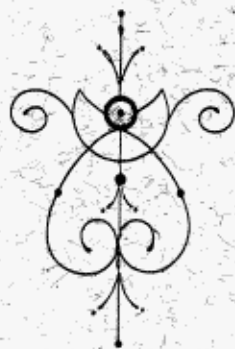


V I K T O R I A  
A N D  
H E R  
H U S S A R

# VIKTORIA AND HER HUSSAR



MUSIC BY

**PAUL  
ABRAHAM**

V O C A L  
S C O R E

CHAPPELL

BY ARRANGEMENT WITH ALFRED BUTT

---

# VIKTORIA AND HER HUSSAR

An Operette in Three Acts

By

**ALFRED GRÜNWARD and DR. FRITZ LOHNER-BEDA**

(From the Hungarian of EMMERICH FOLDES)

English Book and Lyrics by

**HARRY GRAHAM**

Music by

**PAUL ABRAHAM**

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

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**AND SYDNEY**

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PRINTED IN GREAT BRITAIN BY  
LOWE AND BRYDONE (PRINTERS) LIMITED  
LONDON, N.W.10

# 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<br>(Pupil of Italia 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 LAINE                             |
| O MUKI SAN   | ... ..         | RENEE CULY                             |
| BELA PORKELTY (Mayor of Doroszma)                        | ... ..         | CLIFFORD HEATHERLEY                    |

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

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## SYNOPSIS OF SCENERY

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ACT I.—Scene 1. (Prologue). A Prison Camp in Siberia.

Scene 2. The Japanese Garden of the American Embassy, Tokio.

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 GRÜN WALD and BEDA

Music by  
**PAUL ABRAHAM**

## Act I OVERTURE

**Piano**

*Maestoso*

*f ff fff*

*pp*

*rit.*

*Slow Curtain Lento*

*Andante*

*pp a tempo*

*rubato*

*rit.*

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No. 1.

## OPENING CHORUS

Allegretto

CHORUS OF PEASANTS      Off to work we go! ———

Off to work we go! ———

Piano *pp sf* *sf*

CHO.      Tramp - ing thro' the snow! ———      Cease-less is our toil, Yet 'tis

Tramp - ing thro' the snow! ———      Cease-less is our toil, Yet 'tis

CHO.      Bar - ren as the soil\_ Of our na - tive plain.

all in vain Bar - ren as na - tive plain.

all in vain Bar - ren as na - tive plain.

CHO. Still we slave a - way — All the live - long day! —

Still we slave a - way — All the live - long day! —

The first system of the musical score consists of three staves. The top two staves are for the choir, with the vocal line on the treble clef and the bass line on the bass clef. The lyrics are "Still we slave a - way — All the live - long day! —". The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. The music is in a minor key and features a steady, rhythmic accompaniment.

CHO. Who\_ shall re - lease us From a life of pain? Who

Who\_ shall re - lease us From a life of pain? Who

Who\_ bring us

The second system of the musical score consists of three staves. The top two staves are for the choir, with the vocal line on the treble clef and the bass line on the bass clef. The lyrics are "Who\_ shall re - lease us From a life of pain? Who". The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. The music is in a minor key and features a steady, rhythmic accompaniment.

CHO. peace And bid us hope a - gain? All in vain we

bring us hope a - gain? All in vain we cry —

bring us hope a - gain? All in vain we cry —

The third system of the musical score consists of three staves. The top two staves are for the choir, with the vocal line on the treble clef and the bass line on the bass clef. The lyrics are "peace And bid us hope a - gain? All in vain we bring us hope a - gain? All in vain we cry —". The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. The music is in a minor key and features a steady, rhythmic accompaniment.



*molto rit.*

CHO. To the cold grey sky! — Cru-el is our fate, And wretched

To the cold grey sky! — Cru-el is our fate, And wretched

Vain-ly do we wait, But none shall set us free!

CHO. slaves are we None — shall set us free!

slaves are we None — shall set us free!

*ppp* *morendo*

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.

KOL. Makes me feel as though I were responsible  
for their wretched condition, when all I have  
done is to try and stop the canker going over

*mf* *sfz* *pp* *pp*

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, Janzci, you'll never get a shine on that boot if you snivel all over it.

Musical score for the first system, featuring piano accompaniment. The score is in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of two staves: a treble staff and a bass staff. The music begins with a piano (*pp*) dynamic. The treble staff contains a series of eighth-note chords, while the bass staff provides a steady accompaniment. Dynamics include *pp*, *sf*, *pp*, and *rit.*

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, Janzci! You've been a darned good servant to me and I shall never forget it, never as long as I live.

Musical score for the second system, featuring piano accompaniment. The score is in the same key and time signature as the first system. It consists of two staves: a treble staff and a bass staff. The music begins with a piano (*p*) dynamic and is marked *a tempo*. The treble staff contains a series of eighth-note chords, while the bass staff provides a steady accompaniment. Dynamics include *a tempo p*.

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

Musical score for the third system, featuring piano accompaniment. The score is in the same key and time signature as the first system. It consists of two staves: a treble staff and a bass staff. The music begins with a piano (*p*) dynamic and is marked *quasi rubato*. The treble staff contains a series of eighth-note chords, while the bass staff provides a steady accompaniment. Dynamics include *p quasi rubato* and *rit.*

suppose I shall need boots where I'm going. Tell me, Janzci, do you believe in a future life? JAN. I've never thought about it. Been far 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. Dorozsma! No place like it. KOL. Dorozsma! Ah! JAN. The prettiest girls in all

Musical score for the fourth system, featuring piano accompaniment. The score is in the same key and time signature as the first system. It consists of two staves: a treble staff and a bass staff. The music begins with a piano (*p*) dynamic and is marked *a tempo, quasi rubato*. The treble staff contains a series of eighth-note chords, while the bass staff provides a steady accompaniment. Dynamics include *a tempo, quasi rubato* and *rit.*

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 - -

Musical score for the fifth system, featuring piano accompaniment. The score is in the same key and time signature as the first system. It consists of two staves: a treble staff and a bass staff. The music begins with a piano (*ppp*) dynamic and is marked *dolce*. The treble staff contains a series of eighth-note chords, while the bass staff provides a steady accompaniment. Dynamics include *dolce ppp* and *rit.*

Andante  
JANZCI.

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

One girl on-ly in the world for me.

*pp*

6 8

The first system of the score shows a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has lyrics: "One girl on-ly in the world for me." The piano accompaniment starts with a *pp* dynamic. There are markings for sixteenth notes (6) and eighth notes (8) in the piano part.

SERGEANT Relief! Halt!  
Tempo di Marcia

The second system consists of piano accompaniment in grand staff. It features a rhythmic pattern of eighth notes in the bass clef and rests in the treble clef. There are dynamic markings *f* and *sf*.

SER. About turn! Quick march!

The third system shows a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has lyrics: "About turn! Quick march!" The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and rests in the treble clef. There are dynamic markings *sf*.

The fourth system consists of piano accompaniment in grand staff. It features a rhythmic pattern of eighth notes in the bass clef and rests in the treble clef. There are dynamic markings *pp* and *morendo*.

Allegro

accel.

The fifth system consists of piano accompaniment in grand staff. It features a rhythmic pattern of eighth notes in the bass clef and rests in the treble clef. There are dynamic markings *pp*, *ppp*, *mf*, *cresc.*, and *fff*.

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

*rubato*

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.

*mf* *cresc.* *morendo pp* *rit.* *ppp*

KOLTAY

*rit.* *a tempo*

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

*pp*

KOL.

*rit.* *a tempo*

-light, as of old, Watch-ing the sun-shine turn the mea-dows to gold,

KOL.

*rit.*

Hear-ing at ev-en-tide the church-bells ring-ing!

KOL. *rit.*  
Where is my love I won-der? How does she fare? Has she for-got, or does she

KOL. *a tempo*  
wait for me there? Ah! is her fond heart yearn-ing Still for her love's re-turn-ing?

KOL. *rit.* *a tempo* *rit.*  
Fa-ted is she nev-er to see him more!

*Allegretto*  
KOL. One girl on-ly in the world for me! One girl on-ly!

KOL. *accel.* *rit.*  
Mine a-lone is she! Fate may part, And strive our lives to sev-er;

KOL. *a tempo* In my heart she dwells a-lone for *accel.* ev - er! *rit.* This one girl who's *a tempo*

KOL. *Allegro* all the world to me.

*cresc.* *ff*

*Quasi Presto* *fff*

*Tempo I.* KOLTAY *quasi morendo* This one girl who's *molto rit.* all the world to me.

KOL. What's that? Already? Is it time?  
What do you want?

*Allegretto.*

Musical score for the first system, featuring piano accompaniment. The right hand plays a series of eighth-note chords, while the left hand provides a simple harmonic accompaniment. Dynamic markings include *sfz* and *p*.

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, Janzci, you had better go and see what he wants. JAN. Well, what is it?

Musical score for the second system, featuring piano accompaniment. The right hand continues with eighth-note chords, and the left hand has a more active line. A *cresc.* marking is present at the end of the system.

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

Musical score for the third system, featuring piano accompaniment. The right hand has a more complex rhythmic pattern with eighth-note chords. Dynamic markings include *f* and *sfz*.

was a fiddler, once! JAN. In a cinema. SEN. Listen! I was leader of the Imperial Orchestra under

Musical score for the fourth system, featuring piano accompaniment. The right hand continues with eighth-note chords, and the left hand has a steady accompaniment.

Rimsky-Korsakoff. JAN. The devil you were! All the same you don't get my fiddle.

Musical score for the fifth system, featuring piano accompaniment. The right hand has a more complex rhythmic pattern with eighth-note chords. The left hand has a steady accompaniment.

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?

Quicker

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!

Violin Solo  
divisi

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**

First system of musical notation. The piano part begins with a forte (*f*) dynamic, increasing to fortissimo (*ff*) and then fortississimo (*fff*). The bass part features a *Maestoso* tempo marking and a fortississimo (*fff*) dynamic. The system concludes with a *fff* dynamic marking.

Second system of musical notation. The piano part continues with fortissimo (*ff*) dynamics and includes a *rit.* (ritardando) marking. The bass part features a fortississimo (*fff*) dynamic and a *rit.* marking. The system concludes with a *fff* dynamic marking.

Third system of musical notation. The piano part continues with fortissimo (*ff*) dynamics and includes a *rit.* marking. The bass part features a fortississimo (*fff*) dynamic and a *rit.* marking. The system concludes with a *fff* dynamic marking.

**Andante****Maestoso**

Fourth system of musical notation. The piano part begins with a fortissimo (*ff*) dynamic and includes a *rit.* marking. The bass part features a fortississimo (*fff*) dynamic and a *rit.* marking. The system concludes with a *fff a tempo* dynamic marking.

Fifth system of musical notation. The piano part includes a *decresc.* (decrescendo) marking. The bass part features a fortissimo (*ff*) dynamic and a *pp* (pianissimo) dynamic. The system concludes with a *pp* dynamic marking.

Quicker, running into Allegretto (N<sup>o</sup> 2)

Sixth system of musical notation. The piano part includes a *pp quasi morendo* dynamic marking. The bass part features a fortissimo (*ff*) dynamic and a *ppp* (pianississimo) dynamic. The system concludes with a *ppp* dynamic marking and the instruction *attacca*.

No 2

## SCENE II.- OPENING CHORUS

Allegretto

The musical score is written for piano and consists of five systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system begins with a piano (*pp*) dynamic. The second system features a crescendo leading to a forte (*f*) dynamic, with a triplet in the bass staff. The third system continues the crescendo, marked 'cresc.', and includes a triplet in the bass staff. The fourth system is marked *mf* and features a triplet in the bass staff. The fifth system concludes the piece with a triplet in the bass staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

8

CHO.

Wed - ding bells this day shall

ring! Ev - 'ry voice re - joice and sing! Yet we're far from

CHO.

gay, For to-day our mistress goes a - way! So

CHO.

dear is she! Sad at heart are we!

*rit.*

*pp*

*cresc.*

*sfz* *sfz*

Presto

## Adagio

TEN.  
I & II

La - dy fair! We're in des-pair! Why must you leave us to -

TEN.  
I & II

- day? Stay, — we pray! Don't go a - way!

TEN. I & II

Oh! oh!

Is there no hope of de - lay? When you de - part ev - ry heart will be grieving!

*accel.*

SOP. *ff a tempo*

TEN. I & II *ff a tempo*

BASS *ff a tempo*

Ah! Ah!

How we shall mourn, all for - lorn, at your leav - ing. Stay, we

Stay, we

*ff* *cresc.* *fff a tempo*

SOP. *cresc.* *fff*

TEN. *cresc.* *fff*

BASS *cresc.* *fff*

pray! Don't go a - way! We can't al - low you to leave us to - day!

pray! Don't go a - way! We can't al - low you to leave us to - day!

pray! Don't go a - way! We can't al - low you to leave us to - day!

*ff* *fff*

Allegretto  
VIKTORIA

Andante

Hap - py days are o - ver! Now there comes a time *ppp*

**VIK.** When, as sad - ly you re - mind me, — *ppp* Once a - gain a ro - ver To a for - eign

**VIK.** cline, *pp* I must leave my friends be - hind me! — *ppp* E - ven

**VIK.** here, where wives are du - ti - ful And hus - bands all so clev - er, — *pp*

**VIK.** We must learn that no - thing beau - ti - ful En - dures, a - las! for ev - er. *rit.* *pp*

## REFRAIN

*a tempo*

VIK. Pet-als of the plum, — Bright chrysanthe - mum, — Ev -'ry-thing must come

CHO. LADIES MEN *pp* Ah! — Ah! —

*pp a tempo*

VIK. to an end - ing! — We, a-las! to - day — Can no longer

CHO. to an end - ing! — Ah! —

*pp a tempo*

*a tempo*

VIK. stay! — Soon up-on our way we'll be wend - ing! —

CHO. Ah! — We'll be wend - ing! —

VIX. From the clearest sky Falls the sil-ver moon at last! Cher-ryblossoms die

CHG. From the clearest sky Falls the sil-ver moon at last! Cher-ryblossoms die

*ppp*

VIX. When the summertime is past! Pet-als of the plum, — Bright chrysanthe-

CHG. When the summertime is past!

Ah! —

VIX. — mum, — Ev-'ry-thing must come to an end - ing! —

CHG. Ah! — to an end - ing! —

*rit.* *a tempo*

*rit.* *a tempo*



## DANCE

*ff*

*rit.*

## VIKTORIA

VIK. Pet - als of the plum, Bright chrysan - the - mum,

MEN Ah! Ah!

*p a tempo*

VIK. Ev - 'ry thing must come to an end - ing!

MEN to an end - ing!

*pp*

*morendo*

No 3

## 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 *pppp*

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?

*rit.*

§ VIKTORIA

How can I for - get That sum - mer night when first we met — In June!  
 'Twould be sheer de - light To live a - gain that sum - mer night — In June!

VIK. *rit.* CARLING  
 Hap - py night in June! Fond - ly I re - call That roy - al  
 Hap - py night in June! Free - ly you for - gave That I was

*accel.* *pp a tempo*

CAR. *rit.* *accel.*  
 ball which end - ed all — Too soon! Day came all too soon!  
 bold e - nough to crave — A boon — such a pre - cious boon!

VIKTORIA *a tempo* *a tempo* *rit.* *a tempo*  
 Close - ly you held me, I felt your heart beat - ing! My heart com -  
 Mu - sic en - tranc - ing My sen - ses had cap - tured! Still we kept

*cresc.* *rit.* *a tempo* *rit.* *f a tempo*

VIK. CARLING *rit.* *a tempo* *rit.* *a tempo*  
 - pell'd me To heed your en - treat - ing Hum - bly did I sue And say to  
 danc - ing, En - thrall'd and en - rap - tured Sweet, though years have fled, I would re -

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

*rit.*

**SAR.** you As lov - ers do, — In June - on that night in June! — } "Par -  
-peat the words I said — In June - on that night in June! — }

**BOTH** *accel.* *rit.*

-don, — Ma - dame!" "Par - don, — Ma - dame!" I love you so! — If

*pp a tempo* *rit.*

**BOTH** *a tempo*

love's — a crime — Then great - ly I'm — to blame I know! — But

*a tempo*

**BOTH**

life, — per - chance, Is just — a dance — That's made for two, — So

*cresc.* *rit.*

**BOTH** *a tempo* *rit.* *1-2 a tempo rit.*

pray — for - give — And bid — me live — To dance with you! §

*a tempo* *rit.* *morendo*

## ENCORE

*a tempo*

*cresc.*

BOTH

So

*rit.*

BOTH

pray — for — give — And bid — me live — To dance with — you! —

*rit.* *molto rit.*

*molto rit.*

N<sup>o</sup> 4

## SONG (O Lia San and CHORUS)

## "A MODEST MAID"

*Allegretto*

Piano

*pp*

*p*

*cresc.*

O LIA SAN *accel.*

A mod-est maid Is not a - fraid To

CHO. O LIA SAN

dream a - bout a lov-er, a lov-er! For

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'Allegretto' and 'Piano'. The piano part features a delicate melody in the right hand and a simple accompaniment in the left hand. The dynamics start at *pp* and gradually increase to *p* and *cresc.*. The vocal line for 'O Lia San' is marked 'accel.' and is accompanied by the piano. The chorus is marked 'CHO.' and includes the lyrics 'dream a - bout a lov-er, a lov-er! For'. The piano accompaniment for the chorus is marked *f* and *p*.

O.L.S. *accel.* CHO.

life, we know, Seems rather slow If you're with-out — A lov-er! A

CHO. O LIA SAN *accel.*

lov-er! And so I dream'd But though it seem'd I should not find — a

O.L.S. CHO. O LIA SAN

lov-er! — Poor you! I woke and found My arms a-round The

O.L.S. *ritard.*

per-fect kind — of lov-er! So, you see, my dreams came true! —

*a tempo*

O.L.S. This ve - ry day, I shall hear him say, He loves

*mf a tempo*

O.L.S. me a - lone! This ve - ry night,

*mf*

O.L.S. He will have the right To make me his own,

O.L.S. He is the man I a - dore!

*cresc.*

*sf*



O L.S. I shall be his ev - er - more! He's won my heart!

O L.S. Nev - er shall we part, We two, all life through!

### Allegretto

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

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

CHORUS  
la la la la la la la la

O L.S. Tsching-tsching-o-la-la tsching! I hear the wed - ding bells a ring-ing, and

CHO. la la la la la la la

Ø L.S. In my heart love sing-ing The old song: Tsching-tsching-o-la-la - tsching!

CHO. la la la la la la

Ø L.S. Ring hap-py bells! Ring to the sky! There's no one else

CHO. la la la la

*cresc.*

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

CHO. la la la la

Ø L.S. Ding-dong. Tsching-tsching-o-la-la! Ding - dong. Tsching-tsching-o-la-la - tsching!

CHO. la la la la la. DANCE

*fff*

*repeat ff*

First system of piano accompaniment. The right hand features a melody of eighth notes with accents, while the left hand provides a steady bass line with eighth notes.

Second system of piano accompaniment. The right hand continues the melodic line with accents, and the left hand maintains the rhythmic accompaniment.

Third system of piano accompaniment. The right hand melody includes some chords and eighth notes, while the left hand continues the accompaniment.

Fourth system of piano accompaniment. The right hand features a melodic line with accents, and the left hand provides a consistent bass accompaniment.

Fifth system of piano accompaniment. The right hand melody continues with eighth notes and accents, supported by the left hand's accompaniment.

**O LIA SAN** *molto rit.*  
Ring, hap-py bells, Ring to the sky!

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

*rit.* *molto rit.* *ff* *f* *ff* *fff*

Sixth system of piano accompaniment, including vocal lines. The top staff is the vocal line for 'O LIA SAN' and 'CHORUS'. The bottom staff is the piano accompaniment. The system includes dynamic markings: *rit.*, *molto rit.*, *ff*, *f*, *ff*, and *fff*. The piano part features a melodic line with accents and a bass line with eighth notes.

## No 5

## DUET- O Lia San and Ferry

"MAMA"

*Musical score for voice and piano*

Piano

Allegretto

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, starting with a whole rest followed by a series of chords. The left hand plays a simple bass line in the bass clef. Dynamics include *ff* and *pp*.

FERRY

1 Your sen - ti - men - tal Or - i - en - tal ways \_\_\_\_\_ In Con - ti - nen - tal ways \_\_\_\_\_  
 2 You're what the cook would call a "mac - é - doine!" \_\_\_\_\_ But not an ac - id one; \_\_\_\_\_

The vocal line for Ferry is written in a single staff with a treble clef. It features two lines of lyrics. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

FRR.

O LIA SAN

— You can ex - press! \_\_\_\_\_ I'm Jap - an - ese up - on my  
 — Too sweet by far! \_\_\_\_\_ To be com - pared with some-thing

The vocal line for Ferry continues with two lines of lyrics. The piano accompaniment provides harmonic support with chords and a bass line.

O L.S.

mo - ther's side, \_\_\_\_\_ But on the oth - er side, \_\_\_\_\_ I'm French, ah, yes! \_\_\_\_\_  
 ed - i - ble, \_\_\_\_\_ It seems in - cred - i - ble, \_\_\_\_\_ But there you are! \_\_\_\_\_

The vocal line for O.L.S. is written in a single staff with a treble clef. It features two lines of lyrics. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

## REFRAIN

1st time O LIA SAN

2nd time BOTH

{ My } dear Ma - ma Came from Yo - ko - ha - ma; { My } Pa -

{ 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! - { I'm } doub - ly { your } { You're }

blest with gifts from France and Ja - pan! — For while {my} {your} poor dear

Ma - ma Came from Yo - ko - ha - ma {My} {Your} Pa - pa was from Par -

-ee! -ee! *(re: 1st key change)* DANCE

This page of musical notation consists of seven systems of grand staff notation (treble and bass clefs). The music is written in a minor key, indicated by two flats in the key signature. The notation includes various musical elements:

- System 1:** Features a complex texture with triplets in the right hand and a steady bass line. Dynamic markings include *ff* and *fff*.
- System 2:** Shows a more melodic right hand with a steady bass line. Dynamic markings include *ff* and *fff*.
- System 3:** Continues the melodic development in the right hand with a steady bass line. Dynamic markings include *ff* and *fff*.
- System 4:** Features a more complex texture with triplets in the right hand and a steady bass line. Dynamic markings include *ff* and *fff*.
- System 5:** Shows a more melodic right hand with a steady bass line. Dynamic markings include *ff* and *fff*.
- System 6:** Continues the melodic development in the right hand with a steady bass line. Dynamic markings include *ff* and *fff*.
- System 7:** Features a more complex texture with triplets in the right hand and a steady bass line. Dynamic markings include *ff* and *fff*.

No 5a

## DANCE "YOKOHAMA"

Piano

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*ff*) dynamic and includes accents (*>*) over several chords. The second system continues with similar chordal textures. The third system introduces sixteenth-note patterns in the right hand, with accents and slurs. The fourth system features a more complex right-hand texture with slurs and accents. The fifth system concludes with a triplet of eighth notes in the bass line and a final chord in the right hand.



The image displays six systems of piano sheet music. Each system consists of a grand staff with a treble and bass clef. The music is written in a minor key, indicated by two flats in the key signature. The notation includes various chords, some with slurs and accents, and triplets in both hands. Dynamic markings such as *f* (forte) and *Piu mosso* (faster) are present. The piece concludes with a first ending (marked '1') and a second ending (marked '2').

First system of a piano score. The right hand features a melodic line with a trill-like figure and a grace note, while the left hand provides a steady accompaniment of quarter notes.

Second system of a piano score. The right hand continues with chords and a melodic line, and the left hand maintains a consistent accompaniment pattern.

Third system of a piano score. The right hand includes triplet markings over the melodic line, and the left hand continues with its accompaniment.

Fourth system of a piano score. The right hand has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The left hand continues with its accompaniment.

Fifth system of a piano score. The right hand features a series of chords and a melodic line, while the left hand continues with its accompaniment.

Sixth system of a piano score. The right hand has a melodic line with some grace notes, and the left hand continues with its accompaniment.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

Second system of the piano score. The right hand has a more active melodic line with some triplets, and the left hand continues with a consistent bass line.

Third system of the piano score. The right hand shows a melodic phrase with a fermata, and the left hand has a bass line with some chords.

Fourth system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a bass line with some chords.

Fifth system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a bass line with some chords.

Sixth system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a bass line with some chords.

No. 6.

DUET (Janzci and Riquette)

"LAND OF SONG"

*Unaccompanied*

Allegretto

JANZCI: There are lands where men get ti - tles, Run-ning bands and song re - ci - tals,  
 RIQUETTE: There each yo - kel, sing-ing gai-ly, Gives a vo - cal con-cert dai - ly,

Piano

But there's one with - in whose vit - als Mu - sic reigns su - preme!  
 While the lo - cal u - ku - le - le Play - ers twang gui - tars!

No one there can live with - out it; Ev - 'ry - bo - dy's mad a - bout it!  
 Night-ly there the dark-ness cov - ers Hap - py pairs of list - ning lov - ers,

*rit.* When they're lone - ly, 'Tis the on - ly Theme of which they dream.  
 While the gip - sy Band, half tip - sy, Se - re - nades the stars!

*a tempo*

*cresc.*

## REFRAIN

Land of song! How I long

Once a - gain To hear each mag - ic strain!

Night and day, Sad and gay

Wild re - frains That ech - o o'er the plains!

2nd time both sing

*rit.* So al - though their cup-boards may be bare, There's

*cresc.*

*a tempo*

wealth of mus-ic there For all a-like to share! Hoy-oy - oy! No - thing's

*rit.*

*f*

*rit.*

wrong, All day long, In that land Where

1 life's a gip - sy song! 2 D.S. song! 3 song!

*f*

Slower 2nd time

The first system of music consists of two staves. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes, often grouped in pairs. The bass staff provides a steady accompaniment with quarter and eighth notes, including some chords.

The second system continues the piece. The treble staff features several measures with triplets of eighth notes. The bass staff continues with a consistent rhythmic accompaniment.

The third system shows further development of the melodic material in the treble staff, with more intricate rhythmic patterns. The bass staff maintains the accompaniment.

The fourth system is marked with a *cresc.* (crescendo) hairpin in the treble staff and *ff* (fortissimo) dynamics in the bass staff. The music becomes more intense and dense.

(Slower last time)

The fifth system is marked "(Slower last time)". The tempo is noticeably reduced. The treble staff has fewer notes, and the bass staff accompaniment is also slower and more spacious.

The sixth system concludes the piece. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads to a final chord, while the second ending provides an alternative conclusion.

## No. 7.

## FINALE-ACT I

*Allegretto*

Piano *ppp*

CHO. Ha - ho!

CHO. Ha - ho!

CHO. - ho!

CHO. Ha - ho!

Ha - ho!

*mf*

*rit.* *molto rit.*

*pp*



First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The piece begins with a piano introduction marked *ff a tempo*. The bass line features a series of chords with a descending bass line, while the treble line has a more active melody. The system concludes with a *ff* dynamic marking.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The bass line continues with chords and a descending line, while the treble line has a more active melody. The system concludes with a *ff* dynamic marking.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The bass line continues with chords and a descending line, while the treble line has a more active melody. The system concludes with a *ff* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The bass line continues with chords and a descending line, while the treble line has a more active melody. The system concludes with a *cresc.* dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The bass line continues with chords and a descending line, while the treble line has a more active melody. The system concludes with a *ff* dynamic marking.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The bass line continues with chords and a descending line, while the treble line has a more active melody. The system concludes with a *ff accel.* dynamic marking.

## Maestoso

SOPRANO

Fair - est Bride Charm - ing Bride

Fair - est Bride Charm - ing Bride

Fair - est Bride Charm - ing Bride

*fff*

*rit.*

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.

*fff*

*rit.*

## Grave

BONZE

Al - o -

*fff*

BON. - ah!

Al - Vo - ah!

*fff*

## Allegretto

## BONZE

Fair is Li - a

BON. San! Fair-est rose of Ja - pan Is our dear Li-a

CHO. So fair! Li - a

pp

pp8...:

BON. San! Joy be

CHO. San La - la - la - la - la - la - la - la - la - la - la!

8

hers, we pray, As we greet her to - day

CHO. Joy be hers

pp8...:

pp8...:

BON. In her bridal ar - ray! For - tune

CHO. to - day Tral - la - la - la - la - la - la - la - la - la - la.

BON. bless the bride! Fate her foot - steps

CHO. May Budd - ha bless the blush - ing bride!

BON. guide!

CHO. And ev - 'ry hap - pi - ness pro - vide, For the bride!

BONZE

Hail Oh! Li - a San \_\_\_\_\_ Fairest flow'r of Ja-

CHORUS

La \_\_\_\_\_

*pp a tempo*

*pp*

*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.....!*

*ff*

BON.

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

CHO.

- la. \_\_\_\_\_ La \_\_\_\_\_ la \_\_\_\_\_

*pp*

*8.....!*

*8.....!*

*pp*

*pp*

BON. FERRY BONZE

In your bri-dal ar-ray. And while

CHO. la. Tral-la-la lal-la-la lal-la-la lal-la-la.

BON. life en-dures May all joy be

CHO. Oh Li-a San while life en-dures

BON. yours. yours.

CHO. May joy and hap-pi-ness be yours For ev-er.

BONZE. O Lia San, answer me! Are you willing to follow this stranger over the sea? O LIA SAN. I am! BONZE, to FER-  
Lento

pp cresc.

-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!

rit. pp

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

cresc. pp rall. ff a tempo Allegro

CHORUS

La la la la la la la,

fff

O.L.S. O LIA SAN See, the Wedding Feast draws near! See, the dancers now ap-pear!

MEN See, the dancers now ap-pear!

CHO. The Wed-ding Dance.

pp rit. p

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

FERRY

We hear the

CHO. Bride \_\_\_\_\_ the love - ly Bride must dance the Wedding Dance herself. La

*pp*



O LIA SAN

BON. O la la la

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

CHO. La la la la

O.L.S. la la la la la la la la la

FER. Ding - dong, Tsching,tsching o - la - la, tsching. We hear the

CHO. la la la la la la la

O.L.S. la la la la

FER. Wed - ding bells a - ring - ing And in our hearts a - sing - ing, The

CHO. la la la la

*ppp*

O.L.S.  la la la la la la la

FER.  old song: Tsching,tsching o-la-la tsching! Ring hap-py

CHO.  la la la



O.L.S.  la la la la la la la

FER.  bells! Loud as can be! There's no one

CHO.  la la la



O.L.S.  la la la la la la la

FER.  else Hap-py as she! Ring out your

CHO.  la la la



O.L.S. *pp* la la la la

FER. *pp* Ding - dong, Tsching,tsching o - la - la, Ding - dong, Tsching,tsching o - la - la,

CHO. la la la la

O.L.S. *rit.* la la la la la

FER. Ding - dong, Tsching,tsching o - la - la tsching. Hail! luck - y

CHO. la la la la la la la la

O.L.S. *molto rit.* la BONZE la la la.

FER. Hail! Li - a - San!

CHO. man! Hail! Li - a - San!

CHO. la la Hail! Li - a - San!

*f* *fff* *fff* *fff*

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! RIQ. I'll borrow

*Allegretto*

*pp* *rit.*

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.)

VIKTORIA

Land of song! How I long

*molto rit.* *pp*

VIK. Once a - gain To hear each ma-gic strain. Night and day,

VIK. Sad and gay, Wild re - frains That ech - o o'er the plains.

*rit.* *rit.*

JAN. *JANZCI* *molto rit.* *a tempo* **RIQUETTE**

There I swear the girls are all so sweet And

RIQUETTE & JANZCI *rit.*

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

VIKTORIA

VIK. No - thing's wrong All day long

VIK. In that land Where life's a gip - sy song.

Very Slowly

V.I.K. When my thoughts go home-ward stray-ing To that dis-tant land

*ppp*

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

V.I.K. Round the camp-fires glow-ing em-bers, Play-ing soft and low

*accel.* *a tempo*

*pp*

V.I.K. Songs that still my heart re-mem-bers Songs of long a-go.

*Allegretto*

VIK. *p* One girl on - ly in the world for me. *f* One girl

VIK. on - ly, mine a - lone is she. Fate may part and

VIK. *accel.* strive our lives to sev - er; In my heart she dwells a - lone for

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

*accel. al Presto*

*pp* *cresc.* *f*

**Presto**

*fff*

**VIKTORIA** *molto rit.*

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

*pp* *morendo*

**Maestoso**

*ff* *molto rit.* *fff* *fz*

8



No 7a

## ENTR'ACTE

Piano

*rall. accel.*

*a tempo rit. accel.*

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

*pp a tempo a tempo rit.*

## REFRAIN

*a tempo accel. rit.*

Musical score for piano, consisting of seven systems of grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical markings:

- System 4: *ppp a tempo*
- System 6: *rit.* and *rall.*
- System 7: *a tempo*, *rit.*, *molto rit.*, and *pp* (pianissimo) at the end.

# Act II

## OPENING

### No 7b

Allegretto

Piano

*fff*

CURTAIN

*ppp*

*ppp* *morendo*

### No 8

## DUET- Ferry and Riquette

"DO-DO"

Tempo di Fox-Trot

Voice

FERRY 1. No en - ter - tain - ers,  
FERRY 2. Where danc - ing Jack - sons,

Piano

*pp*

FER.

No Jazz re - frain - ers, Are as in - ane as We!  
Young An - glo - Sax - ons, Par - ade their flax - en hair

FER. 

(RIQ.) No syn-co - pa-tors, Bird-im - i - ta-tors Or Roll-er ska-ters—  
 (RIQ.) Ap-plause, like thun-der, Ac-claims my won-der - ful show of un-der -

FER. 

Seel \_\_\_\_\_ (BOTH) We're \_\_\_\_\_ the Stars \_\_\_\_\_ Who  
 - wear! \_\_\_\_\_ (BOTH) Folks \_\_\_\_\_ all cheer \_\_\_\_\_ When

BOTH 

clear \_\_\_\_\_ the bars! \_\_\_\_\_ And none can do it,  
 we \_\_\_\_\_ ap - pear \_\_\_\_\_ With troupes of Till-er,

BOTH 

REFRAIN

As we go through it, With such fa - tu - i - ty \_\_\_\_\_ } We keep re -  
 That per-fect drill - er, Up - on the "bill-er - fare!" \_\_\_\_\_ }

BOTH

-peat - ing—“Do do do do! Do do do do! Do do do!” We go on

BOTH

bleat - ing—“Do do do do! Do do do do! Do do do!” A-bove trom-

BOTH

-bones and sax-o - phones our mel-low tones can be heard! Through the din you

BOTH

can't dis-tin-guish one sin-gle word! When we're re - peat - ing!—“Do do do do!

BOTH

Do do do do! Do do do!”

to Coda  $\Phi$  1 2 do!”

DANCE

The musical score for 'DANCE' consists of six systems of piano notation. Each system includes a treble and bass clef staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *sf* (sforzando) and *ff* (fortissimo) are used throughout. The score concludes with a section labeled 'CODA' in a new key signature (one flat) and a final double bar line.

## DUET- Viktoria and Koltay

"STAR OF MY NIGHT" *Finis*

Piano

Andante

*pp*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a slow, steady rhythm. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamics are 'pp'.

(KOL.) 1. What  
(VIK.) 2. My

*pp*

The first vocal entry is on a single staff. The piano accompaniment continues on two staves. The tempo remains 'Andante' and the dynamics are 'pp'.

*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! (KOL.) That

*accel.* *a tempo*

*pp*

The second vocal entry features two staves. The piano accompaniment is on two staves. The tempo is marked 'accel.' and 'a tempo'. The dynamics are 'pp'.

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*

The third vocal entry features two staves. The piano accompaniment is on two staves. The tempo is marked 'cresc.'. The dynamics are 'pp'.

vain to re-gret when the heart's no long-er free!— (KOL.) I  
fool-ish to sigh for the joys that could not last!— (KOL.) Then

*pp*

can-not for-get what your love once meant to me!—  
fool-ish-ly I'll re-call how; in the past,-

*cresc.* *rit.* *pp*

*a tempo*  
You were the star of my night! You turn'd my dark-ness to light!

*pp a tempo*

*accel.*  
You shone, deep down in my heart, Safe and a-part, For ev-er,—

*cresc.* *accel.*



## VIKTORIA

*a tempo*

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!

First system of a piano 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. A *rit.* (ritardando) marking is present in the right hand.

Second system of the piano score. The right hand continues the melodic line. The left hand has a steady accompaniment. A *a tempo* marking is in the left hand, and a *molto rit.* (molto ritardando) marking is in the right hand.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment includes some chords marked *pp* (pianissimo). A *morendo* (diminuendo) marking is in the left hand.

Fourth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment features chords marked with an *8* (octave). A *cresc.* (crescendo) marking is in the right hand.

Fifth system of the piano score. The right hand has a melodic line. The left hand accompaniment includes chords marked with an *8* (octave). A *cresc.* (crescendo) marking is in the right hand.

Sixth system of the piano score. The right hand has a melodic line. The left hand accompaniment includes chords marked with an *8* (octave). A *molto rit.* (molto ritardando) marking is in the right hand.

Seventh system of the piano score. The right hand has a melodic line. The left hand accompaniment includes chords marked with an *8* (octave). A *morendo* (diminuendo) marking is in the right hand. The system concludes with a double bar line and repeat signs.

Nº 10

## DUET- O Lia San and Ferry

"MOUSIE"

*Haus*

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

Slow

VOICE

FERRY

1. Tho' we know that love's in - spir - ing  
 2. Marriage is a grand in - ven - tion,

Piano

*ff* *pp*

FER.

Mou - sie!  
 Mou - sie!

Hon - eymoons are rath - er tir - ing, Mou - sie!  
 But it needs one's whole at - ten - tion, Mou - sie!

O LIA SAN

O.L.S.

I shall nev - er tire of you, my dear;  
 It's a whole-time job, I know, but I'm

Q.L.S. *rit.*  
 We've so much that's new to do when we're to - geth - er!  
 Sure we shan't mind work - ing ov - er - time to - geth - er!

*cresc.* *rit.*

## REFRAIN

*a tempo*

Q.L.S. In the night! In the night!

FEB. Mou - sie! What did we do last night? It seem'd al -

Q.L.S. It was right! Ve - ry right!

FEB. -right! But was it right? Do - do - do Mou - sie!

*cresc.*

Q.L.S. Do to-day? All to-day? Ve - ry gay! So you

FEB. 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 laugh-ing!

O.L.S. I've thought of quite a few! Which I'll whis-per to you!

FER. Ha! Ha! Ha! Ha! Ha! Ha! Ha!

O.L.S. Not a half! Not a half!

FER. Mou - sie! You have-n't told me half! You make me laugh! Ha! Ha! Ha!

FER. Ha! You make me laugh! Ha! Ha! Ha! Ha! Ha! Ha! laugh! Ha! Ha! Ha! Ha! Ha! Ha!

No 10a

## ENTRANCE OF CHORUS

Piano

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic marking. The music features a mix of chords and melodic lines. A triplet of eighth notes is marked in the first system. The second system continues with similar textures. The third system features a triplet of eighth notes in the treble clef. The fourth system shows a change in the bass line with a flat sign. The fifth system concludes with a forte (*f*) dynamic marking and a final chord.

This page of piano sheet music consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/8 time signature. The first system features a triplet of eighth notes in the right hand. The second system includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The third system contains a *mf* marking and a slur. The fourth system has a *f* marking and a slur. The fifth system includes a *mf* marking and a slur. The sixth system features a *f* marking and a slur. The seventh system includes a *f* marking and a slur. The music is characterized by dense chordal textures and rhythmic patterns.





Nº 11

## 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 glad-ly I'll dis - cov - er \_\_\_\_\_ That I've ex-changed a  
(KOL.) Some - day, \_\_\_\_\_ when we re-call the sto - ry, \_\_\_\_\_ Shall all its for - mer

*rit.*

lov - er For a friend, dear! (KOL.) Some - day!  
 glo - ry Fade and per - ish? (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! There's one word on - ly That's left to be  
 cher - ish!

spo - ken! Good - night! Good - night! Good - night!

Hearts may be lone-ly, But ties must be bro-ken! Good - night!\_ Good - night\_ Good-ten.

*cresc.* *pp*

- night! \_\_\_\_\_ Give me your hand, dear, And look in my eyes!

*cresc.*

You un - der - stand We must be wise! Have no re - gret, dear, For - give and for-

*pp* *pp*

- get, dear! Good - night! Good - night! Good - night! \_\_\_\_\_ - night!\_

*rit.* *1 a tempo* *2 rit.*

Slow Waltz

CH. *pp* There's one word on - ly That's left to be spo - ken; Good - night! Good -

*pp* There's one word on - ly That's left to be spo - ken; Good - night! Good -

The first system of the musical score consists of three staves. The top staff is the vocal line for the soprano, marked with a piano (*pp*) dynamic. The middle staff is the vocal line for the bass, also marked with *pp*. The bottom staff is the piano accompaniment, with a treble and bass clef. The music is in 3/4 time and features a waltz-like melody with a key signature of one flat.

CH. - night! Good-night! — Hearts may be lone - ly But

- night! Good-night! Hearts may be lone - ly But

The second system continues the musical score with three staves. The vocal parts continue with the lyrics. The piano accompaniment provides harmonic support with a steady waltz rhythm.

CH. ties must be bro - ken; Good - night! Good - night! Good - night!

ties must be bro - ken; Good - night! Good - night! Good - night! —

*cresc.*

The third system concludes the musical score with three staves. The vocal parts end with the lyrics. The piano accompaniment features a *cresc.* (crescendo) marking in the final measures, leading to a more pronounced sound.

CHO. Give me your hand dear And look in my eyes You un - der - stand  
Give me your hand dear And look in my eyes Un - der - stand We must be

Give me your hand dear And look in my eyes Do

VICTORIA *pp*

KOLTAY *pp* Have no re - gret dear For - give and for -  
Have no re - gret dear For - give and for -

CHO. We must be wise. *rit.* *pp* Humming  
be wise.

VIK. - get dear Good - night! Good - night! Good - night! *molto rit.* *morendo*

KOL. - get dear Good - night! Good - night! Good - night!

CHO. *ppp* *ppp* *molto rit.* *morendo*

N<sup>o</sup> 12

## DUET (Janzi and Riquette)

"FOLLOW THE DRUM"

*Janzi*  
*"L'Yolo Model"*

Fox Trot

Piano

(JAN.) There's no sound in  
 (RIQ.) I'm quite keen on

all the world so sweet As the tramp of feet, marching down the street!  
 mil-i-ta-ry chaps With their sau-cy caps, and their shoulder-straps.

There's no eye can stay complete-ly dry When it watch-es my  
My fond head I've of - ten long'd to rest Com-fort-a - bly press'd

reg-i-ment go by! (RIQ.) Stiff as starch with heads e-rect, and proud,  
on a med-al-led 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 - sign'd for an - y fond em-brace! (RIQ.) I shall feel your

sold-iersought to be, (JAN.) Yet it's clear-ly me Peo-ple want to see!  
man-ly chest ex-pand, Walking hand in hand Close be-hind the band!

*rit.*

## REFRAIN

1st time JANZCI 2nd time RIQUETTE

*a tempo*

'Zim! Boom! Zim! Boom! Hear that drumming? The troops are coming this

way! Zim! Boom! Zim! Boom! Cym-bals clanging, And big drums

banging! Hoo-ray! (RIQ.) Eyes right! (JAN.) Come you pret - ty girls;

Greet your sol - dier pals, come! And you'll find to-day that Life is gay, and far from

hol-low For all who fol-low the drum! drum!



No 12a

## "ZIM - BOOM"

Piano

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef). The first system begins with a repeat sign and a fermata. The second system features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes. The third system has a long note in the right hand. The fourth system continues the melodic and harmonic development. The fifth system concludes with a fermata and the instruction 'D.C.' (Da Capo).

Nº 13

FINALE-ACT II

Tempo di Fox-Trot

Piano *fff*

O LIA SAN. What's the matter, Ferry? You're all of a tremble. FERRY. Oh, no! That's the latest step. The

*ppp*

Shaky Fox-Trot. Very fashionable just now.

*Allegro*

### DANCE & CHORUS

SOPRANO

*Allegro*

ALTO *ff* Heil! Heil! Who will dance with us to-night? Heil! Heil!

TENORI & II *ff* Heil! Heil! Who will dance with us to-night? Heil! Heil!

BASSI & II *ff* Heil! Heil! Who will dance with us to-night? Heil! Heil!

Heil! Heil! Who will dance with us to-night? Heil! Heil!

*Allegro*

*ff*

Who will dance for our de-light? With your eyes so bright And your

CHO. Who will dance for our de-light? With your eyes so bright And your

Who will dance for our de-light? With your eyes so bright And your

Who will dance for our de-light? With your eyes so bright And your

*fff*

heart so light, Heil! Heil! Come and dance with us to-night!

CHO. heart so light, Heil! Heil! Come and dance with us to-night!

heart so light, Heil! Heil! Come and dance with us to-night!

heart so light, Heil! Heil! Come and dance with us to-night!

Gai - ly let us dance to-gether Till the break of day! Hei! Wear-ing out our  
 Gai - ly let us dance to-gether Till the break of day! Hei! Wear-ing out our  
 Gai - ly let us dance to-gether Till the break of day! Hei! Wear-ing out our  
 Gai - ly let us dance to-gether Till the break of day! Hei! Wear-ing out our  
 Hei! Hei! Hei! Hei! Hei! Hei! Hei! Hei!

*fff*

goodshoeleath-er, Danc-ing care a - way! Hei! Gai - ly let us dance to-gether  
 goodshoeleath-er, Danc-ing care a - way! Hei! Gai - ly let us dance to-gether  
 goodshoeleath-er, Danc-ing care a - way! Hei! Gai - ly let us dance to-gether  
 goodshoeleath-er, Danc-ing care a - way! Hei! Gai - ly let us dance to-gether  
 Hei! Hei! Hei! Hei! Hei! Hei! Hei!

till the break of day! Heil! Wear-ing out our good shoe leather, Danc-ing care a - way! Heil!

till the break of day! Heil! Wear-ing out our good shoe leather, Danc-ing care a - way! Heil!

till the break of day! Heil! Wear-ing out our good shoe leather, Danc-ing care a - way! Heil!

till the break of day! Heil! Wear-ing out our good shoe leather, Danc-ing care a - way! Heil!

Heil! Heil! Heil! Heil! Heil! Heil! Heil! Heil! Heil! Heil!

**CHO.**

Heil! Heil! Who will dance with us to-night? Heil! Heil!

Heil! Heil! Who will dance with us to-night? Heil! Heil!

Heil! Heil! Who will dance with us to-night? Heil! Heil!

Heil! Heil! Who will dance with us to-night? Heil! Heil!

*fff*

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

CHO. Who will dance for our de-light? Dance with us to-night, Dance with

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

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

us to-night, Heil Heil Who will dance with us to-night?

CHO. us to-night, Heil Heil Who will dance with us to-night?

us to-night, Heil Heil Who will dance with us to-night?

us to-night, Heil Heil Who will dance with us to-night?

CHORUS

Dance to-night, Dance to-night Hei! Heil Hei! Hei! Hei!

Dance to-night, Dance to-night Hei! Heil Hei! Hei! Hei!

Dance to-night, Dance to-night Hei! Heil Hei! Hei! Hei!

Dance to-night, Dance to-night Hei! Heil 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*

VIKTORIA

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

VIK.

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

CHORUS la la la la la la.



VIK. *p*

At her win - dow stands a maid - en, Must she wait in vain?  
 Dream - ing that your love was fat - ed To re - turn no more!

VIK. *mf*

la la la la la la.

CHO. *mf*

la la la la la la.

VIK. *mf*

Pret - ty Pet - rov - na, Fe - do - rov - na, Do not bolt your door to - night!

VIK. *mf*

Luck - y Pet - rov - na, Fe - do - rov - na, Love will come ere morn - ing light!



## VIKTORIA

Hei! \_\_\_\_\_ He will come at last! Then, all your trou - bles

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

past, \_\_\_\_\_ He will hold you fast, At last!

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

*molto rit.*

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

Par - don, \_\_\_\_\_ Ma - dame! \_\_\_\_\_ The

CAR. *accel.*  
 dance — must start — And you, I vow. — Must

CAR.  
 choose — the part - ner Of — your heart — To dance with

CAR. *a tempo*  
 now! — 'Tis all — I ask; — A sim - ple task — When

CAR. *rit.* *a tempo* *rit.* VIKTORIA  
 hearts are true! — Par - don, — Ma - dame! — Par -

VIK. *a tempo*  
 - don, — Mon - sieur! — But I choose — you!

## Tempo di Valse

First system of musical notation for 'Tempo di Valse'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a waltz-like melody in the treble and a supporting bass line. Dynamics include *fff* in the first measure and *p* in the fourth measure.

Second system of musical notation for 'Tempo di Valse'. It continues the melody and bass line from the first system. Dynamics include *p* in the first and fourth measures.

## Tempo di Marcia

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

First system of musical notation for 'Tempo di Marcia'. It is in 6/8 time and features a march-like melody. Dynamics include *ff* in the first measure.

-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

Second system of musical notation for 'Tempo di Marcia'. Dynamics include *p* in the third measure and *pp* in the fifth measure.

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

Third system of musical notation for 'Tempo di Marcia'. Dynamics include *morendo* in the first measure and *molto rit.* in the fifth measure. The system concludes with a double bar line and repeat signs.

## Allegro con fuoco

"I hereby authorise 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 on - ly in the world for me!

KOL. One girl on - ly! Mine a - lone is she!

KOL. Fate may part, And strive our lives to sev - er; In my heart She

KOL. dwells a-lone for ev - er. This one girl who's all the world to me.

*Exit Koltuy with soldiers*  
Lento VIK. Stefan! Stefan! don't leave me!

Adagio

Maestoso

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?

CARLING.

There's one word on - ly That's left to be spok - en: Good -

*ppp*

CAR.

- night!\_ Good - night!\_ Good - night!\_ Hearts may be

*rit.*  
*pp*

CAR.

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

CAR.

- night!\_ Give me your hand!

*ppp*

*Spoken*



CAR. *pp*

Look in my eyes! Look in my eyes!

*ppp rit.*

CAR. Have no re - gret, dear, For - give and for - get, dear! Good - night!\_ Good -

*morendo*

CAR. - night!\_ Good - night!\_ Vik - to - ri - a!

*pp molto rit.*

*ppppp morendo*

**Doloroso (very slowly)**  
CARLING (*Spoken*)

CAR. Vik - to - ri - a!

**Maestoso**

*p cresc. f*

*fff molto rit.*

No 13a

## ENTR'ACTE

Piano

Andante

*rall.* *a tempo*

*rall.* *p a tempo*

*cresc.*

*pp*

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. The tempo marking *cresc.* is placed above the first measure, and *rall.* is placed above the final measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The tempo marking *a tempo* is placed above the first measure, and *rall.* is placed above the final measure.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The tempo marking *a tempo* is placed above the first measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The tempo marking *rall.* is placed above the final measure.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The tempo marking *a tempo* is placed above the first measure, and *molto rit. morendo* is placed above the final measure.

## Act III

## No 14

## OPENING CHORUS

**Piano**

*Allegro*

*fff*

*Curtain*

**CHORUS**

*ff*

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

*ff*

**CHO.**

fes - taldate We cel - e - brate With vineleaves in our hair! hair!

1 2

Nº 14a

## HUNGARIAN DANCE

Piano

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano introduction marked 'Piano' and 'f'. The first system shows the initial rhythmic pattern. The second system includes a first ending marked '1'. The third system continues the melodic and harmonic development. The fourth system features a second ending marked '2 & last'. The fifth system shows the final melodic phrase. The sixth system concludes the piece with a final cadence. Dynamics include piano (p), forte (f), and sforzando (sf). Performance markings include accents, slurs, and breath marks.

## PORKELTY

There's no chaps as Gay per-haps as Those who press the

POK. jui - cy grape! Girls they cud-dled When they're fud-dled Find they're squeeze'd all out of shape!

POK. Yet such press-ing suits the taste Of the girls whom they've em-braced,

POK. For the fact is You need prac-tice If you'd squeeze a maid - en's waist!

## DANCE

Nº 15

## DUET- Janzci and Riquette

"NO TIME FOR ANYONE BUT YOU"

S: JANZCI

Voice

1. I was the worst of flirts And  
2. In gar-dens, af-ter dark Each

Piano

*fff*

JAN.

look'd on a - ny - thing in skirts As game \_\_\_\_\_ to pur - sue.  
pret - ty girl I lov'd to park All night \_\_\_\_\_ on my knee.

RIQUETTE

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

JANZCI

RIQ. came tight in - to view. That's  
as could be. That's

JAN. all done now. No more  
all done now. No more

RIQUETTE

JAN. fun now. Those days, as you'll a - gree, Are o - ver, now that  
fun now. We need not look for too Much trouble, now that

JANZCI

RIQ. you have me And I I have you. I fan - cied  
I have you And you you have me. I've done with



JAN.

all girls, Ti - ny girls, and tall girls - Sau - cy girls and  
 all girls, Ti - ny girls, and tall girls - Sau - cy girls and

JAN.

small girls - A - ny girl would do. I'd flirt with  
 small girls - I'm com-plete - ly through. I've done with

RIQUETTE

RIQ.

all boys, Mil - lion - aires and hall boys, Bell and ball, and  
 all boys, Mil - lion - aires and hall boys, Bell and ball, and

RIQ.

call - boys, A - ny boys I knew. But since I  
 call - boys, A - ny boys I knew. Now all in

JANZCI

## RIQUETTE

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

## BOTH

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

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

BOTH A - ny - one but you. you.

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*My a Simbol*

First system of musical notation. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked *mf*. The right hand features a melody of quarter notes and chords, while the left hand provides a simple accompaniment of quarter notes.

Second system of musical notation. The right hand continues with chords and some eighth-note patterns. The left hand maintains a steady quarter-note accompaniment.

Third system of musical notation. The right hand has a more active melody with eighth notes and chords. The left hand continues with quarter notes.

Fourth system of musical notation. The right hand features a melodic line with some rests and eighth notes. The left hand has a simple accompaniment with some triplets.

Fifth system of musical notation. The right hand has a melodic line with eighth notes and chords. The left hand continues with quarter notes.

The first system of music consists of two staves. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains several measures of music, including a half note chord, a quarter note chord, and a series of eighth notes. The bass staff starts with a half note chord and continues with a series of quarter notes and eighth notes.

The second system of music consists of two staves. The treble staff features a series of chords, some of which are beamed together. The bass staff continues with a series of quarter notes and eighth notes.

The third system of music consists of two staves. The treble staff begins with a half note chord, followed by a series of chords. The bass staff continues with a series of quarter notes and eighth notes.

The fourth system of music consists of two staves. The treble staff features a series of chords, some of which are beamed together. The bass staff continues with a series of quarter notes and eighth notes.

The fifth system of music consists of two staves. The treble staff features a series of chords, some of which are beamed together. The bass staff continues with a series of quarter notes and eighth notes.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with chords and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with chords and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes. A triplet of eighth notes is marked in the treble staff.

First system of a piano score. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of two staves. The right hand features a series of chords and some melodic lines, while the left hand provides a steady accompaniment with eighth and quarter notes.

Second system of the piano score. It continues the piece with similar harmonic and rhythmic patterns. There are some dynamic markings and phrasing slurs in both hands.

Third system of the piano score. The right hand has more complex chordal textures, and the left hand continues its accompaniment. There are some slurs and dynamic markings.

Fourth system of the piano score. The music shows some changes in the right hand's texture, with more frequent chord changes. The left hand remains consistent in its accompaniment.

Fifth system of the piano score. The right hand features a prominent melodic line with slurs. The left hand has some dynamic markings, including *pp* and *ppp*. The system ends with a double bar line and a star symbol.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several chords and a melodic line. The bass staff begins with a bass clef and contains a simple bass line with quarter notes and rests.

The second system continues the piece. The treble staff features a trill in the second measure, followed by a melodic line with slurs and accents. The bass staff has a bass line with chords and rests.

The third system shows a more active treble staff with a melodic line consisting of eighth and sixteenth notes, all slurred and accented. The bass staff continues with a bass line of chords and rests.

The fourth system features a treble staff with a melodic line that includes slurs and accents. The bass staff has a bass line with chords and rests.

The fifth system concludes the piece. The treble staff has a trill in the second measure, followed by a melodic line with slurs and accents. The bass staff has a bass line with chords and rests.



## No 16

## 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 *ppp*

FERRY O LIA SAN FERRY

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

FERR. O LIA SAN FERRY

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

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

O LIA SAN

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

O L S.

FERRY

Which I'll whisper to you! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Mou - sie!

FER.

You have-n't told me half! Ha! Ha! Ha! Ha! You make me laugh! Ha! Ha! Ha!

FER.

1 2

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

No 17

FINALE

Allegro  
CHORUS

*ff* Feast of love and feast of wine, To-day the two we  
Cu-pid's shrine we now en-twine With gar-lands of the

Piano

CHO. may com-bine, When all re-joice With heart and voice And  
sa-cred vine, And hap-py pairs Shall drown their cares In

CHO. eyes that bright-ly shine! good Hun-gar-ian wine. Be-

PORKELTY

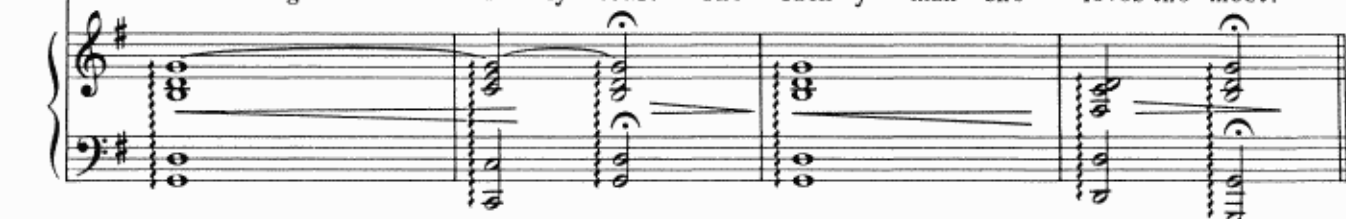
*p*

Lento

POR. 

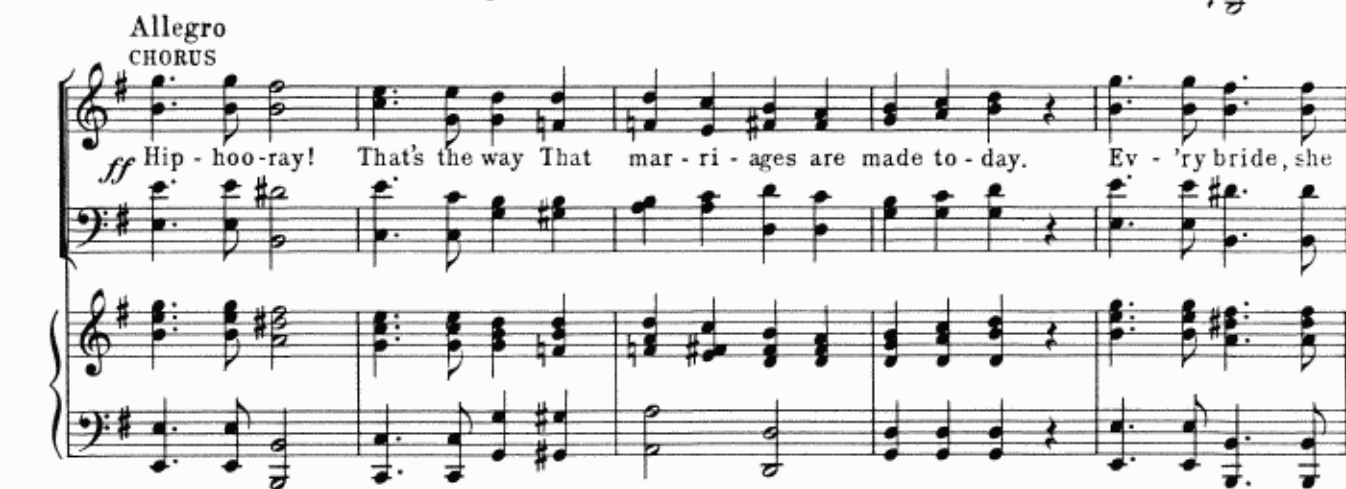


POR. 

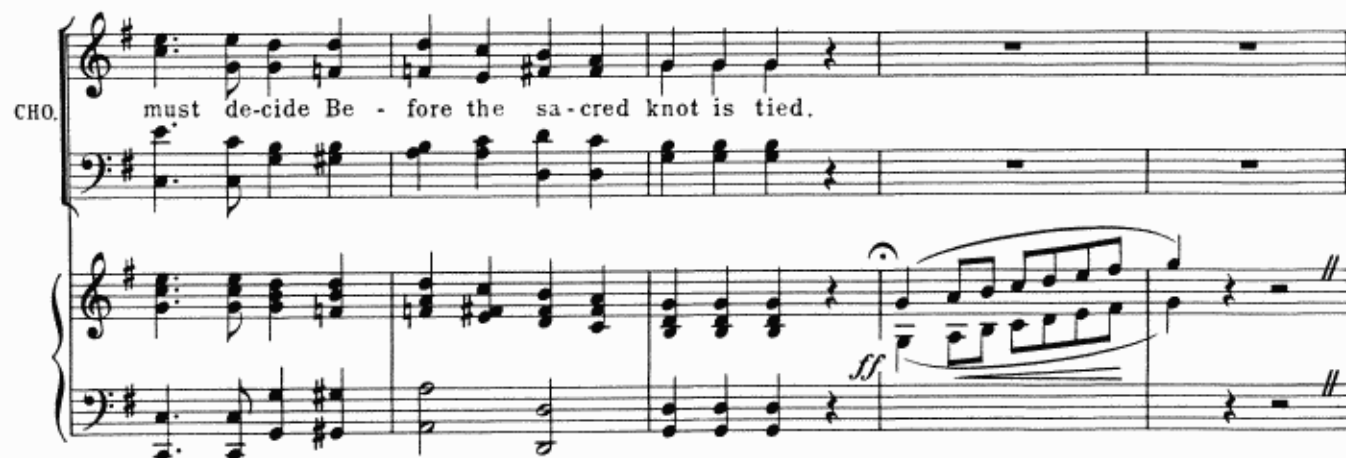


Allegro  
CHORUS

*ff* Hip - hoo - ray! That's the way That mar - ri - ages are made to - day. Ev - 'ry bride, she



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



PORKELTY. The first bride! Forward!

Musical score for PORKELTY. The first bride! Forward! The score consists of three staves: a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *p* (piano) and *mf* (mezzo-forte). A *rit.* (ritardando) marking is present. The vocal line has a melodic line with a fermata and a final note marked with a fermata.

RIQUETTE

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

Musical score for RIQUETTE. The score consists of three staves: a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *pp* (pianissimo) and *a tempo*. The vocal line has a melodic line with a fermata and a final note marked with a fermata.

RIQ.

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

Musical score for RIQ. and CHO. Hurrah! The score consists of three staves: a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *ff* (fortissimo). The vocal line has a melodic line with a fermata and a final note marked with a fermata.

Musical score for PORKELTY. The first bride! Forward! The score consists of three staves: a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *pp* (pianissimo) and *accel.* (accelerando). The vocal line has a melodic line with a fermata and a final note marked with a fermata.

O LIA SAN

Wil - ling - ly do I o - bey, For I'm glad to

J.L.S. drink to - day To a lo - ver fond and true.

O.L.S. Fer - ry! Here's to you!

CHO. Hurrah!

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

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."

Maestoso

Hurrah!

Zim! Boom! Zim! Boom! Cym - bals clang-ing And big drums

bang-ing! Hoo - ray! Eyes right!

KOLTAY

8. . . . .

KOL. Come, you pret - ty girls, Greet your sol - dier pals, come! And you'll find to-day that

KOL. Life is gay, and far from hol-low For all who fol-low the drum!

Segue 17a  
Finale Ultimo

## No 17a

## FINALE-ULTIMO

*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. Whats 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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