

# NIGHTBIRDS

RM



MUSIC  
BY

JOHANN STRAUSS

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Leipzig, Aug. Craz, G.m.b.H.

# EDITION CRANZ

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B.M.

# NIGHTBIRDS

A Musical Comedy in Three Acts

Libretto by

**GLADYS UNGER**

Lyrics by

**ARTHUR ANDERSON**

Composed by

# JOHANN STRAUSS

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VOCAL SCORE 6/- NET

PIANO SCORE 3/6 NET

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Bruxelles, A. Craz. London, Craz & C<sup>o</sup>  
Leipzig, Aug. Craz, g.m.b.H.



Performed at the LYRIC THEATRE, London  
the 30th of December 1911.

Director .. .. . Mr. P. MICHAEL FARADAY.

# NIGHTBIRDS.

Music by JOHANN STRAUSS.

Book by GLADYS UNGER.      Lyrics by ARTHUR ANDERSON.

*Characters in the order in which they appear:—*

Ilka ( <i>A Parlourmaid</i> ) .. .. .	Miss MURIEL GEORGE
Gabor Szabo ( <i>A Hungarian</i> ) .. .. .	Mr. MAURICE FARKOA
Leopold ( <i>Tiger to Prince Orloffsky</i> ) .. .. .	Mr. WILLIE ATOM
Countess Rosalinda Cliquot .. .. .	Miss CONSTANCE DREVER
Dr. Berncastler .. .. .	Mr. CLAUDE FLEMMING
Count Max Cliquot .. .. .	Mr. C. H. WORKMAN
Blind ( <i>A Lawyer</i> ) .. .. .	Mr. STANLEY BRETT
Hochheimer ( <i>Governor of the New Age Prison</i> ) ..	Mr. TOM A. SHALE
Minna ( <i>of Prince Orloffsky's Private Ballet, Ilka's Sister</i> )	Miss MABEL BURNEGE
Prince Orloffsky .. .. .	Mr. JOHN DEVERELL
Inspector of Police .. .. .	Mr. J. EVELYN THORNHILL
A Warder .. .. .	Mr. WILLIAM ABINGDON
Mattoni ( <i>a New Warder</i> ) .. .. .	Mr. A. W. BASKCOMB

The Ballet in the Second Act is danced by Miss PHILLIS BEDELLS  
and Corps de Ballet from the Empire Theatre and arranged by Mr. FRED FARREN.

Sidi ..	} <i>The Front Row of Prince Orloffsky's Ballet</i> }	Miss HILDA VINING
Irma ..		Miss VASHTI EARLE
Faustine ..		Miss ETHEL MORRISON
Natalie ..		Miss EILEEN NORTH
Sabine ..		Miss DOROTHY MOULTON
Hermine ..		Miss PHYLLIS ALLEN
Melanie ..		Miss WINNIE MURRAY
Felicita ..		Miss DANIE RAYNE
Fritzi ..		Miss GOGO MURRAY
Doreen ..		Miss VIOLET VERNON
Adele ..		Miss FERNE ROGERS
Silvia ..		Miss CYLLENÉ MOXON
Mirza ..		Miss MARY GRAHAM
Alfred ..		Mr. OTTO ALEXANDER
Franz ..	} <i>Guests of the Prince</i> .. .. . }	Mr. MURRI MONCRIEFF
Ernest ..		Mr. EDMUND DIGUES
Joseph ..		Mr. FRANK MELVILLE
Wilhelm ..		Mr. ARTHUR BALLANCE
Oscar ..		Mr. CHARLES CHAMIER
1st Footman .. .. .		Mr. ALEC JOHNSTONE
2nd Footman .. .. .		Mr. EDWARD JAMES
3rd Footman .. .. .		Mr. G. JONES
4th Footman .. .. .		Mr. RITTE

## OUVERTURE.

Allegro vivace.

PIANO.

Allegretto.

8 8

*p* *cresc.*

This system features a treble and bass staff. The treble staff contains two measures of eighth-note chords, each marked with an '8' and a dotted line above it. The bass staff has a steady eighth-note accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

Tempo I.

*f*

This system continues the eighth-note accompaniment in the bass staff. The treble staff has a melodic line with accents (>) and slurs. The dynamic *f* is indicated.

Lento.

*pp* Glocke.

2/4

This system features a change in tempo to Lento and a 2/4 time signature. The treble staff has a melodic line with accents and slurs. The bass staff has a steady eighth-note accompaniment. Dynamics include piano (*p*) and pianissimo (*pp*). The word 'Glocke' is written above the treble staff.

Allegretto.

*pp*

This system features a change in tempo to Allegretto. The treble staff has a melodic line with slurs. The bass staff has a steady eighth-note accompaniment. The dynamic *pp* is indicated.

This system continues the melodic line in the treble staff and the eighth-note accompaniment in the bass staff.

*string*

This system continues the melodic line in the treble staff and the eighth-note accompaniment in the bass staff. The word 'string' is written above the treble staff.

Allegretto.

The musical score is written for piano and consists of six systems of staves. The first system includes the tempo marking 'Allegretto.' and performance instructions: *rit.*, *poco meno*, and *grazioso*. Dynamics include *f*, *p*, and *pp*. The second system continues the melodic and harmonic development. The third system features a key signature change to one flat (B-flat major) and includes accents. The fourth system includes a fermata. The fifth system includes the instructions *poco rit.* and *cresc.*. The sixth system includes *a tempo*, *p leggiero*, *poco rit.*, *f*, and *p*. The score is characterized by intricate melodic lines with many slurs and accents, and a bass line with frequent chordal textures.



First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The tempo is marked *Tempo di valse.* The right hand has a melodic line, and the left hand has a bass line. Dynamics include *pp* (pianissimo). The word *cre - scen -* is written below the right hand.

Third system of musical notation. The tempo is marked *do molto*. The right hand has a melodic line with staccato markings, and the left hand has a bass line. Dynamics include *f* (forte).

Fourth system of musical notation. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *f* (forte).

Fifth system of musical notation. The right hand has a melodic line, and the left hand has a bass line.

Sixth system of musical notation. The right hand has a melodic line, and the left hand has a bass line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present at the beginning.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some rests, and the bass clef continues with a steady accompaniment.

Third system of musical notation. The treble clef features a more active melodic line with sixteenth notes. The bass clef accompaniment includes some rests and then resumes with chords. A dynamic marking of *f* is visible.

Fourth system of musical notation. The treble clef has a melodic line with some rests. The bass clef accompaniment consists of chords and single notes. The system concludes with a double bar line and a 2/4 time signature.

Allegro.

Fifth system of musical notation, marked *Allegro*. The treble clef has a very active, fast melodic line with many sixteenth notes. The bass clef accompaniment is also active, with chords and single notes. A dynamic marking of *ff* is present.

Sixth system of musical notation. The treble clef has a melodic line with some rests. The bass clef accompaniment is active. A dynamic marking of *p* is present.

Andante.

pp p

fp

poco rit.

a tempo

frit. p pp

a tempo

poco rit. f

rit. pp

rit. pp

Allegro moderato.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The tempo is marked 'Allegro moderato.' and the key signature has three sharps (F#, C#, G#). The time signature is 2/4. The score includes various dynamics: *pp* (pianissimo) in the first system, *f* (forte) and *mf* (mezzo-forte) in the second system, and *ff* (fortissimo) in the third system. The music features complex textures with many chords and rapid passages, particularly in the right hand. There are also some rests in the bass line in the later systems.

First system of musical notation. The treble staff contains a complex melodic line with many sixteenth notes. The bass staff features a rhythmic accompaniment with chords and some melodic fragments. Dynamics include *ff* in the bass and *p* in the treble. There are two markings of *G.P.* above the treble staff.

Tempo ritenuto.

Second system of musical notation. The tempo is marked *Tempo ritenuto.* The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *p* and *pp*.

Third system of musical notation. The treble staff continues the melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *pp*.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamics include *pp*.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamics include *rit.*

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamics include *p*, *pp ritard.*, and *f*. The system ends with a final cadence in 3/4 time.

## Tempo di valse.

First system of musical notation. The piece is in 3/4 time and G major. The right hand features a melodic line with eighth notes, and the left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano), *cresc. molto* (crescendo molto), and *f* (forte).

Second system of musical notation. The right hand continues the melodic line with some grace notes. The left hand accompaniment remains consistent. Dynamics include *f* (forte).

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes some chords. Dynamics include *ff* (fortissimo).

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment includes some chords. Dynamics include *ff* (fortissimo).

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment includes some chords. Dynamics include *f* (forte).

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment includes some chords. Dynamics include *ff* (fortissimo).

Seventh system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment includes some chords. Dynamics include *ff* (fortissimo).

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of dense chordal textures in the left hand and melodic lines in the right hand, with various dynamic markings and accents.

Second system of musical notation, continuing the piece with similar chordal and melodic patterns. A dynamic marking of *p* (piano) is visible in the bass line.

Third system of musical notation, marked *Più vivo.* (Faster). The music becomes more rhythmic and driving, with a dynamic marking of *f* (forte) in the bass line.

Fourth system of musical notation, featuring a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand.

Fifth system of musical notation, marked *staccato* (staccato). The right hand has a rapid, rhythmic pattern of notes, while the left hand has a more melodic line.

Sixth system of musical notation, marked *ff* (fortissimo). The music is highly energetic and rhythmic, with a complex texture in both hands.

Seventh system of musical notation, featuring a dense texture of chords and melodic lines, concluding the piece with a final cadence.

## First Act.

## No 1. Serenade.

Gabor.

Allegretto.

*p*

*p*

*pp*

Gabor

La - dy mine, I wait for thee when the light is fa - ding;

*p*

*pp*

*cresc.*

G.

In a dream of ec - stasy soft - ly ser - en - a - ding.

*p*

*pp*

*cresc.*



G.

Though the fates may force apart, Love is ev - en

G.

stron - ger Oh, my dar - ling! heart of my heart! Bid me sigh no

G.

*poco rit.*

lon - ger - Oh, my dar - ling Ro - sa - lin - da, Bid me sigh no lon - ger!

No 2. Letter Song.  
Ilka.

Allegro.

*a piacere*  
Hahaha-ha,

I.

ah!

Allegretto moderato.

Dearest Il-ka please ex

I. *rit.* *a tempo*

cuse me, 'Tis a life time since I wrote, But I

I. hope you won't re - fuse me when you've read this hurried

I. note. Prince Or-loffs-ky de-sires me to write And to in - vite you to his

I. ball tonight! I will see that they ad - mit you, So long as you behave se -

I. *poco rit.*

date - ly And if you dress ap - propri - ate - ly, what has your mistress or - dered

*a tempo*

I. late-ly? If her costumes chance to fit you, That will sim-ple - fy it

*a tempo*

I. great-ly. Come di - rect - ly af - ter din - ner. Love and kisses, Si - ster

*poco rit.*

I. Min - na. What a bother! Bitter blow! I don't suppose shell let me go. Dearie

*poco rit.*

*cresc.* *rit.*

I. me! A-lack-a-day! If on - ly I could find a way Could find a way! Ah!

*rit.*

**Moderato.**

I. Would I were of high de-gree! what a gad - a - bout I'd be!

I. Har - um Scar - um! Har - em skirt - ing! Full of fol - ly! Fond of flirt - ing!

I. But I'm on a low - er grade Just a hum - ble par - lourmaid, Just a hum - ble

*più lento*

I. par - lour maid!

*rit.* *a tempo*

*p rit.* *p a tempo*

**№ 3. Duet.**  
Rosalinda, Ilka.

Rosalinda.

Oh! What — a tale of woe!

Ilka.

To my aunt I may not go, Though she's ill and

R. Because I won't al-low you to go oh what — a tale of  
 I. needs me so Life is but a vale of sor - row,

R. sorrow! Oh what a sad to-mor-row! It's the  
 I. Here to-day and gone to - mor - row! Som-bre crape and mourn-ing braid

R. re-gu-lar stock-in-trade of the up-to-date par - lour-  
 I. make a lone-ly par-lourmaid such a lone-ly par - lour-  
*piu lento* *rit.* *piu lento* *rit.*

R. maid!  
 I. maid!  
*p a tempo*

# Nº 4. Trio.

Rosalinda, Count Max, Blind.

Allegro moderato.

*mf* *cresc.* *f*

Count Max.

To have done with le-gis - la-tion is my firm de - ter-min - a - tion Law-yers

Rosalinda.

Ve - ry hot!

C.M. are a mus-tard lot! Blind. This in - fer-nal le - gal

Eh! What, what?

C.M. action Drives me al-most to dis - trac-tion! It has cost me quite a

R. *By a plot you've got the lot!*

C.M. *pot* *Yes, ev'-ry tit-tle! Ev'-ry* *a piacere*

B. *It has not!*

*Mosso.*

R. *Tis all through you!* *Be qui-et, do! I'm al-most*

C.M. *jot!* *Poohpooh! Pooh-pooh!*

B. *That is not true!*

R. *fey!*

C.M. *I will not pay!* *You're ve-ry sly! you've squeezed me*

B. *I fear me much, I shall not touch.*

R. It's not good

C.M. dry!with not a bit of good re - sul-ting-

B. Your ac-cu - sa-tions are in - sul-ting!

R. form To get so warm!

C.M. You can't ex-pect him to be-have

B. I like the way you

C.M. You foo-lish man,why, you be-gan!

B. storm and rave. I on - ly said:"You're off your head!"

C.M. You chatter like a crow! Oh! go to.

B. Of course you ought to know!

*p*



C.M. *Blazes, do!* I fan-cy you will get a shock when  
 B. With pleasure! af-ter you. You talk e-nough to stop the clock You're

R. Oh! How you rant and roar! I won't hear an - y more! -  
 C.M. I have put you in the dock!  
 B. vain as an - y weathercock!

*Meno mosso.*  
 (to Blind)

R. The ar-gu-ment had bet-ter close or you will quick-ly come to

R. blows. I fear that  
 C.M. Yes, she is right! we soon shall fight! we ve-ry  
 B. Yes, she is right! we soon shall fight!

R. you will come to blows! The ar-gu - ment Had better close or you will

C.M. soon shall come to blows! The ar-gument Had better close

B. shall come to blows! The ar-gument Had, better close

R. quickly come to blows. Oh!

C.M. Had bet-ter close.

B. Had bet-ter close.

*più lento*

*Andante mosso.*

R. calm yourself my dear-est one, For when your sentence you have done Since

*dolce.*

R. I, your lit-tle wife, a - dore you You'll find me waiting at the prison gates for

*rit.*

Count Max.

R. you. Ah! me lit-tle wife, my heart is sore! My sen-tence now is three days

C.M. lon - ger! All through this mad sol-ic-it - or. I've got to go to gaol pro

R. Ah! eruel Fate For three days longer!

C.M. tem Tomorrow morn at six a. m. Ah! mel

Andante.

R. Oh! my darling one, what can I do? My heart is a-ching so for

R. you! Your pun - ishment, how will you hear it? With-out your wife to share

Tempo I.

R. it?

C.M. To have done with leg-is - la - tion is my firm de - ter - min - a - tion Law - yers

R. I ad - mit they're very hot! All the lot!

C.M. are a mus - tard lot! Ver - y

B. Who are hot?

Blind.

C.M. ver - y, ver - y hot! When you've served your sentence through I will make things up to

Un poco

B. you. This is how I'll make a - mend and beat them in the end.

*agitato.*

B. For petition take proceedings! Requisition all the pleadings! Inculpation

B. of each witness! Allegation of unfitness! Judge's bi-as! Misdirection!

Count Max.  
Do leave

B. Can't deny us fresh inspection a la Healy pe-ro-ration!

*cresc.*

Rosalinde.  
Do leave off! That's e-nough! Do leave

C.M. off! That's e-nough!

B. claiming freely compensation! e-lo-cution! shouts of "Justice!"

*rit.* *a tempo*

R. off! — That is e-nough! You may rant And re-cite Till you're

C.M. *rit.* *a tempo*

B. *rit.* *a tempo* It's a plant You are quite without

Prosecution promptly bust is! For pe-ti-tion Take proceedings!

*fz* *rit.* *mf* *a tempo*

Red.

R. blue in the face But you can't put us right if you

C.M. doubt in dis-grace So I shant feel al-right Till you're

B. Requisition All the pleadings! Inculpation of each witness

*fz*

R. do in this case You may rant and re-cite Till you're

C.M. out of the placel! It's a plant you are quite no

B. Al-legation of unfitness Judge's bias! Misdirection!

*fz*

R. blue in the face But you can't put us right if you  
 C.M. doubt a disgrace! So I shan't feel all right till I've had you  
 B. Can't deny us Fresh inspection a la Hea-ly per-or-a-tion

Vivace.  
 R. do entre-nous in this case! To have done with le-gis-la-tion is our  
 C.M. hounded out of this place To have done with le-gis-la-tion is our  
 B. claiming compen-sa-ti-on! It's a sim-ple si-tu-a-tion There's no

Vivace.  
 p

R. firm de-term-in-a-tion Law-yers are a mus-tard lot ver-y  
 C.M. firm de-term-in-a-tion Law-yers are a mus-tard lot ver-y  
 B. need for con-stern-a-tion you are talk-ing Tom-my rot Tom-my

R. hot! This in - fer-nal le-gal ac-tion drives us near-ly to dis - traction It has

C.M. hot! This in - fer-nal le-gal ac-tion drives us near-ly to dis - traction It has

B. rot! Though you say This le-gal ac-tion Drives you near-ly to dis - traction and has

R. cost us all \_\_\_\_\_ we've got ev'-ry jot! Ver-y hot! Ev'-ry

C.M. cost us all \_\_\_\_\_ we've got ev'-ry jot! Ver-y hot! Ev'-ry

B. cost you all \_\_\_\_\_ you've got! Tom-my rot! It has not! Tom-my

R. jot! Ver-y hot! \_\_\_\_\_

C.M. jot! Ver-y hot! \_\_\_\_\_

B. rot! It has not! \_\_\_\_\_



Nº 5. Duet.  
Dr. Berncastler, Count Max.

Dr. Berncastler.

Allegretto.

*rit.*

*a tempo*

Ere to pri-son

B. broken-hearted By Hochheimer, you are carted It's es-sen-tial that you must Come and

B. have a fin-al bust. At Orloffsky's just a-cross the way, There are

B. la-dies of the Bal-let Free and ea-sy, not to mention pal-ly, who your troubles will al-

B. lay If you re-fuse to go, you're a jay! Such a jay! White-

*rit.*

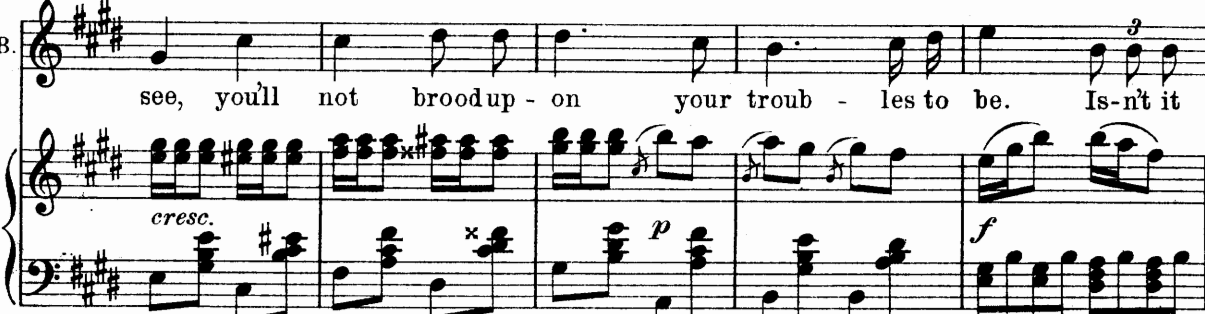
B.  heat, in the shade, is the tem-per-a - ture and rav - ish-ing la - dies en-

B.  tice you and al - lure! Tis gla-mour en-tranc-ing! The moments fly! To mu-sic and

*pp*

B.  dancing, the hours go by! When such jol-li - ty all a - round, you

*cresc.* *p*

B.  see, you'll not brood up - on your troub - les to be. Is-n't it

*cresc.* *p* *f*

Count Max. *3*  Quite a - pro - pos! *3* Quite a - pro - pos!

so? *3* Is-n't it so? *3* Is - n't it so?

Andantino.

C.M. *p*  
 What if my wife should have a sus-pi-cion?

B.  
 Kiss her tentimes without inter-

Andantino.

Kiss her tentimes without inter-

*fz* *pp*  
*Red.* \* *Red.* \* *Red.* \*

C.M.  
 No, no, the while I creep from the house, I'll call her

B.  
 mission! Call her your "dearest lit-tle sweet-heart!"

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

C.M. *rit.*  
 dear-ie While I'm creep-ing out of her par-lour, like a mouse.

B. *rit.*  
 Pret-ty dear-ie! While you're creep-ing out of her par-lour, like a mouse. And

*rit.*

B. *a tempo, con moto*  
 then the back wall you scale! and, ere you are tak-en to jail, With

*a tempo, con moto*  
*pp*

C.M. *piu cresc. accel. f.*  
 With you to the Prin-ces I hail!

B. *cresc. accel. f.*  
 me, to the Princes you hail! — With me to the Prin-ces you hail!

*cresc. accel. f.*

C.M.

B. *a piacere f.*  
 In - cog-ni-to I'll pre-sent you, Marquis Ma-chiche your name will

*ff p f*

C.M.

B. *p a tempo f f*  
 Yes, I've got a good mind to!  
 bel No-bo-dy there will know any better. You'll come? You'll

*pp p f*

C.M. *p*  
 I'll see.

B. *Red.*  
 come? Come, break ev'ry fet-ter! I can see that you're in-clined to!

*fp pp*

Animato.

C.M. Yes, I'm sure you are right! It seems quite sim-ple - quite!

B. If you my good

pp

Animato.

C.M. If I my good friend am not off my head, I

B. friend, are not off your head

cresc.

C.M. must eith-er go or else be led. Why should I such joy my poor

B. You must either go or else be led. Will you come?

molto cresc. f

cresc. p cresc. f

Red.

C.M. self de - ny?

B. "To Blazes with all stay at homes!" Say

a piacere 3 3

ff

\*

Allegro non troppo.

C.M.   
 B.   
 Fair-est maids are beck-on-ing To a roy-al

I.   
 Allegro non troppo.

*f > ff*   
*p*

C.M.   
 jub-il - a - tion! why, the ver - y con-tem-pla-tion makes one want to laugh and sing:—

C.M.   
 — La la la la la la la la la la la la la   
 Dr. Berncastler.   
 Fair-est maids are beck-on-ing To a roy-al jub-il - a - tion!   
  
*cresc.*

C.M.   
 why the ver - y con-tem-pla-tion makes one want to laugh and sing:—   
 B.   
 why the ver - y con-tem-pla-tion makes one want to laugh and sing:—   
  
*mf*

La la la la la

La la la la la la la la la la la la la la la la la la la la

*p*

This system contains the first four measures of the piece. It features a vocal line with a melodic phrase and a piano accompaniment starting with a piano (*p*) dynamic. The key signature is two sharps (F# and C#).

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

*f*

This system contains measures 5 through 8. The piano accompaniment becomes more active, and the dynamic increases to forte (*f*).

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

*acceler.*

*acceler.*

*accel. e cresc.*

This system contains measures 9 through 12. The tempo and dynamics increase, marked with *acceler.* and *accel. e cresc.*

la la la la la la la.

la la la la la la la.

*ff*

This system contains the final four measures of the piece. It concludes with a fortissimo (*ff*) dynamic and a final melodic flourish.





*a tempo*

R. do? At morn when I a - wa - ken, I shan't en - joy my tea; At breakfast

*a tempo*

*p*

R. time, the ba - con will not appeal to me! And when in de - so - la - tion I

*cresc. mf*

*cresc.*

R. view your empty chair, why e - ven the nar - ra - tion Ah!

*Count Max. fz*

It drives her to des -

*fz*

*Allegro moderato.*

R. It drives me to des - pair! And when I view your

*Ilka. pp*

It drives her to des - pair! And when she views your

C.M. pair! It drives her to des - pair! And when she views my

*Allegro moderato.*

*p*

*pp*

R. emp - ty chair, And when I see what is not there I'll feel inclined to tear my hair 'Twill

I. emp - ty chair, And when she sees what is not there She'll feel inclined to tear her hair 'Twill

C.M. emp - ty chair, And when she sees what is not there She'll feel inclined to tear her hair 'Twill

R. drive me to des - pair! Ah — Ah — la — la —

I. drive her to des - pair! And when she views your emp - ty chair And when she sees what

C.M. drive her to des - pair! And when she views my emp - ty chair And when she sees what

R. la la la And

I. is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

C.M. is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

Tempo I. *cresc.* *string.*

R. *pp*

though some cravings inner at - tack me la-ter on, I shan't eat an-y

Meno mosso. *f* *p dolce*

R. *cresc.* *p*

dinner As long as you are gone. And when the night des-cend-ing,

R. *ffz* *agitato* *ff*

Brings no relief from care, My grief will know no end-

Allegro moderato. *pp*

R. *pp* *pp* *pp*

- ing And when I view your empty chair And when I see what is not there I'll feel inclined to

Ilka. *pp*

And when she views your empty chair And when she sees what is not there She'll feel inclined to

Count Max. *pp*

And when she views my empty chair And when she sees what is not there She'll feel inclined to

Allegro moderato.

R. *mf*  
 tear my hair, 'Twill drive me to des - pair, La la la la la

I. *mf*  
 tear her hair, 'Twill drive her to des - pair, And when she views your emp - ty chair And

C.M. *mf*  
 tear her hair, 'Twill drive her to des - pair, And when she views my emp - ty chair And

*mf* *cresc.*

R. *f* *G.P.*  
 la la la la la

I. *f*  
 when she sees what is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

C.M. *f*  
 when she sees what is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

*f* *G.P.*

Count Max.

I feel a bit un - stead - y! I am be - wil - dered,

*p*

Rosalinda.

Ilka.

I've lost my head al - read - y! Thank good - ness, mine's all -

C.M. quite.

R.  You can - not leave me

I.  right! You can - not leave her

C.M.  Fare - well! I now must leave you.



R.  so? You can - not leave me so? \_\_\_\_\_

I.  so. You can - not leave her so. \_\_\_\_\_

C.M.  Fare-well! I've got \_\_\_\_\_ to go. \_\_\_\_\_ Fare-



*Maestoso.*

C.M.  well! I've got to go. Fare - - well! I now must



Rosalinda. *f*  
 You can-not leave me so. It drives me to despair It

Ilka. *f*  
 You can-not leave her so. It drives me to despair

C.M.  
 leave you. Fare-well! I've got to go. It

*pp* **Allegro moderato.**  
 drives me to des-pair And when I view your emp-ty chair And

I.  
 It drives me to des-pair And when she views your emp-ty chair And

C.M.  
 drives me to des-pair And when she views my emp-ty chair And

*pp* **Allegro moderato.**

R.  
 when I see what is not there I'll feel inclined to tear my hair,'Twill drive me to des-

I.  
 when she sees what is not there She'll feel inclined to tear her hair,'Twill drive her to des-

C.M.  
 when she sees what is not there She'll feel inclined to tear her hair,'Twill drive her to des-

R. *mf* pair! La — la la la — la —

I. *mf* pair! And when she views your emp-ty chair And when she sees what is not there She'll

C.M. *mf* pair! And when she views my emp-ty chair And when she sees what is not there She'll

*mf* *cresc.*

R. *f* la la — la la — la — la —

I. *f* feel inclined to tear her hair, 'Twill drive her to des-pair, 'Twill drive her to des-pair, 'Twill

C.M. *f* feel inclined to tear her hair, 'Twill drive her to des-pair, 'Twill drive her to des-pair, 'Twill

R. *f* la. —

I. *f* drive her to des - pair.

C.M. *f* drive her to des - pair.

*ff*

## Nº 7. Finale.

Allegretto moderato.

Gabor.

Pledge me gai-ly, la-dy mine,

G.

In this cup of sparkling wine, Till your eyes grow clearer far, Seeing things more

G.

*un poco meno mosso*

as they are! Life is miser-y for most Hap-piness for some!

G.

*Tempo I.*

Do not mourn the absent host Take things as they come. Dream no vain im-

G.

ag-in-ings sigh for no for-bid-den things see-ing sighing never brings



G. *rit.* *a tempo* *dolce*  
 Lost E-lys-i - um! So my pet Don't regret!

G. *rit.*  
 Hap - py those who can for-get! So my pet Don't regret con - tented those who can for-

G. *a tempo*  
 get Lift up your glass and clink with me Drink with me! la la la la la la

Rosalinda.  
 Ah! I'll drink with thee I'll not fret

Gabor.  
 Clink with me! drink with me! Clink with me! Drink with me oh, my pet

R. *mf*  
 or re-gret! All I ask is to for-get! I'll not fret or re-gret. So

G. *mf*  
 Don't re-gret! Hap - py those who can for-get! Oh, my pet Don't re-gret. But

R. *rit.* *a tempo*  
 teach me to for - get!

G. *rit.*  
 teach me to for - get!

*colla parte* *f a tempo*

Rosalinda. *p* *3*  
 He does-nt a-muse me I wish he would go. I pray you ex-cuse me -

R. *f*  
 No! No! No! No! No! No! No! No!

Gabor. *f*  
 Drink up! Drink up! Ah! \_\_\_\_\_

Gabor.  
 Pledge me gai - ly, la - dy mine, In this cup of sparkling wine! Chase those an - gry

*un poco meno mosso*

G. frowns away Let's be mer-ry, blythe and gay! I can swallow one re-buff,

G. When a maid I woo! If I seem a trif-le rough Pray forgive me do!

Tempo I.

G. Though I fail to win my goal, Yet I love you all the while And would gladly

Rosalinda.

G. give my soul just to win one smile Ah! I'll not fret So my pet

R. or re-gret! All I ask is to for-get. I'll not fret or re-gret! So  
 G. Don't re-gret! Hap - py those who can for-get. So my pet Don't re-gret! But

R. *rit.* *a tempo*  
 teach me to for - get

G. *rit.*  
 teach me to for - get

*colla parte* *f a tempo*

Marziale.

*p*

Tempo I.  
 Gabor.

Pledge me gai - ly la - dy mine, In this cup of

G. sparkling wine! Lift up your glass and

G. clink with me Drink with me! No! So, my pet Don't re-gret!

G. Hap - py those who can forget!

G. Clink with me! Drink with me! Clink! Clink! Clink! \_\_\_\_\_

Gabor.  
*mf* Do not fret or re-gret Hap - py those who can for-get Do not fret  
 Hochheimer. *f*  
*mf* Do not fret or re-gret Hap - py those who can for-get Do not fret  
*p* *mf*

G. *rit.*  
 or re-gret. But teach me to for-get.

or re-gret. But teach me to for-get. *And*

*rit.* *ff a tempo*

Rosalinda. *p*  
 Oh! what a

Hochheimer.  
 now, if you have fi-nished your song, I think, Count Max, we'd bet-ter get a-long.

*p*

*Più animato.*

R. plight! Oh! what a night!  
 Gabor. Hochheimer.  
 Have done there! Pax! I'm not Count Max. Good gracious! How you tear on! You're not Count

*mf* *f*

Gabor. *f* Rosalinda.  
 Your arm re-lax! You must pre-

H. Max? Be quiet! Keep your hair on!

R. tend that you are he. *p*  
1. 1

Gabor.

Oh! that's all right! Pray don't mind me!

The first system of music consists of three staves. The top staff is a vocal line for 'R.' with lyrics 'tend that you are he.' and a dynamic marking of *p* and first ending '1. 1'. The middle staff is a vocal line for 'Gabor.' with lyrics 'Oh! that's all right! Pray don't mind me!'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines.

*Allegretto moderato.*

R. won - der what you think of \_me, If you i - mag - ine I could be \_\_\_\_\_  
real - ly most un - kind of \_you to think that such a ren - dez - vous \_\_\_\_\_

The second system of music consists of three staves. The top staff is a vocal line for 'R.' with lyrics 'won - der what you think of \_me, If you i - mag - ine I could be \_\_\_\_\_' and 'real - ly most un - kind of \_you to think that such a ren - dez - vous \_\_\_\_\_'. The middle and bottom staves are piano accompaniment.

R. so al - to - gether base. So in - dis - creet and so in - sane As  
I'd e - ver stooped to make. If you will on - ly look a - round, you'll

The third system of music consists of three staves. The top staff is a vocal line for 'R.' with lyrics 'so al - to - gether base. So in - dis - creet and so in - sane As' and 'I'd e - ver stooped to make. If you will on - ly look a - round, you'll'. The middle and bottom staves are piano accompaniment.

R. to al - low an - o - ther swain \_\_\_\_\_ To take my husband's place. If you  
soon acknowledge I'll be bound, \_\_\_\_\_ You've made a sad mis - take. Pray ob -

The fourth system of music consists of three staves. The top staff is a vocal line for 'R.' with lyrics 'to al - low an - o - ther swain \_\_\_\_\_ To take my husband's place. If you' and 'soon acknowledge I'll be bound, \_\_\_\_\_ You've made a sad mis - take. Pray ob -'. The middle and bottom staves are piano accompaniment.

R.

on - ly use your eyes You will soon ap - ol - o - gise. The  
 serve his drow - sy air! Would a lov - er ev - er dare? You've

*p* *pp*

## Tempo di Valse, Moderato.

R.

for - mal gap! — The un - creased lap! — Proclaim that I'm on - ly his wife!  
 lots to learn! — His un - con - cern — Proclaims that I'm on - ly his wife!

R.

His gloom - y frown! Address - ing - gown Are proof con - clu - sive of mar - ried  
 The glar - ing light! His ap - pe - tite — Are proof con - clu - sive of mar - ried

*cresc.* *pp*

R.

lifel Proclaim that I'm on - ly his wife. — His  
 lifel Gabor. Proclaims that I'm on - ly his wife. — The

The form - al gap! The uncreased lap, proclaim that she's on - ly my wife. —  
 You've lots to learn my un - con - cern proclaims that she's on - ly my wife. —

Hochheimer.

The form - al gap — The uncreased lap, proclaim that she is his wife.  
 I've lots to learn His un - con - cern proclaims that she is his wife.





Rosalinda.

A fare - well

now, be - fore we go, No doubt you'd like a fare-well kiss?

*cresc.* *p*

*riten. a piacere*

kiss? Well, there! if it must be Then take, sir, take your

Gabor. A farewell kiss?

A farewell kiss!

*fz*

*Vivace con fuoco.* *Tempo I.*

Gabor.

fee. As I'm imper-son-

*poco rit.* *p*

*Red.* \*

*pp ritard.*

ating your wicked husband, it is plain You must not keep me wait-ing, But kiss, lit-tle

*espress.* *ritard.*

*Red.* \*

G. wife, once a-gain. Hochheimer.  
 To - night I'm go - ing out and I'm, be - lieve me

*p* *f* *sfz* *p*

1. 2.

H. rather press'd for time! I'm somewhat late and so If you are read - y, let us

*sfz* *p* *cresc.* *fp*

Allegretto.

Rosalinda.  
 You will not for - get I'm re - ly - ing on you Gabor.  
 go! What - ev - er you

*p dolce*

1. 2.

R. Don't give me a - way Don't give me a -  
 G. ask me, be sure I will do. Be eas - y pray.

*cresc.*

## Allegretto.

R. way. Ah!

G. Be eas - y pray.

Hochheimer

Come now to the van. As quickly as you can. The

Allegretto.

*mf*

H. white Ma - ri - a van. My board - ing house, not far a - way, is

*p*

H. pen - sion'd by the State, my lod - gers have no bills to pay, it's bright and up - to -

H. date. In its de - light I now in - vite you to par - tic - i - pate, with -

*cresc.*

H. in its pastures you may graze, con-tent-ed-ly for eight whole days, your card of in-vi-

The first system consists of a vocal line (H.) and a piano accompaniment. The vocal line has lyrics: "in its pastures you may graze, con-tent-ed-ly for eight whole days, your card of in-vi-". The piano accompaniment includes dynamic markings *f*, *p*, and *mf*.

Gabor.

H. ta-tion says: "Come early and stay late!" For your good name, I'll see it

The second system features a vocal line (H.) with lyrics: "ta-tion says: 'Come early and stay late!' For your good name, I'll see it". The piano accompaniment includes dynamic markings *p*, *ff*, and *f*.

Rosal. >

You'll play the game?

G. through. I will, for you! Hochheimer.

Come

The third system includes two vocal lines (H. and G.) and piano accompaniment. The H. line has lyrics: "You'll play the game?". The G. line has lyrics: "through. I will, for you! Hochheimer." and "Come". The piano accompaniment includes dynamic markings *f*, *p*, and *f*.

G. Oh! what a fuss you're ma-king one last embrace I'm

H. on! Come on!

The fourth system features two vocal lines (G. and H.) and piano accompaniment. The G. line has lyrics: "Oh! what a fuss you're ma-king one last embrace I'm". The H. line has lyrics: "on! Come on!". The piano accompaniment includes dynamic markings *mf*.

Un poco meno.

Rosal.

Enough! E-nough! You must not stay.

No! No! E-

taking.

One last fond kiss to cheer my way! *espress.*

Un poco meno.

Musical score for the first system. It features a vocal line for Rosalinda (top staff) and a vocal line for Gabor (middle staff). The piano accompaniment is shown in a grand staff (bottom two staves). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo marking is 'Un poco meno'.

Musical score for the second system. It features a vocal line for Rosalinda (top staff) and a vocal line for Gabor (middle staff). The piano accompaniment is shown in a grand staff (bottom two staves). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo marking is 'Un poco meno'. The lyrics for Rosalinda are 'nough! The van is wait - ing.' and for Gabor 'One last kiss! My heart's pal - pit - a - ting!'.

Più moto.

Hochheimer.

My friend, your kiss-ing time is o'er! You really can't have any more.

The van is

Musical score for the third system. It features a vocal line for Hochheimer (top staff) and piano accompaniment in a grand staff (bottom two staves). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo marking is 'Più moto'.

Rosalinda. *p a tempo*

Gabor.

His boarding house not far a-way, Is pensioned by the

His boarding house not far a-way, Is pensioned by the

at the door!

My boarding house not far a-way, Is pensioned by the

Musical score for the fourth system. It features vocal lines for Rosalinda (top staff) and Gabor (middle staff), and piano accompaniment in a grand staff (bottom two staves). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo marking is 'p a tempo'.

R. state. His lodgers have no bills to pay. It's bright and up-to-date. In its de-light you

G. state. His lodgers have no bills to pay. It's bright and up-to-date. In its de-light you

H. state. My lodgers have no bills to pay. It's bright and up-to-date. In its de-light I

R. now invite us to partic-i-pate. But as you're dining out tonight, of course you cannot

G. now invite us to partic-i-pate. But as you're dining out tonight, of course you cannot

H. now invite you to partic-i-pate. But as I'm dining out tonight, I real-ly cannot

R. wait. Yes, Yes as you're din - ing

G. wait. But as you're din - ing out to - night of

H. wait. But as I'm din - ing out to - night I

L'istesso tempo.

R. out to-night, of course you can-not wait, can-not wait. It is late! \_\_\_\_\_

G. course you can - not wait, can-not wait. It is late! \_\_\_\_\_

H. real - ly can - not wait I regret I am un-able to wait. \_\_\_\_\_

R. Ah! woe is me, It seems I must sit up in i - cy i - so - la - tion

G. Would that I might join you in your cold col - la - tion,

H. Come a - long, now what's the good of al - ter - ca - tion?

R. lone - ly Queen \_\_\_\_\_ up - on a lone - ly throne, Ah! woe is me, for

G. But I've got to starve up - on my own. Ah! woe is me, for

H. For your fool - ish - ness you must at - one.



R. I al- as must sup in drear- y de - so - la - tion. For you leave — me a -

G. I must let you sup in drear- y de - so - la - tion. You must sup — a -

H. You will ver - y short - ly win e - man - ci - pa - tion. But for eight days you'll be

R. lone — all a - lone — all a - lone, Ah! You leave me

G. lone — a - lone — a - lone, Ah me! — you've got to

H. all a - lone — on your own! Yes. Yes. — You will be

*Meno ad libit.*

*ff*

R. all a - lone.

G. sup a - lone.

H. all a - lone!

*a tempo*

*ff*

Red. \* Red. \* Red. \*

## Second Act.

## No. 8. Opening Chorus.

Allegretto con fuoco.

*f* *fz* *p* *f* *p* *f* *p* *f* *cresc.* *ff*

What a dream of de-light! What refreshments! What a band! It would  
 What a dream of de-light! What refreshments! What a band! It would  
 What a dream of de-light! What refreshments! What a band! It would

seem, At first sight, That we had come to Fai-ry-land! When we gaze around in  
 seem, At first sight, That we had come to Fai-ry-land! When we gaze around in  
 seem, At first sight, That we had come to Fai-ry-land!

*p*

ec - sta - sy, We're thun - derstruck at what we see, What a feast of col-our  
 ec - sta - sy, We're thun - derstruck at what we see, What a feast of col-our  
 thun - derstruck at what we see,

*mf*

and de-light En - rap-tures us to-night! Simply sweet, exquisite! We re-  
 and de-light En - rap-tures us to-night! Simply sweet! How  
 What a won-drous sight! How

*pp poco*  
*pp*  
*pp*  
*f*  
*pp poco*

a tempo

*riten.*

peat "Simply sweet! Exquisite!" What a dream of de-light! What refreshments! What a

ex - quis - ite! What a dream of de-light! What refreshments! What a

ex - quis - ite! What a dream of de-light! What refreshments! What a

*f*

*riten.*

*f*

*p*

a tempo

*Molto animato*

band! It would seem, At first sight, that we had come to Fai-ry-land.

band! It would seem, At first sight, that we had come to Fai-ry-land.

band! It would seem, At first sight, that we had come to Fai-ry-land.

*Molto animato*

Melanie

Thank you ve-ry much

First Flunkey Second Flunkey

Ca - vi - are? Paté de

*f* *p*

Faustine Felicity Minnie

Things I never touch Third Flunkey So? Fourth Flunkey Oh!

foie gras? Very nice, miss. Try an ice, miss?

Hermine Natalie

I'd like a cup of tea. Some claret-cup for me! Flunkeys

All-right! All-

Lady Guests Men Guests

Claret - cup! Hurry up!

right. accel.

**ff** **Vivo**

The hours fly by in jol - li - ty! In fes - ti - val fri -

The hours fly by in jol - li - ty! In fes - ti - val fri -

The hours fly by in jol - li - ty! In fes - ti - val fri -

vol - i - ty The pass - word is E - qual - it - y! So be gay! while you

vol - i - ty The pass - word is E - qual - it - y! So be gay! while you

vol - i - ty The pass - word is E - qual - it - y! So be gay! while you

*pp* *pp* *pp* *fx* *pp*

may! Put your troubles far a - way! The pass - word is E - qual - it -

may! Put your troubles far a - way! The pass - word is E - qual - it -

may! Put your troubles far a - way! The pass - word is E - qual - it -

*f* *f* *f* *f*

y! So be gay while you may Put your troubles far a - way! Yes, be

y! So be gay while you may Put your troubles far a - way! Yes, be

y! So be gay while you may Put your troubles far a - way! Yes, be

*pp* *pp* *pp* *f* *ff* *ff* *ff* *fx* *pp* *f*

gay while you may!

gay while you may!

gay while you may!

Nº 9. Song "Grandmama."

Allegro non troppo.

Minna.

*p*

*p marcato*

My Grand-pa - pa, the  
When Grand-ma - ma has  
In Grand-ma - ma's en -

M.

Duke you know And ar - my Co - lonel, too, In ev - rything was  
ser - vants ill She does the best she can And al - ways pays the  
lightened days, The dra - ma en - tre nous In half - a - doz - en

M.

comme - il - faut And taught me all he knew. To coach me up in  
Doc - tor's bill For Jane or Mar - y Anne When down with "flu" she  
diff - rent ways Was just a tri - fle blue But Grand - ma - ma would

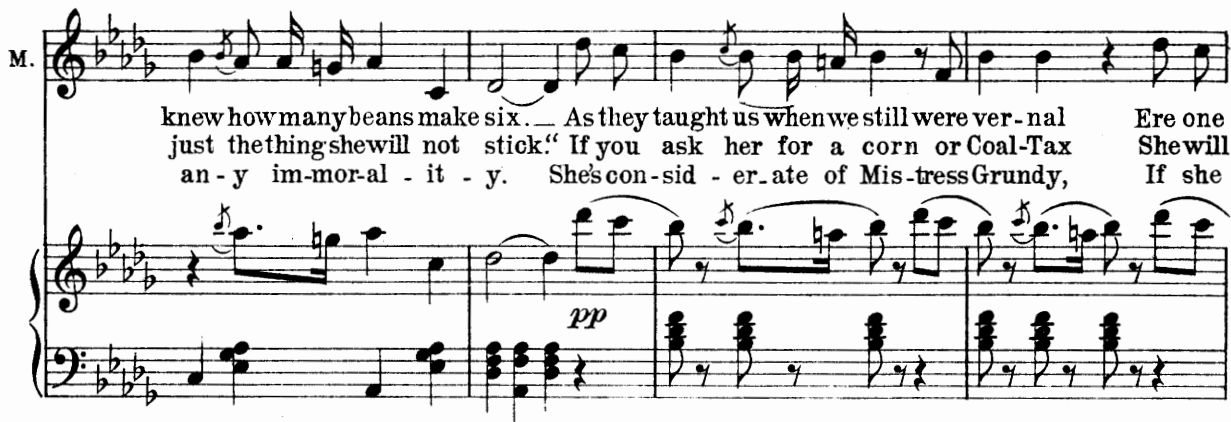
M. worldly ways Re - li - giously he'd strive      And thus I learnt in ear - ly days, How  
sees that they Have milk and a row root      But now she learns she'll have to pay For  
al - ways rush To plays beneath the ban      Although to hide a modest blush She

M. *poco meno*      *marcato*  
ma - ny beans make five.      But, though he fan - cied he was ve - ry cute, In  
rare refresh - ing fruit.      So Grand - ma - ma is fair - ly on the ramp She  
had to use a fan.      Up - on the Cen - sor's views she would not trench She

M. a - ny awk - ward fix.      My Grand - ma - ma was ev - en more as - tute And  
vows its all a trick      And on the scheme her toot - sies meant to tramp, It  
loves each jeu d'es - prit      she likes her dra - ma ve - ry ve - ry French And

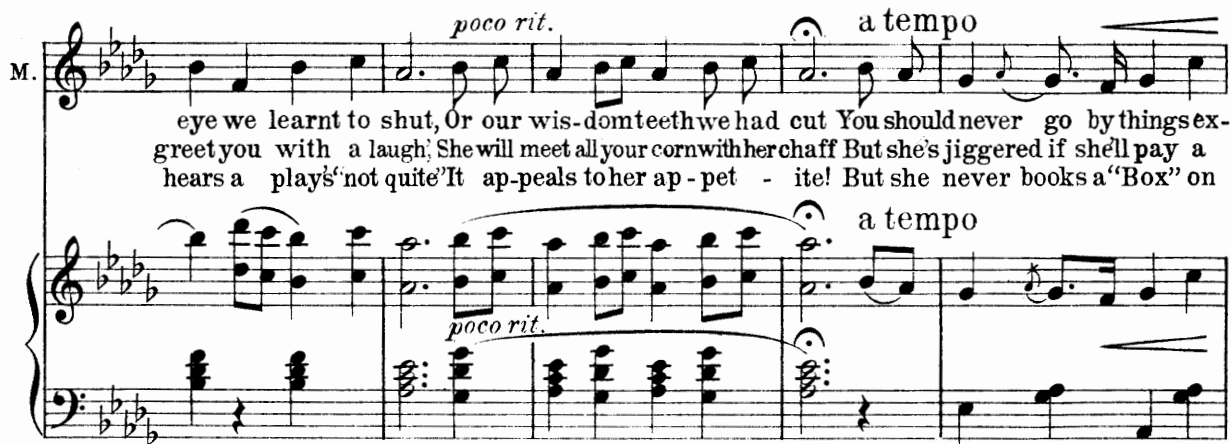
M. up to all the lat - est tricks      She held the trumps in ev' - ry kind of suit, She  
real - ly is a bit too thick!      To waste her time in sticking on a stamp Is  
rath - er "Ag - a - pem - on - y"      For Grand - ma - ma would nev - er ev - en blench At



M. 

knew how many beans make six. — As they taught us when we still were ver-nal Ere one  
 just the things she will not stick! If you ask her for a corn or Coal-Tax She will  
 an-y im-mor-al - it - y. She's con-sid - er - ate of Mis-tress Grundy, If she

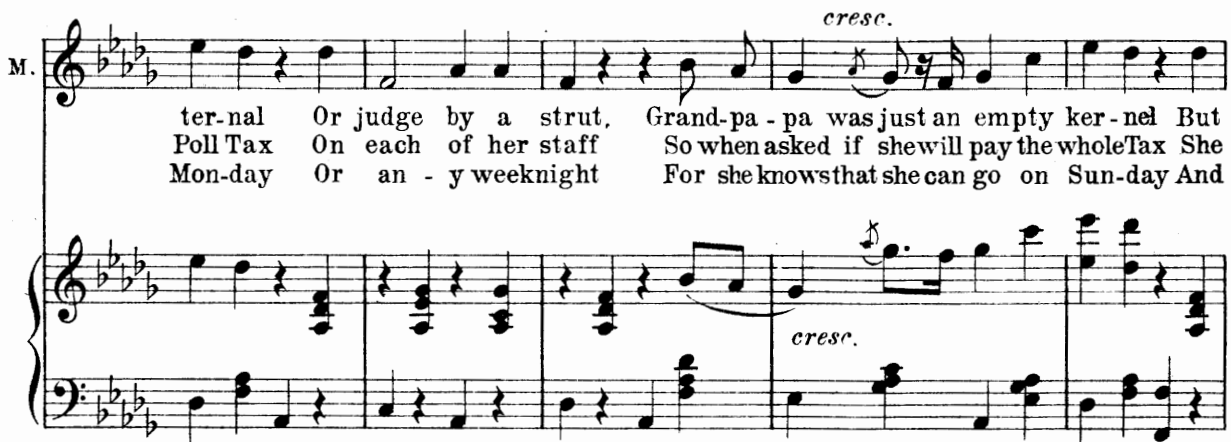
*pp*

M. 

eye we learnt to shut, Or our wis-dom teeth we had cut You should never go by things ex-  
 greet you with a laugh; She will meet all your corn with her chaff But she's jiggered if she'll pay a  
 hears a play's 'not quite' It ap-peals to her ap-pet - ite! But she never books a "Box" on

*poco rit.* *a tempo*

*a tempo*  
*poco rit.*

M. 

ter-nal Or judge by a strut, Grand-pa - pa was just an empty ker-nel But  
 Poll Tax On each of her staff So when asked if she will pay the whole Tax She  
 Mon-day Or an - y weeknight For she knows that she can go on Sun-day And

*cresc.*

*cresc.*

M. 

she was a Nut!  
 an - swers "Not half!"  
 That's quite al - right!

1. 2.

Dialog.

*f* *f*

## BALLET.

Allegretto moderato.

PIANO.

The first system of the piano score is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including accents and slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *f* (forte) and *fz* (forzando).

The second system is marked "(Spanisch.)" and continues the piece. The right hand has a more active melodic line with slurs and accents. The left hand features a steady accompaniment with chords. Dynamics include *f* and *p* (piano).

The third system continues the Spanish-themed melody. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and eighth notes. Dynamics include *f* and *p*.

The fourth system shows the continuation of the piece. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and eighth notes. Dynamics include *f*.

The fifth system continues the piece. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and eighth notes. Dynamics include *f*.

The sixth system concludes the piece. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and eighth notes. Dynamics include *f*.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation. Similar to the first system, it shows a melodic line in the treble and accompaniment in the bass. A *cresc.* (crescendo) marking is present in the bass staff.

Allegro.

Third system of musical notation, marked *Allegro.* The tempo is faster than the previous sections. It features a more active melodic line in the treble and a driving accompaniment in the bass.

Allegretto.  
(Schottisch.)

Fourth system of musical notation, marked *Allegretto. (Schottisch.)*. The tempo is moderate and the character is Scottish. The melody in the treble is a lively, rhythmic pattern, while the bass provides a steady accompaniment.

Fifth system of musical notation, continuing the *Allegretto. (Schottisch.)* section. The melodic line in the treble continues with its characteristic rhythmic pattern, and the bass accompaniment remains consistent.

Sixth system of musical notation, concluding the piece. The melody in the treble reaches a final flourish, and the bass accompaniment ends with a *sf* (sforzando) dynamic.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#).

Second system of the piano piece. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The system concludes with a double bar line and a key signature change to one sharp (F#).

*Allegretto molto moderato.*

(Russisch.)

Third system, beginning the 'Allegretto molto moderato' section in 3/4 time. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *f*, *mf*, and *fz*.

Fourth system of the 'Allegretto molto moderato' section. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *fz*.

Fifth system of the 'Allegretto molto moderato' section. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *fz*.

Sixth system of the 'Allegretto molto moderato' section. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *fz*.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass accompaniment. Dynamic markings include *fz* (forzando) and *w* (accents).

Second system of piano accompaniment. The right hand continues the melodic theme with slurs and accents. The left hand maintains the bass accompaniment. Dynamic markings include *fz* and *w*.

Third system of piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamic markings include *fz*.

Chorus

Tempo di Polka.

Chorus section starting with the tempo marking "Tempo di Polka." The vocal line (Chorus) is on a single staff. The piano accompaniment is on a grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part includes dynamic markings *f*, *p*, and *pp*.

come, my love, and dance with me! Exchange a ten-der glance with me! The mu-sic sets my

Vocal line and piano accompaniment for the chorus lyrics. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The key signature is three sharps and the time signature is 2/4.

heart a-fire And fills me with a wild de-sire. O come, my love, and dance with me! Ex-

change a ten-der glance with me! The mu-sic sets my heart a - fire And fills me with a

wild de-sire. Now then, let the mu-sic go! ag - it - a - to! An - i - ma - to!

Swel - ling, wel-ling, wild and free, to a Pol-ka mel-o-dy!

*p*

O come, my love, and dance with me! Ex-change a ten-der glance with me! The

*p*

*pp*

music sets my heart a - fire And fills me with a wild de - sire. O come, my love, and

dance with me! Exchange a ten-der glance with me! The music sets my heart a - fire And

fills me with a wild de - sire.

*f*

## Allegro maestoso.

First system of musical notation for 'Allegro maestoso'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A fortissimo (*ff*) dynamic is indicated in the right hand towards the end of the system.

Second system of musical notation for 'Allegro maestoso'. The grand staff continues the piece. The right hand has a complex texture with many beamed notes and slurs. The left hand continues with a steady accompaniment of chords and eighth notes.

Third system of musical notation for 'Allegro maestoso'. The grand staff shows dynamic changes: *f* in the right hand, *ff* in the left hand, *p* in the right hand, and *ff* in the left hand. The right hand has a melodic line with a slur, and the left hand has a more active accompaniment.

Fourth system of musical notation for 'Allegro maestoso'. The grand staff concludes the section with a *dim.* (diminuendo) marking in the right hand. Dynamics include *<ff* and *f* in the left hand, and *rit.* (ritardando) in the right hand. The system ends with a double bar line and a 2/4 time signature change.

## Allegro vivo.

First system of musical notation for 'Allegro vivo'. The grand staff is in 2/4 time. The key signature remains two sharps. The music starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes.

Second system of musical notation for 'Allegro vivo'. The grand staff continues the piece with alternating dynamics of *f* and *p* in both hands. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.



The first system of music consists of two staves. The upper staff contains a melodic line with several slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* and *ff*.

The second system continues the musical piece. The upper staff features a more active melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *f* and *p*.

The third system shows further development of the musical themes. The upper staff has a melodic line with slurs and accents. The lower staff continues with a consistent accompaniment. Dynamic markings include *f* and *p*.

Più Allegro.

The fourth system is marked *Più Allegro.* The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *p* and *cresc.*

The fifth system continues the *Più Allegro* section. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *f* and *p*.

The sixth system concludes the *Più Allegro* section. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *f* and *ff*.

## No 11. Song. Ilka and Chorus.

Allegretto.

Minna.

This real-ly is a - mus-ing, The

Melanie, Faustine.

best thing ev - er done! How  
 Dr Berncastler.  
 A tit - bit you are los - ing.

Felicita, Minna,  
Hermine, Natalie.

Tutti.

so? How so? What is the fun?  
 What is the fun?  
 Please let us know, what is the fun?  
 Please let us know, what is the fun?

Un poco meno mosso.

Minna.

He made a blun-der fright-ful! He's in such an aw-ful-mess! It's quite

Melanie, Faustine,  
Felicita.

Dr. Berneastler.

Ilka.

M. too de-light-ful! What's he done? Can't you guess? He took me for his

Più animato.

I. par-lourmaid, a com-mon par-lour-maid!

Tutti with Chorus. *mf* Ha, ha, ha, ha! Ha, ha, ha!

*mf* Ha, ha, ha, ha!

*mf* Ha, ha, ha, ha!

*mf* Ha, ha, ha, ha!

*mf* Ha, ha, ha, ha!

Più animato.

*cresc.* Ha, ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha!

*cresc.* Ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha!

*cresc.* Ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha!

*cresc.* Ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha! *rit.*

Meno.  
Minna.

Your manners, sir, are some-what crude! What do you mean, I won-der, You're ra - ther

M. rude. In vain he

Dr. Berncastler. Count Max.  
Yes, ve - ry rude! Fair la - dy, I a - pol - o - gise.

In - tense - ly rude!

In - tense - ly rude! Ob - serve her eyes.

In - tense - ly rude! Ob - serve her eyes.

*p* *grazioso*

M. sighs.

C.M. For such a stup - id blun - der!

*p* *rit.*

Ilka.

My dear Marquis, You flat-ter me, I do not de-serve it at all.  
Does she know her trade Your par-lour-maid? And is she too fast or too slow.

*pp* *leggiero*

I. ———  
Though I can't de - ny, I should like to try A place in your ser - vant's  
Is her fi-gure slim? Is he v an-kle trim? I fan-cy you ought to

I. hall. know. But sure-ly my hands are too rough? Ah! I  
And what is her af - ter noon out? Ha,ha,ha,ha, ha. And

*legg.*

I. have not ass - ur-ance e-nough! Ah! I'm too un - ed - u - cat-ed! I'm  
are there strange rumours ab-out? Ha,ha,ha,ha, ha! And is your wife a tyr-ant? And

*cresc.*

I. not do-mes-ti - ca-ted! Un-fit, I am a-fraid, to be a par-lour-maid. Un-  
are you an as - pi-rant? But there perhaps in-deed, I'd bet-ter not pro-ceed! But

*rit.* *a tempo* *f* *mf*

I. fit I am a - fraid, To be a par - lour-maid. And yet I thank you there per-haps in - deed, I'd bet-ter not pro-ceed? Be-cause, from all that

I. all the same Although such rank I may not claim. } Well I ne-ver! Ha, ha, ha!  
I can hear, The Law on Li - bel's most se - vere! }

*cresc. e rit.* *pa tempo*

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

I. Ve-ry cle-ver! Ha, ha, ha! You are chaf-fing! Ha, ha, ha! You are laughing! Ha, ha, ha, ha, ha!

I. Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha! Ha

Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

*p* *cresc.* *f* *tr.* *pp tr.*

*p* *cresc.* *f* *tr.* *p*

I. *tr* 1. ha How smart, my dear Mar-quis, you are!

*colla parte* *fp* *f a tempo*

I. 2. Ah!

*p* *p*

I.

*fz* *fz*

I.

*f* *f* *f*

Ha ha ha ha ha ha!

Ha ha ha ha ha ha!

Ha ha ha ha ha ha!

*ff*

## No 12. Duet.

Un poco moderato.

Count Max.

(aside)

How se - duc-tive! How ap-

C.M.

pealing! What a wealth of charm re-vealing! Oh, what rapture! What a capture! What a

Rosalinda. (aside)

Base de - ceiv - er! Now I've caught him! Af-ter

C.M.

lu-cky chap am I! But I fear she's rather shy.

R.

all that I have taught him! Di - let - tant - e! In fla - gran - ti! Un - der - neath my ve - ry



R. *stringendo*

eyes! It will fill him with sur - prise, When he fath - oms my dis - guise. 'Tis a

C.M. *a tempo*

dream that through life I shall trea - sure! One furth - er boon I ask; 'Twould be

C.M. *rit.* **Allegro.**

joy be - yond all mea - sure, If you'd lay a - side your mask.

Rosalinda.

Sir, it is be - yond en - dur - ance! 'Tis by no means, comme il

R. *rit.* *a tempo*

faut! I'm sur - prised at your as - surance. Will you please to let me go?

*più rit.* *a tempo*

## Tempo I.

R. *p*(aside)

Count Max. How he tries me, how he eyes me! How he longs to mes-mer-

How she wa-vers In her favours! How she quavers

R. ize me! Not de-tec-ting or sus-pec-ting Whose the face be-hind the

C.M. With her mask! Doesn't go! Seems to show I've an ea-sy

R. mask. I will bait him! A-git-ate him. Till at last

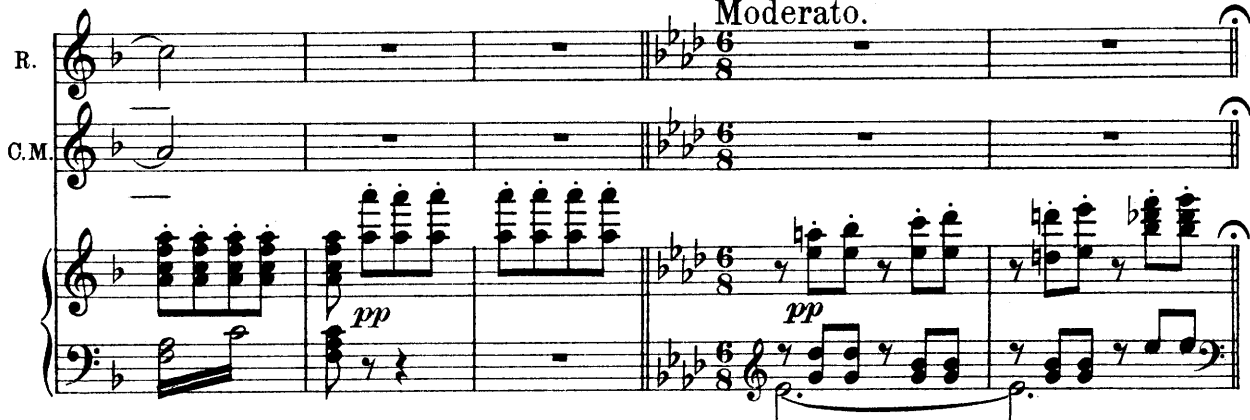
C.M. task. She's re-lenting! She's re-penting! She'll soon un-

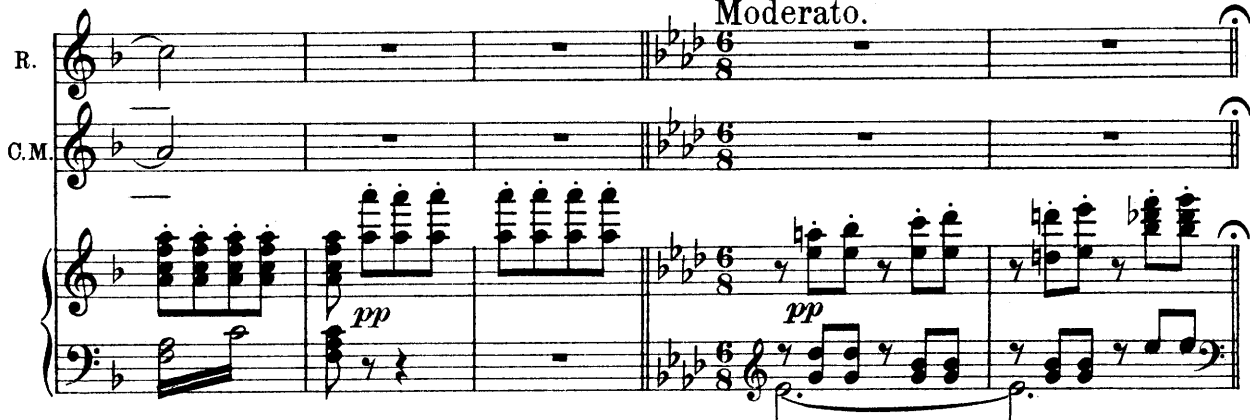
R. *poco rit.* when I checkmate him, how I'll shake him! How I'll take him Then to task! *dolce riten. a tempo*

C.M. mask! In her smiles I shall bask! It is quite a simp-le task. *dolce riten. a tempo*

*poco rit. colla parte*


Moderato.

R. 

C.M. 

*pp* *pp*

Meno.

R. 

Oh, how dim my eyes are gro-wing How un - ru - ly beats my heart.

*pp*

Count Max.

R. 

That — is bet-ter, plainly sho - wing That I've made quite a fortunate start.

*fz* *p*

*Red.* \*

Rosalinda.

R. 

Since my youth my heart has pained me, but I do not feel the shock When it's

Count Max.

R. 

beat - ing u - ni - form - ly with the tick - ing of a clock. Shall we

Rosalinda.

C.M. *make a tri - al here? That is quite a good i - dea.*

*cresc.* *cresc. molto*

R. *We'll count ev'ry beat and keep the score!* *We'll count and count them o'er and*  
 Count Max. *We'll count each beat! Keep the score! Count and count them o'er and*

*poco rit.* *poco rit.* *dolce* *poco rit.*

R. *o'er.*

C.M. *o'er.*

*pp* *p*

**Allegro.**

R. *Five, six, seven, nine.*

C.M. *One, two, three, four. Stop!*

Più lento.

C.M. En-chan-tress, mine, It seems that you've for-got-ten eight.

Rosalinda. Count Max.

I'm too up-set to cal-cu-late! We star-ted bad-ly. That is

Rosalinda. *a piacere*

C.M. plain. Sup-po-sing we be-gin a-gain? To hold the watch shall be my

Più Allegro.

R. part, While you shall lis-ten to my heart.

Count Max.

R. Shall, we be-gin? At-ten-tion! pray! Yes, fire a-way!

R. One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve,

C.M. One, two, three, four, five, six, seven, eight, hop, hop, hop, hop!

*pp animato*

R. thirteen, fourteen, fif-teen, six-teen, seventeen, eighteen, nineteen, twen-ty, thir-ty, for-ty,

C.M. Will it ne-ver stop? Six, seven, eight, nine, ten, eleven, twelve.

*f* *p*

R. fif-ty, six-ty, eigh-ty, nine-ty. You're quite out of

C.M. Hop, hop, hop, hop! It won't stop! A thousand and four.

*f* *fp*

R. count, in the score. How? How?

C.M. It's more than that, I vow, Quite a half-a-mil-lion

*fp* *f*

R. How? How fast the to-tal must be

C.M. now! Yes, quite a half - a - mil - lion now!

R. mount - ing You'll not re - peat \_\_\_\_\_ much more at

C.M. I'm sick and tired of all this counting.

*poco rit.*

R. present. A

C.M. Con - found it! I should like to know, where's my watch?

*f a tempo*

R. trifling me - men-to! A ti - ny me - men-to!

C.M. That's ve - ry Scotch!

*rit.*

## Poco meno.

R. *p*  
Ahl

R. *p*  
Count Max.  
So fare - well to you, my tick - er.

R. *tr*

C.M.  
I am quick but she is quick-er. Well, it fair-ly takes the mit-ten! It's a case of

R.

C.M.  
"bit-er bit-ten" for she has commandeered my watch. She's ve - ry

*pp*



R. *Ah!* *rit.* *a tempo* *Ah!*

C.M. *Scotch.* *So fare -*

*rit.* *p a tempo*

R. well to you, my tick - er, for I'm rather quick but she is quicker;

C.M. well to you, my tick - er, for I'm rather quick but she is quicker;

R. still Oh, dear. Oh, dear.

C.M. still Oh, dear. Oh, dear.

*cresc.*

R. *pp.* It's a most ex - pen - sive plea - sure! For the one thing that I trea - sure,

C.M. *pp.* It's a most ex - pen - sive plea - sure! For the one thing that I trea - sure,

*pp.*

## Più mosso.

R. *f* Ah! Ah!

C.M. *f* My old watch, is gone, Al - as! I'm a

Più mosso.

R. Ah!

C.M. Sil - ly ass! Oh,

## Allegro molto.

R. Ah!

C.M. dear!

Allegro molto.

20.

# Nº 13. Song "Homeland!"

Rosalinda.

Langsam.

Piano introduction in D major, 4/4 time, marked *Langsam.* and *fp*. The right hand features a melodic line with grace notes, while the left hand provides harmonic support with chords and moving bass lines.

Rosalinda. *mf*

Csardas of my Homeland you

First vocal entry of Rosalinda, marked *mf*. The melody is in D major, 4/4 time, with lyrics: "Csardas of my Homeland you". The piano accompaniment continues with chords and moving lines.

R. fill my heart with longing! Mem-ories come thronging whene'er your strains I hear!

Second vocal entry of Rosalinda, marked *p*. The melody is in D major, 4/4 time, with lyrics: "fill my heart with longing! Mem-ories come thronging whene'er your strains I hear!". The piano accompaniment features chords and moving lines.

R. *f* *accel.* *a tempo* *subito*

I sigh for my home once again, with an impassioned wild — de-

*a tempo*

Third vocal entry of Rosalinda, marked *f*. The melody is in D major, 4/4 time, with lyrics: "I sigh for my home once again, with an impassioned wild — de-". The piano accompaniment features chords and moving lines.

R. *p* *cresc.* *colla voce* *pp*

sire In vain! I'm far a-way from all I hold most dear. 0

Fourth vocal entry of Rosalinda, marked *p*. The melody is in D major, 4/4 time, with lyrics: "sire In vain! I'm far a-way from all I hold most dear. 0". The piano accompaniment features chords and moving lines.

R. my land was there ev - er land so fair? With my land Is there

R. one that can compare? Was ev - er sun so bright as thine? Was ev - er king - dom so divine? My

*accel.*

*cresc.* *accel.* *f*

R. life was so ver - y hap - py there. Yes, thine is the picture that reigns in my

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

*p* *f* *accel.*

R. heart So divinely fair to me thou art,

*a tempo poco rit.*

*p rit.* *pp*

R. Dear land of my heart. Though far from thee I wander, — Ah! —

*f* *fz*

R. *far* Ah! My heart is thine to-

R. *accel.* *lento* *a piacere*  
 day, Ah! today Ah! And for

R. *a tempo*  
 ev-er and for aye! O my land Was there ev-er land so fair? With

R. my land Is there one that can compare? Was ev-er sun so bright as thine? Was

R. *accel.* *f.* *p* *rit.* *a tempo*  
 ev-er kingdom so divine? My life was so ver-ry hap-py there!

Frischka.

R. Joy! and a wild unrest fills ev - ry native breast Come join the

*p*

R. dance, while you may "Csardas" now they play! Maid with the flashing eyes I claim you

R. as my prize! Come join the dance, while you may Tis a ho - li - day! —

R. Ah

*glissando*

*mf*

R. Hark! to the clank of spurs Each maiden

*gliss.*

*a tempo*

*a tempo*

*p*

R. heart it stirs! Till, shyly she will turn a-way Then you've won the day! Life a -

R. mazing, Gob-lets rais-ing! Put your troubles by and

R. pass the bowl from hand to hand! Show your loyalty! Drink to

R. "Royalty!" Here's to "our dear old Fath-er-land!" Ah!

R. *rit.*

*a tempo*

R. Joy is every where! Pas - sion is in the air! Come, join the

*a tempo*

*p*

*Più Allegro.*

R. dance while you may "Csar-das" now they play! La\_ la la\_ la\_

*p*

R. \_ la la\_ la\_ la\_ la\_ la\_ la\_

R. la\_ la\_ la\_ la\_

*f*

*Lento.* *ff* *Allegro.*

R. la\_ la la\_ la la!\_

*ff* *ff* *ff*



N<sup>o</sup> 14. Finale.

Dr Berncastler, Count Max, Ilka.

Allegro con brio.

Dr Berncastler.

1. There's joy in the grapea - bi - ding, tra  
monk has it in his clois - ter, tra  
East and the West ac - claim you, tra

Dr B. la la la la la la la! Sorrow and care de - ri - ding, tra la la la la la la! In  
C.M. la la la la la la la! Close as a wi - ly oy - ster, tra la la la la la la! Of  
I. la la la la la la la! "King of the Feast" they name you, tra la la la la la la! You

Dr B. en - er - va - ting cli - mates, Phy - sic - ians all pre - scribe it! And Kings and e - ven  
C.M. course this in - for - ma - tion Quite un - der - neath the rose is And shows why, on oc -  
I. drown all mel - an - chol - y In peop - le who stand by you And so it would be

*f a 3*

Dr B. Pri-mates, Ju-dicious-ly im-bibe it.  
 C. M. ca - sion So ru-bi-cund his nose is. } Fill up! Fill up! To  
 I. fol - ly For nations to de - cry you.

the brim of your glass - es! The wine that all sur - passes! The wine that all sur -

*p* *f* *p*

pas-ses! Fill up! Fill up! Fill up! Yes, fill up your glass and

Chorus.

Fill up! Fill up! Fill up!

Fill up! Fill up! Fill up!

Fill up! Fill up! Fill up!

link with me! Clink with me! Drink with me! Here's to the friend and foe of thirst! To

Rosalinda. Ilka. D<sup>r</sup> Berncastler.

King Champagnethe First. Yes fill up your glass and link with me! Clink with me! Drink with me!

Count Max.  
Yes fill up your glass and link with me! Clink with me! Drink with me!

Yes fill up your glass and link with me! Clink with me! Drink with me!

CHORUS.  
Hochheimer & Tenors.  
Yes fill up your glass and link with me! Clink with me! Drink with me!

Basses.  
Yes fill up! Fill up! link with me! Clink with me! Drink with me!

*mf*

R.  
I.  
D<sup>r</sup> B.  
1. 2.  
Here's to the friend and foe of thirst King Champagne the first His Majesty Champagne the first

C.M.  
Here's to the friend and foe of thirst Champagne the first His Majesty Champagne the first

Here's to the friend and foe of thirst Champagne the first His Majesty Champagne the first

Here's to the friend and foe of thirst Champagne the first His Majesty Champagne the first

Here's to friend and foe of thirst Champagne the first His Majesty Champagne the first

1. 2.

King! King! King! King! King! King!

Count Max. 2. The King Champagne the first!

C.M. Ilka. 3. The Champagne the first!

King! Champagne the first!

King! Champagne the first!

King! Champagne the first!

King! Champagne the first!

Un poco moderato.

Count Max. Hochheimer.

Cheva-li-er Respect I pay. Mar-quis, you are most

H. kind. I'll drink to your health, if I may? A friend in you, I

Count Max. & Hochheimer.

C.M. find. To bow, we are in-

**DF Berncastler.**

Here's "Good luck" to you both all the way!

Rosal. Ilka.

Ha! Ha! Ha! To bow they are in- clined.

C.M. & H. clined.

DFB. To bow they are in- clined. Wait! I've an idea! I've an i-

Chorus. To bow they are in- clined.

To bow they are in- clined.

To bow they are in- clined.

DrB. *dea!* By now, most of you seem to have paired off And

An i - dea!

An i - dea!

An i - dea!

*p*

DrB. old Dame Grundy is pal-pably scared off, So let us swear that each oth -

DrB. er we'll stand by From now un - til the day we die! An affection - ate

*rit.*

*f rit.*

*p*

Count Max.

Dr.B. brotherhood we'll be! Will

We will swear for ev - er to a - gree!

We will swear for ev - er to a - gree!

We will swear for ev - er to a - gree!

Detailed description: This system contains the musical score for Count Max. It includes a vocal line for the character (Dr.B.) and a piano accompaniment. The lyrics are: "brotherhood we'll be! Will We will swear for ev - er to a - gree! We will swear for ev - er to a - gree! We will swear for ev - er to a - gree!". The piano part features a steady accompaniment with some dynamics like *f* and *p*.

Rosal.

C.M. you, charming la - dy, swear with me? Yes, yes, I'll venture To

Detailed description: This system contains the musical score for Rosal. It includes a vocal line for the character (C.M.) and a piano accompaniment. The lyrics are: "you, charming la - dy, swear with me? Yes, yes, I'll venture To". The piano part has a consistent accompaniment.

Df Berncastler.

R. sign the in - denture! And now, join hands as the glass goes round. And

Detailed description: This system contains the musical score for Df Berncastler. It includes a vocal line for the character (R.) and a piano accompaniment. The lyrics are: "sign the in - denture! And now, join hands as the glass goes round. And". The piano part features a more active accompaniment with some dynamics like *f*.

Dr.B.

all repeat these princi - ples sound!

*cresc.*

Detailed description: This system contains the musical score for Dr.B. It includes a vocal line for the character (Dr.B.) and a piano accompaniment. The lyrics are: "all repeat these princi - ples sound!". The piano part features a dynamic marking of *cresc.* (crescendo).

D<sup>F</sup>B

*f* *ff*

Allegretto moderato.

D<sup>F</sup>B

Brother mine, — Brother mine and sister mine, — We will

*mf* *p*

D<sup>F</sup>B

form a won - der - ful Combine! Hands and hearts, — lovingly we'll intertwine,

D<sup>F</sup>B

A lin - gering em - brace, our counter - sign! — "Confra - ter - ni - ty"

*pp*

D<sup>F</sup>B

"To e - ter - ni - ty" Be the password of our Li - ne! —

*p* *rit.*



Poco più animato.

DRB. Oh what bliss! First I kiss You, You, You!

The first system of the score consists of a vocal line (DRB) and a piano accompaniment. The vocal line is in a single staff with lyrics: "Oh what bliss! First I kiss You, You, You!". The piano accompaniment is in two staves, with a treble and bass clef. The music is in a 3/4 time signature and a key signature of one flat. The tempo is marked "Poco più animato".

DRB. Make it two!— Promise me You will be True!

The second system of the score continues the vocal line and piano accompaniment. The vocal line has lyrics: "Make it two!— Promise me You will be True!". The piano accompaniment continues with similar rhythmic patterns. The tempo remains "Poco più animato".

DRB. True! Kiss me too Darl - ing, do! Glad - ly, Mad - ly

*decresc. poco rit.*

The third system of the score features a vocal line and piano accompaniment. The vocal line has lyrics: "True! Kiss me too Darl - ing, do! Glad - ly, Mad - ly". The piano accompaniment includes dynamic markings: *decresc. poco rit.*, *p*, and *poco rit.*. The tempo is still "Poco più animato".

Tempo I. (*Allegretto moderato*.)

DRB. Brother mine, — Brother mine and sister mine, — We will form a

Count Max. >

Brother mine, — Brother mine and sister mine,

Hochh. >

Brother mine,

The fourth system of the score is marked "Tempo I. (*Allegretto moderato*.)". It features a vocal line and piano accompaniment. The vocal line has lyrics: "Brother mine, — Brother mine and sister mine, — We will form a". There are three vocal lines in this system, with the second and third lines starting with "Count Max. >" and "Hochh. >" respectively. The piano accompaniment is in two staves. The tempo is "Tempo I. (*Allegretto moderato*.)".

Tempo I. (*Allegretto moderato*.)

*mf*

The fifth system of the score is marked "Tempo I. (*Allegretto moderato*.)". It features a piano accompaniment in two staves. The dynamic marking is *mf*. The tempo is "Tempo I. (*Allegretto moderato*.)".

Rosal. & Melanie.

Ilka. Ida. Brother mine, — Brother mine and sister mine, We will form a  
 Brother mine, — Brother mine and  
 won - der - ful com - bine! While our hands in - ter  
 We will form a won - der - ful Com - - -  
 Brother mine and sister mine, — We will form one im - mense com -

R. & M. wonderful com-bine, A lin - gering em-brace, our counter sign! "Confra-  
 I. & Id. sister mine — A lin - gering em-brace, our counter sign! "Confra-  
 D.F.B. twine — A lin - gering em-brace, our counter sign! "Confra-  
 C.M. bine. — While our hands and our hearts inter-twine.  
 H. bine! For Auld lang syne. —  
 Auld lang syne. — "Confra-  
 While our hands and our hearts inter-twine.  
 Our line! —

R.  
& Me. *cresc.*  
ter - ni - ty To e - ter - ni - ty!" Is the password of our

I  
& Id. *cresc.*  
ter - ni - ty To e - ter - ni - ty!" Is the password of our

Dr.B. *cresc.*  
ter - ni - ty To e - ter - ni - ty!" Is the password of our

C.M. *pp.* *cresc.*  
"Confra - ter - ni - ty To e - terni - ty!" The password of our

H. *pp.* *cresc.*  
"Confra - ter - ni - ty To e - terni - ty!" Is the password of our

*cresc.*  
ter - ni - ty To e - ter - ni - ty!" Is the password of our

*cresc.*  
"Confra - terni - ty To e - terni - ty!" The password of our

*cresc.*  
"Confra - terni - ty To e - terni - ty" Is the password of our

*p*  
Thats fine! Thats fine! Thats fine! Thats fine! Thats fine! Of our

Chorus. *p*  
Thats fine! Thats fine! Thats fine! Thats fine! Thats fine! Of our

*p*  
Thats fine! Thats fine! Thats fine! Thats fine! Thats fine! Of our

*rit.* ***p* Animato.**

R. & Me line! Oh! what bliss! First I kiss You

I. & Id. line! Oh! what bliss! First I kiss You

DFB line! Oh! what bliss! First I kiss You

C.M. line! Oh! what bliss! First I kiss You

H. line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Of our line. Oh what bliss First I kiss

line! Of our line. Oh what bliss First I kiss

line! Of our line. Oh what bliss First I kiss

**Animato.**

*ritard.* ***p***

*p* *pp*

R. & Me. You You Make it two! Pro-mise me

*p* *pp*

I. & Id. You You Make it two! Pro-mise me

*p* *pp*

D.F.B. You You Make it two! Pro-mise me

*p* *pp*

C.M. You You Make it two! Pro-mise me

*p* *pp*

H. You You Make it two! Pro-mise me

*p* *pp*

You You Make it two! Pro-mise me

*p* *pp*

You You Make it two! Pro-mise me

*p* *pp*

You You Make it two! Pro-mise me

*decresc.* *p*

You You Make it two! Pro-mise me

*molto cresc.* *ff* *pp*

R. & Me. You will be True! True! True! True! True! True! True!

I. & Id. You will be True! True! True! True! True! True! True!

D.F.R. You will be True! True! True! True! True! True! True!

C.M. You will be True! True! True! True! True! True! True!

H. You will be True! True! True! True! True! True! True!

*molto cresc.* *ff* *pp*

You will be True! True! True! True! True! True! True!

*molto cresc.* *ff* *pp*

You will be True! True! True! True! True! True! True!

*molto cresc.* *ff* *pp*

You will be True! True! True! True! True! True! True!

*cresc.* *ff* *p rit.*

You will be True! True! True! True! True! Ah, do! Ah, do! Ah, do!

*cresc.* *ff* *p rit.*

You will be True! True! True! True! True! Ah, do! Ah, do! Ah, do!

*cresc.* *ff* *p rit.*

You will be True! True! True! True! True! Ah, do! Ah, do! Ah, do!

*f cresc.*

R.  
& Me

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

I.  
& Id.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

D.F.B.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

C.M.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

H.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Ah, do Ah, do! la la la la la Ah, do! Ah, do! la la la

Ah, do Ah, do! la la la la la Ah, do! Ah, do! la la la

Ah, do Ah, do! la la la la la Ah, do! Ah, do! la la la

*a tempo, animato*

*pp* *mf* *p*

Più lento.

R. & Me. *p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
 I. & Id. *p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
 D<sup>r</sup>B. *p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
 C.M. *p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
 H. *p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
*p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
*p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
*p cresc.* *f* *pp*  
 la la Darling do! Darling do! la la la la la la la la la la  
*p* *f* *pp*  
 la la ah,do! ah,do! la la la la ah, do! ah do! ah,do! ah,do!  
*p* *f* *pp*  
 la la ah,do! ah,do! la la la la ah,do! ah do! ah,do! ah,do!  
*p* *f* *pp*  
 la la ah,do! ah,do! la la la la ah,do! ah do! ah,do! ah,do!  
 Più lento.  
*p* *mf* *ff* *pp*



*accel. e cresc.* *f*

R. & Me. la la la la la la la la la la la la

*accel. e cresc.* *f*

I. & Id. la la la la la la la la la la la la

*accel. e cresc.* *f*

D<sup>F</sup>B. la la la la la la la la la la la la

*accel. e cresc.* *f*

C.M. la la la la la la la la la la la la

*accel. e cresc.* *f*

H. la la la la la la la la la la la la

*accel. e cresc.* *f*

la la la la la la la la la la la la

*accel. e cresc.* *f*

la la la la la la la la la la la la

*accel. e cresc.* *f*

la la la la la la la la la la la la

*accel. e cresc.* *f*

la la la la la la la la la la la la

*accel. e cresc.* *f*

la la la la la la la la la la la la

*accel. e cresc.* *f*

la la la la la la la la la la la la

*accel. e cresc.* *f*

la la la la la la la la la la la la

*accel. e cresc.* *ff*

la la la la la la la la la la la la



Dr. Berncastler.  
*a piacere*

Tempo di Valse.

Bra - vo! Bra - vo! Bra - vo! — Here's long life to King Ro - mance! —

Dr.B.

And now, tis our pleas - ure To

Dr.B.

join in a meas - ure Take you your part - ners for the dance!

*f*

Come seizeth the chance To join in the dance! The whirl - ing

Come seize the chance — Of a dance! — Of a whirl - ing

Come seize the chance — Of a dance! — Of a whirl - ing

Czar - das dance. \_\_\_\_\_

Czar - das dance. \_\_\_\_\_

Czar - das dance. \_\_\_\_\_

Rosalinda, Ilka. *f*

Dr. Berncastler. *f* Oh what a night, what a feast of joy!

Count Max. *f* Oh what a night, what a feast of joy!

Hochheimer. *f* Oh what a night, what a feast of joy!

Murray, Car. *f* Oh what a night, what a feast of joy!

Melanie, Faustine, Felicita and Minna with 1<sup>st</sup> Spr. *f* Oh what a night, what a feast of joy!

Hermine and Sabine with 2<sup>nd</sup> Spr. *f* Oh what a night, what a feast of joy!

Oh what a nigh, what a feast of joy!

*Tutti with Chorus.*

Life and en-chantment with-out al-loy! Dream of de-light, In a world of bliss!

Life and en-chantment with-out al-loy! Dream of de-light, In a world of bliss!

Life and en-chantment with-out al-loy! Dream of de-light, In a world of bliss!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics printed below each staff. The piano accompaniment features a steady bass line and chords in the right hand. The key signature has one sharp (F#) and the time signature is 4/4.

Would that each night Were as bright as this!

Would that each night Were as bright as this!

Would that each night Were as bright as this!

The second system continues the vocal and piano parts. The vocal parts have a similar homophonic texture. The piano accompaniment includes a *pp* (pianissimo) marking in the right hand. The system concludes with a final chord in the piano part.

Count Max. Hochheimer.

You're my on-ly safe sup-port! I love you just like a brother!

The third system introduces a new character, Count Max. Hochheimer. The vocal part is a single line with lyrics. The piano accompaniment features a more active bass line and chords in the right hand. The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4.

Rosalinda.  
Oh what laugh - ter in the jail when they rec-og

Orloffsky.  
Oh what laugh - ter in the jail when they rec-og

Dr.B.  
Oh what laugh - ter in the jail when they rec-og

Tutti with Chorus.

Ro.  
nise each oth-er! Oh what a night! What a feast of

Or.  
nise each oth-er! Oh what a night! What a feast of

Dr.B.  
nise each oth-er! Oh what a night! What a feast of

joy! Life anden-chant-mentwith-out al-loy! Dream of de-light! In a

joy! Life anden-chant-mentwith-out al-loy! Dream of de-light! In a

joy! Life anden-chant-mentwith-out al-loy! Dream of de-light! In a

world of bliss! Would that each night Were as bright as this.

world of bliss! Would that each night Were as bright as this.

world of bliss! Would that each night Were as bright as this.

Hochheimer.

Tell me, brother, is it time to go? I'm a-fraid my watch is slow.

*pp*

Count Max.

When I look'd at my time - piece last, It was

C.M.

go - - ing ver - - y fast! Fair one, I would ask you

*pp*

C.M. To per - mit me to un - mask you! Let me gaze

C.M. in - to your eyes, Know who now my watch will prize?

Rosalinda.  
I dare not un - mask, or give my

Rosalinda.  
name For, if you discov - er, you'll die of shame.

Count Max.  
Ha! Ha! Ha! Ha! Up - on my



Ilka, Dr. Berncastler.

Ha! Ha! Ha! Ha! Up-on my word, The best I have ev-er heard!

C.M. word! Best joke I've heard!

The best we have ev-er heard!

The best we have ev-er heard!

The best joke we've heard!

*cresc.* *f p*

The musical score consists of five systems. The first system is the vocal line with lyrics. The second system is a piano accompaniment for the first vocal line. The third system is a piano accompaniment for the second vocal line. The fourth system is a piano accompaniment for the third vocal line. The fifth system is the piano accompaniment for the fourth vocal line, featuring a crescendo and dynamic markings.

Ilka. Minna.

Don't be a sheep! Do take a peep! You

*p* What a sheep!

*p* Take a peep!

*p* Take a peep!

The musical score consists of five systems. The first system is the vocal line with lyrics. The second system is a piano accompaniment for the first vocal line. The third system is a piano accompaniment for the second vocal line. The fourth system is a piano accompaniment for the third vocal line. The fifth system is the piano accompaniment for the fourth vocal line, featuring a piano dynamic marking.

Count Max.

M. seem rather frightened Look if you can, sir. I'm waiting, fair

Take a peep!

Take a peep!

Take a peep!

Rosalinda.

C.M. maid, your answer. Come now, show me your face, my Queen! On my

Ro. life, sir, I'm a wife, sir, So my face must not be

*pp*

Ilka, Ida, Dr. Berncastler.

Count Max. *dolce* That is of course but a Hochheimer.

Ro. seen! That little fib is of not much use, That is of course but a

*dolce*

II.  
I.  
B.

lame ex - cuse!

II.

lame ex - cuse!

Count Max.

That, I'm a - fraid, will not do for me.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (II. I. B. and II.) and a piano accompaniment. The lyrics are 'lame ex - cuse!'. The second system has a vocal staff (II.) with the lyrics 'lame ex - cuse!' and a piano accompaniment. The lyrics for the vocal part are 'Count Max. That, I'm a - fraid, will not do for me.' The piano accompaniment consists of chords and moving lines in both hands.

II.  
I.  
B.

He is de - ter - mined her face to see!

II.

He is de - ter - mined her face to see!

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves (II. I. B. and II.) and a piano accompaniment. The lyrics are 'He is de - ter - mined her face to see!'. The fourth system has a vocal staff (II.) with the lyrics 'He is de - ter - mined her face to see!' and a piano accompaniment. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

Inspector of Police.

Right!

*cresc.* *fx*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system is a vocal staff with the lyrics 'Inspector of Police.' and 'Right!'. The sixth system is a piano accompaniment with a dynamic marking of *cresc.* and *fx*. The piano part features a complex, rhythmic melody in the right hand and a steady bass line in the left hand.

In.

Turn! About! Face! Mark!

Detailed description: This system contains the seventh and eighth systems of music. The seventh system is a vocal staff with the lyrics 'Turn! About! Face! Mark!'. The eighth system is a piano accompaniment. The piano part features a steady bass line in the left hand and a melody in the right hand that corresponds to the vocal line.

Più mosso.

In. *Count Max.* *Hochheimer.*

Time! Well, I'm blest! Well, I'm blowed! Something must be wrong! Comfy nest! Sweet a-

Inspector (spoken).

bode, Now we shan't be long! In the

*Policemen (spoken).*

In the name of the Law, the name of the Law!

In the name of the Law, the name of the Law!

In the name of the Law, the name of the Law!

In. *Hochheimer.* *Count Max, Hochheimer.*

name of the Law! This is simply scan-da - lous! That'll do! That'll

C.M.  
H.

do! You shan't handle us!

*f accel.*  
We shall all be run in I'm a - fraid. Ha ha

*f*  
We shall all be run in I'm a - fraid. Ha ha

*f*  
We shall all be run in I'm a - fraid. Ha ha

*ff accel.*

Hochheimer (to Inspector).

You have

ha! It's a case, I fear of a raid! Ha ha ha!

ha! It's a case, I fear of a raid! Ha ha ha!

ha! It's a case, I fear of a raid! Ha ha ha!

*pp*

Count Max.

H.

come, I take it, to drive me back! Will you tell my va-let - de -

Rosalinda, Ilka, Minna.

Ha, ha ha ha ha ha

Dr. Berncastler.

Ha, ha ha ha ha ha

C.M. Count Max, Hochheimer.

chambre to pack? Good night! Good night!

Rosalinda, Dr. Berncastler, Ilka, Minna.

Life and enchantment with-

Oh what a night! what a feast of joy! Life and enchantment with-

Oh what a night! what a feast of joy! Life and enchantment with-

Oh what a night! what a feast of joy! Life and enchantment with-

Ro. Dr. B. I. M.

out al-loy! Dream of de-light, In a world of bliss! Oh

out al-loy! Dream of de-light, In a world of bliss! Oh

out al-loy! Dream of de-light, In a world of bliss! Oh

out al-loy! Dream of de-light, In a world of bliss! Oh

Allegro.

Ro.  
Dr. B.  
M.

La la la la la la

would that each night were bright as this!

would that each night were bright as this!

would that each night were bright as this!

Allegro.

*cresc.*

*f*

la la la!

*ff*

*tr*

## Dritter Akt.

## ENTREACT.

Tempo di marcia.

PIANO.

The first system of the piano score is in 2/4 time. The right hand features a complex, rhythmic accompaniment with many beamed sixteenth notes and chords. The left hand plays a simpler, more rhythmic pattern. Dynamics include a forte (*f*) marking at the beginning and a piano (*p*) marking later in the system.

The second system continues the piece. The right hand has a melodic line with some grace notes and slurs. The left hand maintains a steady rhythmic accompaniment. A flat (*b*) is visible in the bass line.

The third system shows a continuation of the complex textures. The right hand has many chords and moving lines. A *cresc.* (crescendo) marking is present in the middle of the system.

The fourth system features dynamic contrasts with markings for *f*, *p*, *mf*, and *p* again. The right hand has a melodic line with some slurs and accents.

L'istesso tempo.

The fifth system is in 6/8 time. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f*, *fz*, and *p*.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accidentals. The bass staff contains a rhythmic accompaniment with chords and slurs. A dynamic marking *f* is present in the final measure of the system.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords and slurs.

Third system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords and slurs. A dynamic marking *f* is present in the final measure of the system.

Fourth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords and slurs. A dynamic marking *con forza* is present in the first measure, and *ff* is present in the second and fourth measures.

Fifth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords and slurs.

Sixth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords and slurs.

## No 15. "Just that You,—are you!!"

Gabor.

*mf*

I love a la - dy fair And shall love her all my  
you are just the man Who could storm a wo - man's

life; But she does not seem to care, Ev - en  
heart; Will you teach me if you can? For I'd

though she is some - one el - se's wife! Now  
give all I've got, to learn the art.

*f* *mf* *dolce*

1. 2.

*p*

Is it your face? Your charm and your grace?

Red. \*

Your air de-bon - nair? So

de - vil-maj - care! Oh! teach me the knack

Your mode of at - tack! But there, I'm a -

fraid ent-re nous, It is just that you are you!

*mf*

It must be sim-ply de-light-ful to know, That all the wo-men ex-  
 yet I can-not dis-cov-er quite why. I've thought it o-ver, but

*mf*

pect you to woo; And, wher-ev-er you hap-pen to go, The  
 al-ways in vain; You would nev-er ap-peal to my eye, To

*p*

1. girls run af-ter you. And  
 me, you're al-most plain!

2.

*p cresc.* *f* *p*

*p*

Is it your smile? Your Var-si-ty style?

*p*

led. \*

Your man-ly phy - sique? Or

*p* *f* *Ped.*

is it your cheek? Oh! what is the spell?

*p* *f* *Ped.*

I wish I could tell! Ah! me, I sup -

*p* *f* *Ped.*

pose it is true That it's just that you are you.

*ff* *fz* *fz*

*rit.* *a tempo*

You're a de - light - ful - ly bold la - dies man. \_\_\_\_\_  
 mo - tor and plen - ty of oof? \_\_\_\_\_

*mf* *rit.* *a tempo*

— You're a he - ro a real Don Ju - an. \_\_\_\_\_ I can tell by the lines on your  
 — Or per - haps it is on - ly your spoof? \_\_\_\_\_ Are you teeming with fro - lic and

1. 2.

face. — That you re - vel in ribbons and lace. Have you a  
 fun. — I am long - ing to know how it's done.

*pp* *rit.*

Is it your sigh? \_\_\_\_\_ Your ro - ving "glad - eye?"

*p*

*rit.*

The cut of your coat? Your

\* *Red.* \*

thrilling top note? Oh what can it be?

*f*

*Red.* \* *Red.*

I can-not quite see. But then I sup-

*piu f*

\* *Red.* \*

pose it is true. That it's just that you are you!

*ff* *fx* *fx*

*Fine.*

Nº 16. Song Ilka.  
Ilka, Minna, Hochheimer.

Allegro moderato.

Ilka.

If you will kindly per-

I. mit me I'll show you a part that would fit me, A Vil-lage girl, modest and

I. coy— A bit of a hobble-de - hoy! Walking one day down a

I. coun-try lane, She meets a des - ir - a - ble Swain;— So she sud-den-ly

I. stops— and ex-am-ines the hops! She fum-bles at her a - pron-

*p*

*pp*

*poco rit.* *a tempo*

*poco rit.* *a tempo*



I. strings! He looks un - ut - ter - a - ble things! He puts his arm a -

I. round her waist! She breaks a - way from him in haste! She stamps her foot, her

I. cheeks a - flame, And yet she likes it all the same! La la la la la la

I. la la la la la la la la la la la la la la la la

I. la la la la la la la — la — la! — Sara

## Meno mosso.

I. 
  
Bernhardt rav - ed! Duse mis-behaved! And Marie Lloyd went mad with

I. 
  
rage! Talk of Et - i - quette, They were up - set When I went up - on the

I. 
  
Stage! Come now, let us change the scene!

I. 
  
Watch me! I am now a Queen! See the crowd! as I go

I. 
  
by, Su - preme, ah, om-nip-o - tent am I!

I.

Might - y, ma - jes - tic, im - pe - ri - al and grand

I.

At my call, Dynasties and King-doms fall! While in sub-jec-tion, my

I.

peo-ple round me stand, Wait - ing my au-gust com - mand!

I.

La la la la la la la la la la

Minna.  
Tra ta ta ta ta, tra ta ta ta ta, tra ta ta ta ta.

Hochheimer.  
Pram pram pram, prrrrrr pram pram pram, prrrrrr pram pram pram, prrrrrr

I. *cresc.*  
 la la la la la la la la  
 M. tra ta ta ta ta, tra ta ta ta ta, tra ta ta ta ta,  
 H. pram pram pram, prrrrrr pram pram pram, prrrrrr prampram pram, prrrrrr

I. *f*  
 la la la la! Cal - vé  
 M. tra ta ta ta ta, tra ta ta ta ta ta!  
 H. pram pram pram, prrrrrrrrrrrr pram prrrrrr prampram pram!

Meno mosso.

I. lost her head! Naughty words she said, When at her feet I threw my  
*cresc.*

I. *ten. più animato rit.*  
 gage. Con - nie E - diss, too, Was ver - y - blue, When I went up - on the  
*colla parte p più animato rit.*

## Allegretto grazioso.

I. Stage! *animato* And yet an -

I. o - ther rôle I play ah! ah! The wife who's young and somewhat

I. gay ah! ah! There comes a

I. lov - er, ar - dent bold! ah! ah! The first act ends and leaves her

I. cold! ah! The sec - ond act is much the

I. same; In spite of all, she plays the game. Be-gins act three, the wife suc-

I. *f* cums! ah ah ah ah ah! *sf*

*cresc.* *mf*

I. *lento a piacere* For-give me, oh, for-give she cries; ah ah!

*p*

I. The cur-tain falls! to streaming eyes! ah ah

*ad lib.* *f*

*colla parte* *f*

*Più mosso.*

I. me!

# Nº 17. Melodram.

Tempo di Valse.

Entrance of Rosalinda.

The first system of the musical score is for the 'Entrance of Rosalinda'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The treble staff features a series of chords and eighth notes, while the bass staff provides a simple accompaniment of quarter notes.

The second system continues the 'Entrance of Rosalinda' piece. It also consists of two staves. The treble staff has a melodic line with some grace notes and a fermata over the final note. The bass staff continues with block chords. The dynamic remains *pp*.

The third system of the 'Entrance of Rosalinda' piece. The treble staff shows more complex chordal textures and melodic fragments. The bass staff continues with a steady accompaniment. The dynamic is still *pp*.

Entrance of Mattoni.

The first system of the 'Entrance of Mattoni' piece. It consists of two staves. The key signature changes to one flat (Bb) and the time signature is common time (C). The music starts with a piano (*p*) dynamic. The treble staff has a melodic line with a fermata, and the bass staff has a rhythmic accompaniment.

The second system of the 'Entrance of Mattoni' piece. The treble staff features a more active melodic line with sixteenth notes. The bass staff continues with a rhythmic accompaniment. The dynamic increases to *ff* (fortissimo) towards the end of the system.

## No 17a

Waltz Moderato.  
Exit Mattoni.

*mf*

*ppp*

*rit.*

## No 18. Trio.

Andante. Rosalinda. *p*

I feel suf fo - ca - ting

Gabor. *p*

Al - though I am wai - ting

Count Max. *p*

This

Andante.

*p* *pp*



Ro. My heart's pal - pi - ta - ting!

G. The case to be sta - ting

C.M. in - ter - po - la - ting Is most ag - gra -

Ro. It goes pit - ter - pat - ter My

G. And some how find that a

C.M. va - ting! His head I could bat - ter!

Ro. teeth are a chat - ter! I wish I were

G. Most dif - fi - cult mat - ter It's got to be

C.M. I long to get at her! I seem to see

Ro. *p* dead! But must keep my head! *f* I wish I were dead! — But *p*

G. *p* said! I must keep my head! *f* It's got to be said! — I *p*

C.M. *p* red! But must keep my head! *f* I seem to see red! —

Allegro non troppo.

Ro. must keep my head!

G. must keep my head!

C.M. *p* But I musn't lose my head!

Allegro non troppo.

C.M. *f* Count Max. *p*

I want to hear the truth, pre - cise - ly — It

C.M. seems a sim - ple mat - ter! So don't in - dulse in use - less

## Rosalinda.

C.M. chat - - ter But try to tell me quite con - cise-ly! The case is compli -

## Gabor.

Ro. ca - ted! You must ac-know - ledge that! When you have heard it

## Count Max.

G. sta - ted And got the details pat. That is un - likely, sir, but it may be

C.M. so. I cannot judge un - til I know.

*acceler.*

## Gabor. Allegretto.

G. A supper I sug-gested To

G. Madame here last night. Well, she was in - ter - es - ted And

G. joined me in a bite And now I am ar - res - ted, How

G. pi - ti - ful my plight! Count Max.

C.M. Great Scott, I like your nerve, You've got What you de -

Gabor.

C.M. serve. Up - on my word, I can - not guess Why you dis - play such

Count Max.

G. fu - ry. I pray you par - don my dis - tress, But you are in a

C.M.

*poco rit.*  
*p dolce* fright - ful mess, Such shame lessness As you confess *a tempo* Ex - as - perates a

*poco rit.*  
*p* *p a tempo*

Rosalinda. *p* He's off his head! What have you said! His reas - on's fled! He's

Gabor. *p* He's off his head! What have I said! His reas - on's fled! He's

C.M. Ju - ry! What have I said? My reason's

*poco rit.* *a tempo*

Ro. off his head! He's lost his wool! He can't keep cool! The man's a perfect

G. off his head! He's lost his wool! He can't keep cool! The man's a perfect

C.M. fled! I'm off my head! I lost my wool! I must keep cool! They fan - cy I'm a

*poco rit.* *a tempo*

*poco animato* *pp*

Ro. fool! The man's a fool! He's a fool!

G. fool! The man's a fool! He's a fool!

C.M. fool! I am a fool! I'm a fool! Be

*poco animato* *pp* *fz*

Un poco meno mosso.

Count Max. *string.*

C.M. wise! That you've something to hide Has struck me, from the first. In my in teg-rit-

*p* *f* *p* *f* *p* *string.*

C.M. y con-fide And let me know the worst!

*ff* *a tempo, con moto* *f* *p*

Gabor. Rosalinda. Count Max.

G. Oh, have a care! You would not dare? Be - ware! What

*cresc.*

C.M. Rosalinda.

is it that you hide? There's something else be - side! I

Ro. Max.

think it's time to in - ter - vene I want to know just what you mean. Of

*f* *più f*

C.M.

course I don't sup - pose you Will make con - fes - sion fair. But

C.M. *ff a piacere* *a tempo*

Madame, I'll ex - pose you! Yes, I will ex - pose you!

*acceler.* *fz colla parte* *a tempo*

## Rosalinda.

Ro. *f* Beware! *f* Gabor. *f* Beware! *f* Be - ware! *p* Al -

## Allegretto moderato.

## Rosalinda.

Ro. though I have no shame to hide It's plain you're on the oth-er side

Ro. — And with Count Max acquainted. *mf* But some day later on you'll find That

Ro. I was on-ly ve-ry blind And not so black as I was painted.

Ro. Count Max does no-thing but an-ny — He's been a ve-ry



*poco animato*

Ro. naughty boy. But to con-fess I'll

*rit.* *pp a tempo*

Ro. force him force him! For when I get him home a-gain His

*rit.* *f* *pp* *a tempo*

*poco più*

Ro. pro-tes-ta-tions will be vain I'll try to make my meaning

*fz* *p* *poco più*

*f*

Ro. plain And then yes then I will di vorce him! I mean to scratch

*cresc.* *f* *tr*

Ro. his eyes out first and then di - vor - - - - ce

## Rosalinda.

Ro. *p* him! I mean to scratch his eyes out first and then and

G. *p* Gabor. She means to scratch his eyes out first and then of course and

C.M. *p* Count Max. She means to scratch his eyes out first and then a - las and

*mf*

Ro. *f* then I will di - vorce him! I means to scratch his eyes out first and then

G. then of course she will di - vorce him! She means to scratch his eyes out

C.M. then a - las! She will di - vorce him! She means to scratch his eyes out

*crese.*

Ro. *rit.* I'll di - vor - - - - - ce him!

G. first and then and then of course di - vorce him!

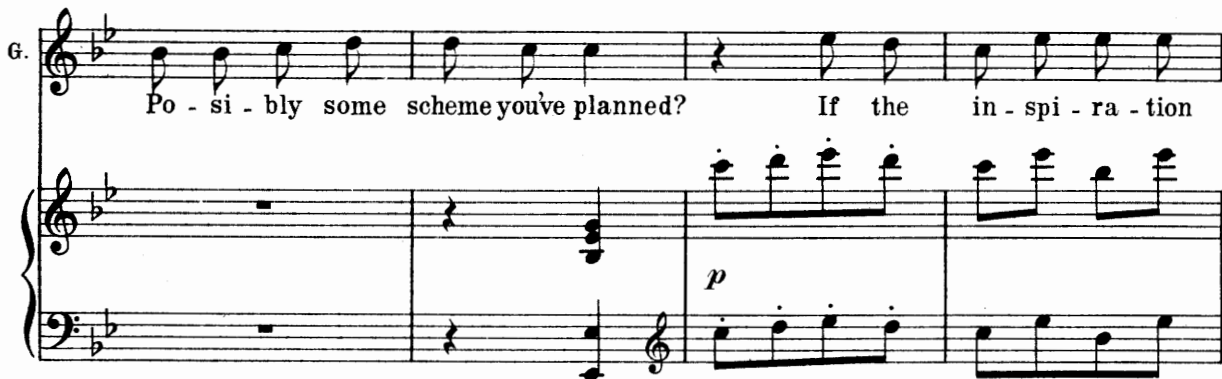
C.M. first and then a - las! And then a - las she'll di - vorce him!

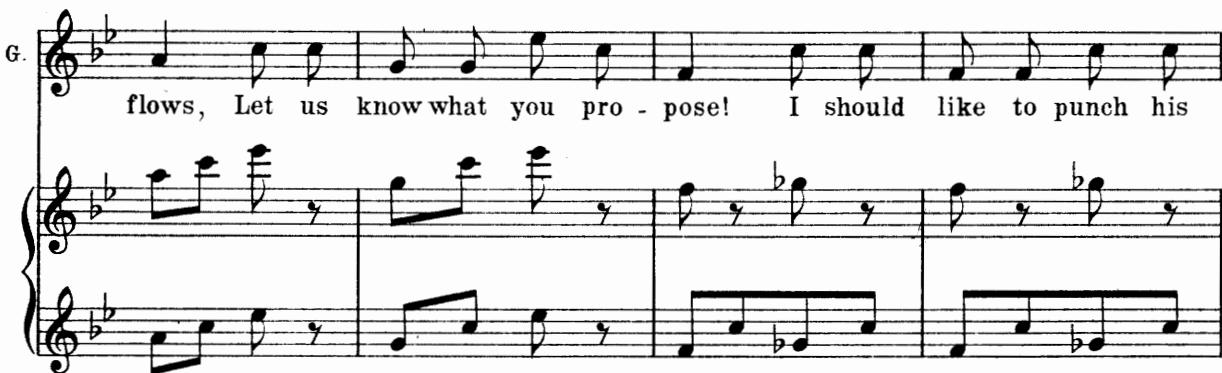
*rit.* *f* *ff*

Allegro non troppo.

Gabor.

G.  *f*  
Now, I think you un - der - stand

G.  *p*  
Po - si - bly some scheme you've planned? If the in - spi - ra - tion

G.   
flows, Let us know what you pro - pose! I should like to punch his

G.  *fx*  
nose! Out of my way!

C.M.   
Count Max.  
Try if you like. Why don't you

Rosalinda.

What's that you say? Ex - plain your mean - ing pray!

G. Ex - plain your mean - ing pray!

C.M. strike? *ff* E -

Recitativ.

nough of this de - cep - tion, an end to all these lies!

C.M. *trem.*

The man, whom you're con - sult - ing, is Count Max

C.M. *ff*

*a tempo*

Rosalinda.

Tis CountMax in dis-guise! Yes, Count Max

Gabor. Tis CountMax in dis-guise! Yes, Count Max

C.M. in dis-guise.

*a tempo* *ff* *fz* *p*

Ro. in disguise! Faith - less

G. in disguise! She - is

C.M. Yes! Yes! Faith - less

*cresc. e accel.* *ff*

Ro. one! From you I se - ver! I have done With you for

G. won! They now will se - ver! Num - ber one I'll be for

C.M. one! From you I se - ver! I have done With you for

Ro. ev - er! For your of - fence you'll be quick - ly brought to task.

G. ev - er! Soon, ve ry soon, in her fa - vours I shall bask.

C.M. ev - er! You'll have to pay a - ny price I choose to ask.

*p* *cresc.* *f*

Ro. *p* Ha, ha, ha! Ha, ha, ha!

G. *p* She's at my feet! Re-venge is sweet!

C.M. *p* She's at my feet! Re-venge is sweet!

Ro. Ha, ha, ha! Re-venge is sweet! *ff* Re-venge is ve-ry sweet! Ha, ha, ha! He's

G. Yes, I re-peat. *ff* Re-venge is ve-ry sweet! She's

C.M. Yes, I re-peat. *ff* Re-venge is ve-ry sweet! She's

Ro. at my feet! Ha, ha, ha! Re-venge is sweet! *ff* Re-venge is ve-ry sweet!

G. at my feet! Re-venge is sweet! Yes, *ff* Re-venge is ve-ry sweet!

C.M. at my feet! Re-venge is sweet! Yes, *ff* Re-venge is ve-ry sweet!

*cresc.* *ff*

Più presto.

Ro. — Ha, ha, ha, ha! *f* Re - venge is sweet, Re - venge is

G. — Ha, ha, ha, ha! *f* Re - venge is sweet, Re - venge is

C.M. — Ha, ha, ha, ha! *f* Re - venge is sweet, Re - venge is

Ro. sweet! Ha, ha, ha, ha, ha, ha, ha, ha, ha! — Ha, ha,

G. sweet! Ha, ha, ha, ha, ha, ha, ha, ha, ha! — . Ha, ha,

C.M. sweet! Ha, ha, ha, ha, ha, ha, ha, ha, ha! — Ha, ha,

Ro. ha! —

G. ha! —

C.M. ha! —

## Nº 19. Finale Act III.

Chorus.

Soprani.  
Alti.  
Tenore.  
Bassi.

She nev-er more will  
She nev-er more will  
She nev-er more will

*ff* *sfz*

Lone - ly Queen

have to spend her nights in i - cy I - so - la - tion Like some lone - ly Queen up -  
have to spend her nights in i - cy I - so - la - tion Like some lone - ly Queen up -  
have to spend her nights in i - cy I - so - la - tion Like some lone - ly Queen up -

on a lone - ly throne. She nev-er more will have to sit and sup in drear - y  
on a lone - ly throne. She nev-er more will have to sit and sup in drear - y  
on a lone - ly throne. She nev-er more will have to sit and sup in drear - y



des-o-la-tion Nor will she be a-lone, all a-lone, all a-lone,  
 des-o-la-tion Nor will she be a lone, all a-lone, all a-lone,  
 des-o-la-tion Nor will she be a-lone, all a-lone, all a-lone,

lone. No, no, no, no.  
 lone. No She'll not be left a-lone.  
 lone. No She'll not be left a-lone.  
 lone. No She'll not be left a-lone.

Tempo di Valse.

lone. Oh! What a night what a  
 lone. Oh! What a night what a  
 lone. Oh! What a night what a

Tempo di Valse.

whirl of joy! Life and en-chant-ment with- out al-loy.

whirl of joy! Life and en-chant-ment with- out al-loy.

whirl of joy! Life and en-chant-ment with- out al-loy.

Dream of de-light, in a world of bliss Would that each night were as

Dream of de-light, in a world of bliss Would that each night were as

Dream of de-light, in a world of bliss Would that each night were as

bright as this!

bright as this!

bright as this!