



THE
DÉBUTANTE

A Musical Comedy
by

Harry B. Smith, Robert B. Smith
and
Victor Herbert

Pr. \$2.00 net

NEW YORK, G. SCHIRMER



MISS HAZEL DAWN

JOHN C. FISHER
PRESENTS
HAZEL DAWN
IN
THE DÉBUTANTE

MUSICAL COMEDY

Book by Harry B. Smith Lyrics by Robert B. Smith

THE MUSIC BY
VICTOR HERBERT



Vocal Score

\$2.00 *net*

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THE DÉBUTANTE
PRODUCED FOR THE FIRST TIME
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SEPTEMBER 21, 1914
UNDER THE MANAGEMENT OF
JOHN C. FISHER

JOSEPH SAINTON
MUSICAL CONDUCTOR

ORIGINAL CAST OF CHARACTERS

In the Order of Their Appearance

THE HON. SPENCER MAINWARING CAVENDISH, Midshipman	SYLVIA JASON
AN OLD SAILOR	CYRIL SMITH
Bo'sun, H. M. S. Scorpion	THOMAS REYNOLDS
THE COOK, H. M. S. Scorpion	J. ABBOTT WORTHLEY
LIEUTENANT LARRY SHERIDAN, British Navy	ROBERT G. PITKIN
MILDRED	PEGGY PARKER
ANNABEL	DOLLY ALWIN
MRS. ZENOBIA BUNKER, wife of Ezra Bunker	MAUDE ODELL
EZRA BUNKER, composer of the music of the future	WILL WEST
GODFREY FRASER, an American captain of industry	WILLIAM DANFORTH
WIGGINS, the butler	JACK HALL
ELAINE, daughter of Sir Francis Vane	HAZEL DAWN
ARMAN, Marquis de Frontenac	STEWART BAIRD
PHILIP FRASER, son of Godfrey	ALAN MUDIE
IRMA, a Russian dancer	ZOE BARNETT
TESLAVITZ, a famous violoncellist	THEODORE HEINROTH
NINA, a future ballet girl	SYLVIA JASON
PAUL MASSON, a famous sculptor	J. ABBOTT WORTHLEY

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The Débutante

Book by Harry B. Smith
Lyrics by Robert B. Smith

Overture

Music by
Victor Herbert

Allegro

Piano

f
sfz
sfz
sfz
rit.

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Andante espressivo

cresc.

f

rit. *a tempo* *poco accel.*

Molto animato
rit. *f* *più appassion.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes various musical notations such as slurs, accents, and dynamic markings.

Più animato

sempre cresc.

Third system of musical notation, marked "Più animato" and "sempre cresc.". The music becomes more rhythmic and energetic, with slurs and accents throughout.

Fourth system of musical notation, continuing the piece with complex rhythmic patterns and slurs.

sfz

Fifth system of musical notation, featuring a forte dynamic marking (*sfz*) and complex rhythmic patterns with slurs and accents.

sfz *poco allarg.*

This system contains the first two staves of music. The upper staff features a complex texture with many beamed notes and dynamic markings such as *sfz* and *poco allarg.*. The lower staff consists of a simple bass line with dotted rhythms.

Tempo di Valse lento *a tempo*
sfz più allarg. *p* *poco rit.*

This system contains the next two staves. It begins with the tempo marking *Tempo di Valse lento* and *a tempo*. The upper staff has a melodic line with accents and dynamic markings *sfz più allarg.*, *p*, and *poco rit.*. The lower staff continues with a bass line.

rit. *a tempo*

This system contains the third and fourth staves. The upper staff features a melodic line with a *rit.* marking and a *a tempo* marking. The lower staff continues with a bass line.

This system contains the fifth and sixth staves. The upper staff has a melodic line with various dynamics and articulations. The lower staff continues with a bass line.

poco rit. *a tempo*

This system contains the seventh and eighth staves. It begins with *poco rit.* and *a tempo* markings. The upper staff has a melodic line, and the lower staff continues with a bass line.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features complex chordal textures and melodic lines. A tempo marking *poco rit.* is present in the middle of the system. The system concludes with a double bar line and repeat dots.

Second system of musical notation. It continues the grand staff from the first system. A tempo marking *Molto animato* is placed above the treble staff. The music is characterized by dense chordal patterns and rhythmic activity. The system ends with a double bar line and repeat dots.

Third system of musical notation. The grand staff continues. Dynamic markings *fp* and *sfz p* are visible. The music maintains its complex texture with various chordal and melodic elements. The system ends with a double bar line and repeat dots.

Fourth system of musical notation. The grand staff continues. Dynamic markings *sfz p* and *sfz* are present. The music features intricate chordal structures and melodic lines. The system ends with a double bar line and repeat dots.

Fifth system of musical notation. The grand staff continues. Dynamic markings *sfz* are visible. The music concludes with a final cadence in the key of D major, indicated by the key signature change to two sharps (F# and C#) at the end of the system.

allargando
cresc. possibile *poco pesante* *ff*

The first system of the musical score consists of two staves, piano and bass. The piano staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and melodic lines with dynamic markings including *allargando*, *cresc. possibile*, *poco pesante*, and *ff*. The bass staff starts with a bass clef and the same key signature, providing a harmonic foundation with chords and moving lines. The system concludes with a fermata over a chord in the piano staff.

The second system continues the musical piece with two staves. The piano staff maintains the melodic and harmonic development, while the bass staff provides a steady accompaniment. The system ends with a fermata over a chord in the piano staff.

The third system continues the musical piece with two staves. The piano staff features more complex chordal textures and melodic lines, while the bass staff continues its accompaniment. The system ends with a fermata over a chord in the piano staff.

Allegro moderato

The fourth system marks the beginning of the *Allegro moderato* section. It consists of two staves. The piano staff has a treble clef and a key signature of two sharps. The tempo change is indicated by the *Allegro moderato* marking. The system includes dynamic markings such as *f* and *sfz*. The system ends with a fermata over a chord in the piano staff.

The fifth system continues the *Allegro moderato* section with two staves. The piano staff features a prominent *sfz* dynamic marking. The system ends with a fermata over a chord in the piano staff.

The sixth system continues the *Allegro moderato* section with two staves. It features triplet markings (indicated by a '3' in a bracket) in both the piano and bass staves. The system ends with a fermata over a chord in the piano staff.

p cresc. e accel.

cresc. possibile

sfz

rit.

sfz

sfz

sfz

sfz

Più mosso

No.1. Opening Chorus

Moderato e misterioso

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. The system concludes with a forte piano (*fp*) dynamic.

(Enter Midshipman)

(He turns and, beckoning to others,

Second system of the musical score. It continues from the first system. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include piano (*p*) and forte piano (*fp*). The system ends with a fermata over a chord in the right hand.

he whistles softly)

Third system of the musical score. The right hand features a trill, indicated by a wavy line above the notes. The left hand continues with its accompaniment. Dynamics include piano (*p*) and forte piano (*fp*). The system ends with a fermata over a chord in the right hand.

Old Sailor [spoken]

(Enter old Sailor)

(Coast clear, boy?)

Fourth system of the musical score. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include sforzando (*sfz*), piano (*p*), and forte piano (*fp*). The system ends with a fermata over a chord in the right hand.

Midshipman

Sh - h! quiet!

Fifth system of the musical score. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include sforzando (*sfz*) and piano (*p*). The system ends with a fermata over a chord in the right hand.

Old Sailor (calling off)
All right, mates!

(Enter Officers and Midshipmen, etc.)

Quiet now!

fp p p p

8

accel.

Animato SOPRANO Girls p

TENOR Now then, make haste! One here, one there!

BASS Men Now then, make haste! One here, one

Chorus

Now then, make haste! One here, one

Animato

sfz p pp

Lay the boards a - cross them! Not a sound! Take

there! there! Lay the boards a - cross them! Not a sound!

Lay the boards a - cross them! Not a sound!

there! Lay the boards a - cross them! Not a sound!

sfz

care! Now spread the cloth - the dish - es, where are

Take care, take care! Now spread the cloth - the

Take care, take care! Now spread the cloth - the

(Sailor drops dishes)

they? Be care - ful, you clum - sy fel - low! Qui - et! we

dish - es, where are they? How clum - sy! Qui - et now! we

dish - es, where are they? How clum - sy! Qui - et now! we

f sfz *p* *p* *p*

sfz *sfz* *p* *sfz*

say!

say!

say!

accel. *sfz*

Girls (excitedly, at entrance)

f.

Good-ness gra-cious! What a ri-ot! Do be care-ful what you do! For a par-ty

on the qui-et Noth-ing should be left to you! Com-ing like a clap of thun-der,

unis.

ten. *sfz* *sfz* *sfz*

This is the sur-prise you planned; It's a won-der, it's a won-der That you did-n't

sfz

bring a band! Gen-tly now, boys! Not a sound! no noise!

f. *p*

mp dim. *p*

Poco meno Bosun *f*

Bos. Here's my do - na - tion, a

Bos. bowl of grog!

Girls *f*

Well done, Bo - sun! We'll set it o - ver there!

(Ship's cook enters)

Cook *f*

Here's my contri - bu - tion, a birth-day cake!

A birthday cake!

(They place the cake in the center of the table. The cook beams with pride and glances triumphantly at the Bosun, whose grog has been placed in the background)

Girls *f*

Bravo, Jer-ry! Set it o-ver here!

Bosun (angry)

Bos. *f* > You'd dec-o-rate the back-ground With the sort of grog I make,

Bos. While the place of hon-or is giv-en To a bloom-ing cake! Girls Qui-et,

Bos. Put my grog on the shelf! Well, Bo-sun, qui-et!

Bos. *Meno* ra-ther than sub-mit to that, I'll drink it, drink it, drink it, drink it all my- *subito a tempo*

(The others take the bowl away from him)

Bos. *self!*

(starts to drink)

Chorus

SOPRANO *ff*

TENOR *ff* Qui - et now, for pit - y's sake! Qui - et now, for pit - y's sake! The

BASS *ff* Qui - et now, for pit - y's sake!

Qui - et now, for pit - y's sake!

O.S. *f* Old Sailor

Such a sight I've nev-er

grog shall share the hon - or with the cake! _____

The grog with the cake! _____

The grog with the cake! _____

sfzp *molto cresc.* *fp*

Bosun
 Bos. With my grog: it is fit for an - y queen!

O.S.
 O.S. seen!

SOPRANO I. II. *ff* The

ALTO I. II. *ff* The

TENOR *ff* The

BASS *ff* The

fp *fp* *ff brillante*

daugh - ter of our own Sir Fran - cis Vane! *sffz* Poco meno

daugh - ter of our own Sir Fran - cis Vane! *sffz*

daugh - ter of our own Sir Fran - cis Vane! *sffz* *f* Let

daugh - ter of our own Sir Fran - cis Vane! *sffz* *f* Let

poco allargando *ff poco rall.* *sffz* *f* *Poco meno*

SOPRANO *f*
 And the girls that see them sail, —

ALTO *f*
 And the girls that see them sail, —

f
 all the boys that sail the sea, And the girls that see them sail, — Re -

f
 all the boys that sail the sea, And the girls that see them sail, — Re -

f
 As long as they brave the gale. — Let the

f
 As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

Pesante

poco accel.

f

General Dance

Più mosso

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes. Dynamic markings include *ff sfz* and *sfz*. There are repeat signs and first/second endings indicated by a '7' and a 'y'.

The second system continues the piece. The upper staff features a melodic line with accents and slurs. The lower staff has a bass line with chords. Dynamic markings include *sfz p*, *f*, and *sfz*. First and second endings are marked with '1.' and '2.'.

The third system features a melodic line with triplets in the upper staff. The lower staff has a bass line with chords. Dynamic markings include *ff*, *sfz*, and *p*. A triplet is marked with a '3'.

The fourth system continues with triplets in the upper staff. The lower staff has a bass line with chords. Dynamic markings include *ff*, *p*, and *sfz*. A triplet is marked with a '3' and a first ending is marked with '1.'

The fifth system features a melodic line with accents and slurs. The lower staff has a bass line with chords. Dynamic markings include *sfz*. A second ending is marked with '2.'

The sixth system continues the piece. The upper staff has a melodic line with accents and slurs. The lower staff has a bass line with chords. Dynamic markings include *sfzp* and *sfz sfz*.

No.2. Love is a Battle

Larry and Chorus

Tempo di Marcia

Larry *f*

Love is a

ff *mf* *sfz*

L. bat-tle, A com-bat of old; First you must con-quer And

L. then you must hold; Hearts are the trophies You win or you

L. yield, Cu - pid the lead-er, The wide world the field.

I. Trou - ble is start - ed By one word or glance, Sighs are the

mf

I. bu - gles That sound the ad - vance; Smiles are the transports Of

I. rap - ture in - spired, Kiss - es re - sound - ing The first shots

I. fired. — *ff* Ta ta ra! ta ta ra! ta ta ra! "I

Boom! boom! — Boom! boom! — boom! boom! boom! boom!

ff

ff *molto cresc.* *f* *fffz*

L. love you!" roars the can-non, "I hate you!" pops the gun; And so the bat-tle rag-es From

(spoken) (spoken)

Boom! Boom!

L. rise to set of sun. And when the fight is o-ver And the smoke has cleared a -

(spoken)

Boom!

L. way, — *ff* Ta ta ra! ta ta ra! ta ta ra! *sweetly p* The

ff Boom! boom! — boom! boom! — boom! boom! boom! boom!

molto cresc. *ff* *sfz* *p*

flag of truce is way - - ing, She has named the

The first system of the musical score. The vocal line begins with the lyrics "flag of truce is way - - ing, She has named the". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the piano accompaniment in the third measure.

hap - - py day! The flag of truce is

The second system of the musical score. The vocal line continues with "hap - - py day! The flag of truce is". The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

wav - - ing, She has named the hap - py day!

The third system of the musical score. The vocal line concludes the phrase with "wav - - ing, She has named the hap - py day!". The piano accompaniment features a fermata over the first two measures and then continues with eighth-note patterns in the bass and chords in the treble.

"I love you!" roars the can - non, And
 "I hate you!" pops the gun, And
 "I hate you!" pops the gun, And

The fourth system of the musical score. The vocal line consists of three lines of lyrics: "I love you!" roars the can - non, And; "I hate you!" pops the gun, And; and "I hate you!" pops the gun, And. The piano accompaniment features a strong *ff.* (fortissimo) dynamic, with a driving eighth-note bass line and chords in the right hand.

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

o - ver And the smoke has cleared a - way, — Ta ta ra! ta ta

o - ver And the smoke has cleared a - way, — Ta ra!

o - ver And the smoke has cleared a - way, — Ta ra!

triumm

triumm

molto cresc.

ff

ra! ta ta ra! — The flag of truce is

— ta ra, — ta ra, ta ra! The flag of truce, the

— ta ra, — ta ra, ta ra! The flag of truce is

ff

ff

ff

sffz

p

wav - ing, She has named, has named the hap - py day!

flag of truce is wav - ing, She's named the hap - py day!

wav - ing, She has named the hap - py day!

ff The flag of truce is wav - ing, She has

ff The flag of truce, the flag of truce is wav - ing,

ff The flag of truce is wav - ing, She has

named the hap - py day!

She has named the hap - py day!

named, has named the hap - py day!

fffz

No.3. Married Life

Ezra and Mrs.Bunker

Moderato

Mrs. Bunker

p

1. Mar - ried life Is
2. Coo - and court And

f *sfz* *p* *sfz*

Mrs.B.

sol - id com - fort through and through, Hap - pi - ness and
land your he - ro of ro - mance In the mar - riage

p

Mrs.B.
Ez.

bliss. And a wife To fon - dle, love and
game. Be a sport! You know Le - an - der

p *p*

Ez.

cher - ish you, Is what none should miss.
took a chance, He - ro was her name.

Mrs. B.

Mrs. B.

With a mate To kiss your lit - tle tears a - way, Life is
 When a prize Asks if you love him soft and sweet, Sigh and

The musical score for Mrs. B. consists of a vocal line in G major (one flat) and a piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ezra

Mrs. P.
Ez.

worth the while. One to wait Up -
 say: "I do!" Close your eyes And

The musical score for Ezra features a vocal line and piano accompaniment. The vocal line is mostly rests, with a few notes at the end. The piano accompaniment has a rhythmic pattern of eighth notes and chords. Dynamics include *p* and *sfz*.

Ez.

on your com - forts ev - 'ry day, With a lov - ing smile. _____
 take the first one that you meet; If not, she'll take you. _____

The musical score for Ezra includes a vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment has a rhythmic accompaniment with chords. Dynamics include *p*.

Mrs. B.

Mrs. B.
Ez.

Mar - riage is a bless - ed thing, And all that. And all that.

The musical score for Mrs. B. features a vocal line and piano accompaniment. The vocal line has a simple melodic line. The piano accompaniment has a rhythmic accompaniment with chords. Dynamics include *p*.

Mrs. B. Ezra

Mrs. B. Ez. Wed-ding - bells a mer - ry ring. And all that. And all that.

Mrs. B. (Whistling)

Mrs. B. There's a lov - ing mel - o - dy In their tin - gle tin - gle; With a jin - gle to it;

Mrs. P. Ez. Ezra Mrs. B. Ezra (aside)

Mrs. P. Ez. She's as hap - py as can be, And a luck - y man is he, But She's a hap - py lit - tle bride, His de - light is hard to hide, But

Ez.

Ez. take my ad - vice: "Stay sin - gle!" take my ad - vice: "Don't do it!"

D. C.

No.4. Entrance of Elaine and Song: Professor Cupid

Elaine and Chorus

Allegro

mf *cresc. molto*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady accompaniment of quarter notes. The tempo is marked 'Allegro' and the dynamics start at mezzo-forte with a 'crescendo molto' instruction.

G. **Girls** **SOPR.**

ALTO

Where's E - laine? ——— Where's E-laine?

This system includes a vocal line for girls and a piano accompaniment. The vocal line has two parts: Soprano and Alto. The lyrics are 'Where's E - laine? ——— Where's E-laine?'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

B. **Bosun (entering)**

Here she is! ———

Girls *f*

Here she is! ——— Here she is!

Chorus

All Men *f* Here she is!

Here she is!

This system features multiple vocal parts and piano accompaniment. It includes a Bosun part, a Girls part, and a Chorus part with 'All Men'. The lyrics are 'Here she is!'. The piano accompaniment features dynamic markings of *sfz* (sforzando) and includes a fermata over a measure. The tempo remains 'Allegro'.

ff
E - laine! Here she is! Here she is! Here she
E - laine! Now to watch her glad sur -
E - laine! Now to watch her glad sur -

(Elaine enters)

is!
prise!
prise!
sfz *ff brillante* *ff*

Elaine
E. Ha, ha, ha, ha! Oh! what a joke! The

poco meno

E. host - ess late At her birth - day fête! Ha
Girls (laughing)

G. The host - ess late At her birth - day fête!

p poco meno

E. ha! *poco meno*
Gir-ton has pronounced me

f a tempo accel. *p poco meno*

sfz

E. fin-ished, *ancor meno*
I have nothing more to learn:— And now to know a little more of life I

fp *p ancor meno*

Song: "Professor Cupid"

E. yearn! *f*
1. I'm that prod-i-gy of wis-dom, the
2. They in-struct-ed me in civ-ics, (why,

poco rit.

E. college grad-u - ate, In sci-en - ces and class-ics I'm au fait; In my
I have not found out;) I nearly won a Bach-e - lor's de - gree; And I

E. pride of er - u - di - tion To the world I bear a mis - sion In the
would have won it, may - be, If I had - n't been a la - dy And pre -

E. fem - i - nis - tic move - ment of to - day. I have learned a lit - tle Eu - clid, a
ferred to sim - ply add "L O V E." I have wad - ed thro' big vol - umes, (which

E. smat - ter - ing of Greek, I won a lot of priz - es here and there; And they
I have kissed good - bye,) On sci - ence and on lit - 'ra - ture and art; Now I

poco accel. *poco rit.*

E. taught me how to chat in French, I - tal - i - an and Lat - in, Pro -
 love my Al - ma Ma - ter, But my love for — is great - er: At

p poco accel. *p poco rit.*

Allegro moderato

E. fes - sors flut - tered round me ev - 'ry - where. *fp*
 col - lege no one knew I had a heart. 1-2. Oh

p *a tempo* *fp*

E. tell me, — Pro - fes - sor Cu - pid, — Pro - fes - sor, — where in the

E. world were you? Ha, ha, ha, ha! No won - der — a girl is stu - pid — When she is

f *sfz* *fp*

E. *p>*
 not in-struct-ed how to bill and coo. It

E. *cresc. poco a poco*
 should come. In her cur-ri-cu-lum, It should bring

E. *f*
 a spe-cial prize! No won-der we blush and blun-der, With-

E. *f*
 out a course in love 'tis fol-ly to be wise.

Chorus
 Oh
 Oh
 Oh

sfz *f*

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

world were you? Oh! ha, ha, ha! No won - der a girl is stu - pid

world were you? Oh! ha, ha, ha! No won - der a girl is stu - pid

world were you? Oh! No won - der a girl is stu - pid

ff *unis.* *ff* *unis.* *unis.*

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo.

sfz *fp* *3* *3*

should come In her cur - ri - cu - lum, It should bring

should come In her cur - ri - cu - lum, It should bring

(Basso marcato) It should come In her cur - ri - cu - lum And it should bring a

a spe - cial prize! No won - der we blush and blun - der, With -

a spe - cial prize! No won - der we blush and blun - der, With -

spe - cial prize! No won - der we blush and blun - der, With -

unis.

unis.

unis.

ff

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

ffz

No.5. All for the Sake of a Girl

Marquis and Girls

Con anima

Marquis

1. La-dies fair, You're most un -
2. La-dies fair, Na - ture's di -

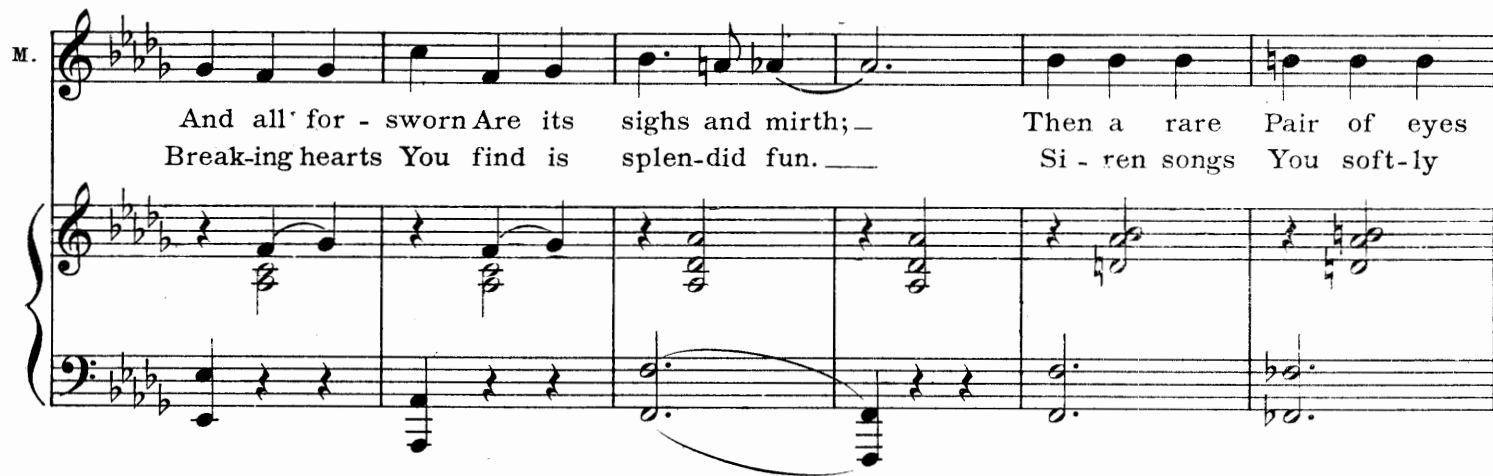
fair to us. — A - pril skies Are like your change - ful eyes, —
vin - i - ty. — At your shrine We all must fall in line. —

Love's a snare Bring - ing de - spair to us, — And your smile Is just a
Ev - 'ry - where In your vi - cin - i - ty — Fol - ly reigns With - in our.

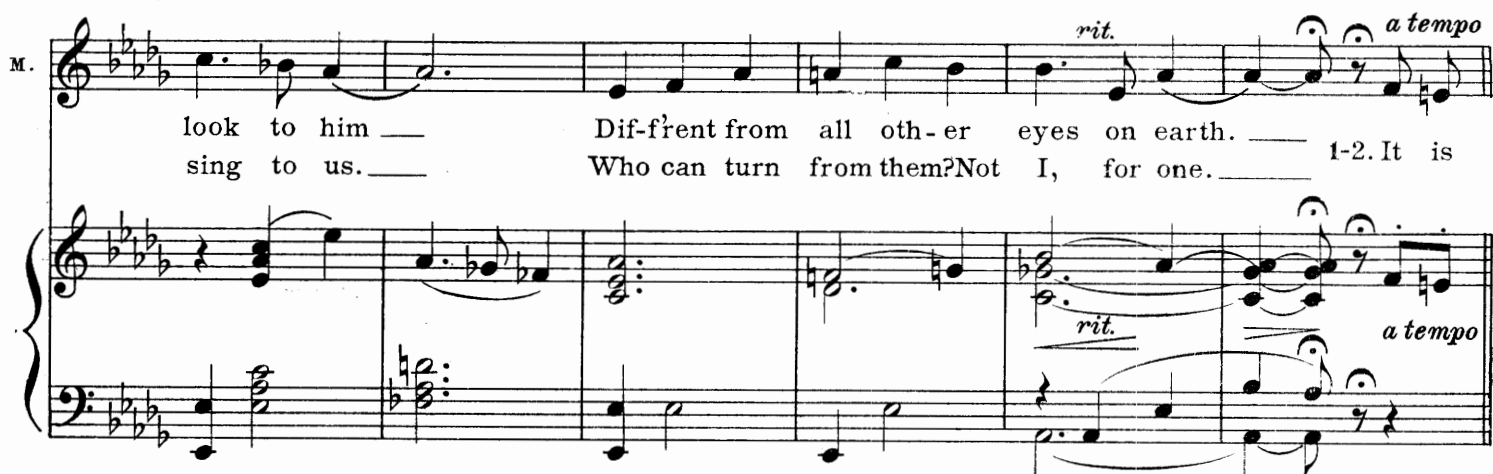
wile of guile. — Man may swear Love's a sealed book to him, —
hearts and brains. — Grief and care You oft - en bring to us. —

poco accel.

rit.

M. 

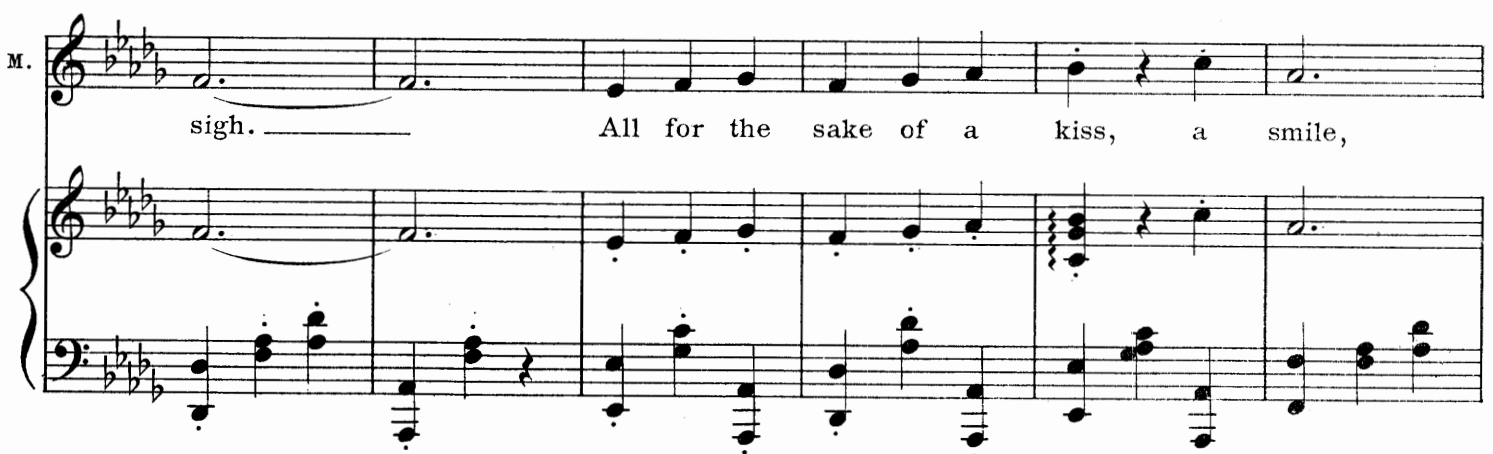
And all' for - sworn Are its sighs and mirth;— Then a rare Pair of eyes
Break-ing hearts You find is splen-did fun. — Si - ren songs You soft-ly

M. 

look to him — Dif-f'rent from all oth-er eyes on earth. — *rit.* *a tempo*
sing to us. — Who can turn from them? Not I, for one. — 1-2. It is

M. 

all for the sake of a girl — That we dream and we fret and we

M. 

sigh. — All for the sake of a kiss, a smile,

M. All ver - y sil - ly we know all the while. We be - lieve that a goose is a

M. swan, We be - lieve that a bead is a pearl. Why, the

M. world's wis - est men Have been fools now and then, All for the sake of a

poco rit. *a tempo*

poco rit. *a tempo*

girl! Girls

It is all for the sake of a girl That we

poco rit. *p a tempo*

dream and we fret and we sigh. All for the sake of a kiss, a

smile, All ver-y sil-ly we know all the while. We be-lieve that a goose is a

swan, We be-lieve that a bead is a pearl; Why, the world's wisest

men Have been fools now and then, All for the sake of a girl!

No.6. The Golden Age

Elaine and Philip

Moderato

Elaine

1. You re - call long a - go how we
2. We would sit by the hour and a

E.
played at mar-ried life? You re - mem - ber? In a
won-drous fu-ture plan - You re - mem - ber? When the

Ph.
Philip
We were young and fool-ish then.
In the land where children dwell.

E.
home of our own, you the hus-band, I the wife: You re - mem - ber?
girl came of age and the boy be-came a man: You re - mem - ber?

Ph.
Yes! you were
Yes! nev - er

E. I would stand at the door and for your re-turn I'd wait, While you
It was all cut and dried when the hap-py mo-ment came, As your

Ph. eight and I was ten.
dream-ing time would tell.

E. strolled round the block and came home from busi-ness late. Then I'd look ver - y wise when you
wife by your side I would help you fight for fame. As my hus - band you'd find in - spi-

Ph.

E. said "Affairs of State:" You re - mem - ber? In
ra - tion for your aim: You've for - got - ten? On

Ph. Yes! But we're wis - er now than then.
No, I re - mem - ber ver - y well.

più lento

E. fan-cy's hap-py realm we wan-dered far. We
 most im-por-tant things our minds were bent. We

Ph. Um, um!
 Um, um!

The first system of the musical score features a vocal line (E.) with lyrics: "fan-cy's hap-py realm we wan-dered far. We most im-por-tant things our minds were bent. We". The piano part (Ph.) includes vocalizations: "Um, um!" and "Um, um!". The piano accompaniment is written for grand piano with a dynamic marking of *p* (piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and phrasing marks.

E. hitched our wag-on to a far-off star. 1-2. Do you re-mem - ber?__
 thought that some day you'd be Pres - i-dent.

Ph. Um, um!
 Um, um!

The second system of the musical score features a vocal line (E.) with lyrics: "hitched our wag-on to a far-off star. 1-2. Do you re-mem - ber?__ thought that some day you'd be Pres - i-dent." The piano part (Ph.) includes vocalizations: "Um, um!" and "Um, um!". The piano accompaniment continues with the same key signature and time signature as the first system. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and phrasing marks.

E. The springtime of life is fair - est, The fu-ture a

poco animato

The third system of the musical score features a vocal line (E.) with lyrics: "The springtime of life is fair - est, The fu-ture a". The piano accompaniment is written for grand piano with a dynamic marking of *poco animato*. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and phrasing marks.

E. pearl ap - pears, ——— And the days that to us are the rar - est Are

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'pearl' followed by a quarter note 'ap - pears,' with a long horizontal line indicating a sustained note. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

E. seen thro' the mist of years. ——— Dream - days: Fond - ly we

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'seen thro' the mist of years.' followed by a quarter note 'Dream - days:' and a half note 'Fond - ly we'. The piano accompaniment includes a fermata over a chord in the right hand and a dynamic marking of *f* (forte) in the left hand.

E. gaze, Then time gen - ti - ly turns the page, ——— And the things that we dreamed Are

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'gaze,' followed by a quarter note 'Then time gen - ti - ly turns the page,' and a half note 'And the things that we dreamed Are'. The piano accompaniment includes dynamic markings of *rit.* (ritardando) and *a tempo* in both hands.

E. not what they seemed In the beau - ti - ful gold - en age. ———

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'not what they seemed' followed by a quarter note 'In the beau - ti - ful gold - en age.' and a half note. The piano accompaniment includes dynamic markings of *rit.* (ritardando), *p* (piano), and *allargando* (ritardando), ending with a fermata.

No.7. The Love of the Lorelei

Philip, Larry and Elaine

Moderato Phil. *poco rit.* *a tempo*

My fair bride that is to be Is per -

grazioso
f *poco accel.* *poco rit.* *p a tempo*

Ph. fec - tion, I a - gree, Cold per - fec - tion, chis - eled mar - ble, noth - ing

sfz *p* *sfz* *p* *sfz*

Elaine *pp*
What do I hear?

Ph. more. — And her heart is like a pearl, She's a

p *p* *p*

E.

Ph. god-
dess, not a girl. Well, the po - lar re - gions oth - ers may ex -

E. Is he sin - cere?

Ph. plor- If you clasped her fri - gid charms For a mo - ment in your

poco rit. a tempo

p *poco rit.* *p a tempo*

E. In-deed, in - deed!

Ph. arms, You would find the arc - tic an - gel would not thaw; Just im -

sfz *p* *sfz* *p* *sfz* *p*

E.

Ph.

p leggiero

E.

Ph.

Moderato
p
f
poco rit.
a tempo
Moderato
p
f
poco rit.
sfz p a tempo

L.

Ph.

Larry

L. price! Per-

Ph. *poco rit.* *a tempo*
'Tis plain that you have ne'er loved one, So can-not un-der-stand.

leggiero *poco rit.* *sfzp a tempo*

L. haps you're right, I've just be-gun, You must take me in hand. Just

Ph.

E. Elaine *p*
We'll nev-er, nev-er do!

L. *poco meno*
girls, I see, will nev-er, nev-er do. For

Ph. *p*
That's ver-y, ver-y true!

p poco meno

E.
 And you should know.

L.
 they are ver - y much too slow.

Ph.
 Well, I think so! Give

poco rit. *p*

poco rit. *pp*

Ph.
 me the love of the Lo - re - lei, Love that none can de -

Tempo di Valse *poco rit.*

pp *poco rit.*

E.
 Elaine *pp*
 And so you call that

Ph.
 fy. *a tempo*
 In - con - stant though as the moon a - bove, Still, while it lasts, it's

ten. *a tempo*

poco rit. (imitating him) *pp*

E. love! Lies and

Ph. *poco rit.* love, true love! Give me the eyes where en - chant - ment lies,

poco rit.

E. lies! Lies and lies! In the fond, the fond ca - ress Of a

Ph. *rit.* Tempt - ing smiles, long - ing sighs! The fond ca - ress Of a

rit.

E. *poco meno* lin - g'ring glance, You find ro - mance. *rit.*

Ph. *rit.* lin - g'ring glance, There you will find ro - mance. *rit.*

poco meno *rit.* *rit.*

No. 8. Peggy's a Creature of Moods

Larry

Allegro moderato

Larry *p* *grazioso*
No-bod-y un-der-stands

f *ac-cel.* *poco rit.* *a tempo*

L. Peg-gy,— No-bod-y e-ven tries; She is a puz-zle, Peg-gy,— Chang-ing as A-pril

L. skies. Now she's a night-mare and haunts you,— Now she's a beau-ti-ful dream;

L. *poco rit.* *a tempo* *poco rit.*
If she is lone-some and wants you,— Peg-gy is peach-es and cream. With her

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Andante mosso

Bar - ney dear, I love you As I nev - er loved be - fore!

p

Sure, you know that I've loved oth - ers, — But I love me Bar - ney more! — When you

first set eyes up - on me, Faith, me heart near burst with joy; You're the

poco accel. on - ly liv - ing soul that's won me, *poco rit.* Me Bar - ney boy! — Oh!

p

poco accel. *poco rit.*

Più mosso

Peg-gy is storm-y and Peg-gy is mild, And Peg-gy is sol-emn and gay,— And

animato

Peg-gy is qui-et and Peg-gy is wild, All in the space of a day.— The

poco p

morn-ing may find her all mer-ry and bright, At noon-time she sulks and she broods,— You

poco

meno

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

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

p *meno* *f* *p*

p

Bet - ter not tri - fle with Peg - gy, — Bet - ter go eas - y with her,

If you get fun - ny with Peg - gy, — Some - thing is apt to oc - cur.

Nev - er let an - y - one boss her, — Just let her have her own way:

poco rit.

If you should hap - pen to cross her, — There'd be the div - il to pay. — With her

sfz attacca

Allegro marcato

Whist now! Don't be talk - ing! You will get me I - rish up, And you'll

sfz p

fp

hear some-thing that you nev-er heard be-fore, You poor de-cre-pid pup! If

fp

sfp

I weren't a la-dy I'd spake more free And the at-mo-spher'd be blue— It

f

poco pesante

don't take man-y of the likes of me To deal with the likes of you!— Oh

poco rit.

più rit.

f

3 p

a tempo

poco rit.

più rit.

f lunga

Tempo I^o

Peg-gy is storm-y and Peg-gy is bright, And Peg-gy she sulks and she broods;— You

poco pp

p

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

meno

più rit.

f

a tempo

rit.

p

pp

più rit.

f

rit.


p

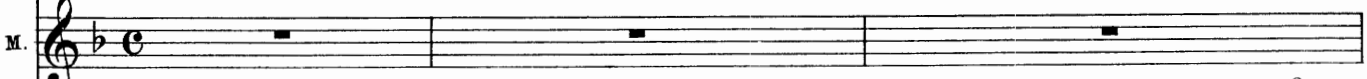
pp

No.9. Never Mention Love When We're Alone

Elaine and Marquis


Moderato **Elaine**

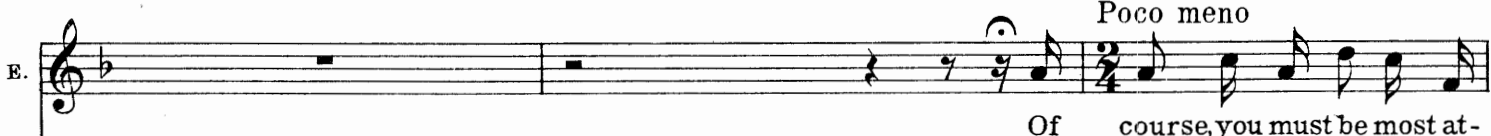
E. 

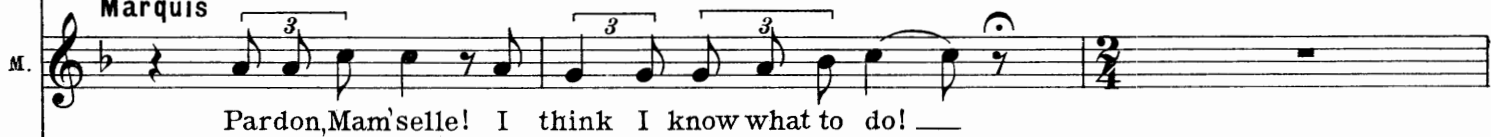
M. 

Moderato

mf *leggiero* *sfz* *p* *p*

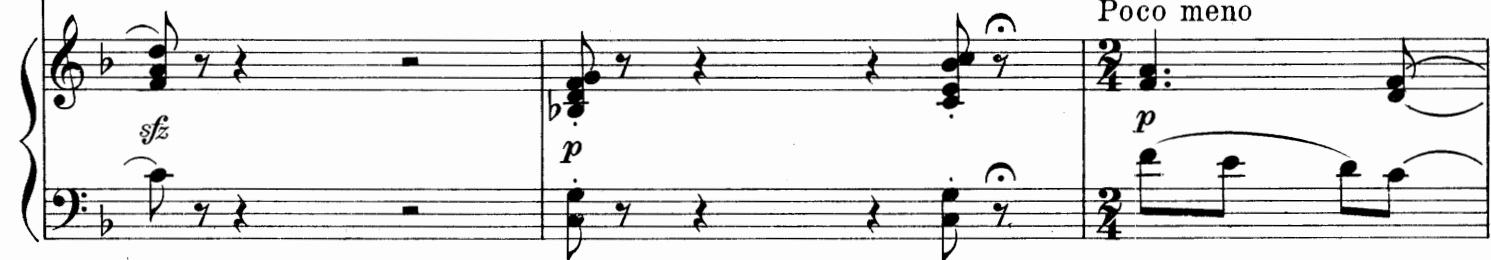


E. 

M. **Marquis** 

Of course, you must be most at-
Pardon, Mam'selle! I think I know what to do! —

Poco meno



E. 

M. 

tent - ive And pre - tend that you fond-ly a - dore. —
I feel I shall need no in-



E. Fol-low me a - bout ev - 'ry

M. cent - ive To do all of that and more!

E. mi-nute of the day; Treat me in a manner so a - dor - a - ble

M. mi-nute of the day; Treat me in a manner so a - dor - a - ble

fp

E. That on ev - 'ry side of us we'll hear the gossips say: "Scan - da - lous! Their conduct is de -

M. That on ev - 'ry side of us we'll hear the gossips say: "Scan - da - lous! Their conduct is de -

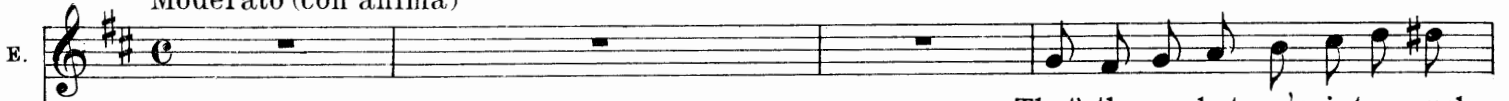
E. plor - a - ble!" — Comprenez - vous? — *rit.*


M. plor - a - ble!" — Comprenez - vous? — *rit. f*

Oui, oui, I do! *rit. deciso* Oui! I

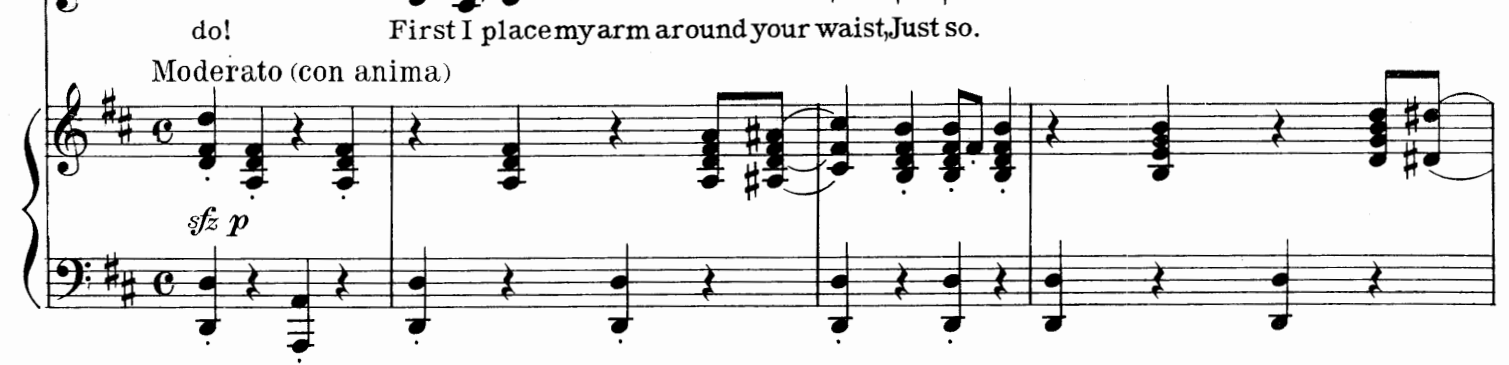
p *sfz* *sfz* *sfz*

Moderato (con anima)

E.  That's the way, but you're intoo much

M.  do! First I place my arm around your waist, Just so.

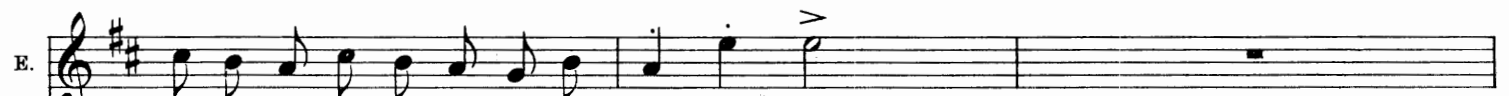
Moderato (con anima)

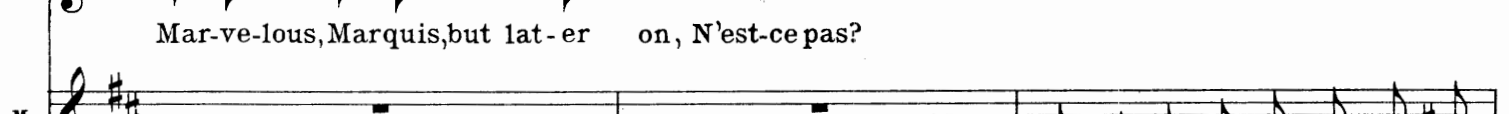
sfz p 


E.  haste: No, no!

M.  Grasp your hand and kiss it in this style, Comme ça.



E.  Mar-ve-lous, Marquis, but lat-er on, N'est-ce pas?

M.  Then I say, "My love will nev-er



E. *That's o - ri - gi - nal, but bye and bye - Not now!*

M. *die, I vow!" My heart is*

E. *Be on your guard, — you go too far! —*

M. *yours, — you are my star! —*

E. *Comprenez-vous? Comprenez-vous?*

M. *Yes, yes, I do! Yes, yes, I do!*

p *p* *rit.* *piu rit.*

Animato *p*

E. You must love me ver - y dear - ly And let ev - 'ry - bod - y

M. Yes, yes!

Animato

grazioso

E. know; You must worship me sin - cere - - ly,

M. You are my stan - you must say

E. And tell ev - 'ry - bod - y so! Let the whole world

M. yes! Say yes! You are my

E. see Your love for me, When we

M. star! Yes, yes, you are!

E. have a chap - er - on; But nev-er mention love when we're a -

M. You must say yes! You are my star! Say

E. lone!

M. yes!

Repeat for Dance

No.10. Finale

Allegro con spirito

1st GROUP

Girls (all chattering) I have heard on good au-

Allegro con spirito

f *sfz* *f*

thor-i-ty- 'Tis be-lieved by the ma-jor-i-ty-

2nd GROUP

But the ru-mor is de-nied! Tell us,

'Tis quite cer-tain! Tell us, is it all a

is it ver-i-fied? Doubt-ful, ra-ther!

jest? As the hap - py bride-groom's fa - ther You can set our doubts at rest. Mis-ter
 As the hap - py bride-groom's fa - ther You can set our doubts at rest.

Fra - ser, come now, tell us, do! For - give us, is it
 Is it a ques-tion in-dis-creet?

true? E-laine is here her fi-an-cé to meet? Is it your son?
 1st Girl *sfz*
fp

2nd Girl
ff > > >
 Is it the Mar-quis?
Godfrey (spoken) "I should hope not! Oh, I may as well tell you, instead of putting it in the papers; Miss Vane is to marry my son . . ."
 The Mar-quis?

The first system of the score features a vocal line for the 2nd Girl starting with a forte (*ff*) dynamic and accents. Below her is Godfrey's spoken line. The piano accompaniment includes a treble and bass clef with various dynamics like *f* and *sfz*, and includes triplet markings.

Girls (1st GROUP) This is a sur-prise!
 I told you so!
Phil! **1st Girl** (spoken) "Has it been a long engagement?" **Godfrey** (spoken) "Twenty-one years?"

The second system continues the dialogue. The 1st Group of Girls sings a line, followed by Phil's exclamation. Then the 1st Girl and Godfrey have their spoken lines. The piano accompaniment features a treble and bass clef with dynamics like *sfz*, *sfp*, and *p*.

Girls What? Twen-ty-one years? Ha! ha! ha!
Godfrey (spoken) "Miss Vane was betrothed to my son on the day she was born. Her father and I arranged it"

The third system shows the Girls reacting with laughter to Godfrey's statement. The piano accompaniment continues with a treble and bass clef, maintaining the musical texture.

(Enter Phil, surrounded by the men. The girls rush to him, shaking his hand)
Girls (to Phil)

f rit.
 Please ac -

G. Godfrey. (looking-off L. rear) "Here is the happy man!"

Ph. *Poco meno* Phil (Enter Elaine with Marquis)
 Thank you, — thank you all! —
 cept our con-gra-tu-la-tions, Sir, and our heart-iest fe-li-ci-ta-tions!

Poco meno

M. *Marquis (to Elaine)*
 Ah, Made-moi-selle! vous êtes joy-euse, Mais moi, je suis bien mal-heu-

Elaine (warning him)

E. *Chut!* *lais-sons c'la!* *n'en par-lons*

M. *reux!*

sfp *sfz*

(To others):

poco rit.

E. *plus!* *What se-ri-ous fac-es!* *Why so gloom-y,*

fp *poco rit.*

a tempo, animato

E. *pray?*

G. *a tempo* **Godfrey** *(aside)*

animato a tempo

sfz *sfz*

3

(Elaine looks knowingly at the Marquis and appears to say, "What a bore.")

G. be the time for what I have to say. — "My friends, it gives me great pleasure to formally announce the engagement of Miss Elaine Vane to my son"

p *fp* *fp* *fp*

(Godfrey joins the chorus up stage. Phil comes down where Elaine is chatting with the Marquis, oblivious of Phil's presence.) Elaine

poco animato

E. Up-on my word, Such ar-dor is ab-surd! No ro-

Phil (Elaine ignores him)

Ph. E-laine, do you hear? E-laine dear!

Phil!"

a tempo *p* *p*

poco rit.

E. mance on this at-tends: We are not sweet-hearts— just old friends.

Ph. We would

sfz poco rit. *p*

Poco animato

E.
 Yes! we were

Ph.
 sit by the hour and a wondrous fu - ture plan, You re - mem - ber?

Poco animato

p *fp*

E.
 young and fool-ish then!

Ph.
 When the girl came of age and the boy be-came a man: You re -

E.
 Yes, I was eight and you were ten! (indifferently)
 Um,

Ph.
 mem-ber?
 In fancy's happy realm we wandered far,

sfz *p*

E. um! Um,

Ph. *a tempo*
We hitched our wagon to a far-off star:-

poco animato *a tempo*

E. um!

Ph. *poco accel.* *poco rit.*
Do you re-mem-ber?

Andante mosso *Andante mosso*

poco accel. *poco rit.* *ppp*

Phil. (spoken) "Elaine, why are you so changed?"

El. "I? not at all."

sempre ppp

Phil. "There's some-one else you love, I see!"

El. "Some-one else?"

Elaine

Ha! ha! ha! ha! ha! ha!

Phil. (spoken): "You do love another!" El. "No!"

Phil. "That is not so!" El. "Ah!" Phil. "I know the truth, I over-heard your love -

rit. *rit.* *a tempo*

confeſſion!" El. "Ah! an honorable gentleman! - Well, ſince you were liſtning,

Animato *più appassionato*

I ſee no uſe in denying! 'Tis true! It ſeems to ſurpriſe you?

Well, I love him, love him as much as I deſpiſe you!" (Phil. "Elaine, you are jeſting!") (El. "Not at all!")

(Marquis comes down stage) { Marquis (spoken) "Mademoiselle- I -" (Elaine drops glove) { Marquis "Elaine, my

Più animato

adored!" { El. "No, no, Armand! Is the motor waiting? Come then!" (starts)

Phil. "Elaine! you are going with this fellow?" { Marquis (angrily) "Monsieur!" El. "Please remember you are speaking of my fiancé!"

Elaine

"Yes, Phil, I leave you to find a girl who is not one of those rare bits of china in a cabinet, not prudish and cold, whose eyes promise, whose smile allures, one whose love is a liberal education!"

(sings)

E.

espressivo

poco più tranquillo

poco rit.

pp

espress

You

Meno

want the love of the Lo - re - lei, Love that none can de - fy; In -

rit.

a tempo

con - stant though as the moon a - bove, Still while it lasts it's love, true love! You

a tempo

poco rit. *a tempo*

want the eyes where en - chant - ment lies, Tempt - ing smiles, long - ing sighs, The

poco rit. *a tempo*

Molto animato

fond ca - ress of a lin - g'ring glance: There may you find ro - mance! -

poco rit. *a tempo*

Marquis (spoken). "Pardon, Mademoiselle, Mrs. Bunker is growing impatient?"

Elaine (spoken). "Come, Armand, we will defy the world together, (aside) with a chaperon!"

Marquis (disgusted) "Huh! With a chaperon!"

Phil (sinking into a seat, dazed). "Well, I'll be —"

Ensemble and Chorus

Elaine (to Phil).
Good-bye, dear boy!

Poco meno mosso

animato
a tempo brillante

Poco meno mosso

poco pesante *a tempo*

Love that none can de - fy, The fond ca - ress of a

Love that none can de - fy, The fond ca - ress of a

Love that none can de - fy, The fond ca - ress of a

E. Elaine
(with enthusiasm) *f*

The

lin - g'ring glance: There may you find ro - mance! _____

lin - g'ring glance: There may you find ro - mance! _____

lin - g'ring glance: There may you find ro - mance! _____

ff *poco pesante* *f*

E. spring-time of life is fair - est, The fu - ture a pearl ap -

E. pears, ——— And the days that to us are the rar - est Are

E. seen through the mist of years. ——— And the things that we dreamed Are

rit. *a tempo* *poco accel.*

f *a tempo* *poco accel.*

And the things that we dreamed Are

f *a tempo* *poco accel.*

And the things that we dreamed Are

f *a tempo* *poco accel.*

And the things that we dreamed Are

And the things that we dreamed Are

molto cresc. *rit.* *ff* *a tempo* *poco accel.*

rit. **Allegro molto**

E. not what they seemed In the beau-ti-ful gold-en age!

not what they seemed In the beau-ti-ful gold-en age!

not what they seemed In the beau-ti-ful gold-en age!

not what they seemed In the beau-ti-ful gold-en age!

Allegro molto

rit. *f* *incalzando*

E.

sffz *sffz sffz* *sffz sffz sffz* *sff* *lunga* *sffz*

End of Act I

Entr'acte

Moderato

Musical score for the first system of the Entr'acte. The piano part is marked *f* and includes trills (*Trgl.*). The harp part includes a *Harp Cadenza* section marked *poco rit.* and *sfz*, followed by *accel.* and *rit.* markings. The harp part also features triplets and a section labeled *Harmonics* with *f* and *sfz* markings. A *Timp.* (timpani) part is indicated with *sfz* markings.

Poco meno

Musical score for the second system of the Entr'acte. The piano part is marked *p* and *pp*. The harp part features a *pp* marking and includes a section with a *pp* marking. The harp part also features a section with a *pp* marking.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A crescendo hairpin is visible in the middle of the system.

Second system of musical notation. The right hand contains several triplet markings (indicated by a '3' in a bracket) over eighth notes. The left hand continues with a consistent accompaniment pattern. A crescendo hairpin is present.

Third system of musical notation. The right hand has a more complex texture with many beamed notes. The left hand accompaniment remains. A piano-piano (*pp*) dynamic marking is introduced in the middle of the system.

Fourth system of musical notation. The right hand features dense chordal textures and slurs. The left hand accompaniment is consistent. A crescendo hairpin is visible.

Fifth system of musical notation. The right hand has a complex texture with many beamed notes and slurs. The left hand accompaniment is consistent. A piano (*p*) dynamic marking is present. The system concludes with a double bar line and a final chord.

Poco animato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a forte (f) dynamic. The first measure contains a complex chordal texture with a grace note. The second measure features a melodic line in the right hand and a bass line in the left hand. The third measure continues the melodic and bass lines. The fourth measure concludes with a sustained chord in the right hand and a bass line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The music maintains the same rhythmic and harmonic patterns.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The music maintains the same rhythmic and harmonic patterns.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The music maintains the same rhythmic and harmonic patterns.

The fifth system of musical notation consists of two staves and includes two endings. The first ending (marked '1.') leads to a repeat sign. The second ending (marked '2.') leads to a final cadence. The music maintains the same rhythmic and harmonic patterns.

Tempo I^o

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides harmonic support with chords and single notes. The dynamic marking *f* (forte) is present in both staves. Triplet markings (*3*) are used in the upper staff towards the end of the system.

The second system continues the piece. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic accompaniment. The dynamic marking *p* (piano) is indicated in the upper staff.

The third system shows a continuation of the musical themes. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with chords. The dynamic marking *p* (piano) is present.

The fourth system continues the musical development. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with chords. The dynamic marking *p* (piano) is present.

The fifth system concludes the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with chords. Dynamic markings include *fp* (fortissimo piano), *p* (piano), and *sfz* (sforzando). A *Tymp.* (Tympani) marking is present in the lower staff.

ACT II

No.11. Opening Chorus

Allegro brillante

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A first ending bracket with a repeat sign and a fermata is placed over the final two measures of the system.

The second system continues the piano accompaniment. It includes a first ending bracket with a repeat sign and a fermata. A dynamic marking of *sfz* (sforzando) is present. The right hand continues with complex chordal textures, and the left hand maintains the eighth-note accompaniment. The system concludes with a *tr* (trill) marking over a note in the bass line.

Violoncello on stage

The third system features a cello part on a single staff and the piano accompaniment on two staves. The cello part begins with a *tr* (trill) marking. The piano accompaniment includes a first ending bracket with a repeat sign and a fermata. A dynamic marking of *f* (forte) is present. The system concludes with a *rit.* (ritardando) marking and a *sfz* (sforzando) dynamic marking. The piano part ends with a fermata over a whole note chord.

Curtain rises

ad lib.

rit.

sfz

a tempo
f brillante *mf molto cresc.*



f *sfz* *pp cresc.*



f *sfz*



accél. al Fine *p* *accél. al Fine* *p*



Piano introduction for measures 84-88. The music is in G major and 2/4 time. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sfz* and *f*. A triplet of eighth notes appears in the right hand at the end of measure 88.

Chorus

SOPR. ALTO
ff
 Bra - vo! Bra - vo! Bra - vo! En - core!

TENOR
ff
 Bra - vo! Bra - vo! Bra - vo! En - core!

BASS
ff
 Bra - vo! Bra - vo! Bra - vo! En - core!

Piano accompaniment for the chorus, featuring chords and a bass line with a triplet in the right hand.

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

Piano accompaniment for the second system, featuring chords and a bass line with a triplet in the right hand. Dynamics include *mf* and *sfz*.

Meno mosso

Irma *rit.*

Cher maî-tre, you will play a-gain— for me, for me.

Chorus

p

Ah, bra - vol

p

Ah, bra - vol

p

Ah, bra - vol

poco accel.

sfz

Andante mosso

'Cello Cadenza

(Cellist seats himself)

a tempo molto espress.

sfz

p

pp

First system of musical notation, featuring a bass line and a grand staff (treble and bass clefs).

Second system of musical notation, featuring a bass line and a grand staff. Includes dynamic markings *f* and *mf*.

Third system of musical notation, featuring a bass line and a grand staff. Includes tempo markings *rit.*, *a tempo*, and *poco accel. e cresc.*, as well as dynamic marking *f*.

Fourth system of musical notation, featuring a bass line and a grand staff. Includes tempo marking *Poco animato*, dynamic markings *pp*, *pp a tempo*, and *dolcissimo*. A section is labeled *Viol. I. Solo in Orchestra*.

The first system of the musical score consists of four staves. The top staff is a bass clef line with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with notes such as G4, A4, B4, and C5, some with accents and slurs. The second and third staves are treble clef lines, both marked with the dynamic *ppp* and the instruction "(Humming)". They contain sustained, overlapping vocal lines. The fourth staff is a bass clef line, also marked with *ppp* and "(Humming)", providing a low-frequency accompaniment. The piano accompaniment is shown in the second system of this block, with a grand staff (treble and bass clefs) containing chords and arpeggiated figures.

The second system of the musical score continues the vocal and piano parts. It features four staves. The top staff (bass clef) shows a melodic line with a *poco rit.* marking towards the end. The second and third staves (treble clef) continue the humming vocal lines. The fourth staff (bass clef) continues the low-frequency accompaniment. The piano accompaniment is shown in the second system of this block, with a grand staff containing chords and arpeggiated figures.

The third system of the musical score concludes the vocal and piano parts. It features four staves. The top staff (bass clef) shows a melodic line with a *poco rit.* marking. The second and third staves (treble clef) continue the humming vocal lines. The fourth staff (bass clef) continues the low-frequency accompaniment. The piano accompaniment is shown in the second system of this block, with a grand staff containing chords and arpeggiated figures.

a tempo *poco rit.*
gliss.

(Humming)

(Humming)

(Humming)

a tempo *poco rit.*

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

poco rit. p *pp poco a poco rit.*

poco rit. p *ppp poco a poco rit.*

poco rit. p *ppp poco a poco rit.*

a tempo *pp poco a poco rit.*

Poco meno *più rit.* Allegro

pp Ah Ah Ah Ah

Poco meno Allegro *accel.*

perdendosi

sfz

No.12. When I Played Carmen

Irma and Chorus

Con spirito Irma

1. When I was sweet six-
2. As Tha-is and Lou-

I. teen, And love was joy and mirth, My gen-tle girl-ish
ise My tri-umph was com-plete, The sen-ti-ment-al-

I. heart was sought By one whom at the time I thought The on-ly man on
ists would cry, When I sang Mad-am But-ter-fly And tear-ful Mar-gue-

I. earth. Since then the world I've seen, I've won ar-tis-tic fame, And
rite. For her-o-ines like these I did not care a bit, Their

I. in my o - per - a - tic parts, I've learned the art of win - ning hearts, And love - af - fairs were much too sad, Those good - y-good - y girls all had A

I. *p* how to play the game. dread - ful time of it. —

1. She's learned the art of win - ning hearts, and how to play the
 2. Those good - y-good - y girls all had a dread - ful time of

1. She's learned the art of win - ning hearts, and how to play the
 2. Those good - y-good - y girls all had a dread - ful time of

p subito

I. *poco rit.* 'Mid her - o - ines a host, 'Twas Car - men taught me most. 1-2. When
 It's Car - men I pre - fer, The men were jokes to her. 1-2. When

game. —
 it. —

game. —
 it. —

p poco rit. *a tempo p*

I. *pesante* *a tempo* *p*

I played Car - men at the O - pé - ra - Co - mique, That si - ren of

I. guile Just suit - ed my style. The men I fas - ci - nat - ed, cap - ti -

I. vat - ed, sub - ju - gat - ed: I won them by my walk and by my smile.

I. *pp*

— Like Car - men I con - quered by hook or by crook: She

I. lured by a look; She took, then she shook. Her tem - pra - ment so

I. tor - rid The wo - men thought was hor - rid; But lit - tle Car - men knew her lit - tle

I. book.

f pesante *a tempo*

When she played Car - men at the O - pé - ra - Co -

f

When she played Car - men at the O - pé - ra - Co -

f

When she played Car - men at the O - pé - ra - Co -

pesante sfz p a tempo

p
 mique, That si - ren of guile Just suit - ed her style. The
 mique, That si - ren of guile Just suit - ed her style. The
 mique, That si - ren of guile Just suit - ed her style. The

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She
 men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She
 men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

I. *pp*
 Like
 won them by her walk and by her smile, just by her smile. —
 won them by her walk and by her smile, just by her smile. —
 won them by her walk and by her smile, just by her smile. —

I. Car-men I con- quered by hook or by crook: I lured by a

I. look; I took, then I shook. Ah!

Her tem- p'ra-ment so tor-rid The

Her tem- p'ra-ment so tor-rid The

Her tem- pra-ment so tor-rid The

I. But lit-tle Car-men knew her lit-tle book. D.C.

wo - men thought was hor-rid, But lit-tle Car-men knew her lit-tle book.

wo - men thought was hor-rid, But lit-tle Car-men knew her lit-tle book.

wo - men thought was hor-rid, But lit-tle Car-men knew her lit-tle book.

No.13. The Baker's Boy and the Chimney-Sweep

Irma and Chorus

Moderato

Irma

1. Co-lum-bine had a pair of beaux, Whose
2. Co-lum-bine made a sol - emn vow They'd

I.

love was fond and deep;
not kiss her at all.

One was the vil-lage Bak-er's Boy, And one was the Chimney-
They nev-er did un - til one night When both of them came to

I.

Sweep. Ho! Ho! Ho! Ho! Co-lum-bine had a moth - er, too, Who
call. Ho! Ho! Ho! Ho! All went well till they said "Good-night," And

Ho! Ho! Ho! Ho!
Ho! Ho! Ho! Ho!

Ho! Ho!
Ho! Ho!

8

I. *sfz* *p*

knew which call'd each night, For the Chim-ney-Sweep left a kiss of black, And the
 then, a - las! a - lack! For on one fair cheek was a spot of white, On the

I. *p* *f*

Bak-er's Boy kiss'd white. And so when her mother faced her, Her
 oth-er, one of black. As soon as her mother heard them Bid

f *f*

Ho! Ho! Ho! Ho! —
 Ho! Ho! Ho! Ho! —

Chorus

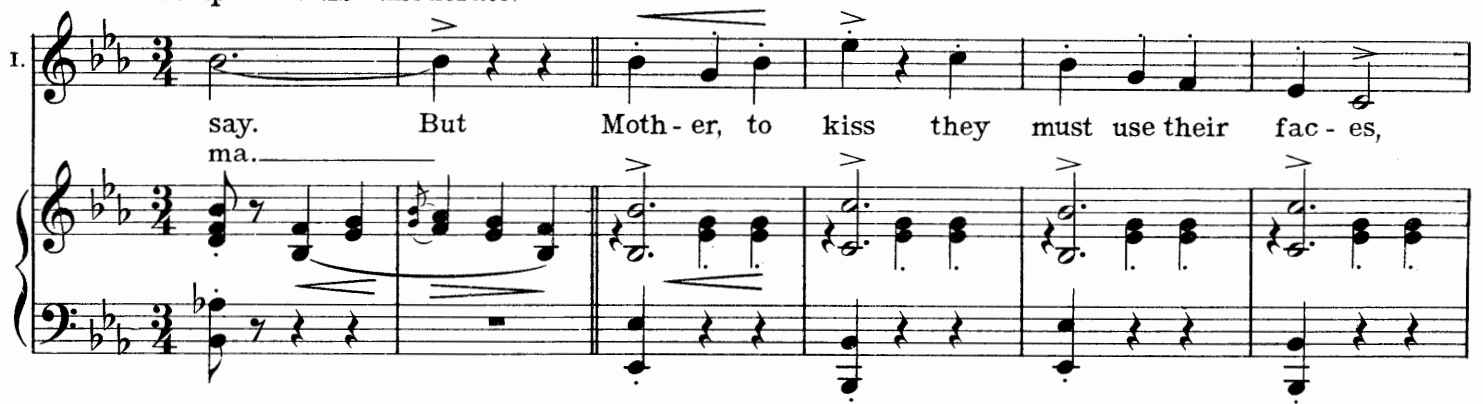
Ho! Ho! Ho! Ho! —
 Ho! Ho! Ho! Ho! —

Ho, ho, ho! Ho! —
 Ho, ho, ho! Ho! —

I. *pp* *p* *rit.*

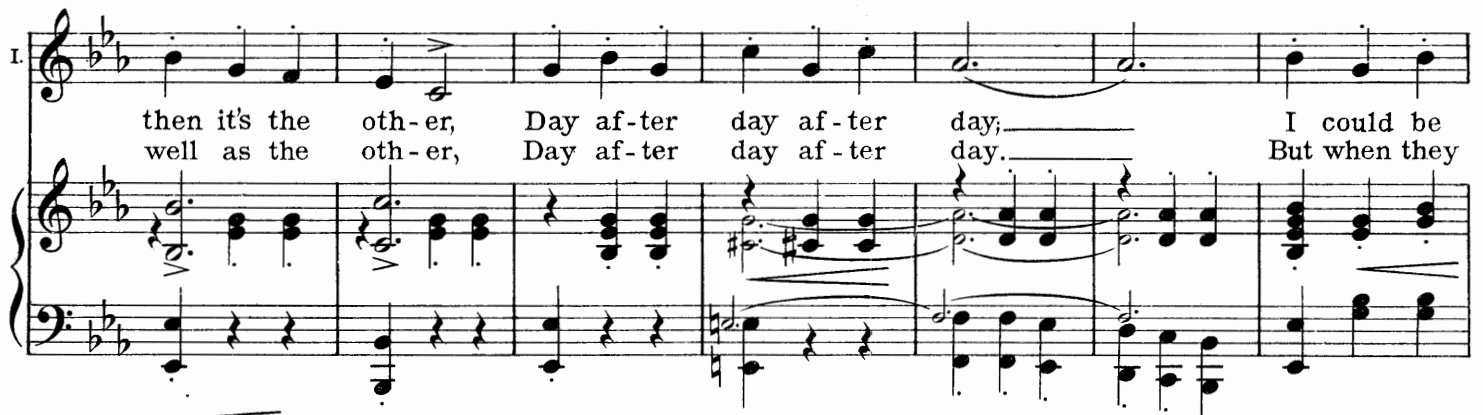
face gave her a - way, And then of course there was no-thing For Co-lum-bine to
 Co - lum-bine Ta, ta! She found her daugh-ter was lack-ing The cheek to face mam-

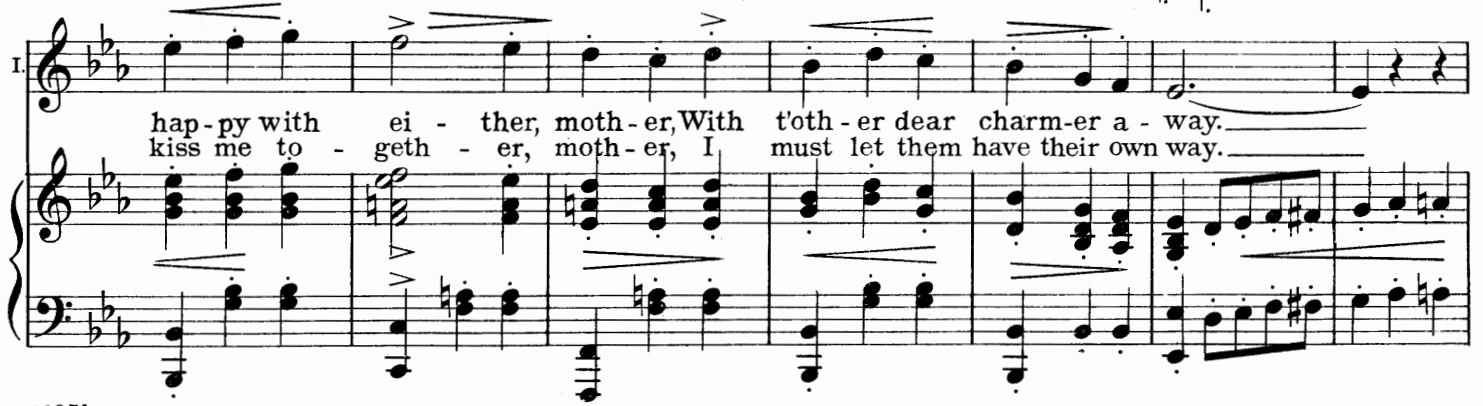
Tempo di Valse (moderato)

I. 
 say. But Moth - er, to kiss they must use their fac - es,
 ma. _____

I. 
 You should - n't scold Co - lum - bine, _____ If they can't kiss with - out leav - ing their

I. 
 trac - es, I'm sure it is no fault of mine. _____ First it is one and
 I could dodge one as

I. 
 then it's the oth - er, Day af - ter day af - ter day; _____ I could be
 well as the oth - er, Day af - ter day af - ter day. _____ But when they

I. 
 hap - py with ei - ther, moth - er, With t'oth - er dear charm - er a - way. _____
 kiss me to - geth - er, moth - er, I must let them have their own way. _____

Chorus

f. *sfz*

Moth - er, to kiss they must use their fac - es, You should - n't

f. Ho! Ho! Ho! Ho! You should - n't

f. Ho! Ho! Ho! Ho! You should - n't

scold Co - lum - bine. If they can't kiss with - out

scold Co - lum - bine. Ho! Ho!

scold Co - lum - bine. Ho! Ho!

leav - ing their trac - es, I'm sure it is no fault of mine.

Ho! Ho! Sure it is no fault of mine.

Ho! Ho! Sure it is no fault of mine.

First it is one and then it's the oth - er, Day af - ter
 Ho! Ho! Ho! Ho! Day af - ter
 Ho! Ho! Ho! Ho! Day af - ter

day af - ter day; I could be hap - py with
 day af - ter day; I could be hap - py with
 day af - ter day; I could be hap - py with

ei - ther, moth - er, With t'oth - er dear charm - er a - way.
 ei - ther, moth - er, With t'oth - er dear charm - er a - way.
 ei - ther, moth - er, With t'oth - er dear charm - er a - way.

sfz

No.14. The Cubist Opera

Ezra, Godfrey and Girls

Allegro

Ezra Meno

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a treble clef staff containing a whole rest. The left hand starts with a series of chords and eighth notes. Dynamics include *f*, *accel.*, and *sfz*. The piece concludes with a fermata over a final chord.

1. The
2. The

(very affectedly)

E. art of com-po-si-tion o-pe-rat-ic Is some-thing un-der-stood in ev-'ry
Cu-bist Op-'ra is a tone-cre-a-tion, Its theme is par-ti-col-ored, pol-y-

The vocal line is in 2/4 time, starting with a half note followed by eighth notes. The piano accompaniment is in 2/4 time, starting with a half note followed by eighth notes. Dynamics include *p*.

E. land, But mu-sic as I see it is pris-mat-ic, An art that I a-lone can under-
chrome. It can't be done un-less the dec-o-'ra-tion Is shad-ed from the car-pet to the

The vocal line continues with eighth notes and quarter notes. The piano accompaniment continues with eighth notes and quarter notes. Dynamics include *p*.

E. stand. The Cu-bist Op-'ra nev-er has been writ-ten, That
dome. The Op-'ra House must bear a scent of per-fume, The

The vocal line concludes with quarter notes and eighth notes. The piano accompaniment concludes with quarter notes and eighth notes. Dynamics include *p*.

poco rit.

E. was a work that I a-lone could do; My pur-ple-pink har-mon-ics And
 au-di-ence must dress in har-mo-ny. A portiere or a cur-tain Will

molto rit.

E. ol-ive-tint-ed ton-ics Blend per-fect-ly with counterpoint of blue: They do. } There's a
 spoil it all for certain, Un-less it's of the col-or of the key: You see. }

a tempo

E. beau-ti-ful yel-low In the mel-low Clar-i-net,
 G. Godfrey (to the girls) Watch

G. *Tempo di Valse (moderato)*

And a lav-en-der-cher-ry

E. me!

E. In the mer - ry Flageo-let. There's an
 (posing)
 G. You see. ob.

E. in - di - go tone In the bass - trom - bone, A vi - o - let in The
 (sweetly) *p*

E. (with growing enthusiasm)
 vi - o - lin, And not a mel - o - dy found in a sin - gle line Of this

Viol. *sfp*

E. Fu - tur - ist Op - 'ra of mine! mine!

1. 2. *sfz* *f* *sfz* *sfz*

No.15. Call Around Again

Elaine and Chorus

Allegretto moderato

Elaine

1. When a fel-low comes pro - pos - ing,
 2. Hope's e - ter - nal in a lov - er,

f *p* 'Cello

E. Nev-er let him find you out; Keep him guess-ing, and in clos - ing
 He's en-couraged by a glance, Near your door-step he will hov - er

E. Leave your an-swer still in doubt. Don't accepthim, don't re-fuse him, You can use him by and
 When he thinks that there's a chance. When hesays he'll be a brother, Murmurs softly, "I'm so

E. by; And when you fear that you may lose him, Then let this be your re - ply:
 glad!" And then as-sure him there's no oth - er, And for con-so-la - tion add:

poco rit. *poco rit.*

Poco meno

E. *p*
 1-2. Call a-round a-gain, — Oh, won't you Call a-round a-gain? — Why don't you?

p a tempo

E. *pp*
 Faint heart nev - er won fair la - dy! Some day you will win me - may - be;

pp

E. *p*
 Call a-round a-gain, — I hope you'll Call a-round a-gain: Please do! And I'll

p

E. *p*
 break it to you gen - tly If I've an - y-thing to say to you. —

p

E. *p* Call a - round a - gain!

Chorus

p SOPR. ALTO
Call a-round a - gain, _____ Oh, won't you Call a-round a - gain? _____ Why don't you?

p TENOR
Call a-round a - gain, _____ Oh, won't you Call a-round a - gain? _____ Why don't you?

p BASS
Call a-round a - gain, _____ Oh, won't you Call a-round a - gain? _____ Why don't you?

E. Why don't you? _____

pp
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

pp
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

pp
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

E. *Call a-round a - gain, a - gain,*

Call a-round a - gain, I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, I hope you'll Call a-round a-gain: Please do! And I'll

E. *please do! Call a-round a-gain, please do!* *D.C.*

p break it to you gen - tly If I've an - y-thing to say to you! —

p break it to you gen - tly If I've an - y-thing to say to you! —

p break it to you gen - tly If I've an - y-thing to say to you! —

p

D.C.

No.16. The Will-o'-the-Wisp

Marquis

Moderato

Marquis

1. In a for-est of doubt and dreams
2. In a for-est of cy-press-trees

p

Detailed description: This block contains the introduction of the piece. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part includes several triplet markings and a dynamic marking of 'p' (piano). The vocal line begins with a fermata on a whole note, followed by a melodic phrase.

M.

Youth goes wan-der-ing far. Thro' the dark-ness ev-er there gleams What
Love's a pil-grim of night. Thro' the clouds he hope-ful-ly sees One

Detailed description: This block contains the first vocal line. The melody is marked with 'M.' and features several triplet markings. The piano accompaniment continues with a steady accompaniment. The lyrics are: 'Youth goes wan-der-ing far. Thro' the dark-ness ev-er there gleams What Love's a pil-grim of night. Thro' the clouds he hope-ful-ly sees One'.

M.

seems a ra-di-ant star. Its light al-lures to a tem-ple fair, Where
star with sil-ver-y light. It leads him on to a gar-den fair, Where

espress.

Detailed description: This block contains the second vocal line. The melody continues with triplet markings. The piano accompaniment includes a section marked 'espress.' (espressivo). The lyrics are: 'seems a ra-di-ant star. Its light al-lures to a tem-ple fair, Where star with sil-ver-y light. It leads him on to a gar-den fair, Where'.

M.

fame and glo-ry call;— So we fol-low our fate Till we learn too late That it
for-tune seems to call;— So Love fol-lows and yearns Till at last he learns That it

Detailed description: This block contains the third vocal line. The melody concludes with triplet markings. The piano accompaniment provides harmonic support. The lyrics are: 'fame and glo-ry call;— So we fol-low our fate Till we learn too late That it for-tune seems to call;— So Love fol-lows and yearns Till at last he learns That it'.

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

was-n't a star at all. 1-2. It was the will-o'-the-wisp Be-fore us

was-n't a star at all. 1-2. It was the will-o'-the-wisp Be-fore us

M. gleam-ing In the dark-ness far. Shim-mer-ing, glimmer-ing,

M. Glanc-ing, danc-ing Like a twin-king star. We fan-cy that it guides us Thro'

M. *poco rit.* *p*

night to ros-y dawn; So we go fol-low-ing on, on And

night to ros-y dawn; So we go fol-low-ing on, on And

M. *a tempo*
will- o' - the- wisp! You're gone! _____

a tempo *pp rit.* *a tempo*
Dance Pantomime

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'a tempo'.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The right hand features several slurs and accents. The tempo remains 'a tempo'.

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The right hand features several slurs and accents. The tempo remains 'a tempo'.

M. **Marquis**
She's gone! _____

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

This system contains the second vocal line and the continuation of the piano accompaniment. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'a tempo'. The piano part includes dynamic markings: *rit.*, *p*, *allargando*, *f*, and *a tempo*.

No.17. The Dancing Lesson

Godfrey and Mrs.Bunker

Moderato

Mrs. Bunker

We have all kinds of danc-es,

Mrs.B. Grac-es to dis-play, Our Terp-si-cho-rean fan-cies Change from day to

Mrs.B. day... Once the waltz-es from Vi-en-na Charmed with their re-frain, Ta-ran-

Mrs.B. tel-las from Si-en-na, Moor-ish steps from Spain. We have had the syn-co-

p *sfz* *p* *dim.*

Mrs.B. pat - ed E - thi - o - pian sort; — With the Rus - sians we've gy - rat - ed:

Musical score for Mrs. B. first system. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include accents and a piano (*p*) marking.

Mrs.B. That's more work than sport. So teach me now, you've come in time, The danc - es of your

Musical score for Mrs. B. second system. The vocal line continues in treble clef. The piano accompaniment includes dynamic markings for *sfz*, *fp*, and *p*.

Mrs.B. trop - ic clime.

G. **Godfrey** *senza tempo*

Sup - pose you do the best you can; I'll cri - ti - cize you, that's my

Musical score for Mrs. B. and G. third system. Mrs. B. has a vocal line in treble clef. G. has a vocal line in treble clef starting with the tempo marking *senza tempo*. The piano accompaniment includes *rit.* markings.

Mrs.B. Sup -

G. *a tempo* plan.

animato

Musical score for Mrs. B. and G. fourth system. Mrs. B. has a vocal line in treble clef. G. has a vocal line in treble clef with tempo markings *a tempo* and *animato*. The piano accompaniment includes dynamic markings for *f* and *sfz*.

Allegro feroce

Mrs.B. pose I am a Gyp-sy wild, Sup-pose you're a To-re - a - dor; I have

Mrs.B. loved you, And re-venge I'm seek-ing for. A dag-ger with glit-ter-ing blade I

Mrs.B. (Business) draw from my gar-ter- so!

Mrs.B. Like a ti - ger I sneak toward you To deal you a dead - ly blow!—

Poco meno **Godfrey** **Mrs. B.**

Mrs.B.
G.
Mrs.B.

Is that the way? That's al-most right. If I'm wrong, please

Godfrey **Both** **Tempo di Tango (molto moderato)**

Mrs.B.
G.

rit. *a tempo* *f* *poco accel.* *sfz* *f a tempo*

say! It's more like a fight! With scowl-ing brow— And flam-ing

Mrs.B.
G.

eyes ——— Ad-vance and re - treat ——— With rhyth-mi - cal feet;

Mrs.B.
G.

— A dance of hate, ——— Of scorn in - nate! ——— The

fp *sfz p* *cresc. molto* *sfz* *f*

Mrs. B.
G.

flash is seen — Of — dag-ger so keen, — As face to

Mrs. B.
G.

face — With ti - g'rish grace — You

ff

fp *ff*

Mrs. B.
G.

glide and you sway — Like pan-thers at play: — That's the

sfz *sfp*

Mrs. B.
G.

style of dance we know, — Down there in Mex-i - co! —

poco pesante *rit.* *fp* *a tempo, molto cresc.*

Encore
Poco più mosso

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 7/8. The piece begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as notes, rests, slurs, and accents. The score features several dynamic markings, including *sfz* (sforzando) and *sfz* (sforzando), and concludes with a *sfz* (sforzando) marking. The piece ends with a double bar line and a fermata.

No. 18. Sextet

The Face behind the Mask

Elaine, Phil, Irma, Larry, Mrs. Bunker, Ezra

Animato

Elaine (to Phil.)

f > No no, Monsieur, you must not

E. ask To see the face be-hind the mask! No no no no!

Irma (to Larry)

f > Your dance? I had for - got - ten

Phil. (to Elaine)

f > Oh, let me

E. — No no no no! — No no no no! There is your friend, and

I. that! Let's sit it out and have a chat. Ah, it is he!

Ph. see your face, pray! He is with a la - dy I know

Larry (to Irma)

f > He's with a la - dy I know *tr*

E. with a la - - dy! Tell me, won't you tell me, who is

I. — And who is she? — Who can she be? Per-haps, Monsieur, you'll tell me who is

Ph. well, But what are they to you and me? Now jeal-ous she is bound to

L. well, But what are they to you and me? Be-tween two charm-ers now is

Ez. Ezra (enters) Fair one, I beg you to un -

E. she? The ri - val I have longed to see!

I. she? A pleas-ant sight for me to see!

Mrs. B. Mrs. Bunker (to Ezra) No no, Mon-sieur, you must not ask!

Ph. bel! A most un - pleas - ant fix for me!

L. he! Now we shall see who'll vic - tor be!

Ez. mask! Now in your smiles I long to bask!

(aside)

E. *f* Now we shall see who'll win! 'Tis she! *p.* Quite cross she seems to be, To

I. *f* I'll show him he is naught to me! *p.* Who can the creature be? A

Mrs.B. *f* No no, you must not ask! No no! *p.* Mon-sieur, you're much too free To

Ph. (to Elaine) *p.* Let's go! She is with him, you see: What

L. (to Irma) *p.* You see, A fick-le flirt is he. Con-

Ez. (to Mrs. B.) *p.* Fair one, Now cross you must not be! There's

E. *poco rit.* find you here with me; So go to her, Monsieur, I leave you *pui rit.* free.

I. *poco rit.* stranger here is she: I shall in-form her, he be-longs to *pui rit.* me!

Mrs.B. *poco rit.* dare to fol-low me! I'm real-ly frightened here with you to *pui rit.* be!

Ph. *poco rit.* can it mean to me? I'm quite con-tent-ed here with you to *pui rit.* be.

L. *poco rit.* sole yourself with me. He's quite un-worth-y of you, you'll a - gree. *pui rit.*

Ez. *poco rit.* no one here knows me, I am deter-mined your sweet face to *pui rit.* see!

Tempo di Valse

E.

I.

Mrs. B.

Ph.

L.

Ex.

Tempo di Valse

E.

I.

Mrs. B.

Ph.

L.

Ex.

E. You'd ask for more, dear!

I. You'd ask for more, dear!

Mrs. B. You'd ask for more, dear!

Ph. One smile! 'Tis a tri-ple that you

L. One smile! 'Tis a tri-ple that you

Ez. One smile! 'Tis a tri-ple that you

p

E. One kiss?

I. One kiss?

Mrs. B. One kiss?

Ph. might be-stow: One kiss! Just to give a lit-tle hope, you know!

L. might be-stow: One kiss! Just to give a lit-tle hope, you know!

Ez. might be-stow: One kiss! Just to give a lit-tle hope, you know!

E. No, you real-ly must-n't tempt me so! No! not one!

I. No, you real-ly must-n't tempt me so! No! not one!

Mrs.B. No, you real-ly must-n't tempt me so! No! not one!

Ph.

L.

Ex.

E.

I.

Mrs.B.

Ph. You've the sort of eyes that I a - dore! I have nev-er been in love be-fore!
(to Irma)

L. By the first new face he's al-ways caught, Do not waste on him a sin-gle thought!
(to Mrs. B.)

Ex. You've the sort of fig - ure I a - dore! I have nev-er been in love be-fore!

(to Phil.)
 E. Don't im-a-gine I be-lieve you, I have met your sort be-fore!___

(to Larry)
 I. Thus it is you men de-ceive us, Tho' pre-tend-ing to a-dore!___ (turns to Phil.)

Mrs.B. Thus it is you men de-ceive us, Tho' pre-tend-ing to a-dore!___

Ph.

L.

Ez.

E.

I.

Mrs.B.

(to Irma)
 Ph. Lis-ten, Ir-ma, I'll ex-plain to you: If it comes to that, you're flirt-ing too!

(to Elaine)
 L. You are sure to win, I bet on you! As a flirt you know a thing or two!

(to Mrs. B.)
 Ez. At first sight I fell in love with you! On-ly say that you could love me too!

f (to Larry) *p*
 E. She is jeal-ous of me, I can tell! I'm be-gin-ning ra-ther well!

f (to Phil.) *p*
 I. It ap-pears you've fall-en 'neath the spell Of this mas-que-rad-ing belle.

f (to Ezra.) *p*
 Mrs.B. I'm a-fraid that you would kiss and tell! So your hopes I must dis-pel.

Ph.
 L.
 Ez.

E. *fp*
 To de-ceive him is a shame:

I. (to Phil.) *fp*
 To de-ceive me is your aim:

Mrs.B. (to Ezra) *fp*
 Do not ask my face or name:

Ph. *fp* (to Irma) *fp*
 If to flirt-ing I'm in-clined, There's no harm: you must-n't

L. *fp* (to Elaine) *fp*
 Keep it up, you're do-ing fine! I just wish his chance were

Ez. *fp* (to Mrs.B.) *fp*
 Just to see your face I pine! Would this lit-tle hand were

fp *tranquillo* (to Larry) *poco rit.* *più rit.*

E. Still, I have to play my game. But oh, if he should find out who I

fp *tranquillo* *poco rit.* *più rit.*

I. You have found an - oth - er flame. The wretch is false! For this I'll make him

fp *tranquillo* *poco rit.* *più rit.*

Mrs.B. Naugh - ty, naugh - ty! Fie, for shame. *aside* The wretch is false! For this I'll make him

(turns to Elaine) *tranquillo* (to Elaine) *poco rit.* *più rit.*

Ph. mind! (to Irma) Ah! Ah! Don't re - fuse me just

tranquillo (to Irma) *poco rit.* *più rit.*

L. mine! Ah! Ah! Don't re - fuse me just

tranquillo *poco rit.* *più rit.*

Ez. mine! (sighs) Ah! Ah! Don't re - fuse me just

fp *tranquillo* *poco rit.* *più rit.*

a tempo

E. am!

a tempo

I. pay!

a tempo

Mrs.B. pay!

a tempo

Ph. one smile! One was quite e - nough to cap - ture me. One word

a tempo

L. one smile! One was quite e - nough to cap - ture me. One word

a tempo

Ez. one smile! One was quite e - nough to cap - ture me. One word

p *a tempo*

E. One kiss? Sat-is-fied with it you

I. One kiss? Sat-is-fied with it you

Mrs.B. One kiss? Sat-is-fied with it you

Ph. From those lips would so en-rape me!

L. From those lips would so en-rape me!

Ez. From those lips would so en-rape me!

E. would not be! You'd ask for more, dear!

I. would not be! You'd ask for more, dear!

Mrs.B. would not be! You'd ask for more, dear!

Ph. One smile!

L. One smile!

Ez. One smile!

E.

I.

Mrs.B.

Ph. 'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

L. 'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

Ez. 'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

E. One kiss! No, you real - ly must - n't tempt me so! No! not

I. One kiss! No, you real - ly must - n't tempt me so! No! not

Mrs.B. One kiss! No, you real - ly must - n't tempt me so! No! not

Ph. hope, you know!

L. hope, you know!

Ez. hope, you know!

Poco più mosso

E. one! A - las! I fear that

I. one! A - las! I fear that

Mrs.B. one! A - las! I fear that

Ph. I vow I nev - er loved be - fore till I met you!

L. I vow I nev - er loved be - fore till I met you!

Ez. I vow I nev - er loved be - fore till I met you!

Poco più mosso

E. I can-not be-lieve you true!

I. I can-not be-lieve you true!

Mrs.B. I can-not be-lieve you true!

Ph. My fair un-known, you find in me a will-ing

L. My fair un-known, you find in me a will-ing

Ez. My fair un-known, you find in me a will-ing

sfz *p*

Presto

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

Presto

p molto rit.

ff a tempo

accel.

E. (Kiss) And now leave me! I pray!

I. (Kiss) And now leave me! I pray!

Mrs.B. (Kiss) And now leave me! I pray!

Ph. (Kiss) Do not leave me! I pray!

L. (Kiss) Do not leave me! I pray!

Ez. (Kiss) Do not leave me! I pray!

8: *sfz*

E.

I.

Mrs.B.

Ph.

L.

Ez.

8: *sfz*

sfz

sfz

fp *ff* *pp* *sfz*

fa mi re mi! Ah!

fp *ff* *p stacc.*

la sol la sol la do si do si do! Ah!

p *fp* *ff* *pp* *sfz*

do si do la fa mi re mi.

Do si do si la si.

la sol la sol. *sfz*

Allegro molto

ff *sfz accel.*

Bass Dr.

Lento (smiling) *p*

(with feeling)

Fa mi fa mi fa

Mi re mi re do re do si do la!

(falsetto) *p*

La sol la sol la!

p (with feeling)

Mi re mi re do re!

pp *lunga*

Bass Dr.

Allegro feroce

Lento

ff

Mi re mi

Mi re mi

Mi re mi

Mi re mi

Allegro feroce

Lento

ff marcantissimo

ff tutta forza

Bass Dr.

sfz Bass Dr.

re do re do si do la!

re do re do si do la!

re do re do si do la!

re do re do si do la!

ten.

ten.

ten.

ten.

ten.

sfz

Mi re mi

mp espressivo
Mi re mi re do re

ff.
Lasido si la sol fa mi re do

mp staccatissimo molto cresc.

mp marcato e molto cresc.

re do re sol! Ah! Ah!

ff Mi re mi!

sffz mi re mi re do re mi fa!

sol! Re do si la sol fa mi re re!

ff *sffz*

Poco a poco in tempo di Ragtime (sincopato)

pp

Mi re mi re do re do re do si do si do la!

pp

Do do do do do do do do re re re re la fa!

pp

Sol fa sol fa fa fa fa fa fa fa fa do!

pp

Sol do sol la la re re re la do la sol fa re mi fa mi re!

Poco a poco in tempo di Ragtime (sincopato)

pp 2d time in Tempo and ff for Dance

fp

in Tempo

f

Fa fa mi re mi re mi fa do fa la la sol!

in Tempo

f

Mi si do do do do do do do fa fa fa fa fa!

in Tempo

f

Fa la sol fa sol fa sol re re do si si si!

in Tempo

f

Re sol do do do do do do la re re sol re sol!

in Tempo

f

sfz

p *sfz*

Mi re mi re do re do re do si do si do la si do re

p *sfz*

Do do do do do do do re re re re la fa si do re

p *sfz*

Sol fa sol fa fa fa fa fa fa fa do!

p *sfz*

Sol do sol la la re re re la do la sol fa re mi mi fa!

p *sfz*

sfz

mi re mi re mi re mi re mi sol! Mi do re do!

sfz

do do do do do do do do mi! Do do si sol!

sfz

Sol fa sol fa fa fa fa fa fa sol! Mi fa fa fa mi!

ff marcato

Sol la la la sol fa sol la re sol do!

marcato *sfz*

1. repeat for Dance 2. *sfz*

No.20. Fate

Elaine and Philip

Molto moderato

Elaine *p* *misterioso*

For-tune's face is hid-den— From all eyes by a mask, She

comes to us un-bid-den,— No ques-tions we must ask.— She hides her face to show not If

she wear frowns or smiles. 'Tis bet-ter far we know not Her se-crets and her wiles.

Phil From Fate there is no ap-peal-ing And

Ph. Ah, but her eyes, re-veal-ing— Are trust-ful, kind and true.

rit. *Allegro moderato* (gazing into crystal ball) *molto misterioso*

E. *rit.* *f.* *p.*
 she'll stay masked to you. I see a la - dy dark of face;

rit. *fp trem.* *p misterioso*

E. *marcato* *poco rit.*
 You are her slave and she's your queen. By a gold - en chain she'll bind you!

poco rit.

poco meno

E. *Phil* *pp*
 I see a blond girl ra - ther tall, You would woo her now in

Ph. *pp*
 Ir - ma! I know whom you mean.

poco meno *ppp* *p*

tranquillo *p* *espressivo* *portato*

E. *p*
 vain; For she wears the true - love to - ken. Of an - oth - er

Ph. *p*
 E - laine!

tranquillo *espressivo* *8*

E. *p* *>* (laughingly) *molto tranquillo*
 Ha, ha! you see I'm right! No! No! Guess-work is my on-ly

Ph. *p*
 Is this white ma-gic? *molto tranquillo*

pp poco rit.

E. *Tempo di Valse lento* *molto moderato* *a tempo*
 plan. One might guess as much of an-y man. 'Tis Fate!

più tranquillo *molto moderato*

E. 'Tis Fate That holds our hearts in thrall, For both love and

sfz *cresc.*

E. *ff* *ff*
 hate, Soon or late, Are dealt like cards to all. 'Tis

espressivo *f* *ff*

E. Fate! _____ 'Tis Fate! _____ Her mock - ing eyes we

E. ask, _____ But in vain, for the se - crets she's keep - - ing; To

E. guess them is our task: _____ Those se - crets of laugh - ter or

E. weep - - ing In the face _____ be - hind _____ the mask.

lusingando
pp
poco rit.

This system of a piano score features a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#). The dynamic marking is *pp* (pianissimo). The tempo marking is *poco rit.* (a little slower).

pp
rit.

This system continues the piano score. The treble clef has a melodic line with slurs and ornaments. The bass clef has a steady accompaniment. The dynamic marking is *pp*. The tempo marking is *rit.* (ritardando).

poco rit.
poco a poco in tempo

This system shows a change in tempo. The treble clef has a melodic line with slurs and ornaments. The bass clef has a steady accompaniment. The tempo marking is *poco a poco in tempo* (gradually returning to tempo). The dynamic marking is *poco rit.*.

poco rit.
poco rit.

This system continues the piano score. The treble clef has a melodic line with slurs and ornaments. The bass clef has a steady accompaniment. The tempo marking is *poco rit.*. The dynamic marking is *poco rit.*.

rit.
molto rit.
sfz

This system concludes the piano score. The treble clef has a melodic line with slurs and ornaments. The bass clef has a steady accompaniment. The tempo marking is *molto rit.* (very slow). The dynamic marking is *sfz* (sforzando). The system ends with a double bar line.

No. 21. Finale Ultimo
 "The springtime of life is fairest"
 Principals and Chorus

Animato *with enthusiasm*

Elaine and Irma *f*
 The spring-time of life is fair - est, The fu-ture a

Mrs. Bunker *f*
 The spring-time of life is fair - est, The fu-ture a

Phil. and Larry *f*
 The spring-time of life is fair - est, The fu-ture a

Marquis Godfrey and Ezra *f*
 The spring-time of life is fair - est, The fu-ture a

Chorus

SOPRANO *f*
 The spring-time of life is fair - est, The fu-ture a

ALTO *f*
 The spring-time of life is fair - est, The fu-ture a

TENOR *f*
 The spring-time of life is fair - est, The fu-ture a

BASS *f*
 The spring-time of life is fair - est, The fu-ture a

Animato
f cresc.

E.
I.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

Mrs.B.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

P.
L.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

M.G.
Ez.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

The piano accompaniment consists of two staves. The right hand part features a series of chords, many of which are beamed together, creating a rhythmic accompaniment for the vocal lines. The left hand part provides a bass line with some melodic movement, including a prominent eighth-note pattern in the first few measures.

E. I.
mist of years, — And the things that we dreamed are not what they seemed In the

Mrs. B.
mist of years, — And the things that we dreamed are not what they seemed In the

P. L.
mist of years, — And the things that we dreamed are not what they seemed In the

M.G. Ez.
mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

molto cresc. *rit. ff* *a tempo* *accel.* *rit.*

E.
I.
Mrs. B.
P.
L.
M.G.
Ez.

beau-ti-ful gold - en age.

beau-ti-ful gold - en age.

beau-ti-ful gold - en age.

beau-ti-ful gold - en age.

beau-ti-ful gold - en age.

beau-ti-ful gold - en age.

beau-ti-ful gold - en age.

beau-ti-ful gold - en age.

ff

rit.

sfz

sfz

sfz

End of Opera