

COX AND BOX

OR,
THE LONG-LOST BROTHERS

A TRIUMPH VERETTA IN ONE ACT
ADAPTED TO THE LYRIC STAGE FROM J. MADDISON MORTON'S *BOX AND COX*

WRITTEN BY F. C. BURNAND
COMPOSED BY ARTHUR SULLIVAN

COMPLETE VOCAL SCORE

EDITED BY DAFYDD MAC AN LEIGH

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EDITOR'S PREFACE

ALTHOUGH ARTHUR SULLIVAN had already achieved acclaim and recognition for his incidental music for Shakespeare plays, *Cox and Box* was his first foray into writing for the musical stage. In the winter of 1866, he attended a party at Moray Lodge, and an Offenbach farce was performed as part of the evening's entertainment. It was suggested afterward that a piece in that vein ought to be written in English, and Sullivan was the obvious choice to compose it. Francis Burnand agreed to provide a libretto, and adapted J. Maddison Morton's celebrated 1847 farce, *Box and Cox*, to the purpose.

Burnand, in making the libretto, only seems to have made what changes were necessary to adapt specific passages into lyrics, and to turn the role of Bouncer from a woman to a man. The majority of the dialogue in *Cox and Box*, however, is word-for-word from Morton's original. Sullivan, in writing the music, refrained from writing out an accompaniment, preferring instead to improvise one at the piano.

The first performance of *Cox and Box* took place at the Moray Lodge in May 1866, to such success that it was performed several more times over the next year, always with Sullivan at the piano. The first public performance came in May 1867, at the Adelphi Theatre, and for this production Sullivan wrote out an orchestral accompaniment. Again, the show was a tremendous success and productions of it were frequently mounted in the 1870s and '80s. The vocal score was first published by Boosey & Co., London, in 1869; a second edition, also by Boosey, this time including dialogue and stage directions, was published in 1871.

The D'Oyly Carte Opera Company first performed *Cox and Box* in 1894, when an abridged version was performed at the Savoy as a companion piece for *The Chieftain*, also by Sullivan and Burnand. In 1920, it was shortened further and brought into the D'Oyly Carte repertoire as a curtain opener — an alternative to *Trial by Jury* — and it remained in the repertoire until the Company's dissolution in 1982.

NOTES ON THIS EDITION

Cox and Box has maintained popularity over the decades, thanks to its use by the D'Oyly Carte as a curtain opener for the shorter operas, but that continued popularity has come at a price. In order for the show to work as a curtain opener, the running time had to be reduced from about 70 minutes to about 30. This means that seven of the ten musical numbers were truncated, one was cut entirely, and at least half the dialogue was deleted or simplified. It is in this "Savoy Version" that *Cox and Box* is usually known to its fans.

When I began work on this edition in 2004, vocal scores of the complete *Cox and Box* were available but hard to find, and were all either reprints of the 1871 edition, whose 19th-Century typeface and formatting make it difficult for modern performers to read, or such faithful reproductions of that edition that they include many of its obvious mistakes. It seemed to me that a new edition was called for, one which offered modern typesetting and notation, and which avoided at least the most egregious errata of previous editions. This is not a critical edition; rather, it is designed strictly for practical use. My intention in creating this edition is to provide a complete vocal score from which a group of actors with a piano and a stage could perform the entire triumph.

The primary source for this edition is a reprint of the vocal score published in 1871. Secondary sources, used primarily to weed out what errors and inconsistencies I could find, include a reprint of the 1st edition 1869 vocal score; a full score, edited by Roger Harris, and published by R. Clyde in 1999; and the libretto available online at the Gilbert & Sullivan Archive.

Sullivan arranged the piano accompaniment for the vocal score himself, adapting several passages for a better musical texture than a simple piano reduction could provide. Although some passages would have been made simpler by replacing them with a straight reduction of the orchestra parts, this edition retains Sullivan's piano arrangement throughout. Repeats are taken when practical, with any difference in the repeated music clearly marked.

In the earliest performances of *Cox and Box*, Box's solo (No. 4) was set to a melody in 6/8. By the time of the first public performances, Sullivan had replaced this setting with an entirely different one in common time, but the 6/8 setting somehow made it into the first edition of the vocal score in 1869. The 6/8 version is included in the Appendix of this edition.

Bouncer's voice part is a point of discrepancy in early sources. In the aforementioned full score, which was prepared from Sullivan's autograph, Bouncer's solo (No. 2) is in the key of G, rather than in F, as it appears in the vocal score. When the three characters sing "Rataplan" together in No. 6, Bouncer is assigned the top line; however, when they sing it together in No. 9 (a section that was copied into the autograph score later), he is assigned the bottom line. The likely explanation is that Bouncer was written for a tenor to sing at the Moray Lodge, but was adapted for baritone singers in public performances. This edition keeps Bouncer as a baritone, with the solo in F, and the bottom lines of the trios, but includes in the Appendix a transposition into G, for any tenors who might wish to try the role.

In formatting this edition, I have tried to blend efficiency, consistency, and clarity. Clefs for the voices are in keeping with modern notation: treble clef for all women, transposed treble clef for tenors, and bass clef for baritones, basses and the T/B chorus staff. Any inconsistencies regarding individual page formatting is in deference to overall clarity.

— DAFYDD MAC AN LEIGH

SYNOPSIS

James Cox and John Box share the same lodgings, but neither man knows it. Cox, a journeyman hatter, makes hats all day and is only home in the nighttime; Box, a journeyman printer, works at a newspaper all night and is only home in the daytime — so their landlord, Sergeant Bouncer, gets double the rent for the room. Whenever one of the lodgers asks uncomfortable questions, such as why supplies like coals, matches, and tea disappear so fast, Bouncer either makes up an excuse or distracts them with his military reminiscences and refrains of "Rataplan!"

One day, however, Cox's boss gives him a day off, and it isn't long before Cox and Box meet. Immediately they are arguing, and call up Bouncer to turn the other man out. Bouncer explains his ruse, and hastily offers to prepare another room on the second floor, so that one of them can live there instead.

Forced to endure each other's company for the time being, Cox and Box are hostile to one another initially, but as their tempers cool off they become friendlier. In making small talk, Cox reveals that he is engaged to a woman he doesn't want to marry, and Box reveals that he was in such a predicament once, and tells of how he avoided the marriage — and the legal consequences for breaking it off — by faking his own suicide. Cox is delighted, until he discovers that the woman Box had been engaged to was Penelope Ann Wiggins — the same woman Cox is now obliged to marry! Their tempers rise again as each tries to pass her off to the other, until finally they decide to settle the matter with a duel, and call Bouncer to fetch pistols. After he goes, Cox and Box agree to try a less violent method of dueling, and gamble to see who must marry Penelope Ann; however, since both men are cheating, this proves frustratingly pointless, and soon the men are fighting again.

Bouncer returns, not with pistols, but with a letter for Cox. The letter is from Penelope Ann's "man of business", and states that Penelope Ann is missing and presumed drowned after a boating accident, and that her will bequeaths her estate to her intended husband. Now, of course, Cox and Box argue as to which of them gets to be the inheritor. Bouncer returns with another letter, this one stating that Penelope Ann had, in fact, been rescued, and would come calling at ten o'clock. No sooner do they read this than the clock strikes ten; looking out the window, they see Penelope Ann arrive in an omnibus and enter Bouncer's house. Panicking, they block the door with their bodies, but Bouncer assures them that the lady only came to deliver another letter, and slides it under the door. Cox and Box read the letter anxiously, and are elated to learn that Penelope Ann has instead broken off the engagement herself, and married a Mr. Knox. In their rapture, Cox and Box decide to continue sharing the room, and discover that they are, in fact, long-lost brothers.

COX AND BOX

SETTING

The furnished room rented by Messers. Cox and Box.

DRAMATIS PERSONÆ

JAMES JOHN COX, *a journeyman hatter*

Baritone



JOHN JAMES BOX, *a journeyman printer*

Tenor



SERGEANT BOUNCER, *late of the Dampshire Yeomantry, with Military Reminiscences*

Baritone*



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*The only published edition of the full score, by Roger Harris, indicates that Bouncer was originally a tenor role, with a range of



COX AND BOX

OR

THE LONG-LOST BROTHERS

Written by F. C. Burnand, after J. Maddison Morton

Composed by Arthur Sullivan

No. 1 Overture

Allegro molto ♩ = 144

ff

p

7

12

17

23

A

p

30

cresc.

37

p *cresc.*

42

f *cresc.*

45

ff

48

f

B *Allegro con brio* ♩ = 108

ff *f* *f* *f* *f* *ff*

60

ff

66

72

pp

C

78

83

89

f

ff

95

101

107

112

116

121

SCENE. — *A room, decently furnished; at C. a bed with curtains closed; at L. C. a door; at 3 E. L. a door; at 2 E. L. a chest of drawers; at back, R. a window; at 3 E. R. a door; at 2 E. R. a fireplace, with mantelpiece; table and chairs, a few common ornaments on a chimney piece.*

COX, *dressed, with the exception of his coat, is looking at himself in a small looking-glass, which he holds in his hand.*

Cox: I've half a mind to register an oath that I'll never have my hair cut again! (*his hair is very short.*) And I was particularly emphatic in my instructions to the hair dresser only to cut the ends off. He must have thought I meant the other ends! Never mind, I shan't meet anybody to care about so early. Eight o'clock, I declare I haven't a moment to lose. Fate has placed me with the most punctual, particular, and peremptory of hatters, and I must fulfil my destiny. (*Knock at L. C. door.*) Open locks, whoever knocks!

(*Enter SERJEANT BOUNCER.*)

Bouncer: Good morning, Colonel Cox. I hope you slept comfortably, Colonel.

Cox: I can't say I did, B. I should feel obliged to you, if you could accommodate me with a more protuberant bolster, B. The one I've got now seems to me to have about a handful and a half of feathers at each end, and nothing whatever in the middle.

Bouncer: Anything to accommodate you, Captain Cox.

Cox: Thank you. Then perhaps you'll be good enough to hold this glass, while I finish my toilet.

Bouncer: Certainly. (*Holding glass before COX, who ties on his cravat.*) Why, I do declare, you've had your hair cut!

Cox: Cut! It strikes me I've had it mowed! It's very kind of you to mention it, but I'm sufficiently conscious of the absurdity of my personal appearance already. I look as if I've been cropped for the Militia —

Bouncer: The Militia! — I recollect when I was in the Militia.

Cox: Ah! now he's off on his hobby. (*Exit.*)

Bouncer: Yes, we were mounted on chargers. I recollect upon one occasion, being seated firmly in the saddle for eight hours, and I don't recollect being able to sit down again *firmly* for a considerable period afterwards.

No. 2 Song

Bouncer

Allegretto marziale

9

16

Bouncer verse 1

Yes, yes, in those mer - ry_ days, Yes, yes, in those bril - liant days, We

Bouncer verse 2

We sound - ed the trum - pet, we beat _____ the drum, _____

25

(v.1)
ga - thered our lau - rels and rode on our bays, We ga - thered our lau - rels and

(v.2)
Some - how the e - ne - my, Some - how the e - ne - my, Some - how the e - ne - my

31

(v.1)
rode on our bays. I mount - ed a horse in Her Ma - jes - ty's

(v.2)
did - n't come, So I gave up my horse, in Her Ma - jes - ty's

38

(v.1)
force, As one of the yeo - men who'd meet with the foe - men, For then an in -

(v.2)
force, As there was - n't a foe - man to meet with the yeo - man, And so no in -

44 (v.1)

vas - ion Threat - ened the na - tion.

(v.2)

vas - ion Threat - ened the na - tion,

ff *p* *ff*

50 (v.1)

And eve - ry_ man, in the rear, — or the van, Found — an oc - ca - sion, And

(v.2)

There was - n't a_ man, In the rear — or the van, Who found — an oc - ca - sion, There

p

57 (v.1)

eve - ry_ man, in — the — rear, or — the — van, Found — an oc - ca - sion — to —

(v.2)

was - n't_ a_ man, In — the — rear or — the — van, Found — an oc - ca - sion — to —

63 *both times* *p*

sing Ra-ta - plan! Ra-ta - plan! Ra-ta - plan! Ra-ta - plan! Ra-ta -

69 *cresc.* *ff*

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

75

plan, Ah! Ah! Ah! Ah! Ra - ta -

81 *da capo (F-minor)*

plan! Ra - ta - plan! plan!

(Enter COX.)

Cox: Well, this is pleasant. This comes of having one's hair cut. None of my hats will fit me. Never mind, this one appears to me to wobble about rather less than the others (*puts on hat*), and now I'm off. By the by, Bouncer, I wish to know how it is that I frequently find my apartment full of smoke?

Bouncer: Why – I suppose the chimney –

Cox: The chimney doesn't smoke tobacco. I'm speaking of tobacco smoke, how is this?

Bouncer: (*confused*) Why – I suppose – yes – that must be it –

Cox: At present, I am entirely of your opinion – because I haven't the most distinct particle of an idea what you mean.

Bouncer: Why, the gentleman who has got the attics is hardly ever without a pipe in his mouth – and there he sits for hours, and puffs away into the fire-place.

Cox: Ah! then you mean to say that this gentleman's smoke, instead of emulating the example of all other sorts of smoke, and going *up* the chimney, thinks proper to affect a singularity by taking the contrary direction.

Bouncer: Why –

Cox: Then I suppose the gentleman you are speaking of, is the individual that I invariably meet coming up stairs when I'm going down, and going down when I'm coming up?

Bouncer: Why – yes – I –

Cox: From the appearance of his outward man, I should unhesitatingly set him down as a gentleman connected with the printing interest.

Bouncer: Yes sir., and a very respectable young gentleman he is. Good morning, Colonel. (*Going.*)

No. 3 Duet
Cox and Bouncer

TABLEAU II – COX AND BOUNCER

Allegro agitato **Cox recit.**

Stay, Boun-cer,

Bouncer *(aside)*

What can he

(Cox)

stay! To me it has oc-cured That now's the time with you to have a word.

p a tempo

(aloud)

mean? I trem-ble, ah! I trem-ble! With plea-sure.

Lis-ten!

15 (Bouncer)
(aside)

Yes! I must dis - sem - ble.

colla voce *f a tempo*

20 Cox

Andante ♩ = 66 *f*

That two are two, a - rith - me - tic ex - plains; Take

p rall. *f* *p*

26

one from two, and on - ly one re - mains; Take one from one, and as we have been

cresc.

33 A

rit. *appassionata*

taught, Re - main - der - none, that is re - main - der - nought, Take one from two,

dim. *rit.* *p* *a tempo*

39

Take one from one, Take one from one, and as we have been

44

taught, Re - main - der - none, — Re - main - der - none, that is re - main - der -

B*Allegretto*

nought. You fol - low me?

55

Bouncer

I do. I think you can.

C

61

(Bouncer)

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

65

(Bouncer)

plan, plan,

Cox

plan! _____ Now, coals is coals, as sure as eggs is

tempo primo

f

70

(Cox)

eggs; Coals have-n't souls, no more than they have legs; But, as you will ad - mit, the

p

cresc.

77

appassionata

case _____ is so, Legs or _____ no legs, my coals con - trive to go, con-trive to

f

dim.

p

83

go, con-trive to go! But as you will ad - mit, The case is

89

so, That legs or — no legs, My coals con - trive to go, con - trive — to

D**Bouncer***recit.*

Well, I should say — or as it seems to me — go! Ex -

101

Quite so. As we a - gree, good- act - ly. Then we both a - gree. (going)

107

Vivace ♩ = 120

day.

slower

I've some-thing more to say.

p

f

dim.

112

(Ah! why this cru - el

'Tis not my coals a - lone -

p

117

tone?)

But o - ther things as dear as they to me, _____ Which

122 (Cox)

in that lit - tle clo - set I care - ful - ly de - po - sit, In them a sure and

127

gra - dual loss I see, ——— Un - til their case the po - et's words ex - press, "Small by de -

134 **Bouncer**

Ah! yes, their case the po - et's words ex - grees and beau - ti - ful - ly less." Un - til their case the po - et's words ex -

140

F

press, "Small by de - gres And beau - ti - ful - ly less,

press, "Small by de - gres and beau - ti - ful - ly less,

145

dim. *rall.*

Ah! beau - ti - ful - ly, beau - ti - ful - ly,

Small by de - gres and beau - ti - ful - ly less,

p *dim.*

151

Allegretto pesante

beau - ti - ful - ly less."

rall.

beau - ti - ful - ly less."

rall. *pp* *f*

157

Cox*f*

And now, Ser - geant Boun - cer, I beg to an - nounce, sir, For

162

ne'er was oc - ca - sion as this half as good, What - e'er may my

167

G

coals ail, These things go by whole - sale, My lu - ci - fers,

172

can - dles! tea!! su - gar!!!

177

and wood!!!!

182

Andante ♩ = 60

p

190

Bouncer

Mis - ter Cox, Mis - ter Cox, My feel - ings o - ver -

p

196

H

pow - er me, That his lod - ger, His friend - ly lod - ger

p *fp* *fp* *fp*

202

(Bouncer)

Should once sus - pect, That Boun - cer is

Cox

a dod - ger.

cresc. *ff*

207

(Andante)

(Bouncer)(thoughtfully)

As to who takes your coals, wood, and all that, It

p

211

(Bouncer)

must have been—

Cox

No! no! 'Twas not the cat!

fp *fp cresc.* *ff*

Allegro Militario ♩ = 108

216

Bouncer

Ra-ta - plan, Ra - ta-plan, I'm a mi - li - ta - ry man, Rough,

220

hon - est, I hope, though un - pol - ished, And I'll bet you a hat, That - as - to the cat, The

224

(Bouncer)**J**

cat in the ar - my's a - bol - ished!

Cox

Ra-ta - plan, Ra - ta - plan, You're a

227

(Cox)

mi-li-ta-ry man, Ho - nest, I hope, Though it does-n't ap - pear, And as to the cat, The

231

Bouncer

(Cox) Ra - ta -

trea-cher - ous — cat, If it is - n't in the ar - my, Don't have it here.

f

K

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

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

ff *p*

237

plan, — plan, — plan, Ra - ta - plan! Ra - ta - plan! Ra - ta -

plan, — plan, — plan, Ra - ta-plan! Ra - ta-plan! Ra - ta -

f *ff*

240

L

plan, Ra-ta-plan, plan, plan, Ra-ta-plan! Ra-ta-plan! I'm a mi-li-tar-y man,

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

f *f* *p*

244

I'm a mi-li-ta-ry man, A mi-li-ta-ry

plan! He's a mi-li-tar-y man, He's a mi-li-ta-ry man,

f *p*

248

M

mi-li-ta-ry mi-li-ta-ry mi-li-ta-ry mi-li-ta-ry mi-li-ta-ry man. Ra-ta-plan, Ra-ta-plan, I'm a

A ve-ry mi-li-ta-ry man, a mi-li-ta-ry man. Ra-ta-plan, Ra-ta-plan, He's a

cresc. *ff*

252

mi-li-ta-ry man, Hon - est I am, as I hope _ to ap-pear, And as to the cat, The _

mi-li-ta-ry man, Hon - est, I hope, tho' it does-n't ap - pear, And as to the cat, The _

256

1.

trea-cher-ous _ cat, It is - n't in the ar - my, and we won't have it here, Ra - ta -

trea-cher-ous _ cat, It is - n't in the ar - my, and we won't have it here,

N

2.

is - n't in the ar - my, We won't have it here, Ra - ta - plan, Ra - ta - plan, I'm a

is - n't in the ar - my, We won't have it here, Ra - ta - plan, Ra - ta - plan, He's a

262

mi - li - ta - ry man, I'm a mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry mi - li - ta - ry man.

mi - li - ta - ry man, He's a mi - li - ta - ry, mi - li - ta - ry, mi - li - ta - ry mi - li - ta - ry man.

266

S^{va}

ff

(Exit COX.)

Bouncer: He's gone at last! I declare I was all of a tremble for fear Mr. Box should come in before Mr. Cox went out. Luckily they've never met yet – and what's more, they're not very likely to do so; for Mr. Box is hard at work at a newspaper office all night, and doesn't come home till morning, and Mr. Cox is busy making hats all day long, and doesn't come home till night; so that I'm getting double rent for my room, and neither of my lodgers are any the wiser for it. It was a happy thought of mine – that it was! But I haven't an instant to lose. First of all, let me put Mr. Cox's things out of Mr. Box's way. (*He takes the three hats, COX's dressing gown and slippers, opens door at L. and puts them in, then shuts the door and locks it.*) Now then, to put the key where Mr. Cox always finds it. (*Puts the key on the ledge of the door, L.*) Now then, to make the bed – and don't let me forget that what's the head of the bed for Colonel Cox, becomes the foot of the bed for Private Box – people's tastes do differ so. (*Goes behind the curtains of the bed and seems to be making it – then appears with a very thin bolster in his hand.*) The idea of Colonel Cox presuming to complain of such a bolster as this. (*He disappears again behind curtain.*)

Box: (*without*) Pooh – pooh! Why don't you keep your own side of the staircase, sir? (*Enters at the back dressed as a printer – puts his head out of door again, shouting*) It was as much your fault as mine, sir! I say, sir – It was as much your fault as mine, sir!

Bouncer: (*Emerging from behind the curtain of the bed.*) Lor, Mr. Box! what is the matter?

Box: Mind your own business, Bouncer!

Bouncer: Dear, dear, Mr. Box! What a temper you are in, to be sure! I declare, you are quite pale in the face!

Box: What colour would you have a man to be, who has been setting up long leaders for a daily paper all night?

Bouncer: But then, you've all the day to yourself.

Box: (*looking significantly at BOUNCER*) So it seems! far be it from me, Bouncer, to hurry your movements, but I think it right to acquaint you with my immediate intention of divesting myself of my garments and going to bed.

Bouncer: Oh, certainly, Mr. Box! (*going.*)

Box: Stop! Can you inform me who the individual is that I invariably encounter going down stairs when I'm coming up, and coming up stairs when I'm going down?

Bouncer: (*confused.*) Oh — yes — the gentleman in the attic, sir.

Box: Oh! There's nothing particularly remarkable about him, except his hats. I meet him in all sorts of hats — white hats and black hats — hats with broad brims, and hats with narrow brims, hats with naps, and hats without naps — in short, I have come to the conclusion that he must be individually and professionally associated with the hatting interest.

Bouncer: Yes, sir. And they tell me that's why he took the hattics! And, by-the-bye, Mr. Box, he has begged me to request of you, as a particular favour, that you would not smoke quite so much.

Box: Did he? Then you may tell the gentle hatter with my compliments, that if he objects to the effluvia of tobacco, he had better domesticate himself in some adjoining parish.

Bouncer: (*pathetically.*) You surely wouldn't deprive me of a lodger?

Box: It would come to precisely the same thing, Bouncer, because if I detect the slightest attempt to put my pipe out, I at once give you warning — that I shall give you warning at once.

Bouncer: Well, Mr. Box — do you want anything more of me?

Box: On the contrary — I've had quite enough of you!

Bouncer: Well, if ever!

Box: But there's one evolution I should much like to see you perform.

Bouncer: What's that?

Box: Right about face, quick march! (*Exit Bouncer, L. C. D., slamming the door after him.*) It's quite extraordinary, the trouble I always have to get rid of that venerable warrior. He knows I'm up all night, and yet he seems to set his face against my indulging in a horizontal position by day. Now, let me see — shall I take my nap before I swallow my breakfast, or shall I take my breakfast before I swallow my nap — I mean shall I swallow my nap before — no — never mind! I've got a rasher of bacon somewhere — (*feeling in his pockets*) — I've the most vivid and distinct recollection of having purchased a rasher of bacon — Oh, here it is — (*Produces it, wrapped in paper, and places it on the table*) — and a penny roll. The next thing is to light the fire. Where are my lucifers? (*looking on mantel-piece R. and taking box, opens it*) Now, 'pon my life, this is too bad of Bouncer — this is by several degrees too bad! I had a whole box full, three days ago, and now there's only one! I'm perfectly aware that he purloins my coals and my candles, and my sugar — but I did think — Oh yes, I did think that my lucifers would be sacred. (*Lights the fire — then takes down gridiron, which is hanging over the fireplace, R.*) Bouncer has been using my gridiron! The last article of consumption that I cooked upon it was a pork chop, and now it is powerfully impregnated with the odour of red herrings! (*Places gridiron on fire, and then, with a fork, lays rasher of bacon on the gridiron*) How sleepy I am, to be sure! I'd indulge myself with a nap, if there was anybody here to superintend the turning of my bacon (*yawning again*). Perhaps it will turn itself.

No. 4 Lullaby

Box

Allegro non troppo lento

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf dolce* and *p*.

5 **Box**

The vocal line begins with the lyrics: "Hush'd is the ba-con on the grid, I'll take a nap and close my eye, Sleep, gen-tle ba-con, smoke a-mid, Which, cir-cling up, smiles on the fry,". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

9

The vocal line continues with: "Soon shall I be nod-ding, nod-ding-nid, Nid nod-ding, nod-ding, nod-ding, nod-ding. Sing-ing". The piano accompaniment features a consistent eighth-note accompaniment in the right hand.

13

The vocal line features the lullaby chorus: "lul-la-by, Lul-la-by, Lul-la-by, Lul-la, lul-la, lul-la, lul-la, lul-la-by,". The piano accompaniment includes a final section with a key signature change to two sharps (F# and C#) and a *p* dynamic.

18 *p*

Hush-a-bye_ ba - con, on the coal_ top, Till_ I a-wa - ken, there_ you will stop,

pp

22

Hush-a-bye ba - con, on the coal top, Lul - la - by, Lul-la - by, Lul-la -

26

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

pp

31

1.

2. (Retires to bed.)

mf

2.

No. 5 Song & Dance

Cox

(Enter Cox, dancing with delight, L. C. Delight is depicted on his expressive countenance; he dances joyously while singing.)

Allegro non troppo

Cox

My mas-ter is punc-tu-al al-ways in bu-si-ness, Un-punc-tu-a-li-ty
My a-ged em-ploy-er, with his phy-si-og-no-my Shin-ing from soap like a

*p ad lib.**

5

e-ven slight, is in his Eyes such a crime that on show-ing my phiz in his
star in as-tro-no-my, Said "Mis-ter Cox, you'll o-blige me and hon-our me,

8

Shop, I thought there'd be the de-vil to pay, Shop, I thought there'd be the
If you will take this as your ho-li-day, If you will take this as

sf p

*N.B. – The bars marked "ad lib." are to be played during the dance until **Cox** begins to sing.

11

v.1 (Dances with renewed delight.)

v.2 (Dances with increased delight and satisfaction.)

de - vil to pay.
your ho - li - day."

17

to m. 1

Vi-sions of Brigh-ton and back, and of Rosh-er-ville,

p ad lib.

22

poco rall.

Cheap fare ex - cur - sions al - rea - dy the squash I feel, Fear - ing the rain, put on

colla voce

25

a tempo

my Mac-kin-tosh I vill, Now for my break-fast, my light de-jeu-nay, Now for my break-fast, my

a tempo sf p

29

light de - jeu - nay.

Cox: I bought a mutton chop, so I shan't want any dinner. (*Puts chop on table.*) Good gracious! I've forgot the bread. Hallo! What's this? a roll, I declare. Come, that's lucky! Now then to light the fire. Holloa — (*seeing the lucifer box on table*) — who presumes to touch my box of lucifers? Why, it's empty! I left one in it — I take my oath I did. Heyday! why, the fire is lighted! Where's the gridiron? On the fire, I declare. And what's that on it? Bacon? Bacon it is! Well, now, 'pon my life, there is a quiet coolness about Bouncer's proceedings that's almost amusing. He takes my last lucifer — my coals — and my gridiron, to cook his breakfast by! No, no — I can't stand this! Come out of that! (*Pokes fork into bacon, and puts it on a plate on the table, then places his chop on the gridiron, which he puts on the fire.*) Now then, for my breakfast things. (*Taking key hung up L., opens door L., and goes out, slamming the door after him, with a loud noise.*)

Box: (*suddenly showing his head from behind curtains*) Come in! If it's you, Bouncer — you needn't be afraid. I wonder how long I've been asleep! (*Suddenly recollecting*) Goodness gracious! — my bacon! (*leaps off bed and runs to the fireplace.*) Holloa, what's this? A chop? Whose chop? Bouncer's, I'll be bound. He thought to cook his breakfast while I was asleep — with my coals too — and my gridiron. But where's my bacon? (*Seeing it on table.*) Here it is! Well, 'pon my life, Bouncer's going it! And shall I curb my indignation? Shall I falter in my vengeance? No! (*Digs the fork into the chop, opens window, and throws chop out — shuts window again.*) So much for Bouncer's breakfast, and now for my own! (*With fork he puts the bacon on the gridiron again.*) I may as well lay my breakfast things. (*Goes to mantle-piece at R., takes key out of one of the ornaments, opens door R., and exits, slamming door after him.*)

Cox: (*Putting his head in quickly at L. D.*) Come in — come in! (*Opens door and enters with a small tray, on which are tea-things, &c., which he places on drawers, L., and suddenly recollects.*) Oh! goodness! My chop! (*running to fire-place*) Holloa! — What's this? The bacon again! Oh, pooh! Zounds — confound it — dash it — damn it — I can't stand this! (*Pokes fork into bacon, opens window, and flings it out, shuts window again, and returns to drawers for tea things, and encounters BOX coming from his cupboard with his tea things — they come down C. of stage together.*)

No. 6 Trio

Cox, Box & Bouncer

TABLEAU V – THE STRANGER

Allegro moderato ♩ = 108

Cox

Who are you, sir?

Box

If it comes to that, sir? who are you?

(Cox)

Tell me who?

What's that to you, sir?

Who are you, sir? What's that to *who*, sir?

ff *p* *p*

tr *tr*

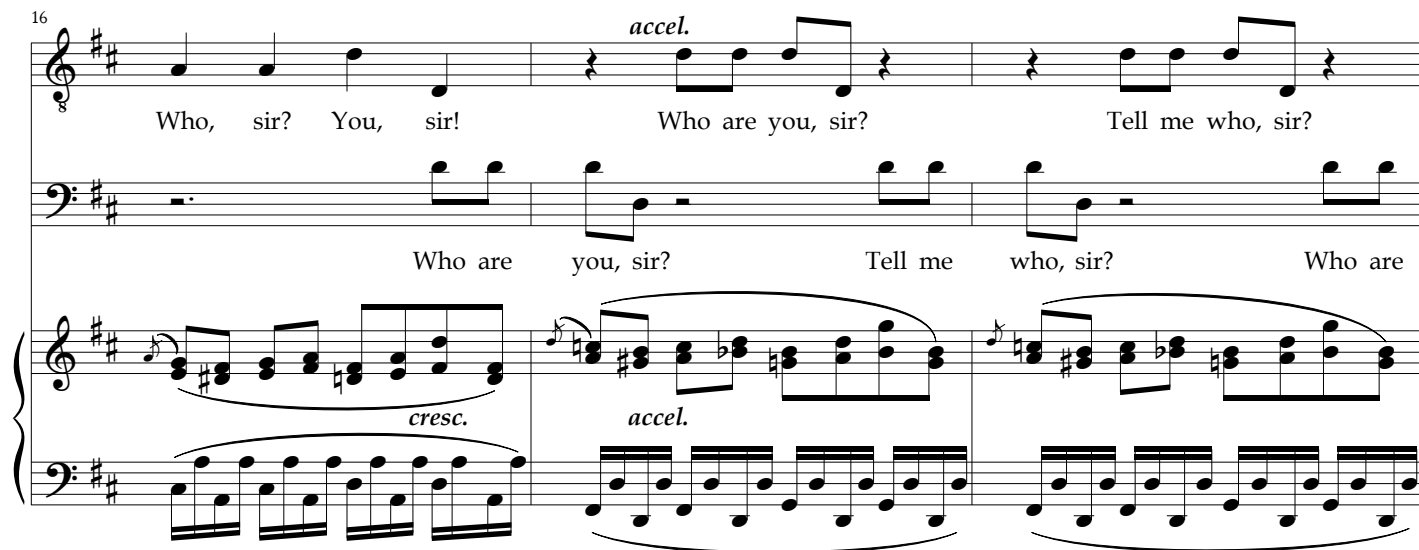
16

accel.

Who, sir? You, sir! Who are you, sir? Tell me who, sir?

Who are you, sir? Tell me who, sir? Who are

cresc. *accel.*

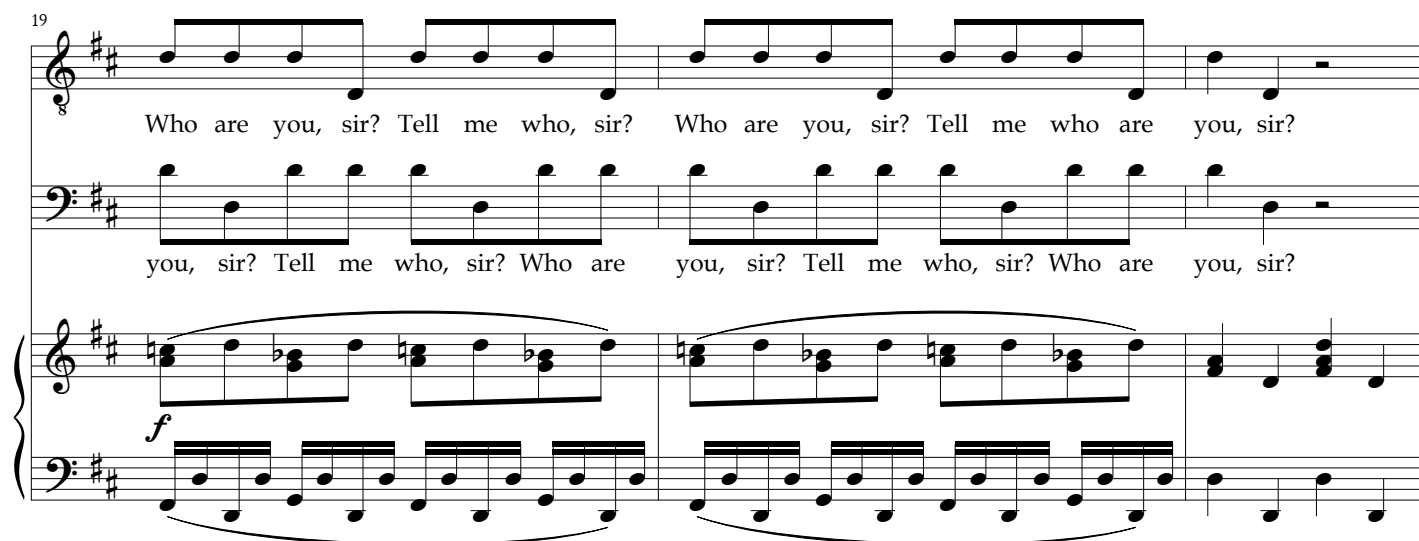


19

Who are you, sir? Tell me who, sir? Who are you, sir? Tell me who are you, sir?

you, sir? Tell me who, sir? Who are you, sir? Tell me who, sir? Who are you, sir?

f



22

(aside)

Yes, 'tis the hat - ter!

(aside)

Yes, 'tis the prin - ter!

ff *ff*



27

Yes, 'tis the hat - - - ter!

Yes, 'tis the prin - - - ter!

ff

32

Allegro furioso ♩ = 144

lunga pausa.

ff

36

Cox (with suppressed fury)

Prin - ter, prin - ter, take a hint - ter, Leave the room or —

p

39

else shall I Vain - ly strug - gle with the fire, —

42

With the rag - ing fierce de - sire, To do you an

cresc.

45

in - ju - ry, an in - - - ju - ry!

f

49 **Box** (with suppressed fury)

Hat - ter, hat - ter, cease your clat - ter,

dim. *p*

52

Leave the room or else shall I Vain - ly strug - gle

55

with the fire, With the rag - ing fierce de - sire,

58

To do you an in - ju - ry, an in -

cresc. *f*

61

(Box)
- ju - ry! Hat-ter, hat-ter, cease your clat-ter,

Cox
Prin - ter, prin - ter, take a hint - ter, Prin - ter, prin - ter,

p

65

Hat-ter, hat-ter, cease your clat-ter, go. Hat-ter, hat-ter, cease your clat-ter, Hat-ter, hat-ter, cease your
take a hint - ter, go. Prin-ter, prin-ter, take a hint-ter, Prin-ter, prin-ter, take a

68

clat-ter, Hat-ter, hat-ter, hat-ter, hat-ter, hat-ter, cease your clat-ter, go. Hat-ter, hat-ter, cease your
hint-ter, Prin-ter, prin-ter, prin-ter, prin-ter, prin-ter, take a hint-ter, go. Prin-ter, prin-ter, take a

71

clat-ter, Hat-ter, hat-ter, cease your clat-ter, Hat-ter, hat-ter, hat-ter, hat-ter, hat-ter, hat-ter, cease your clat-ter,
hint-ter, Prin-ter, prin-ter, take a hint-ter, Prin-ter, prin-ter, prin-ter, prin-ter, prin-ter, prin-ter, take a hint-ter,

74

go. Hat - ter, hat - ter, cease your clat - ter, clat - ter, cease your clat - ter, go.

go. Prin - ter, prin - ter, take a hint - ter, hint - ter, take a hint - ter, go.

ff

77 (Cox)

Your room!

meno mosso

p

81

If on that you're bent,

p *f*

85

Here is my re-ceipt for rent.

rit. *a tempo*

89 **Box**

Your re - ceipt is ve - ry fine. *p*

93

If you come to that, sir,

97 (Box)

If you come to that, sir— Here is mine! Mur-der! He can

Cox

Thieves! Boun-cer! He can

102

set - tle the hat - ter Turn out the man! — Boun - cer! Boun - cer!

set - tle the prin - ter, Turn out the man! — Boun - cer! Boun - cer!

120

The musical score consists of three systems. The first system has two staves: Treble Clef (top) and Bass Clef (bottom). The second system also has two staves: Treble Clef (top) and Bass Clef (bottom). The third system has two staves: Treble Clef (top) and Bass Clef (bottom), with a grand staff bracket on the left. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are written below the staves.

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

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

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

ff

125

The musical score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The Soprano part begins with a treble clef and a soprano 's' below it. The Alto part begins with a treble clef. The Tenor part begins with a bass clef. The Piano part begins with a grand staff (treble and bass clefs). The lyrics 'Ra - ta-plan, plan, plan, plan,' are repeated across the vocal parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including chords and single notes.

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

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

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

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

129

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

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

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

pp

134

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

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

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

138

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

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

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

142

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

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

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

sempre pp

147

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan. *f* Ra - ta -

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan. *f* Ra - ta -

plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan. *f* Ra - ta -

151

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

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

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

ff

155

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

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

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

ff

159

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

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

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

ff

164

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

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

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

168

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

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

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

1. **Box:** What do you mean by singing Rataplan, Sir?

Cox: What do *you* mean by singing Rataplan, Sir?

Box: I mean nothing, Sir.

Cox: So do I, Sir.

Box: Very well, Sir.

Cox: Very well, Sir.

171

p Ra - ta -

p Ra - ta -

p Ra - ta -

p Ra - ta -

1. *pp*

176

2. *p* plan.

2. *p* plan.

2. *p* plan.

2. *p* plan.

Box: Instantly remove that hatter!

Cox: Immediately turn out that printer!

Bouncer: Well—but, gentlemen—

Cox: Explain! (*pulling him around.*)

Box: Explain! (*pulling him around.*) Whose room is this?

Cox: Yes—whose room is this?

Box: Doesn't it belong to me?

Bouncer: No!

Cox: There! You hear, sir—it belongs to me!

Bouncer: No—it belongs to both of you!

Cox & Box: Both of us!

Bouncer: Oh, yes! gents, don't be angry—but you see, this gentleman—(*pointing to Box*)—only being at home in the day time, and that gentleman—(*pointing to Cox*)—at night, I thought I might venture, until my little back second floor room was ready—

Cox & Box: (*eagerly*) When will your little back second floor room be ready?

Bouncer: Why, to-morrow—

Cox: I'll take it!

Box: So will I!

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

Cox & Box: True.

Cox: I spoke first, sir—

Box: With all my heart, sir. The little back second floor room is yours, sir—now go—

Cox: Go? Pooh—pooh—!

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

Cox & Box: Then put it up!

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

Cox: What a disgusting position! (*Cox walks rapidly round the stage. Box sits down on a chair, at one side of the table, following Cox's movements.*)

Box: Will you allow me to observe, if you have not had any exercise to-day, you'd better go out and take it?

Cox: I shall not do anything of the sort, sir. *(seating himself at the table opposite Box.)*

Box: Very well, sir.

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

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

Cox: Halloa! What are you about, sir?

Box: What am I about? I'm about to smoke.

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

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

Cox: Then put your pipe out, sir!

Box: *(puts pipe on the table.)* There!

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

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

Cox: *(jumps up, goes to bed and sits down on the R. of BOX.)* I beg your pardon, sir – I cannot allow any one to rumple my bed.

Box: *(both rising.)* Your bed? Hark ye, sir, can you fight?

Cox: No, sir.

Box: No? Then come on – *(sparring at COX.)*

Cox: Sit down, sir – or I'll instantly vociferate "Police!"

Box: *(seats himself. COX does the same.)* I say, sir. –

Cox: Well, sir?

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

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

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

Cox: Nor have I any rooted antipathy to you, sir.

Box: Besides, it was all Bouncer's fault, sir.

Cox: Entirely, sir. *(gradually approaching chair.)*

Box: Very well, sir!

Cox: Very well, sir! (*Pause.*)

Box: Take a bit of roll, sir?

Cox: Thank ye, sir. (*breaking a bit off – pause.*)

Box: Do you sing, sir?

Cox: I sometimes dabble in a serenade.

Box: Then dabble away.

No. 7 Duet Serenade

Cox & Box

TABLEAU VI – THE DUEL

Allegretto con espressione

Cox

The

p

tr

p

7

but - ter - cup dwells on the low - ly mead, The dai - sy is bright to see; But

stacc.

11

bright - er far are the eyes_ that read The thoughts in the heart of me. I

cresc. *dim.*

15

come by night, I come by day, I come in the morn to sing my lay; I know my notes, I

20

Box *a tempo*

(Cox) *rall.* Fid-dle-id-dle-

count_ each_ bar, And I've learnt_ a tune_ on the gay_ gui - tar.

colla voce *a tempo*

23

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

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

dim. *dim.*

26

I come by night, I

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

p

p

28

come by day, I come in the morn ___ to

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

p

30

sing my lay; I know my notes, I

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

cresc.

cresc.

cresc.

34

38

Version 3.0.0

42

p *cresc.*

tar; I know _____ my notes, I count _____ each

p *cresc.*

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

p *cresc.*

44

f

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

f

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

f

47

ff

53

Box

The flow - er - et shines on the min-ar-et fair, The

tr *p* *stacc.*

(b) *sf*

58

Dah-lia waves in the breeze, The cock-cha-fer sighs in the mid-night air, The Dick-y bird sings in the

cresc. *dim.*

63

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

67

stay a-way; If you the gui-tar can sweet-ly do, I

rall. *colla voce*

70

(Box) *ad lib.* *cadenza* play on the con-cer-ti-na, The con-cer-ti-na too. Fid-dle-id-dle-

a tempo *a tempo*

Cox

72

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

75

I come by night, I *p* dum, Fid - dle - id - dle-dum, Fid - dle - id - dle - dum, Fid - dle - id - dle-dum, Fid - dle - id - dle -

77

come by day, I come in the morn — to dum, Fid - dle - id - dle-dum, Fid - dle - id - dle - dum, Fid - dle - id - dle-dum, Fid - dle - id - dle -

79

cresc.

sing my lay; I know my notes, I

cresc.

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

cresc.

81

The musical score for page 81 consists of three systems. The first system has a vocal line in G major (one flat) and a bass line. The vocal line has lyrics: "count each bar, And I've learnt a tune on the". The bass line has lyrics: "dum, Fid - dle - id - dle-dum, Fid - dle - id - dle - dum, Fid - dle - id - dle-dum, dum, dum,". The second system continues the piano accompaniment with a grand staff (treble and bass clef). The vocal line continues with the lyrics "count each bar, And I've learnt a tune on the". The bass line continues with the lyrics "dum, Fid - dle - id - dle-dum, Fid - dle - id - dle - dum, Fid - dle - id - dle-dum, dum, dum,".

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

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

[illegible]

87 *cresc.* *dim.*

tar, _____ on the

f *dim.*

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

90 *p*

gay _____ gui - tar; I know _____ my

p

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

dim. *p*

92 *cresc.*

notes, I count _____ each bar, I've learnt _____ a

cresc.

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

cresc.

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

tune on the gay gui - tar. _____

dum, on the gay gui - tar. _____

f *ff* *8va*

Box: Have you read this month's Bradshaw, sir?

Cox: No, sir – my wife wouldn't let me.

Box: Your wife!

Cox: That is – my intended wife.

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

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

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

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

Box: (*suddenly.*) Ha! Where? (*grasping COX's arm.*)

Cox: At a favourite watering place. How curious you are!

Box: Not at all. Well?

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

Box: Me? Why – not exactly!

Cox: Ah – a happy bachelor?

Box: Why – not precisely!

Cox: Oh! a – widower?

Box: No – not absolutely!

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

Box: Not help it?

Cox: No, sir – not you, nor any other man alive!

Box: Ah, that may be – but I'm not alive!

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

Box: But I am perfectly serious, sir, I've been defunct for the last three years!

Cox: (*shouting.*) Will you be quiet, sir!

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

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

Box: Oh! then I presume I'm not to set you down as being frantically attached to your intended.

Cox: Why not exactly; and yet, at present, I'm only aware of one obstacle to my doting upon her, and that is, that I can't abide her.

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

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

Box: Drown yourself!

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

Box: Listen: –

No. 8 Romance

Box & Cox

Allegretto comodo ♩ = 100

Box

Not long a - go it

Cox

I, 'tis odd to state, The same at Mar-gate

rit. *a tempo*

By her not lik-ing to be kissed I thought I'd bet - ter try to In the Life Guards or

did, oh!

colla voce *p a tempo*

21

Blues en - list.

How odd! And so did I too.

f

27

I was not tall e - nough, they said. The in - fan - try I

Too short they said, of me; ____

p

33

en - ter - ed. My wi - dow of - fered to pur - chase My dis -

And I the in - fan - tree; ____

38 *rit.*

charge from the march - ing line, oh!

That's odd, co - in - ci - den - tal - ly, The ve - ry same did

colla voce *p a tempo*

43

I he - si - ta - ted to con - sent, For my con - sent she wai - ted. I gave it.

mine, oh! Ah! With

49

The

mine I went, And ne - ver he - si - ta - ted.

56 (Box)

hap - py day came near at length, We hoped it would be sun - ny, I found I need - ed

61

all my strength To face the ce - re - mo - ny. I sud - den - ly found out I was un -

66

wor - thy to pos - sess her, I told her so at once be - cause I feared It might dis -

71 *Presto*

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

75
 flew to the South, A some-thing that came un - pleas-ant-ly near, Clat - ter - ing, spat - ter - ing,

79
 bat - ter - ing, shat - ter - ing, Dash - ing, clash - ing, smash - ing, flash - ing, slash - ing Crash - ing,

83
 miss - ing, but whiz - zing right past my ear.

88 *recit.*
 It shat - tered it - self on the man - tel - piece whop!

92 (Box) Ah! trem - ble, the ba - sin called Slop. It

Cox What was it?

p

96 (Box) fell at my feet, it would have put the Back of a man who was

sf

99 e - ver so meek up. So be - ing thus bait - ed, I re - tal - i - a - ted, And

sf

102 hurled at my wi - dow a crock - e - ry tea - cup.

sf

105 (Box)

And I was threat-ened with an ac-tion,

Cox recit.

Be - tween you, then, there was a frac-tion,

f

109

One morn, when I had fin-ished my ab-

O ciel! Pro-ceed.

113

Andante ♩ = 80

lu - tion, I took - No, sir, a re - so - lu - tion. Friends or

A walk?

p *f* *p*

117 (Box)

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

121

tie up my clothes, My - shirt and my hose, My socks for my toes, My - li - nen for nose, I

125

think of my woes, And - un - der the rose I pack up my bun - dle, and off I goes.

Red.

129 Cox: (spoken) Ha! I see, you left in a tiff!

(Box)

Lis-ten, I so - lemn - ly walked to the

133 *Un poco piu vivo* ♩ = 108

cliff, And sing - ing a sort of a dul - cet dirge, Put down my

139

bun - dle up - on the verge, Heard the wild sea - gull's mourn - ful cry,

pp

144

Looked all a-round, there was no - bo-dy nigh, None but I on the cliff so high, And

pp *sf* *sf*

148

all save the sea was bare and dry, And I took one look on the wave be - low, And I

sf *sf*

152

raised my hands in an a - go-ny throe, And I stood on the edge of the rock so steep, And I

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

156

gazed like a ma - niac on the deep... I cried: "Fare -

Red. * *Red.* *

159

Andante ♩ = 80

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

(Flute)

pp

163

well, fare - well to my on - ly love, To the sea be - low, and the sky a - bove."

dim.

167

With a glance at the sea of wild des - pair, I cried, "I

170

come;" My bun-dle lay there, At the edge, where the coast-guard's way was

173

chalked, Then a - way In the

176

Allegro tempo primo ♩ = 100

(Box)

op-po-site way I walked.

Cox

What a cle-ver man, What a ca-pi-tal plan, I've lis-tened with at-

181

What a

ten - tion, I think that I Should like to try Your won - der - ful in - ven - tion, What a

186

cle - ver man, What a ca - pi - tal plan You've lis - tened with at - ten - tion, If you

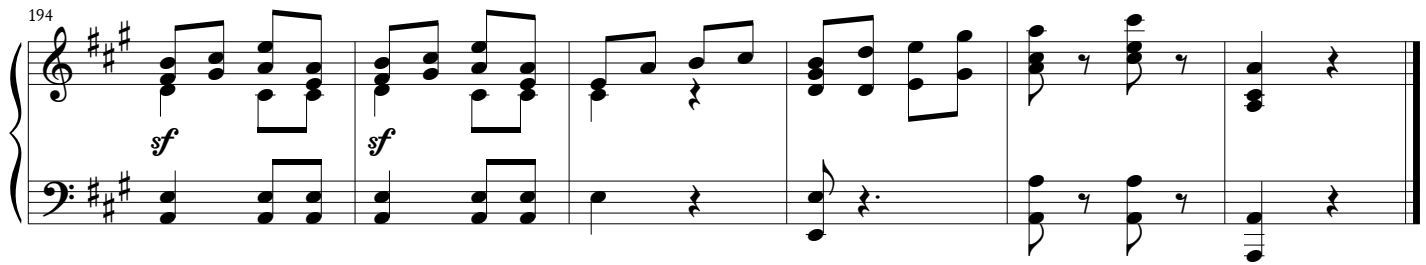
cle - ver man, What a ca - pit - al plan, I've lis - tened with at - ten - tion, I

190

rall. like it, why Should you not try My won - de - rful in - ven - tion. *a tempo*

rall. think that I Should like to try Your won - der - ful in - ven - tion. *a tempo*

rall. *a tempo* *ff*



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

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

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

Box: Penelope Ann!

Cox: Originally widow of William Wiggins?

Box: Widow of William Wiggins!

Cox: Proprietor of bathing machines?

Box: Proprietor of bathing machines!

Cox: At Margate?

Box: And Ramsgate.

Cox: It must be she! And you, sir – you are Box – the lamented, long lost Box!

Box: I am!

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

Box: Ah! Then you are Cox!

Cox: I am!

Box: I heard of it. I congratulate you – I give you joy! and now, I think I'll go and take a stroll. (*going.*)

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

Box: My intended! You mean your intended.

Cox: No, sir – yours!

Box: How can she be my intended, now that I am drowned?

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

Box: Benevolent being! I wouldn't rob you for the world! (*going*) Good morning, sir!

Cox: (*seizing him*) Stop!

Box: Unhand me, hatter! or I shall cast off the lamb and assume the lion!

Cox: Pooh! (*snapping his fingers in BOX's face*)

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

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

Both: Bouncer! Bouncer! (*BOUNCER runs in D. L. C., all three sing RATAPLAN, and stop in the middle.*)

Bouncer: What is it, gentlemen?

Box: Pistols for two!

Bouncer: Yes, sir.

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

Bouncer: Oh, no—they're not loaded.

Cox: Then produce the murderous weapons instantly. (*Exit BOUNCER, L. C.*)

Box: I say, sir!

Cox: Well, sir.

Box: What is your opinion of duelling, sir?

Cox: I think it's a barbarous practice, sir.

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

Cox: No: I daresay that does make a difference.

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

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

Box: Hark ye! Why do you object to marry Penelope Ann?

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

Box: Happy? me? with the consciousness that I have deprived you of such a treasure? No, no, Cox!

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

Box: Don't be absurd, sir.

Cox: Then don't you be ridiculous, sir.

Box: I won't have her!

Cox: No more will I.

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

Cox: That's fair enough, Mr. Box.

Box: Or, what say you to dice?

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

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

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

Box: Now then, sir!

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

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

Cox: Of course, sir!

Box: Very well, sir!

Cox: Very well, sir!

No. 9 The Gambling Duet

Box & Cox, with Bouncer

TABLEAU XVII – THE GAMBLERS! THE RATTLE!! THE HAZARD!!! THE DIE!!!!

Allegro non troppo ♩ = 108

Box

Six-es.

p *Red.*

Cox

That's a good throw for you,

Six-es.

16 **Box**

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

21 **(Box)**

Six - es.

Cox

Six - es.

26

Ve - ry good dice.

Six - es.

dim.

p

31

Sup - pose we ar - range (If it

Yours, sir, are nice,

36

suits you) to change?

Oh! ve - ry well, That I ___ will

41

(Cox)

do, To please ___ a gen - tle-man ___ Such ___ as ___ you.

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

46

51

56

Box

Six - es.

Cox

Six - es.

p *a tempo*

61

Six-es.

Oh! this is ab-surd, I

Six-es.

Oh! this is ab-surd, I

66

ne - ver have heard Of such won - der - ful throws As I've seen ____ with those. Oh!

ne - ver have heard Of such won - der - ful throws As I've seen ____ with those. Oh!

69

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

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

72

seen ____ with those. Six-es. Looks like trick - sies; Six-es.

seen ____ with those. Six-es. Looks like trick - sies; Six-es.

cresc.

76

Looks like trick - sies; With such_ a throw_ there's no-bo-dy can E-ver set-tle the case of Pe -

Looks like trick - sies; With such_ a throw_ there's no-bo-dy can E-ver set-tle the case of Pe -

p

80

ne - lo - pe Ann, With such_ a throw there's no-bo-dy can E-ver set-tle the case of Pe -

ne - lo - pe Ann, With such_ a throw there's no-bo-dy can E-ver set-tle the case of Pe -

84

ne-lo-pe Ann, Of Pe - ne-lo-pe, el-o-pe, ne-lo-pe, el-o-pe Ann.

ne-lo-pe Ann, Of Pe - ne-lo-pe, el-o-pe, ne-lo-pe, el-o-pe Ann.

ff

attacca (after dialogue)

(MUSIC STOPS.)

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

Cox: I shall go on till my luck changes.

Box: I have it — suppose we toss for the lady.

Cox: With all my heart.

(MUSIC RESUMES.)

90

Box

Where's my luck - y shil-ling?

Cox *recit.*

Where's my tos - sing six-pence?

f

95

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

Where's my tos - sing six - - - pence?

Box: (*spoken over music*) Now then, sir—heads win?

Cox: Or tails lose—whichever you prefer.

Box: It's the same to me, sir.

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

Box: Yes—(*suddenly*)—no. Heads win, sir.

Cox: Very well—go on! (*They are standing opposite each other.*)

99 *Music continues under dialogue*

104 \oplus *Optional cut to m. 115**

109

114

*Measures 107-114 appear only in the vocal score; they may have been cut by Sullivan during early performances.

119

Box

Head!

Cox

Head!

p a tempo

124

Head!

Head!

Could -n't you say some-thing else in-stead!

129

I wish an oc - ca - sion - al tail you'd

Head!

134

try. Head!

Head!

accel.

140

Vivace *recit.*

I nail your six - pence;

Head!

145

(Box)

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

150 (Box) *Presto*

Cox

You

Your shil-ling, I find, has got two heads! You

ff

155

swin-dler, you cheat, take care of my feet, Out of my room, sir, And in - to the street.

swin-dler, you cheat, take care of my feet, Out of my room, sir, And in - to the street.

159

Turn me out, try it, That is if you can. Swin - dler, cheat, va - ga - bond,

Turn me out, try it, That is if you can. Swin - dler, cheat, va - ga - bond,

162

swin - dler, cheat, You swin-dler! Va - ga-bond! Swin - dler!

swin - dler, cheat, Cheat! Thief! Cheat!

ff accel.

sf sf sf sf sf sf

166

(Box) Va-ga-bond! Boun-cer!

(Cox) Thief! Boun-cer!

(Enter BOUNCER, as usual, quite equal to the occasion.)

Bouncer

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

ff

sf sf

171

Allegro vivace ♩ = 108

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

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

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

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

sf sf *dim.* *pp*

176

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

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

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

180

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

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

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

185

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part consists of two staves, with the lyrics 'plan, Ra - ta - plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan' written below. The piano part consists of two staves, with the lyrics 'plan, Ra - ta - plan, plan, plan, plan, plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan' written below. The piano part features a repeating rhythmic pattern of eighth and sixteenth notes, with a final measure of each system containing a whole note chord. The vocal part features a repeating rhythmic pattern of eighth and sixteenth notes, with a final measure of each system containing a whole note chord.

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

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

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

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

189

The musical score is for three voices (Soprano, Alto, Bass) and piano. It is in 4/4 time and the key of D major (indicated by two sharps). The lyrics are 'plan. Ra-ta - plan, Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta - plan.' The vocal parts are marked with a forte (*f*) dynamic. The piano part begins with a forte (*f*) dynamic and then moves to fortissimo (*ff*) in the final measure. The piano part features a steady eighth-note accompaniment in the left hand and chords and moving lines in the right hand.

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

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

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

f *ff*

193

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

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

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

197

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

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

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

201

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

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

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

205

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

plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

209

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

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

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

ff

Cox & Box: Is the little back second floor room ready?

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

Cox: And you've kept it carefully in your pocket ever since?

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

Cox: Did you? Then I do forgive you. (*Exit BOUNCER D. L. C. Cox looks at letter.*) "Margate." The postmark decidedly says "Margate."

Box: Oh, doubtless a tender epistle from Penelope Ann.

Cox: Then read it, sir. (*Handing letter to BOX.*)

Box: Me, sir?

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

Box: *My* intended! Pooh! It's addressed to you—C-O-X.

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

Box: Nonsense! Fracture the seal!

Cox: (*opens letter – starts.*) Goodness gracious!

Box: (*snatches letter – starts.*) Gracious goodness!

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

Box: No, *yours*! However, it's perfectly immaterial. Go on.

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

Box: Poor woman!

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

Box: Generous, ill-fated being! (*affected.*)

Cox: And to think that I tossed up for such a woman!

Box: When I remember that I staked such a treasure on the hazard of a die!

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

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

Cox: *If she'd been my own intended? She was my own intended!*

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

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

Box: I deny it!

Cox: I say you have!

Box: The fortune's mine!

Cox: Mine!

Box: I'll have it!

Cox: So will I!

Box: I'll go to law!

Cox: So will I!

Box: Stop – a thought strikes me. Instead of going to law about the property, suppose we divide it?

Cox: Equally?

Box: Equally. I'll take two thirds.

Cox: That's fair enough – and I'll take three fourths.

Box: That won't do. Half and half!

Cox: Agreed! There's my hand upon it –

Box: And mine. (*about to shake hands – a postman's knock heard at street door.*)

Cox: Holloa! Postman again!

Box: Postman yesterday – postman to-day – (*Enter BOUNCER, D. L. C.*)

Bouncer: Another letter, Colonel Cox – twopence more!

Cox: I forgive you again! (*taking letter. Exit BOUNCER.*) Another trifle from Margate. (*Opens the letter – starts.*)
Goodness gracious!

Box: (*snatching letter – starts.*) Gracious goodness!

Cox: (*snatching letter again – reads.*) "Happy to inform you – false alarm."

Box: (*overlooking.*) "Sudden squall – oat upset – Mrs. Wiggins your intended" –

Cox: "Picked up by a steamboat" –

Box: "Carried into Boulogne" –

Cox: "Returned here this morning" —

Box: "Will start by early train, to-morrow" —

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

Box: Cox, I congratulate you —

Cox: Box, I give you joy!

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

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

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

Cox: No, yours!

Box: Yours!

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

Box: Ha! What's that! A cab's drawn up at the door! (*Running to the window.*) No — it's a twopenny omnibus!

Cox: (*leaning over BOX's shoulder.*) A lady's got out —

Box: There's no mistaking that majestic person — it's Penelope Ann!

Cox: Your intended!

Box: Yours!

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

Box: Hark — she's coming up stairs!

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

Bouncer: (*without, and knocking.*) Colonel!

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

Box: So have I!

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

Cox: Only you? Then where's the lady?

Bouncer: Gone!

Cox: Upon your honour?

Box: As a Militiaman?

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

Cox: Give it to me!

Bouncer: Then open the door!

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

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

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

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

Cox: "I hasten to apprise you of my immediate union" —

Box: "With Mr. Knox."

Cox: Huzza!

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

Bouncer: *(Putting his head in at door.)* The little second floor back room is quite ready!

Cox: I don't want it!

Box: No more do I!

Cox: What shall part us?

Box: What shall tear us asunder?

Cox: Box!

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

Cox: The very observation I was going to make to you!

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

Cox: No!

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

Cox: Of course we stop where we are!

Box: Of course.

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

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

Cox: Everything so clean and comfortable.

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

Cox: So he is—and I vote, Box, that we stick by him!

Box: Agreed!

No. 10 Finale

Box, Cox & Bouncer

Moderato ♩ = 100

Box

My hand up - on it, join but yours; A - gree the house will

(Box)

hold us.

Cox

And two good lod - gers Boun - cer gets, He'll in his arms en - fold us. *rall.*

Bouncer

Oh,

rall.

13 *Tempo come 1mo* ♩ = 152
(Bouncer)

yes! yes! to arms _____ And war's a - larms _____ You re-

21

mem-ber of course, You re - mem-ber of course, When I mount-ed a horse In _ her _

27

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

32 **Box** *f* And there's no oc -

Cox *f* And there's no oc -

(Bouncer)
foe - men, For then an in - va - sion Threat - ened the na - tion,

38 *p* ca - sion to sing Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

p ca - sion to sing Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta -

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

45 (Box)

plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, For Ra - ta - plan, Pe - ne - lo - pe

Cox & Bouncer

plan, Ra - ta - plan, plan, plan, plan, plan, plan, plan, For Ra - ta - plan, Pe - ne - lo - pe

cresc.

f

52

Ann Has mar-ried a - no - ther re - spec - ta - ble man, Three cheers for Knox, Who

Ann Has mar-ried a - no - ther re - spec - ta - ble cheers for Knox, Who

59

lives at the docks, And may he live hap - pi - ly if he can. Ra - ta - can. Ra - ta -

lives at the docks, And may he live hap - pi - ly if he can. Ra - ta - can. Ra - ta -

1. *p* 2. *ff*

1. *p* 2. *ff*

1. 2.

ff

66

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

71

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

76

Curtain.

APPENDIX

No. 2a Song (Original Key)

Bouncer

N.B. – In the 1894 Abridged Version, only the second verse is sung.

Allegretto marziale

f

9

16 **Bouncer verse 1**

Yes, yes, in those mer - ry - days, Yes, yes, in those bril - liant - days, We

Bouncer verse 2

We sound - ed the trum - pet, we beat _____ the drum, _____

p

25 (v.1)
ga - thered our lau - rels and rode on our bays, We ga - thered our lau - rels and

(v.2)
Some-how the e - ne - my, Some-how the e - ne - my, Some-how the e - ne - my

31 (v.1)
rode on_ our_ bays. I mount - ed a horse in_ Her_ Ma - jes - ty's

(v.2)
did - n't_ come, So I gave up my horse, in_ Her_ Ma - jes - ty's

f *p*

38 (v.1)
force, As one of the yeo - men_ who'd_ meet with the foe - men, For then an in -

(v.2)
force, As there was - n't a foe - man. to_ meet with the yeo - man, And so no in -

44 (v.1)
 vas - ion Threat - ened the na - tion.

(v.2)
 vas - ion Threat - ened the na - tion,

ff *p* *ff*

50 (v.1)
 And eve - ry - man, in the rear, — or the van, Found — an oc - ca - sion, And

(v.2)
 There was - n't a — man, In the rear — or the van, Who found — an oc - ca - sion, There

p

57 (v.1)
 eve - ry — man, in — the — rear, or — the — van, Found — an oc - ca - sion — to —

(v.2)
 was - n't — a — man, In — the — rear or — the — van, Found. an oc - ca - sion — to —

63 *both times* *p*

sing Ra-ta - plan! Ra-ta - plan! Ra-ta - plan! Ra-ta - plan! Ra-ta -

69 *cresc.* *ff*

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

75

plan, Ah! Ah! Ah! Ah! Ra - ta -

81 *da capo (G-minor)*

plan! Ra - ta - plan! plan! _____

No. 4a Lullaby (Original Version)

Box

Andantino ♩ = 144

mf *cresc.* *dim.*

6 **Box**

p

Hush'd is the ba - con on the grid, I'll take a nap and
Sleep, gen - tle ba - con, smoke a - mid, Which, cir - cling up, smiles

10

cresc. *p*

close my eye, Soon shall I be nod - ding nid,
on the fry, While I am nod - ding, nod - ding nid,

14

f *cresc.*

nod - ding, nod - ding, nod - ding. Sing - ing lul - la -

18

by, lul - la - by, lul - la - by, lul - la - by, *dim.* *rall.*

22

p *tenderly*
Hush - a - bye ba - con, on the coal top, Till I a - wa - ken, there you will stop,

p *a tempo*

26

Lul - la - by, Lul - la, lul - la - by, Lul - la -

30

by, Lul - la - by. *da capo* (Retires to bed.)