

*E Leadbetter*

*1917*

# THE MERRY WIDOW

MUSIC BY  
FRANZ LEHAR

Arranged for the piano  
by  
H.M. HIGGS.

VOCAL SCORE

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E. Leadbeater  
1919

# 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  
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H. M. HIGGS.

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Produced by Mr. GEORGE EDWARDES.

# THE MERRY WIDOW.

## Dramatis Personæ.

VICOMTE CAMILLE DE JOLIDON	...	...	...	...	...	...	MR. ROBERT EVETT.
MARQUIS DE CASCADE	...	...	...	...	...	...	MR. LENNOX PAWLE.
M. DE ST. BRIOCHE	...	...	...	...	...	...	MR. GORDON CLEATHER.
GENERAL NOVIKOVICH ( <i>Military Attaché</i> )	...	...	...	...	...	...	MR. FRED KAYE.
M. KHADJA ( <i>Counsellor of Legation</i> )	...	...	...	...	...	...	MR. V. O'CONNOR.
NISCH ( <i>Messenger to the Legation</i> )	...	...	...	...	...	...	MR. W. H. BERRY.
WAITER AT MAXIM'S	...	...	...	...	...	...	MR. R. ROBERTS.
				AND			
PRINCE DANILO ( <i>Secretary of Legation</i> )	...	...	...	...	...	...	MR. JOSEPH COYNE.
				AND			
BARON POPOFF ( <i>Marsovian Ambassador in Paris</i> )	...	...	...	...	...	...	MR. GEORGE GRAVES.
NATALIE ( <i>Wife of Popoff</i> )	...	...	...	...	...	...	MISS ELIZABETH FIRTH.
OLGA ( <i>Wife of Novikovich</i> )	...	...	...	...	...	...	MISS NINA SEVENING.
SYLVAINÉ ( <i>Wife of Khadja</i> )	...	...	...	...	...	...	MISS IRENE DESMOND.
PRASKOVIA	...	...	...	...	...	...	MISS KATE WELCH.
LOLO	}	<i>(Girls at Maxim's)</i>	...	...	...	...	MISS AMY WEBSTER.
DODO							MISS DOROTHY DUNBAR.
JOU-JOU							MISS DOLLY DOMBEY.
FROU-FROU							MISS DAISY IRVING.
CLO-CLO							MISS PHYLLIS LE GRAND.
MARGOT							MISS MARGOT ERSKINE.
ZOZO							MISS GERTRUDE LISTER.
FIFI							MISS MABEL RUSSELL.
				AND			
SONIA ( <i>the Merry Widow</i> )	...	...	...	...	...	...	MISS LILY ELSIE.

## Synopsis of Scenery.

ACT I. THE MARSOVIAN EMBASSY IN PARIS.

ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.

ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director ... .. MR. J. A. E. MALONE.  
Musical Director ... .. MR. BARTER JOHNS.

# THE MERRY WIDOW.



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# THE MERRY WIDOW.

## Act I.

### OPENING CHORUS.

No 1.

Words by  
ADRIAN ROSS.

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

*Prestissimo.*

Piano.

## Marcia.

First system of the piano score for 'Marcia.' The right hand features a melody with eighth-note patterns and accents, while the left hand provides a steady bass line with eighth notes. The dynamic marking is *mf*.

Second system of the piano score. The right hand continues the melodic line with some rests. The left hand maintains the eighth-note bass line. The dynamic marking is *fz*.

Third system of the piano score. The right hand has a more active melody with eighth notes and slurs. The left hand continues with eighth notes. The dynamic marking is *fz*.

Fourth system of the piano score. The right hand features triplets and a final flourish. The left hand has a dense bass line with triplets. Dynamic markings include *f*, *ff*, and *p animato*.

Fifth system of the piano score. The right hand has a single melodic line with a fermata. The left hand features a triplet bass line. The dynamic marking is *mf*. The section concludes with the text 'ST BRIOCHE.' and 'Now'.

## Allegretto.

st. B. 

la - dies and gen - tle men real - ly I think that the du - ty's mine, To

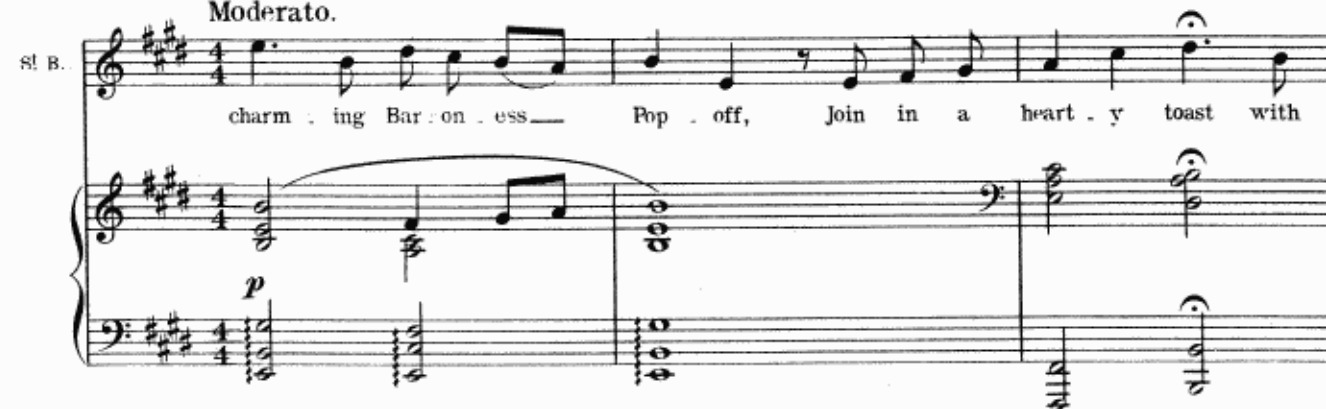
st. B. 

speak our thanks to our host - ess, But speak - ing is not in my line, And so I'll

st. B. 

try but ve - ry brief - ly. To ex - press what I want to chief - ly; To the

## Moderato.

st. B. 

charm - ing Bar - on - ess - Pop - off, Join in a heart - y toast with



S† B. me!

Three times three to Bar.on.ess— Pop.off, Hail her a . gain with three times three!

CHOR. Three times three to Bar.on.ess— Pop.off, Hail her a . gain with three times three!

Three times three to Baron.ess Pop.off, Hail her a . gain with three times three!

*mf*

NATALIE

*Allegro.*

NAT. thank you dou.bly for your kind . ness That you so heart . i . ly ex .

*p*

NAT. - press, It makes me proud both as your host . ess And as a

*rit:* *allargando*

*rit:*

NAT. *animato*  
 true Am - bas - sa - dress. This par - ty has a dou - ble

NAT. *rit.*  
 mean - ing, For when your plea - sure you e - vince You hon - our our sove - reign, His

NAT. *Tempo di Mazurka.*  
 High - ness, Mar - so - via's great and no - ble Prince. Your

NAT. *mf*  
 kind ex - pres - sions will con - tent him, For when I bid you come to

NAT. *p*  
 dance Un - wor - thi - ly I rep - re - sent him; I'm Mar - so - via, here in

NATALIE.

France Your kind ex-pres.sions will con.tent him, For when I bid you come to dance Un .

SYLVAINÉ.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

PRASKOVIA.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

OLGA.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

CAMILLE.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

KHADJA.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

S<sup>t</sup> BRIOCHE.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

CASCADA.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

NOVIKOVICH.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

We hope it will not dis . con.tent him, If we should bless the lucky chance That

CHO.

We hope it will not dis . con.tent him, If we should bless the lucky chance That

We hope it will not dis . con.tent him, If we should bless the lucky chance That

We hope it will not dis . con.tent him, If we should bless the lucky chance That

*rit.*

NAT. wor - thi - ly I rep - re - sent him, Im Mar - so - via here in France.

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

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

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

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

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

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

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

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

*rit.*

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

*rit.*

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

*p* *rit.* *f* 14

*Allegro moderato.*

*ff* *fz*

Nº 1<sup>a</sup>

## BALL-MUSIC.

Walzer.

Piano.

*mf*

*p*

*f*

*f*

*f*

No. 2.

## DUET- (Natalie and Camille.)

"A DUTIFUL WIFE."

Allegro moderato.

Natalie.

Musical score for Natalie's first line. The vocal line is in treble clef, 2/2 time, with lyrics "We are a - lone,". The piano accompaniment is in 2/2 time, starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes and chords, with trills in the right hand.

NAT.

Musical score for Natalie's second line and Camille's first line. Natalie's line (top) has lyrics "there's no - one here!". Camille's line (middle) has lyrics "I'd wish to be so al - ways,". The piano accompaniment continues with a piano (*p*) dynamic.

NAT.

Musical score for Natalie's third line and Camille's second line. Natalie's line (top) has lyrics "I've some - thing I must say to you,". Camille's line (middle) has lyrics "dear! There's some - thing". The piano accompaniment continues with a piano (*p*) dynamic.

NATALIE.

CAM. that I must tell you too! No, please! I

NAT. can not lis - ten to words like these! Yet you can hear them, tho' I am still, - I

CAMILLE. *a tempo*

NATALIE.

CAM. That, dear - est friend, is what I have read, ed.  
long to say them, and I will, - I will!

NAT. It's time this was end - ed - It's time you were wed - ded!

CAM. Was end - ed? A wife for me?

Allegretto.

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

*p* *rit.*

NAT. *a tempo* I beg of you, dear, You will not tell me what I must not hear! For

CAM. me!

*pp a tempo*

Allegretto moderato.

NAT. I am a du-ti-ful wife, An-oth-er is lord of my life. It

*pp* Rep. \* Rep. \* Rep. \* Rep. \*

NAT. brings but trou-ble and dan-ger To lis-ten to love from a strang-er. My

*p* Rep. \*



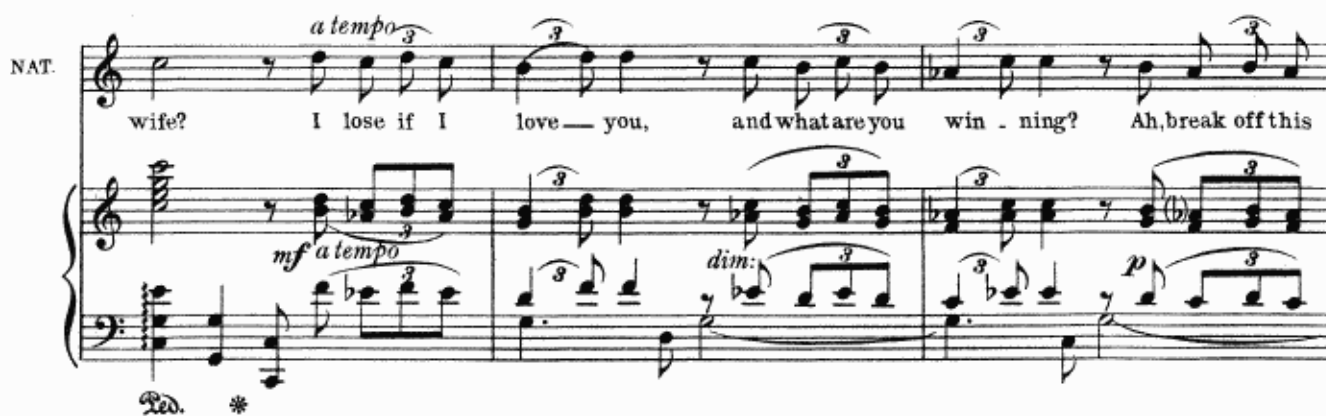
NAT.    
 vows I can nev . er re . call, So what is the end of it

NAT.    
 all, But sor . row and per . il and strife, When I am a du . ti . ful

*rit.*

*p* *pp* *rit.*

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

NAT.    
 wife? I lose if I love — you, and what are you win . ning? Ah, break off this

*a tempo* *mf a tempo* *dim.* *p*

*Red.* \*

NAT.    
 fol . ly while yet it's be . gin . ning! Take care, take care! my

*rit.* *Allegretto.* *pp*

*rit.*

NAT. friend, be . ware! And do not play With fire to - day! Stamp

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "friend, be . ware! And do not play With fire to - day! Stamp". The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings *mf* and *pp*.

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

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "out the brand Ere it is fanned, Or from its sleep The flame may". The piano accompaniment is in a grand staff (treble and bass clefs).

NAT. leap! Tho' it may be but a child - ish game, Yet you may

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "leap! Tho' it may be but a child - ish game, Yet you may". The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking *p*.

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

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "set your house a - flame! The blaze you start May sear your". The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings *mf* and *p*.

NAT heart! Play not with fire then, friend Be - ware!

CAM. Yes, you are a du - ti - ful

*Allegretto moderato.*

*mf* *pp*

CAM. 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

*f* *p*

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

*p*

CAM. *til I grow old in the strife, While you are— a du - ti - ful*

CAM. *wife! I know there is per - il, but yet I would dare— it! To lose you for*

*a tempo*

NATALIE. *Allegretto.*

CAM. *Take care, take care! My*

*rit:*

*ev - er, ah! how could I bear— it!*

*Allegretto.*

NAT. *friend, be - ware! And do not play With fire to - day! Stamp*

CAM. *mean to dare— I mean to dare, Though du - ty bars the way;*

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

CAM. But du - ty's call, that is not all— Love

NAT. leap! Though it may be but a child - ish game, Yet you may

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

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

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

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

CAM. For love will bid you dare, And then you will not care!

Nº 3.

## ENTRANCE. SONG.— (Sonia.) and CHORUS.

"IN MARSOVIA"

Allegro.

Piano.

*fp*

*pp*

*con Ped.*

*p*

*cresc.*

*mf*

*f*

*dim:*

## Tempo di Mazurka.

SONIA.

Gen.tle men, I pray!

How po.lite you are!

CASCADA.

We can not tear our selves a way!

From our ev'ning

*p*

SON.

What things you say! Stop it, pray!

No more now, kind.ly,

st BRIOCHE.

We're daz.zled by your beau.ty's ray, Grop.ing blind.ly!

CAS.

star!

Ped.

\* Ped.

\*

SON. Gen . tie . men! Now, don't re . peat it, pray!

St B. Our heart - felt hom . age let us pay! Be . fore our rul . ing

CAS. Our heart - felt hom . age let us pay! Be . fore our rul . ing

CHO. MALE CHORUS. Our heart - felt hom . age let us pay! Be . fore our rul . ing

Our heart - felt hom . age let us pay! Be . fore our rul . ing

*p* *rit:*

SON. You real . ly are too good to me, you are! I have . n't been in

St B. star, Our fair - est star!

CAS. star, Our fair - est star!

CHO. star, Our fair - est star!

star, Our fair - est star!

*p* *rit:*



Mazurka.

SON. *pp a tempo*

Pa- ris long, And when I meet a man I'm al-ways say- ing

SON.

some-thing wrong, I'm so Mar- so- vi- an! For when a man would

*Red.* \*

SON. *mf* *p*

wed a girl In my own na- tive land, He does- n't call her

*Red.* \*

SON. *pp*

star and pearl And want to kiss her hand. Says he, "Let

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

SON. *Animato.*

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

*mf* *cres:* *ped.* \*

SON. *rit:*

mother has a pig." That's how it's done you know, For

*ST BRIOCHE.*  
Oh!

*CASCADA.*  
Oh!

CHO. Oh!

*f rit:* *f a tempo* *rit:* *p*

*ped.* \*

## Valse.

SON.

that is how we wed. There's no thing more that need be said.

SON.

But ask Pa - pa and dear Mam. ma, That's how we mar. ry in Mar. so. vi.

SON.

- a! Ah!

St BRICCHE.

Court.ing such as that Is ex.treme.ly

CASCADA.

Court.ing such as that Is ex.treme.ly

CHO.

Ha! ha! That's how they go!

Ha! ha! That's how they go!

SON.  Look out for mon . ey, then ask Pa .

ST. B.  flat! We dont do it so!

CAS.  flat! We dont do it so!

CHO.  We do it so real . ly you know!  
We do it so real . ly you know!



SON.  - pa When you're in Mar - so - vi . a! *Allegro.*

ST. B.  *ST BRICHOE.*  
When you are

CAS.  *CASCADA.*  
When you are

CHO.  Tell us some more of your  
Tell us some more of your

*Allegro.*  


SONIA:  
*rit.*

SON. With us a marriage

ST. B. mar - ried Tell us what then?

CAS. mar - ried Tell us what then?

CHO. wo - men and men! When they are mar - ried, Well, what then?  
wo - men and men! When they are mar - ried, Well, what then?

8

*rit.* *rit.*

Mazurka.

SON. is for life. We don't admire di - vorce. If some one courts an.

ST. B. *pp* Real - - - ly? Tru - - - ly?

CAS. *pp* Real - - - ly? Tru - - - ly?

CHO. *pp* Real - - - ly? Tru - - - ly?

*pp*

*Red.* \*

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

St B. If a wife is un - ru - - ly?

CAS. If a wife is un - ru - - ly?

CHO. If a wife is un - ru - - ly?

The first system of music features five vocal staves and a piano accompaniment. The vocal parts are for Soprano (SON.), Soprano B (St B.), Contralto (CAS.), and Chorus (CHO.). The piano accompaniment is written for grand piano. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: SON. -oth. er's wife, He will be shot, of course. And if a wife to; St B. If a wife is un - ru - - ly?; CAS. If a wife is un - ru - - ly?; CHO. If a wife is un - ru - - ly?.

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

St B. Then her hus - - band.-

CAS. Then her hus - - band.-

CHO. Then her hus - - band.-

The second system of music continues the vocal parts and piano accompaniment. The lyrics are: SON. oth. er men Should give a look or two, Her hus. band takes a; St B. Then her hus - - band.-; CAS. Then her hus - - band.-; CHO. Then her hus - - band.-. The piano accompaniment includes dynamic markings *mf* and *p*, and performance directions *Red.* and *\**.

SON. *cud. gel then. And beats her black and blue! Men are all the same, I*

St B. *Thrash - es her black and blue!*

CAS. *Thrash - es her black and blue!*

CHO. *Thrash - es her black and blue! Oh*

*mp* *p*

SON. *can see! You could beat your wives, I fan - cy!*

St B. *If you mar.ried me,- On - ly try and*

CAS. *If you mar.ried me,- On - ly try and*

CHO. *no! Ma - dame, oh no!*

*no! Ma - dame, oh no!*

SON. *Ha, ha, ha, ha, ha* Just as in Mar-so-vi.

St. B. see! Ah, I don't do so!

CAS. see! Ah, I don't do so!

CHO. Real-ly, you know! That is not so!  
Real-ly, you know! That is no so!

SON. *rit.* - a, As we do in

St. B. *rit.* A wo-man I would nev-er strike!

CAS.

CHO.

*p rit.*



SON. Mar - so - vi - a! Ha!

St B. We're not in Mar - so - vi -

CAS. I'll let you beat me if you like. We're not in Mar - so - vi -

CHO. We're not in Mar - so - vi -  
We're not in Mar - so - vi

*Ad.* *Allegro.*

SON. ha!

St B. - a!

CAS. - a!

CHO. - a!

*Allegro*

*ff*

No. 3<sup>a</sup>

BALL - MUSIC.

Walzer.

Piano.

*mf*

*p*

*f*

*mf*

*f*

No. 4.

## SONG.—(Danilo.)

"MAXIM'S"

Allegretto.

Piano.

Piano introduction for 'Maxim's'. The piece is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (p) dynamic and a forte (f) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a melodic line in the right hand.

Allegretto moderato.

DANILO.

First system of the song. The vocal line (DANILO) begins with the lyrics "My Fa-ther-land, it is for". The piano accompaniment is in 2/4 time with a key signature of one sharp. Dynamics include forte (f) and piano (pp).

DAN.

Second system of the song. The vocal line (DAN.) continues with the lyrics "thee. I ought to work from one to three; Though". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (f) and piano (pp).

DAN.

Third system of the song. The vocal line (DAN.) continues with the lyrics "as there is n't much to do, I on-ly come at half-past two! But". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Dynamics include mezzo-forte (mf) and piano (p). Trills (tr) are marked above the vocal line.

DAN.  work-ing so ex-hausts a man, And I take all the rest I

DAN.  can; I need a sleep to put me right. And that's why

DAN.  I sit up all night! I'm ve-ry bu-sy at my clob; We have a

DAN.  hun-dred on the rub; I lose a thou-sand of the best, Then

DAN.

get the girls to take the rest. I go off to Max - im's, Where

*p rit.* *p a tempo*

AN.

fun and fro - lic - beams, With all the girls I chat - ter, I

DAN.

laugh and kiss and flat - ter! Lo - lo, Do - do, Jou - jou, Clo -

*p*

DAN.

- clo. Mar - got, Frou - frou! For sur - names do not mat - ter, I take the first to

**Animato.**

DAN. *hand* And, then the corks go pop. We dance and nev - er

DAN. stop, The La - dies smile so sweet - ly, I catch and kiss them

DAN. neat - ly! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Fron -

DAN. - frou. Till I for - get com - plete - - ly My dear old Fa - ther

## Allegretto moderato.

DAN. *im's* 2. Then I re-fresh my ja-ded brain With lit-tle

*pp*

DAN. sup-pers and cham-pagne. And look in-to the la-dies'

*mf*

DAN. eyes Till they and I are close al-lies! So

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

DAN. in a glass of gold-en wine. An *en-tente*

*pp*

DAN. *cor - di - ale* I sign; For I can do that sort of

DAN. thing, As well as an - y oth - er king! Then

DAN. I al - low the love - ly sex To wear my arms a - round their necks, And

DAN. give the wai - ter at the door An or - der for a doz - en more! I'm



DAN.  *a tempo*

hap - py at Max - im's, Where fun and fro - lic beams! With

LAN.  *p*

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

DAN.  \*

- io, Do - do, Jou - jou, Clo - clo, Mar - got, Frou - frou, For

DAN.  *Animato.*

sur - names do not mat - ter I take the first to hand And, then the corks go

DAN.

pop. We dance and nev - er stop The la - dies smile so sweet - ly, I

DAN.

catch and kiss them neat - ly Lo - lo, Do - do, Jou - jou, Clo -

DAN.

- clo, Mar - got, Frou - frou Till I for - get com - plete - ly My dear old Fa - ther -

DAN.

- land.

Allegro.

Nº 5.

## SONG. (Camille.)

"HOME"

Camille. *Allegretto.*

Piano.

CAM.

If I— could go with you, Be . yond— the dis . tant blue,

CAM.

To some fair— land un . known, Where we were— all a . lone,

CAM.

No more would I . de . mand, Than, with— you hand in hand

CAM. To wan - der through that ma - gic land. That is the

*pp*

CAM. ma - gic that fills the hap - py home. The storm - y

CAM. world may be wild as o - cean foam. We shall not

CAM. care what the wea - ry world may do, You're all the

CAM. world to me, and I to you.

## Più lento.

CAM. Ah, that is all to live for tru - ly. Can hap - pi - ness be

CAM. found else - where? On - ly the sun and sky a - bove

CAM. Smil - ing on me and her I love! Ah, when the world is

CAM. all un - ru - ly. One re - fuge we can find from care,

CAM. It is the home, It is our home and hap - pi - ness is there, yes there.

## Allegretto.

CAM.

The piano introduction consists of two systems. The first system shows the right hand with a series of chords and the left hand with a rhythmic pattern. The second system continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *mf*, and *pp*.

CAM.

Yet all the love ly dream is but a bub - ble's gleam.

The musical notation for the first line of lyrics shows a vocal line with a treble clef and a piano accompaniment with treble and bass clefs. The melody is simple and follows the rhythm of the lyrics.

CAM.

A rain - bow's mag - ic ray That breaks and fades a way.

The musical notation for the second line of lyrics continues the vocal line and piano accompaniment. The piano part features a steady bass line and chords that support the melody.

CAM.

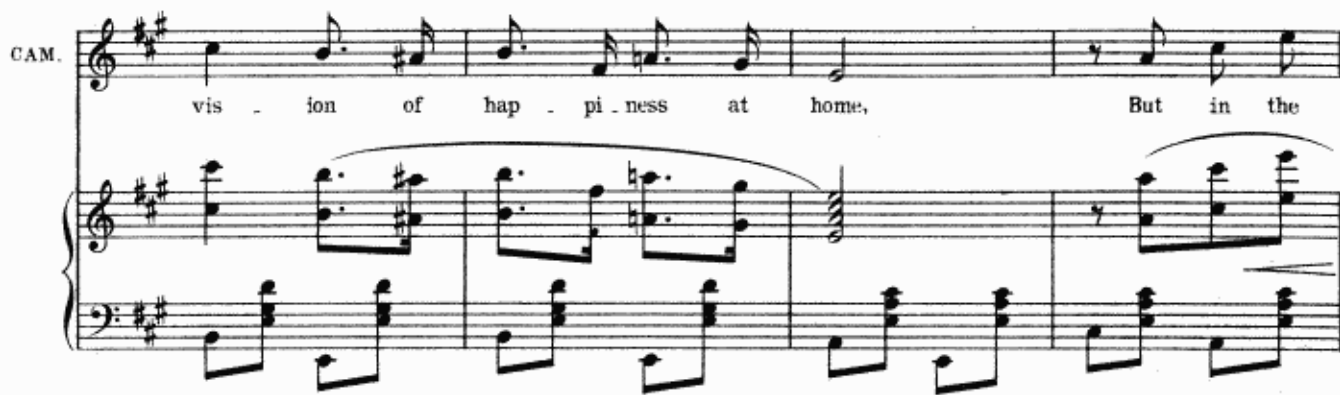
The home I thought so fair We find not a ny where,

The musical notation for the third line of lyrics shows a change in the piano accompaniment, with a more active bass line. Dynamics include *pp*.

CAM.

'Tis but a cas - tle in the air. That is the

The musical notation for the fourth line of lyrics concludes the phrase. The piano accompaniment features a long, sustained chord in the right hand and a rhythmic bass line. Dynamics include *pp*.

CAM.  vis - ion of hap - pi - ness at home, But in the

CAM.  search for it vain - ly we may roam. The world is

CAM.  cold that we have to wan - der through, Though you're the

CAM.  world to me and I to you. *p*

CAM.

Red. \* Red.

CAM.

You're all my world. I'm the world to

\*

CAM.

you.

**Allegro**

*mf animato*

*p*

CAM.

*pp*

*rit.*

*p*

*f*

Red. \* Red.



## FINALE.—ACT I.

BALL-MUSIC.  
Tempo di Valse.

Piano.

Tempo di Marcia.

MALE CHORUS.

CHO.

La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The

La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The

Tempo di Marcia.

CHO.

high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!

high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!

CHO.

Su-preme-ly hap-py I should be If you had cho-sen mel

Su-preme-ly hap-py I should be If you had cho-sen mel

*mf*

SONIA.

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

*p* *f*

SON.

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

*f* *p*

SON.

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

*p* *f*

*Ad.* \* *Ad.* \* *Ad.* \*

SON. plenty!

St. BRIOCHE. (aside) *più animato*

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

MALE CHORUS.

CHO. Just a dance! Only one! Just a single dance!

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

St. B. put them off some-how- Yes, I'll put them off some-how.

*fz* *f* *Allegro.*

St. B. *Più lento.*

They're like flies a-round the hon-ey,

*Più lento.* *p*

## Tempo di Marcia moderato.

CASCADA.

St. B.

They shall not get the widow's mon - ey. I

CAS

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

ST. BRIOCHE.


You


CAS


you do not dance, what are we to do But go off and blow out our brains?

ST. B.

wo - men go in for the vote, they say, And want to be e - qual with man; And

ST. B.  now that to-night is e - lec - tion day, You won't give a vote when you can!

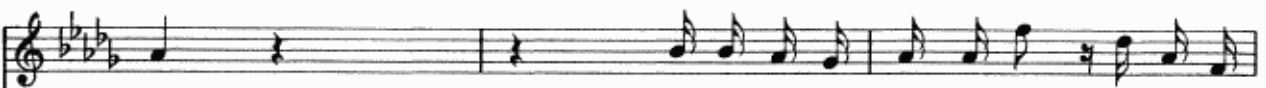
 **CASCADA.**  
Then pray re -

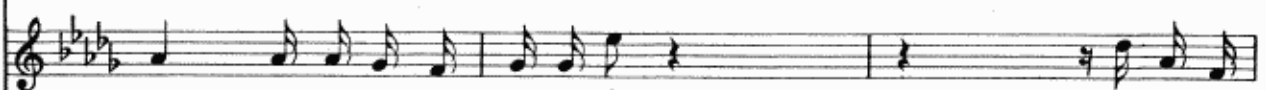
 *fz* *f* *mf*


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

CAS.  - turn me! E - lec - tor! May I ask your vote and



ST. B.  voice? Give your vote to Saint Bri - o - che! I am the

CAS.  voice? Mind and plump for Cas - ca - da! I am the

 *fz* *fz* *p*

ST. B. par - ty de - serv - ing your choice! Give your vote to

CAS. par - ty de - serv - ing your choice! Mind and plump for Cas - ca - dal

CHO. MALE CHORUS. Don't you vote for  
Don't you plump for Cas - ca - dal

SONIA.  
I'm

ST. B. Saint Bri - o - che! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. Saint Bri - o - che! I am the par - ty de - serv - ing your choice!  
I am the par - ty de - serv - ing your choice!

*f* *f<sub>s</sub>* *f* *pp*

SON.  not a po - lit - i - cal la - dy, I hate giv - ing votes, and all

SON.  that! It makes a man do what is sha - dy, And

SON.  ru - ins a wo - man's best hat! But now as you're all of you

SON.  stand - ing, And say that you won't leave me still, I'll

SON. do what you all are de - mand - ing: You ask me to vote - and I

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The lyrics are "do what you all are de - mand - ing: You ask me to vote - and I". The piano accompaniment starts with a bass clef and includes dynamic markings such as *fz*.

SON. will! I have to think be. fore I give my

ST. BRIOCHE.

Then do not spurn me!

CASCADA.

Then pray re - turn me!

The second system continues the vocal line with the lyrics "will! I have to think be. fore I give my". It includes two section markers: "ST. BRIOCHE." and "CASCADA.". The piano accompaniment features a section marked with an 8-measure rest and dynamic markings *f* and *mf*.

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

The third system continues the vocal line with the lyrics "voice! Now in what di - rec - tion Shall I make se - lec - tion? Who is the". The piano accompaniment includes an 8-measure rest and dynamic markings *fz* and *p*.



SON. par - ty de - serv - ing my choice? Now, in what di - rec - tion Shall I make se -

ST. BRIOCHE. Look in my di -

CASCADA. I'm up for e - lec - tion!

MALE CHORUS. Look in my di -

CHO. I'm up for e - lec - tion!

SON. - lec - tion? Who is the par - ty de - serv - ing my choice?

ST. B. - rec - tion! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. - rec - tion! I am the par - ty de - serv - ing your choice!

I am the par - ty de - serv - ing your choice!

## Allegretto.

SONIA.

Well, then, gen - tle - men, You have been nom.in - a - ted for e -

*pp*

*pp*

SON.

- lec - tion: Then I'll vote - The die is

*fz*

\*

SON.

*animato* DANILO. (brings in LADIES)

cast! Help has come to me at last!

LADIES. (*off*)

Ladies' choice! Ladies' choice!

*f animato* *ff* *fz*

DAN.

Tempo di Valse. *rit.* *a tempo*

Oh, come a - way, a - way! Mu - sic is call - ing, — With its

*p rit.* *a tempo*

DAN.

ma - gic — charm en - thrall - ing! — To its ring - ing and sing - ing You

*mf* *pp*

DAN.

lift your feet, Fol - low the chime of the time Of the waltz - 's beat!

*mf* *p* *mf*

DAN.

*rit.* *a tempo*  
Oh, come a - way, a - way! Mu - sic is play - ing, — Lin - ger not, vain.

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

DAN.

— ly de - lay - ing, — Take your part - ners, — choice is free!

*p* *Ped.*

## 1 LADY (to a MAN)

(both dance off)

Will you please, Sir, dance with me?

*ff*

## SONIA.

For the

*pp*

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, \_\_\_\_\_

*mf*

SON.

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

*fz* *p*

SON.

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

SON.

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

*rit.* *rit.*

SON.

end with day! —————

LADIES.

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

*a tempo* *f a tempo*

SONIA.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

DANILO.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

ST. BRIOCHE.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CASCADA.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CHO.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

SON.  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

DAN.  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

ST. B.  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

GAS.  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

CHO.  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

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SON. lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

DAN. lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

ST. B. lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

CAS. lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

CHO. lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

SON. way! Mus - ic is play - ing — Don't you hear what — it is

DAN. way! Mus - ic is play - ing — Don't you hear what — it is

ST. B. way! Mus - ic is play - ing — Don't you hear what — it is

CAS. way! Mus - ic is play - ing — Don't you hear what — it is

CHO. way! Mus - ic is play - ing — Don't you hear what — it is

SON. say - ing? To the dance, make no de - lay - ing!

DAN. say - ing? To the dance, make no de - lay - ing!

ST. B. say - ing? To the dance, make no de - lay - ing!

CAS. say - ing? To the dance, make no de - lay - ing!

CHO. say - ing? To the dance, make no de - lay - ing!

*Ad.* \*

SON. Till the night shall be gone Our dance goes on. (*aside*)

DAN. Till the night shall be gone Our dance goes on. Not

ST. B. Till the night shall be gone Our dance goes on.

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

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



DAN.  one of them must have her hand, \_\_\_\_\_ For

*p*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \*

DAN.  that would grieve my Fa - ther - land. \_\_\_\_\_ I mean to

*cresc.* *p*

*ped.* \* *ped.* \*

DAN.  make the game too hot For flies a - round the honey - pot! \_\_\_\_\_

*Picc.* *g* *Picc.* *g*

*p*

DAN.  ST. BRICHOE.  
Give

CASCADA. (to SONIA.)

Ma - dame, you have *g* not spo - ken! *g*

*mf* *p* *p*

SONIA.

ST. B. me a word as tok - en! Yes, now the time has

DANILO. (aside)

SON. come to choose. I'll have to try some cle - ver

SONIA.

DAN. ruse. Dear me! what shall I an - swer?

NATALIE. (with CAMILLE.)

May I pre - sent you a dan - cer? DANILO.

Oh, con - found! An - Horn.

NAT. You

DAN. - oth - er hang - ing round!

*p* *f* *p*

*Marcia moderato.*

NAT. see him dance the pol - ka, I've tried him\_ and I know; He

*pp*

NAT. al - so knows the ma - zur - ka, I've tried him, and it's\_

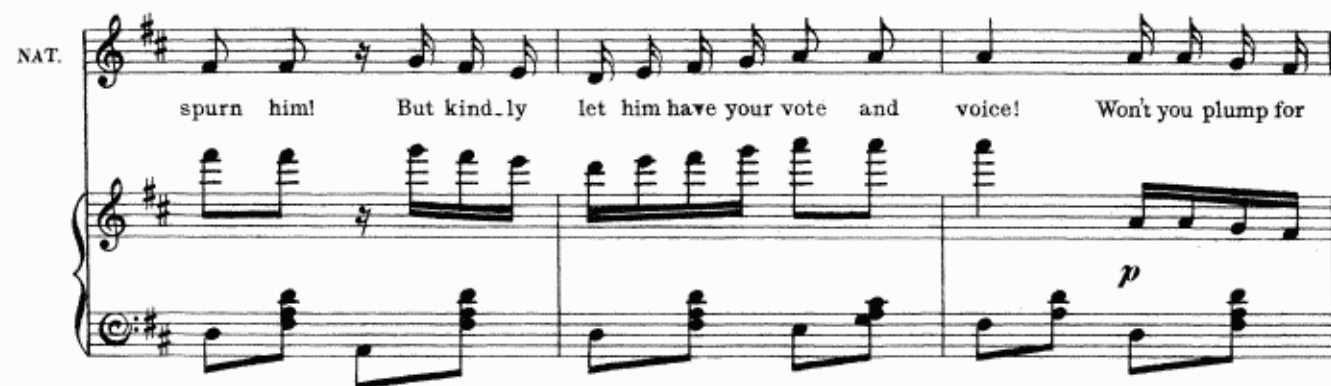
*fz*

NAT. so. He's ev - en stu - died the cake walk I've

*f* *pp*

NAT.  tried him— long a - go! And as a part - ner— in a waltz, He's

NAT.  sim - ply with - out an - y faults. So pray re - turn him, And do not

NAT.  spurn him! But kind - ly let him have your vote and voice! Won't you plump for

NAT.  Jo - li - don! Give your vote to Jo - li - don! He is the part - ner des - erv - ing your

NAT. choice! He is the

ST. BRIOCHE. Give your vote to Saint Brioche! I am the

CASCADA. Won't you plump for Cas-ca-da? I am the

MEN. Don't you vote for Jo-li-don! I am the

Don't you vote for Jo-li-don! I am the

SON. can - di - date wait - ing my choice!

NAT. par - ty de - serv - ing your choice!

CAMILLE. Pray say, Ma - dame, your choice I

ST. B. par - ty de - serv - ing your choice!

CAS. par - ty de - serv - ing your choice!

MEN. par - ty de - serv - ing your choice!

Allegro.

Allegro.

*fz* *mf*

*gta. i*

SON. *(sees DANILO)*  
I ra - ther think - may - be -

CAM.

SON. *rit.* If I must give my an - swer, *(aside.)* My cho - sen part - ner will be *rit.*

SON. *a tempo* he Who does - n't seem to no - tice me!

SON. *(to DANILO.)* Will you be my dan - cer? *DANILO.* I? *rit.* No, Ma - dame, I do not

## Allegretto moderato.

DAN. *SONIA.*

dance! In fact, you don't care for the

SON. *DANILO.*

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

*SONIA.*

I did! What then?

DAN. *SONIA.*

so! The dance is mine then, gen - tle -

DAN. *SONIA.*

- men, 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?

This dance, for which I

ST. BRIOCHE.

What does he mean?

CASCADA.

What does he mean?

MEN.

What does he mean?

What does he mean?

Piano accompaniment for the first system of vocal parts. The music is in G major and 2/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. A *pp* (pianissimo) dynamic marking is present in the right hand.

DAN.

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

Piano accompaniment for the second system of vocal parts. The music continues in G major and 2/4 time. A *mf* (mezzo-forte) dynamic marking is present in the left hand.



DAN.

*rit.*

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

*p* *rit* *mf* *a tempo*

CAMILLE.

Two thousand francs?

DAN.

It's go - ing, - go - ing No ad - vance?

ST. BRIOCHE.

Two thousand francs?

CASCADA. (to ST. BRIOCHE.)

Two thousand francs? But for a dance?

MEN.

Two thousand francs?

Two thousand francs?

*p* *mf*

(*aside*)

DAN. It on - ly needs a lit - tle tact!

ST. B. (*to CASCADA.*)  
Two thousand francs! He must be cracked!

CAS. Two thousand francs!

MEN. Two thousand francs!

Two thousand francs!

*cresc.* *mf rit.* *f*

(*to SONIA.*)

DAN. Now you see, gracious la - dy, what I say! Your a - dor - ers

ST. B. It's sim - ply sil - ly!

CAS. Two thousand francs!

MEN. Two thousand francs! It's sim - ply sil - ly!

Two thousand francs! It's sim - ply sil - ly!

*pp*

DAN.

all grow chil - ly, When you call on them to pay. They love you

*p*

DAN.

and a - dore, But love their mon - ey more. And that's the

*mf* *mf*

(SONIA. turns away.)

CAMILLE.  
(to NATALIE.)

DAN.

sort of man they raise In no - ble mod - ern days. I

*rit*

Allegro.

CAM.

can - not let him put me off so. It's two thousand francs - that I will

*p* *p*

NATALIE. *(Seizes his arm.)*  
 You're in love with her?

CAM. *(Surprised)*  
 pay. You told me so your -

NAT. *(draws him away.)*  
 You must come a way! *(Exeunt)*

CAM. *(Exeunt)*  
 - self -

Valse. DANILO.  
 The last is gone, And you are free, And now,

DAN. SONIA.  
 mad - ame, per - haps You'll have the dance with me? Now

## DANILO.

SON.

I must de - cline! The dance is mine, As you will al - low.

## SONIA.

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

## DANILO.

*rit.* Hark to the mu - sic there at the ball! Will you not fol - low its

DAN.

call?

Valse moderato.

8.....

*pp.*

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a melodic line in the treble and a bass line with chords. A first ending bracket is present in the treble staff, and a "Ped." marking is in the bass staff.

SONIA.

No, I will not

*Tempo di Valse.*

Vocal line and piano accompaniment for the second system. The vocal line is in the treble clef with lyrics "No, I will not". The piano accompaniment is in the bass clef. The tempo is marked "Tempo di Valse". Dynamics include "mf" and "p". A "Ped." marking is in the bass staff.

(He dances round her.)

Piano accompaniment for the third system, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a melodic line in the treble and a bass line with chords. Dynamics include "mf con tenerezza" and "poco a poco cresc."

SONIA.

You're a ve - ry bad man, But

Vocal line and piano accompaniment for the fourth system. The vocal line is in the treble clef with lyrics "You're a ve - ry bad man, But". The piano accompaniment is in the bass clef. The dynamic is marked "mf".

*(She takes his arm.)*

DANILO.

SON. 

dance like an an - gell I do what I can!

*mf* *f*

*(The Curtain falls slowly.)**(Both dance off)*

*ff* *sempre più*



*forte et molto animato*


**Presto.**

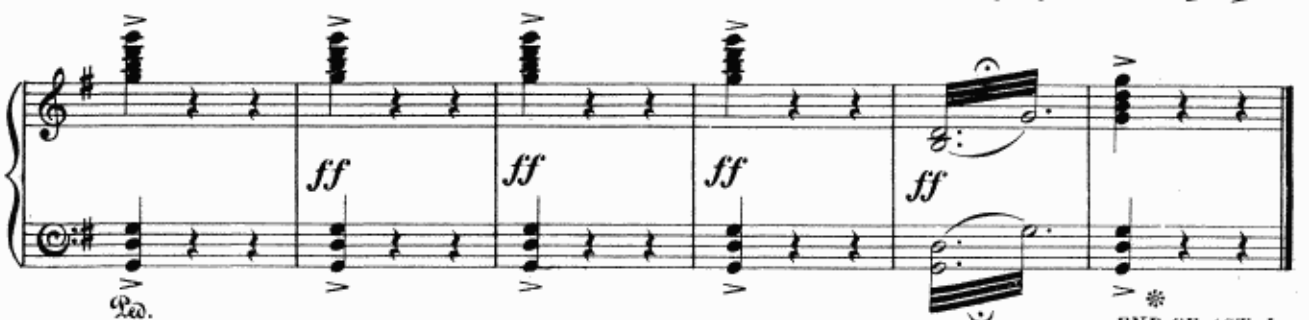
*fff*



*ff* *ff* *ff* *ff*

*ff*

*ff*


\*  
END OF ACT I.

# Act II.

**No. 7.**

OPENING CHORUS and SONG-(Sonia.)

"VILIA"

Polonaise.

Piano.

*f* *ff* *p* *f* *ff*

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SONIA.

I bid you

Allegretto moderato.

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

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

## Vivace.

*f*

*f*

*ff* *p* *ff*

*p* *ff* *ff* *p*

*ff* *p* *ff*

## Allegretto.

CHO. Ah!

CHO. Ah!

Allegretto.

CHO. Ah!

CHO. Ah!

CHO. Ah!

CHO.

*f* Ah!

*f* Ah!

*f* Ah!

CHO.

*ff* Ah!

*ff* Ah!

*ff* Ah!

CHO.

*f* Ah!

*f* Ah!

*f* Ah!

The musical score is arranged in three systems, each for a different choir and piano accompaniment. Each system consists of three staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), and a bass vocal staff (bass clef). The key signature is B-flat major (two flats). The first system is marked *f* and the second *ff*. The vocal parts feature melodic lines with lyrics 'Ah!' and piano accompaniment with complex chordal textures and arpeggiated patterns. The score concludes with a final cadence in the piano part.

## Vivace.

CHO.

Down in dear Mar - so - via, that's the way we go, In the good old  
 Down in dear Mar - so - via, that's the way we go, In the good old

*f* *Vivace.*

Hei - a - ho!

CHO.

fash - ion, danc - ing to and fro, Gai - ly sing - ing and  
 fash - ion, danc - ing to and fro, Gai - ly sing - ing and

*f* *Vivace.*

Hei - a - ho!

*ff* *p*

CHO.

light - ly spring - ing, Maid - ens danc - ing and cym - bals  
 light - ly spring - ing, Maid - ens danc - ing and cym - bals

Hei!

*ff* *p*

CHO.

Heil! Heil!

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

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

*ff* *ff* *p*

CHO.

Heil! Down in

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

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

*ff* *p* *ff*

CHO.

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

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

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

*ff* *ff*

## Allegretto moderato. SONIA.

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

SON. old - en time, The sto - ry all our chil - dren know, A - bout a Vil - ia long a -

SONG.-(Sonia.) "VILIA"  
Allegretto

SON. - go! 1. There once was a wood - maid - en

SON. Vil - ia, A witch of the wood, A hunt - er be - held her a -  
smiled, and no an - swer she gave, But beck - on'd him in - to the

SON.

... lone as she stood. The spell of her beau - ty 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 - tur - ous bliss, No maid - en of mort - als so

SON.

mag - ic - al maid! For a sud - dentrem - or ran, Right thro' the love - be - wild - er'd  
 sweet - ly can kiss! As be - fore her feet he lay She vanish'd in the wood a -

SON.

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



SON. "Vil - ia, O Vil - ial the witch of the wood, Would I not

*p*  
*con Led.*

SON. die for you, dear, if I could! Vil - ia, O Vil - ia, my

SON. love and my bride!" Soft - ly and sad - ly he sighd.

*p*

CHO. Vil - ia, O Vil - ial the witch of the wood!  
Vil - ia, O Vil - ial the witch of the wood!  
Vil - ia, O Vil - ial witch of the wood!

*mf*

CHO.

*mf*

Would I not die for you, dear, if I could!

*mf*

Would I not die for you, dear, if I could!

*mf*

Would I not die for you, dear, if I could!

SON.

*ppp*

"Vil - ia, O Vil - ia, my love and my bride!"

*ppp*

SON.

Soft - ly and sad - ly he sigh'd.

1.

SON.

*Allegretto.*

*p* *f* *p* *f* *pp*

2. The

SON.

sighd. Sad - ly he sighd Vil - ia.

For love he died.

CHO.

For love he died.

For love he died.

Vivace.

CHO.

Down in dear Mar - so - viá, that's the

Down in dear Mar - so - viá, that's the

Vivace.

CHO.

Hei. a - ho!

way we go, In the good old fash - ion dan - cing to and fro,

way we go, In the good old fash - ion dan - cing to and fro,

CHO.

Heil!

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

*ff* *p* *ff*

CHO.

Heil!

dan - cing and cym - bals ring - ing, Gai - ly

dan - cing and cym - bals ring - ing, Gai - ly

*p* *ff* *ff*

CHO.

Heil  
sing - ing and light - ly spring - ing, Maid - ens

sing - ing and light - ly spring - ing, Maid - ens

*p* *ff*

CHO.

Heil Down in  
dan - cing and cym - bals ring - ing, Down in

dan - cing and cym - bals ring - ing, Down in

*p* *ff*

CHO.

dear Mar - so - via, So we gol - Heil

dear Mar - so - via, So we gol - Heil

dear Mar - so - via, So we gol - Heil

*ff*

Nº 8.

## DUET.—(Sonia and Danilo.)

## "THE CAVALIER"

*Allegretto.*

Sonia.

Piano.

*ff*

*pp*

*mf*

SON.

Hal - lo, maid - en! See him ride, See the horse - man pranc - ing!

SON.

Has he come to choose a bride From the maid - ens dan - cing?

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

SON.

Look up, maid - en, mark him well! Leave the dan - cers lone - ly,

*pp*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

SON.

He may like you, who can tell, If he sees you on - ly!

*pp* *fp*

DANILO.

So she glan - ces shy and sly, And she meets the horse - man's eye!

*pp*

SONIA.

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

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

Più lento.

SON. Sil - ly, sil - ly cav - a - lier! He can nei - ther see nor hear;

SON. Sil - ly, sil - ly horse - man! Ride up - on your course, man, Sil - ly, sil - ly cav - a -

SON. - lier! He that will not when he may,

SON. When he wills it shall have nay, Sil - ly, sil - ly horse - man!

SON. Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!



## Animato.

## Allegretto.

## SONIA.

Hal - lol Here he comes a - gain! See his charg - er wheel - ing!

## SON.

Now he seems a love - lorn swain, Beg - ging and ap - peal - ing!

SON. *pp*

But the maid - en, calm and cool, Sings and does . n't care now!

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

SON. *pp* *fp*

"Cav - a - lier, if you're a fool I am not, - so there now!"

DANILO. *pp*

So the horse man laughs "All right!" If you won't, why then good - night!

DAN. *mf* *rit:* *a tempo*

Pret - ty maid - en, now good - bye, - take an oth - er, so will I!

SONIA. *Più lento.* *pp* *Ad.* \* *Ad.* \*

Sil - ly, sil - ly cav - a - lier! You can neither see nor hear!

SON. *rit.* *a tempo*

Sil - ly sil - ly horse - man! Ride up - on your course, man! Sil - ly, sil - ly cav - a -

DAN. Clev. er clev. er horse - man! That's the pro - per course, man! Clev. er, clev. er cav - a -

*p* *rit.* *a tempo*

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

SON. *mf* *pp*

... lier! He that will not when he may.

DAN. ... lier! You may take it as you may,

SON. *rit.*

When he wills it, shall have nay! Sil - ly, sil - ly horse - man.

DAN. I shall love and ride a - way! Clev. er, clev. er horse - man,

*pp* *rit.* Red. \*

SON. *a tempo*

Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!

DAN. That's the pro - per course, man, Clev. er, clev. er cav - a - lier!

*mf* *a tempo* *mf*

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

## Allegro moderato.

*mf*

Ped. \*

Ped. \*

(DANILO saluts and exit.)

*ff*

*ff*

(SONIA moves after him.)

Ped. \*

(She stops.)

Ped. \*

SONIA.

*rit.*

Allegro.

Sil - ly, sil - ly horse-man! Ride up - on your course-man! Sil - ly, sil - ly cav - a - lier!

*rit.*

*f*

*ff*

Ped. \*

N<sup>o</sup> 9.

## MARCH-SEPTET.

"WOMEN."

Tempo di Marcia.

Danilo. DANILO.

Oh, the

Piano. *f* *ff* *p*

DAN. That's an

wo - men! How to win them -

POPOFF. Tell us, pray!

Oh, the wo - men!

ST. BRIOCHE. Tell us, pray!

Oh, the wo - men!

CASCADA. Tell us, pray!

Oh, the wo - men!

NISCH. Tell us, pray!

Oh, the wo - men!

KHADJA. Tell us, pray!

Oh, the wo - men!

NOVIKOVICH. Tell us, pray!

Oh, the wo - men!

DAN. art I'm ra - ther dim in, For there is no pa - tent way!

POPOFF. Winning

*cresc.* *f* *p*

DAN. Winning wo - men - How's it done? That's what no - bo - dy dis -

POP. wo - men For their lov - ers - That's what no - bo - dy dis -

ST.B. Winning wo - men - How's it done?

CAS. Winning wo - men - How's it done?

NIS. Winning wo - men - How's it done?

KHAD. Winning wo - men - How's it done?

NOV. Winning wo - men - How's it done?

*f* *p*

DAN. *cov - ers, Not ev - en an Ed - i - son! With one you have to flirt and flat - ter -*

POP. *cov - ers, Not ev - en an Ed - i - son!*

ST. B. *Not ev - en an Ed - i - son!*

CAS. *Not ev - en an Ed - i - son!*

NIS. *Not ev - en an Ed - i - son!*

KHAD. *Not ev - en an Ed - i - son!*

NOV. *Not ev - en an Ed - i - son!*

DAN. *So and so and so and so! So and so and*

POP. *So and so and so, and so! And look un - ut - ter - a - bly at her - So and so and*

ST. B. *So and so and so and so! So and so and*

CAS. *So and so and so and so! So and so and*

NIS. *So and so and so and so! So and so and*

KHAD. *So and so and so and so! So and so and*

NOV. *So and so and so and so! So and so and*

DAN. so and so! So and so and so and so!

POP. so and so! So and so and so and so!

ST. B. so and so! An - o - ther likes you when you blus - ter - So and so and so and so!

CAS. so and so! So and so and so and so! And

NIS. so and so! So and so and so and so!

KHAD. so and so! So and so and so and so!

NOV. so and so! So and so and so and so!

DAN. So and so and so and so! One

POP. So and so and so and so!

ST. B. So and so and so and so!

CAS. while you beat her you can trust her - So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!



DAN. asks for ten - der - ness un - flag - ging - So and so and so and so!

POP. - - - - - So and so and so and so! An -

ST. B. - - - - - So and so and so and so!

CAS. - - - - - So and so and so and so!

NIS. - - - - - So and so and so and so!

KHAD. - - - - - So and so and so and so!

NOV. - - - - - So and so and so and so!

*p*

*ped.* \*

DAN. - - - - - So and so and so and so!

POP. - o - ther's al - ways rag - ging, nag - ging - So and so and so and so!

ST. B. - - - - - So and so and so and so!

CAS. - - - - - So and so and so and so! An -

NIS. - - - - - So and so and so and so!

KHAD. - - - - - So and so and so and so!

NOV. - - - - - So and so and so and so!

*mf*

*ped.* \*

*Animato.* *rit.* *rall.*

DAN. So and so and so and so! And o.ther things they

POP. So and so and so and so! And o.ther things they

ST.B. So and so and so and so! And o.ther things they

CAS. - o - ther likes in - ces - sant laugh.ter- So and so and so and so! And o.ther things they

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

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

*rit.* *a tempo*

DAN. ask for af - ter- So and so and so and so! You may

POP. ask for af - ter- So and so and so and so! You may

ST.B. ask for af - ter- So and so and so and so!

CAS. ask for af - ter- So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*pp* *rit.* *p a tempo*

TRIO.  
Tempo I.

DAN. stu - dy her ways as you can; But a wo - man's too

POP. stu - dy her ways as you can; But a wo - man's too

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

CAS. Oh, the women! Bless the women!

NIS. Oh, the women! Bless the women!

KHAD. Oh, the women! Bless the women!

NOV. Oh, the women! Bless the women!

Tempo I. *p*

DAN. much for a man! It is deep - er than div - ing for

POP. much for a man! It is deep - er than div - ing for

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

CAS. Oh, the women! Hang the women!

NIS. Oh, the women! Hang the women!

KHAD. Oh, the women! Hang the women!

NOV. Oh, the women! Hang the women!

Oh, the women! Hang the women!

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B.

CAS. Girls, girls, girls, girls!

NIS. Girls, girls, girls, girls!

KHAD. Girls, girls, girls, girls!

NOV. Girls, girls, girls, girls!

*ff* *p*

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!

*p*

23260 M. W.

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

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

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

CAS. Oh, the women! Blow the women!

NIS. Oh, the women! Blow the women!

KHAD. Oh, the women! Blow the women!

NOV. Oh, the women! Blow the women!

*cre - - scen - - do*

DAN. frown- Nev - er mind, you will get done brown!

POP. frown- Nev - er mind, you will get done brown!

ST.B.

CAS.

NIS.

KHAD.

NOV.

23260 M.W.

DAN. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!*

POP. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

ST.B. *Wo - men, wo - men, wo - men, wo - men,*

CAS. *Wo - men, wo - men,*

NIS. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

KHAD. *Wo - men, wo - men, wo - men, wo - men,*

NOV. *Wo - men, wo - men,*

*f*

DAN. *Ah! You may*

POP. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

ST.B. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

CAS. *ah! You may*

NIS. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

KHAD. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

NOV. *ah! You may*

*rit.*

*molto cresc.*

*ff*

DAN. stu - dy her ways as you can, But a wo - man's too

POP. stu - dy her ways as you can, But a wo - man's too

ST. B. stu - dy her ways as you can, But a wo - man's too

CAS. stu - dy her ways as you can, But a wo - man's too

NIS. stu - dy her ways as you can, But a wo - man's too

KHAD. stu - dy her ways as you can, But a wo - man's too

NOV. stu - dy her ways as you can, But a wo - man's too

*Red.* \*

DAN. much for a man! It is deep - er than div - ing for

POP. much for a man! It is deep - er than div - ing for

ST. B. much for a man! It is deep - er than div - ing for

CAS. much for a man! It is deep - er than div - ing for

NIS. much for a man! It is deep - er than div - ing for

KHAD. much for a man! It is deep - er than div - ing for

NOV. much for a man! It is deep - er than div - ing for

*mf* \*

23260 M. W. *Red.* \*

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B. pearls Court.ing girls, girls, girls, girls, girls! With her

CAS. pearls Court.ing girls, girls, girls, girls, girls! With her

NIS. pearls Court.ing girls, girls, girls, girls, girls! With her

KHAD. pearls Court.ing girls, girls, girls, girls, girls! With her

NOV. pearls Court.ing girls, girls, girls, girls, girls! With her

*cre - scen - do ff p*

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

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

ST. B. fair flax - en hair, eyes of blue, She's a long way too

CAS. fair flax - en hair, eyes of blue, She's a long way too

NIS. fair flax - en hair, eyes of blue, She's a long way too

KHAD. fair flax - en hair, eyes of blue, She's a long way too

NOV. fair flax - en hair, eyes of blue, She's a long way too

*cre - scen - do f*



DAN. know - ing for you! She is dark, or she's fair, She may  
 POP. know - ing for you! She is dark, or she's fair, She may  
 ST.B. know - ing for you! She is dark, or she's fair, She may  
 CAS. know - ing for you! She is dark, or she's fair, She may  
 NIS. know - ing for you! She is dark, or she's fair, She may  
 KHAD. know - ing for you! She is dark, or she's fair, She may  
 NOV. know - ing for you! She is dark, or she's fair, She may

*ff*

DAN. smile or may frown- Nev-er mind, you will get done brown! You may  
 POP. smile or may frown- Nev-er mind, you will get done brown! You may  
 ST.B. smile or may frown- Nev-er mind, you will get done brown!  
 CAS. smile or may frown- Nev-er mind, you will get done brown!  
 NIS. smile or may frown- Nev-er mind, you will get done brown!  
 KHAD. smile or may frown- Nev-er mind, you will get done brown!  
 NOV. smile or may frown- Nev-er mind, you will get done brown!

*ppp*

DAN. *stu - dy her ways as you can, ————— But a wo - man's too*

POP. *stu - dy her ways as you can, ————— But a wo - man's too*

ST. B. ————— *Wo - men!*

GAS. ————— *Women!*

NIS. ————— *Wo. men!*

KHAD. ————— *Women!*

NOV. ————— *Women!*

*sempre leggiero*

DAN. *much for a man! ————— It is deep - er than div - ing for*

POP. *much for a man! ————— It is deep - er than div - ing for*

ST. B. ————— *Wom - en!*

GAS. ————— *Women!*

NIS. ————— *Women!*

KHAD. ————— *Women!*

NOV. ————— *Women!*

DAN. pearls, Courting girls, girls, girls, girls, girls With her

POP. pearls, Courting girls, girls, girls, girls, girls With her

ST. B. Women! Girls, girls, girls, girls With her

GAS. Women! Girls, girls, girls, girls With her

NIS. Women! Girls, girls, girls, girls With her

KHAD. Women! Girls, girls, girls, girls With her

NOV. Girls, girls, girls, girls, girls With her

*cre - scen - do. ff*

DAN. fair flaxen hair, eyes of blue, She's a long way too

POP. fair flaxen hair, eyes of blue, She's a long way too

ST. B. fair flaxen hair, eyes of blue, She's a long way too

GAS. fair flaxen hair, eyes of blue, She's a long way too

NIS. fair flaxen hair, eyes of blue, She's a long way too

KHAD. fair flaxen hair, eyes of blue, She's a long way too

NOV. fair flaxen hair, eyes of blue, She's a long way too

*cresc.*

DAN. know - ing for you! She is dark, or she's fair, She may  
 POP. know - ing for you! She is dark, or she's fair, She may  
 ST. B. know - ing for you! She is dark, or she's fair, She may  
 GAS. know - ing for you! She is dark, or she's fair, She may  
 NIS. know - ing for you! She is dark, or she's fair, She may  
 KHAD. know - ing for you! She is dark, or she's fair, She may  
 NOV. know - ing for you! She is dark, or she's fair, She may

*cre-*  
*do.* \*

DAN. smile or may frown - Nev - er mind, You will get done brown!  
 POP. smile or may frown - Nev - er mind, You will get done brown!  
 ST. B. smile or may frown - Nev - er mind, You will get done brown!  
 GAS. smile or may frown - Nev - er mind, You will get done brown!  
 NIS. smile or may frown - Nev - er mind, You will get done brown!  
 KHAD. smile or may frown - Nev - er mind, You will get done brown!  
 NOV. smile or may frown - Nev - er mind, You will get done brown!

*scen - do* *ff* *fz*

Nº 10.

## DUET. (Sonia and Danilo.)

I. Allegretto.

Piano.

The musical score is for a piano piece in G major, 2/4 time, marked 'I. Allegretto'. It consists of six systems of two staves each. The first system is marked 'pp' and 'p'. The second system has a 'p' dynamic. The third system has a 'pp' dynamic. The fourth system has a 'p' dynamic. The fifth and sixth systems have a 'p' dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. The right hand features a series of chords with a tremolo effect, marked with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment. A first ending bracket is present in the right hand, and a repeat sign with an asterisk is in the left hand.

Second system of musical notation. The right hand continues with chords and tremolos, marked with a mezzo-piano (*mp*) dynamic. The left hand accompaniment remains. A first ending bracket is in the right hand, and a repeat sign with an asterisk is in the left hand.

Third system of musical notation. The right hand has a more complex melodic line with chords, marked with a piano (*p*) dynamic. The left hand accompaniment continues. A first ending bracket is in the right hand, and a repeat sign with an asterisk is in the left hand.

Fourth system of musical notation. The right hand has a melodic line with eighth notes, marked with a mezzo-forte (*mf*) dynamic. The left hand has a simple bass line. Dynamics change to piano (*p*) and then *rit.* (ritardando) leading to a final *pp* (pianissimo) dynamic. A first ending bracket is in the right hand, and a repeat sign with an asterisk is in the left hand.

Fifth system of musical notation, starting with the tempo marking *Vivace.* The right hand has a fast, rhythmic melodic line, marked with a forte (*f*) dynamic. The left hand has a steady eighth-note accompaniment. A first ending bracket is in the right hand, and a repeat sign with an asterisk is in the left hand.

First system of a piano score. The right hand features a melodic line with slurs and grace notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed above the right hand in the final measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The instruction *sempre più animato et crescendo* is written across the middle of the system.

Third system of the piano score. The right hand's melodic line becomes more rhythmic. A dynamic marking of *f* (forte) is placed above the right hand in the third measure.

Fourth system of the piano score. The right hand continues with a rhythmic melodic line, and the left hand maintains the eighth-note accompaniment.

Fifth system of the piano score. The right hand features a series of chords. Dynamic markings of *f* (forte) and *ff* (fortissimo) are placed above the right hand in the first, fourth, fifth, and sixth measures respectively.

II. Allegretto moderato.

DANILO. Allegretto.

DAN.



Moderato.

Tempo di Valse moderato.

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *pp* and *con Ped.* (con Pedal). A first ending bracket is present over the final two measures.

Second system of the musical score. It continues the melody and bass line from the first system. Dynamics include *ped.* and *\* ped.* (pedal). A first ending bracket is present over the final two measures.

Third system of the musical score. It continues the melody and bass line. Dynamics include *ped.* and *\* ped.* (pedal). A first ending bracket is present over the final two measures.

Fourth system of the musical score. It continues the melody and bass line. Dynamics include *ped.* and *\* ped.* (pedal). A first ending bracket is present over the final two measures.

Fifth system of the musical score. It concludes the piece with a final melody and bass line. Dynamics include *p* and *p rit.* (piano ritardando). A first ending bracket is present over the final two measures.

## Valse lente.

First system of the piano score for 'Valse lente.' It consists of a treble and bass clef staff. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the second measure. The bass staff contains a harmonic accompaniment with chords and some single notes. There are markings 'ad.' and '\*' in the bass staff.

Second system of the piano score. The treble staff continues the melody with a slur and a fermata. The bass staff continues the accompaniment. A dynamic marking 'pp' is present in the bass staff.

Third system of the piano score, concluding the 'Valse lente.' section. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

## Tempo di Valse.

SON. *(closed lips)*

First system of the vocal score for 'Tempo di Valse.' The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The tempo is 'Tempo di Valse'.

DAN.

Second system of the vocal score, continuing the vocal line.

## Tempo di Valse.

pp

First system of the piano accompaniment for 'Tempo di Valse.' It features a treble and bass clef staff with a harmonic accompaniment of chords. A dynamic marking 'pp' is present.

SON.

Second system of the vocal score, continuing the vocal line.

DAN.

Third system of the vocal score, continuing the vocal line.

Second system of the piano accompaniment for 'Tempo di Valse.' It continues the harmonic accompaniment with chords in both treble and bass staves.

SON.

DAN.

The first system of music consists of three staves. The top two staves are for vocal parts, labeled 'SON.' and 'DAN.'. Both vocal lines feature a melodic line with a long, sweeping slur over the first four measures, followed by a shorter slur over the next two measures. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line with chords. A 'p.' (piano) dynamic marking is present at the end of the system.

SON.

DAN.

The second system continues the vocal and piano parts. The vocal lines have a similar melodic structure to the first system, with slurs over the notes. The piano accompaniment continues with chords and moving lines in both hands. A '\*' (crescendo) marking is visible in the piano part.

SON.

DAN.

The third system concludes the piece. The vocal lines end with a final note. The piano accompaniment features a more active texture with eighth-note runs in the right hand and chords in the left hand. The system ends with a double bar line and a fermata over the final notes. Dynamics 'f' (forte) are marked in the piano part.

No. 11. DUET. (Natalie and Camille.) and ROMANCE. (Camille.)

"LOVE IN MY HEART."

*Allegro.*

Natalie. Oh, say no more!

Camille. Will you not let me?

*Allegro.*

Piano. *f* *a tempo* *rit.*

NAT. It's time to mar-ry and for-get me! This ve-ry night your of-fer must be

CAM. spo-ken!

CAM. It shall be done, al-tho' my heart is bro-ken.

*p*

NATALIE. *rit.* Moderato

Oh, do not doubt I feel it

NAT.

too! With out your love life will be hol low; But

NAT.

hon our tells me what to do, And when it calls me I must

NAT.

fol low. Ah!

CAMILLE.

Then may I nev er hope to meet you?

*animato*

NAT. do not tor-ture me, I en-treat you!

CAM. No more I say— I will o-

*p* *p animato*

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

CAM. -bey. Ah!

*mf*

NAT. You should not have ask'd me!

CAM. let me kiss you! For-give, for-give me, dear!

*f* *p* *mf*

Romance. (CAMILLE) "Love in my heart!"  
Allegretto.

CAMILLE,

Love in my heart a -

*rit.* *pp*

CAM. - wak - - ing, A rose - bud in - the May,

CAM. In - to full beau - ty break - ing, Be - came a rose to -

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

*p* *mf*

CAM. *p* *mf* *p*

bove \_\_\_\_\_ Un - til it op - end, flood - ing My

*ped.* \* *ped.* \* *ped.* \*

CAM. *rit.* *a tempo*

heart with joy of love. \_\_\_\_\_ And now I know my

*pp rit.* *pp a tempo tranquillo*

*ped.* \* *ped.* \* *ped.* \* *Con Ped.*

CAM. *f*

pas - sion, It can - not but \_\_\_\_\_ be told! \_\_\_\_\_ The

CAM. *rit.*

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

*pp rit.*



CAM. *animato*  
cold. My heart with song is ring - ing Like

*p animato* *cres.*

CAM. birds that greet the sun, I know as I am

*cen* *do* *f*

CAM. sing - ing The day of love is won! Oh

CAM. an - swer to my sing - ing, And say my love is

*cresc.* *ff*

## Allegretto.

NATALIE.

Oh, Ca - mille!

CAM. won! Nat - a - lie!

NAT. Ah! leave me, pray! I

*animato*

NAT. know not what I shall do or say!

*animato* *cres* *cen*

CAMILLE.

Good - bye, then, my dar - ling - Give me one last

*f*

NATALIE.

*rit.*

No, not here!

*rit.**Più lento*

kiss!

See,

there's a lit - tie ar - bour

*rit.**pp Più lento*

there—

It can hear a kiss and will

not

tell!

Our

ten - der se - cret it may share

When we bid a lov - er's

*mf*

last

fare -

well!

*animato*

Tho' 'tis dark a -

*p animato*

CAM.

- round, ————— There will love's light be found —————

*f* *rit.*

CAM.

*lento* *rit.*

Come to the lit\_tle ar\_bour here ————— There is no\_thing there to

*p* *lento* *rit.*

CAM.

*Moderato.*  
NATALIE.

fear, My dear! I

*pp*

NAT.

ought not Yet I can\_not re\_sist you!

NATALIE.

CAMILLE.

No one will hear us?

Come to the lit\_tle ar\_bour here. Not a soul will know I

*mf*

NAT. I must not hear! Though 'tis dark a -

CAM. kissed you, dear! Though 'tis dark a -

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

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

*rit.*

NAT.

CAM.

Come to the lit-tle ar-bour here— There is no-thing there to

*p a tempo*

*rit.*

NAT.

CAM.

My dear!

My dear!

Allegro.

Allegro.

*p*

*ff*

\*

*Allegro.*

SONIA.  
Well, gen - tle -

DANILO.  
Ha!

POPOFF.  
Ha! Ha!

*Allegro.*

Piano. *f* *p*

SON.  
\_ men, what is your will? Ha! Son - ia and Ca - mille! Ha!

POPOFF.  
Then was I blind? I saw her here!

DAN.  
Son - ia and Ca - mille! My ve - ry heart stands still! The case is

NATALIE.  
I'm here, dear!

DAN.  
ve - ry much too clear!

POPOFF.  
Then where can be my wife?

NATALIE.  
What's go - ing on? I'd like to know!

CAMILLE.  
There's

POPOFF.  
Well, I'm sim - ply blowed!

DANILO.  
Ha! Son - ia and Camille!

CAM.  
no - thing wrong! Be still!

POPOFF.  
I saw a la - dy in there just be - fore - Yes, through the



SONIA.

You are a sly Am-bas-sa-dor!

DANILO.

That is what he's for!

POP.

key-hole of the door.

I hard-ly could be-lieve my

POP.

ve-ry ears,

When love un-end-ing

that fel-low

SONIA.

The la-dy- that was I!

DANILO.

You, Son-ia!

POPOFF.

POP.

swore!

I would have

SONIA.

My dear - est Ca - mille, con -

POP.

sworn it was my wife, you know!

SONIA.

- fess it was so! Well,

NATALIE.

Al - though it saves - me, it fills me with woe!

CAMILLE.

Al - though it saves - her, I speak it in woe!

DANILO.

With rage and jeal - ous - y my heart is a - glow!

KHADJA.

I can't be - lieve - it! Oh, no! Oh, no!

NISCH.

I man - aged ev - 'ry - thing, and got up the show!

## Più lento.

SON. since the Am\_bas - sa - dor sees fit To lis - ten and spy at the ar - bour door—

SON. Pray tell them all the whole truth of it, Re - peat - ing what you said in

CAMILLE.  
SON. there, just be - fore! Must I de - clare it?

DANILO.  
And I have to bear it?

CAMILLE.  
SON. Your Ex - cellency, as I have to o - bey, All that I told her a - gain I will

*Allegretto.*

CAM. say? POPOFF. (Spoken.) What will he say? Love in my heart a - wak - ing, A

*p* *pp*

*Red.* \*

CAM. rose - bud in the May, In - to full beau - ty

*pp*

CAM. break - ing, Be - came a rose to - day. I hard - ly marked it

*mf*

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

CAM. bud - ding To - wards the sun a - bove, Un -

*p* *mf* *p*

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

CAM. - til it open - ed, flood - ing My heart with joy of love. And

*mf* *p* *pp* *pp*

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

SONIA.  
His face is quite a sight to

NATALIE.  
It al - most breaks my heart to

CAM.  
now I know my pas - sion, It can - not but be

NISCH.  
This is a sud - den pas - sion!

KHADJA.  
She does - n't seem to scorn his

*a tempo*

SON.  
see! He thinks the song is

NAT.  
see - He looks at her as

CAM.  
told - The rose that love can fash - ion Shall

NIS.  
Now we are nice - ly sold - But he's a man of

KHAD.  
pas - sion, She flirts with

23260 M. W.

SON. *rit.*  
meant for mel Ah,

NAT. *rit.*  
once at mel That

CAM. *rit.*  
bloom in spite of cold My heart with joy is

NIS. *rit.*  
fash - ion, He is af - ter gold! In half a

KHAD. *rit.*  
him in reck - less fash - ion! Our wi - dow's

*pp rit. a tempo mf*

*pp rit. a tempo mf*

SON. no - ble Prince, I think I have won;

NAT. song, whose e - cho hard - ly is done, He sings it now

CAM. ring - ing Like birds that greet the sun I know as I am

NIS. min - ute - He has wooed and wont He is the man to

KHAD. ra - ther hot - I'm glad my wife is not!

*cresc. f*

*cresc. f*

SON. You'll have to speak be - fore you've done!

NAT. as if he loved an - oth - er one!

CAM. sing - ing The day of love is won Oh,

NIS. win it, And we are sim - ply done!

KHAD. If I should catch him sing - ing I soon would spoil his fun

SON. Ah, no - ble Prince, I've fair - ly

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

CAM. an - swer back my sing - ing, And say my love is

NIS. He is the man to win it all, And we are sim - ply

KHAD. By neat - ly wing - ing 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!

*Red.* **Allegro.** *Red.* *ff* *ff* *ff* *Red.*

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!

*fp* *f*

SONIA.  
Al - low me to

*cresc.* *f*



(looks at DANILO.)

SON. tell you, if it won't bore you— A pair en..

CHO. Oh, no! Oh, no!  
Oh, no! Oh, no!  
Oh, no! Oh, no!

SON. - gaged you see— be - fore you! This gen - tle - man—

NATALIE. Oh,

CAMILLE. What I?

SON. and my most hum - ble self?

NAT. Heaven! Un - true!

CAM. I? Un - true!

DAN. Not that! Un - true!

POP. What now? Un -

CHO. Ah! what a piece of news!

Ah! what a piece of news!

Ah! what a piece of news!

POP. - true! I thought that bit of news would do!

SONIA. Allegro.

*p*

DAN. He takes her for her cur-sed mon - ey!

POP. He's got a - way with all our mon - ey!

CHO. Con-grat-u - la - tions!

Con-grat-u - la - tions!

Con-grat-u - la - tions!

SONIA (to CAMILLE.)  
Be - ware, or she is the

CAMILLE (to SONIA.)  
That goes too far! I real - ly am sur - prised—

SON. one com-promised! Why should\_n't

(to CAMILLE.)

NAT. Real - ly, do you mean-

POP. You real\_ly mean it?

SON. I? You won't!

(to DANILO.)

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 pa-ter-nal bless-ing! On -

SON. *Andante.*

What do you think?

DAN. *Andante.*

ly I think— Love when you may, Pro- pose but

DAN. *Mazurka moderato.*

CAMILLE.

sel- dom, Mar- ry not at all! Tho' mar- riage in the old- en way

*p*  
*con Qd.*

CAM. *Mazurka moderato.*

Is whol- ly out- of- date to- day, And as our friend has told us,

CAM. *Mazurka moderato.*

Quite un- dip- lo- mat- ic, Yet if the la- dy mar- ries me,

*p*

CAM.  A mod - ern wed - ding it will be, I prom - ise, — I prom - ise

CAM.  In a style en - phat - ic! We make a lit - tle change of name,

CAM.  In - stead of two, we have the same, Just like a sis - ter and a

CAM.  *rit.* broth - er; *rit.* But when the ce - re - mo - ny's done, *rit.* Wher - ev - er -

*rit.* *pp rit.*

*Ed. \**

## Allegretto moderato.

CAM.  *Allegretto moderato.*  
 you may meet with one, You won't ex - pect to find the

CAM.   
 oth - er! In fact, you'll find it safe to state, We are a

CAM.  *Vivace.*  
 pair en - tire - ly up - to - date!

 *SONIA.*  
 My

## Tempo di Marcia.

SON. mar - riage will be one ar - ranged, Quite in the mod - ern

SON. style; My name is all that will be changed—

SON. That's in the mod - ern style! And as I shan't be

SON. on the shelf, Not for a lit - tle while, I'll



SON. *rit.* *Vivace.*

go a-head and please my-self, Quite in the mod-ern style! I am

SON. free, so, tra - la - la - la - la! Still I'll be so,

SON. tra - la - la - la - la! And men may come and men may go, They

*cre - scen -*

SON. will not break my heart, oh, no! Oh, no, no, no, no, no, no, no, no,

*- do*

SON.

no! La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

NATALIE.

La, la, la, la, la, la, la, la, la, la, la, la,

SYLVAINE.

She is free, so tra-la-la-la-la-la, Still she'll

OLGA.

She is free, so tra-la-la-la-la-la, Still she'll

PRASKOVIA.

She is free, so tra-la-la-la-la-la, Still she'll

CAMILLE.

She is free, so tra-la-la-la-la-la, Still she'll

POPOFF.

She is free, so tra-la-la-la-la-la, Still she'll

KHADJA.

She is free, so tra-la-la-la-la-la, Still she'll

NOVIKOVICH.

She is free, so tra-la-la-la-la-la, Still she'll

CHO.

She is free, so tra-la-la-la-la-la, Still she'll

She is free, so tra-la-la-la-la-la, Still she'll

She is free, so tra-la-la-la-la-la, Still she'll

She is free, so tra-la-la-la-la-la, Still she'll

SON.  
la, la, la, la, la, la

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

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

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

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

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

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

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

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

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

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

*p* *cre - - - scen*

*ff* \* *ff* \*

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!

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

*do* *f* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

## Tempo di Marcia.

NATALIE. SONIA. NATALIE.

when you mar - ry you will live Quite in the mod - ern style; And

NAT. SONIA. NATALIE.

free - dom you will take and give - That is the mod - ern style! And

NAT. SONIA. NATALIE.

if your hus - band goes a - stray, Then I shall on - ly smile! Re -

NAT. SONIA. *rit.*

- turn his lead when you've to play - Quite in the mod - ern style!

*mf* *p* *rit.*

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

**Vivace.**

SON. That's the la - test - tra - la - la - la - la! Up to

NAT. That's the la - test - tra - la - la - la - la! Up to

**Vivace.**

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

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

*p* *cresc.*

*ped.* \* *ped.* \*

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

NAT. no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

*fz*

*ped.* \*

SON. 

NAT. 

SYLVAINÉ. 

OLGA. 

PRASKOVIA. 

CAMILLE. 

POPOFF. 

KHADJA. 

NOVIKOVICH. 

CHO. 







SON. *la, la, la, la, la, la!*

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

SYL. *da - test- tra - la - la - la - la! Do what you like, but don't be*

OLGA. *da - test- tra - la - la - la - la! Do what you like, but don't be*

PRAS. *da - test- tra - la - la - la - la! Do what you like, but don't be*

CAM. *da - test- tra - la - la - la - la! Do what you like, but don't be*

POP. *da - test- tra - la - la - la - la! Do what you like, but don't be*

KHAD. *da - test- tra - la - la - la - la! Do what you like, but don't be*

NOV. *da - test- tra - la - la - la - la! Do what you like, but don't be*

CHO. *da - test- tra - la - la - la - la! Do what you like, but don't be*

*da - test- tra - la - la - la - la! Do what you like, but don't be*

*p cresc..*

*Red. \* Red. \**



SON. No And no - bo - dy will mind, No!

NAT. No And no - bo - dy will mind, No!

SYL. slow, And no - bo - dy will mind, oh no! Oh no!

OLGA. slow, And no - bo - dy will mind, oh no! Oh no!

PRAS. slow, And no - bo - dy will mind, No!

CAM. DANILO. *Spoken.*  
Oh! the wo - man's cool as -

DAN. slow, And no - bo - dy will mind, oh no! Oh no!

POP. slow, And no - bo - dy will mind, oh no! Oh no!

KHAD. slow, And no - bo - dy will mind, oh no! Oh no!

NOV. slow, And no - bo - dy will mind, oh no! Oh no!

CHO. slow, And no - bo - dy will mind, oh no! Oh no!

slow, And no - bo - dy will mind, oh no! Oh no!

*cresc.* *f* *ff*

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

*rit.* *f*

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

*lento.*

*f* *rit.*

DAN. *soul - Let me keep my self - con - troll To grace the*

*Allegro moderato.*

*p* *rit.*

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

*p* *rit.*

SONIA. (*coldly*)

DAN. Oh, do! I'll lis - ten till the end! As - you sto - ry?

DANILO.

SON. see, I ea - ger - ly at - tend. Won't you tell us? I will

Tempo di Valse lento.

DAN. tell you. There once were two Prin - ces' chil - dren Who

DAN. loved when the world was so young, But nev - er were hap - py to -

DAN. *geth - - er; It's just as the po - et has sung.*

DAN. *The Prince nev - er told of his pas - sion, For ve - ry good*

DAN. *rea - son, no doubt; And so the Prin - cess was un -*

DAN. *hap - py Be - cause he would nev - er speak out! And*

DAN. then the Prin - cess was so cru - el, When he would not ask for her

*pp*

DAN. hand, She promised to mar - ry a - noth - er - 'Twas

*mf* *p*

DAN. more than the Prince could stand! "Most gracious and beau - ti - ful

*a tempo*

*pp rit.* *mf* *pp*

DAN. la - dy, It was not a good thing to do! All

DAN. *wom - en are faith - less and fic - kle, And on - ly a wom - an are*

Valse.

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

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

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

DAN. thus said the Prince as he end - ed, "There, marry, I've

DAN. fin - ish'd with you!" With that the Prince cool - ly de -

DAN. - part - ed, And so will I now - A -

Allegro.

SONIA.

Andante.

DAN. dieu!

Where are you go - ing, then?

*poco più animato*

DANILO.

Where I won't see you a - gain!

Allegretto.

DAN.

I'll go off to Max - im's - I've done with lovers' dreams. The girls will laugh and

DAN.

greet me, They will not trick and cheat me! Lo - to, Do - do, Jou - jou, Clo - clo, Mar - got, Frou -

SONIA.

DAN.

He loves me I'm sure of it  
frou; I'm go - ing off to Max - im's And you may go to -



SON. *now.* He loves

SON. me, so tra-la-la-la-la-lal We shall see, so

SON. tra-la-la-la-la-lal! Where - ev - er he may try to go, He

SON. won't es\_ cape from me, oh, no! Oh, no, no, no, no, no, no, no, no,

SON. *no* La, la, la, la, la, la, la, la, la, la! *la, la, la, la, la, la, la, la, la, la!*

NAT. *La, la, la, la, la, la, la, la, la, la!* *la, la, la, la,*

SYL. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

OLGA. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

PRAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CAM. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

POP. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

KHAD. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

NOV. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CHO. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

SON. No they will not break my heart,

NAT. la, 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

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

CAS. -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

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

*cresc.* *ff* CURTAIN

SON. *no!*

NAT. *no!*

SYL. *no!*

OLGA. *no!*

PRAS. *no!*

CAM. *no!*

POP. *no!*

CAS. *no!*

KHAD. *no!*

NOV. *no!*

CHO. *no!*

*no!*

## Act III.

N<sup>o</sup> 13.

## OPENING SCENE.

Allegretto.

Piano.

First system of piano music. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a piano (*p*) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Second system of piano music. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. The music continues with piano (*p*) dynamics. The right hand has chords and eighth-note patterns, and the left hand has a steady eighth-note accompaniment.

Third system of piano music. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. The music continues with piano (*p*) dynamics. The right hand has chords and eighth-note patterns, and the left hand has a steady eighth-note accompaniment.

Fourth system of piano music. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. The music continues with piano (*p*) dynamics. The right hand has chords and eighth-note patterns, and the left hand has a steady eighth-note accompaniment.

Fifth system of piano music. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. The music continues with piano (*p*) dynamics. The right hand has chords and eighth-note patterns, and the left hand has a steady eighth-note accompaniment.

Sixth system of piano music. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. The music continues with piano (*p*) dynamics. The right hand has chords and eighth-note patterns, and the left hand has a steady eighth-note accompaniment.

Nº 13a

CAKE - WALK.

Tempo di Marcia. *f*

Piano.

*gva ad lib.*

*gva ad lib.*

*gva ad lib.*

*fz*



N<sup>o</sup> 14.

## SONG. (Zozo) Six Girls and CHORUS.

"THE GIRLS AT MAXIM'S."

Tempo di Marcia

Piano.

ZOZO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is. Lo -

LOLO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

DODO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

JOU-JOU.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

FROU-FROU.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

CLO-CLO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

MARGOT.

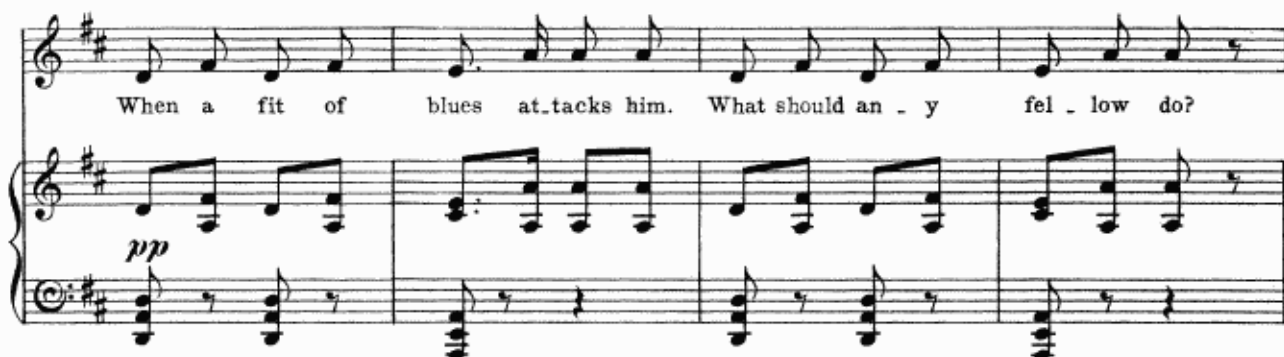
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.



(Spoken.) And I!

z0.  *f*

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

z0.  *pp*

When a fit of blues at - tacks him. What should an - y fel - low do?

z0.  *mf*

Come and look for us *chez Max - im*, We are here to com - fort you.

z0.  *pp*

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,

zO. simply rip-ping, Come with us and take your lass. We can sing and tell you stories,

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

zO. Pret-ty, wit-ty, of-ten true; We are Maxim's great-est glories, And we're here to

zO. welcome you. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is. Lo-

6. GIRLS.  
We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is.

z0.  *lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!*

z0.  *Ri - tan - tou, ri - tan - ti -*  
 6 GIRLS. *La, la, la, la, la, la, la, la, la, la, la, la!*

z0.  *- relle. Eh, voi - là que je suis belle! Ri - tan -*

z0.  *- tou, ri - tan - ti - ri, La plus belle de Pa*

zo. *ris!* Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

6 GIRLS.  
Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

*f* *ff*

*ff*

zo. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

zo. - ri La plus belle de Pa - ris.

6 G. - ri La plus belle de Pa - ris.

*ff*

## Marcia.

z0.

Dance with us, if you are a - ble, Sing - ing, spring - ing to the tunes,

*pp*

z0.

Or we'll dance up - on the ta - ble, In and out a - mong the spoons.

*mf*

z0.

Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

6 GIRLS.

Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

*pp*

z0.

Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

6 G.

Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

*p*

ZO. Here is mu - sic, here is danc - ing, Play - ing, sway - ing, all night through!

ZO. We are Maxim's girls entranc - ing, And we're here to wel - come you! We're the  
6 GIRLS.  
We're the

ZO. lit - tle Pa - ris la - dies, Each of us a Max - im maid is! Lo -  
6 G. lit - tle Pa - ris la - dies, Each of us a Max - im maid is!

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

(Spoken) And I!

## Più Allegro.

SO. *f* Ri - tan - tou, ri - tan - ti -

6 G. *f* La, la, la, la, la, la, la, la, la, la, la, la! *f* Ri - tan - tou, ri - tan - ti -

Più Allegro.

SO. - relle — Eh, voi - là que je suis belle! — Ri - tan -

6 G. - relle — Eh, voi - là que je suis belle! — Ri - tan -

*mf* *mf* *f*

SO. - tou ri - tan - ti - ri — La — plus belle de Pa -

6 G. - tou ri - tan - ti - ri — La — plus belle de Pa -

*mf* *f* *mf*

20. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

6 G. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

20. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

20. - ri. La plus belle de Pa - ris!

6 G. - ri. La plus belle de Pa - ris!



## Tempo di Galop.

ZOZO.  
LOLO.  
DODO.  
JOU-JOU.  
FROU-FROU.  
CLO-CLO.  
MARGOT.  
NATALIE.  
SYLVAINÉ.  
OLGA.  
CASCADA.  
St. BRIOCHE.

CHO.

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

Tempo di Galop.

ZO. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 LO. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 DO. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 JOU. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 FROU. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 CLO. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 MAR. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 NAT. -relle, Eh, voi - là que je suis belle! Ri - tan-  
 SYL. -relle, Eh, voi - là quelle est si belle! Ri - tan-  
 OLGA. -relle, Eh, voi - là quelle est si belle! Ri - tan-  
 CAS. -relle, Eh, voi - là quelle est si belle! Ri - tan-  
 St. B. -relle, Eh, voi - là quelle est si belle! Ri - tan-  
 CHO. *ad lib.* -relle, Eh, voi - là quelle est si belle! Ri - tan-  
 -relle, Eh, voi - là quelle est si belle! Ri - tan-  
 -relle, Eh, voi - là quelle est si belle! Ri - tan-  
 -relle, Eh, voi - là quelle est si belle! Ri - tan-

*mf*

Z.O. tou, ri - tan - ti - ri La plus belle de Pa -  
 LO. tou, ri - tan - ti - ri La plus belle de Pa -  
 DO. tou, ri - tan - ti - ri La plus belle de Pa -  
 JOU. tou, ri - tan - ti - ri La plus belle de Pa -  
 FROU. tou, ri - tan - ti - ri La plus belle de Pa -  
 CLO. tou, ri - tan - ti - ri La plus belle de Pa -  
 MAR. tou, ri - tan - ti - ri La plus belle de Pa -  
 NAT. tou, ri - tan - ti - ri La plus belle de Pa -  
 SYL. tou, ri - tan - ti - ri La plus belle de Pa -  
 OLGA. tou, ri - tan - ti - ri La plus belle de Pa -  
 GAS. tou, ri - tan - ti - ri La plus belle de Pa -  
 St. B. tou, ri - tan - ti - ri La plus belle de Pa -  
 CHO. tou, ri - tan - ti - ri La plus belle de Pa -  
 tou, ri - tan - ti - ri La plus belle de Pa -

*mf*  
*mf*

ZO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 LO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 DO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 JOU. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 FROU. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 CLO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 MAR. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 NAT. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 SYL. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 OLGA. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 CAS. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 St. B. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 CHO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
*ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

Cresc. \*

Z.O. la que je suis belle! Ri - tan - tou, ri - tan - ti -  
 L.O. là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 D.O. là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 J.O.U. la que je suis belle! Ri - tan - tou, ri - tan - ti -  
 F.R.O.U. là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 C.L.O. là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 M.A.R. là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 N.A.T. là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 S.Y.L. là quelle est si belle! Ri - tan - tou, ri - tan - ti -  
 O.L.G.A. là quelle est si belle! Ri - tan - tou, ri - tan - ti -  
 C.A.S. là quelle est si belle! Ri - tan - tou, ri - tan - ti -  
 S.t. B. là quelle est si belle! Ri - tan - tou, ri - tan - ti -  
 C.H.O. - là quelle est si belle! Ri - tan - tou, ri - tan - ti -  
 - là quelle est si belle! Ri - tan - tou, ri - tan - ti -

*sempre più prestissimo*

23260 M.W. *Ed.*

SOLO. - ri - La plus belle de Pa - ris!

LO. - ri - La plus belle de Pa - ris!

DO. - ri - La plus belle de Pa - ris!

JOU. - ri - La plus belle de Pa - ris!

FROU. - ri - La plus belle de Pa - ris!

CLO. - ri - La plus belle de Pa - ris!

MAR. - ri - La plus belle de Pa - ris!

NAT. - ri - La plus belle de Pa - ris!

SYL. - ri - La plus belle de Pa - ris!

OLGA. - ri - La plus belle de Pa - ris!

CAS. - ri - La plus belle de Pa - ris!

St. B. - ri - La plus belle de Pa - ris!

CHO. - ri - La plus belle de Pa - ris!

*ff*

№ 15.

## DANCE.—(Fifi.) and CHORUS.

"BUTTERFLIES."

Moderato.

Piano. *p* *cres:*

The musical score is written for piano and consists of five systems. The first system is marked 'Moderato' and 'Piano' with dynamics 'p' and 'cres:'. The subsequent systems feature various rhythmic patterns, including eighth and sixteenth notes, and include accents and slurs. The final system concludes with a double bar line and a fermata over the final chord.

First system of musical notation, measures 1-2. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady bass accompaniment with quarter notes and chords.

Second system of musical notation, measures 3-4. The right hand continues the melodic development with eighth-note runs and rests. The left hand maintains the bass accompaniment with quarter notes and chords.

Third system of musical notation, measures 5-6. The right hand features a melodic line with eighth-note patterns and rests. The left hand provides a steady bass accompaniment with quarter notes and chords.

Fourth system of musical notation, measures 7-8. The right hand has a more active melodic line with eighth-note patterns and accents. The left hand continues the bass accompaniment with quarter notes and chords.

Fifth system of musical notation, measures 9-10. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a steady bass accompaniment with quarter notes and chords.

Sixth system of musical notation, measures 11-12. The right hand has a melodic line with eighth-note patterns and accents. The left hand provides a steady bass accompaniment with quarter notes and chords. The system concludes with a final chord in the right hand.



## CHORUS IN UNISON.

CHO. 

1. We are the dear lit - tle but - ter - flies that hov - er  
 2. Plen - ty of men try to cap - ture us and net us.

*p 2<sup>nd</sup> f*

CHO. 

All a - round a lov - er, And for beau - ty none can match us!  
 No - bo - dy can get us, We are ve - ry hard to cap - ture!

CHO. 

We flut - ter by you up on a breeze of laugh - ter  
 Pray try a - gain and you will not al - ways miss us.

CHO. 

Wont you come af - ter Us and catch us!  
 If you should kiss us. Oh, what rap - ture!

1. 2.

## DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes with accents. The first measure has a fermata over the first eighth note. The second measure has a fermata over the first eighth note. The third measure has a fermata over the first eighth note. The fourth measure has a fermata over the first eighth note. The fifth measure has a fermata over the first eighth note.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a rhythmic pattern of eighth and sixteenth notes with accents. The first measure has a fermata over the first eighth note. The second measure has a fermata over the first eighth note. The third measure has a fermata over the first eighth note. The fourth measure has a fermata over the first eighth note. The fifth measure has a fermata over the first eighth note.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a rhythmic pattern of eighth and sixteenth notes with accents. The first measure has a fermata over the first eighth note. The second measure has a fermata over the first eighth note. The third measure has a fermata over the first eighth note. The fourth measure has a fermata over the first eighth note. The fifth measure has a fermata over the first eighth note.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a rhythmic pattern of eighth and sixteenth notes with accents. The first measure has a fermata over the first eighth note. The second measure has a fermata over the first eighth note. The third measure has a fermata over the first eighth note. The fourth measure has a fermata over the first eighth note. The fifth measure has a fermata over the first eighth note.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a rhythmic pattern of eighth and sixteenth notes with accents. The first measure has a fermata over the first eighth note. The second measure has a fermata over the first eighth note. The third measure has a fermata over the first eighth note. The fourth measure has a fermata over the first eighth note. The fifth measure has a fermata over the first eighth note.

First system of musical notation, measures 1-5. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a steady accompaniment with quarter notes and chords.

Second system of musical notation, measures 6-10. The right hand continues the melodic development. The left hand has some chords. Performance markings include *accel:* (accelerando) starting at measure 7, *poco a poco* (poco a poco) from measure 8, and *poco al fine* (poco al fine) from measure 9.

Third system of musical notation, measures 11-15. The right hand has a more active melodic line with eighth-note runs. The left hand continues with a simple accompaniment.

Fourth system of musical notation, measures 16-20. The right hand features a series of eighth-note patterns. The left hand has a consistent accompaniment.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. The piece concludes with a final chord in the right hand.

Nº 16.

## SONG (Nisch.) and CHORUS.

"QUITE PARISIAN."

Moderato.

Piano. *f*

*Con Ped.*

NIS.

1. I was

NIS.

born, by cru-el fate, In a lit-tle Bal-kan state, Where we  
na-tive land out East Up-on good black bread we feast; With a

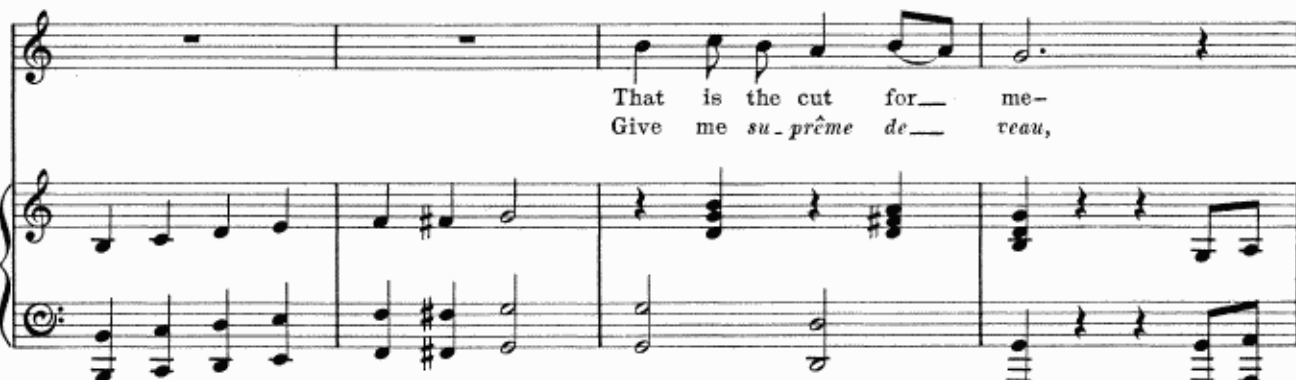
NIS.

go a-bout in the same old suits, Sheep-skin jack-ets, and big red boots; But I'm  
wood-en spoon from the pot we scoop Curds and on-ions and cab-bage soup. But in

The musical score is written in 2/4 time and consists of four systems. The first system is a piano introduction marked 'Moderato' and 'Piano' with a forte dynamic 'f'. The second system begins the vocal melody with the lyrics '1. I was'. The third system continues the vocal melody with lyrics: 'born, by cru-el fate, In a lit-tle Bal-kan state, Where we na-tive land out East Up-on good black bread we feast; With a'. The fourth system concludes the vocal melody with lyrics: 'go a-bout in the same old suits, Sheep-skin jack-ets, and big red boots; But I'm wood-en spoon from the pot we scoop Curds and on-ions and cab-bage soup. But in'. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a 'Con Ped.' (con peditale) marking.

NIS.  now a great suc - cess In the way of mod - ern dress; From my  
Pa - ris I can eat *A la mode pe - tite mar - mite,* And I

NIS.  Lon - don hat to my shi - ny toe, Quite *Rue de Pim - li - co.*  
drink Cog - nac with that love - ly stuff *Tarte à la pomme de - truffe!*

NIS.  That is the cut for - me -  
Give me *su - prême de - veau,*

NIS.  Made in Pic - cad - dil - lee! For I am  
*Bavuf à la Chi - ca - go!* For I am  
*rit.*

## REFRAIN.

NIS. quite Pa - ri - si - an, A most dis - tin - guished  
quite Pa - ri - si - an, A most dis - tin - guished

NIS. man, And try to look as Eng - lish as I can. Yes, I'm a  
man, I dote on sau - sage à la black and tan! Yes, I'm a

NIS. gay Pa - ri - si - an, And far a - bove the  
gay Pa - ri - si - an, I get ten cour - ses

NIS. com - mon mob- Je suis très snob! For he is  
for one bob- Je suis très snob! For he is

CHORUS. unison *f*

*f marcato*

CHO. quite Pa - ri - si - an, A most dis - tin - guished man, He  
 quite Pa - ri - si - an, A most dis - tin - guished man, He

CHO. tries to look as Eng - lish as he can. Yes, he's a gay Pa -  
 dotes on sau - sage à la black and tan! Yes, he's a gay Pa -

CHO. - ri - si - an, And far a - bove the com - mon mob, Il  
 - ri - si - an, He gets ten cour - ses for one bob - Il

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

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'Fa' on a G4, followed by a quarter note 'ther' on an A4, a quarter note 'land' on a B4, a quarter note 'a' on a C5, and a quarter note 'far' on a D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the vocal line with a half note 'na' on a G4, a quarter note 'tive' on an A4, a quarter note 'dan' on a B4, a quarter note 'ces' on a C5, a quarter note 'are' on a D5, a quarter note 'no' on a C5, a quarter note 'ble' on a B4, and a quarter note 'sport' on an A4. The piano accompaniment continues with similar rhythmic patterns.

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

The third system features a vocal line with a half note 'lit' on a G4, a quarter note 'tle' on an A4, a quarter note 'girls' on a B4, a quarter note 'in' on a C5, a quarter note 'France' on a D5, a quarter note 'Are' on a C5, a quarter note 'the' on a B4, a quarter note 'ones' on an A4, a quarter note 'I' on a G4, a quarter note 'take' on a B4, a quarter note 'to' on a C5, a quarter note 'dance' on a D5, a quarter note 'They' on a C5, and a quarter note 'are' on a B4. The piano accompaniment includes some triplets in the right hand.

NIS. all so *chic* and the *der-nier cri* Kick - ing up *lin - ger - iet*

The fourth system concludes the vocal line with a half note 'all' on a G4, a quarter note 'so' on an A4, a quarter note 'chic' on a B4, a quarter note 'and' on a C5, a quarter note 'the' on a D5, a quarter note 'der-nier' on a C5, a quarter note 'cri' on a B4, a quarter note 'Kick' on a G4, a quarter note 'ing' on an A4, a quarter note 'up' on a B4, a quarter note 'lin' on a C5, a quarter note 'ger' on a D5, and a quarter note 'iet' on a C5. The piano accompaniment ends with a final chord in the right hand.



NIS.  Quite é - pa - tant; eh, — what?

NIS.  C'est jo - li - ment co - cotte! For I am  
rit. 

## REFRAIN.

NIS.  quite Pa - ri - si - an, A most dis - tin - guished

NIS.  man, And an - y one can see I can can - can! Yes I'm a

NIS.    
 gay Pa - ri - si - an! They kick my top - per

*CHORUS. (unison.)*

NIS.    
 off my nob Je suis très snob! For he is

*f marcato*

CHO.    
 quite Pa - ri - si - an, A most dis - tinguished man, And

CHO.    
 an - y - one can see he can can - can! Yes, he's a gay Pa -

CHO

- ri - si - an! They kick his top - per off his nob It

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "- ri - si - an! They kick his top - per off his nob It". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with chords.

CHO

est très snob!

Allegro.  
DANCE.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "est très snob!". The piano accompaniment includes a dynamic marking of *p* (piano) and a tempo/mood marking of "Allegro. DANCE.".

The third system shows the piano accompaniment for the third system of music. It features a dynamic marking of *ff* (fortissimo) and continues the rhythmic accompaniment.

The fourth system shows the piano accompaniment for the fourth system of music. It features a dynamic marking of *ff* (fortissimo) and concludes the piece with a final chord.

REMINISCENCE.

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

Allegretto.

UNIS.

Piano. *mf*

Tra la la la la la, Tra 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 la, Tra la la la.

Nº 17.

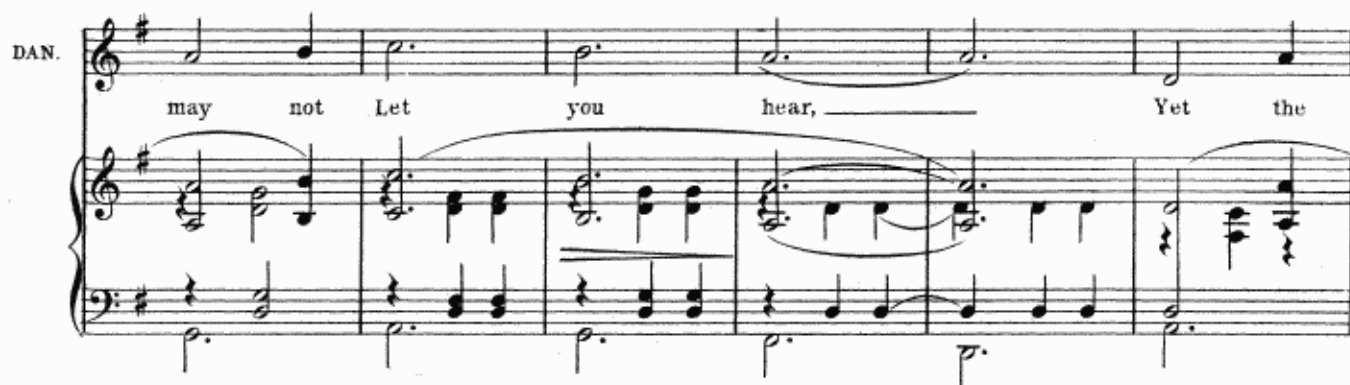
## VALSE DUET.- (Sonia and Danilo.)

"I LOVE YOU SO!"

Valse moderato.

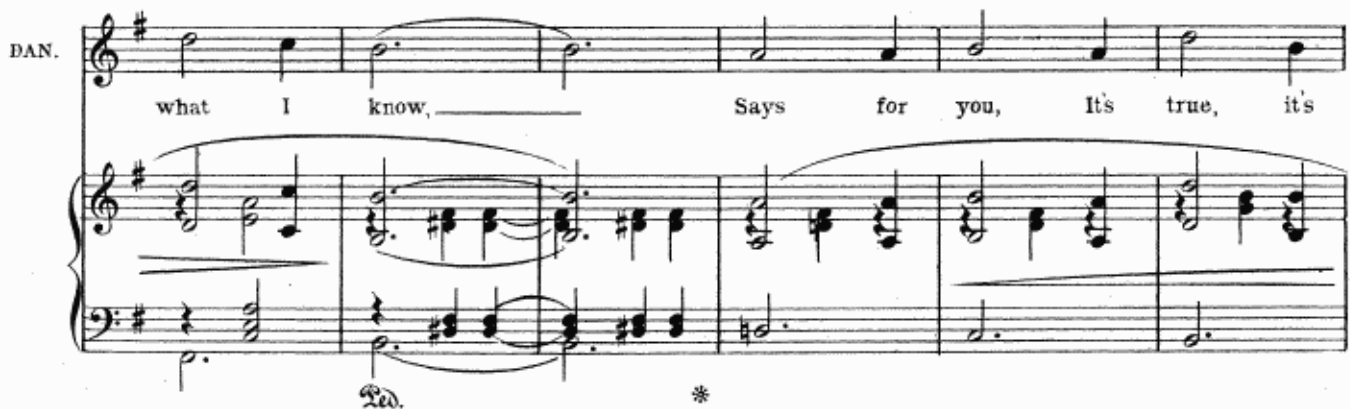
Piano.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system is a piano introduction marked *pp*. The second and third systems continue the piano accompaniment, with the second system including a *pp* dynamic marking and a *ped.* (pedal) instruction. The fourth system features a vocal line for Danilo, with the lyrics "Though I say not What I" written below the notes. The piano accompaniment continues beneath the vocal line, marked with *pp* and *p.* dynamics.

DAN.  may not Let you hear, ————— Yet the

DAN.  sway - ing Dance is say - ing, Love me, dear! —————

DAN.  ————— Ev - 'ry touch of fin - gers Tells me

DAN.  what I know, ————— Says for you, It's true, it's

SONIA.

*rit.*

DAN.

true, You love me so! And to the music's

Valse lento.

SON.

chime, My heart is beat - ing time, As if to give a

SON.

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

SON.

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

SON.

know I love you so.

*p animato*

*Red.* \*

*Red.* \* simile

SONIA.

*allargando*

Ev - 'ry touch of fin - gers

DANILO.

Ev - 'ry touch of fin - gers

*allargando*

*Red.* \*



SON. tells me what I know. Says for

DAN. tells me what I know. Says for

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

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

SON. *Allegro.* so!

DAN. *Allegro.* so!

N<sup>o</sup> 18.

## FINALE.—ACT III.

Tempo di Marcia.

Sonia. <sup>SONIA.</sup>  
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!

Piano.  
Tempo di marcia.  
*f* *p*  
Ped. \*

SON.

NATALIE.

LOLO, DODO, JOU-JOU.

FROU-FROU, CLO-CLO, MARGOT.

DANILO.

It is deep er than

POP.

wo . man'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!

SON. *f* Girls. girls, girls, girls!

NAT. *f* Girls. girls, girls. girls!

L.O. DO. JOU. *f* Girls. girls, girls, girls!

FROU. CLO. MAR. *f* Girls. girls, girls, girls!

DAN. *f* div - ing for pearls. Court.ing girls, girls, girls, girls, girls!

POP. *f* Girls. girls, girls, girls!

NOV. *f* Girls. girls, girls, girls!

KHA. *f* Girls. girls. girls. girls!

CHO. *f* Girls. girls. girls. girls!

*ff*

SON. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

NAT. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

L.O. DO. JOU. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

FROU. CLO. MAR. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

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

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

NOV. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

KHA. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

— With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

CHO. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

— With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

SON. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

NAT. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

LO. DO. JOU. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

FROU. GLO. MAR. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

DAN. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

POP. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

NOV. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

KHA. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

CHO. you! She is dark, or she's fair, She may smile or may frown, Ne. ver

you! She is dark, or she's fair, She may smile or may frown, Ne. ver

*ff*

*Ed.* \*

## Presto.

SON.  
mind, you will get done brown!—

NAT.  
mind, you will get done brown!—

L.O.  
DO.  
JOH.  
mind, you will get done brown!—

CLOU.  
CLO.  
MAR.  
mind, you will get done brown!—

DAN.  
mind, you will get done brown!—

POP.  
mind, you will get done brown!—

NOV.  
mind, you will get done brown!—

KHA.  
mind, you will get done brown!—

mind, you will get done brown!—

CHO.  
mind, you will get done brown!—

mind, you will get done brown!—

## Presto.

23260 M.W.

\* END OF OPERA \*

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