

Dedicated to his Friend, J. W. DAVISON

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.

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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COX AND BOX

F. C. BURNAND

ARTHUR SULLIVAN

No. 1. Overture

Allegro molto (♩ = 144)

Piano

ff

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords, starting with a B-flat major triad (B-flat, D-flat, F) and moving through various chordal textures. The left-hand staff begins with a bass clef and a common time signature, featuring a steady eighth-note accompaniment.

p

The second system continues the piano introduction with two staves. The right-hand staff features a more active melodic line with eighth and sixteenth notes, while the left-hand staff maintains the eighth-note accompaniment. The dynamic marking *p* (piano) is indicated at the beginning of the system.

The third system continues the piano introduction with two staves. The right-hand staff features a melodic line with some slurs and accents, while the left-hand staff maintains the eighth-note accompaniment.

The fourth system continues the piano introduction with two staves. The right-hand staff features a melodic line with a long slur, while the left-hand staff maintains the eighth-note accompaniment.

cresc.

p

The fifth system concludes the piano introduction with two staves. The right-hand staff features a melodic line with a *cresc.* (crescendo) marking, followed by a *p* (piano) marking. The left-hand staff features a series of chords, some with a *p* marking.

First system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains chords and melodic lines with a *p* dynamic marking. Bass staff contains a simple harmonic accompaniment.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains chords and melodic lines with a *p* dynamic marking. Bass staff contains a simple harmonic accompaniment.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains chords and melodic lines with a *cresc.* dynamic marking. Bass staff contains a simple harmonic accompaniment.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains a melodic line with lyrics "cres - - - cen - - - do" and a *p* dynamic marking. Bass staff contains a simple harmonic accompaniment.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains a melodic line with lyrics "cres - - - cen - - -" and a *f* dynamic marking. Bass staff contains a simple harmonic accompaniment.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains a melodic line with lyrics "do" and a *ff* dynamic marking. Bass staff contains a simple harmonic accompaniment.

First system of musical notation. The treble clef staff contains a series of chords, some with a sharp sign. The bass clef staff contains a rhythmic accompaniment of eighth notes. A dynamic marking *f* is present in the bass staff.

Second system of musical notation. The treble clef staff continues with chords and some melodic lines. The bass clef staff has a more sparse accompaniment with some chords. A sharp sign is visible at the end of the system.

Third system of musical notation. It begins with a tempo marking $(\text{♩} = 108)$. The treble clef staff features a melodic line with dynamic markings *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, and *ff*. The bass clef staff has a rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff shows chords and some melodic fragments. The bass clef staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *ff*. The bass clef staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *pp*. The bass clef staff has a rhythmic accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a steady accompaniment with eighth notes.

Second system of musical notation. The treble staff continues with complex chordal textures and melodic lines, and the bass staff maintains its rhythmic accompaniment.

Third system of musical notation. The treble staff shows a shift in texture with more sustained chords and some grace notes. The bass staff features a more active melodic line with eighth-note runs. A dynamic marking of *f* is present in the bass staff.

Fourth system of musical notation. The treble staff has a more active melodic line with eighth-note patterns. The bass staff features a steady accompaniment with eighth notes. A dynamic marking of *ff* is present in the bass staff.

Fifth system of musical notation. The treble staff continues with complex chordal textures and melodic lines. The bass staff maintains its rhythmic accompaniment. A dynamic marking of *ff* is present in the bass staff.

Sixth system of musical notation. The treble staff features a series of chords and eighth-note patterns. The bass staff provides a steady accompaniment with eighth notes. A dynamic marking of *ff* is present in the bass staff.

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 has a melodic line with a slur. The bass staff features a dynamic marking *sf* and includes performance instructions: *Ped.* and an asterisk ***.

Third system of musical notation, showing a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff features dynamic markings *sf* and includes performance instructions: *Ped.* and an asterisk ***.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff features dynamic markings *sf*.

Sixth system of musical notation, concluding the page. The treble staff has a melodic line with a slur. The bass staff features a dynamic marking *Pesante*.

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

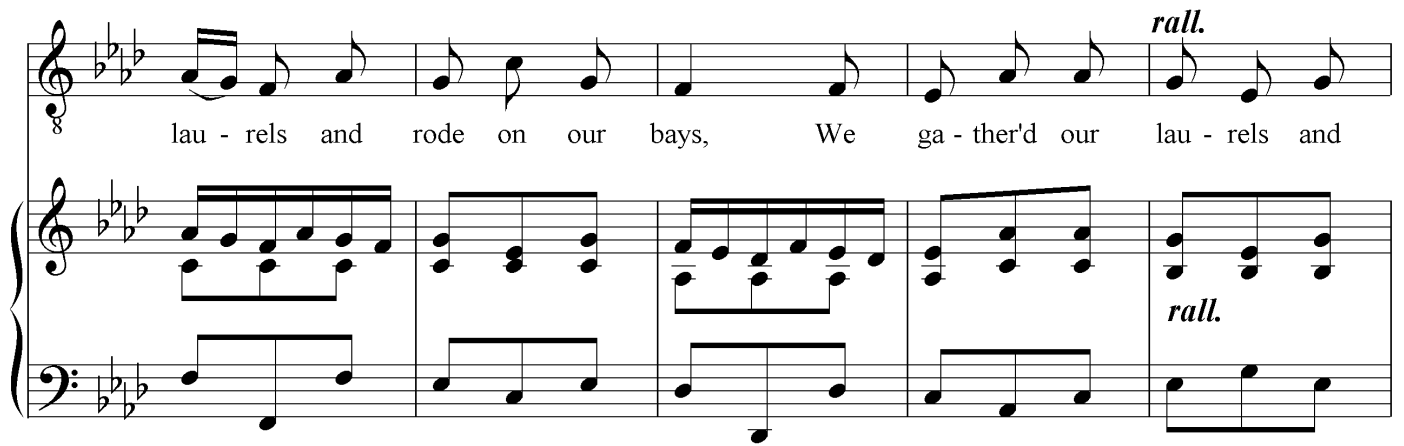
Piano

BOUNCER.

Yes, yes, in those

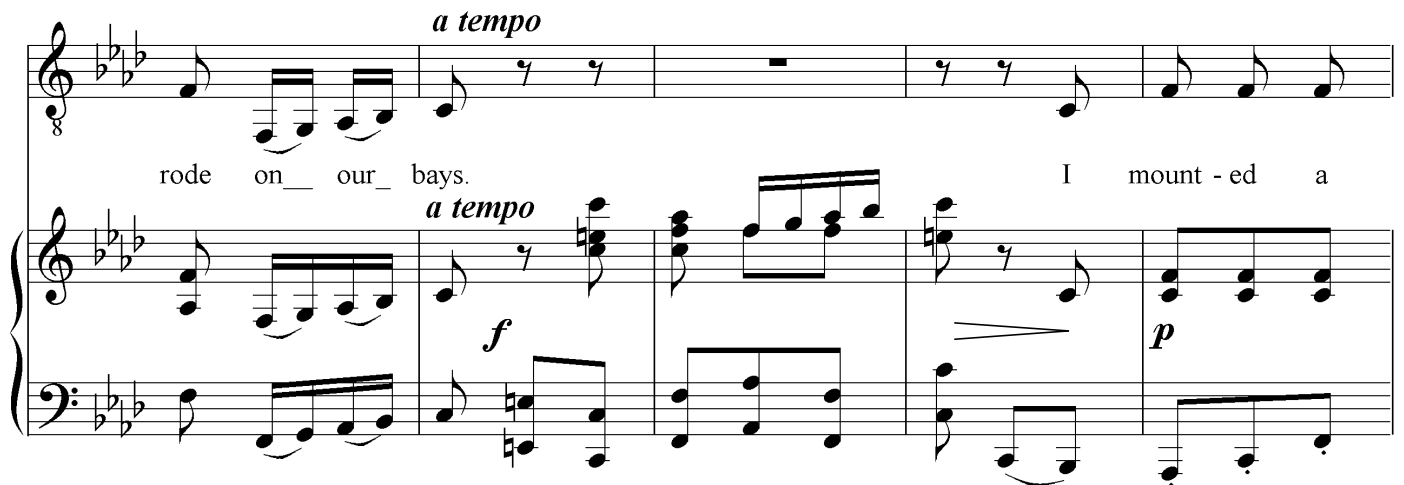
mer - ry_ days, Yes, yes, in those bril - liant days, We gather'd our

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

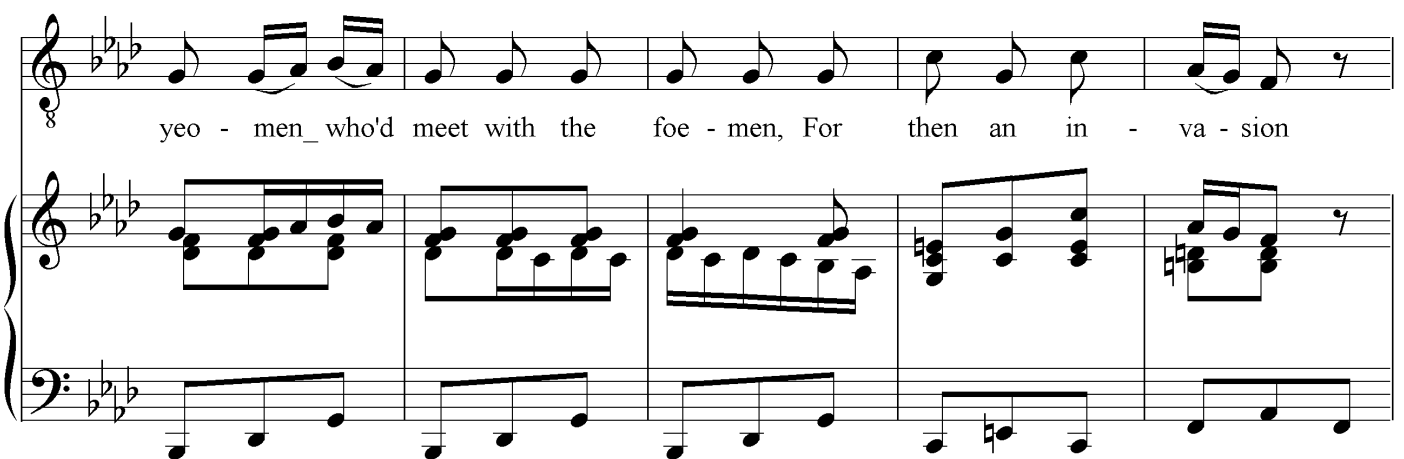
a tempo
f *p*



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! Ra - ta - plan! Ra - ta - 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*

f
con 8va

8va

BOUNCER.
We sound - ed the

p
8va

trum - pet, We beat the drum, Somehow the

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

p

cresc.

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

ff

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 bass line and chords, marked *ff*.

COX. (*Recit.*)

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

COX's recitative is in a simple, rhythmic style. The piano accompaniment consists of chords and single notes, supporting the vocal line.

BOUNCER. (*aside*)

word. ⁸ What can he mean? I trem - ble, ah! I trem-

a tempo

p

BOUNCER's aside is in a more melodic style. The piano accompaniment is marked *a tempo* and *p*, featuring a rhythmic pattern of eighth notes.

COX. BOUNCER. (*aside*)

ble! ⁸ Lis - ten! ⁸ With plea-sure. Yes! I must dis-

The dialogue between COX and BOUNCER is in a simple, rhythmic style. The piano accompaniment consists of chords and single notes, supporting the vocal lines.

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. 8 I do.

Detailed description: This system contains the first two measures of the 'BOUNCER' section. The vocal line begins with a rest, followed by the lyrics 'I think you can.' and 'I do.' with a measure rest '8'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords.

Ra - ta - plan! Ra - ta -

Detailed description: This system contains the next two measures. The vocal line continues with 'Ra - ta - plan!' and 'Ra - ta -' followed by a measure rest. The piano accompaniment continues with similar rhythmic patterns.

COX. *Tempo primo*

plan! Ra - ta - plan, plan, plan, plan, 8 plan! Now

Detailed description: This system contains the next two measures. The vocal line starts with 'plan!' and 'Ra - ta - plan, plan, plan, plan,' followed by a measure rest '8' and 'plan! Now'. The piano accompaniment continues with block chords and eighth notes.

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

Detailed description: This system contains the final two measures. The vocal line continues with 'coals is coals, as sure as eggs is eggs; Coals have - n't'. The piano accompaniment concludes with block chords.

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.* *

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—⁸ (Ah! why this cru - el

COX.

tone?)⁸ 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 - grees 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.

- - - - cen - - - - do

Andante (♩ = 60)

wood!!!!

p

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 — ⁸ No! no! 'Twas not the cat!

fp *fp cresc.* *ff*

Allegro Militario (♩ =108) BOUNCER.

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

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, ⁸ Ra - ta plan, Ra - ta - plan, You're a mi - li - ta - ry man,

p

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

BOUNCER. Ra - ta -

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

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

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

Musical score for the first system. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature is B-flat major (two flats). The first vocal staff begins with a dynamic marking of *f* and the lyrics "plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan,". The second vocal staff continues with "Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, plan,". The piano accompaniment starts with a dynamic marking of *ff*.

Musical score for the second system. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature remains B-flat major. The first vocal staff has the lyrics "plan, Ra - ta - plan, Ra - ta - plan, I'm a mi - li - ta - ry man." and ends with a fermata. The second vocal staff has "plan," followed by a fermata, and then "Ra - ta - plan, Ra - ta -" with a dynamic marking of *p*. The piano accompaniment features dynamic markings of *sf*, *f*, and *p*.

Musical score for the third system. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature remains B-flat major. The first vocal staff has a fermata followed by "I'm a mi - li - ta - ry man" with a dynamic marking of *f*. The second vocal staff has "plan, He's a mi - li - ta - ry man," followed by a fermata, and then "He's a mi - li - ta - ry" with a dynamic marking of *p*. The piano accompaniment features dynamic markings of *f* and *p*.

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

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

ff *p* *f*

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

f Ra - ta - plan, Ra - ta - plan, Ra - ta - plan, 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, mi - li - ta - ry, 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 vocal staves end with a whole note. The piano accompaniment includes a forte (*ff*) dynamic marking and a more active melodic line in the right hand.

The third system is primarily piano accompaniment. The vocal staves are empty. The piano accompaniment features a complex, fast-moving melodic line in the right hand and a bass line in the left hand, ending 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

BOX.

Hush'd is the ba - con on_ the_ grid, I'll take_ a nap and

p

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

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 eighth-note pattern in the right hand.

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.)*

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Shop, I thought there'd be the de - vil to pay." followed by the instruction *(dances with renewed delight.)*. The piano accompaniment is in the same key and time, with a treble clef staff playing chords and a bass clef staff playing a simple bass line.

The second system of music consists of three staves. The top staff is empty. The piano accompaniment continues in the same key and time, with a treble clef staff playing chords and a bass clef staff playing a simple bass line.

My

p ad lib.

The third system of music consists of three staves. The top staff is empty. The piano accompaniment continues in the same key and time, with a treble clef staff playing chords and a bass clef staff playing a simple bass line. A repeat sign is present at the end of the system, and the instruction *p ad lib.* is written in the piano part.

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

The fourth system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are "a - ged em - ploy - er, with his phy - si - o - gno - my Shin - ing from soap like a". The piano accompaniment is in the same key and time, with a treble clef staff playing chords and a bass clef staff playing a simple bass line.

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

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics: "star in as - tro - no - my, Said, 'Mis - ter Cox, you'll o - blige me and hon - our me,". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "If you will take this as your ho - li - day, If you will take this as". The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. A dynamic marking of *sf* (sforzando) is placed under the piano accompaniment in the second measure of the right-hand part.

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

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "your ho - li - day." followed by the instruction *(dances with increased delight and satisfaction.)*. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with a consistent rhythmic pattern.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef, which is mostly empty with a double bar line at the end. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The piano accompaniment continues with a consistent rhythmic pattern.

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?

COX.
What's that to who, sir?

Who, sir? You, 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 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 piano accompaniment from the previous system, maintaining the triplet eighth-note pattern. The vocal line has the lyrics 'take a hint - ter, Leave the room or else shall I,'. The piano part continues with the same rhythmic intensity.

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 features a treble clef with a key signature of two flats and a 3/8 time signature. It includes triplet patterns in the first two measures and a forte (*f*) dynamic marking in the third measure. The bass clef part consists of a steady accompaniment of quarter notes.

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 clef, featuring a series of chords and a forte (*f*) dynamic marking. The bass clef part continues with a steady accompaniment of quarter notes.

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 clef, featuring a series of chords and a forte (*f*) dynamic marking. The bass clef part continues with a steady accompaniment of quarter notes.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for three measures, followed by the lyrics "Here is my re-ceipt for". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some grace notes.

rent. BOX.
8 Your re-

rit. a tempo

The second system continues the vocal line with the lyrics "rent." and "Your re-". A box labeled "BOX." is positioned above the vocal staff, with a measure number "8" below it. The piano accompaniment includes the tempo marking "*rit. a tempo*".

ceipt is ve - ry fine.

p sf

The third system features the lyrics "ceipt is ve - ry fine." The piano accompaniment includes dynamic markings for piano (*p*) and fortissimo (*sf*).

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

p

The fourth system contains the lyrics "If you come to that, sir—" repeated on both sides. The piano accompaniment includes a piano (*p*) dynamic marking.

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 *ff* and *f*. The system ends with a double bar line and a repeat sign.

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,

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

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

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

pp

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

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

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

sempre pp

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

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

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

f

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

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

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

ff

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

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

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

ff

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

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

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

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

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

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

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-

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

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

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

sempre pp

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

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

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

f

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

ff

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 8/8. The vocal lines consist of three staves. The lyrics are: "Ra - ta - plan, _____ Ra - ta-plan, Ra - ta - plan, Ra - ta-plan, Ra - ta-plan, 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". The piano accompaniment is written for grand piano with treble and bass clefs. The bass line features a steady eighth-note accompaniment.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 8/8. The vocal lines consist of three staves, each with a long note followed by a rest. The lyrics are: "plan", "plan", "plan". The piano accompaniment is written for grand piano with treble and bass clefs. The bass line features a steady eighth-note accompaniment. The dynamic marking *ff* (fortissimo) is present in the piano part.