

Dedicated to his Friend, J. W. DAVISON

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# COX AND BOX

OR,

*The Long-Lost Brothers*

TRIUMVIRETTA IN ONE ACT

ADAPTED TO THE LYRIC STAGE  
FROM J. MADDISON MORTON'S FARCE OF

*“Box and Cox”*

BY

**F. C. BURNAND.**

THE MUSIC BY

**ARTHUR S. SULLIVAN.**

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# DRAMATIS PERSONÆ

JAMES JOHN COX ..... A Journeyman Hatter  
JOHN JAMES BOX ..... A Journeyman Printer  
SERGEANT BOUNCER.....Late of the Dampshire Yeomanry,  
with Military Reminiscences

## CONTENTS

| NO. |  | PAGE |
|-----|--|------|
| 1.  | OVERTURE   | 1    |
| 2.  | SONG (BOUNCER)                   “Rataplan”          | 7    |
| 3.  | DUET (COX & BOUNCER)       “Stay, Bouncer, stay”     | 16   |
| 4.  | SONG (BOX)                       “Hush-a-bye, bacon” | 37   |
| 5.  | SONG & DANCE (COX)           “My master is punctual” | 42   |
| 6.  | TRIO (COX, BOX & BOUNCER)   “Who are you, Sir?”      | 47   |
| 7.  | DUET, SERENADE (COX & BOX)   “The Buttercup”         | 71   |
| 8.  | ROMANCE (BOX)                 “Not long ago”         | 82   |
| 9.  | GAMBLING DUET (COX & BOX)   “Sixes”                  | 97   |
| 10. | FINALE (COX, BOX & BOUNCER)   “My hand upon it”      | 118  |

## APPENDIX

|    |   |     |
|----|---|-----|
| 4. | SONG (BOX)                       “Hush-a-bye, bacon”<br><i>(Original 6/8 version)</i> | 123 |
|----|---|-----|

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# COX AND BOX

F. C. BURNAND

ARTHUR SULLIVAN

## No. 1. Overture

Allegro molto (♩ = 144)

Piano

*ff*

*p*

*cresc.*

*p*

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords and melodic lines. A dynamic marking *p* is present in the second measure.

Second system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords and melodic lines. A dynamic marking *p* is present in the first measure.

Third system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords and melodic lines. A dynamic marking *cresc.* is present in the third measure.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords and melodic lines. A dynamic marking *p* is present in the first measure. The lyrics "cres - - cen - - do" are written below the notes.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords and melodic lines. A dynamic marking *f* is present in the first measure. The lyrics "cres - - cen - -" are written below the notes.

Sixth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords and melodic lines. A dynamic marking *ff* is present in the second measure. The lyrics "do" and "ff" are written below the notes.

First system of a piano score. The right hand features a melodic line with chords, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* is present in the right hand.

Second system of a piano score. The right hand continues with a melodic line, and the left hand provides harmonic support. The system concludes with a double bar line.

Third system of a piano score. It begins with a tempo marking of  $(\text{♩} = 108)$ . The right hand has a melodic line with dynamic markings of *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, and *ff*. The left hand has a rhythmic accompaniment.

Fourth system of a piano score. The right hand features a melodic line with chords, and the left hand has a rhythmic accompaniment.

Fifth system of a piano score. The right hand has a melodic line with a dynamic marking of *ff*. The left hand has a rhythmic accompaniment.

Sixth system of a piano score. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a complex texture with many chords and some melodic lines.

Second system of musical notation, continuing the piece. It features dense chordal textures in the upper staff and a more rhythmic bass line.

Third system of musical notation. The upper staff has chords with accents (>). The lower staff has a melodic line with a dynamic marking of *f* (forte) appearing towards the end of the system.

Fourth system of musical notation. The lower staff begins with a melodic line and a dynamic marking of *ff* (fortissimo). The upper staff continues with complex chordal textures.

Fifth system of musical notation. The lower staff starts with a melodic line and a dynamic marking of *ff*. The upper staff has dense chordal textures.

Sixth system of musical notation. The upper staff has chords with accents (>). The lower staff has a melodic line with a dynamic marking of *ff* appearing towards the end of the system.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a harmonic accompaniment with some rests.

Second system of musical notation. The treble staff continues with melodic and harmonic material. The bass staff features a dynamic marking of *sf* (sforzando) and includes performance instructions: *Ped.* (pedal) and an asterisk (\*) indicating a specific performance nuance.

Third system of musical notation, showing a continuation of the piece with similar rhythmic and harmonic patterns in both staves.

Fourth system of musical notation. The bass staff has two *sf* markings and a *Ped.* instruction, similar to the second system. An asterisk (\*) is also present.

Fifth system of musical notation. The bass staff features two *sf* markings and a melodic line with a slur.

Sixth system of musical notation, beginning with the instruction *Pesante* (heavy). The bass staff has a dense texture of chords, and the treble staff has a melodic line.

SCENE. — *A Room, decently furnished; at C. a bed, with curtains closed; at L. C. a door at 3 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 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. D.*) Open locks, whoever knocks!

*Enter* **SERJEANT BOUNCER**

**BOUN**. 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.

**BOUN**. 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.

**BOUN**. 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'd been cropped for the Militia —

**BOUN**. The Militia! — I recollect when I was in the Militia.

**COX**. Ah! now he's off on his hobby.

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

No. 2. Rataplan  
(BOUNCER'S SONG)

Allegretto marziale

Piano

The first system of the piano accompaniment consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a forte (f) dynamic marking and contains a melodic line with eighth-note patterns. The bottom staff is a bass clef with a whole rest. The key signature has three flats and the time signature is 3/8. The system ends with the instruction "con 8va" and a dashed line.

The second system of the piano accompaniment consists of three staves. The top staff is a treble clef with a whole rest. The middle staff continues the melodic line from the first system. The bottom staff is a bass clef with a whole rest. The system ends with the instruction "8va" and a dashed line.

BOUNCER.

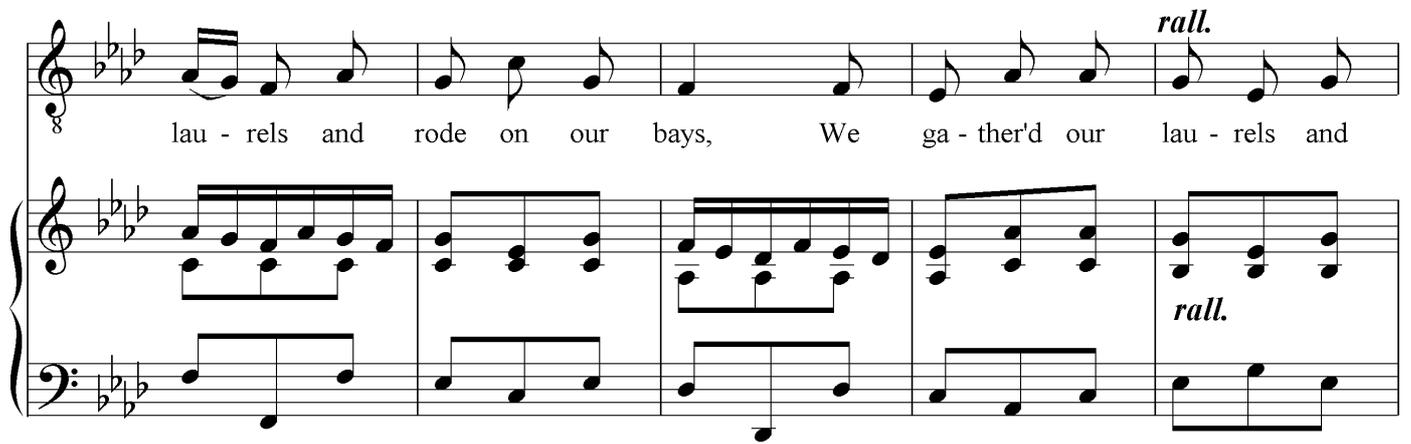
Yes, yes, in those

The third system includes a vocal line in the top staff and piano accompaniment in the bottom two staves. The vocal line begins with the lyrics "Yes, yes, in those". The piano accompaniment continues with a melodic line in the middle staff and a bass line in the bottom staff. A piano (p) dynamic marking is present in the middle staff. The system ends with the instruction "8va" and a dashed line.

mer - ry\_ days, Yes, yes, in those bril - liant days, We gather'd our

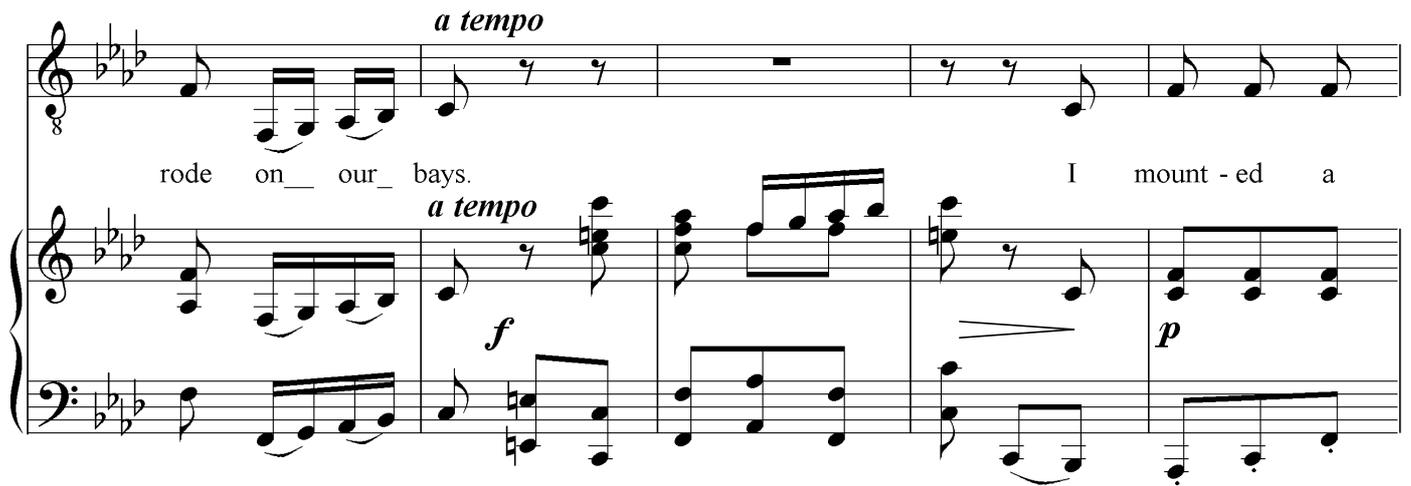
The fourth system includes a vocal line in the top staff and piano accompaniment in the bottom two staves. The vocal line continues with the lyrics "mer - ry\_ days, Yes, yes, in those bril - liant days, We gather'd our". The piano accompaniment continues with a melodic line in the middle staff and a bass line in the bottom staff.

*rall.*  
lau - rels and rode on our bays, We ga - ther'd our lau - rels and



*a tempo*  
rode on our bays. I mount - ed a

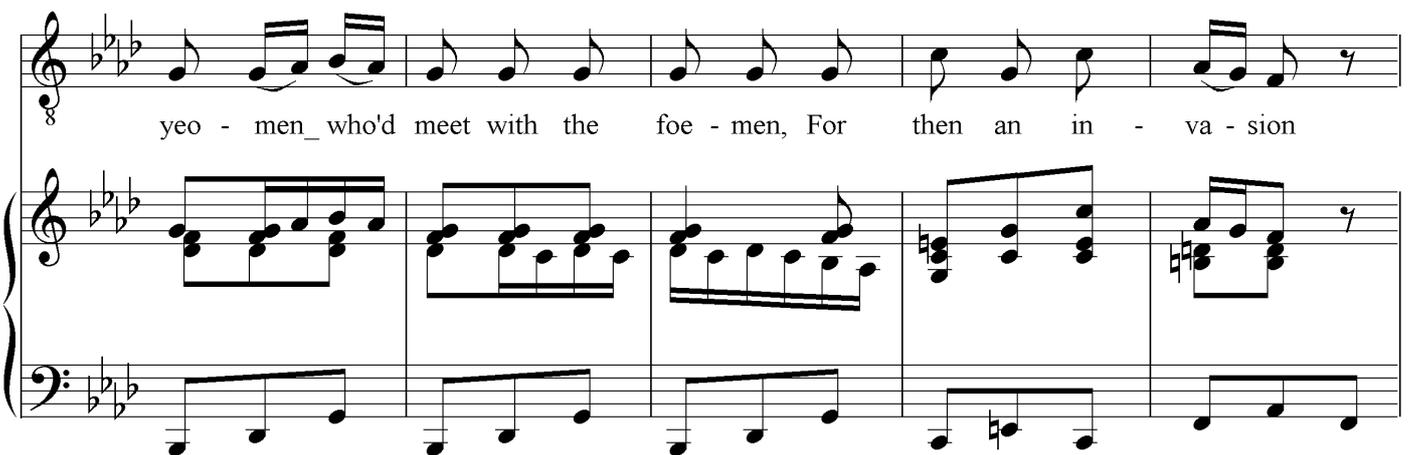
*a tempo*  
*f* *p*



horse, in Her Ma - jes - ty's force, As one of the



yeo - men who'd meet with the foe - men, For then an in - va - sion



Threat-en'd the na - tion.

*ff* *p* *ff*

And ev' - ry\_ man in the rear, \_\_\_ or the van,

*p e staccato* *p*

Found \_\_\_ an oc - ca - sion, And ev' - ry\_ man, in\_ the\_ rear or\_ the\_

*p* *cresc.*

van, Found an oc - ca - sion\_ to\_ sing: \_\_\_ Ra - ta-

*f* *p*

*cresc.*

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

*p* *cresc.*

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

*ff* *sf* *sf* *sf*

Ah! Ra - ta -

plan! Ra - ta - plan!

*rf* *rf*

First system of musical notation. The piano part consists of a treble and bass clef. The treble clef has a forte (*f*) dynamic marking. The bass clef has a *con 8va* marking. The vocal line is in the upper staff, mostly containing rests.

Second system of musical notation. The piano part continues with treble and bass clefs. The treble clef has an *8va* marking. The vocal line remains mostly empty.

Third system of musical notation. The vocal line begins with the lyrics "We sound - ed the". The piano part has a piano (*p*) dynamic marking. The *8va* marking is present in the bass clef.

Fourth system of musical notation. The vocal line continues with the lyrics "trum - pet, We beat the drum, Somehow the". The piano part continues with treble and bass clefs.

*rall.*

en - e - my, Some - how the en - e - my, some - how the en - e - my

*a tempo*

did - n't\_ come. So I gave up my

*a tempo*

*f* *p*

horse, in\_ Her\_ Ma - jes - ty's force, As there was - n't a

foe - men\_ To\_ meet with the yeo - men, And so no in - va - sion

Threat-en'd the na - tion.

*ff* *p* *ff*

There was - n't a man in the rear, or the van, Who

*p e staccato* *p*

found an oc - ca - sion, There was - n't a man, in the rear or the

*cresc.* *p* *cresc.*

van, Found an oc - ca - sion to sing: Ra - ta-

*f* *p*

*cresc.*

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

*p*

*cresc.*

*ff*

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

*ff* *sf* *sf* *sf*

Ah! Ra - ta -

plan! Ra - ta - plan!

*rf* *rf*

*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?

**BOUN.** Why — I suppose the chimney —

**COX.** The chimney doesn't smoke tobacco. I'm speaking of tobacco smoke, how is that?

**BOUN.** (*confused*) Why — I suppose — yes — that must be it —

**COX.** At present, I am entirely of your opinion — because I haven't the most distant particle of an idea what you mean.

**BOUN.** 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.

**BOUN.** Why —

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

**BOUN.** 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.

**BOUN.** Yes, sir, and a very respectable young gentleman he is. Good morning, Colonel. (*going.*)

### No. 3. Stay, Bouncer, Stay!

(DUET.)

Piano

The piano introduction is in 2/4 time, key of B-flat major. The right hand features a melodic line with trills (tr) and a final flourish. The left hand provides a rhythmic accompaniment with a strong bass line, also featuring trills (tr) and a final flourish. The dynamic is marked *ff*.

COX. (*Recit.*)

Stay, Bouncer, stay! To me it has oc-cur'd, That now's the time with you to have a

The vocal line for COX is in recitative style, with a simple melodic contour. The piano accompaniment consists of block chords in the right hand and single notes in the left hand, providing harmonic support.

BOUNCER. (*aside*)

word. <sup>8</sup> What can he mean? I trem - ble, ah! I trem -

*a tempo*

*p*

The vocal line for BOUNCER is in an aside, with a more melodic and expressive line. The piano accompaniment is in a moderate tempo (*a tempo*) and features a rhythmic pattern in the right hand and a bass line in the left hand. The dynamic is marked *p*.

COX. BOUNCER. (*aside*)

ble! <sup>8</sup> Lis - ten! <sup>8</sup> With plea - sure. Yes! I must dis -

The vocal lines for COX and BOUNCER are in dialogue. COX's part is in recitative, while BOUNCER's part is in an aside. The piano accompaniment continues with block chords and a bass line.

sem - - - ble.

*p colla voce* *f* *p rall.*

Andante (♩ = 66)  
COX. *f*

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

*p*

one from two, and on - ly one re - mains; Take one from

*cresc.*

one, and as we have been taught, Re - main - der: none, that

*dim.*

*ritard.* *appassionata*

is re - main - der nought, Take one from two, Take one from one,

*ritard.* *p*

*Red.* \*

Take one \_\_\_\_\_ from one, and as we have been taught, Re - main - der — none, —

*f* *dim.* *p*

*Allegretto*

Re - main - der — none, that is re main - - der — nought.

You fol - low me:

**BOUNCER.**

I think you can. <sup>8</sup> I do.

Ra - ta - plan! Ra - ta -

**COX.** *Tempo primo*

plan! Ra - ta - plan, plan, plan, plan, <sup>8</sup> plan! Now

coals is coals, as sure as eggs is eggs; Coals have - n't

*cresc.*

souls, no more than they have legs; But as you will ad - mit, the

*cresc.*

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

*f* *dim.*

*appassionata*

go, contrive to go, contrive to go! But as

*f* *Ped.* \* *Ped.* \*

you will ad - mit, the case is so, That legs or no legs, My coals con-

*dim.* *p*

*Recit.* BOUNCER.

trive to go, con - trive to go! *Più vivo* Well

COX.

I should say — or as it seems to me — Ex - act - ly.

BOUNCER. COX. BOUNCER. (*going*)

Quite so. Then we both a - gree. As we a - gree, good

COX. (*slower.*) Vivace (♩=120)

day. I've some-thing more to say.

*p* *f* *dim.*

COX. BOUNCER.

'Tis not my coals a - lone—<sup>8</sup> (Ah! why this cru - el

COX.

tone?)<sup>8</sup> But o - ther things as dear as they to me. \_\_\_\_\_ Which

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

gra - dual loss I see, \_\_\_\_\_ Un - til their case the po - et's words ex -

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

**BOUNCER.**  
Ah! yes, their case the po - et's words ex - press: "Small by de-

**COX.**  
Un - til their case the po - et's words ex - press: "Small by de-

grees and beau - ti - ful - ly less,

grees and beau - ti - ful - ly less, *dim.* Small by de - greees and

*p*

*dim.* *rall.*

Ah! beau-ti-ful - ly, beau - ti- ful - ly, beau - ti- ful - ly less." \_\_\_\_\_

*rall.*

beau-ti-ful - ly less, beau - ti- ful - ly less." \_\_\_\_\_

*dim.* *rall.* *pp*

**Allegretto Pesante** *COX. f*

And now, Ser-geant Boun-cer, I

*f*

beg to an-nounce, sir, For ne'er was oc - ca - sion as this\_half as good, What-

e'er may my coals ail, These things go by wholesale, My lucifers,

*cres*

*accel.*

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

*accel.*

ac - - - cen - - - do

*Andante* (♩ = 60)

wood!!!!

*p*

**BOUNCER.**

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

*p*

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

*p* *fp* *fp* *fp*

**BOUNCER.**  
Should once sus - pect, That Boun-ger is

**COX.**  
A dod - ger.

*cresc.* *ff*

**Andante**  
**BOUNCER.** (*thoughtfully*)

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

*p*

**COX.**  
must have been — <sup>8</sup> No! no! 'Twas not the cat!

*fp* *fp cresc.* *ff*

Allegro Militario (♩ =108) BOUNCER.

*f* Ra - ta - plan, Ra - ta - plan, I'm a

*ff*

mi - li - ta - ry man, Rough, hon - est, I hope, tho' un - pol - ishe'd, And I'll

bet you a hat That as to the cat, The cat in the arm - y's a-

*COX.*  
bol - ish'd, <sup>8</sup> Ra - ta plan, Ra - ta - plan, You're a mi - li - ta - ry man,

*p*



*f*  
 plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan,  
*f*  
 Ra - ta - plan, plan,  
*ff*

plan, Ra - ta - plan, Ra - ta - plan, I'm a mi - li - ta - ry man.  
 plan, *p* Ra - ta - plan, Ra - ta -  
*sf* *f* *p*

I'm a mi - li - ta - ry man  
 plan, He's a mi - li - ta - ry man, He's a mi - li - ta - ry  
*f* *p*

A mi - li - ta - ry, mi - li - ta - ry,

man, A ve - ry mi - li - ta - ry man, a

*cresc.*

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

*ff* mi - li - ta - ry man. Ra - ta - plan, Ra - ta - plan, He's a mi - li - ta - ry man

*ff*

Hon - est I am, as I hope\_ to ap - pear, And as to the cat, the\_

Hon - est, I hope, tho' it doesn't ap - pear, And as to the cat, the\_

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,

*f* plan, Ra - ta - plan, *p* Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, *f* plan, plan, Ra - ta

*f* Ra - ta - plan, *p* Ra - ta - plan, plan, plan,

*ff* *p* *f*

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

*f* Ra - ta - plan, plan,

*ff*

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

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

*sf* *f* *p*

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

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

*f* *p*

A mi - li - ta - ry, mi - li - ta - ry,

man, A ve - ry mi - li - ta - ry man, a

*cresc.*

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

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

*ff*

Hon - est I am, as I hope\_ to ap-pear, And as to the cat, the\_

Hon - est, I hope, tho' it doesn't ap - pear, And as to the cat, the\_

treacher - ous\_ cat, It is - n't in the ar - my, We won't have it here, Ra - ta-

treacher - ous\_ cat, It is - n't in the ar - my, We won't have it here, Ra - ta-

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

mi - li - ta - ry, mi - li - ta - ry man.  
mi - li - ta - ry, mi - li - ta - ry man.

*ff*

The second system continues the vocal lines and piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo) in the right hand, which begins with a melodic flourish. The system concludes with a double bar line.

The third system shows the piano accompaniment continuing. The right hand has a complex melodic line with many beamed notes, while the left hand provides a rhythmic accompaniment with eighth notes. The system ends with a double bar line.

**BOUN.** He's gone at last! I declare I was all in 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 the 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 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 curtains.*)

**BOX.** (*without*) Pooh — pooh! Why don't you keep your own side of the staircase, sir? (*Enters at 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!

**BOUN.** (*emerging from behind the curtains of bed*) Lor, Mr. Box! what is the matter?

**BOX.** Mind your own business, Bouncer!

**BOUN.** 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?

**BOUN.** But then you've all 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.

**BOUN.** 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?

**BOUN.** (*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.

**BOUN.** Yes sir. And they tell me that's why he took the *hattics*! And, by-the-bye, Mr. Box, he 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.

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

**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.

**BOUN.** Well, Mr. Box — do you want anything more of me?

**BOX.** On the contrary — I've had quite enough of you?

**BOUN.** Well, if ever!

**BOX.** But there's one evolution I should much like to see you perform.

**BOUN.** What's that?

**BOX.** Right about face, quick march. (*Exit BOUN., L. C. D., slamming door after him.*)

**BOX.** 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 distinct and vivid 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 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 the gridiron, which is hanging over 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. A Lullaby  
(BOX'S SONG)

Andante ma non troppo lento

Piano

*mf dolce*

The piano introduction consists of three measures. The right hand has a whole rest. The left hand plays a rhythmic accompaniment of eighth notes in a descending pattern, starting on G4 and ending on C3. The tempo is marked 'Andante ma non troppo lento' and the dynamics are 'mf dolce'.

BOX.

Hush'd is the ba - con on\_ the\_ grid, I'll take\_ a nap and

*p*

The first system of the vocal part begins with a whole rest for the first measure, then the vocal line starts on G4. The lyrics are 'Hush'd is the ba - con on\_ the\_ grid, I'll take\_ a nap and'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamics are marked 'p'.

close my eye, Soon shall I be nod - ding, nod - ding\_ nid,

The second system of the vocal part continues the melody. The lyrics are 'close my eye, Soon shall I be nod - ding, nod - ding\_ nid,'. The piano accompaniment remains consistent with the previous system.

*cresc.*

mid nodding, nodding, nodding, nodding, Sing - - ing lul - la - by, *f* Lul - la-

*pp*

by, Lu - la - by, Lul - la, lul - la, lul - la, lul - la, lu - la-

*p*

*p*

by, Hush - a - bye ba - con, on the coal\_top,

*rall.*

*p* *pp*

Till I a - wa - ken, There you will stop, Hush - a - bye ba - con,

on the coal top, Lul - la - by, Lul - la - by, Lul - la - by

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are "on the coal top, Lul - la - by, Lul - la - by, Lul - la - by". The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

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

*pp*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a common time signature. The lyrics are "Lul - la - by, Lul - la - by.". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and features a more active right hand with sixteenth-note patterns.

*mf*

The third system shows the vocal line and piano accompaniment. The vocal line has a treble clef and a common time signature. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a steady eighth-note pattern in the right hand.

Sleep\_ gentle ba - con, smoke\_ a - mid, Which

*p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a common time signature. The lyrics are "Sleep\_ gentle ba - con, smoke\_ a - mid, Which". The piano accompaniment includes a dynamic marking of *p* (piano) and features a steady eighth-note pattern in the right hand.

circ - ling up, smile on the fry, While I am nod - ding,

nod - ding\_ nid, nid nodding, nodding, nodding, nodding, Sing - - ing\_

*cresc.*

lul - la - by, Lul - la - by, \_\_\_\_\_ Lu - la - by, \_\_\_\_\_ Lul - la,

*f* *pp*

lul - la, lul - la, lul - la, lul - la - by, Hush - a - bye\_ ba - con,

*p*

*rall.*

*p* *pp*

on the coal\_top, Till\_ I a - wa - ken, There you will stop,

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

by, Lul - la by Lul - la -

by, Lul - la - by.

*pp*

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

**No. 5. My Master is Punctual**  
(SONG AND DANCE)

**Allegro non troppo** COX.

My mas-ter is punc-tu-al al-ways in bu-si-ness,

Piano *p ad lib.*

Un-punc-tu-al-i-ty, e-ven slight, is in his Eyes such a crime that on

show-ing my phiz in his Shop, I thought there'd be the de-vil to pay,

*sf*

Shop, I thought there'd be the de - vil to pay. *(dances with renewed delight.)*

My

*p ad lib.*

a - ged em - ploy - er, with his phy - si - o - gno - my Shin - ing from soap like a

star in as - tro - no - my, Said, "Mis - ter Cox, you'll o - blige me and hon - our me,

If you will take this as your ho - li - day, If you will take this as

your ho - li - day. *(dances with increased delight and satisfaction.)*

This system contains only the piano accompaniment for the final system on the page.

8

Visions of Brighton and back, and of *Rosh-er-ville*, Cheap fare ex-cursions al-

*p ad lib.*

*poco rall.*

read - y the *squash* I feel, Fear - ing the rain, put on my Mack - in - tosh I vill,

*colla voce.*

Now for my break-fast, my light *de - jeu - nay*. Now for my break-fast, my

*sf*

light *de - jeu - nay*.

*f* *sf*

**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'll 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.*) Halloa, 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. Ha, ha! 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 mantel-piece at R., takes key out of one of the ornaments opens door at R. and exit, 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 fireplace.*) 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. Who Are You, Sir?  
(TRIO)

Allegro moderato (♩ = 108)

COX.  
Who are you, sir?

Piano *ff* *p*

BOX.  
Tell me who!  
8 If it comes to that, sir,

*tr* *p*

COX.  
Who are you?  
8 Who are you, sir?

*p*

BOX.  
What's that to you, sir? Who, sir? You, sir?

COX.  
What's that to who, sir? Who are

*cresc.*

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

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

*accell* - - - *er* - - - *an* - *f* - - - *do*

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

you, sir? Tell me who, sir? Who are you, sir? Yes, 'tis the

*(aside, ad lib.)*

*ff*

*(aside, ad lib.)*

Yes, 'tis the hat-ter! Yes, 'tis the hat - -

prin-ter! Yes, 'tis the prin - -

*ff*

ter.

ter.

*ff*

*lunga pausa*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'ter.' and 'ter.' with long dashes indicating sustained notes. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests, marked with a forte (*ff*) dynamic. A section of the piano part is marked 'lunga pausa' (long pause).

**Allegro furioso** (♩ = 144)

**COX.** (*with suppressed fury*)

Prin - ter, prin - ter

*ff*

*p*

Detailed description: This system is the beginning of a new section. It features a vocal line with the lyrics 'Prin - ter, prin - ter' and a piano accompaniment consisting of a continuous triplet eighth-note pattern in the left hand. The tempo is marked 'Allegro furioso' with a quarter note equal to 144 beats. The section is marked 'COX.' and 'with suppressed fury'. Dynamics range from fortissimo (*ff*) to piano (*p*).

take a hint - ter, Leave the room or else shall I,

Detailed description: This system continues the vocal and piano accompaniment from the previous system. The vocal line has the lyrics 'take a hint - ter, Leave the room or else shall I,'. The piano accompaniment maintains the triplet eighth-note pattern in the left hand.

Vain - ly strug - gle with the fire, With the ra - ging

fierce de - sire To do you an in - ju - ry, an

*cresc.*

in - ju - ry!

*f*

**BOX.** *(with suppressed fury)*

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

*dim.* *p*

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

with the fire, With the ra - ging fierce de - sire,

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

BOX. ju - ry, Hat - ter, hat - ter, cease your clat - ter,  
 COX. Prin - ter, prin - ter, take a hin - ter,

Hatter, hatter, cease your clatter, go. Hat-ter, hat-ter, cease your  
 Prin-ter, prin-ter, take a hint-ter, go Prin-ter, prin-ter, take a

The piano accompaniment consists of a treble and bass staff. The treble staff features triplet eighth notes in the first two measures, followed by a slur over two more triplet eighth notes. The bass staff provides a steady accompaniment with quarter notes and chords. A dynamic marking of *f* (forte) is present in the third measure of the piano part.

clat-ter, Hat-ter, hatter, cease your clat-ter, Hat-ter, hat-ter, hat-ter, hat-ter, hat-ter cease your clatter,  
 hin-ter, Prin-ter, printer, take a hin-ter, Printer, printer, printer, prin-ter, prin-ter take a hin-ter,

The piano accompaniment continues with a treble staff featuring chords and eighth notes, and a bass staff with quarter notes and chords. The dynamic marking *f* remains.

go Hat-ter, hat-ter, cease your clat-ter, Hat-ter, hatter, cease your clat-ter, Hat-ter, hat-ter, hat-ter,  
 go Prin-ter, prin-ter, take a hin-ter, Prin-ter, printer, take a hin-ter, Printer, printer, printer,

The piano accompaniment continues with a treble staff featuring chords and eighth notes, and a bass staff with quarter notes and chords. The dynamic marking *f* remains.

hat-ter, hatter cease your clatter, go, Hat-ter, hatter, cease your clatter, clatter, cease your clatter

printer, printer, take a hint-ter, go, Printer, printer, take a hin-ter, hin-ter, take a hin-ter

*ff*

go.

go.

*p* *meno mosso*

COX.

Your room! If on that you're bent,

Here is my re-ceipt for

rent. BOX.  
8 Your re-

*rit. a tempo*

ceipt is ve - ry fine.

*p sf*

If you come to that, sir— If you come to that, sir—

*p*

BOX. Here is mine. Mur - der! He can set - tle the hat - ter,

COX. *ff* Thieves! Bouncer! He can set - tle the prin - ter,

BOX. turn out the man! Boun-cer! Boun-cer!

COX. turn out the man! Boun-cer! Boun-cer!

(Enter BOUNCER.) **BOUNCER.** Ra - ta - plan!

**Allegro vivace**  
(♩ = 108)

Musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef, both with a soprano '8' below them. The third staff is a vocal line in treble clef with lyrics: "Ra - ta-plan! Ra-ta-plan, Ra-ta-plan, Ra-ta-plan!". The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is Allegro vivace (♩ = 108). The system ends with a double bar line and a repeat sign.

Musical score for the second system. It consists of four staves. The top three staves are vocal lines in treble clef, each with a soprano '8' below them. The lyrics for all three are: "Ra - ta - plan, Ra - ta - plan, Ra - ta-plan,". The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The key signature is B major (two sharps). The tempo is Allegro vivace. The system includes dynamic markings such as *ff* and *ff*. The system ends with a double bar line and a repeat sign.





*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,

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

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

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

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

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

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

*sempre pp*

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

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

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

*f*

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

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

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

*ff*

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

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

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

*ff*

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

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

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

plan, Ra - ta - plan, \_\_\_\_\_

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

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

**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,"

*pp attacca*

*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,

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

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

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

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

*sempre pp*

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

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

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

*f*

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

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

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

*ff*

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

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

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

*ff*

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

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

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

plan, Ra - ta - plan,

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

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, 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 \_\_\_\_\_

*ff*

**BOX.** Instantly remove that hatter!

**COX.** Immediately turn out that printer!

**BOUN.** Well — but gentlemen —

**COX.** Explain! (*pulling him round*)

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

**COX.** Yes — whose room is this?

**BOX.** Doesn't it belong to me?

**BOUN.** No!

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

**BOUN.** No — it belongs to both of you!

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

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

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

**BOUN.** Why, to-morrow—

**COX.** I'll take it!

**BOX.** So will I!

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

**COX & BOX.** (*together*) True.

**COX.** I spoke first, sir!

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

**COX.** Go? Pooh — pooh —!

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

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

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

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

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

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

**BOX.** Very well, sir.

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

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

**COX.** Holloa! What are you about, sir?

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

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

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

**COX.** Then put your pipe out, sir!

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

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

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

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

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

**COX.** No, Sir.

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

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

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

**COX.** Well, sir?

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

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

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

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

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

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

**BOX.** Very well, sir!

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

**BOX.** Take a bit of roll, sir?

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

**BOX.** Do you sing, sir?

**COX.** I sometimes dabble in a serenade.

**BOX.** Then dabble away.

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

*Allegretto con espressione*

Piano

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system shows the piano introduction with a treble clef staff containing rests and a grand staff (treble and bass clefs) with piano accompaniment. The second system begins the vocal entry with the lyrics "The but-ter-cup dwells on the low - ly mead, The". The third system continues the vocal line with lyrics "dai-sy is bright to see; But bright - er far are the eyes\_ that read The". The fourth system concludes the vocal line with lyrics "thoughts in the heart of me. I come by night, I come by day, I". The piano accompaniment includes dynamic markings such as *p*, *cresc.*, and *dim.* throughout the piece.

*rall. 3*

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

*colla voce*

**BOX. *a tempo***

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

**COX.**

learnt a tune\_\_ on the gay\_\_ gui - tar, Fid-dle-id-dle-um,

dum,

*dim.*

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

*dim.*

I come by night, I

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

*p*

come by day, I come in the morn\_ to

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

*cresc.*

sing my lay, I know my notes, I

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

*cresc.*

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

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

*p*

gui - tar, on the gay gui - tar,

la, la,

*cresc.*

*f*

*cresc.*

on the gay gui-

la, la,

*dim.*

*dim.*

tar; I know my notes, I count each

*p* *cresc.*

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

*p* *cresc.*

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

*f*

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

*f*

*ff*

tr  
sf  
p

BOX.

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

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

cresc.  
dim.

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

*rall.* *3* *ad lib.*

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

*colla voce*

**BOX.**  
*cadenza*

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

**COX.** *a tempo*

Fiddle-iddle-dum, Fiddle-iddle-

*a tempo*

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

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

*dim.*

I come by night, I

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

*p*

come by day, I come in the morn\_ to

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

sing my lay, I know my notes, I

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

*cresc.*

*cresc.*

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

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

*p*

gui - tar, on the gay gui - tar,

la, la,

*cresc.*

*f*

*cresc.*

on the gay gui-

la, la,

*dim.*

*dim.*

tar; I know my notes, I count each

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

*p* *cresc.*

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

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

*f*

tar.

tar.

*ff* *8va* *loco.*

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

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

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

**BOX.** Your *wife!*

**COX.** That is — my *intended* wife.

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

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

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

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

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

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

**BOX.** Not at all. Well?

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

**BOX.** Me? Why — not exactly!

**COX.** Ah — a happy bachelor ?

**BOX.** Why — not precisely!

**COX.** Oh! a — widower ?

**BOX.** No — not absolutely.

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

**BOX.** Not help it?

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

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

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

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

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

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

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

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

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

**BOX.** Drown yourself!

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

**BOX.** Listen —

No. 8. Not Long Ago  
(ROMANCE)

Allegretto comodo (♩ = 100)

Piano

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

BOX.

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

The vocal line for the first line of lyrics is marked 'BOX.' and begins with a quarter rest. The piano accompaniment continues with a steady eighth-note pattern in both hands.

COX. BOX.

Ramsgate; <sup>8</sup> I, 'tis odd to state, The same at Mar-gate did, oh! <sup>8</sup> By her not lik-ing

The vocal line for the second line of lyrics is marked 'COX.' and 'BOX.' and includes a fermata over the word 'oh!'. The piano accompaniment continues with a steady eighth-note pattern in both hands.

COX.

to be kiss'd I thought I'd bet - ter try to In the Life Guards or Blues en - list; <sup>8</sup> How

*colla voce* *p a tempo*

The vocal line for the third line of lyrics is marked 'COX.' and includes a fermata over the word 'How'. The piano accompaniment continues with a steady eighth-note pattern in both hands. The instruction 'colla voce' is written above the piano part, and 'p a tempo' is written below it.

odd! and so did I too. BOX. I

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

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

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

*colla voce*

**BOX.**

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

**COX. (aside)**

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

*colla voce* **f**

**BOX.**

<sup>8</sup> The hap - py day came

**p**

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

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

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

*colla voce*

**Presto**

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

*p*

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

*ff*

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

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

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

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

Allegro molto (♩=144)

*slop.* It fell at my feet, it

*p*

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

would have put the back of a man who was

*sf*

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

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

*sf*

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

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

*sf* *sf*

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

COX. *Recit.* BOX.

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

COX. BOX.

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

COX. BOX. **Andante** (♩ = 80)

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

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

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

linen for nose, I think of my woes And under the rose, I pack up my bundle and

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

BOX.

Cox.

solemnly walk'd to the cliff, And singing a sort of a dulcet

*Un poco più vivo* (♩ = 108)

*p*

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

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

*pp* *sf* *pp* *sf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

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

*sf* *sf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*appassionata*

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

*cresc.* *sf* *sf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

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

*sf*

*Red.* \* *Red.* \* *Red.* \*

**Andante (♩ = 80)**

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

*pp* *Flute*

\* \*

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

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

*dim.*

*Red.* \*

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

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

Allegro tempo primo (♩ = 100)  
COX.

way \_\_\_\_\_ In the op-po-site way I walk'd. <sup>8</sup> What a

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

BOX.

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

COX.

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

*rall.*

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

*rall.*

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

*rall.*

ven-tion.

ven-tion.

*ff* *sf* *sf*

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

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

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

**BOX.** Penelope Ann!

**COX.** Originally widow of William Wiggins?

**BOX.** Widow of William Wiggins!

**COX.** Proprietor of bathing machines?

**BOX.** Proprietor of bathing machines!

**COX.** At Margate?

**BOX.** Ramsgate!

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

**BOX.** I am!

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

**BOX.** Ah! then you are Cox!

**COX.** I am!

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

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

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

**COX.** No, sir — yours!

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

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

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

**COX.** (*seizing him*) Stop!

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

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

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

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

**BOTH.** Bouncer! Bouncer!

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

**BOUN.** What is it, gentlemen?

**BOX.** Pistols for two!

**BOUN.** Yes, sir. (*going*)

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

**BOUN.** Oh, no — they're not loaded.

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

**BOX.** I say, sir!

**COX.** Well, sir!

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

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

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

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

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

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

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

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

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

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

**BOX.** Don't be absurd, sir.

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

**BOX.** I won't have her!

**COX.** No more will I!

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

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

**BOX.** Or, what say you to dice?

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

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

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

**BOX.** Now then, sir!

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

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

**COX.** Of course, sir!

**BOX.** Very well, sir!

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

No. 9. Sixes!  
(GAMBLING DUET)

Allegro non troppo (♩ = 108)

BOX.

Piano

Six-es.

*And.*

COX.

That's a good throw for you.

Six-es.

**BOX.**

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

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

8 Six - es. 8 Six - es.

**COX.**

8 Six - es.

*dim.*

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

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

*p* *tr* *tr*

8 pose \_\_\_\_\_ we ar - range (If it suits \_\_\_\_\_ you) to change?

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

9 please \_\_\_\_\_ a gen - tle - man\_ such\_ as \_\_\_\_\_ you.

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

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including slurs and dynamics.

Musical score for the second system, including vocal lines for BOX and COX, and piano accompaniment with dynamics like *sf*, *rall.*, and *p*.

Musical score for the third system, including vocal lines for BOX and COX, and piano accompaniment.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment.

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

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

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

won - der - ful throws as I've seen\_ with those. Six - es.

won - der - ful throws as I've seen\_ with those. Six - es.

*cresc.*

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

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

such\_ a throw\_ there's no - bo - dy can E - ver set - tle the case of Pe-

such\_ a throw\_ there's no - bo - dy can E - ver set - tle the case of Pe-

*p*

ne - lo - pe Ann, with such\_ a throw\_ there's no - bo - dy can E - ver

ne - lo - pe Ann, with such\_ a throw\_ there's no - bo - dy can E - ver

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

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

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

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

*ff*

*attacca*

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

COX. I shall go on till my luck changes.

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

COX. With all my heart.

*Recit. BOX. (aside)*

Where's my luck - y shil - ling?

*Recit. COX. (aside)*

Where's my tos - sing six - pence?

*f*

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

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

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

pp

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

COX. Or tails lose — whichever you prefer.

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

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

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

*sf* *sf*

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

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

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

COX. Very well — go on!

(They are standing opposite each other.)

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

Musical score for COX's third line of dialogue. The score is in 6/8 time and D major. The piano accompaniment is marked *sf* and *rall.* (Wait for cue.). The melody consists of quarter and eighth notes.

*a tempo*

BOX.

COX.

Head! 8 Head!

*p*

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

BOX. COX. BOX.

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

Detailed description: This system contains the first five measures of the piece. The vocal line for BOX starts with 'Head!' (measures 1-2), followed by COX singing 'Couldn't you say something else instead!' (measures 3-4), and BOX singing 'Head!' (measure 5). The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

COX. BOX.

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

Detailed description: This system contains measures 6-9. COX sings 'Head!' (measures 6-7) and BOX sings 'I wish an oc-casion-al' (measures 8-9). The piano accompaniment continues with the established rhythmic pattern.

COX.

tail you'd try. 8 Head!

*accel* - -

Detailed description: This system contains measures 10-13. COX sings 'tail you'd try.' (measures 10-12) and BOX sings 'Head!' (measure 13). The piano accompaniment features a crescendo and is marked 'accel' in the final measure.

BOX. COX.

8 Head! 8 Head!

- le - - ran - *cresc.* do

Detailed description: This system contains measures 14-17. BOX sings 'Head!' (measures 14-15) and COX sings 'Head!' (measures 16-17). The piano accompaniment continues with the 'cresc.' marking.

Vivace

BOX. (Recit.)

I nail your six-pence;

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

leads! <sup>8</sup> Your shilling, I find, has got two heads!

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

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

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

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

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

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

Cheat! Thief! Cheat! Thief!

*ff accell.*

*sf sf sf sf sf sf sf sf*

**BOX.**  
Bouncer!

**COX.**  
Bouncer!

*(Enter BOUNCER as usual quite equal to the occasion)*

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

**Allegro con brio**

Ra - ta -

Ra - ta -

plan. Ra - ta -

**Allegro con brio**

*sf sf dim.*

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

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

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

*pp*

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

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

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

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

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

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

*sempre pp*

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

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

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

*f*

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

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

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

*ff*

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

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

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

*ff*

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

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

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

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

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

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



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

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

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

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

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

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

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

**BOX.** Me, sir?

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

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

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

**BOX.** Nonsense! fracture the seal.

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

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

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

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

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

**BOX.** Poor woman!

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

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

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

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

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

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

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

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

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

**BOX.** I deny it.

**COX.** I say you have!

**BOX.** The fortune's mine!

**COX.** Mine!

**BOX.** I'll have it!

**COX.** So will I!

**BOX.** I'll go to law!

**COX.** So will I!

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

**COX.** Equally?

**BOX.** Equally. I'll take two thirds.

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

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

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

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

**COX.** Holloa! Postman again?

**BOX.** Postman yesterday — postman to-day —

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

**BOUN.** Another letter, Colonel Cox — twopence more!

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

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

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

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

**COX.** "Picked up by steamboat —"

**BOX.** "Carried into Boulogne —"

**COX.** "Returned here this morning —"

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

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

**BOX.** Cox, I congratulate you —

**COX.** Box, I give you joy!

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

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

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

**COX.** No, yours!

**BOX.** Yours!

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

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

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

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

**COX.** Your intended!

**BOX.** Yours!

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

**BOX.** Hark — she's coming up stairs!

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

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

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

**BOX.** So have I!

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

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

**BOUN.** Gone!

**COX.** Upon your honour?

**BOX.** As a Militiaman?

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

**COX.** Give it to me.

**BOUN.** Then open the door!

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

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

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

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

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

**BOX.** "With Mr. Knox."

**COX.** Huzza!

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

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

**COX.** I don't want it!

**BOX.** No more do I!

**COX.** What shall part us?

**BOX.** What shall tear us asunder?

**COX.** Box!

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

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

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

**COX.** No!

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

**COX.** Of course we stop where we are?

**BOX.** Of course!

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

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

**COX.** Everything so clean and comfortable

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

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

**BOX.** Agreed!

# No. 10. My Hand Upon It

(FINALE)

Moderato (♩ = 100)

BOX.

My hand up - on it,

Piano

COX.

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

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

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

*rall.*

(To BOX)

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

(To COX)

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

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

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

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

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

*cresc.* *f*

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

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

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

*sf* *p*

*cresc.* *f*

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

*cresc.* *f*

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

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

*sf* *ff*

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

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic pattern of eighth notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords, and the left hand plays a simple bass line.

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

The second system continues the vocal line and piano accompaniment. The vocal line ends with a long note. The piano accompaniment includes some sixteenth-note patterns in the right hand.

The third system shows the vocal line with a long note and rests. The piano accompaniment continues with rhythmic patterns in both hands.

The fourth system shows the vocal line with rests. The piano accompaniment concludes with a final chord and rests.



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

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

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

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

*mf* *cresc.*

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

*p*

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

*cresc.*

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

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

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

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

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