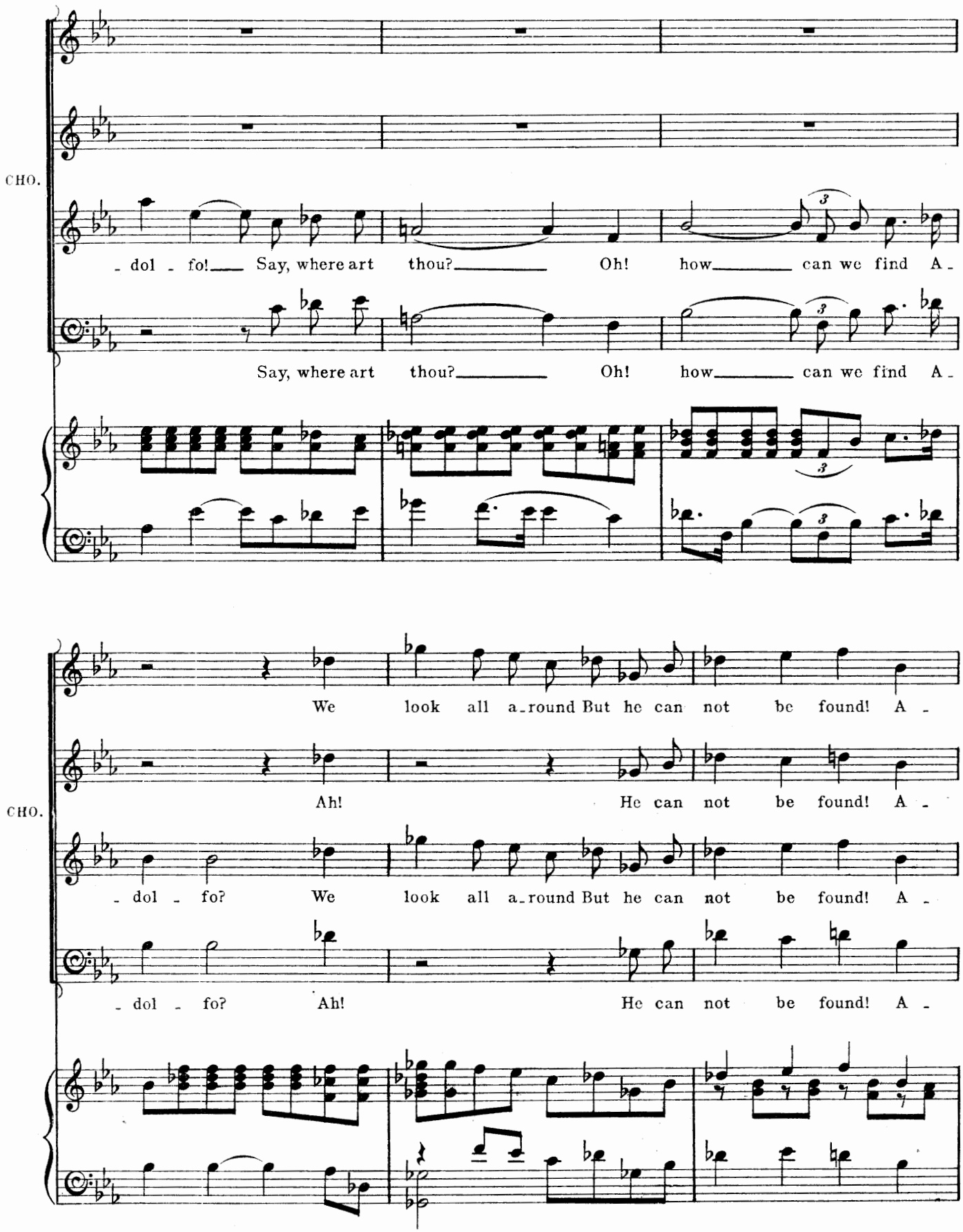
So we pray To - day

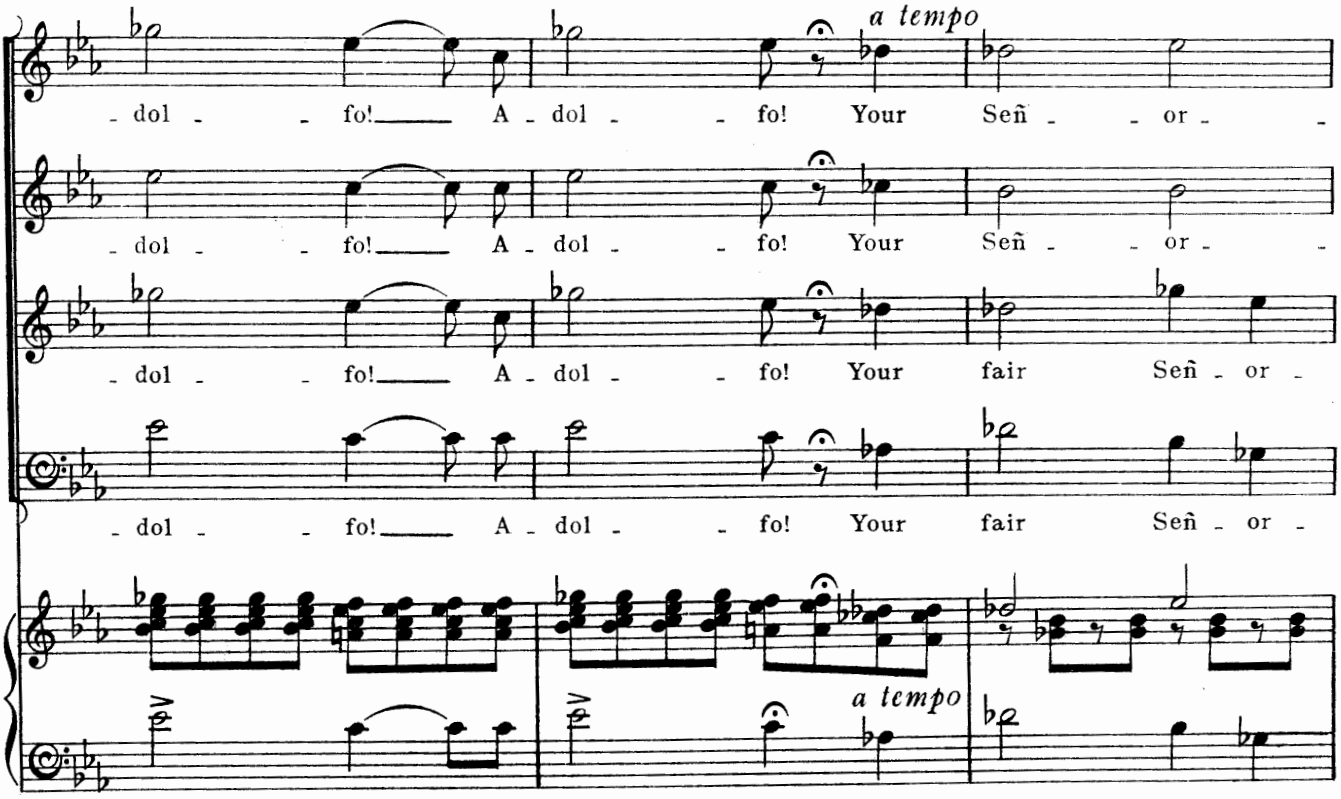
cast your misgivings a - way To - day

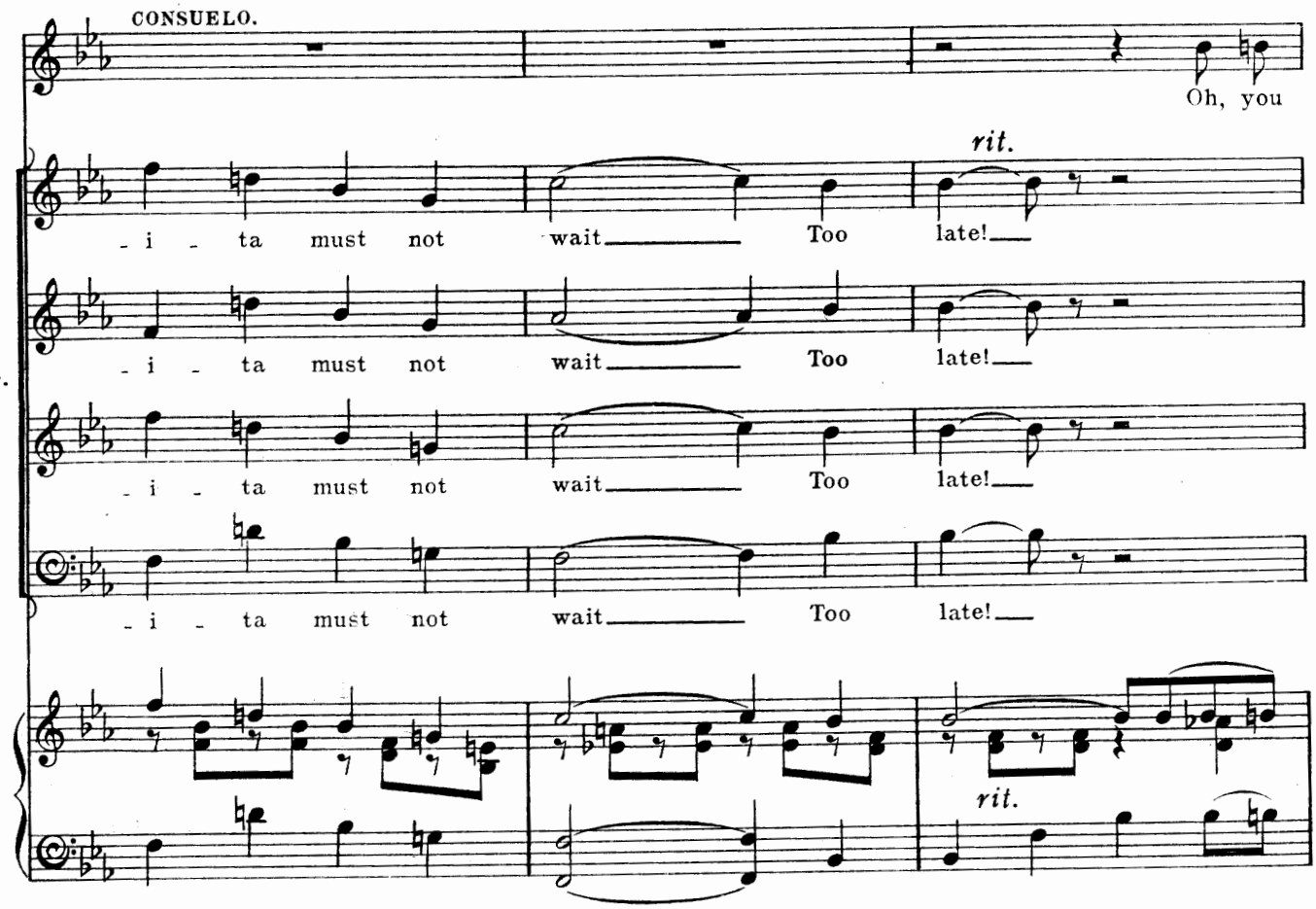

BOMBITO.
Allegro. ♩=144.
Let our cer-e-mo-ny forth-with be-gin!
p
BOM.
Call our Pad-re and the No-tar-y in! Where's A-dol-fo? he
BOM.
should be pre-sent! Where is he?— This is ex-ceed-ing-ly un-plea-sant!

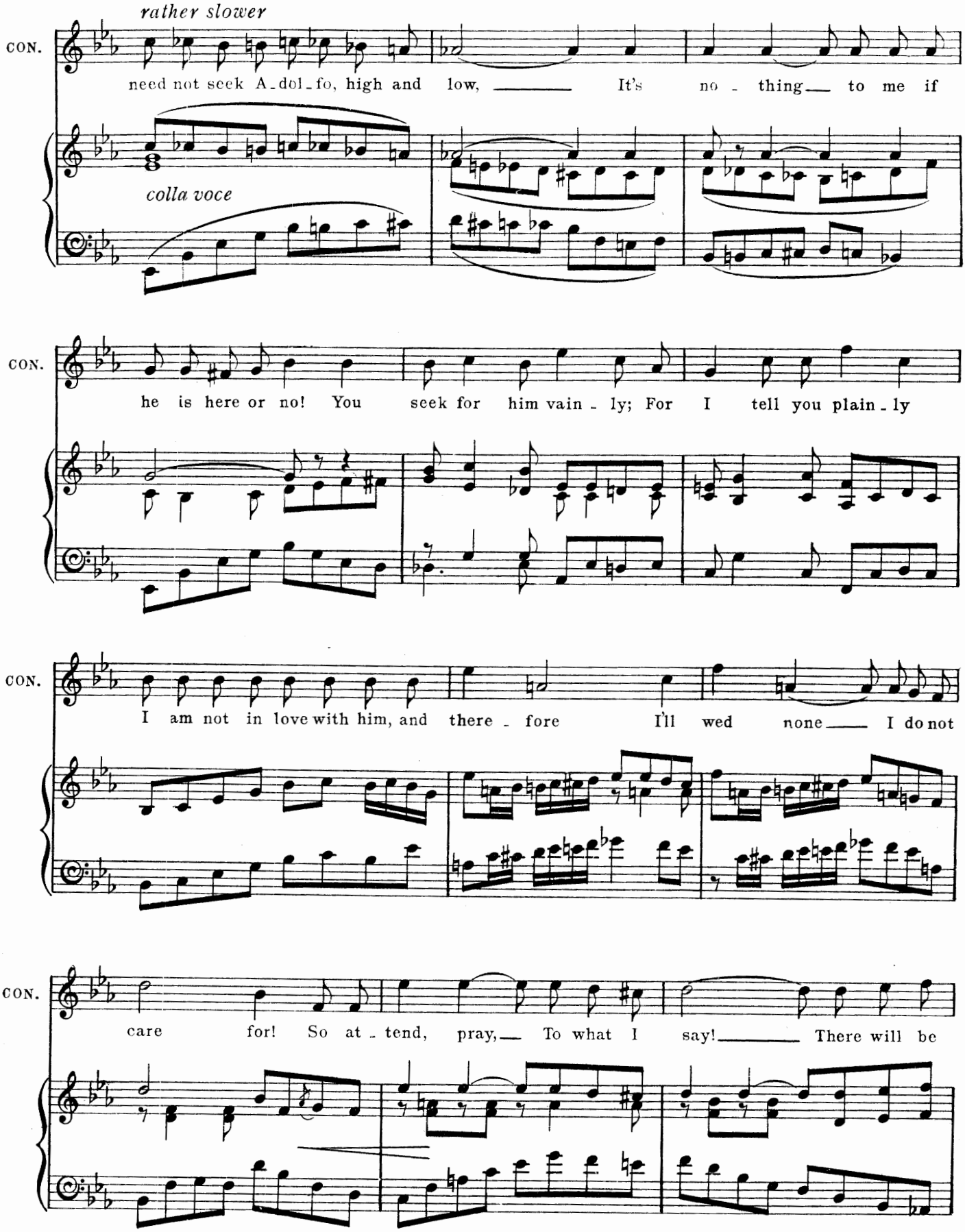

SOPRANO.
Where is Don A-dol-fo? Real-ly he should be pre-sent! Such for-get-ful-ness is
ALTO.
CHO.
Where is Don A-dol-fo? Real-ly he should be pre-sent! Such for-get-ful-ness is
TENOR.
Where's A-dol-fo? He should be pre-sent! Such con-duct
BASS.
Where is Don A-dol-fo? Real-ly he should be pre-sent! Such for-get-ful-ness is
f
ve-ry un-plea-sant! It's too dark to be play-ing golf, oh! We
CHO.
ve-ry un-plea-sant! It's too dark to be play-ing golf, oh! How we
is most un-plea-sant! It's too dark to be play-ing golf, oh! How we
ve-ry un-plea-sant! It's too dark to be play-ing golf, oh! How we

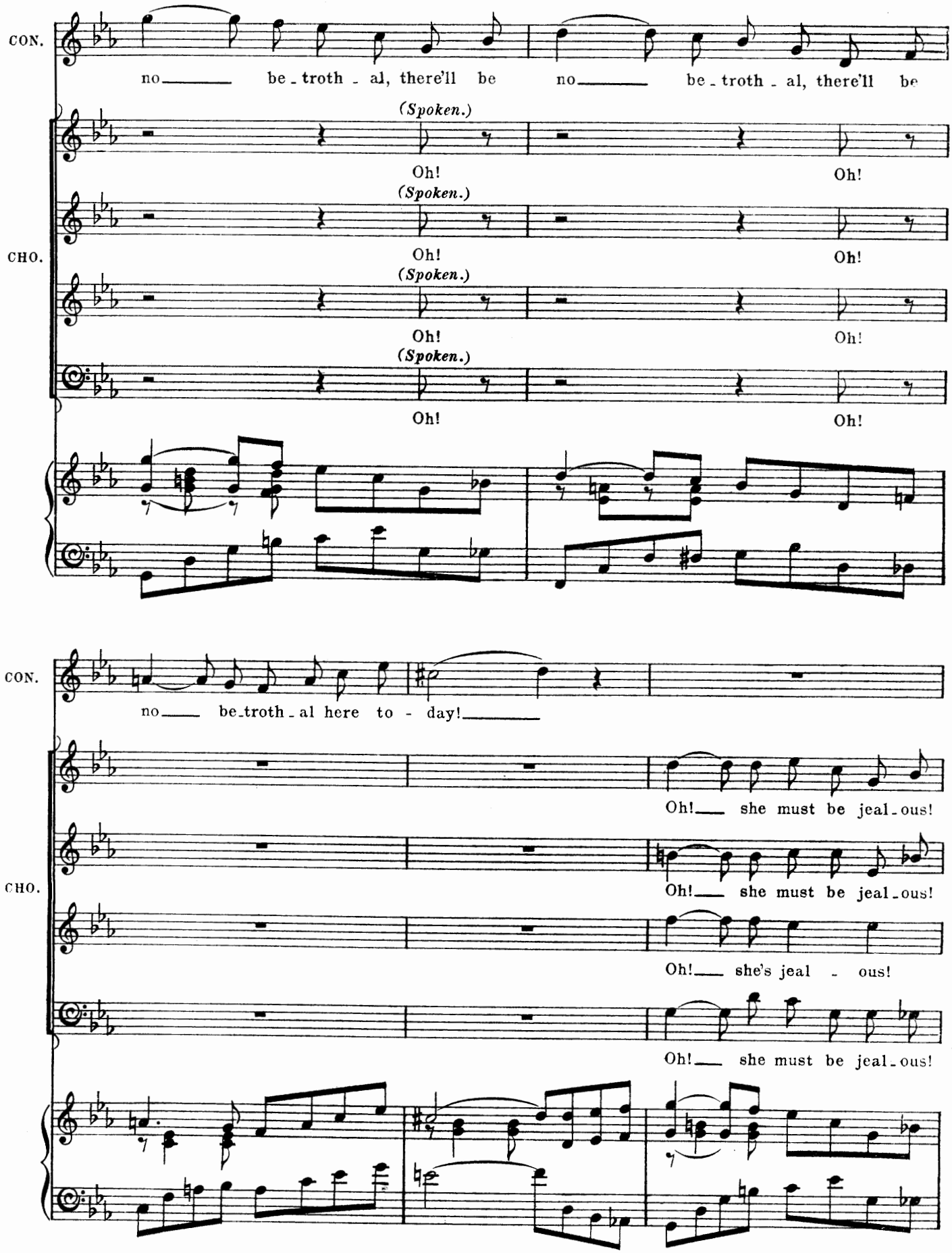

ff
won-der what's be-come of 'Don A - dol - fo! A - dol - fo! Say, where art
CHO.
won-der what's be-come of Don A - dol - fo! Say, where art
won-der what's be-come of Don A - dol - fo!
won-der what's be-come of Don A - dol - fo!
ff
thou? Oh, How can we find A - dol - fo?
CHO.
thou? Oh, How can we find A - dol - fo?
A -

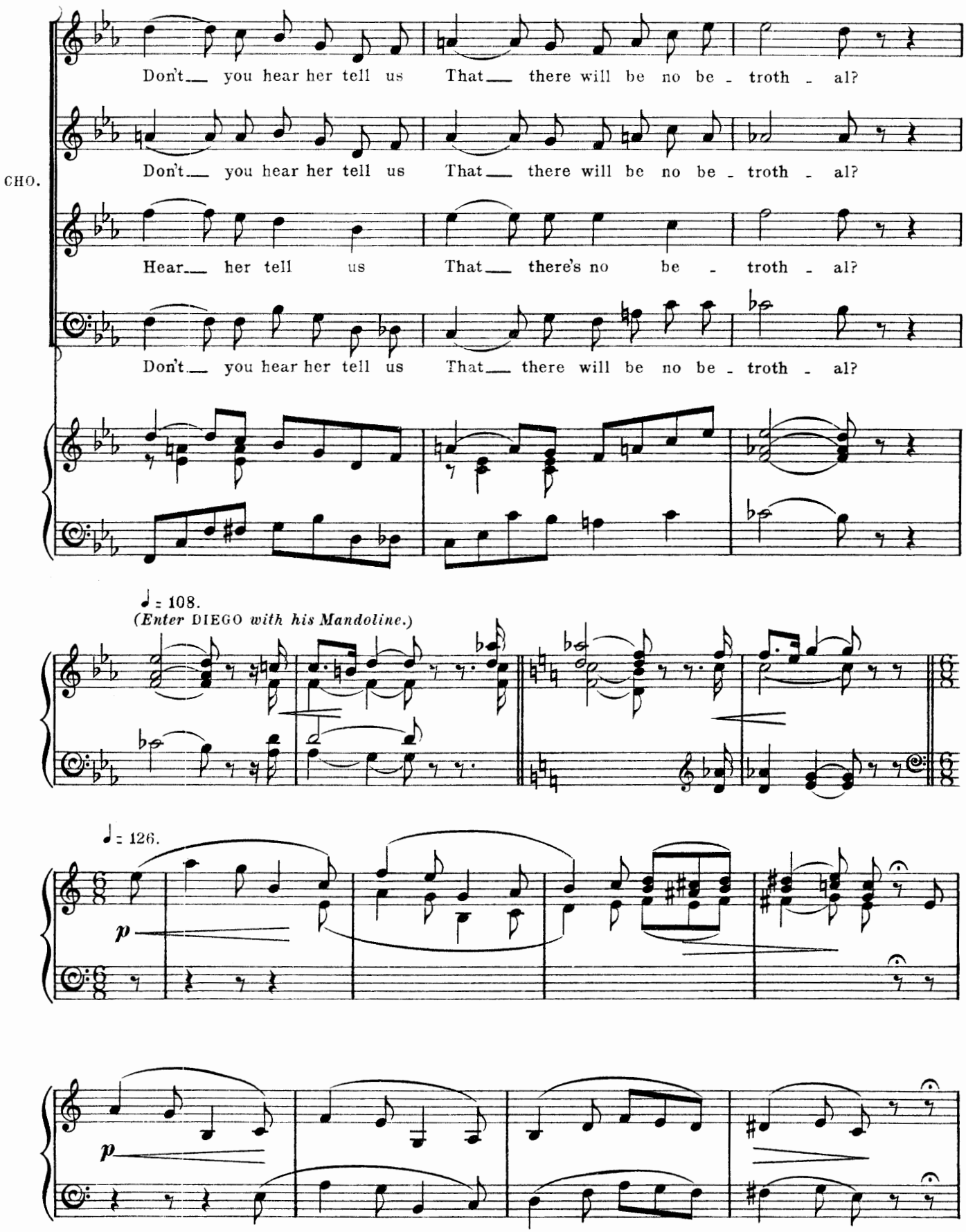

CHO.
- dol - fo! Say, where art thou? Oh! how can we find A -
Say, where art thou? Oh! how can we find A -
We look all a-round But he can not be found! A -
CHO.
Ah! He can not be found! A -
- dol - fo? We look all a-round But he can not be found! A -
- dol - fo? Ah! He can not be found! A -

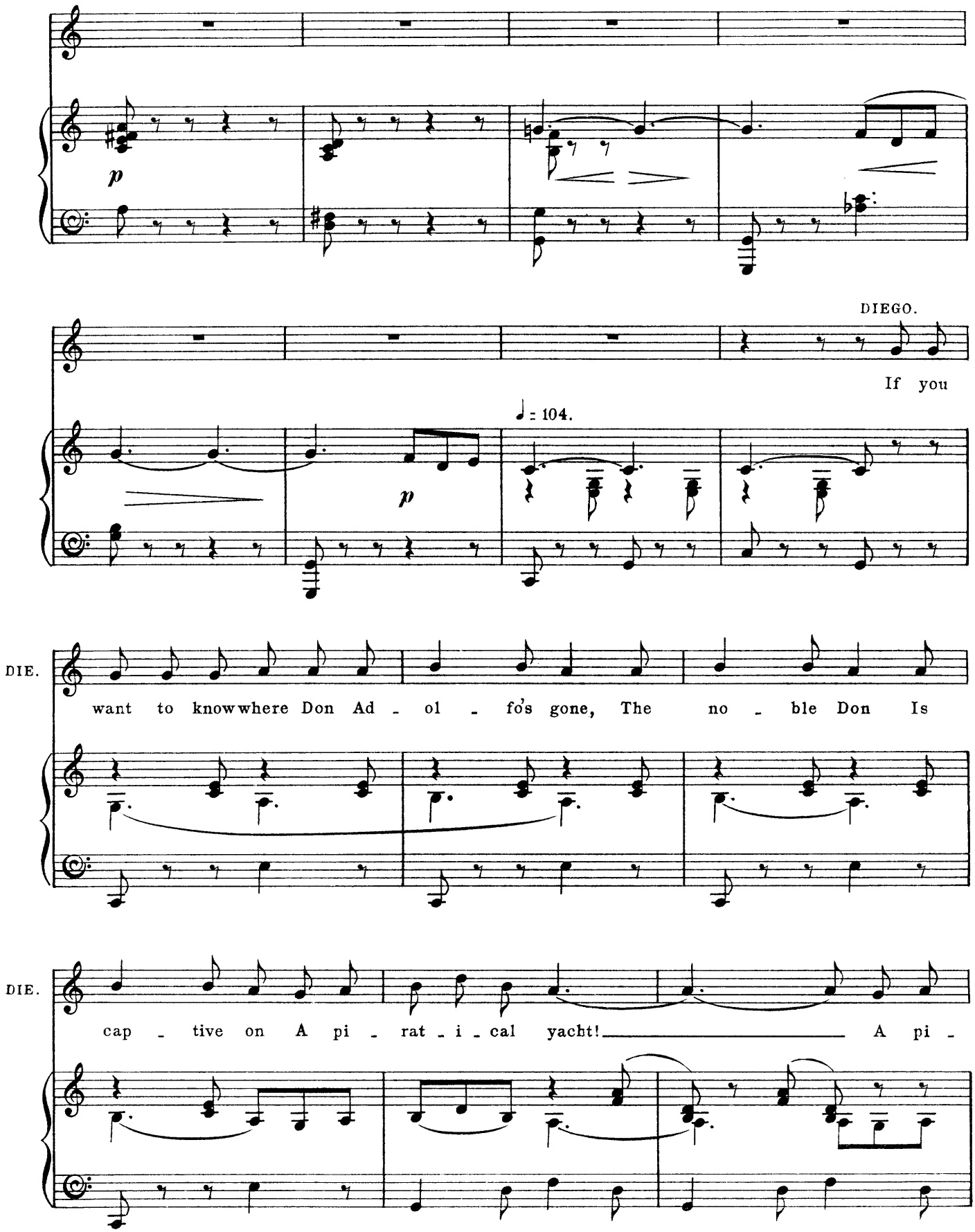

a tempo
- dol - - fo! A - dol - - fo! Your Señ - - or - -
CHO.
- dol - - fo! A - dol - - fo! Your Señ - - or - -
- dol - - fo! A - dol - - fo! Your fair Señ - or -
- dol - - fo! A - dol - - fo! Your fair Señ - or -
a tempo

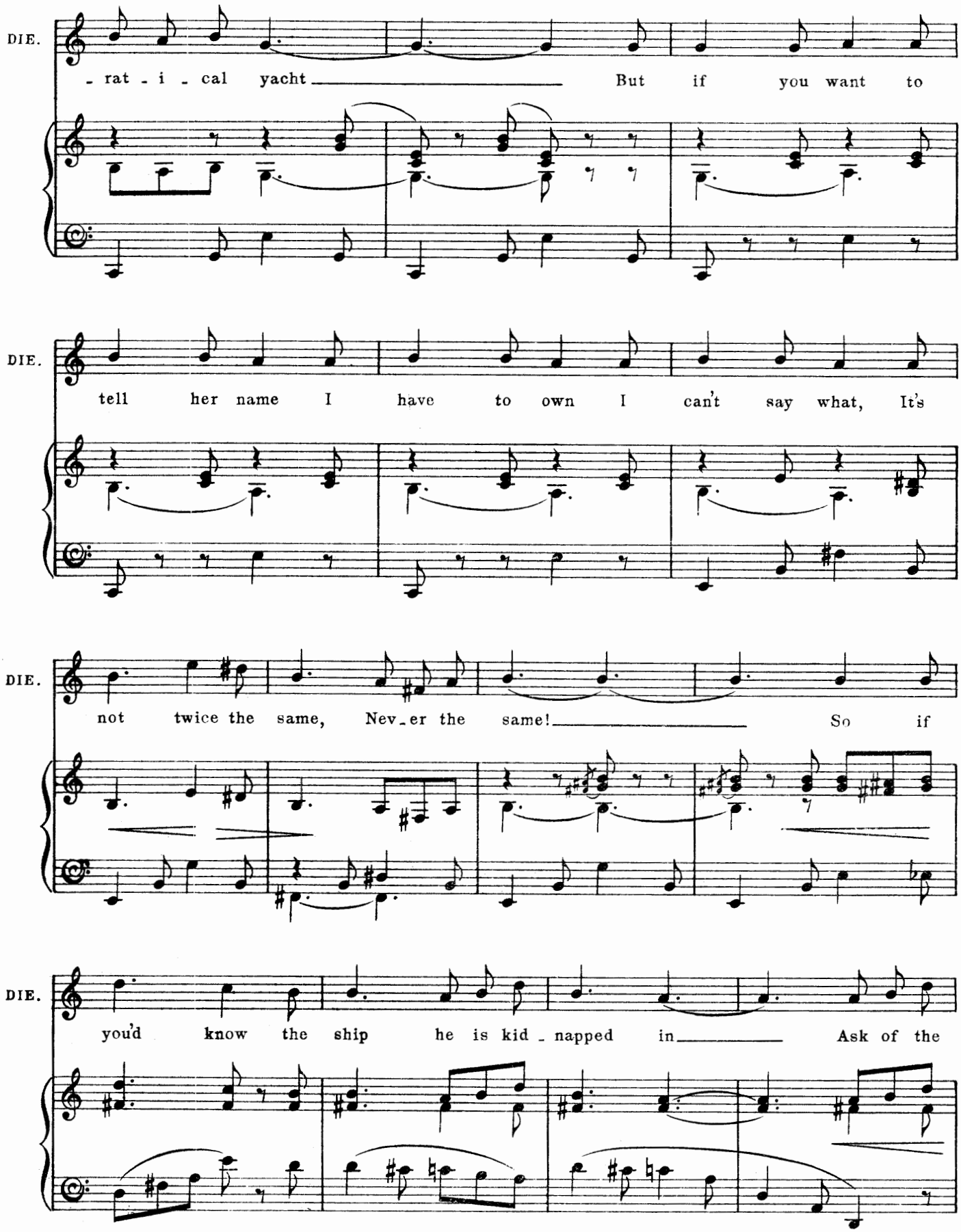

CONSUELO.
Oh, you
rit.
- i - ta must not wait Too late!
CHO.
- i - ta must not wait Too late!
- i - ta must not wait Too late!
- i - ta must not wait Too late!
rit.

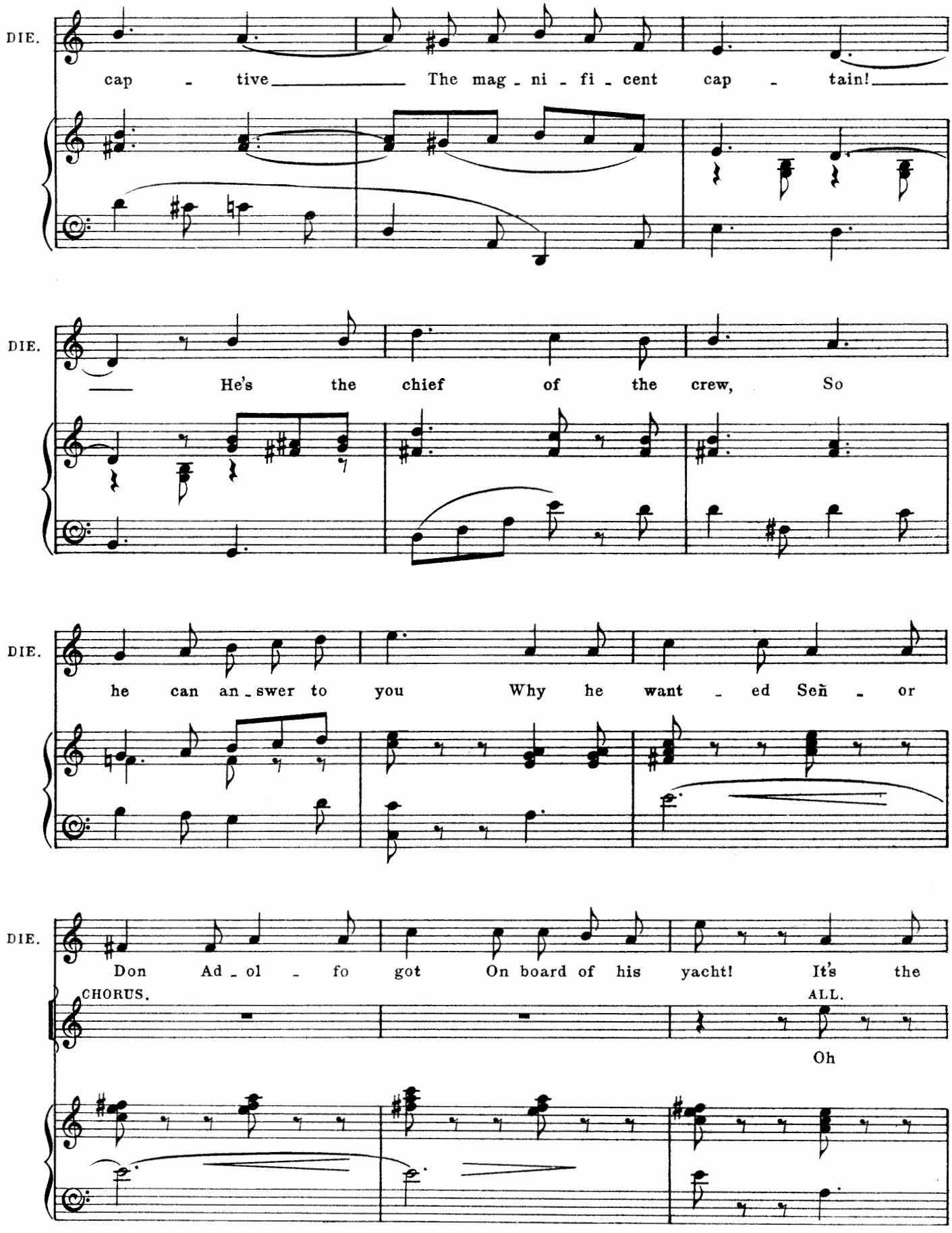

rather slower
CON.
need not seek A-dol-fo, high and low, ——— It's no - thing— to me if
colla voce
CON.
he is here or no! You seek for him vain - ly; For I tell you plain - ly
CON.
I am not in love with him, and there - fore I'll wed none— I do not
CON.
care for! So at - tend, pray,— To what I say!——— There will be

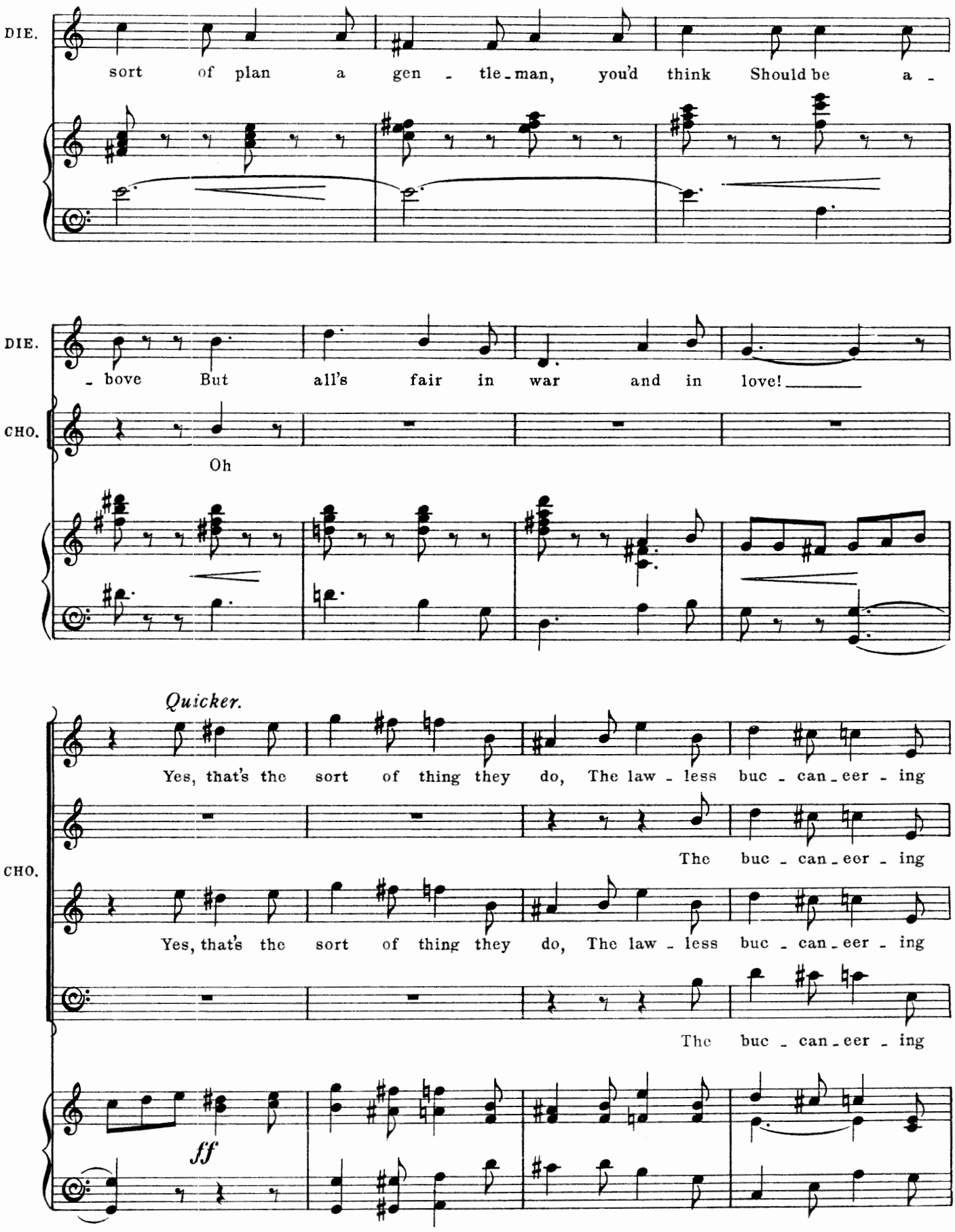

CON.
no be-troth-al, there'll be no be-troth-al, there'll be
(Spoken.)
Oh! Oh!
CHO.
(Spoken.)
Oh! Oh!
(Spoken.)
Oh! Oh!
(Spoken.)
Oh! Oh!
CON.
no be-troth-al here to-day!
Oh! she must be jeal-ous!
CHO.
Oh! she must be jeal-ous!
Oh! she's jeal-ous!
Oh! she must be jeal-ous!

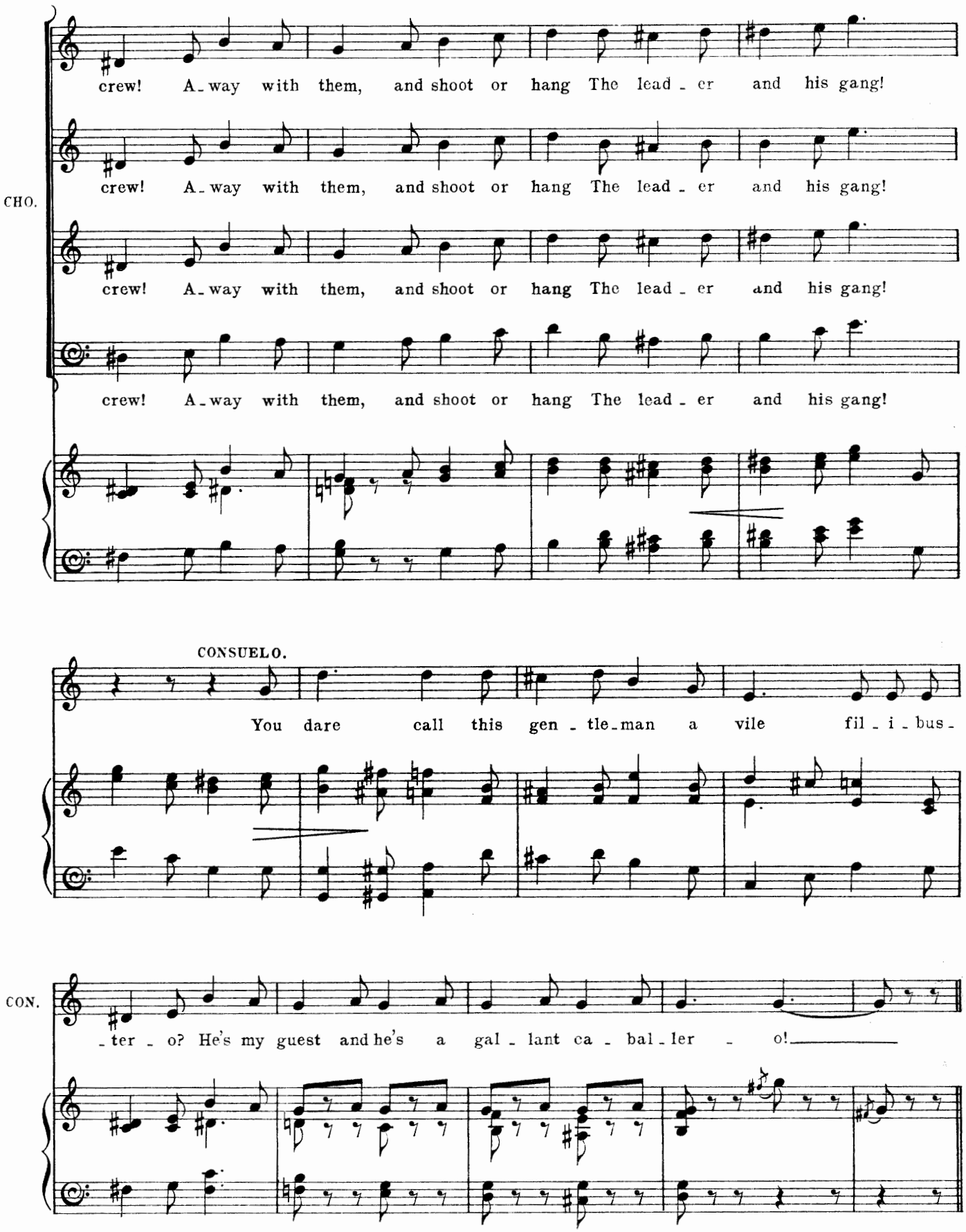

CHO.
Don't you hear her tell us That there will be no be - troth - al?
Don't you hear her tell us That there will be no be - troth - al?
Hear her tell us That there's no be - troth - al?
Don't you hear her tell us That there will be no be - troth - al?
♩ = 108.
(Enter DIEGO with his Mandoline.)
♩ = 126.
p
p


p
DIEGO.
If you
♩ = 104.
p
DIE.
want to knowwhere Don Ad - ol - fo's gone, The no - ble Don Is
DIE.
cap - tive on A pi - rat - i - cal yacht! A pi -


DIE.
- rat - i - cal yacht But if you want to
DIE.
tell her name I have to own I can't say what, It's
DIE.
not twice the same, Nev-er the same! So if
DIE.
you'd know the ship he is kid - napped in Ask of the


DIE.
cap - tive The mag - ni - fi - cent cap - tain!
DIE.
He's the chief of the crew, So
DIE.
he can an - swer to you Why he want - ed Señ - or
DIE.
Don Ad - ol - fo got On board of his yacht! It's the
CHORUS.
ALL.
Oh


DIE.
sort of plan a gen - tle - man, you'd think Should be a -
DIE.
- bove But all's fair in war and in love!
CHO.
Oh
Quicker.
Yes, that's the sort of thing they do, The law - less buc - can - eer - ing
CHO.
The buc - can - eer - ing
Yes, that's the sort of thing they do, The law - less buc - can - eer - ing
The buc - can - eer - ing
ff


crew! A-way with them, and shoot or hang The lead-er and his gang!
CHO.
crew! A-way with them, and shoot or hang The lead-er and his gang!
crew! A-way with them, and shoot or hang The lead-er and his gang!
crew! A-way with them, and shoot or hang The lead-er and his gang!
CONSUELO.
You dare call this gen-tle-man a vile fil-i-bus-
CON.
-ter-o? He's my guest and he's a gal-lant ca-bal-ler-o!

DIEGO. **Tempo primo.**

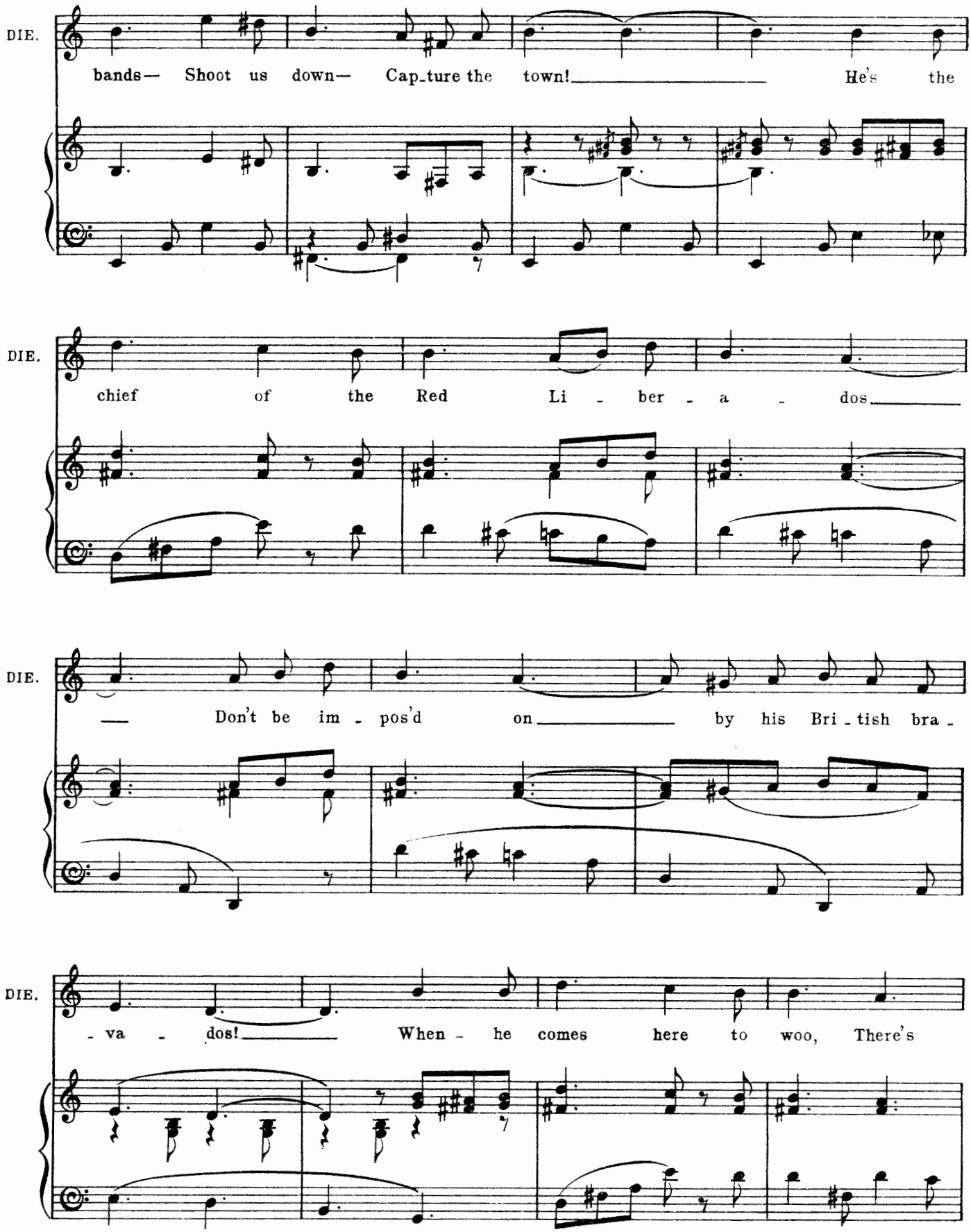
Don A - dol - fo's been kid - napped on board a yacht, A wick - ed

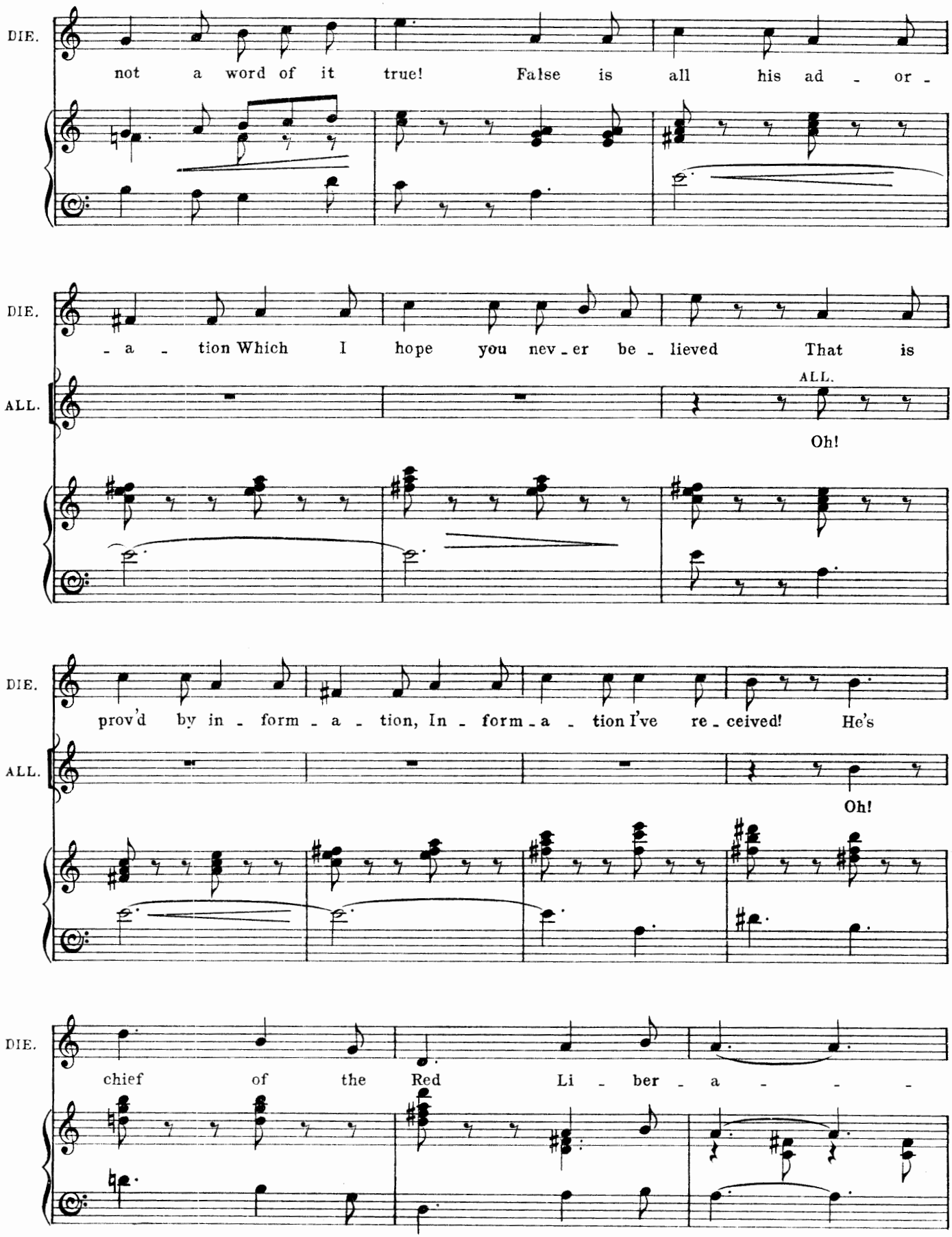
p

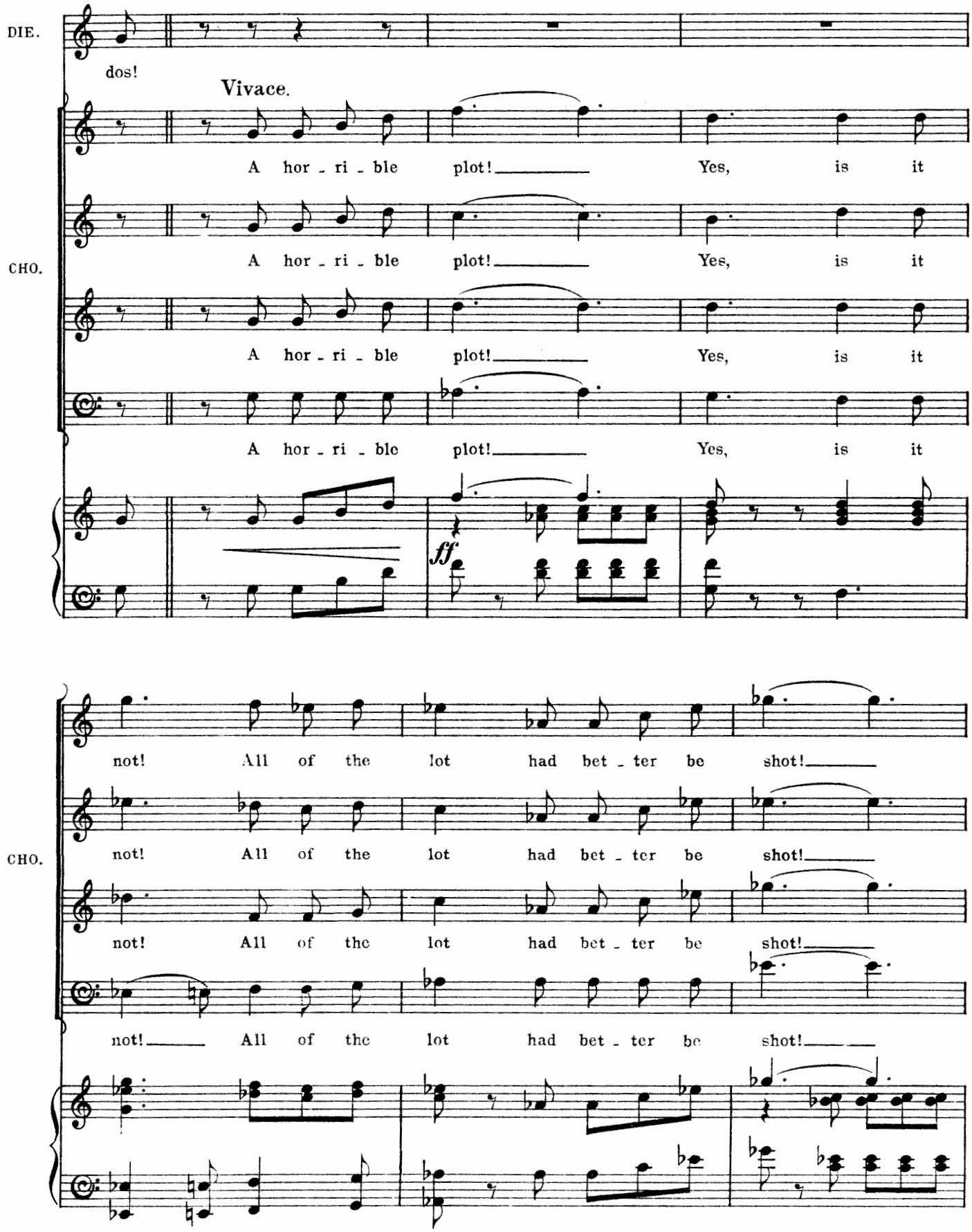
DIE. plot! It's part of the treach_er - ous plan That's the

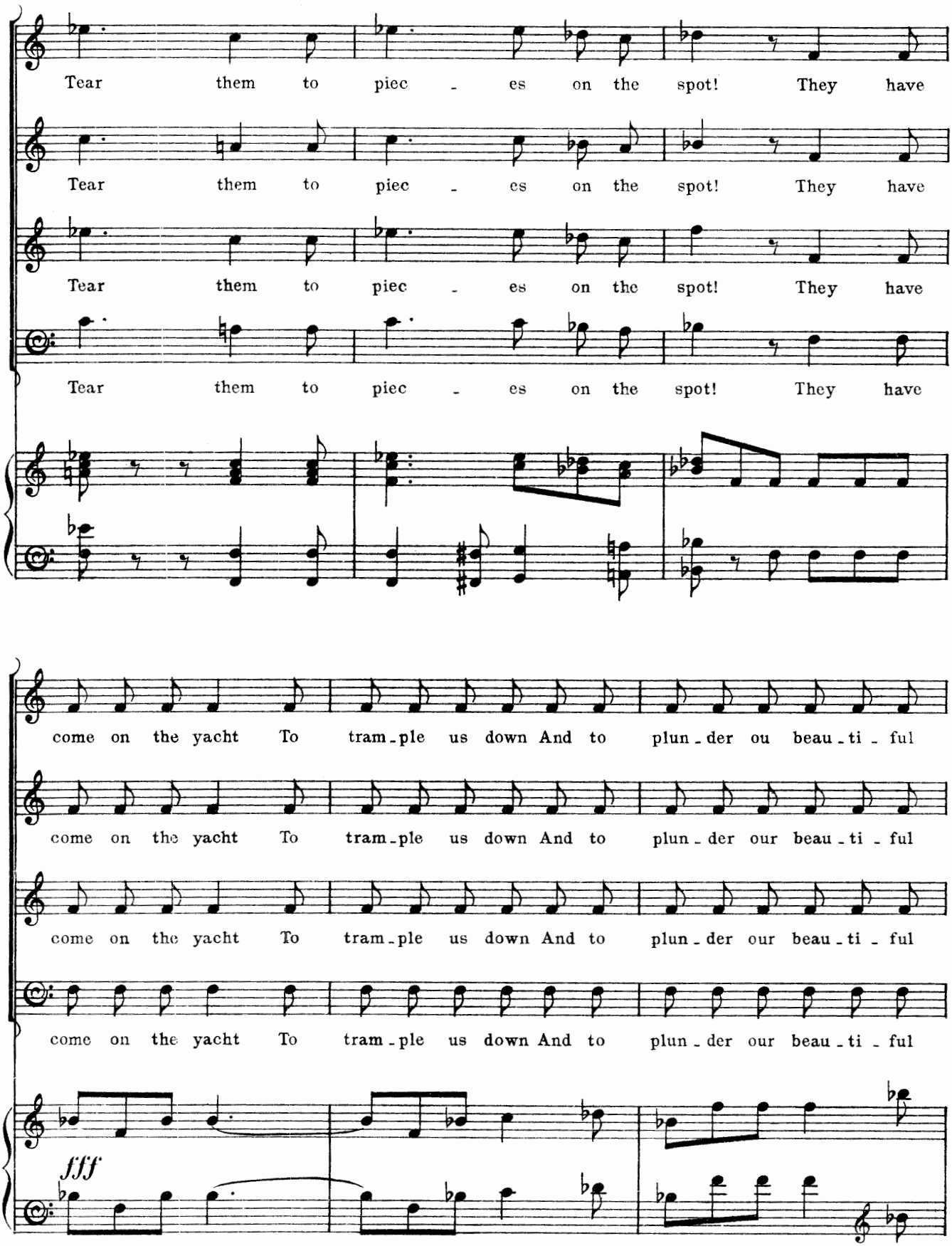
DIE. work of that man He's bring - ing tons of

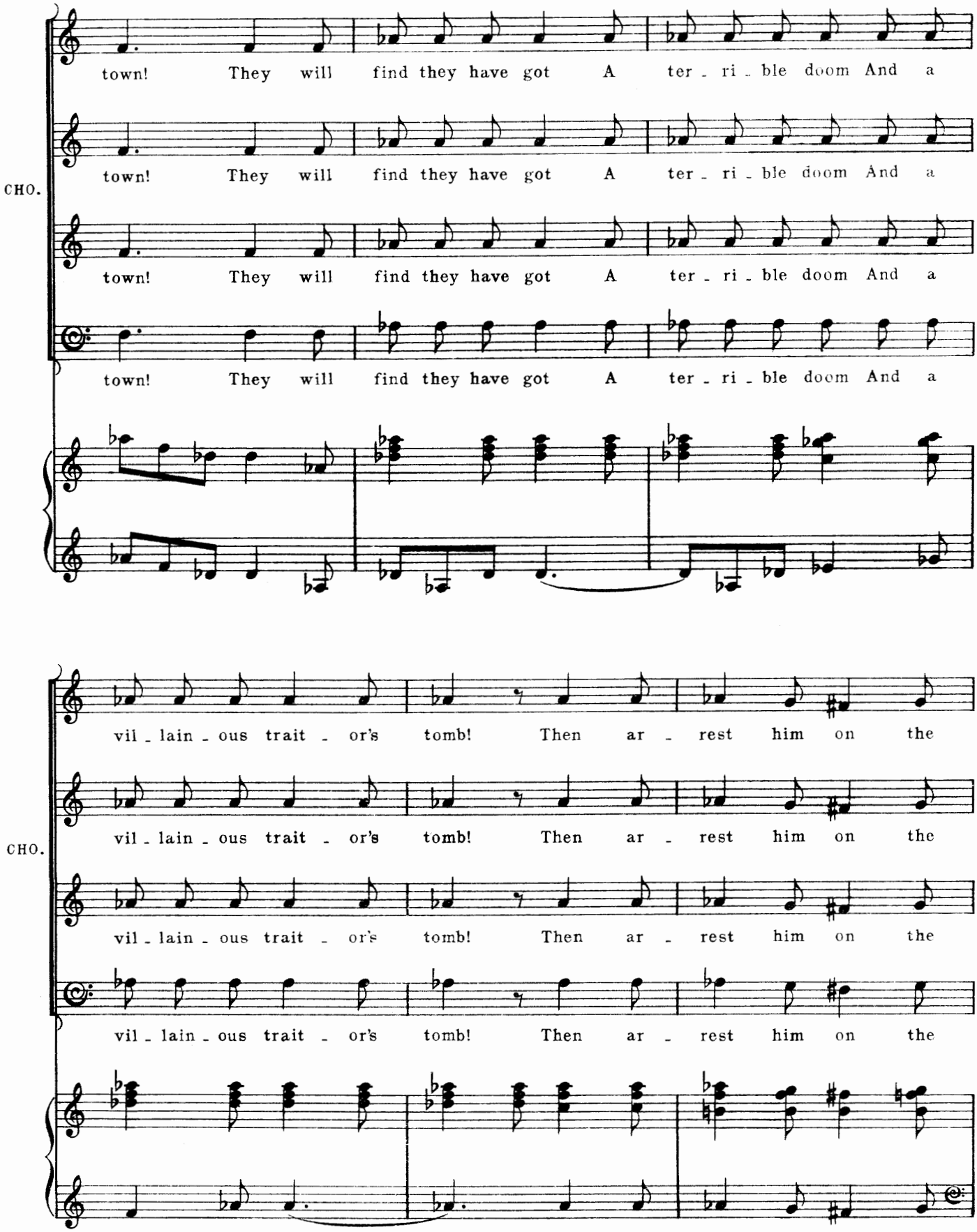
DIE. swords and guns To arm the cru - el hands of reb - el

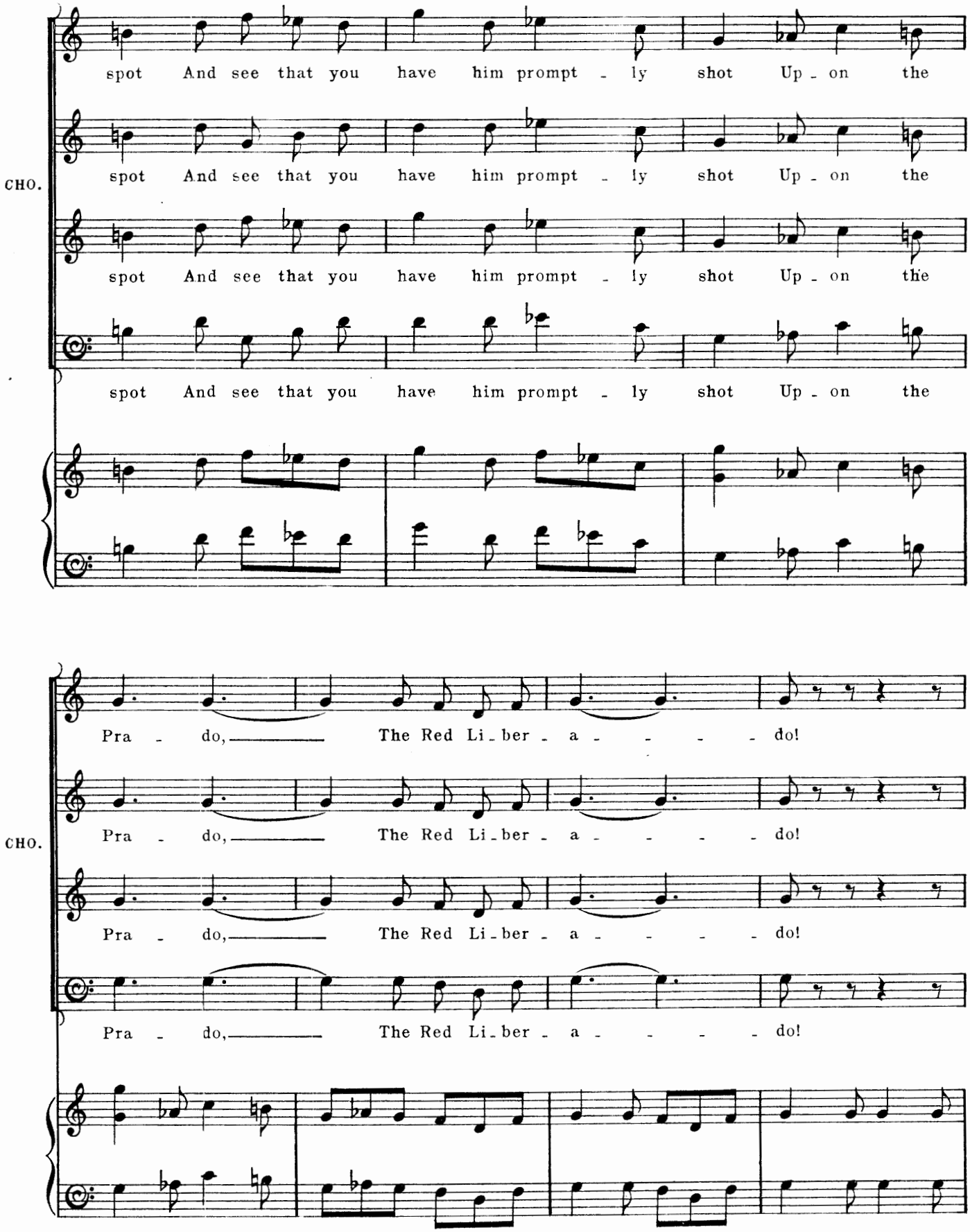

DIE.
bands— Shoot us down— Cap_ture the town! He's the
DIE.
chief of the Red Li - ber - a - dos
DIE.
— Don't be im - pos'd on by his Bri - tish bra -
DIE.
- va - dos! When - he comes here to woo, There's


DIE.
not a word of it true! False is all his ad - or -
DIE.
- a - tion Which I hope you nev - er be - lieved That is
ALL.
ALL.
Oh!
DIE.
prov'd by in - form - a - tion, In - form - a - tion I've re - ceived! He's
ALL.
Oh!
DIE.
chief of the Red Li - ber - a - - -

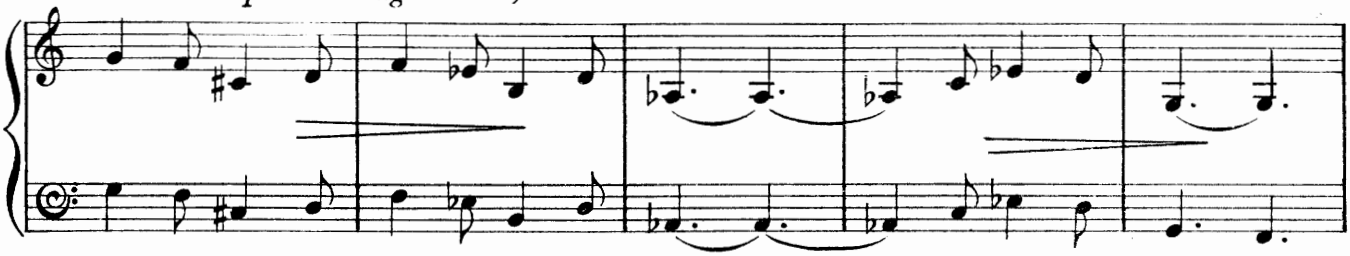

DIE.
dos!
Vivace.
A hor - ri - ble plot! Yes, is it
CHO.
A hor - ri - ble plot! Yes, is it
A hor - ri - ble plot! Yes, is it
A hor - ri - ble plot! Yes, is it
ff
not! All of the lot had bet - ter be shot!
CHO.
not! All of the lot had bet - ter be shot!
not! All of the lot had bet - ter be shot!
not! All of the lot had bet - ter be shot!

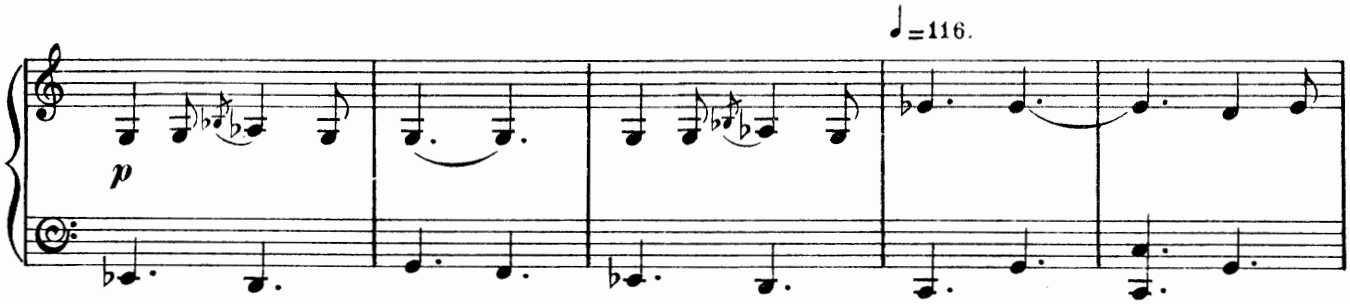

Tear them to piec - es on the spot! They have
CHO.
Tear them to piec - es on the spot! They have
Tear them to piec - es on the spot! They have
Tear them to piec - es on the spot! They have
come on the yacht To tram - ple us down And to plun - der ou beau - ti - ful
CHO.
come on the yacht To tram - ple us down And to plun - der our beau - ti - ful
come on the yacht To tram - ple us down And to plun - der our beau - ti - ful
come on the yacht To tram - ple us down And to plun - der our beau - ti - ful
fff

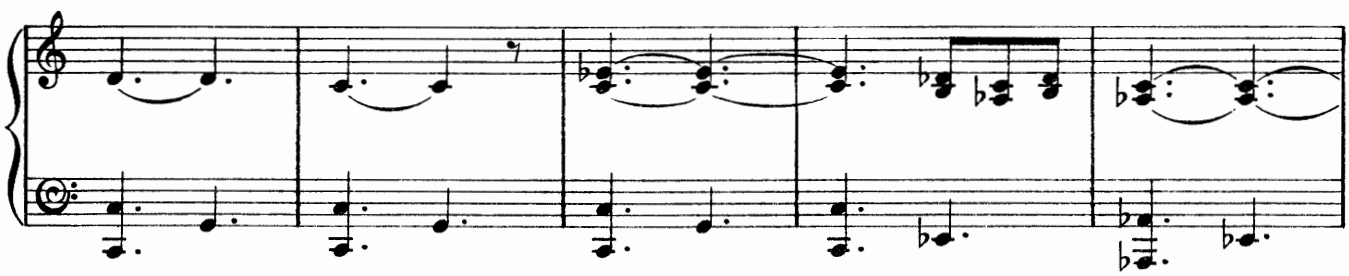

CHO.
town! They will find they have got A ter - ri - ble doom And a
town! They will find they have got A ter - ri - ble doom And a
town! They will find they have got A ter - ri - ble doom And a
town! They will find they have got A ter - ri - ble doom And a
CHO.
vil - lain - ous trait - or's tomb! Then ar - rest him on the
vil - lain - ous trait - or's tomb! Then ar - rest him on the
vil - lain - ous trait - or's tomb! Then ar - rest him on the
vil - lain - ous trait - or's tomb! Then ar - rest him on the

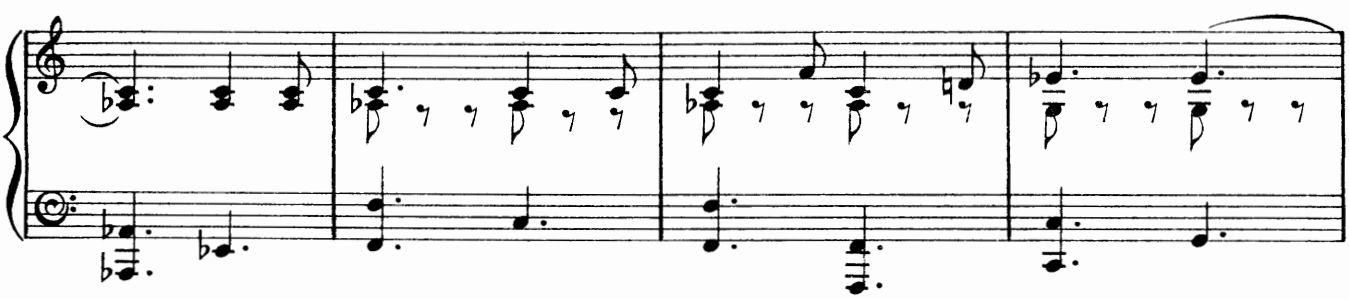

spot And see that you have him prompt - ly shot Up - on the
CHO.
spot And see that you have him prompt - ly shot Up - on the
spot And see that you have him prompt - ly shot Up - on the
spot And see that you have him prompt - ly shot Up - on the
Pra - do, The Red Li - ber - a - - - - do!
CHO.
Pra - do, The Red Li - ber - a - - - - do!
Pra - do, The Red Li - ber - a - - - - do!
Pra - do, The Red Li - ber - a - - - - do!

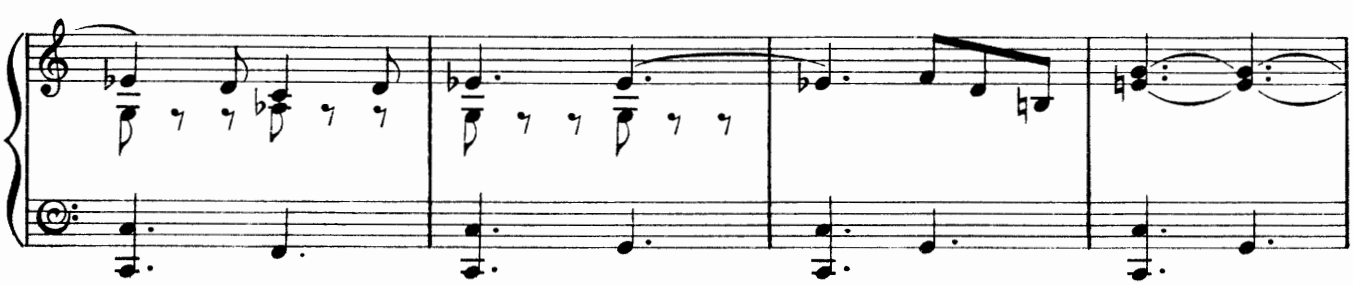
(Bombito speaks through music.)

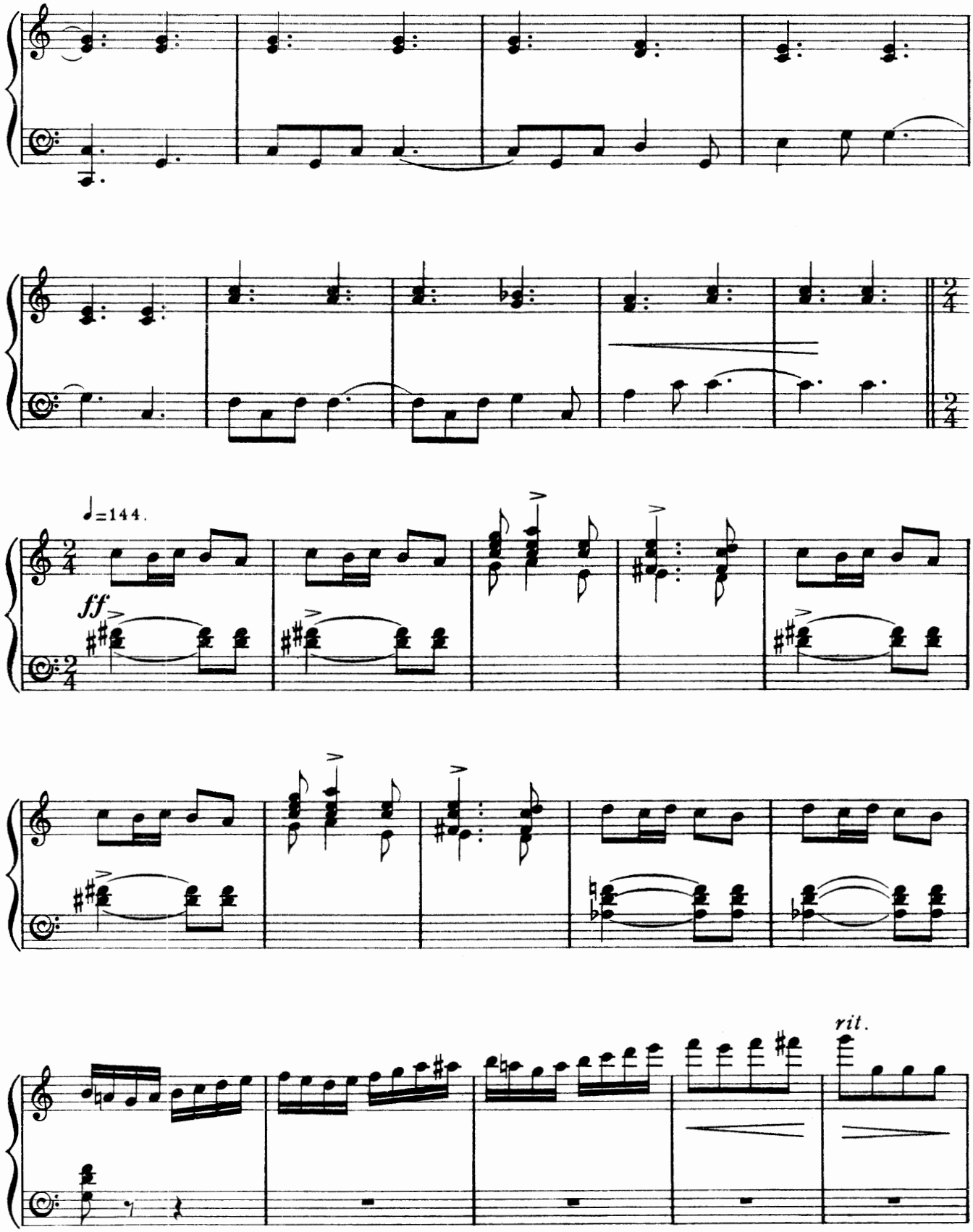


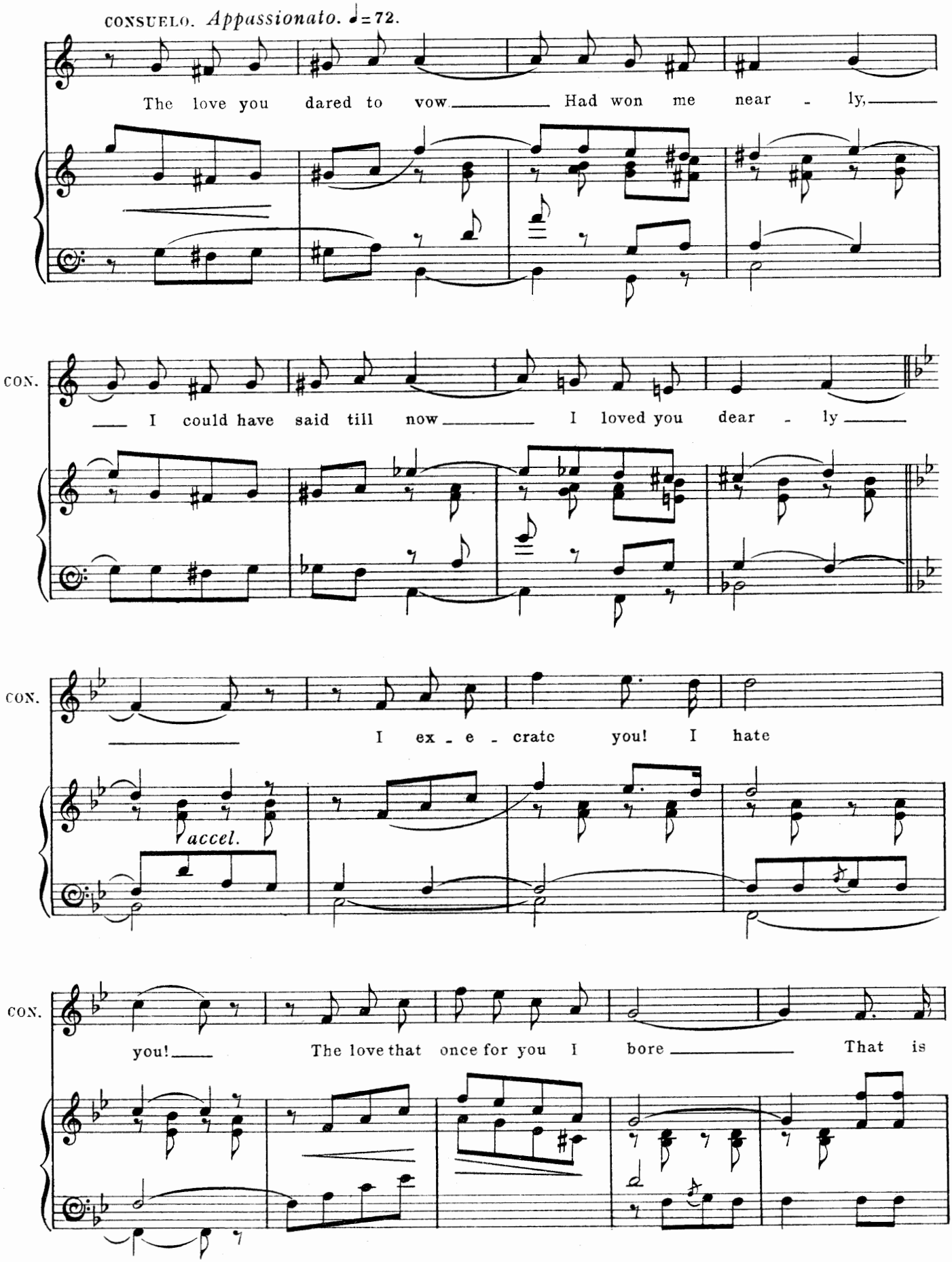


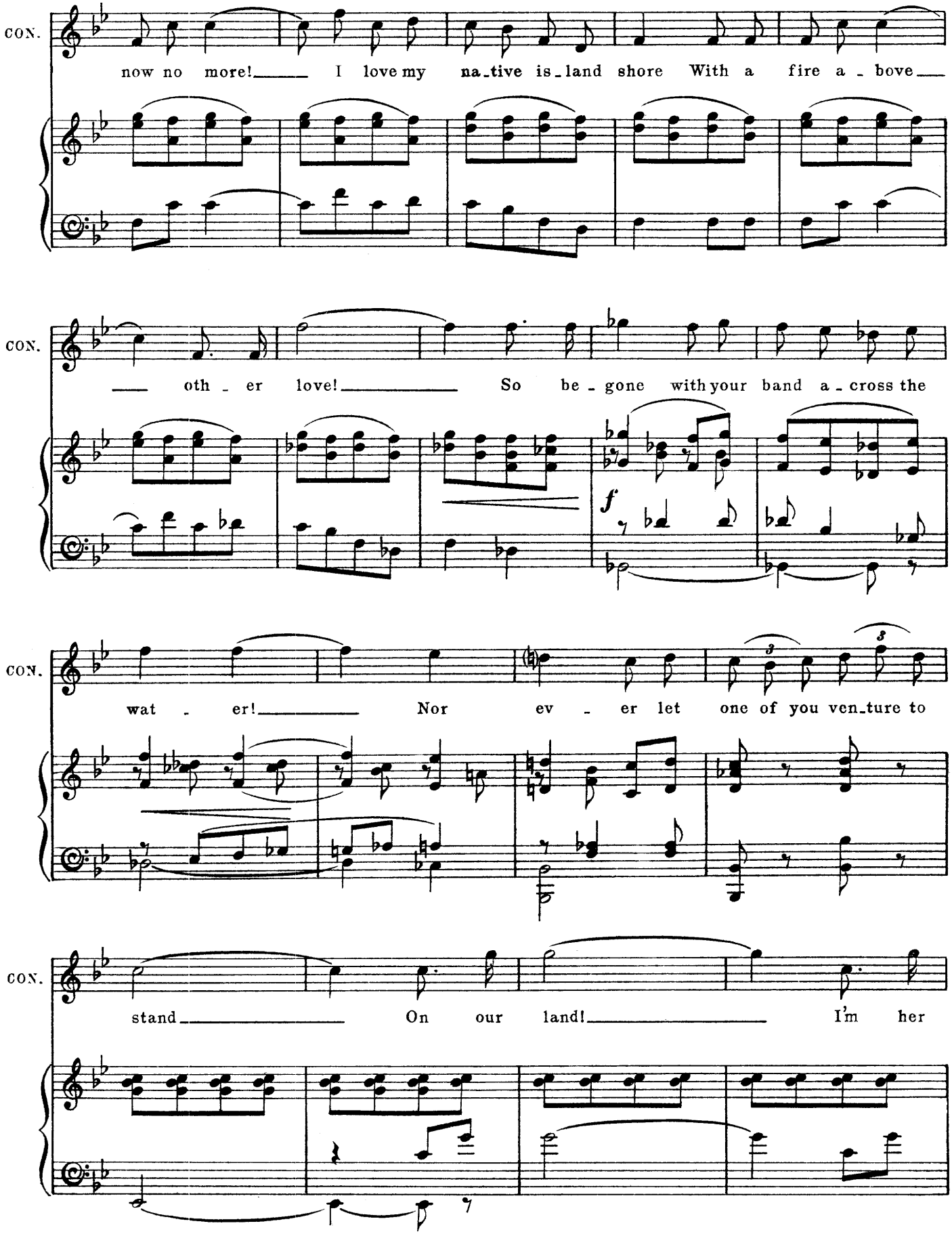


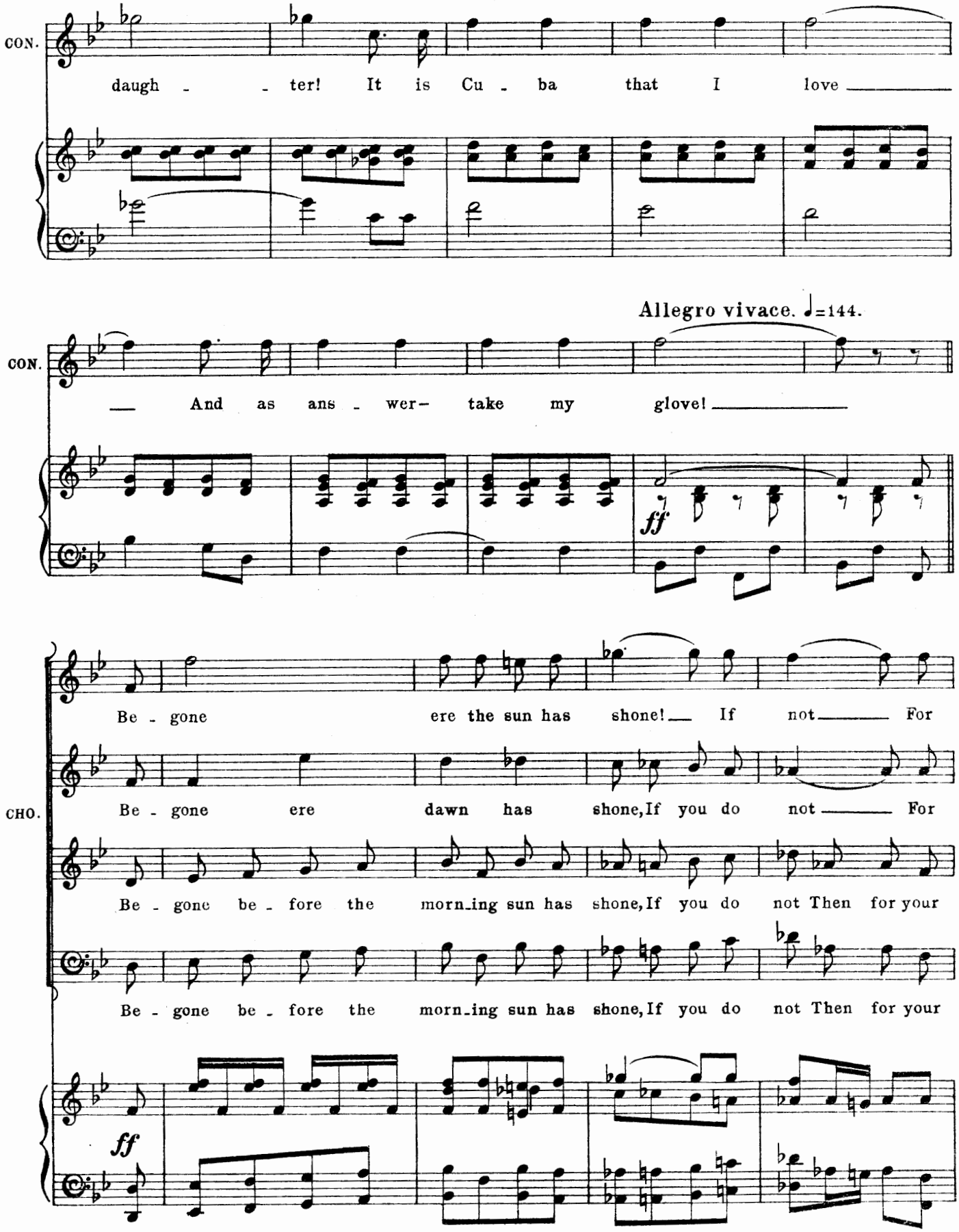


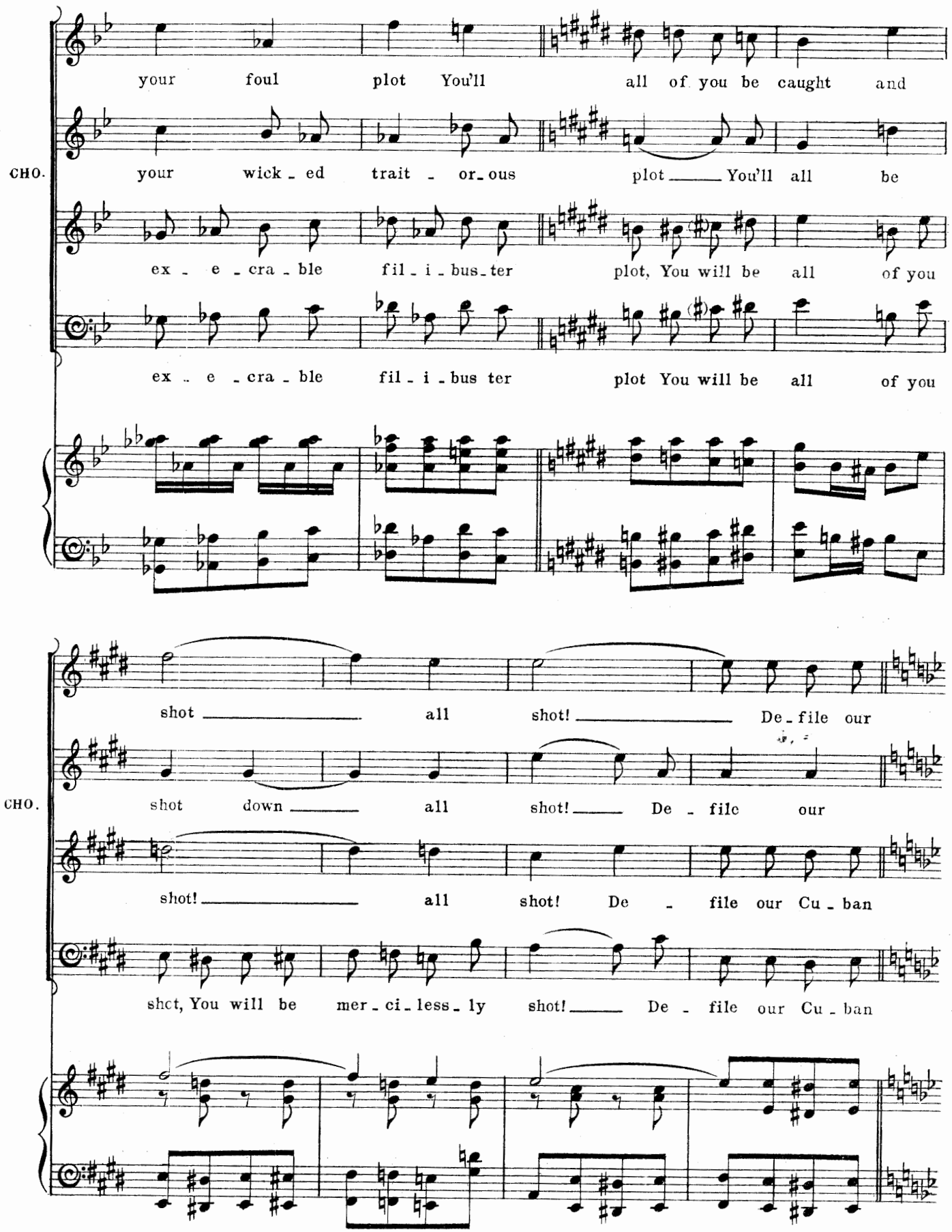


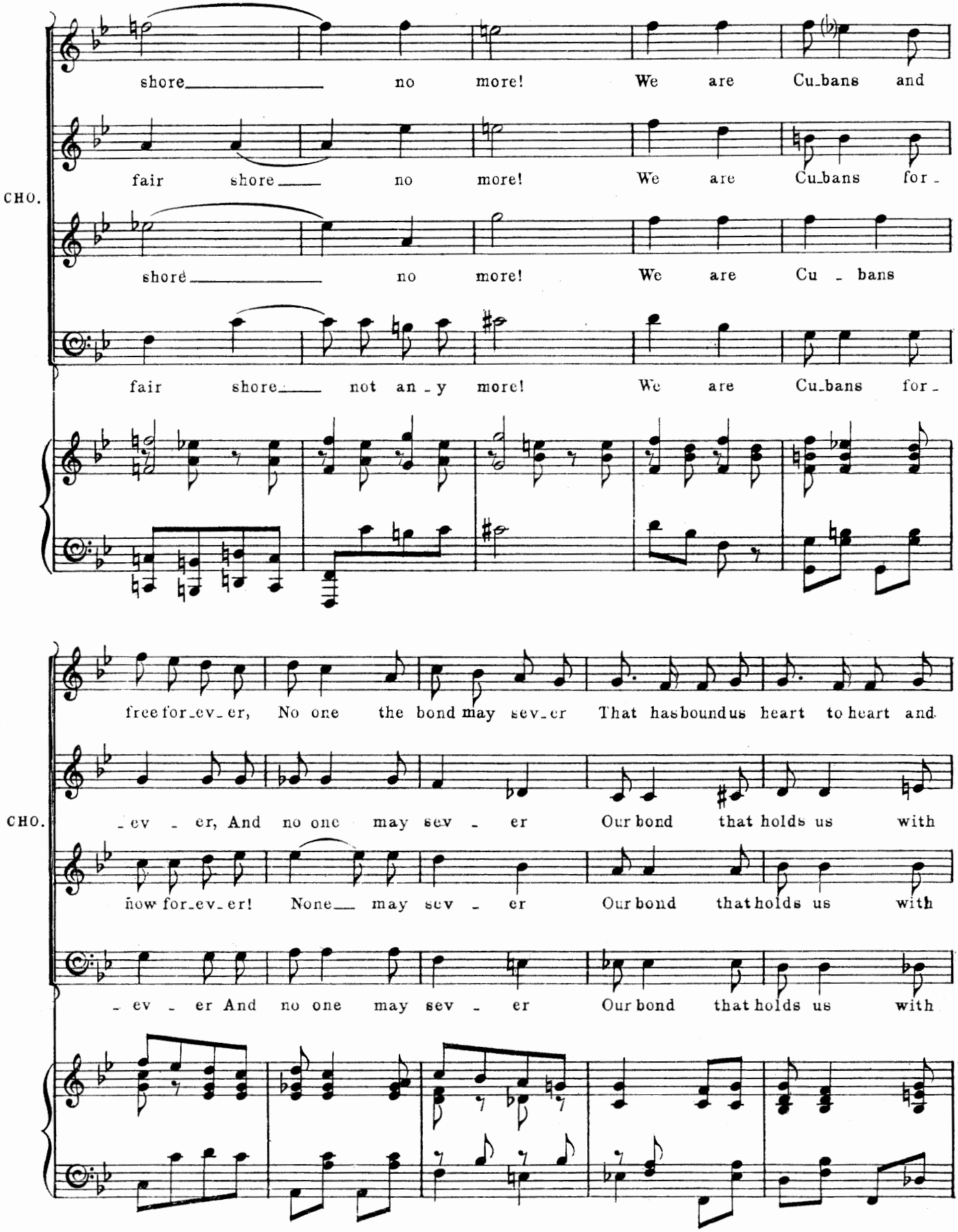

♩=144.
ff
rit.

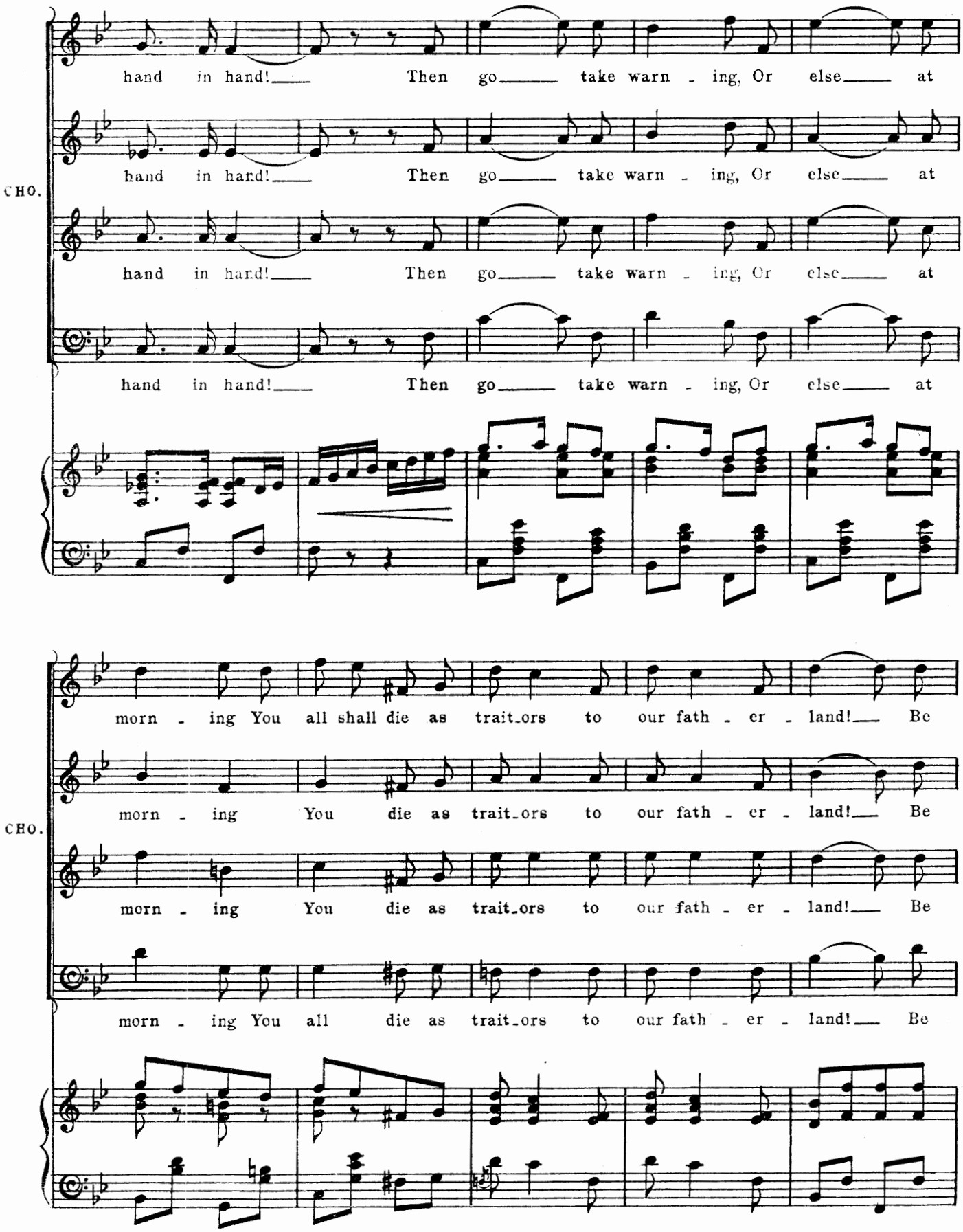

CONSUELO. Appassionato. ♩=72.
The love you dared to vow Had won me near - ly,
CON.
I could have said till now I loved you dear - ly
CON.
I ex - e - crate you! I hate
accel.
CON.
you! The love that once for you I bore That is

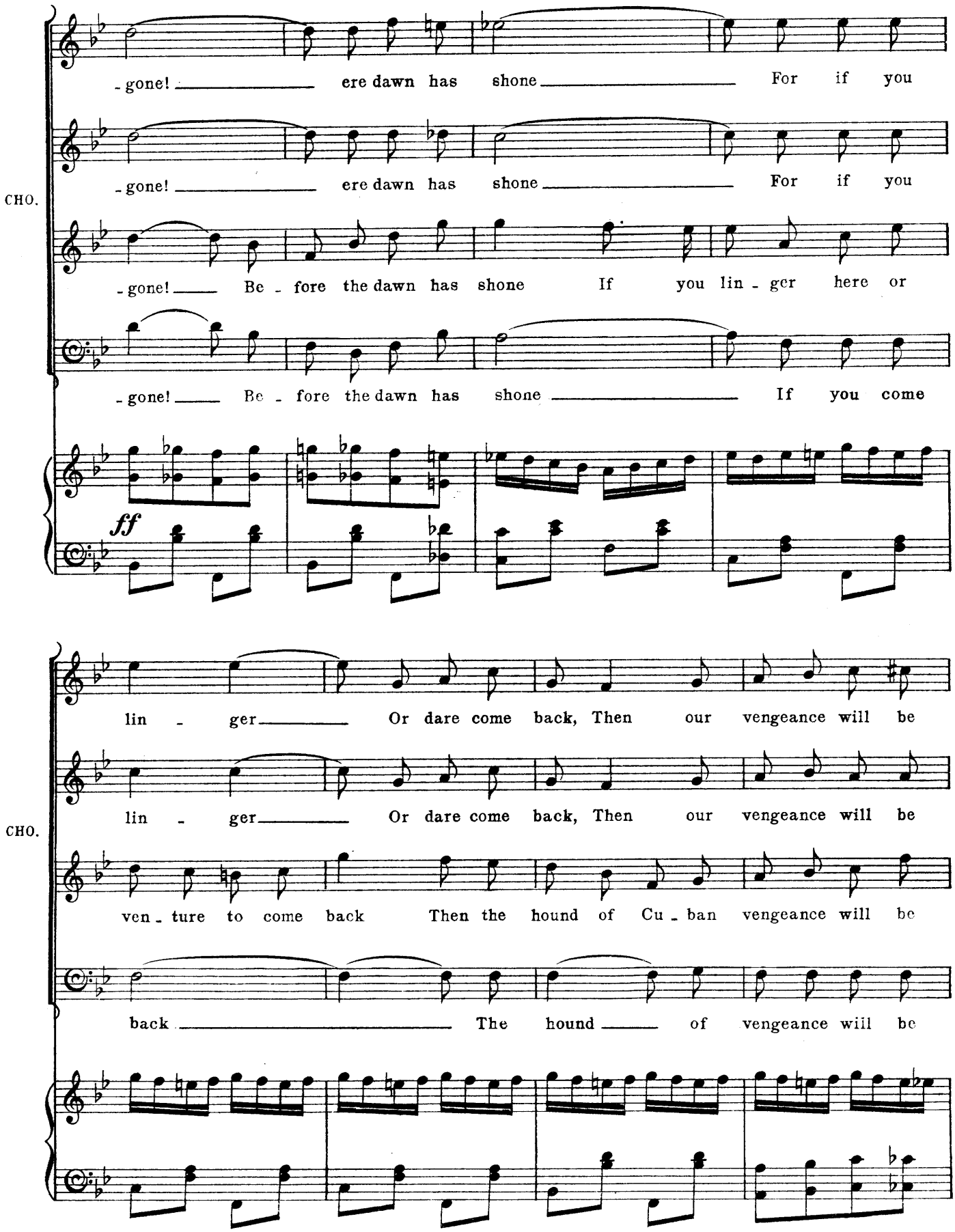

CON.
now no more! I love my na-tive is-land shore With a fire a-bove
CON.
oth-er love! So be-gone with your band a-cross the
f
CON.
wat-er! Nor ev-er let one of you ven-ture to
CON.
stand On our land! I'm her

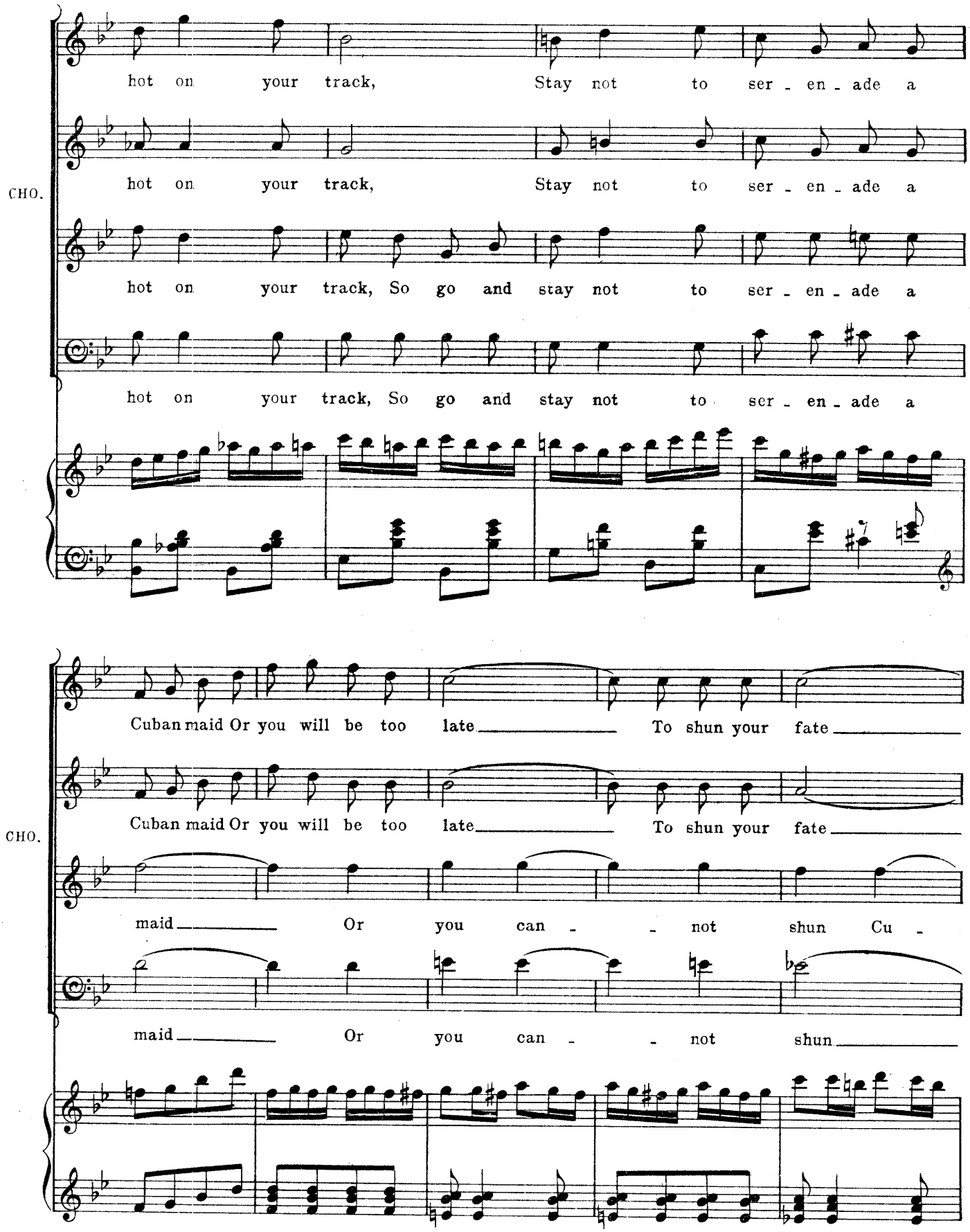

CON.
daugh - - ter! It is Cu - ba that I love
Allegro vivace. ♩=144.
CON.
And as ans - wer- take my glove!
ff
CHO.
Be - gone ere the sun has shone! If not For
Be - gone ere dawn has shone, If you do not For
Be - gone be - fore the morn_ing sun has shone, If you do not Then for your
Be - gone be - fore the morn_ing sun has shone, If you do not Then for your
ff

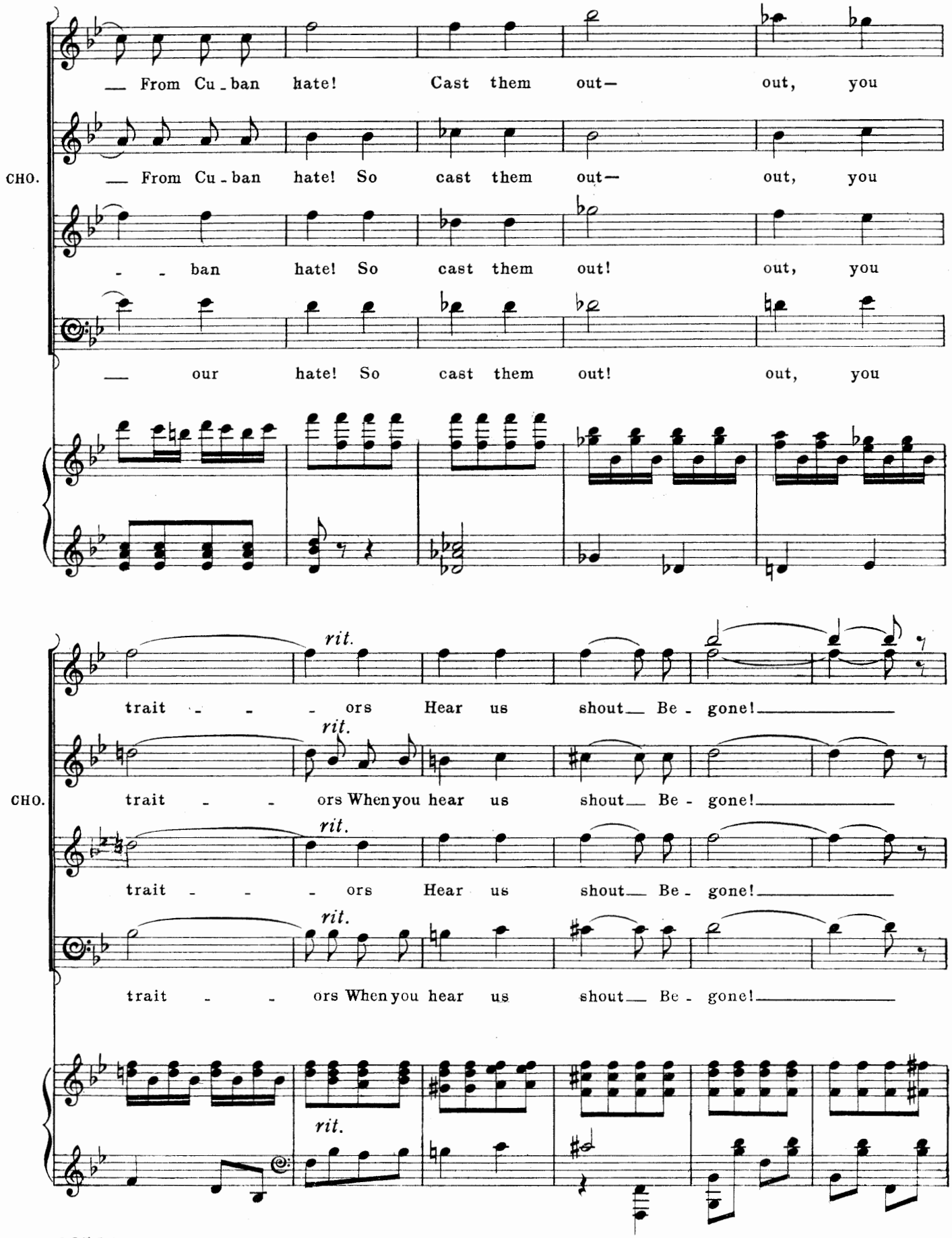

your foul plot You'll all of you be caught and
CHO.
your wick - ed trait - or - ous plot ___ You'll all be
ex - e - cra - ble fil - i - bus - ter plot, You will be all of you
ex - e - cra - ble fil - i - bus ter plot You will be all of you
shot ___ all shot! ___ De - file our
CHO.
shot down ___ all shot! ___ De - file our
shot! ___ all shot! De - file our Cu - ban
shot, You will be mer - ci - less - ly shot! ___ De - file our Cu - ban

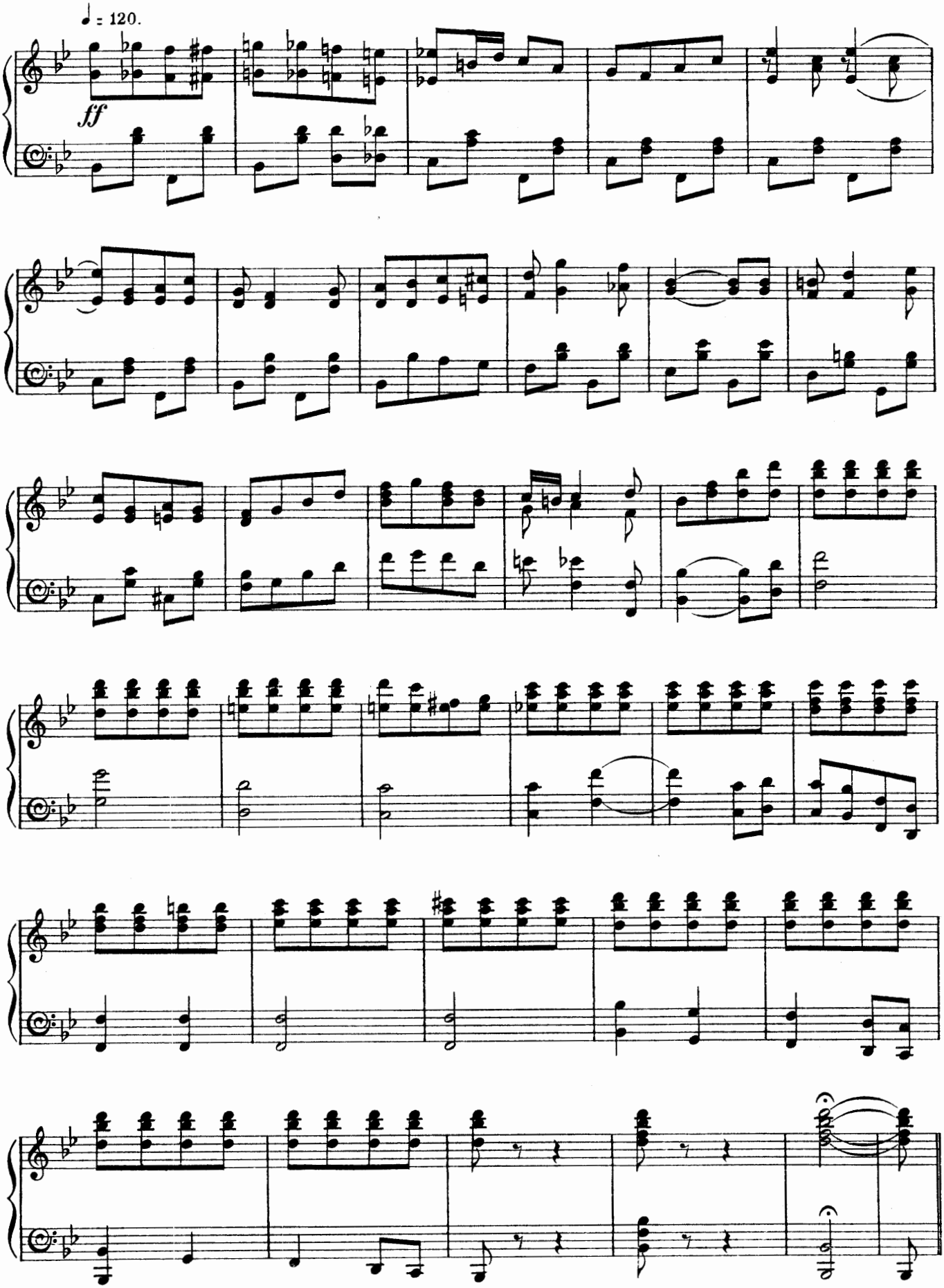

shore no more! We are Cu-bans and
fair shore no more! We are Cu-bans for-
CHO.
shore no more! We are Cu - bans
fair shore not an-y more! We are Cu-bans for-
free for-ev-er, No one the bond may sev-er That has bound us heart to heart and
-ev - er, And no one may sev - er Our bond that holds us with
now for-ev-er! None may sev - er Our bond that holds us with
CHO.
- ev - er And no one may sev - er Our bond that holds us with


CHO.
hand in hand! Then go take warn - ing, Or else at
hand in hand! Then go take warn - ing, Or else at
hand in hand! Then go take warn - ing, Or else at
hand in hand! Then go take warn - ing, Or else at
morn - ing You all shall die as trait_ors to our fath - er - land! Be
CHO.
morn - ing You die as trait_ors to our fath - er - land! Be
morn - ing You die as trait_ors to our fath - er - land! Be
morn - ing You all die as trait_ors to our fath - er - land! Be


CHO.
-gone! ere dawn has shone For if you
-gone! ere dawn has shone For if you
-gone! Be - fore the dawn has shone If you lin - ger here or
-gone! Be - fore the dawn has shone If you come
ff
lin - ger Or dare come back, Then our vengeance will be
CHO.
lin - ger Or dare come back, Then our vengeance will be
ven - ture to come back Then the hound of Cu - ban vengeance will be
back The hound of vengeance will be


CHO.
hot on your track, Stay not to ser - en - ade a
hot on your track, Stay not to ser - en - ade a
hot on your track, So go and stay not to ser - en - ade a
hot on your track, So go and stay not to ser - en - ade a
Cuban maid Or you will be too late To shun your fate
CHO.
Cuban maid Or you will be too late To shun your fate
maid Or you can - not shun Cu -
maid Or you can - not shun


From Cu - ban hate! Cast them out— out, you
CHO. From Cu - ban hate! So cast them out— out, you
- - ban hate! So cast them out! out, you
our hate! So cast them out! out, you
rit.
trait - - - ors Hear us shout Be - gone!
CHO. trait - - ors When you hear us shout Be - gone!
trait - - - ors Hear us shout Be - gone!
trait - - ors When you hear us shout Be - gone!

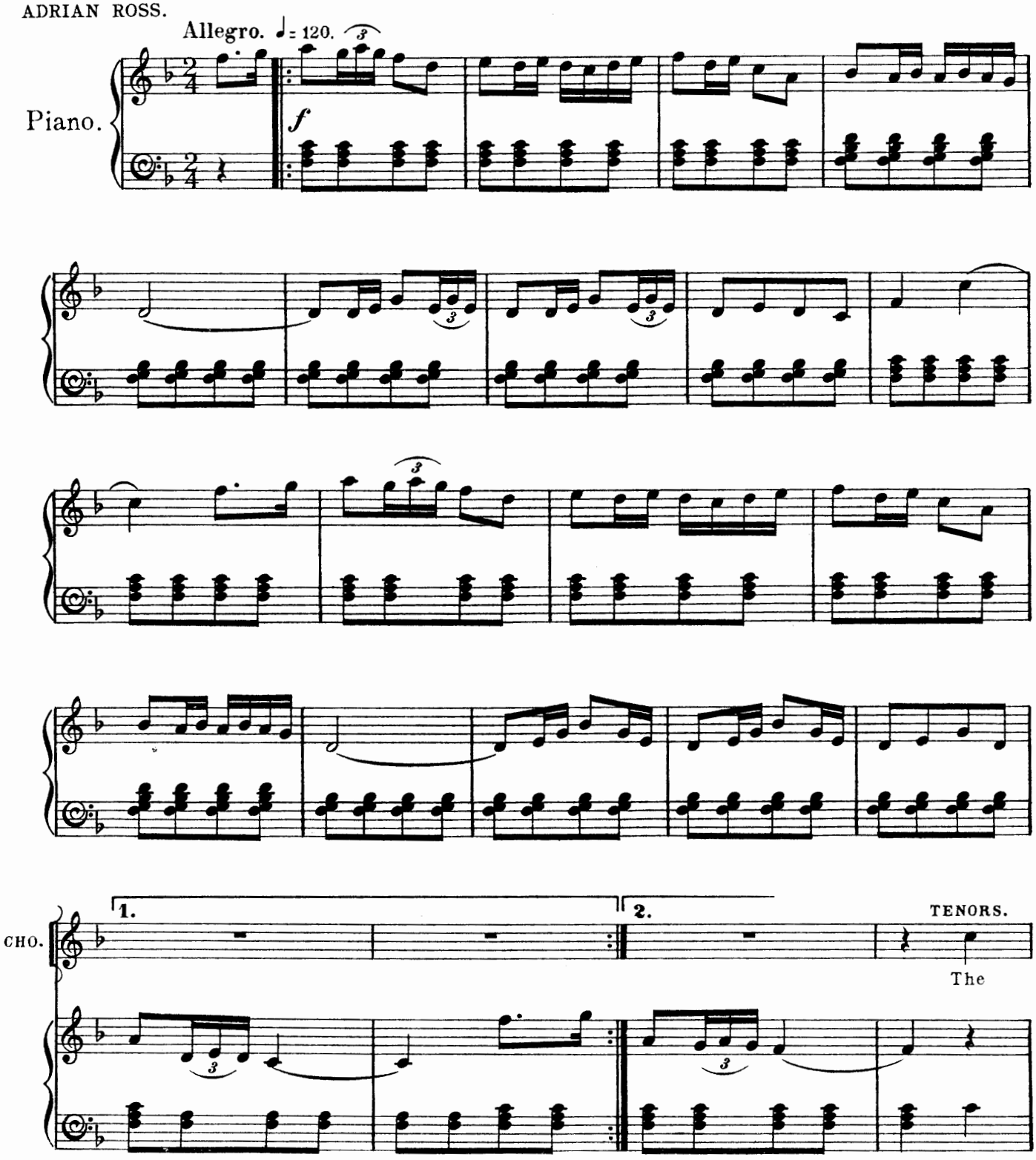


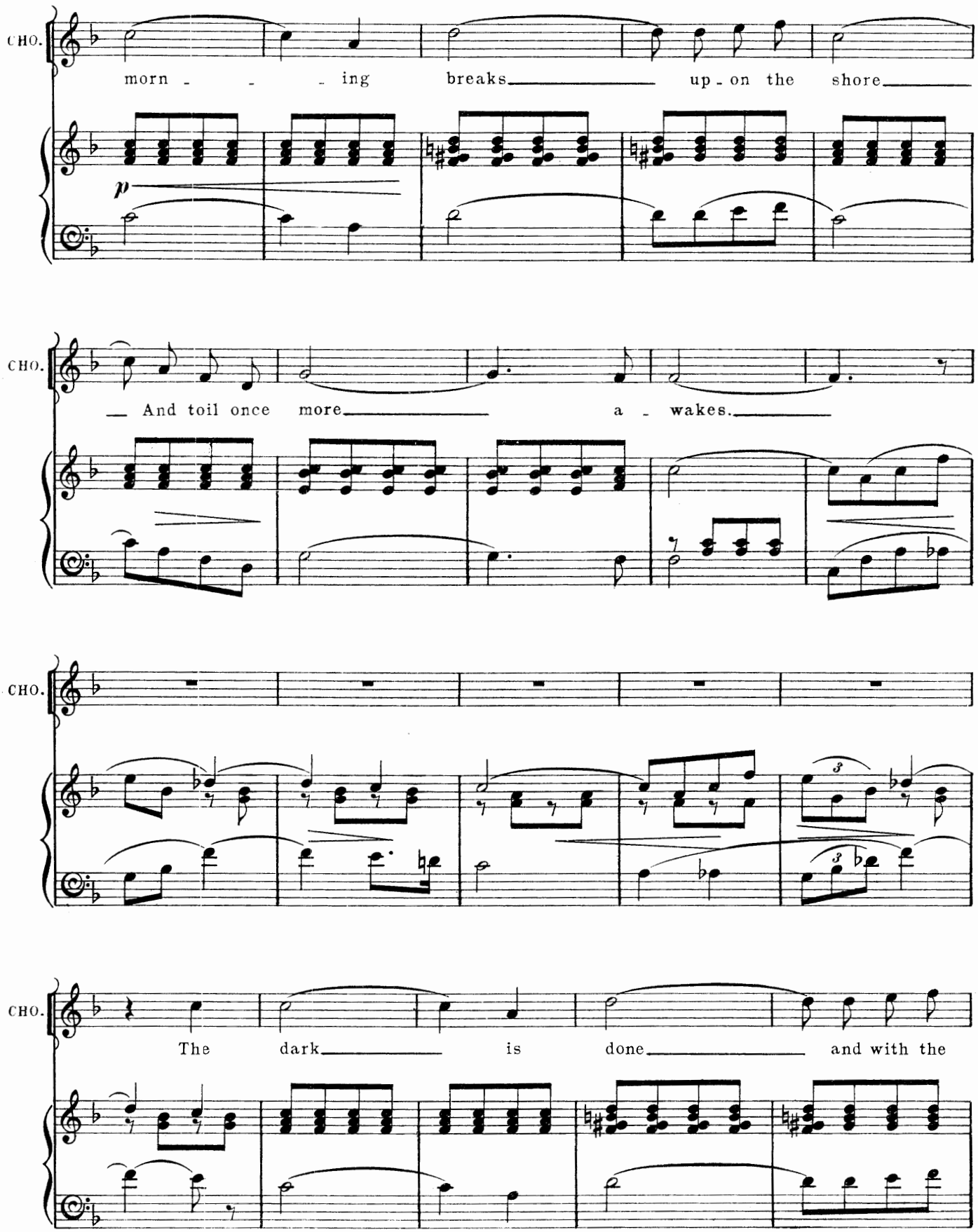
END OF ACT II.

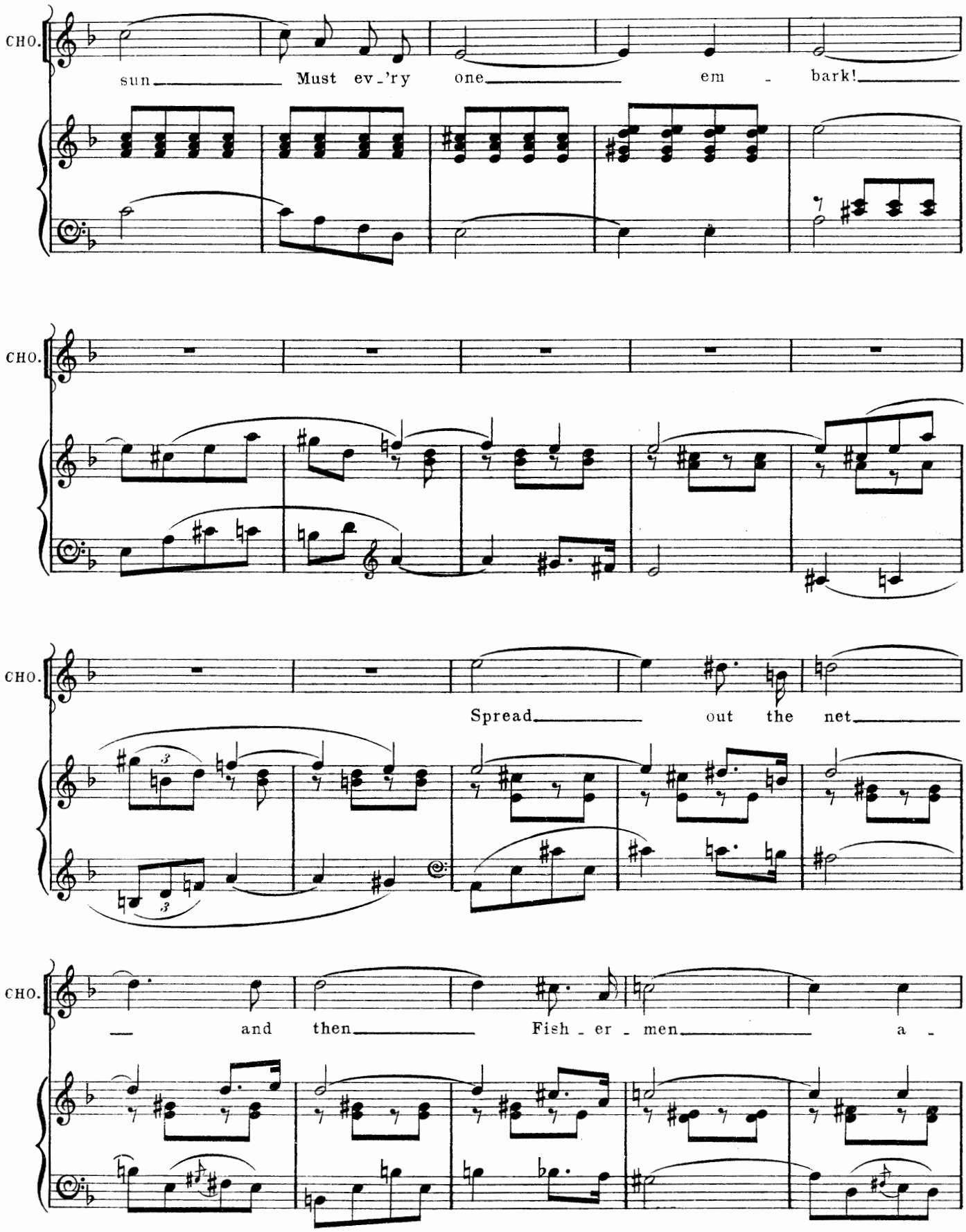
Act III.

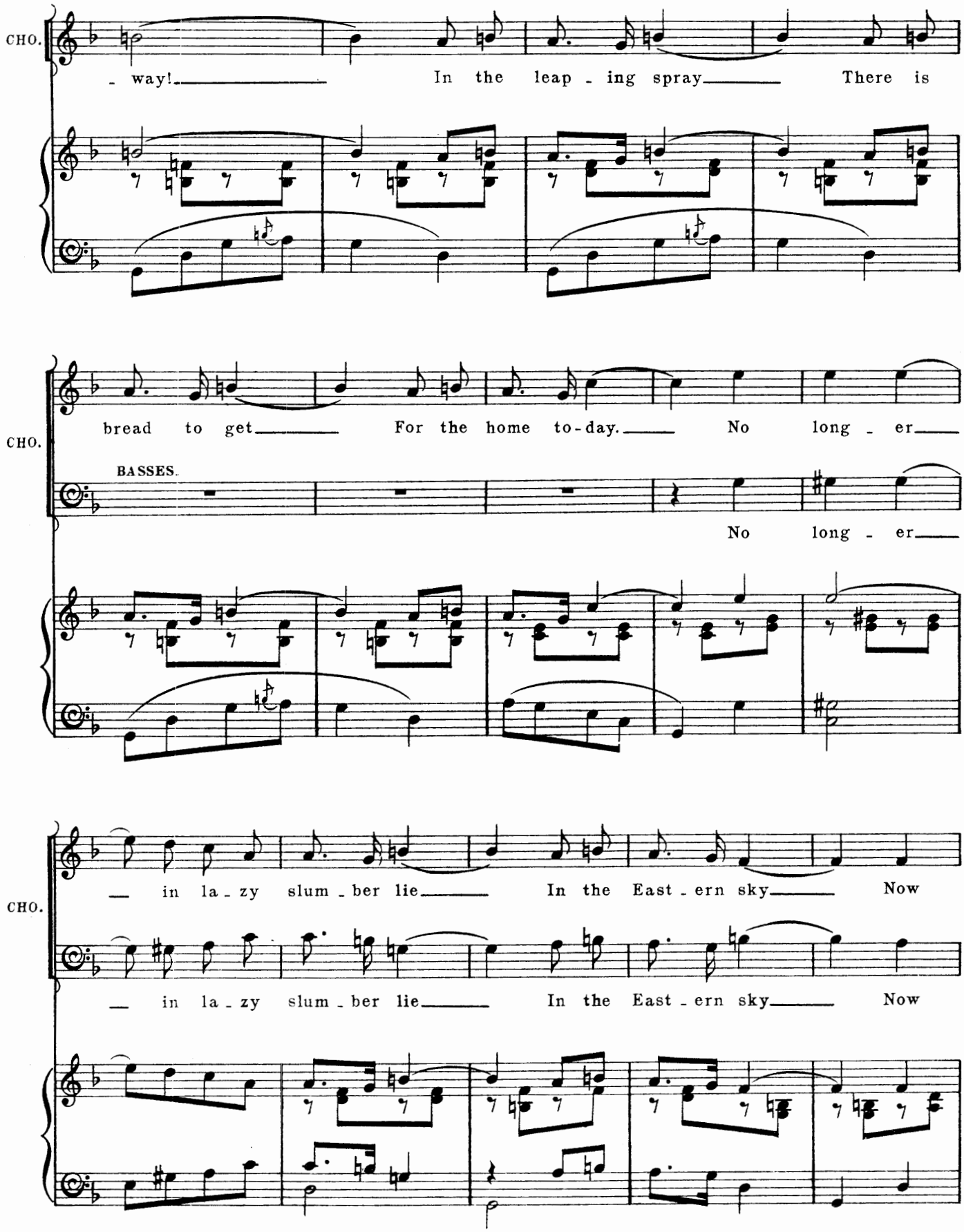
No. 19. OPENING CHORUS.

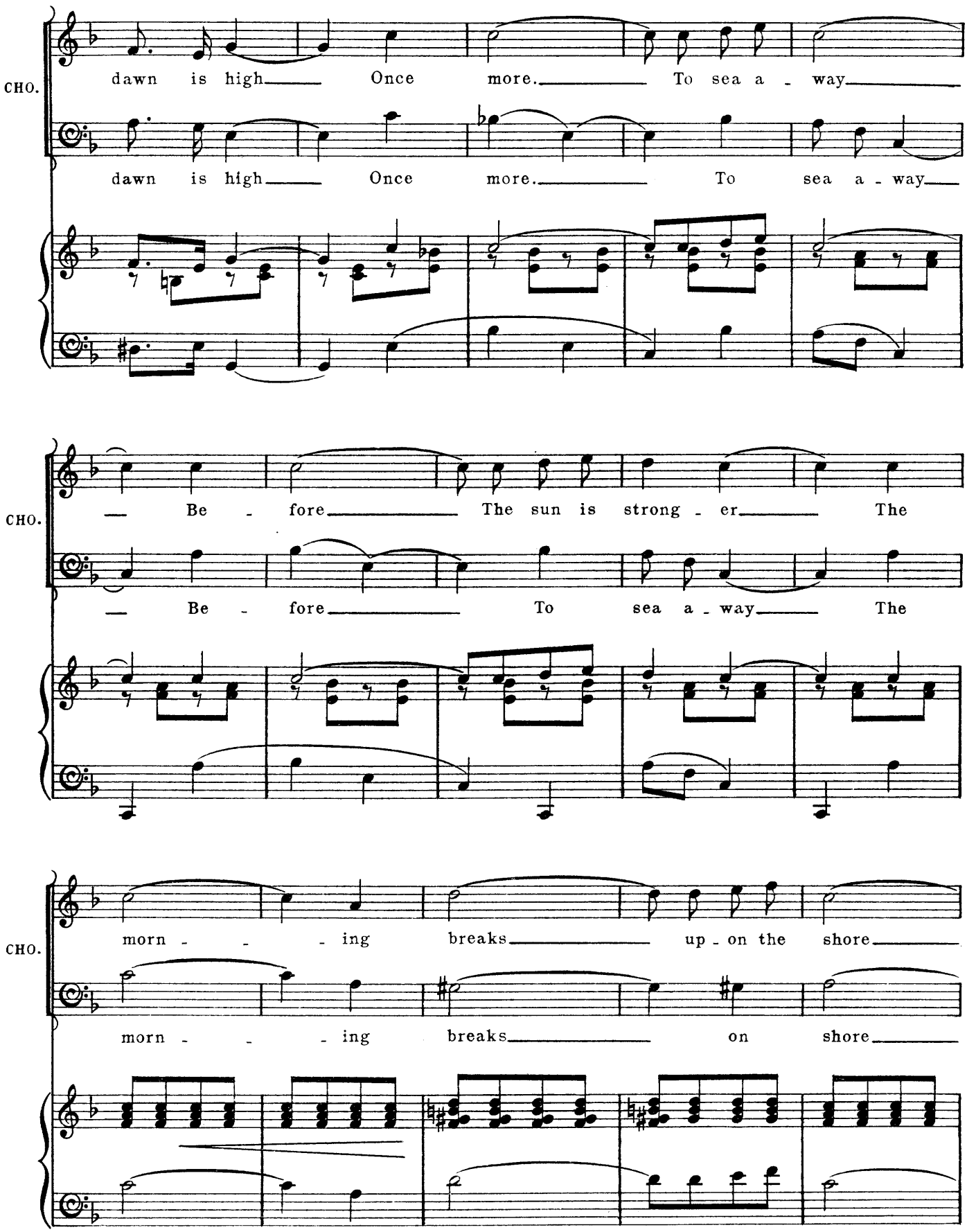
Words by
ADRIAN ROSS.

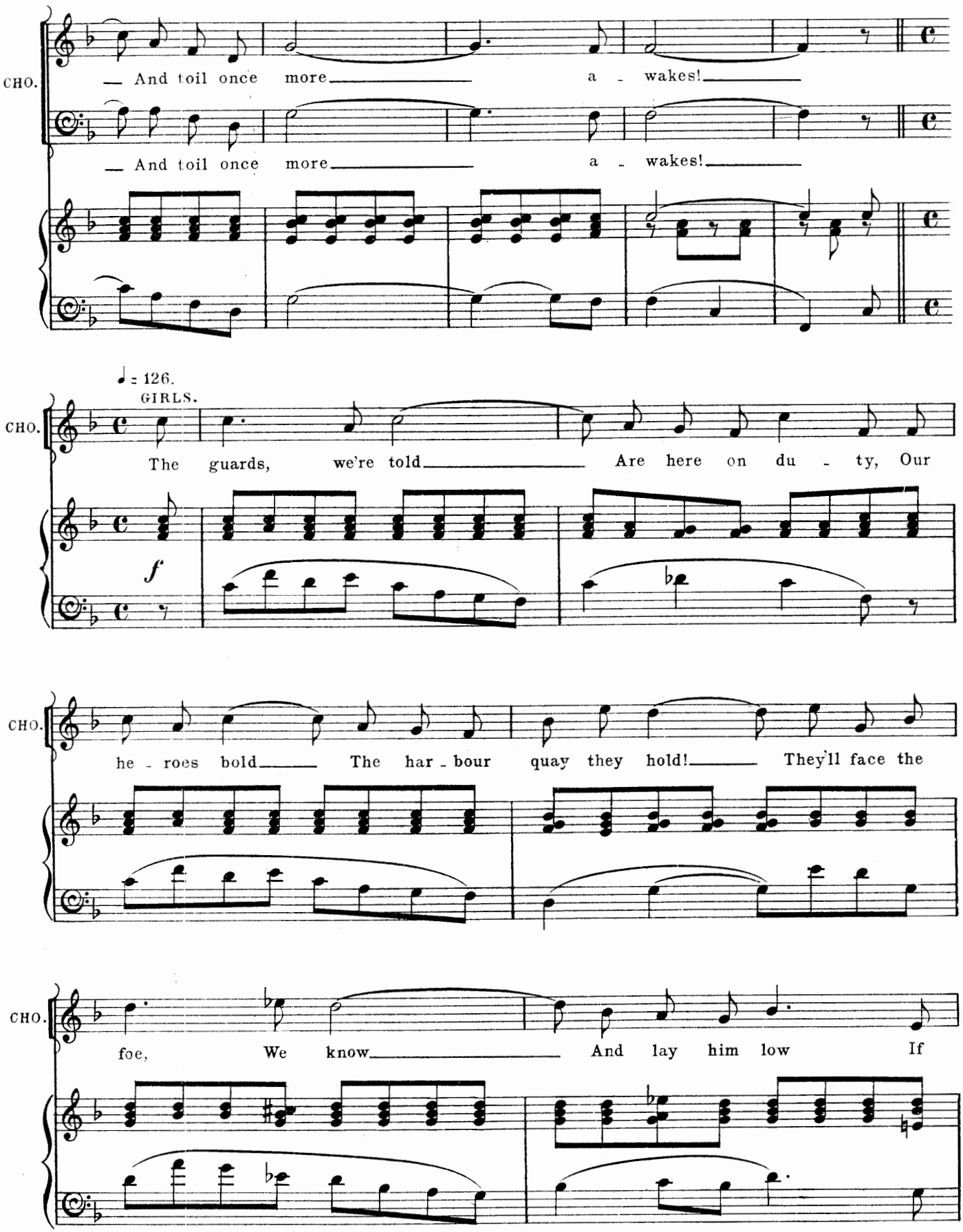


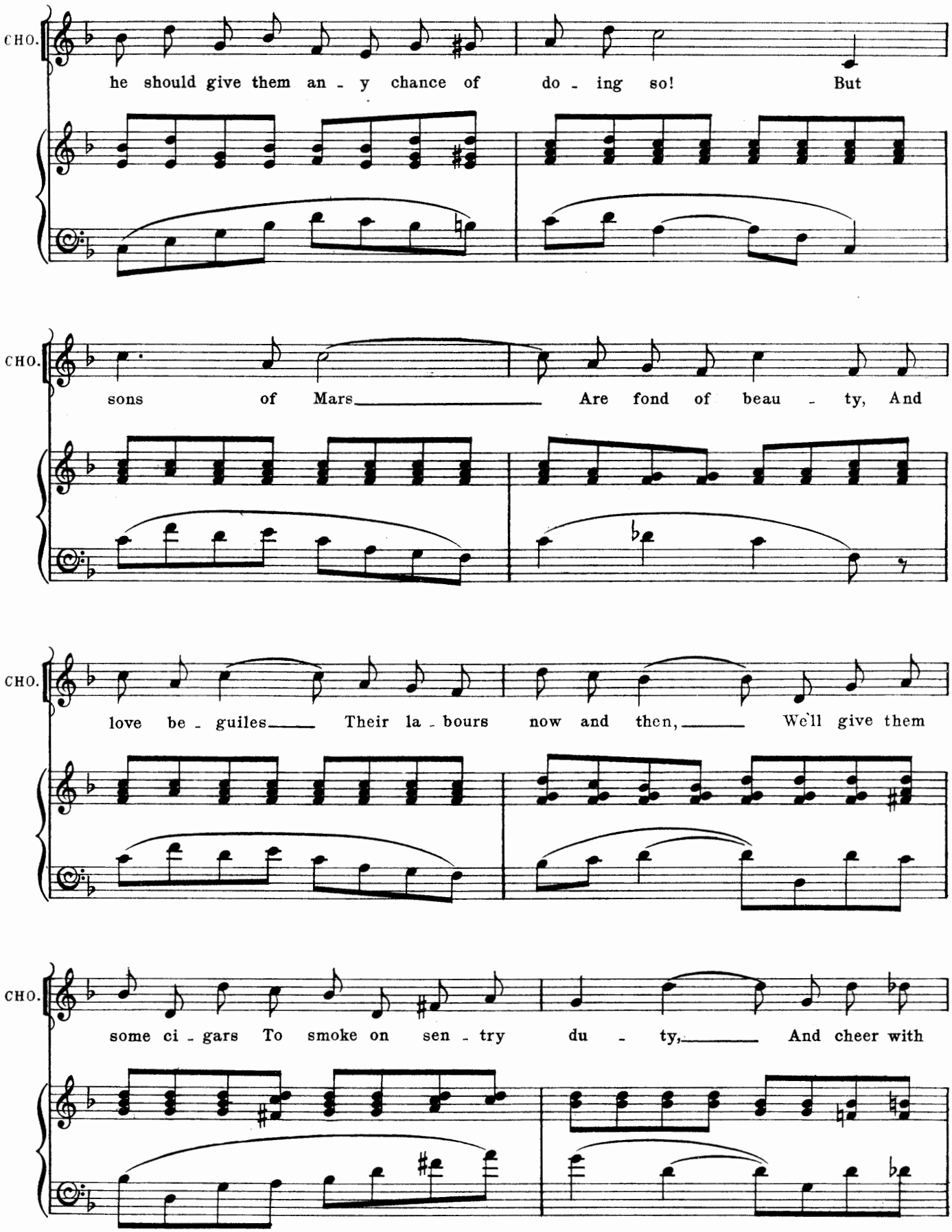

CHO.
morn - - - ing breaks up - on the shore
p
CHO.
And toil once more a - wakes.
CHO.
CHO.
The dark is done and with the

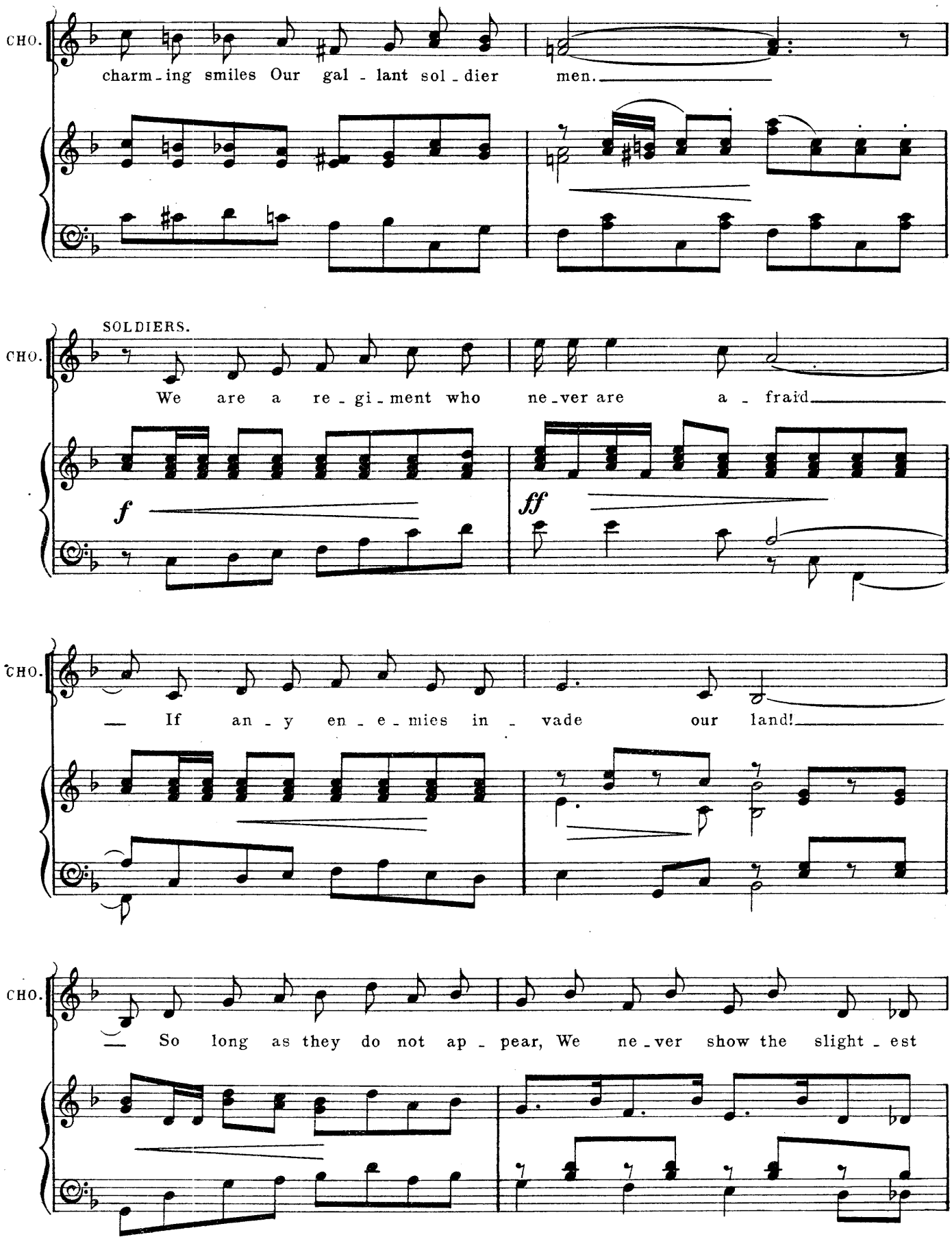

CHO.
sun Must ev-'ry one em - bark!
CHO.
CHO.
Spread out the net
CHO.
and then Fish - er - men a -

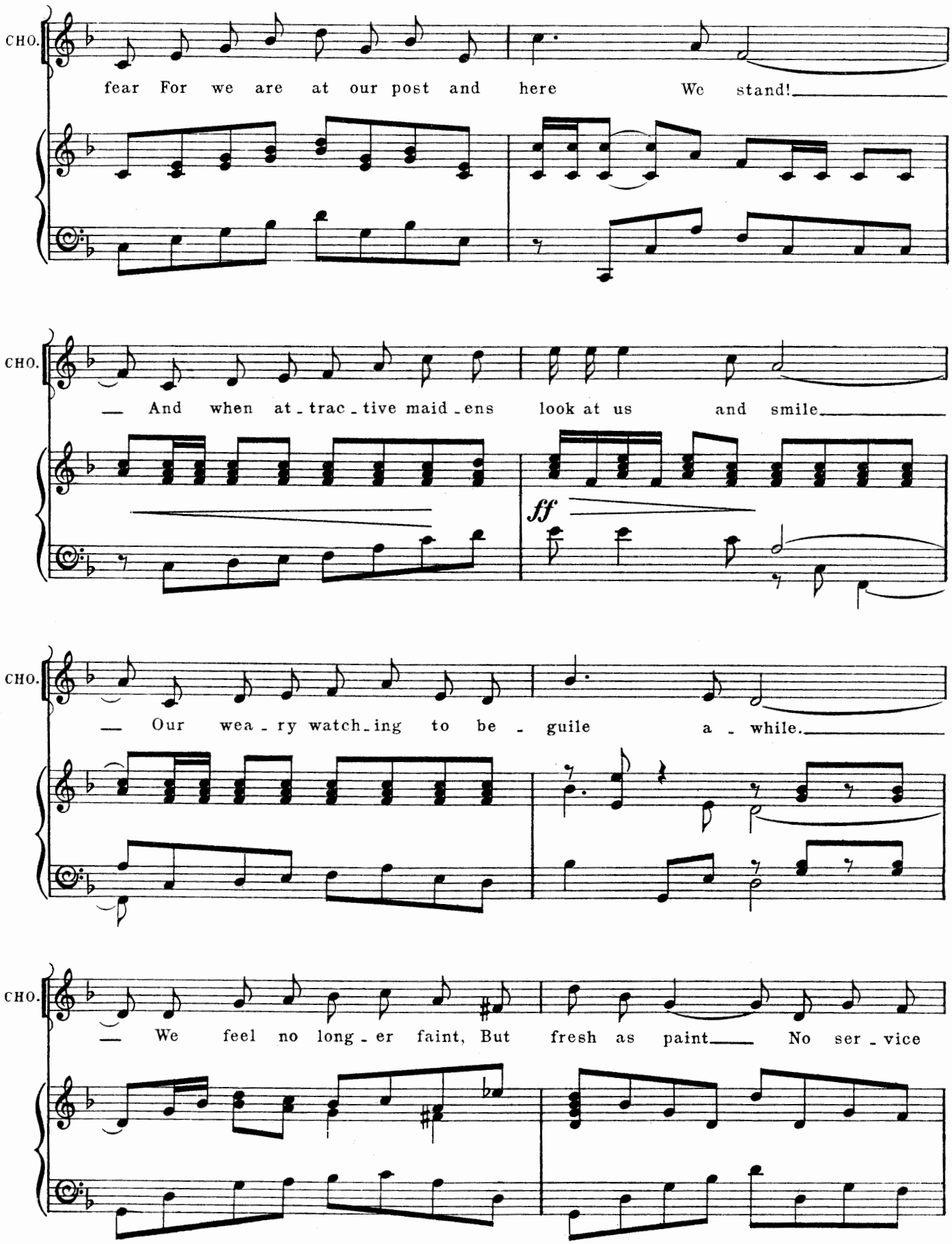

CHO.
- way! In the leap - ing spray There is
CHO.
bread to get For the home to-day. No long - er
BASSES.
No long - er
CHO.
in la - zy slum - ber lie In the East - ern sky Now
in la - zy slum - ber lie In the East - ern sky Now

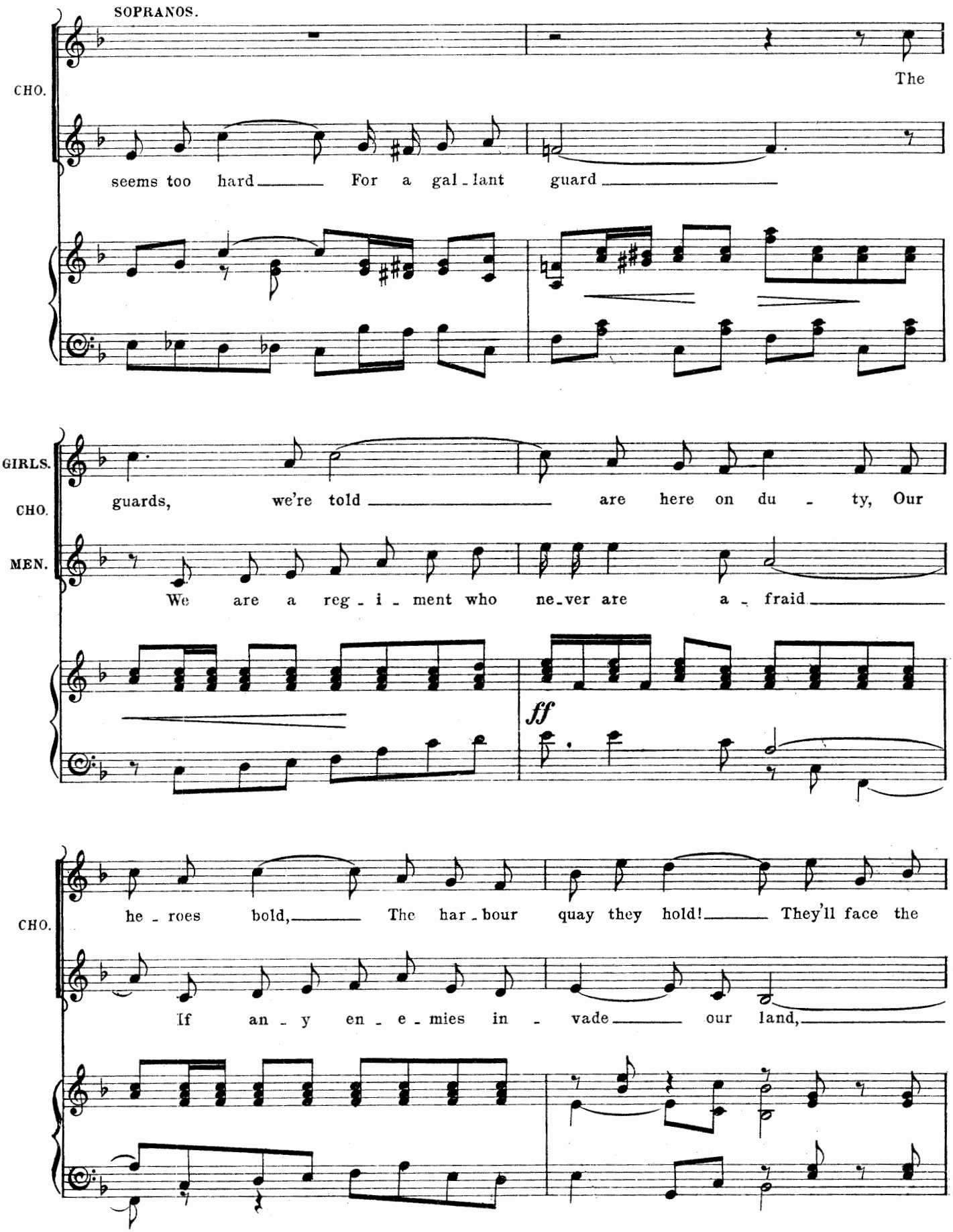

CHO.
dawn is high Once more. To sea a - way
dawn is high Once more. To sea a - way
CHO.
Be - fore The sun is strong - er The
Be - fore To sea a - way The
CHO.
morn - - - ing breaks up - on the shore
morn - - - ing breaks on shore

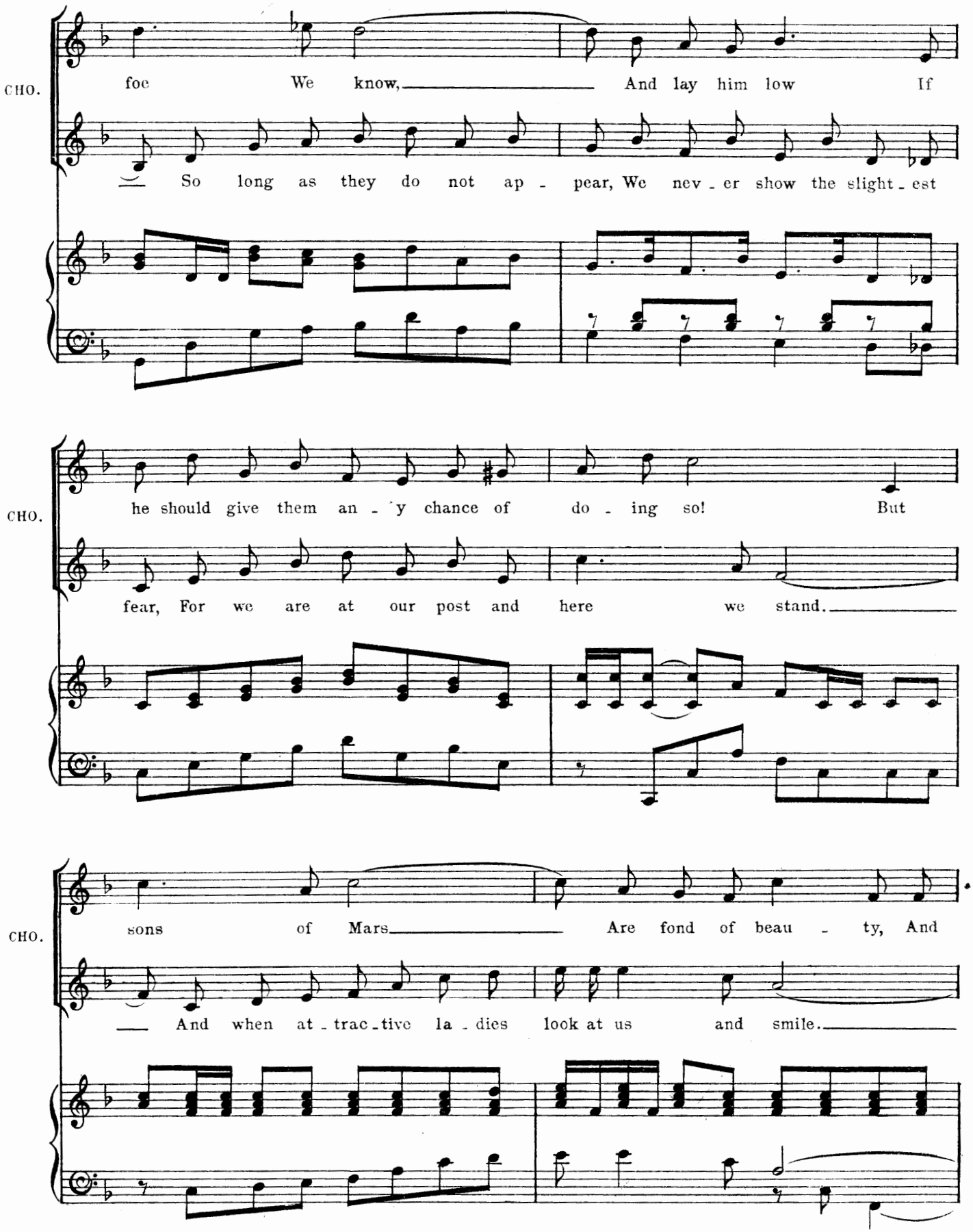

CHO.
— And toil once more — a - wakes! —
— And toil once more — a - wakes! —
♩ = 126.
GIRLS.
CHO.
The guards, we're told — Are here on du - ty, Our
f
CHO.
he - roes bold — The har - bour quay they hold! — They'll face the
CHO.
foe, We know — And lay him low If

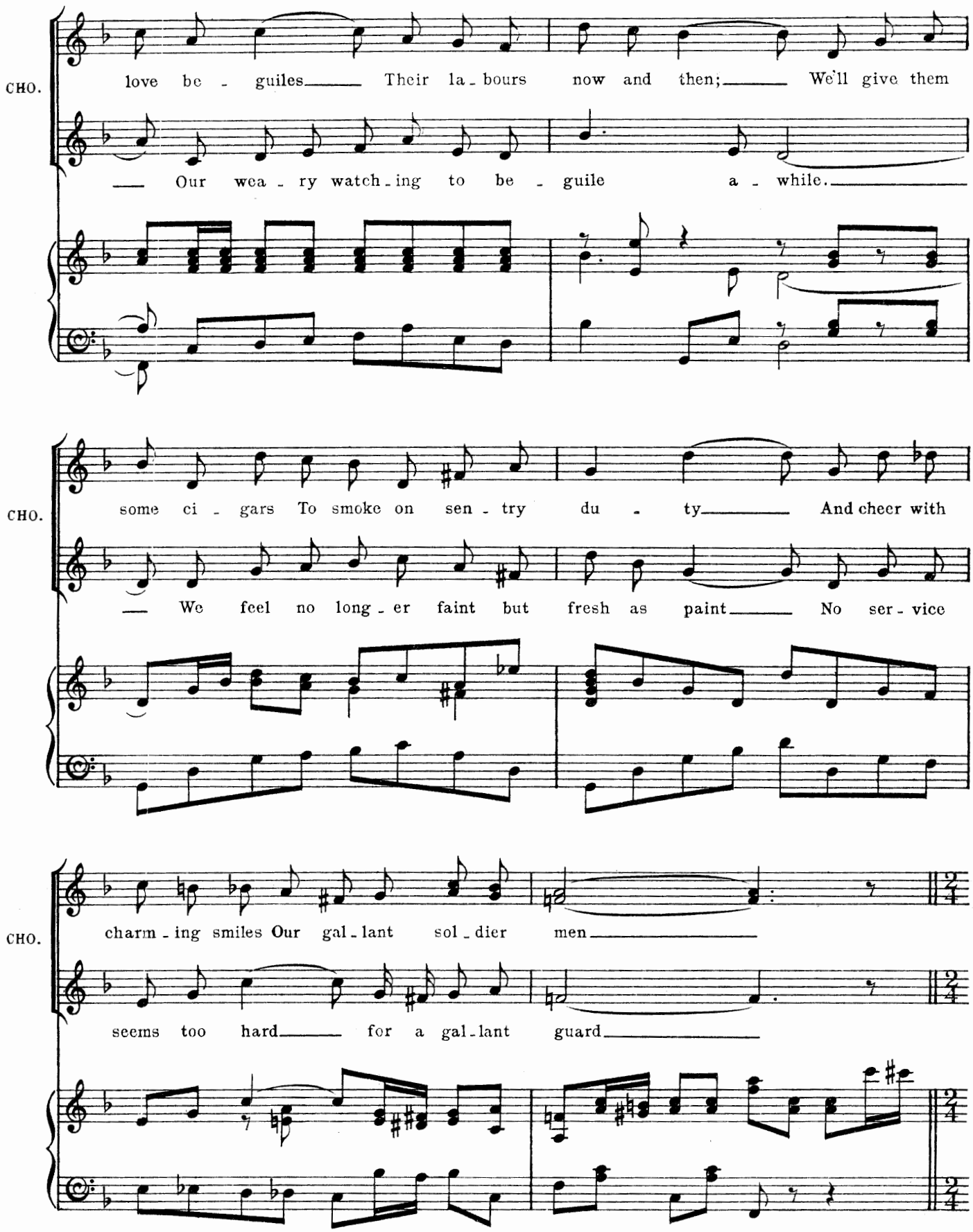

CHO.
he should give them an - y chance of do - ing so! But
CHO.
sons of Mars Are fond of beau - ty, And
CHO.
love be - guiles Their la - bours now and then, We'll give them
CHO.
some ci - gars To smoke on sen - try du - ty, And cheer with

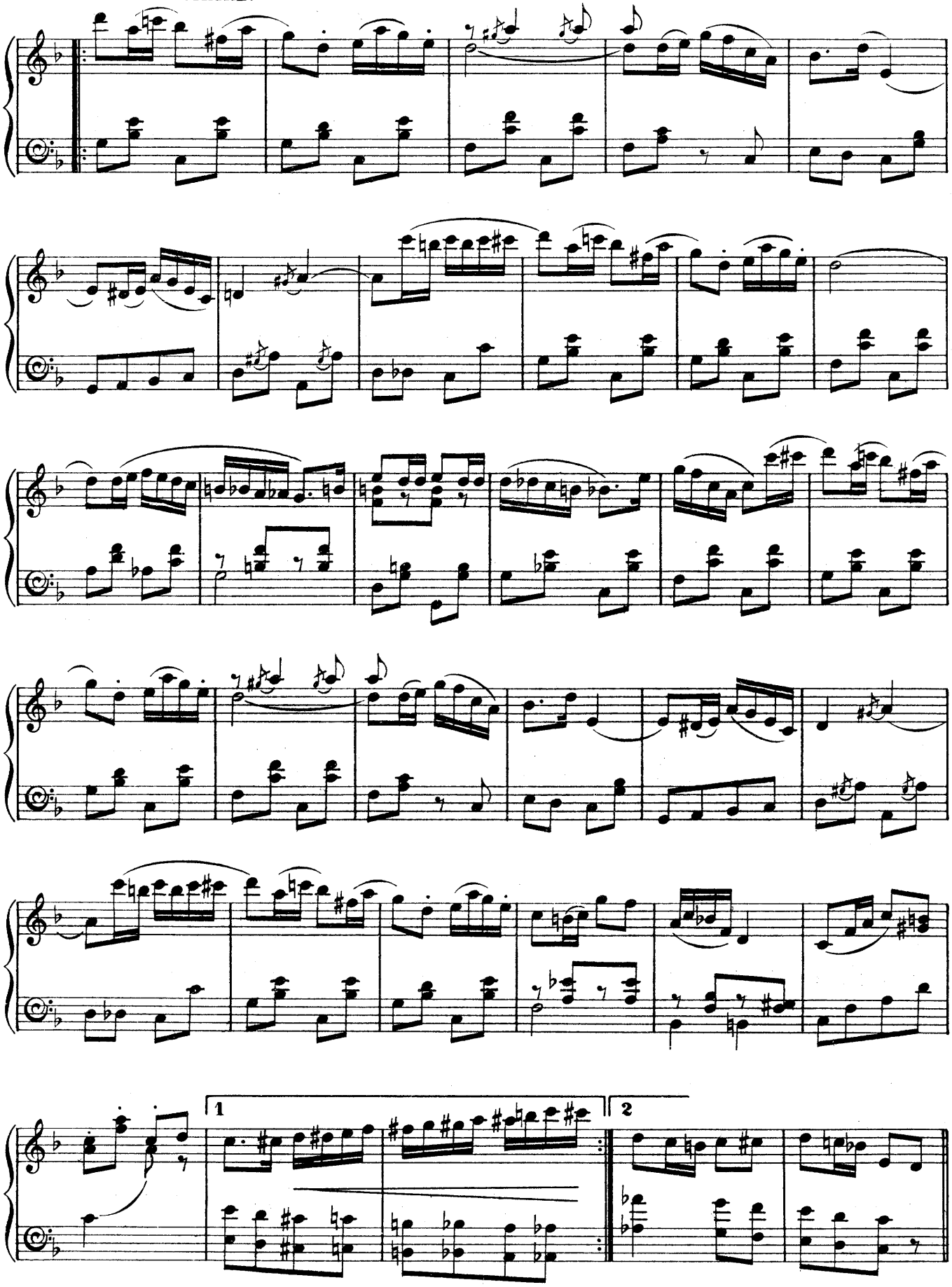

CHO.
charm-ing smiles Our gal-lant sol-dier men.
SOLDIERS.
CHO.
We are a re-gi-ment who ne-ver are a-fraid
f
ff
CHO.
If an-y en-e-mies in-vade our land!
CHO.
So long as they do not ap-pear, We ne-ver show the slight-est

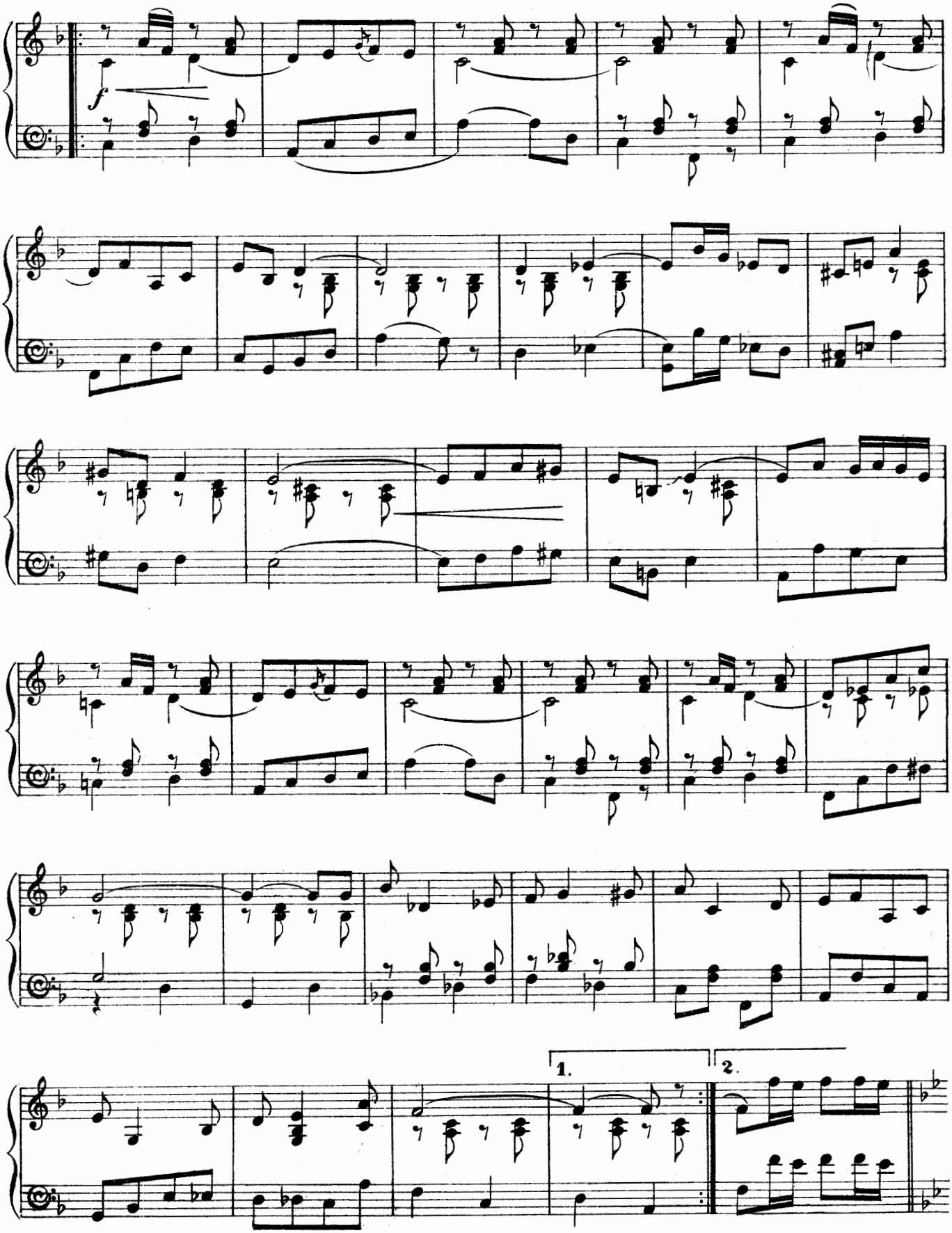

CHO.
fear For we are at our post and here We stand!
CHO.
— And when at - trac - tive maid - ens look at us and smile
ff
CHO.
— Our wea - ry watch - ing to be - guile a - while.
CHO.
— We feel no long - er faint, But fresh as paint— No ser - vice

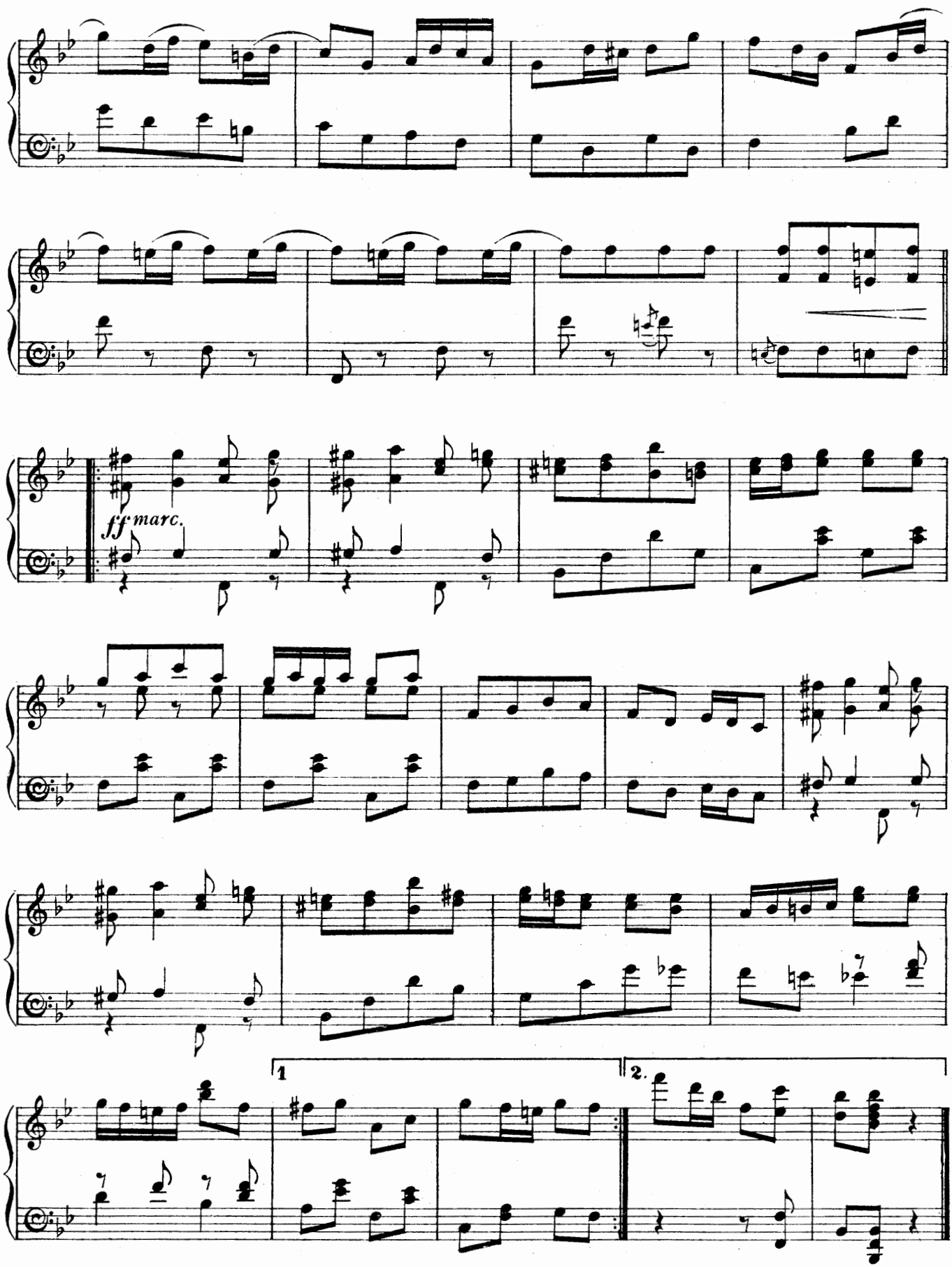

SOPRANOS.
CHO.
The
seems too hard For a gal - lant guard
GIRLS.
CHO.
MEN.
guards, we're told are here on du - ty, Our
We are a reg - i - ment who ne-ver are a - fraid
ff
CHO.
he - roes bold, The har - bour quay they hold! They'll face the
If an - y en - e - mies in - vade our land,


CHO.
foe We know, And lay him low If
So long as they do not ap - pear, We nev - er show the slight - est
CHO.
he should give them an - y chance of do - ing so! But
fear, For we are at our post and here we stand.
CHO.
sons of Mars Are fond of beau - ty, And
And when at - trac - tive la - dies look at us and smile.


CHO.
love be - guiles Their la - bours now and then; We'll give them
Our wea - ry watch - ing to be - guile a - while.
CHO.
some ci - gars To smoke on sen - try du - ty And cheer with
We feel no long - er faint but fresh as paint No ser - vice
CHO.
charm - ing smiles Our gal - lant sol - dier men
seems too hard for a gal - lant guard


1
2


f
1.
2.

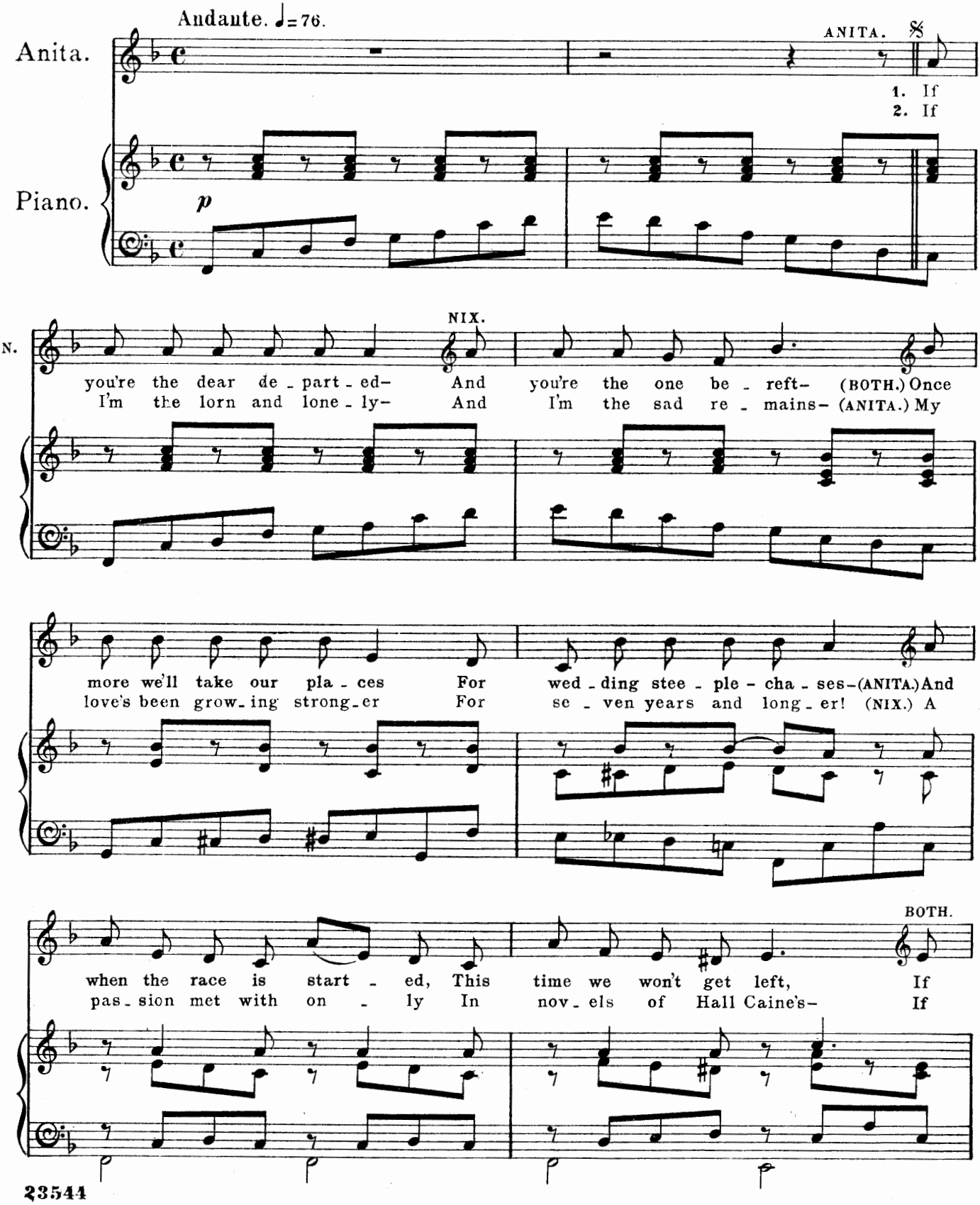

ff marc.
1
2.

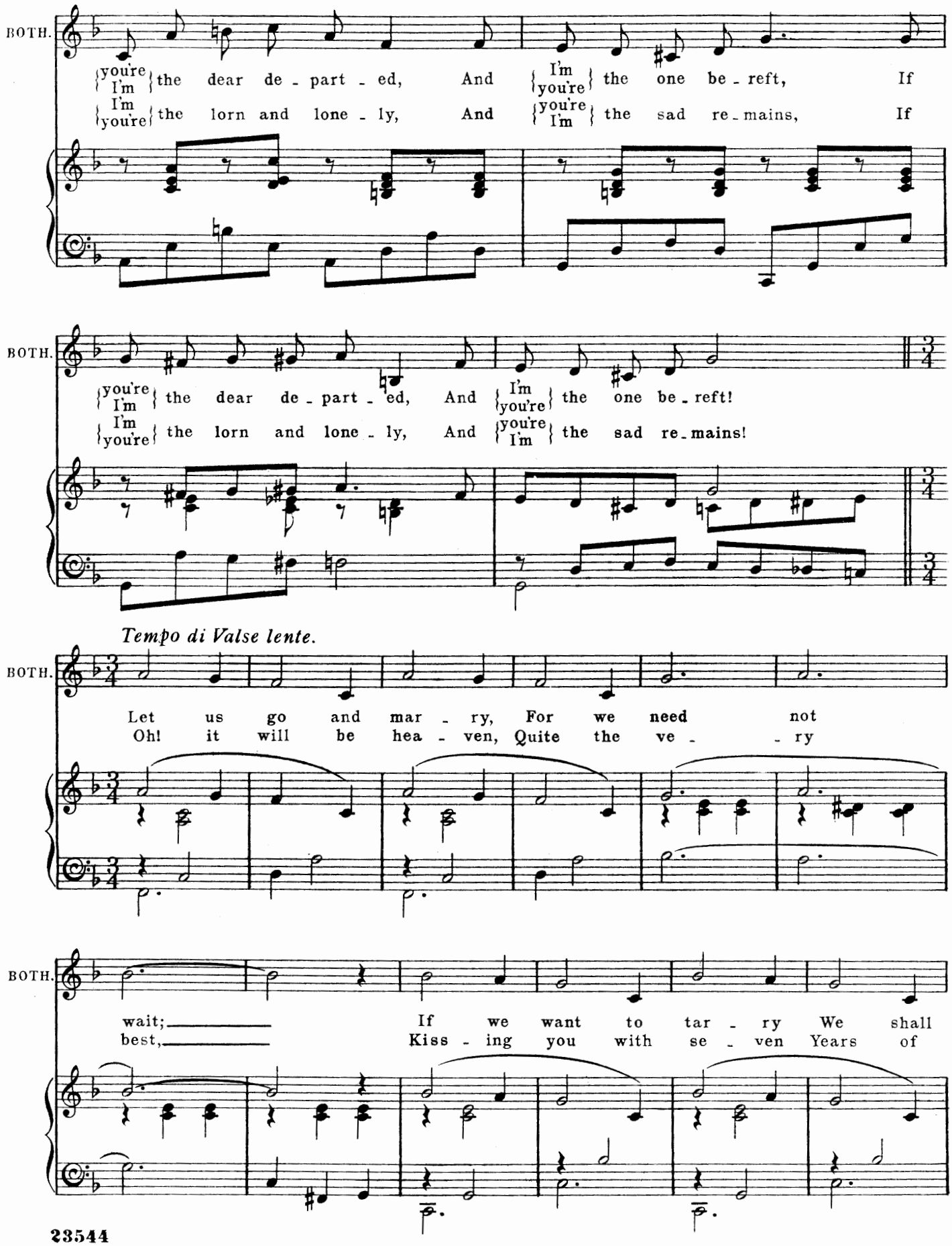
No 20.

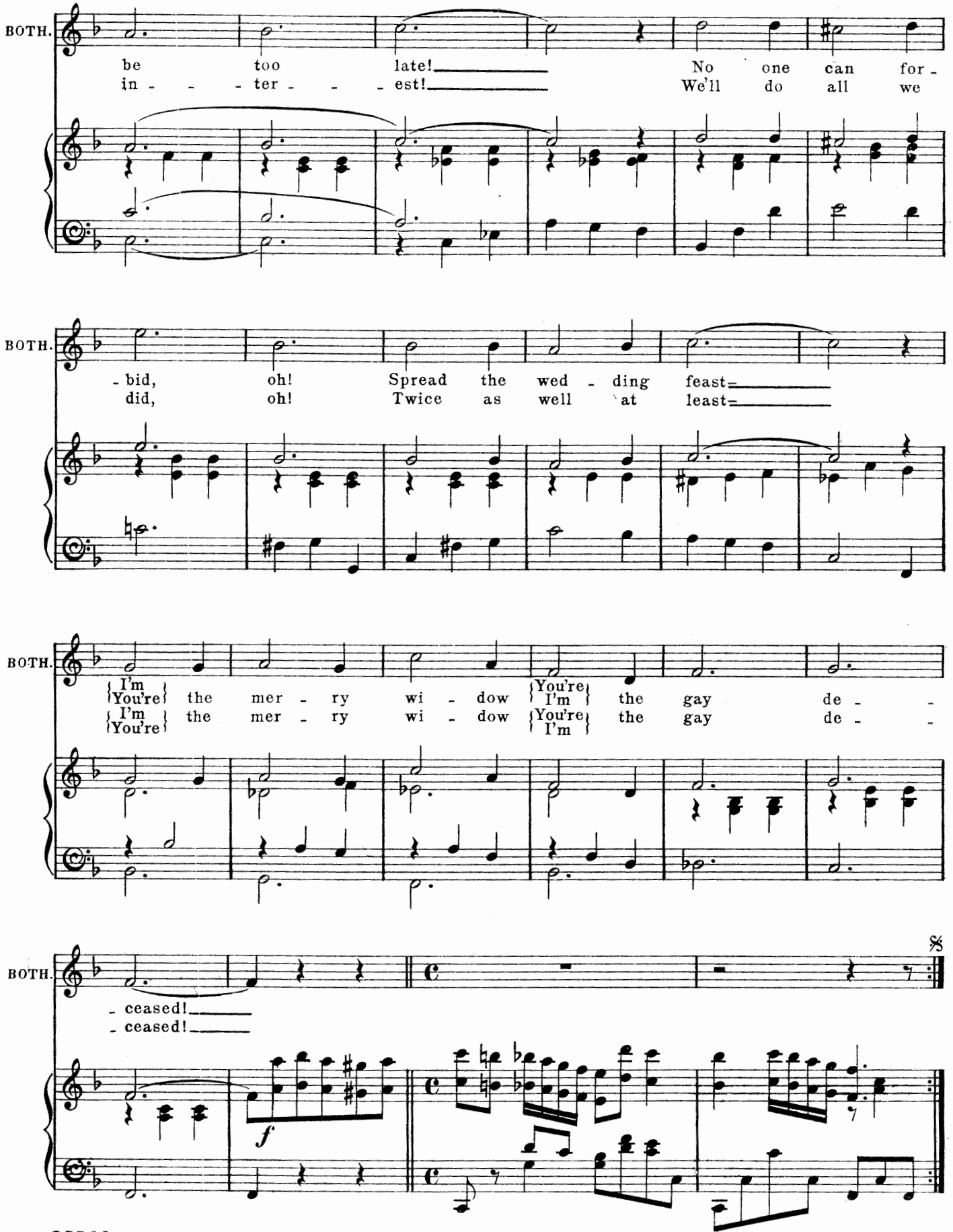
DUET. (Anita and Nix.)

"THE MERRY WIDOW."

Words by
ADRIAN ROSS.




BOTH.
{you're I'm} the dear de - part - ed, And {I'm you're} the one be - reft, If
{I'm you're} the lorn and lone - ly, And {you're I'm} the sad re - mains, If
BOTH.
{you're I'm} the dear de - part - ed, And {I'm you're} the one be - reft!
{I'm you're} the lorn and lone - ly, And {you're I'm} the sad re - mains!
Tempo di Valse lente.
BOTH.
Let us go and mar - ry, For we need not
Oh! it will be hea - ven, Quite the ve - - ry
BOTH.
wait; If we want to tar - ry We shall
best, Kiss - ing you with se - ven Years of

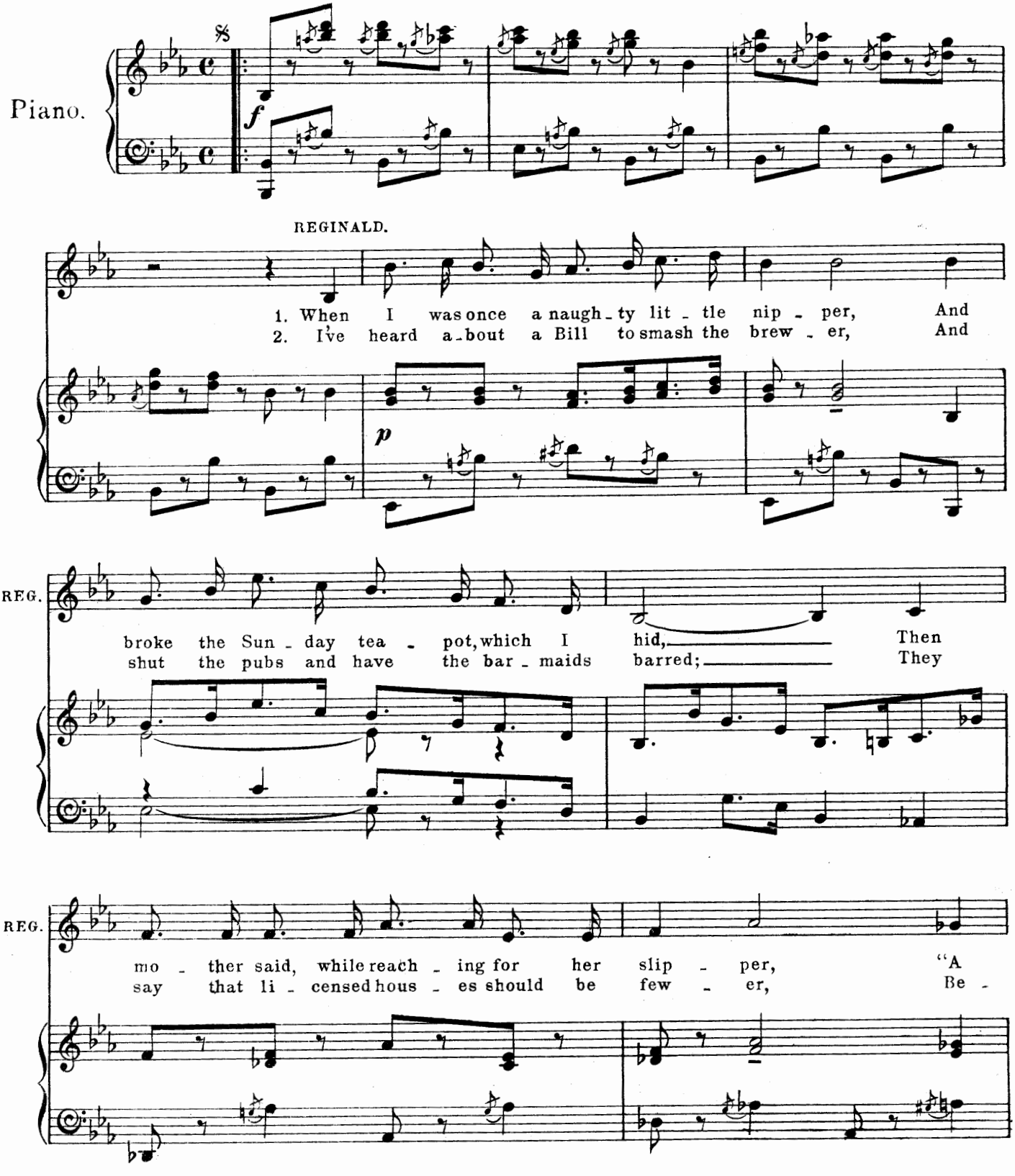

BOTH.
be too late! No one can for -
in - - - ter - - - est! We'll do all we
- bid, oh! Spread the wed - ding feast=
did, oh! Twice as well at least=
BOTH.
{I'm / You're} the mer - ry wi - dow {You're / I'm} the gay de -
{I'm / You're} the mer - ry wi - dow {You're / I'm} the gay de -
BOTH.
- ceased!
- ceased!
f
8va

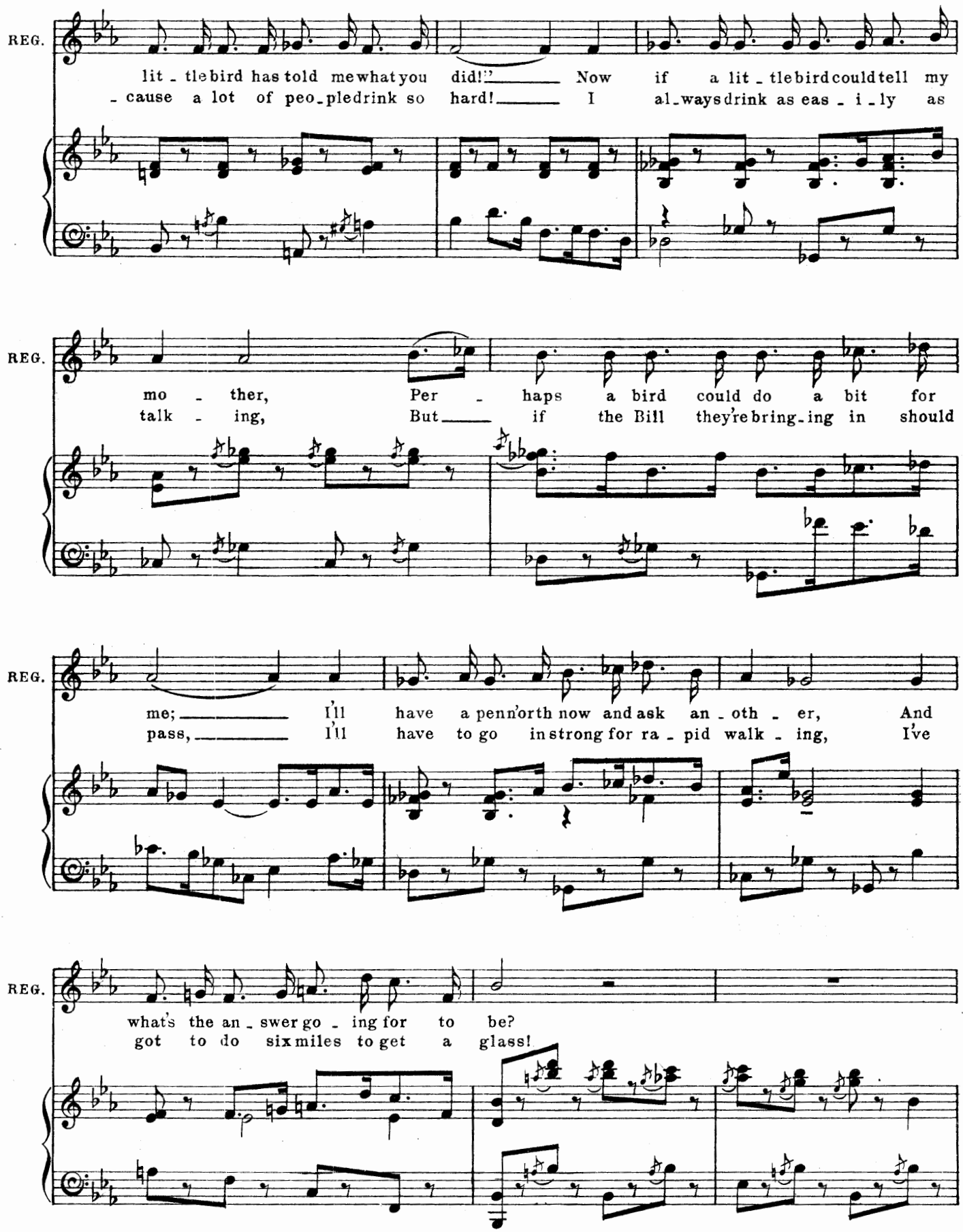
No. 21. SONG. (Reginald.)

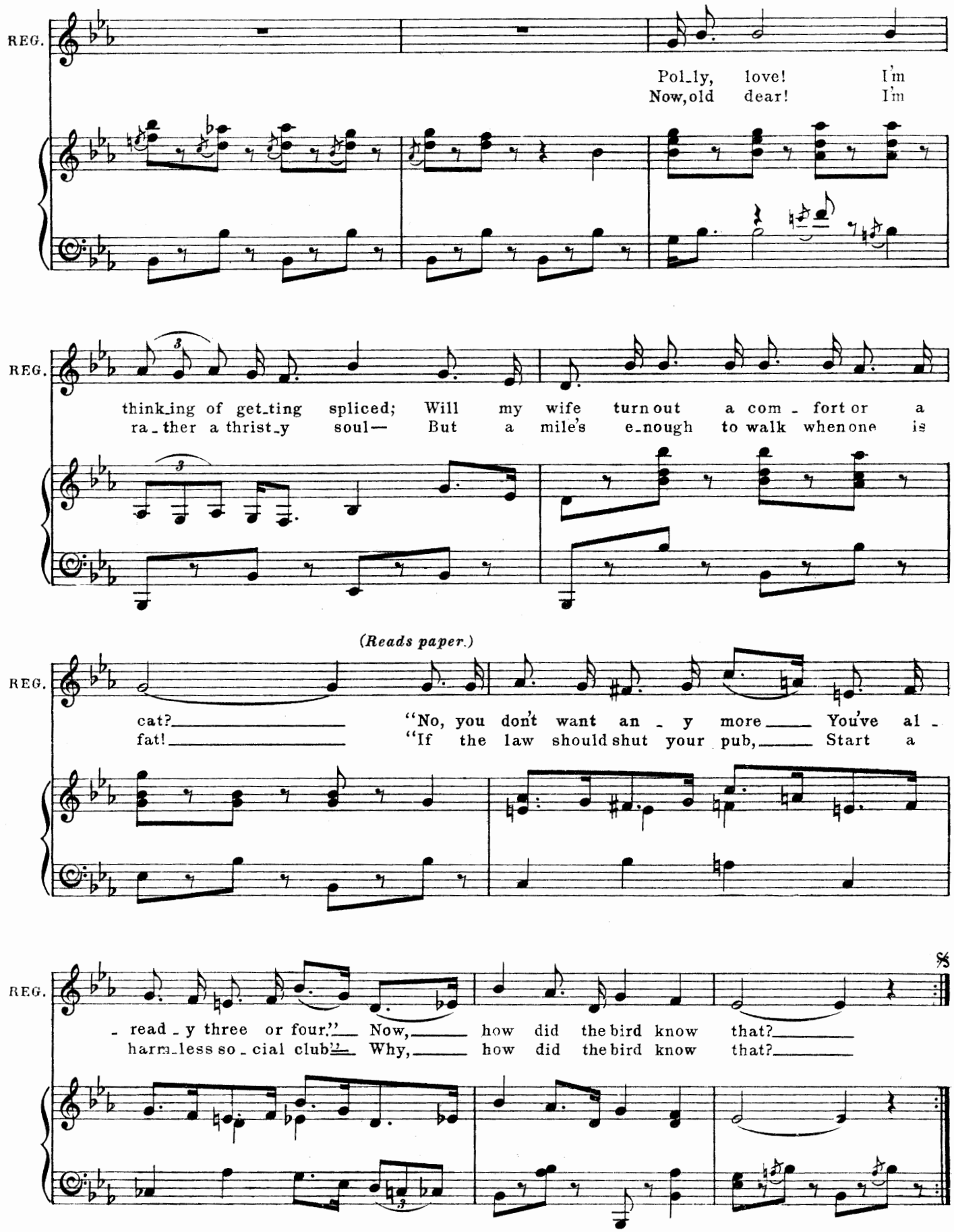
"HOW DID THE BIRD KNOW THAT?"

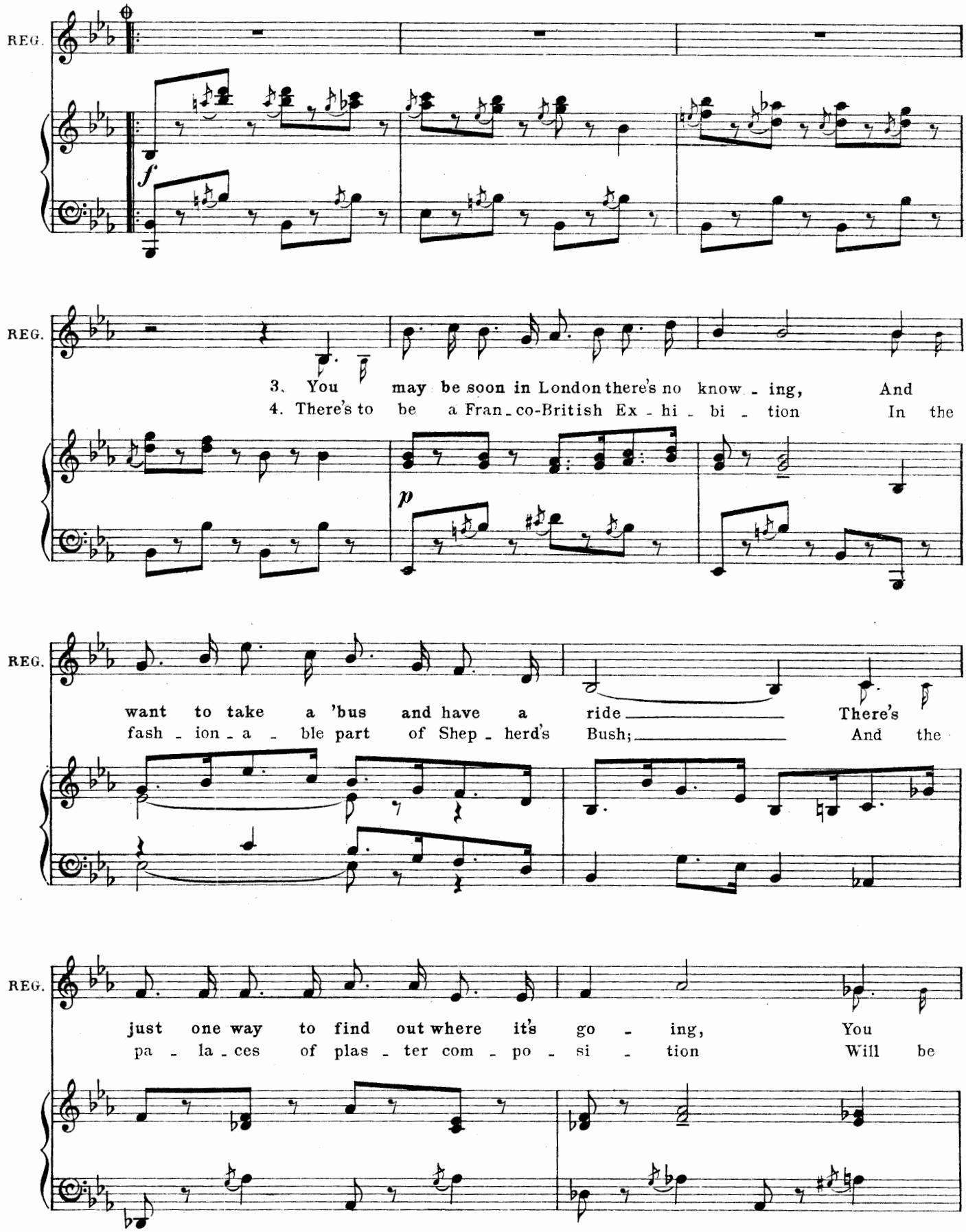
Words by
ADRIAN ROSS.

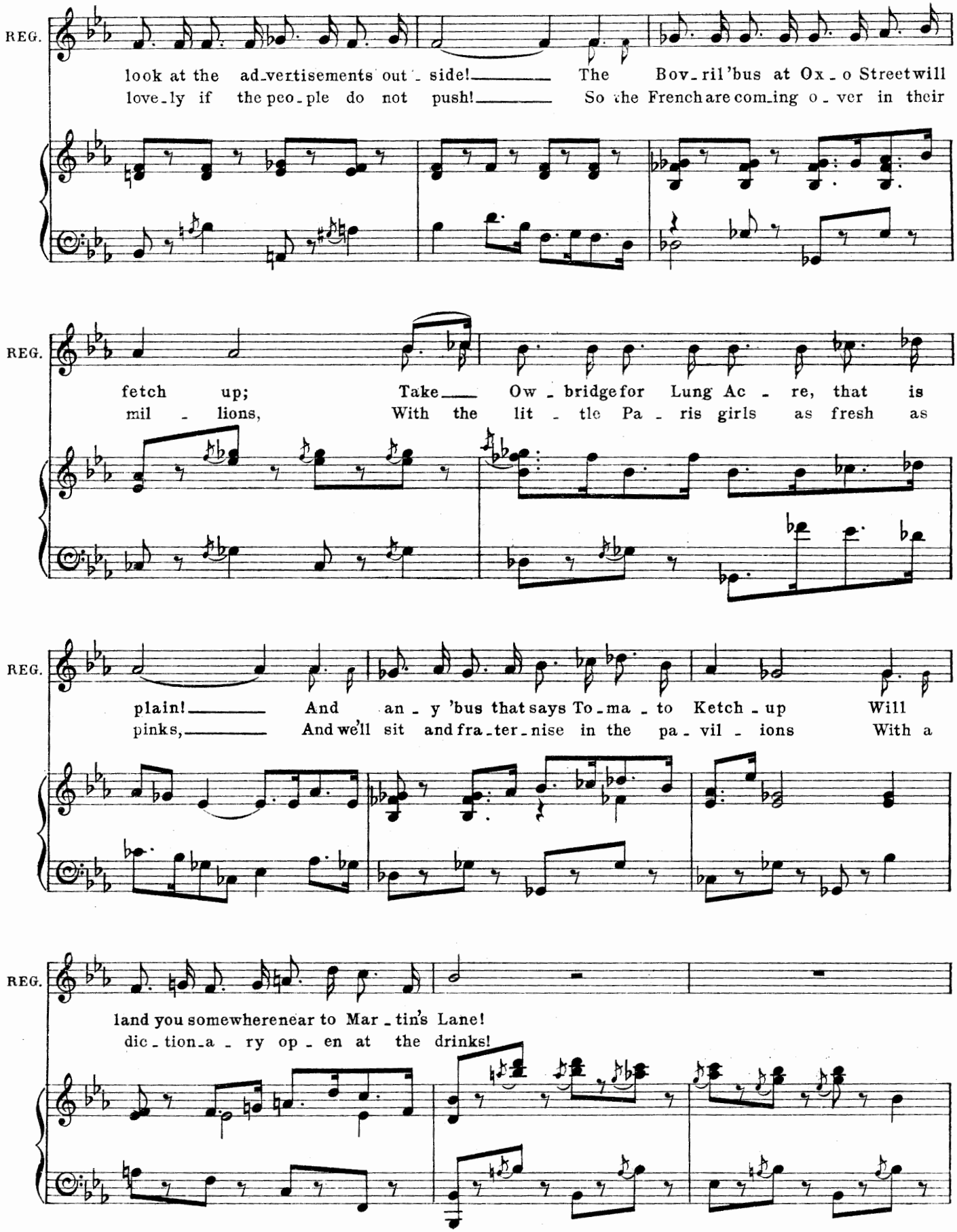
Moderato. ♩ = 120.

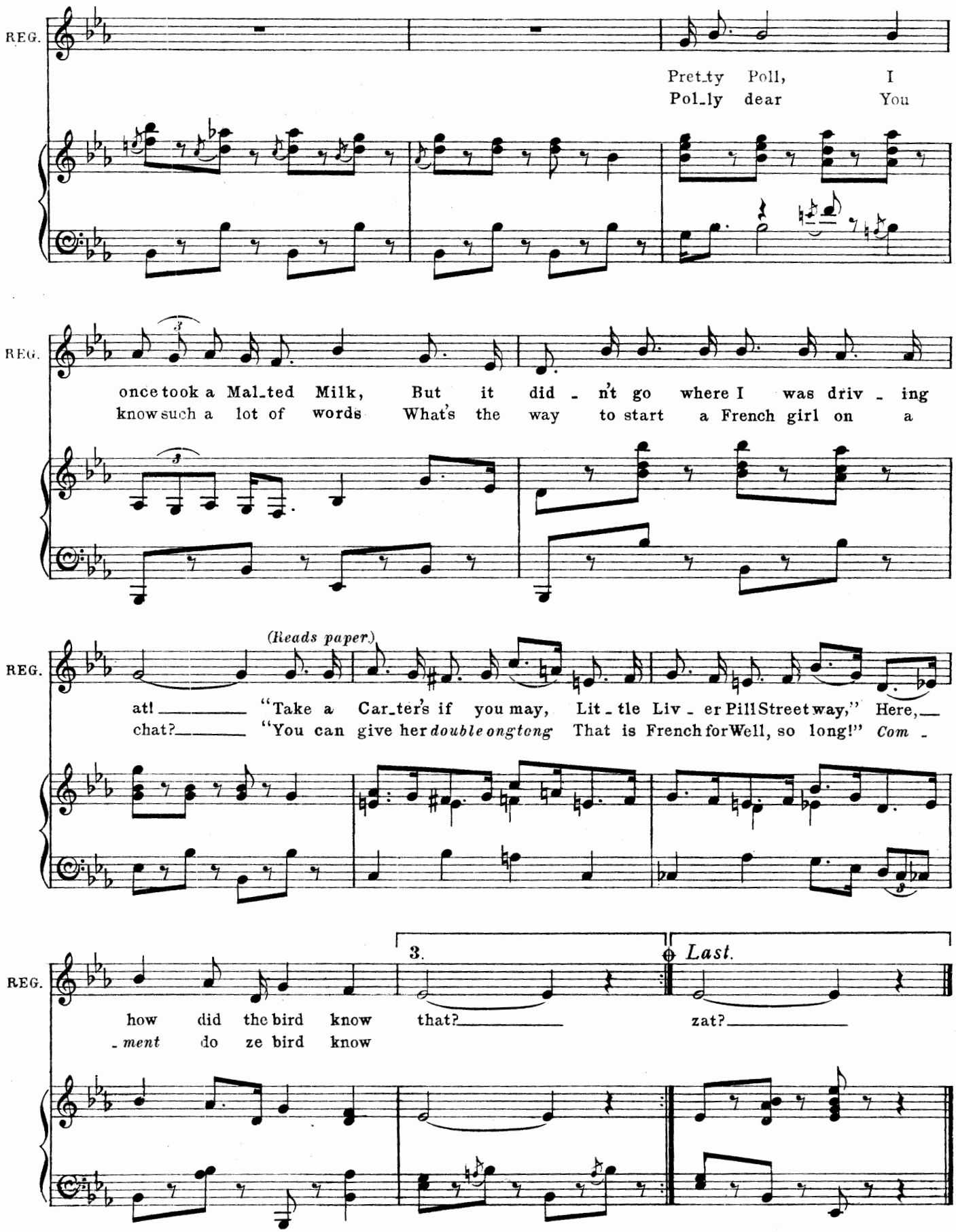



REG.
lit - tle bird has told me what you did!" Now if a lit - tle bird could tell my
- cause a lot of peo - ple drink so hard! I al - ways drink as eas - i - ly as
REG.
mo - ther, Per - haps a bird could do a bit for
talk - ing, But if the Bill they're bring - ing in should
REG.
me; I'll have a penn'orth now and ask an - oth - er, And
pass, I'll have to go in strong for ra - pid walk - ing, I've
REG.
what's the an - swer go - ing for to be?
got to do six miles to get a glass!


REG.
Pol_ly, love! I'm
Now, old dear! I'm
REG.
think_ing of get_ting spliced; Will my wife turn out a com_fort or a
ra_ther a thrist_y soul— But a mile's e_nough to walk when one is
(Reads paper.)
REG.
cat?_____ "No, you don't want an_y more_____ You've al_
fat!_____ "If the law should shut your pub,_____ Start a
REG.
_read_y three or four."_____ Now,_____ how did the bird know that?_____
harm_less so_cial club"_____ Why,_____ how did the bird know that?_____


REG.
f
REG.
3. You may be soon in London there's no know - ing, And
4. There's to be a Fran - co-British Ex - hi - bi - tion In the
p
REG.
want to take a 'bus and have a ride There's
fash - ion - a - ble part of Shep - herd's Bush; And the
REG.
just one way to find out where it's go - ing, You
pa - la - ces of plas - ter com - po - si - tion Will be

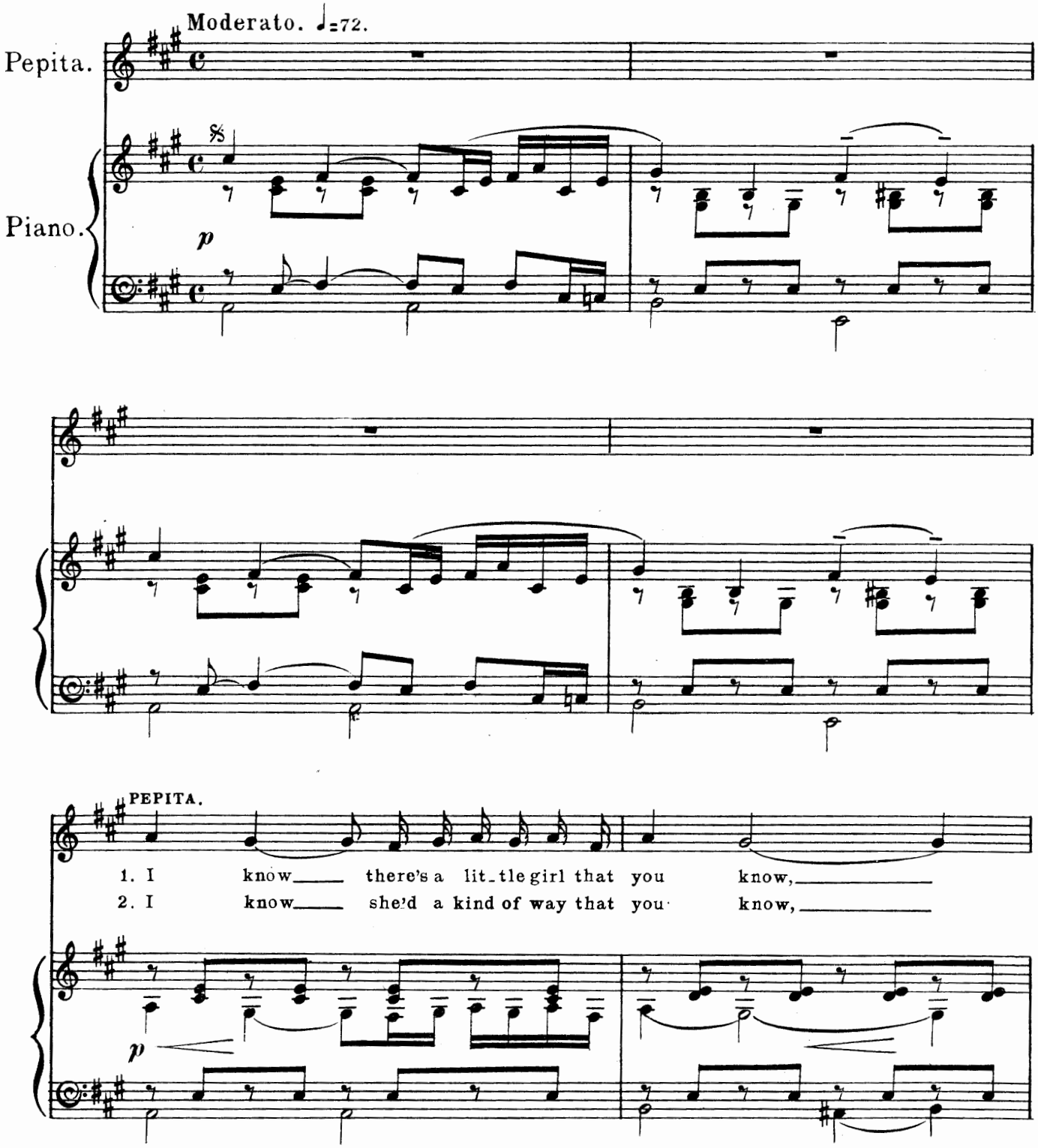

REG.
look at the ad-vertisements out-side! The Bov-ril'bus at Ox-o Street will
love-ly if the peo-ple do not push! So the French are com-ing o-ver in their
REG.
fetch up; Take Ow-bridge for Lung Ac-re, that is
mil-lions, With the lit-tle Pa-ris girls as fresh as
REG.
plain! And an-y 'bus that says To-ma-to Ketch-up Will
pinks, And we'll sit and fra-ter-nise in the pa-vil-ions With a
REG.
land you somewhere near to Mar-tin's Lane!
dic-tion-a-ry op-en at the drinks!

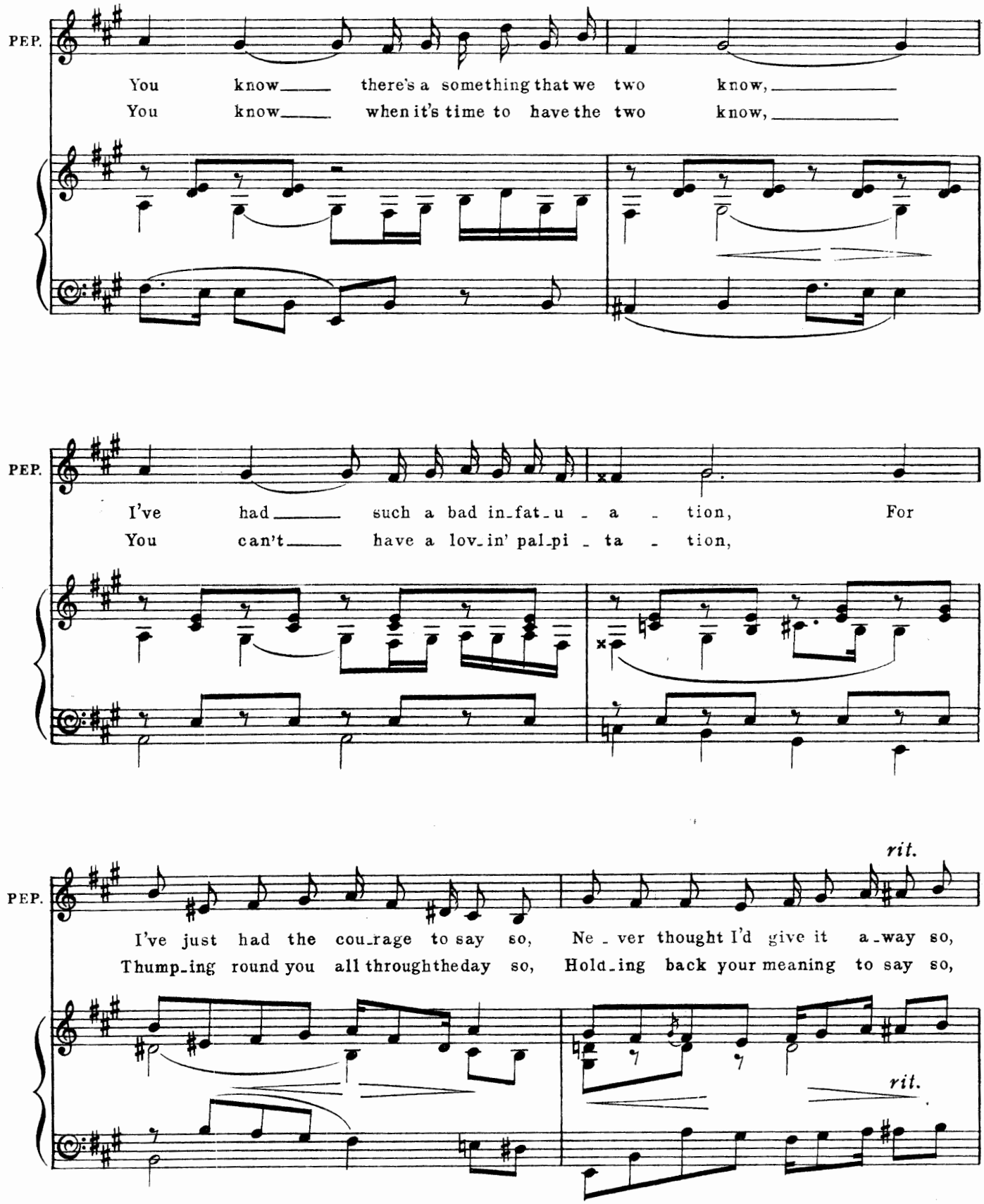

REG.
Pret_ty Poll, I
Pol_ly dear You
REG.
once took a Mal_ted Milk, But it did _ n't go where I was driv _ ing
know such a lot of words What's the way to start a French girl on a
REG.
(Reads paper)
at! _____ "Take a Car_ter's if you may, Lit _ tle Liv _ er Pill Street way," Here, _
chat? _____ "You can give her double ongtong That is French for Well, so long!" Com _
REG.
3.
Last.
how did the bird know that? _____ zat? _____
_ment do ze bird know

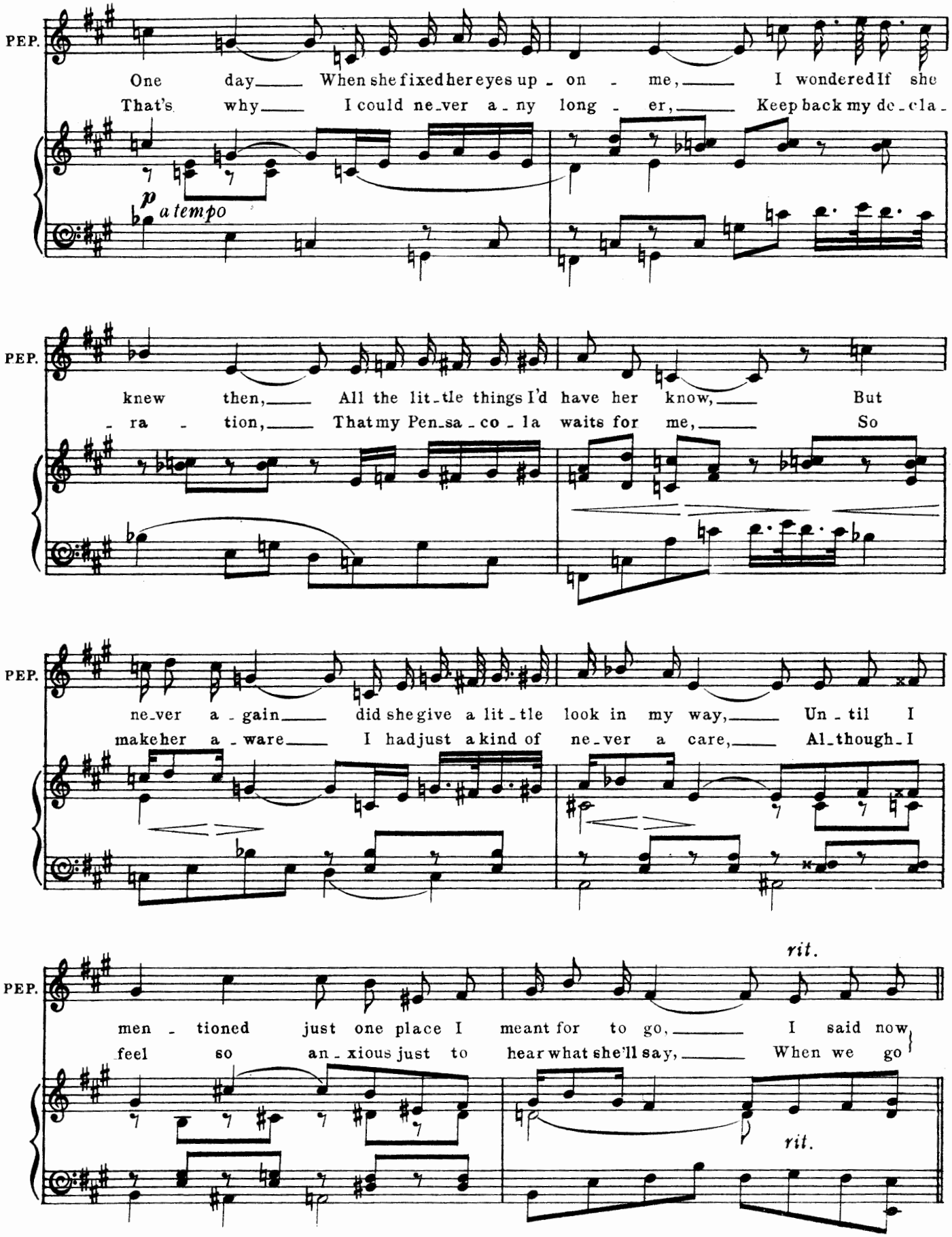
No. 22. SONG (Pepita.) and CHORUS.

"WAY DOWN IN PENSACOLA."

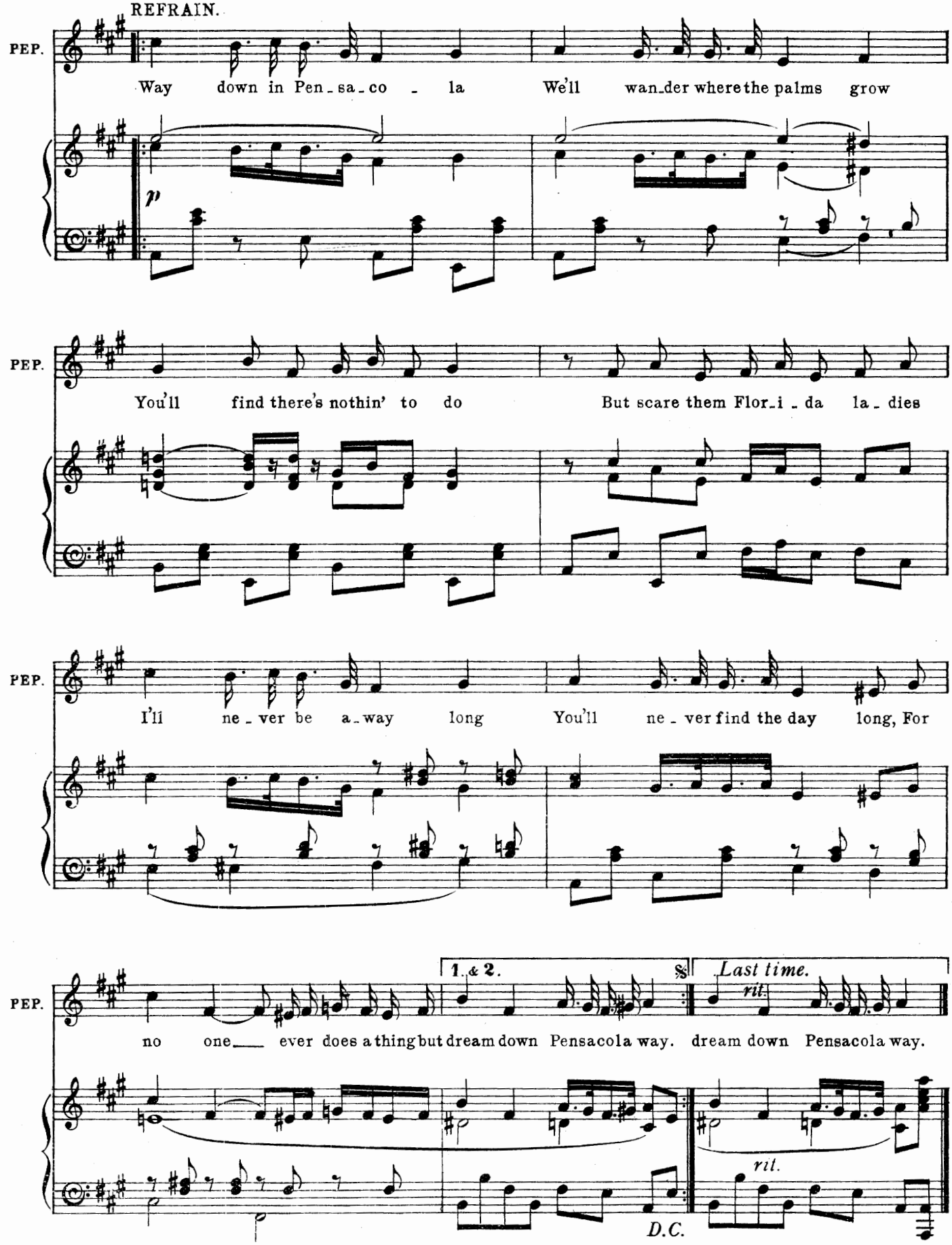
Words by LESLIE STUART.




PEP.
You know there's a something that we two know,
You know when it's time to have the two know,
PEP.
I've had such a bad in-fat-u - a - tion, For
You can't have a lov-in' pal-pi - ta - tion,
PEP.
rit.
I've just had the cou-rage to say so, Ne - ver thought I'd give it a-way so,
Thump-ing round you all through the day so, Hold-ing back your meaning to say so,
rit.


PEP.
One day When she fixed her eyes up - on - me, I wondered If she
That's why I could ne-ver a - ny long - er, Keep back my de-cla -
p a tempo
PEP.
knew then, All the lit-tle things I'd have her know, But
- ra - tion, That my Pen-sa-co-la waits for me, So
PEP.
ne-ver a - gain did she give a lit-tle look in my way, Un - til I
make her a - ware I had just a kind of ne-ver a care, Al-though I
PEP.
rit.
men - tioned just one place I meant for to go, I said now,
feel so an-xious just to hear what she'll say, When we go
rit.

REFRAIN.


PEP.
Way down in Pen-sa-co - la We'll wan-der where the palms grow
p
PEP.
You'll find there's nothin' to do But scare them Flor-i-da la-dies
PEP.
I'll ne-ver be a-way long You'll ne-ver find the day long, For
PEP.
1. & 2.
%
Last time.
rit.
no one ever does a thing but dream down Pensacola way. dream down Pensacola way.
rit.
D.C.

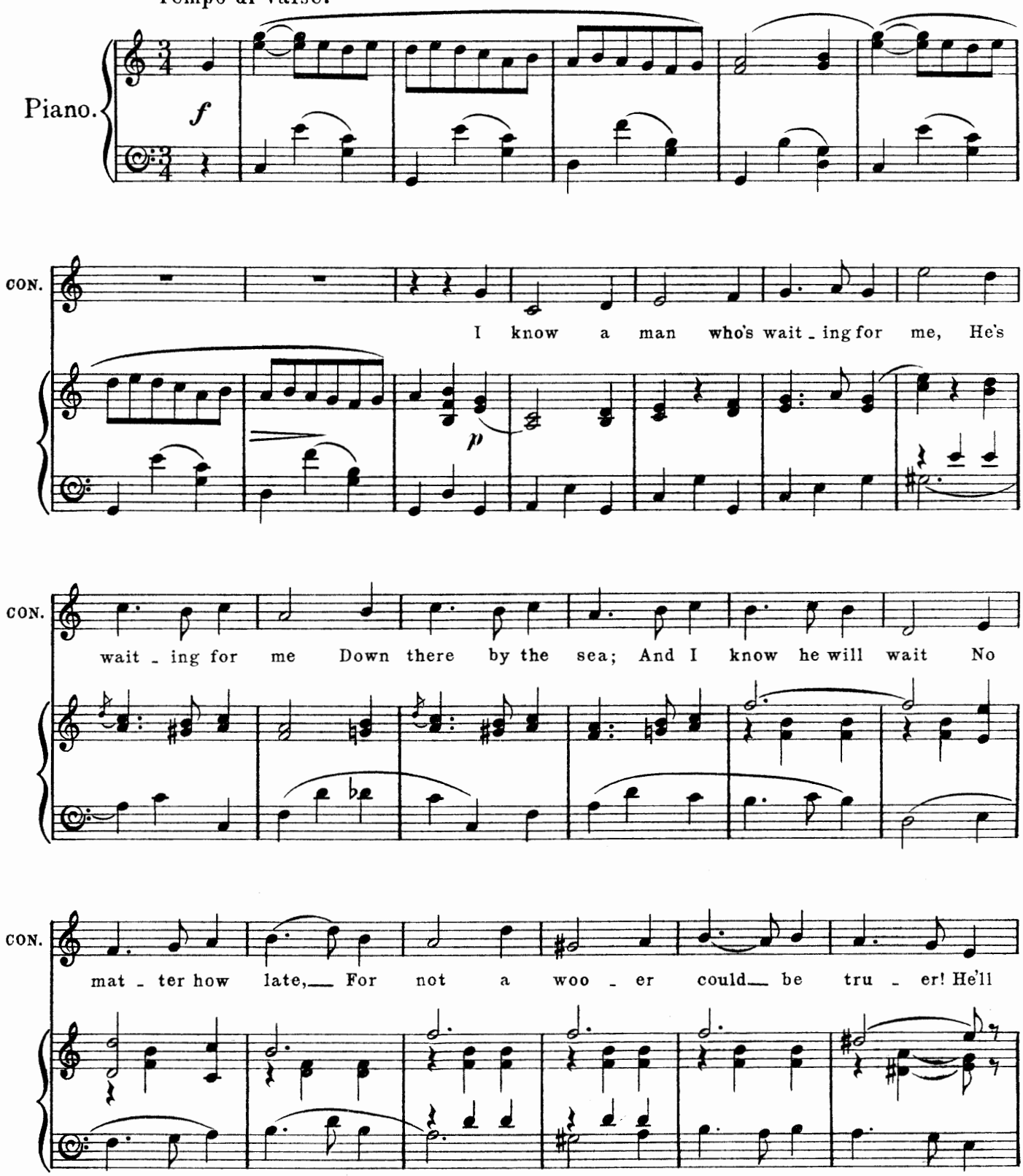
No 23.

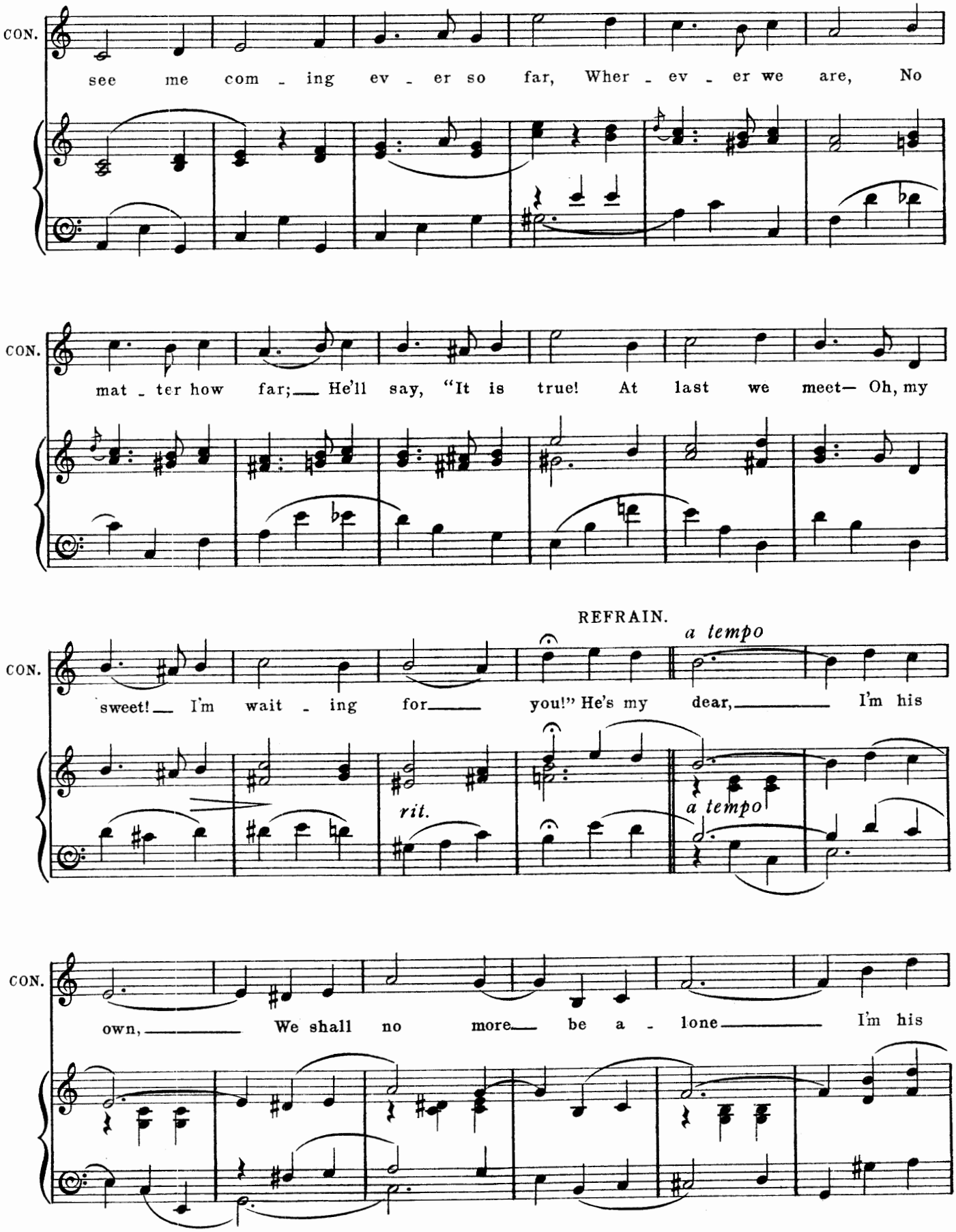
SONG. (Consuelo.)

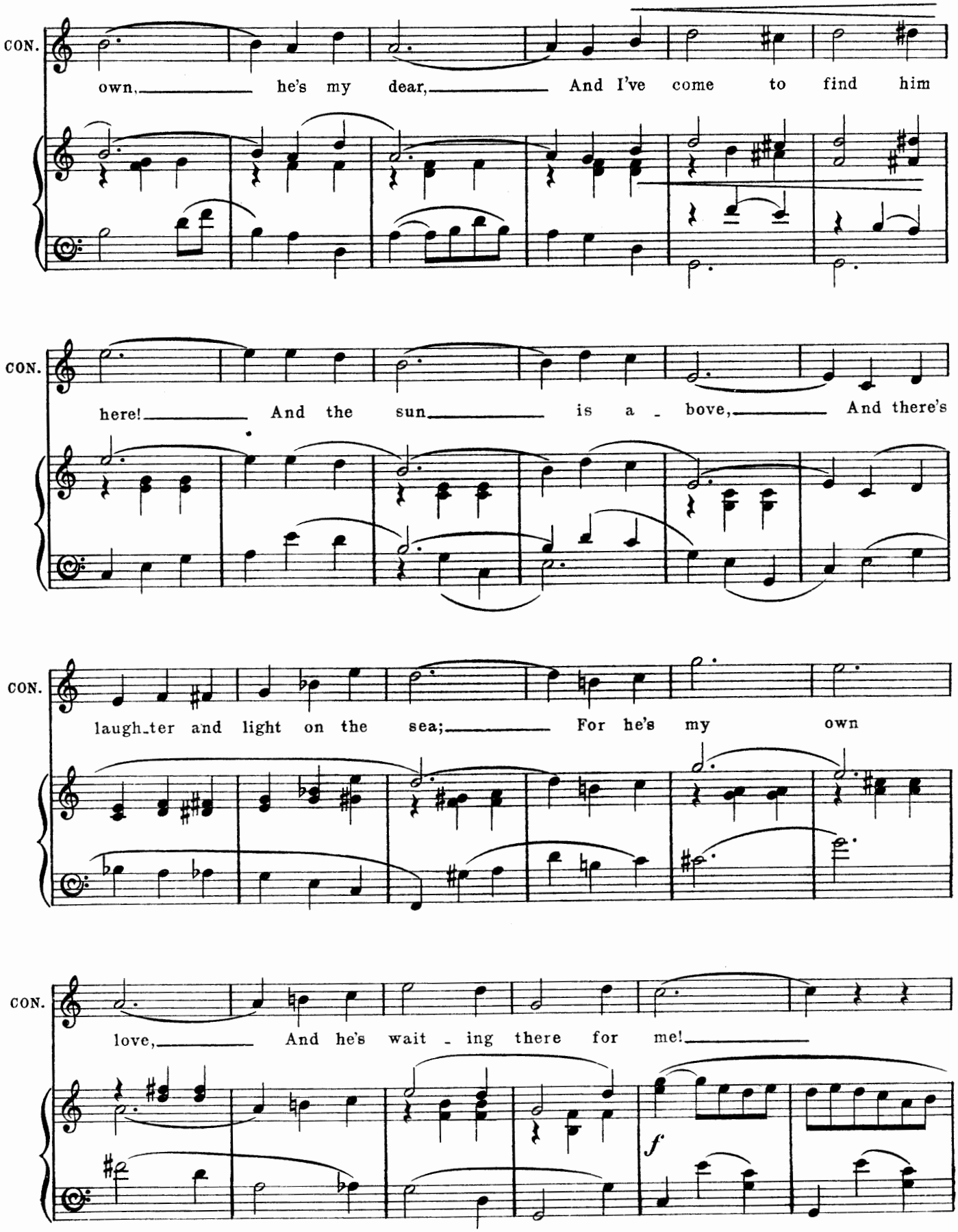
"WAITING FOR ME."

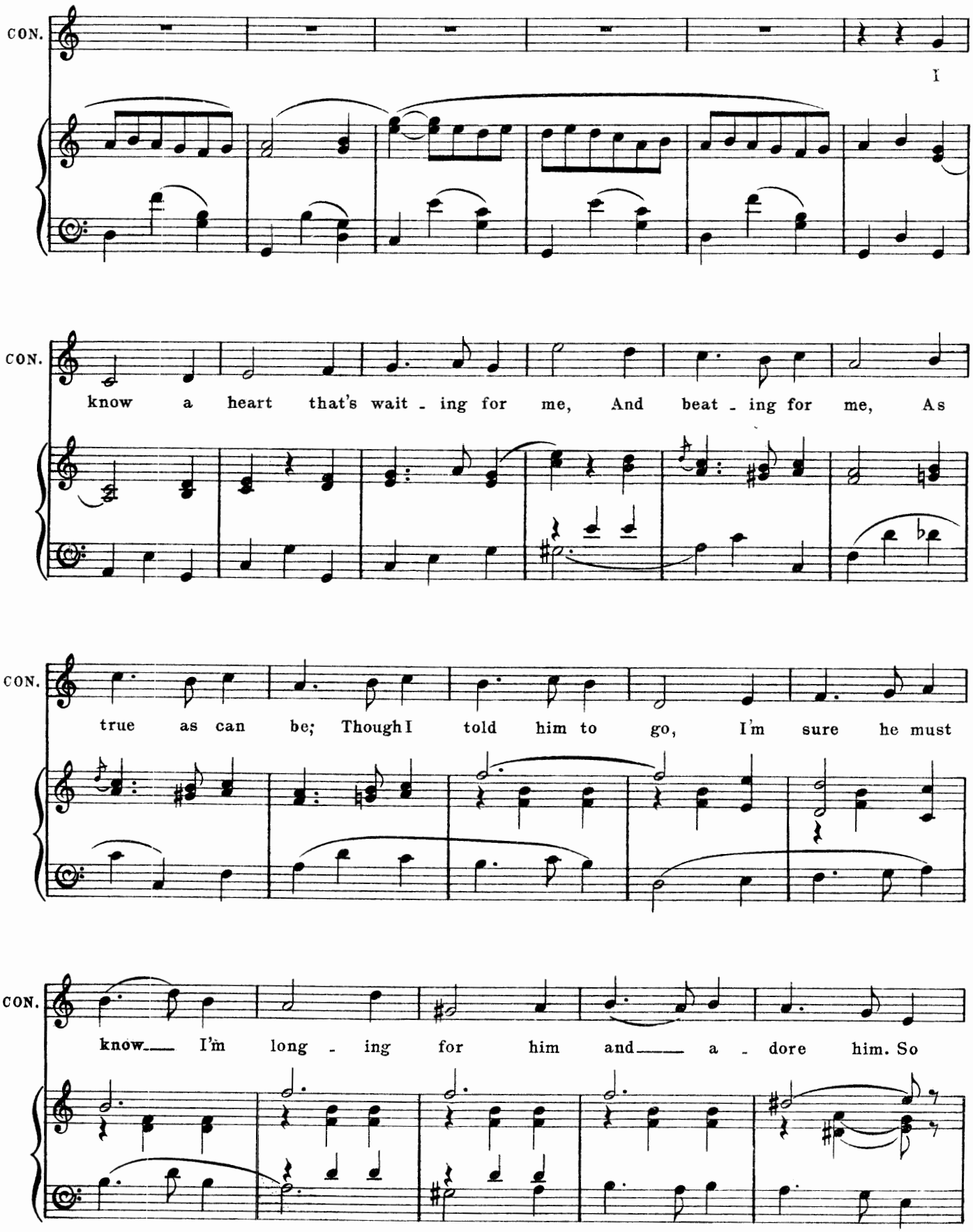
Words by
ADRIAN ROSS.

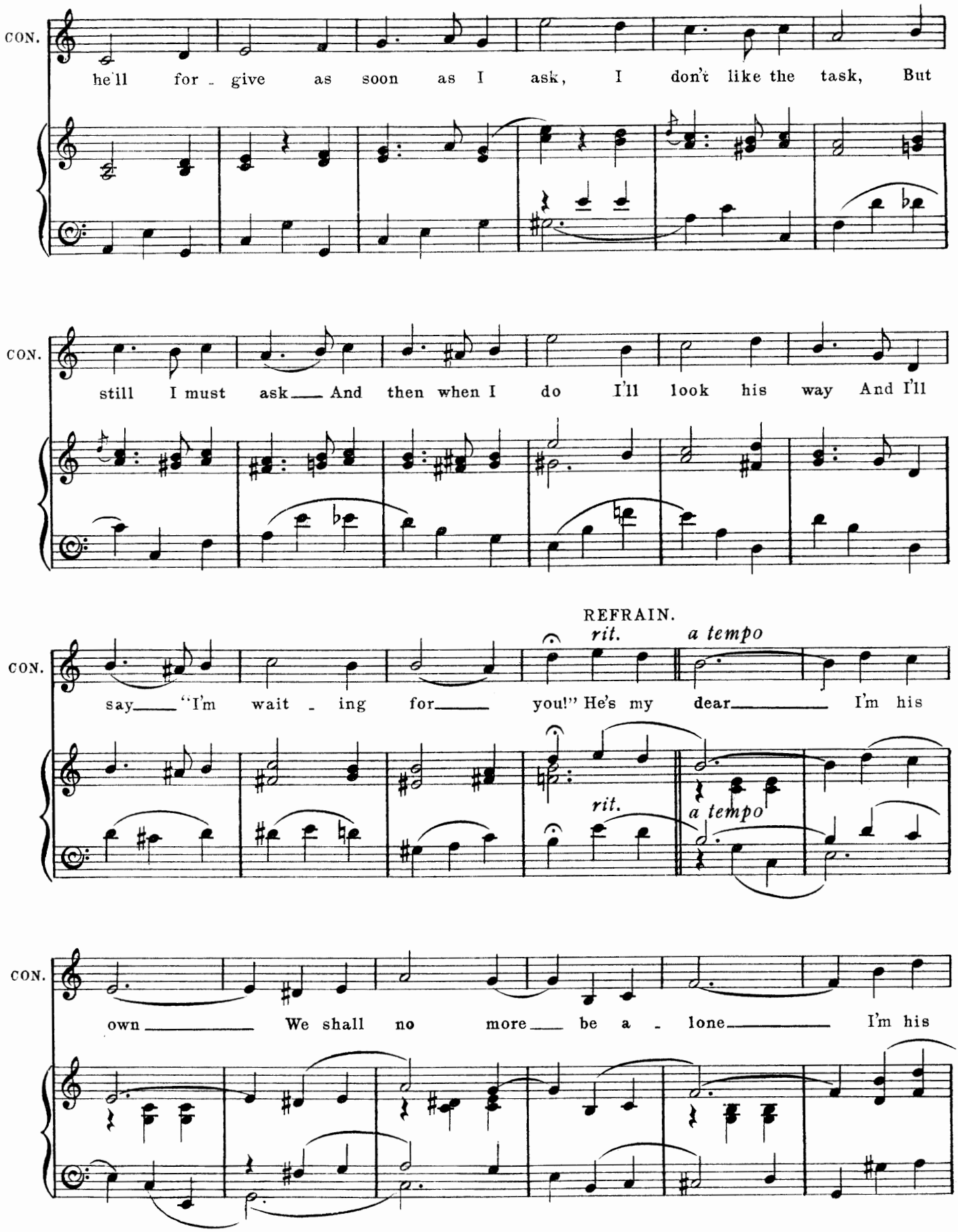
Tempo di Valse.

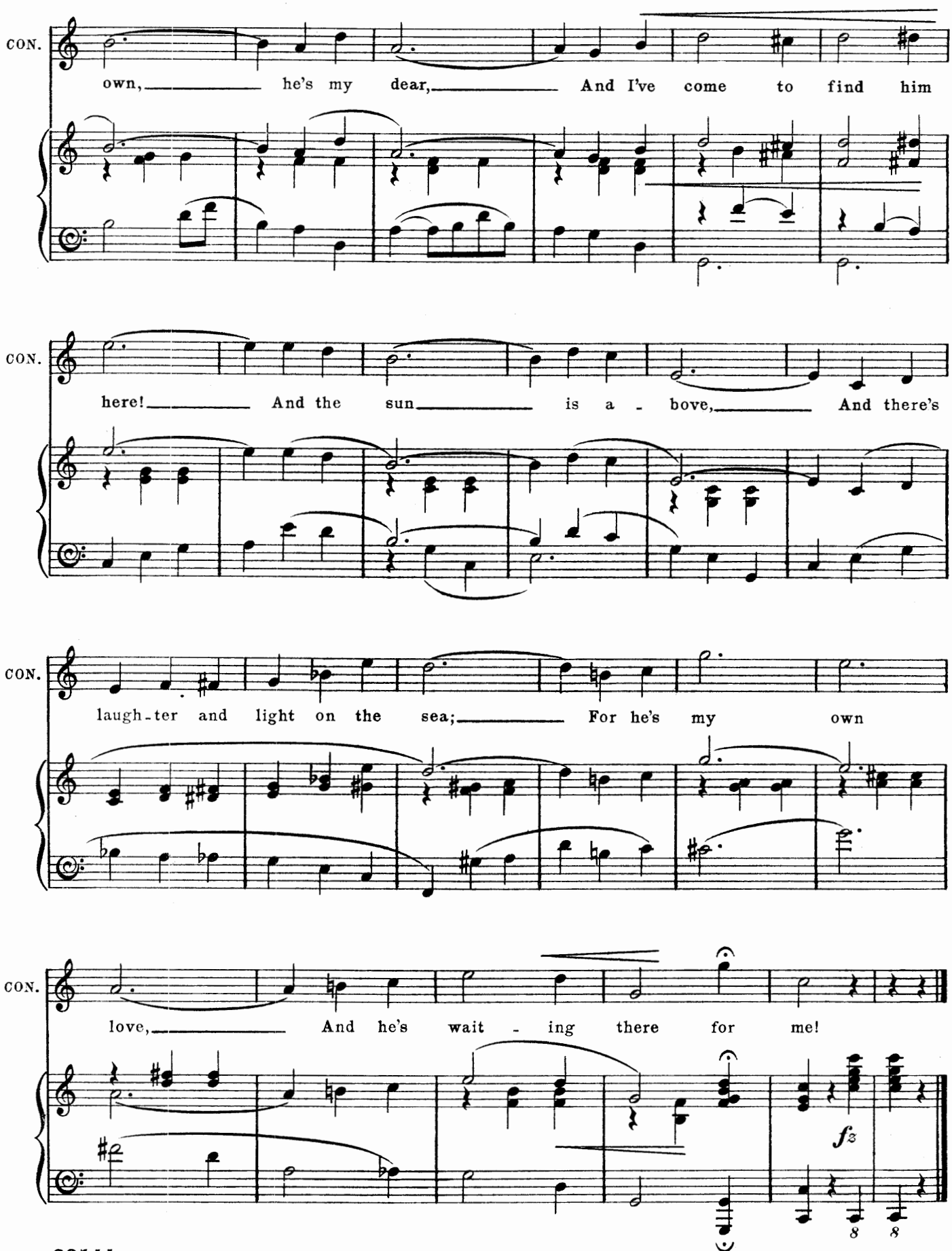



CON.
see me com - ing ev - er so far, Wher - ev - er we are, No
CON.
mat - ter how far; He'll say, "It is true! At last we meet— Oh, my
REFRAIN.
a tempo
CON.
sweet! I'm wait - ing for you!" He's my dear, I'm his
rit.
a tempo
CON.
own, We shall no more be a - lone I'm his


CON.
own, he's my dear, And I've come to find him
CON.
here! And the sun is a - bove, And there's
CON.
laugh_ter and light on the sea; For he's my own
CON.
love, And he's wait - ing there for me!
f


CON.
I
CON.
know a heart that's wait - ing for me, And beat - ing for me, As
CON.
true as can be; Though I told him to go, I'm sure he must
CON.
know I'm long - ing for him and a - dore him. So


CON.
he'll for - give as soon as I ask, I don't like the task, But
CON.
still I must ask— And then when I do I'll look his way And I'll
REFRAIN.
rit.
a tempo
CON.
say— "I'm wait - ing for— you!" He's my dear— I'm his
rit.
a tempo
CON.
own— We shall no more— be a - lone— I'm his

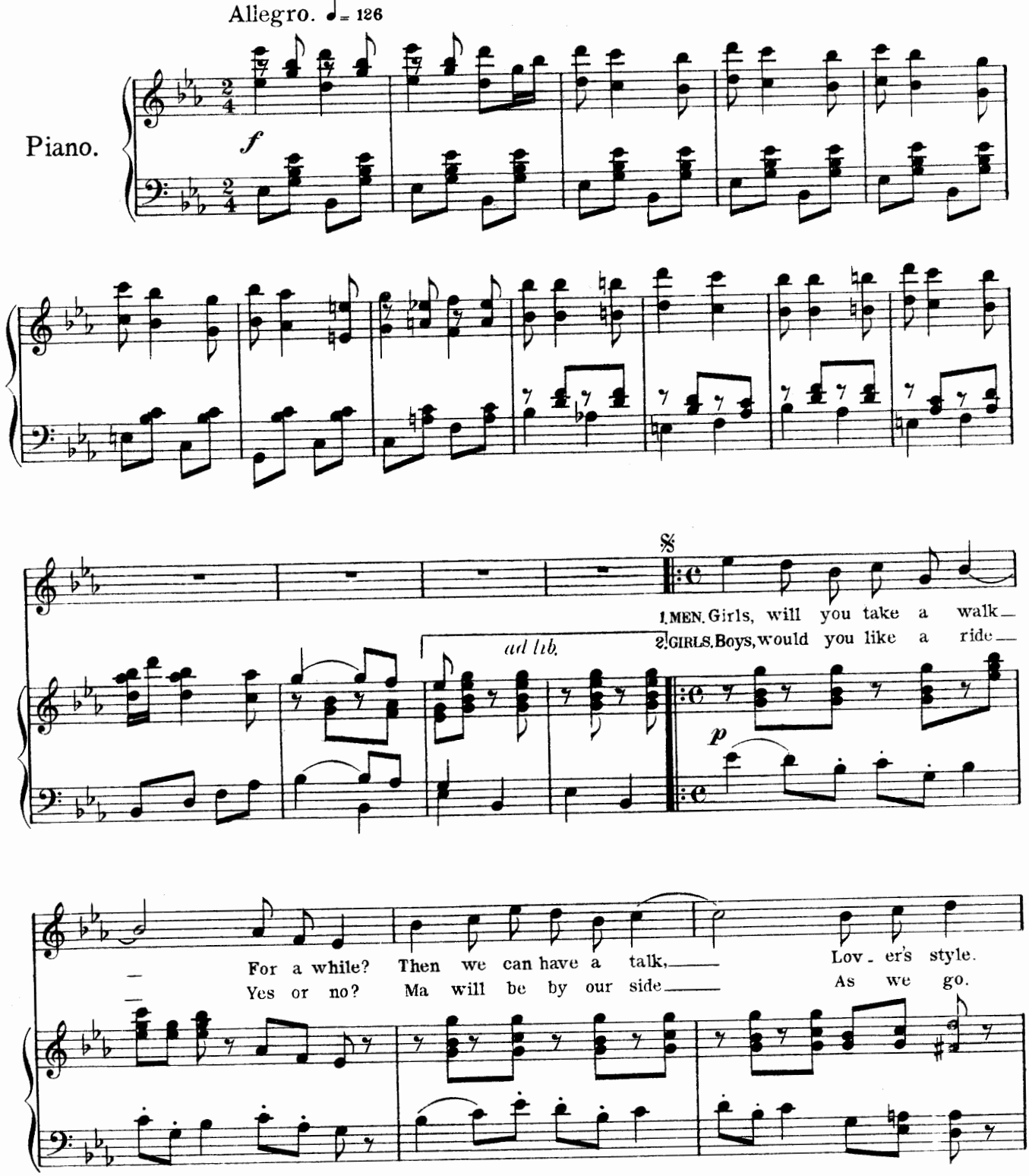

CON.
own, he's my dear, And I've come to find him
CON.
here! And the sun is a - bove, And there's
CON.
laugh - ter and light on the sea; For he's my own
CON.
love, And he's wait - ing there for me!
fz

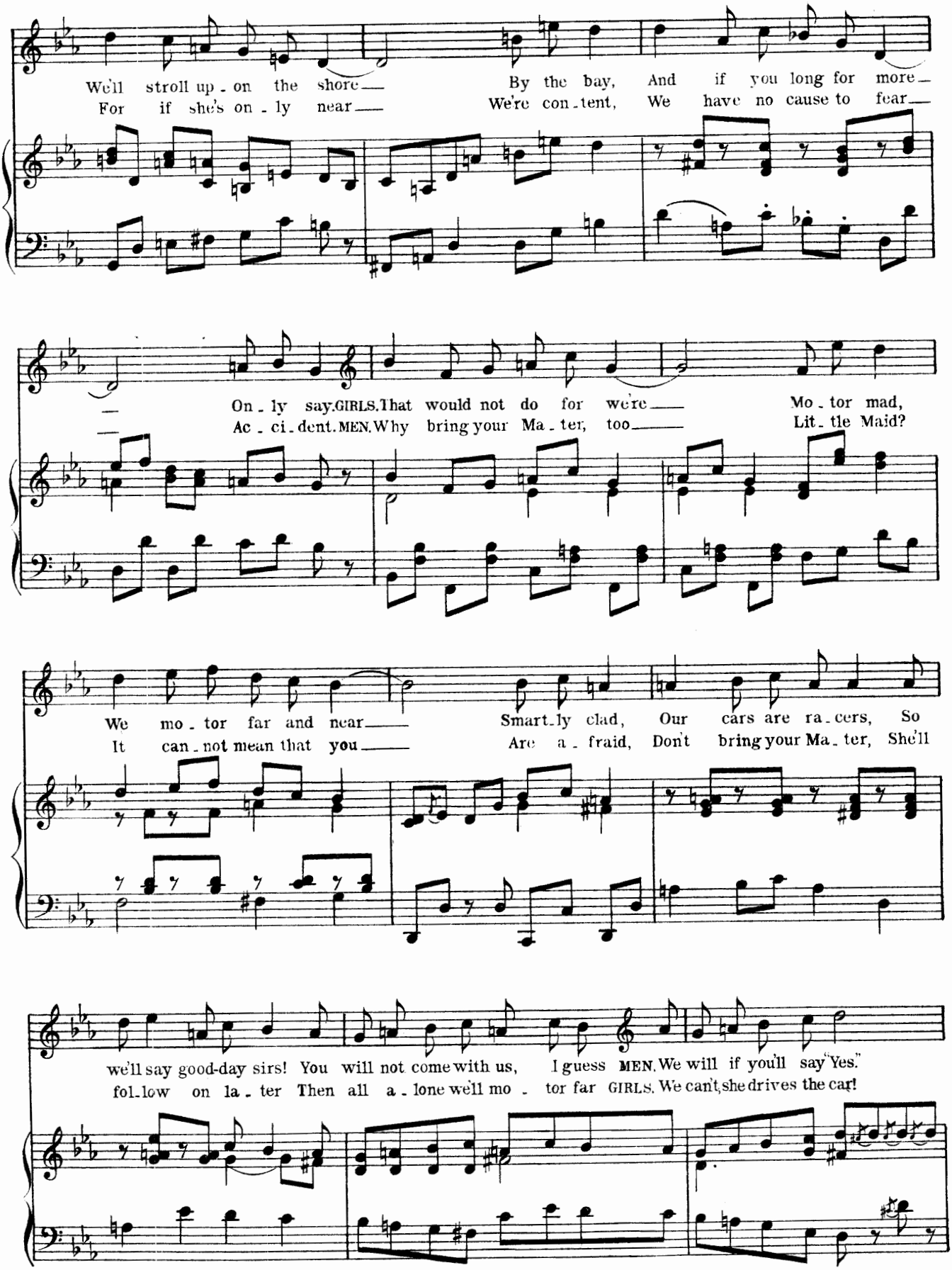
No. 24

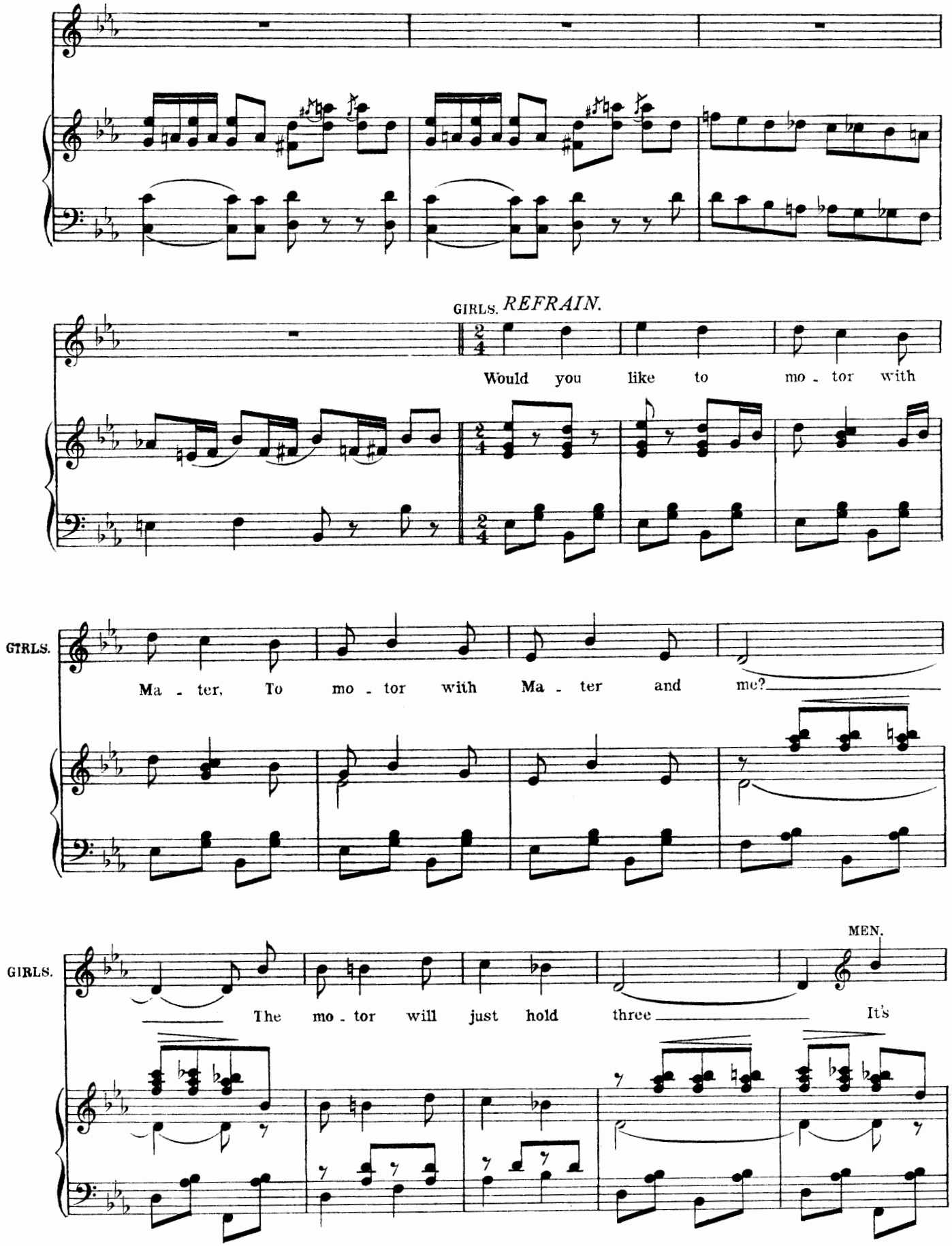
CONCERTED NUMBER. (Girls and Men.)

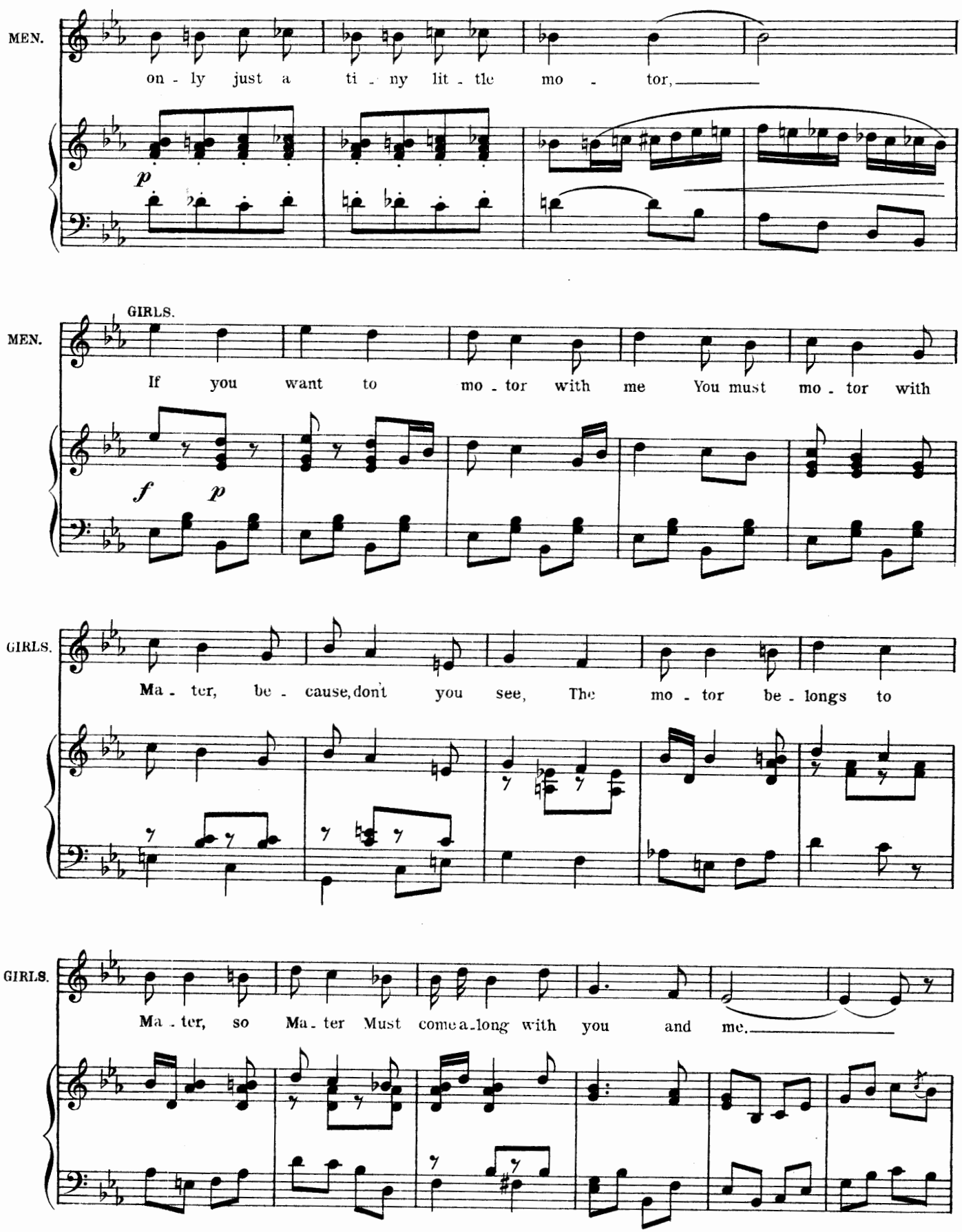
"WOULD YOU LIKE TO MOTOR WITH MATER."

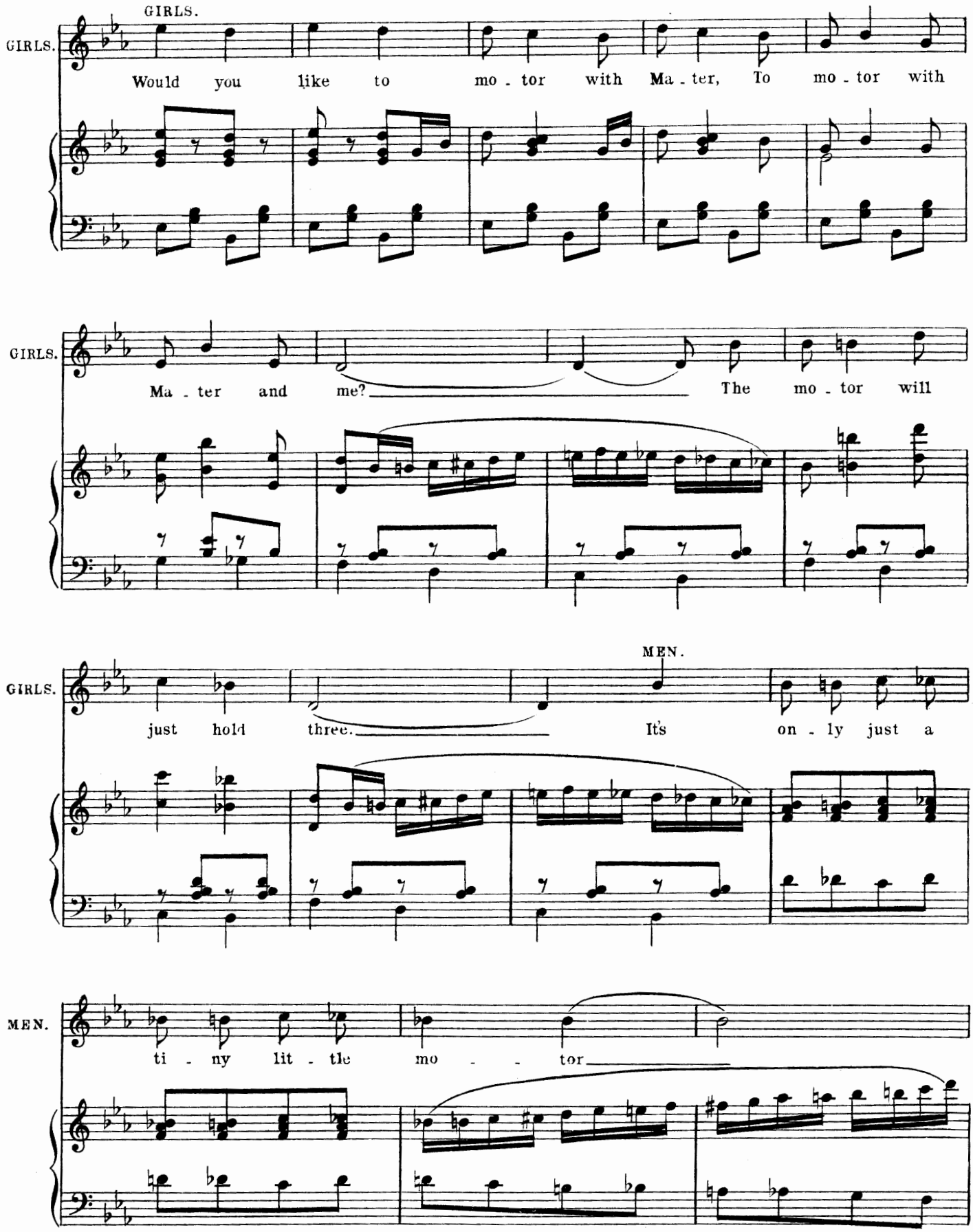
Words by
GEORGE ARTHURS.

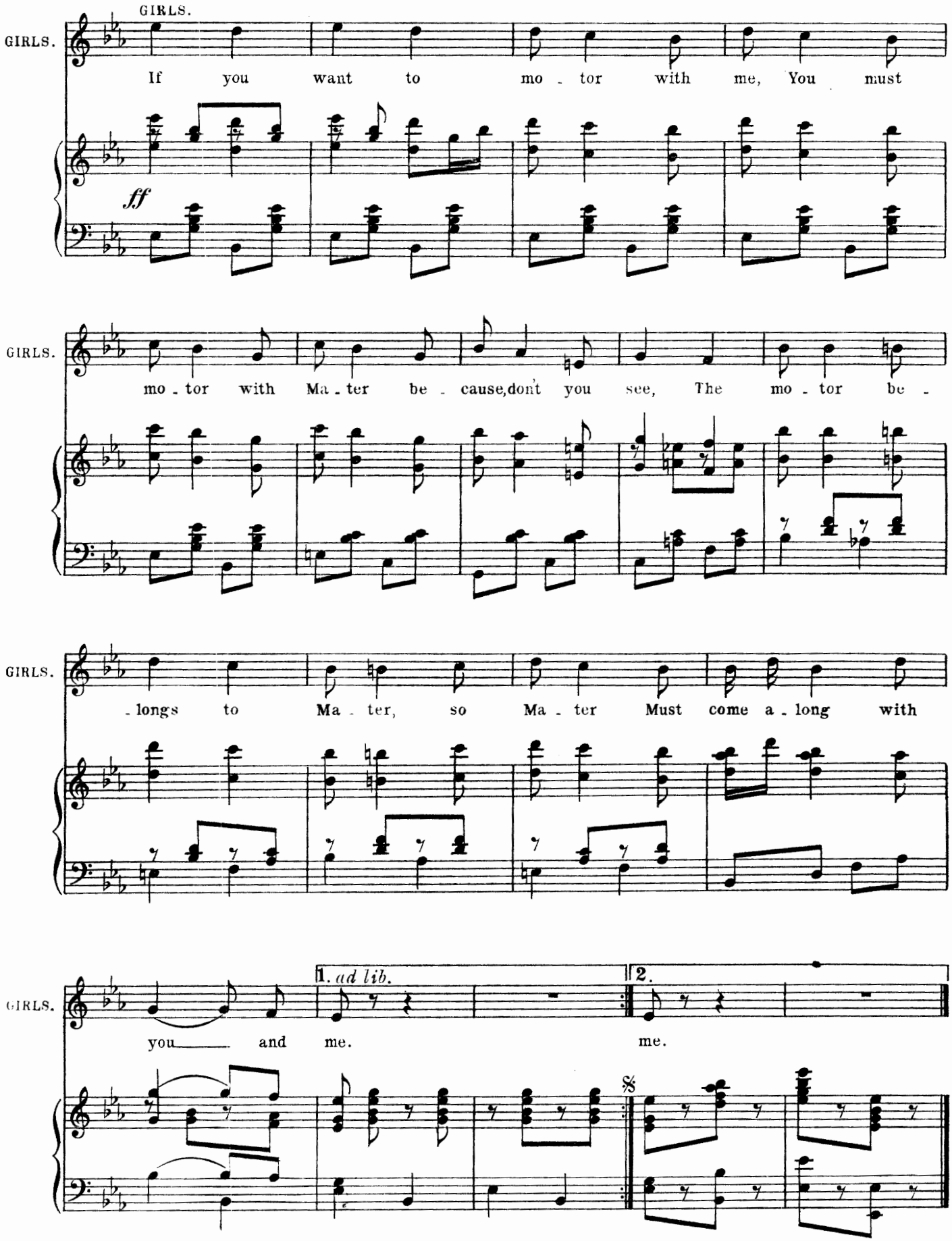



We'll stroll up - on the shore — By the bay, And if you long for more —
For if she's on - ly near — We're con - tent, We have no cause to fear —
On - ly say. GIRLS. That would not do for we're — Mo - tor mad,
Ac - ci - dent. MEN. Why bring your Ma - ter, too — Lit - tle Maid?
We mo - tor far and near — Smart - ly clad, Our cars are ra - cers, So
It can - not mean that you — Are a - fraid, Don't bring your Ma - ter, She'll
we'll say good-day sirs! You will not come with us, I guess MEN. We will if you'll say "Yes."
fol - low on la - ter Then all a - lone we'll mo - tor far GIRLS. We can't, she drives the car!


GIRLS. REFRAIN.
Would you like to mo - tor with
GIRLS.
Ma - ter, To mo - tor with Ma - ter and me?
GIRLS.
MEN.
The mo - tor will just hold three It's


MEN.
on - ly just a ti - ny lit - tle mo - tor,
p
GIRLS.
MEN.
If you want to mo - tor with me You must mo - tor with
f p
GIRLS.
Ma - ter, be - cause, don't you see, The mo - tor be - longs to
GIRLS.
Ma - ter, so Ma - ter Must come a - long with you and me.


GIRLS.
Would you like to mo - tor with Ma - ter, To mo - tor with
GIRLS.
Ma - ter and me? The mo - tor will
MEN.
GIRLS.
just hold three. It's on - ly just a
MEN.
ti - ny lit - tle mo - - tor

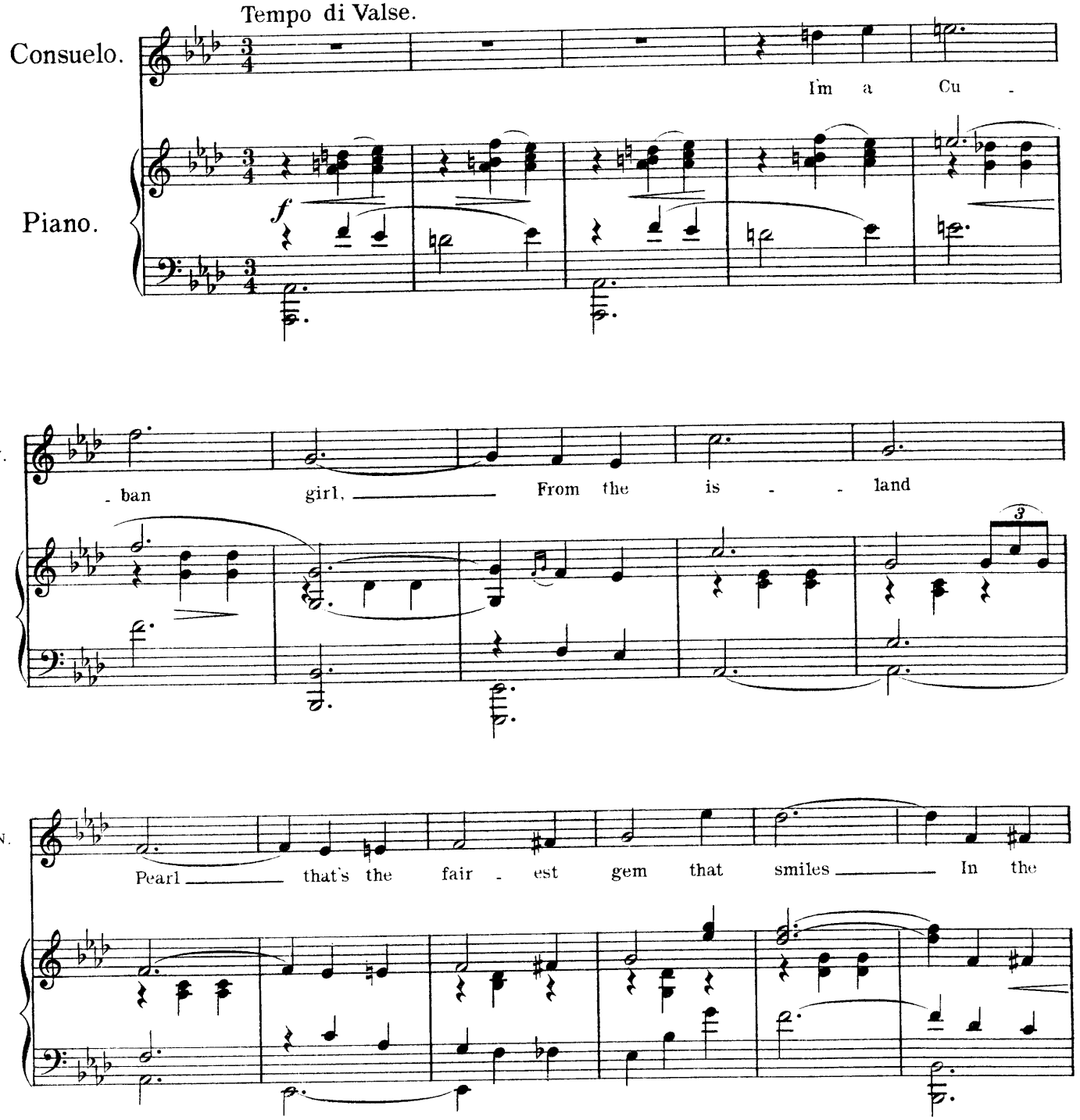

GIRLS.
If you want to mo - tor with me, You must
ff
GIRLS.
mo - tor with Ma - ter be - cause, don't you see, The mo - tor be -
GIRLS.
- longs to Ma - ter, so Ma - ter Must come a - long with
GIRLS.
you and me.
1. ad lib.
2.
me.
𝄋

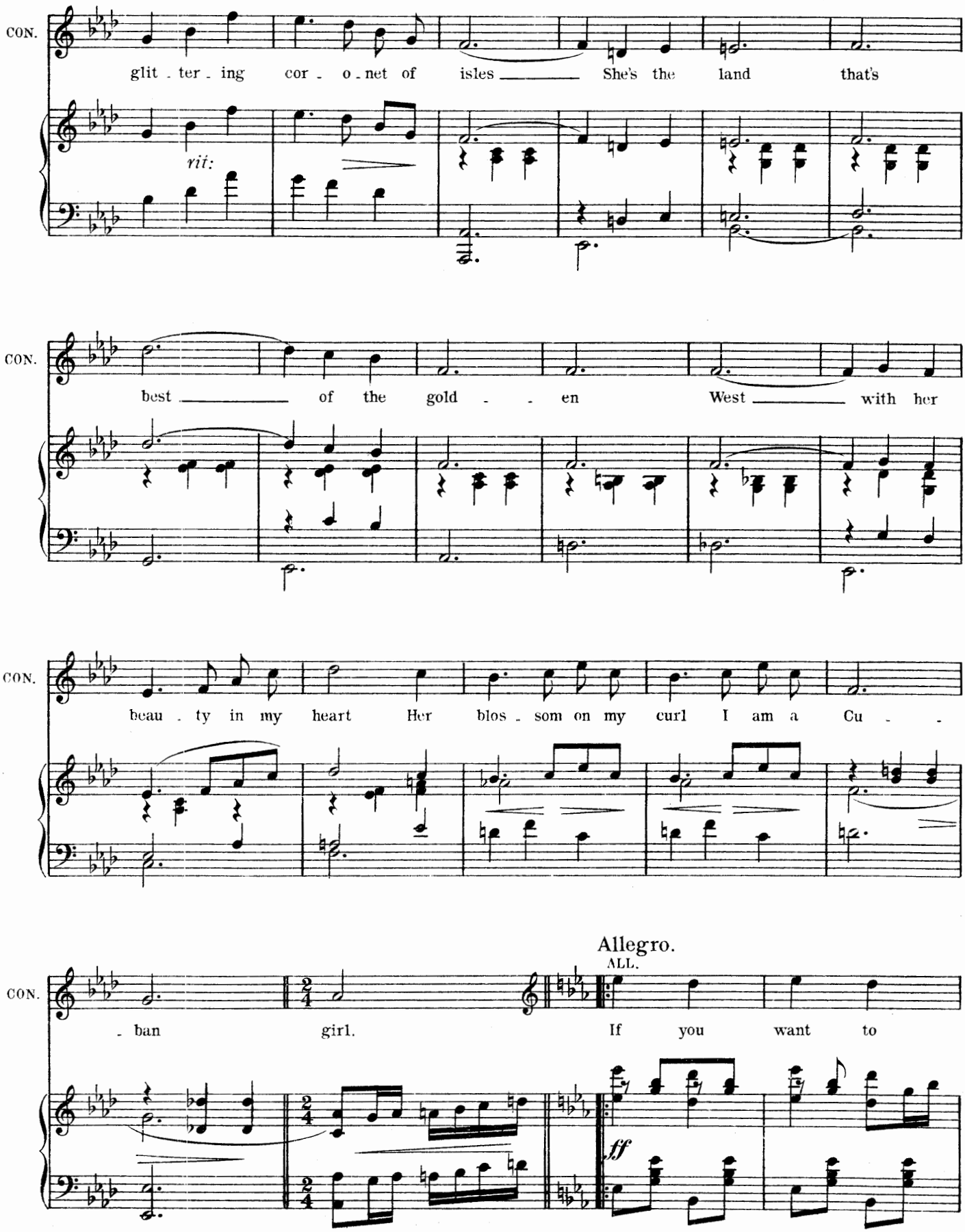
No 25.

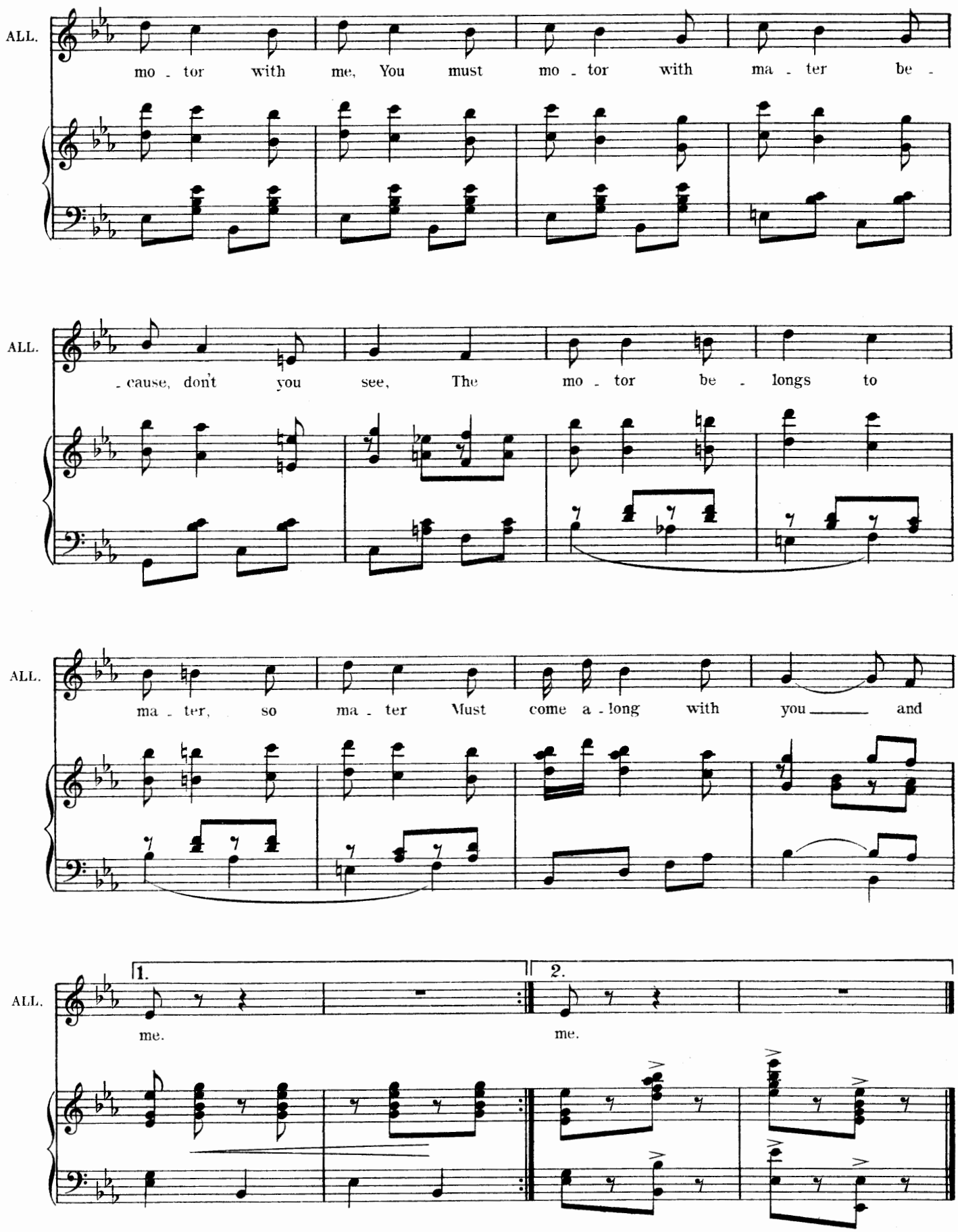
FINALE.- ACT III.

Words by
ADRIAN ROSS & GEORGE ARTHURS.

Tempo di Valse.




CON.
glit - ter - ing cor - o - net of isles She's the land that's
rit:
CON.
best of the gold - - en West with her
CON.
beau - ty in my heart Her blos - som on my curl I am a Cu - -
Allegro.
ALL.
CON.
- ban girl. If you want to
ff


ALL.
mo - tor with me, You must mo - tor with ma - ter be -
ALL.
- cause, don't you see, The mo - tor be - longs to
ALL.
ma - ter, so ma - ter Must come a - long with you and
ALL.
1.
2.
me.
me.

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MUSIC BY

FRANZ LEHAR.

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Sung by Miss GERTIE MILLAR and Mr. EDMUND PAYNE
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Mädel Mine. Sung by Miss MAY DE SOUSA. (*Philip Braham.*)

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,,	"The Green Hills of Ireland"
,,	"Three Little People"
,,	"The Two Kisses."
,,	"The Ring"
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,,	"You,—and Love"
,,	"For you alone"
,,	"I think"
,,	"I hid my love"
FRANCES ALLITSEN ...	"Lift thy heart"
,,	"A Lover's Song"
DOROTHY FORSTER ...	"Rose in the Bud"
,,	"Perhaps"
,,	"When I think on the happy days"
BERNARD ROLT	"The Fairy on the top"
,,	"Take a rose at fall of day"
,,	"The Lily of Boulter's Lock"
	SILHOUETTES OF LONDON:
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,,	2. "The Organ Man"
,,	3. "Belle Brocade"
EUSTACE PETT	"The Benedict's Lament"
E. J. MARGETSON	"A Song of Andalusia"
ALBERT FOX	"Old Squire Bob"
HUBERT BATH	"Stars of Paradise"
,,	"A Song of May"
,,	"My Sweet"
,,	"Your Kiss"
,,	"The Bells of Youth"
WADDINGTON COOKE ...	"Visitors"
HERBERT OLIVER ...	"Go to sleep, curly head"
BOTHWELL THOMPSON ...	"Love-lily"
W. H. SQUIRE	"Lighterman Tom"
,,	"Three for Jack"
,,	"The Jolly Sailor"
,,	"The Old Black Mare"
FRANCO LEONI	"My Shadow"
,,	"Princess of the Sunny Smile"
,,	"Leaves on the river"
,,	"Little Barefoot"
,,	"Coolan Dhu"
,,	"When he comes home"
,,	"In Sympathy"

EDWARD GERMAN ...	"This England of ours"
,, ...	"When maidens go a-maying"
,,	"Love is meant to make us glad"
HERMANN LÖHR	SONGS OF THE NORSELAND:
,,	1. "My ships that went a-sailing"
,,	2. "You loved the time of violets"
,,	3. "Youth has a happy tread"
,,	4. "Love is an Ocean"
,,	5. "Eyes that used to gaze in mine"
,,	6. "Time was I roved the mountains"
,,	GARDEN SONGS:
,,	1. "Pale stars are the roses"
,,	2. "Love's Messengers"
,,	3. "'Twas a summer garden"
,,	4. "Golden Dawn"
,,	"A Song of Surrey"
,,	"Molly"
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,,	"The Magic Month of May"
,,	"Love's Echo"
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NOEL JOHNSON	"An Offering"
GEORGE H. CLUTSAM ...	"Life's Gifts"
HERBERT HUGHES ...	"The Maid of the sweet brown Knowe"
CHARLES A. TREW ...	"How I love thee"
ROBERT CONINGSBY CLARKE	
,,	"Master and Man"
,,	"A Birthday Song"
,,	"A Dedication"
	MINIATURES:
,,	6. "A Dream from Rainbow Land"
,,	7. "The Night and—You"
,,	8. "That is all"
,,	9. "A Golden Thread"
FRANK LAMBERT ...	"The Bud's on the Briar"
,,	"Of all Septembers"
,,	"In that hour"
	SERIES OF SHORT SONGS:
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,,	16. "When love bends low"
,,	17. "In June"

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