



COX *and* BOX

By  
Arthur Sullivan

Oliver Ditson Company



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COX AND BOX  
OR  
THE LONG LOST BROTHERS

A COMIC OPERA  
IN ONE ACT

THE BOOK BY  
F. C. BURNAND

THE MUSIC BY  
ARTHUR S. SULLIVAN

.75

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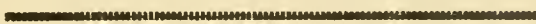
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# DRAMATIS PERSONÆ.



JAMES JOHN COX,.....A Journeyman Hatter. | JOHN JAMES BOX,.....A Journeyman Printer.

SERGEANT BOUNCER, Late of the Dampshire Yeomanry, with Military Reminiscences.



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music 6 Jan 44 Brounle

# COX AND BOX:

OR,  
THE LONG-LOST BROTHERS.

JAMES JOHN COX—A Journeyman Hatter. JOHN JAMES BOX—A Journeyman Printer. SERJEANT BOUNCEP—Late of the Dampshire Yeomanry.

S. C. BURNAND.

ARTHUR SULLIVAN.

No. 1.

OVERTURE.

*Allegro molto.*

*ff*

*p*

*cres.*

*p*

*p*

*cres*

*cres*



The musical score is arranged in eight systems, each containing a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes dynamics 'cen', 'do.', 'f', and 'cres'. The second system includes 'cen', 'do.', and 'ff'. The third system includes 'f'. The fourth system includes 'ff', 'sf', 'sf', 'sf', 'sf', and 'ff'. The fifth system includes 'ff'. The sixth system includes 'pp'. The seventh system includes 'V' (accents) above the notes. The eighth system includes 'f'. The score concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. It includes a *ff* dynamic marking. The right hand features some sixteenth-note passages, and the left hand continues with a rhythmic accompaniment.

Third system of musical notation, marked with a *sf* dynamic. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment. A *Ped.* (pedal) marking is present at the end of the system.

Fourth system of musical notation, featuring a melodic line in the right hand with some trills and grace notes. The left hand accompaniment is rhythmic. A *\** marking is placed below the first measure.

Fifth system of musical notation, marked with a *sf* dynamic. The right hand has a melodic line with some grace notes. The left hand accompaniment is rhythmic. *Ped.* and *\** markings are present.

Sixth system of musical notation, marked with a *sf* dynamic. The right hand has a melodic line with some grace notes. The left hand accompaniment is rhythmic.

Seventh system of musical notation, marked with a *Pesante.* (heavy) dynamic. The right hand has a melodic line with some grace notes. The left hand accompaniment is rhythmic.



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 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 end! 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.

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.

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. [Exit.

# RATAPLAN.

(BOUNCER'S SONG.)

*Allegretto marziale.*

The musical score is written in 3/8 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system is an instrumental introduction for piano, marked *Allegretto marziale* and *f*. The second system begins with the vocal line: "Yes, yes, in those mer - ry days, Yes, Yes, in those brill - iant days, we gather'd our laurels and". The piano accompaniment for this system is marked *p*. The third system continues the vocal line: "rode on our bays, We gather'd our lau-rels and rode on our bays." The piano accompaniment for this system includes a *rall.* marking and ends with a *f* dynamic.



mounted a horse, in her Ma-jes-ty's force, As one of the yeo-men who'd meet with the foe-men, For

*p*

then an in - va-sion threaten'd the na-tion. And ev - 'ry

*ff* *p* *ff* *p e staccato.*

man, in the rear, or the van, Found an oc - casion, And ev - - 'ry man, in the rear, or the

*p* *cres.* *p* *cres.*

van, Found an oc - ca - - - sion to sing..... Ra - ta - - plan Ra - ta-plan ! Ra - ta-plan ! Ra - ta-

*f* *p* *p*

*cres.* *f*

plan! Rataplan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, Ra- ta- plan! plan. plan. .... Ah!...

Ra- ta - plan!..... Ra - ta - plan!.....

*cres.* *f* *sf* *sf* *sf*

*rf* *rf*

*f*

*Sva*.....

We sound - ed the trum - - pet, we beat..... the drum,..... Somehow the en-e-my,

*p*



Somehow the en-e-my, somehow the en - e - my did - - n't come, So I

*rall.* *f* *a tempo.*

gave up my horse, In her Ma-jes - ty's force; As there was-n't a foe - man To meet with the yeo-man, And

*p*

so no in - va-sion Threaten'd the na-tion, There was-n't a

*ff* *p* *ff* *p e staccato.*

man, in the rear, or the van, Who found an oc - casion, There was-n't a man in the rear or the

*p* *cres.* *cres.*

van, Found an oc - ca - - - - - ston to sing..... Ra - ta - - plan! Ra - ta - plan! Ra - ta - plan! Ra - ta -

plan! Rataplan, plan, plan, plan, plan, plan, plan, plan, plan, plan, Ra - ta - plan! plan, plan..... Ah!....

..... Ra - ta - plan!..... Ra - ta - 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?

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 attic 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*



# STAY, BOUNCER, STAY!

DUET. (Cox and Bouncer.)

*Allegro agitato.* *tr tr*

COX. *Recit.*

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

BOUNCER. *(aside.)*

COX. BOUNCER.

word. What can he mean? I trem-*ble*, Ah! I trem-*ble*! Lis-*ten*! With

*a tempo.*

*(aside.)*

pleasure, Yes! I must dis-*sem* - - - - - ble,

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

*Andante* **f** COX.

That two are two, a - rith-me-tic explains; Take one from two, and on - ly one remains; Take one from

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a rest followed by the lyrics. The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand. Dynamics include a forte (**f**) marking and a piano (**p**) marking. A crescendo (*cres.*) is indicated at the end of the system.

*ritard.* *appassionata.*

one, and as we have been taught, Remain-der - none, that is remainder - nought, Take one from two, Take one from

The second system continues the musical score. The vocal line includes the lyrics. The piano accompaniment features a decrescendo (*dim.*) and a ritardando (*ritard.*) marking. A piano (**p**) dynamic is used. A pedal point is marked with *Ped.* and an asterisk (\*). The tempo and mood are indicated as *ritard.* and *appassionata.*

one, Take one . . . . . from one, and as we have been taught, Remainder - none, . . . . . Remainder -

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics. The piano accompaniment includes a forte (**f**) dynamic and a decrescendo (*dim.*) leading to a piano (**p**) dynamic. A pedal point is marked with *Ped.* and an asterisk (\*).

*Allegretto.*

COX

none, that is re - main - - der - nought. You fol-low me!

The fourth system concludes the piece. The tempo is marked *Allegretto.* The vocal line includes the lyrics. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. The signature **COX** is present.



COX. BOUNCER.

I think you can. I do.

BOUNCER. COX. *a tempo, 10.*

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

coals is coals, as sure as eggs is eggs; Coals hav - n't souls, no more than they have legs; But

*cres.* *f* *appassionata.*

as you will ad - mit, the case.. is so, Legs or no legs, my coals contrive to go, contrive to

*cres.* *f*

go, contrive to go! But as . . . . you will ad - mit, The case is so, That legs or

*f*

*dim.*

*Ped.* \*

no legs, My coals con - trive to go, con - trive.. to go! Well, I should say— or

*Recit. BOUNCER.*

*Piu vivo.*

*p*

as it seems to me— Ex - act - ly, Quite so. Then we both a - gree. As we a - gree, good

COX. BOUNCER COX. BOUN. (going.)

day, I've something more to say. *Vivace.* 'Tis

*COX. (slower.)* *COX.*

*p* *f* *dim.*



BOUNCER COX

set my coals a - lone— (Ah! why this cru - el tone? But oth - er things as—dear as they to me... . . . . . Which

Musical notation system 1 (piano accompaniment), including treble and bass staves.

in that lit - tle clo - set I care - ful - ly de - pos - it, In them a sure and gradual loss I see.... Un -

Musical notation system 2 (piano accompaniment), including treble and bass staves.

til their case the po - et's words ex - press, "Small by de - grees, And beau - ti - ful - ly less,"

Musical notation system 3 (piano accompaniment), including treble and bass staves.

BOUNCER

Ah! yes, their case the po - et's words ex - press; "Small by de - grees, and beau - ti - ful - ly less,

COX

Un - til their case the po - et's words ex - press; "Small by de - grees, and beau - ti - ful - ly less,

Musical notation system 4 (piano accompaniment), including treble and bass staves.

*dim.* *rall.*

*dim.* Ab! beau-ti - ful - ly, beau-ti - ful - ly, beau-ti - ful - ly less, ..

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

*p* *dim.* *rall.* *pp*

*Allegretto Pesante.* *f* COX

*f* And now Sergeant Boun-cer, I beg to announce, 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 lu-ci-fers,

*cres.*

*accel.*

candles! tea !! su-gar !!! and wood !!!! .....

*accel.* *cen.* *do* *ff*



**BOUNCER**

*Andante.* Mis-ter Cox, Mis-ter Cox,

My feel-ings o - - ver - pow - er me, That his lodg - er, His friend-ly lodg - er Should once sus-

*f p f p f p cres.*

*Andante.*

**f** COX *p* BOUNCER (*thoughtfully.*)

pect, That Bouncer is a dodg - - er. As to who takes your coals, wood, and all that, It

*pp*

**COX** **BOUNCER**

must have been—No! no! 'Twas not the cat! *Allegro Militario.* Ra - ta-

*f p f p cres. f*

plan, Ra-taplan, I'm a mil-i-tary man, Rough, hon-est, I hope, tho' un-pol-ish'd, And I'll bet you a hat, That

as to the cat, The cat in the ar-my's a-bol-ish'd, Ra-ta-plan, Ra-ta-plan, You're a mil-i-ta-ry man,

COX.

Hon-est I hope, tho' it doesn't ap-pear, And as to the cat, the treacherous cat, If it is-n't in the ar-my

BOUNCER. *f* *p* *f*

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

don't have it here. Rataplan, Rataplan, Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, plan, plan,



plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, Ra - ta - plan, Ra - ta - plan, I'm a mil - i - ta - ry

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

*ff* *sf* *f*

man, I'm a mil - i - ta - ry man, A mil - i - ta - ry,

Ra - ta - plan, Ra - ta - plan, He's a mil - i - ta - ry man, He's a mil - i - ta - ry man,

*p* *f* *p*

mil - i - ta - ry, mil - ta - ry, mil - i - ta - ry, mil - i - ta - ry, mil - i - ta - ry man, Ra - ta - plan, Ra - ta - plan, I'm a mil - i - ta - ry man,

A *re-ry* mil - i - ta - ry man, a mil - i - ta - ry man, Ra - ta - plan, Ra - ta - plan, He's a mil - i - ta - ry man,

*cres.* *ff*

Hon - est I am, as I hope to appear, And as to the cat, the treacher - ous cat, It is - n't in the ar - my, and we

Hon - est I hope, tho' it does'nt ap - pear, And as to the cat, the treacher - ous cat, It is - n't in the ar - my, and we

won't have it here, *f* Ra - ta - plan, Ra - ta - plan, *p* Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, *f* plan, plan, Ra - ta -

won't have it here, Ra - ta - plan, *p* Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan,

- plan, *f* Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan, plan, Ra - ta - plan, Ra - ta - plan, I'm a mil - i - ta - ry

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

man, *f* I'm a mil - i - ta - ry man, A mil - i - ta - ry,

*p* Ra - ta - plan, Ra - ta - plan, He's a mil - i - ta - ry man, He's a mil - i - ta - ry man,

mil - i - ta - ry, mil i - ta - ry, mil - i - ta - ry, mil - i - ta - ry, mil - i - ta - ry man, *ff* Ra - ta - plan, Ra - ta - plan, I'm a mil - i - ta - ry man,

A *cres.* *ff* ve - ry mil - i - ta - ry man, a mil - i - ta - ry man, Ra - ta - plan, Ra - ta - plan, He's a mil - i - ta - ry man,



Hon-est I am, as I hope to appear, And as to the cat, the treacher-ous cat, It is - n't in the ar - my, We  
 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 - plan, Ra-ta-plan, I'm a mil-i - ta - ry man, I'm a mil - i - ta - ry, mil - i - ta - ry, mil - i - ta - ry, mil - i - ta - ry  
 won't have it here, Ra - ta - plan, Ra-ta-plan, He's a mil-i - ta - ry man, I'm a mil - i - ta - ry, mil - i - ta - ry, mil - i - ta - ry, mil - i - ta - ry

**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 day long, 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 color 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 hating interest.

**BOUN.** Yes, sir. And they tell me that's why he took the *hatties*! And, by-the-by, Mr. Box, he begged me to request of you, as a particular favor, 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., r. 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 perishes 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 fire-place, 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 odor 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.

## A LULLABY.

(BOX'S SONG.)

*Andante ma non troppo lento.*

1. Hush'd is the ba - con  
2. Sleep, gen - tle ba - con,

*mf dolce.*

*p*

on the grid, I'll take a nap and close my eye, Soon shall I be nod-ding, nod - ding nid,  
smoke a - mid, Which, circ-ling up, smile on the fry, While I am nod-ding, nod - ding nid,

*cres. cres.* *f* *pp*  
nid nodding, nodding, nodding, nodding, Sing - ing lul - la - by, Lul - la by,..... Lul - la - by,..... Lul - la,

*f* *p*

*p*  
lul - la, lul - la, lul - la, lul - la - by, Hush a bye ba - con, on the coal top, Till I a - wa - ken,  
*rall.*

*p* *mp*



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.....

1st Time. D.S. 2d Time.

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

## “MY MASTER IS PUNCTUAL.”

(SONG AND DANCE.)

*Allegro non troppo. COX*

1. My mas-ter is punc-tu-al al-ways in bu-si-ness, Un-punc-tu-al-i-ty
2. My a-ged em-ploy-er, with his phy-si-og-no-my Shin-ing from far like a
3. Vi-sions of Brigh-ton and back, and of Rosh-er-ville, Cheap fare ex-cur-sions al-

*p ad lib.*

N. B. The first and two other bars marked “*ad lib.*” are to be played during the dance until Cox begins to sing.

e - ven slight is in his Eyes such a crime that on showing my phiz in his Shop, I tho't there'd be the star in as - tron - o - my, Said, "Mis - ter Cox, you'll o - blige me and hon - or me, If you will take this as read - y the squash I feel, Fear - ing the rain, put on my Mack in - tosh I vill, Now for my break - fast, my

| 1st & 2d time.

dev - il to pay, Shop, I thought there'd be the dev - il to pay, (dances with renewed delight.)  
your hol - i - day, If you will take this as your hol - i - day, (dances with increased delight and satisfaction.)  
light de - jeu - nay, Now for my break - fast, my

D. S. | 3d time.

D. S. 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. Hollo—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, opens door, 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—von 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 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.)



# WHO ARE YOU, SIR?

(TRIO.)

*Allegro moderato.*

Cox.

Who are you, sir? Tell me who?

*f* *p* *tr*

Box.

Cox.

Box.

If it comes to that, sir? who are you? Who are you, sir? What's that to you, sir?

*p* *tr* *p*

Box.

Cox.

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

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

*cres.* *accell.*

(*aside.*)

(*aside.*)

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

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

*f* *ran do.* *f*

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

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

*f*

*lunga pausa.*

*Allegro furioso.* Cox (with suppressed fury.)

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

*f* *p*

else shall I, Vain - ly strug - gle with the fire, ... with the rag - ing fierce de - sire, ...

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

*cres.....* *f*

Box (with suppressed fury.)

Hat - ter, hat - ter, cease your clat - ter, Leave the room or else shall I,

*dim.....* *p*



Vain - ly strug - gle with the fire ..... With the ra - ging fierce de - sire .... To do you an

in - ju - ry, an in - - - - - ju - ry, Hat - ter, hatter, cease your clatter,  
Prin - ter, prin - ter, take a hin - ter,

Hatter, hatter, cease your clatter, go. Hatter, hatter, cease your clatter, Hatter, hatter, cease your clatter, Hatter, hatter, hatter,  
Prin - ter, prin - ter, take a hin - ter, go. Prin - ter, prin - ter, take a hin - ter, Prin - ter, prin - ter, take a hin - ter, Prin - ter, prin - ter, prin - ter,

Hatter, hatter, cease your clatter, go. Hatter, hatter, cease your clatter, Hatter, hatter, cease your clatter, Hatter, hatter, hatter, hatter, hatter, cease your clatter,  
prin - ter, prin - ter, take a hin - ter. go. Prin - ter, prin - ter, take a hin - ter, Prin - ter, prin - ter, take a hin - ter, Prin - ter, prin - ter, prin - ter, prin - ter, prin - ter, take a hin - ter,

go. Hatter, hatter, cease your clatter, clatter, cease your clat - ter, go

go. Printer, printer, take a hintter, hintter, take a hint-ter, go.

*ff* *meno mosso.* *p*

Cox.

Your room ! If on that you're bent,

Box.

Here is my receipt for rent. Your re -

*rit. a tempo.*

ceipt is ve - ry fine. If you come to that, sir.

*p* *sf* *p*



It you come to that, sir— Here. is mine. Mur - der! He can set - tle the hat - ter, turn out the man!

*Cox. ff*

Thieves! Bouncer! He can set - tle the prin - ter, turn out the man!

*Enter BOUNCER.*

Boun - cer! Boun - cer! Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan.

Boun - cer! Boun - cer!

*Allegro vivace. ff*

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

*ff*

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

*ff*

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

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

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

*p*  
 plan, plan, plan, Ra - ta - pian, Ra - ta - pian, Ra - ta - pian, Ra - ta - pian, Ra - ta - pian, plan, plan, plan, plan, plan, plan, Ra - ta -  
*p*  
 plan, plan, plan, Ra - ta - pian, Ra - ta - pian, Ra - ta - pian, Ra - ta - pian, Ra - ta - pian, plan, plan, plan, plan, plan, plan, Ra - ta -  
*p*  
*pp*



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, 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-

*sempre pp*

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

*f*

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, 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-

*f*

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

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

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

1st time. 2d time.

plan, Ra - ta - plan, Ra - ta - (Box. "What do you mean by singing Rataplan, Sir!" ) plan.....

plan, Ra - ta - plan, Ra - ta - (Box. "I mean nothing, Sir." ) plan.....

(Box. "Very well, Sir." )

attaca. pp ff



Box. Instantly remove that hatter!  
 Cox. Immediately turn out that printer!  
 BOUN. Well—but, gentlemen—  
 Cox. Explain!  
 Box. Explain! (*pulling him around.*) Whose room is this?  
 Cox. Yes—whose room is this?  
 Box. Doesn't it belong to me?  
 BOUN. No!  
 Cox. There! You here, sir—it belongs to me!  
 BOUN. No—it belongs to both of you!  
 Cox. }  
 Box. } 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 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. } (*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.  
 Both. 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—  
 Both. 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 the wall off*)  
 Halloo! 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. Halloo? What are you about, sir?  
 Box. What am I about? I'm about to smoke.  
 Cox. Wheugh!  
 Box. Halloo! (*turning round*) Put down that window, sir!  
 Cox. Then put your pipe out, sir!  
 Box. There!  
 Cox. There!  
 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.*)  
 Cox. Your head! Hark ye, sir, can you fight?  
 Box. No, sir.  
 Cox. No! Then come on— (*sparring at Cox.*)  
 Cox. Sit down, sir—or I'll instantly vociferate "Police!"  
 Box. (*seats himself—BOX 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.

# THE BUTTERCUP.

(DUET SERENADE.)

*Allegretto con espressione.*

Cox.—The but-ter-cup dwells on the  
 Box.—The flow-er-et shines on the  
 low-ly mead, The dai-sy is bright to see; But bright-er far are the eyes that read The tho'ts in the heart of  
 min-ar-et fair, The Dah-lia waves in the breeze, The cock-cha-fer sighs in the mid-night air, The Dick-y bird sings in the  
 me..... I come by night, I come by day, I come in the morn to sing my lay; I know my notes, I  
 trees; ..... I come by night, I come by day, I nev-er, ah nev-er can slay a-way; If you the gui-tar can

*ratt.* Box. *a tempo.* Cox. Box.

count . . . . . each bar, And I've learnt a tune . . . . . on the gay . . . gui - ter, Fiddle - id - dle - dum, Fiddle - id - dle - um, Fiddle - id - dle -  
 sweet - ly do, I play on the con - - - cer - ti - na too,

*colla voce.* *a tempo.*

Box. Box.

dum, I come by night, I

Cox. *dim.* *p*

Fiddle - id - dle, id - dle, id - dle, id - dle - dum, Fiddle - id - dle - um, Fiddle - id - dle - dum, Fiddle - id - dle - um, Fiddle - id - dle - dum, Fiddle - id - dle - um, Fiddle - id - dle - dum, Fiddle - id - dle -

*dim.* *p*

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

*cres.*

- dum, Fiddle - id - dle - um, Fiddle - id - dle - dum, Fiddle - id - dle - um, Fiddle - id - dle - dum, Fiddle - id - dle - um, Fiddle - id - dle - dum, Fiddle - id - dle - dum, Fiddle - id - dle -

*cres.*

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

*p* *p*

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



Musical score with vocal line: 'gay... gui - tar... on the gay... gui -' and piano accompaniment. Dynamics include 'cres.', 'f', and 'dim.'.

Musical score with vocal line: '- tar) I know my notes, I count each bar, I've learnt a tune on the gay gui -' and piano accompaniment. Dynamics include 'p', 'cres.', and 'f'.

Musical score with piano accompaniment. Dynamic markings include 'ff'.

Musical score with piano accompaniment. Dynamic markings include 'tr', 'f', 'p', 'D.S.', '2d Time.', and '8va. loco.'.

[Cox plays on the gridiron like a guitar. Box takes an opera hat and imitates the 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: (sighing) my wife—I mean my intended wife happens to be the proprietor of a considerable number of bathing machines—  
**Box.** (suddenly.) Ha! Where?  
**Cox.** At a favorite 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—ah 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 dotting 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—

# "THREE YEARS AGO."

(ROMANCE.)

*Allegretto comodo.*

BOX  
Not long a - go it

COX  
was my fate to cap - ti - vate a wi - dow At Rams-gate; I, 'tis odd to state, The same at Margate

BOX  
did, oh! By her not lik - ing to be kiss'd I thought I'd bet - ter try to In the Life Guards or

COX. BOX  
Blues en - list; How odd! and so did I too. I was not tall e -

*f* *p* *p a tempo.* *f* *p*



COX BOX COX

- nough, they said ; Too short they said, of me ; . . . The in - fan - try I en - ter - ed, And I the In - fan -

BOX COX

- tree ; My wi - dow of - fer'd to pur - chase my discharge from the marching line, oh ! That's odd, co - in - ci -

*p a tempo.*

BOX

- den - tal - ly, The ve - ry same did mine, oh ! I hes - i - ta - ted to con - sent, For my con - sent she


COX

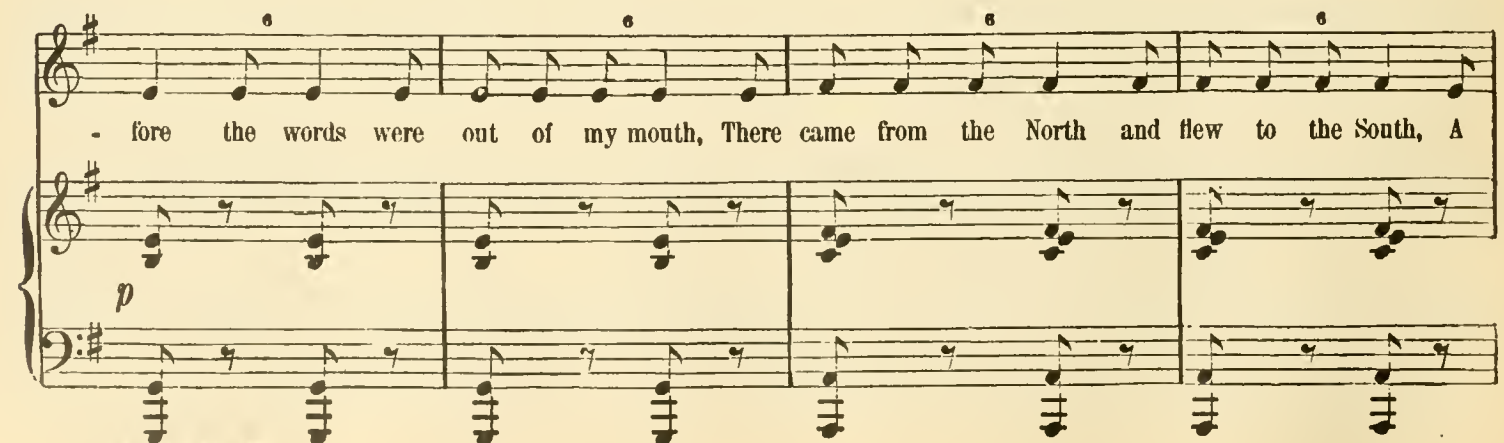
wai - ted, I gave it. Ah ! with mine I went, And nev - er hes - i - ta - ted.

*colta voce.*


 The <sup>BOX</sup> hap - py day came near at length, We hop'd it would be sun - ny, I


 found I need - ed all my strength To face the cer - e - 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 - tress her. Be -


 - fore the words were out of my mouth, There came from the North and flew to the South, A



some-thing that came un - pleas - ant - ly near, Clat-ter-ing, spat-ter-ing, bat-ter-ing, Shat-ter-ing, Dash-ing, clashing,

smash - ing, flash - ing, slash - ing, crash - ing, miss - ing, but whiz-zing right past my ear.

It shat-ter'd it - self on the man - tel piece whop !

COX BOX *Allegro molto.*  
 What was it? Ah! trem-ble! the ba - sin call'd *Stop.* It fell at my feet, it

would have put the back of a man who was ev - er so meek up, So

be - ing thus bait - ed, I re - tal - i - a - ted, And hurl'd at my wi - dow a

crock - e - ry tea - cup. Between you, then, there was a frac-tion, And I was threaten'd with a

COX *Recit.* BOX

ac - tion, O ciel! pro-ceed. One morn. when I had fin-ish'd my ab - lu - tion, I took - a

COX BOX COX



*Andante*

BOX

walk? No, sir, a re - so - - lu - tion. Friends or foes, None sup-pose, No bo - dy

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one flat. The tempo is marked 'Andante'. The lyrics are: '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

The second system continues the vocal line and piano accompaniment. The lyrics are: 'knows what I does, I tie up my clothes, My shirt and my hose, My socks for my toes, My'.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: 'li - nen for nose, I think of my woes, And un - der the rose I pack up my bun-dle, and'.

off I goes. Cox. (Spoken.) Ha! I see you left in a tiff! Lis-ten, I so-lemn-ly walk'd to the cliff, And

The fourth system continues the vocal line and piano accompaniment. The lyrics are: 'off I goes. Cox. (Spoken.) Ha! I see you left in a tiff! Lis-ten, I so-lemn-ly walk'd to the cliff, And'. The piano part includes a 'Ped.' (pedal) marking and a 'Cox' (Coxswain) part. The system ends with a double bar line and a repeat sign.

*Un poco piu vivo.*

sing - ing a sort of a dul - - cet dirge, Put down my bun - - dle up-

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a piano (p) dynamic, featuring a steady eighth-note bass line and chords in the right hand.

on the verge, Heard the wild sea-gull's mourn - ful cry, Look'd all a - round, there was

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes dynamic markings of piano (p), piano-piano (pp), and sforzando (sf). Pedal markings (Ped.) and asterisks (\*) are used to indicate specific pedaling instructions.

no - bod - y nigh, None but I on the cliff so high, And all save the sea was bare and dry, And I

The third system of the musical score shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a consistent sforzando (sf) dynamic and includes multiple instances of the Ped. and \* markings.

*appassionata.*

took one look on the wave be - low, And I rais'd my hands in an ag - o - ny throe, And I

The fourth system of the musical score features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes dynamic markings of piano (p), crescendo (cres.), sforzando (sf), and forte (f). Pedal markings (Ped.) and asterisks (\*) are used throughout the system.



stood on the edge of the rock so steep, And I gaz'd like a maniac on the deep ... I cried: "Fare -

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

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

*Flute.*

*pp*

on - ly love, To the sea be - low, And the sky a - bove!" With a glance at the sea of wild des -

*dim.*

*Ped.*

*f*  
pair, I cried, "I come:" my bundle lay there, At the edge, where the coastguard's way was

*f* *p*

*Allegro tempo primo.*

COX

chalk'd, 'Then a - way..... In the op - po-site way I walk'd. What a

*f* *p* *f*

clev - er man, What a cap - i - tal plan, I've lis - tened with at - ten - tion, I think that I should

COX

What a clev - er man, What a cap - i - tal plan, I've

like to try Your won - der - ful in - ven - tion. What a clev - er man, What a cap - i - tal plan, You've



listened with at - ten - tion, If you like it, why Shou.d you not try My won - der - ful in - ven - tion.

listened with at - ten - tion, I think that I Should like to try Your won - der - ful in - ven - tion.

*rall.*

*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 Cox 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.

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. [*going.*]

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! 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!

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 bell violently, and pull down bell pulls.*)

Both Boncer! Boncer!

BONCER runs in D. L. C. all three sing RATAPLAN, and stop in the middle.

BONCER What is it gentlemen!

BOX Pistols for two!

Cox Yes, sir.

BOX Stop! You don't mean to say, thoughtless and misguided militiaman, that you keep loaded fire-arms in the house.

BONCER Oh, no—they're not loaded.

BOX Then produce the murderous weapons instantly. [*exit BONCER, 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 daresny 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.

BOX (*aside.*) That's lucky! Boncer'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—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!

BOX (*rattling dice and throwing.*)

# THE GAMBLING DUET.

## "SIXES."

*Allegro non troppo.*

Box.

Musical notation for the first system, featuring a vocal line for "Box." and a piano accompaniment. The piano part includes a "p" dynamic marking and a "Ped." instruction.

Six-es.

Cox.

That's a good throw for you,

Six-es.

Musical notation for the second system, featuring a vocal line for "Cox." and a piano accompaniment.

Box.

That's not a bad one too,

Six - es,

Musical notation for the third system, featuring a vocal line for "Box." and a piano accompaniment.

Cox.

Box.

Cox.

Six-es.

Six-es.

Six-es.

Musical notation for the fourth system, featuring vocal lines for "Cox.", "Box.", and "Cox." and a piano accompaniment. The piano part includes a "dim." instruction.

Box.

Ve - ry good dice.

Yours, ..... sir, are nice.

Sup - pose ..... we ar -

Musical notation for the fifth system, featuring a vocal line for "Box." and a piano accompaniment. The piano part includes a "p" dynamic marking and "r" markings.



Cox.

range, (If it suits..... you) to change? Oh! ve - ry well, that I will do, To

please.... a gen - tle - man such as..... you.

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

Box. Cox. Box.

Six-es. Six-es. Six-es.

*p*

Cox. Six-es.

Oh! this is ab-surd, I nev - er have heard of such won - der-ful throws as I've seen with those. Oh!

Oh! this is ab-surd, I nev - er have heard of such won - der-ful throws as I've seen with those. Oh!

this is ab-surd, I nev-er have heard of such won-der-ful throws as I've seen with those, Six - es,

Looks like tricksies, Six - es, Looks like trick-sies; with such a throw there's no - led - y can Ev er

set - tle the case of Pe - ne - lo - pe Ann, With such a throw there's no - bod - y can Ev - er set - tle the case of Pe -

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

Box. It's perfectly absurd your going on throwing sixes in this sort of way.  
 Cox. I shall go on till my luck changes.  
 Cox and Box.—46.

Box. I have ft—suppose we toss for the lady  
 Cox. With all my heart.

*attaca*



BOX (*aside*)

Where's my luck - y shil - ling ?

COX (*aside*)

Where's my toss - ing six - pence ?

Where's my luck - y shil - ling ?

Where's my toss - ing six - pence ?

BOX. 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 to each other.*]

*Dialogue continues.*

*raff.*

*sf* *sf* *sf*

(Wait here for cue.)  
"Very well, sir"

*a tempo.*

BOX COX BOX COX

Head! Head! Head! Could'nt you say something

*p*

BOX COX BOX

else instead! Head! Head! I wish an oc - ca - sion - al

COX BOX

tail you'd try, Head! Head!

*cres.*

*accel...* *le...* *ran...* *do.*



COX BOX (Recit.)

Head ! I nail your six-pence ; hallo ! it's got no

tail ! COX I've a mind to pitch you out on the leads ! Your shil-ling, I find has got two heads !

You swind-ler, you cheat, take care of my feet, Out of my room, sir, And in - to the street.

You swind-ler, you cheat, take care of my feet, Out of my room, sir, And in - to the street.

*Presto.*

Turn me out, try it, That is, if you can. Swind - ler, cheat, vag - a - bond, swind-ler, cheat, You swind-ler! Vag - a-bond!

Turn me out, try it, That is, if you can. Swind - ler, cheat, vag - a - bond, swind-ler, cheat, Cheat! Thi f!

*ff accel.*

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

BOUNCER.

Swindler! Vag-a-bond! Ra-ta-plan! Ra - ta-plan, Ra - ta-plan, Ra - ta - plan, Ra - ta - plan.

Box & Cox.

Cheat! Thief! Boun-cer!

*sf sf sf sf ff*

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

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

*p*

*Allegro con brio.*

*sf sf lim. pp*

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, 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 -

*sempre pp*



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

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

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

*ff*

*Ped.*

Box. } Is the little back second floor room ready?  
 Cox. }

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-by, I paid two pence for it.

Cox. Did you? Then I do forgive you. (*Exit BOUN., D. L. C. looking at letter.*)

"Margate." The post mark decidedly says "Margate."

Box. Ob, 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 zeal.

Cox. (*opening 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 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 pro-

ceeded 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.

Box. Generous, ill-fated being.

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. Aud mine—(about to shake hands—a postman's knock heard at the street door.)  
 COX. Halloa! Postman again!  
 BOX. Postman yesterday—postman to-day—  
 Enter BOUNCER, D. L. C.  
 BOUN. Another letter, Colonel Cox—two-pence 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!  
 BOX. You'll excuse me, sir—but our last arrangement was that she was your intended.  
 COX. No, yours!  
 BOX. Yours!  
 Together. Yours!  
 BOX. Ha! What's that! A cah'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!  
 BOX. Hark—she's coming up stairs. [Both run to door, L. C., and eagerly listen.  
 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 honor?  
 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 candor”—  
 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. Hazza!  
 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 insuinity 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!  
 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!

# “MY HAND UPON IT.”

(FINALE.)

The musical score is set in 2/4 time with a key signature of one sharp (F#). It features three vocal parts and piano accompaniment. The first system is for BOX and COX, with lyrics: "My hand up - on it, join bnt yours; A - gree the house will hold us, And". The second system is for BOUNCER, with lyrics: "two good lodg - ers Boun- cer gets, He'll in his arms en - fold us. Oh yes! yes! to arms.....". The piano accompaniment includes dynamic markings such as *f*, *p*, and *rall.*

..... And war's a - larms..... You, re - mem - ber of course, You re - mem - ber of

(To BOX.) (To COX.)

course When I mount - ed a horse In her Ma - jes - ty's force, As one of the yoe - men Who'd

cope with the foe - men, For then an in - va - sion Threatened the na - tion, And there's no oc -

BOX.

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

*p* (All three together.)



*cres.* *f*

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

married an - oth - er re - spec - ta - ble man, Three cheers for Knox, Who lives at the docks, And

*sf* *p*

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

*cres.* *cres.* *f*

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

Ann Has married an - oth - er re - spec - ta - ble man, Three cheers for Knox, Who lives at the

docks, And may he live hap - pi - ly if he can, *sf* Ra - ta - plan, *ff* 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, .....

FINE.