

The Chocolate Soldier

An Opera Bouffe in Three Acts



Music by

OSCAR STRAUS

Libretto by

RUDOLF BERNAUER & LEOPOLD JACOBSON

English Version by

STANISLAUS STANGE



PRICE: FIVE DOLLARS

(Except Canada)

WHEN PERFORMING THESE COMPOSITIONS KINDLY GIVE ALL
PROGRAM CREDITS TO

M. WITMARK & SONS

NEW YORK

MADE IN U. S. A.

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Mr. F. C. WHITNEY

Presents a Comic Opera in Three Acts, entitled

... THE ...
CHOCOLATE SOLDIER

With apologies to Mr. BERNARD SHAW for an unauthorised parody on one of his Comedies.

Music by OSCAR STRAUS

Written by
BERNAUER & JACOBSON

English Version by
STANISLAUS STANGE

Characters in the Opera in the order in which they appear:-

Nadina, (<i>Daughter of Col. Popoff</i>)	Miss VIVIEN CARTER
Aurelia, (<i>Wife of Col. Popoff</i>)	Miss AMY AUGARDE
Mascha, (<i>Aurelia's Cousin</i>).	Miss MABEL BURNEGE
Bumerli, (<i>Lieut. in the Servian Army</i>)	Mr. C. H. WORKMAN
Massakroff, (<i>Capt. in the Bulgarian Army</i>).	Mr. LEMPRIERE PRINGLE
Stephan, (<i>Servant to Col. Popoff</i>)	Mr. MURRI MONCRIEFF
Mernosk,	Miss ISOBEL LIDSTER
Jecko,	Mr. A. HARDING
Laska,	Miss MORRISON
Marinska,	Miss MAY CLARKE
Poski,	Mr. HAROLD DENNIE
Mernitz,	Mr. W. G. KETRAM
Katinka, (<i>Housemaid to Col. Popoff</i>)	Miss LILIAN COOPER
Alexis Sparidofl, (<i>Major in the Bulgarian Army</i>)	Mr. ROLAND CUNNINGHAM
Casimir Popoff, (<i>Col. in the Bulgarian Army</i>)	Mr. TOM A. SHALE

Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.

The Opera produced by Mr. STANISLAUS STANGE.

Argument.

The story of "The Chocolate Soldier" which is based on George Bernard Shaw's brilliant satirical comedy, "Arms and the Man" closely follows the incidents, situations, and structure of the original story. The only changes made necessary for the Lyric stage are patent to the reader of the original. The scene of the opera is laid near the Dragoman Pass, Bulgaria, 1885. Servia and Bulgaria are at war. The family of Col. Popoff, of the Bulgarian army, consisting of the daughter, Nadina, her cousin Mascha, and the mother, Aurelia, are esconced in their home, fearful of the approaching engagement between the conflicting armies. Nadina, a romantic maiden, is in love with Alexius, a young Bulgarian who has become a hero amongst his countrymen for his brilliant Cavalry charge against the Servians. This young officer is idealized by Nadina, and she is filled with complete admiration for his conquests.

Lieut. Bumerli, a young Swiss officer, attached to the commissary department of the Servian forces, is attacked by the patrol whom he eludes by climbing into Nadina's boudoir. His suave manners, compelling arguments and quick wit under his difficulties force Nadina to conceal him, against her will, and he is saved by the three women who greatly admire his youthful mien and carriage. Later Bumerli, who has engaged in this flirtation with Nadina to save his life, falls in love with her and she, almost against her will, yields her affections to the business-like, scientific Swiss soldier, who shows the half-savage Bulgarians what training and education accomplish against their bombast and mock heroics.

The sentiment of "The Chocolate Soldier" is evolved by the love affairs of Bumerli and Nadina, Mascha and Alexius. The comedy situations are furnished by the episode of Col. Popoff's house coat which is delivered to Bumerli in order to make his escape; its return, and the fact that the photographs of the three women are hidden in the coat, make unusually funny scenes when the participants are thrown together during the succeeding scenes and situations.

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N^o1

The Chocolate Soldier

ACT I

Introduction, Chorus and Trio

(Nadina, Mascha, Aurelia, and Chorus of Soldiers)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Tempo di Marcia Moderato.

Piano.

The musical score consists of five systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system begins with a piano (*pp*) dynamic and a tempo marking of 'Tempo di Marcia Moderato'. The second system continues the rhythmic pattern. The third system includes the instruction '(Trumpets in distance.)' and a 'poco cresc.' dynamic marking. The fourth system shows a 'cresc.' marking followed by a 'mf' dynamic. The fifth system concludes with a 'p' dynamic marking and a fermata over the final chord.

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No 1b We Are Marching Through The Night.

MALE CHORUS.

TENORS. (behind the scene.)

We are march-ing through the night, March-ing left, march-ing right.

BASSES.

See the

pp

For our sweet-hearts we are pin-ing, Pret-ty maid-ens we would kiss_ Oh! the

moon and stars are shin-ing;

bliss; That we miss!

The musical score is written for a male chorus and piano accompaniment. It consists of four systems of music. The first system shows the vocal entries for Tenors and Basses, with the piano accompaniment starting in the second measure. The second system continues the vocal lines and piano accompaniment. The third system shows the vocal lines and piano accompaniment. The fourth system shows the vocal lines and piano accompaniment, ending with a double bar line and a common time signature.

Sol-diers we who love to fight, Day and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a tenor range, with lyrics "Sol-diers we who love to fight, Day and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

night, day and night; Then for wife and home we're sigh-ing, or some

But when en - e-mies are fly-ing,

The second system continues the vocal line with lyrics "night, day and night; Then for wife and home we're sigh-ing, or some". The piano accompaniment includes a *cresc.* marking. The system concludes with a double bar line.

maid-en young and sweet, young and sweet, what a treat!

The third system features the vocal line with lyrics "maid-en young and sweet, young and sweet, what a treat!". The piano accompaniment includes a key signature change to two flats and a time signature change to 2/4. The system ends with a double bar line and a common time signature.

10
No 1^o Trio We Too, Are Lonely.

Same tempo.

NADINA.
Fight - ing for du - ty;

MARCHA.
Fight - ing for du - ty;

AURELIA.
Fight - ing for du - ty;

mf

N.
Sigh - ing for beau - ty, Each sol - dier

M.
Sigh - ing for beau - ty, Each sol - dier

A.
Sigh - ing for beau - ty, Each sol - dier

N.
lad. They sigh not on - ly;

M.
lad. They sigh not on - ly;

A.
lad. They sigh not on - ly;

(Trumpets on stage.)

N.
we, too, are lone - ly, Ah! lone - - - ly and

M.
we, too, are lone - ly, Ah! lone - - - ly and

A.
we, too, are lone - ly, Ah! lone - - - ly and

cresc.

N.
sad. Oh, how we miss them, long to kiss them, our

M.
sad. Oh, how we miss them, long to kiss them, our

A.
sad. Oh, how we miss them, long to kiss them, our

f

N.
sol-diers brave and strong; We would be mat - ing, don't keep us wait - ing too

M.
sol-diers brave and strong; We would be mat - ing, don't keep us wait - ing too

A.
sol-diers brave and strong; We would be mat - ing, don't keep us wait - ing too

ff

No 1d We Are Searching For The Foe.

N. long, too long.

M. long, ————— too long.

A. long, ————— too long.

MALE CHORUS.

No 1d We Are Searching For The Foe.

We are search - ing for the foe, High and

p

low, high and low; Soon his

Search - ing for the foe in hid - ing,

fate we'll be de - ci - ding, When we find him he shall die, He shall

cresc.

die, sure - ly die.

p dim. e morendo.

pp

ppp

No 1^e What Can We Do Without A Man.

Rubato.
NADINA.
They have left. *MASCHA.*
And we be-reft. *AURELIA.*
Yes, they have gone.

fast.
Gone, Ev' - ry one.
Ev' - ry one.
Ev' - ry one.

rit. *fast.*

N. Life is lone-ly, sad and lone-ly, If you
M. Life is lone-ly, sad and lone-ly, If you
A. Life is lone-ly, sad and lone-ly, If you

f fast.

N. have not got a man; Life is lone-ly, then de - ny it if you can!
M. have not got a man; then de - ny if you can!
A. have not got a man; then de - ny if you can!

Allegretto moderato.

MASCHA.

Lone - ly wom - en watch are keep - ing,
Black eyed sol - dier on me beam - ing,

AURELIA.

Allegretto moderato.

Hearts are
White teeth*p*

NADINA.

Just a year we have been wait - ing, much too
Ev' - ry girl has lost her lov - er, not a

sigh - ing, eyes are weep - ing.
through his mus - tache gleam - ing.

espr.

long I don't mind stat - ing.
man can we dis - cov - er.

MASCHA.

For a kiss I'm near - ly dy - ing,
How I long for Cu - pid's prat - tle,

AURELIA.

Oh, this
All our

NADINA.

Would there were some mis - chief brew - ing, But there's
Lone - li - ness is most ap - pall - ing, Would I

A. wait - ing is most try - ing.
men have gone to bat - tle.

cresc.

N. real - ly noth - ing do - ing; If we live, If we live too
heard my lov - er call - ing; If we live, If we live too

M. If we live, If we live too
If we live, If we live too

A. If we live too
If we live too

poco rit.

N. long a - lone, we shall be but skin and bone. —
long a - lone, we shall be but skin and bone. —

M. long a - lone, we shall be but skin and bone. —
long a - lone, we shall be but skin and bone. —

A. long a - lone, we shall be but skin and bone. —
long a - lone, we shall be but skin and bone. —

poco

N. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

M. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

A. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

N. out of sight. Sad! Sad! Sad!

M. out of sight. Sad! Sad! Sad! What can

A. out of sight. Sad! Sad! Sad! We must do the best we can.

N. We're un hap - py, Life is

M. we do min - us man? Cross and snap - py,

A. with - out man.

N. lone - ly, If you have - n't got a man.

M. sad and lone - ly, Life is

A.

N. Sad and lone-ly,

M. lone-ly, Then de - ny it if you can.

A. Life is lone-ly, sad and lone-ly, If you

N. Life is lone-ly, now de-ny it if you can!

M. Now de-ny if you can!

A. have-n't got a man. Now de-ny if you can!

19
No 1f Say Good Night.

Same tempo.

p

Two systems of piano accompaniment. The first system shows the right hand with a whole rest followed by a series of chords, and the left hand with a rhythmic pattern of eighth notes. The second system continues the accompaniment with similar textures.

AURELIA.

Lis-ten, they are fight - ing!

L.H. *cresc.*

Aurelia's vocal line and piano accompaniment. The vocal line begins with a whole rest, then sings "Lis-ten, they are fight - ing!". The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand, with a crescendo marking.

A. In this war I'm not de -

Aurelia's vocal line and piano accompaniment. The vocal line continues with "In this war I'm not de -". The piano accompaniment maintains the rhythmic pattern and harmonic support.

A. light - ing, Can-nons roar - ing, shots are pour - ing, Bul-lets

poco animato. *cresc.*

Aurelia's vocal line and piano accompaniment. The vocal line concludes with "light - ing, Can-nons roar - ing, shots are pour - ing, Bul-lets". The piano accompaniment features a more active texture in the left hand and a crescendo marking.

piu mosso.

A. rat - tle; hear the bat - tle, All the neigh - bor - hood af - fright - ing. Bum!

piu mosso.

quietly.

A. Bum! Bum! Yes, all war is on the bum!

f *p*

Andantino.
NADINA.

Why don't you close the shut - ters? Pray, lock and bar them tight.

A. AURELIA.
My

pp *espr.*

(They close window and turn down lights.)

N. Shut up, and say "Good-night!"

A. heart with ter - ror flut - ters.

pp

NADINA.
Shut up, and say "Good-

MASCHA.
Shut up, and say "Good-

AURELIA.
Shut up, and say "Good-

N.
night!"

M.
night!"

A.
night!"

quietly.

espr.

poco rit.

pp

Nº 15 Melodrama.
(Nadina, Mascha, Aurelia.)

Andantino.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a piano (*pp*) dynamic marking. The lower staff is in bass clef and provides harmonic accompaniment with sustained chords and moving bass lines. The music is in a minor key and 4/4 time.

The second system continues the melodic and harmonic development from the first system. The treble clef staff features a more active melodic line with some grace notes, while the bass clef staff maintains a steady accompaniment. The dynamics remain piano.

The third system shows further progression of the melodic and harmonic material. The treble clef staff continues with a melodic line, and the bass clef staff provides accompaniment. The overall mood is somber due to the minor key.

The fourth system marks the vocal entry for Nadina with the text "Nadina: Oh!". The piano accompaniment in the bass clef features a rhythmic pattern of eighth notes. A *cresc.* (crescendo) dynamic marking is present in the treble clef staff.

The fifth system features the vocal entries for Mascha and Aurelia, both with the text "Oh!". The piano accompaniment continues with the eighth-note pattern. A *dim.* (decrescendo) dynamic marking is present in the treble clef staff. The system concludes with a double bar line and a 2/4 time signature.

Rubato.
NADINA.

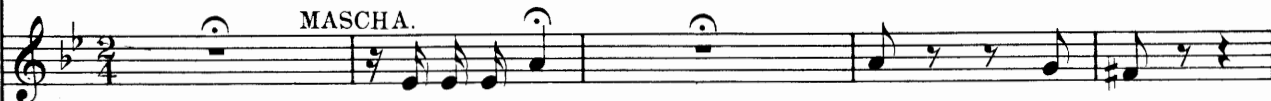


He is not here!

quickly.

Gone! Gone! Yes! Gone!

MASCHA.



He is not here!

Gone! Yes! Gone!

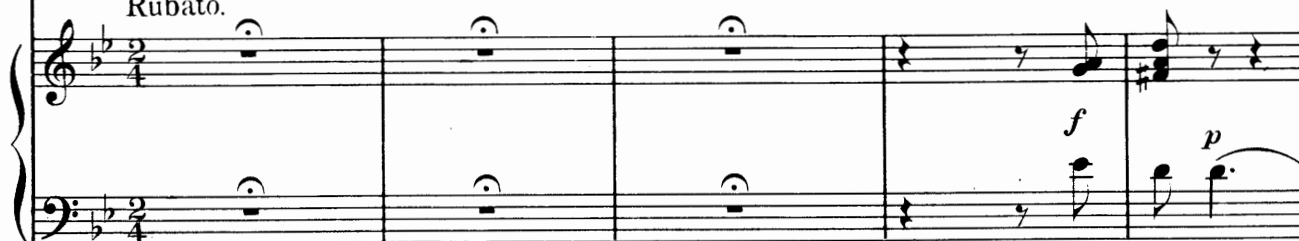
AURELIA.



He is not here!

Gone, Yes! Gone!

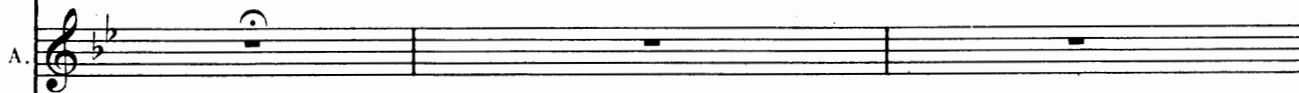
Rubato.

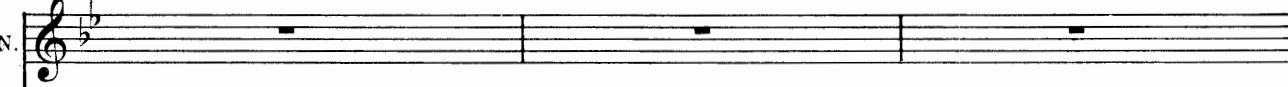


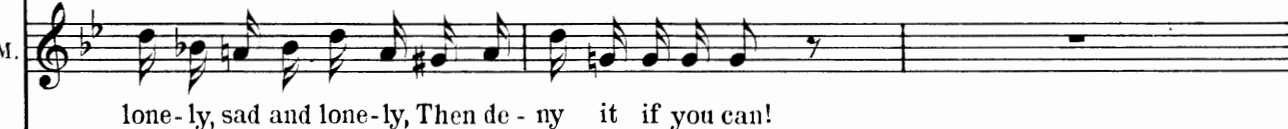
Life is lone - ly, sad and lone - ly, if you have-nt got a man;

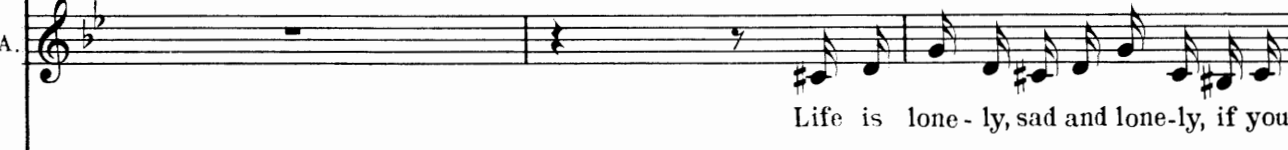



Life is



N. 

M. 
lone-ly, sad and lone-ly, Then de - ny it if you can!

A. 
Life is lone - ly, sad and lone-ly, if you


mf

N. 
Life is lone-ly, then de - ny it if you can!

M. 
Then de - ny it if you can!

A. 
have - n't got a man; Then de - ny it if you can!


f

No 2

The Chocolate Soldier

My Hero

Aria and Waltz Song

(Nadina)

Music by

OSCAR STRAUS

English Words by

STANISLAUS STANGE

Adagio

Recit

How handsome is this

f *p*

3

3

3

3

3

he - ro mine, The tears with-in my eyes are

3

3

3

3

burning; How true and brave that face di - vine, my heart for him is ev-er yearning. That

p

3

3

3

3

3

3

3

Andante

fore-head so high, the chin firm and strong, The eagle like eye, For him how I long. How

mf *p* *mf* *p*

grace-ful his car - riage, How no - ble and free; — The

cresc.

day of our mar - riage, hap - - py be. —

mf *f marcato* *ff*

Andante con moto

I have a true and no - ble lov - er,

p

He is my sweet-heart, all my own! His like on earth who shall discover?

cresc.

This system contains the first line of the song. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are 'He is my sweet-heart, all my own! His like on earth who shall discover?'. A 'cresc.' marking is placed above the piano accompaniment in the third measure.

His heart is mine and mine a-lone. We pledged our troth, each to the oth-er,

rall. *a tempo*

This system contains the second line of the song. The vocal line continues with 'His heart is mine and mine a-lone. We pledged our troth, each to the oth-er,'. The piano accompaniment features a 'rall.' marking in the second measure and an 'a tempo' marking in the third measure.

And for our hap-py-ness I pray; Our lives be long to one an-oth-er,

cresc.

This system contains the third line of the song. The vocal line continues with 'And for our hap-py-ness I pray; Our lives be long to one an-oth-er,'. The piano accompaniment features a 'cresc.' marking in the fourth measure.

rit.

Oh hap-py, hap-py wed-ding day, Oh, hap-py, hap-py wed-ding day!

rit.

This system contains the final line of the song. The vocal line begins with 'Oh hap-py, hap-py wed-ding day, Oh, hap-py, hap-py wed-ding day!'. The piano accompaniment features a 'rit.' marking in the first measure. The system concludes with a double bar line and a 3/4 time signature.

Slow Waltz Tempo.

Come! come! I love you on - ly, My heart is true, —

Sostenuto
mp

Come! come! my life is lone - ly, I long for you; —

p cresc.

Come! come! naught can ef - face you, My arms are ach - ing now to em - brace you,

stringendo *f* *pp a tempo*

mf cresc. *f* *pp a tempo*

Thou art di - vine! — Come! come! I love you on - ly,

cresc. allargando *f* *ff*

Come, he - ro mine!

dim. *p*

Andante con moto.

It is my du - ty to bow be - fore thee, It is my du - ty to love, a - dore thee!

poco agitato

poco rit.

It is my du - ty to love thee ev - er, To love thee for - ev - er, for - ev - er. We

poco rit.

Tempo I.

pledged our troth each to the oth - er, And for our hap - py - ness I pray; Our

Tempo I.

rit.

lives be - long to one an - oth - er, Oh, hap - py, hap - py

cresc. *rit.*

wed - ding day, Oh, hap - py, hap - py wed - ding day!

Slow Waltz Tempo.

Come! come! I love you on - ly, my heart is true, —

pp

Come! come! my life 'is lone - ly I long for you; —

p cresc.

stringendo

Come! come! naught can ef - face you, My arms are ach - ing

stringendo

mf cresc. *pp*

allargando

now to em - brace you, Thou art di - vine! _____

cresc. allargando

Come! come! I love you on - ly come, he - ro

f

mine! _____

f a tempo *sf*

No 3

The Chocolate Soldier

Sympathy

Duet

(Nadina and Bumerli)

English words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Andante

BUMERLI

It is a

f *p* *dolce*

B

bur-den hard to car-ry, The bur-den of a maid-en's hate; — The on-ly

cresc.

B

girl I care to mar-ry, She turns me out at night so late. — She bids me

B
go where shots are fly - ing, Fare-well to her I fond-ly love, ——— Fare-well, for

cresc.

NADINA
poco animato
I see you

B
her I'll soon be dy - ing, When next we meet 'twill be a - bove. ———

f

N
shak - ing, with fear quak-ing, In hea-ven you would not be

p *pp*

N
rall.
wak-ing; No-ble sol-dier tell me true, — Oh do, — please do! —

rit. *dim.* *p dolce*

BUMERLI Andante

My life is sweet, I hold it dear; All death is grue-some,

p

dark and drear! I love beyond all measure, My life therefore I treasure. I

espr.

love to live and live to love, So do not care to go above; But

cresc.

death would have no fears for me, If I possess'd your sympathy.

mf

p

Allegro agitato

NADINA

It can-not be! I am not free, It is my du - ty

N To bid you go, Fare - well! fare-well! go now, I pray! — BUMERLI

Fare -

B well! fare-well! fare-well for aye! — I ver - y soon shall die, This

p cresc.

NADINA

B Fare -

is in-deed good-bye, Out - side they wait; Chill death my fate.

N
 well! fare-well! go now, I pray!— Fare - well! fare-well! fare-well for

N
Slow aye!— BUMERLI *agitato* No stop!
 Fare - well! fare-well! fare-well for aye!

N
 For me!

B
 What for?— For thee?

NADINA BUMERLI
Slow
 For me! My

NADINA

Oh, no! please no!

thanks, dear la - dy kind. I

p *dim.*

Tempo I

was sure you had a no-ble mind, A gra-cious no - ble mind. It is a

dolce

NADINA

Remember

bur-den sweet to car-ry, The bur-den of a maid - en's heart. —

cresc.

rit.

I'm en-gaged to mar-ry, I save your life but we must part. — My

rit.

N
 life is sweet, I hold it dear; All death is grue-some, dark and drear. I

espr.

N
 love be-yond all meas-ure, My life there-fore I treas-ure. I

N
 love to live, and live to love, So do not care to go a-bove, Tho'

cresc.

N
 we must part and you leave me, For you I feel some sym - pa - thy. — My BUMERLI
 My

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

animato

N
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love beyond all

B
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love beyond all

N
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

B
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

rit.

N
do not care to go a-bove. Though we must part and you leave me, For you I

B
do not care to go a-bove. But death now has no fears for me, Since I pos-

N
feel some sym - pa - thy.

B
sess your sym - pa - thy.

No 4

"Seek the Spy"

Ensemble

(Nadina, Mascha, Aurelia, Bumerli, Massakroff, & Soldiers)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Tempo di Marcia

Piano introduction in 2/4 time, marked *p* and *Tempo di Marcia*. The music features a steady march rhythm with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *cresc.*, and *f*.

MASSAKROFF.

Mr. Search-ing, search-ing, search-ing for the spy, ah! This

MALE CHORUS

TENOR Search-ing, search-ing, search-ing for the spy, ah! This

BASS Search-ing, search-ing, search-ing for the spy, ah! This

Vocal and piano accompaniment for the first chorus section. The vocal parts (Mr. Massakroff, Tenor, and Bass) enter with a melody of eighth notes. The piano accompaniment continues with a steady march rhythm. Dynamics include *f*.

Mr. Ser - vi - an, He shall sure - ly die! A spy in here is hid - den, By

Ser - vi - an, He shall sure ly die! A spy in here is hid - den, By

Vocal and piano accompaniment for the second chorus section. The vocal parts (Mr. Massakroff and the Male Chorus) enter with a melody of eighth notes. The piano accompaniment continues with a steady march rhythm. Dynamics include *f*.

Mf. law that is for bid - den! Seek him, seek him, ev - 'ry - where!

law that is for bid - den!

Mf. Seek him, seek him ev - 'ry - where! Yes, bar - ba-ri-ans, yes, bar - ba-ri-ans When they

Yes, bar - ba-ri-ans,

mp *sf*

Mf. fight are all Bul - ga - rians, all Bul - ga - rians, Proved in man - y, man - y bat-tles that our

sf *mf*

Mf.

Yes, for - ev - er, ev - er, ev - er, We will
 cour - age no - thing rat - tles. We will

The first system of music consists of three staves. The top staff is a vocal line starting with a whole rest, followed by a melodic line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

Mf.

win with-out en - deav-or; And we'll nev-er, nev - er, nev - er Cease to
 win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands, including some trills and grace notes.

Mf.

think that we are clev - er.
 think that we are clev - er. No we'll nev-er, nev-er, nev-er Cease to

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands, including some trills and grace notes.

Mf.

No, we'll nev-er, nev-er, nev-er Cease to
think that we are clever. Cease to

Mf.

think that we are clev-er. Ver-y sor-ry to dis-turb fair beau-ty,
think that we are clev-er.

Mf.

Mas-sa-koff does his du-ty. If we find him here he'll die. I'll

NADINA

N. For whom, pray, search you here?

Mf. mas - sa - cre the spy! Ha!

N. Who? He is not

Mf. For a man we search, that is clear. A foe!

N. here, go search be - low! — I

Mf. here, go search be - low! — I

p

Maestoso (♩ = ♩)

N. am your greatest he-ro's bride — If you doubt me then woe be - tide — Had any

Poco animato

N. foe sought re-fuge here, It would have cost him ver-y dear! MASSAKROFF

Mf. Here hides the

N. I tell you, no! and what I say is so! I

Mf. foe!

cresc.

Maestoso

N. am your great-est he-ro's bride! If you doubt me then woe be-

rit.

Mf. *mf*

Tempo I

N. MASSAKROFF

Mf. tide! I can-not go, miss; un-til I

f *p*

Mf. know, miss, He is not here; If we find

him he shall die. I'll mas - sa - cre the spy! Ha! Yes, bar-

Mf. CHORUS
barians, Yes, bar - ba - rians, When they fight are all Bul - ga - rians!
Yes, bar - ba - rians, When they fight are all Bul - ga - rians! Proved in

Mf. Proved in
man - y, man - y bat - tles, and our cour - age no - thing rat - tles!

Mf. man - y, man - y bat - tles, That our Cour - age no - thing rat - tles!

That our Cour - age no - thing rat - tles!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a mezzo-forte (Mf.) dynamic marking. It contains the lyrics "man - y, man - y bat - tles, That our Cour - age no - thing rat - tles!". The middle staff is a vocal line in treble clef with the lyrics "That our Cour - age no - thing rat - tles!". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

(spoken.) "Fall out!" "Fall in!"

Mf.

One! Two!

f *dim.* *p* *cresc.*

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a mezzo-forte (Mf.) dynamic marking, containing the spoken dialogue "(spoken.) 'Fall out!' 'Fall in!'". The middle staff is a vocal line in treble clef with the lyrics "One! Two!". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic eighth-note pattern. Dynamic markings *f*, *dim.*, *p*, and *cresc.* are placed above the piano part.

Mf.

Search! Search!

Three! Four! Five! Six! Seven! Eight!

cresc.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a mezzo-forte (Mf.) dynamic marking, containing the lyrics "Search! Search!". The middle staff is a vocal line in bass clef with the lyrics "Three! Four! Five! Six! Seven! Eight!". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic eighth-note pattern. A *cresc.* dynamic marking is placed above the piano part.

Mf. *Search! search until you*

Nine! Ten! 'leven! Twelve!

Ma. *find him. I think*

A. *AURELIA*

B. *BUMERLI* *What was that in heav-en's name?*

Slap his face! Slap his face!

mf p

Ma. *I un-derstand her game.*

A. *A re - vol-ver! a re - vol - ver! He is*

B.

f

MASCHA

Ma. If he's found they won't ab - solve her! A re -
 A. here! the spy's re - vol - ver! If he's found they won't ab - solve her! A re -
mf *f*

Ma. vol - ver! His re - vol - ver!
 A. vol - ver! His re - vol - ver! MASSAKROFF
 Mf. Where is the spy? Has he been found? I'm sure he's
p

Mf. some-where here a - round! *quasi parlando* One! two! three! four!
cresc.

Mf. TENORS & SOLDIERS Five! six! sev-en! eight!
 Cho. He's not hid-den on this floor! He
cresc.

Mf. *is not here, we came too late!*

Nine! ten! e - lev - en! twelve!

cresc.

N *You're safe, my dear!*

Mf **BASSES & SOLDIERS** *Ha! The bed, he's un - der that!*

No one here!

f marcato

A. **AURELIA** *Don't look there, you are much to fat!*

mf

N. **NADINA** *The bal - con - y you have ne - glect - ed, It should be at - once in -*

mf cresc.

N.

spected.

Mr. **MASSAKROFF**

He shall die, he shall die when de - tect-ed. Ha!

Allegro giocoso; begin slow, then gradually increase to tem-

Ma. **MASCHA**

There's some thing ver - y wrong, I fear, or

A. **AURELIA**

There's some thing ver - y wrong, I fear, or

Allegro giocoso; begin slow, then gradually increase to tem-

Ma. *po.*

how came that re - vol - ver here? Na - di - na she has hid the spy, But

A. *po.*

how came that re - vol - ver here? Na - di - na she has hid the spy, But

po.

NADINA

N. Be care-ful, I will fool them yet.

Ma. they'll not find him, she's too_ sly.

A. they'll not find him, she's too_ sly.

B. **BUMERLI**
Your

MASCHA *a tempo*

Ma. If they that weap-on here should find,

AURELIA *a tempo*

A. If they that weap-on here should find,

Mf. kind-ness you shall not re - gret.

rit. *a tempo*

Ma. The spy would leave this world be-hind. Yes,

A. The spy would leave this world be-hind. Yes,

Ma. quick-ly leave this world be - hind.

N. quick-ly leave this world be - hind.

Mf. **MASSAKROFF**
He must have van-ished in the air.

N. **NADINA**
Then wings I had bet-ter be buy-ing, And mas-sa - cre him

N. fly-ing, Ha! **MASSAKROFF.**

Mf. *rit.*
Pray par-don my in - tra-sion, I hope you'll be so kind; Tho'

Mf. cov-ered with con - fu - sion, The spy we'll sure-ly find.

Mf. Yes, bar-ba rians, Yes, bar - ba - rians - When they fight are all Bul -

CHORUS. TENOR Yes, bar - -ba - rians are all Bul -

BASS Yes, bar - -ba - rians are all Bul -

mp

Mf. ga-rians, Proved in man - y, man - y bat - tles, That our cour - age no - thing rattles, Proved in

ga-rians, Proved in man - y, man - y bat - tles, That our cour - age no - thing rat - tles, Proved in


Ma. MASCHA

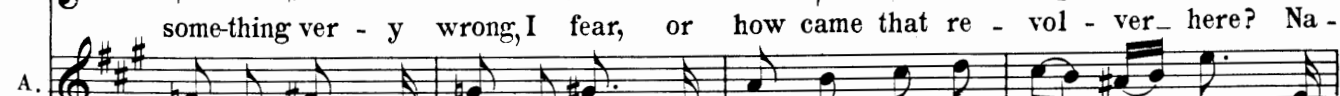
A. AURELIA


Mf. man - y, many bat - tles, That our cour - age no - thing rat - tles.

man - y, many bat - tles, That our cour - age no - thing rat - tles.


p

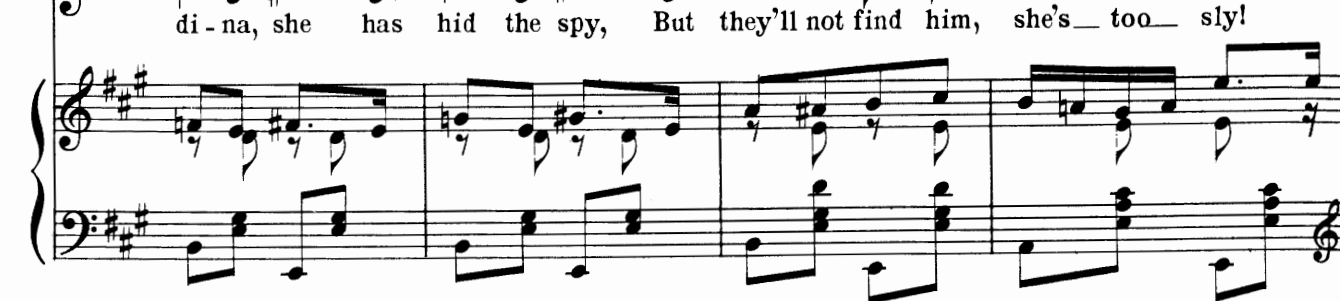
Mu.  something ver - y wrong, I fear, or how came that re - vol - ver here? Na -

A.  something ver - y wrong, I fear, or how came that re - vol - ver here? Na -



Mu.  di - na, she has hid the spy, But they'll not find him, she's too sly!

A.  di - na, she has hid the spy, But they'll not find him, she's too sly!



A.  - - - - -



cresc.

A.  The spy brought that re - vol - ver, that re - vol - ver here!





f


Ma.  The spy brought that re-vol-ver here! That re-vol-ver, that re -

A.  That re-vol-ver, that re -

 *pp*

Ma.  vol - ver, that re - vol - ver, that re - vol - ver here!

A.  vol - ver, that re - vol - ver, that re - vol - ver here!

 *cresc.* *f*

Ma. 

A. 

 *Vivo* *ff*

No 5

Finale Act I

Romance and Scene

(Nadina, Mascha, Aurelia)

Slow, dreamy

p poco espress. *pp*

NADINA
Three
MASCHA
Three
AURELIA
Three

p *pp* *p*

N.
M.
A.

wom - en sigh - ing a - lone, one night, were sad - ly wait - ing the mor - row; When

wom - en sigh - ing a - lone, one night, were sad - ly wait - ing the mor - row; When

wom - en sigh - ing a - lone, one night, were sad - ly wait - ing the mor - row; When

espr. poco

N
came a man, to their de-light, who ban-ished all their sor-row. He was a sol-dier

M
came a man, to their de-light, who ban-ished all their sor-row.

poco cresc.

N
young and strong, a - las! he slept the whole night long, and left them in the

N
dim.
morn - ing, He left them in the morn - ing. Oh dear!

M
He left them in the morn - ing. Oh dear! One

A
He left them in the morn - ing. Oh dear!

dim. *pp dolce*

MASCHA

wom - an said "he's left us, How lone-ly now we'll be. Of

hap - pi-ness be - reft us, He had my sym - pa - thy, Ti-ra-la-

la, Ti-ra-la-la, he left us. But still he's not to

blame, Ti-ra-la - la, I real-ly can - not blame him, Ti-ra-la-

p rit.

cresc.

la! I'm ver-y glad he came?"

AURELIA

The sec - ond said "I'm

p

sor - ry that he has gone a - way, _____ If

R.H. L.H.

he should tell I'd wor - ry, I hope he'll noth - ing

cresc.

say. _____ Ti-ra-la - la. Ti-ra-la-la! Tell no one, For men sus-

pi - cious are, Ti-ra-la - la, par-tic-u-lar - ly

cresc.

NADINA

hus - bands! Ti-ra-la - la! Yes, too sus-pi - cious far."

p

Somewhat quiet

third one gen - tly smil - ing, - She did not care at

all; She knew the youth be - guil - ing,

cresc.

N
The youth be - guil - ing, would come back at her

rit.

N
call. _____ Ti-ra-la - la! Ti-ra-la-la! Would come back, Would answer

a tempo

a tempo

N
to her call. _____ Ti-ra-la - la! She was sure he would

cresc.

N
come back, Ti-ra-la - la, So did not care at all. _____ Three

M
Three

A
Three

rit.

Tempo I.

N
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

M
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

A
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

N
mor - row; When came a man, to their de - light, who

M
mor - row; When came a man, to their de - light, who

A
mor - row;

N
ban - ished all their sor - row.

M
ban - ished all their sor - row. He was a sol - dier

N
M
A

Then left them in__ the
young and strong, a - las! he slept the whole night long, Then left them in__ the
Then left them in__ the

N
M
A

morn - ing, Yes left them in__ the morn - ing. Oh, dear.
morn - ing, Yes left them in__ the morn - ing. Oh, dear!
morn - ing, Yes left them in__ the morn - ing. Oh, dear!

N
M
A

He sleeps.
He

pp *Gradually quieter*

N In peace - ful, rest - ful slum - ber; For-get-ting

A sleeps. *Gradually quieter*

pp

N all his woe and pain, — You, too, must rest, you both are wear - y, go sleep and

pp cresc.

N I will here re - main. — Oh, dear! —

M Oh, dear!

A Oh, dear! *pp* Ti - ra - la -

pp

Grazioso

A

la! Ti-ra-la-la! Tell no one! All men sus - pi - cious

are, Par - tic - u - lar - ly hus - bands! Yes, too sus-

MASCHA *pp*

Ti-ra-la-la, Ti-ra-la-la! He'll
pi - cious far.

pp

leave us, But still he's not to blame, — Ti-ra-la-

cresc.

la! I real-ly can - not blame him, Ti-ra-la - la, I'm ver-y glad he

rit.

came. —

p *espr.* *pp*

cresc.

NADINA

Ti-ra-la - la! Ti-ra-la-la, Ti-ra-la - la - la!

rit.
The third one gent - ly smil - ing - Ti-ra-la-

cresc. *rit.*

Slower *pp*
la! She did not care at all. _____ *Curtain*

pp

No 6

The Chocolate Soldier

ACT II

Our Heroes Come

English Words by
STANISLAUS STANGE

March and Chorus

Music by
OSCAR STRAUSMarch tempo. (*Lively*)

pp

cresc.

p

gradually louder

CURTAIN

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment in the bass and a more active melody in the treble. A dynamic marking of *cresc.* is placed above the treble staff in the fourth measure.

The second system continues the piece. The bass line remains active with eighth notes, while the treble line has a more melodic character. A dynamic marking of *mf* is placed above the treble staff in the fourth measure.

The third system shows a continuation of the musical themes. The bass line has some rests in the second and third measures. A dynamic marking of *cresc.* is placed above the treble staff in the fourth measure.

The fourth system features a more active bass line with eighth notes. The treble line continues its melodic development. A dynamic marking of *f* is placed above the treble staff in the fourth measure.

The fifth system continues with similar rhythmic patterns. The bass line is particularly active with eighth-note figures. The treble line provides harmonic support and melodic movement.

The sixth system concludes the piece. The bass line has some rests in the second and third measures. The treble line ends with a melodic phrase. A dynamic marking of *mp* is placed above the treble staff in the fourth measure.

Lo stesso tempo. (brightly)

The musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat). The tempo and mood are indicated as *Lo stesso tempo. (brightly)*. The score includes several dynamic markings: *cresc.* (crescendo) in the second system, *f* (forte) in the third system, *piu f* (piano fortissimo) in the fourth system, *ff* (fortissimo) in the fifth system, and *sempre ff* (sempre fortissimo) in the sixth system. The music features a variety of textures, including chords, arpeggios, and melodic lines with slurs and ties.

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 begins with a series of chords in the right hand and a steady bass line in the left hand.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and some melodic movement, while the left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation, showing a change in texture with more active eighth-note patterns in both hands.

Fourth system of musical notation, including first and second endings. The first ending leads to a section marked *ff* (fortissimo). The second ending concludes the system with a final chord.

Fifth system of musical notation, featuring a prominent *ff* dynamic marking. The right hand has a dense, block-like texture of chords, while the left hand continues with a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. It maintains the *ff* dynamic and concludes with a final cadence in the key signature.

The Fatherland is Free

No 6b

SOP.
ALTO.
TEN.
BASS.

Then shout hur - rah! then
Hur - rah! then

shout hur - rah! For our he-ros shout in glee; Our en-e - mies are con - quered And the
shout hur - rah! For our he-ros shout in glee; Our en-e - mies are con - quered And the

Fa-ther-land is free! Then shout hur - rah! then shout hur - rah! Let us sound their prais-es
Fa-ther-land is free! Hur - rah! then shout hur - rah! Let us sound their prais-es

Our heroes come. 6.

loud! Our sol - diers are vic - tor - i - ous And of them we are

loud! Our sol - diers are vic - tor - i - ous And of them we are

proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall

proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall

wave. Hur - rah! hur - rah! Our he-ros brave!

wave. Hur - rah! hur - rah! Our he-ros brave!

pff

N^o 7

Alexius The Heroic

Sextette and Chorus

(Nadina, Masha, Aurelia, Alexius, Popoff, Massakroff)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Allegro moderato

f *rit.*

The piano introduction is in G major and 6/8 time. It begins with a forte (*f*) dynamic and a tempo marking of 'Allegro moderato'. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a slight ritardando (*rit.*) towards the end of the piece.

ALEXIUS
a tempo

No en - e - my lives when Al - ex - ius is nigh, In

mf *a tempo*

The vocal line for Alexius is in G major and 6/8 time, marked 'a tempo'. The lyrics are 'No en - e - my lives when Al - ex - ius is nigh, In'. The piano accompaniment is marked *mf* and *a tempo*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Al.
bat - tle Im al - ways vic - tor - ious; No he - ro of old more cour -

The chorus vocal line is in G major and 6/8 time. The lyrics are 'bat - tle Im al - ways vic - tor - ious; No he - ro of old more cour -'. The piano accompaniment continues with the same rhythmic pattern as in the previous section.

Al. age - ous than I, Not one ev - er lived half so

dim.

Al. glor - ous. The deeds I have done I can scarce - ly be -

p

Al. lieve; My foes how they grieve, you can - not con - ceive; I tell you the

Al. truth for I nev - er de - ceive! I nev - er de -

rit.

rit.

MADINA

a tempo

Our en - e - mies all you have put to the

Al.

ceive. Nev - er de - ceive!

MASSAKROFF

Nev - er de - ceive!

POPOFF

Nev - er de - ceive!

MALE CHORUS

TENORS

Nev - er de - ceive!

BASSES

Nev - er de - ceive!

a tempo

mp

N.

rout! Of that there's no doubt! Of that there's no doubt!

MASCHA

Of that there's no doubt! Your prais - es great

AURELIA

Of that there's no doubt! Your prais - es great

FEMALE CHORUS

SOP.

ALT.

Of that there's no doubt!

p

cresc.

N. *rit.* *atem.*
 Of that there's no doubt! Of that there's no doubt!

M.
 he - roes, full loud - ly you shout. Of that there's no doubt!

Au.
 he - roes, full loud - ly you shout. Of that there's no doubt!

POPOFF

Chorus FEMALE CHORUS A
 Of that there's no doubt! *atem.*

rit. *mf*

P.
 he - ro must go with - out sleep, with - out rest. I al - ways was first in the

AURELIA
 You thought of me

ALEXIUS
 That's true! cer - tain - ly! for I forced you to.

P.
 fight - ing.

Au. on - ly when you were a - way? Tell the truth, I

The first system consists of a vocal line (Au.) and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "on - ly when you were a - way? Tell the truth, I". The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with some grace notes.

Au. pray. POPOFF I hope this is true, for I trust - ed in

P. By night and by day!

The second system continues the vocal line (Au.) and piano accompaniment (P.). The vocal line has a treble clef and a key signature of one sharp. The lyrics are "pray. POPOFF I hope this is true, for I trust - ed in". The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with some grace notes.

The piano accompaniment for the second system, showing the grand staff with treble and bass clefs, featuring chords and a bass line with some grace notes.

NADINA *rit.*
She hopes this is true, for she trust - ed in you. —

MASCHA
She hopes this is true, for she trust - ed in you. —

Au. you. I hope this is true, for I trust - ed in you. — ALEXIUS

The third system features three vocal lines and piano accompaniment. The first two lines are for NADINA and MASCHA, both with a treble clef and a key signature of one sharp. The third line is for ALEXIUS, also with a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with some grace notes. The tempo marking *rit.* is present.

FEMALE CHORUS When

She hopes this is true, for she trust - ed in you. —

The fourth system features a vocal line for the FEMALE CHORUS and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "When She hopes this is true, for she trust - ed in you. —". The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with some grace notes. The tempo marking *rit.* is present, and the dynamic marking *mf* is also present.

Al. *a tempo*

they saw me charg - ing they all of them hid, Sir, I

a tempo

Al.

cut them to pie - ces, by Hea - ven! I did, Sir! POPOFF

You did! as - sur - ed - ly, you

P. *Allegretto marciale*

did! Thank the Lord the war is ov - er, Now we

p

P.

he - roes are in clo - ver; all the fight - ing fin - ish'd done, We're pre -

sf

P.
 pared for love and fun. So a - way with mel - an - chol - y, Let us

P.
 kiss and all be jol - ly, We will sing and dance, and play Both night and day.

Allegro

P.
 — Thank the Lord the war is ov - er, Now we he - roes are in

AURELIA

MASCHA

MASSAKROFF

SOP

ALT

TEN

BASS

CHORUS

Allegro

P.
clo - ver; All the fight - ing fin - ish'd done; We're pre - pared for love and

Au.
clo - ver, All the fight - ing fin - ish'd done, We're pre - pared for love and

M.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

Ma.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

P.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

Au.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

M.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

Ma.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

P.
jol - ly; We will sing and dance and play both night and day.

Au.
jol - ly; We will sing and dance and play both night and day.

M.
jol - ly; We will sing and dance and play both night and day.

Ma.
jol - ly; We will sing and dance and play both night and day.

jol - ly; We will sing and dance and play both night and day.

jol - ly; We will sing and dance and play both night and day.

jol - ly; We will sing and dance and play boh night and day.

ff

NADINA *Brighter*
We both a - dore he - ro - ic — deeds, 'Tis lit - tle

ALEXIUS
We both a - dore he - ro - ic — deeds, 'Tis lit - tle

mp

Brighter

N. that the he - ro needs; — If you for ev - er

Al. that the he - ro needs; — If you for ev - er

N. sound his praise, Then he'll be hap - py all his days. —

Al. sound his praise, Then he'll be hap - py all his days. — Oh

cresc. *mf*

Al. luck - y maid - en then — is — she, Whom fate per - mits my

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "luck - y maid - en then — is — she, Whom fate per - mits my". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with chords and melodic fragments.

NADINA
The out - look's not so ve - ry —
Al. bride to be. —

The second system of music features a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "The out - look's not so ve - ry —" followed by "Al. bride to be. —". The piano accompaniment is in a grand staff with the same key signature and time signature. It includes a *cresc.* (crescendo) marking. The piano part has a consistent bass line and a treble line with chords and melodic lines.

N. bright for me; it holds no great de — light. Then who would
Al. Then who would
ALEXIOUS

The third system of music features a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "bright for me; it holds no great de — light. Then who would" followed by "Al. Then who would" and "ALEXIOUS". The piano accompaniment is in a grand staff with the same key signature and time signature. It includes a *piu* (piano) marking and a *f* (forte) marking. The piano part has a steady bass line and a treble line with chords and melodic lines.

N.
not a he - ro be? Oh, yes, a ver - y proud and hap - py

Al.
not a he - ro be? Oh, yes, a ver - y proud and hap - py

N.
rit.
he - ro be?

Al.
he - ro be? POPOFF

Thank the Lord the war is ov - er, now we

rit. *p a tempo*

P.
he - roes are in clo - ver; All the fight - ing fin - ish'd, done. We're pre-

P.
pared for love and fun. So a - way with mel - an - chol - y, Let us

P. kiss and all be jol-ly; we will sing and dance and play both night and day.

Allegro
NADINA

ff Thank the Lord the war is ov-er, now these he-roes are in

P. — Thank the Lord the war is ov-er, now we he-roes are in

AURELIA Thank the Lord the war is ov-er, now these he-roes are in

MASCHA Thank the Lord the war is ov-er, now these he-roes are in

MASSAKROFF Thank the Lord the war is ov-er, now these he-roes are in

SOP. Thank the Lord the war is ov-er, now these he-roes are in

ALT. Thank the Lord the war is ov-er, now these he-roes are in

TEN. Thank the Lord the war is ov-er, now these he-roes are in

BASS Thank the Lord the war is ov-er, now these he-roes are in

CHORUS

Allegro

ff

N.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

P.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Au.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

M.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Ma.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

N.
fun! So a - way with mel - an - chol - y, Let us kiss and all be

P.
fun! So a - way with mel - an - chol - y, Let us kiss and all be

Au.
fun! So a - way with mel - an - chol - y, Let us kiss and all be

M.
fun! So a - way with mel - an - chol - y, Let us kiss and all be

Ma.
fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

accel.

N. jol - ly, We will sing and dance and play both night and day! We'll sing and

P. jol - ly, We will sing and dance and play both night and day! We'll sing and

Au. jol - ly, We will sing and dance and play both night and day! We'll sing and

M. jol - ly, We will sing and dance and play both night and day! We'll sing and

Ma. jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

accel.

piu f

N.
play, with care a - way, Sing, dance and play, night — and day.

P.
play, with care a - way, Sing, dance and play, night — and day.

Au.
play, with care a - way, Sing, dance and play, night — and day.

M.
play, with care a - way, Sing, dance and play, night — and day.

Ma.
play, with care a - way, Sing, dance and play, night — and day.

ALEXIUS
Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

ff

f

Exit

No 7b

f Orchestra & Trumpets on Stage

ff

piu ff

The musical score is written for piano and orchestra. It consists of six systems of music. The piano part is written in treble and bass clefs, and the orchestra part is written in treble and bass clefs. The score includes dynamic markings such as *f*, *ff*, and *piu ff*. The tempo is marked with a '7' symbol, indicating a 7/8 time signature. The score is for a piece titled 'Exit' (No 7b).

No 8

Never Was There Such A Lover

Duet

(Alexius and Nadina)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Allegretto moderato

Piano introduction in G major, 2/4 time, marked *mf*. The music consists of two staves (treble and bass clef) with a melodic line in the right hand and a supporting bass line in the left hand.

ALEXIUS

For - ev - er I am un - de -

Musical score for Alexius, including vocal line and piano accompaniment. The piano part includes dynamic markings *dim.*, *f*, and *p*.

NADINA

Per-haps that's why you're so con - cei - ted.

Al. feat - ed. I nev - er make the least con -

Musical score for Nadina, including vocal line and piano accompaniment. The piano part continues from the previous section.

N. *That's why you leave a bad im-pres-sion.*

Al. *ces-sion. I nev-er care what folks are*

cresc.

N. *That's why I see them wink-ing.*

Al. *think-ing. On ev-ry pleas-ure quick-ly*

mf poco rit.

Al. *seiz-ing, I nev-er do what is dis-pleas-ing.*

Piu moderato NADINA

N. *Must I be de-light-ed?*

Al. *When I say "I'll mar-ry you,"*

Piu moderato

espress.

N. Should I say "you will not do!"

Al. Then you are be - night - ed.

N. Must I be en - chant - ed?

Al. When I say "your love is here."

cresc.

N. Should I say "I thank you, dear?"

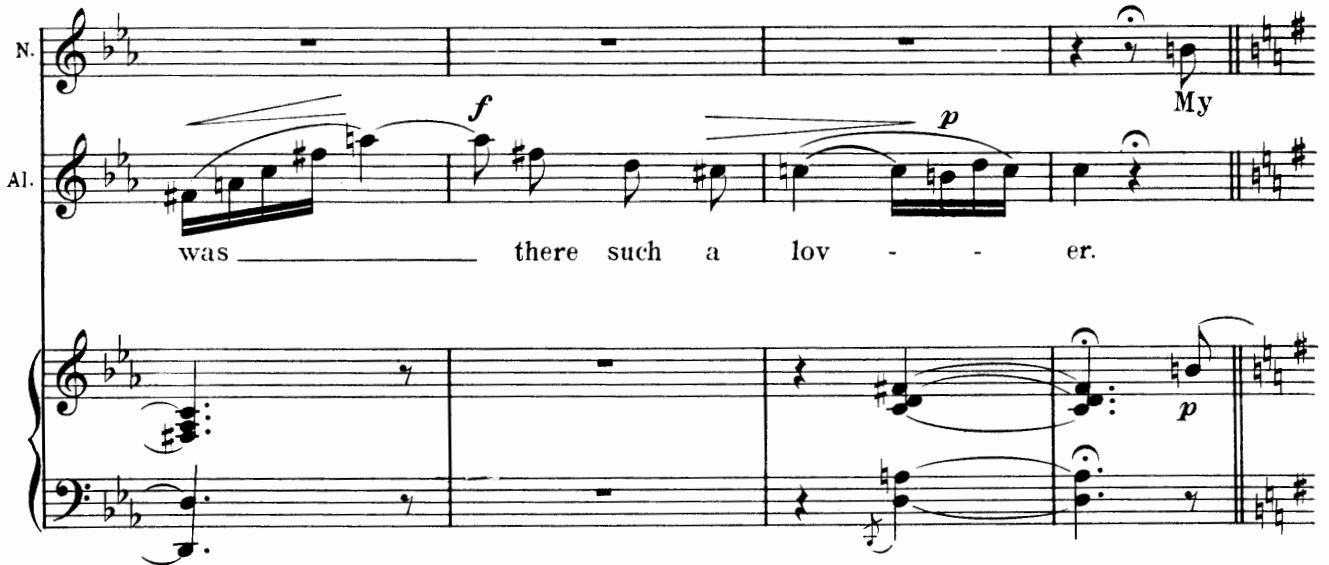
Al. That I take for grant - ed. Nev - er

broadly

marc.

f.

Al.  am I un-der co-ver, Nev-er was there such a lov-er, nev-er


N.  My
Al. was ————— there such a lov - - er.


N. *Allegretto grazioso*
maid - en's heart it jumps! It thumps! It bumps!

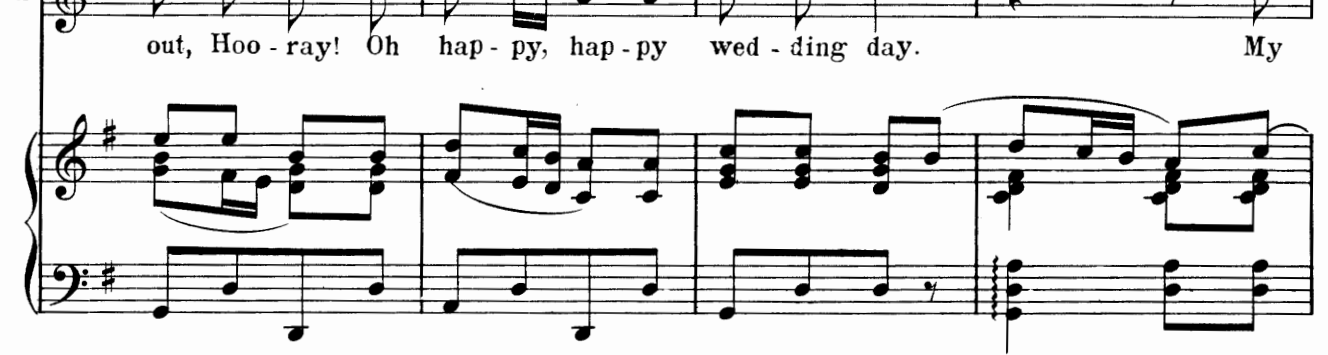
Al. My he - ro's heart cries

Allegretto grazioso



N.  My maid-en's heart it

Al.  out, Hoo - ray! Oh hap - py, hap - py wed - ding day. My

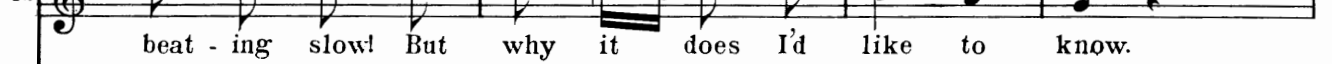



N.  jumps! It thumps! It bumps! It's beat - ing fast, it's *rit.*

Al.  he - ro's heart it jumps! It thumps! It's beat - ing fast, it's



N.  *a tempo* beat - ing slow! But why it does I'd like to know.

Al.  beat - ing slow! But why it does I'd like to know.



Tempo I

Al. I nev-er my-self am de-

N. Per-haps that's what makes you so try-ing.

Al. ny-ing. I nev-er cheat my-self of

I think I'm get-ting now your meas-ure.

pleas-ure. I nev-er could you be de-

cresc.

N. Ex-cuse me, that's past all be - liev-ing. *poco rit.*

Al. ceiv - ing. I nev - er can fal - ter and

mf poco rit.

N. wav-er, I nev-er shall ask an - y fav-or!

Al. wav-er, I nev-er shall ask an - y fav-or!

p

Piu moderato
NADINA

Should I say "I'll be your wife?"

ALEXIUS

You could do no bet - ter;

Piu moderato

espress.

N.
 If my - self I bet - ter?

Al.
 You'll be hap - py all your life.

N.
 Should I say to you "good day"?

Al.
 You will not, I'm cer - tain,

N.
 Then let's drop the cur - tain.

Al.
 Bid your he - ro go a - way. Nev - er

broadly *rubato*

Al. am I un - der co - ver, Nev - er was there such a lov - er, nev - er

broadly *p*

N. My

Al. was _____ there such a lov - - er.

f *p*

Allegretto grazioso

N. maid - en's heart it jumps! It thumps! It bumps!

Al. My

Allegretto grazioso

N. My

Al. he-ro's heart cries out "Hoo-ray" Oh, hap-py, hap-py wed-ding day.

N. maid-en's heart it jumps! it thumps! It bumps! It's

Al. My he-ro's heart it jumps! it thumps! It's

N. *rit.* beat-ing fast, It's beat-ing slow! But why it does, I'd like to know. *a tempo*

Al. beat-ing fast, It's beat-ing slow! But why it does, I'd like to know.

№3 of the First Act.

*The Chocolate Soldier***№ 9**English words by
STANISLAUS STANGE**The Chocolate Soldier**

Duet

Music by
OSCAR STRAUS

(Nadina and Bumerli)

Allegretto moderato

NADINA

To tell the truth, I nev-er knew There were he-roes such as

you.

BUMERLI

But you act most im-po - lite - ly. To tell the

Real-ly I am not un - sight - ly,

truth, you will not do, He-roes nev - er were like you.

Now I

p

cresc.

N
Such a sol-dier sets me laugh-ing.

B
know you're on-ly chaf-fing,

string. e cresc.

NADINA

f *mp*

Marziale

N
sol-dier is brave sir! To la-dies a slave sir! His

BUMERLI
That am I! That am I!

mf *p* *mf*

N
foes all af fright-ing, His sweet-heart de-light-ing.

B
I af-fright! I de-light!

cresc. *p*

N sol-dier must fight sir! Be he wrong or right sir! His

B When he must. I am just.

mf *cresc.*

N sword he draws first sir! For blood he does thirst, sir!

B I am first! And I thirst!

p

N *quietly* Ei! Ei! Oh,

B In bat-tle I'm a soldier brave.

quietly

N yes. A cho-colate sol-dier man. Oh you

rit. *a tempo*

dim. *rit.* *a tempo*

N
lit - tle choc'- late sol-dier man, You're far too sweet and pret - ty, Oh you

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, starting with a half note 'lit' and a quarter note 'tle', followed by a half note 'choc'-', a quarter note 'late', a half note 'sol-dier', a quarter note 'man,', a half note 'You're', a quarter note 'far', a quarter note 'too', a quarter note 'sweet', a quarter note 'and', a quarter note 'pret -', a quarter note 'ty,', a quarter note 'Oh', and a quarter note 'you'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, primarily using eighth and sixteenth notes.

N
fun - ny choc'- late sol-dier man, For you I feel great pi - ty. Oh you

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'fun -', a quarter note 'ny', a half note 'choc'-', a quarter note 'late', a half note 'sol-dier', a quarter note 'man,', a half note 'For', a quarter note 'you', a half note 'I', a quarter note 'feel', a quarter note 'great', a quarter note 'pi -', a quarter note 'ty.', a quarter note 'Oh', and a quarter note 'you'. The piano accompaniment maintains the same rhythmic pattern as the first system.

N
sil - ly choc'- late sol-dier man, Just made to please young mis - ses, So

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'sil -', a quarter note 'ly', a half note 'choc'-', a quarter note 'late', a half note 'sol-dier', a quarter note 'man,', a half note 'Just', a quarter note 'made', a quarter note 'to', a quarter note 'please', a quarter note 'young', a quarter note 'mis -', a quarter note 'ses,', a quarter note 'So'. The piano accompaniment includes a 'cresc.' marking above the right hand in the third measure.

N
poco rit. sweet you'd melt, If — you e'er felt, *a tempo* A — full grown maid-en's kiss - es, Oh you

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'sweet', a quarter note 'you'd', a quarter note 'melt,', a half note 'If —', a quarter note 'you', a quarter note 'e'er', a quarter note 'felt,', a half note 'A —', a quarter note 'full', a quarter note 'grown', a quarter note 'maid-en's', a quarter note 'kiss -', a quarter note 'es,', a quarter note 'Oh', and a quarter note 'you'. The piano accompaniment includes 'poco rit.' and 'a tempo' markings above the right hand, and an 'mf' marking above the right hand in the final measure.

N
lit - tle choc'-late sol-dier man, You're far too sweet and pret - ty, Oh you

B
I am her choc'-late sol-dier man, She thinks me sweet and pret - ty,

N
fun - ny choc'-late sol-dier man, For you I feel great pi - ty. Oh you

B
I am her choc'-late sol-dier man, For me she feels great pi - ty.

N
sil - ly choc'-late sol-dier man, Just made to please young mis-ses. So sweet you'd melt, If

B
I am her choc'-late sol-dier man, Just made to please young mis-ses. So sweet you'd melt, If

poco rit.

cresc.

poco rit.

N
a tempo
you e'er felt, A full grown maiden's kiss - es.

B
I'd like to try your kiss - es. I am a

a tempo

f

mf

Poco moderato

B
war - ri - or by trade, And not a sol - dier hea - ven made, — I stud - ied

B
shoot - ing, prac - tised rid - ing, I stud - ied fen - cing, fate de - ci - ding, I am a

Quietly
NADINA Tempo I.

To tell the truth I nev - er

B
war - ri - or by chance And not a he - ro of ro - mance.


rit. rit. Quietly Tempo I.

N
know There were he - roes such as you, In flight a cow - ard safe - ly seek - ing. BUMERLI

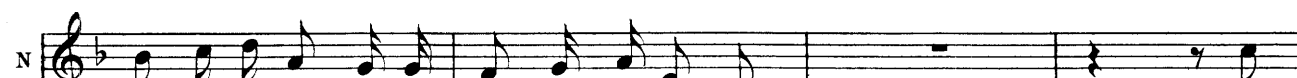
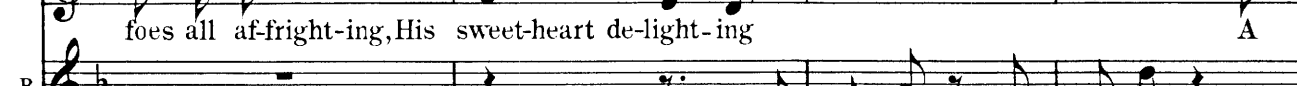
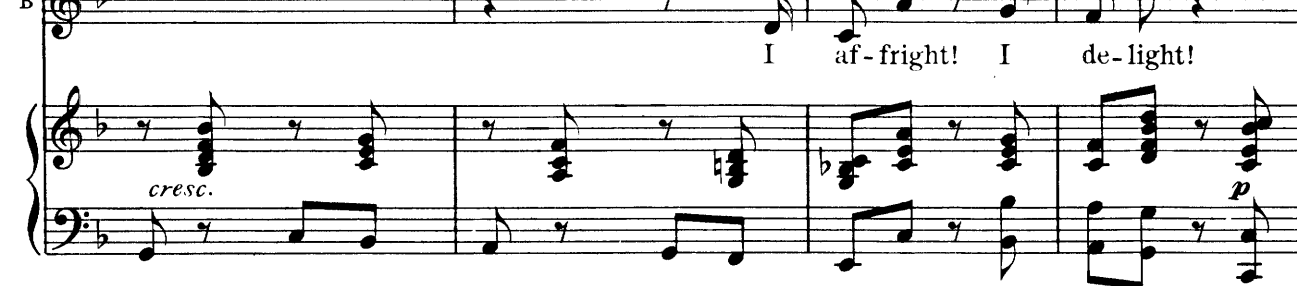
B
I can't be -

N 
 B 
 lieve what you are speak-ing

f *accel.* *p*

N 
 B 
 sol-dier is brave, sir. To la-dies a slave, sir. His
 Marziale That am I! That am I.

mf *p* *mf* *p*

N 
 B 
 foes all af-fright-ing, His sweet-heart de-light-ing
 I af-fright! I de-light!

cresc. *p*

N 
 B 
 sol-dier must fight sir! Be he wrong or right, sir! His
 When he must! I am just!

mf *cresc.*

N
sword he draws first, sir! For blood he does thirst, sir!

B
I am first! And I thirst!

N
Ei! Ei! Oh,

B
In bat - tle I'm a sol-dier brave!

N
yes, A choclatesol-dier man. Oh you

B
lit - tle cho-co-late sol-dier man, You're far too sweet and pret - ty, Oh you

I am her cho-co-late sol-dier man She thinks onesweet and pret - ty.

N
lit - tle cho-co-late sol-dier man, You're far too sweet and pret - ty, Oh you

B
I am her cho-co-late sol-dier man She thinks onesweet and pret - ty.

N
fun - ny cho - co - late sol - dier man, For you I feel great pi - ty. Oh you

B
I am her choc' - late sol - dier man, For me she feels great pi - ty.

N
sil - ly cho - co - late sol - dier man, Just made to - please young mis - ses. So -

B
I am her choc' - late sol - dier man, Just made to - please young mis - ses. So -

poco rit.

cresc.

poco rit.

N
sweet you'd melt, If - you e'er felt A - full grown maid - en's kiss - es.

B
I'd like to - try your kiss - es.

a tempo

f

Quickly

N^o 10The Tale of a Coat
Sextett

(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Moderato

POPOFF

Oh, I

P. tell you, there's no great-er plea - sure Than when you're com-plete-ly at your

P. ease, When all things you take at your lei-sure And do just what-ev-er you

cresc.

NADINA
N. Oh, I tell you, there's no great - er plea - sure Than when

MASCHA
Ma. Oh, I tell you, there's no great - er plea - sure Than when

AURELIA
A. Oh, I tell you, there's no great - er plea - sure Than when

ALEXIUS
Al. Oh, I tell you, there's no great - er plea - sure Than when

BUMERLI
B. Oh, I tell you, there's no great - er plea - sure Than when

P. please.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

When all things you take at your

cresc.

NADINA
 N. If in his pocket he should

MASCHA
 Ma. If in his pocket he should

AURELIA
 A. If in his pocket he should

P. lei - sure And do just what ev - er you please.

Animato

N. feel — My doom at once he'd quick - ly seal. — My pic - ture's there! In -

Ma. feel — My doom at once he'd quick - ly seal. — I'm in dis - tress! In -

A. feel — My doom at once he'd quick - ly seal. — In -

B. BUMERLI In -

Animato

cresc. f

N. deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

Ma. deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

A. deed this is a pret - ty mess! Oh,

B. deed this is a pret - ty mess! Oh,

P. POPOFF Oh,

poco rit. Tempo I

N. most un - luck - y coat!

Ma. most un - luck - y coat!

A. most un - luck - y coat!

B. most un - luck - y coat!

P. com - fort - a - ble coat, most com - fort - a - ble coat! Oh, I Tempo I

P. tell you, there's no greater pleasure Than when you're complete - ly at your ease, When

P. all things you take at your lei - sure And do just what - ev - er you

cresc.

N. NADINA Oh, I tell you, there's no great - er plea - sure Than when

Ma. MASCHA Oh, I tell you, there's no great - er plea - sure Than when

A. AURELIA Oh, I tell you, there's no great - er plea - sure Than when

Al. ALEXIUS Oh, I tell you, there's no great - er plea - sure Than when

B. BUMERLI Oh, I tell you, there's no great - er plea - sure Than when

P. please.

cresc.

N.
Ma.
A.
Al.
B.
P.

you're complete-ly at your ease.
you're complete-ly at your ease.
you're complete-ly at your ease.
you're complete-ly at your ease.
you're complete-ly at your ease.

When all things you take at your lei-sure And

P.

Meno mosso

do just what-ev - er you please. Pipes of peace now we will be smok-ing, Let's for-

P.

get all else in jok - ing; Pipes of peace now we will be smok-ing, Let's for-

N.  If in his pocket he should feel — Our doom at

Ma.  If in his pocket he should feel — Our doom at

A.  If in his pocket he should feel — Our doom at

P.  get all else in jok - ing.



Animato

N.  once he'd quick - ly seal. — My pic - ture's there! In -

Ma.  once he'd quick - ly seal. — I'm in dis - tress! In -

A.  once he'd quick - ly seal. — In -

B.  **BUMERLI** In -

Animato

cresc.  *f*

N.
Ma.
A.
B.
P.

deed this — is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
 deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
 deed this is a pret - ty mess! Oh,
 deed this is a pret - ty mess! Oh,
 Oh,

N.
Ma.
A.
B.
P.

rit. **Slower**
 most un - luck - y coat!
 most un - luck - y coat!
 most un - luck - y coat!
 most un - luck - y coat!
 most un - luck - y coat!
 most un - luck - y coat!

rit. **Slower**

Allegretto

POPOFF

Allegro

P. All would be right If I now had a light. A - ha!

BUMERLI

B. Hold! You need a

P. What's wrong, What is it that you fear?

POPOFF

B. P. match, sir, It is herel Ma - ny thanks, oh, ma - ny thanks, ma - ny thanks,

NADINA

N. Ma - ny thanks!

P. ma - ny thanks!

AURELIA Ma - ny thanks!

rit. Animato

N. We did that ver - y

Ma. **MASCHA**
Ma - ny thanks! We did that ver - y

A. **AURELIA**
We did that ver - y

rit. Animato

f

N. well, He did that ver-y well, — He did that ver - y

Ma. well, He did that ver-y well, — He did that ver - y

A. well, Yes, did that ver-y well, — He did that ver - y

B. **BUMERLI**
I did that ve - ry well. I did that ver-y well, — Yes, did that ver - y

N.
well. Here's to your ver-y good health.

Ma.
well. Here's to your ver-y good health.

A.
well. Here's to your ver-y good health.

Al.
well. Here's to your ver-y good health.

B.
Here's to your ver-y good health.

P.
POPOFF (sneezing)

P.
If I catch cold there's no re-lief. where is, where is my

B.
BUMERLY
Hold!

P.
hand-ker-chief?

B.  You need a hand-ker - chief? 'tis here.

P.  A - gain, what is it now you fear?

cresc. 

B.  Pray you take mine, Oh do, oh do!

P.  I had my own, Ker - chew! Ker - chew!



N.  **NADINA**
Many thanks!

Ma.  **MASCHA**
Many thanks!

A.  **AURELIA**
Many thanks!

P.  Many thanks!



Animato

N. He did that ver - y well,

Ma. He did that ver - y well,

A. He did that ver - y well,

B. BUMERLI
I did that ver - y

Animato

N. He did that ver - y well, — He did that ver - y well.

Ma. He did that ver - y well, — He did that ver - y well.

A. He did that ver - y well, — He did that ver - y well.

B. well, I did that ver - y well, — I did that ver - y well.

Andante, ad lib.

N. **NADINA**
A-lex-ius!

Ma. **MASCHA**
Oh, tim-id, mod-est maid!

A. **ALEXIUS**
Na-di - na!

Andante, ad lib.

Ma. **AURELIA** I think they're both a-fraid.

A. **AURELIA** I think they're both a-fraid.

P. **POPOFF** Kas - i - mir!
Aurelia!

A. **ALEXIUS**
Na-di - - na!

Allegretto
ALEXIUS

Al. It did not take me long, dear, To know that some-thing's wrong, dear, Pray

mf

NADINA

N. It's no con - cern of mine. POPOFF

Al. P. tell me, don't de - cline. Nor did it take me

cresc.

P. long, dear, To guess that some-thing's wrong, dear, Pray tell me, don't de -

cresc.

AURELIA

A. It's no con-cern of mine. ALEXIUS

Al. 'Tis some-thing very wrong, I

P. cline. Yes, some-thing very wrong,

dim.

Al. will find out ere long, It may call for our ven - geance

P. I will find out ere long,

cresc.

Al. dire, This does me much up-set,

P. Yes, may call for our vengeance dire, I'll

Al. Yes, make them all re-gret, Take

P. make them all re-gret, This does me much up-set,

Al. care, Be - ware, don't play with fire.

P. Take care, Be - ware, don't play with fire.

f *p*

(to Mascha)

Al. Pray have no fear, Come tell me, dear, what is wrong

P.

cresc.

MASCHA

Ma. I noth-ing know.

Al. here? That is not so.

Al. You lie! You lie! It

f *mf*

Al. did not take me long, dear, To know that some-thing's wrong, dear, Pray

MASCHA

Ma. It's no con - cern of mine.

Al. tell me, dont de - cline. There's

cresc. *dim.* *p*

Al. some-thing ver-y wrong, Yes, ver - y wrong, I will find out ere long, Find

POPOFF

P. Yes, some-thing ver-y wrong, I

MASCHA

Ma. Am I a

Al. out ere long. BUMERLI (to Mascha)

B. Mas - cha, dont tell tales out of school.

P. will find out ere long.

cresc.

Ma. fool?

Al. 'Tis some-thing very wrong, Yes, some-thing very wrong, I

B. Be not their tool.

P. Yes, some-thing very wrong,

Al. will find out ere long, I will find out ere long, Be - ware, Be -

P. I will find out ere long, Be - ware, (Be -

AURELIA Allegretto


A. Kind - ly tell me what is the

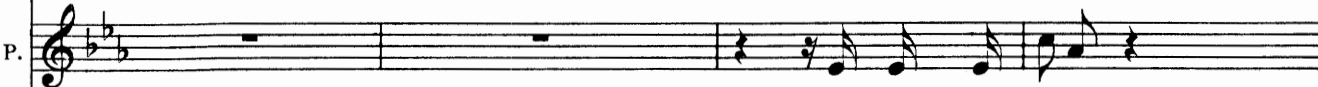
Al. ware, you play with fire.


B. You play with fire, with fire.


P. ware, you play with fire.


Allegretto

A.  matter, Would you have our dear friends all chatter? Why should they

P.  Why should they chatter?




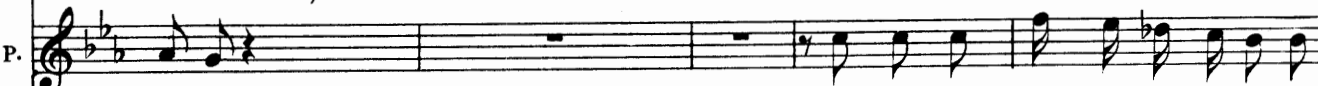
A.  chat-ter? To the wedding they're in - vi - ted.


P.  To all our friends I shall be most de -



BUMERLI

B.  What, in that coat?'Twould nev-er do!

P.  lighted. There's some-thing wrong that must be righted;



cresc.

NADINA *accel*

MASCHA *accel* No, no, no, no, no, no, — To wear that

AURELIA *accel* No, no, no, no, no, no, — To wear that

B. BUMERLI To wear that

P. What if my wife should prove un-true?

N. coat would nev-er do!

Ma. coat would nev-er do!

A. coat would nev-er do!

B. coat would nev-er do!

P. Yes, yes, yes, yes, yes, yes! Oh, if my

N.
 Ma.
 P.

wife should prove un - true. *Piu animato*
 It will not do, It will not do, It will not do, It

N.
 Ma.
 P.

will not do.
 will not do.
 will not do. Oh if my wife should prove un - true.

piu f

poco a poco accel.

ff

NADINA *Allegro*

N. *Once more care-free, Now we can hap-py,*

MASCHA *My hon-or's saved. Now we can hap-py,*

AURELIA *Now we can hap-py,*

Allegro

N. *hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,*

molto rit.

MASCHA *hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,*

AURELIA *hap-py be, Let us now laugh-ing,*

molto rit.

Vivace

N. *hap-py be. We did that ver - y well, We did that ver - y*

MASCHA *hap-py be. We did that ver - y well, We did that ver - y*

AURELIA *hap-py be. We did that ver - y well, We did that ver - y*

BUMERLI

ALEXIUS *What do they think of that? I think they smell a*

AL.

POPOFF *What do you think of that? I think I smell a*

P. *What do you think of that? I think I smell a*

Vivace

N.
well, Yes, did that ver - y well, We did that well, We did that

Ma.
well, Yes, did that ver - y well, We did that well, We did that

A.
well, Yes, did that ver - y well, We did that well, We did that

B.
rat, A ro - dent large at that, I think they smell, Yes, smell a

Al.
rat, A ro - dent large at that, I think I smell, Yes, smell a

P.
rat, A ro - dent large at that, I think I smell, Yes, smell a

N.
ver - y well.

Ma.
ver - y well.

A.
ver - y well.

B.
great big rat.

Al.
great big rat.

P.
great big rat.

No 11

The Chocolate Soldier

"That would be lovely"

English Words by
STANISLAUS STANGEDuet
Nadina and BumerliMusic by
OSCAR STRAUS

Allegretto.

BUMERLI.

I nev-er loved be-fore-dear; That's why I am so

Allegretto.

p

NADINA.

If you could make that clear, dear, Then would my heart be glad.

sad. But

Yes, I must wed an-

you must wed an-oth-er, And I must sigh a-lone,—

cal canto

f cresc. *cresc.*

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a duet between Bumerli and Nadina. The piano accompaniment is marked with 'Allegretto' and includes dynamics such as 'p' (piano), 'f cresc.' (forte crescendo), and 'cresc.' (crescendo). The vocal lines are clearly marked with the characters' names and include lyrics in English. The score is divided into three systems, each with a vocal line and a piano accompaniment line.

poco rit.
oth-er, Leave you to grieve and moan.—

a tempo
But if you were my wife, you would most

poco rit. *p* *a tempo*

Be hap-py all my life, it you were

hap-py be, yes ver-y hap-py be.

rit.
wed to me?

rit.
Of that there is no doubt, I know what I'm a-bout. Each

rit. *cresc.* *p*

a tempo

morn-ing you should have a kiss, at mid-day two, may-be, _____ Then

a tempo

at night, If you were po-lite, per-haps I'd give you three. _____ Each

accel.

cresc.

accel.

morn-ing you should have a kiss, at mid-day two, may-be, _____ And

mf

cresc.

a tempo NADINA.

That would most

rit.

if at night, you were po-lite, per-haps I'd give you three. _____

rit.

a tempo

That would by lovely. 7

love - ly be! — That would most

That would most love - ly be! —

love - ly be, — That would most love - ly be. *rit.*

Yes, love - ly be, — That would most love - ly be. *rit.*

a tempo

The maid-en said "I'm sor-ry, A he-ro I must

p a tempo

wed.'" The

Her lov-er said "Don't wor-ry: Be glad you are not dead."

time is draw-ing near-er, The bells full soon will sing; — To me you're grow-ing

cresc. *cresc.*

poco rit.
dear-er, The bells will sor-row bring.

a tempo
Then let him go, take me, You'll hap-py

poco rit. *p* *a tempo*

May-be and so would you:
be with me! He will leave you, that's true! Be-tray you,

rit. There's plen-ty ev'-ry day, So lis-ten now, I pray. Each *a tempo*
 run a - way?

rit. *cresc.* *p* *a tempo*

morn-ing I can win a man, at mid-day two, may be, ——— Then

at night, If I feel all right, For ev'-ry fin-ger threé. ——— Each *accel.*
rit. *rit.* *accel.*

morn-ing I can win a man, or an - y time I try. ——— And
f *cresc.*

rit. so fare-well, my dear - est friend, A - dieu, al - so good - bye! —

a tempo

BUMERLI.
A - dieu, al -

rit. *p*

Poco meno. A - dieu, al - so good - bye! — A - dieu, al -

so — good - bye! —

Poco meno.

so — good - bye! — A - dieu, al - so good - bye. *rit.*

A - dieu, good - bye! — A - dieu, al - so good - bye.

rit.

No 12

The Chocolate Soldier.

Finale Act II

(Nadina, Mascha, Aurelia, Bumerli, Alexius, Popoff, Massakroff, and Chorus)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Allegro moderato.

First system of piano introduction. Treble and bass clefs. Time signature 2/4. Dynamics: *p*, *cresc.*, *piu cresc.*

Second system of piano introduction. Treble and bass clefs. Dynamics: *f*, *ff*

CHORUS.

SOPR.	Peo - ple! Peo - ple!	En - ter in!	Soon the feast - ing	will be - gin;
ALTO.	Peo - ple!	En - ter in!	Soon the feast - ing	will be - gin;
TENOR.	Peo - ple! Peo - ple!	En - ter in!	Soon the feast - ing	will be - gin;
BASS.	Peo - ple!	En - ter in!	Soon the feast - ing	will be - gin;

Peo - ple! En - ter in! Soon the feast - ing will be - gin;

Piano accompaniment for the chorus. Treble and bass clefs. Dynamics: *f*

Wed-ding bells will ring out gay, Our Na - din - a weds to - day!

Wed-ding bells will ring out gay, Our Na - din - a weds to - day!

Wed-ding bells will ring out gay, Our Na - din - a weds to - day!

Wed-ding bells will ring out gay, Our Na - din - a weds to - day!

mf

cresc.

Hoo - ray! Hoo - ray!

Hoo - ray! Hoo - ray!

Hoo - ray! Hoo - ray!

Hoo - ray! Hoo - ray!

f

rit. dim.

AURELIA

Sopr. Tacet.

My moth - er's heart it jumps! it thumps! it bumps! POPOFF *ff*

Poco Allegretto.

p

My

Au. My

P fa - ther's heart is light and gay, My fa - ther's heart cries out Hoo - ray! My

Au. moth - er's heart it jumps! it thumps! it bumps! It's

P fa - ther's heart it jumps! it thumps! it bumps! It's

Au. *rit.* beat - ing fast; It's *a tempo.* beat - ing slow! But why it - does I'd like to know.

P beat - ing fast; It's beat - ing slow! But why it - does I'd like to know.

cresc. rit. *a tempo.* *accel.* *f*

Tempo I.

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Tempo I.

f

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

dim.

DANCE
Piu moderato

First system of the musical score. The right hand (treble clef) features a melody with slurs and accents, starting with a *fp* dynamic and moving to *mp* and *espr.* The left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature has two flats and the time signature is 3/4.

Second system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. The dynamics are *mp* and *espr.*

Third system of the musical score. The right hand features a more active melodic line with slurs and accents. The left hand accompaniment continues. The dynamic is *espr.*

Fourth system of the musical score. The tempo changes to *Vivo (gradually faster)*. The right hand has a more rhythmic melody with slurs and accents. The left hand accompaniment continues. The dynamic is *p*.

Fifth system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment continues. The dynamic is *mf*.

Sixth system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment continues. The dynamic is *mf*.

First system of musical notation, featuring a treble and bass clef. The music is in a key with three flats and a 2/4 time signature. It includes dynamic markings such as *f* and *mf*.

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

Third system of musical notation, showing a change in texture with more complex chordal accompaniment in the bass line.

Fourth system of musical notation, marked with *(gradually faster)* and *ff*. The tempo and dynamics increase significantly.

Fifth system of musical notation, marked with *Presto.*, indicating a very fast tempo.

Sixth system of musical notation, featuring a section marked *loco.* (ad libitum) and a fermata over a measure. The piece concludes with a final cadence.

CHORUS

The church bells are ring - ing, of

The church bells are ring - ing, of

Molto moderato

(Church Bells)

mf

The church bells of

love they are sing - ing— Hail to the bride! The fond hap - py

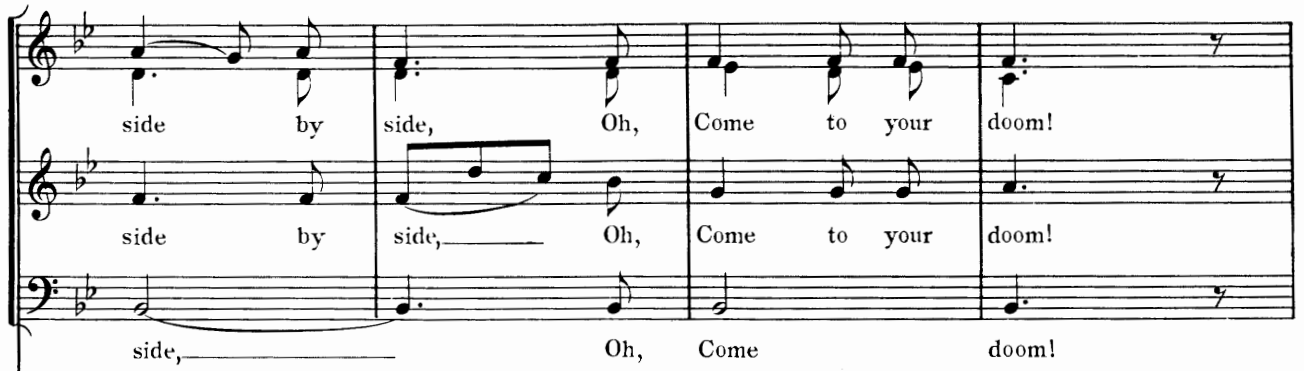
love they are sing - ing— Hail to the bride!— The fond hap - py

love sing, Oh, Hail, bride! The fond

groom! They cry nev - er fal - ter, Oh, Come to the al - tar, Come

groom!— They cry nev - er fal - ter, Oh, Come to the al - tar, Come

groom! They cry, fal - ter, Oh, Come al - tar, Come



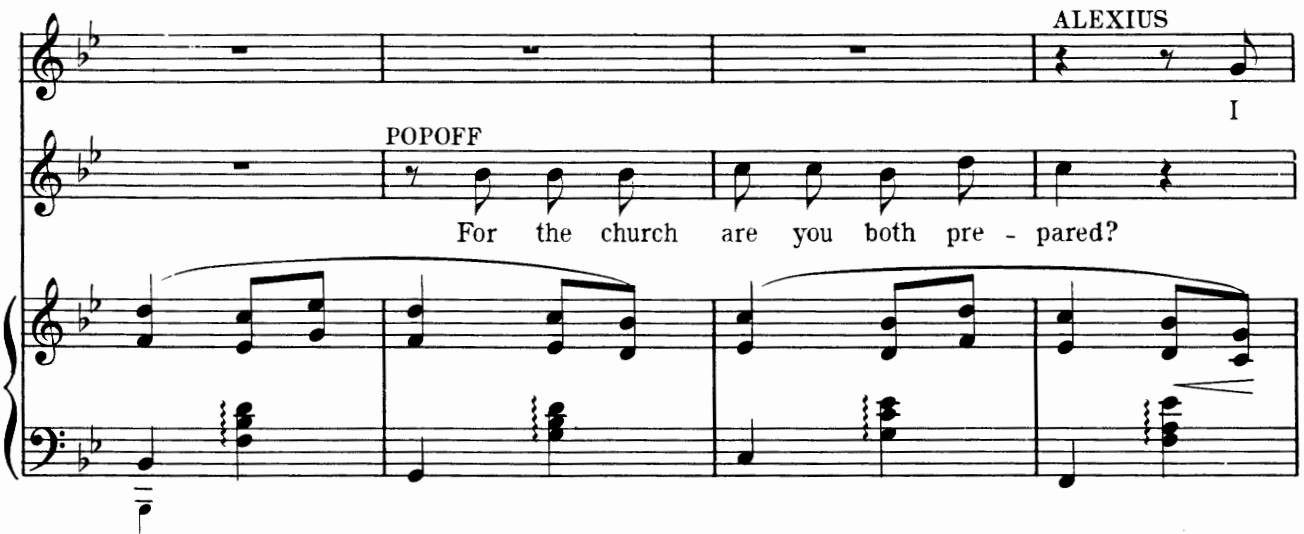
side by side, Oh, Come to your doom!

side by side, Oh, Come to your doom!

side, Oh, Come doom!



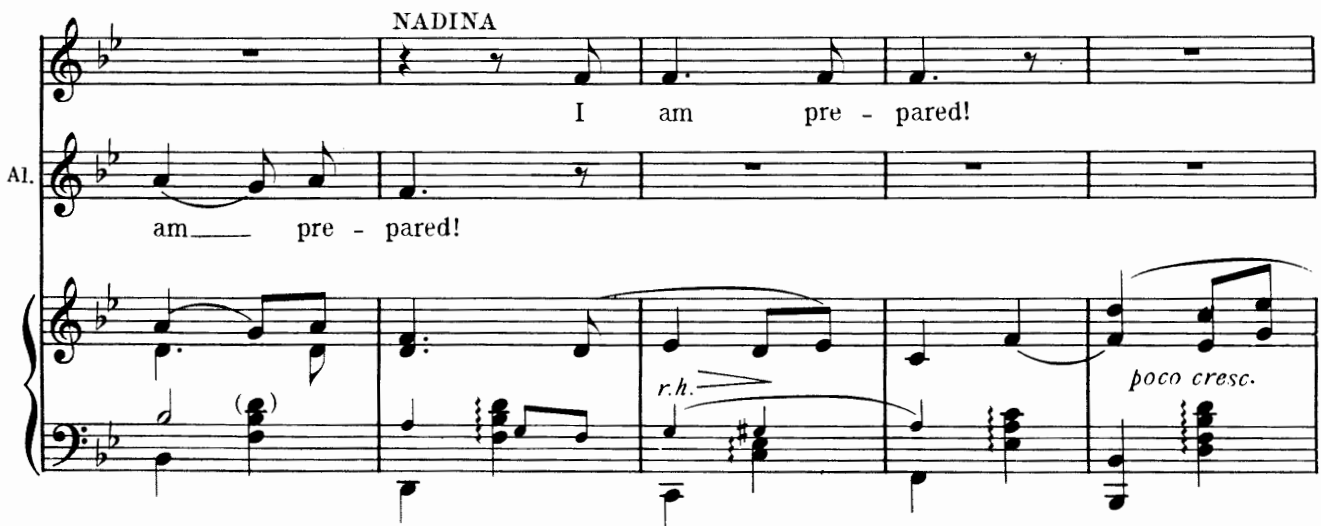
p



ALEXIUS I

POPOFF

For the church are you both pre - pared?



NADINA

I am pre - pared!

Al. am pre - pared!

r.h.

poco cresc.

BUMERLI (to Nadina)

You will re - gret!

NADINA

I'll not re - gret!

POPOFF (to Alex.)

If you'd be

mf

P

hap - py, nev - er de - ceive, In one an - oth - er al - ways be -

(to Nadina)

p

P

lieve.

espr.

molto.

CHORUS

SOPR.
ALTO.
TEN.
BASS.

The church bells are ring - ing, Of love they are
The church bells are ring - ing, Of love they are
The church bells Of love

f

sing - ing, Hail to the bride! The fond hap - py groom!
sing - ing, Hail to the bride! The fond hap - py groom!
sing - ing, Hail bride! The fond groom!

p dolce.

DIALOGUE

The musical score is arranged in three systems. The first system includes a vocal line (treble clef), a 'Bells' part (bass clef), and piano accompaniment (grand staff). The piano part begins with a forte (*f*) dynamic and a *marc.* (marcato) tempo marking. The second system features a vocal line with a dynamic range from *f* to *pp* and the instruction 'gradually quieter and slower', along with piano accompaniment that includes a *dim.* (diminuendo) marking. The third system continues the piano accompaniment with a *dim.* marking and concludes with a piano (*p*) dynamic. The score is written in a key signature of two flats and a 4/4 time signature.

Tempo di Marcia

First system of piano introduction, featuring a treble and bass clef with chords and a melodic line in the bass.

Second system of piano introduction, continuing the melodic and harmonic development.

CHORUS

TENORS

BASSES

Yes, bar - ba-ri-ans, yes, bar - ba - ri-ans When they fight are all Bul -

Vocal staves for Tenors and Basses with lyrics.

Piano accompaniment for the chorus, featuring a treble and bass clef with chords and a melodic line in the bass.

MASSAKROFF

Proved in

ga - rians, Proved in ma - ny, ma - ny bat - tles, That our cour-age noth-ing rat-tles! Proved in

Vocal staves for Massakroff with lyrics.

Piano accompaniment for the Massakroff section, featuring a treble and bass clef with chords and a melodic line in the bass.

Ms. ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles. Most

ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles.

p

Ms. hon - ored Sirs; re - spect - ed Mis - ses, Mas - sa - kroff wafts you kiss - es.

I must the bride-groom con - grat - u - late. I en - vy him his fate, Ha!

cresc. *f* *p*

Con - grat - u - late! Con - grat - u - late!

cresc.

Ms. *Con - grat - u - late! Con - grat - u - late!*

Ms. *Ha!*

Allegretto

Ms. *Ei! ei! to me this is most queer, How comes it that this man is here? Your*

ALEXIUS *What he? He*

POPOFF *Who he?*

Ms. *bal-con - y he climbed one night and hid him-self far from my sight?*

MASCHA (to Alex.)

Al. This pho - to-graph she
there! Ei! ei! To me this is_ most queer!

P He here? Ei! ei! To me this is_ most queer!

accel e cresc.

gave to him When all the lights were dim.

f

(Alex. reading)

p *cresc.*

Allegro impetuoso

AURELIA
Oh, I'm growing weak!

ALEXIUS
Be-trayed! Be-trayed! — And I loved her so! Be-


CHORUS
SOPR. Be-trayed! Be-
ALTO Be-
TEN. Be-trayed! Be-
BASS Be-trayed! Be-


Allegro impetuoso

Al. trayed! Be-trayed! — Ev-ry-thing I know! Your

POPOFF
What! What know you? Speak!

trayed! Be-trayed!
trayed! Be-trayed!

Al.  *coat! The fly - ing foe at night; He who was hid - ing far_ from sight!*

CHORUS.  *His*
His

Al.  *Great*

P.  *Great*

coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!
coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!

cresc.  *f*

Al. guns! who would have that be - lieved? To think that we should be de-ceived. De-

F guns! who would have that be - lieved? To think that we should be de-ceived.

piu

Al. *accel.* ceived! De-ceived! Who would have that be -

P De-ceived! De-ceived! Who would have that be -

f

Slow

Al. lieved? BUMERLI

P lieved? For-

Slow

f *mf* *ff* *mf*

(gradually to slow Waltz tempo.)

B

give, for - give, for - give. Why was I there? I

B

wished to live. For me were sol - diers run - ning, gun - ning;

B

Their kind at - ten - tions I was shun - ning, I climbed up

B

there to save my skin; That's why I

B

re - fuge sought with - in. Oh, what a

piu cresc.

B

poco string

sor - ry, sor - ry plight! Your daugh - ter saved my

B

rall.

life that night. She al - so wished to see me

mf *dim.*

B

rit.

live, For - give, for - give, for -

Allegro

B

give.

CHORUS.

SOPR. For-give, for-give, for-give, Why was he

ALTO. For-give, for-give, for-give, Why was he

TENOR. For-give, for-give, for-give, Why was he

BASS. For-give, for-give, for-give, Why was he

Allegro

there? He wished to live. For him were sol-diers run-ning,

there? He wished to live. For him were sol-diers run-ning,

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

there — to save his skin, That's why he

there — to save his skin, That's why he

there — to save his skin, That's why he

BUMERLI

Oh, what a

ref - uge sought with - in.

ref - uge sought with - in.

ref - uge sought with - in.

piu cresc.

B

string.

sor - ry, sor - ry plight! Your daugh - ter

string.

piu

B

saved my life that night, She al - so

rit.

mf rit. *dim.*

B

wished to see me live. For - give, for -

rit.

p

ALEXIUS
a tempo

In dreams I once was your

B

give, for - give.

mp a tempo.

Al.

he - ro, Long, long a - go;

Al.

But now I am at ze - ro, Yes, that I

Al.

know. You, you, you have dis - mayed me,

Al.

You have de - ceived me, You have be - trayed me, I loved but

NADINA (to Alex.)

You! You! I thought you my he - ro,

Al.

you, You!

N

Long, long a - go _____ But now

N

you are at ze - ro! Yes, that is so. _____

cresc.

BUMERLI (to Nad.) *piu cresc. e string.*

Come, come he would dis - grace you, I love you on - ly,

mf espr.

B

Let me em - brace you, I love but you. _____

a tempo
cresc. molto.

Broadly.
NADINA.

rit.

Where, where, where is my he - ro? Where's

MASCHA.

Come, come, now be my he - ro, My

AURELIA.

Where, where, where is her he - ro, Where's

ALEXIUS.

He, he, now is her he - ro, Her

BUMERLI.

I, I, would be your he - ro, Your

POPOFF.

He, he, now is her he - ro, Her

MASSAKROFF

He, he, now is her he - ro, Her

SOPR.

See, see, see her new he - ro, Her

ALTO.

See, see, see her new he - ro, Her

TEN.

See, see, see her new he - ro, Her

BASS.

CHORUS.

Broadly.

f

rit.

ff

Animato

N
my i - deal? _____

M
true i - deal. _____

Au.
her i - deal. _____

Al.
new i - deal. _____

B
true i - deal. _____

P
new i - deal. _____

Ms.
new i - deal. _____

new, — We came here — to a wed - ding feast; This

new, — We came here — to a wed - ding feast; This

new, — We came here — to a wed - ding feast; This

Animato

ff sub. p

in - ter - ests us not the least, A mar - riage we would cel - e - brate,
 in - ter - ests us not the least, A mar - riage we would cel - e - brate,
 in - ter - ests us not the least, A mar - riage we would cel - e - brate,

Must we con - dole or grat - u - late?
 Must we con - dole or grat - u - late?
 Must we con - dole or grat - u - late?

accel. e molto cresc.

NADINA
 That quick - ly you shall

ff

N
see. _____

N
I set you free! _____ You

ALEX.

Al.
set me free? _____ End all that

Al.
binds _____ me to you, _____ You to

Largamente

N
I dreamt that he was my he - ro, Yes, my i -

M
I'll dream that you are my he - ro, Yes, my i -

Au.
She dreamt that he was her he - ro, Yes, her i -

Al.
me? her i -

B
I'll dream that I am your he - ro, Yes, your i -

P
She dreamt that he was her he - ro, Yes, her i -

CHORUS

She dreamt that he was her he - ro, Yes, her i -

She dreamt that he was her he - ro, Yes, her i -

She dreamt that he was her he - ro, Yes, her i -

She dreamt that he was her he - ro, Yes, her i -

Largamente

ff

Vivace

N
M
Au.
Al.
B
P

deal! _____

deal! _____

deal! _____

deal! _____

deal! _____

deal! _____

Vivace

8va

CURTAIN

fff

No 13

The Chocolate Soldier

ACT III

Entr'acte and Opening Chorus

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Maestoso

Tempo di Valse

First system of musical notation. The treble clef staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The bass clef staff contains a bass line with chords. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff features a complex chordal accompaniment. A *p* marking is in the right-hand staff, and *cres - cen -* is written below the staff.

Third system of musical notation. The treble clef staff has a melodic line with a *do* vocal line above it. The bass clef staff has a bass line with chords. A *f* marking is in the right-hand staff.

Fourth system of musical notation. The treble clef staff has a melodic line with a *ff* marking. The bass clef staff has a bass line with chords. A *ff* marking is in the right-hand staff.

Fifth system of musical notation. The treble clef staff has a melodic line with a *ff* marking. The bass clef staff has a bass line with chords. A *ff* marking is in the right-hand staff.

Sixth system of musical notation. The treble clef staff has a melodic line with a *ff* marking. The bass clef staff has a bass line with chords. A *ff* marking is in the right-hand staff. The word *CURTAIN.* is written above the staff. The vocal line below the staff contains the words *al - lar - gan - do*.

CHORUS

mf

Sweet - heart! I love you on - ly, My heart is

mf

Sweet - heart! I love you on - ly, My heart is

mf

a tempo

mf

true, Sweet - heart! My life is lone - ly

true, Sweet - heart! My life is lone - ly

When far from you; Sweet - heart!

When far from you; Sweet - heart!

stringendo

mf *espress.*

Nought can ef - face you, My heart is hap - py, Now I em - brace you,
Nought can ef - face you, My heart is hap - py, Now I em - brace you,

p

Thou art di - vine! Sweet - heart! I
Thou art di - vine! Sweet - heart! I

p cresc. molto *f*

love you on - ly, Sweet - heart mine!
love you on - ly, Sweet - heart mine!

rit. *ff* *a tempo*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a supporting bass line.

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

Third system of musical notation, including a dynamic marking *p* (piano) and a repeat sign with first and second endings.

Fourth system of musical notation, showing further development of the melodic and bass lines.

Fifth system of musical notation, featuring dynamic markings *cresc.* (crescendo) and *rit.* (ritardando).

Sixth system of musical notation, including first and second endings and a dynamic marking *a tempo*.

№ 14

Falling in Love

Duet

(Alexius, Mascha)

Andante

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff has a melodic line with various ornaments and dynamics. The lower staff features a more active accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano).

The third system shows the continuation of the piano accompaniment. The upper staff has a melodic line with various ornaments and dynamics. The lower staff features a more active accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano).

The fourth system introduces the vocal part for Alexius. The upper staff is labeled "ALEXIUS" and contains the vocal line, which begins with the word "Oh". The lower staff continues the piano accompaniment. The tempo marking *poco rall.* (poco rallentando) is present, along with a *p* (piano) dynamic marking.

when you smile and feel like cry - ing, And when you cannot tell the rea - son
when at night you should be sleep - ing, You rest - less lie and toss a - bout the

triquillo

why, _____ You're in love when you smile while you are
bed, _____ You're in love when you watch the shad - ows

pp *p*

MASCHA

cry - ing, Or when you laugh when you would rath - er sigh. _____ I am no
creep - ing, Or when at dawn you rise with ach - ing head. _____

espress.

schem - er nor a fool - ish dream - er, I am a girl, a girl of common

sense ——— But could I find a true and hon - est lov - er, Oh I would

cresc.

love him with a love in - tense. ——— I

dim. *poco rit.*

am he, Yes, I am he the lov - er you seek, I. ———

MASCHA

— Oh when you smile and feel like dy - ing, Or when you laugh while you are

p dolce

sigh - ing, And you can give no rea - son why, But still you

ALEXIUS

long to sing and cry. - Oh, when the woods to you are

mf piu mosso

call - ing, It is a sign that you are fall - ing, falling in

espress

MASCHA

fall - ing, fall - ing deep in

love, yes, deep in love, fall - ing, fall - ing deep in

rit.

dim.

1
love. —
love. —
a tempo
dolce
2
love.
Then love.

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats and a 4/4 time signature. The first vocal line has a first ending bracketed with a '1' and a second ending bracketed with a '2'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with the instruction 'dolce' written above the left hand.

DANCE.

The second system is a piano piece labeled 'DANCE.' It consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

mf

The third system continues the piano piece. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking 'mf' (mezzo-forte) is placed above the right hand.

cresc.

The fourth system continues the piano piece. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking 'cresc.' (crescendo) is placed above the right hand.

dim.

The fifth system concludes the piano piece. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking 'dim.' (diminuendo) is placed above the right hand.

No 15

The Letter Song

Solo

(Nadina)

Allegretto

Piano introduction in 2/4 time, marked *Allegretto*. The piece begins with a forte (*f*) dynamic in the right hand, followed by a mezzo-forte (*mf*) section. The music features a mix of chords and moving lines in both hands.

NADINA

My

dim. *p*

Vocal line and piano accompaniment for the first line. The vocal line starts with a rest, followed by the word "My". The piano accompaniment is marked *dim.* and *p*. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Poco Allegro.
(writing)

dear Sir, Mis-ter Bu - mer - li, Most hate-ful you are now to me. The

delicato

Vocal line and piano accompaniment for the second line. The vocal line is marked *Poco Allegro.* and *(writing)*. The piano accompaniment is marked *delicato*. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

reas - ons why I'll plain - ly state, The first one is you came to late, And

p

Vocal line and piano accompaniment for the third line. The vocal line ends with a fermata over the word "And". The piano accompaniment is marked *p*. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

sec-ond-ly you're much to smart To please a sim-ple maid-en's heart, And

8

This system contains the first line of music. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "sec-ond-ly you're much to smart To please a sim-ple maid-en's heart, And". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A first ending bracket labeled "8" spans the first two measures of the piano part.

third - ly you're an aw-ful flirt, Your man-ner is too flip and pert.

cresc.

This system contains the second line of music. The vocal line continues with the lyrics "third - ly you're an aw-ful flirt, Your man-ner is too flip and pert.". The piano accompaniment continues with a dynamic marking of *cresc.* (crescendo).

(Humming)

Mh! Mh! Mh! Mh! Mh! Mh!

p *dim.*

This system contains the third line of music. The vocal line is marked "(Humming)" and consists of the syllables "Mh! Mh! Mh! Mh! Mh! Mh!". The piano accompaniment features a dynamic marking of *p* (piano) and *dim.* (diminuendo).

No girl would care to

p

This system contains the fourth line of music. The vocal line begins with the lyrics "No girl would care to". The piano accompaniment continues with a dynamic marking of *p* (piano).

meet you twice, And this to you is my ad - vice, If you would cease to

make folks smile, A - dopt a less con - ceit - ed style, And

try to act, that's if — you — can, Less like an ass, more

like a — man. Don't let me see you a - ny - more. No, not

rit.

cresc. rit.

a tempo

a - ny - more, with *scorn* Na - di - na Pop - off,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'a - ny - more, with scorn Na - di - na Pop - off,'. The piano accompaniment starts with a dynamic marking of *f* and includes a fermata over a chord in the right hand.

there! Na - di - na Pop - off!

piu f *ff*

The second system continues the vocal line with 'there! Na - di - na Pop - off!'. The piano accompaniment features a rapid ascending scale in the right hand, marked with the number '14', and a dynamic marking of *piu f*. The system concludes with a dynamic marking of *ff*.

there!

8- faster *dim*

The third system begins with the vocal line 'there!'. The piano accompaniment is marked *8- faster* and includes a dotted line indicating a tempo change. The system ends with a dynamic marking of *dim*.

f

The fourth system consists of piano accompaniment in both staves. It begins with a dynamic marking of *f* and features a complex rhythmic pattern with many sixteenth notes.

No 16

Scene And Melodrama

English Words by
STANISLAUS STANGE

(Bumerli)

Music by
OSCAR STRAUS

Allegretto

First system of music, piano introduction in 6/8 time, dynamic marking *p*.

Second system of music, piano introduction, dynamic marking *mf*.

Third system of music, vocal line and piano accompaniment in 3/4 time, dynamic marking *mp*. The vocal line is labeled "Bumerli" and "Slowly".

Fourth system of music, vocal line and piano accompaniment, dynamic marking *p*.

No 17

The Chocolate Soldier

The Letter Song

DUET

(Nadina and Bumerli)

English Words by STANISLAUS STANGE

Music by OSCAR STRAUS

Allegretto

Piano introduction in 2/4 time, marked *Allegretto*. The score features a treble and bass clef with a key signature of one flat. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece consists of several measures of rhythmic accompaniment.

BUMERLI (singing) Poco Allegro

Vocal line and piano accompaniment for the first verse. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. Dynamics include *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). The tempo is marked *Poco Allegro*.

My dear sir, Mis-ter Bu - mer-li, Most hate-ful you are now to me. mh,
 (2nd verse, Nadina) Read far-ther and you'll plainly see, That you are noth-ing, sir, to me. mh,

Vocal line and piano accompaniment for the second verse. The vocal line includes the words "mh!" repeated several times. The piano accompaniment continues. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is marked *Poco Allegro*.

— mh! — mh! — mh! mh! mh! — mh! — mh! — mh! mh! The No

Vocal line and piano accompaniment for the third verse. The vocal line includes the words "rea-son why I plain-ly state, The first one is you came too late, mh - girl would care to meet you twice, And this to you is my ad-vice, mh -". The piano accompaniment continues. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is marked *Poco Allegro*.

rea - son why I plain-ly state, The first one is you came too late, mh -
 girl would care to meet you twice, And this to you is my ad-vice, mh -

— mh — mh — mh! mh, mh — mh — mh — mh, mh, mh, —

cresc.

B. — mh, — mh. — mh, — mh, — mh, — mh, —

Nadina Bumerli

p *dim.*

— mh, — mh! —

B. And sec - ond - ly, you're much too smart to
If you would cease to make folks smile, a -

8

please a sim - ple maid-en's heart,
 dopt a less con - cei - ted style, mh, — mh, — mh, — mh, mh, mh, —

N.

And third - ly, you're an
 And try to act, that's

B.

— mh, — mh, — mh, mh,

N.

aw - ful_ flirt, Your man - ner is too flip_ and_ pert.
 if_ you_ can, Less like an ass, more like_ a_ man.

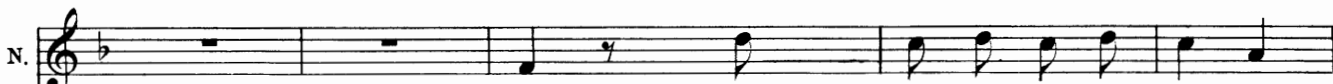
B.

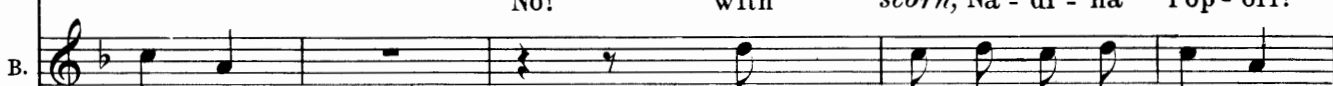
(1 & 2) Don't


N.  (1 & 2) No, not an-y more.

B.  let me see you an-y more. With love, Na-di-na



N.  No! with scorn, Na - di - na Pop - off!

B.  Pop - off! with love, Na - di - na Pop - off!



N.  *faster* 'Tis right there!

B.  'Tis right there!




No 18

"Thank the Lord the war is over"

Finale III

Allegretto

PRINCIPALS AND CHORUS IN UNISON.

Thank the Lord the war is o - ver, Now we

he - roes are in clo - ver And the fight - ing, fin - ished, done! We're pre -

pared for love and fun. So a - way with mel - an - cho - ly, Let us

kiss and all be jol - ly! We will sing and dance and play Both night and

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features dynamic markings such as *ff*, *p*, and *f*. The tempo is marked *Allegretto*. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "Thank the Lord the war is o - ver, Now we he - roes are in clo - ver And the fight - ing, fin - ished, done! We're pre - pared for love and fun. So a - way with mel - an - cho - ly, Let us kiss and all be jol - ly! We will sing and dance and play Both night and".

P. day. _____

ALL PRINCIPALS *Allegro*

Thank the Lord the war is o - ver, Now these

SOPR.
ALTO.
TEN.
BASS.

Thank the Lord the war is o - ver, Now these

Thank the Lord the war is o - ver, Now these

Allegro

The first system of the score includes a piano part (P.) with a melodic line and a bass line. Below it are four vocal staves labeled ALL PRINCIPALS, SOPR., ALTO., TEN., and BASS. The vocal parts have lyrics: "Thank the Lord the war is o - ver, Now these". The piano accompaniment is marked *Allegro* and features a dynamic marking of *ff* (fortissimo).

A.P. he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

sf

The second system continues the vocal parts and piano accompaniment. The vocal parts have lyrics: "he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -". The piano accompaniment is marked *sf* (sforzando).

A.P.

pared for love and fun. So a - way with mel - an - chol - y Let us

pared for love and fun. So a - way with mel - an - chol - y Let us

pared for love and fun. So a - way with mel - an - chol - y Let us

sf

Detailed description: This system contains the first four measures of a musical piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'pared for love and fun. So a - way with mel - an - chol - y Let us'. The piano part includes a dynamic marking of *sf* (sforzando).

A.P.

kiss and all be jol - ly, We will sing and dance and play both night and

kiss and all be jol - ly, We will sing and dance and play both night and

kiss and all be jol - ly, We will sing and dance and play both night and

accel

*accel
piu f*

Detailed description: This system contains the next four measures of the musical piece. It features four vocal staves and a piano accompaniment. The lyrics are 'kiss and all be jol - ly, We will sing and dance and play both night and'. The piano part includes dynamic markings of *accel* and *accel piu f* (accelerando fortissimo).

A.P.

day! We'll sing and play with care a - - way, Sing, dance and

day! We'll sing and play with care a - - way, Sing, dance and

A.P.

play, night — and day.

play, night — and day.

play, night — and day.