The Chocolate Soldier

An Opera Bouffe in Three Acts

Music by
OSCAR STRAUS

Libretto by
RUDOLF BERNAUER & LEOPOLD JACOBSON

English Version by
STANISLAUS STANGE

PRICE $10.00 IN U.S.A.

M. WITMARK & SONS
NEW YORK

MADE IN U.S.A.
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CHARACTERS
(in the order in which they appear)

NADINA............................................................Daughter of Colonel Popoff
AURELIA............................................................Her Mother
MASCHA............................................................Aurelia’s cousin
BUMERLI.........................................................A Swiss Mercenary in the Bulgarian Army

KATINKA { .................................................Colonel Popoff’s Servants
STEPHAN

KASIMIR POPOFF............................................Colonel in the Bulgarian Army
ALEXIUS SPIRIDOFF........................................Major in the Bulgarian Army,
Betrothed to Nadina Popoff.

Soldiers, flag bearers in the Bulgarian Army, Townspeople, Peasants, Etc.

Applications for performance of this work, whether legitimate, stock, amateur, radio or television should be addressed to

HANS BARTSCH PLAYS
1501 Broadway
New York, N. Y. 10036
Argument.

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

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

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

ACT I

Introduction, Chorus and Trio

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

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Tempo di Marcia Moderato.

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No. 11 We Are Marching Through The Night.

TENORS. (behind the scene.)

We are marching through the night, Marching left, marching right.

BASSES.

See the

For our sweethearts we are pining, Pretty maidens we would kiss—Oh! the moon and stars are shining;

bliss; That we miss!
Soldiers we who love to fight, Day and night,
Then for wife and home we're sighing, or some
But when enemies are flying,
maid-en young and sweet, young and sweet, what a treat!

Act I. - 18
No. 1° Trio We Too, Are Lonely.

Same tempo.

NADINA.

Fighting for duty;

MARCHA.

AURELIA.

Fighting for duty;

Fighting for duty;

Sighing for beauty, Each soldier

Sighing for beauty, Each soldier

Sighing for beauty, Each soldier

N. lad. They sigh not only;

M. lad. They sigh not only;

A. lad. They sigh not only;

(Trumpets on stage.)

Act I. - 18
we, too, are lonely, Ah! lonely and

we, too, are lonely, Ah! lonely and

we, too, are lonely, Ah! lonely and

cresc.

sad.

Oh, how we miss them, long to kiss them, our

sad.

Oh, how we miss them, long to kiss them, our

sad.

Oh, how we miss them, long to kiss them, our

soldiers brave and strong;

We would be mating, don't keep us waiting too

soldiers brave and strong;

We would be mating, don't keep us waiting too

soldiers brave and strong;

We would be mating, don't keep us waiting too

Act I-13
No. 1st We Are Searching For The Foe.

long, too long.

long, too long.

long, too long.

No. 1st We Are Searching For The Foe.

We are searching for the foe, High and

low, high and low;

Soon his searching for the foe in hiding.
fate we'll be deciding, When we find him he shall die, He shall
die, surely die.

Act I - 18
Rubato

NADINA.

They have left.

mascha.

Gone, ev'ry one.

And we be-refl.

AURELIA.

Ev'ry one.

Yes, they have gone. Ev'ry one.

rit.

Fast.

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

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

have not got a man; Life is lone-ly, then de-ny if you can!

have not got a man; then de-ny if you can!

Act 1-18
Allegretto moderato.

MASCHA.

Love-ly women watch are keep-ing,
Black-eyed sold-ier on me beam-ing.

AURELIA.

Hearts are White teeth

NADINA.

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

sigh-ing, eyes are weep-ing,
through his mustache gleam-ing.

MASCHE.

long I don't mind stat-ing,
man can we dis-cover.

AURELIA.

For a kiss I'm near-ly dy-ing,
How I long for Cupid's praatle,

Oh, this
All our

Act I. - 18
Pity then our sorry plight, Bad! Bad! Bad! All our men are out of sight. Sad! Sad! Sad!

What can we do minus man? Cross and snappy.

Life is without man.

Act I.-18
lonely, If you haven't got a man.
sad and lonely, Life is
Sad and lonely,
lonely, Then deny it if you can.
Life is lonely, sad and lonely, If you
Life is lonely, now deny it if you can!
Now deny if you can!

have -n't got a man. Now deny if you can!

Act I.- 18
No. 1f Say Good Night.

Same tempo.

AURELIA.

Listen, they are fighting!

In this war, I'm not
delighting. Cannons roaring, shots are pouring, Bullets
rack; hear the battle, All the neighborhood affrighting. Bum!

quietly.

Bum! Bum! Yes, all war is on the bums!

Andantino.

NADINA.

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

AURELIA.

(They close window and turn down lights.)

Shut up, and say "Good-night!"

heart with terror flutters.
NADINA.

MASCHA. Shut up, and say "Good-

AURELIA. Shut up, and say "Good-

night!"

night!"

night!"

quietly.

expr. poco ritenuto.
Andantino.

(Nadina, Mascha, Aurelia.)

Nadina: Oh!

Mascha: Oh!

Aurelia: Oh!

Aet 1.-18
Rubato.
NADINA.

He is not here!
Gone! Gone! Yes! Gone!

MASCHA.

He is not here!
Gone! Yes! Gone!

AURELIA.

He is not here!
Gone, Yes! Gone!

Rubato.

Life is lonely, sad and lonely, if you haven't got a man;

Life is
lone-ly, sad and lone-ly, Then de-ny it if you can!

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

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

Then de-ny it if you can!

have-n't got a man;

Then de-ny it if you can!

Act I. 18
My Hero
Aria and Waltz Song
(Nadina)

Music by
OSCAR STRAUS

Adagio

How handsome is this hero mine,
The tears within my eyes are burning;
How true and brave that face divine, my heart for him is ever yearning; That
Andante

fore-head so high, the chin firm and strong, The eagle-like eye, for him how I long, How
graceful his carriage, how noble and free;— The
day of our marriage, happy be.

Andante con moto

I have a true and noble lover,

My Hero. 7
He is my sweet-heart, all my own! His like on earth who shall discover?

His heart is mine and mine alone. We pledged our troth, each to the other,

And for our happiness I pray; Our lives belong to one another,

Oh happy, happy wedding day, Oh happy, happy wedding day!
Slow Waltz Tempo.

Come! come! I love you only, My heart is true,

Sostenuto

Come! come! my life is lonely, I long for you;

p cresc.

stringendo  \[ f \]  pp a tempo

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

mf cresc.

pp a tempo

allargando

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

cresc. allargando

My Hero. 7
Come, heroine!

Andante con moto.

It is my duty to bow before thee, It is my duty to love, adore thee!

It is my duty to love thee ever, To love thee forever, forever. We

Tempo I.
Pledged our troth each to the other, And for our happiness I pray; Our

My Hero. 7
lives belong to one another, Oh, happy, happy
wedding day, Oh, happy, happy wedding day!

Slow Waltz Tempo.

Come! come! I love you only, my heart is true,

Come! come! my life is lonely I long for you;

My Hero. 7
Come! come! naught can ef-face you, My arms are ach-ing

stringendo

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

mf cresc.

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

cresc. allargando

mine!

f a tempo

My Hero
No 3
The Chocolate Soldier

Sympathy

Duet
(Nadina and Bumerli)

English words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Andante

BUMERLI

It is a burden hard to carry, The burden of a maiden's hate;

The only

girl I care to marry, She turns me out at night so late.

She bids me
go where shots are flying, Fare-well to her I fond-ly love._ Fare-well, for

I see you

her I'll soon be dying, When next we meet twill be a - bove._

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

wak-ing; Noble sol-dier tell me true,_ Oh do, _please do!
BUMERLI
Andante

My life is sweet, I hold it dear; All death is gruesome,
dark and drear! I love beyond all measure, My life therefore I treasure. I
love to live and live to love, So do not care to go above; But
death would have no fears for me, If I possess'd your sympathy.
Allegro agitato

NADINA

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

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

BUMERLI

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

NADINA

is in-deed good-bye, Out-side they wait; Chill death my fate.
well! fare-well! go now, I pray!_ Fare - well! fare-well! fare-well for

Slow agitato

aye!_ BUMERLI No stop!

Fare - well! fare-well! fare-well for aye!

For me!

What for?_ For thee?

string. pin f

NADINA BUMERLI! Slow

For me!

My
NADINA

Oh, no! please no!

thanks, dear lady kind.

Tempo I

was sure you had a noble mind, A gracious noble mind. It is a

doce

NADINA

Remember

burden sweet to carry, The burden of a maiden's heart.

cresc.

rit.

In engaged to marry, I save your life but we must part. My

Sympathy 8
life is sweet, I hold it dear; All death is gruesome, dark and drear. I

love beyond all measure, My life therefore I treasure. I

love to live, and live to love, So do not care to go above, Tho'

we must part and you leave me, For you I feel some sympathy. My

Sympathy 8
"Seek the Spy"

Ensemble

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

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Tempo di Marcia

MASSAKROFF.

Searching, searching, searching for the spy, ah! This

TENOR

Searching, searching, searching for the spy, ah! This

BASS

Servian, He shall surely die! A spy in here is hidden, By

Servian, He shall surely die! A spy in here is hidden, By

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

law that is for bid-den!

Yes, bar-ba-rians, yes, bar-ba-rians When they
Seek him, seek him ev-ry-where! Yes, bar-ba-rians,

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

Seek the Spy 13
Yes, forever, forever, forever, We will
courage nothing rattles.

win without endeavor; And we'll never, never, never Cease to
win without endeavor; And we'll never, never, never Cease to

think that we are clever.

think that we are clever. No we'll never, never, never Cease to

Seek the Spy 18
No, we'll never, never, never Cease to think that we are clever.

Very sorry to disturb fair beauty,

think that we are clever.

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

For whom, pray, search you here?

mas-sa-cre the spy! Ha!

Who? He is not

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

here, go search below!

Maestoso (Nono)

am your greatest hero’s bride — If you doubt me then woe betide. Had any

Seek the Spy. 18.
Poco animato

foe sought refuge here, it would have cost him very dear! MASSAKROFF

Here hides the

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

foe!

Maestoso

am your greatest hero's bride! If you doubt me then woe be-

Tempo I

MASSAKROFF

tide! I cannot go, miss; until I

Seek the Spy. Is.
know, miss, He is not here; If we find him he shall die. I'll was sa cre the spy! Ha! Yes, bar-

barians, Yes, bar ba rians, When they fight are all Bul ga rians! Proved in man y, man y bat tles, and our cour age no thing ral tles!

Seek the Spy. 18.
man-y, man-y battles, That our Cour-age no-thing rat-tles!

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

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

One! Two!

Search!

Seek the Spy. 18.
Search! search until you
Nine! Ten! 'leven! Twelve!

MASCHA
find him.

AURELIA
I think

BUMERLI
What was that in heaven's name?

Slap his face! Slap his face!

I understand her game.

A revolver! a revolver! He is

Seek the Spy 18
MASCHA

If he's found they won't absolve her! A revolver! A revolver! The spy's revolver! If he's found they won't absolve her! A revolver! His revolver! MASSAKROFF

Where is the spy? Has he been found? I'm sure he's somewhere around! One! two! three! four!

TENORS - SOLDIERS

Five! six! seven! eight!

He's not hidden on this floor!

Seek the Spy!
Nine! ten! eleven! twelve!
is not here, we came too late!

You're safe, my dear!

Basses & Soldiers
Ha! The bed, he's under that!

No one here!

Aurelia
Don't look there, you are much too fat!

Aurelia

Nadina

The balcony you have neglected, it should be at once in-

Seek the Spy 18
He shall die, he shall die when detected. Ha!

There's some thing very wrong, I fear, or

how came that revolver here? Nadina she has hid the spy, but

Seek the Spy.
NADINA

Be careful, I will fool them yet.

they'll not find him, she's too sly.

BUMERLI

Your

MASCHA

a tempo

If they that weapon here should find,

kindness you shall not regret.

AURELIA

a tempo

If they that weapon here should find,

The spy would leave this world behind.

The spy would leave this world behind.

Seek the Spy 18
Quickly leave this world behind.

He must have vanished in the air.

NADINA

Then wings I had better be buying, And massacre him flying, Ha! MASSAKROFF.

Pray pardon my intimation, I hope you'll be so kind; Though covered with confusion, The spy we'll surely find.

Seek the Spy 18
Yes, barbarians. Yes, barbarians. When they fight, all Bul-

TENOR

BASS

Yes, barbarians are all Bul-

morendo

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

mascha

...There's Aurelia

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

Seek the Spies
Something very wrong, I fear, or how came that revolver here? Nana, she has hid the spy, but they'll not find him, she's too sly!
The spy brought that revolver, that revolver here!
The spy brought that revolver here! That revolver, that revolver, that revolver here!
Finale Act I

Romance and Scene
(Nadina, Mascha, Aurelia)

Slow, dreamy

NADINA

Three

MASCHA

Three

AURELIA

Three

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

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

A. wom'en sigh-ing a-lone, one night, were sad-ly wait-ing the mor-row; When
came a man, to their delight, who banished all their sorrow. He was a soldier

poco cresce.

young and strong, alas! he slept the whole night long, and left them in the

morning, He left them in the morning. Oh dear!

He left them in the morning. Oh dear! One

He left them in the morning. Oh dear!

Finale Act I. 12
MASCIA

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

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

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

blame, Ti-ra-la-la, I real-ly can-not blame him, Ti-ra-la-
cresc.
la! I'm very glad he came." _AURELIA_

The second said "I'm sorry that he has gone away, If he should tell I'd worry, I hope he'll nothing say._Ti-ra-la-la. Ti-ra-la-la! Tell no one, For men sus-

Finale Act I. 12
pi - cious are, Ti-ra-la-la, par - tic-u-la - rly

cresc.

NADINA

The

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

Somewhat quiet

third one gen-tly smil-ing,

She did not care at

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

Finale Act I. 12
The youth beguil ing, would come back at her call. Ti-ra-la-la! Ti-ra-la-la! Would come back, Would answer to her call. Ti-ra-la-la! She was sure he would come back, Ti-ra-la-la, So did not care at all. Three Three Three

Finale Act I. 12
Tempo I.

women sighing alone, one night, were sadly watching the
women sighing alone, one night, were sadly watching the
women sighing alone, one night, were sadly watching the

morrow; When came a man to their delight, who
morrow; When came a man to their delight, who
morrow;

banished all their sorrow.
banished all their sorrow. He was a soldier
Then left them in the young and strong, alas! he slept the whole night long, Then left them in the morning, Yes left them in the morning. Oh, dear.

He sleeps.
Gradually quieter

In peaceful, restful slumber, forgetting

all his woe and pain. You, too, must rest; you both are weary, go sleep and

I will here remain. Oh, dear!

Oh, dear!

Oh, dear! Ti-ra-la-

Finale Act I. 12
Grazioso

Ti-ra-la-la! Tell no one! All men suspicious

are, Particularly husbands! Yes, too sus-

MASCHA

Ti-ra-la-la, Ti-ra-la-la! He'll

pi-cious far.

Finale Act I.12
leave us, But still he's not to blame, Ti-ra-la-la! I really cannot blame him, Ti-ra-la-la, I'm very glad he came.

Finale Act I.12
NADINA

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

The third one gently smiling—Ti-ra-la-la-la!

She did not care at all.

Finale Act I. 12

END of ACT I
No. 6
The Chocolate Soldier

ACT II
Our Heroes Come
March and Chorus

English Words by STANISLAUS STANGE

Music by OSCAR STRAUS

March tempo. (Lively)
Listesso tempo. (brightly)

Our heroes come 6
The Fatherland is Free

N° 6b

shout hur-rah! For our heroes shout in glee; Our enemies are conquered And the
shout hur-rah! For our heroes shout in glee; Our enemies are conquered And the

Fatherland is free! Then shout hur-rah! then shout hur-rah! Let us sound their praises
Fatherland is free! Hur-rah! then shout hur-rah! Let us sound their praises

Our heroes come.6.
loud! Our soldiers are victorious And of them we are proud! Hur-rah! hur-rah! Our land you save! Hur-rah! hur-rah! Our flag shall wave. Hur-rah! hur-rah! Our heroes brave!

Our heroes come 6
No 7

Alexius The Heroic
Sextette and Chorus
(Nadina, Masha, Aurelia, Alexius, Popoff, Massakroff)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Allegro moderato

No enemy lives when Alexius is nigh, In

battle I'm always victorious; No hero of old...
ages than I, Not one ever lived half so

glorious. The deeds I have done I can scarcely be-

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

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

Alexius the heroic 18
MADINA

Our enemies all you have put to the cease. Never deceive!

MASSAKROFF

Never deceive!

POFOFF

Never deceive!

MALE CHORUS

Never deceive!

TENORS

Never deceive!

BASSES

Never deceive!

N.

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

MASCHA

Of that there's no doubt! Your praises great

AURELIA

Of that there's no doubt! Your praises great

FEMALE CHORUS

SOP.

ALT.

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

heroes, full loudly you shout.

Of that there's no doubt!

heroes, full loudly you shout.

Of that there's no doubt!

FEMALE CHORUS

Of that there's no doubt!

hero must go without sleep, without rest. I always was first in the

AURELIA

ALEXIUS

You thought of me

That's true! certainly! for I forced you to.

fighting.
only when you were away? Tell the truth, I pray.

I hope this is true, for I trusted in

By night and by day!

NADINA

She hopes this is true, for she trusted in you.

MASCHA

She hopes this is true, for she trusted in you.

you. I hope this is true, for I trusted in you.

ALEXIUS

FEMALE CHORUS

When

She hopes this is true, for she trusted in you.
they saw me charging they all of them hid, Sir, I

cut them to pieces, by Heaven! I did, Sir! popoff

You did! assuredly, you

Allegretto marciaile

did!

Thank the Lord the war is over, Now we

heroes are in clover; all the fighting finish'd done, We're pre-

Alexius the heroic 18
pared for love and fun. So a-way with mel-an-choly. Let us
kiss and all be jol-ly. We will sing and dance, and play Both night and day.

Allegro

Thank the Lord the war is o-ver. Now we her-oes are in
AURELIA

Thank the Lord the war is o-ver. Now these her-oes are in
MASCHA

Thank the Lord the war is o-ver. Now these her-oes are in
MASSAKRÖFF

Thank the Lord the war is o-ver. Now these her-oes are in
SOP

Thank the Lord the war is o-ver. Now these her-oes are in
ALT

Thank the Lord the war is o-ver. Now these her-oes are in
TEN

Thank the Lord the war is o-ver. Now these her-oes are in
BASS

Allegro

Alexius the heroic
fun. So away with melancholy. Let us kiss and all be fun. So away with melancholy. Let us kiss and all be fun. So away with melancholy. Let us kiss and all be fun. So away with melancholy. Let us kiss and all be

Alexius the heroic 18
Jolly: We will sing and dance and play both night and day.
NADINA: We both adore heroic deeds, 'Tis little brightness.

ALEXIUS: We both adore heroic deeds, 'Tis little brightness.

N. that the hero needs; If you forever

A. that the hero needs; If you forever

N. sound his praise, Then he'll be happy all his days.

A. sound his praise, Then he'll be happy all his days. Oh

Alexias the heroic 18
lucky maiden then is she, Whom fate permits my

NADINA

The outlook's not so very-

bride to be.

bright for me; it holds no great delight. Then who would

ALEXIUS

Then who would

Alexius the heroic 18
not a hero be? Oh, yes, a very proud and happy

not a hero be? Oh, yes, a very proud and happy

Thank the Lord the war is over, now we

heroes are in clover; All the fighting finished, done. We're prepared for love and fun. So away with melancholy, Let us

Alexius the heroic 18
kiss and all be jolly; we will sing and dance and play both night and day.
clover; All the fighting finish'd, done, We're prepared for love and 
clover; All the fighting finish'd, done, We're prepared for love and 
clover; All the fighting finish'd, done, We're prepared for love and 
clover; All the fighting finish'd, done, We're prepared for love and 
clover; All the fighting finish'd, done, We're prepared for love and 
clover; All the fighting finish'd, done, We're prepared for love and 
Alexius the heroic 18
fun! So away with melancholy, Let us kiss and all be
fun! So away with melancholy, Let us kiss and all be
fun! So away with melancholy, Let us kiss and all be
fun! So away with melancholy, Let us kiss and all be
fun! So away with melancholy, Let us kiss and all be

Alexius the heroic 18
play, with care a-way, Sing, dance and play, night and day.

ALEXIUS

Sing, dance and play, night and day.
Exit

Orchestra & Trumpets on Stage

Exit 1
No. 8

Never Was There Such A Lover
Duet
(Alexius and Nadina)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUSS

Allegretto moderato

ALEXIUS

Forever I am unde-

NADINA

Perhaps that's why you're so concei-
ed.

Al.

feat. ed.

I never make the least con-
That's why you leave a bad impression.

That's why I see them winking.

thinking.

On every pleasure quickly seizing, I never do what is displeasing.

NADINA

Must I be delighted?

When I say "I'll marry you;"

Never was there such a lover.
Should I say "you will not do!"

Then you are benighted.

Must I be enchanted?

When I say "your love is here."

cresc.

Should I say "I thank you, dear."

That I take for granted.Never

Never was there such a lover.
am I under cover, Never was there such a lover, never

My

was there such a lover.

Allegretto grazioso

maiden's heart it jumps! It thumps! It bumps!

My hero's heart cries

Never was there such a lover
My maiden's heart it out, Hooray! Oh happy, happy wedding day.

My jumps! It thumps! It bumps! It's beating fast, it's

he-ro's heart it jumps! It thumps! It's beating fast, it's

cresc. L.H.

a tempo

beating slow! But why it does I'd like to know.

beating slow! But why it does I'd like to know.

Never was there such a lover
Never was there such a lover
Excuse me, that's past all believing.

I never can falter and waver, I never shall ask any favor!

Piu moderato

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

Piu moderato

You could do no better;

Never was there such a lover.
If myself I better?

You'll be happy all your life.

Should I say to you “good day”? You will not, I'm certain,

Then let's drop the certain.

Bid your hero go away.

Never was there such a lover.
Allegretto grazioso

maidens heart it jumps! It thumps! It bumps!

Never was there such a lover.
My hero's heart cries out "Hooray!" Oh, happy, happy wedding day.

My maiden's heart it jumps! It thumps! It bumps! It's beating fast, It's beating slow! But why it does, I'd like to know.

Never was there such a lover. 

N°3 of the First Act.
The Chocolate Soldier

Duet

(Nadina and Bumerli)

Music by
OSCAR STRAUS

English words by
STANISLAUS STANGE

The Chocolate Soldier

Allegretto moderato

NADINA

To tell the truth, I never knew there were heroes such as

BUMERLI

But you act most impolitely.

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

truth, you will not do, Her-oes nev-er were like you.

Now I
Such a soldier sets me laughing.

know your only chaffing,

NADINA

Marziale

soldier is brave sir!

BUMERLI

To ladies a slave sir!

That am I!

His

That am I!

foes all affright-ing, His sweet-heart de-light-ing.

I affright! I de-light!

The Chocolate Soldier. 9
soldier must fight sir!
Be he wrong or right sir!
His

When he must.
I am just.

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

I am first! And I thirst!

Ei! Ei! Oh,

In battle I'm a soldier brave.

quietly

yes.

A chocolate soldier man.

Oh you

The Chocolate Soldier, 9
lit-tle choc-late sol-dier man, You're far too sweet and pret-ty, Oh you

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

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

sweet you'd melt, If you've felt, A full grown maid-en's kiss-es, Oh you

The Chocolate Soldier. 9
lit - tle choc·late sol·dier man, You're far too sweet and pret·ty, Oh you

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

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

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

sil·ly choc·late sol·dier man, Just made to please young misses. So sweet you'd melt, If

you e'er felt, A full grown maiden's kiss·es.

ld like to try your kiss·es.

The Chocolate Soldier. 9
Poco moderato

war-ri-or by trade, And not a sol-dier hea-ven made, I stud-i-ed

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

Q u i e t l y

NADINA

T e m p o I.

To tell the truth I nev-er

war-ri-or by chance And not a he-ro of ro-man-ce.

Q u i e t l y

T e m p o I.

know There were he-roes such as you, In flight a cow-ard safely seek-ing. B U W E R L I

I can't be-

The Chocolate Soldier, 9
Marziale

Soldier is brave, sir. To ladies a slave, sir. His

Marziale

That am I! That am I.

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

I af-fright! I de-light!

soldier must fight sir! Be he wrong or right, sir! His

When he must! I am just!

The Chocolate Soldier. 9
sword he draws first, sir! For blood he does thirst, sir!

I am first! And I thirst!

Ei! Ei!

In battle I'm a soldier brave!

yes,

A chocolate soldier man.

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

I am her cho - co - late sol - dier man She thinks ones sweet and pretty.

The Chocolate Soldier. 9
fun-ny cho-co-late sol-dier man, For you I feel great pi-ty. Oh you
I am her cho-co-late sol-dier man, For me she feels great pi-ty.
sil-ly cho-co-late sol-dier man, Just made to please young mis-ses. So-
sweet you'd melt, If you e'er felt A full grown maid-en's kiss-es.
I'd like to try your kiss-es.

Quickly

The Chocolate Soldier. 9
No. 10

The Tale of a Coat
Sextett
(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

POPOFF

Oh, I
tell you, there's no greater pleasure
Than when you're completely at your ease,
When all things you take at your leisure
And do just whatever you
NADINA
MASCHA Oh, I tell you, there's no greater pleasure
Than when you're completely at your ease.

AURELIA
AURELIA Oh, I tell you, there's no greater pleasure
Than when you're completely at your ease.

ALEXIUS
ALEXIUS Oh, I tell you, there's no greater pleasure
Than when you're completely at your ease.

BUMERLI
BUMERLI Oh, I tell you, there's no greater pleasure
Than when you're completely at your ease.

Oh, I tell you, there's no greater pleasure
Than when you're completely at your ease.

When all things you take at your
please.

The tale of a Coat. 24
NADINA

If in his pocket he should

MASCHA

If in his pocket he should

AURELIA

If in his pocket he should

leisure And do just what ever you please.

Animato

feel My doom at once he'd quickly seal. My picture's there! In...

feel My doom at once he'd quickly seal. I'm in distress! In...

feel My doom at once he'd quickly seal. In

BUMERLI

Animato

cresc.
deed this is a pretty mess! My picture's there, Oh, what a mess, Oh,
deed this is a pretty mess! My picture's there, Oh, what a mess, Oh,
deed this is a pretty mess!
Oh,
deed this is a pretty mess!
Oh,

poco rit.

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

comfortable coat, most comfortable coat! Oh, I

The tale of a Coat. 24
tell you, there's no greater pleasure Than when you're completely at your ease, When

all things you take at your leisure And do just whatever you

---

Oh, I tell you, there's no greater pleasure Than when

Oh, I tell you, there's no greater pleasure Than when

Oh, I tell you, there's no greater pleasure Than when

Oh, I tell you, there's no greater pleasure Than when

please.

---

The tale of a Cat. 24
you're completely at your ease.

you're completely at your ease.

you're completely at your ease.

you're completely at your ease.

When all things you take at your leisure And

Meno mosso

do just whatever you please. Pipes of peace now we will be smoking, Let's for-

get all else in joking; Pipes of peace now we will be smoking, Let's for-

The tale of a Coat, 24
If in his pocket he should feel — Our doom at
get all else in joking.

Animato

once he’d quickly seal — My pictures there! In

once he’d quickly seal — I’m in distress! In

once he’d quickly seal — BUMERLI

Animato

cresc.

The tale of a Coat. 24
deed this is a pretty mess! My picture's there, Oh, what a mess, Oh,

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

The tale of a Coat.
Allegretto

POPOFF

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

BUMERLI

Hold! You need a

POPOFF

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

match, sir, It is here! Many thanks, oh, many thanks, many thanks,

NADINA

Many thanks!

AURELIA

Many thanks!

The tale of a Coat, 24
MASCHA

Many thanks!

AURELIA

We did that very well,

BUMERLI

I did that very well.

The tale of a Cant. 24
Here's to your very good health.

If I catch cold there's no relief. Where is, where is my handkerchief?

BUMERLY

Hold!
You need a hand-kerschief? 'tis here.

Again, what is it now you fear?

Pray you take mine, Oh do, oh do!

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

Many thanks!

Many thanks!

Many thanks!
Animato

He did that very well,

He did that very well,

He did that very well,

Animato

BUMERLI

I did that very

He did that very well,

He did that very well.

He did that very well,

He did that very well.

He did that very well,

I did that very well,

I did that very well.

The tale of a Coat. 24
Andante, ad lib.

**NADINA**

**ALEXIUS**

Oh, timid, modest maid!

**MASCHA**

Andante, ad lib.

**AURELIA**

I think they're both afraid.

**POPOFF**

Kasimir!

**AURELIA**

Aurelia!

**ALEXIUS**

Nadina!

The tale of a Coat. 24
Allegretto

ALEXIOUS

It did not take me long, dear, To know that something's wrong, dear, Pray

NADINA

It's no concern of mine.

POPOFF
tell me, don't decline.

Nor did it take me long, dear, To guess that something's wrong, dear, Pray tell me, don't decline.

AURELIA

It's no concern of mine.

ALEXIOUS

'Tis something very wrong.

P.

ecline.

Yes, something very wrong,

The tale of a coat. 24
will find out ere long, It may call for our vengeance
dire, This does me much up-set,
Yes, make them all regret, Take

care, Beware, don't play with fire.
Pray have no fear, Come tell me, dear, what is wrong

MASCHA

I nothing know.

That is not so.

You lie! You lie! It

did not take me long, dear, To know that something's wrong, dear, Pray
It's no concern of mine.

tell me, don't decline.

There's something very wrong, very wrong, I will find out ere long.

POPOFF

Yes, something very wrong,

I

out ere long BUMERLI (to Mascha)

Mas-cha, don't tell tales out of school.

will find out ere long.

The tale of a Cat, 24
Tis something very wrong.
Yes, something very wrong,
Be not their tool.

will find out ere long,
I will find out ere long,
Beware, Beware,

Kindly tell me what is the
ware, you play with fire.

You play with fire, with fire.

The tale of a Coat 24
matter. Would you have our dear friends all chatter? Why should they

Why should they chatter?

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

To all our friends I shall be most de-

BUMERLI

What, in that coat? 'Twould never do!

lighted.

There's something wrong that must be righted;

The tale of a Coat. 24
NADINA

MASCHA No, no, no, no, no, no,

AURELIA No, no, no, no, no, no,

BUMERLI

What if my wife should prove un-true?

coil would nev-er do!

coil would nev-er do!

coil would nev-er do!

coil would nev-er do!

Yes, yes, yes, yes, yes, yes! Oh, if my
It will not do, It will not do, It will not do. Piu animato
will not do. will not do. will not do. Oh if my wife should prove un-true.

poco a poco accel.
NADINA Allegro

MASCHA Once more care-free, Now we can happy.

AURELIA My honor's saved. Now we can happy.

Allegro Now we can happy,

hap-py be, My honor's saved, Once more care-free. Let us now laughing,

hap-py be, My honor's saved, Once more care-free. Let us now laughing,

hap-py be, Let us now laughing, molto rit.

Vivace

hap-py be. We did that very well, We did that very

hap-py be. We did that very well, We did that very

hap-py be. We did that very well, We did that very

BUMERLI

ALEXIS What do they think of that? I think they smell a

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

The tale of a Coat 24
well, Yes, did that very well, We did that well, We did that well. Yes, did that very well, We did that well, We did that well, rat, A rodent large at that, I think they smell, Yes, smell a rat, A rodent large at that, I think I smell, Yes, smell a rat, A rodent large at that, I think I smell, Yes, smell a

very well.
very well.
very well.
great big rat.
great big rat.
great big rat.

The tale of a Coat 24
"That would be lovely"

English Words by
STANISLAUS STANGE

Duet
Nadina and Bumerli

Music by
OSCAR STRAUS

Allegretto.

BUMERLI.
I never loved before, dear; That's why I am so sad.

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

But

Yes, I must wed another, And I must sigh alone,
other. Leave you to grieve and moan.

But if you were my wife, you would most

Be happy all my life, it you were

happy be, yes very happy be.

wed to me? Of that there is no doubt,

I know what I'm a-bout. Each

That would by lovely. 7
In the morning you should have a kiss, at midday two, maybe. Then

at night, if you were polite, perhaps I'd give you three. Each

morning you should have a kiss, at midday two, maybe. And

That would most

if at night, you were polite, perhaps I'd give you three.

That would by lovely.
That would most lovely be!

That would most lovely be!

Yes, lovely be, That would most lovely be.

The maiden said "I'm sorry. A hero I must wed."

The her lover said "Don't worry: Be glad you are not dead."

That would by lovely.
time is draw-ing near-er, The bells full soon will sing;—To me you're grow-ing
dear-er, The bells will sor-row bring.
Then let him go, take me, You'll hap-py
Maybe and so would you:
be with me! He will leave you, that's true!
Be-tray you,
There's plenty every day, So listen now, I pray. Each
run away?

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

at night, If I feel all right, For ev'ry fin-g-er three. Each

morning I can win a man, or an-y time I try. And

That would by lovely.
so farewell, my dearest friend, Adieu, also goodbye!__ Bumerli.

Poco meno.

Adieu, also goodbye!__ Adieu, also

so goodbye!__

Poco meno.

so goodbye!__ Adieu, also goodbye.

Adieu, goodbye!__ Adieu, also goodbye.

That would be lovely. 7
**No 12**

*The Chocolate Soldier*

**Finale Act II**

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

English Words by

STANISLAUS STANGE

Music by

OSCAR STRAUS

*Allegro moderato.*

**SOPR.**

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

**ALTO.**

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

**TENOR.**

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

**BASS.**

Peo-ple! En-ter in! Soon the feast-ing will be-gin;
Wedding bells will ring out gay, Our Nadin-a weds today!
Wedding bells will ring out gay, Our Nadin-a weds today!
Wedding bells will ring out gay, Our Nadin-a weds today!
Wedding bells will ring out gay, Our Nadin-a weds today!

Hooray! Hooray!
Hooray! Hooray!
Hooray! Hooray!
Hooray! Hooray!

Finale Act II - 31
AURELIA

My mother's heart it jumps! it thumps! it bumps! POPOFF

Poco Allegretto.

My father's heart is light and gay, My father's heart cries out Hooray! My

mother's heart it jumps! it thumps! it bumps! It's

beating fast; It's beating slow! But why it does I'd like to know.
Tempo I.

People! People! Enter in! Soon the feasting will begin, Wedding bells will

People! People! Enter in! Soon feasting will begin, Wedding bells will

People! People! Enter in! Soon feasting will begin, Wedding bells will

ring out gay, Our Nadina weds today!

ring out gay, Our Nadina weds today!

ring out gay, Our Nadina weds today!

ring out gay, Our Nadina weds today!

Finale Act II - 31
DANCE
Piu moderato

Vivo (gradually faster)

Finale Act II - 31
The church bells are ringing,
love they are singing,
groom! They cry never falter,
groom! They cry never falter,
groom! They cry never falter,

The church bells are ringing,
love they are singing,
Hail to the bride! The fond happy
Hail to the bride! The fond happy
Hail to the bride! The fond

Molto moderato

(Choir Bells)

Finale Act II - 31
side by side, Oh, Come to your doom!

side by side, Oh, Come to your doom!

side, Oh, Come doom!

ALEXIUS

POPOFF

For the church are you both prepared?

NADINA

I am prepared!

I am prepared!

Finale Act II
BUMERLI (to Nadina)

You will regret!

NADINA

I'll not regret!

POPOFF (to Alex.)

If you'd be

P

Happy, never deceive,

In one another always be-

lieve.

Finale Act II
SOPR. The church bells are ringing, Of love they are
ALTO. P. singing. Hail to the bride! The fond happy groom!

BASS. The church bells are ringing, Of love they are

singing. Hail to the bride! The fond happy groom!

DIALOGUE

Finale Act II
Finale Act II
Tempo di Marcia

TENORS
Yes, bar-bar-ians, yes, bar-bar-ians When they fight are all Bul-

BASSES

MASSAKROFF
Proved in
gar-ians, Proved in ma-ny, ma-ny bat-tles, That our cour-age noth-ing rat-tles! Proved in

Finale Act II
many, many battles, That our courage nothing rattles. Most
many, many battles, That our courage nothing rattles.

honor Sirs; respected Misses, Massakoff wafts you kisses.

I must the bride-groom congratulate. I envy him his fate, Ha!

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

Ha!

Allegréto

Eil! eil to me this is most queer, How comes it that this man is here? Your

ALEXUJS

What he? He

POPOFF

Who he?

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

Finale Act II
MASCHA (to Alex.)

This photograph she there! Ei! ei! To me this is most queer!

P

He here? Ei! ei! To me this is most queer!

accel e cresc.

gave to him When all the lights were dim.

(Alex reading)

cresc.
Allegro impetuoso

ALEXIUS

Oh, I'm growing weak!

Betrayed! Betrayed! And I loved her so!

SOPR.

ALTO

Be-trayed!

TEN.

BASS

Be-trayed!

CHORUS

Allegro impetuoso

I'm growing weak!

Betrayed! Betrayed! Every thing I know!

POPOFF

What? What know you? Speak!

Al

trayed! Be-trayed!

Finale Act II
coat! The flying foe at night; He who was hiding far from sight!

coat! his coat! The flying foe at night; He who was hiding far from sight!

Finale Act II
guns! who would have that believed? To think that we should be deceived. De-

accel.

ceived! Deceived! Who would have that be-

Deceived! Deceived! Who would have that be-

Slow

lied? BUMERLI

lied? Slow

Finale Act II
(gradually to slow Waltz tempo.)

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

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

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

there to save my skin; That's why I

Finale Act II
Oh, what a refuge sought within.
sorry, sorry plight!
life that night.

Forgive, forgive, forgive,
Allegro

SOPR.

ALTO.

TENOR. For give, for give, for give,

Why was he

TENOR. For give, for give, for give,

Why was he

BASS. For give, for give, for give,

Allegro

there? He wished to live, For him were sold iers run ning,

there? He wished to live, For him were sold iers run ning,

gunn ing. Their kind att en tions he was shun ning, He climbed up

gunn ing. Their kind att en tions he was shun ning, He climbed up

Finale Act II
there to save his skin, That's why he
there to save his skin, That's why he

BUMERLI

Oh, what a

refuge sought within.

refuge sought within.

piu cresc.

string.

sorry, sorry, sorry plight! Your daughter

Finale Act II
saved my life that night, She also
wished to see me live, For-give, for-

ALEXIUS

In dreams I once was your
give, for-give.

he-ro, Long, long a-go;

Finale Act II
But now I am at zero, Yes, that I know.
You, you, you have dismayed me,
You have deceived me, You have betrayed me, I loved but

NADINA (to Alex.)
You! You! I thought you my hero,
You, You!
Long, long ago

But now

you are at zero! Yes, that is so.

Bumerli (to Nad)

Come, come he would disgrace you, I love you only.

Let me embrace you, I love but you.

Finale Act II
Broadly.

NADINA.

Where, where, where is my hero? Where's

MASCHA.

Come, come, now be my hero, My

AURELIA.

Where, where, where is her hero, Where's

ALEXIUS.

He, he, now is her hero, Her

BUMERLI.

I, I would be your hero, Your

POPOFF.

He, he, now is her hero, Her

MASSAKROFF.

He, he, now is her hero, Her

CHORUS.

See, see, see her new hero, Her

SOPR.

ALTO.

TEN.

BASS.

Broadly.

Finale Act II
my ideal?
true ideal.
her ideal.
new ideal.
new ideal.
new ideal.
new ideal.
new, We came here to a wedding feast; This
new, We came here to a wedding feast; This
new, We came here to a wedding feast; This

Animato
interests us not the least, A marriage we would celebrate,
interests us not the least, A marriage we would celebrate,
interests us not the least, A marriage we would celebrate,

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

ascend. e molto cresce.

That quick-ly you shall

Finale Act II
N

see.

N

ALEX.

I set you free!

You

A.L.

set me free?

End all that

A.L.

binds me to you,

You to

Finale Act II
Largamente

I dreamt that he was my hero, Yes, my i -

I'll dream that you are my hero, Yes, my i -

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

me? 

I'll dream that I am your hero, Yes, your i -

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

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

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

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

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

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

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

Largamente

Finale Act II
NO 13
The Chocolate Soldier

ACT III
Entr' acte and Opening Chorus

Maestoso

Tempo di Valse

Music by
OSCAR STRAUS

English Words by
STANISLAUS STANGE
Curtain.
Chorus

Sweetheart! I love you only, My heart is true,
Sweetheart! My life is lonely

When far from you; Sweetheart!
When far from you; Sweetheart!

Stringendo
Nought can efface you, My heart is happy, Now I embrace you,

Thou art divine! Sweetheart! I love you only, Sweetheart mine!

\[ p \text{ cresc. molla} \]

*Entz*’*Acte & Op. Ch. - 5*
Nos. 14

Falling in Love
Duet
(Alexius, Mascha)
when you smile and feel like crying, And when you cannot tell the reason
when at night you should be sleeping, You rest-less lie and toss a-bout the

why, You're in love when you smile while you are
bed, You're in love when you watch the shadows

cry-ing, Or when you laugh when you would rath-er sigh,
creep-ing, Or when at dawn you rise with ach-ing head. I am no

schem-er nor a fool-ish dream-er, I am a girl, a girl of common

Falling in Love. 5
sense. But could I find a true and honest lover, Oh I would

love him with a love intense.

I am he, Yes, I am he the lover you seek, I.

Oh when you smile and feel like dying, Or when you laugh while you are

Falling in Love. 5
sighing, And you can give no reason why, But still you

ALEXIUS

long to sing and cry. Oh, when the woods to you are
calling, It is a sign that you are falling, falling in

MASCHA

rit.

falling, falling deep in

love, yes, deep in love, falling, falling deep in

Falling in Love. 5
Falling in Love. 5
The Letter Song
Solo
(Nadina)

Allegretto

NADINA

Poco Allegro.
(writing)

dear Sir, Mis-ter Bu-mer-li, Most hate-ful you are now to me. The

delicato

reasons why I'll plain-ly state, The first one is you came to late, And

\[ \text{Music notation} \]
secon-dly you're much to smart To please a sim-ple maid-en's heart, And

thir-ly you're an awful flirt, Your man-ner is too flip and pert.

(cresc.)

(Humming)

Mh! Mh! Mh! Mh! Mh! Mh! Mh!

(dim.)

No girl would care to

The Letter Song 4
meet you twice, And this to you is my ad-vice, If you would cease to

make folks smile, A-dopt a less con-ceit-ed style, And

try to act, that's if you can, Less like an ass, more

like a man. Don't let me see you a-ny-more, No, not
a tempo

a - ny - more, with scorn Na - di - na Pop - off,

there!

Na - di - na Pop - off!

there!

faster

The letter Song 4
No 16

Scene And Melodrama

English Words by
STANISLAUS STANGE

(Bumerli)

Music by
OSCAR STRAUS

Allegretto

Good day, good day, good day,

I just dropped in “good day” to say.
No. 17

The Chocolate Soldier

English Words by
STANISLAUS STANGE

The Letter Song

DUET

(Nadina and Bumerii)

Music by
OSCAR STRAUS

Allegretto

BUMERILL (reading) Poco Allegro

My dear sir, Mister Bumer-li, Most hateful you are now to me. mh,

(2nd verse, Nadina) Read far-ther and you'll plainly see, That you are noth-ing, sir, to me. mh,

mh! mh! mh! mh! mh! mh! mh! mh! mh! mh!

The reason why I plainly state, The first one is you came too late, mh_
girl would care to meet you twice, And this to you is my ad-vice, mh_

p
And secondly, you're much too smart to make folks smile, a-

The Letter Song 4 (Duet)
please a simple maiden's heart, mh, mh, mh, mh, mh, mh,
doing a less conceited style,

And thirdly, you're an awful flirt, Your manner is too flip and pert.
if you can, Less like an ass, more like a man.

(1 & 2) Don't

The Letter Song 4 (Duet)
(1 & 2) No, not any more.

let me see you any more. With love, Nadi-na

No! with scorn, Nadi-na Pop-off!

Pop-off! with love, Nadi-na Pop-off!

'Tis right there!

'Tis right there!

The Letter Song 4 (Duet)
No 18

"Thank the Lord the war is over"

Finale III

Allegretto

PRINCIPALS AND CHORUS IN UNISON.

Thank the Lord the war is over, Now we

heroes are in clover And the fighting, finished, done! We're pre-

pared for love and fun. So away with melancholy, Let us

kiss and all be jolly! We will sing and dance and play Both night and
Thank the Lord the war is over. Now these heroes are in clover, All the fighting, finished, done! We're pre-

Thank the Lord &c. - 4
pared for love and fun. So away with melancholy Let us
kiss and all be jolly, We will sing and dance and play both night and

Thank the Lord &c. - 4
day! We'll sing and play with care away, Sing, dance and play, night and day.

Thank the Lord &c. - 4

End of Opera
Vocal Selections
from Outstanding Operettas

THE DESERT SONG VOCAL SELECTIONS
Music by Sigmund Romberg
Words by Otto Harbach and
Oscar Hammerstein II

ROMANCE • ONE FLOWER GROWS ALONE
IN YOUR GARDEN • ONE ALONE • THE
RIFF SONG • THE DESERT SONG

THE STUDENT PRINCE
VOCAL SELECTIONS
Music by Sigmund Romberg
Words by Dorothy Donnelly

DEEP IN MY HEART DEAR • JUST WE TWO
STUDENTS MARCH SONG • SERENADE
DRINKING SONG • GOLDEN DAYS

NAUGHTY MARIETTA
VOCAL SELECTIONS
Music by Victor Herbert
Words by Rida Johnson Young

AH! SWEET MYSTERY OF LIFE • 'NEATH
THE SOUTHERN MOON • I'M FALLING IN
LOVE WITH SOMEONE • TRAMP! TRAMP!
TRAMP! • NAUGHTY MARIETTA • ITALIAN
STREET SONG

THE NEW MOON VOCAL SELECTIONS
Music by Sigmund Romberg
Words by Oscar Hammerstein II

STOUTHEARTED MEN • WANTING YOU
LOVER COME BACK TO ME • ONE KISS
MARIANNE • SOFTLY AS IN A MORNING
SUNRISE