

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.

42

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.

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amateur, radio or television should be addressed to

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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.

Contents.

	Page
ACT I.	
Nº 1. INTRODUCTION, CHORUS and TRIO	7
Nº 2. MY HERO Song (Nadina)	25
Nº 3. SYMPATHY Duet (Nadina and Bumerli)	32
Nº 4. ENSEMBLE "Seek the Spy".	40
Nº 5. FINALE . . . Romance and Scene (Nadina, Mascha, and Aurelia)	57
ACT II.	
Nº 6. OUR HEROES COME March and Chorus	69
Nº 7. ALEXIUS THE HEROIC Sextett and Chorus	75
Nº 8. NEVER WAS THERE SUCH A LOVER Duet (Alexius and Nadina).	94
Nº 9. THE CHOCOLATE SOLDIER. Duet (Nadina and Bumerli).	104
Nº 10. THE TALE OF A COAT . . . Sextett	113
Nº 11. THAT WOULD BE LOVELY . . . Duet (Nadina and Bumerli)	137
Nº 12. FINALE	144
ACT III.	
Nº 13. ENTR'ACT and CHORUS	175
Nº 14. FALLING IN LOVE . . . Duet (Alexius and Mascha)	180
Nº 15. THE LETTER SONG Solo (Nadina)	185
Nº 16. SCENE and MELODRAMA (Bumerli)	189
Nº 17. THE LETTER SONG . . . Duet (Nadina and Bumerli).	190
Nº 18. FINALE	194

No 1

The Chocolate Soldier

ACT I

Introduction, Chorus and Trio

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

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Tempo di Marcia Moderato.

Piano.

pp

(Trumpets in distance.)

poco cresc.

cresc.

mf

p

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No 1b We Are Marching Through The Night.

MALE CHORUS.

TENORS. (behind the scene.)
We are march-ing through the night, March-ing left, march-ing right.

BASSES.
See the

pp

For our sweet-hearts we are pin-ing, Pret-ty maid-ens we would kiss... Oh! the
moon and stars are shin-ing;

bliss; That we miss!

The musical score is written for a male chorus with tenors and basses, and piano accompaniment. The piece is in 2/4 time and begins with a piano (*pp*) dynamic. The lyrics are: "We are march-ing through the night, March-ing left, march-ing right. See the For our sweet-hearts we are pin-ing, Pret-ty maid-ens we would kiss... Oh! the moon and stars are shin-ing; bliss; That we miss!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The score concludes with a double bar line and a common time signature change to 2/4.

Sol-diers we who love to fight, Day and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in two staves, with a treble and bass clef. The music is in common time (C). The vocal line begins with a rest, followed by the lyrics "Sol-diers we who love to fight, Day and". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

night, day and night; Then for wife and home we're sigh-ing, or some-

But when en - e-mies are fly-ing,

The second system continues the vocal line and piano accompaniment. The vocal line has two staves. The first staff contains the lyrics "night, day and night; Then for wife and home we're sigh-ing, or some-". The second staff contains the lyrics "But when en - e-mies are fly-ing,". The piano accompaniment continues with a similar rhythmic pattern, including a *cresc.* (crescendo) marking in the right hand.

maid-en young and sweet, young and sweet, what a treat!

The third system concludes the vocal line and piano accompaniment. The vocal line has two staves. The first staff contains the lyrics "maid-en young and sweet, young and sweet, what a treat!". The piano accompaniment continues with a similar rhythmic pattern, including a *cresc.* (crescendo) marking in the right hand. The system ends with a double bar line and a repeat sign.

10
No 1^o Trio We Too, Are Lonely.

Same tempo.

NADINA.
Fight - ing for du - ty;

MARCHA.
Fight - ing for du - ty;

AURELIA.
Fight - ing for du - ty;

mf

N.
Sigh - ing for beau - ty, Each sol - dier

M.
Sigh - ing for beau - ty, Each sol - dier

A.
Sigh - ing for beau - ty, Each sol - dier

N.
lad. They sigh not on - ly;

M.
lad. They sigh not on - ly;

A.
lad. They sigh not on - ly;

(Trumpets on stage.)

N. we, too, are lone - ly, Ah! lone - - - ly and

M. we, too, are lone - ly, Ah! lone - - - ly and

A. we, too, are lone - ly, Ah! lone - - - ly and

cresc.

N. sad. Oh, how we miss them, long to kiss them, our

M. sad. Oh, how we miss them, long to kiss them, our

A. sad. Oh, how we miss them, long to kiss them, our

f

N. sol-diers brave and strong, We would be mat - ing, don't keep us wait - ing too

M. sol-diers brave and strong, We would be mat - ing, don't keep us wait - ing too

A. sol-diers brave and strong, We would be mat - ing, don't keep us wait - ing too

ff

Nº 14 We Are Searching For The Foe.

N.
long, too long.

M.
long, ———— too long.

A.
long, ———— too long.

MALE CHORUS.
Nº 14 We Are Searching For The Foe.
We are search - ing for the foe, High and

low, high and low; Soon his

Search - ing for the foe in hid - ing,

p

The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It features four vocal parts: Soprano (N), Mezzo (M), Alto (A), and Male Chorus. The piano accompaniment is shown in grand staff notation. The lyrics are: 'long, too long.' for the soloists; 'We are search - ing for the foe, High and low, high and low; Soon his Search - ing for the foe in hid - ing,' for the male chorus. A piano dynamic marking (*p*) is present in the piano accompaniment.

fate we'll be de - ci - ding, When we find him he shall die, He shall

cresc.

die, sure - ly die.

p dim. e morendo.

pp

ppp

14
 No 1^e What Can We Do Without A Man.

Rubato.
 NADINA.
 They have left.

fast.
 Gone, Ev' - ry one.

MASCHA.
 And we be-reft.

Ev' - ry one.

AURELIA.
 Yes, they have gone.

Ev' - ry one.

f *p*

rit. *fast.*

N. Life is lone-ly, sad and lone-ly, If you

M. Life is lone-ly, sad and lone-ly, If you

A. Life is lone-ly, sad and lone-ly, If you

f fast.

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

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

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

Allegretto moderato. MASCHA.

Lone - ly wom - en watch are keep - ing,
Black eyed sol - dier on me beam - ing,

AURELIA.

Hearts are
White teeth

Allegretto moderato.

p

NADINA.

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

A.

sigh - ing, eyes are weep - ing.
through his mus - tache gleam - ing.

espr.

N.

long I don't mind stat - ing.
man can we dis - cov - er.

MASCHA.

For a kiss I'm near - ly dy - ing,
How I long for Cu - pid's prat - tle,

AURELIA.

Oh, this
All our

NADINA.

Would there were some mis - chief brew - ing, But there's
Lone - li - ness is most ap - pall - ing, Would I

wait - ing is most try - ing
men have gone to bat - tle.

cresc.

poco rit.

real - ly noth - ing do - ing, If we live, If we live too
heard my lov - er call - ing, If we live, If we live too

If we live, If we live too
If we live, If we live too

If we live too
If we live too

poco rit.

long a - lone, we shall be but skin and bone. —
long a - lone, we shall be but skin and bone. —

long a - lone, we shall be but skin and bone. —
long a - lone, we shall be but skin and bone. —

long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.

poco

N. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

M. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

A. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

N. out of sight. Sad! Sad! Sad!

M. out of sight. Sad! Sad! Sad! What can

A. out of sight. Sad! Sad! Sad! We must do the best we can.

N. We're un hap-py, Life is

M. we do min-us man? Cross and snap-py,

A. with-out man.

N. lone - ly, If you have - n't got a man.

M. sad and lone - ly, Life is

A.

N. Sad and lone-ly,

M. lone-ly, Then de - ny it if you can.

A. Life is lone-ly, sad and lone-ly, If you

N. Life is lone-ly, now de-ny it if you can!

M. Now de-ny if you can!

A. have-n't got a man. Now de-ny if you can!

19
No 1f Say Good Night.

Same tempo.

p

AURELIA.

Lis-ten, they are fight - ing!

L.H. *cresc.*

A. In this war ,I'm not de -

poco animato.

A. light - ing, Can-nons roar - ing,shots are pour - ing, Bul-lets

cresc.

Detailed description: The score is in 6/8 time with a key signature of two flats. It begins with a piano introduction in the left hand, marked 'p'. The vocal line for Aurelia enters in the third system with the lyrics 'Lis-ten, they are fight - ing!'. The piano accompaniment continues with a steady eighth-note pattern. The fourth system shows the vocal line continuing with 'In this war ,I'm not de -' and the piano accompaniment marked 'L.H.' and 'cresc.'. The fifth system features the vocal line with 'light - ing, Can-nons roar - ing,shots are pour - ing, Bul-lets' and the piano accompaniment marked 'poco animato.' and 'cresc.'. The score concludes with a final piano flourish in the left hand.

piu mosso.

A. rat - tle; hear the bat - tle, All the neigh-bor-hood af - fright-ing. Bum!

piu mosso.

quietly.

A. Bum! Bum! Yes, all war is on the bum!

f *p*

Andantino.
NADINA.

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

A. AURELIA.
My

pp *espr.*

(They close window and turn down lights.)

N. Shut up, and say "Good-night!"

A. heart with ter-ror flut-ters.

pp

NADINA. Shut up, and say "Good-

MASCHA. Shut up, and say "Good-

AURELIA. Shut up, and say "Good-

N. night!"

M. night!"

A. night!"

quietly.

espr.

poco rit.

pp

№15 Melodrama.
(Nadina, Mascha, Aurelia.)

Andantino.

The first system of musical notation 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 flats (B-flat and E-flat), and the time signature is common time (C). The upper staff begins with a piano (*pp*) dynamic marking. The melody is characterized by long, sweeping lines with many slurs, indicating a slow and expressive tempo. The bass staff provides a harmonic accompaniment with sustained chords and some rhythmic movement.

The second system continues the melodic and harmonic development. The upper staff features a series of slurred notes, some with accents, creating a sense of continuous flow. The bass staff continues with a steady accompaniment, using chords and single notes to support the melody.

The third system shows further progression of the piece. The melodic line in the upper staff remains highly expressive with its long slurs. The bass staff accompaniment includes some more active rhythmic patterns, such as eighth notes, while maintaining the overall harmonic structure.

The fourth system marks the beginning of a vocal entry. The upper staff contains a vocal line with the lyrics "Nadina: Oh!". The piano accompaniment in the bass staff is marked with a *cresc.* (crescendo) dynamic, indicating a gradual increase in volume. The accompaniment consists of a steady eighth-note pattern in the bass line and chords in the treble.

The fifth system features two vocal entries. The upper staff has two vocal lines with lyrics "Mascha: Oh!" and "Aurelia: Oh!". The piano accompaniment in the bass staff is marked with a *dim.* (diminuendo) dynamic, indicating a gradual decrease in volume. The accompaniment continues with the eighth-note bass line and chords.

Rubato.
NADINA.

He is not here! *quickly.* Gone! Gone! Yes! Gone!

MASCHA.

He is not here! Gone! Yes! Gone!

AURELIA.

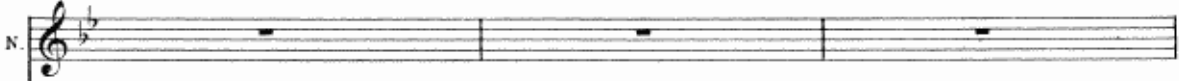
He is not here! Gone, Yes! Gone!

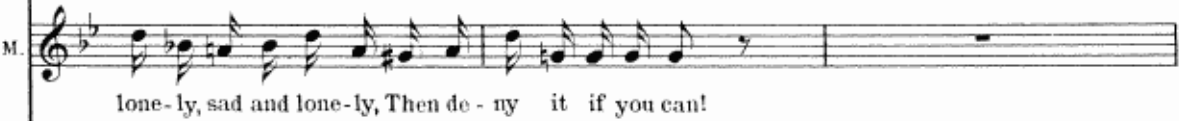
Rubato.

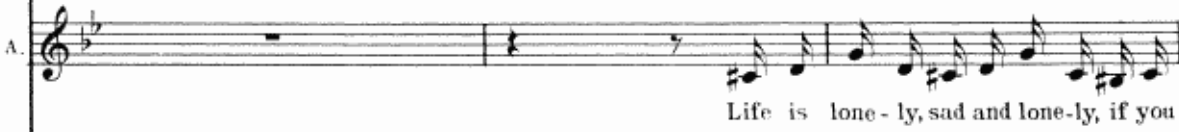
N. Life is lone - ly, sad and lone - ly, if you have-rit got a man;


M. Life is

A.

N. 

M. 
lone-ly, sad and lone-ly, Then de - ny it if you can!

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



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

M. 
Then de - ny it if you can!

A. 
have - n't got a man; Then de - ny it if you can!



N^o 2*The Chocolate Soldier*

My Hero

Aria and Waltz Song
(Nadina)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Adagio *Recit*

How handsome is this

he - ro mine, The tears with-in my eyes are

burning; How true and brave that face di - vine, my heart for him is ev-er yearning. That

f *p*

p

Andante

fore-head so high, the chin firm and strong, The eagle like eye, For him how I long. How

mf *p* *mf* *p*

grace-ful his car - riage, How no - ble and free; — The

cresc.

day of our mar - riage, hap - - py be. —

mf *f marcato* *ff*

Andante con moto

I have a true and no - ble lov - er,

p

He is my sweet-heart, all my own! His like on earth who shall dis-cov-er?

cresc.

This system contains the first four measures of the song. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The piano part features a melodic line in the right hand and a bass line in the left hand. A *cresc.* marking is placed above the piano part in the third measure.

His heart is mine and mine a-lone. We pledged our troth, each to the oth-er,

rall. *a tempo*

This system contains the next four measures. The piano part includes a *rall.* marking in the second measure and an *a tempo* marking in the third measure.

And for our hap-py-ness I pray; Our lives be long to one an-oth-er,

cresc.

This system contains the next four measures. The piano part includes a *cresc.* marking in the third measure.

rit.

Oh hap-py, hap-py wed-ding day, Oh, hap-py, hap-py wed-ding day!

rit.

This system contains the final four measures of the song. The tempo marking *rit.* appears at the beginning and in the piano part. The system concludes with a double bar line and a repeat sign.

Slow Waltz Tempo.

Come! come! I love you on - ly, My heart is true, —

Sostenuto
mp

Come! come! my life is lone - ly, I long for you; —

p cresc.

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

stringendo *f* *pp a tempo*

mf cresc. *f* *pp a tempo*

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

cresc. allargando *f* *ff*

Come, he - ro mine!

Andante con moto.

It is my du - ty to bow be - fore thee, It is my du - ty to love, a - dore thee!

poco rit.

It is my du - ty to love thee ev - er, To love thee for - ev - er, for - ev - er. We

Tempo I.

pledged our troth each to the oth - er, And for our hap - py - ness I pray; Our

rit.

lives be-long to one an-oth-er, Oh, hap-py, hap-py

cresc. *rit.*

wed-ding day, Oh, hap-py, hap-py wed-ding day!

Slow Waltz Tempo.

Come! come! I love you on-ly, my heart is true, —

pp

Come! come! my life is lone-ly I long for you; —

p cresc.

stringendo

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

stringendo

mf cresc. *pp*

allargando

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

cresc. allargando

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

f

mine! _____

f a tempo

No 3

The Chocolate Soldier

Sympathy

Duet

(Nadina and Bumerli)

English words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Andante

BUMERLI

It is a

f *p* *dolce*

B

bur - den hard to car - ry, The bur - den of a maid - en's hate; — The on - ly

cresc.

B

girl I care to mar - ry, She turns me out at night so late. — She bids me

B
 go where shots are fly - ing, Fare-well to her I fond-ly love, ——— Fare-well, for

cresc.

NADINA
poco animato
 I see you

B
 her I'll soon be dy - ing, When next we meet 'twill be a - bove. ———

f

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

p *pp*

N
 wak-ing; No-ble sol-dier tell me true, — Oh do, — please do! —

rall. *rit.* *dim.* *p dolce*

BUMERLI Andante

My life is sweet, I hold it dear; All death is grue-some,

dark and drear! I love be-yond all meas-ure, My life there-fore I treas-ure. I

love to live and live to love, So do not care to go a-bove; But

death would have no fears for me, If I pos-sess'd your sym-path - y.

Allegro agitato

NADINA

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

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

Fare -

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

p cresc.

NADINA

Fare -

B is in-deed good-bye, Out - side they wait; Chill death my fate.

N
well! fare-well! go now, I pray!— Fare - well! fare-well! fare-well for

N
aye!— *Slow* BUMERLI *agitato* No stop!
Fare - well! fare-well! fare-well for aye!

N
For me!

B
What for?— For thee?

NADINA *Slow* BUMERLI
For me! My

NADINA

Oh, no! please no!

thanks, dear la - dy kind. I

p *dim.*

Tempo I

was sure you had a no-ble mind, A gra-cious no - ble mind. It is a

dolce

NADINA

Remember

bur-den sweet to car-ry, The bur-den of a maid - en's heart. —

cresc.

rit.

I'm en-gaged to mar-ry, I save your life but we must part. — My

rit.

N
 life is sweet, I hold it dear; All death is grue-some, dark and drear. I

N
 love be-yond all meas-ure, My life there-fore I treas-ure. I

N
 love to live, and live to love, So do not care to go a-bove, Tho'

N
 we must part and you leave me, For you I feel some sym - pa - thy. — My

BUMERLI

My

animato

N
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love beyond all

B
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love beyond all

N
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

B
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

rit.

N
do not care to go a-bove. Though we must part and you leave me, For you I

B
do not care to go a-bove. But death now has no fears for me, Since I pos-

N
feel some sym - pa - thy.

B
sess your sym - pa - thy.

No 4

"Seek the Spy"

Ensemble

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

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Tempo di Marcia

The musical score is arranged in three systems. The first system shows the piano introduction in G major, 2/4 time, marked 'Tempo di Marcia'. The piano part begins with a *p* dynamic and includes a *cresc.* marking. The second system introduces the vocal parts: a soloist (Mr. MASSAKROFF) and a male chorus (TENOR and BASS). The lyrics are: "Search-ing, searching, searching for the spy, ah! This". The piano accompaniment continues with a steady rhythmic pattern. The third system features a soloist (Mr.) and the male chorus with the lyrics: "Ser - vi - an, He shall sure - ly die! A spy in here is hid - den, By". The piano accompaniment provides harmonic support for the vocal lines.

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

law that is for bid - den!

The first system of music consists of three staves. The top staff is a vocal line for a male voice (Mr.), with lyrics: "law that is for bid - den! Seek him, seek him, ev - ry - where!". The middle two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The music is in a major key and 4/4 time.

Mr. Yes, bar - ba-ri-ans, yes, bar - ba-ri-ans When they

Seek him, seek him ev - 'ry - where! Yes, bar - ba-ri-ans,

The second system of music consists of three staves. The top staff is a vocal line for a male voice (Mr.), with lyrics: "Yes, bar - ba-ri-ans, yes, bar - ba-ri-ans When they". The middle two staves are for piano accompaniment. The lyrics "Seek him, seek him ev - 'ry - where!" are placed below the piano part. The piano part includes dynamic markings: *mp* and *f*.

Mr. fight are all Bul - ga - rians,

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

The third system of music consists of three staves. The top staff is a vocal line for a male voice (Mr.), with lyrics: "fight are all Bul - ga - rians,". The middle two staves are for piano accompaniment. The lyrics "all Bul - ga - rians, Proved in man - y, man - y bat-tles that our" are placed below the piano part. The piano part includes dynamic markings: *f* and *mf*.

Mf.

Yes, for - ev - er, ev - er, ev - er, We will
 cour - age no - thing rat - tles. We will

Detailed description: This system contains three staves. The top staff is a vocal line for a male voice (Mf.) with lyrics: "Yes, for - ev - er, ev - er, ev - er, We will". The middle staff is a vocal line for a female voice (F) with lyrics: "cour - age no - thing rat - tles. We will". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

Mf.

win with-out en - deavor; And we'll nev-er, nev - er, nev - er Cease to
 win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to

Detailed description: This system contains three staves. The top staff is a vocal line for a male voice (Mf.) with lyrics: "win with-out en - deavor; And we'll nev-er, nev - er, nev - er Cease to". The middle staff is a vocal line for a female voice (F) with lyrics: "win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

Mf.

think that we are clev - er.
 think that we are clev - er. No we'll nev-er, nev-er, nev-er Cease to

Detailed description: This system contains three staves. The top staff is a vocal line for a male voice (Mf.) with lyrics: "think that we are clev - er.". The middle staff is a vocal line for a female voice (F) with lyrics: "think that we are clev - er. No we'll nev-er, nev-er, nev-er Cease to". The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and melodic lines.

Mr. 

 No, we'll nev-er, nev-er, nev-er Cease to
 think that we are clever. Cease to

Mr. 

 think that we are clev-er. Ver-y sor-ry to dis-turb fair beau-ty,
 think that we are clev-er.

Mr. 

 Mas-sa-koff does his du-ty. If we find him here he'll die. I'll_



p



NADINA

N. For whom, pray, search you here?

Mf. mas - sa - cre the spy! Ha!

N. Who? He is not

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

N. here, go search be - low! I

Mf.

Maestoso (♩ = ♩)

N. am your greatest he-ro's bride — If you doubt me then woe be - tide. — Had any

Poco animato

N. foe sought re-fuge here, It would have cost him ver-y dear! MASSAKROFF

Mf. Here hides the

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

Mf. foe!

Maestoso

N. am your great-est he-ro's bride! If you doubt me then woe be-

Mf. rit.

Tempo I

N. MASSAKROFF

Mf. tide! I can-not go, miss; un-til I

Mf. know, miss, He is not here; If we find

him he shall die. I'll mas - sa - cre the spy! Ha! Yes, bar-

Mf. CHORUS
barians, Yes, bar - ba - rians, When they fight are all Bul - ga - rians!
Yes, bar - ba - rians, When they fight are all Bul - ga - rians! Proved in

Mf. Proved in
man - y, man - y bat - tles, and our cour - age no - thing rat - tles!

Mr. man - y, man - y bat - tles, That our Cour - age no - thing rat - tles!

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



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

One! Two!

f *dim.* *p* *cresc.*



Search! Search!

Three! Four! Five! Six! Seven! Eight!

cresc.



Mr. *Search! search until you*

Nine! Ten! 'leven! Twelve!

Ms. *find him.* **MASCHA** *I think*

A. **AURELIA** *What was that in heav-en's name?*

B. **BUMERLI** *Slap his face! Slap his face!*

Ms. *I un-derstand her game.*

A. *A re - vol-ver! a re - vol-ver! He is*

B.

MASCHA

M. If he's found they won't ab - solve her! A re -

A. here! the spy's re - vol - ver! If he's found they won't ab - solve her! A re -

M. vol - ver! His re - vol - ver!

A. vol - ver! His re - vol - ver! MASSAKROFF

M. Where is the spy? Has he been found? I'm sure he's

M. some-where here a - round! *quasi parlando* One! two! three! four!

M. Five! six! sev-en! eight!

TENORS & SOLDIERS He's not hid-den on this floor! He

Mf. *is not here, we came too late!*

Nine! ten! e - lev-en! twelve!

cresc.

N. *You're safe, my dear!*

Mf. *BASSES & SOLDIERS*

No one here!

Ha! The bed, he's un-der that!

marcato

A. *AURELIA*

Don't look there, you are much to fat!

mf

N. *NADINA*

The bal-con-y you have ne - glect-ed, It should be at once in -

mf

cresc.

N. 


Mf. *spected.* **MASSAKROFF**
He shall die, he shall die when de - tect-ed. Ha!



Allegro giocoso; begin slow, then gradually increase to tem-
Ma. **MASCHA**
There's some thing ver - y wrong, I fear, or

A. **AURELIA**
There's some thing ver - y wrong, I fear, or

Allegro giocoso; begin slow, then gradually increase to tem-



Ma. *po.*
how came that re - vol - ver here? Na - di - na she has hid the spy, But

A. *po.*
how came that re - vol - ver here? Na - di - na she has hid the spy, But



NADINA

N. Be care-ful, I will fool them yet.

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

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

B. Your

BUMERLI

MASCHA *a tempo*

Ma. If they that weap-on here should find,

AURELIA *a tempo*

A. If they that weap-on here should find,

Mf. kind-ness you shall not re-gret.

rit. *a tempo*

Ma. The spy would leave this world be-hind. Yes,

A. The spy would leave this world be-hind. Yes,

Ma quick-ly leave this world be - hind.

N. quick-ly leave this world be - hind.

Mr. He must have van-ished in the air.

MASSAKROFF

NADINA

N. Then wings I had bet-ter be buy-ing, And mas-sa - cre him

N. fly-ing, Ha! MASSAKROFF.

Mr. Pray par-don my in - tra-sion, I hope you'll be so kind; Tho'

rit.

Mr. cov-ered with con - fu - sion, The spy we'll sure-ly find.

Mr. Yes, bar- ba rians, Yes, bar - ba - rians. When they fight are all Bul -

CHORUS. TENOR Yes, bar- -ba - rians

BASS are all Bul -

Mr. ga-rians, Proved in man - y, man - y bat - tles, That our cour - age no - thing rat - tles, Proved in

ga-rians, Proved in man - y, man - y bat - tles, That our cour - age no - thing rat - tles, Proved in


Ma. MASCHA

A. AURELIA

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

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

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

Ma.  something ver - y wrong, I fear, or how came that re - vol - ver_ here? Na -

A.  something ver - y wrong, I fear, or how came that re - vol - ver_ here? Na -



Ma.  di - na, she has hid the spy, But they'll not find him, she's_ too_ sly!


A.  di - na, she has hid the spy, But they'll not find him, she's_ too_ sly!

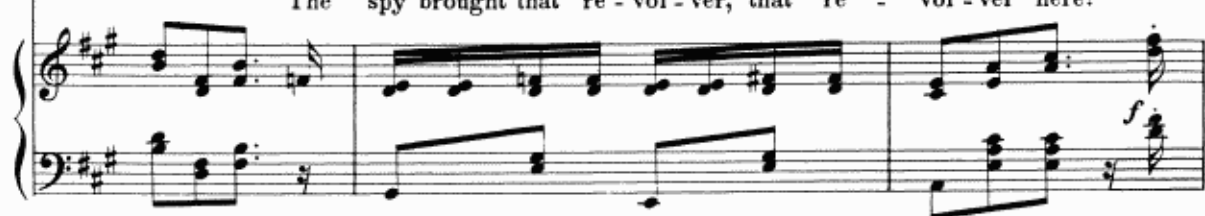


A. 



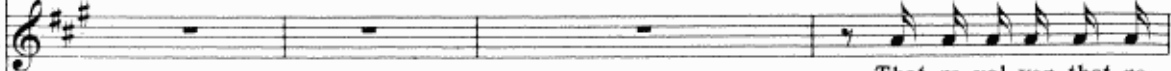
cresc.

A.  The spy brought that re - vol - ver, that re - vol - ver here!



f

Ma.  The spy brought that re-vol-ver here! That re-vol-ver, that re -

A.  That re-vol-ver, that re -



pp

Ma.  vol - ver, that re - vol - ver, that re - vol - ver here!

A.  vol - ver, that re - vol - ver, that re - vol - ver here!



cresc.

Ma. 

A. 



Vivo

ff

No 5

Finale Act I

Romance and Scene

(Nadina, Mascha, Aurelia)

Slow, dreamy

p poco espress.

pp

NADINA
Three

MASCHA
Three

AURELIA
Three

p *pp* *p*

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

espr. poco

N
came a man, to their de-light, who ban-ished all their sor-row. He was a sol-dier

M
came a man, to their de-light, who ban-ished all their sor-row.

poco cresc.

N
young and strong, a - las! he slept the whole night long, and left them in the

N
dim.
morn - ing, He left them in the morn - ing. Oh dear!

M
He left them in the morn - ing. Oh dear! One

A
He left them in the morn - ing. Oh dear!

dim. *pp dolce*

MASCHA

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

p rit.

cresc.

la! I'm ver-y glad he came?"

AURELIA

The sec - ond said "I'm

sor - ry that he has gone a - way, If

he should tell I'd wor - ry, I hope he'll noth - ing

say. Ti-ra-la - la. Ti-ra-la-la! Tell no one, For men sus-

p

R.H. *L.H.*

cresc.

pi - cious are, Ti-ra-la - la, par-tic-u-lar - ly

cresc.

NADINA

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

p

Somewhat quiet

third one gen - tly smil - ing, - She did not care at

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

cresc.

N The youth be - guil - ing, would come back at her

rit.

N call. ——— Ti-ra-la - la! Ti-ra-la-la! Would come back, Would answer

a tempo

a tempo

N to her call. ——— Ti-ra-la - la! She was sure he would

cresc.

N come back, Ti-ra-la - la, So did not care at all. ——— Three

M Three

A Three

rit.

Tempo I.

N
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

M
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

A
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

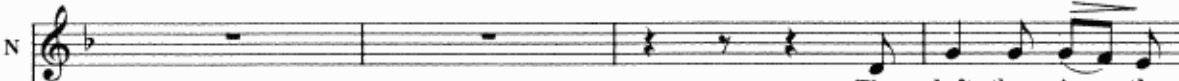
N
mor - row; When came a man, to their de - light, who


M
mor - row; When came a man, to their de - light, who

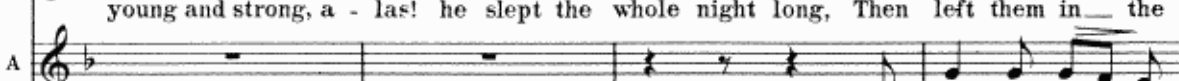
A
mor - row;


N
ban - ished all their sor - row.

M
ban - ished all their sor - row. He was a sol - dier

N  Then left them in_ the

M  young and strong, a - las! he slept the whole night long, Then left them in_ the

A  Then left them in_ the



N  morn - ing, Yes left them in_ the morn - ing. Oh, dear.

M  morn - ing, Yes left them in_ the morn - ing. Oh, dear!

A  morn - ing, Yes left them in_ the morn - ing. Oh, dear!



V 

M  He sleeps.

A  He



pp *Gradually quieter*

N In peace - ful, rest - ful slum - ber, For - get - ting

A sleeps. *Gradually quieter*

pp

N all his woe and pain, - You, too, must rest, you both are wear - y, go sleep and

pp

pp cresc.

N I will here re - main. — Oh, dear! —

M Oh, dear!

A Oh, dear! *pp* Ti - ra - la -

pp

Grazioso

A

la! Ti-ra-la-la! Tell no one! All men sus - pi - cious

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'la! Ti-ra-la-la! Tell no one! All men sus - pi - cious'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

are, — Par - tic - u - lar - ly hus - bands! Yes, too sus -

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics 'are, — Par - tic - u - lar - ly hus - bands! Yes, too sus -'. The piano accompaniment continues with similar rhythmic patterns.

MASCHA *pp*

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

pi - cious far. —

pp

Detailed description: This system begins with the tempo marking 'MASCHA' and dynamic marking 'pp'. The vocal line has a rest followed by the lyrics 'Ti-ra-la-la, Ti-ra-la-la! He'll pi - cious far. —'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and chords in the left hand.

leave us, But still he's not to blame, ——— Ti-ra-la-

cresc.

lal I real-ly can - not blame him, Ti-ra-la - la, I'm ver-y glad he

rit.

rit.

came. ———

p *espr.* *pp*

cresc.

NADINA

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

rit.
The third one gent - ly smil - ing - Ti-ra-la-

cresc. *rit.*

Slower *pp*
la! She did not care at all. *Curtain*

pp

No 6

The Chocolate Soldier

ACT II

Our Heroes Come

English Words by
STANISLAUS STANGE

March and Chorus

Music by
OSCAR STRAUSMarch tempo. (*Lively*)

pp

cresc.

p

gradually louder

CURTAIN

The first system of music features a piano accompaniment. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. A *cresc.* marking is placed above the right hand in the fourth measure.

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth notes. A *mf* marking is placed above the right hand in the fourth measure.

The third system shows the piano accompaniment. The right hand plays chords and eighth notes. A *cresc.* marking is placed above the right hand in the fourth measure.

The fourth system continues the piano accompaniment. The right hand has a more active melodic line. A *f* marking is placed above the right hand in the fourth measure.

The fifth system shows the piano accompaniment. The right hand plays chords and eighth notes. The left hand has a more active bass line with eighth notes.

The sixth system concludes the piano accompaniment. The right hand has a more active melodic line. A *mp* marking is placed above the right hand in the fourth measure.

Listesso tempo. (brightly)

cresc.

f

piu f

piu f

ff

sempre ff

First system of musical notation, measures 1-4. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with a long slur over the first four measures, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a slur, and the left hand maintains the accompaniment. The piece concludes with a fermata over the final chord in measure 8.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with eighth notes, and the left hand continues with a steady accompaniment.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a slur and a repeat sign. The first ending (marked '1') leads back to the beginning of the system, and the second ending (marked '2') concludes with a *ff* dynamic marking.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a slur and a *ff* dynamic marking. The left hand continues with a steady accompaniment.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with a slur and a *ff* dynamic marking. The left hand continues with a steady accompaniment.

The Fatherland is Free

Nº 6 b

SOP.
ALTO.
TEN.
BASS.

Then shout hur - rah! then
Hur - rah! then

shout hur - rah! For our he-ros shout in glee; Our en - e - mies are con - quered And the
shout hur - rah! For our he-ros shout in glee; Our en - e - mies are con - quered And the

Fa-ther-land is free! Then shout hur - rah! then shout hur - rah! Let us sound their prais-es
Fa-ther-land is free! Hur - rah! then shout hur - rah! Let us sound their prais-es

Our heroes come. 6.

loud! Our sol - diers are vic - tor - i - ous And of them we are
 loud! Our sol - diers are vic - tor - i - ous And of them we are

proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall
 proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall

wave. Hur - rah! hur - rah! Our he-roes brave!
 wave. Hur - rah! hur - rah! Our he-roes brave!

piu ff

N^o 7

Alexius The Heroic

Sextette and Chorus

(Nadina, Masha, Aurelia, Alexius, Popoff, Massakroff)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Allegro moderato

f *rit.*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and concludes with a ritardando (*rit.*) marking.

ALEXIUS
a tempo

No en - e - my lives when Al - ex - ius is nigh, In

mf *a tempo*

The vocal line for Alexius is in 6/8 time, one sharp key signature, and *a tempo*. The piano accompaniment is in the same key and time, starting with a mezzo-forte (*mf*) dynamic.

Al

bat - tle I'm al - ways vic - tor - ious; No he - ro of old more cour -

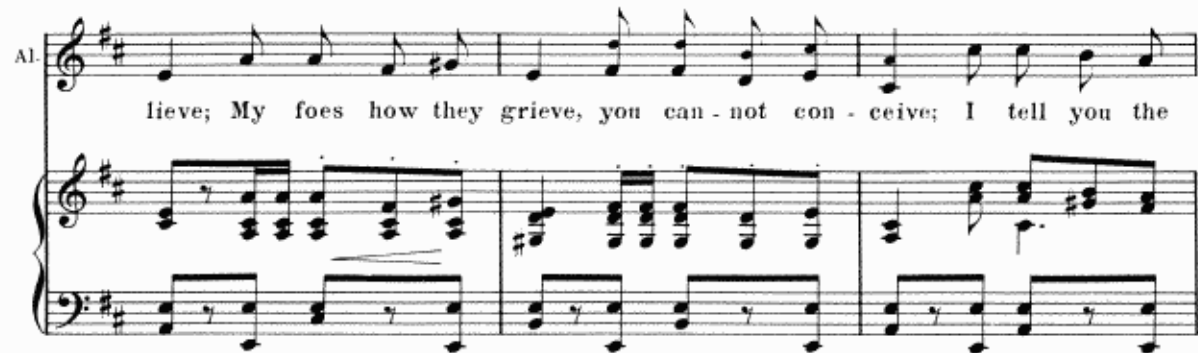
The chorus vocal line is in 6/8 time, one sharp key signature, and *Allegro* (*Al*). The piano accompaniment is in the same key and time.

Al.  age - ous than I, Not one ev - er lived half so

dim.

Al.  glor - ious. The deeds I have done I can scarce - ly be -

p

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

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

rit.

rit.

a tempo MADINA

Our en - e - mies all you have put to the

ceive. Nev - er de - ceive!

MASSAKROFF

Nev - er de - ceive!

POPOFF

Nev - er de - ceive!

MALE CHORUS

TENORS Nev - er de - ceive!

BASSES Nev - er de - ceive!

a tempo mp

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

MASCHA

Of that there's no doubt! Your prais - es great

AURELIA

Of that there's no doubt! Your prais - es great

FEMALE CHORUS

SOP. Of that there's no doubt!

ALT. Of that there's no doubt!

p *cresc.*

rit. *altem.*

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

M. he - roes, full loud - ly you shout. Of that there's no doubt!

A. he - roes, full loud - ly you shout. Of that there's no doubt!

POP OFF

FEMALE CHORUS A

Of that there's no doubt! *altem.*

rit. *mf*

P. he - ro must go with - out sleep, with - out rest. I al - ways was first in the

AURELIA

ALEXIUS You thought of me

That's true! cer - tain - ly! for I forced you to

P. fight - ing.

Au. on - ly when you were a - way? Tell the truth, I

Au. pray. POPOFF I hope this is true, for I trust - ed in
 P. By night and by day!

NADINA *rit.*
 She hopes this is true, for she trust - ed in you. —
 MASCHA
 She hopes this is true, for she trust - ed in you. —
 Au. you. I hope this is true, for I trust - ed in you. — ALEXIUS

FEMALE CHORUS When
 She hopes this is true, for she trust - ed in you. — *mf*

Al. *a tempo*

they saw me charg - ing they all of them hid, Sir, I

Al.

cut them to pie - ces, by Hea - ven! I did, Sir! POPOFF

You did! as - sur - ed - ly, you

P. *Allegretto marciale*

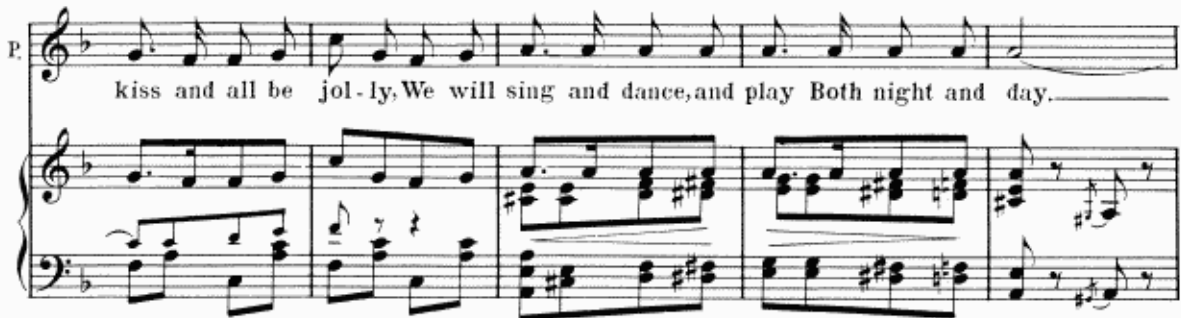
did! Thank the Lord the war is ov - er, Now we

P.

he - roes are in clo - ver; all the fight - ing fin - ish'd done, We're pre -

P.  *f*

pared for love and fun. So a - way with mel - an - chol - y, Let us

P. 

kiss and all be jol - ly, We will sing and dance, and play Both night and day.

Allegro

P.  *ff*

AURELIA Thank the Lord the war is ov - er, Now we he - roes are in

MASCHA Thank the Lord the war is ov - er, Now these he - roes are in

MASSAKROFF Thank the Lord the war is ov - er, Now these he - roes are in

SOP Thank the Lord the war is ov - er, Now these he - roes are in

ALT Thank the Lord the war is ov - er, Now these he - roes are in

TEN Thank the Lord the war is ov - er, Now these he - roes are in

BASS Thank the Lord the war is ov - er, Now these he - roes are in

CHORUS

Allegro

 *ff*

P.
clo - ver; All the fight - ing fin - ish'd done; We're pre - pared for love and

Au.
clo - ver, All the fight - ing fin - ish'd done, We're pre - pared for love and

M.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

Ma.
clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

The musical score consists of four vocal staves (P., Au., M., Ma.) and a piano accompaniment. The lyrics are: "clo - ver; All the fight - ing fin - ish'd done; We're pre - pared for love and". The piano part includes dynamic markings like "sf".

P.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

Au.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

M.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

Ma.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

P.
 jol - ly; We will sing and dance and play both night and day.

An.
 jol - ly; We will sing and dance and play both night and day.

M.
 jol - ly; We will sing and dance and play both night and day.

Ma.
 jol - ly; We will sing and dance and play both night and day.

jol - ly; We will sing and dance and play both night and day.
 jol - ly; We will sing and dance and play both night and day.
 jol - ly; We will sing and dance and play boh night and day.

ff

NADINA *Brighter*
We both a - dore he - ro - ic — deeds, 'Tis lit - tle

ALEXIUS
We both a - dore he - ro - ic — deeds, 'Tis lit - tle

Brighter
mp

N. that the he - ro needs; ——— If you for ev - er

Al. that the he - ro needs; ——— If you for ev - er

N. sound his praise, Then he'll be hap - py all his days. ———

Al. sound his praise, Then he'll be hap - py all his days. ——— Oh

cresc. *mf*

Al. luck - y maid - en then — is — she, Whom fate per - mits my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'luck' followed by a quarter note 'y', a dotted quarter note 'maid', and a half note 'en'. This is followed by a half note 'then', a quarter note 'is', a half note 'she', and a quarter note 'Whom'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a melodic line in the right hand that mirrors the vocal line.

NADINA
The out - look's not so ve - ry—

Al. bride to be.

The second system of music features a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'The', a quarter note 'out', a quarter note 'look's', a quarter note 'not', a quarter note 'so', a quarter note 've', and a half note 'ry'. The piano accompaniment has a steady eighth-note bass line and chords in the right hand, with a melodic line in the right hand that mirrors the vocal line. The word 'cresc.' is written below the piano part.

N. bright for me; it holds no great de - light. Then who would

Al. Then who would

ALEXIUS

The third system of music features a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'bright', a quarter note 'for', a quarter note 'me;', a half note 'it', a quarter note 'holds', a quarter note 'no', a quarter note 'great', a quarter note 'de', and a half note 'light'. The piano accompaniment has a steady eighth-note bass line and chords in the right hand, with a melodic line in the right hand that mirrors the vocal line. The word 'pau' is written below the piano part.

N.
not a he - ro be? Oh, yes, a ver - y proud and hap - py

Al.
not a he - ro be? Oh, yes, a ver - y proud and hap - py

N.
rit.
he - ro be?

Al.
he - ro be? POPOFF

Thank the Lord the war is ov - er, now we

rit. *p a tempo*

P.
he - roes are in clo - ver; All the fight - ing fin - ish'd, done. We're pre -

P.
pared for love and fun. So a - way with mel - an - chol - y, Let us

P. kiss and all be jol-ly; we will sing and dance and play both night and day.

Allegro

NADINA

Thank the Lord the war is ov-er, now these he-roes are in

— Thank the Lord the war is ov-er, now we he-roes are in

AURELIA
Thank the Lord the war is ov-er, now these he-roes are in

MASCHA
Thank the Lord the war is ov-er, now these he-roes are in

MASSAKROFF
Thank the Lord the war is ov-er, now these he-roes are in

SOP.
ALT. Thank the Lord the war is ov-er, now these he-roes are in

TEN. Thank the Lord the war is ov-er, now these he-roes are in

BASS Thank the Lord the war is ov-er, now these he-roes are in

CHORUS

Allegro

N.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

P.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Au.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

M.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Ma.
clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

N. fun! So a - way with mel - an - chol - y, Let us kiss and all be
 P. fun! So a - way with mel - an - chol - y, Let us kiss and all be
 Au. fun! So a - way with mel - an - chol - y, Let us kiss and all be
 M. fun! So a - way with mel - an - chol - y, Let us kiss and all be
 Ma. fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be
 fun! So a - way with mel - an - chol - y, Let us kiss and all be
 fun! So a - way with mel - an - chol - y, Let us kiss and all be

accel.

N. jol - ly, We will sing and dance and play both night and day! We'll sing and

P. jol - ly, We will sing and dance and play both night and day! We'll sing and

Vo. jol - ly, We will sing and dance and play both night and day! We'll sing and

M. jol - ly, We will sing and dance and play both night and day! We'll sing and

Ma. jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

accel.

piu f

N.
play, with care a - way, Sing, dance and play, night — and day.

P.
play, with care a - way, Sing, dance and play, night — and day.

Au.
play, with care a - way, Sing, dance and play, night — and day.

M.
play, with care a - way, Sing, dance and play, night — and day.

Ma.
play, with care a - way, Sing, dance and play, night — and day.

ALEXIUS
Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

ff

No 7b

Exit

The musical score is written for piano and includes a dynamic marking for the orchestra. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the instruction *f* Orchestra & Trumpets on Stage. The second system includes the dynamic marking *ff*. The fifth system includes the dynamic marking *piu ff*. The score concludes with a double bar line at the end of the sixth system.

No 8

Never Was There Such A Lover

Duet

(Alexius and Nadina)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Allegretto moderato

mf

ALEXIUS

For - ev - er I am un - de -

dim. *f* *p*

NADINA

Per - haps that's why you're so con - cei - ted.

Al. feat - ed. I nev - er make the least con -

N
That's why you leave a bad im-pres-sion.

Al
ces-sion. I nev-er care what folks are

cresc.

N
That's why I see them wink-ing.

Al
think-ing. On ev'-ry pleas-ure quick-ly

mf poco rit.

Al
seiz-ing, I nev-er do what is dis-pleas-ing.

Piu moderato NADINA
Must I be de-light-ed?

Al
When I say "I'll mar-ry you?"

Piu moderato
espress.

N.  Should I say "you will not do!"

Al.  Then you are be - night - ed.



N.  Must I be en - chant - ed?

Al.  When I say "your love is here."



N.  Should I say "I thank you, dear?"

Al.  That I take for grant - ed. Nev - er *broadly*



Al. am I un-der co-ver, Nev-er was there such a lov-er, nev-er

N. was there such a lov-er. My

Al. was there such a lov-er. My

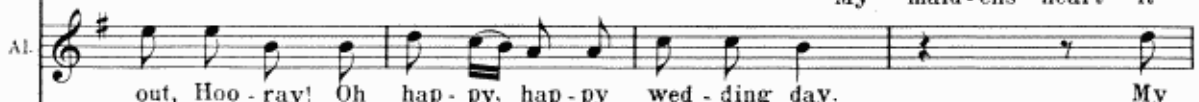
Allegretto grazioso

N. maid-en's heart it jumps! It thumps! It bumps!

Al. My he-ro's heart cries

Allegretto grazioso

N.  My maid - en's heart it

Al.  out, Hoo - ray! Oh hap - py, hap - py wed - ding day. My



N.  jumps! It thumps! It bumps! It's beat - ing fast, it's *rit.*

Al.  he - ro's heart it jumps! It thumps! It's beat - ing fast, it's



cresc. L.H.

N.  beat - ing slow! But why it does I'd like to know. *a tempo*

Al.  beat - ing slow! But why it does I'd like to know.



mf

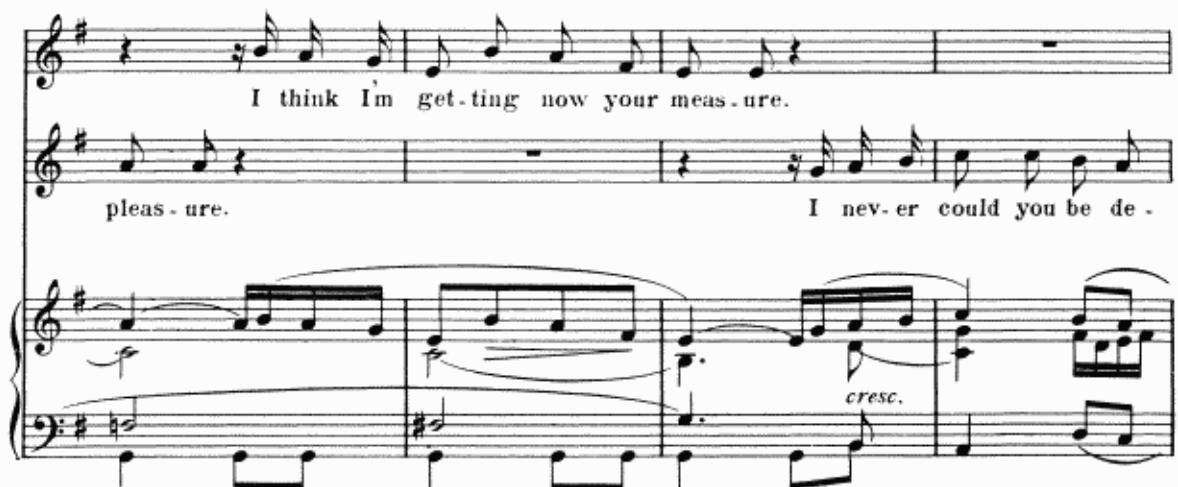
Tempo I

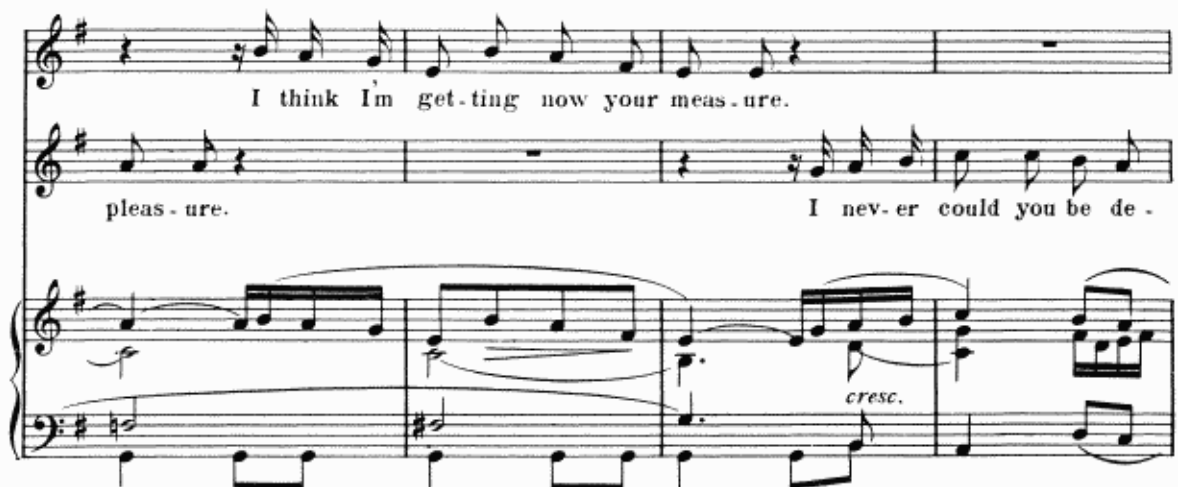
Al  I nev - er my - self am de -

p

X  Per-haps that's what makes you so try-ing.

Al  ny - ing. I nev - er cheat my - self of

 I think I'm get-ting now your meas-ure.

 pleas - ure. I nev - er could you be de -

cresc.

N. Ex-cuse me, that's past all be - liev-ing. *poco rit.*

Al. ceiv-ing. I nev-er can fal-ter and

mf poco rit.

N. wav-er, I nev-er shall ask an-y fav-or!

Al. I nev-er shall ask an-y fav-or!

p

Piu moderato
NADINA


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

ALEXIUS

You could do no bet-ter;

Piu moderato

espress.

N.  If my - self I bet - ter?

Al.  You'll be hap - py all your life.



N.  Should I say to you "good day"?

Al.  You will not, Im cer - tain,



N.  Then let's drop the cur - tain.

Al.  Bid your he - ro go a - way, Nev - er



broadly *rubato*

Al. 

am I un - der co - ver, Nev - er was there such a lov - er, nev - er

broadly *p*

N. 

Al. 

was there such a lov - er. My

p

Allegretto grazioso

N. 

Al. 

maid - en's heart it jumps! It thumps! It bumps! My

Allegretto grazioso

N. My

Al. he-ro's heart cries out "Hoo-ray" Oh, hap-py, hap-py wed-ding day.

N. maid-en's heart it jumps! it thumps! It bumps! It's

Al. My he-ro's heart it jumps! it thumps! It's

N. *rit.* beat-ing fast, It's beat-ing slow! *a tempo* But why it does, I'd like to know.

Al. beat-ing fast, It's beat-ing slow! But why it does, I'd like to know.

No 3 of the First Act.

*The Chocolate Soldier***No 9**English words by
STANISLAUS STANGE**The Chocolate Soldier**

Duet

(Nadina and Bumerli)

Music by
OSCAR STRAUS

Allegretto moderato

NADINA

To tell the truth, I nev-er knew There were he-ros such as

you.

BUMERLI

But you act most im-po - lite - ly. To tell the

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

truth, you will not do, He-ros nev - er were like you.

Now I

cresc.

N
Such a sol-dier sets me laugh-ing.

B
know you're on-ly chaf-fing,

string. e. cresc.

NADINA

f *mp*

Marziale

N
sol-dier is brave sir! To la-dies a slave sir! His

BUMERLI
That am I! That am I!

mf *p* *mf*

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

B
I af-fright! I de-light!

cresc. *p*

N
sol-dier must fight sir! Be he wrong or right sir! His

B
When he must. I am just.

mf *cresc.*

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

B
I am first! And I thirst!

p

N
quietly
Ei! Ei! Oh,

B
quietly
In bat-tle I'm a soldier brave.

N
yes. A choc'late sol-dier man. Oh you

rit. *a tempo*

dim. *rit.* *a tempo*

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

The first system of the musical score consists of a vocal line (Soprano) and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major). The lyrics are: "lit - tle choc'- late sol-dier man, You're far too sweet and pret - ty, Oh you". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

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

The second system continues the musical score. The vocal line has the lyrics: "fun - ny choc'- late sol-dier man, For you I feel great pi - ty. Oh you". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

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

The third system of the score has the lyrics: "sil - ly choc'- late sol-dier man, Just made to please young mis-ses, So". The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand towards the end of the system.

N
poco rit. sweet you'd melt, If— you e'er felt, *a tempo* A— full grown maid-en's kiss - es, Oh you

The fourth system concludes the piece with the lyrics: "sweet you'd melt, If— you e'er felt, *a tempo* A— full grown maid-en's kiss - es, Oh you". The piano accompaniment features *poco rit.* (ritardando) in the beginning and *a tempo* in the middle, ending with a *mf* (mezzo-forte) dynamic marking.

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

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

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

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

N sil - ly choc' - late sol - dier man, Just made to please young mis - ses. So sweet you'd melt, If

B I am her choc' - late sol - dier man, Just made to please young mis - ses. So sweet you'd melt, If

poco rit.

cresc.

poco rit.

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

B Id like to try your kiss - es. I am a

a tempo

f

mf

Poco moderato

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

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

Tempo I.

Quietly
NADINA

To tell the truth I nev - er

B
war - ri - or by chance And not a he - ro of ro - mance.

Tempo I.

Quietly

N
know There were he - roes such as you, In flight a cow - ard safe - ly seek - ing. BUMERLI

B
I can't be -

N
B

lieve what you are speak-ing

f *accel.* *p*

N
B

sol-dier is brave, sir. To la-dies a slave, sir. His
That am I! That am I.

Marziale *mf* *p* *mf* *p*

N
B

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

cresc. *p*

N
B

sol-dier must fight sir! Be he wrong or' right, sir! His
When he must! I am just!

mf *cresc.*

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

B I am first! And I thirst!

N Ei! Ei! Oh,

B In bat - tle I'm a sol-dier brave!

N yes, A cho-colate sol-dier man. Oh you

B I am her cho-co-late sol-dier man She thinks one sweet and pret-ty.

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

B I am her cho-co-late sol-dier man She thinks one sweet and pret-ty.

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

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

N
sil - ly cho - co - late sol - dier man, Just made to - please young mis - ses. So -

B
I am her choc - late sol - dier man, Just made to - please young mis - ses. So -

poco rit.

cresc.

poco rit.

N
sweet you'd melt, If - you e'er felt A - full grown maid - en's kiss - es.

B
I'd like to - try your kiss - es.

a tempo

Quickly

№10

The Tale of a Coat
Sextett

(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Moderato

POPOFF

Oh, I

p

p. tell you, there's no great-er plea-sure Than when you're com-plete-ly at your

p. ease, When all things you take at your lei-sure And do just what-ev-er you

cresc.

NADINA
 N. Oh, I tell you, there's no great - er plea - sure Than when

MASCHA
 Ma. Oh, I tell you, there's no great - er plea - sure Than when

AURELIA
 A. Oh, I tell you, there's no great - er plea - sure Than when

ALEXIUS
 Al. Oh, I tell you, there's no great - er plea - sure Than when

BUMERLI
 B. Oh, I tell you, there's no great - er plea - sure Than when

P. please.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

you're com-plete-ly at your ease.

When all things you take at your

cresc.

N. **NADINA**
If in his pocket he should

Ma. **MASCHA**
If in his pocket he should

A. **AURELIA**
If in his pocket he should

P. lei = sure And do just what ev - er you please.

N. *Animato*
feel — My doom at once he'd quick-ly seal. — My pic-ture's there! In-

Ma. *Animato*
feel — My doom at once he'd quick-ly seal. — I'm in dis-tress! In-

A. *Animato*
feel — My doom at once he'd quick-ly seal. — In-

B. *Animato*
BUMERLI
In-

cresc. *f*

N.
deed this is a pret - ty mess! My pic - turés there, Oh, what a mess, Oh,

Ma.
deed this is a pret - ty mess! My pic - turés there, Oh, what a mess, Oh,

A.
deed this is a pret - ty mess! Oh,

B.
deed this is a pret - ty mess! Oh,

P.
POPOFF
Oh,

poco rit. Tempo I

N.
most un - luck - y coat!

Ma.
most un - luck - y coat!

A.
most un - luck - y coat!

B.
most un - luck - y coat!

P.
com - fort - a - ble coat, most com - fort - a - ble coat! Oh, I
Tempo I

P. tell you, there's no greater pleasure Than when you're complete - ly at your ease, When

P. all things you take at your lei - sure And do just what - ev - er you

cresc.

N. NADINA Oh, I tell you, there's no great - er plea - sure Than when

Ma. MASCHA Oh, I tell you, there's no great - er plea - sure Than when

A. AURELIA Oh, I tell you, there's no great - er plea - sure Than when

Al. ALEXIUS Oh, I tell you, there's no great - er plea - sure Than when

B. BUMERLI Oh, I tell you, there's no great - er plea - sure Than when

P. please.

N.
Ma.
A.
Al.
B.

you're complete-ly at your ease.

you're complete-ly at your ease.

you're complete-ly at your ease.

you're complete-ly at your ease.

you're complete-ly at your ease.

P.
When all things you take at your lei-sure And

P.
do just what-ev - er you please. Pipes of peace now we will be smok-ing, Let's for-

Meno mosso

P.
get all else in jok - ing; Pipes of peace now we will be smok-ing, Let's for-

N.  If in his pocket he should feel — Our doom at

Ma.  If in his pocket he should feel — Our doom at

A.  If in his pocket he should feel — Our doom at

P.  get all else in jok - ing.



N.  *Animato*
once he'd quick - ly seal. — My pic - ture's there! In -

Ma.  once he'd quick - ly seal. — I'm in dis - tress! In -

A.  once he'd quick - ly seal. — In -

B.  **BUMERLI** In -

Animato
cresc.  *f*

N.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

Ma.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

A.
deed this is a pret - ty mess! Oh,

B.
deed this is a pret - ty mess! Oh,

P.
Oh,

N.
rit. most un - luck - y coat! *Slower*

Ma.
most un - luck - y coat!

A.
most un - luck - y coat!

B.
most un - luck - y coat!

P.
most un - luck - y coat!

rit. *Slower* *p*

Allegretto
POPOFF

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

Allegro

BUMERLI

Hold! You need a

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

POPOFF

match, sir, It is here! Ma - ny thanks, oh, ma - ny thanks, ma - ny thanks,

NADINA

Ma - ny thanks!

AURELIA

ma - ny thanks! Ma - ny thanks!

rit. **Animato**

N. We did that ver - y

Ma. **MASCHA**
Ma - ny thanks! We did that ver - y

A. **AURELIA**
We did that ver - y

rit. **Animato**

N. well, He did that ver-y well, — He did that ver - y

Ma. well, He did that ver-y well, — He did that ver - y

A. well, Yes, did that ver-y well, — He did that ver - y

B. **BUMERLI**
I did that ve - ry well. I did that ver-y well, — Yes, did that ver - y

N. well. Here's to your ver-y good health.

Ma. well. Here's to your ver-y good health.

A. well. Here's to your ver-y good health.

Al. well. Here's to your ver-y good health.

B. Here's to your ver-y good health.

P. **POPOFF (sneezing)** Here's to your ver-y good health.

If I catch cold there's no re-lief. where is, where is my

cresc.

B. **BUMERLY** Hold!

P. hand-ker-chief?

mf

B.  You need a hand-ker - chief? 'tis here.

P.  A - gain, what is it now you fear?

cresc. 

B.  Pray you take mine, Oh do, oh do!

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



N.  **NADINA**
Many thanks!

Ma.  **MASCHA**
Many thanks!

A.  **AURELIA**
Many thanks!

P.  Many thanks!



Animato

N. He did that ver - y well,

Ma. He did that ver - y well,

A. He did that ver - y well,

B. **BUMERLI**
I did that ver - y

Animato

N. He did that ver - y well, — He did that ver - y well.

Ma. He did that ver - y well, — He did that ver - y well.

A. He did that ver - y well, — He did that ver - y well.

B. well, I did that ver - y well, — I did that ver - y well.

Andante, ad lib.

N. **NADINA**
A-lex-ius!

Ma. **MASCHA**
Oh, tim-id, mod-est maid!

A. **ALEXIUS**
Na-di-nal!

Andante, ad lib.

Ma. **AURELIA** I think they're both a-fraid.

A. **AURELIA** Kas-i-mir!

P. **POPOFF**
Aurelia!

A. **ALEXIUS**
Na-di - - nal

Allegretto
ALEXIUS

127

Al. It did not take me long, dear, To know that some-thing's wrong, dear. Pray

NADINA
It's no con-cern of mine. POPOFF
Al. P. tell me, don't de-cline. Nor did it take me

P. long, dear, To guess that some-thing's wrong, dear, Pray tell me, don't de-

AURELIA
A. It's no con-cern of mine. ALEXIUS
Al. 'Tis some-thing very wrong, I
P. cline. Yes, some-thing very wrong,

Al. will find out ere long, It may call for our ven - geance
 P. I will find out ere long,

cresc.

Al. dire, This does me much up - set,
 P. Yes, may call for our vengeance dire, I'll

Al. Yes, make them all re-gret, Take
 P. make them all re-gret, This does me much up-set,

Al. care, Be - ware, dont play with fire.
 P. Take care, Be - ware, dont play with fire.

f *p*

(to Mascha)

Al. Pray have no fear, Come tell me, dear, what is wrong

P.

cresc.

MASCHA

Mas. I noth-ing know.

Al. here? That is not so.

Al. You lie! You lie! It

f *mf*

Al. did not take me long, dear, To know that some-thing's wrong, dear, Pray

MASCHA

M. It's no con - cern of mine.

A. tell me, don't de - cline. There's

cresc. *dim.* *p*

A. some-thing ver-y wrong, Yes, ver - y wrong, I will find out ere long, Find

POPOFF

P. Yes, some-thing ver-y wrong, I

MASCHA

M. Am I a

A. out ere long BUMERLI (to Mascha)

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

P. will find out ere long.

cresc.

Ma. fool?

Al. 'Tis some-thing very wrong, Yes, some-thing very wrong, I

B. Be not their tool.

P. Yes, some-thing very wrong,

Al. will find out ere long, I will find out ere long, Be - ware, Be -

P. I will find out ere long, Be - ware, (Be -

AURELIA *Allegretto*


A. Kind - ly tell me what is the

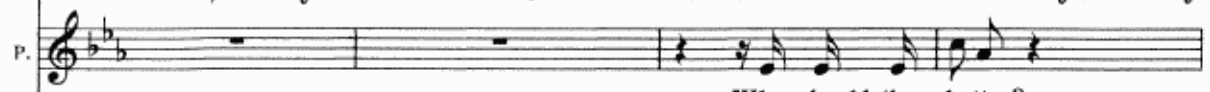
Al. ware, you play with fire.


B. You play with fire, with fire.

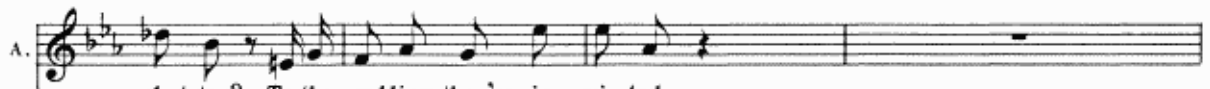
P. ware, you play with fire.


Allegretto


A.  matter, Would you have our dear friends all chatter? Why should they

P.  Why should they chatter?




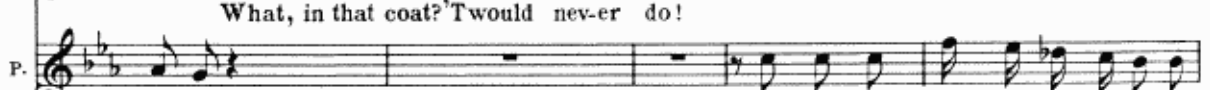
A.  chat-ter? To the wedding they're in - vi - ted.


P.  To all our friends I shall be most de -



BUMERLI

R.  What, in that coat?'Twould nev-er do!

P.  lighted. There's some-thing wrong that must be righted;



NADINA *accel*

MASCHA *accel* No, no, no, no, no, no, — To wear that

AURELIA *accel* No, no, no, no, no, no, — To wear that

BUMERLI To wear that

P. What if my wife should prove un - true?

N. coat would nev-er do!

Ma. coat would nev-er do!

A. coat would nev-er do!

B. coat would nev-er do!

P. Yes, yes, yes, yes, yes, yes! Oh, if my

N.  It will not do, It

Ma.  It will not do, It

P.  wife should prove un - true. *Piu animato* It will not do, It



N.  will not do.

Ma.  will not do.

P.  will not do. Oh if my wife should prove un - true.



poco a poco accel.



ff



NADINA *Allegro*

MASCHA Once more care-free, Now we can hap-py,

AURELIA My hon-ors saved. Now we can hap-py,

Allegro

hap-py be, My hon-ors saved, Once more care-free. Let us now laugh-ing,

hap-py be, My hon-ors saved, Once more care-free. Let us now laugh-ing,

hap-py be, Let us now laugh-ing,

molto rit.

Vivace

hap-py be. We did that ver-y well, We did that ver-y

hap-py be. We did that ver-y well, We did that ver-y

hap-py be. We did that ver-y well, We did that ver-y

BUMERLI

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

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

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

Vivace

N. well, Yes, did that ver - y well, — We did that well, — We did that

Ma. well. Yes, did that ver - y well, — We did that well, — We did that

A. well, Yes, did that ver - y well, — We did that well, — We did that

B. rat, A ro - dent large at that, — I think they smell, — Yes, smell a

Al. rat, A ro - dent large at that, — I think I smell, — Yes, smell a

P. rat, A ro - dent large at that, — I think I smell, — Yes, smell a

N. ver - y well.

Ma. ver - y well.

A. ver - y well.

B. great big rat.

Al. great big rat.

P. great big rat.

N^o 11*The Chocolate Soldier*

"That would be lovely"

English Words by
STANISLAUS STANGEDuet
Nadina and BumerliMusic by
OSCAR STRAUS

Allegretto.

BUMERLI.

I nev-er loved be-fore-dear; That's why I am so

Allegretto.

p

NADINA.

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

sad. But

Yes, I must wed an -

you must wed an-oth-er, And I must sigh a-lone, —

col canto

f cresc. *cresc.*

oth-er, Leave you to grieve and moan.—

But if you were my wife, you would most

poco rit. *a tempo* *p* *a tempo*

Be hap-py all my life, it you were

hap-py be, yes ver-y hap-py be.

wed to me?

Of that there is no doubt, I know what I'm a-bout. Each

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

a tempo

morn-ing you should have a kiss, at mid-day two, may - be, ——— Then

a tempo

at night, If you were po-lite, per-haps I'd give you three. ——— Each

accel.

cresc.

accel.

morn-ing you should have a kiss, at mid-day two, may - be, ——— And

mf

cresc.

a tempo NADINA.

That would most

rit.

if at night, you were po-lite, per-haps I'd give you three. ———

rit.

a tempo

That would be lovely. 7

love - - ly be! — That would most

That would most love - ly be! —

love - - ly be, — *rit.* That would most love - ly be.

Yes, love - ly be, — That would most love - ly be.

a tempo

The maid-en said "I'm sor-ry, A he-ro I must

p a tempo

wed.'" The

Her lov-er said "Don't wor-ry: Be glad you are not dead."

That would by lovely. 7

time is draw-ing near-er, The bells full soon will sing; — To me you're grow-ing

cresc. *cresc.*

poco rit.
dear-er, The bells will sor-row bring.

a tempo
Then let him go, take me, You'll hap-py

poco rit. *p* *a tempo*

May-be and so would you:
be with me! He will leave you, that's true! Be-tray you,

rit. There's plen-ty ev'-ry day, So lis-ten now, I pray. Each
 run a - way? *a tempo*

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

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-ger three. Each
rit. *accel.* *rit.* *accel.*

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

f *cresc.*

That would be lovely. 7

rit. *a tempo*

so fare-well, my dear - est friend, A - dieu, al - so good - bye! —

BUMERLI.

A - dieu, al -

rit. *a tempo* *p*

Poco meno.

A - dieu, al - so good - bye! — A - dieu, al -

so ——— good - bye! —

Poco meno.

so ——— good - bye! — A - dieu, al - so good - bye.

rit.

A - dieu, good - bye! — A - dieu, al - so good - bye.

rit.

No 12

The Chocolate Soldier.

Finale Act II

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

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Allegro moderato.

p *cresc.* *piu cresc.*

f *ff*

SOPR.
ALTO.
TENOR.
BASS.

CHORUS.

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

f

Wed - ding bells will ring out gay, Our Na - din - a weds to - day!

Wed - ding bells will ring out gay, Our Na - din - a weds to - day!

Wed - ding bells will ring out gay, Our Na - din - a weds to - day!

Wed - ding bells will ring out gay, Our Na - din - a weds to - day!

mf

cresc.

Hoo - ray! Hoo - ray!

Hoo - ray! Hoo - ray!

Hoo - ray! Hoo - ray!

Hoo - ray! Hoo - ray!

f

rit. dim.

Poco Allegretto.

AURELIA

Sopr. Tacet.

My moth - er's heart it jumps! it thumps! it bumps! POPOFF

ff

Poco Allegretto.

p

My

Au.

p

My
fa - ther's heart is light and gay, My fa - ther's heart cries out Hoo - ray! My

Au.

moth - er's heart it jumps! it thumps! it bumps! It's

p

fa - ther's heart it jumps! it thumps! it bumps! It's

Au.

rit. *a tempo.*

beat - ing fast; It's beat - ing slow! But why it - does I'd like to know.

p

beat - ing fast; It's beat - ing slow! But why it - does I'd like to know.

cresc. rit. *a tempo.* *accel.*

f

Tempo I.

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Tempo I.

f

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

dim.

DANCE
Piu moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a forte (*fp*) dynamic. The upper staff features a series of chords and eighth-note patterns, while the lower staff provides a steady accompaniment of eighth notes. Dynamic markings include *mp* and *espr.* (espressivo).

The second system continues the piece. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues with its accompaniment. The dynamics remain consistent with the previous system.

The third system shows further development of the melodic and accompaniment lines. The upper staff has more complex rhythmic patterns. The lower staff maintains the accompaniment. The *espr.* marking is present.

The fourth system introduces a tempo change. The upper staff has a melodic line with a *p* (piano) dynamic marking. The lower staff continues with the accompaniment. The tempo is marked *Vivo (gradually faster)*.

The fifth system continues the *Vivo* section. The upper staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with a *mf* dynamic marking. The lower staff continues with the accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a dynamic marking of *f* (forte) is present. The bass clef contains a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with various note values, and the bass clef has a steady accompaniment.

Third system of musical notation. The treble clef features a melodic line with a dynamic marking of *f* (forte). The bass clef has a dense accompaniment of chords.

Fourth system of musical notation. The treble clef has a melodic line with a dynamic marking of *ff* (fortissimo). Above the treble clef, the instruction *(gradually faster)* is written. The bass clef has a steady accompaniment.

Fifth system of musical notation. The treble clef has a melodic line with a dynamic marking of *ff* (fortissimo). Above the treble clef, the instruction *Presto.* is written. The bass clef has a steady accompaniment.

Sixth system of musical notation. The treble clef has a melodic line with a dynamic marking of *ff* (fortissimo). Above the treble clef, the instruction *Inco.* is written. The bass clef has a steady accompaniment.

CHORUS'S

The church bells are ring - ing, of
 The church bells are ring - ing, of
 The church bells of

Molto moderato
 (Church Bells) *mf*

love they are sing - ing— Hail to the bride! The fond hap - py
 love they are sing - ing— Hail to the bride!— The fond hap - py
 love sing, Oh, Hail, bride! The fond

groom! They cry nev - er fal - ter, Oh, Come to the al - tar, Come
 groom!— They cry nev - er fal - ter, Oh, Come to the al - tar, Come
 groom! They cry, fal - ter, Oh, Come al - tar, Come

side by side, Oh, Come to your doom!

side by side, Oh, Come to your doom!

side, Oh, Come doom!

ALEXIUS
I

POPOFF
For the church are you both pre - pared?

NADINA
I am pre - pared!

Al.
am pre - pared!

r.h. *poco cresc.*

BUMERLI (to Nadina)

You will re - gret!

NADINA

I'll not re - gret!

POPOFF (to Alex.)

If you'd be

mf

p

hap - py, nev - er de - ceive, In one an - oth - er al - ways be -

p

lieve.

espr.

molto.

CHORUS

SOPR.
ALTO.
TEN.
BASS.

The church bells are ring - ing, Of love they are

The church bells are ring - ing, Of love they are

The church bells Of love

f

sing - ing, Hail to the bride! The fond hap - py groom!

sing - ing, Hail to the bride! The fond hap - py groom!

sing - ing, Hail bride! The fond groom!

p dolce.

DIALOGUE

The musical score is arranged in four systems, each with a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats).

- System 1:** The vocal lines are mostly silent. The piano accompaniment begins with a *f* (forte) dynamic and a *marc.* (marcato) tempo marking. The word "Bells" is written above the bass vocal line.
- System 2:** The vocal lines enter with a *f* dynamic. The piano accompaniment continues. The instruction "gradually quieter and slower" is written above the vocal lines. Dynamics in the piano part include *p* (piano) and *pp* (pianissimo).
- System 3:** The vocal lines continue with a *dim.* (diminuendo) instruction. The piano accompaniment features a *pp* dynamic.
- System 4:** The vocal lines conclude with a *dim.* instruction. The piano accompaniment ends with a *p* dynamic. The system concludes with a double bar line and a key signature change to C major.

Tempo di Marcia

Piano introduction for the march tempo section, featuring a steady bass line and chords in the right hand.

Piano accompaniment for the first vocal entry, continuing the march rhythm.

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

BASSES

CHORUS

Vocal staves for Tenors and Basses, with lyrics: "Yes, bar - ba - rians, yes, bar - ba - rians When they fight are all Bul -"

Piano accompaniment for the second vocal entry, featuring a forte dynamic.

MASSAKROFF
Proved in

ga - rians, Proved in ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles! Proved in

Vocal staves for Massakroff, with lyrics: "Proved in ga - rians, Proved in ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles! Proved in"

Piano accompaniment for the final vocal entry, concluding the section.

Ms.

ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles. Most

ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles.

p

Ms.

hon - ored Sirs; re - spect - ed Mis - ses, Mas - sa - kroff wafts you kiss - es.

I must the bride-groom con - grat - u - late. I en - vy him his fate, Ha!

cresc. *f* *p*

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

cresc.

Ms. *Con - grat - u - late! Con - grat - u - late!*

Ms. *Ha!*

Ms. *Allegretto*

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

ALEXIUS

What he? He

POPOFF

Who he?

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

MASCHA (to Alex.)

This pho - to-graph she

Al. 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.

f

(Alex. reading)

p *cresc.*

Allegro impetuoso

AURELIA
Oh, I'm growing weak!

ALEXIUS
Be-trayed! Be-trayed! — And I loved her so!

CHORUS
SOPR. Be-trayed! Be-
ALTO Be-trayed! Be-
TEN. Be-trayed! Be-
BASS Be-trayed! Be-

Allegro impetuoso

ff

trayed! Be-trayed! — Ev-ry-thing I know! Your

POPOFF
What! What know you? Speak!

trayed! Be-trayed!

trayed! Be-trayed!

mf

Al.  coat! The fly - ing foe at night, He who was hid - ing far_ from sight!

CHORUS.  His
His



Al.  Great
Great

P.  Great

 coat! his coat! The fly - ing foe at night; He who was hid - ing far from sight!
coat! his coat! The fly - ing foe at night; He who was hid - ing far from sight!

 *cresc.* *f*

Al.
guns! who would have that be - lieved? To think that we should be de - ceived. De -

F
guns! who would have that be - lieved? To think that we should be de - ceived.

pin

Al. *accel.*
ceived! De - ceived! Who would have that be -

F
De - ceived! De - ceived! Who would have that be -

f

Slow

Al.
lieved? BUMERLI

F
lieved? For -

Slow

f *mf* *ff* *mf*

(gradually to slow Waltz tempo.)

B

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

B

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

B

Their kind at - ten - tions — I was shun - ning, I climbed up

B

there _____ to save my skin; _____ That's why I

B

re - fuge sought with - in. Oh, what a

piu cresc.

B

poco string.

sor - ry, sor - ry plight! Your daugh-ter saved my

B

rall.

life that night. She al - so wished to see me

mf *dim.*

B

rit.

live, For - give, for - give, for -

Allegro

B

give.

CHORUS.

SOPR.

ALTO.

TENOR.

BASS.

For-give, for-give, for-give, Why was he

For-give, for-give, for-give, Why was he

Allegro

Detailed description: This system contains the beginning of a musical piece. It features a vocal line for a Bass (B) and a four-part chorus (Soprano, Alto, Tenor, Bass). The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#). The vocal parts enter with the word 'give.' followed by 'For-give, for-give, for-give, Why was he'. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

there? He wished to live. For him were sol-diers run-ning,

there? He wished to live. For him were sol-diers run-ning,

Detailed description: This system continues the vocal and piano parts. The vocal lines are for Soprano and Alto. The lyrics are 'there? He wished to live. For him were sol-diers run-ning,'. The piano accompaniment continues with a steady rhythmic accompaniment, featuring chords and moving lines in both hands.

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

p cresc.

Detailed description: This system continues the vocal and piano parts. The vocal lines are for Tenor and Bass. The lyrics are 'gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up'. The piano accompaniment continues, with a 'p cresc.' (piano crescendo) marking in the right hand towards the end of the system.

there — to save his skin, That's why he

there — to save his skin, That's why he

piu cresc.

BUMERLI

Oh, what a

ref - uge sought with - in.

ref - uge sought with - in.

string.

piu

B

string.

sor - ry, sor - ry plight! Your daugh - ter

string.

piu

B

saved my life that night, ————— She al - so

rit.

mf rit. *dim.*

B

wished to see me live. ————— For - give, for -

rit.

p

ALEXIUS
a tempo

In dreams I once was your

B

give, for - give.

mp a tempo.

Al.

he - ro, Long, long a - go; —————

p.

Al. 

But now I am at ze - ro, Yes, that I

Al. 

know. You, you, you have dis - mayed me,

string
mf espr.

Al. 

You have de - ceived me, You have be - trayed me, I loved but

p
a tempo
cresc. molto.

NADINA (to Alex.) 

You! You! I thought you my he - ro,

Al. 

you, You!

ff
p sub.

N

Long, long a - go _____ But now

N

you are at ze - ro! Yes, that is so. _____

cresc.

BUMERLI (to Nad.) *piu cresc. e string.*

Come, come he would dis - grace you, I love you on - ly,

mf espr.

B

Let me em - brace you, I love but you. _____

a tempo
cresc. molto.

Broadly.
NADINA.

rit.

Where, where, where is my he - ro? Where's

MASCHA.

Come, come, now be my he - ro, My

AURELIA.

Where, where, where is her he - ro, Where's

ALEXIUS.

He, he, now is her he - ro, Her

BUMERLI.

I, I, would be your he - ro, Your

POPOFF.

He, he, now is her he - ro, Her

MASSAKROFF.

He, he, now is her he - ro, Her

SOPR.

See, see, see her new he - ro, Her

ALTO.

See, see, see her new he - ro, Her

TEN.

See, see, see her new he - ro, Her

BASS.

Broadly.

CHORUS.

Animato

N
my i - deal?

M
true i - deal.

Au.
her i - deal.

Al.
new i - deal.

B
true i - deal.

P
new i - deal.

Ms.
new i - deal.

new, — We came here — to a wed - ding feast; This

new, — We came here — to a wed - ding feast; This

new, — We came here — to a wed - ding feast; This

new, — We came here — to a wed - ding feast; This

Animato

ff sub. p

in - ter - ests us not the least, A mar - riage we would cel - e - brate,
 in - ter - ests us not the least, A mar - riage we would cel - e - brate,
 in - ter - ests us not the least, A mar - riage we would cel - e - brate,

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

accel. e molto cresc.

NADINA
 That quick - ly you shall

ff

N
see. _____

N
I set you free! _____ You

ALEX.

Al.
set me free? _____ End all that

Al.
binds _____ me to you, _____ You to

Largamente

N
I dreamt that he was my he - ro, Yes, my i -

M
I'll dream that you are my he - ro, Yes, my i -

Au.
She dreamt that he was her he - ro, Yes, her i -

Al.
me? her i -

B
I'll dream that I am your he - ro, Yes, your i -

P
She dreamt that he was her he - ro, Yes, her i -

CHORUS

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

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

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

Largamente

ff

Vivace

N
deal! _____

M
deal! _____

An.
deal! _____

Al.
deal! _____

B
deal! _____

P
deal! _____

deal! _____

deal! _____

deal! _____

deal! _____

Vivace

CURTAIN

N^o 13*The Chocolate Soldier*

ACT III

Entr'acte and Opening Chorus

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Maestoso

Tempo di Valse

First system of musical notation, featuring a treble and bass staff. The music is in a key with two sharps (D major or F# minor). The dynamic is piano (*p*). A crescendo marking (*cresc.*) is present in the right hand.

Second system of musical notation. The dynamic is piano (*p*). A crescendo marking (*cres*) is present in the right hand, followed by the word "cen" in the next measure.

Third system of musical notation. The dynamic is forte (*f*). A vocal line is present in the right hand with the syllable "do".

Fourth system of musical notation. The dynamic is forte (*f*). A vocal line is present in the right hand.

Fifth system of musical notation. The dynamic is forte (*f*). A vocal line is present in the right hand.

Sixth system of musical notation. The instruction "CURTAIN." is written above the first measure. The vocal line in the right hand includes the syllables "al - lar - gan - do".

CHORUS

mf

Sweet - heart! I love you on - ly, My heart is

mf

Sweet - heart! I love you on - ly, My heart is

a tempo

mf

true, Sweet - heart! My life is lone - ly

true, Sweet - heart! My life is lone - ly

When far from you; Sweet - heart!

When far from you; Sweet - heart!

stringendo

mf *espress.*

Nought can ef - face you, My heart is hap - py, Now I em - brace you,
Nought can ef - face you, My heart is hap - py, Now I em - brace you,

p

Thou art di - vine! Sweet - heart! I
Thou art di - vine! Sweet - heart! I

p cresc. molto
f

love you on - ly, Sweet - heart mine!
love you on - ly, Sweet - heart mine!

rit.
ff
a tempo

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The right hand continues the melodic development with slurs and ties, and the left hand maintains the accompaniment.

Third system of the musical score. A dynamic marking of *p* (piano) is present in the right hand. The system includes a repeat sign with first and second endings.

Fourth system of the musical score. The right hand has a melodic line with a slur, and the left hand continues the accompaniment.

Fifth system of the musical score. Dynamic markings of *cresc.* (crescendo) and *rit.* (ritardando) are present in the right hand.

Sixth system of the musical score. It features first and second endings, a dynamic marking of *a tempo*, and a fermata over the final chord.

№ 14

Falling in Love
Duet

(Alexius, Mascha)

Andante

p

ff *f* *p*

poco rall. *p*

ALEXIUS
Oh

when you smile and feel like cry - ing, And when you cannot tell the rea - son
when at night you should be sleep - ing, You rest - less lie and toss a - bout the

tranquillo

why, You're in love when you smile while you are
bed, You're in love when you watch the shad - ows

pp *p*

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

MASCHA

espress.

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

sense — But could I find a true and hon - est lov - er, Oh I would

cresc.

love him with a love in - tense. I

dim. *poco rit.*

am he, Yes, I am he the lov - er you seek, I.

MASCHA

Oh when you smile and feel like dy - ing, Or when you laugh while you are

p dolce

sigh - ing, And you can give no rea - son why, But still you

ALEXIUS

long to sing and cry. — Oh, when the woods to you are

mf piu mosso

call - ing, It is a sign that you are fall - ing, falling in

espress

MASCHA

fall - ing, fall - ing deep in

rit.

love, yes, deep in love, fall - ing, fall - ing deep in

rit. *dim.*

1 love. — love.

love. — Then love.

a tempo

dolce

This system contains the first two staves of music. The top staff is a vocal line with two endings, marked '1' and '2'. The second staff is another vocal line. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is 'a tempo' and the dynamic marking is 'dolce'.

DANCE.

This system contains the first two staves of the 'DANCE' section. The piano accompaniment is in 4/4 time with a key signature of two flats. The melody is primarily in the treble clef, with a steady accompaniment in the bass clef.

This system contains the third and fourth staves of the 'DANCE' section. The piano accompaniment continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The dynamic marking 'mf' (mezzo-forte) is present.

This system contains the fifth and sixth staves of the 'DANCE' section. The piano accompaniment features a more active bass line with sixteenth-note patterns. The dynamic marking 'cresc.' (crescendo) is present.

This system contains the seventh and eighth staves of the 'DANCE' section. The piano accompaniment concludes with a melodic line in the treble clef and a sustained bass line. The dynamic marking 'dim.' (diminuendo) is present.

Nº 15

The Letter Song

Solo

(Nadina)

Allegretto

Piano introduction in 2/4 time, marked *Allegretto*. The piece begins with a forte (*f*) dynamic in the right hand, featuring a melodic line with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and eighth notes. The dynamic shifts to mezzo-forte (*mf*) in the second measure.

Vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the word "My" on a high note. The piano accompaniment starts with a *dim.* (diminuendo) marking. The dynamic is *p* (piano). The name "NADINA" is written above the vocal staff.

Poco Allegro.
(writing)

Vocal and piano accompaniment for the first line of lyrics. The vocal line is marked *delicato* (delicate). The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

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

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern. The dynamic is *p* (piano).

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

sec-ond-ly you're much to smart To please a sim-ple maid-en's heart, And

third-ly you're an aw-ful flirt, Your man-ner is too flip and pert.

cresc.

(Humming)

Mh!— Mh!— Mh!— Mh!— Mh!— Mh!—

p *dim.*

No girl would care to

p

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

rit.

cresc. rit.

a tempo

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

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics "a - ny - more, with *scorn* Na - di - na Pop - off,". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

there! Na - di - na Pop - off!

piu f *ff*

The second system continues the vocal line with "there! Na - di - na Pop - off!". The piano accompaniment features a dynamic marking of *piu f* (piano fortissimo) in the right hand and *ff* (fortissimo) in the left hand. A melodic line in the right hand is marked with a slur and the number 14.

there!

8... faster *dim*

The third system shows the vocal line with "there!". The piano accompaniment includes a dynamic marking of *8... faster* (indicating an 8-measure repeat) and *dim* (diminuendo) in the right hand.

The fourth system consists of piano accompaniment on grand staff, concluding the piece with a double bar line and repeat signs.

No 16

Scene And Melodrama

English Words by
STANISLAUS STANGE

(Bumerli)

Music by
OSCAR STRAUS

Allegretto

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked *p* (piano), and features a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece, marked *mf* (mezzo-forte), with more complex rhythmic patterns and a sustained bass line.

This system contains the vocal entry and piano accompaniment for the first line of the song. The vocal line is marked "Bumerli" and "Slowly". The lyrics are "Good day, good day, good day, ———". The piano accompaniment is marked *mp* (mezzo-piano) and features a steady bass line with chords in the right hand.

This system contains the vocal entry and piano accompaniment for the second line of the song. The vocal line is marked *sf* (sforzando) and "p" (piano). The lyrics are "I just dropped in ——— 'good day' to say. ———". The piano accompaniment continues with a steady bass line and chords in the right hand.

No 17

The Chocolate Soldier

The Letter Song

DUET

(Nadina and Bumerli)

English Words by
STANISLAUS STANGEMusic by
OSCAR STRAUS

Allegretto

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

BUMERLI (reading) *Poco Allegro*

My dear sir, Mis-ter Bu-mer-li, Most hate-ful 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! The No

rea-son why I plain-ly 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—

The vocal parts and piano accompaniment are arranged in three systems. The first system shows the vocal line for Bumerli and Nadina, with piano accompaniment below. The second system continues the vocal line with the interjection 'mh!' and piano accompaniment. The third system concludes the vocal line with the final lyrics and piano accompaniment. Dynamics include *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte).

— mh — mh — mh! mh, mh — mh — mh — mh, mh, mh, —

cresc.

Nadina Bamerli

— mh, — mh. — mh, — mh, — mh, — mh, —

p *dim.*

— mh, — mh! —

And sec - ond - ly, you're much too smart to
If you would cease to make folks smile, a -

N.  (1 & 2) No, not an-y more.

B.  let me see you an-y more. With *love*, Na-di-na

N.  No! with *scorn*, Na-di-na Pop-off!

B.  Pop-off! with *love*, Na-di-na Pop-off!

N.  'Tis right there! *faster*

B.  'Tis right there! *faster*

ff  *dim.*



The Letter Song 4 (Duet)

No 18

"Thank the Lord the war is over"

Finale III

Allegretto PRINCIPALS AND CHORUS IN UNISON.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score includes dynamic markings such as *ff*, *p*, and *f*. The lyrics are: 'Thank the Lord the war is o - ver, Now we he - roes are in clo - ver And the fight - ing, fin - ished, done! We're pre - pared for love and fun. So a - way with mel - an - cho - ly, Let us kiss and all be jol - ly! We will sing and dance and play Both night and

Thank the Lord the war is o - ver, Now we

he - roes are in clo - ver And the fight - ing, fin - ished, done! We're pre -

pared for love and fun. So a - way with mel - an - cho - ly, Let us

kiss and all be jol - ly! We will sing and dance and play Both night and

P.

day.

ALL PRINCIPALS *Allegro*

Thank the Lord the war is o - ver, Now these

SOPR.

ALTO.

TEN.

BASS.

Thank the Lord the war is o - ver, Now these

Thank the Lord the war is o - ver, Now these

Thank the Lord the war is o - ver, Now these

Allegro

A.P.

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

sf

A.P. *pared for love and fun. So a - way with mel - an - chol - y Let us*

The first system of music consists of five staves. The top staff is for the vocal part, labeled 'A.P.', with lyrics: 'pared for love and fun. So a - way with mel - an - chol - y Let us'. Below it are four staves for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part includes a dynamic marking 'f' (forte) in the first measure of the grand staff.

A.P. *kiss and all be jol - ly, We will sing and dance and play both night and*

accel

The second system of music consists of five staves. The top staff is for the vocal part, labeled 'A.P.', with lyrics: 'kiss and all be jol - ly, We will sing and dance and play both night and'. Below it are four staves for piano accompaniment, including a grand staff and two additional staves. The piano part includes a dynamic marking 'f' (forte) in the first measure of the grand staff. The system concludes with an 'accel' (accelerando) marking above the vocal line and 'accel piu f' (accelerando and fortissimo) marking above the piano part.

A.P. day! We'll sing and play with care a - - way, Sing, dance and

The first system of music consists of four vocal staves (A.P.) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "day! We'll sing and play with care a - - way, Sing, dance and". The piano accompaniment is in the right and left hands, with a 7-measure rest in the right hand at the beginning.

The piano accompaniment for the first system, showing the right and left hand parts. It features a 7-measure rest in the right hand at the beginning.

A.P. play, night — and day.

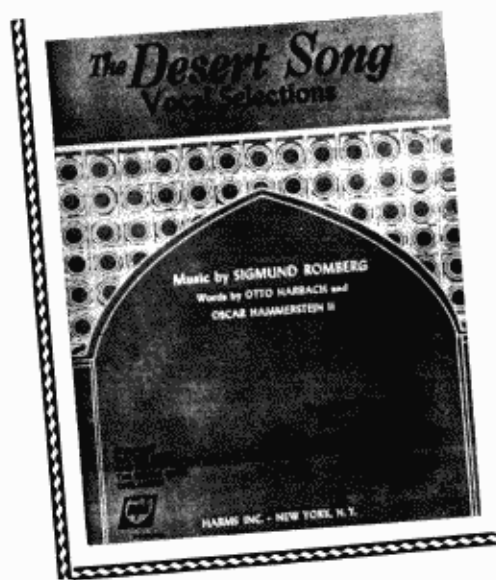
The second system of music consists of four vocal staves (A.P.) and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "play, night — and day.". The piano accompaniment is in the right and left hands, with a *ff* dynamic marking.

The piano accompaniment for the second system, showing the right and left hand parts. It features a *ff* dynamic marking.

The piano accompaniment for the third system, showing the right and left hand parts. It features a *ff* dynamic marking.

Vocal Selections

from Outstanding Operettas



THE DESERT SONG VOCAL SELECTIONS

Music by Sigmund Romberg

*Words by Otto Harbach and
Oscar Hammerstein II*

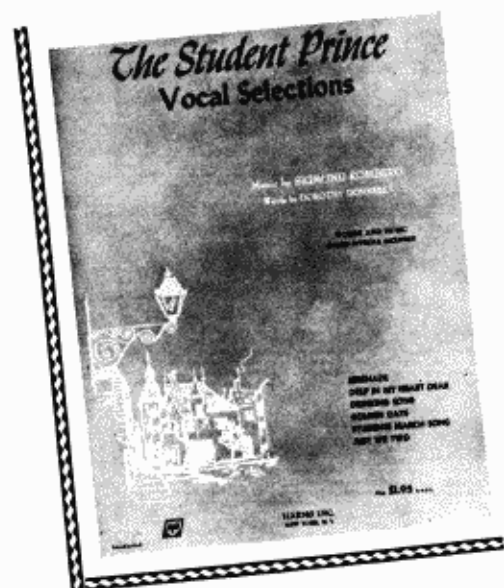
ROMANCE · ONE FLOWER GROWS ALONE
IN YOUR GARDEN · ONE ALONE · THE
RIFF SONG · THE DESERT SONG

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

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LOVER COME BACK TO ME · ONE KISS
MARIANNE · SOFTLY AS IN A MORNING
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