

# The Singing Girl



A  
Comic Opera  
IN THREE ACTS

AS PRODUCED BY THE

ALICE NIELSEN  
OPERA CO.

DIRECTION FRANK L. PERLEY.

Book by  
STANISLAUS STANGÉ

LYRICS BY HARRY B. SMITH.

MUSIC BY

Victor Herbert

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# THE SINGING GIRL

Comic Opera in Three Acts



BOOK BY

**STANISLAUS STANGÉ**

LYRICS BY

**HARRY B. SMITH**

MUSIC BY

**VICTOR HERBERT.**

Vocal Score.



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# The Singing Girl.

A Comic Opera in Three Acts.

As performed by the

ALICE NIELSEN OPERA CO, at the Casino, N.Y.

October 23d. 1899.

Lyrics by HARRY B. SMITH.

Book by STANISLAUS STANGÉ.

Music by VICTOR HERBERT.

—+—  
CAST OF CHARACTERS.

Duke Rodolph, Governor of Linz. . . . .	EUGENE COWLES.
Count Otto, . . . . .	RICHIE LING.
Prince Pumpernickel, . . . . .	JOSEPH HERBERT.
Aufpassen, Minister of Police. . . . .	JOSEPH CAWTHORNE.
Stephan, Brother of Greta. . . . .	JOHN C. SLAVIN.
Frederick, . . . . .	EDWARD METCALFE.
Francis, . . . . .	LOUIS KELSO.
Felix, . . . . .	ALBERT Mc GUCKIN.
Karl, . . . . .	
Ludwig, . . . . .	
Ferdinand, . . . . .	
} Officers of the Austrian Army.	
Marie, Sister of Duke Rodolph. . . . .	LUCILLE SAUNDERS.
Elsa, . . . . .	JENNIE HAWLEY.
Mina, . . . . .	URSULA GURNETT.
Alma, . . . . .	
Elizabeth, . . . . .	
Margaret, . . . . .	
Katrina, . . . . .	
} Girls of Linz	
. . . . . and . . . . .	
Greta, The Singing Girl: . . . . .	ALICE NIELSEN.

○—+—○

## SYNOPSIS OF SCENES.

Act I. Franz-Josef's Platz in Linz, (Austria.)

Act II. Bridal apartments in the Ducal Palace.

Act III. Exterior of Schloss and Convent, overlooking Linz.

Period July 1820.

Musical Director. . . . . PAUL STEINDORFF.

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# The Singing Girl.

Comic Opera in 3 Acts.

ACT I.

## Overture.

Lyrics by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro molto moderato.*

The musical score is written for piano in 2/4 time, featuring two systems of grand staff notation. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is marked with a dynamic of *f* (forte) and includes various articulations such as accents and slurs. The second system continues the piece, marked with *sp* (sforzando) and *cresc.* (crescendo). The score concludes with a final cadence in the bass clef.

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Maestoso.

First system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time signature. The piece begins with a piano (*ff*) dynamic. The right hand features a series of chords and a melodic line with accents, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. Continuation of the first system. The right hand has a more active melodic line with frequent accents, while the left hand continues with a consistent accompaniment.

Third system of musical notation. The right hand features a melodic line with a prominent accent and a *ff* dynamic marking. The left hand accompaniment remains steady.

Fourth system of musical notation. The right hand continues with a melodic line, including a *ff* dynamic marking. The left hand accompaniment is consistent.

Fifth system of musical notation. The right hand has a melodic line with a *sfz* dynamic marking. The left hand accompaniment concludes the system.

Andante espressivo.

mf rit. molto rit.

ppp

ten.

8 ten. rit. molto rit.



Allegro molto.

8<sup>va</sup> loco.

pp

pp

sfz sfz sfz

ff

8<sup>va</sup>

sfz sfz sfz p

*poco a poco cresc.*

*Tempo di Valse.*  
*f* *p poco accel.*

*loco.* *un poco rit.*

*p a tempo.*

*f* *p.*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of several measures with chords and melodic lines.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, including dynamic markings *p rit.* and *a tempo.* and the tempo marking *Vallia*.

Fourth system of musical notation, featuring dynamic markings *rit.* and *a tempo.*

Fifth system of musical notation, showing a continuation of the musical themes.

Sixth system of musical notation, including dynamic markings *rit.* and *a tempo.*

*rit.*  
*a tempo.*

*molto cresc.*

*allargando.*  
*cresc. e molto allarg.*

*ff molto rit.*  
*a tempo molto pesante.*  
*molto rit.*

*a tempo.*

8<sup>o</sup> *loco.*  
*molto pesante.* *molto rit.*

This system contains two staves of music. The first staff begins with an 8-measure rest, followed by a melodic line with a *loco.* marking. The second staff provides a harmonic accompaniment. The tempo is marked *molto pesante.* and *molto rit.* (ritardando).

8<sup>o</sup> *loco.*  
*a tempo.* *Piu mosso.* *sfz*

This system continues the piece. The first staff has an 8-measure rest, then a melodic line with a *loco.* marking. The second staff has a steady accompaniment. The tempo changes from *a tempo.* to *Piu mosso.* (allegretto), and a fortissimo (*sfz*) dynamic is indicated.

*sfz* *b#*

This system features a melodic line in the first staff and a more active accompaniment in the second staff. A fortissimo (*sfz*) dynamic is present, and a key signature change to one sharp (B major) is indicated by a *b#* symbol.

This system consists of two staves of music, primarily featuring block chords and sustained notes in both the treble and bass clefs.

8<sup>o</sup> *p* *sfz*

This system begins with an 8-measure rest in the first staff. The second staff contains a melodic line with a piano (*p*) dynamic, followed by a fortissimo (*sfz*) dynamic. The system concludes with a fermata over the final notes.

ACT I.

No 1.

Opening Chorus.

Allegro molto moderato.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte dynamic marking (*fz*). The right hand features a series of eighth notes with accents, while the left hand plays a rhythmic accompaniment of eighth notes.

The second system continues the musical piece. The right hand has a melodic line with some chromaticism, and the left hand provides a steady accompaniment. The dynamics remain consistent with the first system.

The third system shows a change in texture. The right hand has a more complex, chordal texture with some chromatic movement. The left hand features a prominent bass line with a forte-piano dynamic marking (*fp*).

The fourth system is characterized by a dense, rhythmic accompaniment in both hands, primarily using chords and eighth notes. The right hand has a more active melodic line.

The fifth system concludes the opening chorus with a final, energetic passage. Both hands feature rapid eighth-note patterns and chords, maintaining the forte dynamic.

SOLDIER CHORUS.  
TENORS.

Fill up a - gain, my com-rades bold. *unis.*  
 BASSES. And raise - de - fi - ant

Swear no maids have hearts of gold, *unis.*  
 voice; Like

Fill up a - gain bold  
 those - who are our choice.

war - ri - ors all, And emp - ty each a stein, To

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "war - ri - ors all, And emp - ty each a stein, To". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *sfz* (sforzando) and *fz* (forzando).

her who holds each heart in thrall, By lips and eyes di -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "her who holds each heart in thrall, By lips and eyes di -". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *sfz* and *p* (piano).

vine. \_\_\_\_\_ Fill upl a toastl To

The third system shows the vocal line with lyrics "vine. \_\_\_\_\_ Fill upl a toastl To". The piano accompaniment includes a *ff* (fortissimo) marking. The system concludes with a fermata over the final notes.

The fourth system consists of piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *f* (forte) and *p* (piano). The system ends with a fermata.



her whom you love most! ——— Fill up! ——— A

Fill up! ——— A

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "her whom you love most! ——— Fill up! ——— A". The piano part includes a treble and bass clef with various musical notations.

A toast! To her whom you ——— love most! ———

toast! ——— *ff*

This system contains the second system of music. The vocal line continues with lyrics: "A toast! To her whom you ——— love most! ———". The piano accompaniment includes a *ff* dynamic marking and a triplet of notes in the right hand.

SOP. ———

(ENTRANCE OF GIRLS.) ——— With ALTO. ———

This system contains the third system of music. It features a vocal line with the instruction "(ENTRANCE OF GIRLS.)" and "With ALTO." and a piano accompaniment. The piano part includes a treble and bass clef with various musical notations.

*L'istesso tempo.*

GIRLS.

all the gold - en curls, And the eyes you call di - vine; We

*L'istesso tempo.*

*marcato*

come as peer - less girls, You'll find us right in line. This

day we vowed to meet; So here we are re - sort - ing, To

see the Duke and then en - treat His li - cense for our

GIRLS.

SOP. court-ing. To see the Duke and then en - treat His li - cense for our court-ing.

ALTO.

TEN. To see the Duke and then en - treat His li - cense for our court-ing.

SOLDIERS.

BASS.

(kiss) (kiss)

(kiss) (kiss)

(Soldiers look around as if fearful of being seen.)

12 SOLO VOICES.                      4 SOPRANOS.

(6 BRIDES.)                                      2 ALTOS.

(6 BRIDEGROOMS.)                      2 TENORS.

2 BARITONES.

2 BASSES. *mf* Blithe - - - ly

come the brides re - - splen - dent,      Gai - - ly

come the brides re - - splen - dent,      Gai - - ly

come the brides re - - splen - dent, -      Gai - - ly

come the brides re - splen - dent,      Gai - - ly

Come the gal - lant\_ grooms, — All — in  
Come the gal - lant grooms, All — in  
Come the gal - lant grooms — All — in  
Come the gal - lant grooms, All in

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "Come the gal - lant\_ grooms, — All — in" for Soprano; "Come the gal - lant grooms, All — in" for Alto; "Come the gal - lant grooms — All — in" for Tenor; and "Come the gal - lant grooms, All in" for Bass. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines.

hap - pi - ness tran - scend-ent, Heed - - ing  
hap - pi - - ness tran scend-ent, Heed - - ing  
hap - pi - - ness tran - scend-ent, Heed - - ing  
hap - - pi - ness tran-scend-ent, Heed - - ing

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "hap - pi - ness tran - scend-ent, Heed - - ing" for Soprano; "hap - pi - - ness tran scend-ent, Heed - - ing" for Alto; "hap - pi - - ness tran - scend-ent, Heed - - ing" for Tenor; and "hap - - pi - ness tran-scend-ent, Heed - - ing" for Bass. The piano accompaniment continues with the same harmonic structure as the first system.

not their fu - ture dooms. Hy - men's torch - es,  
 not their fu - ture dooms. Hy - men's torch - es,  
 not their fu - ture dooms. Hy - men's torch - es,  
 not their fu - ture dooms. Hy - men's torch - es,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "not their fu - ture dooms. Hy - men's torch - es,".

flam - ing, flar - ing, Light us on our reck - less -  
 flam - ing, flar - ing, Light us on our reck - less -  
 Hy - men's torch - es, Light us on our -  
 flam - ing, flar - ing, Light us on our reck - less

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "flam - ing, flar - ing, Light us on our reck - less -", "flam - ing, flar - ing, Light us on our reck - less -", "Hy - men's torch - es, Light us on our -", and "flam - ing, flar - ing, Light us on our reck - less".

way, And all na - ture seems a shar - ing,

way, And all na - ture seems a shar - ing,

reck - less way, And all na - ture seems a shar - ing,

way, And all na - ture seems a shar - ing,

Joy - ance

Joy - ance on our nup - tial day.

Joy - - ance on our nup - tial day.

Joy - ance up - on our nup - tial day.

Joy - - ance on our nup - tial day. **SOLDIERS.** Fill

CHORUS.

ff  
Fill  
ff  
Fill up! A toast! To her whom you love most. Fill  
up! A toast! To ff

The first system of the chorus features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a 'Fill up!' followed by 'A toast! To her whom you love most.' and another 'Fill'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

ff  
up! Fill up! A toast! With  
ff  
up! Fill up! A toast! With  
ff

The second system continues the chorus with lyrics: 'up! Fill up! A toast! With'. The vocal line has a melodic line with lyrics and a bass line. The piano accompaniment continues with chords and moving lines. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).



all the gold - en curls, And eyes you call di -

all the gold - en curls, And eyes you

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of staves contains the lyrics "all the gold - en curls, And eyes you call di -". The second pair of staves contains the lyrics "all the gold - en curls, And eyes you". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a simple harmonic accompaniment with chords and moving lines in both hands.

vine; We come as peer - less girls, — You'll

call di - vine; We come ye peer - less girls, — You'll

The second system of the musical score continues the vocal and piano parts. The vocal staves contain the lyrics "vine; We come as peer - less girls, — You'll" and "call di - vine; We come ye peer - less girls, — You'll". The piano accompaniment continues with similar harmonic support, including some longer note values and rests in the vocal lines.

find us right in line. This day we vowed to

find us right in line. This day we

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "find us right in line. This day we vowed to". The bottom system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are: "find us right in line. This day we". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Detailed description: This block shows the piano accompaniment for the first system. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand plays chords, while the left hand plays a simple bass line.

meet, So here we are, you see; To

vowed to meet, So here we are, you see; To

Detailed description: This system contains the second two systems of a musical score. The top system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "meet, So here we are, you see; To". The bottom system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are: "vowed to meet, So here we are, you see; To". The piano accompaniment continues with chords and a bass line.

Detailed description: This block shows the piano accompaniment for the second system. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand plays chords, while the left hand plays a simple bass line.

see the Duke and then en-treat His li-cense for our court-ing. This

see the Duke and then en-treat His li-cense for our court-ing. This

*ff*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are: "see the Duke and then en-treat His li-cense for our court-ing. This". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present at the end of the piano part.

is \_\_\_\_\_ the day \_\_\_\_\_ we vowed \_\_\_\_\_ to meet, \_\_\_\_\_ This

is \_\_\_\_\_ the day \_\_\_\_\_ we vowed \_\_\_\_\_ to meet, \_\_\_\_\_ This

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are: "is \_\_\_\_\_ the day \_\_\_\_\_ we vowed \_\_\_\_\_ to meet, \_\_\_\_\_ This". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

is the day we vowed to meet, we vowed

is the day we vowed to meet, we vowed

*cresc.*

*tutta afora.*

to meet.

to meet.

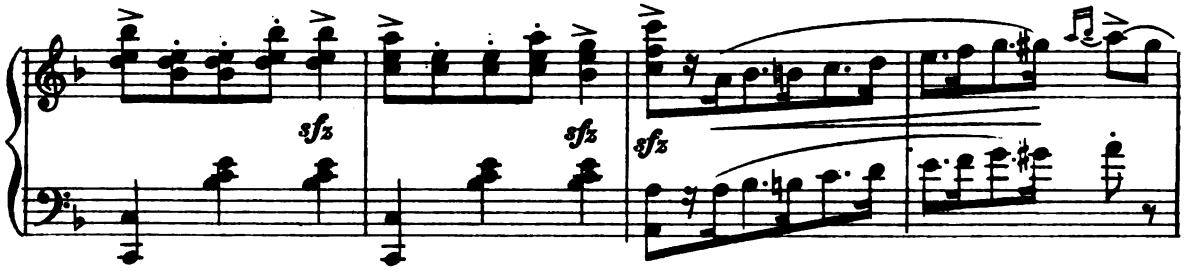
*sfz sfz ff*

*molto moderato. DANCE.*



*molto marcato.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation, continuing the piece. It includes dynamic markings such as *sfz* (sforzando) in both staves.



Third system of musical notation, showing further development of the melodic and harmonic themes.



Fourth system of musical notation, featuring dynamic markings such as *sfz* and *fz* (forzando).



*poco - a - poco - accel.*

Fifth system of musical notation, concluding the page with the instruction *poco - a - poco - accel.* (ritardando).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and some melodic fragments.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and some melodic fragments. The text *molto accel - e - cresc.* is written below the first two measures of the upper staff.

The third system of music consists of four staves. The top two staves are vocal staves, and the bottom two are piano accompaniment staves. The vocal staves contain the lyrics "la, la, la." and are marked with *(Shout.)* and *ff*. The piano accompaniment staves contain chords and some melodic fragments. The text *Fine.* is written at the end of the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and some melodic fragments. The text *sfz* and *Fine.* are written below the first and last measures of the upper staff, respectively.

## No 2.

## Entrance Song.

"Allow me to inform you!"  
Aufpassen and Chorus.

*Allegro moderato.*

*Aufp.*

1. Al - low me to in - form you with the prop - er sort of  
prowl a - bout in rub - ber shoes, my zeal is sure - ly

grav - i - ty, I'm a func - tion - a - ry pow - er - ful and high; No -  
laud - a - ble, A - seek - ing for the sur - rep - ti - tious hug; And

- tor - i - ous for en - mi - ty to crime and to de - prav - i - ty, On  
if my shell - like ears de - tect the sound of kiss - es aud - i - ble, I

which I keep a su - per - vis - ing eye. I ex - e - cute the  
 send the os - cu - la - tors to the jug. If a - ny cou - ple

just and might - y laws of this com - mu - ni - ty, The prin - ci - ple of  
 dares to risk en - gage - ments mat - ri - mo - ni - al, And plight each oth - er

which is sim - ply this; You have to have a li - cense to make  
 un - of - fi - cial troth; The chances are they'll find themselves in

love here with im - pu - ni - ty, And get a signed per - mit for ev - 'ry kiss. Of  
 don - jon - keeps ba - ro - ni - al, Where they'll be fined or tor - tured, may - be both. Un -



course this law is not con-sid-ered pop-u-lar nor le-ni-ent, For  
-li-censed ser-e-nad-ers are con-sid-ered most ne-fa-ri-ous; The

when a girl to kiss you gives con-sent, To  
term of their im-pris-on-ment is long; In

run and get a li-cense is ex-treme-ly in con-ven-i-ent; 'Cause  
fact their mis-de-mean-or is a-kin to the bur-gla-ri-ous; For

when you get back with it she has "went" And  
they're ac-cused of "break-ing in" to song. I

when you are so tempt-ed as St. An - tho - ny, the her-mit; With  
al - ways let the sun-beams kiss the ro - ses with im - pu - ni - ty, Al -

arm a - round a slen-der fig - ure posed. \_\_\_\_\_ You  
-though it is a sub-ject for re - buke; \_\_\_\_\_ But

have to break a - way un - til you run and get a  
no one ev - er ven - tures to em - brace an op - por -

per - mit; So you run, and find the bloom-ing of - fice closed. \_\_\_\_\_  
- tu - ni - ty, Un - less he has a li - cense from the Duke. \_\_\_\_\_

**CHORUS.**

**SOP. & ALTO.**

1. Im - ag - ine the sen - sa - tion Of that aw - ful sit - u -  
 2. We see, with much con - fus - ion, That we can't hug a de -

**TEN.**

1. Im - ag - ine the sen - sa - tion Of that aw - ful sit - u -  
 2. We see, with much con - fus - ion, That we can't hug a de -

**BASS.**

**All<sup>o</sup>**

- a - tion, When you go and find the li - cense of - fice closed. \_\_\_\_\_  
 - lu - sion, \_\_\_\_\_ Un - less we have a li - cense from the Duke. \_\_\_\_\_

- a - tion, When you go and find the li - cense of - fice closed. \_\_\_\_\_  
 - lu - sion, \_\_\_\_\_ Un - less we have . a li - cense from the Duke. \_\_\_\_\_

**All<sup>o</sup>**

Aufp.

But it's all in the cause of mo - ral - i -  
Oh, I of po - lice am the min - is -

CHORUS.

Musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a forte dynamic (*fz*) and includes lyrics. The piano accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for the first system, showing the right and left hand parts. The right hand has a melody with a piano (*p*) dynamic, while the left hand provides harmonic support with chords. The system concludes with a forte (*fz*) dynamic.

- ty; Love mak - ing's con - sid - ered ras - cal - i -  
- ter; My joy in my work is most sin - is -

Musical score for the second system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a forte dynamic (*f*) and includes lyrics. The piano accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for the second system, showing the right and left hand parts. The right hand has a melody with a forte (*fz*) dynamic, while the left hand provides harmonic support with chords. The system concludes with a forte (*fz*) dynamic.

- ty. And I'm the high of - fi - cial with a maj - es - ty ju -  
 - ter; I give the laws cor - rec - tion to each bud - ding young af -

- ty. of - - fi - cial ju - - -  
 - ter; cor - - rec - tion af - - -

- ty. of - - fi - cial ju - - -  
 - ter; cor - - rec - tion af - - -

*fz* *fz* *fz* *fz*

- di - cial, That can make all fond and fool - ish lov - ers quail,  
 - fec - tion, I make all lov - ers with - out li - cense quail,

- di - cial, all lov - ers  
 - fec - tion, all lov - ers

*fz* *fz*

I keep up the tone of so - ci - e -  
 A - gainst all as - pir - ing am - a - tive -

quail.  
 quail.

quail.  
 quail.

*fz*

The first system of music features a vocal line in the upper staff with lyrics. Below it are three staves for vocal accompaniment, with the first two containing the word 'quail.' and the last one containing 'tive'. The piano accompaniment is shown in the lower two staves. Dynamics include *fz* at the end of the system.

- ty; I rail a - gainst all im - pro - pri - e -  
 - ness, I have con - sti - tu - tion - al com - ba - tive -

- ty;  
 - ness,

- ty;  
 - ness,

*fz*

*fz*

*fz*

*fz*

The second system of music continues the vocal line with lyrics. It includes four staves for vocal accompaniment, with the first two containing '- ty;' and '- ness,' and the last two containing 'tive -'. The piano accompaniment is shown in the lower two staves. Dynamics include *fz* at the end of the system.

*fz*  
 ty:            On lov - ers            il - le - gal            I pounce like an  
 ness,           On lov - ers            un - law - ful           my ven - geance is

*fz*  
 -ty;  
 ness,  
*fz*  
 -ty;  
 ness,  
*fz*

*fz*

ea - gle, And I pack 'em off \_\_\_\_\_ straightway to jail. \_\_\_\_\_  
 aw - ful, And I pack 'em off \_\_\_\_\_ straightway to jail. \_\_\_\_\_

*f unis.*  
 But, it's  
 Oh!  
*f*  
 But, it's  
 Oh!  
*f*

*f*

all in the cause of moral - i - ty: Love  
 he of po - lice is the min - is - ter; His

all in the cause of moral - i - ty: Love  
 he of po - lice is the min - is - ter; His

*ff* *ff* *ff*

mak - ing's con - sid - ered ras - cal - i - ty; On  
 joy in his work is most sin - is - ter; On

mak - ing's con - sid - ered ras - cal - i - ty; On  
 joy in his work is most sin - is - ter; On

*ff* *ffz*



lov - ers il - leg - al, He'll pounce like an ea - gle, And he'll  
 lov - ers un - law - ful, His ven - geance is aw - ful, And he

pack 'em off straightway to jail. *Ausp. g*  
 packs'em off straightway to jail. *2.1*

pack 'em off straightway to jail.  
 packs'em off straightway to jail.

*Fine.*

*Fine.*

*D.S.al Fine.*

## Song.

No 3.

"The Well Beloved"

Otto and Chorus.

**Moderato.** **Otto.** §

1. Who is my well be - lov - ed; do you  
thought I found her once, a dai - ry -

**Moderato.** *mf* *poco rit* *p*

ask, Your ques - tion com - rades, makes me pause and pon - der. To  
maid; I saw her foot, and knew I was mis - tak - en; I

find that well be - lov - ed is my task; In  
found her once, in silk and gems ar - rayed; I

search of her o'er all the world I wan - der. Some -  
heard her past; my faith in her was shak - - en. A

times I think I find her, oh, what joy! At  
flash - ing - eyed bru - nette of me was fond, I

last I know my well be - lov - ed's re - al. But  
swore she was my well be - lov - ed sure - ly; But

soon, a - las! her kiss be - gins to cloy, And then I  
two days lat - er a de - li - cious blonde Mo - nop - o -

know she is not my i - de - - al. I've  
- lized me smil - ing so de - mure - - ly. My

*poco piu mosso.*

called her Li - sa, Bet - ta, Gret - chen, Joan, \_\_\_\_\_ Ma -  
well be - lov - ed's some - times plump and short, \_\_\_\_\_ And

*p poco piu mosso.*

til - da, Ma - ry Ann, her names are ma - ny; — Yet  
some - times she is ver - y tall and slen - der; — I

none turned out the vis - ion that I own: \_\_\_\_\_ What is her  
love these va - ried lips, these mot - ley eyes; \_\_\_\_\_ To ev - 'ry

*colla voce*

real name; or has she a - ny?—  
beau - ty my heart is ten - der.—

Tempo I<sup>o</sup>

Is she dark, or fair, or fas - ci - nat - ing, A co - quette or

Tempo I<sup>o</sup>

se - ri - ous, Cold and proud, or sim - ply cap - tiv - a - ting;

This i - deal mys - te - ri - ous? Will she woo, or

will she lure me war - i - ly; What is our fa - tal - i - ty?

Loves she long or on - ly tem - po - ra - ri - ly She my i - de -

- al - i - ty.

CHORUS.

SOP. *p*

ALTO. *p*

TEN. *p*

BASS. *p*

Is she dark, or fair, or fas - ci - nat - ing,

A co-quette or se - ri - ous, Cold and proud, or

A co-quette or se - ri - ous, Cold and proud, or

*rit* This i - deal mys - te - ri - ous. *molto rit.* *D.S.al Fine.*

This i - deal mys - te - ri - ous. *2.Me. Fine.*

sim-ply cap-tiv-a - ting, This i - deal mys - te - ri - ous.

sim-ply cap-tiv-a - ting, This i - deal mys - te - ri - ous. *Fine.*

*Fine.*

*molto rit.*

*D.S.al Fine.*

## Entrance of Duke Rodolph.

No 4a

Chorus.

Maestoso.

SOPR. &amp; ALTO.

Strew your po - sies o - dor - if - er - ous, Through your nos - es sing!

TEN.

Strew your po - sies o - dor - if - er - ous, Through your nos - es sing!

BASS.

With a wel - come most vo - ci - fer - ous let the wel - kin ring;

With a wel - come most vo - ci - fer - ous let the wel - kin ring;



*unis.*

If your joy is not up-roar-i-ous 'Twill de-serve re-buke,  
 If your joy is not up-roar-i-ous 'Twill de-serve re-buke,

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in unison. The piano accompaniment features a steady bass line and chords in the right hand.

*unis.*

For 'tis meet a greet-ing glo-ri-ous should a-wait the Duke.  
 For 'tis meet a greet-ing glo-ri-ous should a-wait the Duke.

The second system continues with three vocal staves and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

*unis.*

Hail! Rodolph, hail! To thee our prais-es lyr-ic,  
 Hail! Rodolph, hail! To thee our prais-es lyr-ic,

The third system features three vocal staves and piano accompaniment. The piano accompaniment is characterized by a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*unis.*

Hail! Rodolph, hail! We shout a pan-e-gyr-ic.

Hail! Rodolph, hail! We shout a pan-e-gyr-ic.

Hail! Rodolph, hail! Hail! Rodolph, hail! — All

Hail! Rodolph, hail! Hail! Rodolph, hail! — All

hail! — all hail! — all hail! —

hail! — all hail! — all hail! —

## Song

"By My Mien."

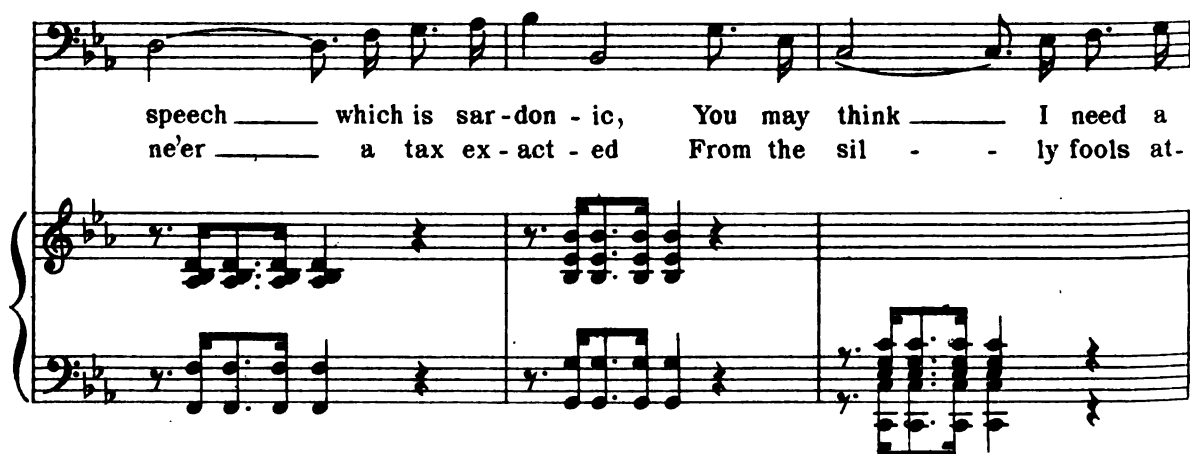
No 4b

Rodolph and Chorus.

§ Duke.



1. By my mien \_\_\_\_\_ which is By - ron - ic, And my  
2. Till my laws \_\_\_\_\_ had been en - act - ed, There was



speech \_\_\_\_\_ which is sar-don - ic, You may think \_\_\_\_\_ I need a  
ne'er \_\_\_\_\_ a tax ex - act - ed From the sil - ly fools at -



ton - ic, But your the - o - ry \_\_\_\_\_ is wrong. I am mere - ly mis-an-  
tract-ed; They could kiss and mar - ry free; But just now \_\_\_\_\_ they're not so

throp - ic, With a tem - - perwarm and trop - ic; But all  
cheer - ful, For they pay \_\_\_\_\_ a tax that's fear - ful; 'And their

this \_\_\_\_\_ is not the top - ic Of this in - tro - duc - t'ry  
pray'rs \_\_\_\_\_ for mer - cy tear - ful On - ly cause me ghoul - ish

song. You re - call I was the lov - er Of a girl who threw me  
glee. If your sil - ly heart is ach - ing, And you wish to be love -

o - ver; I'm be - gin - ning to re - cov - er \_\_\_\_\_ From the  
mak - ing, It's the worst kind of law - break - ing, If no

sting of cu - pid's dart.                      But in stern — com-mem - o - ra - tion, I have  
 li - cense you have got;                      And a pair — de-lect - ed spooning, Love-talk

made ——— some leg - is - la - tion, Which will keep ——— in reg - u -  
 croon - - - ing or com - mun - ing, If they have - - - n't got a

la - tion      All af - fec - tions of ——— the heart. —  
 li - cense      Must be mar - ried on ——— the spot. —

SOP.                      *p*  
 And  
 And

ALTO.                      *p*  
 And

CHORUS.                      *p*  
 TEN.                      *p*  
 And

BASS.                      *p*  
 And

*p*

this is the law, young peo-ple think is hid-e-ous,  
 this is the law, of tyr-an-ny the pin-na-cle,

*p*

this is the law, young peo-ple think is hid-e-ous,  
 this is the law, of tyr-an-ny the pin-na-cle,

*pp*

*p*

Made by our Duke 'cause one girl was per-fid-i-ous.  
 Made by our Duke who's noth-ing if not cyn-i-cal.

*p*

Made by our Duke 'cause one girl was per-fid-i-ous.  
 Made by our Duke who's noth-ing if not cyn-i-cal.

*f*

Duke.

Love? Bah! Mer - est bosh and fol - ly; Moon - shine and bal - der - dash!

Tom - mi - est of rot. Love? Bah! Love is nev - er jol - ly. Woman! I would - n't give a

cop - per for the lot. Love? Bah! Mer - est bosh and fol - ly;

SOPR. & ALTO. *unis.*

CHORUS. TEN.

BASS.

Love? Bah! Mer - est bosh and fol - ly;

Moon - shine and bal - der - dash! Tom - mi - est of rot. Love? Bah!

Moon - shine and bal - der - dash! Tom - mi - est of rot. Love? Bah!

Moon - shine and bal - der - dash! Tom - mi - est of rot. Love? Bah!

*D.S. al Fine.*

Love is nev - er jol - ly; Woman! I would - n't give a cop - per for the lot. *Fine.*

Love is nev - er jol - ly; Woman! I would - n't give a cop - per for the lot.

Love is nev - er jol - ly; Woman! I would - n't give a cop - per for the lot.

*D.S. al Fine.*

*ff*

*Fine*



## Entrance.

No 5a

Greta and Chorus.

Allegro.

SOPR. &amp; ALTO.

Here's the lit - tle sing - ing girl,

CHORUS.

TEN.

A u - ni - ver - sal

BASS.

She will chant

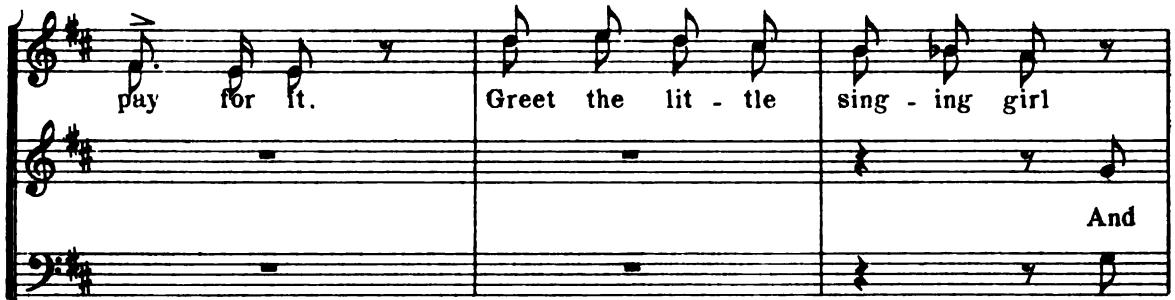
Pro - vid - ing you will

fa - vor - ite;

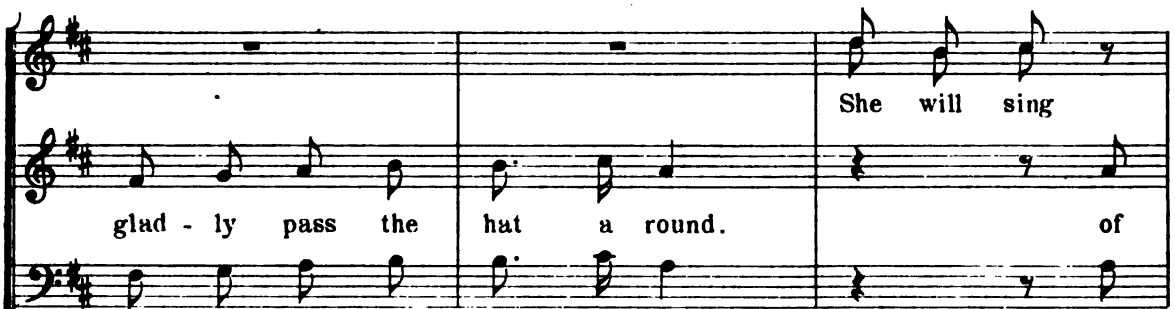
what e'er you want,

pay for it. Greet the lit - tle sing - ing girl


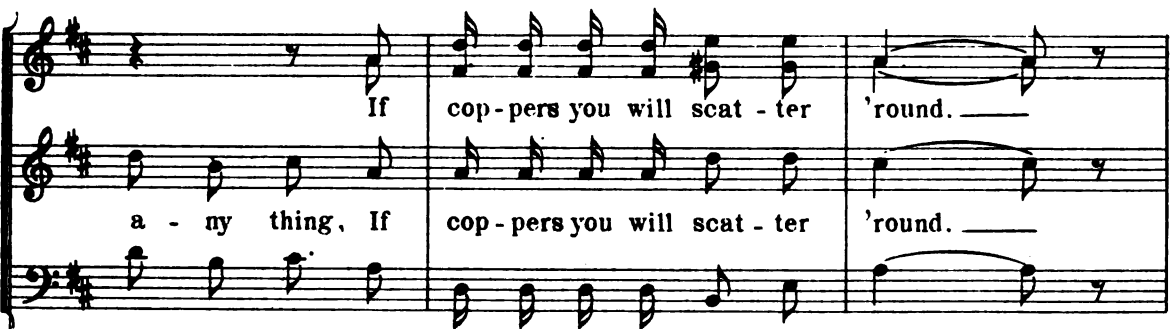
And



glad - ly pass the hat a round. She will sing of



If cop - pers you will scat - ter 'round. —  
a - ny thing, If cop - pers you will scat - ter 'round. —



*Un poco pesante.*

**CHORUS.**

**SOPR.**  
Gre - ta's tunes are nev - er dear, ——— wel - come to

**ALTO.**  
*ff*

**TEN.**  
*ff*

**BASS.**  
*ff*

Gre - ta's tunes are nev - er dear, ——— wel - come to

*ff*

*Un poco pesante.*

her; ——— She is here. ———

her; ——— She is here. ———

Gre - ta's tunes are nev - er dear, wel - come to

Gre - ta's tunes are nev - er dear, wel - come to

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top pair for the first voice and the bottom pair for the second voice. The piano accompaniment is written for a grand piano, with a treble and bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are "Gre - ta's tunes are nev - er dear, wel - come to".

Greta. Yes, I am

her; She is here.

her; She is here.

The second system of the score continues the vocal lines and piano accompaniment. It features a vocal line for Greta, with the lyrics "Greta. Yes, I am". Below this, there are two more vocal staves with the lyrics "her; She is here." and "her; She is here." respectively. The piano accompaniment continues with a treble and bass clef, including a forte (*fz*) dynamic marking. The music is in a key with two sharps (D major) and a 4/4 time signature.

Meno mosso.

here \_\_\_\_\_ as you ob - serve, \_\_\_\_\_ 'Tis use-less for me to de -

Meno mosso.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Meno mosso'. The lyrics are 'here \_\_\_\_\_ as you ob - serve, \_\_\_\_\_ 'Tis use-less for me to de -'. Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes a dynamic marking 'p' (piano) and various chordal textures.

ny it. Gre-ta, the bal-lad sing-ing girl \_\_\_\_\_ I've a new

The second system continues the vocal line with the lyrics 'ny it. Gre-ta, the bal-lad sing-ing girl \_\_\_\_\_ I've a new'. The piano accompaniment continues with similar textures and dynamics.

song, Ah! \_\_\_\_\_ shall I try it?

SOPR. & ALTO.  
What is it called? \_\_\_\_\_ this song of

CHORUS. TEN.  
What is it called? \_\_\_\_\_ this song of

BASS.  
What is it called? \_\_\_\_\_ this song of

The third system introduces three vocal parts: Soprano & Alto, Tenor, and Bass. The lyrics are 'song, Ah! \_\_\_\_\_ shall I try it?'. Each vocal part has its own line of music. The piano accompaniment continues. Dynamic markings 'p' are present throughout.

The fourth system shows the piano accompaniment continuing, with various chordal textures and dynamics.

Greta.

Not

thine? — Is it of love, of joy, of wine? —

thine? — Is it of love, of joy, of wine? —

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "thine? — Is it of love, of joy, of wine? —".

so; — not so; but as I came a - long, On the

*p* *ten.* *un poco accel.*

*f* *pp* *un poco accel.*

The second system continues the vocal and piano parts. The vocal line includes dynamic markings *p* and *ten.* and a tempo marking *un poco accel.*. The piano accompaniment includes dynamic markings *f* and *pp*, and a tempo marking *un poco accel.*. The lyrics are: "so; — not so; but as I came a - long, On the".

stream a-float in my glid - ing boat, The riv - er sang to me its

*rit.* *Slower.*

*rit.* *Slower. pp*

The third system concludes the vocal and piano parts. The vocal line includes tempo markings *rit.* and *Slower.*. The piano accompaniment includes tempo markings *rit.* and *Slower. pp*. The lyrics are: "stream a-float in my glid - ing boat, The riv - er sang to me its".

song \_\_\_\_\_

SOPR. & ALTO. *pp*  
The riv-er sang to you its song? —

CHORUS. TEN. *pp*  
The riv-er sang to you its song? —

BASS. *pp*  
The riv-er sang to you its song? —

*a tempo.*

Greta.

This is the song the Dan-ube trolled, — A

*pp* *cresc.*

bal-lad, pas-sion-ate and bold!

*fz* *fz*

*Segue.*

# "The Song of the Danube."

No 5b

Greta and Chorus.

Molto espressivo.

Greta.

Change-ful as we in its var-ied e-mo-tions, calm for an hour and then

wild in un-rest; On-ward, O Fa-ther of streams to the o-cean,

On-ward thou speed-est; and what is thy quest? What is the song that thou

sing-est for ev-er? What is the mes-sage thou giv-est to me.



*rit.*

Fain would I fol - low thee, won - der - ful riv - er,

*rit.*

*ten.*

Fain would I fol - low thee on to the sea.

*ten.*

*a tempo.*

*f* Ah!

**SOPR. & ALTO.**  
What is the song that thou sing - est for ev - er?

**TEN.**  
What is the song that thou sing - est for ev - er?

**BASS.**  
What is the song that thou sing - est for ev - er?

*f a tempo.*

Ah! Ah!

What is the mes-sage thou giv - est to me? Fain would I fol - low thee

What is the mes-sage thou giv - est to me? Fain would I fol - low thee

The first system of the musical score features a vocal line with two instances of the word "Ah!" and two lines of lyrics. The piano accompaniment is written in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4.

*rit.* *ten.* *molto rit.*

Fain would I fol - low thee on to the

won - der - ful riv - er, *rit.* *ten.* Fain would I fol - low thee on to the

won - der - ful riv - er, *rit.* *ten.* Fain would I fol - low thee on to the

*rit.* *molto rit.*

The second system continues the musical score with vocal lines and piano accompaniment. It includes dynamic markings such as *rit.*, *ten.*, and *molto rit.*. The lyrics are: "Fain would I fol - low thee on to the", "won - der - ful riv - er, Fain would I fol - low thee on to the", and "won - der - ful riv - er, Fain would I fol - low thee on to the". The piano accompaniment includes a section with a 3/8 time signature.

*rit.*

Fain would I fol - low thee, won - der - ful riv - er,

*ten.*

Fain would I fol - low thee on to the sea.

*ten.*

*a tempo.*

*f* Ah!

**CHORUS.**

**SOPR. & ALTO.**

What is the song that thou sing - est for ev - er?

**TEN.**

What is the song that thou sing - est for ev - er?

**BASS.**

*f a tempo.*

Ah! Ah!

What is the mes-sage thou giv-est to me? Fain would I fol-low thee

What is the mes-sage thou giv-est to me? Fain would I fol-low thee

The first system of the musical score features a vocal line with two staves and a piano accompaniment with two staves. The vocal line begins with a long note followed by a rest, then the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*rit.* *ten.* *molto rit.*

Fain would I fol-low thee on to the

won-der-ful riv-er, Fain would I fol-low thee on to the

won-der-ful riv-er, Fain would I fol-low thee on to the

*rit.* *ten.* *molto rit.*

*rit.* *ten.* *molto rit.*

The second system continues the musical score. It includes dynamic markings such as *rit.* (ritardando), *ten.* (tenuto), and *molto rit.* (molto ritardando). The vocal line has three staves, and the piano accompaniment has two staves. The lyrics are repeated across the staves. The piano accompaniment includes a section with a whole rest, indicating a change in texture or a moment of silence.

## Tempo di Valse.

sea. \_\_\_\_\_ When the moon - light of a

sea. \_\_\_\_\_

sea. \_\_\_\_\_

sea. \_\_\_\_\_

Detailed description: This system contains a vocal line and three piano accompaniment staves. The vocal line begins with a long note on 'sea.' followed by the lyrics 'When the moon - light of a'. The piano accompaniment consists of a treble and bass staff with chords and melodic lines.

## Tempo di Valse.

*f* \_\_\_\_\_ *pp*

Detailed description: This system shows a piano accompaniment for the second system. It features a treble and bass staff with chords and melodic lines. Dynamic markings 'f' and 'pp' are present.

sum-mer - night \_\_\_\_\_ is sil - ver - ing thy wa - ters, \_\_\_\_\_ O'er the

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line continues with the lyrics 'sum-mer - night is sil - ver - ing thy wa - ters, O'er the'. The piano accompaniment continues with chords and melodic lines.

waves that glance \_\_\_\_\_ Hear the songs and dance \_\_\_\_\_ Of thy gay sons \_\_\_\_\_ and

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line continues with the lyrics 'waves that glance Hear the songs and dance Of thy gay sons and'. The piano accompaniment continues with chords and melodic lines.

*marcato.*

daugh-ters — 'Tis the Laend-ler tune, — Hap - py lov - ers croon, As they

peace - ful - ly, peace - ful - ly glide — O'er thy breast, O

stream, and they kiss, and dream That their love, aye — will a -

*Listesso tempo.*

bide. — Then when the storm - king de -

scends from the moun - tains, Up thou dost leap — like a

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 dotted quarter note, followed by eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a prominent dotted quarter note.

lion — in his lair! mad - ly on rush - ing. —

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *sp* and *cresc.* (crescendo). The accompaniment features a complex texture with many beamed notes in the right hand.

Ev - 'ry foe crush - ing — Mark - ing thy course —

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *sp* and *cresc.* (crescendo). The accompaniment features a complex texture with many beamed notes in the right hand.

— with death! — And de -

The fourth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando). The accompaniment features a complex texture with many beamed notes in the right hand.

Greta.

spair!

No more thy voice is like soft ring-ing

SOPR. & ALTO. *unis.*

*ff* The storm - king!

CHORUS.

TEN.

*ff* The storm - king!

BASS.

*ff*

*marcatissimo.*

foun-tains. \_\_\_\_\_

Nay, 'tis a trumpet song borne on the

*unis.*

*ff* The storm - king!

*ff* The storm - king!

*ff*



blast. \_\_\_\_\_ What is the spir - it that

*unis.*  
*p* The storm-king!

*p* The storm-king!

*p*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a long note on 'blast.' followed by a melodic phrase for 'What is the spir - it that'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamics include *p* and *unis.*

*p* *fp*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics range from *p* to *fp*.

ru - leth thy wa - ters? Ho!\_'tis the storm-king rides gallop-ing

*unis.*  
The storm-king!

The storm-king!

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'ru - leth thy wa - ters? Ho!\_'tis the storm-king rides gallop-ing'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *unis.*

*fp* *sfz*

Detailed description: This block shows the piano accompaniment for the second system. It continues the melodic and rhythmic themes from the first system. Dynamics include *fp* and *sfz*.

past! \_\_\_\_\_

**CHORUS.**

*ff* What is the spir - it that

*ff* What is the spir - it that

*ff* *sfz* *sfz*

This system contains the first vocal entry of the chorus. The vocal parts (Soprano, Alto, and Bass) enter with the lyrics 'What is the spirit that'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando).

rul - eth thy wa - ters? Ho! — 'tis the storm - king

rul - eth thy wa - ters? Ho! — 'tis the storm - king

*sfz* *sfz* *cresc.*

This system continues the chorus with the lyrics 'rul - eth thy wa - ters? Ho! — 'tis the storm - king'. The piano accompaniment continues with the same rhythmic pattern, now including a *cresc.* (crescendo) marking. The system concludes with a fermata over the final notes of the piano part.

*ff* *unis.*

Ho! \_\_\_\_\_ 'tis the storm - king! Ho! \_\_\_\_\_ 'tis the storm-king rides gal-lop-ing

Ho! \_\_\_\_\_ 'tis the storm - king! Ho! \_\_\_\_\_ 'tis the storm-king rides gal-lop-ing

*ff* *loco.*

Greta.

'Tis the

*(Humming.)*  
*p*

past. \_\_\_\_\_

*(Humming.)*  
*p*

past. \_\_\_\_\_

*(Humming.)*  
*p*

*sfz* *pp*

storm - - - king, rides gal - lop - ing

*poco rit.*  
past. \_\_\_\_\_

*unis.*

*poco rit.*

*poco rit.*

*Molto piu lento.*

Greta.

And when the night of tem - pest's gone, We look once more on

*Molto piu lento.*

thee at dawn, So peace - ful in the calm sun - shine;

*pp molto tranquillo.*

*rit.* **Tempo I.**  
Thou art like life, O riv - er mine. What is the song that thou

*rit.* **ppp Tempo I.**

sing - est for ev - er? What is the mes - sage thou giv - est to me?

Greta.

Fain would I fol - low thee, won - der - ful riv - er,

SOPR.

*pp* (Humming.)

ALTO.

*pp* (Humming.)

TEN.

*pp* (Humming.)

BASS.

*pp* (Humming.)

CHORUS.

*poco rit.*

*ten.*

Fain would I fol - low thee on to the sea.

*ten.*

*ten.*

*poco rit.*

*ten.*

*ten.*

*poco rit.*

*ten.*

What is the song that thou sing - est for ev - er?

What is the song that thou sing - est for ev - er?

What is the song that thou sing - est for ev - er?

What is the mes - sage thou giv - est to me?

What is the mes - sage thou giv - est to me?

What is the mes - sage thou giv - est to me?

CHORUS.

SOPR. & GRETA.

Fain would I fol - low thee won - der - ful riv - er,

ALTO.

TEN.

Fain would I fol - low thee won - der - ful riv - er,

BASS.

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a G major key signature and 4/4 time. The lyrics are: "Fain would I fol - low thee won - der - ful riv - er,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes beamed together.

*molto rit.*

*ten.*

Fain would I fol - low thee

on to the sea.---

*ten.*

*molto rit.*

*ten.*

Fain would I fol - low thee

on to the sea.---

*ten.*

The second system of the musical score continues the vocal parts and piano accompaniment. It includes dynamic markings *molto rit.* and *ten.* (tenuto). The lyrics are: "Fain would I fol - low thee on to the sea.---". The piano accompaniment features chords and a bass line, with some notes beamed together. The system concludes with a double bar line.



*a tempo.*  
Greta.

*pp* Fol - low thee! *ppp* fol -

SOPR. *pp* Fol - low thee! *ppp* fol -

ALTO *pp* *a tempo.* *ppp*

TEN. *a tempo.* *ppp* fol -

BASS. *ppp* fol -

CHORUS.

*a tempo.* *ppp*

*molto rit.*

low thee!

low thee!

*molto rit.*

low thee!

*molto rit.*

## No 6.

Song.  
 "If Only You Were Mine"  
 Marie.

Marie.

Andante espressivo.

What

ev - er fate that aft - er years may bring to me, Of grief or  
 would not ask an - oth - er joy to fall to me; I would not

care, my life were joy a - lone, If  
 pray for oth - er boon than this, Thy

on - ly I could have your voice to sing to me, If  
true and ten - der love were all in all to me, The

*ten*  
on - ly I could call your heart my own. \_\_\_\_\_ Could  
heav - en of my soul is in thy kiss. \_\_\_\_\_ The

I but know that you would be be - side me dear, If sun - shine  
for - est voic - es keep their sweet - est songs for thee, For thee the

glad - den or if shad - ows fall, \_\_\_\_\_ Oh!  
wild rose blos - soms in the glen, \_\_\_\_\_ Come

then, what ev - er for - tune might be - tide me, My life would  
back to me, my dar - ling, for I love thee, Come back to

hap - py be for love, for love is all. If  
me and we shall nev - er part a - gain.

on - ly you were mine dear, Then all the world were

fair; When my eyes look in thine, dear, My

world, my life are there, — Life's morn is glad and

bright, dear, It's morn of fair sun - shine, And

star - lit were the night, dear, If on - ly you were

*rit.* *molto rit.*

mine. 2.I

*Fine.*

*D.S. al Fine.*

## No 7.

## Finale I.

Greta, Marie, Mina, Elsa, Otto, Duke Rodolph, Pumpernickel, Aufpassen,  
Stephan, Francis, Frederick and Chorus.

*Allegro moderato.*

**CHORUS.**

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

Boom! Boom!

Boom! Boom!

Boom! Boom!

Boom! Boom!

*Allegro moderato.*

**Bells.**

— Boom! — The great a - larm bell sounds, With  
Boom! Boom!

— Boom! — Boom! Boom! The great a - larm bell

Room! Boom! Boom! Boom! Boom!

cus - tom - a - ry clat - ter, The great a - larm bell sounds, Now  
sounds, a - larm - ing all, The great a - larm bell sounds, Now

Boom! Boom! Boom! Boom!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "cus - tom - a - ry clat - ter, The great a - larm bell sounds, Now sounds, a - larm - ing all, The great a - larm bell sounds, Now". Below the vocal staves, the word "Boom!" is written under each of the four measures. The piano accompaniment is shown in grand staff notation with treble and bass clefs.

what can be the grounds, And what can be the cause Of  
what can be the grounds, Ay, what can be the

Boom! Boom! Boom! Boom!

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "what can be the grounds, And what can be the cause Of what can be the grounds, Ay, what can be the". Below the vocal staves, the word "Boom!" is written under each of the four measures. The piano accompaniment continues in the same key and time signature as the first system.

this un-seem-ly ring-ing, 'Tis nev-er rung with-out good cause, What  
 cause, Why does the great bell ring, Tis rung for some good cause, What  
 Boom! Boom! Boom! What's the cause, What

This system contains a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "this un-seem-ly ring-ing, 'Tis nev-er rung with-out good cause, What cause, Why does the great bell ring, Tis rung for some good cause, What Boom! Boom! Boom! What's the cause, What".

Pump. & Aufp.

*unis.*

We have pounced like hawk and ea-gle, On some  
 ti-dings is it bringing.

CHORUS.  
 ti-dings is it bringing.

This system continues the musical score with a chorus section. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "We have pounced like hawk and ea-gle, On some ti-dings is it bringing." The chorus section is marked "CHORUS." and repeats the phrase "ti-dings is it bringing." The piano accompaniment includes a section marked "sfz" (sforzando).



lov - ers most il - le - gal.

Ar - rest them! Ar -

Ar - rest them! Ar -

*f*

*f*

*f*

*f*

*sfz*

*f*

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with lyrics 'lov - ers most il - le - gal.' The second staff is another vocal line in treble clef with lyrics 'Ar - rest them! Ar -'. The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The piano part features chords and moving lines, with dynamic markings *f* and *sfz*. The key signature has two sharps (F# and C#) and the time signature is 4/4.

Greta & Marie.

What! Ar -

- rest them!

- rest them!

*f*

*sfz*

*sfz*

Detailed description: This system contains the second two staves of a musical score. The top staff is a vocal line in treble clef with lyrics 'Greta & Marie.' and 'What! Ar -'. The second staff is another vocal line in treble clef with lyrics '- rest them!'. The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The piano part features chords and moving lines, with dynamic markings *f* and *sfz*. The key signature has two sharps (F# and C#) and the time signature is 4/4.

- rest us?

Duke.

With a man - ner that is prop - er - ly im -

- pe - ri - ous,

I de - mand

an ex - plan - a - tion, This ap -

- pears to be trans - gres - sion ver - y se - ri - ous,

I com -

mand

el - u - ci - da - tion, Speak the truth about this mat - ter so mys -

- te - ri - ous! Speak without ex-ag-ger-a - tion; To the

*pp*

Aufp.  
This

cul-prit so ap-pa-ent-ly de-lir - i - ous I'll deal out in-car-cer-a-tion.

*fp*

cou-ple were em-brac-ing, which of course was ver - y shad - y; I

*p*

Pump.  
To

thought it was a shame-ful ex - hi - bi - tion.

*sfz sfz p*

which I'd like to add, my lord, that this es - pe - cial la - dy is

Marie.  
mine, I had your per - son - al per - mis - sion. What!

Greta.  
mar - ry him? No, no! — My lord, it is not so, This charge is

Meno mosso.  
false, a shameful ac - cu - sa - tion; Pray list, lord Duke, to this my ex - plan -

*poco rall.* **L'istesso tempo.**

- a - - - tion. It hap-pened I some tri-ling ser-vice

*ff poco rall.* *sfz* *p*

**Marie.**

ren - dered, Yes, yes, a lit - tle act of kind - ness

**Greta.** **Marie.**

ren - dered. And she my lord was thank - ing me; Ex -

press - ing gra - ti - tude you see.

**Duke.**

Oh, ho! in - deed? Then tell straight - way;

Greta.  
Ot - to! to speak would im - pli -  
what was this "tri - fling ser - vice" pray?

Greta.  
cate him. My

Marie.  
Ot - to! from this I'll ex - tri - cate him.

lord I can - not speak.

Marie.  
Nor I.

Otto.  
A - ha! I see; My

Otto.

lord, if you will grant me leave I can ex plain. To

He can ex-plain.

He can ex-plain.

*p*

see the la - dy Ma - rie grieve would give me pain. If youll per-

Would give him pain.

Would give him pain.

*p*

- mit. *Recit.*

Duke.

Si-lence pre-sumptuous youth, nor dare to prate a-bout the laws of this our no-ble

state. — Speak, knave, your name, your bus'ness, your mot- to? —

*fp Recit.*

—

—

—

*f*

—

Otto.

The 'well be- lov- ed' seek- er, I — Prince Ot-to.

Duke.

—

Ha! is it so?

*colla voce.*

—

Duke.

—

Out then you go!

SOP. & ALTO.

*f unis*

Out you go! Out you go. —

TEN. & BASS.

*f*

*ff*

—



First system of piano introduction. Treble clef, bass clef. Dynamics include *p*.

Second system of piano introduction. Treble clef, bass clef. Dynamics include *p*.

Greta. (to Marie) *molto rit.*

What! I mar-ry her? Do not be a-  
 Marie. What! I mar-ry him?

Vocal lines for Greta. Treble clef. Lyrics are written below the notes.

CHORUS.

*f* Mar-ried! *pp* *molto rit.*

*f* Mar-ried!

Chorus and piano accompaniment. Treble clef, bass clef. Dynamics include *f*, *ff*, *sfz*, and *pp*.

*Recit.*

fraid, when I tell you all, You'll have no cause for de-spair-ing! Your

*Recit.* *sfz*

Recitativo section. Treble clef, bass clef. Dynamics include *Recit.* and *sfz*.

Andante espressivo.

Greta.

laws, Oh Duke, are ul-tra in se-ver - i - ty, Al-

Marie.

Oh! broth - er be not so ty-

Stephan.

What a joke!

Otto.

Par - ted for aye! A sor-ry

Duke.

Off with you;

Pump:

Curse up - on this du-cal broth-er;

Aufp.

Curse up - on this du-cal broth-er;

Mina.

*pp*

Elsa.

*pp*

Oh! Duke Oh! Duke

Francis.

*pp*

Oh! Duke

Fred.

*pp*

Oh! Duke

SOP.

*pp*

ALTO.

*pp*

Oh! Duke Oh! Duke

TEN.

*pp*

Oh! Duke

BASS.

*pp*

Oh! Duke

Andante espressivo.

G  
though I doubt not you have found you need 'em. You

M  
- ran - nic-al But list - en,

S  
When they a-wak-en! to the fact

O  
place this has proved for a search

D  
Off, do not fal - ter

P  
She we love must wed an-oth - er!

A

M  
We pray

E  
We pray

F  
We pray

F  
We pray

We pray

We pray

We pray

We pray

deal with lov-ers with un-due as - per - i - ty; We're on - ly  
 list-en to my ap - peal; you know that  
 that they're mis - tak - en.  
 for "Well be - loved" Part - ed for  
 a-way, a - way! A - way, my  
 lost to us for aye.  
 be not  
 be not  
 be not

G  
guilt-y of a slight te - mer - i - ty. Re -

M  
hearts are no ma - chines me - chan - ic - al.

S  
What a joke, what a joke,

O  
aye! for aye!

D  
sis - - - - - ter, do not

P  
lost to us for aye, for aye, for aye!

A  
lost to us for aye, for aye, for aye!

M  
so ty - ran - - nic - al

E  
so ty - ran - - nic - al

F  
so ty - ran - - nic - al

F  
so ty - ran - - nic - al

so ty - ran - - nic - al

so ty - ran - - nic - al

so ty - ran - - nic - al

flect, Oh no-ble Duke, and give us free-dom\_ Re -

How then can you chas - - tise in

What a joke, what a joke. when they a-wak-en

this a sor - ry place has

fal - - ter; seek with this young man the

Curse up-on this du-cal

but list - en To appeal extremely

but list - en To appeal extremely

but list - en To appeal extremely

but list - en To appeal extremely

G  
flect, Oh no - ble Duke, and give us free - - - dom. Your

M  
style \_\_\_\_\_ sa - tan - ic - al two hearts so fond - ly

S  
to the fact \_\_\_\_\_ that they're mis - tak - en \_\_\_\_\_

O  
proved for search of well - - - be - lov - ed: par - ted we for aye, A

D  
Al - - - tar to wed with - out de -

P  
broth - er, She we love must wed another, wed an - oth - er,

A  
\_\_\_\_\_

M  
mov - - - ing \_\_\_\_\_

E  
\_\_\_\_\_

F  
mov - - - ing \_\_\_\_\_

F  
\_\_\_\_\_

mov - - - ing \_\_\_\_\_

mov - - - ing \_\_\_\_\_

mov - - - ing \_\_\_\_\_

laws, Oh Duke, are ul - tra in - se - ver - i - ty, — Re - flect, Oh  
 lov - - ing, Oh, be not so ty -  
 What a joke, what a joke, what a joke, When they a -  
 sor - ry, sor - ry place for "well be - lov - ed," — For "well be -  
 lay; with - out de - lay; A - way — with - out de -  
 lost, lost to us for  
 Please think a - gain, oh Duke, and give us  
 Please think a - gain, oh Duke, and give us  
 Please think a - gain, oh Duke, and give us  
 Please think a - gain, oh Duke, and give us



G no - ble Duke, and give us free - dom!  
 M ran - ic - al but list - en.  
 S wak - en to the fact that they're mis - tak - en.  
 O lov - ed; we're par - ted for aye.  
 D lay and seek the al - tar.  
 P aye, lost to us for aye.  
 A free - dom, give them free - dom!  
 M free - dom, give them free - dom!  
 E free - dom, give them free - dom!  
 F free - dom, give them free - dom!  
 F free - dom, give them free - dom!  
 free - dom, give them free - dom!  
 free - dom, give them free - dom!  
 free - dom, give them free - dom!  
 free - dom, give them free - dom!

1966

Greta. Moderato.  
*molto espressivo.*

What is the song that thou sing - est for ev - er?

Moderato.

*pp*  
*molto espressivo.*

What is the mes - sage thou giv - est to me?

*pp*

Fain would I fol - low thee, won - der - ful riv - er,

*pp*  
(Humming.)

*pp*  
(Humming.)

SOLI COL CHORUS.

*loco.*

*poco rit.* *ten.* *f a tempo.*

Fain would I fol - low thee on to the sea. What is the song that thou

*poco rit.* *f* What is the song that thou

*ten.* *f a tempo.*

*poco rit.* *ten.* *f* What is the song that thou

*ten.* *ff a tempo.*

sing - est for - ev - er? What is the mes - sage thou giv - est to me?

sing - est for - ev - er? What is the mes - sage thou giv - est to me?

sing - est for - ev - er? What is the mes - sage thou giv - est to me?

Ah!

Fain would I fol - low thee, won - der - ful riv - - er,  
 Fain would I fol - low thee, won - der - ful riv - - er,

*molto rit.* Fain would I fol - low thee on to the sea. — *ten*  
 Fain would I fol - low thee on to the sea. — *ten*  
*molto rit.* Fain would I fol - low thee on to the sea. — *ten*  
*molto rit.*

Greta. *pp* *ff* *pp*  
 fol-low thee, — fol - - low thee!

Marie. *pp* *ff* *pp*  
 fol - - low thee!

Stephan. *pp* *ff* *pp*  
 fol-low thee, — fol - - low thee!

Otto. *f* *pp* *ff*  
 fol-low thee, — fol - - low thee!

Duke. *pp* *ff*  
 fol-low thee, — fol - - low thee!

Pump: *pp* *ff*  
 fol-low thee, — fol - - low thee!

Aulp: *pp* *ff*  
 fol-low thee, — fol - - low thee!

Mina. *pp* *ff*  
 fol-low thee, — fol - - low thee!

Elsa. *pp* *ff*  
 fol-low thee, — fol - - low thee!

Francis. *pp* *ff*  
 fol-low thee, — fol - - low thee!

Fred. *f* *pp* *ff*  
 fol-low thee, — fol - - low thee!

CHORUS.

*f* *pp* *ff*  
 fol-low thee, — fol - - low thee

*f* *pp* *ff*  
 fol-low thee, — fol - - low thee

*f* *pp* *ff*  
 fol-low thee, — fol - - low thee

*pp* *ff rit.* *pp* *Fine.*  
 End of Act.

# Opening Chorus.

## No 8.

*Allegro giusto.*

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The score features a variety of musical notations including chords, arpeggios, and melodic lines. The first system begins with a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The score concludes with a double bar line and repeat dots.

SOPR. *p*

To these no - ble halls ba - ro - ni - al — Come so -

ALTO. *p*

CHORUS.

TEN. *p*

To these no - ble halls ba - ro - ni - al — Come so -

BASS. *p*

*loco.*

*p* *p* *marc.*

ci - e - ty's e - lite, — At their wed - ding cer - e -

ci - e - ty's e - lite, — At their wed - ding cer - e -

mo - ni - al — Hap - py bride and groom to greet. — Bridegroom

mo - ni - al — Hap - py bride and groom to greet. — Bridegroom

*marc.*

is of low de - moc - ra - cy, Just a lit - tle peas - ant

is of low de - moc - ra - cy, Just a lit - tle peas - ant

*marc.* *sfz*



lad. \_\_\_\_\_ This af-fords the ar - is - toc-ra-cy Quite a

lad. \_\_\_\_\_ This af-fords the ar - is - toc-ra-cy Quite a

*marc.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "lad. \_\_\_\_\_ This af-fords the ar - is - toc-ra-cy Quite a". The piano accompaniment consists of a treble and bass clef staff. A tempo marking "*marc.*" is present in the right-hand piano part.

chance for gos - sip glad; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ha, ha.

chance for gos - sip glad; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ha, ha.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "chance for gos - sip glad; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ha, ha.". The piano accompaniment consists of a treble and bass clef staff.

— ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! —

— ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! —

This system contains two vocal staves and two piano accompaniment staves. The vocal lines consist of rhythmic patterns of eighth and sixteenth notes, with the lyrics 'ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!' written below. The piano accompaniment features chords and melodic lines in both hands.

So in fash-ion of so - ci - e - ty, — Shrug of

So in fash-ion of so - ci - e - ty, — Shrug of

This system contains two vocal staves and two piano accompaniment staves. The vocal lines have the lyrics 'So in fash-ion of so - ci - e - ty, — Shrug of' written below. The piano accompaniment includes triplets in the right hand and chords in the left hand.

*marc.*

This system contains two piano accompaniment staves. The right hand features triplets of eighth notes and a melodic line. The left hand has chords and a bass line. A 'marc.' (marcato) marking is present above the right hand.

shoul - der, subt - le leer; ——— Gos - sip with dis - creet pro -

shoul - der, subt - le leer; ——— Gos - sip with dis - creet pro -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the bass line.

pri - e - ty, ——— Lift of brows and smil - ing sneer. ——— Say the

pri - e - ty, ——— Lift of brows and smil - ing sneer. ——— Say the

*marc.*

The second system continues the musical piece with four staves. It includes vocal parts with lyrics and piano accompaniment. The piano part begins with a *marcato* (marc.) marking. The lyrics are repeated in the second vocal staff.

groom is but a me - ni - al; Say the bride was com - pro -

groom is but a me - ni - al; Say the bride was com - pro -

*marc.* *sf*

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music is in 3/4 time. The first vocal staff has lyrics: "groom is but a me - ni - al; Say the bride was com - pro -". The second vocal staff has the same lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *marc.* and *sf*.

mised; — I - die prat-tlers find con - ge - ni - al What this

mised; — I - die prat-tlers find con - ge - ni - al What this

*marc.*

Detailed description: This system continues the musical score with two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "mised; — I - die prat-tlers find con - ge - ni - al What this". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *marc.* is present.

scan - dal has de - vised; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! — ha, ha.

scan - dal has de - vised; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! — ha, ha.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature and features a key signature of one flat (B-flat).

*Piu mosso.* Marie.

But

— ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

*Piu mosso.*

— ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

*Piu mosso.*

The second system continues the musical piece. It features vocal lines and piano accompaniment. The tempo is marked *Piu mosso.* The lyrics include "Marie." and "But" followed by laughter. The piano accompaniment includes a prominent arpeggiated figure in the right hand.

hush the scan-dal and the sneer, when once the bri - dal pair ap - pear.

SOPR. Yes,

ALTO. Yes,

CHORUS. TEN. Yes,

BASS. Yes,

Elsa.

And

yes! be still. Yes, yes! be still.

yes! be still. Yes, yes! be still.

in - ge - nu - i - ty em - ploy to wish the hap - py cou - ple joy.

SOPR. Of  
ALTO. Of  
CHORUS. TEN. Of  
BASS. Of

course we will. Of course we will.  
course we will. Of course we will.

Wish the

of course, \_\_\_\_\_ of  
of course, \_\_\_\_\_ of  
we wish joy; \_\_\_\_\_ we wish  
happy couple joy; \_\_\_\_\_ of course we will, of course; Wish the happy couple joy; \_\_\_\_\_

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The lyrics are spread across the vocal staves, with some words like 'of course' and 'we wish' appearing on multiple lines.

course \_\_\_\_\_ Yes, wish the couple joy, wish the couple joy,  
course \_\_\_\_\_  
joy; \_\_\_\_\_ Yes, wish the couple joy, wish the couple joy,  
— of course we will, of course;

The second system continues the musical score. It features four vocal staves and piano accompaniment. The vocal parts have more complex lyrics, including 'Yes, wish the couple joy, wish the couple joy,'. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady bass line and active treble accompaniment. The lyrics are distributed across the vocal staves, with some words appearing on multiple lines.



wish the cou-ple, wish the cou-ple, wish the cou-ple, wish the cou-ple

wish the cou-ple, wish the cou-ple, wish the cou-ple, wish the cou-ple

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, showing a simple harmonic accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

joy! —————

joy! —————

*Un poco pesante.*  
**ff** Joy to you, joy! Ac-

*Un poco pesante.*  
**ff** Joy to you, joy! Ac-

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The system is divided into two measures. The first measure has a long note for the vocalists. The second measure is marked *Un poco pesante.* and **ff**, with lyrics "Joy to you, joy! Ac-".

*Un poco pesante.*  
**ff**

The third system consists of two staves for piano accompaniment. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. The system is marked *Un poco pesante.* and **ff**.

cept con-grat-u - la-tions; We wish you well with fond so - lic - i -

cept con-grat-u - la-tions; We wish you well with fond so - lic - i -

tude. Joy to you, joy! Pro-found fe - lic - i - ta-tions;

tude. Joy to you, joy! Pro-found fe - lic - i - ta-tions;

May you be kept from all vi - cis - si - tude.

May you be kept from all vi - cis - si - tude.

The first system of the musical score consists of four staves. The top two staves are vocal lines, both containing the lyrics "May you be kept from all vi - cis - si - tude." The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Take, love - ly bride, The lit - tle gifts we bring you.

Take, love - ly bride, The lit - tle gifts we bring you.

The second system of the musical score also consists of four staves. The top two staves are vocal lines, both containing the lyrics "Take, love - ly bride, The lit - tle gifts we bring you." The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Par - don their cheap - ness and sim - plic - i -

Par - don their cheap - ness and sim - plic - i -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of staves contains the lyrics "Par - don their cheap - ness and sim - plic - i -". The bottom pair of staves contains the same lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in a minor key and 4/4 time.

ty. Take, love - ly bride, The wish-es that we sing you,

ty. Take, love - ly bride, The wish-es that we sing you,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair of staves contains the lyrics "ty. Take, love - ly bride, The wish-es that we sing you,". The bottom pair of staves contains the same lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in a minor key and 4/4 time.

*ff* *rit.* *a tempo.*

For your un - lim - - it - ed fe - lic - i - ty. —

*ff* *rit.* *a tempo.*

For your un - lim - - it - ed fe - lic - i - ty. —

*ff* *rit.* *a tempo.*

**Tempo I<sup>mo</sup>.**

To these

(All resume promenading.)

To these

**Tempo I<sup>mo</sup>.**

no - ble halls ba - ro - ni - al — Come so - ci - e - ty's e -

no - ble halls ba - ro - ni - al — Come so - ci - e - ty's e -

*marc.*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'no - ble halls ba - ro - ni - al — Come so - ci - e - ty's e -' and a piano accompaniment. The second system repeats the same vocal line and piano accompaniment. The piano part includes a 'marc.' (marcato) marking and dynamic markings.

lite, — At their wed - ding cer - e - mo - ni - al — Hap - py

lite, — At their wed - ding cer - e - mo - ni - al — Hap - py

*marc.*

Detailed description: This system contains the next two systems of the musical score. The top system features a vocal line with lyrics 'lite, — At their wed - ding cer - e - mo - ni - al — Hap - py' and a piano accompaniment. The second system repeats the same vocal line and piano accompaniment. The piano part includes a 'marc.' (marcato) marking and dynamic markings.

bride and groom to greet. — Bride-groom is of low de -

bride and groom to greet. — Bride-groom is of low de -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "bride and groom to greet. — Bride-groom is of low de -".

moc-ra - cy, Just a lit - tle peas - ant lad. — This af -

moc-ra - cy, Just a lit - tle peas - ant lad. — This af -

*marc.* *fz*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "moc-ra - cy, Just a lit - tle peas - ant lad. — This af -". The piano part includes dynamic markings *marc.* and *fz*.

fords the ar - is - toc - ra - cy      Such a chance for gos - sip

fords the ar - is - toc - ra - cy      Such a chance for gos - sip

*marc.*

glad; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! - ha, ha! - ha, ha, ha, ha, ha, ha,

glad; ha,



ha, ha, ha, ha, ha, ha, ha, ha, ha! \_\_\_\_\_

ha, ha, ha, ha, ha!

ha, ha, ha, ha! \_\_\_\_\_ ha, ha, ha.

*f* *mf* *p*

*mf* *p*

ha, ha!

ha, ha! \_\_\_\_\_

ha, ha, ha, ha, ha!

ha, ha! \_\_\_\_\_

*f* *p*

*pp* *sf*

## Song.

No 9.

"Don't talk to me of marriage!"  
Pumpnickel and Chorus.

Tempo di Valse.

Piano introduction in G major, 3/4 time. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. Dynamics range from *f* to *ff*.

Pump.

First line of the chorus. The vocal line is in G major, 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *ff* and *p*.

1. Dont talk to me of mar-riage as if that were bliss per-son-i - fied, And  
prom-e - nade by moon-light, girls, is pleas-ant; oh ex-cess-ive-ly, And

Second line of the chorus. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line. Dynamics include *ff*.

all that sil - ly non-sense, dont you know? \_\_\_\_\_ Of  
all that fool-ish rub-bish, dont you know? \_\_\_\_\_ You

Third line of the chorus. The vocal line concludes with the lyrics. The piano accompaniment remains consistent. Dynamics include *p*.

course a girls not hap - py till she's safe - ly mat - ri - mo - ni - fied, And  
spoon and sigh and look in - to each oth - ers eyes ex - press - ive - ly, And

all that sil - ly non - sense, don't you know? \_\_\_\_\_ But  
all that stu - pid twad - dle, don't you know? \_\_\_\_\_ Pa -

when she mar - ries pov - er - ty the run of ro - mance stops; The  
- pa comes down the stair - way, you are in a hor - rid plight, He

(spoken)  
swell set that she used to know her poor ac - quaintance drops; She  
has his heav - y boots on; how that young man shakes with fright,

wheels the ba - by car - riage too, a - round the cor - ner shops; And  
Pa - pa meets him in the hall - way, rais - es him a - bout this height, That

whis-pers to the butch-er "please a pound of mut-ton chops" 1. Oh re-  
 youth lands on the side-walk as if struck with dy-na-mite.

2. Now my

1. -member this counsel all others a-bove, What-ev-eryou do, girls, don't marry for  
 2. dears wastenotime in flirtationslike this; Or somegood oportu-ni-ties sure-ly you'll

*ff tempo giusto.*

love; And take my ad-vice, oh yes, take my ad-  
 miss. If you're rich you can mar-ry for ti-tle and

- vice, And mar-ry a chap who po-sses-es the  
rank, If you're poor, first find out what he has in the

*Cad. ad lib.* *brill.*  
price. For, for  
bank.

**Tempo di Valse.**  
Chink! chink! Hear the gold and sil-ver clink; Can

a - ny one re - sist it? "I don't think?" Oh! the

1. rul - er of hu - man - i - ty, both young and old, Is the  
2. rul - er of the u - ni - verse, as we've been told, Is the

*poco rit.*

mu - sic and the glit - ter - ing of gold, of gold; A  
glam - or and the po - ten - cy of gold, of gold; A

*poco rit.*

*a tempo.*

price there is for all things, From a Duch-ess to a drink, And there's

*a tempo.*

noth - ing in the world like chink, chink, chink, chink, chink, chink!

*f*

**CHORUS.**

**SOP. & ALTO.**  
*f* Chink, chink! hear the gold and sil-ver clink, And there's

**TEN.**  
*f* Chink, chink! hear the gold and sil-ver clink, And there's

**BASS.**  
*f* Chink, chink! hear the gold and sil-ver clink, And there's

*Pump.*

*Fine. 2. A*

*f* noth-ing in the world like chink, chink, chink, chink, chink, chink! *D.S. al Fine.*

noth-ing in the world like chink, chink, chink, chink, chink, chink!

*f* *f* *Fine.*

*D.S. al Fine.*

# Waltz Song.

No 10.

"Love is tyrant!"

Greta.

Tempo di Valse.

*p* *poco accel.*

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, starting with a treble clef and a key signature of one sharp (F#). The left hand plays a simple bass line with a bass clef. The tempo is marked 'Tempo di Valse' and the dynamics are 'p' (piano) and 'poco accel.' (poco accelerando).

Greta.

1. Love  
2. Once

*un poco rit.* *a tempo.*

The first system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole note rest, followed by a half note G4. The piano accompaniment starts with a treble clef and a key signature of one sharp. The tempo markings 'un poco rit.' and 'a tempo.' are placed within the piano accompaniment staves.

is ty - rant to all, Hold - ing  
I thought to en - slave Love that

The second system continues the vocal line and piano accompaniment. The vocal line has two lines of lyrics: 'is ty - rant to all, Hold - ing' and 'I thought to en - slave Love that'. The piano accompaniment continues with the same rhythmic pattern as the first system.



hearts in his thrall; No King has half his  
mis - chiev - ous knave; Tried that King to de -

pow'r, He with a glance Makes e'en the brav - est cow'r;  
- throne, Rob of his crown, Make him my ver - y own,

Woe to hearts that re - bel 'Gainst  
Thou hast ruled us too long, Done

the rule of his spell; He soon  
us ma - ny a wrong; Thy slave

binds them a-gain In a gold - - en chain \_\_\_\_\_  
no more I'll be, Let me now be free \_\_\_\_\_

*rit. accel. tempo. rit. accel.*

— So I bid you be-ware, take care, — Lest you fall in his  
— But I bid you be-ware, take care, —

*rit. accel. un poco meno. rit. accel.*

*a tempo.*  
art - - ful snare, — He'll de-ceive you, —

*a tempo.*

—and will grieve you, — When his fet - ters gold - en you

*rit. accel. a tempo.*

wear, ——— So I bid you be-ware, take care, ———

*rit. accel. a tempo.*

*rit. accel. a tempo.*

— Lest you fall in his art - ful snare, ——— He will

*rit. accel. a tempo.*

*a tempo.*

al - ways play you, — He'll dis - may you, This ty -

*a tempo.*

rant love, take care! ——— *D.C.*

*poco pesante. fz D.C.*

## Trio.

No 11

"The Siren of the Ballet!"  
Pumpernickel, Aufpassen and Stephan.

Pumper.

Tempo di Valse.

In the bal - let I

saw her one rap - tur - ous night, Terp - si - cho - re, god - dess of

danc - ing; — Her cheeks were so ro - sy, her eyes were so

Aufpas.

bright, I nev - er saw girl so en - tranc - ing, — Her

The musical score consists of four systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system shows the vocal line starting with 'Pumper.' and the piano accompaniment with a forte (ff) dynamic. The second system continues the vocal line with 'saw her one rap-tur-ous night, Terp-si-cho-re, god-dess of' and the piano accompaniment. The third system continues with 'danc-ing; — Her cheeks were so ro-sy, her eyes were so' and the piano accompaniment. The fourth system concludes with 'Aufpas.' and 'bright, I nev-er saw girl so en-tranc-ing, — Her' and the piano accompaniment. Dynamics include ff and p. Tempo markings include 'Tempo di Valse' and 'Aufpas.'.

dress was a tri-ble, but one of her grace, Was far a-bove all earth-ly

scan - dals; ——— She looked like a love-ly um - brel - la of lace, With a

Pumper.  
cou-ple of shape-ly pink han - dles. ——— I gazed in ec-sta-cy of

Aufpas.  
bliss, While she went sail-ing round like this.

DANCE.  
Molto moderato.

*p*

*p* *poco accel.* *poco rall.*  
*f*

*p a tempo.*

Tempo di Valse. Pump, Aufp. & Stephan.

Oh, my bloom - ing blush - ing fair - y, — With your

*p*

grace and gar - ments air - y, — How I wish that I might

dare a kiss up - on that brow un - taint - ed; \_\_\_\_\_ But the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note 'd', followed by eighth notes 'are', 'a', 'kiss', and a quarter note 'up - on'. This is followed by eighth notes 'that', 'brow', and a quarter note 'un - taint - ed;'. A long horizontal line indicates a continuation of the melody. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

fates were quite con - tra - ry, \_\_\_\_\_ Then I wished I'd

The second system continues the piece. The vocal line starts with a quarter note 'f', followed by eighth notes 'ates', 'were', and a quarter note 'quite'. This is followed by eighth notes 'con - tra - ry,' and a long horizontal line. The piano accompaniment continues with similar chordal textures.

been more wa - ry; \_\_\_\_\_ For a - las! I found that "ma

The third system shows the vocal line with a quarter note 'b', followed by eighth notes 'een', 'more', and a quarter note 'wa - ry;'. This is followed by eighth notes 'For', 'a - las!', and a quarter note 'I'. The piano accompaniment provides harmonic support.

cher - ie" Was not all my fan - cy dreamed. \_\_\_\_\_

The fourth system concludes the page. The vocal line begins with a quarter note 'c', followed by eighth notes 'her - ie"', and a quarter note 'Was'. This is followed by eighth notes 'not', 'all', and a quarter note 'my'. The piano accompaniment features a more active bass line in the final measures.

## Pumper.

In re-sponse to ap- plause from the

Musical score for the first system, featuring a vocal line and piano accompaniment in D major. The piano part starts with a forte (*ff*) dynamic and transitions to piano (*p*).

ush - ers and me, She came out in a ha - lo of glo-ry; ——— She

Musical score for the second system, continuing the vocal line and piano accompaniment.

bowed, and her smiles were de - light - ful to see, When the ush - ers and

Musical score for the third system, continuing the vocal line and piano accompaniment.

## Aufpas.

I cried "en - co - ry". ——— Her an - kles seemed twink - ling all

Musical score for the fourth system, featuring a vocal line and piano accompaniment.



o-ver the place; Her eyes were a gleam-ing sti-let-to; \_\_\_\_\_ I'll

nev-er for-get how co-quet-tish her grace, As she tripped through a

Pumper.

light Al-le-gret-to. \_\_\_\_\_ To strains of mu-sic light and

Aufpas.

sweet, She trot-ted'round on fair-y feet.

DANCE.  
Allegretto molto moderato.

*fz* *p* *ten.* *p* *fz* *p* *poco rit.*

Tempodi Valse. Pump, Aufp & Stephan.

Oh, my bloom - ing, blush - ing fair - y, — With your

grace so light and air - y; — How I wished that I might

*p*

dare a kiss up - on that brow un-taint-ed, — But the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note 'dare', followed by eighth notes for 'a kiss up - on that brow un-taint-ed,' and a half note 'But the'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

fates were quite con - tra - ry, — Then I wished I'd

The second system continues the vocal line with a half note 'fates were quite con - tra - ry,' followed by a half note 'Then I wished I'd'. The piano accompaniment continues with similar chordal textures.

been more wa - ry; — For a - las! I found that "ma

The third system features a vocal line with a half note 'been more wa - ry;' followed by a half note 'For a - las! I found that "ma'. The piano accompaniment provides harmonic support.

cher - ie" was not all my fan - cy dreamed. —

The fourth system concludes the vocal line with a half note 'cher - ie" was not all my fan - cy dreamed.' followed by a half note '—'. The piano accompaniment ends with a final chord and a fermata over the bass line.

## Stephan.

At the end of the dance, just im -

-agine the shock That was giv - en me by my en-tranc-er; \_\_\_\_\_ She

threw her-self, pos-ing, right in - to the arms Of an un - pre - pos -

## Aufpas.

-sess - ing male danc - er. \_\_\_\_\_ With one grace - ful limb lift - ed

blithe-ly a - loft, She smiled at this bar-ber like da-go; — But

just as I rose to as-sas-sin - ate him, In a gal - op they

Stephan.  
up and a - way go; — Oh, how I loathed that un-kempt

Aufpas.  
one, As in the gal-op'round they spun.

Tempo di Galop.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *fz*. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth notes.

The second system continues the piece. The upper staff features a melodic line with a trill-like passage in the middle. The lower staff continues with eighth-note accompaniment. A dynamic marking of *fz* is present in the middle of the system.

The third system shows the continuation of the melodic and rhythmic themes. The upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment.

The fourth system features a melodic line in the upper staff with a trill-like passage. The lower staff continues with eighth-note accompaniment. A dynamic marking of *fz* is present in the middle of the system.

The fifth system continues the melodic and rhythmic themes. The upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. A dynamic marking of *fz* is present in the middle of the system.

The sixth system concludes the piece. The upper staff has a melodic line with eighth notes, and the lower staff has a steady eighth-note accompaniment. The system ends with a double bar line and a key signature change to three sharps.

## Tempo di Valse. Pump. Aufp. &amp; Stephan.

Oh, my bloom - ing, blush - ing fair - y, — With your

grace and gar - ments air - y, — How I wish that I might dare a

kiss up - on that brow un - taint - ed; — But the fates were

quite con - tra - ry, — Then I wished I'd been more wa - ry; — For a-

- las! I found that "ma cher - ie" was not all my fan - cy dreamed.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Pumper.  
Next night I de-

The second system continues the piece. The vocal line has a fermata over the first measure. The piano accompaniment includes dynamic markings: a forte (*f*) marking in the first measure and a piano (*p*) marking in the fifth measure.

- ter-mine my god-dess to meet, For my mind and my heart she en-

The third system continues the vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

- ga - ges. I pur-chased a jum-bo bouquet down the street, It

The fourth system concludes the piece. The vocal line has a fermata over the first measure. The piano accompaniment continues with chords and a bass line.



## Aufpas.

cost me an e - ven week's wa - ges. ——— I wait - ed that

The first system of the musical score for 'Aufpas.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'cost me an e - ven week's wa - ges. ——— I wait - ed that'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

night till a crone old and gray, And a youth from the stage en - trance

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'night till a crone old and gray, And a youth from the stage en - trance'. The piano accompaniment continues with similar chordal textures.

sal - ly; ——— He ad - dressed her as "Grand - ma," I faint - ed a -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'sal - ly; ——— He ad - dressed her as "Grand - ma," I faint - ed a -'. The piano accompaniment continues with similar chordal textures.

## Pumper.

- way; 'twas my fair - y; my queen of the bal - let. ——— She'd

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are '- way; 'twas my fair - y; my queen of the bal - let. ——— She'd'. The piano accompaniment continues with similar chordal textures.

Aufpas.

seen at low - est six - ty Springs, And yet she did this sort of

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a mix of chords and moving lines, with some notes tied across measures.

(hiccough.)

things.

Tempo di Schottische.

*p*

This system continues the vocal line and piano accompaniment. The tempo is marked "Tempo di Schottische." and the piano part includes a dynamic marking of *p* (piano). The piano accompaniment features a more rhythmic and dance-like character, with frequent eighth and sixteenth notes.

(Hiccough.)

This system continues the vocal line and piano accompaniment. The piano part features a mix of chords and moving lines, with some notes tied across measures.

This system continues the vocal line and piano accompaniment. The piano part features a mix of chords and moving lines, with some notes tied across measures.

(hiccough.) (hiccough.)

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has two instances of "(hiccough.)" above it. The piano accompaniment is in a 3/4 time signature and features a rhythmic pattern of eighth and sixteenth notes.

(hiccough.) (hiccough.)

*p poco rit.*

The second system continues the musical piece. It includes two more "(hiccough.)" markings above the vocal line. The piano accompaniment features a section marked "*p poco rit.*" (piano poco ritardando). The system concludes with a key signature change to three sharps (F#, C#, G#).

**Tempo di Valse. Pump. Aufp. Stephan.**

Oh, my an - ti - quat - ed fair - y, — How your

The third system begins with a new tempo and key signature: "Tempo di Valse. Pump. Aufp. Stephan." in 3/4 time with three sharps (F#, C#, G#). The lyrics "Oh, my an - ti - quat - ed fair - y, — How your" are written below the vocal line. The piano accompaniment consists of chords and simple rhythmic patterns.

charms are made to va - ry; — Steal a kiss from that? Well,

The fourth system continues the lyrics: " charms are made to va - ry; — Steal a kiss from that? Well,". The musical notation follows the same style as the previous system, with a vocal line and piano accompaniment.

"na - ry!" If I'd kissed her I'd have faint-ed; — Oh, the

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

fates were most con - tra - ry, — How I wished I'd

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains the same rhythmic pattern.

been more cha - ry, — For that ven - er - a - ble old

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with the same accompaniment.

fair - y, Was not all my fan - cy dreamed. —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment ends with a final chord in the right hand and a half note G4 in the left hand. A dynamic marking of *fz* (forzando) is present in the right hand.

# Wedding Music.

No 12.

Duke, Principals and Chorus.

Tempo di Marcia.

The first three systems of the piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a mix of chords and melodic lines. The first system includes accents (>) over several notes. The second system has a triplet of eighth notes in the bass line. The third system continues the harmonic and melodic development.

Duke. (to Greta.)

The vocal line for Duke, starting with the instruction "(to Greta.)". The lyrics are "Wel-come to our new found brother, may you". The music is in bass clef. Below the vocal line is the first system of the piano accompaniment, which provides harmonic support for the vocal line.

(to Marie.)

The vocal line for Duke, starting with the instruction "(to Marie.)". The lyrics are "ev - er love each oth - er; Take my best of wish-es!". The music is in bass clef. Below the vocal line is the second system of the piano accompaniment, which includes triplets and a dynamic marking of *sfz*.

*unis.*  
 Let the bell of ev-'ry steep - le, Peal it's gay - est chime,  
 TEN.  
 Let the bell of ev-'ry steep - le, Peal it's gay - est chime,  
 BASS.

Peal it's gay - est chime, Tell - ing in - ter - est - ed peo - ple  
 Peal it's gay - est chime, Tell - ing in - ter - est - ed peo - ple

of this joy - ous time. — Let the bus - y and the i - dle  
 of this joy - ous time. — Let the bus - y and the i - dle

All their time em - ploy In ex - press - ing for this brid - al  
 All their time em - ploy In ex - press - ing for this brid - al

Their ex - ult - ant joy. — Shout "Long life and hail!" — Shout  
 Their ex - ult - ant joy. — Shout "Long life and hail!" — Shout

"Long life and hail!" All Hail —  
 "Long life and hail!" All Hail!

Song.

"The Wonderful Magician"

Rodolph.

No 13.

Moderato.

1. In ancient days; the darkly super-  
 2. This con-jur-er is full of pet-ty

*ff* *poco accel.* *poco rit.* *f a tempo.*

- sti - tious; — Which now are com - ic, though they then were  
 mal - ice, — And we are on - ly pup - pets that he

trag - ic; — 'Mid oth - er in - sti - tu - tions me - re -  
 teas - es; — He of - fers you a drink from gold - en



tri - cious, \_\_\_\_\_ Were counted arts of witch-craft and of mag - ic. — And  
chal - ice, \_\_\_\_\_ And, pres-to! you are a - ny-thing he pleases. — They

**Misterioso.**

now they say that these be - liefs have van - ished; \_\_\_\_\_ But  
try to tell us, these sa - vants and sa - ges, \_\_\_\_\_ That

though the learned tell us they are nil, \_\_\_\_\_ The witchcraft born of love —  
gone are all the days of the black art; \_\_\_\_\_ But hearts are still in me —

— is nev - er ban - ished, The mag - ic of this love is with us still. Oh, a  
— di - ae-val a - ges And Love's the great ma - gi - cian of the heart. Yes, a

*p molto rit.* *fz p a tempo*

## Piu lento.

mar - vel - lous ma - gi - cian is this Love, With his  
sor - cer - er of cun - ning is this Love, An

pres - ti - di - gi - ta - tion and his subt - le con - jur - a - tion; An  
al - che - mist of learn - ing, lead to gold he's al - ways turn - ing; An as -

ea - gle, if he likes, be - comes a dove, A  
- trol - o - ger who reads no stars a - bove; A

lion be - comes a liz - ard If it pleas - es this young wiz - ard, By a  
hu - man heart's his plan - et, Thro' his glass he loves to scan it; Not Min -

*poco rit.*  
7

smile, a note, a lock of hair, a glove; He can  
 - er - va's owl's his bird, but Ve - nus' dove. He is

*a tempo.*

make an ig - no - ra - mus of a sage how ev - er fa - mous; While the  
 rul - er of your fan - cy by his wond - rous nec - ro - man - cy; If you're

vap - id and the sil - ly, be - come clev - er wil - ly nil - ly, Be -  
 do - cile he won't harm you, yield to him and he will charm you; A

*rit.*

- neath the spell of this ma - gi - cian Love. *Fine.*  
 mar - vel - lous ma - gi - cian is this Love. *Fine.*

*rit.* *D.S. al Fine.* *Fine.*

# Ensemble.

Greta, Marie, Mina, Elsa, Otto, Pumpernickel,  
Duke, Frederic, Francis and Chorus.

## No 14.

Moderato ma grazioso.

Greta.

There's an end to all things

*mf* *pp*

Marie.

pleasant, Gay-est hours take swift-est flight. Now to all the friends here

*pp*

present, Time has come

to say good night,

Mina & Elsa col Chor.

SOPR. & ALTO.

A-las! too short the

CHORUS.

TEN.

A-las! too short the

BASS.

Francis & Fred. col Chor.

Greta.

Marie. Good night! Good

SOLI.

Otto.

Duke. Good night! Good

Musical notation for the first system, including vocal lines for Greta, Marie, Otto, and Duke, and piano accompaniment.

ev' ning seems; Good night and hap-py be your dreams!

ev' ning seems; Good night and hap-py be your dreams!

Piano accompaniment for the second system.

night, Good night good night!

Piano accompaniment for the third system.

Hap-py be your dreams, Hap-py be your dreams hap-py!

Hap-py be your dreams, Hap-py be your dreams hap-py!

Piano accompaniment for the fourth system.

*poco marcato.*

*poco rit.*

*Meno mosso.*  
*a tempo.*

May my hap-  
Gal-lant bride-groom! Love-ly bride! May no sor-row e'er be-tide!  
May hap - - pi - ness a - bide!  
Love - - ly bride - groom.  
Love - - ly bride - groom.

*mf*  
*mf*  
*pp*  
*pp*

*Meno mosso.*

*a tempo.*

- ness a - bide, Fair as now it seems.  
May my hap - pi - ness a - bide, Fair as now it seems.  
May your hap - pi - ness a - bide,  
Your hap - pi - ness a - bide as now, as  
Fair as now it  
Fair as now it

*p*  
*p*

Hy - - - men show'rs our path with

All his bles - sings Hy-men show'rs, As he strews our path with flow'rs,  
your

now it seems. All his blessings Hymen show'rs, He strews your path with

seems. — Strews your path with flow'rs.

seems. — Strews your path with flow'rs.

flow'rs, Cu-pid rules the hours!

Cu-pid rules the ro-sy hours, Happy be our dreams.—  
your

flow - ers and Cu - pid rules the hours.—

And Cu - pid rules the hours.—

And Cu - pid rules the hours.—

Tempo I.  
Pumper.



Aufp.

Tempo I.

Let us

*pp*

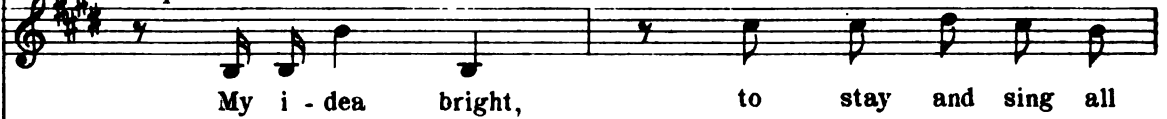
Aufp.



Otto.



Pumper.



Aufp.



8



stay, and sing all night yes let us  
 night, ha, ha! Stay all night and sing, ha!  
 groan by stay-ing up to chap-e-

*Loco.*

Otto.  
 stay all

Duke.  
 What an i - dea.

Pumper.  
 ha! Let's stay and sing let's stay all night.

Aufp.  
 -rone ha! ha! ha! ha! ha! ha! ha! ha!

CHORUS.

Here's an i - dea stay up and sing all  
 Here's an i - dea stay up and sing all

Greta.

An i-dea bright, stay up all night, let's make the bridegroom groan

Marie.

Here's an i - dea bright, stay and sing all

Otto.

night and sing, stay up all night, make the bridegroom groan

Duke.

stay and sing, sing all

Pumper.

What an i-dea bright, stay and sing all night, stay and sing all night,

Aufp.

What an i-dea bright, stay and sing all night, stay and sing all night,

night, Ha! ha! ha! ha! \_\_\_\_\_ Sing all night, Ha! ha! ha!

night, Ha! ha! ha! ha! \_\_\_\_\_ Sing all night, Ha! ha! ha!

CHORUS.

G. *pesante.*  
 stay and chap - e - rone, stay all night,

M. night, stay and sing all night,

O. *pesante.*  
 stay and chap - e - rone, stay and sing all night,

D. night, stay and sing all night,

P. *pesante.*  
 What an i - dea bright, stay and sing all night,

A.

*pesante.*  
 ha! \_\_\_\_\_ sing all night, Ha! ha! ha!

ha! \_\_\_\_\_ sing all night, Ha! ha! ha!

*pesante.*

*molto pesante.*

*p*  $\hat{2}$ .

sing all night, ha! ha! ha! ha! ha! ha!

what an i - dea bright, ha! ha! ha! ha! ha! ha!

*molto pesante.*

*p*  $\hat{2}$ .

what an i - dea bright, ha! ha! ha! ha! ha! ha!

what an i - dea bright, ha! ha! ha! ha! ha! ha!

*molto pesante.*

*p*  $\hat{2}$ .

what an i - dea bright, ha! ha! ha! ha! ha! ha!

*molto pesante.*

*p*  $\hat{2}$ .

ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha!

*molto pesante.*

*piu pesante.*

*ff molto pesante ma a tempo.*

G. Gal-lant bride-groom! Love-ly bride! May no sor - row e'er be - tide;

M. Gal-lant bride-groom! Love-ly bride! May no sor - row e'er be - tide;

O. Gal-lant bride-groom! Love-ly bride! May no sor - row e'er be - tide;

D. Gal-lant bride-groom! Love-ly bride! May no sor - row e'er be - tide;

P.

A.

*molto pesante ma a tempo.*

Gal-lant bride-groom! Love-ly bride! May no sor - row e'er be - tide;

Gal-lant bride-groom! Love-ly bride! May no sor - row e'er be - tide;

*ff molto pesante ma a tempo.*

May our hap - pi - ness a - bide, Fair as now it seems.

May our hap - pi - ness a - bide, Fair as now it seems.

May your hap - pi - ness a - bide, Fair as now it seems.

May your hap - pi - ness a - bide, Fair as now it seems.

May your hap - pi - ness a - bide, Fair as now it seems. —

May your hap - pi - ness a - bide, Fair as now it seems. —

G. All his bles-sings Hy-men show'rs As he strews our path with flow'rs,

M. All his bles-sings Hy-men show'rs As he strews our path with flow'rs,

O. All his bles-sings Hy-men show'rs As he strews your path with flow'rs,

D. All his bles-sings Hy-men show'rs As he strews your path with flow'rs,

P. \_\_\_\_\_

A. \_\_\_\_\_

All his bles - sings Hy - men show'rs As he strews your path with flow'rs,

All his bles - sings Hy - men show'rs As he strews your path with flow'rs,

Piano accompaniment with chords and bass line.



Cu - pid rules the ro - sy hours; Hap - py be our




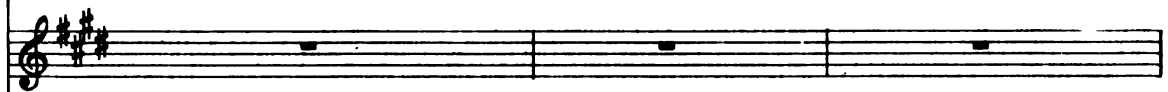
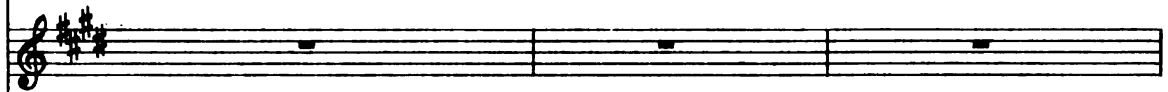
Cu - pid rules the ro - sy hours; Hap - py be our



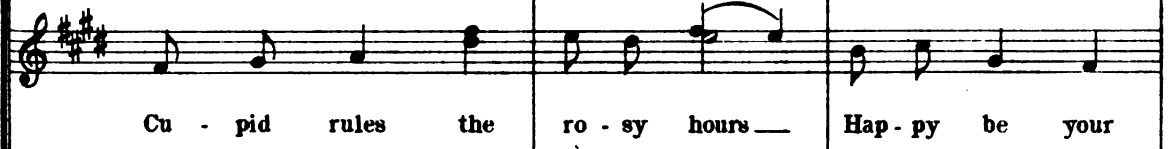
Cu - pid rules the ro - sy hours; Hap - py be your



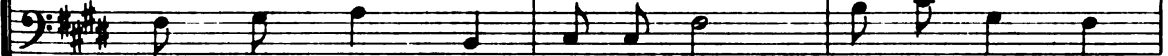
Cu - pid rules the ro - sy hours; Hap - py be your



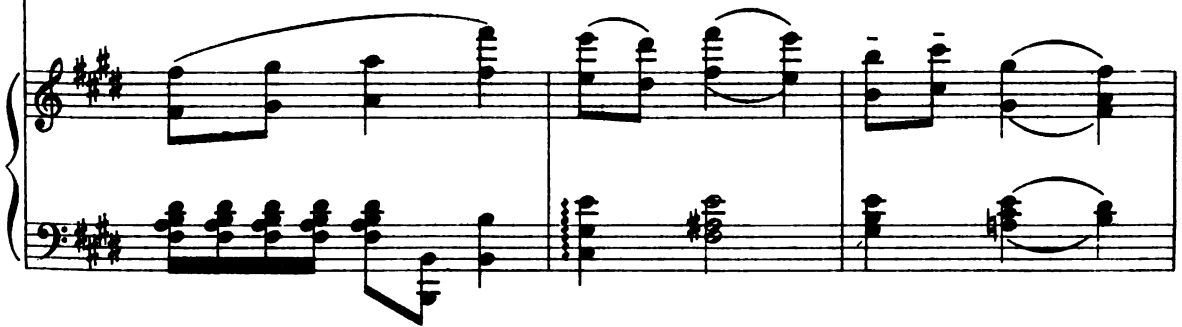
Cu - pid rules the ro - sy hours — Hap - py be your



Cu - pid rules the ro - sy hours — Hap - py be your



Cu - pid rules the ro - sy hours — Hap - py be your





G. *Greta.*  
*p*  
 dreams. Good night, good night. \_\_\_\_\_

M. *Marie.*  
*p*  
 dreams. Good night, good night. \_\_\_\_\_

*Elsa & Mina.*  
*p*  
 Good night, good night. \_\_\_\_\_

O. *Otto.*  
*p*  
 dreams. Good night, good night. \_\_\_\_\_

D. *Francis, Fred & Duke.*  
*p*  
 dreams. Good night, good night. \_\_\_\_\_

P. *Pumper.*  
*p*

A. *Aufp.*  
*p*  
 Let us say "good night" all

*pp*  
 dreams. Say good  
*pp*  
 dreams. Say good  
*pp*

*p*

*poco a poco riten.*

*pp* Good night, good night! Say good

*pp* Good night, good night! Say good

*pp* Good night, good night! Say good

*pp* Good night, good night! Say good

*pp* Good night, good night! Say good

night, ha! ha! ha! ha! Let us say "good night" all

night, ha! ha! ha! ha! Let us say "good night" all

night. *ppp* Hap-py be your dreams, good

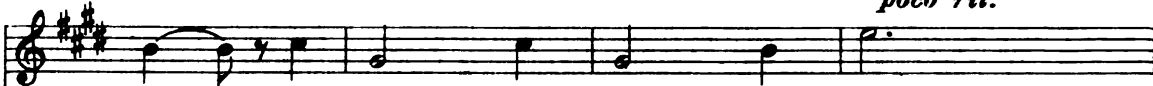
night. *ppp* Hap-py be your dreams, good

*ppp*


*pp poco a poco riten.*

*ppp*

*poco rit.*

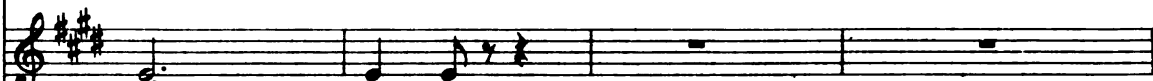
G.   
 night, — good night, good night, good night,

M.   
 night, — good night, good night, good night,

E.M.   
 night, good night, good night, good night,

O.   
 night, — good night, good night, good night,

F. E&D   
 night, — good night, good night, good night,

P.   
 night. \_\_\_\_\_

A.   
 night. \_\_\_\_\_

*poco rit.*


  
 night \_\_\_\_\_

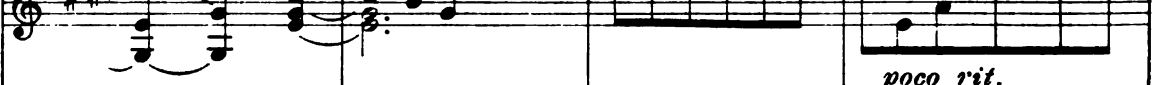
  
 night \_\_\_\_\_

  
 night \_\_\_\_\_

  
 night \_\_\_\_\_

*pp* May your dreams  
*pp* May your dreams  
*pp*

  
 night \_\_\_\_\_

  
 night \_\_\_\_\_

*poco rit.*

*a tempo.*

Greta.  
good night.

Marie.  
good night.

Elsa & Mina.  
good night.

Otto.  
good night.

Fred. & Duke.  
good night.

*a tempo.*

be fair and bright.

be fair and bright.

*a tempo.*

*ppp*

R.H.

R.H.

## Duett.

No 15.

"Here's an end to vacillation!"

Greta and Otto.

Greta. (off stage.)

*Allegro moderato.*

Gre-ta,

my lit-tle sis-ter dear! Gre-ta, I have news for you, Come here! \_\_\_\_\_

Otto. (on stage.) *y*

Yes, call her, Let us meet a-gain, And all the truth I'll tell her then. \_\_\_\_\_

Greta. (off stage.)

Gre - ta Gre - ta Where are you? Has-ten pray! I beg you come without de-

Otto.

- lay. \_\_\_\_\_ Here's an end \_\_\_\_\_ to vac - il -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a long note on 'lay' followed by a series of eighth notes for 'Here's an end to vac - il -'. The piano accompaniment features a complex rhythmic pattern of triplets in both the right and left hands, with a dynamic marking of *sfz* (sforzando) at the beginning.

- la - - tion! Now at last \_\_\_\_\_ my hope is crowned, I a -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'la -' followed by 'tion! Now at last my hope is crowned, I a -'. The piano accompaniment continues with the triplet pattern, maintaining the *sfz* dynamic.

- wake \_\_\_\_\_ to real - i - za - - tion That my well be - lov - eds

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'wake' followed by 'to real - i - za - - tion That my well be - lov - eds'. The piano accompaniment continues with the triplet pattern.

found. \_\_\_\_\_ Fate ca - pri - cious lifts the cur - tain, Doubt and

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'found.' followed by 'Fate ca - pri - cious lifts the cur - tain, Doubt and'. The piano accompaniment continues with the triplet pattern.

er - ror all are past. And this heart of mine is

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "er - ror all are past. And this heart of mine is". The piano accompaniment features a complex rhythmic pattern with many triplets, primarily in the right hand, and a simpler bass line in the left hand.

cer - tain Its i - deal is found at last. I have

The second system of music continues the vocal line and piano accompaniment. The lyrics are "cer - tain Its i - deal is found at last. I have". The piano accompaniment continues with its characteristic triplet patterns in the right hand and a steady bass line in the left hand.

fol - lowed on the tra - ces Of so ma - ny can - di -

The third system of music continues the vocal line and piano accompaniment. The lyrics are "fol - lowed on the tra - ces Of so ma - ny can - di -". The piano accompaniment maintains the triplet-based texture in the right hand and the bass line in the left hand.

- dates; Some en - dowed with beau - ty's gra - ces.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "- dates; Some en - dowed with beau - ty's gra - ces." The piano accompaniment continues with the same triplet patterns in the right hand and the bass line in the left hand.

All had some un - i - de - al traits; But this time \_\_\_\_\_ I'm not mis-

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "All had some un - i - de - al traits; But this time \_\_\_\_\_ I'm not mis-". The piano accompaniment features a complex texture with many triplets in both the right and left hands. A dynamic marking of *f* (forte) is present at the end of the system.

tak - en, It is her \_\_\_\_\_ that I a - dore; And my

The second system continues the vocal line and piano accompaniment. The lyrics are "tak - en, It is her \_\_\_\_\_ that I a - dore; And my". The piano accompaniment continues with triplets. A dynamic marking of *f* is present at the beginning of the system.

con - - stan-cy un - shak - - en, Shall be her's for ev - - er

The third system continues the vocal line and piano accompaniment. The lyrics are "con - - stan-cy un - shak - - en, Shall be her's for ev - - er". The piano accompaniment continues with triplets. A dynamic marking of *f* is present at the beginning of the system.

*Recit.* more. \_\_\_\_\_ *a tempo.* Gre-ta, I feel that you are near. \_\_\_\_\_

The fourth system begins with a recitative section. The lyrics are "more. \_\_\_\_\_ *a tempo.* Gre-ta, I feel that you are near. \_\_\_\_\_". The piano accompaniment is simpler, with a few chords and a melodic line in the right hand. A dynamic marking of *a tempo.* is present at the beginning of the system.



Greta.

Quite right, Sir Count! for I am here. My brother tells me you would speak with

me. Well, here I am before you; What

Otto.  
(embracing her)  
*rit*

is it? I am list'-ning you see, It is that I a-

Greta.

dore you! Ah! you love me.

Greta. *marcato.* *Slower.*

Me \_\_\_\_\_ a lit-tle sing - ing girl, \_\_\_\_\_ I must be

calm, col - lect - ed; This is so un - ex - spect - ed; Ex -

-cuse me, please, my brain is in a whirl; \_\_\_\_\_ You're so

*a piacere.*

ver - y far a - bove me, you're so ver - y far a - bove me, Oh! Count, I can't be - lieve you

*a piacere.*

*a tempo.* *f*

love me; Here's an end \_\_\_\_\_ to vac - il - la - - tion, Now at

Otto. *f*

*a tempo.* *f*

last \_\_\_\_\_ our hope is crowned; We a - wake \_\_\_\_\_ to real - i -

- za - - tion, That the well be - lov - ed's found, \_\_\_\_\_ Fate ca -

- pri - cious lifts the cur - tain, Doubt and er - ror all are

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics: "- pri - cious lifts the cur - tain, Doubt and er - ror all are". The piano accompaniment consists of a right hand with a continuous triplet pattern and a left hand with a simple rhythmic accompaniment.

past, And these hearts of ours are cer - tain Their i -

The second system continues the musical score. The vocal line lyrics are: "past, And these hearts of ours are cer - tain Their i -". The piano accompaniment maintains the triplet pattern in the right hand and the rhythmic accompaniment in the left hand.

- deal is found at last. — Fate ca - pri - cious lifts the

The third system concludes the musical score. The vocal line lyrics are: "- deal is found at last. — Fate ca - pri - cious lifts the". The piano accompaniment continues with the same rhythmic patterns as the previous systems.

cur - - tain, Doubt and er - - - - - ror all are

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with frequent triplets and a left-hand part with a simple bass line. The lyrics are "cur - - tain, Doubt and er - - - - - ror all are".

past, And these hearts \_\_\_\_\_ of ours are

The second system continues the musical score. The vocal lines and piano accompaniment maintain the same structure as the first system. The lyrics are "past, And these hearts \_\_\_\_\_ of ours are".

cer - - tain Their i - deal is found at last. *Fine.*  
*lunga.*  
*lunga.* *Fine.*  
*lunga.* *Fine.*

The third system concludes the musical score. It includes the final vocal lines and piano accompaniment. The lyrics are "cer - - tain Their i - deal is found at last. *Fine.*". There are three instances of the word "lunga." (long) written above the vocal lines, indicating a sustained note. The piano accompaniment ends with a *p* (piano) dynamic and a *sfz* (sforzando) marking. The lyrics "lunga." and "Fine." are repeated three times, corresponding to the vocal lines.

## Finale II.

No 16.

Greta, Marie, Mina, Elsa, Otto, Duke, Aufpassen,  
Pumpnickel, Francis and Frederick.

*Allegro moderato.* *Aufp.* There are your pris'- ners

tack-le 'em, Quick with your hand- cuffs shack- le 'em, We'll

*unis.* tack-le 'em, We'll shack-le 'em, They're in a love- ly

*Aufp.* scrape. Put on the gyve and man- a - cle,

*fz*

Detectives.

All with a glee sa - tan - i - cal. From man - a - cle, me -

*unis.* *Aufp.*  
- chan - i - cal For them there's no es - cape. I'll run and tell the

(Voice off Stage.)  
Duke straightway, This cap - ture'll make him glad and gay. Make way for Duke Ro - dolph!

*Aufp.* *Recit.*  
Too late am I, that's clear; our lord, the Duke is, here. -

*Recit.*

Maestoso.

Greta & Pump.

CHORUS.

SOP. & ALTO.  
 Makeway for the Duke! \_\_\_\_\_ The Duke is here!

TEN.  
 Makeway for the Duke! \_\_\_\_\_ The Duke is here!

BASS.  
 Makeway for the Duke! \_\_\_\_\_ The Duke is here!

What have we to

Maestoso.

Duke.

What's the mean - ing of this noise and ag - i -

feared?

- ta - tion,

The cause of this com-mo-tion and sen-sa-tion,

The



cause I come to seek; Auf - pas - sen, come! you speak! My

*Aufp.*

lord, I hate to speak, but if I've got to, I'll have to make the mat-ter all quite

clear. The truth is this; my lord, I found Prince Ot-to E -

*molto marcato.* *Allegro molto.* Duke.

- lop - ing with your la - dy sis - ter here. What's

*colla voce.*

this? My sis - ter Deep - est of dis - grac - es. My

*fp* *fp* *fp* *fp*

heart stands still, I feel my-self grow pale.

*fp* *fp*

*ff*  
 Up with the lights and let us see their fac - es. This

*fp*

Ot - to shall spend all his life in jail.

SOLI AND CHORUS.

**SOP. & ALTO.**  
This Ot-to shall spend all his life in jail.

**TEN.**  
This Ot-to shall spend all his life in jail.

**BASS.**

**Otto.**  
I spend all my life in jail! Now pray you

**Otto.** why? Why? Why? **Duke.** Count

SOLI AND CHORUS.

**SOP. & ALTO.**  
Count Ot - tol

**TEN.**  
Count Ot - tol

**BASS.**  
Count Ot - tol

Duke.

Ot - to? Who then are the guilt - y pair?

The sing-ing girl!

The

Aufp.

My er - ror I de - clare.

sing-ing girl!

The sing-ing girl!

Duke.

*rit.*

**Allegro.**

And who's the oth - er in this dread-ful pick-le?

*rit.*

*fz*

SOLI AND CHORUS.

What! 'tis the Prince, ha! ha! Yes, 'tis the Prince, ha.

What! 'tis the Prince, ha! ha! \_\_\_\_\_

ha! \_\_\_\_\_ Now who can beat these two for sly - - ness The

Yes, 'tis the Prince, Now who can beat these two for sly - - ness The

sing - ing girl caught with his high - ness! ha! ha! ha! ha!

sing - ing girl caught with his high - ness! ha! ha! ha! ha!

Duke.

What

ha! ha! ha! ha! The sing-ing girl caught with his high - - ness!

ha! ha! ha! ha! The sing-ing girl caught with his high - - ness!

Musical score for Duke's first vocal part and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "ha! ha! ha! ha! The sing-ing girl caught with his high - - ness!". The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *p* (piano) at the end.

Marie.

not our sis-ter? Then where can she be? Broth-er! Here am

Musical score for Marie's vocal part and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "not our sis-ter? Then where can she be? Broth-er! Here am". The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *p* (piano) at the end.

Duke.

Then

Duch - ess Ma - - riel

Duch - ess Ma - - riel

SOLI AND CHORUS.

Musical score for Duke's second vocal part and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "Duch - ess Ma - - riel". The piano accompaniment features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *fz* (forzando) at the end.

Duke.

speak where is the law-ful spouse I or-dered you to mar-ry?

No such per-mit the law al-lows. You've no per-mit to

tarry. Why is your hus-band not on hand? Speak, care-less girl, where

Marie. Fred.  
 is he? A-las! I can-not say!— The bridegroom's dis-ap-  
*colla voce.*

SOLI AND CHORUS.

Fred. *f* *bb* -peared. Duke. No

*f* *bb* Gonel Gonel *unis.* The bridegroom's dis - ap -

Gonel Gonel The bridegroom's dis - ap -

*ff*

*a tempo giusto.*

mat - ter! As the next re - sort, We'll have a wed - ding here at court, The

- peared!

- peared!

*a tempo giusto.*

*ff*

Greta. Hel

Pump. What! I?

Duke. Sing - ing girl and Pum - per - nickel!

*poco accel.*

3 3 3 3



Pump.

**Allegro.**      What! mar - ry with a dam - sel pu - gil -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings 'fz' and 'p' are present in the piano part.

- ist - ic,      Who to punch me will en - deav - or, Thank you

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note accompaniment.

ver - y kind - ly, nev - er!      Mar - ry with a girl of prow - ess

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note accompaniment.

fist - ic,      No, her beau - ty is too "strik - ing" to be

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note accompaniment.

real-ly to my lik-ing. One ex-pects a wife with plen-ty of men-

*p*

-dac-i-ty, But, to put it with the frank-est of re-

*fz fz p*

-rac-i-ty, I draw the line at up-per-cut pug-nac-i-ty. What! A

*fz fz p*

pu-gil-ist-ic wife? No sir! nev-er on your life.

SOLI AND CHORUS.

SOP. & ALTO.

Ha, ha, ha, ha, ha!

A

pu - gil - ist - ic wife!

No sir!

TEN.

Ha, ha, ha, ha, ha!

A

pu - gil - ist - ic wife!

No sir!

BASS.

8

nev - er on your life, ha,

ha! \_\_\_\_\_

Ha, ha, ha, ha, ha!

A

nev - er on your life, ha,

ha! \_\_\_\_\_

Ha, ha, ha, ha, ha!

A

8

pu - gil - ist - ic wife! No sir!

nev - er, nev - er, nev - er on your life.

pu - gil - ist - ic wife! No sir!

nev - er, nev - er, nev - er on your life.

8

Greta.

Lit - tle do you know the wife you're tak - ing, When we

once are safe - ly wed - ed, How this mus - cle will be dread - ed.

As a fe - male ath - lete rec - ord break - ing, I will

keep your poor head ach - ing, And your nerves for - ev - er quak - ing, Oh, I

know you'll sure - ly wor - ship do - mes - tic - i - ty; Fin - est

*p* *fz* *fz*

bruis - es you will have in mul - ti - plic - i - ty, And

*p* *fz* *fz*

noth - ing but the scan - dal of pub - lic - i - ty, Will pre -

*p*

vent you from the course, Of the speed - i - est di - vorce.

SOLI AND CHORUS.

Ha, ha, ha, ha, ha! A pu - gil - ist - ic wife? No sir!

Ha, ha, ha, ha, ha! A pu - gil - ist - ic wife? No sir!

The first system of music features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are marked with a forte *f* dynamic. The piano accompaniment includes a treble clef staff with triplet markings and a bass clef staff with a forte *ff* dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

nev - er on your life! ha, ha! Ha, ha, ha, ha, ha! A

nev - er on your life! ha, ha! Ha, ha, ha, ha, ha! A

The second system continues the vocal and piano parts. The vocal lines include a melisma on the word "ha,". The piano accompaniment features a treble clef staff with a forte *f* dynamic and a bass clef staff with a forte *f* dynamic. The key signature remains one sharp (F#) and the time signature is 4/4.

pu - gil - ist - ic wife? No sir! nev - er, nev - er, nev - er on your life!

pu - gil - ist - ic wife? No sir! nev - er, nev - er, nev - er on your life!

The third system concludes the piece. The vocal parts are marked with a forte *f* dynamic. The piano accompaniment includes a treble clef staff with a forte *f* dynamic and a bass clef staff with a piano *p* dynamic. The key signature has one sharp (F#) and the time signature is 4/4. The word "loco." is written above the piano part in the final measure.

*Aufp.*

If he weds that la - dy ac - ro - bat - ic, I can

see the ter - mi - na - tion, Of his mar - i - tal re - la - tion Hell

lock him - self in cel - lar or the at - tic, To a -

-void the slug - ging fear - ful, Of his bet - ter half so cheer - ful, For she'll

give him "up - per - cut" with glee and mer - ri - ment, With the

*p* *fz* *fz*

knock-out blow on him she will ex - per - i - ment, Till he

*p* *fz* *fz*

wish - es for a mon - u - ment and cer - e - ment, He will

*p*

lead a love - ly 'life, With his pu - gil - ist - ic wife.

*f*



## SOLI AND CHORUS.

Ha, ha, ha, ha, ha! A pu - gil - ist - ic wifel No sir!

Ha, ha, ha, ha, ha! A pu - gil - ist - ic wifel No sir!

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords. A dynamic marking of *f* is present.

nev - er on your life, ha, ha, Ha, ha, ha, ha, ha! A

nev - er on your life, ha, ha, Ha, ha, ha, ha, ha! A

The piano accompaniment continues with a right-hand part featuring a melodic line with triplets and a left-hand part with sustained chords. A dynamic marking of *f* is present.

pu - gil - ist - ic wifel No sir! nev - er, nev - er, nev - er on your

pu - gil - ist - ic wifel No sir! nev - er, nev - er, nev - er on your

The piano accompaniment continues with a right-hand part featuring a melodic line with triplets and a left-hand part with sustained chords. A dynamic marking of *f* is present.

(laughing)

life. He will lead a hap-py life! With his pu-gil-ist-ic

life. He will lead a hap-py life! With his pu-gil-ist-ic

This system contains the first two measures of the vocal piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "life. He will lead a hap-py life! With his pu-gil-ist-ic". The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

wife. Hal

wife. Hal

This system contains the next two measures. The lyrics are: "wife. Hal". The vocal lines continue with long notes. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with some chords in the left hand.

*loco.*

*sfz*

This system shows the piano accompaniment for the third measure. It features a triplet of eighth notes in the right hand and a bass line. The dynamic marking *sfz* (sforzando) is present. The tempo marking *loco.* (ad libitum) is also present.

Duke. *Recit.*

No longer must he fal-ter, go at once and seek the nearest al - tar!

This system contains the fourth measure, marked "Duke. *Recit.*". The lyrics are: "No longer must he fal-ter, go at once and seek the nearest al - tar!". The vocal lines are mostly rests, with some notes in the Soprano part. The piano accompaniment is sparse, with some chords in the right hand and a bass line in the left hand.

*ff*

This system shows the piano accompaniment for the fifth measure. It features a triplet of eighth notes in the right hand and a bass line. The dynamic marking *ff* (fortissimo) is present.

Greta.  
Tempo di Valse.

Love is tyrant to all, Hold - ing hearts in his thrall,  
 tyrant to all, hearts in his  
 tyrant to all, hearts in his

Tempo di Valse.

*p*

No king has half his pow'r, Hewith a glance makes e'en the bravest cow'r  
 thrall, has half his pow'r, Noking has his pow'r.  
 thrall, has half his pow'r, Noking has his pow'r.

Greta.

Woe to hearts that re - bel 'Gainst the  
 Mina, Elsa & Marie.

Woe to hearts that re - bel 'Gainst the  
 Otto, Aufp. & Pump.

Woe to hearts that re - bel 'Gainst the  
 Francis, Fred. & Duke.

Woe to hearts that re - bel 'Gainst the  
 SOPR. & ALTO.

Woe to all trai-tors a - gainst his  
 TEN.

Woe to all trai-tors a - gainst his  
 BASS.

rule of his spell, He soon finds them a - gain in a

rule of his spell, He soon finds them a - gain in a

rule of his spell, He soon finds them a - gain in a

rule of his spell, He soon finds them a - gain in a

rule ev - er He makes them slaves a - gain in a

rule ev - er He makes them slaves a - gain in a

*rit.* *ff a tempo.*

G. gold - en chain, — So I bid you be - ware! Take

M.E. & M. gold - en chain, — So I bid you be - ware! Take *a tempo.*

O.A. & P. gold - en chain, — *ff a tempo.*

F.F. & D. gold - en chain, — *rit.* Ah! take *a tempo.*

*rit.* *ff a tempo.*

gold - en chain, — Ah! take

gold - en chain, — *rit.* *ff* Ah! take *a tempo.*

gold - en chain, — *rit.* Ah! take *ff a tempo.*

*ff a tempo.*

*rit.* *a tempo.* *ff*

care. — Lest you fall in his art - ful snare — He'll de -

care. — Lest you fall in his art - ful snare — He'll de -

care. — *rit.* And *a tempo.* be - ware — He'll de -

care. — *rit.* And *a tempo.* be - ware — He'll de -

care. — *rit.* And *a tempo.* be - ware —

care. — *rit.* And *a tempo.* be - ware —

*rit.* *a tempo.*

care. — *rit.* And *a tempo.* be - ware —

care. — *rit.* And *a tempo.* be - ware —

*a tempo.*

- ceive you\_ and will grieve you\_ When his fet - ters gold-en you

- ceive you\_ and will grieve you\_ When his fet - ters gold-en you

- ceive you\_ and will grieve you\_ When his fet - ters gold-en you

- ceive you\_ and will grieve you\_ When his fet - ters gold-en you

He'll de - ceive and will grieve if his chain you

He'll de - ceive and will grieve if his chain you

wear. So I bid you be - ware! Take care! Lest you fall in his

wear. So I bid you be - ware! Take care! Lest you fall in his

wear. Ah! be - ware

wear. Ah! be - ware

wear. Ah! be - ware

wear. Ah! be - ware

*a tempo.*

*a tempo.*

G. art - ful snare — He will al - ways play you you He'll dis -

M.E. & M. *a tempo.* art - ful snare — He will al - ways play you and He'll dis -

O.A. & P. *a tempo.* art - ful snare — He will al - ways play you He'll dis -

R.F. & D. *a tempo.* art - ful snare — He will al - ways play you He'll dis -

*a tempo.* And take care. — Of his gold - en chain.

*a tempo.* And take care. — He'll en - snare you.

*a tempo.*

*accel.*

— may you al - way; Still 'tis our fate, That we should mate Yes 'tis our

— may you al - way; Still 'tis (their fate, That (they should mate Yes 'tis their

— may you al - way; Still 'tis their fate, That they should al - way

*accel.*

— may you al - way; Still 'tis their fate, That they should al - way

*accel.*

Still Love will reign here al - way

*accel.*

Still Love will reign here al - way

*accel.*

*accel.*

*allargando e molto cresc.*

*molto allargando.*

fate that we must mate so let us go with - out de-lay Since we must wed up-on  
 fate that (they must mate so let us go with - out de-lay Since they must wed up-on  
 And you must wed on this ver - y day you must  
 And you must wed on this ver - y day you must  
 And you must wed on this ver - y day you must  
 And you must wed on this ver - y day you must

*allargando e molto cresc. molto allargando.*

this ver - y day. ——— They're going to lead us. now a - -  
 this ver - y day. ——— *ff* They're going to lead us now a - -  
 mar - ry this day. ——— So lead the cou - ple now a - -  
 mar - ry this day. ——— *ff* So lead the cou - ple now a - -  
 mar - ry this day. ——— *ff* So lead the cou - ple now a - -  
 mar - ry this day. ——— *ff* So lead the cou - ple now a - -

*molto rit. a tempo molto pesante.*

*molto rit. ff a tempo molto pesante.*



G. way. Un - hap - py we shall be to - - day  
 M.E. & M. way. And hap - py they shall be *unis.* to - - day  
 O.A. & P. way. And hap - py they shall be to - - day  
 F.F. & D. way. And hap - py they shall be to - - day

*molto rit.* *a tempo.*

So a - way, a - way Un - hap - py we will be  
 Yes a - way, a - way And hap - py they will be  
 Yes a - way, a - way And hap - py they will be  
 Yes a - way, a - way And hap - py they will be  
 Yes a - way, a - way And hap - py they will be  
 Yes a - way, a - way And hap - py they will be  
 Yes a - way, a - way And hap - py they will be

*rit.*

*a tempo.*

made to - - day, to - - day.

made to - - day, to - - day.

made to - - day, to - - day.

made to - - day, to - - day.

made to - - day, to - - day.

made to - - day, to - - day.

8

*loco.*

*a tempo.*

**Più mosso.**

*ff*

*ff*

*ff*

*p*

*ffz Fino.*

ACT III.  
Introduction.

Tempo di Valse.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The tempo is marked "Tempo di Valse". The score includes various dynamic markings: "rit." (ritardando), "a tempo.", "molto rit." (molto ritardando), and "dim." (diminuendo). There are also articulation marks such as accents and slurs. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat signs.

No 17.

Opening Chorus.

Tempo di Marcia. (Moderato)

*ff*

Drum Solo.

CHORUS.

SOP. & ALTO. *pp*

TENOR. *pp* The

BASS. *pp* The

*pp*

grey dawn is break - ing, the stars take their flight, Come

grey dawn is break - ing; the stars take their flight, Come

*pp*

sol - diers a - wak - en! 'tis day. The

sol - diers a - wak - en! 'tis day. The

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a key of D major and 4/4 time. The lyrics are "sol - diers a - wak - en! 'tis day. The". The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings include *f*, *ff*, and *pp*.

sky to the east-ward grows ro - sy and bright, The

sky to the east-ward grows ro - sy and bright, The

The second system continues the vocal and piano parts. The lyrics are "sky to the east-ward grows ro - sy and bright, The". The piano accompaniment continues with similar harmonic support. Dynamic markings include *pp*.

drums — and the bu-gles to-geth-er u - nite — In

drums — and the bu-gles to-geth-er u - nite — In

The third system features triplets in both the vocal and piano parts. The lyrics are "drums — and the bu-gles to-geth-er u - nite — In". The piano accompaniment includes triplet figures in both hands. Dynamic markings include *f* and *pp*.

sounding the loud re-veille.

sounding the loud re-veille.

So rouse ye bold war-riors!

up ev-'ry one!

up ev-'ry one A-

So rouse ye bold war-riors!

- rouse! A - rouse! A - rouse!

- rouse! A - rouse! A - rouse!

*ff* *sfz* *sfz*

*unis*

So rouse ye bold war-riors! up ev-'ry one! Nor

So rouse ye bold war-riors! up ev-'ry one! Nor

wait the com-mand - ers' re - buke. \_\_\_\_\_ A - way with the lark; There is

wait the com-mand - ers' re - buke. \_\_\_\_\_ A - way with the lark; There is

work to be done, There are bat-tles to fight and be won, We must

work to be done, There are bat-tles to fight and be won, We must

*mf un poco piu mosso and*

strike one and all for the Duke. — A-far in the dis-tance, the

strike one and all for the Duke. — A-far in the dis-tance, the

*mf*

*mf un poco piu mosso and*

*sempre crescendo.*

bu - gle so shrill; The roll and the rat-tle of drum, — Are

bu - gle so shrill; The roll and the rat-tle of drum, — Are

*sempre crescendo.*

brought by the breez - es from o - ver the hill, Come

brought by the breez - es from o - ver the hill, Come



*unis.*

up with you soldiers and give them their fill. To horse and to arms! To

up with you soldiers and give them their fill. To horse and to arms! To

arms! up ev-'ry one!

arms! up ev-'ry one!

So rouse ye bold war-riors! So

up ev-'ry one! A-rouse A-

up ev-'ry one! A-rouse A-

rouse ye bold war-riors!

- rouse! A- rouse! So  
 - rouse! A- rouse! So

*ff*

*cres*

This system contains the first two systems of music. The top two staves are vocal parts with lyrics: "- rouse! A- rouse! So". The bottom two staves are piano accompaniment, featuring a piano introduction with triplets and a *crescendo* marking.

rouse ye bold war-riors! up ev-'ry one; Nor wait the com-mand-er's re-  
 rouse ye bold war-riors! up ev-'ry one; Nor wait the com-mand-er's re-

*ff*

This system contains the third and fourth systems of music. The top two staves are vocal parts with lyrics: "rouse ye bold war-riors! up ev-'ry one; Nor wait the com-mand-er's re-". The bottom two staves are piano accompaniment, featuring a *ff* dynamic marking.

- buke; A-way with the lark, there is work to be done; There are  
 - buke; A-way with the lark, there is work to be done; There are

This system contains the fifth and sixth systems of music. The top two staves are vocal parts with lyrics: "- buke; A-way with the lark, there is work to be done; There are". The bottom two staves are piano accompaniment.

bat-tles to fight and be won, We must strike one and all for the  
 bat-tles to fight and be won, We must strike one and all for the

Duke. To arms! To arms! A-  
 Duke. To arms! To arms! A-

*unis. poco pesante.* *molto pesante.*  
 - rouse bold war-riors ev - 'ry one, To arms! A-rouse! To arms!  
 - rouse bold war-riors ev - 'ry one, To arms! A-rouse! To arms!

*poco pesante.* *molto pesante.* *ffz*

# Tyrolean Song.

Greta and Girls.

No 18.

Andantino.

Greta.

1. In a val - ley green, Tower - ing hills be - tween, With the  
2. 'Mid the Al - pine snows, Where so love - ly grows E - del -

Alps high a - bove, I would glad - ly dwell As a  
weiss, flow' - ret rare, I would dwell with thee, Nev - er

Swit - zer belle, With the one I best love. In a  
lone - ly be, Lōve can make win - ter fair. And for

rose - clad cot, What a hap - py lot, To re - pose free from  
thee I'd wait At our cot - tage - gate, When the sun set in

*poco rit.* care, For all grief is banned From that Al - pine land, And  
flame, For that song so light Echo - ing from the height, As  
*a tempo.*

*a tempo.* mel - o - dy is ev' - ry - where. } There's the  
my love home - ward to me came. }  
*a tempo.* *molto rit.* *pp*

*Poco meno.*

*poco piu mosso.*

plash - ing of the sil - ver foun-tain. Ah!

SOPRANOS.

*pp* ta la la la la la la —

ALTOS.

*pp* ta la la la la la la —

*Poco meno.*

*poco piu mosso.*

*dolcissimo.*

*meno.*

On its rip - pling way a down the moun-tain. Ah!

*pp* ta la la la la la la —

*pp*

*pp meno.*

*poco piu mosso*

*poco rit.*

*a tempo.*

There's the mu - sic too, of maid-en

*pp*

mu - sic too, of maid-en

*pp*

*poco piu mosso*

*poco rit.*

*a tempo.*

*pp*

*poco rit.*

laugh - ter, On the light - est breez - es borne, Echo - ing

laugh - ter, on the breez - es borne,

*poco rit.*

clear at first, then dis - tant af - ter, While far off sounds the Al - pine

ta la la la la la la

horn. tra la tra la (Yodel)

(Echo.) *pp*

*ppp*

*ppp*

(long.)

*ppp*

Ah! ah! ah! ah! ah! ah!

*f*  
*a tempo*

DANCE.

*molto pesante.*

*ff* (2nd time *pp*)

*marcatissimo.*

*staccatissimo.*

1.

2.

*sffz*

*pp*

*ff sffz Fine*

*D.S.al Fine.*

*D.S.al Fine.*



## No 19.

## Septett.

Greta, Mirá, Marie, Elsa, Otto, Francis and Frederick.

Allo modº

Greta &amp; Mina.



1. Love - ly na-ture, fare thee well,  
2. Fare you well, oh field and wood,

Marie &amp; Elsa.



Otto.



1. Love - ly na-ture, fare thee well,  
2. Fare you well, oh field and wood,

Felix &amp; Fred.



Allo modº



A - zure skies and sum - mer a We must dwell in  
Vale and hill and dale and dell. We'd em-brace you



A - zure skies and sum - mer air. We must dwell in  
Vale and hill and dale and dell. We'd em-brace you



dun - geon cell; In your joys we can - not share. —  
 if we could But per - haps it's just as well. —

dun - geon cell; In your joys we can - not share. —  
 if we could But per - haps it's just as well. —

*pp*

Doubt - less you will miss us sad - ly, We would tar - ry  
 So a - dieu, ye birds a sing - ing, Bees and but - ter -

Doubt - less you will miss us sad - ly, We would tar - ry  
 So a - dieu, ye birds a sing - ing, Bees and but - ter -

Doubt - less you will miss us  
 So a - dieu ye birds a

with you glad - ly But they say we've act - ed bad - ly.  
flies a wing - ing, Au - re - voir, ye dai - sies spring - ing;

with you glad - ly But they say we've act - ed bad - ly.  
flies a wing - ing, Au - re - voir, ye dai - sies spring - ing;  
sad - ly  
sing - ing

*pp*

*poco rit.*  
So to jail we must re - pair, So to jail we must re - pair.  
While we're gone you must be good, While we're gone you must be good.

So to jail we must re - pair, So to jail we must re - pair.  
While we're gone you must be good, While we're gone you must be good.

*pp poco rit.*

*un poco meno mosso.  
a tempo*

So ac - cept, Dame Na - ture, pray, This our fare - well  
Na - ture, in this sweet re - frain, We re - mark "Auf

So ac - cept, Dame Na - ture, pray, This our fare - well  
Na - ture, in this sweet re - frain, We re - mark "Auf

*pp staccatissimo.*

round - e - lay; Doubt - less you will sad - ly miss us,  
wie - der-sehn" If to poig - nant is your yearn - ing,

round - e - lay; Doubt - less you will sad - ly miss us,  
wie - der-sehn" If to poig - nant is your yearn - ing,

And good - bye you'd like to kiss us; But a - las that  
 And you pray for our re - turn - ing If we're bailed out

And good - bye you'd like to kiss us; But a - las that  
 And you pray for our re - turn - ing If we're bailed out

*fz* *pp* *f* *fz* *pp* *f* *fz* *pp*

can - not be, A - ny-way that I can see.  
 now and then We'll be with you once a - gain.

can - not be, A - ny-way that I can see.  
 now and then We'll be with you once a - gain.

*pp* *f* *pp* *pp* *pp* *pp*

So well have to say and sigh, Ver - y for - mal -  
 Au re - voir then, not a - dieu. Na - ture here's a

So well have to say and sigh, Ver - y for - mal -  
 Au re - voir then, not a - dieu. Na - ture here's a

- ly good bye, So well have to say and sigh,  
 kiss for you, Au re - voir then, not a - dieu;

- ly good bye, So well have to say and sigh,  
 kiss for you, Au re - voir then, not a - dieu;

ver - y for-mal - ly good - bye good-bye good -  
 Na - ture here's a kiss for you for you for

good - bye  
 for you

ver - y for-mal - ly good - bye  
 Na - ture here's a kiss for you

*pp* *a tempo.*

- bye  
 you

good - bye  
 for you

good - bye  
 for you

good - bye  
 for you

good - bye  
 for you

good - bye.  
 for you.

*pp*

*pp*

*pp*

good - bye  
 for you

good - bye.  
 for you.

*pp*

good - bye  
 for you

good - bye.  
 for you.

*pp*

*a tempo, pp*

# Topical Trio.

No 20.

Pumpnickel, Aufpassen and Stephan.

Allegretto molto moderato.

Piano introduction in 2/4 time, marked *f* and *fz*. The right hand features a melody with a triplet of eighth notes. The left hand provides a steady bass accompaniment.

*mf* Aufp.

Vocal and piano accompaniment for the first two lines of lyrics. The piano part is marked *p*. The vocal line includes two verses of lyrics.

1. Just sup-pose that I am go - ing to ar - rest you; Do' you  
 2. Just sup-pose a la - dy pass - es, smil - ing sweet - ly; Do you

Pump.

Vocal line for Pump. The lyrics are: We see your point of view. \_\_\_\_\_  
 No, no, we fol - low her. \_\_\_\_\_

Steph.

Vocal line for Steph. The lyrics are: We see your point of view: \_\_\_\_\_  
 No, no, we fol - low her. \_\_\_\_\_

Aufp.

Vocal line for the final phrase. The lyrics are: fol - low me? As po -  
 fol - low me? And she

Piano accompaniment for the final phrase, marked *fz*. The right hand has a melody with a triplet, and the left hand has a bass line.



Aufp.

-lice - man with my lit - tle club I beat you; Do you  
looks as if you won her heart com - plete - ly; Do you

Pump.

We quite a - gree with you. \_\_\_\_\_  
Why cer - tain - ly we do. \_\_\_\_\_  
Steph.  
We quite a - gree with you. \_\_\_\_\_  
Why cer - tain - ly we do. \_\_\_\_\_

fol - low me? If to  
fol - low me? You in-

Aufp.

Aufp.

hit a p'lice - man back a - gain you dare, \_\_\_\_\_ I  
- vite her in to dine at a caf - è; \_\_\_\_\_ She

drag you to the sta - tion by the hair; \_\_\_\_\_ Andyou're  
wins your young af - fec - tions right a - way; \_\_\_\_\_ Then she

booked for "sault and bat - ter - y" for fair; \_\_\_\_\_ Do you  
 says good bye, you miss your watch next day; \_\_\_\_\_ Do you

Pump.  
 Why cer-tain-ly we do. It's just as clear as  
 Did that oc-cur to you? It's just as clear as  
 Steph.  
 Why cer-tain-ly we do.  
 Did that oc-cur to you?  
 fol-low me?  
 fol-low me?

Steph.  
 There's not a chance to doubt it;  
 There's not a chance to doubt it; Pump.  
 day, \_\_\_\_\_ Turn it  
 day, \_\_\_\_\_ Turn it

## Steph.

There is no ar - gu - ment a -  
There is no ar - gu - ment a -

Pump.

o - ver as you may. \_\_\_\_\_  
o - ver as you may. \_\_\_\_\_

- bout it.  
- bout it.

Aufp.

If you ask a civ - il ques - tion of a  
If you find a - gain the la - dy with the

cop - per you have met, He will an - swer with a club, for that's his  
fair de - ceiv - ing face, And you ask a - bout the tick - er, if you

on - ly et - i - quette; And you'll have to pay a fine or thir - ty  
can with a - ny grace; Look out then for a li - bel suit or

Aufp.

days you're sure to get, Am I right?  
breach of prom - ise case, Am I right?

*p*

Pump. *f*

Why of course my boy you're right.  
Why of course my boy you're right.

Steph.

Why of course my boy you're right.  
Why of course my boy you're right.

*f*

DANCE.

*p*

*fz*

*Fine.*

*D.S. al Fine.*

## No 21.

## Finale III.

Greta, Principals and Chorus.

Greta.

What is the song that thou sing-est for-ev - er?

*Molto espressivo.*

What is the mes - sage thou giv - est to me?

Fain would I fol - low thee, won - der - ful riv - - er,

*rit.*

Fain would I fol - low thee on to the sea,

*ten.*

*ten.*

SOLI AND CHORUS.

Ah! \_\_\_\_\_

**SOP. & ALTO.**  
 What is the song that thou sing - est for - ev - er?

**TEN.**  
 What is the song that thou sing - est for - ev - er?

**BASS.**

Ah! \_\_\_\_\_

What is the mes - sage thou giv - est to me?

What is the mes - sage thou giv - est to me?

Ah! \_\_\_\_\_

Fain would I fol - low thee won - der - ful riv - er,

Fain would I fol - low thee won - der - ful riv - er,

The first system of the musical score consists of four staves. The top staff is a vocal line with a long note and a fermata, labeled 'Ah!'. The second and third staves are vocal lines with lyrics: 'Fain would I fol - low thee won - der - ful riv - er,'. The fourth staff is the piano accompaniment, featuring a series of chords and moving lines in both hands.

*rit.* *ten.* *molto rit.* *molto pesante.*

Fain would I fol - low thee on to the sea. So lead the cou - ple

*rit.* *ten.* *molto rit.* *molto pesante.*

Fain would I fol - low thee on to the sea. So lead the cou - ple

*rit.* *ten.* *molto rit.* *molto pesante.*

Fain would I fol - low thee on to the sea. So lead the cou - ple

*rit.* *ten.* *molto rit.* *molto pesante.*

*molto rit.* *molto pesante.*

*rit.* *molto pesante.*

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics: 'Fain would I fol - low thee on to the sea. So lead the cou - ple'. The next two staves are vocal lines with the same lyrics. The bottom two staves are the piano accompaniment. The score includes various performance markings: *rit.* (ritardando), *ten.* (tenuendo), *molto rit.* (molto ritardando), and *molto pesante.* (molto pesante).

Tempo di Valse.

*molto rit.*

*a tempo.*

*ff* *a tempo.* now a - - way, And hap - py they shall be *a tempo.*  
*ff* *a tempo.* now a - - way, And hap - py they shall be *a tempo.*  
*ff* *a tempo.* now a - - way, And hap - py they shall be *a tempo.*  
*ff* *a tempo.* now a - - way, And hap - py they shall be *a tempo.*

Tempo di Valse.

*molto rit.*

*a tempo.*

*ff* *a tempo.* *molto rit.* *a tempo.*

to - - day, So a - way, a - way, And  
to - - day, So a - way, a - way,  
to - - day, So a - way, a - way,

*ff* *a tempo.* *molto rit.* *a tempo.*



— hap - py they will be made to - day, to -

And hap - py they will be made to - day, to -

And hap - py they will be made to - day, to -

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "— hap - py they will be made to - day, to -", "And hap - py they will be made to - day, to -", and "And hap - py they will be made to - day, to -".

This system shows the piano accompaniment for the second system, continuing from the first system. It features a treble and bass clef with various chords and melodic lines. There are some markings above the treble staff, possibly indicating dynamics or articulation.

- day.

- day.

- day.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef. The lyrics are: "- day.", "- day.", and "- day.". The piano accompaniment is in bass clef.

*a tempo.*

This system shows the piano accompaniment for the fourth system. It features a treble and bass clef. The tempo marking *a tempo.* is present in the bass staff.

This system shows the piano accompaniment for the fifth system. It features a treble and bass clef. The music concludes with a final chord in the treble staff.