

176

GIANTANA

Published
H. 41



BOOK BY
ROBERT B. SMITH.
 AND
SAM S. SHUBERT

LYRICS BY
ROBERT B. SMITH.

MUSIC BY
RAYMOND HUBBELL

M. WITMARK & SONS

NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO
 1070 N. WASHINGTON STREET
 LONDON W. 11
 SYDNEY 1
 MELBOURNE 1
 AUSTIN 1
 HOUSTON 1
 DALLAS 1
 SAN ANTONIO 1
 PHOENIX 1
 PORTLAND 1
 SEATTLE 1
 TAMPA 1
 JACKSONVILLE 1
 MIAMI 1
 MIAMI BEACH 1
 MIAMI GARDENS 1
 MIAMI LAKES 1
 MIAMI SPRING 1
 MIAMI VILLE 1
 MIAMI BEACH 1
 MIAMI GARDENS 1
 MIAMI LAKES 1
 MIAMI SPRING 1
 MIAMI VILLE 1

Rights of Performance and for Mechanical Instruments reserved.

MR. SAM. S. SHUBERT presents
JEFFERSON DE ANGELIS OPERA CO.

IN

"FANTANA"



A MUSICAL COMEDY
IN THREE ACTS.

BOOK BY

ROBT. B. SMITH and SAM. S. SHUBERT

LYRICS BY

ROBT. B. SMITH

MUSIC BY

RAYMOND HUBBELL.

VOCAL SCORE Pn. \$2.00 net.
" " " 6/- "



VOCAL GEMS. Pn. 50¢ net.
" " " 2/- "

M. WITMARK & SONS,

NEW YORK, CHICAGO, LONDON,
VIRGINIA BEACH, SAN FRANCISCO, TORONTO,
JOSEF WENBERGER, CANADIAN AMERICAN MUSIC CO. LTD.

Melbourne, Australia **ALLAN & CO**

Copyright © MCMXX by M. Witmark & Sons. - Entered at Stationer's Hall London, Eng.
International Copyright.

SAM S. SHUBERT

presents

THE JEFFERSON DE ANGELIS COMPANY.

in the Three Act Musical Comedy,

"FANTANA"

Book by
ROBERT B. SMITH
and
SAM S. SHUBERT.

Music by
RAYMOND HUBBELL.

— + —
Characters.

Commodore Everett, a retired naval officer	Hubert Wilke.
Hawkins, valet to the Commodore	Jefferson De Angelis.
Lieut. Sinclair Warren, of H.M.S. Pontiac	Frank Rushworth.
Fred. Everett, a recent graduate of Annapolis.	Frederic Rose.
Henri Pasdoit, a waiter from the Café Odion, Paris.	George Beban.
Hon. Kogoro Takahira, Japanese minister to America	Philip Leigh.
Marquis Kioto, governor of the Kinshin Province, Japan.	Robert Broderick.
G. Percival Dunn, a fashion plate	Fletcher Norton.
Fanny Everett, daughter of Commodore Everett, nicknamed "Fantana"	Adele Ritchie.
Jessie, her maid.	Katie Barry.
Elsie Sturtevant, a New York belle, schoolmate of Fanny's	Julia Sanderson.
Mlle. Anita, Parisian vaudeville artist.	Nellie McCoy.
The Kid.	Nellie Follis.

Vassar girls, Cadets, Leaders of the younger set, Officers of H. M.S. Pontiac, Hotel guests,
Attendants, Japanese men, Geisha voyagers, Maids and Valets.

Synopsis of Scenery.

ACT I.— Exterior and grounds of Hotel Del Monte, Monterey, California.

ACT II.— Exterior Palace and residence of Marquis Kioto, Nagasaki, Japan.

ACT III.— On board the Commodore's yacht Japanica, homeward bound.

Time—The Present.

Staged under the direction of	Mr. R. H. Burnside.
Acting Manager	Mr Arthur Miller.
Music under the direction of	Mr Albert Krause

CONTENTS.

ACT I.

1. OPENING CHORUS	Chorus	5
2. A LESSON IN ETIQUETTE	Commodore	19
3. ENTRANCE OF FANTANA	Chorus	25
4. IT IS THE GIRL, NOT THE HORSE THAT WINS THE PRIZE	Fantana	29
5. DROP IN ON ME AT LUNCHEON	Hawkins and Jessie	35
6. THE FAREWELL WALTZ	Fantana and Sinclair	40
7. DARRY AND JOAN	Hawkins and Jessie	44
8. HAIL CELESTIAL POTENTATE!	Fred, the Kid and Chorus	48
9. FINALE I	Company	52

ACT II.

10. OPENING CHORUS	Chorus	73
11. A TRUCULENT GOVERNOR, I.	Marquis Kioto	85
12. SHE CAN DO LITTLE WHO CAN'T DO THIS	Fantana and Geisha	89
13. MY WORD	Jessie	92
14. LAUGHING LITTLE ALMOND EYES	Sinclair	96
15. WHAT WOULD MRS. GRUNDY SAY?	Hawkins	100
16. THE SECRET.	Elsie and the Kid	103
17. FINALE II	Company	106

ACT III.

18. SONG OF THE PIPE	Fred and Sailors	135
19. THE GIRL AT THE HELM	Commodore	139
20. HIS LITTLE SISTER	The Kid	143
21. THAT'S ART	Hawkins	146
22. JUST MY STYLE	Fantana and Sinclair	149
ADDENDA. IN MY RIKSHA OF BAMBOO.		152
" CAN CAN vs. CAKE-WALK.		158

No. 1.

Opening Chorus.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

INTRO.
Presto.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The first system includes the tempo marking "Presto." and the dynamic marking "f". The music is in a key with two sharps (D major or F# minor). The score begins with an introduction marked "INTRO." and "Presto." The first system shows the piano accompaniment with a forte dynamic. The subsequent systems continue the piano accompaniment, featuring various rhythmic patterns and chord progressions. The score concludes with a final cadence in the fifth system.



CHORUS.

Now here is a chance to com - pare. The dif - fer - ent types of the

Now here is a chance to com - pare. The dif - fer - ent types of the

fair. For here do the pret - ti - est maids con - gre - gate From

fair. For here do the pret - ti - est maids con - gre - gate From

ev - 'ry state. That girl with the small dain - ty

ev - 'ry state. That girl with the small dain - ty

mouth Is queen of so - ci - e - ty South. And the
mouth Is queen of so - ci - e - ty South. And the

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

tall hand-some girl stand - ing there to our right Is a North - - ern
tall hand-some girl stand - ing there to our right Is a North - - ern

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

light, To the left are the stars of the West of the West How d'you
light, To the left are the stars of the West How d'you

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has a piano accompaniment. The key signature changes to one sharp (F#) and the time signature is 4/4.

think they com - pare with the rest with the rest? New Eng - land at least gives her

think they com - pare with the rest? New Eng - land at least gives her

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "think they com - pare with the rest with the rest? New Eng - land at least gives her". A "rest" annotation is placed above the vocal line in the third measure. The piano accompaniment features a steady bass line and chords in the right hand.

share of the feast From her belles down East Now see which you

share of the feast From her belles down East Now see which you

The second system of the musical score continues the vocal and piano parts. The lyrics are: "share of the feast From her belles down East Now see which you". The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

fan - cy the best The North, South, the East or the West.

fan - cy the best The North, South, the East or the West.

fan - cy the best

rit.

The third system of the musical score concludes the piece. The lyrics are: "fan - cy the best The North, South, the East or the West." The piano accompaniment ends with a *rit.* (ritardando) marking. The system includes a grand staff with vocal and piano parts.

Enter five little Girls and the five Cadets.

LITTLE GIRLS.

Though we're called too young for so - ci - e - ty's whirls By the girls of the so - cial

CADETS.
rout, It's be - cause we could just a - bout Cut them out: No

GIRLS.
doubt! For while they are much more sty - lish young girls, We are much more girl - ish in

CADETS.
style; And we'd use our girl - ish guile For a while and smile. Yes smile! Such

are the de - coys that a maid - en em - ploys To

mf

cap - ture with rap - ture sus - cept - i - ble boys, To set the heart burn - ing and

turn - ing with yearn - ing The boys in - to men and the

GIRLS.
(Laughing)

men in - to toys. Ha ha! Ha ha! Ha ha! Ha!

Allegretto moderato.

Oh don't you care my mil - i - tar - y chaps; You

mf

know that we could-n't do with - out_ you. Some day you will find your af -

fin - i - ty per-haps May-be she is here. Look a - bout you.

L'istesso tempo.

f

CHORUS.

Now here is a chance to com - pare The dif - fer - ent types of the
 Now here is a chance to com - pare The dif - fer - ent types of the

fair For here do the pret - ti - est maids con - gre - gate From
 fair For here do the pret - ti - est maids con - gre - gate From

ev - 'ry state That girl with the small dain - ty
 ev - 'ry state That girl with the small dain - ty

mouth Is queen of so - ci - e - ty South And

mouth Is queen of so - ci - e - ty South And

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "mouth Is queen of so - ci - e - ty South And". The piano accompaniment is in bass clef and provides harmonic support for the vocal lines.

ta - ken to - geth - er A mix - ture you see That — rep - re - sents

ta - ken to - geth - er A mix - ture you see That — rep - re - sents

see of ev - -

The second system continues the musical score. The vocal staves have the lyrics: "ta - ken to - geth - er A mix - ture you see That — rep - re - sents". The piano accompaniment continues with chords and melodic lines. The lyrics "see of ev - -" are positioned below the piano part.

weath - er Of ev - 'ry de - gree. The North, South, the East or the

weath - er Of ev - 'ry de - gree. The North, South, the East or the

'ry — de - - gree —

The third system concludes the musical score. The vocal staves have the lyrics: "weath - er Of ev - 'ry de - gree. The North, South, the East or the". The piano accompaniment continues with chords and melodic lines. The lyrics "'ry — de - - gree —" are positioned below the piano part.

West Now which do you like the best? The lead - ers of

West Now which do you like the best? The lead - ers of

l.h.

van - i - ty fair Their beau - ty is sure - ly quite rare.

van - i - ty fair Their beau - ty is sure - ly quite rare.

Where van - i - ty reigns and where each beau - ty thrills With her

Where van - i - ty reigns and where each beau - ty thrills With her

each beau - ty thrills With her

frocks and her frills So if you are sent by the
 frocks and her frills So if you are sent by the
 frocks and her frills

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "frocks and her frills So if you are sent by the".

press To write up the lat - est in dress The
 press To write up the lat - est in dress The
 To write notes on dress

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "press To write up the lat - est in dress The" and "To write notes on dress".

art of a Fel - ix or Pa - quin a - bounds in such gowns, gowns,
 art of a Fel - ix or Pa - quin a - bounds in such gowns, gowns,
 art of a Fel - ix or Pa - quin a - bounds in such gowns, gowns,

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "art of a Fel - ix or Pa - quin a - bounds in such gowns, gowns," and "art of a Fel - ix or Pa - quin a - bounds in such gowns, gowns,".

gowns! The art of a mod-iste a - bounds And

gowns! The art of a mod-iste a - bounds And

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a melodic line with a long note at the beginning, while the bass staff provides a steady harmonic accompaniment with eighth notes.

Worth with his el - e - gance crowns The belles of the

Worth with his el - e - gance crowns The belles of the

The piano accompaniment continues with a treble and bass clef staff. The treble staff has a more active melodic line with some grace notes, and the bass staff maintains the harmonic support.

dif - fer - ent towns And mak - ing all stare At such

dif - fer - ent towns And mak - ing all stare At such

The piano accompaniment concludes the system with a treble and bass clef staff. The treble staff has a melodic line that ends with a grace note, and the bass staff provides the final harmonic accompaniment.

beau - ty rare Quite a - maz - ing — they stand gaz - ing — As you
 beau - ty rare Quite a - maz - ing — they stand gaz - ing — As you

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "beau - ty rare Quite a - maz - ing — they stand gaz - ing — As you".

near them — you can hear them, — Cry - ing, "Such gowns! Such gowns!
 near them — you can hear them, — Cry - ing, "Such gowns! Such gowns!

The second system continues the vocal and piano parts. The lyrics are: "near them — you can hear them, — Cry - ing, 'Such gowns! Such gowns!'".

Such gowns! Such gowns! Gowns!?"
 Such gowns! Such gowns! Gowns!?"

The third system concludes the vocal and piano parts. The lyrics are: "Such gowns! Such gowns! Gowns!?".

No 2.

A Lesson in Etiquette.

Commodore, Everett and Chorus.

Lyric by
ROBERT B. SMITH.Music by
RAYMOND HUBBELL.

Intro. Presto.

COMM.

Piano.

COMM.

You now a - wait ——— A

po - ten - tate ——— Of — na - ture Or - i - en - tal, —

Copyright MCMIV by M. Witmark & Sons.
International Copyright Secured.

So when you meet Be sure to greet In

man - ner con - se - quen - tial, Both court - li - ness

And port - li - ness Are at - tri - butes es -

CHORUS.

sen - tial. Yes that is ver - y true and we will

COMM.

do the same as you. Stand straight—

ritard.

p

and bow po-lite-ly, Man-ner so pic-tur-esque-ly,

CHORUS.

Bow low in Or-i-en-tal style like this. Like

f

COMM.

this? If I re-mem-ber right-ly

mf

I did _____ not say gro - tesque - ly A - gain I say to

CHORUS. COMM.
you bow low like *this*. Like this? — A bow like that will

mf

CHORUS. COMM.
do — A bow like this will do — Its

A

CHORUS.
grace-ful _____ and its ea - sy _____ Quite ea - sy _____

p

COMM.

Jap - an - ese - y And doubt - less in a meas - ure

Thrill with pleas - ure Blood so blue Now

CHORUS.

watch me, do as I do, We'll try to

COMM. CHORUS.

sat - is - fy you Like this? Like *this.* Like

COMM.

this? A bow like that will do. _____

ritard.
3
mp

Tempo di Menuett.

ritard.

a tempo

No 3.

Entrance of Fantana.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Allegro vivo.

Piano. *p*

molto cresc.

ff

SOP and ALTO.
Ho - la! Fan - tan - a! Fan - tan - a draws near!

TEN.
Ho - la! Fan - tan - a! Fan - tan - a draws near!

BASS.
Ho - la! Fan - tan - a! Fan - tan - a draws near!

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro vivo'. The piano part starts with a bass line of eighth notes and a treble line that remains silent until the fourth measure, where it enters with a melody marked 'f'. The piano continues with a series of chords and moving lines, marked 'molto cresc.' and 'ff'. The vocal part enters in the fifth measure with the lyrics 'Ho - la! Fan - tan - a! Fan - tan - a draws near!' for Soprano, Alto, Tenor, and Bass. The piano accompaniment continues to support the vocal melody.

Copyright MCMIV by M. Witmark & Sons.
International Copyright Secured.

Ho - la! Fan - tan - a! Fan - tan - a is here!

Ho - la! Fan - tan - a! Fan - tan - a is here!

Seat - ed in her pon - y cart Comes the queen of

Seat - ed in her pon - y cart Comes the queen of

ev - ry heart, See what love - li - ness be - decks The

ev - 'ry heart, See what love - li - ness be - decks The

fair - est of her sex. Ho - la! Fan -

fair - est of her sex. Ho - la! Fan -

tan - a! Fan - tan - a draws near! Ho - la! Fan -

tan - a! Fan - tan - a draws near! Ho - la! Fan -

tan - a! Fan - tan - a is here! Seat - ed in her

tan - a! Fan - tan - a is here! Seat - ed in her

pon - y cart, Comes the queen of ev - ery heart, Fan -
 pon - y cart, Comes the queen of ev - ery heart, Fan -

The first system consists of three measures. The vocal staves (Soprano and Alto) have lyrics: "pon - y cart, Comes the queen of ev - ery heart, Fan -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

tan - a! Fan - tan - a!
 tan - a! Fan - tan - a!

The second system consists of three measures. The vocal staves have lyrics: "tan - a! Fan - tan - a!". The piano accompaniment continues with a similar rhythmic pattern.

Ho - la!
 Ho - la!

The third system consists of three measures. The vocal staves have lyrics: "Ho - la!". The piano accompaniment features a more active right-hand part with sixteenth-note runs.

cresc.

The fourth system consists of three measures. The piano accompaniment begins with the instruction "*cresc.*". The vocal staves have no lyrics in this system. The piano accompaniment features a more active right-hand part with sixteenth-note runs.

It is the Girl and Not the Horse that Wins the Prize.

No 4.

Lyric by
ROBERT B. SMITH.Music by
RAYMOND HUBBELL.

Allegro.

Piano. *ff*

CHORUS.

ff (Shouting.)

Oh gal - lop - ing gai - ly down the course Hi! Hi! Hi!

Oh gal - lop - ing gai - ly down the course Hi! Hi! Hi!

ff *sfz*

In all af-fairs e - ques - tri - an it real - ly does - nt count, — What
One day you feel you ought to own an au - to - mo - bile car, — That

mf

style of rig you ride in or what sort of horse you
you can take life ea - sy then and go - just twice as

mount _____ There's fun a - bout a run - a - bout, a
far. _____ But then a - gain, with - out a doubt, you

po - ny cart of drab _____ There's pleas - ure in a
know you'd cut a dash _____ At ran - dom in a

meas - ure in a home - ly han - some cab. _____ But
tan - dem with a loud and length - y lash. _____ You're

no one knows just what you drive and lit - tle do they care — Un -
 sure that you could win the prize if your turn out is gay — But

less there be a pret - ty girl to make the peo - ple stare. —
 if the girl is not a dream'twill not turn out that way. —

FANT.

Un - less there be a pret - ty girl to
 But if the girl is not a dream'twill

To make the peo - ple stare. — Un - less there be a pret - ty girl to
 'Twill not turn out that way. — But if the girl is not a dream'twill

To make the peo - ple stare. — Un - less there be a pret - ty girl to
 'Twill not turn out that way. — But if the girl is not a dream'twill

CHORUS.

make the peo - ple stare.
not turn out that way.

make the peo - ple stare.
not turn out that way.

make the peo - ple stare.
not turn out that way.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "make the peo - ple stare. not turn out that way." The piano accompaniment features a steady bass line and chords in the right hand.

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "make the peo - ple stare. not turn out that way." The piano accompaniment features a steady bass line and chords in the right hand.

REFRAIN.

33

(Shouting.)

Oh! gal-lop-ing gai-ly down the course. Hi! Hi! Hi! Which is it gives the

crowd the feast? Is it the beau-ty or the beast? Per-haps if you are wise— You'll

see if you use your eyes— That it is the girl and not the horse that wins the prize.

CHORUS.

Oh!

Oh!

ff

gal - lop - ing gai - ly down the course. Hi! Hi! Hi! Which is it gives the

gal - lop - ing gai - ly down the course. Hi! Hi! Hi! Which is it gives the

mf

crowd the feast? Is it the beau - ty or the beast? Per - haps if you are wise — You'll

crowd the feast? Is it the beau - ty or the beast? Per - haps if you are wise — You'll

see if you use your eyes That it is the girl and not the horse that wins the prize.

see if you use your eyes That it is the girl and not the horse that wins the prize.

sfz

Drop In On Me At Luncheon.

No 5.

DUET.

Jessie and Hawkins.

Words by
ROBERT B. SMITH.Music by
RAYMOND HUBBELL.

Allegretto.

Voice.

Piano.

The first system of music shows the beginning of the piece. The voice line is mostly rests, indicating the start of the vocal entry. The piano accompaniment begins with a dynamic marking of *mf* and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system contains the first vocal lines. The lyrics are: (JESSIE.) When I was the ti-ni-est kid I was taught to do on-ly as (HAWKINS.) When I was the ti-ni-est lad I did - n't mind as I was. The piano accompaniment continues with a dynamic marking of *p*.

The third system contains the chorus and solo sections. The lyrics are: bid, And now I'm per-fec-tion, You might pass in-spec-tion, Did bade, But Pa was a-bu-sive, And that was con-clu-sive, You. The system is divided into a CHORUS section and a SOLO section. The piano accompaniment continues with a dynamic marking of *p*.

Copyright MCMIV by M. Witmark & Sons.
International Copyright Secured.

CHORUS. SOLO.

you think that my charms were hid? We did. Though I'm on - ly a maid, it is
must have had that sort of dad. We had. So — aft - er a time, I was

true, — Of my make there is on - ly a
far — From hav - ing a peer or a

few, — You'll find them most nev - er, We
par, — A val - et of stand - ing, For

CHORUS.

think we are clev - er, But I think I am more so don't
stand - ing com - mand - ing, Oh — you should be proud of your

SOLO.

CHORUS. SOLO.

you? We do. Well, I'm sure that you think what is true. For a
 star. We are. He's fit for the suite of a Czar. I'm the

REFRAIN.
Valse moderato.

clever - er do - mes - tic you will rare - ly
 lil - y of the val - ets I say "val - ley"

ev - er see, And ev - 'ry part of the
 for the joke It's val - et if you've

ser - vant's art, I know from A to G.
 mon - ey, and it's val - ley if you're broke.

— If you'd like to take a les - son serv - ing
 — If you'd like to have me show you How a

bro - chette or a bun, Just drop
 house of mine is run, Just drop

in on me at lun - cheon, And I'll show you
 in on me at lun - cheon, And I'll show you

1
 how it's done. For a done.
 how it's done. I'm the done.

2

DANCE.
Allegro moderato.

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro moderato'. The music begins with a *mf* dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes and chords.

The second system continues the piece with similar rhythmic patterns. The right hand has a melodic line with eighth notes, and the left hand maintains a consistent accompaniment. The dynamics remain consistent with the first system.

The third system introduces a change in tempo and dynamics. The tempo is marked *poco rall.* (a little slower). The right hand has a more complex melodic line with some sixteenth notes. The left hand continues with a steady accompaniment. The dynamic is marked *mf*.

The fourth system returns to a similar tempo and dynamic as the first system. The right hand has a rhythmic pattern of eighth notes, and the left hand provides a steady accompaniment. The dynamics are consistent with the first system.

The fifth system concludes the piece. It features a final melodic flourish in the right hand and a steady accompaniment in the left hand. The dynamics are marked *f* (forte) and *sfz* (sforzando) towards the end. The piece ends with a final chord in the right hand.

The Farewell Waltz.

No 6.

DUET.

Elsie and Fred.

Lyric by
ROBERT B. SMITH.Music by
RAYMOND HUBBELL.

Tempo di Valse, moderato.

Piano. *p*

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a half note chord of G-flat and B-flat, followed by a quarter note chord of A-flat and C. The left hand starts with a bass clef and a half note chord of G-flat and B-flat, followed by a quarter note chord of A-flat and C. The system ends with a quarter rest in the right hand and a half note chord of G-flat and B-flat in the left hand.

The second system of the piano introduction continues with two staves. The right hand has a treble clef and a key signature of two flats. It features a series of chords: G-flat-B-flat, A-flat-C, B-flat-D, and C. The left hand has a bass clef and a key signature of two flats, with chords: G-flat-B-flat, A-flat-C, B-flat-D, and C. The system ends with a quarter rest in the right hand and a half note chord of G-flat and B-flat in the left hand.

The third system of the piano introduction continues with two staves. The right hand has a treble clef and a key signature of two flats. It features a series of chords: G-flat-B-flat, A-flat-C, B-flat-D, and C. The left hand has a bass clef and a key signature of two flats, with chords: G-flat-B-flat, A-flat-C, B-flat-D, and C. The system ends with a quarter rest in the right hand and a half note chord of G-flat and B-flat in the left hand.

ELSIE.

You re - mem - ber the waltz that they played on that night of the

FRED.

The vocal and piano accompaniment for the lyrics consists of three systems. The first system shows Elsie's vocal line on a treble clef staff with a key signature of two flats and a 3/4 time signature. The lyrics are: "You re - mem - ber the waltz that they played on that night of the". Below the vocal line is a blank staff for Fred's part. The second system shows the piano accompaniment for the lyrics, with a treble clef staff and a key signature of two flats. The piano part begins with a half note chord of G-flat and B-flat, followed by a quarter note chord of A-flat and C. The system ends with a quarter rest in the right hand and a half note chord of G-flat and B-flat in the left hand. The third system shows the piano accompaniment for the lyrics, with a treble clef staff and a key signature of two flats. The piano part begins with a half note chord of G-flat and B-flat, followed by a quarter note chord of A-flat and C. The system ends with a quarter rest in the right hand and a half note chord of G-flat and B-flat in the left hand.

ball. _____ How it thrilled as it

On that night of the ball _____

The first system of the musical score, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a long note on 'ball.' followed by a melodic phrase 'How it thrilled as it'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

filled ev-'ry heart with de-light in the hall. _____

Ev-'ry heart with de-

The second system continues the vocal and piano parts. The vocal line has a long note on 'filled' followed by 'ev-'ry heart with de-light in the hall.'. The piano accompaniment continues with chords and a bass line.

It sug-ges-ted the strains of an old lul-la-

light in the hall.

The third system concludes the vocal and piano parts. The vocal line has a long note on 'It' followed by 'sug-ges-ted the strains of an old lul-la-' and 'light in the hall.'. The piano accompaniment continues with chords and a bass line.

by. And it went let me

And it brought to the lips just the touch of a sigh Yes!

The first system of the musical score consists of three staves. The top staff is a vocal line in G-flat major, 4/4 time, with lyrics: "by. And it went let me". The middle staff is another vocal line with lyrics: "And it brought to the lips just the touch of a sigh Yes!". The bottom staff is a piano accompaniment in G-flat major, 4/4 time, with a bass line and a treble line.

see much like this near as I can re - call.

Yes! I too re - - call.

The second system of the musical score consists of three staves. The top staff is a vocal line in G-flat major, 4/4 time, with lyrics: "see much like this near as I can re - call.". The middle staff is another vocal line with lyrics: "Yes! I too re - - call.". The bottom staff is a piano accompaniment in G-flat major, 4/4 time, with a bass line and a treble line. The treble line includes the marking "L.H.".

Dreamily.

Fare-well my love, fare - - well With you my last words

The third system of the musical score consists of three staves. The top staff is a vocal line in G-flat major, 3/4 time, with lyrics: "Fare-well my love, fare - - well With you my last words". The middle staff is another vocal line. The bottom staff is a piano accompaniment in G-flat major, 3/4 time, with a bass line and a treble line. The treble line includes the marking "p".

dwell Naught but a few faded roses Could my fond

secret tell, My heart was ever light

Un-til we met to-night Then came the part

ing knell Of our last fare-well.

No 7.

Darby and Joan.

Hawkins and Jessie.

Lyric by
ROBERT B. SMITH.Music by
RAYMOND HUBBELL.

Tempo di Valse.

Piano.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line consists of a series of chords: G2-B2-D3, A2-C3-E3, and B2-D3-F#3. The piece ends with a quarter rest in the treble and a quarter note G2 in the bass.

SHE.

(Age eighty.) You be my Dar-by and I'll be your
Though you may think me an ug-ly old

The first vocal line is in 3/4 time with a key signature of one sharp. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment starts with a quarter note G2, a quarter note A2, and a quarter note B2. The piece ends with a quarter rest in the treble and a quarter note G2 in the bass.

Joan, We'll set-tle down in a home all a-lone.
ape, Still I am proud of my kan-gu-roo shape;

The second vocal line is in 3/4 time with a key signature of one sharp. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment starts with a quarter note G2, a quarter note A2, and a quarter note B2. The piece ends with a quarter rest in the treble and a quarter note G2 in the bass.

Copyright MCMIV by M. Witmark & Sons.
International Copyright Secured.

You can't do a - ny - thing I can - not do, I can - not
 You won't be - lieve it but it's all my own And on - ly

live with - out you. HE.
 cost half a bone. (Age ninety.) I'll be your Dar - by and
 Though I am some - what rheu -

you'll be my Joun, What's yours is mine and what's mine is my
 mat - ic and gray, I can sit up and turn night in - to

own. You must tell all of your se - crets to me,
 day; And with a mag - ic sur - pris - ing to see,

I will tell noth - ing to thee.
I can turn gin in to me.

f

CHORUS.
Con grazia.

Just like Dar - by and Joan, Two

mf = f

lives Nev - er a - lone. To - geth - er we'll glide

Side by side, Same groom at a hun - dred, Same six - teen year

bride. Not with fads of our own,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "bride. Not with fads of our own,". The piano accompaniment features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple harmonic accompaniment.

Al - ways pick - ing a bone, But with your per -

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Al - ways pick - ing a bone, But with your per -". The piano accompaniment continues with similar melodic and harmonic patterns.

mis - sion, a sec - ond e - di - tion Of Dar - by and

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "mis - sion, a sec - ond e - di - tion Of Dar - by and". The piano accompaniment continues with similar melodic and harmonic patterns.

1. Joan. 2. Joan.

The fourth system of music concludes the piece with two endings. The vocal line is marked "1. Joan." and "2. Joan.". The piano accompaniment features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple harmonic accompaniment. The first ending leads back to the beginning of the system, and the second ending concludes the piece.

No 8. Hail Celestial Potentate.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Tempo di Marcia.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with quarter notes.

CHORUS.

ff

Hail ce - les - - tial po - ten - tate

Hail ce - les - - tial po - ten - tate

Hail ce - les - - tial po - tent, po - ten - tate

The piano accompaniment for the chorus is in 2/4 time. It features a steady bass line in the left hand and chords in the right hand. The melody is supported by a consistent harmonic accompaniment.

Here is where we all bow low,

Here is where we all bow low,

low bow, low,

This system continues the piano accompaniment for the chorus, maintaining the same rhythmic and harmonic structure as the previous system.

Copyright MCMIV by M. Witmark & Sons.
International Copyright Secured.

Hail, oh min - is - ter of state. Just what
Hail, oh min - is - ter of state. Just what

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a high register, with the lyrics "Hail, oh min - is - ter of state. Just what" repeated. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

state we do not know, We
state we do not know, we do not know, not know, We

The second system continues the vocal and piano parts. The lyrics are "state we do not know, We" and "state we do not know, we do not know, not know, We". The piano accompaniment maintains its rhythmic pattern.

wel - come you and we know how If
wel - come you and we know how If

The third system concludes the page with the lyrics "wel - come you and we know how If" repeated. The piano accompaniment continues with the same accompaniment style.

we don't know the why - ness. We
we don't know the why - ness. We

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is in bass clef. The lyrics are: "we don't know the why - ness. We". The piano part features a bass line with eighth notes and chords in the right hand.

bow please no - tice how we bow With
bow please no - tice how we bow With

The second system continues the musical score. The vocal staves and piano accompaniment are in the same key and time signature. The lyrics are: "bow please no - tice how we bow With". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

shy - ness to Your High - ness. We
shy - ness to Your High - ness. We

The third system of the musical score. The vocal staves and piano accompaniment are in the same key and time signature. The lyrics are: "shy - ness to Your High - ness. We". The piano accompaniment continues with a bass line and chords in the right hand.

bow low! we bow low! yes

bow low! we bow low! yes

Presto.

ff

please no - - tice how we

please no - - tice how we

bow! how we bow.

bow! how we bow.

No 9.

Finale I.

(To Japan.)

Lyric by
ROBERT B. SMITH.Music by
RAYMOND HUBBELL.

Presto.

Piano.

f

CHORUS.

SOPRANO & ALTO.

TENOR.

BASS.

Vivo.

The sea, the sea! An o - cean

The sea, the sea! An o - cean

Allegretto.

trip — Oh, what — could be — more bright and gay? — I'm

trip — Oh, what — could be — more bright and gay? — I'm

Copyright MCMIV by M. Witmark & Sons.
International Copyright Secured.

sure — that we — Will own the ship And keep it

sure — that we — Will own the ship And keep it

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "sure — that we — Will own the ship And keep it". The piano part features a steady bass line and chords that support the vocal melody.

mov - ing night and day. Just un - - der - stand. — Ex -

mov - ing night and day. Just un - - der - stand. — Ex -

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "mov - ing night and day. Just un - - der - stand. — Ex -". The piano accompaniment continues with a consistent bass line and harmonic support for the vocal lines.

press sur - prise — At noth - ing that — may hap - pen

press sur - prise — At noth - ing that — may hap - pen

The third system of the musical score features two vocal staves and a piano accompaniment. The lyrics are: "press sur - prise — At noth - ing that — may hap - pen". The piano accompaniment maintains the same rhythmic and harmonic pattern as the previous systems.

please For when we land — Then I sur - mise — We'll

please For when we land — Then I sur - mise — We'll

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "please For when we land — Then I sur - mise — We'll". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#) and a 2/4 time signature.

"do things" to the Jap - an - ese.

"do things" to the Jap - an - ese.

The second system continues the vocal and piano parts. The vocal staves have lyrics: "do things" to the Jap - an - ese. The piano accompaniment continues with the same melody and bass line. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Tempo di Valse.

Vassar Girls and Little Girls.

Oh, come you mer - ry mak - ers — With de - vo - tion — For the

The third system features a vocal line and piano accompaniment. The vocal line has lyrics: "Oh, come you mer - ry mak - ers — With de - vo - tion — For the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a waltz-like accompaniment in the left hand. The key signature is two sharps (F# and C#) and the time signature is 3/4.

o - cean — And the heav - y swell as well — Which swell —

Officers & Cadets.

— we won't tell. — You will need us for the break - ers —

— They in - form us — Are e - nor - mous — So, if you don't

mind our kind — We won't stay — be - hind. —

Tempo di Marcia.

Commodore Enters.

COMM.

My friends I'm glad to find

you on hand Pre- pared to take the trip.—— If you act the same as you

(Indicating Fred.) (In-
do on land You'll need a swift- er ship.—— Fred goes with you, Miss

dicating Elsie.)
Stur- te-vant too And Fan- tan- a I can't let slip.—— I have 'em all pat, (How

man - y is that?) Not for - get - ting the Count and his grip.——

CHORUS.

He has 'em all pat (How ma - ny is that?) Not for - get - ting the Count and his grip.——

He has 'em all pat (How ma - ny is that?) Not for - get - ting the Count and his grip.——

ff

CHORUS. (Count enters.)

grip—— The Count— the Count— the Count.——

grip—— The Count— the Count— the Count.——

fff rit. *rit.*

COUNT.

Oh, here you are, my Com-mo-dore; When do you start? I'm read-y. We

seem to have a score or more, Miss Stur- te- vant and Fred- die. But

now since you the ship have found And I have found the wa- ter, I think we'd bet- ter

COMM. (alarmed) CHORUS.

both look round And find your charm- ing daugh- ter. My daugh- ter! His daugh- ter!

FANTANA. (entering)

Ah! have no fear your daugh-ter's here And read - y for the wa - ter.

COMM.

I think that ends my lit - tle band, I hope my friends are all on hand, But

now be - fore We leave the shore, Let's not ig - nore The Am - bas - sa - dor.

CHORUS.

To make our par - ty more complete We need the Am - bas - sa - dor and suite.

To make our par - ty more complete We need the Am - bas - sa - dor and suite.

Why this de - lay? — Do you sup - pose — That Haw - kins may — De - cline the clothes?



— What shall we say — Un - less he goes — In that ar - ray? Good - ness knows!

FRED.



Why this de - lay — Do you sup - pose? Ah Jes - sie's here, —

COMM. ELSIE. *rit.*



— Per - haps she knows.

Moderato. (Jessie enters.)



JESSIE.

Make way! Make way! The

The first system of the musical score for 'JESSIE.' consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics 'Make way! Make way! The'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Min - is - ter draws near Bow low! Bow low!

The second system of the musical score continues the vocal line with lyrics 'Min - is - ter draws near Bow low! Bow low!'. The piano accompaniment maintains the same rhythmic pattern.

Up - on your knees! Make way I say!

The third system of the musical score continues the vocal line with lyrics 'Up - on your knees! Make way I say!'. The piano accompaniment maintains the same rhythmic pattern.

(Hawkins enters as the Japanese Ambassador.)

His Maj - es - ty is here.

The fourth system of the musical score begins with the vocal line for Hawkins, with lyrics 'His Maj - es - ty is here.'. The piano accompaniment continues with the same rhythmic pattern.

HAWKINS.

CHORUS.

See that you bend dou - ble Or there will be trou - ble, We

HAWKINS.

bow! Please no - tice how we bow! Am I 'the man? I

Valse.

guess I'm it! Made in Jap - an No coun - ter - fit, I'm the Lil - y

(Sensation.)

— of the val - ley — I say val - ley for the joke.

FRED.

Con-found you man! — You'll spoil our plan! — You're not the val - et

mf

rit. HAWKINS. *ALL.*

HAWKINS.

now! All bow! We bow. Nag - a - sak - i - Hi! pa - go - da!

rit.

Yo - ko - ham - a! Yi kim - o - na! Sam - i - sen, rik - sha, sat - su - ma,

Hoi! Hoi! Hoi!

CHORUS.

Nag - a - sak - il - Hi pa - go - da! Yo - ko - ham - a! Yi kim - o - na

Nag - a - sak - il - Hi pa - go - da! Yo - ko - ham - a! Yi kim - o - na

Sam-i - sen, rik - sha, sat - su - ma! Hoi! Hoi! Hoi!

Sam-i - sen, rik - sha, sat - su - ma! Hoi! Hoi! Hoi!

COMM.

My hon - or - a - ble sir, I hate to hur - ry you, But

if you want to get a-board to - night ——— Why we must be a -

stir And catch the train at two, Which reach-es 'Fris-co just ex-act-ly

Tempo di valse. *pp* SINCLAIR. (off stage.)

right. Fare-well, my own fare - - well! With you my

last words dwell. Naught but a few fad - ed

(Sinclair enters.)

ros - - es Could my fond se - cret tell.

f *rall.* *a tempo.*

My heart was ev - er light Un - til we met to - night, Then came the

My heart was ev - er light Un - til we met to - night, Then came the

f *rall.* *a tempo.*

part - ing knell Of our last fare - well.

part - ing knell Of our last fare - well.

COMM.

Come now a-way! Let there be no more de-lay.

The first system consists of a vocal line and piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat. The piano accompaniment is in the same time and key signature, with a forte dynamic marking. The vocal line has a triplet of eighth notes in the second measure and a quarter note in the third measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHORUS.

To Jap-an! To Jap-an! Ev-ry maid
To Jap-an! To Jap-an! Ev-ry maid

The chorus section begins with a 3/4 time signature and a key signature of two sharps. It features two vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are repeated in two lines. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

and man ——— To the sun - - ny land of the
and man ——— To the sun - - ny land of the

The second system of the chorus continues with two vocal lines and piano accompaniment. The lyrics are repeated in two lines. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

rik - sha, the flow'r and fan. Heed the
rik - sha, the flow'r and fan. To the sun - ny land.

call. One and all. Who ap - prove our
Heed the call. One and all! Who ap - prove our

plan. And to that small is - land in A - sia we'll
plan. And to that small is - land in A - sia we'll

go. To the land where the cher - ry blos - soms
 go. To the land where the cher - ry blos - soms

grow. To the shore — We a - dore — For a time
 grow. To the shore — We a - dore For a time

fare - well — And the thought of joy on the
 fare - well — And the thought of joy on the

mor - row all sor - row quell, For Jap -
 mor - row all sor - row quell, Will all sor - row quell.

an is the land Where your cares dis -
 For Jap - an is the land Where your cares dis -

Then to the Isle Of ris - ing Sun -
 pel To the Isle Of the Sun -
 pel To the Isle Of the Sun -

Where there's a smile For ev-'ry one.

There's a smile For each one. To this

There's a smile For each one. To this

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment consists of two staves, treble and bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "Where there's a smile For ev-'ry one." followed by "There's a smile For each one. To this" and "There's a smile For each one. To this".

Is - land Fas - cin - at - ing Let us hur - ry,

Is - land Fas - cin - at - ing Let us hur - ry,

The second system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment consists of two staves, treble and bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "Is - land Fas - cin - at - ing Let us hur - ry," followed by "Is - land Fas - cin - at - ing Let us hur - ry,".

Ship is wait - ing. All a - board!

Ship is wait - ing. All a - board!

The third system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment consists of two staves, treble and bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "Ship is wait - ing. All a - board!" followed by "Ship is wait - ing. All a - board!".

All a - board for Jap - an! A . .
 All a - board for Jap - an! A . .

This system contains the first vocal entry. The vocal parts (Soprano and Alto) sing "All a - board for Jap - an!" followed by a long note "A . .". The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand.

The piano accompaniment for the first system features a steady harmonic accompaniment in the right hand and a bass line in the left hand, supporting the vocal melody.

hoy!
 hoy!

This system shows the vocal parts singing "hoy!". The piano accompaniment continues with a similar harmonic texture.

The piano accompaniment for the second system includes a section marked *accel.* (accelerando) in the bass line, indicating a change in tempo.

This system continues the vocal and piano parts. The vocal lines have long, sustained notes, and the piano accompaniment maintains the harmonic structure.

The piano accompaniment for the third system concludes the piece with a final chord and a fermata over the bass line.