

# EVA

*A Comic Opera*

IN THREE ACTS

English Book and Lyrics by  
GLEN MACDONOUGH

MUSIC BY  
FRANZ LEHÁR

American Arrangement by  
ANTON HEINDL

VOCAL SCORE

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# EVA

## Comic Opera in Three Acts

### Act I

#### Overture

Lyrics by  
Glen Macdonough

Franz Lehár  
American arrangement by  
Anton Heindl

*Allegretto moderato*

Piano

*f* Tutti *molto largamente*

Horns  
Harp

Viol. Solo

*pp*

*f* Tutti

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and melodic lines in both hands.

Second system of musical notation. Includes the instruction *f Tpts.* (forte Trumpets) above the staff.

Third system of musical notation. Includes the instruction *p molto rit.* (piano molto ritardando) below the staff. The word *Bells* is written above the staff.

**Animato**

Fourth system of musical notation. Includes the instruction *molto animato* above the staff. Dynamic markings *p*, *w.w.*, and *mf* are present. The word *Brass* is written below the staff.

**Allegro**

Fifth system of musical notation. Includes the instruction *ff Viol. Tpis.* (fortissimo Violins and Trumpets) below the staff. The word *Horns* is written above the staff, and *creac.* (crescendo) is written below the staff.

*Ritenuato*

Sixth system of musical notation. Includes the instruction *fff Tutti* (fortississimo Tutti) above the staff. The word *Horns* is written below the staff. The word *Timp.* (Timpani) is written below the staff.

**Allegro**

*mf* Trombones

*piu animato*

**Moderato**

*ffpp* Timp.

*pp* Viol.

Horns

Harp

8

**Planto**

8

**Agitato**

Viol. Solo

Clar.

'Cello

Tempo di Valse

W.w.  
pp

Viol  
Fl  
Clar. I  
Clar. II  
p

Fl  
mf  
Wood Viol.

Allegro  
Tutti  
fff

Viol  
ff  
dim.  
Clar.  
Cello

ritard. sempre più  
p

*a tempo*  
Oboe

Musical score for Oboe and Violin Solo. The Oboe part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The Violin Solo part is written on two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked *a tempo*. The Violin Solo part begins with a *pp* dynamic marking. The music features a melodic line in the Oboe and a more rhythmic, arpeggiated line in the Violin Solo.

Musical score for Bell and Harp. The Bell part is written on a single staff with a treble clef and a key signature of two sharps. The Harp part is written on two staves (treble and bass clefs) with a key signature of two sharps. The music features a melodic line in the Bell and a more rhythmic, arpeggiated line in the Harp.

Musical score for Piano. The music is written on two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked *a tempo*. The piano part features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

**Allegro moderato**

Tutti

Musical score for Piano. The music is written on two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked **Allegro moderato** and *Tutti*. The piano part features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The dynamic marking *f largam.* is present.

Musical score for Piano. The music is written on two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked *rit.*. The piano part features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The music concludes with a final chord in the right hand.

Valse moderato non troppo

Viol. *rit.* *a tempo*  
Horns

This system shows the beginning of the piece. The Violin part starts with a *rit.* (ritardando) and then returns to *a tempo*. The Horns part enters with a *p* (piano) dynamic. The music is in 3/4 time and D major.

(In these 16 measures please omit, with full orchestra, Horns and Bassoon)

Tpts.

This system continues the piece with the Trumpets (Tpts.) part. The music features a mix of eighth and sixteenth notes.

Strict Waltz-tempo  
*f* Tutti

This system marks the beginning of the 'Strict Waltz-tempo' section. The piano part features a *f* (forte) dynamic and a 'Tutti' marking. The tempo is strictly waltz-like.

This system continues the piano part of the waltz tempo section, showing a steady accompaniment with chords and moving lines.

This system continues the piano part of the waltz tempo section, maintaining the waltz rhythm.

*rit.* Prestissimo  
*fff* Tutti

This system begins the 'Prestissimo' section. The piano part starts with a *rit.* (ritardando) and then accelerates to *fff* (fortississimo) with a 'Tutti' marking. The music becomes much more rhythmic and intense.

*fff*

This system continues the 'Prestissimo' section, featuring a very fast and powerful piano accompaniment with a *fff* (fortississimo) dynamic.

# Opening Chorus

## "We'll the new master greet"

Vivace  
8

**Chorus**

SOPRANO & ALTO  
TENOR  
BASS

From far a - way  
We'll the new mas - ter greet, wel - come him here!  
Cu - ri - ous

Comes he to - day. We'll ask for a  
With song and cheer, Ah!  
we Are him to see!



hol - i - day. Ah!

We're keen for a fête!

A chance to cel - e - brate Now we all a -

The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and single notes.

The dec - o - ra - tions are beau - ti - ful, ver - y! Ah!

Ah!

wait. Of toil we're wear - y, we Of toil we're wear - y, we

The piano accompaniment continues with a right-hand melody and a left-hand bass line, including dynamic markings like *f* and *sf*.

long to make mer - ry, Should the new own - er a hol - i - day grant.

long to make mer - ry.

The piano accompaniment features a right-hand melody with a trill (*tr*) and a left-hand bass line with chords and dynamic markings like *sf* and *ff*.

**Larousse**

Work for the day We've put a - way, We're all for play!

*f* *f sempre*

There is wait-ing at our ca - ba - ret Of red wine a big cask; Brave-ly drinking its last

*sf*

drop a - way To-day shall be our task. The mu-sic that's for our dance

*sf*

Three fiddlers shall play, If our new-found mas-ter grants To us a free day.

Three fiddlers shall play, If our new-found mas-ter grants To us a free day.

Three fiddlers shall play, If our new-found mas-ter grants To us a free day.

We from him a - wait Word now to start our fête.

We from him a - wait Word now to start our fête.

We from him a - wait Word now to start our fête.

*Allegro vivace*

**Chorus**

*Allegro moderato*

TENORS  
Good for-tune to the new mas-ter! Good luck and long, long life to him! Good

BASSES  
Good for-tune to the new mas-ter! Good luck and long, long life to him!

for-tune to the new mas-ter! Good luck and long, long life to him!

Good for-tune to the new mas-ter! Good luck and long, long life to him!

attacca

Vivace  
SOPRANO & ALTO

TENOR From far a - way Comes he to - day;  
We'll the new mas - ter greet, wel come him here With song and  
BASS

Vivace  
Cu - ri - ous we

We'll ask for a hol - i - day. Ah!  
cheer! Ah! We're  
Are him to see! A chance to cel - e - brate

The dec - o - rations are beauti - ful, ver - y!  
keen for a fate. Ah!  
Now we all a - wait,

Ah!  
 Of toil we're wear-y, We long to make mer-ry, Should the new own-er a hol-i-day  
 Of toil we're wear-y, We long to make mer-ry.

Larousse  
 Larousse is here, To him give ear, Round him draw near.  
 grant.

*f* *f sempre*

## Duet

# The Voice of Paris

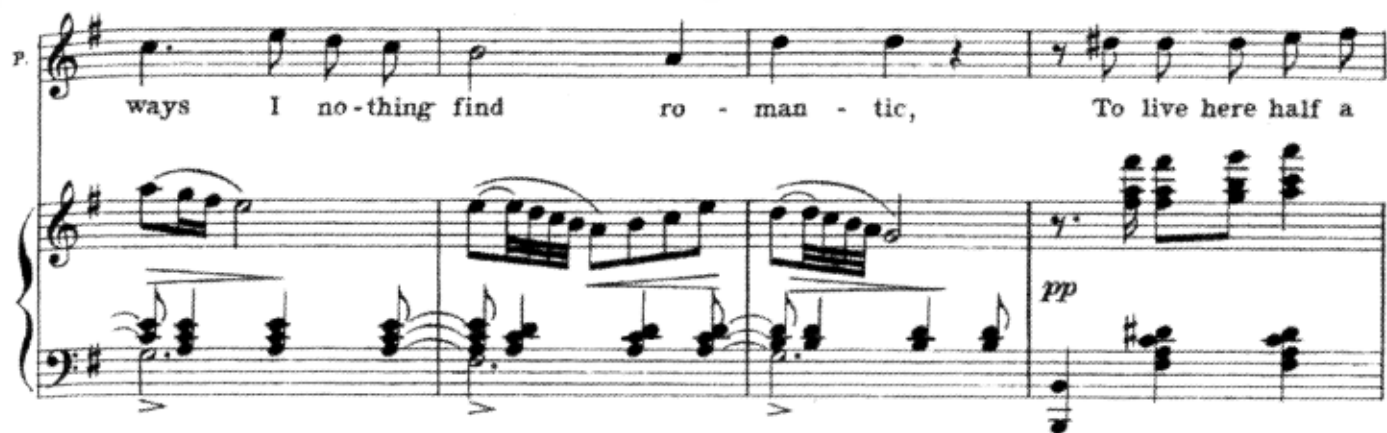
Pipai and Dagobert

Tempo di Mazurka Pipai

P. 
  
1. A coun-try mouse I ne'er could be,  
*pp animato*

P. 
  
I'm for the cit - y yearn - ing, My fan - cy is in - ces - sant - ly  
*p*

P. 
  
Un - to the cit - y turn - ing! In vil - lage life and vil - lage  
*p*

P.  ways I no-thing find ro - man - tic, To live here half a

P.  doz - en days Would drive me near - ly fran-tic. I'll fret un - til my -

P.  self I see A - far from here for ev - er, And to me

P.  speak - ing soft and clear A mys - tic voice I hear!—



Refrain  
Valse moderato

P. *p*

E'er to me is Par - is call-ing, And her voice so well I know! She calls to me in

P. *mf* *f*

work and play-time, In the night and in the day - time, And un-to her message I

P. *p* *pp* *rit.*

Long to make a quick re-ply, For 'tis like a spell by a wiz-ard cast, It holds me

*a tempo*

P. *fast.* Dagobert E'er to me is Par - is call-ing, And her voice so well I

D. E'er to me is Par - is call-ing, And her voice so well I

*a tempo*

P. know; Oh, come and take of life full mea-sure Serv-ing me, the queen of  
 D. know; Oh, come and take of life full mea-sure Serv-ing me, the queen of

Harp

P. plea - sure! Ev - 'ry-thing that life can hold, Joy and beau-ty,  
 D. plea - sure! Ev - 'ry-thing that life can hold, Joy and beau-ty,

P. art and gold, Fame and fol-ly, too, Comelthey here a - wait you!  
 D. art and gold, Fame and fol-ly, too, Comelthey here a - wait you!

*rit.*

*pp rit.*

## Dagobert

D. *pp*

2. A cit - y mouse in me you see, Al - read - y am I pin - ing

D. A - gain to be where mer - ri - ly The cit - y lights are shin - ing! Tho'

D. *p*

rich - es, health, and such de - lights Pervade this grace - ful val - ley,

D. I'd ra - ther starve up sev - en flights In some Pa - ri - sian al - ley! I

D. *p*

to that earth - ly Pa - ra - dise Can - not re - turn too quick - ly, For to me

D. speak - ing soft and clear A mys - tic voice I hear!

*p* *rit.*

Valse moderato

D. E'er to me is Par - is call - ing, Her voice so well I know; And to the tune she

D. sings en - tranc - ing I am yearn - ing to be danc - ing! There - fore ver - y

*mf*

D. much I fear, Long I shall not lin - ger here, And led by a lure I cannot de -

*p* *rit.*

D. ny, To town I'll fly!

*a tempo* *p*

Harp

Pipsi

Ev - 'ry-thing that life can hold, Joy and beau-ty,

Dagobert

Ev - 'ry-thing that life can hold, Joy and beau-ty,

art and gold, Fame and fol-ly, too, Come! they here a - wait you!

art and gold, Fame and fol-ly, too, Come! they here a - wait you!

# Vision Song

Eva

Moderato non troppo

L'istesso tempo

Eva

The night winds were sigh - ing, ——— The em - bers were

dy - ing, ——— When out of the shad - ows she came to me, — So roy - - al and

E. slen - - - der, So sweet and so ten - - - der, — An

pp

E. old - - en - time prin-cess proud seemed she. Like the

mf pp

E. stars of the twi - light her soft eyes were glow - ing, And her

E. hair of spun gold o'er her shoul - ders was flow - - - ing,

And her cheeks were like twin ros - es blow - - - ing: Not

*cresc.*

of this earth was such beauty as hers. — 'Twas thus my moth-er came to

Rect.

*m*

me, — Her robes so light and silk - en a -

Allegretto

*p*

round her form did float, Rich jew - els

*p*



R. deek'd her fin - gers and clasped her lil - y throat,

R. Nev - - er was seen a pic - ture as love - - ly as

*cresc.*

*p* *cresc.*

R. she, Ev - er - more shall my soul by it haunt - ed

*rit.*

*pp* *colla voce*

R. be! And then the dear

*Allegro non troppo*

*p*

*vi - sion — un-to me drew near, — Above the winds moan-ing I seemed to*

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a longer note. The piano accompaniment consists of chords and a rhythmic bass line. Dynamics include *pp* and *p*. There are two asterisks (\*) in the bass line.

*hear. Her gen-tle voice sing-ing — a sweet mel-o - dy: — And this was the*

The second system continues the vocal and piano parts. The vocal line has a similar melodic structure. The piano accompaniment maintains the same rhythmic pattern. Dynamics include *pp* and *p*. There are two asterisks (\*) in the bass line.

*mes-sage it bore to me! — Love is a pil-grim who comes un-*

*Tempo di Valse*

The third system introduces a tempo change to *Tempo di Valse* and a new time signature of 3/4. The vocal line starts with a melodic phrase, followed by a longer note. The piano accompaniment changes to a waltz-like pattern. Dynamics include *pp* and *p*. There are two asterisks (\*) in the bass line.

*known, - With features hooded Love walks a-lone, At thy heart wait-ing he may stand to-*

The fourth system continues the waltz tempo. The vocal line has a similar melodic structure. The piano accompaniment maintains the waltz-like pattern. Dynamics include *pp* and *p*.

R. day, - Has-ten to an-swer, nor turn him a-way! Love is a beg-gar who

R. knows not gold, Yet bears a treasure of worth un-told, Mo-ments and

R. mem-ries whose sweetness shall live Thro' all e-ter-ni-ty; If Love a

R. shel-ter in thy heart thou give, These will he bring to thee.

## Trio

## Joy and Glass

Octave, Voisin and Dagobert

Allegretto moderato

Piano introduction in B-flat major, 2/4 time. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, while the left hand plays a simple bass line. The tempo is marked 'Allegretto moderato' and the dynamics are 'ff'.

Octave

1. Glass like this can be love-ly as a dream, With rich tints like a  
2. Glass and joy are quite brit-tle, you'll a-gree, One thing more you may

The vocal line begins with a rest for the first measure, then enters with a melody of eighth notes. The piano accompaniment continues with a rhythmic pattern of eighth notes and sixteenth notes. Dynamics include 'ff' and 'p'.

rain-bow glow and gleam, Shapely, graceful, fair to see, Yet one touch will turn it to dé-bris!  
break as eas-i-ly: Love's as fra-gile, tho' they say, Love may live for ev-er and a day!

The vocal line continues with a melody of eighth notes. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and eighth notes. Dynamics include 'p'.

Joy al-so is a treasure ra-ther rare, Joy with glass one may ver-y well com-pare,  
Just one word will the dam-age do a-lone, Just one glance in the wrong di-rect-ion thrown,

The vocal line continues with a melody of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. Dynamics include 'pp'.

o. Just one lit - tle blow, my friend, And it is a ru - in none can mend.  
In your heart he ends his stay, Then Love on his crutches limps a - way.

*p*

**Allegro vivace**

o. 1. Of joy and glass be-ware, Have of the pair a care, For nei-ther  
2. Of glass and love be-ware, Have of the pair a care, For nei-ther

V. D. Voisin and Dagobert

Be - ware! a care!  
Be - ware! a care!

*f*

**Allegro vivace**

o. of them ev - er lasts, my boy! A ti - ny crack or break  
of them ev - er lasts, my friend! A ti - ny crack or break

V. D. For nei - ther ev - er lasts: A ti - ny  
For nei - ther ev - er lasts: A ti - ny

o. The glass will use-less make: But lit-tle more it needs to shat - ter  
 The glass will use-less make: But lit-tle more will bring love to an

v. break will use-less make  
 break will use-less make

o. joy. Of glass be - ware, A fra-gile  
 end. Of love be - ware, A fra-gile

v. to shat-ter joy, of joy and glass be-ware! They are a fra-gile pair,  
 love to an end, of glass and love be-ware! They are a fra-gile pair,

o. pair, And tho' the great-est care Of them you take, They both are  
 pair, And tho' the great-est care Of them you take, They both are

v. And tho' the great-est care Of them you take,  
 And tho' the great-est care Of them you take,

O.  
far from strong      Their life is not for long;      So be not dis-ap-point-ed  
far from strong      Their life is not for long;      So be not dis-ap-point-ed

V.  
D.  
They're far from strong      Their life's not long; So be not dis-ap-point-ed  
They're far from strong      Their life's not long; So be not dis-ap-point-ed

*mf*

1. *Allegretto moderato*

O.  
when they break!\_\_\_\_\_

V.  
D.  
when they break!\_\_\_\_\_ *Allegretto moderato*

*f* *pp*

O.  
V.  
D.

*f* *pp*

*D.S.*

2. Prestissimo

when they break!

when they break!

Prestissimo

*p*

*sempre più presto*

Hi! hi! hi! hi! hi! Hi! hi! hi! hi!

Hi! hi! hi! hi! hi! Hi! hi! hi! hi!

*mf*

hi! Love, yes, be - ware!

hi! Love, yes, be - ware!

*ff*



## Finale

## Eva, Octave and Larousse

**Allegro**

**Moderato**  
Octave (turns carelessly to Larousse)

0 You are the fos-ter-fa-ther of this girl, E - va,

0 If I cor-rect-ly have been told.

L Larousse

Yes, all her life E - va I've cared for,

(indicating Eva)

0 Then you'll be

L And no real fa-ther more love could give her.

pleased to hear That for her I am plan - ning Ad - -

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "pleased to hear That for her I am plan - ning Ad - -". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, starting with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of chords and melodic lines, including triplets and slurs.

vance - ment to a sta - tion wor - thy of the girl. The

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "vance - ment to a sta - tion wor - thy of the girl. The". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, continuing from the first system. It features a series of chords and melodic lines, including triplets and slurs. The system ends with a double bar line and a common time signature.

Quasi Marcia (Maestoso)

(With a suspicious glance at Octave)

work she's do - ing is well suit - ed to her, There let her stay.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "work she's do - ing is well suit - ed to her, There let her stay." Above the staff, it says "Quasi Marcia (Maestoso)" and "(With a suspicious glance at Octave)". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, starting with a key signature of two flats and a common time signature. It features a series of chords and melodic lines, including triplets and slurs. The system ends with a double bar line and a common time signature.

bet - ter time she'll have. No right has she of bet - ter times to be think - ing;

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "bet - ter time she'll have. No right has she of bet - ter times to be think - ing;". The middle staff is a blank vocal line. The bottom staff is the piano accompaniment, starting with a key signature of two flats and a common time signature. It features a series of chords and melodic lines, including triplets and slurs. The system ends with a double bar line and a common time signature.

*poco meno*

O. \_\_\_\_\_

L. \_\_\_\_\_

In the world her place is fixed, Fine dress and pleasure are not for her;

*poco meno*

O. \_\_\_\_\_

L. \_\_\_\_\_

For al - ways she shall be a work - ing - girl.

*mf a tempo* *p*

O. \_\_\_\_\_

L. \_\_\_\_\_

Quite so, your view I un - der - stand.

*Allegretto* (Concealing his irritation)

*Allegretto* *p*

O. \_\_\_\_\_

L. \_\_\_\_\_

Thank you! E - va, now let us go.

(Drily) (Larousse points to door) (Eva starts to leave; Octave stops her)

*p*

(With serious business air)

0. One mo-ment, please! Some questions I would ask her; So let the

1.

This system contains the first vocal line (marked '0.') and a piano accompaniment. The vocal line has lyrics: "One mo-ment, please! Some questions I would ask her; So let the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Allegro (Tempo rubato)

0. girl remain. (Exit, glancing sharply at them)

1. (spoken) Then I have nothing more to say.

Allegro (Tempo rubato)

This system contains the second vocal line (marked '0.') and a piano accompaniment. The vocal line has lyrics: "girl remain. (Exit, glancing sharply at them)". The piano accompaniment continues with a similar rhythmic pattern.

This system shows the piano accompaniment for the third system, featuring complex chordal textures and a dynamic marking of *pp* (pianissimo).

*molto rit.* *ff* Presto

This system shows the piano accompaniment for the fourth system, featuring complex chordal textures and a dynamic marking of *ff* (fortissimo). The tempo marking *Presto* is indicated at the end of the system.

**Eva**

Oh, what do you want? What are your ques - tions?

*pp*

*pp*

*pp*

**Allegro moderato**

Why am I kept here, Sir? What am I to you, Sir?

**Octave (aside)**  
*animato*

O - ho! the lit - tle vix - en! To use her claws she's more than read - y!

*animato*

*pp*

Violin

**Allegro (tempo rubato)**  
*(defiantly)*

What do you want to ask of me? Why do you bid me to wait here? Why do you

**Allegro (tempo rubato)**

*rit.*  
 give a sin - gle thought to me? Will you please tell me?  
 (quietly)  
 It is my  
*a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *rit.* (ritardando) marking and contains the lyrics "give a sin - gle thought to me? Will you please tell me?". The piano accompaniment includes a *rit.* marking and a *f* (forte) dynamic. The system concludes with the vocal line starting "It is my" and a *a tempo* marking. The piano accompaniment ends with a *mf* (mezzo-forte) dynamic.

*Allegretto*  
 in - ter - est, noth - ing more, A lit - tle hon - est sym - pa - thy, That  
*Allegretto*

The second system of the musical score is marked *Allegretto*. It features a vocal line with the lyrics "in - ter - est, noth - ing more, A lit - tle hon - est sym - pa - thy, That" and a piano accompaniment. The piano accompaniment includes a *p* (piano) dynamic marking.

Of course, there's nothing more!  
 (embarrassed)  
 on - ly. You are quite right - it's or - ly that.  
 (with sudden change of mood and manner)

The third system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics "Of course, there's nothing more!" followed by "(embarrassed)" and "on - ly. You are quite right - it's or - ly that." The piano accompaniment includes a *p* (piano) dynamic marking. The system concludes with a key signature change to C major, indicated by a sharp sign on the F line of the vocal staff.

## Allegretto moderato

Octave

A maid - en so fair, A beau - ty so rare, Should

not be con - tent in a fac - - try to stay! Your

life here is wast - ed While plea - sures un - tast - ed Are

(tries to take Eva's hands. She puts them behind her back)

yours if the word you would say! A day bright and new, dear, Is

wait - - ing for you, dear, From this world a - far, far a -

Eva Quasi Marcia (Maestoso)

No right have I of bet - ter times to be think - ing!

way!

Quasi Marcia (Maestoso)

*p*

*poco meno*

In the world my place is fixed, Fine dress and plea-sure are not for me,

*poco meno*

*a tempo*

For al - ways shall I be a work - ing - girl!

*mf a tempo*



Octave

Your hands so ten - der Should glim - mer with rich jew - els, Pearls and

dia - monds grace your throat so slen - der And cost - ly gowns of fab - ries

rare you should wear, And furs of sa - ble and price - less

lace Those gar - ments hum - ble should soon re - place.

*rit.*

## Allegretto

Eva

Her robes so light and silk - en A - round her form did

float, Rich jew - els deck'd her fin - gers, And

clasped her lil - y throat! Nev - er was seen a pic - ture as

love - ly as she, Ev - er - more shall my

R soul by it haunted be! ————— Octave  
 O Is love to you,

Moderato non troppo rit.  
 O dear - est, — no more than a word? — To you love is call - ing, in vain, un -

Valse moderato Eva  
 R Love is a pil - grim who comes un - known,  
 O heard! —————  
 Valse moderato

R With fea - tures hood - ed, Love walks a - lone, At thy heart wait - ing he may stand to -

day, Has-ten to an-swer, nor turn him a-way! Love is a

beg-gar who knows not gold, Yet bears a trea-sure of worth un-

told; Mo-ments and mem-ries whose sweet-ness shall live

Thro' all e-ter-ni-ty! If love a shel-ter in

## Moderato

thy -

Octave Eva! listen to me!

*sf* *dim.* *pp* *p*

I mean you no harm;

You surely do not fear me?

*pp*

Eva Fear you? no!

Allegretto

*pp* *pp*

Octave You shall listen to me! Eva No!

**Allegro** Eva

A man

**Octave**

Look at me! tell the truth: of me are you sure you've no fear?

**Allegro**

*p animato*

like you I have nev-er known, Yet of fear I have none!

Give me, dear, your

*p*

Let me go, I must! Yes!

trust! Do you care for me?

**Prestissimo**

(exit Eva)

yes!

(Octave lights cigarette and goes to desk)

*ff*

Octave It will be easier to forget Paris than I thought!

**Allegretto**

*p*

## A Voice: A cheer for the new Master!

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is marked *mf* (mezzo-forte).

Workers: Hurrah! hurrah! hurrah! Octave: Master, eh? We shall see!

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The music is marked *mf*.

Allegro moderato

Musical score for the third system, featuring piano accompaniment in treble and bass clefs. The music is marked *Allegro moderato*. The key signature is one flat.

Musical score for the fourth system, featuring piano accompaniment in treble and bass clefs. The music is marked *pp* (pianissimo) and *ff* (fortissimo). The key signature is one flat.

Musical score for the fifth system, featuring piano accompaniment in treble and bass clefs. The music is marked *pp*. The key signature is one flat.



## Act II

## Opening Chorus

"Let us whirl, swirl, twirl"

## INTRODUCTION

Tempo di Valse

The musical score for the Introduction is written for piano in 3/4 time, marked "Tempo di Valse". It consists of five systems of music, each with a treble and bass clef staff. The key signature has one sharp (F#).

- System 1:** The treble staff begins with a melody of eighth notes. The bass staff features a steady eighth-note accompaniment. Dynamics include *f* and *ff*. The word "Vols." is written below the bass staff.
- System 2:** Continues the eighth-note accompaniment in the bass staff. Dynamics include *ff* and *f*. The word "Vols." is written below the bass staff.
- System 3:** The treble staff features a more active melody with sixteenth notes. The bass staff has a simple accompaniment. Dynamics include *fff*.
- System 4:** The treble staff has a melodic line with a slur. The bass staff has a simple accompaniment. Dynamics include *pp dolce*.
- System 5:** The treble staff has a melodic line with a slur. The bass staff has a simple accompaniment. Dynamics include *pp dolce*.

First system of musical notation. The upper staff features a melodic line with a slur and a crescendo marking (*cresc.*). The lower staff provides a harmonic accompaniment with chords and a piano marking (*p.*).

Second system of musical notation. The upper staff continues the melodic line with a piano marking (*mf*) and a decrescendo marking (*dim.*). The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff shows a melodic line with a piano marking (*p*) and a mezzo-forte marking (*mf*). The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with a slur and a piano marking (*p*). The lower staff continues the harmonic accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with a mezzo-forte marking (*mf*) and a piano marking (*p*). The lower staff continues the harmonic accompaniment with a piano marking (*p.*).

SOPRANO & ALTO

TENOR

BASS

Chorus

Let us whirl, swirl,

Let us whirl, swirl,

Let us whirl, swirl,

*pp*

*pp dolce*

twirl, soul-ful-ly sway, We'll dance like the stars

twirl, soul-ful-ly sway, We'll dance like the stars

twirl, soul-ful-ly sway, We'll dance like the stars

a - - bove us till pale as they, We'll waltz un - til our

a - - bove us till pale as they, We'll waltz un - til our

a - - bove us till pale as they, We'll waltz un - til our

*cresc.*

shad - - ows so wear - y have grown, — That long ere

shad - - ows so wear - y have grown, — That long ere

shad - - ows so wear - y have grown, — That long ere

*mf*

we tire they'll off to home — have flown. —

we tire they'll off to home — have flown. —

we tire they'll off to home — have flown. —

*dim.*

Let us whirl, swirl, twirl, grace - ful - ly swing, — For we

Let us whirl, swirl, twirl, grace - ful - ly swing, — For we

Let us whirl, swirl, twirl, grace - ful - ly swing, — For we

*pp*

care not what the mor-row to us may bring;

care not what the mor-row to us may bring;

care not what the mor-row to us may bring;

We all this night shall long re -

We all this night shall long re -

We all this night shall long re -

mem - ber, For we care not what the mor-row may bring to us!

mem - ber, For we care not what the mor-row may bring to us!

mem - ber, For we care not what the mor-row may bring to us!

We'll side by side dream - i - ly glide, Yes, till the dawn

We'll side by side dream - i - ly glide, Yes, till the dawn

We'll side by side dream - i - ly glide, Yes, till the dawn

breaks all dancel

breaks all dancel

breaks all dancel

*Presto*

breaks all dancel

# March Octette

## The Starlight Guards

Pipes, Octave, and Double-Octette

Tempo di Marcia  
Octave

We Star-light Guards on

du-ty go as soon as day is done, Our night-ly tour of ser-vice ends when

ris-es up the sun; Our u-ni-forms are eve-ning dress, no char-gers we be-

stride, But all in Ar-ab tax-i-cabs up-on our rounds we

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

ride.

8 Men

Throughout the long, dark night we're al-ways roll-ing, Wher-e'er the

Throughout the long, dark night we're al-ways roll-ing, Wher-e'er the

The first system of the musical score features a vocal line for 8 men and a piano accompaniment. The vocal line consists of two staves with lyrics: "Throughout the long, dark night we're al-ways roll-ing, Wher-e'er the". The piano accompaniment is written for the right and left hands, with dynamics markings of *mf* and *p*. The music is in a key with one sharp (F#) and a 7/8 time signature.

We seek two foe-men— a cra-ven

lights burn bright we go pa-trol-ling,

lights burn bright we go pa-trol-ling,

The second system continues the musical score. The vocal line has two staves with lyrics: "We seek two foe-men— a cra-ven" and "lights burn bright we go pa-trol-ling,". The piano accompaniment continues with the same dynamics and musical style as the first system.

pair We al-ways

One, Fa-ther Time is, and one, Dull Care.

One, Fa-ther Time is, and one, Dull Care.

The third system concludes the musical score. The vocal line has two staves with lyrics: "pair We al-ways" and "One, Fa-ther Time is, and one, Dull Care." repeated on two lines. The piano accompaniment continues with the same dynamics and musical style.



kill old Time, and show no quar - ter!

We al - ways drown Dull

We al - ways drown Dull

*p*

And, like good sol - diers, a bat - tle - song

Care - but not in wa - ter!

Care - but not in wa - ter!

*largamente rit.*

The day - time is a

We sing as brave - ly we ride a - long.

We sing as brave - ly we ride a - long.

*largamente*

*mf rit.*

*a tempo*

grey time, And on-ly fit for sleep, The night-time is the right time Your eyes to o-pen

*a tempo*

keep; 'Tis then that Plea-sure plays All her most al-lur-ing cards, No use the sun and

sun - light Are to the Star-light Guards.

8 Men

*rit.* The day-time is a grey time, And *a tempo*

*rit.* The day-time is a grey time, And *a tempo*

*mf* *frit.* *a tempo*

on - ly fit for sleep, The night-time is the right time Your eyes to o - pen keep; 'Tis

on - ly fit for sleep, The night-time is the right time Your eyes to o - pen keep; 'Tis

*molto rit.*

No use the sun and

*molto rit.*

then that Plea - sure plays All her most al - lur - ing cards, No use the sun and

*molto rit.*

then that Plea - sure plays All her most al - lur - ing cards, No use the sun and

*molto rit.*

*a tempo*

sun - light Are to the Star - light Guards!

*a tempo*

sun - light Are to the Star - light Guards!

*a tempo*

sun - light Are to the Star - light Guards!

*ff* *a tempo* *p*

*mf*

Of danger on our bat-tle-fields We have no dread at all. Tho' shot by pop-ping

champagne corks So man - y of us fall; For ev-'ry per-il that we face De-

light - ful wo-man shares, We car - ry thro' our gay campaign, A corps of vi-van-

dières!

**Pipsi and 8 Girls**

Throughout the long, hard fight We're there be - side you,

Through-out the long, hard fight We're there be - side you,

And we will share your plight, What-e'er be-tide you, To ca-fés

And we will share your plight, What-e'er be-tide you, To ca-fés

count-less well with you ride, At sup-pers end-less

count-less well with you ride, At sup-pers end-less

## Octave

So with our hearts in-spired by beau-ty peer-less,

we will pre-side.

we will pre-side.

We can our foe - men face, se - rene and fear - less; Al - though in

vol - leys the corks may fly,

Octave and 8 Men With brim - ming glass - es we will re -

With brim - ming glass - es we will re -

Pipsi and 8 Girls *rit.* *a tempo*  
The day - time is a grey time, And on - ly fit for sleep; The

*rit.* *a tempo*  
The day - time is a grey time, And on - ly fit for sleep; The

ply.

ply.

*mf rit.* *a tempo*

Girls

night-time is the right time Your eyes to o - pen keep. 'Tis then that Plea - sure plays All her

night-time is the right time Your eyes to o - pen keep.

8 Men

'Tis then that Plea - sure plays All her

'Tis then that Plea - sure plays All her

Octave

*molto rit.* No use the sun and sun - light Are to the Star-light Guards!  
*a tempo*

most al - lur - ing cards, *molto rit.* No use the sun and sun - light Are to the Star-light Guards!  
*a tempo*

No use the sun and sun - light Are to the Star-light Guards!  
*a tempo*

most al - lur - ing cards, *molto rit.* No use the sun and sun - light Are to the Star-light Guards!  
*a tempo*

most al - lur - ing cards, *molto rit.* No use the sun and sun - light Are to the Star-light Guards!  
*a tempo*

*molto rit.* *ff* *a tempo*

Throughout the long, dark night We're al-ways roll - ing, Wher-e'er the

Men Throughout the long, dark night We're al-ways roll - ing, Wher-e'er the

Throughout the long, dark night We're al-ways roll - ing, Wher-e'er the

*p*

lights burn bright, We go pa - trol - ling.

lights burn bright, We go pa - trol - ling.

lights burn bright, We go pa - trol - ling.

Pipsi and 8 Girls One, Fa - ther Time is, and one, Dull Care.

One, Fa - ther Time is, and one, Dull Care.



0. We al-ways kill old Time, and show no quar - ter. We al-ways

8 Men We al-ways kill old Time, and show no quar - ter. We al-ways

We al-ways kill old Time, and show no quar - ter. We al-ways

The first system of the musical score consists of five staves. The top three staves are vocal parts: a soprano line (labeled '0.'), a tenor line (labeled '8 Men'), and a bass line. All three vocal lines have the lyrics 'We al-ways kill old Time, and show no quar - ter. We al-ways'. The bottom two staves are the piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. The piano part begins with a *pp* dynamic marking and features a rhythmic pattern of eighth and sixteenth notes.

0. drown Dull Care, but not in wa - ter!

drown Dull Care, but not in wa - ter!

drown Dull Care, but not in wa - ter!

The second system of the musical score consists of five staves. The top three staves are vocal parts: a soprano line (labeled '0.'), a tenor line, and a bass line. All three vocal lines have the lyrics 'drown Dull Care, but not in wa - ter!'. The bottom two staves are the piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. The piano part continues with the same rhythmic pattern as the first system.

0. We sing, as brave - ly we ride a - long.

Girls We sing, as brave - ly we ride a - long.

Men We sing, as brave - ly we ride a - long.

The third system of the musical score consists of five staves. The top three staves are vocal parts: a soprano line (labeled '0.'), a tenor line (labeled 'Girls'), and a bass line (labeled 'Men'). All three vocal lines have the lyrics 'We sing, as brave - ly we ride a - long.'. The bottom two staves are the piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. The piano part continues with the same rhythmic pattern as the previous systems.

## Trio

## Life is a Masquerade

Eva, Dagobert and Antoine

Tempo di Polka

Eva

If to Pa - ris

I should go, Not a soul there I would know, So, my fine feath - ers aid - ing, I'd

ven - ture mas - que - rad - ing. For chang - ing with my dress each day, I'd

with each day a new part play, In - - spir - ing spec - u - la - tion As to my rank and

*mf* *pp* *p* *f rit.* *tr*

(Promenades with grand manner, using imaginary lorgnette. Antoine and Dagobert assume the air of two heavy swells and stare at Eva through their monocles.)

*Animato*

E. sta-tion. Thus I at Long-champs would

D. Dagobert (to Antoine) She's un-known to me.

A. Antoine (to Dagobert) Who can this girl be?

*Animato*

*pp* *cresc.*

E. *rit.* prom-e-nade! *a tempo* To play well that part would not be hard.

D. *rit.* May-be roy-al-ty!

A. *rit.* Some great heir-ess she!

*mf rit.* *a tempo* *p* *tr*

E. *poco meno* Life

D. *poco meno* Prin-cess, heir-ess, which is she?

A. *poco meno* Dain-ty, charm-ing mys-ter-y!

*pp poco meno* *p*

VALSE

is, af-ter all, A mas-que-rade ball, A gay game of mak-ing be-lieve.

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part begins with a *pp* (pianissimo) dynamic marking. The melody is simple and characteristic of a waltz.

**Antoine** *rit.*  
No mask need you wear, Your man-ner and air Com-bine with your

The second system continues the piece. The vocal line is marked with *rit.* (ritardando). The piano accompaniment also features a *rit.* marking towards the end of the system. The piano part consists of chords and simple melodic lines.

**Dagobert** *a tempo*  
dress to de-ceive. So you to the end May pose and pre-

The third system introduces a new character, Dagobert. The tempo is marked *a tempo*. The piano accompaniment includes a *pp* marking. The vocal line continues the narrative of the waltz.

**All Three** *rit.*  
tend, The truth they will nev-er de-tect. In play-ing your

The fourth system features all three characters. The tempo is marked *rit.*. The piano accompaniment includes a *rit.* marking. The vocal line concludes the phrase.

**All Three**  
part There's small need of art, If you wear a cos-tume cor-rect!

The fifth system concludes the piece. The tempo is marked *pp*. The piano accompaniment includes a *pp* marking. The vocal line ends with a final note.

## Tempo di Polka

Eva

If in Pa - ris

*mf* *pp*

you, my friend, Should the o - pe - ra at - tend, It would not much sur - prise me If

*f* *p*

there you'd re - cog - nize me. I to my love in queen - ly state Would

*f*

en - ter late, a stir cre - ate, And all, their glass - es raising, Would soon at me be

*rit.* *f rit.* *tr*

(Eva enters imaginary opera-box. Dagobert and Antoine produce opera-glasses and give imitation of two Frenchmen at an opening night.)

*Animato*

gaz - ing. Dagobert (to Antoine) Thus I at Long-champs would

Antoine (to Dagobert) She's un - known to me.

Who can this girl be?

*Animato*

*pp* *cresc.*

*rit.* *a tempo*

prom - e - nade! To play well that part would not be hard.

*rit.* *a tempo*

May be roy - al - ty!

*rit.* *a tempo*

Some great heir - ess she!

*mf rit.* *p* *tr* *a tempo* *tr*

*poco meno*

Life

*poco meno*

Prin - cess, heir - ess, which is she?

*poco meno*

Dain - ty, charm - ing mys - ter - y!

*pp poco meno* *p*

## VALSE

E.  
A.

is, af-ter all, A mas-que-rade ball, A gay game of mak-ing be-lieve.

*pp*

E.  
A.

**Antoine**

No mask need you wear, Your man-ner and air Com-bine with your

*rit.*

A.  
D.

**Dagobert**

dress to de-ceive. So you to the end May pose and pre-

*a tempo* *pp*

D.  
E.  
A.

**All Three**

tend, The truth they will nev-er de-tect. In play-ing your

*rit.*

E.  
D.  
A.

part There's small need of art, If you wear a cos-tume cor-rect!

*pp*

DANCE

*f* *a tempo*

The first system of the musical score for 'DANCE' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The tempo is marked 'a tempo' and the dynamics 'f'. The music features a series of chords and melodic lines with slurs and accents. There are several 'V' markings above the notes in the upper staff, likely indicating vibrato or a specific performance technique.

The second system continues the musical piece. It maintains the same two-staff structure. The upper staff has more complex melodic lines with slurs and accents, while the lower staff provides a steady accompaniment. The 'V' markings continue to appear above the notes in the upper staff.

The third system of the score shows further development of the musical themes. The upper staff features a series of chords and melodic fragments, with slurs and accents. The lower staff continues with a consistent accompaniment. The 'V' markings are still present above the notes in the upper staff.

The fourth system of the musical score. The upper staff has a melodic line with slurs and accents, and the lower staff provides accompaniment. The 'V' markings continue to be used above the notes in the upper staff.

The fifth and final system of the score. It concludes the piece with a final melodic phrase in the upper staff and a final accompaniment in the lower staff. The 'V' markings are still present above the notes in the upper staff.



## Cinderella Duet

## "So unreal does this seem"

Eva and Octave

Moderato

L'istesso tempo  
Eva (entranced)

So un-real does this

*mf* *molto rit.* *pp*

seem, It might be a dream, A fair - y tale new, That can - not be

*pp sempre*

truel Ah! beau - - ti - ful!

Octave 'Twill be true for you!

Would the dream might for ev - - er last!

*Allegro*

Whom do I now to you re-call? I'm Cin-der-el-la, I'm

at the ball! You mean?—

To act that le-gend o'er a-gain, One thing we need.

*Octave*  
*poco meno*

You're not at-tir-ed for 'the Court, Be-cause you wear no jew-els; Like Cin-der-

I know!

el-la for them pray, And they your throat shall soon ar-ray! We'll now the

Moderato

spell re-cite, its ma - gic we'll in - voke to -

*pp*

night.

Allegro (curiously)

And then?

The spell we'll cast, That brought the gems in

*pp*

days long past!

## Andante non troppo

Lit - tle tree, oh, lit - tle tree, Now a gift we ask of thee! From thy boughs

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *mf* is present.

## Presto

pray cast down a pear - ly neck-lace for this girl!

Musical notation for the second system, including a vocal line and piano accompaniment. The tempo changes to Presto. The piano part features a more active accompaniment with a dynamic marking of *fpp*.

Musical notation for the piano accompaniment of the third system, showing the left and right hands.

Musical notation for the piano accompaniment of the fourth system, showing the left and right hands. Dynamic markings include *rit*, *fs*, and *p*.

Musical notation for the piano accompaniment of the fifth system, showing the left and right hands. Dynamic markings include *fs* and *pp*.

## Valse Moderato

0. E - va, you are my Cin-der - el - la sweet, The le - gend

0. a - gain to-night we shall re - peat. So dear one, come, let us now be

0. go - ing; As Prin-cess of the fête they for you wait!

0. E - va, you are my Cin-der - el - la true! The sto - ry

0. we here shall live a - new! Ah, hear me! I like the Prince am sigh - ing,

o. I love... but you, my own, Dear heart, you a - lone!

Eva *rit.* *a tempo*  
 Love is a pil-grim who comes un - known, With fea-tures hood - ed, Love

E. walks a - lone; At thy heart wait - ing he may stand to - day, Has - ten to

E. an - swer, nor turn him a - way! Love is a beg - gar who knows not gold,

E. *cresc.*

Yet bears a trea-sure of worth un - told;      Mo-ments and mem'ries whose sweet-ness shall

E. *cresc.*

live Thro' all e - ter - ni - ty.      If love a shel-ter in

**Allegretto**

E. *p*

thy heart thou give,      These will he bring      to      thee!

E. *p*

Oc -

tave, I love you so!

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'tave, I love you so!' over a series of eighth and quarter notes. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

Octave  
Not jew-els on-ly I bring to you, My love I of-fer

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with an octave rest, followed by the lyrics 'Not jew-els on-ly I bring to you, My love I of-fer' over a series of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

Love is a pil-grim who comes un-  
to you, dear! Love is a pil-grim who comes un-

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'Love is a pil-grim who comes un- to you, dear! Love is a pil-grim who comes un-' over a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and moving lines.

known,\* With fea-tures hood-ed, Love walks a-lone; At thy heart wait-ing he  
known, With fea-tures hood-ed, Love walks a-lone; At thy heart wait-ing he

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'known,\* With fea-tures hood-ed, Love walks a-lone; At thy heart wait-ing he known, With fea-tures hood-ed, Love walks a-lone; At thy heart wait-ing he' over a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and moving lines.



R.  
may stand to - day, Has - ten to an - swer, nor turn him a - way!

O.  
may stand to - day, Has - ten to an - swer, nor turn him a - way!

Tempo di Valse

Prestissimo

## Finale

## "To what I say, attention pay"

Dagobert, Octave, Eva, Pipsi, Soloists and Chorus

Tempo di Valse

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The system concludes with a fortissimo (*ff*) dynamic marking and a fermata over the final notes.

Second system of the musical score. It continues the grand staff notation. The right hand has a more active melodic line with frequent sixteenth-note runs. The left hand maintains a steady accompaniment. Dynamics include piano (*p*) and fortissimo (*ff*). The system ends with a fermata.

Third system of the musical score. The right hand features a complex, rapid melodic passage with many sixteenth notes. The left hand has a simpler accompaniment. The dynamic is marked fortissimo (*ff*). The system ends with a fermata.

Fourth system of the musical score. The right hand has a melodic line with some grace notes and slurs. The left hand continues with a rhythmic accompaniment. Dynamics include piano (*p*) and fortissimo (*ff*). The system ends with a fermata.

Fifth system of the musical score. The right hand has a melodic line with many slurs and grace notes. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and fortissimo (*ff*). The system ends with a fermata.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). It includes dynamic markings such as *ff* and *rit.* (ritardando).

Second system of musical notation, continuing the piece. It features dynamic markings including *ff* and *p* (piano).

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a melodic line in the treble clef and a bass line in the bass clef.

**Sempre più animato**

Fifth system of musical notation, marked with the instruction **Sempre più animato** (Always more animated).

**Molto allegro**

Sixth system of musical notation, marked with the instruction **Molto allegro** (Very fast). It includes a *cresc.* (crescendo) marking.

**sempre più presto**

Seventh system of musical notation, marked with the instruction **sempre più presto** (Always faster). It includes a *fff* (fortississimo) dynamic marking.

## Prestissimo

Dagobert (takes glass of wine from the tray carried by one of the waiters)

## Tempo di Polka

D. To what I say, at - ten-tion pay! I now propose a toast!

SOPRANO & ALTO

Chorus

TENOR

BASS

Hur - rah! draw

Hur - rah! draw

Hur - rah! draw

Hur - rah! draw


Tempo di Polka

D. near! Friend Da - gobert we'll hear! What - e'er his toast may be, To drink it we'll a - gree! So

near! Friend Da - gobert we'll hear! What - e'er his toast may be, To drink it we'll a - gree! So

near! Friend Da - gobert we'll hear! What - e'er his toast may be, To drink it we'll a - gree! So

## Poco meno

D.  First

let the champagne cir - cu - late, An - oth - er glass we'll el - e - vate!

let the champagne cir - cu - late, An - oth - er glass we'll el - e - vate!

let the champagne cir - cu - late, An - oth - er glass we'll el - e - vate!

## Poco meno

*mf* 

(Extending empty glass to waiter, who fills it)

D.  He's

mine you may fill, if you will, And take care not a drop of it spill.

He's

He's

*p* *mf* 

D.

feel-ing ra-ther gay, We won-der what he'll say; His pat-ter does-n't mat-ter, Let him

feel-ing ra-ther gay, We won-der what he'll say; His pat-ter does-n't mat-ter, Let him

feel-ing ra-ther gay, We won-der what he'll say; His pat-ter does-n't mat-ter, Let him

*p*

D.

Dear

chat-ter, chat-ter, chat-ter, For we don't care what he says!

chat-ter, chat-ter, chat-ter, For we don't care what he says!

chat-ter, chat-ter, chat-ter, For we don't care what he says!

*f*

## Poco meno

D. *Ok - ki, a road you have found this evening That leads straight to a new Par - adise, And the*

D. *Eve is charm - ing and fair to see, Like the fruit for - bid - den on the*

D. *tree; So I now pro - pose that you to her drink with me A*

D. *glass of good wine To beau - ty di - vine, To a Prin - cess of dreams, Who*

*rit.* **Quasi marcia**

real - ly seems Like an An - gel from Heav - en de - - scend - ed.

Then - with your leave - We'll drink to your lat - ter - day

Eve! To the Queen of the fair, By your side standing there, Bumpers high we will

*p* *tr* *ff*

raise In her praise! A - - - - - men! Ha ha ha ha ha ha!

*mf* Cadenza

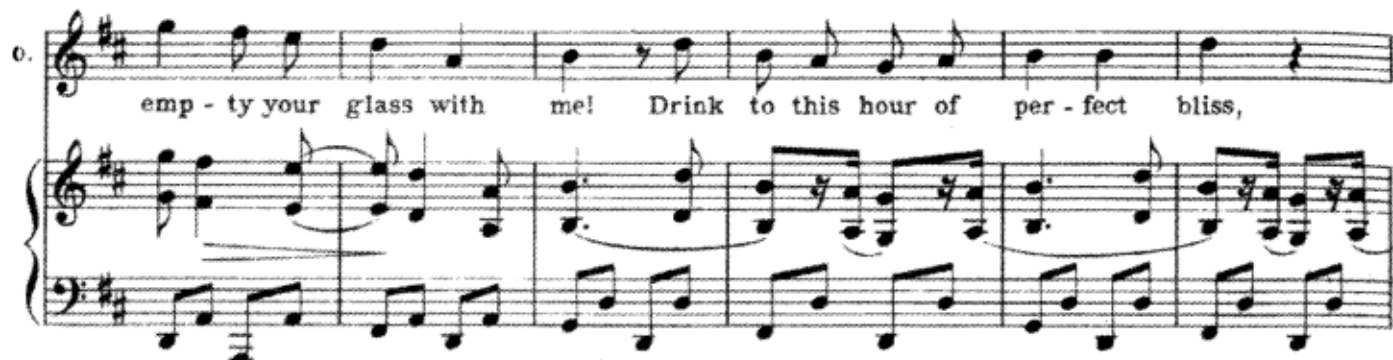


88 Allegro vivace  
Octave

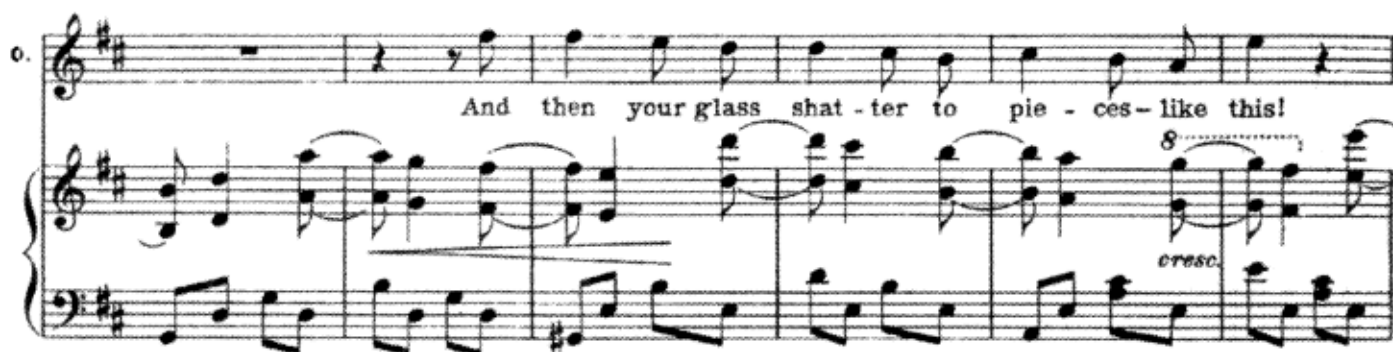
0. Nev - er a - gain shall we young - er be! Come, now



0. emp - ty your glass with me! Drink to this hour of per - fect bliss,



0. And then your glass shat - ter to pie - ces - like this!



0. It came with that toast to a glo - ri - ous end, So



0. smash it to frag - ments that no - thing can mend!



Glass like this can be love-ly as a dream, With rich tints like a

8

rain-bow glow and gleam, Shape-ly, grace-ful, fair to see, Yet

8

*p*

one touch will turn it to dé-bris! Joy al- so is a

8

*mf* *pp*

treasure ra-ther rare, Joy with glass one may ver-y well com-pare;

8

Just one lit-tle blow, my friend, And it is a ru-in.

*p*

(Throws down glass and smashes it)

Eva  
*agitato*

E. Beau - - - ti - full Beau - - -

E. - - ti - - ful! Oh! to go through

E. life with you near! It came with that toast to a

E. glo - ri - ous end, So smash it to frag - ments that no - thing can mend!

## Allegro

*f* *molto cresc.*

Pipsi  
Of joy and glass beware! Have of the pair a care! For neither of them ev-er lasts, my

Octave  
Of joy and glass beware! Have of the pair a care! For neither of them ev-er lasts, my

Dagobert  
Of joy and glass beware! Have of the pair a care! For neither of them ev-er lasts, my

Teddy  
Of joy and glass beware! Have of the pair a care! For neither of them ev-er lasts, my

Freddy  
Of joy and glass beware! Have of the pair a care! For neither of them ev-er last my

SOPRANO & ALTO  
Of joy and glass be-ware! Have of the pair a care! For neither of them ev-er lasts, my

TENOR  
Of joy and glass be-ware! Have of the pair a care! For neither of them ev-er lasts, my

BASS  
Of joy and glass be-ware! Have of the pair a care! For neither lasts, for

boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 boy! A ti - ny crack or break The glass will use-less make: But lit-tle  
 neither ev - er lasts! A ti - ny break will use-less make:

more it needs to shat - ter joy! Of joy and glass be-ware, They are a  
 more it needs to shat - ter joy! Of joy and glass be-ware, They are a  
 more it needs to shat - ter joy! Of joy and glass be-ware, They are a  
 more it needs to shat - ter joy! Of joy and glass be-ware, They are a  
 more it needs to shat - ter joy! Of joy and glass be-ware, They ar a  
 more it needs to shat - ter joy! Of joy and glass be-ware, They are a  
 more it needs to shat - ter joy! Of joy and glass be-ware, They are a  
 more it needs to shat - ter joy! Of joy and glass be-ware, They are a  
 to shatter joy! Of joy and glass be-ware, They are a

P. fragile pair, And tho' the greatest care of them you take, They both are  
 O. fragile pair, And tho' the greatest care of them you take, They both are  
 D. fragile pair, And tho' the greatest care of them you take, They both are  
 T. fragile pair, And tho' the greatest care of them you take, They both are  
 F. fragile pair, And tho' the greatest care of them you take, They both are  
 fra-gile pair, And tho' the great-est care of them you take, They both are  
 fra-gile pair, And tho' the great-est care of them you take, They both are  
 fra-gile pair, the great-est care you take,

P. far from strong, Their life is not for long, So be not disappointed when they-  
 O. far from strong, Their life is not for long, So be not disappointed when they-  
 D. far from strong, Their life is not for long, So be not disappointed when they-  
 T. far from strong, Their life is not for long, So be not disappointed when they-  
 F. far from strong, Their life is not for long, So be not disappointed when they-  
 far from strong, Their life is not for long, So be not dis-appoint-ed when they -  
 far from strong, Their life is not for long, So be not dis-appoint-ed when they -  
 They're far from strong. Their life's not long, So be not dis-appoint-ed when they -

Larousse. (*off stage; spoken loudly*)  
"Open the gate!"

Crowd. "Open the gate!"

Allegro moderato

*p* *f*

Matthew. "Monsieur Flaubert, your work-people are outside and

*f* *f*

want to come in!"

Octave. "Is the gate locked?"

*p*

Matthew. "Yes!" Crowd. (*louder*). "Open! Open!" Octave. "Never! Go away!"

*pp*

(pointing to house) "In there, if you please!"

Eva. "I'll stay here with you!"

Musical score for the first system, featuring piano accompaniment for two staves. The music is in a minor key and consists of two measures. The right hand plays chords and moving lines, while the left hand plays a more active, rhythmic accompaniment.

Octave. "Go, I insist!" (To Teddy) "Take her with you!"

(Gate is broken open by crowd,  
Maestoso

Musical score for the second system, featuring piano accompaniment for two staves. The music is in a major key and consists of two measures. The right hand plays chords and moving lines, while the left hand plays a more active, rhythmic accompaniment. The second measure is marked *Maestoso*.

who rush in)

(Picture)

Larousse. "I told you the last word had not been said;

Musical score for the third system, featuring piano accompaniment for two staves. The music is in a minor key and consists of two measures. The right hand plays chords and moving lines, while the left hand plays a more active, rhythmic accompaniment. The second measure is marked *pp*.

they are ready to speak it!

You know what it's all about:

Give Eva back to us!"

Musical score for the fourth system, featuring piano accompaniment for two staves. The music is in a major key and consists of two measures. The right hand plays chords and moving lines, while the left hand plays a more active, rhythmic accompaniment.



Larousse.

"What can she do here? We love  
her too well to sink to this!"

Octave.

"I am the master of this place, and no one  
shall enter without my permission!"

Workmen. "She is our child!"

Musical score for the first system, featuring piano accompaniment. The right hand (treble clef) has a melodic line with a *mf* dynamic. The left hand (bass clef) has a rhythmic accompaniment of eighth notes with a *fz* dynamic.

Larousse (*angrily*). "Well, if you will have it,

we'll find the girl ourselves!"

Animato

Musical score for the second system, featuring piano accompaniment. The right hand (treble clef) has a melodic line with a *mf* dynamic. The left hand (bass clef) has a rhythmic accompaniment of eighth notes with a *mf* dynamic. The tempo is marked *Animato*.

(Larousse and Workmen advance)

(Octave steps in front and motions them back)

Musical score for the third system, featuring piano accompaniment. The right hand (treble clef) has a melodic line with a *molto animato* tempo. The left hand (bass clef) has a rhythmic accompaniment of eighth notes with a *molto animato* tempo.

(Eva, running from the house, throws herself between Octave and Work-people)

Allegro

Musical score for the fourth system, featuring piano accompaniment. The right hand (treble clef) has a melodic line with a *ff* dynamic. The left hand (bass clef) has a rhythmic accompaniment of eighth notes with a *ff* dynamic. The tempo is marked *Allegro*.

Eva. "Do not touch him!"

Larousse (with disgust):

"See, she clings to him!"

Octave. "Since you force me to speak,  
would you part me from Eva,  
my affianced wife?"

Moderato

Larousse (amazed). "Your wife to be?"

Octave. "Must I say more?"

8

Larousse. "If this is so, we have made a mistake. We apologize."

*p agitato*

Octave. "Very well, you can go!"

(Exeunt Workmen)

Moderato  
Octave

My dar - ling, all dan - ger has gone by, I fooled them

*pp* *mf*

Quasi marcia  
Octave

com - plete - ly with that lie! Oc - tave! Just a lit - tle trick like that

*p* *pp*

no harm can do, But you know my words were false and untrue!

And now, my E - va, to this place you shall for ev - er say a - dieu!

0. To toil a - dieu! to care a - dieu! By morn

*cresc.*

0. you and I in Par - is shall be, Leave, my dar - ling,

0. all to me! A maid - en so fair, A

*Allegretto moderato*

*p*

0. beau - ty so rare, Should not be con - tent in a fac - t'ry to stay; Your

0. life here is wast - ed While plea - sures un - tast - ed Are

0. yours if the word you would say! A day bright and new, dear, Is

0. wait - - ing for you, dear, From this world a - far, far a -

Eva (*spoken*). "Oh! now I see what you mean! It was all untrue!"

Vivace

0. way.

*mf* *pp poco meno*

Eva. "Go that way with you? A thousand times no!"

*Moderato*

*p*

Octave. "Do you know where the road leads?" Eva. "It leads away from here!"

*p*

(Eva lays necklace on table and goes out)

*Allegretto non troppo*

## Allegro non troppo

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a series of sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a piano (*pp*) dynamic marking. The bottom staff is a single bass clef line with a series of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The second system continues the piece with a grand staff (treble and bass clefs). The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line.

The third system continues the piece with a grand staff (treble and bass clefs). The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line.

## Moderato

The fourth system is marked *Moderato* and consists of a grand staff (treble and bass clefs). The right hand features a series of chords with a *ff* (fortissimo) dynamic marking. The left hand plays a series of chords with a *ff* dynamic marking. The piece concludes with a double bar line.



## Act III

## Entr'acte

Tempo di Valse

Wood  
Tpts.  
Horns

*f*

Tutti

Tpts.

Tutti

*ff*

Tpts.

Tutti

*ff*

Viol.

*fff*

Tempo rigoroso di Valse

Tutti

*f*

*f*

Tutti

*ff*

Tutti

*f*

Tutti

Viol. *p* Clar.

This system shows the Violin and Clarinet parts. The Violin part features a melodic line with various ornaments and a dynamic marking of *p*. The Clarinet part provides harmonic support with chords and some melodic fragments.

Oboe

This system shows the Oboe part, which consists of a melodic line with some grace notes and a dynamic marking of *p*.

Trombones

1. 2.

This system shows the Trombone part, featuring a melodic line with two first and second endings. The dynamic marking is *p*.

Chorus *dolce*  
pp Viol. Clar.

This system shows the Chorus part, marked *dolce* and *pp*. It includes staves for Violin and Clarinet.

Horns Harp *cresc.*

This system shows the Horns and Harp parts. The Horns part has a melodic line with a *cresc.* marking, and the Harp provides accompaniment.

Bassoon *mf* *dim.*

This system shows the Bassoon part, starting with a melodic line marked *mf* and *dim.*, followed by a more rhythmic accompaniment.

First system of the musical score. The upper staff is for the Oboe (Ob.) and the lower staff is for the Bassoon (Fag.). The Oboe part begins with a *p* dynamic and features a melodic line with slurs and accents. The Bassoon part provides a harmonic accompaniment with chords and moving lines. A *mf* dynamic is indicated in the Bassoon part.

Second system of the musical score. The upper staff continues the Oboe and Bassoon parts. The lower staff includes percussion parts for Cymbal (Cymb.) and Timpani (Timp.). The Cymbal part has a *ff* dynamic, and the Timpani part has a *mf* dynamic. A measure rest of 8 measures is indicated above the Oboe staff.

Third system of the musical score. The upper staff continues the Oboe and Bassoon parts. The lower staff includes the Clarinet (Clar.) part, which enters with a *pp* dynamic. The Oboe and Bassoon parts continue with their respective dynamics.

Fourth system of the musical score. The upper staff continues the Oboe and Bassoon parts. The lower staff includes the Clarinet part, which is marked *Tutti* and *f*. The tempo instruction "Tempo rigoroso di Valse" is written above the staff. The Oboe part has a *p* dynamic.

Fifth system of the musical score. The upper staff continues the Oboe and Bassoon parts. The lower staff includes the Clarinet part, which is marked *ff* and *f*. The Oboe part has a *ff* dynamic.

Sixth system of the musical score. The upper staff continues the Oboe and Bassoon parts. The lower staff includes the Clarinet part, which is marked *ff* and *f*. The Oboe part has a *ff* dynamic.

Seventh system of the musical score. The upper staff continues the Oboe and Bassoon parts. The lower staff includes the Clarinet part, which is marked *ff* and *f*. The Oboe part has a *ff* dynamic.

Viol. *p* Clar.

Ob.

*sempre più animato*  
Trombones *f* Tutti

Molto allegro  
Tpts. *cresc.*  
Trombones  
Timp.

*Sempre più presto*  
*ff*

*Prestissimo*  
*fff*  
Timp.

# The Unrepentant Butterfly

Dagobert and Chorus

Vivace Dagobert

1. In  
2. The

gold and in pur-ple the but-ter-fly flaunts From dawn till the sum-mer day  
ros-es are fad-ed, the sum-mer is done, Far south-ward the swal-low is

*p*

clos-es, The sweet-scent-ed cups of the lil-ies she haunts, And  
fly-ing, And the but-ter-fly longs all in vain for the sun: 'Mid the

dreams in the hearts of the ros-es. She looks down in pit-y where  
frost-with-er'd flow-ers she's dy-ing. 'Tis time you were learn-ing a

brave-ly the ant is toil-ing the whole day long,— And flut-ter-ing o'er her with  
new tune to sing!" The ant to the i-dler cries;— But, flaunt-ing the snow from her

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The tempo marking 'rit.' is placed above the vocal line and below the piano accompaniment.

cour-te-sy scant, The but-ter-fly sings her this song:  
near fro-zen wing, The but-ter-fly gay-ly re-plies:

Valse (Moderato)

The second system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The tempo marking 'Valse (Moderato)' is placed above the vocal line. The system concludes with a double bar line and a 2/4 time signature.

Refrain

1-2. Let who will for the mor-row plan and slave, That is—

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The tempo marking 'p' is placed below the piano accompaniment. The system concludes with a double bar line.

— not the life for me; Let who will for the fu-ture

The fourth system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The system concludes with a double bar line.

work and save, Use for that I can not see.

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with lyrics: "work and save, Use for that I can not see." The piano accompaniment is on two staves (treble and bass clef). The music is in a major key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

*lento*  
Dance, play, while shines the summer sun, Its

*pp* *lento* *pp*

The second system continues the piece. The tempo is marked *lento*. The vocal line has lyrics: "Dance, play, while shines the summer sun, Its". The piano accompaniment is marked *pp* and *lento*. The piano part features a steady bass line and chords in the right hand.

days are all too quick - ly run, But in work do not waste a

*p* *cresc.*

The third system continues the piece. The vocal line has lyrics: "days are all too quick - ly run, But in work do not waste a". The piano accompaniment is marked *p* and *cresc.*. The piano part features a steady bass line and chords in the right hand.

pre - cious one, Do not waste a pre - cious one!

*mf* (Chorus repeats Refrain) D.C.

The fourth system concludes the piece. The vocal line has lyrics: "pre - cious one, Do not waste a pre - cious one!". The piano accompaniment is marked *mf*. The piano part features a steady bass line and chords in the right hand. The system ends with the instruction "(Chorus repeats Refrain)" and "D.C." (Da Capo).

Duet

The Imp of Montmartre

Pipsi and Octave

Allegretto

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'ff'. The key signature has one sharp (F#) and the time signature is 2/4. The second system continues the piece with similar notation and dynamics.

O.  
P.

The first vocal line is written on a single staff with a treble clef. It begins with a whole rest followed by a series of eighth and quarter notes. The lyrics are: "Octave (1) When comes the time of night When prop-er per-sons yawn, And Pipsi (2) None can that imp e-lude; If man or maid you be, When

Octave (1) When comes the time of night When prop-er per-sons yawn, And  
Pipsi (2) None can that imp e-lude; If man or maid you be, When

The piano accompaniment for the first system is written in two staves (treble and bass clef). It features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include 'p' (piano) and 'ff' (fortissimo).

O.  
P.

The second vocal line continues the melody with lyrics: "plan up-on their pil-lows white To drowse and dream till dawn, For you your lit-tle bed Is by his mys-tic mu-sic moved, You fol-low in-stan-ly! Tho'pink the eas-tern sky With

plan up-on their pil-lows white To drowse and dream till dawn, For you your lit-tle bed Is  
by his mys-tic mu-sic moved, You fol-low in-stan-ly! Tho'pink the eas-tern sky With

The piano accompaniment for the second system continues with similar notation, featuring a consistent eighth-note bass line and chordal accompaniment in the treble. Dynamics include 'p' (piano).

O.  
P.

The third vocal line concludes the piece with lyrics: "just the place, no doubt, But by a mys-tic force you're led And you go day's first dawn-ing glow, The Imp of Mont-martre danc-es by, And out you

just the place, no doubt, But by a mys-tic force you're led And you go  
day's first dawn-ing glow, The Imp of Mont-martre danc-es by, And out you

The piano accompaniment for the third system concludes the piece with similar notation, ending with a final chord in the bass and treble staves. Dynamics include 'mf' (mezzo-forte).



Pipsi (1st time)  
Octave (2nd time)

out! When Par - is is a - light, There roams a - broad a sprite Who  
go! You hear his mu - sic glad, And be you lass or lad, You

all un-seen prowls thro' the night, Giv - ing no warn - ing! A ma - gic  
rise and fol - low him like mad, His will o - bey - ing! As in the

vi - o - lin He tucks be - neath his chin, And those who hear its witch - ing  
tale we're told A - long the Rhine of old, The Pi - per did the chil - dren

Pipsi (1st time)  
Octave (2nd time)

tones. Stay out till morn - ing! You fol - low when that Imp comes  
lead Slaves to his play - ing. **Octave (1st time)** You fol - low when that Imp comes  
**Pipsi (2nd time)** *rit.* You fol - low when that Imp comes

Thro' thick - est walls his mu - sic you can plain - ly  
Thro' thick - est walls his mu - sic you can plain - ly

## Tempo di Marcia

near! near! *Octave 1<sup>st</sup> time*  
 hear! hear! *Pipsi 2<sup>nd</sup> time*

If one note di-a-bol-ic In-to your ear should creep, Fare-

*Tempo di Marcia*

well, good res-o-lu-tions! Good-bye to thoughts of sleep! To Ta-ba-rin or

*rit.*

*mf* *p* *rit.*

Ab-baye, Or to the gay Red Mill, The Imp of Mont-martre drives you To do his imp-ish

*a tempo* *rit.*

*f* *a tempo* *rit.*

will.

If one note di-a-bol-ic In-to your ear should creep, Fare-well, good res-o-

*Chorus*

If one note di-a-bol-ic In-to your ear should creep, Fare-well, good res-o-

If one note di-a-bol-ic In-to your ear should creep, Fare-well, good res-o-

*a tempo ff*

*poco meno*

To Ta - ba - rin or Ab - baye, Or to the gay Red  
 lu - tions! Good - bye to thoughts of sleep! *poco meno* To Ta - ba - rin or Ab - baye, Or to the gay Red  
 lu - tions! Good - bye to thoughts of sleep! *poco meno* To Ta - ba - rin or Ab - baye, Or to the gay Red  
 lu - tions! Good - bye to thoughts of sleep! *poco meno* To Ta - ba - rin or Ab - baye, Or to the gay Red

*a tempo* Mill, The Imp of Mont - martre drives you To do his imp - ish will. None will.  
*a tempo* Mill, The Imp of Mont - martre drives you To do his imp - ish will. will.  
*a tempo* Mill, The Imp of Mont - martre drives you To do his imp - ish will. will.  
*a tempo* Mill, The Imp of Mont - martre drives you To do his imp - ish will. will.

1. (Pipsi) 2.

## DANCE

# Waltz-Song Love is a Pilgrim

Eva

Allegro

Eva

Nev-er-

*mf* *m.d.* *m.s.*

*Tr* \*

Meno mosso

more we'll meet you and I, Nev-er - more will re - turn days gone

*p*

by, Far a - way long our paths have led From the place where the past lies

dead: Yet is my heart fill'd with shad-ows to -

*p*

R. night, \_\_\_\_\_ Wist-ful ghosts of vain dreams of de - light; Soft they

*pp*

R. come, swift they go, To my soul whis-pring low!

R. Close \_\_\_\_\_ thro' my heart crowd the shad-ows to - night, \_\_\_\_\_ And I

*mf*

R. hear, as they pass in their flight, Ris - ing o'er the phan-tom throng; Love's old \_\_\_\_\_

*p*

Valse moderato

*rit.* *a tempo*

song! Love is a pil - grim who comes un -

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

known, With fea - tures hood - ed Love walks a - lone,

At thy heart wait - ing he may stand to - day: Has - ten to

an - swer, nor turn him a - way! Love is a beg - gar who

*p*

R. knows not gold, Yet bears a trea-sure of worth un - told,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting on a G4 and moving through various intervals. The piano accompaniment features a steady bass line and chords in the right hand. The key signature has two flats (B-flat major), and the time signature is common time (C).

R. Mo-ments and mem'-ries whose sweet-ness shall live Thro' all e -

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes a dynamic marking of *p* (piano) in the bass line. The key signature and time signature remain consistent with the first system.

R. ter - - ni - - ty. If Love a shel-ter in thy heart thou

The third system shows the vocal line and piano accompaniment. The vocal line has a long note on 'ter' followed by a melodic phrase. The piano accompaniment includes a dynamic marking of *p* and a *cresc.* (crescendo) marking. The key signature and time signature are consistent.

R. give, These will he bring to thee.

The fourth system concludes the vocal and piano parts. The vocal line ends with a long note on 'thee'. The piano accompaniment features a final chord and a fermata. The key signature and time signature are consistent.

# Quarrel Duet

Pipsi, Dagobert

Allegretto

(Places chair at C. facing R.)

1. Pipsi Do you  
2. Dagobert Do you

Clar.  
Bssn.  
Bass

Clar.  
Ob.  
p  
fz

(Sits in chair facing R.)

(Placing second

real - ly dare to face me, When a thing like that you say? Dag. If my  
tru - ly think you saw me Kiss of dam - sels a quar - tette? Pip. Both my

Fl.  
fz

Clar.  
Ob.  
fz

chair with back to Pipsi)

(Sits in chair, back to Pipsi)

(Rising quickly)

coun - te - nance an - noys you, I will turn the oth - er way! P. You'll ad -  
eyes at you were look - ing: They have nev - er failed me yet! D. If I

Basn. Horn  
fz

Wood  
pp

(Sits down again)

(Rising quickly)

mit it's not the first time That your head's been turn'd to - night! D. Since the  
sol - emn - ly de - nied it, Would you trust your sight, or me? P. As I've

Viol. Solo

Basn.



(Sits down again) (Rising quickly)

mo - ment that I met you, For the first time you are right! P. I sup -  
 known them all my life - time, With my eyes I must a - gree! D. It is

*p rit.* *Clar.* *Ob.* *a tempo* *ff*

pose you've twen - ty rea - sons To ex - plain why you have  
 well that now we're part - ing, For I find, with pained sur -

*Fl.* *ff*

erred? Tell them to the eve - ning breez - es, They are ut - ter - ly ab -  
 prise, That when called to choose be - tween us You would still be - lieve your

*Clar.* *Ob.* *Bass Horn* *ff*

(Sits down again, and puts hands over ears) (Rising quickly)

surd! I'll not hear a sin - gle word! D. O what care  
 eyes! Please ex - cuse those sobs and sighs! P. O what care

*f* *mf* *ff* *a tempo* *pp*

(Rising and taking hands away from ears) (Rising quickly)

I! P. From your acts I've so in - ferred!  
 I! D. Here's where Love lies down and dies!

D. Let's say good-  
 P. Let's say good-

Viol. Solo *p*

Clar. *mf* *ff* *pp*

**Allegro non troppo** Pipes

bye! 1-2. That re - mark is my cue to say  
 bye! Dagobert

1-2. That re - mark is my cue to say

**Allegro non troppo** Wood

*p* *p*

Harp

(String players strike the strings)

fare - well to you, We will part with-out kiss or ca -  
 fare - well to you, We will part with-out kiss or ca -

-ress, Tho' for e'er and for aye we are

-ress, Tho' for e'er and for aye we are

*mf* Tromb. *P*

say - ing good - bye, Don't for - get to leave me your ad -

say - ing good - bye, Don't for - get to leave me your ad -

dress! (They exchange cards)

dress!

*f* Tromb. *ff* Tutti

Dance

Picc. I, II.

8

This system contains three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle staff is a piano accompaniment with chords and eighth notes, featuring accents and slurs. The bottom staff is a bass line with chords and eighth notes.

9

This system contains three staves. The top staff is a single melodic line. The middle staff is a piano accompaniment with chords and eighth notes, featuring accents and slurs. The bottom staff is a bass line with chords and eighth notes. The marking *p Harp* is present in the middle staff.

5

This system contains three staves. The top staff is a single melodic line. The middle staff is a piano accompaniment with chords and eighth notes, featuring accents and slurs. The bottom staff is a bass line with chords and eighth notes. The marking *ff Tutti* is present in the middle staff. The system concludes with a first ending (1.) and a second ending (2.) marked *D.S.*

# Finale

## Eva and Octave

Allegretto

Eva

Octave, I love you so!

Octave

Not jew-els on-ly I bring to you, My love I of-fer

Eva

Love is a pil-grim who comes un-known,

to you, dear! Love is a pil-grim who comes un-known,

With fea-tures hood-ed, Love walks a-lone; At thy heart wait-ing he may stand to-

With fea-tures hood-ed, Love walks a-lone; At thy heart wait-ing he may stand to-

day, Has-ten to an-swer, nor turn him a-way!

day, Has-ten to an-swer, nor turn him a-way!

**Prestissimo**