

# The Gipsy Princess

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**A Musical Play**

IN THREE ACTS.

BOOK BY

**ARTHUR MILLER**

LYRICS BY

**ARTHUR STANLEY**

MUSIC BY

**EMMERICH KALMAN**

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Vocal Score    PRICE 10/- NET

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**CHAPPELL & CO. LTD.**

50, New Bond Street, London, W.1

NEW YORK and SYDNEY

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Messrs. **CLAUDE B. YEARSLEY** and **DE GROOT**

PRESENT

# THE GIPSY PRINCESS

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## CHARACTERS.

(In order of their appearance.)

Niblo ( <i>The Cabaret Manager</i> )	...	...	...	...	...	HARRY COLE
Sylva ( <i>The Cabaret Star</i> )	...	...	...	...	...	SARI PETRAS
Mero	...	...	...	...	...	QUENTIN TOD
Juliska	...	} Cabaret Artistes {	...	...	...	MAXINE HINTON
Cleo	...		...	...	...	D. WEST-COLLINS
Nitch	...	...	...	...	...	ARTHUR STANLEY
Count Feri	...	...	...	...	...	MARK LESTER
Lord Boniface	...	...	...	...	...	BILLY LEONARD
Miss Trevor	...	...	...	...	...	ZELIA RAYE
Miss Clorane	...	} Cabaret Dancers {	...	...	...	CARLITA ACKROYD
Miss Dara	...		...	...	...	PHYLISS BEADON
Miss Thelma	...		...	...	...	JANE AYR
Miss Janet	...		...	...	...	MARJORIE LINDSAY
Miss Margot	...		...	...	...	VIOLET ROSSEAU
Prince Ronald	...	...	...	...	...	M. DE JARI
Eugene	...	...	...	...	...	COLIN HUNTER
Notary	...	...	...	...	...	RAYMOND ELLIS
Prince Leopold	...	...	...	...	...	LEONARD MACKAY
Princess Anita ( <i>his Wife</i> )	...	...	...	...	...	LINDSAY GRAY
Margrave	...	...	...	...	...	CHARLES SEYMOUR
Countess Stasi	...	...	...	...	...	PHYLLIS TITMUSS

## Synopsis of Scenery.

**ACT I.** "*The Purple Kitten*" Cabaret. (E. H. Ryan.)

**ACT II.** Reception Hall, Prince Leopold's House. (Alfred Terraine.)

**ACT III.** "*The Purple Kitten*" Winter Garden. (E. H. Ryan.)

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The Entire Production devised and staged by WILLIAM J. WILSON.

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Orchestra under the direction of ARTHUR WOOD.

# THE GIPSY PRINCESS

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# THE GIPSY PRINCESS.

*Handwritten notes:*  
K 14 37  
96/300

Nº 1.

ACT I.

INTRODUCTION.

Words by  
ARTHUR STANLEY.

Music by  
EMMERICH KALMAN.

Maestoso. (molto allargando.)

Piano.

*ff* legato e pomposo

*ff*

Musical notation for the first system of the introduction. It consists of two staves (treble and bass clef) with piano accompaniment. The tempo is Maestoso (molto allargando). The first staff has a dynamic marking of *ff* legato e pomposo. The second staff has a dynamic marking of *ff*. The music features chords and melodic lines with various articulations.

Andante. (molto lento.)

*p*

legato

*Handwritten note:*  
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Musical notation for the second system of the introduction. It consists of two staves (treble and bass clef) with piano accompaniment. The tempo is Andante (molto lento). The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *pp*. The music features chords and melodic lines with various articulations, including triplets and slurs.

First system of musical notation. The right hand features a complex texture with triplets and slurs. The left hand plays a steady eighth-note accompaniment. A *pp* dynamic marking is present in the right hand.

Second system of musical notation. The right hand continues with slurred chords and triplets. The left hand maintains the eighth-note accompaniment. A *molto rit.* marking is placed above the right hand.

Third system of musical notation. It includes a section marked *molto allargando con espressione* and another marked *Allegro.* in 2/4 time. Dynamics include *rit.* and *p*.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment.



The image displays a page of piano sheet music, consisting of six systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a minor key, indicated by three flats in the key signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Dynamic markings are present throughout, including *mf*, *ff*, *poco rit.*, and *a tempo*. There are also performance instructions like *crese.* and *IR-V*. The piece concludes with a double bar line and a key signature change to one flat.

First system of musical notation. The right hand plays a series of sixteenth-note chords with accents. The left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning.

Second system of musical notation. The right hand continues with sixteenth-note chords, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand continues with sixteenth-note chords. A fingering '5' is written above a note in the right hand.

Fourth system of musical notation. The right hand continues with sixteenth-note chords. Performance instructions are written above the staff: *accel.*, *sempre poco a poco accel.*, and *marc.*

Fifth system of musical notation. The right hand continues with sixteenth-note chords. A forte (*sf*) dynamic marking is present.

Sixth system of musical notation. The right hand continues with sixteenth-note chords. Performance instructions are written above the staff: *(Curtain.)* and *molto allargando*. A fortissimo (*ff*) dynamic marking is present.

No 2.

SONG.— (Sylva) and CHORUS.

“THE GIPSY BRIDE.”

Allargando.

Piano. *f*

Sounds of revelry heard behind scenes.

*f*

Sounds of revelry heard behind scenes.

Maestoso. (*molto allargando.*)

*f*

(Curtain.)

*ff*

*ff*

(Sings off)

Andante. (*molto lento.*)

SYL. Hei - - - a, hei - - - a,

*p*

SYL. I was born in farthest gip-sy land, O-hei - - a,

*legato* *pp*

SYL. O-hei - - a, Crad-led where e - ternal mountains stand,

*pp*

(Sylvia enters.)

SYL. Ar - dent child of the snow and ice, Sweet and wild as the

*molto rit.*

SYL. e - del-weiss Hei - a, O - hei - a, Born in love's own Par - a -

*molto allarg. rit.*

Allegro. *p*

SYL. -dise. \_\_\_\_\_ Ah! but how their wild de-light when gip-sy maid-ens love,

SYL. Sets the sil-ver moon a-danc-ing, in the sky a-bove. Lip to burn-ing

SYL. lip is cling-ing, Heart to burn-ing heart has cried; Hear the stars for rap-ture ring-ing,

SYL. In the hour when love is fling-ing All but love's en-thrall-ing joy a-side. \_\_\_\_\_

SYL. *mf*  
 Sing, then, sing, Hap - py lov - ers all. Ring, world, ring with the

SYL. lay! Oh, love of mine, you are mine and on - ly mine Un - til the

SYL. fire of life dies a - way! Sing, then, sing, Hap - py

*f* BONI. Sing then, sing, Hap - py

*f* FERL. Sing then, sing, Hap - py

SOPRANOS & CONTRALTOS. *f* Sing then, sing, Hap - py

TENORS. *f* Sing then, sing, Hap - py

BASSES. *f* Sing then, sing, Hap - py

*cresc.* *ff*

SYL. lov-ers all. Ring, world, ring with the lay! Oh, love of mine, you are

BONI. lov-ers all. Ring, world, ring with the lay! Oh, love of mine, you are

FERI. lov-ers all. Ring, world, ring with the lay! Oh, love of mine, you are

CHO. lov-ers all. Ring, world, ring with the lay! Oh, love of mine, you are

The first system of the musical score features four vocal staves (SYL., BONI., FERI., CHO.) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "lov-ers all. Ring, world, ring with the lay! Oh, love of mine, you are". The music is in a key with two flats and a 4/4 time signature. There are dynamic markings like accents (>) and a crescendo hairpin.

SYL. mine and on - ly mine Un - til the fire of life dies a - way!

BONI. mine and on - ly mine Un - til the fire of life dies a - way!

FERI. mine and on - ly mine Un - til the fire of life dies a - way!

CHO. mine and on - ly mine Un - til the fire of life dies a - way!

*molto rit. e dim.*

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "mine and on - ly mine Un - til the fire of life dies a - way!". The piano accompaniment includes dynamic markings: *poco rit.* and *molto rit. e dim.*. The key signature changes to three flats (B-flat major/D-flat minor) at the end of the system.

Allegro. (*Sylvia dances.*)

(Clap hands.)

*f*

*accel.*

5

Detailed description: This is a musical score for a piece titled "Allegro. (Sylvia dances.)". The score is written for a piano and includes a vocal line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The piece begins with a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked "Allegro" and the mood is "Sylvia dances." The score includes a dynamic marking of *f* (forte) and an *accel.* (accelerando) marking. The piece concludes with a final flourish in the piano part.



*sempre poco a poco accel.*

*ff* Sing, then, sing, hap- py lov-ers all! Ring, world, ring, with the

*ff* Sing, then, sing, hap- py lov-ers all! Ring, world, ring, with the

*sempre poco a poco accel.*

*marc.*

lay! Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

lay! Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

*molto allargando*

Live and love while you may! Bra - vo! Bra-vo, Bra-vo!

Live and love while you may! Bra - vo! Bra-vo, Bra-vo!

*molto allargando*

*ff*

No 3.

DUET.- (Boni; Feri) and CHORUS OF MEN.

"THE DARLINGS OF THE CHORUS."

Allegro.

Piano.

FERI.

*p*

With lads who come from col - lege, who've read the book of

FERI.

know - ledge, (Ex - cept per - haps its most ab - sorb - ing page,) ————— Ro -

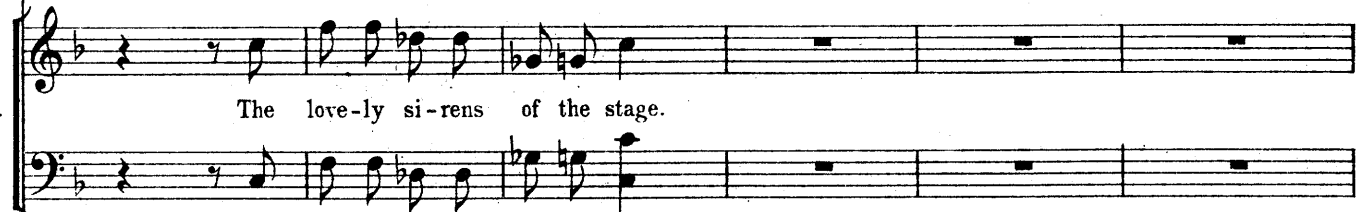
CHO.

Its most ab - sorb - ing page,

BONI.

FERI.  - man - tic ed - u - ca - tion be - gins with grav - i - ta - tion To - wards the love - ly

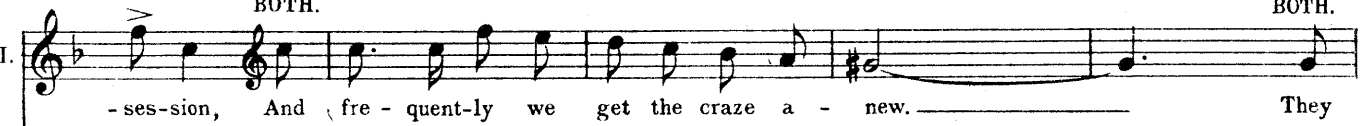
BONI.  si - rens of the stage. In years of in - dis - cre - tion, we had the same ob -

CHO.  The love - ly si - rens of the stage.



BOTH.

BOTH.

BONI.  - ses - sion, And fre - quent - ly we get the craze a - new. They

CHO.  Get the craze a - new, the craze a -



BOTH. have a glam-our that tran-scends the charm of oth-er la-dy friends; First of all 'tis

CHO. -new!

BOTH. lime-light lends en - chant-ment to the view. But when we see them clos-er And hear them mur-mur

BONI. *Meno mosso.* FERI.

FERI. "Oh! sir! You're ve - ry kind and I don't mind, pro - vi-ded I can bring a pal or two." We suc-

BONI. *allarg.* rit. BOTH.

Tempo di Marcia lento.

BOTH. -cumb to the craze for the nim - ble cor - y - phées Our eld - ers and bet - ters had be -

BOTH.

- fore us. We meet them, we treat them, we take them out to dine, We pet them, we

BOTH.

*più allarg.*

let them mo - nop - o - lize us. Be - fore ve - ry long we are go - ing ra - ther strong, Be -

*più allarg.*

BOTH.

- liev - ing they hon - est - ly a - dore us; The sym - pa - thet - ic, stren - u - ous, ex -

*sf*

BOTH.

BONI.

- ci - ta - ble, in - gen - u - ous, en - gag - ing lit - tle la - dies of the cho - rus. To

BONI. cap - ture our af - fec - tions They al - ter their com - plex - ions; They're real - ly most o -

*stacc.*

BONI. - blig - ing in their ways. *sf* Your charm - ing blonde of Sun - day Is

CHO. O - blig - ing in their ways.

BONI. my bru - nette of Mon - day. They find the more they please, the more it pays!

CHO. The more they please, the

FERI.

BONI. Still, there's no de - ny - ing They can be ra - ther try - ing. But

CHO. more it pays!

Detailed description: This system contains the first musical system. It features a vocal line for 'BONI.' with lyrics 'Still, there's no de - ny - ing They can be ra - ther try - ing. But'. Below it is a vocal line for 'CHO.' with lyrics 'more it pays!'. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

BOTH.

FERI. when the flash - ing eye is tear be - dewed, Swift - ly will the

CHO. When the flash - ing eye is tear be - dewed.

Detailed description: This system contains the second musical system. It features a vocal line for 'FERI.' with lyrics 'when the flash - ing eye is tear be - dewed, Swift - ly will the'. Below it is a vocal line for 'CHO.' with lyrics 'When the flash - ing eye is tear be - dewed.'. The piano accompaniment continues with two staves.

BOTH. laugh - ter chase all sha - dows from the dim - pled face. How the deuce can we keep pace with

Detailed description: This system contains the third musical system. It features a vocal line for 'BOTH.' with lyrics 'laugh - ter chase all sha - dows from the dim - pled face. How the deuce can we keep pace with'. The piano accompaniment continues with two staves.

FERI. *Meno mosso.*

BONI.

BOTH. *ev - 'ry chang - ing mood? In - con - stant al - to - geth - er As charm - ing A - pril*

BONI. *allargando rit.*  
*wea - ther But, come what may, they all dis - play A won - der - ful ca - pa - ci - ty for food! With a*

CHO. *But, come what may, they all dis - play A won - der - ful ca - pa - ci - ty for food!*

*Tempo di Marcia lento.*

BOTH. *rit.*  
*smart pair of hose and a nice - ly pow - dered nose, And eyes that pro - voke and then im -*

BOTH. *- plore us. They fool us, they rule us, We nev - er stand a chance; They*



*allarg* *f a tempo*

BOTH. *f*  
hoax us, they coax us; But there. God bless All their dear lit - tle

CHO. *f*  
Their dear lit - tle

*allarg* *a tempo*

BOTH.  
hearts! If they don't as-pire to parts, Their fa - ces and fig - ures sim - ply

CHO.  
hearts! If they don't as-pire to parts, Their fa - ces and fig - ures sim - ply

*sf*

BOTH.  
floor us. Their witch - er - y's con - tin - u - ous, The slen - der. shape - ly.

CHO.  
floor us.

BOTH. *sin - u - ous, En - ti - cing lit - tle la - dies of the cho - rus.*

*poco rit.* *pp*

*f*

BOTH. *Animato.* *f* The pert lit - tle

CHO. *f* The pert lit - tle

*mf* *f*

BOTH. flirts in ab - bre - vi - a - ted skirts, They drive us to drink but nev - er

CHO. flirts in ab - bre - vi - a - ted skirts, They drive us to drink but nev - er

BOTH. bore us; The dan - ger - ous, de - plor - a - ble, Be - wil - der - ing, a -

CHO. bore us; The dan - ger - ous, de - plor - a - ble, Be - wil - der - ing, a -

BOTH. - dor - a - ble, De - light - ful, dain - ty dar - lings of the cho - rus.

CHO. - dor - a - ble, De - light - ful, dain - ty dar - lings of the cho - rus.

Nº 4.

DUET.- (Sylva and Ronald.)

"LOVE IS LOVE."

Molto lento.

Piano. *p*

RONALD. *molto allarg. molto rit.*

Syl - va, 'tis you I love, 'Tis you I love, and you a - lone!

*molto allarg. colla voce molto rit.*

Allegretto grazioso.

RON. *p dolce*

Pas-sion is a rest-less riv - er; Love, a calm and boundless sea.

RON.

Love is an un-spar-ing giv - er, Gen-er-ous and brave and free! Pas-sion is a fleet-ing,

The first system of the musical score for RON. features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are: "Love is an un-spar-ing giv - er, Gen-er-ous and brave and free! Pas-sion is a fleet-ing,". The piano accompaniment consists of two staves, treble and bass, with a complex harmonic texture.

RON.

fond e-mo-tion, Vo-la-tile as morn-ing dew; Love is an e-ter-nal, deep de-vo-tion.

The second system of the musical score for RON. continues the vocal line and piano accompaniment. The lyrics are: "fond e-mo-tion, Vo-la-tile as morn-ing dew; Love is an e-ter-nal, deep de-vo-tion.".

RON.

*rit.* Such a love is mine, Sweet, for you! *SYLVA. a tempo* With all the world be - fore you dear, Why have you chos-en

The third system of the musical score for RON. includes a tempo change. The vocal line starts with a *rit.* (ritardando) marking and then transitions to *a tempo*. The lyrics are: "Such a love is mine, Sweet, for you! With all the world be - fore you dear, Why have you chos-en". The piano accompaniment also includes *rit.* and *a tempo* markings.

RONALD.

SYL.

me? Ah, Syl - va, you are all my world be - lov - ed and must ev - er be, For

The fourth system of the musical score features two vocal parts: SYLVA. and RONALD. The SYLVA. part is in a treble clef and includes a *rit.* marking. The RONALD. part is in a bass clef. The lyrics are: "me? Ah, Syl - va, you are all my world be - lov - ed and must ev - er be, For". The piano accompaniment includes dynamic markings *f* (forte) and *dolce.* (dolce), and a *rit.* marking.

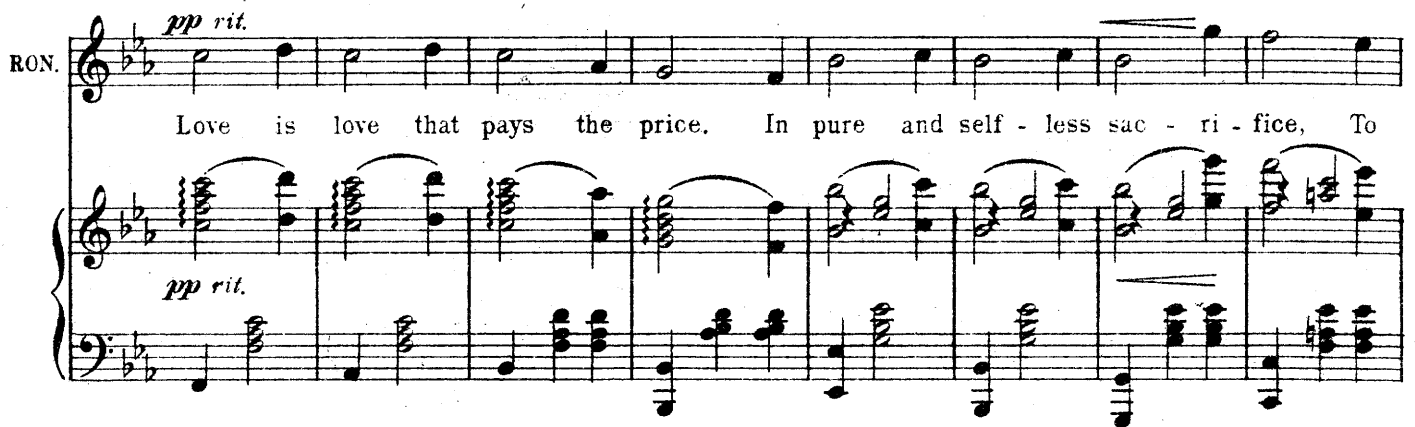
## Alla Tempo di Valse. (Dreamily.)

RON. 

love is love that sweeps a - side All world - ly wealth and pow'r and pride, And

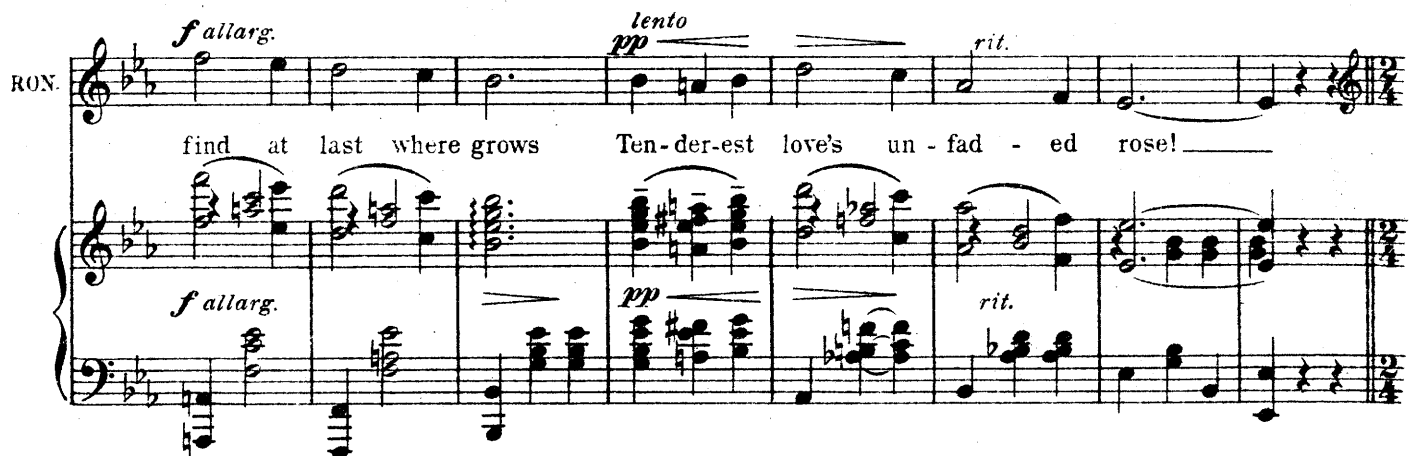
RON. 

still, when ra - dant youth has died, di - vine - ly glows! —

RON. *pp rit.* 

Love is love that pays the price. In pure and self - less sac - ri - fice, To

*pp rit.*

RON. *f allarg.* *lento pp* *rit.* 

find at last where grows Ten - der - est love's un - fad - ed rose! —

*f allarg.* *pp* *rit.*

Allegretto grazioso.

SYLVA.

Bet-ter far to leave un - spo - ken All your long-ing lips would say;

*p dolce.*

SYL. Let me with a heart un - bro - ken Go up-on my lone - ly way!

SYL. Pi - ty me, I pray, and plead no long - er, Lest the day we learn to rue!

SYL. Des - ti - ny, than all our love far strong - er, Wills that I should, part, dear from you! My

*rit.*

RONALD.

*a tempo* SYLVA.

RON. heart my hon - our and my all I lay be - fore your feet! But

*a tempo*

SYL. *rit.*

sac - ri - fice what - e'er be - fall, Will keep love's mem - ry pure and sweet! For

*dolce* *rit.*

*Alla Tempo di Valse. (Dreamily.)*

SYL. per - fect love puts self a - side. It smiles at grief when

SYL. hope has died; And though love's rap - ture be de - nied, Di -



SYL. *BOTH. pp rit.*

- vine - ly glows! Love is love that

*BOTH.*

pays the price In pure and self - less sac - ri - fice, To

*BOTH. f allargando pp lento rit.*

find at last where grows Ten - der - est love's un - fad - ing rose!

*f allargando pp rit.*

**DANCE.**

*BOTH.*

*cresc.* *accel.*

BOTH. *pp*

Per - fect love will pay the

*pp*

BOTH.

price In pure and self - less sac - ri - fice, To find at

*f*

BOTH.

last where grows Ten - der - est love's un - fad - ing rose!

*f larg.* *Grave.*

*f larg.* *Grave.* *ff*

Nº 5.

QUARTET.- (Sylva, Ronald, Boni, and Feri.)

"LONG LIVE LOVE."

Voice. *Allargando e pomposo.* SYLVA. *Andante.*  
 We seek for joy and  
 Piano. *f* *rit.* *p* *allarg. e legato*  
 SYL. *ten.*  
 see its sha-dow in a vis - ion, But ev - er more the sha-dow flies us in de-  
*ten.*  
 SYL. - ris - ion. A - lone in faith-ful hearts the sha-dow vain dis-dain -

SYL. *ing, All joy a-bide if o-ver all true love be reign -*

*pp* *rit.*

SYL. *a tempo* *ing. Ah, yes, a-lone in faith-ful hearts the sha-dow vain dis-dain -*

*a tempo*

SYL. *ing, All joy a-bide if o-ver all true love be reign -*

*pp* *rit.*

SYL. *Allegro.* *ing. Ah! the fan-cy flat-ter-ing! Love is not en-dur-ing,*

SYL. Fate is ev - er shatter - ing      Vis - ions so al - lur - ing.      Pest of poor hu -

SYL. - man - i - ty,      *rit.* Love's a fond il - lus - ion,      *a tempo* All de - sire is va - ni - ty,

SYL. Drink to its cen - fus - ion!      Faith's a phan - tom quick - ly fad - ing,      Hope is ev - er

SYL. griev - ing,      *poco rit.* Love is pas - sion mas - quer - ad - ing,      Blind and self de - ceiv - ing.

Allargando. (quasi 4/8)

SYL. *f* Yet nev-er shall the win-try truth Blast the rose of youth! How can the

*accel.* *rit.*

*f* *accel.* *p dolce*

Tempo di Marcia lento (7/8)

SYL. truth be learned — When wo-man is con-cerned? — You call us full of guile, —

SYL. — ca-pri-cious, vo-la-tile. — Oh! why was wo-man born — To drive us

*accel.* *e*

*rit.* *accel.* *e*

SYL. *accel.* mad, mad, mad, mad, mad with her sweetness Her dev-il-ry and scorn.

*accel.*

Allargando e pomposo. RONALD.

RON. Yet

rit. p

Andante. ten.

RON. ev - er in the wea - ry heart the hope is burn - ing, For pur - est love at

allarg. e legato ten.

RON. last pure love to be re - turn - ing. How des - o - late our hearts but for one hope re -

RON. - main ing. All joy a - bide where ov - er all true love is reign -

pp rit.

SYLVA.

RON. - ing. Ah yes, how des - o - late our hearts but for one hope re - main -

*colla voce*

BOTH. *pp*

SYL. - ing, All joy a - bide where o - ver all True love be reign -

*pp* *rit.*

Allegro.

BOTH. - ing! Love no doubt is se - ri - ous, We should all have

BONI.

BONI. true loves. If the dar - lings wea - ry us, We should look for new loves.



RONALD.

RON. *rit.*

Here's to fem - in - in - i - ty! Tho' the girls have vexed one,

RON. *a tempo*

Seek your true af - fi - ni - ty; She may be the next one.

SYLVA.

SYL. *p* *sf*

Love should be a bright, a gay thing. Joy a-bounds in light love.

SYL. *poco rit.*

If 'tis but a dain - ty play - thing, Sure - ly 'tis the right love!

Allargando. (quasi. 4/8)

SYLVA, RONALD, BONI &

SYL.

*ff* *accel.* *rit.*

No, nev-er shall the win - try truth Blast the rose of youth! How can the

FERI.  
Tempo di Marcia lento. (2/4)

ALL.

truth be learned, — When wo-man is con - cerned? — You call us full of guile, —

ALL.

*rit.* *accel.* *e*

— ca - pri - cious, vo - la - tile. — Oh! why was wo - man born, — To drive us

*rit.* *accel.* *e*

ALL.

*accel.* **Allegro.**

mad, mad, mad, mad, mad, with her sweet-ness, Her dev - il - ry and scorn?

*accel.*

DANCE.

The musical score is written for piano and violin. It consists of six systems of music. The piano part is written in the bass clef, and the violin part is in the treble clef. The key signature has one sharp (F#). The score includes several tempo markings: *a tempo* appears in the second and fifth systems, *animato* appears in the third and sixth systems, and *Presto.* appears in the fourth system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *mf* and *f*. The piece concludes with a final cadence in the sixth system.

No. 6.

FINALE.- ACT I.

*Allegro.*

Piano. *p*

*molto rit. e dim.*

NIT. NITCH.

I, Ron-ald Ed-win Ma - ri - a, Prince of Coz-en-ach, do here - by sol - emn - ly de -

*Recit.*

*pp*

NIT.

- clare that I take Syl - va to be my law - ful wed - ded wife, and in

*a tempo* *f rit.*

NIT. three months I will confirm the contract before the world, the law and Heav - en.

*a tempo rit.*

**Allegro molto.**

SYLVA.

SYL. Ron - ald, can this be wise? Re - mem - ber, re -

*pp*

SYL. Tranquillo

- mem - ber your rank And my own.

NITCH. 6

I, Ron-ald Edwin Ma-ri-a, Prince of Cozenach, do

*fp*

NIT. here - by sol - emn - ly de - clare that I take Syl - va to be my law - ful wed - ded

5

NIT.

wife, and in threemonthsI will con-firm the con - tract be-fore the world, the

NIT.

SYLVA.  $\overbrace{\quad\quad\quad}^3$   
Wonder of won - - - der!

law and Heav - - - en.

*rit.* *dolce molto rit.* *ff*

Presto.

*ff* *legato*

Chorus of Ladies. Andantino. (dolce)

Sopr. An  
Contralto. An

*p rit.* *rit.*

ac - tress they say has no heart to give a -

*p*

- way. To her, an - y love af - fair's a light

thing. We rule men, We fool men, But Syl - va loves at

last Sin - cere - ly and clear - ly; She does the right thing. The

CHO. TENOR. *ff*

BASS. *ff* The

*ff*

## Allegro molto.

CHO. brides - maids to miss at a func - tion such as this Would cer - tain - ly

brides - maidsto miss at a func - tion such as this Would cer - tain - ly

## Allegro molto.

*ff*

CHO. ir - ri-tate and bore us. But here's a train of beau - ti-ful, Con - ven - i - ent - ly

ir - ri-tate and bore us. But here's a train of beau - ti-ful, Con - ven - i - ent - ly

CHO. du - ti - ful, O - blig - ing lad - ies from the cho - rus. How ex - treme - ly han - dy for us!

du - ti - ful, O - blig - ing lad - ies from the cho - rus. How ex - treme - ly han - dy for us!

*rit.*



Grandioso.

RONALD. Molto allegro.

Musical score for the first system. It includes a piano accompaniment with treble and bass staves. The vocal line for RONALD is on a single staff. The tempo is marked 'Grandioso' and 'Molto allegro'. The key signature has one flat (B-flat) and the time signature is 3/4. The music transitions from 6/8 to 3/4. The lyrics 'Let's get to' are written under the vocal line.

Listesso tempo.  $\text{♩} = \text{♩}$

Musical score for the second system. It includes vocal lines for RONALD and CHO, and piano accompaniment. The tempo is marked 'Listesso tempo'. The lyrics for RONALD are 'bus - iness. Let's get to'. The lyrics for CHO are 'A triumph for Syl - va. She ne - ver had so grand a part to play.' The piano accompaniment features complex chordal textures.

Musical score for the third system. It includes vocal lines for RONALD and CHO, and piano accompaniment. The lyrics for RONALD are 'bus - iness. You ne - ver can tell, dears, A chance for you may come an-oth - er day.' The lyrics for CHO are 'You ne - ver can tell, dears, A chance for you may come an-oth - er day.' The piano accompaniment continues with complex textures, including a *ff* (fortissimo) section.

Andante.  
FERI.

Wait just a mo-ment; Do no-thing rash. My friends, as Ron-ald's ad-

*molto rit.*

*pp*

FERI. - vis-er and com-rade, si - lence for the no - ta-ry. NOTARY. Mar - riage is ho - ly, The

*molto allarg.*

*molto allarg.*

NOT. hol - i - est thing in mor - tal life. O swear to me, both,

Adagio con molto espressione.

*pp*

NOT. As on your sa-cred oath Be - fore high-est Heav-en To\_ keep all the vows you've plighted.

Sop. Oh,  
Alt. Oh,  
Ten.  
Bass.

FERI. As on your sa-cred oath, Oh swear\_ to

NOT. As on your sa-cred oath, Oh swear\_ to

CHO. fond lov - ers both, As on your sa-cred oath. Oh, swear to keep all vows, to

As on your sa-cred oath. Oh, swear to keep all vows, to

As on your sa-cred oath, Oh, swear to

SYLVA.

RONALD. We con-se-crate our love. Our

Be - fore Heav-en a - bove, Our

FERI. keep all the vows you've plighted. Their

NOT. keep all the vows you've plighted. Their

CHO. keep all the vows you've plighted. Their

keep all the vows you've plighted. Their

keep all the vows you've plighted. Their

keep all the vows you've plighted. Their

(Bouch Fermée)

*molto cresc.* *molto rit.* *fff*

SYL. hearts from this hour shall e - tern - al - ly be u - ni - ted. —

RON. hearts from this hour shall e - tern - al - ly be u - ni - ted. —

FERI. hearts from this hour shall e - tern - al - ly be u - ni - ted, —

NOT. hearts from this hour shall e - tern - al - ly be u - ni - ted. — Till death u -

CHO. hearts from this hour shall e - tern - al - ly be u - ni - ted. —

*molto cresc.* *molto rit.* *fff* (*quasi Corno*) *p* *molto lento*

NOT. - ni - ted. Be it so. May joy for ev - er with you go, and *rit.*

CHO. We *pp*

We *pp*

*dolcissimo* *rit. pp*

Andante.(molto allarg.)

*molto rit.*

NOT. peace!

CHO. seek for joy and see its shadow in a vis - ion. But ev - ermore the sha-dow flies as in de -

Andante.(molto allarg.)

*molto rit.*

SYLVA. *p*

All

RONALD *p*

All

CHO. -ri - sion a - lone; in faith-ful hearts the shadow vain dis - dain - ing.

-ri - sion a - lone; in faith-ful hearts the shadow vain dis - dain - ing.

SYL. joy a-bides with-in the heart Where love is reign - ing.

RON. joy a-bides with-in the heart Where love is reign - ing.

*pp rit. dolce (legato)*

*delicato p*

*p Dialogue*

**DANCE.**  
Allegretto. FERI. Enough of this sob stuff, let's have some Mendel and Son!

*p cresc.*

*ff*

Allegro vivo.

The first system of the 'Allegro vivo' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a key with one flat (B-flat major or D minor). The upper staff begins with a piano (*mf*) dynamic marking. The notation includes eighth and sixteenth notes, often beamed together, and rests. There are several accents (>) placed above notes in both staves.

The second system continues the musical notation from the first system. It features similar rhythmic patterns and dynamics, with accents (>) continuing to be used for emphasis on specific notes.

The third system of the 'Allegro vivo' section shows a continuation of the melodic and harmonic lines. The bass line features a steady eighth-note accompaniment, while the treble line has more complex rhythmic figures.

The fourth system concludes the 'Allegro vivo' section. It features a final flourish in the treble staff with a slur over a group of notes, and a strong cadence in the bass staff.

Presto.

The first system of the 'Presto' section is marked fortissimo (*ff*). It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in the same key as the previous section. The notation is more densely packed, featuring many sixteenth and thirty-second notes, often with grace notes (7) above them. Accents (>) are used frequently throughout the system.

The second system of the 'Presto' section continues the rapid, rhythmic passage. The treble staff has a complex, almost virtuosic line with many grace notes, while the bass staff provides a driving accompaniment. The overall texture is very busy and energetic.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes with accents, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features more complex rhythmic patterns, including some sixteenth notes, while the bass staff maintains a steady accompaniment.

Third system of musical notation, showing a continuation of the piano accompaniment with consistent rhythmic and harmonic elements.

Fourth system of musical notation, featuring a dense texture of chords in the treble staff, possibly representing a specific harmonic progression or a decorative passage.

Fifth system of musical notation, including a section marked "Moderato" and "p" (piano). The tempo and dynamics change here, and the notation includes some rests and specific rhythmic values.

(EUGENE.) Sorry to interrupt  
Moderato.

you Ronald, it is time to go.

Remember I have your word as an officer.

Sixth system of musical notation, featuring vocal lines and piano accompaniment. It includes dynamic markings such as "cresc." (crescendo), "sf" (sforzando), and "molto rit." (molto ritardando). The notation includes triplets and other rhythmic figures.



*Impetuoso.* SYLVA.

SYL. Ron - ald, it must be; it

RON. No, no, not now! I'll come to - mor - row!

*rit.* SYL. is your du - ty, dear - est. Go!

*a tempo* RONALD. Yes, I'll go. I'll be with you at

RON. once! A - wait me be - low. Ah

*Andantino.*

SYL. I

RON. dear - est Syl - va, fear no ill. You're mine for ev - er now!

SYL. RONALD.

trust you as I love you, dear. My heart a - lone knows how! Fare-well, Ah!

*molto rit.*

RON. Valse lento.(allarg.)

Love is love that sweeps a - side All world - ly pow'r and wealth and pride and

*p*

RON.

still, when ra - dant youth has died, di - vine - ly glows!

FERI. Molto allarg. *molto rit.*

LOV - ers true and faith - ful - heart - ed, Though a - while they must be part - ed,

LOV - ers true and faith - ful - heart - ed, Though a - while they must be part - ed,

CHO. LOV - ers true and faith - ful - heart - ed, Though a - while they must be part - ed,

*f* *ff* *fff*

*f* *rit.* *ff* *molto rit.* *fff*

RONALD.

RON. Find at last where grows Ten - der - est love's un -

*rit.*

*pp*

*rit.*

Molto delicato.

RON. -fad - ing rose.

*pp*

SYLVA. Is it a dream?

BONI. Come along, Sylva. Are you ready? SYLVA. Boni dear, I'm not going. BONI. Not going! Why not? SYLVA. Look at this. (showing him agreement.)

Andante.

*pp*

BONI. (*holding agreement in one hand and comparing it with the wedding card which he holds in the other*) But there's something wrong. These two documents don't tally. SYLVA. Why, what is that? Show it to me. (*seizes it from him and reads*) Prince-

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of chords and moving lines in both hands.

-Princess Cozenach - announce - engagement of their Son to - (*nearly faints*) BONI. - to Countess Stasi. Well, after all what does it matter? You must live for your art. The world is your lover.

Piano accompaniment for the second system of music, continuing from the first system. It includes a *rit.* (ritardando) marking towards the end of the system.

SYLVA. *a tempo*

Adagio.

Vocal and piano accompaniment for the third system of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The tempo is marked *a tempo* and *Adagio*. The lyrics are: "You're right, Bo-ni! You're right, Bo-ni! An ac-tress they say, has no heart to give a-way. To her, a-ny love af-fair's a light thing."

Vocal and piano accompaniment for the fourth system of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The tempo is marked *rit.* and *p* (piano). The lyrics are: "heart to give a-way. To her, a-ny love af-fair's a light thing."

SYLVA. Get my car please! I must catch the boat-train for America tonight; then out into the world to seek for fame and fortune!

SYL.

Ah,

SYL. *Allegro molto.*

God! I've heard these walls re-sound with mirth, as jest and

SYL. song went round. But marriage in a Cab-a-ret hall, That's the grand-est

*accel.*

SYL. joke of all.

OHO. Syl - va, for - get. Life calls you yet.

*f*

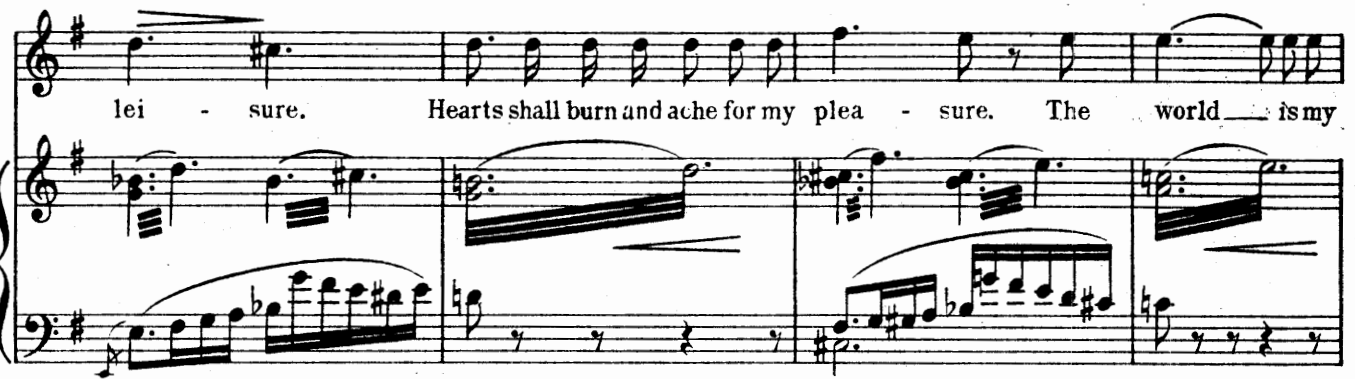
*f*

SYL.  *Yes, I can be a-venge'd at my*

CHO. *Play out your part. Love on for art*

*Play out your part. Love on for art*

*sf*

SYL.  *lei - sure. Hearts shall burn and ache for my plea - sure. The world is my*

SYL.  *lov - er, The world is my lov - er!*

*rit. Presto.*

*5*

*rit. ff sf*

*accel. sf sf accel. lunga pausa*

Allegro. (wild)

SYLVA.

SYL. Ah, the dream was flattering. Love is not en-dur - ing; Fate is ev-er shattering;

SYL. Vis-ions so al - lur - ing. Pest of poor hu-man-i - ty! Love's a fond il - lu - sion.

SYL. All de-sire is van-i - ty. Drink to its con - fu - sion!

BONI. *mf* Hope's a phantom quick-ly fad-ing; *f*

FERI. *mf* Hope's a phantom quick-ly fad-ing;

CHO. SOP. Hope's a phantom quick-ly fad-ing; *mf*

CONTRALTO. Hope's a phantom quick-ly fad-ing; *mf*

TEN. Hope's a phantom quick-ly fad-ing; *mf*

BASS. Hope's a phantom quick-ly fad-ing; *mf*

CHO. *a tempo*

BONI.  
 FAITH is ev-er griev-ing. Love is pas-sion mas-quer-ad-ing, Blind and self de - ceiv - ing.

FERI.  
 FAITH is ev-er griev-ing. Love is pas-sion mas-quer-ad-ing, Blind and self de - ceiv - ing.

CHO.  
 FAITH is ev-er griev-ing. Love is pas-sion mas-quer-ad-ing, Blind and self de - ceiv - ing.

*poco rit.*

SYLVA.  
 SYLVA. Yet nev-er shall the win - try truth Blast the rose of youth. 'Tis said re -

*Allargando (quasi  $\frac{4}{8}$ )*

*accel.*

*rit.*

*rit.*

*accel.*

*dolce*

SYLVA.  
 -venge is sweet; — And when be - fore my feet — A - dor-ing lov-ers kneel — In pas-sion-

*Tempo di Marcia.*



SYL. -ate ap - peal — With keen-est an-guish torn, — I'll drive them mad, mad, mad, mad,

FERI. With keen-est an-guish torn, — I'll drive them mad, mad, mad, mad,

CHO. With keen-est an-guish torn, — I'll drive them mad, mad, mad, mad,

SYL. & BONI. mad with my beau-ty, my beau-ty and my mock-er - y; My mock-er - y and scorn, Ah!

FERI. mad with my beau-ty, my beau-ty and my mock-er - y; My mock-er - y and scorn, Ah!

CHO. mad with my beau-ty, my beau-ty and my mock-er - y; My mock-er - y and scorn, Ah!

Allegro maestoso.

SYL. *scorn!*

BONI. *scorn!*

FERI. *scorn!*

Allegro maestoso. *ff*

*più allargando*

*Rubato, molto rit.* *Allegro.*

*rit. molto*

Adagio.

FERI. They've all gone. I cannot go home yet; it's only three o'clock. They would never recognize me.

(calls waiter) Bring me my usual! (calls Rinaldo) Rinaldo, you have often played to me when I couldn't hear

you. Now play something soft and soothing to me.

Andantino.

FERI. (whistling.)

FERI.

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 three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a steady bass line with eighth notes.

FERI.

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its melodic and harmonic structure, with the right hand showing more complex phrasing and the left hand continuing the bass line.

FERI.

*rit.* *Maestoso.*

The third system marks a change in tempo and dynamics. The vocal line is marked *rit.* (ritardando) and *Maestoso.* (majestic). The piano accompaniment is marked *rit.* and *ff* (fortissimo). The system concludes with a double bar line and the instruction *(Curtain.)*. The piano part features a series of chords and a final flourish.

The fourth system is a continuation of the piano accompaniment from the third system. It features a series of chords and a final flourish, ending with a double bar line. The tempo and dynamics remain consistent with the previous system.

END OF ACT I.

No. 7.

ACT II.

ENTR'ACTE.

Moderato.

Musical score for the Moderato section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a melody in the right hand with grace notes and a bass line with triplets. The dynamic marking is *mf*. There are several accents and slurs throughout the piece.

Allegretto grazioso.

Musical score for the Allegretto grazioso section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music is characterized by light, grace notes and a steady bass line. The dynamic markings are *pp*, *p*, and *dolce*.

Musical score for the section following the Allegretto grazioso. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music continues with a similar light and graceful character. The dynamic marking is *p*.

allargando.

Musical score for the allargando section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music slows down and becomes more expressive. The dynamic marking is *dolce*.

Meno mosso.

Musical score for the Meno mosso section. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music returns to a moderate tempo. The dynamic markings are *dolce*, *rit.*, *sf*, and *fz*.

## Tempo di Marcia lento.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The dynamic marking *pp* is placed at the beginning of the first measure.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various articulations. The lower staff continues the rhythmic accompaniment. A dynamic marking *sf* appears in the fifth measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a prominent slur and a dynamic marking *sf* at the beginning. The lower staff continues the rhythmic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a slur and a dynamic marking *sf*. The lower staff continues the rhythmic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a slur and a dynamic marking *rit.*. The lower staff continues the rhythmic accompaniment. The dynamic marking *dolce* appears in the fifth measure, and *rit.* appears again in the seventh measure.

*atempo*  
*stacc.*

The image displays a piano score for five systems of music. The score is written for piano with a grand staff (treble and bass clefs). The tempo is 'atempo' and the articulation is 'stacc.'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and various chordal textures. The key signature has one sharp (F#). The first system includes a fermata over a chord in the right hand. The second system has a fermata over a chord in the right hand. The third system features a sixteenth-note run in the right hand. The fourth system has a fermata over a chord in the right hand. The fifth system ends with a fermata over a chord in the right hand.

No. 8.

OPENING DANCE and CHORUS.

Tempo di Valse.

Piano.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a *ff* (fortissimo) dynamic marking. The first system includes a *sf* (sforzando) marking. The second system also features a *sf* marking. The third system continues the piece. The fourth system includes a *dolce* (dolce) marking. The fifth system continues the piece. The sixth system concludes the piece. The score is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent use of slurs and accents.



CHO. A set most ex - clu - sive we meet to - night, The cream of So - ci - e - ty quite, —

A set most ex - clu - sive we meet to - night, The cream of So - ci - e - ty quite, —

*p dolce*

CHO. Po - lite - ly re - joic - ing and languid - ly voic - ing Ex - pres - sion of well - bred de - light. —

— Po - lite - ly re - joic - ing and languid - ly voic - ing Ex - pres - sion of well - bred de - light. —

CHO. The Fox - trot and Two - step are quite ta - boo We best people waltz all the while — Ob -

— The Fox - trot and Two - step are quite ta - boo We best people waltz all the while — Ob -

CHO.



- ser-ving the can - ons of per - fect taste In el - e - gant, el - e - gant style!

- ser-ving the can - ons of per - fect taste In el - e - gant, el - e - gant style!



DANCE.



DIALOGUE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*pp*) dynamic marking. The upper staff features a series of chords with some melodic movement, while the lower staff provides a steady accompaniment of chords.

The second system continues the piece. The upper staff shows more melodic development with some grace notes and slurs. The lower staff maintains its accompaniment role with consistent chordal patterns.

The third system shows further progression. The upper staff has some longer note values and slurs. The lower staff continues with its accompaniment, showing some variation in chord voicings.

The fourth system features more complex melodic lines in the upper staff, including some grace notes and slurs. The lower staff accompaniment remains consistent in style.

The fifth system shows a shift in the upper staff's melody, with more flowing lines and slurs. The lower staff accompaniment continues to support the overall texture.

The sixth and final system on the page. The upper staff concludes with a melodic phrase, and the lower staff provides a final accompaniment. The piece ends with a final chord in both staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with slurs and a bass line with chords and single notes. A dynamic marking of *f* is present in the final measure.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* in the final measure and the word "DANCE." written above the treble staff.

Third system of musical notation, continuing the piece with melodic and harmonic development.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, continuing the piece. A dynamic marking of *ff* is present in the final measure.

Poco animato.

Sixth system of musical notation, the final system on the page. It includes a dynamic marking of *ff* in the bass staff.

No 9.

SONG.—(Stasi) & CHORUS OF MEN.

“THE SWALLOWS.”

Allegretto.

Stasi. STASI.

Piano. *mp* *p* *dolce*

Allegretto grazioso.

STA. CHORUS OF MEN.

man who can-not ev-en for a mo-ment bear To leave his wi - fie's side,— He's

STASI.

CHO. STASI.

not to be dis-cov-er'd in the world, I'll swear. You'll nev-er be a bride! It

CHORUS  
OF MEN.

STA. sure-ly is-n't pos-si-ble to tire of such A charm-ing girl as I. Of

CHO. shin-ing sum-mer weath-er you can have too much; It bores you bye-and-bye. Then

Più allarg.

STA. I must have some lib-er-ty as well as he. That, if you are sport-ing, you'll al-

*dolce*

CHORUS OF MEN.

STA. -low. Ah! such a prop-o-sit-ion would just suit me! So make your bar-gain

*rit.*

*poco accel.*

*rit.*

Tempo di Valse lento. STASI.

CHO

now. Like the swal - lows we shall be, Find a nest for two.

*dreamily*

STA.

There if you'll be true to me I'll be true to you.

Più mosso.

STA.

If you're false you'll swift - ly find South - ward I have flown,

Molto lento. *ppp* *rit.* CHORUS OF MEN.

STA.

Leav - ing naugh - ty you be - hind In the North a - lone. A

*morendo*

## Allegretto grazioso.

CHO. hub - by who hab - it - u - al - ly spoils and pets His wif - ie bores her

CHO. STASI. so. I won't have half a doz - en oth - er Ju - li - ets To

STA. RONALD. share my Ro - me - o! But man is ve - ry vol - a - tile in

RON. STASI. love af - fairs By na - ture, so they say, And



STA. that's the sort of pa - ra - gon a poor girl swears To

Più allargando.  
RONALD.

STA. hon - our and o - bey! How - ev - er, if we mar - ry, we must

RON. car - ry on, Quar - rel - ling as lit - tle as we can, We

STA. pos - i - tive - ly couldn't im - prove up - on This e - quit - a - ble

*poco accel.* *rit.*

## Tempo di Valse lento.

STA. *p* ALL. *ALL.*

plan. Like the swal-lows we shall be, Find a nest for two.

ALL. There if you'll be true to me. I'll be true to you

ALL. *Più mosso.*

If you're false, you'll swift-ly find, South-ward I have flown,

ALL. *Molto lento.* *pp* *rit.* *morendo*

Leav - ing naugh - ty you be - hind In the North a - lone.

DANCE.  
Più lento.

The first system of the musical score consists of three staves. The top staff is a single melodic line in a treble clef with a key signature of one flat and a 3/4 time signature. The middle and bottom staves are a grand staff with a treble and bass clef. The middle staff begins with a piano (*p*) dynamic marking. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

The second system continues the musical score with the same three-staff layout. The piano (*p*) dynamic marking is maintained. The melodic and accompaniment parts continue their respective patterns, with some phrasing slurs and dynamic hairpins.

The third system of the score shows a change in dynamics, starting with a forte (*f*) marking. The melodic line becomes more active with some grace notes and slurs. The accompaniment remains consistent with the previous systems.

Molto lento.

The fourth system begins with a 'Molto lento' tempo marking. The dynamics are marked *pp* (pianissimo). The music is significantly slower than the previous sections. It includes performance instructions such as *morendo* (diminuendo), *rit.* (ritardando), and *rit.* (ritardando) with hairpins. The system concludes with a double bar line and a final chord.

## No. 10.

## SONG.— (Boni) &amp; CHORUS OF GIRLS.

"A STRONG SILENT MAN."

Moderato.

Piano.

The piano introduction is in 2/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a bass line with triplets of eighth notes. Dynamics include *mf* and *p*. There are several triplet markings in the bass line.

§Allegretto grazioso.

BONI.

1. Peo-ple of - ten won-der why the girls a-dore me so.  
2. When I see a pert co-quette who's brok-en lots of hearts,

The first vocal line is in 2/4 time, marked §Allegretto grazioso. It consists of two lines of lyrics. The piano accompaniment is in 2/4 time, marked *pp* and *p*. The piano part features a steady eighth-note bass line and chords in the right hand.

BONI.

Is it for my in - tel - lect? Bless the dar - lings, no! There's a gleam of  
"Ha!" I mur-mur, "this is where Re - tri - bu - tion starts!" Soon she falls a

The second vocal line continues the melody in 2/4 time. The piano accompaniment is marked *dolce* and *p*. The piano part features a steady eighth-note bass line and chords in the right hand.

BONI.

pre - his - tor - ic pass - ion in my eye. That is why they fall for me,  
vic - tim to my fierce mag - net - ic - gaze. If she dares to fool with me, —

The third vocal line continues the melody in 2/4 time. The piano accompaniment is marked *dolce*. The piano part features a steady eighth-note bass line and chords in the right hand.

*allarg.* *dolce.* *rit.*

BONI. That's the rea - son why. If I mur - mur "Fly with me" Girls pro - ceed to -  
Well, she knows my ways. She will have to buy her own Choc - o - lates for -

*Meno mosso.*

BONI. fly. If I begg'd them on my knees, They would mere-ly laugh and tease me!  
days. Vel - vet glove and ir - on hand, That's what wo - men un - der - stand. \_\_\_\_\_

*dolce* *sf* *fz*

*Tempo di Marcia lento.*

BONI. Girls nev - er think you've an - y right to them If you are charm - ing and po -  
I love to hyp - no - tise and fright - en them; Tar - zan and Ad - mir - a - ble

*pp*

BONI. -lite to them. Mute a - dor - a - tion does - n't pay; \_\_\_\_\_ It's throw'n a -  
Crich - ton them; Just like the chaps on whom they're keen, \_\_\_\_\_ So oft - en

BONI.

-way. On girls to - day. Far bet - ter  
seen - Up - on the screen.

BONI.

speak in sur - ly mood to them. Snarl at and be ex - treme-ly

BONI.

rude to them. Then they col - lapse be - fore you; Sigh, trem - ble

BONI.

and a - dore you. Girls love a strong si - lent man!

D.C.

## CHORUS OF GIRLS.

CHO. 

He's like a cave-man when pur - su - ing us, He has an

BONI. 

BONI. Eth - el M. Dell says Cheer-o, You're my i -

CHO. 

CHO. ea-gle's way of woo - ing us,

BONI. 

BONI. -de-al he - ro, Girls love a strong si - lent man!

*dolce rit.* *rit.*

## DANCE.

*a tempo.*



*stacc.*

CHORUS OF GIRLS.

CHO. Though we will stand for noth-ing weak in him We find a sym-path-et-ic

BONI.

CHO. streak in him. I get re - sults sur - pris - ing Nor - man Mc-

BONI.

Kin-nell-is - ing Girls love a strong si - lent man!



No 11.

## DUET. — (Sylva and Ronald.)

"DREAM ONCE AGAIN."

PIANO.

Andante. (*rubato*)  
L.H.

*p dolce*  
R.H.

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). The left hand (L.H.) plays a series of chords in the right hand (R.H.) plays a melodic line with a *p dolce* dynamic. The tempo is marked *Andante* with a *rubato* instruction.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The right hand features a series of eighth notes and quarter notes, while the left hand provides harmonic support with chords and single notes.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The right hand features a series of eighth notes and quarter notes, while the left hand provides harmonic support with chords and single notes. The tempo is marked *rit.* and the dynamic is *ppp*.

Andantino.

*p* *accel.*

(SYL.) Light and laugh-ter, glowing fac-es, Cling-ing hands and fond em-brac-es,  
(RON.) Sweet the woo-ing, sweet and ten-der, Swift the moment of sur-ren-der,

*rit.* *accel.*

The vocal entries are in 2/4 time. The soprano (SYL) and tenor (RON) parts are written in a single system. The piano accompaniment is in 2/4 time and features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Andantino* and the dynamic is *p*. The tempo is marked *accel.* and the dynamic is *ppp*.

*pp tranquillo* *accel.*

Gip-sy mu-sic sweet and low. (RON.) Mer-ry dance and gleaming tresses, Flashing glance and soft ca-ress-es,  
Swift-ly were we torn a - part. (SYL.) Strong-er ties and stern-er du-ty, Old-er vows to prouder beau-ty

*pp tranquillo* *accel.*

*pp tranquillo* *Molto allargando.*

All the rap-ture love can know. (SYL.) There a - mid the scene of splen-dour, Of  
Claimed a tru-ant Princ-e's heart. (RON.) Why, for hours of such deep plea-sure, Must

*pp tranquillo* *dolce*

rev-el-ry and laugh-ter free, In hours un-ut-ter-a-bly ten-der there was born  
mor-tals ev-er pay the cost? All love's supreme and priceless treasure soon was lost,

Your love for me. (BOTH.) Oh, mem-o-ries of mirth and rap-ture! (RON.) Oh,  
All too soon was lost. (BOTH.) Oh, bless-ed hour of joy and won-der! (RON.) Ah,

*f* *pp*  
*rit. pp*

*pp* *rit.*

mem - o - ry of love's first kiss! (SYL) In dreams a - lone can we re - cap - ture such sweet bliss,  
 would the hap - py dream re - turn! (SYL) Must lov - ing hearts, so torn a - sun - der, vain - ly yearn,

*pp* *Valse lente.* *pp dolce*

Such su - preme bliss. (RON.) Dream once a - gain.  
 Vain - ly hope and yearn? (SYL) Dream once a - gain.

*rubato* *pp* *dolce*

*rit.* *a tempo*

Nev - er, oh nev - er to wa - - ken. Let love's re -  
 Nev - er, oh nev - er to wa - - ken. Let love's re -

*rit.* *a tempo*

- frain Ring in the heart as of old.  
 - frain Ring in the heart as of old.

Faith shall re - main Through all our sor - rows un -  
 Faith shall re - main Through all our sor - rows un -

- sha - ken. Hope ne'er was vain! Love  
 - sha - ken. (BOTH.) Hope ne'er was vain! Love

*f* *accel.*

yet shall reign, Dear, if the dream-ing be sweet.  
 yet shall reign, Dear, if the dream-ing be sweet.

*rit.*

Dream once a - gain! - gain! So our  
 Dream once a - gain! - gain!

*f* *allarg.* *p* *D.C.* *Sylva.*

fai-ry tale ro-mance— then is end - ed. Oh, how pret-ti-ly you posed— and pre-

- tend - ed. So our tri-vi-al ro-mance— then is end - ed. One must laugh. Ah,

It was splen - did! La la la la la la la, — All is end - ed.

— La la la la la la la, — It was splen - did! So our fai-ry tale ro - mance.

— then is end - ed And the dream, the dream is fled.

*f* *ff rit.* *rit.*

DANCE. *Grandioso.*

*ff*

BOTH.

Dream once a - gain! Dream once a - gain.

*f*

*poco a poco allarg.* *molto rit.* *molto allarg.*

Lose not the vi - sion en - tranc - ing, For love yet shall reign!

*poco a poco allarg.* *molto rit.*

## No 12.

## SONG.— (Feri)

"WHISTLING"

Allegretto comodo.

Feri.

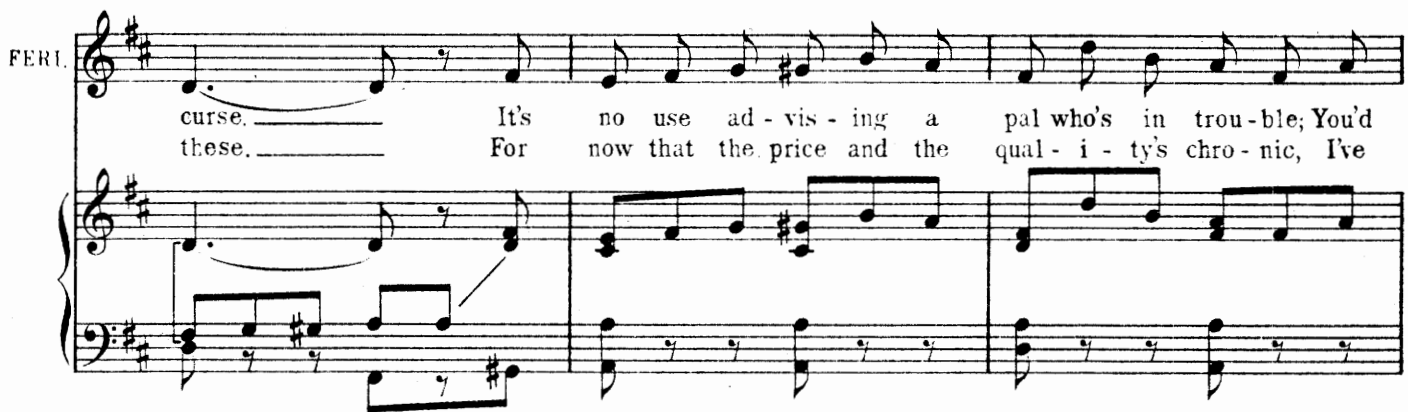
Piano. *p*

FERI.

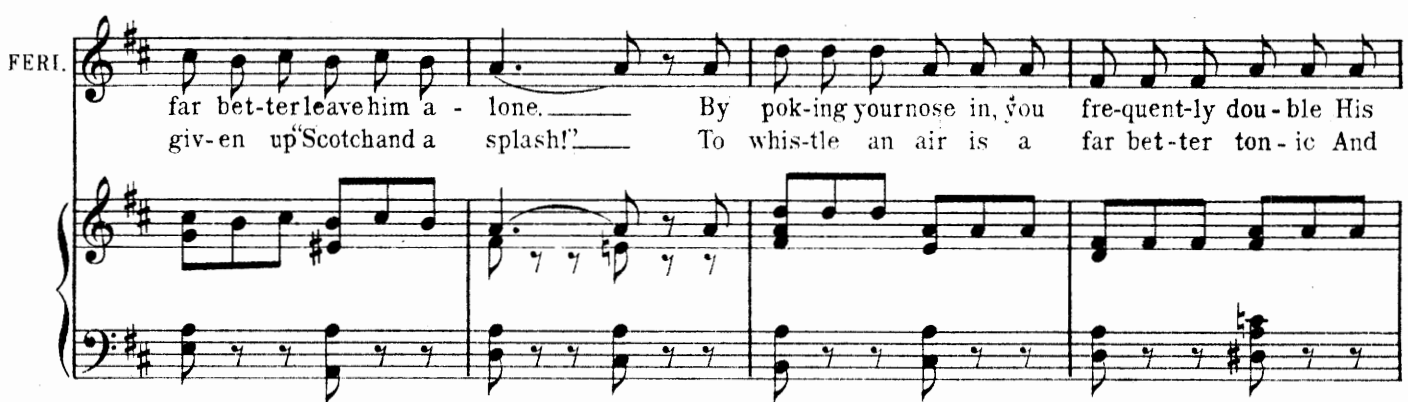
I try to as-sist my dis-tressed fel-low crea-tures, But of-ten I make mat-ters  
I'm learn-ing to ren-der a whis-tle sym-bo-lic Of an-y re-fresh-ment you

FERI.

worse; — To have a kind heart and ben - e - vo-lent fea-tures, I find is a ter - ri - ble  
please; — It's far more ef - fec - tive than drink al - co - ho - lic, In trou-ble-some times such as

FERI. 

curse. \_\_\_\_\_ It's no use ad - vis - ing a pal who's in trou - ble; You'd  
 these. \_\_\_\_\_ For now that the price and the qual - i - ty's chro - nic, I've

FERI. 

far bet - ter leave him a - lone. \_\_\_\_\_ By pok - ing your nose in, you fre - quent - ly dou - ble His  
 giv - en up "Scotch and a splash!" \_\_\_\_\_ To whis - tle an air is a far bet - ter ton - ic And

FERI. 

trou - bles as well as your own; \_\_\_\_\_ But I find that my sor - rows will  
 look what it saves you in cash! \_\_\_\_\_ It cheers you on wet af - ter -

*poco rall.*

FERI. 

soon \_\_\_\_\_ Dis - perse if I whis - tle a tune. }  
 - noons, \_\_\_\_\_ But you mus - n't go mix - ing your tunes. }



*Lo stesso tempo.*

*Grazioso.*

FERI.

*Whistles.* \_\_\_\_\_ *(Sings)* { Life is awf - 'lly sad!  
That's a good re-frain!

FERI.

*(Whistles)* \_\_\_\_\_ *(Sings)* { ver - y ump - ty! I'm in an awk - ward sit - u - a - tion,  
it's ver - y sooth - ing! Now I am feel - ing quite e - la - ted,

FERI.

Full of per - plex - ing com - pli - ca - tion) *(Whistles)* \_\_\_\_\_  
Soon I shall be in - tox - i - ca - ted)

FERI.

FERI. Things are not so bad! Shouldn't we look for sun - shine af - ter  
 Mine's the same a - gain! Let's have a binge, if on - ly now and

FERI. rain? \_\_\_\_\_ (Whistles) \_\_\_\_\_  
 then! \_\_\_\_\_ You have a (Whistles) \_\_\_\_\_

FERI. I'll have a (Whistles) \_\_\_\_\_ (Sings) Now I real - ly feel my - self a -

FERI. - gain! \_\_\_\_\_ Now I must real - ly stop, it's af - ter ten! \_\_\_\_\_

D.C.

No 13.

DUET.- (Stasi and Boni.)

"IT'S NAUGHTY CUPID."

Allegro moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Allegro grazioso. *(lento)*

BONI.

BONI.  
Sin - gle men, eight or nine out of ten, fat and short, slim and

The vocal line for Boni begins with a *pp* dynamic. The piano accompaniment continues with a *p* dynamic. The music is in 2/4 time with a key signature of one sharp.

BONI.

tall; well in fact one and all, Con - temp - late the con - nu - bi - al

The vocal line for Boni continues with a *p* dynamic. The piano accompaniment features a more active bass line with eighth notes.

BONI.

state And they dream of a per - fect mate. If you

The vocal line for Boni concludes with a *dolce.* marking. The piano accompaniment features a *dolce.* marking. The music is in 2/4 time with a key signature of one sharp.

BONI. *poco rit.* *a tempo*  
 meet the I - de - al girl - ie — Then it's nev - er too late to

*poco rit.* *f a tempo*

BONI. wed. — If you find that you've gone and done the deed too ear - ly

BONI. *rit.* *rit. dolce* *lento*  
 That's when a man sees red. — It's naugh - ty Cup - id! That ras - cal

*rit.* *rit. dolce*

BONI. Cup - id! He drives a de - cent chap to mar - riage and des - pair. — And when he's

BONI.  
 done so. And had his fun so. He pips you once a-gain for luck it is - n't

BONI.  
 fair! *STASI.* 2. Mar - ried men, eight or nine out of ten, Wear a

STA.  
 sor - row - ful air of pa - thet - ic des - pair. I'm quite wise to that

STA.  
 look in your eyes; You ex - spect me to sym - path - ise. When a

STA. *poco rit.* *a tempo*

man will his wife dis - par - age, — As a rule he's a dread - ful

*poco rit.* *sf a tempo*

STA. bore. — If you've found lots of trou-ble through a has - ty mar - riage.

STA. *rit.* *BOTH. rit. dolce*

Why go and ask for more? — It's naugh-ty Cup - id! That ras-cal

*rit.* *rit. dolce*

BOTH Cup - id Makes man so fas-cin - at - ing, gay and de - bon - air. — He makes you

BOTH.  *sigh so, de - ceive and lie so; And we are forced to do the*

BOTH.  *same, it's on - ly fair!* **DANCE.**



*cresc.* *f* *accel.*

**Animato.** 

Nº 14.

DUET.- (Sylva, Ronald) and Chorus.

"LOVE'S SWEET SONG."

Tempo di Valse. SYLVA.

Voice. Won - der of a

Piano. *f* *mf* *p* *pp*

SYL. thou - sand won - ders, Rap - ture too di - vine, Mine is my

SYL. dar - ling for ev - er, Mine, mine, mine!



SYL. Hour of ten - der, sweet sur - ren - der, Bliss with-out al - loy;

SYL. Mo-ment of in - fin - ite splen - dour, Deep - est joy!

*rit. e dim. pp*

SYL. All the ti - ny stars are sing - ing Love's sweet song.

*quasi poco rit.*

*p f ff*

SYL. In my heart are joy - bells ring - ing Ding, ding, dong!

SYL.

Come, my dar - ling, fold your arms a - round me fast, Ah!

SYL.

Glo - ry floods the ros - y world; You're mine at last!

RONALD.

Per - fect seems my dream of dreams, Oh, let me not a - wake.

RON.

Ah, but to live can be sweet for Love's sweet sake!

RON. Hand in hand we find the land, The won - der - land of love;

RON. An - gels to guide us in high - est heaven a - bove.

*rit. e dim. pp*

RON. All the ti - ny stars are sing - ing Love's sweet song.

*quasi poco rit.*

*p f ff*

RON. In my heart are joy - bells ring - ing Ding, ding, dong!

RON.

Come, my dar - ling, fold your arms a - round me fast, Ah!

RON.

Glo - ry floods the ros - y world; You're mine at last!

DANCE.

*ff*

*ff*

SYLVA, RONALD & CHORUS.

All the ti - ny stars are sing - ing Love's sweet song.

ALL. In my heart are joy bells ring - ing Ding, ding, dong!

ALL. Come, my dar - ling, fold your arms a - round me fast, Ah!

ALL. Glo - ry floods the ros - y world You're mine at last!

Nº 15.

FINALE-ACT II.

(Dialogue.)  
Tempo di Valse.

Piano.

The first system of musical notation for the piano piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. A *cresc.* (crescendo) marking is present in the right hand towards the end of the system.

The second system of musical notation. It continues the piece with similar chordal textures. The right hand has some notes with accents (>) and slurs. The left hand maintains a consistent rhythmic pattern.

The third system of musical notation. The right hand continues with arpeggiated chords and some melodic lines. The left hand accompaniment remains steady.

The fourth system of musical notation. It includes a *rit.* (ritardando) marking in the right hand. The piece concludes this system with a forte (*f*) dynamic and accents on the final notes.

The fifth system of musical notation. It begins with an *a tempo* marking. The dynamics range from piano (*p*) to fortissimo (*ff*). The right hand has some notes with accents and slurs.

The sixth and final system of musical notation. It continues the piece with similar textures, ending with a final chord in the right hand.

First system of musical notation, featuring a treble and bass clef. The music includes various dynamics and articulations, with the word *Andante* appearing above the staff.

Second system of musical notation, continuing the piece with similar dynamics and articulations. The word *Andante* is also present above the staff.

*Allegro moderato.*

SYLVA. Bring me my cloak, please!

Third system of musical notation, starting with a bass clef. It includes the dynamic marking *p dolce* and the instruction *sempre passione*.

*Tranquillo.*

Fourth system of musical notation, featuring a treble and bass clef. The dynamic marking *dolce* is visible above the staff.

SYLVA. He's ashamed of me!

*Andante.*

Fifth system of musical notation, starting with a treble and bass clef. It includes dynamic markings *accel.*, *rit.*, and *ppp*.

Sixth system of musical notation, continuing the piece with various dynamics and articulations.

Adagio.

SYLVA. *pp*

SYL. All joy abides where o-ver all true love is  
*ten.*

*f* *pp* *rubato*

Allegro molto.

PRINCE LEOPOLD

SYL. reign - ing. Must you go

*rit.* *ff* *p*

SYLVA.

PRI. mad - am? This is dis - tress - ing. Yes, I am tired. The heat is op -

PRINCE.

SYL. - press - ing, Ah no, dear la - dy, do not be-reave us Of your en -



PRI. - chant - ing pres-ence and leave us,

CHO. Dear-est la - dy, do not be -

*dolce*

CHO. - reave us Of your en - chant - ing pres-ence and leave us. No, dear - est

*f*

CHO. la - dy, do not be-reave us Of your en - chant - ing pres-ence we pray!

la - dy, do not be-reave us Of your en - chant - ing pres-ence we pray!

PRINCE. Lady Boniface, don't go. We have a surprise for you all. I think this is an opportune moment. This is a Lento.

great day for the house of Cozenach. Now will you stay? SYLVA. Yes. I will remain here. Tranquillo.

PRINCE. I have an important announcement to make; the engagement of my dear son Ronald to my beloved niece the Countess Stasi. RONALD. Father, one word. PRINCE. Yes?


Lento. RONALD.

RON. Fa - ther It can-not be! For I am no lon-ger free. My

RON. ve - ry heart is mine no more. Oh do not blame me I im - plore! My

Allegro.

*accel.*

RON. 

prom-ise to an-oth - er giv - en In hon - our I can - not dis - claim. With


RON. 

love for her my heart is riv - en; The world is ring - ing with her name. Yes,

Piu mosso.

RON. 

all the ti - ny stars are sing - ing Love's sweet song. \_\_\_\_\_

RON. 

In my heart are joy bells ring - ing, Loud and long. \_\_\_\_\_:

Grandioso.

RON. *f* Naught on earth can ev - er part Her soul from mine, Ah! *rit. fff*

STASI. *f* When two faith - ful hearts u - nite By heav'n's de - sign, Then *fff*

BONI. *f* When two faith - ful hearts u - nite By heav'n's de - sign, Then *fff*

CHO. *f* When two faith - ful hearts u - nite By heav'n's de - sign, Then *fff*

*ff* *rit. fff*

RON. *rit.* now and for e - ter - ni - ty You're mine, mine, mine! *Andantino.*

STASI. who would dare op - pose the pow'r Of love di - vine? Dear

BONI. who would dare op - pose the pow'r Of love di - vine?

CHO. who would dare op - pose the pow'r Of love di - vine?

*rit. dim.*

STA. Ron - ald, you must lis - ten when you hear love's voice. For - get your vows to

STA. me. Be faith-ful to the maid-en of your heart's own choice Who-ev - er she may

STA. *f molto allarg.* *pp rit.* be, Who - ev - er she may be. For - get your vows to me. Be

STA. hap - py with the la - dy of your heart's own choice. Dear friend, I set you

STA. free. *Allegro moderato* RON. And the *rit.*

SYL. My - self!

RON. o - ther is - Yes

PRIN. PRINCE. It can't be!

ALL. ALL. La - dy Bon - i - face

*a tempo*

RON. La - dy Bon - i - face, no o - ther. No

SYL.

SYL. *Allegro moderato.* I'm not the wife of Lord Bon - i - face. I am - (this is be-tween our-selves in

*ppp molto rit.*

SYL. con - fi - dence) I am Prin-cess Syl-va Coz-en-ach.

*molto rit. ff*

SYL. Here is the mar - riage con - tract du - ly sealed and signed by

*f* *rit.*

SYL. your son. PRINCE. (Reading.) "I Ed - win Ron - ald, Ma - ri - a Prince of Coz - ach, do here -

*f* *p*

PRIN. -by most sol - emn - ly de - clare that I take Syl - va Va - res - cu to be my law - ful wed - ded wife, and

5 5 5

PRIN. in three months I will con - firm this con - tract be - fore God, the law and

PRIN. all the whole world." But this is not pos - si - ble!

*Molto lento*

*dolce*

(PRINCE) Then you are Sylva, the Cabaret singer! (RON.) You are not Boni's wife. (SYLVA) No, I am Sylva Varescu. The three months referred to have expired.

*Impeto.*

RON.  
Syl-va the vows once

*ff* *dim. e rit.* *p sotto voce*

RON.  
sol - emn - ly ta - ken, Can they be ev - er, ev - er for

RON.  
- sa - ken? Fast are the bonds that bind us for ev - er;

SYL.  
Sir

RON.  
Bonds that on - ly death can se - ver. So help me

*accel.*



Molto allegro.

SYL. Prince, your vows no long - er bind you. Your free - dom you re -

RON. Hea'vn. \_\_\_\_\_

SYL. - gain. \_\_\_\_\_ Your Roy - al name I'll not dis - hon - our; an

SYL. ac - tress I'll re - main. \_\_\_\_\_ Though I nev - er

SYL. more may see you, Here, and now, and thus I free you.

*rit.*

8

*rit.*

Maestoso. (She tears up the contract)

*fff molto nobilmente*

*accel.*

STASI. (ad lib) (SYLVA.) You are free!

*ppp* Adagio.

How wil-ling - ly she

*ppp*

How wil-ling - ly she

CHO.

*rit.*

*ff*

*dolciss.*

*pp*

Adagio.

STASI.

*pp* *pp* *pp*

sets her be-lov-ed free, No lovemore de - vo - ted and self-less could ev - er be.

*pp* *pp* *pp*

sets her be-lov-ed free, No lovemore de - vo - ted and self-less could ev - er be.

CHO.

*pp* *pp* *pp*

No lovemore de - vo - ted and self-less could ev - er be.

*pp* *pp* *pp* *pp*

(RONALD) Sylva, stay! (SYLVA) No, I am going. We should never have been happy.

*molto rit.*  
*dolciss.*

BONI.

*Andantino quasi.  $\frac{4}{8}$  dolce*

'Tismigh-ty Cu - pid! Re-sist-less Cu - pid! And to re -

*molto rit.*  
*pp*

BONI.

-bel a - gainst his ty - ran - ny were vain.

STA.

*STASI p*

'Tismigh-ty Cu - pid!

*p*

'Tis migh-ty Cu - pid!

CHO.

*p*

'Tismigh-ty Cu - pid!

*p*

*p*

STA. *f rit.* **Maestoso.**  
The-ty-rant Cu - pid! And all must bow to his de - cree for joy or pain.

CHO. *f rit.*  
The-ty-rant Cu - pid! And all must bow to his de - cree for joy or pain.

*mf* *f rit.* **Maestoso.** *Curtain.*

STA.

CHO.

END OF ACT II.

Nº 16.

Act III.

INTERMEZZO.

Allegro moderato.

*mf*

*pp*

*p*

*dolce*

*u tempo*  
*poco rit.*  
*sf a tempo*

*rit.*  
*rit. dolce*

*poco più lento*

CRASC.

Animato.

Tempo di Valse.

*fff* *ff*

*f* *fff*

First system of musical notation. Treble and bass staves. Treble staff contains chords with slurs and accents. Bass staff contains chords. Dynamics include *f* and *sfz*. The instruction *senza rit.* is written in the right margin.

Second system of musical notation. Treble staff contains chords with slurs and accents. Bass staff contains chords. Dynamics include *f* and *ff*. The instruction *Pril.* is written above the treble staff, and *accel.* is written in the right margin.

Third system of musical notation. Treble staff contains chords with slurs and accents. Bass staff contains chords. Dynamics include *p*.

Fourth system of musical notation. Treble staff contains chords with slurs and accents. Bass staff contains chords. Dynamics include *ff*.

Fifth system of musical notation. Treble staff contains chords with slurs and accents. Bass staff contains chords. Dynamics include *f*, *ff*, and *fff*. The instruction *Animato.* is written above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains chords with slurs and accents. Bass staff contains chords. Dynamics include *f*.



No 17.

TRIO- (Sylva, Feri and Boni.)

"ON, MUSIC ON."

Allegretto.

*f scherzando*

*p*

*sf*

FERI. 1. Gip - sy fid-dler, start a-play-ing      Make your brav-est  
 SYLVA. 2. Gip - sy fid-dler, man of won-ders,      Play of life that

*mf*      *p*      *pp*      *p*

show!      Keep the ve - ry mountains sway-ing      With your danc-ing      bow!  
 thrills,      Life that sighs and burns and thun-ders      Round e - ter-nal      hills:

*f*      *p*      *f*      *p*

*allarg. dolce* *a tempo*

Make the mus-ic laugh and sob Set our leaping hearts a-throb Drive the wea-ry world and all it's  
 Not of hu-man love or pain, Wid-er na-ture's no-bler strain Through your last Maz-ur-ka rush-ing

*allarg. dolce* *a tempo*

cares a - way. Play, you swarthy ras-cal, for the Lord's sake, play!  
 rap - ture ran; All the mighty mus-ic of the great God, Pan!

*rit.*

*Tempo di Marcia, lento.*  
*dolce*

On, mus-ic, on! and let the roof ring a - gain! Gold can - not

*p dolce*

buy the joy that throbs in the strain; Let care and mis - er - y to

lim - bo be hurled. Make us lords of the wide, wide world!

*dolce*

ALL. *pp* after 2nd Verse

On, mus-ic, on; and let the roof ring a - gain! Gold can-not buy the joy that

throbs in the strain. Let care and mis-er - y to lim - bo be hurled. Make us

lords of the wide, wide world!

*sf* *p* *pp* *ppp* *D.C.*

BONI. Tempo I<sup>o</sup>

3. Gip - sy fid - dler, splen - did fel - low, When you strike a chórd, Through our glow - ing

hearts the mel - low Wine of life is poured. Who your won - der - mus - ic hears

Leaves a - while this vale of tears; Gets as near to Par - a - dise, as near can

be, Gad! you Son of Sa - tan! you're the man for me!

*p* *sf p* *allarg. dolce.* *allarg. dolce* *a tempo* *a tempo* *rit.* *rit.*

Molto lento.

ALL.

On, mus-ic, on; and let the roof ring a - gain! Gold can-not buy the joy that

ALL.

throbs in the strain. Let care and mis - er - y to lim - bo be hurled. Make us

Furioso presto. (alla Csárdás.)

ALL.

lords of the wide, wide world!

DANCE.

*ff ff ff*

*ff*

1.

2.

*ff*

No 18.

FINALE.— ACT III.

Tempo di Valse.

ALL.

All the ti - my stars are sing - ing Love's

Piano. *p* *f* *ff*

Detailed description: This system contains the first line of music. The vocal line (top staff) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "All the ti - my stars are sing - ing Love's". The piano accompaniment (bottom two staves) is in the same key and time signature. The right hand of the piano part features chords with long, sweeping ties across measures. Dynamics markings include *p* (piano), *f* (forte), and *ff* (fortissimo).

ALL.

sweet song. In my heart are

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "sweet song. In my heart are". The piano accompaniment continues with similar chordal textures and ties. The dynamics remain consistent with the first system.

ALL.

joy - bells ring - ing Ding, ding, dong!

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics "joy - bells ring - ing Ding, ding, dong!". The piano accompaniment features a final chord with a long tie. The dynamics are consistent with the previous systems.

ALL. *f*

Come, my dar - lings, fold your arms a - round

ALL. *ff*

me fast; Oh! Glo - rious Love's un - fa - ding

ALL. *rit.* *Maestoso.*

rose is ours at last!

(Curtain)

ALL. *rit.*

END OF OPERA

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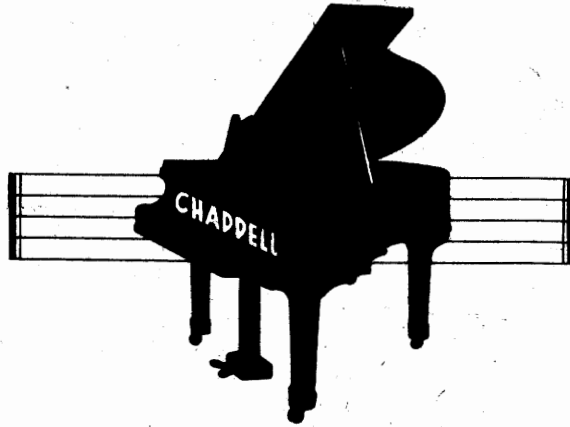
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