VIKTORIA AND HER HUSSAR

MUSIC BY PAUL ABRAHAM

CHAPPELL
BY ARRANGEMENT WITH ALFRED BUTT

VIKTORIA
AND HER HUSSAR

An Operette in Three Acts

By

ALFRED GRÜNWALD and DR. FRITZ LOHNER-BEDA
(From the Hungarian of EMMERICH FOLDES)

English Book and Lyrics by

HARRY GRAHAM

Music by

PAUL ABRAHAM

Vocal Score (complete) ... ... Price, net 15s. 0d.

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AND SYDNEY

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VIKTORIA AND HER HUSSAR

Presented by

ALFRED BUTT

was originally produced at the
Palace Theatre, Shaftesbury Avenue, W.1,
on September 17th, 1931,
with the following cast:

STEFAN KOLTAY (A Hungarian Cavalry Officer) ... ROY RUSSELL
after by ... HARRY WELCHMAN
JANZCI (his servant) ... REGINALD PURDELL
A COSSACK SENTRY ... ROBERT ALGAR
A RUSSIAN SERGEANT ... REGINALD SMITH
VIKTORIA ... MARGARET CARLISLE
TOKERAMO YAGANI (A Japanese Secretary) ... HERBERT GARRY
JOHN CARLING (American Ambassador at the Court of Japan) ... HARRY WELCHMAN
MIKI (A Japanese Boy) ... BILLY SCOTT
(Pupil of Italla Conti)
RIQUETTE (Viktoria's Maid) ... GINA MALO
COUNT FERRY HEGEDU ... OSKAR DENES
A JAPANESE MAID ... ELLA MARION
O LIA SAN ... BARBARA DIU
WEBSTER (Butler to American Ambassador) ... HENRY J. CORNER
O KIKI SAN ... VERA LAINED
O MUKI SAN ... RENE CULY
BELA PORKELTY (Mayor of Doroszma) ... CLIFFORD HEATHERLEY

Chorus of SERVANTS, JAPANESE GUESTS, HUNGARIAN PEASANTS. Etc.

SYNOPSIS OF SCENERY


ACT II.—Reception Room in the American Embassy, Petrograd.

ACT III.—A Vineyard in Doroszma, Hungary.
# VIKTORIA AND HER HUSSAR

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VIKTORIA AND HER HUSSAR

Words by
HARRY GRAHAM
from the German of ALFRED GRÜNWALD and BEDA

Music by
PAUL ABRAHAM

Act I

OVERTURE

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No. 1.

OPENING CHORUS

Allegretto

Chorus of Peasants

Off to work we go!

Off to work we go!

Piano

Tramping thro' the snow! Ceaseless is our toil, Yet 'tis

Tramping thro' the snow! Ceaseless is our toil, Yet 'tis

Chor. Barren as the soil Of our native plain.

Barren as the soil Of our native plain.

Chor. All in vain Barren as native plain.

All in vain Barren as native plain.
Still we slave away All the live-long day!

Still we slave away All the live-long day!

To the cold grey sky! Cruel is our fate, And wretched

Vainly do we wait, But none shall set us free!

Slaves are we None shall set us free!

Slower

KOLTAY Will that miserable sound never cease? Will that stream of humanity never come to an end? Do you hear that, Janzei? JANZ. Yes, Captain.

COL. Makes me feel as though I were responsible for their wretched condition, when all I have done is to try and stop the canker goingover
the border into our beloved Hungary. And what have I got for it? A firing party, with my back to the wall. JAN. Oh! don’t Captain, don’t! KOL. Now then, Janzei, you’ll never get a shine on that boot if you snivel all over it.

JAN. I know, sir, I know, but after all the years I have cleaned them— and now KOL. Well, come along and hand it over. Cheer up, Janzei! You’ve been a darned good servant to me and I shall never forget it, never as long as I live.

JAN. As long as you live? I knew there was a catch in it somewhere! It’s a quarter to five now, in ten minutes they’ll be coming for you... the devils. KOL. Well they’re only doing their duty, anyway I shall die with my boots on like a man. JAN. Yes, but who’s going to clean them to-morrow? That’s what’s worrying me. KOL. I don’t suppose I shall need boots where I’m going. Tell me, Janzei, do you believe in a future life? JAN. I’ve never thought about it. Been too busy to believe anything. Anyhow, this life is good enough for me, or would be, if only I could get home. KOL. Home. JAN. Doroszma! No place like it. KOL. Doroszma! Ah! JAN. The prettiest girls in all Hungary... and the fattest little pigs running about the streets. KOL. In and out of the officers’ mess. JAN. And the canteen! KOL. Yes, you would remember the canteen! JAN. Well, wasn’t I the best fiddler in the regiment? Do you remember on guest-nights how I used to play for the officers... and that old song you were so fond of...
Andante

JANZCI.

One girl only in the world for me.

KOL. Oh! don't, Janzci, I don't want to remember that song.

SERGEANT Relief! Halt!

Tempo di Marcia

SER. About turn! Quick march!

morendo

Allegro accel.
KOL. It's only the guard. “One girl only in the world for me!” Come on, Janzei, we are getting morbid... Where's that fiddle of yours? JAN. My beloved fiddle! The only thing I ever really care for—The only thing I ever managed to stick on to. KOL. Come on then! Let's see if it's worth saving! Play! Play, you lazy devil, as you never played before. If we have only got ten minutes to live, let's make the most of it.

KOLTAY

Nev-er a-gain my na-tive land I'll be-hold! Nev-er a-gain I'll find de-

KOL.

-light, as of old, Watch-ing the sun-shine turn the mead-ows to gold,

KOL.

Hear-ing at ev-en-tide the church-bells ring-ing!
Where is my love I wonder? How does she fare? Has she forgot, or does she wait for me there?
Ah! is her fond heart yearning Still for her love's returning?

Fated is she never to see him more!

Allegretto

One girl only in the world for me! One girl only!

Mine alone is she! Fate may part, And strive our lives to sever;
In my heart she dwells alone forever! This one girl who's all the world to me.
KOL. What's that? Already? Is it time? What do you want?

SENTRY Him! JAN. Me! Oh! I hope they haven't got things mixed up and come for me by mistake. KOL. It's all right, Jarzci, you had better go and see what he wants. JAN. Well, what is it?

SEN. Your violin. JAN. What about it? SEN. Give it to me! JAN. Give it to you? Never. SEN. Give it to me at once! Comrade. JAN. Ah! That's better. SEN. Comrade, please. I too was a fiddler, once! JAN. In a cinema. SEN. Listen! I was leader of the Imperial Orchestra under Rimsky-Korsakov. JAN. The devil you were! All the same you don't get my fiddle.
SEN. Just let me hold it . . . let me feel it . . . you don't know what it would mean to me to hold a violin in my hands again. JAN. What would it mean?

SEN. Happiness . . . forgetfulness! . . . When I play, I forget everything else. JAN. Everything?

You mean you'd even forget you were a sentry? SEN. Everything! Give it to me. Quick. JAN. My fiddle! Well . . .

. . . it's worth trying. Good-bye old friend! There take it, comrade, and play, play as you've never played before in all your life!

Captain! Captain! Quick. I've doped the sentry! KOL. Doped the sentry . . . What with?

JAN. My fiddle! KOL. Your fiddle? JAN. Yes . . . he says that when he plays, he forgets everything else . . . listen . . . Now's our chance to slip away . . . We can be over the frontier before he realises what's happened! KOL. My God . . . it's a chance.
Enter Sergeant
SER. Where are they? SEN. They've gone.
Black out
Maestoso

Andante
Maestoso

Quicker, running into Allegretto (No. 2)
No. 2

Scene II - Opening Chorus

Allegretto

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\[ \text{Musical notation image} \]
Wedding bells this day shall
ring! Ev'ry voice rejoice and sing! Yet we're far from
gay. For to-day our mistress goes away! So
dear is she! Sad at heart are we!
Presto

Adagio

TEN. I & II

Lady fair! We're in despair! Why must you leave us to—

ff a tempo

TEN. I & II

day? Stay, we pray! Don't go away!

sf rit. pp a tempo
Is there no hope of delay?
When you depart every heart will be grieving!

Ah!
How we shall mourn, all forlorn, at your leaving.

Stay, we pray!
Don't go away!
We can't allow you to leave us today!

Stay, we pray!
Don't go away!
We can't allow you to leave us today!

Stay, we pray!
Don't go away!
We can't allow you to leave us today!
Happy days are over! Now there comes a time.

When, as sadly you remind me, once again a rover
To a foreign clime.
I must leave my friends behind me!

Even here, where wives are dutiful
And husbands all so clever.

We must learn that nothing beautiful endures, alas! forever.
REFRAIN

**LADIES**

Petals of the plum,  Bright chrysanthemum,  Ev'rything must come

**MEN**

Ah!  Ah!

a tempo

to an ending!  We, alas! today  Can no longer

Ah!

Stay!  Soon upon our way we'll be wending!

Ah!  We'll be wending!
From the clearest sky Falls the sil-ver moon at last! Cher-ry blossoms die

When the summertime is past! Pet-als of the plum, Bright chrysan-

-mum, Ev-ry-thing must come to an end-ing!
DANCE

VIK.
Petals of the plum,

MEN
Bright chrysanthemum,

Ah!

VIK.
Every thing must come
to an end ing!

MEN
to an end ing!

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DUET – Viktoria and Carling

"PARDON, MADAME"

VIK. Of me? CAR. Yes, do you remember the first time we ever met? VIK. At that Court Ball in Vienna?

Tempo di Valse

Piano

Yes, I remember, John. CAR. That Waltz when I fell so frightfully in love with you? VIK. And how shy you were about telling me! CAR. No wonder! I had to propose to you twenty times before you would accept me!

VIK. Twenty! Twenty-three times, to be exact, John. CAR. Anyhow, that was the first. Have you forgotten?
How can I forget That summer night when first we met In June!
'Twould be sheer delight To live again that summer night In June!

Happy night in June! Fondly I recall That royal
crave. A boon—such a precious boon!

Closely you held me, I felt your heart beating! My heart con-

spell'd me To heed your entreat ing Humbly did I sue And say to
dancing, En-thralled and en-raptured Sweet, though years have fled, I would re-
As lovers do, In June — on that night in June! —

"Pardon, Madame!" I love you so!

love's a crime. Then greatly I'm to blame I know! But

life, perchance, Is just a dance That's made for two. So

pray forgive. And bid me live To dance with you!
prayer for give And bid me live To dance with you!
No. 4

SONG (O Lia San and CHORUS)

"A MODEST MAID"

Piano

Allegretto

O LIA SAN

A modest maid Is not afraid To

dream about a lover, a lover!

CHO.

O LIA SAN
life, we know, Seems rather slow If you're without a lover!

And so I dream'd But though it seem'd I should not find a

lover! Poor you! I woke and found My arms around The

perfect kind of lover! So, you see, my dreams came true!
This very day, I shall hear him say, He loves me alone!
This very night,
He will have the right to make me his own.
He is the man I adore!
I shall be his evermore!
He's won my heart!

Never shall we part, We two, all life through!

Allegretto
1st time SOLO (LIA SAN) 2nd time FULL

I hear the Ding-dong! Tsching-tsching-o-la-la, Ding-dong! Tsching-tsching-o-la-la. Ding-dong!

Tsching-tsching-o-la-la tsching! I hear the wedding bells a ringing, and

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In my heart love singing The old song: Tsching-tsching-o-la-la-tsching!

Ring happy bells! Ring to the sky! There's no one else

so blest as I. Ring out your Ding-dong. Tsching-tsching-o-la-la!

Ding-dong. Tsching-tsching-o-la-la! Ding-dong. Tsching-tsching-o-la-la-tsching!

DANCE

repeat ff
O LIA SAN

molto rit.

Ring, hap-py bells, Ring to the sky!

CHORUS

molto rit.

Ring, hap-py bells, Ring to the sky!
DUET—O Lia San and Ferry

"MAMA"

Allegretto

Piano

FERRY

1. Your sentimental Oriental ways
   In Continental ways

2. You're what the cook would call a "macédoine;"
   But not an acid one;

O LIA SAN

— You can express!
   In Japanese upon my
— Too sweet by far!
   To be compared with something

O L.S.

mother's side,
   But on the other side,
   I'm French, ah, yes!
   Edible,
   It seems incredible,
   But there you are!
REFRAIN

1st time O'lia san
2nd time BOTH

(My) dear Ma-ma Came from Yo-ko-ha-ma;
(Your) Pa-pa from gay Par-ee;
He liked Ma-ma's Taste in silk py-ja-mas,
With the net re-sult you see!

To make the best of both worlds, that's been (my) plan!—(You're) doubly
blest with gifts from France and Japan! For while poor dear

Ma-ma Came from Yokohama My Pa-pa was from Par-

ece! ece! DANCE
DUET (Janzci and Riquette)

"LAND OF SONG"

JANZCI: There are lands where men get titles, Running bands and song recitals,

RIQUETTE: There each yokel, singing gaily, Gives a vocal concert daily,

But there's one within whose vitals Music reigns supreme!

While the local ukulele players twang guitars!

No one there can live without it; Everybody's mad about it!

Nightly there the darkness covers Happy pairs of listening lovers,

When they're lonely, 'Tis the only Theme of which they dream.

While the gipsy Band, half tipsy, Serenades the stars!
REFRAIN

Land of song! How I long

Once again To hear each magic strain!

Night and day, Sad and gay

Wild refrains That echo o'er the plains!
2nd time both sing

So although their cup-boards may be bare, There's

wealth of music there For all a-like to share! Hoy-oy-oy! Nothing?

wrong, All day long, In that land Where

life's a gipsy song! D.S. song! song!
FINALE - ACT I

No 7.

Allegretto

Piano

Ha-ho!

cho.

Ha-ho!

cho.

Ha-ho!

cho.

Ha-ho!

cho.

molto rit.
Maestoso
Soprano

Fair - est Bride Charm - ing Bride

Tenor

Fair - est Bride Charm - ing Bride

Bass

Fair - est Bride Charm - ing Bride

SOP.

We're here to see you and Fer - ry al - lied.

Ten.

We're here to see you and Fer - ry al - lied.

Bass

We're here to see you and Fer - ry al - lied.

Grave

BONZE

BON.

Al - o -

Ah!

Al - o - ah!
Allegretto

BONZE

Fair is Lila

BON.

Saa! Fair-est rose of Japan Is our dear Lila

CHO.

So fair! Lila

BON.

San! Joy be

CHO.

San La-la-la-la-la-la-la-la-la-la-la-la-la-la-la-la!

BON.

hers, we pray, As we greet her today

CHO.

Joy be hers
In her bridal array!
For - tune
to - day
Tral-la-la-la-la-la-la-la-la-
BON.
bless the bride!
Fate her foot - steps
May Budd - ha bless the blush - ing bride!

guide!
And ev - ry hap - pi - ness pro - vide, For the bride!
Hail Oh! Li-a San Fairest flow'r of Ja-

pp a tempo

8....!

BON.

-pan Is our fair Li-a San

CHO.

la la Tral-la-la la-la-la lal-la-la-lal-la-la-

8....!

BON.

Joy be yours we pray As we greet you to-day

CHO.

-la. La

pp

8....!

8 pp
In your bridal array.

And while la.
Tral-la-la la-la-la la-la-la la-la-la.

life endures
May all joy be

Oh Li-a San while life endures

cresc.

yours.

May joy and happiness be yours For ever.

yours.
BONZE. O Lia, answer me! Are you willing to follow this stranger over the sea? O LIA SAN, I am! BONZE, to FERRY.

- RY.) And you—will you love and cherish this little flower, and be true to her all the days of your life? FERRY. I hope so!

BONZE. Then, in the name of Everlasting Love, I do pronounce you man and wife!

CHORUS

La la la la la la la la,

O.L.S.

See, the Wedding Feast draws near! See, the dancers now appear!

CHO.

The Wedding Dance.
Allegro

CHORUS

A love-ly Wed-ding

BONZE

O  O  O  O

CHO.

Dance A won-der-ful-ly grace-ful Bri-dal Dance The

BON.

FERRY

We hear the

CHO.

Bride the love-ly Bride must dance the Wedding Dance herself. La
O LIA SAN

BON.

FER.

CHO.

Ding-dong, Tsching,tsching o-la-la, Ding-dong, Tsching,tsching o-la-la,

La la la la la la

O.L.S.

FER.

CHO.

la la la la la

Wedding bells a-riding And in our hearts a-singing, The

la la

la
old song: Tsching, tsching o-la-la tsching! Ring happy bells! Loud as can be! There's no one else Happy as she! Ring out your
JAN. Very nice, and all that, but give me the good-old fashioned Hungarian music every time! CAR. Why not? Perhaps you would be so kind as to play us something. JAN. If only I had my fiddle! RIG. I'll borrow one from the Orchestra. VIK. to JAN. You are Hungarian, Monsieur? JAN. Thoroughbred Hungarian; and proud of it, Madame! VIK. How wonderful. I am Hungarian too! (JAN. kisses hand.)

Land of song! How I long

Once again To hear each magic strain. Night and day,

Sad and gay, Wild refrains That echo o'er the plains.
JANZ CI     molto rit.       a tempo

There I swear the girls are all so sweet And

RIQ.         & JANZ CI

ev'-ry pig you meet Cries welcome in the street, HONK, HONK, HONK.

VIKTORIA

Nothing's wrong All day long

VIK.

In that land Where life's a gipsy song.
Very Slowly

When my thoughts go home-ward stray-ing To that dis-tant land

Once a-gain I hear the play-ing of some Gip-sy Band.

Round the camp-fire's glow-ing em-bers, Play-ing soft and low

Songs that still my heart re-mem-bers Songs of long a-go.
Allegretto

One girl only in the world for me. One girl

only, mine alone is she. Fate may part and

accel.

strive our lives to sever; In my heart she dwells alone for

ev - er, This one girl who's all the world to me.
Presto

This one girl who's all the world to me.
Act II
OPENING

No. 7b

Allegretto

Piano

CURTAIN

Ferry and Riquette

"DO-DO"

No. 8

Tempo di Fox-Trot

Voice

FERRY 1. No entertain-ers,
FERRY 2. Where danc-ing Jack-sons.

Piano

No Jazz re-frain-ers, Are as in-ane as We!
Young Anglo-Sax-ons, Parade their flax-en hair
(RIQ) No syncopators, Bird-imitators Or Roll-er skaters—
(RIQ) Applause, like thunder, Ac-claims my won-der-ful show of un-der-

See!— (BOTH) We're the Stars Who
-wear! (both) Folks all cheer When

clear the bars! And none can do it,
we appear With troupes of Till-er,

As we go through it, With such fa-tue-ty We keep re-
That per-fect drill-er, Up on the “bill-er-fare!”
Duet - Viktoria and Koltay

"STAR OF MY NIGHT"

Andante

Piano

 accel.  a tempo

mat ters the vows that so light ly you’re for sak ing?

What heart to an oth er is givn, as well you know!

(KOŁ) 1. What

(vIK) 2. My

 accel.  a tempo

mat ters it now that your lov er’s heart is break ing?

(vIK) ’Tis

heart to your lov er you gave how long a go!

(vIK) ’Twere

cresc.

pp
Vain to regret when the heart's no longer free!
Foolish to sigh for the joys that could not last!
(KOL.) Then

Cannot forget what your love once meant to me!
Foolishly I'll recall how, in the past,

_a tempo_

You were the star of my night! You turn'd my darkness to light!

^pp_a tempo^_

You shone, deep down in my heart, Safe and apart, For ever,
VIKTORIA

There was no star in the skies Bright as the light in your eyes!

VIK.

You were my true love, The joy of my life, my all. My all.

Tempo di Valse

CAR. Ah! Viktoria, I was looking for you. I hope you have everything you want, Captain Zaky?

KOL. Everything, thank you! CAR. You won't mind, I'm sure, if I dance this with my wife. You did promise me this one, didn't you, Viktoria?

VIK. Yes, John, of course!
DUET- O Lia San and Ferry

"MOUSIE"

O LIA SAN  But what a honeymoon!
FER. Mousie, my darling, I li hung tschin you!

Voice

Slow

FERRY

1.Tho' we know that love's inspiring
2. Marriage is a grand invention,

Piano

FER.

Mousie!
Mousie!
Hon- eymoons are rather tire- ing, Mousie!
But it needs one's whole at- ten- tion, Mousie!

O.L.S.

I shall nev- er tire of you, my dear;
It's a whole-time job, I know, but I'm
We've so much that's new to do when we're together!
Sure we shan't mind working overtime together!

REFRAIN

a tempo

In the night! In the night!

Mousie! What did we do last night?
It seemed all-

It was right! Very right!

But was it right? Do-do-do Mousie!

Do today? All today?
Very gay! So you

What can we do all day?
I feel so gay!
O.L.S.

may!

There are some things we still might do!

FER.

I can't help laughing!

O.L.S.

I've thought of quite a few! Which I'll whisper to you!

FER.

Ha! Ha! Ha! Ha! Ha! Ha! Ha!

O.L.S.

Not a half! Not a half!

FER.

Music! You haven't told me half! You make me laugh! Ha! Ha! Ha!

FER.

Ha! You make me laugh! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
No 10a

ENTRANCE OF CHORUS

Piano

\[ \text{Music notation image} \]
DUET (Viktoria and Koltay)

"GOOD-NIGHT" Einmal, da schlägt für uns.

VIKTORIA What of my vows to him? Haven't I sworn to be faithful all my life? Stefan, I must stay with him.
You know I must. If you really cared for me you would go. The world is wide— you will forget!

Piano

Come dear, give me your hand—and let us say good-bye—good-night! KOLTAY. A last good night? You ask that of me?
VIKTORIA. I beg you!

Andante

(vic.) Some-day, how gladly I'll dis-cover. That I've exchanged a
(kol.) Some-day, when we re-call the sto-ry, Shall all its for-mer
lo\-ver

glo\-ry

For a friend, dear!
Fade and perish?

(KoL) Some\-day!
(ViC) Some\-day!

Yet what can it a\-vail you?
You knew I would not fail you
In the
Yet mem\-ries true and ten\-der
Of all that you sur\-ren\-der
Still I'll

REFRAIN

a tempo

end, dear!
cher\-ish!

There's one word on\-ly
That's left to be

spoken! Good\-night! Good\-night! Good\-night!
Hearts may be lonely, But ties must be broken! Good-night! Good-night! Good-night!

Give me your hand, dear, And look in my eyes!

You understand We must be wise! Have no regret, dear, Forgive and forget, dear! Good-night! Good-night! Good-night!

32091
There's one word only That's left to be spoken; Good-night! Good-night! Good-night!

Hearts may be lonely But

Ties must be broken; Good-night! Good-night! Good-night!
Give me your hand dear And look in my eyes You understand
Give me your hand dear And look in my eyes Understand We must be

VIKTORIA

KOLTAY Have no regret dear Forgive and forget
Have no regret dear Forgive and forget

CHO.

We must be wise.

pp Humming

be wise.

molto rit.

moresndo

get dear Good-night! Good-night! Good-night!

KOL.

get dear Good-night! Good-night! Good-night!

CHO.

ppp

molto rit.

moresndo

32091
DUET (Janzci and Riquette)

"FOLLOW THE DRUM"

(FOX TROT)

(Piano)

all the world so sweet
mil-i-ta-ry chaps

As the tramp of feet,
With their saucy caps,

marching down the street!
and their shoulder-straps.
There's no eye can stay completely dry
When it watches my
My fond head I've often long'd to rest
Comfortably press'd

regiment go by! (RIQ) Stiff as starch with heads e-rect, and proud,
on a medalled chest! (JAN) Here on mine you'll find the ve-ry place,

(JAN) They go march-ing gai-ly through the crowd, (RIQ) They're as smart as
Well de-siga'd for an-y fond em-brace! (RIQ) I shall feel your

soldiers ought to be, (JAN) Yet it's clear-ly me Peo-ple want to see!
man-ly chest ex-pand, Walking hand in hand Close behind the band!
Zim! Boom! Zim! Boom! Hear that drumming? The troops are coming this way!
Zim! Boom! Zim! Boom! Cymbals clanging, and big drums banging! Hooray!
(Riq.) Eyes right! (JAN.) Come you pretty girls;
Greet your soldier pals, come! And you'll find to-day that Life is gay, and far from hollow For all who follow the drum!
No 12a

"ZIM-BOOM"

Piano

32091
FINALE - ACT II

Tempo di Fox-Trot

O LIA SAN. What's the matter, Ferry? You're all of a tremble. FERRY. Oh, so! That's the latest step. The

Shaky Fox-Trot. Very fashionable just now.
DANCE & CHORUS

SOPRANO Allegro

ALTO Hei! Hei! Who will dance with us to-night? Hei! Hei!

CHO.

TENOR & BASS Hei! Hei! Who will dance with us to-night? Hei! Hei!
Gaily let us dance together Till the break of day! Hei! Wearing out our
Gaily let us dance together Till the break of day! Hei! Wearing out our
Gaily let us dance together Till the break of day! Hei! Wearing out our
Gaily let us dance together Till the break of day! Hei! Wearing out our
Hei! Hei! Hei! Hei! Hei! Hei! Hei! Hei! Hei!

goodshoeleather, Dancing care away! Hei! Gaily let us dance together
goodshoeleather, Dancing care away! Hei! Gaily let us dance together
goodshoeleather, Dancing care away! Hei! Gaily let us dance together
goodshoeleather, Dancing care away! Hei! Gaily let us dance together
Hei! Hei! Hei! Hei! Hei! Hei! Hei! Hei!

32091
Who will dance for our de-light? Dance with us to-night, Dance with
us to-night, Hei! Hei! Who will dance with us to-night?
us to-night, Hei! Hei! Who will dance with us to-night?
us to-night, Hei! Hei! Who will dance with us to-night?
us to-night, Hei! Hei! Who will dance with us to-night?
Dance to-night, Dance to-night Hei! Hei! Hei! Hei! Hei! Hei!

Andante

GUEST. May we have a song please? CHORUS. Yes! A song! A song! CARLING. Viktoria, our friends are asking for a song. What about that Russian song you used to sing? VIKTORIA. Not to-night.

John, please! CARLING. To-night, Viktoria, you will sing! Allegretto

1. When the earth with snow is laden
2. Sad at heart, full long you've waited

On the Ne-va plain.
At your lonely door.

CHORUS la la la la la la.
At her window stands a maiden, Must she wait in vain?
Dreaming that your love was fated To return no more!

la la la la la la.

Pretty Petrovna, Fedorovna, Do not bolt your door to-night!

Lucky Petrovna, Fedorovna, Love will come ere morning light!
Hei-a! Hark to the sleigh-bells! Far, far away bells, Sound at last!

Hei-a! Open your door! And love ever-more Shall hold you fast!
VIKTORIA

Hei! He will come at last!

CHO.

Hei - a! Hark to the sleigh-bells! Far, far a-way bells Sound at last!

VIK.

past, He will hold you fast, At last!

CHO.

Hei - a! O - pen your door! And love ev-er-more Shall hold you fast!

Maestro 

rit.

CARLING Tempo di Valse 
a tempo

Par - don, Ma - dame! The
dance must start And you, I vow. Must

choose the partner of your heart To dance with

now! 'Tis all I ask: A simple task When

hearts are true! Par-do, Madam! Par-

—don, Monsieur! But I choose you!
Tempo di Valse

FERRY. I knew something terrible was going to happen! O LIA SAN. I'm so frightened! OFFICER. May I speak to the Amhass-

Tempo di Marcia

-ador? CARLING, Who are you, sir? And by what authority have you dared to force your way in here? OFFICER. This is my authority, your

Excellency, your own letter. It was delivered to me a moment ago by one of your servants. CARLING. My letter! On Embassy note-paper.
Allegro con fuoco

"I hereby authorize you to enter the American Embassy and arrest Captain Stefan Koltay. Signed John Carling." OFFICER. That is your Excellency's name. CARLING. Yes. But not my signature. Who wrote this letter? I ask again! Who wrote this letter? KOLTAY. I did. I am Stefan Koltay.

VIKTORIA. Stefan! What have you done? KOLTAY. I cannot accept my life from the man who took you from me. JANZCI. Oh! Captain! Don't go!

KOLTAY. I have no home, Janzci. I have nothing—now! Allegretto

KOLTAY

One girl only in the world for me!

One girl only! Mine alone is she!
Fate may part, And strive our lives to sever; In my heart She

dwells alone for ever. This one girl who's all the world to me.

Exit Kolay with soldiers
Lento VIK. Stefan! Stefan! don't leave me!
Adagio

Lento CAR. You did not tell me the truth, Viktoria. You love

him! You still love him! VIK. John I . . . CAR. You still love him VIK. Oh, John . . . what are we
to do? CAR. I told you long ago that if anything should come between us— if I could no longer make you

happy—we would part—without anger, without reproach. VIK. What can I say, John?
There's one word only That's left to be spoken: Good-

Night! Good-night! Good-night! Hearts may be

lone-ly, But ties must be brok-en! Good-night! Good-night! Good-

night!

Spoken

Give me your hand!
CAR.

Look in my eyes!

Have no regret, dear, Forgive and forget, dear! Good-night! Good-night! Good-night! Good-night! Good-night! Good-night!

Doloroso (very slowly)

CARLING (Spoken)

Viktorial!

Maestoso

Viktorial!
Act III

No. 14
OPENING CHORUS

Allegro

Piano

Curtain

CHORUS

We have stript the vine-yards bare! The vint-age feast we now pre-pare! This

fes-ta-date We cel-e-brate With vine leaves in our hair! hair!
HUNGARIAN DANCE

Piano

[Music notation]

32091
There's no chaps as gay perhaps as those who press the juicy grape! Girls they cuddled, when they're fuddled, find they're squeezed all out of shape!

Yet such pressing suits the taste of the girls whom they've embraced,

For the fact is you need practice if you'd squeeze a maiden's waist!
DUET—Janzci and Riquette

"NO TIME FOR ANYONE BUT YOU"

1. I was the worst of flirts
And
2. In gardens, after dark

Each

JANZCI

Voice

Piano

I look'd on anything in skirts
As game to pursue.
pret-ty girl
I lov'd to park
All night on my knee.

RQUETTE

I used to set my cap
At any like-ly kind of chap
En-rap-tured by my charms,
My lov-ers held me in their arms
As
RIQ.

came

tight

into view.

That's

as could be.

That's

JANZCI

JAN.

all
done

now.

No

more

all
done

now.

No

more

RIQUETTE

JAN.

fun

now.

Thoseldays, as

you'll agree,

Are

over, now that

We

need not

look for too much

trouble, now that

RIQ.

you have me And

I have you.

I fancied

I have you And

you have me.

I've done with

32091
all girls, Tiny girls, and tall girls—Saucy girls and
all girls, Tiny girls, and tall girls—Saucy girls and

Riqcette

small girls—Any girl would do.
small girls—I'm completely through.

all boys, Millionaires and hall boys, Bell and ball, and
all boys, Millionaires and hall boys, Bell and ball, and

JANZCI

call—boys, Any boys I knew.
call—boys, Any boys I knew.

But since I
Now all in
JAN.  met you, dear, You bet it's clear The rest can go hang. To have one vain they'll search For knees to perch on, Mine's oc-cu-pied. They'll sad-ly

RIQ.  beau in tow Enough, I know; I don't need a gang find they miss The kind of kiss That once I sup-pied. 'Tis you

BOTH care for, You a-lone, and there-fore I've no time to spare for

BOTH  A-ny-one but you. you.
REPRISE - Ferry and O Lia San

"MOUSIE"

Allegretto
FERRY

O LIA SAN

Mou sie! What did we do last night? In the night! In the

Piano

FERRY

O LIA SAN

night! It seem'd al - right! It was right! Ve - ry right! But was it right?

FERRY

O LIA SAN

Do-do-do! Mou - sie! What can we do all day? Do to-day? All to-

FERRY

-day? I feel so gay! Ve - ry gay! So you may! I can't help laugh-ing!
OLIA SAN

There are some things we still might do! I've thought of quite a few!

FERRY

Which I'll whisper to you! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Mousie!

FERE.

You haven't told me half! Ha! Ha! Ha! Ha! You make me laugh! Ha! Ha! Ha!

FERE.

Ha! You make me laugh! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
FINALE

Allegro

CHORUS

Feast of love and feast of wine, To-day the two we entwine With garlands of the

Piano

ff

CHO.

may combine, When all rejoice With heart and voice And sacred vine, And happy pairs shall drown their cares in

CHO.

eyes that brightly shine! good Hungarian wine.

32091
Lento

-hold the cask of old To-kay And let us ask each bride to-day To

fill her glass and du-ly toast The luck-y man she loves the most!

Allegro

CHO. must de-cide Be-fore the sa-cred knot is tied.

Hip-hoo-ray! That's the way That mar-ri-ages are made to-day. Ev-ry bride, she
PORKELTY. The first bride! Forward!

RIQUETTE
That's the stuff, upon my word. I feel all strung up and stirred.

RIQ.
Yes, I guess, that's done the trick! Janz-ci! Kiss me quick! CHO. Hurrah!

32081
Willingly do I obey, for I'm glad to

drink today to a lover fond and true.

Ferry! Here's to you!

PORK. And now who is the third? JAN. & FER. Perhaps, Countess Viktoria! CHO. Hurrah!

VIK. I have no one to drink to, alas. But if you wish it, I'll give you a toast. "To the lover of my dreams."
Zim! Boom! Zim! Boom! Cymbals clanging And big drums

KOLTAY

bang-ing! Hoo-ray!

Eyes right!

3......

KOL.

Come, you pretty girls, Greet your soldier pals, come! And you'll find to-day that

KOL.

Life is gay, and far from hollow For all who follow the drum!
Enter Koltay

VIK. Stefan! KOL. Viktoria! VIK. It's really you. You've come back safe! KOL. Didn't I promise to? VIK. But I thought you were in prison for life. KOL. So I am, my dear, in your heart! (kisses)

Piano

KOL. What's going on here? PORK. The Countess was about to give us a toast. KOL. A toast? What toast?

VIK. To the lover of my dreams! KOL. Then I'll give you another one a better one

To Viktoria! COMP. "And her Hussar."

You were my true love, The star of my life, My all!

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