PAUL REVERE

By May Hewes Dodge & John Wilson Dodge

Published by
The Willis Music Company
Cincinnati
PAUL REVERE

A Musical Comedy

in

Three Acts

Book, Lyrics and Music

by

May Hewes Dodge

and

John Wilson Dodge

Vocal score, with full dialogue: $1.25 net
Stage Manager's Book (with cuts of Characters in costume): $1.00 net
Orchestral parts for rent only

PUBLISHED BY
THE WILLIS MUSIC COMPANY
CINCINNATI
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Printed in the U. S. A.
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The Willis Music Company
Cincinnati
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The story of the play

The scenes of Paul Revere are laid in the very heart of the historically famous section of our country, where our forefathers fought and bled for freedom's cause. To the village of Concord, Mass., comes Paul Revere, a young goldsmith from Boston, to visit his father's friend Mr. Faxton. Paul meets Molly Faxton and falls in love with her, but she is also sought in marriage by Captain Marks of the British Army. The love affair between Molly and Paul progresses to a happy understanding, until their dream is shattered by Captain Marks, who informs Mr. Faxton that Paul is a Patriot, and a leader of such a society in Boston. Mr. Faxton is a King's man and has no sympathy for the cause of freedom, and orders Paul from the house. Just at this time Wm. Dawes comes galloping to Concord to inform Paul that British troops are to leave for Lexington to capture Samuel Adams and John Hancock, who are stopping with friends there; and as he is on his way to warn them, he asks Paul to ride and warn the farmers of the approach of the British. Paul replies, "Two signal-lanterns shall flash their news abroad from the steeple of old North Church, or I'll die in the attempt!"

Act two is some months later, and Paul, who is now with the American army, comes to Concord to see Molly. He learns that Captain Marks is planning to kidnap Mr. Faxton's daughter Phyllis. He overpowers Sweeney and takes his place at the window, and Captain Marks passes the child out to him. When he brings Phyllis back to the house, he is captured by the British soldiers, but later escapes by the aid of Molly.

Act three is eight years later. Molly has married Captain Marks to save her father from financial ruin. Paul has gone to France because of a forged letter sent to him by Captain Marks in Molly's handwriting telling him that she no longer cares for him. Paul returns to Concord and finds that Captain Marks is dead and that Molly is in poverty. He buys back the old home, wins Molly and all ends happily. There is also a pretty love affair between Dorothy and Captain Bay and many comedy scenes by Sweeney. This is only a thread of the plot as space prevents a more elaborate argument.
Cast of Characters

In order as they first make their appearance

Dorothy Faxton, Mr. Faxton's second daughter . . . . . Soprano
John Faxton, A Loyalist and wealthy land-owner . . . . . Baritone
Phyllis, Mr. Faxton's 12-yr. old daughter . . . . . Soprano
Paul Revere, A young Patriot of Boston, Mass. U.S.A. . . . . Tenor
Margaret Faxton, Mr. Faxton's eldest daughter . . . . . Soprano
Rastus, Mr. Faxton's body servant . . . . . No Music
Captain Marks, An officer in the British Army . . . . . No Music
Michael Sweeney, A bad lot . . . . . . No Music
Lieutenant Wm. Day, Of the British Army . . . . . Baritone
Dinah, An old colored mammy . . . . . . No Music
William Dawes, A Patriot . . . . . . No Music

Chorus of Girls, Soldiers, Patriots etc.

If the girl who plays Phyllis is too large for Marks and Paul to carry in the scene in Act 2, another character may be added to the cast, the only change that will be necessary is for Marks and Sweeney to use a different name when speaking of kidnapping the child. It is sometimes advantageous to make this change, using a child about three years old for the kidnapping scene and designating her in the cast of characters as Mr. Faxton's Baby Daughter.
Synopsis

ACT 1. Grounds of Mr. Faxton's residence, a morning in the year 1776.
ACT 2. A room in the Faxton residence a few months later.
ACT 3. Scene 1. A room in Wright's Tavern, eight years later.

Scene 2. Same as Act 1.

Place: Concord, Mass. U.S.A.

Musical Numbers

Act 1

1. Overture ............................................. Instrumental
2. The Secret ........................................... Dorothy and girls
3. Greet my Young Friend Paul Revere .............. Mr. Faxton and Cho.
4a. I thank You for This Greeting ....................... Paul
4b. It's Good to be Young ............................... Paul and Chorus
5. Song Games ........................................ Phyllis, Paul & Chorus
6. Molly's Eyes ......................................... Paul
8. When I Met and Danced With You / Sextette ..... Girls & Men
10. Two Lanterns Bright ................................. Entire Co.

Act 2

1. A Toast to King George ................................ Faxton & British Soldiers
2. "Fate" or What You Are to Me .......................... Molly and Paul
3. Wishes ................................................ Phyllis
4. When With You ....................................... Dorothy, Will and Chorus
5. Rest Little Head (Lullaby) ............................ Paul
6. Off With Him (Finale) ................................ Entire Company

Act 3

1. I Love You Only Molly ............................... Paul
2. Grand Finale ......................................... Entire Company

3655w
Paul Revere
Musical Comedy

ACT I
Overture

No. 1

Moderato

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3655 w

At rise of curtain Dorothy and girls enter from C. door in garden wall and come down R. Dorothy sits and girls stand around her as they sing. Phyllis enters and sits on rustic seat at L.

Opening Chorus

No. 2

The Secret

Dorothy and Girls enter on Introduction

Moderato con moto

DOROTHY

CHORUS OF GIRLS

Come now, tell the secret,
Does my nose shine and

Come now, tell the secret,
Does my nose shine and

Come now, tell the secret,
Does my nose shine and
Real - ly girls I
I have nev - er

For you prom - ised to...
Is my hair in curls?

For you prom - ised to...
Is my hair in curls?

For you prom - ised to...
Is my hair in curls?

ought not say... a sin - gle word to you.
seen be - fore such a stun - ning lot of girls.

We'll

We'll

We'll
cross our hearts and swear that we will never, never
Is this dress be coming or shall I wear the

cross our hearts and swear that we will never, never
Is this dress be coming or shall I wear the

cross our hearts and swear that we will never, never
Is this dress be coming or shall I wear the

You must very quiet
You will do just as you

tell.
tell.
tell.

red?
red?
red?
be And each one listen well.
are You'll turn this fellow's head.

fine young man from Boston Will very soon be here.
He comes to visit us today, They say he is a Dear. He's handsome as a
Knight of old and he's single so they say. You'd

best be very careful, he'll steal your heart a-

way. A fine young man from Boston whose

name is Paul Revere, Comes to visit
us to-day He'll very soon be here.

DOROTHY Soprano I

fine young man from Boston will very soon be

Soprano II

DOROTHY Soprano I

fine young man from Boston will very soon be

Alto

DOROTHY Soprano I
here. He comes to visit us today They

say he is a Dear. He's handsome

say he is a Dear. He's handsome

say he is a Dear. He's handsome
as a Knight of old and he's single so they say.
You'd best be very careful...

as a Knight of old and he's single so they say.
You'd best be very careful...

as a Knight of old and he's single so they say.
You'd best be very careful...
— He'll steal your heart away. A
— He'll steal your heart away, away. A

a tempo

fine young man from Bos-ton, whose name is

fine young man from Bos-ton, whose name is

fine young man from Bos-ton, whose name is

a tempo

3855W
Paul Revere, Comes to visit
Paul Revere, Comes to visit
Paul Revere, Comes to visit

rit.

us to-day, he'll very soon be here.
us to-day, he'll very soon be here.
us to-day, he'll very soon be here.

After song Mr. Fauxton and men enter from house at R. Fauxton comes C. men stand at R.
It gives me great pleasure to tell you that I expect my young friend PAUL REVERE on the stage from Boston this morning. His father and I were old school friends, and as Paul will be in Concord some time, I have asked him to make my house his home. I'm sure you will like him, for they say he is a charming fellow. (Coach horn heard off stage) If I'm not mistaken, there comes the coach now.

Greet my Young Friend Paul Revere

No. 3

Maestoso

Mr. FAXTON

Come my friends, we gather here to greet my young friend,

Paul Revere, Welcome him with spirits gay, He

comes from Boston town today.

Faxton sings with Busses

comes from Boston town today.

(Paul enters from door in garden wall and comes down C.)

comes from Boston town today.

3655 W
No. 4a

Moderato

Ah dear Mister Faxon, I've heard so much of you — I

thank you for this greeting And all these good friends too. It's

been a long hard journey but now that I am here, Dis-

comfort, why it's nothing To be with friends so dear For it's
Allegro

good to be young and free from care
It's good to be young, to

doiand dare, It's good to have sweet-hearts staunch and true, It's

a tempo

Moderato

good my dear friends to be here with you. So Hur rah for the days of

a tempo
youth I say Hur-rah for laugh-ter, with care a-way Hur-

rah for the girl with eyes of grey Whose love is loy-al for e'er and aye.

Soprano PRINCIPALS WITH CHORUS

So Hur-rah for the days of youth I say Hur-

Alto

So Hur-rah for the days of youth I say Hur-

Tenor

So Hur-rah for the days of youth I say Hur-

Bass

So Hur-rah for the days of youth I say Hur-

3655W
rah for laugh-ter, with care a-way Hur-rah for the girl with
rah for laugh-ter, with care a-way Hur-rah for the girl with
rah for laugh-ter, with care a-way Hur-rah for the girl with

eyes of grey Whose love is loy-al for e'er and aye.

eyes of grey Whose love is loy-al for e'er and aye.

eyes of grey Whose love is loy-al for e'er and aye.

eyes of grey Whose love is loy-al for e'er and aye.

All ex.cept Phyllis-Girls L. and Men R. Mr. Faxton and Paul into house.
7855W
MOLLY . . . (Enters from L)

PHYLLIS. . . He's come, Molly.

MOLLY . . . Why, who's come, dear?

PHYLLIS. . . Mr. St. Paul, of course.

MOLLY . . . Mr. St. Paul? Why what do you mean?

PHYLLIS. . . Just what I said—Mr. St. Paul (Rises from seat and goes to Molly)

   Say, he's awfully nice. (Paul enters from house) (Molly puts her finger
   to lips. sh—Phyllis turns and sees Paul) Oh, there he is now. (Runs to
   Paul) Hello, Mr. St. Paul.

PAUL . . . Hello there, and what might your name be?

PHYLLIS . . . It might be Mary, but it isn't. It's Phyllis.

PAUL . . . So it's Phyllis is it, you young rascal. Well that's a pretty name. I—I—

   (Looking at Molly. Both become embarrassed. He nudges Phyllis and
   points to Molly)

PHYLLIS What's the matter with you, can't you talk. (Paul whispers to Phyllis
   to introduce him to Molly.)

PHYLLIS (To Molly) Don't be silly, Molly. This is Mr. St. Paul I told you about.

MOLLY (To Paul) I see I'll have to introduce myself. I'm Margaret Faxton.

PAUL And I'm Paul Revere.
PHYLLIS. . . Why, they're telling their real names.

MOLLY . . . Why! Phyllis!

PHYLLIS. . . Well, aren't you?

MOLLY . . . Yes of course dear, but I— (Becoming embarrassed) Please excuse me Mr. Revere, I was on my way to the house when you came out. Don't let Phyllis talk both your arms off.

PHYLLIS. . . She's afraid you won't have any left to hug her with.

MOLLY . . . Phyllis Faxton! How do you think of such things?

PHYLLIS. . . You said that Captain Marks hugged you when you danced with him and—

MOLLY . . . I'll not stay another minute and hear such things. (Runs into house R.)

PAUL . . . (Follows her to door and looks off)

PHYLLIS Well she's gone. I'm glad, aren't you? (Paul pays no attention. Phyllis pulls at his coat) Didn't you ever see a grown-up girl like Molly before?

PAUL . . . (Sighs) Sure there was never one like her in all the world.

PHYLLIS. . . Do you think she's pretty?

PAUL . . . Why yes, don't you?

PHYLLIS. . . Y-e-s, but you don't think she's as pretty as I am, do you?

PAUL . . . Well of course, now that would hardly be possible.

PHYLLIS. . . I thought you'd agree with me. Say, but you're not at all like what I thought you'd be when I read about you.
PAUL . . . . When you read about me? Why! How's that?

PHYLLIS . . Yes of course, in my Sunday School lesson. You're Mr. St. Paul, aren't you?

PAUL . . . . What in the world put that into your pretty head?

PHYLLIS . . I heard Dad say that Paul was coming, so last night when he was reading his paper, I asked him if it was Mr. St. Paul, and he said: "Yes, yes, don't bother Dad now, but run along like a good girl and play." Wasn't that funny?

PAUL . . . . It certainly was. I'm awfully sorry to disappoint you, but I'm not Mr. St. Paul, but just plain Paul Revere; but won't I do?

PHYLLIS . . Sure you will. I like you heaps.

PAUL . . . . I hope it runs in the family.

PHYLLIS . . Say do you know any games?

PAUL . . . . Why I used to know a lot of games.

PHYLLIS . . You haven't forgotten all of them, have you?

PAUL . . . . Of course, I haven't. (Think) I have it. How'd you like to play song games as they do in school?

PHYLLIS . . Say, that would be fine.

PAUL . . . . All right then, you be the pupil and I'll be the teacher.
Song Games

No. 5
Paul, Phyllis and School-Girls

(Girls enter from R. dressed in gingham aprons, carry camp stools, also slates. Sit on camp stools.)

Andante

Paul

Phyllis

Girls

Andante

Vamp.

Put down one and then add two
Come now children, spell for me

Gee but that is hard to do.
Spelling's hard as it can be.

Gee but that is hard to do.
Spelling's hard as it can be.

mf

ff
That's a lesson for a child.
Is cat spelled with a C or K.

Adding sums just makes me wild.
Just at first we cannot say.

Now the answer I'll ask you
Now the answer I'll ask you

1st. Teacher I am sure it's two

2nd. K A T I'm sure will do
You are wrong, now girls tell me
You are wrong, now spell the word

2nd. C A T I've always heard.

tst. Adding up we find it's three.

Moderato

This is a lesson in song games That we play every

This is a lesson in song games That we play every

This is a lesson in song games That we play every

Moderato
Reading and writing and spelling day.

Reading and writing and spelling day.

Reading and writing and spelling day.

These are the games we play. Join in now kids all to-

These are the games we play. Join in now kids all to-

These are the games we play. Join in now kids all to-
gather Sing-ing with might and main Come let us

gather Sing-ing with might and main Come let us

gather Sing-ing with might and main Come let us

play eve-ry day, kids, Les-sons in our song games

play eve-ry day, kids, Les-sons in our song games

play eve-ry day, kids, Les-sons in our song games

865SW
(Girls exit after song. Phyllis and Paul stay on.)

PHYLLIS. (To Paul) Say you're lots of fun, let's play —

MOLLY. (Who has entered from house at R) Dinah wants you, Phyllis.

PHYLLIS. Oh! pshaw! just when I was having such a good time, but I suppose I'll have to go (Goes to R) (Turns) (To Paul) Say, are you poor?

MOLLY. Why Phyllis!

PHYLLIS. Well are you?

PAUL. Sure I'm as poor as a church mouse.

PHYLLIS. Well I'm glad, for I've been saving all my pennies and I'll give them all to you.

PAUL. Bless your generous heart, but hadn't you better keep them for yourself?

PHYLLIS. No, for our Sunday School teacher told us to be good to the poor, and you're the nicest poor person I know. Well, I must be going now (Walks to house door. Turns and beckons Paul who goes to her) You may kiss me if you wish. (He does so) Thank you Mr. St. Paul. (Exits into house)

MOLLY. You seem to have made quite a conquest of Phyllis. It's something new for her, for she doesn't usually take to strangers.

PAUL. But I love children, and besides she's your sister.

MOLLY. But I don't see what that has to do with it.
PAUL . . . That has everything to do with it. Why you're my dream lady come true, Molly.

MOLLY . . . Why I don't understand —

PAUL . . . Don't be offended; but it seems as if I have known you always. But I've only thought of you as a sweet dream fairy that could never come true. Now I'm afraid to trust my two eyes for fear you'll be flying away. Can't you make my dreams come true, Molly?

MOLLY . . . But I've only known you a few hours.

PAUL . . . But Cupid needs no time for aim. Why he scored a bulls eye with me the very first time I looked at you. Can't you say I'm not displeasing to you, Molly?

MOLLY . . . I can't say that you are.

PAUL . . . Then I can hope?

MOLLY . . . I can't say that you mustn't.

PAUL . . . Then I will. (Takes her hand)

MOLLY . . . (Hastily) But I must be going. (Runs to steps of house)

PAUL . . . (Follows her) But you'll not forget what I've said to you?

MOLLY . . . I couldn't forget if I wanted to— WHICH I DON'T (Runs into house)

PAUL . . . Molly! (Starts to follow her) She's gone. (Turns and walks back to R. of table) MOLLY — Ah, sure there's music in that name.
Molly's Eyes

Paul

No. 6

Tempo di Valse

Molly, dear, your eyes are as
Molly, dear, your love is as

bright as stars that shine a-
pure and true as shining gold.

In their
Tho your

depths there shines a light that tells me of your love.
lips have spoken not, your eyes the secret told.
Say I'm not mistaken, and that your
I have waited long, dear, for just one

love is true,
smile from you,
For in all the world my
Will you not live in a
dear, there is only you.
heart that is ever true?

In your eyes
all my kingdom
lies.

In your keep-

ing

all my heart I give.

I will

never from you my dear, one sev-

er

will love you as long as we both shall live.

Exit into House
MARKS ... Well, no one seems to be worshipping at the shrine of beauty, so you can give me the notes.

SWEENEY. ... Here they are Captain and a mighty good job I call it (Hands notes)

MARKS ... (Takes notes and looks them over) Right you are Sweeney my boy. With these in my possession, my love affair with the pretty, but stubborn Molly Faxton will be plain sailing. For if she will not listen to my pleading, a little persuasion in the way of exposing her brother ought to do the trick, eh Sweeney?

SWEENEY. ... Faith, yer as right as a book Captain, but such work makes a man thirsty.

MARKS ... Come on you old fox, you've earned a bottle of the best wine that Wright's Tavern holds. (Exits L. followed by Sweeney)

SWEENEY. ... Be jabers! I'm the boy that can do justice to it. (Exeunt L.) (Enter Dorothy from house followed by Lieutenant Day. She jumps on table R. She has a letter in her hand which she holds above her head.) There, now you won't get it in a hurry.

DAY ... ... But it's mine isn't it? You wrote it to me, didn't you?

DOROTHY ... Yes, but I don't want you to have it (He starts to go to her) No—no don't you come near me. You think you're smart don't you, Mr. Lieutenant William Day — But I fooled you for once.

DAY ... ... And you think you're independent Miss Dorothy Faxton, but I'll show you that you can't get along without me. (Takes chair away)

DOROTHY ... Will Day you bring that chair right back here.

DAY ... ... (Sits on chair) But I'm awfully tired. Wait until I get rested.

DOROTHY ... Bring it back here at once.
DAY . . . . Is that a command or a request? (Looks off stage) Listen, I hear someone coming.

DOROTHY. Then hurry and bring the chair back.

DAY . . . . It's awfully heavy.

DOROTHY. Hurry Will, please, I can't jump in these high heeled slippers.

DAY . . . . Will you give me the letter then?

DOROTHY. Yes, yes, anything, only hurry. (Gives him letter)

DAY . . . . (Brings chair back to table) There you are (Helps her down)

DOROTHY. (Crosses to L. and looks off stage, turns to Day) There's no one coming at all. That was only a trick to get the letter. I'll never speak to you again.

DAY . . . . (Goes to her) Now look here Derothy, I'm awfully sorry and all that sort of thing, and if you'll only forgive me I'll never act that way again.

DOROTHY. (Crosses to R.) Oh, that's what all the men say when they're trying to make up after acting mean.

DAY . . . . How do you know so much about it?

DOROTHY. Why, my big sister told me.

DAY . . . . Yes, I'll bet she did. But Dorothy dear, you'll forgive me won't you?

PHYLLIS . . . . (Enters from house, goes to seat at back and sits) Hello people, having a good time?

DAY . . . . Hang the luck!

PHYLLIS . . . . What did you say, Mr. Day?

DAY . . . . I said, you're a little duck. By the way Phyllis, I saw a lot of dandy apples in the orchard as I came along.

PHYLLIS . . . . (Sitting on rustic and swinging her legs) That so?
DAY. . . . . . . Yes, don't you want to go and get some?

PHYLLIS. . . . . . .(Fussing with doll) Nope, too busy.

DAY. . . . . . . Here's a shilling if you'll get me some of those apples.

PHYLLIS . . . . . . . It's worth more.

DAY. . . . . . . Well, here's two shilling.

PHYLLIS . . . . . . . All right (Jumps up and goes to Day) Gimme the money (He gives her coins) I'll hurry back.

DAY . . . . . . . Oh, I'm not in any hurry, take your time; besides it's a hot day and you might get sun struck.

PHYLLIS . . . . . . . You're love struck, aren't you? I heard Dorothy say you are.

DOROTHY . . . . . . . Why, Phyllis Faxton!

PHYLLIS . . . . . . . Well you did, you know you did.

DAY . . . . . . . Never mind Phyllis, you just run along and earn the two shilling.

PHYLLIS . . . . . . . All right, Mr. Day, I'll get my hat full (Exits B.C.)

DAY . . . . . . .(Turns to Dorothy) Now Dorothy dearest, I——

SWEENEY. . . . . . . (Enters L.) Ahem—Ahem—'I'm beggin' your pardons, but have ye seen Captain Marks?

DAY . . . . . . .(Shouts) No.

SWEENEY. . . . . . .(Aside) Faith, he needn't snap me head off.

DAY . . . . . . .(To Dorothy) Am I never to see you alone? (To Sweeney) Come to think of it I did see Captain Marks at Wright's Tavern. I think if you hurry you will find him there.

SWEENEY. . . . . . . Thank ye Son—I'll be after wishin' ye and the lady a good day. Attention company—Right about face—Forward march (Sweeney exit L.)
DAY. . . . *(To Dorothy)* Well thank heaven, he's gone. Now Dorothy dearest, you must

know what I wish to say. From the first moment I—

PHYLIS. *(Enter B.C. with hat full of apples)* Here are the apples Mr. Day *(They both show annoyance)*

DAY. . . . *Now look here—Just how much will you take to go into the house and stay there?*

PHYLIS. *(Points finger at them)* Oh, I know, you and Dorothy want to play forfeit.

DOROTHY. *Please don't talk so Phyllis, but run into the house like a good girl.*

PHYLIS. *I like it out here all right, but there's a lot of nice candy down at Smith's store, but it costs a lot and I can't afford it. *(Looks slyly at Day)* Perhaps if I had some money I'd go down there.

DAY. . . . *(Looks at Dorothy and winks)* All right Phyllis, here's three shilling. You run along and get some of that candy.

PHYLIS. *(Puts hands behind her)* Nope, it costs five.

DAY. . . . *Well, of all the robbers—Well here you are *(Gives her coins)* Now scoot.*

PHYLIS. *(Runs to exit B.C. and turns)* Shall I hurry back?

DAY. . . . *If you do I'll never buy you any more candy.*

PHYLIS. *Then I'll stay until the candy's all gone *(Turns to exit)*

DAY. . . . *Here, here, wait a minute. *(She comes back to him)* Get ten shilling's worth *(Gives her coins)*

PHYLIS. *Oh, thank you Mr. Day. I like you almost as much as I do Mr. St. Paul *(Exits B.C.)*

DAY. . . . *Now Dorothy dearest, I—*
Dina. . . (Calls at house door R.) Phyllis—Phyllis (Comes on to C.) Miss Dorothy, has you-all done seen dat honey chile, eh, um?

Dorothy . She was just here, Aunt Dinah, but went down to Smith's store to get some candy.

Dinah . . . Oh, she'll be back soon Aunt Dinah, you needn't worry about her.

Dinah . . . Den I specses Ise better wait for her. I sure would miss her if I done went after her (Sits on bench at buck) (Day and Dorothy look discouraged) It sutenly am a pow'ful hot day for dis time ob de yeah.

Day . . . . (In hopes of getting rid of her) Aren't you afraid your cakes will burn, Aunt Dinah?

Dinah . . . Deed I ain't Massah Will.

Day . . . . And how is that?

Dinah . . . Caze I ain't bakin' any— (With knowing look) but I specs I'd betta be movin', for two's company and three's a meetin', eh Massah Will? If Phyllis comes back be sure an' sen' her right in de house.

Day . . . . Oh, we will, run right along Aunt Dinah.

Dinah . . . Ise cain't run Massah Will, but I ain't too ole to take a hint. Youse won't mind seadin' her right in? (Winks and laughs) No indeedy, Ise sure youse won't (Exits into house)

Day . . . . She's a good old soul, Dorothy and not so slow either.

Dorothy . She's been almost a mother to me.

Day . . . . (Looking around) Do you suppose I can get a word in now without being interrupted?

Dorothy . You might try it and see.
Take a little Look into my Heart

Dorothy, Day and Chorus of Girls and Men*

No. 7

Moderato con espressione

Take a little look into my heart,
If you take a look within my heart,

Take a little look and see.
Then you'll know my love is true.

You're the only girl in
For you'll see the room there

*Chorus to be used on Refrain
all the world, The only little girl for me, My Honey Dear, I love you.
is all taken, Taken up for love of you, My Honey Dear, I love you.

Dorothy a tempo

If I take a look within your heart Are you sure that I'll not
Surely you have some persuasive manner And I like the things you

a tempo

see, Hiding there a host of pretty maidens' faces
say, So I'll take the room that in your heart you offer
Moderato

REFRAIN

Smil-ing know-ing-ly at me.  If for-ev-er I may stay.
Be-lieve you?  Well I

(Day)

want to will you swear by stars a bove?
In

earn-est?  Well I should say so.  Hon-ey you're the one I
DOROTHY

love  Love you?  Do you doubt it?

DOROTHY

Can't you hear my glad heart sing?

WILL

We'll live together,

We'll live together,

GIRLS

We two forever  Soon the wedding bells will ring.

We two forever  Soon the wedding bells will ring.
lieve you? Well I want to Will you swear by starsa-
lieve you? Well I want to Will you swear by starsa-
lieve you? Well I want to Will you swear by starsa-

MEN
bove? In ear - nest? Well I should say so
bove? In ear - nest? Well I should say so
bove? In ear - nest? Well I should say so
Girls

Love you? Do you

Love you? Do you

Hon-ey you're the one I love.

Hon-ey you're the one I love.

Hon-ey you're the one I love.

cantabile

doubt it? Can't you hear my glad heart sing?

doubt it? Can't you hear my glad heart sing?

doubt it? Can't you hear my glad heart sing?
All

We'll live together we two forever

rit.

Soon the wedding bells will ring.

(Dorothy & Will Execunt R. Cho. R. & L.)
FAXTON. . .(Enters from house, sits at table R.) Whew! but it's a hot day. (Calls)
Rastus, Rastus. Now where in thunder can that old darkey be?

RASTUS. . .(Heard off stage R.) I'se a comin' Massah Faxton, I'se a comin' (Enters
from house, comes down to table at R. Limp) Deed dis rheumatiz of
mine am might pesterkatin', my leff knee am powerful bad today. Ise a—

FAXTON. . .Never mind going over all that again Rastus. You just run along now like
a good boy and get your master a cooling drink.

RASTUS. . .Suttinly, Massah Faxton, suttinly. (Winks) The usual kind of a coolin' drink, suh?

FAXTON. . .(Winks) Yes Rastus, remember, two lumps of sugar.

RASTUS. . .Suttinly, Massah Faxton, suttinly. (Exits into house)

FAXTON. . .(Yawns, stretches etc. puts handkerchief over face and goes to sleep)

RASTUS. . .(Enters from house with brandy glass on tray. Puts tray on table,
looks at Faxton, then at brandy, scratches head, walks to door of house,
looks back again then tiptoes to table and drinks brandy showing deep
satisfaction then exits into house)

PHYL LIS. . .(Enters from L. S. E. with toy frog on a line attached to a fish pole. She
has her back to Faxton, as she comes on backwards pulling frog after her)

Come on here, Mr. Frog, I'm going to make a nice home for you down in our cistern; that is if I can get you in before Dinah sees me. You know Dinah our
cook (Faxton snores. Phyllis turns and looks at him and then at the frog)

(To frog) Mr. Frog, I think you're the same old temptation that follows me around all the time, but it's too good a chance to lose. We'll scare Dad out of his
wits. (Dangles frog in Faxton's face, he awakens, blinks, looks at frog and
then at brandy. Phyllis shakes up frog. Faxton climbs farther into chair)
FAXTON. . . My doctor told me I'd have to stop this brandy habit and now it's too late. (*Phyllis shakes frog in his face*) Help—Help—Rastus—Rastus I've got 'em. Come here quick. (*Phyllis continues shaking frog*) (*Faxon turns and sees Phyllis*) Oh, it's you, is it? You rascal. I'll teach you to scare your old Dad (*He chases her out*) L. Rastus stands in door of house watching Faxon and Phyllis and laughing. Faxon hears him laugh and turns. (*To Rastus*) I'll teach you to drink my brandy, you black rascal. (*Chases him off R. into house*)

No. 8 Sextette. (*This number comes directly after Faxon's exit, so Chorus must be in places ready to come on during Introduction. Girls enter from R. 1, 2 & 3 in line facing L. from F. to back of stage. Men enter from L. 1, 2 & 3 in line facing girls from F. to B. of stage*) (*Six girls and six men*)

When I Dance with You
Sextette

No. 8

Moderato e Vivace

Sweet maid, do you not re-mem-ber? When I
Sweet maid, I have met a few. But Dear

Sweet maid, do you not re-mem-ber? When I
Sweet maid, I have met a few. But Dear
met you last September
You and I, Dear, danced together to that dreamy
no one just like you. You're the sweetest, truest and the dearest little

met you last September
You and I, Dear, danced to
no one just like you. You're the sweetest, truest

Girls

a tempo

Oh sir, is 't your name Artie?
Oh sir, you embarrass me——

a tempo

Oh sir, is 't your name Artie?
Oh sir, you embarrass me

three-four time, Dear.
girl I know, Dear.

three-four time, Dear.
girl I know, Dear.

36558 W
Did I meet you at a party? Oh
For I'm very shy you see.

That I
When I

yes I now remember it was
But I like your way, and the

met and danced with you.
meet and dance with you.
MOLLY... *(Enters from house with book in her hand. Comes down to Table B. Starts to read, Puts book down—*) There's no use in trying to read for all I see on every page is the face of Paul looking at me—I know I'm acting like the silliest school girl, but I can't help it. I wonder if he really meant all the nice things he said to me. What if he were only flirting—no—for my heart tells me he loves me.

You Ask me Why I Love You

Molly

No. 9

Lent e con es pressione

Why do I linger by your side wishing I might there among the stars that shine above with each other fall in bide? Why does the bee caress the rose till each love? Why does the sun's soft waning light kiss the
pet-al crim-son grows? Why does the sun-light melt a-
world a sweet Good-night? Why does the moon way up a-

way the snow up-on a warmspring day? You ask me why I
bove to the shin-ing lake make love? You ask me why I

love you so my heart is yours Tis all I know. You
love you so my heart is yours Tis all I know. You

Moderato ma non troppo

ask me why I love you On ly this I

There is a song within my heart That tells me I love you

The burden of my song, Dear, The only one I know Is

you will I love, Dear, You will I love, Dear, With love both fond and true.
MARKS. . . (Enters from L. comes down to Molly) Good-morning, Mistress Faxton,

(Molly bows) I've been looking for an opportunity to see you alone.

MOLLY. . . To see me, Captain Marks?

MARKS. . . Yes, Mistress Faxton—Molly—pardon my abruptness but you must know

my regard for you is more than mere friendship—that I love you, Molly.

Say that you care for me in return and will be my wife.

MOLLY. . . (Crosses to C. on speech) I'm sorry Captain Marks, but what you ask is im-

possible.

MARKS. . . Don't say that, take a little time and think it over and give me your answer later.

MOLLY. . . No, Captain Marks, my heart is already given, but let me be a friend.

MARKS. . . I want more than friendship. Is this your final answer?

MOLLY. . . I'm afraid it is.

MARKS. . . I'm sorry that you make it necessary for me to use force.

MOLLY. . . Force, Captain Marks? I'm afraid I don't understand you.

MARKS. . . Then I'll explain. Won't you be seated?

MOLLY. . . No, thank you. I prefer to stand.

MARKS. . . As you wish. It pains me Molly to threaten you, but I am sure, as my wife, I

can teach you the love that I seem to be unable to inspire in the maid.

MOLLY. . . If this is all you have to say to me Captain Marks, I'll ask you to excuse me.

(Starts to exit R.) (Marks stops her)
MARKS. . . (Losing temper) No, it's not all I have to say to you. Perhaps you are not aware that I hold your brother's notes for one thousand pounds lost in a card game to a brother officer of mine. I sent Sweeney to him and paid the notes so that I could save your brother from the consequences of his folly. You will remember your father threatened him with disinherittance when he paid his last gambling debts. Now, if you will but bestow your hand upon my unworthy self, I shall be pleased to hand the notes over to you and you may do with them as you wish.

MOLLY. . . And if I refuse?

MARKS. . . You'll not be so foolish. Come, don't force me to ruin your brother and disgrace your father's name.

MOLLY. . . Captain Marks, I thought you an honorable gentleman. Tell me you are joking, that you won't do this awful thing. (Paul enters from house, sees them and stops)

Think, it's my brother's honor. See on my knees I ask you. (Starts to kneel—Paul rushes to her and prevents her doing so)

PAUL. . . Molly! You on your knees to this fellow?

MOLLY. . . Oh, Paul! He holds Donald's notes for one thousand pounds and—

PAUL. . . Never mind Molly, you just leave HIM to ME.

MARKS. . . And what business is this of yours?

PAUL. . . The business of any honest man. (To Molly) Come. (Offers arms and takes her to door of house at R. she exits) (Paul turns and draws sword) (To Marks) Now sir, defend yourself.

MARKS. . . But I don't fight with every Tom, Dick and Harry I meet. I fight only with gentlemen.

PAUL. . . Well! I'm not so particular, so I'll make you. (Crosses and slaps his face)

MARKS. . . (Draws sword) Curse you. Do you know I'm the best swordsman in the English Army?
PAUL . . . Good! Then I'll have no qualms of conscience for killing you. There's a nice quiet place down the road. Come. Starts to exit L. Marks sneaks up behind him and lunges at him with sword. Paul parries the thrust. They hold this position during the following speech. You seem impatient. Don't worry, you'll be well entertained. After you. (Marks crosses Paul and exits L. followed by Paul. They stand in wings and strike swords together for effect.)

MOLLY . . . (Enters from house) I thought Paul would come in. I wonder where he went. (Hears clash of swords) What's that? (Runs over to L. 3 E. looks off) (Calls) Father! Rastus! Come quick! Paul and Captain Marks are fighting a duel. (Faxton and Rastus come to house door. Faxton comes to C. Rastus goes to back of stage. Gets up on seat and looks off L. All the company enter from wings R. & L. Molly, after her call to Faxton and Rastus goes to R)

Faxton . . . Fighting a duel? Zounds! What are you all standing around like a lot of innies for? Why don't someone stop them?

Rastus . . . (Looking off L.) It's all over Massah Faxton, one ob dem a comin' back. (Gets down from seat and comes R.)

MOLLY . . . (In fear for Paul's safety) One of them?

PAUL . . . (Enters from L. and rushes to Molly) Molly!

Faxton . . . (To Paul) And what is all this about, may I ask sir?

PAUL . . . Well, Mr. Faxton, I'll—

Marks . . . (Enters from L. with hand wrapped in handkerchief with blood stains on it) (He interrupts Paul as he enters) I'll tell you Mr. Faxton. (Points to Paul) This man is a traitor, a Patriot, here to spy upon us and to make your friendship the means of prying into our secrets.

PAUL . . . Mr. Faxton, this fellow is a black-leg, a liar and a coward.

Faxton . . . Damn your private quarrels, sir. (To Marks) Go on Captain Marks.

Marks . . . Ask him if he is not a leader of a secret society of Boston, formed for the purpose of learning the movements of the King's troops. Ask him if he has been in the habit of carrying papers from Boston to Philadelphia. Why he carried a copy of the Suffolk resolutions to Congress. All this information came to headquarters today, but thro' the stupidity of my servant the matter just came to me. I had no time to send for aid so came at once to tell you—that you are harboring a Rebel.
FAXTON . . . Answer Sir. Why are you silent to these charges?

PAUL . . . Because in part they are true. I'm no spy Mr. Faxon, but I am a PATRIOT.

FAXTON . . . Then get thee gone from my house. I have no wish to harbor a traitor to the King.

MOLLY . . . Father—Listen, I love Paul I—

FAXTON . . . (Angrily) Enough—(Pauses in thought) But wait. If he loves you, ask him to give up this foolishness, and I will, for his father's sake overlook what has past.

MOLLY . . . Paul, do you hear? Tell him that you will give it up.

PAUL . . . It breaks my heart Molly, but if I must choose between love and duty, I choose duty. (Horse heard galloping during this speech)

Wm. DAWES . . . (Shouts) Whoa! (Off stage R. then enters on run from B. C. & shouts)

Paul! (As he comes down to him at his R.)

PAUL . . . (Shaking his hand) Billy Dawes, old comrade, what brings you here?

DAWES . . . British troops are to leave Boston tonight for Lexington, to capture Samuel Adams and John Hancock, who are stopping with friends there. I am on my way to warn them. A messenger must ride back to Boston, warning the farmers along the way and to place the signal agreed upon. WILL YOU GO?

PAUL . . . Will I go? Don't stand there wasting time, man. Get me a horse. (Dawes runs out B. C.) To-night two signal lanterns shall flash their news abroad from the steeple of old North Church, or I'll die in the attempt.
Finale

Two Lanterns Bright

No. 10

Moderato con moto

Two lanterns bright shall flash their light from

old North Church tonight

He'll

He'll

He'll

He'll
'Twill warn the farmers along the way Before another day
warn the farmers along the way Before another day
warn the farmers along the way Before another day
warn the farmers along the way Before another day

be the dawn of Freedom's light You'll see from old North
Church tonight

'Twill be the dawn of Freedom's light, We'll

My country see from old North Church tonight.

see from old North Church tonight.

see from old North Church tonight.

see from old North Church tonight.
'tis of thee, Sweet land of liberty, Of thee I sing.

Land where my fathers died, Land of the

Pilgrim's Pride From every mountain side, Let Freedom ring.

Curtain

End of Act I
(Room in Mr. Faxon's home, Concord, Mass. Some months later. Mr. Faxon, Captain Marks, Sweeney & Chorus of British soldiers discovered on stage. Mr. Faxon, is seated by table at R. with men grouped around him. Rastus can pass punch during Introduction of song and collect glasses during last chorus.)

Act II

No. 1

A Toast to King George

Faxton and Soldiers

Come lads, a toast I bring
After staying up all night
At fill your cups and sing.
To the one we
dice or at cock fight.
Steadier legs or
love the most To George let us drink this toast.
cooler head No man ever took to bed.

3655 W
May he lead a happy life.
Free from all care and
Always jolly knowing no care.
With money he's free as

strife.
Long may he be our King.
To

George fill your cups and sing.

The world is gay, our

3655 W
hearts are light, The wine is flowing free. Come tell a jest and
hearts are light, The wine is flowing free. Come tell a jest and
hearts are light, The wine is flowing free. Come tell a jest and
hearts are light, The wine is flowing free. Come tell a jest and

sing a song, A jolly song, my lads, with me Just
sing a song, A jolly song, my lads, with me Just
sing a song, A jolly song, my lads, with me Just
sing a song, A jolly song, my lads, with me Just

3655 W
fill the glasses to the brim And hear the toast I bring. So

let us give three cheers Hip Hip Hur-ray to George our jolly King.
MARKS . . . (To Sweeney as he starts to follow others) One moment Sweeney, a word with you. I have another job for that infernally clever brain of yours.

SWEENEY . . . Good — Faith, I always like workin' for ye Captain, you're always so generous.

MARKS . . . (Looking around) This is a delicate piece of business. (Stage whisper) Nothing less than kidnaping.

SWEENEY . . . Mither of Moses, (Shouts) KIDNAPING?

MARKS . . . (Putting his hand over Sweeney's mouth) Sh-not so loud, are you crazy?

Someone might hear you.

SWEENEY . . . But by St. Patrick, Captain, I don't like this job at all, at all.

But who's the kid?

MARKS . . . (Looking cautiously around) (Stage whisper) Phyllis Faxton.

SWEENEY . . . (Shouts) PHYLLIS FAXTON?

MARKS . . . (Same business as before) Not so loud. Do you want every one in the house to hear us?

SWEENEY . . . No, be jabers, for the old man would skin me alive. I guess I'll be after goin' Captain.

MARKS . . . Going — Why what's the matter with you? It's only a trick. I mean her no harm.

SWEENEY . . . Well sure if that's the case, I'll be after helpin' ye. What's yer plan?

MARKS . . . Just this. Molly refuses to be even civil to me, and I must do something to gain her good will.

SWEENEY . . . Oh, I see. So you kidnap her sister.
MARKS . . . Wait a minute and you'll see. My plan is this. You must make some excuse to go home, but instead, you wait under that window.

(Points to window at L.)

SWEENEY . . Sure, but I'll miss all the supper and the punch.

MARKS . . . I've thought of that, so here's a bottle of good old Irish whiskey.

(Gives him bottle)

SWEENEY . . Sure it's a drop of Irish dew. Come to me arms ye darlint and let me fondle ye.

MARKS . . . Listen now so you won't make any blunder. After the guests are seated at the table——

SWEENEY . . Yes and me out in the cold. Say I don't——

MARKS . . . Look here, will you listen?

SWEENEY . . Sure I will Captain, I was only——

MARKS . . . Well never mind. Now listen. As I said before, when the guests are seated at the table, I'll leave and——

SWEENEY . . Come out in the cold——

MARKS . . . Yes come out in the cold—— NO, NO, NOT OUT IN THE COLD. Will you stop interrupting me?

SWEENEY . . Sure I will. Go on.

MARKS . . . Well I'll leave the table and go to Phyllis' room and bring her down and pass her out to you.

SWEENEY . . Oh, you'll pass her up, eh?

MARKS . . . Yes, I'll pass her up—— NO, NO, NOT UP—— OUT TO YOU. Do you see, out to you through the window?
SWEENEY . . . What windy?

MARKS . . . Why the window you're to be under.

SWEENEY . . . So I'm to be under a windy that you are to pass out.

MARKS . . . NO, NO—Listen, you idiot. You are to stay under that window

(Points to window at L.) until I come down and pass Phyllis out to you. Do you understand that much?

SWEENEY . . . Sure I do. I'm to be her nurse maid until you come out of the windy.

MARKS . . . Nothing of the sort. You are to take her to old Mother Doyle's, do you follow me?

SWEENEY . . . Faith and how am I to follow ye if I'm at Mother Doyle's. Bejabers how can I see ye at all, at all, to follow ye?

MARKS . . . You don't understand. "Do you follow me" is a figure of speech. Now listen. You are to take Phyllis to Mother Doyle's. I've made all the arrangements. Then when the search is made I'll be the one to find her and receive the gratitude of the family.

SWEENEY . . . Faith, ye're a wonderful man Captain Marks, and it's proud I am to be workin' for ye, but I'm not very strong, and the night air might be ather makin' me catch me death of dampness.

MARKS . . . What! You're not afraid?

SWEENEY . . . Afraid? (Takes bottle out of pocket) Not as long as I have such a good friend as this. (Puts bottle back in pocket)

MARKS . . . Well what's the matter? don't I pay you well?

SWEENEY . . . Ye haven't been ather sayin' what I'd be gettin'.

MARKS . . . Will a hundred pounds do?
SWEENEY . . Sure, I'd be after stealin' me own mother for that. But would ye mind payin' me something on account?

MARKS . . . Don't you trust me?

SWEENEY . . Sure I trust ye, but the feel of the money always gives me heart for me work.

MARKS . . . (Giving bank notes) There you are, fifty pounds. After the job is done you'll get the rest.

SWEENEY . . Bless ye Captain, bless ye, I'll be on the job or there'll be a good reason.

MARKS . . . Come then, let's join the others. A glass of wine will help cheer you up.

SWEENEY . . Ye're a man after me own heart, Captain. Faith, I'm as dry as a cork. (They exit R.)

PAUL . . . . (Enters through window at L.) Well, there go two as pretty rascals as the country holds. They're up to some devilry, I'll be bound. I'll keep an eye on them. (Listens. Looks out B.C.D.) Molly's coming. (Gets behind screen L.) (Paul starts singing chorus of "Molly's Eyes").

MOLLY . . . . (Enters B.C.D. and comes down C. listening to song. She walks to L. then back to R.C.)

PAUL . . . . (At end of song Paul comes out from behind screen and rushes to Molly who meets him at C.)

MOLLY . . . Paul, you here! You must go at once, the house is full of British soldiers.

PAUL . . . . And do you think I'd run from a band full of "Red Coats"? Why they're the very fellows whose plans I've come to learn about.
MOLLY . . . Then you're in the secret service? Oh, Paul! They'll hang you if they find you here.

PAUL . . . Sure they will, but they've got to catch me first. Why do you know, my two eyes have been so hungry for a look at you, that I'd have come if the whole British army were camped around the house.

MOLLY . . . And do you care that much?

PAUL . . . Aye, and much more. Why you've been my good angel; you've put new thoughts in my heart and given me the courage to fight for what I know is right.

MOLLY . . . It frightens me to know that you are a fugitive from justice.

PAUL . . . You mean injustice. It's the same thing now in poor America; but I'm proud Molly, that I'll have a hand in changing this. Some day America will take her rightful place amongst the nations of the earth, and there will be no prouder boast than to be able to say "I am an American."

MOLLY . . . And you are willing to risk your life?

PAUL . . . Aye, and lose it too, if necessary, for this dear land of mine. But come, Molly let's not think of such disagreeable things as war and death; but make the most of this time that fate has given us together.

MOLLY . . . Fate? And do you believe in Fate, Paul?

PAUL . . . Well perhaps not in everything, but as far as you and I are concerned, I'm sure I do.
Once long ago when you were a rose
Then once again as a mermaid fair, you re-

You stopped one day to
And you were the waves that

I was a honey bee.
clined on your coral throne.
kiss my cheek and fell in love with me.
kissed my cheek and danced for me a - lone.

Then once a - gain when
And thus each time our

you were a dove and...
I was your lov - ing mate,
two souls were born, They searched the whole world thro.

billed and coed and sang love songs Be - cause it was our fate.
went in search of me, my dear, And I in search of you.
Tempo di Valse

Fate sent me here to you Dear, And gave me your love so true. As the river flows to the ocean So my heart goes out to you.
What the stars are to the night-time

waves are to the sea

times more, Dear, is what you are to me.
(During last refrain Sweeney comes on at B.C.D. and gets behind screen at L.)

PAUL . . . . (Hears Sweeney) What was that? (To Molly) There's someone behind that screen, Molly. I'll take a shot at him. (Draws revolver from holster and points it at screen)

SWEENEY . . (Sticking head over top of screen) The top o' the mornin'— I would say, the top o' the screen to ye. (Paul still holding pistol pointed at him) I say! Don't be doin' that. I don't be meanin' any harm. It's only walkin' around I was for me health.

PAUL . . . . (Pointing pistol) Well you'd better walk down here for your health.

SWEENEY . . For the love o' Mike don't be pointin' that thing at me.

PAUL . . . . Come on, hurry up now, this might go off.

SWEENEY . . Sure I'm a comin' Sir, I'm a comin'. (Comes down L.F.)

PAUL . . . . (To Molly) Well if it isn't my old friend Michael Sweeney. I've a good notion to shoot you on general principles.

SWEENEY . . Faith, I don't know what part of me anatomy that is, but I pray ye'll be after pointin' that gun the other way. (Paul drops gun to his side)

SWEENEY . . (Recognizes Paul) (Tries to blarney him) Praise the good Saints, if it isn't me old friend Paul Revere. Sure I always did like ye Sor, ye always did have such a fine disposition Sor. (Crosses over to Paul on last line with hand out)

PAUL . . . . (Covers him with pistol) (Sweeney retreats hurriedly to L.) None of that blarney goes with me, Sweeney. We'll just have to tie you up my fine friend.

SWEENEY . . Tie me up? Faith, I'm no horse.

PAUL . . . . No he's no horse Molly, he's his long eared cousin. Will you please get that curtain cord, Molly? (She goes to D. at B.C. and gets the curtain cord) Now tie him while I see that he doesn't move. (Threatens him with pistol) The first move from you and I fire.
SWEENEY... Sure, I'll be as still as a mouse.

PAUL.... See that you do or—(Points pistol) (Molly ties him)

SWEENEY... For the love o' St. Patrick, turn that gun the other way. Please, me good friends don't tie a poor man that never did ye any harm. Sure the Captain will never forgive me if I'm not on hand to (Stops in confusion)

PAUL.... Well, why don't you go on? Some dirty work, eh? Well I guess you'll be harmless for a while. (To Molly) Will you please watch the door Molly, while I gag him? (Molly goes to B.C.D.)

SWEENEY... (Trying to speak as Paul puts handkerchief over mouth) But I say now—Hey! Don't do that—

PAUL.... While your conversation is very edifying, I think we'll dispense with it for awhile.

MOLLY.... (Running back to Paul) There's someone coming. What shall we do?

PAUL.... (Looking around sees closet door at L) Where does this go? (Opens door and looks in) A closet, the very thing. (Back to Sweeney) Come along here. (Sweeney won't move) (To Molly) Molly, your pin, please. (Molly gives him her breast pin) (He sticks it into Sweeney who jumps. Paul pushes him into closet and bolts the door.) (Turns to Molly)

Meet me here in half an hour and I'll return.

MOLLY.... You'll be careful. Paul?

PAUL.... Of course I will.

MOLLY.... Hurry then, they're coming. (Paul goes out window at L. Molly goes over by window and looks out and then closes blinds. She turns as Faxon enters.)
FAXTON . . . (Enters B.C.D. and comes down C.) (To Molly) Ah! Molly I caught you star gazing eh? Ahem, ahem, that reminds me, I have a delicate little mission to perform; in fact I might say a sacred trust, as it were. It's about Captain Marks. He tells me that he entertains more than a friendly feeling for you. In fact he has asked me for your hand.

MOLLY . . . But Dad, you know how I feel.

FAXTON . . . Pardon me Molly, just one moment. I am greatly in the debt of Captain Marks.

MOLLY . . . In his debt, Dad?

FAXTON . . . (Hastily) I mean he has been very kind to me, (Aside) She must never know the truth. (To her) I'm afraid you don't appreciate his true worth.

MOLLY . . . How can you be so blind, Dad? Why, this man would ruin you. There's no limit to what he would do to gain his ends. Can't you see the object of all his supposed kindness? He wishes to force me to—

FAXTON . . . (Impatiently) Enough! Because of your mad infatuation for this worthless adventurer, Paul Revere, you fail to appreciate the honor Captain Marks would bestow upon you; but I am your father and never with my consent will you marry Paul Revere.

MOLLY . . . (Crosses to C.) Then I'll do it without your consent.

FAXTON . . . WHAT'S THAT?

MOLLY . . . Now Dad, you listen to me. I've been an obedient daughter to you, but when my life's happiness is at stake, I refuse to go against the promptings of my own heart. I bid you good-night, sir. (Turns and exits B.C.D.)

FAXTON . . . (Stares at her in surprise) Zounds! What a girl! I didn't know she had such spirit. That's the first time she has ever disobeyed me.
MARKS . . . (Enters from R. and comes to Faxton's R.) Well, Mr. Faxton, I trust you have good news for me Sir.

FAXTON . . . On the contrary Captain, I'm afraid it's useless.

MARKS . . . Don't say that, Mr. Faxton.

FAXTON . . . Molly, for some reason, still cherishes a feeling of sentiment for that traitor, Paul Revere.

MARKS . . . (Aside) Curse him, he's always in my path. (To Faxton) I shall not take this answer as final. Later when Molly learns to know me better, she will listen to me.

FAXTON . . . No doubt you are right. She can't long be blind to your real character. But I wish to speak to you about the notes. I'm sorry to tell you that it will be impossible for me to meet them at this time.

MARKS . . . Oh, that's all right, Mr. Faxton. Take all the time you wish.

(Aside) At least for the present.

FAXTON . . . How can I thank you, Sir?

MARKS . . . By considering me one of your friends.

FAXTON . . . You're a noble man, sir, and there's my hand.

PHYLLIS . . . (Runs in from R. down to Faxton) Oh, Dad, I want to stay up to the party to-night.

FAXTON . . . But there isn't any party, dear, only a few guests in for the evening.

PHYLLIS . . . But I want to stay up, Dad. (Dinah calls from off R. Phyllis runs behind screen.)

DINAH . . . (Calls from off stage R.) Phyllis — PHYLLIS. (Enters from door at R. comes down C.) Where am dat honey lamb? (Looks around) It's way past her bedtime. I bet she's done hidin' from me. Phyllis Faxon, you-all done bettab come out from where-ever you is — (Sees her peeking from behind screen) Dar you is, you skeesicks, I done see you all de time. (Phyllis comes to her) Come along now with Dinah, and go to bed and get your beauty sleep.
PHYLLIS . . But I don't want any beauty sleep, I want to stay up and sing.

DINAH . . . Foh de lans sake lissen to dat chile.

MARKS . . . Can't we compromise?

PHYLLIS . . . I don't know what that is, but I don't like it.

MARKS . . . I mean, if you'll sing for us and then go to bed with Dinah, I'll give you a shilling all for yourself.

PHYLLIS . . . Honest?

MARKS . . . Honest.

PHYLLIS . . . Cross your heart?

MARKS . . . (Crosses his heart) Cross my heart.

PHYLLIS . . . Will you give it to me before I begin?

MARKS . . . Certainly, here it is. (Gives her coin)

PHYLLIS . . . I wish Mr. Paul were here to sing it with me.

MARKS . . . But we don't want any traitors here, Phyllis.

PHYLLIS . . . Mr. Paul's no traitor. I heard him say so himself, and he doesn't tell stories.

MARKS . . . This fellow seems to have made a conquest of the feminine members of your household, Mr. Faxton.

FAXTON . . . (Hastily) Come sing for us, Phyllis.

PHYLLIS . . . All right, Dad, I'll sing you a song Mr. Paul taught me.

MARKS . . . Damn the fellow anyhow!

PHYLLIS . . . Why! What did you say, Captain Marks.

MARKS . . . (Affably) I said, I'm ready now.

PHYLLIS . . . All right then. You mustn't talk until I get through.
Wishes
Phyllis

No. 3

I could have a wish, I'd wish a lot of things. I'd wish I could go sailing out upon the sea. And

like a dozen dolls and a lot of pretty rings. I'd visit all the countries in my geography. I'd
pair of satin slippers, with heels three inches high. I'd not go near the sand-man, but find where Santa lives. And

like to stay up late at night and eat a whole mince pie. help him make the presents that on Christmas night he gives.

A little slower

Wishes do sometimes come true. Honest indeed they
If you wish for simple things,
'Stead of dolls and diamond rings.
If you wish for sugar
cakes, On the day that Dinah bakes, She will give you one or two You can't say, Wishes never do come true.

* Pause, Dinah (spoken) 'Deed I will honey 'deed I will.
PHYLLIS . . (Runs to Faxton) Did you like my song, Dad?

FAXTON . . It was fine. Dad is proud of you. Run along now with Dinah.

(Phyllis takes Dinah's hand and they go to B.C.D. and turn facing F.)

PHYLLIS . . Good night Dad, good night, Captain Marks.

M. & FAXTON (Together) Good night, Phyllis. (Phyllis exits with Dinah B.C.D.)

FAXTON . . (Taking Marks' arm) Come Captain, let us finish our game of cards.

(They exit R.)

DOROTHY . . (Enters B.C.D. and comes down C. as though looking for something)

I'm sure I left it here. (Sees fan on table) Ah! here it is. (Goes over to table and picks up fan and starts to exit)

DAY . . . . (Enters so as to meet Dorothy in C.) (Dorothy turns her nose up at him and walks around R. of table) At last I've found you alone for one minute. Do you know I haven't seen you alone for a whole week?

DOROTHY . . Well I wouldn't be so tragic about it.

DAY . . . . Who wouldn't be tragic, when the girl he loves dances and flirts with another fellow all the time.

DOROTHY . . Well I like that, after the way you've been carrying on with that Mabel Clay, spiteful thing. You don't think her pretty, do you?
DAY . . . . . Well not as pretty as you.

DOROTHY . . Oh, you needn't feel compelled to flatter me. Of course I don't care whether you think her pretty or not, but I can't see what you can see in her.

DAY . . . . . Nor I don't see what you see in that spindle-legged jackass, Sam Nash.

DOROTHY . . But don't you think him distinguished?

DAY . . . . . About as much so as a rooster.

DOROTHY . . I'm not in the habit of having my friends insulted in this way.

DAY . . . . . Now look here; Dorothy, you know I don't want to quarrel; but I've been wanting to see you so badly, and I hate to have you so much with that Nash. As for Mabel Clay (Snaps finger) I don't care that for her, but when you treated me so, I just had to have someone to talk to. Say you'll forgive me, won't you?

DOROTHY . . And it was all your fault we quarrelled?

DAY . . . . . (Stoutly) Every bit.

DOROTHY . . And you'll never be cross again?

DAY . . . . . Never.

DOROTHY . . W-e-l then I'll forgive you, if you'll promise to be real good.

DAY . . . . . I promise to never do anything you wouldn't have me.

DOROTHY . . If you keep that promise you'll be the first man that ever did.
When With You

Dorothy, Will and Chorus

No. 4

Vivace ma non troppo

The stars above don't
The cherries are not

shine, dear,
red-der

As bright as your dear eyes,
Than your two lips my sweet.
Your cheeks have stolen the sweet bloom
I long to lay my heart and love
That on the ripe peach
At your two dainty

Dorothy

I am afraid you flatter
If really you're not fooling
lies.
feet.

But still it's sweet to hear,
But mean just what you say,
The pretty things you
I'll give my heart to
say to me, When ever you are near.
you to keep, This ver y, ver y day.

Andante con moto

DOROTHY

Let us walk and talk to-

Arm in arm, Dear,

Andante con moto

gath er.

W Ill

Slow ly stroll ing,
DOROTHY
We don't mind the kind of weather.

WILL
While the stars shine,

DOROTHY
And the moon plays peek-a-boo.

WILL
Balm-y is the air.

DOROTHY
Balm-y is the air.

All the world is fair.

When with you.

All the world is fair.

When with you.
Girls

Let us walk and talk together.
Arm in arm Dear,

Gather.
Slowly strolling,

Girls

We don't mind the kind of weather.

While the
Girls

And the moon plays peek-a-boo.

Stars shine,

Soprano

Balm-y is the air, All the world is fair, When with you.

Alto

Balm-y is the air, All the world is fair, When with you.

Tenor

Balm-y is the air, All the world is fair, When with you.

Bass

Balm-y is the air, All the world is fair, When with you.
(Lights down)

MARKS... (Enters B.C.D. and looks cautiously around) It's now or never. (Goes over to window at L. and looks out, mistaking Paul for Sweeney)

Sweeney, the faithful old dog is on watch. Now for Phyllis

(Exits B.C.D.)

PAUL ..... (Enters window at L.) I wonder what deviltry he's up to? I'll keep an eye on him. (Exits thro' window L.)

MARKS.... (Enters B.C.D. with Phyllis. She is dressed in her night clothes and Marks has a blanket wrapped around her. He comes C. Sweeney kicks at closet door L.) What in thunder is that? (Goes quickly to window at L.) Hist! Sweeney are you there?

PAUL ..... (Imitating Sweeney) Sure I am Captain.

MARKS.... Here, hurry! Some one is coming. (Passes Phyllis out the window to Paul) (Marks turns and starts to exit) (Sweeney kicks on closet door and calls)

SWEENEY .. (From closet) Captain, open the door. It's me, Sweeney, here in the closet. Open the door.

MARKS.... (Over to the closet door) Hey! Who is it?

SWEENEY .. It's me, Sweeney, open the door.

MARKS ... (Tries lock) It's locked. (Sees it's bolted. Unbolts it) There you are.

(Hegrabs Sweeney and pulls him to C.) What the devil are you doing in there? And Phyllis, to whom did I give her if not to you?

SWEENEY .. (Is still bound but has the gag off. Marks unties him as he talks)

Likely to that blackguard, Paul Revere.

MARKS .... PAUL REVERE? Is he here?

SWEENEY .. Yes, bejabers he is, and that's the reason I've spent the last hour in that purgatory wid me mouth gagged.
MARKS . . . (Thinks) If I gave Phyllis to Revere he'll bring her back to the house.

SWEENEY . . . Well if he does, I'll be waitin' for him. I'd like to lay me hands on that gosoon.

MARKS . . . Listen, we will not only capture him, but arrest him as a spy. You know the penalty.

SWEENEY . . . Sure I do, Captain. (Draws hand across throat)

MARKS . . . Gad! The luck has changed, Sweeney, my boy. It's my day. It's a long road that has no turn.

SWEENEY . . . Faith, and it's a queer door that has no key.

MARKS . . . (Listening) Listen, he's coming.

SWEENEY . . . (Frightened) Sure then, we better be goin'.

MARKS . . . Going? You're not afraid, are you?

SWEENEY . . . (Bluffing) Afraid? Not Michael Sweeney. Sure, I'm as brave as a lion, but my temper is so bad I'm afraid if I meet this Revere alone, I might kill him on the spot.

MARKS . . . Yes, we must capture him. Come, we'll get the men and surround the house. (Exit R. followed by Sweeney)

PAUL . . . . (Enters B.C.D. on introduction of song. Brings Phyllis down to chair at R. Puts her down and starts to exit)

PHYL LIS . . . Oh, I'm so sleepy, Mr. Paul.

PAUL . . . . (Kneels by the chair and puts Phyllis' head on his shoulder and sings to her) All this action takes place during introduction of song) Then go to sleep, dear, while I sing to you.
Rest Little Head
(A Lullaby)
Paul

No. 5

Teneramente e legato

\( \text{not too slow} \)

Oh rest little head with your
Oh come, we will sail in a

curly soft and brown on my shoulder so.
Silver boat on some dreamland sea.

For
Well

3655 W
I will guard you, my little girl, So to dream-land

go to a land where there's never a care, And we'll hap-py

go. The stars are wink-ing their sleep-eyes, Way up

be. We'll sail on the clouds in our bright lit-tleboat, De-ar just

in the sky. So sleep while I sing to

you and I. And when you growtired, I will
you little girl, Your own sweet lullaby.
sing to you, Your own sweet lullaby.

Tempo di Valse

Close your eyes, there's naught to

fear. Angels watching
o-ver you my Dear. You will be

safe in the care and the love. That

God throws round you from His throne above.
(On last part of second chorus all enter except Molly. Marks, Sweeney & Mr. Faxton enter B.C.D. Chorus from R. & L. 1,2 & 3. On last note of song Paul rises as though to steal away while Phyllis is asleep.

Sweeney grabs his R. arm from R. side and one of the cho. men his L. arm from L. side. Dorothy and Day enter from R. Rastus from R. Marks disarms Paul. The positions from R. to L. are as follows: Day, Dorothy, Rastus, Sweeney, Paul, Marks, Faxton. At end of song Dinah enters from R. and takes Phyllis, who is asleep in chair, out.)

MARKS . . . (Disarms Paul and puts pistol on table at R. Soldier who has held Paul at L. retires to place) (As he walks back to place) Now Mr. Faxton, the dog's teeth are drawn.

PAUL . . . It's well for you they are. Look to yourself when I get them back.

MARKS . . . No danger of that. We'll hang you in the orchard in the morning. Shooting's too good for you or I'd have you shot when you entered this room.

PAUL . . . (Carelessly) Oh, no, you wouldn't.

MARKS . . . And why not?

PAUL . . . Because you're such a damn poor shot.

MARKS . . . (Losing temper) I'll not stand this. I'll—

FAXTON . . . Pardon me Captain. (To Paul) Well sir, what explanation have you to offer for your presence here.

PAUL . . . None Mr. Faxton. I saw your window open and could not resist the temptation of calling on old friends. (Change of tone) If I should tell you how Captain Marks here, tried to kidnap Phyllis, but was prevented doing so by me, of course you wouldn't believe me.

MARKS . . . (Sarcastically) No, nor any one else. A very pretty story Mr. Paul Revere, but it won't go. Do you think for one moment Mr. Faxton or any of these people would believe such a story? Why I'm the best friend Mr. Faxton has.

PAUL . . . Then Heaven help Mr. Faxton.

FAXTON . . . (Angrily to Paul) Enough of this, sir.
MOLLY. (Enters B.C.D. and runs down between Marks & Faxton) Father—Paul—What does this mean?

FAXTON. It means, this fellow (Pointing to Paul) has broken into the house and tried to kidnap Phyllis, but was prevented doing so by Captain Marks.

SWEENEY. (Bow ing) And me.

MOLLY. Father it isn't so. Listen to me—

FAXTON. (Impatiently) Not a word. I'll see that your affair with this fellow goes no further.

MARKS. Surely, Molly, you need no further proof of this man's villi an y. Why he was caught red-handed trying to kidnap your sister. I can prove it by Corporal Sweeney.

SWEENEY. Indeed ye can, Sir, I saw him meself.

MOLLY. (Contemptuously) And who would believe him?

SWEENEY. (Piously) Faith, and me that never told a lie in all me life.

RASTUS. (Raising hands in surprise at such duplicity) Fo'de Lo'd's sake!

MOLLY. (Determinedly) If you had proofs a mile high, I'd know they were false.

MARKS. (To Molly) And why wouldn't you believe me?

PAUL. (To Marks) Because she knows that you and the truth were ever strangers.

MARKS. (To Paul) Have your little fun now Mr. Paul Revere, for tomorrow you shall hang (Up close to him and kisses in his ear) and when you are dead, Molly Faxton will become my wife, and for every kiss you've given her, I'll—

PAUL. (Not able to restrain himself longer turns and grabs Marks by the throat forcing him to his knees. Sweeney grabs Paul from behind at R. Faxton restrains Marks from drawing sword)

MARKS. (Trying to draw sword) Curse you, I'll finish you for this.

FAXTON. GENTLEMEN—(They rise, all back to places) I shall have to remind you that this is my house, and while this man is our enemy, he is a prisoner of war and shall be treated as such. Let us not forget ourselves, but let the iaw take its course.
Off With Him

No. 6

Allegretto

Off with him this traitor bold, A-
way I say! He shall hang from yon-der tree at break of day.

Hang this man who is a traitor

Hang this man who is a traitor

Hang this man who is a traitor

Hang this man who is a traitor
and a spy. Yes he is a spy.

and a spy. He's a spy.

and a spy. Yes he is a spy.

and a spy. He's a spy, a spy.

Yes he is a spy. And tomorrow

He's a spy. And tomorrow

Yes he is a spy. And tomorrow

He's a spy, a spy. And tomorrow

3655 W
From a tree in the orchard to he shall die
he shall die
he shall die
he shall die

morrow you'll swing, For you are a traitor to George our King.

All

Oh

Oh

Oh

Oh
Allegro

Yes to-mor-row you shall swing For you have dared de-fy our King. And

Yes to-mor-row you shall swing For you have dared de-fy our King. And

Yes to-mor-row you shall swing For you have dared de-fy our King. And

Yes to-mor-row you shall swing For you have dared de-fy our King. And

FAXTON

we will show you what we do To traitors such as you.

we will show you what we do To traitors such as you.

we will show you what we do To traitors such as you.

we will show you what we do To traitors such as you.

3655 W
Moderato

very good warning you'll be, For all other spies to see

As you'll find out without a doubt Before you're through with me.

A very good warning you'll
A warning you'll
A warning you'll
A warning you'll
be, For all other spies to see As be, For all spies to see As be, For all spies to see As

You'll find out without a doubt When hung from yonder tree.

You'll find out without a doubt When hung from yonder tree.

You'll find out when hung from yonder tree.
My heart is surely breaking, I fear, dear one,

so for you. Courage, dear Heart, for all is not

lost I'll escape and return to you.
a tempo

I'll wait for you Love, so have no fears. Whether come joys or whether come tears. Your face alone will re-

a tempo

Come, main in my heart, Whether we're parted for days or years

a tempo

main in my heart, Whether we're parted for days or years
Agitato

Come, be fast! Away with yonder dog. His presence here is irritating. A traitor he, well he shall know the law, In a manner most irritating.

Moderato

Molly

Save him! Oh father, I pray of you. For he is noble brave and true. Oh!
Come off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Come, off and away on pity this pitch, as

Don't send me away on pity my pitch, if

Don't send me away on pity my pitch, if

Don't send me away on pity my pitch, if

Don't send me away on pity my pitch, if

Molly and Donkey

...
into the dungeon he's cast from our sight. Don't send him away. Oh
into the dungeon I'm cast from your sight. Don't send me away. Oh
into the dungeon he's cast from our sight. Come off and away. Oh
into the dungeon he's cast from our sight. Come off and away. Oh
into the dungeon he's cast from our sight. Come off and away. Oh
into the dungeon he's cast from our sight. Come off and away. Oh
into the dungeon he's cast from our sight. Come off and away. Oh
into the dungeon he's cast from our sight. Come off and away. Oh
into the dungeon he's cast from our sight. Come off and away. Oh

3655 W
pity his plight, As into the dungeon he's cast from sight.
pity my plight, As into the dungeon I'm cast from sight.
pity his plight, As into the dungeon he's cast from sight.
pity his plight, As into the dungeon he's cast from sight.
pity his plight, As into the dungeon he's cast from sight.
pity his plight, As into the dungeon he's cast from sight.

Curtain
End of Act II
Scene: 1st — Interior of Wright’s Tavern, Concord, Mass. eight year later. An entrance at R. & L. A table at R. with chair at L. of table. Fire place at L. Rastus discovered at fireplace laying fire. This scene is set in “one” and a scene same as Act 1st all ready set back of it.

DINAH... (Calls off R.) Rastus— Hey youse Rastus you!

RASTUS... (Sneaks off stage L.)

DINAH... (Enters, looking around) Now whah you spose dat ole niggah am?

RASTUS... (Peeking in from L.) (Laughs) (Comes on at L.)

DINAH... Oh, dar you is eh? Why doan you-all answer me? You done heah me callin’ you didn’t you? eh? um?

RASTUS... (Coming nearer her at C.) Yes, I done heah you honey, but I thought you-all was a singin’.

DINAH... Doan you-all try to flattah me wid your palaverin’. You come on down heah and get me dat air wood. I se got all dis bakin’ to do to-day. (She starts walking R. seeing Rastus pays no attention to her and is not following, she turns) What’s dat? You-all ain’t a comin’?

RASTUS... You did’n’ heah me say I wasn’t comin’ did you? Um?

DINAH... No, you-all didn’t Zackly say you wasn’t comin’, but you see niggah, I knows you and you suftinly looked mighty spicious, mighty spicious.

RASTUS... Sare, Ise comin’ all right, but my rheumatiz am pow’ful bad. If I only had a drop of Massah Faxon’s gin now, I’d be as spry as a colt.

DINAH... You doan need no gin, niggah. All you needs is mah gingah. Come along heah now and get me dat air wood, and den go to de barn and get me some eggs.
RASTUS . . . *(Relishing the joke) EGGS—ACTLY. (EXACTLY)*

DINAH . . . *(Over to him in a threatening manner)* Doan you-all get funny wid me, niggah.

RASTUS . . . Clam you self, Dinah, clam you self. I se just a thinkin' Dinah, how de times hab changed fo' you and me. Dey ain't much like dey was at Massah Faxton's. Heah you is de finest cook in all dese parts a wastin' youah talents. What wouldn't ole Massah Faxton gib to taste one ob youah biscuits.

DINAH . . . Now you looka heah, niggah. Done youse start talkin' about Massah Faxon, caze I can't stand it. Ain't it bad enough bein' sole from youah ole Massah and de chillen widout bein' reminded ob it all de time?

Po' ole Massah Faxon. *(Weeps in apron)*

RASTUS . . . *(Aside gleefully)* Heah's whah I gts ma gin.

DINAH . . . *(Taking apron down from eyes and looking at him knowingly)* Looka heah niggah, I believe youse a tryin' to play on ma feelins so I'll get youse dat air gin in de pantry. Well, I se not so easy. You-all come along now and get dat air wood. UNDERSTAN'?

RASTUS . . . Yes indeedy, I understans all right dat I'll nevah get dat air gin.

*(Coach horn blows off L.)* Hark! Dere's de Boston coach. *(Rastus goes L. looking off stage as tho' through door, followed by Dinah who looks over his shoulder)* Fo' de Lo'd's sake Dinah, look! Who am dat agettin' out?

DINAH . . . It suah am Massah Paul Revere's ghos' and a comin' dis way.

*(They run R. and get behind table)*

PAUL . . . *(Enters from L.)* My good people can you tell!—*(Recognizes Dinah and Rastus)* Dinah and Rastus! And what are you two children doing here?
RASTUS . . . Massah Paul, am it yourself or your ghos'?

PAUL . . . I don't look much like a ghost, do I?

RASTUS . . . No—But is youse suah youse's not dead? We done heah you was killed in de war.

PAUL . . . Needless to say, that was a false report. I was wounded but not seriously. Then duty called me to France, but it made little difference to me where I went after Molly proved false.

DINAH . . . But she nebar was false. Massah Faxon and Captain Marks sent you dat lettah tellin' you neber to come heah no mo'. Dey done copy Miss Molly's handwritin' and sign her name. I done heah dem a plannin' it but Lordy! I se done afraid to tell Miss Molly, caz'de ole Massah would jess naturally have done kilt me, so I done kep' ma mouth shut.

PAUL . . . But why did Molly marry Captain Marks?

DINAH . . . Jess as I done tole you. She was forced to do it by Massah Faxon.

PAUL . . . (Changing mood) Ah well, it's all past now and too late too change.

(To Dinah) But come, tell me, what are you and Rastus doing here?

RASTUS . . . Why, we all lives here now.

PAUL . . . (Surprised) You live here? How's that?

DINAH . . . You see it's disaway, Massah Paul. Massah Faxon, he done sole us to Massah Sweeney.

PAUL . . . (Surprised) Sold you to Sweeney? Come tell me all about it. (Drops coin in Dinah's hand)

DINAH . . . (Looking at coin) Thank you Massah Paul. (Rastus goes over and starts to take coin out of her hand) (She pushes him roughly away) Go on niggah! (Rastus goes C.)

3655W
PAUL... Go on Dinah.

RASTUS... (Seeing a chance to get back at her) Suhtainly, go on niggah, can't you all see Massah Paul am a waitin'?

DINAH... (Losing temper) Looka heah niggah, doan you'all get gay wid me.

PAUL... (Rising and standing between them) Now you children stop this quarrelling. Here's something for both of you. (Gives each a coin)

DINAH... (Looking at coin) Thank you Massah Paul.

RASTUS... (Looking at coin and shaking his head) Foah de Lord's sake! De man am crazy gibbin away all his money.

PAUL... (To Rastus) Well, I'm waiting for the story, Rastus.

RASTUS... Oh yes, suttinly Massah Paul, you see it was dis a way. After Massah Faxon lost his money.

PAUL... (Surprised) Lost his money?

RASTUS... Suah! I didn't fine it Massah Paul. De Captain he done got it. I mean Captain Marks. Dat was after he and Miss Molly was married.

Well, tings up at de big house got worse and worse, till bye and bye Captain Marks he done got sick, and den Massah Sweeney attended to his business foh him. But after de Captain done die—

PAUL... (Quickly) Is Captain Marks dead?

RASTUS... Yes indeedy, he suah am.

PAUL... And Molly— Tell me of her, Rastus.

RASTUS... Well you see, dey done tole her dat you had been kilt in de wah, and to save Massah Faxon she done marry de Captain. Suah she done cry herself to sleep many a night on Dinah's shoulder.

DINAH... An when she done foun out dat de Captain had lied to her, and you was still alive, well — she jess seemed to pine away.
PAUL. . . . (Fearing she may be dead) Why, she's not—?

DINAH. . . . (Quickly) No, no, Massah Paul, not dat, but aftah de Captain died, dey foun' he had leff nothin' but debts. Dey sole one ting aftah anotah, till all dey had leff was de house and lan', and now dat belongs to Sweeney de same as we does.

PAUL. . . . (With determination) But I'll buy it back, you and the house and land, too. It shall be the same as it was before the war. Here Dinah, take this (Gives her money) buy everything you need for a big dinner like you used to have in the old days, and pack your things and go to Mr. Faxton's.

DINAH. . . . But Massah Sweeney won't let me. Ise got all dis bakin' to—

PAUL. . . . Never mind Sweeney, do as I tell you.

RASTUS. . . . (All swelled up with pride) Suhtainly, do as we tells you niggah, We'll atten' to tings.

DINAH. . . . (Losing temper) Doan you-all get gay wid me—

PAUL. . . . (Coming between them) Run along, both of you, we haven't any time to lose. (Hands each a coin) Here's something for both of you

BOTH . . . . (Bowin') Thank you Massah Paul. (Dinah exits R.)

RASTUS. . . . (Starts to exit then stops) Ma goodness! dat man mus' be made ob money. (Exit R.)

PAUL. . . . Molly here, and free— I wonder after all, if there's such a thing as fate.
Act III

I Love You Only Molly

Paul

No. 1

I used to believe in the fairy tales
When I used to believe that the silvery moon was a

I was a wee small boy
And lucky charms and fairy-land in the sky
And that the shining

\[ \text{Musical notation here} \]
all such things, Were the best of all my toys.
stars above, Were the lamps to guide them by.

But

after I grew up, I knew this was not true. Yet

is there such a thing as Fate, That sends me back to you?
I love you only Molly, Win-some and sweet and fair,
Eyes like the stars a-shin-
ing Red lips and soft brown hair.
For you I'm ever pinning Night and day

'tis the same. Ev'er my heart is singing Molly just your sweet name.
(After song Paul calls) Dinah, Rastus, come take me to Mr. Faxton's.
(Dinah and Rastus enter and stand at R. they carry bundles) We've
wasted too much time already. (Paul exit L.)

RASTUS ... (Walks to L. exit and stand)

DINAH ... (Sweeps majestically across stage and exit L.)

RASTUS ... 'Deed dis am suah a happy day foh dis ole niggah. (Exit L.)
(Dark change) (Pull first scene out of the way as soon as possible)
(Lights up showing stage set as in first act)

Scene 2 (Same as Act 1st)

PAUL ... ... (Enters B. C. comes down C. followed by Rastus) Go in and send Mr.
Faxton to me, Rastus, but don't tell him who wishes to see him.

RASTUS ... Yes sir, I understans sir— (Exit into house R.)

PAUL ... ... (Looking around) What memories this place brings back to me.
(Paul's back is towards house at R.)

FAXTON ... ... (Enters from house R. and comes C.) My old servant tells me you
wish to see me (Paul turns and Faxton recognizes him) PAUL REVERÉ!

PAUL ... ... Yes, Mr. Faxton, aren't you glad to see me?

FAXTON ... ... And you offer me your hand after all the unhappiness I've caused you?

PAUL ... ... That's all past sir. I know that you are a good and honorable man,
and thought you were doing right in taking sides against me.

FAXTON ... ... But I misjudged you, my boy, and forced Molly into a loveless
marriage; but I have suffered for my mistake. I've lost everything,
even my home has been taken from me.

PAUL ... ... That's not so, Mr. Faxton, for I bought it back this very day, and
the deed is made out in your name, sir.

FAXTON ... ... And why have you done this?
PAUL. . . . Because you are the father of the woman I love.

FAXTON. . . . Faith, Hope and Charity, but the greatest of these is Charity.

       E'Gad Sir, I'm proud to take your hand (Does so) and I'll accept
your kindness on one condition.

PAUL. . . . And that is?

FAXTON. . . . That you allow me to pay you back in full as soon as the land
commences to pay me something, and my circumstances permit it.

PAUL. . . . I should prefer your accepting it as a gift, but if the other way
please you better why we'll call it a bargain. And now, sir, do
you think Molly would see me?

FAXTON. . . . Do I think she'd see you? Well, if she doesn't, she's no daughter
of mine. But I must prepare her, Paul. Molly's not strong, and
the shock— Well, my boy, she has never ceased to long for you.

PAUL. . . . Thank you for those words, sir.

FAXTON. . . . Excuse me and I'll go and send her to you. (Exits into house)

PAUL. . . . (Walks a little to L. an looks off L. as though in thought. He does
not hear Molly enter.)

MOLLY. . . . (Enters from house and stands well R.) Paul!

PAUL. . . . (Turns quickly facing her) Molly! (They hold these positions)

MOLLY. . . . It's been so long— so long Paul— Are you sure you still want
me? Me, so poor, so worn, so—

PAUL. . . . (Rushes to her and gathers her in his arms) Ah, so beautiful, so
everything my heart longs for.

All enter.
Finale
Entire Company

No. 2

Fate sent me
Fate sent me

here to you dear and gave me your love so true
here to you dear and gave me your love so true

As the river flows to the ocean so my heart goes
As the river flows to the ocean so my heart goes
out to you — What the stars are to the night —

out to you — What the stars are to the night —

time what the waves are to the sea — That and a

time what the waves are to the sea — That and a

thousand times more dear is what you are to me — Be —

thousand times more dear is what you are to me — Be —

Girls
lieve you? Well I want to. will you swear by stars a-
bove?

In earn-est? well I should say so.
Girls

Love you? Do you

Love you? Do you

Honey, you're the one I love.

Honey, you're the one I love.

doubt it? Cant you hear my glad heart sing?

doubt it? Cant you hear my glad heart sing?
We'll live forever we two together.

Soon the wedding bells will ring.

We'll live forever we two together.

Soon the wedding bells will ring.

We'll live forever we two together.

Soon the wedding bells will ring.

3655 W
Principals with chorus

Soprano

In your eyes all my Kingdom

Alto

In your eyes all my Kingdom

Tenor

In your eyes all my Kingdom

Bass

In your eyes all my Kingdom

In your keeping lies,

In your keeping lies,

In your keeping lies,

In your keeping lies,
all my heart I give. I will

all my heart I give. I will

all my heart I give. I will

never, from you my dear one sev...
I will love you as long as we both shall live.

Curtain

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