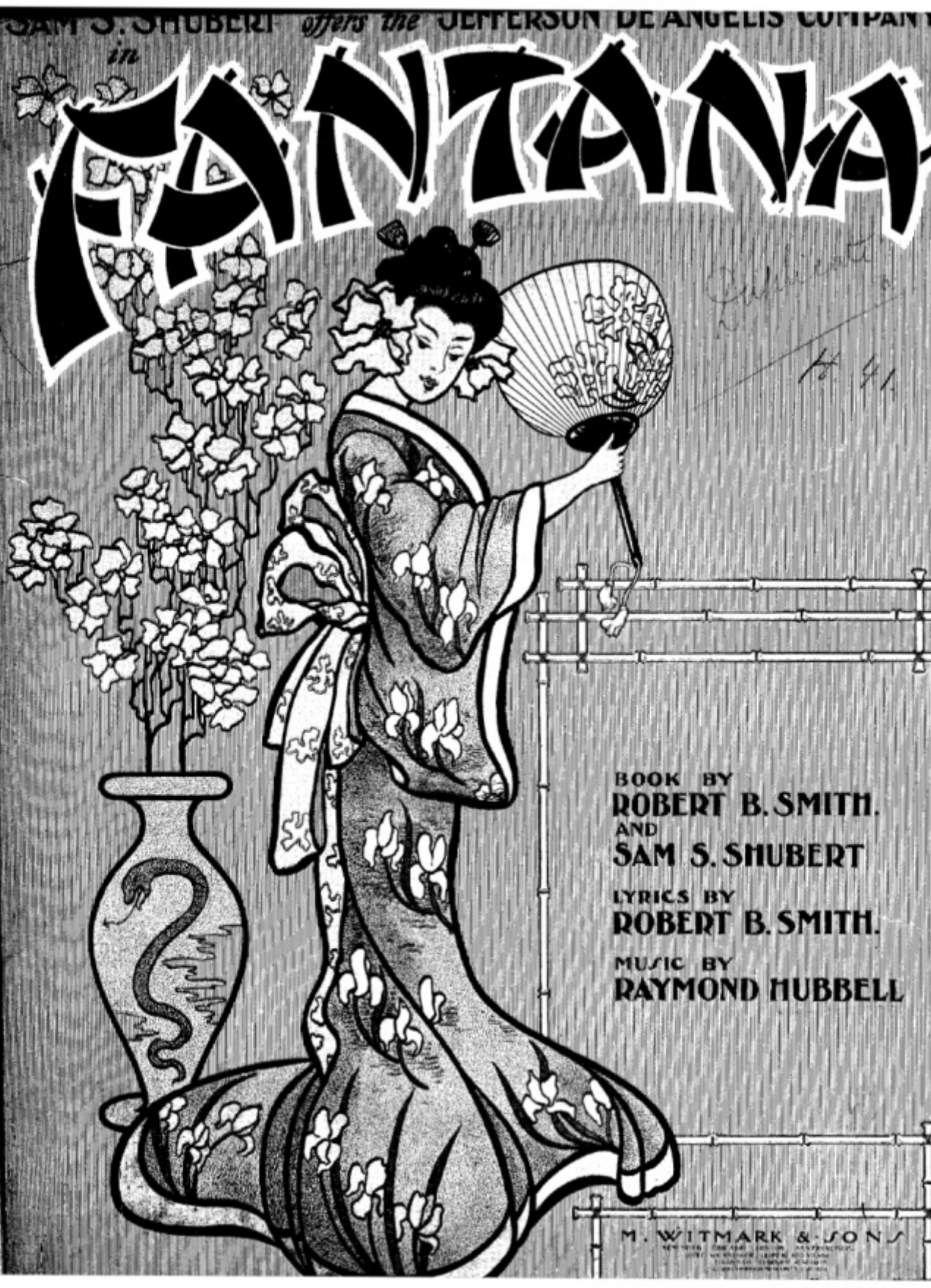
SAM S. SHUBERT *offers the* JEFFERSON DE ANGELIS COMPANY

in

FONTANA



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

LYRICS BY
ROBERT B. SMITH.

MUSIC BY
RAYMOND HUBBELL

M. WITMARK & SONS

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MR. SAM. S. SHUBERT presents

JEFFERSON DE ANGELIS OPERA CO.

IN

"FANTANA"

A MUSICAL COMEDY

IN THREE ACTS.

BOOK BY

ROB^T. B. SMITH and SAM. S. SHUBERT

LYRICS BY

ROB^T. B. SMITH

MUSIC BY

RAYMOND HUBBELL.

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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

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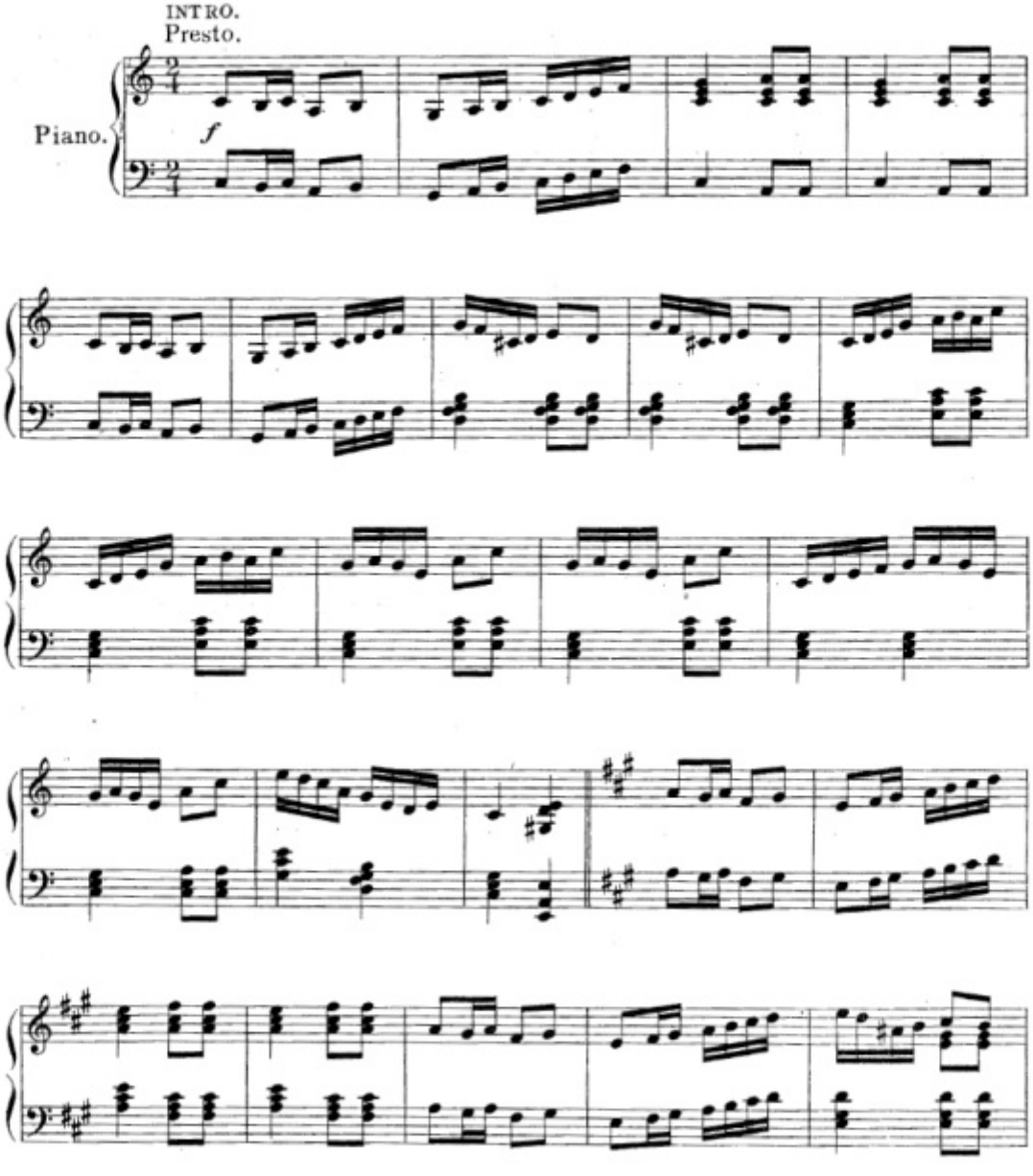
ACT I.

№1. Opening Chorus.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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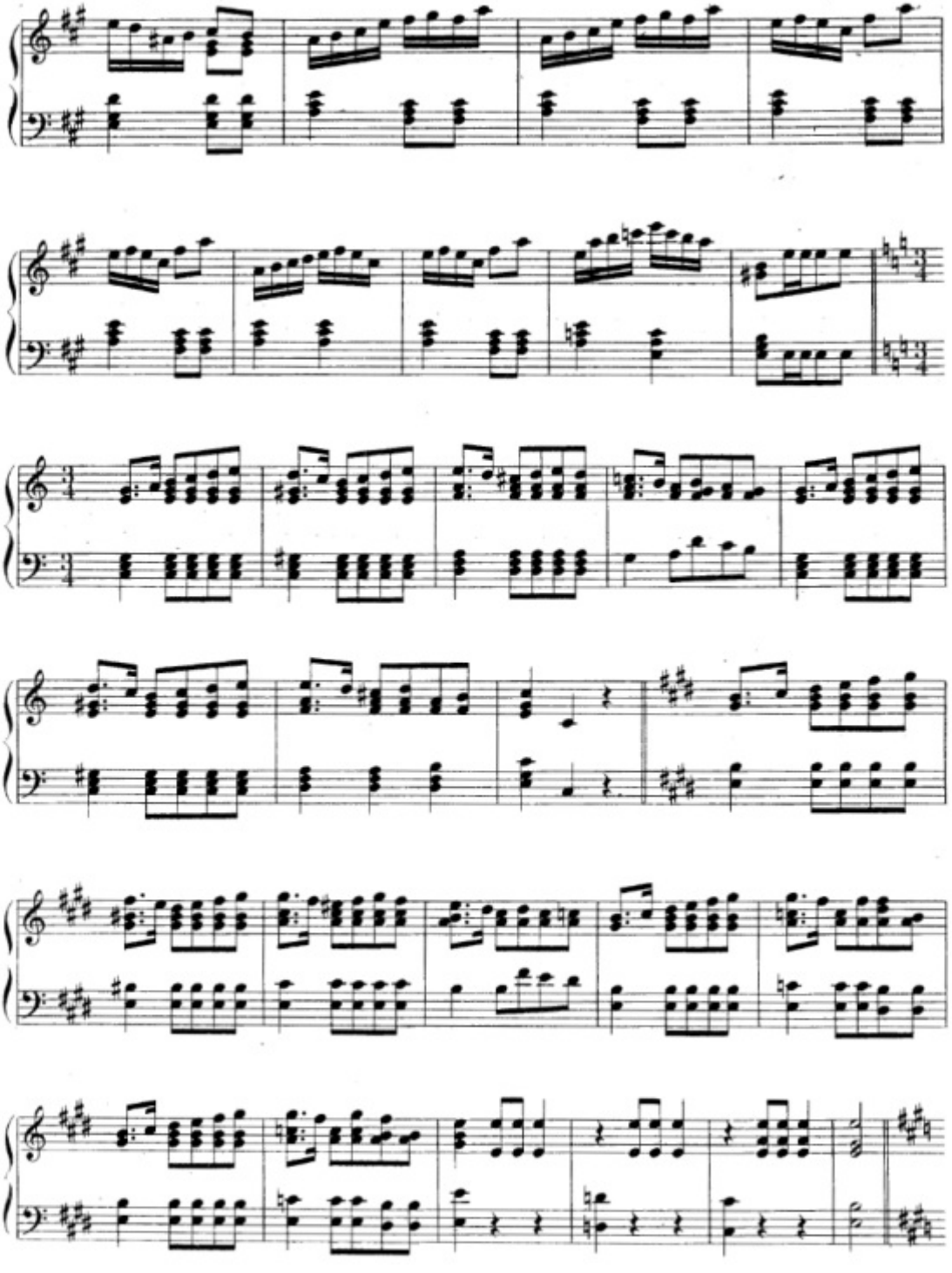
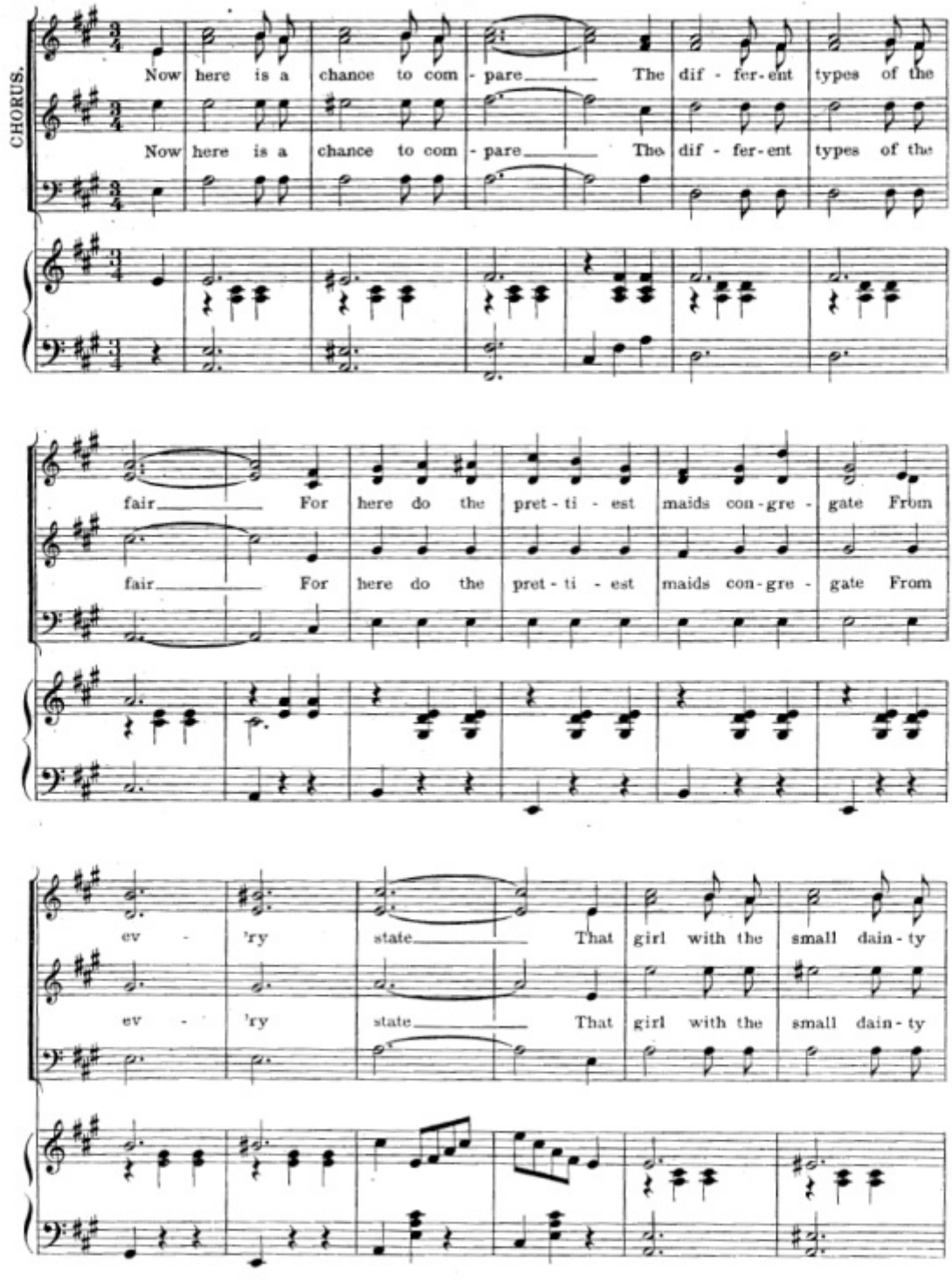
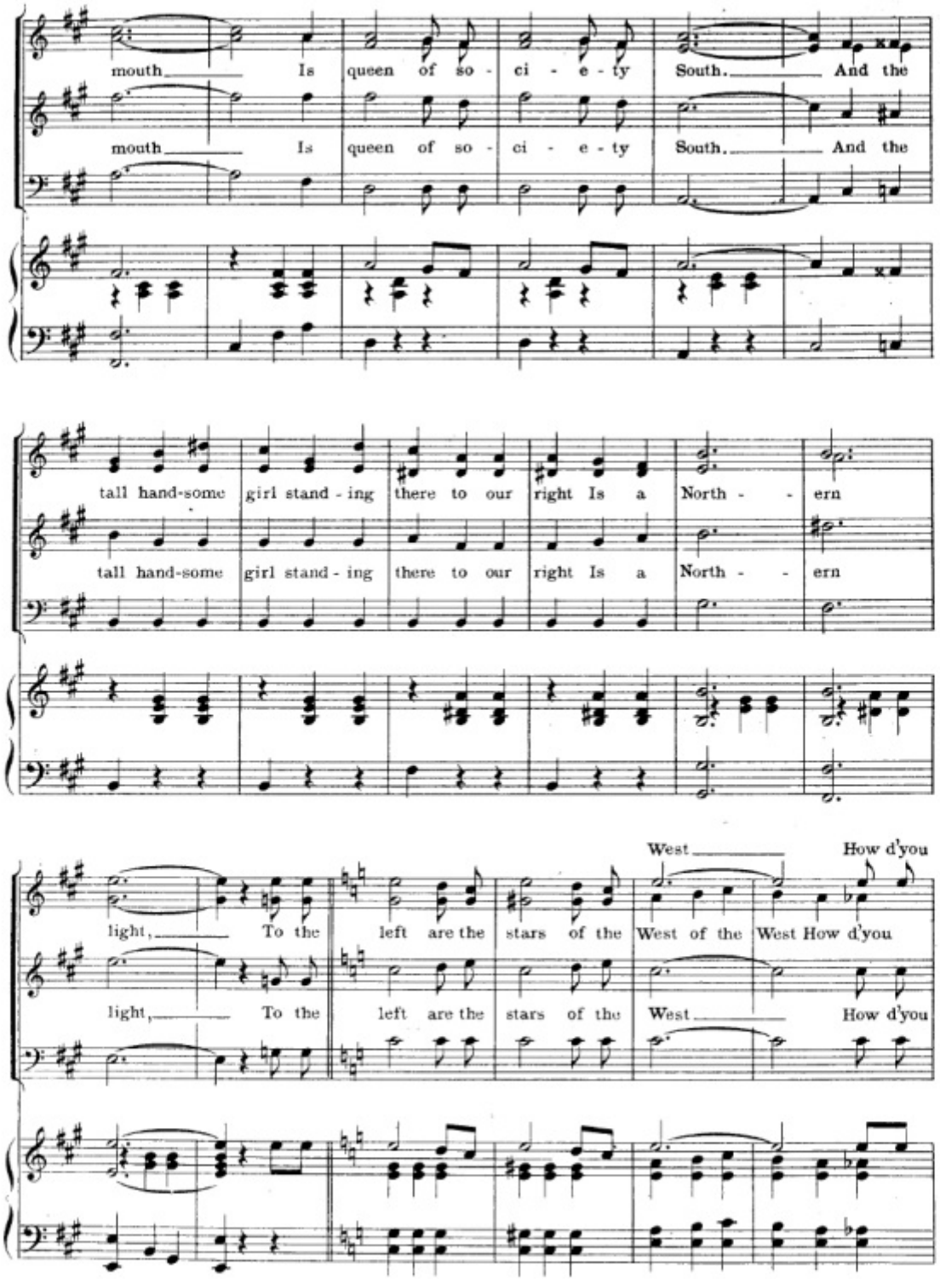
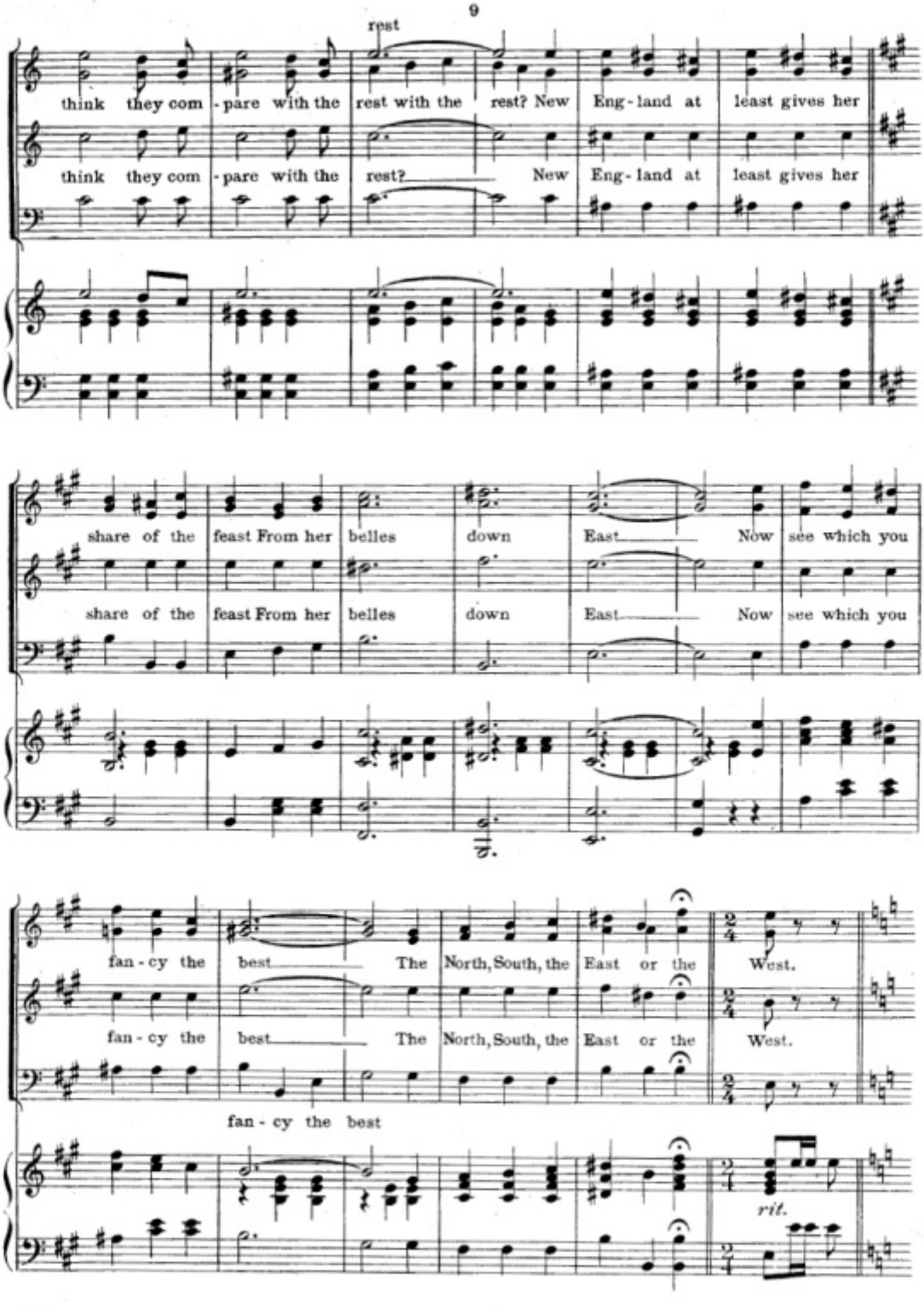


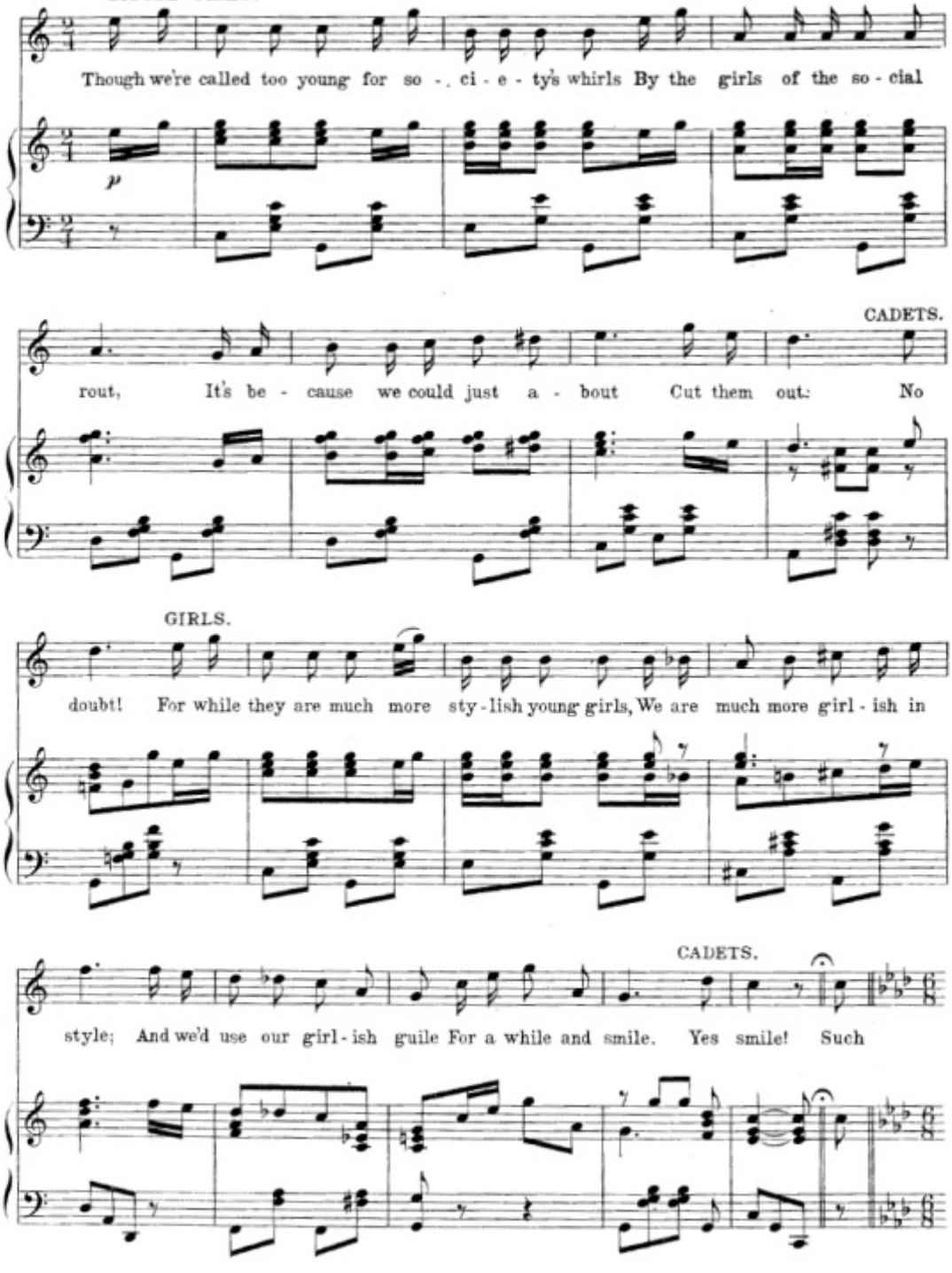

CHORUS.
Now here is a chance to com - pare The dif - fer - ent types of the
Now here is a chance to com - pare The dif - fer - ent types of the
fair For here do the pret - ti - est maids con - gre - gate From
fair For here do the pret - ti - est maids con - gre - gate From
ev - 'ry state That girl with the small dain - ty
ev - 'ry state That girl with the small dain - ty

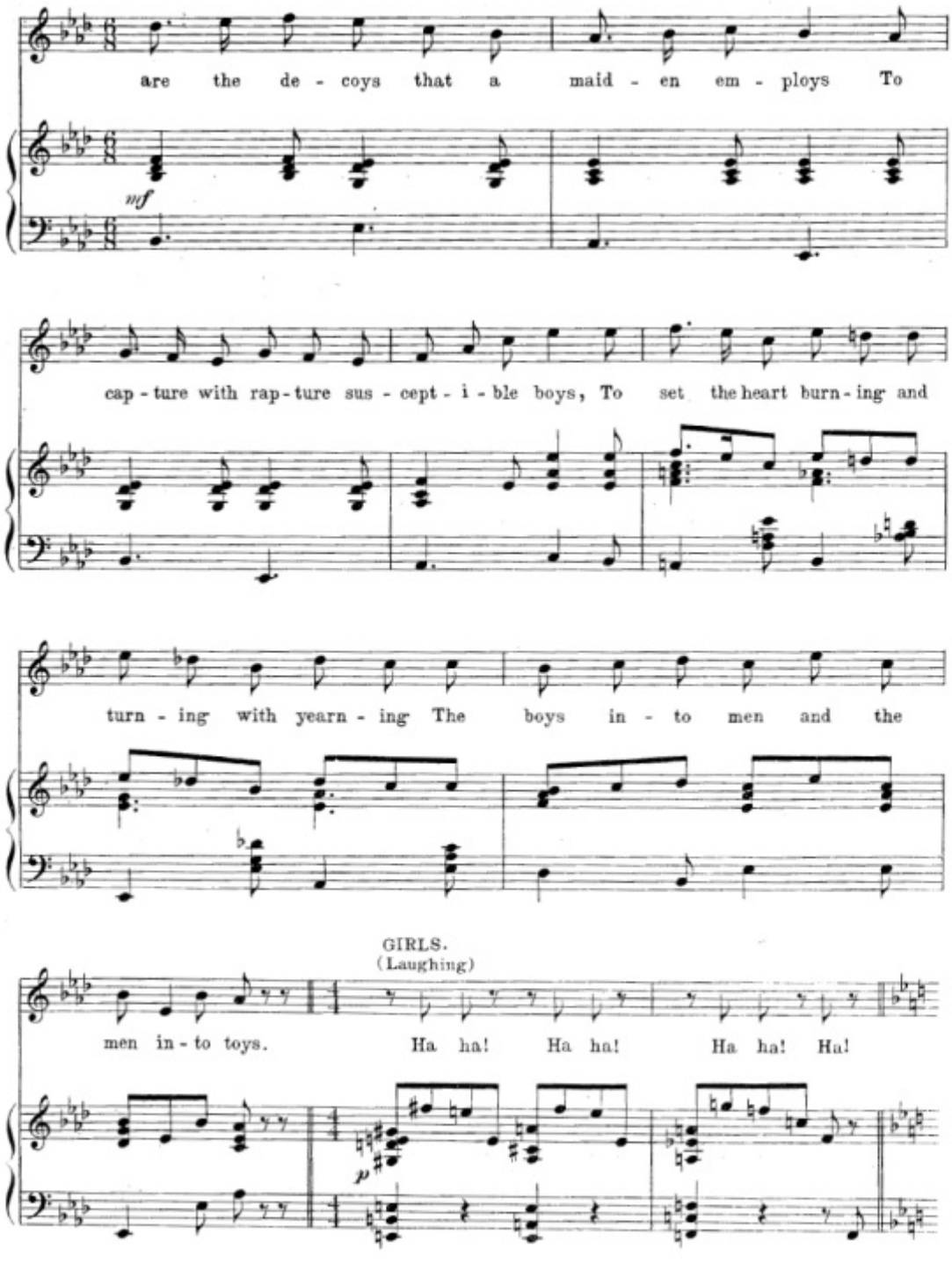

mouth Is queen of so - ci - e - ty South. And the
mouth Is queen of so - ci - e - ty South. And the
tall hand-some girl stand - ing there to our right Is a North - - ern
tall hand-some girl stand - ing there to our right Is a North - - ern
West How d'you
light, To the left are the stars of the West of the West How d'you
light, To the left are the stars of the West How d'you

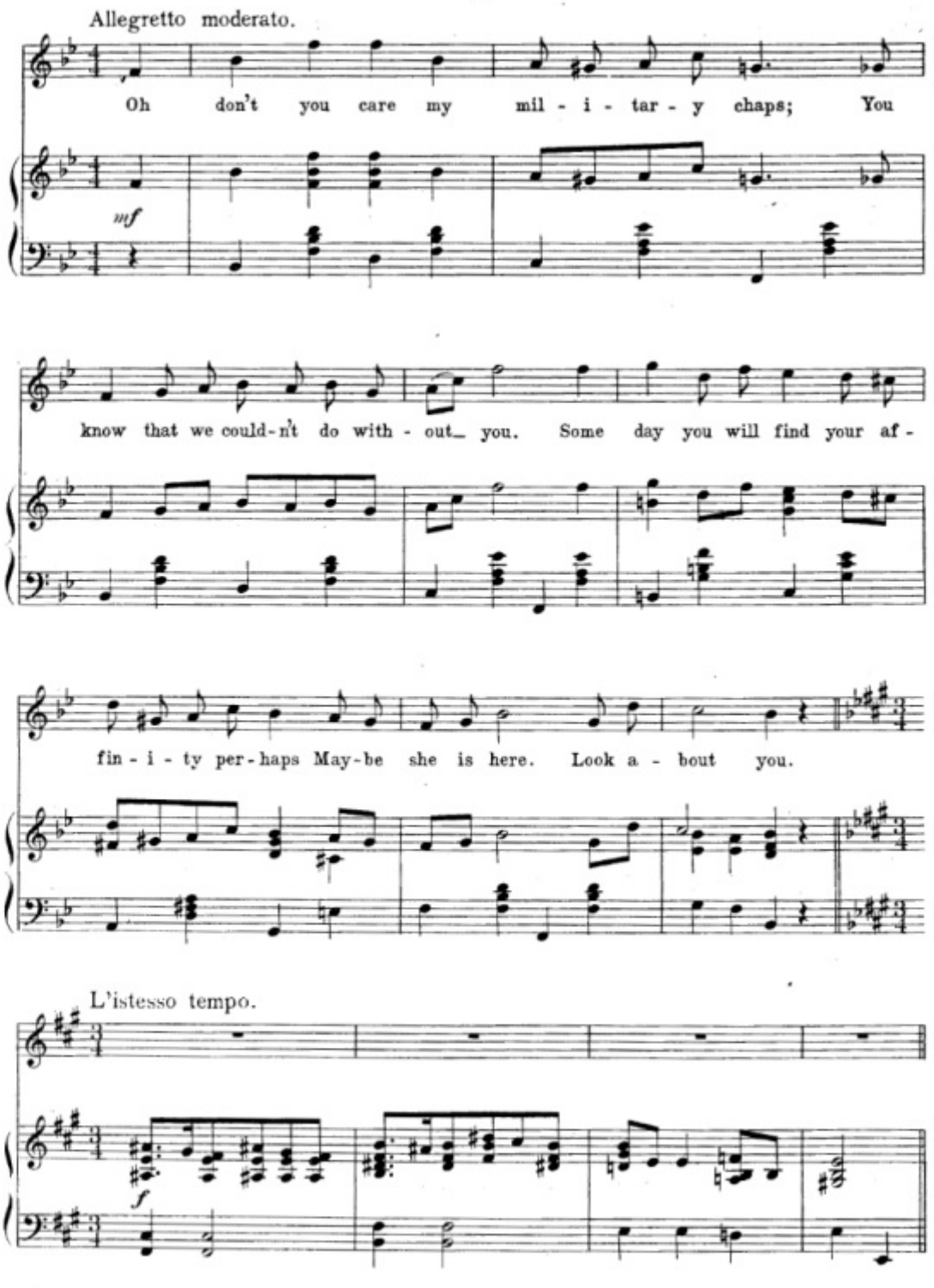

rest
think they com - pare with the rest with the rest? New Eng - land at least gives her
think they com - pare with the rest? New Eng - land at least gives her
share of the feast From her belles down East Now see which you
share of the feast From her belles down East Now see which you
fan - cy the best 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.

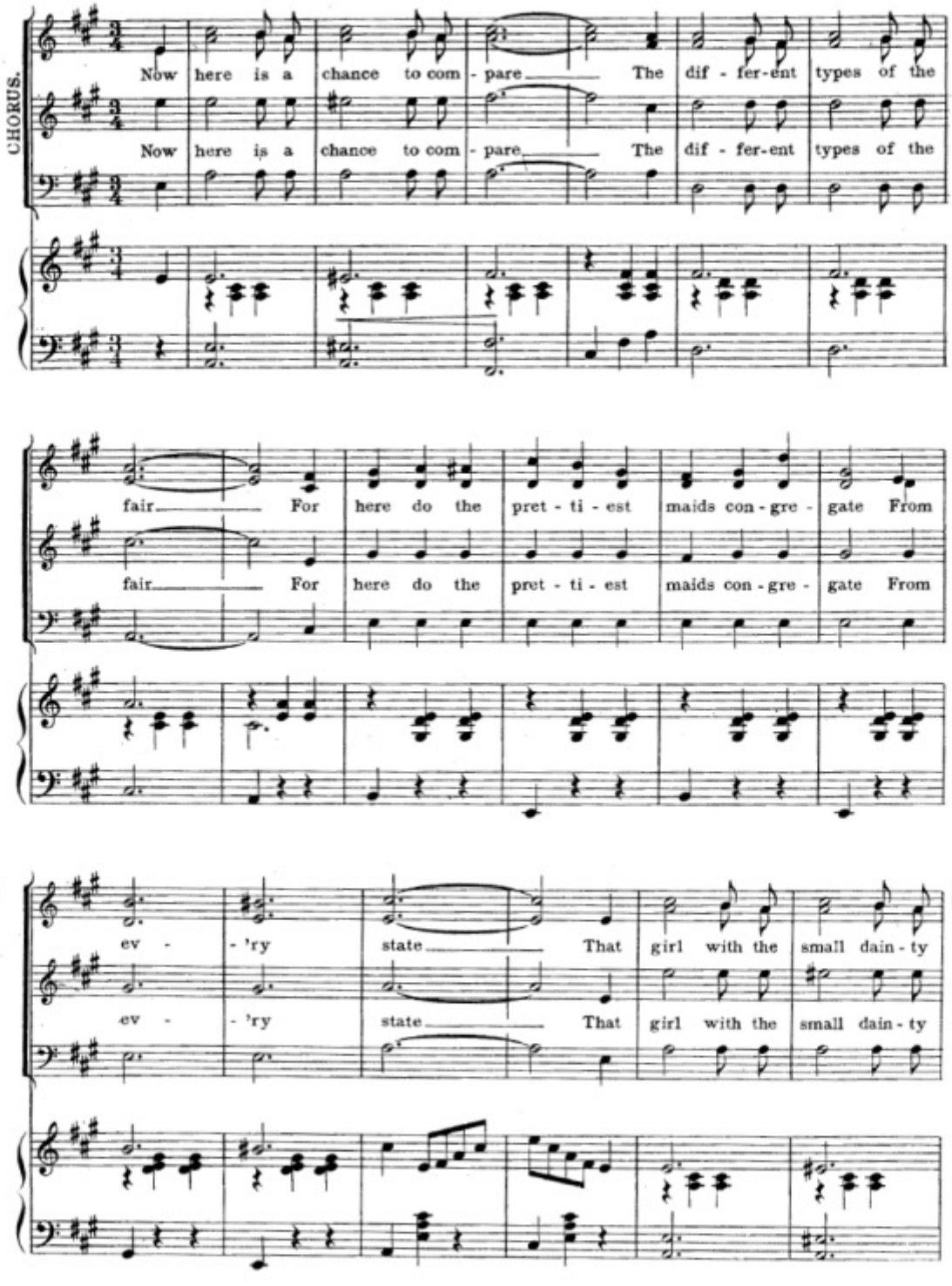
Enter five little Girls and the five Cadets.

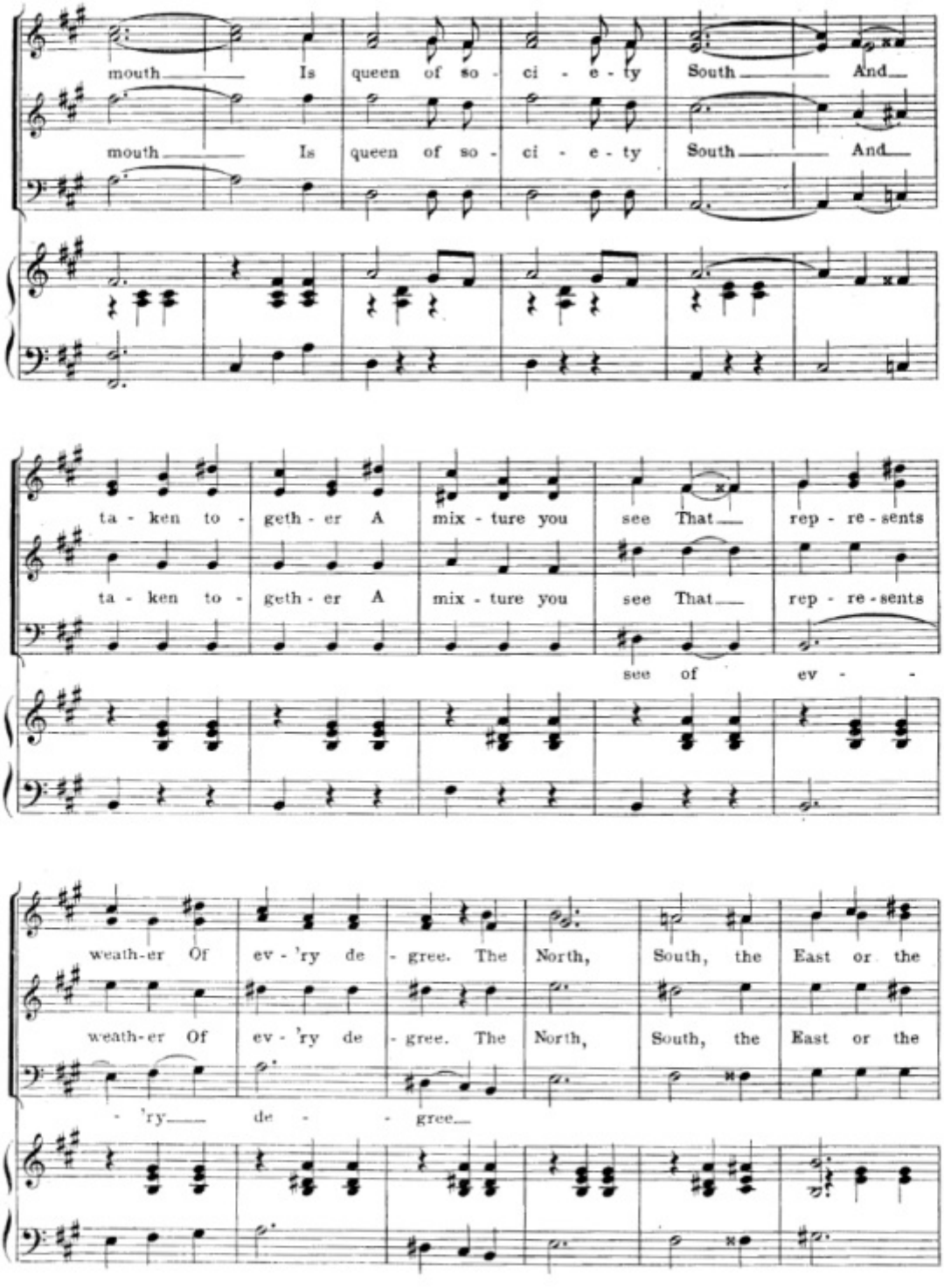
LITTLE GIRLS.

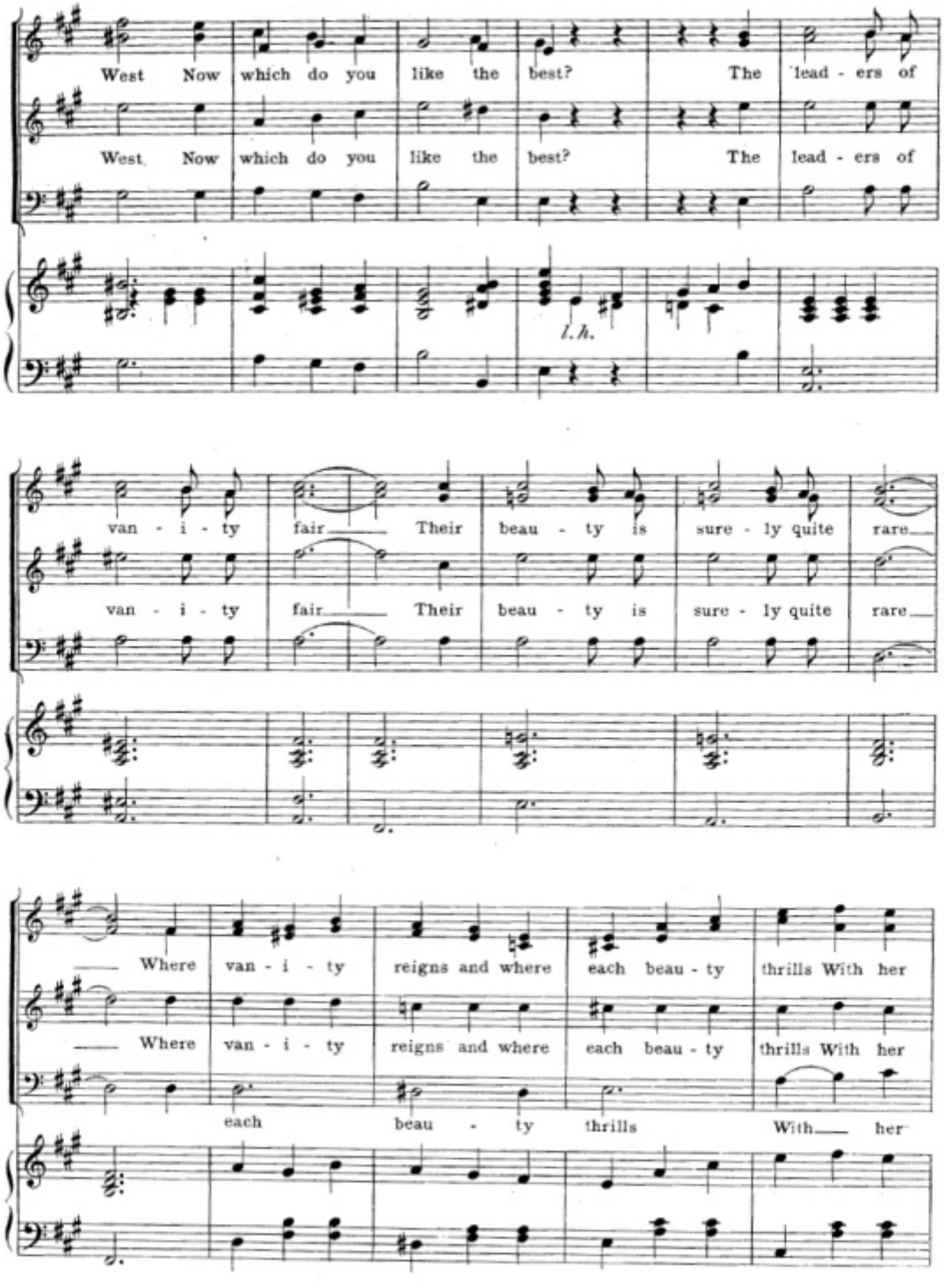


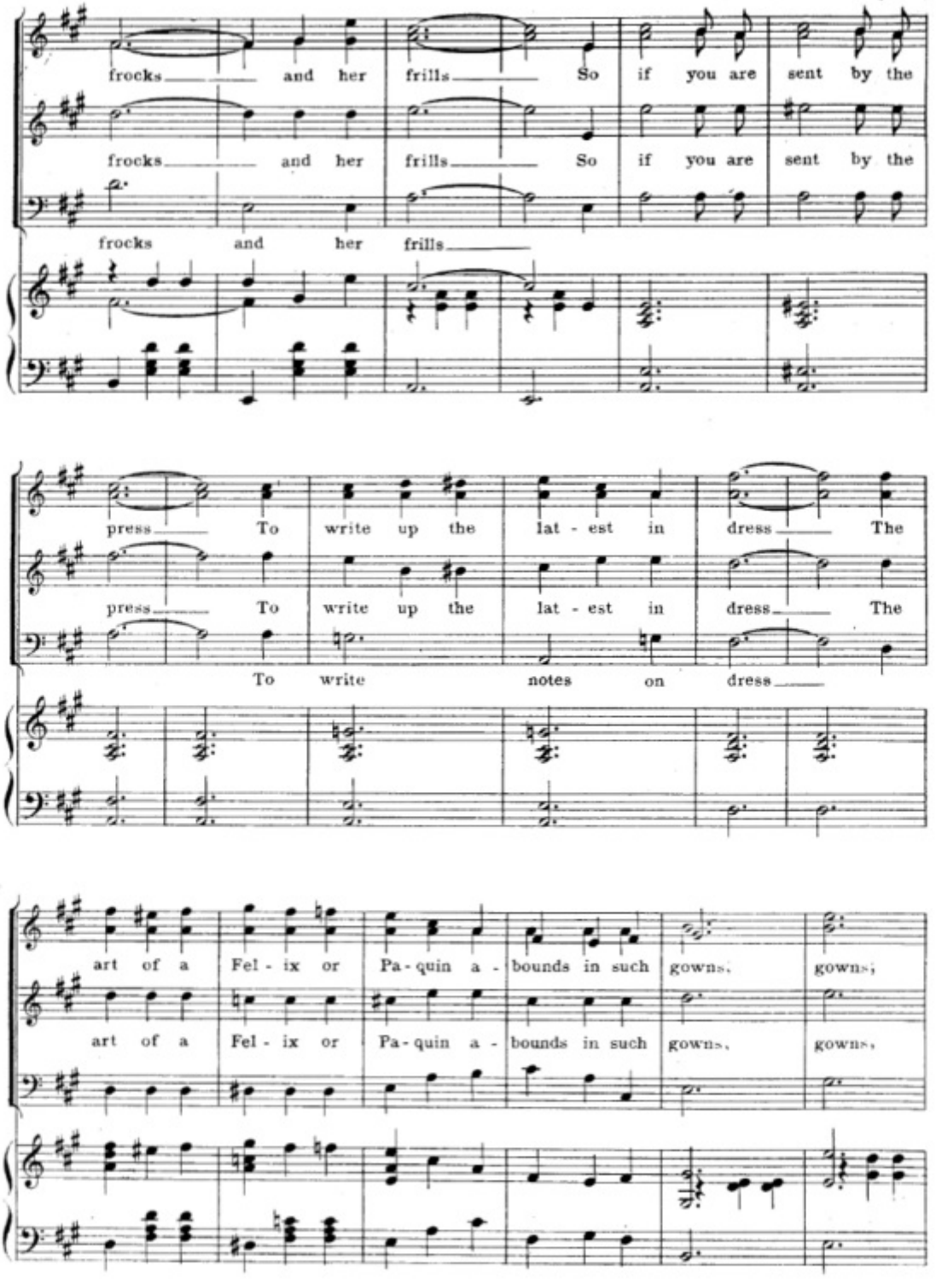

are the de - coys that a maid - en em - ploys To
mf
cap - ture with rap - ture sus - cept - i - ble boys, To set the heart burn - ing and
turn - ing with yearn - ing The boys in - to men and the
GIRLS.
(Laughing)
men in - to toys. Ha ha! Ha ha! Ha ha! Ha!
p

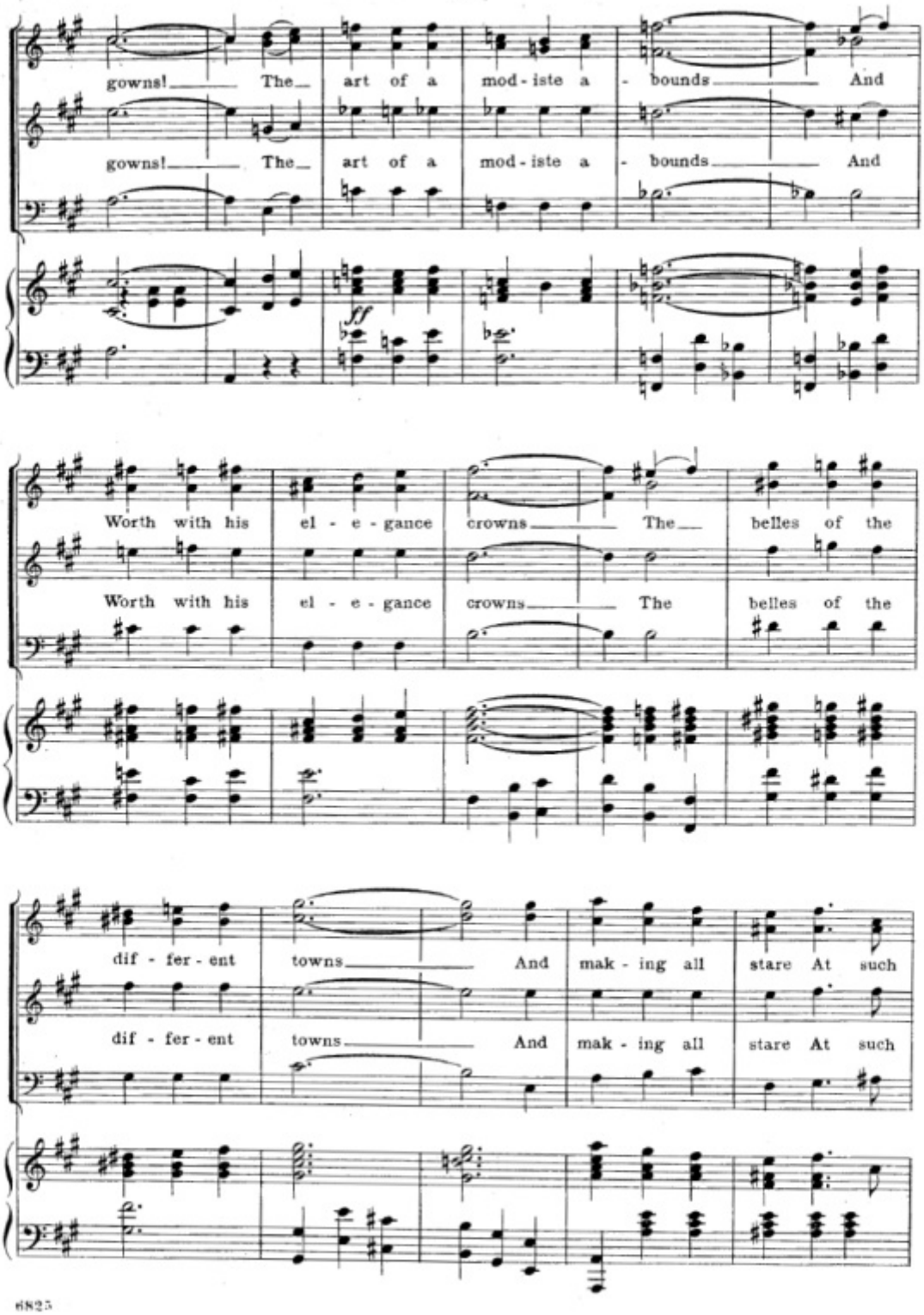

Allegretto moderato.
Oh don't you care my mil - i - tar - y chaps; You
mf
know that we could-n't do with - out you. Some day you will find your af -
fin - i - ty per-haps May-be she is here. Look a - bout you.
L'istesso tempo.
f

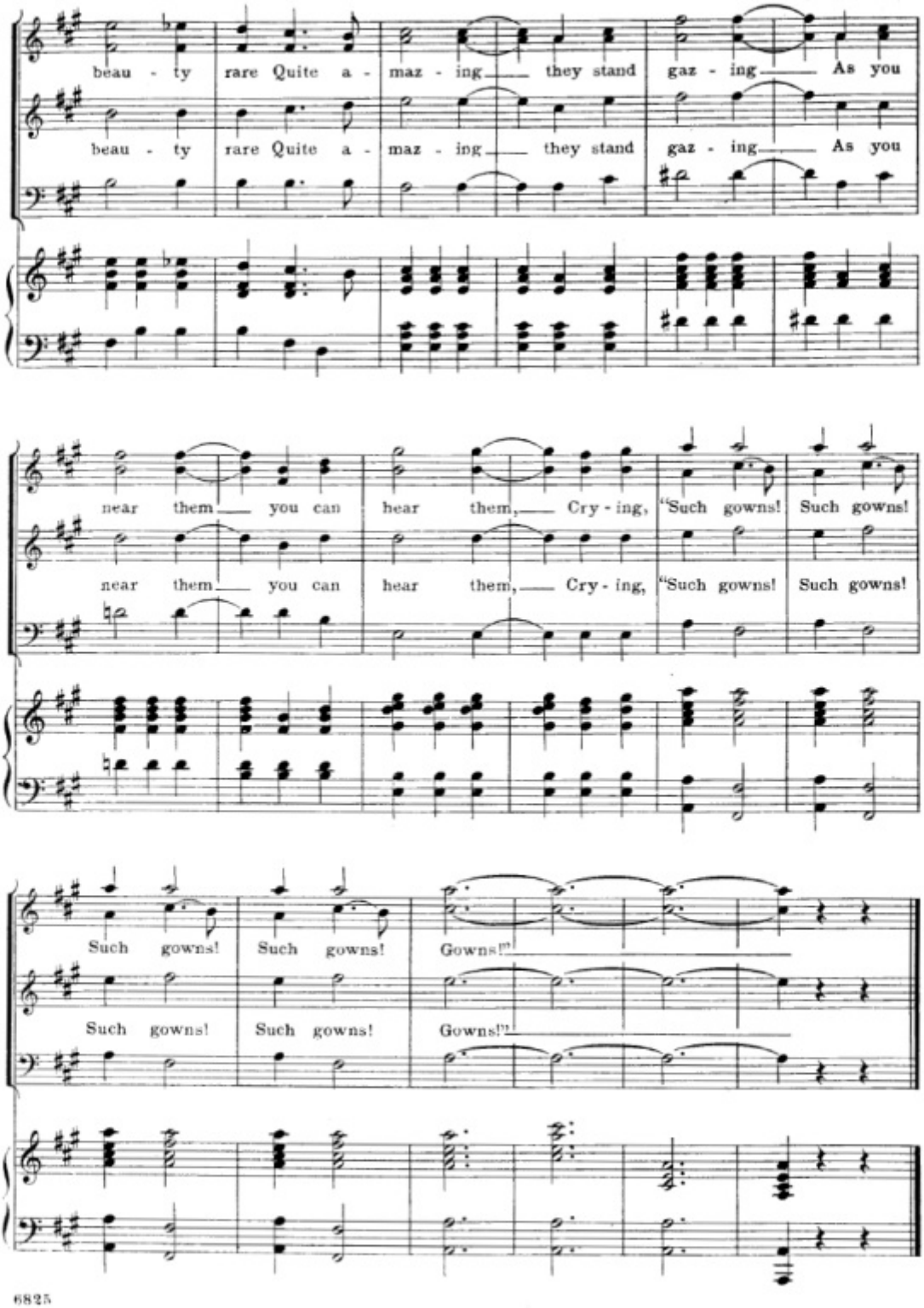

CHORUS.
Now here is a chance to com - pare The dif - fer-ent types of the
Now here is a chance to com - pare The dif - fer-ent types of the
fair For here do the pret - ti - est maids con - gre - gate From
fair For here do the pret - ti - est maids con - gre - gate From
ev - - 'ry state That girl with 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
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 - -
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


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
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
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,


gowns! The art of a mod - iste a - bounds And
gowns! The art of a mod - iste a - bounds And
ff
Worth with his el - e - gance crowns The belles of the
Worth with his el - e - gance crowns The belles of the
dif - fer - ent towns And mak - ing all stare At such
dif - fer - ent towns And mak - ing all stare At such

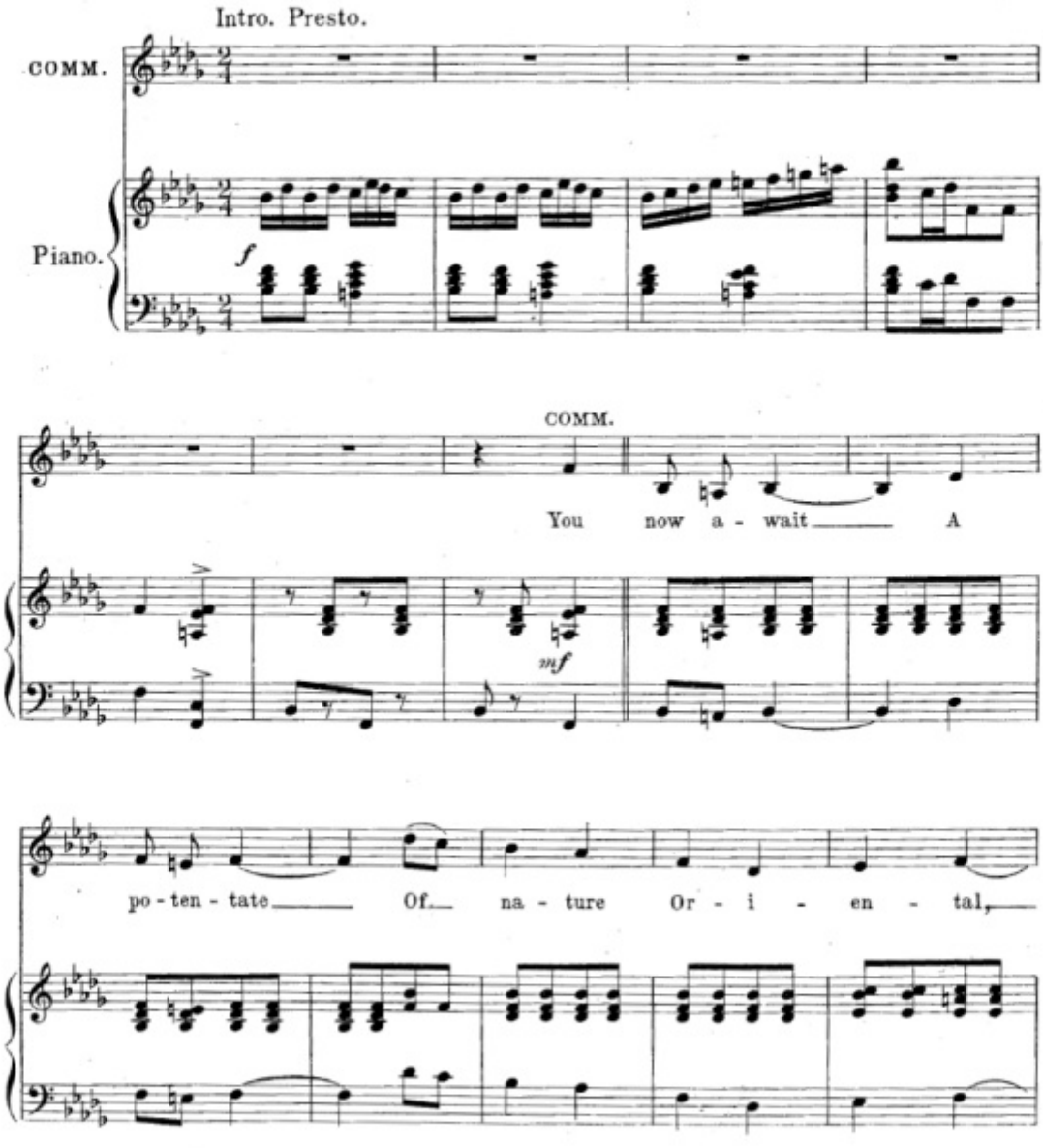

beau - ty rare Quite a - maz - ing they stand gaz - ing As you
beau - ty rare Quite a - maz - ing they stand gaz - ing As you
near them you can hear them, Cry - ing, "Such gowns! Such gowns!
near them you can hear them, Cry - ing, "Such gowns! Such gowns!
Such gowns! Such gowns! Gowns!"
Such gowns! Such gowns! Gowns!"

No. 2. A Lesson in Etiquette.

Commodore, Everett and Chorus.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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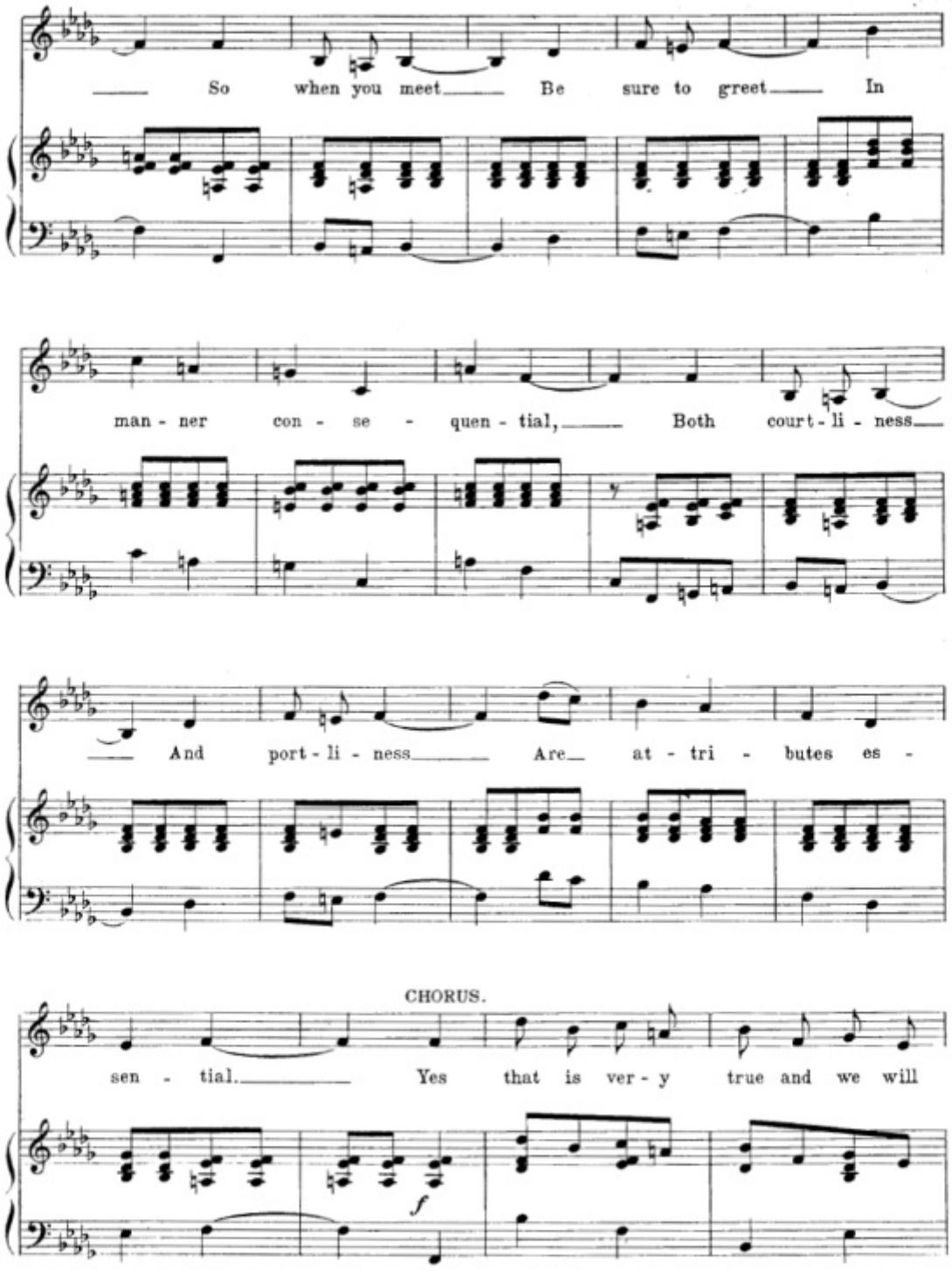
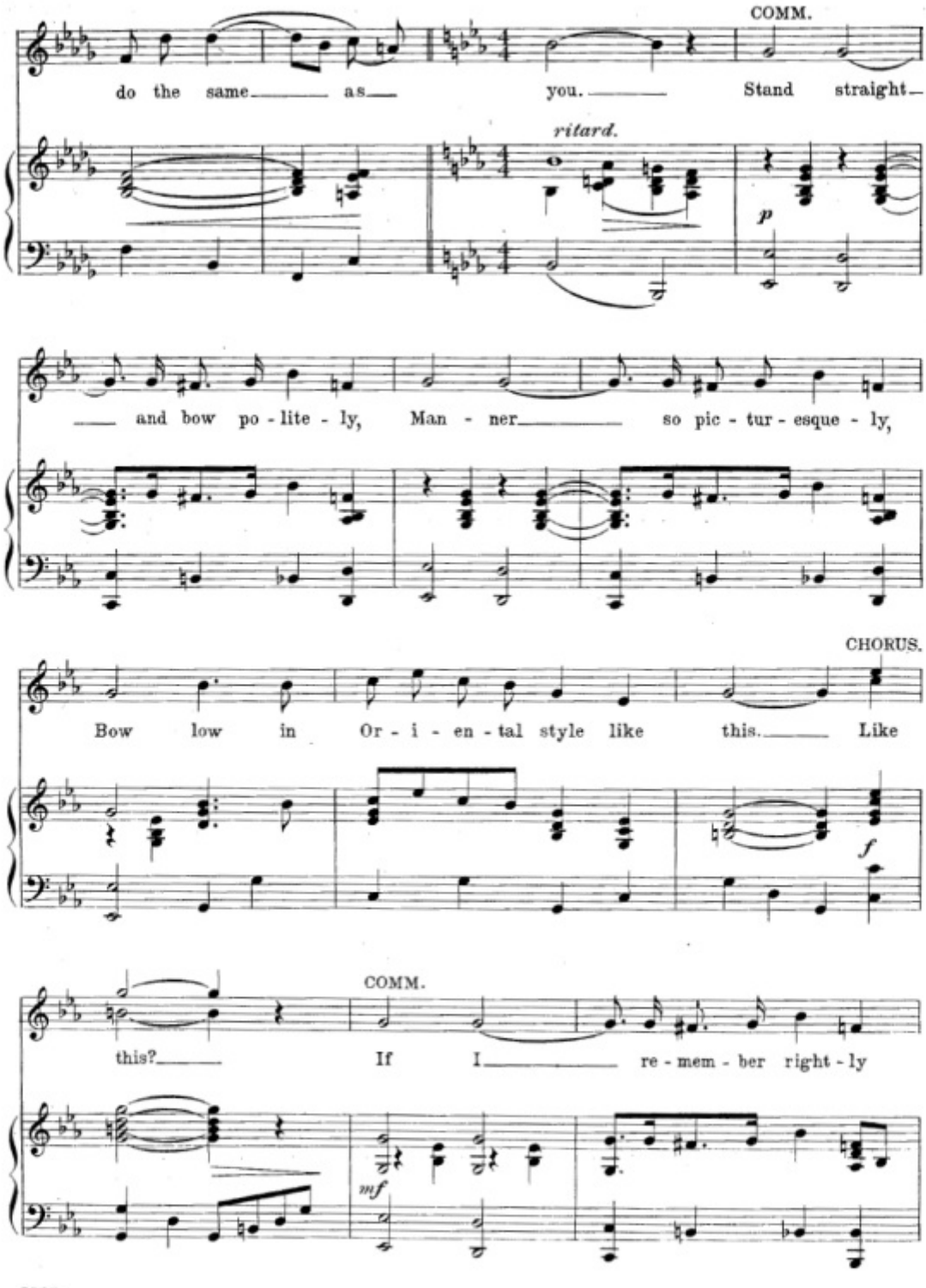
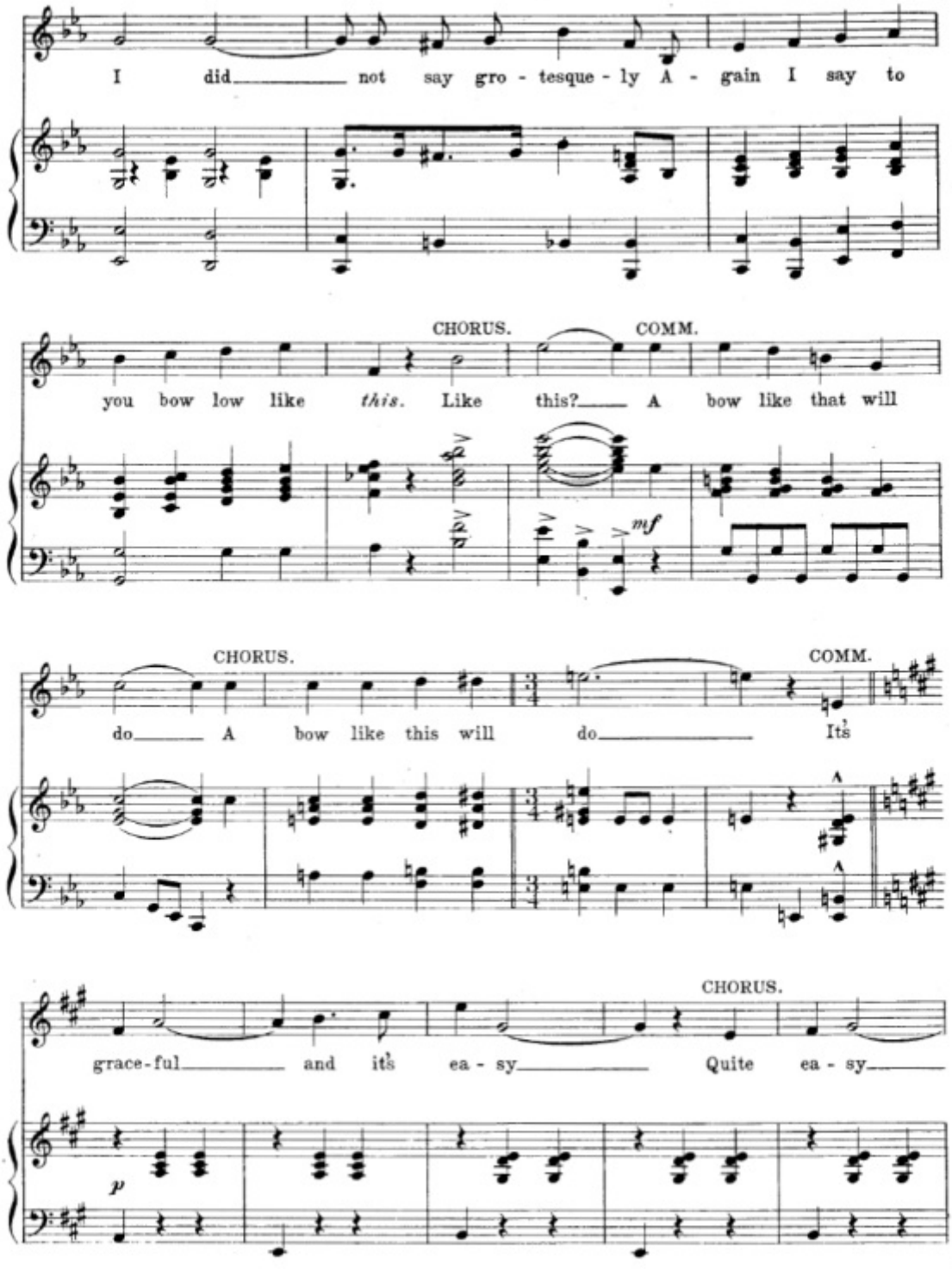
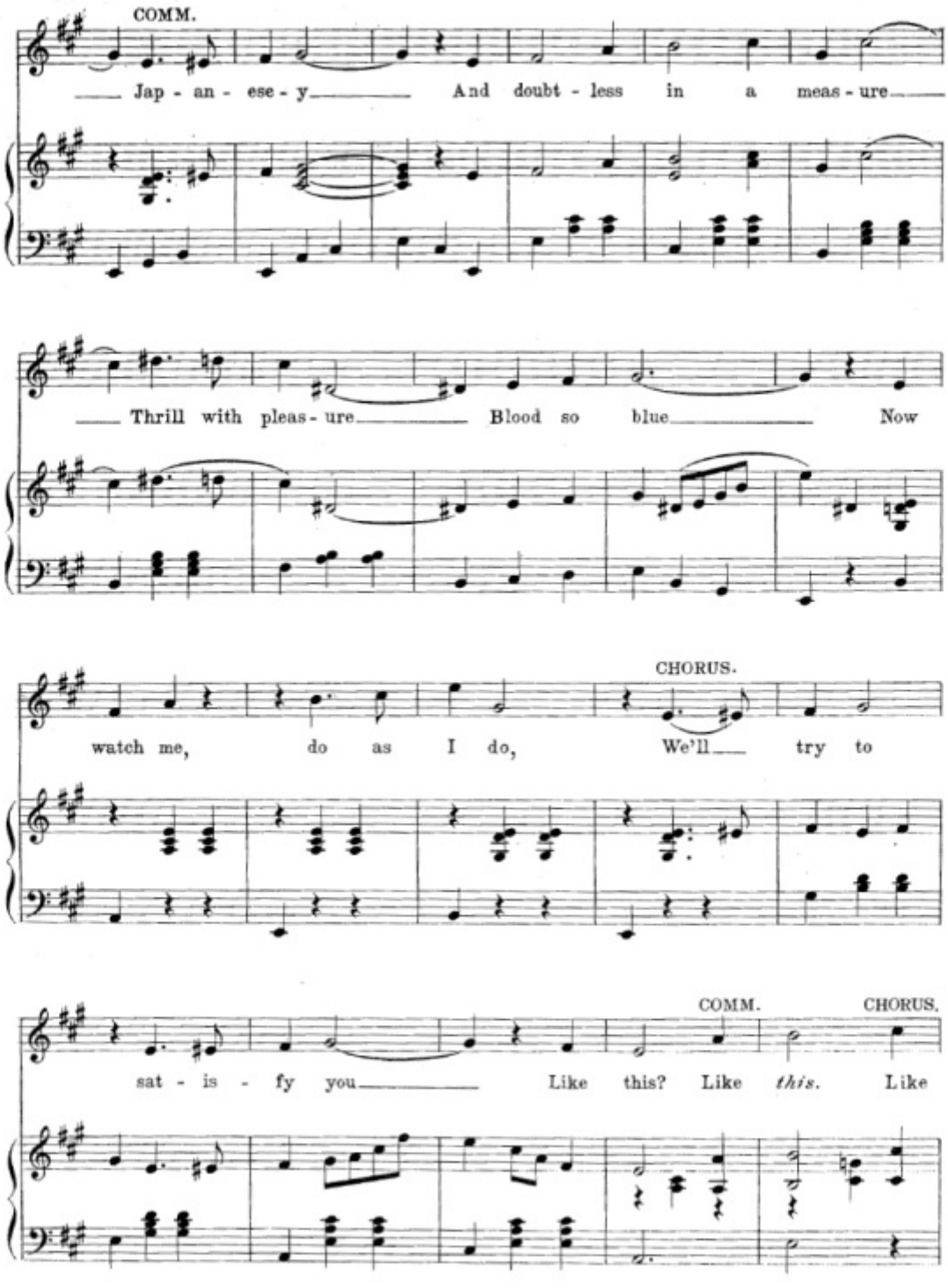
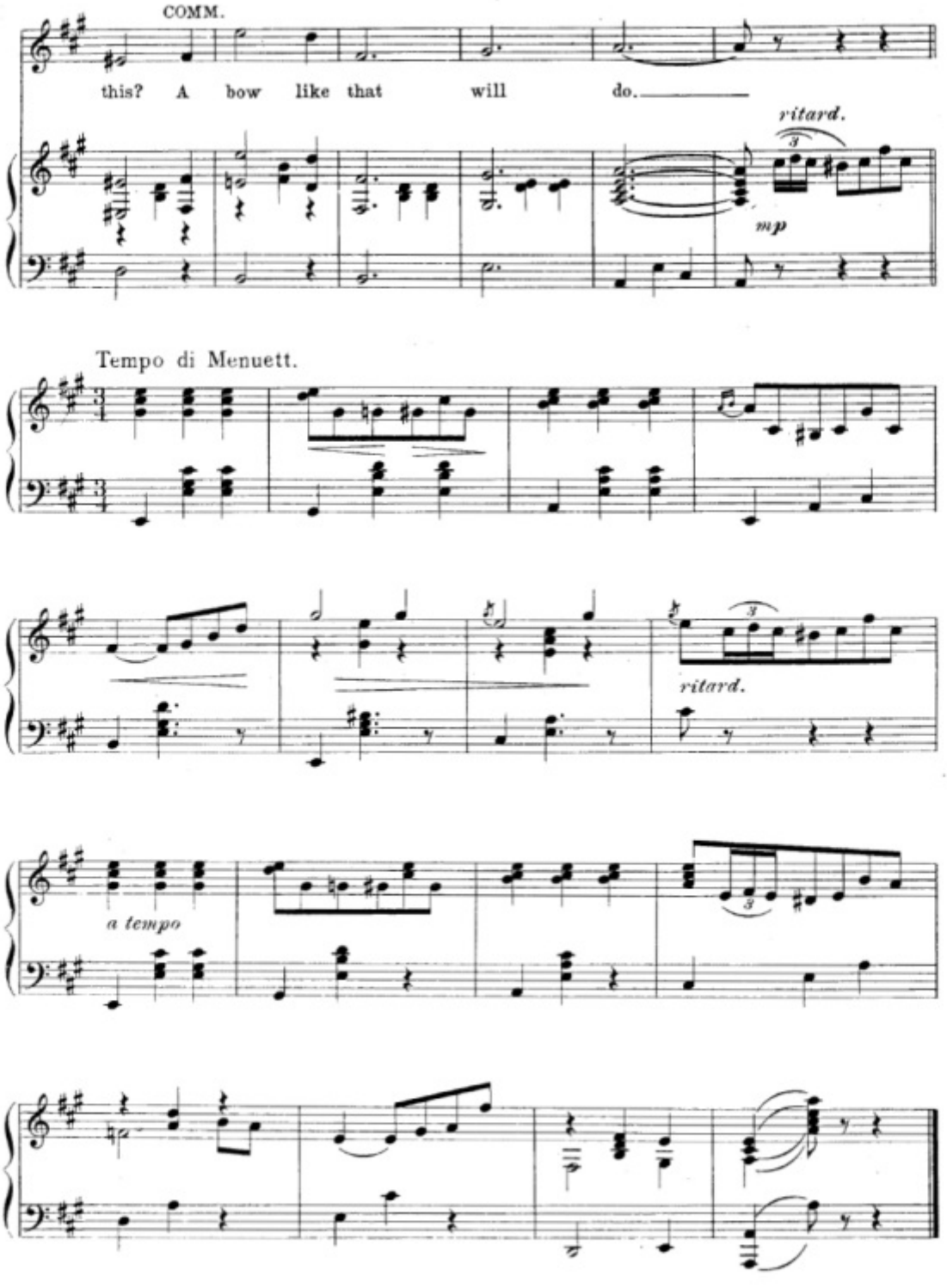

So when you meet Be sure to greet In
man - ner con - se - quen - tial, Both court - li - ness
And port - li - ness Are at - tri - butes es -
CHORUS.
sen - tial. Yes that is ver - y true and we will
f


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 It's
CHORUS.
grace-ful and it's ea - sy Quite ea - sy
p

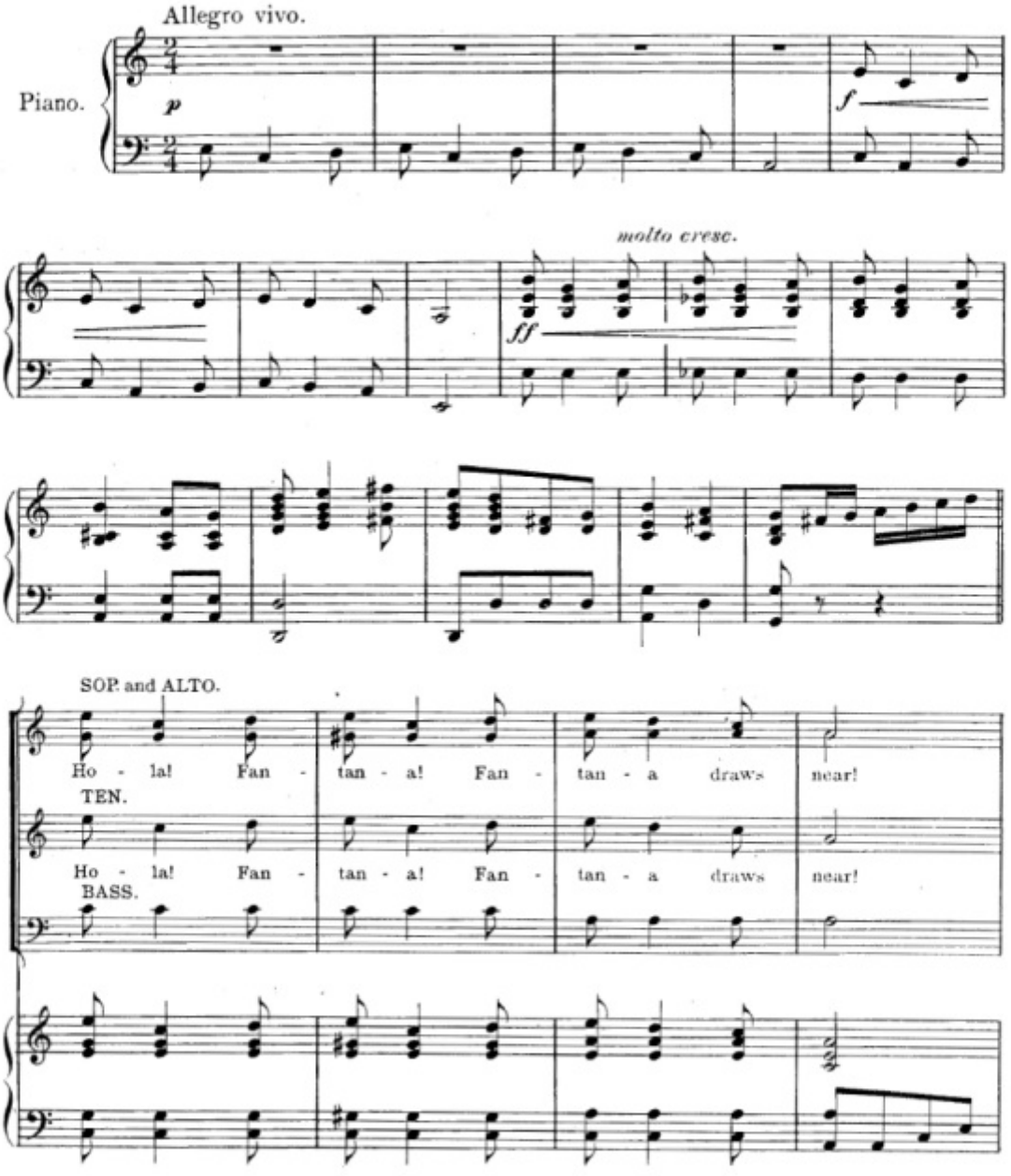

COMM.
Jap - an - ese - y And doubt - less in a meas - ure
Thrill with pleas - ure Blood so blue Now
CHORUS.
watch me, do as I do, We'll try to
COMM. CHORUS.
sat - is - fy you Like this? Like *this.* Like


COMM.
this? A bow like that will do.
ritard.
mp
Tempo di Menuett.
ritard.
a tempo

No 3. Entrance of Fantana.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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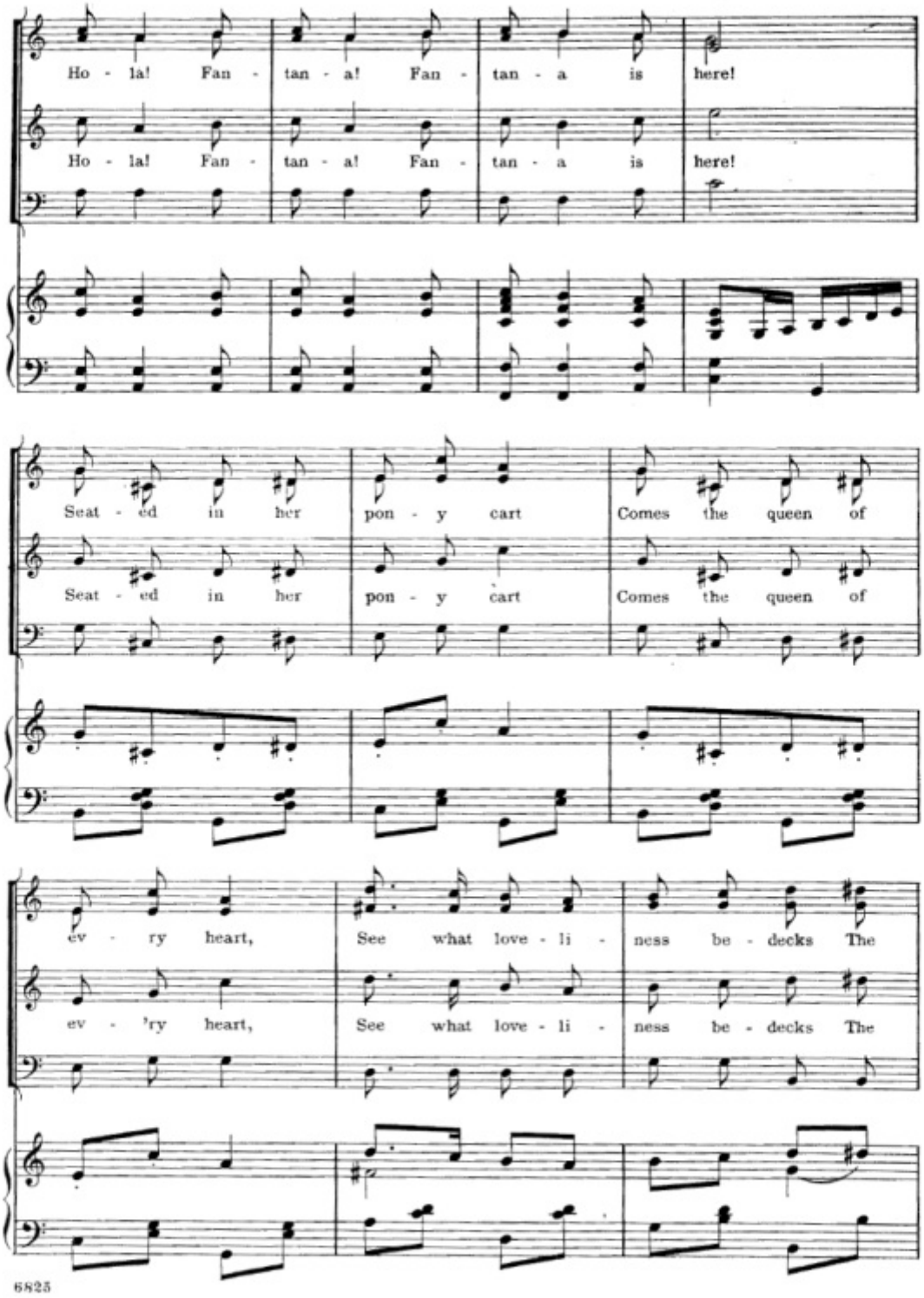
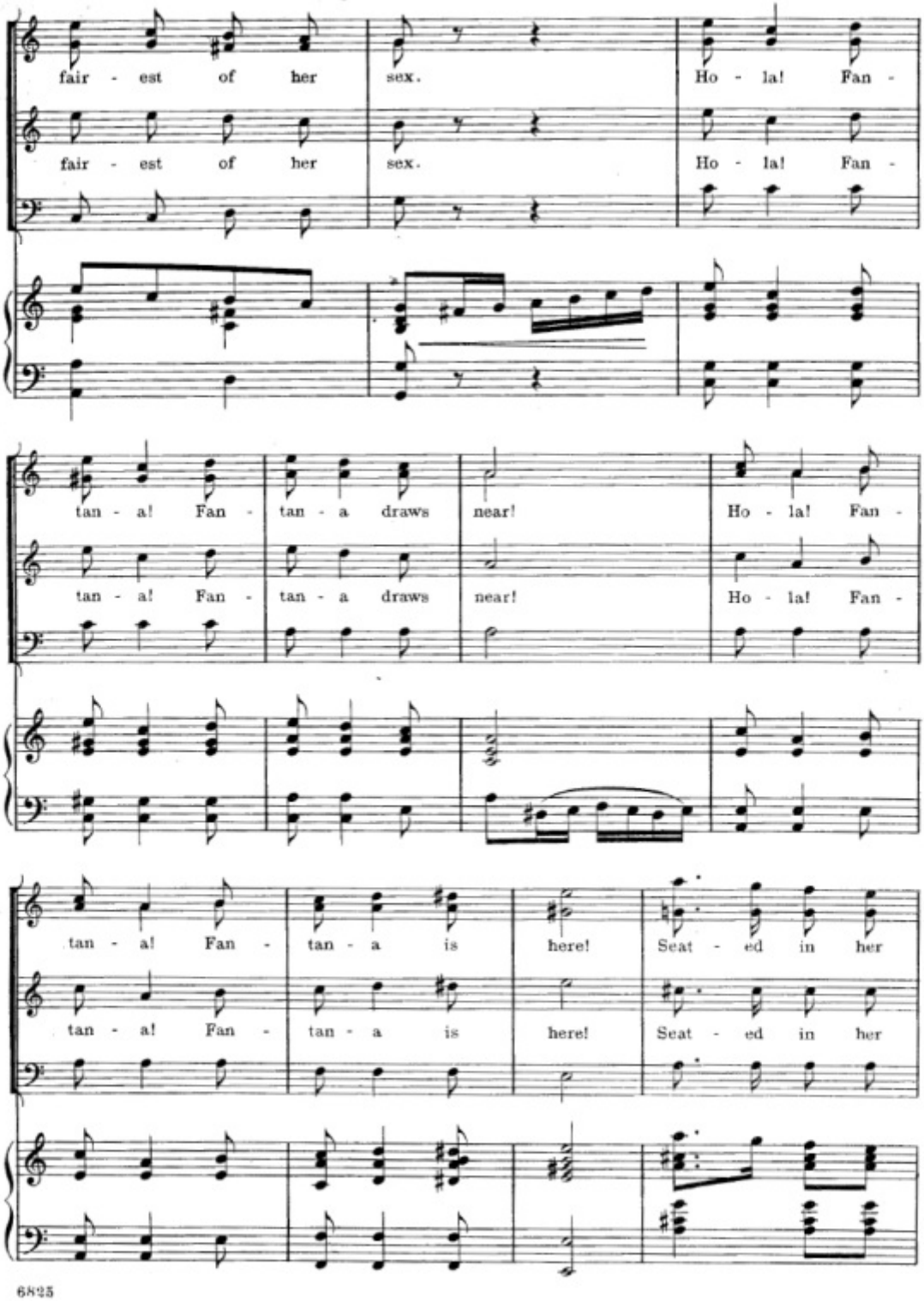
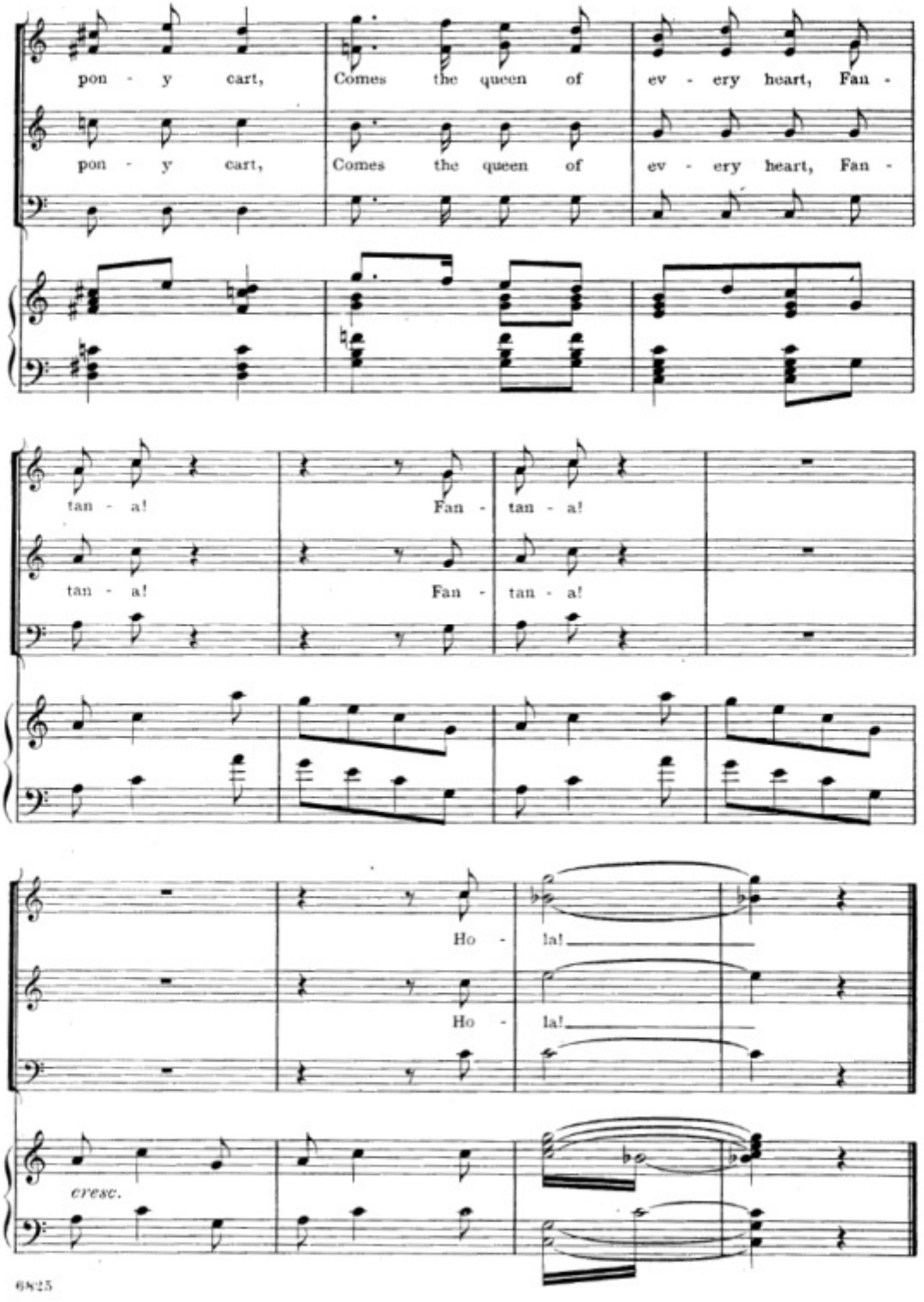

Ho - la! Fan - tan - a! Fan - tan - a is here!
Ho - la! Fan - tan - a! Fan - tan - a is here!
Seat - ed in her pon - y cart Comes the queen of
Seat - ed in her pon - y cart Comes the queen of
ev - ry heart, See what love - li - ness be - decks The
ev - 'ry heart, See what love - li - ness be - decks 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

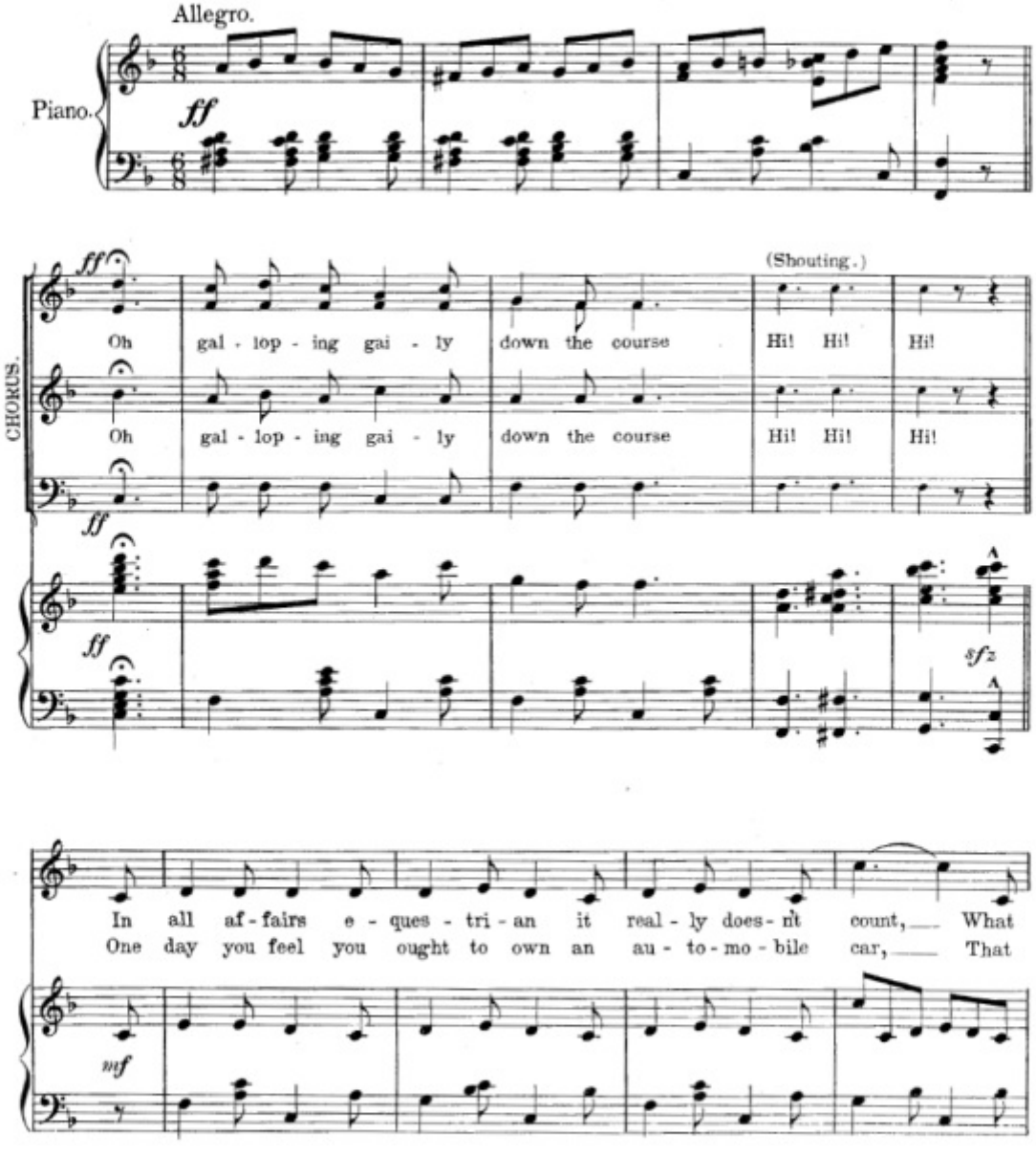

pon - y cart, Comes the queen of ev - ery heart, Fan -
pon - y cart, Comes the queen of ev - ery heart, Fan -
tan - a! Fan - tan - a!
tan - a! Fan - tan - a!
Ho - la!
Ho - la!
cresc.

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

No. 4.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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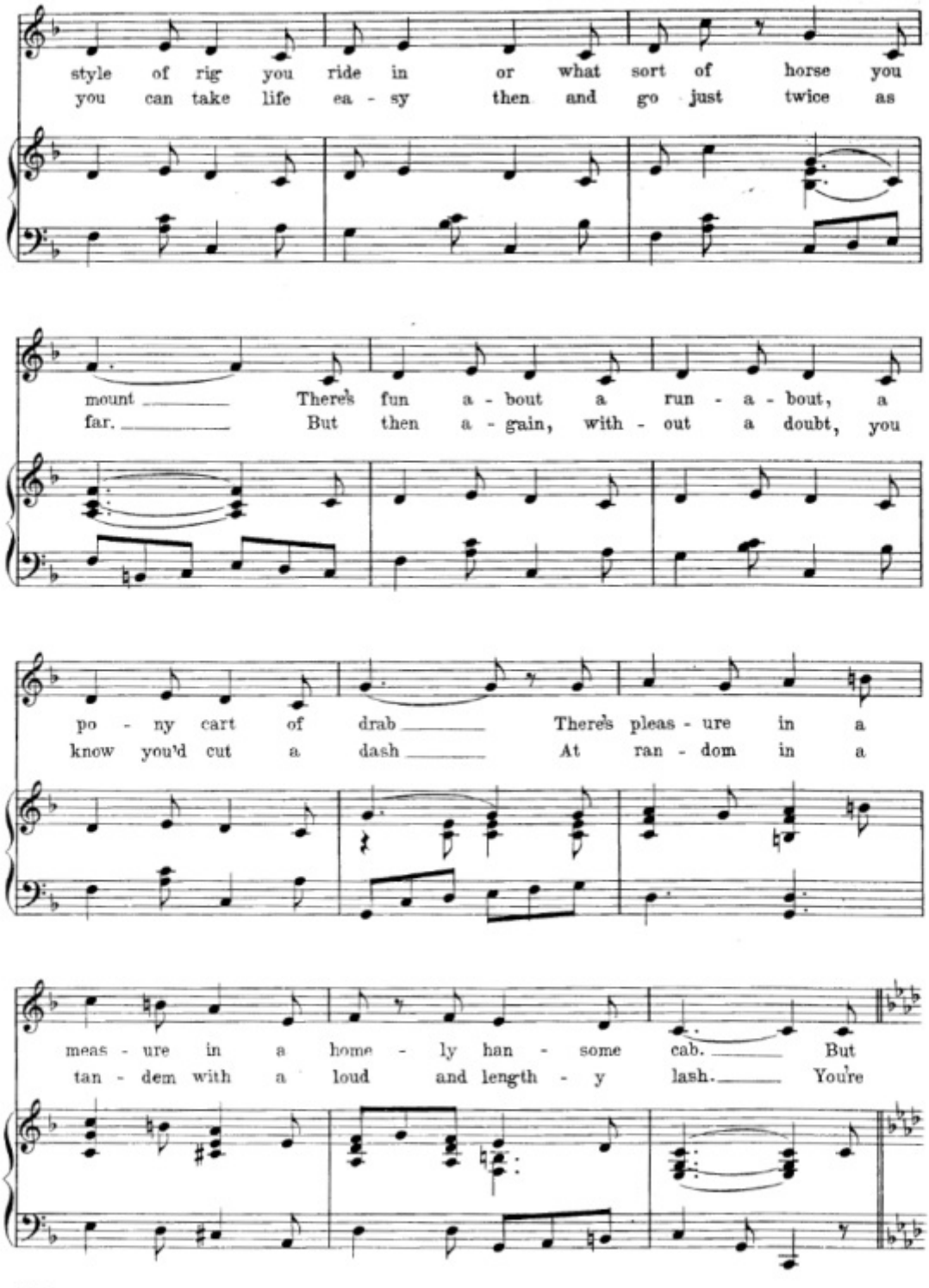
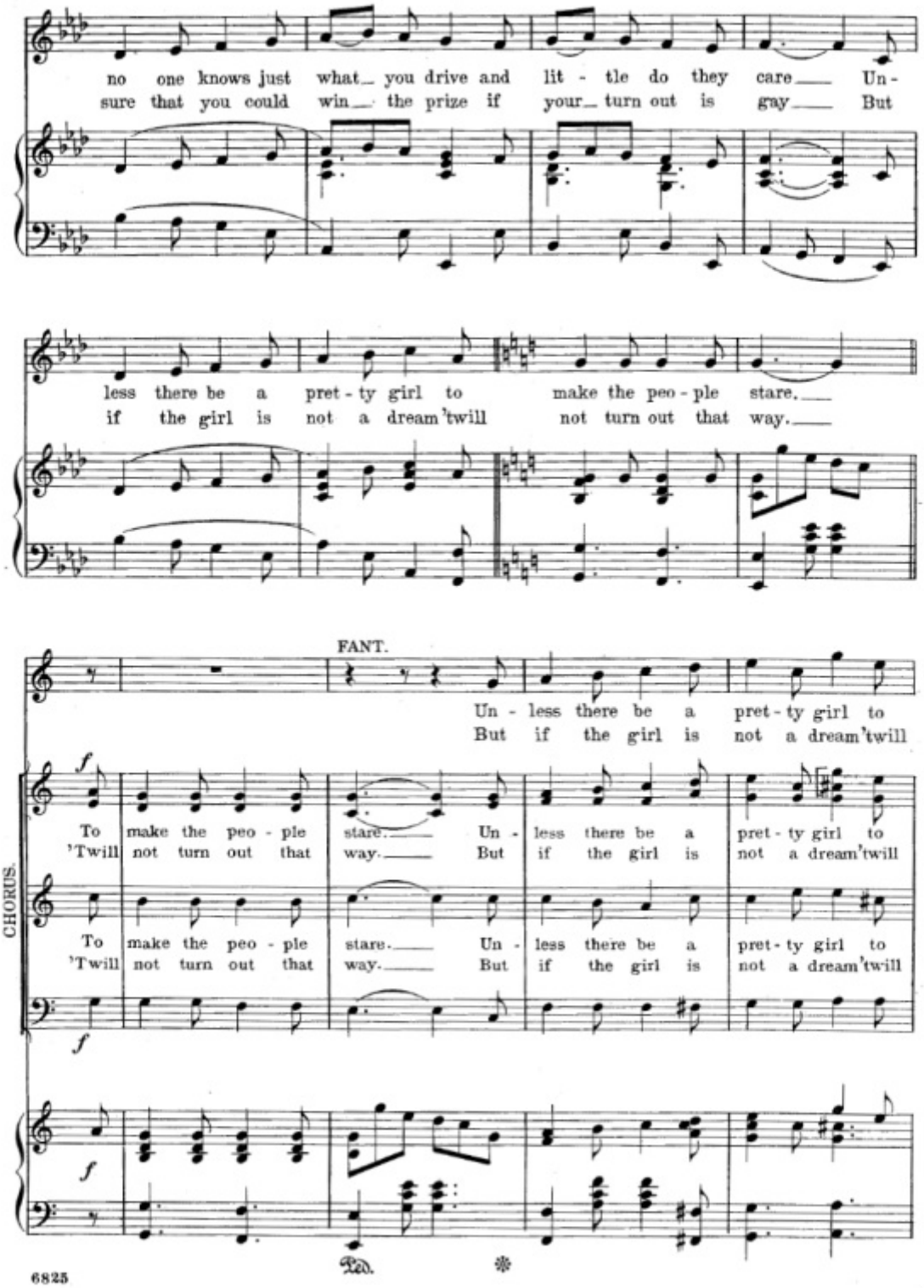
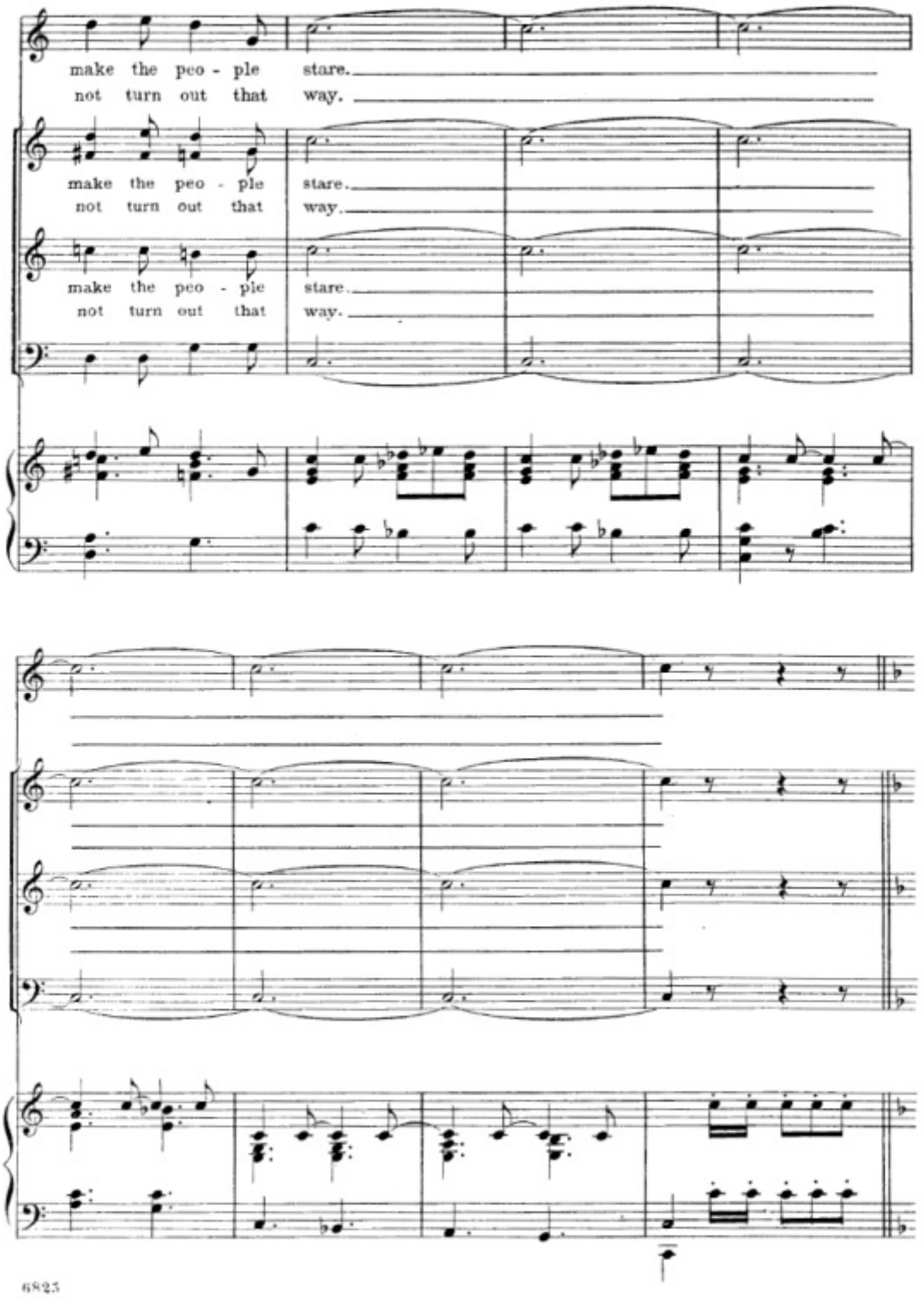
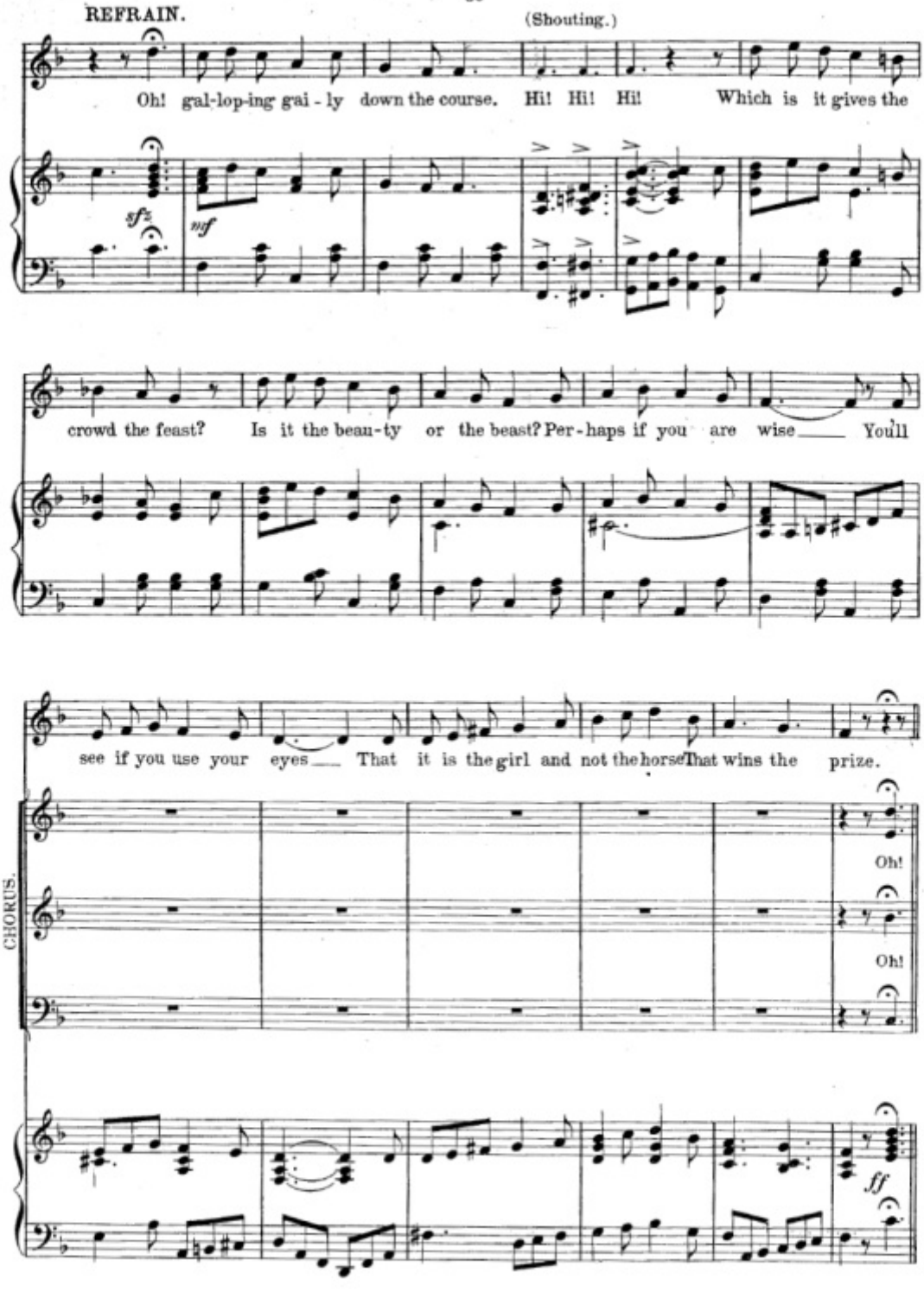
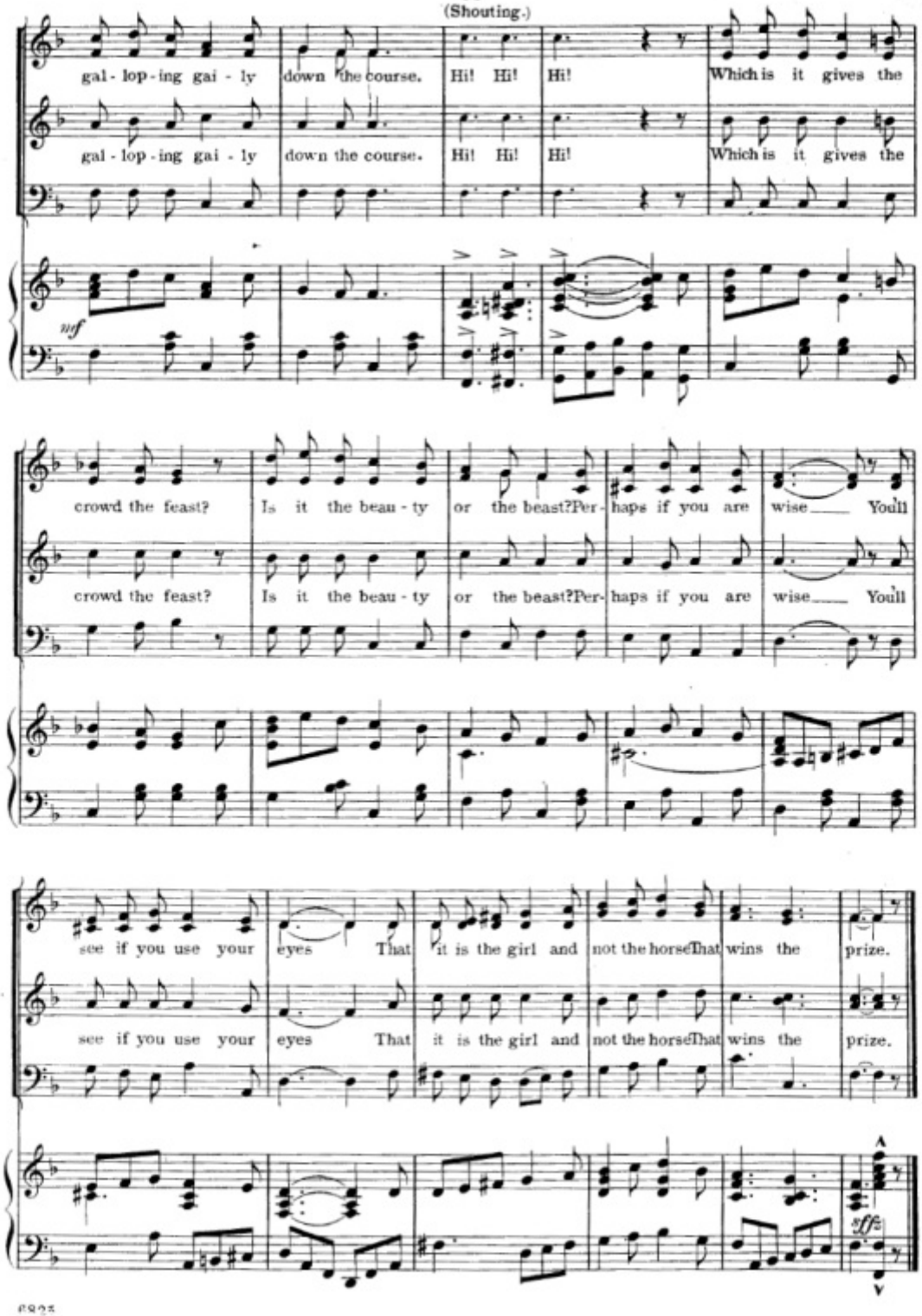

style of rig you ride in or what sort of horse you
you can take life ea - sy then and go just twice as
mount _____ There's fun a - bout a run - a - bout, a
far. _____ But then a - gain, with - out a doubt, you
po - ny cart of drab _____ There's pleas - ure in a
know you'd cut a dash _____ At ran - dom 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
CHORUS.
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
Ped.

8/223


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.


REFRAIN.
(Shouting.)
Oh! gal-lop-ing gai - ly down the course. Hi! Hi! Hi! Which is it gives the
sfz
mf
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


(Shouting.)
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
nf
crowd the feast? Is it the beau - ty or the beast? Per - haps if you are wise Youll
crowd the feast? Is it the beau - ty or the beast? Per - haps if you are wise Youll
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.
A
sffz
V

Drop In On Me At Luncheon.

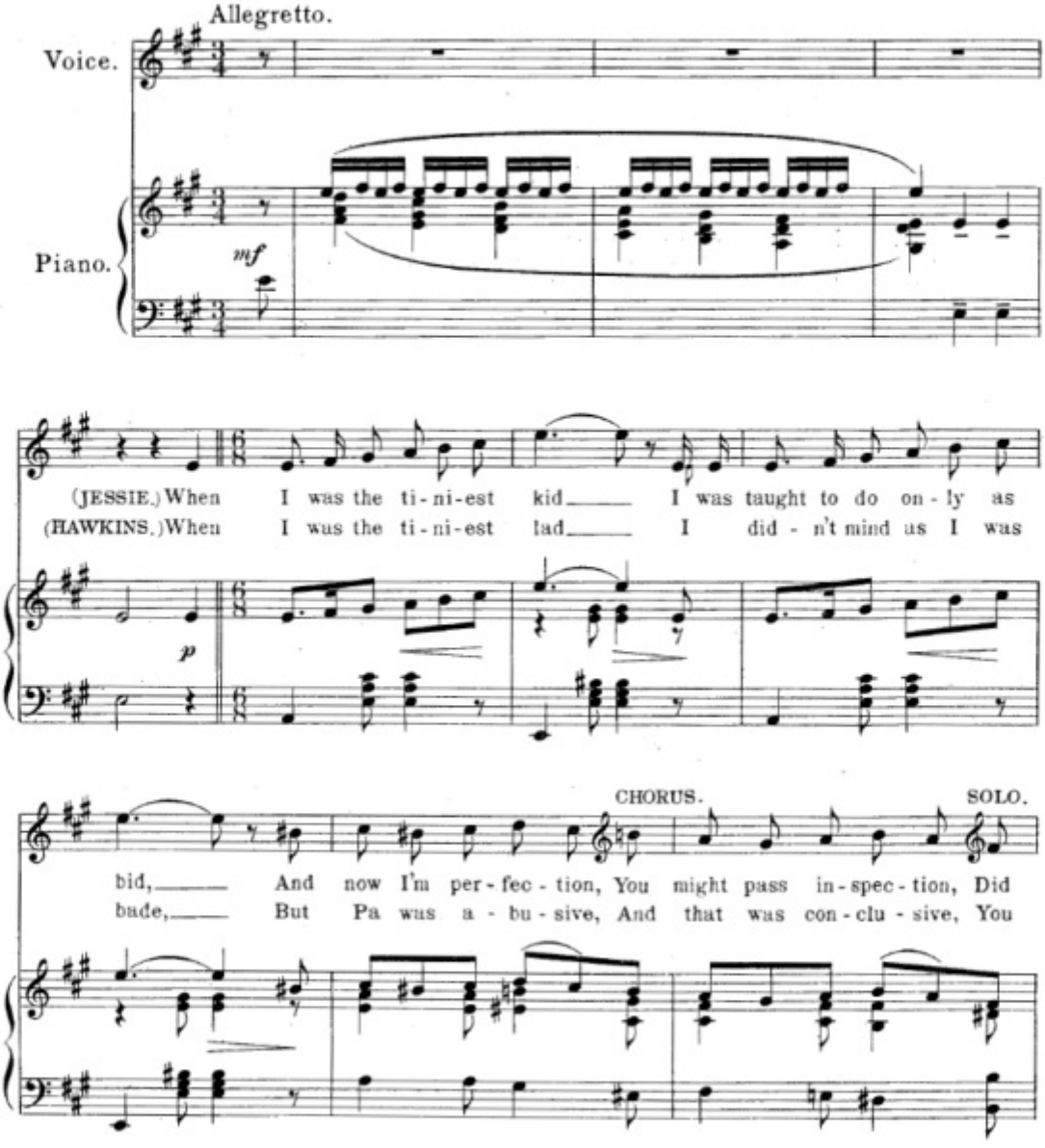
No 5.

DUET.

Jessie and Hawkins.

Words by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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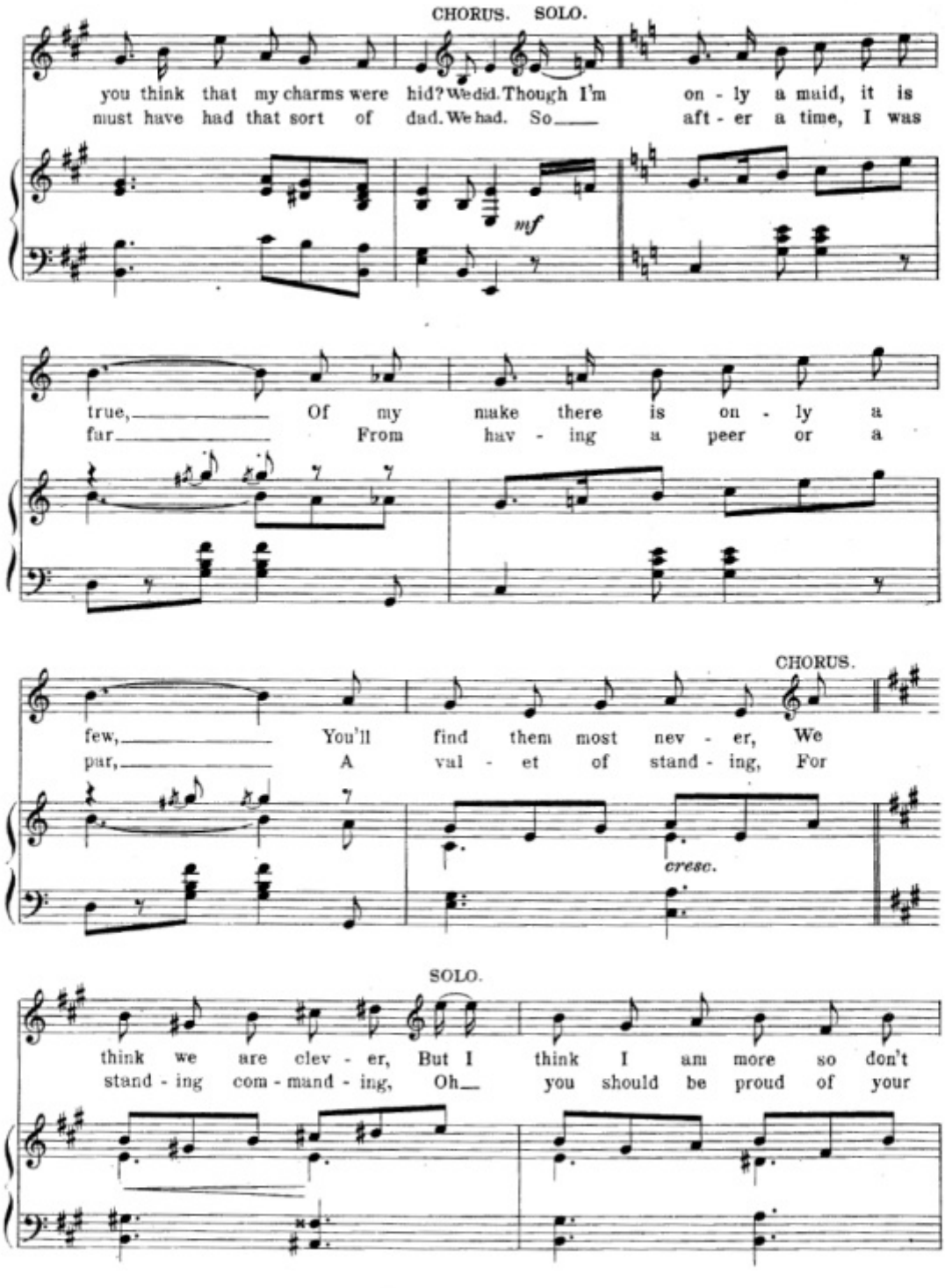
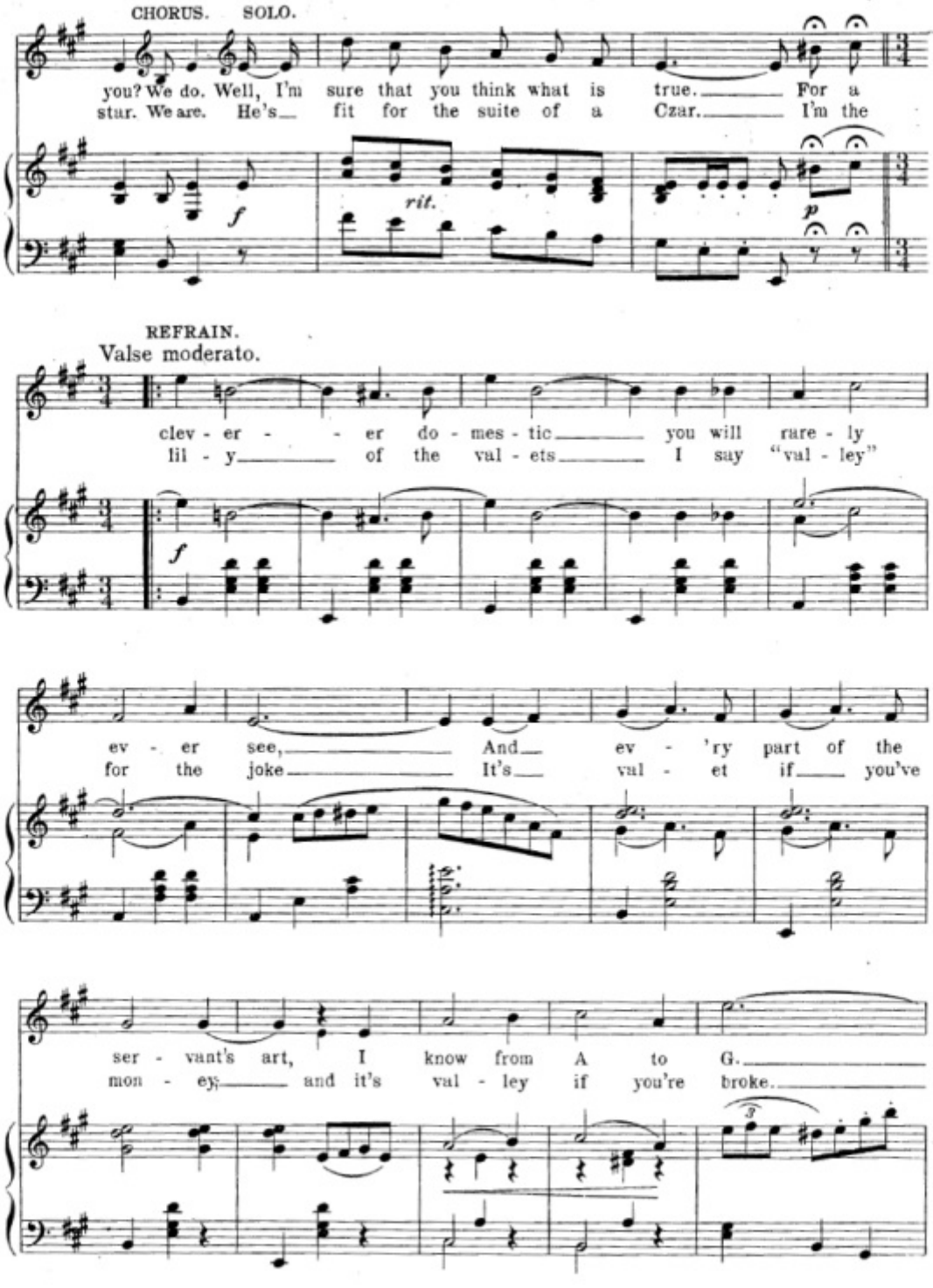
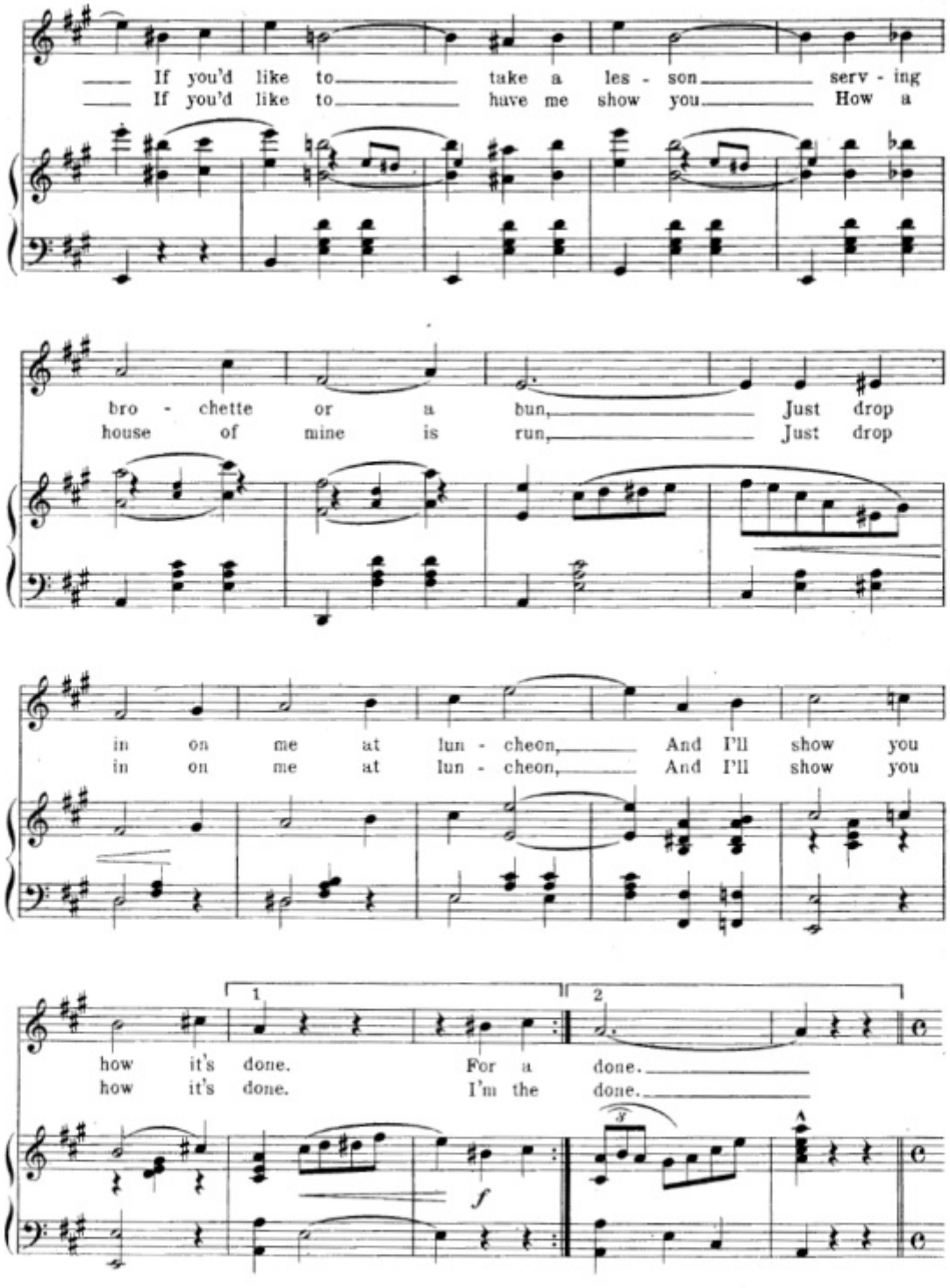
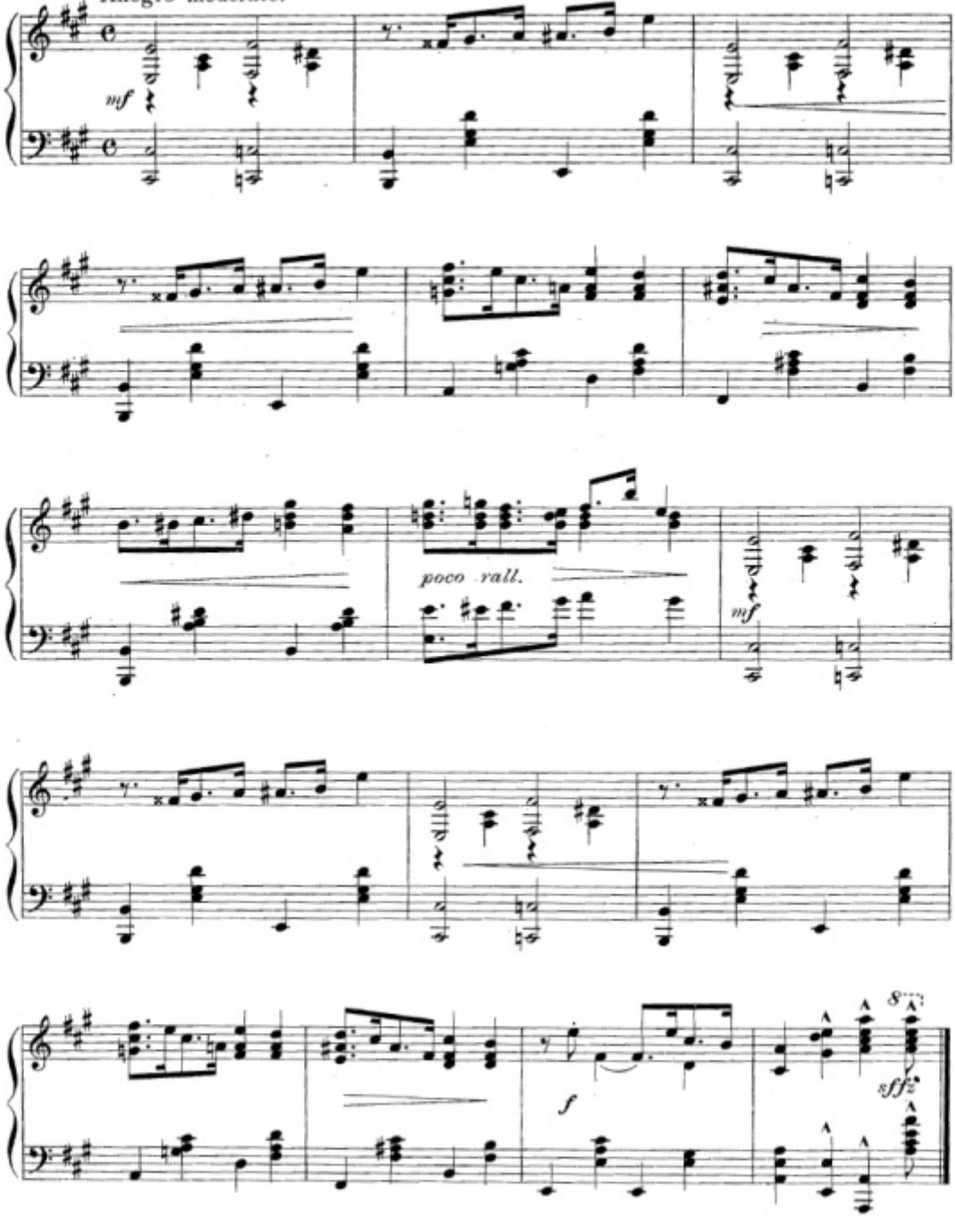

CHORUS. SOLO.
you think that my charms were hid? We did. Though I'm on - ly a maid, it is
must have had that sort of dad. We had. So aft - er a time, I was
mf
true, Of my make there is on - ly a
fur From hav - ing a peer or a
CHORUS.
few, You'll find them most nev - er, We
pur, A val - et of stand - ing, For
cresc.
SOLO.
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


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
f
rit.
p
REFRAIN.
Valse moderato.
clev - er - er do - mes - tic you will rare - ly
lil - y of the val - ets I say "val - ley"
f
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.
3


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
how it's done. For a done.
how it's done. I'm the done.
1
2
f
3
A

DANCE.

Allegro moderato.



The Farewell Waltz.

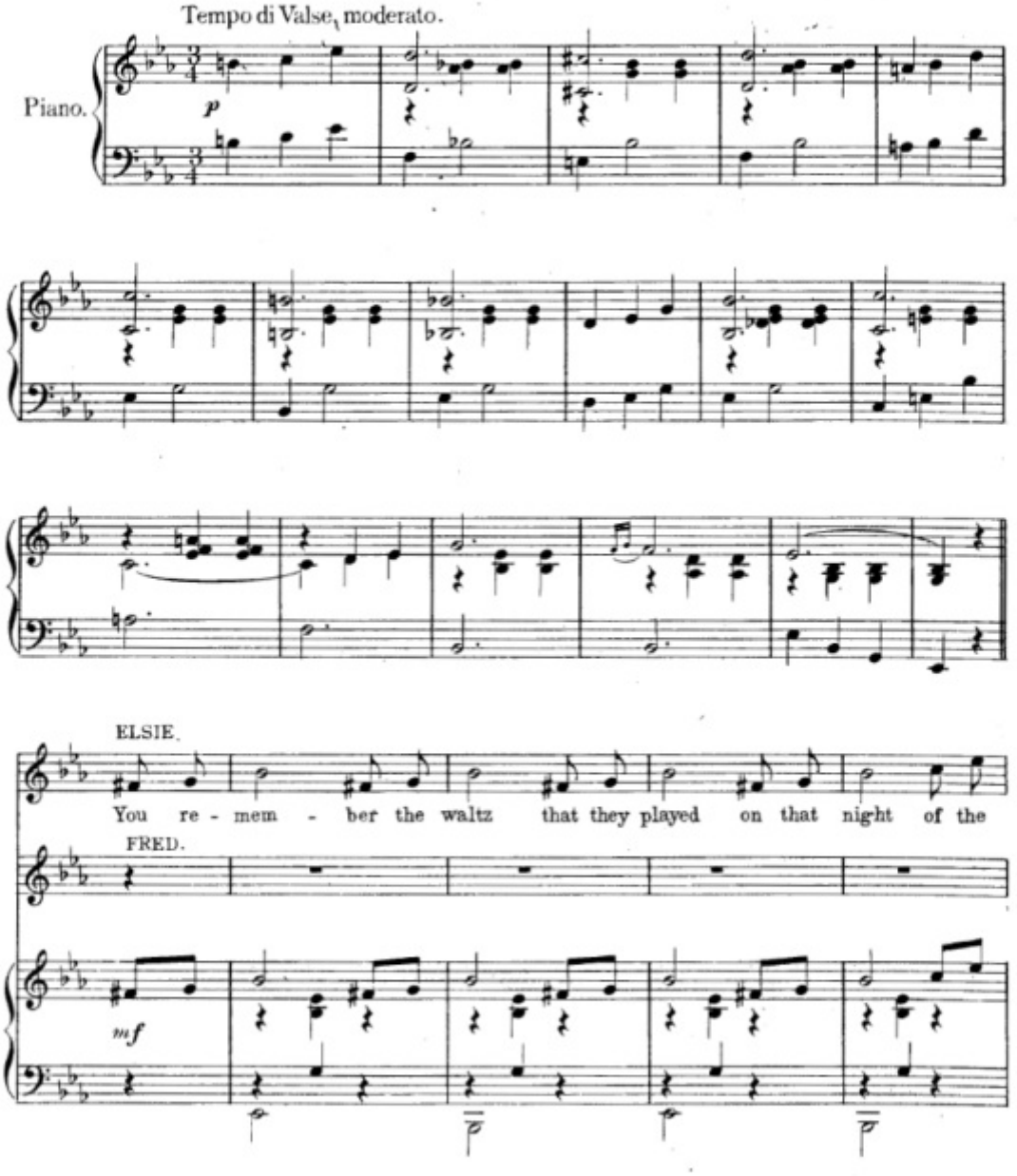
No. 6.

DUET.

Elsie and Fred.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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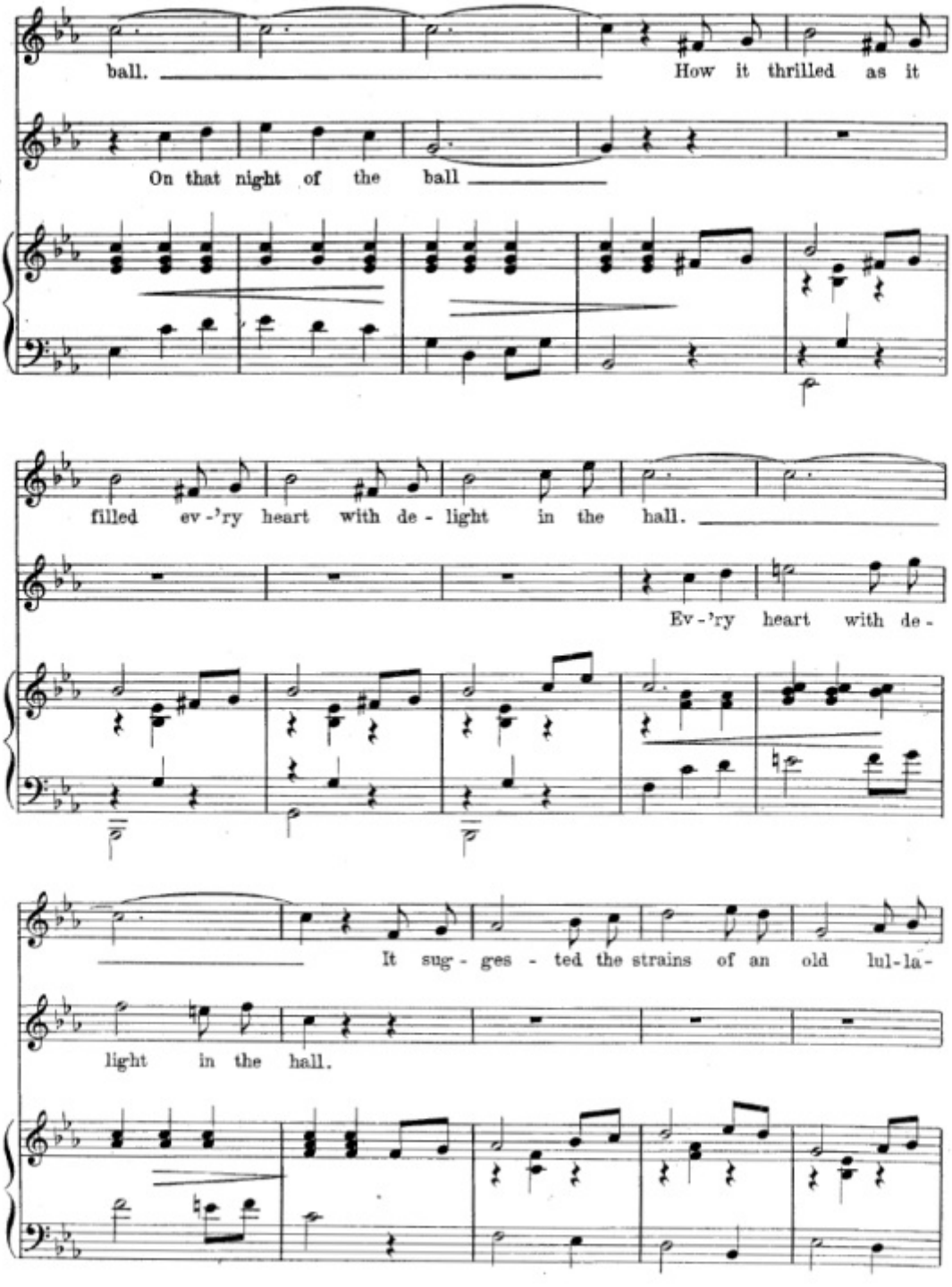
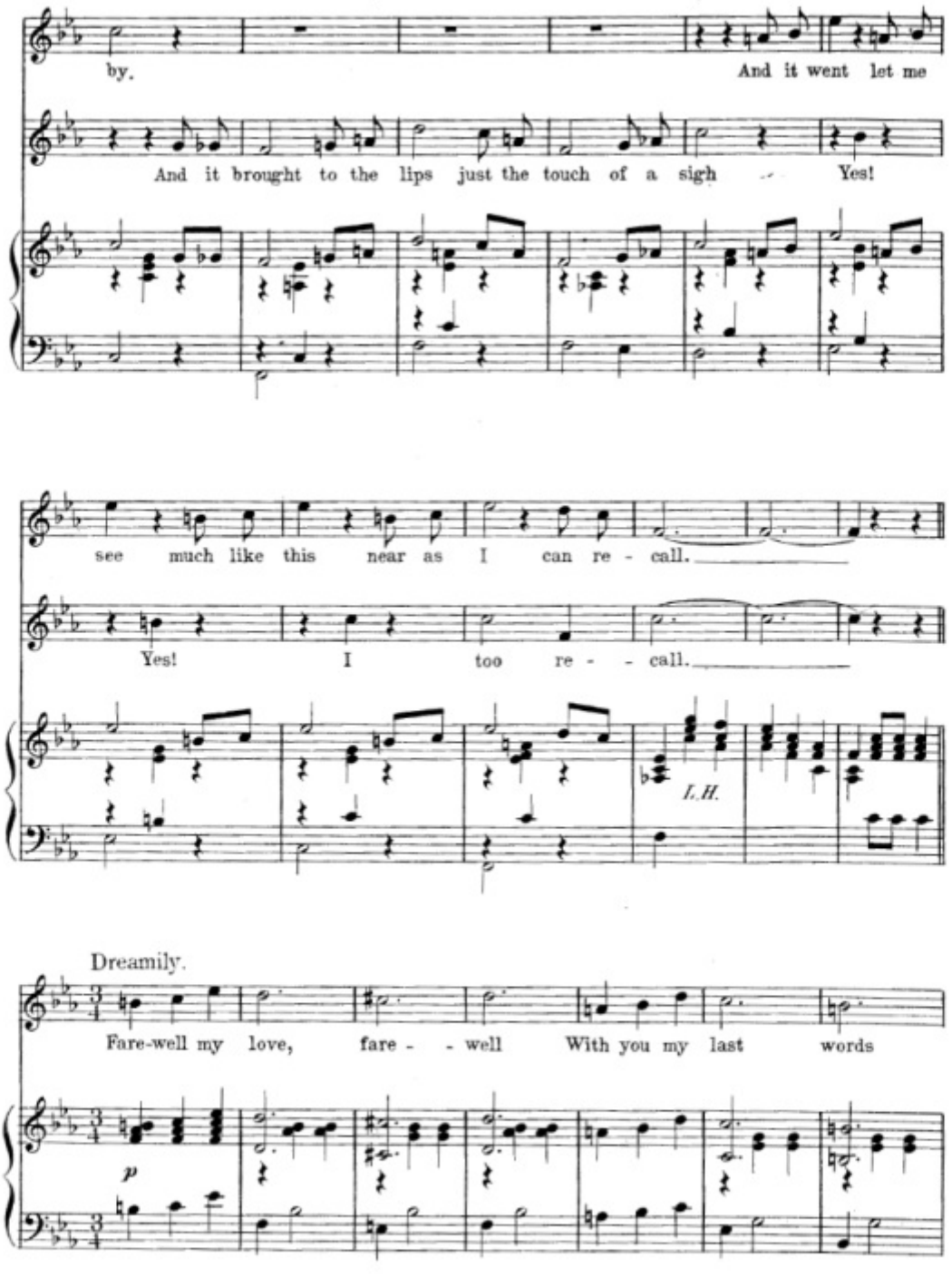
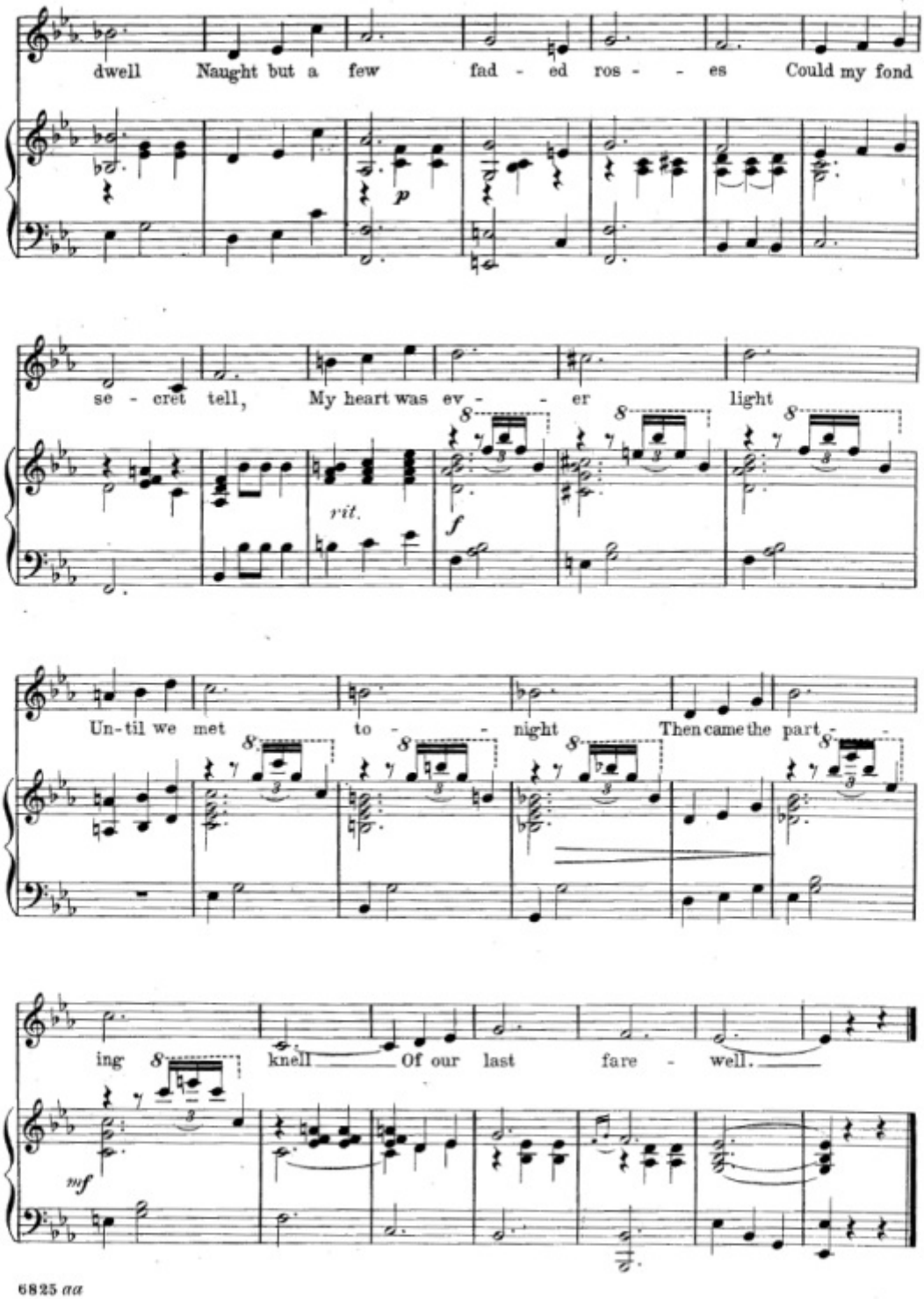

ball.
How it thrilled as it
On that night of the ball
filled ev-'ry heart with de-light in the hall.
Ev-'ry heart with de-
It sug-ges-ted the strains of an old lul-la-
light in the hall.


by.
And it went let me
And it brought to the lips just the touch of a sigh
Yes!
see much like this near as I can re - call.
Yes! I too re - - call.
L.H.
Dreamily.
Fare-well my love, fare - - well With you my last words
p

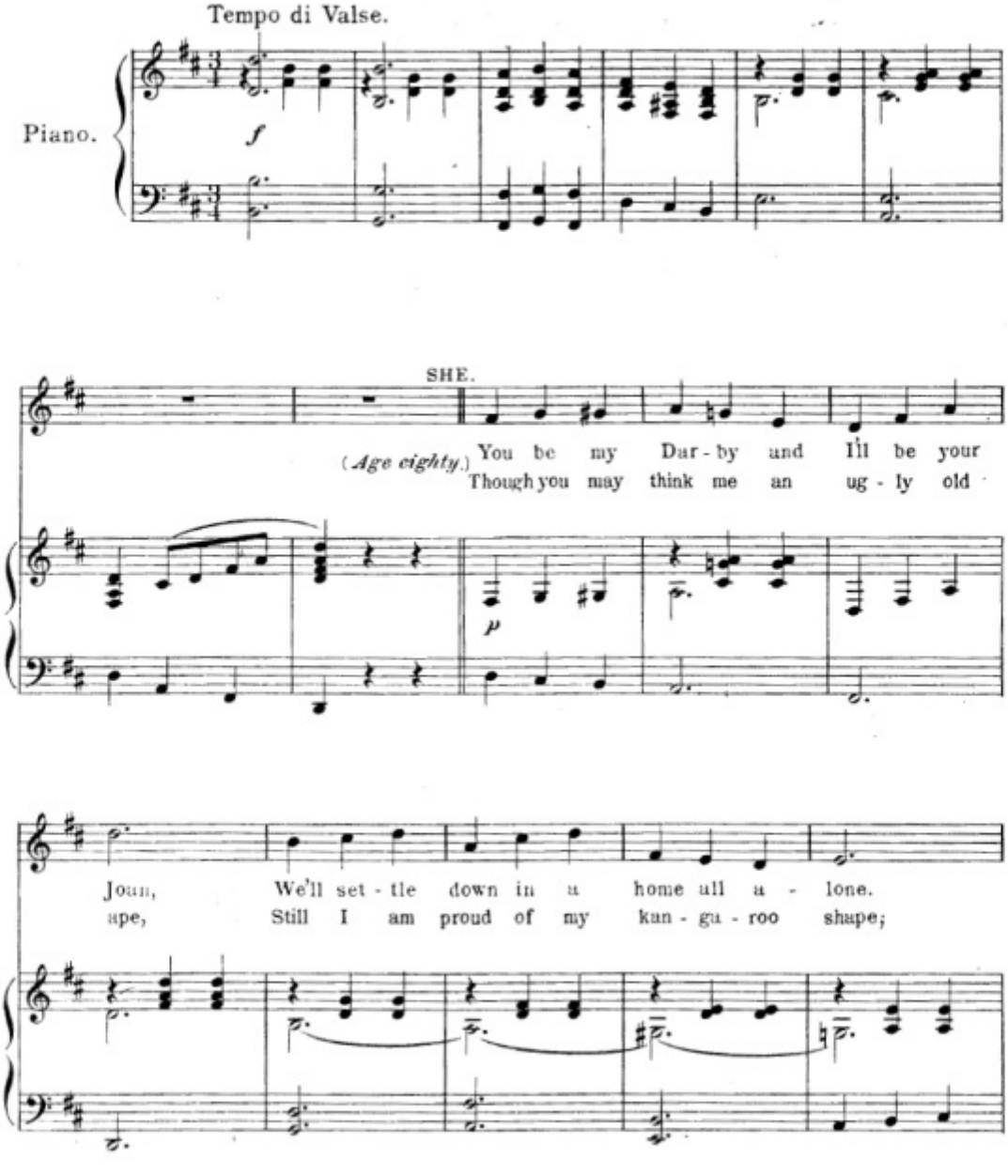

dwell Naught but a few fad - ed ros - - es Could my fond
p
se - cret tell, My heart was ev - - er light
rit.
f
Un-til we met to - - night Then came the part - -
ing knell Of our last fare - well.
mf

No 7. Darby and Joan.

Hawkins and Jessie.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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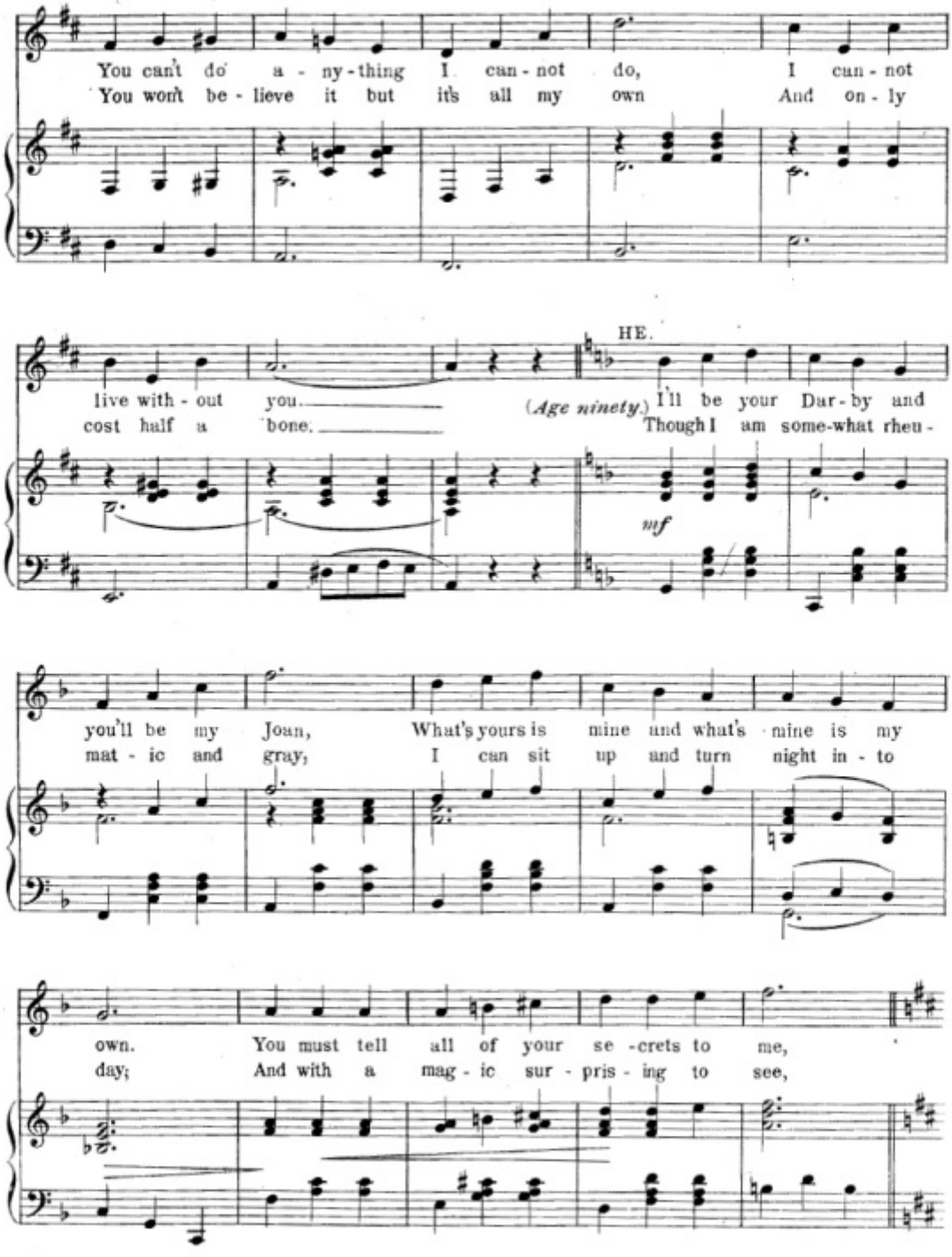
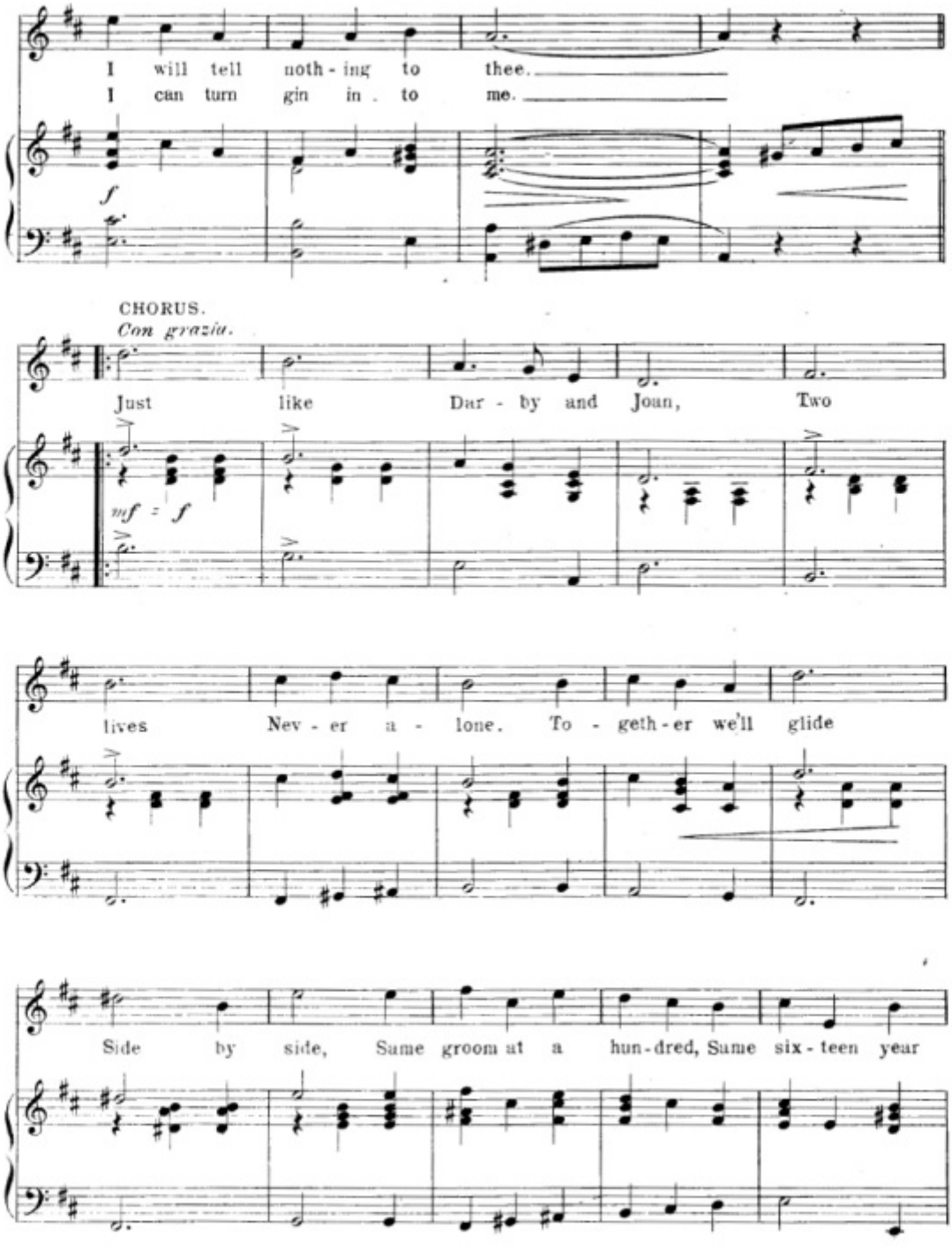
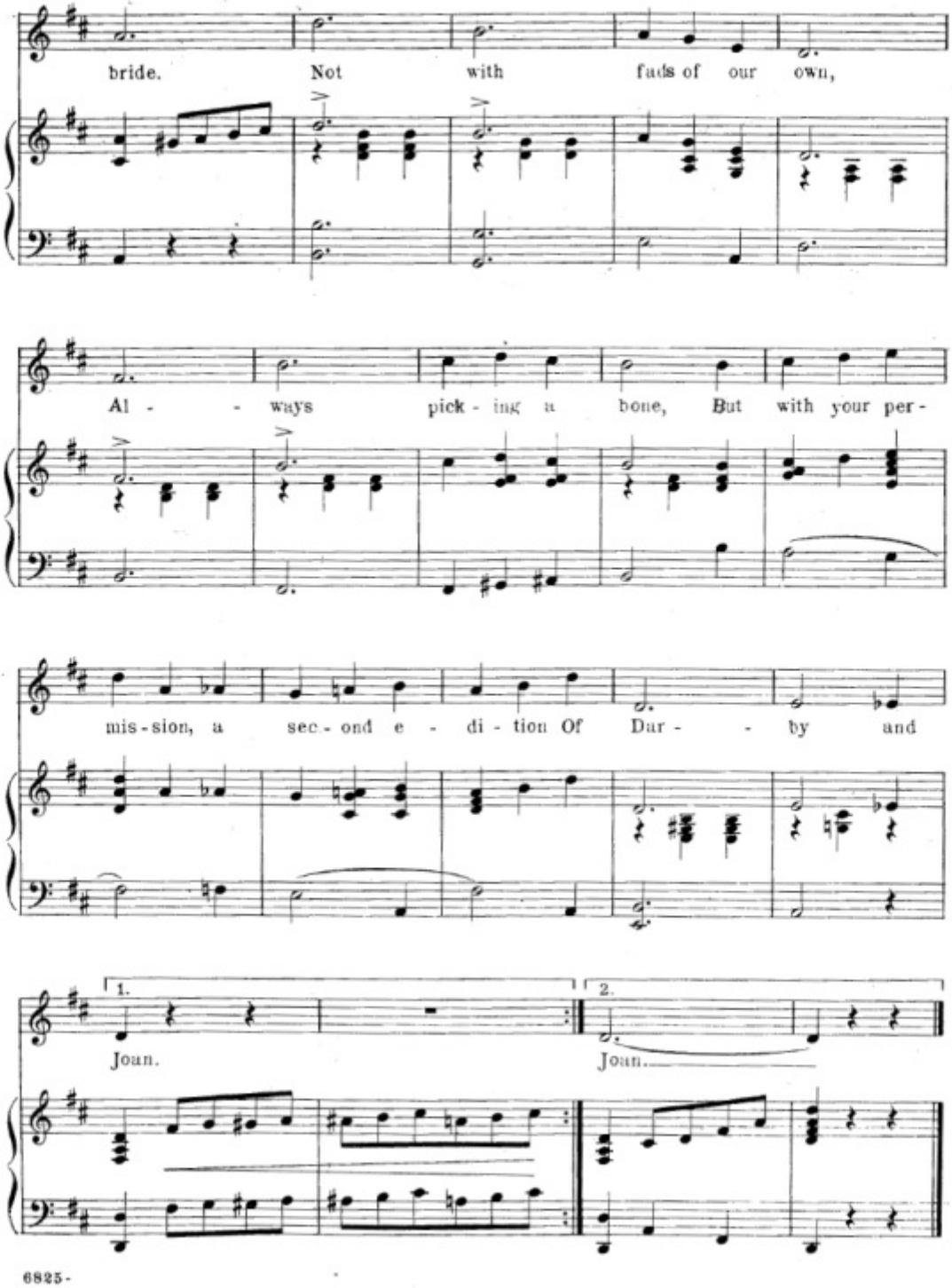

You can't do a - ny - thing I can - not do, I can - not
You won't be - lieve it but it's all my own And on - ly
live with - out you.
cost half a bone.
(Age ninety.)
HE.
I'll be your Dar - by and
Though I am some-what rheu -
mf
you'll be my Joan,
mat - ic and gray;
What's yours is mine and what's mine is my
I can sit up and turn night in - to
own.
day;
You must tell all of your se - crets to me,
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

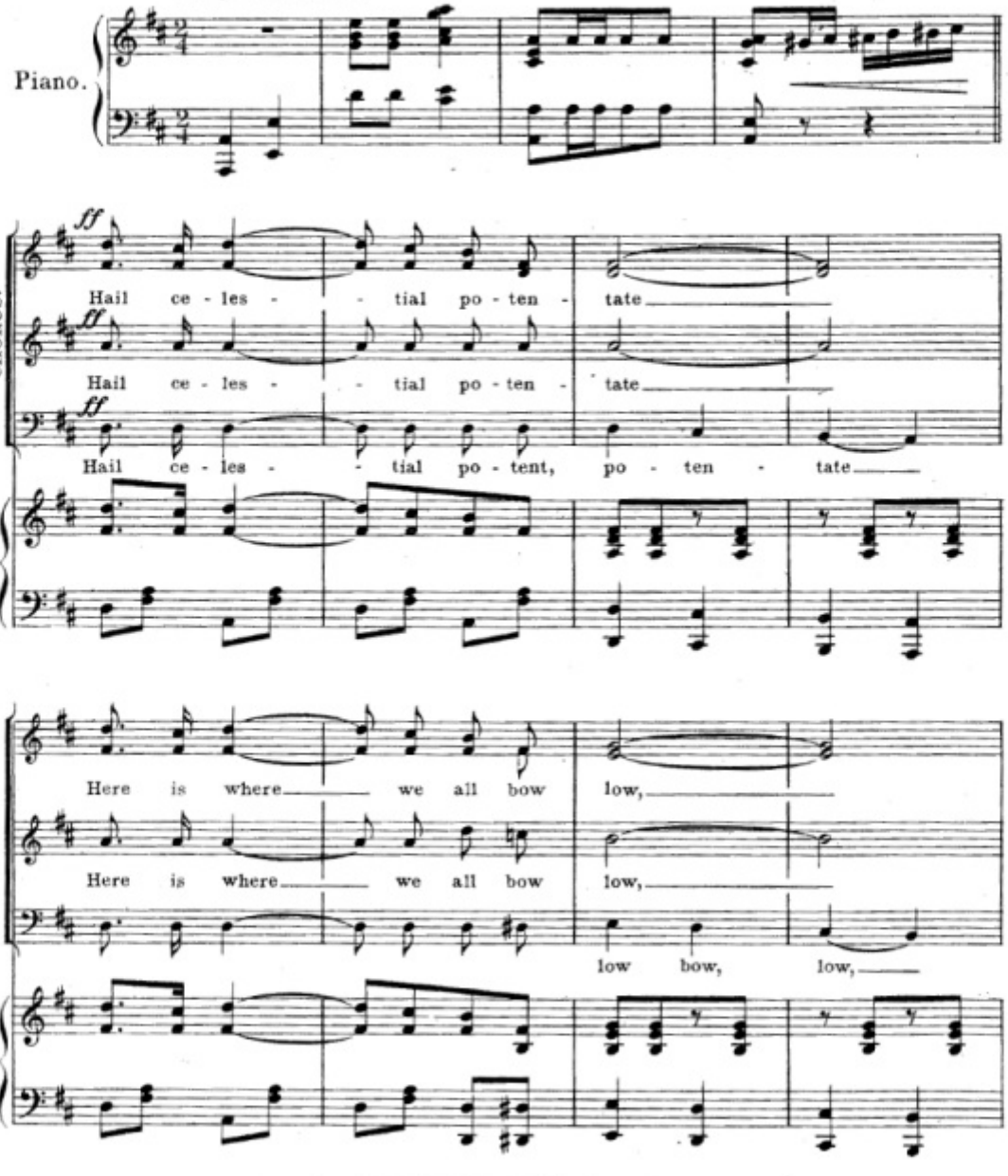

bride. Not with fads of our own,
Al - - ways pick - ing a bone, But with your per -
mis - sion, a sec - ond e - di - tion Of Dar - - by and
1.
Joan.
2.
Joan.

No 8. Hail Celestial Potentate.

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.

Tempo di Marcia.



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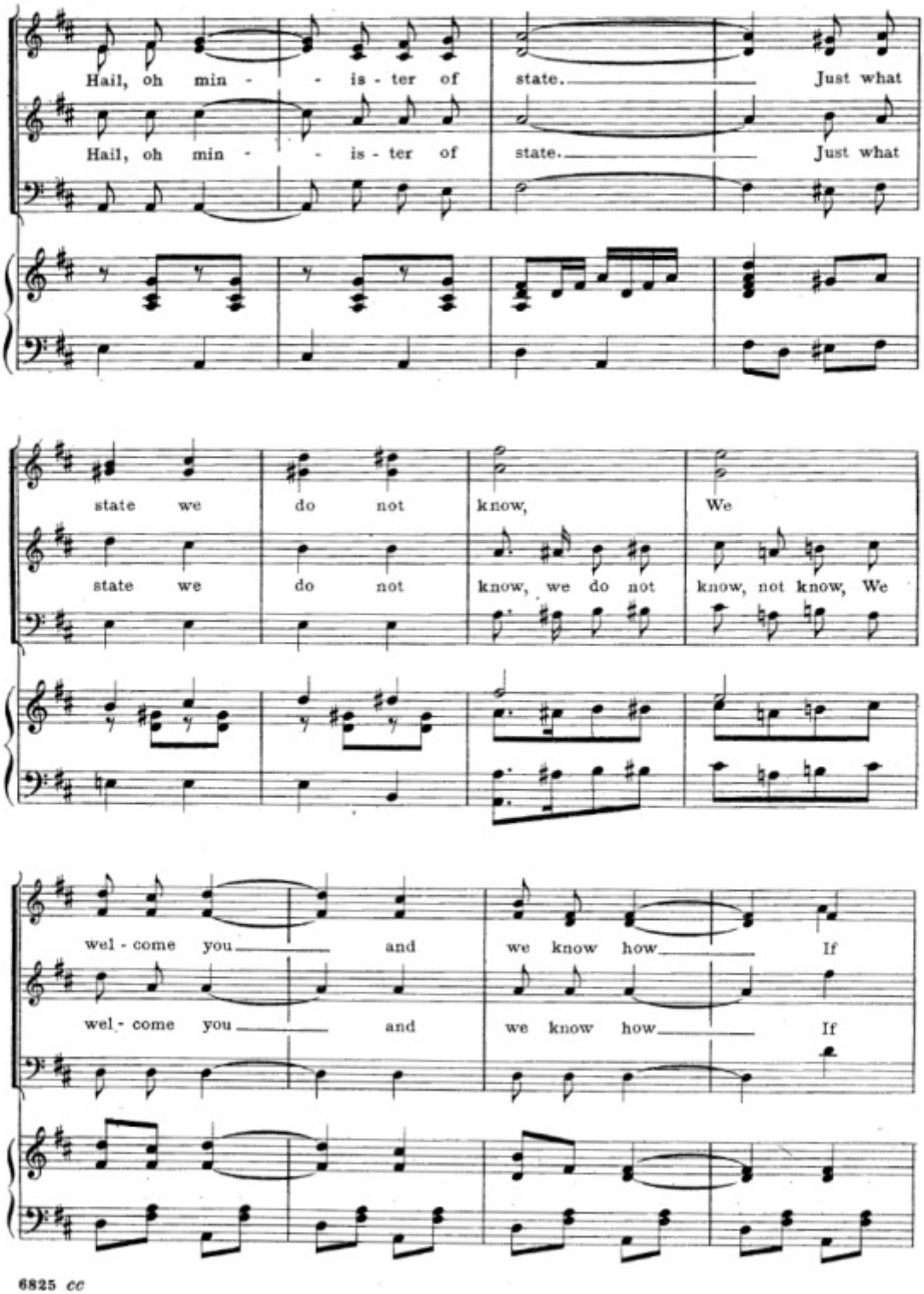
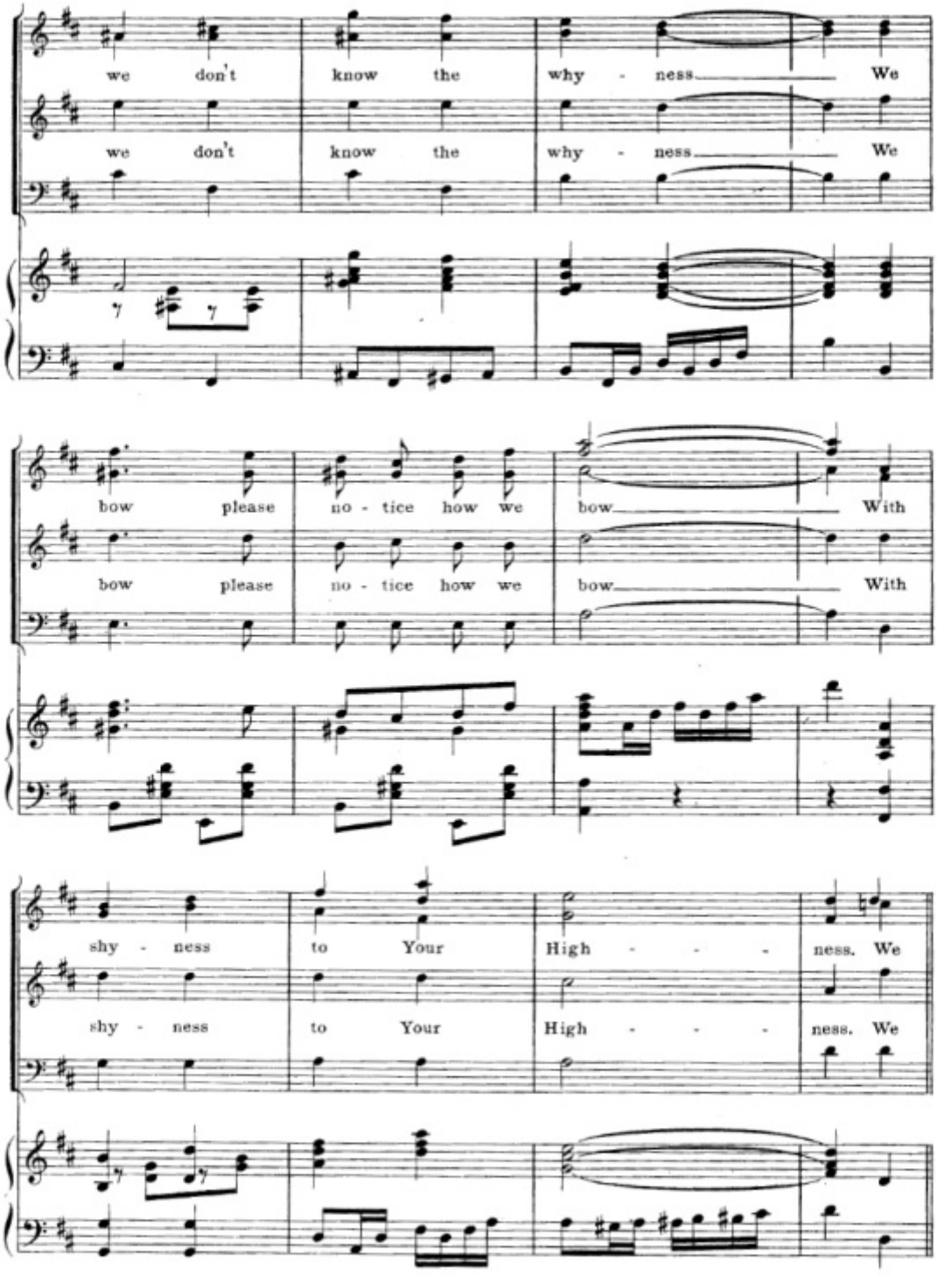
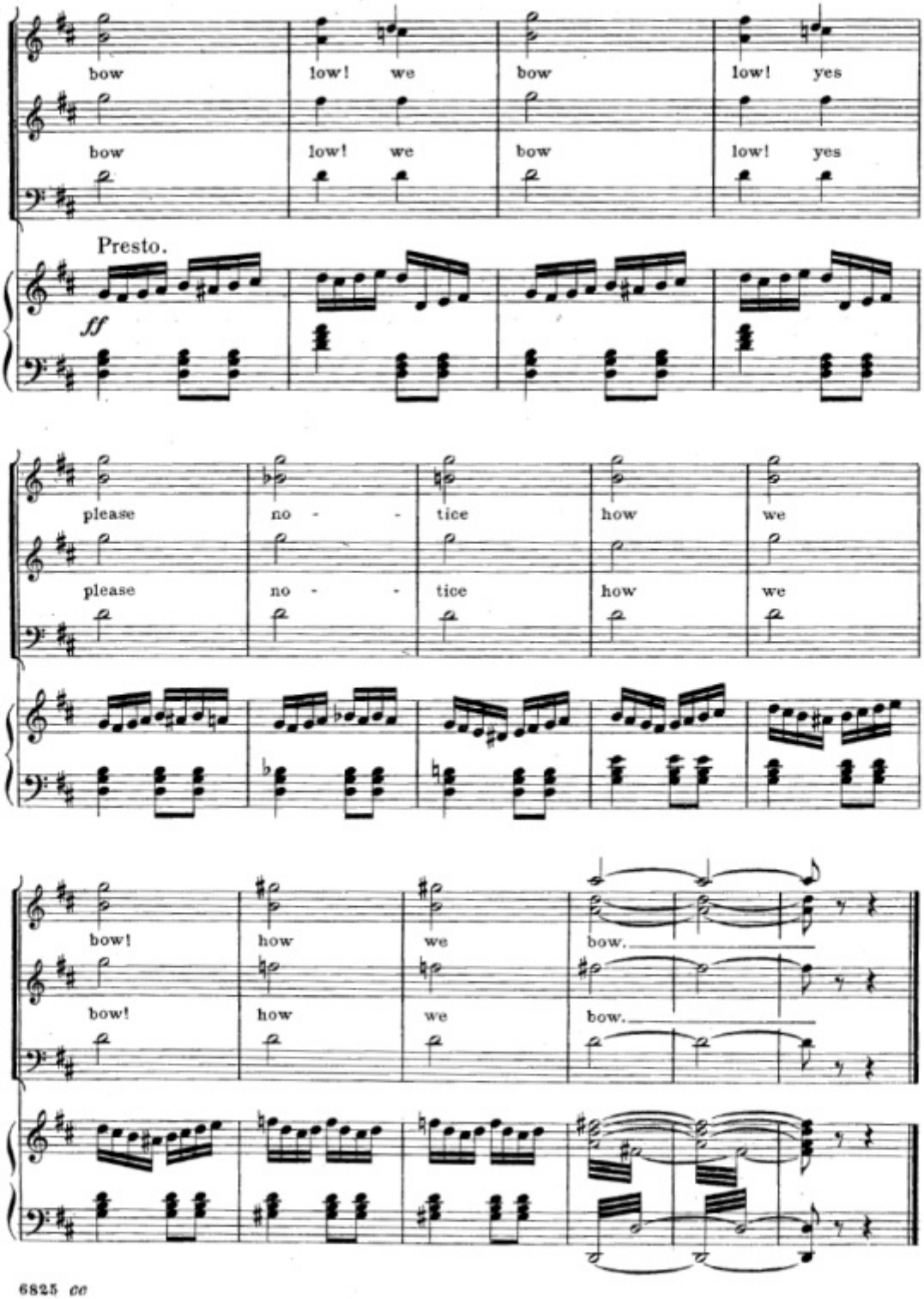

Hail, oh min - - is - ter of state. Just what
Hail, oh min - - is - ter of state. Just what
state we do not know, We
state we do not know, we do not know, not know, We
wel - come you and we know how If
wel - come you and we know how If


we don't know the why - ness We
we don't know the why - ness We
bow please no - tice how we bow With
bow please no - tice how we bow With
shy - ness to Your High - - - ness. We
shy - ness to Your High - - - ness. We

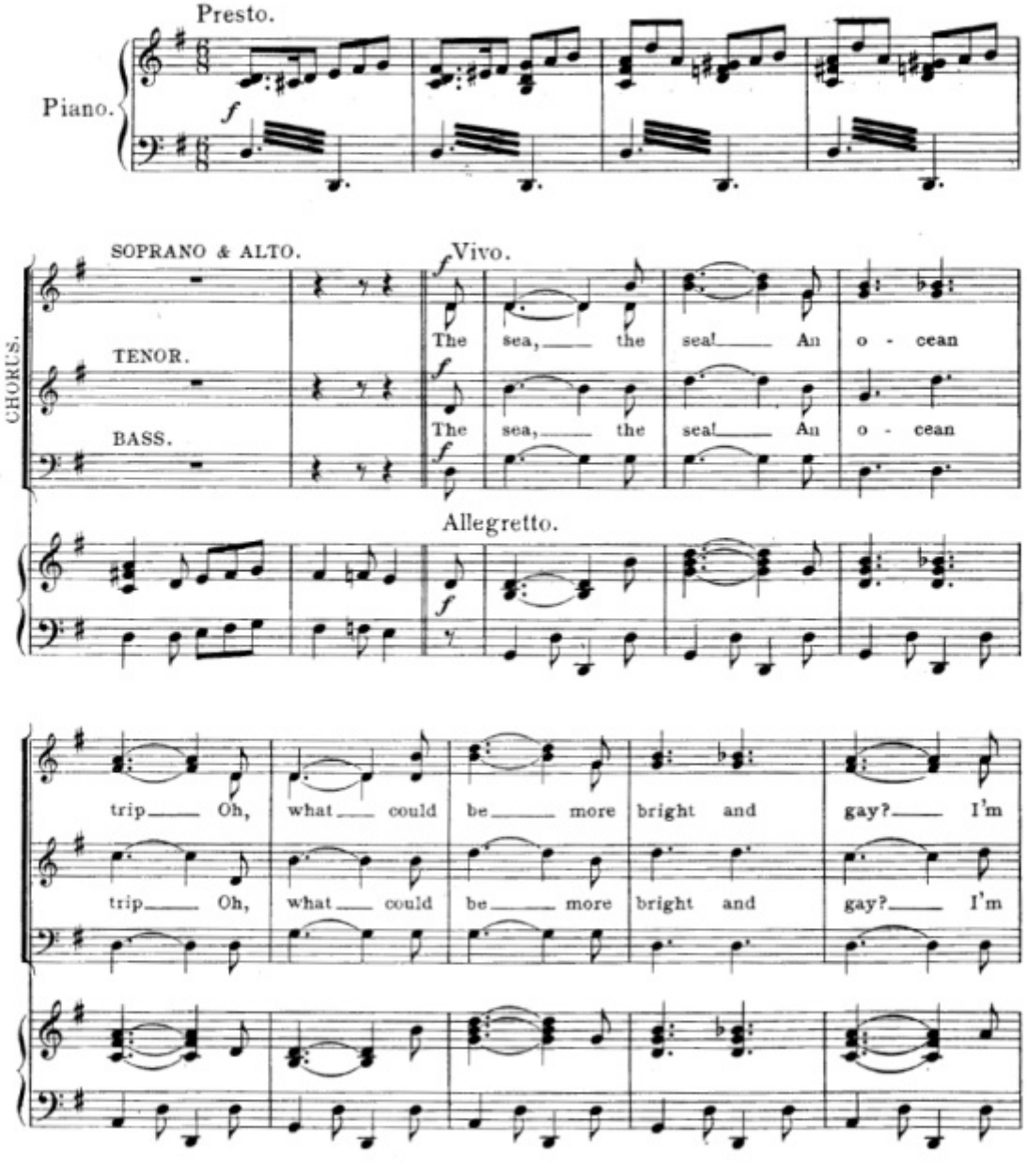

bow low! we bow low! yes
bow low! we bow low! yes
Presto.
ff
please no - - tice how we
please no - - tice how we
bow! how we bow.
bow! how we bow.

No. 9. Finale I.

(To Japan.)

Lyric by
ROBERT B. SMITH.

Music by
RAYMOND HUBBELL.



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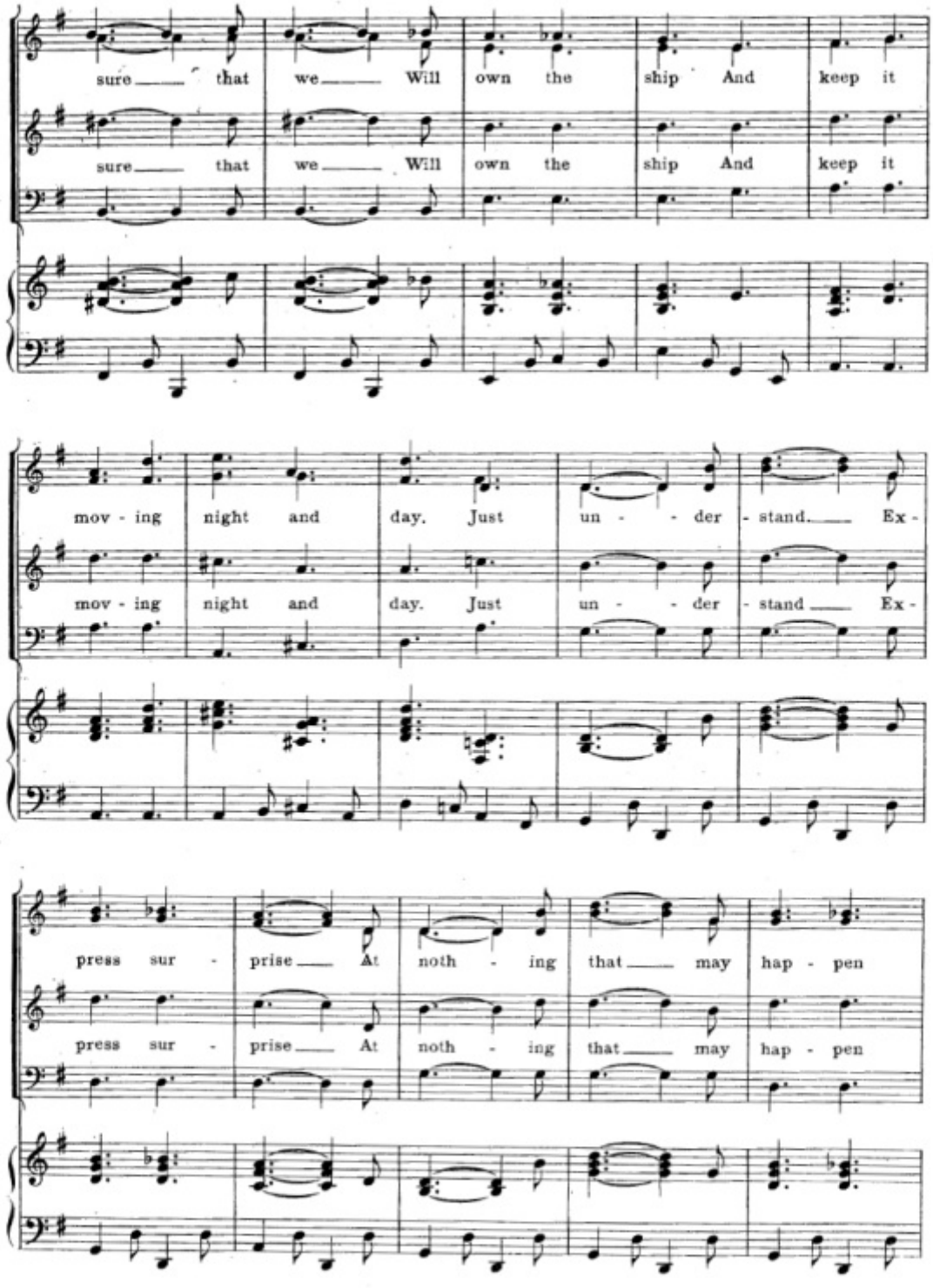
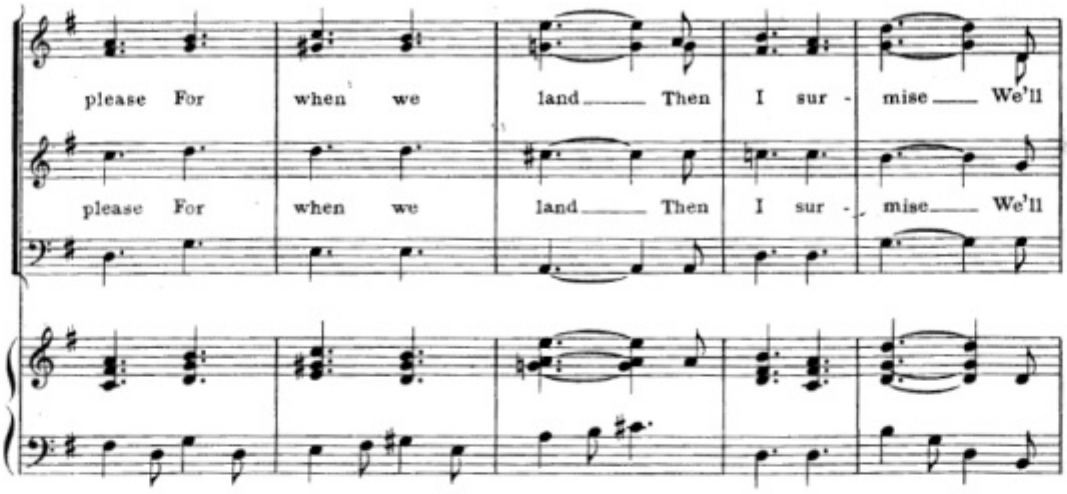
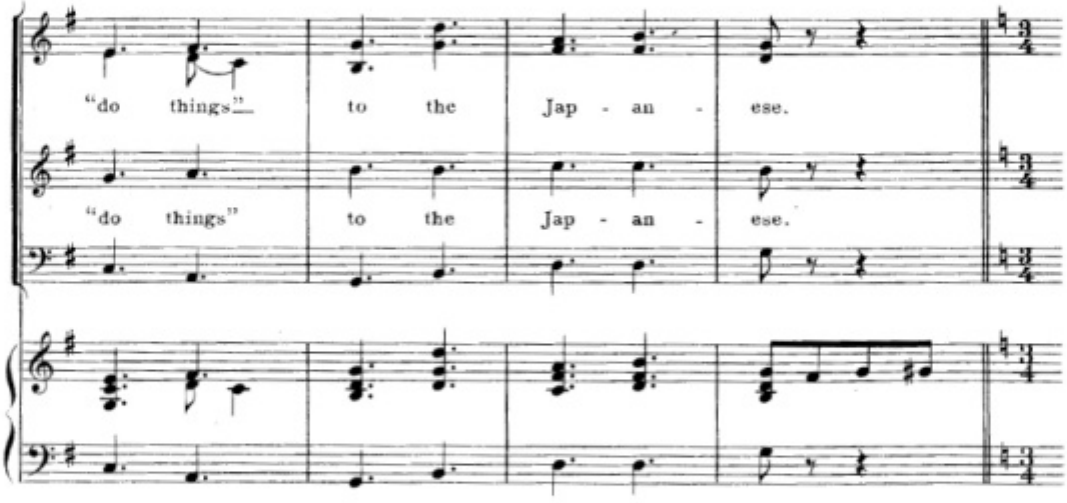
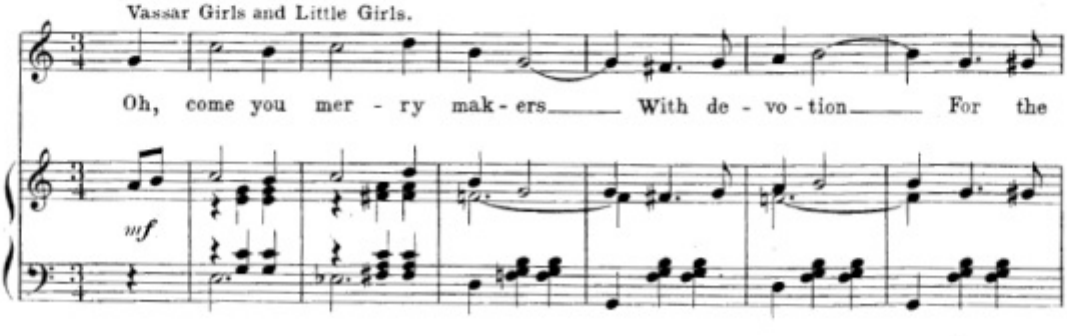

sure that we Will own the ship And keep it
sure that we Will own the ship And keep it
mov - ing night and day. Just un - der - stand. Ex -
mov - ing night and day. Just un - der - stand Ex -
press sur - prise At noth - ing that may hap - pen
press sur - prise At noth - ing that may hap - pen

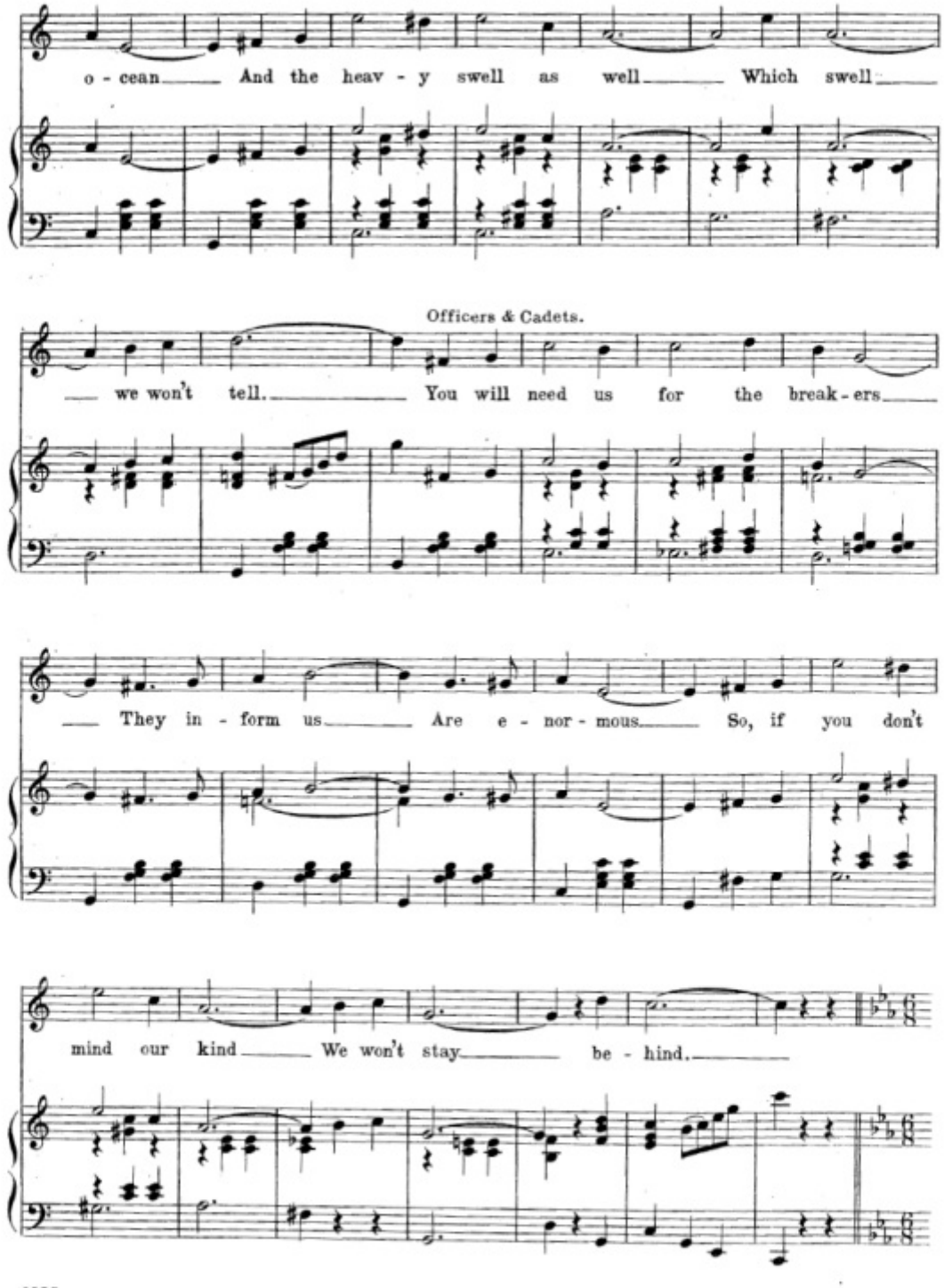


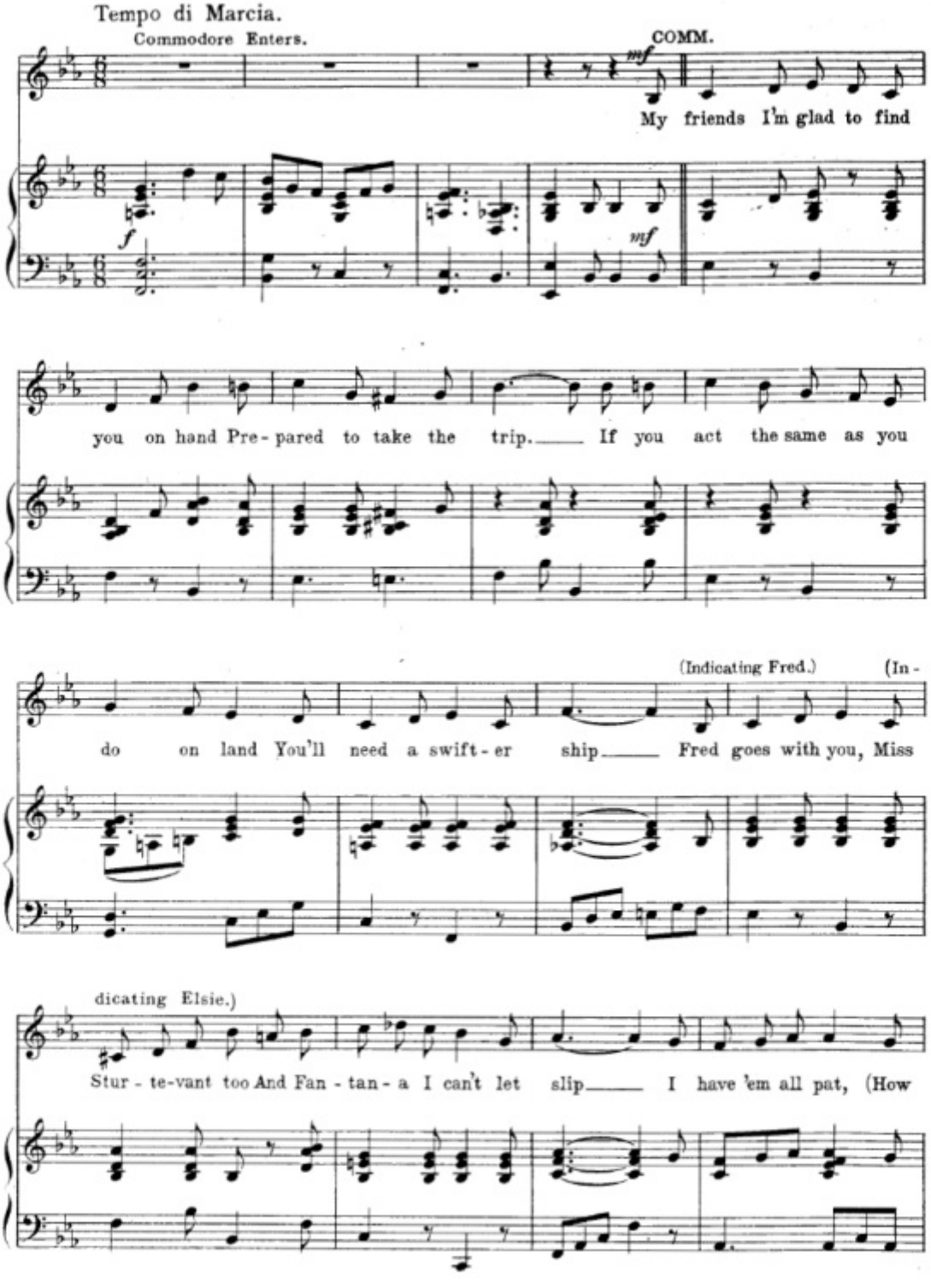


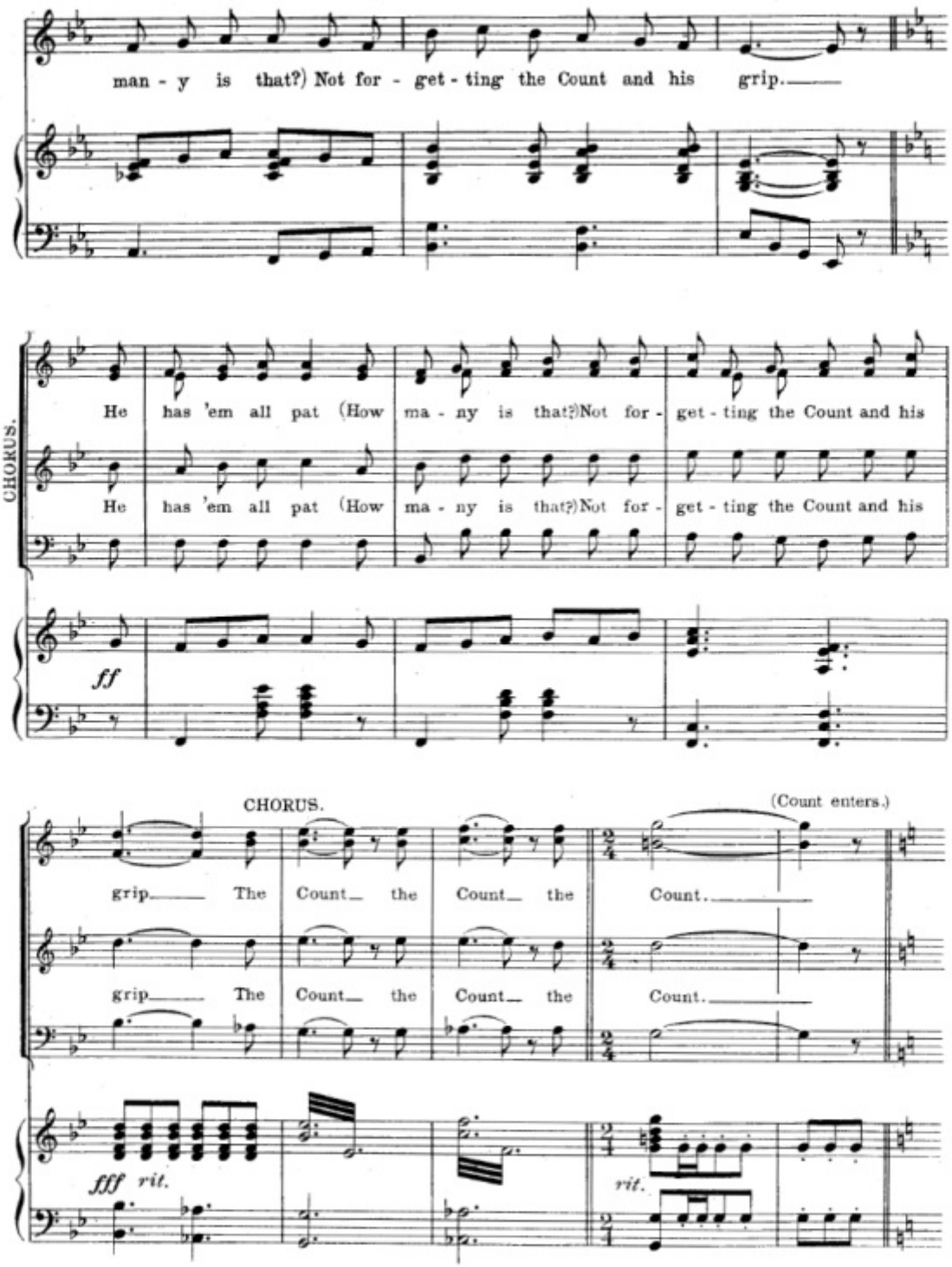
Tempo di Valse.

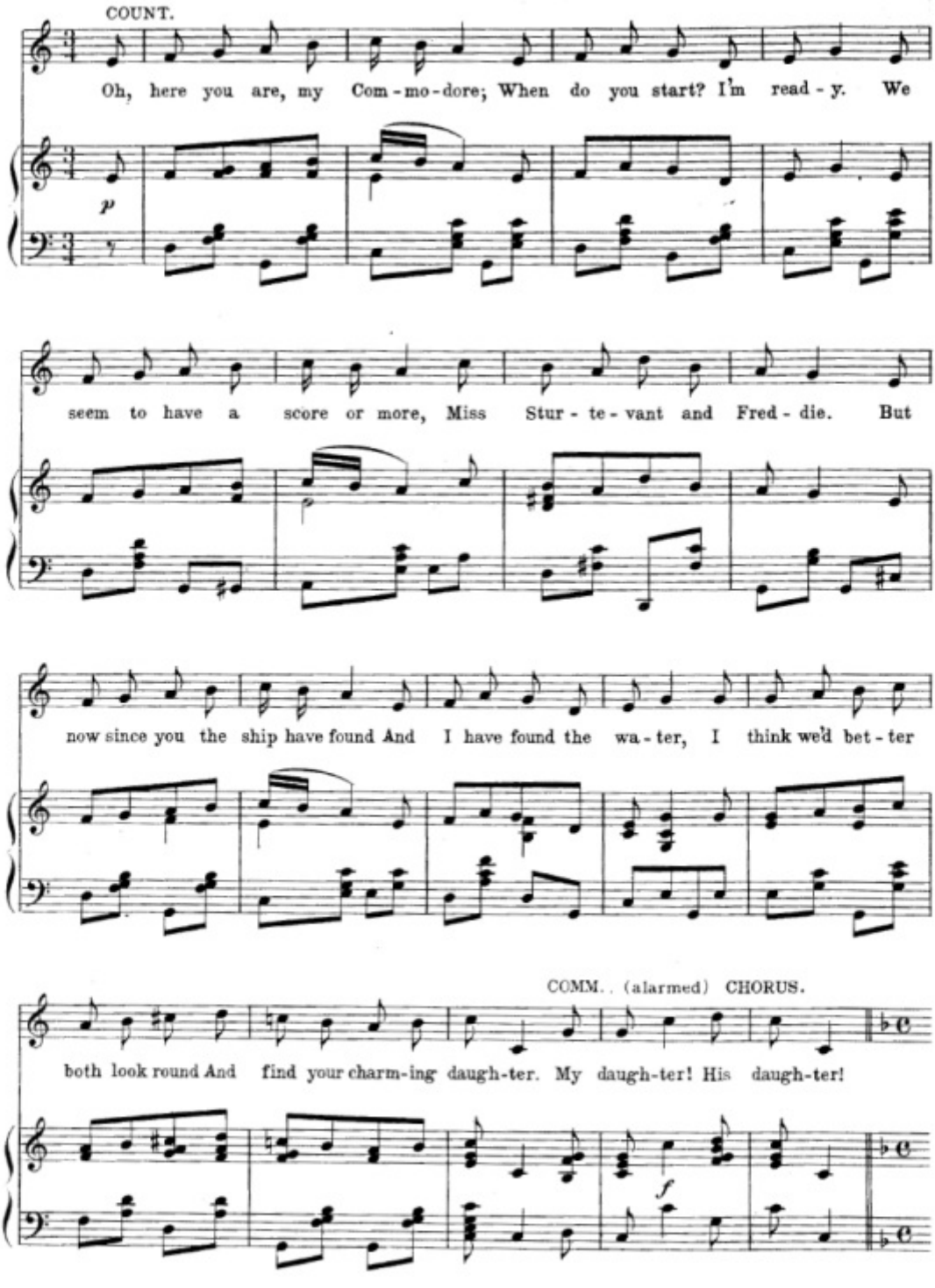
Vassar Girls and Little Girls.

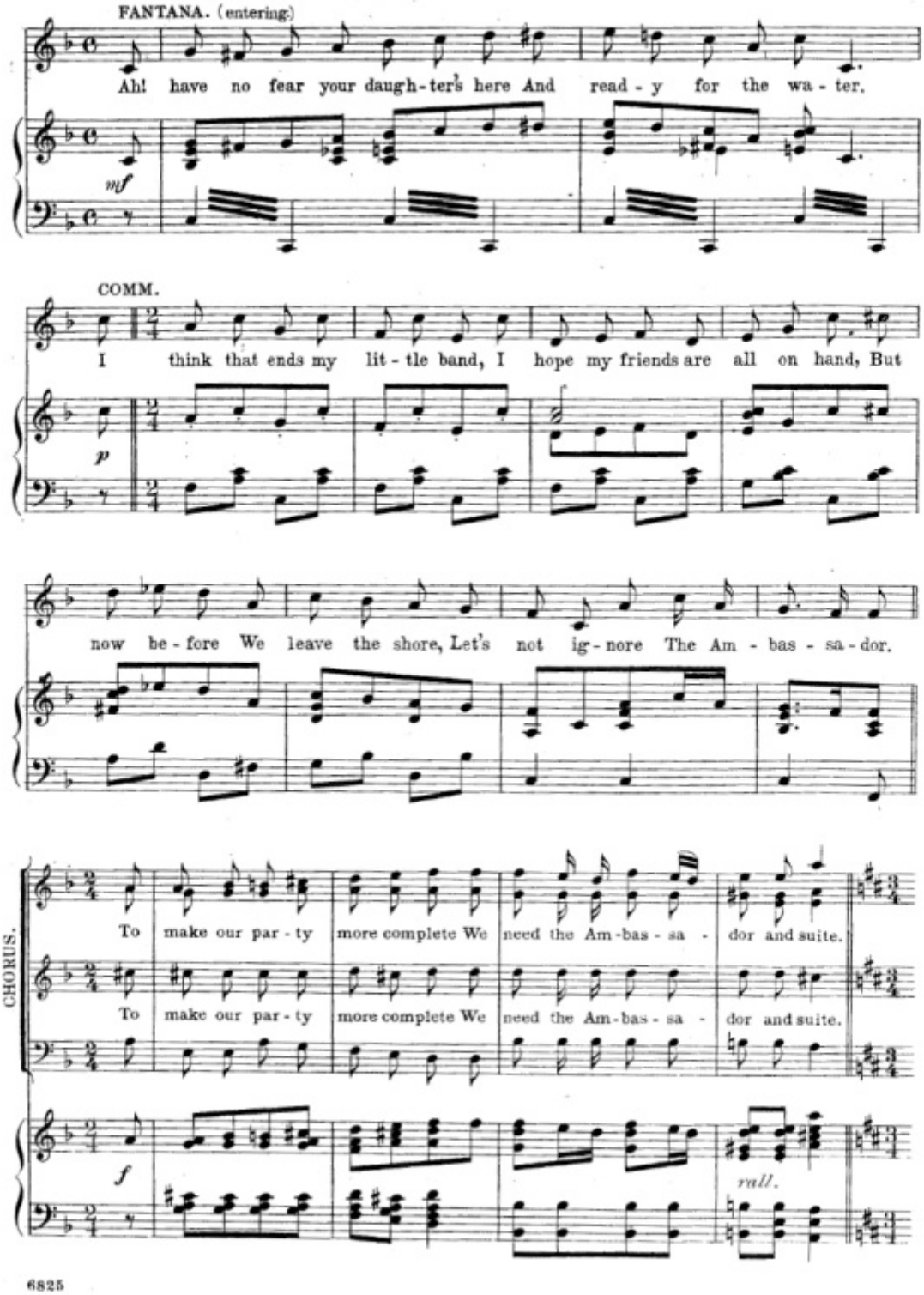



o - cean And the heav - y swell as well Which swell
Officers & Cadets.
we won't tell. You will need us for the break - ers
They in - form us Are e - nor - mous So, if you don't
mind our kind We won't stay be - hind.


Tempo di Marcia.
Commodore Enters.
COMM.
mf
My friends I'm glad to find
f
mf
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
He has 'em all pat (How ma - ny is that?) Not for - get - ting the Count and his
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
p
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!
f


FANTANA. (entering)
Ah! have no fear your daugh-ter's here And read-y for the wa-ter.
mf
COMM.
I think that ends my lit-tle band, I hope my friends are all on hand, But
p
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.
f
rall.

Moderato.

FANNY.

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

p

FRED.

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

COMM.

Why this de - lay Do you sup - pose?

ELSIE. *rit.*

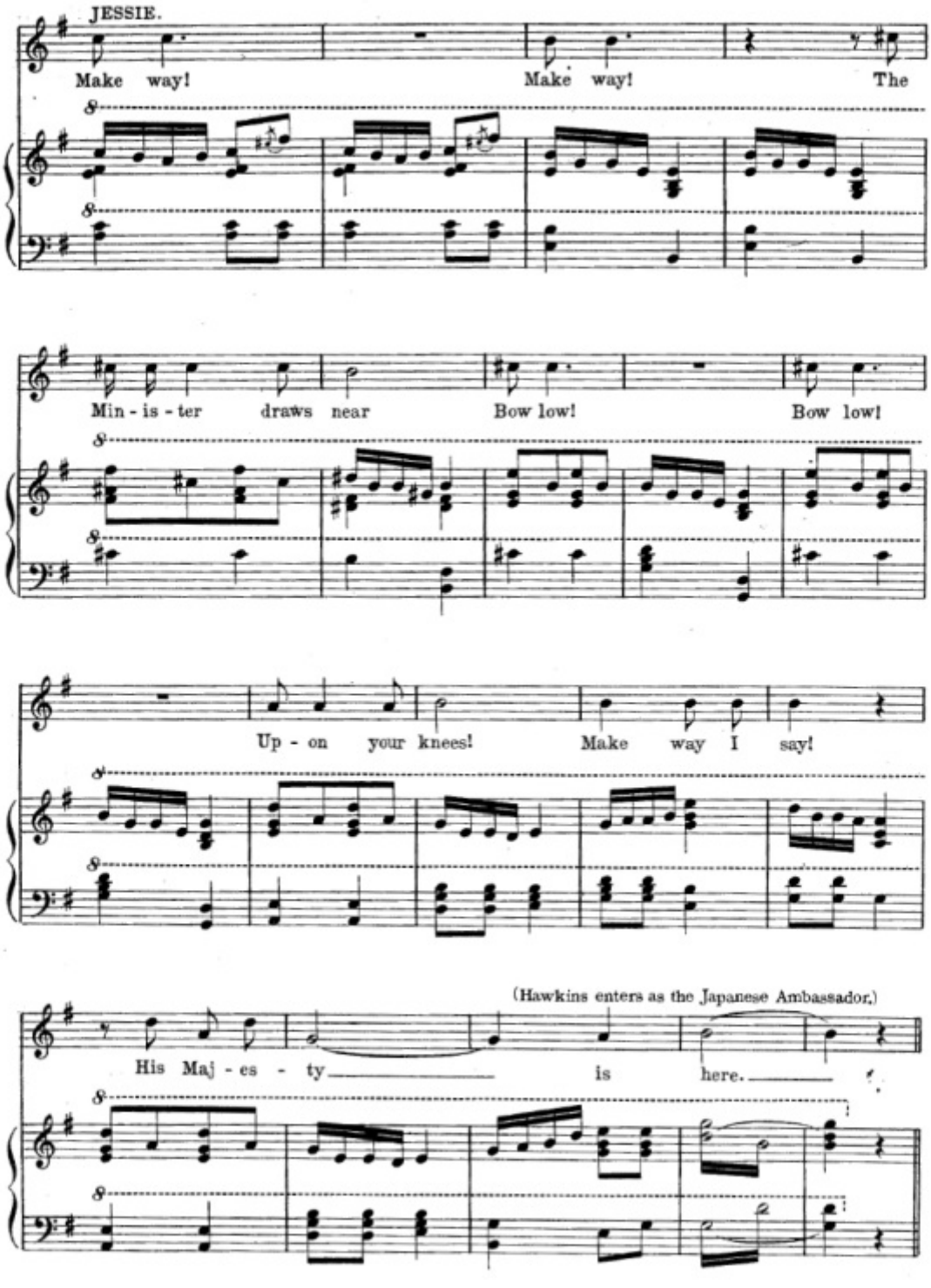
Ah Jes - sie's here,

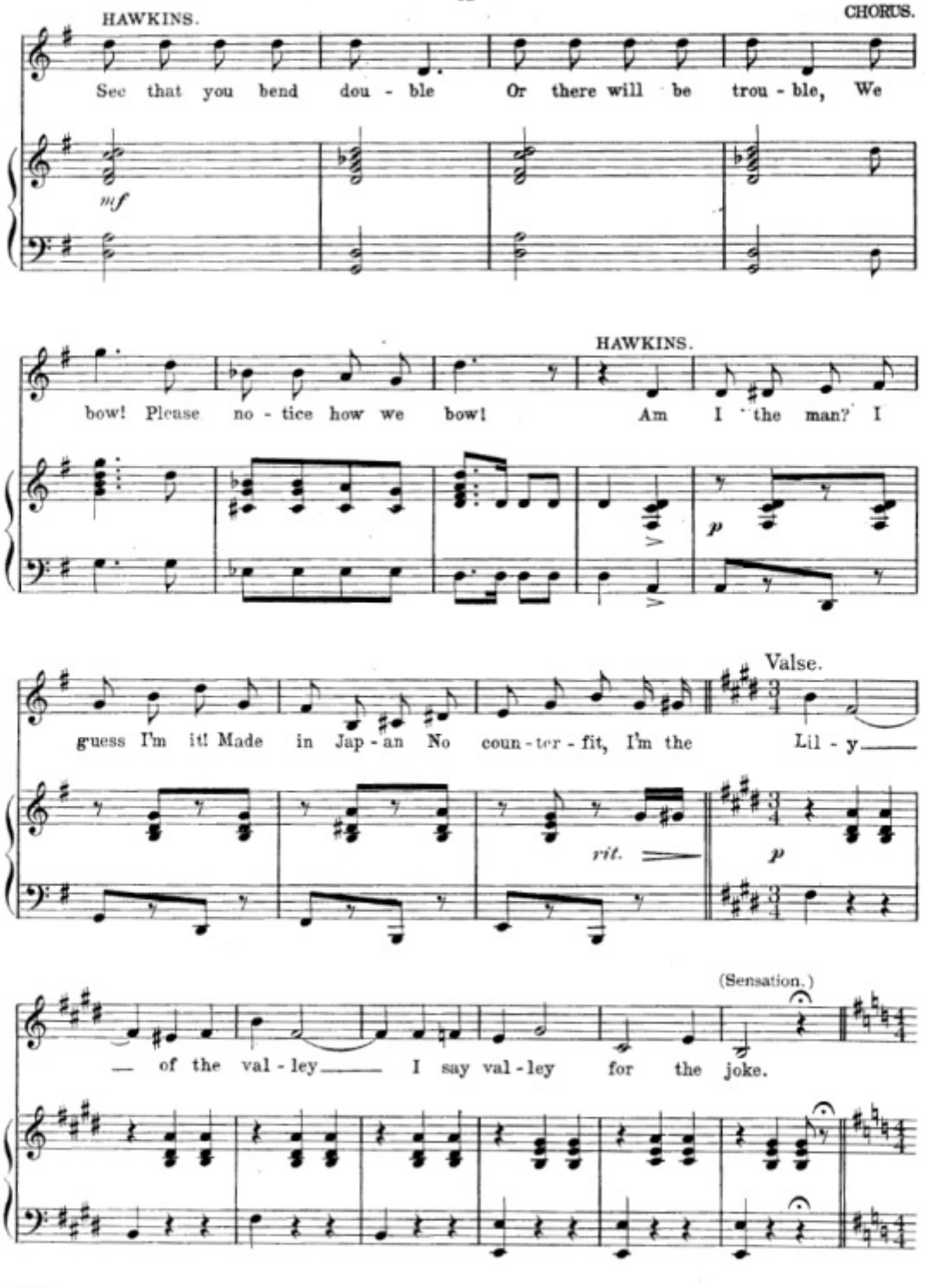
rit.

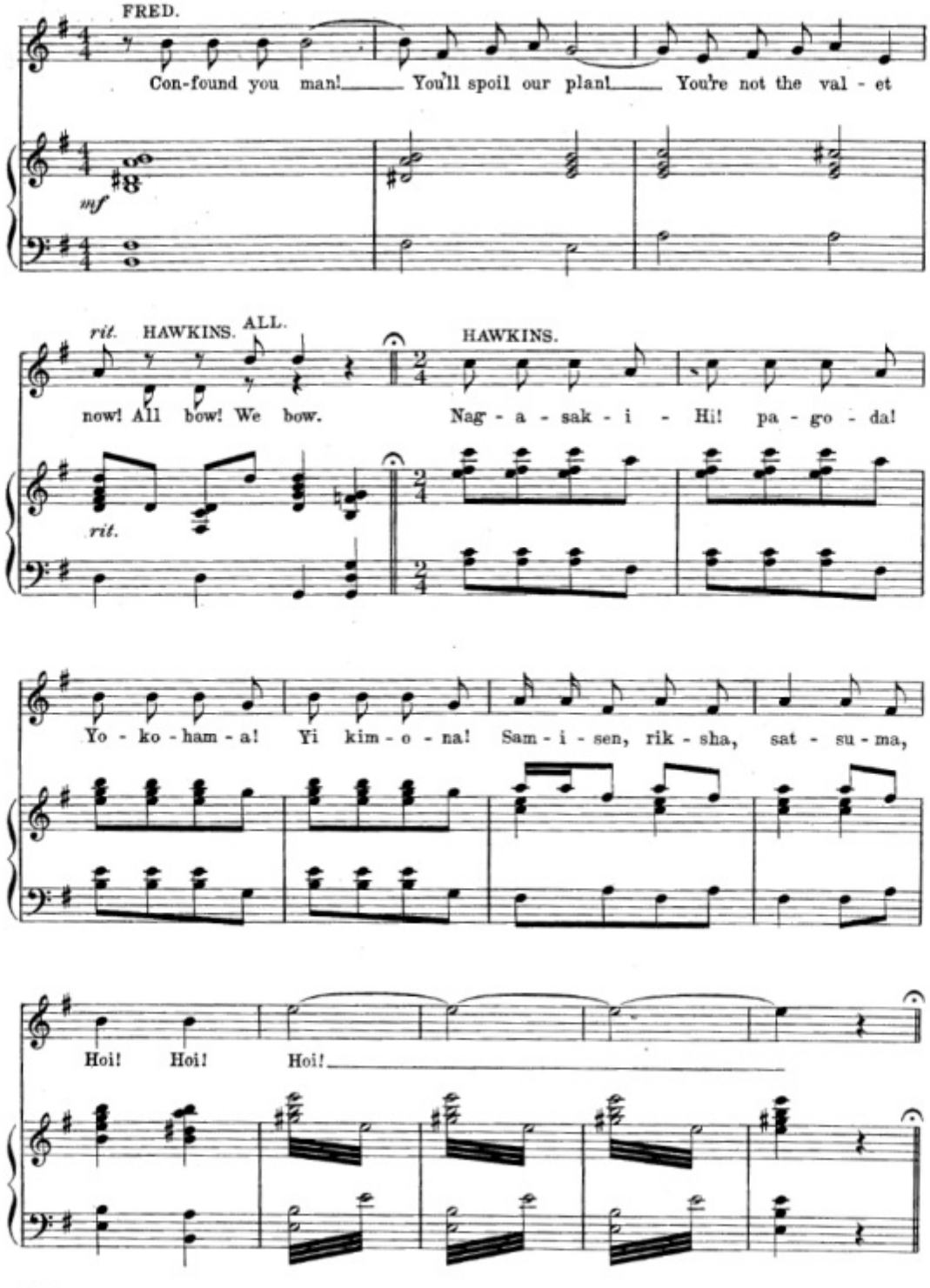
Moderato. (Jessie enters.)

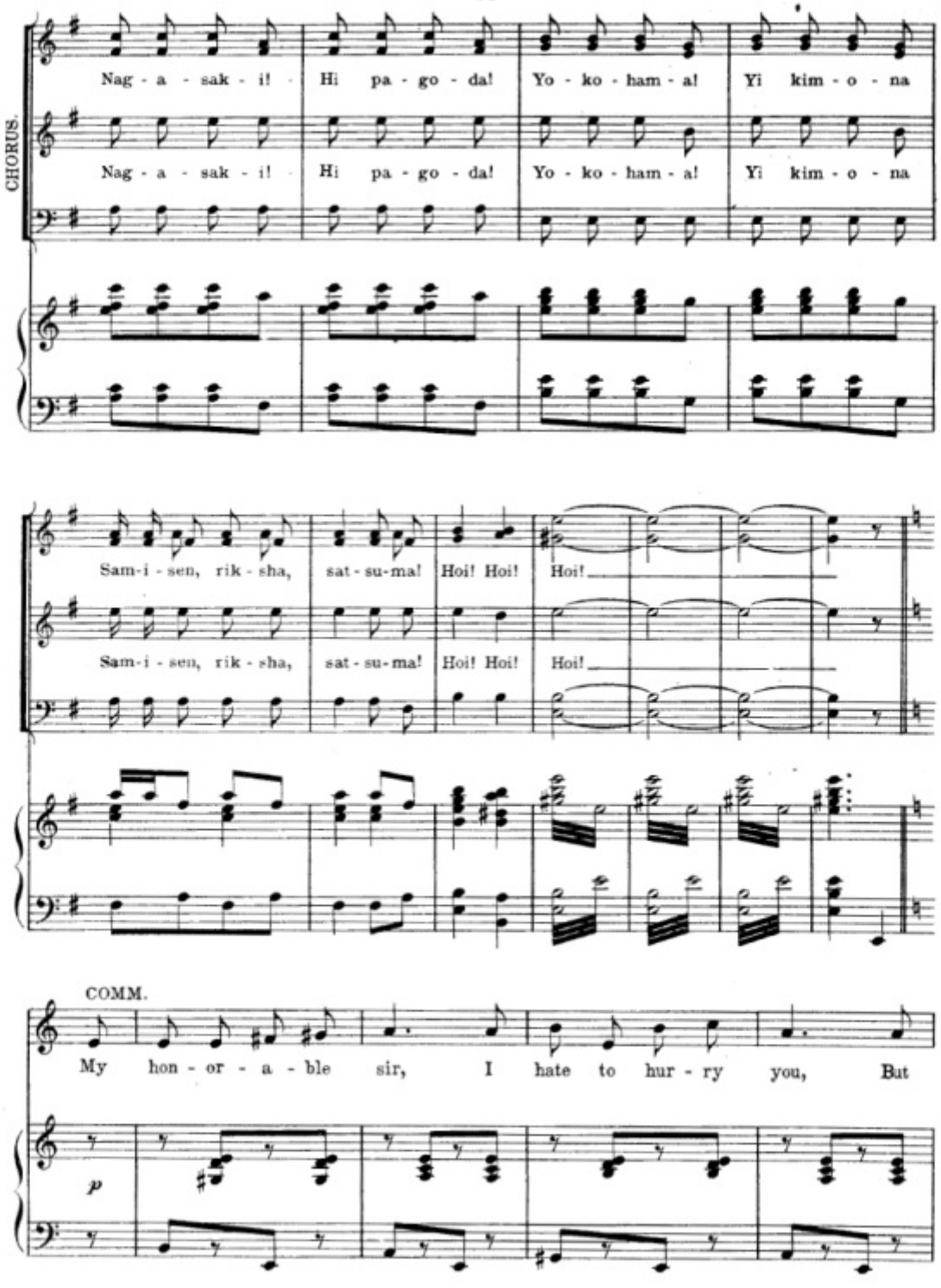
Per - haps she knows.

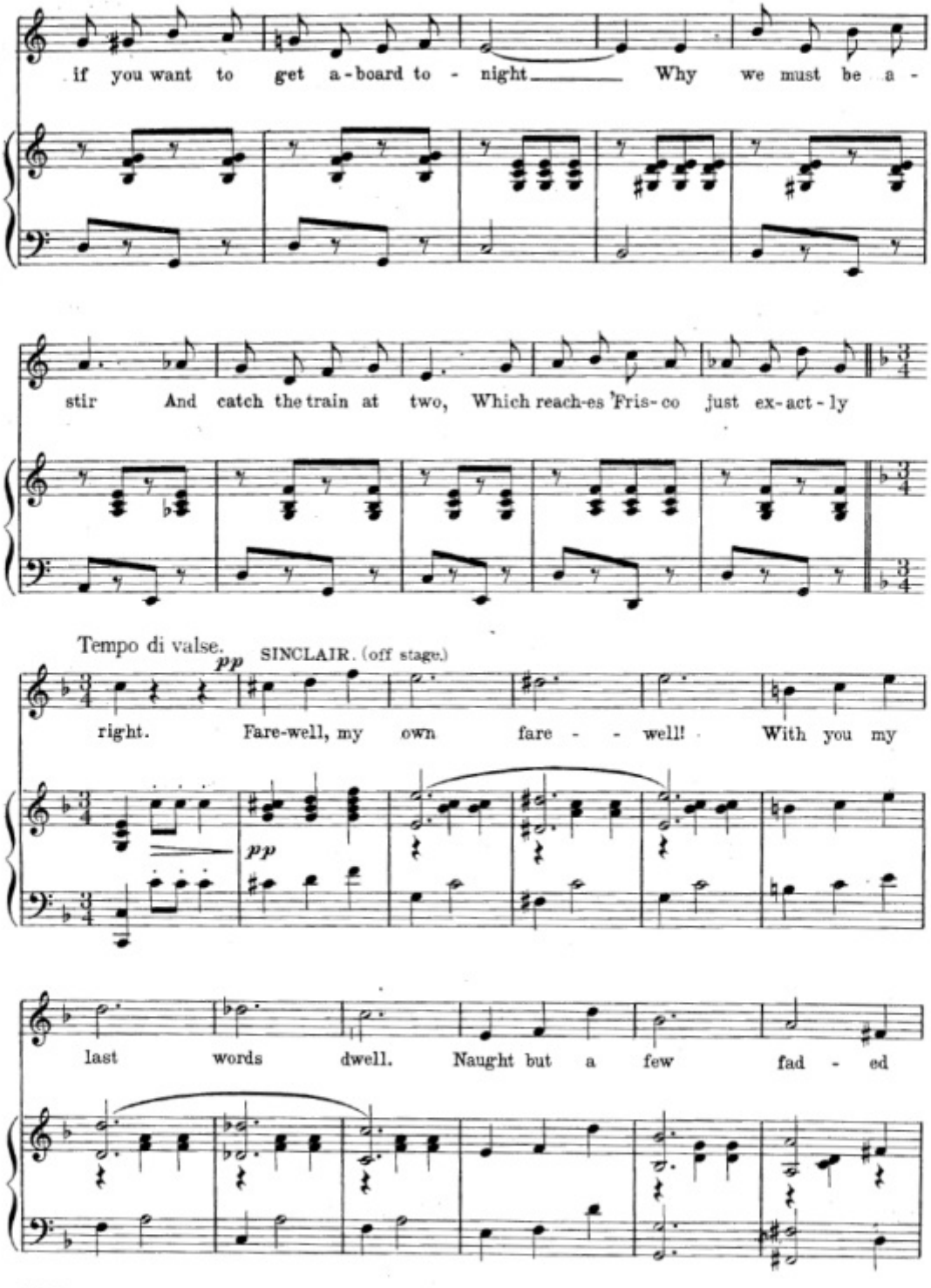
f

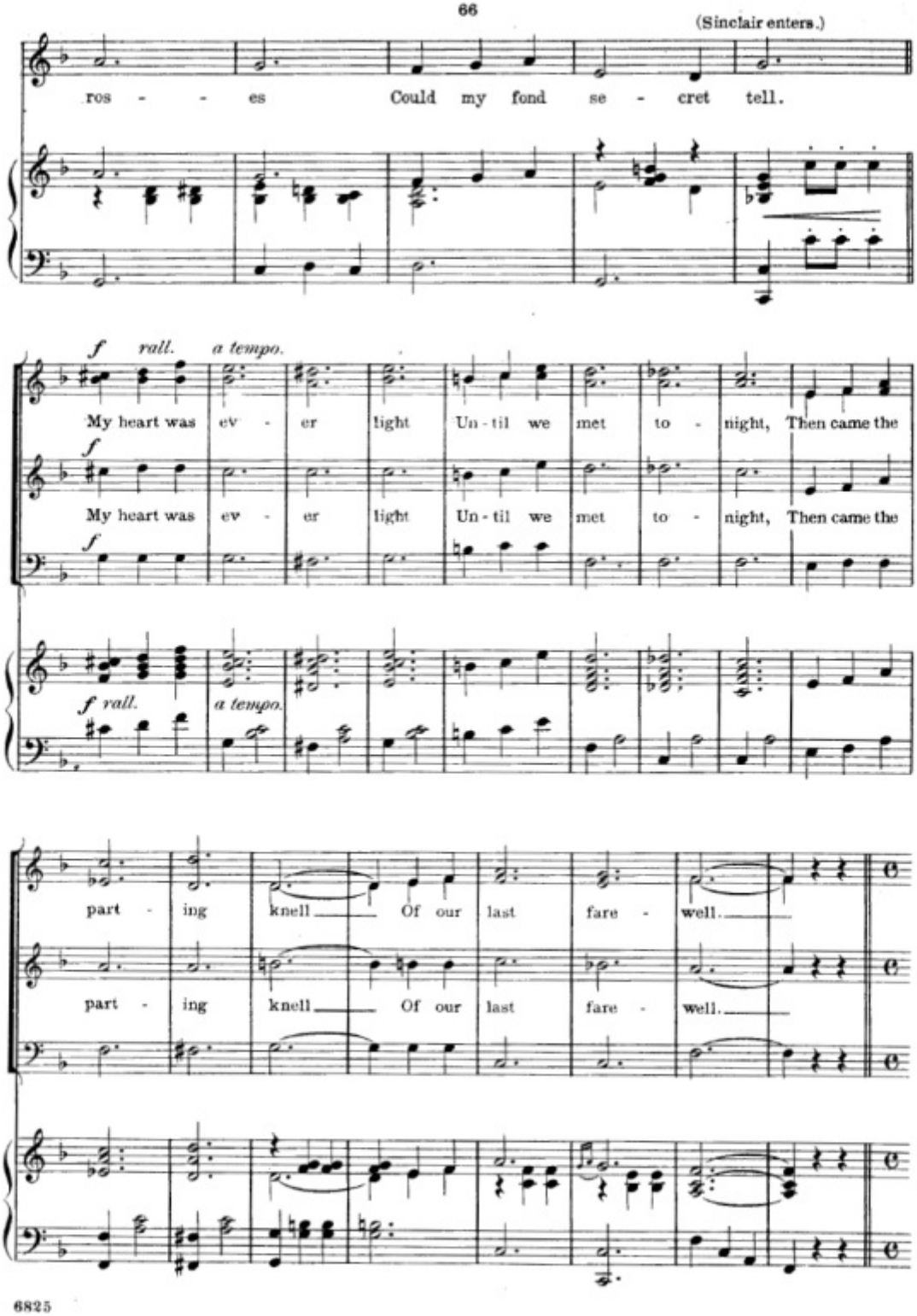

JESSIE.
Make way! Make way! The
Min - is - ter draws near Bow low! Bow low!
Up - on your knees! Make way I say!
(Hawkins enters as the Japanese Ambassador.)
His Maj - es - ty is here.

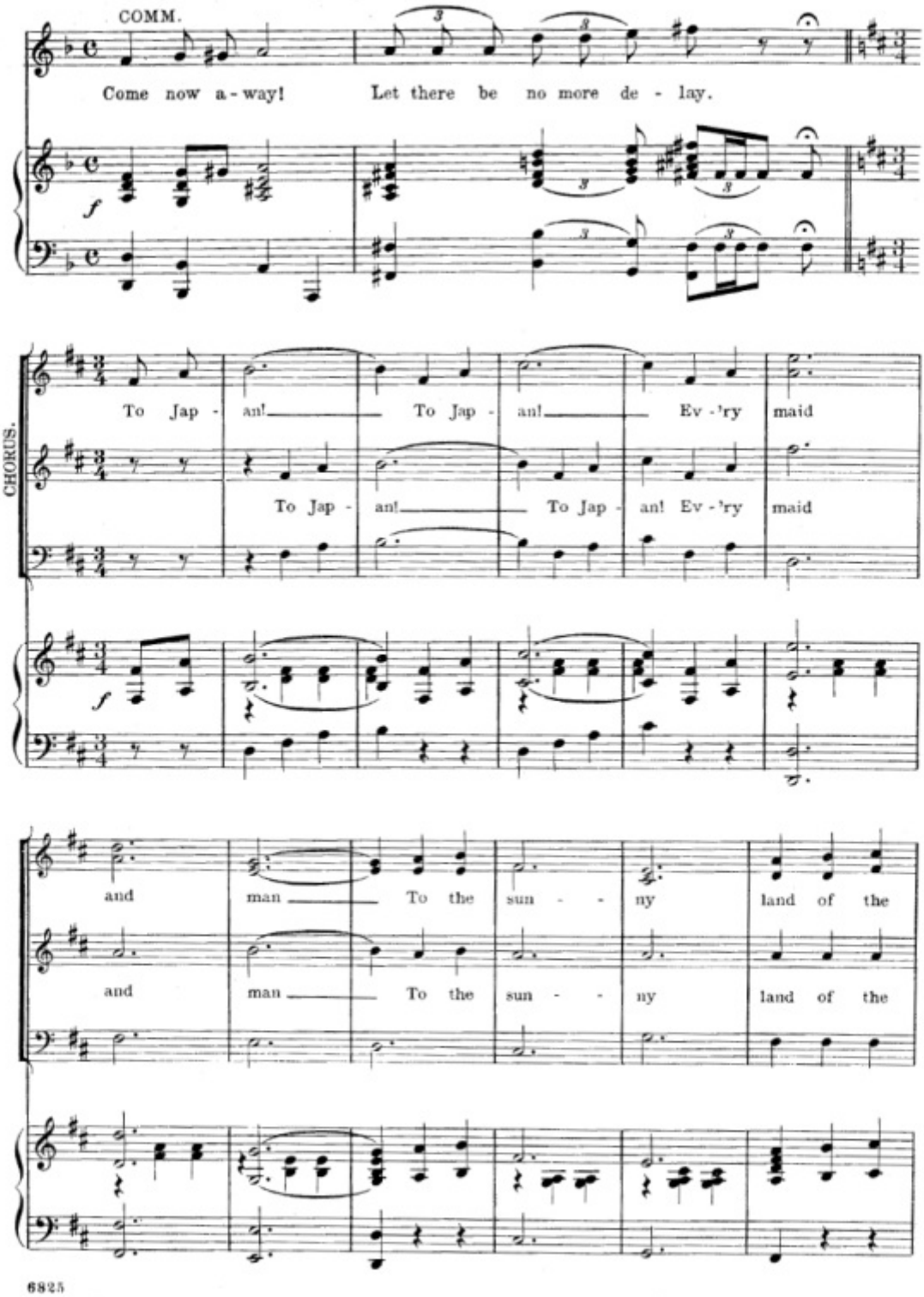

HAWKINS.
CHORUS.
See that you bend dou - ble Or there will be trou - ble, We
mf
HAWKINS.
bow! Please no - tice how we bow! Am I the man? I
p
Valse.
guess I'm it! Made in Jap - an No coun - ter - fit, I'm the Lil - y
rit.
p
(Sensation.)
— of the val - ley I say val - ley for the joke.

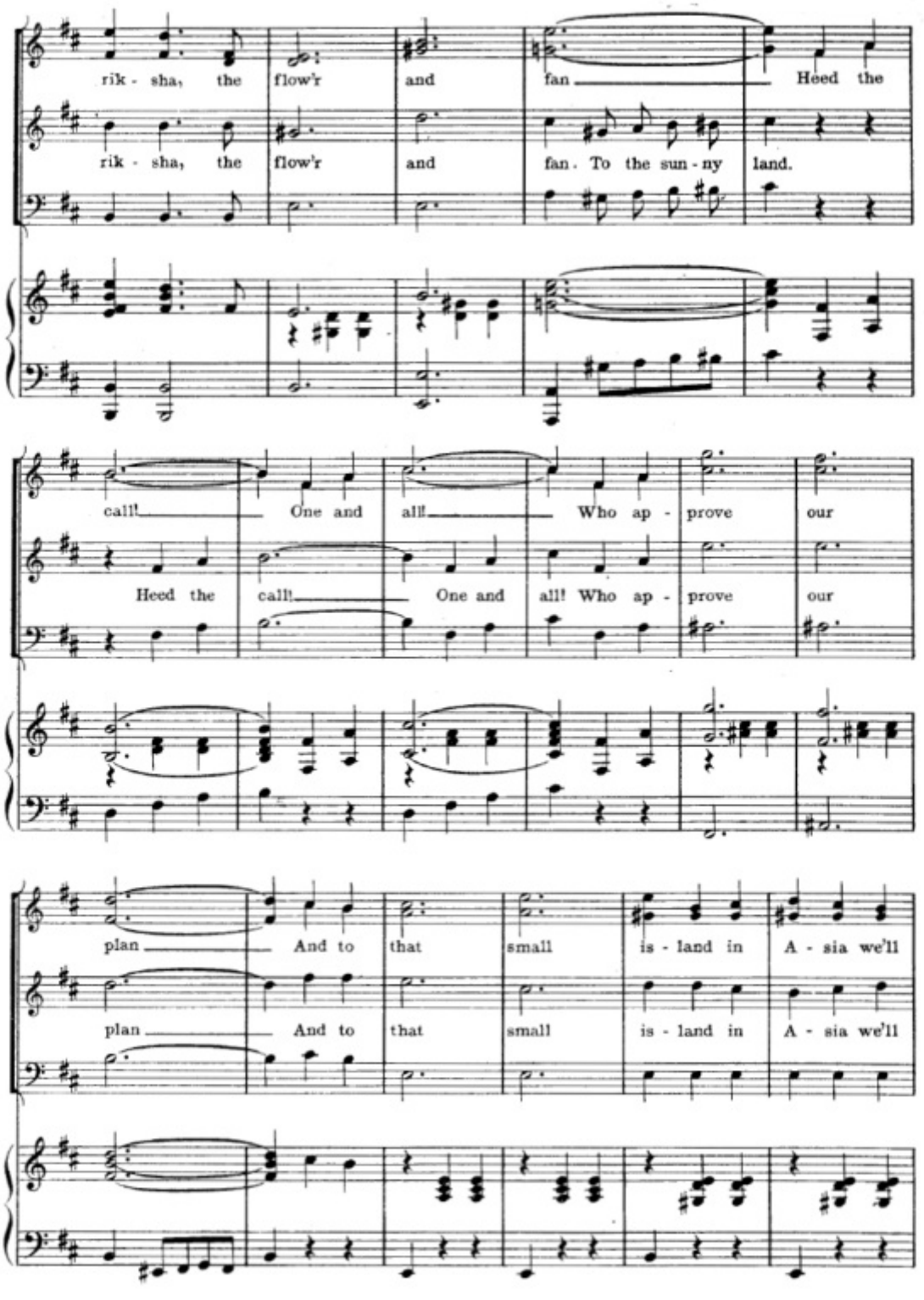

FRED.
Con-found you man! You'll spoil our plan! You're not the val - et
mf
rit. HAWKINS. ALL.
now! All bow! We bow.
HAWKINS.
Nag - a - sak - i - Hi! pa - go - da!
rit.
Yo - ko - ham - a! Yi kim - o - na! Sam - i - sen, rik - sha, sat - su - ma,
Hoi! Hoi! Hoi!

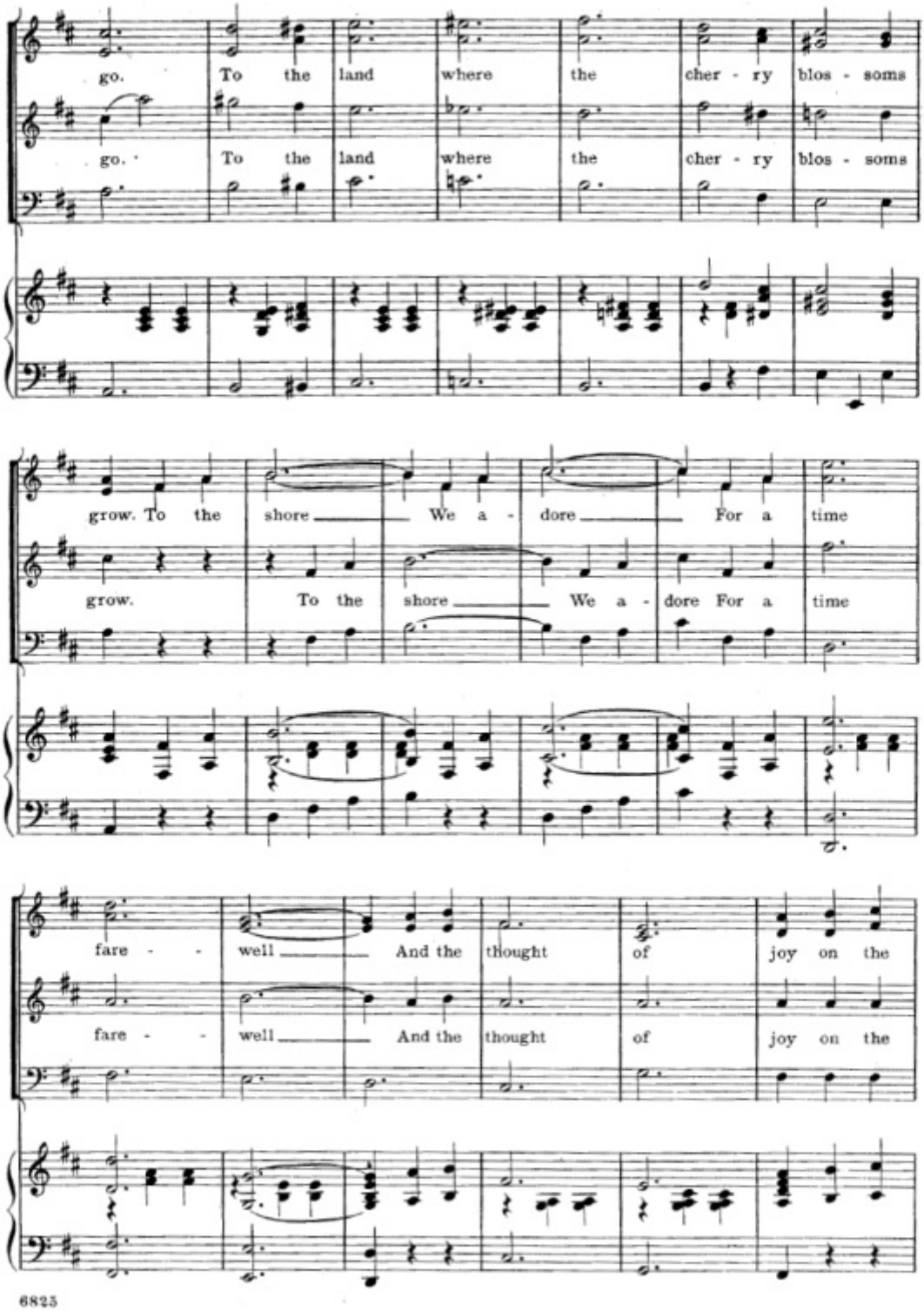

CHORUS.
Nag - a - sak - i! Hi pa - go - da! Yo - ko - ham - a! Yi kim - o - na
Nag - a - sak - i! Hi pa - go - da! Yo - ko - ham - a! Yi kim - o - na
Sam-i - sen, rik - sha, sat - su-ma! Hoi! Hoi! Hoi!
Sam-i - sen, rik - sha, sat - su-ma! Hoi! Hoi! Hoi!
COMM.
My hon - or - a - ble sir, I hate to hur - ry you, But
p

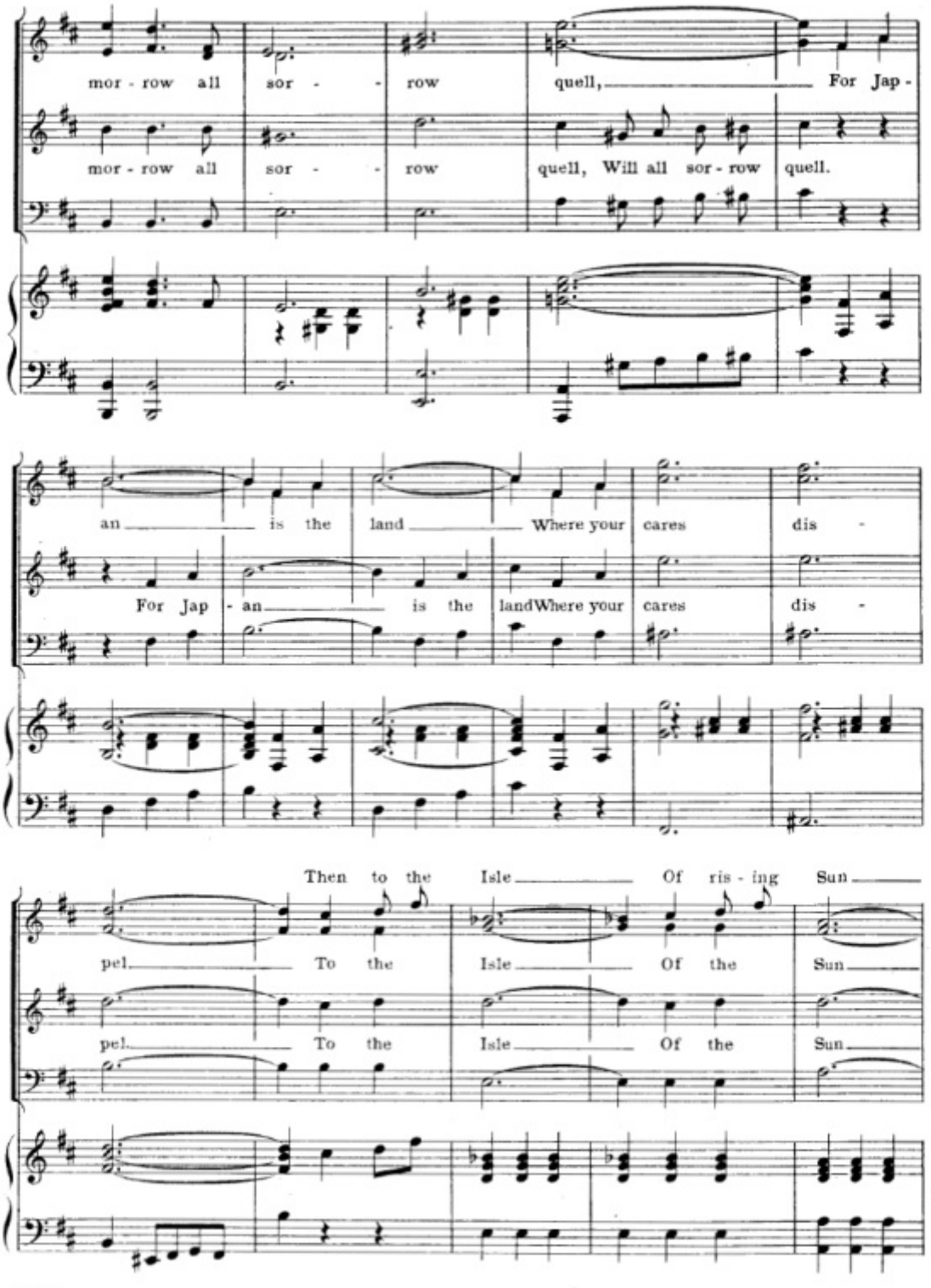

if you want to get a-board to - night Why we must be a -
stir And catch the train at two, Which reach-es 'Fris-co just ex-act-ly
Tempo di valse.
pp
SINCLAIR. (off stage.)
right. Fare-well, my own fare - - well! With you my
pp
last words dwell. Naught but a few fad - ed

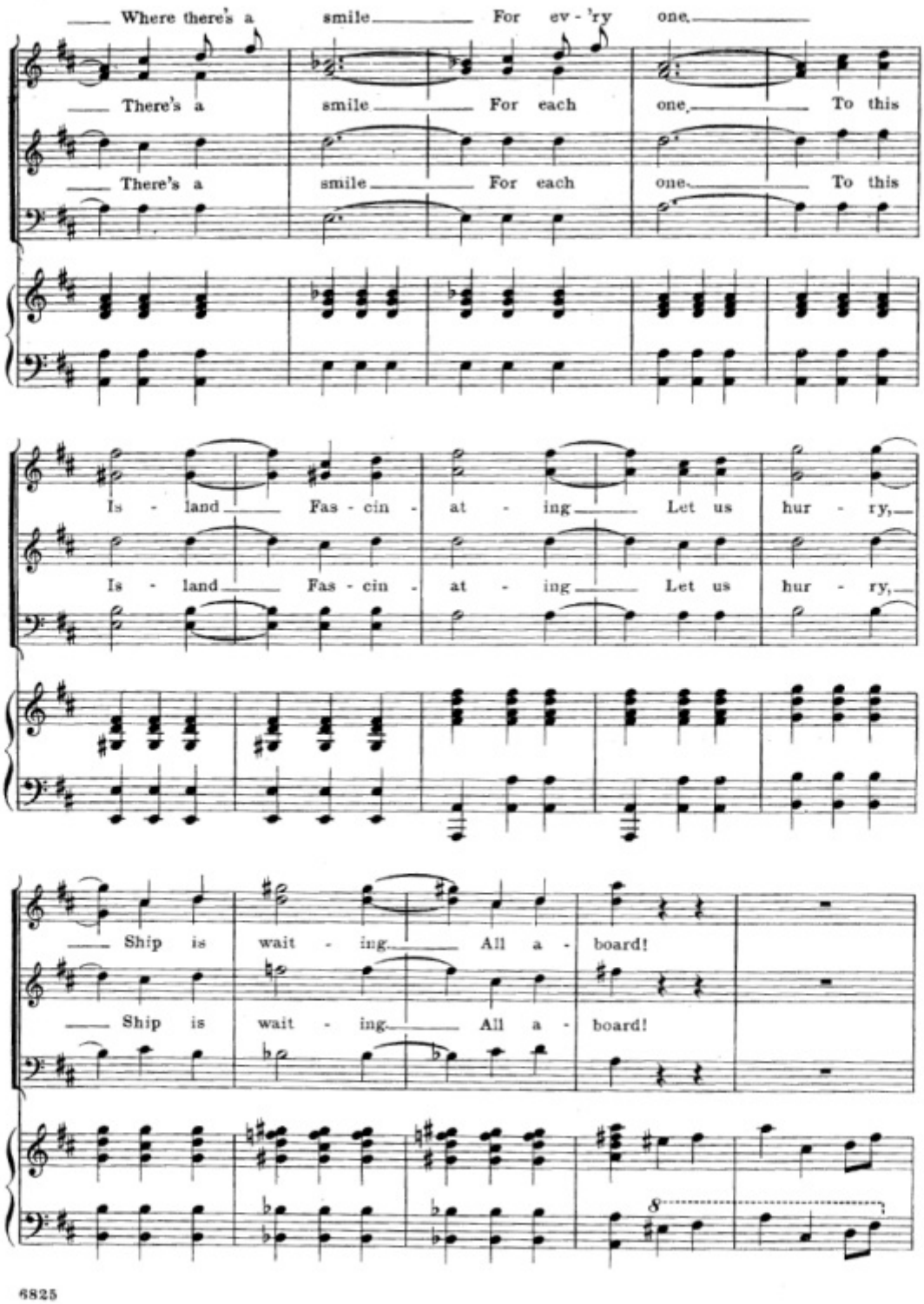

(Sinclair enters.)
ros - - es Could my fond se - cret tell.
f rall. a tempo.
My heart was ev - er light Un - til we met to - night, Then came the
f
My heart was ev - er light Un - til we met to - night, Then came the
f
f rall. a tempo.
part - ing knell Of our last fare - well.
part - ing knell Of our last fare - well.

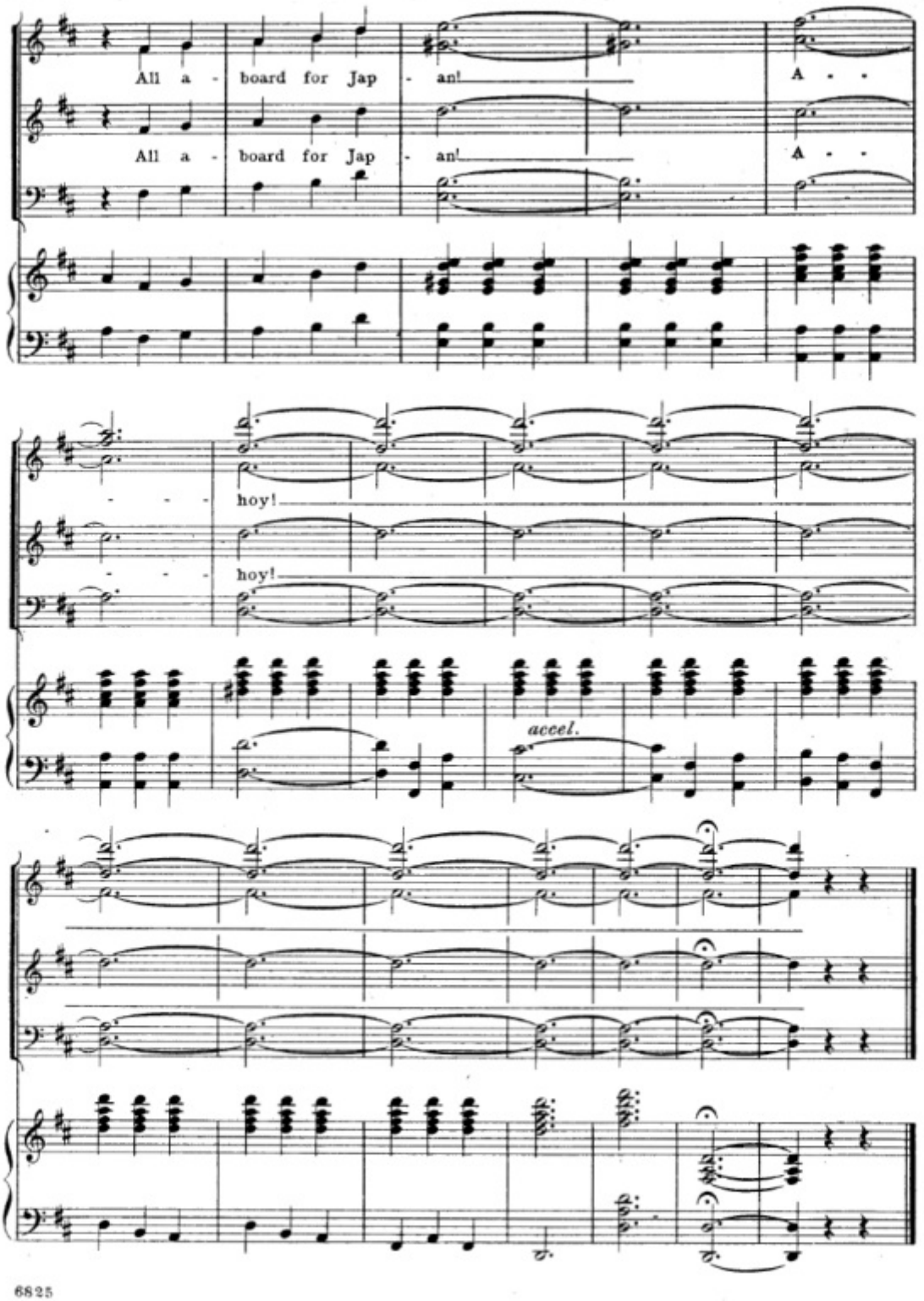

COMM.
Come now a - way! Let there be no more de - lay.
CHORUS.
To Jap - an! To Jap - an! Ev - 'ry maid
To Jap - an! To Jap - an! Ev - 'ry maid
and man To the sun - ny land of the
and man To the sun - ny land of the


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 landWhere 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
Is - land Fas - cin - at - ing Let us hur - ry,
Is - land Fas - cin - at - ing Let us hur - ry,
Ship is wait - ing All a - board!
Ship is wait - ing All a - board!


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