118
THE MARRIAGE MARKET
New Musical Play
IN THREE ACTS.

BY
M. BRODY AND F. MARTOS.

ADAPTED FOR THE ENGLISH STAGE BY
GLADYS UNGER.

LYRICS BY
ARTHUR ANDERSON AND ADRIAN ROSS.

MUSIC BY
VICTOR JACOBI.

Arranged by H. M. HIGGS.

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THE MARRIAGE MARKET.

Dramatis Personae.

JACK FLEETWOOD (known as "Slippery Jack") ... Mr. Romer Michaelis
SENIOR ABE. K. GILROY ... Mr. E. A. Douglas
HALL-FOURED SANDY (Sheriff of Mendocino Bluff and Proprietor of the Palace Hotel) ... Mr. Tom Walke
MEXICAN BILL Shorty ... Mr. Pop Cory
(Comedy) ... Mr. Maurice Tosh
TABASCO PEDO ... Mr. Edward Arundell
CHYENNE HARRY ... Mr. Frank Purfitt
Hi-Ti (a Chinese Barb-bearer) ... Mr. Hugh Wakefield
PADRE PEDRO (a Spanish Friar) ... Mr. Walter Adams
CAPTAIN ON THE "MARIPOSA" ... Mr. Harry Dearte
AND
BLINNER (Visit to Lord Hurlingham) Mr. W. H. Barry | LORD HURLINGHAM Mr. G. P. Huntlay

MARIPOSA GILROY ... Miss Sari Peters
A MIDDY ... Miss Ethel Craven
EMMA (Maid to Mariposa) ... Miss Avice Kelham
DOLLY ... Miss Eileen Molloy
PANSY ... Miss Dolly Domby
( Guests on the Yacht) ... Miss Blanche von Burren
PEACH ... Miss Doris Stocker
DORA ... Miss Kate Welsh
DOLORES ... AND
KITTIE KENT ... Miss Gertrude Millar

Spanish and American Cowboys, Spanish and American Girls, Miners, Sailors, Guests, Middies, Footmen, etc.

Stage Production by Mr. Edward Royce.

Synopsis of Scenery.

ACT I.—Mendocino Bluff, Southern California. (E. H. Ryan.)
ACT II.—The Yacht "Mariposa," anchored in the Bay of San Francisco. (Alfred Terraine.)
ACT III.—Senator Gilroy's Palace, San Francisco. (E. H. Ryan.)

TIME—The Present Day.

Musical Director ... Herr Franz Ziegler.
THE MARRIAGE MARKET.

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   ... 230

Vocal Score.
THE MARRIAGE MARKET.

Words by
ADRIAN ROSS.

Act I.

No. 1

OPENING SCENE & SONG.—(Pablo.)

"LITTLE CHIQUITA"

Allegro moderato bien rythmé.

Piano.

MINERS. (Teor.)

THE pay and shuf-fle the pack,
There's all of the cards for you there;

LUMBER-JACKS. (8, & c.)

Then pay and shuf-fle the pack,
There's all of the cards for you there;

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Don't you look back, Luck will come back, Or if you lose, don't care! For there's

gold e-nough for men to get in Cal-i-fornia yet!

Allegretto giocoso. (Enter HI-VI.)

Blinks!
TENOR (2 men.)
(2 others.)

Whis-ky sour
Whis-ky straight!

BASS.

Drinks!
Bat-tle-snake!

leggiero

HI-TI.

Me go make!

ALL.

TEN.

Here, Pab-lo,

Here, Pab-lo,

BASS.

You go make!

Here, Pab-lo,

All.

Allegretto commodo.

TEN.

you have-n't sung for long, A song!

BASS.

you have-n't sung for long, Let us have a song!
PABLO.

Over the hills away I'm going to Monterey.

PAB.

For there's little Chiquita there With the blossoms in her hair.

But when

PAB.

I am coming home She shall wear a golden comb For I

2AB.

swear by all the saints above Chiquita is my love!
Over the hills a-way He's going to Monterey

For there's little Chiquita there, With the blossoms in her hair. But when he is coming home She will have a golden...

a tempo
TEN. comb — For he swore by all the saints above, Chi-

BASS. comb — For he swore by all the saints above, Chi-

PABLO. So we'll go in Mont-

tea-

TEN. -quito is his love!

BASS. -quito is his love!

PABLO. -rey, To the priest at dawn of day, He will tie the knot that
PAB.

makes us one, And never comes undone! Ah!

Tempo I.

PAB.

Then pay and shuffle the pack, And luck will be sure to come back!

TEN.

Then pay and shuffle the pack, And luck will be sure to come back!

DIALOGUE.

mf sempre dim.

pp

PPP

25534
TRIO—(Mariposa, Kitty and Jack.)

"COMPLIMENTS!"

Words by ARTHUR ANDERSON.

Kitty and Mariposa. Allegretto moderato.

Piano.

Can you tell us when the festival commences? Our anxiety, of course, quite intense is! Will there be sufficient males to...
go quite round? And if the num-ber fails, Can more be found? You would

elegante

nev-er guess how aw-ful the sus-pense is! Are the oth-er girls at-tract-ive or

not?

I've not no-ticed them, I fear, So, at

poco rit.  \( \begin{align*} \text{p} & \quad \text{q} \quad \text{a tempo} \end{align*} \)

pre-sent no i-dea I've got. But sure-ly you in -
- tend to bid—You're here to choose a wife? I
grazioso

came to get some cartridge— I did, upon my life! But,

being here, of course you'll stay to bid, and may—be buy? That de—

poco rit. a tempo

-pends on what I see. What about my friend and me? I should never dare aspire so
Tempo di Valse.

Who am I, to bid?

elegante e tranquillo

Even if I did
Someone would be sure to bid a-

dolce

 above me!
Since I've seen you two,
No one else will

rit.

do;
I shall never want another maid to love me.
MARIPOSA.

Kitty.  
Compliments are rare—
I shall not despair—
Compliments are rare—
I shall not despair—

Jack.  
So I am wise—
For I

Mar.  
Now I know that you, at least, approve me.

Kit.  
Now I know that you, at least, approve me.

Jack.  
Shut my eyes—And philosophize.

Mar.  
If you ask me why "Your Highness" I reply, "Would be con-

Kit.  
If you ask me why "Your Highness" I reply, "Would be con-

Jack.  
If you ask me why Let this be my reply, "I am con-

grezioso

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"tented only with the best" Since my purse is low 'Tis

I am come if faulty If worthy of your interest!

best for me to go- I take no farther interest.

Allegretto. MARIPOSA. (stopping JACK)

Before you go, one moment, pray
KITT. Have you nothing more to say? When I look at

JACK. (to Mariposa)

you I'm afraid to stay! You ap-

Tempo I.

MAR. -pear to be a cow-boy and a ran-ger. Not the kind of man to run when in

KITT. dan-ger. That, I fancy, all de-pends where dan-ger lies. A
man may be afraid of four bright eyes! But suppose we do not treat you as a

stranger? It's a favour that I shall not abuse.

If you happened to be rich Would you care to tell us which you'd

choose? Now that's a thing, I must admit, I
JACK.

should so like to learn. If I have any preference, I'll

MARIPOSA.

tell you each by turn! No, no, my friend, that

MAR.

will not do—of course, it's only fun! Tell us

KITTY.

JACK. poco rit. a tempo a tempo

both together, pull in a little case like that! Two is company and three is
Tempo di Valse.

JACK.

Valse moderato.

JACK.

If you can-not guess, Why should I con-fess? Not that I ad-

mit a pre-dil-e- tion; Ev-ry-where I trace Dain-ti-ness and
dolce

JACK.

grace, Both to left and right, no mat-ter what di-rec-tion.
Compliments appeal
Only when they're real;
Yours would hardly bear a close inspection.
I have never met With your

Charming though they be, They
equals yet. Happy, I agree,

25534
MARIUS

don't appeal to me--I don't believe a single

KITTEN

don't appeal to me--I don't believe a single

JACK

Either I could be, Were but the other charmer

MARIUS

poco rif.

word you say! Words deceiving are, They do not carry

KITTEN

word you say! Words deceiving are, They do not carry

JACK

far away; Each a shining star To worship from a-

MARIUS

And compliments are cheap today.

KITTEN

And compliments are cheap today.

JACK

My homage to you both I pay.

25534
DANCE
Allegretto.

Tempo di Valse

dolce

rit.
VOICES.

And com- pli- ments are cheap to- day!
DUET.—(Emma & Blinker.)

"NEVER COUNT YOUR CHICKS BEFORE THEY'RE HATCHED!"

Words by
ARTHUR ANDERSON.

Allegretto.

Piano.

(EMMA.) My young lad-y's not ac-cept-ing ev'-ry peer who's in low wa-ter;
(BLINKER) Ev'-ry where we go you chase us, though so plain-ly we ig-nore you—

All of the men are af-ter her.
That is the rea-son you are here.
My young master isn’t taking any bow now, rich’s daughter. He’s all the world to us, you know it; we arrived here long before you. Oh! what a shame! how

choose from. (EM) Even if we want to get him. Don’t you think you’d better let him come you! (M) Kindly cease from your pursuing. Take my tip, there’s nothing doing—

Wait till he’s invited? (EM) All the same, you needn’t worry. Master won’t be took in. (EM) ‘Hold be here in half a jiffy,

We are not in any hurry—Do not get excited. Asking for her father, if he thought he had a look in.
Every girl the master knows is setting little traps With the
ob ject of capturing his heart—(mm.) Per haps? (mm.) The
belles of the season have sought him. But none of the de bu tantes have
pick of the Peer-age in fest us. But none of their lord-ships have im-
cought him—(mm.) You mean that no body has bought him—(mm.) Well,
pressed us—(mm.) The sub ject does n't in ter est us.—(mm.) For
Moderato.

(2) We've got a ti- dy lit-tle "det," And plen- ty more to come from
(3) Rank and po- si- tion we have got. There's no - bo - dy can go back

fa - ther; But all the same, Sir,
   We know the game, Sir,

far - ther; But all the same, dear,
   We know the game, dear,

BOTH.

We keep the door se - cure - ly latched,(2) And up - on the chair.

We keep the door se - cure - ly latched, And up - on the chair.  

So
BOTH

mind how you weave your little plot. You'll find that we are squeamish rather;

BOTH.

We're very shy birds And rather fly birds—Never count your chicks before they're hatched!

DANCE.
No. 4.

SONG.- (Kitty.)

"AMERICAN COURTSHIP"

Tempo di Valse.

Piano.

1. Now if your fortune should make you
2. You must be constantly handy,

KITTY.

Court an American girl.
Call on her ten times a day.

Do not suppose she will
Bring her big boxes of

KIT.

take you
Can't dy,

Merely because you're an Earl!
With an enormous bouquet.

It's no
Thus you
Kit.

Never woo the lady so, so, so, Over here it doesn't
You may woo the lady so, so, so, Just as long as you can

Go, go, go; If you want to be adored
Go, go, go- Then in maiden tenderness,

Just because you are a lord,
She will tell you "Earl, it's You!"
She will only answer "No, no, That is if it isn't "No, no,

Kit.
DUET—(Mariposa and Jack)

"THE ONE I LOVE"

Words by
ADRIAN ROSS.

JACK.

If I could but find my unknown

girl. My one girl, my own girl, Tho' all of the

world came between, I'd take her and make her my queen.

MARIPOSA.
I have the chance to discover. My heart.

My lover, no matter what fortune might bring.

Love shall crown him lord and king!

care not if her eyes are dark as skies. When daylight dies, if upon
JACK: me they shine They may be she is

fair, With gold-en hair, I do not care, If she is mine, mine,

MARIPOSA.

JACK: mine! I care not if he be Of low de-gree, To mar-ry

come primo

MAR. me, Or on a throne a-bove. The

quasi False tempo

rit.

JACK.
MARIPOSA.

JACK:
queen that I adore, My king for ever more, [She is the

BOTH:
Tempo di Valse.

{man} {girl} I love!

MARIPOSA.

2. And when I have met him and told him, I'll
keep him and hold him, My heart and my life I will give, And love him as long as I live. And when I have sought her and found her, And won her and crowned her, Her
JACK

servant forever am I, All for her, to live or

MARIFOSA.

die If I am by his side, It is my pride To be his

dolceissimo, quasi rubato

MAR.

quasi molto tempo
più mosso

bride, All other I resign! For

quasi legato
rubato

quasi molto tempo

MAR.

this will be the best If I can rest Upon his breast, And he is

quasi molto tempo
mosso

25534
JACK.

mine, mine, mine!
And then till life is

quasi molto tempo

done Our way is one, And there’s the sun In heaven’s blue

rit.

above.
The king that I adore, My

BOTH.

queen for ever more, She’s the man girl! I love!

25584
DANCE.
Tempo di Valse tranquillo.
CHORUS OF COWBOYS & GIRLS.

Words by
ADRIAN ROSS.

Allegro moderate.

(Men coming on.)

Piano.

Come on, boys, for this is market day, And you can win a bride if you can pay!

The marriage market's on, And girls will soon be going, going,

25534
Più mosso.

gone!

Più mosso.

There's nothing better upon earth to

There's nothing better upon earth To

buy than a wife, Such a chance as this You must never miss, As

buy than a wife, Such a chance as this You must never miss, As
TEN.

you can bet your life! You're sure to get your money's worth for

BASS.

you can bet your life! You're sure to get your money's worth for

TEN.

all you have spent! So with a smile Plank down your pile,

BASS.

all you have spent! So with a smile Plank down your pile,

TEN.

Ev'er red cent! Coo-ee! coo-ee! say, girls, are you there?

BASS.

Ev'er red cent! Coo-ee! coo-ee! say, girls, are you there?
GIRLS. (behind Stage)

You'll have to wait a little longer, For we are doing up our hair!

GRATISSO A PP

TEN.

Coo-cee! coo-cee! Can't you hear us call?

BASS.

Coo-cee! coo-cee! Can't you hear us call?

GIRLS.

If you are so impatient boys, We won't come at all!

TEN.

There's nothing better upon earth To buy than a wife, Such a

BASS.

There's nothing better upon earth To buy than a wife, Such a

25534
TEN.

chance as this You must nev-er miss, As you can bet your life!

BASS.

chance as this You must nev-er miss, As you can bet your life!

TEN.

You're sure to get your mon-e-y's worth For all you have spent;

BASS.

You're sure to get your mon-e-y's worth For all you have spent;

(Entrance of Girls)

So with a smile Plank down your pile, Ev-er-y red cent!

BASS.

So with a smile Plank down your pile, Ev-er-y red cent!

Allegro moderato.

25584
They are right pretty.

are they not?  Don't you wish you could take the lot?

are they not?  Don't you wish you could take the lot?
Allegretto moderato.

Girls:

We're the very nicest little girls in stock, Hope you find us not bad

TEN.

Some of us have

We guess you're all just fine!

BASS.

You're all just fine!

Girls:

really learnt to darn a cock! Some of us have studied cooking!

TEN.

Well
We're the girls that grow near Nevada's peaks of snow, But in spite of that we're told We are not cold! We are from the plains, We can ride without the reins, Sit without a saddle too, just like you!

You will
ALL GIRLS.

GIRLS.

Is it true, shall we do? We guess we'll
do, Right all through!

TEN.

BASS.

Guess it's true, they will do—

We guess you'll

now you know what you can win, We are

do!

do!

do!

GIRLS.

GIRLS.

read y to be gin; If you can not find a bride, it will be

TEN.

BASS.

We

We
fun - ny! Some are dark, and some are fair, Some are
ra - ther think it would!

plump, and some are spare, You may ask for what you like and it is there! So we
We guess we'll get it good!

hope that ev'ry man Bids the high'est that he can, And he'll find he has a bar-gain for the
Oh,

Oh,
money! Then be married while you may. This is

that is understood!

that is understood!

Marriage Market day, Don't be shy, or you'll sigh By and

by, Come and try, Bid up high, Won't you buy, buy, buy?
QUARTET—(Mariposa, Jack, Kitty and Hurlingham.)

"HAND IN HAND."

Words by
ARTHUR ANDERSON.

Allegretto moderato.

Piano.
MARIPOSA.

I have always understood that a maid was shy When she came to say, "I

JACK.

will!" People led me to believe that the bride would sigh, And her

eyes with tears would fill. But it can't be true; What we've

MARIPOSA.

just been through Seemed a simple thing to me. As I

JACK.


25534
led you thro' the crowd I was just as proud As a man could be.

poco rit.

Meno (molto moderato)
MARIPOSA

Hand in hand! With all the people cheering,

MAR.

Hand in hand! To the marriage test Our steps we

bent—It seemed in great demand.
Hand in hand! The stewards made a clearing, Hans in hand! Till at last we got up on the spot And there we took our stand.

Hand in hand! And then the priest appearing, Hand in hand! We were tied up tight. Within the sight Of Mendocino! But it gave us quite a

2553
BOTH.

turn when he said "A - men!" For we knew we could-n't raise an ob - jec - tion then; We were for - mal -

BOTH.

- ly u - ni - ted, Hand in hand!

Kitty.

Now that you and I are one, we are man and wife. You must

Kit.

try to fill the rôle; We must learn to give and take as we go through life. Is that
KIT.

un-der-stood? Top-hole! We must sick our pride As we now de-cide, Wheth-er

KIT.

you or I is loss. Have you a-ny-thing to say In ob-ject-ion, pray? Not at

HURLINGHAM.

all; let's toss! Hand in hand, While all the flags were fly-ing, Hand in hand!

KIT.

To the marriage tent Our steps we best- escort-ed by the band.
KITTY.

**KITTY.**

Hand in hand! The crowd were very trying! Hand in hand! Till at last we

KIT.

got. Up-on the spot. And there we took our stand,

KIT.

HURLINGHAM.

Hand in hand! I heard the start-er cry-ing: "Hand in hand!" We were tied up

KIT.

poco rit.

fright. With-in the sight Of Men-do-ci-no-land. But it gave us quite a

poco rit. grazioso
turn when he said "A-men!" And we had to sign our names with a fountain pen! We had been and gone and done it, Hand in hand!
Words by
ADRIAN ROSS.

Kitty.

Allegretto.

Piano.

Kitty.

Really, truly, isn't it awful? What we supposed was a piece of fun

MARIPOSA.

Turns out to be proper and lawful! What a silly thing we have done! Those
Tranquillo.

vows that in sport I have tak-en, How strange and un-real they seem! Oh!

tell me that I can wak-en And find that this is on-ly a dream!

If it is a dream, may-be, That has giv-en you to me, You can ne-ver wake, and you will try in vain!

Quasi menuetto.

BLINKER.

I am get-ti-g

25534
rather more Than I ever bargain'd for— Can not I put
up this little let again?
Did you gather what she said, How she never
meant to wed? Is't it a mighty serious affair? Why,
he is just a cow-boy, no-thing more! Her fa- ther is a Se- na- tor. And he's a
he is just a cow-boy, no-thing more! Her fa- ther is a Se- na- tor. And he's a

KITT.

Allegretto.

So we all are married now without in-

GIRLS.

mil- lion- aire!

mil- lion- aire!

KITT.

-tend-ing! The ad- ven-ture has a strange sort of end- ing! I shall
MAR.  never dare again to show my face! Why did I ever come to

EMMA  such a place? You'll remember, Miss, if I am not offending. That I

EMMA  told you that the end would be so! Well, you needn't say it now! We are

MAR.  married, anyhow! What'll happen to us we don't

K.M.&E.  poco rit.  quasi a tempo

26534
4 COWBOYS (to Jack)

know! Now, get your girl! It's up to you, and we will see you

through! No, thanks: the game is now my own. I'll play my hand a-

- lone!

ALL WITH CHORUS.

You really claim this lady's hand? That's going much too far!

You really claim this lady's hand? That's going much too far!
Kit.

-how I must demand I've a right to understand You must tell us who and what you are!

Tempo di Valse.

K. M. & E.

CHORUS (spoken) Yes!

Valse moderato.

JACK.

I am not the sort That has paid you court,

JACK.

Slave to all your fancies and vagaries! What
JACK:  

answer can I give?  

My name and where I live—

dolce

Why, I am a man, my only home the prairies.

He is not the sort that has paid her court, Slave to all her

CHO.

He is no wealthy lover,

Wealthy lover,
fancies and vagaries! No noble name has he, No

So we discover! No noble name has he, No

So we discover! No noble name has he, No

lofty pedigree—He's just a man, a man who will be free!

lofty pedigree—He's just a man, a man who will be free!

lofty pedigree—He's just a man, a man who will be free!

poco rit.
Then am I to go
With one who treats me so-
A man without a

Kitty. (spoken) You can't mean to hold her to this—Don't you
realize who she is? It's too absurd!

Name I know?

Largo. Stage business.

Jack.

I do not care what you may tell her—She comes with me, for she's my wife—Yes, she's my
Allegro.

JACK

wife!

You say that she and you are married—What if you were? It's a-

CHO.

You say that she and you are married—What if you were? It's a-

-against her will—She's a woman still, And we'll stand up for her!

CHO.

-against her will—She's a woman still, And we'll stand up for her!

-against her will—She's a woman still, And we'll stand up for her!
She is not willing to be carried off there's no doubt - So if you say

You'll take her away— Lock out! Look out!

You'll take her away— Lock out! Look out!

You'll take her away— Lock out! Look out!
(As they advance towards Jack, he draws a pistol. The men draw pistols, and Mariposa rushes between, saying – Stop! no more of this.)

Poco più mosso.

XARIFOSA

No, leave me alone with him now and go a-

rit.

lunga

Andante.

- way. For no other can hear what I must say.

rit.

pp

Andante molto.

(Dialogue)

poco più mosso

pp all

25534
Andantino moderato.

MARIPAUSA.

My home is as fair

As the palace of princesses.

Full of beauty

only for my pleasure;

I have jewels there,

Lovely laces, dainty dresses,

loving friends and memories to treasure!

Can I leave them all,

Follow when you call—

Go with you in wind and rainy weather.
MAR.   
Like a beggar man and wife together? I'll build you a home.

JACK.  
Fairer than a palace golden Under arches of the forest olden;

JACK.  
Jewels will be ours—Thousand wayside flowers: Lovers, hand in hand, Find the world a fairy-

JACK.  
—land! That is all that you are giving—Life that is not worth the living.

25534
Your life and mine it has to be—
Give me your hand and come with me.

No, no! No, no! I beg and pray
You will not take me now a-

No man like you will hear unheeding
A woman's tears, a

So, spare me, as you are the stronger;

25534
MAR. Let me be at home for one hour longer. Only go and leave me—

MAR. You would not grieve me! Wait for a day or two—Remember

MAR. Andante molto. That I shall think of you!
Largo molto sostenuto.

JACK.  

Be it so— I will go! 'Tis hard to leave you here;

JACK.  

But yet in half a year I'm coming for you, dear,

JACK.  

And if you scorn your rover, Tell him so, and the dream is over!

JACK.  

So my ring upon your hand To-day I set— And you will not for
If I could but find my unknown girl,
My one girl, my own girl! Thou all of the world came between.
I'd take her and make her my queen. If I had the chance to die.
- cov - er,  My he - ro,  my lov -

- er,  No mat - ter what for - tune might bring.  I would crown him my

lord,  my king!

(Curtain.)

END OF ACT I.
Act II.

No. 9.

OPENING CHORUS.

Words by
ARTHUR ANDERSON.

Tempo di Marcia.
GIRLS.

CHO.

MEN.

Half a mile a-way from 'Fris-co Town, An-chors down, Here we lie,

With the ve-ry best of luck en-dowed, Not a cloud In the sky!

Do-ing ve-ry nice-ly, look-ing ve-ry spry-

We're all in clo-ver,
have more-over, All that heart could wish, we have for the asking;

And, more-over, All that heart could wish, we have for the asking;

That's why Sitting on the deck in easy chairs, All our cares

That's why Sitting on the deck in easy chairs, All our cares

Pass us by! To a pleasant game, when we are wise, Brain and eyes

Pass us by! To a pleasant game, when we are wise, Brain and eyes
We apply. Sometimes we indulge in a tête-à-tête sotto

We apply.

wo-er. On the sly: Its charms we all ap-

Its charms we all ap-

-pre-ciate, A fact that we Can-not de-ny.

-pre-ciate, A fact that we Can-not de-ny.

L.H.
(Enter Stewards with champagne cup, tea, cigars, etc.)

A cup! a cup! With Curacao and fruit and

A cup! a cup! With Curacao and fruit and

mf

Ice is just the very drink we need! A cup! a cup!

Ice is just the very drink we need! A cup! a cup!

mf

The very thought alone entices With a choice Havana weed.

The very thought alone entices With a choice Havana weed.
And yet disconsolate are we—

We long for your society,
Wake up! wake up!

Our unrequested advice is A cup of tea!
We have perused a magazine or two, A Sketch, a Talller,

Tempo di Marcia.

and a Queen or two, We've criticized all the latest creations.

The funny stories and the illustrations.
Girls: It's quite a pleasing way of filling time.

--In other words, we've all been killing time.

Girls: Until the absolutely thrilling time.

Girls: When you should call us to come to
For happy days and hours of jollity,

Flir-ta-tions, fun, and for frivol-i-ty, Naught can com-

pare with a yacht On the o-cean, Partic-u-lar-ly when it's not In
GIRLS: motion! For if you long for great variety.

TEN.: motion! For if you long for great variety.

BASS: motion! For if you long for great variety.

GIRLS: And for congenial society. And have no fear of

TEN.: And for congenial society. And have no fear of

BASS: And for congenial society. And have no fear of

GIRLS: notoriety. You get it all on a cruise at sea.

TEN.: notoriety. You get it all on a cruise at sea.

BASS: notoriety. You get it all on a cruise at sea.
No. 10.

SONG—(Captain) and CHORUS.

"ALL THE LITTLE LADIES LOVE A SAILOR MAN."

Words by

PERCY GREENBANK.

Andantino. (barcarole)

Scarce a breath across the

Piano.

bay  This  hal- cyon  wea- ther,  Where  all  day   the  rip- ples

CAP.

play  And  dance  to- geth- er;  Spark- ling  waves  and  sun- lit  skies

CAP.

25534
Make me think of sparkling eyes, Eyes that I have...

gazed into Some were brows, some were blue.

REPEAT.
Allegretto marcia grazioso.

All the little ladies love a sailor or man.

From New York to Timbuctoo or far Japan.
Though in every port His time is short,

Still he makes the most of it he can.

All the little ladies think a sailor man

just the very person to adore,

So when at
last he is free From sailing on the sea, He
meets a lot of saucy little craft on shore.

Andantino, (hornpipe)
Noon-day heat and drowsy scent Of fragrant

roses, Summer days, when all content The world responds,
'Neath the sky of cloudless blue, One might dream the whole day through; Let me dream of girls I've met, Though their names I forget. All the little ladies love a sailor man, From New York to Timbuctoo or far Japan.

Though in every port His time is short,
CAP.  Still he makes the most of it he can.

Chor.  All the little

Chor.  la-dies think a sail- or man. Just the very person to a-

CAPTAIN.

Chor.  - dere. So when at last he is free. From sail-ing on the

CAP.  sea, He meets a lot of saucy little craft on shore.
DUET.—(Mariposa and Jack.)

"LOVE OF MINE"

Words by
ARThUR ANDERSON.

Jack.

Andante.

Piano.

Oh, how near and yet how far,

Lady fair and humble tar!

Though united by a bond.
none may sever; I shall claim her very soon—

At the rising of the moon She will be my own forever!

Lento.
MARIPOSA

Love of mine, Give me but a sign! Must I ever

Marry.

watch and wait? Why, oh, why Must it be "Good-bye?"
Will you not come back, The past forgetting? Ah! love, must I

call in vain? Shall I never see you again? Won't you, love of mine,

Give me but a sign? Must I then forever watch and wait?

Oh, how near and yet how far. Lady fair and humble tar,
Though united by a bond none may sever.
I shall claim her very soon.

MANIPOSA.
He has gone from me for ever!

JACK.
At the rising of the moon She will be my own for ever!

MAR.

JACK.
SONG.—(Kitty) and Chorus of Middies.

"THE MIDDY."

Words by
ADRIAN ROSS.

Kitty. [Marcia ben tenuto.]

Piano.

XIT.

KIT.
Allegretto.

love to meet the sailors of the fleet, At sea, or now and then on
if you look at any story-book That's all about a man of

shore; The Admiral, the biggest of them all, The
war, In fight or wreck, or on the burning deck, The

captivating Commodore! The Captain bold, all
Mid-ey's always to the fore! When buccaneers have

over blue and gold, Is just a vision of delight; Lieu-
got a girl in tears, And give her such an awful fright, He

25534
- ten - ants smart would fas - cin - ate my heart, If there was not the Mid - ship
shouts "Yo ho!" and over - board they go, And leave her with the Mid - ship -

Oh, the Mid - dy, he's all right! There is no - thing wrong with the Mid - ship -
You have got the sto - ry right, And of course she mar - ries the Mid - ship -

1. & 2. On - ly, if you can, We wish you'd say the Mid - ship -
KITT: (Spoken) So sorry—I forgot!

Oh, you must-n’t mention it. For it’s none of us mind a man!

You are very good and kind, but you know we none of us really

bit! mind!

As it’s you—yes, it’s you, Really any old name will

For it’s you—yes, it’s you, So that any old name will

KITT.

1. & 2. Yes,

dol dol!
REFRAIN.

KIT.  
"I'm in love with the Mid-dy boy! For he's such a gay and a gidy boy! Let the other girls have any one they can, But I'm in love with the Mid-shipman!"

MID.  
"Oh! all the girls love the mid-dy boy, For he's Oh! all the girls love the mid-dy boy, For he's"
such a gay and a gid-dy boy
All the oth-er
such a gay and a gid-dy boy
All the oth-er
chaps get an-y girl they can,
The best girls go to the Mid-ship-
chaps get an-y girl they can,
The best girls go to the Mid-ship-

1. Kitty.
2. Now man!

man!
man!
man!

pp
D.C.
MIDDLES.

Oh! all the
girls love the Mid-dy boy,

For he's such a gay and a

gid-dy boy!

All the other chaps get any girls they
can,
The best girls go to the Mid-ship-man!
SONG.—(Blinker) and Chorus of Girls.

"A 1."

Words by
ADRIAN ROSS.

Tempo di Valse.

Blinker.

1. Though I must admit that I was

2. Cricket is a game that I have

not born to fame, You'll observe very well,
loved from the first, I can roll, bowl, or bat!
I hate all the polish of the crème de la crème.
Yes, we can
Twenty is my handicap when playing my worst.
On gross or

Blinker.

tell You are a swell! Il a-mong the Birthday Honours you read my
mat? Just funny that! You have heard of Hayward and of Verdon and

Blinker.

name, Viscount Fitz-Blinker of Blank, Men will see then-
Hirst-Taylor and Yorke and Ray, Broad and Terrant-

Girls.

So shall we then-
That's apparent! Well, I taught them all to play!

Blinker.

As a
BLIN.

no - ble I shall shine, And up - on De - brett's his - tor - ic page You will
bats - man I can score, When I york a stym - le round to leg, And I'm

find I trace my line To the old Stone Age! As a
on the green in four For a big duck's egg! As a

so - ble he'll be cute, And the House of Lords he'll sim - ply stun! I shah
bats - man he is hot, When he smacks a lob a - way for none - It's a

wear my pink dress suit— And I'm just A 1.
good clean nib - lick shot— For I'm just A 1.
Blinker.

2. People often ask me if I'll go on the
4. In July and August, why, hunting I

stage. I don't mind if I do.

go. Flocks of rabbits I flush!

Girls.

Hamlet would be simply the rage. Why couldn't you.
When a pheasant runs to earth, I shout Tally-ho!

With a rush I capture the brush!
BLINKER.

So one day a company I mean to engage,
Through the town I gallop with the dogs lying low,
Then I let

modern and new I shall enter.
Come down centre.

drive at the game, Wing a pigeon.
Fling a widgeon.

Gag a bit and miss my cue. As an actor I'm sure.
Well, it comes to much the same. As a sportsman I'm sure.

-ter, But a manager I'll never be, For I thing, For I wish for partridge from a nest, And the
hate to cut out Herb. That's my old friend
foes all take wing. When they see me

GIRLS.

Tree! As an actor he's sublime, And his hunt! As a sportsman he's so dast. All the

SHAKESPEARE WILL BE SPLENDID FUN. I'll do Shylock in rag-
foxes fly before his gun. But I spear them right and
time. For (I'm) just A.
left. For (he's) just A.
CONCERTED NUMBER.
(Binker, Emma, Middy, Pansy, Peach, Dora & Two Young Men.)

"ON THEIR HONEYMOON."

Words by
ARTHUR ANDERSON.

Tempo di Gavotte.

Emma.

Piano.

EMMA.  
soon as we are tied up well, all make up a par ty. If
moment we're lo ca ted, we'll do the sights of Lon
do, We'll

MIDDY.  
you in vite us to, it will de light us to. We'll
see the lot of 'em. Yes, all they've got of 'em. We'll

MID.  

OTHERS.  

BLinker.

25584.
When we arrive they'll have on their
girl in pink and prune.

And all begin to sing,
Though they may not be in tune,
Here's Mr. Blinker,
Mr. Blinker.

And say, "Look over there!"
Round the multitude will stare.

Honeymoon! Honeymoon!
When we walk in they'll say.

Honeymoon! Honeymoon!
see the Bank of England, the Mansion House, and Guildhall, And,
Bli. we walk in the effigies in wax Will instantly relax with a
we walk in the villains of the past Will all exclaim "At last! We were

EMMA. OTHERS. ALL.
warm "Good afternoon! Here's Mister Blin-ker, Miss-iss B. And party On their
sure they'd get you soon Here's Mister Blin-ker, Miss-iss B. And party On their

ALL.
honeymoon. When moon.

DANCE.
DUET—(Mariposa and Jack.)

"JUNE IS IN THE AIR"

Words by
ARTHUR ANDERSON.

Mariposa.

Moderato.

Piano.

MARIPOSA.

June is in the air, Roses ev'rywhere, Music all a-round us!

JACK.

All the world is gay. Love has come to stay, Claim'd us and crowd'd us!
MARIPÓSA.

Life begins anew, roseate of hue! You are mine, my own dear—

JACK.

For the past we will atone, dear! I am yours and yours a-bove, dear!

JACK.

Ah, my love, I've been waiting such a while for

Andantino arioso. MARIPÓSA.

you. Come nestle in my arms at last,
Don't ever let me go;
Just fold me and hold me fast—

I'm lonely, and I want you only!
Don't think about the gloomy past—

I love you dear, and so
Don't let us any more be parted,

Tempo I.

Never let me go!
JACK.

Though you are so dear, Ev'ry word I hear Seems to bring you nearer!

MARIPOSA.

Though I love you much, Ev'ry single touch Makes you seem dearer!

JACK.

Life begins anew, Roseate of hue! All our wrongs are righted—

MARIPOSA.

Once again we are united! And the lamp of love is lighted—
Ah, my love, I've been waiting such a while for you!

Come, nestle in my arms at last, Don't ever let me go;

For ever let me hold you fast, I'm lonely, And I want you only!

Don't think about the gloomy past — I love you, dear, and so
Valse moderato.

JACK

Don't let us any more be parted, Never let me go!

poco allargando

23544
BOTH

Your heart and my

Your heart and my

heart will be one To the end of the stars and

heart will be one To the end of the stars and

rit.

sllarg.

v *
SONG—(Kitty)

"ANSWERS?"

Words by
ADRIAN ROSS,

Allegro moderato.

Kitty.

Allegro molto grazioso.

1. When a girl of any nation Has an ardent declamation From some man,

3. There are other pretty lasses, Not among the upper classes, Now and then—

And she isn’t certain if she can answer either way,

Who are courted by their own young men, Just as you or
How is she to manage nicely So as not to say precisely "No" or "Yes?"
But I rather think, however, They are just about as clever At the game.

Now I'd rather like to guess What she would say. If the
Though their language isn't quite the same When they reply. For a

sawdy in American, she'll answer, "Gee!
little girl from Yorkshire answers on the spot,

That's a proposition and it's up to me.
"Happen I may like thee, lad, and happen not!"
Guess I'll tell papa now, and what he says 'll go, And
Tha loves me, that's all reet, but I'm a Yorkshire lass; And

if that isn't bully, why I want to know!"
sitha, hast tha gotten any brass, brass, brass?

If the girl is English, very up to date,
Then a girl from Wales will say, in tender tones,

She will say, "You've got to just ring off and wait!"
"What is that now you are saying, Morgan Jones?"

25534
I've my golf handicap. I want to play it through. But I'll
Well, indeed, what to goodness will I say to you? You will

motor with you Thursday week, and that will do!" wait whatever, look you now, and that shall do!"

2. Little ladies out in Paris, Though they're not of the aristocracy,
4. Then a modest little Quaker. Will not let a lover take her. At the start,
Kit.

— Never tell a lover, "Now" or "Oui," Simple ment, comme

Though she rather likes him in her heart, He must wait a

Kit.

— German maidens of the Father land are sentimental rather By the Rhine. But you can not make them

With a fascinating simple In her cheek. Then she possibly may

Kit.

answer "Nein." Or even "Ja," For the

dare to speak In much this style: "Thee has

25534
girl in France will answer, "Mon ami, c'est bon."

told me that thee loves me, friend, and I'm afraid

If you want to marry, je ne dis pas non!

That is not the tale to tell a Quaker maid.

Tell mon père et ma mère what income you have got;

VERILY thee should never speak to me like this

And

give me fifty thousand francs of dot, dot, dot!

ask me for a wicked worldly kiss, kiss, kiss!
Then the German Gretchen sighs, if time permits,
Thee cannot expect a maid to answer Yea,

'Ach! Ich lieb dich, herzalter lieber Fritz!
When thee speaks to her in such a sudden way:

And I love also Karl, and Max, and Moritz too—
If thee will try to take a kiss, or even two—

Mean they will not marry me, then you will do!
Weak and simple maiden, friend—what can I do?
DUET.— (Hurlingham and Blinker.)

"HOW THINGS HAPPEN."

Words by
ADRIAN ROSS.

Allegretto commodo.

1. (t.m.) I like a girl, and the girl likes me.
2. (t.m.) Once, don't you know, when I dined at the

too— (t.m.) She does? (t.m.) Of course! (t.m.) Why won't she marry you?
True— (t.m.) Alone? (t.m.) A girl. (t.m.) You give me quite a shock!

(t.m.) She has heard about me. Tales that make her doubt me! (t.m.) She has? (t.m.) She
That must have been when you let her choose the me— (t.m.) Just so— (t.m.) You
-er-din-a-ry how things will happen (l.u.) Of course I never mind it, as a
-er-din-a-ry how things will happen (r.l.) I take some money with me as a
rule. (l.u.) But when the girl you fancy most Leaves you at the post— (l.u.) It's
rule. (r.l.) But I suppose your Lordship found— (l.u.) I had just a pound. (r.l.)

off— No race! (l.u.) You look such a perfect fool! (l.u.) What's
more? (r.l.) One quid! (r.l.) You would feel a fearful fool! (r.l.) What's

that? You said— (r.l.) I wonder you keep so cool!
that? (r.l.) I mean— (l.u.) That girl was a little fool!
No. 18.

FINALE.—ACT II.

Words by
ADRIAN ROSS.

Allegro moderato.

Piano.

mf cresc.

ff
CAPTAIN.

Belay, my men! And make the awning fast now,

CAP.

steady! Get the gang-way ready—Heave away—be-

4 SAILORS.

Yo ho! Yo ho!

CAP.

—lay

Now, look a-

4 S.

Now hang the Chinty lanterns, steady! Are they ready? Make it so!
-live!

A - vast! now make the gang - way fast!

- rive!

Now you stand just to give the girls a

Be - lay! and clear the rail a - way! A - hoy! A - hoy!

(Cabin boy holds lantern at gangway. Sailors hand up guests. Steward announces Guests by name.)
(The Yachting party come out from Cabin, as Guests arrive. Gilroy stands near the gangway to receive the Guests.)

hand!

Be quick, my boy, for it's boats a - hoy!

Be rea - dy with the lan - tern, boy, For it's boats a - hoy!
Allegretto.
Isn't it a charming scene tonight, All a-light,

gay and bright Very like the Venice fancy ball

That they call Carnival! Isn't it a sight With the
lamps a-light, And the stars all shining white
And we are

And we are

dancing All the night Till dawn will be glancing,
We dance!

dancing All the night Till dawn will be glancing,
We dance!

A-hoy! at last! We hear the engines humming, Launches coming, coming,

A-hoy! at last! We hear the engines humming, Launches coming, coming,
CHO.

Making fast! They're here—it's they! The maidens enterprising

CHO.

Come like Venus rising From the bay! They are so lovely,

CHO.

all and each, Just like a California peach—

CHO.
We guess it's great! Our ship will have the finest freight in the Golden Gate!

We guess it's great! Our ship will have the finest freight in the Golden Gate!

(Stewards announce Guests through the Music.)

Tempo di Marcia.

We hear of ladies out Vienna way—

We hear of ladies out Vienna way—

Tempo di Marcia.

Who simply carry all the men away; But we should

Who simply carry all the men away; But we should

25584
say that for looks and for dresses

They cannot

touch Pacific Coast princesses!

And you may

touch Pacific Coast princesses!

And you may

talk of London gaieties,

And Paris
talk of London gaieties,

And Paris
MARIPOSA. (to Guest.)

You're very good, so glad you could come on for our first isn't it

KITTY. (to Guest.)

Beautiful weather? I'm keeping you Waltz twenty-two;

KITTY. (to Guest.)

If that is too late, we can have supper together.

MARIPOSA. (to Kitty.)

Oh! I am so wondering how I shall feel when my
Max.

Jack comes to the dance! Yes, will he be

Kit.

proper and highly genteel, Or as in some

Kit.

Wild West romance? Well, that's nothing to me, if it

Mar.

only is he! So you'll dance then, if he

25534
can; If he can't, as I much doubt! Then we'll both sit it

out! It is so nice if you're fond of the man!

Now we are all here and the music says "Go!" For the
first waltz of the ball;
very first waltz of tonight's open air ball.

How many more waltzes to come we don't know,
How many more waltzes to come we don't know, But
But, anyway, we'll dance them all, all.

hope anyway, we'll dance them all, all.

hope anyway, now we'll dance them all.

Or by the ship's side we can gaze at the tide As we
sit out, two and two; While the silver moon -

sit and we dream two and two, with you Silver moon -

sit and we dream two and two, with you Silver moon -

light On the waters is bright There will be plenty to do!

light glimmers white Go there will be plenty to do!

light glimmers white Go there will be plenty to do!

25534
MARIPOSA:

This cannot be the man I know;

Jack (turns to guests)

What can have changed him, so? I feel like the

JACK

"Sleeper Awakened to-day—Do tell what's happened while

JACK

I was away.
Allegretto moderato.

*leggiero*

Girls:

Of course we can't refuse—We'll tell you all the news. They

Men:

Drink lemonade at the White House dinners.

Girls:

Hats are quite a reasonable size. And you

Men:

Mustn't wear picture ties! They're
altering once more The rule of "leg before", And

we'll give you tips for the Epsom winners!

Skirts are worn to open slightly up. And Sir

Thomas won't get that Cap. I
JACK.

MARIPOSA.

KITT. 
pine for a little chatter. Whatever it is, no matter! You've

KITT.

ALL.
come from the wilds and so— There is so much that (you) want to

ALL.

JACK.

know.

Now

He's quite in-cogni-to. And who he can be we do not know!

CHO.

He's quite in-cogni-to. And who he can be we do not know!

He's quite in-cogni-to. And who he can be we do not know!
tell me if at night My waistcoat should be white, Or pink, do you think, or a

JACK.

tender yellow? If the summer should be very hot, Can I

JACK.

wear a straw hat, or not? Has that Chicago girl Been

JACK.

married to the Earl, Or did she go off with the other fellow?
JACK.

Will there be a European war? And are petti-coats worn once

MARIPOSA.

more? You pine for a little chatter. And if it is true, no

KITTY.

KIT.

JACK.

ALL.

matter! I've come from the wilds and so—There is so much that you want to

know!

CHORUS.

He's very comme il faut. There can't be much he does not know!

He's very comme il faut. There can't be much he does not know!

He's very comme il faut. There can't be much he does not know!
DIALOGUE. (Mariposa waltzes with Jack.)
Tempo di Valse moderato.

MARIPOSA. And once I used to fear you, and dreaded to be near you;
KITTEN. My best con-grat-u-lation, upon your trans-mo-ration.

—How very far away and strange it seems!
For you are sure to make a great suc-ces.

—But now the best of life, dear, is just to be your wife, dear,
I hope you will not mind now. If I con-fess I find now.
And ev'rything before is only dreams!
I ve-ry much pre-fer your cow-boy dress.

If we were to be part-ed I should be bro-ken-hearted,
For I was ve-ry near-ly A-bout to love you dea-ry,

There's no-thing that I want but you a-lone,
And o-ver-look your ma-ny so-cial faults,

So bend a-gain a-bove me And whisper that you love me
But now you are a dan-cer Like any gen-tle-man, sir.
And that you will be all my own —
There's nothing I can do but waltz.

And tell me you are all my own!
For I admit that you can waltz.

JACK.

lightly

Do not fear, I am here, Oh, my
Too late now. To a vow, Any-

tranquillo

JACK

dearl. Just the same as once before,
-bow, I have lost my happy chance;

25534
JACK.

On - ly, dear, I love you more! So dance on
You and I can on - ly dance. So waltz on,

BOTH.

— Till the wan Night is gone, Then the day will
— Till the wan Night is gone, Then the day will

BOTH.

poco rit.

dawn a - bove, The gold - en day of love!
dawn a - bove, For us to laugh and

poco rit.

love!
Stars so high
By and by

Stars so high
By and by

Have to die,
So they're dancing while they
can,
Just like any girl and man.

Have to die,
So they're dancing while they
can,
Just like any girl and man.
Then waltz on till the wan Night is gone,
Till the day will dawn above, For us to laugh and love!
was not for hate I was wed to you, I sought no revenge for a wrong!

CHORUS

I'd win you yet, And make you my own for my life long! 'Twas

true ev'ry word that he said to you He swears, on his soul, on his life!

The

past now is dead Love is ours in stead! Remember you are his wife
KITTY. (to Mariposa.)

Can't you tell that he really loves you well? And all is

KIT.

tru- e He's tell-ing you? Hold him fast, Nev- er

KIT.

trou- ble for the past; You love him so, Do not bid him

KIT.

go! Can't you tell that he rea- lly

GIRLS. (to Mariposa.)
GIRLS.

Vigoroso.

loves you well! Then do not make him go!

MARIPOSA. (spoken) I never want to see you again! JACK. Is that your last word?

Adagio.

MARIPOSA. Yes! JACK. So you don't love me? MARIPOSA. No, I never loved you!

Allegretto moderato.

JACK.

So all is over, A fancy only,
And I am lonely. Always a rover! You wed-ding vow... You're free to break, And I will take To the old trail now! But why are you si- lent and stand-ing in doubt? It's on-ly a sto-ry to gos-sip a- bout.
(Bitterly.) Allegretto moderato.

JACK.

There was a man you'll say, Who took a wife one day— He

ought to have known it was utter madness. He believed a

woman could be true, just as many young fools will do! She

loved him, so she said, This woman that he wed, And filled all his heart with a

23544
fool - ish glad - ness
Then she said "I did not mean it so - I have
ever loved you so go!" Now gos - sip and talk and
chatter, And if you should laugh, no mat - ter! For out of the way am
I, So to my wife and my friends, good - bye.
END OF ACT II.
Act III.

No. 19.

OPENING CHORUS.

Words by
ARTHUR ANDERSON.

Allegro guasto con brio.

Piano.
GIRLS

a tempo

drink success to both of you as you journey side by side! The

TEN.

drink success to both of you as you journey side by side! The

BASS

drink success to both of you as you journey side by side! The
best of health, good luck and wealth to the bridegroom and his bride! May

best of health, good luck and wealth to the bridegroom and his bride! May

fortune smile on all your days and on every-thing you do, And

fortune smile on all your days and on every-thing you do, And

fortune smile on all your days and on every-thing you do, And
Four GIRLS
(to BLINKER.)
if some clouds per-chance must come, may you find the sun peep-ing through!
Here's a

Though some clouds per-chance must come, may you find the sun peep-ing through!

Four MEN
(to EMMA.)
wise lit-tle bit of ad-vice to you: She'll be good if you let her have her way.
And al-

We

-though it's a fact you are sure to rue, Don't for-get you have promised to o-bey

We
GIRLS

drink success to both of you as you journey side by side! May

TEN.

drink success to both of you as you journey side by side! May

BASS.

drink success to both of you as you journey side by side! May

GIRLS.

fortune be kind and guard and befriend you forevermore.

TEN.

fortune be kind and guard and befriend you forevermore.

BASS.

fortune be kind and guard and befriend you forevermore.
SONG.—(Blinker.)
"IT'S TOO LATE NOW."

Words by
ADRIAN ROSS.

Allegretto grazioso.

1. I'm the bride-groom just at present, And enjoy it all I can; But it
2. Though of course today my heart is Full of manly joy and pride, Still there

might have been more pleasant If I'd only been best man! I could
are some other parties, That I might have had as bride! Yes, I
cut the cake and eat it. Kiss the lady once or twice,

The cake and eat it. Kiss the lady once or twice,

See the

seem to see before me, Like the bubbles on the wine,

Three or

pair off somewhere, In a motor full of rice! I'd

four, may be more, Who were very nearly mine! There

have the fun of the wedding day, As if it was my very own;

And

was the Duchess of Pentonville, Who cost to me very much;

She

when the two of them went away, I'd take a honey-moon a

leaned on me—I can feel it still. And

and

murmured, "You can call me
Foco meno.  

---

Well, it's done—All is one, So I
Countess Lov'd me well, So did

---

having to bow to fate; For I ought To have thought When it
others of her sex, Baro-ness B. and S. And the

---

wasn't yet too late. So the lot I have got I must
Russian Princess X. If I'd wed Her in stead, I'd be

---

stick to any-how; Better so Let it go —For it's too late now!
Count von Blin-te-row That would be, Nice for me —But it's too late now!

---

D.C.
SONG.—(Kitty) and CHORUS.
"JILILE"

Words by
ARTHUR ANDERSON.

---

Slowly

Voice.

Piano.

<table>
<thead>
<tr>
<th>KITTY.</th>
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<tbody>
<tr>
<td>I'm up a tree, or when people worry me,</td>
</tr>
<tr>
<td>things go awry I should scorn to say &quot;Oh my!&quot;</td>
</tr>
</tbody>
</table>

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I've got a very useful word. A most expressive phrase I choose.
It's 'Jo-lo-lo! Jo-lo-lo! Jo-lo-lo!' 'Jo-lo-lo! Jo-lo-lo! Jo-lo-lo!'

means quite a lot. Though no one knows quite what,
not quite a swear, but it seems to clear the air,

The cut-est word you ever heard. The strongest word I ever use.

'Sup Jo-lo-lo! Jo-lo-lo! Jo-lo-lo! Jo-lo-lo!

Jo-lo-lo! Jo-lo-lo! Jo-lo-lo! Jo-lo-lo!'
- pose, in the street A strange young man I meet, Who
I miss a train My feelings I restrain; I

tries to claim acquaintance, I say I
sit inside the waiting-room and sigh When

Ji-lo-lo! Ji-lo-lo! Ji-lo-lo!
Ji-lo-lo! Ji-lo-lo! Ji-lo-lo!

Ji-lo-lo! Ji-lo-lo! Ji-lo-lo!
Ji-lo-lo! Ji-lo-lo! Ji-lo-lo!

find he turns tail- It's never known to fail When
splash'd by a 'bus I never make a fuss; I
When I out, I don’t despair If the men begin to "glad-
When I go someplace to “sup” With a relative or con-

eye’ me; I walk on, my nose in the air, Till I
 nec-tion, And the waiter serving the “cup” spills it
find their attentions try me; And then I turn right round,
over my new confection, While he is standing there,
give them a stare, The severest one I have by me;
mopping it up, With a look of servile submission,

Then if they continue to stay "jì-lo-lo! jì-lo-lo-lo!" I don't give my feelings away "jì-lo-lo! jì-lo-lo-lo!"

all I say. 2. When all I say.

Allegretto

25534
No 22

FINALE—ACT III.

Words by
ARThUR AndERSoN & ADRiAN ROss.

Mariposa. Allegro moderato.

Piano.

JACK.

clouds have pass'd a-way! All the world is May! My un-known girl I have

KITTY. (to BURLINGHAM.)

won Do you fan-cy my suc-cess as a Mar-chio-ness? You will
EMMA.

yield the palm to none.
Are you satisfied with your

EMMA.

chosen bride? If I'm not: It's too late now. What be-

ALL.

—gan in fun for some In the end has come To a life long

ALL.

Meno. (molto moderato)

vow. Hand in hand Your wrongs have all been right-ed

25534
ALL.  
Hand in hand! We are much a-fraid Mistakes you

ALL. 
made But now you un-der-stand?

ALL.  
Hand in hand! You now are Re-u-nil- ed Hand in hand! And you seem to-

ALL. 
-day As bright and gay As a-ny in the land.
FULL CHORUS in Edison.

Hand in hand! Of course we're all delighted Hand in hand! Which is why we came? To show the same, Before we all disband. May you never know a care, as the days go by! May you never shed a tear or a single sigh As you go through life together Hand in hand! Yes
Allegro.

I'm in love with a Mid-dy boy! For he's such a gay and a gid-dy boy!

Let the oth - er girls have an - y-one they can, But I'm in love with the Mid-ship - man!

Oh! all the girls love the Mid-dy boy! For he's...
such a gay and a giddy boy! All the other chaps get any girl they can. The best girl go to the Midshipman. Curtain.

END OF OPERA.
SONG.—(Kitty.)

"I'M NOT A SILLY BILLY"

Words & Music by PAUL A. RUBENS.

Allegro.

Piano.

Kitty.

1. When a compliment a man is
2. Then a racing man once took me

Kitty.

paying, His conceit is quite sublime!
though you racing, And I don't much care for that; Oh, I'm

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It's some time ago, Since I came from school
So you flat.
He assured me his Horse would not get placed Oh! George

I'm not a fool! Oh! I'm not a
Washington you never raced! Oh! I'm not a

If you the single word! For he
meant all you said
vowed to my face
That he could not win the
head! Oh! I'm not a silly little Billy! I'm at
race But I'm not a silly little Billy! So I
tracted by your charming way,
backed the little horse each way;
You're the nicest man I've known and quite
And it came in first of course I would

frankly I must own, That I don't believe a word men say!
always trust a horse But you can't believe a word men say!
3. Oh! an-
4. Once I

-oth-er ma_n was so de-vot-ed His at-ten-tions ne-ver
met a ma_n he was so char-ming Such a de-ar de-light-

ful

meno mosso

ceased Such a blas-e ma_n, and rath-er blot-ted Oh, he was
bore Such a gen-rous soul an-ta-ter-ming He would
KIT.

Seventeen at least He adored me so! Thought me
buy me hats galore "Oh, such lots of hats. I will"

KIT.

Ripping, eh? In a what's his name George Hunt-ly way. Oh!
buy you dear Three for ev'ry day this year. Oh!

Refrain

I'm not a silly little Billy and I don't believe a single
I'm not a silly little Billy and I don't believe a single

KIT.

Word! He was so fond and sad He was
word! Why, the price was so small Thirty
certain belle ge nem
But I'm not a
guiness each that's all
But I'm not a

silly little Bully! He would drown himself he said one day
After
silly little Bully! When the time arrived for him to pay
He was

making all that fuss He was run ever by a bus Oh you
like all other men Why, he only bought me ten Oh you

Can't believe a word men say!
Can't believe a word men say!
SONG.—(Captain) and CHORUS.

"THE BOY IN BLUE."

Words by
PAUL A. RUBENS & ARTHUR WIMPERIS.

Music by
PAUL A. RUBENS.

Captain. Breezily.

Piano.

1. The Boy in blue is a sailor,
   And a sailor, as you know,
   Is a

2. The Boy in blue is a sailor,
   He loves the girls en masse;
   In an

breezy card from Portsmouth Hard,
Or Plymouth Hoe, Heave hoi! Heave
hour or two He'll win and woo A simplelass-allas! A-
ho! heave ho! heave ho! He’s a rough and ready rascal, And his
last! a - last! a - last! But a lass is not so sim - ple, As

heart is large and warm, With a girl of a sort, In ev’ry port—And a
Jack will come to know, When he finds lat - er on Then this girl has gone With an-

port in ev’ry storm! That’s just about a sailo - r’s form,
o - ther Jack - named Joe; Then the stor - my winds do blow!

A sail - lor’s form. There’s a girl up at Cairo, There’s a
Stermy winds do blow! There’s a girl up at Cairo, There’s a
girl in Pe - ru, There's a per - fect lit - tle peach On
girl in Pe - ru, There's a per - fect lit - tle peach On

Dov - er beach- There's a ter - ror in Tim - buc - too! Or two! Or
dov - er beach- There's a ter - ror in Tim - buc - too! Or two! Or
two! There's a gem at Ja - nei - ro, And a
two! There's a gem at Ja - nei - ro, And a

queen at Sing - a - pore; He's true to the lot- And, I
queen at Sing - a - pore; They're all of them true To the
tell you what, He's true to a whole lot
boy in blue- And true to a whole lot

more! There's a girl up at Cairo, There's a
more! There's a girl up at Cairo, There's a

girl in Peru, There's a perfect little peach On
girl in Peru, There's a perfect little peach On

Dover beach- There's a terror in Timbuctoo, There's a
Dover beach- There's a terror in Timbuctoo, There's a
CAPTAIN.

He's true to the loy
And I tell you what, He's
They're all of them true To the boy in Blue
And

true to a whole lot more... true to a whole lot more...
true to a whole lot more... true to a whole lot more...
SONG. - (Blinker.)

"I DON'T BELIEVE IN FAIRIES NOW."

Words and Music by PAUL A. RUBENS.

Piano.

ALLEGRO MODERATO.

1. Many years ago
   Before I was a man,
   I believed in fairies,
   Just like "Peter Pan,"
   I was frightened,
   Taxi cabs refused me,
   Horses looked at me and shied!

2. I became a grocer,
   Goods on every shelf,
   I ate them all myself,
   Each day I grew fatter.

---

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REFRAIN:

Once I believed in fairies. At school I thought they'd help me out some-
Once I believed in fairies. They told me I'd get thinner soon, some-

- how:
  I believed my Tutor's kindness Till he punished my behaviour. So I
  I've staked every penny on it. But observe my Renault bonnet! Oh, I

- don't believe in fairies now!
  don't believe in fairies now!
1. When I went to town, One day after dark, I met such a pretty lady.

2. Near the Park, She'd a family motto: Had this perfect dear,
   caramba were good! Rich I never shall be For, in every case,

3. "Nin-des-per-an-dum" Which I fancy means "No fear!" Oh! Once I believed in
   None of my investments Seem'd to ever get a place. Oh! Once I believed in

4. False, She said she loved me for myself somehow, But when
   False They said I'd be a nil-silvaire somehow But my
round I chanced to look—Well, I missed my pocket-book, So I
in—comes twice as small For Lloyd George has got it all! So I

don't believe in "Marys" now!
can't believe in fairies now!

5. Modern politicians
6. I am not a coward,

Are a fishy lot, Is our Navy up to date Or is it not?
I'm as brave as most, Still, I got a funny parcel Through the post:
I was very anxious For a little trip, So Winston Churchill took me On his As-quith, who was with me. Said to me "be-ware," What's that on the label? "Ur-gent-

PRI- vate bat-tle-ship. Oh! Once I be-lieved in fair-ies, But sing-ing bird-with care!" Oh! Once I be-lieved in fair-ies, But

I ad-mit to Wiz-ston I nev-er bow, I was sit-ting on a gun When he when I cut the string oh, what a row! As-quith said he'd nev-er heard Such ex-

fired it off for fun! I'd be-lieve in any d-d thing now! -plo-sions from a bird Ooh! we don't be-lieve in gas-tries now!
SONG.—(Captain) and CHORUS.

"THE HEART OF A SAILOR."

Words by
PERCY GREENBANK.

Music by
HERMANN LÖHR.

Captain. Allegro moderato.

Piano.

Tempo di Valse.

1. Searce a breath a-
2. Noon - day heat and

2553A

Copyright, MCMXIII, by Chappell & Co. Ltd.
Across the bay
Drowsy scent
This balmy weather,
of fragrant roses,

Where all day the ripples play
And dance to—
Summer days when all content
The world re-

Poco più mosso,

Seems more cresc.

Ge ther;
Sparkling waves and summer skies
'Neath the sky of cloudless blue,

Make me think of sparkling eyes,
One might dream the whole day through,
Ah.
Eyes that I have gazed into.
Let me dream of girls I've met,
Some were brown,
Some were blue.
Ah!

Ah!

REPEAT.
Slow Waltz. (In swinging rhythm.)
Here's good luck to the ladies in every clime,
Trim little craft that you meet with.
When you're on shore for a time.

There are dark girls and fair ones, And short and tall,

But you'll find in the heart of a sail or Plenty of room for them all.
(1st verse Unison.)

Here's good luck to the ladies in even-

Here's good luck to the ladies in even-

cresc.

Try clime Try little craft that you

Try clime Try little craft that you

cresc.

meet with When you're on shore for a time

meet with When you're on shore for a time
There are dark girls and fair ones and short and tall—But you'll
find in the heart of a sailor Plen-ty of time for them all.

Plen-ty of time for them all.
SONG.—(Blinker) & CHORUS.

"VERY LITTLE TIME FOR LOVING NOW-A-DAYS"

Words by
ADRIAN ROSS.

Allegro moderato.

Music by
PEDRO DE ZULUETA.

Piano.

1. When a lover wooed a maid—just so—Long ago,
2. When a maiden liked a man—just so—Long ago!

He would sigh and serenade—We knew! Long ago!
She would blush behind her fan—Oh! Long ago!

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He would take her hand and linger
Kissing finger after finger,
When his ardent love he painted
Then she said "My Lord!" and fainted,
Which was charming, but a trifle slow!
If he kissed her then she didn't know!

REFRAIN.
2nd time CHORUS.

Now a lover calls his lady
On the phone some night;
He
Now a maiden says, "Oh wake up, Get it over, dear!
But

says "Hullo! is that you? Say, Mary me? all right!"
The
don't you go and spoil my make-up, Kiss me on the ear!"
I'll
operator's sure to cut him off if he de-
marry you on Thursday if there are no ma-

-lays, For there's very little time for lo-
-ées, For there's very little time for lo-

-days - Now a - days! Yes, there's very little time for lo-
-days - Now a - days! Yes, there's very little time for lo-

1.                                         2.                                        D. C.
-days!
-days!!
-days!!
3. Once when any noble lord—Just so—Long ago!

Left the maiden he adored—Ah, woe! Long ago!

Then she warbled "Willow, willow!" While her tears bedewed her pillow,

And she pined away incognito!
REFRAIN.
2nd time CHORUS.

But the lady of to-day sees
That's a silly game;
She

briefs a lot of learned K. C's.
To defend her fame.
And

if there's any trouble it's the man that always
pays, So there's very little fun in flirting now-a-

CHORUS.
BLINKER & CHORUS.

-days—Now-a-days—Yes, there's very little fun in flirting now-a-
SONG—(Blinker) and CHORUS of MEN.

"JOY BELLIES"

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro moderato.

Piano.

BLINKER.

1. I've taken this woman, she's taken this man, with all of my
   goods I've endowed her.

2. I've taken a wife and must keep her in dress, to pay for her
   rig is de rigueur, and though women's clothing gets steadily

BLIN.

organ, I never heard anything louder. It isn't quite
less, the bills for it seems to grow bigger. The skirt is cut
kind when they make such a din, A man sort of feels they are rabb ing it up, and the bo dice cut low, There's not very much but the lady to

REFRAIN.

in! Ring a ding dong, ring a ding dong, Is the show! Ring a ding dong, ring a ding dong, When a

sort of a song that they sing; She's the girl I a dore And if lady walks out with a swing, On her knee there's a watch That you

she doesn't snore Let the joy bells ring! see th ro a notch Let the joy bells ring!
CHORUS.

Ring-a-ding-dong, ring-a-ding-dong, Is the sort of a
Ring-a-ding-dong, ring-a-ding-dong, When a lady walks

CLOW.

song that they sing! And I don't have to pay For the
out with a swing-- It is really sublime How she

BLINER.

break-fast to-day Let the joy bells ring!
sows you the time-- Let the joy bells ring!

ALL.


3. There's somebody else who has taken a wife, And
4. America's quite a nice place for a trip, Though

he didn't marry up on nothing; They marched up the
much too expensive to tarry; But if you should

aide to the tune of the Fife, They'll never repent it, they
book for New York on a ship, Be sure and remember to

Connaught! For when our own Prince takes a British Prince;
Magie; And if you don't travel exactly a -
-cess Our Home Marriage Market is quite a success.
- lone, Take care that the husband or wife is your own!

REFRAIN.

Ring-a-ding-dong, ring-a-ding-dong, Is the song that the
Ring-a-ding-dong, ring-a-ding-dong, It's a most indis-

people will sing With best wishes from me And my own Miss-
-pensible thing; For they won't let you land If you can't show your

B. Let the joy bells ring!
hand With a joy bells' ring!
CHORUS.

Ring-a-ding-dong, Ring-a-ding-dong, Is the song that the people will
Ring-a-ding-dong, Ring-a-ding-dong, It's a most indispensable

BLINK.

sing, And the pictures look nice With the King throwing rice Let the
thing; But if only the Yank Will just keep Misses Pank, Let the

ALL.

joy bells ring! joy bells ring!

D.C.
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<tr>
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<th>Composer</th>
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</thead>
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<td>Valse</td>
<td>Louis A</td>
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<td>The Gipsy Princess</td>
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<td>The Love Nest</td>
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New York, Sydney, and Melbourne. And may be had of all Music Sellers.