

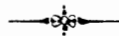
Henry W. Savage's
military
Operetta

The Gay Hussars

COMPOSED AND WRITTEN BY
EMMERICH KÁLMÁN *
KARL VON BAKONY AND *
ROBERT BODANZKY *
LYRICS BY * * * * *
GRANT STEWART * * *
ADAPTED FOR THE * * * *
AMERICAN STAGE BY * * *
MAURICE BROWN KIRBY

JOS. W. STERN & CO., NEW YORK

CONTENTS.



ACT I.

	PAGE
OVERTURE.....	5
"THE ARMY DIRECTORY"..... Risa and Ladies.	15
"LOVE IS A TRAITOR"..... Lorenty.	20
"THE GAY HUSSARS"..... Marosi and Ensemble.	26
"A MISFIT SOLDIER"..... Wallerstein.	32
(a) "VAGRANT FANCIES"..... Ludwig.	36
(b) "A SOLDIER'S LIFE"..... Ludwig.	39
"O, SILVER MOON!"..... Risa and Lorenty.	43
FINALE.....	47

ACT II.

"HUSSARS' QUADRILLE"..... Ensemble.	53
"PLEASE GIVE ME A KISS"..... Marosi and Ensemble.	60
"SEX DELICIOUS"..... Marosi and Treszka.	63
"O, SILVER MOON"..... Risa and Ensemble.	68
"HEART TO HEART"..... Risa and Ensemble.	72
"HUNGARIAN DANCE and SONG"..... Lorenty.	79
FINALE..... Principals and Ensemble.	82

ACT III.

"DREAMING OF LOVE"..... Risa.	89
"MY FRIEND LEBEL"..... Wallerstein.	94
"OH, YOU BOLD, BAD MEN!" (Lyrics by Maurice Brown Kirby) Treszka and Ladies.	98
FINALE, — "The Gay Hussars"..... Ensemble.	102



THE GAY HUSSARS.

5

(Ein Herbstmanoever.)

Lyrics by
GRANT STEWART.

Overture.

Music by
EMMERICH KÁLMÁN.

Allegro giocoso.

Piano.

f

ff

sf

poco rit.

p a tempo

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre & Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

a tempo

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a complex, rhythmic pattern of chords and eighth notes, with some notes beamed together. The bass clef part provides a simple harmonic accompaniment with quarter and eighth notes. The tempo marking *a tempo* is written in the first measure.

Second system of musical notation, continuing the piece. The treble clef part continues with intricate chordal textures and rhythmic patterns. The bass clef part maintains the accompaniment, with some measures featuring rests and dynamic markings like accents.

pp scherzando

Third system of musical notation. The treble clef part shows a more melodic line with slurs and accents. The bass clef part continues with the accompaniment. The dynamic marking *pp* and the tempo marking *scherzando* are written in the first measure.

Fourth system of musical notation. The treble clef part features a dense texture of chords and eighth notes. The bass clef part continues with the accompaniment, including some dynamic markings like accents.

ff

Fifth system of musical notation. The treble clef part has a more active, rhythmic texture. The bass clef part continues with the accompaniment. The dynamic marking *ff* is written in the first measure.

Sixth system of musical notation. The treble clef part features a complex, rhythmic pattern of chords and eighth notes. The bass clef part provides a simple harmonic accompaniment with quarter and eighth notes.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth-note bass lines. A dynamic marking of *pp* (pianissimo) is present in the first measure.

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand features a more active bass line with eighth notes and rests. A dynamic marking of *ff* (fortissimo) is present in the third measure.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords and eighth notes. A dynamic marking of *pp* (pianissimo) is present in the second measure.

Fourth system of musical notation. The right hand features a complex texture with triplets of eighth notes. The left hand has a bass line with triplets and chords. A dynamic marking of *f* (forte) is present in the first measure.

Fifth system of musical notation. The right hand continues with triplets of eighth notes. The left hand has a bass line with chords and triplets. A dynamic marking of *f* (forte) is present in the fourth measure.

Sixth system of musical notation. The right hand features triplets of eighth notes with slurs. The left hand has a bass line with chords and triplets. A dynamic marking of *f* (forte) is present in the fourth measure.

First system of musical notation. The treble staff contains a melodic line with triplet markings (3) and a forte (*f*) dynamic. The bass staff provides harmonic support with chords and a triplet in the lower register.

Second system of musical notation. The treble staff features a piano (*fp*) dynamic and a fortissimo (*ff*) dynamic. The bass staff continues with harmonic accompaniment.

Third system of musical notation. Both the treble and bass staves are marked with fortissimo (*ff*) dynamics.

Fourth system of musical notation. The treble staff is marked fortissimo (*ff*). The bass staff includes an *allarg.* marking. The system concludes with a 12/8 time signature change.

Allegro strepitoso.

Fifth system of musical notation. The treble staff is marked fortissimo (*ff*). The time signature is 12/8.

Sixth system of musical notation. The treble staff is marked fortissimo (*ff*). The bass staff continues with harmonic accompaniment.

Seventh system of musical notation. The treble staff is marked fortissimo (*ff*). The time signature changes to 4/4.

The first system of music consists of two staves. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including several groups of four notes beamed together. The bass staff provides a harmonic accompaniment with chords and some rhythmic patterns, including a '2' marking under a pair of notes.

The second system continues the intricate melodic and harmonic development. The treble staff features a series of notes with accents, while the bass staff has a more rhythmic accompaniment with some chordal textures.

The third system is marked *sempre ff* (sempre fortissimo). It features a dense texture with many notes in both staves, creating a powerful and intense sound.

The fourth system continues the dense texture with complex rhythmic patterns and many notes in both staves.

The fifth system features a prominent melodic line in the treble staff with many notes and slurs, while the bass staff continues with a complex accompaniment.

The sixth system concludes the piece with dynamic markings *p dim.* and *pp molto rit.* (pianissimo molto ritardando). The music becomes softer and slower, ending with a final chord in the bass staff.

Slowly.

Tempo di Valse lento

First system of music. The right hand features a melodic line with triplets and slurs. The left hand provides a piano accompaniment with chords and triplets. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4.

Second system of music. The right hand continues the melodic line with slurs. The left hand continues the piano accompaniment with chords and triplets. The key signature is three flats and the time signature is 3/4.

Adagio.

Trumpets on stage

Third system of music. The right hand features a trumpet part with triplets and slurs. The left hand provides a piano accompaniment with chords and triplets. The key signature is three flats and the time signature is 3/4.

Valse lento.

Fourth system of music. The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand provides a piano accompaniment with chords and slurs. The key signature is three flats and the time signature is 3/4.

Fifth system of music. The right hand features a melodic line with slurs. The left hand provides a piano accompaniment with chords and slurs. The key signature is three flats and the time signature is 3/4.

The first system consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment is in G major, with the right hand playing a series of chords and the left hand playing a bass line of eighth notes.

Lento.

The second system is marked *Lento.* and *ppp*. It features a vocal line with a melodic line of eighth notes and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

The third system continues the piano accompaniment from the second system, maintaining the eighth-note bass line and chordal accompaniment.

trumpets
behind scenes.

A short trumpet part consisting of three measures of eighth notes, marked *trumpets behind scenes.*

The fourth system features a piano accompaniment with a complex texture of overlapping chords and a bass line. A marking *Red.* is placed below the system.

Lively March tempo.

The fifth system is marked *Lively March tempo.* and *ff*. It features a piano accompaniment with a rhythmic eighth-note pattern in the bass and chords in the treble.

The sixth system is marked *poco rit.* and *pp*. It features a piano accompaniment with a slower eighth-note bass line and chords in the treble.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats. The music features chords and some melodic lines. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation. It continues the piece with various chordal textures and melodic fragments. A dynamic marking of *f* (forte) is present in the second measure.

Third system of musical notation. This system includes several triplet markings over groups of notes in both the treble and bass staves.

Fourth system of musical notation, featuring a mix of chords and melodic lines with accents (*>*) over certain notes.

Fifth system of musical notation. It contains several triplet markings and a dynamic marking of *p* (piano) in the first measure.

Sixth system of musical notation, showing a continuation of the piece with various rhythmic and harmonic patterns.

Seventh system of musical notation, the final system on the page. It features a dense texture of chords and a dynamic marking of *ff marcatisimo* (fortissimo, very marked) in the final measure.

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 consists of dense chordal textures in the right hand and more rhythmic accompaniment in the left hand. Dynamic markings include accents (>) and hairpins (crescendo and decrescendo).

Second system of musical notation, continuing the piece. The right hand features complex chordal patterns with some melodic lines, while the left hand provides a steady accompaniment. Dynamic markings include accents (>) and hairpins.

Third system of musical notation, showing a continuation of the dense harmonic texture. The right hand has many beamed notes, and the left hand has a consistent accompaniment. Dynamic markings include accents (>) and hairpins.

Fourth system of musical notation, featuring a prominent *ff* (fortissimo) dynamic marking. The right hand has a melodic line with accents (>) and hairpins, while the left hand has a rhythmic accompaniment. There are also some fermatas and slurs.

Fifth system of musical notation, showing a change in texture with more open chords in the right hand and a more active bass line in the left hand. Dynamic markings include accents (>) and hairpins.

Sixth system of musical notation, concluding the page with a *ff* dynamic marking. The right hand has a melodic line with accents (>) and hairpins, while the left hand has a rhythmic accompaniment. There are also some fermatas and slurs.

First system of musical notation, featuring piano accompaniment with chords and a melodic line in the right hand.

Second system of musical notation, showing more complex piano accompaniment and melodic development.

Third system of musical notation, continuing the piano accompaniment and melodic line.

Fourth system of musical notation, featuring a prominent melodic line in the right hand.

Fifth system of musical notation, including the tempo marking *Quasi Presto.* and dynamic markings *molto rit.* and *fff*.

Sixth system of musical notation, showing a dense piano accompaniment.

Seventh system of musical notation, concluding the piece with a *rit.* marking.

The Army Directory.

Tempo di Valse lento, con molto espressione.

mf f dim. f

Allegretto. (quasi $\frac{4}{8}$) Risa.

rit. p p

Here is a book which we
If we should hear that a

all love to look at when ev - er we're giv - en a chance,
reg - i - ment's near to this book we at once have re - course,

Praise it en - gag - es for true are its pag - es Though read - ing just like a ro -
Here we can learn whateach of - fi - cer's earn - ing And just how he stands in the

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.
Copyright assigned MCMIX to Jos. W. Stern & Co.
English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.
British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el ano MCMIX por Jos. W. Stern y Cia., propietarios Nueva York y Mexico.

mance:
force.

Say you're in love with an of - fi - cer bold How to
Dear lit - tle book, you are not much to look at, Re-

poco rit. *P a tempo*

reach him you can't ev - en guess, Here is his name in this
mark - a - bly cheap - ly you're sold, You should have bind - ing the

vol - ume of fame With his Reg - i - ment, rank and ad - dress,
best they can find And be print - ed in let - ters of gold,

Here is his name in this vol - ume of fame With his Reg - i - ment, rank and ad -
You should have bind - ing the best they can find And be print - ed in let - ters of

dress. gold!

This book will teach by the rank he will reach what his

poco rit.
p

in - come should be ev-'ry year, His age and pos-i - tion, his

world - ly con - di - tion, All of them are here.

a tempo
poco rit.
pp

Ar - my Di - rec - to - ry, you are the friend Who can

tell us what we want to know. You know it all from be -

gin-ning to end, That is why we love you so!

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sopr. & Alto.

Ar - my Di - rec - to - ry, you are the friend who can

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

tell us what we want to know. For you know it all from be-

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic contour of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a more active right hand with sixteenth-note patterns.

gin-ning to end, That's why we love you so!

poco rit. *a tempo* *pp*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic contour of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes performance markings: *poco rit.* (rhythmically slowing down), *a tempo* (returning to the original tempo), and *pp* (pianissimo). The piano part features a melodic line in the right hand and a bass line in the left hand.

CHORUS.

f
 La ——— la ——— la ——— la ———

Ar-my Di-rec-to-ry, you are the friend who can tell us what we want to know.

Ar-my Di-rec-to-ry, you are the friend who can tell us what we want to know.

Ar-my Di-rec-to-ry, you are the friend who can tell us what we want to know.

Piano accompaniment for the first system.

f
 la ——— la ——— la ——— That is why we love you so.

f
 You know it all from be-gin-ning to end, That is why we love you so.

f
 You know it all from be-gin-ning to end, That is why we love you so.

f
 You know it all from be-gin-ning to end, That is why we love you so.

Allegro
f Tutti

molto
 1 2

Love Is A Traitor.

Allegro.

The piano introduction is in 3/4 time, marked 'Allegro' and 'f'. It features a treble clef with a melodic line containing several triplet figures and a bass clef with a more rhythmic accompaniment. The key signature has two flats (B-flat and E-flat). The piece concludes with a 'rit.' (ritardando) and a 'p' (piano) dynamic marking.

Lento.

Love is a trai - tor, False-hoodscre - a - tor,
Ah! lost il - lu - sion! And vain de - lu - sion,

The vocal line is in 3/4 time, marked 'Lento'. The piano accompaniment is marked 'mf espress.' and features a steady bass line with some harmonic support in the right hand. The lyrics are written below the vocal line.

Born man to grieve: That she'd de - ceive me, Or ev - er
All wo - man's loves. My heart in an - guish, Is left to

The vocal line continues with the same tempo and key signature. The piano accompaniment includes some more complex textures, including a 'p' (piano) dynamic marking in the right hand. The lyrics are written below the vocal line.

leave me sigh - ing — I'll not be - lieve.
lan - guish sigh - ing — Ah! moon a - bove!

The vocal line concludes with a long note on 'ing' and a final cadence. The piano accompaniment is marked 'pp' (pianissimo) and features a 'rit.' (ritardando) marking. The lyrics are written below the vocal line.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.
Copyright assigned MCMIX to Jos. W. Stern & Co.
English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.
British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

Agitato.

My heart be - lieved that ev - 'ry vow she made was true, hap - py
 Ah! trust the false in - con - stant breeze that blows where chance may al -

youth, Ah! hap py youth! Un - til there came a moonlight
 lot, Chance may al - lot, But nev - er trust a wo - man's

eve, and then I knew all the truth, Knew all the
 words or vows or glance, trust them not, Ah! trust them

Tempo I.

truth! False - ly she'd spok - en Her vows were brok - en
 not! Yet I still love her, There's none a bove her,

Vows that de ceive. My heart was bleed-ing, She all un-
 Still do I grieve; I feel the smart-ing Of that sad

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "Vows that de ceive. My heart was bleed-ing, She all un- Still do I grieve; I feel the smart-ing Of that sad". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *pp* and *p*.

heed-ing left me — that moon-lit eve, that moon-lit
 part-ing from her — that moon-lit eve, that moon-lit

The second system continues the vocal line with lyrics: "heed-ing left me — that moon-lit eve, that moon-lit part-ing from her — that moon-lit eve, that moon-lit". The piano accompaniment continues with similar chordal textures. Dynamics include *pp*.

eve.
 eve.

The third system shows the vocal line with lyrics "eve." and "eve." on separate lines. The piano accompaniment features a more active melody with triplets and a crescendo leading to a *ff* dynamic. The time signature changes to 3/4.

Valse lento.

My heart thou'rt fil-ling with mem-o-ries thril-ling, O! Sil - ver

The fourth system is titled "Valse lento." and features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "My heart thou'rt fil-ling with mem-o-ries thril-ling, O! Sil - ver". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *p*.

Moon! _____ All thou hast lost me And all thou hast cost me,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'Moon!' followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

O! Sil - ver Moon. _____ Sad - ly re - cal - ling those

The second system continues the vocal line with a long note on 'O!' and 'Sil - ver Moon.' followed by more notes. The piano accompaniment continues with similar harmonic support.

days so en - thral - ling Ev - er re - gret - ting but nev - er for -

The third system shows the vocal line with notes for 'days so en - thral - ling' and 'Ev - er re - gret - ting but nev - er for -'. The piano accompaniment provides a consistent accompaniment.

get - ting, Dreaming of love gone, a - las! all too soon, By the

The fourth system concludes the vocal line with 'get - ting, Dreaming of love gone, a - las! all too soon, By the'. The piano accompaniment continues to the end of the system.

light of the sil - ver moon. My heart thou'rt fil - ling with

poco rit.

mem - o - ries thril - ling, O! Sil - ver Moon!

All thou hast lost me, And all thou hast cost me, O!

Sil - ver Moon! Sad - ly re - cal - ling those days so en -

thral - ling, Ev - er re - gret - ting yet nev - er for - get - ting

The first system of the musical score 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). The lyrics are "thral - ling, Ev - er re - gret - ting yet nev - er for - get - ting". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex harmonic structure with many accidentals and ties.

Dream - ing of love gone a - las! all too soon, By the light of the

The second system continues the musical score. The vocal line has the lyrics "Dream - ing of love gone a - las! all too soon, By the light of the". The piano accompaniment continues with similar harmonic complexity and includes some dynamic markings like *rit.* and *f*.

sil - ver moon. Moon shine so bright!

The third system features the lyrics "sil - ver moon. Moon shine so bright!". The vocal line has a long note for "moon." followed by a phrase. The piano accompaniment includes a *rit.* marking and a *f* marking.

O! gen - tle light!

The fourth system concludes the page with the lyrics "O! gen - tle light!". The vocal line has a long note for "light!". The piano accompaniment includes a *rit.* marking and a *f* marking.

"The Gay Hussars."

Lively March tempo.

ff

poco rit. *pp*

Clear the way for here they come, Blow the trumpet,
Comes the time for feast or dance, What civ-il - ian

p

Yuc - he! the Gay Hus -
Way there! the Gay Hus -

beat the drum, Yuc - he! the Gay Hus-sars!
has a chance? Way there! the Gay Hus-sars!

f

German Lyric and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyric Copyrighted MCMIX to Jos. W. Stern & Co.

British Copyright Secured.

Theatre & Music Hall Rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el ano MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

sars, the Gay Hus - sars!
sars, the Gay Hus - sars!

Pen - nonstoss - ing in the air,
Lov - ers vows were made to break,

mf 3

Gal - lant brave and de - bon - nair, Yuc - he! the Gay Hus -
What though maid - en's hearts may ache, Who blames the Gay Hus -

Yu - che! the Gay Hus - sars! the Gay Hus -
Who blames the Gay Hus - sars! the Gay Hus -

sars!
sars?

p 3

sars!
sars!

Tramp - ling steeds and jing - ling reins, Nod - ding plumes and toss - ing manes,
Con - quer - ors of all they meet, Nev - er have they known de - feat,

p

Shout on shout and cheer on cheer, The Gay Hus - sars are here!
Down-cast eye and blush-ing cheek, To their vict'ry speak!

p

Now they're ad-vanc-ing, Sa - bres are glanc-ing, Earth is re-sound-ing,
Hands soft - ly pressing, Sweet lips car-ess - ing, Hearts set a burn-ing

Hoofs hea - vy pound-ing, Maid-ens are smil-ing, Glan-ces be-guil-ing,
Heads they are turn - ing, Their bold per-sist-ance, Con-que-re resist-ance,

ff marcato

Greet them far and near. Vic - to - ry waits them, Dan - ger e - lates them,
Who can say them nay? Maid-ens so ten - der Glad - ly sur - ren - der,

p

What more ex-cit - ing Lov - ing and fight - ing! Ker - chiefs are wav - ing
Who can re - sist them, Once they have kissed them? Al - ways pursu - ing

Hearts they're en - slav - ing, Shout for the Reg - i - ments here!
Fight - ing and woo - ing, That is the bold Hussar's way!

p
Heis - sa, make way there! Pounce on the prey there!

pp

What foe dare stay there? Heis - sa! Yuc - he!

p

pp

Though foes en - close them, None dare op - pose them,

Ev'-ry - one knows them, Heis-sa! Yuc - he!

p

Proud a - bove them waves the flag they're fight - ing

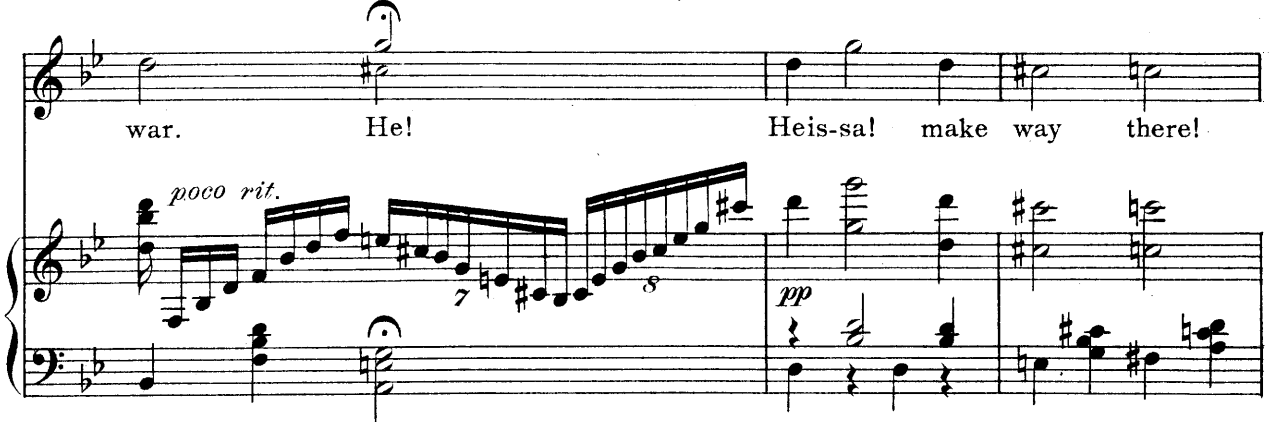
for. Bright eyes greet them smil - ing when the fight is

o'er, First in love, the gay Hus-sar and first in



war. He! Heis-sa! make way there!

poco rit.



Pounce on the prey there, What foe dare stay there?



Heis - sa! Yuc - he! he!

Quasi presto

fff

del Sig



Misfit Soldier.

(Orders but confuse me.)

March tempo.

The first system of piano accompaniment consists of two staves. The right hand (treble clef) plays a rhythmic melody with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

The second system of piano accompaniment continues the melody and accompaniment from the first system, maintaining the march tempo.

The third system of piano accompaniment concludes the instrumental section of the piece.

Allegretto.
Wallerstein.

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The tempo is marked 'Allegretto' and the style is 'Wallerstein'. The lyrics are:

Let me make a sad con-fes-sion
Some may speak of glo-ry woo-ing
Life would be so much more thril-ling
I was once a bar-ber's 'pren-tice

The piano accompaniment includes a *pp* (pianissimo) marking.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

I've no use for my pro - fes - - sion.
 I just an - swer "Noth - ing do - - ing."
 If they'd on - ly cut the dril - - ling.
 He said "What I re - com - mend is:

Once I longed for mar - tial glo - ry, Now it's quite an -
 Men who find a row ex - cit - ing Wel - come ev - 'ry
 Roy - al rows would not a - larm me If there were a
 You should go to be a sol - dier, Cus - tom - ers would

oth - er sto - ry: I would rath - er serve the na - tion, In some peace - ful
 chance of fight - ing. Life to me is far too pleas - ant, I would soon - er
 stand - ing arm - y. Hap - py day when ev - 'ry na tion, Set - tles things by
 all up - hold yer, There you'd sure - ly make some splashes You're so good at

oc - cu - pa - - tion. My u - ni-forms no
 not be pres - - ent. I'd rath - er read a -
 ar - bi - tra - - tion. If I were King and
 cuts and slash - - es. Why, med - als on you

f *p*

com - fort bring I'm not cut out for sol - dier - ing, I'm
 bout it in The next day's Morn - ing Bul - le - tin, The
 foes should plague, I'd just re - fer them to the Hague, I'd
 they would flood, You are so ve - ry fond of blood, You

sf *p*

not cut out for sol - dier - ing.
 next day's Morn - ing Bul - le - tin.
 just re - fer them to the Hague.
 are so ve - ry fond of blood."

Or - ders but con fuse me, Of - fic - ers a - buse me,

Have-nt got a no - tion what they're driving at: Ev-en if I

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics "Have-nt got a no - tion what they're driving at: Ev-en if I". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

knew it I could nev-er do it; Can you see what good my country

The second system continues the musical score. The vocal line lyrics are "knew it I could nev-er do it; Can you see what good my country". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

gets from that?

The third system continues the musical score. The vocal line lyrics are "gets from that?". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the second measure. The piano part features a more complex chordal texture in the treble and a consistent bass line.

The fourth system concludes the musical score. It features a double bar line at the end of the vocal line and a final cadence in the piano accompaniment. The piano part ends with a sustained chord in the treble and a final note in the bass.

Vagrant Fancies.

Incidental Music and Song.

Andantino.

pp espress.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

First system of piano accompaniment. The right hand features complex chordal textures with many sharps, while the left hand provides a steady bass line.

Second system of piano accompaniment. The right hand continues with dense chordal patterns, and the left hand maintains a consistent rhythmic accompaniment.

Third system of piano accompaniment. The right hand has a series of chords, and the left hand plays a simple eighth-note pattern.

Fourth system of piano accompaniment. The right hand has a melodic line with a fermata, and the left hand has a more active bass line. A marking "L. H." is placed above the right hand staff.

Andantino.

rubato

f

pp

Turi.

When my vig - il

Fifth system of piano accompaniment. It includes a vocal line starting with the word "Turi." and the lyrics "When my vig - il". The piano accompaniment is marked *Andantino.*, *rubato*, *f*, and *pp*.

I am keep - ing Va - grant fan - cies roam - ing

Seem to bring my love - ly la - dy Smil - ing through the gloam - ing.

No more can I feel her glam - our, Naught can she af - fect me.
What care I how fair she's seem - ing, She can lure me nev - er,

Clad am I in tri - ple ar - mour, Mem - o - ries pro - tect me.
Cast a - side all fool - ish dream - ing, I am free for - ev - er.

A Soldier's Life.

Allegro molto.



Allegretto.
Turi. Cho

Sol-dier's life is not con-fined to war's a-larms, war's a-larms,



Turi. Cho. *poco rit.*

Fun and fro-lic lurk be-hind the "Shoul-der-arms," "Shoul-der-arms,"

poco rit.



Turi.

War means lots of plun-der, Ri-vals then must stand from un-der



German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

sure - ly 'tis no won - der that a sol - dier's life has charms.

CHORUS.

War means lots of plun - der Ri - vals then must stand from un - der,
War means lots of plun - der Ri - vals then must stand from un - der,

Tempo

Sure - ly 'tis no won - der That a sol - dier's life has charms.
Sure - ly 'tis no won - der That a sol - dier's life has charms.

Turi. Cho.

In the can-teen bot-tle pass with laugh and jest; Laugh and jest;

Turi. Cho. *poco rit.*

Ev-'ry man who'll drain his glass A wel-come guest; Wel-come guest;

poco rit.

Turi.

Drink till ev-'ry raf-ter loud re-sounds with song and laugh-ter,

You will ev-er af-ter swear a sol-dier's life's the best.

Tempo

Drink till ev - 'ry raf - ter loud re - sounds with song and laughter,

CHORUS.
Drink till ev - 'ry raf - ter loud re - sounds with song and laughter,

Tempo

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "Drink till ev - 'ry raf - ter loud re - sounds with song and laughter,". The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of three sharps and a 2/4 time signature. The tempo is marked "Tempo".

You will ev - er af - ter swear a sol - dier's life's the best.

You will ev - er af - ter swear a sol - dier's life's the best.

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps and a 2/4 time signature. The lyrics are "You will ev - er af - ter swear a sol - dier's life's the best." The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of three sharps and a 2/4 time signature.

Presto.

The third system of music is a piano accompaniment. It is written in a treble and bass clef with a key signature of three sharps and a 2/4 time signature. The tempo is marked "Presto." and features a series of chords with accents.

"O Silver Moon."

Serenade.

(Forgive! Forgive!)

Lento.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Lento'. The piano part features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#). The score is divided into three systems. The first system consists of two staves of piano music. The second system also consists of two staves of piano music, with a 'rit.' (ritardando) marking in the final measure. The third system begins with the tempo change 'Tempo di Valse lento.' and includes a vocal line with lyrics. The piano accompaniment continues below the vocal line. The key signature changes to one flat (Bb) for the vocal part.

Tempo di Valse lento.

My heart thou'rt fil - ling With mem - o - ries thril - ling, O sil - ver

German Lyric and Music Copyrighted MCMIX by Breitkopf. & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyric Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre & Music Hall Rights reserved.

Depositado conforme a la ley de República Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

moon! _____ All thou hast lost me And all thou hast cost me, O

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'moon!' followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

sil - ver moon! _____ Sad-ly re - cal-ling those days so en-

The second system continues the vocal line with 'sil - ver moon!' and 'Sad-ly re - cal-ling those days so en-'. The piano accompaniment includes some arpeggiated chords in the right hand.

thral - ling, Ev-er re - gret-ting and nev-er for - get - ting Dream-ing of

The third system continues the vocal line with 'thral - ling, Ev-er re - gret-ting and nev-er for - get - ting Dream-ing of'. The piano accompaniment maintains a consistent harmonic support.

love gone, a - las, all too soon, By the light of the sil - ver moon!

The fourth system concludes the vocal line with 'love gone, a - las, all too soon, By the light of the sil - ver moon!'. The piano accompaniment ends with a final chord in the right hand.

When thou wert by me, ah, when thou wert nigh me, Think what this

f *p*

song meant to both; Care-less of sor-row, no thought of the mor - row

molto rit. *mf*

When we had plight-ed our troth. My heart can nev-er for-

pp

get you! Al-ways 'tis with you in sad-ness and tears. My

heart will ev-er re-gret you, Al-ways al-ways through long and

cresc.

wear - y years. I stand here guil - ty be - side you, dear, Re -

pen - tant as long as I live; Wont you pi - ty me then? Do but

love me a - gain Sweet - est heart for - give, for - give! Wont you pit - y me

then, Do but love me a - gain, Sweet - est heart, for - give! for - give!

for - - - give!

Finale Act I.

Allegro molto.

Moderato. Lörentz.

Do you not know, How deep-ly once I loved you,

Do you not know, What once you meant to me? You filled my heart, There

could be none a-bove you, I held your hand And held the world in fee.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

Do you not know My life of woe! Do you not know We

mp *pp*

plight-ed troth to-geth-er, Do you not know We wowed to live for aye?

mp *pp*

It was the spring-time fair and sun-ny weath-er, But win-ter came and

mp *cresc.*

love has flown a - way; Do you not know My life of woe!

mp

Agitato.

Emp - ty my heart, yes, of love'tis all for - sak - en,

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, a key signature of one flat (B-flat), and a common time signature. The lyrics are "Emp - ty my heart, yes, of love'tis all for - sak - en,". The piano accompaniment starts with a dynamic marking of *p* (piano) and features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

nev - er, no, nev - er can I a - gain be - lieve.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "nev - er, no, nev - er can I a - gain be - lieve." The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the *p* dynamic.

Life once was spring - time but now I am a - wak - ened.

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "Life once was spring - time but now I am a - wak - ened." The piano accompaniment continues with similar rhythmic and melodic patterns.

What though it mock me? It can no more de - cieve.

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "What though it mock me? It can no more de - cieve." The piano accompaniment continues with similar rhythmic and melodic patterns.

Naught can re - store to me Faith that's been so shak-en

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "Naught can re - store to me Faith that's been so shak-en". The piano accompaniment consists of chords and moving lines in both hands.

So come what may Love I put from me for ev - er and

pp

The second system continues the vocal line with the lyrics "So come what may Love I put from me for ev - er and". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. A triplet of eighth notes is marked with a '3' above it in the vocal line and the right hand of the piano accompaniment.

aye!

cresc. molto.

The third system begins with the vocal line saying "aye!". The piano accompaniment features a *cresc. molto.* (crescendo molto) instruction. The piano part includes a triplet of eighth notes in the bass line.

This system shows the piano accompaniment for the fourth system, featuring a prominent triplet of eighth notes in the bass line.

This system shows the piano accompaniment for the fifth system, continuing the triplet of eighth notes in the bass line.

Maestoso.

51

The first system of the Maestoso section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex texture with many beamed notes and slurs, particularly in the upper staff. The key signature has one flat (B-flat) and the time signature is 3/4.

The second system continues the Maestoso section with two staves. It maintains the same key signature and time signature, with intricate melodic and harmonic lines in both staves.

The third system of the Maestoso section includes performance markings: *molto rit.*, *rit.*, *maestoso.*, and *dim.*. It features a first ending bracket in the upper staff. The notation is dense with slurs and ties.

The fourth system of the Maestoso section includes dynamic markings: *p*, *pp*, and *ppp*. The music concludes with a series of chords in the upper staff and a final cadence in the lower staff.

The fifth system of the Maestoso section shows the final measures of the piece. It features a key signature change to two sharps (D major) and a time signature change to 3/4. The music ends with a final chord in the upper staff.

Valse lento.

The Valse lento section begins with a *Trumpet* part in the upper staff, marked *p*. The lower staff provides the harmonic accompaniment. The key signature has two sharps (D major) and the time signature is 3/4.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a series of chords and melodic lines with some phrasing slurs.

The second system continues the musical piece with similar notation, including chords and melodic lines across two staves.

The third system includes the tempo marking "Lento." above the staff and the dynamic marking "ppp" (pianissimo) below the staff. The notation continues with chords and melodic lines.

The fourth system shows a continuation of the musical theme with chords and melodic lines on two staves.

The fifth system features more complex chordal structures and melodic lines across two staves.

The sixth system includes the instruction "8" above the staff, indicating an eighth note. It also features the instruction "Trumpet." above the staff, followed by triplet markings (3) over the notes. The system concludes with a double bar line.

Ad.

END OF ACT 1

Hussar's Quadrille.

Allegro molto.

ff

Now's the time for danc-ing and song With mirth and laugh-ter

reign - ing; The man who thinks it is wrong Need not think of re -

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

main - ing. The mu - sic bright - ly is play - ing; Trip we gai - ly

round and round, While puls - es beat and twink - ling feet Lure ev - 'ry one what

bet - ter fun could e'er be found! So light - ly so

bright - ly What dance more spright - ly! He who will not dance. —

Here will stand no chance. — Com - pel - ling, ex - cel - ling, All care dis -

pel - ling. All the throng is borne a - long By dance and song!

Now choose your part - ners and let each Cav - a - lier

bow to the ground — When she is found. Now face to

face, ——— Gent - ly em - brace. ——— Take your place and

face, ——— Gent - ly em - brace. ——— Take your place and

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "face, ——— Gent - ly em - brace. ——— Take your place and". The piano accompaniment features a steady bass line and chords in the right hand.

tread a meas-ure most en - tranc - ing. Now choose your part - ners and

tread a meas-ure most en - tranc - ing. Now choose your part - ners and

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "tread a meas-ure most en - tranc - ing. Now choose your part - ners and". The piano accompaniment includes a *rit.* (ritardando) marking over the final measures.

let each Cav - a - lier Bow to the ground - When she is

let each — Cav - a - lier Bow to the ground - When she is

The third system of the musical score features two vocal staves and piano accompaniment. The lyrics are: "let each Cav - a - lier Bow to the ground - When she is". The piano accompaniment continues with chords and a moving bass line.

found. Now face to face — Gent - ly em - brace. —

found. Now face to face — Gent - ly em - brace. —

Take your place and tread a meas-ure Round and round. Now's the

Take your place and tread a meas-ure Round and round. Now's the

time for danc-ing and song With mirth and laugh-ter reign - ing; The

man who thinks it is wrong Need not think of re - main - ing. The

mus - ic bright - ly is play - ing, Trip we gai - ly round and round, While

puls - es beat and twink - ling feet Lure ev - 'ry one, What

bet - ter fun could e'er be found! So light - ly, so

bright-ly, What dance so spright-ly! He who will not dance—

Here will stand no chance.— Com-pel - ling, ex - cel - ling, All

care dis - pel - ling. All the throng is borne a-long by dance and

song.

Vivo

"Kitty Please Give Me A Kiss."

Moderato.

Allegretto

Sweet
Now
Did
Now

grazioso.

lit- tle Kit-ty once went out Up - on a sum-mer's day, She
Kit-ty thought 'twas not the way A maid-en should be wooed, She
Kit-ty kiss the of - fi - cer? I real - ly do not know, I
Kit-ty mar-ried one fine day A red cheeked country kid, But

German Lyric and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyric Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre & Music Hall Rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

wan-der'd here and wan-der'd there And found she'd lost her way; She
 thought those sol-diers ve-ry gay And al- so ve-ry rude. An
 doubt if Kit-ty knew her-self Her heart was beat-ing so. But
 still at times she used to dream Of what the sol-dier did; Though

faced a great big build-ing From each win-dow stuck a head, It
 of- fi- cer was pass-ing so She ask'd him what he'd say, If
 when she was in bed that night, She dream't she pass'd that way, And
 Kit-ty loved her Kid-dy With her Kid had lots of bliss, Kid-dy

was the Sol-diers' Bar-racks, This is what the sol-dier said:
 he knew what the sol-diers did, He answer'd in this way:
 once a- gain in Dreamland seemed to hear the sol-diers say:
 could'nt kiss his kit-ten like his Kit-ty liked to kiss:

ff

Refrain.

p

Come, my lit - tle Kit - ty, Please give me a kiss; It would
 Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,

be a pi - ty such a chance to miss. O you Kit - ten! I with
 hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,

f

love for you am sure - ly smit - ten, Pret - ty lit - tle Kit - ten, please give me a
 hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,

1-3. 4.. *Allegro molto.*

kiss! hm.

ff

Sex Delicious.

Allegro molto.

ff

Two staves of piano introduction in 2/4 time, key of B-flat major. The right hand features a rapid sixteenth-note triplet pattern. The left hand provides a simple harmonic accompaniment.

p

Continuation of the piano introduction, ending with a piano (p) dynamic marking.

Allegretto grazioso.

Marosi

Maid-en would'st thou mar-ried be? Take me quick-ly, be my wife,
Should a man pro - pose to wed, Take him e'er the chance be fled,

Two staves of music for the first line of lyrics. The vocal line is in a simple, rhythmic style. The piano accompaniment consists of chords and simple melodic lines.

Treat the oth-ers just like brothers, You'll be thank-ful all your life.
Life's un-cer-tain there's no hurt in, Say-ing you're a longtime dead.

Two staves of music for the second line of lyrics. The vocal line continues the simple, rhythmic style. The piano accompaniment features some chordal textures.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el ano MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

First of all, I love but you, Sec-ond-ly, my love is true,
First, re-mem-ber we just met, Sec-ond, I don't know you yet,

Third-ly, fourth-ly, fifth-ly, sixth-ly, I sin-cere-ly want you to.
Third-ly, fourth-ly, fifth-ly, sixth-ly, Real-ly 'tis not et-i-quette.

Treszka Marosi 1. Treszka 2. Marosi
Do you mean it? Yes I mean it. Then I needs must an-swer "no."
Do you mean it? Yes I mean it. Love like that would nev-er do-

con anima

1. Marosi 2. Treszka
Hes-i-ta-tion's your vo-ca-tion, Why do wo-men tease one so?
Young man you are far too has-ty, I could ne'er keep up with you.

1. Treszka
2. Marosi

Haste can on - ly bring dis - truct - iōn, Maid - ens must have time to choose;
Love should not be cal - cu - la - ting, Where's the sense in this de - lay?

Marosi

That gives me no sat - is - fac - tion, I want quick and speed - y ac - tion.
Noth - ing's ev - er gained by wait - ing, To me it is ag - gra - va - ting.

Treszka

Waltz

Then I must re - fuse.
So I'll say good - day.

1. Marosi
2. Treszka

Love should not be ruled by meas - ure. Love's its own best guide;
Love should wait a maid - en's pleas - ure, Wait or be de - nied.

1. Treszka
2. Marosi

Love must wait a maid - en's pleas - ure, Wait or be de -
 Love should not be ruled by meas - ure, Love's its own best

rit. *a tempo*
 nied, ne'er impor - tun - ing, Men must woo, 'tis maid - ens due, Or
 guide, and best counsel - lor, Sex de - li - cious, still ca - pri - cious.

rit. *a tempo*

1. Marosi
2. Treszka

else she'll say them nay. _____ Sex de - li - cious, still ca -
 As an A - pril day. _____ Men must woo, 'tis maid - en's

pri - cious As an A - pril day.
 due, Or else she'll say them nay.

Treszka & Marosi

Men must woo, 'tis maid - ens due, Or else she'll
 Men must woo, 'tis maid - ens due, Or else she'll

say them nay. _____ Sex de - li - cious,
 say them nay. _____ Sex de - li - cious,

still ca - pri - ious As an A - pril day. _____
 still ca - pri - ious As an A - pril day. _____

Fine.

"O Silver Moon."

Serenade.

(Forgive! Forgive!)

Lento.

p

pp

rit

Tempo di Valse lento.

My heart thou'rt fil - ling With mem - o - ries thril - ling, O sil - ver

p

German Lyric and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyric Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre & Music Hall Rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

moon! _____ All thou hast lost me And all thou hast cost me, O

sil - ver moon! _____ Sad-ly re - cal-ling those days so en-

thral - ling, Ev-er re - gret-ting and nev-er for - get - ting Dream-ing of

love gone, a - las, all too soon, By the light of the sil - ver moon!

When thou wert by me, ah, when thou wert nigh me, Think what this

f *p*

song meant to both; Care-less of sor-row, no thought of the mor - row

molto rit. *mf*

When we had plight-ed our troth. My heart can nev-er for-

pp

get you! Al-ways 'tis with you in sad-ness and tears. My

heart will ev - er re - gret you, Al - ways al - ways through long and

cresc.

wear - y years. I stand here guilt-y be - side you, dear, Re -

pen-tant as long as I live; Wont you pi - ty me then? Do but

love me a - gain Sweet-est heart for - give, for - give! — Wont you pit - y me

then, Do but love me a - gain, Sweet-est heart, for - give! for - give! —

— for - - - give!

Heart To Heart.

Allegro molto.

The musical score is written for piano and voice. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegro molto'. The piano accompaniment starts with a bass line of eighth notes and a treble line of chords. A triplet of eighth notes is marked with a '3' and a 'cresc.' (crescendo) marking. The piano part continues with a series of chords and eighth notes. The voice part enters with a melody of quarter and eighth notes. The piano part features a 'ff' (fortissimo) dynamic marking. The score concludes with a 'Risa.' (laughter) marking and a 'p' (piano) dynamic marking. The piano part includes 'rall.' (rallentando) and 'a tempo' markings.

p *cresc.* *ff*

Risa.
p

What more en - tranc - ing, mus - ic and danc - ing! Strains so en -

p *rall.* *a tempo* *p*

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el ano MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

thral - ling To the waltz are gai-ly call-ing, Ah! what more ex - hil - a - ra-ting,

What more ap - peal - ing, When those cap - ti - va - ting waltz strains are steal - ing.

Sopr.
Alto
Tenor
Bass

CHORUS.

Glide we a - round then, where can be found then, Joy that's com -

Glide we a - round then, where can be found then, Joy that's com -

ff

plet - er, Plea - sure that's sweet - er! Part - ners are fac - ing us,
plet - er, Plea - sure that's sweet - er! Part - ners are fac - ing us,

ff

Gent - ly em - brac - ing us, What sweet cap - tiv - i - ty, 'Mid such fes -
Gent - ly em - brac - ing us, What sweet cap - tiv - i - ty, 'Mid such fes -

tiv - i - ty! Mus - ic en - rap - tur - ing Hearts gai - ly
tiv - i - ty! Mus - ic en - rap - tur - ing Hearts gai - ly

cap - tur - ing, How could we part Now we are heart to heart!

cap - tur - ing, How could we part Now we are heart to heart!

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are: "cap - tur - ing, How could we part Now we are heart to heart!". The music is in a minor key and features a mix of eighth and quarter notes, with some longer notes in the vocal lines.

p

The second system of the musical score consists of two staves for piano accompaniment. It begins with a piano (*p*) dynamic marking. The music continues with a steady accompaniment of chords and moving lines in both hands.

The third system of the musical score consists of two staves for piano accompaniment. The music continues with a steady accompaniment of chords and moving lines in both hands.

p

The fourth system of the musical score consists of two staves for piano accompaniment. It begins with a piano (*p*) dynamic marking. The music continues with a steady accompaniment of chords and moving lines in both hands.

f *p*

The fifth system of the musical score consists of two staves for piano accompaniment. It begins with a forte (*f*) dynamic marking, which then changes to piano (*p*). The music continues with a steady accompaniment of chords and moving lines in both hands.

First system of musical notation, featuring a treble and bass clef. The music is in a key signature of two flats (B-flat and E-flat). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a harmonic accompaniment with chords and moving lines.

Fourth system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the fourth measure.

Fifth system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the fourth measure.

Sixth system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a harmonic accompaniment with chords and moving lines.

What more en - tranc - ing, mus - ic and danc - ing! Strains so en -

What more en - tranc - ing, mus - ic and danc - ing! Strains so en -

Grandissimo.

thral-ling the danc-ers are call - ing. La la la la la

thral-ling the danc-ers are call - ing. La la la la la

la la la la la la la la la la la

la la la la la la la la la la la

la la la la la la

la la la la la la

This system contains the first two systems of musical notation. The first system features two vocal staves and a piano accompaniment. The vocal lines consist of a melody of eighth notes and a supporting line of quarter notes. The piano accompaniment includes chords and a bass line. The lyrics are 'la la la la la la'.

This system shows the piano accompaniment for the first system, featuring chords and a bass line.

la la la la la la la

la la la la la la la

This system contains the second two systems of musical notation. The vocal lines continue with the melody and supporting line. The piano accompaniment includes chords and a bass line. The lyrics are 'la la la la la la la'.

This system shows the piano accompaniment for the second system, featuring chords and a bass line.

la la la la la la la la

la la la la la la la la

This system contains the third two systems of musical notation. The vocal lines conclude with the melody and supporting line. The piano accompaniment includes chords and a bass line. The lyrics are 'la la la la la la la la'.

This system shows the piano accompaniment for the third system, featuring chords and a bass line.

Hungarian Dance And Song.

79

Lento.

When my vig - il I am keep - ing, Va - grant fanc - ies roam - ing

Seem to bring my love - ly La - dy Smil - ing through the gloam - ing.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el ano MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

No more can I feel her glam-our, Naught can she af-fect me,
What care I how fair she's seem-ing? She can lure me nev-er;

Clad am I in trip-le ar-mour, Mem-o-ries pro-tect me.
Cast a-side all fool-ish dream-ing, I am free for-ev-er.

Allegro moderato.

ten. *rubato* *ff*

1 2

Vivo.

Fine.

D. S. al Fine.

Finale Act II.

Allegro strepitoso.

The musical score is written for piano and violin. It begins with a treble clef and a key signature of three flats (B-flat major or D-flat minor). The time signature is 12/8. The piano part is marked *ff* and consists of a steady eighth-note accompaniment. The violin part features a melodic line with various ornaments, including slurs and accents. The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system includes a dynamic marking of *ff*. The second system continues the piano accompaniment. The third system features a four-measure rest in the violin part. The fourth and fifth systems continue the melodic development in the violin and the accompaniment in the piano.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
 en el ano MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals, including flats and sharps. A fermata is placed over the final notes of the system.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *sempre ff* (sempre fortissimo) in the right-hand part. The notation features dense chordal textures and rhythmic patterns.

Third system of musical notation, showing further development of the musical themes. The right-hand part has a melodic line with many accidentals, while the left-hand part provides harmonic support with chords and bass lines.

Fourth system of musical notation, characterized by complex rhythmic figures and dense harmonic structures. The notation includes many beamed notes and complex chordal arrangements.

Fifth system of musical notation, featuring a dense texture of sixteenth-note patterns in both hands. The music is highly rhythmic and technically demanding.

Sixth system of musical notation, concluding the page. It begins with the dynamic marking *Prestissimo.* The system shows a transition in the music, with more active melodic lines and complex rhythmic patterns.

CHORUS.

All now is sor - row, And with to
 All now is sor - row, And with to

The first system of the chorus consists of three vocal staves and a piano accompaniment. The vocal staves are in 4/4 time and B-flat major. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "All now is sor - row, And with to" repeated for two voices.

mor - row no one can tell can tell what com - eth,
 mor - row no one can tell can tell what com - eth,

The second system continues the chorus with two vocal staves and piano accompaniment. The lyrics are: "mor - row no one can tell can tell what com - eth," repeated for two voices. The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning of the system.

Per - haps dis - hon - or Dis - grace for - ev - er
 Per - haps dis - hon - or Dis - grace for - ev - er

The third system concludes the chorus with two vocal staves and piano accompaniment. The lyrics are: "Per - haps dis - hon - or Dis - grace for - ev - er" repeated for two voices. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning of the system.

Risa.

more, for - ev - er more. For -

more, for - ev - er more.

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features long horizontal lines connecting notes across measures, indicating sustained sounds. The piano part has a steady accompaniment.

string.

The second system consists of two staves for a string section. The key signature remains two flats, and the time signature is 3/4. The music is written in a rhythmic pattern with many beamed notes, typical of a string accompaniment.

give me, dar - ling for - give me dar - ling, for sure - ly, Oh

pp

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature changes to one sharp (F#), and the time signature is 3/4. The piano part is marked *pp* (pianissimo).

sure - ly you know, I nev - er meant for my

The fourth system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature is one sharp, and the time signature is 3/4. The piano part features a steady accompaniment with some chordal textures.

dear - est one to suf - fer I love - you so

The fifth system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature is one sharp, and the time signature is 3/4. The piano part continues with a steady accompaniment.

Ah Ah

CHORUS.

For - give for - give her, she did not know. For -

For - give for - give her, she did not know. For -

The first system of music features a vocal line with two 'Ah' exclamations. Below it are two staves for a chorus, each with the lyrics 'For - give for - give her, she did not know. For -'. The piano accompaniment is written for grand piano with a forte (*f*) dynamic marking.

give for - give her she loves you so, She loves you so, She

give for - give her she loves you so, She loves you so, She

The second system continues the vocal lines with the lyrics 'give for - give her she loves you so, She loves you so, She' repeated on two staves. The piano accompaniment continues with various chords and melodic lines.

Risa.

Wont you

love you so She loves you so, loves you so.

love you so She loves you so, loves you so.

p

Lento.

pi - ty me then do not leave me a - gain, sweet-est heart for -

8

give, for - give; Wont you pi - ty me then on-ly love me a -

Wont you pi - ty me then on-ly love me a -

Wont you pi - ty me then on-ly love me a -

f

gain. Sweet-est heart for - give for - give.

gain. Sweet-est heart for - give for - give.

gain. Sweet-est heart for - give for - give.

The piano accompaniment features a steady bass line with chords and some triplet figures in the right hand.

CURTAIN.

f

The piano accompaniment consists of a rhythmic bass line with chords and a melodic line in the right hand.

The piano accompaniment continues with a rhythmic bass line and chords, concluding with a final cadence.

Dreaming Of Love.

Lento.

pp

pp

The piano introduction consists of two systems of music. The first system is in 6/8 time and features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system is in 3/4 time and continues the melodic and harmonic themes.

Risa

Sad is my soul and sore dis-tressed, My

The first system of the vocal part begins with a rest for the vocal line, followed by the lyrics. The piano accompaniment provides a steady harmonic support.

heart is racked with pain and grief: The tu-mult sweet of

The second system continues the vocal line and piano accompaniment, with the lyrics 'heart is racked with pain and grief: The tu-mult sweet of'.

love con-fessed Can nev-er, nev-er bring re-lief;

The third system concludes the vocal line and piano accompaniment, with the lyrics 'love con-fessed Can nev-er, nev-er bring re-lief;'.

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

Re-ject-ed in a care-less hour Love ne'er a-gain will come to

me. Once rash-ly I de - fied his pow'r, Ah! pi - ty

me! too late my fault I see. Re-pen-tance must my

guer-don be! Ah, nev-er shall I know con-tent:

For-give-ness can ne'er come to me Or cru-el des-ti-ny re-

Agitato.

lent. Ah! bit-ter is my grief, be - lov - ed, 'Tis

well nigh more than I can bear; Time brings me no re-lief, be-

lov-ed, There's naught be-fore me save des - pair. _____

Valse

Love ne'er re - turn - ing, For thee my heart is yearn -

pp

ing; Fraught with re - mem - brance In an - - guish 'tis

burn - - ing Love once dis - dained his ven - geance has claimed,

dim.

Sigh - ing and brok - en heart - - ed, Dream - ing of love that's de -

part - ed. Love ne'er re - turn - ing, For thee my

pp

heart is yearn - - ing, Fraught with re - mem - brance In

an - - guish 'tis burn - ing Love once dis - dained his

ven-geance has claimed Sigh-ing and brok - en heart - - ed

Dream - ing of love that's de - part - ed for ev - er de - part - ed for

ev - er more. —

"My Friend Lebel."

Moderato.

ff *molto rit. e dim.*

Allegretto.

I have a dear old friend and he, is
One day my friend and I de-cide To
When I was mar-ried to my wife I

p

ver-y, ver-y fond of me: Just as fond as he can be,
go out for a horse-back ride. First one we had ev-er tried,
felt that I was fixed for life. I loved her and she loved me,

f

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre & Music Hall Rights reserved.

Depositado conforme a la ley de Republica Mexicana,

en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

We could nev - er dis - a - gree. He's not a beau - ty,
 It was near - ly su - i - cide. For first my horse be -
 O how hap - py we would be! And when there came a

I must say, His face aint'built the pro-per way. What care I a -
 gan to trot, Which made me ve - ry hap py NOT: Then to gal - lop
 lit - tle son, I was more pleased than an - y one. Neigh - bors who would

bout his face? His heart is in the pro-per place. If he should die, I
 he'd com-mence, Then he tried to jump a fence. While I was near-ly
 come to call, Said, "He aint like you at all. For you are dark and

do not know what I would do I love him so; And
 mad with fear He then be - gan to kick and rear, Un -
 he is fair, There's no re - sem - blance an - y - where." I

oh, how sor - ry he would be if Some-thing went
 til at last he threw me off and I fell on
 puz - zled but I could not strike on Some-one that

wrong with me, Some-thing went wrong with me. For
 some thing soft, I fell on some thing soft. Oy!
 he was like, Some-one that he was like. Oh!

Alla marcia.

That is my friend Le - bel. As
 It was my friend Le - bel. As
 It was my friend Le - bel. As

you will all a - gree; Stick to
 you will all a - gree; He had
 you will all a - gree; If he

him through thick and thin, He's the boy that's going to win, That is my
 fal-len first, you see, That's why he was un - der me, It was my
 could'nt look like me, I would ra-ther have him be, Just like my

friend Le - bel. That bel.
 friend Le - bel. It bel.
 friend Le - bel. It bel.

Oh! You Bold, Bad Men.

Allegro.

Mis-ter Ad- am ate the ap- ple, Then he laid the
If you men would on- ly leave us, We could do quite

blame on Eve, Eve she got the blame.
well a- lone, We could do quite well.

Ev- er since the days of Ad- am Men have been the same I b'lieve,
You in- sist on send- ing flow'rs and ring- ing up the tel- e- phone,

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el ano MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

Men _____ are all the same. _____ Sol- o- mon in
Gee! _____ you ring the bell. _____ Stars a- bove us!

all his glo- ry had a hun- dred wives or so, Sol- ly was the
how you love us un- til we are mar- ried when, Love grows la- zy

wis- est man on earth and he should know; Sol- ly knew what to
we go cra- zy, it's you hor- rid men; Oh you men, Oh, you

do So he mar- ried quite a few. _____
men, Sel- dom do we see you then. _____

Chorus.

Oh you, you bold, bad men, _____ Oh you, you

mp

hor-rid, hor-rid men, _____ Dark men, and light men,

Dull men and bright men, You're nev - er right, you men. _____

Oh, you, you bold, bad men, _____

Oh, you, you hor-rid, hor-rid men,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "Oh, you, you hor-rid, hor-rid men,". The piano accompaniment features a steady bass line and chords in the right hand.

Big men and small men, Short men and tall men,

The second system continues the musical score. The vocal line and piano accompaniment are present. The lyrics are "Big men and small men, Short men and tall men,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

1
We hate you all, you men!

The third system begins with a first ending bracket labeled "1". The vocal line and piano accompaniment are shown. The lyrics are "We hate you all, you men!". The piano accompaniment includes some dynamic markings like accents and slurs.

2
all, you men! all, you men!

Last time.

D.S. *Fine.*

The fourth system starts with a second ending bracket labeled "2". The vocal line and piano accompaniment are shown. The lyrics are "all, you men! all, you men!". Above the second ending, it says "*Last time.*". Below the piano accompaniment, it says "*D.S.*" and "*Fine.*".

Finale Act III.

CHORUS.

ff Heis - sa make way there,

ff Heis - sa make way there,

ff Heis - sa make way there,

f *molto riten. e cresc.* *ff*

Pounce on the prey there, What foe dare stay there?

Pounce on the prey there, What foe dare stay there?

ff

German Lyrics and Music Copyrighted MCMIX by Breitkopf & Härtel.

Copyright assigned MCMIX to Jos. W. Stern & Co.

English Lyrics Copyrighted MCMIX by Jos. W. Stern & Co.

British Copyright Secured.

Theatre and Music Hall rights reserved.

Depositado conforme a la ley de Republica Mexicana,
en el año MCMIX por Jos. W. Stern y Cia., Propietarios Nueva York y Mexico.

Heis-sa, Yuc - he! Though foes en - close them

Heis-sa, Yuc - he! Though foes en - close them

ff

None dare op - pose them, Ev - 'ry one knows them,

None dare op - pose them, Ev - 'ry one knows them,

Heis-sa, Yuc - he! Proud a - bove them waves the flag they're

Heis-sa, Yuc - he! Proud a - bove them waves the flag they're

fight - ing for. Bright eyes greet them smil - ing when the

fight - ing for. Bright eyes greet them smil - ing when the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "fight - ing for. Bright eyes greet them smil - ing when the". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

fight is o'er. First in love the gay Hus - sar, and

fight is o'er. First in love the gay Hus - sar, and

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "fight is o'er. First in love the gay Hus - sar, and". The piano accompaniment continues with similar harmonic and melodic structures.

first in war Hé! Heis - sa! make

first in war Hé! Heis - sa! make

The third system of the musical score concludes the vocal and piano parts. The vocal staves have lyrics: "first in war Hé! Heis - sa! make". The piano accompaniment features a prominent melodic line in the treble clef and supporting chords in the bass clef.

way there, Pounce on the prey there, What foe dare

way there, Pounce on the prey there, What foe dare

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a major key with a flat in the key signature. The lyrics are: "way there, Pounce on the prey there, What foe dare". The piano accompaniment consists of chords and single notes in both hands.

This system shows the piano accompaniment for the first system, with treble and bass clefs. It features a series of chords and melodic lines that support the vocal parts.

stay there? Heis - sa, Yuc - he!

stay there? Heis - sa, Yuc - he!

This system contains two vocal staves and a piano accompaniment. The lyrics are: "stay there? Heis - sa, Yuc - he!". The piano accompaniment continues with chords and melodic lines.

Quasi Presto.

molto rit. *fff*

This system shows the piano accompaniment for the third system. It includes the tempo marking "Quasi Presto." and dynamic markings "*molto rit.*" and "*fff*". The piano part features a complex, rhythmic pattern with many sixteenth notes.

This system shows the piano accompaniment for the third system, continuing the complex rhythmic pattern from the previous system. It features many sixteenth notes and rests in both hands.

