

A
Original
American & Japanese
Comic Opera In Two Acts

composed by

Willard Queen

written by



The Little Tycoon.

Price, \$1.00.

—FOR SALE BY—

WM. A. POND & CO.,	25 Union Square, New York.
G. SCHIRMER,	35 " " "
CHAS. H. DITSON & Co.,	867 Broadway, "
EDWARD SCHUBERTH & CO.,	23 Union Square, "
BRENTANO BROTHERS,	5 " " "
MARTENS BROTHERS,	1164 Broadway, "
F. H. CHANDLER,	172 Montague Street, Brooklyn.
J. E. DITSON & CO.,	1228 Chestnut Street, Philadelphia.
WM. H. BONER & CO.,	1102 " " "
LEE & WALKER,	1111 " " "
OTTO SUTRO & CO.,	207 W. Baltimore Street, Baltimore.
J. CHURCH & CO.,	66 W. Fourth Street, Cincinnati.
LYON & HEALY,	State and Monroe Streets, Chicago.
THE ROOT & SONS MUSIC CO.,	200 Wabash Avenue, Chicago.
THE CHICAGO MUSIC CO.,	148 " " "
S. BRAINARD'S SONS,	145 " " "
O. DITSON & CO.,	451 Washington Street, Boston.

NOTICE.—All performing rights in this Opera are reserved. Orchestral parts
retained in MSS.

THE
LITTLE TYCOON

A COMIC OPERA
IN TWO ACTS

COMPOSED BY
WILLARD SPENSER

ALL RIGHTS RESERVED

COPYRIGHT 1882
BY
WILLARD SPENSER

THE LITTLE TYCOON.

GEN. KNICKERBOCKER.....	<i>One of the Old Time Knickerbockers.</i>
ALVIN BARRY	<i>{ A young Wall Street Broker. Afterward The Great Tycoon of Japan.</i>
RUFUS READY.....	<i>{ Alvin's College Friend. Afterward, Gull- Gull, Interpreter to the Great Tycoon.</i>
LORD DOLPHIN.....	<i>Son to the Marchioness of Pullhimback.</i>
TEDDY.....	<i>Lord Dolphin's Valet.</i>
1ST AND 2D CUSTOM-HOUSE OFFICERS.....	<i>Elevated Men.</i>
MONTGOMERY	<i>Gen. Knickerbocker's Footman.</i>
MISS HURRICANE.....	<i>Chaperon to Tourist-Maidens.</i>
DOLLY DIMPLE.....	<i>Violet's School Friend.</i>
LADY DOLPHIN.....	<i>Marchioness of Pullhimback.</i>

AND

VIOLET.....	<i>Gen. Knickerbocker's Daughter. (THE LITTLE TYCOON.)</i>
CHORUS of JAPANESE, HOBGOBLINS, BRIGANDS, TOURISTS, &c.	

ACT I. *Deck of an Ocean Steamer Returning from Europe.*

ACT II. *Drawing-room in GEN. KNICKERBOCKER'S Elegant Villa at Newport.*

CONTENTS.

OVERTURE.....	PAGE. 3—9
---------------	--------------

ACT I.

No.		PAGE.
1.	OPENING CHORUS:—ON THE SEA. <i>Miss Hurricane, Dolly, Rufus and Chorus.</i>	10
2.	WE'LL WATCH FOR THE WHALE. <i>Rufus and Chorus.</i>	16
3.	AS YOU SEE THEM. <i>Miss Hurricane, Dolly and Chorus.</i>	19
4.	DOOMED AM I TO MARRY A LORD. <i>Solo: Violet and Ensemble.</i>	26
5.	OH, IT IS SUCH AN UNHEARD OF PROCEEDING TO MARRY HER TO A LORD. <i>Rufus.</i>	30
5-a.	FOR WE'RE IMMENSELY HIGH-TONED. <i>Rufus and College Tourists.</i>	31
6.	WE'VE A SCHEME. <i>Solo: Violet and Chorus.</i>	33
6-a.	LOVE COMES LIKE A SUMMER SIGH. <i>Solo: Violet and Ensemble.</i>	37
7.	TO SONG AND DANCE. <i>Gen. Knickerbocker and Chorus.</i>	43
7-a.	NOW WHEN I WAS A BOY. <i>Gen. Knickerbocker and Chorus.</i>	45
7-a.	HEEL AND TOE WE ALWAYS GO. <i>Lord Dolphin and Teddy.</i>	48
8.	THE FATAL STEP. <i>Rufus with Chorus of Maidens and College Tourists.</i>	49
9.	DARK THOUGH MY FATE MAY BE. <i>Soli and Duo: Violet and Alvin.</i>	51
10.	HOBGOBLIN DANCE AND CHORUS.....	56
11.	LOVE REIGNS! <i>Soli and Duo: Violet and Alvin.</i>	60
12.	VALET'S SONG AND DANCE. <i>Teddy.</i>	65
13.	OH, DON'T YOU SEE HOW? <i>Solo: Gen. Knickerbocker with Chorus.</i>	68
14.	A LAMENT. <i>Soli and Ensemble.</i>	71
15.	FINALE ACT I.—OH, WHY THIS APPREHENSION? <i>Violet, Miss H., Dolly, Alvin, Gen. K., Rufus, Teddy and Chorus.</i>	75

ACT II.

No.		PAGE.
1.	SAD HEART OF MINE. <i>Song: Violet.</i>	92
2.	TO SEE THEE. <i>Duo: Violet and Alvin.</i>	97
3.	AH, DESTINY! <i>Soli and Trio: Violet, Alvin and Gen. Knickerbocker.</i>	100
4.	OH, YOU INCENSE, YOU MADDEN ME! <i>Violet, Alvin, Gen. K., Rufus and Brigands.</i>	105
5.	CHECKMATED WE, <i>Rufus, Alvin and Chorus.</i>	110
6.	TELL ME DAISY. <i>Song: Violet.</i>	115
7.	YES, WE'VE ALL SEEN SHAM. <i>Dolly and Japanese Maidens.</i>	117
7-a.	SPEAK LOW, WALLS HAVE EARS. <i>Miss H., Dolly and Tourist-Maidens.</i>	119
8.	TYCOON MARCH. <i>Entrance of The Great Tycoon and Suite, Gen. K., Violet, Lord Dolphin, Teddy and the Polo Club.</i>	124
9.	SHAM, GREAT TYCOON. <i>Japanese Chorus.</i>	126
10.	THE CATS ON OUR BACK FENCE. <i>Gen. Knickerbocker and Chorus.</i>	128
11.	AN AMERICAN ALWAYS PANS OUT. <i>Song: Rufus and Chorus.</i>	131
12.	YES, I'LL BE THE LITTLE TYCOON. FINALE:— <i>Violet, Miss H., Dolly, Alvin, Gen. K., Rufus, Teddy and Ensemble.</i>	132

THE LITTLE TYCOON.

OVERTURE.

Allegro.

Piano.

Copyright, 1882, by Willard Spenser.
All rights reserved.

Moderato.
dim e roll.
pp
mf
rall - en
tan - - do.
3
4
12
8
12
8
p Con express.
pp
cres.
dim.
ff
pp

Valse tempo.

Valse tempo.

p dolce.

f cres. *ff*

The image shows five staves of musical notation for a piano. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two flats. The first staff begins with a dynamic of *p* and a performance instruction *dolce.*. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *cres.* followed by *ff*. The fourth staff ends with a dynamic of *ff*.

dolce.

dolce.

f cres.

f

ff

ff

ff

Allegro.

f

p

p

p

p

p

p

The Little Tycoon. Overture.

f

p

f

f

f

cres.

f

ff

cres.

ff

dim - e - rall.

March Tempo.

8va.....

p

cres.

ff

8va..... loco.

The Little Tycoon. Overture.

Presto.

ff

p

ff

f

cres.

ff

ff

p

ff

ff

accel.

ff

ff

ff

accel.

ff

ff

ff

8va..

ffff

THE LITTLE TYCOON.

ACT I.

SCENE: The Deck of an Ocean Steamer returning from Europe. *Passengers at back—some in steamer-chairs, some pitching rope-quoits, &c., &c. At front, Miss Hurricane (field-glass and guide-book in hand) with Tourist-Maidens, Rufus and College Tourists. All sing to swaying motion.*

On the Sea.

No. 1. Opening Chorus.

Allegro Vivace.

Piano.

The piano part consists of two staves. The top staff is in treble clef C major, with a dynamic marking 'ff' followed by 'ffz'. The bottom staff is in bass clef C major. Both staves show a continuous pattern of eighth and sixteenth notes.

MISS HURRICANE.

Ist and 2nd Sopranos.

Tenors.

Rufus and Basses.

Piano.

The vocal parts consist of three staves. The top two staves are in treble clef C major, while the bottom staff is in bass clef C major. The lyrics are identical for all parts: "On the sea, On the sea, On old o - cean's blue and wide expanse," repeated twice. The piano part is identical to the one above it, providing harmonic support.

Gai - ly we, gai - ly we, Pass our time in joy - ous song and dan - ce. Mer - ri - ly and so free, Mirth and pleasure
 Gai - ly we, gai - ly we, Pass our time in joy - ous song and dan - ce. Mer - ri - ly and so free, Mirth and pleasure

brightens ev - ery glance. Star of love Shines a - bove; Wave and foam Round us comb. Oh!
 brightens ev - ery glance. Ah..... Ah.....
 Star of love Shines a - bove; Wave and foam Round us comb. Oh!
 8va.....

nev - er were there hearts so light, Or so gay, Night and day; Oh! nev - er were there skies so bright,
 nev - er were there hearts so light, Or so gay, Ah..... nev - er were there skies so bright,
 nev - er were there hearts so light, Or so gay, Night and day; Oh! nev - er were there skies so bright,
 8va.....

Chasing time a-way. Once 'twas sails, Flop, flop, Slow as snails, Flop, flop,
 Chasing time a-way. Once 'twas sails, Flop, flop, Slow as snails, Flop, flop,
 Flop, flop, Flop, flop,

ffz

Calm prevails, Flop, flop, Salt horse fails, Flop, flop. Now 'tis steam, Puff, puff,
 Calm prevails, Flop, flop, Salt horse fails, Flop, flop. Now 'tis steam, Puff, puff,
 Flop, flop, Flop, flop. Puff, puff,

Fa - ces beam, Puff, puff, All is cream, Puff, puff, Puff, Puff, Puff, Puff.
 Fa - ces beam, Puff, puff, All is cream, Puff, puff, Puff, Puff, Puff, Puff.
 Puff, puff, Puff, puff, Puff, Puff, Puff, Puff, Puff.

Once 'twas sails, Flop, flop, Slow as snails, Flop, flop, Calm prevails, Flop, flop,
 Once 'twas sails, Flop, flop, Slow as snails, Flop, flop, Calm prevails, Flop, flop,
 Flop, flop, Flop, flop, Flop, flop,
 (piano chords) (piano chords) (piano chords)

Salt horse fails, Flop, flop. Now 'tis steam, Puff, puff, Fa - ces beam, Puff, puff,
 Salt horse fails, Flop, flop. Now 'tis steam, Puff, puff, Fa - ces beam, Puff, puff,
 Flop, flop. Puff, puff, Puff, puff,
 (piano chords) (piano chords) (piano chords)

All is cream, Puff, puff, Puff, Puff, Puff, Puff.
 All is cream, Puff, puff, Puff, Puff, Puff, Puff.
 Puff, puff, Puff, Puff, Puff, Puff.
 (piano chords) (piano chords) (piano chords)

On the sea, On the sea, Watching graceful dolphins at their play, Not more free they than we, Flashing, gleaming,

On the sea, On the sea, Watching graceful dolphins at their play, Not more free they than we, Flashing, gleaming,

On the sea, On the sea, Watching graceful dolphins at their play, Not more free they than we, Flashing, gleaming,

through the feath - ry spray..... Sun - nily, mo - ments flee, Gay - est, sun - ni - est

through the feath - ry spray..... Sun - nily, mo - ments flee, Gay - est, sun - ni - est

through the feath - ry spray..... Sun - nily, mo - ments flee, Gay - est, sun - ni - est

moments nev - er stay; Birds on wing, Soar and sing, Fly - ing low, To and fro, To

moments nev - er stay; Ah !..... Ah !.....

moments nev - er stay; Birds on wing, Soar and sing, Fly - ing low, To and fro, To
8va.....



greet us as we homeward go. Hail the cry, "Land is nigh," While in the dance our hearts we throw,



greet us as we homeward go. Hail the cry, "Land is nigh," While in the dance our hearts we throw,

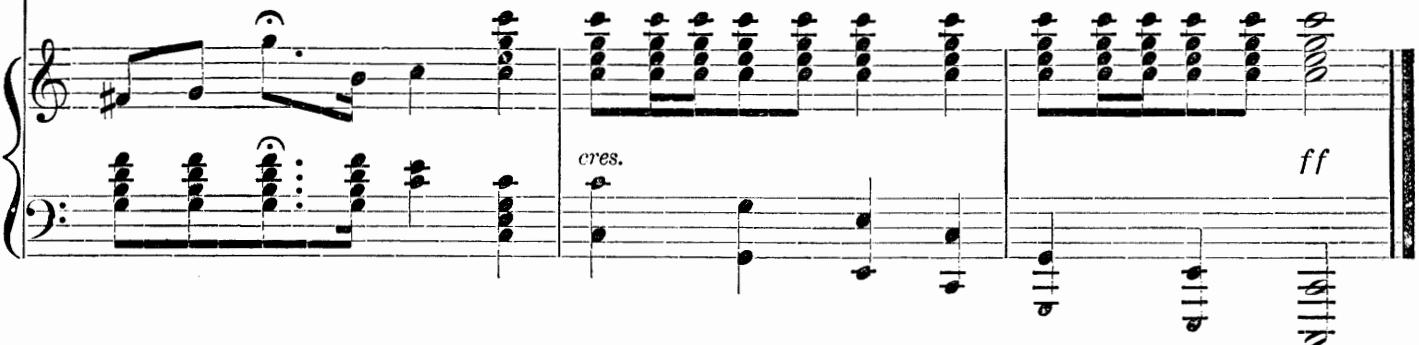
8va.....



As the bright hours fly.

As the bright hours fly.

As the bright hours fly.



MISS HURRICANE.—(*studying guide-book.*) Strange that it is not yet visible (*looks up.*) Have you seen the whale?
ALL.—The whale?

MISS HURRICANE.—There should be a whale according to Cook's tours (*holds up book.*) Listen. (*Girls flock around MISS HURRICANE who reads:*) In latitude forty-three and longitude sixty, a solitary whale may be seen with the naked eye slowly sculling his way to Boston. (*Looks up from book and off toward sea.*) There! what dark object is that on the water?

RUFUS.—It must be taffy.

MISS HURRICANE.—(*meditatively, with head on one side.*) A new species of whale. I have heard of fin-backs, sperms, and right-whales, but never before of taffy-whales.

RUFUS.—Oh, it's a big blow.

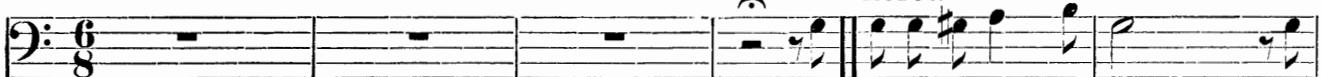
MISS HURRICANE.—Sperm-whales blow I know. Do taffy-whales blow also? Come (*to tourist maidens*), we'll ask the captain; he will know all about the whales that blow. (*Exeunt MISS HURRICANE and tourist maidens.*)

We'll Watch for the Whale.

Rufus and Chorus.

No. 2.

RUFUS.



We'll watch for the blowing whale, O'er

Moderato.



the starboard taf - fy - rail;

We'll follow his trail, and put salt on his tail, and put

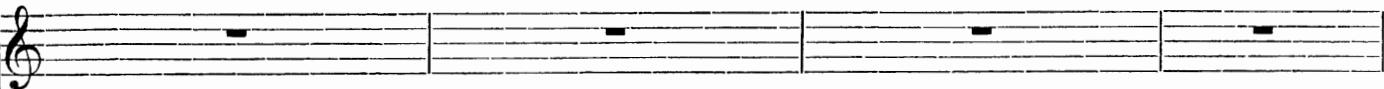


RUFUS.

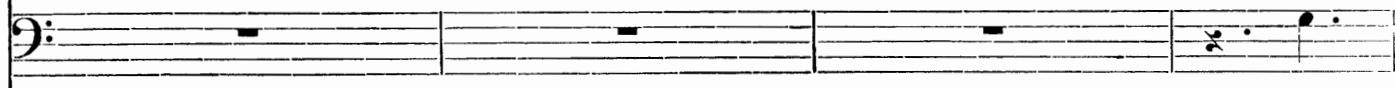


salt, and put salt, and put salt, and put salt, salt on his tail.

TENORS.



BASSES.



Put



We'll watch for the blow-ing whale, O'er the starboard taf - fy -

We'll watch for the blow-ing whale, Yes, yes, O'er the starboard taf - fy -

salt on his tail, Yo ho, Yo ho, Yo ho, We'll watch for the blow-ing whale, Yes, yes, O'er the starboard taf - fy -

rail. We'll fol - low his trail and put salt on his tail, and puts salt, and puts salt, and puts salt and puts salt, and put

rail, Yes, yes. And put

rail, Yes, yes. And put

salt, salt on his tail. We'll

salt, salt on his tail. We'll

salt, salt on his tail. Put salt on his tail, Yo ho, Yo ho, Yo ho, Yo ho. We'll

(3)

watch for the blow - ing whale, O'er the starboard taf - fy - rail; We'll
 watch for the blow - ing whale, Yes, yes, O'er the starboard taf - fy - rail; Yes, yes, We'll
 watch for the blow - ing whale, Yes, yes, O'er the starboard taf - fy - rail; Yes, yes,

Allegro.

fol - low his trail and put salt..... We'll fol - - low his trail and put
 fol - low his trail and put salt..... We'll fol - - low his trail and put

Allegro.

EXEUNT RUFUS AND ALL.
 salt..... and put salt..... up-on his tail.
 salt..... and put salt..... up-on his tail.
 Yes, and put salt on his tail, and put salt..... up-on his tail.

s8va.....

As You See Them.

Miss Hurricane, Dolly and Chorus.

Enter, Dolly and Tourist-Maidens dancing, each carrying an Alpine-stock.

No. 3.

Allegretto moderato.

Piano.

8va.....

ENTER MISS HURRICANE.

As you see them, so are they, Al - ways danc-ing,

rall.

always gay. Al - pine sum - mit, hills of Rome, A - broad they danced, now dancing home.

a tempo.

Ah!..... They danced up - on the era - ter's brink, Ve - su - vi - us you

know. And without stopping once to think, How per-il-ous to go. As you see them

so are they, Al - ways dancing, al - ways gay. Al - pine sum-mit hills of Rome A -
rall.
 broad they danced, now dancing home. Ah!..... they danced up - on the
a tempo.
agitato.
 cra - ter's brink, Ve - su - vi - us you know, Ah!..... and
ffz
 with - out stop - ping once to think how per - il - ous to go, Ah!.....
ffz

When headlong in one of them fell. Ah..... When

ffz

fffz

ffz dim.

headlong in one of them fell, one of them fell. Oh,

ffz

TUTTI.

'tis a startling truth to tell; Yes, head - long in one

of them fell.

||
2
4

||
2
4

||
2
4

Allegro agitato.

MISS HURRICANE.

'Twas in a spot the

fire had left, Of sense I thought I was be - reft, And all be - gan to wild - ly rave, For

fear she'd found a brimstone grave; But down the chasm our guides fast sped, Our hopes and fears by

turns were fed, They probed the nooks With two long hooks, And managed her life to

DOLLY.

save. 'Twas I, I'm Dol - ly, al - ways jol - ly, And I'd rath - er

dance than cry, For mel - an - chol - y Is but fol - ly; I'm not so - bered down, not I.

MISS HURRICANE, DOLLY AND TUTTI.

Ah!..... They danced up - on the cra - ter's brink, Ve - su - vi - us, you
Ah!..... We danced up - on the cra - ter's brink, Ve - su - vi - us, you

know, And with - out stopping once to think, How per - il - ous to go.

MISS HURRICANE. SOLO.

As you see them so are they, Al - ways danc - ing, al - ways gay,
 Al - pine sum - mit hills of Rome, A - broad they danced, now danc - ing
 home.

[Enter RUFUS and COLLEGE TOURISTS.]

RUFUS.—Have you heard the latest? How I do pity lovers! Poor Violet! Poor Alvin!

MISS HURRICANE.—(To Rufus, with earnestness and simplicity.) Are they both sea-sick?

RUFUS.—They are both sick of the sea. Violet is locked up.

ENSEMBLE.—Locked up!

RUFUS.—Yes; locked up by her father—the old Knick—erbocker.

ENSEMBLE.—The old Knick—erbocker.

DOLLY.—Girls, give me your keys. There must be a duplicate key to State prison. Violet shall—

MISS HURRICANE.—Stateroom prison, my dear.

DOLLY.—Violet shall be free. (Takes keys from girls.) [Exit DOLLY.]

RUFUS.—So! Alvin's cake is not all dough, if he doesn't happen to be a lord, you know.

MISS HURRICANE.—(with indignation.) 'Tis terrible! Poor Violet deprived of her liberty,—and all because she has refused to marry that dancing Lord Dolphin!

RUFUS.—Lord Dolphin has danced into the good graces of the father, and now will dance off with the daughter.

MISS HURRICANE.—Such tyranny! and in this nineteenth century!

RUFUS.—Yes! to think of a free-born American being doomed to marry a lord. Never! Hold! But Violet comes.

MISS HURRICANE.—(looking toward entrance.) Dolly has succeeded. Violet is free.

RUFUS and COLLEGE TOURISTS.—'Rah! 'Rah! 'Rah!

[Enter VIOLET, much dejected, with DOLLY.] (Sings.)

Doomed Am I to Marry a Lord.

Solo,—Violet and Ensemble.

No. 4.

Moderato.

Piano.

VIOLET. *a tempo.*

1st. Doomed am I to marry a lord, 'Tis my fate and so de - creed,
2nd. Doomed am I to marry a lord, Was e'er des - ti - ny so sad,

Doomed to yield with - out a word, My stern Pa - pa must be obeyed;
Doomed to be too much a-dored, To weep and nev - er more be glad;

Doomed to feel all hope de - part, To know my sor - row and yet live,
Doomed to know I yet must live, To wed a lord, when oh, my heart, To

8va.....

f

Doomed my hand, when oh my heart, To Al - vin on - ly
 Al - vin on - ly can I give, And yet from Al - vin

1 2 2/4

can I give. Must I part.

8va.. 8va.. 2/4

Allegro agitato.

VIOLET

2/4 But I will not,

2/4 f 2/4

no I cannot, cannot marry a lord.

But I cannot, no I will not, will not marry a lord.

VIOLET.



SOPRANOS AND CONTRALTOS.



TENORS.



RUFUS AND BASSES.

Musical score for Rufus and Basses. The vocal line consists of six measures of music in common time, featuring eighth-note patterns and a bassoon-like line underneath. The lyrics are: "no I will not, Will not marry a lord."

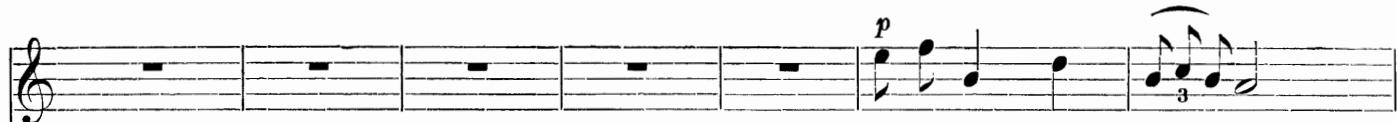
Continuation of Rufus and Basses' line. The vocal line consists of six measures of music in common time, featuring eighth-note patterns and a bassoon-like line underneath. The lyrics are: "no she will not, Will not marry a lord."

Continuation of Rufus and Basses' line. The vocal line consists of six measures of music in common time, featuring eighth-note patterns and a bassoon-like line underneath. The lyrics are: "no she will not, Will not marry a lord."

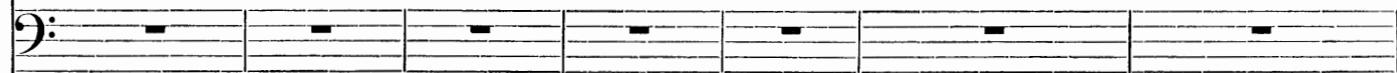
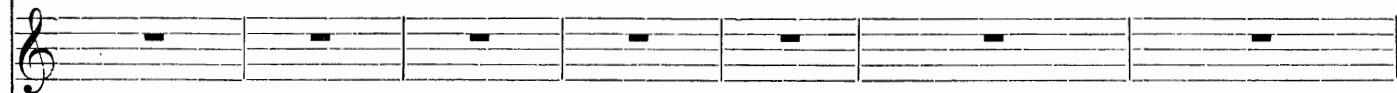
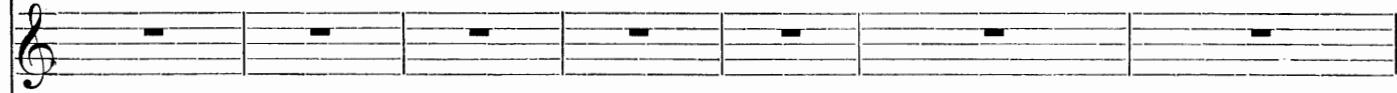
Continuation of Rufus and Basses' line. The vocal line consists of six measures of music in common time, featuring eighth-note patterns and a bassoon-like line underneath. The lyrics are: "no she will not, Will not marry a lord."

Moderato.

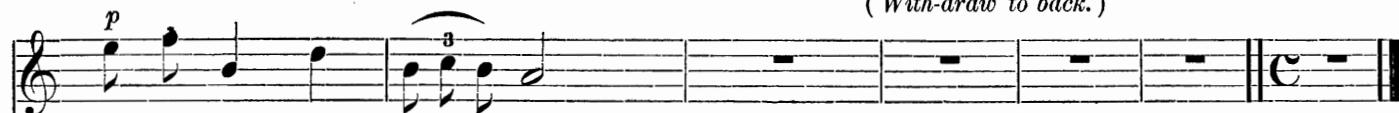
Final section of the musical score. The vocal line consists of six measures of music in common time, featuring eighth-note patterns and a bassoon-like line underneath. The lyrics are: "no she will not, Will not marry a lord."



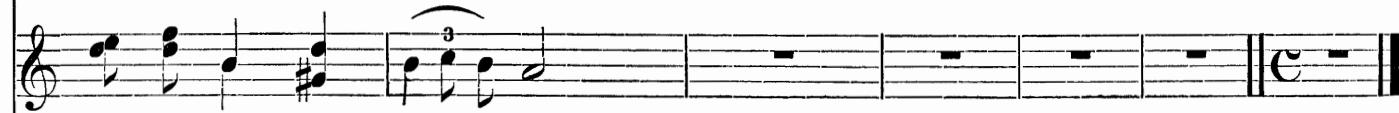
Doomed am I to marry a lord.



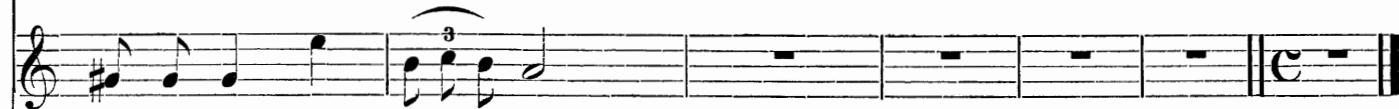
VIOLET, MISS HURRICANE, DOLLY AND TOURIST-MAIDENS,
(With-draw to back.)



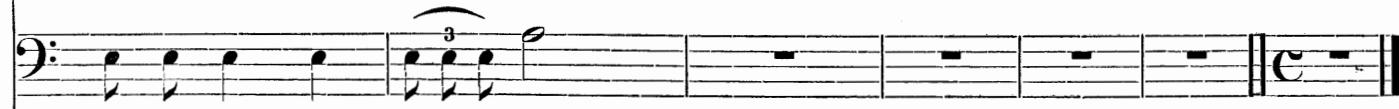
Doomed am I to marry a lord.



Doomed is she to marry a lord.



Doomed is she to marry a lord.



Doomed is she to marry a lord.

Oh, it is Such an Unheard of Proceeding to Marry Her to a Lord.

No. 5.

RUFUS. RECITATIVE.

Oh, it is such an unheard of proceeding }
to marry her to a lord,

When Alvin's an American, and }
therefore's to be adored,

We have flown through Europe, kissed }
the blarney-stone, been abroad enough,

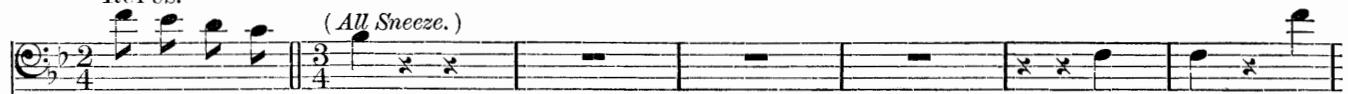
To circumvent Old Nick—erbocker
and prove to him beyond a doubt that

For We're Immensely High-toned.

No. 5. (a)

Rufus and College Tourists.

RUFUS.



We are up to snuff.

For we're im -

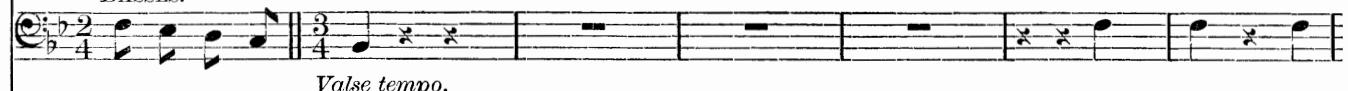
TENORS.



We are up to snuff.

For we're im -

BASSES.



Valse tempo.

ff

p

cres.

(s)

mensely high-toned,.....

High-toned,.....

High-toned,.....

Kal-a-ma-zoo, zoo,

mensely high-toned,.....

High-toned,.....

High-toned,.....

Kal-a-ma-zoo, zoo,

(s)

The musical score consists of four staves of music. The top staff is in C major, the second in G major, the third in C major, and the bottom in G major. The lyrics "zoo, zoo, zoo, zoo, zoo, zoo, zoo, zoo, Yes, we're im-mensely high-toned,..... High -" are repeated across all staves. The music features various note values and rests, with a dynamic instruction "3" over a sixteenth-note cluster in the third staff.

The musical score consists of four staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The lyrics are as follows:

 toned,..... High-toned,..... Kal-a-ma-zoo, zoo, zoo, zoo, zoo, zool,..... zool, zool, zool,

 toned,..... High-toned,..... Kal-a-ma-zoo, zoo, zoo, zoo, zoo, zool,..... zool, zool, zool,

 The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like forte (f) and piano (p). Measure numbers 1 through 12 are indicated above the staves. A repeat sign with a '3' below it is located between measures 6 and 7.

Kal - a - ma - zoo, zoo.

Kal - a - ma - zoo, zoo.

We've a Scheme!

No. 6.

Solo,—Violet and Chorus.

Allegro.

(*Violet coming forward.*)

VIOLET.

We've a scheme for my safe



p Allegretto cantabile.

hid - ing,

Ah!.....

Yes, hid - - ing.



In Miss Hurricane's room a - bid - ing.

Ah!.....

Yes, a-



bid - - - ing,

And

my fa - ther may search vain

- - ly.



Ah!..... Yes, vain - - ly, While his lord will dance in-

sane - ly, Ah!..... Yes, in-sane - ly.

They may think they'll yet sub-due me, Just as though they real - ly

knew me, But I'll nev - er, nev - er mar - ry

VIOLET.

An - y one but Al - vin Bar - ry. Yes, they'll be - set me,

DOLLY AND SOPRANOS.

Yes, they'll be - set her,

TENORS.

Yes, they'll be - set her,

BASSES.

They'll be-set her, they'll not get her,

accell.

They'll not get me, no, Ah! no,..... Ah!.....

They'll not get her, They'll be-set her, They'll not gether, gether, They'll not

They'll not get her, They'll be-set her, They'll not gether, gether, They'll not

They'll beset her, They'll not get her, They'll beset her, They'll not gether, gether, gether, They'll not



Ah!.....no.



get.....her.

DOLLY.



get.....her.

Fly! he comes!

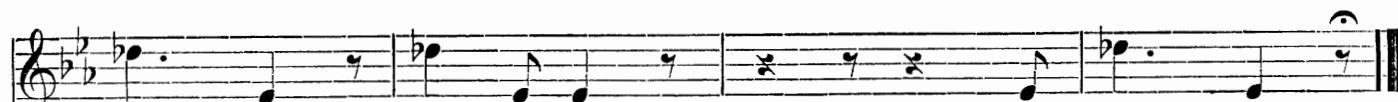
to

RUFUS.

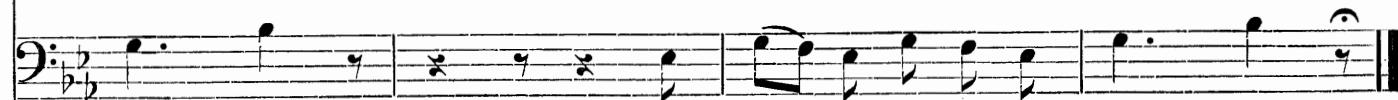


get.....her.

He needs "be lively" to



catch on, Live - ly as to scratch on.



catch on. The "El - e - va - ted" to scratch on.



Love Comes Like a Summer Sigh.

No. 6. (a)

Solo,—Violet and Ensemble.

Valse tempo.

VIOLET.

Love comes like a summer sigh,

Softly o'er you stealing, Love comes and you wonder why,
To its shrine you're kneeling? Love comes and the days go by,
While your fate Love's sealing, Love some day must

come to all, Come to all, Come to all, Love some
 day must come to all, Come, yes,.....
f *ff*

VIOLET.

TUTTI.

A musical score page showing two measures of music for orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (F) and consists of six eighth-note chords: G-B-D-E-G-B, A-C-E-F-A-C, D-F-A-C-D-F, G-B-D-E-G-B, A-C-E-F-A-C, and D-F-A-C-D-F. Measure 12 begins with a piano dynamic (P) and consists of six eighth-note chords: G-B-D-E-G-B, A-C-E-F-A-C, D-F-A-C-D-F, G-B-D-E-G-B, A-C-E-F-A-C, and D-F-A-C-D-F.

Love comes like a summer sigh,

Soft - ly o'er you steal - .

SOPRANOS AND TENORS.

A musical score for a soprano voice in G clef, B-flat key signature, and common time. The vocal line consists of six notes: a short rest followed by five eighth notes. The lyrics "Softly o'er her stealing" are written below the staff.

RUFUS AND BASSES.

dolce.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Both staves have a tempo of quarter note = 120. The dynamic 'p' (piano) is marked above the first measure. The music consists of eighth-note patterns.

VIOLET.

ing, Love comes and you won - der why To its shrine you're
 ing, To its shrine she's

TUTTI.

kneel - ing, Love comes and the days go by, While your
 kneeling, While her

fate love's seal - - ing. Love some day must come to all.
 fate love's seal - - ing. Love some day must come to all.
 dolce.

Come to all, Come to all, Love some day must
 Come to all, Come to all, Love some day must

come to all, Come to all.....
 come to all, Come to all.....

EXIT VIOLET.

mf f ff

ENTER GEN. KNICKERBOCKER.

DOLLY.

RUFUS.

(All Sneeze.)

GEN. K.



He's here enough. We're up to snuff.

Gen-tle-men, you



have bad colds I find, Sir! Hay - fe-ver, the very worst kind. Gentlemen, your hair—your hair's too



short. We double reefed to 'pear at court. E - nough, e-nough, e-nough, e - nough. Gentlemen, I'm looking



RUFUS. (All look up in rigging.)

GEN. K.

rall.



for my daughter. He is looking for his daughter. I fear, I fear, I fear, I fear.



a tempo.

RUFUS. (*All look up in rigging.*) GEN. K.

Gentlemen, I fear she has e - loped, Yes, he fears she has elop-ed. I've searched the steamer over all to no a-

(Enter, MISS H.) MISS HURRICANE.

GEN. K.

vail. Oh! Gen'ral Knickerbocker have you seen the whale? Vainly, vainly, vainly have I sought her.

MISS HURRICANE.

RUFUS.

MISS H.

GEN. K.

Vainly, vainly, vainly has he sought her. Vain-ly, vain - ly, vainly has he sought her, What the whale? No!

MISS H. AND ENSEMBLE.

Vi - o-let my daughter, No! Gen'ral Knickerbocker has not seen the whale.

To Song and Dance.

Gen. Knickerbocker and Chorus.

No. 7.

Allegro.

GEN. KNICKERBOCKER.

To song and

Andante cantabile.

dan - ce I thought her Light steps had hith - er brought her, Al - though I've

strict - ly taught her To ask me as she ought-or, Shall, yes shall, yes shall.

Allegro.

Be a Knick-er - bock - er's daugh - ter, Now vain - ly, vain - ly have I sought her, For

marcato.

she re - bels, Oh, when I've caught her, She shall live on bread and wa - ter,

GEN K. (*All raise hands.*)(*All drop hands.*)

Yes, she shall live on bread and wa - ter,

DOLLY, MISS H. AND 1ST AND 2ND SOPRANOS.

Bread and wa - ter!.....

Oh, she must live on bread and wa - ter.

TENORS.

Bread and wa - ter!.....

Oh, she must live on bread and wa - ter.

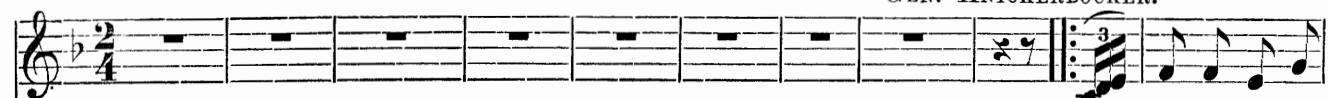
RUFUS. AND BASSES.

Now, When I Was a Boy.

No. 7. (a)

Gen. Knickerbocker and Chorus.

GEN. KNICKERBOCKER.



1. Now, when I was a
2. Oh, she was soft and
3. But all of a snap this

Allegro non troppo.



boy, Wo - man without al - loy, Ne'er thought of diso - bey - ing, Nor ev - er thought of saying, She
shrinking, And nev - er thought of thinking, But had it all done for her, By her superior a - dor - er, Whose
be-ing, So do - cile and a - greeing, Has turned into a li - on, The mas-ter - y to try on, And



con express.

would and that she would'ent, She could and that she could'ent, But gentle modest coy, 'Twas when I was a boy.
knowledge el - e - men-tal, Sta - tis - tic, transcendental Filled her with proudest joy, 'Twas when I was a boy.
tells me in a flut-ter, My lord must skip the gutter, Such words she'd ne'er employ, Now, when I was a boy.



Dances.



GEN. K. *Con spirito.*

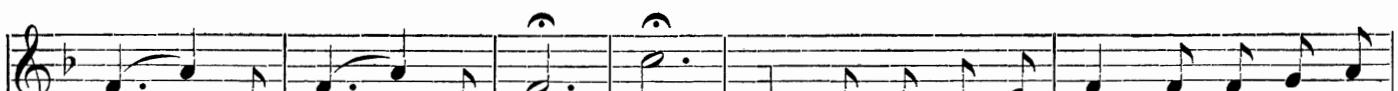
'Twas all se - rene like a calm sea-scene, with a sai - lor's ship a - hoy, A -
MISS H. DOLLY AND 1ST AND 2ND SOPRANOS.



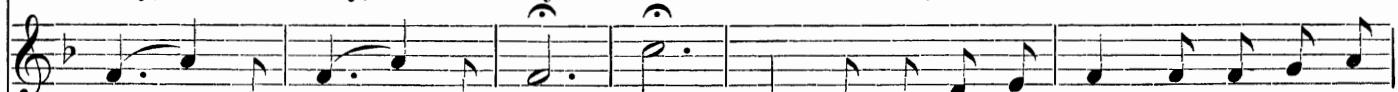
'Twas all se - rene like a calm sea-scene, with a sai - lor's ship a - hoy, A -
TENORS,



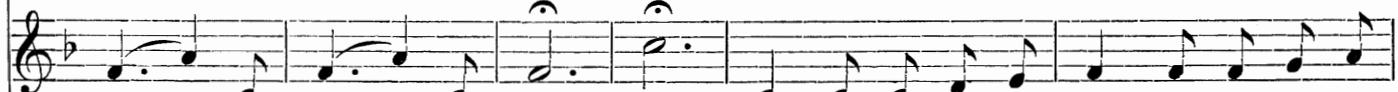
'Twas all se - rene like a calm sea-scene, with a sai - lor's ship a - hoy, A -
RUFUS AND BASSES



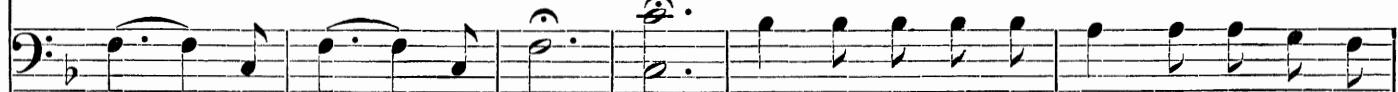
hoy, a - hoy, a - hoy. 'Twas all se - rene, like a canned sardine, That was



hoy, a - hoy, a - hoy. 'Twas all se - rene, like a canned sardine, That was



hoy, a - hoy, a - hoy. 'Twas all se - rene, like a canned sardine, That was



The musical score consists of six staves of music. The first three staves are soprano voices in G clef, with lyrics: "canned for the Siege of Troy, Oh, 'twas when I was a boy." The fourth staff is a basso continuo in F clef, providing harmonic support. The fifth and sixth staves are also basso continuo parts, showing rhythmic patterns and dynamic markings like ff (fortissimo).

DOLLY.—(Advancing to Gen. K.) You may thank your stars you've not got *me* for a daughter, instead of poor Violet.

GEN. KNICKERBOCKER.—(Bowing to DOLLY.) Not only stars, but sun, moon, and—Jupiter! Here comes my Lord Dolphin.

GEN. KNICKERBOCKER.—(Who has been gazing admiringly at LORD DOLPHIN) Sublime! (rubs his hands.) His lordship is evidently seeking Violet. I looked in this morning's *Herald*—I mean, this morning I looked in the *Book on Heraldry*, and found that step and tune emblazoned on the escutcheon of the Dolphins.

RUFUS.—Well, that's the latest *racquet*!

GEN. KNICKERBOCKER.—Latest! Why to that step and tune William the Conqueror entered Great Britain. The Dolphins are as old as—

DOLLY.—(aside.) Whales and sharks.

MISS HURRICANE.—(Coming forward from side where she has been studying guide-book.) Whales! Have you seen the whale?

RUFUS.—Only a Dolphin.

GEN. KNICKERBOCKER.—(To MISS HURRICANE, with dignity.) I was saying, madam, that my Lord Dolphin is of a very antique family.

DOLLY.—(aside to RUFUS.) A real old antie.

MISS HURRICANE.—(To GEN. KNICKERBOCKER.) And is this the fatal step you intend poor Violet to take?

GEN. KNICKERBOCKER.—As my Lady Dolphin, Violet will dance through life to this sublime step.

(Exit GEN. KNICKERBOCKER, trying to catch the DOLPHIN step.)

Heel and Toe We Always Go.

Enter Lord Dolphin followed closely

by Teddy, both dancing the Dolphin step. They circle around stage.

No. 7. (a)

TEDDY.

Oh! heel and toe, we always go, We always go to-get-er, In

rain or shine, In hail or snow, And nev-ermind the weather. Oh! heel and toe, we always go, In

(Stop dancing.) (Dance again.)

rain or shine, In hail or snow, And nevermind the weather. No! no! no! no! no! no! Oh! heel and toe, we

always go, We always go to-get-er, In rain or shine, In hail or snow, And never mind the weather.

The Fatal Step.

Rufus with Chorus of Maidens and College Tourists.

No. 8.

Allegretto.

RUFUS.

The musical score consists of eight staves of music. The top staff is for the piano, marked with a bass clef, a key signature of one flat, and a common time signature (3/4). The piano part includes dynamic markings like '8va.....' and '8va.....' above the notes. The vocal parts begin on the second staff: 'RUFUS.' on the top staff and a 'CHORUS' on the bottom staff. The vocal parts are in common time (3/4). The lyrics are as follows:

1. The fa - tal step, the fa - tal step, So
2. The fa - tal step, the fa - tal step, With

full of charm, be-yond com-par-ing; You take the leap quite in the dark, And stand a-mazed at
rap-ture filled, With bliss in-fla-ted; You wake to find your rapture marred, And wish your mar-in-

your own dar-ing. Some step too high, some step too low, Some glide, some slide, and in they go, While
law ere-ma-ted.

some ne'er take the step to-gether, And find too late they're in a teth-er, Tra, la, la! But

The score concludes with a final measure on the eighth staff.

Oh! the step has, it is known, A fas - ci - na - tion of its own, Yes, yes, the step has, it is known, a
dolce.

(All take step.)

fas - ci - na - tion all its own. Yes, a fas - ci - na - tion, Oh, a fas - ci - na - tion, Ah! pp
 Yes, a fas - ci - nation,

DOLLY, 1ST SOPRANOS AND TENORS.

Yes, a fas - ci - na - tion, Oh, a fas - ci - na - tion, Ah!

Yes, a fas - ci - nation,

MISS HURRICANE AND 2ND SOPRANOS.

Yes, a fas - ci - na - tion, Oh, a fas - ci - na - tion, Ah!

Yes, a fas - ci - nation,

BASSES.

Yes, a fas - ci - na - tion, Oh, a fas - ci - na - tion, Ah !

Yes, a fas - ci - nation,

D. C. for 2nd. verse.

EXEUNT ALL DANCING.

Oh, a fas - ci - nation, Ah !

Oh, a fas - ci - nation, Ah !

Oh, a fas - ci - nation, Ah !

Oh, a fas - ci - nation, Ah !

rall.

f *p* *pp*

Dark Though My Fate May Be.

No. 9.

Soli and Duo. Violet and Alvin.

(Enter ALVIN dejectedly.)

Moderato.

Con espress.

accell.

rall.



ALVIN.

1. Dark though my fate may be, Though we're doomed to sev - er, Thou'l be a
2. Vain for me lapse of years, Freight - ed with loves long - ing, Sum - mer's suns,

star to me, Ra - diant, dis - tant ev - er; Thought com - eth fraught with pain,
win - ter's rime, With thy words come throng - ing, In my heart shrined must be,

For the love that fills me Is cher - ished all in vain; Vain the hope that
Thy sweet im - age ev - er, Lose I all los - ing thee; Ah, we're doomed to

pp

con anima.

thrills me.
sev - er.

dolce.

rall.

(Enter VIOLET hastily.)

VIOLET.

Allegro agitato.

Al - vin, ne'er fear me,

Ah! do but hear me; Though all be - set me,

I'll ne'er for - get thee, What - e'er be - tide me.

I'll ne'er a bride be, 'Till our vows plighted,

accell. *rall.* VIOLET. ——————
See us u - ni - ted, Ah! Love like ours must triumph yet; In the bright days
ALVIN.

accell. *rall.* Love like ours must triumph yet; In the bright days
tempo primo.

pp
com - ing, Love like ours can ne'er forget, Un - til bees cease hum - ming.
com - ing, Love like ours can ne'er forget, Un - til bees cease hum - ming.

pp dolce.

Un - til swal-lows cease to fly, In the si - lent gloam-ing, we'll look for - ward,
Un - til swal-lows cease to fly, In the si - lent gloam-ing, we'll look for - ward,

(VIOLET and ALVIN retire up stage.)

you and I, To the bright days com - ing.

you and I, To the bright days com - ing.

Con anima.
dolce.

(Enter LORD DOLPHIN, GEN. KNICKERBOCKER
and TEDDY in line dancing.) GEN. K.

Oh,
TEDDY.
Oh,

rall. *pp* *ff*

Allegro con spirito.

heel and toe, We al-ways go, We al-ways go to - gether, In rain or shine, In
 heel and toe, We al-ways go, We al-ways go to - gether, In rain or shine, In

hail or snow, And nev-er mind the weather. Oh! heel and toe, We al - ways go—
 hail or snow, And nev-er mind the weather. Oh! heel and toe, We al - ways go—

[GEN. KNICKERBOCKER, discovering VIOLET with ALVIN, comes to a sudden stop—music ceasing abruptly with dancing.]

GEN. KNICKERBOCKER.—(Taking a large key from his pocket, inspects it in blank amazement.) Key-rect.— — My lord, we still live, but Violet has escaped from her room.

LORD DOLPHIN.—(Alternately surveying VIOLET, GEN. KNICKERBOCKER and ALVIN through eye-glass.) Oh, ah!

GEN. KNICKERBOCKER.—It is all right, my lord, I assure you. Now when I was a boy—

LORD DOLPHIN.—Oh, ah!

TEDDY.—(aside.) It looks all right, bedad!

GEN. KNICKERBOCKER.—Now when I was a boy a word was sufficient. We did not then need combination locks. (*Holds up key, shaking it.*)

LORD DOLPHIN.—(Through eye-glass, suspiciously.) Oh, ah!

GEN. KNICKERBOCKER.—But you will see, my lord, *my* will is Violet's law.

VIOLET.—(Rushing up to GEN. KNICKERBOCKER, throwing arms around his neck.) Yes, dear Papa, in all things. (*Hesitates.*) That is—in—in all things but this. No command, no force will ever make me marry a lord. There! (*Stamps her foot.*)

LORD DOLPHIN.—(Crestfallen.) Oh, ah!

GEN. KNICKERBOCKER.—We still live! Highty, tighty! Now when I was a boy, madam,—(*changes from indignation to admiration.*)—How stock will tell! The true, genuine old Knickerbocker spirit,—upon my word!

LORD DOLPHIN.—(Admiringly.) Oh, ah!

GEN. KNICKERBOCKER.—(Threateningly.) But, madam, I *will* be obeyed. Am I not a Knickerbocker also?

TEDDY.—(Aside.) Arrah! we still live! Whin Grake mates Grake. (*ALVIN comes slowly toward centre, anxiously regarding VIOLET.*)

LORD DOLPHIN.—(Regarding each through glass.) Oh, ah!

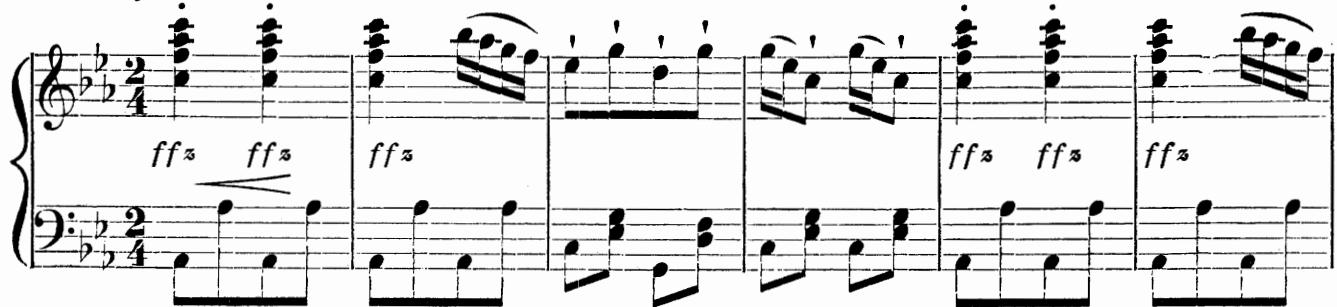
GEN. KNICKERBOCKER.—(Furiously.) And if commands and locks won't answer, madam, I shall resort to *chains, CHAINS!*

Hobgoblin Dance and Chorus.

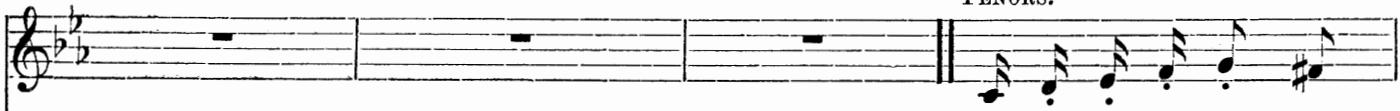
*Enter Rufus and College Tourists, disguised as Hobgoblins; a rattling of chains heard.
Hobgoblins, in dancing, surround General Knickerbocker and Lord
Dolphin, separating them from Violet and Alvin.*

No. 10.

Allegro Vivace.

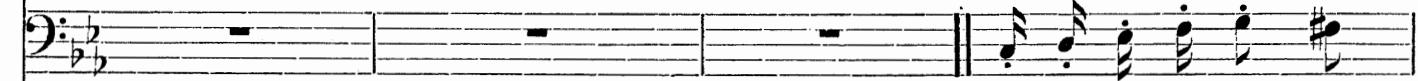


TENORS.



Ha! Ha! Ha! Ha! Ha! We've

RUFUS AND BASSES.



Ha! Ha! Ha! Ha! Ha! We've



come, we've come, Ho! Ho! Ho! Ho! We've come, we've come, With clank of chain and



come, we've come, Ho! Ho! Ho! Ho! We've come, we've come, With clank of chain and





sound of drum, Ha! Ha! Ho! Ho! We've come, we've come,

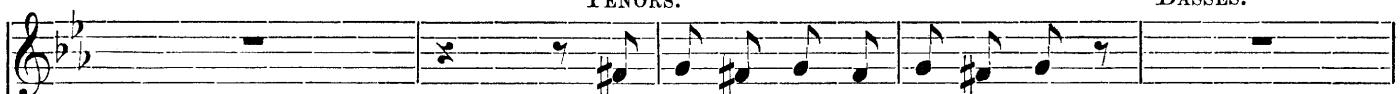


sound of drum, Ha! Ha! Ho! Ho! We've come, we've come, At your command, We're here on hand, Hob-



TENORS.

BASSES.



Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!



gob - lins bold, From out the hold, Ha! Ho! Ho! Ho! Ho!



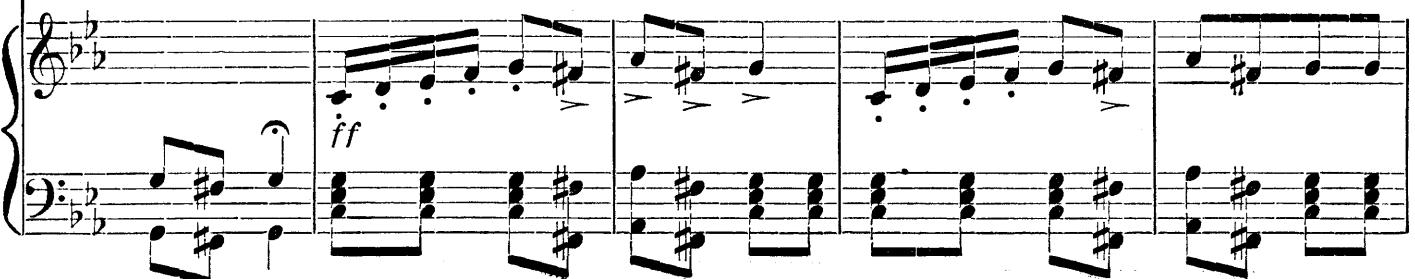
TENORS.



Ha! Ha! Ha! Ha! Ha! We've come, we've come, Ho! Ho! Ho! Ho! Ho! With sound of drum 'Tis'



Ho! Ho! Ho! Ha! Ha! Ha! Ha! We've come, we've come, Ho! Ho! Ho! Ho! Ho! With sound of drum, 'Tis'



VIOLET.

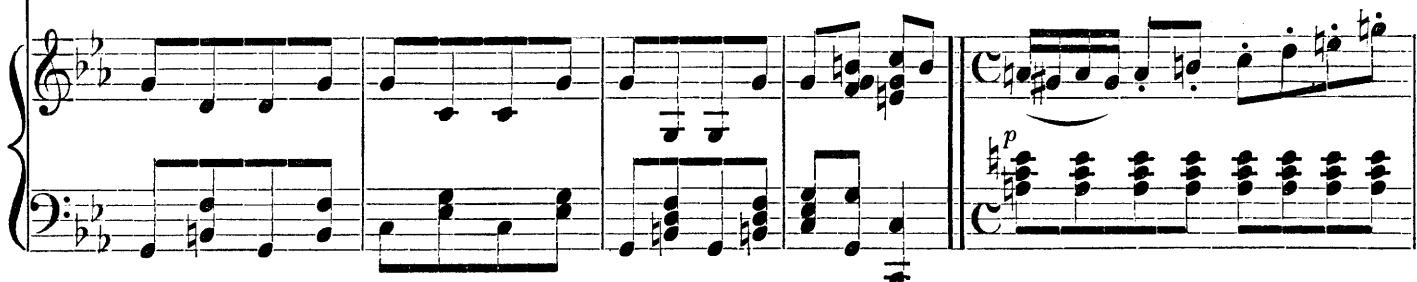


chains you crave, chains you shall ha-ave. Ha! Ha! Ho! Ho! We go! we go!

Oh, kind goblins of the hold ac -



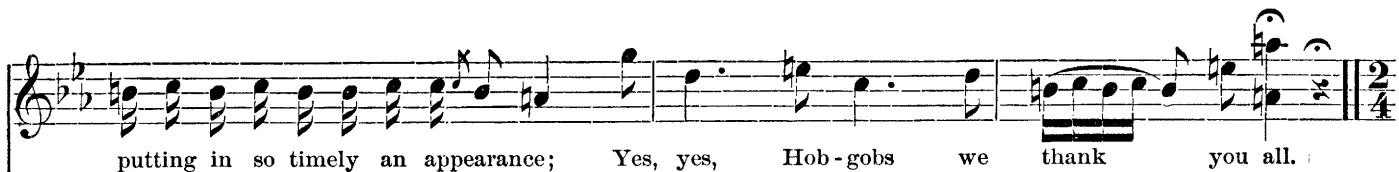
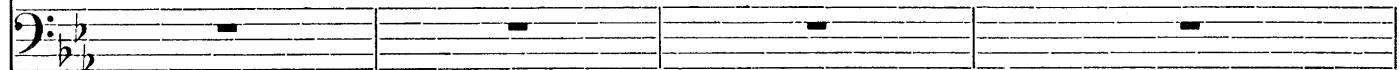
chains you crave, chains you shall ha-ave. Ha! Ha! Ho! Ho! We go! we go!



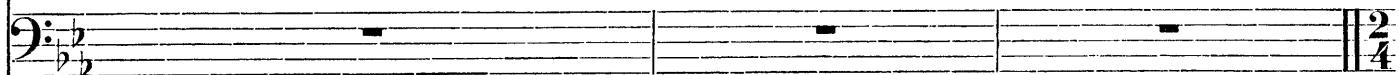
ALVIN.



cept my thanks for your most welcome in - ter-ference. Hobgoblins, yes, we thank you for



putting in so timely an appearance; Yes, yes, Hob-gobs we thank you all.



TUTTI.

(Rattleing of chains.)

Ha! Ha! Ha! Ha! Ha! We've come! we've come! Ho! Ho! Ho! Ho! Ho! With sound of drum!"Tis chains you crave, chains

Ha! Ha! Ha! Ha! Ha! We've come! we've come! Ho! Ho! Ho! Ho! Ho! With sound of drum!"Tis chains you crave, chains

ff:(Exeunt RUFUS and Col. TOURISTS, driving before
them GEN. K., LORD DOLPH. and TEDDY.)

you shall ha-ave. Ha! Ha! Ho! Ho! You go, you go!

you shall ha-ave. Ha! Ha! Ho! Ho! You go, you go!

*ffz**ffz**ffz**ffz**rall.*

Love Reigns.

Soli and Duo. Violet and Alvin.

No. 11.

Valse Tempo.

The musical score consists of four systems of music, each with two staves: Treble and Bass. The key signature changes between systems. The first system starts in G major (no sharps or flats) and ends in F# major. The second system starts in E major (one sharp) and ends in A major (two sharps). The third system starts in D major (one sharp) and ends in G major (no sharps or flats). The fourth system starts in C major (no sharps or flats) and ends in F major (one sharp). The vocal parts are labeled 'ALVIN.' and 'VIOLET.' below their respective staves. The lyrics are as follows:

ALVIN.

VIOLET.

Love reigns! Love, Ah, yes, love reigns. Fate, 'tis— 'tis fate so or-dains.

ALVIN.

VIOLET.

Love wins; Ah! yes, 'Tis no dream, For love reigns ev - er su-preme.

ALVIN.

VIOLET.

Sweet mo - ments with joy en-tranced, Fly fast by rap-ture enhanced.

ALVIN.

VIOLET.

Passed thus with thee 'tis no dream, For love reigns ev - er su - preme.

ALVIN.

VIOLET.

Hours more fleet, flowers are bright - - er, Woods more sweet, hearts are light -

ALVIN.

VIOLET.

er. Skies so blue, more radiant - ly gleam, Eyes so true, more

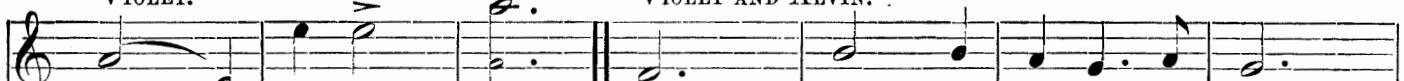
dolce.

ALVIN.

VIOLET.

ten - der - ly beam, For love reigns ev - er,— Ah! yes, Ah! True love yields

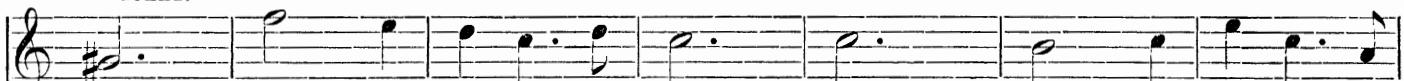
VIOLET.



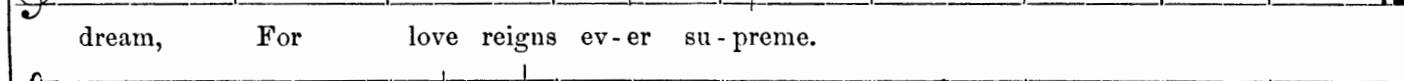
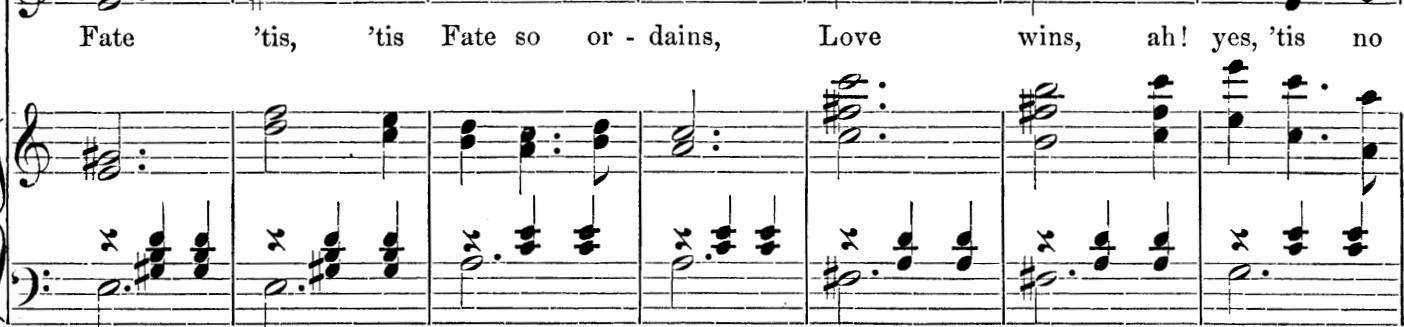
ALVIN.



VIOLET.



ALVIN.

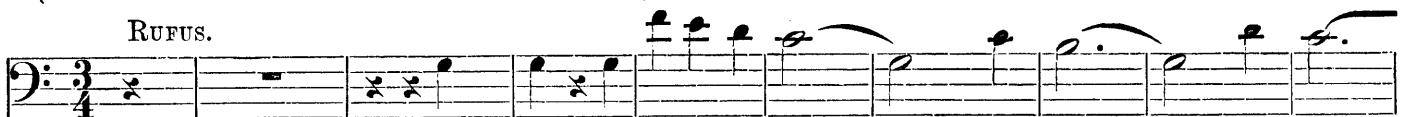


8va.....



(Enter HOBOGLINS and TOURIST-MAIDENS dancing.)

RUFUS.



Yes, we're immensely high-toned, High-toned, High-toned,

SOPRANOS AND TENORS.



Yes, we're immensely high-toned, High-toned, High-toned,

BASSES.



Kalama-zoo, zoo, zoo, zoo, zoo, zoo, zoo, zoo, Kala-ma - zoo, zoo.



Kalama-zoo, zoo, zoo, zoo, zoo, zoo, zoo, zoo, Kala-ma - zoo, zoo.



VIOLET.

Oh! kind, Goblins of the hold, a - gain my thanks for your most welcome

ALVIN.

in - ter - fer - ence. Yes, Hob - gobs, we thank you for putting in so timely an appearance; Yes,

yes, Hob - gobs, we th - ank you all.

RUFUS.—(Throwing off disguise.) No, thanks, no bouquets,— forbear.

ALVIN.—And you, you BEAR!—bearing off such high-toned stock as a lord and a general.

RUFUS.—I only gave them the benefit of "a call."

ALVIN.—Your corner on chain-stock took a "flyer."

RUFUS.—(bowing.) Allow a margin.

ALVIN.—You "salted" chains effectually.

RUFUS.—I only took some stock in Rid-ding.

DOLLY.—Any way Love's stock is up.

VIOLET.—And chains are below—Pa.

ALVIN.—Ah, here comes Miss Hurricane.

[Enter MISS HURRICANE—ALVIN and VIOLET retire up centre.]

MISS HURRICANE.—What strange beings! (surveying Hobgoblins.) Have you seen the whale—I mean the General?

DOLLY.—The General has seen the whale.

MISS HURRICANE.—He must have seen something for he is fuming.

DOLLY.—Is he smoking?

MISS HURRICANE.—He is storming about Violet and chains and some unaccountable beings—escaped lunatics, these gentlemen, undoubtedly (surveys Hobgoblins), who have broken out of the hold.

DOLLY.—(Laughing.) We will tell you all about them, Miss

Hurricane; only first do take Violet and keep her safe in your state-room.

MISS HURRICANE.—Are these strange beings really lunatics!

RUFUS.—(Turning to Miss Hurricane—bowing.) Yes, the worst kind.

MISS HURRICANE.—Ah, I see! a strategic ruse to help poor Violet. Excellent.

DOLLY.—Oh, Miss Hurricane do come to our rescue and take Violet where General Knickerbocker cannot—

MISS HURRICANE.—I should like to see the General dare to invade the sanctuary of my state-room. I rather think he would get a bee in his bonnet.

DOLLY.—He'd get a hummer.

MISS HURRICANE.—(Walking over to where VIOLET converses apart with ALVIN.) Come, Violet; I'll take you under my wing.

[Exeunt MISS HURRICANE with VIOLET.—VIOLET leaving ALVIN's side with reluctant farewell.—RUFUS and DOLLY, MAIDENS and COLLEGE TOURISTS, arm in arm, dance off stage to "We're Immensely High-toned."—ALVIN watching VIOLET off stage, follows with thoughtful and dejected air.]

[Enter TEDDY, looking on all sides suspiciously.]

TEDDY.—Arrah! bedad, an' I'm alone for once'st. (Sings.)

No. 12.

Valet's Song and Dance.

Moderato.

p

TEDDY.

1. Och, thin! why did I lave thee, Ould Ireland good and thtrue?
 2. Me lord he's quite hil-ari - ous, A hurryin' up the day;
 3. I've a mighty sa - cret kap-in', That if I should re - vale Why lit him so de
 The Gen -'ral, too's, pre - Would sthop Miss Vi - let's

mf

save me Wid' blarney blatherin' blue? Why lave me hills so cheerin', Me val - leys al - ways
 pari - ous, Spad-in' him on his way. He's scurryin' cross the o - cean, Where reigns sweet lib - er -
 wap - in', An' make Lord Dol - phin quail. He'd pull stroke in a gal - ley; But thin I'm not so

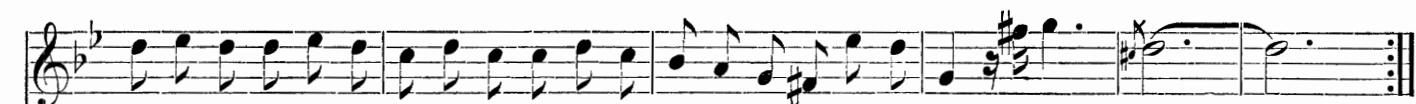
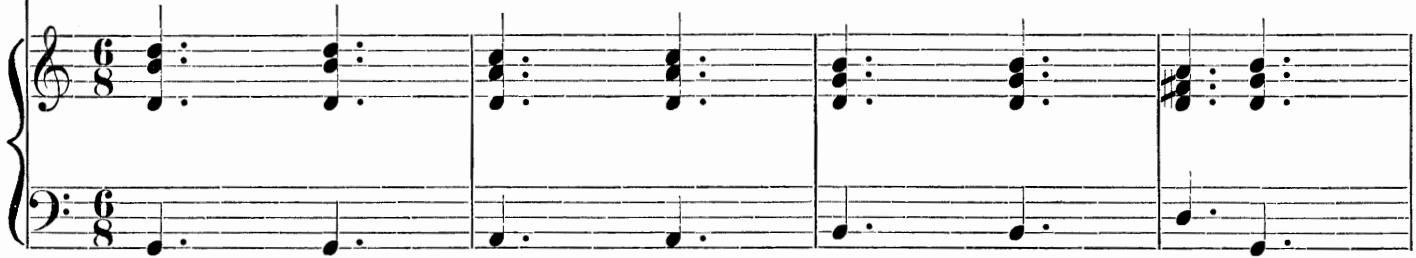
Presto.

green, Me Kat - ie so en - dear - in' The swatest maid ye's seen? Oh, for me
 tee; But fra - dom, to my no - tion, Isn't two 'ginst one you see.
 green, For I'd lose my place as valet, If I'd lake out what I've seen.

f



bogs an' me fogs an' me hogs an' me dogs, An' me clogs an' me nate lit - tle frogs. Oh! for me



togs an' me grogs an' me nogs an' me jogs, An' me illigant cabin of logs. Arrah? Arrah!



(Dances.)
Allegro vivace.



[Enter Dolly and Tourist-Maidens, Rufus and College Tourists. Sailors wheeling on trunks. Officers of steamer walking across deck at back.]

RUFUS.—Here we are in port, and all goes well. Violet has consented to our scheme.

DOLLY.—And hearts are trumps.

RUFUS.—All owing to DIPLOMACY.

DOLLY.—(Laughs.) How astonished General Knickerbocker will be at our—

RUFUS.—(Quickly.) At our diplomacy. (All laugh.)

[Enter Miss Hurricane.]

MISS HURRICANE.—Here we are ready to land and we've not seen the whale!

[Enter Gen. Knickerbocker.]

GEN. KNICKERBOCKER.—We still live! Ah, here comes my lord.

[Enter Lord Dolphin and Teddy in line, dancing and singing Dolphin step. Gen. Knickerbocker joins and circles around stage with them to front centre.]

GEN. KNICKERBOCKER.—All goes well, my lord. Violet is quite amenable.

LORD DOLPHIN.—(Doubtfully.) Oh, ah!

GEN. KNICKERBOCKER.—Finding threats and locks of no avail I have been using diplomacy, my lord.

LORD DOLPHIN.—(Quite assured.) Oh, ah!

GEN. KNICKERBOCKER.—Rare diplomacy, my lord.

TEDDY.—(Aside.) Arrah, he's been diplomizing too! (Coming forward.) The custom'us officers are after boarding us—free of charge, bedad!

[Enter Custom-house Officers, who attack trunks.]

1ST. OFFICER.—Ladies and gentlemen, your keys.

TEDDY.—(To OFFICER who is prying open trunk with LORD DOLPHIN in large letters on it.) Key-no! Arrah, here's the kay. (Hands OFFICER large gold-piece.)

1ST OFFICER.—(Biting gold-piece to test it, and pocketing it.) I see; not subject to duty. (Leaves trunk.)

TEDDY.—No, bedad! That trunk has a Jay Gould kay. It closes on a soft shnap, you see.

1ST OFFICER.—And comes undes the head of our last amendment: Respect, but never inspect a Gould lock. He's an elevated man, On the elevated plan.

TEDDY.—(Aside.) That kapes all he gets, an' gets all he can.

GEN. KNICKERBOCKER.—(To OFFICER, who is emptying his trunk, and cramming contents indiscriminately into a large bag.) That's my trunk, sir. I am General Knickerbocker.

1ST OFFICER.—Can't help it, sir, if you were General Washington, with the little hatchet thrown in. We must obey orders. Go ahead, Jim (to 2D OFFICER.)

TEDDY.—(To GEN. KNICKERBOCKER.) Tip him, Ginal—tip him. Hand him a Gould pace.

GEN. KNICKERBOCKER.—What! A Knickerbocker offering a bribe? Never.

[2d Officer takes out of Gen. Knickerbocker's trunk a wicker-work demijohn. Holds it up.]

GEN. KNICKERBOCKER.—That's my tar water for the lumbago.

1ST OFFICER.—Dutiable. Sieze it, Jim! We'll have a tarry night for a ramble. (2D OFFICER crams demijohn into bag.)

1ST OFFICER.—(Taking out of GEN. KNICKERBOCKER'S trunk a box, opens it; sifts contents through his fingers; throws box on stage; exclaims, disgusted:)— Peanuts!

GEN. KNICKERBOCKER.—Very rare. Found in the pocket of an Egyptian Mummy, under the Pyramids.

[2d Officer takes out of Gen. Knickerbocker's trunk an image. Holds it up.]

GEN. KNICKERBOCKER.—That is the ancient idol from whose eye the great Koohinoor was taken.

1ST OFFICER.—Ancient! Why this (holds it up) is our idol of to-day — — — (gives name.) Preserve him, Jim. (2D OFFICER puts image carefully into bag.)

MISS HURRICANE.—(Running up to 1ST OFFICER, who has opened her trunk, and is confiscating laces, jewelry &c., 2D OFFICER with his men emptying TOURIST-MAIDENS' and COLLEGE TOURISTS' trunks.) Hold, sir! Those articles are not dutiable. They are my wearing apparel.

1ST OFFICER.—(Holding up a lace scarf.) Too thin, madam, too thin! (Stuff's scarf in bag.)

MISS HURRICANE.—(Indignantly.) I thought this was the civil service, sir.

1ST OFFICER.—Always civil, madam. (Stuff's other articles in bag.)

MISS HURRICANE.—(To GEN. KNICKERBOCKER.) Is there no remedy for this, General?

GEN. KNICKERBOCKER.—Madam, it is a revenue custom we are bound to respect.

RUFUS.—It might easily be exploded if travelers would co-operate and fill their trunks with dynamite.

[Exeunt Officers and their men with stuffed bags. Miss Hurricane, Dolly, Rufus, Tourist-Maidens, and College Tourists looking into their trunks express in dumb show that they have nothing left.]

Oh! Don't You See How?

Solo.—Gen. Knickerbocker with Chorus.

No. 13.

Allegro Marziale.

GEN. KNICKERBOCKER.

1. Oh! don't you see how We hold our breath when they begin, With not so much as
2. Things once were not thus; 'Twas when I was a young b-oy; Then what we owned be-

word or bow, To clean us out and scoop things in. They scoop our pipes, snuffs, Puffs, bangs and wigs, our
longed to us, But now they scoop ours smallest toy.

muffs and cuffs, Shoes, boots and hose, our gloves and ruffs, Un - less some gold we

show. Oh! what a go! An el - e - va - ted man, On the el - e - va - ted plan,
RUFUS.

An el - e - va - ted man, On the el - e - va - ted plan,
DOLLY, MISS H., 1ST AND 2ND SOPRANOS.

An el - e - va - ted man, On the el - e - va - ted plan,
TEDDY AND TENORS.

An el - e - va - ted man, On the el - e - va - ted plan,
BASSES.

Keeps all he gets, and gets all he can. He walks right through you with a grin, And

Keeps all he gets, and gets all he can. He walks right through us with a grin, And

Keeps all he gets, and gets all he can. He walks right through us with a grin, And

Keeps all he gets, and gets all he can. He walks right through us with a grin, And

Very Slow. *Presto.*

leaves you stripped, too thin, too thin. Oh! here's a go! Oh! here's a go!

leaves us stripped, too thin, too thin. Oh! here's a go! Oh! here's a go!

leaves us stripped, too thin, too thin. Oh! here's a go! Oh! here's a go!

leaves us stripped, too thin, too thin. Oh! here's a go! Oh! here's a go!

leaves us stripped, too thin, too thin. Oh! here's a go! Oh! here's a go!

Largo.

Presto.

(*Exit GEN. KNICKERBOCKER.*)

(Last time.)

A Lament.

Soli and Ensemble.

No. 14.

Andante.

TUTTI, (*crying.*)

Oh, Oh, Oh, Oh,

(*With mouth closed.*)

DOLLY.

Oh!..... Oh, Oh, Oh, Oh, Oh!..... We've

lost our pret-ty la - ces, Our kerchiefs with their ca - ses, To wipe our pret-ty

TUTTI.

DOLLY.

fa - ces; Who ev - er knew such woes. Our feathers, broidered *fi - chus*, Our ai - ry, fai - ry

TUTTI.

RUFUS.

tis-sues, Our *sur - rah* gowns, our French shoes, That pinched our pretty toes. We're

(Enter) TEDDY.

TUTTI. MISS H.

remaining. But

fleeced of wool and we are plucked of plume, With not a pin - feather remaining.

TUTTI. > TEDDY.

we should smile, and we should ne -'er fume, For'tis, you see, of - fi - cial gaining. Be -

cial gaining.

TUTTI. RUFUS.

dad! Who knows, Arrah! where the plunder goes, Yes, ah! where, Oh! where does it go to? *p*

it go to? It

(Putting finger on side of nose.)

goes, it goes to feed the crows, It goes, it goes in to - to.

DOLLY. *pp* (*All putting finger on side of nose.*)

It goes, it goes to feed the crows, It goes, it goes in to - to. It

MISS HURRICANE.

It goes, it goes to feed the crows, It goes, it goes in to - to. It

1ST AND 2ND SOPRANOS.

It goes, it goes to feed the crows, It goes, it goes in to - to. It

TEDDY AND TENORS. RUFUS AND BASSES.

pp

The musical score consists of four staves of music. The top two staves are for voices, and the bottom two are for piano. The first staff begins with a dynamic of *ppp*. The lyrics "goes, it goes to feed the crows, It goes, it goes *in to - to.*" are repeated three times across the four staves. The piano part features simple harmonic chords throughout.

[Enter GEN. KNICKERBOCKER, hurriedly.]

GEN. KNICKERBOCKER.—Where's Violet? I've hunted the steamer over for her, and it is time to go ashore.

LORD DOLPHIN.—(Coming forward from side.) Oh, ah!

[*Exeunt GEN. KNICKERBOCKER, LORD DOLPHIN and TEDDY to DOLPHIN step and tune.*]

[Enter VIOLET and ALVIN—VIOLET dressed in fanciful male attire. They pass GEN. KNICKERBOCKER, who does not recognize VIOLET.]

DOLLY.—(Running to meet VIOLET.) Your disguise is perfect.

ALL.—(Surveying VIOLET.) Perfect.

DOLLY.—(To VIOLET.) The General is looking for you, and—

RUFUS.—(To ALVIN.) You must fly. Get ashore at once. There is no time to lose.

[ALVIN and VIOLET start to go. Enter OFFICER, who stops ALVIN.]

OFFICER.—(To ALVIN.) Sir, you are my prisoner.

[Enter TEDDY, running; looks on curiously.]

VIOLET.—(Clinging to ALVIN.) Prisoner! Oh! Oh!

ALVIN.—Prisoner! On what grounds?

ALL.—(Moving forward together.) Prisoner! ALVIN a prisoner!

RUFUS.—Old Knick-erbocker has had a hand in this.

TEDDY.—Oh, lud! They've scooped him too.

OFFICER.—(Unrolling a scroll several yards long.) Your trunks are too full, sir.

ALVIN.—My trunks too full; what an absurd charge.

TEDDY.—Arrah, bedad, but his trunks are as impty as an ilephants now.

OFFICER.—(To Alvin.)—We're losing time. You are charged with smuggling.

Finale, Act I.—Oh! Why This Apprehension?

75

Violet, Miss Hurricane, Dolly, Alvin, Gen. Knickerbocker, Rufus, Teddy, Chorus
of Tourist-Maidens, and College Tourists.

No. 15.

VIOLET.

Allegro agitato.

a tempo.

ff *dim e rall.*

p *3*

s

pp dim e rall.

f a tempo.

Copyright, 1882, by Willard Spenser.
All rights reserved.

Now be - ware For now you air, My pris - o-nair, Oh!

Lud ! Oh ! Lud ! Oh ! Lud ! Oh ! Lud ! But she's scooped too, They'll scoop, They'll scoop, They'll scoop me next, Here's a

Con spirito.

pret-ty to do. Here's a pret-ty to do, a pret-ty to do. Oh ! Lud ! Oh ! Lud ! Oh ! Lud ! Oh ! Lud ! But

I feel blue, They'll scoop, They'll scoop, They'll scoop me next, what shall I do? What shall I do? What

shall I do?

Andante maestoso.

rall en tando. *p* *p* *f*

ALVIN.

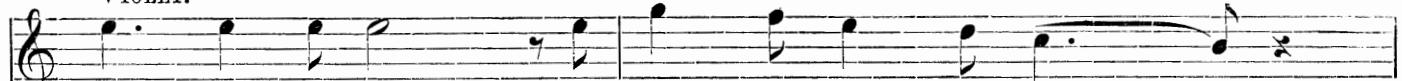
The wheel of Fate hath turned, hath turned a - gain,.....

VIOLET.

In vain our hopes, in vain our plans, in vain. Not so, Oh! Al - vin,

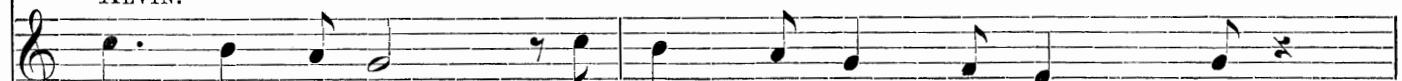
for with you I go,..... Let wheel of Fate or who - e'er will say no.

VIOLET.



Ah! then each day, Yes, ev - ery hour shall prove.....

ALVIN.



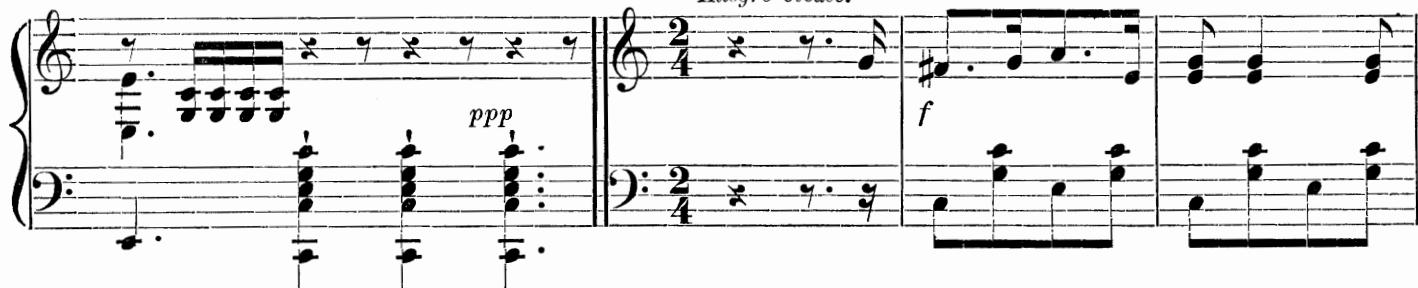
Ah! then each day, Yes, ev - ery hour shall prove.....



The strength and fer - - vor, fer - vor of our love.



The strength and fer - - vor, fer - vor of our love.

*Allegro vivace.*

GEN. KNICKERBOCKER.



Madam, you're not of age, And I, I'm in a rage; The

Allegro vivace.

law - is in my hands, And you're in le - gal bands; The law you see 'tis

reigns, And I'll re-sort to chains. No, no, no, no, not chains,..... I've

TUTTI (*laughing.*)

had e-nough of chains, Ha! Ha! Ha! Ha! Ha! Ha! Ha! chains,..... I've

GEN. KNICK.

ff

TUTTI.

had e-nough of chains, Ha! Ha! Ha! Ha! Ha! Ha! Ha! chains,..... I've had e-nough of
He's had e-nough of

GEN. K. and TUTTI.

VIOLET.

chains. } It makes no odds, Oh, Pop! All this has got to
 chains.
 stop. With Al - vin I shall go, How ev - er you say no, Nor
 dance that heel and toe, That hor - rid heel and toe. Nor dance that heel and
 toe, That hor - rid heel and toe. Ma - dam you shall! pre - pare! I
 The Little Tycoon. Act. I.

GEN. KNICK. (Stamps his foot.) VIOLET.

The musical score consists of six staves of music. The top staff is for the soprano voice (Violet), starting with a treble clef and a key signature of one sharp. The second staff is for the piano right hand, and the third staff is for the piano bass. The fourth staff continues the soprano part, and the fifth staff continues the piano bass. The sixth staff begins with a treble clef and a key signature of one flat, continuing the soprano and piano parts respectively. The vocal parts are in common time, while the piano parts are in 2/4 time.

VIOLET, (*Stamps foot.*)GEN. K. (*Stamps foot.*)

VIOLET.

say I won't! so there!
You shall! You shall! Be - ware!
I shan't! I shan't! So

(Stamps foot.)

TUTTI.

(All stamp feet.)

there! She says she won't, so there!

GEN. KNICKERBOCKER.

Pizzicato.

High - ty tigh - ty, Gid - dy fligh - ty, Dy - na - mi - te,
ff Allegro.

Coll' arco.

Lig-num - vi - tae! Here's no fun-ning, Off we're run-ning, Oh! we're cun-ning! Yes we're stun-ning,

VIOLET.

But Lord Dol-phyn you shall mar - ry, Spite of all the guns you car - ry. Go - ry mo - ry,

Pizzicato.

Dink-ey do - ry, Th'end-less sto-ry, Dry and hoa - ry. I'm not fun - ning, Off I'm run-ning; A

Coll' arco.

ty - rant shun-ning, Fierce and cun-nинг. And spite all the guns you car - ry, I'll wed none but

Con espress.

cresc.

Al - vin Bar - ry.

tr.

VIOLET.

12 Oh! Why this ap - - pre - - hen - - sion? For
 ALVIN AND TEDDY.
 12 Oh! Why this ap - - pre - - hen - - sion? For
 Oh! Why this ap - - pre - - hen - - sion? For
 GEN. KNICKERBOCKER.
 12 Oh! Why this ap - - pre - - hen - - sion? For
 RUFUS.
 12 Oh! Why this ap - - pre - - hen - - sion? For
 DOLLY, MISS. H., 1ST and 2ND SOPRANOS.
 12 Oh! Why this ap - - pre - - hen - - sion? For
 TENORS and BASSES.
 12 Oh! Why this ap - - pre - - hen - - sion? For
Maestoso.
 12 Oh, the point I'll car - - ry. I'll hold to my in - ten - - tion, A
 Oh, the point You'll car - - ry. You'll hold to your in - ten - - tion, A
 Oh, the point She'll car - - ry. I'll blow my lord's in - ten - - tion, My
 Oh, the point I'll car - - ry. I'll hold to my in - ten - - tion, A
 Oh, the point she'll car - - ry. She'll hold to her in - ten - - tion, A
 Oh, the point she'll car - - ry. She'll hold to her in - ten - - tion, A
m.g.

lord I ne'er will mar - ry. Then why this ap - pre -

lord you ne'er will mar - ry. Then why this ap - pre -

lord she ne'er will mar - ry. Then why this ap - pre -

lord you've got to mar - ry. Then why this ap - pre -

lord she ne'er will mar - ry. Then why this ap - pre -

lord she ne'er will mar - ry. Then why this ap - pre -

hen - sion, For Oh, the point I'll car - - ry, I'll hold to my in -

hen - sion, For Oh, the point you'll car - - ry, You'll hold to your in -

hen - sion, For Oh, the point she'll car - - ry, I'll blow to my lord's in -

hen - sion, For Oh, the point I'll car - - ry, I'll hold to my in -

hen - sion, For Oh, the point she'll car - - ry, She'll hold to her in -

hen - sion, For Oh, the point she'll car - - ry, She'll hold to her in -

m.g.

ten - - tion, A lord I ne'er will mar - - ry.
 ten - - tion, A lord you ne'er will mar - - ry.
 ten - - tion, My lord she ne'er will mar - - ry.
 ten - - tion, My lord you've got to mar - - ry.
 ten - - tion, A lord she ne'er will mar - - ry.
 ten - - tion, A lord she ne'er will mar - - ry.
 ten - - tion, A lord she ne'er will mar - - ry.

VIOLET.

Ah! what a hap - less and sad lot is mine, Doomed thus to mar - ry a po - ky old lord!
 Yes, 'tis sad. 'Tis too bad.
 GEN. K. (with derision.)
 Yes, 'tis sad. 'Tis too bad.
 Yes, 'tis sad. 'Tis too bad.
 Yes, 'tis sad. 'Tis too bad.
 Yes, 'tis sad. 'Tis too bad.

Andante con espress.

p pp

Never can I do aught but sor - row and pine,
Sor - row and pine, for Oh ! Al - vin's a-dored.

Ah ! 'tis sad.
Yes, too bad.

Ah ! 'tis sad.
Yes, too bad,

Ah ! 'tis sad.
Yes, too bad,

Ah ! 'tis sad.
Yes, too bad,

Ah ! 'tissad.
Yes, too bad,

Yes, what a hap - less and sad lot is mine, Doomed thus to mar - ry a
Yes, too bad, Yes, too bad.

Yes, 'tis sad.
Yes, too bad, Yes, too bad.

Yes, 'tis sad.
Yes, too bad, Yes, too bad.

Yes, 'tis sad.
Yes, too bad, Yes, too bad.

Yes, 'tis sad.
Yes, too bad, Yes, too bad.

po - ky old lord. Ne'er can I do aught but sor - row and pine, Sor - row and pine, for ah!

'Tis too bad. Ah!'tis sad.

pianissimo

Al - vin's adored. Ah!..... Ah! a po - ky lord..... While

Yes, too bad. Oh! why this ap - pre - hen - sion, For

Oh! why this ap - pre - hen - sion, For

Yes, too bad. Oh! why this ap - pre - hen - sion, For

Yes, too bad. Oh! why this ap - pre - hen - sion, For

Yes, too bad. Oh! why this ap - pre - hen - sion, For

Yes, too bad. Oh! why this ap - pre - hen - sion, For

Yes, too bad. Oh! why this ap - pre - hen - sion, For

Tempo primo.

f

ff

Al - vin is a - dor - ed. Ah!..... Ah!

oh! the point you'll car - - ry. You'll hold to your in - ten - tion, A
 oh! the point she'll car - - ry. I'll blow my lord's in - ten - tion, My

oh! the point I'll car - - ry. I'll hold to my in - ten - tion, My

oh! the point she'll car - - ry. She'll hold to her in - ten - tion, A

oh! the point she'll car - - ry. She'll hold to her in - ten - tion, A

oh! the point she'll car - - ry. She'll hold to her in - ten - tion, A

m.g.

Al - vin, Ah!..... ah! a po - ky lord..... While

lord you ne'er will mar - - ry. Then why this ap - pre - hen - sion. For
 lord she ne'er shall mar - - ry. Then why this ap - pre - hen - sion. For

lord you've got to mar - - ry. Then why this ap - pre - hen - sion. For

lord she ne'er will mar - - ry. Then why this ap - pre - hen - sion. For

lord she ne'er will mar - - ry. Then why this ap - pre - hen - sion. For

lord she ne'er will mar - - ry. Then why this ap - pre - hen - sion. For

fff

Al - vin is a - dor - - ed. Ah!.....

Oh! the point you'll car - - ry. You'll hold to my your lord's in -

Oh! the point she'll car - - ry. I'll hold to my in -

Oh! the point she'll car - - ry. She'll hold to her in -

Oh! the point she'll car - - ry. She'll hold to her in -

Oh! the point she'll car - - ry. She'll hold to her in -

m.g.

ff Oh! Al - vin, Oh!

ten - - tion, A lord you ne'er will mar - - ry.

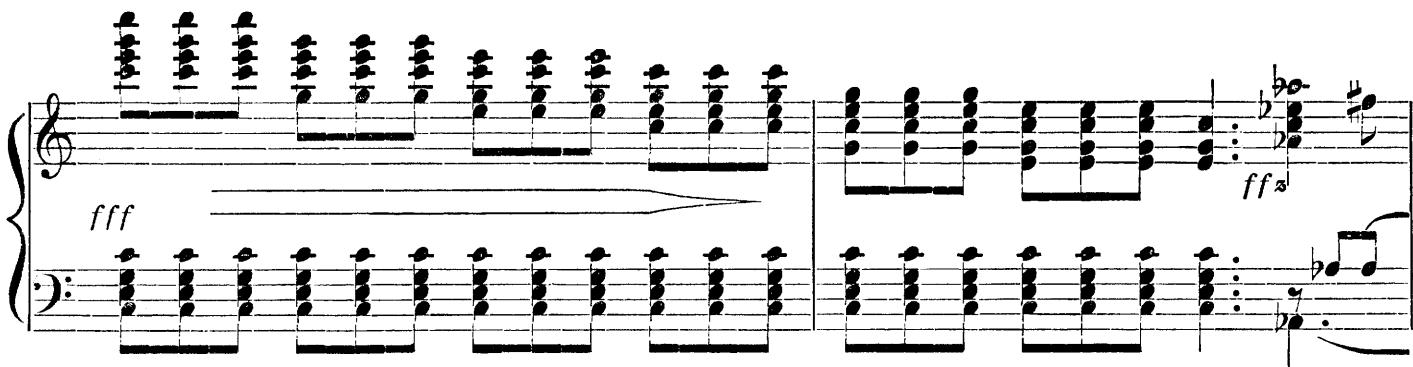
ten - - tion, My lord you've got to mar - - ry.

ten - - tion, A lord she ne'er will mar - - ry.

ten - - tion, A lord she ne'er will mar - - ry.

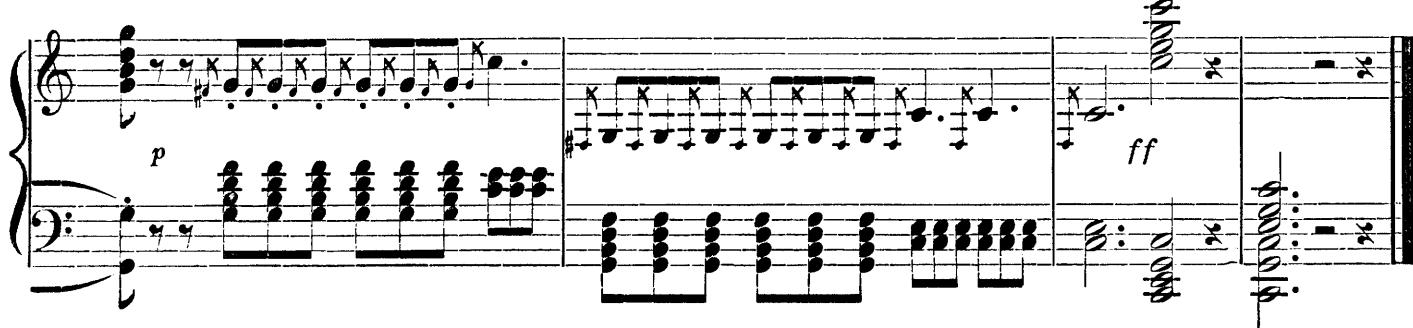
ten - - tion, A lord she ne'er will mar - - ry.

ff fff



(OFFICER touches ALVIN on shoulder, ALVIN goes with OFFICER,
VIOLET faints, GEN. KNICKERBOCKER. bears her off stage.)

Curtain.



END OF ACT 1ST.

ACT II.

SCENE: Drawing-room in Gen. Knickerbocker's elegant villa at Newport. Door on each side of room.
 Arched opening at back, extending nearly the width of stage, through which is seen shrubbery;
 also, view of sea beyond, with vessels passing. Violet discovered
 at back, leaning against a column of arch, and
 gazing sadly out on the sea.

Valse.

Copyright, 1882, by Willard Spenser.
All rights reserved.

Sad Heart of Mine.

No. 1.

Song.—Violet.

Moderato con espressione.

VIOLET.

Sad heart of

Tempo di bolero.

p

mine,

Shall you and I

For-ev - er pine,

For-ev - er sigh?

Parted are

we,

My love and I;

Oh, must it be

E - ter - nal - ly?

I fondly

dream

of what is

not,

And wake to weep

o'er my sad

lot.

Ah! me, I

fear that nev-er more Shall we two meet as erst of yore. No more, no
cal - an - do. *a tempo.*
 more, no more, no more. For time is slow; The hours are long, Days come and
 go In end-less throng. Sad heart of mine, Shall you and I Do naught but
 pine, Do naught but sigh? Ah!..... heart of mine.
cal - an -

Sad heart of mine; Ah, well - a-day, Each word of thine Haunts me al -

- do. *ppp* *a tempo.*

way. Each blushing flower, Each red sun-set, Brings back the hour When first we

met; Brings back the skies, so soft and bright, Of each moon-lit, Ve - ne - tian

night, With gon - do - la, and glid-ing shore, Brings back the hope that, oh! once

*Cal - an - do.**a tempo.*

more, as erst of yore, once more, once more, My love and I Must sure - ly

*p.**p.**p.**p.**p.*

meet. Some bright day nigh, My love I'll greet. Then heart of mine, Both you and

I,

No more will pine, No more will sigh. Ah!.....

Ah!

heart of mine.

*Cal - - an - do.**pp*

[Enter GEN. KNICKERBOCKER through door at side.]

GEN. KNICKERBOCKER.—Bless my soul! Violet alone, and in tears! Now when I was a boy—
VIOLET.—(With spirit, coming forward.) Why should I not be in tears? Am I not a prisoner?
GEN. KNICKERBOCKER.—You shock me! Have you not everything heart could ask?

VIOLET.—(Bitterly.) Do I ever see a face but yours?
GEN. KNICKERBOCKER.—Do you not see LORD DOLPHIN?
VIOLET.—(Scornfully.) Altogether too much of him. When am I to have my liberty?
GEN. KNICKERBOCKER.—On the day you become my Lady Dolphin.
VIOLET.—That day will never come. NEVER! (Turns haughtily and walks to back, looking out on sea.)

GEN. KNICKERBOCKER.—Bless my soul! We still live! (Aside.) But she is a Knickerbocker. (Aloud.) Now when I was a boy—

[Enter FOOTMAN from door to the right, with card on waiter. At same time enter 2D FOOTMAN from door to left, with card on waiter. FOOTMEN meet and bow at same time to GEN. KNICKERBOCKER. Hand cards together.]

GEN. KNICKERBOCKER.—(Reading card.) Lord Dolphin. (Reading second card.) Lord Dolphin. Ah! I see! Too deeply in love for one card. (Aside.) He's playing his cards well. (To footman.) Show my Lord Dolphin in here. (Lays cards on table.)

[Exeunt FOOTMEN.]

VIOLET.—(Crossing from back to go off stage at side.) The everlasting Lord Dolphin again!

GEN. KNICKERBOCKER.—(Intercepting her.) I desire your presence. (Leads her back—to centre.)

[Enter through door on right to DOLPHIN step and tune, ALVIN, disguised as LORD DOLPHIN, followed by RUFUS, disguised as TEDDY—1ST FOOTMAN ushering them in. At the same time enter from door on left, LORD DOLPHIN and TEDDY—2D FOOTMAN showing them in. FOOTMEN announce "My LORD DOLPHIN!" at the same time. GEN. KNICKERBOCKER bows to ALVIN, not seeing the real LORD DOLPHIN.]

GEN. KNICKERBOCKER.—(Looking wildly from one to the other when LORD DOLPHIN and his counterpart meet in centre.) Bless my soul! The woods are full of them! We still live! (Turns in a distracted way, bowing alternately to ALVIN and LORD DOLPHIN. ALVIN contrives to make himself known to VIOLET unseen by GEN. KNICKERBOCKER or LORD DOLPHIN. VIOLET, with an exclamation, nearly faints, and is supported by ALVIN.)

GEN. KNICKERBOCKER.—I feel faint myself! (Falls heavily into LORD DOLPHIN's arms.)

VIOLET.—(Recovering herself—apart to ALVIN.) Once more!
GEN. KNICKERBOCKER.—(Regaining his feet and looking around.) Did you say one more? Which way is he coming? (Falls back again into LORD DOLPHIN's arms, nearly upsetting him. TEDDY braces both up.)

LORD DOLPHIN.—(Staring at ALVIN through eye-glass as GEN. KNICKERBOCKER recovers himself.) Oh, ah!

ALVIN.—(Staring at LORD DOLPHIN through eye-glass.) Oh, ah!
GEN. KNICKERBOCKER.—Excuse me, gentlemen,—my lords, I mean,—but—but really you are too—too many for me.

LORD DOLPHIN.—(Through eye-glass.) Oh, ah!

ALVIN.—(Through eye-glass.) Oh, ah!

TEDDY.—Am I Teddy Muldoon or some other coon?

RUFUS.—Am I Teddy Muldoon or some other coon?

[LORD DOLPHIN with TEDDY, and ALVIN with RUFUS take a circle around stage in opposite directions, to step and tune, meeting again in centre at front.]

LORD DOLPHIN.—(To ALVIN, as they meet.) Oh, ah!

ALVIN.—(To LORD DOLPHIN, as they meet.) Oh, ah!

GEN. KNICKERBOCKER.—(Despairingly.) I—I give it up.

VIOLET.—Oh, don't, papa! You only see double.

TEDDY.—Arrah! Bedad!

RUFUS.—Arrah! Bedad!

GEN. KNICKERBOCKER.—Believe me, gentlemen,—my lords, I mean,—it is the first time in my life I ever saw double.

LORD DOLPHIN.—(Doubtfully.) Oh, ah!

ALVIN.—(Assentingly.) Oh, ah!

VIOLET.—A clear case of double entry, Papa.

GEN. KNICKERBOCKER.—Double entry,—yes; but I can't figure it out. It must belong to the new ledger-de-main. Now when I was a boy—

VIOLET.—(Eagerly.) Everything was decided by drawing lots.

GEN. KNICKERBOCKER.—The very thing! An infallible test. Thank you. And you shall have the prize.

VIOLET.—The drawing to take place at once.

GEN. KNICKERBOCKER.—And the lord that gets the shortest slip will—

TEDDY and RUFUS.—(Together.) Shlip out.

LORD DOLPHIN and ALVIN.—(Together.) Oh, ah!

GEN. KNICKERBOCKER.—(Aside, as he pulls bell-rope.) That's diplomacy, diplomacy. (To FOOTMAN, who enters.) Bring two slips, Montgomery. [Exit MONTGOMERY.] Now, gentlemen,—my lords, I mean,—your duality will be reduced to unity.

LORD DOLPHIN and ALVIN.—(Together.) Oh, ah!

TEDDY and RUFUS.—(Together.) Bedad!

[Enter MONTGOMERY, displaying two large pillow-slips; hands them to GEN. KNICKERBOCKER.]

GEN. KNICKERBOCKER.—Two slips of paper, blockhead! [Exit MONTGOMERY.]

VIOLET.—(Taking cards from basket on table.) Here are cards, papa.

GEN. KNICKERBOCKER.—Excellent! We still live! (Accepts cards.)

[Enter MONTGOMERY with paper. GEN. KNICKERBOCKER waves him off. Exit MONTGOMERY. As GEN. KNICKERBOCKER turns his back to arrange slips, VIOLET tears strip from longer card, shows it to audience, and hands it to ALVIN unperceived.]

GEN. KNICKERBOCKER.—Now, gentlemen,—my lords, I mean,—draw.

LORD DOLPHIN.—Oh, ah! (Draws and holds up slip.)

ALVIN.—Oh, ah! (Draws and holds up slip.)

TEDDY.—(Aside.) Arrah! my lord has shliped up.

RUFUS.—(Aside.) Arrah! my lord has shliped in.

GEN. KNICKERBOCKER.—There can be no mistake now. (Aside.) There is nothing like diplomacy,—diplomacy.

[Exit GEN. KNICKERBOCKER, waving out before him LORD DOLPHIN and TEDDY. Exit RUFUS at door opposite.]

ALVIN. (To VIOLET, throwing off his disguise.) At last! Once more I am with you. (They embrace.)

VIOLET.—And you still love me, Alvin?

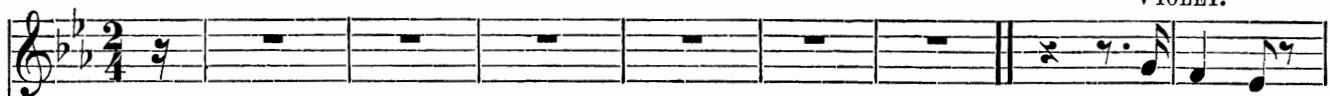
ALVIN.—More devotedly than ever.

To See Thee.

No. 2.

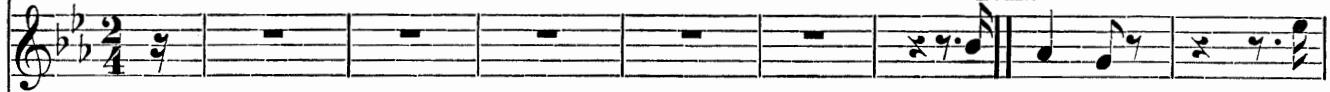
Duo.—Violet and Alvin.

VIOLET.



To hear thee,

ALVIN.



To see thee, To

Allegretto.



Be near thee.

Watch o'er thee,

A-dore thee.

A-

love thee,

To guard thee,

To ev-er

Yes, ev-er



dor-ing,

Im-plor-ing,

That nev-er—

E'er sev-er.

Fate ev-er

Im-plor-ing

Shall we love E'er sev-er.



ALVIN.



dore. Trust - ing, hop - ing we'll ne'er sev - er; Nev - er more!.....

dore. Trust - ing, hop - ing we'll ne'er sev - er; Nev - er more!.....

VIOLET.

To see thee, To hear thee, To love thee, Be

..... Oh, nev - er more. Yes, to live on , thus for

..... Oh, nev - er more. Yes, to live on , thus for

near thee. To guard thee, Watch o'er thee, To ev - er a - dore thee. Yes, ev - er A -
 ev - er; See thee, hear thee, thee a - dore. Trust - ing,
 (3) (3) (3)

dor - ing, Fate ev - er Im - plor - ing, Im - plor - ing That nev - er Shall
 hop - ing. we'll ne'er sev - er; Nev - er more!....
 (3) (3) (3)

(3) (3) (3)

(ALVIN and VIOLET start to go off stage. Enter GEN. KNICKERBOCKER confronting them.)

we love, E'er sev - - er.
 ff

Oh, nev - er more.
 Cal - - - an - - - do. p

ff (3) (3) (3)

Oh! Destiny.

Soli and Trio. Violet, Alvin and Gen. Knickerbocker.

No. 3.

Allegretto.

VIOLET. 

Stay, Al - vin, stay!

ALVIN.

Right, on my

GEN. K.

Whither a - way? Ha! the wrong lord.

I'm near - ly crazed. Oh, we're too

word. Nay, sir, 'tis fate!

I'm shocked, a - mazed.

late! Proved to a

Our trial by lot— Our trial by lot—

The trial be shot!

dot— To be your son

That I'm the one—

Nay, do not scowl. A danc - ing

Up - on my soul! And I've turned out—

lout. Dear me! Oh, dear! Fate so or -

A no - ble peer! Af-ter all my pains.

dains! Meant you for me. Ah!.....
 Yes! des - ti - ny,-

 f
 >ff

 des - ti - ny Meant you for me. Ah! des - ti - ny Meant you for me. Ah! des - ti - ny,
 Yes! des - ti - ny Meant you for me. Yes! des - ti - ny,
 Bah! des - ti - ny, I'll win, you'll see. Bah! des - ti - ny,

 Ah! des - ti - ny Meant you for me. Ah!.....
 Yes! des - ti - ny Meant you for me.
 Bah! des - ti - ny, I'll win, you'll see.
 8va.....

des - ti - ny Meant you for me. Ah! des - ti - ny Meant you for me. Ah! des - ti - ny,
 Yes! des - ti - ny Meant you for me. Yes, des - ti - ny,
 Bah! des - ti - ny, I'll win, you'll see. Bah! des - ti - ny,
8va.....

Ah! des - ti - ny Meant you for me. Ah!..... des - ti - ny Meant
 Yes! des - ti - ny Meant you for me.
 Bah! des - ti - ny, I'll win, you'll see.
8va.....

you for me. Ah! des - ti - ny Meant you for me. Ah! des - ti - ny, Ah! des - ti - ny
 Yes! des - ti - ny Meant you for me. Yes! des - ti - ny, Yes! des - ti - ny
 Bah! des - ti - ny, I'll win, you'll see. Bah! des - ti - ny, Bah! des - ti - ny

Meant you for me. Ah!..... des - ti - ny Meant

Meant you for me.

I'll win, you'll see. 8va.....

you for me. Ah! des - ti - ny Meant you for me. Ah! des - ti - ny, Ah! des - ti - ny

Yes! des - ti - ny Meant you for me. Yes! des - ti - ny, Yes! des - ti - ny

Bah! des - ti - ny, I'll win, you'll see. Bah! des - ti - ny, Bah! des - ti - ny,

8va.....

Meant you for me. Ah! Ah! Ah!

Meant you for me. Ah! Ah! Ah!

I'll win, you'll see. Bah! Bah! Bah!

8va.....

cres - cen - do. fff

Oh! You Incense, You Madden Me.

No. 4. Violet, Alvin, Gen. Knickerbocker, Rufus and Brigands.

Solo. Gen. KNICK. (to VIOLET.)

The musical score consists of six staves of music. The top two staves are for the vocal solo, Gen. KNICK, singing to VIOLET. The first staff shows a melodic line with lyrics: "Oh!..... you incense, you madden me. So!.....". The second staff is labeled "f Allegro agitato." The middle two staves show the piano accompaniment in 2/4 time, with dynamic markings "ff" and "cres.". The bottom two staves show the vocal parts for VIOLET and ALVIN, with lyrics: "now, I'll lock you up you see; Or..... to my lord you'll married be. Yes, I'll lock you". A bracket labeled "TRIO. (VIOLET and ALVIN to GEN. K.)" covers the vocal parts for the next section. The piano accompaniment continues with "rall." and "f" dynamics. The final section shows the vocal parts again with lyrics: "in a cell, As deep as a pe-troleum well. V. Oh!..... you incense, you A. Oh!..... you incense, you GEN. K. Oh!..... you incense, you". The piano accompaniment concludes with a melodic line.

to my lord you'll mar-ry me. You'll ne'er lock me in a cell As deep as a pe-troleum well.
to my lord she'll married be. You'll ne'er lock her in a cell As deep as a pe-troleum well.
to my lord you'll married be. Yes, I'll lock you in a cell As deep as a pe-troleum well.

(Enter RUFUS and TOURISTS disguised as brigands.)

TENORS.

Law a-bid-ing brigands bold are we! Imported free of du - ty 'cross the sea.

RUFUS AND BASSES.

Law a-bid-ing brigands bold are we! Imported free of du - ty 'cross the sea.

Allegro. ff

Down from our in - ac - ces - sible steeps, We come to suc-cor a maiden who weeps.

Down from our in - ac - ces - sible steeps, We come to suc-cor a maiden who weeps.

C

Yes, from our fastnesses past Purgatory, Spouting rock, Dumpling's in leaky old dory, Come we for maiden who weeps; sad, sad,

C

Yes, from our fastnesses past Purgatory, Spouting rock, Dumpling's, in leaky old dory, Come we for maiden who weeps; sad sad,

C

VIOLET.

C

To see thee, To hear thee, To love thee, Be near thee, To guard thee, Watch
ALVIN.

C

Yes, to live on thus for - ev - er; See thee

GEN. K.

C

A - vaunt thee, You haunt me! It can't be, It shan't be, You daunt me, In -
RUFUS.

C

To see thee, To haunt thee, To prove we, Can daunt thee; To guard thee, Watch
TENORS.

C

sto - ry. Yes, we'll come here thus for - ev - er; Guard thee,

BASSES.

C

sto - ry. To see thee, To haunt thee, To prove we Can daunt thee, To guard thee, Watch

C

ff

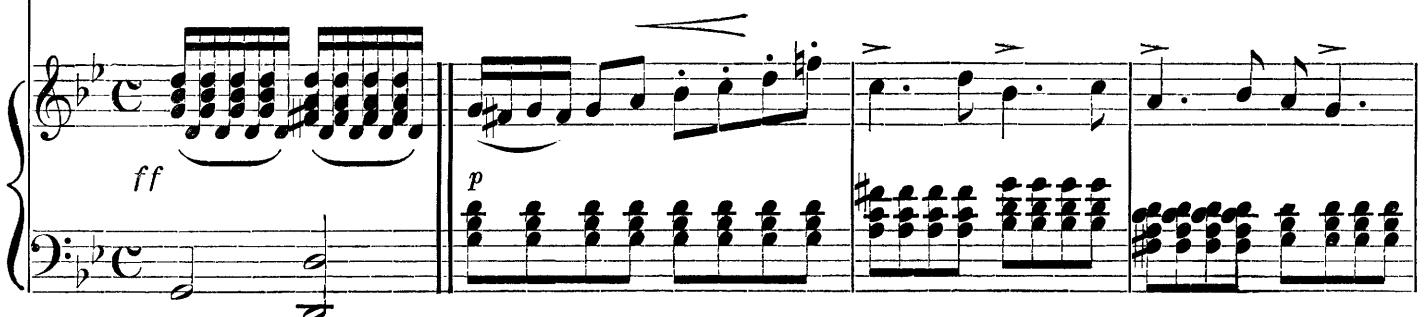
C

o'er thee, To ev - er A - dore thee, Yes, ev - er A - dor - ing, Fate ev - er Im - plor - ing, Im -
 hear thee, thee a - - dore,..... Trust - ing, hop - ing we'll ne'er sev - er,
 stant - lee, De - part ye. Then start ye, And nev - er Come pour - ing Threats ev - er. Ex - plor - ing, And
 o'er thee, And ev - er To bore thee; And nev - er Cease pour - ing Threats ev - er. Ex - plor - ing, And
 watch thee, thee we'll bore..... Bor - ing, pour - ing threats for - - ev - er;
 o'er thee; And ev - er To bore thee, And nev - er Cease pour - ing Threats ev - er Ex - plor - ing, And

(GEN. K. *Draws from his pocket a champagne bottle, points it at BRIGANDS. Cork pops.—BRIGANDS drop. GEN. K. seizes upon VIOLET and hurries her to side.*)

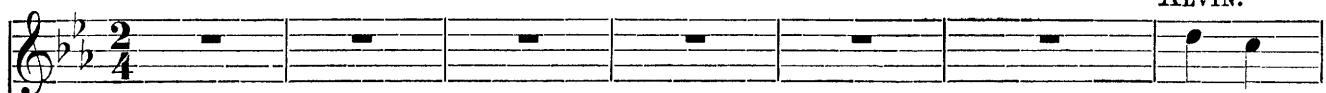
plor - ing That nev - er Shall we love, E'er sev - - - er.
 nev - er more..... Oh nev - - er - more.
 bor - ing; Nor haunt me, And daunt me, No nev - - - er.
 bor - ing; We'll haunt thee, And daunt thee, Yes, ev - - - er.
 Haunt - ing, daunt - - - ing, ev - - er - more.
 bor - ing; We'll haunt thee, And daunt thee, Yes, ev - - - er.

cresc. ff cal - - - an - - do. p

*Moderato.**VIOLET. (from side.)**ALVIN.*

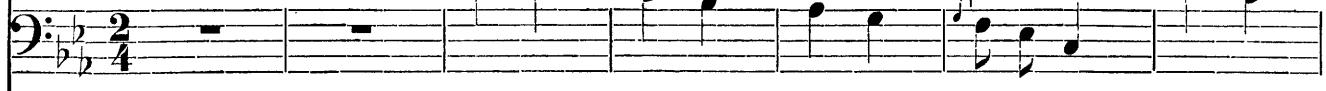
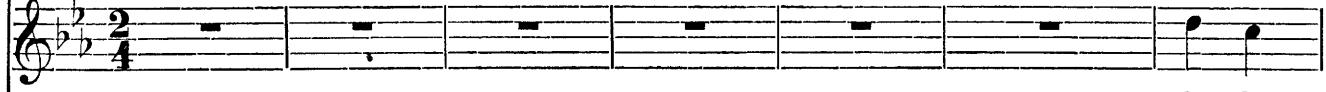
Checkmated We.

Rufus, Alvin and Chorus.

No. 5.**ALVIN.**

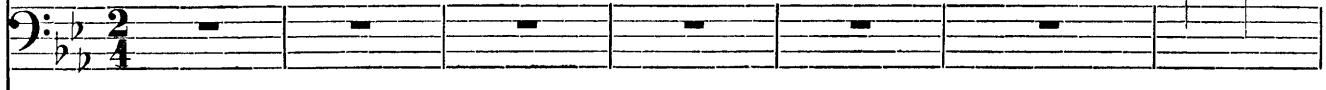
So, So,

RUFUS.

So, So, So, So! Yes, check - mated we. So, So,
TENORS.

So, So,

BASSES.



So, So,

Allegro con spirito.

mf

So, So! Yes, check - mated we. Oh! lost, lost, lost op - por - tu - ni - ty.

So, So! Yes, check - mated we.

So, So! Yes, check - mated we.

So, So! Yes, check - mated we.

Not so! Now a deep laid scheme he'll see.
Di - plo - ma cy.

Not so! Not so! Now a deep laid scheme he'll see.
Di - plo - ma - cy.

Not so! Now a deep laid scheme he'll see.
Di - plo - ma - cy.

Not so! Now a deep laid scheme he'll see.
Di - plo - ma - cy.

f
ff *cres.*
ff
f

Di - plo - ma - cy.
Di - plo - ma - cy.
Di - plo - ma - cy.

Di - plo - ma - cy.
Di - plo - ma - cy.
Di - plo - ma - cy.

Di - plo - ma - cy.
Di - plo - ma - cy.
Di - plo - ma - cy.

Di - plo - ma - cy.
Di - plo - ma - cy.
Di - plo - ma - cy.

Di - plo - ma - cy.
Di - plo - ma - cy.

ALVIN.

RUFUS.

1. Our bri - gand scheme
2. Next time we'll use

1. Our bri - gand scheme did not work you see! Our
2. Next time we'll use rar er diplo - ma - cy. Next bri - gand scheme
we'll use

1. Our bri - gand scheme
2. Next time we'll use

1. Our bri - gand scheme
2. Next time we'll use

f

ff

did not work you see. Ill luck fol - lows us con -
rar er diplo - ma - cy. Our next move will end suc -

did not work you see.
rar er diplo - ma - cy.

did not work you see.
rar er diplo - ma - cy.

ff

D.C. al Segno.

(Exeunt.)

[Enter GEN. KNICKERBOCKER *greatly excited followed by MONTGOMERY.*]

GEN. KNICKERBOCKER.—Here in my own house! (*walks up and down.*) And I a Knickerbocker! Now when I was a boy it never could have happened. (*to MONTGOMERY.*) Assemble my men. Scour the country! Capture them!

MONTGOMERY.—Who?

GEN. KNICKERBOCKER.—Lunatics—fantastically dressed, go!

MONTGOMERY.—I go.

[*Exit MONTGOMERY.*]

GEN. KNICKERBOCKER.—I'll see if these lunatics cannot be chained. No, no—no chains. (*frightened.*) I've had enough of chains. Hived. Hived is good. We still live! I'll have them hived.

[*Exit GEN. KNICKERBOCKER.*]

Tell Me Daisy.

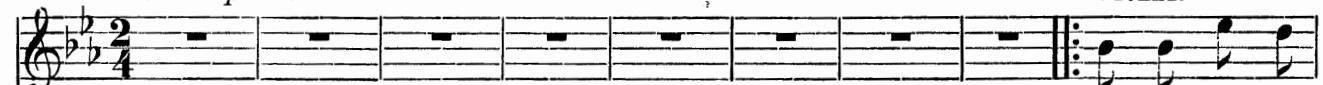
Song.—Violet.

[Enter Violet from lawn through entrance at back, with a bunch of daisies in her hand.
Selects one, slowly pulling off petals while singing.]

No. 6.

Con semplicita.

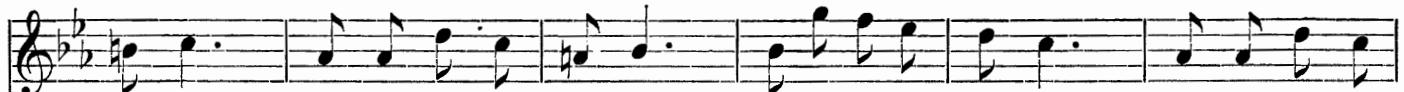
VIOLET.



1. Tell me dai - sy
2. Thoughts of him come

Moderato.

legato.



true now, Tell me dai - sy, do now.— Pretty pet-als fall - ing; On the last one
thronging,— Hop-ing, fear - ing, long - ing.— Is he far, or near me? Will be come to



call - ing. Yes, no, yes, no, say, which? Yes, no, yes, no,— nay,— which?
cheer me? Yes, no, yes,— I trem - ble; Yes, no,— yet dis - sem - ble;



con spirito.

(VIOLET retires to back—looks out on sea.)

anxious heart this proves me,— Yes, that ah! he loves me.
anxious heart this proves me,— Yes, that ah! he loves me.

[Enter GEN. KNICKERBOCKER.]
GEN. KNICKERBOCKER.—My men shew such zeal they will hive them all.
VIOLET.—(Aside, coming listlessly forward.) They'll not catch one of them.
GEN. KNICKERBOCKER.—Did you say they'll catch them? To be sure they will.

[Enter TEDDY.]
TEDDY.—Me Lord Dolphin overlooks the mistake an' will call this evening, an' sinds this. (Hands package to GEN. KNICKERBOCKER.)
GEN. KNICKERBOCKER.—(Opening package.) The diamond engagement ring. Ah, Violet to-night's the night. There! (Hands ring to VIOLET.)
VIOLET.—(Taking ring throws it across stage.) THERE!
TEDDY.—(Going up to foot lights puts hand to side of mouth.) The ring don't phit; but the Gin'r'l'll worry her into it yit.

[Exit TEDDY.]

[Enter MONTGOMERY.]

MONTGOMERY.—The men could not find the lunatics, sir, but they captured the Polo Club.

VIOLET.—(Laughs.) Such zeal should surely be rewarded. (Laughs again.)

GEN. KNICKERBOCKER.—(Excitedly.) The Polo Club! What an unparalleled mishance! I shall have to apologize.
[Enter FOOTMAN with a large letter—hands to GEN. KNICKERBOCKER.]

[Exeunt MONTGOMERY and FOOTMAN.]

GEN. KNICKERBOCKER.—(Reading letter; orchestra playing softly "Doomed Am I.") "His Royal Highness Sham, Great Tycoon of Japan,"—(looks up from letter.) Am I awake? (reads.) "do himself and the Great Knickerbocker the honor to come with much follower. Make grand call at his grand villa." (looks up from letter.) We still live!

(reads.) "Signed: Gull-gull, interpreter to His Royal Highness Sham, Great Tycoon of Japan." There, Violet! And every thing Japanese all the rage. Never was there such a craze for every thing that's Japanese.

VIOLET.—(Scornfully.) Great Tycoon or great Panjadora, it's all the same to me. (rising listlessly from arm chair, where she had thrown herself, walks to back and looks out on sea.)

GEN. KNICKERBOCKER.—(Rings bell in great excitement. Enter MONTGOMERY.) Assemble all the servants. Have them make great preparations for a grand fête. To-night's the night! See that Japanese flags wave every where—that Japanese lanterns hang every where—that every one is attired in full Japanese costume. Spare no cost. Show what a Knickerbocker can do. To-night's the night.

[Exit MONTGOMERY rubbing his head.]

[Enter FOOTMAN; hands letter to GEN. KNICKERBOCKER.]

Exit FOOTMAN.]

GEN. KNICKERBOCKER.—(Reads; orchestra playing "Doomed Am I.") "Miss Hurricane, Miss Dolly Dimple, and young ladies accept Gen. Knickerbocker's kind invitation to spend a few days at his charming Villa; and will be there this evening." There, Violet,—just in time. I had almost forgotten. To-night's the night.

VIOLET.—(Coming eagerly forward.) Dolly Dimple! Miss Hurricane!

GEN. KNICKERBOCKER.—A surprise for you my dear. You'll see faces enough now. Go dress yourself elegantly in Japanese costume in honor of this occasion. Never was there such a craze, for every thing that's Japanese. And Lord Dolphin's to be present.

VIOLET.—(Contemptuously.) The eternal Lord Dolphin!
GEN. KNICKERBOCKER.—Lord Dolphin, Sham Great Tycoon of Japan, the Polo Club, the—the—Miss Hurricane, Miss Dimple, and—But come! To-night's the night. (Gives arm to VIOLET. Exeunt.)

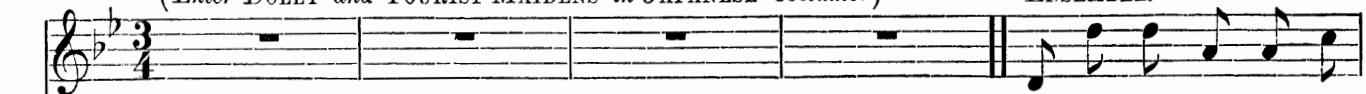
Yes, We've All Seen Sham.

Chorus of Japanese Maidens.

No. 7.

(Enter DOLLY and TOURIST-MAIDENS in JAPANESE Costume.)

ENSEMBLE.



Yes, we've all seen Sham, Great

Moderato.



Tycoon of Japan,

Ty-coon, Ta! Ta!

And we find him quite an



el - e - va - ted man.

High-moon, Ta! Ta!

And Gull-gull, who comes from



A musical score for "The Little Tycoon" from "Act 2". The score consists of four systems of music, each with a vocal part (soprano) and a piano part. The vocal parts have lyrics, while the piano parts provide harmonic support with various dynamics (e.g., *pp*, *ff*). The vocal parts are in soprano clef, and the piano parts are in bass clef. The music is in common time, and the key signature changes between systems.

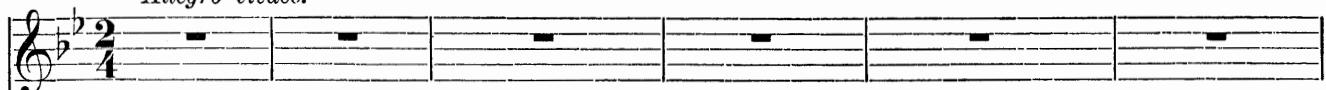
System 1:
 Yeddo or Sangar. So far, Ta! Ta! They're both too love-ly for
pp *ff*
System 2:
 Cal - an - do.
 an - y-thing, they are. Oh! they just are; Ta! Ta! Ta! Ta! Ta! Ta!
pp
System 3:
a tempo.
 Yes, we've all seen Sham, Great Tycoon of Japan. Ty-coon, Ta! Ta!
System 4:
 (Enter MISS HURRICANE.)
 And we find him quite an el - e - va - ted man. High-moon, Ta! Ta! Ta! Ta!
ff

Speak Low, Walls Have Ears.

Miss Hurricane, Dolly and Tourist-Maidens.

No. 7. (a)

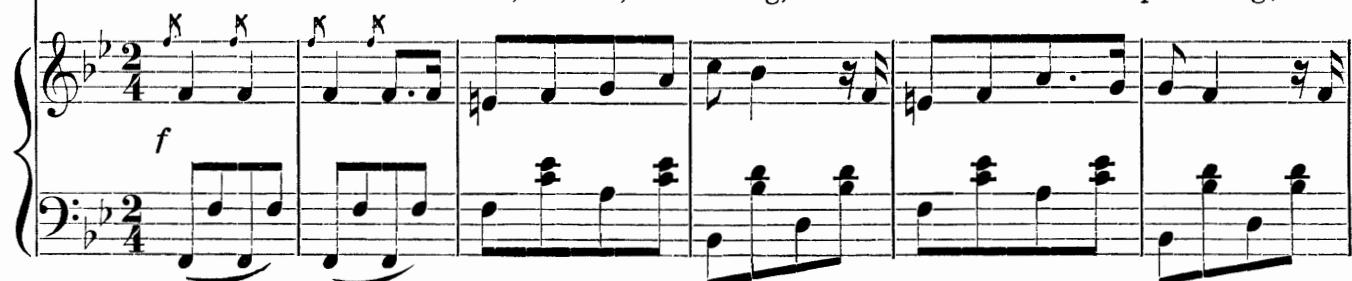
Allegro vivace.



MISS HURRICANE.



Dear me, dear me, I'm choking, The General is too provoking; True

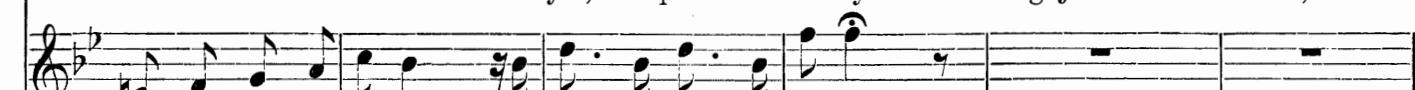


TUTTI.

DOLLY.



Oh! yes, his point he'll car-ry He stings just like a nettle, He



love to be thus blocking. Oh! yes, his point he'll car-ry.

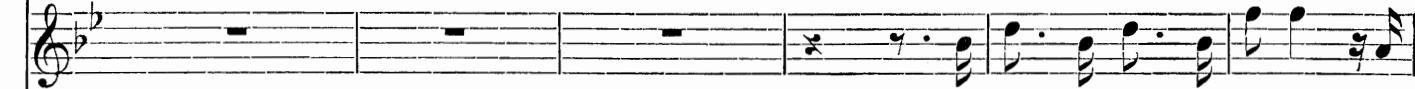


DOLLY, 1ST and 2D SOPRANOS.



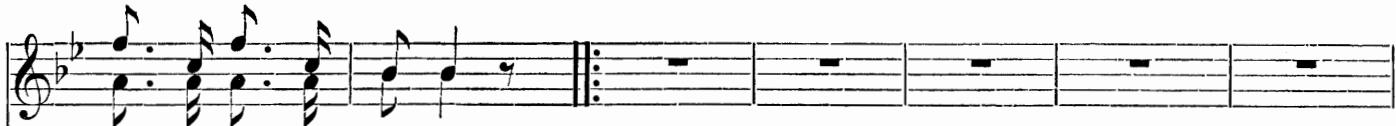
boils just like a kettle, Though Vio-let is true metal, Lord Dolph. he'll make her marry, Lord

MISS HURRICANE.



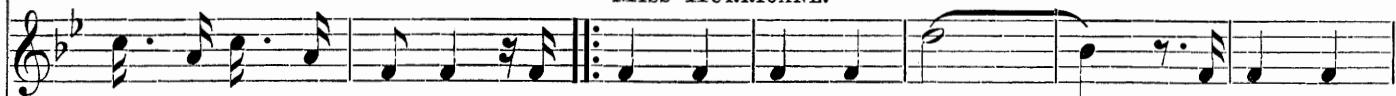
Lord Dolph. he'll make her marry, Lord





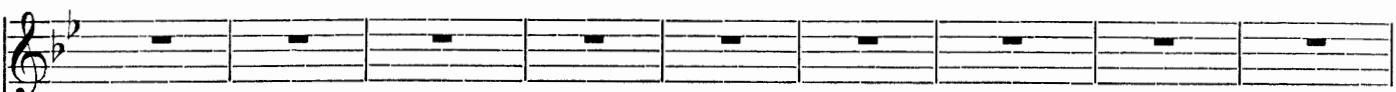
Dolph. he'll make her mar-ry.

MISS HURRICANE.



Dolph. he'll make her mar-ry. Nay, nay, let's hope that Gull - gull, And Sham, with
2nd. And Oh! may my lord Dol - dol, With his e -

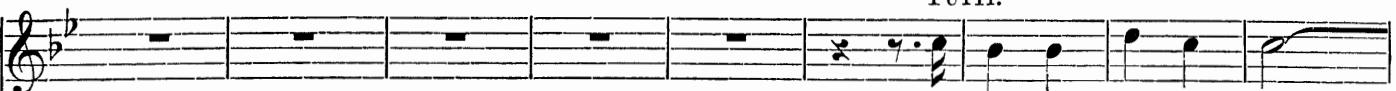
Cantabile.



love so full - full, Who sings just like a bul - bul, And all your sen - ses
ter - nal troll - loll, Who oh, ah's! like a pol - pol, Mar - ry some no - ble



TUTTI.



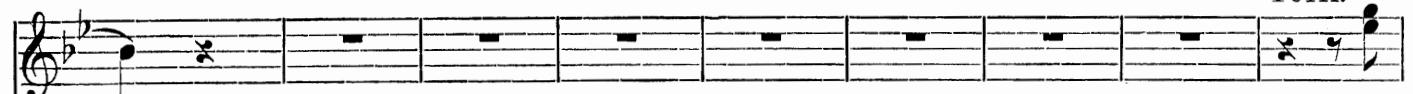
1. And help out Al - vin Bar -
2. And here no long - er tar -



lull - lull, Will make this sad scheme null - null, And help out Al - vin Bar -
Moll - Moll, On his own side of Sol - Sol, And here no long - er tar -



TUTTI.

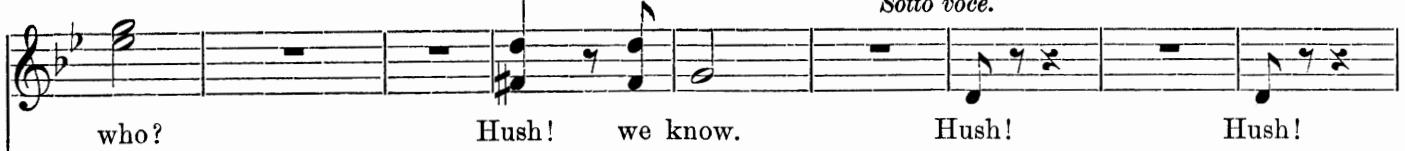


ry. She
ry. MISS HURRICANE. >

ry. Oh, yes, if she don't come too late, She'll turn the scale, She's Vio - let's fate.
ry.



TUTTI.

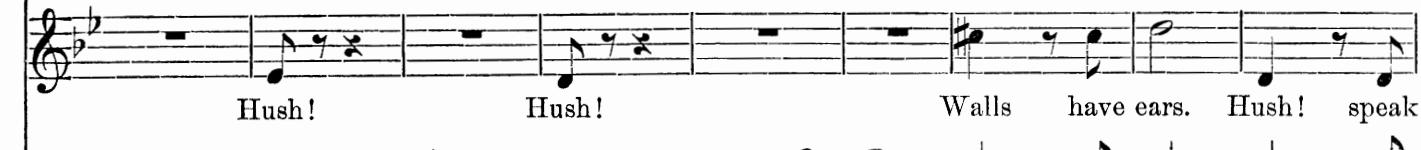
Sotto voce.

MISS. HURRICANE.

Hush! you know, Hush! we know. Hush! Hush!



TUTTI.



low. Hush! Hush! Hush! Speak

low. Hush! Hush! Hush! Speak

ff

1 2 DOLLY,
Dear MISS H.

Dear

fz *rall.* *a tempo.*

1ST AND 2ND SOPRANOS.

me, dear me, we're choking, The General is too pre-vok-ing, True love to be thus blocking. Oh!

me, dear me, we're choking, The General is too pre-vok-ing, True love to be thus blocking. Oh!



yes, his point he'll car - ry. No, no, she'll come, we know it, She'll make Dolph. heel and toe it; Yes,



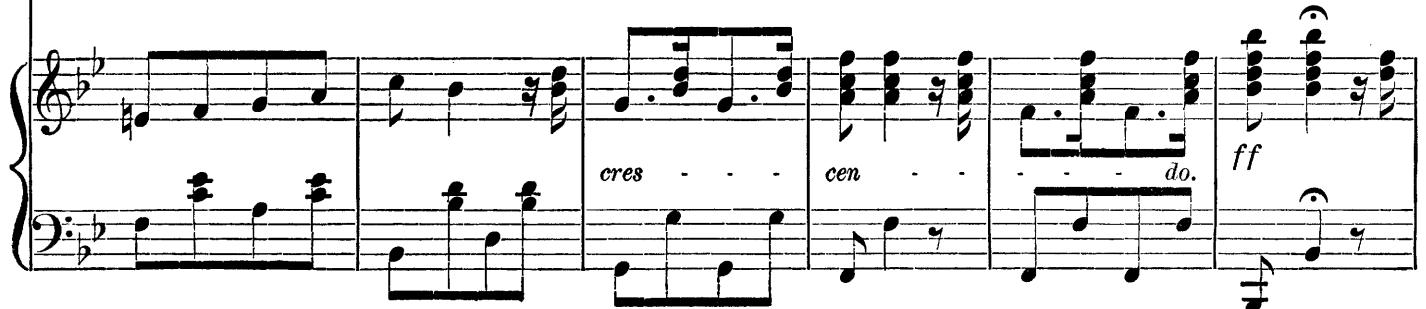
yes, his point he'll car - ry. No, no, she'll come, we know it, She'll make Dolph. heel and toe it; Yes,



doub - le quick he'll go it, And leave the field to Bar - ry. And leave the field to Bar - ry.



doub - le quick he'll go it, And leave the field to Bar - ry. And leave the field to Bar - ry.



(MISS HURRICANE, DOLLY and TOURIST-MAIDENS.
withdraw to side.)



Tycoon March.

*Entrance of The Great Tycoon and Suite, Gen. Knickerbocker, Violet,
Lord Dolphin, Teddy and The Polo Club.*

No. 8.

March Tempo.

The musical score consists of five staves of music, each with a treble clef and a bass clef. The first staff uses common time (C). The second staff begins with a forte dynamic (f) and transitions to a piano dynamic (ff) with a crescendo. The third staff features a melodic line with eighth-note patterns. The fourth staff includes dynamic markings such as ff and ff. The fifth staff concludes with a piano dynamic (mf).

8va.....loco.

p

cres.

ff

ff

p *ff*

ff

acc.

ff

ff

8va...

(GEN. KNICKERBOCKER with much ceremony seats
THE GREAT TYCOON on throne.)

The Little Tycoon. Act. 2.

Sham, Great Tycoon.

Japanese Chorus.

**Sham, The Great Tycoon, (Alvin.) Gull-gull, Interpreter to The Great
Tycoon, (Rufus,) and Japanese Suite.**

No. 9.

1st. Sham, Great Ty-coon, is.— Yah! First chop, first chop. Slam! Off heads go,—biz,—
2d. Pop! Roll heads in sea.— Yah! Ty-coon, Ty-coon. Chop! Yum owns all he,—
3d. Clam! Low tide, keeps mum, Yah! Lockjaw, lock-jaw! Sham! Mouth shut looks glum,
4th. Chic! Ty-coon much roam, Yah! Mer-eek, Mer-eek! Click! Learn to diplome,—

A musical score for piano, featuring three staves. The top staff uses a treble clef and has a dynamic marking of *f*. The middle staff uses a bass clef. The bottom staff also uses a bass clef. The score consists of four measures. In the first measure, the top staff has eighth-note patterns with grace notes, and the bottom staff has eighth-note patterns. In the second measure, the top staff has eighth-note pairs with grace notes, and the bottom staff has eighth-note patterns. In the third measure, the top staff has eighth-note pairs with grace notes, and the bottom staff has eighth-note patterns. In the fourth measure, the top staff has eighth-note pairs with grace notes, and the bottom staff has eighth-note patterns. The dynamic *ff* is present in the middle and bottom staves.

CHORUS for each verse.
ALVIN and TENORS.

A musical score for voice or piano. The key signature is A major (one sharp). The time signature changes to 2/4. The vocal line consists of eighth-note chords: A4, C5, E4, G4, B3, D4, F#4, A4. The dynamic is marked 'p' (piano) at the beginning.

Sing - sing, Scah - yah, High - swing, Fah - yah,

The musical score consists of two staves. The first staff, labeled 'TUTTI.' above and 'RUFUS.' below, starts with a forte dynamic and includes a fermata over the first note. The second staff, labeled 'RUFUS and BASSES.', begins with a dynamic of $\frac{2}{4}$. Both staves feature eighth-note patterns.

Yah ! Sure pop, sure pop. }
 Yah ! High moon, high moon.
 Yah ! Choc - taw, choc - taw.
 Yah ! Much cheek, much cheek.

Sing - sing, Seah - yah, High - swing, Fah - yah,

Copyright, 1882, by Willard Spenser.

All rights reserved.

Chinga - rin, Chah - yah, Chinca - pin, Lah - yah, Ty - coon, Bah - yah, A - loon, Nah - yah,

Chinga - rin, Chah - yah, Chinca - pin, Lah - yah, Ty - coon, Bah - yah, A - loon, Nah - yah,

Big Sham, Sah - yah, Barberry-jam, Hah - yah, Yah!

Big Sham, Sah - yah, Barberry-jam, Hah - yah, Yah!

GEN. KNICKERBOCKER.—Bravo! Sublime! It has the true, classical, Wagnerian ring. I shall have to go to a Japanese conservatory and finish.

LORD DOLPHIN.—Oh, ah!

RUFUS.—(*Aside to DOLLY, who has just come from door where she has been on the watch.*) Has she come?

DOLLY.—(*Aside to RUFUS.*) Not yet.

ALVIN—(*TYCOON—to GEN. KNICKERBOCKER.*) Simmer him, ki-yi tight squeak; Igoon, Tycoon, Kick-a-poo pic-a-lily jum-yum, boo jum snark, tum-tum.

GEN. KNICKERBOCKER.—(*Admiringly.*) Pure Japanese. I studied the language myself—when I was a boy. (*To RUFUS.*) But what does he say?

RUFUS—(*GULL-GULL.*) Great Tycoon (*bows to TYCOON*) would much like to hear Great Knickerbocker sing. (*Bows to GEN. KNICKERBOCKER,*)

LORD DOLPHIN.—Oh, ah!

VIOLET.—Papa, you cannot refuse the Great Tycoon.

RUFUS.—(*Aside to DOLLY, who has just come from watching at door.*) Has she come?

DOLLY.—(*Aside to RUFUS.*) Not yet. (*Returns to door.*)

ALVIN.—Yum-yum ki-yi kin-sin, kraziboo! Trick-a-foo! Ki-yi manunka-chunk.

GEN. KNICKERBOCKER.—(*Enthusiastically.*) Such pure Japanese! Such an accent! (*To RUFUS.*) But what does he say?

RUFUS.—Great Tycoon (*bows*) hears much about Mereek man can't write grand music. Boom, boom! Across big ocean comes from Mereek the grand song Great Knickerbocker (*bows*) himself write.

GEN. KNICKERBOCKER.—We still live! I'd no idea the Japanese were such good critics. (*To Orchestra.*) Play my latest song—Opus nine hundred and ninety-nine.—THE CATS ON OUR BACK FENCE.

The Cats On Our Back Fence.

No. 10.

Allegretto.

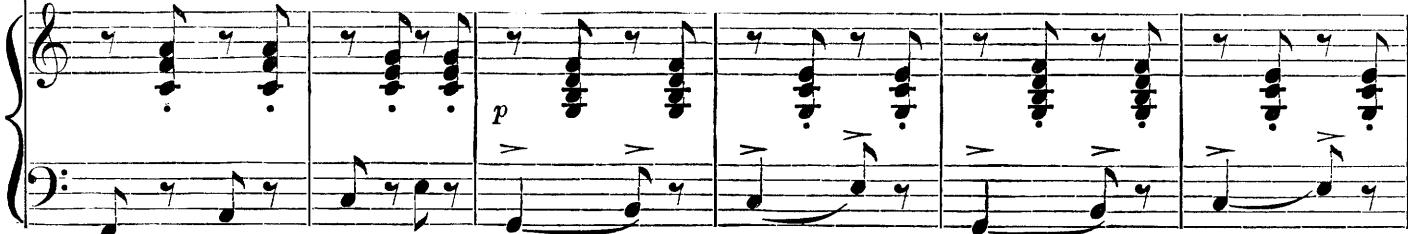
Gen. Knickerbocker and Chorus.

GEN. KNICKERBOCKER.

1st. Oh! the cats on our back fence! Oh,
 2nd. Heads in white come peer-ing out; All
 3rd. Oh! the cats on our back fence! Pol-



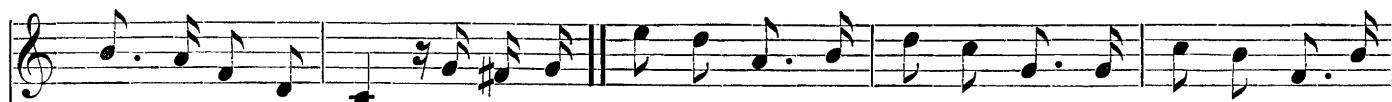
don't they show they've got sense?
 are screaming—scat! get out!
 i - ti-cians they of sense. Knot - ty questions they soon set-tle; Ev - 'ry one up - on his met-tle.
 Boots, shoes, boot-jacks, combs and brushes, Through the air each mis - sile rushes.
 Win they with co - op - e - ra-tion, With con-cat-ty, rat-ty-osci-na-tion.



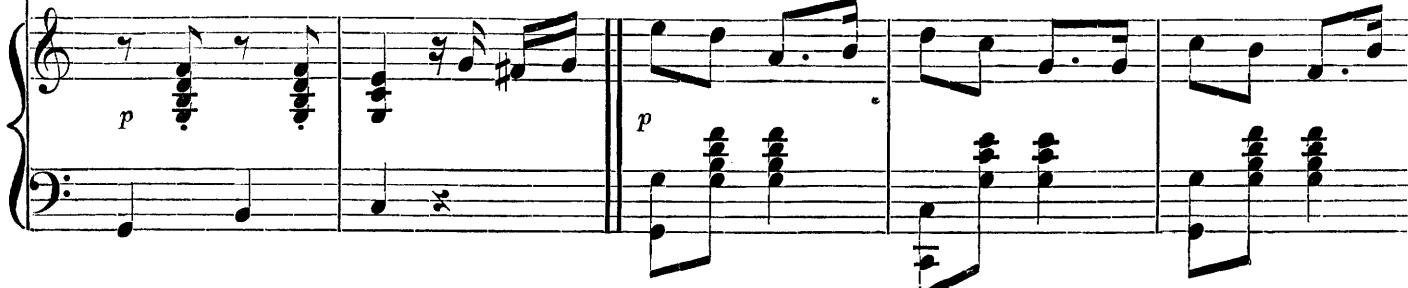
(Imitate cat call.)



More row! more row! That's the great war cry.
 More row! more row! That's the great war cry.
 More row! more row! That's the great war cry.



How the fur does fly! The moon is at its height 'Tis just mid-night, No cat's in sight, you're
 How the fur does fly! The moon is at its height 'Tis past mid-night, Cats, scores in sight, No
 How the fur does fly! The moon is at its height Long past mid-night, Cats, scores in sight, Still



sleep-ing; At once you're bolt up-right. It's fire! No, (scat!) a cau-eus, cats are
sleep-ing; You rave, you're frantic quite, You rage at (scat!) the cau-eus, cats are
at it. Head buried in pil-low tight,— You hope they'll (scat!) vote the straight tick-et,

GEN. KNICKERBOCKER.

keeping. The moon is at its height, 'Tis just mid-night, No cat's in sight;—You're sleeping;—At once you're bolt up-right, It's
keeping. The moon is at its height, 'Tis past mid-night, Cats, scores in sight;—No sleep-ing;—You rave, you're frantic quite; You
d-rat it. The moon is at its height, Long past mid-night, Cats, scores in sight;—Still at it;—Head buried in pil-low tight, You

1st AND 2nd SOPRANOS.

The moon is at its height, 'Tis just mid-night, No cat's in sight;—You're sleeping;—At once your bolt up-right, It's
The moon is at its height, 'Tis past mid-night, Cats, scores in sight;—No sleep-ing;—You rave, you're frantic quite; You
The moon is at its height, Long past mid-night, Cats, scores in sight;—Still at it;—Head buried in pil-low tight, You

TENORS.

The moon is at its height, 'Tis just mid-night, No cat's in sight;—You're sleeping;—At once you're bolt up-right, It's
The moon is at its height, 'Tis past mid-night, Cats, scores in sight;—No sleep-ing;—You rave, you're frantic quite; You
The moon is at its height, Long past mid-night, Cats, scores in sight;—Still at it;—Head buried in pil-low tight, You

BASSES.

The moon is at its height, 'Tis just mid-night, No cat's in sight;—You're sleeping;—At once you're bolt up-right, It's
The moon is at its height, 'Tis past mid-night, Cats, scores in sight;—No sleep-ing;—You rave, you're frantic quite; You
The moon is at its height, Long past mid-night, Cats, scores in sight;—Still at it;—Head buried in pil-low tight, You

8va.....

ff

fire! No, (scat!) a cau-cus, cats are keeping.
rage at (scat!) the cau-cus, cats are keeping.
hope they'll (scat!) vote the straight ticket, d-rat it.

fire! No, (scat!) a cau-cus, cats are keeping.
rage at (scat!) the cau-cus, cats are keeping.
hope they'll (scat!) vote the straight ticket, d-rat it.

fire! No, (scat!) a cau-cus, cats are keeping.
rage at (scat!) the cau-cus, cats are keeping.
hope they'll (scat!) vote the straight ticket, d-rat it.

(TYCOON manifests great admiration,—
applauds at end of each verse.)

8va.....

ff *cres.* *ff* *f Con anima.* *ff* *cres.* *ff*

VIOLET.—(*Aside to DOLLY, who has been watching at door.*) Has she come?

DOLLY.—Not yet. (*Returns to door.*)

ALVIN.—(*TYCOON.*)—Yum yum boerum-jorum; ki-yi ki-yi!
Sangar sangaree. Pongo-congo-ongo-wongo belladonna
nux vomica, ki-yi.

GEN. KNICKERBOCKER.—Pure Japanese! What a divine accent!
What a glorious language! We shall all be speaking it yet. (*To RUFUS.*) But what does he say?

RUFUS.—(*GULL-GULL.*)—Great Tycoon delighted with Great
Knickerbocker's grand song and asks for more cats.

LORD DOLPHIN.—Oh, ah!

VIOLET.—(*Aside to DOLLY.*) Has she come?

DOLLY.—(*Just from door.*) Not yet.

GEN. KNICKERBOCKER.—(*To RUFUS.*) Any other request the Great Tycoon can make I pledge myself to grant.

LORD DOLPHIN.—Oh, ah!

ALVIN.—Show-im-up, tight-squeak, ki-yi! Choke-im-oph Tycoon yah-yah, ki-yi! Chum-yah boojum-snark hop-scotch Tycoonee,—yum yum.

GEN. KNICKERBOCKER.—(*To TYCOON.*) Yes, I understand.
You have my unqualified consent, your majesty. (*To RUFUS.*) But what does he say?

RUFUS.—Great Tycoon ask for hand of Great Knickerbocker's beautiful daughter;—make her Little Tycoon.

LORD DOLPHIN.—(*In consternation.*) Oh, ah!

GEN. KNICKERBOCKER.—I swoon! How very unfortunate! My daughter's hand is promised to Lord Dolphin.

LORD DOLPHIN.—(*Reassured.*) Oh, ah!

GEN. KNICKERBOCKER.—But hold. (*To GREAT TYCOON.*) Never was there such a craze for everything that's Japanase. She's yours.

LORD DOLPHIN.—(*Despairingly.*) Oh, ah!

DOLLY.—(*Running from side and jumping up and down.*) SHE'S COME! His mother's come!

TEDDY.—(*aside.*) To Pull-him-back, bedad!

[Enter MONTGOMERY, ushering in a tall, stately lady;—announces loudly, "My LADY DOLPHIN! MARCHIONESS of PULLHIMBACK!"]

[LADY DOLPHIN, MARCHIONESS of PULLHIMBACK, stands with freezing dignity surveying the scene; then makes a rush for

LORD DOLPHIN, a long train sweeping after her. LORD DOLPHIN stands paralyzed and trembling until she approaches him, when he dashes out at opposite side, LADY DOLPHIN after him. TEDDY, in great terror, makes rapid circuit to avoid LADY DOLPHIN and darts off stage.]

TEDDY.—(*Returning cautiously.*) The sacret's out! The sacret's out! His mother's got him! My lady Pullhimback,—bedad!

An American Always Pans Out.

Song.—Rufus and Chorus.

No. 11.

Allegro vivace.

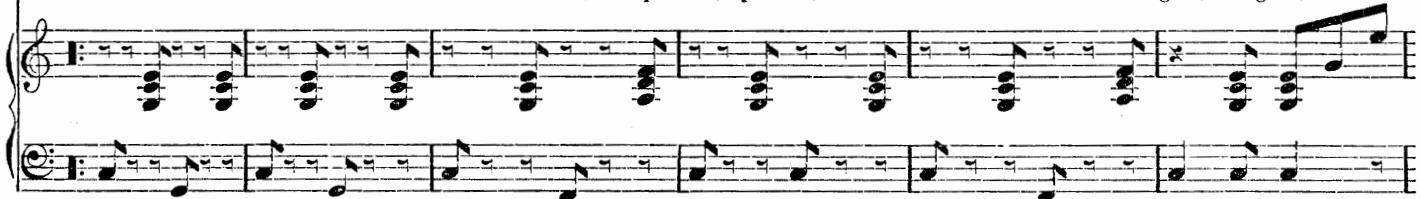


RUFUS.

TUTTI. RUFUS.

RUFUS.
TUTTI.

1. Our rare scheme has begun to pan out; pan out, 'Twas di - plo - ma - cy brought it a - bout, a - bout; 'Twas a
2. An A - mer - i - can always pans out; pans out, Sends a dead-lock with ease up the spout, the spout; For he
3. When a run's on a bank, can't pan out; pan out, The di - rec - tors all down with the gout, the gout; Their Del -



TUTTI. RUFUS.

TUTTI. RUFUS.

roy - al game, And it's all in a name, For the highest name's sure to pan out, pan out. My Lord Dolphin he didn't pan out, pan out; Ja - pan sails right in, And is sure to win; He's sublime;—for he always pans out, pans out. There's a pop - u - lar way to pan out, pan out; Let the mon - i - co dinners Then fall to beginners, And a new bank is hatch'd to pan out, pan out. The swell racket just now that pans out, pans out, Is the

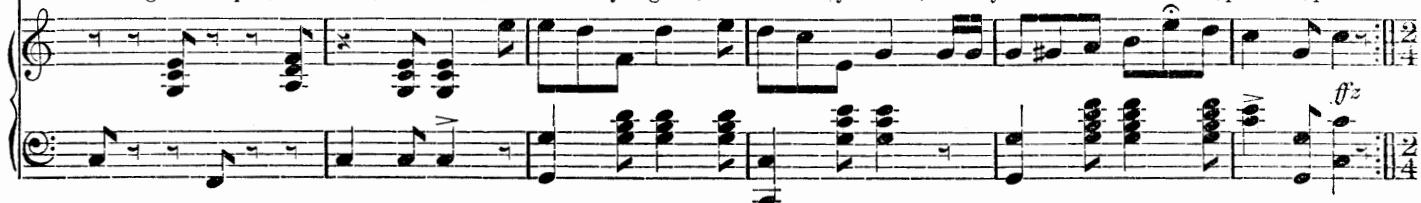


RUFUS.

TUTTI.

TUTTI.

roy - al - ty put him to rout, to rout; My lord's a great catch,—My lord's hard to match,—But a ti - le that's higher pans out, pans out. oth - er man storm the redoubt, redoubt; You're set on a pinnacle;—A light in the binnacle! While the other man storms you pan out, pan out. skat - ing rink racket, sans doubt, sans doubt; You roll and you glide; You skim and you slide; While you work the rink owner, pans out, pans out.



Last time.

Tempo primo.



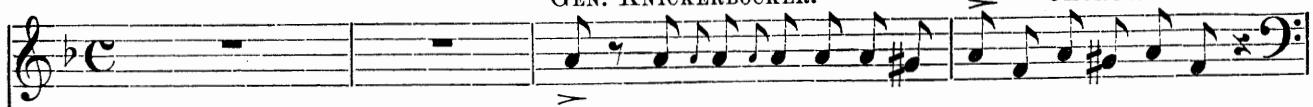
Yes, I'll Be The Little Tycoon.

FINALE:—Violet, Miss Hurricane, Dolly, Alvin, Gen. Knickerbocker, Rufus, Teddy and Ensemble.

No. 12.

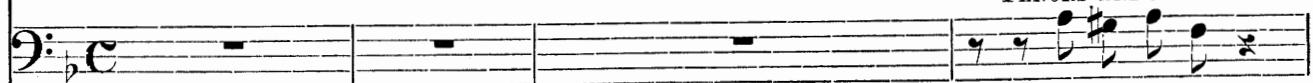
GEN. KNICKERBOCKER.

CHORUS. SOPRANOS.

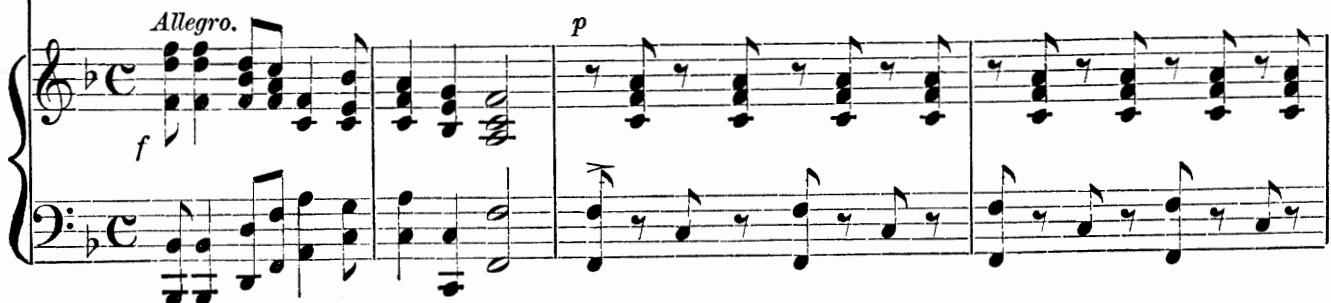


Lord Dolphin marry Violet, I'm as-tounded ! He's astounded !

TENORS AND BASSES.



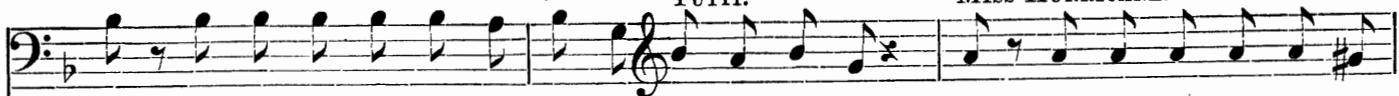
He's astounded !



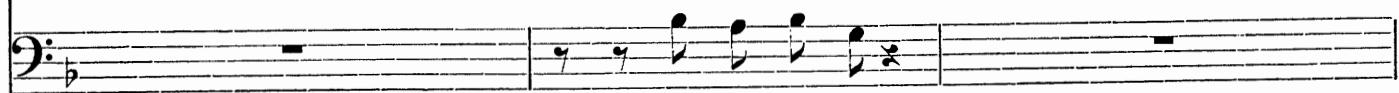
RUFUS.

TUTTI.

MISS HURRICANE.



We all are ut - ter - ly con-foun-ded; - ly con - founded! Our in - dig - na . tion is un -



- ly con - founded!



TUTTI.

GEN. KNICKERBOCKER.

VIOLET, 1ST and 2ND SOPRANOS.

bounded, is unbounded! Vio - let shall marry the Great Ty - coon. { Yes, I will mar - ry the
Vio - let shall mar - ry the
TENORS AND BASSES.

Is unbounded!

Vio - let shall mar - ry the

RUFUS.

TUTTI.

GEN. KNICKERBOCKER.

Great Ty - coon. Dolph. thought it bet-ter not to tar - ry,—not to tar - ry. She nev-er shall wed Alvin

Great Ty - coon.

—Not to tar - ry.

TUTTI.

TEDDY. (*Putting finger side of nose.*)

TUTTI.

Bar - ry, Alvin Barry, The Tycoon, from the high moon, shall she mar - ry, shall she marry.

Alvin Barry,

Shall she marry.

GEN. KNICKERBOCKER.

TUTTI.

Vio - let shall mar - ry the Great Ty - coon. Vio - let shall mar - ry the
Vio - let shall mar - ry the

VIOLET.

TUTTI.

VIOLET.

Great Ty-coon. Oh, yes, I'll be The Lit-tle Tycoon! Lit-tle Tycoon!

Great Ty-coon.

Lit-tle Tycoon!

Tycoon! Little Tycoon! Oh! yes, I'll live up in the high moon, In the high moon.

Little Tycoon!

In the high moon.

In the high moon.

VIOLET.

VIOLET. 1ST and 2ND SOPRANOS.

Oh, yes, I'll mar - ry the Great Ty - coon. { Oh, yes, I'll mar - ry the Great Ty - coon.
 Oh, yes, she'll mar - ry the Great Ty - coon.

TENORS and BASSES.

Oh, yes, she'll mar - ry the Great Ty - coon.

8va.

dim e rit.

(ALVIN throws off disguise.)

GEN. KNICKERBOCKER. (stammers back.)

Al - vin Bar - ry! Oh, do car - ry - car - ry me out.

VIOLET.

ALVIN.

I am quite shocked, I am quite knocked, Quite knocked about. Dear, oh dear Pop, Don't, oh don't drop. Do ah! do stay;

p derees. pp ff ff p

GEN. KNICKERBOCKER.

TUTTI.

Di - plo-ma-see, You will a-gree, Has won the day. 'Tis marvelous, oh, it is tre-mendous; 'tis tre-mendous!

'Tis tre-mendous!

p derees. pp Allegro vivace.

RUFUS. TUTTI. GEN. KNICK. TUTTI.

Un - pre-ce-dent-ed-ly stu - pendous; - ly stupendous! I've had enough, from more defend us, more defend us!

- ly stupendous! More defend us!

ALVIN. TUTTI. GEN. KNICKERBOCKER.

Enough of such rare di - plo - ma - see. Enough of such rare di - plo - ma - see. Then take, oh, take her Alvin

Enough of such rare di - plo - ma - see.

Enough of such rare di - plo - ma - see.

TUTTI. GEN. KNICKERBOCKER. TUTTI. ALVIN.

Bar - ry; Al - vin Bar - ry. No one but you shall Violet marry; Violet marry. No one but me shall Violet

Al - vin Bar - ry. Vio - let marry.

TUTTI. GEN. KNICKERBOCKER. VIOLET, 1ST and 2ND SOPRANOS.

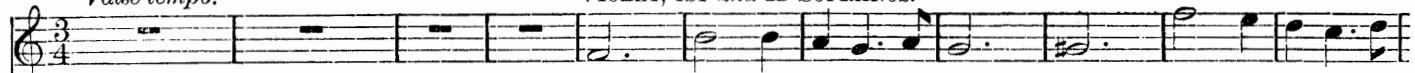
mar - ry, Vio - let mar - ry. Ha! Ha! The Little Ty - coon she'll be. { Ha! Ha! The Little Ty - coon I'll be.
Ha! Ha! The Little Ty - coon she'll be.
TENORS and BASSES.

Vio - let mar - ry. 8va..... Ha! Ha! The Little Ty - coon she'll be.

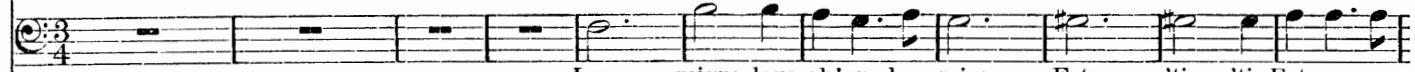
The Little Tycoon. Act 2.

Valse tempo.

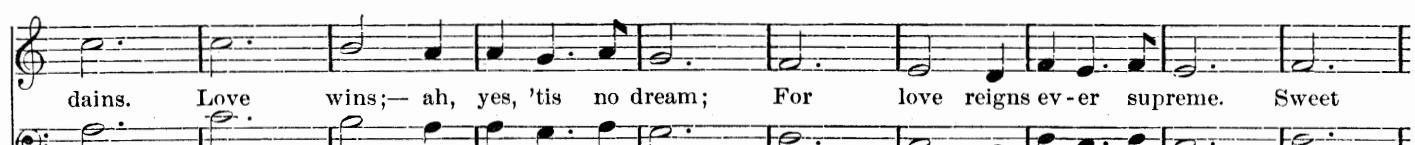
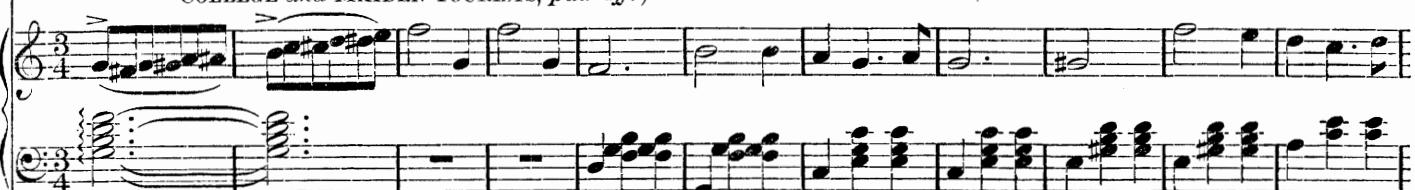
VIOLET, 1ST and 2D SOPRANOS.



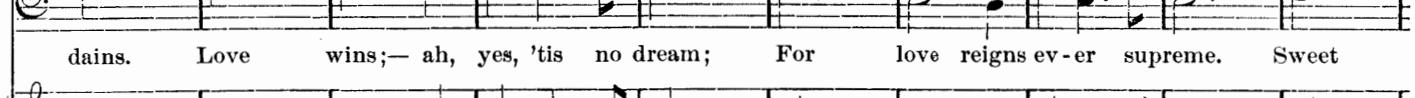
Love reigns, love, ah! yes love reigns. Fate 'tis,—'tis Fate so or-
TENORS and BASSES.



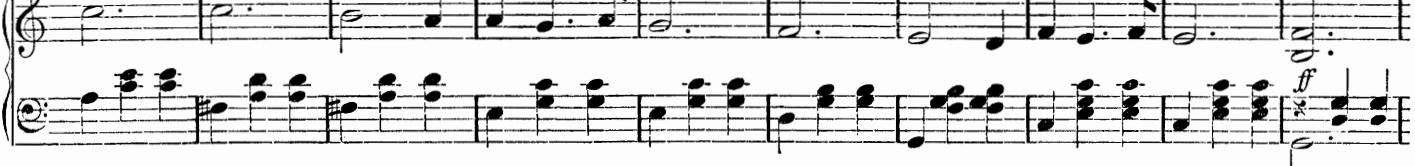
(ALVIN and VIOLET, RUFUS and DOLLY, GEN. K. and MISS H.,
COLLEGE and MAIDEN TOURISTS, pair off.)



dains. Love wins;— ah, yes, 'tis no dream; For love reigns ev-er supreme. Sweet



dains. Love wins;— ah, yes, 'tis no dream; For love reigns ev-er supreme. Sweet



mo - ments, with joy entranced, Fly fast by rapture enhanced; Passed thus with thee 'tis no dream;



mo - ments, with joy entranced, Fly fast by rapture enhanced; Passed thus with thee 'tis no dream;



For love reigns ev - er su-preme.



For love reigns ev - er su-preme.



cres - - oen -



GEN. KNICKERBOCKER.

Now when I was a bo-y, Wo-man, without al-lo-y, Was just like my sweet daughter; Submissive as I've
 - do. *f* *p* *Moderato.*

taughther. To please me now she'll marry My cho-sen Al-vin Bar-ry; A man without al-loy. I've

Vivace.
GEN. KNICKERBOCKER.

chosen from a bo-y. 'Tis all serene Like a calm sea-scene, With a sail-or's ship a-hoy, a-hoy, a-

VIOLET, DOLLY, MISS H., 1ST and 2ND SOPRANOS.

'Tis all serene Like a calm sea-scene, With a sail-or's ship a-hoy, a-hoy, a-

ALVIN, TEDDY and TENORS.

'Tis all serene Like a calm sea-scene, With a sail-or's ship a-hoy, a-hoy, a-

RUFUS and BASSES.

'Tis all serene Like a calm sea-scene, With a sail-or's ship a-hoy, a-hoy, a-

hoy, a - hoy. 'Tis all serene Like a canned sar-dine, That was canned for the seige of
 hoy, a - hoy. 'Tis all serene Like a canned sar-dine, That was canned for the seige of
 hoy, a - hoy. 'Tis all serene Like a canned sar-dine, That was canned for the seige of
 hoy, a - hoy. 'Tis all serene Like a canned sar-dine, That was canned for the seige of

Troy. Oh, t'was when I was a boy.
 Troy. Oh, t'was when he was a boy.
 Troy. Oh, t'was when he was a boy.
 Troy. Oh, t'was when he was a boy.

The Little Tycoon. Act 2.

ALVIN.

Yes, yes, it was from a boy, Ala - ca - zan Ma-zour - ka,

RUFUS. Yes, yes, it was from a boy, Ala - ca - zan Ma-zour - ka,

Valse tempo.

cres. *mf*

Far back as the siege of Troy; Ala - ca - zan Ma-zour - ka! Al - vin Bar - ry with-

Far back as the siege of Troy; Ala - ca - zan Ma-zour - ka! Al - vin Bar - ry with-

out al - loy, Ala - ca - zan Ma-zour - ka, Was picked out for maid - en coy, As far

out al - loy, Ala - ca - zan Ma-zour - ka, Was picked out for maid - en coy, As far

back as the siege of Troy! Was picked out for maid - en coy,— Yes! Yes!.....

back as the siege of Troy! Was picked out for maid - en coy,— Yes! Yes!.....

The musical score consists of six staves of music. The first two staves are for 'ALVIN.' in soprano and 'RUFUS.' in bass. The third staff begins with 'Valse tempo.' and includes dynamics 'cres.' and 'mf'. The fourth staff continues the melody. The fifth staff features a rhythmic pattern of eighth and sixteenth notes. The sixth staff concludes with a final dynamic 'ff'.

VIOLET.

CHORUS: VIOLET with SOPRANOS.

VIOLET,—Solo.

Love comes like a sum - mer sigh, Soft - ly o'er you steal - ing. Love comes and you
 TENORS and BASSES.

p Soft - ly o'er you steal - ing.

p dolce.

VIOLET with SOPRANOS.

VIOLET,—Solo.

won - der why To its shrine you're kneel - ing. Love comes and the days go
 TENORS and BASSES.

To its shrine you're kneel - ing.

VIOLET with SOPRANOS.

*p*by; While your fate love's seal - ing. Love some day must come to all. Yes, in
 TENORS and BASSES.

While your fate love's seal - ing. Love some day must come to all. Yes, in

p dolce.

love, all must fall. Love some day must come to all, Come to

love, all must fall. Love some day must come to all, Come to

mf

ff

all.....

ff

f

mf

f

ff

all.....

Allegro.

VIOLET.

VIOLET.

Oh, yes, I'll be The Lit - tle Tycoon!

MISS. H. DOLLY, 1ST and 2ND SOPRANOS.

Oh, yes, I'll be The Little

Lit - tle Tycoon!

ALVIN, TEDDY, GEN. K. and TENORS.

Lit - tle Tycoon!

RUFUS and BASSES.

Lit - tle Tycoon!

f

Tycoon. Oh, yes, I'll live up in the high moon; Oh, yes, I'll marry the
 Little Tycoon! In the high moon.
 Little Tycoon! In the high moon.
 Little Tycoon! In the high moon.

Great Ty-coon! Oh, yes, I'll mar-ry the Great Ty-coon!
 Yes, yes, yes, yes. Yes, yes, yes, yes.
 Yes, yes, yes, yes. Yes, yes, yes, yes.
 Yes, yes, yes, yes. Yes, yes, yes, yes.

8va.....

ff *ff* *ff* *ff* *ff*

marcato.

And then I will be The Lit-tle Ty-coon! Yes, yes, yes, yes, The Lit-tle Ty-coon.

And then she will be The Lit-tle Ty-coon! Yes, yes, yes, yes, The Lit-tle Ty-coon.

And then she will be The Lit-tle Ty-coon! Yes, yes, yes, yes, The Lit-tle Ty-coon.

And then she will be The Lit-tle Ty-coon! Yes, yes, yes, yes, The Lit-tle Ty-coon.

8va.....

a tempo.

8va.....

(CURTAIN.)