

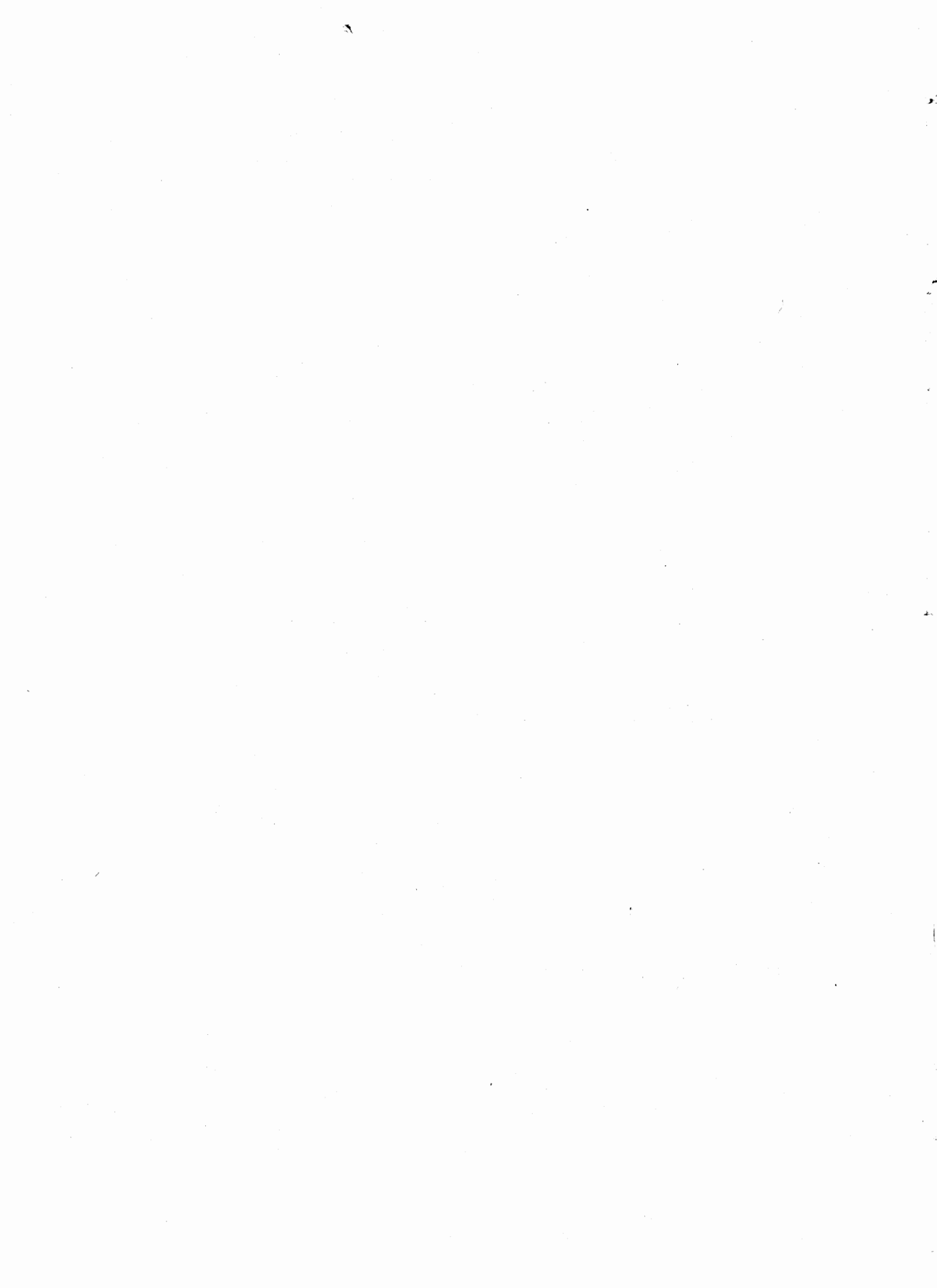


A
WALTZ
DREAM



Music
by OSCAR
STRAUS.

CHAPPELL



A WALTZ DREAM.

(EIN WALZERTRAUM.)

New Operetta.

FROM THE GERMAN OF
FELIX DORMANN AND LEOPOLD JACOBSON.

NOW ADAPTED FOR THE ENGLISH STAGE BY
BASIL HOOD.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
OSCAR STRAUS.

VOCAL SCORE PRICE 10/- NET.

London:

J. B. CRAMER & Co., LTD.,
139, NEW BOND STREET,
W.1.

CHAPPELL & Co., LTD.,
50, NEW BOND STREET, W.1.
New York and Sydney.

All rights of public performance reserved. The music publishing rights for Great Britain and Ireland, the British Colonies and Dependencies (including Canada) are solely vested in J. B. CRAMER & CO., LTD., and CHAPPELL & CO., LTD., Those for all other countries in LUDWIG DOBLINGER (BERNHARD HERZMANSKY), of Vienna. The right of public representation or performance upon or by means of any mechanical instrument is strictly reserved.

NEW EDITION.

ALL RIGHTS RESERVED

Tous droits réservés

PRINTED IN ENGLAND

Printed in England by
Lowe & Brydone Printers Ltd.
London, N.W.10

M

Presented by Mr. GEORGE EDWARDES.

A WALTZ DREAM.

(EIN WALZERTRAUM.)

Dramatis Personæ.

LIEUTENANT NIKI	...	...	...	...	...	...	...	...	...	MR. ROBERT MICHAELIS
COUNT LOTHAR (<i>Cousin of the Prince</i>)	...	...	...	...	...	...	...	...	...	MR. W. H. BERRY.
LIEUTENANT MONTSCHI	...	...	...	...	...	...	...	...	...	MR. ALEC FRASER.
MAX BAUER (<i>a Waiter</i>)	...	...	...	...	...	...	...	...	...	MR. WILLIE WARDE.
HERR KRANTZ (<i>a Minister</i>)	...	...	...	...	...	...	...	...	...	MR. W. J. DOUGLAS.
WENDOLIN (<i>Major-Domo</i>)	...	...	...	...	...	...	...	...	...	MR. CHARLES COLEMAN.
SIGISMUND (<i>Head Lackey</i>)	...	...	...	...	...	...	...	...	...	MR. GARNET WILSON
									AND	
JOACHIM XIII. (<i>Prince of Flausenthurn</i>)	...	...	...	...	...	...	...	...	...	MR. J. F. MCARDLE.
PRINCESS HELENE	...	...	...	...	...	...	...	...	...	MISS AMY EVANS.
FREDERICA (<i>Chief Lady-in-Waiting</i>)	...	...	...	...	...	...	...	...	...	MISS NORAH BARRY.
FIFI (<i>Big Drum</i>)	...	...	...	...	...	...	...	...	...	MISS MAY MARTON.
HANA (<i>Little Drum</i>)	...	...	...	...	...	...	...	...	...	MISS B. VON BRUNNER.
EMMIE (<i>a Kellnerin</i>)	...	...	...	...	...	...	...	...	...	MISS KITTY HANSON.
REZZI	} (<i>Dancers</i>) }	...	...	...	...	...	...	...	...	MISS BARBARA DUNBAR.
PEPZI		...	...	...	...	...	...	...	...	MISS GLADYS GUY.
LIZZI		...	...	...	...	...	...	...	...	MISS F LE GAY.
FRITZI		...	...	...	...	...	...	...	...	MISS M. MITCHELL.
MITZI	...	...	...	...	...	...	...	...	...	MISS MAY HOBSON.
HELLA	...	...	...	...	...	...	...	...	...	MISS GERTRUDE GLYN.
									AND	
FRANZI	...	...	...	...	...	...	...	...	...	MISS LILY ELSIE.

Synopsis of Scenery.

ACT I.	Festival Hall in Prince Joachim's Castle in Flausenthurn...	(JOSEPH HARKER).
ACT II.	A Garden Restaurant near the Castle	(JOSEPH HARKER).
ACT III.	Throne Room in the Castle.	(JOSEPH HARKER).

PRODUCED UNDER THE DIRECTION OF MR. EDWARD ROYCE.

A WALTZ DREAM.

(EIN WALZERTRAUM.)

CONTENTS.

NO				PAGE
	Act I.			
	OVERTURE			I
1.	CHORUS and SCENE		(We're waiting for the bell)	12
2.	SONG (<i>Frederica</i>), <i>Wendolin</i> , <i>Sigismund</i> , with CHORUS	"The Gay Hussar"	(A girl was in Vienna town)	20
3.	SCENE, MARCH and CHORUS	"Oh, happiness stupendous"	(The Court's at hand! Stand back!)	31
4.	SONG (<i>Niki</i>)	"I don't care"	(Your speeches have been very long)	40
4A.	EXIT			45
5.	DUET (<i>Helene and Frederica</i>)	"A love of my own"	(The wedding day is ended)	46
6.	TRIO (<i>Frederica, Niki, and Lothar</i>)... ..	"Our unlucky dynasty"	(Oh! this is awful)...	52
7.	WALTZ DUET (<i>Niki and Montschi</i>)	"The Waltz Dream"	(I walked in the blossoming garden)	64
8.	FINALE		(You are alone, I'm glad that it is so)	74
	Act II.			
9.	MARCH CHORUS		(Silly girl, don't cry!)	86
10.	SONG (<i>Franzi</i>) and CHORUS... ..	"That's the life for me"	(Marching maidens, on we go)	89
11.	DUET (<i>Franzi and Niki</i>)	"My dear little maiden"	(Come hither, my dear little maiden)	99
12.	MARCH SCENE (<i>Fifi, Hana, Joachim, Lothar and Girls</i>)	"The Ladies' Band"	(If you'd name us, we are famous)...	109
13.	TRIO (<i>Franzi, Helene, and Frederica</i>)	"Temperament"	(Will you tell me what I have wondered?)	117
14.	DUET (<i>Franzi and Lothar</i>)	"Piccolo! Piccolo!"	(A Violin who'd lost her Beau)	127
15.	FINALE		(This is fearful! What's to do?)...	131
	Act III.			
16.	CHORUS and SCENE	"Hush it up!"	(Have you heard about the scandal?)	157
17.	TRIO (<i>Niki, Lothar, and Joachim</i>)	"Will she come or not?"	(Oh, I wish them at the devil?)	160
18.	DUET (<i>Franzi and Frederica</i>)	"Baroness and Vagabond"	(I am from gay Vienna)	167
19.	FINALE		(Out in the night)	174
	ADDENDA.			
	CHORUS and SOLO (<i>Wendolin</i>)	"A Cabinet Council"	(Haven't you heard?)	180
	SCENE and SOLO (<i>Helene</i>)	"Her Highness is at hand"	(Her Highness is at hand)...	191
	SONG (<i>Franzi</i>)	"Princess Helene"	(When your husband left you lonely)	201
	SONG (<i>Lothar</i>) and CHORUS... ..	"Boss of the Show"	(As Heir Apparent I have been remarked on)	205

A WALTZ DREAM.

(Ein Walzertraum.)

Words by
ADRIAN ROSS.



Music by
OSCAR STRAUS.

OVERTURE.

Vivace.

Piano.



All rights of public performance reserved.

The Music Publishing rights for Great Britain and Ireland the British Colonies and Dependencies, are solely vested in J. B. CRAMER & Co. Ltd. and CHAPPELL & Co. Ltd. Those for all other Countries in LUDWIG DOBLINGER (Bernhard Herzmansky) Vienna.

The right of public representation or performance, upon or by means of any mechanical instrument is strictly reserved.

23546

NEW EDITION.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes in both hands. A dynamic marking of *f* (forte) is present in the right hand.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The music consists of eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The music consists of eighth and sixteenth notes. Dynamic markings of *fz* (forzando) and *p* (piano) are present.

Moderato. (♩ = ♩)

Fourth system of musical notation, starting with the tempo marking "Moderato. (♩ = ♩)". It features a treble and bass clef with a key signature of one sharp. The music consists of quarter and eighth notes with long slurs. A dynamic marking of *pp* (pianissimo) is present in the right hand.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of one sharp. The music consists of quarter and eighth notes with long slurs. A dynamic marking of *dolce* (dolce) is present in the right hand.

First system of musical notation. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A *cresc.* marking is present in the second measure of the treble staff.

Second system of musical notation. It consists of two staves. The key signature changes to two sharps (F# and C#). A *p* marking is in the first measure of the treble staff, and a *tranquillo* marking is in the first measure of the bass staff.

Third system of musical notation. It consists of two staves. The key signature changes to three sharps (F#, C#, and G#). The music continues with melodic and harmonic development.

Fourth system of musical notation. It consists of two staves. The key signature changes to three sharps (F#, C#, and G#). A *p* marking is in the first measure of the treble staff, and a *cresc.* marking is in the first measure of the bass staff.

Fifth system of musical notation. It consists of two staves. The key signature changes to two sharps (F# and C#). A *cresc.* marking is in the first measure of the treble staff.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes a piano introduction marked with a *p* dynamic. The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment. A *ped.* (pedal) marking is present below the bass staff, and an asterisk (*) is placed below the right hand staff.

Second system of musical notation, continuing the piece. It features a *meno* (ritardando) marking above the staff. The right hand continues its melodic line, and the left hand maintains the accompaniment. The system concludes with a double bar line and a 2/4 time signature.

Third system of musical notation, starting with the tempo marking **Tempo I.** and a *mf* (mezzo-forte) dynamic. The time signature is 2/4. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Fourth system of musical notation, continuing the 2/4 tempo. The right hand features a melodic line with slurs, and the left hand continues the accompaniment. The system ends with a double bar line.

Fifth system of musical notation, featuring a *f* (forte) dynamic marking. The right hand plays a melodic line with slurs, and the left hand continues the accompaniment. The system ends with a double bar line.

Sixth system of musical notation, continuing the piece. The right hand plays a melodic line with slurs, and the left hand continues the accompaniment. The system ends with a double bar line.

ff ff f

Poco meno.

mf p

cresc.

f mf f

mf p cresc. molto f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, featuring a *ff* dynamic marking in the bass clef. The music continues with complex chordal textures.

Third system of musical notation, featuring a *p espress.* dynamic marking in the bass clef and a *cresc.* marking in the treble clef. The music is characterized by expressive phrasing.

Fourth system of musical notation, featuring a *cresc.* dynamic marking in the treble clef. The music shows a gradual increase in volume.

Fifth system of musical notation, featuring *mf* and *f* dynamic markings in the bass clef. The music includes a variety of rhythmic patterns and articulation.

Sixth system of musical notation, featuring *dim* and *mp* dynamic markings in the bass clef. The music concludes with a series of chords and melodic fragments.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords in the right hand and a melodic line in the left hand. A dynamic marking of *p* (piano) is present.

Andantino.

Second system of musical notation, marked *Andantino*. It features a treble and bass clef with a key signature of two sharps. The music includes chords and a melodic line. Dynamic markings include *p* (piano) and *dolce* (sweetly).

Third system of musical notation, continuing the piece with chords and a melodic line in a treble and bass clef with a key signature of two sharps.

Fourth system of musical notation, continuing the piece with chords and a melodic line in a treble and bass clef with a key signature of two sharps.

Tempo di Valse moderato.

Fifth system of musical notation, marked *Tempo di Valse moderato*. It features a treble and bass clef with a key signature of two sharps. The music includes chords and a melodic line. A dynamic marking of *cresc.* (crescendo) is present.

Sixth system of musical notation, continuing the piece with chords and a melodic line in a treble and bass clef with a key signature of two sharps. A dynamic marking of *rit.* (ritardando) is present.

Vivo.

poco f *f*

p *f* *mf* **Vivo non troppo.**

f

p

espress. *cresc.*

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *f*.

Second system of musical notation, continuing the piece with dynamic markings including *più f e stringendo*.

Third system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes dynamic markings *f* and *a tempo*, as well as a triplet of eighth notes.

Fourth system of musical notation, continuing the piece with various note values and rests.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes a triplet of eighth notes and the dynamic marking *stringendo*.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes dynamic markings *sf* and *ff rit.*

First system of musical notation. The key signature has two sharps (F# and C#). The tempo marking is *a tempo*. The music features a melody in the right hand with slurs and a steady accompaniment in the left hand.

Second system of musical notation. The key signature remains two sharps. A dynamic marking of *f* (forte) is present. The melody continues with slurs, and the accompaniment consists of eighth-note patterns.

Third system of musical notation. The key signature is two sharps. The melody includes slurs and dynamic markings of *pp* (pianissimo) and *rit.* (ritardando).

Fourth system of musical notation. The key signature is two sharps. It includes dynamic markings of *cresc.* (crescendo) and *rit.* (ritardando).

Fifth system of musical notation. The tempo marking is *Vivo.* (Vivace). A dynamic marking of *ff* (fortissimo) is present. The music features a more active melody in the right hand.

Sixth system of musical notation. The key signature changes to one sharp (F#). It includes a dynamic marking of *rit.* (ritardando) and concludes with a double bar line and a 2/4 time signature.

Vivace.

First system of musical notation for the Vivace section. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two sharps (F# and C#). The first measure is marked with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation for the Vivace section, continuing the rhythmic pattern from the first system.

Third system of musical notation for the Vivace section. It includes accents (*v*) over certain notes. The key signature changes to one sharp (F#) in the final measure of this system.

Fourth system of musical notation for the Vivace section, featuring a fortissimo (*ff*) dynamic marking.

Presto.

Più presto.

Fifth system of musical notation, marked *Presto.* and *Più presto.* It features a fortissimo (*ff*) dynamic marking and a more rapid rhythmic pattern.

Sixth system of musical notation, continuing the *Presto.* and *Più presto.* tempo. It features multiple fortissimo (*ff*) dynamic markings.

Act I.



No. 1.

CHORUS and SCENE.
(Frederica, Wendolin and Sigismund.)

Allegro.

Piano.

(Curtain rises.)

SOPRANO.

ALTO.

TENOR.

BASS.

CHO.

We're wait-ing for the bell The sol- emn news to tell, That

in the churchoutside Her Highness is a bride! She weds a stranger, too- Oh

CHO. in the churchoutside Her Highness is a bride! She weds a stranger, too- Oh,

in the churchoutside Her Highness is a bride! She weds a stranger, too- Oh,

p *cresc.*

tell us, tell us, do, Who is the man, and what? Is he a Prince, or not? Re -

CHO. tell us, tell us, do, Who is the man, and what? Is he a Prince, or not? Re -

tell us, tell us, do, Who is the man, and what? Is he a Prince, or not? Re -

p *cresc.*

- ply, re- ply, re- ply! With ea- ger- ness we die To know the how and

CHO. - ply, re- ply, re- ply! With ea- ger- ness we die To know the how and

- ply, re- ply, re- ply! With ea- ger- ness we die To know the how and

più cresc. *f*

WENDOLIN.

There's time e- nough, no fear! Be still, —

why!

CHO. why!

why!

p

WEN. *rit.*
 and you shall hear! The bride-groom owes his choice To our Prin-

mf rit.

SIGISMUND. *a tempo*
 A pet - ty Count, who struck A

WEN.
 - cess - 's voice!

a tempo p

FREDERICA.
 He's quite a son of Mars, Lieu-ten-ant

SIG.
 splen - did streak of luck!

stacc. f colla parte

FRE. in the Green Hus - sars!
a tempo
 It's ve - ry true, we find, That luck is al - ways blind, And

CHO. It's ve - ry true, we find. That luck is al - ways blind, And

It's ve - ry true, we find, That luck is al - ways blind, And

mf a tempo

that's what fate will do, To give a la - dy fair To no - bo - dy knows who, From

CHO. that's what fate will do, To give a la - dy fair To no - bo - dy knows who, From

that's what fate will do, To give a la - dy fair To no - bo - dy knows who, From

no-bo-dy knows where! A sil-ly sort of lad Un-known for good or bad- He

CHO. no-be-dy knows where! A sil-ly sort of lad. Un-known for good or bad- He

no-bo-dy knows where! A sil-ly sort of lad. Un-known for good or bad- He

p *cresc.*

SIGISMUND.

Oh, our

mar-ries out of hand— The la-dy— of our land!

CHO. mar-ries out of hand— The la-dy— of our land!

mar-ries out of hand— The la-dy— of our land!

più cresc. *f* *p*

SIG. Prince- a - lack - a - day! This will turn his poor head

SIG. grey!

WENDOLIN.

Trou - bles come in quite a batch From this ill - as - sort - ed

FREDERICA. *RECIT.*

Don't you talk a - bout it so, I'm the

WEN. match!

FRE.

one that ought to know How the mar-riage was ar-ranged;

mp *p*

Poco lento.

FRE.

Love a-lone has made the vow That the pair have just ex-

FRE.

- changed!

Tell us, tell us! lis-ten now! Lis-ten now!

CHO.

Tell us, tell us! lis-ten now! Lis-ten now!

Tell us, tell us! lis-ten now! Lis-ten now!

p *f*

No. 2.

SONG. (Frederica.) Wendolin and Sigismund with Chorus.

"THE GAY HUSSAR"

Allegretto moderato.

Frederica. 

Piano. 

FRE. 



FRE. 



FRE. 



FRE. *fell!* And. tho' a deal of sense she had, She

SIGISMUND,
She *fell!*

WENDOLIN,
She *fell!*

poco accel.
chose a gay Vi - en - na lad; As - ton - ish - ment_ we

poco accel.

FRE. all e - vince!

SIGISMUND,
As - ton - ish - ment_ we all e - vince!

WENDOLIN.
To

cresc.

a tempo

FRE. To see— her cho - sen Con - sort Prince! ——— It

SIG. To see, — to see— her cho - sen Con - sort Prince! ———

WEN. see — ner cho - sen Con - sort Prince! ———

SOPRANO. *a tempo*
ALTO. Her cho - sen Con - sort Prince! ———

TENOR.
CHO. Her cho - sen Con - sort Prince! ———

BASS. A Con - sort Prince! ———

a tempo

cresc. *f* *p*

FRE. was — a gay — Hus - sar, ——— Who has — a luck - y

FRE. *star!* *ff* A gay Hus - sar!

SIG. *p* A gay Hus - sar! *ff* A gay Hus - sar!

WEN. *p* A gay Hus - sar! *ff* A gay Hus - sar!

CHO. *p* A gay Hus - sar! *ff* A gay Hus - sar!

p A gay Hus - sar! *ff* A gay Hus - sar!

A gay Hus - sar! A gay Hus - sar!

SIGISMUND.

I know the sort of boy one sees A-mong the wick - ed

SIG. Vi - en - nese! They i - dle all - their time a - way - At least, they do by

espress.

FREDERICA.

By day! _____

SIG. day! _____ They sleep - or smoke - till

WENDOLIN.

By day! _____

SIG. night, may - be, But then they go up - on the spree, And

FREDERICA.

poco accel.

They have the hot - test time they can!

SIG.

have the hot - test time they can!-

WENDOLIN.

The

poco accel.

cresc

a tempo

FRE.

The Prince is just that sort of man!_____

SIG.

The Prince-the Prince is just that sort of man!_____ror

WEN.

Prince.- the Prince is just that sort of man!_____

a tempo

CHO.

The Prince is just that sort of man!_____

That sort of man!_____

cresc.

f

a tempo p

SIG. he's — a gay — Hus - sar, ————— And he'll — go fast — and

FREDERICA.

The gay Hus - sar! The gay Hus - sar!

SIG. far! The gay Hus - sar! The gay Hus - sar!

WENDOLIN,

The gay Hus - sar!

WENDOLIN, The gay Hus - sar!

CHO. The gay Hus - sar! The gay Hus - sar!

The gay Hus - sar! The gay Hus - sar!

FREDERICA.

But when a pair are one in heart, No man can keep them

FRE.

long a part! You never know your luck until A man has said, "I

espress.

FRE.

will!" I will!

SIGISMUND.

And when he's married, well and good, You'll

WENDOLIN.

I will!

FREDERICA.

poco accel.

But then it's quite— too

SIG. see if he is all he should!

poco accel.

FRE. late, of course— And

SIG. Yes, then it's quite too late, of course!— And all,— and

WENDOLIN. And all— and

CHO. And

cresc.

a tempo

FRE. all that's left you is di - vorce! And

SIG. all that's left you is di - vorce! And

WEN. all that's left you is di - vorce! And

all that's left you is di - vorce! *a tempo*

CHO. all that's left you is di - vorce!

What's left you is di - vorce!

cresc. *f* *a tempo p*

FRE. so the gay Hus - sar Is wed, and there you

SIG. so the gay Hus - sar Is wed, and there you

WEN. so the gay Hus - sar Is wed, and there you

FRE. *ff* *Vivo.*
are! The gay Hus - sar!

SIG. *ff*
are! The gay Hus - sar!

WEN. *ff*
are! The gay Hus - sar!

p *ff*
The gay Hus - sar! The gay Hus - sar!

CHO. *p* *ff*
The gay Hus - sar! The gay Hus - sar!

p *ff*
The gay Hus - sar! The gay Hus - sar!

Vivo.
p *f* *f*

ff

Detailed description: This is a musical score for a vocal ensemble and piano. It features five vocal parts: Soprano (FRE.), Alto (SIG.), Tenor (WEN.), a four-part Choir (CHO.), and a Piano accompaniment. The lyrics are 'are! The gay Hus - sar!'. The score is divided into two systems. The first system includes the vocal parts and piano accompaniment. The second system shows the piano accompaniment with a 'Vivo.' tempo change and dynamic markings of *p*, *f*, and *ff*. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff (treble and bass clefs).

No 3.

SCENE, MARCH AND CHORUS.
(Frederica, Wendolin, Sigismund,) and CHORUS.

"OH, HAPPINESS STUPENDOUS."

Tempo di Marcia e Solennita.

Cannon. (off.)

Piano.

ff (Bells behind the scenes.)

f (In Orchestra.)

SIGISMUND.

Stand back! make ev_rything

Cannon. (off.)

WENDOLIN.

The Court's at hand!

(On the Stage.)

FREDERICA.

rea - dy!

They're com_ing

Cannon.

Cannon.

(In Orchestra.)

FRE. *now!*

WEN. In line now, and be stea - dy!

(On the Stage.) *ff* (In Orchestra)

cresc. *più cresc.*

dim.

(Trumpets on the Stage.) *f* *cresc.*

mf (In Orchestra.)

This system contains the first two staves of music. The upper staff features a melodic line with two triplet markings. The lower staff is a piano accompaniment with chords and moving lines. The dynamic marking *mf* (In Orchestra.) is placed at the beginning of the piano part.

This system contains the second two staves of music. The upper staff continues the melodic line with triplet markings. The piano accompaniment in the lower staff includes a key signature change to two sharps (F# and C#).

cresc. f

This system contains the third two staves of music. The piano accompaniment in the lower staff features a *cresc.* (crescendo) marking followed by a *f* (forte) dynamic. The upper staff continues the melodic line.

mf

This system contains the fourth two staves of music. The piano accompaniment in the lower staff includes a *mf* (mezzo-forte) dynamic marking. The upper staff continues the melodic line.

This system contains the fifth two staves of music. The piano accompaniment in the lower staff includes a *mf* (mezzo-forte) dynamic marking. The upper staff continues the melodic line.

First system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) plays a sequence of chords: G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4. A dynamic marking of **ff** is present. The word *cresc.* is written above the final chord.

Second system of musical notation. The right hand (treble clef) plays a sequence of chords: G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4. A dynamic marking of **f** is present. The word *tr* is written above the first chord.

Third system of musical notation. The right hand (treble clef) plays a sequence of chords: G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4. The left hand (bass clef) plays a sequence of chords: G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4.

Fourth system of musical notation. The right hand (treble clef) plays a sequence of chords: G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4. A dynamic marking of **ff** is present. The word *tr* is written above the first chord.

Fifth system of musical notation. The right hand (treble clef) plays a sequence of chords: G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4. The left hand (bass clef) plays a sequence of chords: G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4, G#2-A#3-B#4. A dynamic marking of **f** is present.

First system of musical notation. The right hand features a series of chords, with the first three marked with a '3' (triplets). The dynamic marking *dim.* is placed above the second measure, and *f* is placed above the final measure. The left hand plays a steady accompaniment of chords.

Second system of musical notation. The right hand continues with a melodic line, including a triplet in the final measure. The left hand accompaniment includes some notes with a 'V' marking above them.

Third system of musical notation. The right hand features a triplet in the final measure. The left hand accompaniment includes notes with 'V' markings above them.

Fourth system of musical notation. The right hand includes a triplet in the final measure. The dynamic marking *cresc.* is placed above the second measure, and *ff* is placed above the final measure. The left hand accompaniment includes notes with 'V' markings above them.

Fifth system of musical notation. The right hand includes a triplet in the final measure. The dynamic marking *f* is placed above the final measure. The left hand accompaniment includes notes with 'V' markings above them.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various musical notations such as slurs, accents, and triplets. The right hand has a complex melodic line with many beamed notes, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and complex melodic lines in both hands. The right hand continues with intricate patterns, and the left hand maintains a consistent accompaniment.

Third system of musical notation, showing further development of the musical themes. The notation includes slurs, accents, and triplets. The right hand's melody is highly detailed, and the left hand's accompaniment is rhythmic and supportive.

Fourth system of musical notation, concluding the piano section. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, while the left hand has a bass line with triplets. The system ends with a double bar line and a key signature change.

(Trumpets on the Stage.)

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various musical notations such as slurs, accents, and triplets. The right hand has a complex melodic line with many beamed notes, while the left hand provides a steady accompaniment. The system begins with a forte (*f*) dynamic marking.

The first system of music features a piano accompaniment. The right hand plays a series of chords and a melodic line with a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

The second system of music continues the piano accompaniment. It includes a *ff* (fortissimo) dynamic marking and a triplet of eighth notes in the right hand.

CHO.

Oh, hap - pi - ness stu - pen - dous, The brave has won the
Oh, hap - pi - ness! The brave has won the
The brave has won the

The third system of music shows the piano accompaniment continuing, with the right hand playing chords and the left hand playing a simple bass line.

fair; We bless the fates that send us So won - der - ful - a pair! We

CHO. fair; We bless the fates that send us So won - der - fu' a pair!

fair; We bless the fates that send us So won - der - ful a pair! We

bow in loy - al du - ty To hail the hap - py truth, When

CHO. To hail the hap - py truth. When

bow in loy - al du - ty To hail the hap - py truth, When

val - our weds with beau - ty, And both with love and youth!

CHO. val - our weds with beau - ty, And both with love and youth!

val - our weds with beau - ty, And both with love and youth!

rit. *a tempo*

Trumpets on the Stage.

rit. *ff* *a tempo* ³

CHO.

Hail! Hail! Once more hail!

Hail! Hail! Once more hail!

Hail! Hail! Once more hail!

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand, often in groups of three, and a steady eighth-note accompaniment in the left hand.

(Trumpets on the Stage.)

ff

The piano accompaniment consists of a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand, providing a strong accompaniment for the trumpets.

The piano accompaniment continues with the same rhythmic pattern, concluding with a double bar line.

Nº 4.

SONG. (Niki.)

"I DON'T CARE."

Allegro.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of four measures. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady accompaniment of quarter notes. Dynamics include *f* (forte) and *sf* (sforzando).

Moderato.

NI.

1. Your speeches have been ve - ry long, With - out the slight - est
 2. I can - not say quite what I should, I don't know how to

The piano accompaniment for the first vocal line is in 2/4 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano).

NI.

ques - tion; But now they're done, and noth - ing's wrong - Ex - cept - ing my di -
 flat - ter; I on - ly want to do you good, And if I can't, no

The piano accompaniment for the second vocal line continues the harmonic support with a melodic line in the right hand and a harmonic accompaniment in the left hand.

NI.

- ges - tion! You know I'm not an or - a - tor, And speeches don't much
 mat - ter! I won - der why you stand so stiff, Be - cause it must hurt

The piano accompaniment for the third vocal line concludes the piece with a melodic line in the right hand and a harmonic accompaniment in the left hand.

NI.

charm me; We think them all a beast-ly bore, We
you so. It makes you all look just as if Sup -

cresc.

NI.

fel-lows in the arm-y! I meant to say some
- plied by Ma-dame Tus-saud! I'm sor-ry if I'm

NI.

sil-ly stuff, But when I had ar-rang'd it, I
not po-lite, But since I have be-gun it, I

cresc.

NI.

wrote it down up-on my cuff And some one went and chang'd it!
thought I'd wake you up to-night, And now I guess I've done it!

poco rit.

Tempo di Valse.

NI. *rit.* *a tempo*

I like a bit of fun, I like fresh air and sun; I'm just that kind—

p rit. *a tempo*

NI. Hope you don't mind! — An - y - thing dull and slow Gets on my

cresc.

NI. *rit.* *a tempo*

nerves, you know— Tho' that may suit your lot, Me it does not!

rit. *f a tempo*

Tempo di marcia.

NI. I am a reg - u - lar

f *p*

NI. sol - dier boy, Not an old frump or du - en - na!

NI. Give me a life that I can en - joy; Give me a whiff of Vi - en - na!

Tempo di Valse.

NI. Waltz - es and wine, and a laugh - and song, That's what I've

cantabile

NI. wan - ted my whole life long; I'm born so, I'll stay so, and

poco rit.

accel. *a tempo vivo*

NI. that's my har - angue. And if you don't like it, I don't care a

a tempo vivo

NI. hang! No, if you don't like it, I don't care a hang!

cresc. *f.*

Più allegro.

NI.

NI.

sf.

No 4a

EXIT.

Tempo di Marcia ed lento.

Piano.

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano dynamic marking (p) and a fermata over the first measure. The melody in the right hand is composed of quarter and eighth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece with two staves. The right hand features a series of chords and moving lines, while the left hand maintains a consistent rhythmic pattern. The tempo remains marked as 'Tempo di Marcia ed lento'.

The third system shows further development of the musical themes. The right hand has more complex chordal structures, and the left hand continues its accompaniment. The overall mood is solemn and measured.

The fourth system includes a 'cresc.' (crescendo) marking in the right hand, indicating a gradual increase in volume. The musical texture becomes slightly denser as the piece progresses.

The fifth and final system on this page concludes the piece. It features a final cadence in the right hand and a sustained accompaniment in the left hand. The piece ends with a double bar line.

DUET. (Helene and Frederica.)

"A LOVE OF MY OWN."

Andantino.

Helene. HELENE.

Piano. *p dolce*

1. The

HEL.

wed - ding day is end - ed, When I was at his side In
used to noise and ri - ot, To rev - el and to roam; And

HEL.

lace and sat in splen - did, At last a hap - py
now he finds the qui - et, The same ness of the

HEL.

bridel My fath er gave his bless - ing, The
home! Oh, shall I tame the rov - er, And

cresc.

HEL.

time for fear is done, And bliss beyond ex -
 keep him near to me, Or when a day is

HEL.

- press - ing For - ev - er has be - gun!
 ov - er Once more will he be free?

FREDERICA.

You are hap - py now you mar - ry, Free - from an - y
 If you're like a ser - pent clev - er, Gen - tle as a

L.H.

FRE.

doubt; But your trou - bles will not tar - ry -
 dove, Then perhaps you'll keep for ev - er

HELENE.

FRE. For marriage is - nt
Blow hot and cold in

Keep a sharp look - out?
Such a man in love!

espress.

HEL. play!
turn!

FRE. For mar - riage is - nt play!
Blow hot and cold in turn!

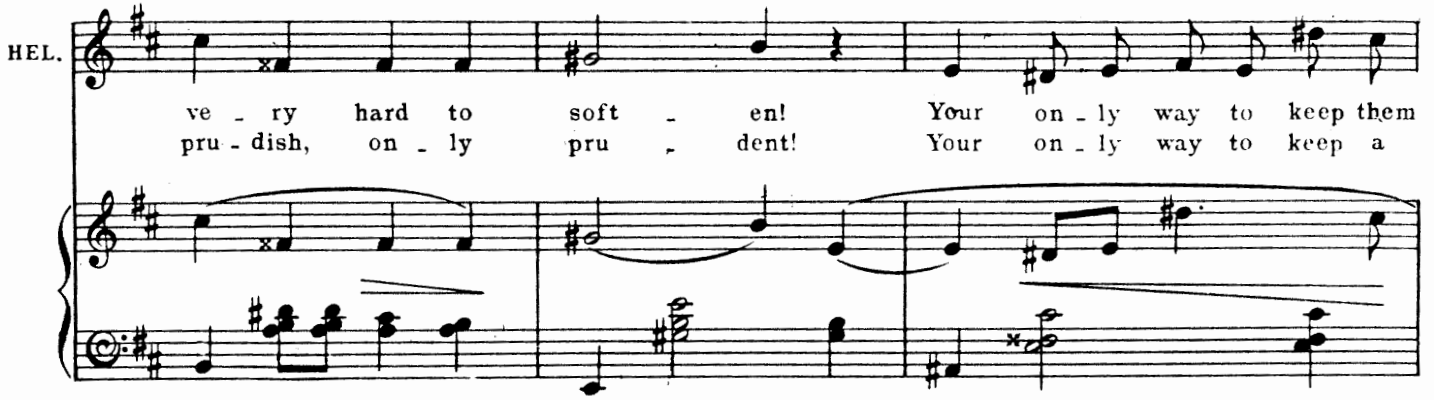
HEL. One learns from day to
Your frost will make him

HEL. day!
burn!

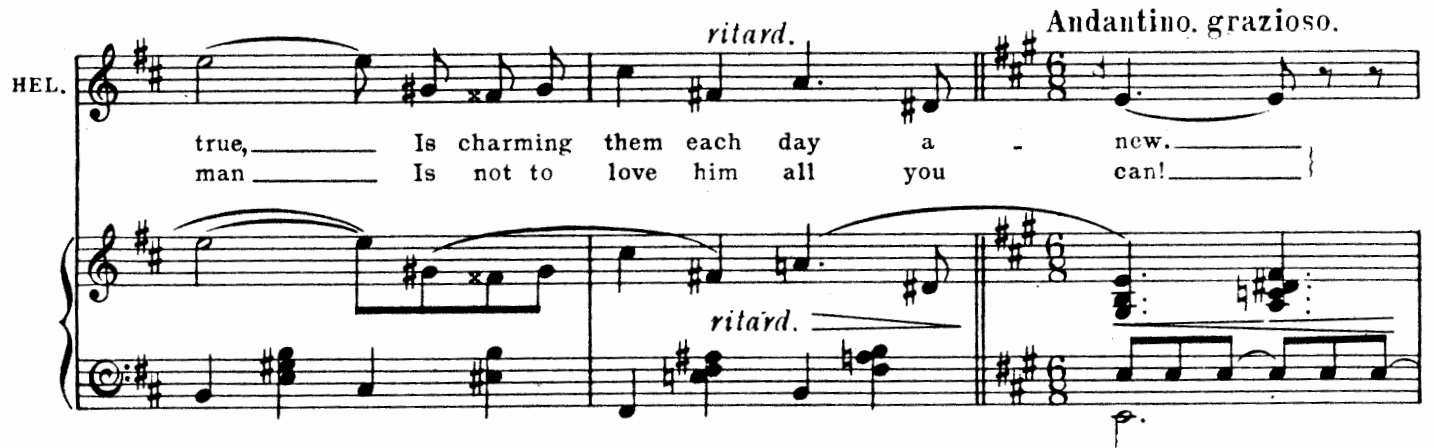
FRE. One learns from day to day!
Your frost will make him burn!

HEL. The hearts of hus - bands of - ten Are
And act as Cu - pid's stu - dent, Not

espressivo

HEL. 

ve - ry hard to soft - en! Your on - ly way to keep them
 pru - dish, on - ly pru - dent! Your on - ly way to keep a

HEL. 

ritard. *Andantino. grazioso.*
 true, _____ Is charming them each day a - new. _____
 man _____ Is not to love him all you can! _____

ritard.

HEL. 

So now I've a love, yes, a love of my own, The

HEL. 

hus - band that I _____ a - dore; _____ And I'll love him so well, and

espress.

HEL. love him a - lone, For ev - er and ev - er - more! So

FREDERICA. So

HEL. now I've a love, yes, a love of my own, The hus - band that I a -

FRE. now you've a love, yes, a love of your own, The hus - band that you a -

HEL. - dore; And I'll love him so well, and - love him a - lone. For

FRE. - dore; And I hope - he'll love you a - lone - For

cresc.

1. *ritard.* **Tempo!**

HEL. ev - er and ev - er - more! _____

FRE. ev - er and ev - er - more! _____

ritard. *p* **Tempo!**

2. *ritard.*

HEL. 2. He's ev - er and ev - er - more! _____

FRE. ev - er and ev - er - more! _____

ritard. *f* **a tempo**

No. 6.

TRIO. (Frederica, Niki and Lothar.)

"OUR UNLUCKY DYNASTY."

Allegro moderato.

Frederica.

Oh, this is aw-ful

FRE.

Fear-ful for us! Can it be law-ful Mar-ry-ing thus?

NIKI.

You were so cle-ver-

FRE.

Fa-tal-ly so-

All is no go!

NI.

Find-ing, how-ev-er- All is no go!

LOTHAR.

This be

mf *espress.*

Listesso tempo. (♩. = ♩)

LO. *ha - viours, sir, is fright - ful, Too dis - grace - ful to be borne! And my*

LO. *no - ble heart is quite full Of a blend of rage and*

LO. *scorn! Our un - luck - y dy - nas - ty Will be sim - ply up a*

FREDERICA.

LO. *Our un - luck - y - Our un - tree! Our un - luck - y - Our un -*

Poco più vivo.

FRE. - luck - y dy - nas - ty! _____

NIKI.

You ought to have ask'd me at

LO. - luck - y dy - nas - ty! _____

Poco più vivo.

NI. first, _____ And then I'd have told you the worst! _____ Your

NI. meth - ods were sim - ply ab - surd, _____ You nev - er let me say a

NI.
word! _____ You made me do just what you chose, _____ And

cresc.

NI.
now you blame me, I sup - pose! _____ You now know, per - haps, why I

rit.

rit.

FREDERICA.

Tempo I.

NI.
say _____ I thank you for no - thing - good - day!

Tempo I.

NIKI.

FRE.
scan - dal! What shall we do? That you must han - die, It's up to you!

FREDERICA.

NI. We were so clever, Fa - tal - ly so, Find - ing, how - ev - er,
 You were so clever, Fa - tal - ly so, Find - ing, how - ev - er,
 LOTHAR.
 We were so clever, Fa - tal - ly so, Find - ing, how - ev - er,

FRE. All is no go!- Oh, her High - ness!
 NI. All is no go!- Yes, it's
 LO. All is no go!- Oh, my cou - sin!

mf espress.

NI. hard on her, but still, She'll have woo - ers by the doz - en, Get a -

FREDERICA.

Our un - luck - y dy - nas - ty Will be

NI. - no - ther when you will!

LOTHAR.

Our un - luck - y dy - nas - ty Will be

FRE. sim - ply up a tree, Our un - luck - y, - Our un -

LO. sim - ply up a tree, Our un - luck - y, - Our un -

Poco più vivo.

FRE. - luck - y dy - nas - ty! — I thought that your love was so

LO. - luck - y dy - nas ty! —

Poco più vivo.

FRE. *strong-* _____ If

NIKI. Well, then, it ap - pears you were wrong! _____

FRE. that's how the case will turn out= _____

NI. You'll get in - to trou - ble, no

FRE. They'll pen - sion me off on half - pay, _____ For

NI. doubt! _____

cresc. (b)

FRE. *I did it all, I may say!*

NI. *rit.*
I'm no one, of course, that is

NI. *Tempo l.*
right— I thank you ex-treme-ly.— good-night!

LOTHAR. *mf espress.*
This be-

NI. *And my*

L.O. *- ha - viour, sir, is fright - ful, Too dis - grace - ful to be borne!*

NI. mod - est heart is quite full Of a blend of rage and

FREDERICA.
Our un - luck - y dy - nas - ty Will be

NI. scorn! Our un - luck y dy - nas - ty Will be

LOTHAR.
Our un - luck - y dy - nas - ty Will be

FRE. sim - ply up a tree! Our un - luck - y, -

NI. sim - ply up a tree! Our un -

LO. sim - ply up a tree!

rit.

FRE. Our un - luck - y dy - nas - ty! _____

NI. - luck - y - Our un - luck - y dy - nas - ty! _____ I'm

LO. Our un - luck - y dy - nas - ty! _____

Poco più lento.
NIKI.

wea - ry and rea - dy to drop, _____ So this con - ver - sa - tion must

NI. stop! _____ I think that e - nough has been said _____

ritard.

NI. I'll go to bed!

Più lento.
LÖTHAR.

This in -

LO. - gra - ti - tude is fright - ful, Too dis - grace - ful to be

FREDERICA.

And my mod - est heart is quite full Of a blend of rage and borne!

FRE. scorn! Our un - luck - y dy - nas - ty Will be sim - ply up a

L.O. Our un - luck - y dy - nas - ty Will be sim - ply up a

p

FRE. tree, Will be sim - ply up a tree, Dear

L.O. tree, Will be sim - ply up a tree, Dear

dim.

FRE. me, dear me!

L.O. me, dear me!

pp

No. 7.

WALTZ DUET. (Niki and Montschi.)

"THE WALTZ DREAM."

Vivo.

Piano.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a lively melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The dynamic marking is *f* (forte).

NIKI.

Meno mosso.

I walk'd in the blossoming gar - - den, And

Niki's vocal entry is marked *Meno mosso*. The melody is simple and lyrical, with lyrics: "I walk'd in the blossoming gar - - den, And". The piano accompaniment continues with a steady accompaniment.

NI.

sud - den - ly paus'd with a start - - - I heard such a mag - ic - al

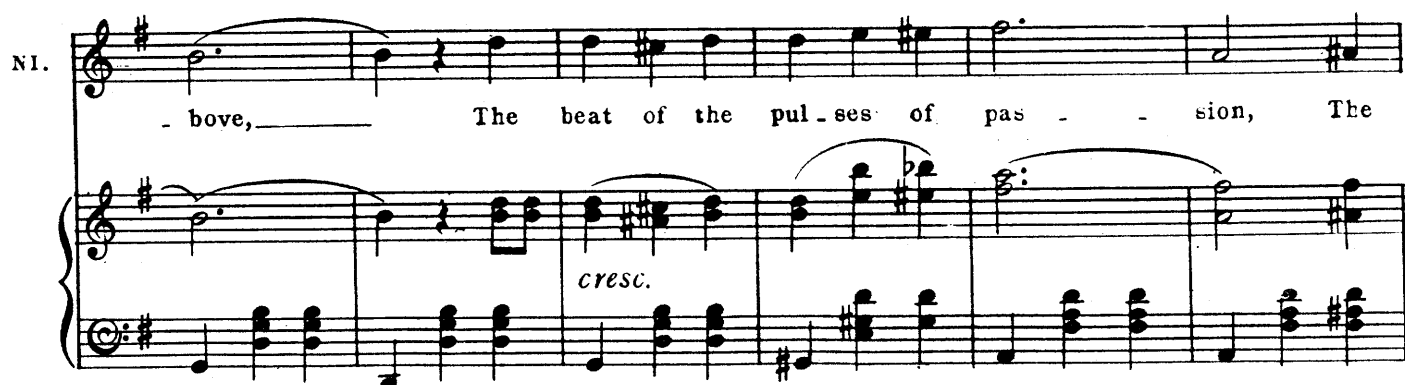
Ni's vocal entry begins with a rest, then enters with the lyrics: "sud - den - ly paus'd with a start - - - I heard such a mag - ic - al". The piano accompaniment provides harmonic support.

NI.

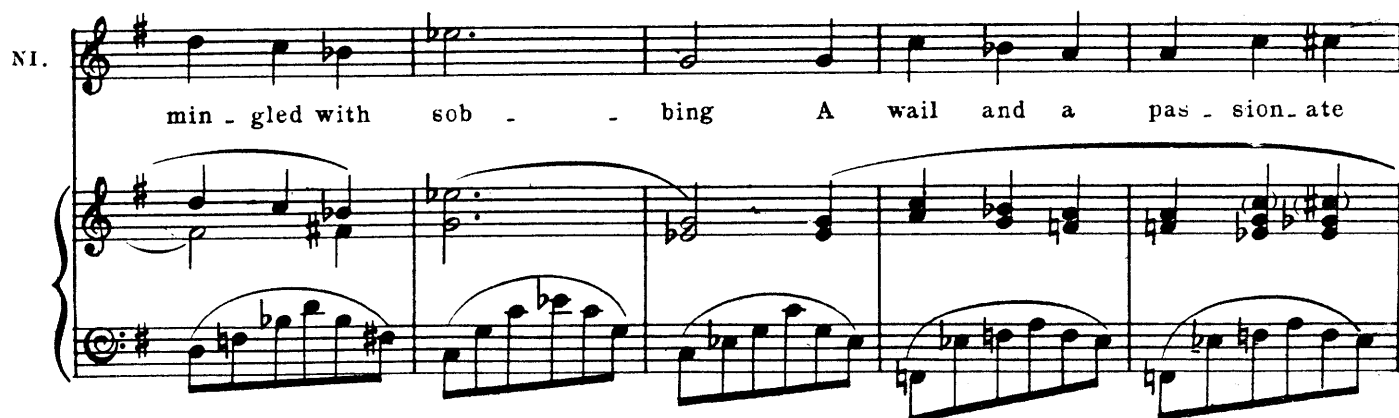
mu - - sic, The song of my home and my heart! - - - A

Ni's vocal entry continues with the lyrics: "mu - - sic, The song of my home and my heart! - - - A". The piano accompaniment concludes the phrase.

NI.  *tune full of joy and of sad - - ness, Like night-in-gales' mu - sic a -*

NI.  *- bove, _____ The beat of the pul - ses of pas - - sion, The*
cresc.

NI.  *ec - ho of youth and of love! _____ A laugh - ter*
rit. *a tempo*
espress.

NI.  *min - gled with sob - - bing A wail and a pas - sion - ate*

NI. *poco rit.*
cry — It set th heart of me throb —

NI. — bing With dreams of the days — gone by!

NI. *più tranquillo*
Like an en thral - ling Mag - ic it seems, Call - ing, and call - ing,

pp più tranquillo

NI. Waltz of my dreams! joy that is sad - ness, Pain that is bliss,

NI. *NIKI.*
poco stringendo
Storm - y as mad - ness, Soft as a kiss! Now sor - row - la - den,

MON. *MONTSCI.*
Now sor - row - la - den,

p poco stringendo

NI. Now full of joy, Call - ing to mai - den, Call - ing to boy -

MON. Now full of joy, Call - ing to mai - den, Call - ing to boy -

cresc.

NI. *Più mosso.*
Love that en - tran - ces,

MON. *rit.*
Join in the dan - ces, Ours is to - day -

Più mosso.
mf

NI.
MON.

Love, love in May! Join in the dances Ours is to-day—
Join in the dances Ours is to-day—

poco f

NI.
MON.

Love that en - tran - ces, Love, love in May!
Love that en - tran - ces, Love, love in May! *al tempo mosso*

rit.
rit.
p rit. cresc. *f*

NIKI. *Meno mosso*

Come out to the music and lis - - ten, There's

NI. mag - ic to - night in the moon; _____ The stars in the

The first system of the musical score. The vocal line (NI.) is in G major and 4/4 time. The lyrics are "mag - ic to - night in the moon; _____ The stars in the". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line of chords.

NI. hea - ven will glis - - - ten, And dance to the time of the

The second system of the musical score. The vocal line (NI.) continues with the lyrics "hea - ven will glis - - - ten, And dance to the time of the". The piano accompaniment continues with the same melodic and harmonic structure.

NI. tune! _____ For - get all the pit - i - ful pres - -

The third system of the musical score. The vocal line (NI.) has the lyrics "tune! _____ For - get all the pit - i - ful pres - -". The piano accompaniment continues with the same melodic and harmonic structure.

NI. - ent. The past will come back as we sing; _____ The

The fourth system of the musical score. The vocal line (NI.) has the lyrics "- ent. The past will come back as we sing; _____ The". The piano accompaniment continues with the same melodic and harmonic structure.

NI. *rit.*
 days that were care-less and plea-sant, Of hap-pi-ness, love, and

cresc. *rit.*

NI. *a tempo*
 spring. Then come from the glit-ter and splen-

MONTSCI.
 Then come from the glit-ter and splen-

espress.

NI. -dour, And out in the night let us roam, Where

MON. -dour, And out in the night let us roam, Where

espress.

NI. *rit.*
 mu - sic is joy - ous and ten - - der - The won - der - ful

MON.
 mu - sic is joy - ous and ten - - der - The won - der - ful

rit.

NI. *piu tranquillo*
 walt - es of home! _____ Like an en - thral - ling

MON.
 walt - es of home! _____ Like an en - thral - ling

pp piu tranquillo

NI. Mag - ic it seems; Call - ing and call - ing, Waltz of our dreams!

MON.
 Mag - ic it seems; Call - ing and call - ing, Waltz of our dreams!

NI.
MON.

Joy that is sad - ness, Pain that is bliss; Stor - my as mad - ness,

Joy that is sad - ness, Pain that is bliss; Stor - my as mad - ness,

NI.
MON.

poco stringendo

Soft as a kiss! Now sor - row - la - den, Now full of joy -

Soft as a kiss! Now sor - row - la - den, Now full of joy -

p poco stringendo

NI.
MON.

Call - ing to mai - den, Call - ing to boy -

Call - ing to mai - den, Call - ing to boy - Join in the dan - ces

rit.

rit.

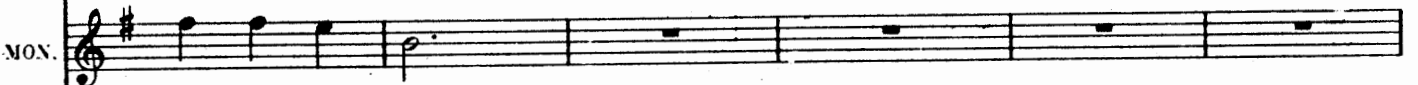
cresc.

rit.

Piu mosso.

NI. 

Love that en - tran - ces, Love, love in May!

MOX. 

Ours is to - day

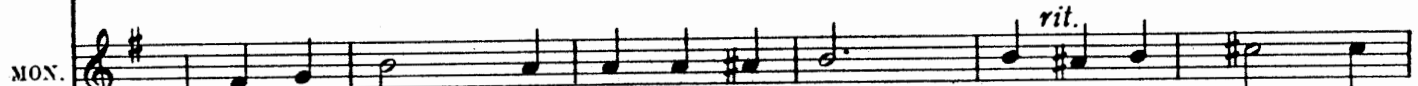
Più mosso.



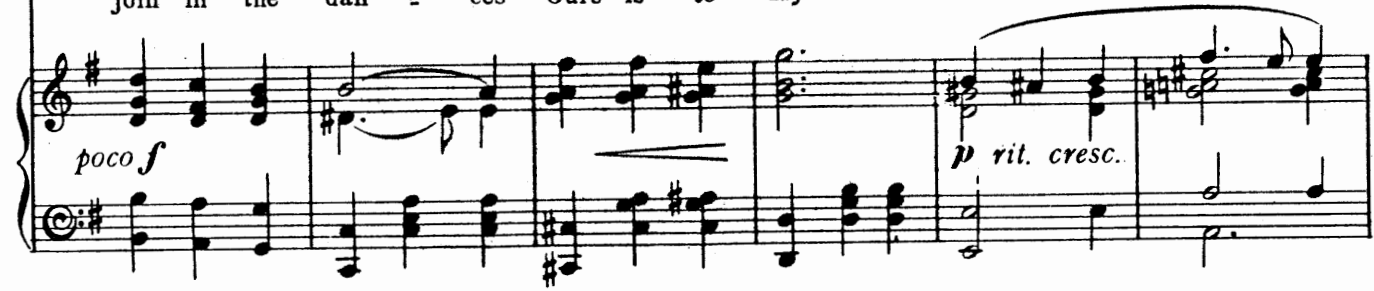
mf

NI. 

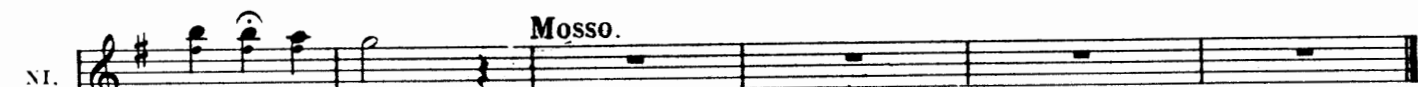
Join in the dan - ces Ours is to - day- Love that en - tran - ces,

MOX. 

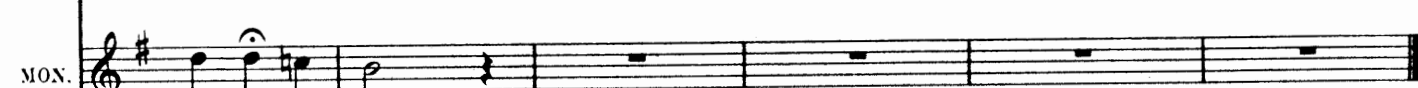
Join in the dan - ces Ours is to - day- Love that en - tran - ces,



poco f *p rit. cresc.* *rit.*

NI. 

Love, love in May!

MOX. 

Love, love in May!

Mosso.



f *a tempo* *ff*

No 8.

FINALE.-ACT I.

(Helene, Niki, Frederica, Lothar, Joachim.)

Andantino quasi allegretto. HELENE.
poco rit:

Helene. You are a -

Piano. *p* *poco rit:*

HEL. *a tempo*

- lone; I'm glad that it is so, For there is

HEL. *espress:*

some - thing that I want to know; I could not ask with all the peo - ple

HEL. NIKI.

near - Now, will you tell me, do you love me, dear? Of course, of

NIKI.

NIKI.

course! I ought to say so glad - ly; You are my wife— I have to love you

HELENE.

And yet not once you've told me all the day. —

NIKI.

mad - ly! It would not

espressivo *cres:*

NIKI.

do for me to talk that way: — I am not sure if pæ - lace

NIKI.

et - i - quette Would let me ev - en think of love_ as yet. — A man like

NIKI.

me must feel a cer-tain shy-ness Be-fore a bride who is a Roy-al

Cres.

Detailed description: This block contains the first vocal line for NIKI and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "me must feel a cer-tain shy-ness Be-fore a bride who is a Roy-al". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a melodic line in the right hand and a more rhythmic, harmonic line in the left hand. A dynamic marking of *Cres.* (Crescendo) is placed above the piano part.

NIKI.

High-ness!

HELENE. *Grazioso.* But

Grazioso.

Detailed description: This block contains the second vocal lines for NIKI and HELENE, along with the piano accompaniment. NIKI's line is in a treble clef with the lyrics "High-ness!". HELENE's line is in a treble clef with the lyrics "But". The piano accompaniment is in a grand staff. The tempo/mood marking *Grazioso.* appears above HELENE's line and below the piano part. Dynamic markings include *p* (piano) in the piano part.

HEL.

he is my love, and he is my own, The hus-band that I — a —

Detailed description: This block contains the third vocal line for HELENE and the piano accompaniment. The vocal line is in a treble clef with the lyrics "he is my love, and he is my own, The hus-band that I — a —". The piano accompaniment is in a grand staff. The tempo/mood marking *Grazioso.* is present above the piano part.

HEL.

-dore, — And I love him so well, and love him a-lone, For

espress.

Detailed description: This block contains the fourth vocal line for HELENE and the piano accompaniment. The vocal line is in a treble clef with the lyrics "-dore, — And I love him so well, and love him a-lone, For". The piano accompaniment is in a grand staff. The dynamic marking *espress.* (Espressivo) is placed above the piano part.

HEL. ev - er and ev - er - more! — The

NIKI. Oh, soon I'll be free, yes, free and a - lone As

HEL. hus - band that I a - dore, — And I love him so well, And

NIKI. I have been be - fore, — And I'll go — a

HEL. love him a - lone, For ev - er and ev - er - more! —

NIKI. way of my - own - They'll see - me here no more! —

Tempo I. HELENE.

HEL. What do you mean? You do not love me, then?

HEL. You, I have cho-sen from all o-ther men?—

NIKI. I was a

NIKI. man once that could love you dear-ly; I'm no-thing now— I am a Con-sort

HELENE. And are you

NIKI. mere-ly. A pup-pet Prince, to play a pet-ty part!—

Più lento.

HEL. say - ing this to break my heart? —

NIKI. I can - not help it— can't you

Più lento.

NIKI. un - der - stand? Now let me say good - night and kiss - your hand! — For - give me

NIKI. now if I have caus'd you sor - row, And then for - get me up - on the

cres:

HELENE.

For - give? for - get? but why should it be so?

NIKI. mor - row! You

NIKI.

shall be free— it's best that I should go!

dim. *p espress.*

HELENE.

And yet I dream'd that life would be de - light -

cres.

NIKI.

Ah, so did I; to both our dreams—good - night!

molto

HELENE.

And yet I dream'd that life would be de - light -

espress. *cres.*

HEI. *rit:*
To both our dreams—good . night!—

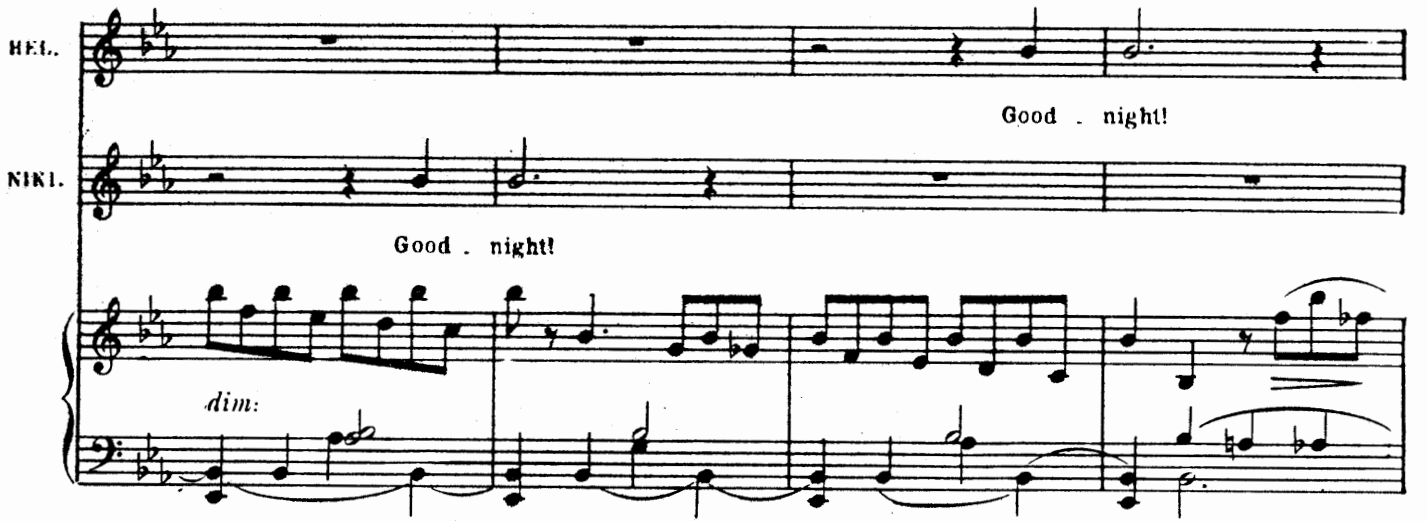
NIKI. *rit:*
Ah, so did I; to both our dreams—good . night!—



HEI. Good . night!

NIKI. Good . night!

dim:



HELENE and NIKI exeunt.

pp *p dolce*



INTERMEZZO.

The first system of the Intermezzo consists of two staves. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The treble staff has a melodic line with slurs. The bass staff includes dynamic markings: *espress:* and *cresc:*. The music features chords and eighth-note accompaniment.

The third system shows the continuation of the melodic and accompanimental lines. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

The fourth system includes dynamic markings: *dim: sempre* in the bass staff, *L.H.* above the treble staff, and *Pause.* at the end of the system. The music features chords and eighth-note accompaniment.

Moderato.

The fifth system is marked *Moderato.* and features dynamic markings *pp* and *p*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

The sixth system continues the piece with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The music features chords and eighth-note accompaniment.

Moderato.

(Through the drawn curtains appear the heads of

FREDERICA, LOTHAR and JOACHIM.)

(JOACHIM and FREDERICA come out through the curtains, and slip down, one right, the other left, LOTHAR comes down between them.)

FRED. Our un-luck-y dy-nas-ty Will be sim-ply up a tree! Our un-

JO. Our un-luck-y dy-nas-ty Will be sim-ply up a tree!

LO. Our un-luck-y dy-nas-ty Will be sim-ply up a tree!

RED. *luck - y-*

JO. *Our un - luck - y-*

I.O. *Our un - luck - y dy - nas - ty!*

rit:

pp

(They go off sorrowfully like a funeral march.)

dim: sempre

(All bend at once.)

(They disappear behind the curtains.)

dim: sempre

ppp

p

(MONTSCI enters stealthily. goes to NIKI'S door, listens and knocks.)

Spoken. MONTSCI. 'St! Niki.

Allegretto.

Musical score for the first system, featuring piano accompaniment in 2/4 time with a key signature of two sharps. The piece is marked 'Allegretto' and 'p'.

NIKI. That you? I'm ready! MONTSCI. So are the girls! NIKI. Come on then! (NIKI and MONTSCI go arm

Tempo di Valse.

Musical score for the second system, featuring piano accompaniment in 3/4 time with a key signature of two sharps. The piece is marked 'Tempo di Valse'.

in arm.)

(LOTHAR, unseen, puts his head through the curtains right.)

(Both

Musical score for the third system, featuring piano accompaniment in 3/4 time with a key signature of two sharps. The piece is marked 'poco rit.', 'accel:', and 'a tempo'.

whistle and dance off along the terrace.)

Musical score for the fourth system, featuring piano accompaniment in 3/4 time with a key signature of two sharps. The piece is marked 'cresc:'.

(LOTHAR comes out from the curtains, looks after them, shaking his fist.)

Più lento.

Musical score for the fifth system, featuring piano accompaniment in 6/8 time with a key signature of two sharps. The piece is marked 'Più lento.', 'cresc:', and 'poco accel: dim:'.

Quick curtain.

Risoluto.

Musical score for the sixth system, featuring piano accompaniment in 2/4 time with a key signature of two sharps. The piece is marked 'Quick curtain.', 'p', and 'ff'.

Act II.

MARCH CHORUS.

No. 9.

Tempo di marcia.

Piano.

The first system of the piano accompaniment consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The left-hand staff begins with a bass clef and contains a bass line with eighth and sixteenth notes, also starting with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

The second system of the piano accompaniment consists of two staves. The right-hand staff continues the melodic line with eighth and sixteenth notes. The left-hand staff continues the bass line with eighth and sixteenth notes.

The third system of the piano accompaniment consists of two staves. The right-hand staff continues the melodic line. The left-hand staff continues the bass line. A *cresc:* (crescendo) marking is placed above the right-hand staff in the middle of the system.

The fourth system of the piano accompaniment consists of two staves. The right-hand staff continues the melodic line. The left-hand staff continues the bass line. A *f* (forte) dynamic marking is placed above the right-hand staff in the middle of the system. The instruction "(Band on stage.)" is written above the right-hand staff towards the end of the system.

The fifth system of the piano accompaniment consists of two staves. The right-hand staff continues the melodic line. The left-hand staff continues the bass line.

(Curtain.rises.)

CHO. SOPRANO. ALTO.

Sil . ly girl, don't cry! Meet you by and

Sil . ly girl, don't cry! Meet you by and

CHO.

by! I'll come to-night,my dar . ling— You know why! Sil . ly girl, don't

by! I'll come to-night,my dar . ling— You know why! Sil . ly girl, don't

CHO.

cry! Meet you by and by! I'll come to-night,my dar . ling,— You know

cry! Meet you by and by! I'll come to-night,my dar . ling,— You know

(Whistling.)

CHO.

why!

(Whistling.)

why!

p (Orchestra and Stage Band)

CHO.

CHO.

I'll come to - night my dar - ling, - You know why!

I'll come to - night my dar - ling, - You know why!

ff

No. 10.

SONG.— (Franzi.) and CHORUS.

"THAT'S THE LIFE FOR ME!"

Words by
BASIL HOOD.

Allegretto.

Piano.

The piano introduction consists of two staves in 2/4 time, marked *Allegretto* and *f*. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The bass line follows a similar rhythmic pattern with notes G3, A3, B3, and C4.

FRA. *FRANZI.*

March - ing maid - ens, on we go, And at all the halts Let the oth - er

The first line of the song features a vocal line for Franzini and a piano accompaniment. The vocal line is in 2/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

FRA. na - tions know, Some Vi - en - na Waltz! When a man be -

CHO. *SOPRANO.* Some Vi - en - na Waltz!

ALTO. Some Vi - en - na Waltz!

The chorus section includes vocal lines for Franzini, Soprano, and Alto, along with a piano accompaniment. The vocal lines are in 2/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

FRA. *poco rit:*
 - gins to frown. Give a sul - ky glance. Then I take my fid - dle down,
cres: poco rit:

FRA. *più rit:* *Un poco più mosso.*
 And I make him dance! Light - of - heart and light of
più rit:
 CHO. Yes, we make him dance!
 Yes, we make him dance!

Un poco più mosso.
più rit.

FRA. head, Light of purse, may be -
 CHO. Light of purse, may be!
 Light of purse, may be!

f p fp

FRA. *rit.*
 Light of love, as some have said, That's the life for

FRA. *più rit.* **Tempo di Valse (moderato.)**
 me! That's the life for me! One hand for the fid - die, And

CHORUS *più rit.*
 That's the life for me!
 That's the life for me!

Tempo di Valse (moderato.)

FRA. *rit.* *a tempo*
 one for the bow; And you shall have mu - sic Wher - ev - er you go!

CHORUS *a tempo*
 It's
 It's

rit. *f a tempo*

RA.
HO.

God grant you—as
up and down the mid - dle The world and his wife; God grant you—as
up and down the mid - dle The world and his wife; God grant you—as

CA.
CO.

Più lento. *rit.*
part - ner The love of your life. There are no bet - ter things on
part - ner The love of your life.
part - ner The love of your life.

Più lento. *p* *rit.*

SA.

earth. Than mu - sic, love and laugh - ter! Of laughter I have tried the worth, And

FRA. love may come here - af - ter! If love should come to me, I pray (While

cresc:

FRA. rit: yet I have the chance to), I still may have the heart to play A

a tempo più mosso

rit: *poco string.*

FRA. rit: tune that you may dance to! Ah!

a tempo

CHO. There are no bet - ter things on earth Than

There are no bet - ter things on earth Than

rit: *mf a tempo*

RA. — and laugh - ter! Ah!

HO. mu - sic, love and laugh - ter! Of laugh - ter I have tried the worth, And —

mu - sic, love and laugh - ter! Of laugh - ter I have tried the worth, And —

RA. — here - af - ter! If love should come to me, I pray, (While

HO. love may come here - af - ter! If love should come to me, I pray, (While

love may come here - af - ter! If love should come to me, I pray, (While

a tempo string.

RA. *rit.* yet I have the chance to), I still may have the heart to play A

HO. *rit.* yet I have the chance to), I still may have the heart to play A

yet I have the chance to), I still may have the heart to play A

rit. *a tempo string.*

poco rit: *a tempo più string:*

FRA. tune that you may dance to! I still may have the heart to play A

poco rit: *a tempo più string:*

CHO. tune that you may dance to! A

tune that you may dance to! A

poco rit: *a tempo più string:* *cres:*

Tempo I.

FRA. tune that you may dance to.

CHO. tune that you may dance to!

tune that you may dance to!

Tempo I.

FRA. Mer - ry maid - ens, down the road Still we stray and play;

FRA. Sup and find a night's a - bode, Give a waltz to pay!

CHO. Give a waltz to
Give a waltz to

FRA. Now and then we win a smile, Now and then a sigh;

CHO. pay!
pay!

FRA. Love and kiss a lit - tle while, Then we say good - bye!

CHO. Then we say good -
Then we say good -

pü rit:
pü rit:
cres:
pü rit:

Poco più mosso.

FRA. Light of heart and light of head, Light of purse, may be -

CHO. -bye! Light of purse, may

CHO. -bye! Light of purse, may

Poco più mosso.

FRA. Light of love, as some have said, That's the life for me!

CHO. be -

CHO. be -

rit:

rit:

più rit. **Tempo di Valse (moderato.)**

FRA. That's the life for me! One hand for the fid - dle, And one for the bow, And

più rit.

CHO. That's the life for me!

CHO. That's the life for me!

più rit. **Tempo di Valse (moderato.)**

FRA. *rit.* you shall have mu - sic Wher - ev - er I go! *a tempo*

CHO. *rit.* One hand for the fid - dle, And *a tempo*
 One hand for the fid - dle, And

rit. *f a tempo*

FRA. *Mosso.* And you shall have mu - sic Wher - ev - er I go!

CHO. *Mosso.* one for the bow, And you shall have mu - sic Wher - ev - er we go!

Mosso. *ff*

No. 11.

DUET. (Franzi and Niki.)

"MY DEAR LITTLE MAIDEN."

Allegretto molto moderato.

Piano.

The piano introduction is in 4/8 time, key of B-flat major. It features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. A piano dynamic marking 'p' is present. The piece concludes with a final chord in the right hand.

NIKI.

Come hith - er, my dear lit - tle maid - en, You—

The vocal line for Niki begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat major).

NI.

girl from the dear old town!— You— seem like a ray of

The vocal line for NI starts with a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with chords and a bass line. The key signature remains one flat.

NI.

sun - shine Thro' a rift in the cloud come down! For

The vocal line for NI continues with a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment concludes with a final chord in the right hand. The key signature has one flat.

N1. we are two poor lit - tle peo - ple, A - drift on the world's high -

cresc.

N1. - way- Why can't we be hap - py to - geth - er, With

dim.

N1. laugh - ter and kiss - es - say? - Why can't we be hap - py to -

cresc.

N1. - geth - er With laugh - ter and kiss - es - say?

poco rit.

dim. poco rit.

FRANZI.
a tempo

Oh, sir, if you please— oh, sir, if you please, Do not break my heart with

a tempo
p espress.

FRA.

words like these! They're so sweet, so— sweet to me—

FRA.

But it's bet-ter not, it— must not be! I'm a poor and hum-ble

cresc.

FRA.

maid - - en, And you are a gen - tle - man-

FRA. *rit.*
 If you take my heart and break it, I must mend it how I

FRA. *Tempo di Valse lente.*
 can! _____

NLKI.
 Oh, you're love - ly! you're de - light - full! Oh, you

Tempo di Valse lente.

FRA. No, I can - not, nev - er, nev - er!

NI. dar - ling of my heart! _____

FRA. *It is best for us to part!*

cresc. *espress.*

NIKI. *Oh, you dar - ling of my heart!*

FRA. *Yes, it's best for us to part!*

NI. *Come to me and nev - er part!*

cresc. *p*

Tempo 1.

NIKI. *Don't*

p

NI. leave me, my dear lit - tle maid - en, For - get all trou - ble and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "leave me, my dear lit - tle maid - en, For - get all trou - ble and". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It features a steady bass line and a treble line with chords and some melodic movement.

NI. care; I'm - go - ing to make you hap - py, As -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "care; I'm - go - ing to make you hap - py, As -". The piano accompaniment continues with similar harmonic support, including a bass line and a treble line with chords and melodic fragments.

NI. hap - py as you are fair! I lov'd you the mo - ment I

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "hap - py as you are fair! I lov'd you the mo - ment I". The piano accompaniment continues with similar harmonic support, including a bass line and a treble line with chords and melodic fragments.

NI. saw you, There's no - bo - dy else but you, I'll

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "saw you, There's no - bo - dy else but you, I'll". The piano accompaniment includes a *cresc.* (crescendo) marking in the bass line. The system ends with a final chord in the piano accompaniment.

NI. nev - er kiss an - y oth - er, So - won't you kiss me

dim.

NI. too? I'll nev - er kiss an - y oth - er, So -

cresc.

NI. won't you kiss me too? Oh, sir, if you please—

poco rit. *a tempo*

dim. poco rit. *a tempo p espress.*

FRA. oh, sir, if you please; You will win my heart with words like these!

FRA. You're so sweet, so— sweet to me, It would be like heav'n if it

FRA. could but be! I'm a lit-tle lov-ing maid - - en,

cresc.

FRA. And you are the dear-est man! And I ought to go and

rit.

rit.

FRA. leave you— But I don't know how I

Tempo di Valse lente.

FRA. *can!*

NIKI.

Oh, you're love - ly! you're de - light - ful! Oh, you-

Tempo di Valse lente.

espress. pp

(He kisses her, and draws her up stage.)

NI.

espress.

NI.

Is - n't that far

p dolce

FRANZI.

NI.

bet - ter! Oh, you dar - ling of my heart!

molto

FRA. *rit.*
Kiss me, kiss me, ev - er! Take me, nev - er more to

NI. *rit.*
Kiss me, kiss me, ev - er! Take me, nev - er more to

cresc. *rit.* *f*

Tempo I.

FRA. part!

NI. part!

Tempo I.

p subito

morendo

p *pp*

pp

No. 12.

MARCH SCENE.

(Fifi, Hana, Joachim, Lothar and Girls.)

"THE LADIES' BAND"

Tempo di Marcia.

Piano.

ff

p

FIFI & GIRLS.

If you'd

cres:

FIFI & GIRLS.

FIFI.

name us, We are fam - ous, As the on - ly La - dies' Band! Each an

FIFI. HANA.

art - ist Of the smart - est You can find in all the land! You may

HANA. FIFI, HANA & GIRLS.

hear us. Sit - ting near us And we ven - ture to re - mark - When we've

FIFI, HANA & GIRLS.

end - ed, It is splen - did Hav - ing sup - per in the park!

HANA. RESI.

I per - form with grace - Elau - tist is my place -

p

PEPI. MIZZI.

I'm at the pi - a - no - Dou - ble bass!

LIZZI. FRITZI.

Cel - lo I can strum - I'm har - mo - ni - um,

MINNA. FIFI.

I play sec - ond fid - dle - I'm big drum!

LOTHAR.

Oh, if I were a maid, I should

10. think it a bliss When I cheer.i - ly play'd In a band like this! Will you

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "think it a bliss When I cheer.i - ly play'd In a band like this! Will you". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

10. HANA. take me as one, Give me some.thing to play— I will show how it's done, You be -

The second system of music features a vocal line and piano accompaniment. The vocal line is marked "HANA." and begins with a treble clef. The lyrics are: "take me as one, Give me some.thing to play— I will show how it's done, You be -". The piano accompaniment continues with a similar pattern to the first system.

HAN. JOACHIM. - gin this way! Tho' I can't play the drum, Or the fiddle or flute, You'll al -

The third system of music features a vocal line and piano accompaniment. The vocal line is marked "HAN." and begins with a treble clef. The lyrics are: "- gin this way! Tho' I can't play the drum, Or the fiddle or flute, You'll al -". The piano accompaniment continues with a similar pattern to the first system.

10. - low me to come As a raw re - cruit! Give one some - thing to do That will

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef. The lyrics are: "- low me to come As a raw re - cruit! Give one some - thing to do That will". The piano accompaniment continues with a similar pattern to the first system.

FIFL.

ALL.

There are cym-bals for you, So you can't go wrong! { You will }
 { We shall }
 JO. not take me long— We shall

ALL. learn ve - ry soon How to clash and to chime; { Ne - ver care } for the tune. If { you }
 { And a fig } { we }
 JO. learn ve - ry soon How to clash and to chime; And a fig for the tune. If we

ALL. keep { your } time! When you jan - gle The tri - an - gle To the
 { our }
 JO. keep our time!

ALL. HANA.

fid - dle and the drum, Wait a min - ute, Don't be - gin it Till the

HAN.

pro - per time has come' With the nim - ble Lit - tle

HAN.

cym - bal Pray re - mem - ber where you are; Play stac -

HAN.

- ca - to, Ob - bli - ga - to, At the thir - ty - se - venth bar!

1st GIRLS. Oh! how bold we are, Fight - ing fast and far,
 2nd GIRLS. Oh! how bold we are, Fast and far,

UNISON.
 Like a doz - en qua - vers In one bar!

1st GIRLS. Oh! it will be grand March - ing thro' the land,
 2nd GIRLS. Oh! it will be grand thro' the land to con - quer,

UNISON.
 With the mar - tial mu - sic Of our band!

The first system of music consists of two staves. The treble staff begins with a quarter rest followed by a quarter note, then a quarter note with a slur over it, and continues with a series of eighth and quarter notes. The bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece. A dynamic marking of *p* (piano) is placed above the bass staff in the third measure. The treble staff features a mix of eighth and quarter notes, while the bass staff maintains its eighth-note accompaniment.

The third system includes a *cres.* (crescendo) marking above the bass staff in the first measure and a *p* (piano) marking above the bass staff in the fourth measure. The treble staff has a melodic line with some slurs, and the bass staff continues with eighth notes.

The fourth system features a *mp* (mezzo-piano) dynamic marking above the bass staff in the fifth measure. The treble staff has a more active melodic line with slurs and accents, and the bass staff continues with eighth notes.

The fifth system concludes the page. The treble staff has a melodic line with slurs and accents, and the bass staff continues with eighth notes. The piece ends with a final chord in the bass staff.

Nº 13.

TRIO. (Franzi, Helene and Frederica.)

"TEMPERAMENT."

Andantino con molto.

Piano.

HELENE.

Will you tell me what I have won - der'd, But — could

HEL.

nev - er find — out yet? For the an - swer to — my

HEL.

ques - tion I can - not get! Say, are the I can - not get!

HEL.  *folks who live in Vi - en - na, Ve - ry po - lite, as I have been told— Men without*

HEL.  *feel - ing, men without pas - sion, Careless and cold?*

FRANZI.  I

FREDERICA.  Care - less and cold?—

FRA.  *Tempo di Valse, (moderato) poco accel.*

don't know, I don't know, If I'm dreaming the while— What say you? what say you?

FRA. *rit.* *a tempo*

You make me smile! — Cold are we, dull are we, What you call slow? —

rit. *a tempo* *cresc.*

FRA.

There's not one word of — it True, you must know, — There's not one

cresc. *mp*

FRA. *Allegro.*

word of — it True, you must know. We can kiss when

p

FRA.

were in — love Till the sky goes round a — bove, Till a fel — low

HELENE, *Più allegro*

HEL. Ah! _____

FRA. hard_ly feels If he's on his head or heels!

FREDERICA. They can kiss when they're in — love

cresc.
Più allegro

HEL. Till a fel_low hard_ly feels If he's on his

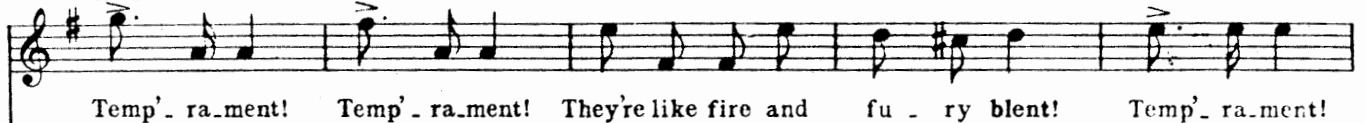
FRE. Till the sky goes round a _ bovel

HEL. head or heels!

FRANZI. Temp'_ ra_ ment! Temp'_ ra_ ment! We're like fire and fu _ ry blent!

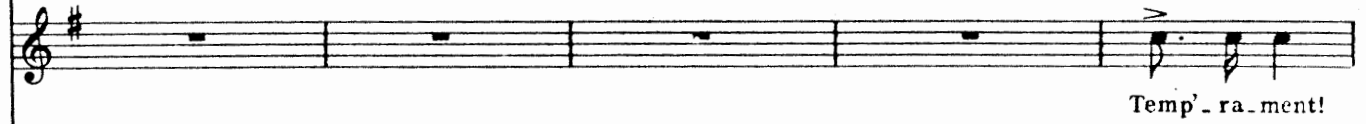
mf *p*

HELENE.



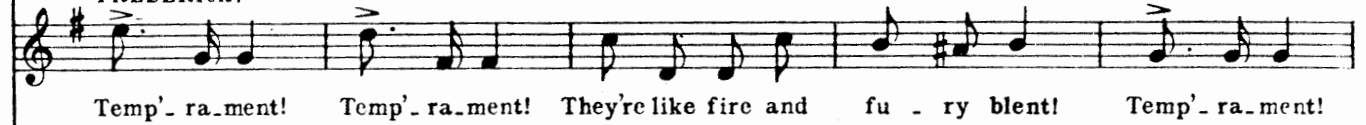
Temp' - ra - ment! Temp' - ra - ment! They're like fire and fu - ry blent! Temp' - ra - ment!

FRA.



Temp' - ra - ment!

FREDERICA.



Temp' - ra - ment! Temp' - ra - ment! They're like fire and fu - ry blent! Temp' - ra - ment!



mf *p* *mf*

HEL.



Temp' - ra - ment! Temp' - ra - ment! Temp' - ra - ment!

f₃ *f₃* *f₃* **Vivace.**

FRA.



Temp' - ra - ment! Temp' - ra - ment! Temp' - ra - ment!

f₃ *f₃* *f₃*

FRE.



Temp' - ra - ment! Temp' - ra - ment! Temp' - ra - ment!

f₃ *f₃* *f₃*



marcato *f₃* *f₃* *ff*



accel. *f*

Tempo I^o

HELENE.

Then let me

p

HEL. ask you one oth - er ques - tion; Tell me what is it Vi - en - na girls

HEL. do? Sure - ly the joys of love and its sor - rows You have been

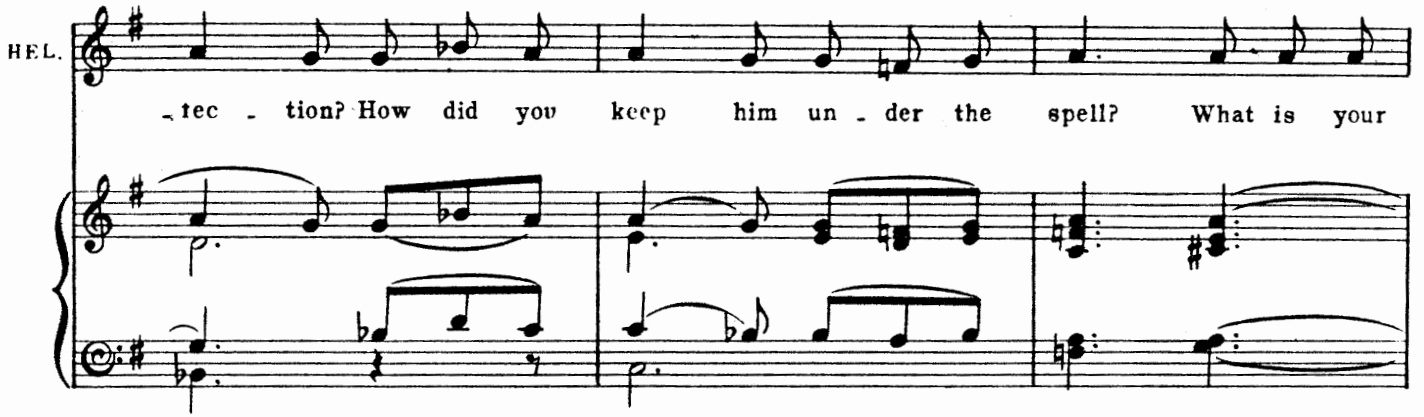
cresc.

HEL. through? How have you kin - dled a lov - er's af -

FRANZI.

I have been through!

p

HEL.  *Helene's first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: _tec - tion? How did you keep him un - der the spell? What is your*

HEL.  *Helene's second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: se - cret for winning a lov - er? Will you not tell?*

FRANZI.  *Franz's vocal line, in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: Will you not tell?—*

FREDERICA.  *Frederica's vocal line, in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: Will you not tell?—*

FRA.  *Frederica's second vocal line and piano accompaniment. The tempo is marked 'Tempo di Valse (moderato)'. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: don't know, I don't know If I'm dreaming the while— What say you? what say you? The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'poco accel.'.*

FRA. *rit.* *a tempo*

You make me smile! — Pray, do you ask me Of love and its joy? —

rit. *a tempo* *cresc.*

FRA. This ve - ry day I — have met my own boy! — This ve - ry

cresc. *mf*

FRA. *Allegro.*

day I — have met my own boy! If you'd capture

FRA. an - y — man, Look in this way— if you — can, Kiss him then, and kiss your best,

HELENE.

Ah! _____

FREDERICA.

FRA.

Nev - er mind a - bout the rest! If you'd cap - ture an - y - man, Look in this way -
Più allegro.

cresc.

HEL.

Kiss him then, and kiss your best, Nev - er mind a -

FRE.

if you can!

HEL.

- bout the rest!

FRANZI.

Temp' - ra - ment! Temp' - ra - ment! Then you will be quite con - tent!

mf

p

p

HEL. *Temp' - ra_ ment! Temp' - ra_ ment! Then you could be quite con_ tent! Temp' - ra_ ment!*

FRA. *Temp' - ra_ ment!*

FREDERICA. *Temp' - ra_ ment! Temp' - ra_ ment! Then you could be quite con_ tent! Temp' - ra_ ment!*

HEL. *Temp' - ra_ ment! Temp' - ra - ment!*

FRA. *Temp' - ra_ ment! Temp' - ra - ment!*

FRE. *Temp' - ra_ ment! Temp' - ra - ment!*

Vivace.

marcato

accel.

No. 14.

DUET. (Franzi and Lothar.)

"PICCOLO! PICCOLO!"

Allegretto moderato.

Piano.

LOTHAR.

1. A Vi - o - lin - who'd lost her beau, She met - a prince - ly
 2. The Pic - co - lo - said, "Come, my pet, And life - will be - one
 3. At last - he won - her heart and hand, And they - in - vi - ted

FRANZI.

LU.

Pic - co - lo! His tone was so ex - treme - ly high, She
 love du - et!" The Vi - o - lin, who knew his tricks, Made
 all the Band. "I do," said he, in ac - cents shrill; She

LOTHAR.

FRA. gave a pi-zzi-ca-to, sigh! Said he,—"My dar-ling,
 an-swer mere-ly, "Fid-dle sticks!" Said he,—"Oh come, my
 gave a mu-ted sigh, "I will!" The Or-gan, then, up -

FRANZI.

LO. share my throne, If I de- sert- you, I'll be 'blown!" And
 la- dy fair, Be with- me when- I take the air!" "You'll
 - on his own Struck up a bit of Men- dels- sohn! And


The
 Said
 And

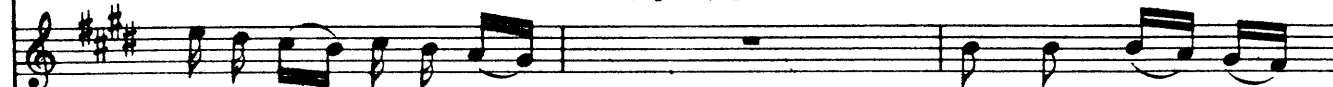
FRA. Vi- o- lin said, "No such thing! Id- on- ly be your se- cond string!" rit.
 she," It would- n't seem quite right, Ac- com- pa- ny- ing you to- night!"
 in a year or so you met And Vi- o- lette!


LO. if an- oth- er has my ring, She'd on- ly be my se- cond string!"
 find it a su- preme de- light Ac- com- pa- ny- ing me to- night!"
 in a year or so you met A Pic- co- lin-


cresc. rit.


a tempo


FRA. 
 1.2. Plim, plim, plim! He lik'd her and
 3. Plim, plim, plim! Lit - tle Lou and


L.O. 
 1.2. Pic-co-lo, Pic-co-lo! He lik'd her and
 3. Pic-co-lo, Pic-co-lo! Lit - tle Lou and



a tempo

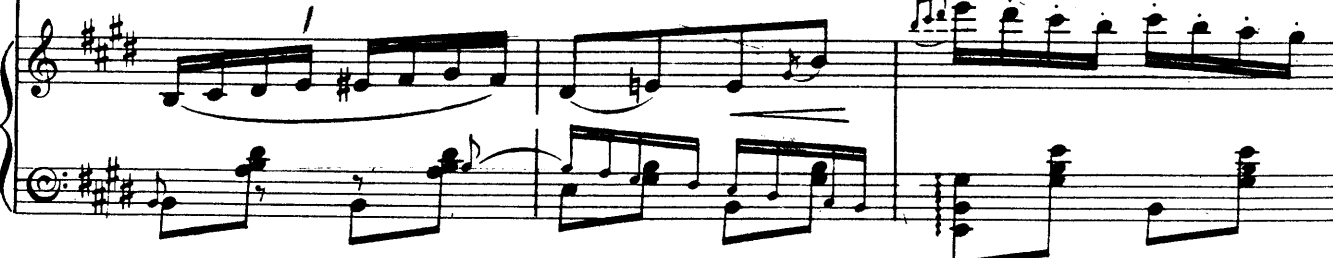
FRA. 
 she lik'd him! For they went to - ge - tner so,
 Ti - ny Tim! Pa - and Ma - and both the twins,

L.O. 
 she lik'd him! For they went to - ge - ther so,
 Ti - ny Tim! Pa - and Ma - and both the twins,



FRA. 
 Vi - o - lin and Pic - co - lo!
 Pic - co - los and - Vi - o - lins!

L.O. 
 Vi - o - lin and Pic - co - lo!
 Pic - co - los and - Vi - o - lins!
 Pic-co-lo, Pic-co-lo!
 Pic-co-lo, Pic-co-lo!



FRA. *Plim, plim, plim! He ask'd her and she ask'd him!*
Plim, plim, plim! Just like her and just like him!

LO. *He ask'd her and she ask'd him!*
Just like her and just like him!

FRA. *“Do you love me, yes or no?” Pretty lit_tle Pic - co - lo!*
Ve - ry small, but sure to grow, Vi - o - lin and Pic - co - lo!

LO. *“Do you love me, yes or no?” Love your lit_tle Pic - co - lo!*
Ve - ry small, but sure to grow, Vi - o - lin and Pic - co - lo!

rit

cresc. *rit* *al. tempo*

p *cresc.* *sf*

No. 15.

FINALE-ACT II.

(Helene, Frederica, Franz, Niki, Montschi, Lothar, Joachim and Chorus.)

Molto allegro.

JOACHIM.
This is

LOTHAR.
This is

Piano. *f* *mp*

HELENE.
My husband, too! This is

FREDERICA.
Your pa - pa! This is

NIKI.
What's to do? What a nuisance!

MONTSCHL.
What's to do? What a nuisance!

JOA
fear - ful

LO.
fear - full

cresc.

HEL. aw - ful! Scan - da -

FRE. aw - ful!

JOA. Ve - ry wrong And most un - law - ful!

LO. Ve - ry wrong And most un - law - ful!

mf

MEL. - lous! and quite un - law - ful!

FRE. Scan - da - lous! and quite un - law - ful!

NIKI. Now I think I'm in for

JOA. Scan - da - lous! and quite un - law - ful!

LO. Scan - da - lous! and quite un - law - ful!

FREDERICA.

Du - ty, man - ners - Pro - per pride -

N1

it!
MONTSCI.

In for it!

L.O.

Du - ty, manners, Pro - per pride -

JOACHIM.

He has ut - ter - ly - de -

L.O.

He has ut - ter - ly de - fied! He has ut - ter - ly - de -

piu. f

HELENE.

He has ut - ter - ly - de - fied!

FREDERICA.

He has ut - ter - ly - de - fied!

JOA.

- fied! He has ut - ter - ly - de - fied!

L.O.

- fied! He has ut - ter - ly - de - fied!

dim. p

HEL. It is strange! What a change! For my husband was so tired!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "It is strange! What a change! For my husband was so tired!". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

HEL. Now he'll waltz Without halts By a novel force-inspired! He's so

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Now he'll waltz Without halts By a novel force-inspired! He's so". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a fermata over a chord.

HEL. ve-ry Gay and mer-ry Since he left me there to weep— In our

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "ve-ry Gay and mer-ry Since he left me there to weep— In our". The piano accompaniment features a dynamic marking of *f* (forte) and a fermata over a chord.

HEL. dwell-ing, False-ly tell-ing He was tired and need-ed sleep—

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "dwell-ing, False-ly tell-ing He was tired and need-ed sleep—". The piano accompaniment includes dynamic markings of *crusc.* (crescendo) and *f* (forte).

HEL. It is strange! What a change! For my hus-band was so tired!

FREDERICA. It is strange! What a change! For her hus-band was so tired!

JOACHIM. It is strange! What a change! He said he was tired!

LOTHAR. It is strange! What a change! He said he was tired!

HEL. Now he'll waltz With-out halts By a nov-el force in-spired!— He's so

FRE. Now he'll waltz With-out halts. By a nov-el force in-spired!—

JOA. Now he'll waltz With-out halts With new force in-spired!—

LO. Now he'll waltz With-out halts With new force in-spired!—

HEL.  ve - ry Gay and mer - ry Since he left me there to weep — In our

FRE.  Left his

JOA.  Left his

LO.  Left his



Tempo di Valse lento.

HEL.  dwelling, False - ly tell - ing He was tired and need.ed sleep! —

FRE.  dwelling, False - ly tell - ing He was tired and need.ed sleep! —

JOA.  dwelling, False - ly tell - ing He was tired and need.ed sleep! —

LO.  dwelling, False - ly tell - ing He was tired and need.ed sleep! —



cresc. *p*

Tempo di Valse lento.

NIKI.

I can - not tell What ma - gic - al spell — Set all my heart a - stray -

cantabile

NI. - ing- Out in the night My de - sire and de - light A - woke to the

cresc.

NI. waltz - 's sway - - ing! The song of my land I can not with-

mp

NI. - stand, — All oth - er mu - sic is hol - - low! If it but call, —

cresc.

I. Giv - ing up all, On to the end I must fol - low!

Tempo I.

HELENE.
It is strange! What a change! For my hus - band was so

FREDERICA.
It is strange! What a change! For her hus - band was so

JOACHIM.
It is strange! What a change! He said he was

LOTHAR.
It is strange! What a change! He said he was

Tempo I.

HEL. tired! Now he'll waltz With - out halts, By a

FRE. tired! Now he'll waltz With - out halts, By a

JOA. tired! Now he'll waltz With - out halts,

LO. tired! Now he'll waltz With - out halts.

più f

HEL. nov - el force in - spired! —

FRE. nov - el force in - spired! —

JOA. By new force in - spired! —

LO. By new force in - spired! — Now, no scan - dal! Try to

HEL. Now we've

FRE. Now we've

JOA. Now we've

LO. han - die Mat - ters so that none may - know! — Now we've

HEL. found him, Ga - ther round him; To the pal - ace back we

FRE. found him, Ga - ther round him; To the pal - ace back we

JOA. found him, Ga - ther round him; To the pal - ace back we

LO. found him, Ga - ther round him; To the pal - ace back we

The first system of the musical score features four vocal staves (HEL., FRE., JOA., LO.) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, respectively. The piano accompaniment is in the right and left hands, starting with a forte (f) dynamic and a crescendo (cresc.) marking. The music is in a key with two sharps (D major) and a 4/4 time signature.

HEL. go! Now we've found him, Ga - ther round him; To the pal - ace back we

FRE. go! Now we've found him, Ga - ther round him; To the pal - ace back we

JOA. go! Now we've found him, Ga - ther round him; To the pal - ace back we

LO. go! Now we've found him, Ga - ther round him; To the pal - ace back we

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in the same ranges as the first system. The piano accompaniment continues with the same dynamics and markings. The music is in the same key and time signature as the first system.

HEL. go, Now we've found him. Ga-ther round him; To the pal-ace back we

FRE. go, Now we've found him. Ga-ther round him; To the pal-ace back we

JOA. go, Now we've found him, Ga-ther round him; To the pal-ace back we

LO. go, Now we've found him, Ga-ther round him; To the pal-ace back we

più f

Tempo di Valse. (NIKI offers to escort HELENE, they turn to go.)

HEL. go!

FRE. go!

JOA. go!

LO. go!

Tempo di Valse.

f Band on Stage. *dim.* *p*

Tempo di Valse.

Orchestra.

(Band on Stage.)




(NIKI stops short. The rest partly stop, partly



begin to sway in time.)

mf



cresc.



NIKI.

No! a - gain the charm has bound me! It's the waltz so

p

Violoncello in Orchestra.

molto espress.



NI.

wild - ly sweet— And the world is whirl - ing round

This system contains a vocal line for the character NI. The lyrics are "wild - ly sweet— And the world is whirl - ing round". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one sharp (F#).

HELENE.

NI

Ah, a -
me, To the mu - sic of its beat.

This system contains two vocal lines. The first is for HELENE, with the lyrics "Ah, a -". The second is for NI, with the lyrics "me, To the mu - sic of its beat.". The piano accompaniment continues with a similar texture to the first system. A dynamic marking of *mf* is present in the piano part.

HEL.

- gain the charm has bound us!

LOTHAR.

It's the waltz so strange - ly sweet;

This system contains two vocal lines. The first is for HEL. with the lyrics "- gain the charm has bound us!". The second is for LOTHAR. with the lyrics "It's the waltz so strange - ly sweet;". The piano accompaniment continues with a similar texture to the previous systems.

HELENE.
 And the world is whirl - ing round us To the mu - sic of its beat!

FREDERICA.
 And the world is whirl - ing round us To the mu - sic of its beat!

NIKI.
 And the world is whirl - ing round us To the mu - sic of its beat!

MONTSCHI.
 And the world is whirl - ing round us To the mu - sic of its beat!

JOACHIM.
 And the world is whirl - ing round us To the mu - sic of its beat!

L.O.
 — And the world is whirl - ing round us To the mu - sic of its beat!

NIKI.
poco rit. a tempo
 Like an en - thrall - ing Ma - gic it seems, Call - ing and call - ing, Waltz of my

poco rit. a tempo

Orchestra.
p

XI.

dreams! Joy that is sad - ness, Pain that is bliss, Storm - y as

Band on Stage. *cresc.*

Orchestra. *espress.* *cresc.*

Detailed description: This block contains the first system of a musical score. It features three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "dreams! Joy that is sad - ness, Pain that is bliss, Storm - y as". The middle staff is for the "Band on Stage" and consists of two staves (treble and bass clef). It includes a dynamic marking of *cresc.* (crescendo). The bottom staff is for the "Orchestra" and also consists of two staves (treble and bass clef). It includes dynamic markings of *espress.* (espressivo) and *cresc.* (crescendo).

XI.

mad - ness, Soft as a kiss! Now sor - row - la - den, Now full of joy,

MONTSCHI.

Now sor - row - la - den, Now full of joy,

mp

mp

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "mad - ness, Soft as a kiss! Now sor - row - la - den, Now full of joy,". The middle staff is for "MONTSCHI." and consists of two staves (treble and bass clef). It includes a dynamic marking of *mp* (mezzo-piano). The bottom staff is for the "Orchestra" and also consists of two staves (treble and bass clef). It includes a dynamic marking of *mp* (mezzo-piano).

NI. Call-ing to mai - den, Call-ing to boy-

MON. Call-ing to mai - den, Call-ing to boy- *poco rit.* Join in the dan - ces

Band on Stage. *cresc.* *poco rit.*

Orchestra. *cresc.* *poco rit.*

NI. *Mosso.* Love that en - tran - ces, Love, love in May! Join in the

MON. But for a day! *Mosso.* Join in the

Mosso.

NI.
MON.

dan - ces But for a day - Love that en - tran - ces, Love, love in May!

dan - ces But for a day - Love that en - tran - ces, Love, love in May!

Band on Stage. *cresc.* *f* *marc.* *f*

Orchestra. *cresc.* *f*

(They begin to waltz in couples, MONTSCI with FREDERICA, JOACHIM with LOTHAR, then NIKI

offers his hand to HELENE and begins to dance with her.)

Band on Stage.

Orchestra.

p

This system contains the first two staves of music. The top staff is labeled "Band on Stage." and the bottom staff is labeled "Orchestra." The music is in 2/4 time. The band part begins with a melodic line in the right hand and a bass line in the left hand. The orchestra part is mostly accompaniment with some melodic fragments. A dynamic marking of *p* (piano) is present in the band part.

poco string.

poco string.

This system contains the next two staves of music. The top staff continues the band part, and the bottom staff continues the orchestra part. Both parts feature a dynamic marking of *poco string.* (poco stringente), indicating a slight increase in volume. The music continues with similar melodic and harmonic patterns.

FRANZI who has

cresc.

cresc.

This system contains the final two staves of music on the page. The top staff continues the band part, and the bottom staff continues the orchestra part. A dynamic marking of *cresc.* (crescendo) is present in both parts. The music concludes with a final melodic phrase in the band part. The text "FRANZI who has" is written above the final measure of the band part.

been disturbed and played carelessly. throws down

her violin, rushes down from the platform

and pulls NIKI, to her.)

FRANZI. (Spoken.) He's my boy, and nobody else's!

(FRANZI whirls round

Stage Band and Orchestra.

with NIKI. The Court is shocked. The people during the

waltz have pressed in enthusiastically through the railings and

from both sides, waving hats and handkerchiefs.)

(Surrounding the Court.)

SOPRANO.

ALTO.

TENOR.

BASS.

CHO.

Oh, hap - pi - ness stu - pen - dous! Oh,

Oh,

How hap - - py! Oh,

for - - tune blest and fair! We thank the - fates that

CHO. for - - tune blest and fair! We thank the - fates that

for - tune blest and fair! We thank the - fates that

sf

send us So proud a prince - ly pair! The sweet Prin - ces - s's beau - ty Is

CHO. send us So proud a prince - ly pair! Is

send us So proud a prince - ly pair! The sweet Prin - ces - s's beau - ty Is

dou - bly love - ly since She won in wed - ded du - ty The no - ble Con - sort

CHO. dou - bly love - ly since She won in wed - ded du - ty The no - ble Con - sort

dou - bly love - ly since She won in wed - ded du - ty The no - ble Con - sort

rit.

Mosso stringendo. *General applause.*

FRANZI (screams) The Prince Consort! (She staggers and sinks down on the steps of

Princel

CHO. Princel

Princel

Mosso stringendo.

mf Orchestra.

cresc.

the bandstand.)

(The dance is taken

ff

up by the people, while the Court, NIKI giving HELENE his arm, leave the stage with slow steps.)

Band on Stage.

ff

rit.

Orchestra.

rit.

SOPRANO. *rit.* *a tempo*
 ALTO.
 TENOR.
 BASS.

Like an en - thral - ling Mag - ic it seems, Call - ing and call - ing, Waltz of our

Like an en - thral - ling Mag - ic it seems, Call - ing and call - ing, Waltz of

a tempo

a tempo

dreams! Joy that is sad - ness, Pain that is bliss, — Storm - y as mad - ness,

dreams! Joy that is sad - ness, Pain that is bliss, Storm - y as mad - ness,

dreams! Joy that is sad - ness, Pain that is bliss, Storm - y as mad - ness,

cresc.

p

CHO. Soft as a kiss! Now sor-row - la - den, Now full of joy, Call-ing to

Soft as a kiss! Now sor-row - la - den, Now full of joy, Call-ing to

Soft as a kiss! Now sor-row - la - den, Now full of joy, Call-ing to

mp

f

FRANZI. (mournfully)
rit.

Join in the dan - ces But for a day!

CHO. mai - den, Call-ing to boy-

mai - den, Call-ing to boy-

mai - den, Call-ing to boy-

cresc. *mf rit.* *rit.*

Mosso.

Love that en - tran - ces Love, love in May! Join in the dan - ces But for a

CHO. Love that en - tran - ces Love, love in May! Join in the dan - ces But for a

Love that en - tran - ces Love, love in May! Join in the dan - ces But for a

Mosso.

Mosso.

ff

Mosso.

ff

(FRANZI recovers, goes up with the band and takes her violin)

(General Dance)

day! Love that en - tran - ces, Love, love in May!

CHO. day! Love that en - tran - ces, Love, love in May!

day! Love that en - tran - ces, Love, love in May!

ff marcato

Stage Band and Orchestra.

First system of musical notation for Stage Band and Orchestra, featuring a treble and bass staff with various chords and melodic lines.

Second system of musical notation, continuing the composition with a triplet of eighth notes in the treble staff.

(QUICK CURTAIN.)
accelerando

Third system of musical notation, marked with a fermata and the instruction *accelerando*.

Fourth system of musical notation, featuring a fermata at the beginning and a melodic line in the bass staff.

Più allegro.

Fifth system of musical notation, marked *Più allegro*, showing a more active melodic line in the treble staff.

Risoluto.
fff

Sixth system of musical notation, marked *Risoluto* and *fff* (fortissimo), ending with a double bar line.

Act III.

No. 16.

CHORUS and SCENE.

"HUSH IT UP!"

Allegro.

Piano.

Musical score for the piano introduction, featuring treble and bass staves with dynamic markings *p* and *cresc.*

SOPRANO & ALTO.

Musical score for Soprano and Alto vocal lines, including piano accompaniment. Dynamic markings include *cresc.* and *f*. The lyrics "Have you" are written under the soprano line.

Have you

TENOR & BASS.

Musical score for Soprano and Alto vocal lines with piano accompaniment. The lyrics "heard a-bout the scandal That has re-cent.ly occurred? No, I nev-er heard a word! Is it" are written under the soprano line.

heard a-bout the scandal That has re-cent.ly occurred? No, I nev-er heard a word! Is it

SOP.

TEN. & BASS.

Musical score for Tenor and Bass vocal lines with piano accompaniment. The lyrics "shocking or absurd? Though we do not un-der-stand all The de-tails a-bout the case- Yet it" are written under the tenor line.

shocking or absurd? Though we do not un-der-stand all The de-tails a-bout the case- Yet it

WENDOLIN.

Musical score for Tenor and Bass vocal lines with piano accompaniment. The lyrics "seems up-on the face To be sim-ply a dis-grace! For His" are written under the tenor line.

seems up-on the face To be sim-ply a dis-grace! For His

N. Highness the Prince Consort, So, at least, I un-der-stand, Was de-lect-ed hand in hand With a

SIGISMUND.
N. la-dy from the band! She's a ra-ther coming-on sort, And it clear-ly is-nt right To af-

1st LADY.
-ford us such a sight— On his ve-ry wedding night! Will the gen-er-al o-pin-ion Now in-

WENDOLIN. 2nd LADY.
-sist on a di-vo-ree? That would be the on-ly course. If we put the law in force! For the

SIGISMUND.
heir of this do-min-ion It is real-ly far too bad! Yes it's ve-ry sad and mad,— But a

SOP. & ALTO. TEN. BASS

SIG. lad will be a lad! And the So_cialLists will chatter And will rid_i_cule the Court-So we'd

SOP. ALTO.

TEN. BASS bet_ter cut it short By sup_ pressing all re_port! For it's not a hanging mat_ter Just to

ALL.

SOP. ALTO. take a girl to sup- So we'll drain the bit_ ter cup, Sim_ ply

SOP. ALTO. hush the scan_dal up! Hush it up! hush it up! hush it up!

TEN. hush the scan_dal up! Hush it up! hush it up! hush it up!

BASS hush the scan_dal up! Hush it up! hush it up! hush it up!

No 17.

TRIO.- (Niki, Lothar and Joachim.)

"WILL SHE COME OR NOT?"

Moderato.

Piano.

NIKI.

JOACHIM.

LOTHAR.

Oh, I wish them at the dev - il! If the

Oh, I wish them at the dev - il! If the

Oh, I wish them at the dev - il! If the

NIKI.

JO.

LO.

two were on - ly gone.— From the win - dow's high - er lev - el I could

two were on - ly gone.— From the win - dow's high - er lev - el I could

two were on - ly gone.— From the win - dow's high - er lev - el I could

NIKI.
see what's go . ing on!

JO.
see what's go . ing on!

LO.
see what's go . ing on! Round the cor . ner here I can see Just what

JOAGHIM

LO.
If it is the one I fan . cy. Wont I
an . y . one is at—

cres:

NIKI.
Oh, I'm feel . ing ve . ry ner . vous.

JO.
catch her on the mat!

LO.
Oh, I'm feel . ing—

triquillo

p

triquillo

NIKI. And my face is— burn . ing hot! What's the trick— she— means to serve us?

JO. Oh Im feel . ing— ve . ry ner . vous,

LO. ve ry ner vous, And my face is burn . ing hot! What's the trick she

NIKI. Lis . ten! will she come or not? What's the trick she means to

JO. What's the trick— she— means to

LO. means to serve us? Comes she not? Whats the trick she means to

rit: *cres:*

rit: *cres:*

rit: *cres:*

NIKI. serve us? Lis . ten! will she come or not?

JO. serve us? Lis . ten! will she come or not? JOACHIM exit.

LO. serve us? Lis . ten! will she come or not?

dim: *a tempo*

dim: *a tempo*

dim: *a tempo*

dim: *p a tempo*

NIKI.
Oh, it's

This system shows the beginning of NIKI's first line. The vocal line starts with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

NIKI.
just an i - dle ru - mour. And I know how it would be! — It is

This system contains the second line of NIKI's part. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern.

NIKI.
some one's stroke of hu - mour, There is no - bo - dy to see!

LOTHAR,
And the

This system contains the third line of NIKI's part and the first line of LOTHAR's part. NIKI's vocal line continues with a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5. LOTHAR's vocal line begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues.

LO.
time is quick - ly fly - ing. And the hour is near - ly past; — Can it

cres:

This system contains the first line of LO's part. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5. The piano accompaniment features a more complex rhythmic pattern with some chords. A 'cres:' marking is present in the piano part.

LO
 be the man was ly - ing, Or will she ap - pear at last?

NIKI
 Oh! I'm feel - ing— ver - y ner - vous, And my face is— burn - ing hot!

LO
 Tranquillo. Oh! I'm feel - ing— ver - y ner - vous, And my face is

NIKI
 What's the trick she— means to serve us? Lis - ten! will— she— come or not?

LO
 burn - ing hot! What's the trick she— means to serve us? comes she not?

NIKI
poco rit: What's the trick she means to serve us? Lis - ten! will she come or not? *a tempo* (LOTHAR exit)

LO
poco rit: What's the trick she means to serve us? Lis - ten! will she come or not?

NIKI. *mf*

Is that sil - ly Prince her

NIKI.

lov - er? Is that fop the fav - ourd man?— Or shall I per.haps dis -

NIKI.

. cov. er She would see me if she can? The re - membrance of our rev. el Sets my

cres:

NIKI.

sen - ses in a whirl,— Oh, the dev - il! oh, the dev - il! Oh why

rit:

NIKI. *a tempo*
 did I kiss the girl! Yes, I'm feel - ing— ve - ry ner - vous.

NIKI.
 And my face— is— burn - ing hot— It's a trick— she— means to serve us

NIKI. *rit:*
 Will she come, or— will she not. Is she com - ing?

rit: cres:

Tempo più vivo.

NIKI.
 No. she's not! (Exit.)

dim: f

No. 18.

DUET:- (Franzi and Frederica)

"BARONESS AND VAGABOND.

Allegretto.

Piano.

FRA. *FRANZI. (stately)*
I am a dame at Court,

FRED. *FREDERICA. (in forced Vienna style.)*
I am from gay Vi - en - na,

FRA. Im your blue - blood - ed sort!

FRED. Im not a stiff du - en - na - Look

FRED. at the way I'm stamp - ing In a Vi - en - na dance!

FRA. This is ex - treme - ly cramp - ing, How's that for el - e - gance?

FRED. Per -

cres: *espress*

FRED. - haps, per - haps you may doubt me, But what I - say is - true! The

FRA. For

FRED. Court will get on well with out me, I - wish that i were you! -

cres:

FRA. *peo - ple - aren't con - tent - ed, With an - y - thing they've had!*

FRA. *(proudly to herself.) Bar - on - ess - (to herself.) Va - ga - bond - It's not so bad!*

FRED. *(to FRANZI.) (to herself.) Bar - on - ess - Va - ga - bond - It's not so bad!*

FRA. *Silk and sa - tin, Oh they're too dear!*

FRED. *I'd throw*

FRA. *You're so qui - et, Not like me!*

FRED. *that in To be you, dear! On - ly*

poco espress:

FRED. try it, Then you'll see! Oh, to wan - der, Play - ing, strum - ming, O - ver

FRED. yon - der, Take what's com - ing! It were bet - ter To for - get Gild - ed

FRA. From my lov - er I am part - ed - All is

FRED. fet - ter, Et - i - quette!

FRA. ov - er, Brok - en - heart - ed! Ev - er lone - ly, Glad - ness gone, I can

espress

FRA. *on - ly Wan - der on! Yes, I wan - der, Play - ing, strumming, O - ver*

FRA. *yon - der, Take what's com - ing - Sor - row - la - den And un - known - Just a -*

rit.

FRA. *maid - en All a - lone! _____ I were a swell at*

a tempo

FRED. *If I were from Vi - en - na,*


a tempo

FRA. *Court - I'd be your blue-blood sort!*

FRED. *I'd be no stiff du - en - na - Look*

FRED.  at the way I'm stamp - ing, In a Vi - en - na dance!




FRA.  This is ex - tre - me - ly cramp - ing, How's that for el - e - gance?

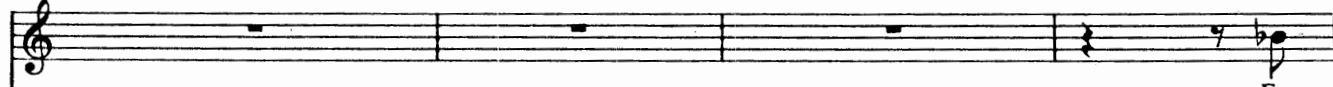
FRED.  Per -



cres.

FRED.  - haps, per - haps you may doubt me, But what I — say is — true, The



FRA.  For

FRED.  Court will get on well with - out me I — wish that I were you! —



cres.

FRA. 

peo - ple aren't con - tent - ed With an - y - thing they've had!

FRA. 

Bar - on - ess— Va - ga - bond— It's not so bad!

FRED. 

Bar - on - ess— Va - ga - bond— Its not so bad!

DANCE (GROTESQUE. (FREDERICA dances.)



(FRANZI dances.)



(Both.)



cres. e accel! *ff* *sfz*

No 19.

FINALE.- ACT III.
Helene, Franzi and Niki.

MELODRAMA.
Tempo di Valse. (Moderato.)

Piano.

NIKI. *p*

Out in the

NIKI.

night, My de - sire and de - light A - woke to the waltz - 's

NIKI

sway - ing! The song of my land I can not with - stand.

NIKI.

All o . ther mu . sic is hol - low. If it but call, — I give up

cres:

NIKI.

(he stops.) HELENE (behind the curtains.)

all— Like an en - thral - ling Mag . ic it

dim: *p*

HEL.

seems, Call - ing and call - ing, Waltz of my dreams! Joy that is

HEL.

sad - ness, Pain that is bliss, Storm y as mad - ness, Soft as a kiss!

HELENE comes down.

HEL.

Blossoms of May time. Love and delight. Sun of the day time,

(87/9)

mp

HEL.

Moon of the night— Join in the dances But for a day—

(87/9)

cres:

Mosso.

HELENE.

NIKI. (passionately, rushes towards her.)

Join in the dances

Love that entrances, Love in the May! Join in the dances

Mosso.

HEL. But for a day— Love that entrances, Love, love in May!

rit:

NIKI. But for a day— Love that entrances, Love, love in May!

rit:

cres: rit:

p

p

f

p

f

VIOLIN SOLO behind curtain. NIKI, surprised, draws curtain back. FRANZI stands there playing.

p espress

HELENE. *rit:*

Join in the dan - ces. But for a day,

NIKI. *rit:*

Join in the dan - ces, But for a day,

rit:

HEL.
Love that en - tran - ces Love, love in May! _____

NIKI.
Love that en - tran - ces Love, love in May! _____

cres: *f* *p*

Moderato.

Melodrama. (FRANZI comes down.) NIKI.(to HELENE).—What is it? Am I awake or asleep? You are an angel! HEL-ENE.— There is the real angel! (Points to FRANZI.) She was my teacher. She

as shown me how to find the way to your heart! NIKI.(to FRANZI)—I thank you. You have made me rich! FRANZI.— And I go away poor.

cres:

Tempo di Valse Lente.

NIKI.(to FRANZI)

Oh, you're

FRANZI waves him away.

NIKI.

love - ly! Ya're de - light - ful! Oh, you =

espress:

Più lento.
FRANZI goes off playing.

p

VIOLIN SOLO.

(Curtain falls slowly.)

allargando

cres: *f* *p*

Act III.

OPENING CHORUS & SOLO.— (Wendolin) with Chorus.

Music by
HAMISH MACCUNN.

Allegretto con brio.

Piano. *ff*

mf *cresc.*

CURTAIN RISES.

f cresc. molto

ff

SOP. *f*

ALTO. *f*

CHO. Have - n't you heard? No, not a word! Some - thing's oc - curr'd,

TEN. *f*

BASS. *f*

Have - n't you heard? No, not a word! Some - thing's oc - curr'd,

mf

CHO. Ve - ry ab - surd! Such a to - do! Who is it, who?

Ve - ry ab - surd! Such a to - do! Who is it, who?

CHO. Say, how do you Know it is true? _____

Say, how do you Know it is true? _____ *giocoso.* **f**

ff *dim. molto*

CHO. Well

few hours since The Con - sort Prince Went out in the gar - den

p

CHO. that we can par - don!

The La - dies' Band Was close at hand, And

The first system of the musical score. It features a vocal line for a choir (labeled 'CHO.') and a piano accompaniment. The vocal line has two staves: a treble clef staff with the lyrics 'that we can par - don!' and a bass clef staff with the lyrics 'The La - dies' Band Was close at hand, And'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. His wife he de - sert - ed! A

with them he flirt - ed - A fear - ful shame It

The second system of the musical score. It features a vocal line for a choir (labeled 'CHO.') and a piano accompaniment. The vocal line has two staves: a treble clef staff with the lyrics 'His wife he de - sert - ed! A' and a bass clef staff with the lyrics 'with them he flirt - ed - A fear - ful shame It'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. fear - ful shame! A fear - ful shame!

is, — of course! She ought to claim A quick — di - vorce — Be -

The third system of the musical score. It features a vocal line for a choir (labeled 'CHO.') and a piano accompaniment. The vocal line has two staves: a treble clef staff with the lyrics 'fear - ful shame! A fear - ful shame!' and a bass clef staff with the lyrics 'is, — of course! She ought to claim A quick — di - vorce — Be -'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

CHO. She ought to claim A quick di - vorce -

-fore the sun Brings back the day, The guilt - y one For

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff with a treble and bass clef and the same key signature. The lyrics are: "She ought to claim A quick di - vorce - fore the sun Brings back the day, The guilt - y one For".

CHO. The guilt - y, one The guilt - y one must

guilt - y, guilt - y

this must pay, The guilt - - - y one For this must

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "The guilt - y, one The guilt - y one must guilt - y, guilt - y this must pay, The guilt - - - y one For this must".

CHO. pay! Say, how do you Know it is true?

pay! Say, how do you Know it is true?

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are: "pay! Say, how do you Know it is true? pay! Say, how do you Know it is true?". The piano accompaniment includes dynamic markings such as *cresc.* and *sf*.

CHO. How do you know it is true? So some - thing has

How do you know it is true? So some - thing has

This system contains the first two systems of music. The first system has two vocal staves (treble and bass clef) with the lyrics "How do you know it is true? So some - thing has". The piano accompaniment is in the second system, with treble and bass clefs. Dynamics include *ff* and *sf*.

CHO. got to be done - Such in - sults are not to be done - We must set - tle

got to be done - Such in - sults are not to be done - We must set - tle

This system contains the third and fourth systems of music. The third system has two vocal staves with the lyrics "got to be done - Such in - sults are not to be done - We must set - tle". The piano accompaniment is in the fourth system, with treble and bass clefs. Dynamics include *ff*.

CHO. what's to be done; It's got to be, got to be, got to be done! For

what's to be done; It's got to be, got to be, got to be done! For

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with the lyrics "what's to be done; It's got to be, got to be, got to be done! For". The piano accompaniment is in the sixth system, with treble and bass clefs. Dynamics include *ff* and a fermata over the word "For".

CHO. ven - geance is hot to be done, We might have him shot, to be done! There

ven - geance is hot to be done, We might have him shot, to be done! There

CHO. must be a lot to be done - It's got to be done! It's

must be a lot to be done - It's got to be done! It's

CHO. got to be, got to be done! _____

got to be, got to be done! _____

Allegretto con brio.

Introduction for piano, 2/4 time, key of D major. The piece begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a forte (*ff*) dynamic, featuring a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Animato. WENDOLIN.

Wendolin's first line of music, starting with a treble clef and a whole rest. The piano accompaniment begins with a forte (*sf*) dynamic, followed by a *dim.* (diminuendo) section, and then a *p* (piano) section marked *leggiero* (light). The lyrics are: "As Cham - ber - lain of this do - main, Of So bring the chairs for State af - fairs, And"

Wendolin's second line of music, starting with a treble clef and a whole rest. The piano accompaniment continues with the same dynamics. The lyrics are: "man - ners I'm a cen - sor; And I ad - mit such set them round the ta - ble; Put pens in stacks, and"

Wendolin's third line of music, starting with a treble clef and a whole rest. The piano accompaniment continues with the same dynamics. The lyrics are: "acts un - fit Must make all mo - ral men sore. Such seal - ing - wax, As much as you are a - ble! With"

WEN. lack of tone we can't con - done, And stern - ly we de - nounce ill: So
 tape of red the board you'll spread, And stamps for due re - ceipt - ing;— And

WEN. in this hall we mean to call A fa - mi - ly Ca - bi - net Coun - cil!
 quarts of ink - and then I think Make room for the Ca - bi - net meet - ing!

1. So
 2. With

1. So
 2. With

WEN. *[Musical notation]*

CHO. in this hall we mean to call A fa - mi - ly Ca - bi - net Coun - cil!
 quarts of ink - and then I think, Make room for the Ca - bi - net meet - ing!

in this hall we mean to call A fa - mi - ly Ca - bi - net Coun - cil!
 quarts of ink - and then I think, Make room for the Ca - bi - net meet - ing!

WEN. *mf* *cresc.*

His me-thods we pro - nounce ill; We take his bluff and
 We'll give our sov-reign greet - ing, And then in haste re -

WEN. *p*

bounce ill; We'll make him wince, this Con-sort Prince, In fa-mi - ly Ca-bi - net
 - treat - ing, We'll leave you free to dis - a - gree All day in a Ca-bi - net

WEN. *f*

Coun - cil!
 meet - ing!

CHO. *f*

His me-thods we pro - nounce ill, We take his bluff and bounce ill, We'll
 We'll give our sov-reign greet - ing, And then in haste re - treat - ing, We'll

His me-thods we pro - nounce ill, We take his bluff and bounce ill; We'll
 We'll give our sov-reign greet - ing, And then in haste re - treat - ing, We'll

WEN. *f*

CHO. *cresc.*

make him wince, this Con-sort Prince, In fa-mi-ly Ca-bi-net Coun-cil! A
 leave you free to dis-a-gree All day in a Ca-bi-net meet-ing! In

make him wince, this Con-sort Prince, In fa-mi-ly Ca-bi-net Coun-cil! A
 leave you free to dis-a-gree All day in a Ca-bi-net meet-ing! In

f *res*

WEN. *cresc.*

CHO. *cresc.*

Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net,
 Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net,
 Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net,

cresc.

WEN. *>* Fam - i - ly, Ca - bi - net Coun - cil!

CHO. *ff*
 Ca - bi - net, Ca - bi - net, Fa - - - mi - ly, Fam - i - ly
 Ca - bi - net, Ca - bi - net, Fa - - - mi - ly, Fam - i - ly

Ca - bi - net, Ca - bi - net, Fa - - - mi - ly, Fam - i - ly
 Ca - bi - net, Ca - bi - net, Fa - - - mi - ly, Fam - i - ly

WEN. 1. 2.

CHO. *ff*
 Ca - bi - net Coun - cil Coun - - - cil.
 Ca - bi - net

Ca - bi - net Coun - cil Coun - - - cill
 Ca - bi - net

SCENE, SOLO & ENSEMBLE.

(Helene, Wendolin, Lothar, Joachim, Ministers, Court Ladies etc.)

"HER HIGHNESS IS AT HAND!"

Music by
HAMISH MACCUNN.

Allegretto brioso.

Piano. *ff*

The piano introduction is in 12/8 time, marked *Allegretto brioso* and *ff*. It features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand, with a consistent eighth-note accompaniment in the bass line.

WENDOLIN. (*at door*) *f* JOACHIM. (*rises*) *f*

Her High - ness is at hand! ——— My

The vocal parts for Wendolin and Joachim enter with the lyrics "Her High - ness is at hand! ——— My". The piano accompaniment continues with a steady eighth-note pattern, featuring triplets in the bass line.

LOTHAR. (*rises*) *f* ALL. *ff*

daugh - ter is at hand! ——— My cou - sin is at hand! ——— Her

The vocal parts for Lothar and the ensemble enter with the lyrics "daugh - ter is at hand! ——— My cou - sin is at hand! ——— Her". The piano accompaniment continues with a steady eighth-note pattern, featuring triplets in the bass line.

ALL. *ff*

High - ness is at hand! _____ What we _____ De-cree, _____ Ap -

ALL.

- pro - val will com - - mand! _____

ALL. *(Helene enters with Ladies etc: Wendolin and Ministers bowing her in)*

sf dim. mf

WENDOLIN. (*bowing*) *mf* Her High - ness!

JOACHIM. (*moves to meet Helene*) Her High - ness!

LOTHAR. (*bowing*) Your High - ness!

MINISTERS. (*bowing*) Your High - ness!

HELENE. *mf* Why have you call'd — me, sir?

JOACHIM. (*blandly*) *mf* As

JO. ALL. JOACHIM

fa - ther - in - law - (So we all of us saw!) Ve - ry kind - ly the case I would

JO. *cresc.* ALL. JOACHIM.

han - dle; But your hus - band the Prince (As we no - tic'd long since) Has been

JO. LOTHAR. ALL.

caus - ing too much of a scan - dal! As the heir to the throne-(That is

ALL. LOTHAR. cresc.

com - mon - ly known!) I a - gree with the pub - lic o - pin - ion; We must

LO. MINISTERS. LOTHAR.

have a di - vorce-That's the po - li - tie course! And ex - pel him from out our do -

LO. ALL.

- min ion! Hear, hear! hear,hear! We're all of us U - nan - i - mous! He

ALL.

leaves our vast do - min - ion!

mf *dim.*

HELENE.

mf poco sostenuto *rall.*

You'd ban-ish him to - day? Hear what I have to

poco sostenuto *dim.* *pp rall.*

HEL.

Con anima.

say!

p cresc. molto *passionata* *f*

Andante animato.

HELENE. (with fervour.)

I chose a man to wed, In my

Andante animato.

mf *dim. rall.* *dim molto.* *p*

HEL. heart I a - dore him: I will nev - er have it said That I

HEL. scorn'd or for - swore him! Should he re - turn to me, My

poco rall. *cresc.*

poco rall. *a tempo*

HEL. trust I re - store him. And I know Till he would leave me, He is

HEL. mine, and shall not go! What are we to do? It spoils our

Piu moto. **MINISTERS.** *ff*

Piu moto. *ff piu moto.* *ff*

MIN
 plan! Can it be true She loves this man?

JOACHIM. *rall.*
 Can it be true You love _____ this man?

Poco sostenuto. *rall. espress.* *rall.*

p *dim.*

HELENE. *Piu animando.*
 Yes! he has won my heart From the first day I

rall. molto

p *f*

HEL.
 met him! Fate may break our lives a - part, But I will not for -

HEL. *rall.* *a tempo cresc.*

- get him! He is my cho - sen king, En - thro'd high a -

rall. *a tempo cresc.*

HEL. *f*

- bove, More dear than an - y-thing, The on - ly man I

Grandioso

HEL. *ff*

love! Yes! he has won my heart! From the first day I

CHO. **LADIES, MINISTERS, COURTIERS etc.** *ff*

Yes! he has won her heart! From the first day she

Yes! he has won her heart! From the first day she

Grandioso

ff

HEL. met him! Fate may break our lives a - part, But I will not for -

CHO. met him! Fate may break their lives a - part. But she will not for -

met him! Fate may break their lives a - part, But she will not for -

HEL. - get ——— him! He is my cho - sen king, En - thron'd high a -

CHO. - get ——— him! He is her cho - sen king, En - thron'd high a -

- get ——— him! He is her cho - sen king, En - thron'd high a -

HEL. *crece molto*
 - bove, More — dear — than an - y - thing He is mine — the

CHO. *crece molto*
 - bove, More — dear — than an - y - thing He is her's the

crece molto

HEL. *ff* *rall.*
 man -I love, The on - ly man — I love! —

CHO. *ff* *rall.*
 man she loves, The on - ly man — She loves! —

ff *rall.* *Sostenuto.*

SONG.—(Franzi.)

"PRINCESS HELENE."

Music by
HAMISH MACCUNN.

Andante simplice.

Piano.

When your hus - band left you lone - ly,

SRAN.

Fair Prin - cess He - lene, Still he lov'd you, but he on - ly

FRAN.

Thought his love was vain. Do not wait to lose your lov - er,

FRAN. Ask him once a - gain, And his heart you will dis - cov - er,

FRAN. Fair Prin - cess He - len! He is way - ward now and then,

dim. *Poco meno mosso.* *p*

dim. *rall.* *p*

FRAN. That's the way, the way of men; Win him back and keep him true—

rall.

rall.

FRAN. That — is — what we wo - men do!

a tempo

FRAN. *p*

He and I have laugh'd to - ge - ther, Sweet Prin - cess He

pp

FRAN.

- lene, That was but the hap - py weath - er,

FRAN.

And the mu - sic's strain! For a sin - gle

FRAN. *cresc.*

dance he met me, For a waltz re - frain;

poco cresc.

FRAN. *dim.*
 On the mor - row he'll for - get me; Sweet Prin - cess He - len!

FRAN. *p*
 He will love you al - ways then, That's the way, the

FRAN. *rall.*
 way of men; I shall wish him joy with you -

FRAN.
 That _ is _ what we wo men do!

SONG (Lothar) and CHORUS.

"BOSS OF THE SHOW."


Music by
HUGO FELIX.

Allegretto.


Lothar. 


Piano. 

1. As
2. Ill
3. The


LO. 

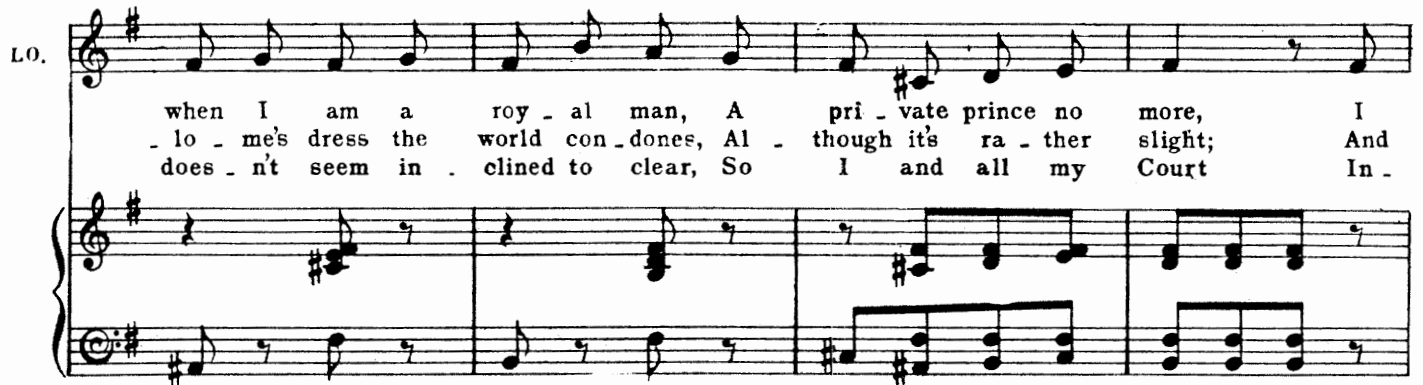
Heir Ap - pa - rent I have been Re - marked on ev - 'ry - where, My
build an op - er - a - tic house Com - plete from roof to vaults, And
wea - ther has been ve - ry bad With such in - ces - sant rain; It



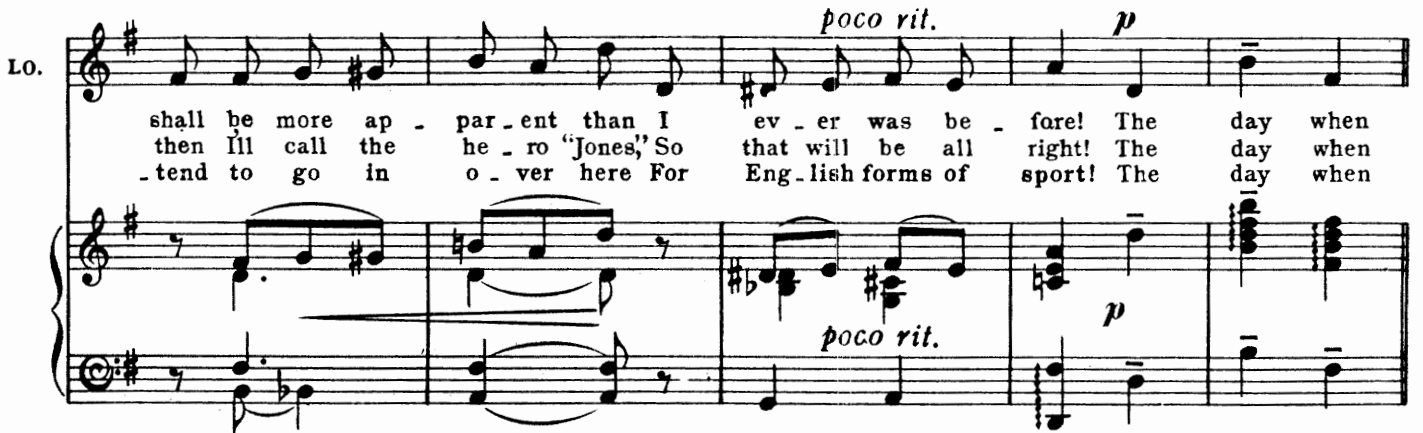
LO. 

lof - ty rank the world has seen in my ap - pa - rent air! But
give you all a piece by Strauss Sa - lo - me, not a waltz! Sa -
drove Vi - en - na near - ly mad, And Par - is quite in Seine! It




L.O. 

when I am a roy - al man, A pri - vate prince no more, I
 - lo - me's dress the world con - done, Al - though it's ra - ther slight; And
 does - n't seem in - clined to clear, So I and all my Court In -

L.O. 

poco rit. *p*
 shall be more ap - par - ent than I ev - er was be - fore! The day when
 then I'll call the he - ro "Jones," So that will be all right! The day when
 - tend to go in o - ver here For Eng - lish forms of sport! The day when

poco rit. *p*

L.O. 

a tempo.
 I am boss of the show, You bet your
 I am boss of the show, Sa - lo - me
 I am boss of the show A - hunt - ing

a tempo.

L.O. 

life I'll let you know, For ex -
 will be such a go - I will
 gai - ly we will go - Well take

LO. - pense I am not spar - ing, I will get a throne from
 bring a de cent head - on, Not a dish with some - thing
 off our shoes and socks - es And wade out to fish for

LO. War - ing, And the gild - ing will sim - ply Gil - low!
 red on - For I say that just dish - es the show!
 fox - es Then come home for some wat - er po - lo!

LO. show, show, show,

CHO. The day when he is boss of the show, when he's boss, when he's
 The day when he is boss of the show, when he's boss, when he's
 The day when he is boss of the show, when he's boss, when he's

The day when he is boss of the show, when he's boss, when he's
 The day when he is boss of the show, when he's boss, when he's
 The day when he is boss of the show, when he's boss, when he's

know! _____
go= _____
go, _____

boss, You bet your life he'll let us know, he'll let us
 boss, Sa - lo - me will be such a go, be such a
 boss A - hunt_ing gai ly he will go, will dare to

CHO.

— You bet your life he'll let us know!
 — Sa - lo - me will be such a go=
 — A - hunt_ing gai ly he will go,

boss, You bet your life he'll let us know, he'll let us
 boss, Sa - lo - me will be such a go, be such a
 boss A - hunt_ing gai ly he will go, will dare to

And my crown's a dou - ble siz - er, I shall look a per - fect
 But of course it's etric_t_ly pro - per, For the head to wear a
 And at golf we'll make suc - ces - ses, Hol - ing out in div - ing

LO.

CHO.

know!
go-
go- }

know!
go-
go- }

p

L.O. Kais - er, }
 top - per - }
 dres - ses, }

When I'm real - ly the boss of the

CHO. When he's real - ly the boss of the

When he's real - ly the boss of the

When he's real - ly the boss of the

L.O. **1 & 2.** Last.

show! —————

show! —————

show! the show! show!

CHO. show! the show! show!

show! —————

show! —————

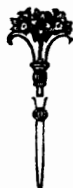
THE REBEL MAID

A Romantic Light Opera.

Book by
ALEX. M. THOMPSON and GERALD DODSON.

Lyrics by
GERALD DODSON.

Music by
MONTAGUE F. PHILLIPS.



Vocal Score (Complete.)
Vocal Score (Concert Version.)

Separate VOCAL NUMBERS may be had as follows:

THE FISHERMEN OF ENGLAND (In B \flat and C)

SAIL MY SHIPS

ARE MY LANTERNS SHINING?

WHEN A DREAM OF LOVE YOU CHERISH

THE OLD-FASHIONED CLOAK

HOME AGAIN

SHEPHERDESS AND BEAU BROCADE. (Quartet) S.A.T.B.

HOW STRANGE THIS TUMULT. (Madrigal) S.A.T.B.

WISDOM AND FOLLY. (Unaccompanied Madrigal) S.A.T.B.

PIANOFORTE ARRANGEMENTS.

THE REBEL MAID VALSE

THE REBEL MAID GAVOTTE

THE REBEL MAID SELECTION

FOUR DANCES from "The Rebel Maid." (Arranged by the Composer).

CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON, W.1.
NEW YORK. SYDNEY.

And may be had of all Music Sellers.

MERRIE ENGLAND

A Comic Opera in Two Acts

WRITTEN BY
BASIL HOOD

COMPOSED BY
EDWARD GERMAN

VOCAL SCORE
VOCAL SCORE (Concert Version)

PIANOFORTE SOLO
LIBRETTO

THE YEOMEN OF ENGLAND. (In C and D.)

WALTZ SONG.

LOVE IS MEANT TO MAKE US GLAD.

SHE HAD A LETTER FROM HER LOVE.

(In D flat, E flat and F.)

COME TO ARCADIE. (Duet.)

O' PEACEFUL ENGLAND.

IT IS THE MERRY MONTH OF MAY. (Duet.)

THE ENGLISH ROSE.

LOVE IS MEANT TO MAKE US GLAD. (Quintet, Quartet, or Trio, octavo.)

IN ENGLAND, MERRIE ENGLAND. (Quartet, octavo.)

FIRST PIANOFORTE SELECTION.

SECOND PIANOFORTE SELECTION.

Also for Full or Small Orchestra and Military Band.

VALSE

Arranged by CARL KIEFERT.

LANCERS

Arranged by WARWICK WILLIAMS

Also for Full or Small Orchestra.

FOUR DANCES (Piano Solo or Duet)

Arranged by the COMPOSER

FOUR DANCES (Violin and Piano)

Arranged by the COMPOSER

TOLHURST'S VIOLIN AND PIANOFORTE SELECTION.

CHAPPELL & CO. Ltd.

50 NEW BOND STREET, LONDON, W.1
NEW YORK · TORONTO · SYDNEY · PARIS

TANTIVY TOWERS

A Light Opera in Three Acts

LIBRETTO BY
A.P. HERBERT

MUSIC BY
THOMAS F. DUNHILL
OP. 73.

PRODUCED BY NIGEL PLAYFAIR AT THE LYRIC THEATRE HAMMERSMITH,
JANUARY 16TH 1931, WITH THE FOLLOWING CAST:-

HUGH HEATHER (*A SINGER*) TREFOR JONES
JENNY JAY (*A WOULD-BE PAINTER*) OLIVE EVERS
THE EARL OF TANTIVY ROY RUSSELL
THE COUNTESS OF TANTIVY DORIS WOODALL
LADY ANN GALLOP (*THEIR DAUGHTER*) BARBARA PETT FRASER
CHARLES VISCOUNT HARKAWAY (*THEIR SON*) .. DENNIS ARUNDELL
CAPTAIN LORD BAREBACK, M.F.H. .. . HARVEY BRABAN

'CHELSEA' GUESTS, ARTISTS, MUSICIANS, MODELS, ETC. &
'TANTIVY' GUESTS, HUNTING MEN, COUNTY LADIES, ETC.

Conductor: CLAUD POWELL

Act 1 — A Birthday Party at Hugh Heathers Studio, Chelsea.

Act 2 — The Hall of Tantivy Towers.

Act 3 — A Glade in Tantivy Wood.

TIME — The Present.

SOME OF THE VERSES IN THIS OPERA HAVE APPEARED IN "PUNCH" AND
ARE USED BY KIND PERMISSION OF THE PROPRIETORS OF THAT PAPER.
THE VERSION OF JOHN PEEL IS BASED ON A SETTING BY THOMAS F. DUNHILL
PUBLISHED BY MESSRS EDWARD ARNOLD AND IS INCLUDED BY THEIR KIND PERMISSION.

COPYRIGHT FOR ALL COUNTRIES

J. B. CRAMER & CO LTD
139, NEW BOND STREET,
LONDON, W. 1.

(86)

R 32 40

✕