THE MERRY WIDOW

MUSIC BY
FRANZ LEHAR
Arranged for the piano by
H.M. HIGGS.

Vocal Score

CHAPPELL & CO. LTD.
LONDON: NEW YORK: MELBOURNE
THE MERRY WIDOW.

New Musical Play.

ADAPTED FROM THE GERMAN OF
VICTOR LEON AND LEO STEIN.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
FRANZ LEHAR.

ARRANGED FOR THE PIANO
BY
H. M. HIGGS.

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CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON, W.

NEW YORK:
37, WEST SEVENTEENTH STREET.

MELBOURNE:
11 & 12, THE RIALTO, COLLINS STREET.

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THE MERRY WIDOW.

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Dramatis Personae.

Vicomte Camille de Jolidon ... ... ... ... ... Mr. Robert Evett.
Marquis de Cascada ... ... ... ... ... Mr. Lennox Pawle.
M. de St. Brioche ... ... ... ... ... Mr. Gordon Cleather.
General Novikovich (Military Attaché) ... ... ... ... Mr. Fred Kaye.
M. Khadja (Counsellor of Legation) ... ... ... ... Mr. V. O'Connor.
Nisch (Messenger to the Legation) ... ... ... ... Mr. W. H. Berry.
Waiter at Maxim's ... ... ... ... ... Mr. R. Roberts.
Prince Danilo (Secretary of Legation) ... ... ... ... Mr. Joseph Coyne.
And
Baron Popoff (Marsovian Ambassador in Paris) ... ... ... Mr. George Graves.
Natalie (Wife of Popoff) ... ... ... ... ... Miss Elizabeth Firth.
Olga (Wife of Novikovich) ... ... ... ... ... Miss Nina Sevening.
Sylvaine (Wife of Khadja) ... ... ... ... ... Miss Irene Desmond.
Praskovia ... ... ... ... ... Miss Kate Welch.
Lolo
Dodo
Jou-Jou (Girls at Maxim's) ... ... ... ... ... Miss Amy Webster.
Frou-Frou
Clo-Clo
Margot
Zozo
Fifi
Sonja (the Merry Widow) ... ... ... ... ... Miss Dorothy Dunbar.
And
Miss Dolly Dombey.
Miss Daisy Irving.
Miss Phyllis Le Grand.
Miss Margot Erskine.
Miss Gertrude Lister.
Miss Mabel Russell.
Miss Lily Elsie.

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Synopsis of Scenery.

ACT II. Grounds of Sonja's House, near Paris.
ACT III. Maxim's Restaurant, Paris.

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Stage Director ... ... ... ... ... ... Mr. J. A. E. Malone.
Musical Director ... ... ... ... ... ... Mr. Barter Johns.
THE MERRY WIDOW.

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Act I.

1. Opening Chorus ... ... ... ... ... ... ... ... ... ... ... ... (Now, ladies and gentlemen) ... 1
1A. Ball-Music ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ......
THE MERRY WIDOW.
Act I.
OPENING CHORUS.

No. 1.

Words by
ADRIAN ROSS.
Prestissimo.

Music by
FRANZ LEHAR.
Arranged for the Piano by H. M. HIGGS.

Piano.
Allegretto.

la. dies and gentlemen really I think that the duty's mine. To

s! B.
speak our thanks to our hostess, But speaking is not in my line. And so I'll

s! B.
try but very briefly. To express what I want to chiefly; To the

s! B.

Moderato.

charming Baroness. Pop off, join in a hearty toast with
Allegro.

thank you doubly for your kindness That you so heartily ex.

press, It makes me proud both as your hostess And as a
true Ambassadress. This party has a double meaning. For when you please you convince You honour our sovereign, His Highness, Marsovia's great and noble Prince. Your kind expressions will content him, For when I bid you come to dance Unworthily I represent him; I'm Marsovia, here in
France Your kind expressions will content him, For when I bid you come to dance

SYLVAIN.

We hope it will not discontent him, If we should bless the lucky chance

PRASKOVIA.

We hope it will not discontent him, If we should bless the lucky chance

OLGA.

We hope it will not discontent him, If we should bless the lucky chance

CAMILLE.

We hope it will not discontent him, If we should bless the lucky chance

KHADJA.

We hope it will not discontent him, If we should bless the lucky chance

S? BRIOCHE.

We hope it will not discontent him, If we should bless the lucky chance

CASCADA.

We hope it will not discontent him, If we should bless the lucky chance

NOVIKOVICH.

We hope it will not discontent him, If we should bless the lucky chance

CHO.

We hope it will not discontent him, If we should bless the lucky chance

We hope it will not discontent him, If we should bless the lucky chance
wor. thi.ly I rep. re.sent him, I'm Mar. so.yia here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

sends you now to rep. re.sent him, As Mar. so. via here in France.

Allegro moderato.
No. 2.

Duet.—(Natalie and Camille.)

“A DUTIFUL WIFE”

Allegro moderato.

Natalie.

We are alone.

Piano.

there’s no one here!

Camille.

I’d wish to be so always,

Natalie.

I’ve something I must say to you,

Camille.

dear!

There’s something
NATALIE.

that I must tell you too!  

No, please!

CAMILLE.

a tempo

rit.  

cannot listen to words like these!  

Yet you can hear them, tho' I am still— I

CAMILLE.

a tempo

rit.  

pp

NATALIE.

That, dearest friend, is what I have dreaded.

CAM.

long to say them and I will,— I will!

NAT.

It's time this was ended— It's time you were wed— dad!

CAM.

Was ended?  

A wife for me?
Allegretto.

That can not be; For you are my love, the love—

a tempo

I beg of you, dear, You will not tell me what I must not hear! For

me!

Allegretto moderato.

I am a dutifull wife, Another is lord of my life. It

brings but trouble and danger To listen to love from a stranger. My
vows I can never recall,
So what is the end of it

But sorrow and peril and strife,
When I am a dutiful

wife? I lose if I love you, and what are you winning?
Ah, break off this

Allegretto.

folly while yet it's beginning! Take care, take care!
friend, be ware! And do not play With fire to day! Stamp

out the brand Ere it is fanned, Or from its sleep The flame may

leap! Tho' it may be but a childish game, Yet you may

set your house a flame! The blaze you start May sear your

23260 M.W.
NAT.  
heart! Play not with fire then, friend Bew are!

CAM.  
Allegretto moderato.

Yes, you are a da tif ul

wife; It goes to my heart like a knife! But spite of the bars that may

CAM.

sev er, I love you, and love you for ev er! And

CAM.

tho' we are al ways a part, The love will live on in my heart Un.

23260 M.W.
til I grow old in the strife,

While you are--a dutyful

wife! I know there is peril, but yet I would dare--it! To lose you for

a tempo

Take care, take care! My

ever, ah! how could I bear--it! Allegretto.

friend, beware! And do not play with fire to-day! Stamp

mean to dare--I mean to dare, Though duty bars the way;

NATALIE. Allegretto.
out the brand Ere it is fanned, Or from its sleep The flame may

But duty's call, that is not all—Love

leap! Though it may be but a childish game, Yet you may

has a word to say. You will love me yet,

set your house a flame! The blaze you start May sear your

Take care. Be ware. And in your heart The flame will start!

heart! Play not with fire, then, friend. Take care!

For love will bid you dare, And then you will not care!
ENTRANCE. SONG. – (Sonia) and CHORUS.

"IN MARSOVIA"

Piano.

Allegro.

\[
\begin{align*}
\text{fp} & \quad \text{pp} \\
\text{cresc.} & \quad \text{mf} \\
\text{f} & \\
\text{fp} & \\
\text{cresc.} & \\
\end{align*}
\]
Tempo di Mazurka.

Sónia.

Gen. tle. men. I pray! How polite you are!

Cascada.

We cannot tear ourselves away! From our evening

Son.

What things you say! Stop it, pray! No more now, kindly,

S! Brioche.

We're dazzled by your beauty's ray, Grop. ing blindly!

Cas.

start!

Red.

* Red.

23260 M. W.
SON.

Gentle men! Now don't repeat it, pray!

S't B.

Our heart-felt homage let us pay! Before our ruling

CASS.

Our heart-felt homage let us pay! Before our ruling

CHO.

Our heart-felt homage let us pay! Before our ruling

You really are too good to me, you are! I have'n't been in

S't B.

star, Our fairest star!

Cass.

star, Our fairest star!

Cho.

star, Our fairest star!

star, Our fairest star!

23260 M.W.
Mazurka.

SON.

Paris long,

And when I meet a man

I'm always saying

_pp a tempo_

something wrong.

I'm so Mar.so.vian!

For when a man would

SON.

wied a girl

In my own na.tive land,

He does.n't call her

mf

SON.

star and pearl

And want to kiss her hand.

Says he, "Let

23260 M.W.
Animato.

son.

us get married now. We are both growing big. My father has a cow. And your

Animato.

son.

mother has a pig."

That's how it's done, you know. For

st. Brioche.

Oh!

cascada.

Oh!

cho.

Oh!

Oh!

Oh!

23260 M.W.
Valse.

that is how we wed. There's nothing more that need be said.

But ask Pa-pa and dear Mam-ma, That's how we marry in Mars-so-vi.

Ah! st Brioche.

Court ing such as that is ex tremely

CASCADA.

Court ing such as that is ex tremely

Ha! ha! That's how they go!

Ha! ha! That's how they go!
Look out for money, then ask Pa.

flat! We don't do it so!

flat! We don't do it so!

We do it so really you know!

We do it so really you know!

Allegro.

pa When you're in Mar so vi al.

When you are

When you are

Tell us some more of your

Tell us some more of your

Allegro.
SONIA: With us a marriage

ST B: married Tell us what then?

CAS: married Tell us what then?

CHO: women and men! When they are married, Well, what then?

SOP. Mazurka.

ST B: Really? Truly?

CAS: Really? Truly?

CHO: Really? Truly?

SOP. is for life, We don't admire divorce If someone courtsan.

23260 M.W.
SON.

- other's wife, He will be shot, of course. And if a wife to

S1 B.

If a wife is un - ru - ly?

CAS.

If a wife is un - ru - ly?

CH3.

If a wife is un - ru - ly?

SON.

- oth - er men Should give a look or two, Her hus - band takes a

S1 B.

Then her has - band.

CAS.

Then her has - band.

CH3.

Then her has - band.
Son.

And beats her black and blue!
Men are all the same, I

St. B.

Thrashes her black and blue!

Cas.

Thrashes her black and blue!

Chor.

Thrashes her black and blue!
Oh

Son.

You could beat your wives, I fancy!

St. B.

If you married me,
Only try and

Cas.

If you married me,
Only try and

Chor.

Madame, oh no!

Madame, oh no!
SON.

Ha, ha, ha, ha, ha! Just as in Mar-so-ri-

st B.

see! Ah. I don't do so!

CAS.

see! Ah. I don't do so!

CHOR.

Really, you know! That is not so!

Really, you know! That is no so!

son.

-a, As we do rit: in

Ss B.

A woman I would never strike!

CAS.

CHO.
No. 3a

BALL-MUSIC.

Walzer.

Piano.
SONG. (Danilo.)

"MAXIM'S:

Allegretto.

Piano.

Allegretto moderato.

DANIO.

As there is, 'tis much to do, I only come at half past two!

But
DAN.

Working so exhausting a man. And I take all the rest I can; I need a sleep to put me right. And that's why I sit up all night! I'm very busy at my club: We have a hundred on the roll; I lose a thousand of the best, Then
get the girls to take the rest. I go off to Maxims, Where

fun and frolic beams, With all the girls I chatter, I

laugh and kiss and flatter! Lo-lo, Do-do, Jou-jou. Clo.

clo, Mar-got, Frou-frou! For surnames do not matter. I take the first to

23260 M.W.
Animato.

hand And then the corks go pop, We dance and never

stop, The Ladies smile so sweetly, I catch and kiss them

neatly! Lo lo, Do do, Jou jou, Clo clo, Mar got, Frou frou.

Till I forget completely My dear old Father
Allegretto moderato.

Then I refresh my jaded brain

And look into the ladies' eyes

Till they and I are close allies!

So in a glass of golden wine.

An en tente

23260 M.W.
cordially I sign; For I can do that sort of thing, As well as any other king! Then

I allow the lovely sex To wear my arms around their necks, And
give the waiter at the door An order for a dozen more! I'm
hap·py at Max·im's, Where fun and fro·lic beams! With

all the girls I chat·ter, I laugh and kiss and flat·ter! Lo·

lo, Do·do, Jou·jou, Clo·clo, Mar·got, Frou·frou. For

surnames do not mat·ter I take the first to hand And, then the corks go

23260 M.W.
DAN.

We dance and never stop

The ladies smile so sweetly,

catch and kiss them neatly

Lo-lo, Do-do, Jou-jou,

Clo-

clo, Mar-go, Frox-frou

Till I forget completely

My dear old Father-

land,

Allegro.

23206 M.W.
SONG. (Camille.)

"HOME."

Camille. Allegretto.

If I could go with you,
Beyond the distant blue,

To some fair land unknown,
Where we were all alone,

No more would I demand,
Than, with you hand in hand

23260 M.W.
To wander through that magic land.
That is the magic that fills the happy home.
The stormy world may be wild as ocean foam.
We shall not care what the weary world may do.
You're all the world to me, and I to you.
Più lento.

Ah, that is all to live for truly. Can happiness be

found elsewhere? Only the sun and sky above

Smiling on me and her love! Ah, when the world is

all unruly. One refuge we can find from care,

It is the home. It is our home and happiness is there, yes there.
Allegretto.

Yet all the lovely dream
Is but a bubble's gleam.

A rainbow's magic ray
That breaks and fades away.

The home I thought so fair
We find not anywhere.

'Tis but a castle in the air.
That is the
vision of happiness at home. But in the search for it vainly we may roam. The world is
cold that we have to wander through. Though you're the world to me and I to you.
You're all my world. I'm the world to you.

Allegro

[rhythm and musical notation]
FINALE.—ACT I.

BALL-MUSIC.
Tempo di Valse.

Piano.

Tempo di Marcia.
MALE CHORUS.

cho.

La dies' choice! That's the universal voice! So, Madame, may I demand The

La dies' choice! That's the universal voice! So, Madame, may I demand The

cho.

highest honour of your hand? One dance—just one alone To call my very own!

highest honour of your hand? One dance—just one alone To call my very own!

23260 M.W.
CHO.

Su.preme.ly hap.py I should be If you had cho - sen me!

SONIA.

Gen.tle.men, Tho’of course I like to dance with an - y, What am I to

 SON.

say to ten? I can - not take so ma - ny. I had best sit

SON.

out the dance, Give the o.ther girls a chance. There are partners here in

23260 M.W.
plenty!

Not with millions, sweet and twenty! They're getting very pressing now, I must

Just a dance! Only one! Just a single dance!

Just a dance! Only one! Just a single dance!

put them off somehow. Yes, I'll put them off somehow.

They're like flies around the honey,

23260 M.W.
Tempo di Marcia moderato.

They shall not get the widow's money.

ST. BRIOCHE.

You

CASCADA.

say, don't you know this is wrong of you, It's conduct that grieves us and pains.

If

ST. B.

women go in for the vote, they say, And want to be equal with man; And

23260 M.W.
now that to-night is election day, You won't give a vote when you can!

Then pray re-

Then do not spurn me! E-lec-tor! May I ask your vote and

-turn me!

voice? Give your vote to Saint Brio-che! I am the

voice? Mind and plump for Cas-ca-da! I am the
ST. B.  
aparty deserving your choice!  
Give your vote to

CAS.  
aparty deserving your choice!  
Mind and plump for Cascada!

CHO.  
MALE CHORUS.  
Don't you vote for

        Don't you plump for Cascada!

SONIA.  
I'm

ST. B.  
Saint Brioche! I am the party deserving your choice!

CAS.  
I am the party deserving your choice!

CHO.  
Saint Brioche! I am the party deserving your choice!

I am the party deserving your choice!

23260 M.W.
not a political lady, I hate giving votes, and all

that! It makes a man do what is shady, And

ruins a woman's best hat! But now as you're all of you

standing, And say that you won't leave me still, I'll
SON.

do what you all are demand-ing: You ask me to vote-and I

SON.

will!

ST. BRIOCH.

I have to think be-fore I give my

Then do not spurn me!

CASCADA.

Then pray re-turn me!

SON.

voice! Now in what di-rec-tion Shall I make se-lec-tion? Who is the

23260 M. W.
party deserving my choice? Now, in what direction Shall I make se-

CASCADA. Look in my di-

I'm up for e-lec-tion!

I'm up for e-lec-tion!

---

le-cion? Who is the party deserving my choice?

rec-tion! I am the party deserving your choice!

rec-tion! I am the party deserving your choice!

rec-tion! I am the party deserving your choice!

I am the party deserving your choice!

---

23260 H.W.
Allegretto.

SONIA.

Well, then, gentlemen,
You have been nominated for election:
Then I'll vote - the die is cast!

DANILIO. (brings in LADIES)

Help has come to me at last!

LADIES. (off)

Ladies' choice! Ladies' choice!

Tempo di Valse. rit.
a tempo

Oh, come away, away! Music is calling. With its

23260 M.W.
DAN.

magic charm enthralling! To its ringing and singing You

mf

DAN.
lift your feet, Follow the chime of the time Of the waltz's beat!

mf

DAN.

rit. a tempo

Oh, come away, away! Music is playing, Linger not, vain.

rit. mf a tempo

DAN.

- ly delaying, Take your partners, choice is free!

23260 M.W.
1 LADY (to a MAN) (both dance off)

Will you please, Sir, dance with me?

SONIA.

For the

SON.

night of the ball will go by, And the dawn will be cold in the

SON.

sky.

Let us capture our joys as they fly,
SON.

Soon will they fade——and die——There's a charm in the

thrill of the strings,——Like the beat of the Doves with their wings——

Then a-way! No de-lay! Let us dance while we may, For our pleas-ure will

end with day! LADIES.

Take your part-ners——don't de-lay!
SONIA.

Oh, come away, away! Music is calling, With its

DANIO.

Oh, come away, away! Music is calling, With its

ST, BRIQUE.

Oh, come away, away! Music is calling, With its

CASCADA.

Oh, come away, away! Music is calling, With its

CHO.

Oh, come away, away! Music is calling, With its

SON.

magician charm enthralling! To its ringing and singing You

DAN.

magician charm enthralling! To its ringing and singing You

ST, B.

magician charm enthralling! To its ringing and singing You

CAS.

magician charm enthralling! To its ringing and singing You

CHO.

magician charm enthralling! To its ringing and singing You

23260 M.W.
SON.

lift your feet, Follow the chime of the time of the waltz's beat. Oh, come away, a-

DAN.

lift your feet, Follow the chime of the time of the waltz's beat. Oh, come away, a-

ST. B.


cas.

lift your feet, Follow the chime of the time of the waltz's beat. Oh, come away, a-

CHO.

lift your feet, Follow the chime of the time of the waltz's beat. Oh, come away, a-

SON.

way! Music is playing. Don't you hear what it is

DAN.

way! Music is playing. Don't you hear what it is

ST. B.

way! Music is playing. Don't you hear what it is

CAS.

way! Music is playing. Don't you hear what it is

CHO.

way! Music is playing. Don't you hear what it is

23260 M.N.
SON.

saying? To the dance, make no delaying!

DAN.

saying? To the dance, make no delaying!

ST. B.

saying? To the dance, make no delaying!

CAS.

saying? To the dance, make no delaying!

CHO.

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

saying? To the dance, make no delaying!

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.

Till the night shall be gone Our dance goes on.
DAN.

one of them must have her hand, For

that would grieve my Fatherland. I mean to

cresc.

make the game too hot For flies around the honey-pot!

DAN.

CASCADA. (to SONIA.)

Give

Madame, you have not spoken!
SONIA.

me a word as token! Yes, now the time has

DANilo. (aside)

come to choose. I'll have to try some clever

cresc.

dimin.

SONIA.

Dan.

ruse. Dear me! what shall I answer?

Natalie. (with Camille.)

May I present you a dancer? Danilo.

Oh, confron! An

Horn.
---

NAT.

You

DAN.

...other hanging round!

Marcia moderato.

NAT.

see him dance the polka, I've tried him and I know;

NAT.

also knows the mazurka, I've tried him, and it's...

NAT.

so. He's even studied the cake walk I've

23260 M.W.
tried him long ago! And as a partner in a waltz, He's
simply without any faults. So pray return him, And do not
spura him! But kindly let him have your vote and voice! Won't you plump for
Jo-li-don! Give your vote to Jo-li-don! He is the partner deserving your
SON.

If I must give my answer,
My chosen partner will be

he Who doesn't seem to notice me!

(to DANILO)

DANILO.

Will you be my dancer? I? No, Madame, I do not
Allegretto moderato.

DAN. dance!

SONIA. In fact, you don't care for the

DAN. chance?

SONIA. Don't care? Oh, no! My dance, you told me

DAN. What then?

SONIA. I did! The dance is mine then, gentle-

DAN. I can do what I like with it. As I think
SONIA.

Of course!

NATALIA.

What does he mean?

CAMILLE.

What does he mean?

DAN.

fit! That's so?

ST. BROICHE.

This dance, for which I

What does he mean?

CASCADA.

What does he mean?

MEN.

What does he mean?

What does he mean?

DAN.

now express my thanks, is worth at least two thousand francs!

23260 v w.
DAN.

Yours the dance may be, If you'll give two thousand francs to me For charity!

CAMILLE.

Two thousand francs?

DAN.

It's going, going No advance?

ST. BRIOCHE.

Two thousand francs?

CASCADA.

(to ST. BRIOCHE.)

Two thousand francs? But for a dance?

MEN.

Two thousand francs?

Two thousand francs?
(aside)

DAN. It only needs a little tact!

(to CANCADA.)

ST.B. Two thousand francs! He must be cracked!

CAS. Two thousand francs!

MEN. Two thousand francs!

Two thousand francs!

(to SONIA.)

DAN. Now you see, gracious lady, what I say! Your adorers

ST.B. It's simply silly!

CAS. Two thousand francs!

MEN. Two thousand francs! It's simply silly!

Two thousand francs! It's simply silly!

23260 M.W.
all grow chilly, When you call on them to pay. They love you

and adore, But love their money more. And that's the

(Sonia. turns away.)

(Camille. (to Natalie))

sort of man they raise In noble modern days. I

Allegro.

cannot let him put me off so. It's two thousand francs—that I will

23260 M.W.
NATALIE.  

(Seizes his arm.)

You're in love with her?  
(Surprised)

CAM.  

pay.  

You told me so your-

(drawing him away)

NAT.  

You must come away!  
(Execut)

CAM.  

self-

Valse.  

DANILLO.  

The last is gone, And you are free, And now,

Valse.  

DAN.  

madame, perhaps You'll have the dance with me?  
Now

23260 M.W.
SON.

DANITO.

I must decline! The dance is mine, As you will allow.

SONIA.

Thank you, I do not dance At least, not now!

DANITO.

Hark to the music there at the ball! Will you not follow its

call?

Valse moderato.
SONIA.

No, I will not

Tempo di Valse.

(He dances round her.)

mf con tenerezza poco a poco cresc.

SONIA.

You're a very bad man,

But
(She takes his arm.)

SON.

dance like an angel!

DANILÓ.

I do what I can!

(The Curtain falls slowly.)

(Both dance off)

f

sempre più

forte et molto animato

Presto.

ff

ff

ff

ff

ff

ff

END OF ACT I.
Act II.

No 7.

OPENING CHORUS and SONG—(Sonia.)

"Vilia"

Polonaise.

Piano.
Allegretto moderato.

SON.

wait here for a minute, And you will see Our own Mar. so. vian dance, when

SON.

they begin it. Just as it would be, you un. der. stand, In our own na. tive land.
Vivace.

CHO.

Down in dear Mos - covia, that's the way we go. In the good old

CHO.

fash-ion, dancing to and fro. Gai-ly sing-ing and

CHO.

light-ly spring-ing. Maid-ens danc-ing and cym-bals
CHO.

Hei!

ring - ing! Gai - ly sing - ing and light - ly spring - ing,

ring - ing! Gai - ly sing - ing and light - ly spring - ing.

CHO.

Maid - ens danc - ing and cym - bals ring - ing! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

CHO.

dear Mar - so - via, So we go! Hei!

dear Mar - so - via, So we go! Hei!

dear Mar - so - via, So we go! Hei!

23260 M.W.
Allegretto moderato. *SONIA.*

Now sing our dear Mar-so-vian rhyme, A ballad made in

SON.

old en time. The story all our children know, About a Vil ia long a.

SONG--(Sonia) "Vilia."

Allegretto

-i. There once was a wood maid en

SON.

Vil ia, a witch of the wood, A hunter beheld her a.

smiled, and no answer she gave, But beck ood him in to the
SON.

...as she stood.  The spell of her beauty up...shade of the cave;  He nev-er had known such a...

SON.

...on him was laid.  He look'd and he long'd for the rap-turous bliss,  No maid-en of mort-a...so...

SON.

mag-ic-al maid!  For a sud-den tem-or ran.  Right thro' the love-be...er'd sweet-ly can kiss!  As be...for her feet he lay Fl.  She vanis...in the wood a...

SON.

rit:

man,  And he sigh'd as a hap-less lov-er can.  And he call'd vain...ly till his dy-ing day!

23260 M.W.
"Vilia, O Vilia! the witch of the wood, Would I not

die for you, dear, if I could! Vilia, O Vilia, my

love and my bride!" Softly and sadly he sighed.

Vilia, O Vilia! the witch of the wood!

Vilia, O Vilia! the witch of the wood!

Vilia, O Vilia! witch of the wood!
Would I not die for you, dear, if I could!

"Vilia, O Vilia, my love and my bride!"

Softly and sadly he sighed.

Allegretto.
Sigh'd,  
Sadly he sigh'd  
Vil-. 

For love he died.  

For love he died.  

For love he died.  

Vivace.  

Down indear Mar.-so via, that's the  

Down indear Mar.-so via, that's the  

Vivace.
Hei a ho!

way we go, In the good old fashion dancing to and fro,

way we go, In the good old fashion dancing to and fro,

Hei!

Gaily singing and lightly springing! Maidens

Gaily singing and lightly springing! Maidens

Hei!

dancing and cymbals ringing, Gaily

dancing and cymbals ringing, Gaily

23260 M.W.
DUET.—(Sonia and Danilo.)

"THE CAVALIER."

Sonia.

Allegretto.

Piano.

.son.

Hallo, maiden! See him ride, See the horseman prancing!

.son.

Has he come to choose a bride From the maidens dancing?

23260 m.w.
SON.

Look up, maiden, mark him well! Leave the dancers lonely.

He may like you, who can tell. If he sees you only!

So she glances shy and sly. And she meets the horseman's eye!

Not a word she says, but still, He can take her if he will!

23260 M.W.
Più lento.

Silly, silly cavalier! He can neither see nor hear;

Silly, silly horseman! Ride up on your course, man. Silly, silly cavalier!

Silly, silly horseman!

He that will not when he may.

When he wills it shall have nay. Silly, silly horseman!

Ride up on your course, man. Silly, silly cavalier!
Animato.

Allegretto.

SONIA

Hallo! Here he comes again! See his charger wheeling!

SON.

Now he seems a love-lorn swain, Begging and appealing!
SON.

But the maiden, calm and cool,
Sings and doesn't care now!

"Cavalier, if you're a fool
I am not, so there now!"

DANILLO.

So the horseman laughs! All right!
If you won't, then good night!

DAN.

Pretty maiden, now goodbye,
Take another, so will I!

SON. Più lento.

Silly, silly cavalier!
You can neither see nor hear!
Più lento.

23260 M.W.
rit.
Son.
Sily sily horse-man! Ride up on your course, man! Sily, sily cav-a-

a tempo
Dan.
Clev.er clev.er horse-man! That's the proper course, man! Clev.er, clev.er cav-

a tempo

rit.

Son.
He that will not when he may.

Dan.
You may take it as you may.

rit.

Son.
When he wills it, shall have nay!

Dan.
I shall love and ride a-way!

a tempo

Son.
Ride up on your course, man, Sily, sily cav-a-lier!

Dan.
That's the proper course, man, Clev.er, clev.er cav-a-lier!
No. 9.

MARCH-SEPTET.

"WOMEN."

Tempo di Marcia.

DAN.  

wo-men!

POPOFF.  

How to win them-

Tell us, pray!

ST. BRIOCHE.  

Tell us, pray!

CASCADA.  

Tell us, pray!

NISCH.  

Tell us, pray!

KHADIA.  

Tell us, pray!

NOVIKOVICH.  

Tell us, pray!

23260 M.W.
DAN. Art I'm rather dim in, For there is no patent way!

POPOFF.

Winning

cresc.

p

DAN. Winning women—How's it done? That's what nobody dis-

POP.

women For their lovers—That's what nobody dis-

ST.B.

CAS.

NIS.

Khad.

NOV.

Winning women—How's it done?

Winning women—How's it done?

Winning women—How's it done?

Winning women—How's it done?
Not even an Edison! With one you have to flirt and flatter-

Not even an Edison!

Not even an Edison!

Not even an Edison!

Not even an Edison!

Not even an Edison!

So and so and so and so!

So and so and so, and so! And look understandably at her-

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!
Trio.

Tempo I.

DAN.  
study her ways as you can;  but a woman's too
STU.  
study her ways as you can;  but a woman's too

Oh, the women! Bless the women!

Oh, the women! Bless the women!

Oh, the women! Bless the women!

Oh, the women! Bless the women!

Tempo I.  
Oh, the women! Bless the women!

DAN.  
much for a man!  it is deeper than diving for
STU.  
much for a man!  it is deeper than diving for

Oh, the women! Hang the women!

Oh, the women! Hang the women!

Oh, the women! Hang the women!

Oh, the women! Hang the women!

Oh, the women! Hang the women!
DAN. pearls Court-ing girls, girls, girls, With her

POP. pearls Court-ing girls, girls, girls, girls,

ST. B. Girls, girls, girls, girls!

CAS. Girls, girls, girls, girls!

NIS. Girls, girls, girls, girls!

KHAD. Girls, girls, girls, girls!

NOV. Girls, girls, girls, girls!

DAN. fair flax-en hair, eyes of blue, She's a long way too know-ing for

POP. fair flax-en hair, eyes of blue, She's a long way too know-ing for

ST. B. Oh, the women! Darling women!

CAS. Oh, the women! Darling women!

NIS. Oh, the women! Darling women!

KHAD. Oh, the women! Darling women!

NOV. Oh, the women! Darling women!

23260 M.W.
you. She is dark, or she's fair, She may smile or may

you. She is dark, or she's fair, She may smile or may

Oh, the women! Blow the women!

Oh, the women! Blow the women!

Oh, the women! Blow the women!

Oh, the women! Blow the women!

frown- Never mind, you will get done brown!

frown- Never mind, you will get done brown!

Oh, the women! Blow the women!

Oh, the women! Blow the women!

Oh, the women! Blow the women!

Oh, the women! Blow the women!

23260 M.W.
DAN.
study her ways as you can,

POP.
study her ways as you can,

ST.B.
study her ways as you can,

CAS.
study her ways as you can,

NIS.
study her ways as you can,

Khad.
study her ways as you can,

NOV.
study her ways as you can,

much for a man!

It is deeper than diving for

much for a man!

It is deeper than diving for

much for a man!

It is deeper than diving for

much for a man!

It is deeper than diving for

much for a man!

It is deeper than diving for

23260 M.W.
DAN. knowing for you! She is dark, or she's fair, She may

POP. knowing for you! She is dark, or she's fair, She may

ST.B. knowing for you! She is dark, or she's fair, She may

CAS. knowing for you! She is dark, or she's fair, She may

NIS. knowing for you! She is dark, or she's fair, She may

Khad. knowing for you! She is dark, or she's fair, She may

NOV. knowing for you! She is dark, or she's fair, She may

DAN. smile or may frown- Never mind, you will get done brown! You may

POP. smile or may frown- Never mind, you will get done brown! You may

ST.B. smile or may frown- Never mind, you will get done brown!

CAS. smile or may frown- Never mind, you will get done brown!

NIS. smile or may frown- Never mind, you will get done brown!

Khad. smile or may frown- Never mind, you will get done brown!

NOV. smile or may frown- Never mind, you will get done brown!

23260 M.W.
DAN. study her ways as you can, But a woman's too

POP. study her ways as you can, But a woman's too

ST. B. Women!

GAS. Women!

NIS. Women!

Khad. Women!

Nov. Women!

sempre leggiero

DAN. much for a man! It is deeper than diving for

POP. much for a man! It is deeper than diving for

ST. B. Women!

GAS. Women!

NIS. Women!

Khad. Women!

Nov. Women!

23260 M.W
knowing for you! She is dark, or she's fair, She may
knowing for you! She is dark, or she's fair, She may
knowing for you! She is dark, or she's fair, She may
knowing for you! She is dark, or she's fair, She may
knowing for you! She is dark, or she's fair, She may
knowing for you! She is dark, or she's fair, She may
knowing for you! She is dark, or she's fair, She may
knowing for you! She is dark, or she's fair, She may

smile or may frown—Never mind, You will get done brown!
smile or may frown—Never mind, You will get done brown!
smile or may frown—Never mind, You will get done brown!
smile or may frown—Never mind, You will get done brown!
smile or may frown—Never mind, You will get done brown!
smile or may frown—Never mind, You will get done brown!
smile or may frown—Never mind, You will get done brown!
smile or may frown—Never mind, You will get done brown!

23260 M.W.
Duet. (Sonia and Danilo.)
sempre più animato et crescendo
II. Allegretto moderato.

DANilo. Allegretto.

He'll take you to Max.

DAN.

.im's where fun and frolic beams!
No. 11. DUET. (Natalie and Camille.) and ROMANCE. (Camille.)

"LOVE IN MY HEART."

Allegro.

Natalie.

\[ \text{Allegro.} \]

Oh, say no more!

Will you not let me?

Piano.

\[ \text{Allegro.} \]

NAT.

It's time to marry and forget me! This very night your offer must be

cam.

\[ \text{a tempo} \]

spoken!

CAM.

It shall be done, altho' my heart is broken.

23260 M.W.
Oh, do not doubt I feel it too!
Without your love life will be hollow; But
Honour tells me what to do, And when it calls me I must follow.
Ah!
Then may I never hope to meet you?
NAT.

**do not torture me, I entreat you!**

CAM.

**No more I say— I will o—**

NAT.

It is my heart, my love, that I fear!

CAM.

-bey. Ah!

NAT.

You should not have ask'd me!

CAM.

let me kiss you! For-give, for-give me, dear!
Romance. (Camille) "Love in my heart?"

Allegretto.

Camille.

Love in my heart a-

-waking, A rose bud in the May,

In-to full beauty break ing, Be came a rose to-

day. I hard-ly mark'd it bud-ding To-wards the sun a-

23260 M.W.
above

Until it op - en'd, flood - ing My

heart with joy of love. And now I know my

Con Ped.

pass - sion, It can - not but be told! The

rose that love can fash - ion Shall bloom in spite of

23260 M. W.
cold. My heart with song is ringing Like

birds that greet the sun, I know as I am

singing The day of love is won! Oh

answer to my singing, And say my love is

23260 M.W.
Allegretto.

NATALIE.

Oh, Camille!

CAM.

won!

Natalie!

NAT.

Ah! leave me, pray!

I

know not what I shall do or say!

CAMILLE.

Good-bye, then, my darling—Give me one last
No, not here!

Più lento

kiss!

See, there's a little arbour

there—It can hear a kiss and will not tell!

Our tender secret it may share

When we bid a lover's

last farewell

Tho' 'tis dark a.
CAMEL.

round, There will love's light be found

CAMEL.

lento

Come to the little arbour here There is nothing there to

plenteo

rit.

Moderato.

NATALIE.

fear, My dear!

I

NAT.

ought not Yet I cannot resist you!

23260 M.W.
NATALIE.

CAMILLE.
No one will hear us?

Come to the little arbour here.
Not a soul will know I

mf

NAT.
I must not hear!

CAM.
kissed you, dear!

NAT.
round, There will love's light be found

CAM.
round, There will love's light be found

23260 M.W.
CAM.  
Come to the little arbour here— There is nothing there to  

\textit{p a timpo}  

\textit{rit.}  

NAT.  
Allegro.

My dear!  

CAM.  
Fear, My dear!  

Allegro.

23260 M.W.
No. 12.  

FINALE.—ACT II.

Allegro.  

SONIA.  

Well, gentle.  

DANilo.  

Ha!  

POPOFF.  

Ha!  

Allegro.  

Ha!  

Ha!  

Piano.  

SON.  

—men, what is your will?  

Ha! Son.ia and Camille!  

POPOFF.  

Then was I blind? I saw her here!  

DAN.  

Son.ia and Camille! My ve.ry heart stands still!  

The case is  

23260 M.W.
NATALIE.

I'm here, dear!

DAN.

very much too clear!

POPOFF.

Then where can be my wife?

NATALIE.

CAMILLE.

POPOFF.

What's going on? I'd like to know!

DANilo.

There's

Well, I'm simply blown!

Ha! Sonia and Camille!

CAM.

no thing wrong! Be still!

POPOFF.

I saw a lady in there just before— Yes, through the

23260 M.W.
SONIA.

You are a sly Ambassador!

DANilo.

That is what he's for!

POP.

keyhole of the door.
I hardly could believe my

POP.

very ears.

When love unending that fellow

SONIA.

The lady— that was I

DANilo.

You, Sonia!

POP.

swore!

POPOFF.

I would have
My dearest Camille, confess it was my wife, you know!

Well,

Although it saves me, it fills me with woe!

Although it saves her, I speak it in woe!

With rage and jealousy my heart is aglow!

I can't believe it! Oh, no! Oh, no!

I managed everything and got up the show!
Più lento.

since the Ambassador sees it fit To listen and spy at the arbour door.

Pray tell them all the whole truth of it, Repeating what you said in

there, just before! Must I declare it?

And I have to bear it?

Your Excellency, as I have to obey, All that I told her again I will
Allegretto.

POPoff. (Spoken.) What will he say? Love in my heart awaking, a rose bud in the May, into full beauty breaking, became a rose today. I hardly marked it budding towards the sun above, until it opened, flooding my heart with joy of love. And

23260 M.W.
SONIA.

His face is quite a sight to

NATALIE.

It almost breaks my heart to

CAM.

now I know my passion, It cannot but be

NISCH.

This is a sudden passion!

KHADJA.

She does not seem to scorn his

a tempo

SON.

see!

NAT.

He thinks the song is

CAM.

He looks at her as

told.

NIS.

The rose that love can fashion Shall

KHAD.

Now we are nicely sold! But he's a man of

passion,

She flirts with
meant for me!

That bloom in spite of cold my heart with joy is

fashion, He is after gold! In half a

him in reckless fashion! Our widow's

noble Prince, I think I have won;

song, whose echo hardly is done, He sings it now

ringing Like birds that greet the sun I know as I am

minute He has wooed and won He is the man to

rather hot I'm glad my wife is not!
SON. You'll have to speak before you've done!

NAT. as if he loved another one!

CAM. singing The day of love is won Oh,

NIS. winning it, And we are simply done!

KHAD. If I should catch him singing I soon would spoil his fun

SON. Ah, noble Prince, I've fairly

NAT. Has love an end so soon before 'tis well be-

CAM. answer back my singing, And say my love is

NIS. He is the man to win it all, And we are simply

KHAD. By neatly winging Him with sword or

23260 M.W.
SON. won—Yes, I've won!

NAT. gun? All is done!

CAM. won—Love is won!

NIS. done. We are done!

KHAD. gun! Oh, what fun!

Allegro.

SONIA. (Spoken.) Now, ladies and gentlemen, you shall know what was arranged in the arbour. (aside.) It's neck or nothing! Now I play my trump card!

SONIA.

Allow me to
son.

tell you, if it won't bore you—

(looks at DANIL0.)

A pair en-

cho.

Oh, no! Oh, no!

Oh, no! Oh, no!

Oh, no! Oh, no!

SON.

—gaged you see—before you! This gentleman—

NATALIE.

Oh,

CAMILLE.

What I?
SON.
and my most humble self?

NAT.
Heaven! Un_true!

CAM.
I? Un_true!

DAN.
Not that! Un_true!

POP.
What now? Un_true!

CHO.
Ah! what a piece of news!

SONIA.
Allegro.

POP.
I thought that bit of news would do!
DAN.  He takes her for her cursed money!

POP.  He's got away with all our money!

CHO.  Congratulations!

SONIA (to Camille.)  Beware, or she is the

Camille (to Sonia.)  That goes too far!  I really am surprised—
SON.

one com-promised!

(to CAMILLE.)

Why should_n't

NAT.

Really, do you mean—

POP.

You really mean it?

(to DANILEO.)

SON.

You won't!

DAN.

rit.

molto rit.

Oh no! why should I raise ob-

POP.

I won't al-low it, nor the Prince!

colla voce

molto rit.

DAN.

-jec-tions so? I give you my paternal blessing! On.
SON.  Andante.

What do you think?

DAN.  Andante.

...ly I think—Love when you may, Propose but

Mazurka moderato.

CAMILLE.

DAN.  sel.dom, Marry not at all! The'marriage in the old.en way

con flu.

CAM.  Is wholly out-of-date to-day, And as our friend has told us,

CAM.  Quite un-diplomatic, Yet if the lady marries me,
A modern wedding it will be, I promise, I promise

In a style emphatic! We make a little change of name,

Instead of two, we have the same, Just like a sister and a

brother; But when the ceremony's done, Wherever
Allegretto moderato.

you may meet with one, You won't expect to find the

other! In fact, you'll find it safe to state, We are a

pair entirely up-to-date!

My
Tempo di Marcia.

marriage will be one arranged, Quite in the modern style: My name is all that will be changed—

That's in the modern style! And as I shan't be on the shelf, Not for a little while, I'll

23260 M.W.
go a head and please my self, Quite in the modern style! I am
free, so, tra la la la la! Still I'll be so,
tra la la la la! And men may come and men may go, They
will not break my heart, oh, no! Oh, no, no, no, no, no, ne, no, no,
SON.
la, la, la, la, la, la!

NAT.
la, la, la, la, la, la, la, la!

SYL.
be, so tra-la-la-la-la And men may come and men may

OLGA.
be, so tra-la-la-la-la And men may come and men may

PRAS.
be, so tra-la-la-la-la And men may come and men may

CAM.
be, so tra-la-la-la-la And men may come and men may

POP.
be, so tra-la-la-la-la And men may come and men may

KHAD.
be, so tra-la-la-la-la And men may come and men may

NOV.
be, so tra-la-la-la-la And men may come and men may

CHO.
be, so tra-la-la-la-la And men may come and men may

23260 M.W.
SON.
Go They will not break my heart. No!

NAT.
Go They will not break her heart. No! And

SYL.
go, They will not break her heart, Oh no, oh, no!

OLGA.
go, They will not break her heart, Oh no, oh, no!

PRAS.
go, They will not break her heart. No!

CAM.
go, They will not break her heart, Oh no, oh, no!

POP.
go, They will not break her heart, Oh no, oh, no!

KHAD.
go, They will not break her heart, Oh no, oh, no!

NOV.
go, They will not break her heart, Oh no, oh, no!

CHO.
go, They will not break her heart, Oh no, oh, no!

23260 M.W.
Tempo di Marcia.

NATALIE.  SONIA.  NATALIE.

when you marry you will live Quite in the modern style; And

NATALIE.  SONIA.  NITALIE.

freedom you will take and give— That is the modern style! And

NATALIE.  SONIA.  NATALIE.

if your husband goes astray, Then I shall only smile! Re-

NATALIE.  SONIA.  NATALIE.

—turn his lead when you've to play— Quite in the modern style!
Vivace.

That's the latest-tra-la-la-la-la! Up to

That's the latest-tra-la-la-la-la! Up to

Vivace.

da. test-tra-la-la-la-la, Do what you like, but don't be slow, And
da. test-tra-la-la-la-la, Do what you like, but don't be slow, And

cresc. —

no. bo. dy will mind, oh no! Oh no, no, no, no, no, no, no,
no. bo. dy will mind, oh no! Oh no, no, no, no, no, no, no,
SON.
la, la, la, la, la, la!

NAT.
la, la, la, la, la, la, la, la, la, la.

SYL.
datest-tralala-la-la-la! Do what you like, but don't be
OLGA.
datest-tralala-la-la-la! Do what you like, but don't be
PRAS.
datest-tralala-la-la-la! Do what you like, but don't be
CAM.
datest-tralala-la-la-la! Do what you like, but don't be
POP.
datest-tralala-la-la-la! Do what you like, but don't be
KHAD.
datest-tralala-la-la-la! Do what you like, but don't be
NOV.
datest-tralala-la-la-la! Do what you like, but don't be
CHO.
datest-tralala-la-la-la! Do what you like, but don't be
datest-tralala-la-la-la! Do what you like, but don't be
cresc.

23260 M.W.
SON.

No And no body will mind.

NAT.

No And no body will mind.

SYL.

slow, And no body will mind, oh no! Oh no!

OLGA.

slow, And no body will mind, oh no! Oh no!

PRAS.

slow, And no body will mind, oh no! Oh no!

CAM.

Oh! the woman's cool as.

DAN.

slow, And no body will mind, oh no! Oh no!

POP.

slow, And no body will mind, oh no! Oh no!

KHAD.

slow, And no body will mind, oh no! Oh no!

NOV.

slow, And no body will mind, oh no! Oh no!

CHO.

slow, And no body will mind, oh no! Oh no!

28260 M.W.
DAN. sur-ance Vex-es me be-yond en-dur ance! I will speak!

DAN. lento.
for it must out! But I can not speak the whole Of the an ger in my

DAN. Allegro moderato.
soul—Let me keep my self-con-trol! To grace the

DAN. wed-ding, fair ma-dame, Pray can I tell a lit-tle

23260 M.W.
SONIA. (coldly)

Oh, do! I'll listen till the end! As you

story?

DANINO.

see, I eagerly attend. Won't you tell us? I will

rit.

Tempo di Valse lento.

tell you. There once were two Princess' children Who

DAN.

loved when the world was so young, But never were happy to.
- goth- er; It's just as the poet has sung.

The Prince never told of his passion, For very good reason, no doubt;

And so the Princess was un-

hap- py Because he would never speak out! And
then the Princess was so cruel, When he would not ask for her hand,

She promised to marry another— 'Twas more than the Prince could stand!

"Most gracious and beautiful lady, It was not a good thing to do!"

All
women are faith-less and fickle,
And only a woman are

you!
But do you sup-pose I am sor-ry?
Ha,

ha! I don't mean to cry!
I shall not go dream-ing a-

-bout you,"
That's what the Prince said, and not I!
And
DAN.

thus said the Prince as he ended, "There, marry, I've

DAN.

finished with you!"

With that the Prince coolly de-

DAN.

parted, And so will I now—

Allegro.

SONIA. Andante.

Where are you going, then?

DAN.

dieu!

\textit{poco piu animato}
Where I won't see you again!

Allegretto.

I'll go off to Maxim's— I've done with lovers' dreams, The girls will laugh and greet me, They will not trick and cheat me! Lolo, De-de, Jou-jou, Clo-clo, Margot, Frou-

He loves me I'm sure of it

frou; I'm going off to Maxim's And you may go to—
Molto Allegro.

He loves me, so tra-la-la-la-la!

We shall see, so tra-la-la-la-la!

Wherever he may try to go, He

won't escape from me, oh, no! Oh, no, no, no, no, no, no, no,
SON.
No they will not break my heart,

NAT. la, la, la, la, la!
No they will not break her heart, oh no, Oh

SYL. -la! And men may come and men may go, They will not break her heart, oh no, Oh

OLGA. -la! And men may come and men may go, They will not break her heart, oh no, Oh

PRAS. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CAM. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CASS. -la! And men may come and men may go, They will not break her heart, oh no, Oh

Khad. -la! And men may come and men may go, They will not break her heart, oh no, Oh

NOV. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CHO. -la! And men may come and men may go, They will not break her heart, oh no, Oh

23260 M.W.
SON. NO!

NAT. NO!

SYL. NO!

OLGA. NO!

PRAS. NO!

CAM. NO!

POP. NO!

CAS. NO!

KHAD. NO!

NOV. NO!

CHO. NO!

END OF ACT II.
CAKE-WALK.

Tempo di Marcia.

Piano.

f

sva ad lib.

sva ad lib.

sva ad lib.
SONG. (Zozo) Six Girls and CHORUS.

"THE GIRLS AT MAXIM'S"

Tempo di Marcia

We are little Paris ladies, Ev'ry one a Maxim maid is.

LOLO.

We are little Paris ladies, Ev'ry one a Maxim maid is.

DODO.

We are little Paris ladies, Ev'ry one a Maxim maid is.

JOU-JOU.

We are little Paris ladies, Ev'ry one a Maxim maid is.

FROU-FROU.

We are little Paris ladies, Ev'ry one a Maxim maid is.

CLO-CLO.

We are little Paris ladies, Ev'ry one a Maxim maid is.

MARGOT.

We are little Paris ladies, Ev'ry one a Maxim maid is.
(Spoken.) And I!

lo! Do-do! Jou-jou! Frou-frou! Clo-clo! Mar-got!

When a fit of blues attacks him. What should any fellow do?

Come and look for us chez Maxim, We are here to comfort you.

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

6. GIRLS.

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,
simply rip-ping, Come with us and take your lass. We can sing and tell you stories,

simply rip-ping, Come with us and take your lass.

Pretty, witty, often true; We are Maxim's greatest glories, And we're here to

welcome you. We're the little Paris ladies, That's the way a Maxim maid is. Lo -

6. GIRLS.

We're the little Paris ladies, That's the way a Maxim maid is.

23260 M.W.
lo Do-do! Jou-jou! Frou-frou! Clo-clo! Margot!

6 GIRLS.

Ri-tan-tou, ri-tan-ti-telle.

Fh, voilà que je suis belle.

Ri-tan-tou, ri-tan-ti-ri,

La plus belle de Pa
Marcia.

Dance with us, if you are able, Singing, springing to the tunes,

Or we'll dance upon the table, In and out among the spoons.

Singing, springing to the band! Swing...ing, clinging to your hand!

Singing, springing to the band! Swing...ing, clinging to your hand!

Singing, flinging glasses ringing, Just as long as we can stand!

Singing, flinging glasses ringing, Just as long as we can stand!
Here is music, here is dancing, Playing, swaying, all night through!

We are Maxim's girls entrancing, And we're here to welcome you! We're the 6 GIRLS.

Little Paris ladies, Each of us a Maxim maid is! Lovely! Jou-jou! Frou-frou! Clo-clo! Margot!
Più Allegro.

La, la, la, la, la, la, la, la, la, la! Ritanto, ri-tan-ti-

Piu Allegro.

Eh, voit là que je suis belle!

La plus belle de Pa-
Zo.
Lo.
Do.
Jou.
Frou.
Clo.
Mar.
Nat.
Syl.
Olg.
Cas.
St. B.
Cho.


23260 M.W.
CHORUS IN UNISON.

1. We are the dear little butterflies that hover
2. Plenty of men try to capture us and net us.

All around a lover, And for beauty none can match us!
No body can get us, We are very hard to capture!

We flutter by you upon a breeze of laughter
Pray try again and you will not always miss us.

Won’t you come after Us and catch us!
If you should kiss us. Oh, what capture!
"QUITE PARISIAN."

1. I was born, by cruel fate,  
   In a little Balkan state,  
   Where we native land out East  
   Upon good black bread we feast;  
   With a wooden spoon from the pot we scoop  
   Sheepskin jackets and big red boots;  
   But I'm go about in the same old suits,  
   Curds and onions and cabbage soup.  

23260 M.W.
now a great success In the way of modern dress; From my Paris I can eat A la mode petite marmite, And I

London hat to my shiny toe, Quite Rue de Pimlico.
drink Cognac with that lovely stuff Tarte à la pomme de truffe!

That is the cut for me— Give me suprême de veau,

Made in Piccadilly! For I am Bœuf à la Chicago! For I am
REFRAIN.

quite Parisian, A most distinguished
quite Parisian, A most distinguished

man, And try to look as English as I can. Yes, I'm a
man, I dote on sausage à la black and tan! Yes, I'm a

gay Parisian, And far above the
gay Parisian, I get ten courses

common mob—Je suis très snob! For he is
for one bob—Je suis très snob! For he is

CHORUS. unison

f marcato

23260 M.W.
quite Parisian, A most distinguished man, He
quite Parisian, A most distinguished man, He

tries to look as English as he can. Yes, he's a gay Parisian. Yes, he's a gay Parisian.
dotes on sausage à la black and tan! Yes, he's a gay Parisian.

- Parisian, And far above the common mob, II
- Parisian, He gets ten courses for one bob-

est très snob! 2. In my
est très snob! 3. In my

23260 M.W.
Fa-ther-land a-far
Ve-ry nice the la-dies are,
And the

na-tive dan-ces are no-ble sport—
Done in skirts that are un peu court. But the

lit-tle girls in France Are the ones I take to dance; They are

all so chic and the der-nier cri
Kick-ing up lin-ger-i-ae

23260 M.W.
Quite épaissant; ch, what?

C'est joliment coquette! For I am

quite Parisian, A most distinguished

man, And anyone can see I can can-can! Yes I'm a
gay Parisian! They kick my topper

off my nob Je suis très snob! For he is

quite Parisian, A most distinguished man, And

anyone can see he can can can! Yes, he's a gay Pa...
Christian! They kick his topper off his nob

Allegro.
DANCE.
REMINISCENCE.

Lo-Lo, Do-Do, Jou-Jou, Clo-Clo,
Frou-Frou, Margot and Danilo.

Allegretto.

UNIS.

Piano.

Tra la la la la la la, Tra la la la la la
la, Tra la la la la la la, Tra la la la la
la, Tra la la la la la, Tra la la la la
la, Tra la la la la la, Tra la la la la

(Interrupted by entrance of SONIA.)
№17

VALSE DUET.—(Sonia and Danilo.)

"I LOVE YOU SO."

Valse moderato.

Piano.

DANILIO.

Though I say not What I
may not let you hear, yet the

swaying dance is saying, love me, dear!

every touch of fingers tells me

what I know, says for you, it's true, it's

23260 M.W.
true, You love me so! And to the music's

chime, My heart is beating time, As if to give a

sign, That it would say, Be mine, be mine! Though our

lips may say no word, Yet in the heart a voice is heard. You cannot choose but
SON.

know I love you so.

Panimato

simile

SONIA.

allargando

danilo.

Every touch of fingers

every touch of fingers

allargando
SON. tells me what I know.

DAN. tells me what I know.

SON. you, It's true, it's true You love me

DAN. you, It's true, it's true You love me

 Allegro.

SON. so!

DAN. so!

Allegro.

23260 M.W.
FINALE.—ACT III.

Tempo di Marcia.

SONIA.

Sonia.

You may study her ways as you can.

Popoff.

But a

Novikovich.

Oh the women! Blow the women!

Khadja.

Oh the women! Blow the women!

Chorus.

Oh the women! Blow the women!

Tempo di marcia.

Piano.

Oh the women! Blow the women!
SON.

NATALIE.

LOLO, DODO, JOU-JOU.

FROU-FROU, CLO-CLO, MARGOT.

DANILIO.

Pop.

It is deeper than a woman's too much for a man!

NOV.

Oh the women! Blow the women!

KHA.

Oh the women! Blow the women!

CHO.

Oh the women! Blow the women!

Oh the women! Blow the women!
Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

diving for pearls.

Courting girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

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"The Ring"
"While the cotton flowers bloom"
"A Coon Lullaby"
"Brown Eyes"
"O Loving Father" (Sacred Song)
"To Phyllida"
"The Bell"
"Look up, O heart"
"Thou little tender flower"

GUY D'HARDELLOT

"A year ago"
"A Garden of Love"
"You, and love"
"For you alone"
"I think"
"My heart will know"
"When you speak to me"
"I hid my love"

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"This England of ours"
"When maidens go a-maying"
"Love is meant to make us glad"

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"Messmates"
"The Little Galway Cloak"
"Oh, to forget"
"Alone"
"The Hunt’s up"
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"Remember me"
"In the heather, my lads"
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"Of all Septembers"
"In that hour"
"Did you good-morrow"
"The Buried Rose"
"Dear Hands"
"Deep is my heart"

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