

BOX. Instantly remove that hatter!

COX. Immediately turn out that printer!

BOUN. Well — but gentlemen —

COX. Explain! (*pulling him round*)

BOX. Explain! (*pulling him round*) Whose room is this!

COX. Yes — whose room is this?

BOX. Doesn't it belong to me?

BOUN. No!

COX. There! You hear, sir — it belongs to me.

BOUN. No — it belongs to both of you!

COX & BOX. (*together*) Both of us?

BOUN. Oh, yes! Gents, don't be angry — but you see, this gentleman — (*pointing to BOX*) — only being at home in the daytime, and that gentleman — (*pointing to COX*) — at night, I thought I might venture — until my little back second-floor room was ready—

COX & BOX. (*together, eagerly*) When will your little back second-floor room be ready?

BOUN. Why, to-morrow—

COX. I'll take it!

BOX. So will I!

BOUN. Excuse me — but if you both take it, you may just as well stop where you are.

COX & BOX. (*together*) True.

COX. I spoke first, sir!

BOX. With all my heart, sir! The little back second-floor room is yours, sir — now go!

COX. Go? Pooh — pooh —!

BOUN. Now don't quarrel, gentlemen. You see, there used to be a partition here —

COX & BOX. (*together*) Then put it up!

BOUN. Nay, I'll see if I can't get the other room ready this very day. Now, gents and officers, don't fight; but keep your tempers. (*Exit L.C.D.*)

COX. What a disgusting position! (*walking rapidly round the stage*)

BOX. (*sitting down on chair, at one side of table, and following COX'S movements*) Will you allow me to observe, if you have not had any exercise to-day, you'd better go out and take it?

COX. I shall not do anything of the sort, sir. (*seating himself at the table opposite BOX.*)

BOX. Very well, sir.

COX. Very well, sir! However, don't let me prevent you from going out.

BOX. Don't flatter yourself, sir. (**COX** is about to break a piece of roll off.)
Halloa! that's my roll, sir. (*snatches it away — puts a pipe in his mouth and lights it with a piece of tinder — puffs smoke across the table towards COX.*)

COX. Holloa! What are you about, sir?

BOX. What am I about? I'm about to smoke.

COX. Wheugh! (*goes to the window at BOX'S back, and flings it open*)

BOX. Halloa! (*turning round*) Put down that window, sir!

COX. Then put your pipe out, sir!

BOX. There! (*puts pipe on the table*)

COX. There! (*slams down window and re-seats himself*)

BOX. I shall retire to my pillow. (*gets up, takes off his jacket, then goes towards bed and sits upon it, L.C.*)

COX. (*Jumps up, goes to bed and sits down on R. of BOX.*) I beg your pardon, sir — I cannot allow any one to rumple my bed. (*both rising*)

BOX. Your bed? Hark ye, sir — can you fight?

COX. No, Sir.

BOX. No? Then come on. (*sparring at COX.*)

COX. Sit down, sir — or I'll instantly vociferate "Police!"

BOX. (*seats himself, COX does the same*) I say, sir —

COX. Well, sir?

BOX. Although we are doomed to occupy the same room for a few hours longer, I don't see any necessity for our cutting each other's throat, sir.

COX. Not at all. It's an operation that I should decidedly object to.

BOX. And, after all, I've no violent animosity against you, sir.

COX. Nor have I any rooted antipathy to you, sir.

BOX. Besides, it was all Bouncer's fault, sir.

COX. Entirely, sir. (*gradually approaching chair*)

BOX. Very well, sir!

COX. Very well, sir! (*pause*)

BOX. Take a bit of roll, sir?

COX. Thank ye, sir. (*breaking a bit off — pause*)

BOX. Do you sing, sir?

COX. I sometimes dabble in a serenade.

BOX. Then dabble away.

No. 7. *The Buttercup*
(DUET SERENADE)

Allegretto con espressione

Piano

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system shows the piano introduction with a treble clef staff and a grand staff (treble and bass clefs). The piano part is marked *p* and includes a trill in the right hand. The second system begins the vocal entry with the instruction *COX.* and the lyrics: "The but-ter-cup dwells on the low - ly mead, The". The piano accompaniment continues with a steady eighth-note pattern. The third system continues the vocal line with lyrics: "dai-sy is bright to see; But bright - er far are the eyes_ that read The". The piano part features a *cresc.* (crescendo) marking. The fourth system concludes the vocal phrase with lyrics: "thoughts in the heart of me. I come by night, I come by day, I". The piano part is marked *dim.* (diminuendo) and features a melodic line in the right hand.

rall. 3

come in the morn to sing my lay; I know my notes, I count__ each bar, And I've

colla voce

BOX. *a tempo*

Fid - dle - id - dle - dum, Fid - dle - id - dle -

COX.

learnt a tune__ on the gay__ gui - tar, Fid - dle - id - dle - um,

dum,

dim.

Fid - dle - id - dle, id - dle, id - dle, id - dle - dum, Fid - dle - id - dle - um, Fid - dle - id - dle -

dim.

I come by night, I

dum, Fid - dle - id - dle - um, Fid - dle - id - dle - dum, Fid - dle - id - dle - um, Fid - dle - id - dle -

p

come by day, I come in the morn_ to

dum, Fid - dle - id - dle - um, Fid - dle - id - dle - dum, Fid - dle - id - dle - um, Fid - dle - id - dle -

cresc.

sing my lay, I know my notes, I

dum, Fid - dle - id - dle - um, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, Fid - dle - id - dle -

cresc.

count each bar, And I've learnt a tune on the gay

dum, Fiddle- id-dle-dum, Fiddle- id- dle-dum, Fiddle- id-dle-dum, dum, dum, dum, la, la, la, la, la,

p

gui - tar, on the gay gui - tar,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

cresc.

f

cresc.

on the gay gui-

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

dim.

dim.

tar; I know my notes, I count each

p *cresc.*

la, Fid-dle - id - dle-um, Fid-dle - id - dle - dum, Fid-dle - id - dle-dum, Fid-dle - id - dle-

p *cresc.*

bar, I've learnt a tune on the gay gui - tar.

f

dum, Fid-dle - id-dle-dum, Fid-dle-id-dle - dum, on the gay gui - tar.

f

ff

tr
sf
p

BOX.

The flow-er - et shines on the mi-nar-et fair, The Dah - liawaves in the

breeze, The cockcha-fer sighs in the mid - night air, The Dick - y bird sings in the

cresc.
dim.

trees; I come by night, I come by day, I ne-ver, ah ne - ver can

rall. *3* *ad lib.*

stay a-way; If you the guitar can sweet - ly do, I play on the con - cer-

colla voce

BOX.
cadenza

- - na, The concerti - - na too. Fiddle-iddle-dum,

COX. *a tempo*

Fiddle-iddle-dum, Fiddle-iddle-

a tempo

Fid - dle - id - dle, id - dle, id - dle, id - dle - dum,

dum, *dim.* Fid - dle - id - dle - um, Fid - dle - id - dle-

dim.

I come by night, I

dum, Fid - dle - id - dle - um, Fid - dle - id - dle - dum, Fid - dle - id - dle - um, Fid - dle - id - dle -

p

come by day, I come in the morn_ to

dum, Fid - dle - id - dle - um, Fid - dle - id - dle - dum, Fid - dle - id - dle - um, Fid - dle - id - dle -

sing my lay, I know my notes, I

dum, Fid - dle - id - dle - um, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, Fid - dle - id - dle -

cresc.

cresc.

count each bar, And I've learnt a tune on the gay

dum, Fiddle- id-dle-dum, Fiddle- id- dle-dum, Fiddle- id-dle-dum, dum, dum, dum, la, la, la, la, la,

p

gui - tar, on the gay gui - tar,

la, la,

cresc.

f

cresc.

on the gay gui-

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

dim.

dim.

tar; I know my notes, I count each

p *cresc.*

la, Fid-dle - id - dle - um, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, Fid - dle - id - dle -

p *cresc.*

bar, I've learnt a tune on the gay gui -

f

dum, Fid - dle - id - dle - dum, Fid - dle - id - dle - dum, on the gay gui -

f

tar.

tar.

ff *8va loco.*

(COX plays on the gridiron like a guitar. BOX takes an opera hat and imitates a concertina.)

BOX. Have you read this month's Bradshaw, sir?

COX. No, sir, my wife wouldn't let me.

BOX. Your *wife!*

COX. That is — my *intended* wife.

BOX. Well, that's the same thing! I congratulate you. (*shaking hands*)

COX. (*with a deep sigh*) Thank ye. (*seeing BOX about to get up*) You needn't disturb yourself, sir, she won't come here.

BOX. Oh! I understand. You've got a snug little establishment of your own *here* — on the sly — cunning dog. (*nudging COX*)

COX. (*drawing himself up*) No such thing, sir — I repeat, sir, no such thing, sir; but my wife — I mean my *intended* wife, happens to be the proprietor of a considerable number of bathing machines —

BOX. (*suddenly*) Ha! Where! (*grasping COX'S arm*)

COX. At a favourite watering place. How curious you are!

BOX. Not at all. Well?

COX. Consequently, in the bathing season — which luckily is rather a long one — we see but little of each other; but as that is now over, I am daily indulging in the expectation of being blessed with the sight of *my* beloved. (*very seriously*) Are you married?

BOX. Me? Why — not exactly!

COX. Ah — a happy bachelor ?

BOX. Why — not precisely!

COX. Oh! a — widower ?

BOX. No — not absolutely.

COX. You'll excuse me, sir — but, at present, I don't understand how you can help being one of the three.

BOX. Not help it?

COX. No, sir— not you, nor any other man alive!

BOX. Ah, that may be — but I'm not alive!

COX. (*pushing back his chair*) You'll excuse me, sir — but I don't like joking upon such subjects.

BOX. But I am perfectly serious, sir; I've been defunct for the last three years!

COX. (*shouting*) Will you be quiet, sir?

BOX. If you won't believe me, I'll refer you to a to a very large, numerous, and respectable circle of disconsolate friends.

COX. My very dear sir — my *very* dear sir — if there does exist any ingenious contrivance whereby a man on the eve of committing matrimony can leave this world, and yet stop in it, I shouldn't be sorry to know it.

BOX. Then there's nothing more easy. Do as I did.

COX. (*eagerly*) I will! What is it?

BOX. Drown yourself!

COX. (*shouting again*) Will you be quiet, sir?

BOX. Listen —

No. 8. Not Long Ago
(ROMANCE)

Allegretto comodo (♩ = 100)

Piano

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef staff containing a whole rest for five measures. The piano part consists of two staves: the right hand starts with a forte (f) dynamic, playing a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. The piece concludes with a piano (p) dynamic.

BOX.
Not long a - go it was my fate to cap - ti - vate a wi - dow At

The vocal line is marked 'BOX.' and begins with a quarter rest followed by a quarter note G4. The piano accompaniment continues with chords and eighth notes. The lyrics are: 'Not long a - go it was my fate to cap - ti - vate a wi - dow At'.

COX. BOX.
Ramsgate; ⁸ I, 'tis odd to state, The same at Mar-gate did, oh! ⁸ By her not lik-ing

The vocal line is marked 'COX.' and 'BOX.' and begins with a quarter note G4. The piano accompaniment continues with chords and eighth notes. The lyrics are: 'Ramsgate; ⁸ I, 'tis odd to state, The same at Mar-gate did, oh! ⁸ By her not lik-ing'.

COX.
to be kiss'd I thought I'd bet - ter try to In the Life Guards or Blues en - list; ⁸ How

colla voce *p a tempo*

The vocal line is marked 'COX.' and begins with a quarter note G4. The piano accompaniment continues with chords and eighth notes. The lyrics are: 'to be kiss'd I thought I'd bet - ter try to In the Life Guards or Blues en - list; ⁸ How'. The piano part includes the markings '*colla voce*' and '*p a tempo*'.

odd! and so did I too. BOX. I

was not tall e - nough, they said; ⁸ Too short, they said of me; BOX. ⁸ The in - fan - try I

en - ter - ed, ⁸ And I the In - fan - tree; BOX. ⁸ My wi - dow of - fer'd to purchase my dis -

charge from the march - ing line, oh! ⁸ That's odd, co - in - ci - dent - al - ly, The ve - ry same did

colla voce

BOX.

mine, oh! ⁸ I he - si - ta - ted to con - sent, For my con - sent she

COX. (aside)

wai - ted. I gave it. ⁸ Ah! with mine I went, And ne - ver he - si - ta - ted.

colla voce **f**

BOX.

⁸ The hap - py day came

p

near at length, We hop'd it would be sun - ny, I found I need-ed all my strength To

face the ce - re - mo - ny. I sud - den - ly found out I was un - wor - thy to pos -

sess her, I told her so at once be - cause I fear'd it might dis -

colla voce

Presto

tress her. Be - fore the words were out of my mouth, There came from the North and

p

flew to the South, A something that came un - plea - sant - ly near, Clat - ter - ing, spat - ter - ing,

ff

Bat - ter - ing, shat - ter - ing, Dash - ing, clash - ing, smash - ing, flash - ing, slash - ing, crash - ing,

Miss - ing, but whizz - ing right past my ear.

Recit.
It shat - ter'd it - self on the man - tel - piece,

whop! What was it? Ah! trem - ble, the ba - sin call'd

Allegro molto (♩=144)

slop. It fell at my feet, it

p

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a fermata on the first measure, followed by the lyrics 'It fell at my feet, it'. The piano accompaniment consists of a steady eighth-note pattern in both hands, starting with a piano (*p*) dynamic.

would have put the back of a man who was

sf

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'would have put the back of a man who was'. The piano accompaniment continues with the eighth-note pattern. A forte (*sf*) dynamic is marked in the piano part at the start of the second measure.

e - ver so meek up, So be - ing thus ba - ted, I

sf

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'e - ver so meek up, So be - ing thus ba - ted, I'. The piano accompaniment continues with the eighth-note pattern. A forte (*sf*) dynamic is marked in the piano part at the start of the second measure.

re - tal - i - a - ted, And hurl'd at my wi - dow a crock - e - ry tea cup.

sf *sf*

Detailed description: This system contains measures 7 and 8. The vocal line concludes with 're - tal - i - a - ted, And hurl'd at my wi - dow a crock - e - ry tea cup.'. The piano accompaniment continues with the eighth-note pattern. Forte (*sf*) dynamics are marked in the piano part at the start of both measures.

COX. *Recit.* BOX.

Between you then there was a frac-tion, 8 And I was threaten'd with an

COX. BOX.

action. 8 O ciel! pro-ceed. 8 One morn, when I had finished my ab-

COX. BOX. **Andante** (♩ = 80)

lu-tion, I took— 8 A walk? 8 No, sir, a re-so-lu-tion. Friends or

foes, None sup- pose, No- bo- dy knows What I does, I

tie up my clothes, My shirt and my hose, My socks for my toes, My

li - nen for nose, I think of my woes And un - der the rose, I pack up my bun - dle and

off I goes. COX. (*spoken*) Ha! I see, you left in a tiff! Lis - ten I

BOX.

Cox.

solemn - ly walk'd to the cliff, And sing - ing a sort of a dul - cet

Un poco più vivo (♩ = 108)

p

dirge, Put down my bun - dle up - on the verge,

Heard the wild sea-gull's mourn-ful cry, Look'd all around, there was no - bo-dy nigh,

pp *sf* *pp* *sf*

Red. * *Red.* * *Red.* * *Red.* *

None but I on the cliff so high, And all save the sea was bare and dry, And I

sf *sf*

Red. * *Red.* * *Red.* * *Red.* *

appassionata

took one look at the wave be-low, And I rais'd my hands in an a - gon-y throe, And I

cresc. *sf* *sf*

Red. * *Red.* * *Red.* * *Red.* *

stood on the edge of the rock so steep, And I gaz'd like a ma - niac on the deep.

sf

Red. * *Red.* * *Red.* *

Andante (♩ = 80)

I cried: "Fare - well, fare - well to earth, Fare -

Flute

pp

well, fare - well to the land of my birth, Fare - well, fare - well to my

on - ly love, To the sea be - low and the sky a - bove!" With a

dim.

Red. *

glance at the sea of wild des - pair, I cried, "I come;" My bun-dle lay

there, At the edge, where the coastguard's way was chalk'd, Then a-

Allegro tempo primo (♩ = 100)
COX.

way _____ In the op-po-site way I walk'd. ⁸ What a

cle - ver man, What a ca - pi - tal plan, I've listened with at - ten - tion. I think that I Should

BOX.

What a cle-ver man, What a ca-pi-tal plan, You've

COX.

like to try your won-der-ful in-ven-tion. What a cle-ver man, What a ca-pi-tal plan, I've

rall.

lis-ten'd with at-ten-tion. If you like it, why Should you not try My won-der-ful in-

rall.

lis-ten'd with at-ten-tion. I think that I Should like to try Your won-der-ful in-

rall.

ven-tion.

ven-tion.

ff *sf* *sf*

COX. Dear me! I think I begin to have some slight perception of your meaning. Ingenious creature! You disappeared — the suit of clothes was found —

BOX. Exactly — and in one of the pockets of the coat, or the waistcoat, or the pantaloons — I forget which — there was also found a piece of paper, with these affecting farewell words:— “This is thy work, oh, Penelope Ann!”

COX. Penelope Ann! (*starts up, takes BOX by the arm and leads him slowly to front of stage*) Penelope Ann?

BOX. Penelope Ann!

COX. Originally widow of William Wiggins?

BOX. Widow of William Wiggins!

COX. Proprietor of bathing machines?

BOX. Proprietor of bathing machines!

COX. At Margate?

BOX. Ramsgate!

COX. It must be she! And you, sir — you are Box — the lamented, long lost Box?

BOX. I am!

COX. And I was about to marry the interesting creature you so cruelly deceived.

BOX. Ah! then you are Cox!

COX. I am!

BOX. I heard of it. I congratulate you — I give you joy! and now I think I’ll go and take a stroll. (*going*)

COX. No you don’t! (*stopping him*) I’ll not lose sight of you till I’ve restored you to the arms of your intended.

BOX. *My* intended? You mean *your* intended.

COX. No, sir — yours!

BOX. How can she be *my* intended, now that I am drowned?

COX. You’re no such thing, sir! and I prefer presenting you to Penelope Ann. Permit me, then, to follow the generous impulse of my nature — I give her up to you.

BOX. Benevolent being! I wouldn’t rob you for the world. (*going*) Good morning, sir!

COX. (*seizing him*) Stop!

BOX. Unhand me, hatter! or I shall cast off the lamb and assume the lion!

COX. Pooh! (*snapping his fingers in BOX’S face*)

BOX. An insult! to my very face — under my very nose! (*rubbing it*) You know the consequences, sir — instant satisfaction, sir!

COX. With all my heart, sir! (*they go to fireplace R., and begin ringing bells violently, and pull down bell pulls*)

BOTH. Bouncer! Bouncer!

(**BOUN.** *runs in, D.L.C., all three sing “Rataplan” and stop in the middle.*)

BOUN. What is it, gentlemen?

BOX. Pistols for two!

BOUN. Yes, sir. (*going*)

COX. Stop! You don't mean to say, thoughtless and misguided militiaman, that you keep loaded firearms in the house.

BOUN. Oh, no — they're not loaded.

COX. Then produce the murderous weapons instantly. (*Exit BOUN. L.C.*)

BOX. I say, sir!

COX. Well, sir!

BOX. What's your opinion of duelling, sir?

COX. I think it's a barbarous practice, sir.

BOX. So do I, sir. To be sure, I don't so much object to it when the pistols are not loaded.

COX. No; I dare say that does make some difference.

BOX. And yet, sir — on the other hand — doesn't it strike you as rather a waste of time, for two people to keep firing pistols at one another, with nothing in 'em.

COX. No, sir — no more than any other harmless recreation.

BOX. Hark ye! Why do you object to marry Penelope Ann?

COX. Because, as I've already observed, I can't abide her. You'll be happy with her.

BOX. Happy? me? With the consciousness that I have deprived you of such a treasure? No, no, Cox!

COX. Don't think of me, Box — I shall be sufficiently rewarded by the knowledge of my Box's happiness.

BOX. Don't be absurd, sir.

COX. Then don't you be ridiculous, sir.

BOX. I won't have her!

COX. No more will I!

BOX. I have it! Suppose we draw lots for the lady — eh, Mr. Cox?

COX. That's fair enough, Mr. Box.

BOX. Or, what say you to dice?

COX. With all my heart! Dice by all means. (*eagerly*)

BOX. (*aside*) That's lucky! Bouncer's nephew left a pair here yesterday. He sometimes persuades me to have a throw for a trifle, and as he always throws sixes, I suspect they are good ones. (*goes to cupboard at R., and brings out dice-box*)

COX. (*aside*) I've no objection at all to dice. I lost one pound seventeen and sixpence at last Barnet Races, to a very gentlemanly looking man, who had a most peculiar knack of throwing sixes. I suspected they were loaded, so I gave him another half-crown and he gave me the dice. (*takes dice out of his pocket — uses lucifer box as substitute for dice-box, which is on the table*)

BOX. Now then, sir!

COX. I'm ready, sir! (*they seat themselves at opposite sides of the table*) Will you lead off, sir?

BOX. As you please, sir. The lowest throw, of course, wins Penelope Ann?

COX. Of course, sir!

BOX. Very well, sir!

COX. Very well, sir! (**BOX** rattling dice and throwing.)

No. 9. Sixes!
(GAMBLING DUET)

Allegro non troppo (♩ = 108)

BOX.

Piano

Six-es.

And.

The first system of piano accompaniment consists of four measures. The right hand features a melodic line with eighth notes and a dotted quarter note, while the left hand provides a steady bass line with eighth notes. The music is in a 6/8 time signature with a key signature of two sharps (F# and C#).

COX.

That's a good throw for you. Six-es.

The second system includes a vocal line for 'COX.' with lyrics 'That's a good throw for you. Six-es.' The vocal line is in a 6/8 time signature with a key signature of two sharps. The piano accompaniment continues with a similar melodic and bass line pattern as the first system.

The third system of piano accompaniment consists of four measures, continuing the melodic and bass line patterns established in the previous systems. It maintains the 6/8 time signature and two-sharp key signature.

BOX.

That's not a bad one too. Six - es.

COX. **BOX.**

8 Six - es. 8 Six - es.

COX.

8 Six - es.

dim.

BOX. **COX.** **BOX.**

Ve - ry good dice. 8 Yours, ___ sir, are nice, 8 Sup -

p *tr* *tr*

pose _____ we ar - range (If it suits _____ you) to change?

COX.
Oh! ve - ry well, that I ___ will do, To

please _____ a gen - tle - man_ such_ as _____ you.

p colla voce *rall.* *p a tempo*

BOX.

8 Six - es.

<sf rall. *p*

BOX.

COX.

Six-es. Oh!

Six-es. Six-es. Oh!

this is ab - surd, I ne - ver have heard of such won - der - ful throws as I've

this is ab - surd, I ne - ver have heard of such won - der - ful throws as I've

seen_ with those. Oh! this is ab - surd, I ne - ver have heard of such

seen_ with those. Oh! this is ab - surd, I ne - ver have heard of such

won - der - ful throws as I've seen_ with those. Six - es.

won - der - ful throws as I've seen_ with those. Six - es.

cresc.

Looks like trick - sies. Six - es. Looks like trick - sies; with

Looks like trick - sies. Six - es. Looks like trick - sies; with

such_ a throw_ there's no - bo - dy can E - ver set - tle the case of Pe-

such_ a throw_ there's no - bo - dy can E - ver set - tle the case of Pe-

p

ne - lo - pe Ann, with such_ a throw_ there's no - bo - dy can E - ver

ne - lo - pe Ann, with such_ a throw_ there's no - bo - dy can E - ver

set - tle the case of Pe - ne - lo - pe Ann, of Pe - ne - lo - pe, e - lo - pe,

set - tle the case of Pe - ne - lo - pe Ann, of Pe - ne - lo - pe, e - lo - pe,

ne - lo - pe, e - lo - pe Ann.

ne - lo - pe, e - lo - pe Ann.

ff

attacca

BOX. It's perfectly absurd your going on throwing sixes in this sort of way.

COX. I shall go on till my luck changes.

BOX. I have it — suppose we toss for the lady.

COX. With all my heart.

Recit. BOX. (aside)

Where's my luck - y shil - ling?

Recit. COX. (aside)

Where's my tos - sing six - pence?

f

Where's my luck - y shil - - - ling?

Where's my toss - ing six - - - pence?

(Dialogue continues.) BOX. Now then, sir — heads win?

pp

Musical score for BOX's first line of dialogue. The score is in 6/8 time and D major. The piano accompaniment is marked *pp*. The melody consists of quarter and eighth notes.

COX. Or tails lose — whichever you prefer.

Musical score for COX's first line of dialogue. The score is in 6/8 time and D major. The piano accompaniment features chords and moving lines in both hands.

BOX. It's all the same to me, sir.

COX. Very well, sir. Heads, I win — tails, you lose.

sf *sf*

Musical score for BOX and COX's second lines of dialogue. The score is in 6/8 time and D major. The piano accompaniment includes dynamic markings *sf* (sforzando) and a fermata over the final chord.

BOX. Yes — (suddenly) — no. Heads win, sir.

Musical score for BOX's third line of dialogue. The score is in 6/8 time and D major. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes.

COX. Very well — go on!

(They are standing opposite each other.)

sf *sf* *sf* *rall.* (Wait for cue.)

Musical score for COX's third line of dialogue. The score is in 6/8 time and D major. The piano accompaniment includes dynamic markings *sf* (sforzando) and *rall.* (rallentando), with the instruction "(Wait for cue.)".

a tempo

BOX.

COX.

Head! Head!

p

Musical score for BOX and COX's final lines of dialogue. The score is in 6/8 time and D major. The piano accompaniment is marked *p* (piano). The dialogue lines are "Head!" and "Head!".

BOX. COX. BOX.

Head! 8 Couldn't you say something else instead! 8 Head!

COX. BOX.

8 Head! 8 I wish an oc-casion-al

COX.

tail you'd try. 8 Head!

accel - -

BOX. COX.

8 Head! 8 Head!

- le - - ran - *cresc.* do

Vivace

BOX. (Recit.)

I nail your six-pence;

hal-lo! it's got no tail! I've a mind to pitch you out on the

leads! ⁸ Your shilling, I find, has got two heads!

Presto
You swindler, you cheat, take care of my feet,
You swindler, you cheat, take care of my feet,

Out of my room, sir, And in - to the street. Turn me out, try it, That

Out of my room, sir, And in - to the street. Turn me out, try it, That

is if you can. Swin-dler, cheat, vag - a - bond, swin - dler, cheat, You

is if you can. Swin-dler, cheat, vag - a - bond, swin - dler, cheat,

swindler! Vag - a - bond! Swindler! Vag - a - bond!

Cheat! Thief! Cheat! Thief!

ff *accl.*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

BOX.
Bouncer!

COX.
Bouncer!

(Enter BOUNCER as usual quite equal to the occasion)

BOUNCER.
Ra - ta - plan! Ra - ta-plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-

Allegro con brio

Ra - ta -

Ra - ta -

plan. Ra - ta -

Allegro con brio

sf sf dim.

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

pp

plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan,

plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan,

plan, plan, plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, Ra-ta-plan, Ra-ta - plan, plan, plan, plan,

plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

sempre pp

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan. Ra - ta-

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan. Ra - ta-

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan. Ra - ta-

f

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta-

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta-

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta-

ff

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta-

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta-

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, Ra - ta-

ff

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan,

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan,

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan, plan, plan,

plan, Ra - ta-plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan, plan, plan,

8

Ra - ta - plan, _____ Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-

plan, plan, plan, plan, plan, plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-

plan, plan, plan, plan, plan, plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-

The first system consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "Ra - ta - plan, _____ Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta- plan, plan, plan, plan, plan, plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta- plan, plan, plan, plan, plan, plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-".

plan. _____

plan. _____

plan. _____

Ad.

*
✻

The second system consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#), each starting with a fermata over a half note and followed by a rest. The lyrics are: "plan. _____", "plan. _____", and "plan. _____". The bottom staff is the piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The system concludes with the marking "Ad." and an asterisk symbol.

BOX & COX. (*together*) Is the little back second-floor room ready?

BOUN. Not quite, gentlemen. I can't find the pistols, but I have brought you a letter — it came by the General Post, yesterday. I am sure I don't know how I came to forget it, for I put it carefully in my pocket.

COX. And you've kept it carefully in your pocket ever since?

BOUN. Yes, sir. I hope you'll forgive me, sir. (*going*) By-the-bye, I paid twopence for it.

COX. Did you? Then I *do* forgive you. (*Exit BOUN., D.L.C.*) (*looking at letter*) "Margate!" The postmark decidedly says "Margate."

BOX. Oh, doubtless a tender epistle from Penelope Ann.

COX. Then read it, sir. (*handing letter to BOX*)

BOX. Me, sir?

COX. Of course. You don't suppose I'm going to read a letter from your intended.

BOX. *My* intended? Pooh! It's addressed to you — C O X.

COX. Do you think that's a C? It looks to me like a B.

BOX. Nonsense! fracture the seal.

COX. (*opens letter — starts*) Goodness gracious!

BOX. (*snatching letter — starts*) Gracious goodness!

COX. (*taking letter again*) "Margate, May the 4th. Sir, — I hasten to convey to you the intelligence of a melancholy accident, which has bereft you of your intended wife." He means *your* intended.

BOX. No, *yours!* However, it's perfectly immaterial; go on!

COX. (*resuming letter*) "Poor Mrs. Wiggins went for a short excursion in a sailing boat — a sudden and violent squall soon after took place, which, it is supposed, upset her, as she was found, two days afterwards, keel upwards."

BOX. Poor woman!

COX. The boat, sir! (*reading*) "As her man of business, I immediately proceeded to examine her papers, amongst which I soon discovered her will, the following extract from which will, I have no doubt, be satisfactory to you: — 'I hereby bequeath my entire property to my intended husband'". Excellent, but unhappy creature. (*affected*)

BOX. Generous, ill-fated being. (*affected*)

COX. And to think that I tossed up for such a woman.

BOX. When I remember that I staked such a treasure on the hazard of a die.

COX. I'm sure, Mr. Box, I can't sufficiently thank you for your sympathy.

BOX. And I'm sure, Mr. Cox, you couldn't feel more, if she had been your own intended.

COX. *If* she'd been *my own* intended! She *was* my own intended.

BOX. *Your* intended? Come, I like that! Didn't you very properly observe just now, sir, that I proposed to her first?

COX. To which you very sensibly replied that you'd come to an untimely end.

BOX. I deny it.

COX. I say you have!

BOX. The fortune's mine!

COX. Mine!

BOX. I'll have it!

COX. So will I!

BOX. I'll go to law!

COX. So will I!

BOX. Stop — a thought strikes me. Instead of going to law about the property, suppose we divide it.

COX. Equally?

BOX. Equally. I'll take two thirds.

COX. That's fair enough — and I'll take three fourths.

BOX. That won't do. Half and half.

COX. Agreed! There's my hand upon it —

BOX. And mine — *(about to shake hands — a postman's knock heard at street door without)*

COX. Holloa! Postman again?

BOX. Postman yesterday — postman to-day —

(Enter BOUN., D.L.C.)

BOUN. Another letter, Colonel Cox — twopence more!

COX. I forgive you again! *(taking letter)* Another trifle from Margate. *(opens letter, starts)* Goodness gracious!

BOX. *(snatching letter, starts)* Gracious goodness!

COX. *(snatching letter again — reads)* "Happy to inform you, false alarm."

BOX. *(overlooking)* "Sudden squall — boat upset — Mrs. Wiggins, your intended —"

COX. "Picked up by steamboat —"

BOX. "Carried into Boulogne —"

COX. "Returned here this morning —"

BOX. "Will start by early train to-morrow —"

COX. "And be with you at ten o'clock exact." *(Both simultaneously pull out their watches.)*

BOX. Cox, I congratulate you —

COX. Box, I give you joy!

BOX. I'm sorry that most important business at the Colonial Office will prevent my witnessing the truly happy meeting between you and your intended! Good morning! *(going)*

COX. (*stopping him*) It's obviously for me to retire. Not for worlds would I disturb the rapturous meeting between you and your intended. Good morning! (*going*)

BOX. You'll excuse me, sir — but our last arrangement was that she was *your* intended.

COX. No, yours!

BOX. Yours!

BOTH. Yours! (*Ten o'clock strikes — noise of an omnibus.*)

BOX. Ha! What's that! A cab's drawn up at the door! (*running to window*) No, it's a twopenny omnibus!

COX. (*leaning over Box's shoulder*) A lady's got out —

BOX. There's no mistaking that majestic person — it's Penelope Ann!

COX. Your intended!

BOX. Yours!

COX. Yours! (*Both run to door, L.C., and eagerly listen.*)

BOX. Hark — she's coming up stairs!

COX. Shut the door! (*They slam the door, and both lean against it with their backs.*)

BOUN. (*without, and knocking.*) Colonel!

COX. (*shouting*) I've just stepped out!

BOX. So have I!

BOUN. (*without*) Mr. Cox! (*pushing at the door — COX and BOX redouble their efforts to keep the door shut*) Open the door! It's only me — Sergeant Bouncer!

COX. Only you? Then where's the lady?

BOUN. Gone!

COX. Upon your honour?

BOX. As a Militiaman?

BOUN. Yes: and she's left a note for Brigadier Cox.

COX. Give it to me.

BOUN. Then open the door!

COX. Put it under! (*A letter is put under the door, COX picks up the letter and opens it.*) Goodness gracious!

BOX. (*snatching letter*) Gracious goodness! (*COX snatches the letter, and runs forward, followed by BOX.*)

COX. (*reading*) "Dear Mr. Cox — pardon my candour —"

BOX. (*looking over, and reading*) "But being convinced that our feelings, like our ages, do not reciprocate —"

COX. I hasten to apprise you of my immediate union —"

BOX. "With Mr. Knox."

COX. Huzza!

BOX. Three cheers for Knox. Ha, ha, ha! (*tosses the letter in the air, and begins dancing, COX does the same*)

BOUN. (*putting his head in at door*) The little second floor back room is quite ready!

COX. I don't want it!

BOX. No more do I!

COX. What shall part us?

BOX. What shall tear us asunder?

COX. Box!

BOX. Cox! (*About to embrace — BOX stops, seizes COX'S hand, and looks eagerly in his face.*) You'll excuse the apparent insanity of the remark, but the more I gaze on your features, the more I'm convinced that you're my long lost brother.

COX. The very observation I was going to make to you!

BOX. Ah — tell me — in mercy tell me — have you such a thing as a strawberry mark on your left arm?

COX. No!

BOX. Then it is he! (*They rush into each other's arms.*)

COX. Of course we stop where we are?

BOX. Of course!

COX. For, between you and me, I'm rather partial to this house.

BOX. So am I — I begin to feel quite at home in it.

COX. Everything so clean and comfortable

BOX. And I'm sure the master of it, from what I have seen of him, is very anxious to please.

COX. So he is — and I vote, Box, that we stick by him!

BOX. Agreed!

No. 10. My Hand Upon It

(FINALE)

Moderato (♩ = 100)

BOX.

My hand up - on it,

Piano

COX.

join but yours; A - gree the house will hold us. ⁸ And two good lod - gers

rall. BOUNCER. Tempo come primo (♩ = 152)

⁸ Boun- cer gets, He'll in his arms en - fold us. ⁸ Oh! yes! yes! to

rall.

(To BOX)

arms, And war's a - larms. You re-

(To COX)

mem-ber of course, You re-mem-ber of course, When I mount-ed a horse in Her

Ma-jes-ty's force, As one of the yeo-men Who'd cope with the

COX & BOX.
foe-men, For then an in-va-sion Threat-ened the na-tion, ⁸ And

ALL THREE.
there's no oc-ca-sion to sing ⁸ Ra-ta-plan, Ra-ta-plan Ra-ta-

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan, plan, plan. For

cresc. *f*

Ra - ta - plan, Pe - ne - lo - pe Ann Has mar - ried a - no - ther re-

spec - ta - ble man. Three cheers for Knox, who lives at the docks, And

may he live hap - pi - ly if he can. Ra - ta - plan, Ra - ta - plan Ra - ta -

sf *p*

cresc. *f*

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, plan, plan, plan. For

cresc. *f*

Ra - ta - plan, Pe - ne - lo - pe Ann Has mar - ried a - no - ther re -

spec - ta - ble man. Three cheers for Knox, who lives at the docks, And

sf *ff*

may he live hap - pi - ly if he can. Ra - ta - plan, Ra - ta - plan,



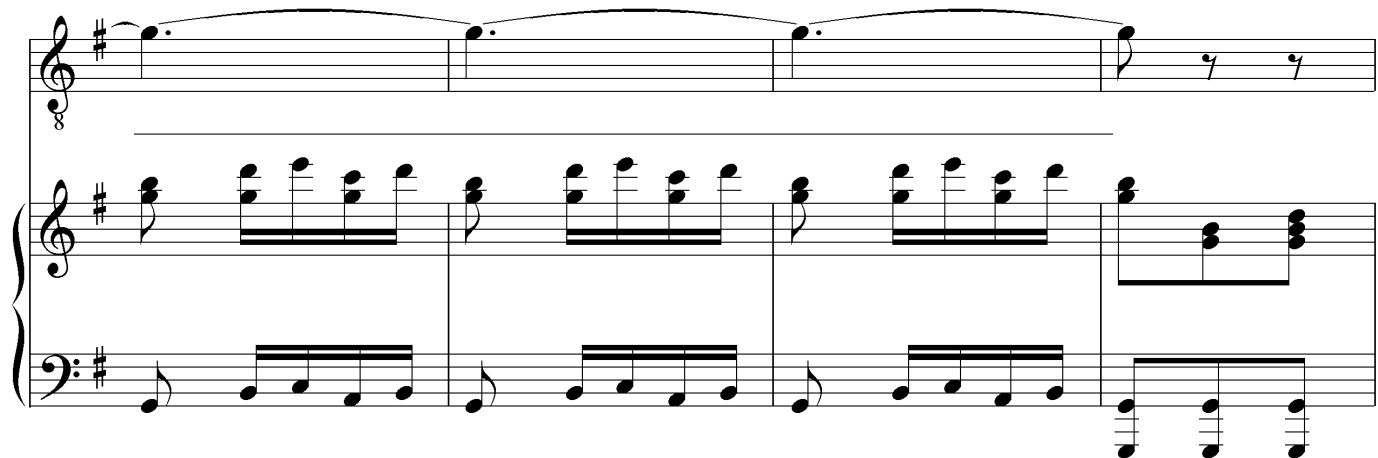
8 Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan,

This system contains the first six measures of the piece. The vocal line features a rhythmic pattern of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line of eighth notes in the left hand.

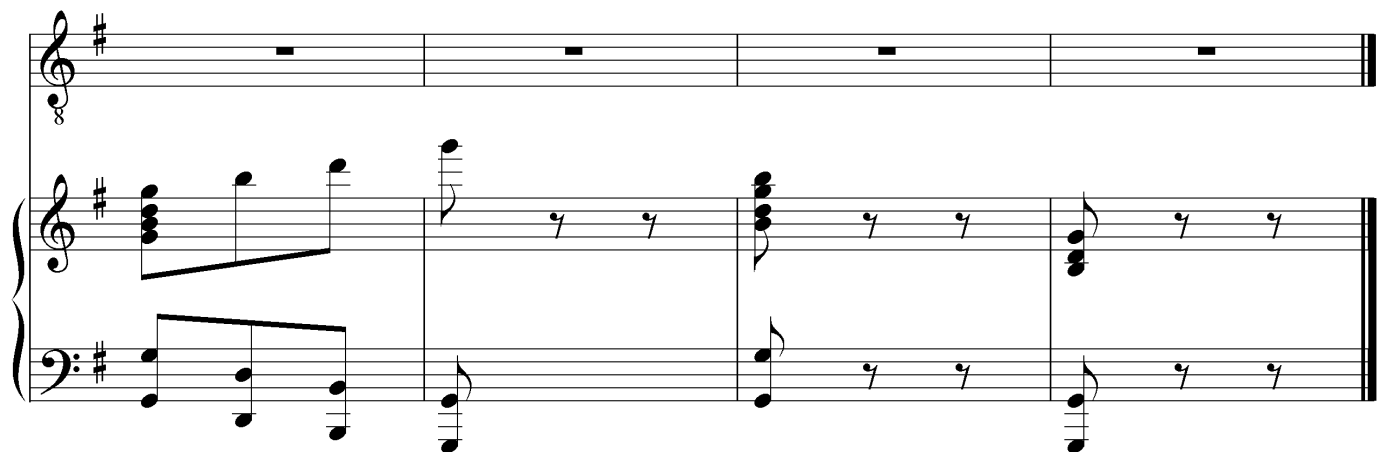


8 Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-plan, Ra - ta - plan.

This system contains measures 7 through 11. The vocal line continues with the same rhythmic pattern. The piano accompaniment includes a melodic flourish in the right hand starting in measure 11.



This system contains measures 12 through 15. The vocal line has a long melisma over the first three measures, followed by two eighth notes. The piano accompaniment features a complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand.



This system contains measures 16 through 19. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with its rhythmic pattern, ending with a double bar line.

Appendix: Original Version of No. 4.

Andantino (♩ = 144)

Piano

The piano introduction is in 6/8 time, marked Andantino with a tempo of 144 beats per minute. It consists of four measures. The right hand has a melodic line of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand has a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2. Dynamics include *mf* and *cresc.*

BOX.

Hush'd is the ba - con on the grid, I'll

The vocal line begins with a rest, then sings 'Hush'd is the ba - con on the grid, I'll'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*.

take a nap and close my eye. Soon shall I be

The vocal line continues with 'take a nap and close my eye. Soon shall I be'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.*

nod - ding nid, nod - ding, nod - ding, nod - ding,

The vocal line repeats 'nod - ding nid, nod - ding, nod - ding, nod - ding,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

f sing - ing lul - la - by, lul - la - by, lul - la - by, lul - la - *dim.*

rall. by. *p* tenderly Hush-a - by ba - con On the coal top, Till I a - wa - ken,

There you must stop, Lul - la - by, Lul - la, lul - la -

by, Lul - la - by, Lul - la - by.

mf *cresc.*

Sleep gen-tle ba - con smoke a - mid Which

p

cresc.

cir - cling up smiles on the fry While I am nod - ding,

cresc.

nod - ding nid, nod - ding, nod - ding, nod - ding,

f sing - ing lul - la - by, lul - la - by, lul - la - by, lul - la - *dim.*

rall. *p* *tenderly* by. Hush - a - by ba - con On the coal top, Till I a - wa - ken,

There you must stop, Lul - la - by, Lul - la, lul - la -

by, Lul - la - by, Lul - la - by.