

*Frederica*  
**FRANZ LEHAR'S**  
MUSICAL PLAY

CHAPPELL

# FREDERICA

A MUSICAL PLAY

*in THREE ACTS by*

LUDWIG HERZER & FRITZ LÖHNER

*English Version by*

ADRIAN ROSS

*Lyrics by*

HARRY S. PEPPER

*Music by*

FRANZ LEHAR

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First presented in England by Laddie Cliff at the Palace Theatre, London, September 9th, 1930

# FREDERICA

## *Characters:*

KARL AUGUST, GRAND DUKE OF SAXE-WEIMAR.  
JOHANN JAKOB BRION, PASTOR OF SESENHEIM.  
MAGDALENA, HIS WIFE.  
SALOMEA } THEIR DAUGHTERS.  
FREDERICA }  
JOHANN WOLFGANG GOETHE, A LAW STUDENT  
FREDICH LEOPOLD WEYLAND, A MEDICAL STUDENT  
JAKOB MICHAEL REINHOLD LENZ, A THEOLOGICAL STUDENT  
FRANZ LERSE, A LAW STUDENT  
JOHANN HEINRICH JUNG-STILLING, A MEDICAL STUDENT  
JOHANN MEYER, A MEDICAL STUDENT  
GEORG ENGELBACH, A LAW STUDENT  
CAPTAIN KARL LUDWIG VON KNEBEL, TUTOR TO THE WEIMAR PRINCES  
MADAME SCHOLL  
HORTENSE, HER DAUGHTER  
MADAME HAHN  
LISELOTTE, HER DAUGHTER } LADIES OF STRASBURG SOCIETY.  
DOROTHEE }  
ANNETTE } THEIR FRIENDS  
BABETTE }  
CHRISTEL, MAID AT PASTOR BRION'S.  
KLÄRCHEN }  
LOTTCHEN } FREDERICA'S GIRL FRIENDS.  
BÄRBCHEN }  
MALCHEN }  
A POSTILLION.  
SCHOPFLIN, A PEASANT OF SESENHEIM.  
FRITZ, A PEASANT CHILD OF SESENHEIM.

PEASANT MEN AND WOMEN. LITTLE BOYS AND GIRLS. LADIES  
AND GENTLEMEN. SERVANTS AT MADAME SCHOLL'S.

## *Synopsis of Scenery:*

### ACT I.

OUTSIDE THE PARSONAGE AT SESENHEIM, WHIT SUNDAY, 1771.

### ACT II.

MADAME SCHOLL'S DRAWING ROOM AT STRASBURG, SOON AFTER.

### ACT III.

THE SAME AS ACT I, ON SEPTEMBER 25TH, 1779.

THE PLAY PRODUCED BY FELIX EDWARDES

*Musical Director:* JACQUES HEUVEL.

*Stage Manager:* CYRIL SMITH.

# FREDERICA

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# FREDERICA

Words by  
HARRY S. PEPPER

Music by  
FRANZ LEHAR

## OVERTURE

*Allegretto moderato*

Piano

*Allegretto* *Allegretto moderato espressivo*

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First system of the piano score, measures 1-3. The key signature is three sharps (F#, C#, G#). The music features a melody in the right hand and a bass line in the left hand. The left hand includes triplet markings and dynamic markings *p* and *f*. The right hand includes a crescendo hairpin and a triplet marking.

Più tranquillo (♩ = preceding ♩)

Second system of the piano score, measures 4-6. The tempo marking "Più tranquillo" and the note value change "(♩ = preceding ♩)" are indicated. The music continues with a melody in the right hand and a bass line in the left hand. The left hand includes a dynamic marking *p* and the instruction "broadly". The right hand includes a dynamic marking *mf* and a crescendo hairpin.

Third system of the piano score, measures 7-9. The music continues with a melody in the right hand and a bass line in the left hand. The left hand includes a dynamic marking *p* and the instruction "broadly". The right hand includes a dynamic marking *mf* and a crescendo hairpin.



## Act I

## No 1

## INTRODUCTION

*Allegretto (non troppo)* CURTAIN

The musical score is written for piano and consists of five systems of music. The first system is marked *mf* and the second system is marked *p*. The third system is marked *p* and the fourth system is marked *p*. The fifth system is marked *p* and *rit.*. The score is in 4/4 time and features a variety of musical textures, including chords, arpeggios, and melodic lines. The tempo is *Allegretto (non troppo)* and the mood is indicated by the title *CURTAIN*.



## No. 2

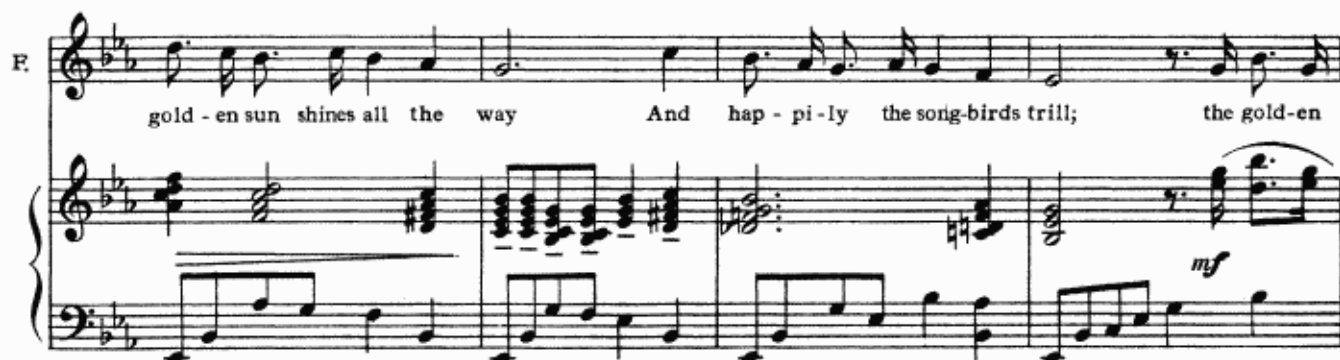
## SONG.—(Frederica)

"GOD HAS SENT A LOVELY DAY"

Allegretto vivace



## FREDERICA



F. sun shines all the way, And hap - pi - ly the song - birds trill.

F. God has sent a love - ly song For hearts as young as mine to sing, A

F. song that on - ly love can know, That on - ly sum - mer days can bring. A song for

F. hearts Likemine to know, that on - ly sum - mer days can bring.

F. 

God has sent a love - ly day, Sweet peace lies o - ver vale and hill; The

F. 

gold - en sun shines all the way, And hap - pi - ly the song-birds trill, The gold-en

F. 

sun shines all the way And hap - pi - ly the song-birds trill. Be not a -

F. 

-fraid, Be not a - afraid For God has sent a love - ly day. —

*mf*

No. 3.

## SONG. (Frederica)

"LITTLE ROSES, LITTLE FLOWERS."

*Vivace.* FREDERICA.

Piano *f*

From

my dear love this mes - sage comes to fill my heart with sing - ing, To fill my heart with

joy and love, To fill my heart with joy and love and sing - ing:

*Allegretto*

"Lit - tle ro - ses, Lit - tle flow - ers, Shi - ning on this silk - en band;

F. Gods of A - pril    suns and show - ers    Scatter them with lov - ing hand.

F. Zeph-yrs waft it on, and wind    it    deft - ly round my darling's dress,    Till her

F. *meno* mir - ror bids her find it    Bound a - bout her lov - li - ness;

F. Sees herself with ro - ses cir - cled, Fair-est rose of all is she;    Just one

*meno*

F. kiss, my dear - est Love, ——— And re - ward-ed I shall be." From

*Vivace*

F. my dear love this mes - sage comes to fill my heart with sing - ing, To fill my heart with

*Presto.*

F. joy and love, To fill my heart with joy and love and sing - - - ing. ———

F.

## No 4

## STUDENTS' CHORUS.—(Salomea and Students)

"WITH MAIDENS WE ARE DASHING"

**Tempo di marcia**

T  
T  
CHORUS  
B  
B

With maid - ens we are dash - ing, To men we give a

**Piano**

*p*

thrash - ing; We pay or else we owe As through the world we go. Tra - la -

CHO.

- la, Tra - la - la, Tra - la - la, Tra - la - la, We pay or else we owe. Tra - la -

Tra - la - la, Tra - la - la,

*mf*

CHO. la, tra la la, tra la la, As through the world we go. If you would take the

CHO. cas - tle, Go for - ward and sur - round it. If you would com -

CHO. - mand And win a maid - en's hand; If you would take the cas - tle, Go



CHO. for - ward and sur - round it. If you would com-

CHO. -mand, If you would com-mand. You're cap-tured! Yes, You're cap-tured, You're

SALOMEA Allegretto cap - tured, pret - ty maid. I'm cap - tured? But I will break

CHO. cap - tured, pret - ty maid. cap - tured, pret - ty maid.

Allegretto

## Presto

SAL. thro', Yes I will break thro'!

## Moderato

SAL. Ha, ha! Brave Sirs I com-

SAL. - mand you, down up-on your knees!

CHO. On our knees, On our knees.

Allegretto (*non troppo*)

SAL. 

Bra - vo! I like men who kneel to me. Kneel - ing at my feet is

SAL. 

how you should greet me. Bra - vo! When you all ap - peal to me, If you ask for fav - ours,

SAL. 

kneel to me; I will al - ways an - swer 'yes!'

CHO. 

Tra - la - la - la - la! Tra - la - la - la -

Tra - la - la, Tra - la - la -



*f poco animato*

SAL.

CHO. - la! Fair maid - ens are found where kiss - es are. Tra - la - la - la -

- la! Fair maid - ens are found where kiss - es are. Tra - la -

*p*

SAL.

CHO. - la! Tra - la - la - la - la! Fair maid - ens are found where kiss - es are.

- la! Tra - la - la - la - la! Fair maid - ens are found where kiss - es are.

*Allegretto poco animato*

Where ev - er

*Allegretto*

*fz*

SAL.

wo - man holds her sway, Where ev - er wo - man has her

*p*

*fz*

SAL.  say, Life's full of mu - sic, love and laugh - ter, what comes

SAL.  af - ter, care who may! Now all my lov - ers fond and

SAL.  true, Down on your bend - ed knees with you. Swear I can

SAL.  reign ser - ene and crown me Queen of all your hearts to - day.

## Tempo I

SAL.  Bra - vo! I like men who kneel to me. Kneel - ing at my feet is



SAL.  how you should greet me. Bra - vo! when you all ap - peal to me,



SAL.  If you ask a fav - our, kneel to me; I will al - ways an - swer



SAL.  'yes.'

CHO.  Tra - la - la - la - la! Tra - la - la - la - la! Fair maid - ens are found where kiss - es



CHO. *p* are. Tra-la-la-la-la! Tra-la-la-la-la! Fair maid-ens are found where kiss-es

*p* are. Tra-la-la, Tra-la-la-la!

CHO. *p* are. Tra-la-la la-la-la-la-la! Tra-la-la-la-la-la-la Tra-la-la-

CHO. la-la-la-la-la, la-la-la-la, la-la-la-la! Tra-la-la-la

Tra-la

*fz* *f*

## SALOMEA

CHO. - la! Tra-la-la-la - la! We bow to you, You are our Queen. Tra-la-la-la-

- la. Tra-la-la-la-la!

SAL. - la! Tra-la-la-la-la! Bow down to me, I am your Queen, I am your

CHO.

SAL. Queen, I am your Queen, I am your Queen.

CHO. You are our Queen.

*ff*



*Allegretto*

CHORUS

Tra-la-la-la - la! Tra-la-la-la - la! Fair maid - ens are found where kiss - es

Tra - la - la. Tra - la - la - la.

*Allegretto*

Piano

Tra - la - la. Tra - la - la - la.

CHO.

are Tra-la-la-la - la! Tra-la-la-la - la! Fair maid - ens are found where kiss - es

Tra - la - la. Tra - la - la - la.

CHO.

are.

pp ppp

## No 5

## VALSE-SONG.-(Goethe)

"WONDERFUL"

*Allegretto*

Piano

*mf* *pp* *animato* *mf* *meno*

*animato* *ppp a tempo* *animato*

*ppp meno* *animato*

*p*

*meno* *pp* *rit.* *p*

# Slow Valse

23

GOETHE

Won - der - ful, So won - der - ful, That love should lin - ger 'mid the

*p a tempo* *poco animato*

GOE. Summer ro - ses grow-ing. Won-der-ful, So won-der-ful, that love should whis-per 'mid the

*meno a tempo poco animato*

GOE. Summer breez-es blow-ing. Won-der-ful, My sweet, my dear, To dream a-while, To

*meno p a tempo*

GOE. know you near. Soon your heart will tell you I am here, Be - neath your win-dow, my dear.

*pp rit.*

GOE. *s*  
Field and mead - ow green and gold, the birds all sing their sweet - est

*tr*  
*p a tempo*

GOE.  
song to greet the morn - ing. I sing too, for love of you, To

*tr*  
*p*

GOE.  
tell you love with - in this heart of mine is dawn - ing. Won - der - ful, To

*tr*  
*p*

GOE.  
know you near: So won - der - ful, My sweet, my dear. Soon your heart must tell you

*p*

GOE. I am near. Be - lov - ed mine, I am here.— Ma - ny times, —

GOE. In the wood, — Flow'rs I plucked to make a fra - grant of - fer - ing for

GOE. you. Ti - ny flow'rs — Wet with dew, —

GOE. Hold them to your heart, they will blos - som a - new.

GOE. Won-der - ful, So won-der - ful, That love should lin-ger 'mid the Sum-mer ro - ses grow-ing.

*p a tempo* *poco animato* *meno*

GOE. Won-der - ful, So won-der - ful, that love should whis-per 'mid the Sum-mer breez-es blow-ing.

*p a tempo* *poco animato* *meno*

GOE. Won-der - ful, To know you near; So won-der - ful, My sweet, my dear.

*p a tempo*

GOE. Soon your heart will tell you I am near. Be - lov - ed mine, I am here.

*p* *p rit.*



## GOETHE

I can no more re-main with this se - cret in my heart: I love but you, my

maiden, O say— you love but me! You hold me bound with your charms, With your wonderful

## FREDERICA

grace: O speak! Be-lov - ed maid - en, say that you love but me!

## Allegretto moderato

think of you when sun-shine gleams and light-ens the morn - ing sky.



F. I think of you When moonlight raises her sil-v'ry lamp on high.

F. I see you in the wish - ing - well when I look down; At

*poco animato*

F. night when I sleep, in my dreams I call you. You are for - ev - er near me at my

*meno*

F. side; You are for - ev - er near me at my side;

F. *meno*

Say that you will leave me nev - er, Hold me in your arms for - ev - er; I love you—Just

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

F. *Allegro* *meno*

you.

*fz a tempo* *ff*

*Moderato (tempo rubato)*  
GOETHE

No, be-lov-ed, No! that would but end it,

*pp rit.* *f a tempo*

*Moderato (non troppo)*

GOE. *p* *3*

Of-fer not your lips—on-ly your hands, dear.

*a tempo espressivo* *p* *pp*

*meno* *p*

GOE.

How I love your hands so slender ly - ing gen - tly in my own,

GOE.

*animato* *meno* *molto meno*

Two white hands so soft and ten - der, Hold - ing love for me a - lone. Two dear

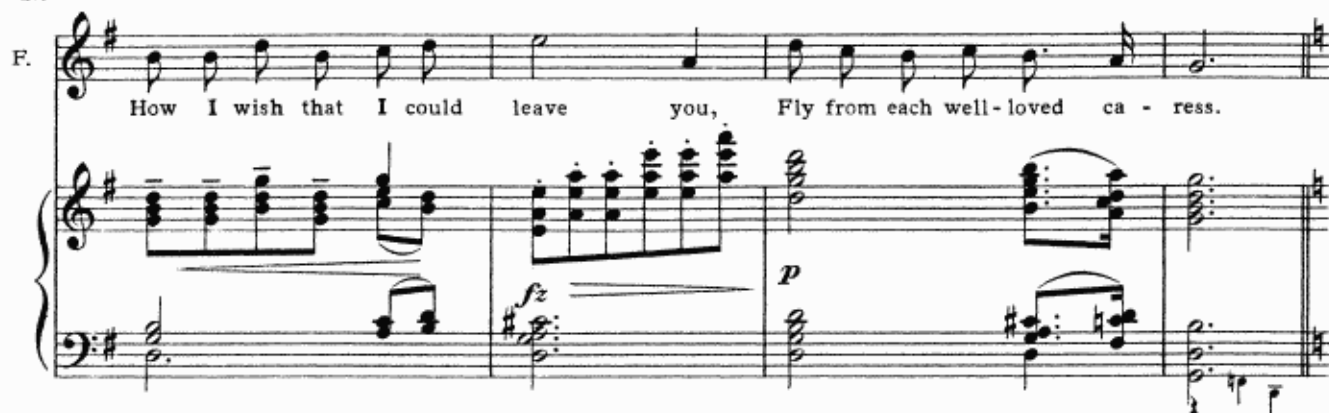
GOE.

hands, Hold - ing a love for me a - lone.

FREDERICA

*poco animato*

As I gaze in - to the fu - ture, Fear - ing for my hap - pi - ness,

F. 

How I wish that I could leave you, Fly from each well-loved ca - ress.

Tempo I  
GOETHE

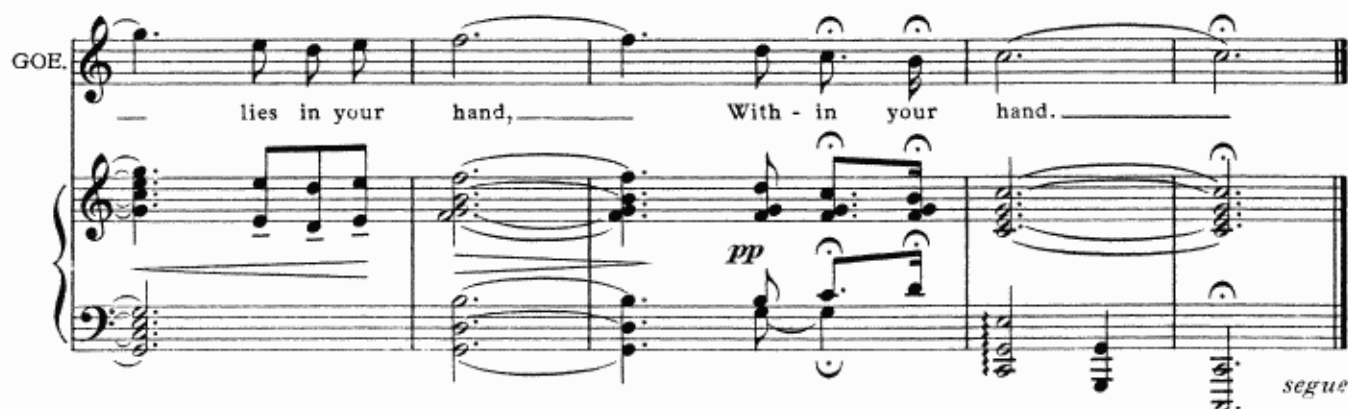
*animato*



Stay, my love, you can - not leave me, Soon your heart will un - der - stand; Stay, my love, you can - not

GOE. 

leave me, For my heart lies in your hand. All my heart

GOE. 

lies in your hand, With - in your hand.

*segue*

## Nº 6

## SONG.— (Lenz)

## "MY LAMBKIN"

Allegretto (*pîu vivo*)

Piano

The piano introduction consists of two systems of music. The first system is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is marked *f* (forte) and features a series of eighth and sixteenth notes, with a triplet of eighth notes in the third measure. The bass line is marked *p* (piano) and consists of a simple harmonic accompaniment. The second system continues the melody, marked *mf* (mezzo-forte), and includes a triplet of eighth notes and a trill in the final measure. The tempo is indicated as *Allegretto (pîu vivo)*.

Meno mosso

LENZ

The first system of the song features a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of two flats. It contains two verses of lyrics. The piano accompaniment is in the same key and time, starting with a treble clef and a key signature of two flats. It is marked *pp a tempo* (pianissimo at tempo). The lyrics are: 1. You're my de-light- So pure and white, my Lamb-kin, My Lamb-kin. 2. If Cu-pid's darts Should reach our hearts, my Lamb-kin, My Lamb-kin;

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of two flats. It contains two verses of lyrics. The piano accompaniment is in the same key and time, starting with a treble clef and a key signature of two flats. It is marked *mf* (mezzo-forte). The lyrics are: I am like you So sim-ple too, My Lamb-kin, My Lamb-kin. Love lasts a day Then flies a-way, My Lamb-kin, My Lamb-kin.

LENZ

We face life's storm - y wea - ther,  
For to be ve - ry truth - ful, Two kin - dred souls to -  
Eve wants no Lamb - kin

*p*

*f*

LENZ

-geth - er;  
youth - ful;  
You cling to me, 'tis true,  
If you be white as snow, And  
A -

*fz*

*rit.*

LENZ

I to you.  
-way she'll go.  
Lamb - kin good,-  
Lamb - kin good,-

*Meno mosso*

*pp*

*f a tempo*

LENZ

Lamb - kin kind, Life is hard I must con - fess.  
Lamb - kin kind, Life is hard I must con - fess.

LENZ

Tired and slow, - on we go, look-ing for a shep - herd -  
 Tired and slow, - on we go, look-ing for a shep - herd -

LENZ

-ess. One fine day, Come what may,  
 -ess. If 'twas said We could wed,

LENZ

*ad lib.*  
 When we two have wan - dered far, We shall find -  
 Know-ing well what maid - ens are, We as one

*meno*

LENZ

(2nd time sing upper notes)

Lamb - kin kind, Some-one like our MA MA! MA! MA!  
 Both would run Homewards to our MA MA! MA! MA!

*p rit.* *ff*

## SONG.— (Goethe)

## "WAYSIDE ROSE"

Allegretto moderato

GOETHE

Piano

So sweet, so dear, Fair as a rose

The first system of the musical score for 'Wayside Rose'. It features a vocal line in 3/4 time and a piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic. The lyrics 'So sweet, so dear, Fair as a rose' are written below the vocal line.

*animato*

that lends its per-fume and beau-ty rare, here in this gar-den made for Love a-lone. How I

The second system of the musical score. The tempo is marked *animato*. The piano accompaniment includes a *p* (piano) dynamic marking. The lyrics continue: 'that lends its per-fume and beau-ty rare, here in this gar-den made for Love a-lone. How I'.

Allegretto

love my lovely rose, The fair-est flow'r of all.

The third system of the musical score. The tempo is marked *Allegretto*. The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The lyrics continue: 'love my lovely rose, The fair-est flow'r of all.'

L'istesso tempo

I re-call that Sum-mer's eve-ning When I saw her passing by. How I re-mem-ber the ros-es,

The fourth system of the musical score. The tempo is marked *L'istesso tempo*. The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The lyrics conclude: 'I re-call that Sum-mer's eve-ning When I saw her passing by. How I re-mem-ber the ros-es,'.



GOE. *meno*  
 Birds sing sweetly on high. It all seemed like a dream to me, So sweet,

GOE. So sweet; How we thrilled when first we met!

GOE. Love's sweet-est hour, Can she for-get?

GOE. With-in my hands she left a to-ken— A wayside rose.

Allegretto (*non troppo*)

GOE. 

Way-side Rose, I live a - gain All the mo - ments o - ver. Bound to her by love's sweet chain,  
When the Win - ter winds draw near, Sum - mer days are fly - ing; If perchance my hopes are fled

GOE. 

meno Tempo I

Tho' it bring me naught but pain, I must be her lov - er. Way - side Rose, my  
And your pet - als, old and dead, Round my feet are ly - ing, Way - side Rose, my

GOE. 

meno

Way - side Rose, This I do dis - cov - er: Tho' it bring me  
Way - side Rose, If we're left be - hind her, Love will bloom for

GOE. 

meno

naught but pain, I must be her lov - er. Soon the joy - ous hours are fled,  
us a - new, When once more I find her.

GOE. Dead the lit - tle to - ken, Soon my heart, with an - guish slain,

GOE. Mad with grief and mad with pain, *meno* May lie still and

*f più animato*

GOE. *Moderato (non troppo)* bro - ken. They will find my way - side rose, There, when I — am

GOE. *meno* dy - ing, In my hand; and on my heart Way - side ros - es ly - ing.

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

## No 8

## FINALE-ACT I

## STUDENTS' CHORUS

Tempo di Marcia

*p* *cresc.*

T. T. With maid-ens we are dash - ing, To men we give a thrash - ing; We pay or else we

B. B. *p* *cresc.* With maid-ens we are dash - ing, To men we give a thrash - ing; We pay or else we

Tempo di Marcia

Piano

*p* *f*

CHO. *f* *ff*

owe, As thro' the world we go. Where is Lenz? Where is Lenz? Where is Lenz? Where is Lenz? Pray

owe, As thro' the world we go. Where is Lenz? Where is Lenz? Pray

*f* *f*

## GOETHE

Our Lenz, our love - ly Lenz, Is gam - boling with his

CHO. tell us where is Lenz?

tell us where is Lenz?

*mf* *meno*

## Allegretto vivace

## SALOMEA

Come a - long, my friends with me now; Come a - long to the

GOE. lamb.

Allegretto vivace

*fp a tempo* *mf*

## Allegro

SAL. dance with me!

*pp* *f* *poco meno*

Slow Valse  
GOETHE

Won-der-ful, so won-der-ful To dance with you a-mid the Sum-mer ro-ses grow-ing.

*pat tempo*

GOE. Won-der-ful, so won-der-ful, To whis-per love-dreams 'mid the

*p*

KLÄRCHEN, LOTTCHEN To dance and sing, What hap-pi-ness a dance can bring!

BÄRBCHEN, MALCHEN To dance and sing, What hap-pi-ness a dance can bring!

GOE. sum-mer bree-zes blow-ing.

S. A. Won-der-ful to dance and sing, What hap-pi-ness a dance can bring!

T. T. Won-der-ful to dance and sing, What hap-pi-ness a dance can bring!

B. B. Won-der-ful to dance and sing, What hap-pi-ness a dance can bring!

*mf*

GOE. Take the maid-en that you love the best And join with me in the dance.

## DANCE

DIALOGUE to  $\diamond$   
poco animato

*poco meno*

*sempre più mosso*

*p rit.*

### Andante (non troppo)

*pp a tempo*

*pp*

*pp*

FREDERICA

I

### Moderato

F. know on - ly that I love him, I love him, I love him. As

*p* *mf* *pp* *p*



F. *ro - ses bloom without a thought of dy - ing, So I love him, I love him. The sun shines when he's*

F. *near me: When he leaves me shad - ows fol - low me. This great love must be my fate; If it should*

*animato*

F. *bring but woe, Then I must bear it. What care I for the whole wide world? I*

*meno* *L'istesso tempo*

F. *love him so! And if the moon from Hea - ven falls, I love him so!*

F. My heart cries out with ev - ery beat "I love him so." What - ev - er comes, I

*animato* *meno* *slowly*

*mf* *p*

F. still will say "I love \_\_\_\_\_ him so." \_\_\_\_\_

*p a tempo*

*mf* *pp*

Tempo di Minuetto

KLÄRCHEN, LOTTCHEN

The fid - dles are play - ing, The

BÄRBCHEN, MALCHEN

The fid - dles are play - ing, The

*p* *p*

KL.  
LOTT.

dan - cers — are — sway - ing, Each man flirt - ing with a maid, Flirt - ing with a maid, Flirt - ing with a

BÄR.  
MÄL.

dan - cers — are — sway - ing, Each man flirt - ing with a maid, Flirt - ing with a maid, Flirt - ing with a

KL.  
LOTT.

maid, Flirt - ing with a maid.

BÄR.  
MÄL.

maid, Flirt - ing with a maid.

GOETHE

You flirt just the same, You four pret - ty lit - tle maids, So —

GOE.

fair and so wit - ty, So dark and so pret - ty, I dance and I sing and I

GOE.

gaze with de - light — At — four pret - ty maids, At four pret - ty maids!

GOE. *Tri - ca mine, my sweetheart dear, My heart's a - flame when you are near. Come, beloved, my arms a -*

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

FREDERICA

No! No! Go to the o - thers. The

GOE. *- wait you, dear. Be - lov - ed mine, — I am here.*

*rit.* *a tempo* *p*

F. *dark one, the fair one.*

GOE. *But, my Dar - ling, Ne'er could be an - o - ther*

LENZ *The dark one so pret - ty, The fair one so wit - ty, These*

*p*

GOE. *half so fair as you. Ri - ca, my dear one, I*

LENZ. *four pret - ty maids, these four pret - ty maids.*

*poco animato*

*fz* *p*

GOE. *live but for you. When you frown, shadows dark - en; All seems lost un - til you smile a -*

*meno*

*fz*

GOE. *- gain. Oh maid - en, my maid - en, Dear love di -*

*Allegretto* *Allegro moderato*

*p* *f* *a tempo* *poco a poco ritenuto* *fz* *p*

GOE. *- vine, My Love is for ev - er, Be mine, Be mine! Un - hap - py*

*Allegro*

*p* *a tempo*

GOE. *curse laid on my lips, What would I give if I could but*

*p* *mf* *3* *3* *3* *3*

GOE. *broadly*  
*kiss her! Ri - ca mine, I can-not risk your hap - pi-ness. Oh maid - en, my*

*f* *f* *f* *3* *rit.*

*Allegretto (con brio)*

GOE. *maid - en, Dear, love di - vine.*

*f a tempo*

*molto animato*

*mf* *cresc.* *ff*

Moderato (*non troppo*)

FREDERICA

8 *p* *Gliss.* *slowly*

Frag - rant blos - soms watch ov - er

F. me. Springflow's pro-*te*-ct me, See how they bar your way— I

*p* *3*

F. stay 'mid the branch-es, You in their sha - dow; You can - not pass be - yond, for the branch-es for -

*pp*

Allegretto (*non troppo*)

F. - bid you.

GOETHE

Dear love of mine, As I wait - ed a - lone—

Allegretto (*non troppo*)

*ppp* *p* *fz*



GOE. A song deep in my heart was born.

*pp* *rit.* *ppp*

GOE. Way - side Rose, My Way - side Rose. This I do dis -

*p a tempo*

GOE. - cov - er: Bound to you by love's sweet chain,

GOE. Tho' it bring me naught but pain, I must be your

*f più animato* 8



GOE. lov - er. Way - side Rose, my Way - side Rose, This I do - dis -

*p a tempo*

GOE. - cov - er - Tho' it bring me naught but pain;

*rit. f a tempo meno pp*

FREDERICA

Way - side Rose, my Way - side Rose.

GOE. I must be - your lov - er. Our

*pp rit. p a tempo*

Tempo rubato

GOE. love, our love brings us to - ge - ther a - gain. Hea - ven has de - cid - ed.

*ff rit.*

## Allegretto con moto

GOE. Just one kiss, My be- lov - ed, Just one kiss to seal our

GOE. vow.

FREDERICA From your dear lips I kiss the

F. Con moto curse a - way, a - way!

F. *f* From your dear lips \_\_\_\_\_

GOETHE *f* With your dear lips \_\_\_\_\_

*mf* *cresc. molto marcato* *ff* *meno* *fff rit.* *f a tempo*

F. I kiss the curse \_\_\_\_\_ A-way, A - way! \_\_\_\_\_

GOE. you kiss the curse \_\_\_\_\_ A-way, A - way! \_\_\_\_\_

*ff* *Curtain*

## Act II

## Nº 9

## MINUET

Tempo di Minuetto

Piano

*f* *p* *mf* *p* *f*

*p* *mf* *p* *f* *p*

*f* *p* *mf* *p* *f*

*p* *mf* *p* *f*

Curtain during repeat



## No 10

DUET.—(Salomea and Lenz)  
"MAID OF ALSACE"

Tempo di Valse moderato

SALOMEA

Are you quite sin -

SAL. - cere When you flat - ter, Or do you wish to tease? Do you try to please,

SAL. Say - ing words like these? Do you real - ly think I am pret - ty, Or do you on - ly

SAL. say I - die words to - day Ere you run a - way?

LENZ

Maid of Al - sace, when I see you smil-ing at me, Held by your charms pris-on-er of

*tr*

*sp*

LENZ

Love I must be. Bound for ev - er to your side un - til you set me

*tr*

*sp*

*f meno*

*p*

LENZ

free. Why do you tar-ry? When will you marry

*gliss.*

*a tempo*

21

*p*

SALOMEA

Men will al - ways say pret - ty things, I know that has been the plan

LENZ

me?

*p*

SAL. Of each fick-le man Since the world be - gan. But if I should

SAL. find Love to be un-kind, would you taste the bliss Of a sto-len kiss as you whisper

SAL. this? \_\_\_\_\_ Maid of Al - sace, when I see you smil - ing at me,  
LENZ Maid of Al - sace, when I see you smil - ing at me,

SAL. Held by your charms pris - on - er of Love I must be, Bound for ev - er  
LENZ Held by your charms pris - on - er of Love I must be, Bound for ev - er



SAL. to your side un - til you set me free.

LENZ to your side un - til you set me free.

*p* *ff a tempo* 21

SAL. Why do you tar-ry, Why won't you mar-ry me?

LENZ Why do you tar-ry, Why won't you mar-ry me?

*p* *mf* DANCE

*mf*

*f* *p* *tr.* *rit.* *ff a tempo*

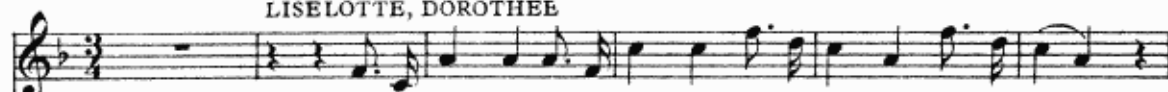
N<sup>o</sup> 11

## THE ALBUM SCENE

(Liselotte, Hortense, Dorothee, Annette, Babette, Goethe &amp; Frederica)

Allegretto vivace, giocoso

LISELOTTE, DOROTHÉE



Will you grant to me a fa - vour? In my book please write a poem,

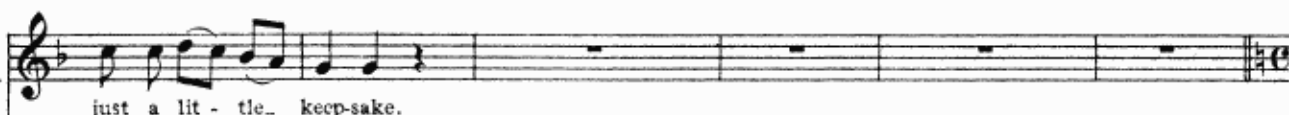
HORTENSE, ANNETTE



Will you grant to me a fa - vour? In my book please write a poem,

Allegretto vivace, giocoso

Piano

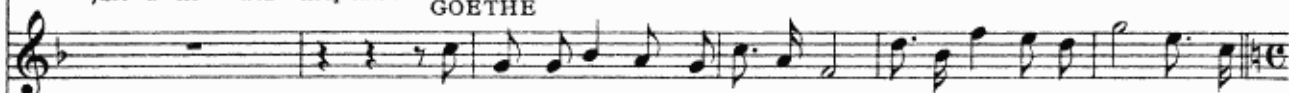
LTE.  
DOR.

just a lit - tle\_ keep-sake.

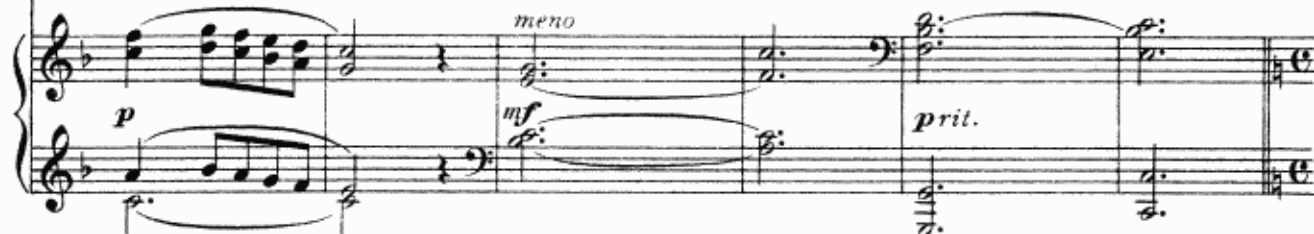
HOR.  
ANN.

just a lit - tle\_ keep-sake.

GOETHE

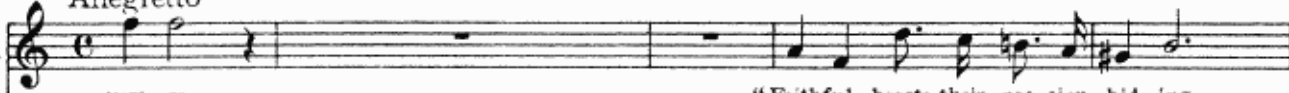


Al - tho' you see there is no-thing here, I will shake from my sleeve ma - ny



Allegretto

GOE.



vers - es.

"Faithful hearts, their pas - sion hid - ing,



GOE.

Off-times sad-ly weep a-lone.— Love goes rest-less-ly a-rid-ing, Claim-ing vic-tims for his

*p* *mf rit.*

GOE.

own." Now it is signed and dat-ed too.

*p a tempo*

*Allegro (non troppo)*

LISELOTTE

Oh what a clever man you are! I go at once to show Mamma. How glad she'll be!

*p* *mf*

*Allegretto (con vivacità)*

GOETHE

"When young hearts start to flut-ter fast, What more can love be giv-ing? For

*pp* *f*

GOE. if you feel nothrill at all, You might as well cease liv-ing!"

*p* *f* *p*

*Allegro (non troppo)*

HOR. what a clev-er man you are! I go atonce to show Mamma. How glad she'll

*p*

*Tempo di Marcia*

HOR. be!

GOETHE

"New moon shining thro' the mist Trembles like a maid-en when she's kissed. What

*Tempo di Marcia*

*p*

GOE. sad - der thing could be than to live, to live in Par - a - dise A - lone?"

*meno* *mf* *p*

Allegro (*non troppo*)

DOROTHÉE, ANNETTE

Oh what a cle-ver man you are! I go at once to show Mam-ma. How glad she'll

*p* *fz* *p* *fz*

DOR. ANN. *Andante* *Moderato*

bel

GOETHE (to Babette) *Moderato*

Why stand as dumb as a door-post, My

*Andante* *Moderato*

*mf* *p*

GOE. *Allegretto* (to Frederica)

dear lit-tle la-dy? And what shall I

*p*

GOE. write, my love, for you? How can I please you?

*pp*

Segue

## No 12

## DUET.— (Frederica &amp; Goethe)

"ALL MY YEARNING, ALL MY LOVING"

Allegro (non troppo)

GOETHE

Dear child, dear child of mine, my ve - ry be - ing,

GOE. We are a-lone and yet your lips are still. But I read within your si - lence your dear mes - sage.

FREDERICA

Glad was my heart when I knew love was call - ing;

GOE. Love like a star in your dear eyes is shi - ning.

*rit.*

*molto animato*

*p a tempo*

F. 

Gone are the sun-ny hours, Sha-dows are fall-ing. Once I was hap-py, Now my heart cries

*meno* *animato*

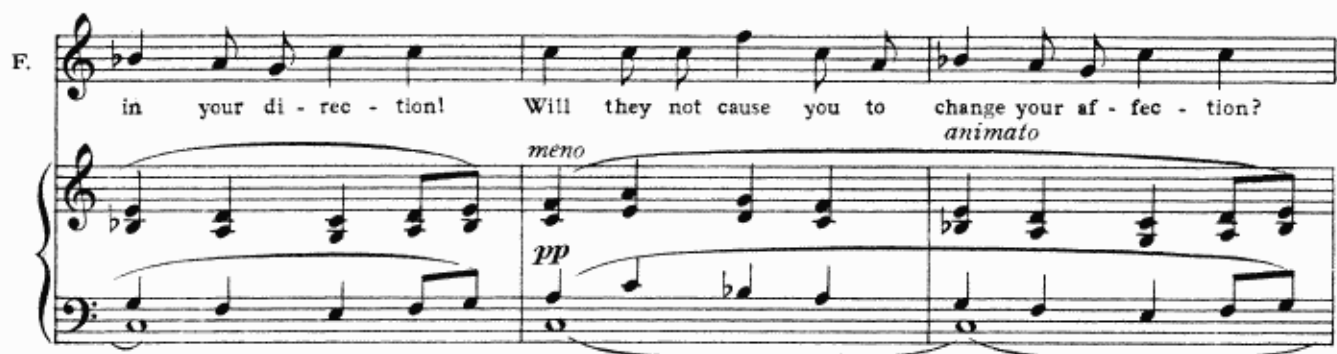
*p* *mf*

F. 

"Are oth-er maid-ens more fair in your eyes?" See how they glance al-ways

*meno* *animato*

*pp* *mf*

F. 

in your di-rec-tion! Will they not cause you to change your af-fec-tion?

*meno* *animato*

*pp*

F. 

How can I live if you find them so fair? How can I love with my soul in des-pair?

*con emozione* *con disparazione*

*pp rit.*



GOETHE

All my yearn-ing, all my lov-ing, Flows to meet you as a riv-er flows to meet the  
broadly

*p a tempo*

FREDERICA

Should the oth-er maidens call you?

GOE. o - cean blue, So my love flows, dear, to you.

*p cresc.*

F. And the la-dies high a-bove you?

GOE. They can go up - on their way, dear. Let them go down to the dev- il!

*rit.*

L'istesso tempo

GOE. Dear- est, our love will be Ten - der, un - spo - ken. See this ti - ny

*con semplicità*

*p a tempo*



GOE. *incalzando*  
 ring, Shin - ing, un - bro - ken; Give me your fin - ger, give me your hand!

*meno*  
*pp*

GOE. *Allegretto*  
 Come, let us seal the great love that we feel. How your eyes shine when your heart is glad! How

*sempre più animato*  
*pp* *mf* *rit.* *pp a tempo* *cresc.*

GOE.  
 I should grieve if I made them sad. I will be - long to you

*mf*

GOE. *con enfasi*  
 all my life; You are the maid who shall be my wife!

*frit.*

## Moderato

## FREDERICA

F. All my yearn - ing, all my lov - ing flows to you just as a riv - er

GOE. All \_\_\_\_\_ my love \_\_\_\_\_ lives a -

*p a tempo*

F. Flows to meet the o - cean blue; So my love flows, dear, to you;—

GOE. - lone \_\_\_\_\_ for you, \_\_\_\_\_ and—

F. flows, dear, to— you; flows, my dear, to— you.

GOE. All the songs I sing for you, dear, Shall ac - claim your won - drous beau - ty.

*p cresc.*



## Nº 13

## SONG—(Goethe)

"OH MAIDEN, MY MAIDEN"

**Allegretto** GOETHE

Oh maid - en, my

*poco a poco ritenuto*

Piano *p* *rit. fz*

**Allegretto moderato**

GOE. maid - en, dear love di - vine, Oh maid-en, my maid - en,

*p a tempo* *fz*

GOE. dear love, be mine. My rose - bud of the way - side, the

*meno* *mf*

GOE. *sweet-est ev - er grown, You shall be for ev - er mine a - lone.* I

*mf a tempo* *fz* *pp rit.* *p* *a tempo*

GOE. *più mosso*  
*dream of hours we lived in the sun - set glow, When*

*pp* *pp*

GOE. *all my heart was say - ing "I love you so." Your*

*p* *pp*

GOE. *eyes when they look'd in - to mine, Your kiss - es that thrill'd me like wine,*

*f a tempo* *p* *pp* *meno*

GOE. *a tempo*  
 Dear, won - der - ful sweet mo - ments di - vine. Oh maid - en, my

*mf* *fz rit.* *rall.* *f*

*Allegretto moderato*  
 GOE. maid - en, be - lieve me, dear, My heart with its lov - ing

*mf a tempo*

GOE. a - waits you here. You are my sun in the sky ev - er bright, You are my

*animato* *p* *cresc.*

GOE. star and my moon thro' the night; With - out your love I know no

*meno*

GOE. *pp*  
light. Oh maid - en, my maid - en, dear love di -

*p* *pp* *fz* *pp a tempo*

GOE. - vine, Oh maid - en, my maid - en, dear love, be mine.

*fz* *meno* *pp*

GOE. *meno*  
My rose - bud of the way - side, the sweet - est ev - er

*mf* *mf a tempo*

GOE. *Moderato*  
grown, Oh maid - en, my maid - en, be mine a - lone.

*pp*

## SCENE – (Frederica &amp; Weyland)

Moderato (*non troppo*)

FREDERICA

E-nough! I know the mean-ing of your sto-ry, dear Wey-land, I know now I

Piano *p*

Allegretto

F. nev-er will be the dwarf prin-cess. I have but to file the ring he gave me from my

*p*

F. fin-ger. Re-ly up-on me. He will go, I shall re-main.

*meno* *a tempo* *pp*

WEYLAND: You are a brave girl, this is just what I expected of you.

But think well first whether you are not sacrificing your own happiness by giving him up?

*p rit.*



## FREDERICA

I could not bear it if he wished of his own free will to leave me.

*molto animato* *meno*

*p a tempo*

WEYLAND: You have come to the parting of the ways for Goethe and you.

I know; I pray you to

*animato* *meno*

Moderato

WEYLAND: Do what your heart tells you.

leave me a - lone.

*pp* *ppp*

*rit.* *a tempo*

Nº 14<sup>a</sup>

## SONG - (Frederica)

"WHY DID YOU KISS MY HEART AWAKE"

Moderato

FREDERICA

Piano

*p* *pp* *p*

Why did you kiss my

heart a - wake Be - fore I knew what life could mean?

My heart was light as flutt'ring leaves, A hap - py child I might have

*meno* *p*

F. *been.* *a tempo* Just like a god you seem'd to be,

F. And in your arms en-fold-ed me. *meno* *a tempo*

*Allegretto (non troppo)*

F. With what a hap-pi-ness your kiss-es filled me! With won-drouse ec-sta-sy your love has

F. thrilled me; The burn-ing pas-sion of my heart was all your own, My world was

F. you, and you a - lone. *a tempo* Now all is changed, I know not

F. how, My dream of you has fa - ded now, And I must fight on for your *animato*

F. fu - ture, While sad and lone-ly I re-main, To make you glo - ri-ous and

*Moderato*

F. *frec.*

*p a tempo*

F. Why did you kiss my heart a - wake Be - fore I knew what

F. love could mean? My heart was light as flutt'-ring leaves,

F. A hap - py child I might have been. I did not know how hearts could

*meno* *a tempo*

F. ache. Why did you kiss my soul a - wake?

*smorzando*  
*meno sempre più lento*

*p* *p* *pp* *ppp*

## No. 15

## FINALE—ACT II

Tempo di Gavotte (*poco più vivo*)

GOETHE

Piano

Are you not still my Ri - ca? look at

GOE.

me... A feel - ing of strange - ness hides in your heart. — Tell me, Ri - ca,

GOE.

LENZ

Please tell me what comes be - tween us? Mam - selle, may I re -

FREDERICA

Oh no, my dear

GOE.

You can have your dances la - ter.

LENZ

mind you — Dan-ces you promised to me — La-ter?

GOETHE

F.

Lenz, Give me your arm, take me now. Stay, just for a mo-ment!

(to Lenz)

GOE.

Find an-oth - er part - ner!

FREDERICA (to Goethe)

Ex -

LENZ (to Frederica)

Please re - mem - ber what I've said.

(to Goethe) (to Lenz)

F. -cuse me, I choose Lenz for my part-ner Kindly give me your arm.

F. There's nothing that I wish to say now.

GOETHE Ri - ca! Just one word!

F. What then?

GOE. Ri - ca, if you go from me now— I shall

GOE. go and not re - turn. Captain Knebel waits. You



GOE.  
must de-cide, What is your an - swer?

FREDERICA  
Why wait? If we part, Fate will guide us, Fate will guide us. Who can tell what

F.  
next a-waits us? (to Lenz) > 3 Lenz, let us dance! GOETHE: Rica, if you go now all is over between us.

FREDERICA: Monsieur Goethe, you are a poet and take things too tragically, far too tragically.

Andante GOETHE  
Can this be true? Or am I dreaming?

Moderato

GOE. *Ri - ca, why do you grieve me? How can you leave me? How can you go?*

The first system of the musical score is for the vocal part (GOE.) and piano accompaniment. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line features a melody with eighth and quarter notes, often grouped in triplets. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, also featuring triplets. The lyrics are: 'Ri - ca, why do you grieve me? How can you leave me? How can you go?'.

GOE. *Ri - ca, how can you smile When ev-'ry word Is hurting me so? Your eyes like the violets*

The second system continues the vocal and piano parts. The vocal melody continues with similar triplet patterns. The piano accompaniment maintains its rhythmic texture. The lyrics are: 'Ri - ca, how can you smile When ev-'ry word Is hurting me so? Your eyes like the violets'.

GOE. *wet with the dew, Wet with the dew of the morn-ing, Still shine like the sunlight*

The third system of the score. The vocal part continues with the same melodic style. The piano accompaniment includes a brief ascending scale in the right hand towards the end of the system. The lyrics are: 'wet with the dew, Wet with the dew of the morn-ing, Still shine like the sunlight'.

GOE. *steadfast and true, Flaming a-new at dawn-ing. Can you for-get you have*

The fourth and final system of the score. The vocal melody concludes with a triplet. The piano accompaniment features a descending scale in the right hand. The lyrics are: 'steadfast and true, Flaming a-new at dawn-ing. Can you for-get you have'.

GOE. *molto animato* given your heart to me? You are my ve - ry be - ing, My *meno*

GOE. Star in the Heavns, My on - ly love, the one love for *Tempo I*

GOE. me. When sor-row is past to win you at last is all that I *ad lib.* last is *con enfasi*

GOE. live for; I live, I live for your love; Live for your love. *pp* *mf molto rit.* *pp*

## Allegretto

GOE. *Ri - ca - No! No! It can - not be!*

*mf a tempo* *p*

## Allegro

GOETHE! She can dance and laugh while I am in torment! *f*

Now I know

GOE. *ff* *f* *ff*

## Allegro molto

## Allegretto

GOE. *fff* *pp*

*what I must do.*

## Allegro (non troppo)

*pp*

*mf* *pp* *p*

## FREDERICA

*I can not,**No! I can-not dancel**(continue in  
allabreve time)*

*f*

LENZ

But, dear Mamselle Ri-ca,

You must try,

You must try.

DIALOGUE to  $\phi$ Tempo di Gavotte (*poco più vivo*)

The musical score consists of five systems of music. The first system features a vocal line with the lyrics "But, dear Mamselle Ri-ca, You must try, You must try." and a piano accompaniment. The second system is a dialogue section for piano and voice, marked with dynamics *p*, *pp*, *mf*, and *pp*. The third and fourth systems are piano solo sections. The fifth system is a piano solo section with a key signature change to C major, marked with dynamics *pp*, *p*, and *f*.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *tr* (trills), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Articulations like accents and slurs are used throughout. The first system features trills in the treble and a steady eighth-note pattern in the bass. The second system shows a transition from a steady pattern to a more complex, accented melody. The third system continues with a steady eighth-note pattern in the bass and a more complex melody in the treble. The fourth system begins with a *rit.* (ritardando) marking and a *p più lento* instruction, indicating a change in tempo and dynamics. The fifth system concludes the piece with a final cadence.

Moderato

*pp*

*p*

*p*

*f*

*ff*

*pp molto meno*



Moderato  
FREDERICA

Way-side Rose, my love must die, From my heart I tear it;

*pp* *mf* *animato*

F. I must try to bear it. *poco animato*

*ff* *meno* *pp* *p*

*meno* *pp*

Moderato

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

Curtain

*mf* *ppp*

The musical score is written for a voice and piano. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Moderato'. The score includes lyrics in English. Performance markings include dynamics (pp, ff, mf, p, ppp), articulation (rit., a tempo), and phrasing (Curtain). The piano part features various textures, including chords, arpeggios, and triplets.



# Act III

93

Nº 16

ENTR'ACTE

Allegro moderato

Piano



Allegretto appassionato



Allegretto grazioso



## Moderato (non troppo)

First system of musical notation. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked "Moderato (non troppo)". The first measure has a forte dynamic (*f*). The second measure has a *meno* marking. The third measure has a mezzo-forte dynamic (*mf*). The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked "Moderato (non troppo)". The first measure has a forte dynamic (*f*). The second measure has a piano dynamic (*pp*). The third measure has a *rit.* marking. The fourth measure has a piano dynamic (*pp*). The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The first measure has a piano dynamic (*p*). The second measure has a piano dynamic (*pp*). The third measure has a piano dynamic (*p*). The fourth measure has a *molto espressivo* marking. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The first measure has a piano dynamic (*p*). The second measure has a piano dynamic (*pp*). The third measure has a forte dynamic (*f*). The fourth measure has a *ff rit.* marking. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The first measure has a *meno pp* marking. The second measure has a piano dynamic (*p*). The third measure has a *a tempo* marking. The fourth measure has a forte dynamic (*f*). The system ends with a repeat sign.

Sixth system of musical notation. Treble and bass staves. Treble staff starts with a treble clef and a key signature of one sharp (F#). Bass staff starts with a bass clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The first measure has a *a tempo* marking. The second measure has a piano dynamic (*p*). The third measure has a *rit.* marking. The fourth measure has a piano dynamic (*pp*). The system ends with a repeat sign.

Nº 16<sup>a</sup>

## INTRODUCTION

*Allegretto (non troppo)*  
*Curtain rises*

Piano

*p*

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo and mood marking 'Allegretto (non troppo)' and the instruction 'Curtain rises'. The piano part is marked 'p' (piano). The music is in 2/4 time and features a mix of chords and moving lines in both the treble and bass staves. The second and third systems continue the harmonic and melodic development. The fourth system introduces a more active bass line with sixteenth-note patterns. The fifth system concludes the introduction with a 'rit.' (ritardando) marking and a final 'p' (piano) dynamic, leading to a double bar line.

## SCENE

(Klärchen, Lottchen, Bärbchen, Malchen and Maidens)

"RICA, COME AND JOIN THE DANCE"

Allegretto

Piano

The piano accompaniment consists of four systems of music. The first system is marked *mf* and *pp*. The second system is marked *mf*, *f*, and *p*. The third system is marked *f* and *p*. The fourth system is marked *mf*, *f*, and *pp*. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some measures containing slurs and accents.

KLÄRCHEN, LOTTCHEN,  
BÄRBCHEN, MALCHEN and other MAIDENS

The vocal line is marked *p* and *ppp*. The lyrics are: "Ri - ca come and join the dancel Danc-ing is a pleas - ure for your hours of". The piano accompaniment consists of two systems of music. The first system is marked *mf* and features triplets. The second system is marked *mf* and features triplets. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes, with some measures containing slurs and accents.

KL.  
LOT.  
BÄR.  
MAL.  
etc.

leis - ure. Ri - ca, come and join the dancel Danc - ing makes a

*p*

KL.  
LOT.  
BÄR.  
MAL.  
etc.

gay day Turn in-to a May - day. Don your love - ly dress of

*ppp*

*mf*

KL.  
LOT.  
BÄR.  
MAL.  
etc.

Silk Set your tress-es, stream - ing, In the sun-light gleam - ing. Ri - ca, come and join the

*ppp*

*pp*

*p*

KL.  
LOT.  
BÄR.  
MAL.  
etc.

dancel What's the use of dream - ing, Dream - ing, id - ly dream - ing?

*p*

*p*

FREDERICA

Oh my

F. friends, pray lis - ten when I tell you trou - ble may be - fall. If you

F. hear love whis - per to you, Nev - er answer to his call. Love will flat - ter you, and

F. then all your kiss - es — he will take. But when he rides a -

F. - way Then your heart will — sure - ly break. But

F. when he rides a - way Then your heart will - sure - ly

F. break. How well I coun - sel oth - ers. My-self I could not save!

FREDERICA

Love will kiss and ride a - way, leav - ing sad hearts griev - ing, leav - ing sad hearts griev - ing.

*p poco a poco rit. e dim.* *ppp* *p*

## No 18

## DUET—(Salomea &amp; Lenz)

## "DANCE THE MERRY RHINELAND DANCE"

Lyric by  
ADRIAN ROSS

Quasi mazurka (*poco più lento*)

LENZ

Piano

Dance the mer - ry, mer - ry Rhine - land dance. Oth - er dan - ces don't in - spire me so, Or

LENZ

fire me so; They tire me so, And how they're done I nev - er know.


SALOMEA

Start the mer - ry, mer - ry Rhine - land dance, Skip and trip and war - ble, tra la la, Like

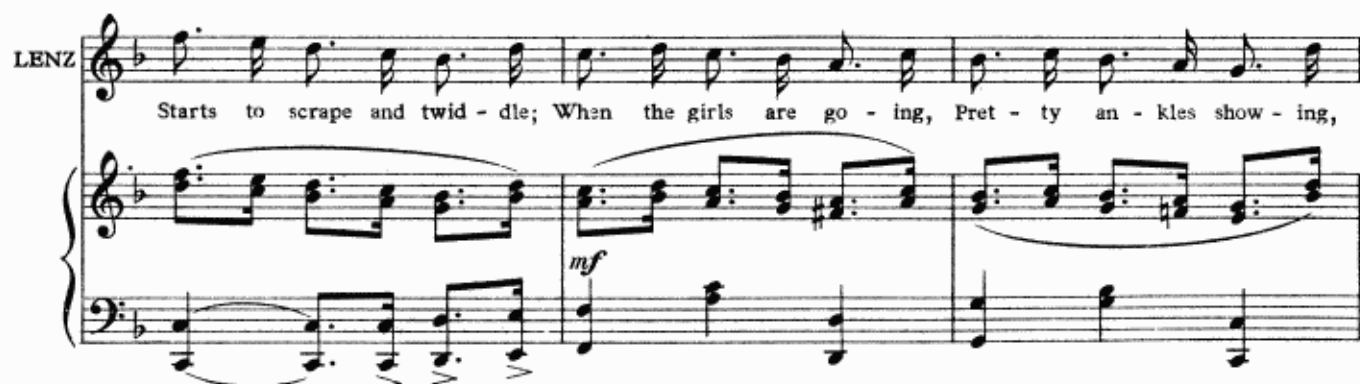


SAL.  Grand - mam - ma And Grand - pa - pa, Then lend a hand and off we go!

*p* *pp*

LENZ  Sway and swing to - geth - er, As on grass or hea - ther, When the an - cient fid - dle

*p* *cresc.* *f*

LENZ  Starts to scrape and twid - dle; When the girls are go - ing, Pret - ty an - kles show - ing,

*mf*

LENZ  Then I'll tell you du - ly, Fer - vent - ly but tru - ly, I am ve - ry hap - py

*pp* *rit.* *f*

LENZ

now with you. Then with blush - ing cheek I can dare to speak; How I

*p a tempo*

LENZ

like you, how I love you; I a - dore you; I do! —

*meno p* *f* *rit.* *p*

SALOMEA

Danc - ing gai - ly on the vil - lage green, Then the love - ly maid - ens

*mf a tempo*

SAL.

can be seen, Lift their air - y dress - es, Shake their flax - en tress - es,

*pp*

SAL. Give their hand for kiss - ing like a Queen. Gay as la - dies at the court of France,

*mf*

SAL. Where the mer - ry mas - que - ra - ders glance, Fair in forms and fac - es,

LENZ Fair in forms and fac - es,

*pp*

SAL. Full of airs and grac - es; We can match them at our dance!

LENZ Full of airs and grac - es; We can match them at our dance!

*meno*

## DANCE

*f a tempo*

*f*

*p*

*pp*

*f*

*p*

*pp*

## SALOMEA

Sway and swing to-gether, As on grass or hea-ther, When the an-cient fid-dle Starts to scrape and twid-dle,

## LENZ

## LENZ

As on grass or hea-ther, When the an-cient fid-dle Starts to scrape and twid-dle,

*p*

*f*

*cresc.*

SAL. When the girls are go - ing, Pret - ty an - kles show - ing. You can tell me du - ly, Fer - vent - ly and tru - ly,

LENZ When the girls are go - ing, Pret - ty an - kles show - ing. Then I'll tell you du - ly, Fer - vent - ly but tru - ly,

*mf* *pp*

SAL. You are ve - ry hap - py, so say you. Then with blush - ing cheek I can hear you speak, How you

LENZ I am ve - ry hap - py now with you. Then with blush - ing cheek I can dare to speak, How I

*rit.* *f* *p a tempo*

SAL. like me, How you love me, You a - dore me, you do!

LENZ like you, How I love you I a - dore you, I do!

*meno* *p* *f* *rit.* *p*

Segue Dance

No 18<sup>a</sup>

## THE RHINELAND DANCE

Tempo di Polka

Piano

This musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The notation includes various musical symbols such as slurs, ties, accents, and dynamic markings. The first system begins with a piano (*p*) marking. The second system includes a forte (*f*) marking. The third system features a trill (*tr*) in the right hand. The fourth system includes a trill (*tr*) in the right hand. The fifth system concludes the piece with a final cadence.

*Moderato*

Piano

*p*

*cresc.*

*ff*

*pp meno*

*p*

*3*

*3*

*3*

*3*



GOETHE

GOE. Do you see Duke, there's the path, How of-ten have I wandered with Fred-er-i-ca here, When birds sang

*p* *pp* *3*

GOE. love-li-est of mel-o-dies on high, we wan-der'd. And

GOE. here is the house that I told you of; 'Tis where I spent the hap-pi-est, hap-pi-est

*animato* *p* *meno*

GOE. hours.— How oft-en has she beck-on'd me and called me from this win-dow.

*animato* *mf* *p* *3*

## Allegretto

GOE.

*con fuoco* 'Tis o - ver now! And here up-on this seat I wrote "My

*meno*

*ff* *broadly* *pp* *p a tempo* *rit.*

## Moderato

GOE.

Way - side Rose, My Way-side Rose?"

*pp* *f a tempo* *pp*

GOE.

Yes, like won-der-ful po - ems, this

*animato* *mf* *p*

## Allegretto vivace

GOE.

place will live in my heart.

*meno* *rit.* *p a tempo*

N<sup>o</sup> 19a

## SONG.—(Goethe)

"A HEART AS PURE AS GOLD"

Allegretto giocoso

GOETHE

I know so well this lit-tle spot, So qui-et, so se-re-ne. And thro' the garden

seems to stray the boy I might have been. Once I found with-in this spot

All I long for yet, Treasure that I loved and lost, And nev - er shall for-

- get; Treasure that I loved and lost, And nev - er shall for - get. A

*p* *a tempo* *meno* *pp* *ppp*

Allegretto (*non troppo*)

GOE. Heart as pure as gold, A faith-fui heart was mine, Hold-ing a love for me a -

*ppp a tempo*

GOE. - lone, A love for me a - lone. How far a-way it seems, Too

*mf*

GOE. far to hear my cry. Hark one sweet song - bird sings; One

*pp* *meno*

GOE. lone - ly song-bird sings, "Good - bye, Good - bye, Good - bye!"

*mf* *pp a tempo* *ppp*

N<sup>o</sup> 19<sup>b</sup>

## FINALETTO

Moderato

Dialogue to  $\Phi$

*p*

*mf*

*p*

Andante

*rit.*

*p a tempo*

*pp*

*ppp*

*p*

*ff*

END OF OPERA

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Love and Wine	-	-	-	-	-	-	
I can't keep away from the girls	-	-	-	-	-	-	
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