AS PRODUCED BY

THE DeWOLF HOPPER OPERA Co

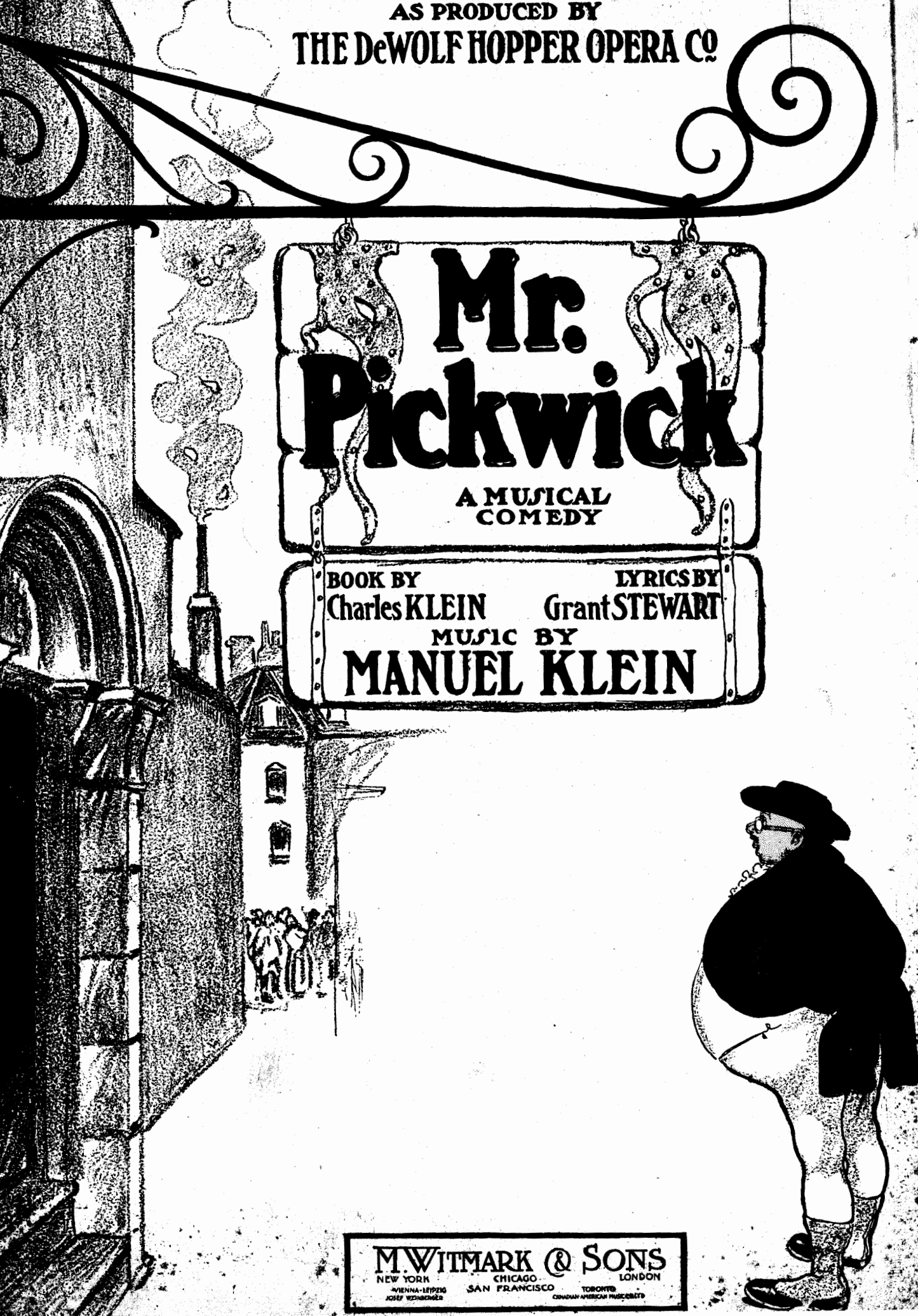
Mr. Pickwick

A MUSICAL COMEDY

BOOK BY
Charles KLEIN

LYRICS BY
Grant STEWART

MUSIC BY
MANUEL KLEIN



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Mr. Pickwick

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MR. PICKWICK.

A Musical Comedy In Two Acts.

As produced by

THE DE WOLF HOPPER OPERA COMPANY.

Under the direction of Everett R. Reynolds.

Book by CHARLES KLEIN. Lyrics by GRANT STEWART. Music by MANUEL KLEIN.

CAST OF CHARACTERS.

Mr Pickwick	DE WOLF HOPPER.
Sam Weller	DIGBY BELL.
Tony Weller	HENRY NORMAN.
Alfred Jingle	GRANT STEWART.
Winkle	LOUIS PAYNE.
Snodgrass	GEORGE CHAPMAN.
Tupman	AUGUSTUS COLETTE.
Fat Boy	GUY H. BARTLETT.
Col. Bulder	GEORGE ROLLAND.
Dr. Slammer	PHILIP CONNOR.
Mr. Wardle	J. K. ADAMS.
Arabella	LOUISE GUNNING.
Mrs Bardell	LAURA JOYCE BELL.
Polly	MARGUERITE CLARKE.
Miss Wardle	GRACE FISHER.
Miss Tompkins	MARY DAVIS.
Liza	ALICE MAUDE POOLE.
Sally (Mrs. Bardell's Nieces)	MARION LEE.
Sue (Mrs. Bardell's Nieces)	RUTH HALBERT.

SYNOPSIS.

ACT I.— Dingley Dell Arms.

ACT II.— Manor Farm.

Produced under the personal stage direction of George F. Marion.

Orchestra conducted by the Composer.

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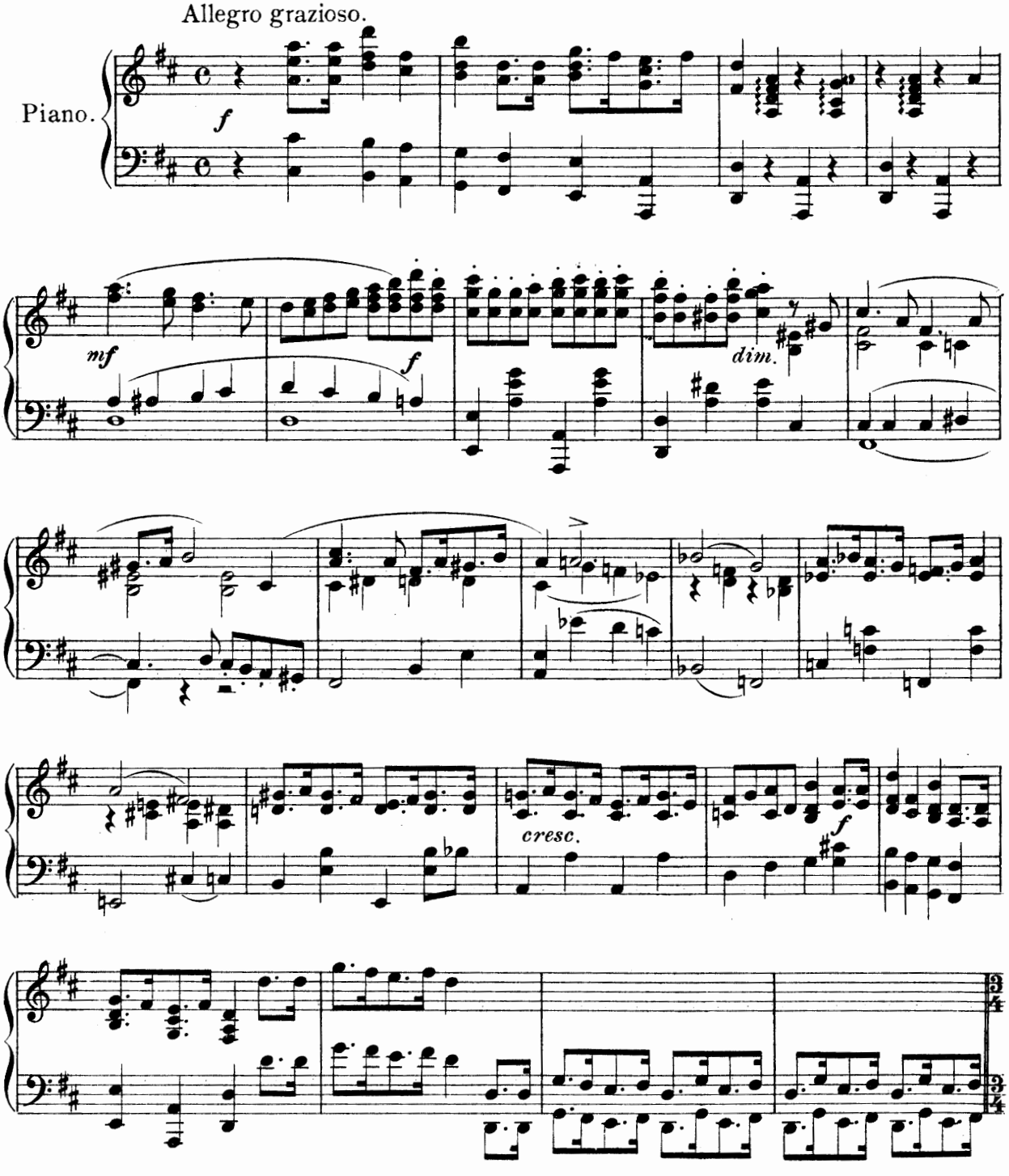
MR. PICKWICK.

A Musical Comedy in Two Acts.

Overture.

Music by
MANUEL KLEIN.



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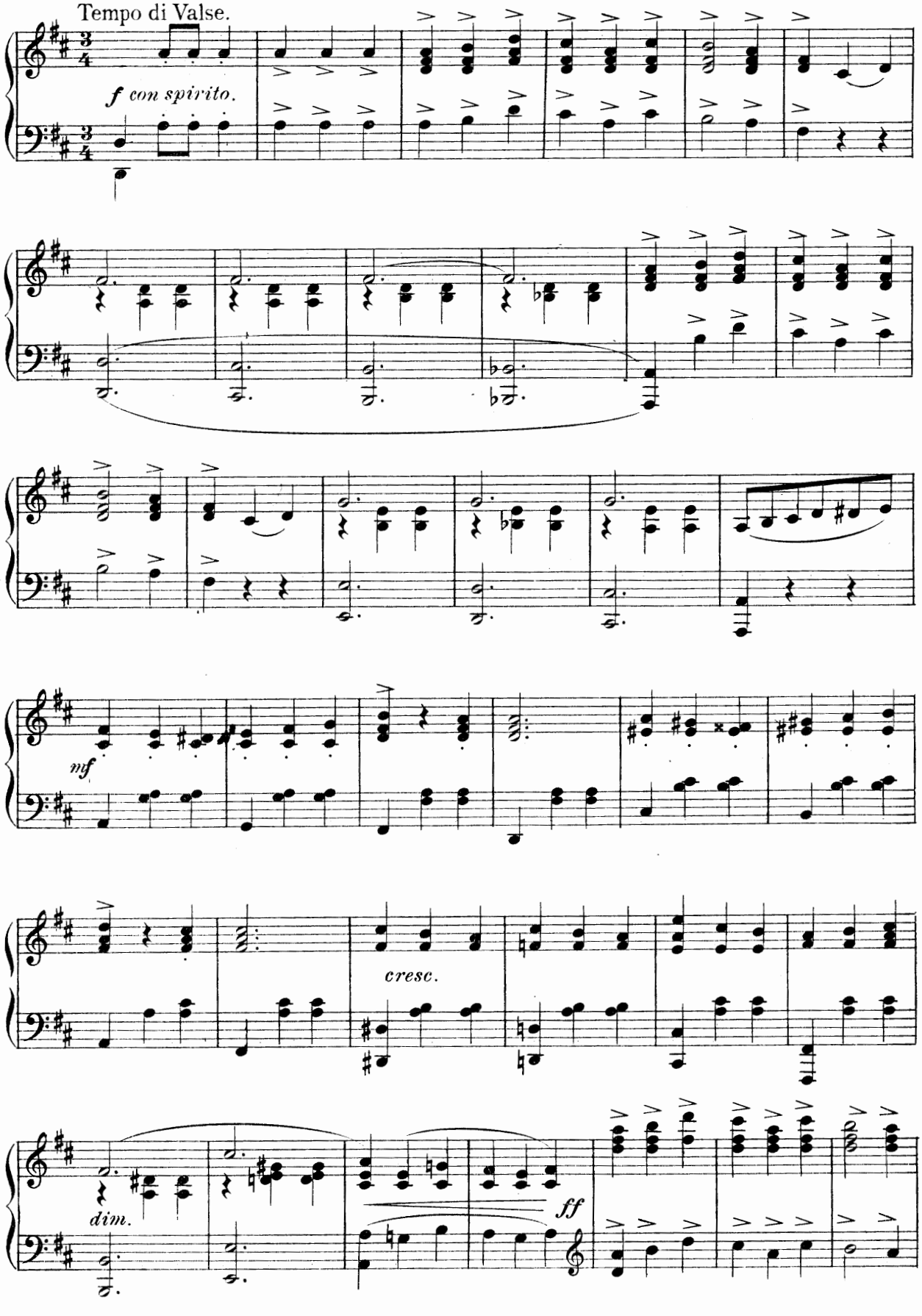
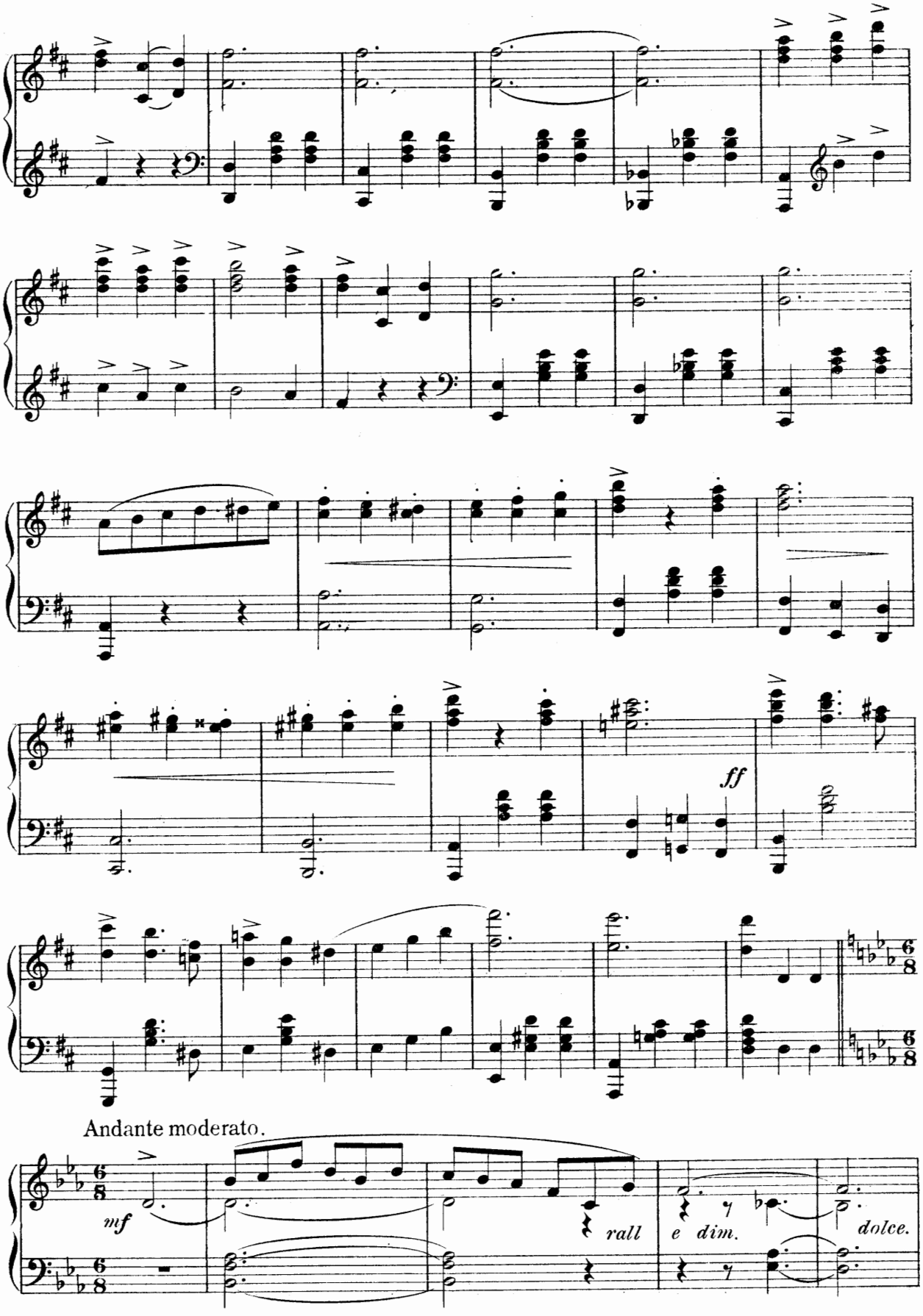
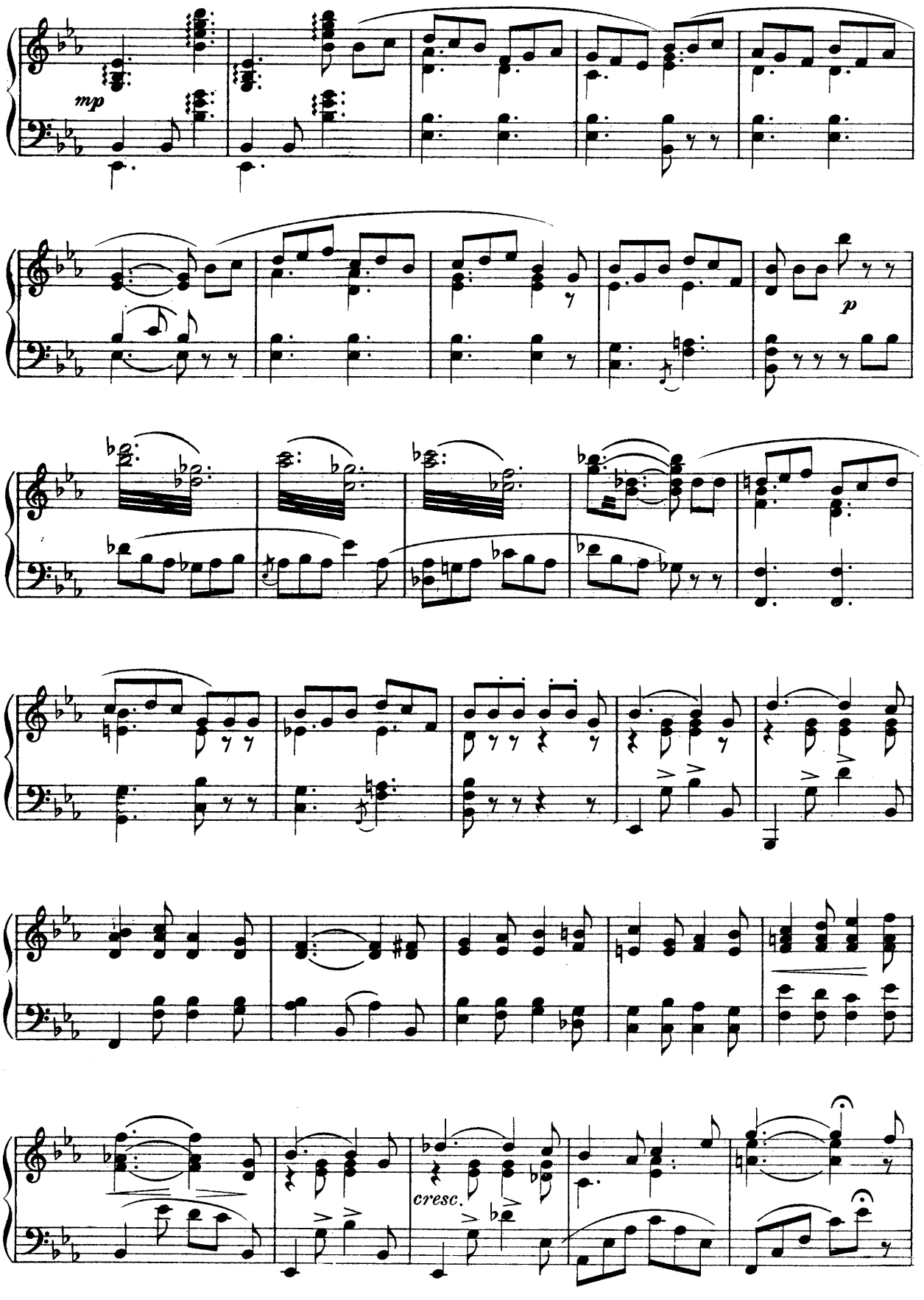
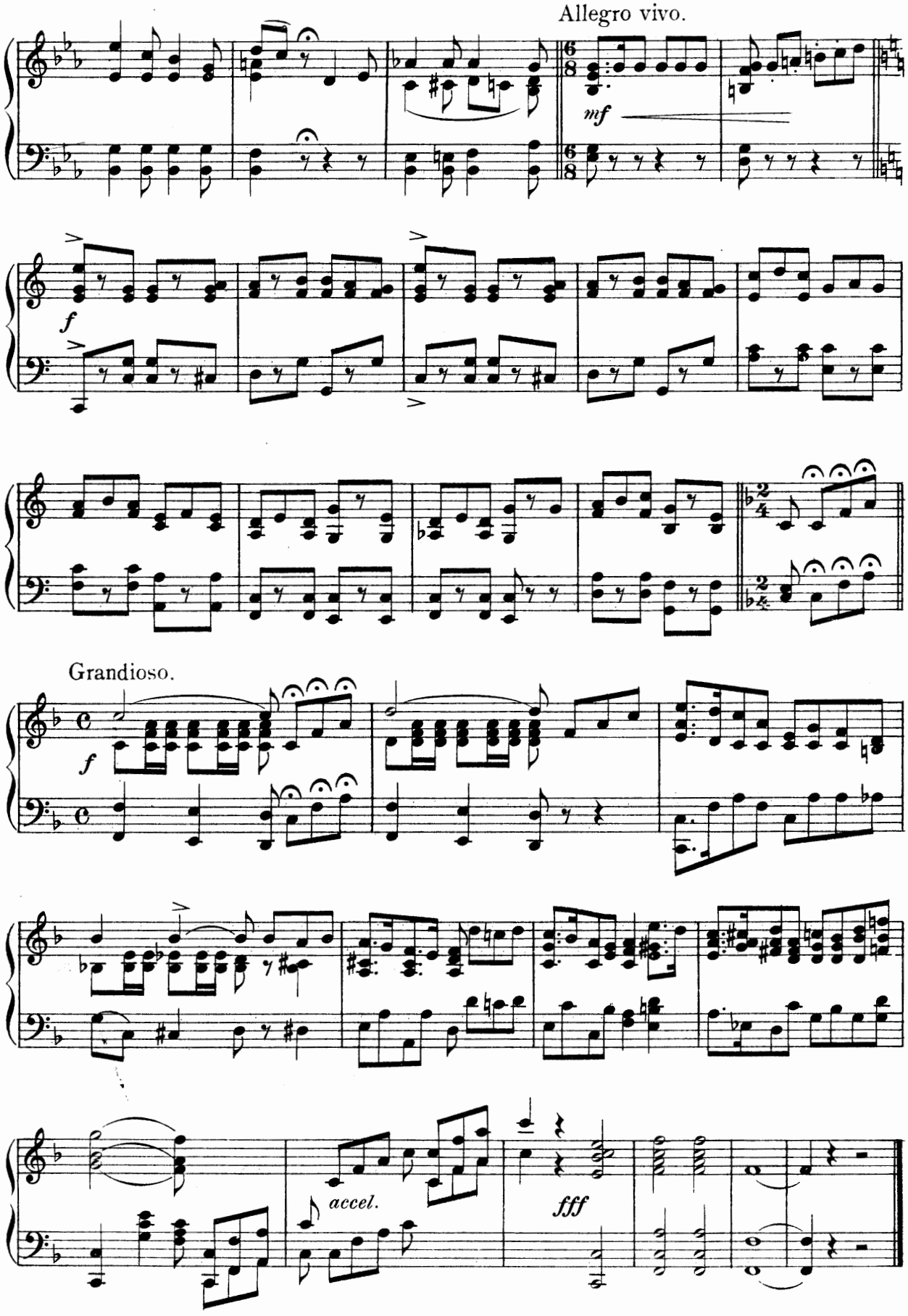

Tempo di Valse.
f con spirito.
nf
cresc.
dim.
ff


ff
Andante moderato.
mf
rall
e dim.
dolce.

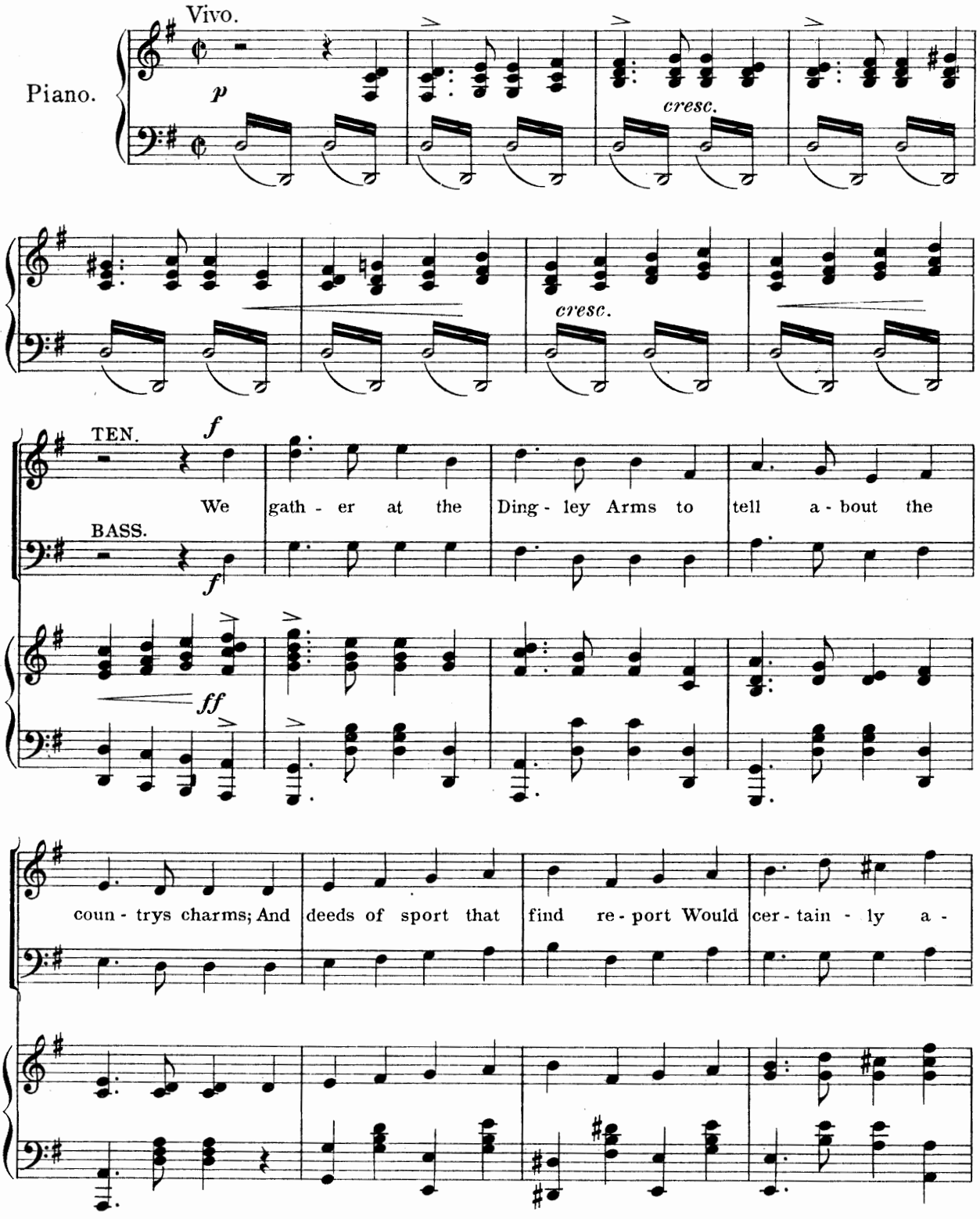

mp
p
cresc.


Allegro vivo.
mf
f
Grandioso.
f
accel.
fff

ACT I.

No. 1. Opening Chorus.

Miss Tompkins and Chorus.



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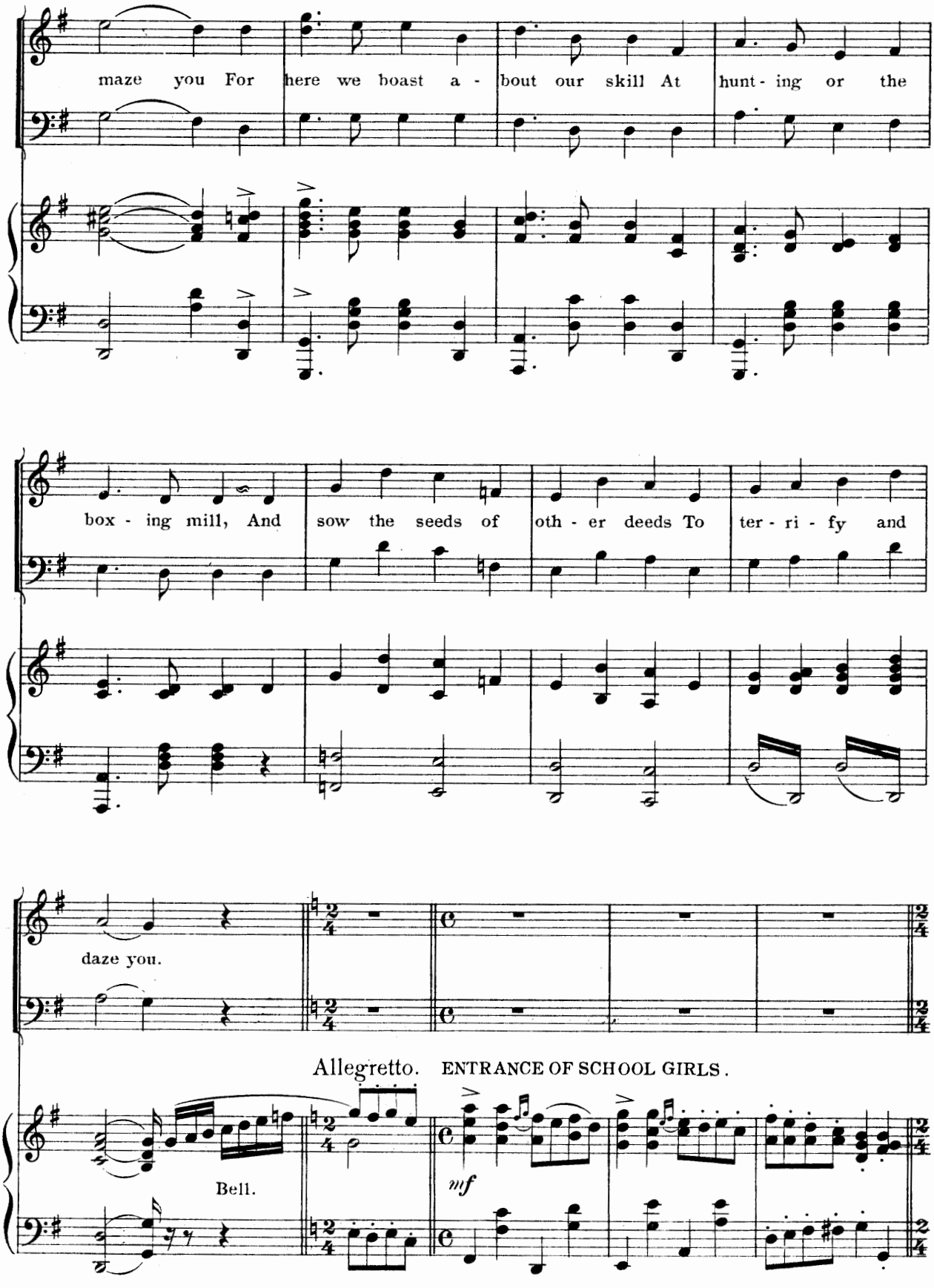
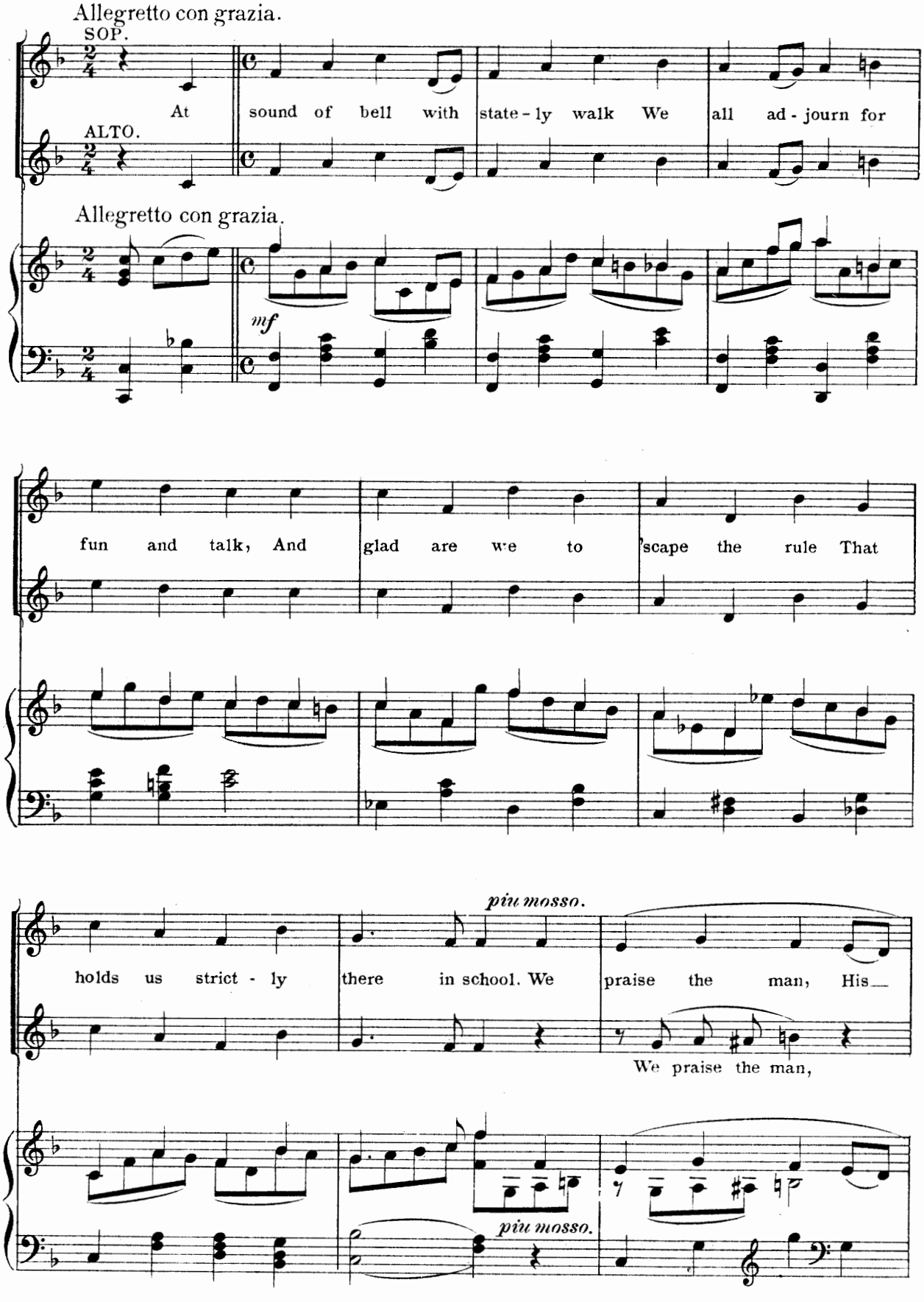
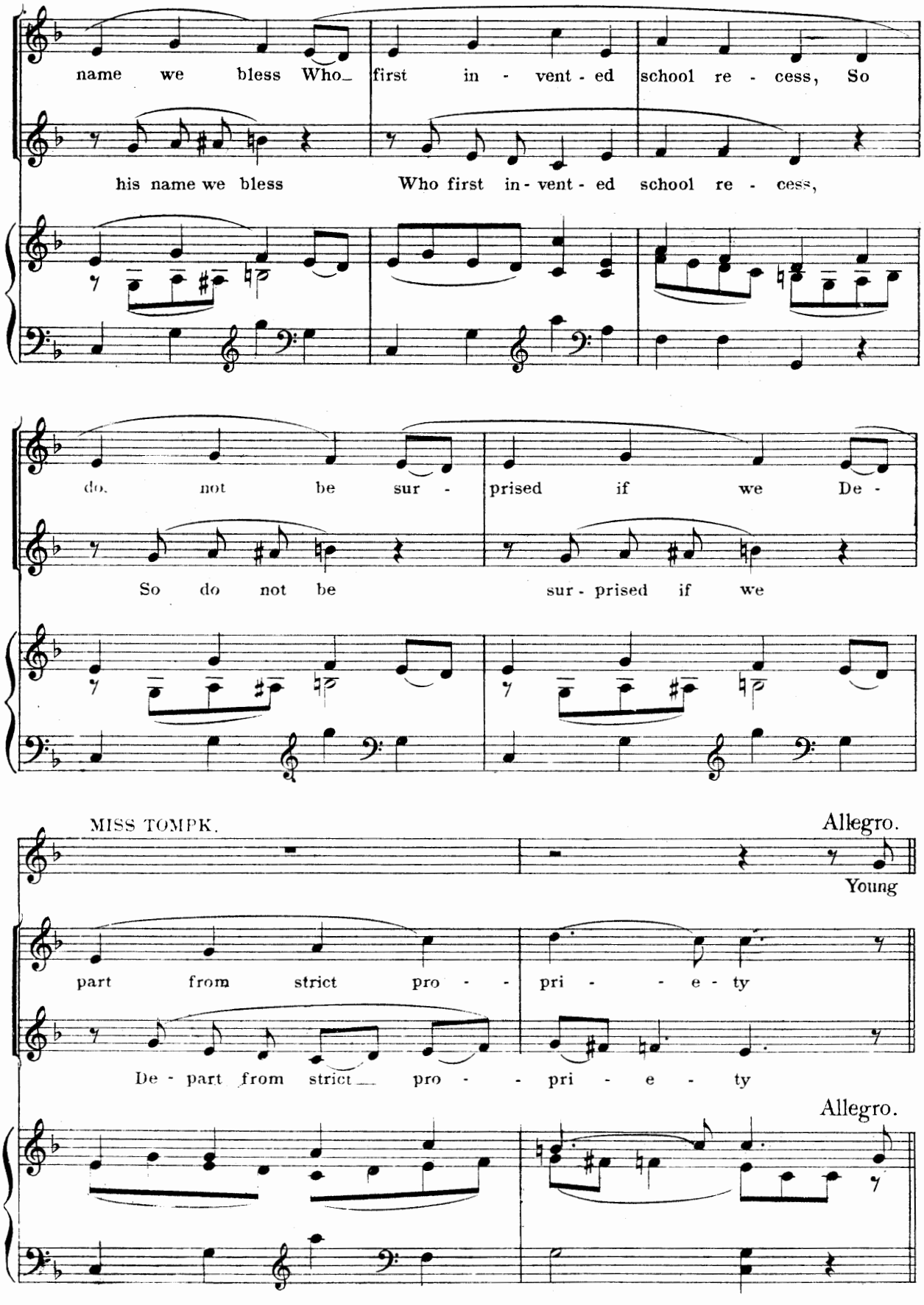
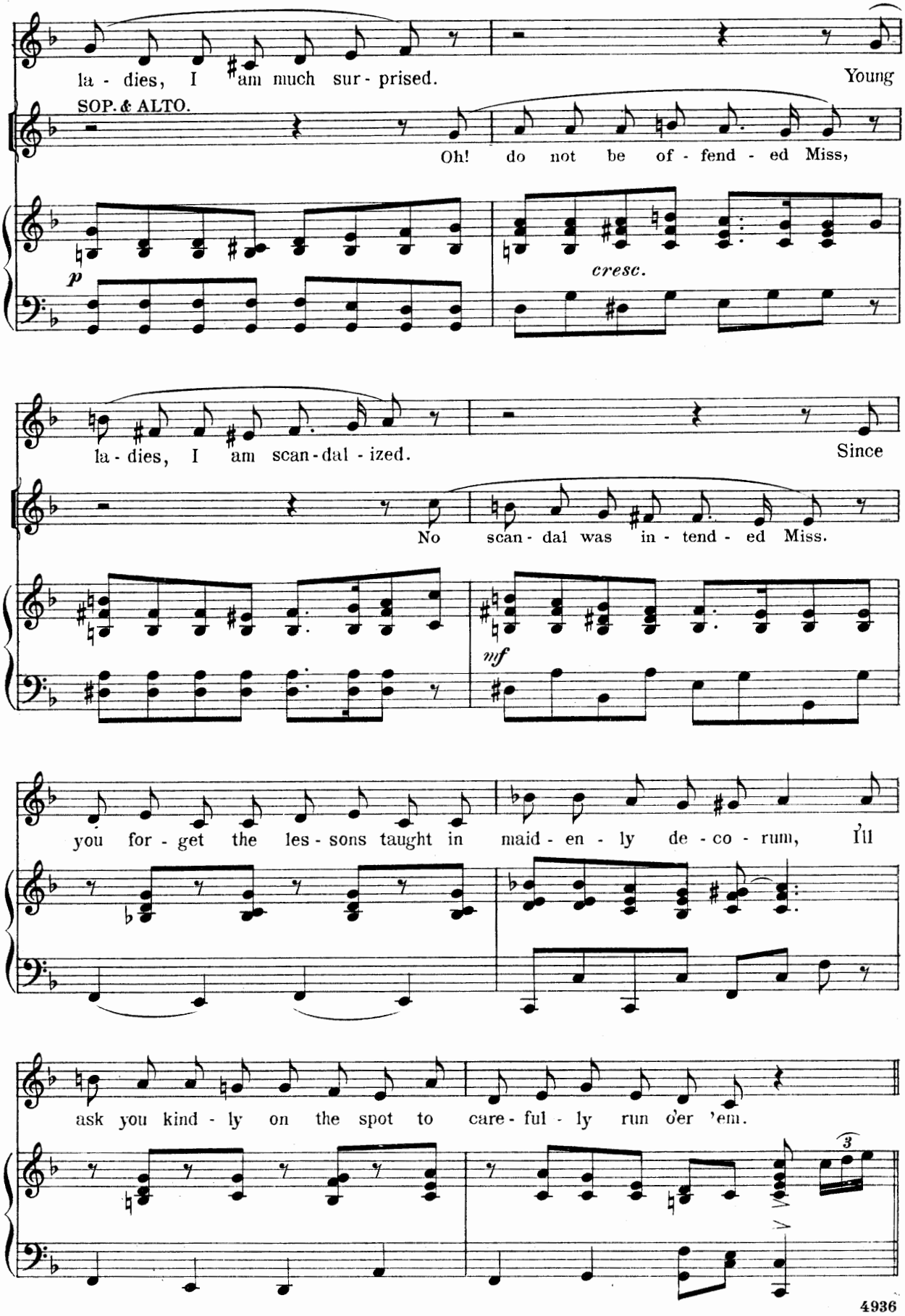
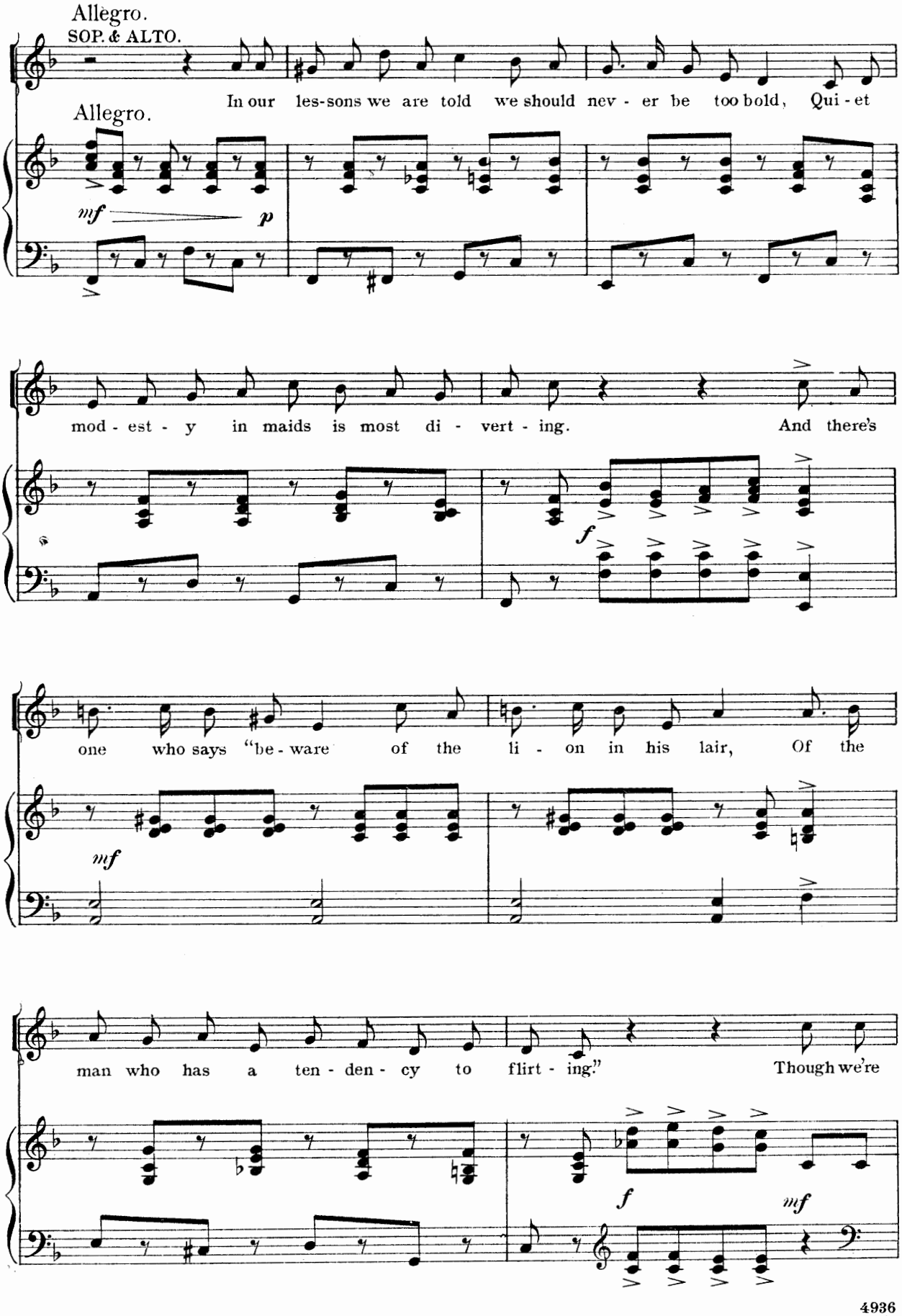
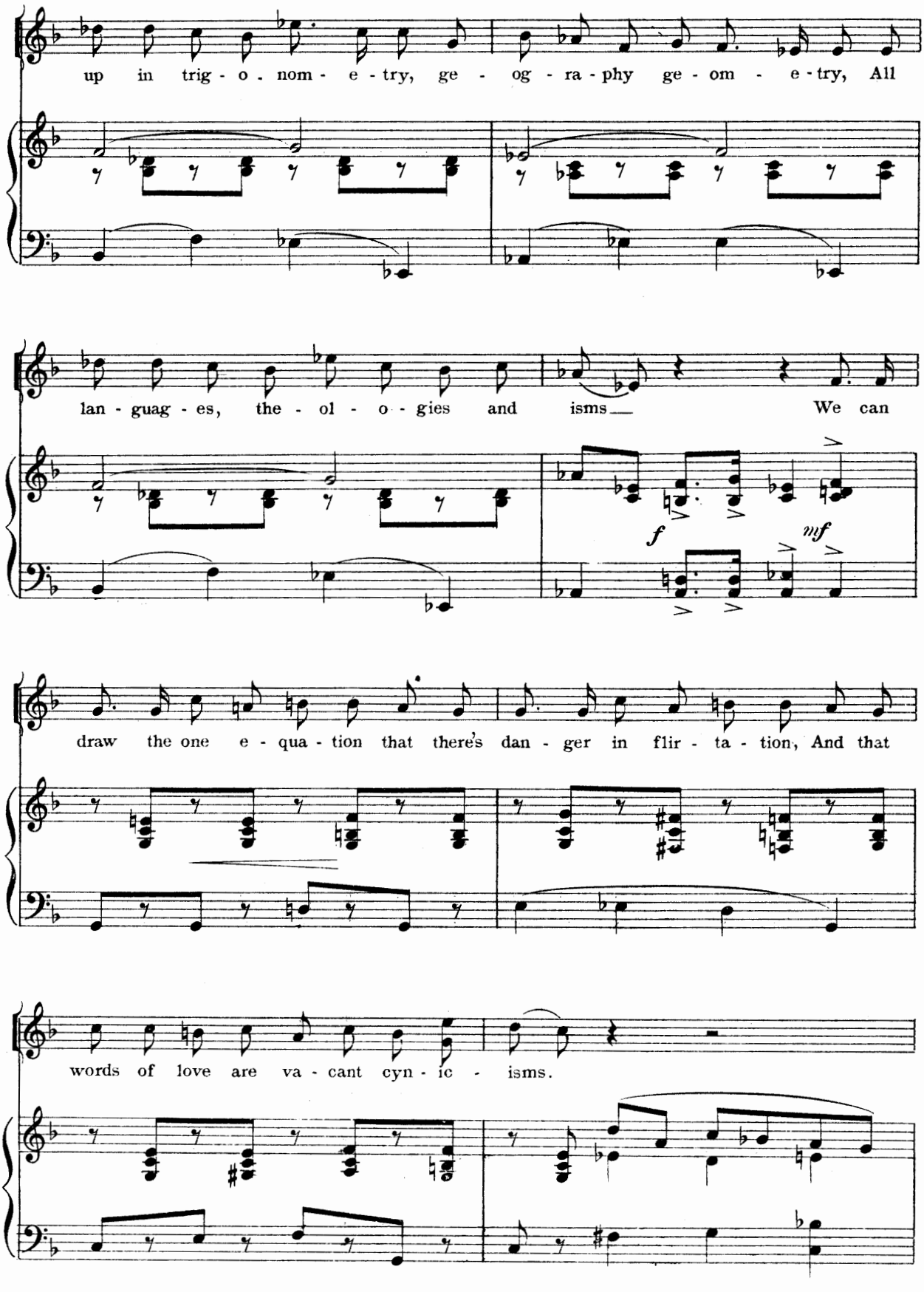

maze you For here we boast a - bout our skill At hunt - ing or the
box - ing mill, And sow the seeds of oth - er deeds To ter - ri - fy and
daze you.
Allegretto. ENTRANCE OF SCHOOL GIRLS.
Bell.
mf

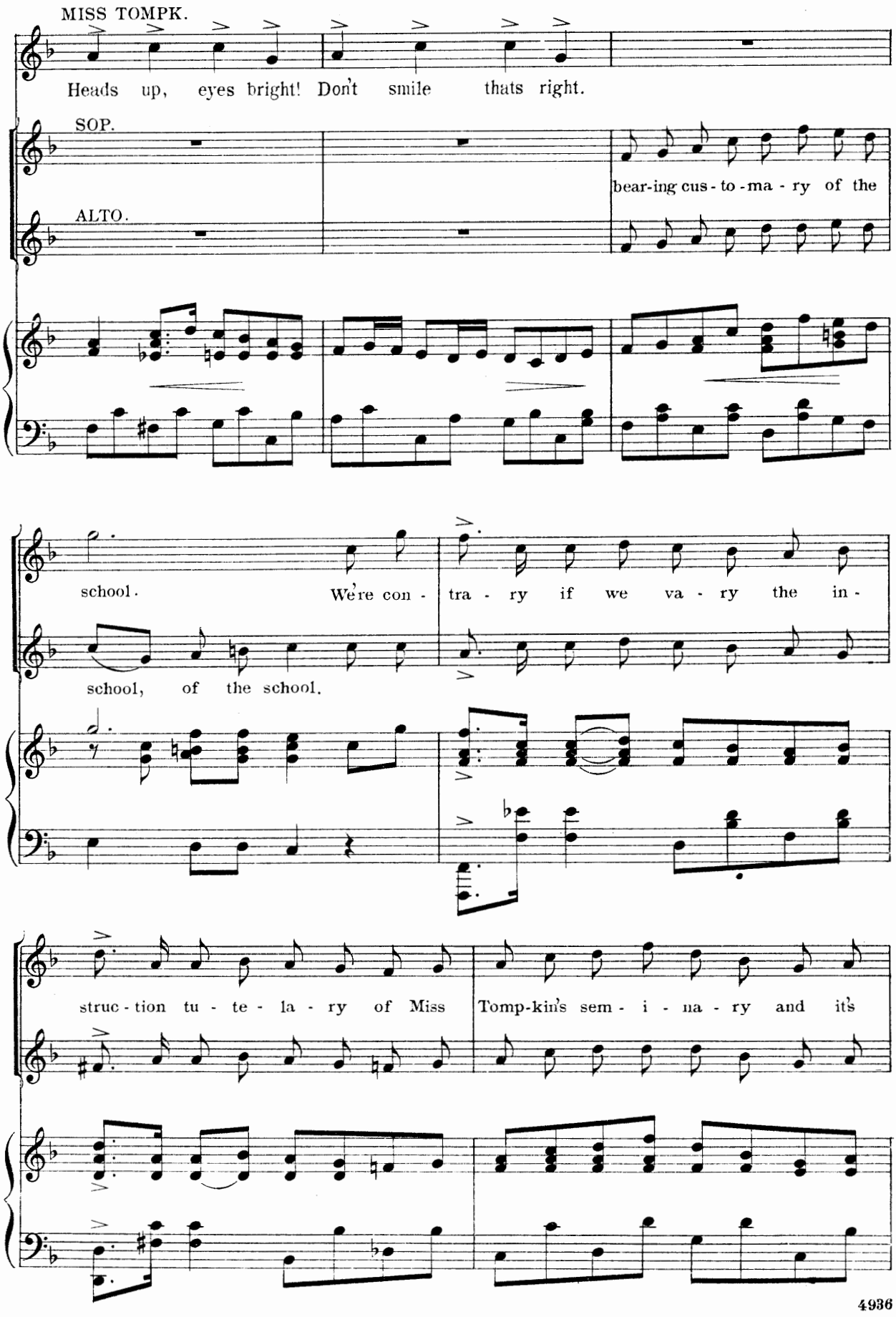

Allegretto con grazia.
SOP.
At sound of bell with state - ly walk We all ad - journ for
ALTO.
Allegretto con grazia.
mf
fun and talk, And glad are we to 'scape the rule That
piu mosso.
holds us strict - ly there in school. We praise the man, His
We praise the man,
piu mosso.

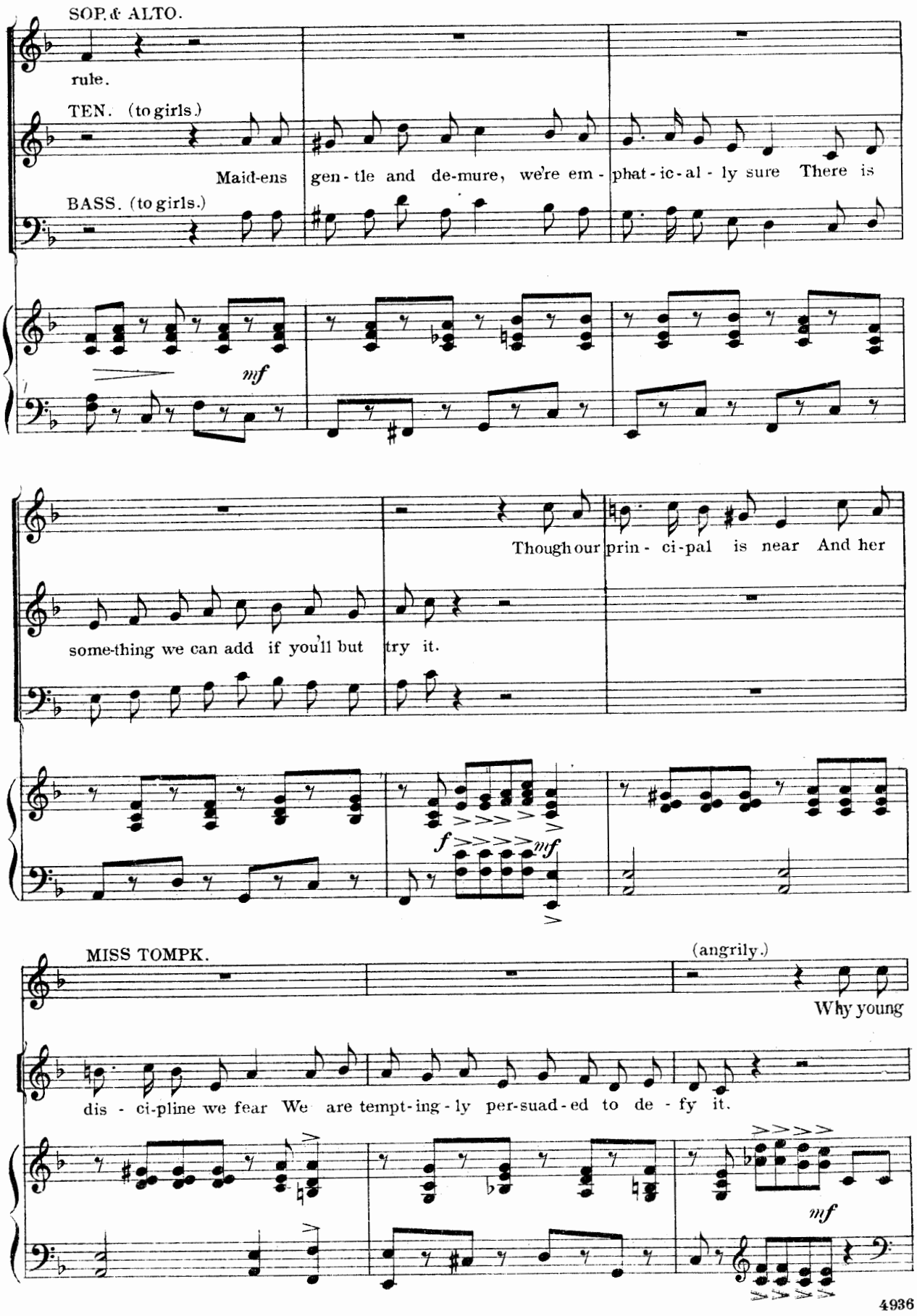

name we bless Who_ first in - vent - ed school re - cess, So
his name we bless Who first in - vent - ed school re - cess,
do. not be sur - prised if we De -
So do not be sur - prised if we
MISS TOMPK.
Allegro.
Young
part from strict pro - - pri - - e - ty
De - part from strict_ pro - - pri - e - ty
Allegro.

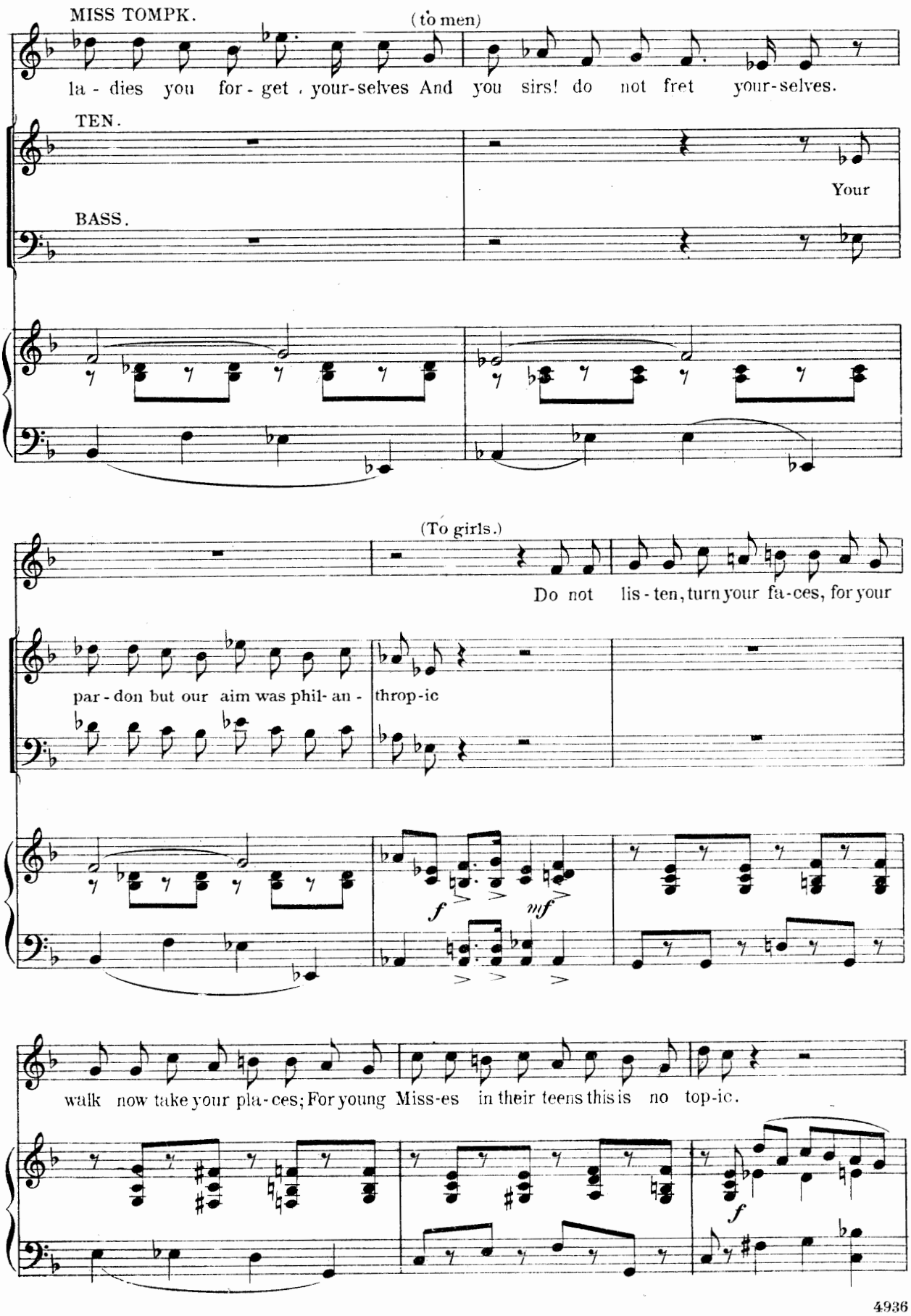

la - dies, I am much sur - prised.
Young
SOP. & ALTO.
Oh! do not be of - fend - ed Miss,
p
cresc.
la - dies, I am scan - dal - ized.
Since
No scan - dal was in - tend - ed Miss.
mf
you for - get the les - sons taught in maid - en - ly de - co - rum, I'll
ask you kind - ly on the spot to care - ful - ly run o'er 'em.
3

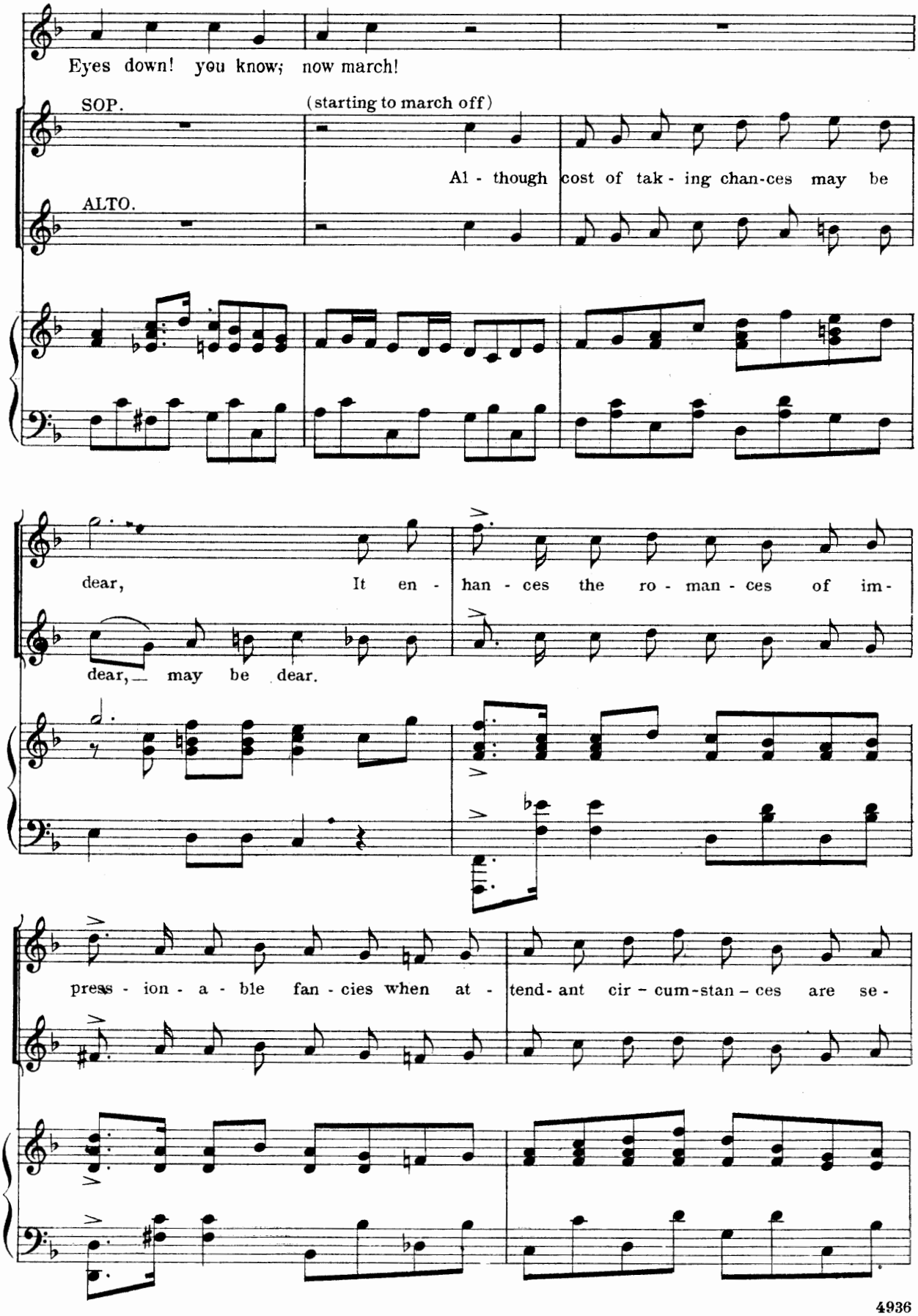

Allegro.
SOP. & ALTO.
In our les-sons we are told we should nev - er be too bold, Qui - et
Allegro.
mf
p
mod - est - y in maids is most di - vert - ing. And there's
f
one who says "be - ware of the li - on in his lair, Of the
mf
man who has a ten - den - cy to flirt - ing." Though we're
f
mf

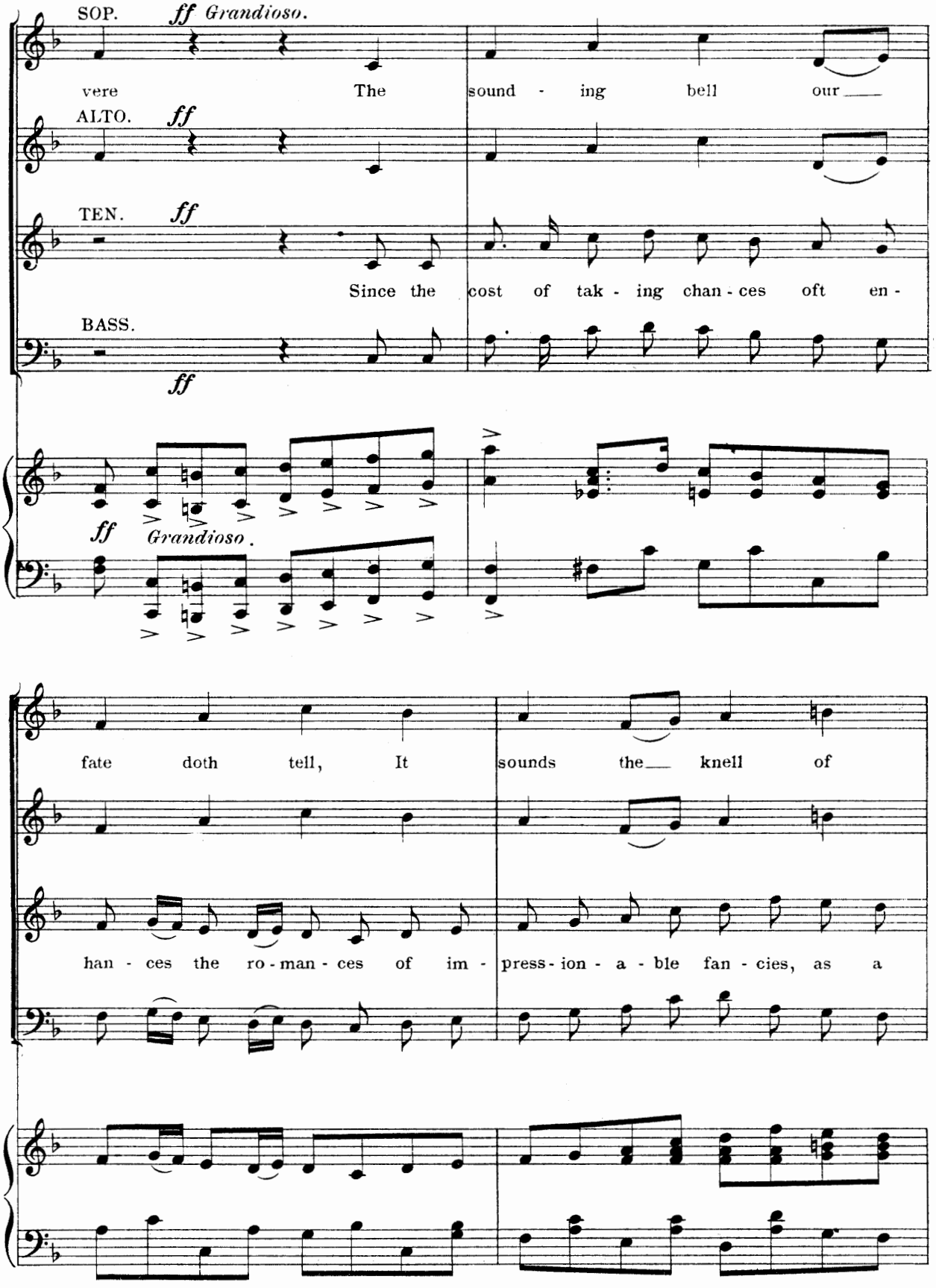

up in trig - o - nom - e - try, ge - og - ra - phy ge - om - e - try, All
lan - guag - es, the - ol - o - gies and isms We can
f
mf
draw the one e - qua - tion that there's dan - ger in flir - ta - tion, And that
words of love are va - cant cyn - ic - isms.

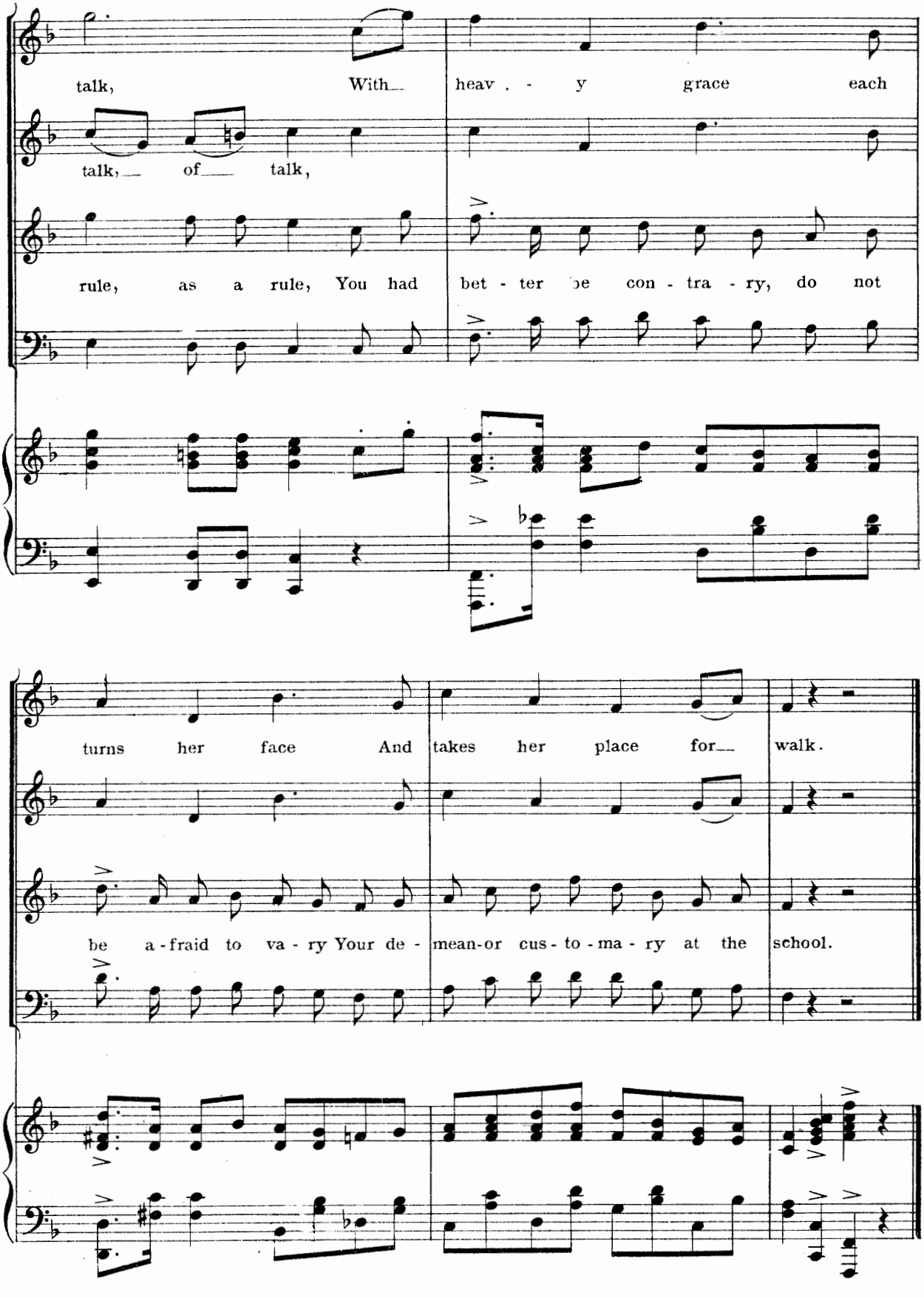

MISS TOMPK.
Heads up, eyes bright! Don't smile thats right.
SOP.
ALTO.
bear-ing cus-to-ma-ry of the
school. We're con-tra-ry if we va-ry the in-
school, of the school.
struc-tion tu-te-la-ry of Miss Tomp-kin's sem-i-na-ry and it's


SOP. & ALTO.
rule.
TEN. (to girls.)
Maid-ens gen-tle and de-mure, we're em-phat-ic-al-ly sure There is
BASS. (to girls.)
mf
Though our prin-ci-pal is near And her
some-thing we can add if you'll but try it.
f
mf
MISS TOMPK.
(angrily.)
Why young
dis-ci-pline we fear We are tempt-ing-ly per-suad-ed to de-fy it.
mf


MISS TOMPK.
(to men)
la - dies you for - get your-selves And you sirs! do not fret your-selves.
TEN.
Your
BASS.
(To girls.)
Do not lis - ten, turn your fa-ces, for your
par - don but our aim was phil- an -
throp-ic
f
mf
walk now take your pla-ces; For young Miss-es in their teens this is no top-ic.
f

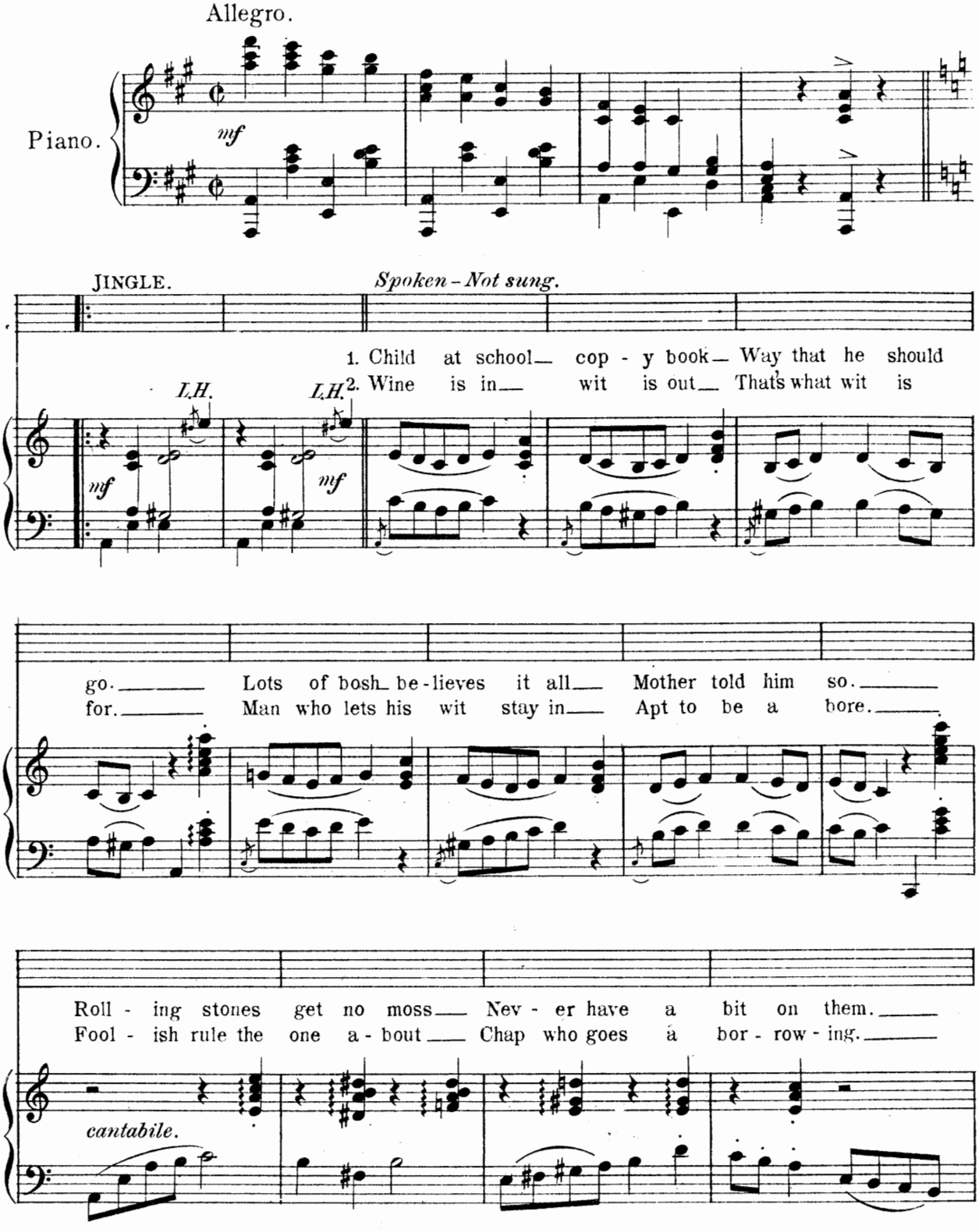

Eyes down! you know; now march!
SOP.
(starting to march off)
Al - though cost of tak - ing chan-ces may be
ALTO.
dear, It en - han - ces the ro - man - ces of im-
dear, may be dear.
press - ion - a - ble fan - cies when at - tend - ant cir - cum-stan - ces are se -


SOP.
ff Grandioso.
vere
The
sound - ing
bell
our
ALTO.
ff
TEN.
ff
Since the
cost of tak - ing chan - ces oft en -
BASS.
ff
ff Grandioso.
fate doth tell, It
sounds the
knell of
han - ces the ro - man - ces of im -
press - ion - a - ble fan - cies, as a


talk, With heav - y grace each
talk, of talk,
rule, as a rule, You had bet - ter be con - tra - ry, do not
turns her face And takes her place for walk.
be a-fraid to va - ry Your de - mean-or cus - to - ma - ry at the school.

№ 2. Golden Rules.

Jingle.



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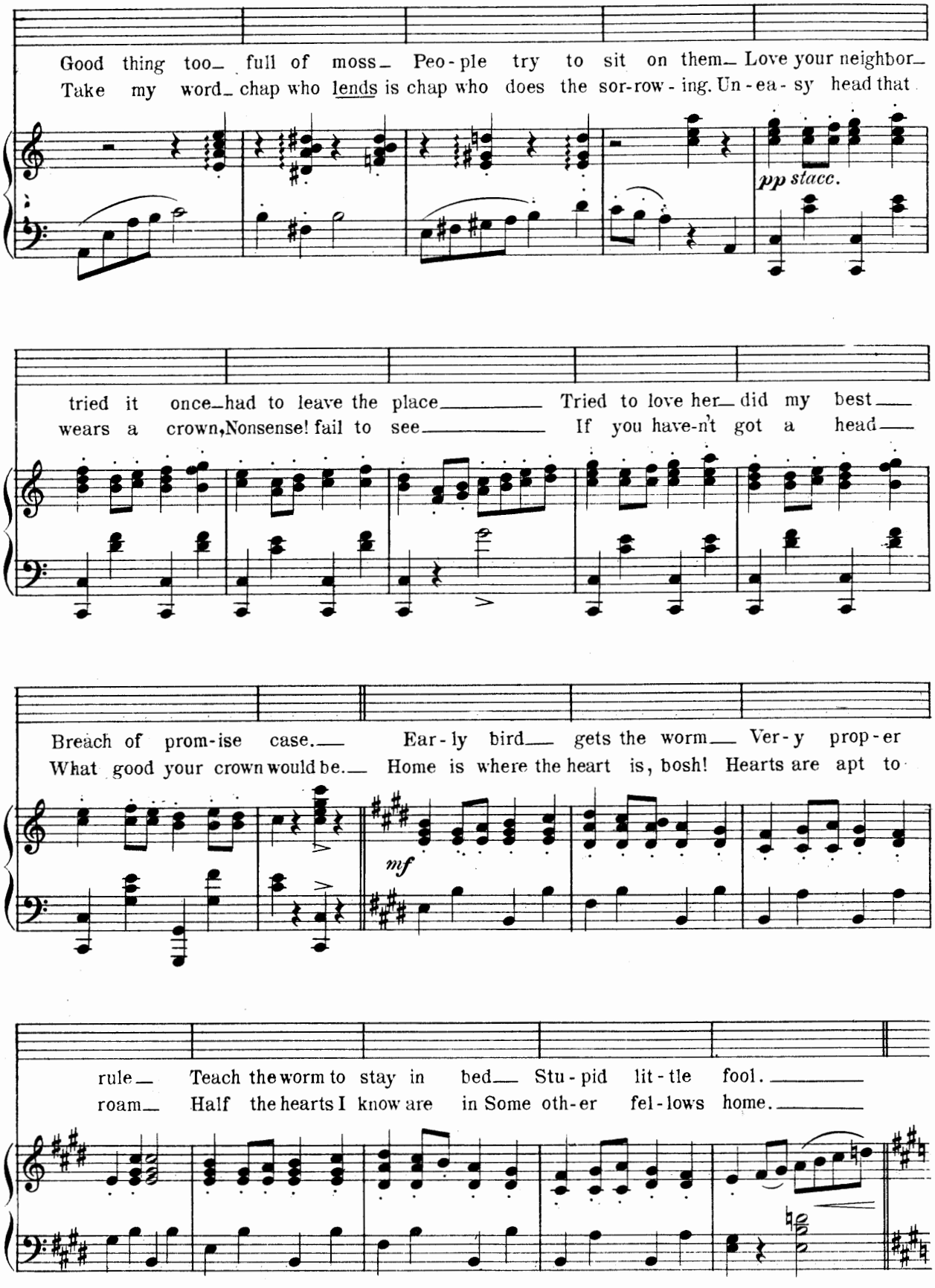
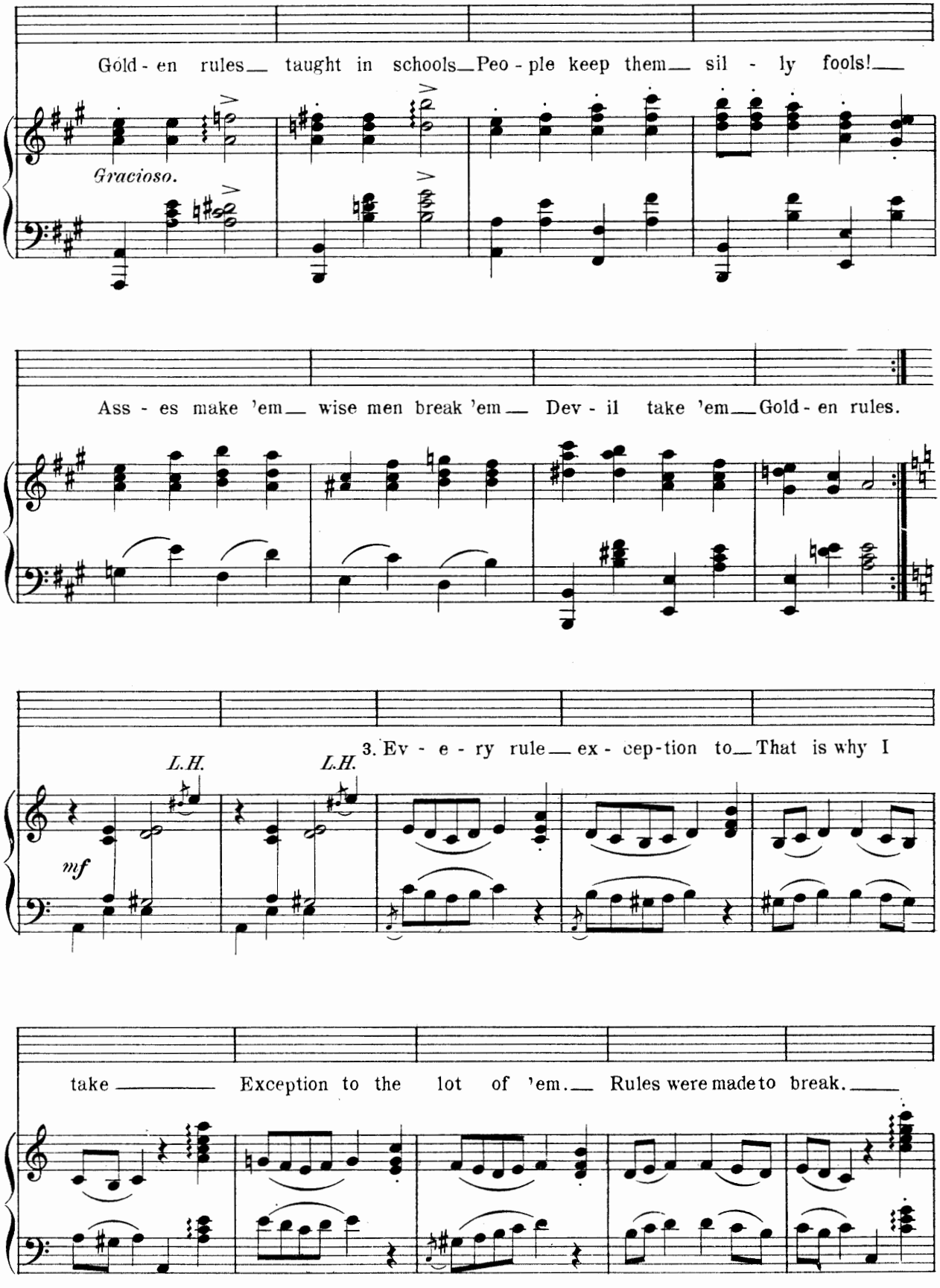
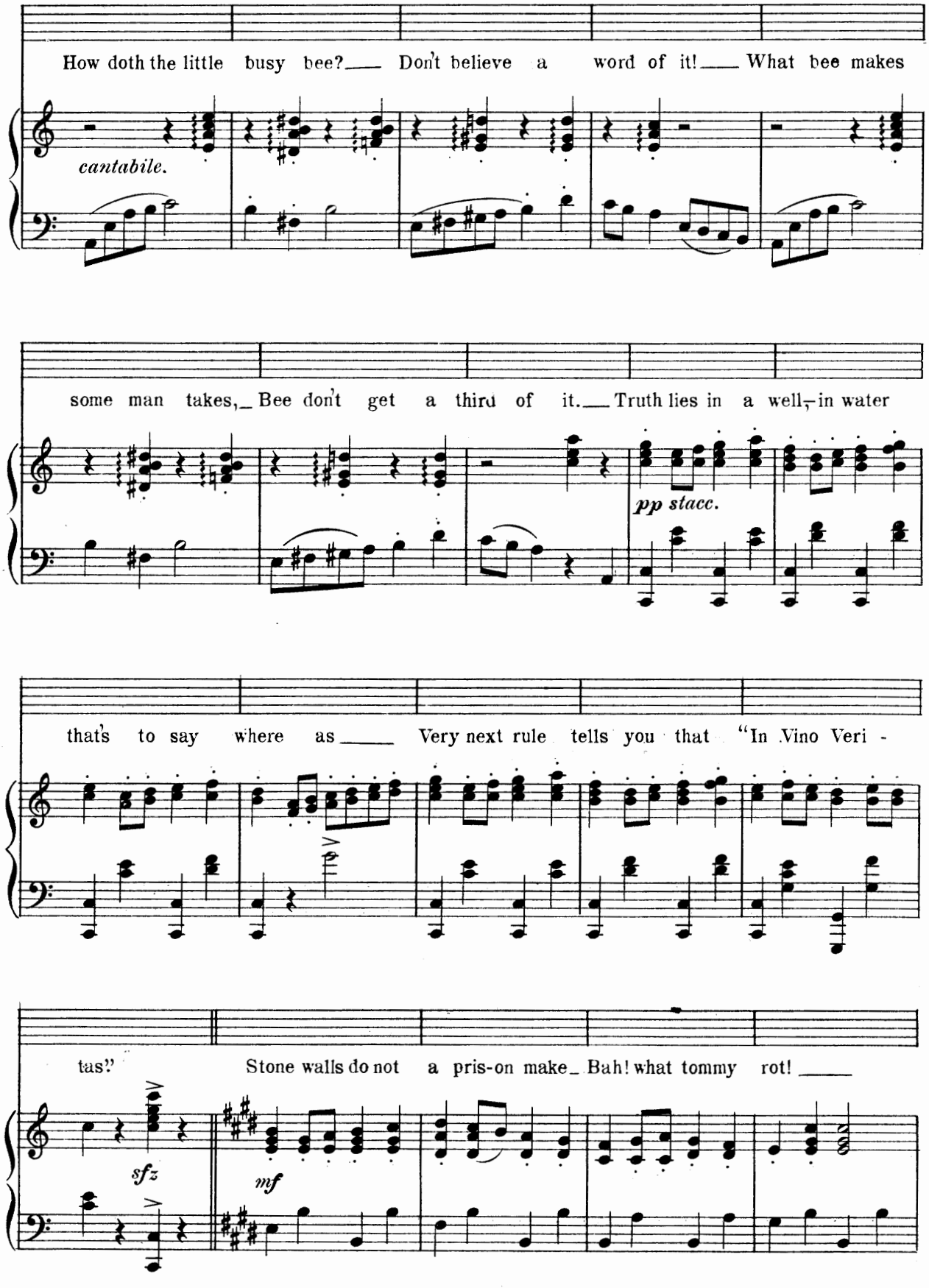
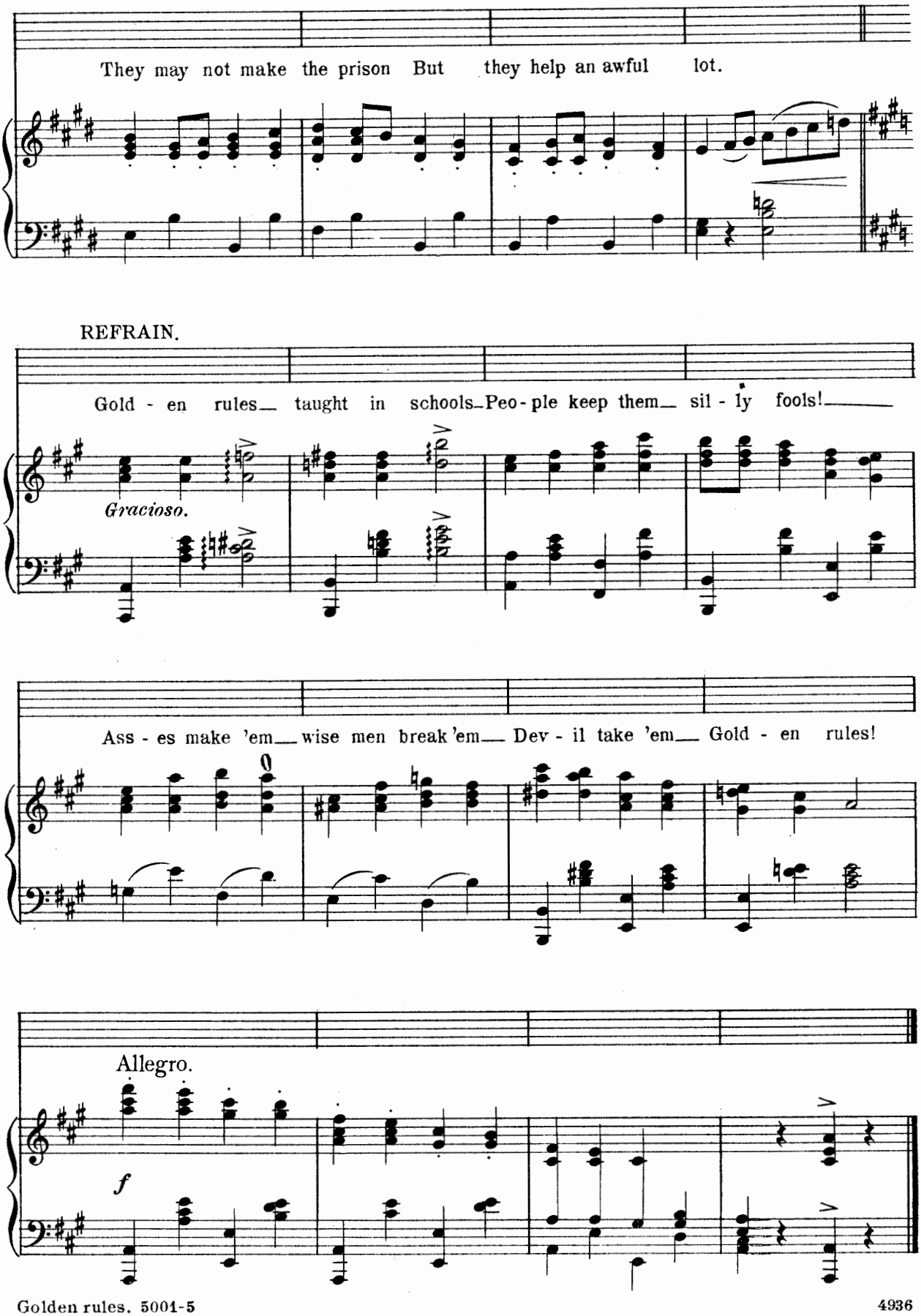

Good thing too_ full of moss_ Peo-ple try to sit on them_ Love your neighbor_
Take my word_ chap who lends is chap who does the sor-row-ing. Un-ea-sy head that
pp stacc.
tried it once_had to leave the place_____ Tried to love her_ did my best___
wears a crown, Nonsense! fail to see_____ If you have-n't got a head___
Breach of prom-ise case.___ Ear-ly bird___ gets the worm___ Ver-y prop-er
What good your crown would be.___ Home is where the heart is, bosh! Hearts are apt to
mf
rule_ Teach the worm to stay in bed___ Stu-pid lit-tle fool._____
roam_ Half the hearts I know are in Some oth-er fel-lows home._____

REFRAIN.


Gold - en rules taught in schools Peo - ple keep them sil - ly fools!
Gracioso.
Ass - es make 'em wise men break 'em Dev - il take 'em Gold - en rules.
3. Ev - e - ry rule ex - cep-tion to That is why I
L.H.
L.H.
mf
take Exception to the lot of 'em. Rules were made to break.


How doth the little busy bee?___ Don't believe a word of it!___ What bee makes
cantabile.
some man takes,_ Bee don't get a third of it.___ Truth lies in a well,_ in water
pp stacc.
that's to say where as____ Very next rule tells you that "In Vino Veri -
tas?" Stone walls do not a pris-on make_ Bah! what tommy rot! ____
sfz
mf


They may not make the prison But they help an awful lot.
REFRAIN.
Gold - en rules taught in schools Peo - ple keep them sil - ly fools!
Gracioso.
Ass - es make 'em wise men break 'em Dev - il take 'em Gold - en rules!
Allegro.
f

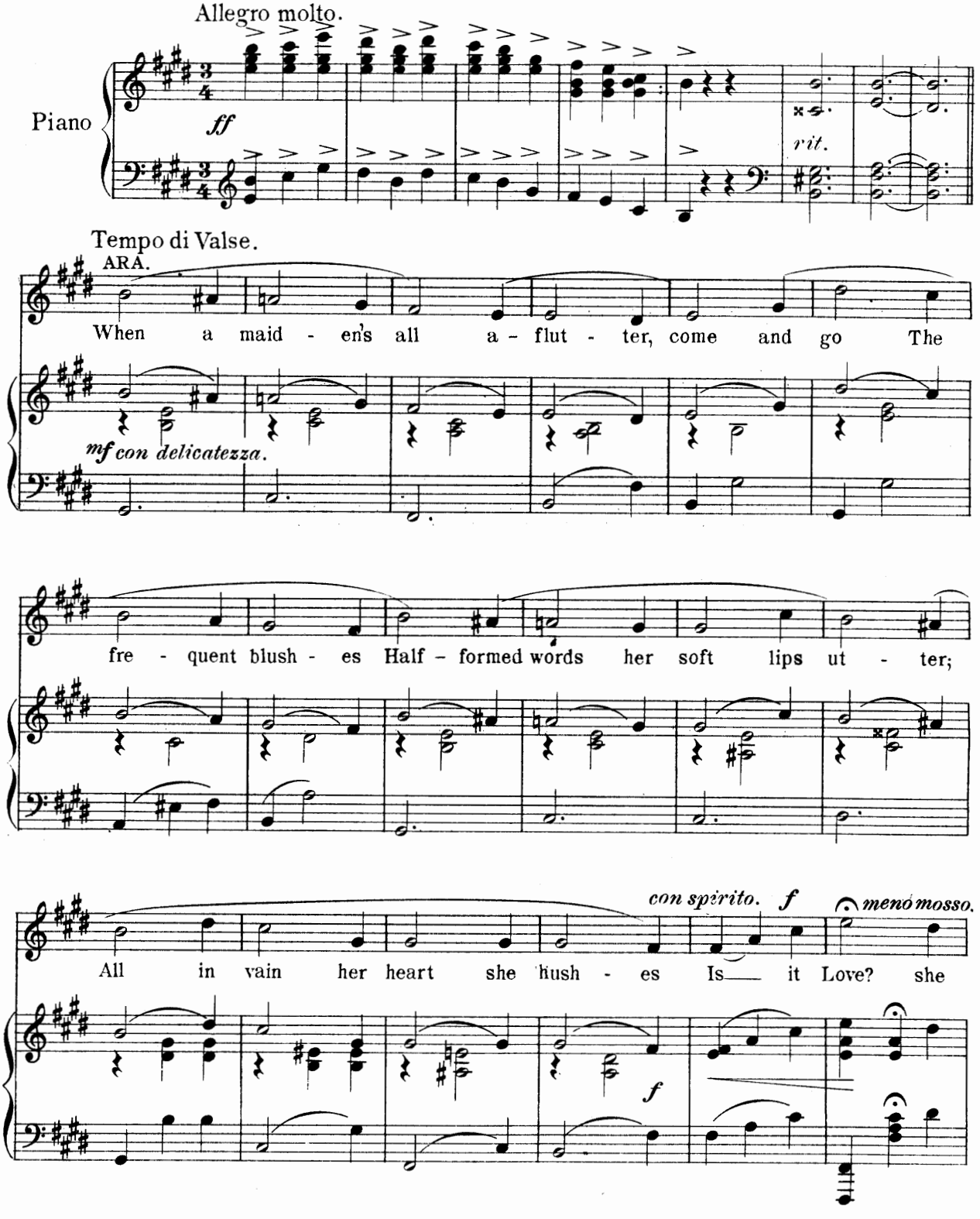
Nº 3.

Love.

DUET.

Arabella and Polly.

Music by
MANUEL KLEIN.



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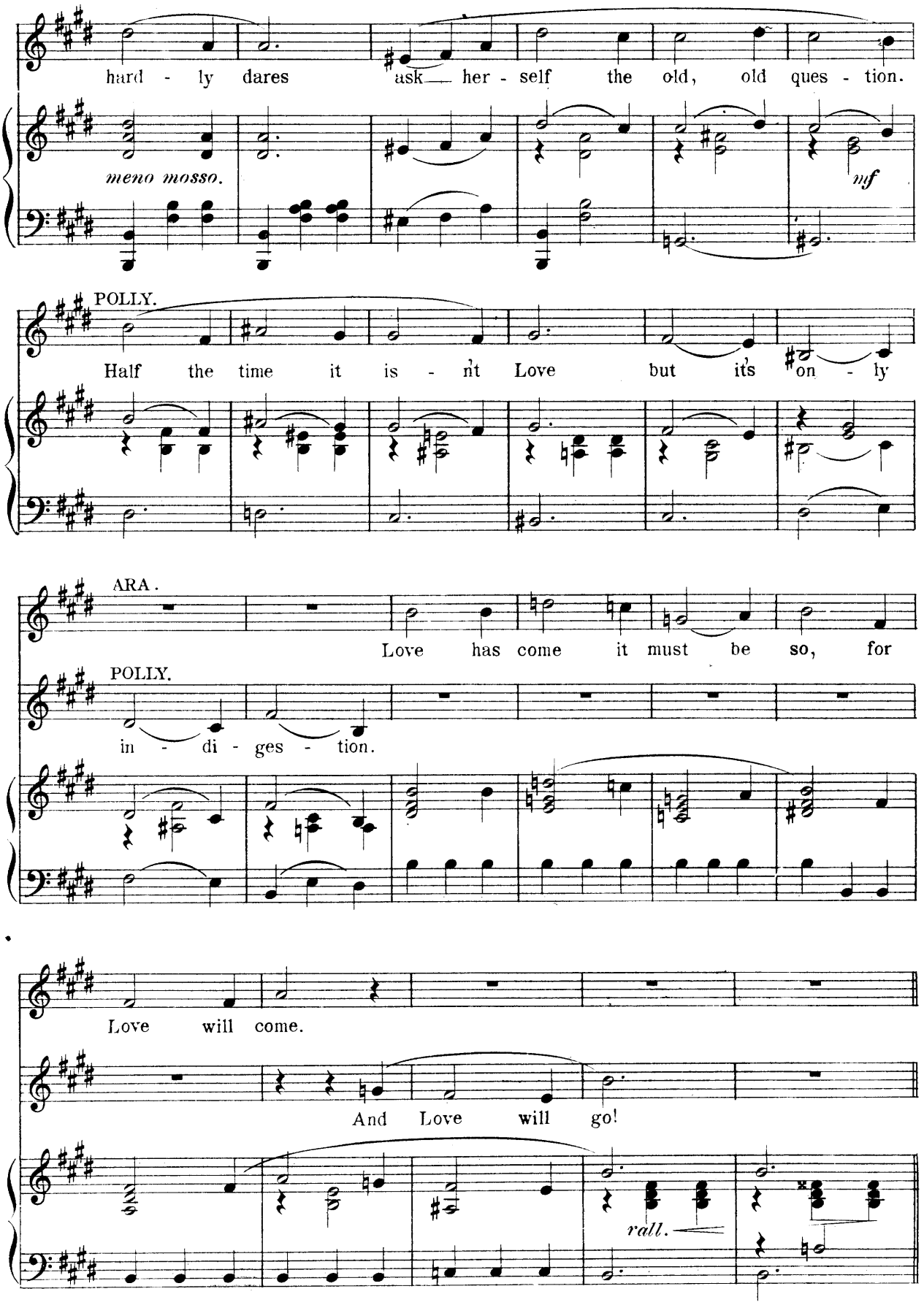
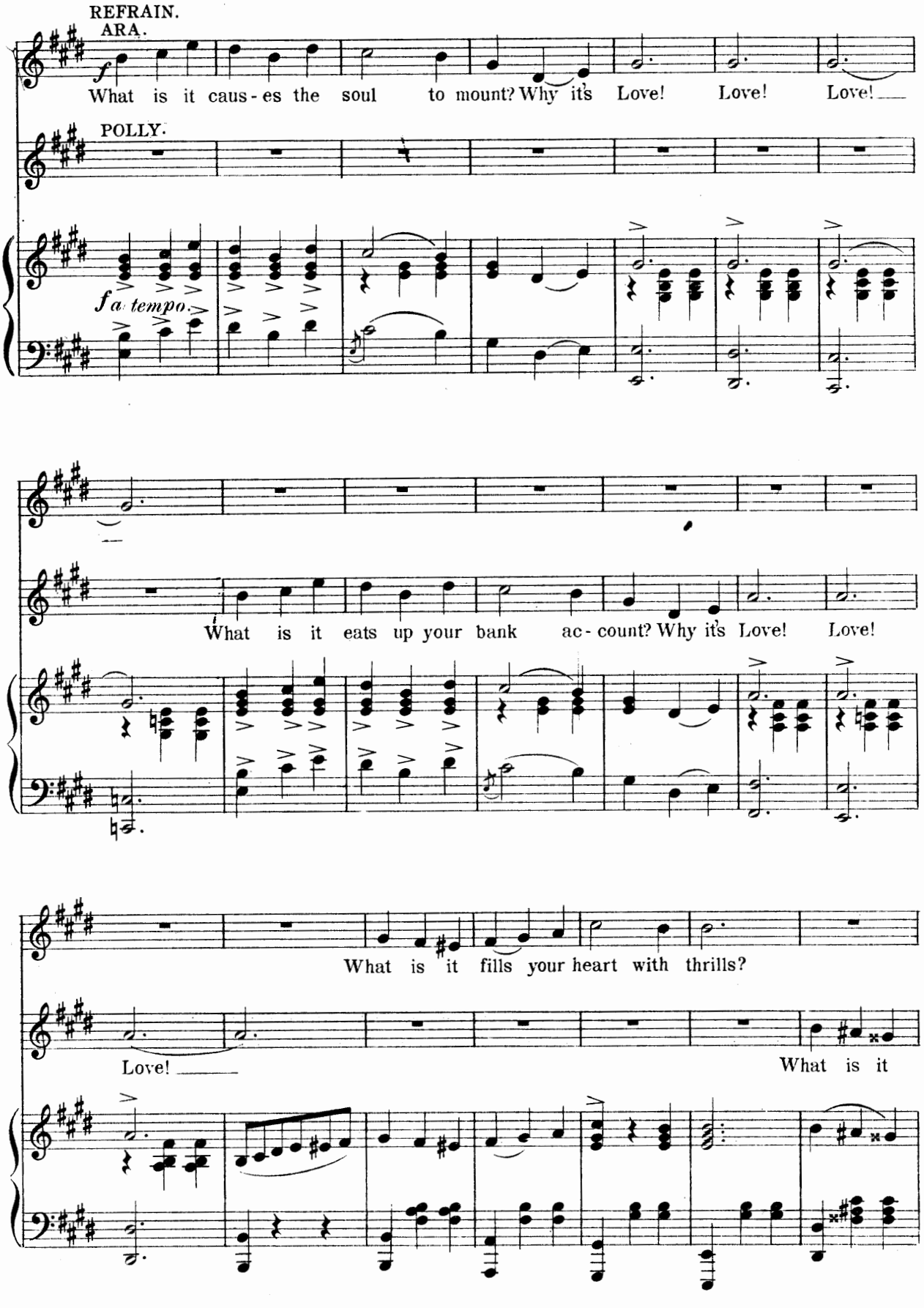
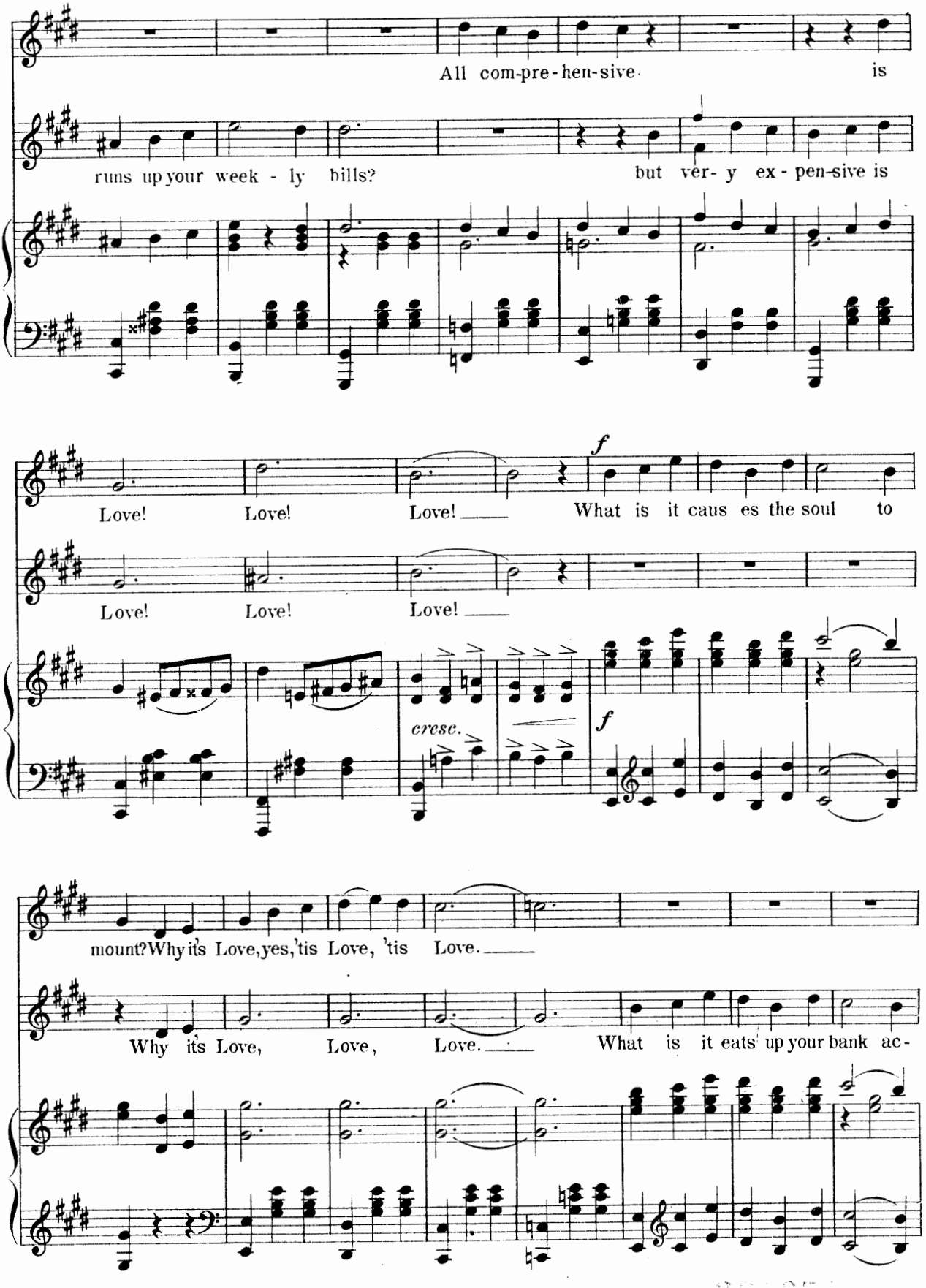
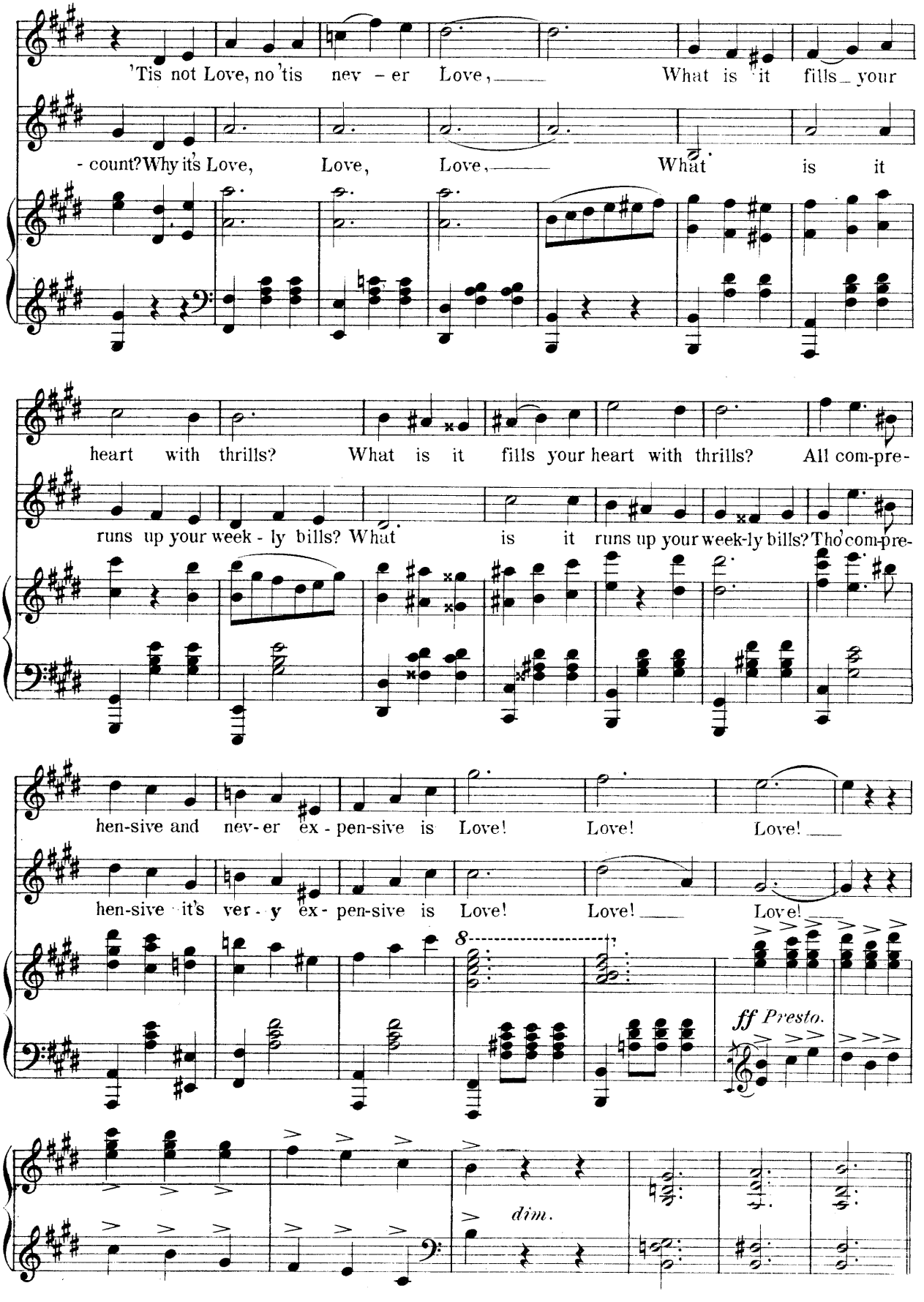
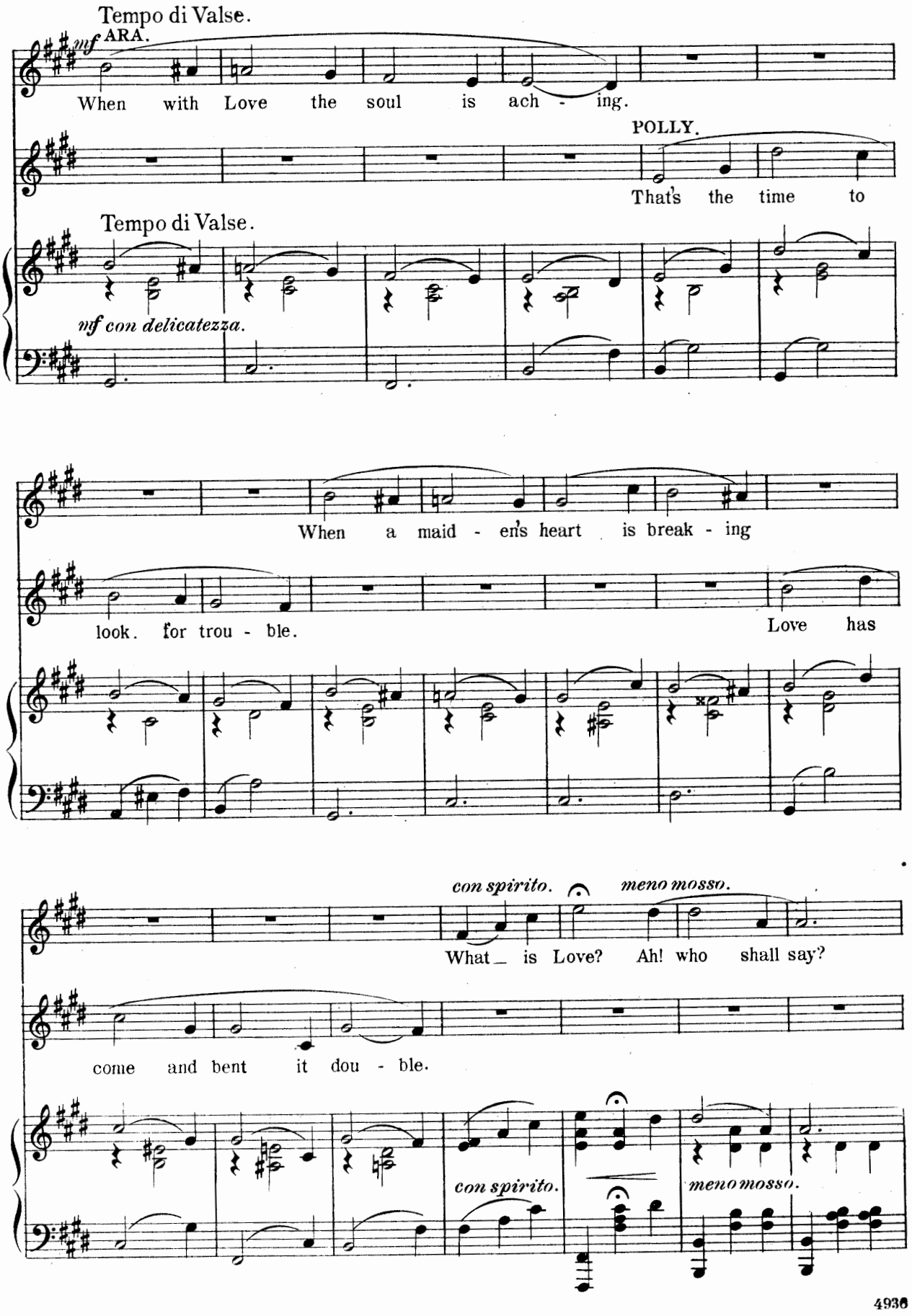
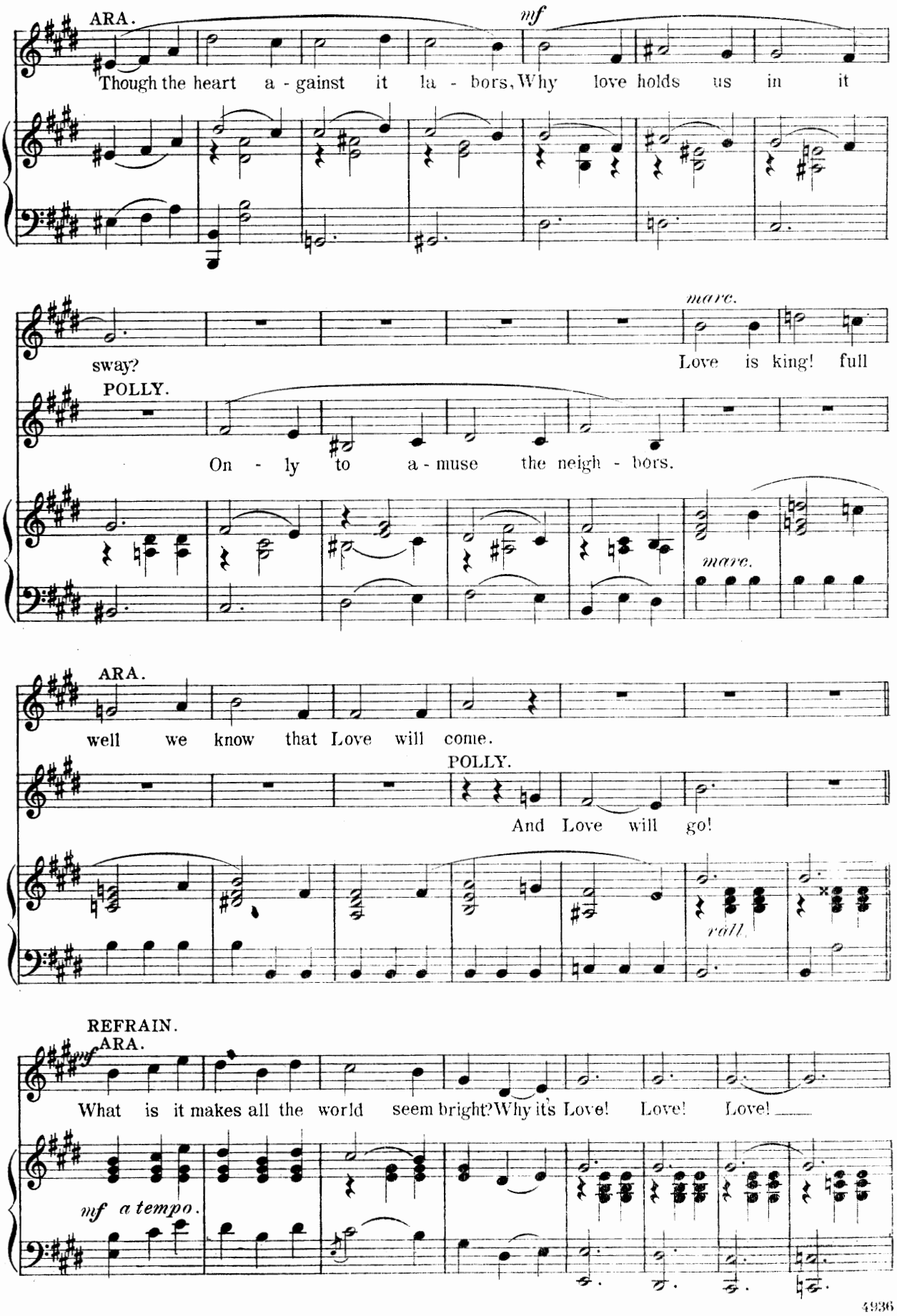

hard - ly dares ask — her - self the old, old ques - tion.
meno mosso.
mf
POLLY.
Half the time it is - n't Love but it's on - ly
ARA.
Love has come it must be so, for
POLLY.
in - di - ges - tion.
Love will come.
And Love will go!
rall.

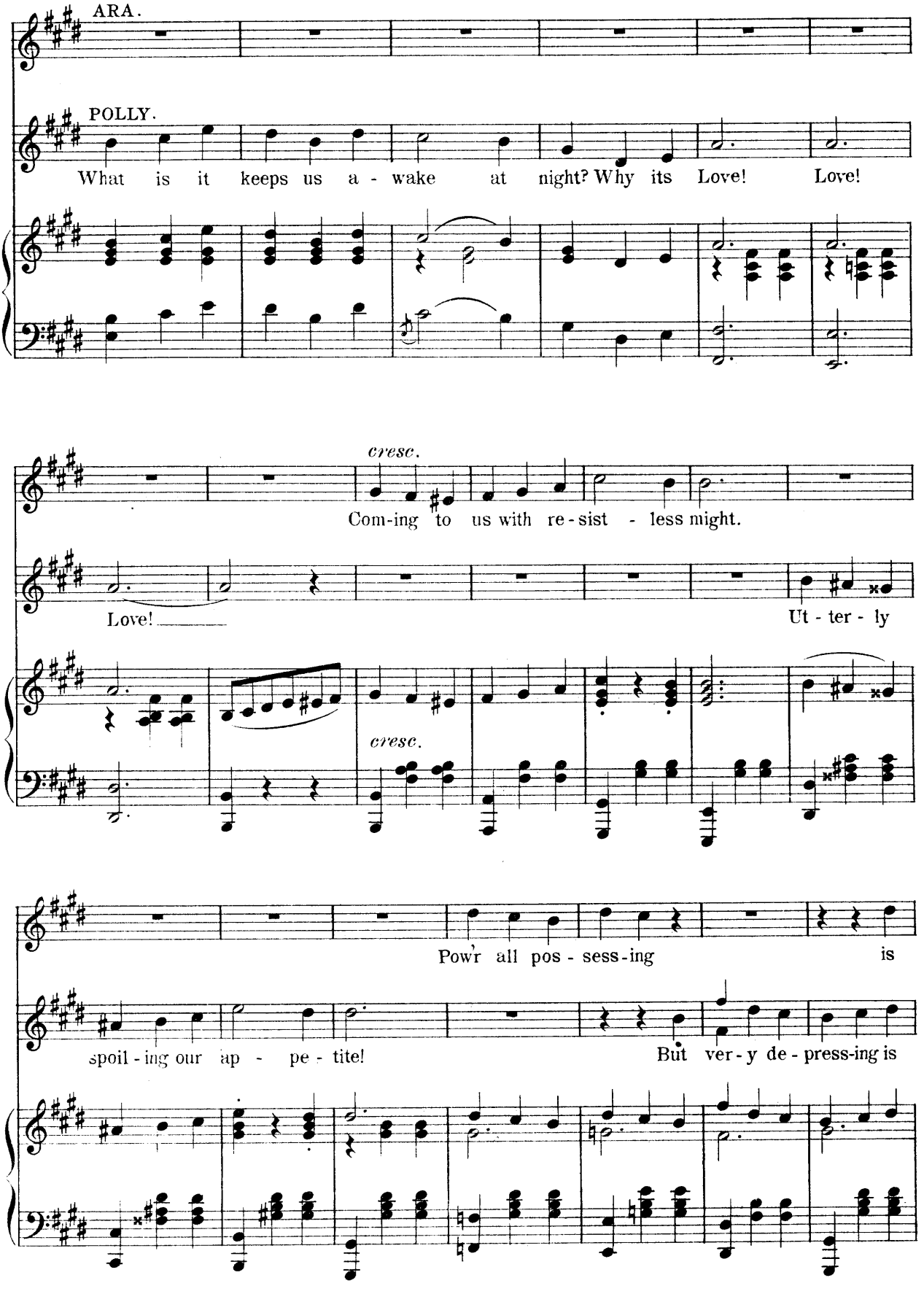

REFRAIN.
ARA.
What is it caus-es the soul to mount? Why it's Love! Love! Love!
POLLY.
f a tempo.
What is it eats up your bank ac-count? Why it's Love! Love!
What is it fills your heart with thrills?
Love!
What is it

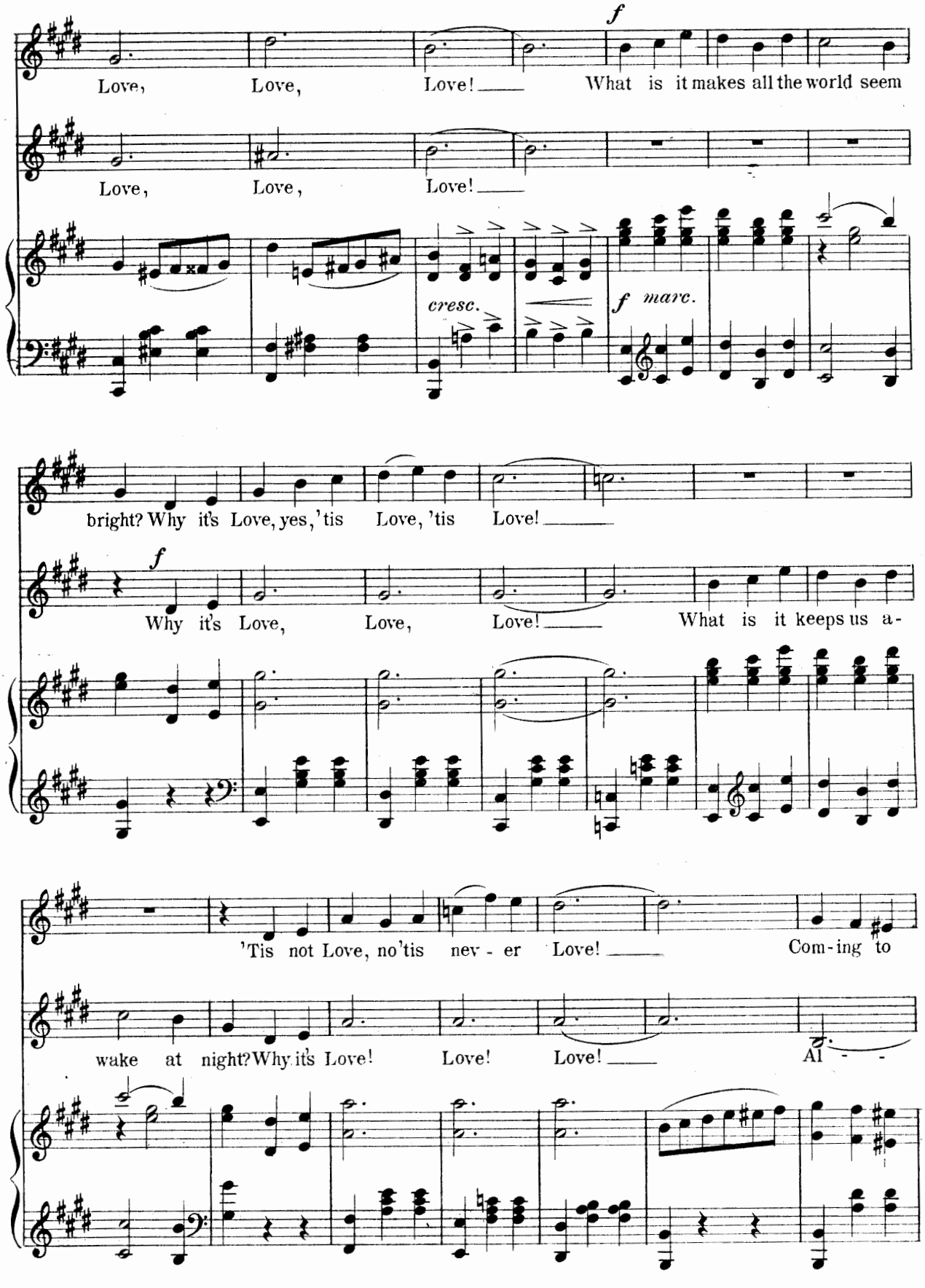

All com-pre-hen-sive is
runs up your week - ly bills?
but ver- y ex - pen-sive is
Love! Love! Love! What is it caus es the soul to
Love! Love! Love!
cresc.
f
mount? Why it's Love, yes, 'tis Love, 'tis Love.
Why it's Love, Love, Love. What is it eats up your bank ac-

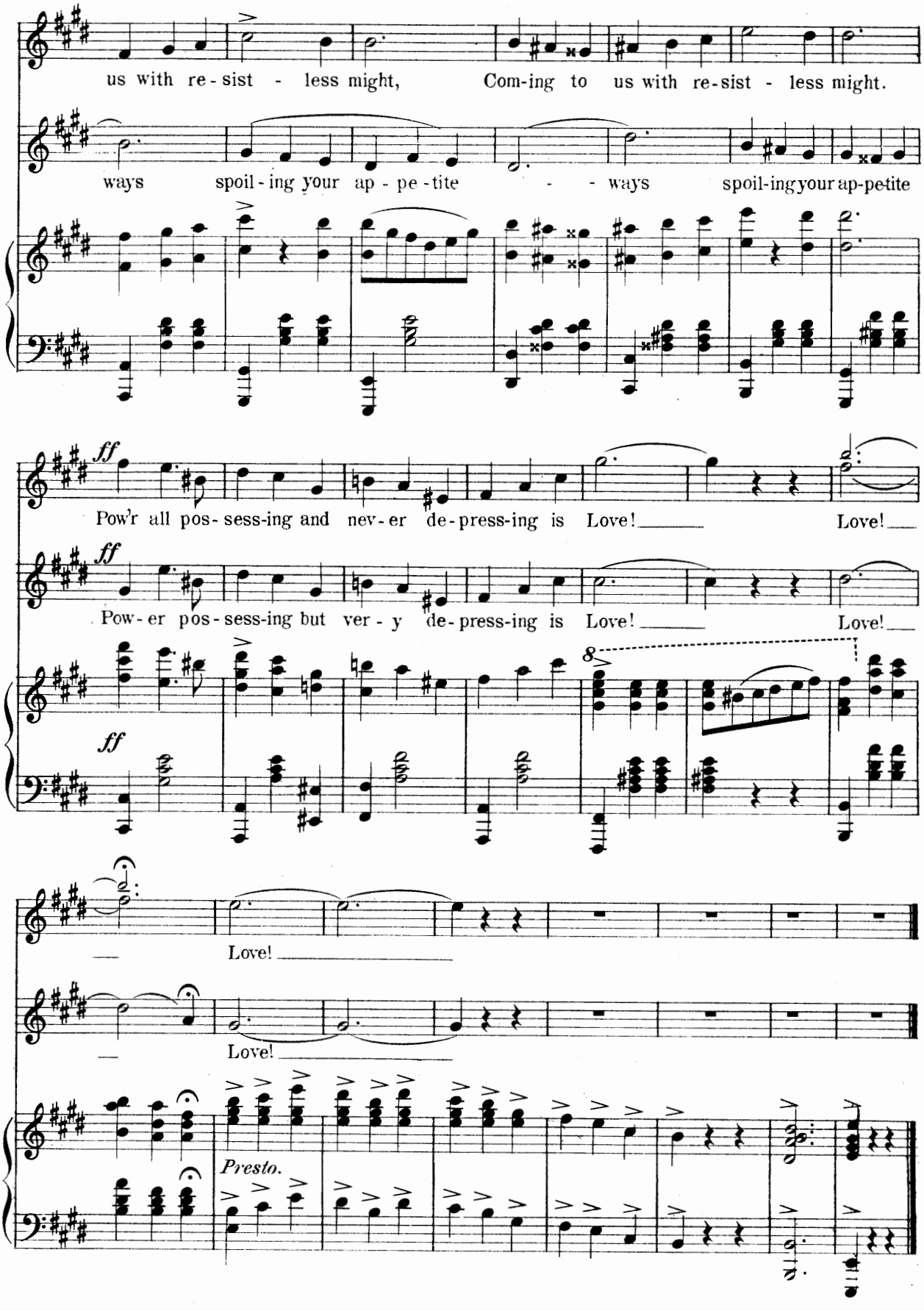

'Tis not Love, no 'tis nev - er Love, What is it fills your
- count? Why it's Love, Love, Love, What is it
heart with thrills? What is it fills your heart with thrills? All com-pre-
runs up your week - ly bills? What is it runs up your week-ly bills? Tho' com-pre-
hen-sive and nev-er ex - pen-sive is Love! Love! Love!
hen-sive it's ver - y ex - pen-sive is Love! Love! Love!
8
ff Presto.
dim.


Tempo di Valse.
mf
ARA.
When with Love the soul is ach - ing.
POLLY.
That's the time to
Tempo di Valse.
mf con delicatezza.
When a maid - en's heart is break - ing
look. for trou - ble.
Love has
con spirito.
meno mosso.
What_ is Love? Ah! who shall say?
come and bent it dou - ble.
con spirito.
meno mosso.


ARA.
mf
Though the heart a - gainst it la - bors, Why love holds us in it
sway?
marc.
Love is king! full
POLLY.
On - ly to a - muse the neigh - bors.
marc.
ARA.
well we know that Love will come.
POLLY.
And Love will go!
rall.
REFRAIN.
ARA.
What is it makes all the world seem bright? Why it's Love! Love! Love!
mf a tempo.


ARA.
POLLY.
What is it keeps us a - wake at night? Why its Love! Love!
cresc.
Com-ing to us with re - sist - less might.
Love!
Ut - ter - ly
cresc.
Pow'r all pos - sess-ing is
spoil - ing our ap - pe - tite!
But ver - y de - press-ing is


Love, Love, Love! What is it makes all the world seem
Love, Love, Love!
cresc.
f marc.
bright? Why it's Love, yes, 'tis Love, 'tis Love!
Why it's Love, Love, Love! What is it keeps us a-
'Tis not Love, no 'tis nev - er Love! Com-ing to
wake at night? Why it's Love! Love! Love! Al - -


us with re - sist - less might, Com-ing to us with re-sist - less might.
ways spoil - ing your ap - pe - tite - - ways spoil-ing your ap-petite
ff
Pow'r all pos - sess-ing and nev - er de - press-ing is Love! Love!
ff
Pow - er pos - sess-ing but ver - y de - press-ing is Love! Love!
ff
8
Love!
Love!
Presto.

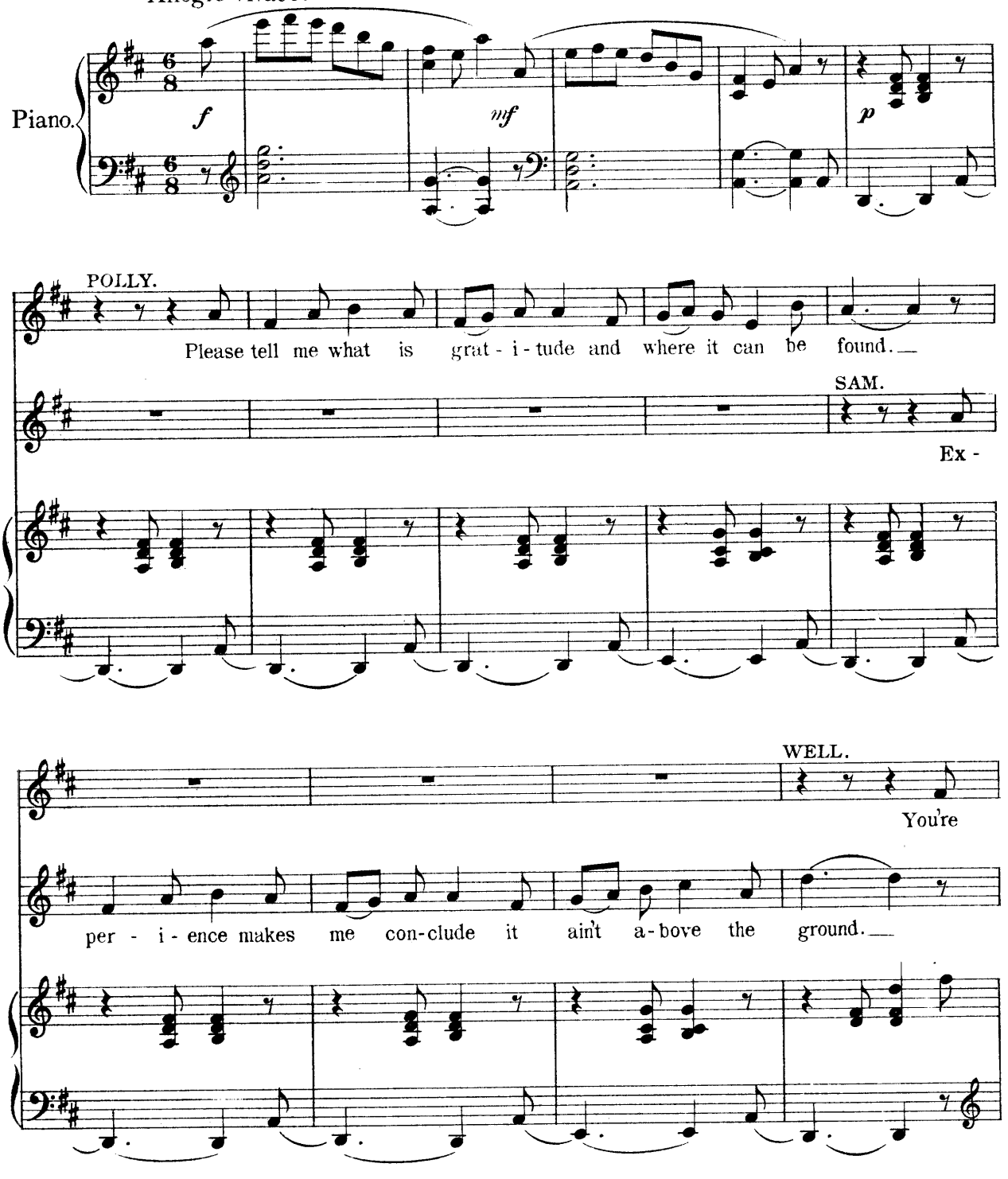
No. 4. Gratitude.

TRIO.

Polly, Weller, Sam.

Lyric by
GRANT STEWART.

Allegro vivace.



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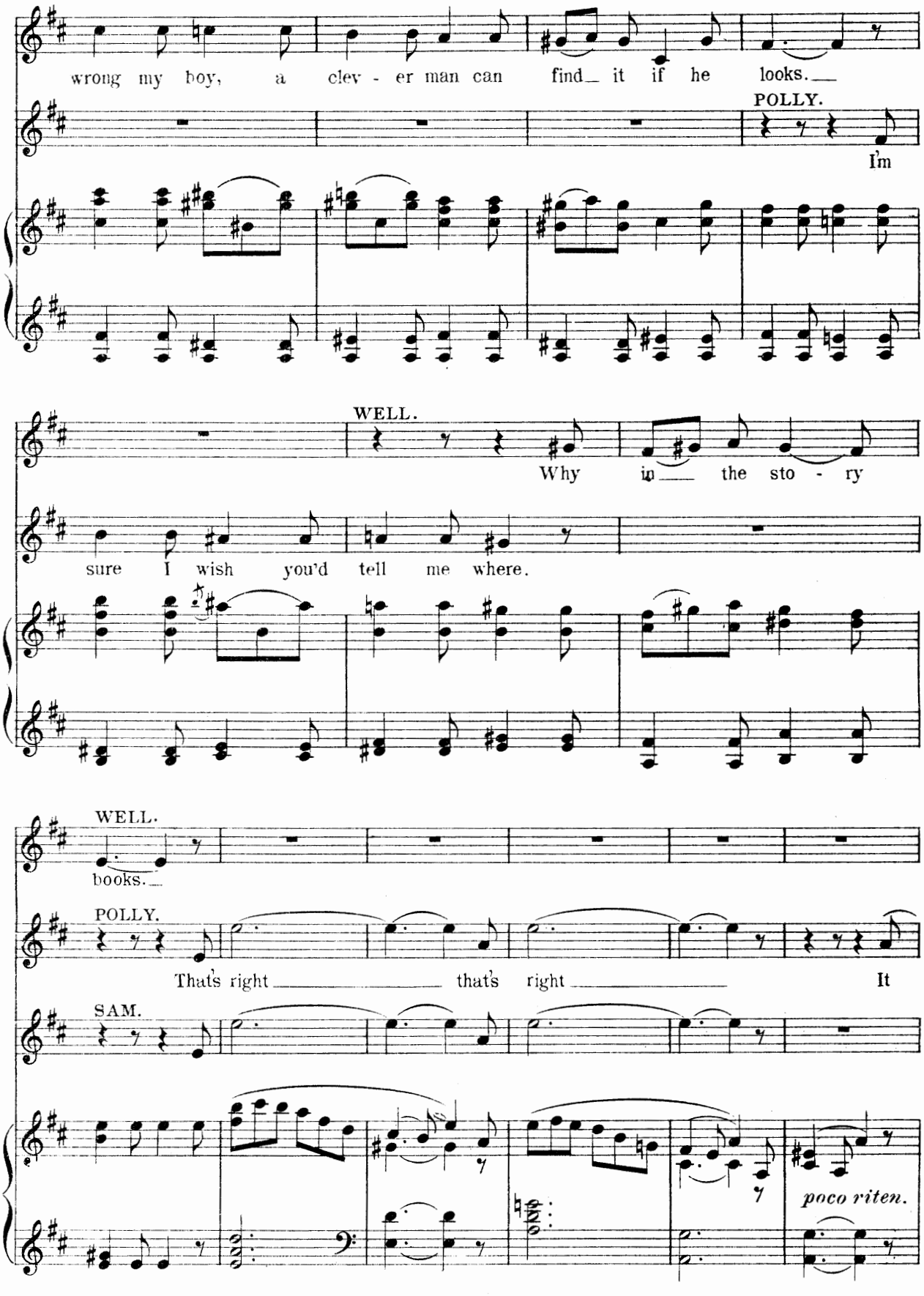
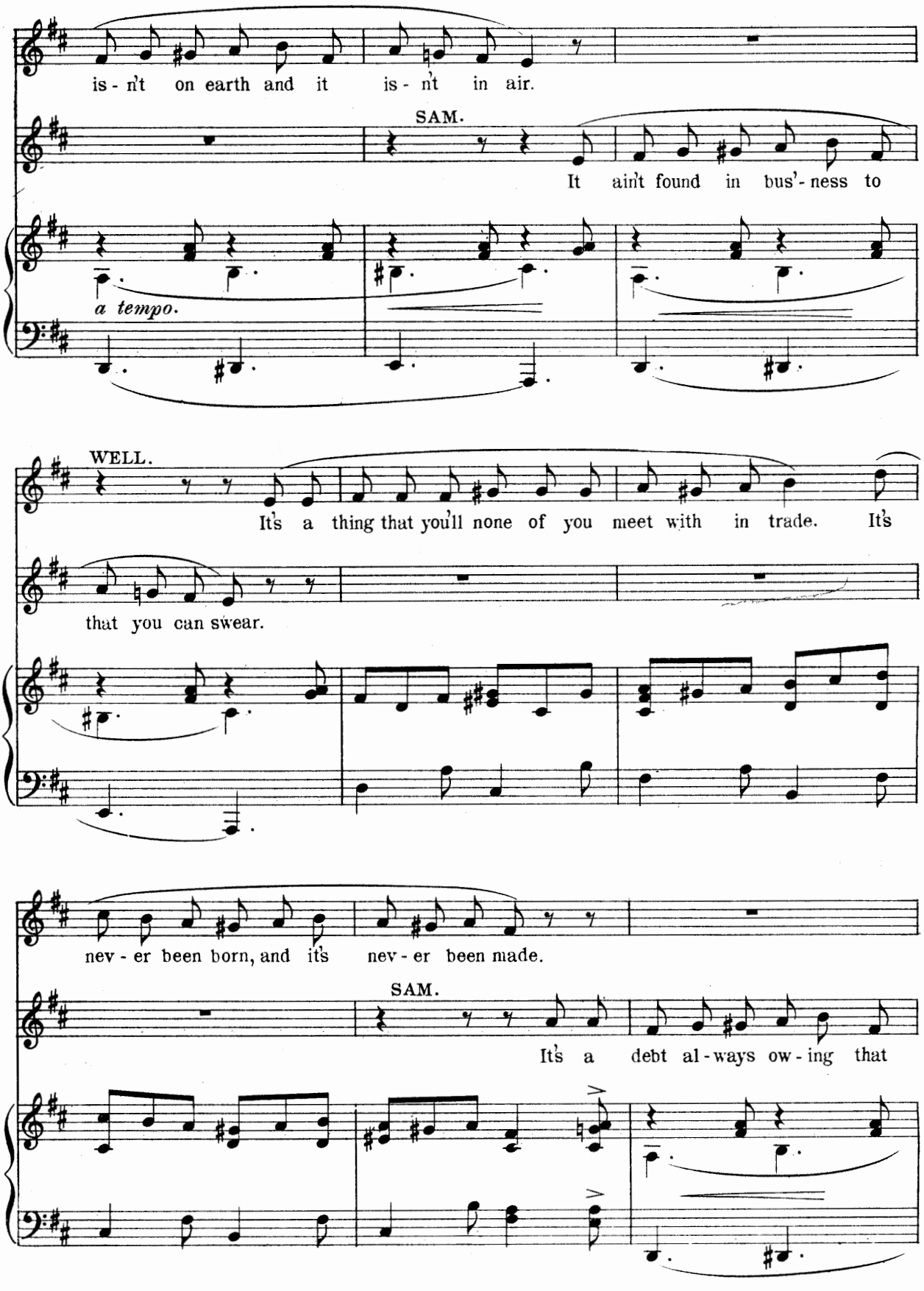
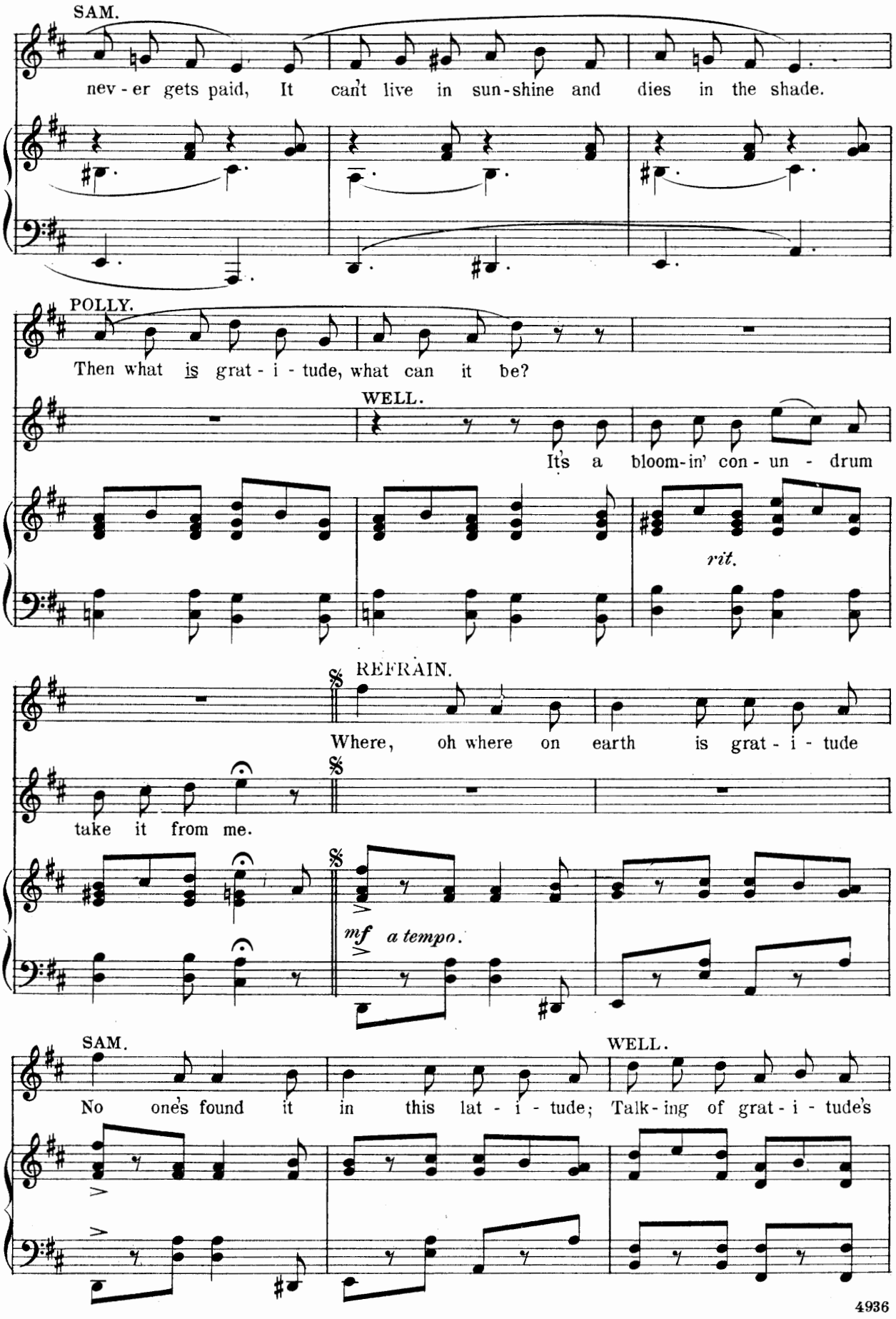
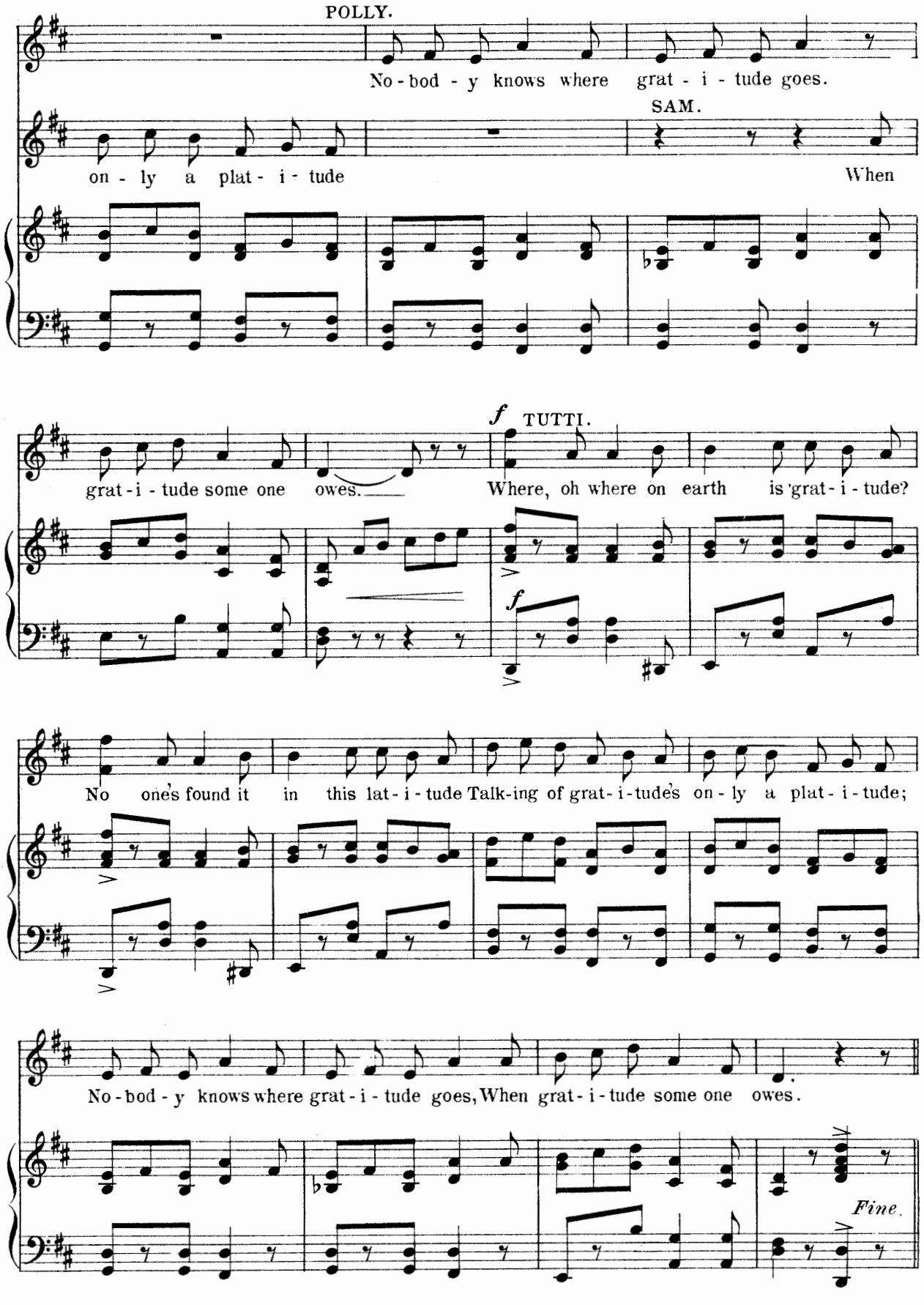
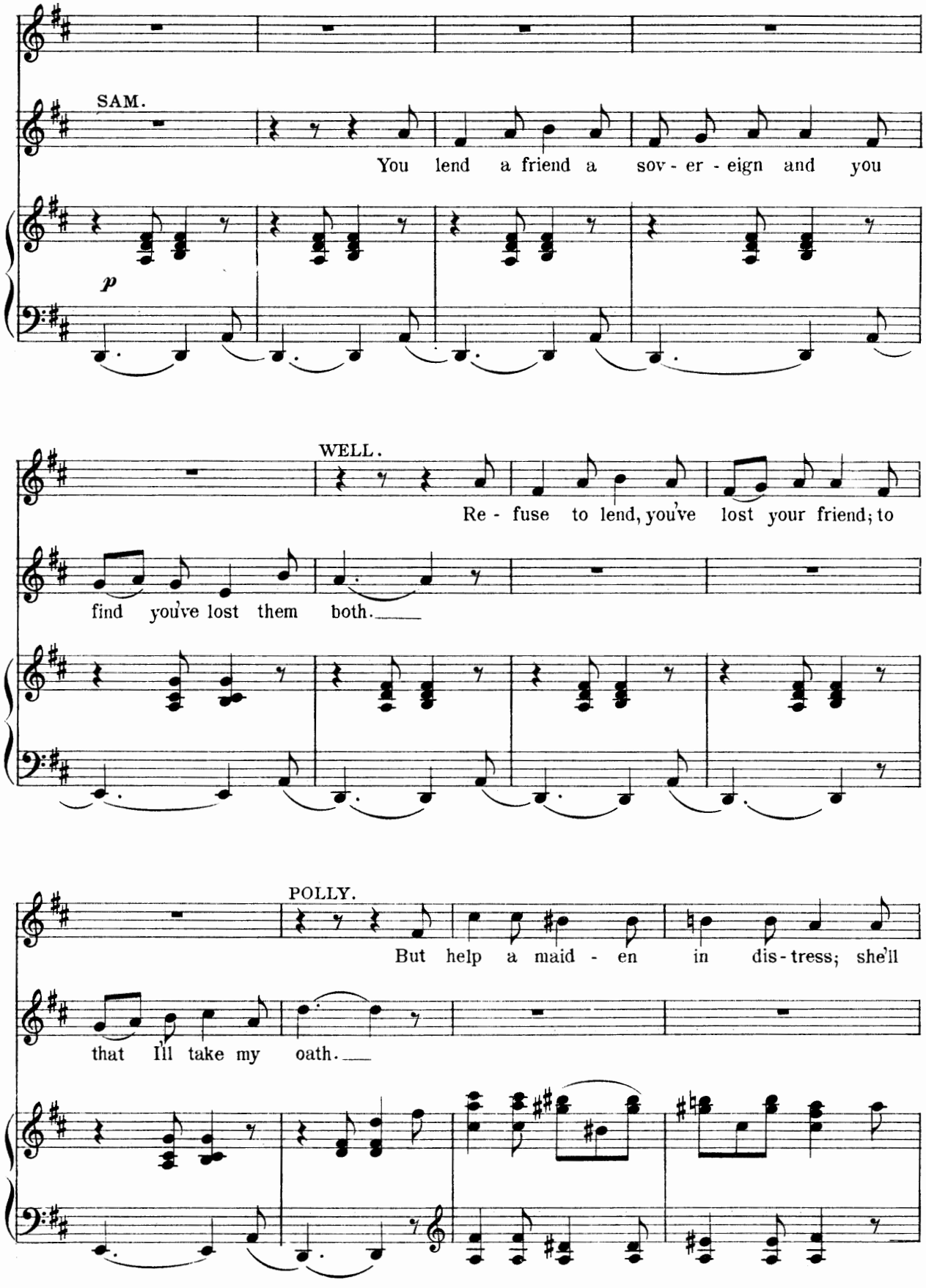
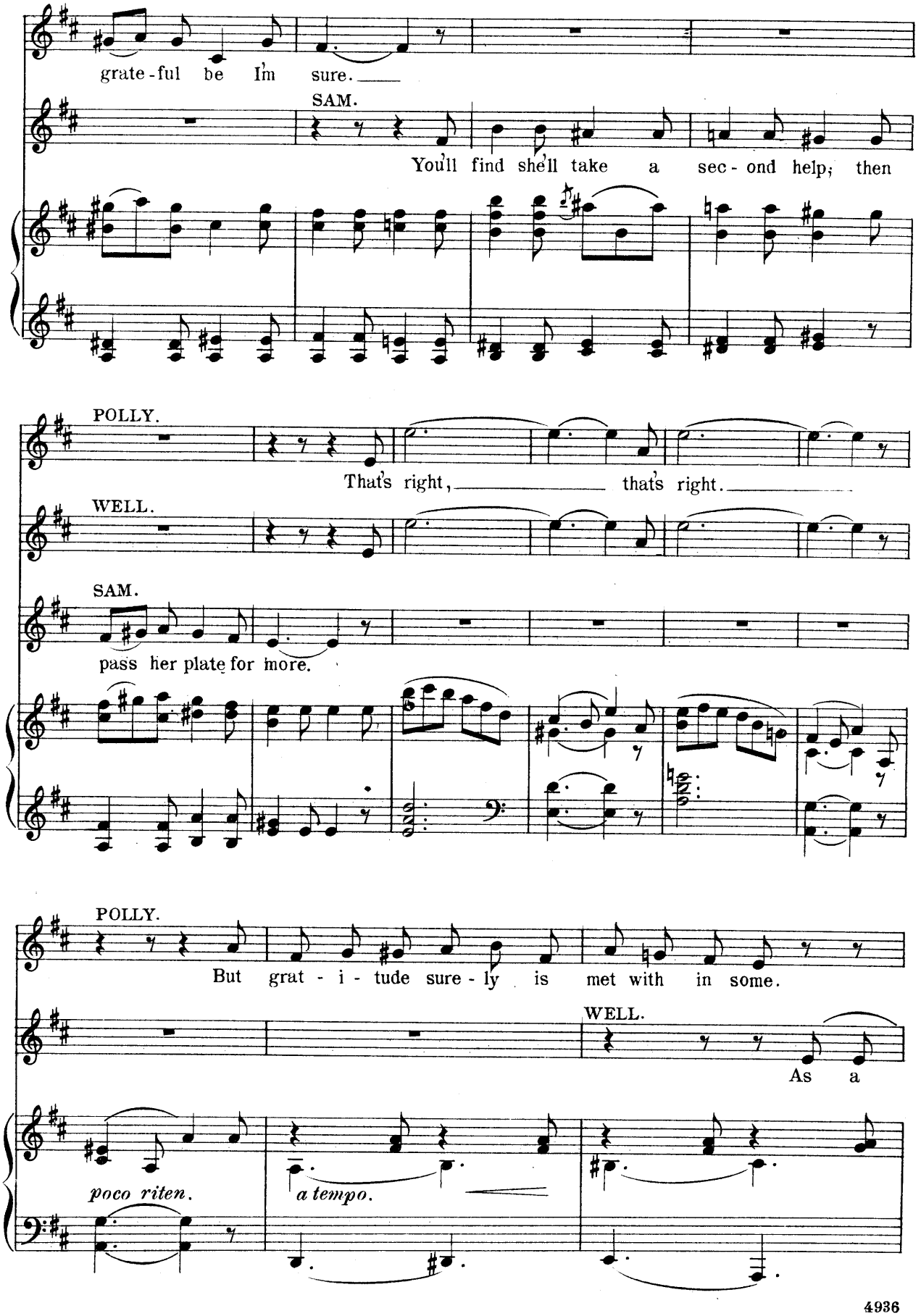

wrong my boy, a clev - er man can find it if he looks.
POLLY.
I'm
WELL.
Why in the sto - ry
sure I wish you'd tell me where.
WELL.
books.
POLLY.
That's right that's right It
SAM.
poco riten.

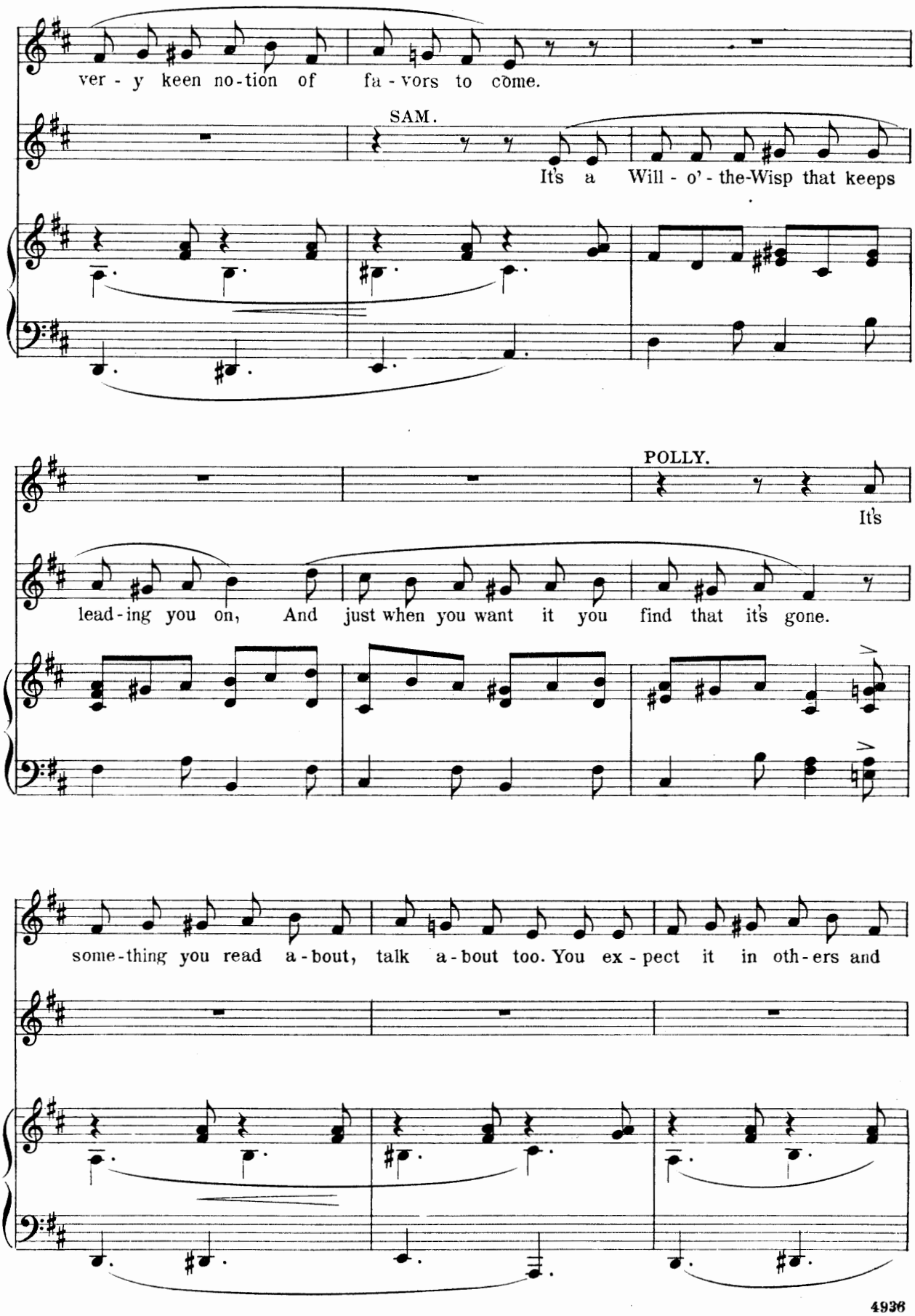

is - n't on earth and it is - n't in air.
SAM.
It ain't found in bus'- ness to
a tempo.
WELL.
It's a thing that you'll none of you meet with in trade. It's
that you can swear.
nev - er been born, and it's nev - er been made.
SAM.
It's a debt al - ways ow - ing that

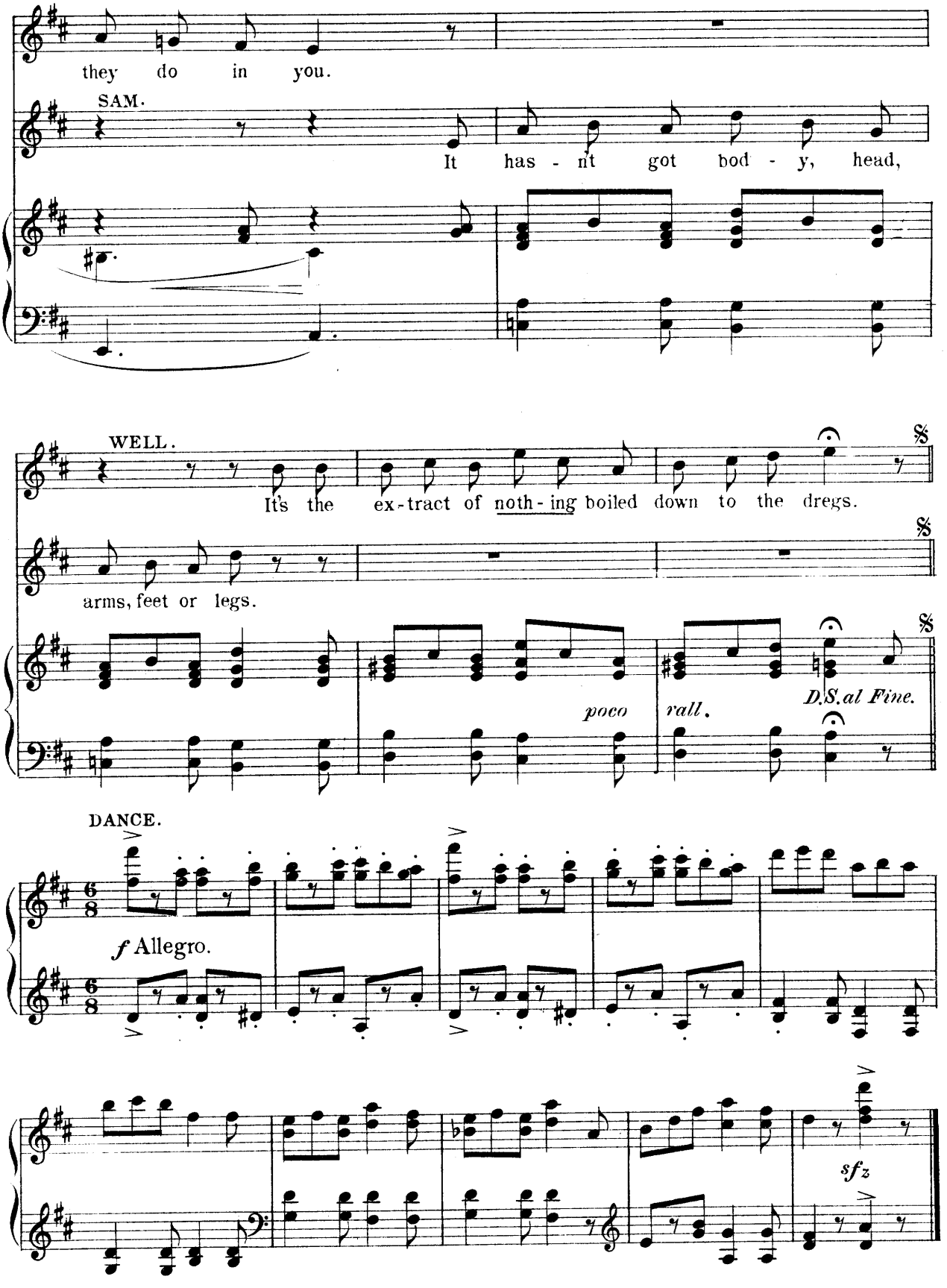

SAM.
nev - er gets paid, It can't live in sun - shine and dies in the shade.
POLLY.
Then what is grat - i - tude, what can it be?
WELL.
It's a bloom-in' con - un - drum
rit.
REFRAIN.
Where, oh where on earth is grat - i - tude
take it from me.
mf a tempo.
SAM.
No one's found it in this lat - i - tude;
WELL.
Talk - ing of grat - i - tude's


POLLY.
No - bod - y knows where grat - i - tude goes.
SAM.
on - ly a plat - i - tude When
grat - i - tude some one owes.
f TUTTI.
Where, oh where on earth is grat - i - tude?
No one's found it in this lat - i - tude Talk-ing of grat - i - tude's on - ly a plat - i - tude;
No - bod - y knows where grat - i - tude goes, When grat - i - tude some one owes.
Fine.


SAM.
You lend a friend a sov - er - eign and you
p
WELL.
Re - fuse to lend, you've lost your friend; to
find you've lost them both.
POLLY.
But help a maid - en in dis - tress; she'll
that I'll take my oath.


grate-ful be I'm sure.
SAM.
You'll find she'll take a sec-ond help; then
POLLY.
That's right, that's right.
WELL.
SAM.
pass her plate for more.
POLLY.
But grat-i-tude sure-ly is met with in some.
WELL.
As a
poco riten.
a tempo.

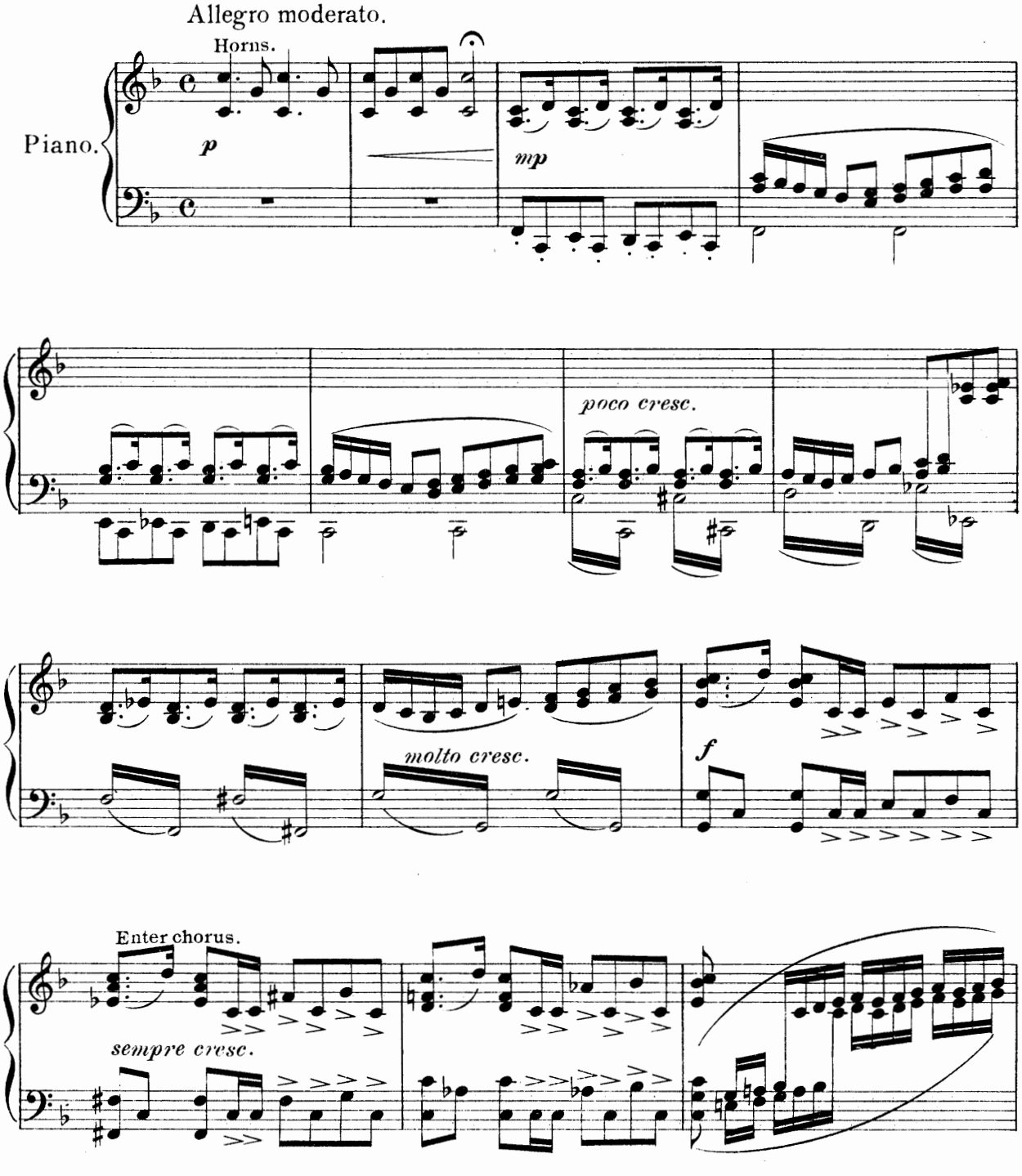

ver - y keen no-tion of fa - vors to come.
SAM.
It's a Will - o' - the-Wisp that keeps
POLLY.
It's
lead-ing you on, And just when you want it you find that it's gone.
some-thing you read a-bout, talk a-bout too. You ex-pect it in oth-ers and

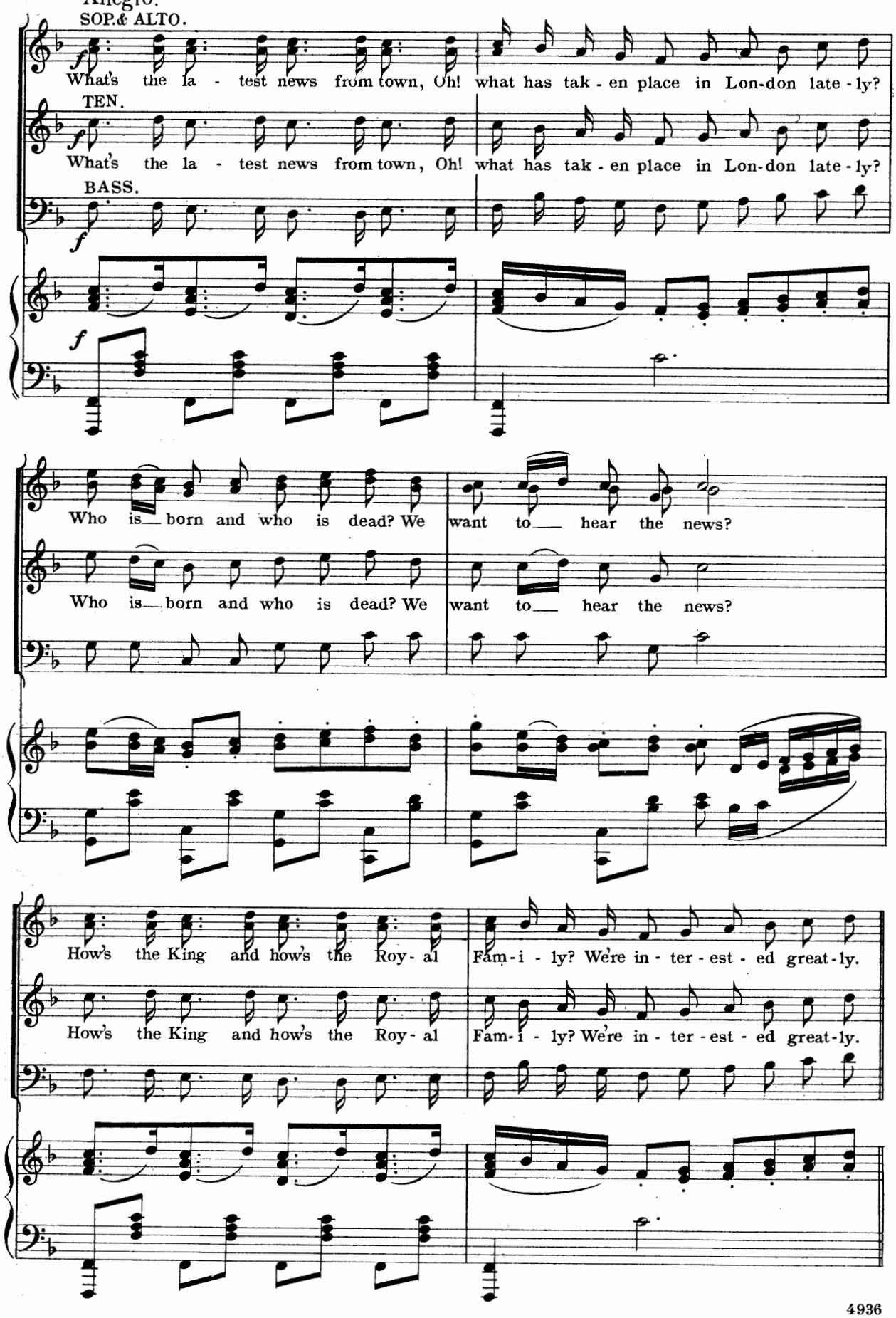

they do in you.
SAM.
It has - n't got bod - y, head,
WELL.
It's the ex-tract of noth-ing boiled down to the dregs.
arms, feet or legs.
poco
rall.
D.S. al Fine.
DANCE.
f Allegro.
sfz

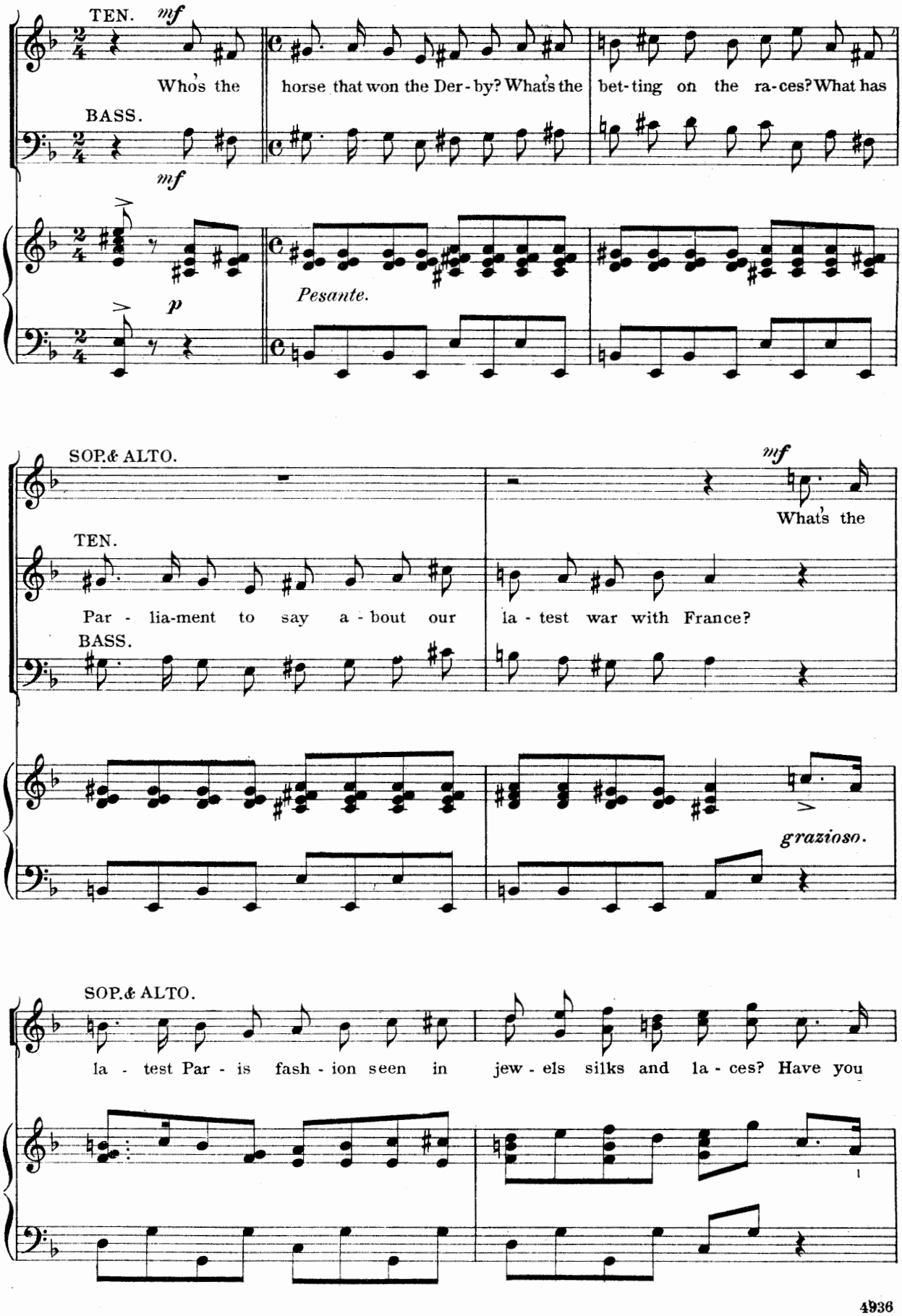
Nº 5ª Entrance.

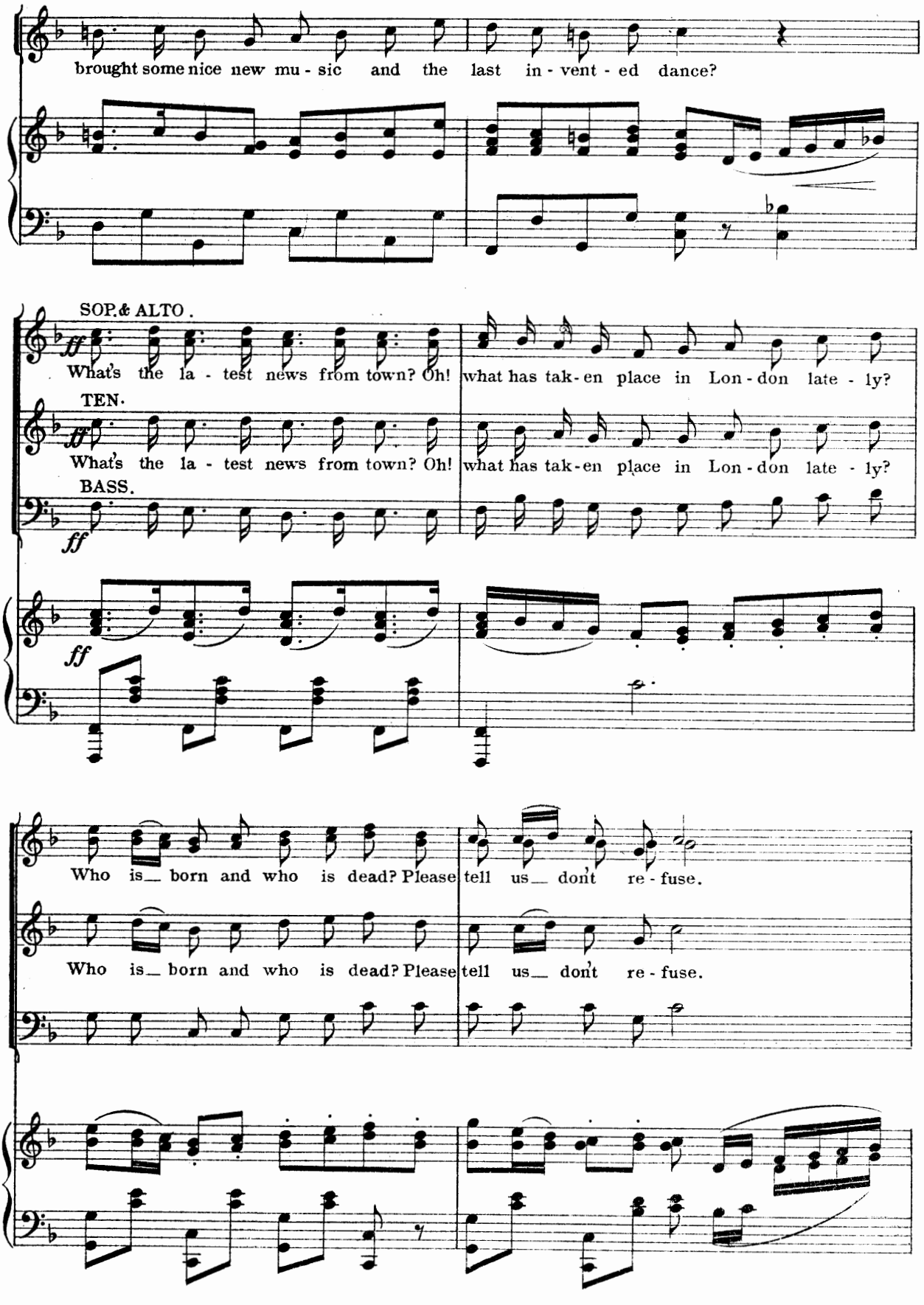
Pickwick and Chorus.

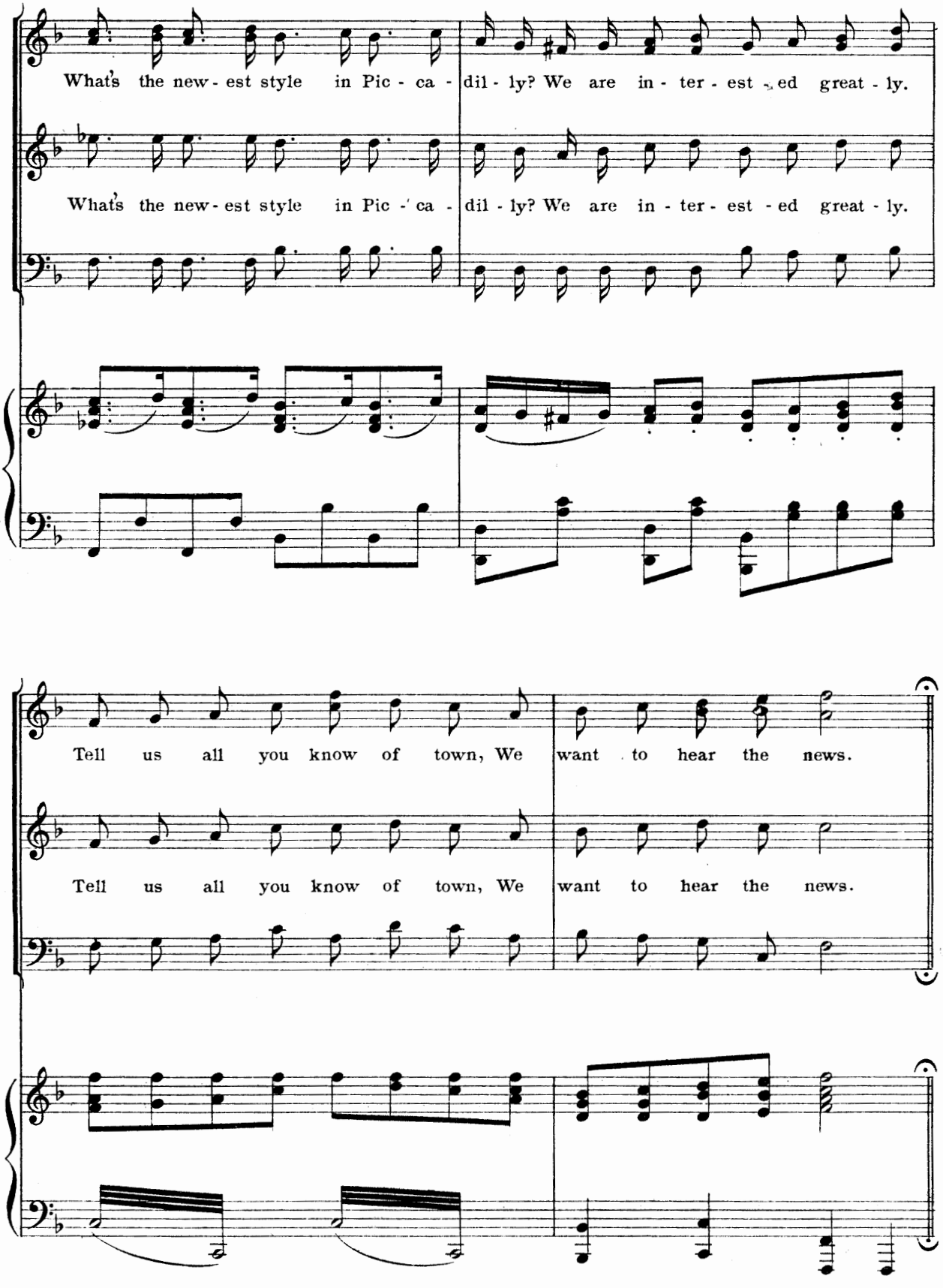
"Coach Arrival."




Allegro.
SOP.& ALTO.
What's the la - test news from town, Oh! what has tak - en place in Lon-don late - ly?
TEN.
What's the la - test news from town, Oh! what has tak - en place in Lon-don late - ly?
BASS.
Who is born and who is dead? We want to hear the news?
Who is born and who is dead? We want to hear the news?
How's the King and how's the Roy - al Fam - i - ly? We're in - ter - est - ed great - ly.
How's the King and how's the Roy - al Fam - i - ly? We're in - ter - est - ed great - ly.

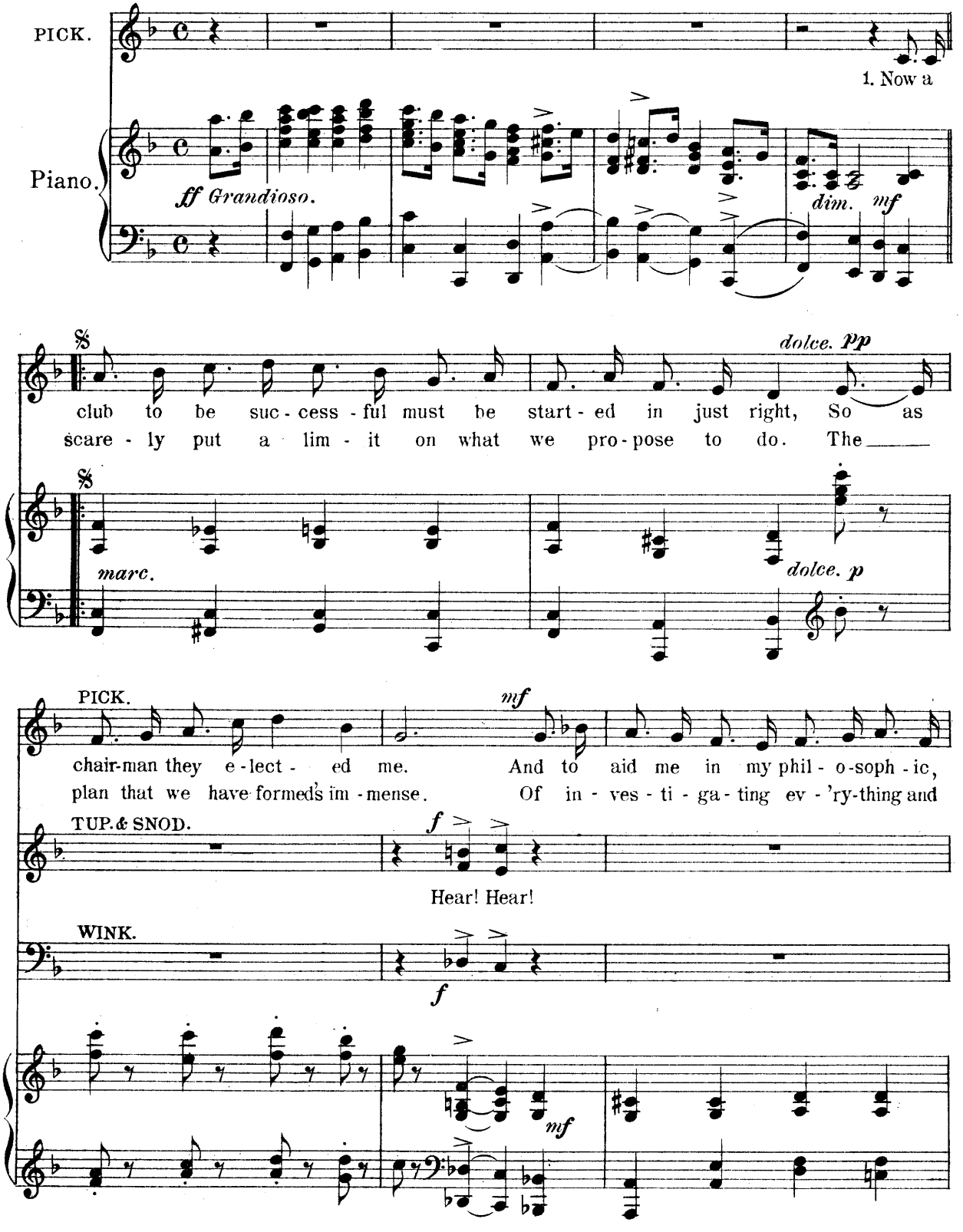

TEN.
mf
Who's the horse that won the Der-by? What's the bet-ting on the ra-ces? What has
BASS.
mf
p
Pesante.
SOP.& ALTO.
mf
What's the
TEN.
Par - lia-ment to say a - bout our la - test war with France?
BASS.
grazioso.
SOP.& ALTO.
la - test Par - is fash - ion seen in jew - els silks and la - ces? Have you

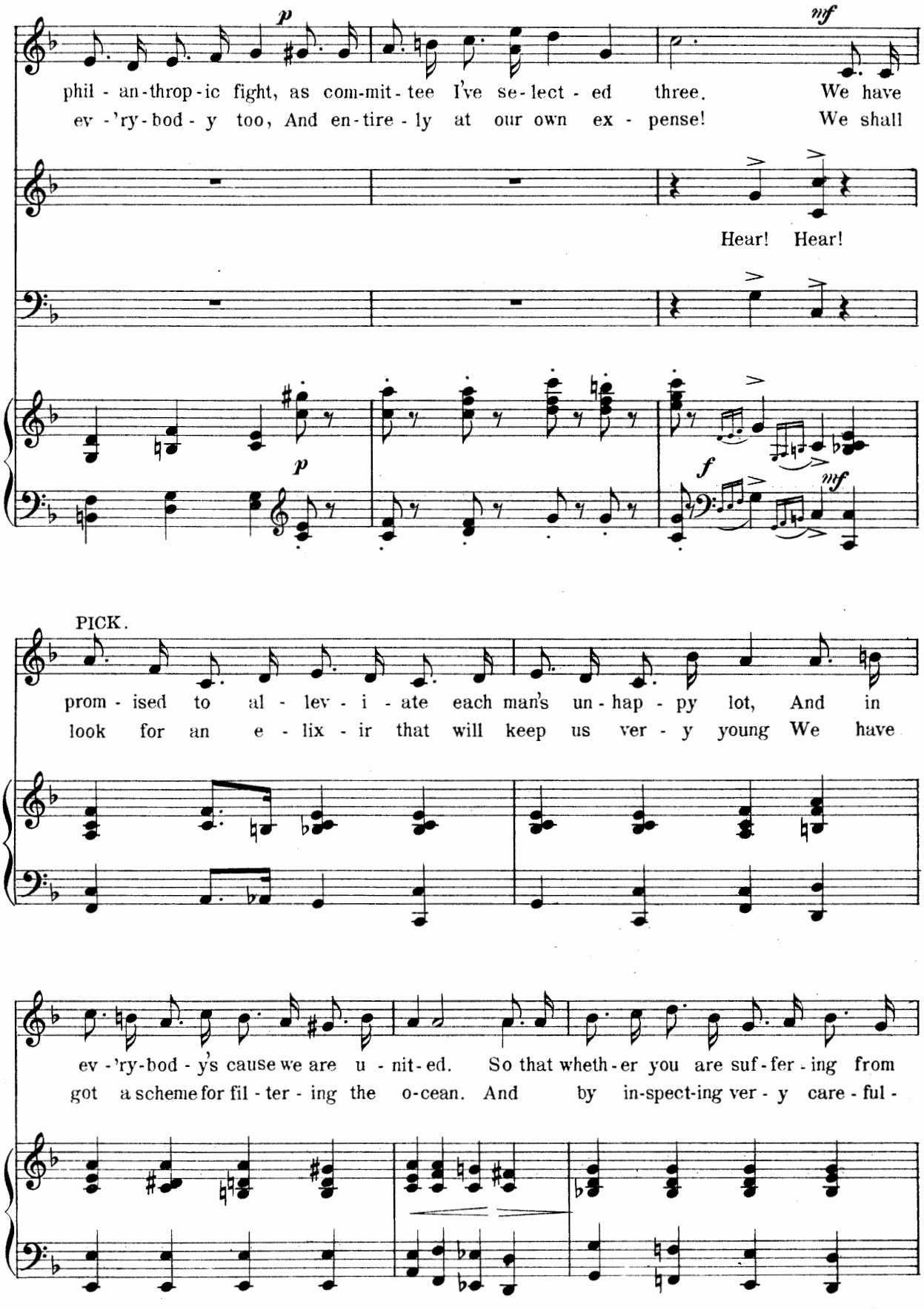

brought some nice new mu - sic and the last in - vent - ed dance?
SOP. & ALTO.
ff
What's the la - test news from town? Oh! what has tak - en place in Lon - don late - ly?
TEN.
ff
What's the la - test news from town? Oh! what has tak - en place in Lon - don late - ly?
BASS.
ff
ff
Who is born and who is dead? Please tell us don't re - fuse.
Who is born and who is dead? Please tell us don't re - fuse.

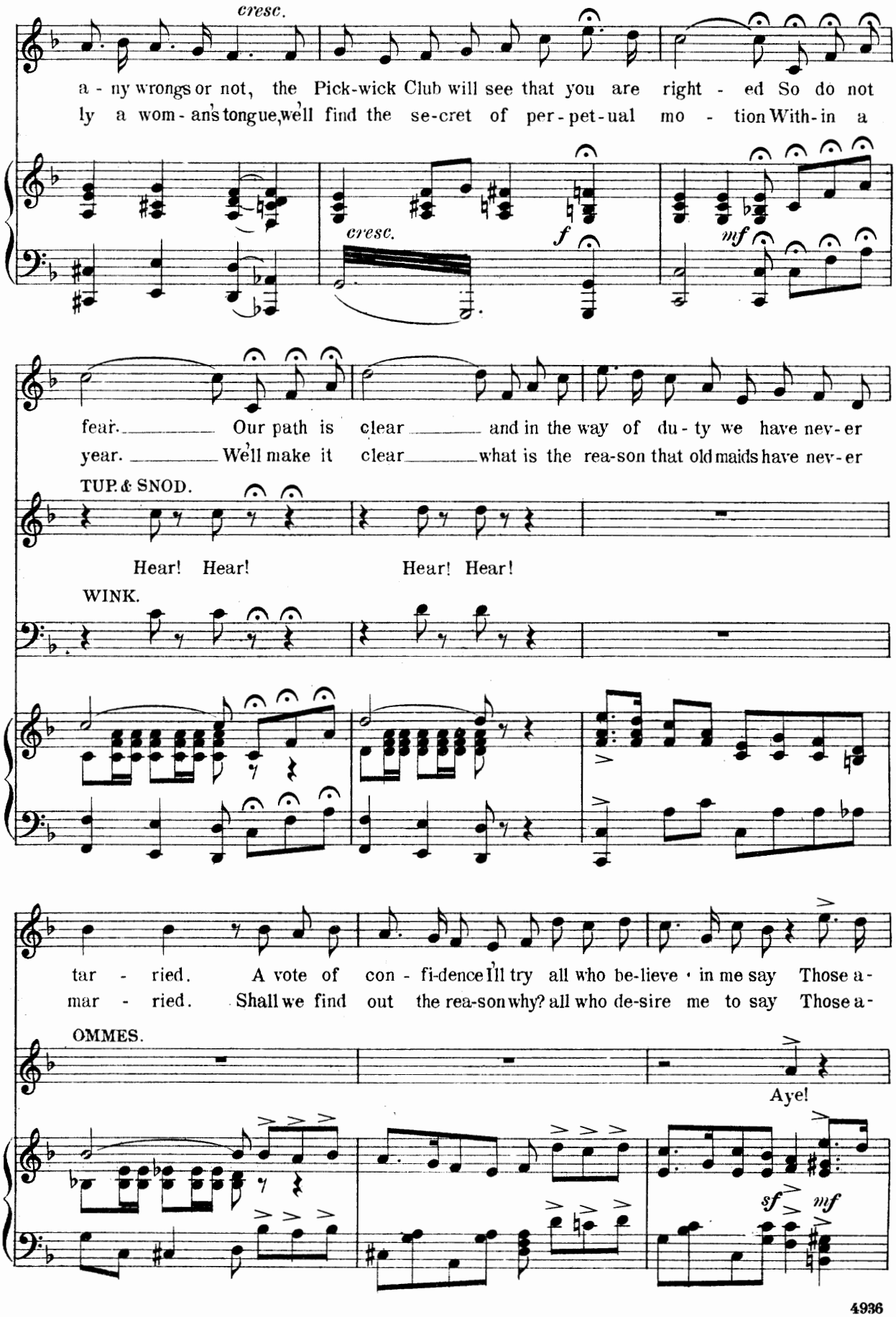

What's the new - est style in Pic - ca - dil - ly? We are in - ter - est - ed great - ly.
What's the new - est style in Pic - ca - dil - ly? We are in - ter - est - ed great - ly.
Tell us all you know of town, We want to hear the news.
Tell us all you know of town, We want to hear the news.

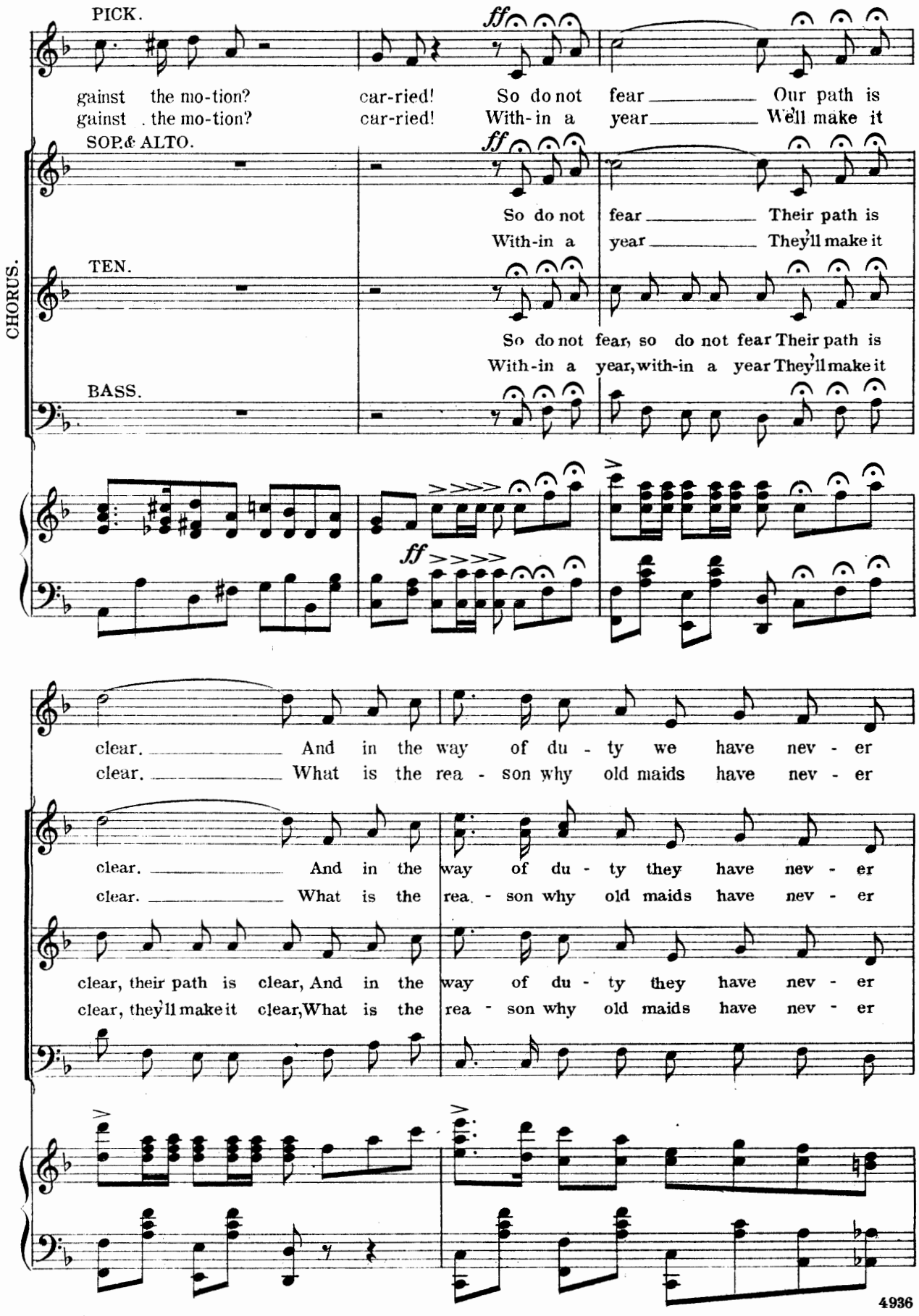
No 5b The Pickwick Club.

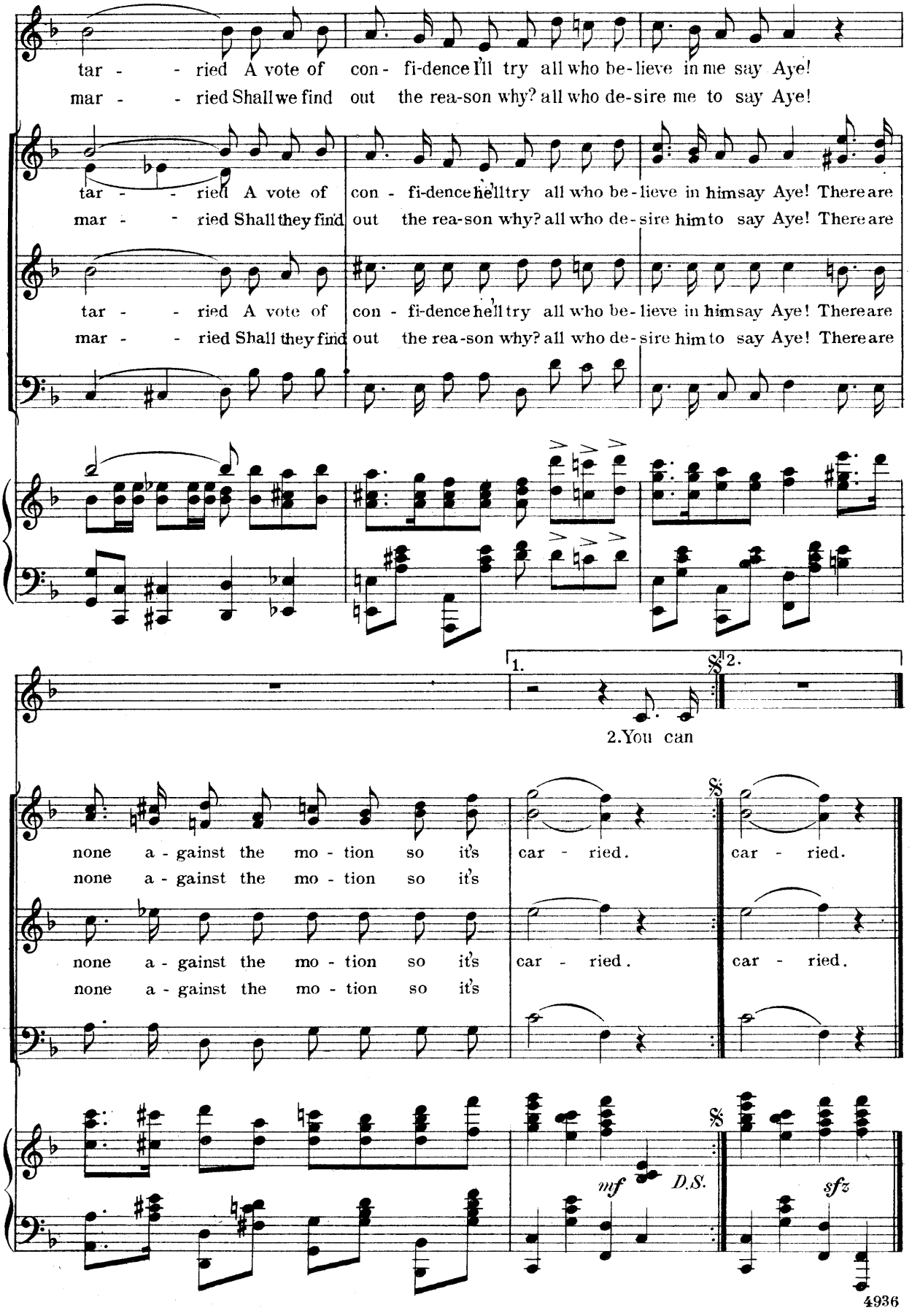
Pickwick, Tupman, Snodgrass, Winkle and Chorus.




p
mf
phil - an-throp-ic fight, as com-mit-tee I've se-lect - ed three. We have
ev -'ry-bod - y too, And en-tire - ly at our own ex - pense! We shall
Hear! Hear!
p
f
mf
PICK.
prom - ised to al - lev - i - ate each man's un - hap - py lot, And in
look for an e - lix - ir that will keep us ver - y young We have
ev -'ry-bod - y's cause we are u - nit-ed. So that wheth-er you are suf-fer - ing from
got a scheme for fil - ter - ing the o-cean. And by in-spect-ing ver - y care - ful -

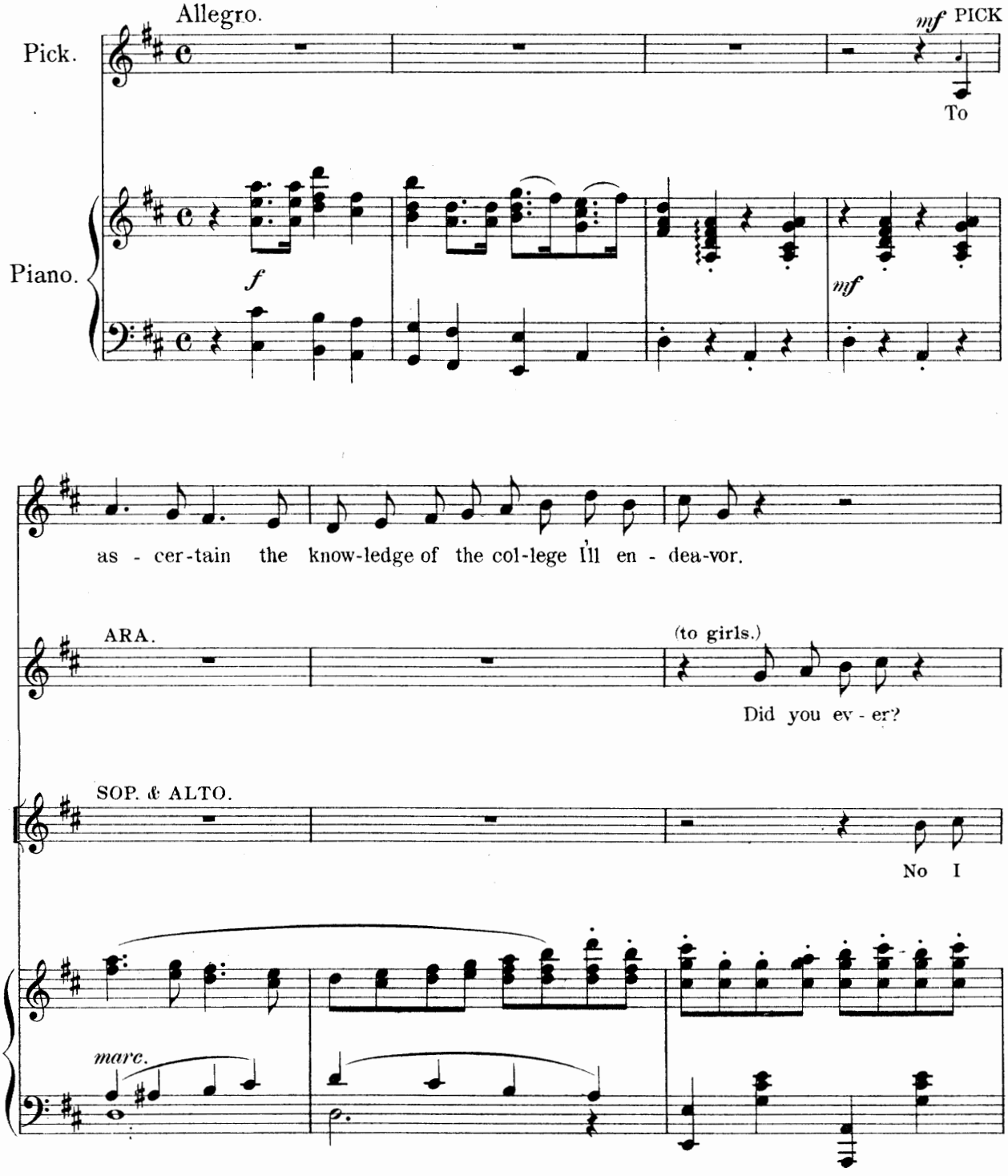

cresc.
a - ny wrongs or not, the Pick-wick Club will see that you are right - ed So do not
ly a wom - an's tongue, we'll find the se-cret of per - pet - ual mo - tion With - in a
cresc.
f
mf
fear. Our path is clear and in the way of du - ty we have nev - er
year. We'll make it clear what is the rea-son that old maids have nev - er
TUP. & SNOD.
Hear! Hear! Hear! Hear!
WINK.
tar - ried. A vote of con - fi-dence I'll try all who be-lieve in me say Those a -
mar - ried. Shall we find out the rea-son why? all who de-sire me to say Those a -
OMMES.
Aye!
sf
mf


PICK.
gainst the mo-tion? car-ried! So do not fear Our path is
gainst the mo-tion? car-ried! With-in a year We'll make it
SOP. & ALTO.
So do not fear Their path is
With-in a year They'll make it
TEN.
So do not fear, so do not fear Their path is
With-in a year, with-in a year They'll make it
BASS.
CHORUS.
clear. And in the way of du - ty we have nev - er
clear. What is the rea - son why old maids have nev - er
clear. And in the way of du - ty they have nev - er
clear. What is the rea - son why old maids have nev - er
clear, their path is clear, And in the way of du - ty they have nev - er
clear, they'll make it clear, What is the rea - son why old maids have nev - er
4936


tar - - ried A vote of con - fi-dence I'll try all who be-lieve in me say Aye!
mar - - ried Shall we find out the rea-son why? all who de-sire me to say Aye!
tar - - ried A vote of con - fi-dence he'll try all who be-lieve in him say Aye! There are
mar - - ried Shall they find out the rea-son why? all who de-sire him to say Aye! There are
tar - - ried A vote of con - fi-dence he'll try all who be-lieve in him say Aye! There are
mar - - ried Shall they find out the rea-son why? all who de-sire him to say Aye! There are
1.
2.
2. You can
none a - gainst the mo - tion so it's car - ried. car - ried.
none a - gainst the mo - tion so it's
none a - gainst the mo - tion so it's car - ried. car - ried.
none a - gainst the mo - tion so it's
mf
D.S.
sfz

No 6. To Ascertain the Knowledge.

Pickwick, Arabella, Winkle,
Snodgrass, Tupman and Chorus.



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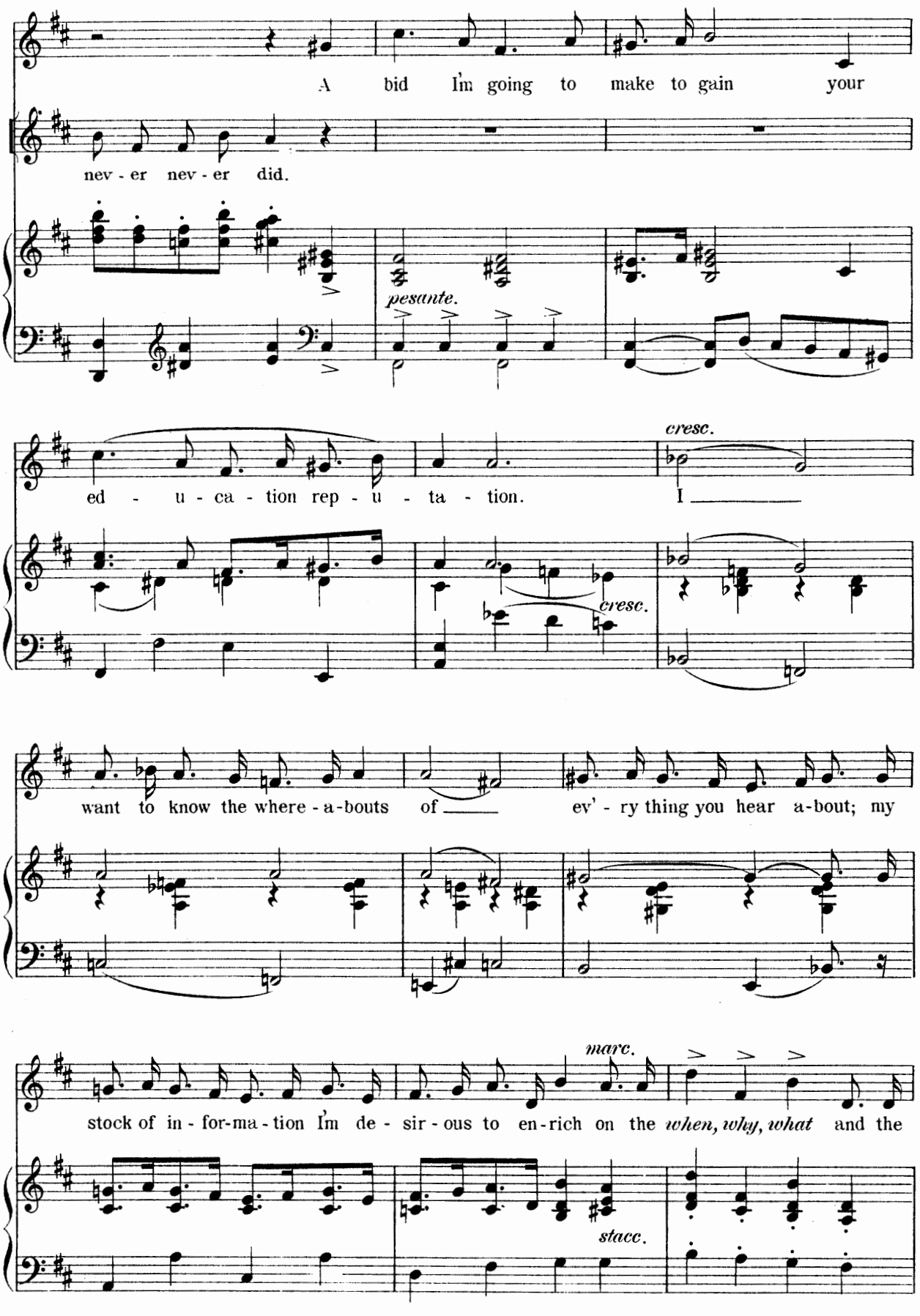
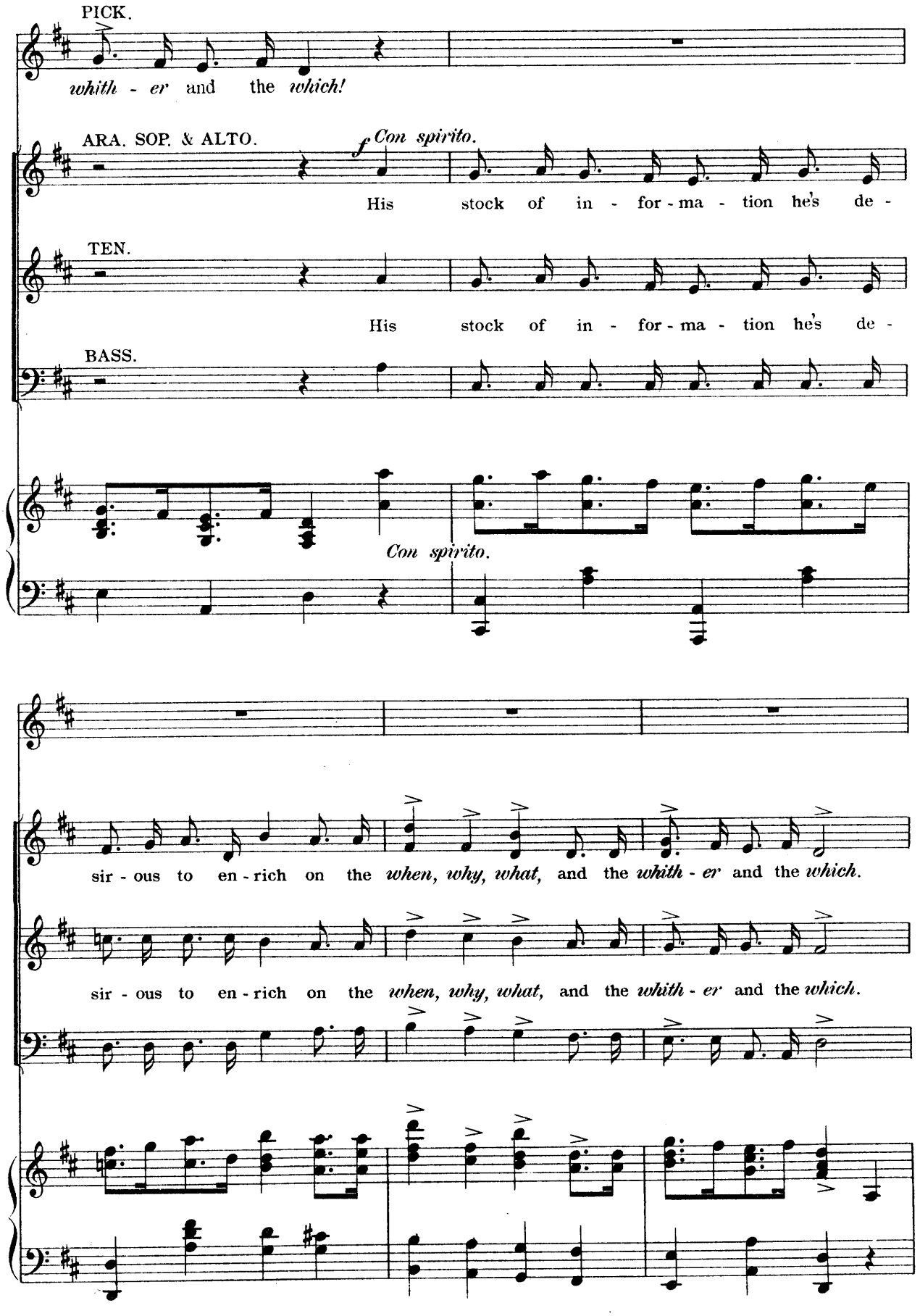
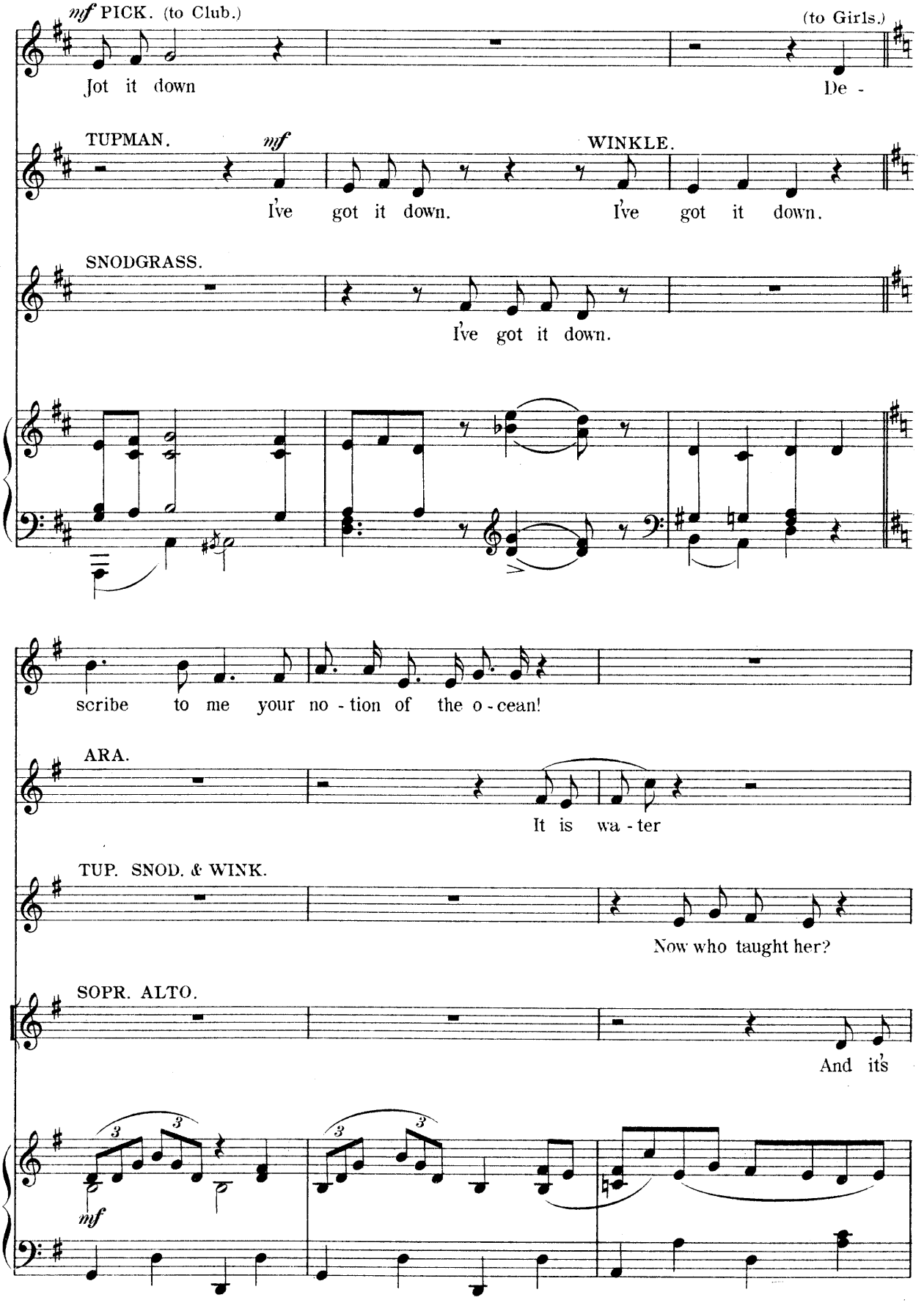
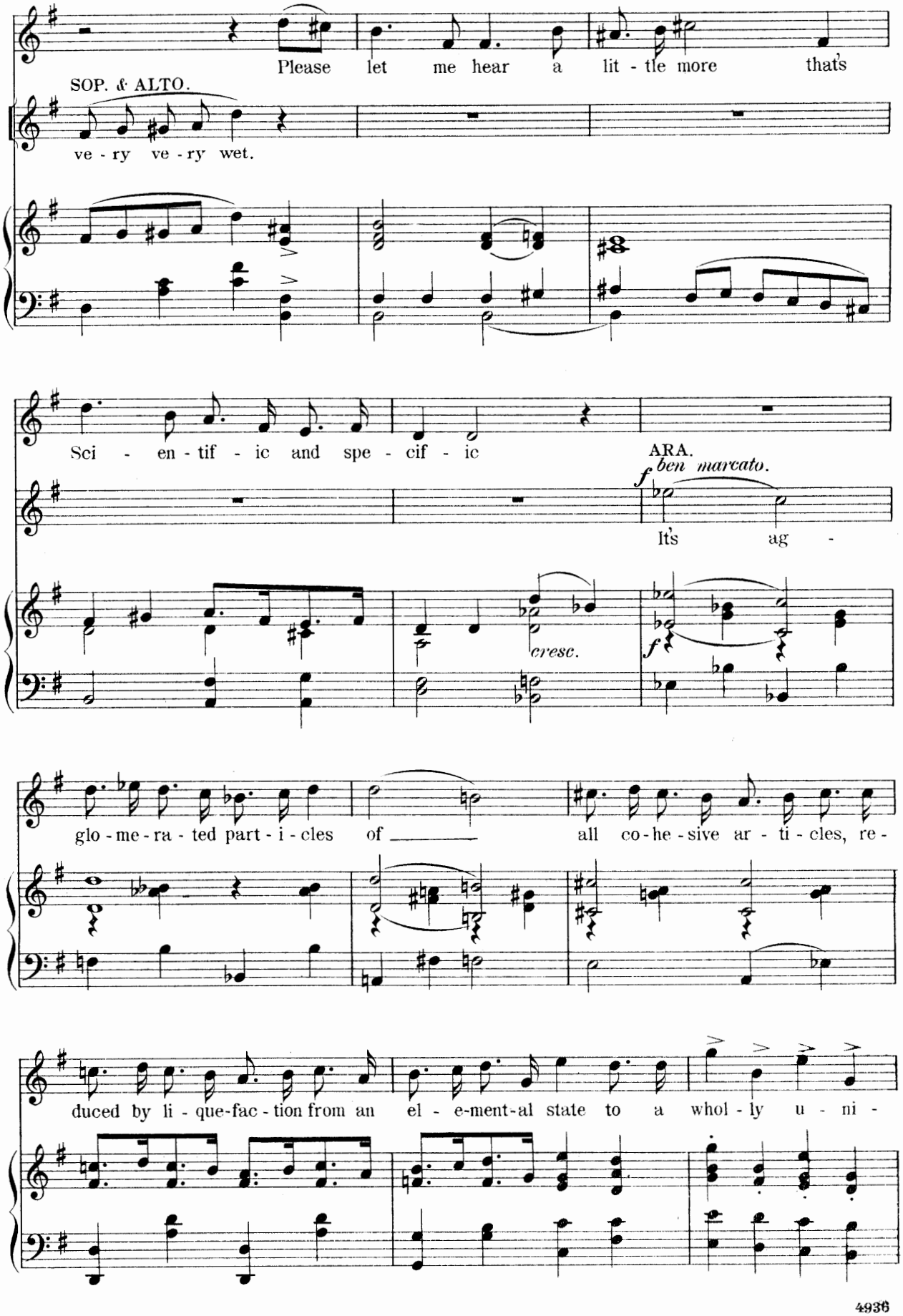
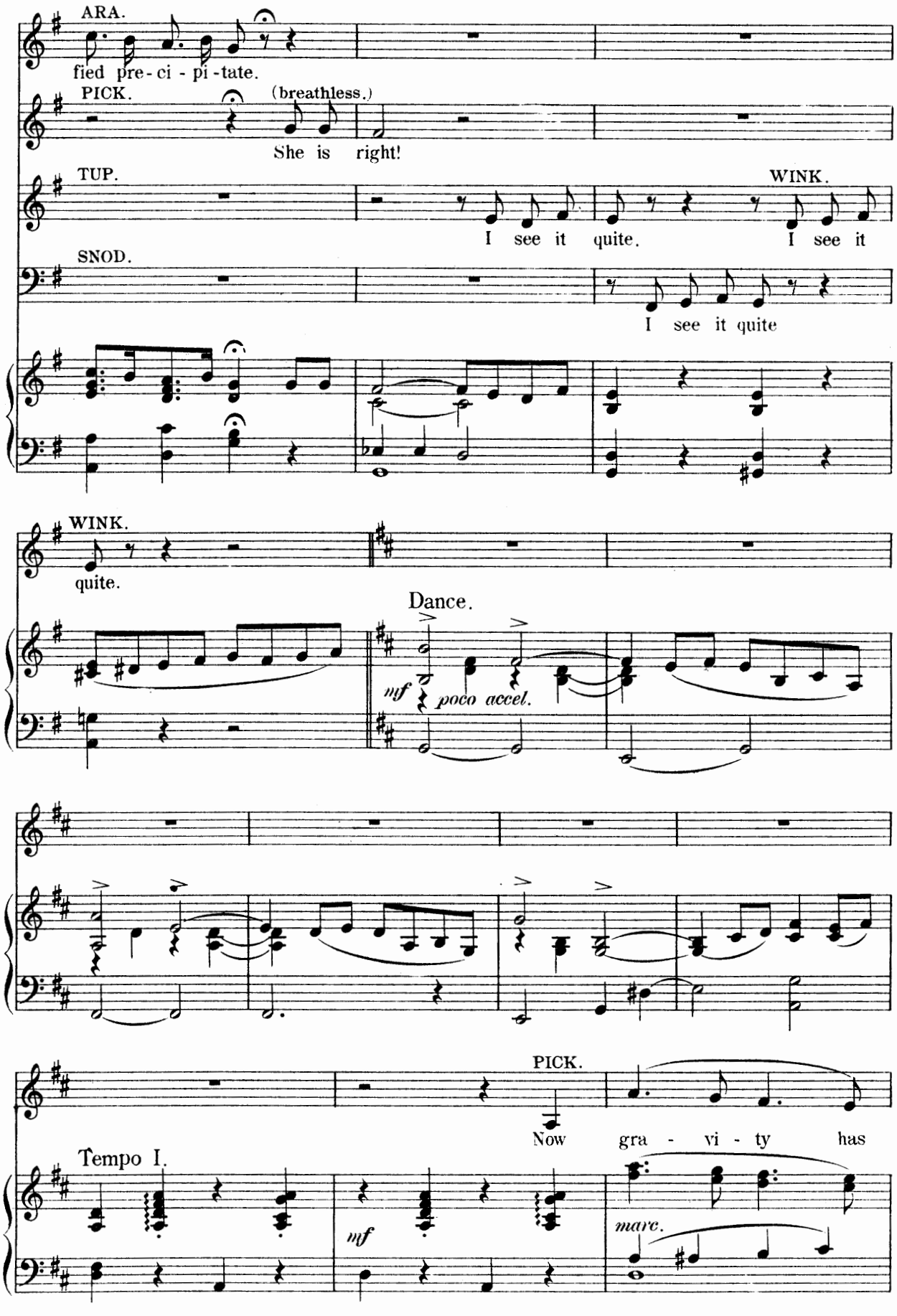
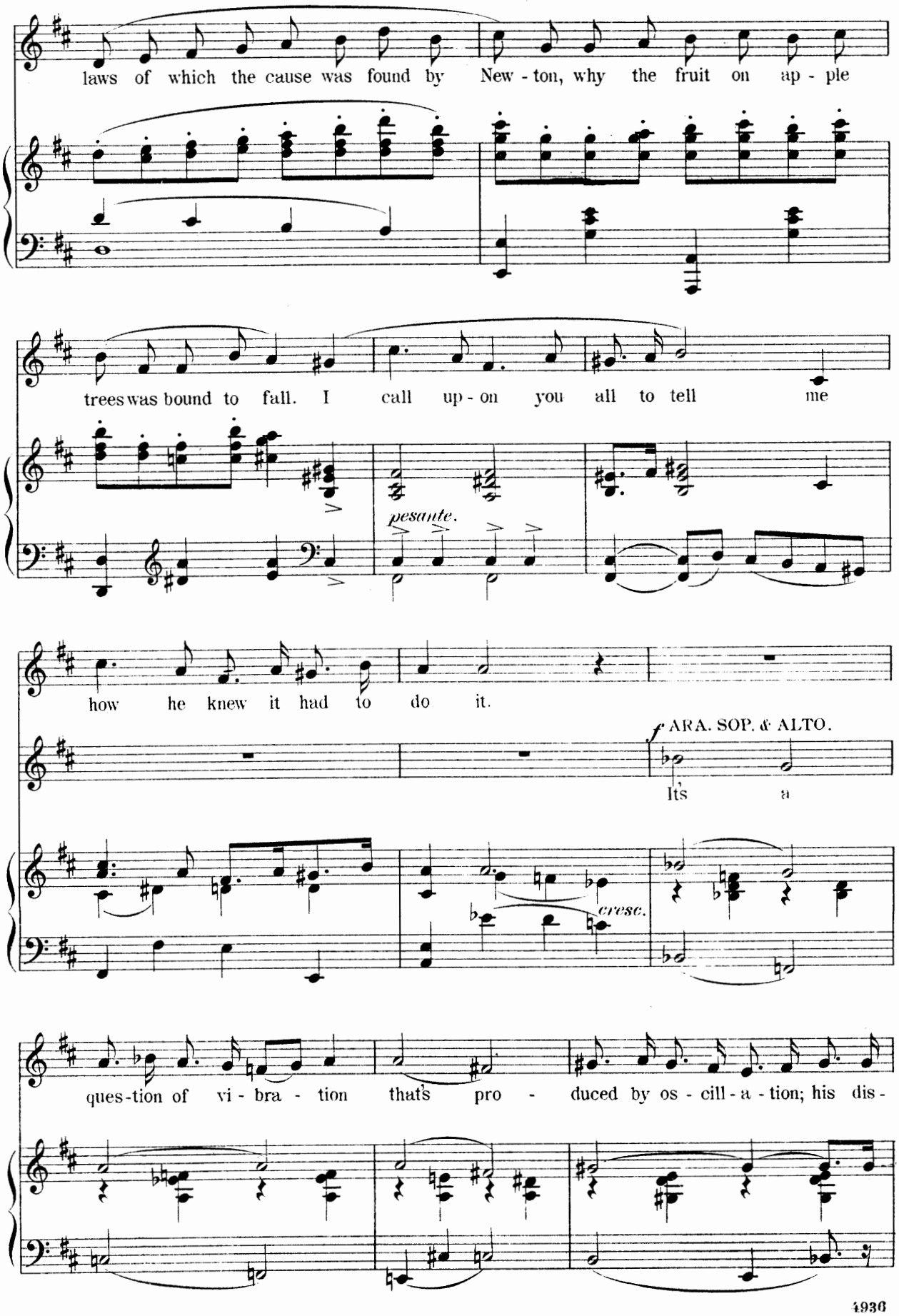

A bid I'm going to make to gain your
nev - er nev - er did.
pesante.
ed - u - ca - tion rep - u - ta - tion.
cresc.
I
cresc.
want to know the where - a - bouts of
ev' - ry thing you hear a - bout; my
marc.
stock of in - for-ma - tion I'm de - sir - ous to en - rich on the when, why, what and the
stacc.

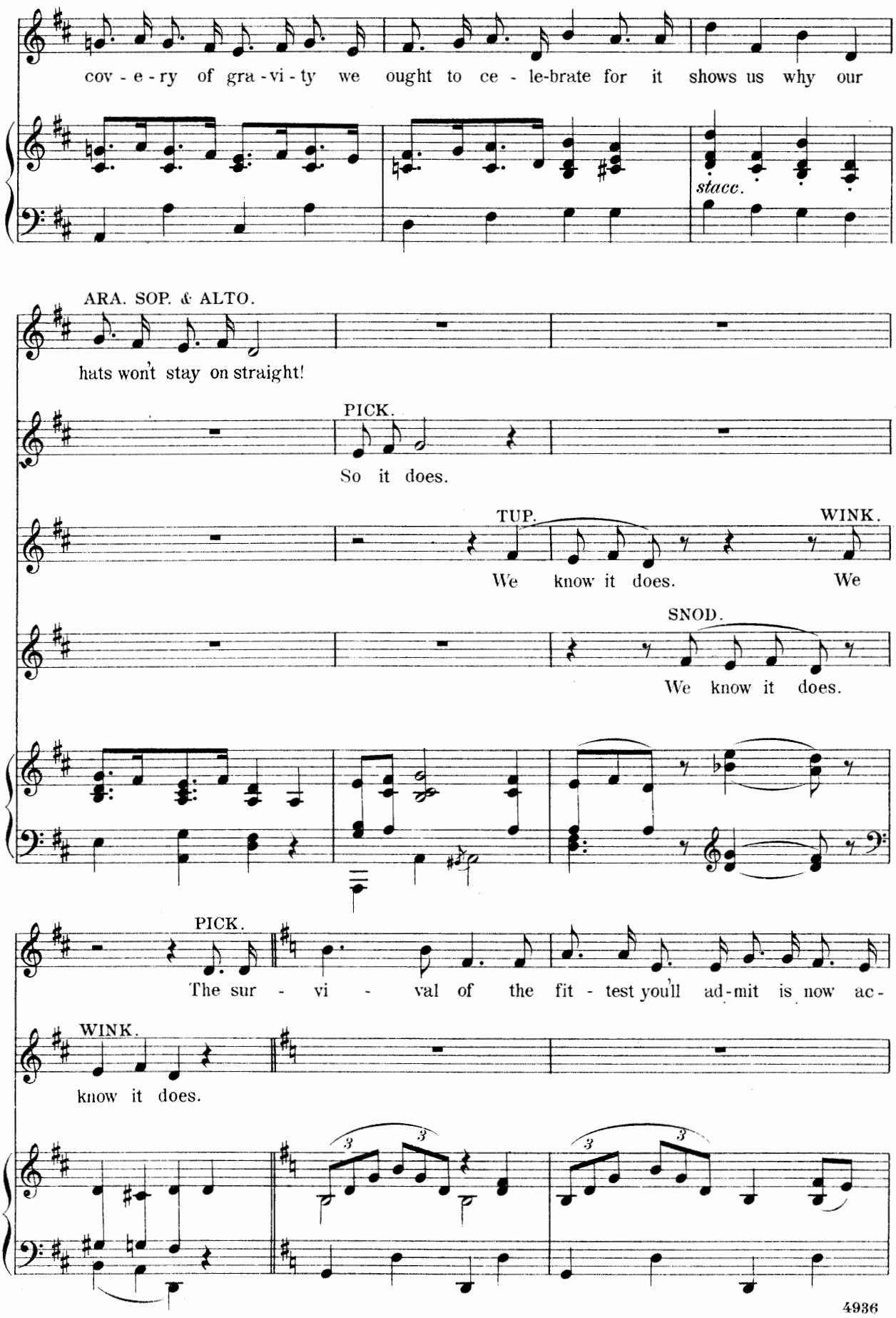

PICK.
whith - er and the which!
ARA. SOP. & ALTO.
f Con spirito.
His stock of in - for - ma - tion he's de -
TEN.
His stock of in - for - ma - tion he's de -
BASS.
Con spirito.
sir - ous to en - rich on the when, why, what, and the whith - er and the which.
sir - ous to en - rich on the when, why, what, and the whith - er and the which.

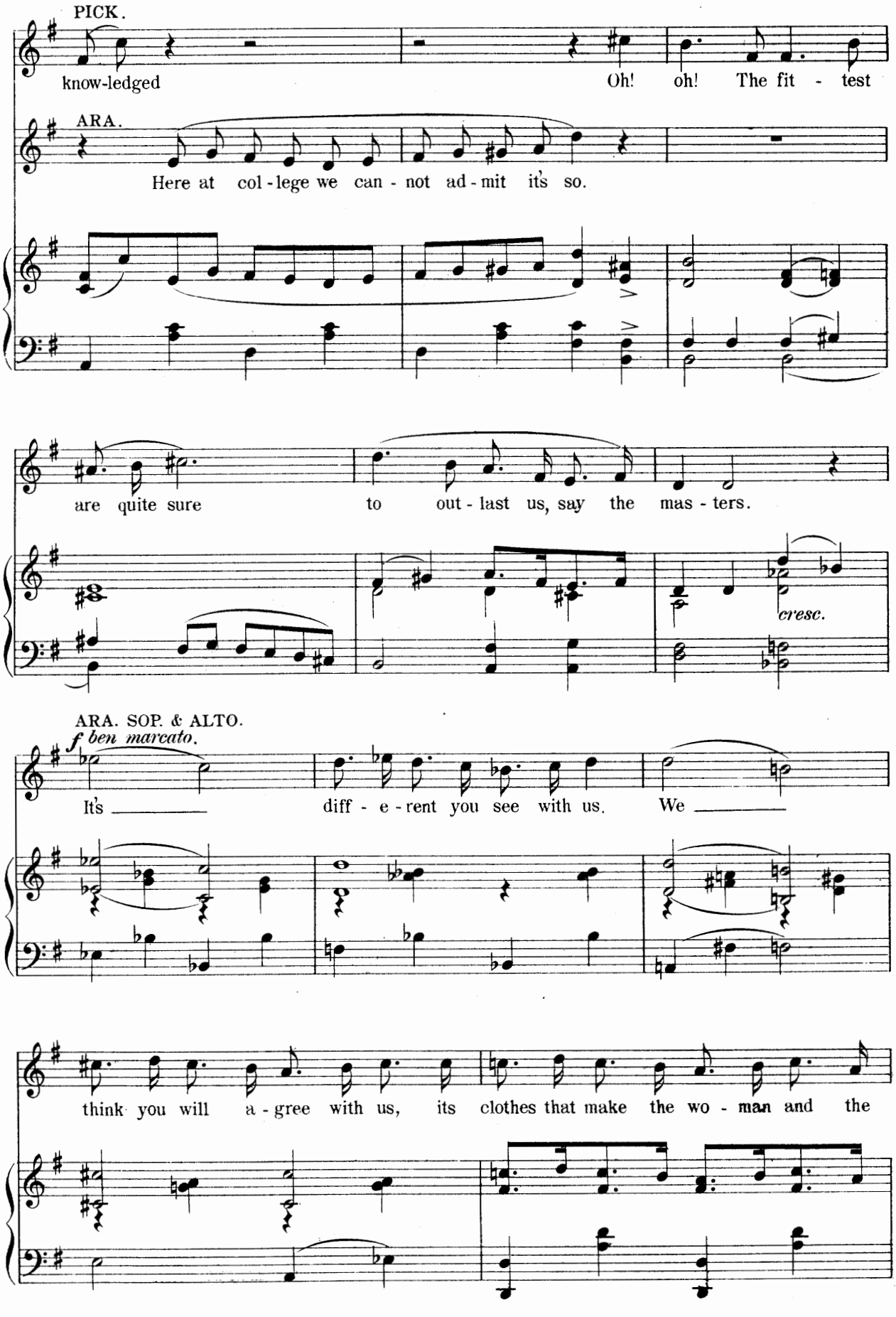

mf PICK. (to Club.)
(to Girls.)
Jot it down
De -
TUPMAN.
mf
WINKLE.
I've got it down.
I've got it down.
SNODGRASS.
I've got it down.
scribe to me your no - tion of the o - cean!
ARA.
It is wa - ter
TUP. SNOD. & WINK.
Now who taught her?
SOPR. ALTO.
And it's
mf

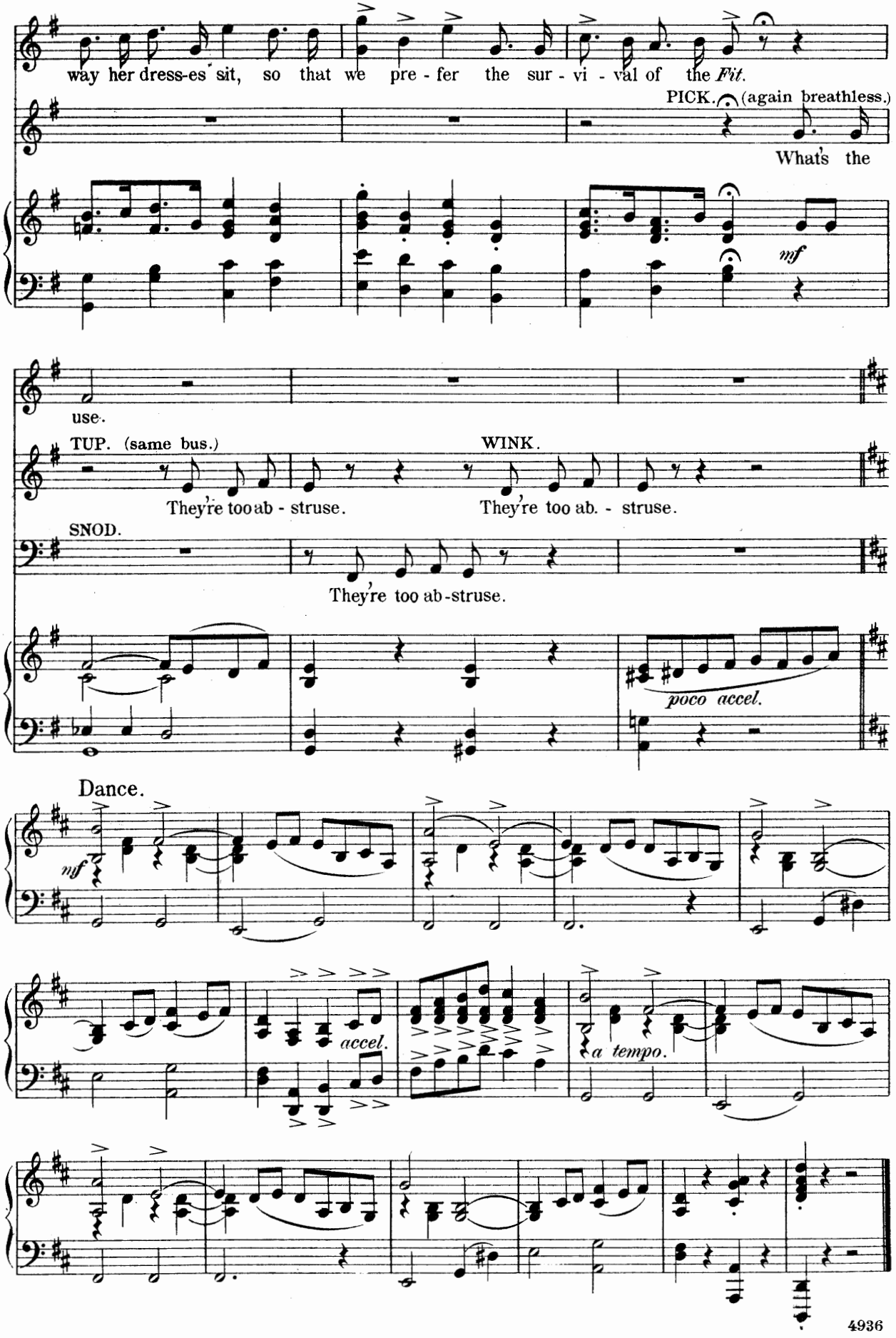

Please let me hear a lit - tle more that's
SOP. & ALTO.
ve - ry ve - ry wet.
Sci - en - tif - ic and spe - cif - ic
ARA.
f ben marcato.
It's ag -
cresc.
f
glo - me - ra - ted part - i - cles of
all co - he - sive ar - ti - cles, re -
duced by li - que-fac - tion from an el - e-ment-al state to a whol - ly u - ni -


ARA.
fied pre - ci - pi - tate.
PICK.
(breathless.)
She is right!
TUP.
I see it quite.
WINK.
I see it
SNOD.
I see it quite
WINK.
quite.
Dance.
mf
poco accel.
PICK.
Now gra - vi - ty has
Tempo I.
mf
marc.


laws of which the cause was found by New - ton, why the fruit on ap - ple
trees was bound to fall. I call up - on you all to tell me
pesante.
how he knew it had to do it.
f ARA. SOP. & ALTO.
It's a
cresc.
ques-tion of vi - bra - tion that's pro - duced by os - cill - a - tion; his dis -


cov - e - ry of gra - vi - ty we ought to ce - le-brate for it shows us why our
stacc.
ARA. SOP. & ALTO.
hats won't stay on straight!
PICK.
So it does.
TUP.
WINK.
We know it does. We
SNOD.
We know it does.
PICK.
The sur - vi - val of the fit - test you'll ad-mit is now ac -
WINK.
know it does.


PICK.
know-ledged
Oh! oh! The fit - test
ARA.
Here at col - lege we can - not ad - mit it's so.
are quite sure
to out - last us, say the mas - ters.
cresc.
ARA. SOP. & ALTO.
f ben marcato.
It's
diff - e - rent you see with us.
We
think you will a - gree with us, its clothes that make the wo - man and the

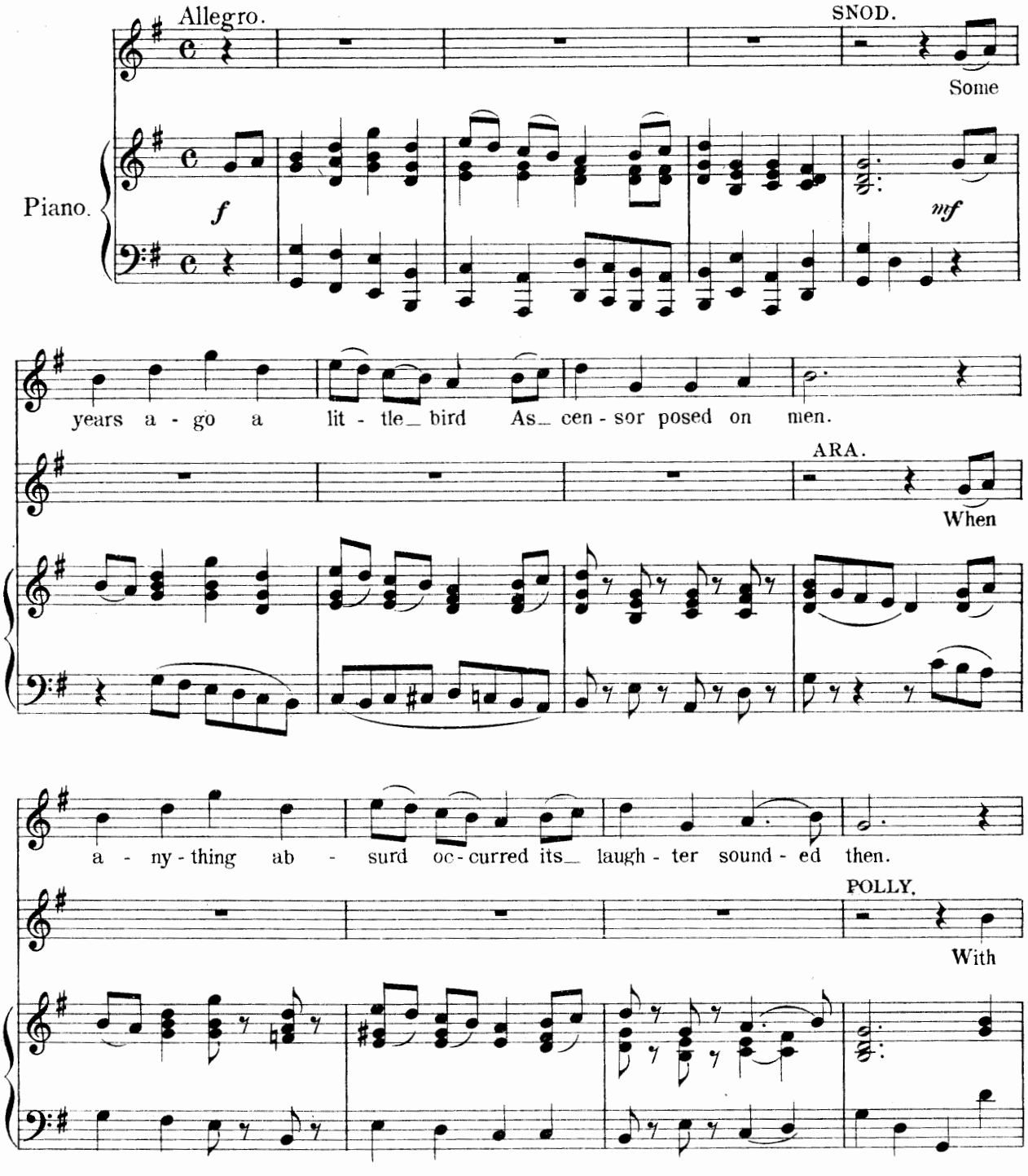

way her dress-es sit, so that we pre - fer the sur - vi - val of the Fit.
PICK. (again breathless.)
What's the
mf
use.
TUP. (same bus.)
WINK.
They're too ab - struse.
They're too ab. - struse.
SNOD.
They're too ab-struse.
poco accel.
Dance.
mf
accel.
a tempo.

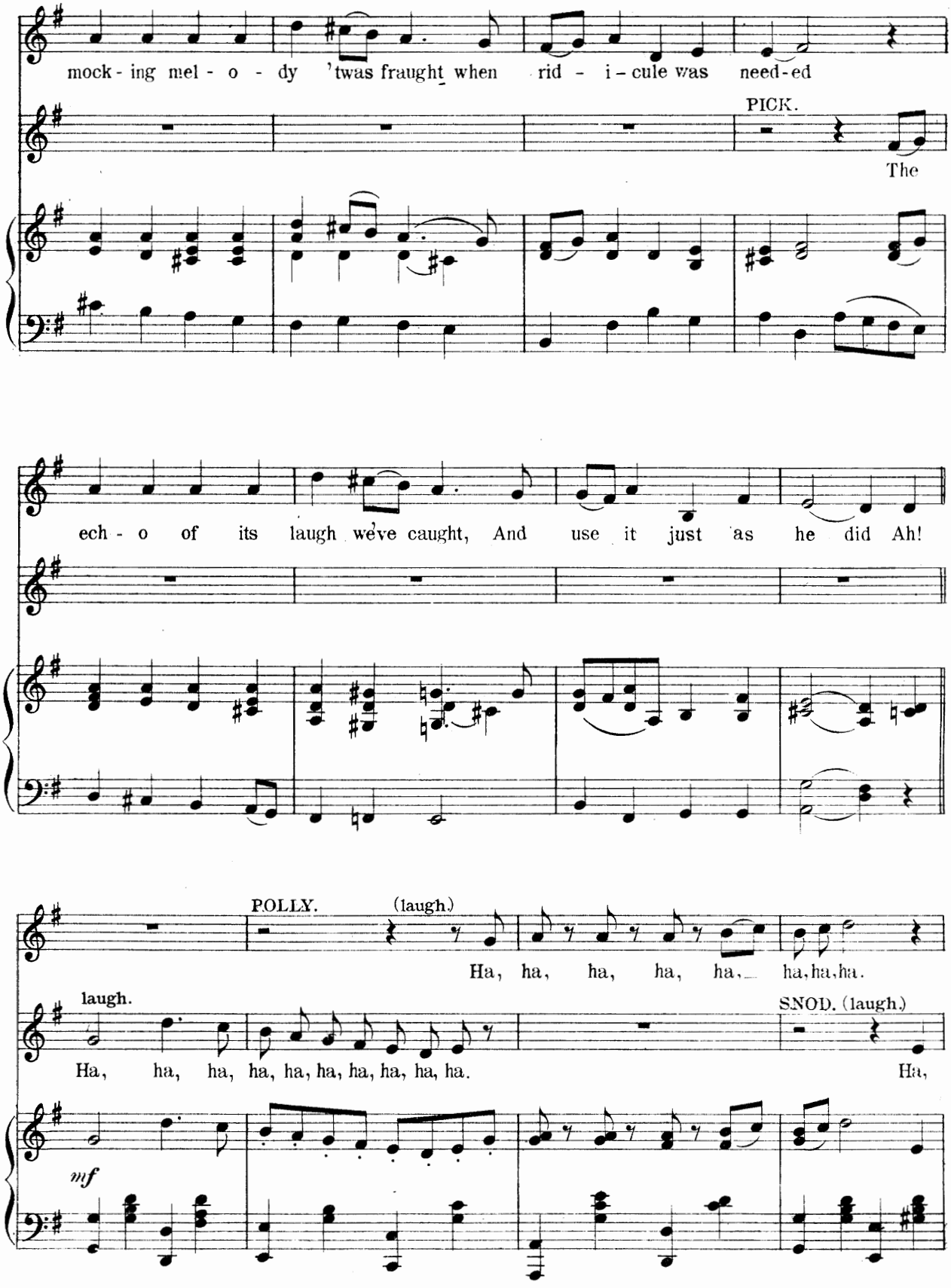
The Lay of the Merry Ha! Ha!

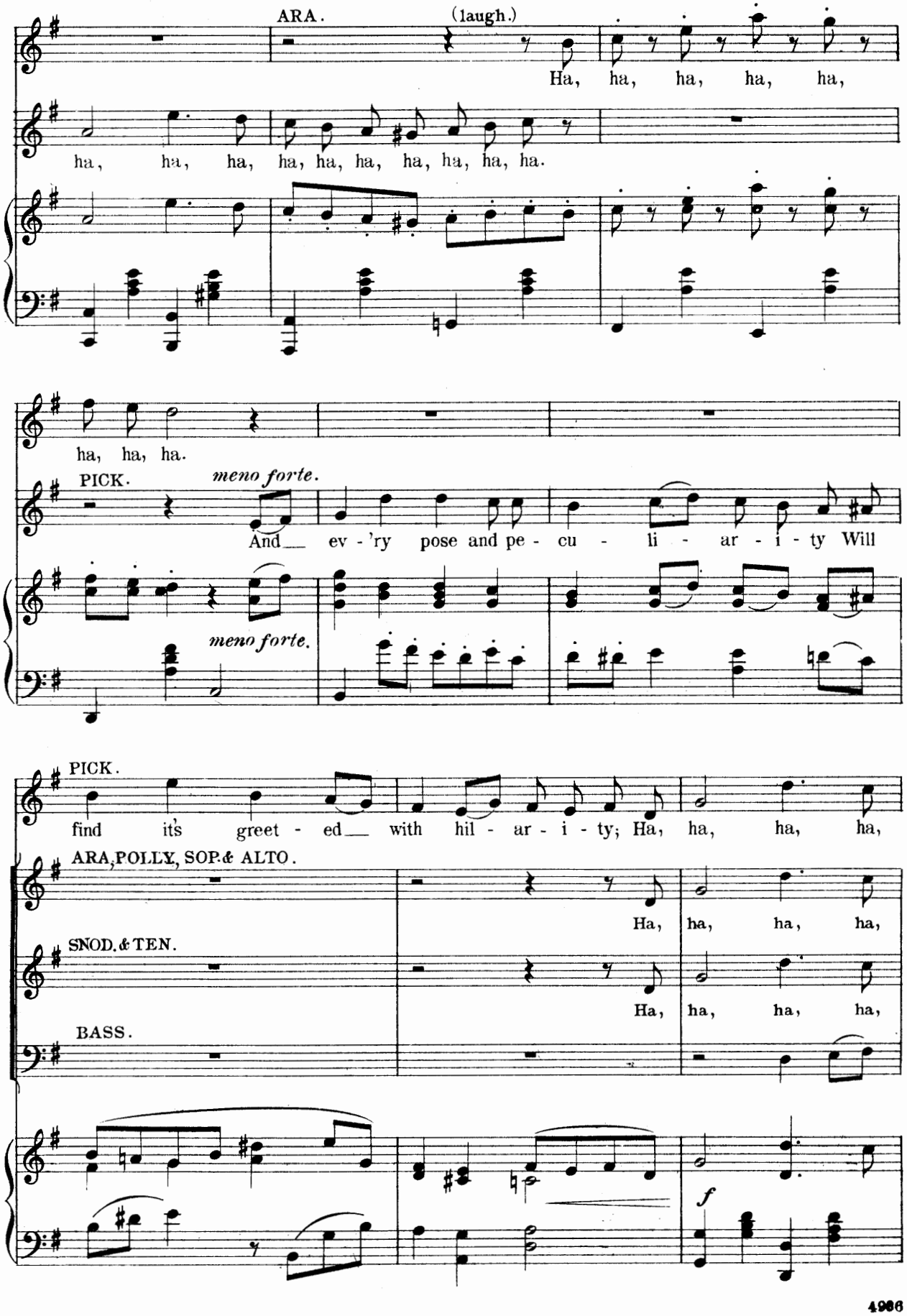
QUARTETTE.

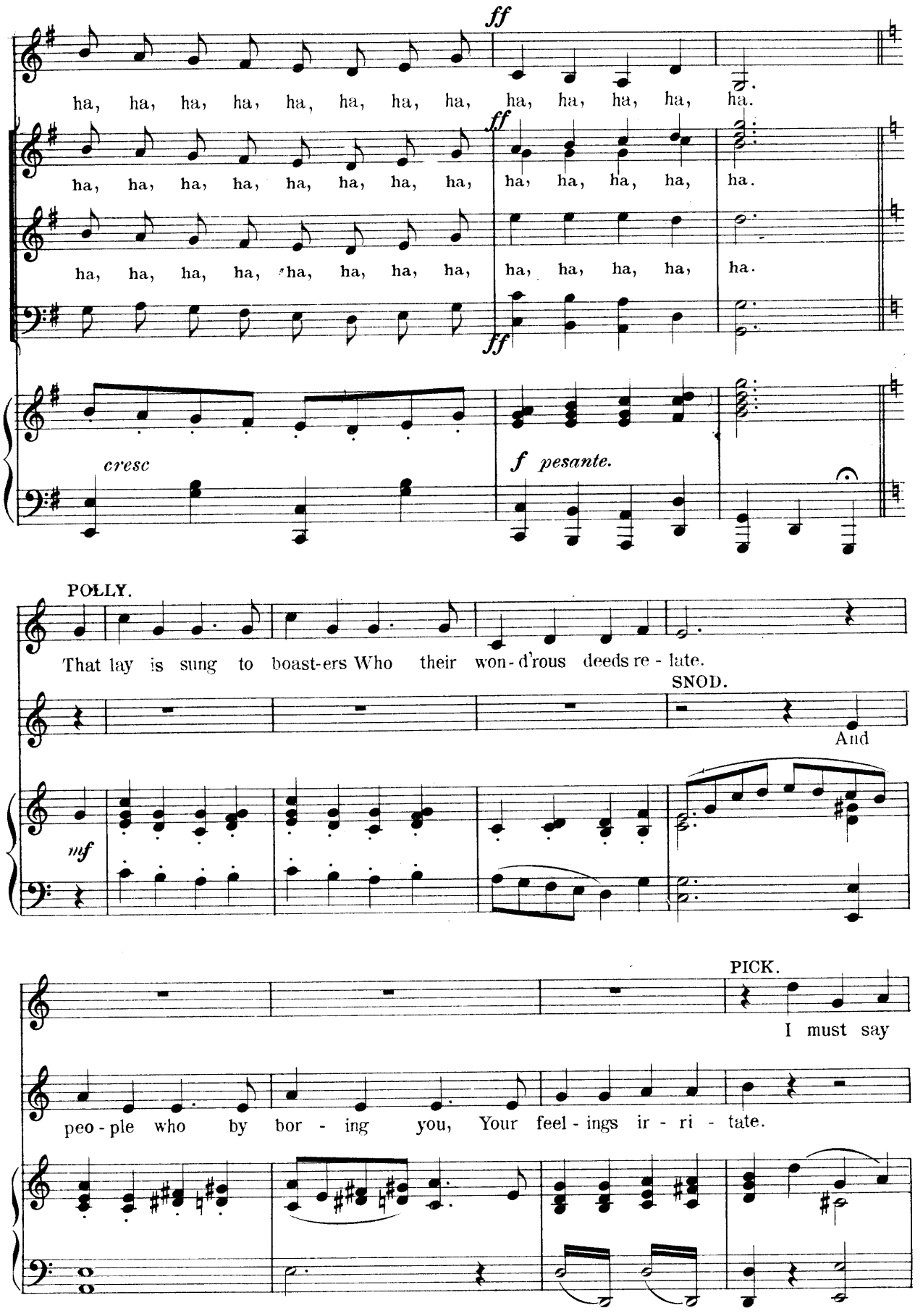
No. 8.

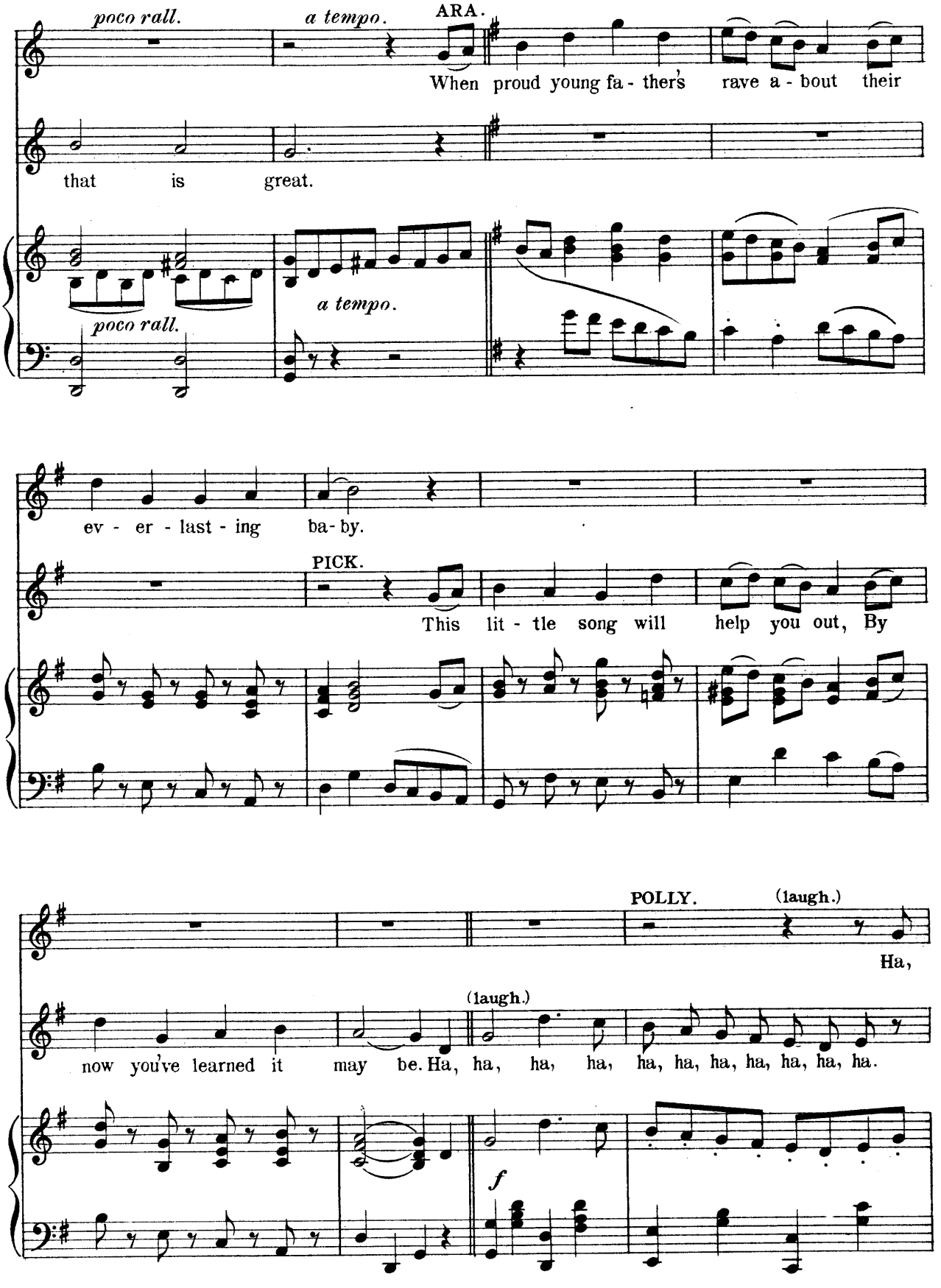
Arabella, Polly, Pickwick, Snodgrass.

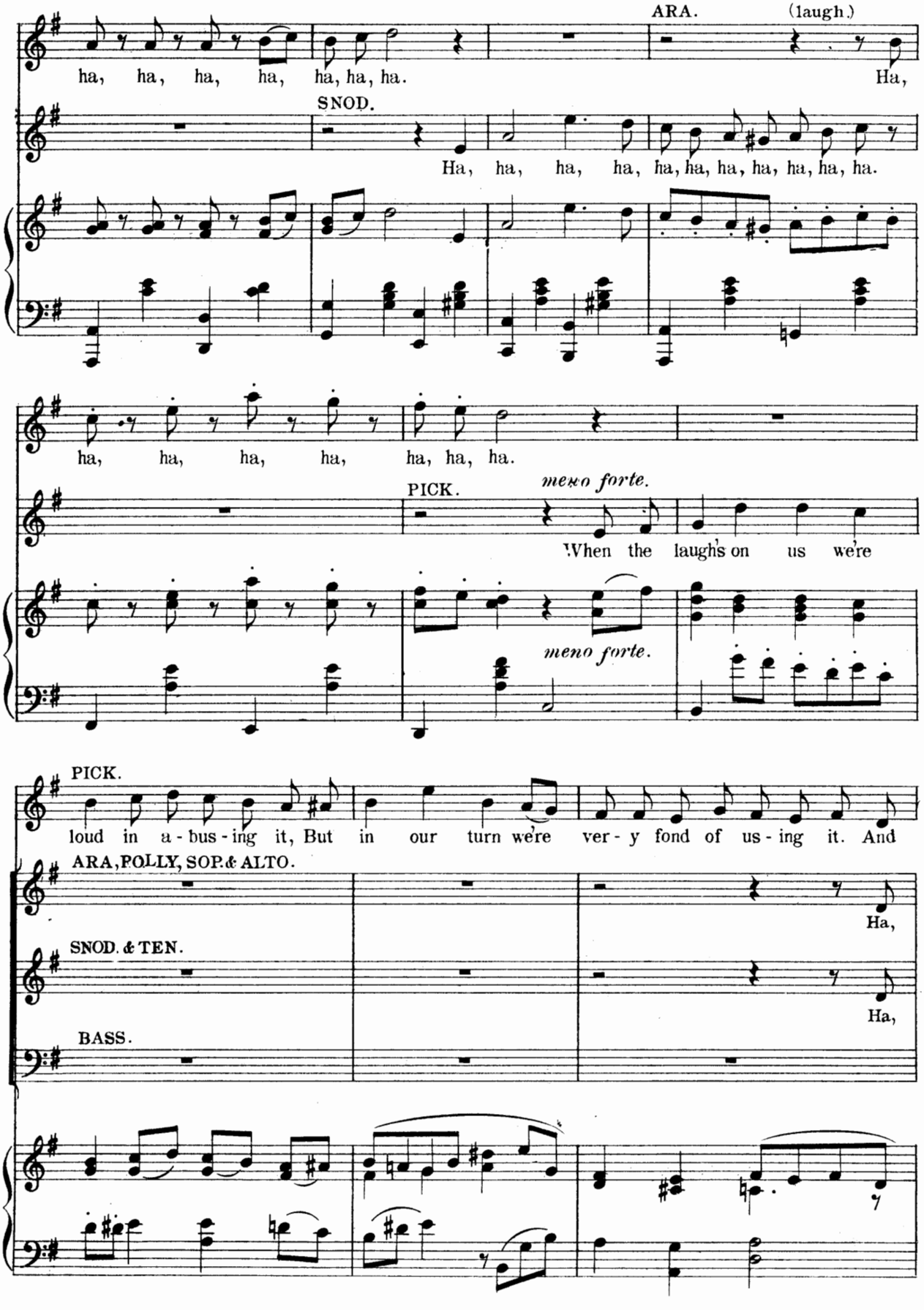


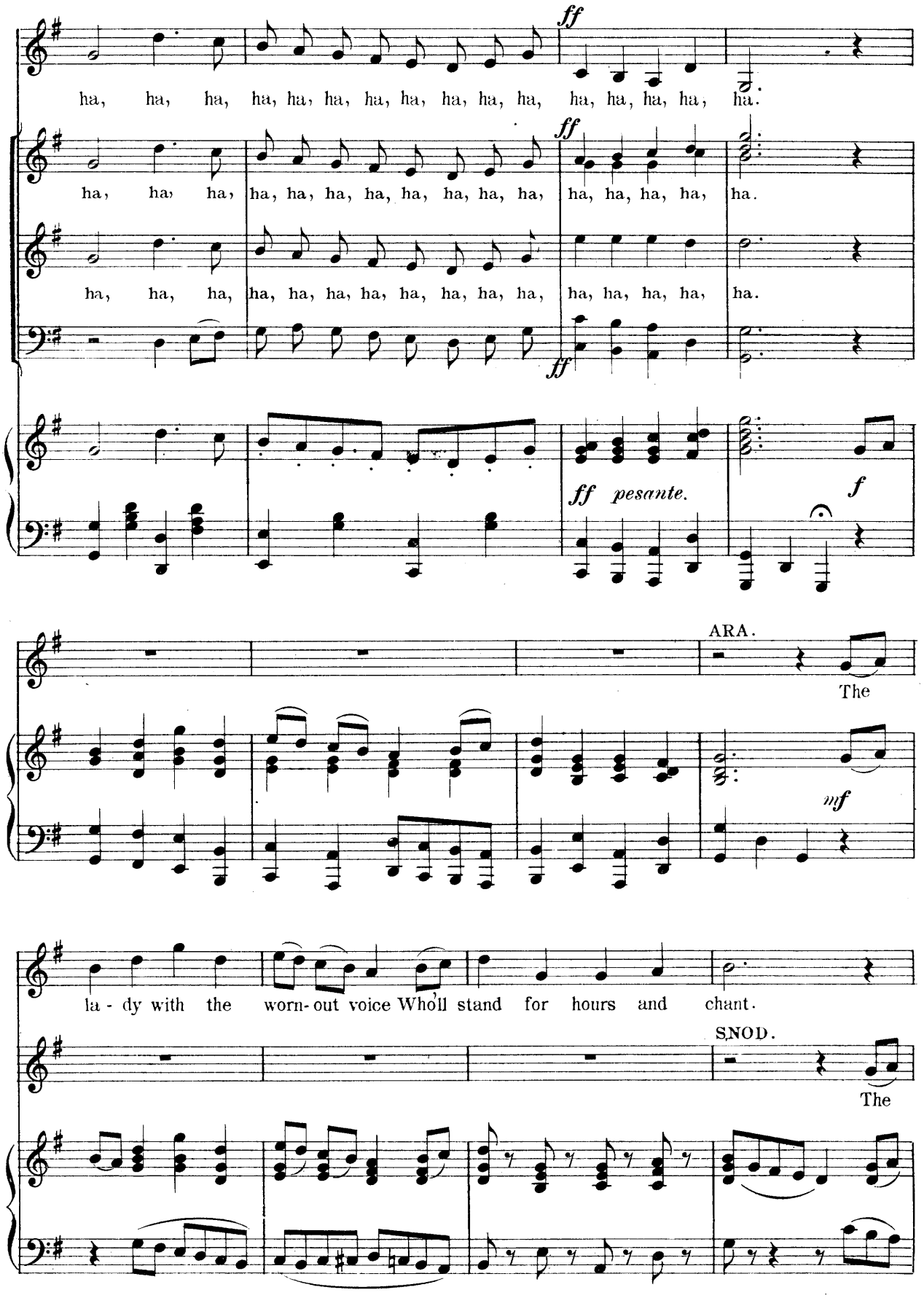

mock - ing mel - o - dy 'twas fraught when rid - i - cule was need-ed
PICK.
The
ech - o of its laugh we've caught, And use it just as he did Ah!
POLLY. (laugh)
Ha, ha, ha, ha, ha, ha, ha, ha.
laugh.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
SNOD. (laugh.)
Ha,
mf

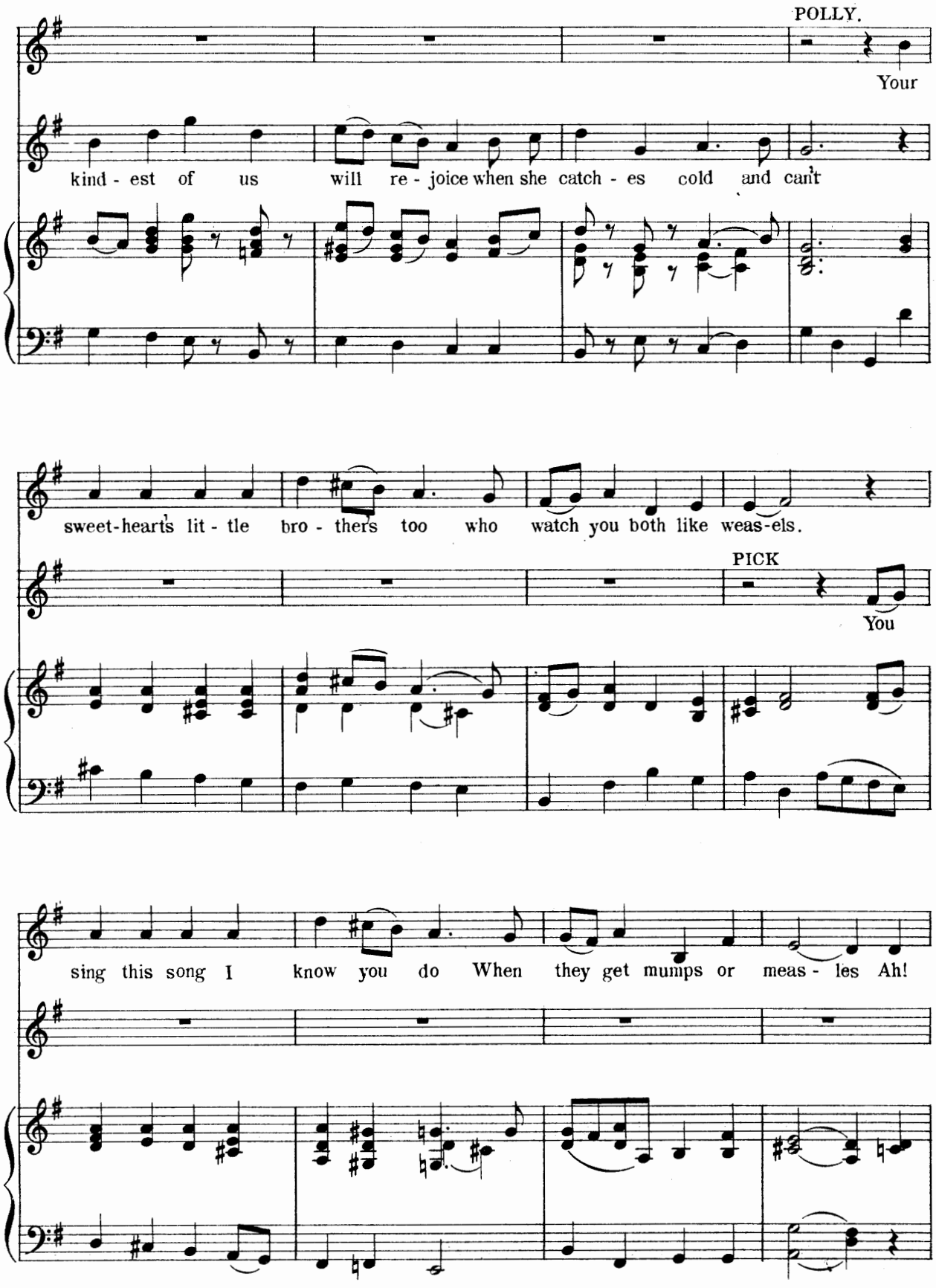

ARA.
(laugh.)
Ha, ha, ha, ha, ha,
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ha, ha, ha.
PICK.
meno forte.
And__ ev - 'ry pose and pe - cu - li - ar - i - ty Will
meno forte.
PICK.
find it's greet - ed__ with hil - ar - i - ty; Ha, ha, ha, ha,
ARA, POLLY, SOP. & ALTO.
Ha, ha, ha, ha,
SNOD. & TEN.
Ha, ha, ha, ha,
BASS.
f

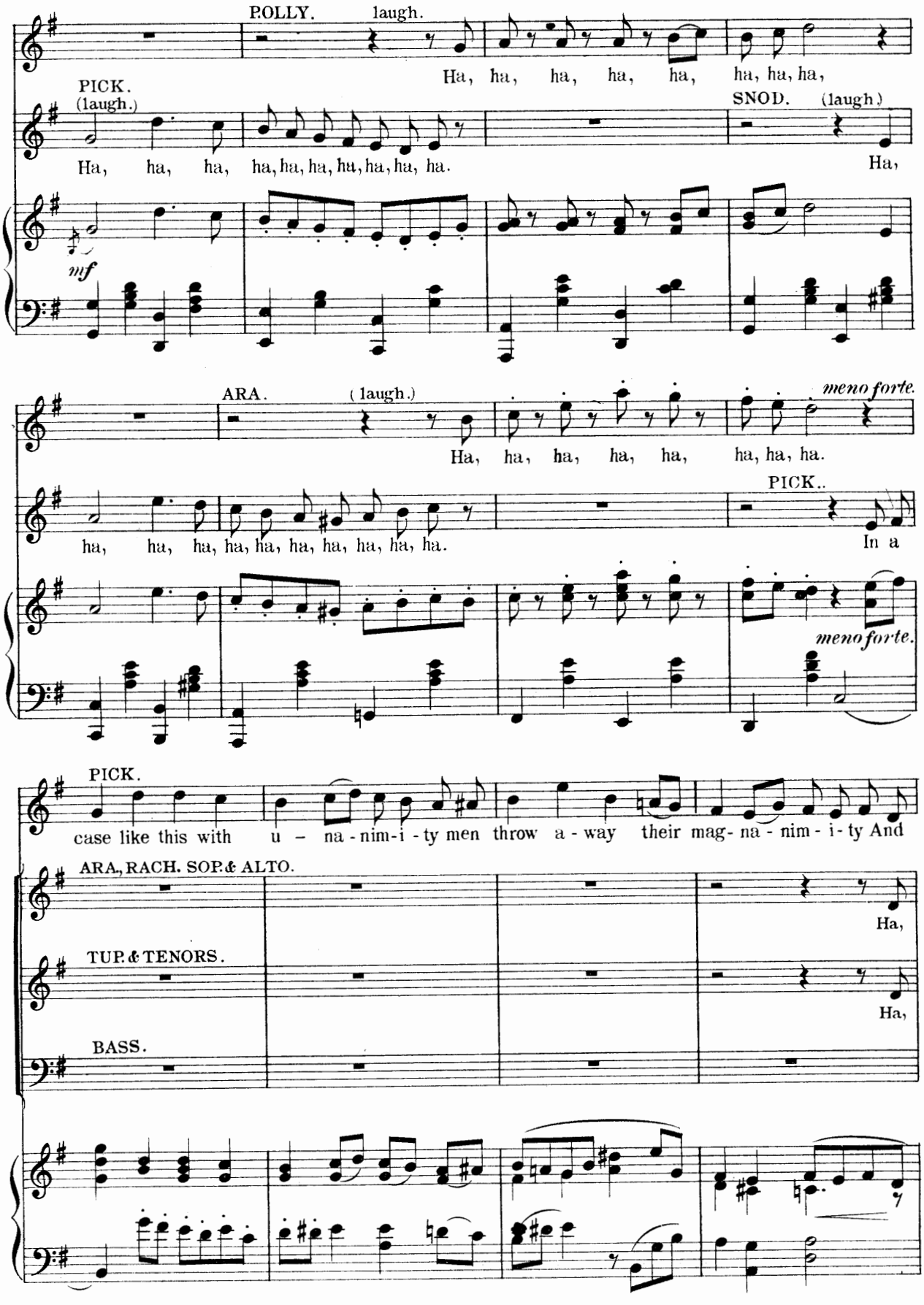

ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
cresc
f pesante.
POLLY.
That lay is sung to boast-ers Who their won-d'rous deeds re - late.
SNOD.
And
mf
PICK.
I must say
peo - ple who by bor - ing you, Your feel - ings ir - ri - tate.

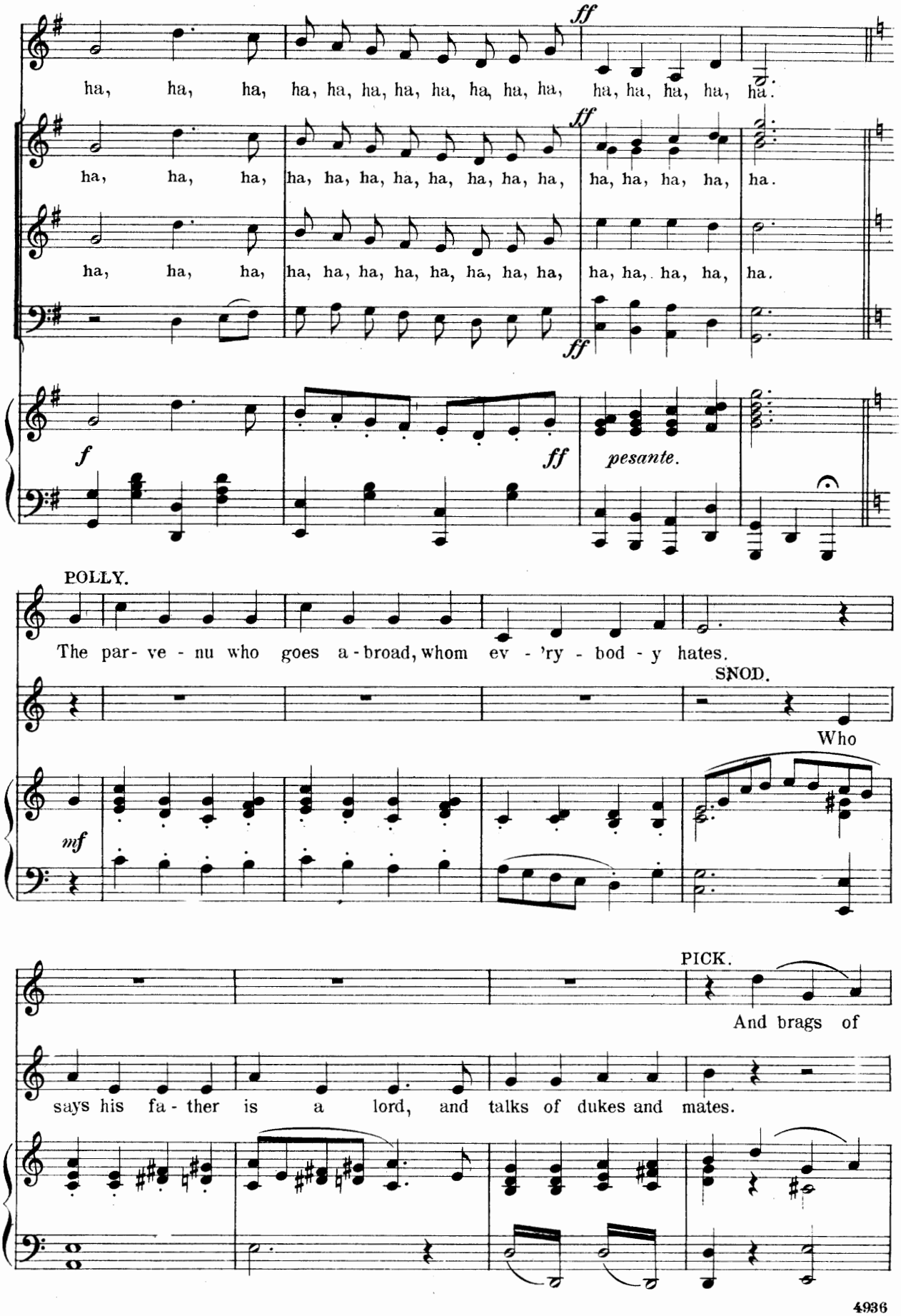

poco rall.
a tempo.
ARA.
When proud young fa - thers rave a - bout their
that is great.
poco rall.
a tempo.
ev - er - last - ing ba - by.
PICK.
This lit - tle song will help you out, By
POLLY.
(laugh.)
Ha,
(laugh.)
now you've learned it may be. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
f

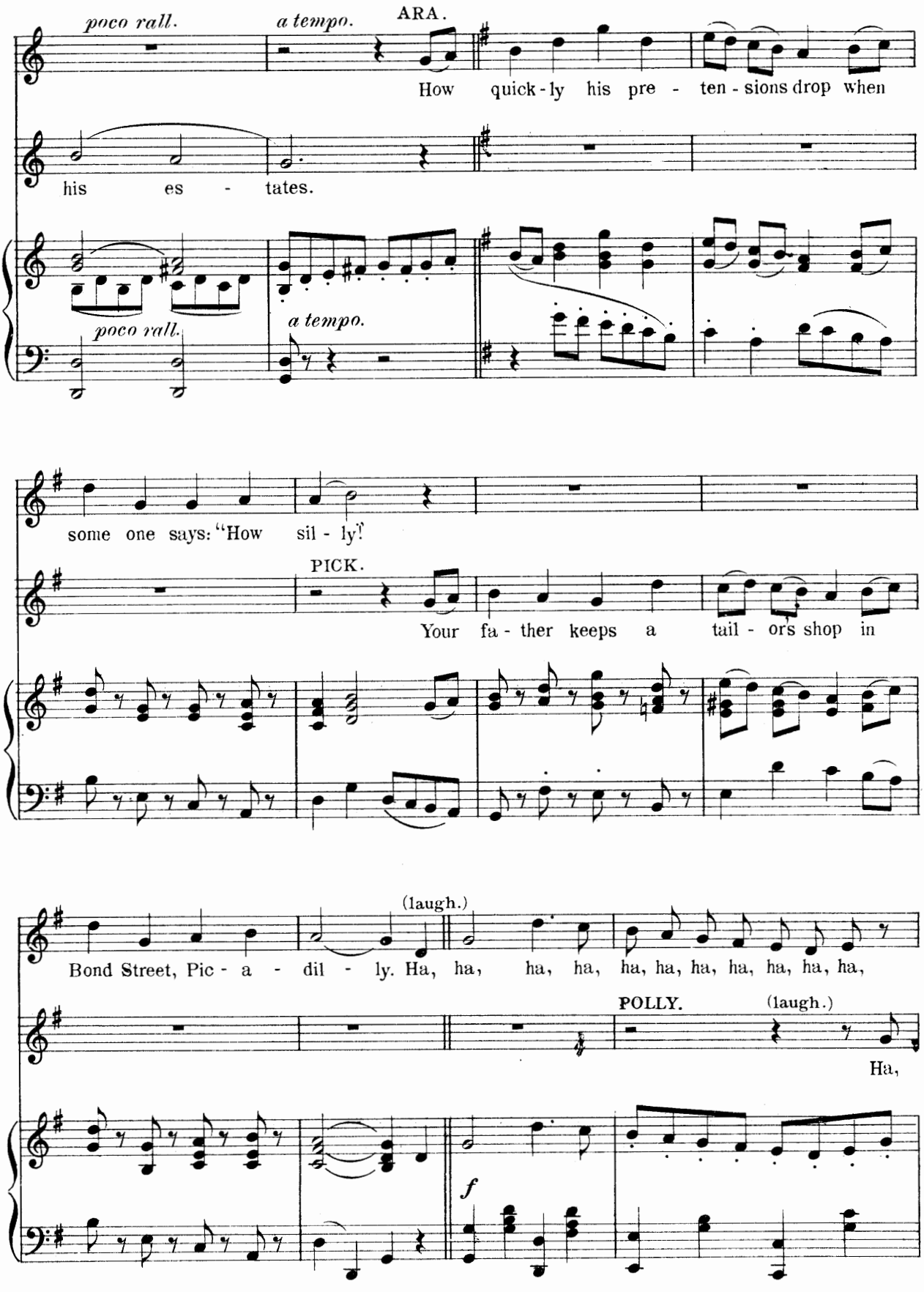

ARA. (laugh.)
ha, ha, ha, ha, ha, ha, ha.
Ha,
SNOD.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ha, ha, ha, ha, ha, ha, ha.
PICK.
meno forte.
When the laughs on us we're
meno forte.
PICK.
loud in a - bus - ing it, But in our turn we're ver - y fond of us - ing it. And
ARA, POLLY, SOP. & ALTO.
Ha,
SNOD. & TEN.
Ha,
BASS.

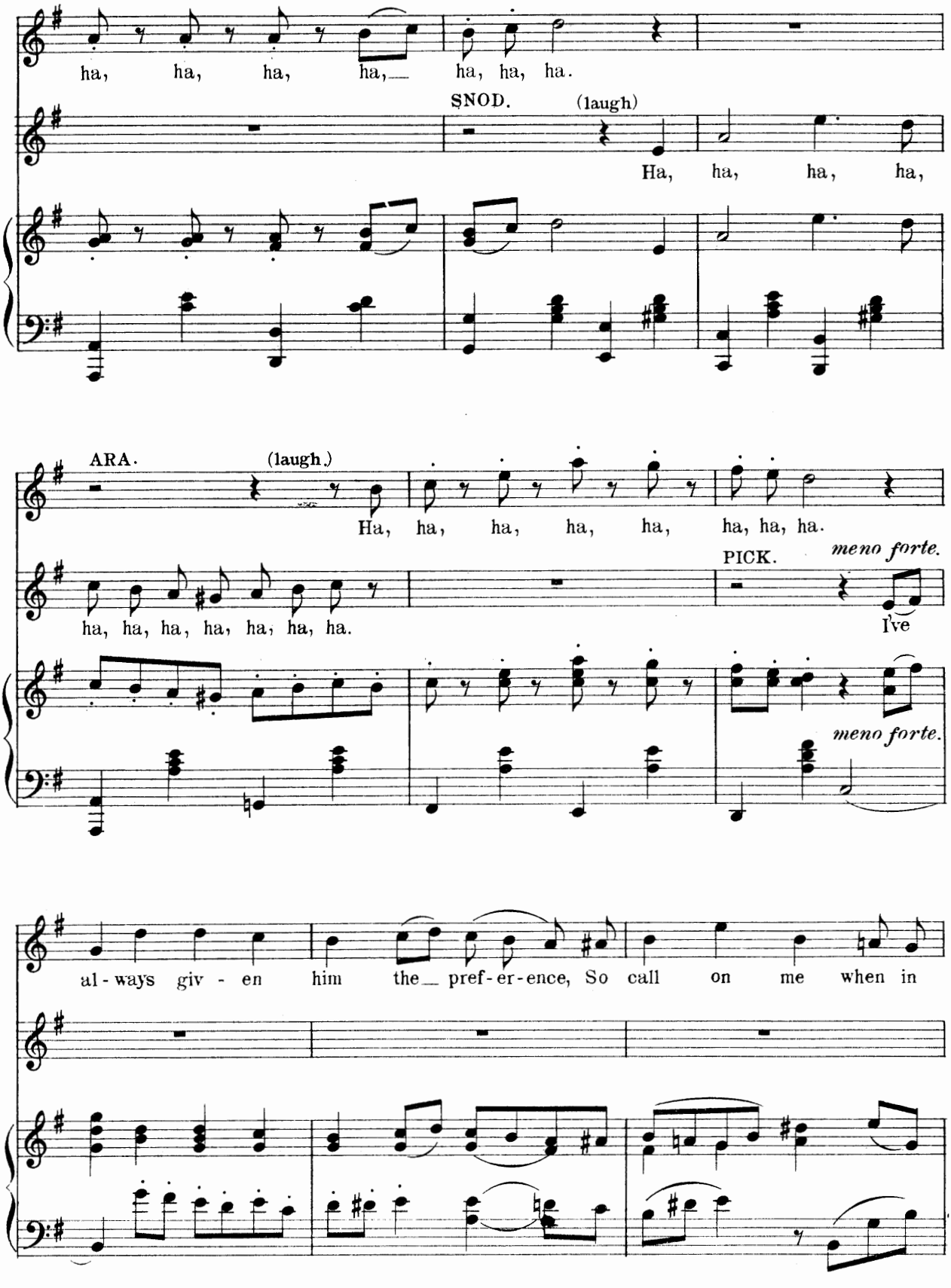

ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
ff pesante.
f
ARA.
The
mf
la - dy with the worn-out voice Who'll stand for hours and chant.
SNOD.
The

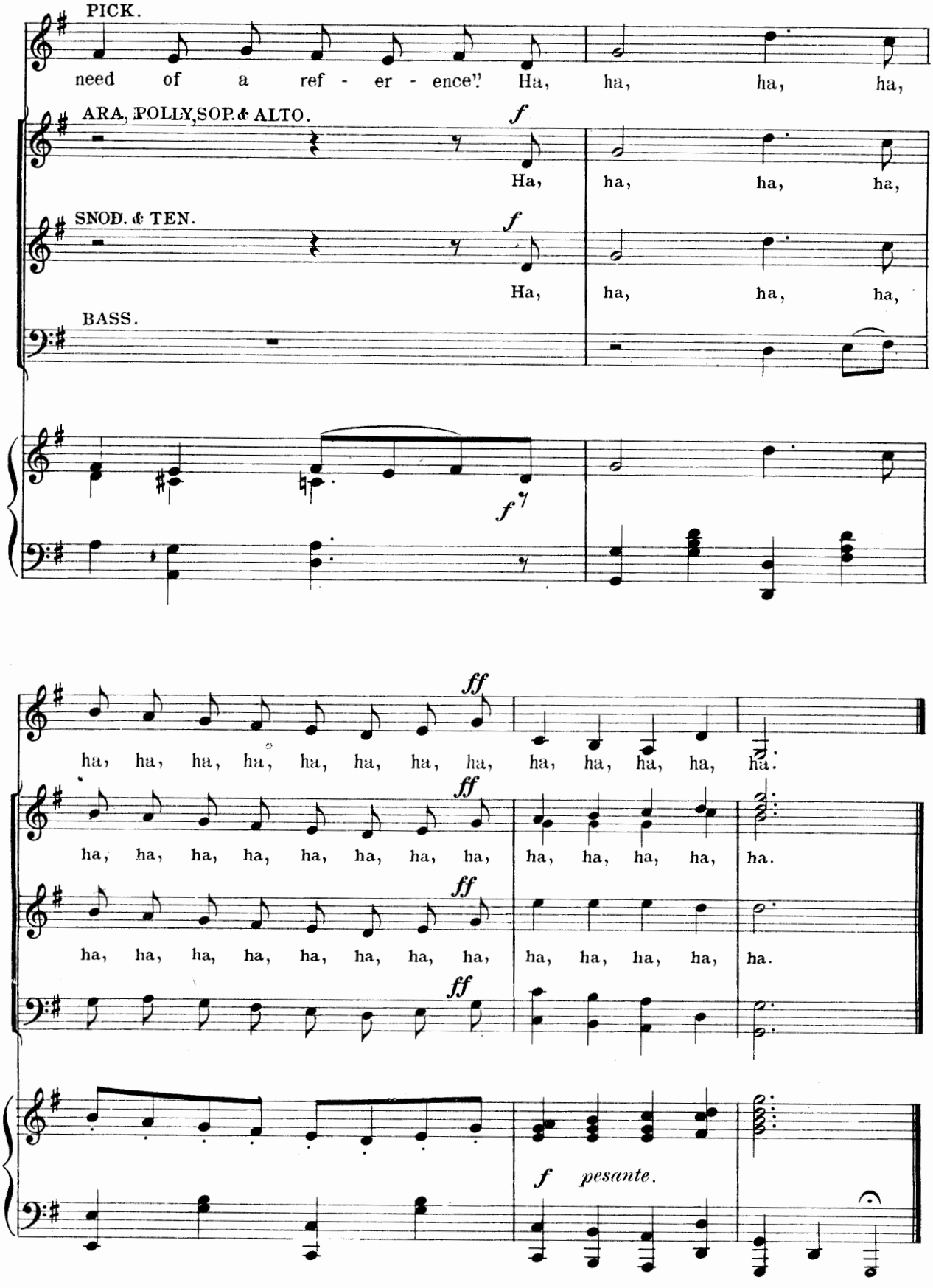

POLLY.
Your
kind - est of us will re - joice when she catch - es cold and can't
sweet-hearts lit - tle bro - thers too who watch you both like weas-els.
PICK
You
sing this song I know you do When they get mumps or meas - les Ah!


POLLY. laugh.
Ha, ha, ha, ha, ha, ha, ha, ha,
PICK. (laugh.)
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
SNOD. (laugh.)
Ha,
mf
ARA. (laugh.)
Ha, ha, ha, ha, ha, ha, ha, ha.
meno forte.
PICK..
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
In a
meno forte.
PICK.
case like this with u - na - nim - i - ty men throw a - way their mag - na - nim - i - ty And
ARA., RACH. SOP. & ALTO.
Ha,
TUP. & TENORS.
Ha,
BASS.


ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
f
ff
pesante.
POLLY.
The par- ve - nu who goes a - broad, whom ev - 'ry - bod - y hates.
SNOD.
Who
mf
PICK.
And brags of
says his fa - ther is a lord, and talks of dukes and mates.


poco rall.
a tempo.
ARA.
How quick-ly his pre - ten - sions drop when
his es - tates.
poco rall.
a tempo.
some one says: "How sil - ly!"
PICK.
Your fa - ther keeps a tail - ors shop in
(laugh.)
Bond Street, Pic - a - dil - ly. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
POLLY.
(laugh.)
Ha,
f


ha, ha, ha, ha, ha, ha, ha.
SNOD. (laugh)
Ha, ha, ha, ha,
ARA. (laugh.)
Ha, ha, ha, ha, ha, ha, ha, ha.
ha, ha, ha, ha, ha, ha, ha.
PICK.
meno forte.
I've
meno forte.
al - ways giv - en him the pref - er - ence, So call on me when in


PICK.
need of a ref - er - ence"! Ha, ha, ha, ha,
ARA, POLLY, SOP. & ALTO.
f
Ha, ha, ha, ha,
SNOD. & TEN.
f
Ha, ha, ha, ha,
BASS.
f
ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
ff
f pesante.

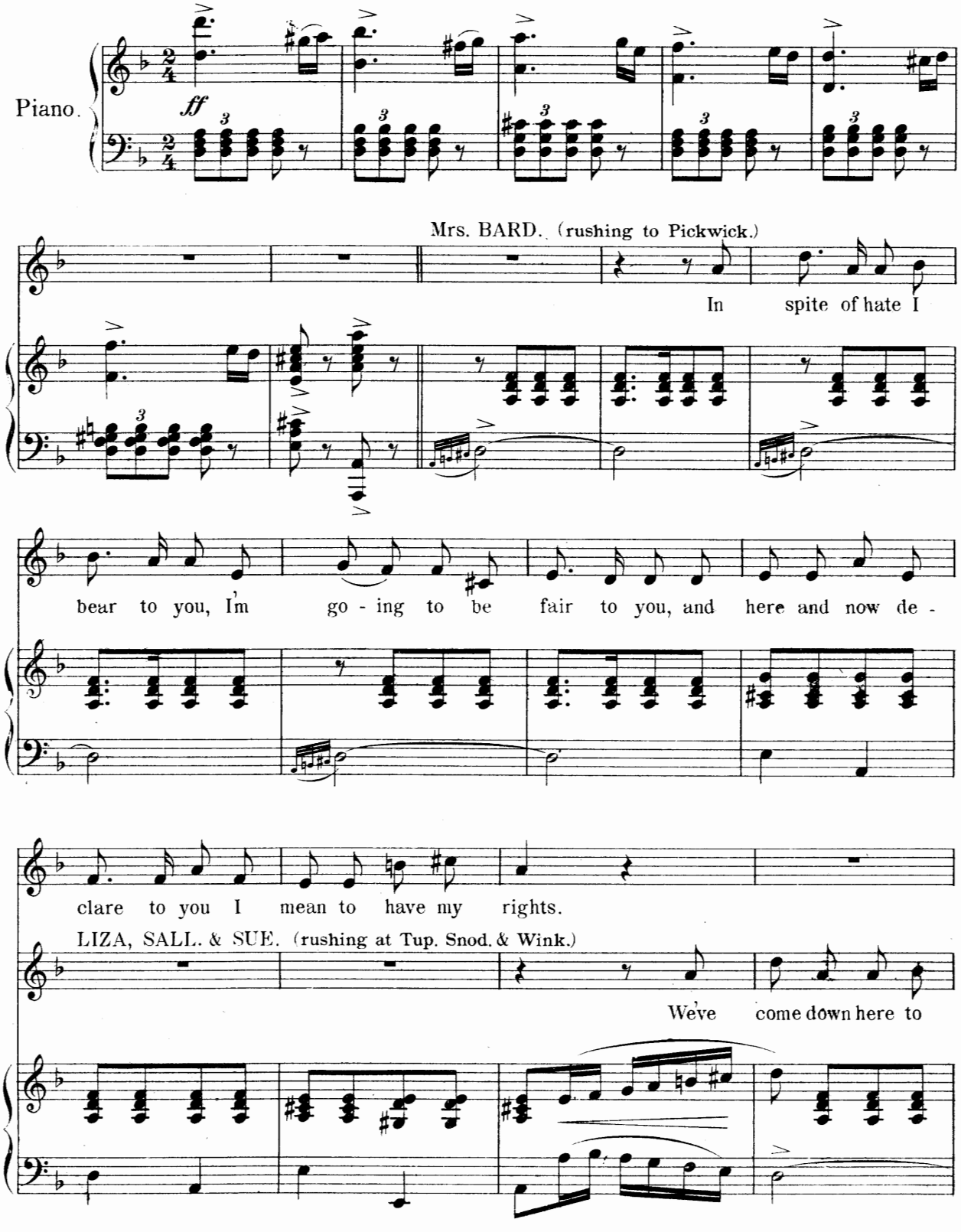
I'll have the law, I'll have my right.

No 8.

OCTETTE.

Mrs. Bardell, Liza, Sally, Sue,
Pickwick, Tupman, Snodgrass and Winkle.

Furioso. MANUEL KLEIN.



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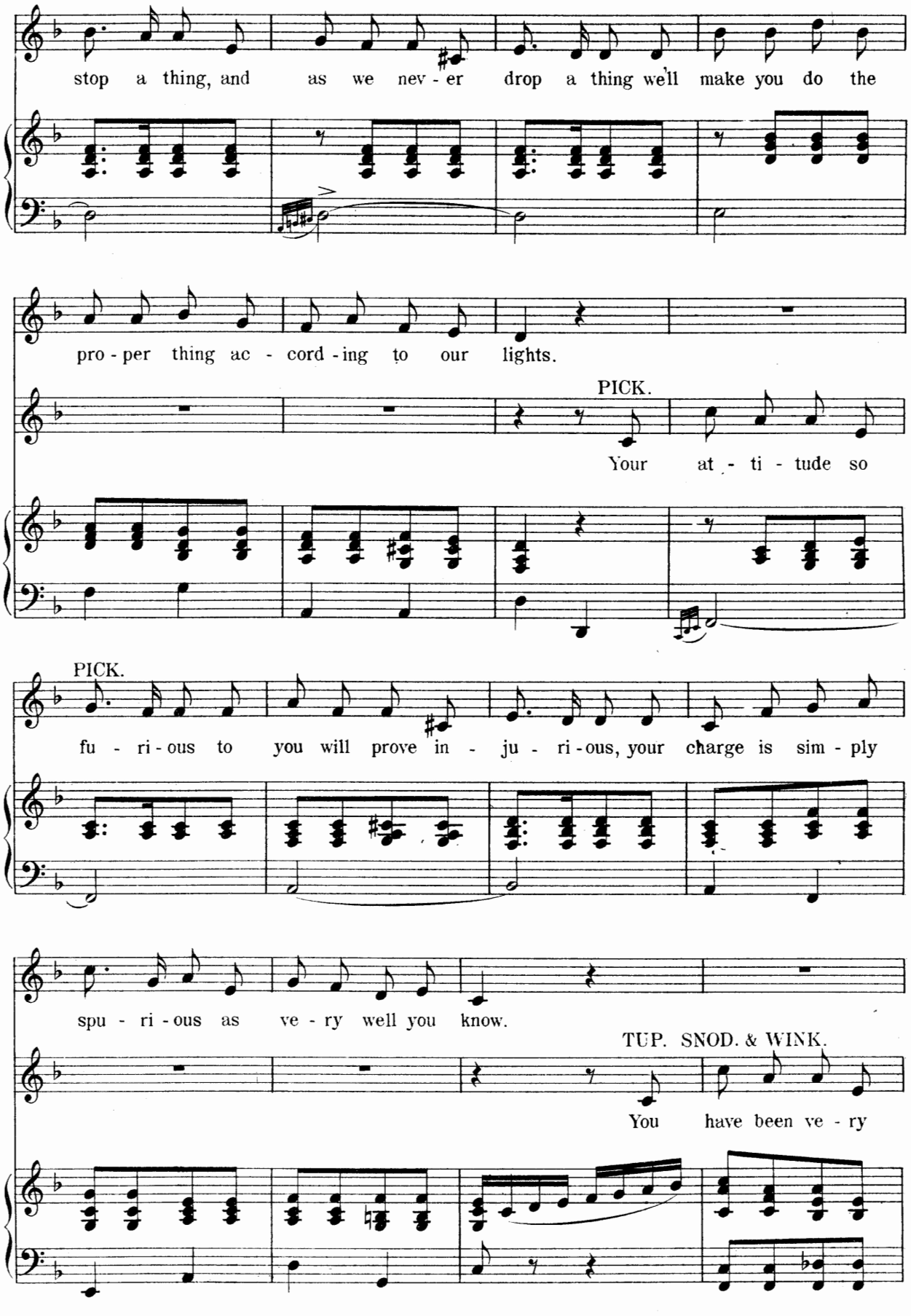
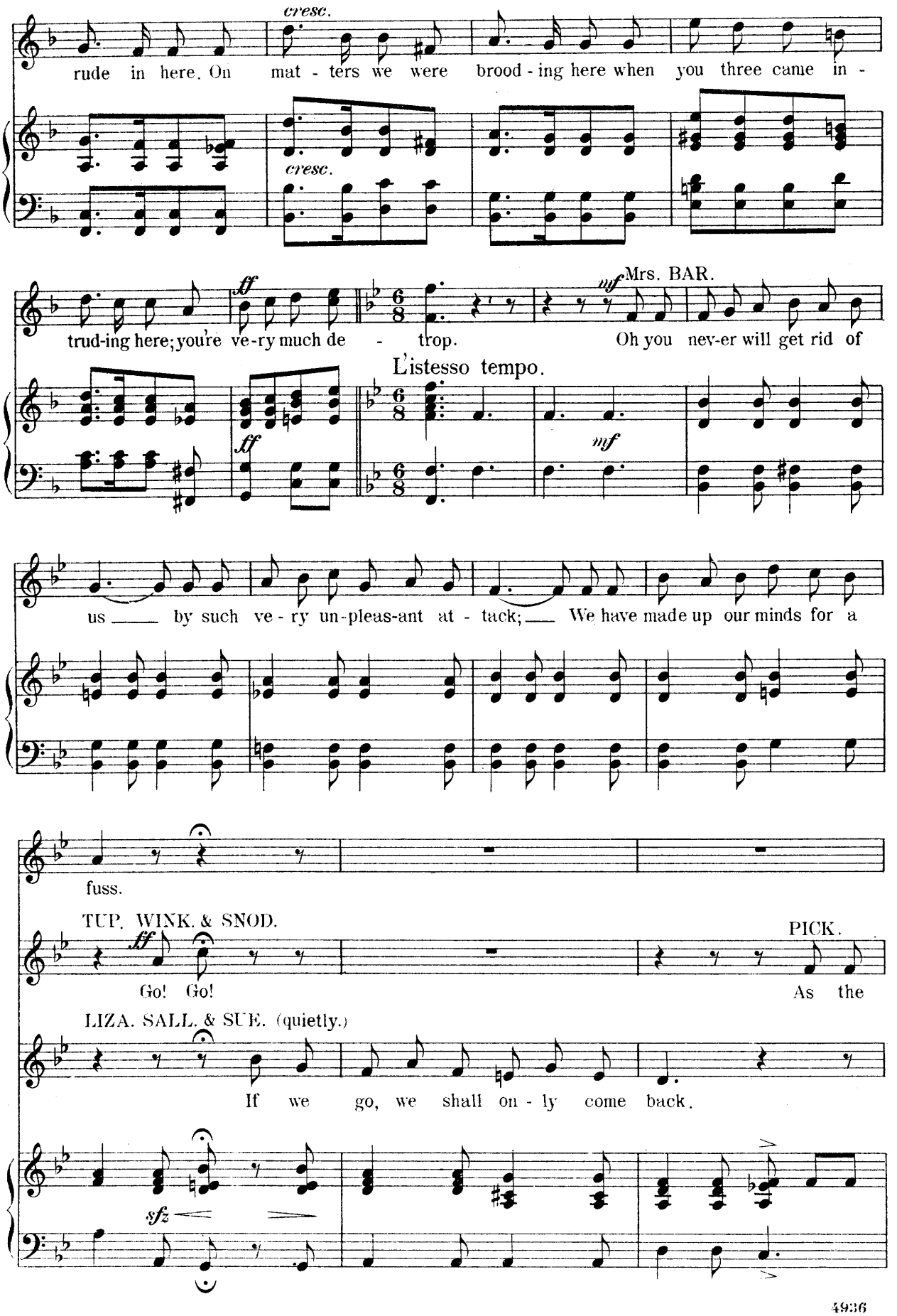
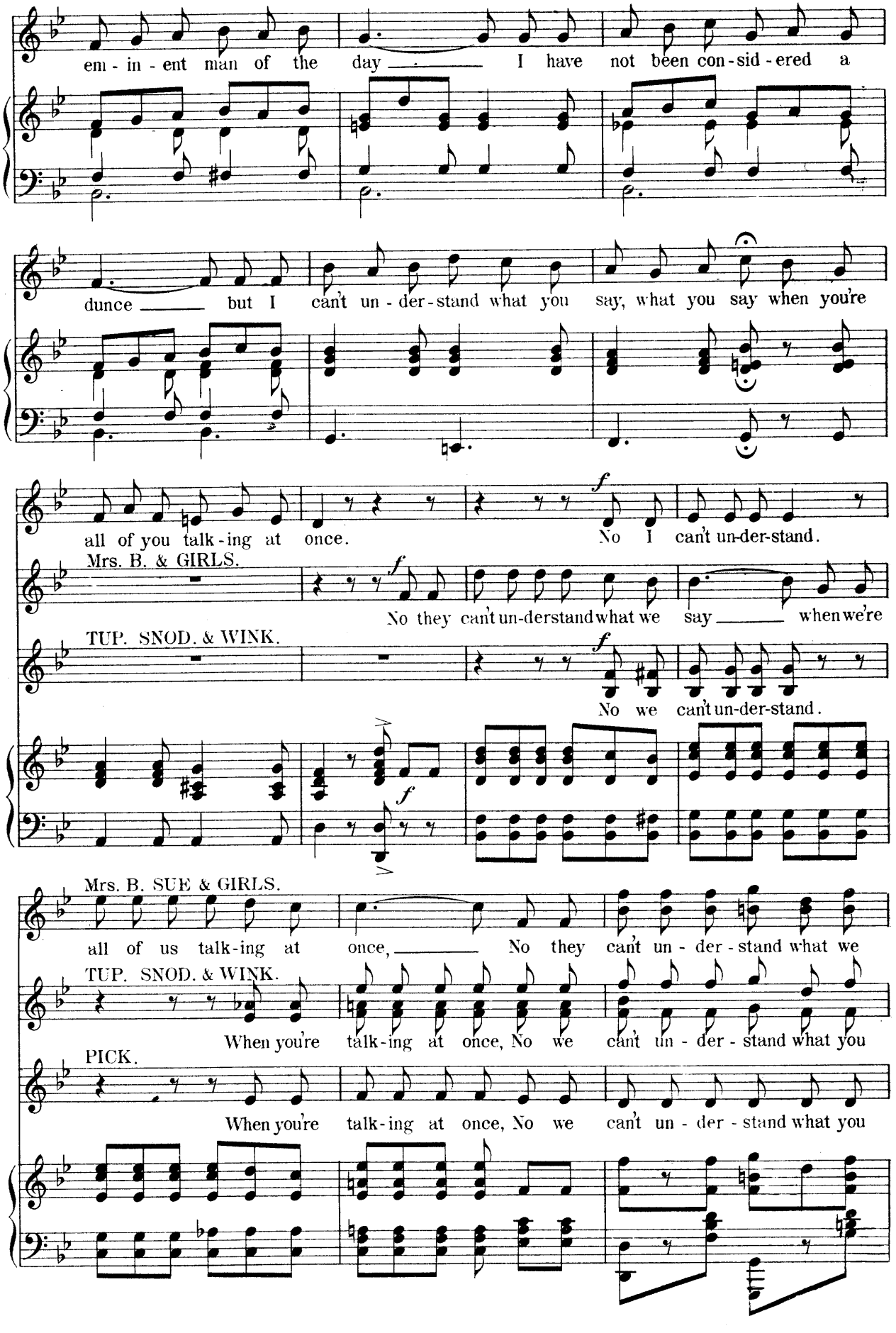
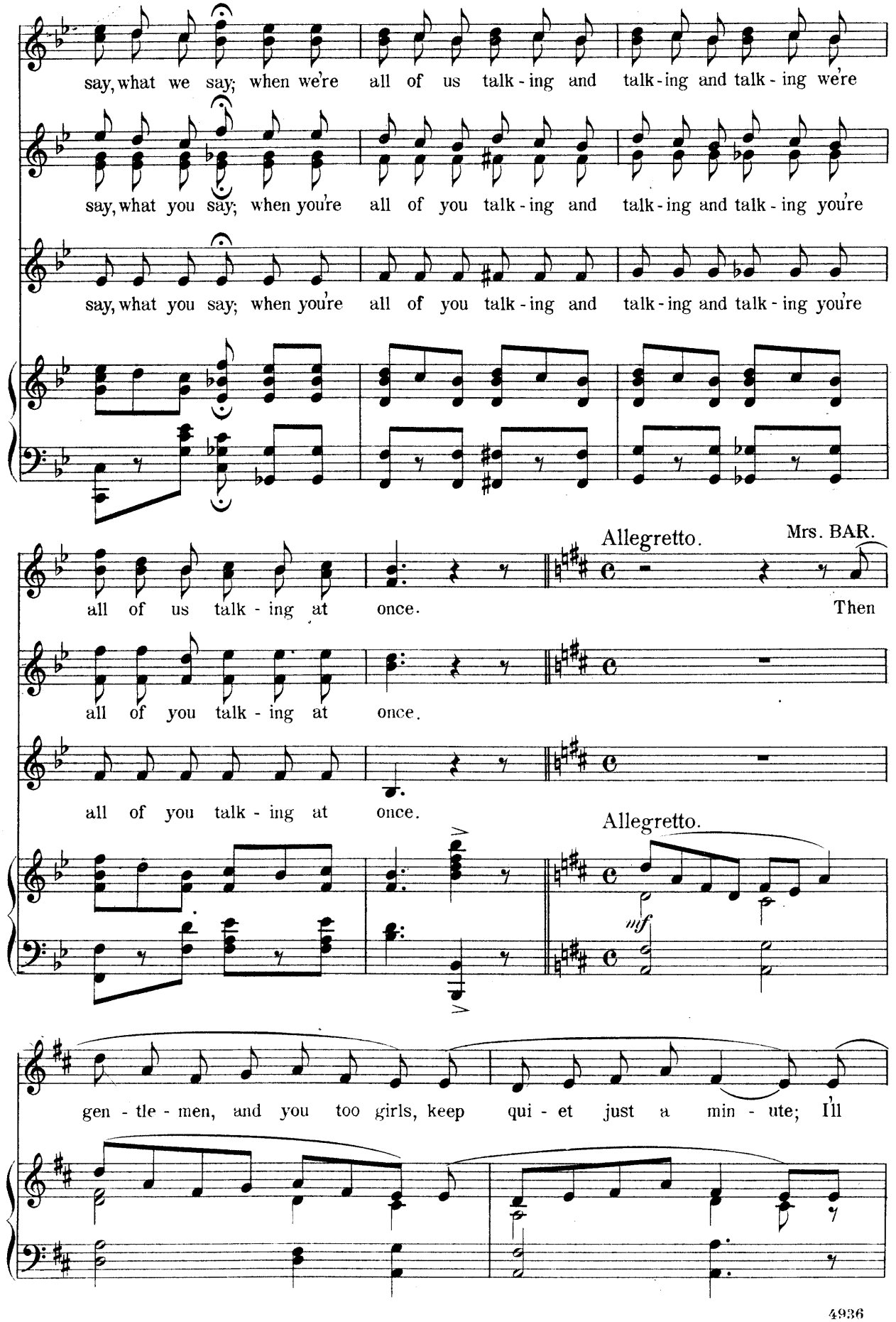
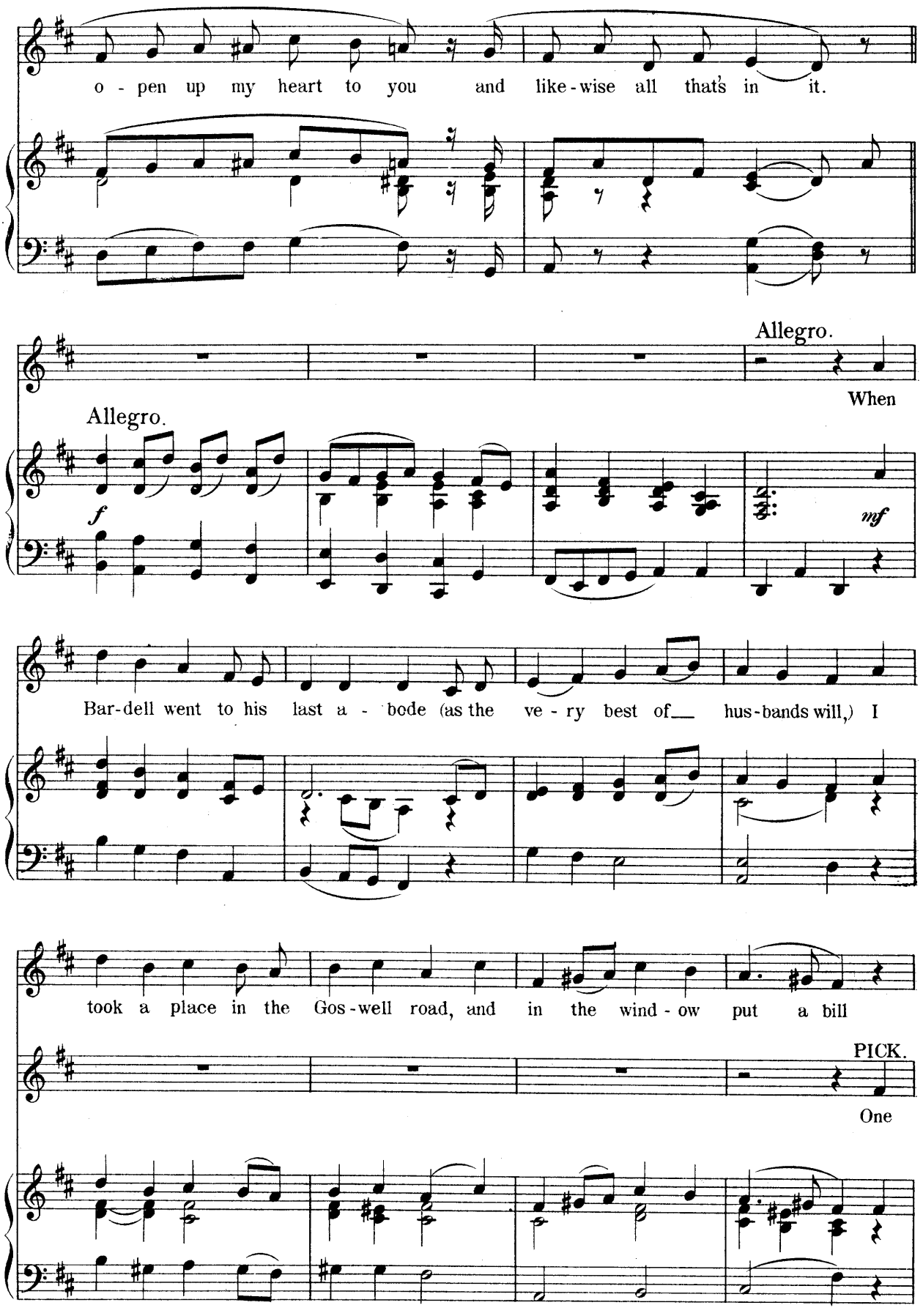
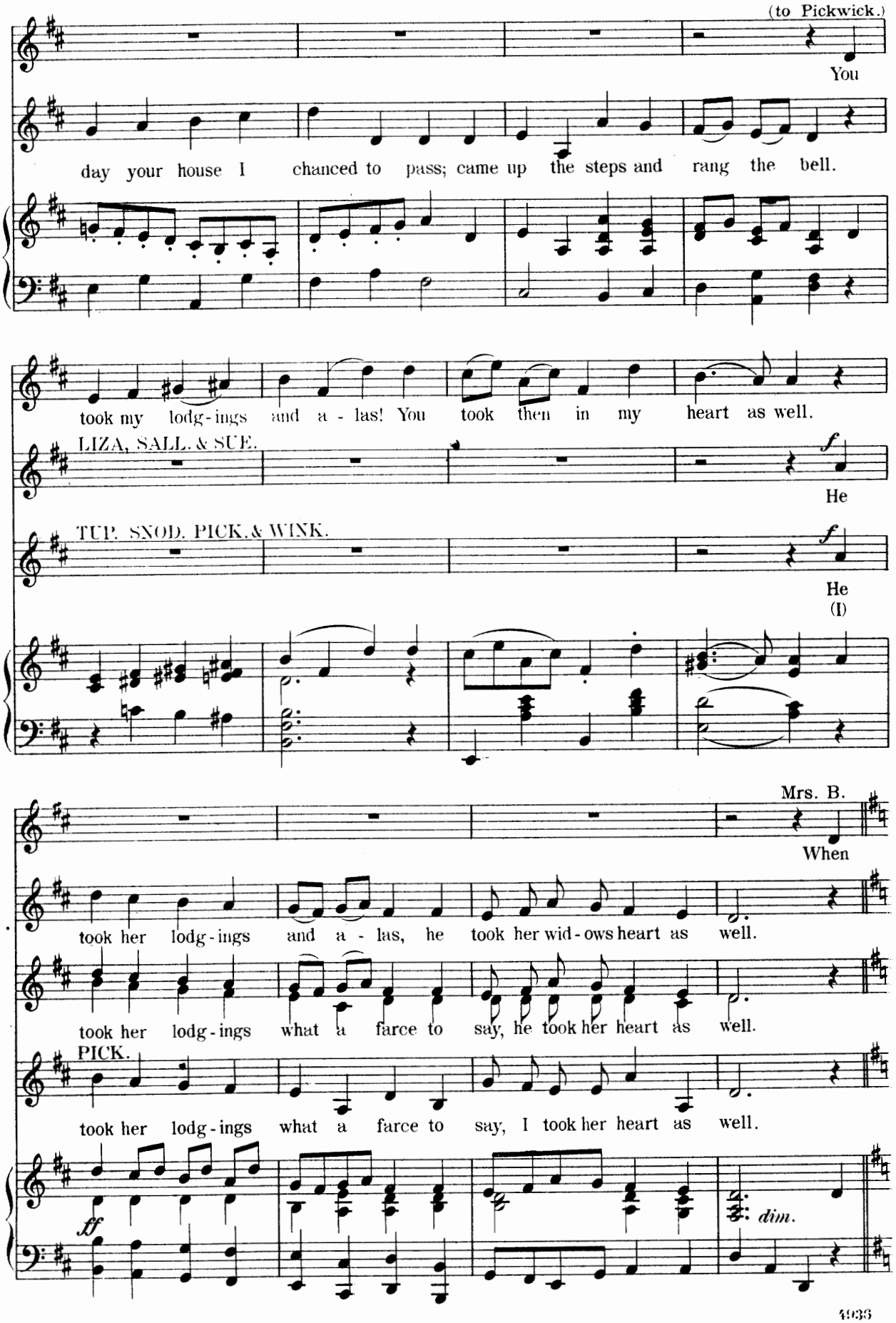

stop a thing, and as we nev - er drop a thing we'll make you do the
pro - per thing ac - cord - ing to our lights.
PICK.
Your at - ti - tude so
PICK.
fu - ri - ous to you will prove in - ju - ri - ous, your charge is sim - ply
spu - ri - ous as ve - ry well you know.
TUP. SNOD. & WINK.
You have been ve - ry

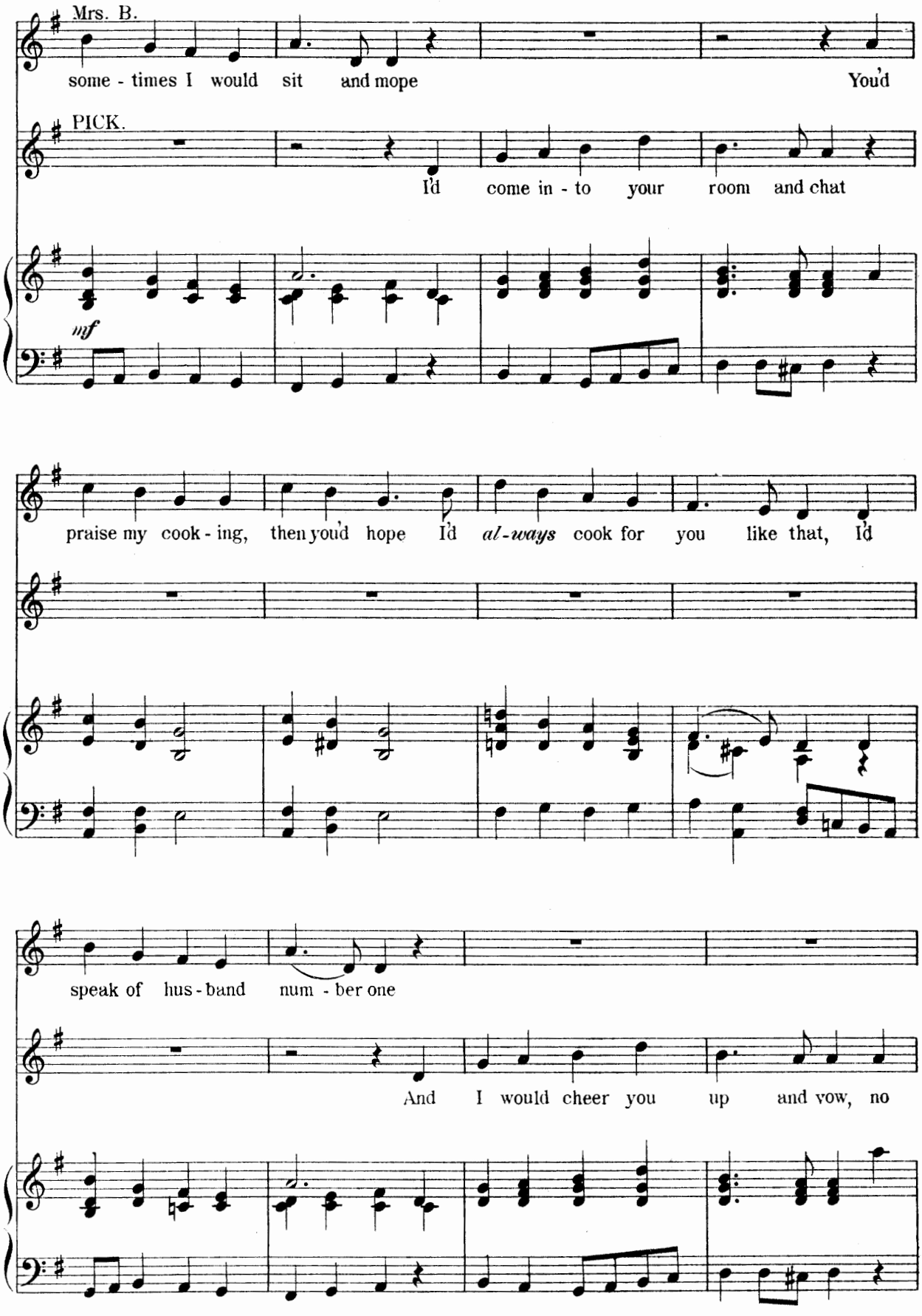

cresc.
rude in here. On mat - ters we were brood - ing here when you three came in -
cresc.
ff
trud-ing here; you're ve-ry much de - trop.
mf
Mrs. BAR.
Oh you nev-er will get rid of
L'istesso tempo.
ff
mf
us ___ by such ve - ry un-pleas-ant at - tack; ___ We have made up our minds for a
fuss.
TUP. WINK. & SNOD.
ff
Go! Go!
PICK.
As the
LIZA. SALL. & SUE. (quietly.)
If we go, we shall on - ly come back.
sfz

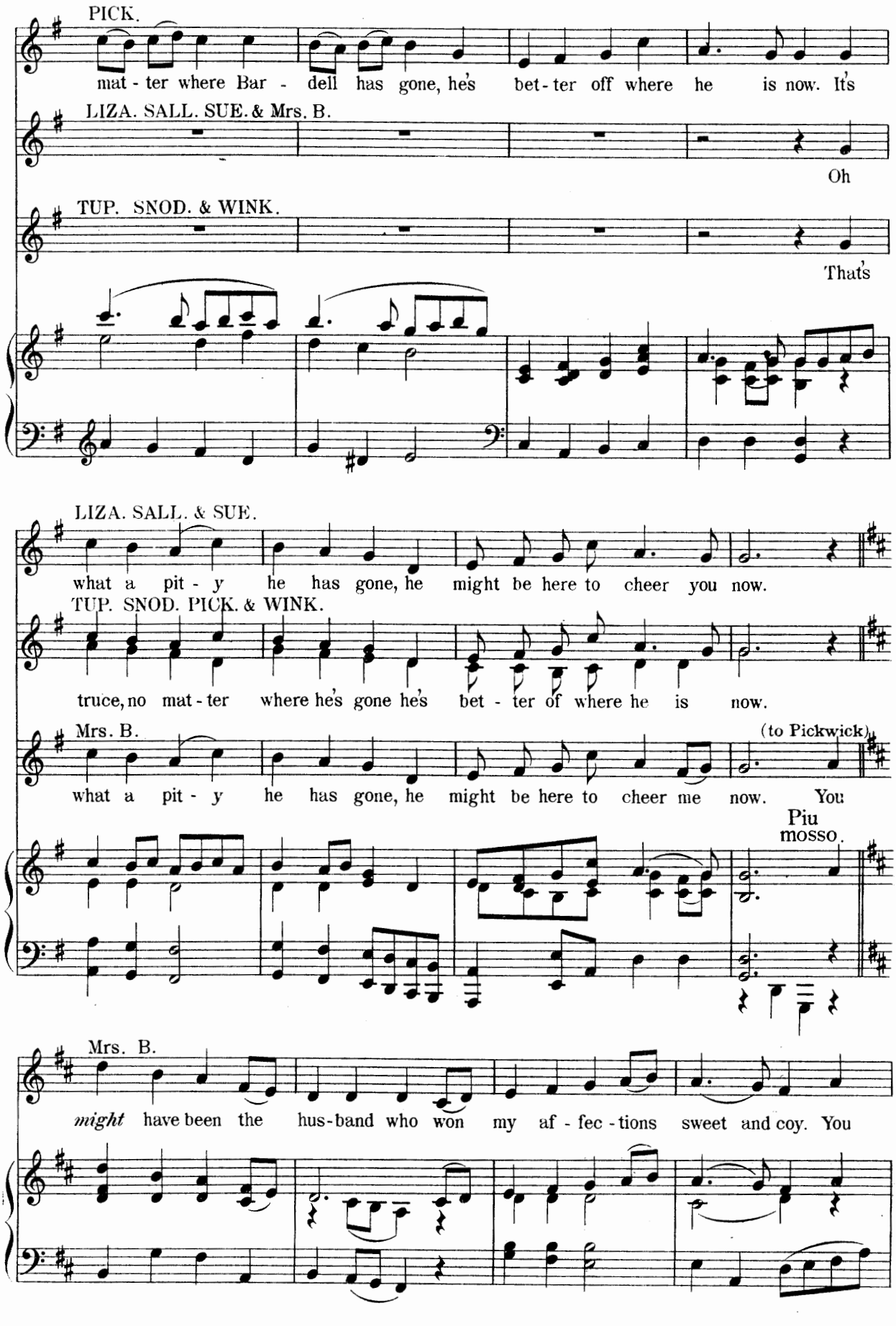

em - in - ent man of the day I have not been con-sid-ered a
dunce but I can't un - der-stand what you say, what you say when you're
all of you talk-ing at once. No I can't un-der-stand.
Mrs. B. & GIRLS.
No they can't un-derstand what we say when we're
TUP. SNOD. & WINK.
No we can't un-der-stand.
Mrs. B. SUE & GIRLS.
all of us talk-ing at once, No they can't un - der - stand what we
TUP. SNOD. & WINK.
When you're talk-ing at once, No we can't un - der - stand what you
PICK.
When you're talk-ing at once, No we can't un - der - stand what you

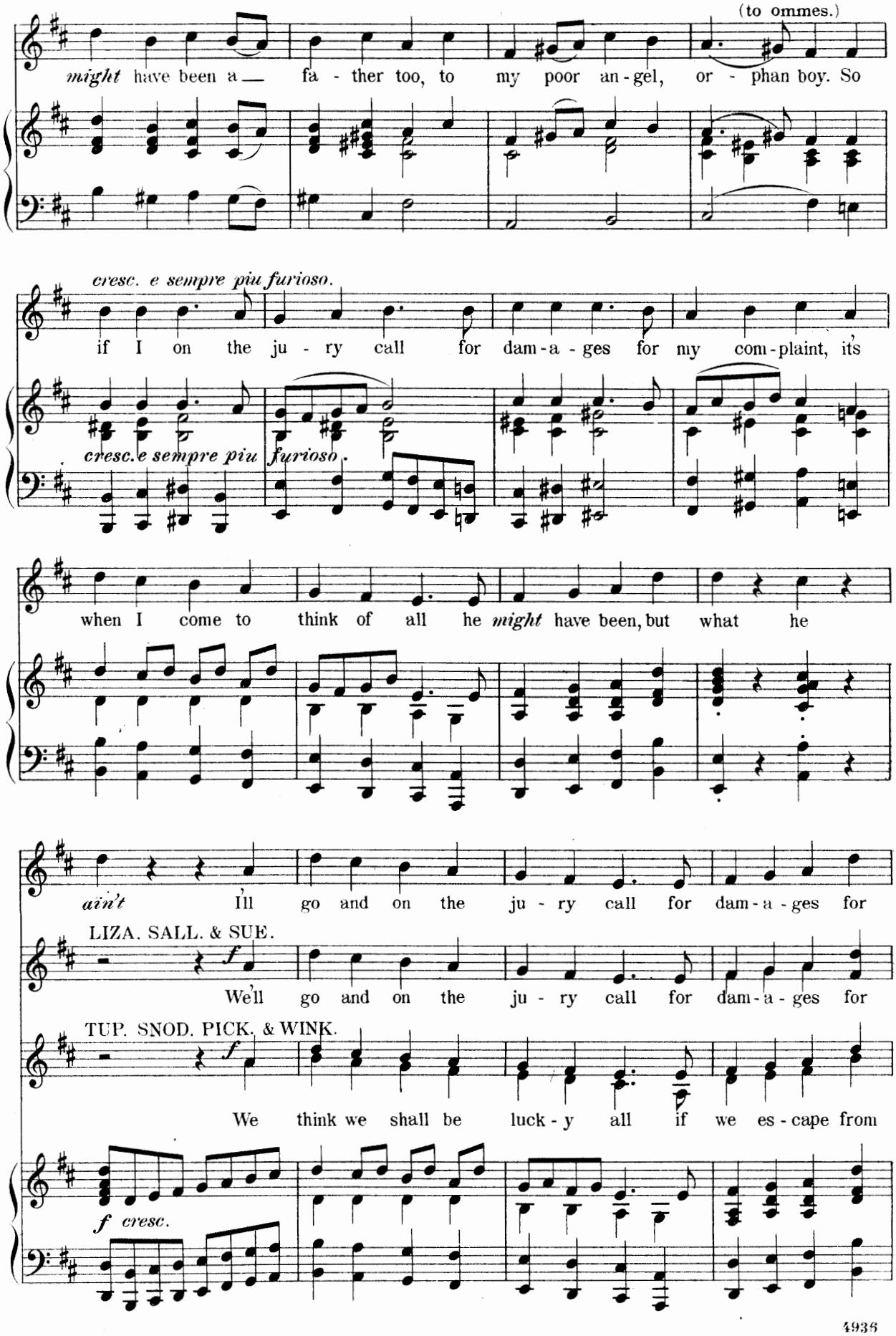

say, what we say; when we're all of us talk - ing and talk - ing and talk - ing we're
say, what you say; when you're all of you talk - ing and talk - ing and talk - ing you're
say, what you say; when you're all of you talk - ing and talk - ing and talk - ing you're
all of us talk - ing at once.
Allegretto.
Mrs. BAR.
Then
all of you talk - ing at once.
all of you talk - ing at once.
Allegretto.
mf
gen - tle - men, and you too girls, keep qui - et just a min - ute; I'll

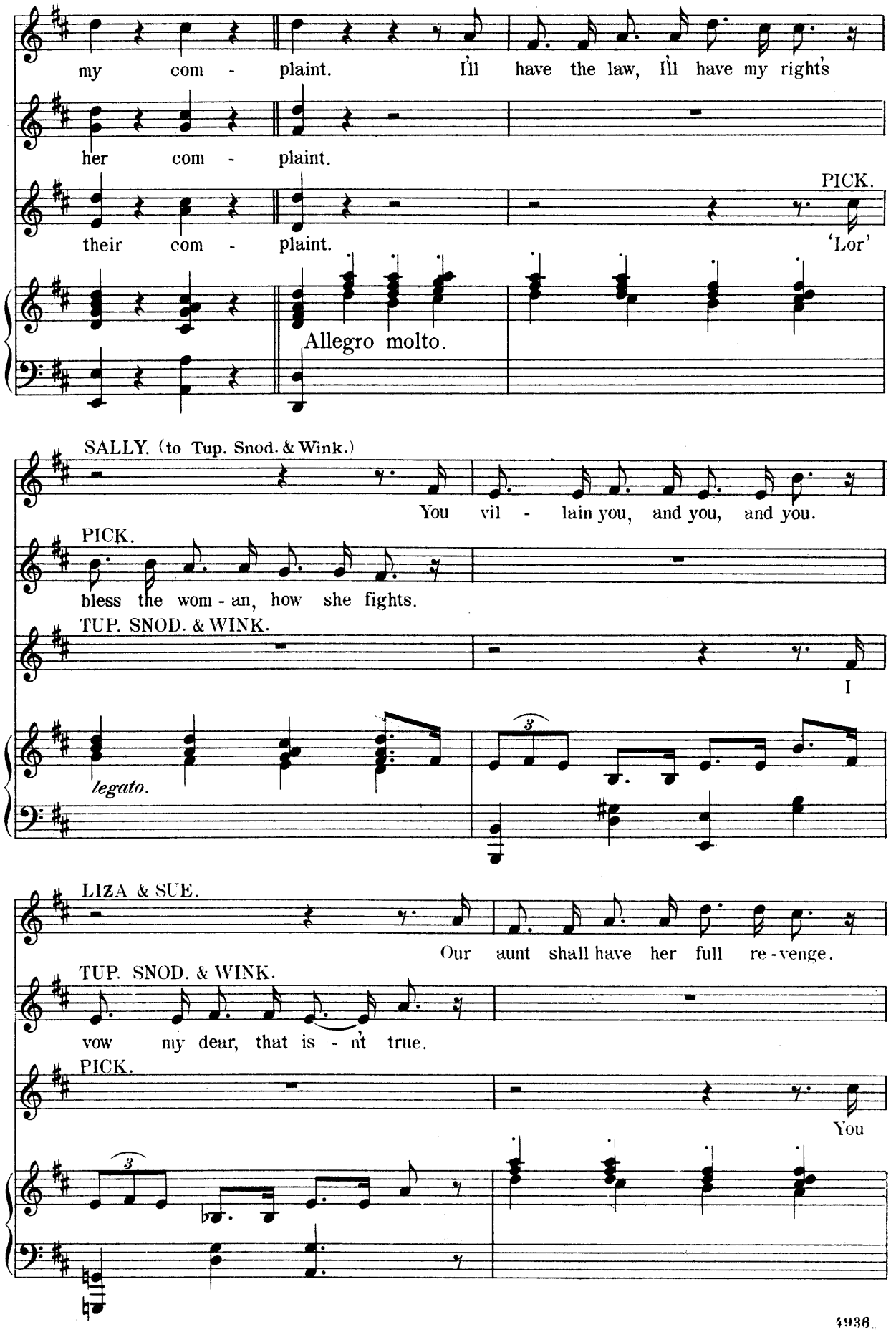

o - pen up my heart to you and like-wise all that's in it.
Allegro.
When
Allegro.
f
mf
Bar-dell went to his last a - bode (as the ve - ry best of hus-bands will,) I
took a place in the Gos-well road, and in the wind - ow put a bill
PICK.
One

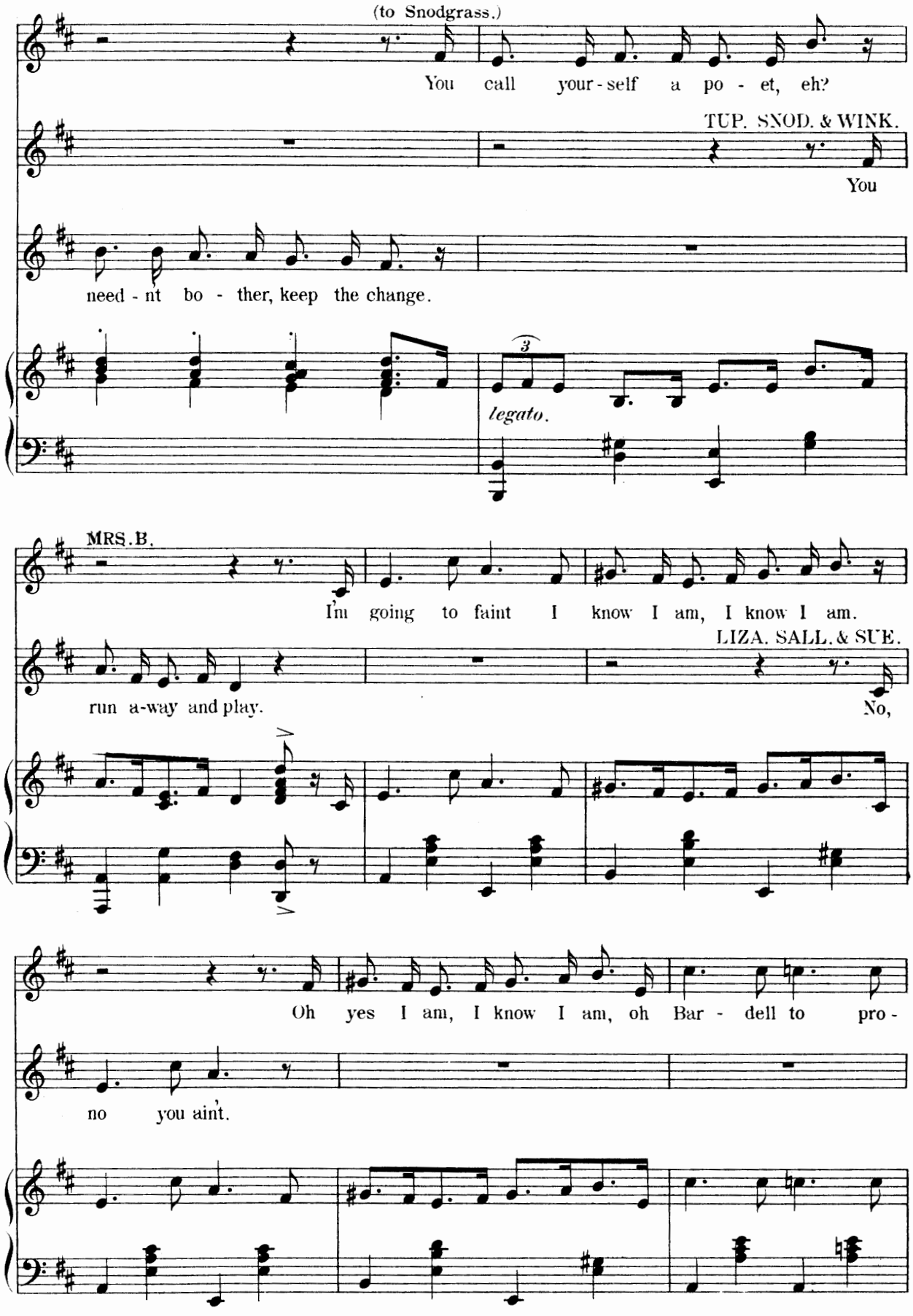

(to Pickwick.)
You
day your house I chanced to pass; came up the steps and rang the bell.
took my lodg-ings and a-las! You took then in my heart as well.
LIZA, SALL. & SUE.
f
He
TUP. SNOD. PICK. & WINK.
f
He
(I)
Mrs. B.
When
took her lodg-ings and a-las, he took her wid-ows heart as well.
took her lodg-ings what a farce to say, he took her heart as well.
PICK.
took her lodg-ings what a farce to say, I took her heart as well.
ff
dim.

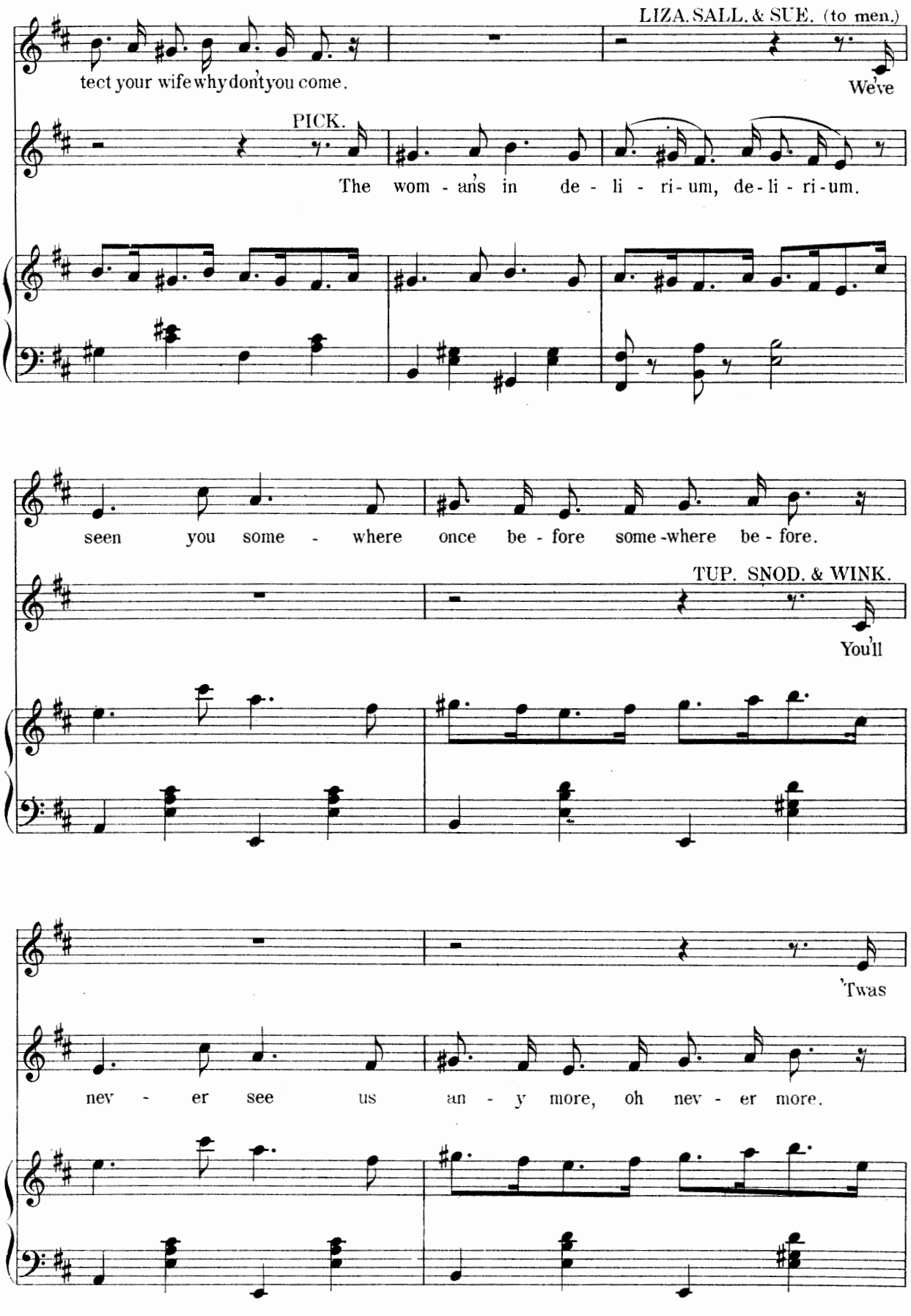

Mrs. B.
some - times I would sit and mope
You'd
PICK.
I'd come in - to your room and chat
mf
praise my cook - ing, then you'd hope I'd al-ways cook for you like that, I'd
speak of hus - band num - ber one
And I would cheer you up and vow, no

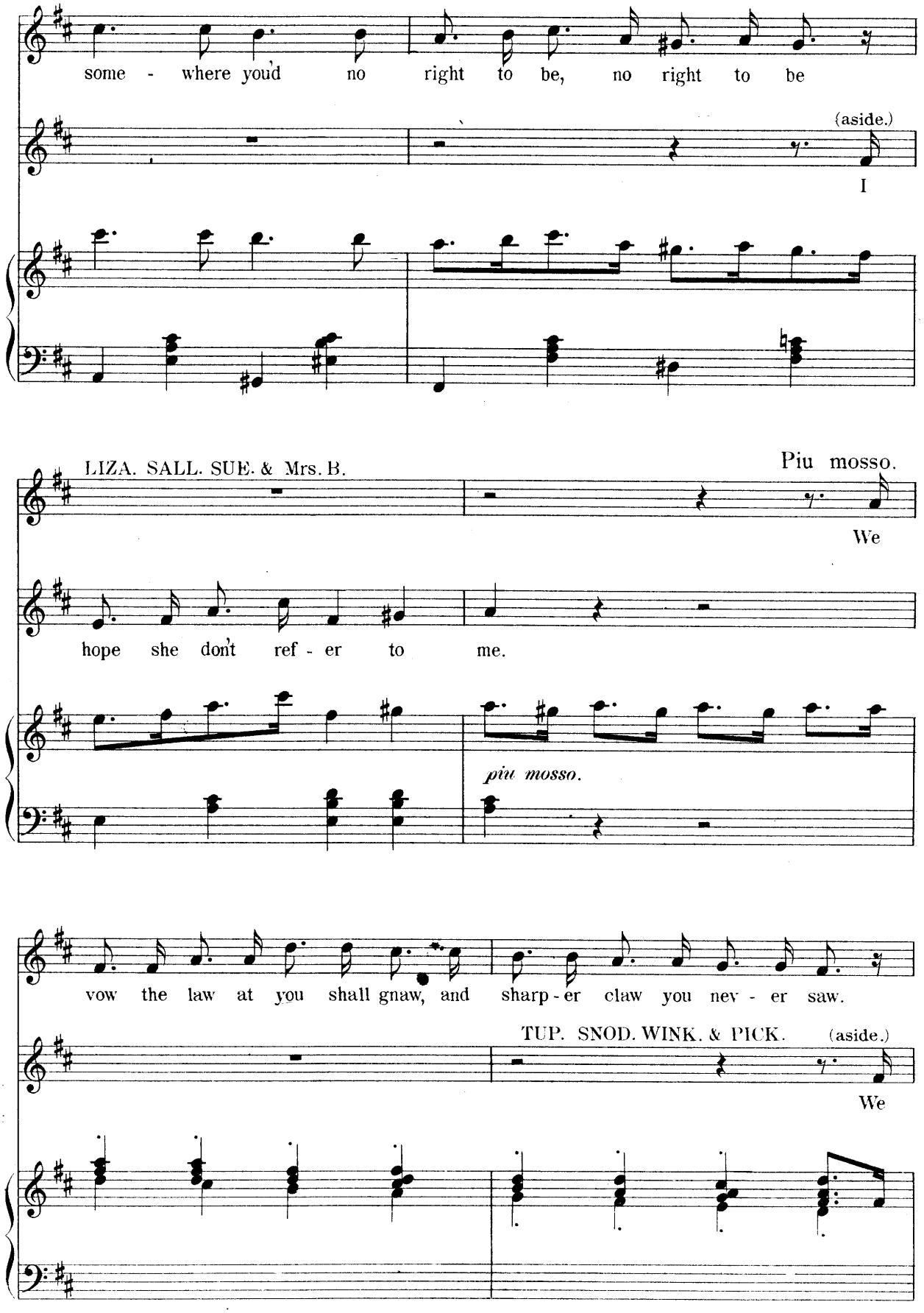

PICK.
mat - ter where Bar - dell has gone, he's bet - ter off where he is now. It's
LIZA. SALL. SUE. & Mrs. B.
Oh
TUP. SNOD. & WINK.
That's
LIZA. SALL. & SUE.
what a pit - y he has gone, he might be here to cheer you now.
TUP. SNOD. PICK. & WINK.
truce, no mat - ter where he's gone he's bet - ter of where he is now.
Mrs. B.
(to Pickwick)
what a pit - y he has gone, he might be here to cheer me now. You
Piu mosso.
Mrs. B.
might have been the hus - band who won my af - fec - tions sweet and coy. You

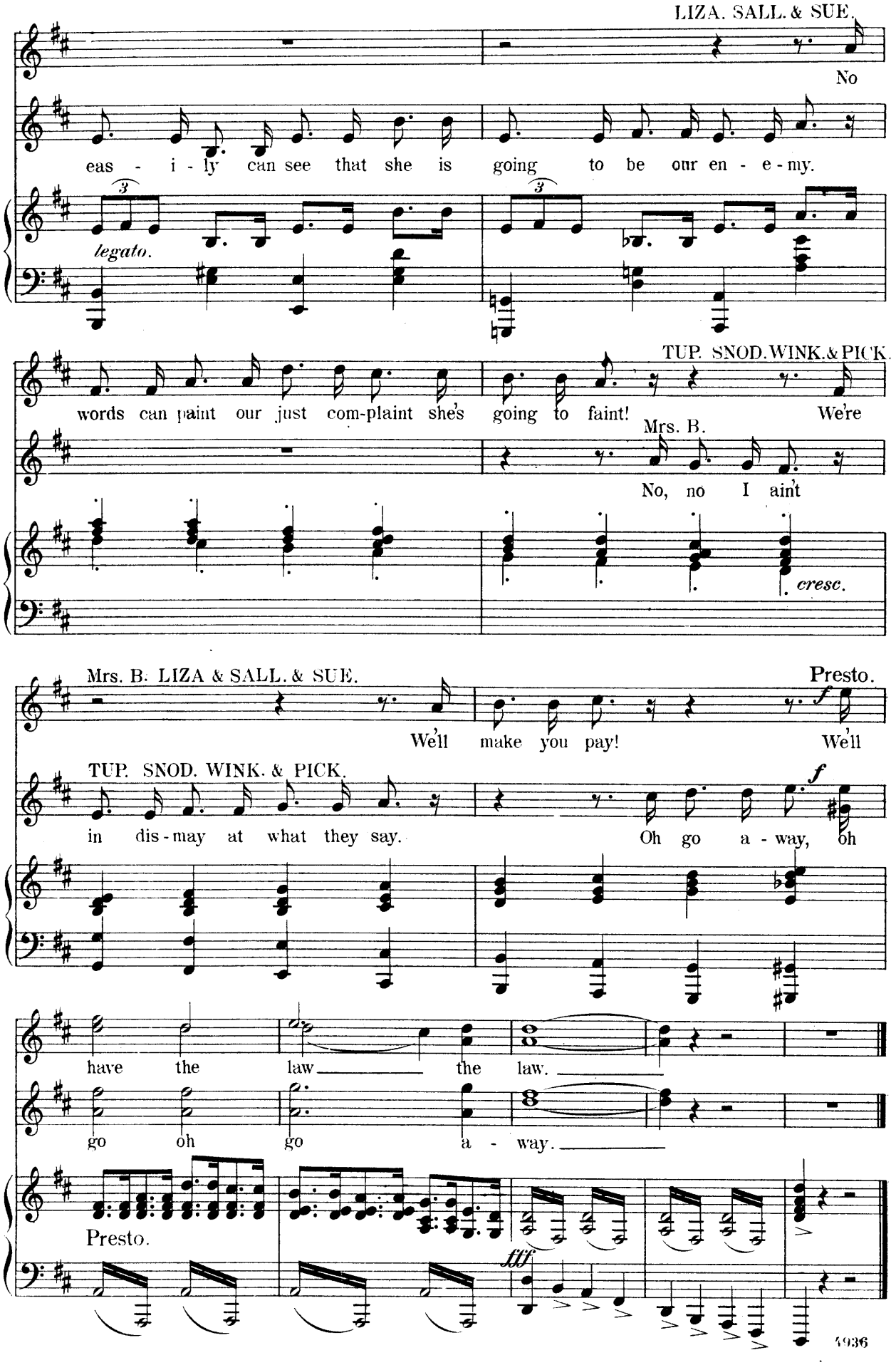

(to ommes.)
might have been a — fa - ther too, to my poor an - gel, or - phan boy. So
cresc. e sempre piu furioso.
if I on the ju - ry call for dam - a - ges for my com - plaint, its
cresc. e sempre piu furioso.
when I come to think of all he might have been, but what he
ain't I'll go and on the ju - ry call for dam - a - ges for
LIZA. SALL. & SUE.
f
We'll go and on the ju - ry call for dam - a - ges for
TUP. SNOD. PICK. & WINK.
f
We think we shall be luck - y all if we es - cape from
f cresc.


my com - plaint. I'll have the law, I'll have my right's
her com - plaint.
PICK.
their com - plaint.
'Lor'
Allegro molto.
SALLY. (to Tup. Snod. & Wink.)
You vil - lain you, and you, and you.
PICK.
bless the wom - an, how she fights.
TUP. SNOD. & WINK.
I
legato.
LIZA & SUE.
Our aunt shall have her full re - venge.
TUP. SNOD. & WINK.
vow my dear, that is - n't true.
PICK.
You


(to Snodgrass.)
You call your-self a po - et, eh?
TUP. SNOD. & WINK.
You
need - nt bo - ther, keep the change.
3
legato.
MRS. B.
I'm going to faint I know I am, I know I am.
LIZA. SALL. & SUE.
run a-way and play.
No,
Oh yes I am, I know I am, oh Bar - dell to pro -
no you ain't.


LIZA. SALL. & SUE. (to men.)
tect your wife why don't you come.
We've
PICK.
The wom - an's in de - li - ri - um, de - li - ri - um.
seen you some - where once be - fore some - where be - fore.
TUP. SNOD. & WINK.
You'll
'Twas
nev - er see us an - y more, oh nev - er more.


some - where you'd no right to be, no right to be
(aside.)
I
LIZA. SALL. SUE. & Mrs. B.
Piu mosso.
We
hope she don't ref - er to me.
piu mosso.
vow the law at you shall gnaw, and sharp - er claw you nev - er saw.
TUP. SNOD. WINK. & PICK.
(aside.)
We


LIZA. SALL. & SUE.
No
eas - i - ly can see that she is going to be our en - e - my.
legato.
TUP. SNOD. WINK. & PICK.
words can paint our just com-plaint she's going to faint!
We're
Mrs. B.
No, no I ain't
cresc.
Mrs. B. LIZA & SALL. & SUE.
Presto.
We'll make you pay!
We'll
TUP. SNOD. WINK. & PICK.
in dis - may at what they say.
Oh go a - way, oh
have the law the law.
go oh go a - way.
Presto.
fff
4936

Boys Will Be Boys.

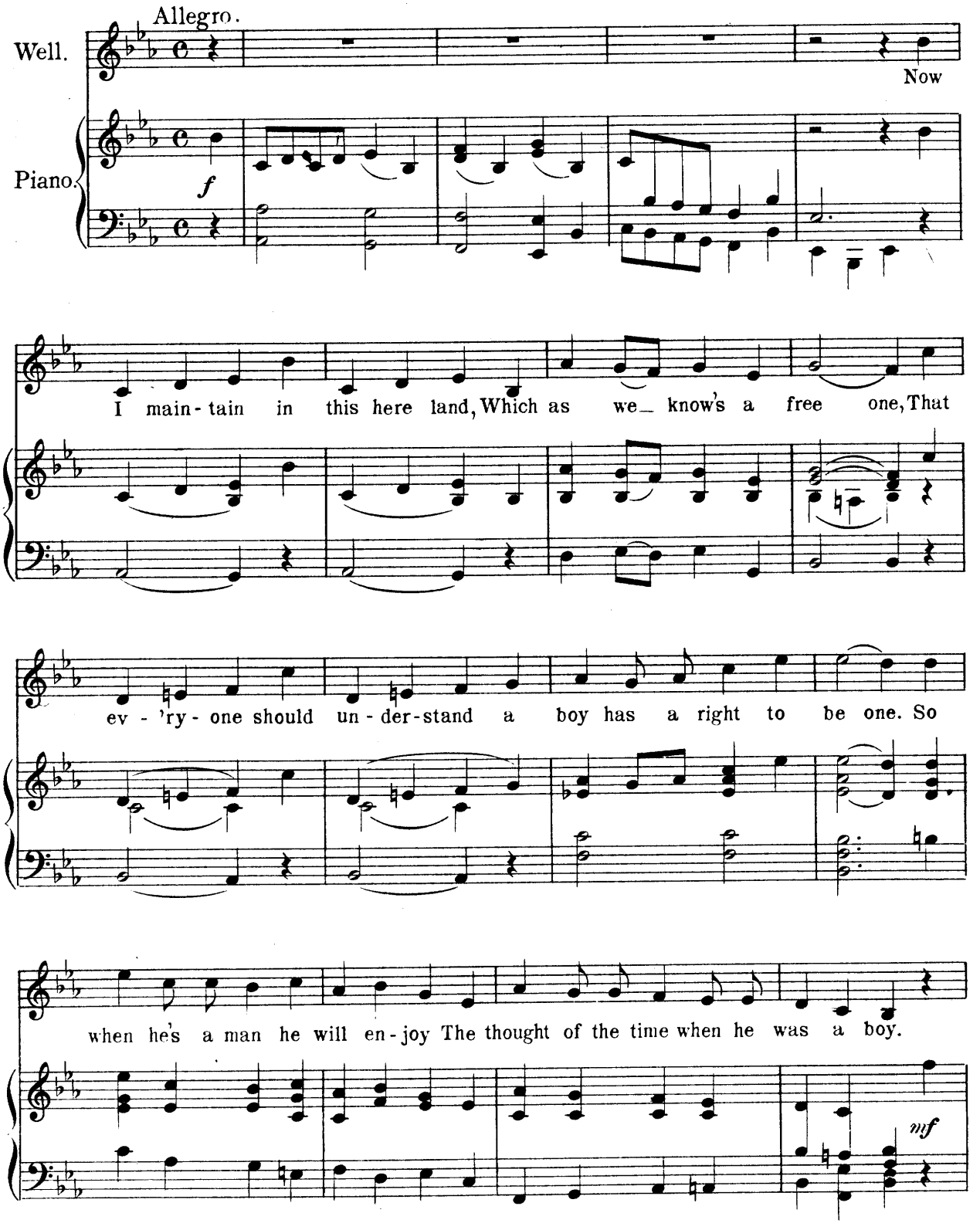
No. 9.

TRIO.

Pickwick, Weller, Wardle.

Lyric by
GRANT STEWART.

Music by
MANUEL KLEIN.



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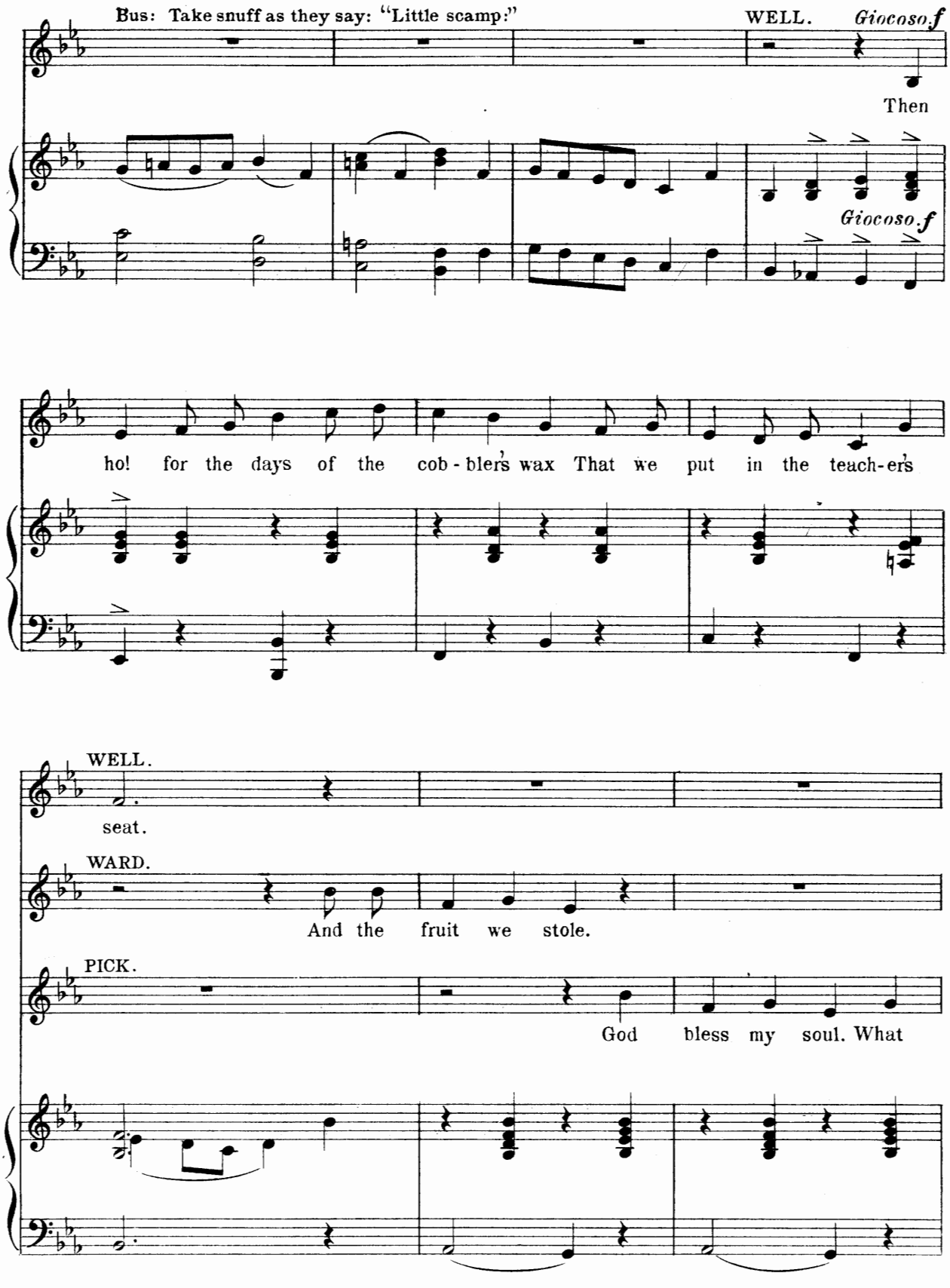
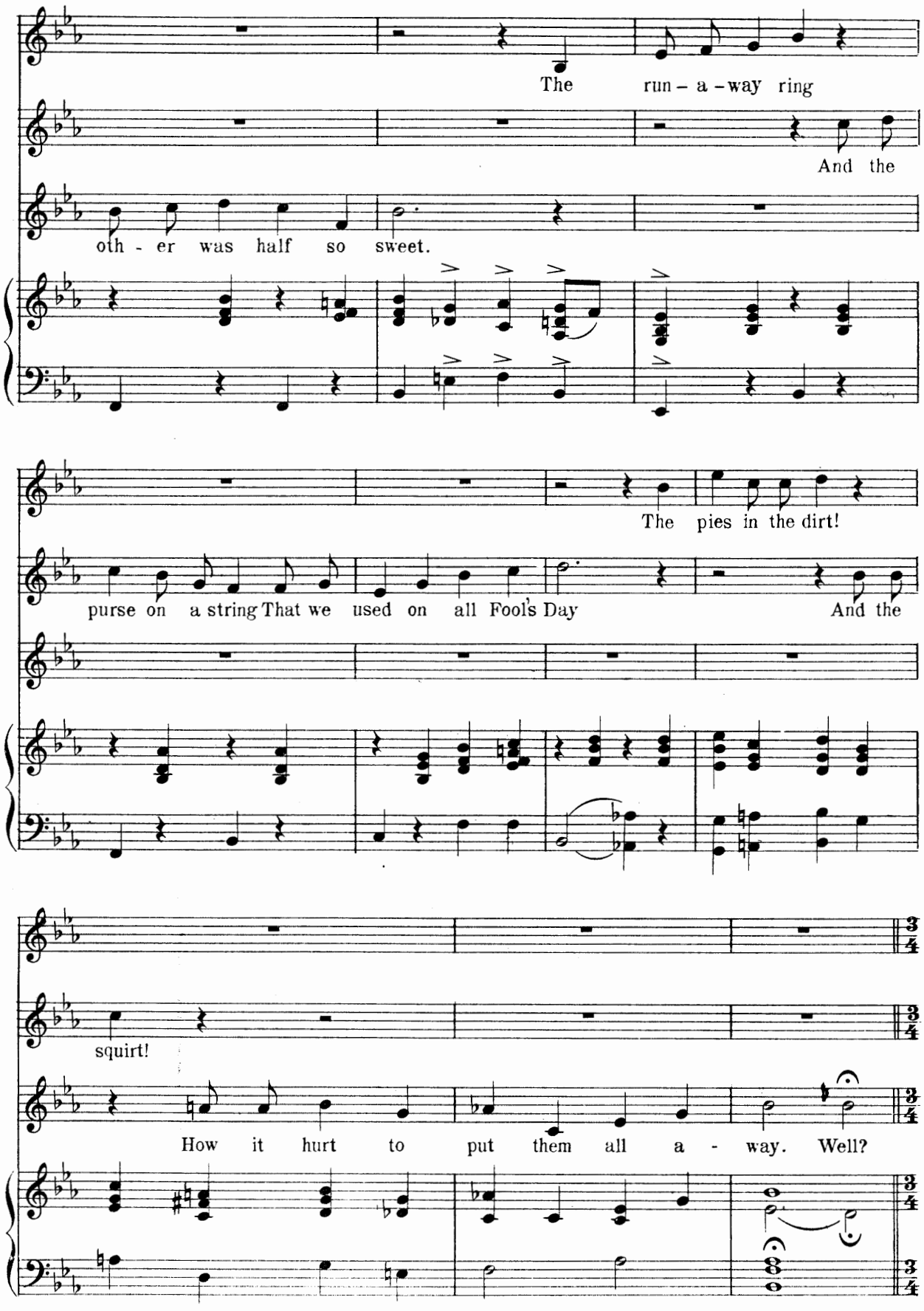
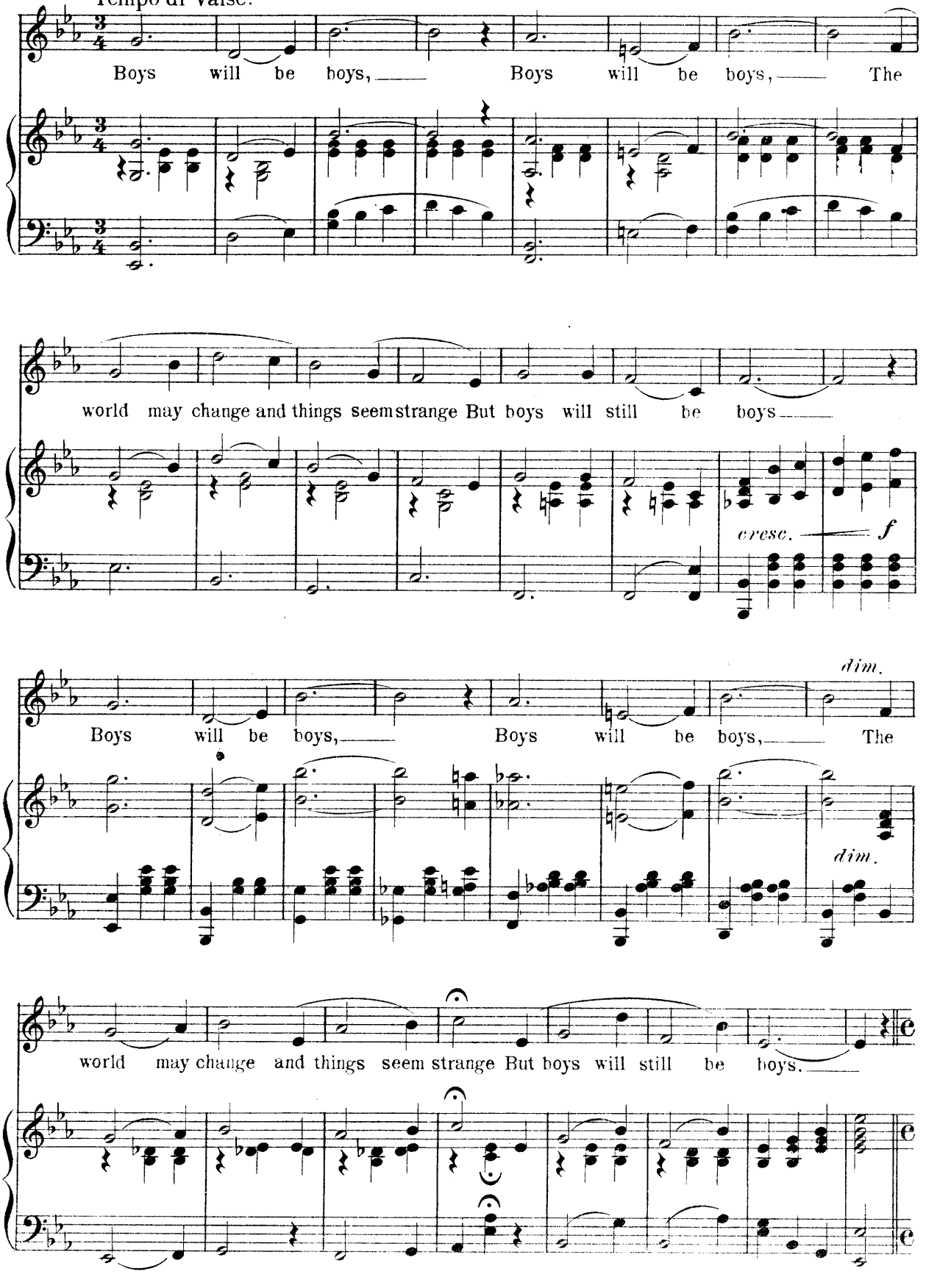
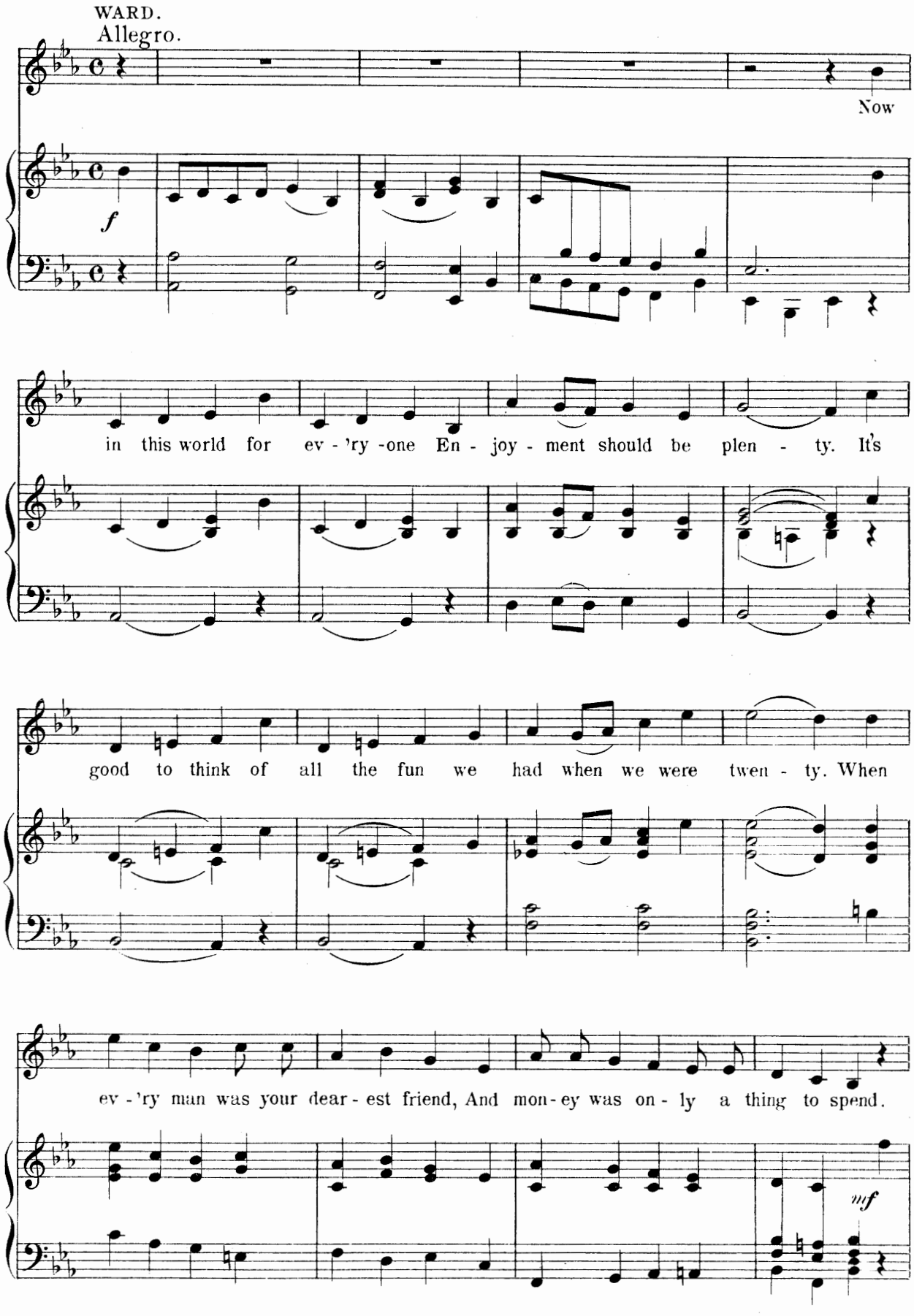

Bus: Take snuff as they say: "Little scamp:"
WELL.
Giocoso. f
Then
Giocoso. f
ho! for the days of the cob - bler's wax That we put in the teach-er's
WELL.
seat.
WARD.
And the fruit we stole.
PICK.
God bless my soul. What

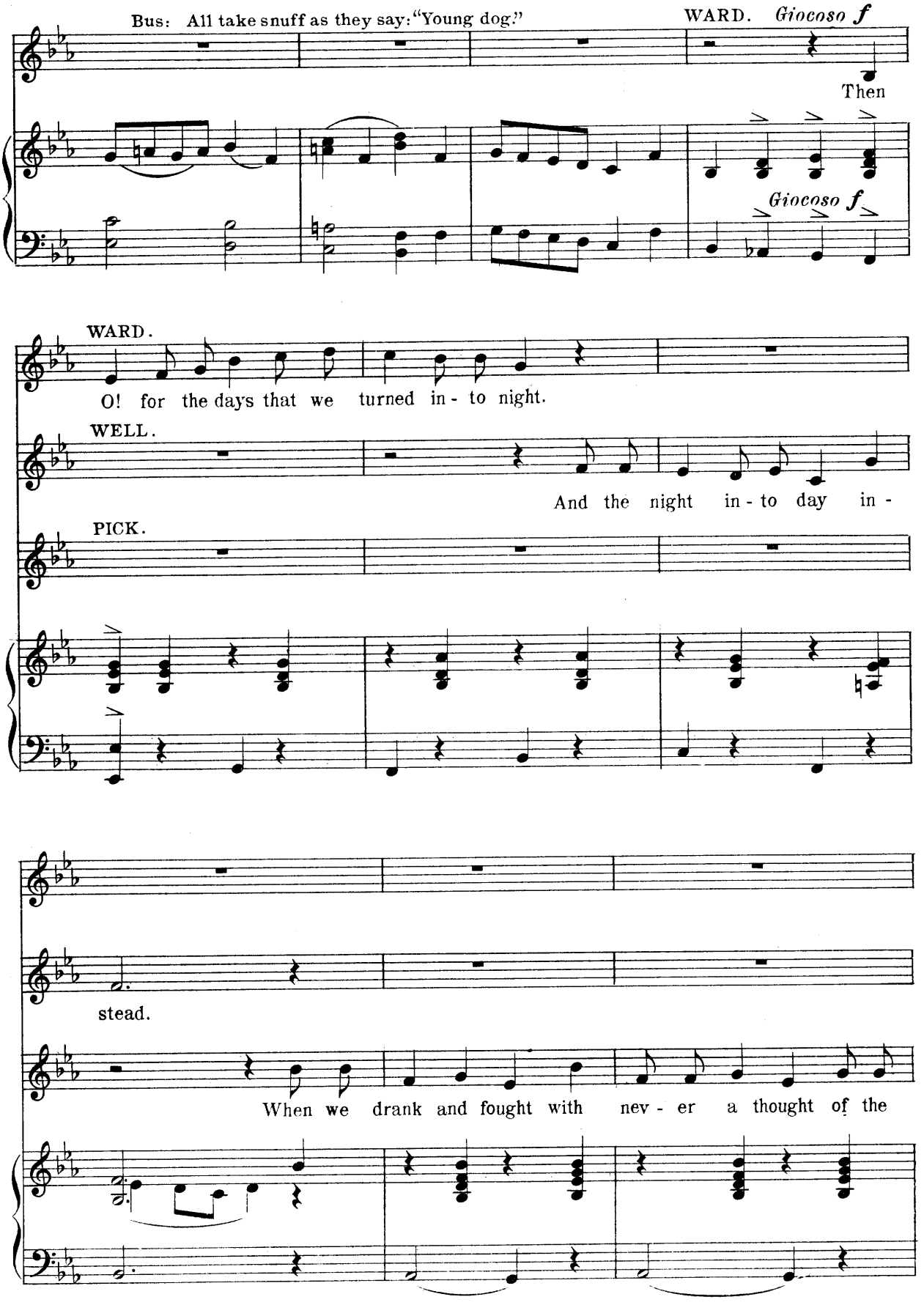

The run – a – way ring
And the
oth - er was half so sweet.
The pies in the dirt!
purse on a string That we used on all Fool's Day
And the
squirt!
How it hurt to put them all a - way. Well?

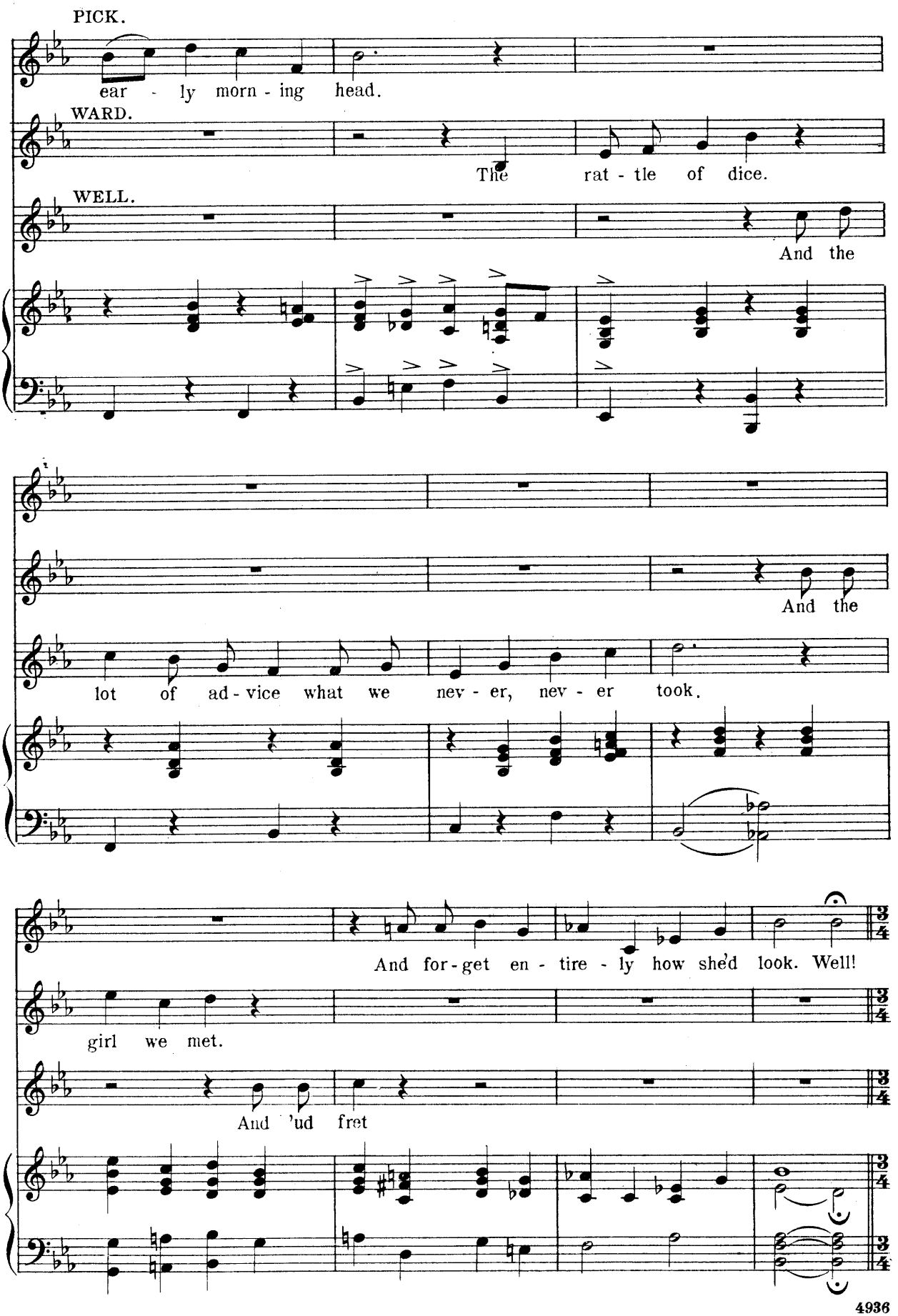
PICK, WELL & WARD.

Tempo di Valse.



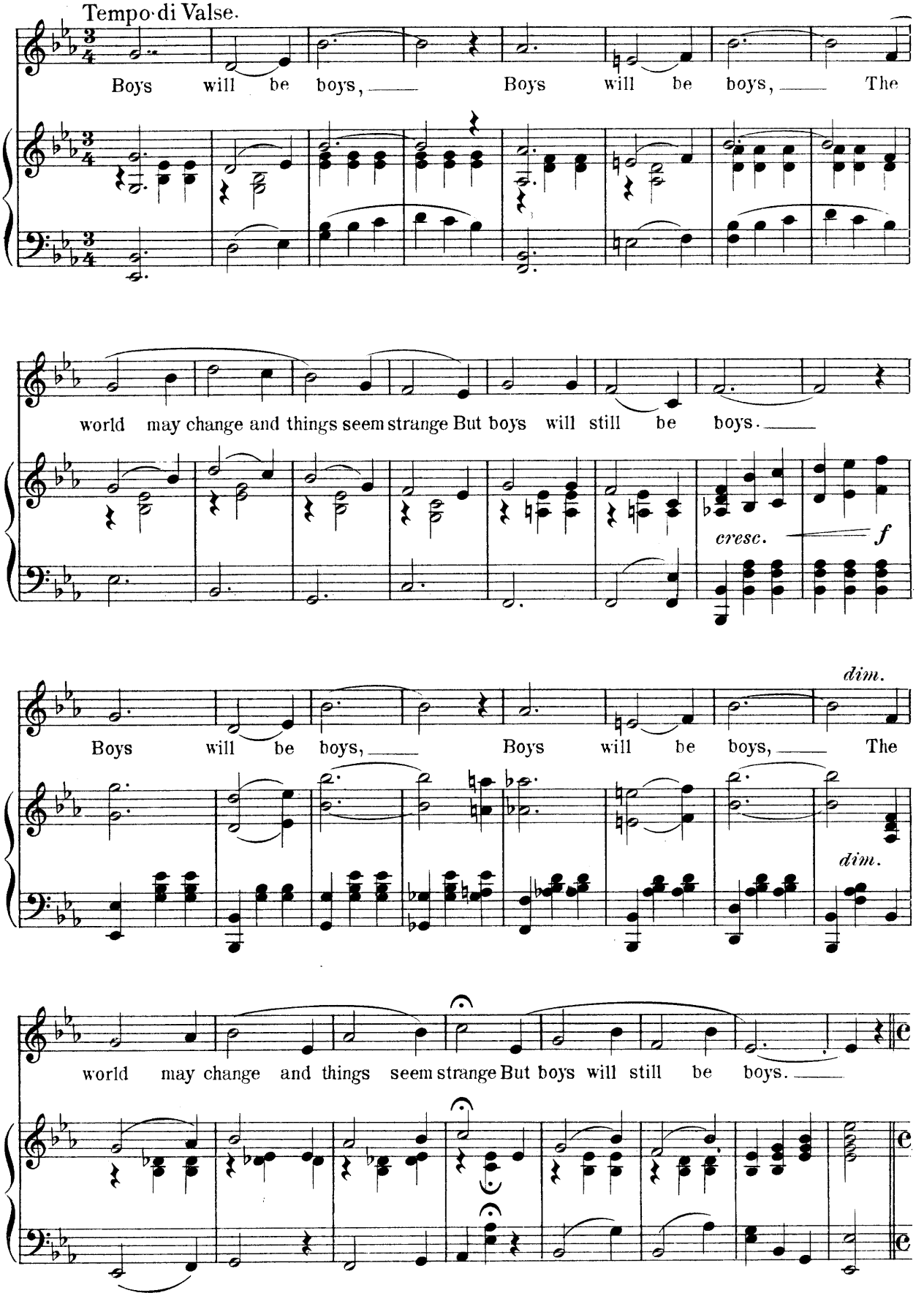

WARD.
Allegro.
Now
f
in this world for ev - 'ry -one En - joy - ment should be plen - ty. It's
good to think of all the fun we had when we were twen - ty. When
ev - 'ry man was your dear - est friend, And mon - ey was on - ly a thing to spend.
mf

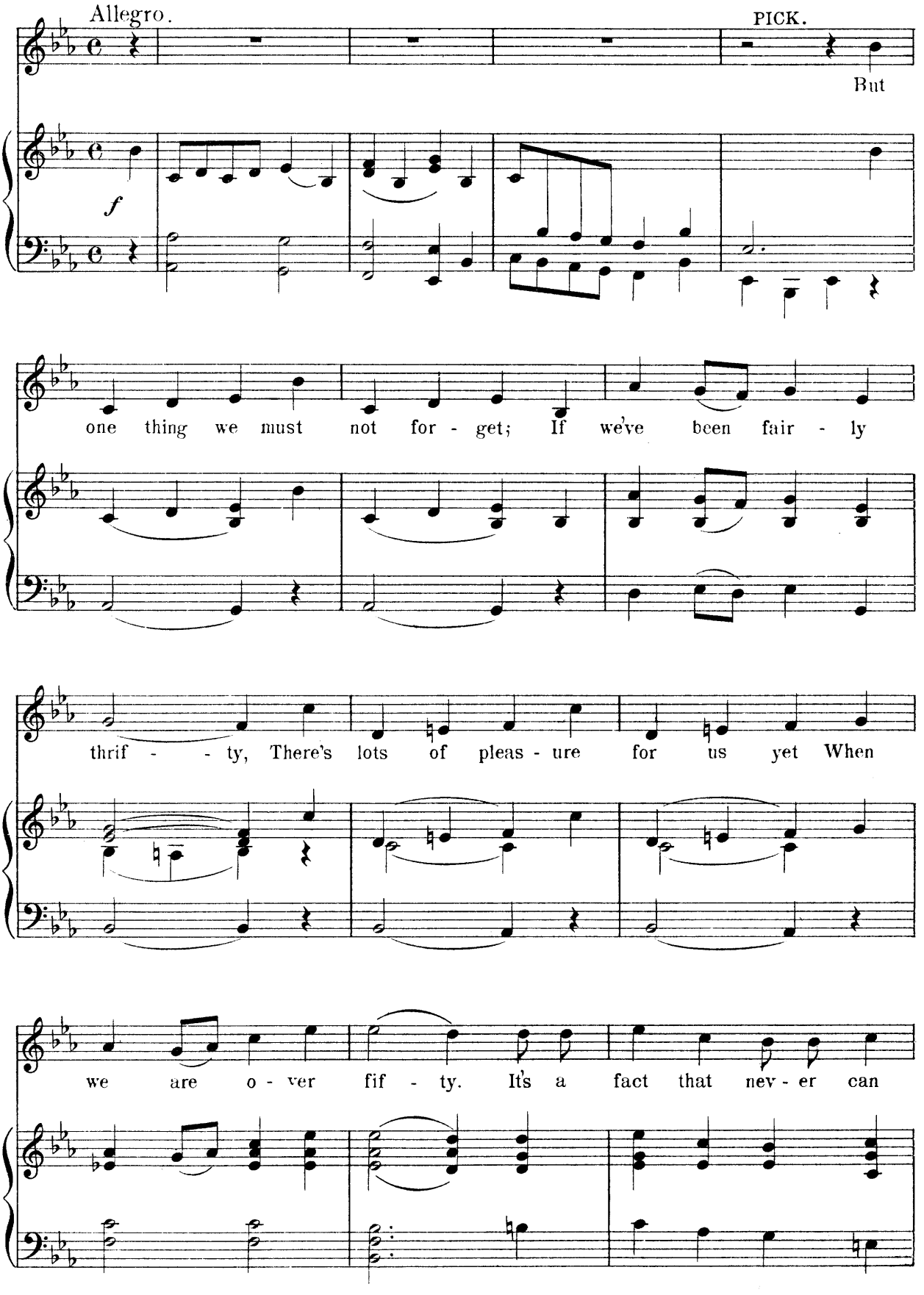

Bus: All take snuff as they say: "Young dog."
WARD. Giocoso f
Then
Giocoso f
WARD.
O! for the days that we turned in - to night.
WELL.
And the night in - to day in -
PICK.
stead.
When we drank and fought with nev - er a thought of the

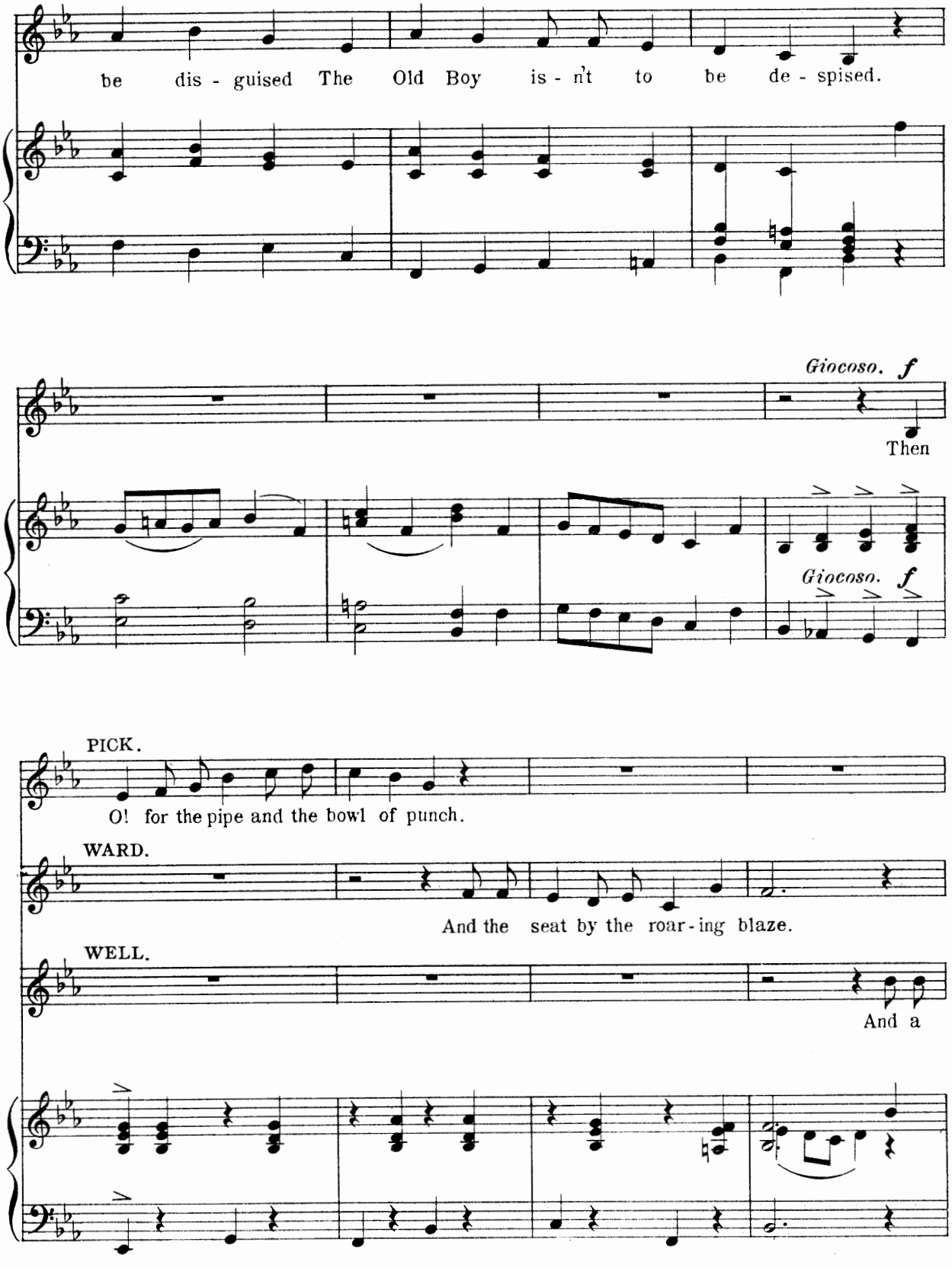

PICK.
ear - ly morn - ing head.
WARD.
The rat - tle of dice.
WELL.
And the
And the
lot of ad - vice what we nev - er, nev - er took.
And for - get en - tire - ly how she'd look. Well!
girl we met.
And 'ud fret

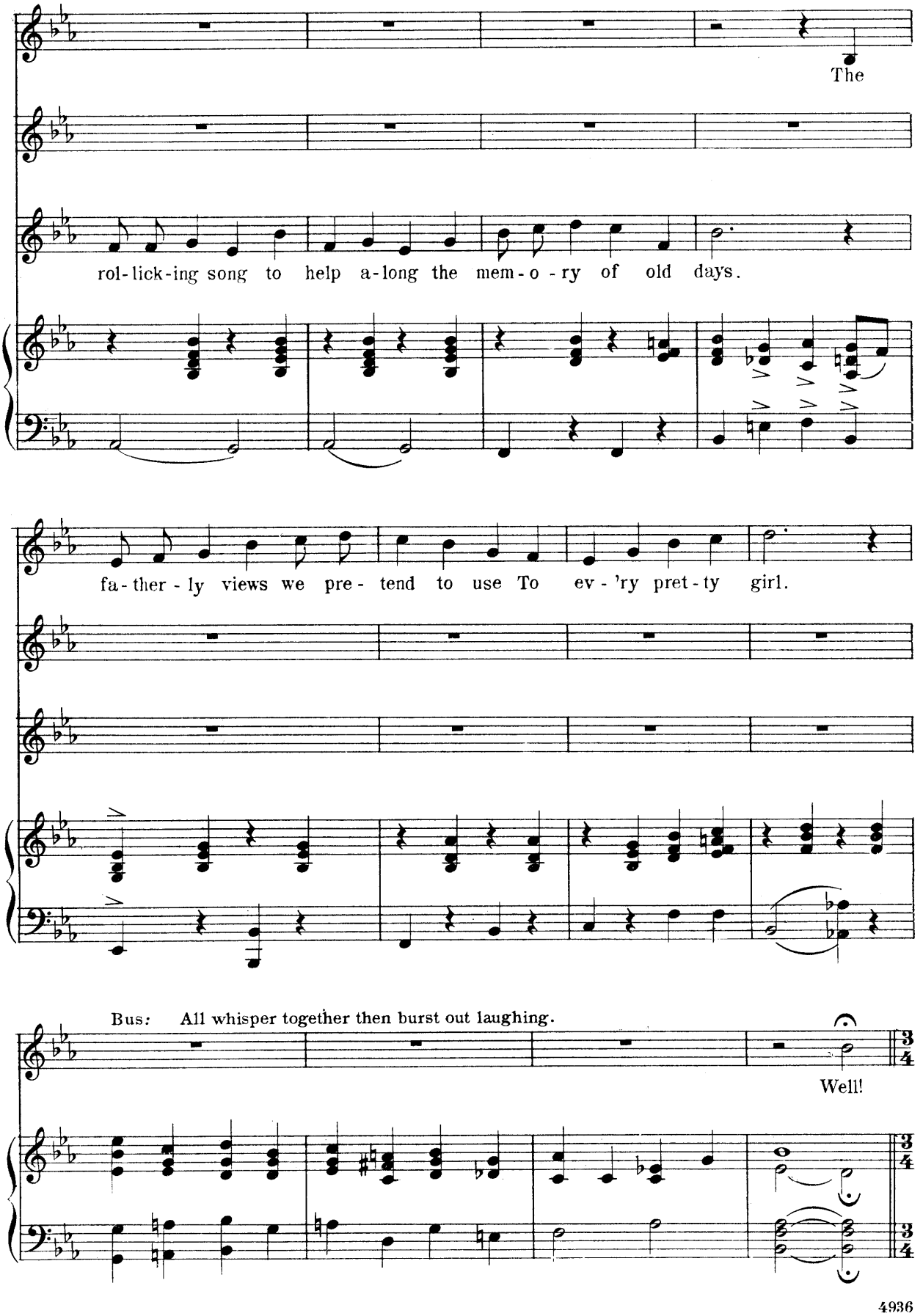
PICK, WELL. & WARD.

Tempo di Valse.



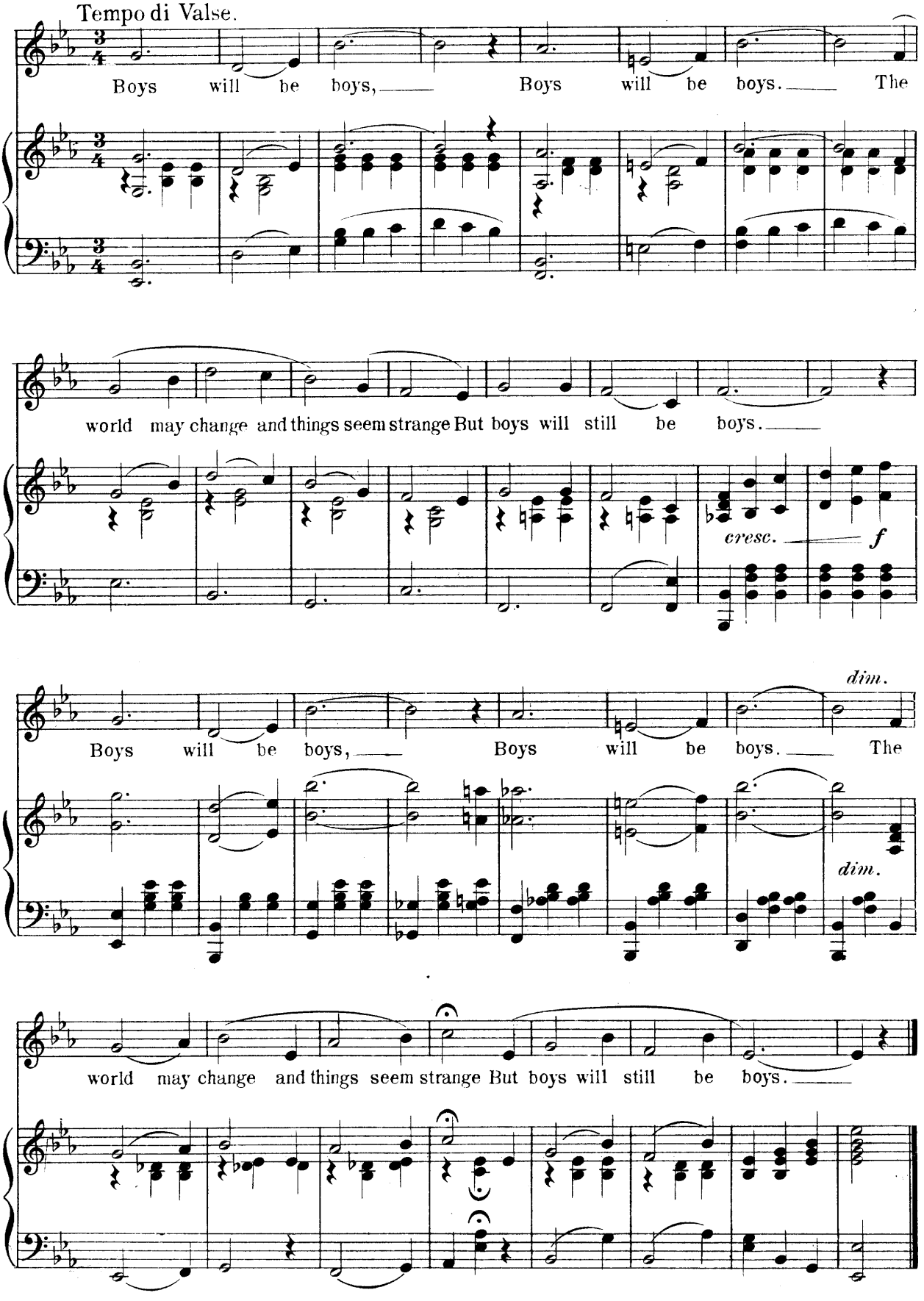

Allegro.
PICK.
But
f
one thing we must not for - get; If we've been fair - ly
thrif - - ty, There's lots of pleas - ure for us yet When
we are o - ver fif - ty. It's a fact that nev - er can


be dis - guised The Old Boy is - n't to be de - spised.
Giocoso. f
Then
Giocoso. f
PICK.
O! for the pipe and the bowl of punch.
WARD.
And the seat by the roar - ing blaze.
WELL.
And a


The
rol-lick-ing song to help a-long the mem-o-ry of old days.
fa-ther-ly views we pre- tend to use To ev-'ry pret-ty girl.
Bus: All whisper together then burst out laughing.
Well!

PICK, WELL. & WARD.

Tempo di Valse.



No. 10.

Speak Low.

"LULLABY."

Lyric by
HERMANN KLEIN.

Music by
MANUEL KLEIN.

Andante moderato.

Piano.

p dolce.

Andante moderato.

ARABELLA.

When the red glow of sun-set has fad-ed and gone; when the

rose-pet-als tight-en and close — When the stress and the toil for a

poco piu mosso.

brief space are done, how wel-come the hour of re-pose. It is

poco piu mosso.

p marc.

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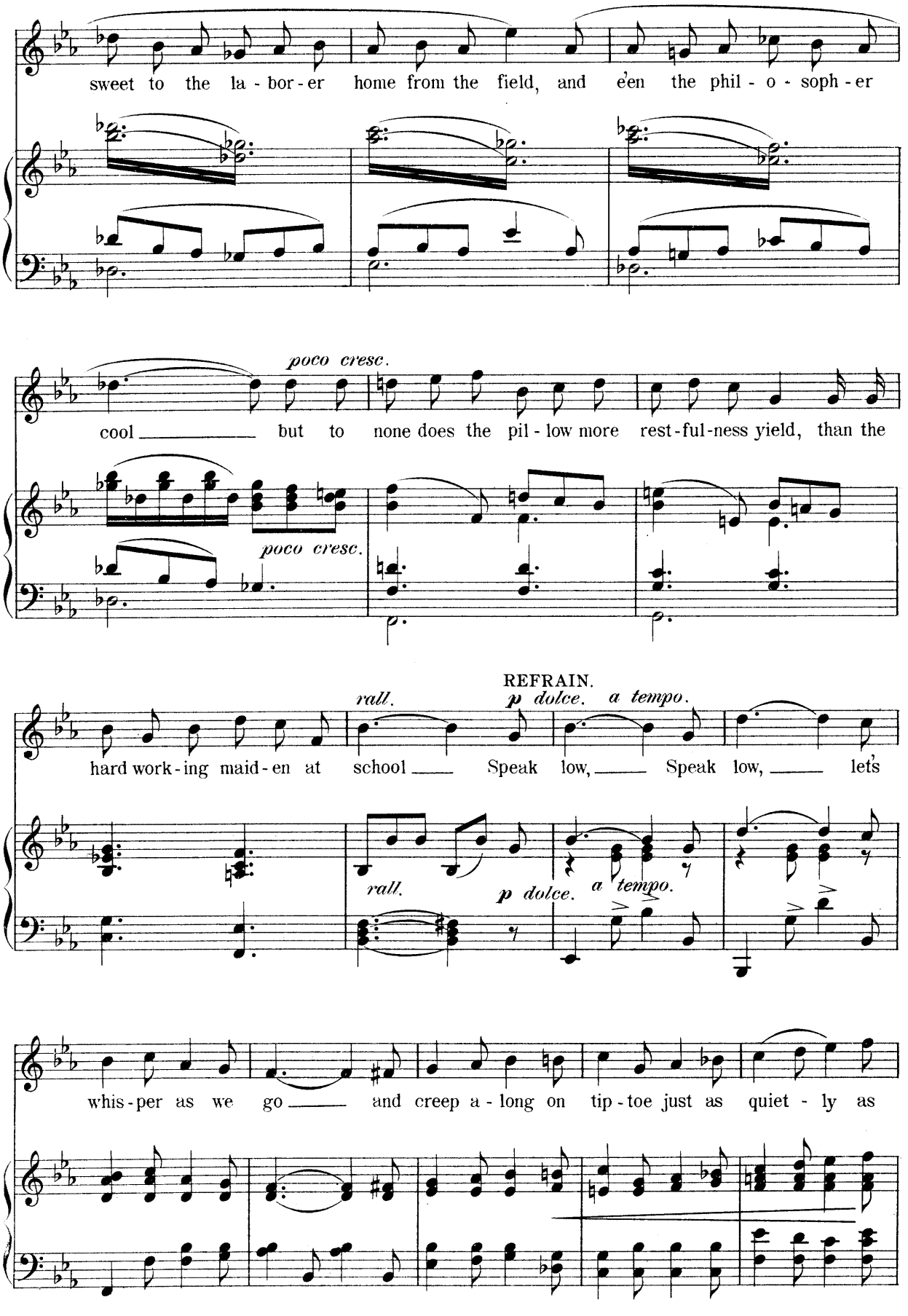
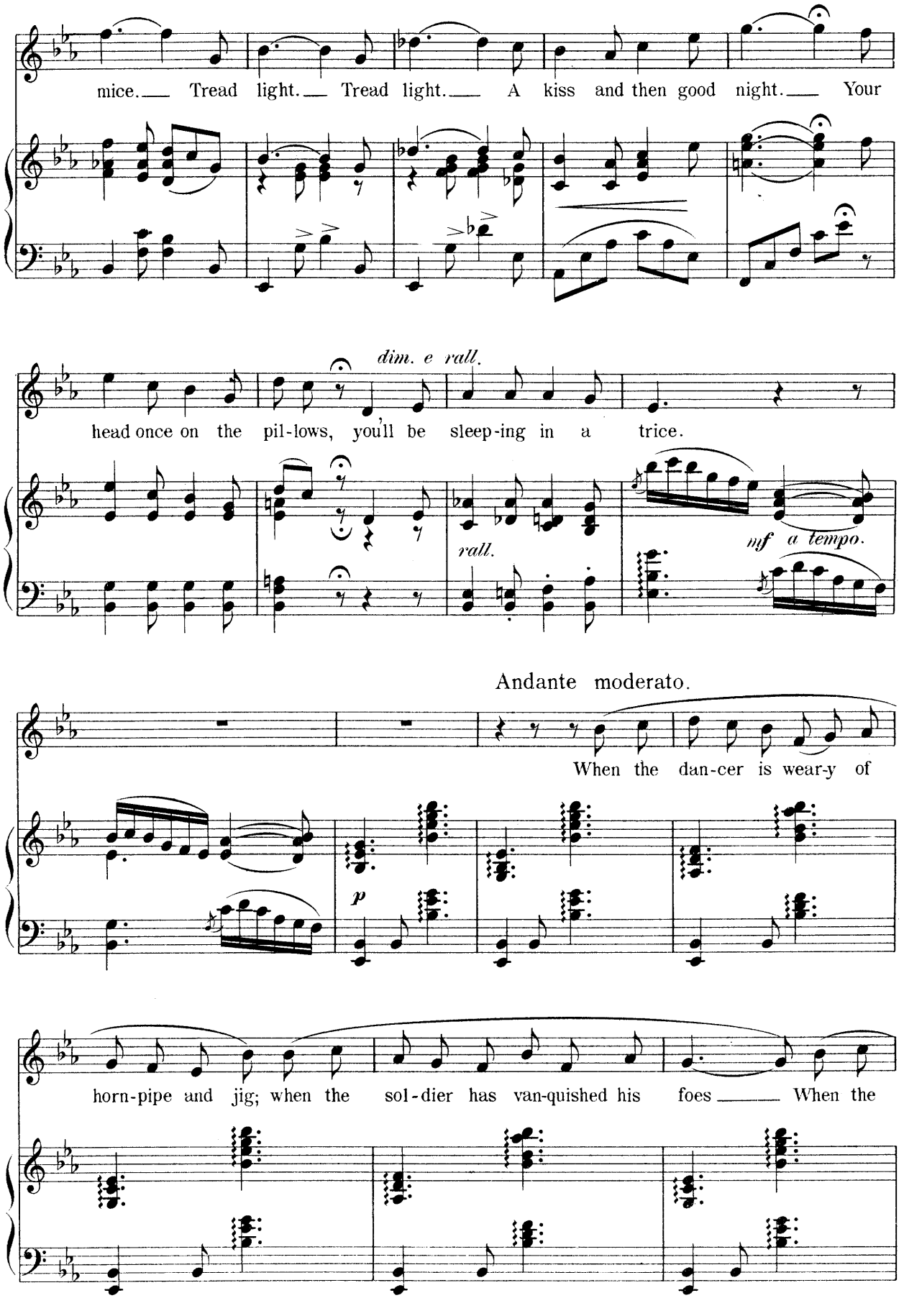
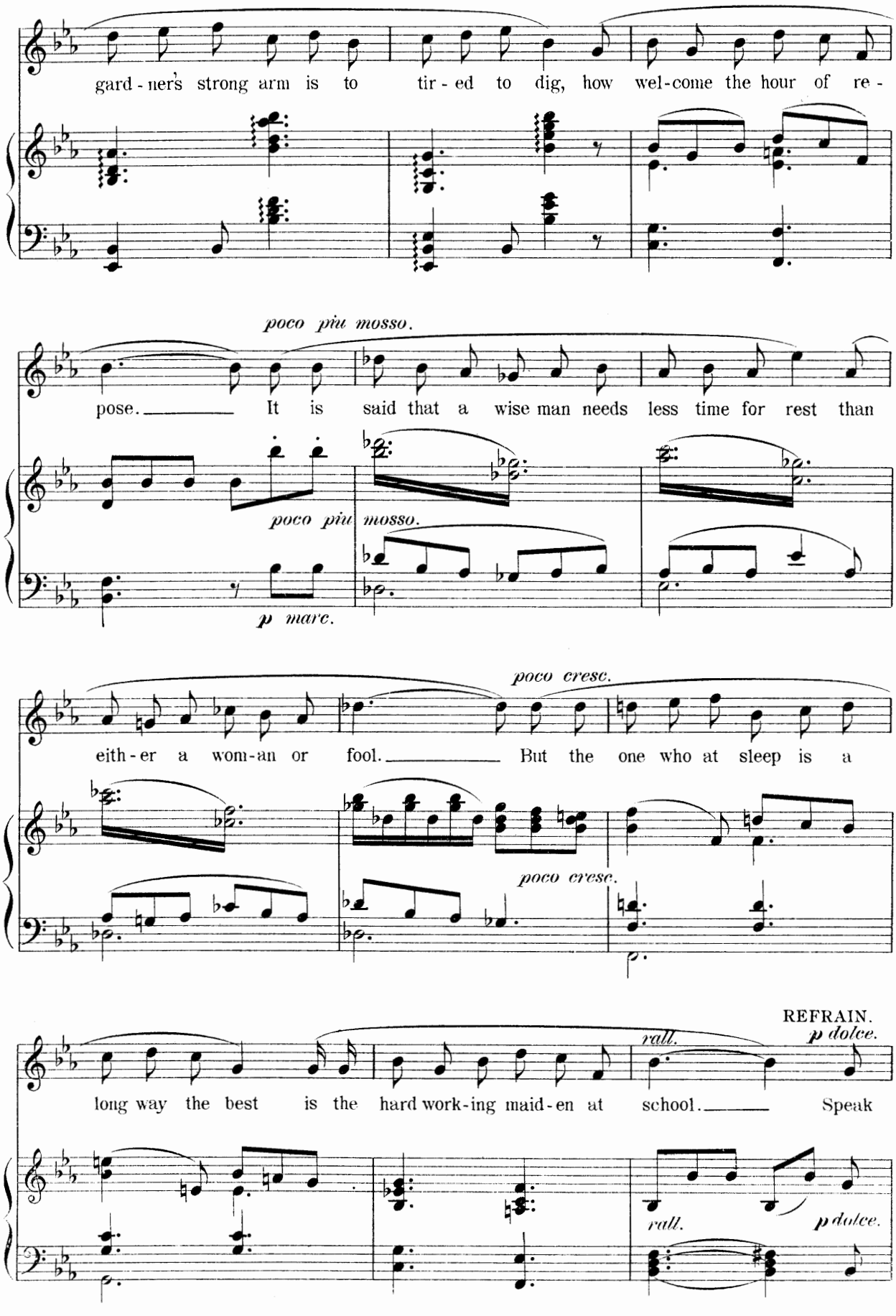
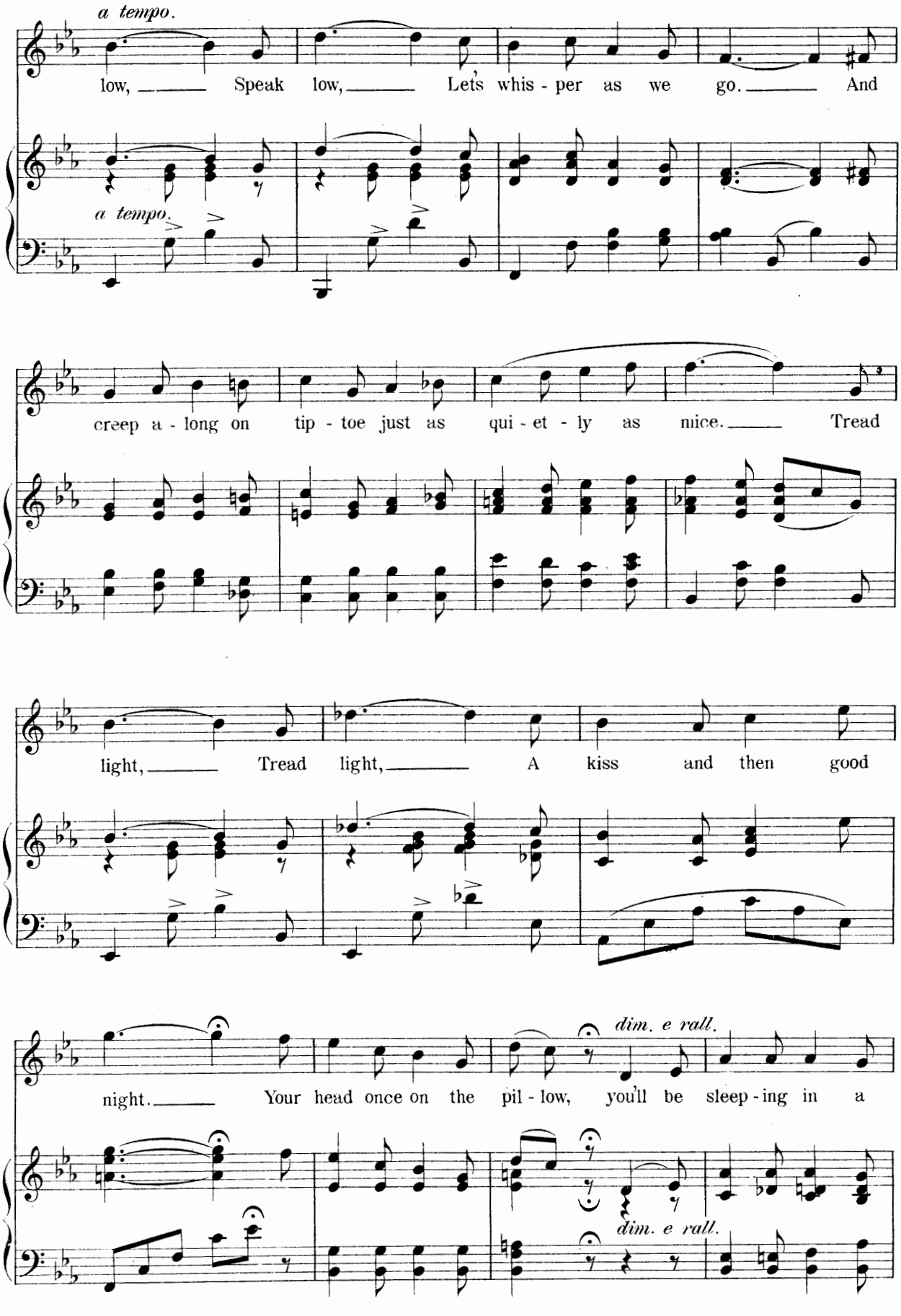
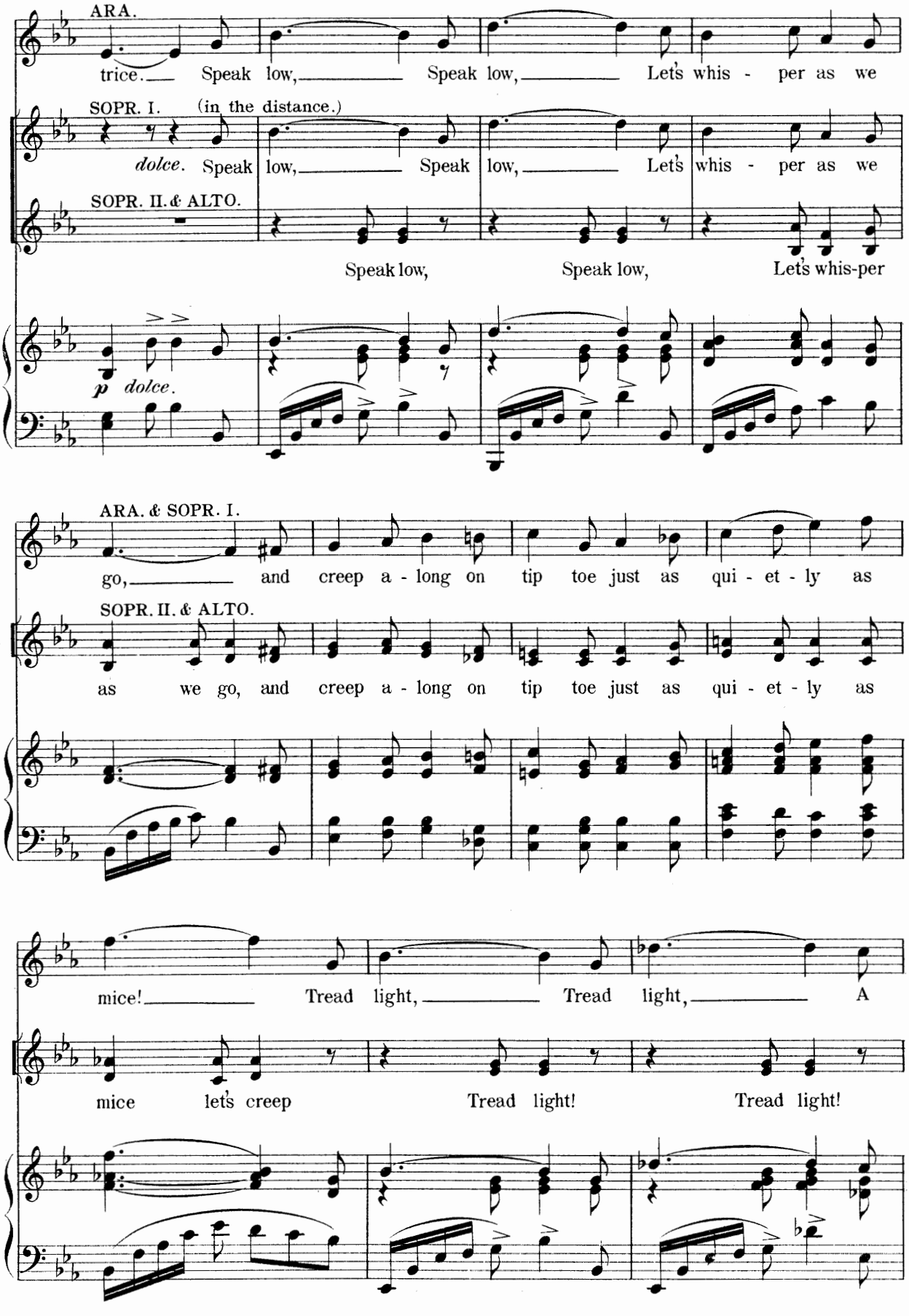
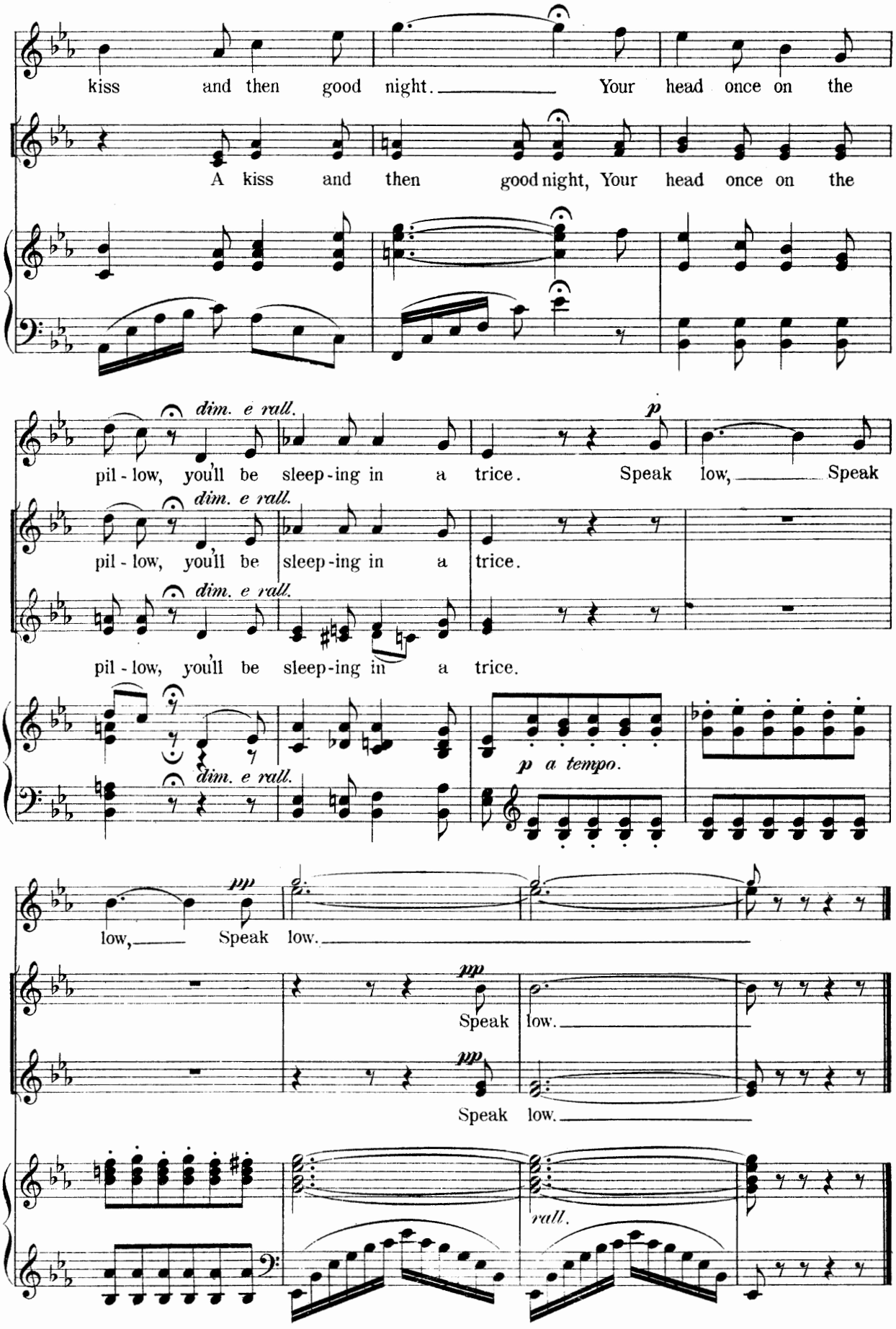

sweet to the la - bor - er home from the field, and e'en the phil - o - soph - er
poco cresc.
cool but to none does the pil - low more rest - ful - ness yield, than the
poco cresc.
REFRAIN.
rall.
p dolce.
a tempo.
hard work - ing maid - en at school Speak low, Speak low, let's
rall.
p dolce.
a tempo.
whis - per as we go and creep a - long on tip - toe just as quiet - ly as


mice. Tread light. Tread light. A kiss and then good night. Your
dim. e rall.
head once on the pil-lows, you'll be sleep-ing in a trice.
rall.
mf a tempo.
Andante moderato.
When the dan-cer is wear-y of
p
horn-pipe and jig; when the sol-dier has van-quished his foes When the


gard - ner's strong arm is to tir - ed to dig, how wel-come the hour of re -
poco più mosso.
pose. It is said that a wise man needs less time for rest than
poco più mosso.
p marc.
poco cresc.
eith - er a wom-an or fool. But the one who at sleep is a
poco cresc.
REFRAIN.
rall.
p dolce.
long way the best is the hard work-ing maid-en at school. Speak
rall.
p dolce.


a tempo.
low, Speak low, Lets whis - per as we go. And
a tempo.
creep a - long on tip - toe just as qui - et - ly as nice. Tread
light, Tread light, A kiss and then good
night. Your head once on the pil - low, you'll be sleep - ing in a
dim. e rall.
dim. e rall.


ARA.
trice. Speak low, Speak low, Let's whis - per as we
SOPR. I. (in the distance.)
dolce. Speak low, Speak low, Let's whis - per as we
SOPR. II. & ALTO.
Speak low, Speak low, Let's whis-per
p dolce.
ARA. & SOPR. I.
go, and creep a - long on tip toe just as qui - et - ly as
SOPR. II. & ALTO.
as we go, and creep a - long on tip toe just as qui - et - ly as
mice! Tread light, Tread light, A
mice let's creep Tread light! Tread light!


kiss and then good night. Your head once on the
A kiss and then good night, Your head once on the
dim. e rall.
pil - low, you'll be sleep - ing in a trice. Speak low, Speak
dim. e rall.
pil - low, you'll be sleep - ing in a trice.
dim. e rall.
pil - low, you'll be sleep - ing in a trice.
dim. e rall.
p a tempo.
low, Speak low.
Speak low.
Speak low.
rall.

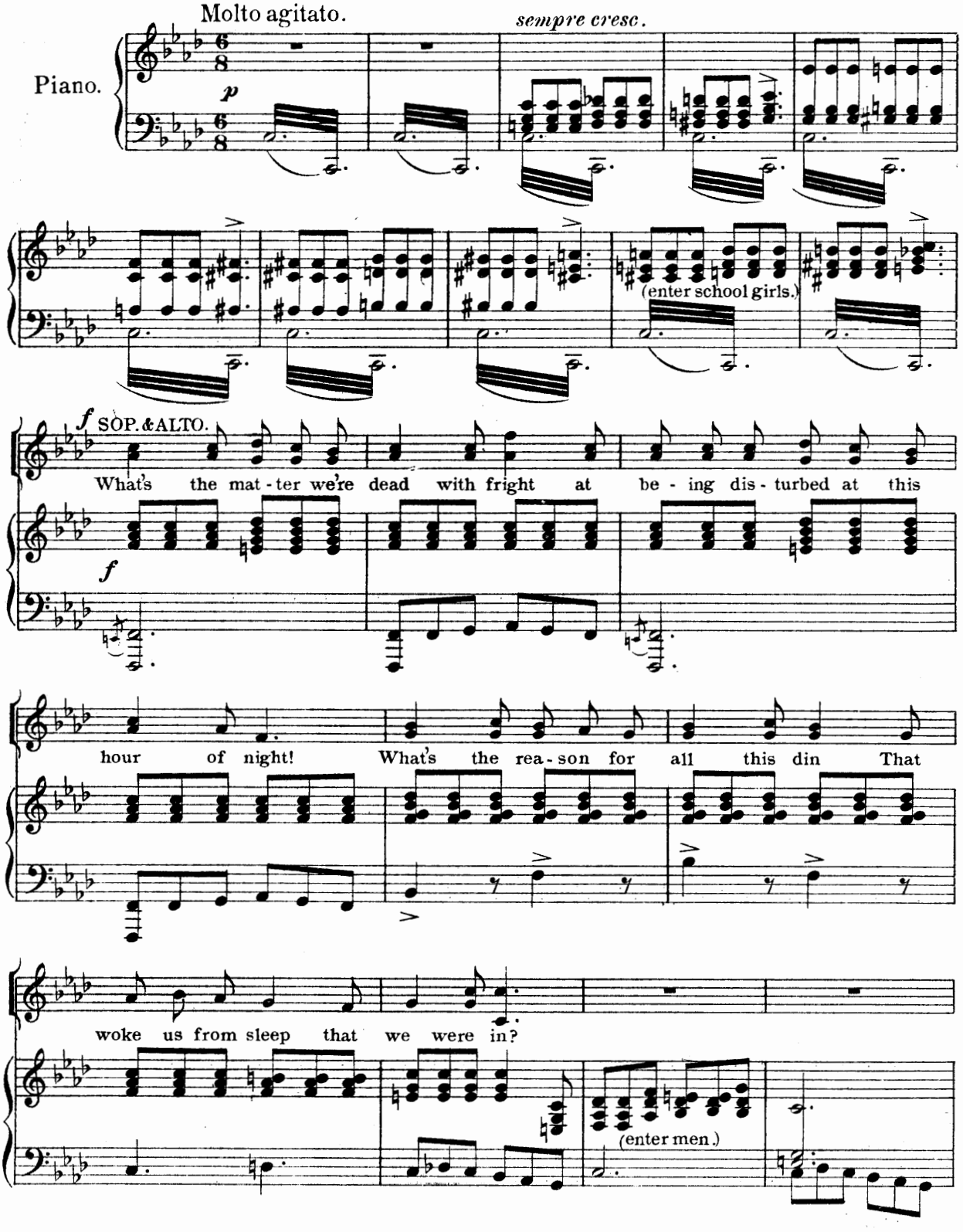
Finale I.

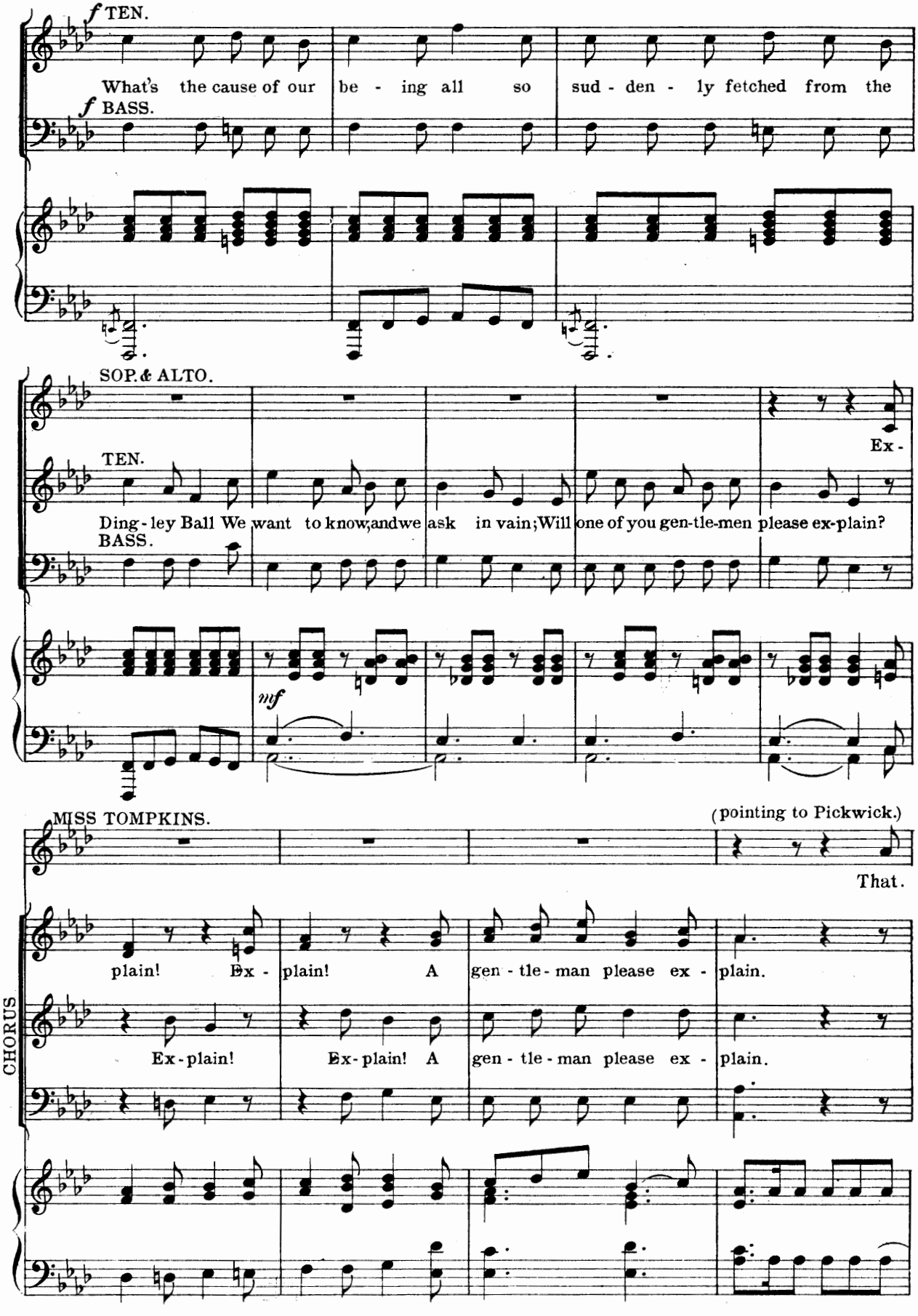
No. 11.

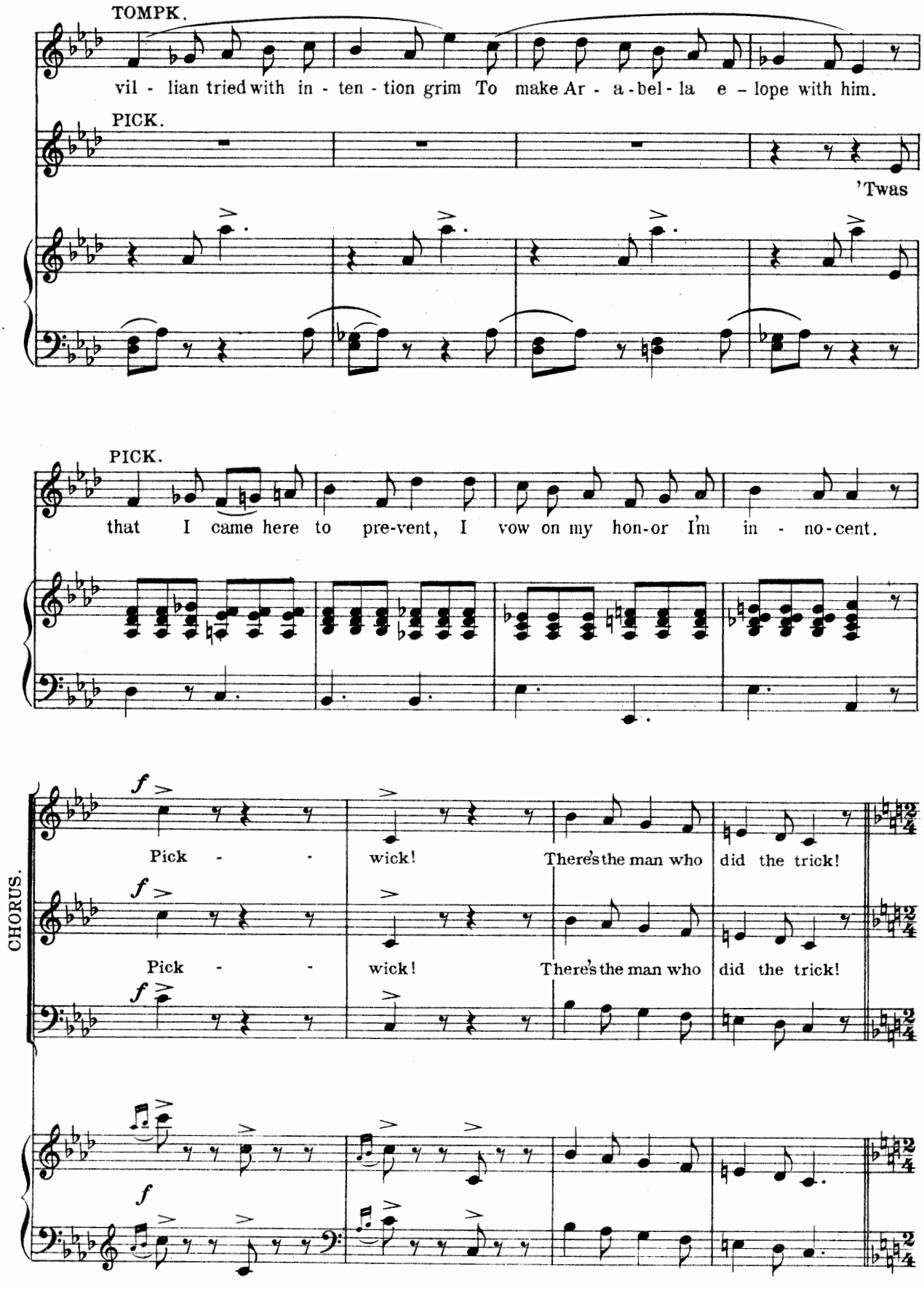
"What's the Matter?"

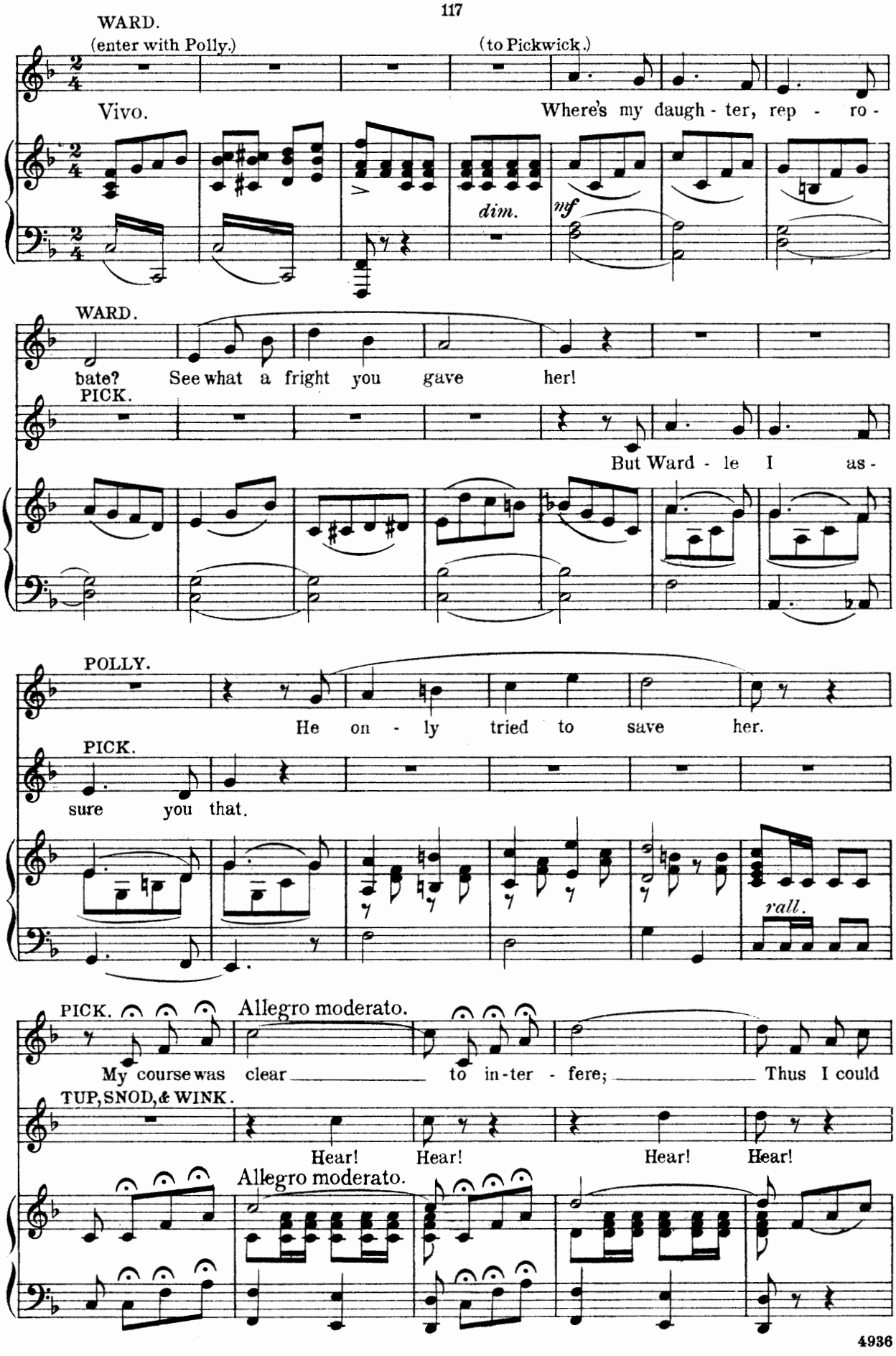
Principals and Chorus.

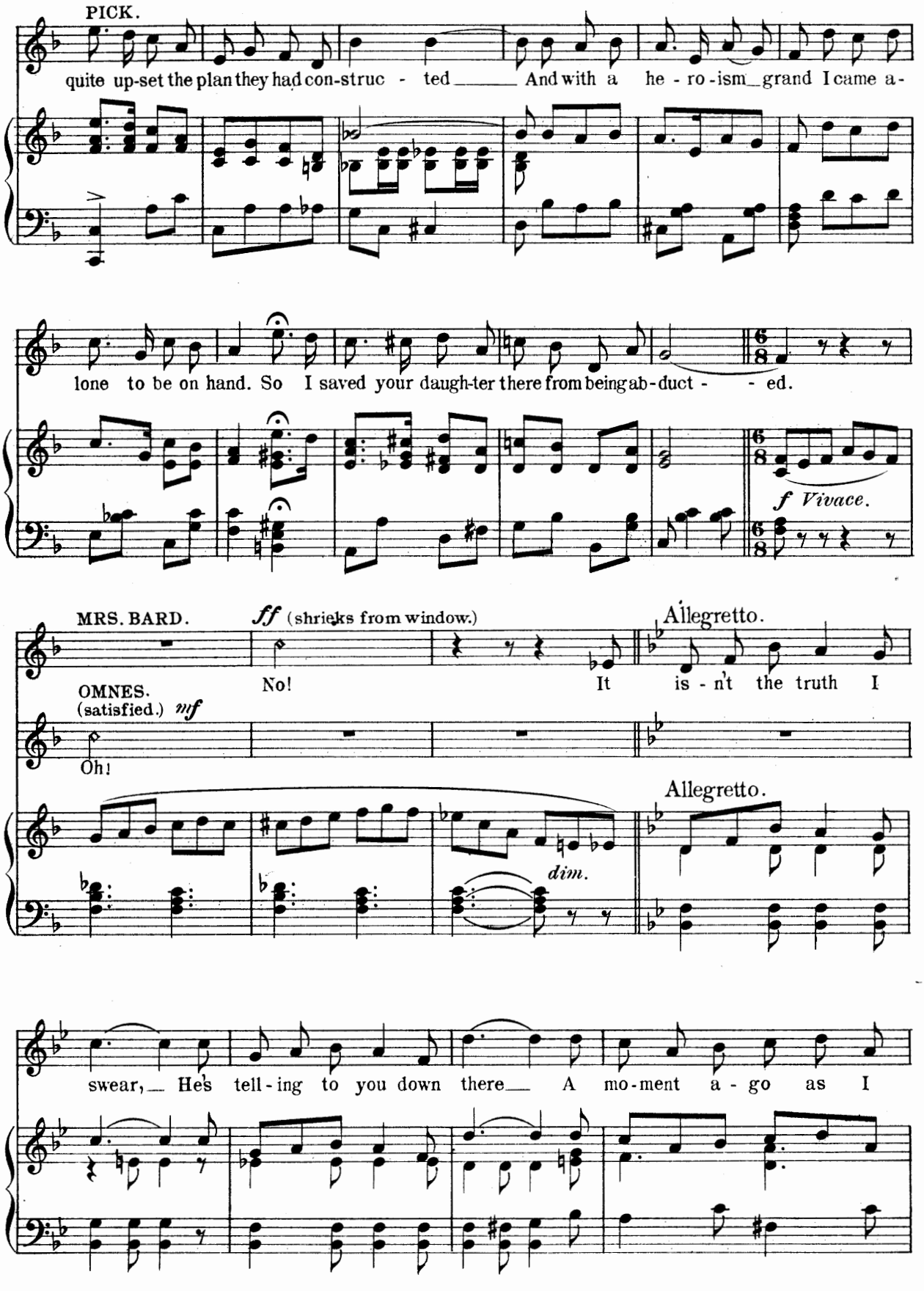
MANUEL KLEIN.

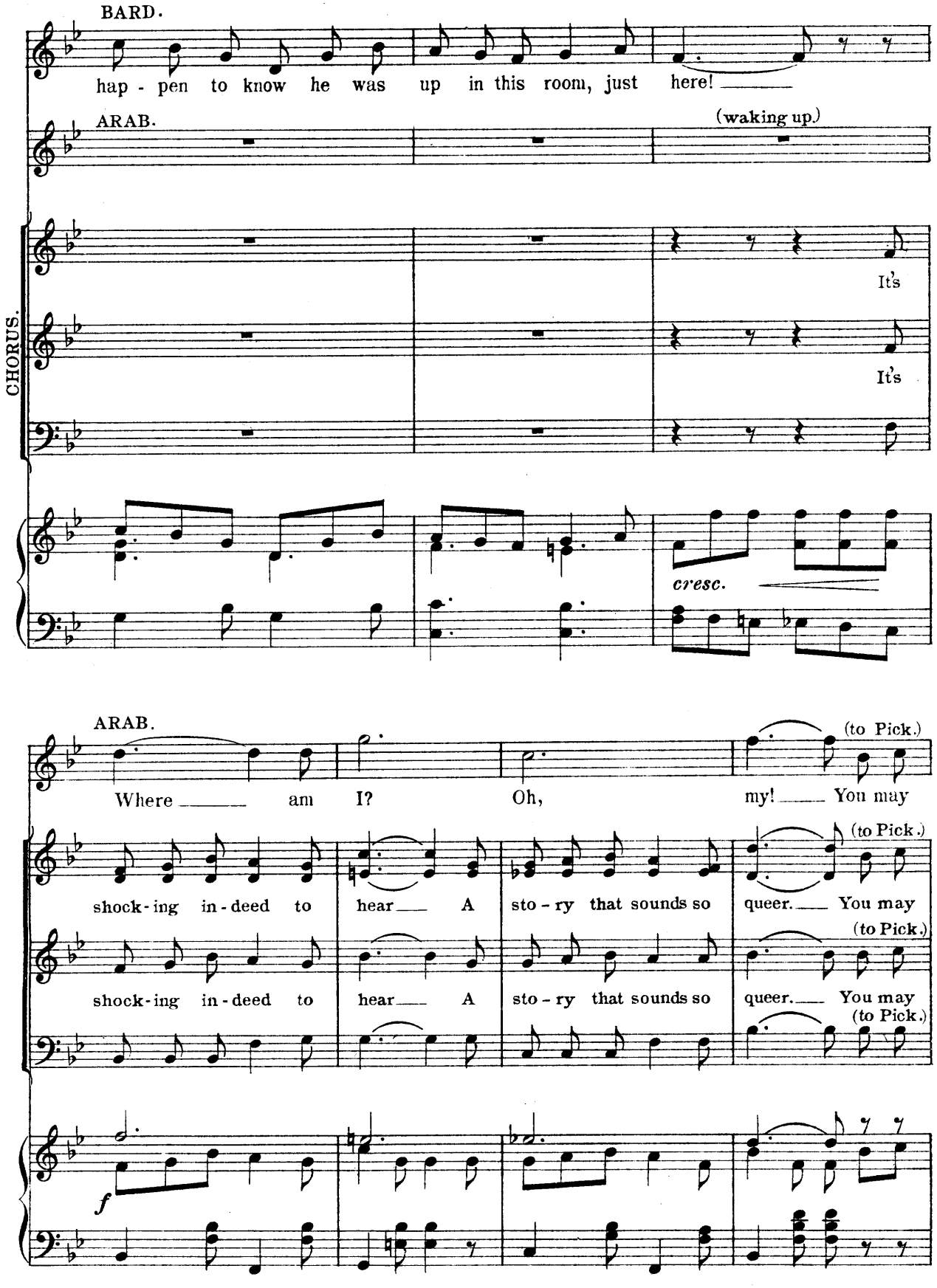


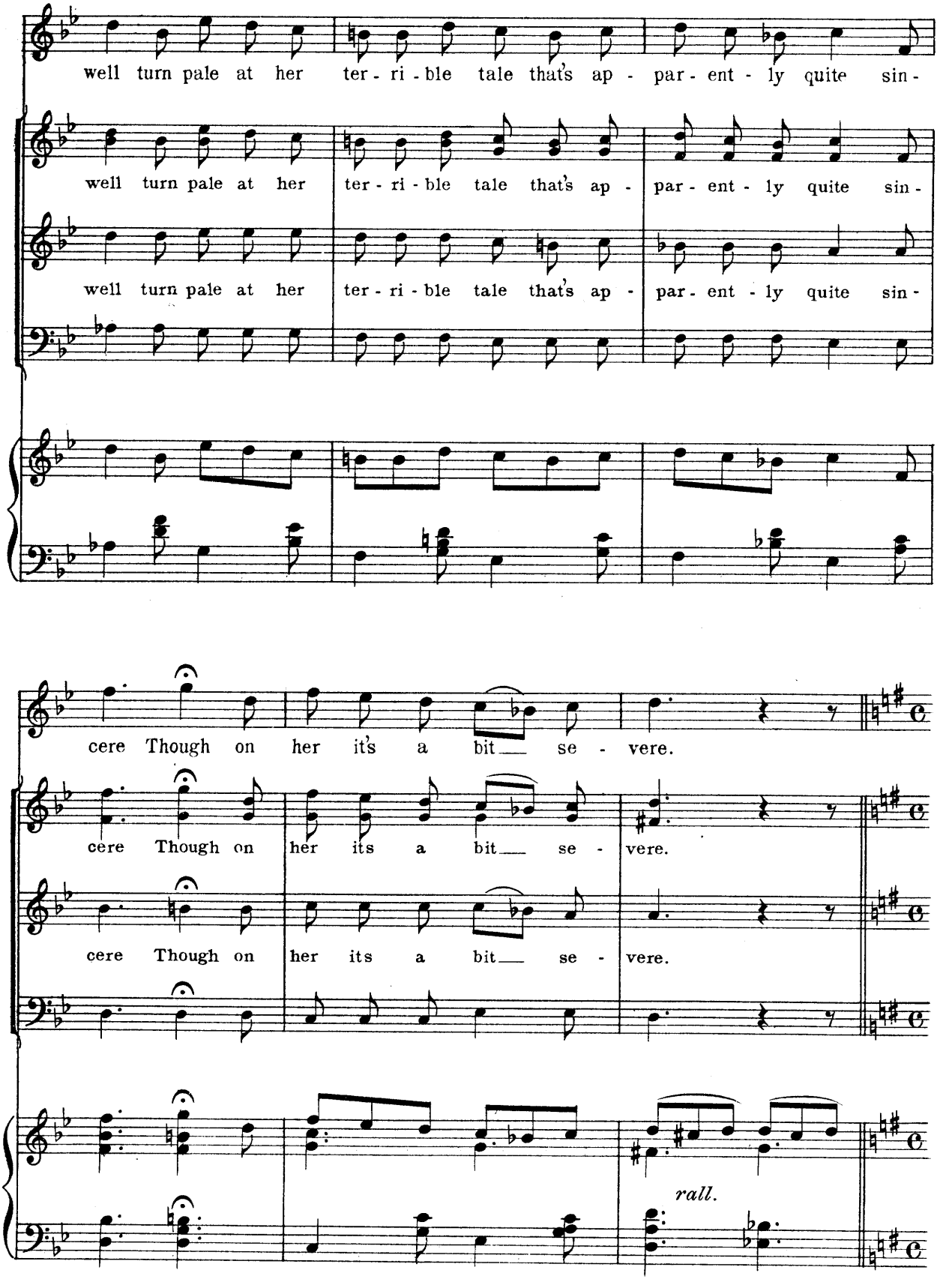

f TEN.
What's the cause of our be - ing all so sud - den - ly fetched from the
f BASS.
SOP. & ALTO.
Ex -
TEN.
Ding - ley Ball We want to know, and we ask in vain; Will one of you gen-tle-men please ex-plain?
BASS.
mf
MISS TOMPKINS.
(pointing to Pickwick.)
That.
plain! Ex - plain! A gen - tle - man please ex - plain.
CHORUS
Ex-plain! Ex-plain! A gen - tle - man please ex - plain.

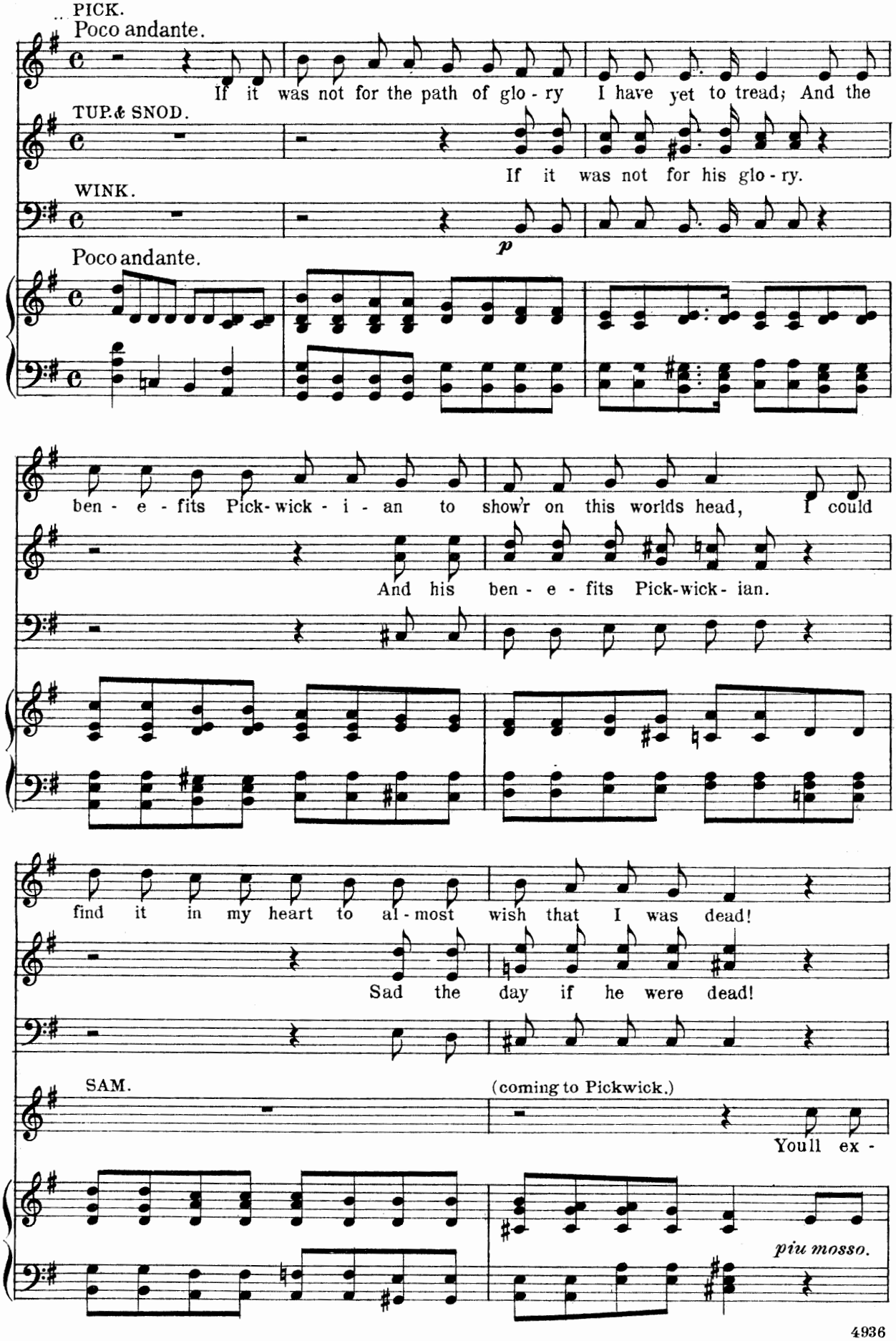

TOMPK.
vil - lian tried with in - ten - tion grim To make Ar - a - bel - la e - lope with him.
PICK.
'Twas
PICK.
that I came here to pre-vent, I vow on my hon-or I'm in - no-cent.
CHORUS.
Pick - - wick! There's the man who did the trick!
Pick - - wick! There's the man who did the trick!

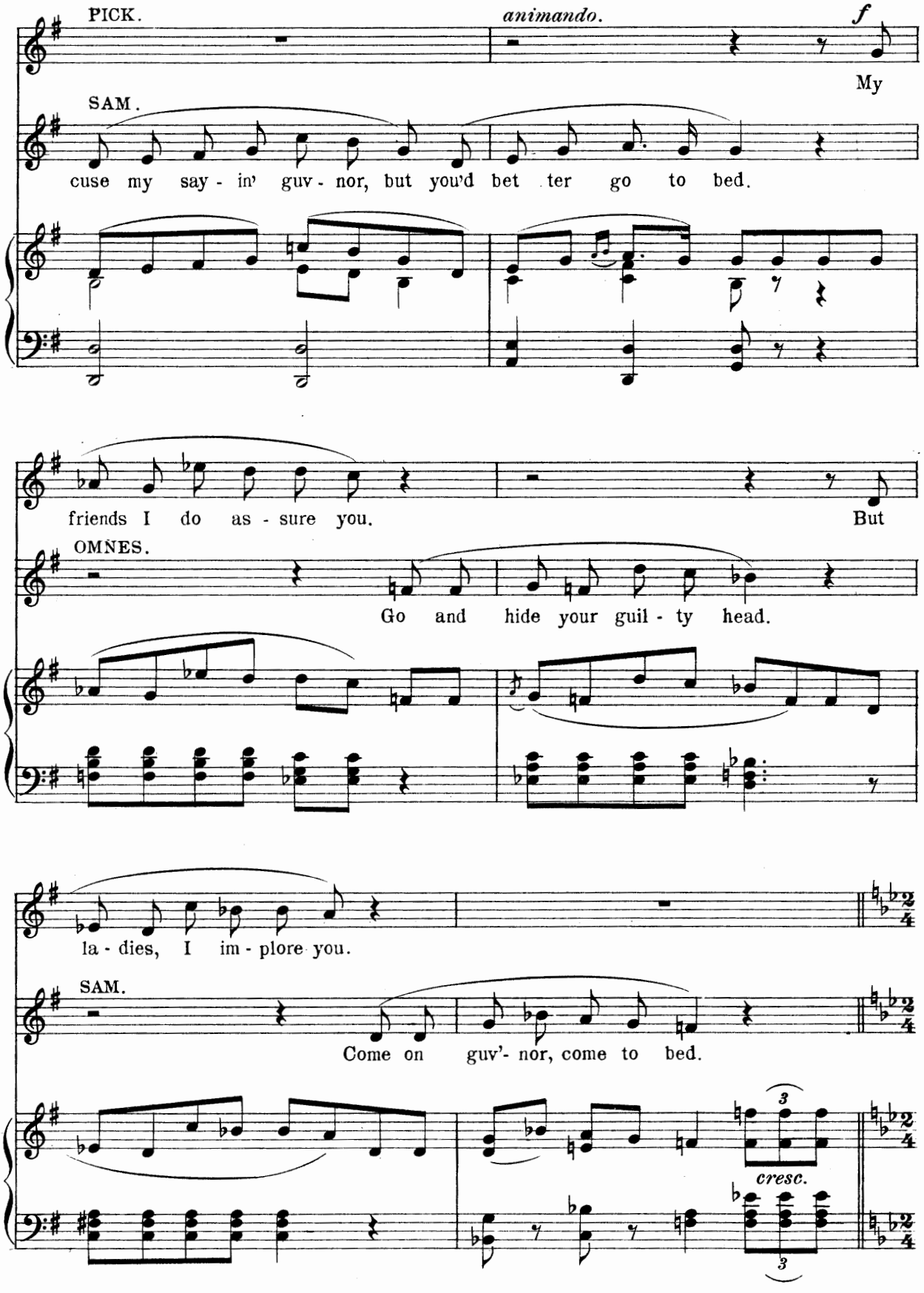

WARD.
(enter with Polly.)
(to Pickwick.)
Vivo.
Where's my daugh - ter, rep - ro -
dim.
nf
WARD.
bate? See what a fright you gave her!
PICK.
But Ward - le I as -
POLLY.
He on - ly tried to save her.
PICK.
sure you that.
rall.
PICK.
Allegro moderato.
My course was clear to in - ter - fere; Thus I could
TUP, SNOD, & WINK.
Hear! Hear! Hear! Hear!
Allegro moderato.

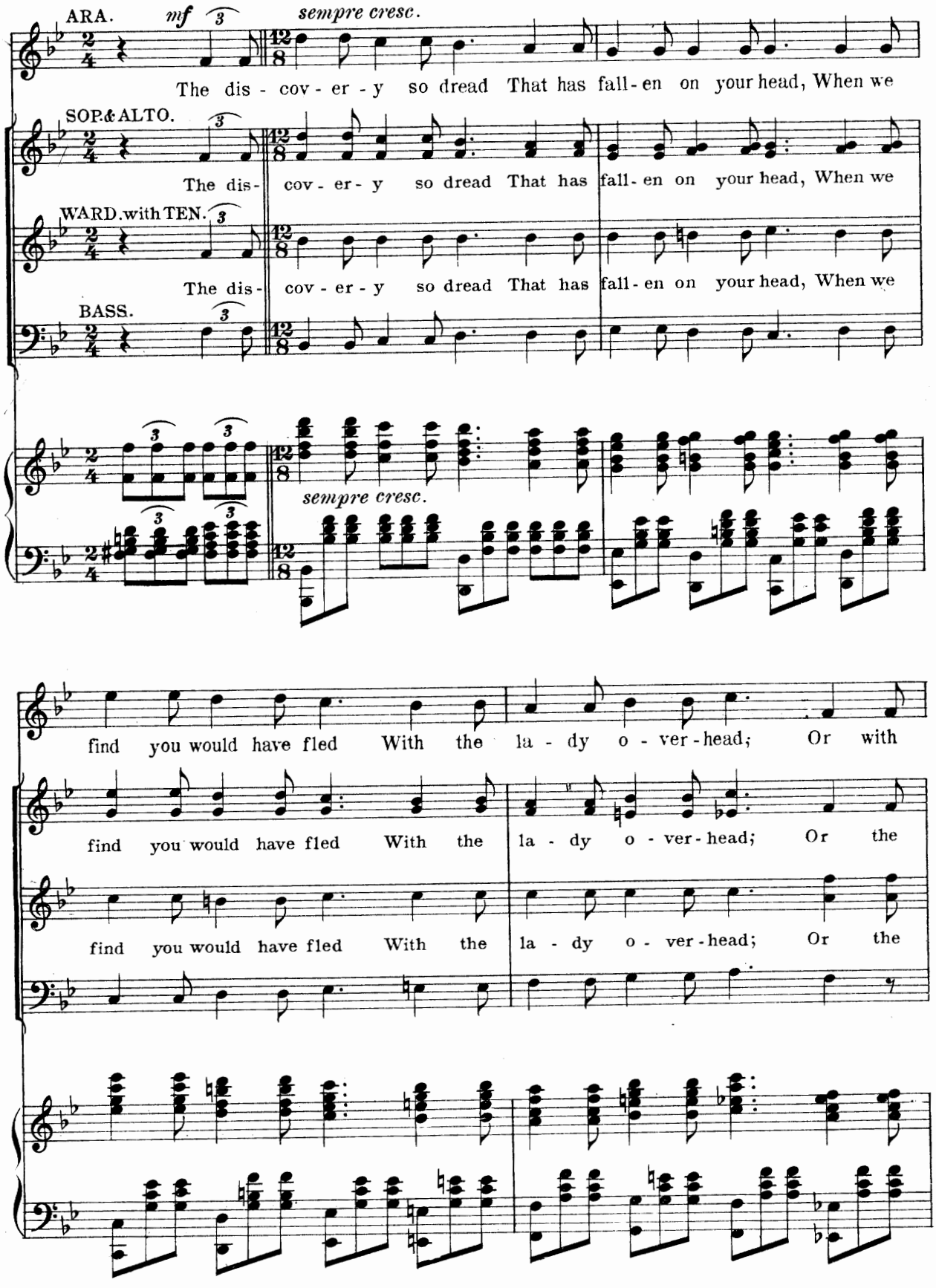

PICK.
quite up-set the plan they had con-struc - ted And with a he - ro - ism grand I came a-
lone to be on hand. So I saved your daugh-ter there from being ab-duct - - ed.
f Vivace.
MRS. BARD.
ff (shrieks from window.)
No!
Allegretto.
It is - n't the truth I
OMNES.
(satisfied.) mf
Oh!
dim.
Allegretto.
swear, He's tell - ing to you down there A mo-ment a - go as I

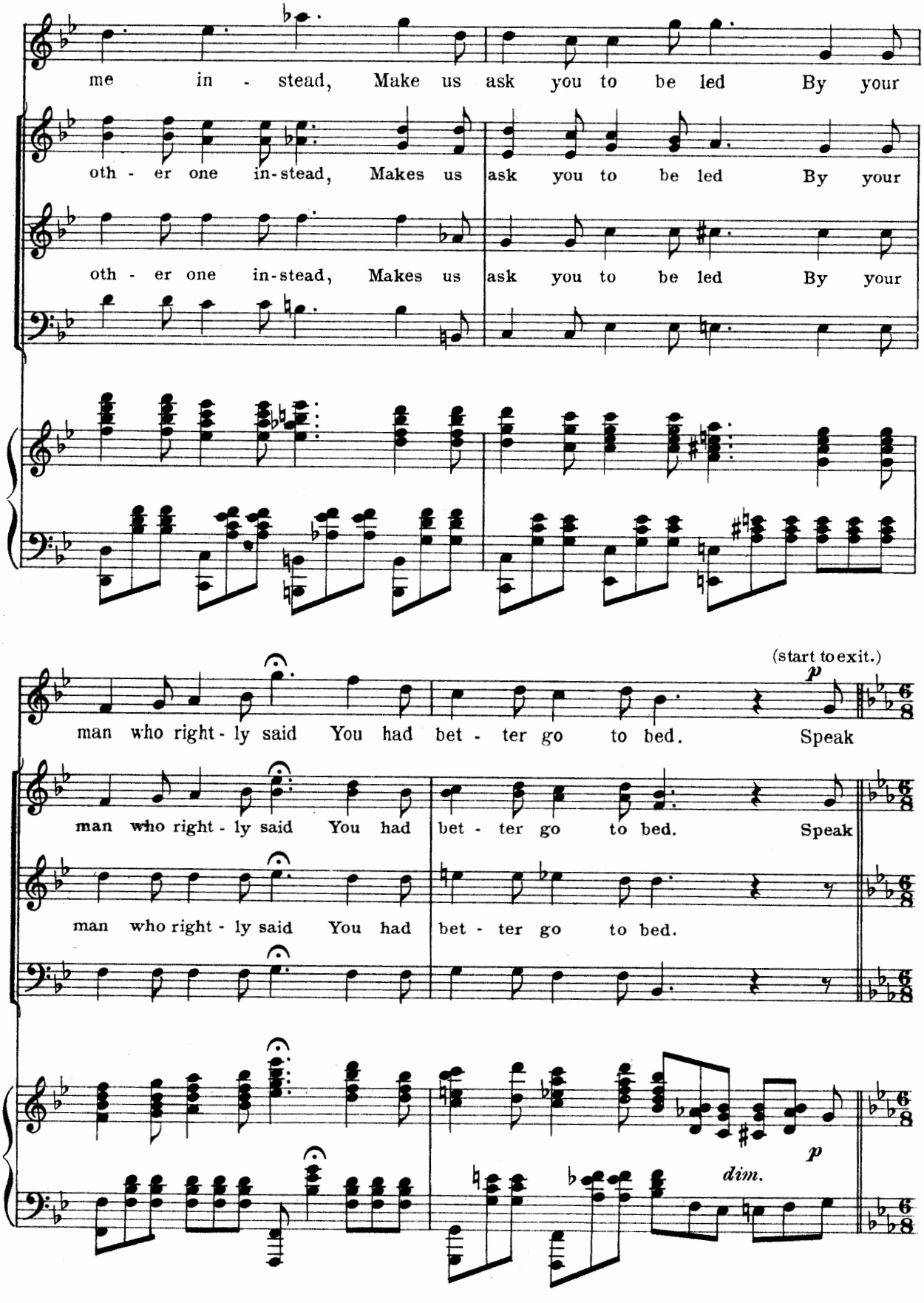

BARD.
hap - pen to know he was up in this room, just here!
ARAB.
(waking up.)
CHORUS.
It's
It's
cresc.
ARAB.
Where am I? Oh, my! You may
(to Pick.)
shock - ing in - deed to hear A sto - ry that sounds so queer. You may
(to Pick.)
shock - ing in - deed to hear A sto - ry that sounds so queer. You may
(to Pick.)
f

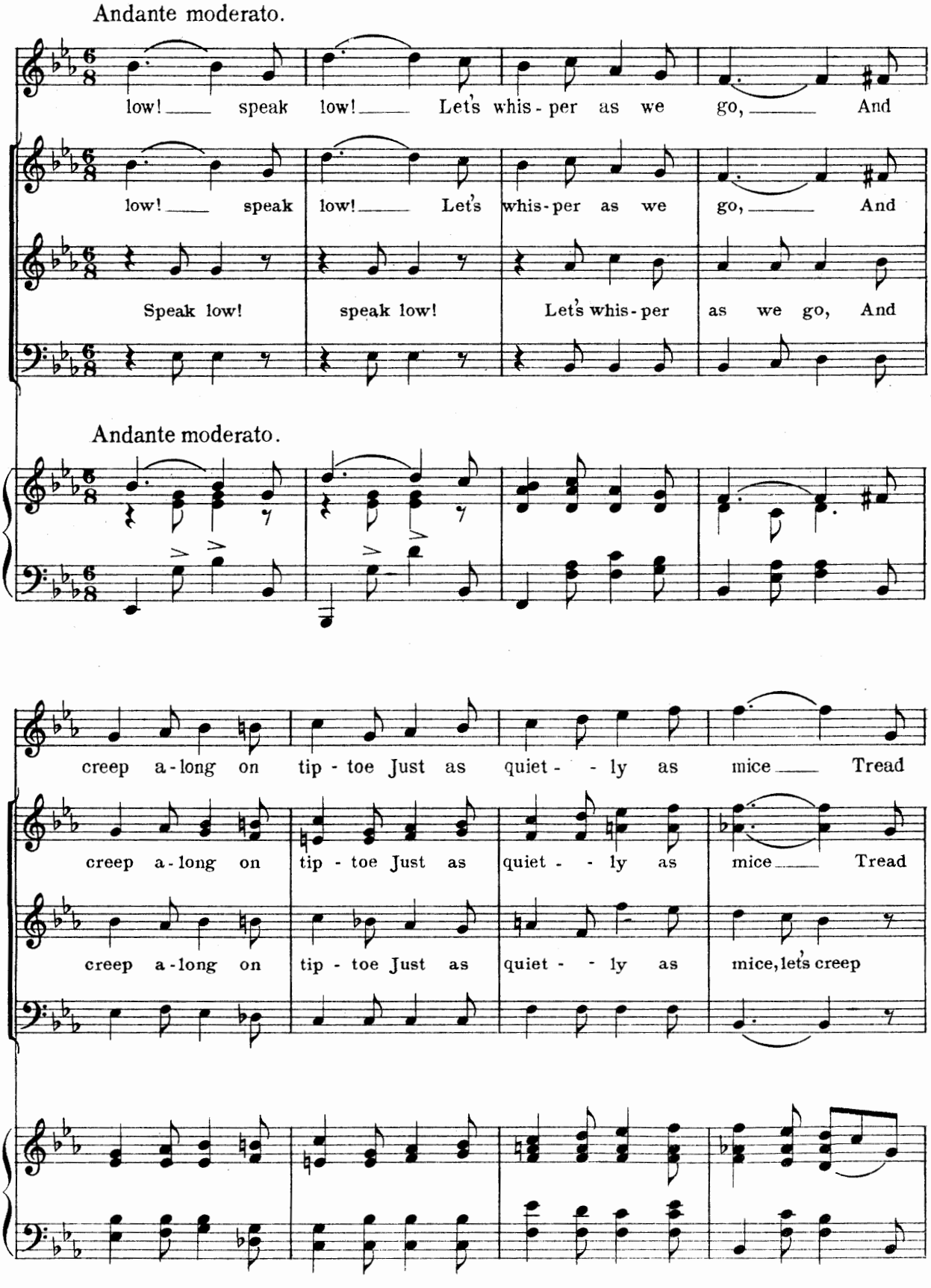

well turn pale at her ter - ri - ble tale that's ap - par - ent - ly quite sin -
well turn pale at her ter - ri - ble tale that's ap - par - ent - ly quite sin -
well turn pale at her ter - ri - ble tale that's ap - par - ent - ly quite sin -
cere Though on her it's a bit se - vere.
cere Though on her its a bit se - vere.
cere Though on her its a bit se - vere.
rall.

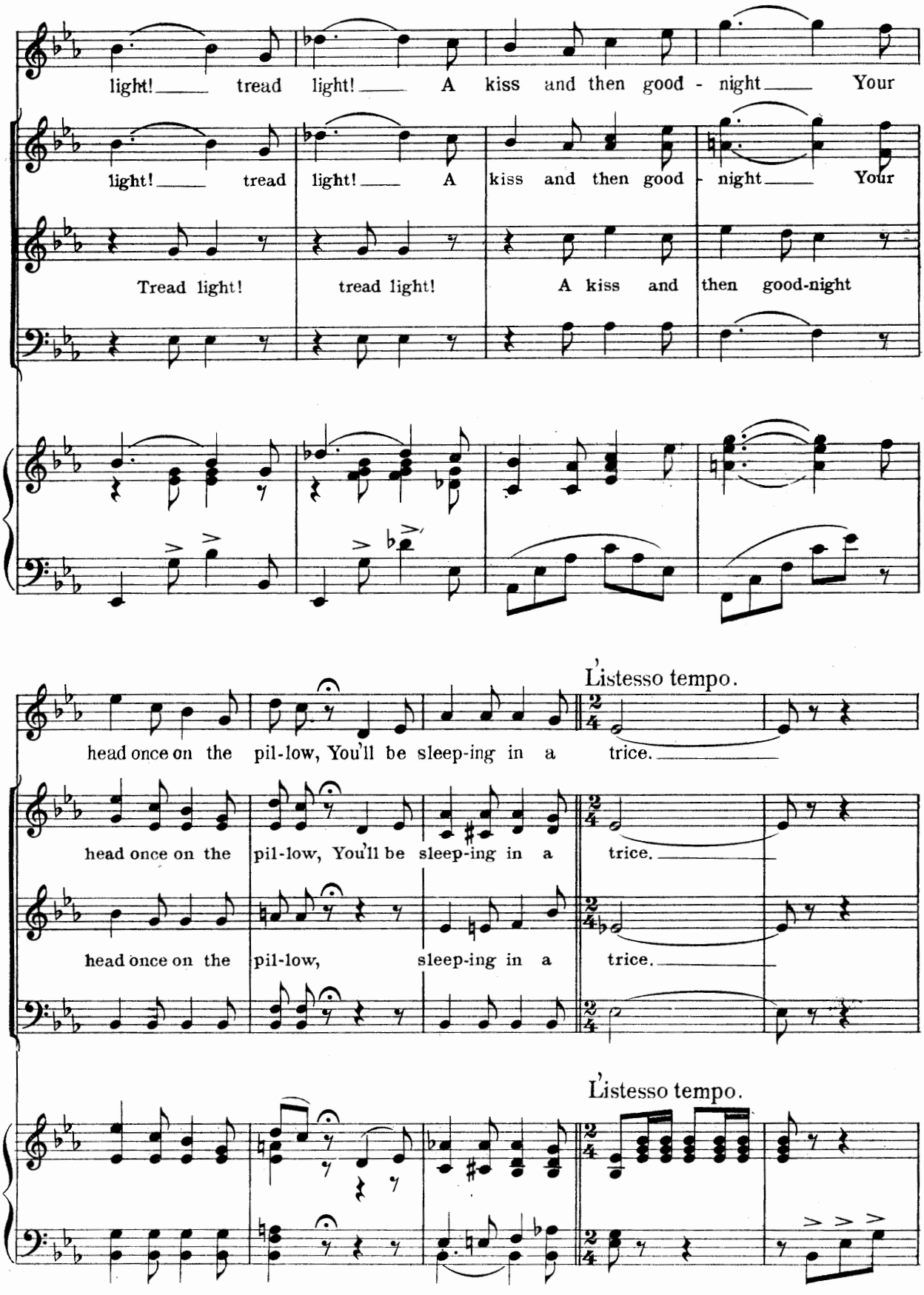

PICK.
Poco andante.
If it was not for the path of glo - ry I have yet to tread; And the
TUP. & SNOD.
If it was not for his glo - ry.
WINK.
p
Poco andante.
ben - e - fits Pick-wick - i - an to show'r on this worlds head, I could
And his ben - e - fits Pick-wick- ian.
find it in my heart to al - most wish that I was dead!
Sad the day if he were dead!
SAM.
(coming to Pickwick.)
Youll ex -
piu mosso.

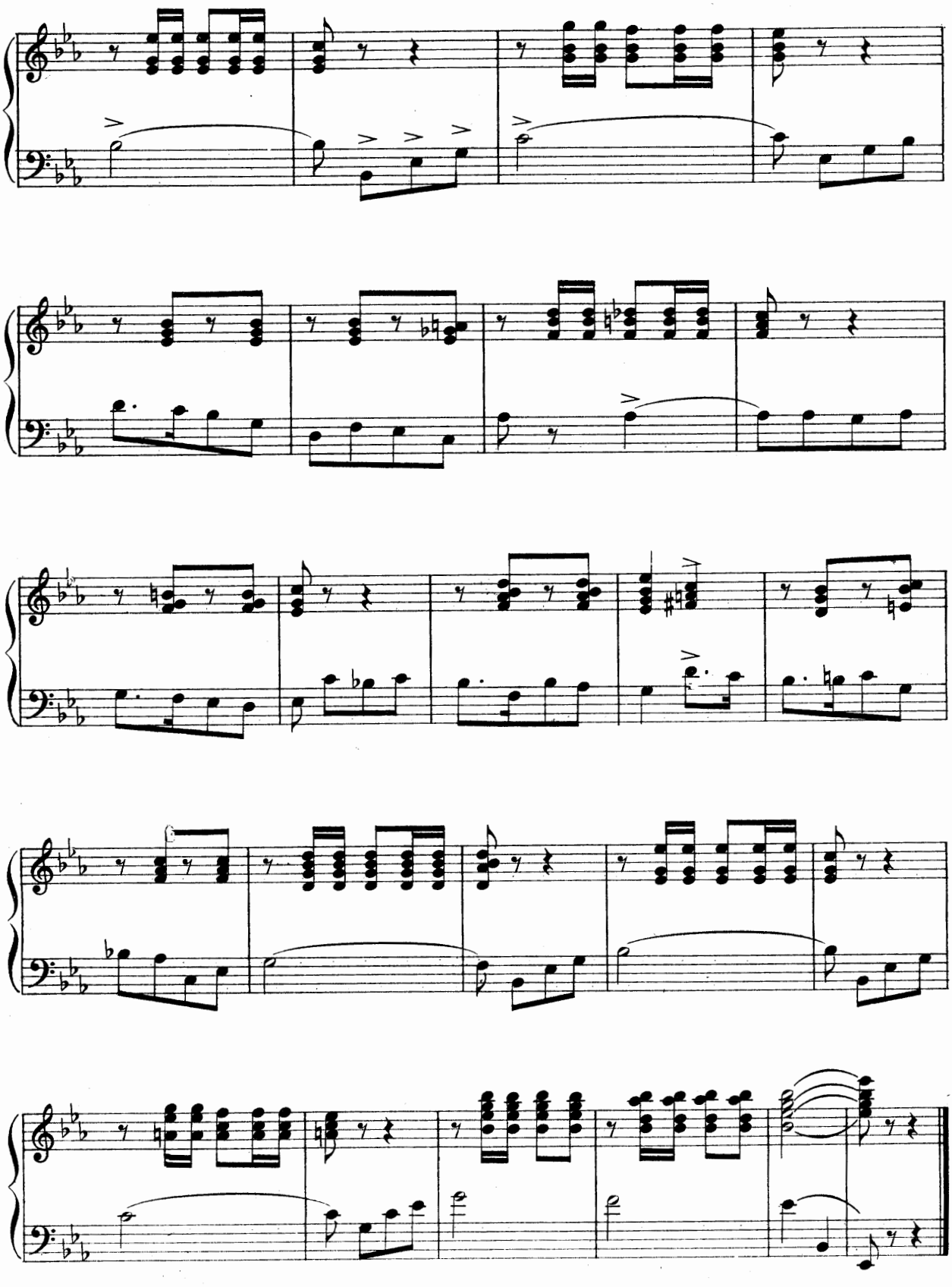

PICK.
animando.
f
My
SAM.
cuse my say - in' guv - nor, but you'd bet ter go to bed.
friends I do as - sure you.
But
OMNES.
Go and hide your guil - ty head.
la - dies, I im - plore you.
SAM.
Come on guv'- nor, come to bed.
3
cresc.
3


ARA.
mf
sempre cresc.
The dis - cov - er - y so dread That has fall - en on your head, When we
SOP. & ALTO.
The dis - cov - er - y so dread That has fall - en on your head, When we
WARD. with TEN.
The dis - cov - er - y so dread That has fall - en on your head, When we
BASS.
sempre cresc.
find you would have fled With the la - dy o - ver - head; Or with
find you would have fled With the la - dy o - ver - head; Or the
find you would have fled With the la - dy o - ver - head; Or the


me in - stead, Make us ask you to be led By your
oth - er one in-stead, Makes us ask you to be led By your
oth - er one in-stead, Makes us ask you to be led By your
(start to exit.)
p
man who right - ly said You had bet - ter go to bed. Speak
man who right - ly said You had bet - ter go to bed. Speak
man who right - ly said You had bet - ter go to bed.
p
dim.


Andante moderato.
low! speak low! Let's whis - per as we go, And
low! speak low! Let's whis-per as we go, And
Speak low! speak low! Let's whis - per as we go, And
Andante moderato.
creep a - long on tip - toe Just as quiet - - ly as mice Tread
creep a - long on tip - toe Just as quiet - - ly as mice Tread
creep a - long on tip - toe Just as quiet - - ly as mice, let's creep


light! tread light! A kiss and then good - night Your
light! tread light! A kiss and then good - night Your
Tread light! tread light! A kiss and then good-night
Listesso tempo.
head once on the pil-low, You'll be sleep-ing in a trice.
head once on the pil-low, You'll be sleep-ing in a trice.
head once on the pil-low, sleep-ing in a trice.
Listesso tempo.

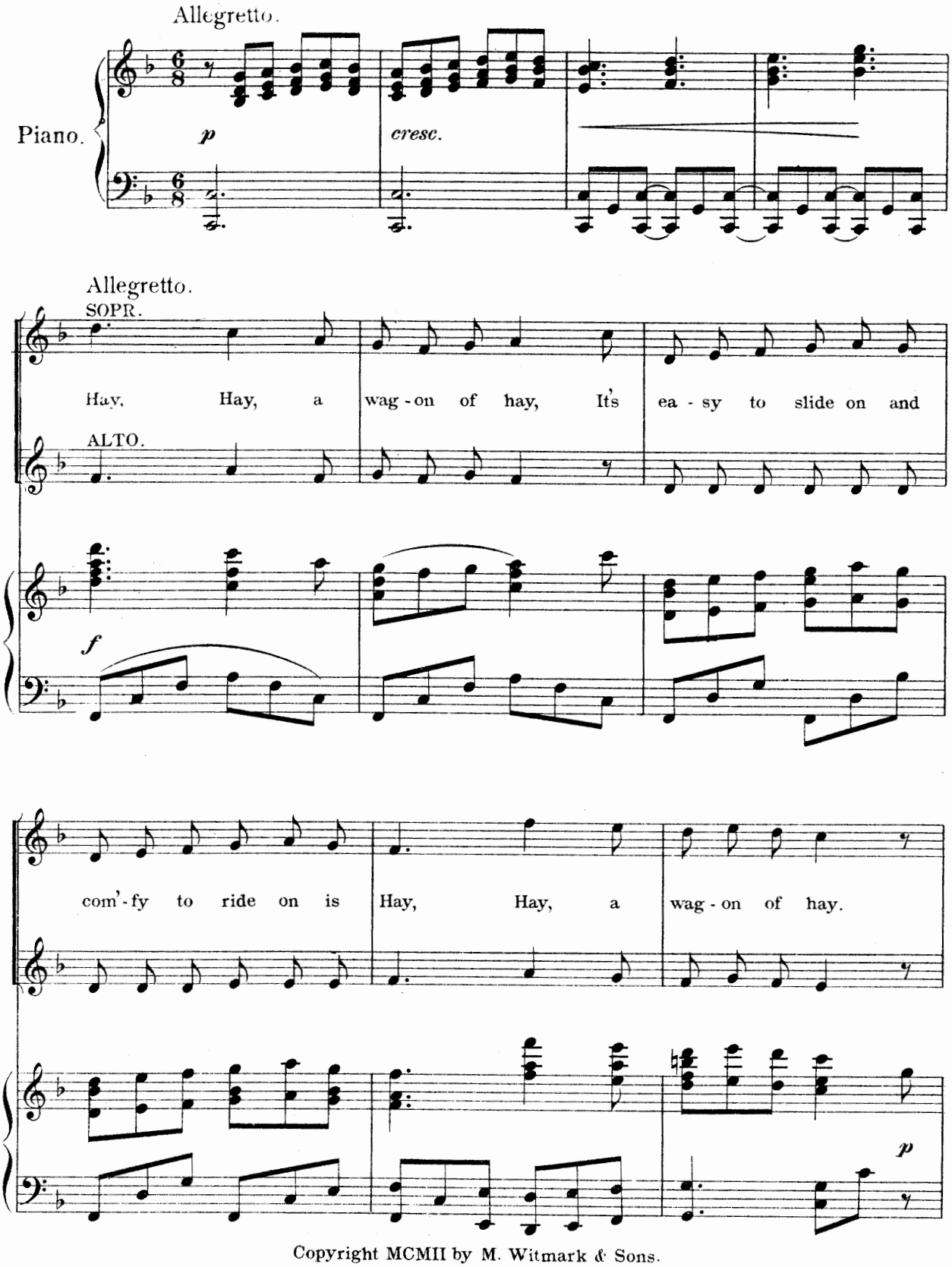


No. 1.

ACT II.

Opening Chorus.

MANUEL KLEIN.



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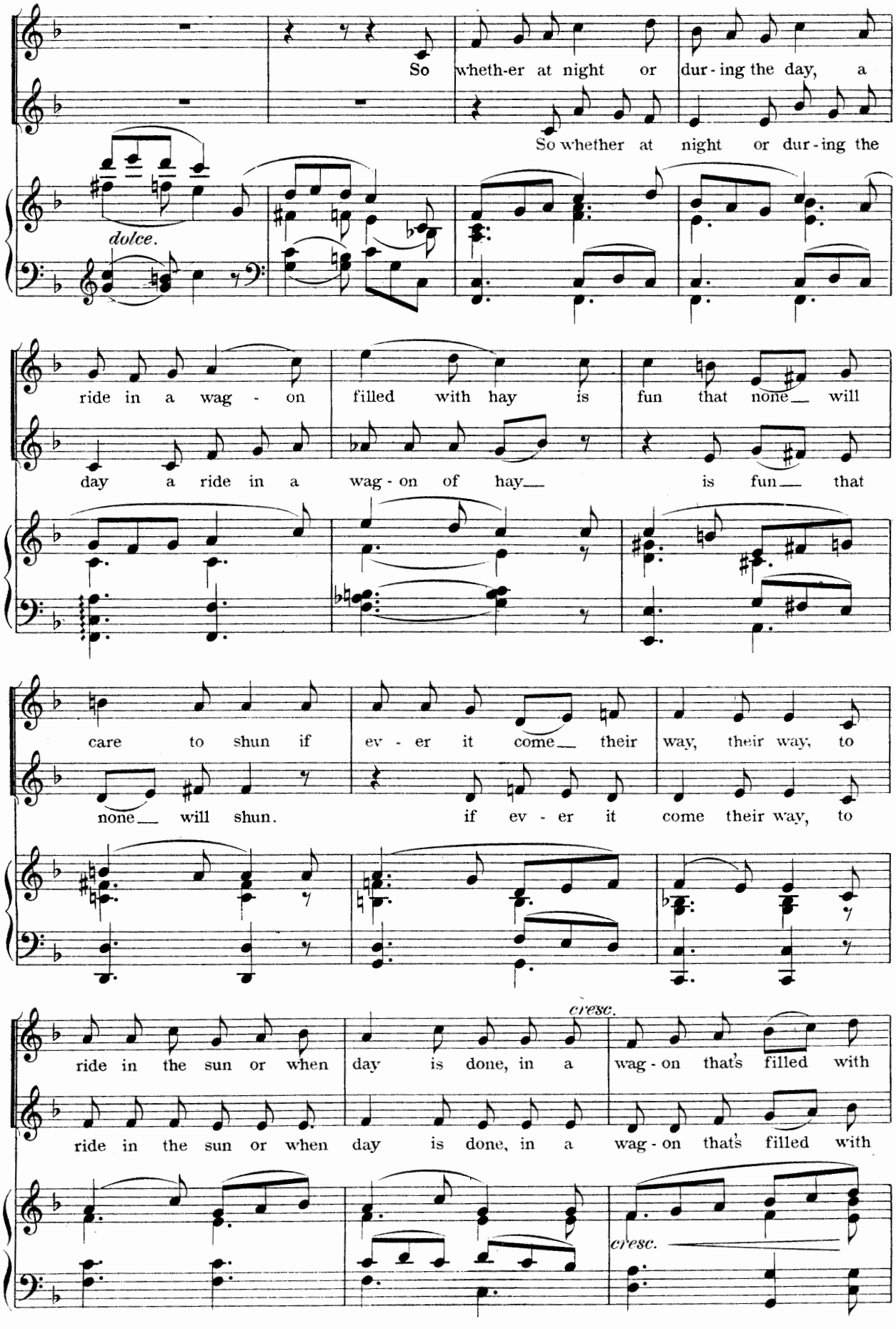
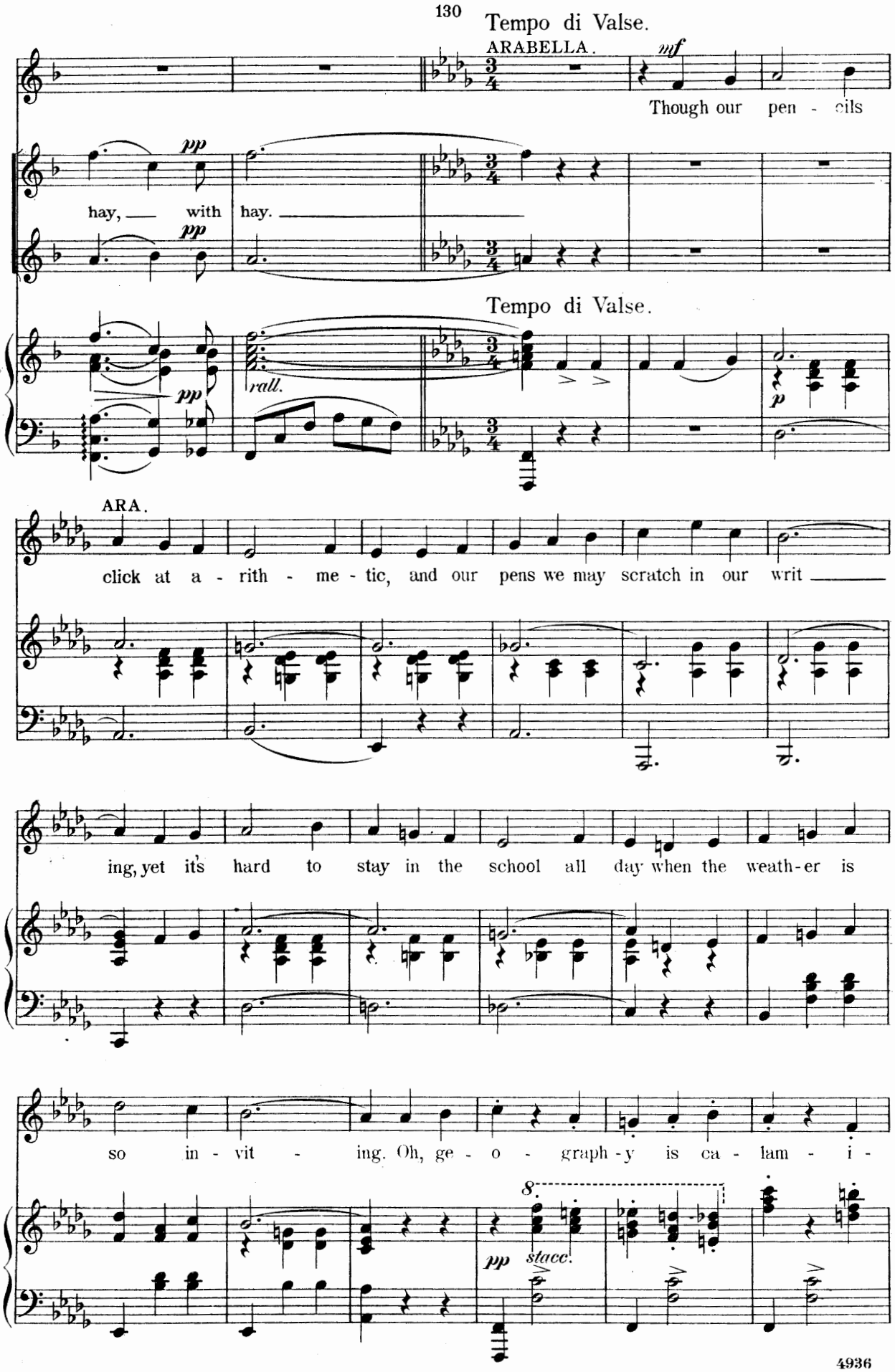
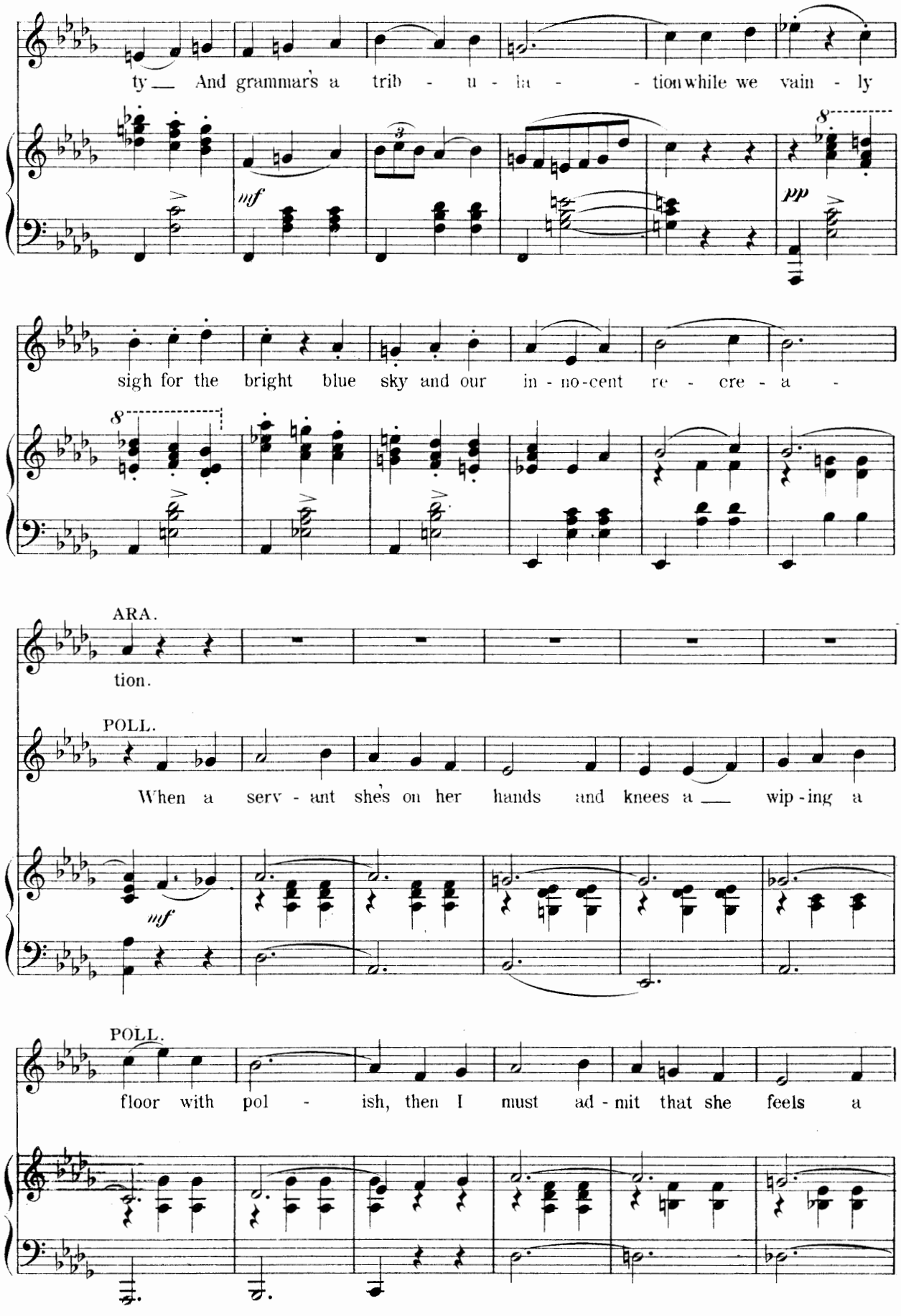
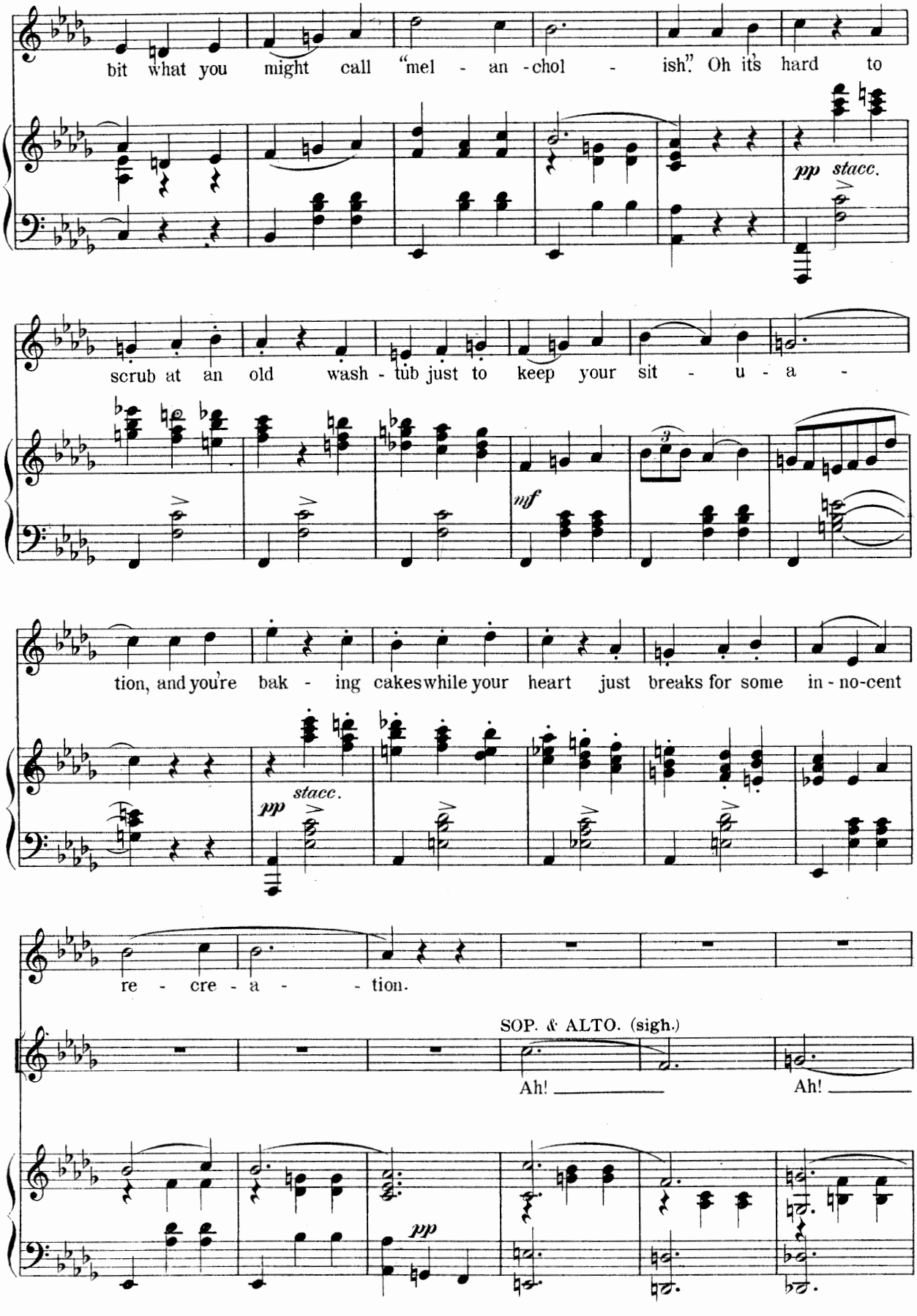
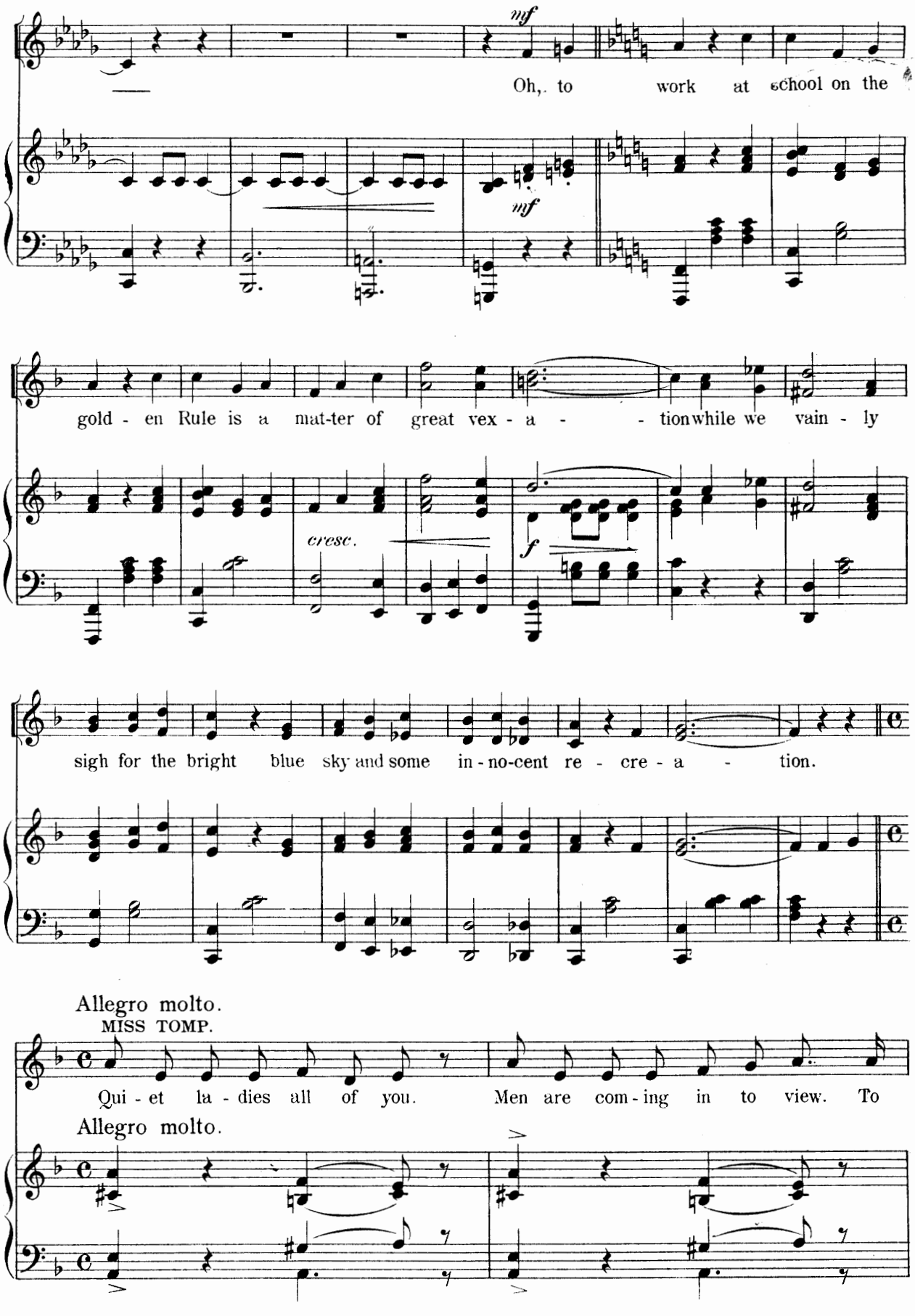
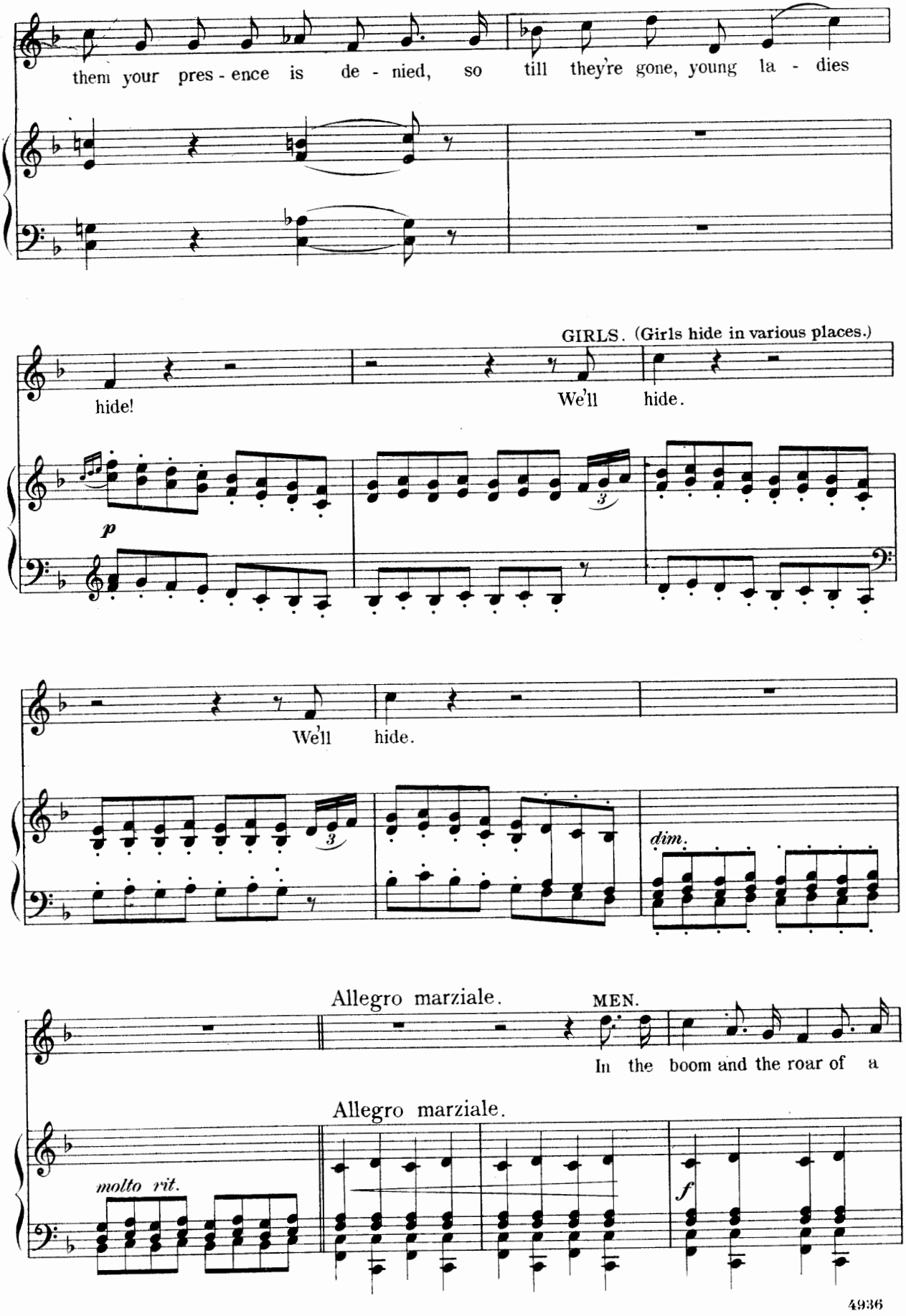

So wheth-er at night or dur-ing the day, a
So whether at night or dur-ing the
dolce.
ride in a wag - on filled with hay is fun that none will
day a ride in a wag - on of hay is fun that
care to shun if ev - er it come their way, their way, to
none will shun. if ev - er it come their way, to
cresc.
ride in the sun or when day is done, in a wag - on that's filled with
ride in the sun or when day is done, in a wag - on that's filled with
cresc.

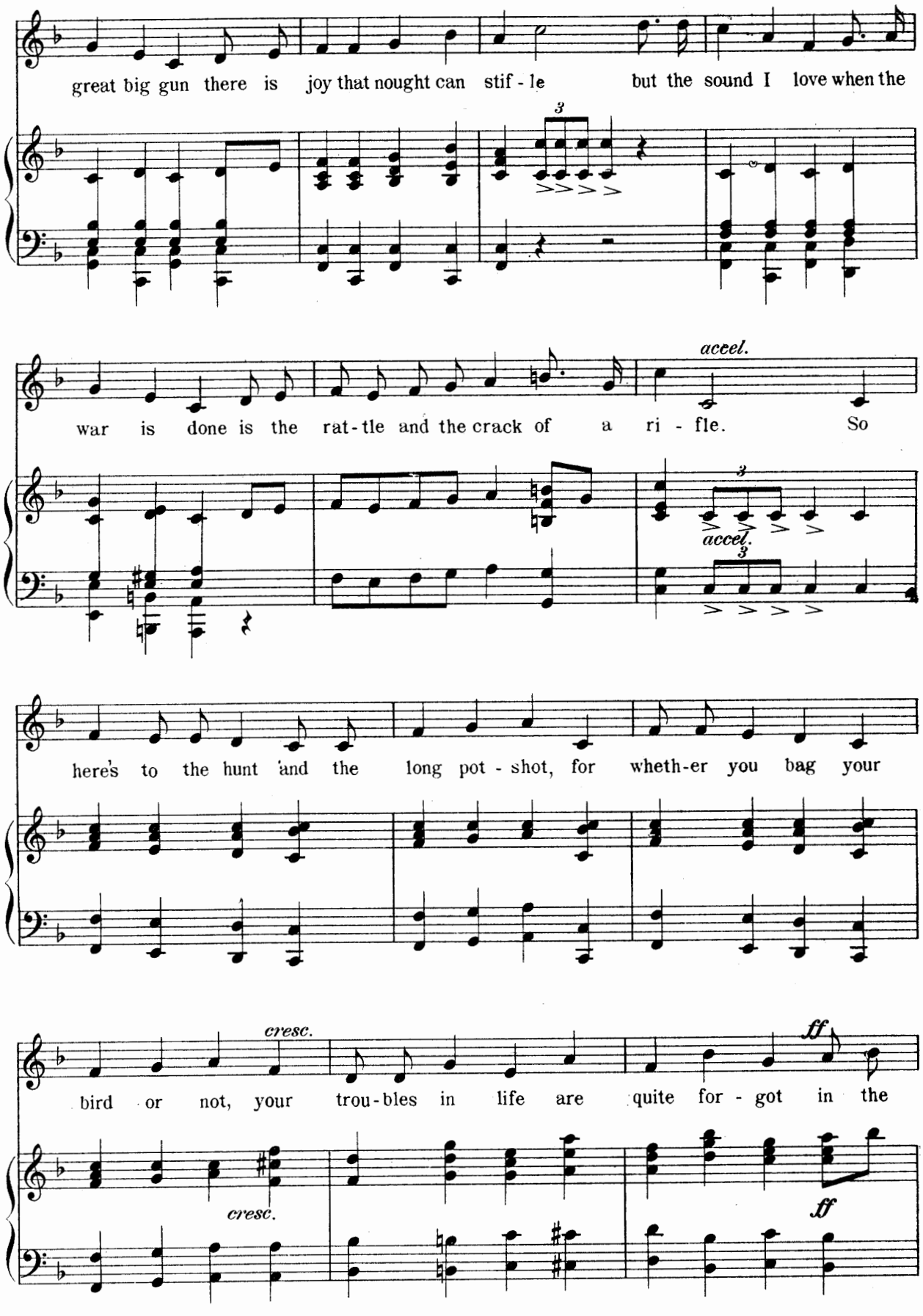

Tempo di Valse.
ARABELLA.
mf
Though our pen - cils
pp
hay, with
hay.
pp
Tempo di Valse.
rall.
pp
p
ARA.
click at a - rith - me - tic, and our pens we may scratch in our writ
ing, yet it's hard to stay in the school all day when the weath-er is
so in - vit - ing. Oh, ge - o - graph - y is ca - lam - i -
8.
pp
stacc.

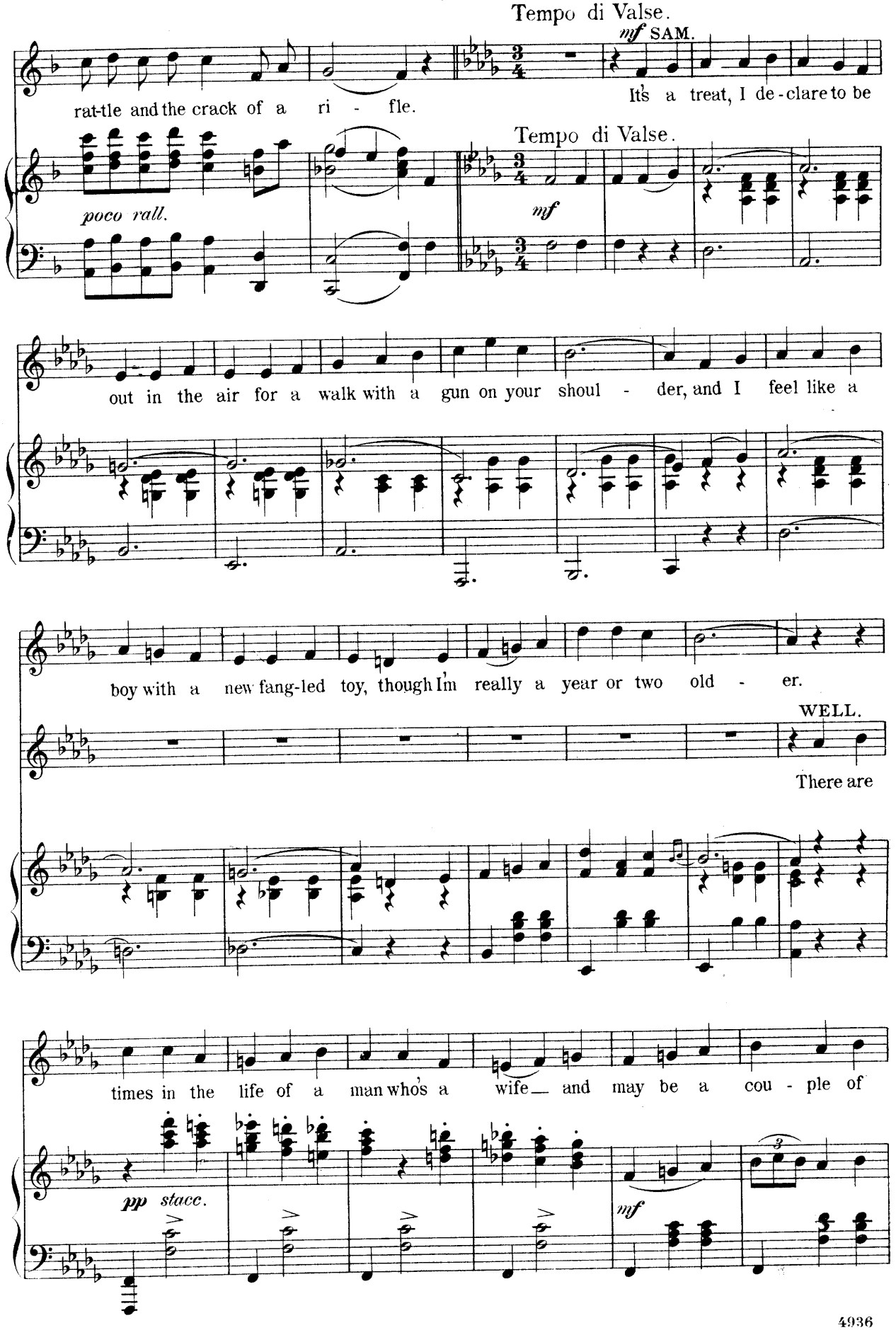

ty — And grammar's a trib - u - la - - tion while we vain - ly
mf
pp
sigh for the bright blue sky and our in - no-cent re - cre - a -
ARA.
tion.
POLL.
When a serv - ant she's on her hands and knees a — wip - ing a
mf
POLL.
floor with pol - ish, then I must ad - mit that she feels a

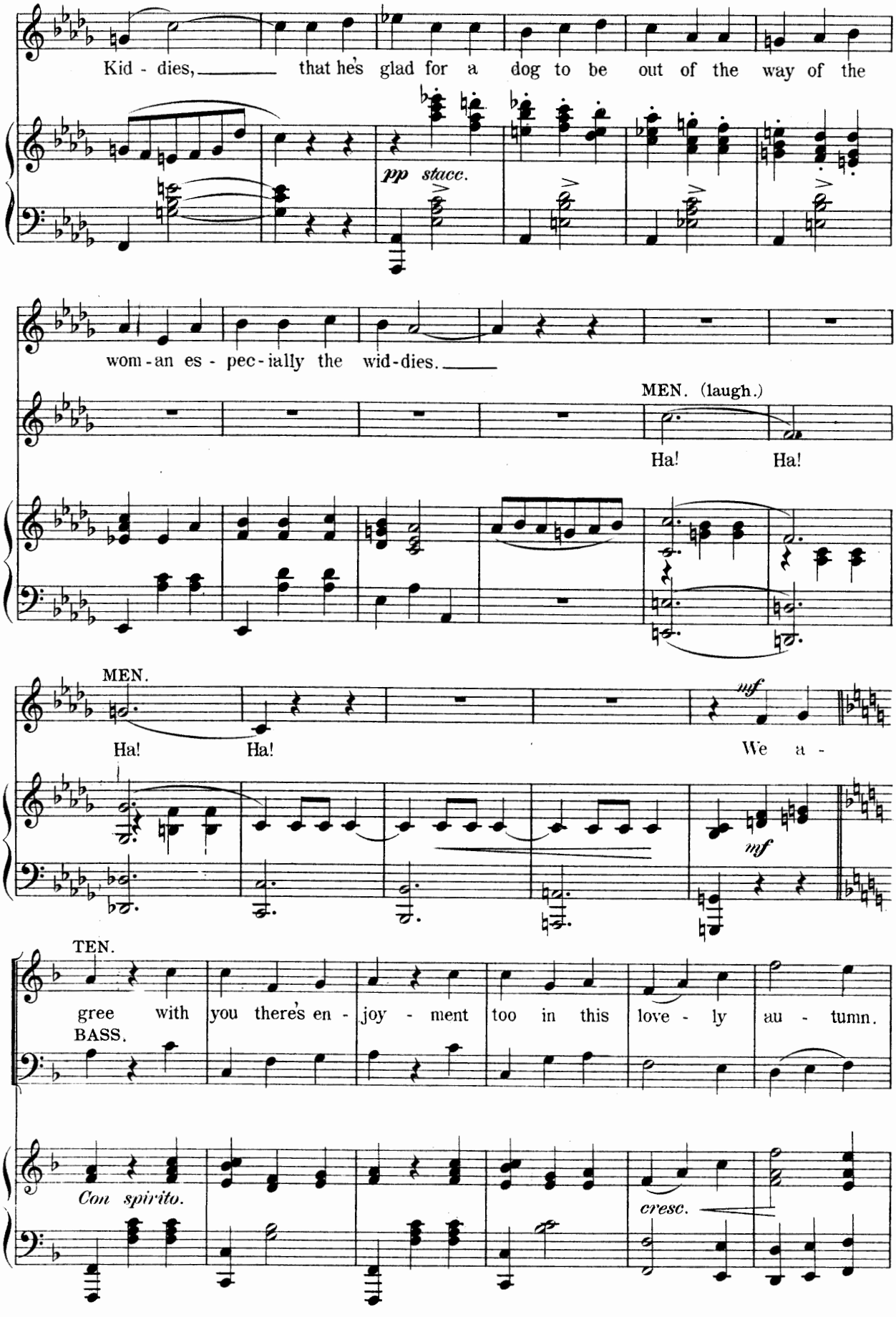

bit what you might call "mel - an - chol - ish". Oh it's hard to
pp stacc.
scrub at an old wash - tub just to keep your sit - u - a -
mf
tion, and you're bak - ing cakes while your heart just breaks for some in - no-cent
pp stacc.
re - cre - a - - tion.
SOP. & ALTO. (sigh.)
Ah! Ah!
pp

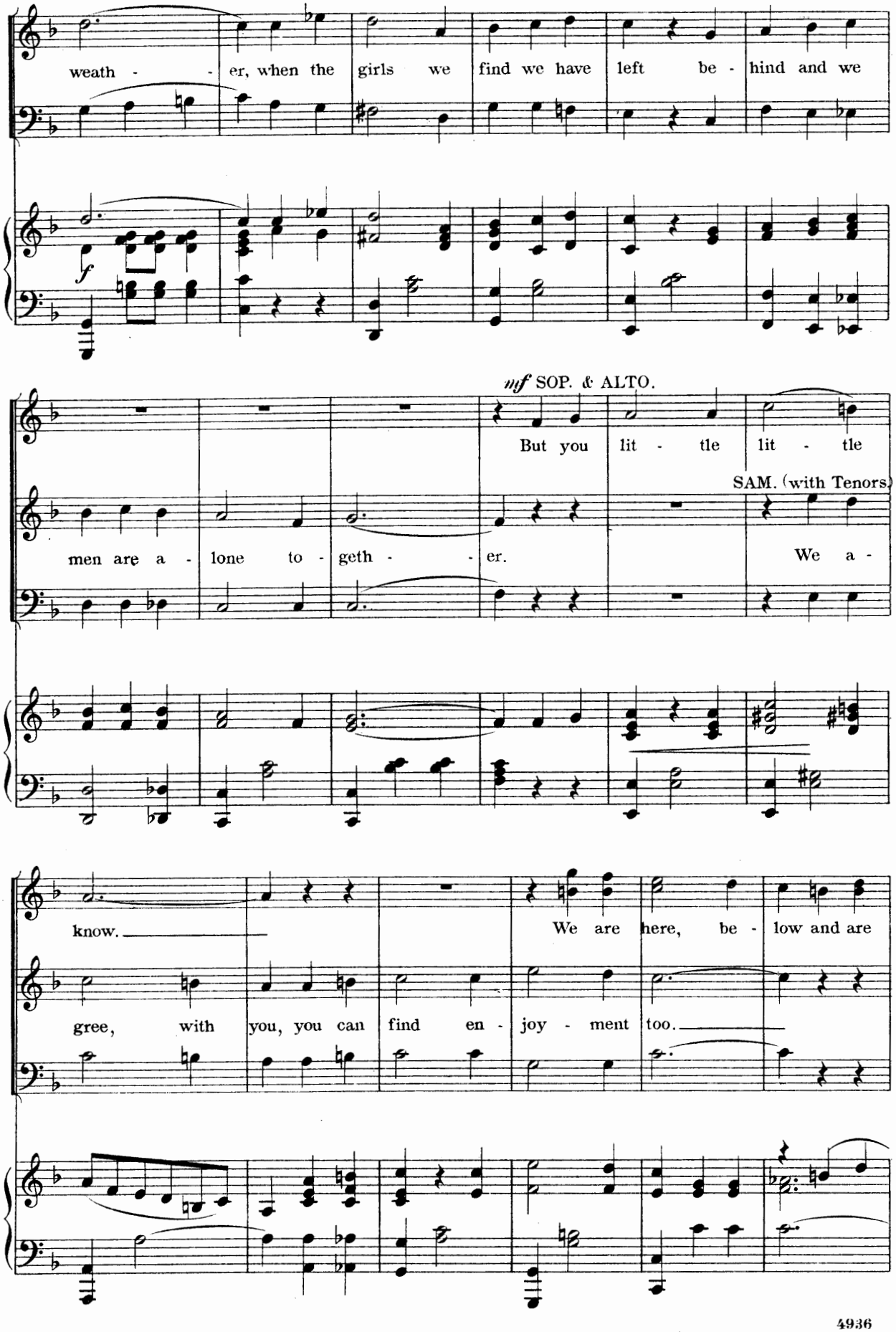

mf
Oh,. to work at school on the
mf
gold - en Rule is a mat-ter of great vex - a - - tionwhile we vain - ly
cresc.
f
sigh for the bright blue sky and some in - no-cent re - cre - a - tion.
Allegro molto.
MISS TOMP.
Qui - et la - dies all of you. Men are com - ing in to view. To
Allegro molto.

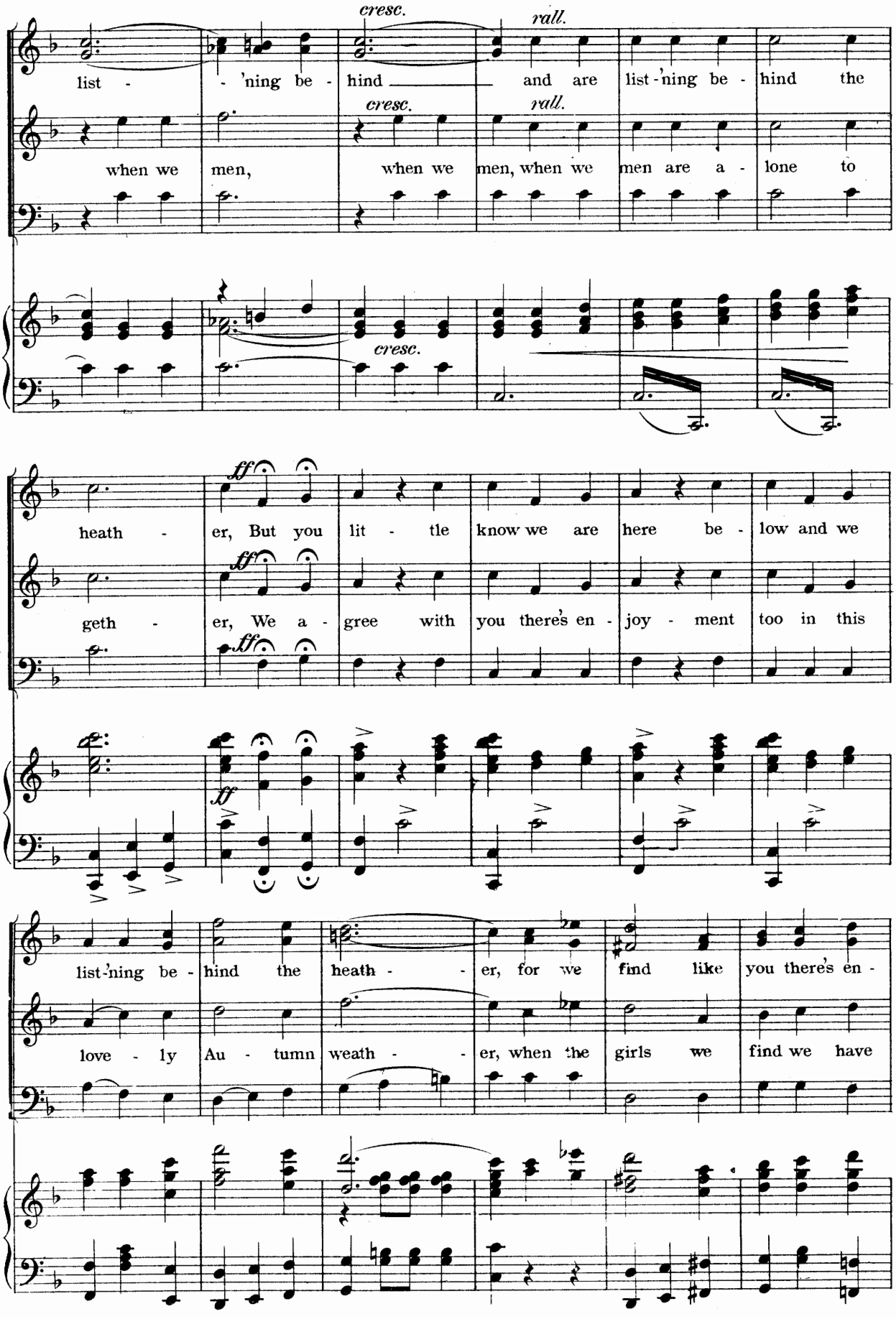

them your pres - ence is de - nied, so till they're gone, young la - dies
GIRLS. (Girls hide in various places.)
hide!
We'll hide.
p
We'll hide.
dim.
Allegro marziale.
MEN.
In the boom and the roar of a
Allegro marziale.
molto rit.
f

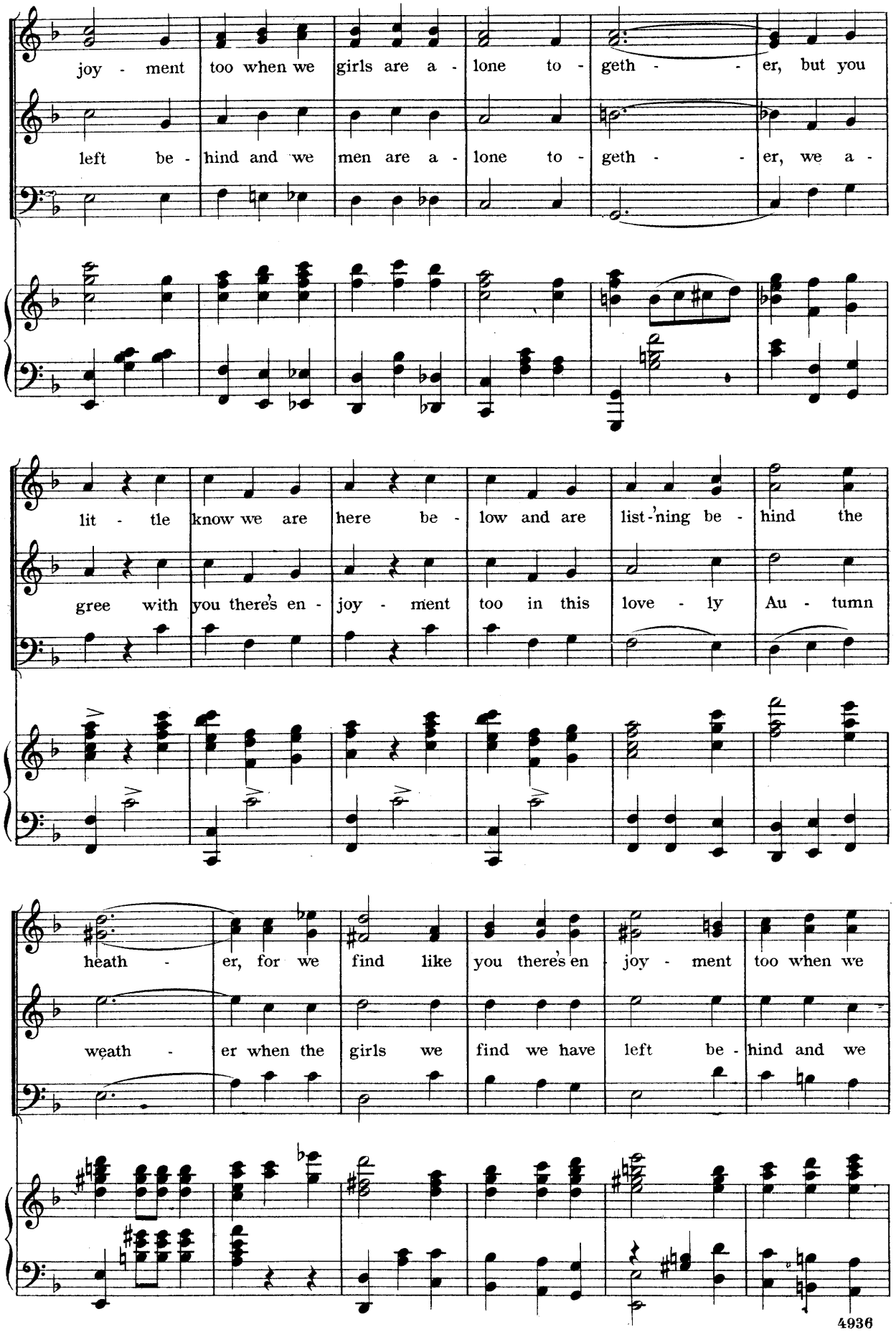

great big gun there is joy that nought can stif - le but the sound I love when the
war is done is the rat - tle and the crack of a ri - fle. So
accel.
accel.
here's to the hunt and the long pot - shot, for wheth-er you bag your
cresc.
cresc.
bird or not, your trou - bles in life are quite for - got in the
ff
ff

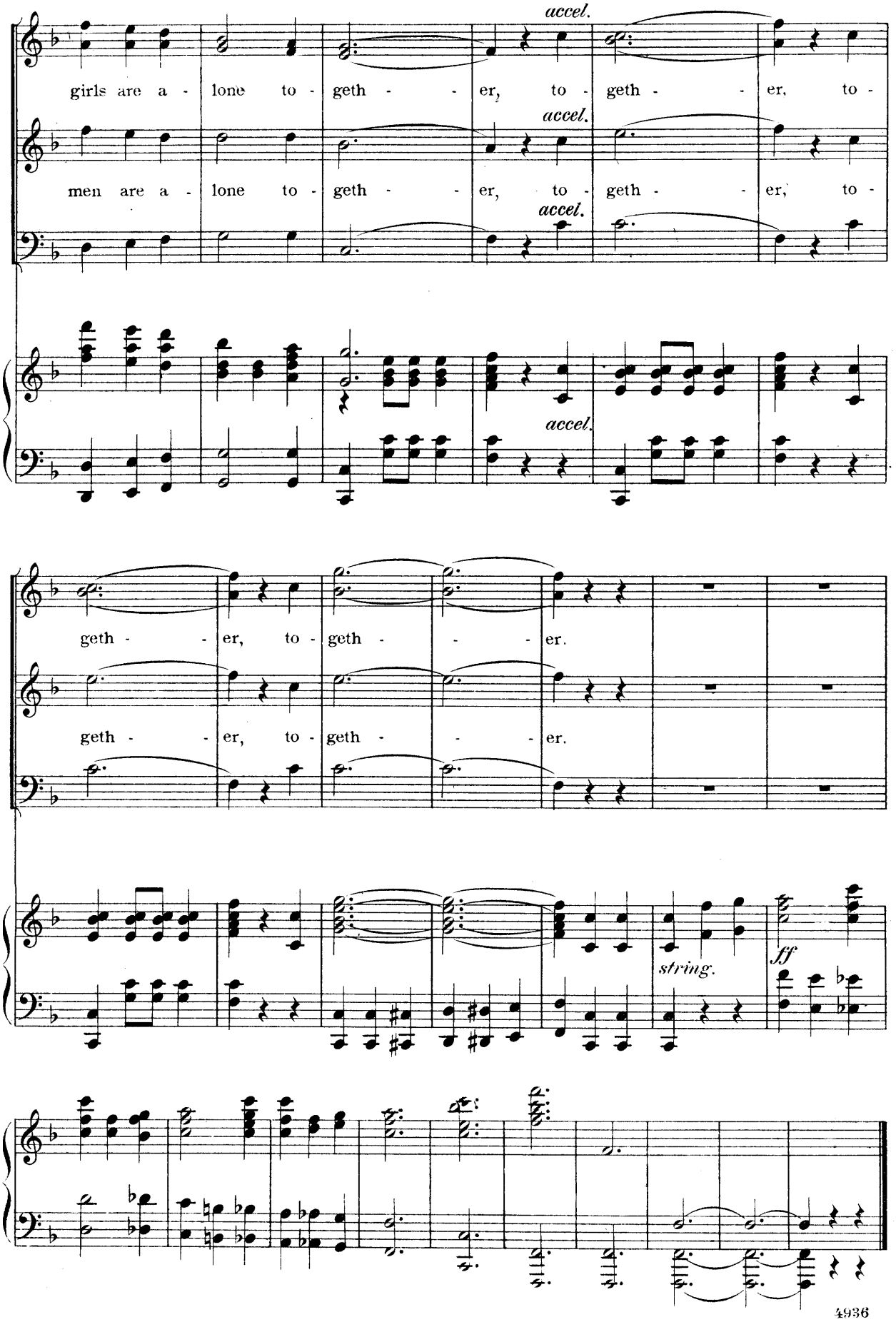

Tempo di Valse.
mf SAM.
rat-tle and the crack of a ri - fle.
It's a treat, I de-clare to be
poco rall.
Tempo di Valse.
mf
out in the air for a walk with a gun on your shoul - der, and I feel like a
boy with a new fang-led toy, though I'm really a year or two old - er.
WELL.
There are
times in the life of a man who's a wife — and may be a cou - ple of
pp stacc.
mf


Kid - dies, that he's glad for a dog to be out of the way of the
pp stacc.
wom - an es - pec - ially the wid - dies.
MEN. (laugh.)
Ha! Ha!
MEN.
Ha! Ha!
mf
We a -
mf
TEN.
gree with you there's en - joy - ment too in this love - ly au - tumn.
BASS.
Con spirito.
cresc.


weath - - er, when the girls we find we have left be - hind and we
f
mf SOP. & ALTO.
But you lit - tle lit - tle
SAM. (with Tenors)
men are a - lone to - geth - - er.
We a -
know.
We are here, be - low and are
gree, with you, you can find en - joy - ment too.


cresc.
rall.
list - - 'ning be - hind and are list-'ning be - hind the
when we men, when we men, when we men are a - lone to
cresc.
heath - er, But you lit - tle know we are here be - low and we
geth - er, We a - gree with you there's en - joy - ment too in this
ff
list-'ning be - hind the heath - - er, for we find like you there's en -
love - ly Au - tumn weath - - er, when the girls we find we have


joy - ment too when we girls are a - lone to - geth - - er, but you
left be - hind and we men are a - lone to - geth - - er, we a -
lit - tle know we are here be - low and are list-'ning be - hind the
gree with you there's en - joy - ment too in this love - ly Au - tumn
heath - er, for we find like you there's en - joy - ment too when we
weath - er when the girls we find we have left be - hind and we

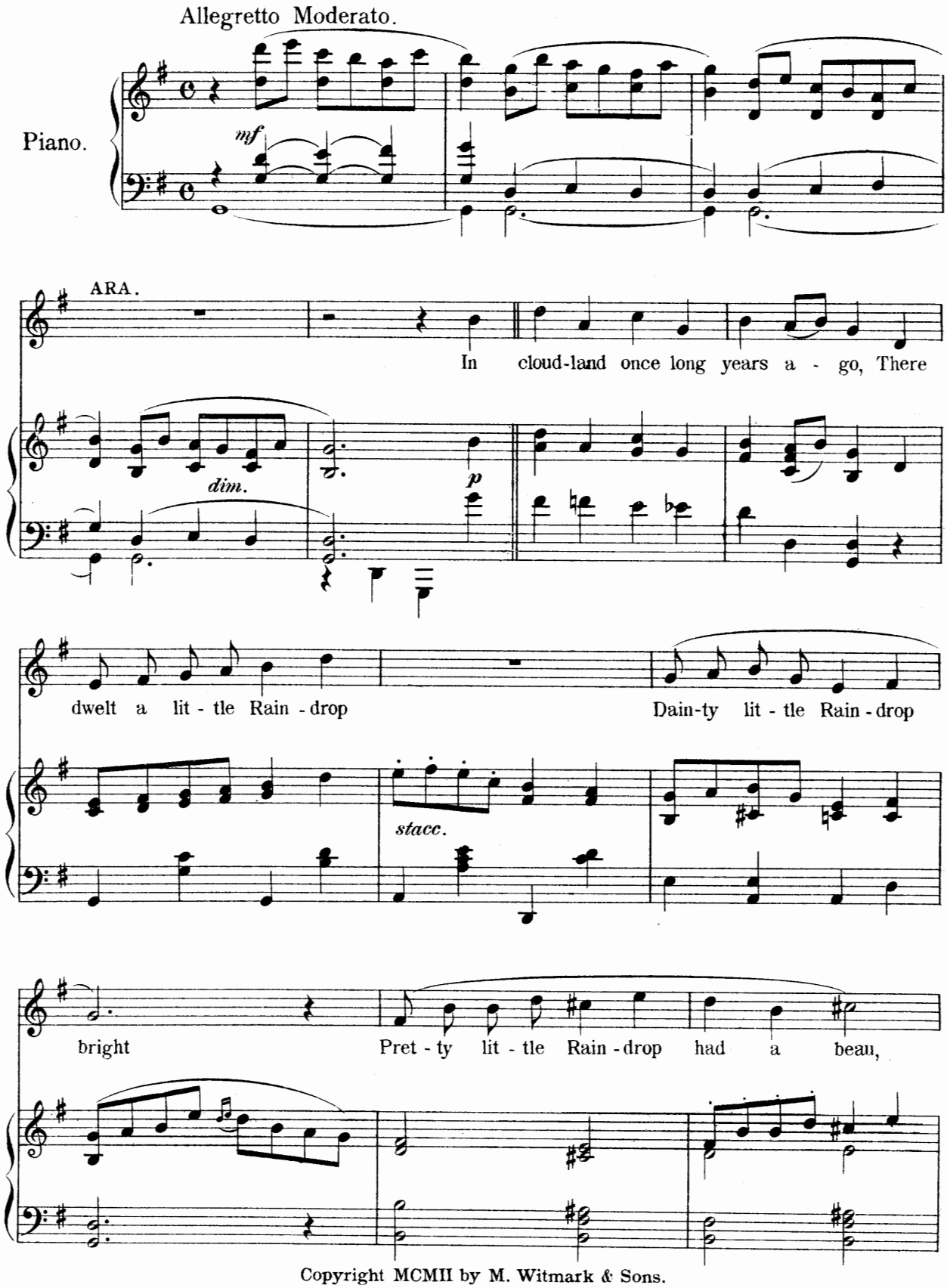

accel.
girls are a - lone to - geth - - er, to - geth - - er, to -
accel.
men are a - lone to - geth - - er, to - geth - - er, to -
accel.
accel.
geth - - er, to - geth - - - er.
geth - - er, to - geth - - - er.
string.
ff

No 2. The Story of the Rainbow.

Lyric by
GRANT STEWART.

(Arabella and Female Chorus.)

Music by
MANUEL KLEIN.



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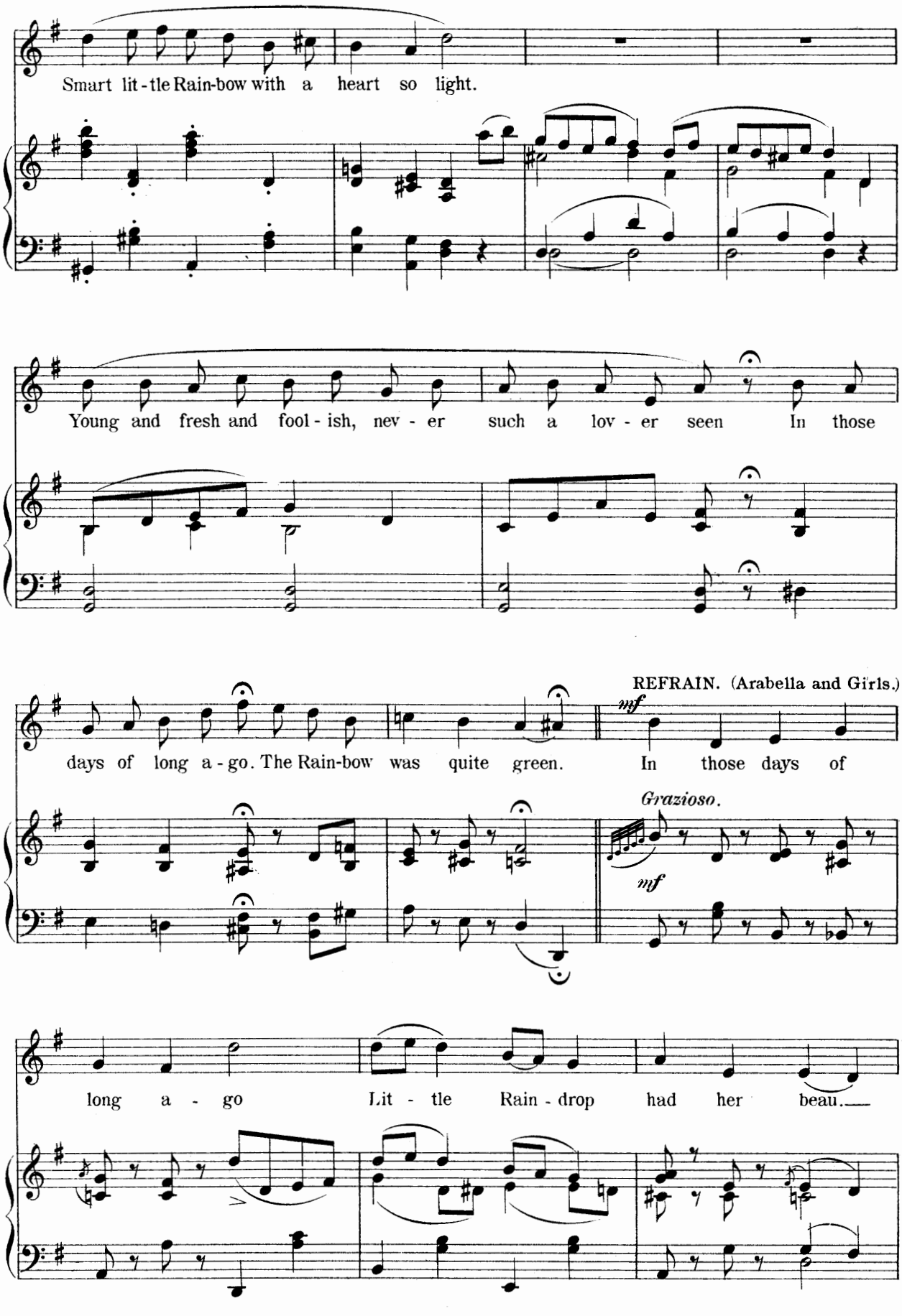
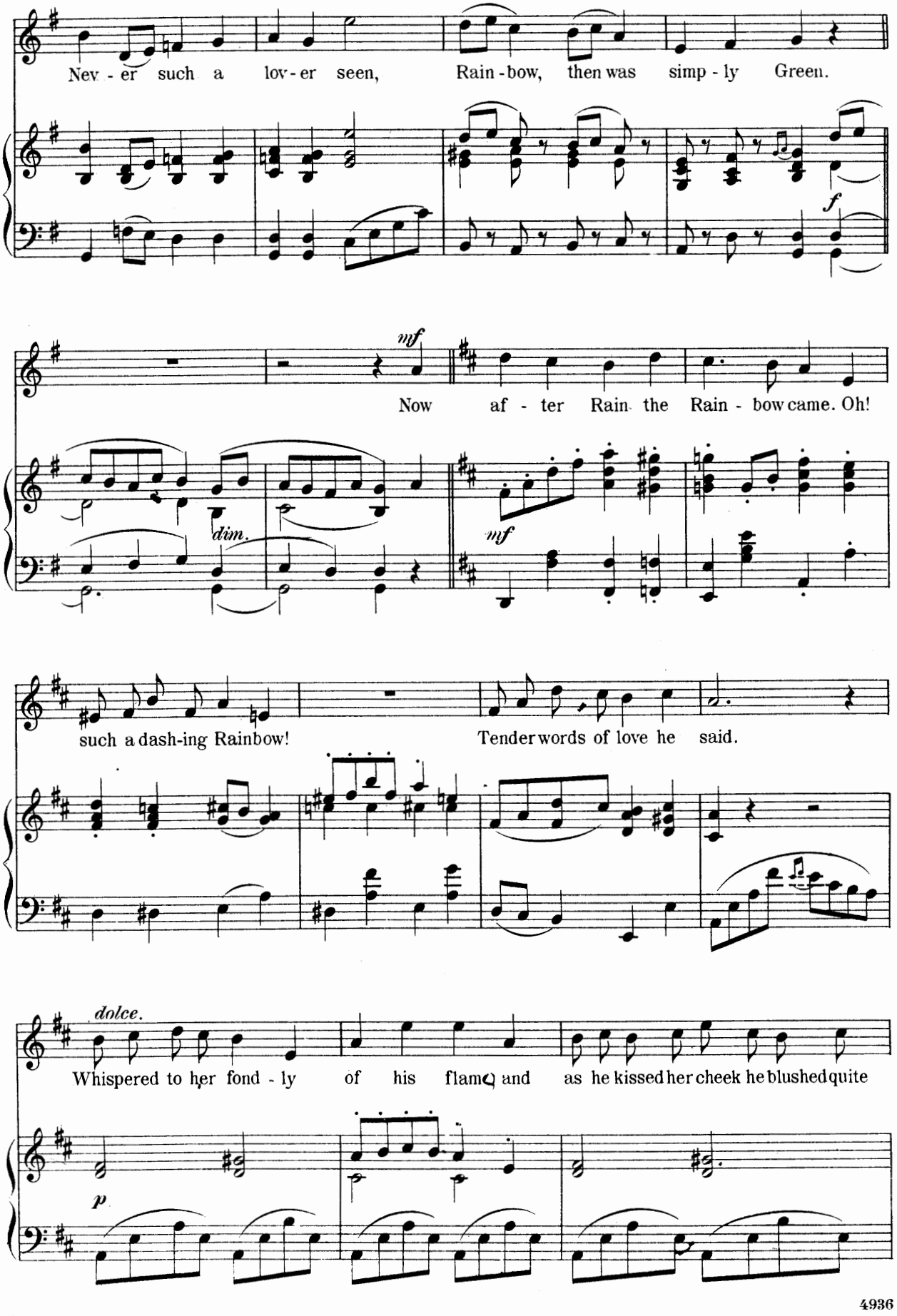
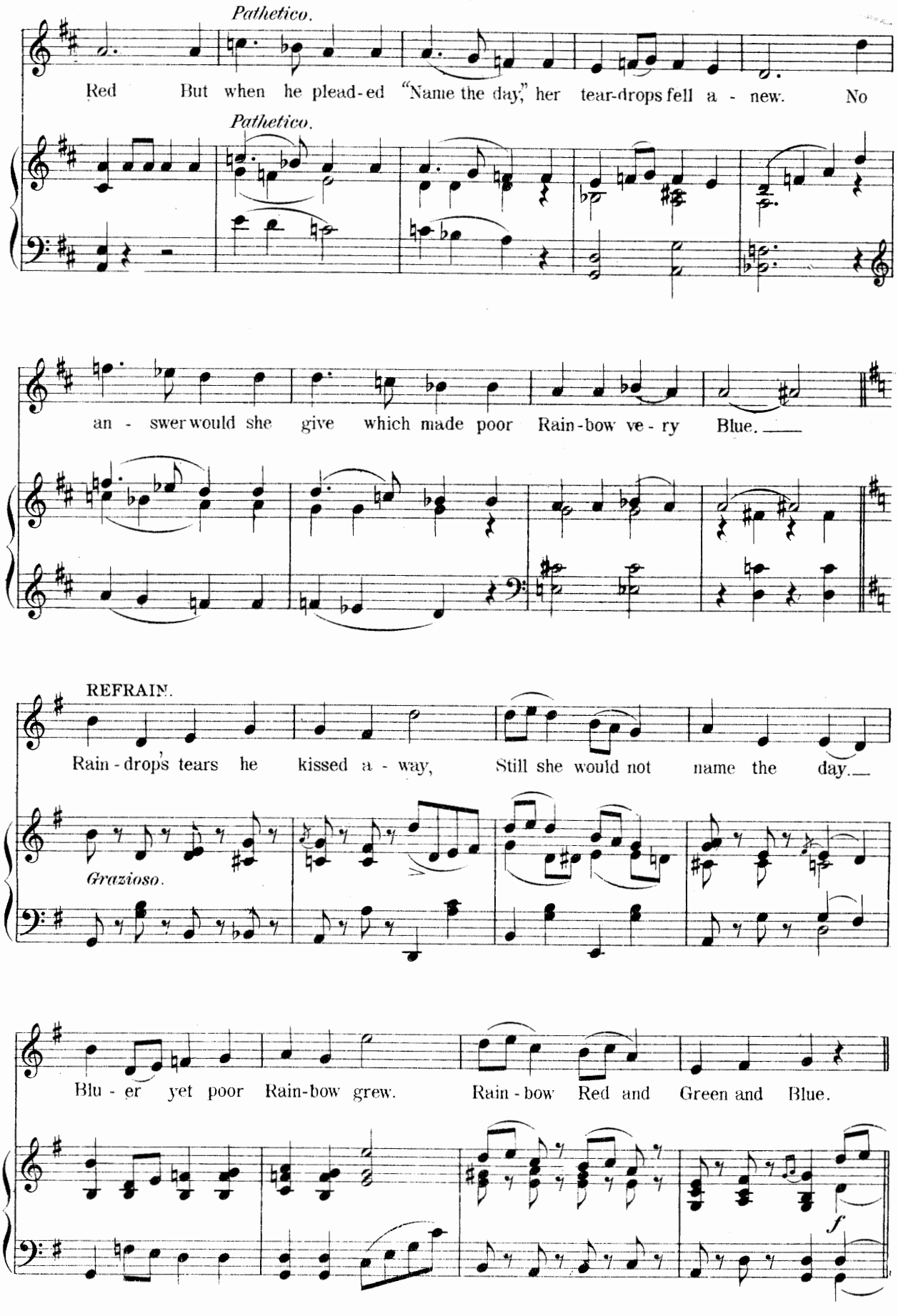
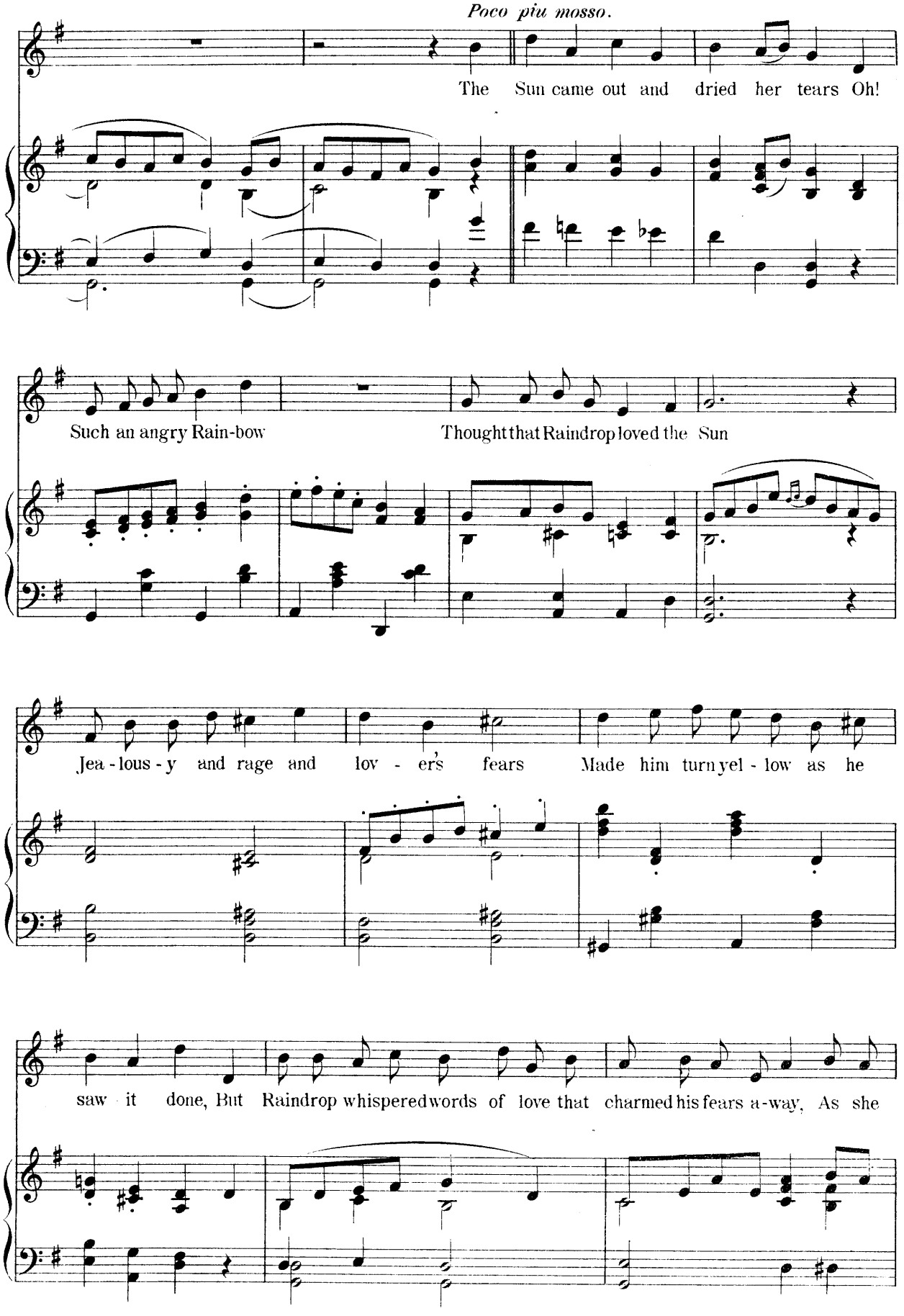
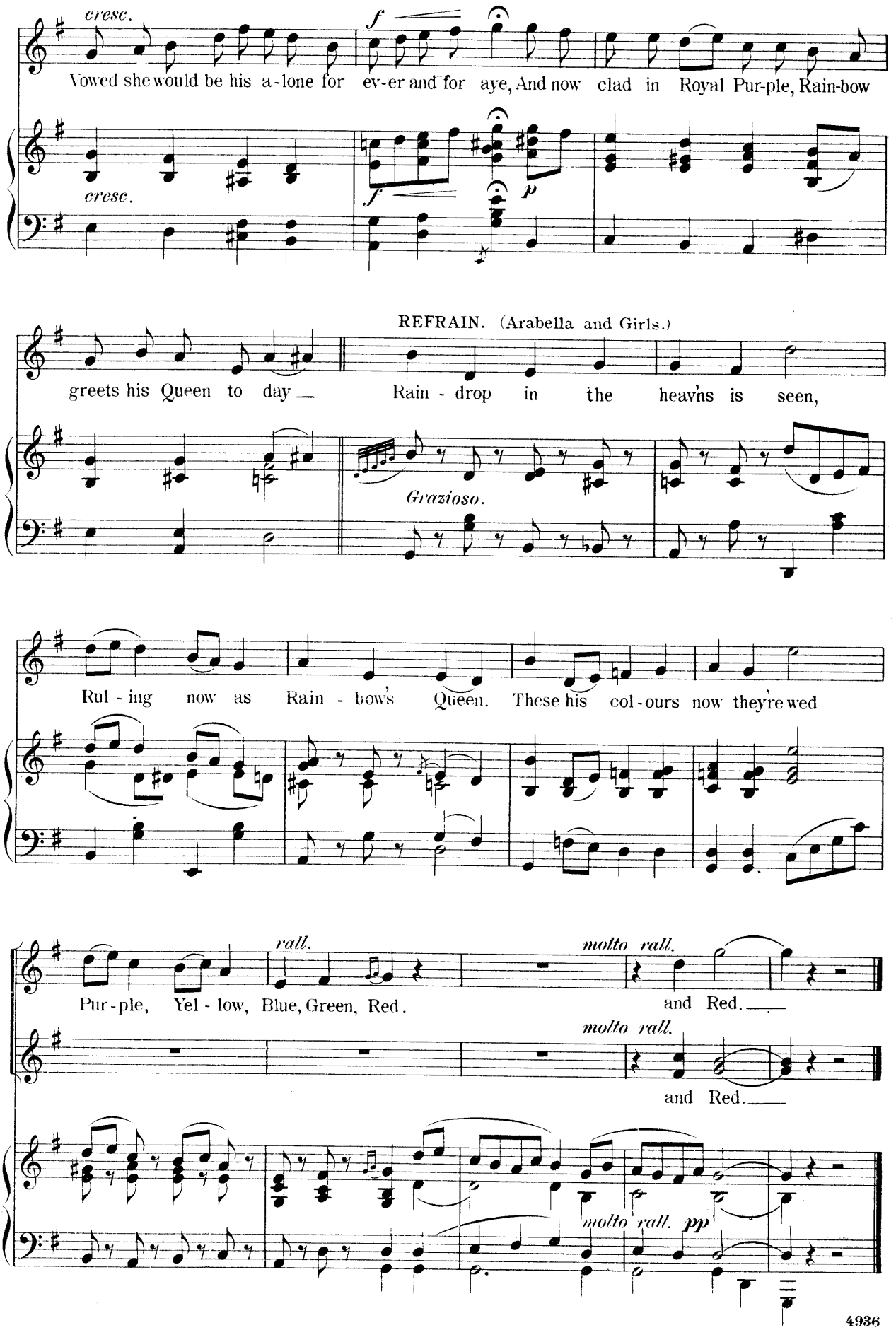

Smart lit - tle Rain-bow with a heart so light.
Young and fresh and fool - ish, nev - er such a lov - er seen In those
REFRAIN. (Arabella and Girls.)
mf
days of long a - go. The Rain-bow was quite green. In those days of
Grazioso.
mf
long a - go Lit - tle Rain - drop had her beau.


Nev - er such a lov - er seen, Rain - bow, then was simp - ly Green.
f
mf
Now af - ter Rain the Rain - bow came. Oh!
dim.
mf
such a dash-ing Rainbow! Tender words of love he said.
dolce.
Whispered to her fond - ly of his flame and as he kissed her cheek he blushed quite
p


Pathetico.
Red But when he plead-ed "Name the day," her tear-drops fell a - new. No
Pathetico.
an - swer would she give which made poor Rain-bow ve - ry Blue.
REFRAIN.
Rain-drop's tears he kissed a - way, Still she would not name the day.
Grazioso.
Blu - er yet poor Rain-bow grew. Rain-bow Red and Green and Blue.
f

Poco piu mosso.



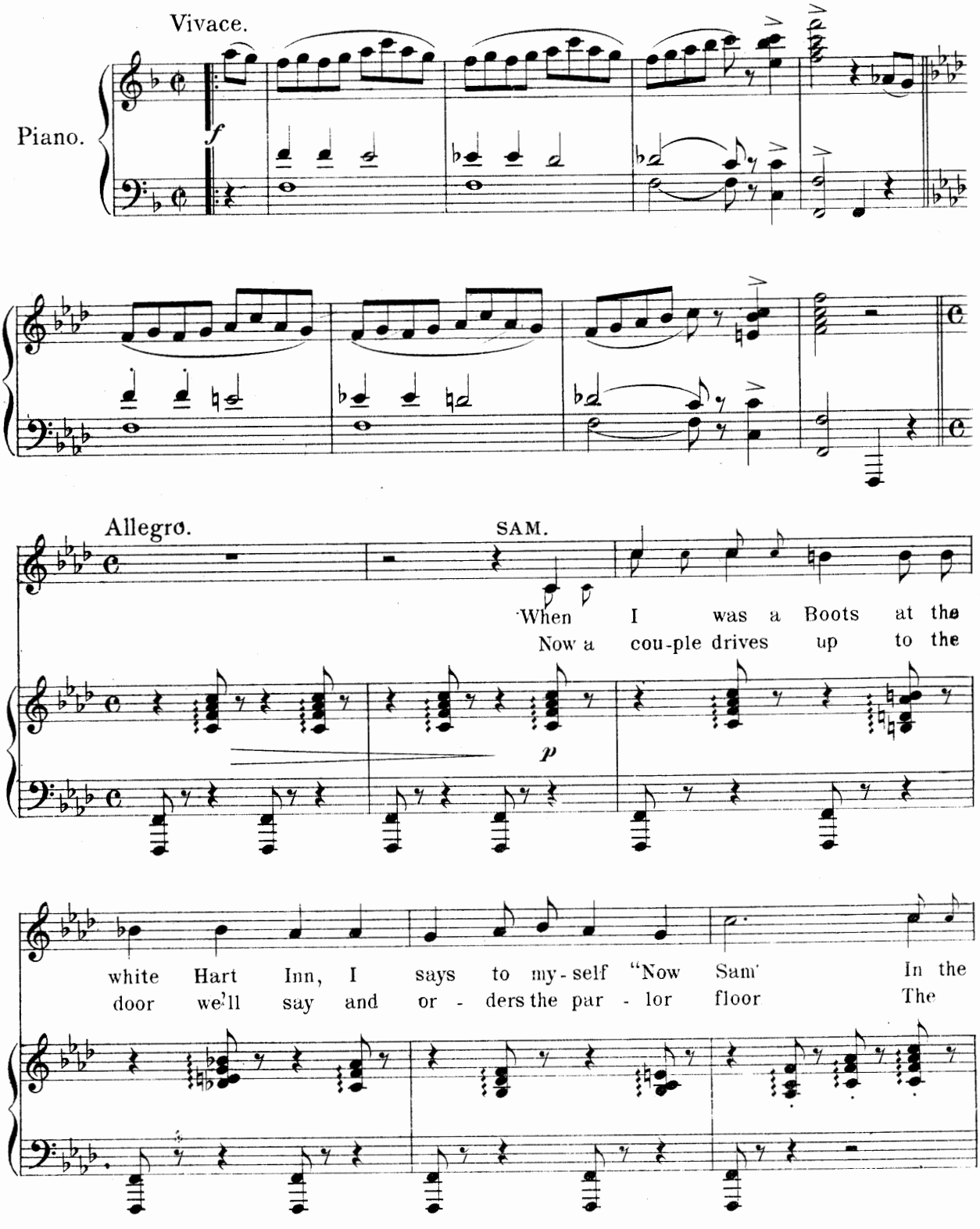

cresc.
f
Vowed she would be his a-lone for ev-er and for aye, And now clad in Royal Pur-ple, Rain-bow
cresc.
f
p
REFRAIN. (Arabella and Girls.)
greets his Queen to day
Rain - drop in the heavns is seen,
Grazioso.
Rul - ing now as Rain - bow's Queen. These his col - ours now they're wed
rall.
molto rall.
Pur - ple, Yel - low, Blue, Green, Red.
and Red.
molto rall.
and Red.
molto rall. pp

No. 3. On the Side.

Sam.

Lyric by
GRANT STEWART.

Music by
MANUEL KLEIN.



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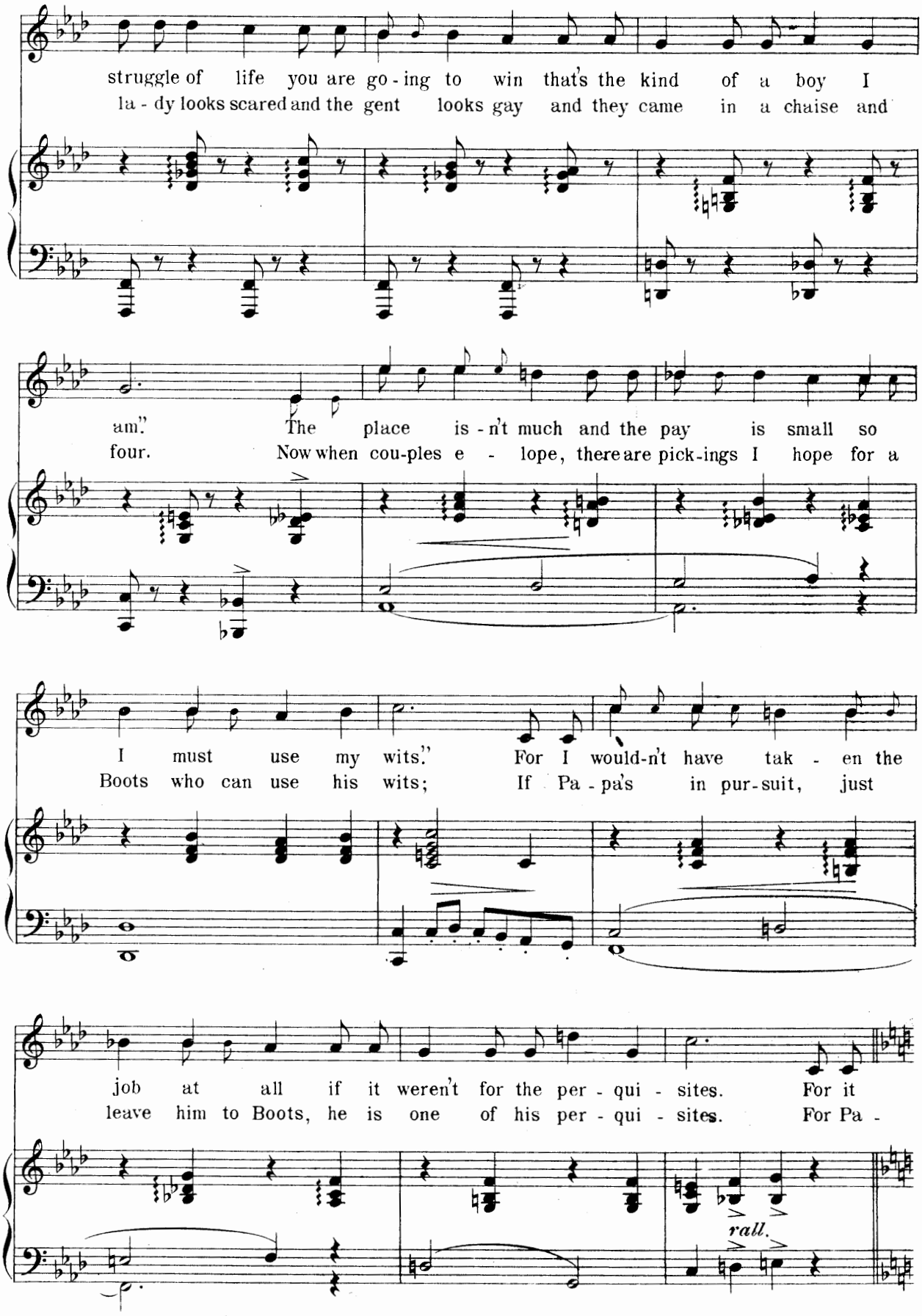
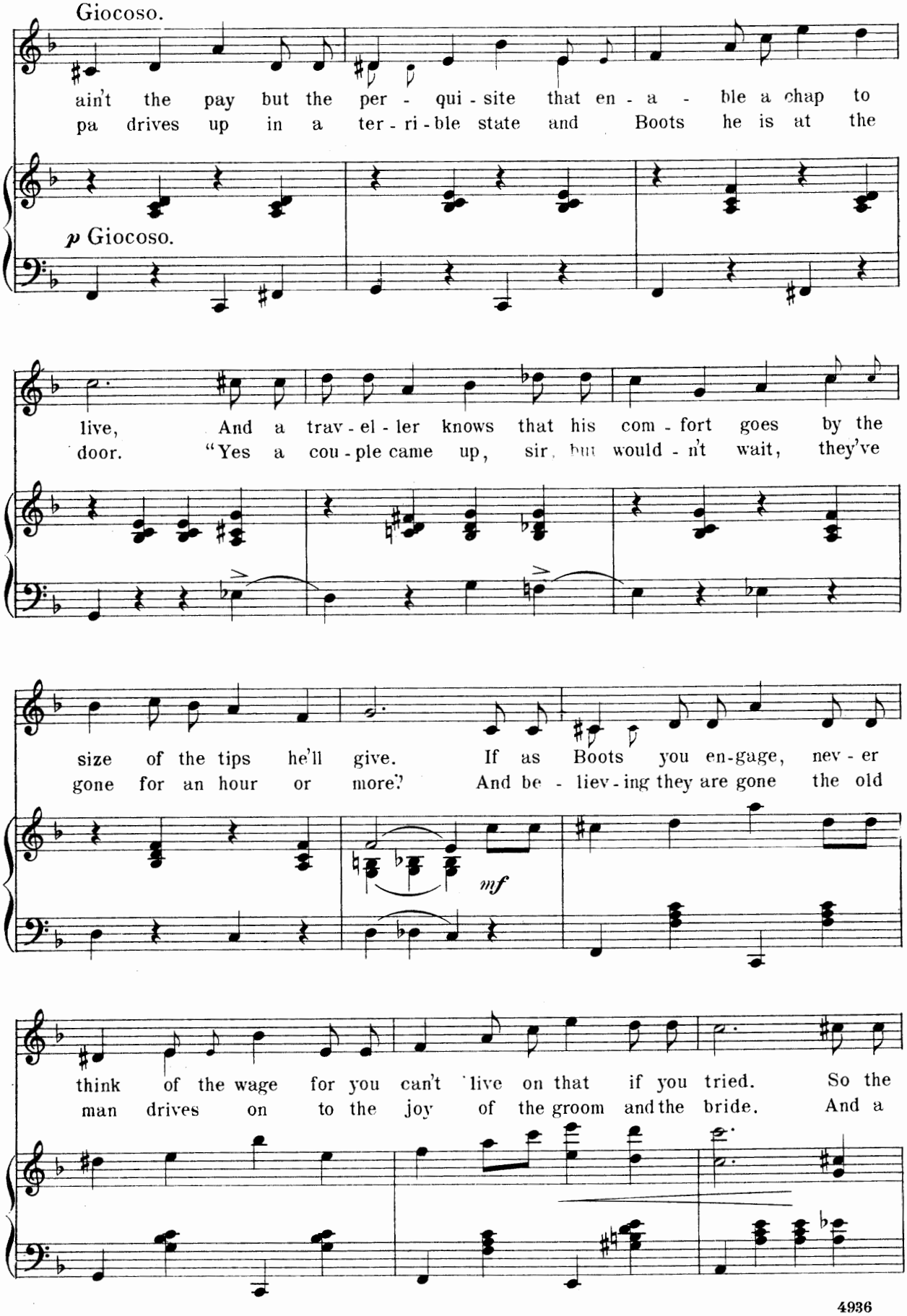
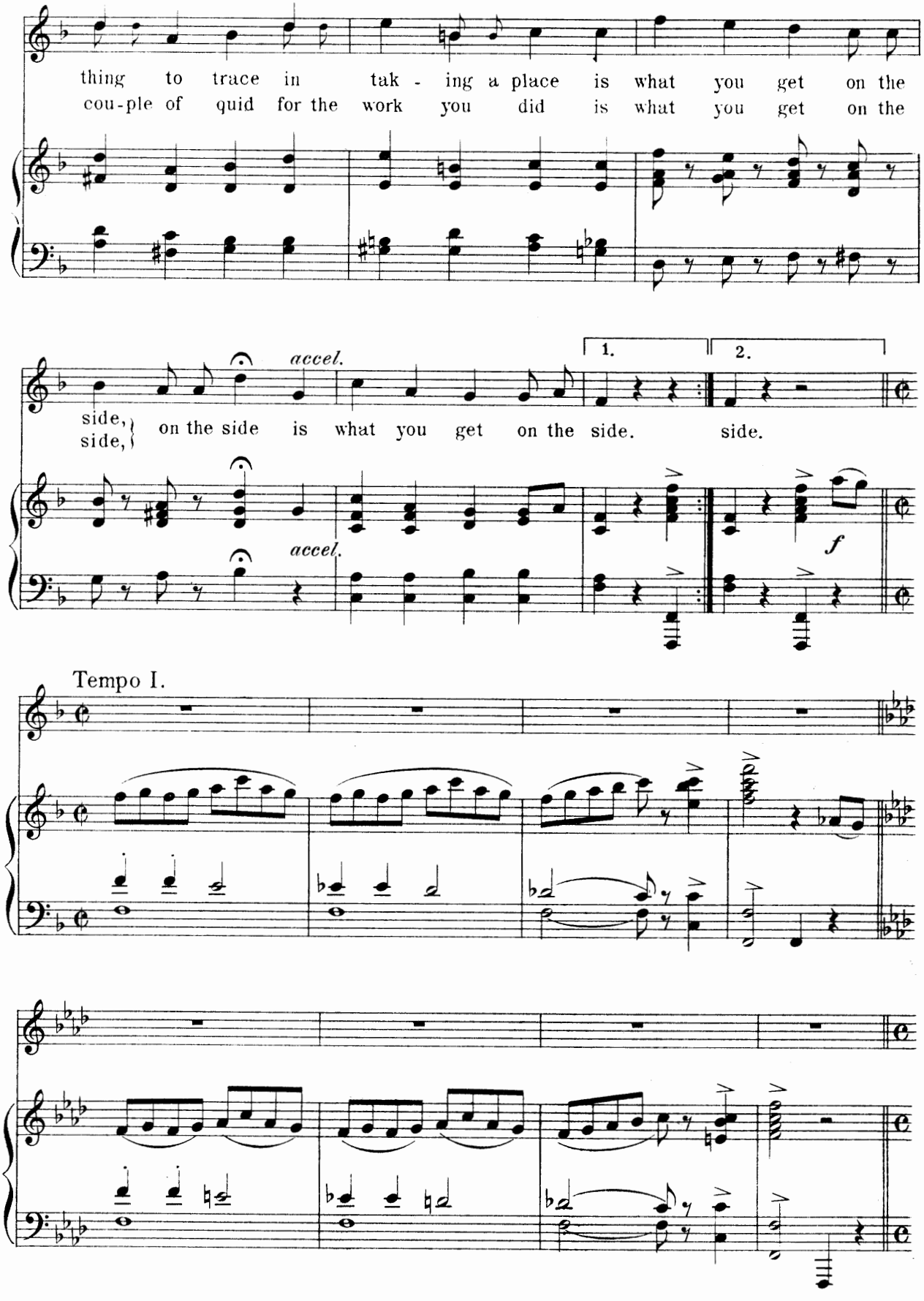
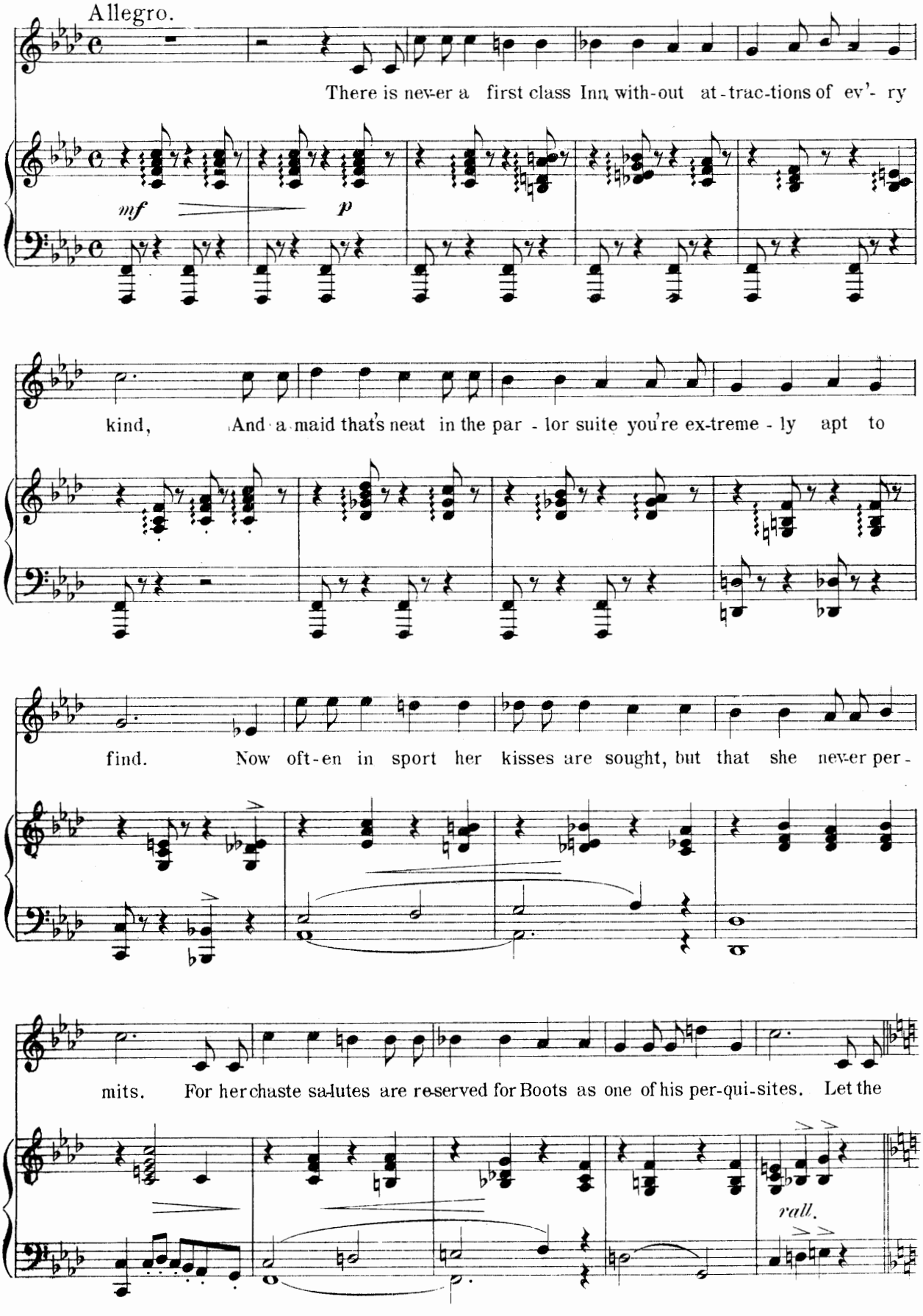
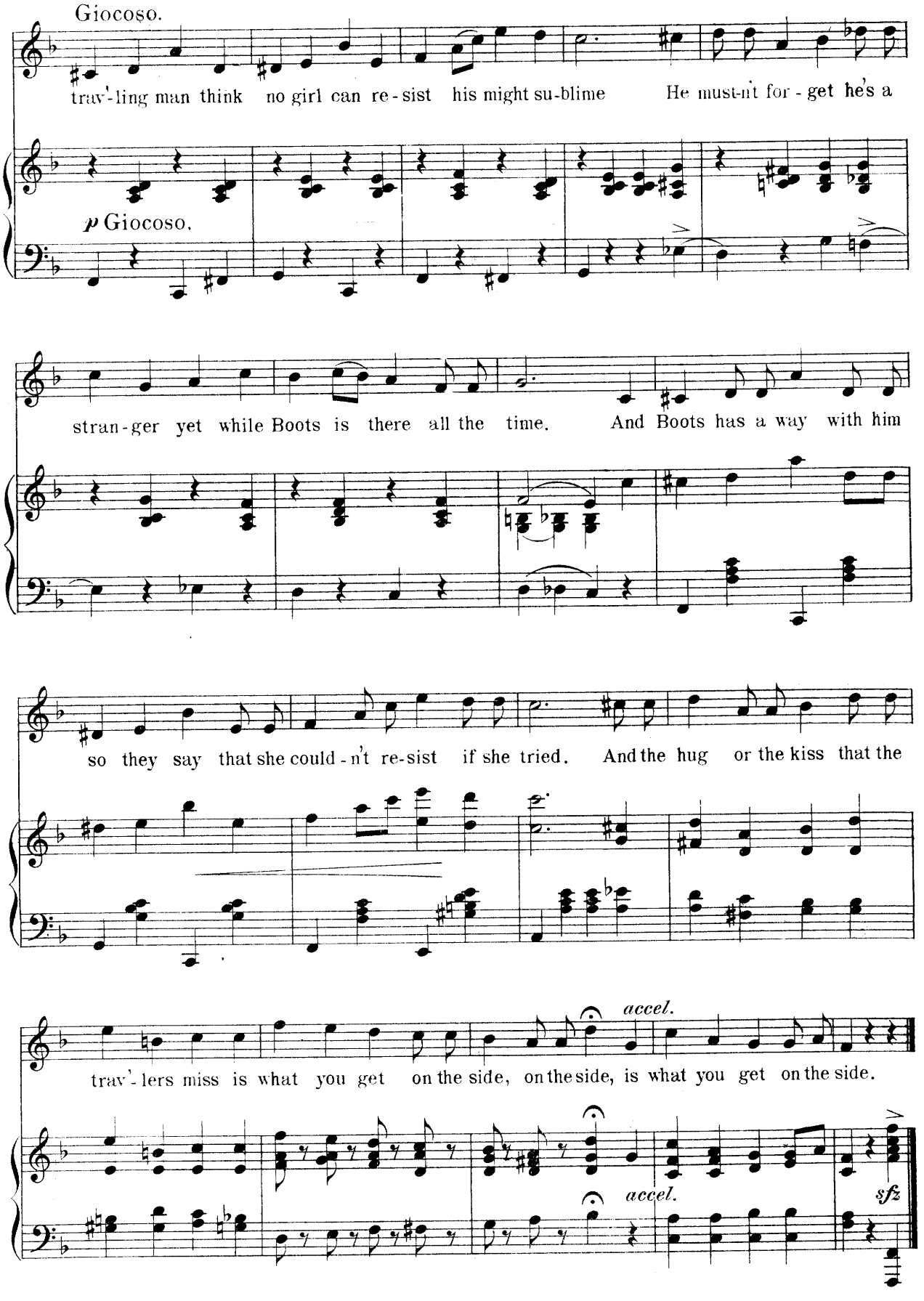

struggle of life you are go - ing to win that's the kind of a boy I
la - dy looks scared and the gent looks gay and they came in a chaise and
am." The place is - n't much and the pay is small so
four. Now when cou-ples e - lope, there are pick-ings I hope for a
I must use my wits." For I would-n't have tak - en the
Boots who can use his wits; If Pa - pa's in pur-suit, just
job at all if it weren't for the per - qui - sites. For it
leave him to Boots, he is one of his per - qui - sites. For Pa -
rall.


Giocoso.
ain't the pay but the per - qui - site that en - a - ble a chap to
pa drives up in a ter - ri - ble state and Boots he is at the
p Giocoso.
live, And a trav - el - ler knows that his com - fort goes by the
door. "Yes a cou - ple came up, sir, but would - n't wait, they've
size of the tips he'll give. If as Boots you en-gage, nev - er
gone for an hour or more." And be - liev - ing they are gone the old
mf
think of the wage for you can't live on that if you tried. So the
man drives on to the joy of the groom and the bride. And a


thing to trace in tak - ing a place is what you get on the
cou-ple of quid for the work you did is what you get on the
accel.
1.
2.
side,
side,
on the side is what you get on the side.
side.
accel.
f
Tempo I.


Allegro.
There is nev-er a first class Inn with-out at-trac-tions of ev'- ry
mf
p
kind, And a maid that's neat in the par - lor suite you're ex-treme - ly apt to
find. Now oft-en in sport her kisses are sought, but that she nev-er per-
mits. For her chaste sa-lutes are re-served for Boots as one of his per-qui-sites. Let the
rall.


Giocoso.
trav'-ling man think no girl can re-sist his might su-blime He must-n't for-get he's a
p Giocoso.
stran-ger yet while Boots is there all the time. And Boots has a way with him
so they say that she could-n't re-sist if she tried. And the hug or the kiss that the
accel.
trav'-lers miss is what you get on the side, on the side, is what you get on the side.
accel.
sfz

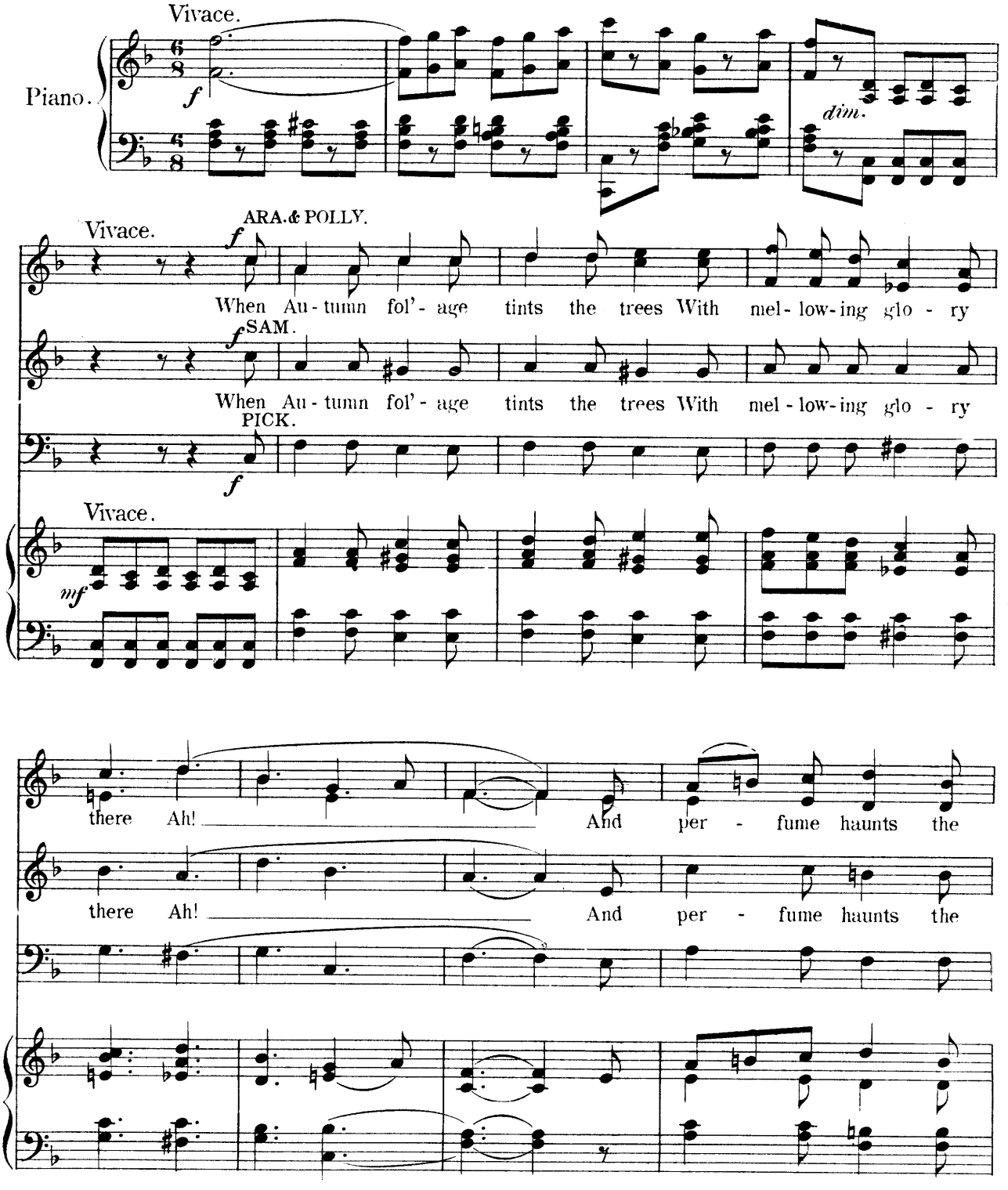
Madrigal.

No. 4.

QUARTETTE.
Arabella, Polly, Pickwick and Sam.

Lyric by
GRANT STEWART.

Music by
MANUEL KLEIN.



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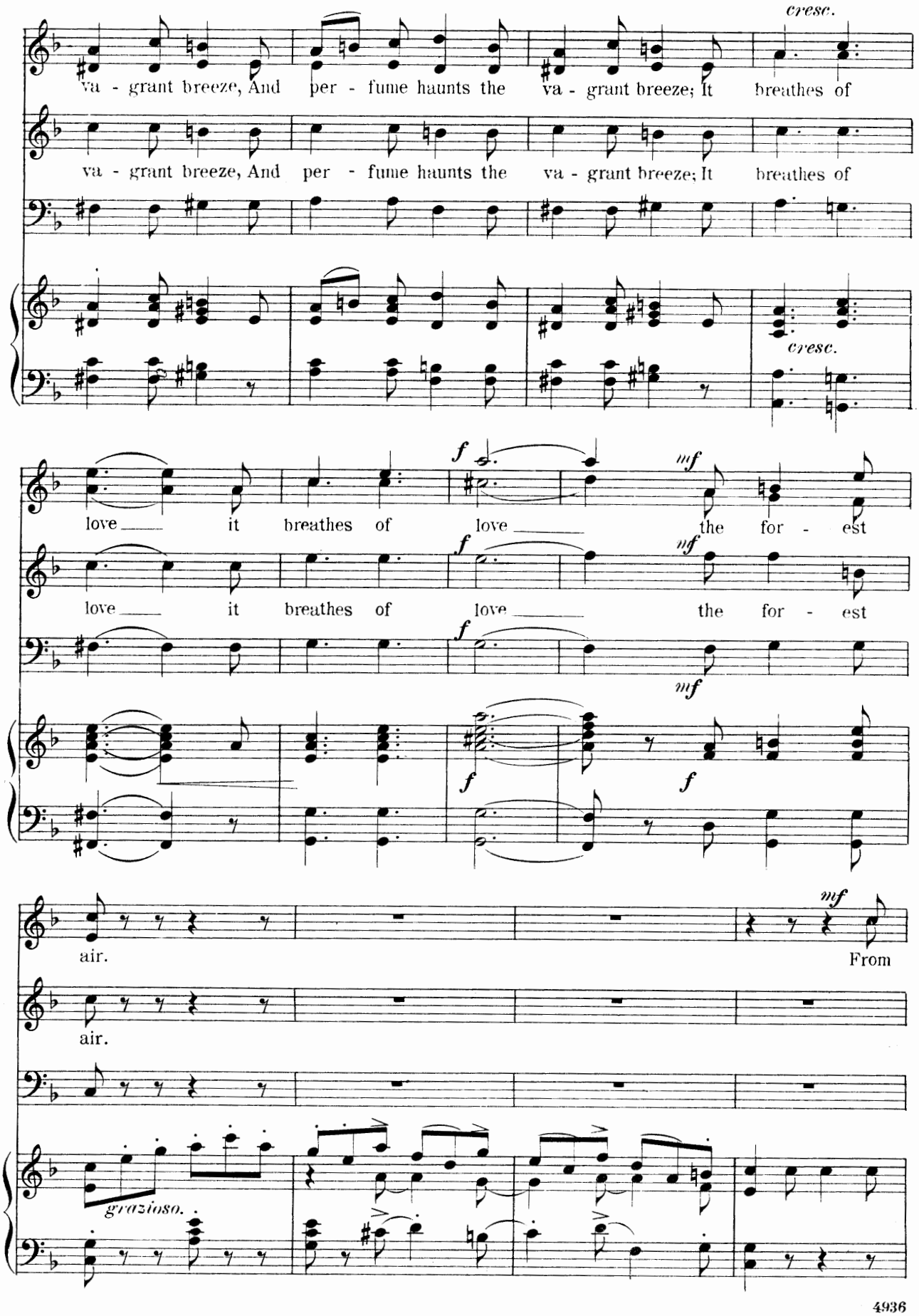
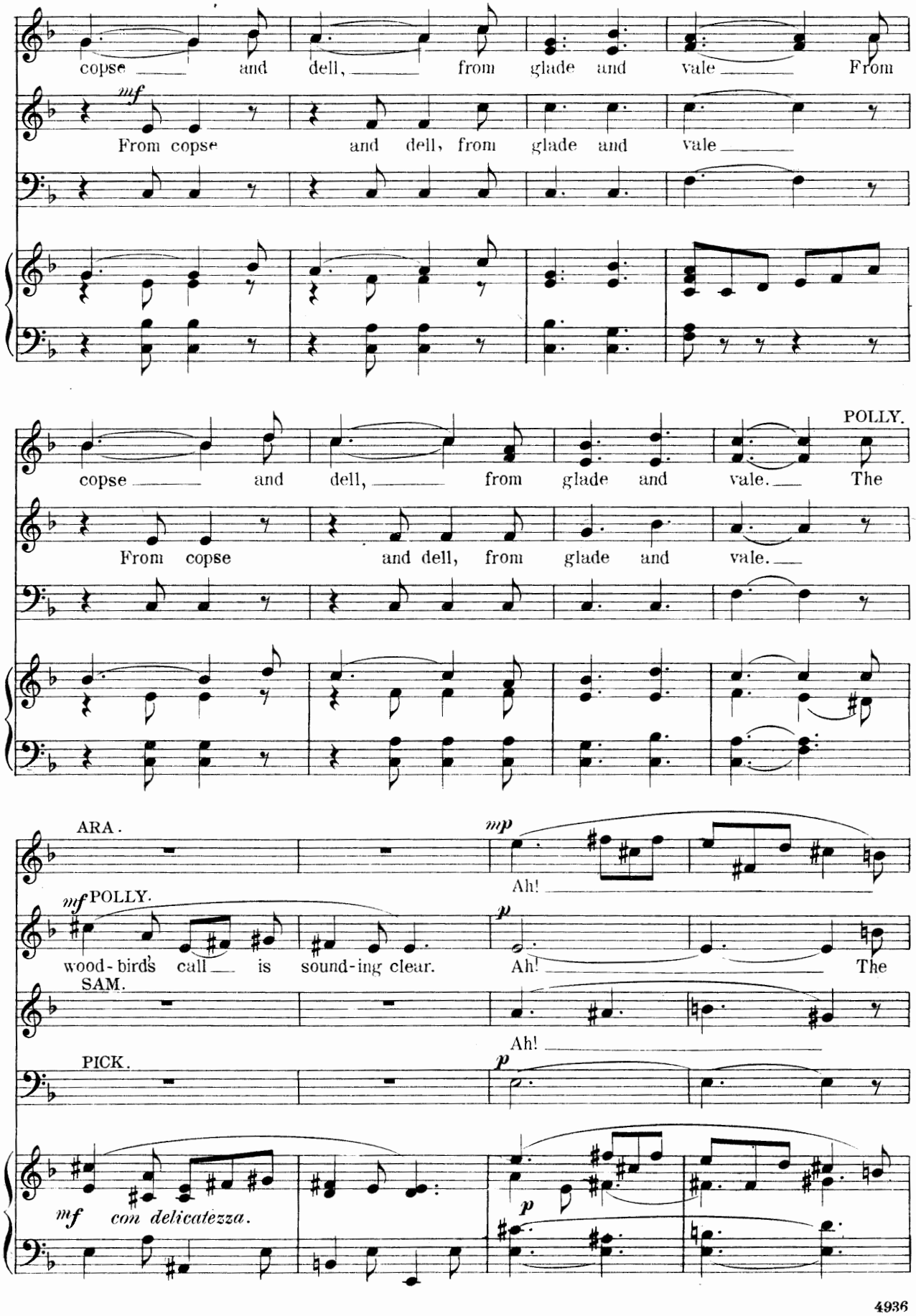
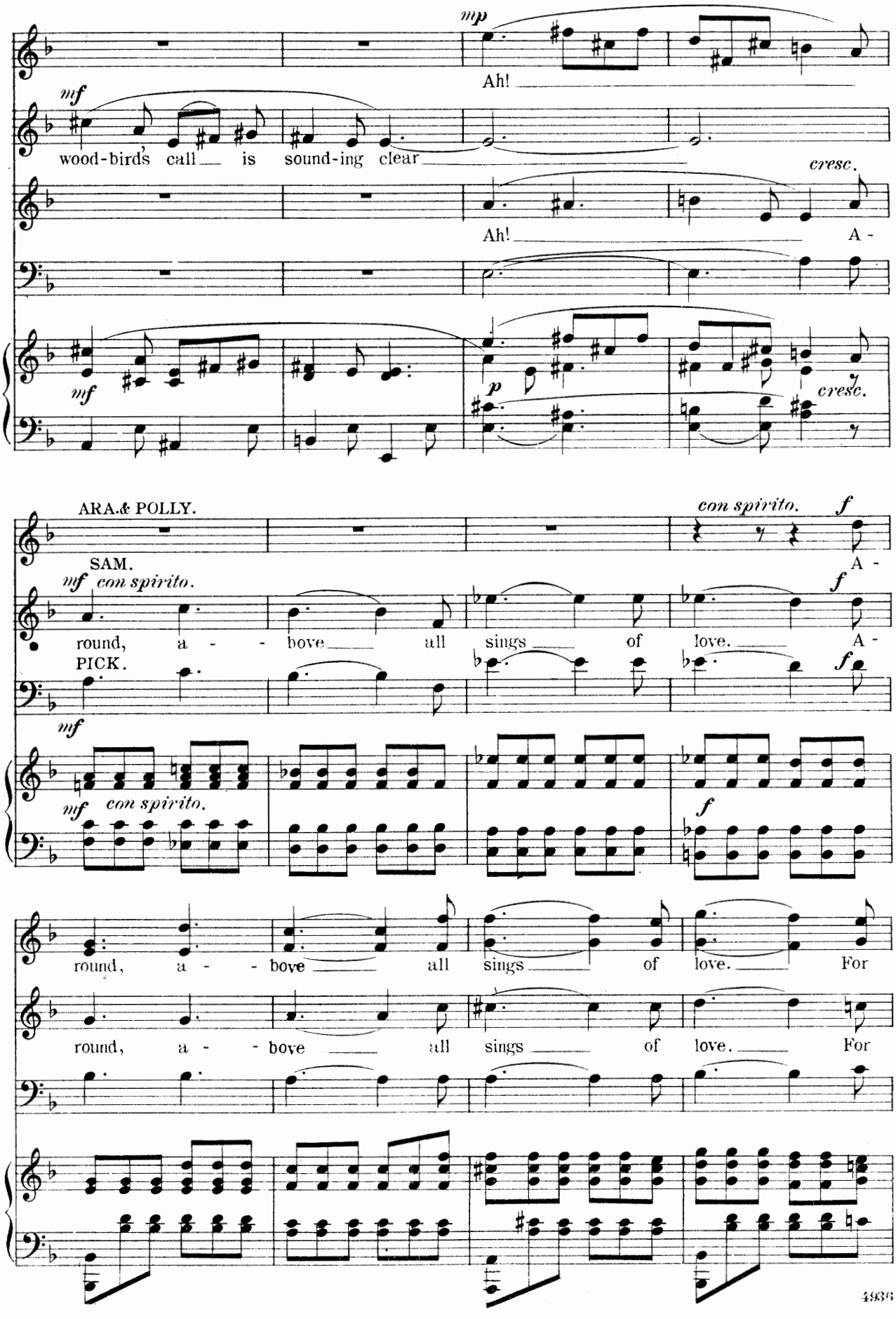
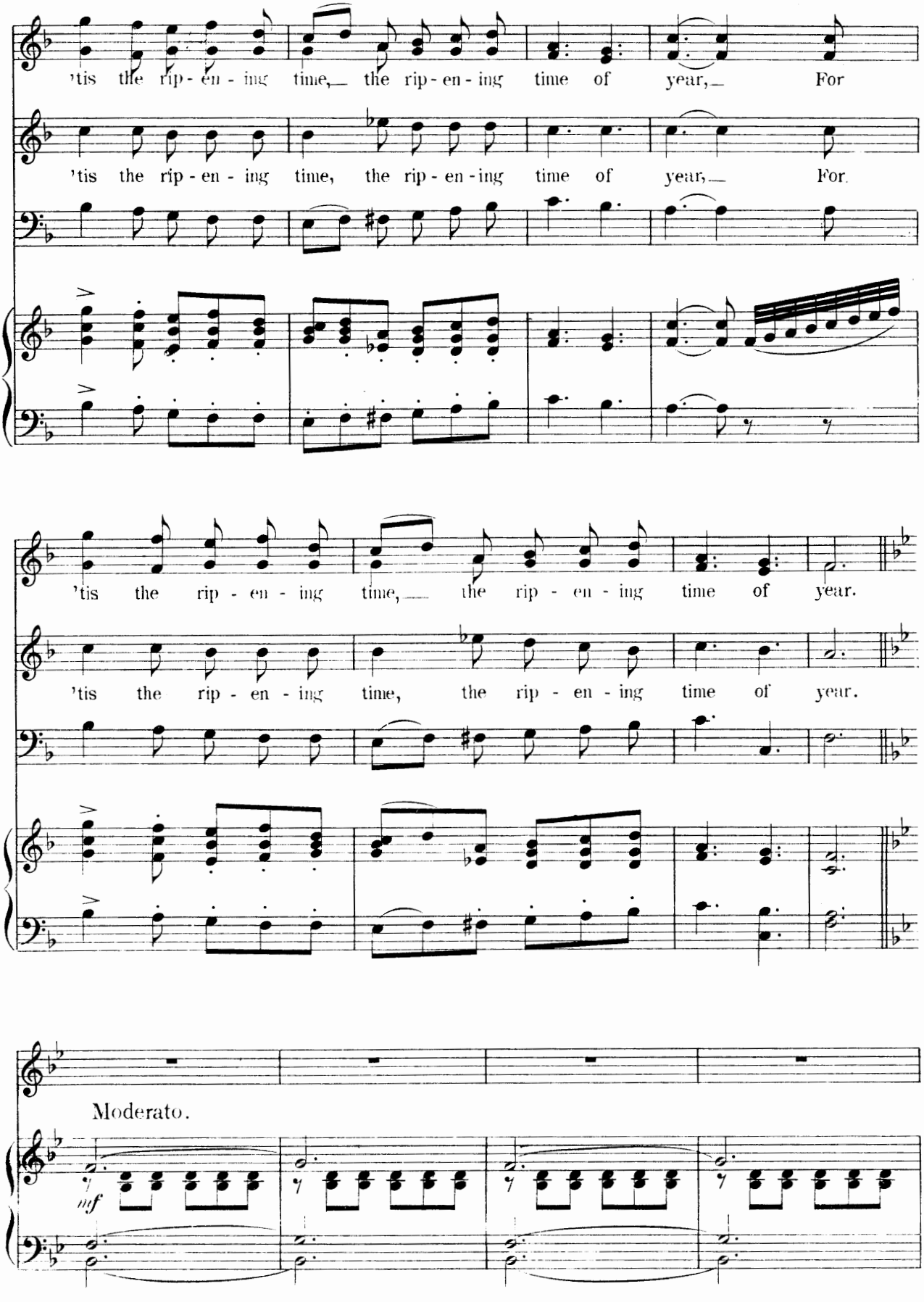
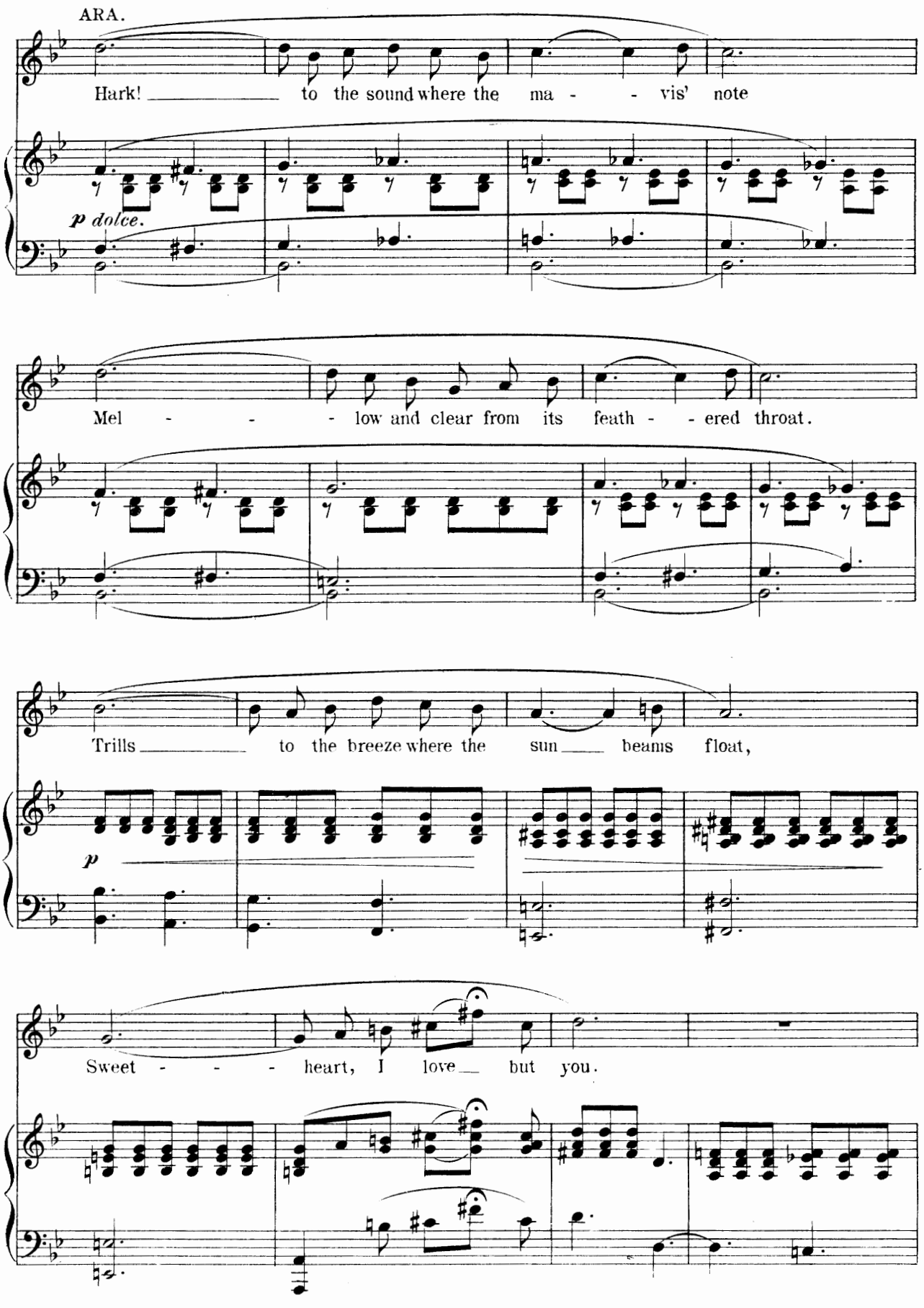
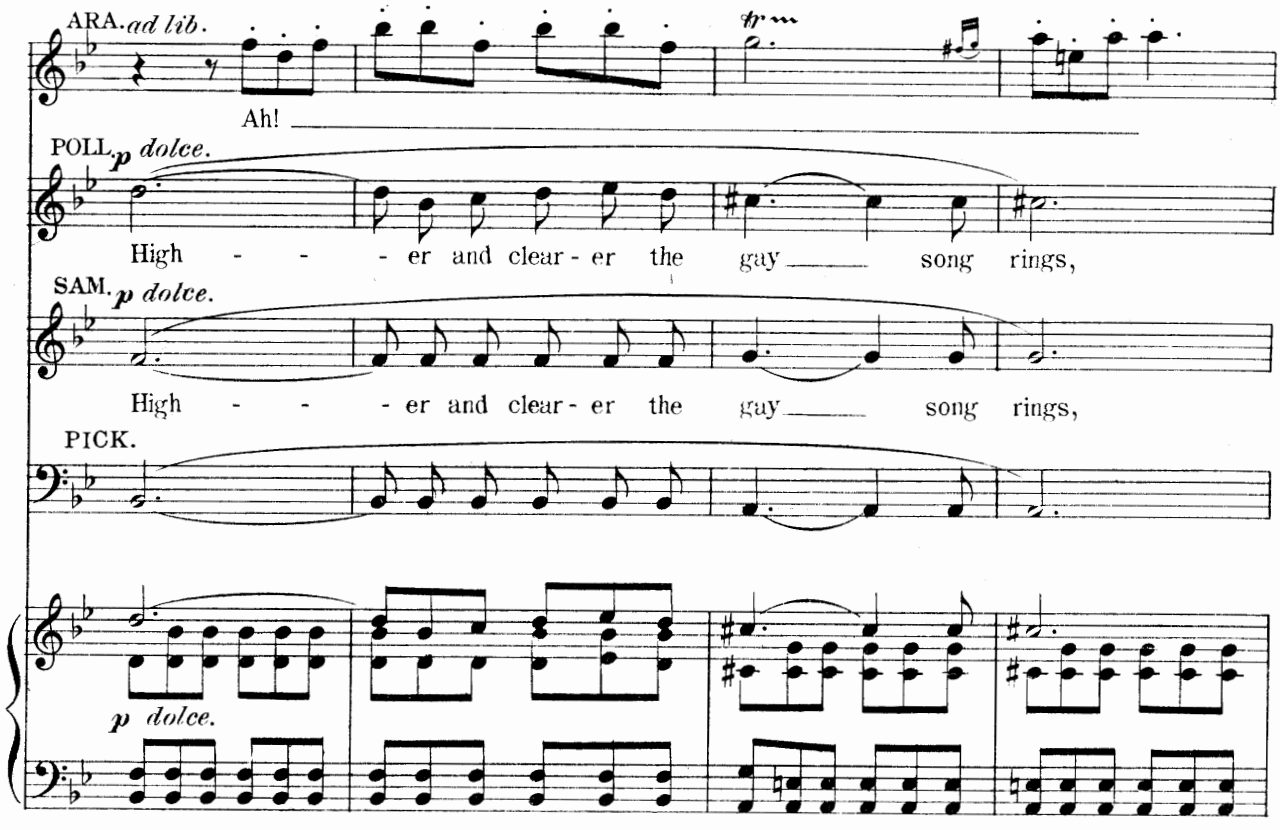

cresc.
va - grant breeze, And per - fume haunts the va - grant breeze; It breathes of
va - grant breeze, And per - fume haunts the va - grant breeze; It breathes of
cresc.
f
mf
love it breathes of love the for - est
love it breathes of love the for - est
f
mf
f
f
mf
air.
From
air.
grazioso.

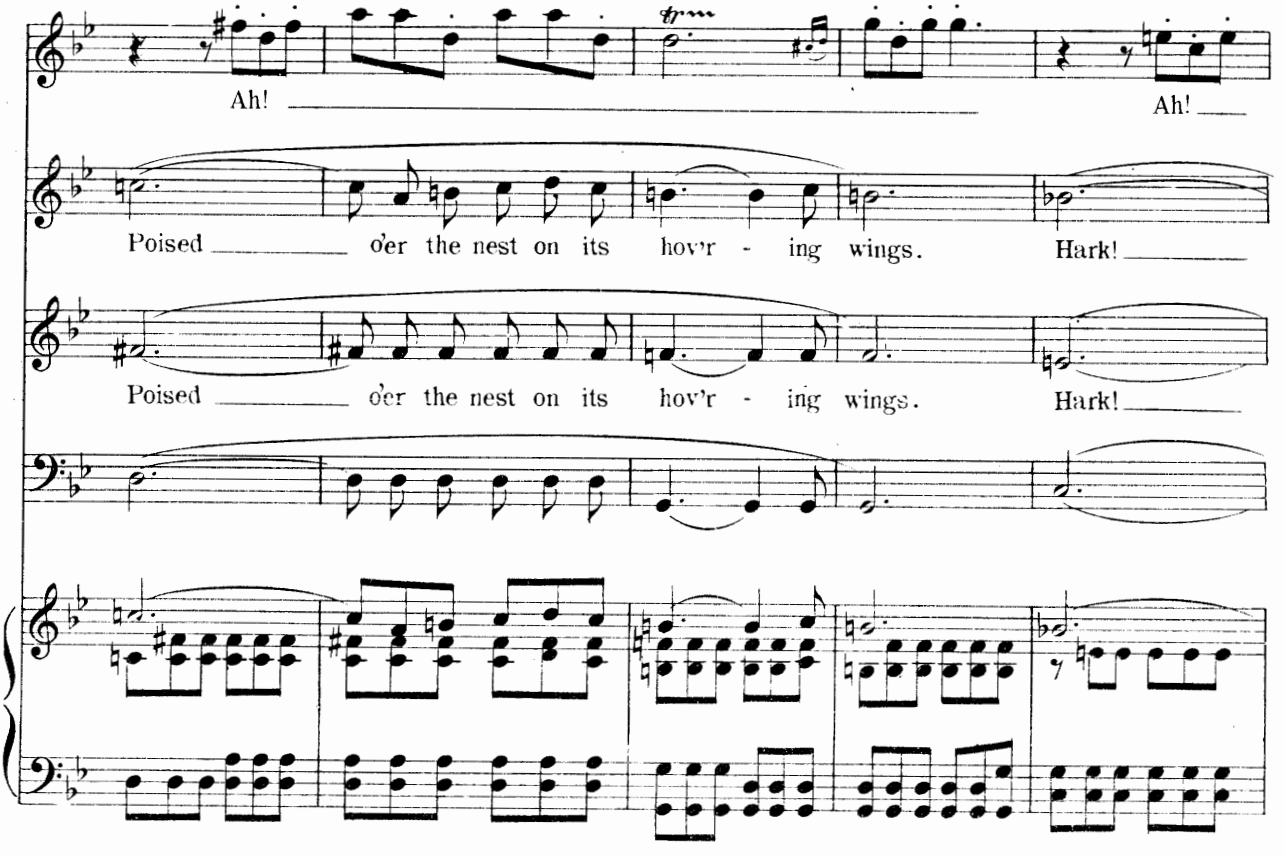

copse and dell, from glade and vale From
mf
From copse and dell, from glade and vale
copse and dell, from glade and vale. The
POLLY.
From copse and dell, from glade and vale.
ARA.
mp
Ah!
mf POLLY.
wood-bird's call is sound-ing clear.
p
Ah! The
SAM.
Ah!
PICK.
p
mf con delicatezza.
p

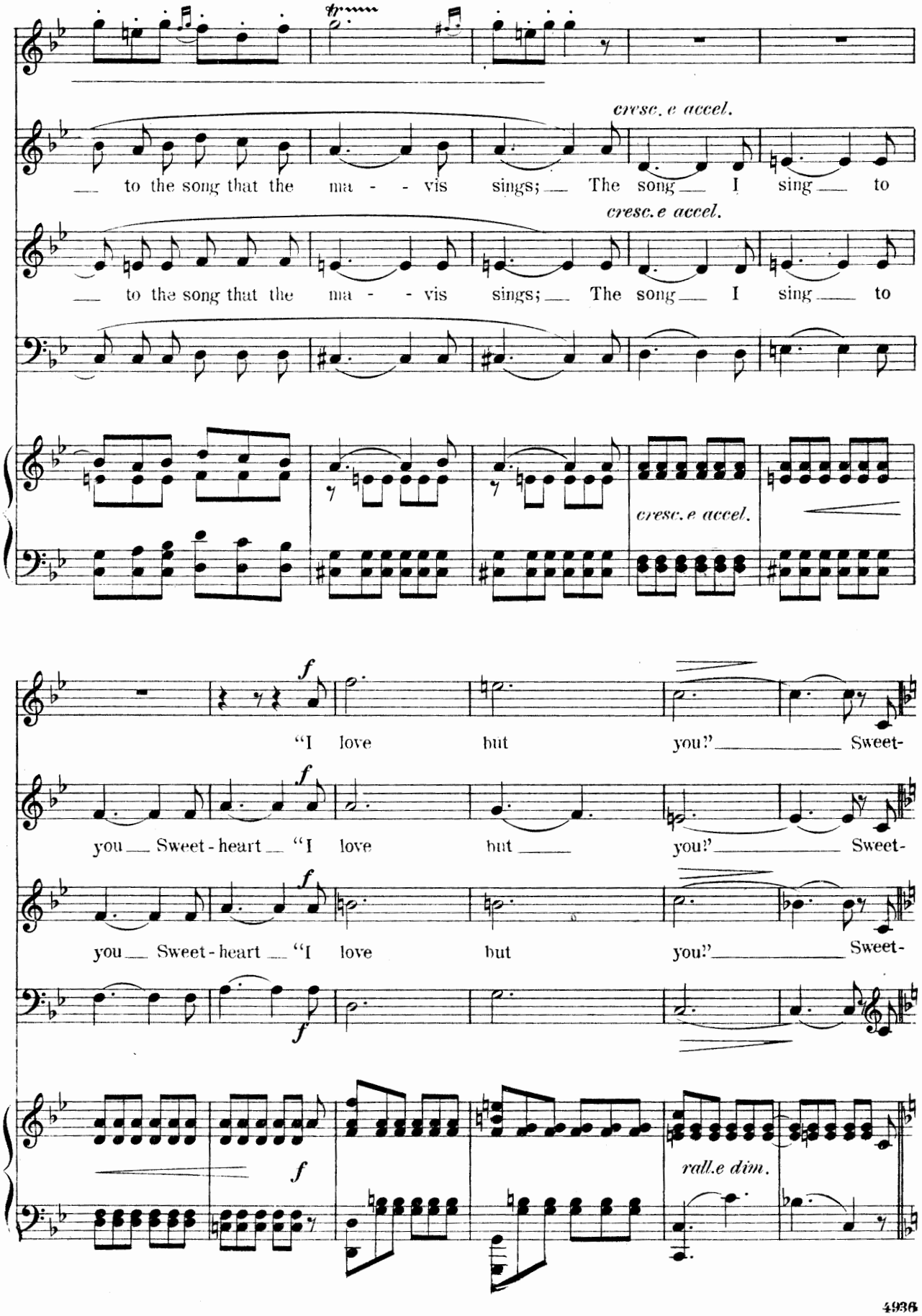

mp
Ah!
mf
wood-birds' call is sound-ing clear
cresc.
Ah! A -
mf
p
cresc.
ARA.& POLLY.
con spirito.
f
A -
SAM.
mf con spirito.
round, a - - bove all sings of love. A -
f
PICK.
f
mf
mf con spirito.
f
round, a - - bove all sings of love. For
round, a - - bove all sings of love. For
4936


'tis the rip - en - ing time, the rip - en - ing time of year, For
'tis the rip - en - ing time, the rip - en - ing time of year, For
'tis the rip - en - ing time, the rip - en - ing time of year.
'tis the rip - en - ing time, the rip - en - ing time of year.
Moderato.
mf


ARA.
Hark! to the sound where the ma - - vis' note
p dolce.
Mel - - - low and clear from its feath - - ered throat.
Trills to the breeze where the sun beams float,
p
Sweet - - - heart, I love but you.

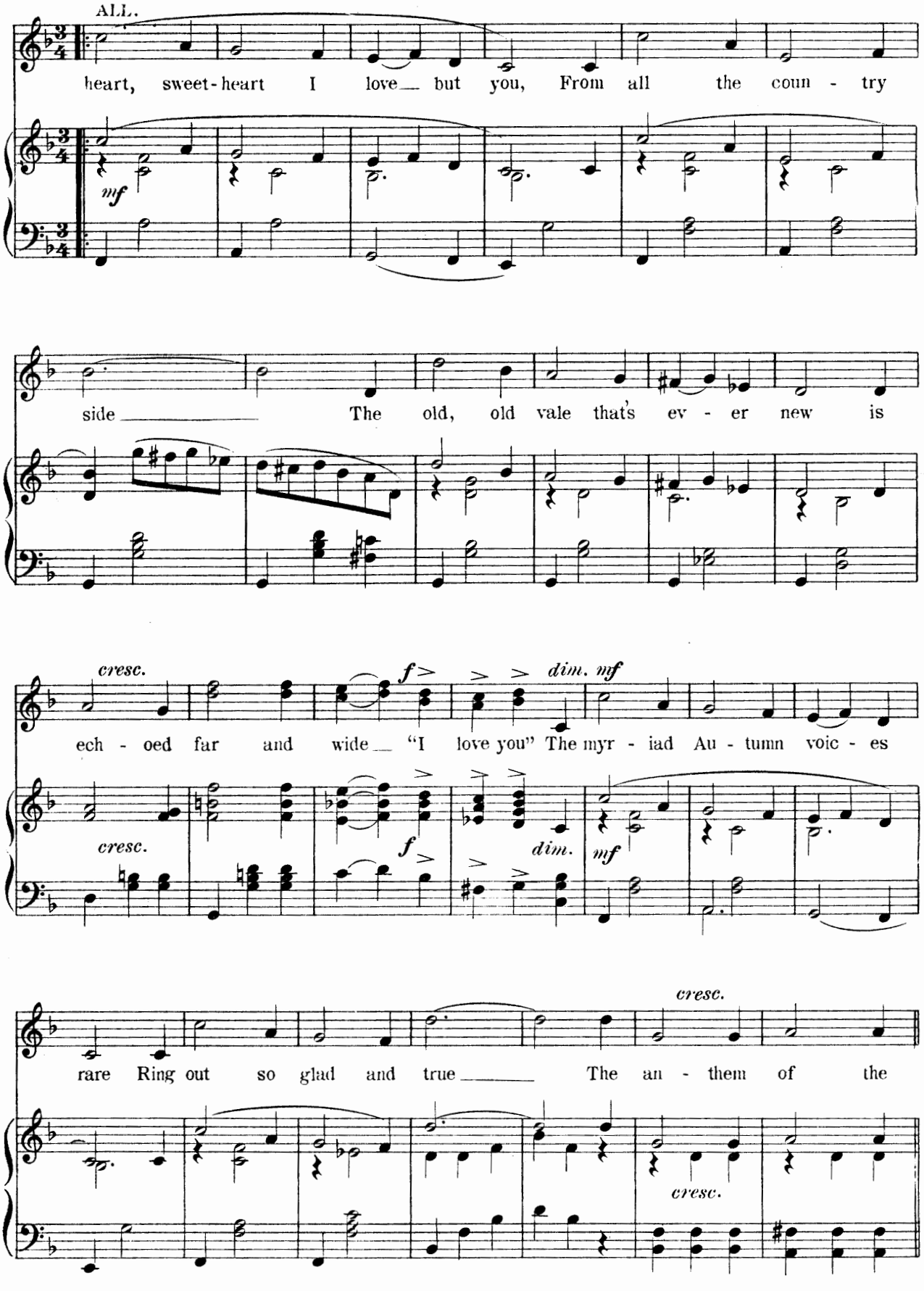

ARA. ad lib.
Ah!
POLL. p dolce.
High - - - er and clear - er the gay song rings,
SAM. p dolce.
High - - - er and clear - er the gay song rings,
PICK.
p dolce.

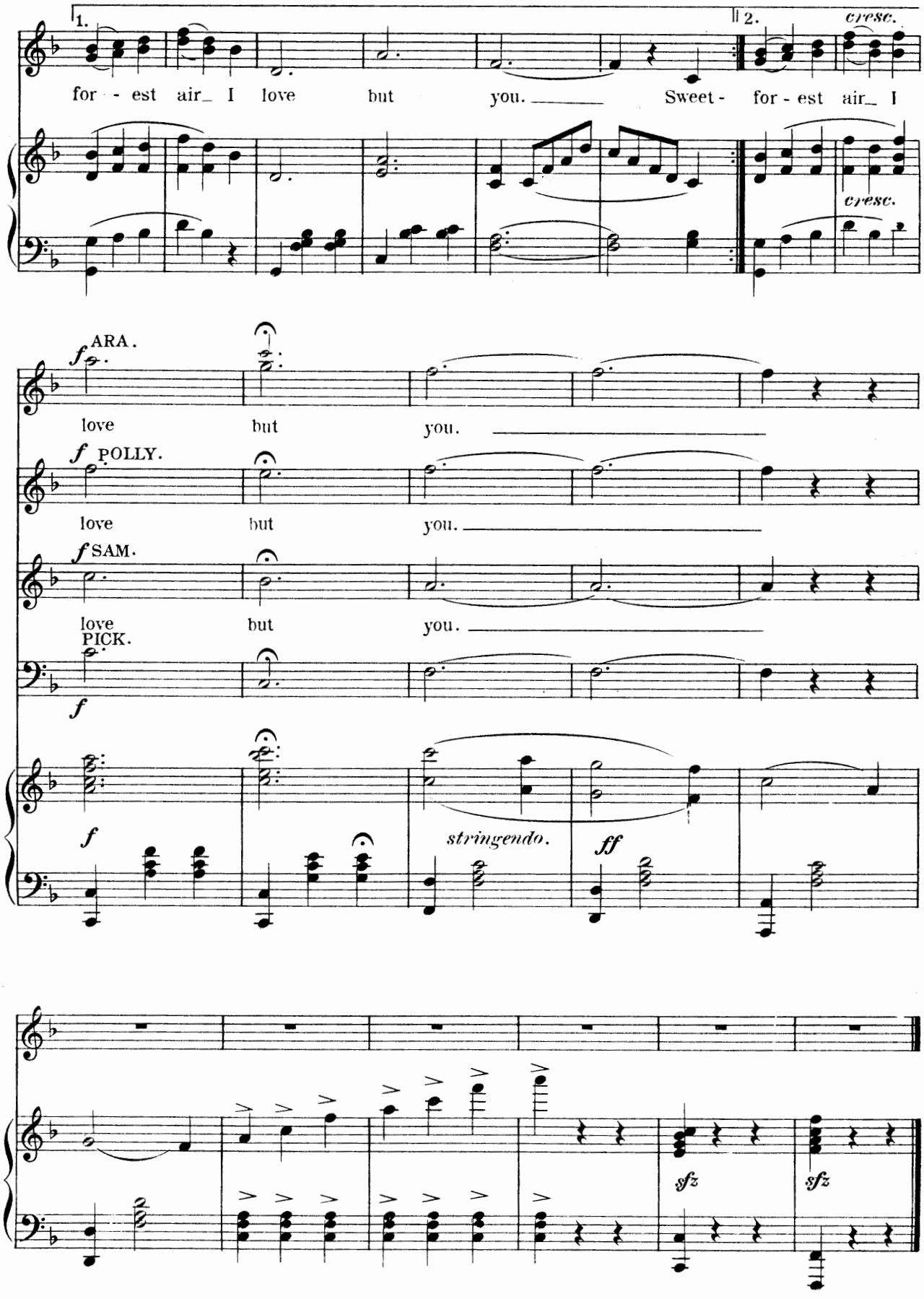

Ah!
Ah!
Poised o'er the nest on its hov'r - ing wings. Hark!
Poised o'er the nest on its hov'r - ing wings. Hark!


cresc. e accel.
— to the song that the ma - - vis sings; — The song — I sing — to
cresc. e accel.
— to the song that the ma - - vis sings; — The song — I sing — to
cresc. e accel.
f
"I love but you?" — Sweet-
f
you — Sweet - heart — "I love but — you?" — Sweet-
f
you — Sweet - heart — "I love but you?" — Sweet-
f
f
rall.e dim.

REFRAIN.

Tempo di Valse.




1.
2.
cresc.
for - est air_ I love but you. Sweet - for - est air_ I
cresc.
ARA.
f
love but you.
f POLLY.
love but you.
f SAM.
love but you.
PICK.
f
f
stringendo.
ff
sfz
sfz

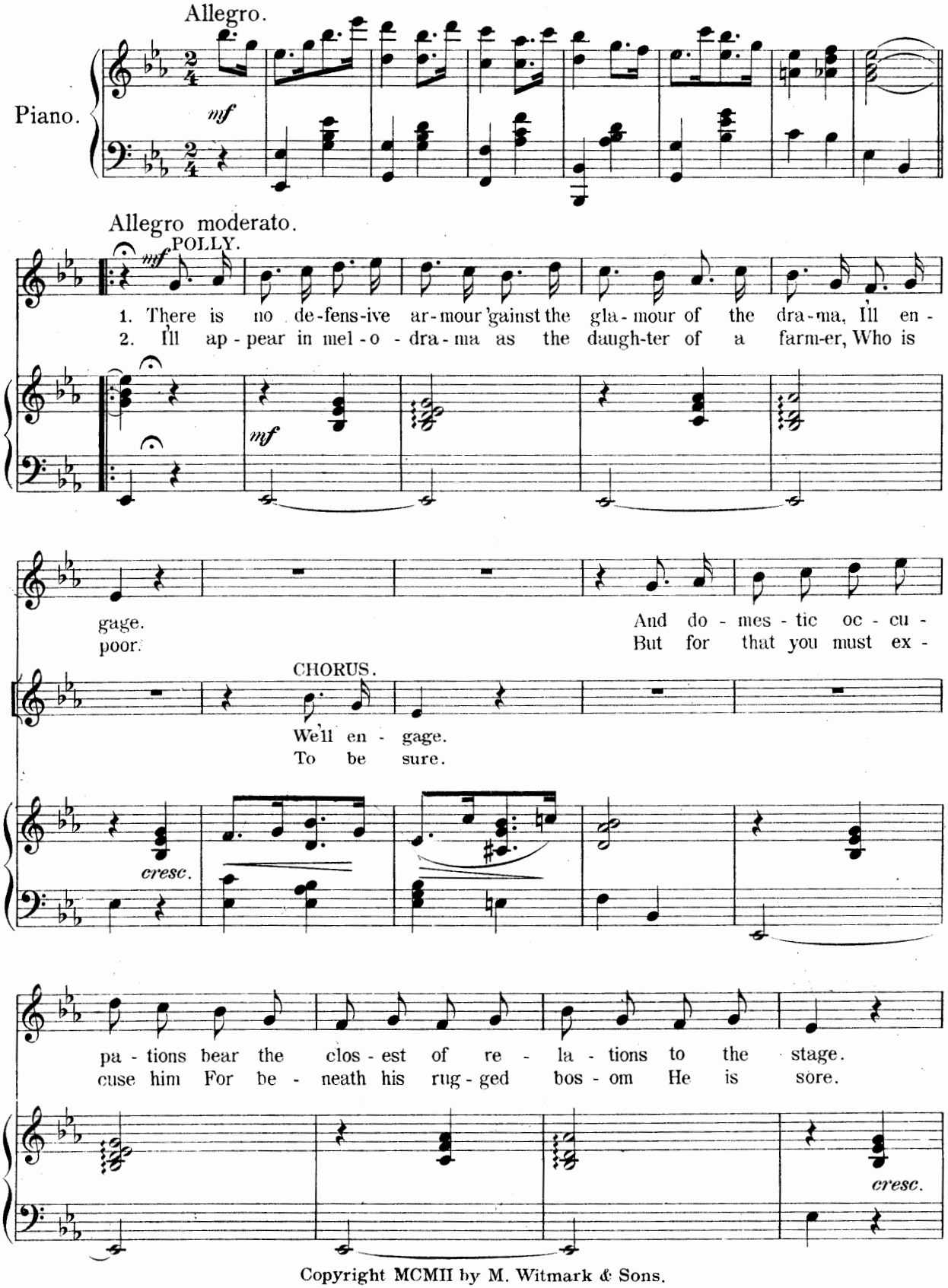
No 5.

Acting.

Lyric by
GRANT STEWART.

Polly and Female Chorus.

Music by
MANUEL KLEIN.



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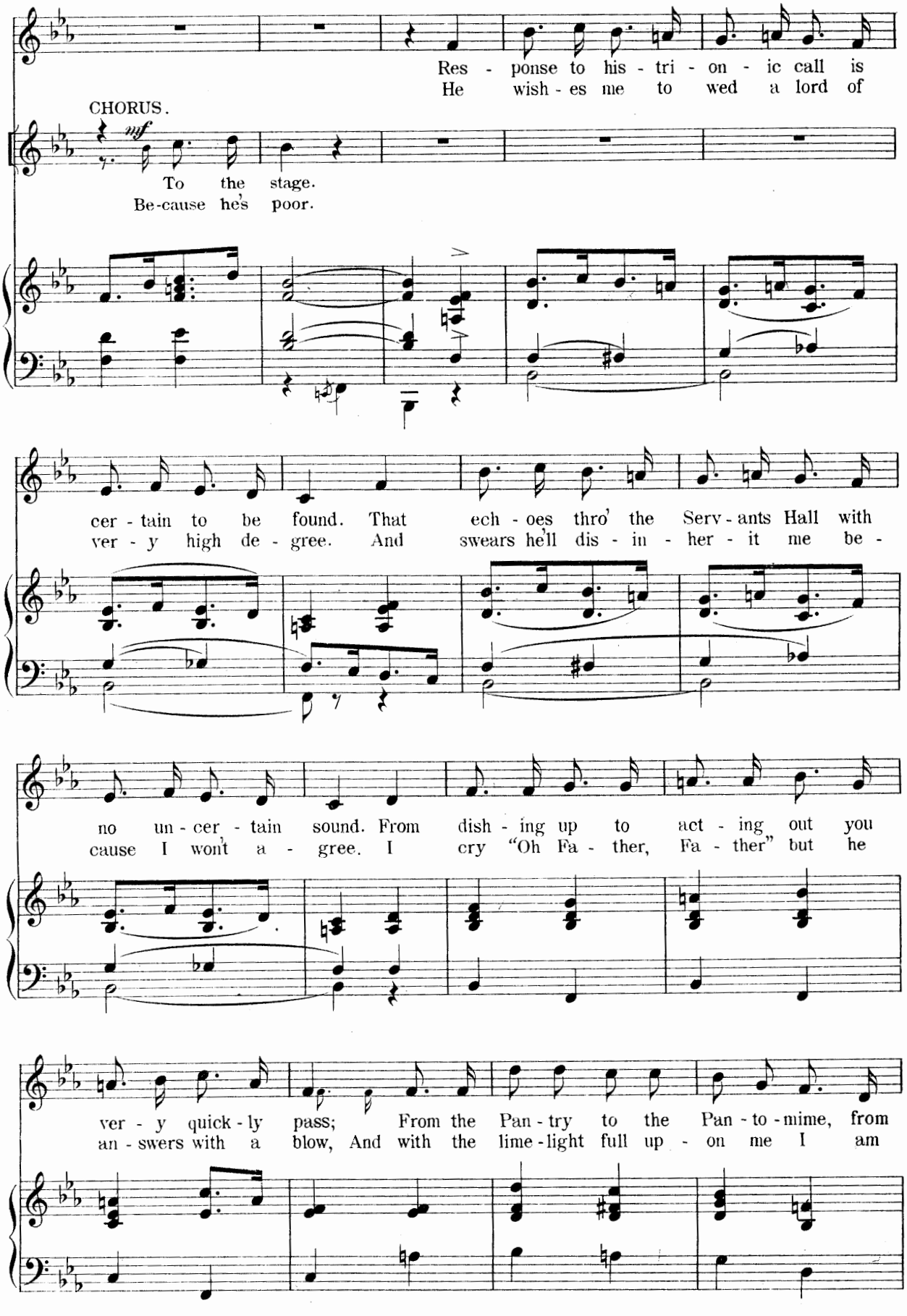
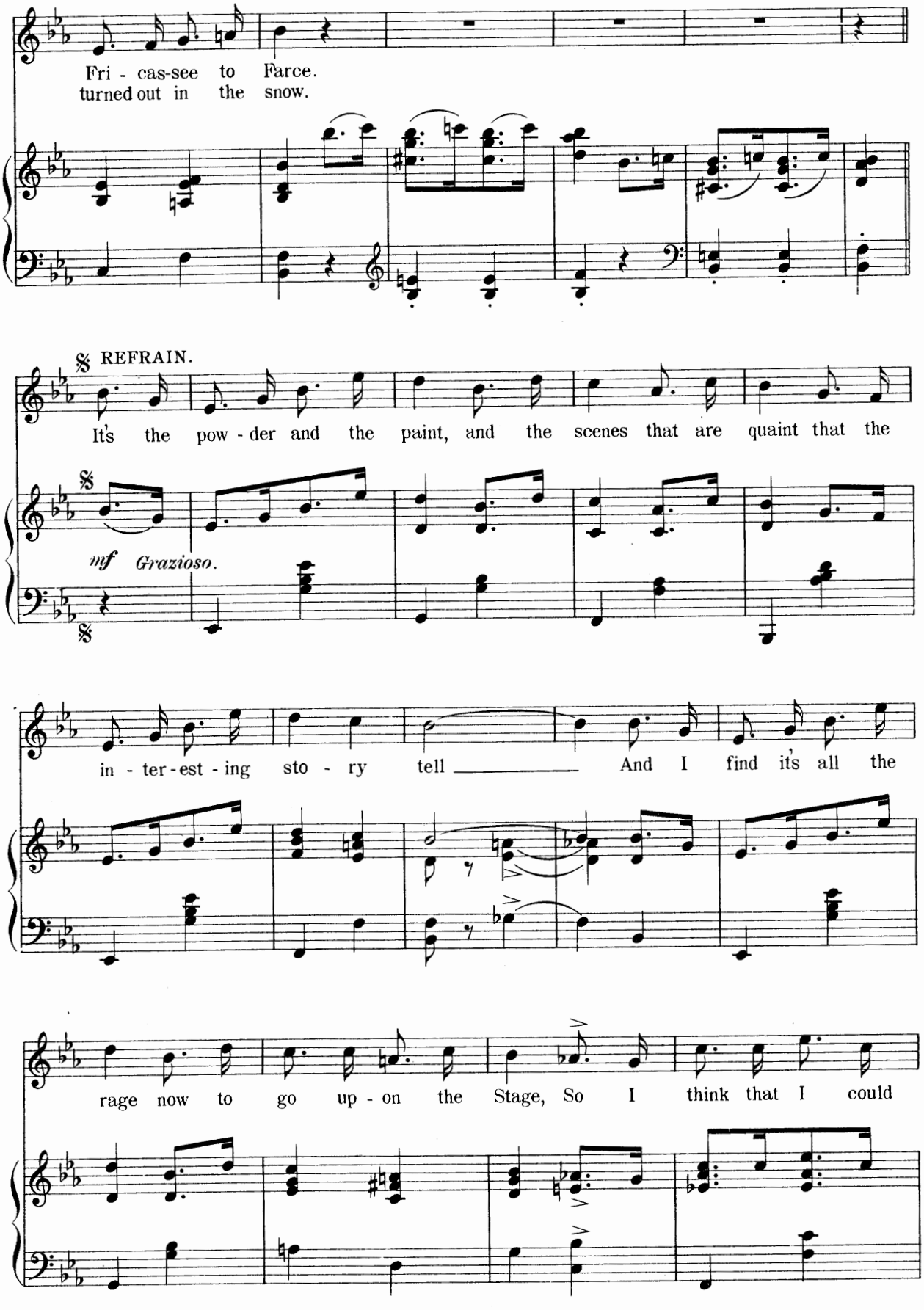
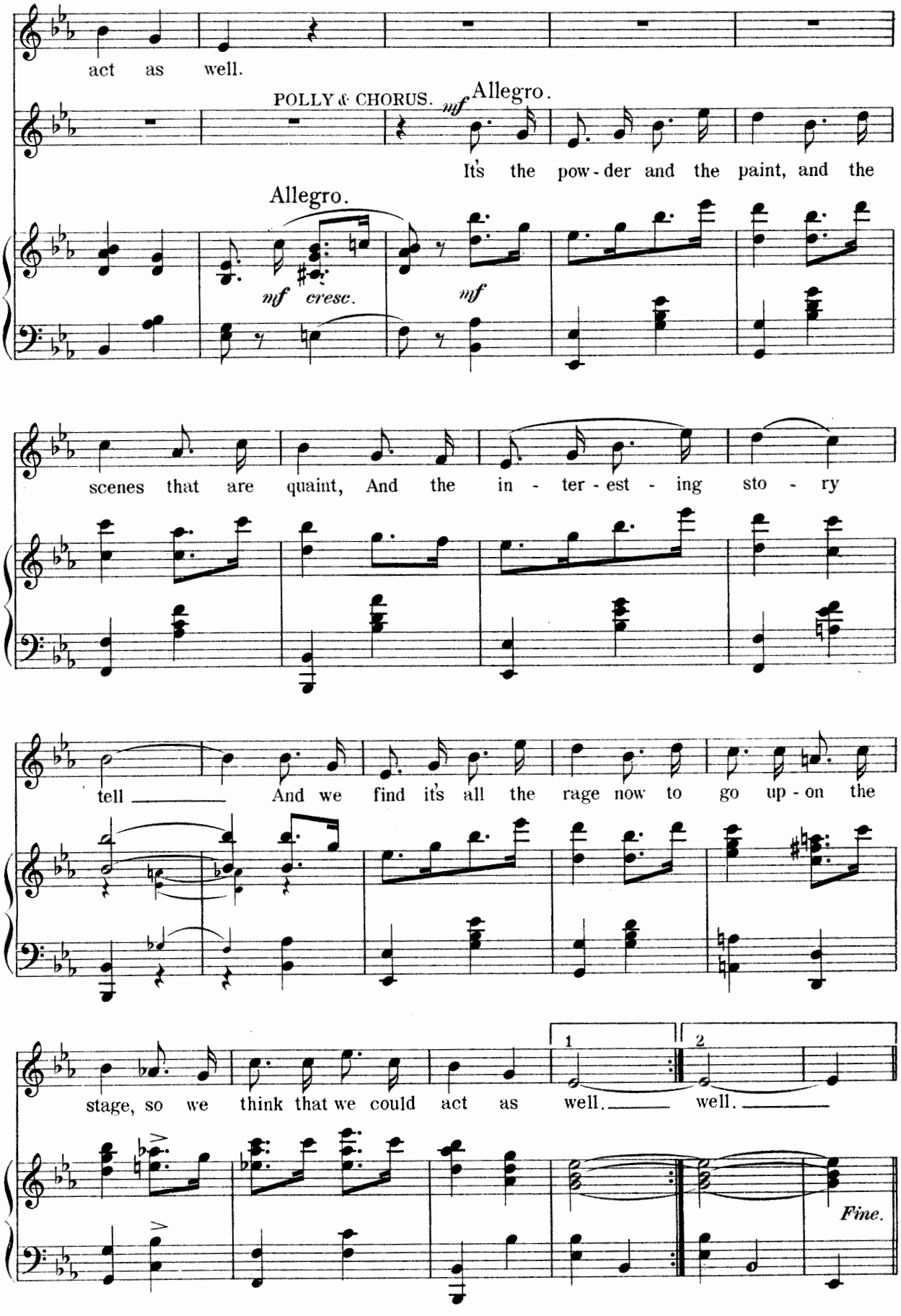
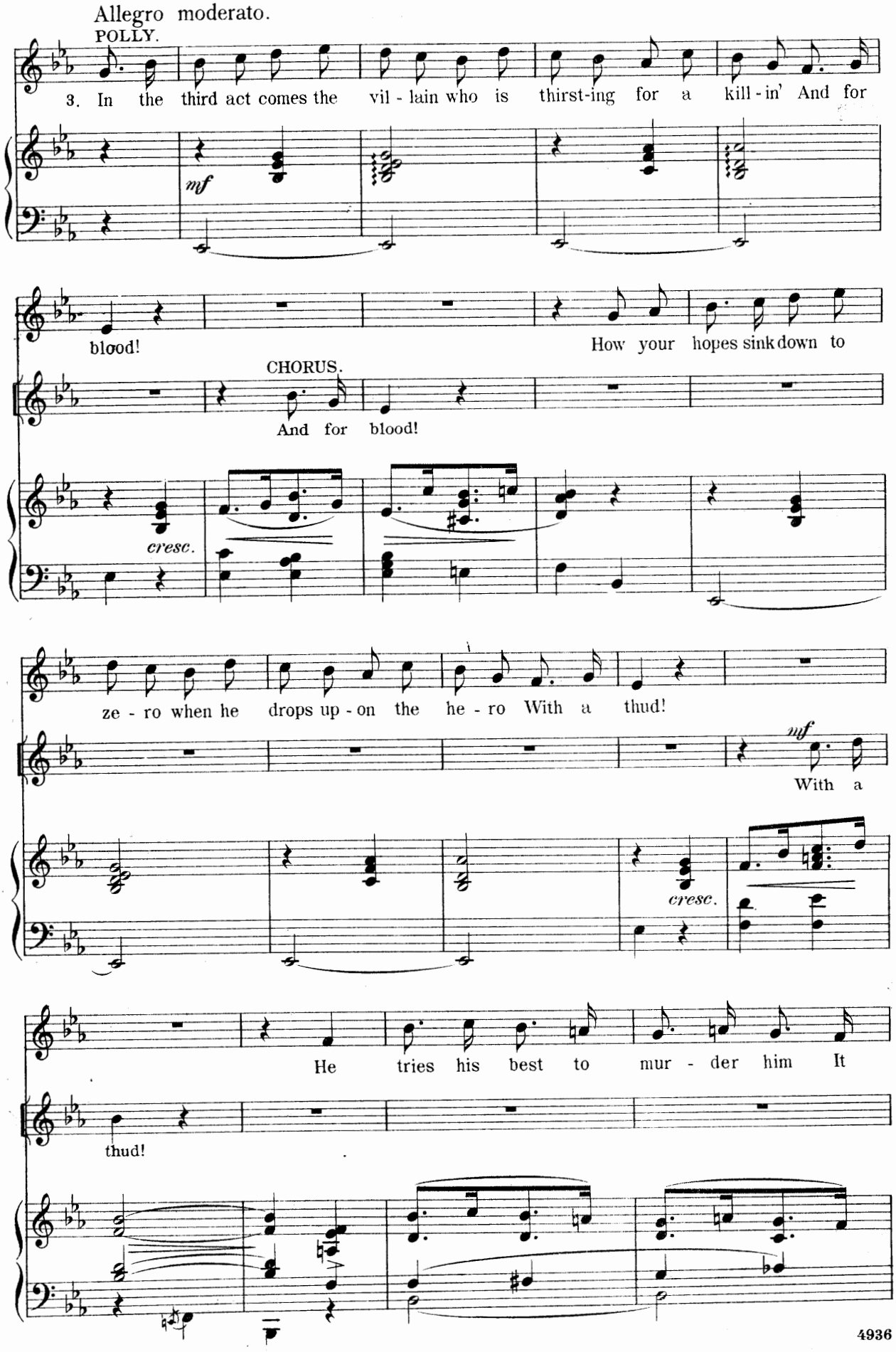
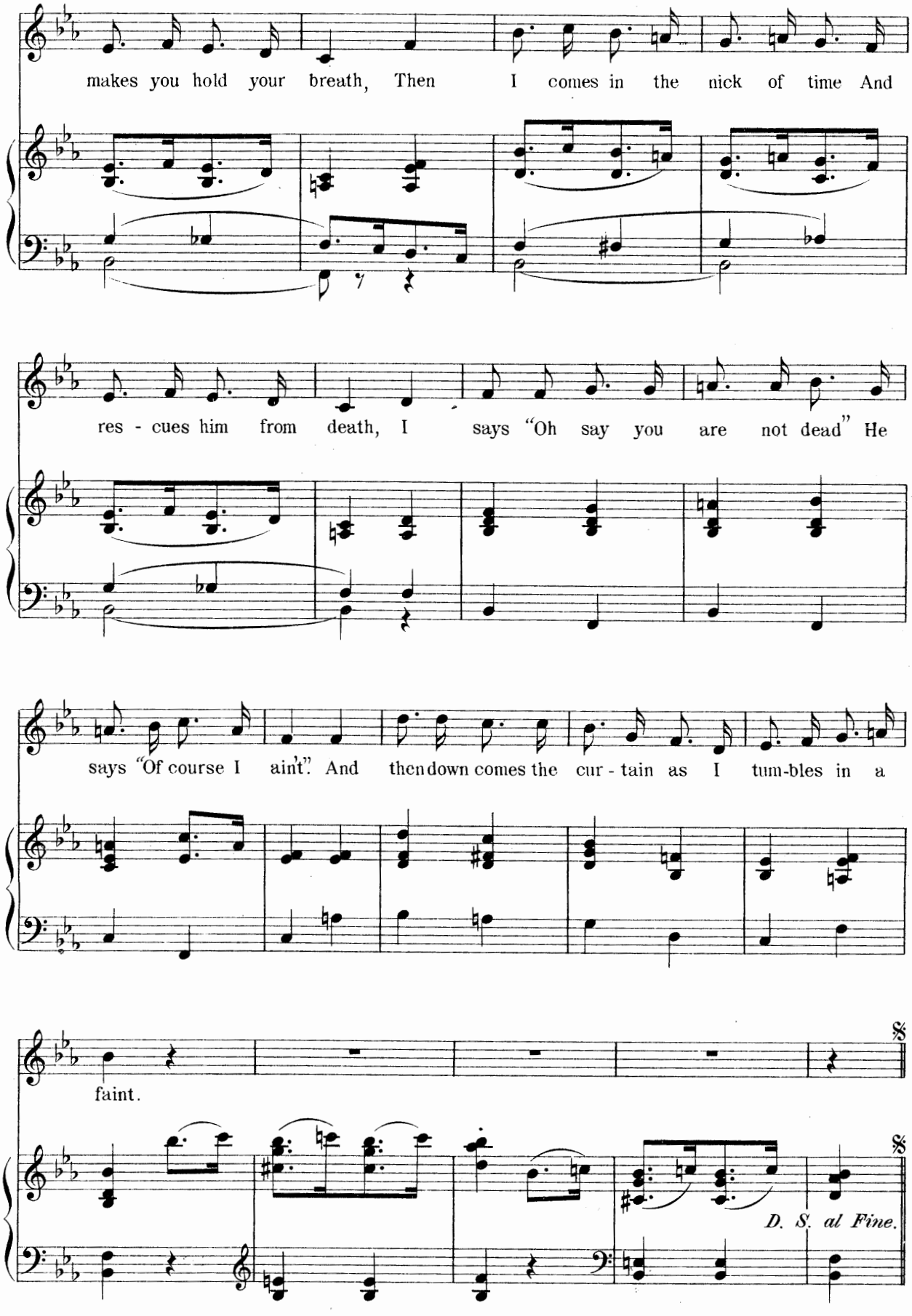

Res - ponse to his - tri - on - ic call is
He wish - es me to wed a lord of
CHORUS.
mf
To the stage.
Be-cause he's poor.
cer - tain to be found. That ech - oes thro' the Serv - ants Hall with
ver - y high de - gree. And swears he'll dis - in - her - it me be -
no un - cer - tain sound. From dish - ing up to act - ing out you
cause I won't a - gree. I cry "Oh Fa - ther, Fa - ther" but he
ver - y quick - ly pass; From the Pan - try to the Pan - to - mime, from
an - swers with a blow, And with the lime - light full up - on me I am


Fri - cas-see to Farce.
turned out in the snow.
𝄋 REFRAIN.
It's the pow - der and the paint, and the scenes that are quaint that the
𝄋
mf Grazioso.
𝄋
in - ter - est - ing sto - ry tell ___ And I find its all the
rage now to go up - on the Stage, So I think that I could

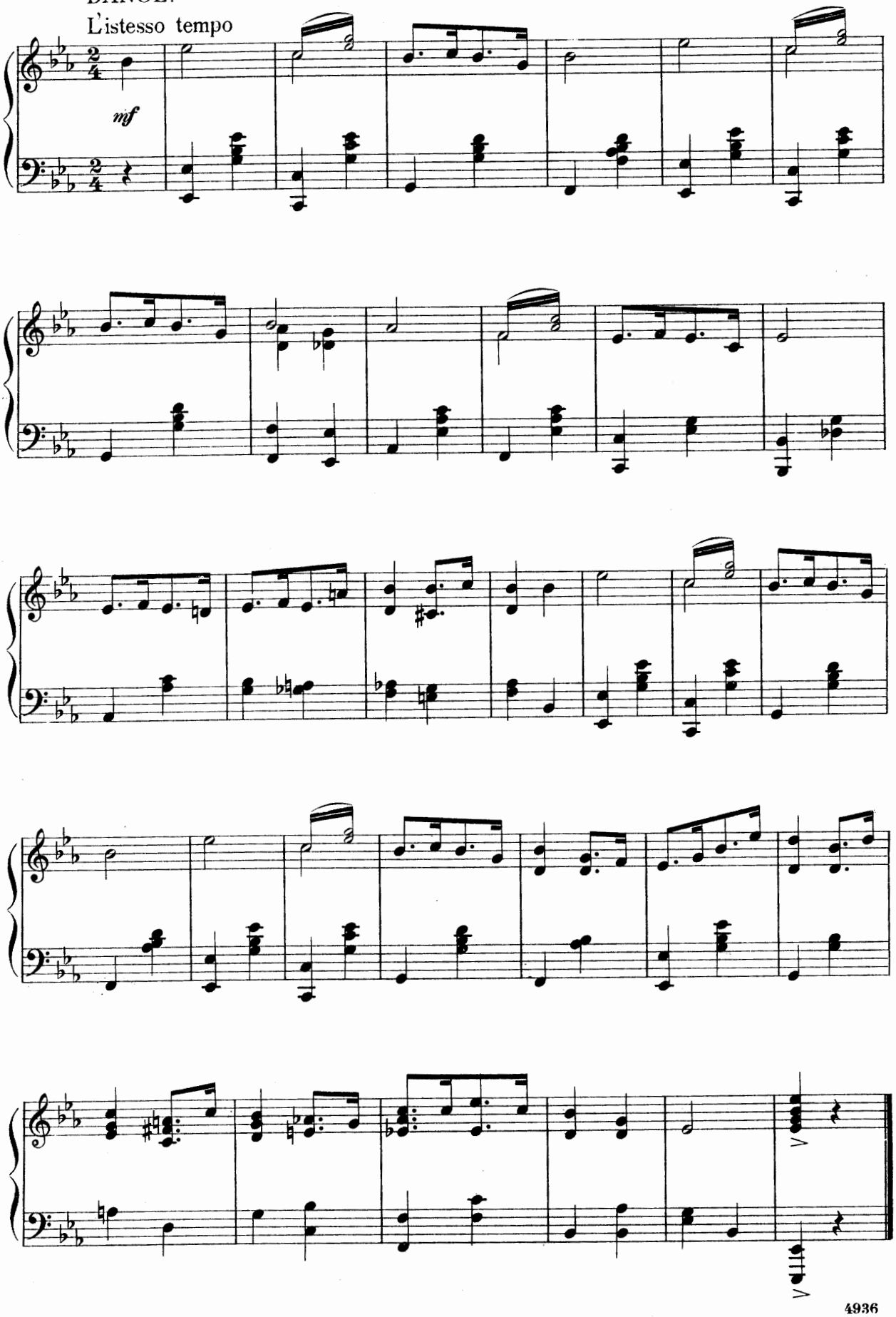

act as well.
POLLY & CHORUS.
mf
Allegro.
It's the pow - der and the paint, and the
Allegro.
mf cresc.
mf
scenes that are quaint, And the in - ter - est - ing sto - ry
tell
And we find it's all the rage now to go up - on the
stage, so we think that we could act as well.
well.
1
2
Fine.


Allegro moderato.
POLLY.
3. In the third act comes the vil - lain who is thirst-ing for a kill - in' And for
mf
blood!
How your hopes sink down to
CHORUS.
And for blood!
cresc.
ze - ro when he drops up - on the he - ro With a thud!
mf
With a
cresc.
He tries his best to mur - der him It
thud!


makes you hold your breath, Then I comes in the nick of time And
res - cues him from death, I says "Oh say you are not dead" He
says "Of course I ain't". And then down comes the cur - tain as I tum-bles in a
faint.
D. S. al Fine.

DANCE.

L'istesso tempo

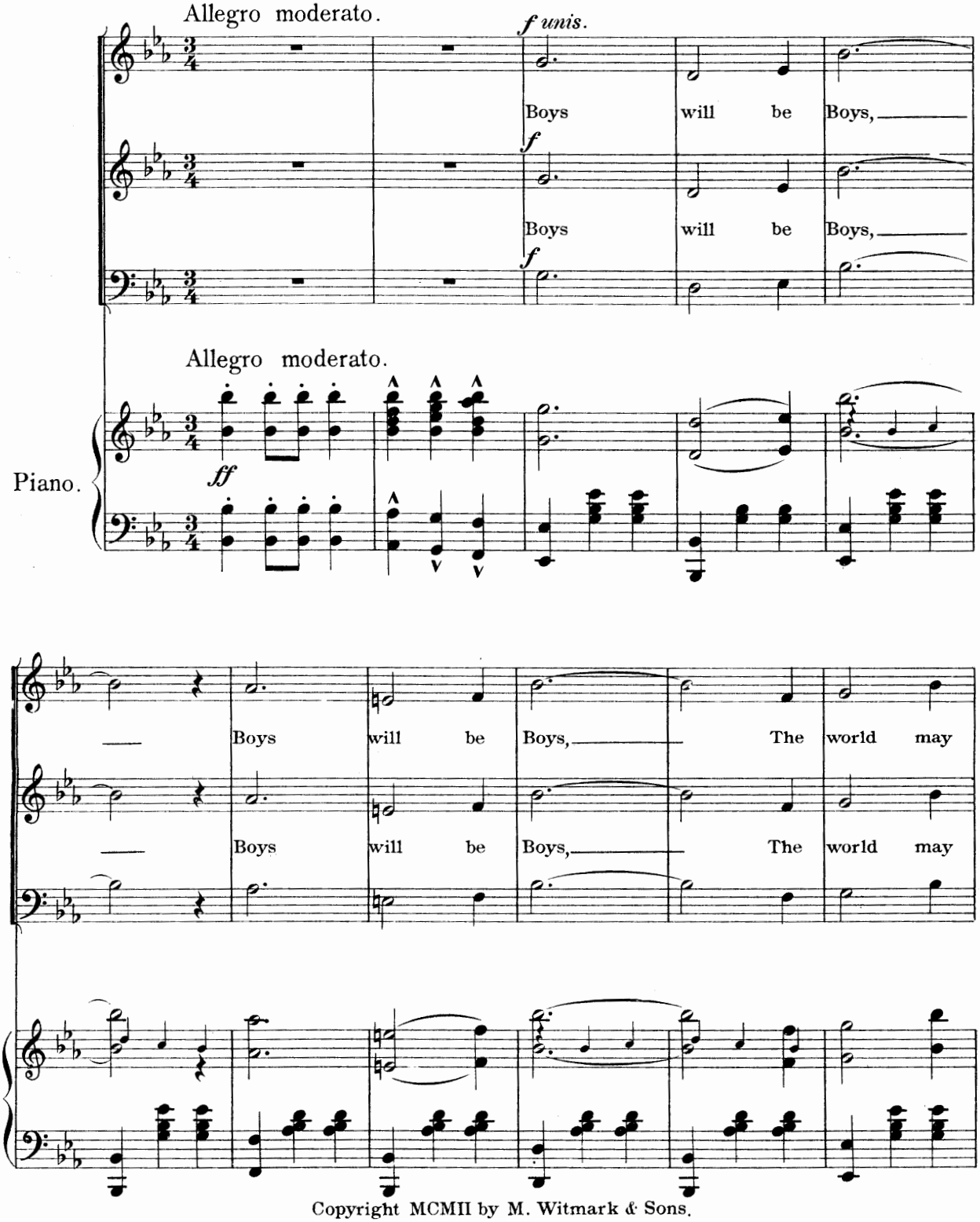


No. 6. Finale II.

Principals and Chorus.

Lyric by
GRANT STEWART.

Music by
MANUEL KLEIN.



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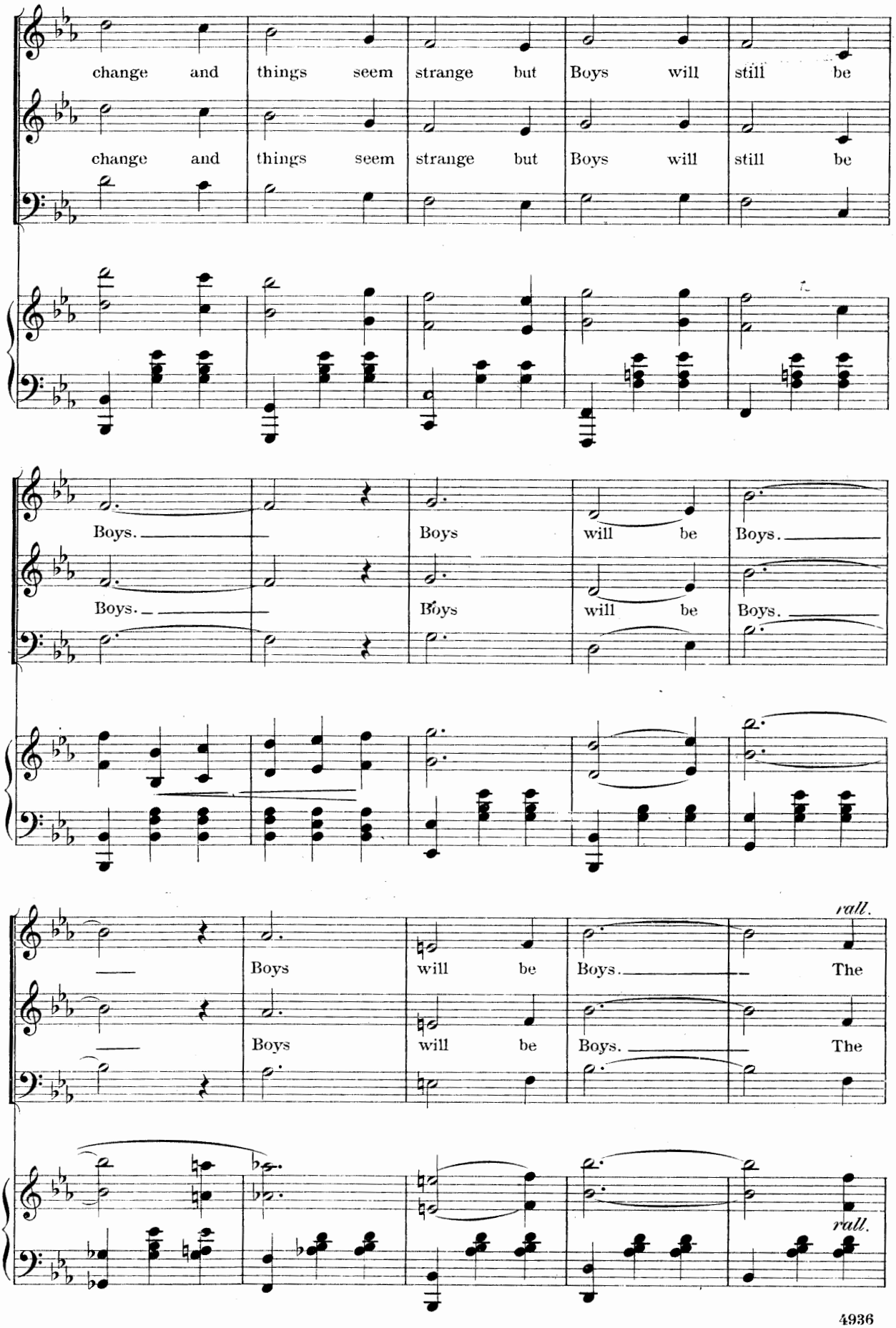
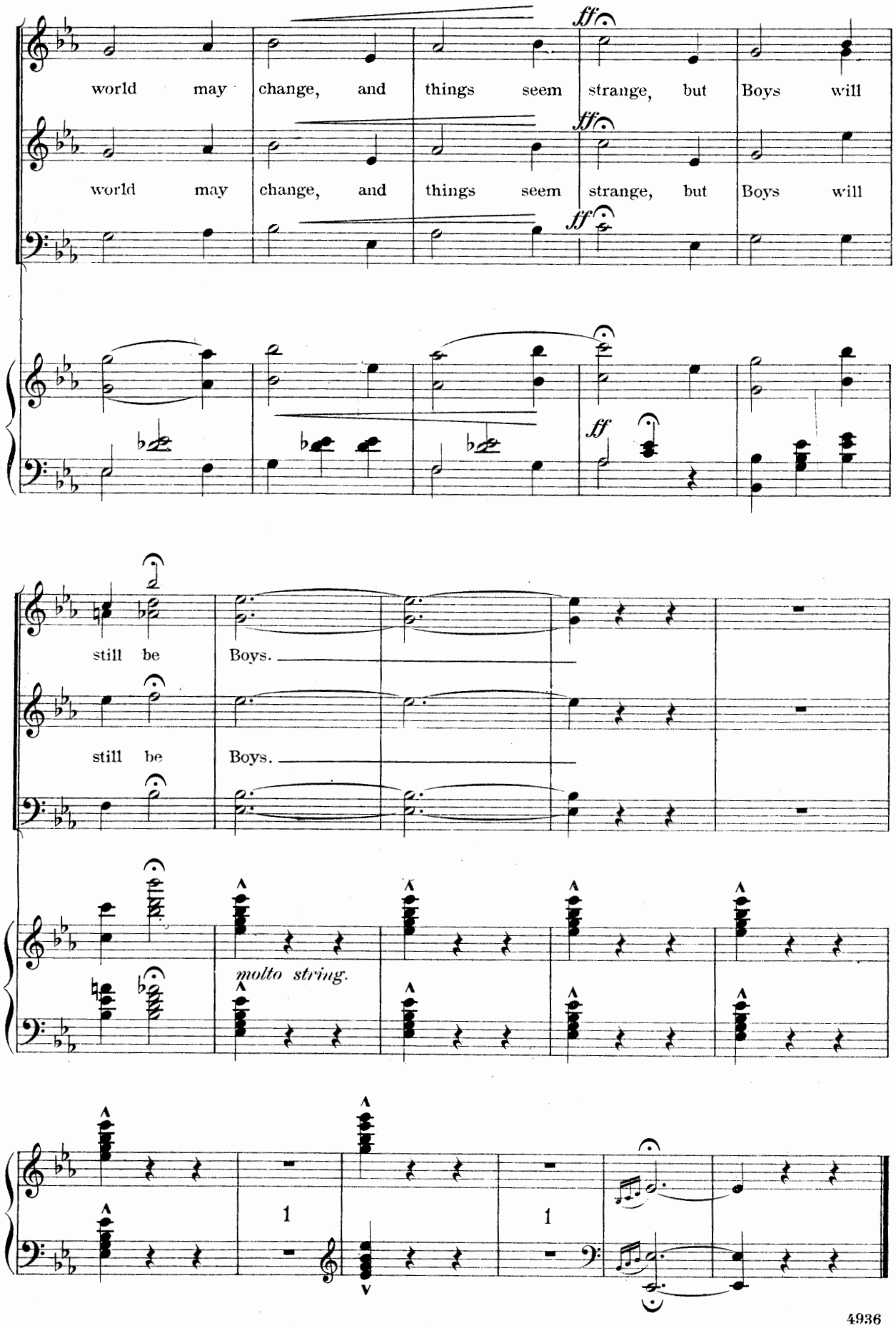

change and things seem strange but Boys will still be
change and things seem strange but Boys will still be
Boys. Boys will be Boys.
Boys. Boys will be Boys.
Boys will be Boys. The
Boys will be Boys. The
rall.
rall.


world may change, and things seem strange, but Boys will
ff
world may change, and things seem strange, but Boys will
ff
ff
still be Boys.
still be Boys.
molto string.
1
1

ADDENDA

The Rosebud Dreamed.

Waltz Song.

Arabella and Chorus.

Words by
YSABEL DE WITT KAPLAN.

Music by
MANUEL KLEIN

Valse moderato.

Piano.

f

ARABELLA.

A rose - bud dreamed in a
The rose - bud dreamed and

Moderato.

mf

leaf - y dell; Dreamed — and nodd-ed and swayed in the breeze. The
so have I; Dreamed where the twi - light was soft — and gray. My

rain - drops lov - ing - ly o'er her fell, the sun smiled warm thro' the
heart has sighed with as vain a sigh as that of the night wind —

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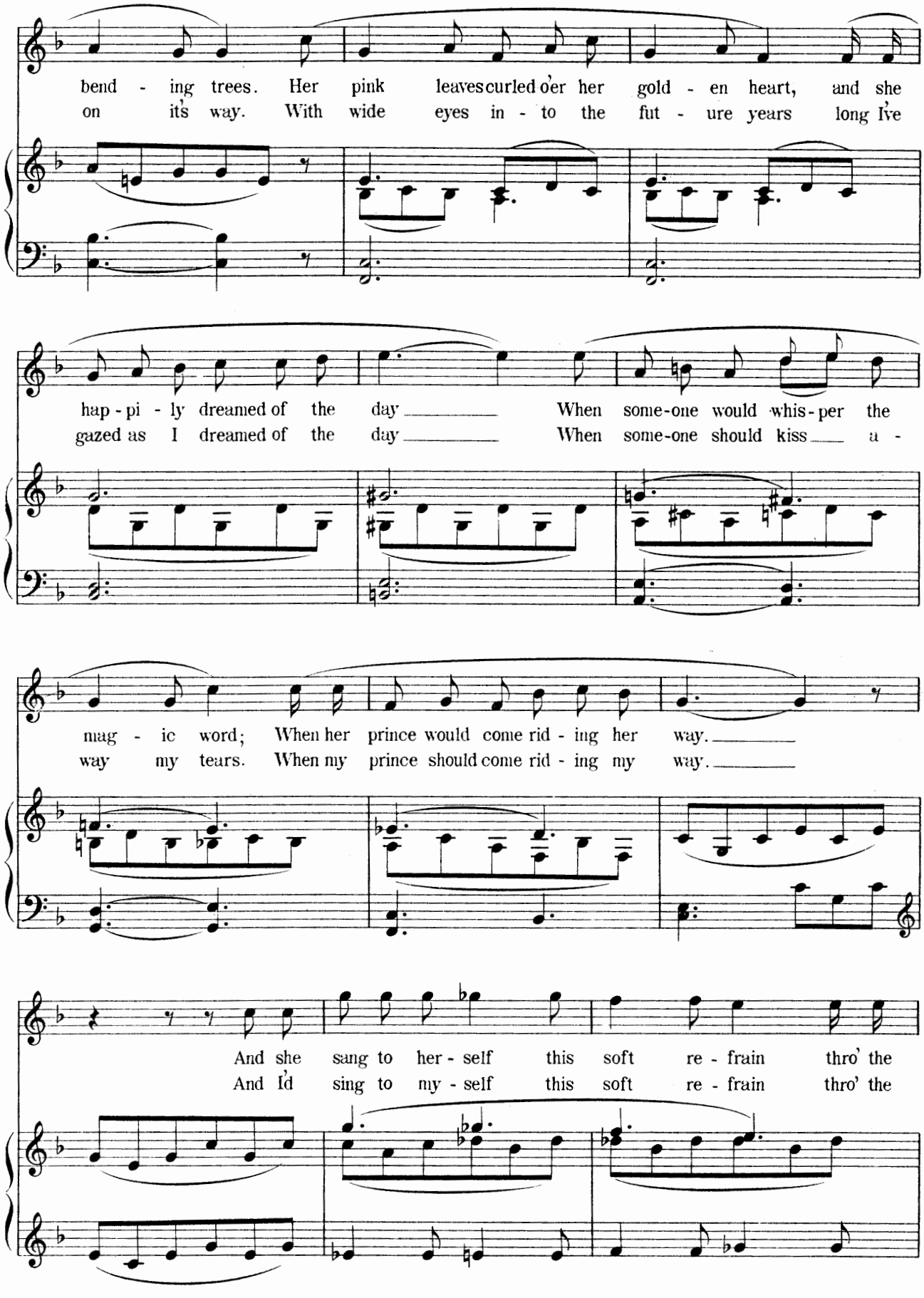
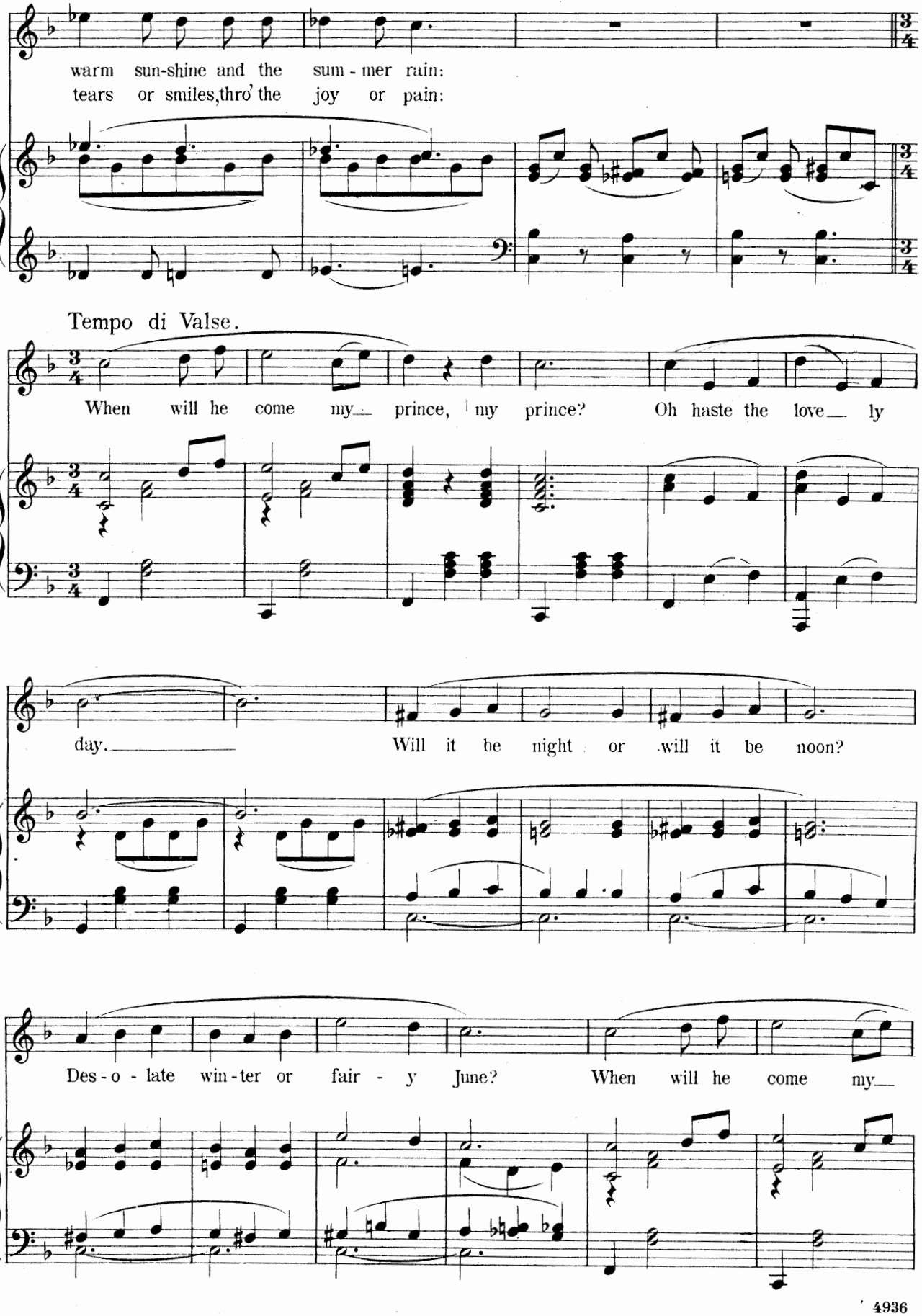
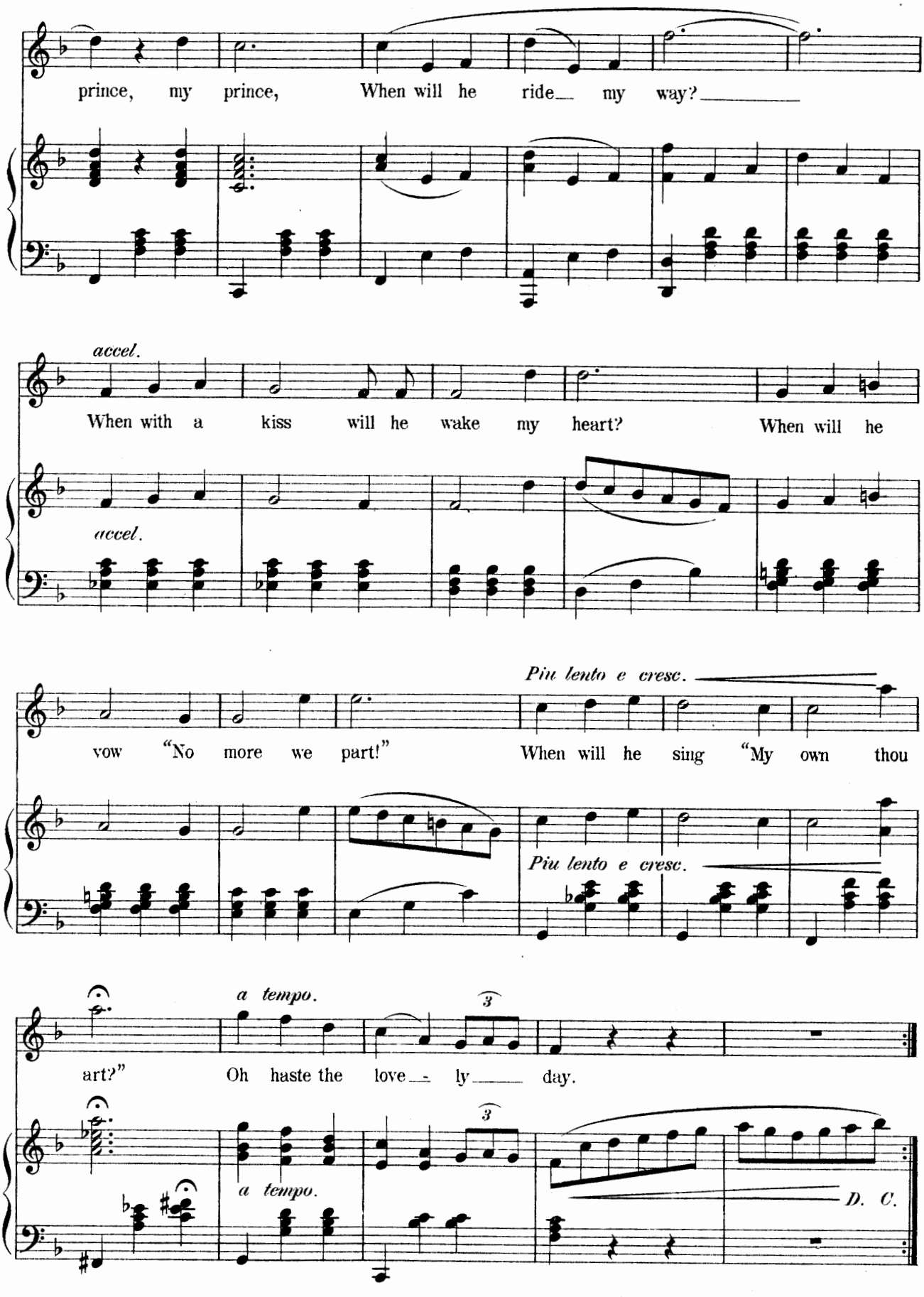
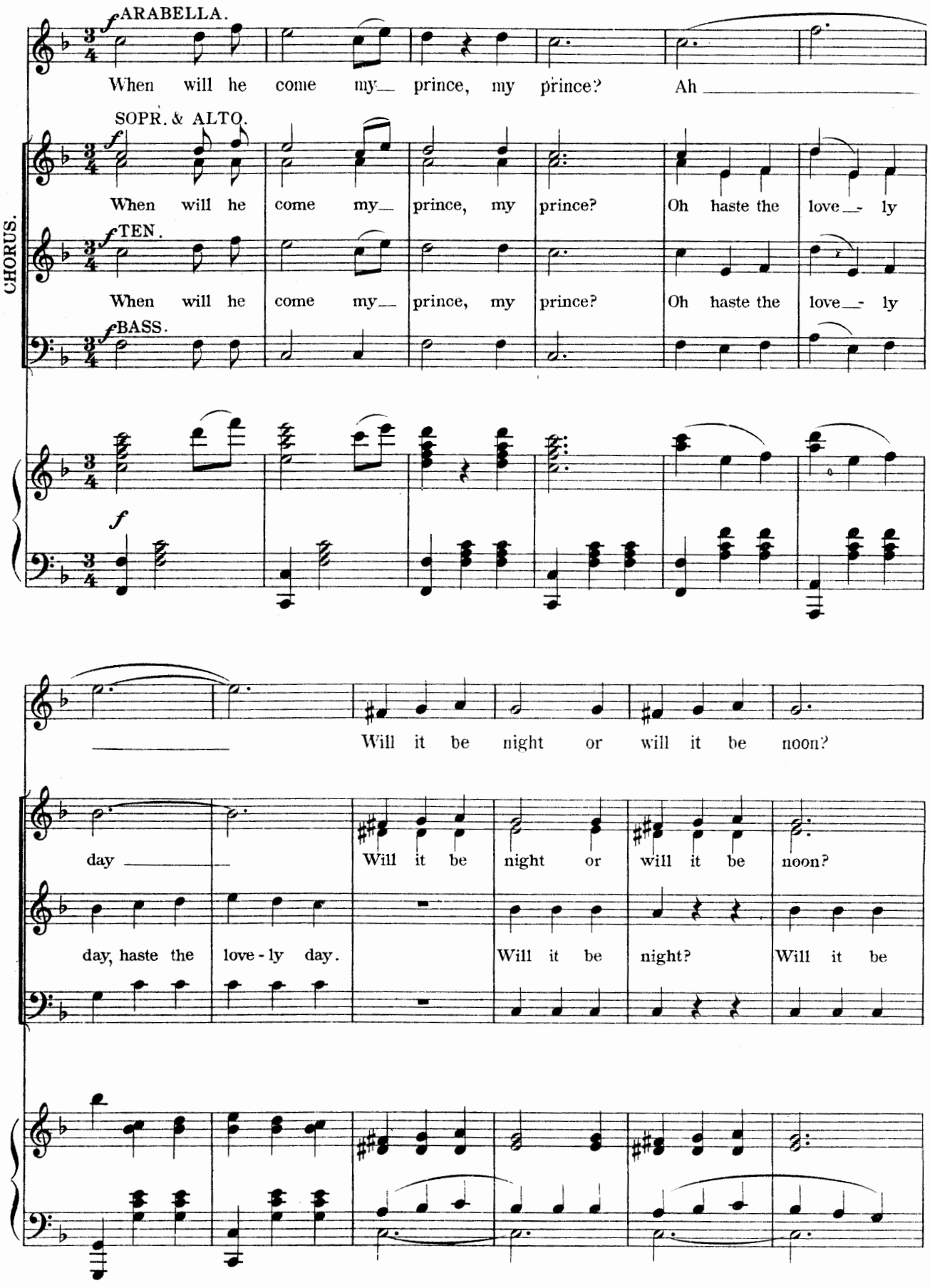
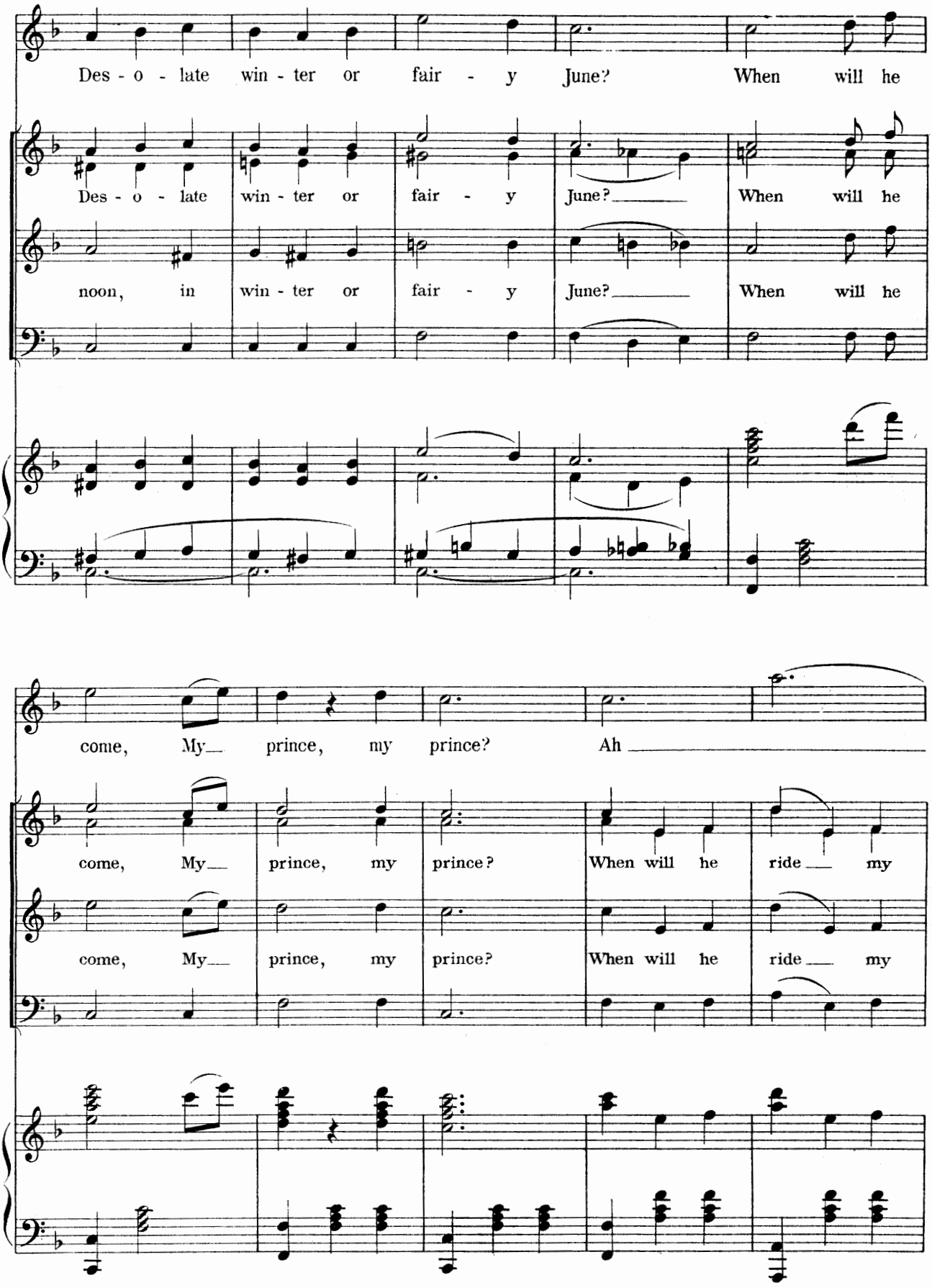
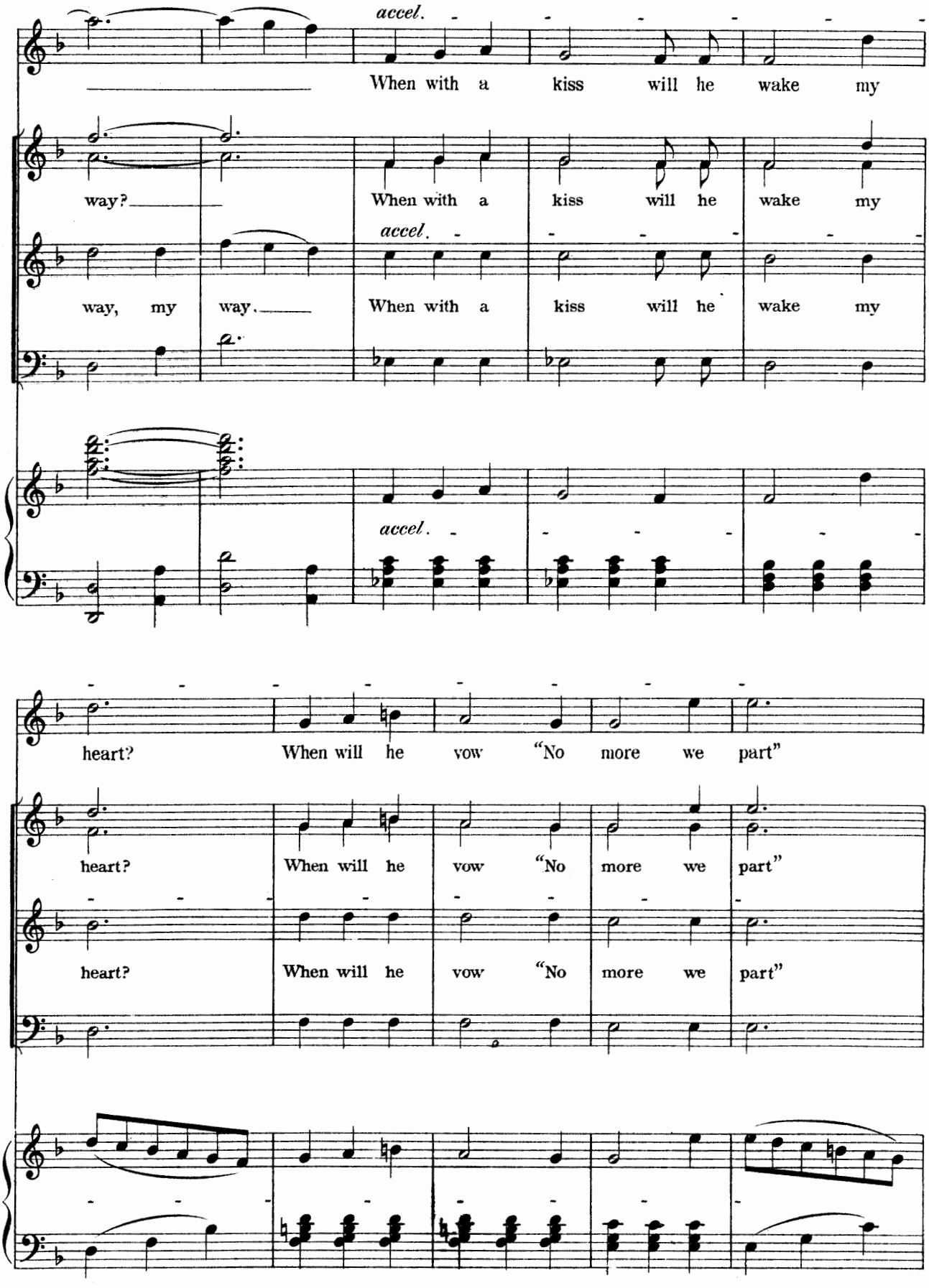

bend - ing trees. Her pink leaves curled o'er her gold - en heart, and she
on it's way. With wide eyes in - to the fut - ure years long I've
hap - pi - ly dreamed of the day When some-one would whis - per the
gazed as I dreamed of the day When some-one should kiss a -
mag - ic word; When her prince would come rid - ing her way.
way my tears. When my prince should come rid - ing my way.
And she sang to her - self this soft re - frain thro' the
And I'd sing to my - self this soft re - frain thro' the

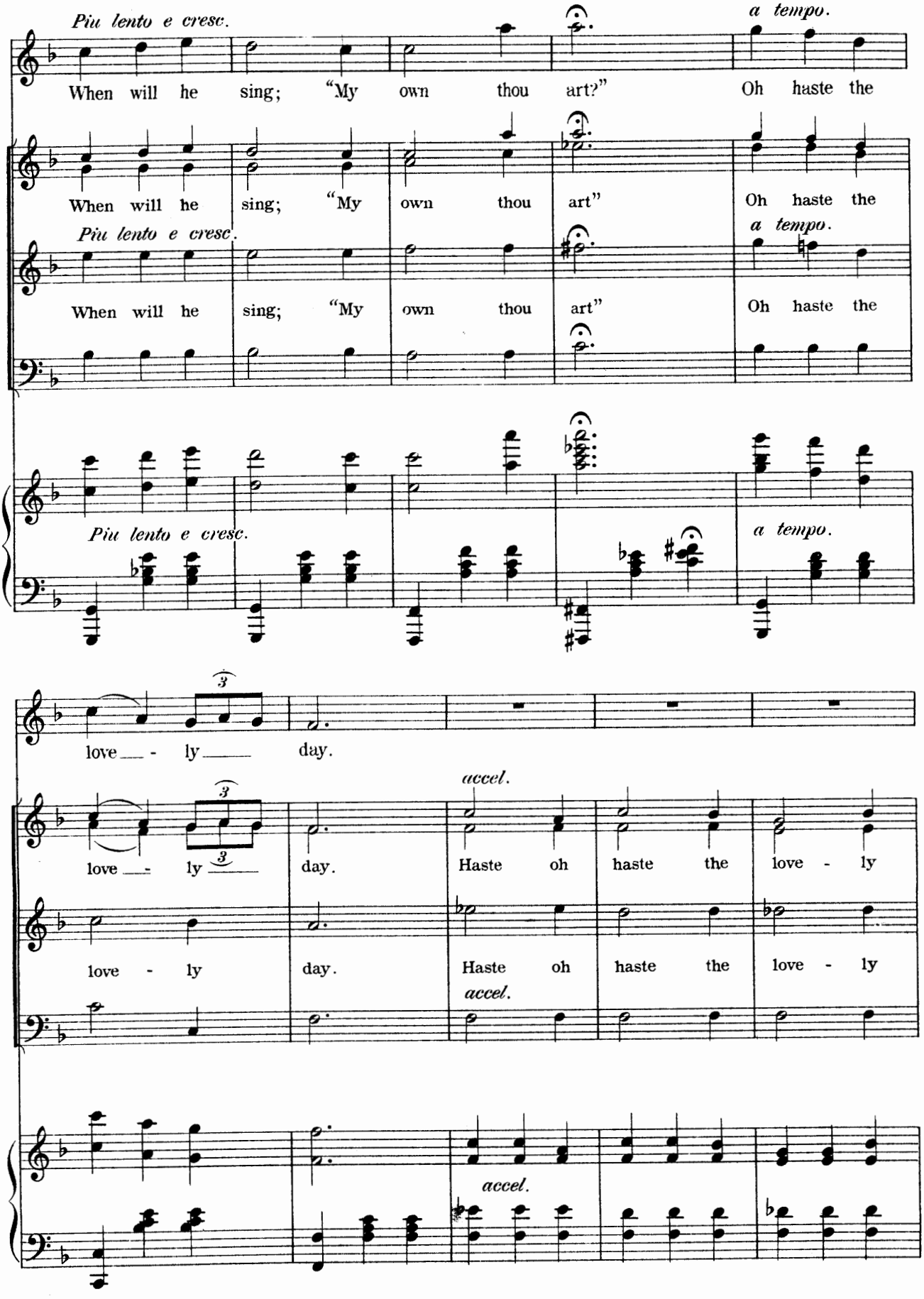

warm sun-shine and the sum - mer rain:
tears or smiles, thro' the joy or pain:
Tempo di Valse.
When will he come my_ prince, my prince? Oh haste the love_ ly
day. Will it be night or will it be noon?
Des - o - late win - ter or fair - y June? When will he come my_

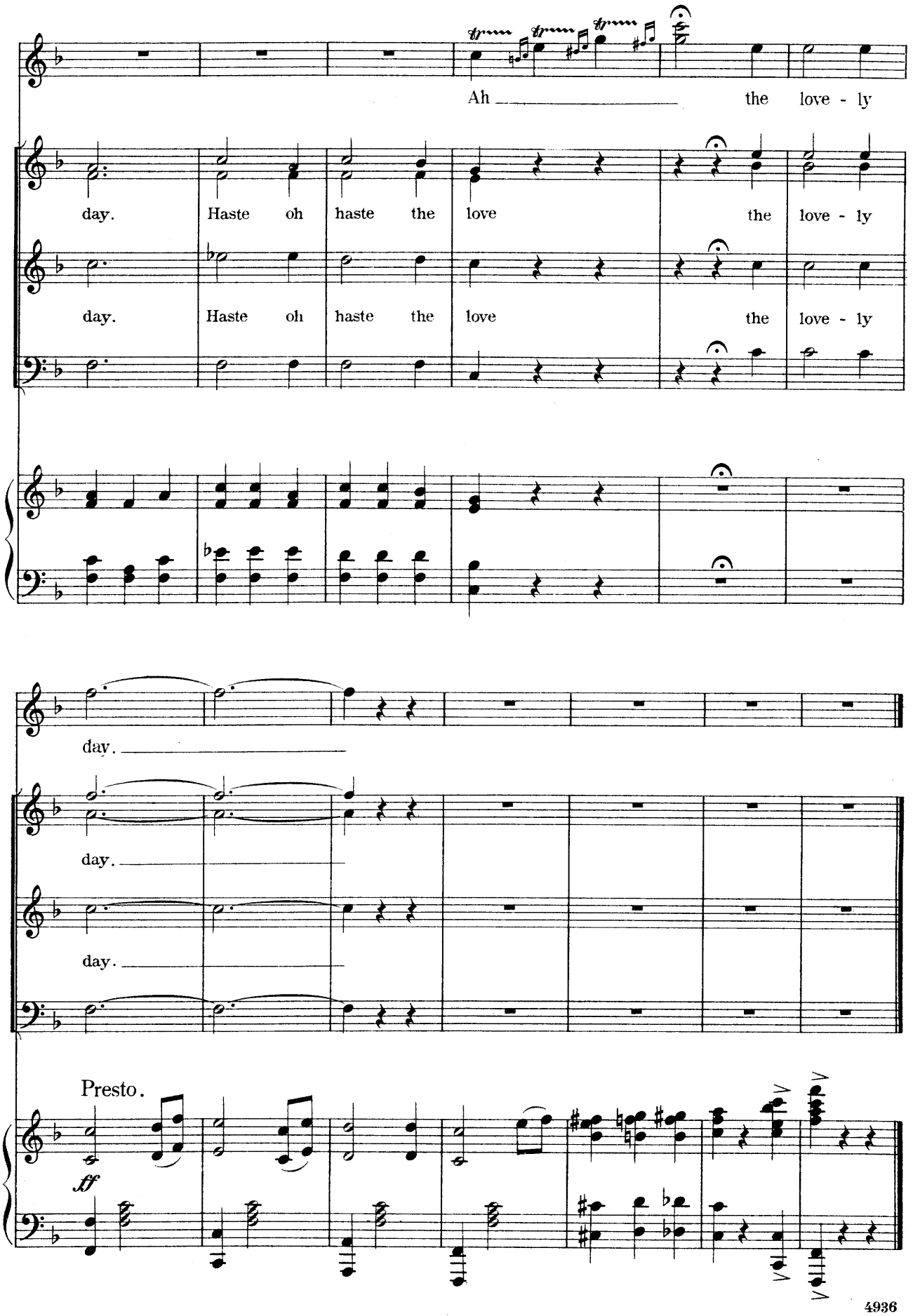

prince, my prince, When will he ride my way?
accel.
When with a kiss will he wake my heart? When will he
accel.
Più lento e cresc.
vow "No more we part!" When will he sing "My own thou
Più lento e cresc.
art?" Oh haste the love ly day.
a tempo.
3
a tempo.
D. C.


ARABELLA.
When will he come my prince, my prince? Ah
SOPR. & ALTO.
When will he come my prince, my prince? Oh haste the love - ly
TEN.
When will he come my prince, my prince? Oh haste the love - ly
BASS.
CHORUS.
Will it be night or will it be noon?
day
Will it be night or will it be noon?
day, haste the love - ly day.
Will it be night?
Will it be


Des - o - late win - ter or fair - y June? When will he
Des - o - late win - ter or fair - y June? When will he
noon, in win - ter or fair - y June? When will he
come, My prince, my prince? Ah
come, My prince, my prince? When will he ride my
come, My prince, my prince? When will he ride my


accel.
When with a kiss will he wake my
way?
When with a kiss will he wake my
accel.
way, my way.
When with a kiss will he wake my
accel.
heart?
When will he vow "No more we part"
heart?
When will he vow "No more we part"
heart?
When will he vow "No more we part"


Piu lento e cresc.
When will he sing; "My own thou art?"
a tempo.
Oh haste the
When will he sing; "My own thou art"
Oh haste the
Piu lento e cresc.
a tempo.
When will he sing; "My own thou art"
Oh haste the
Piu lento e cresc.
a tempo.
love - ly day.
accel.
love - ly day. Haste oh haste the love - ly
love - ly day. Haste oh haste the love - ly
accel.
accel.


Ah
the love - ly
day. Haste oh haste the love
the love - ly
day. Haste oh haste the love
the love - ly
day.
day.
day.
Presto.
ff

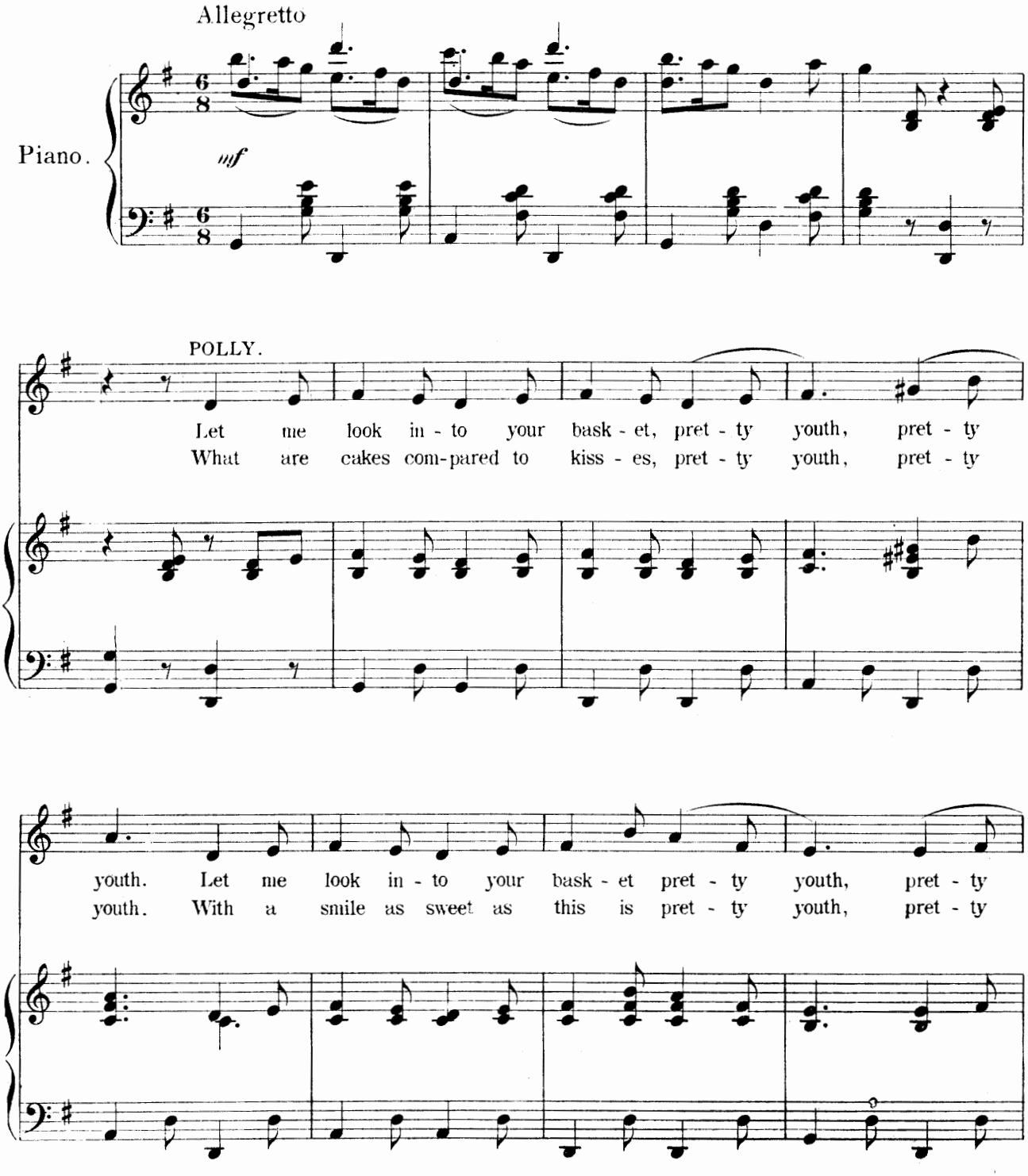
Kisses and Cakes.

ADDENDA.

DUET - Polly and Fat Boy.

Words by
YSABEL DE WITT KAPLAN.

Music by
MANUEL KLEIN.



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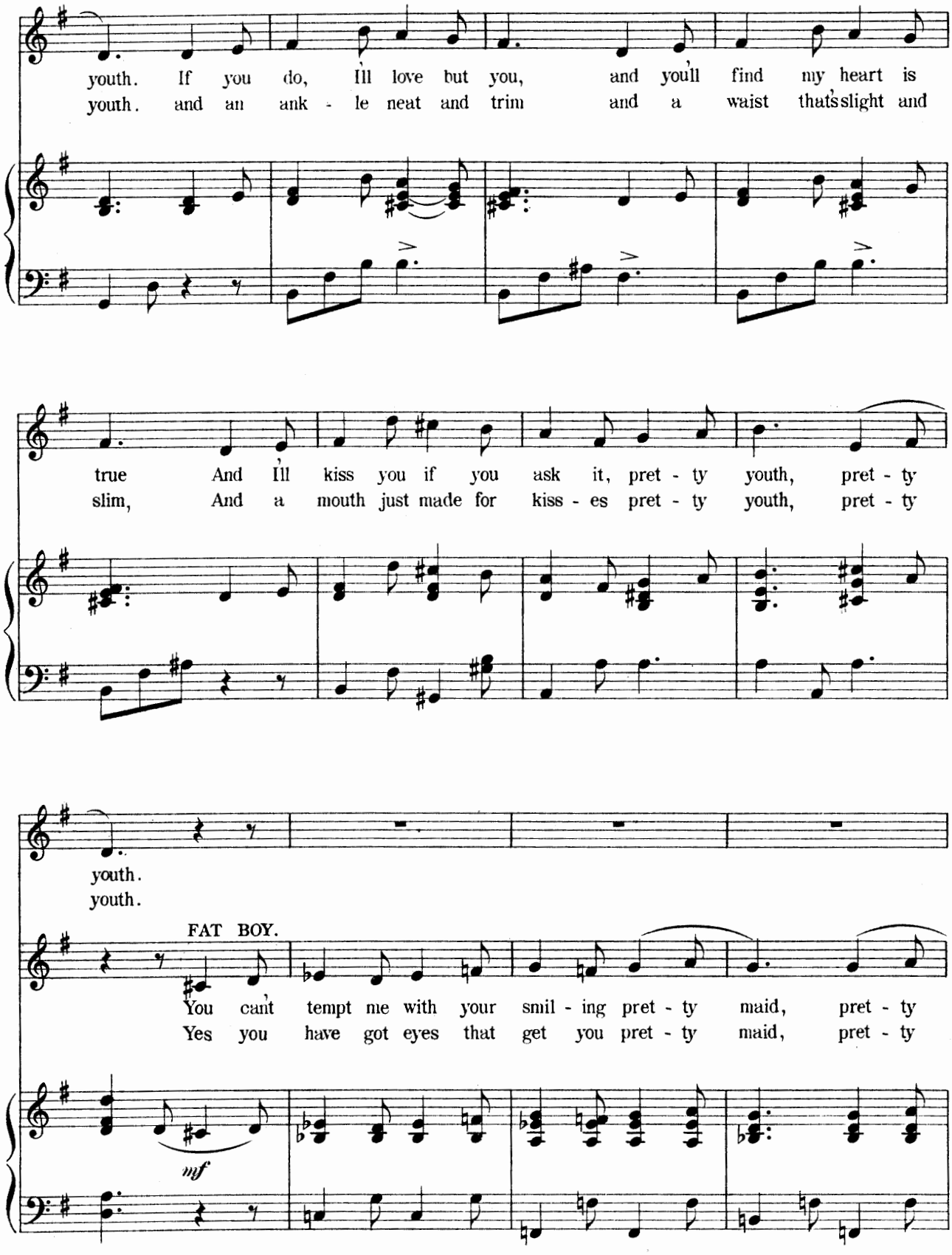
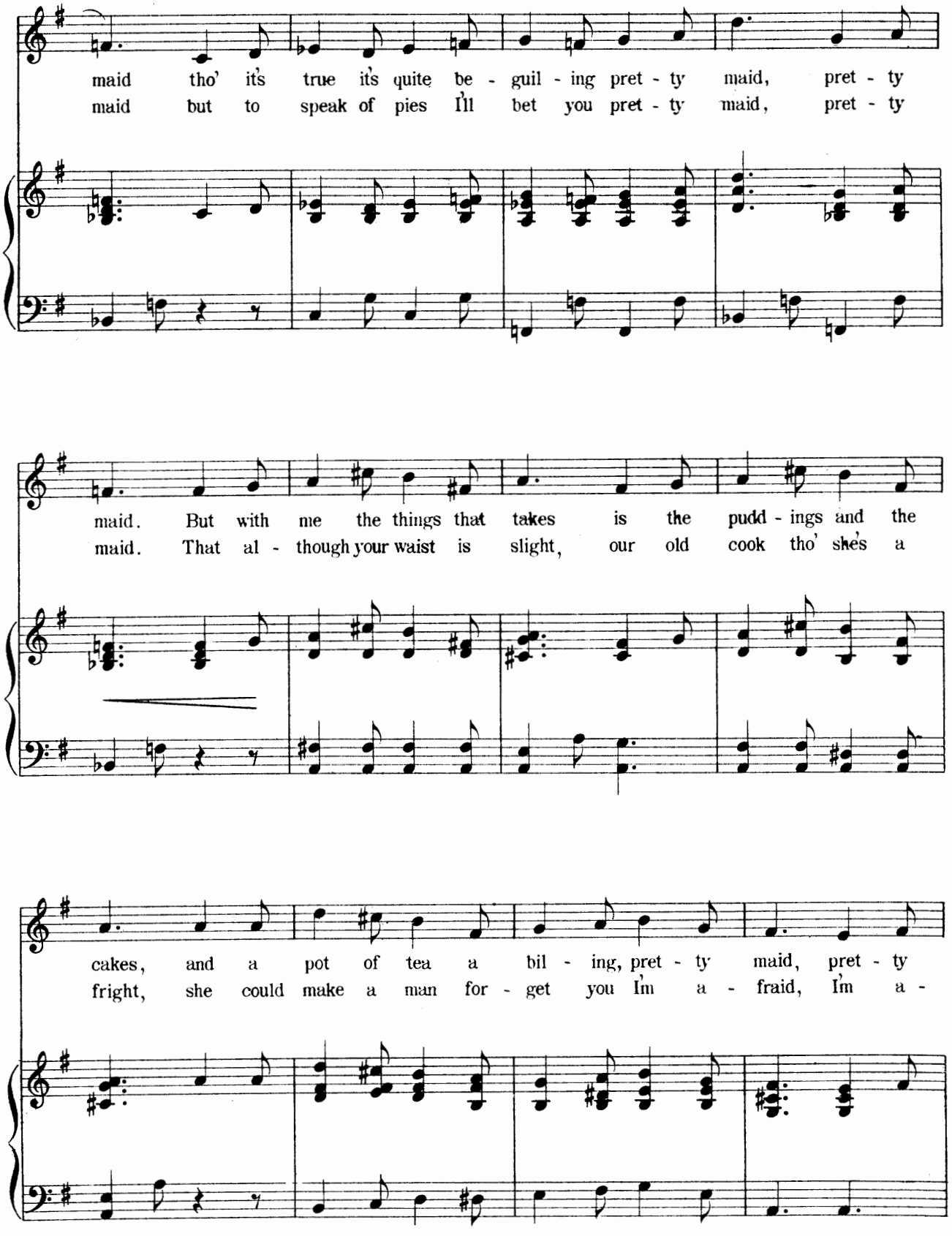
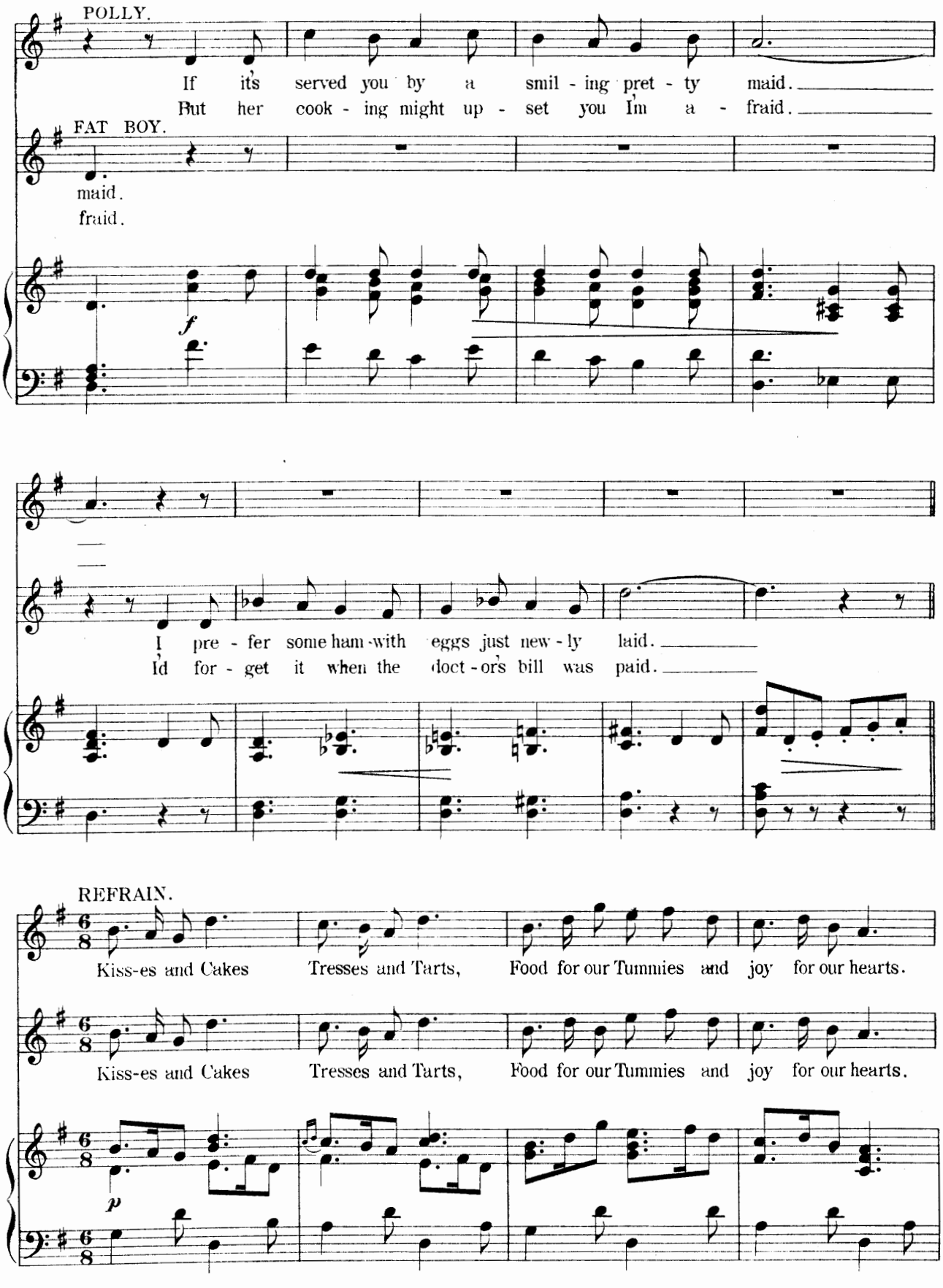
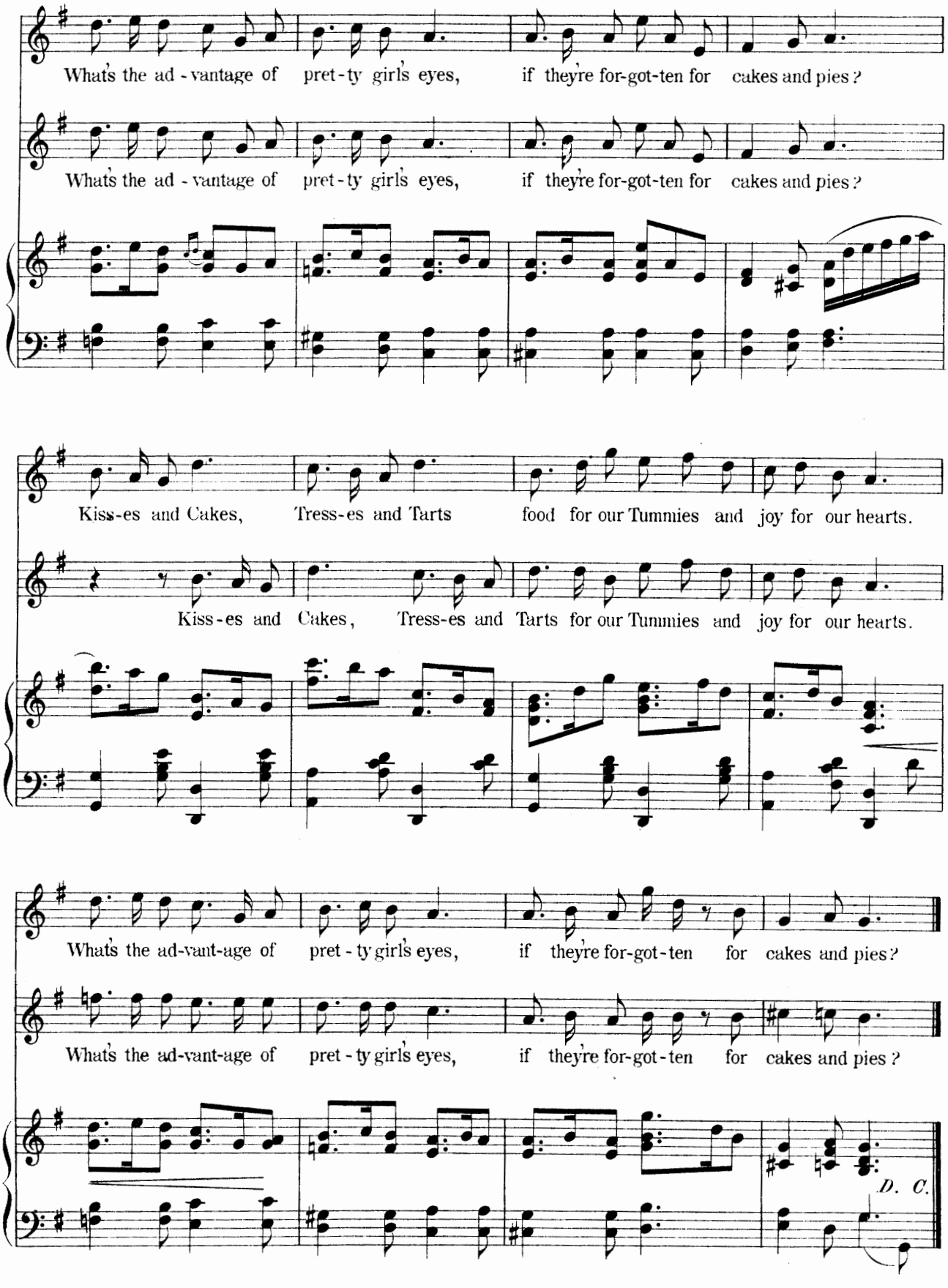

youth. If you do, I'll love but you, and you'll find my heart is
youth. and an ank - le neat and trim and a waist that's slight and
true And I'll kiss you if you ask it, pret - ty youth, pret - ty
slim, And a mouth just made for kiss - es pret - ty youth, pret - ty
youth.
youth.
FAT BOY.
You can't tempt me with your smil - ing pret - ty maid, pret - ty
Yes you have got eyes that get you pret - ty maid, pret - ty
mf


maid tho' it's true it's quite be - guil - ing pret - ty maid, pret - ty
maid but to speak of pies I'll bet you pret - ty maid, pret - ty
maid. But with me the things that takes is the pudd - ings and the
maid. That al - though your waist is slight, our old cook tho' she's a
cakes, and a pot of tea a bil - ing, pret - ty maid, pret - ty
fright, she could make a man for - get you I'm a - fraid, I'm a -


POLLY.
If it's served you by a smil - ing pret - ty maid.
But her cook - ing might up - set you I'm a - fraid.
FAT BOY.
maid.
fraid.
f
I pre - fer some ham with eggs just new - ly laid.
I'd for - get it when the doct - or's bill was paid.
REFRAIN.
Kiss-es and Cakes Tresses and Tarts, Food for our Tummies and joy for our hearts.
Kiss-es and Cakes Tresses and Tarts, Food for our Tummies and joy for our hearts.
p


What's the ad - vantage of pret - ty girl's eyes, if they're for-got-ten for cakes and pies?
What's the ad - vantage of pret - ty girl's eyes, if they're for-got-ten for cakes and pies?
Kiss-es and Cakes, Tress-es and Tarts food for our Tummies and joy for our hearts.
Kiss - es and Cakes, Tress-es and Tarts for our Tummies and joy for our hearts.
What's the ad-vant-age of pret - ty girl's eyes, if they're for-got-ten for cakes and pies?
What's the ad-vant-age of pret - ty girl's eyes, if they're for-got-ten for cakes and pies?
D. C.