

The Fortune Teller

A COMIC OPERA
IN 3 ACTS.

AS PRODUCED BY

The Alice Nielsen
Opera Company

UNDER THE DIRECTION OF FRANK L. PERLEY.

BOOK BY

HARRY B. SMITH.

MUSIC BY

VICTOR HERBERT.

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THE FORTUNE TELLER

Comic Opera in Three Acts.

LIBRETTO

BY

HARRY B. SMITH



MUSIC

BY

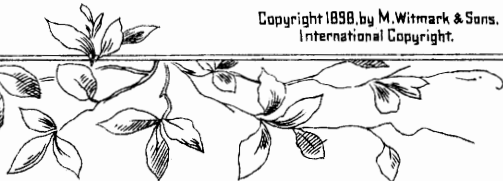
VICTOR HERBERT.

VOCAL SCORE, PR. \$2⁰⁰ NET



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THE FORTUNE TELLER.

Comic Opera in 3 Acts.

Words by
HARRY B. SMITH.

ACT I.
OVERTURE.

Music by
VICTOR HERBERT.

Allegro.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a forte (*ff*) dynamic. The second system features a melodic line in the right hand with a fermata. The third system includes accents and a forte (*ff*) dynamic. The fourth system continues the melodic line in the right hand. The fifth system concludes with a forte (*ff*) dynamic and a final cadence.

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Tempo di Valse.

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 sharp (F#) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble staff features eighth and sixteenth notes with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff shows a melodic line with slurs and ornaments, while the bass staff continues with a steady accompaniment of chords and notes.

The third system shows a change in the bass line accompaniment. The treble staff continues with a melodic line, and the bass staff features a more active accompaniment with chords and moving lines.

The fourth system features a melodic phrase in the treble staff with a slur. The bass staff continues with a consistent accompaniment pattern.

The fifth system concludes the piece with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff contains a rhythmic accompaniment. A *rit.* marking is placed above the treble staff in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff features a steady accompaniment of chords.

Third system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff has a rhythmic accompaniment. A *molto rit.* marking is placed above the treble staff in the third measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff has a rhythmic accompaniment. A *rit.* marking is placed above the treble staff in the third measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff has a rhythmic accompaniment. A *espress.* marking is placed above the treble staff in the first measure, and a *a tempo.* marking is placed below the treble staff in the first measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic development in both hands.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, ending with the instruction *poco meno.* in the right hand.

Fifth system of musical notation, featuring triplets and dynamic markings like *trium* and *trium* with accents. The system concludes with a 2/4 time signature change.

Allegro molto.

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The bass clef part starts with a forte (*f*) dynamic marking. The music consists of eighth and sixteenth notes with various accidentals.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, including a fortissimo (*sf*) dynamic marking. The notation includes slurs and accents.

Fourth system of musical notation, showing complex rhythmic figures and dynamic changes.

Fifth system of musical notation, concluding the page with a fortissimo (*sf*) dynamic marking and a key signature change.

First system of a musical score in G minor. The treble clef staff features a melodic line with eighth-note patterns and slurs, marked with a forte (*ff*) dynamic. The bass clef staff provides a harmonic accompaniment with chords and eighth-note patterns. A fermata is placed over a chord in the final measure of the system.

Second system of the musical score. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the harmonic accompaniment with chords and eighth-note patterns.

Third system of the musical score. The treble clef staff features a melodic line with eighth-note patterns and slurs, marked with a forte (*f*) dynamic. The bass clef staff provides a harmonic accompaniment with chords and eighth-note patterns. A fermata is placed over a chord in the final measure of the system.

Fourth system of the musical score. The treble clef staff features a melodic line with eighth-note patterns and slurs, marked with a forte (*f*) dynamic. The bass clef staff provides a harmonic accompaniment with chords and eighth-note patterns.

Fifth system of the musical score. The treble clef staff features a melodic line with eighth-note patterns and slurs, marked with a forte (*f*) dynamic. The bass clef staff provides a harmonic accompaniment with chords and eighth-note patterns.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *ff* is present in the right hand.

Second system of the piano score, continuing the melodic and accompanimental lines. A dynamic marking of *f* is visible in the left hand.

Third system of the piano score, featuring a more complex texture with overlapping lines and slurs in both hands.

Fourth system of the piano score, marked *Presto.* and *ff*. It includes the instruction *sempre cresc.* in the left hand.

Fifth system of the piano score, showing further development of the musical themes with various articulations.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines with accents (v) above several notes.

Second system of musical notation, continuing the grand staff. It includes a slur over a group of notes in the treble clef and a fermata over a note in the bass clef.

Third system of musical notation, featuring a complex texture with many notes and chords in both staves, including several accents (v).

Fourth system of musical notation, showing a transition in dynamics with a *ffz* marking in the bass clef.

Fifth system of musical notation, concluding the page with a repeat sign. It features a dotted line above the treble clef staff with the number '8' and dynamic markings *ffz*, *fff*, and *fffz*.

OPENING ENSEMBLE.

№1.

ACT I.

Allegro giusto.

gra.....

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C) and the key signature has two sharps (F# and C#). The music begins with a rest in the treble staff, followed by a series of eighth and sixteenth notes. The bass staff features a strong *f* (forte) dynamic with a series of chords and moving lines.

8

The second system continues the musical piece. It features similar rhythmic patterns and dynamics as the first system, with a continuation of the melodic lines in the treble and the harmonic accompaniment in the bass.

Allegro molto moderato.

The third system is marked with a piano (*p*) dynamic. The tempo is *Allegro molto moderato*. The music features a more rhythmic and dance-like quality with frequent eighth and sixteenth notes in both staves.

(The Bell strikes ten.)

The fourth system begins with a ten-measure rest in the treble staff, indicated by the numbers 1 through 10 below the staff. The bass staff continues with its accompaniment. The music then resumes in the treble staff with a series of eighth notes.

(Curtain.)

The fifth system concludes the opening ensemble. It features a final melodic flourish in the treble staff and a sustained accompaniment in the bass staff, ending with a *ritardando* effect.

Waldemar.

What do I hear? 'Tis strik-ing ten! Those

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "What do I hear? 'Tis strik-ing ten! Those". The piano accompaniment consists of rhythmic patterns in both hands, with dynamic markings *fp* (fortissimo piano) appearing in the lower staff.

rogues, of mine are late a-gain! The lit-tle

The second system continues the vocal line with the lyrics "rogues, of mine are late a-gain! The lit-tle". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand, with dynamic markings *fp*.

minxes! Al - ways late! The rascals! The rascals! Tar - di-ness I

The third system continues the vocal line with the lyrics "minxes! Al - ways late! The rascals! The rascals! Tar - di-ness I". The piano accompaniment features a complex, rhythmic pattern in the right hand and a steady bass line in the left hand.

(Girls heard laughing off stage.)

hate!

The fourth system begins with the vocal line and the word "hate!". The piano accompaniment features a rapid, rhythmic pattern in the right hand, marked with *accel* (accelerando) and *staccatiss.* (staccatissimo). The left hand provides a steady bass line.

Fresco.

(Going to door.)

I'll let them in with-out de - lay.

(He opens the door.)

(The girls rush in laughing.)

Allegro.

accel. e cresc.

f accel.

Tempo di Valse.

(Girls.)

Tempo di Valse.

p

Gu - ten Mor - gen! Buon'

giornol Bon jour! — Herr Ma - es - tro! Sig - nor Pro - fes - sor! —

— We're aw - ful - ly tar - dy, Mons - ieur; — But for - give ev - ry

lit - tle trans - gressor. — Now, mein Herr, we are read - y. Be - gin! —

— Herr Ma - es - tro! Sig - nor Pro - fes - sor! — And your tem - per we'll

try to en - dure. — Gu-ten Mor-gen! Buon gior-no! Bon jour! —

— Gu-ten Mor - - - gen and Buon gior - - no, Gu-ten Mor-gen, buon

gior-no, Bon jour! — Gu-ten Mor - - gen and buon gior - -

rit. — no! Gu-ten Mor-gen! Buoa gior-no! Bon jour! —

rit. *f* *Più mosso.*

(The Girls drop capes and hoods, and are discovered in ballet costume.)

p molto accel. e cresc.

sff

ff

poco pesante.

Fresco.

An - fang - en jetzt, und toute de suite, Mes - des - moiselles com - men - cons vite!
Now, if you please, we will commence, My new bal - let, it is im - mense!

BASS SOLO.

p

(Fresco illustrates the dance, while the girls imitate.)

Fresco (speaking) Adagio!

sff

SOP.

Languid - ly, — as o - dalesques and hou - ris, Pass the i - dle hours of summer

This block contains the first system of a musical score. It features a Soprano vocal line and a piano accompaniment. The vocal line begins with the lyrics "Languid - ly, — as o - dalesques and hou - ris, Pass the i - dle hours of summer". The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing harmonic support.

Fresco. (spoken)

day. — No! Confound it! No! (Forty thousand furies! Watch me! imitate me! See! This way!)

This block contains the second system of the musical score. It features a Soprano vocal line and a piano accompaniment. The vocal line begins with the lyrics "day. — No! Confound it! No! (Forty thousand furies! Watch me! imitate me! See! This way!)". The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern and the left hand providing harmonic support.

(He dances with affectation in the fore-ground while the girls dance up stage.)

p

This block contains the third system of the musical score, which is entirely instrumental for the piano. It features two staves. The right hand plays a complex, rhythmic pattern, and the left hand provides harmonic support. A dynamic marking of *p* (piano) is present at the beginning of the system.

This block contains the fourth system of the musical score, which is entirely instrumental for the piano. It features two staves. The right hand plays a complex, rhythmic pattern, and the left hand provides harmonic support.

(Tableau.)

This block contains the fifth system of the musical score, which is entirely instrumental for the piano. It features two staves. The right hand plays a complex, rhythmic pattern, and the left hand provides harmonic support. A dynamic marking of *f* (forte) is present at the beginning of the system. The system concludes with the instruction "(Tableau.)".

Fresco.

Bass line for the first system of music, starting with a whole rest followed by eighth notes.

Now the Al-le-gret-to, Gra-zio-so,

Più mosso.

Piano accompaniment for the first system, featuring a treble staff with chords and a bass staff with eighth notes. Dynamics include *ff quasi recit.* and *ff*.

Tempo di Gavotte.

Girls. (dancing.)

SOP.

ALTO.

Vocal lines for Soprano and Alto in the second system, showing rhythmic patterns and lyrics.

mf La la la la la with pi-rou-et-ting, With smile en-dur-ing, And yet al-

Fresco.

Bass line for the second system of music, featuring a whole rest followed by eighth notes.

Tempo di Gavotte.

f That was it!

Cospetto!

Piano accompaniment for the second system, featuring a treble staff with chords and a bass staff with eighth notes. Dynamics include *mf* and *rit.*

ALTO.

Vocal line for Alto in the third system, showing rhythmic patterns and lyrics.

-lur-ing. La la la la la! We are co-quet-ting, So sta-tu-

Bass line for the third system of music, featuring eighth notes.

You spoil my Al-le-gret-to!

Watch me!

And you can't

Piano accompaniment for the third system, featuring a treble staff with chords and a bass staff with eighth notes.

SOP.

- esque - ly, So pic - tu - resque - ly, High - ly sta - tu - esque!

(Comic business.)

miss, With ease and grace. Like this!

Ve - ry pic - turesque! With a smile en - dur - ing, yet al - lur

two, one two, one two, one two;

SOP. ALTO.

ing, With pi - rou - et - ting .So sta - tu - esque - ly! So pic - tu -

Watch me, and you can - not miss, It's like this!

p

resque-ly! Grace-ful pose, En-dur-ing smile, In the re-al bal-let style.

Car-ram-ba No! It is not so!

This system contains the first two lines of music. The top line is the vocal melody in treble clef, and the bottom line is the piano accompaniment in bass clef. The lyrics are: "resque-ly! Grace-ful pose, En-dur-ing smile, In the re-al bal-let style." and "Car-ram-ba No! It is not so!".

Grace-ful pose, En-dur - ing smile! ———— *unis.* Lang-uid-ly we sway,

Come, im - i - tate my style! ———— It is this way.

This system contains the next two lines of music. The top line is the vocal melody in treble clef, and the bottom line is the piano accompaniment in bass clef. The lyrics are: "Grace-ful pose, En-dur - ing smile! ———— *unis.* Lang-uid-ly we sway," and "Come, im - i - tate my style! ———— It is this way.".

Lang-uid - ly we sway. La la la la la! La la la la la!

This way! You're do-ing bet - ter now!

This system contains the final two lines of music. The top line is the vocal melody in treble clef, and the bottom line is the piano accompaniment in bass clef. The lyrics are: "Lang-uid - ly we sway. La la la la la! La la la la la!" and "This way! You're do-ing bet - ter now!".

pp dim.

la - - a - - a - - ah - - ah - -

Care-ful, do not spoil it, That is right! Now! La la la la!

good! Now Fi - na - le! Pres-to! con bri - o!

good! Now Fi - na - le! Pres-to! con bri - o!

Twirl - ing, whirl - ing, Slid - ing, glid - ing,
Right foot! Left foot!

f Hil o - la, o - la, o - la! Danc-ing with a grace entranc-ing, Hi! o - la! o -

That's not like it, Not a bit! Left foot! Deft foot! Ev-ry bar of

ff

la! o - la! Round in cir-cles swing - ing, Like ga-zelles a - spring - ing,

mu - sic fit: You must do bet-ter now, Here I will show you how!

Scarcely have we breath for singing Hil o - la! o - la! o - la! la! O -

I will give an im - i - ta-tion, I will give an il - lus - tra - tion, Fol-low me, and

lal — o - la! — o - he! — o - he! Clear the
 you will be all - right! — Fol - low me! Fo - low me!

unis. way! Clear the way! — O - he! — O - he! In a maze wild and
 Clear the way! Clear the way! One and two, and one and two, and one! You must

gay. Round in cir-cles swing - ing, Like gazelles a - spring - ing,
 watch me! One, two, three, four!

Ev - 'ry one will clear the way, For the rush so wild and gay. Hi! o -

Ev - 'ry one will clear the way, For the rush so wild and gay. La la la,

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Ev - 'ry one will clear the way, For the rush so wild and gay. Hi! o -". The piano accompaniment consists of chords and a simple bass line.

la! Hi! o - la! La la la la la la la la

La la la, La la la, La la la, La la la la la la la la

The second system of the musical score. The vocal line continues with "la! Hi! o - la! La la la la la la la la". The piano accompaniment continues with similar chordal and bass line patterns. The lyrics "La la la, La la la, La la la, La la la la la la la la" are written below the piano part.

la la la la la la la la, La la la la la!

la la la la la la la la, La la la la la!

The third system of the musical score. The vocal line continues with "la la la la la la la la, La la la la la!". The piano accompaniment continues with similar chordal and bass line patterns. The lyrics "la la la la la la la la, La la la la la!" are written below the piano part.

p *sf* Fine.

The fourth system of the musical score. It features only the piano accompaniment on a grand staff. The music concludes with a dynamic marking of *p* (piano) followed by *sf* (sforzando) and the word "Fine." with a double bar line.

ENTRANCE OF COUNT.

Tempo di Marcia. Girls.

To the Count, all hail, all hail! With poses of the
 pret-ti - est, With speeches of the wit-ti - est, We to
 please him must not fail, We to please him must not fail: For we're
 anx-ious our a - gil-i - ty Should en-rap-ture the no-bil-i - ty; Should en-

Fresco.

- rap, en - rap, en - rap - ture the no - - bil - i - ty. So,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a series of eighth notes, followed by a dotted quarter note and a half note. The piano accompaniment consists of chords and moving lines in both hands.

la - dies, to your plac - es, Pa - rade your airs and grac - es; To the

p molto staccato.

The second system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic pattern with eighth notes. The piano accompaniment is marked *p molto staccato* and features a steady eighth-note bass line and chords in the right hand.

no - ble Be - re - zows - ky Make your ver - y fin - est bows - ky,

The third system shows the vocal line and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment features a dense texture with many chords in the right hand and a steady bass line.

(That's Hun - gar - i - an for curt - sey.) He is still a sin - gle

sf p

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a final note with a fermata. The piano accompaniment ends with a *sf* (sforzando) dynamic followed by a *p* (piano) dynamic.

Girls.

man. _____ To the Count, _____ all hail, all hail! _____ With pos-es of the

pret-ti - est, _____ With speeches of the wit-ti - est, _____ For we're

anx-ious our a - gil - i - ty, Should en-rap - ture the no - bil - i - ty, Should en -

rap, en - rap, en - rap - ture the no - bil - i - ty.

IRMA'S ENTRANCE.

SOLO:

"ALWAYS DO AS PEOPLE SAY YOU SHOULD!"

(Irma, Count, Fresco, Matosin & Girls' Chorus.)

No 2.

Irma.

Allegro molto. Ha ha ha ha!

Ha ha ha ha ha ha ha ha!

Ballet Girls' Chorus.

unis.

Fresco & Count.

Who can it be? Who can it

unis.

be?

'Tis sure-ly she!

'Tis sure-ly she!

sempre cresc.

(off stage)

Ha ha ha ha!

'Tis sure-ly she!

'Tis surely she!

poco a poco cresc.

(she enters)

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

sf

Matosin. (Gardener)

Look at this! Look at

f

that! On my flow'rs she dared to tread. —

Girls' Chorus.

unis.

Count & Fresco.

What is

unis.

Girls' Chorus.

this? What is that? Ir- ma, what have you been

Count, Fresco & Matosin.

at? Did you tread, as he has said, On his

Mat. Lit - tle minx, she dared to tread On my

Irma.

What? I? —

pre - cious tu - lip bed?

pre - cious tu - lip bed.

ff rit ff

Oh, monstrous ac - cu - sa - tion! I spurn with

recitativo.

Slower.

Moderato.

ff a tempo.

pp

pride, — It is that I am dig - ni - fied. — I

f

act up - on the gold - en rule that I was taught in Sun - day school. I'm

pp

good, be - cause I've un - der - stood ——— That girls are

hap - py, Ha ha ha ha ha ha ha! if they're good. ———

rit.

p

Song. (Irma.)

1. My a - ged grandma told me, And I've
2. And now I am a grown up girl, I'm

rit.

p

read the same in books— That it does-n't mat-ter what a girl may
 still as good as pie, And I do 'as peo-ple tell me Or at

wear, or how she looks; She nev-er should be fri-vo-lous, She
 least I al-ways try; For in-stance, with an of-fi-cer, a

nev-er should be bold, My grand-ma said: "My dar-ling al-ways
 hand-some young dra-goona, I went out for an ev'n-ing walk, A

rit.

do as you are told." When grand-ma said "Don't touch the jam," I
 stroll by light of moon. I blush to say he kissed me, It was

375628

mind - ed her re - quest. (I did not care a bit for jam, I
 ver - y rude and bold, But, he told me not to scream and - so I

liked the jel - ly best.) "Be punc - tu - al at meals," she said, "Or
 did a I was told. He told me then to kiss him, It was

I will have to scold," And I was al - ways there you see, I
 ver - y im - pu - dent, But I thought what grand - ma told me, And I

ten.

did as I was told.
 was o - be - di - ent.

Girls' Chorus. *unis. rit.*
 You see she did as she was told.
Count, Fresco & Mat. Good girl! she was o - be - di - ent.

unis.

rit.

Moderato, con sentimento.

Irma.

Al - ways do as peo - ple say you should, You
Al - ways do as peo - ple say you should, You

nev - er can be hap - py, child, un - less you're good. I
nev - er can be hap - py, child, un - less you're good. I

do as I am told, I'm just as good as gold, And I
did as I was told, Was just as good as gold, And it

rit.
know I shall be hap - py, 'cause I am so good. —
made me such a hap - py girl to be so good. —
rit. *pp*

Girls

f Al-ways do as peo-ple say you should, You nev-er can be hap-py child un-
 Al-ways do as peo-ple say you should, You nev-er can be hap-py child un-

f

Count, Fresco & Matosin.

f

I do as I am told, I'm just as good as gold, And I
 I did as I was told, Was just as good as gold, And it

pp

less you're good. She does as she is told, She's just as good as gold, And we
 less you're good. She did as she was told, Was just as good as gold, And it

pp

know I shall be hap-py, 'cause I was so good.
made me such a hap-py girl to be so good. 1-2 I was so

know she will be hap-py, 'cause she was so good.
made her such a hap-py girl to be so good. 1-2 A hap-py girl

good, I was good!

to be so good, So be good!

CHORUS OF HUSSARS.

(Later Ladislas.)

No. 3.

Allegro

ppp

poco a poco

cres.

(Trumpet.)

Drums.

Tenor.

No in-fan-tree in sooth are we, But cav-a-ry Hun-ga-ri-an; But

Bass.

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

sf

R.H.

sf

p

now we ride no steed astride For cause u - til - i - ta-ri-an; No

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

sf

trap - pings cling, no hoofs there ring With clat - ter wild and thun-der-ous; When

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

last we reeled up on the field Our flags were all shot un-der us.

tramp, tramp, tramp, tramp, tramp, tramp, tramp! Hus -

unis.

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

- sars, of course, with - out a horse, Ap - pear gro - tesque - ly com-i-cal: But

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A dynamic marking of *ff* is present at the end of the system.

tramp, tramp, tramp, tramp, tramp, tramp, tramp,

gov - ernment is now in-tent on be - ing e - co-nom-i-cal. You

The second system continues the musical piece with similar vocal and piano parts. The piano accompaniment maintains the same rhythmic structure. A dynamic marking of *sf* is located at the bottom right of the system.

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

must in-fer with whip and spur, Im - a-gined steeds we're wal-lop-ing, And

The third system concludes the musical piece with the final vocal line and piano accompaniment. The piano part continues with the established rhythmic pattern. The system ends with a final note in the piano part.

tramp. tramp. tramp. tramp, tramp. tramp, tramp! Tramp

when we do Like this, then you must fan - cy we are galloping.

tramp. tramp. tramp. tramp. tramp, tramp, tramp, tramp, fan - cy we are gal - lop - ing: Ay, ay, ay, ay, ay.

unis. *ff*

ff

ay, ay ay, Tramp, tramp, tramp, tramp, tramp, tramp, tramp, Hur rah!

unis. *ff*

ff

Solo - "Hungarias-Hussars"² Ladislás.

1. When

he - roes have fall - en in vain. — In the val - ley of death and de -
na - ny a heart that shall ache — With the work that this shall be

spar, — Like the clang - ing of ty - ran - ny's chain — Come the
done: — There is ma - ny a heart that must break — If the

shouts of the en - e - my there. — Re - treat - ing is half of our
bat - tle be lost or be won. — But still there's a thought that is

force, — And cer - tain de - feat seems our fate, — Hark! the
filled, — With sol - ace ex - ceed - ing - ly blest, — If a

molto rit.

bu - gle sounds shril - ly, "To horse!" — And "Charge!" is the sig - nal we
lot of us fel - lows are killed, — Therell be the more girls for the

ff *molto rit.*

Tempo di Marzia.

wait. —
rest. —

molto cres.

1-2 Left hand on rein so stead - i - ly, Right up - on sa - bre

sf *sf*

read-i-ly; For'd! Charge! Gal-lop-ing, gal-lop-ing!

sf *sf* *p*

Trust to the god of wars. If we are not vic-

sf p

-to-ri-ous, He-roes, the death is glo-ri-ous;

sf p

On to the bat-ter-y ride, ride, Hun-ga-ri-a's Hus-sars!

a tempo.

pesante. *a tempo.*

ff
Left hand on rein so stead - i - ly, Right up - on sa - bre

ff unis.
Left hand on rein so stead - i - ly, Right up - on sa - bre

ff unis.

ff
read - i - ly, For'd! Charge! gal - lop - ing, gal - lop - ing,

ff
read - i - ly, For'd! Charge! gal - lop - ing, gal - lop - ing,

Trust to the god of wars. If we are not vic -

Trust to the god of wars. If we are not vic -

to - ri - ous, He - roes, the death is glo - ri - ous.

to - ri - ous, He - roes, the death is glo - ri - ous.

On to the bat - ter - y, ride, ride, Hun - ga - ri - a's Hus -

On to the bat - ter - y, ride, ride, Hun - ga - ri - a's Hus -

molto rit.

molto rit.

sars. ————— There's

sars. —————

a tempo. f

f *D.S. al fine*

ENTRANCE SONG. HO! YE TOWNSMEN. Sandor.

No 4

Allegro.

f *sf* *sf*

(Sandor looks in)

Sandor enters Dialogue

Allegro.

f *sf* *sf* *sf*

Moderato, molto rubato.

f

1. Ho! ye towns-men, ye clerks and ye gowns - men, Creat-ures of looks and of
 2. Ye that lab - or at "beg-gar my neigh - bor," All ye that chase for the

yard-stick and trade, Bend - ing you doub-le with care and with troub - le,
 will - o - wisp fame, While ye are hast - ing, your youth you are wast - ing,

Piú moſso.

Toil - ing with brain, or with pen, or with spade. Ye play a game when the
I - dlers like me have the best of the game. Mine are the joys that the

portato.

win - ners are los - ers. He in the van is the soon - est to die;
best of you miss - es, Pleas - ure and leis - ure that aye pass you by;

rit.

Think ye that I would change pla - ces with you, sirs? Thank ye, good slaves of the
Mine is the true love, and mine are the kiss - es, Buy them as you do poor

cit - y; Not I! Not I! _____ Ha, ha, ha! _____ Not
fools? no, Not I! Not I! _____ Ha, ha, ha! _____ Not

f a tempo.

portato.

I! _____ Ha ha ha! No! _____
 I! _____ Ha ha ha! No! _____

Allo brillante.

pp

What! Up with the sun and to work! No no!
 What! Waste all my life as you do? No no!

You may do that; 'Tis not my way.
 Toil is for slaves; 'Tis not my way.

What! Keep with - in door - ways and rot? O no!
 What! Buy all my joys — for Cash? O no!

That is for you! ——— But I cry you nay. ——— If the
 Do it ye may; ——— But I cry you nay. ——— Turn my

slaves toil on, shall I? ——— In the dusk, in the dawn, shall I? ——— Let
 blood to gold, shall I? ——— Let my young heart grow old, shall I? ——— To

p

a tempo.

theirs be the strife but a la - zy life Is a hap - pi - er life } I know. Ho ho!
 lie in the shade of a mos - sy glade Is a hap - pi - er dream }

a tempo.

molto rit. e raddolcendo.

espress.

colla voce!

ff

What! work like the fools, oh no! ——— oh no! ———

ENTRANCE SONG.

Musette, Sandor, Vaninka, Boris, Rafael and Chorus.

No 5a

Allegro molto.

The piano accompaniment consists of three systems of two staves each. The first system begins with a piano (*pp*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system concludes with a fortissimo (*sf*) dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes in the right hand, with block chords and eighth-note patterns in the left hand.

Musette.

The vocal line for Musette is written on a single staff in 4/8 time. The lyrics are: "Here we are! a gyp - sy troupe quite fa - mous,". The piano accompaniment is on two staves below, starting with a piano (*p*) dynamic. The music is in 4/8 time and features a mix of eighth and sixteenth notes in the right hand, with block chords and eighth-note patterns in the left hand.

Vaninka & Rafael.

Ex -

Boris & Sandor.

Pas - sing by when hun - ger o - ver - came us.

p

sf

cuse this bold - ness, please, in a ne - gin - ner, Sandor.

We

p

sf

Musette.

We thought you might_

We thought you might_

Boris.

We thought you might_

We thought you might_

Ex -

thought you might_

We thought you might_

We

p

We thought you might— We thought you might—
 cause this bold-ness, sir, we pray, We just dropped in, kind sir, to say, that
 thought you might— We came to say, that

ask us if we would not stop to din - - ner. So
 we'd be hap-py sir, to stay to din - - ner.
 we'd be hap-py sir, to stay to din - - ner.

Musette.

here we are, a gyp - sy troupe quite fa - mous,

Sandor.

Pas - sing by when hun - ger o - ver - came us.

Give us cop-pers, sir, we pray you, With a song we will re - pay you!

Give us cop-pers, sir, we pray you, With a song we will re - pay you!

molto cresc.

Fresco (absent minded.)

Where can that girl have gone?—

SOPR. & ALTO.

Chorus.

TENOR & BASS.

Bra-vo! a gyp-sy song!

sf rit.

sf

sf rit.

sf a tempo.

No 5^b ROMANY LIFE. (Czardas.)

Molto lento, e con molto sentimento.

Musette & Chorus.

We have a home 'neath the for - est shades,

p

Nev - er an - y oth - er _____ have we. _____

Our camp - fires glow in the

Van. & Raf.

Nev - er an - y oth - er _____ have we. _____

Boris & San.

a tempo.

Musette

nooks and glades, Where our tents are white _____ to see. _____

Van. & Raf. Wand'ring ev-er here and
 Where our tents are white to see.

Boris & San.

there. Our roof is the sky a-bove Ju-chel.
 Wand - 'ring, Wand - - 'ring

pp *unis.*

— but the Rom-an-y eyes are rare, And the
 ev-ér.

rit.

ff *pp*

molto rit. e dim.

ppp

Rom - an - y life is love.

ppp Wand - - - ring.

ppp

molto rit. e dim.

pp

ppp

pp Musette.

Thro' the for-est, wild and free, Sounds our
 Allegro molto.

staccatissimo.

Magyar mel - o - dy; Ev - er dancing, none can

be Half so mer - ry as are we.

fp

sf

Musette.

stacc.

Ahl, ah ah ah ahl Ah,

Van. & Raf.

p unis.

Thro' the fo- rest, wild and free, Sounds the Magyar

Boris & San.

Ah, Ah, ah ah ah ahl

mel - o - dy; Ev - - er danc - ing as they

Ah, Ah! None are as gay.

say, None so mer - ry, and none so gay.

Fas - ter twirl - ing! Ju - che! with leap and bound, Ho! Dance

Hol Dance

ff *sf*

ad lib. ah!

— Ay, dance, Zi - geun - er to mu - sic's sound; Sing - ing ev - er,

Ay, dance, Zi - geun - er to mu - sic's sound;

ah! ah, ah!

Ju - che! Our song is gay, Ho! sing, — Ay, sing, Zi - geun - er while yet ye may.

Hol sing, — Ay, sing, Zi - geun - er while yet ye may.

unis.

Van. & Raf. with Chorus.

Thro' the for-est, wild and free, Sounds our Magyar

Boris & Sandor with Chorus.

fp

Ah, ah ah ah ahl
mel - o - dy, Év - - er danc - ing as they

Ahl Ahl none are as gay.
say, None so mer - ry, and none so gay.

fp *fz* *fff*

Sing-ing Rom-an-y, Ah! Sigh-ing

Sing ye Rom-an-y, children ev-er, Sing ye

sempre accel.

Rom-an-y ne'er, ah!

Rom-an-y, chil-dren all! Life's short! Let it

Ah!

then be gay!

molto cresc.

cresc.

sempre cresc.

ff Presto.

Thro' the fo - rest, wild and free, Sounds our

unis. Thro' the fo - rest, wild and free, Sounds our

ff unis.

Presto.

ff

Magyar mel - o - dy; Ev - er danc-ing,

Magyar mel - o - dy; Ev - er danc-ing,

none can be Half so mer - ry — as lads of

none can be Half so mer - ry — as lads of

Rom - an - y; None so gay as we, The lads of Rom - an - y,

Rom - an - y; None so gay as we, The lads of Rom - an - y,

None so gay as we, the lads of Rom-an - y. El - jen!

None so. gay as we, the lads of Rom-an - y. El - jen!

unis.

El - jen! Ha!

El - jen! Ha!

FINALE.

Nº 6.

ACT I.

Count.

Allegro brillante. Come to my cha - teau!

There the knot shall be tied That shall make us twain A

hap - py bridegroom and bride.

SOPR & ALTO. *unis.*

Chorus. *f* health in a bumper shall not be denied To the

TENOR & BASS. *unis.*

ff sfz sfz sfz

(They drink.)

Count and his dear lit - tle bride;

f

To the bridegroom and bride, To the bridegroom and bride: — A

health to the bridegroom, a health to the bride! Hail! — to the bridegroom and hail the

Here's to the bride, — Hail the

ff *ff* *f*

Musette.

I, — a bride? — And a

bride!

bride!

p

Coun - - tess? What joy! — But stop! But stop! I

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "Coun - - tess? What joy! — But stop! But stop! I". The piano accompaniment is in two staves (treble and bass clef) and features a rhythmic pattern of chords and eighth notes.

poco rit.
must not for-get to be coy, — I must not for-get to be coy!

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "must not for-get to be coy, — I must not for-get to be coy!". Above the vocal line, the tempo marking *poco rit.* is present. The piano accompaniment features a more complex harmonic structure with some chords held across measures.

Allegro molto. (Concertava is heard off stage.)

pp

The third system shows the piano accompaniment for the *Allegro molto* section. It is in two staves (treble and bass clef) and features a rhythmic pattern of chords and eighth notes. The dynamic marking *pp* (pianissimo) is indicated at the beginning.

cresc.

The fourth system continues the piano accompaniment. The dynamic marking *cresc.* (crescendo) is indicated above the staff.

sfz

The fifth system continues the piano accompaniment. The dynamic marking *sfz* (sforzando) is indicated above the staff.

Boris. A social fete,
Vaninka. Then pray let us amuse you,
 What shall we do? There's

Moderato.

Sandor (aside)
 naught we can re - fuse you. Mu - sette, where can she be? She

p dim.

p molto rit. promised she would join us. Where is she? — Where is she? —

Tempo di Mazurka.

f a tempo.

Chor. *ff* Out with you! Out with you! *unis.* Out with you, you low in - tru-ders, We're

ff *unis.*

sfz *sfz*

cel - e - brat - ing, With joy e - lat - ing, A ve - ry gay pro - spec - tive

sf

Vaninka

A wed - ding! How jol - ly! What - ev - er be - tide

wed - ding.

sff *p*

Musette.

They must have a

Vaninka.

I must have a glance at the bride.

Boris.

I must have a glance at the bride.

Sandor.

I al - so would fain see the

Più mosso.

Musette.

look at the bride. Be-hold then, I'm a bride!

Vaninka.

Rafael.

Ladislav.

Musette! Musette!

Boris.

Mu-sette! It

Sandor.

bride.

Mu-sette

ff Più mosso.

Long Pause. (Dialogue.)

accel.

Musette! Ha! (Cue) Madame la Countess.

Musette? What do they mean?

is Mu - - sette.

Musette, ha!

So

accel.

Sandor.

molto marcato.

sol ——— Mam'zelle, ——— A Count - - ess you will be?

Molto Andante.

Got And if you can ——— for-get your days with me; ——— A

Count-ess, vast-ly fine, ——— But soon ——— you will dis-cov - er

Chorus. Here is a charming myst-e-ry, Of that there is no doubt.

It will not be an eas-y task _____ To for- get your gyp- sy lov - - er.

Some am-a-to-ry his-to-ry; What can it be a - bout?

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The vocal line begins with the lyrics 'It will not be an eas-y task _____ To for- get your gyp- sy lov - - er.' The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Ha, ha, ha, Signora la Con-tes - sa! Ha, ha, ha, Signora la Con-tes-sa! _____ Ha, ha, ha,

Some am-a-to-ry hys-to-ry; What can it be a -

unis.

The second system continues the musical score. The vocal line in the bass clef has the lyrics 'Ha, ha, ha, Signora la Con-tes - sa! Ha, ha, ha, Signora la Con-tes-sa! _____ Ha, ha, ha,'. The piano accompaniment features a dynamic marking of *p* (piano). The vocal line then continues with 'Some am-a-to-ry hys-to-ry; What can it be a -' and is marked *unis.* (unison).

hal _____ Ha, ha, ha, hal _____ Ha, ha, ha,

unis.

bout? What can it be? _____ What can it be?

unis.

The third system of the musical score shows the vocal line in the bass clef with the lyrics 'hal _____ Ha, ha, ha, hal _____ Ha, ha, ha,'. The piano accompaniment includes a dynamic marking of *sp* (sforzando). The vocal line continues with 'bout? What can it be? _____ What can it be?' and is marked *unis.* (unison).

Mussette.

Yes, _____ I'll be a

Vaninka.
Rafael.

So, so, _____ Mam'zelle, _____ A

Ladislav.

Mu - settel _____ What do they

Boris.

So, so, _____ Mamzelle, _____ A

Fresco.
Count.

Such interruptions all are dreading,


Sandor.

Ha! _____ So, so, _____ Mamzelle, _____ A

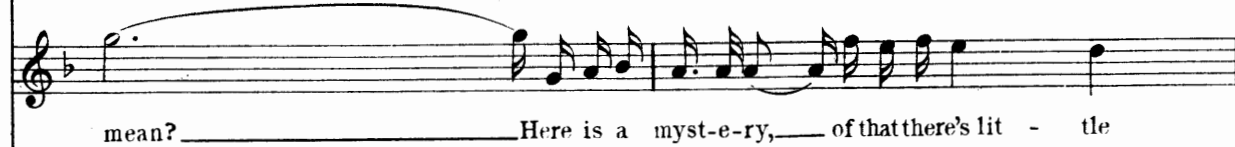
Chorus. — What can it be a - bout? — Some ama-to-ry his-tory,



Count - - ess, be a Count-ess. Farewell to you for-



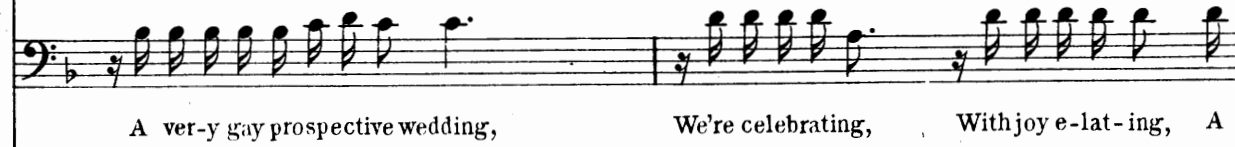
Count - ess you will be? Go! _____ forget your days with



mean? _____ Here is a myst-e-ry, _____ of that there's lit - tle



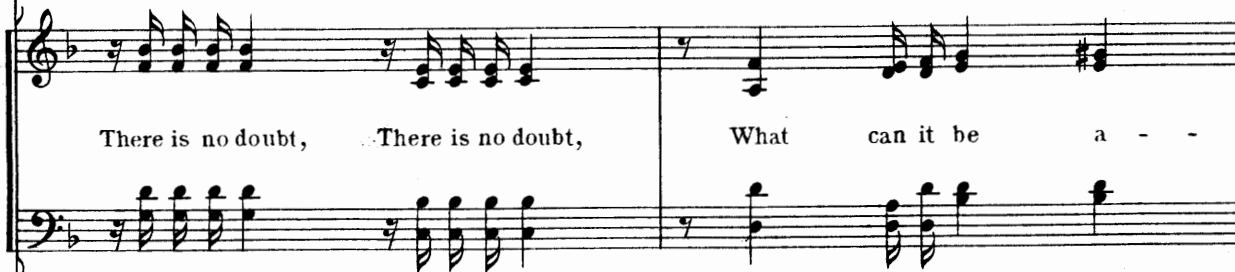
Count - ess you will be? Go! _____ forget your days with



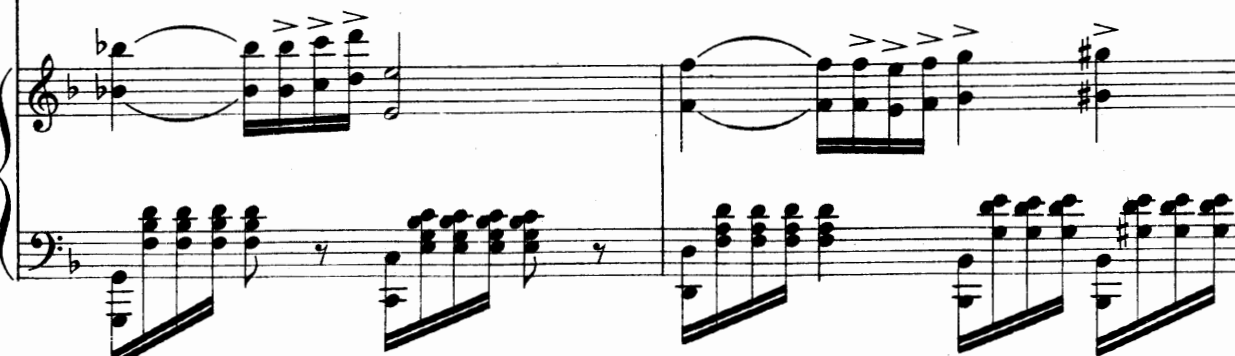
A ver-y gay prospective wedding, We're celebrating, With joy e-lat-ing, A



Count - ess you will be? Go! _____ forget your days with



There is no doubt, There is no doubt, What can it be a - -



ev - er! _____ Fare - well, _____ for -

him. _____ A Count - - ess dear? _____ Full

doubt, _____ There's lit - tle doubt. _____ Mu - settel _____ Here is a

me: _____ A Count - - ess, dear? _____ Full

wedding, _____ oh! _____ Such interruptions we are dreading,

me, _____ So so, _____ Mamzelle! _____ A

bout? _____ Some am - a - to - ry his - tory,

ev-er, I laugh your love to scorn, You gyp-sy low-ly born, I
soon you will re-pent. Ah! And if you can for-get, for-
mys - - ter-y no doubt, No doubt, Here is a mys-ter-y, no
soon you will re-pent. Yes, if you can for-get the days with
Out with you, you low in- tru - - ders, Out, out with you.
Count - - ess you will be? Go! And if you can for-get the
Of that there is no doubt; What can it be a-bout?

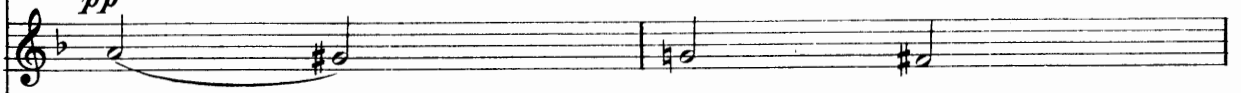
f *rit.* *f* *f* *ff molto pesante. rit.*

pp a tempo.



laugh. — Ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

pp

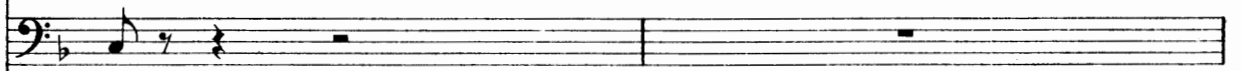


get, — If you

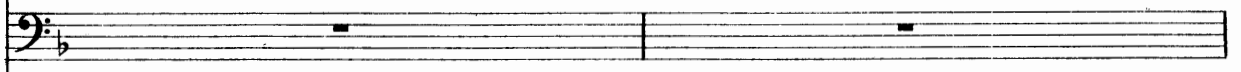
pp



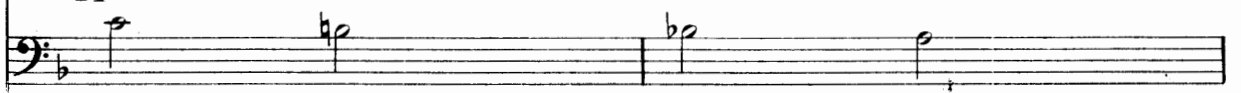
doubt. She? Musette? What do they mean?



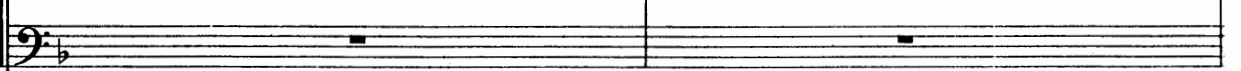
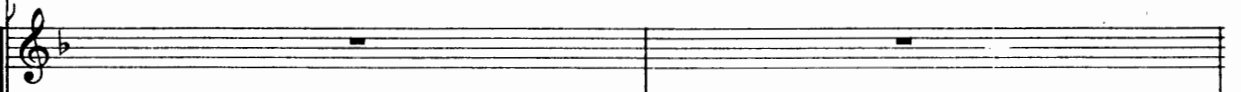
him.



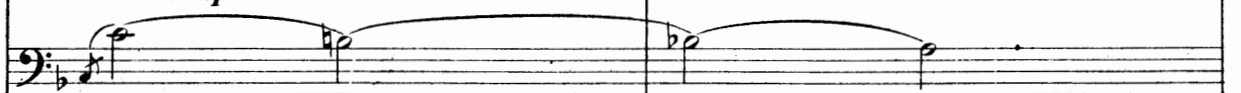
pp



days with me. Go!



p a tempo.



Ha, ha, ha, ha, ha, ha, ha! _____ Ha, ha, ha, ha, ha, ha, ha,

can for - - - get your days with him,

Here is a mys - - - ter - y, no doubt, _____

If you for-get,

Such interruptions all are dreading, _____ Out with you, you low intrud - ers,

Go! _____ It will not be an eas-y task to for-get _____ your gyp - sy

We'll find out, _____

We'll find out, we'll find it out,

hal I laugh your love to scorn, you gyp - sy low - ly born, I

days with him, can for - get your days with

no doubt, Here's a myst - e - ry no

If you for - get, can for - get your days with

Out with you, you low intrud - ers, Out, out, out, with you, out,

lover to for - get, your gyp - sy lov - er to for - get, Go

We'll find out, We'll find out what it's a -

We'll find out What it's a - bout, find out what it's a -

ff a tempo.

laugh.

him.

doubt.

him.

out!

pp rit.

fare you well! I'm to be a

pp

can for - - get with

pp

mys - ter - - y, No

pp

can for - - get, for - - -

pp

out with you, out,

pp

lov - er, Ha, ha, Sig - no - ra la Con - tes

pp

We'll find out, We'll find it

pp

We'll find it

p rit. pp

portato. rit. molto rit.

Count - - ess, I'll be a Countess, fare you well!

him, Can for - get, for - get!

doubt of that, there's ver-y lit-tle doubt, what do they mean?

get, Can for - get, for - get!

out! Out with you, out, out!

sal Ha, ha, ha, ha!

rit.

out! Find out!

ppp rit.

rit.

Red.

End of Act I *

OPENING CHORUS.

ACT II.

No 7.

Moderato.

f

f

3

(Curtain.)

Soprano
& Alto. CHORUS.

Ding, dong! mer-ri-ly, mer-ri-ly, Chime for the bride so fair,

ff

ff

unis.

Ding dong! mer - ri - ly mer - ri - ly She is a charm - er rare.

unis.

Ding dong mer - ri - ly mer - ri - ly chime for the bride so fair

unis.

Ding dong mer - ri - ly, mer - ri - ly She is a charm - er rare.

unis.

Let a hap - py song Float up - on the air; — For the

The vocal line is written in a single staff with a treble clef and a key signature of one flat (Bb). It consists of two measures. The first measure contains the lyrics "Let a hap - py song" and the second measure contains "Float up - on the air; — For the". The melody is simple and melodic, with a long note in the second measure.

The piano accompaniment for the first system is written in two staves (treble and bass clefs) with a key signature of one flat. The right hand plays chords, and the left hand plays a simple bass line with a few notes.

Count's a prize, and the girl's a pearl. They made a pret - ty pair.

The vocal line continues in the same staff and key signature. It consists of two measures. The first measure contains the lyrics "Count's a prize, and the girl's a pearl." and the second measure contains "They made a pret - ty pair.".

The piano accompaniment for the second system continues in two staves. The right hand has more complex chordal and melodic patterns, including a trill in the second measure. The left hand continues with a simple bass line.

unis.
 Ding, dong! mer - ri - ly, mer - ri - ly, Chime for the bride so fair;

unis.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "Ding, dong! mer - ri - ly, mer - ri - ly, Chime for the bride so fair;". The middle staff is a vocal line in bass clef, also with the lyrics "Ding, dong! mer - ri - ly, mer - ri - ly, Chime for the bride so fair;". The bottom staff is a piano accompaniment in bass clef, featuring chords and a simple melodic line.

unis.
 Ding, dong! mer - ri - ly, mer - ri - ly, She is a charm - er rare.—

uni (Gardener)

But

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Ding, dong! mer - ri - ly, mer - ri - ly, She is a charm - er rare.—". The middle staff is a vocal line in bass clef with the lyrics "Ding, dong! mer - ri - ly, mer - ri - ly, She is a charm - er rare.—" and "(Gardener)". The bottom staff is a piano accompaniment in bass clef, featuring chords and a simple melodic line. A fermata is placed over the piano accompaniment in the second measure.

(CHORUS.) Our
 best of all, my friends to-day, 'Tis like - ly that we'll get our pay.

p *dim.*

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "(CHORUS.) Our best of all, my friends to-day, 'Tis like - ly that we'll get our pay.". The middle staff is a vocal line in bass clef with the lyrics "(CHORUS.) Our best of all, my friends to-day, 'Tis like - ly that we'll get our pay.". The bottom staff is a piano accompaniment in bass clef, featuring chords and a simple melodic line. The piano part starts with a dynamic marking of *p* and ends with a *dim.* marking. A fermata is placed over the piano accompaniment in the second measure.

pay, Hoo - ray! to - day we'll get our pay, Hoo -

pesante.

rit.

rayl we'll get our

rit.

pay.

(1st Merchant)

poco più mosso.

I've a bill he can't de - ny,

(2d. Merchant) (3rd. Merchant)

I've a prom - is - so - ry note. My bill's old e - nough to vote.

(1st. Servant) Sopr. (2d. Servant) Alto.

(4th. Merchant) Tenor

Mine's a decade in ar-rears. Mine's been o-ver-due for years. Mine is old e - nough to die. Mine

(All)

unis.

(CHORUS) Mine too, and mine. Then

unis.

too, mine too, mine too, mine too, and mine.

Allo brillante.
Tempo di Marcia.

hip hip, hip, hoo - ray! for to - day we'll get our pay. — And

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "hip hip, hip, hoo - ray! for to - day we'll get our pay. — And". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

this is why we sing and say: "What a hap - py day." — Let's

The second system of the score continues the vocal line and piano accompaniment. The vocal line lyrics are "this is why we sing and say: 'What a hap - py day.' — Let's". The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *ff* (fortissimo) at the end of the system.

have him out, With cheer and shout, He'll

The third system of the score continues the vocal line and piano accompaniment. The vocal line lyrics are "have him out, With cheer and shout, He'll". The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *f* (forte) at the beginning of the system.

pay us all be- yond a doubt. Rat - tat, tat, tat, Come, hon - ored Count, Come

out, come out, come out, come out, come out, Come, hon - ored Count. Then

unis. (Rapping on door)

unis.

f

hip, hip, hip, hoo - ray! for to - day we'll get our pay, And

this is why we sing and say? What a hap - py day!" Come

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "this is why we sing and say? What a hap - py day!" followed by "Come". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

f out, Sir Count! *p* And set - tle, set - tle up this ver - y small a - mount, Come

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *f* (forte) and *p* (piano). The lyrics are "out, Sir Count! And set - tle, set - tle up this ver - y small a - mount, Come". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

unis. cres out, Sir Count, And *unis.* set - tle, set - tle, set - tle up this ver - y small ac -

poco a poco cres

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *unis. cres* (unison, crescendo) and *unis.* (unison). The lyrics are "out, Sir Count, And set - tle, set - tle, set - tle up this ver - y small ac -". The piano accompaniment features a *poco a poco cres* (poco a poco crescendo) marking, indicating a gradual increase in volume. The piano part includes various articulations like accents and slurs.

- count. Come out, Sir Count, And set-tle, set-tle up this

ff

ver - y small a-amount; Come out, Sir Count, And set - tle set - tle, set - tle up this

unis.

small but old ac - count.

ff a tempo.

ff

Signor Mons. Muldoni.

(FRESCO and CHORUS.)

No 8.

Moderato.

Fresco.

1. Un - to a cir - cus once there went A maid with eyes ce -
 2. She first re - fused her heart to him, She wished that he should
 3. Her broth - ers tried to put him out But the great - est strength yet
 4. When she a - greed to be his bride, His joy was most par -

ru - le - an, She saw the mod - ern Sam - son there That
 earn it sure, It broke her heart, so he in turn Be -
 born is his; One broth - er he hung on the chan - de - lier. And the
 tic - u - lar; He picked her up and bal anced her On the

man of might her - cu - le - an. He won her lit - tle heart at sight, She
 gan to break the fur - ni - ture. He chewed the mar - ble - man - tle piece As
 rest be - hind the cor - nic - es: Her fa - ther then stepped up and said: You've
 tip of his left au - ri - cu - lar. He spun her on his fin - ger thus, Which

longed for mat - ri - mo - ny, He called and in - tro -
 if 'twere mac - a - ro - ni, To prove the strength of the
 got us in a nice — box," But he twist - ed pa up like a
 al - most led to high — words, His lips met hers in a

duced him - self As *rit.* Sig - nor Mons. Mul - do - - ni. —
 might - y love Of Sig - nor Mons. Mul - do - - ni. — 1-4 Ah!
 pretz - el, And put him a way in the ice - - box. —
 long, long kiss, While her toot - sies point - ed sky - - wards. —

poco accel.

ah! — How she

poco accel. unis.

(imitating) Chorus. ah! ah!

unis.

poco accel.

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a fermata and the instruction *poco accel.* The lyrics "ah! —" and "How she" are written below the notes. The middle two staves are piano accompaniment in treble and bass clefs. The piano part starts with the instruction *poco accel. unis.* and includes the text "(imitating) Chorus." and "ah! ah!". The piano accompaniment features a rhythmic pattern of eighth notes and rests.

a tempo: molto moderato.

loved that mod - ern Sam-son, — and that hu - man Her - cu - les, — He could

marcato. *p*

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics "loved that mod - ern Sam-son, — and that hu - man Her - cu - les, — He could" are written below the notes. The bottom staff is piano accompaniment in treble and bass clefs. It begins with the instruction *marcato.* and ends with a dynamic marking *p*. The piano accompaniment consists of chords and rhythmic patterns.

bal ance three men on the tip of his nose with su - per - fine, el - e - gant

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics "bal ance three men on the tip of his nose with su - per - fine, el - e - gant" are written below the notes. The bottom staff is piano accompaniment in treble and bass clefs. The piano accompaniment features chords and rhythmic patterns.

ease; — He could car - ry a horse on his back, And in

ei - ther hand jug - gle a po - ny, — Oh, no one was in it, no,

Chorus.

not for a min - ute, with Sig - nor Mons. Mul - do - - ni. — How she

loved that mod - ern Sam - son, — And that Hu - man Her - cu - les, — No-

bo - dy was in it, no not for a min - ute, with

This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "bo - dy was in it, no not for a min - ute, with".

Sig - nor Mons. Mul - do - - - ni.

ff *f*

This system contains the next two measures. The vocal line continues with the lyrics: "Sig - nor Mons. Mul - do - - - ni.". The piano accompaniment includes dynamic markings *ff* and *f*.

Dance.

This system is a piano solo section labeled "Dance.". It consists of two measures of music in the piano part, featuring a rhythmic and melodic pattern.

This system continues the piano solo section from the previous system, consisting of two more measures of music.

THE SERENADES OF ALL NATIONS.

No 8. (Musette, Count, Fresco, Boris and Mixed Chorus.)

Allegro. **Musette.**

When a girl is in the bal-let op-e -
 rat - ic, She has a gor - geous chance for break - ing
 hearts; She's the ob - ject of at - ten - tions quite ec - stat - ic, From
 young and a - ged pa - trons of the arts. With

mf *sff* *p meno mosso molto rub.*

ser - e - nades they near - ly make me frant - ic, With

The first system of music features a vocal line in the upper staff with a melody of eighth and quarter notes. The piano accompaniment in the lower staves consists of a few chords in the right hand and a simple bass line in the left hand.

lack of sleep I am dis - tract - ed quite; For

The second system continues the vocal melody. The piano accompaniment includes a prominent chordal texture in the right hand, with some notes beamed together, and a steady bass line.

in - stance, there's that I - rish lord ro - man - tic, Whose

The third system shows the vocal line and piano accompaniment. The piano part begins with a *p* (piano) dynamic marking. The accompaniment is sparse, with a few chords in the right hand and a single note in the left hand.

Count, Boris
& Fresco.

bal - lads of - ten keep me up all night. What does he

The fourth system features the vocal line and piano accompaniment. The piano part has a more active accompaniment with chords in the right hand and a moving bass line in the left hand.

sing, This I - rish Lord?

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat and a common time signature. The lyrics are "sing, This I - rish Lord?". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics.

Musette. (almost speaking.)
Tell me, would not this drive you mad? — Oh!

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "Tell me, would not this drive you mad? — Oh!". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *ff* (fortissimo).

Andante.
Come, all ye swate ma-vour-neens, ye a - cush-las and col-leens, And

Fresco, Count & Boris
(Imitating pipes.)
Yah! Yah! Come, swate ma-vourneens, A -

Andante. L. H.
quasi arpa.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "Come, all ye swate ma-vour-neens, ye a - cush-las and col-leens, And". The middle staff is piano accompaniment in bass clef, with a dynamic marking of *quasi arpa.* and a tempo marking of **Andante.** The bottom staff is piano accompaniment in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with a tempo marking of **Andante.** and a dynamic marking of *quasi arpa.*

bring your best shil - le - lahs, your po - theens and your du - deens, For
 cush-las and col - leens; Bring your du - deens.

Ar - rah na Pogue has won my heart, She is my Col - leen Bawn, Oh
 Ar - rah na Pogue's won my heart, She's my Col - leen Bawn, Oh
 L. | H.

how I love my dee - lish and my Cruis - keen lawn. *rit.*
 how I love my dee - lish and my Cruis - keen lawn.

SOPRANO & ALTO. *unis.*
 Chorus. For
 TENOR & BASS. *unis.*

rit.

ar - rah na Pogue has won my heart, She is my Col - leen Bawn, Oh

a tempo.

This system contains the first two staves of the musical score. The top staff is the vocal line, featuring a triplet of eighth notes in the first measure and a *p* dynamic marking. The second staff is the bass line, also with a triplet in the first measure and a *p* dynamic marking. The piano accompaniment consists of two staves with block chords and a *a tempo.* instruction.

how I love my Dee - lish and my Cruis - keen Lawn. —

rit.

pp

pp

rit.

This system contains the next two staves. The vocal line continues with the lyrics "how I love my Dee - lish and my Cruis - keen Lawn. —" and includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The piano accompaniment also features a *rit.* marking and *pp* dynamics. The system concludes with a double bar line and a 2/4 time signature.

DANCE.

sf p

sf p

This section is a dance piece. The first system of the dance features a piano accompaniment with a *sf* (sforzando) dynamic in the first measure, followed by a *p* (piano) dynamic. The second system continues with the same dynamics and includes a triplet of eighth notes in the final measure.

Musette.

On the night be-fore, a cer-tain Span-ish

The first system of the musical score for 'Musette'. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, including triplets and a dynamic marking of *sf*.

Sen-or Beneath my win-dow tin - kled his gui - tar; In a

The second system of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand and sustained notes in the left hand.

rath-er an-ti-quat-ed sort of ten-or, Told me I was his i - dol and his

The third system of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features some chords in the right hand and sustained notes in the left hand.

star. With fear-ful *por-ta-men-to* and *cre-scen-do*, He

The fourth system of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features some chords in the right hand and sustained notes in the left hand.

sang what Spanish songs he had on hand; To which I had to an-swer Non com-

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "sang what Spanish songs he had on hand; To which I had to an-swer Non com-". The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand. A dynamic marking of *p* is present.

Count, Fresco & Boris.

pren - do; Please go a - way, I do not un - der - stand. What sort of

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "pren - do; Please go a - way, I do not un - der - stand. What sort of". The piano accompaniment continues with chords and a melodic line. A dynamic marking of *p* is present.

Musette.

mu - sic did he sing? His songs were all this sort of thing:—

The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "mu - sic did he sing? His songs were all this sort of thing:—". The piano accompaniment includes a section labeled "Musette" with a key signature change to two flats. A dynamic marking of *sfz* is present.

Mus.

Come to me in the moon - light, A - mo - ri - ta!

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "Come to me in the moon - light, A - mo - ri - ta!". The piano accompaniment includes a section labeled "Mus." with a key signature change to two flats and a dynamic marking of *mf*. There are triplet markings over the vocal line.

Count, Fresco & Boris.

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

The fifth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,". The piano accompaniment includes a section labeled "Mus." with a key signature change to two flats and a dynamic marking of *mf*. There are triplet markings over the vocal line.

unis.

Chorus.

Tra la la la la la,

The sixth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "Tra la la la la la,". The piano accompaniment includes a section labeled "Chorus." with a key signature change to two flats and a dynamic marking of *mf*. There are triplet markings over the vocal line.

The seventh system of music features a vocal line and piano accompaniment. The piano accompaniment includes a section labeled "Chorus." with a key signature change to two flats and a dynamic marking of *mf*. There are triplet markings over the vocal line.

Let us fly a - way _____ to fair Gra -

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la — la, —

- na - da! _____ There we'll live and

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la la la la la, tra la — la, —

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line with lyrics, a bass line with rhythmic accompaniment, and a piano accompaniment. The piano part includes a prominent triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: "Let us fly a - way _____ to fair Gra - na - da! _____ There we'll live and Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk, Tra la la la la la, tra la — la, —". The score is divided into four systems, each containing a vocal line, a bass line, and a piano accompaniment.

love, sweet Señ - or - i - ta,

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la la la la la, Tra la la la,

Dance and drink all day in the Po - sa - da,

Plunk a plunk! Plunk a plink plunk, Plunk a plink plunk,

Lal Tra la la la la la

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The piano part includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. Dynamics include *pp* (pianissimo) and *sf* (sforzando). The lyrics are: "love, sweet Señ - or - i - ta, Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk, Tra la la la la la, Tra la la la, Dance and drink all day in the Po - sa - da, Plunk a plunk! Plunk a plink plunk, Plunk a plink plunk, Lal Tra la la la la la".

plink! Tra-la la la la!

la! There we'll live and love, sweet—Señ - or -

My Am - or i - ta!

Am - or - i - tal

i - tal My Am - or - i - ta!

The score is written in B-flat major (two flats) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes several triplet figures in both hands. The lyrics are: 'plink! Tra-la la la la!', 'la! There we'll live and love, sweet—Señ - or -', 'My Am - or i - ta!', 'Am - or - i - tal', 'i - tal My Am - or - i - ta!'. The music is divided into four systems, each with a vocal line and a piano accompaniment. The first system shows the vocal line starting with 'plink! Tra-la la la la!' and the piano accompaniment with a triplet. The second system continues the vocal line with 'la! There we'll live and love, sweet—Señ - or -' and the piano accompaniment. The third system shows the vocal line with 'My Am - or i - ta!' and the piano accompaniment. The fourth system continues the vocal line with 'Am - or - i - tal', 'i - tal My Am - or - i - ta!' and the piano accompaniment.

My — Sen - or - i - ta!

My Sen-or - i - ta! Plink plunk, plink plunk.

My — Sen - or - i - ta!

The first system of the score consists of three systems of music. The top system has a vocal line in treble clef with lyrics "My — Sen - or - i - ta!" and a piano accompaniment in bass clef. The middle system has a vocal line in treble clef with lyrics "My Sen-or - i - ta! Plink plunk, plink plunk." and a piano accompaniment in bass clef. The bottom system has a vocal line in treble clef with lyrics "My — Sen - or - i - ta!" and a piano accompaniment in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes and a triplet of eighth notes.

DANCE.

f

The second system of the score is a piano accompaniment for a dance. It consists of three systems of music. The top system is marked *f* and features a rhythmic pattern of eighth notes in the treble clef and a bass line in the bass clef. The middle system continues the rhythmic pattern. The bottom system concludes the dance with a triplet of eighth notes in the treble clef and a bass line in the bass clef. The piano accompaniment features a rhythmic pattern of eighth notes and a triplet of eighth notes.

Musette.

On the night be-fore, the min-is-ter from

Chi-na Was sit-ting in a box — up-on my right; — When I

came to do my dance his eyes met mine, ah! I

saw he fell in love with me at sight. — That

night, ere slum - ber brought me sweet ef - face - ment, I

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "night, ere slum - ber brought me sweet ef - face - ment, I". The piano accompaniment is in grand staff (treble and bass clefs) and features a long melisma over the first two measures.

heard a noise that made me shriek for aid; That

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "heard a noise that made me shriek for aid; That". The piano accompaniment includes a melisma over the first two measures and a more active accompaniment in the final measure.

Chi - na - man was there, be - neath my case - ment, A -

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Chi - na - man was there, be - neath my case - ment, A -". The piano accompaniment is marked with a piano (*p*) dynamic and includes a melisma over the first two measures.

Count, Fresco
& Boris.

sing - ing me a Chi - nese Ser - e - nade. A Chi - nese Ser - e - nade? What

The fourth system continues the vocal line and piano accompaniment. The vocal line contains the lyrics "sing - ing me a Chi - nese Ser - e - nade. A Chi - nese Ser - e - nade? What". The piano accompaniment includes melismas over the first two measures and a final measure with a fermata.

Musette.

bliss! To me it sound-ed much like this:—

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "bliss! To me it sound-ed much like this:—". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

meno mosso.

Na ya nu yu li, Chi low lan chow pi,
 Count, Fresco
 & Boris.
 Chung lung! Na ya nu yu li! Chang wang! Chi lowlanchow pi;

meno mosso.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Na ya nu yu li, Chi low lan chow pi,". The middle staff is piano accompaniment in bass clef with lyrics: "Chung lung! Na ya nu yu li! Chang wang! Chi lowlanchow pi;". The bottom staff is piano accompaniment in treble clef. The tempo is marked "meno mosso". The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

Sham ko tzin gee woo kow moo, She nu foo wow moo!
 Shan ku tzin gee nu wow She nu foo wow moo!

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Sham ko tzin gee woo kow moo, She nu foo wow moo!". The middle staff is piano accompaniment in bass clef with lyrics: "Shan ku tzin gee nu wow She nu foo wow moo!". The bottom staff is piano accompaniment in treble clef. The tempo is marked "meno mosso". The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

unis.

Chor. Na_ ya nu_ yu li, Chi low lan chow pi!

unis.

Shan-a ku-a tzin gee wu-a kow-a moo, Nee She-a nu- a foo wow moo! —

sf sf unis.

DANCE.

ff p ten. ten. ff

p ff ff sff

Musette.

On the night be-fore, the gay Mar-quis Pa-

ris-ian, Be-neath my win-dow war-bled all a-lone; ———— And he

tempted me to pa-ra-dise E-lys-ian, By lift-ing up his wheezy bar-i-

tone. ———— In voice that was so ten-der, so asth-mat-ic, Sug-

ges-tive of ab-sinth and cig-ar - ettes; He sang me cav-a-ti - nas op-e -

Count, Fresco
& Boris.

rat - ic, Like - wise a few Pa - ris - ian chan - so - nettes. No doubt those

Musette.

songs were gay and sweet! Well some of them I will not now re-

Andante.

peat. Je vous ai - - me! Je t'a -

Andante, molto rubato.

dore! _____ Could Mam - zelle vish for

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by a quarter note, then a half note with a fermata. The piano accompaniment features a series of triplets in the right hand and a simple bass line in the left hand.

more? _____ Mon cœur, you it haf, I am

espress.

The second system continues the vocal and piano parts. The piano accompaniment includes a marking of *espress.* (espressivo) in the bass line. The vocal line has a dotted quarter note followed by a quarter note, then a half note with a fermata.

sure. _____ Ma belle, fly viz me, viz

Allegro.

accel. e cresc.

The third system introduces a tempo change to **Allegro.** The piano accompaniment has markings for *accel. e cresc.* (accelerando e crescendo). The vocal line has a dotted quarter note followed by a quarter note, then a half note with a fermata.

me to gay Pa - ree; Je t'aim - e - rais, je t'aim - e - rais, je

p rit.

The fourth system concludes the piece. The piano accompaniment has a marking of *p rit.* (piano ritardando). The vocal line has a dotted quarter note followed by a quarter note, then a half note with a fermata.

t'aim - e - rais, je t'aim - e - rais, Je t'aim - er - aim - er - aim - er - aim - er -

pp

ais tou - - jours. _____

Count & Fresco. *unis.*

Boris.

Je vous aim - - e, Je t'a -

dore! _____ Could Ma belle vish for

Musette.

Ma

more? _____ My heart, you it haf, I am sure. _____

espress.

Allegro.

belle, oh fly viz me, Viz me to gay Pa - ree: Je

Allegro.

t'aim - e - rais, je t'aim - e - rais, Je t'aim - e - rais, je t'aim - e - rais, Je

p rit.

pp

t'aim-er- aim-er- aim-er- aim - ais tou - jours.

Chorus. tou - jours.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in a treble clef with a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are "t'aim-er- aim-er- aim-er- aim - ais tou - jours." and "Chorus. tou - jours.".

DANCE.

Tempo di Farandole.

This system begins the piano accompaniment for the dance section. It features a grand staff with a treble clef and a bass clef. The tempo is marked "Tempo di Farandole." and the section is labeled "DANCE.".

(kick.)

This system continues the piano accompaniment. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment. A "(kick.)" annotation is present above the right hand.

(kick.)

This system continues the piano accompaniment. It features a grand staff with a treble clef and a bass clef. A "(kick.)" annotation is present above the right hand.

This system continues the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The right hand has a melodic line with many slurs and accents. The left hand has a rhythmic accompaniment. A "3" annotation is present above the right hand.

Musette.

One summer night, the no-ble Prince of

p meno mosso, molto rubato.

Hay-ti, (As black was he as an - - y ace of

spades) Came plunk-ing on his ban-jo 'neath my

win-dow, And sang me dark "complect-ed" ser-e - nades. He

sang of mel-yons, rab-bit's-foots and 'pos-sums, Ad -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "sang of mel-yons, rab-bit's-foots and 'pos-sums, Ad -". The piano accompaniment features a long, sustained chord in the right hand and a simple bass line in the left hand.

dres-sing me as Di-nah, Lou and Sal, He

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "dres-sing me as Di-nah, Lou and Sal, He". The piano accompaniment includes a long, sustained chord in the right hand and a bass line in the left hand.

of-fered me his deep bru-nette af-fec-tions, Re -

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "of-fered me his deep bru-nette af-fec-tions, Re -". The piano accompaniment includes a long, sustained chord in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present in the left hand.

Count, Boris & Fresco.

quest-ing that I be his "hon-ey gal?" What did he sing, that eb-on

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "quest-ing that I be his 'hon-ey gal?' What did he sing, that eb-on". The piano accompaniment includes a long, sustained chord in the right hand and a bass line in the left hand.

Musette. (almost speaking.)

Prince? His songs I've thought of ev - er since, —

Me an' de ban - jo un - der-neath yo' win - dy, Jus' be - case I

love my hon - ey: Out in de moon-light, kick - in' up a shin - dy,

Jus' be - case I loves yo'. I can't sing

much, but my heart am true, _____

I loves yo down to the groun', I do. _____

_____ Dere ain't no gal in de world but you, An'

Chorus. all unison.

dat's be - case I loves yo'; Dere ain't no gal in de

world but you, An' dat's be- case I loves yo'.

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and chords in the right hand.

DANCE.

8-----

f

The second system is a piano piece marked 'DANCE.' and 'f'. It begins with a first ending bracket labeled '8'. The music is written in two staves. The right hand has a rhythmic pattern of eighth notes and chords, while the left hand has a similar rhythmic pattern. The key signature remains the same as the first system.

8-----

The third system continues the dance piece. It features a first ending bracket labeled '8'. The piano accompaniment continues with rhythmic patterns in both hands. The right hand has some trills and grace notes. The piece concludes with a final chord and a fermata.

The fourth system continues the dance piece. It features a first ending bracket labeled '8'. The piano accompaniment continues with rhythmic patterns in both hands. The right hand has some trills and grace notes. The piece concludes with a final chord and a fermata.

ffz

The fifth system concludes the dance piece. It features a first ending bracket labeled '8'. The piano accompaniment continues with rhythmic patterns in both hands. The piece concludes with a final chord and a fermata. The marking 'ffz' is present at the end of the piece.

GYPSY LOVE-SONG.

(SLUMBER ON, MY, LITTLE GYPSY SWEETHEART")

No 9.

Sandor, Musette, and Chorus.

Molto tranquillo.

Sandor.

The birds of the for - est are call - ing for

thee, — And the shades, and the glades — are lone - ly; —

Sum - mer is there with her bloss - oms fair; — And you are ab - sent

fp *pp* *fp* *pp* *p*

on - ly. No bird that rests in the

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'on' followed by a quarter note 'ly.' and a half note 'No'. The piano accompaniment consists of a series of chords and moving lines in both hands.

green - wood tree — But sighs — to greet you and kiss you.

The second system continues the vocal line with 'green - wood tree' and 'But sighs'. The piano accompaniment features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand.

All the vi - o - lets yearn, yearn for your, safe re - turn, But

The third system shows the vocal line with 'All the vi - o - lets yearn, yearn for your, safe re - turn, But'. The piano accompaniment is characterized by long, sweeping melodic lines in both hands, creating a sense of yearning.

most of all — I miss you.

ten. *rit.*

The fourth system concludes the piece with the vocal line 'most of all — I miss you.' The piano accompaniment includes dynamic markings 'ten.' and 'rit.' and features a final melodic flourish in the right hand.

Slum - ber on, my lit - tle gyp - sy sweet-heart;

pp La la la la la La la la la la, La la la la la la la la la,

dolcissimo

This system contains the first two lines of the musical score. The top line is the vocal line in bass clef with lyrics. The second line is the vocal line in treble clef with 'La la la' lyrics. The bottom two lines are the piano accompaniment in bass and treble clefs, marked *dolcissimo*.

Dream of the field and the grove,

La la la la la la la la la, La la la la la la la la la,

This system contains the second two lines of the musical score. The top line is the vocal line in bass clef with lyrics. The second line is the vocal line in treble clef with 'La la la' lyrics. The bottom two lines are the piano accompaniment in bass and treble clefs.

Can you hear me, hear me in that dream - land.

La la la la la la la la la, La la la la la la la la la,

This system contains the final two lines of the musical score. The top line is the vocal line in bass clef with lyrics. The second line is the vocal line in treble clef with 'La la la' lyrics. The bottom two lines are the piano accompaniment in bass and treble clefs.

Where your fan - cies rove ?
 La la la la la la la la La la la la la la

This system contains the first two measures of the piece. The vocal line is in a soprano register, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has two sharps (F# and C#).

Slum - ber on, my lit - tle gyp - sy sweet - heart,
 Ting a ling ting ting ting a ling ting Ting a ling ting ting ting a ling ting

This system contains the next two measures. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note rhythmic motif. A 'rit.' (ritardando) marking is placed below the piano part at the end of the second measure.

Wild lit - tle wood - land dove.
 La la la la la la la la la la la la la la la la;

This system contains the final two measures. The vocal line concludes with a series of 'la' notes. The piano accompaniment ends with a sustained chord in the right hand and a final bass note. A 'rit.' marking is present above the piano part in the second measure.

Can you hear the song — that — tells you
 Ting a ling, ting, ting; Ting a ling, ting, ting, Ting a ling, ting, ting; Ting a ling, ting, ting;

All my heart's true love. —
 La la la la la la la la la la

rit. *molto rit.*

Tempo I. Sandor. *p*
 The fawn that you tamed has a look in its

Tempo I.

fp *pp* *fp* *pp* *p*

eyes — That doth say we are too — long part - ed; —

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a quarter note E3. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, primarily in the bass register.

Songs that are trolled by our com - rades old — Are not now as they were — light -

The second system continues the musical score. The vocal line starts with a half note D3, followed by quarter notes E3, F3, and G3, then a half note A3, and finally a quarter note B3. The piano accompaniment continues with chords and single notes, maintaining the harmonic structure of the previous system.

heart - ed. — The wild — rose fades in the leaf - y shades, — Its

The third system of the musical score. The vocal line begins with a half note C3, followed by quarter notes D3, E3, and F3, then a half note G3, and finally a quarter note A3. The piano accompaniment features more complex chordal textures and melodic lines in both hands.

ghost — will find you and haunt you; All the friends say, "come,

The final system on the page. The vocal line starts with a half note B2, followed by quarter notes C3, D3, and E3, then a half note F3, and finally a quarter note G3. The piano accompaniment concludes with sustained chords and melodic fragments.

rit.

come to your woodland home, And most of all — I want you.

rit.

a tempo.

Slum - ber on, my lit - tle gyp - sy sweet - heart,

p La la la la la la la la la, La la la la la la la la la,

a tempo.

Dream of the field and the grove;

La la la la la la la la la, La la la la la la la la la,

Can you hear me, hear me in that dream - land
 La la la la la la la la la la, La la la la la la la la la,

Where your fan - cies rove?
 La la la la la la la la la, La la la la la la la!

Musette. (Humming)

mp
 Sandor.
 Slum - ber on, my lit - tle gyp - sy sweet - heart,
 Ting a ling, ting, ting; ting a ling, ting; Ting a ling, ting, ting: ting. a ling, ting;

rit.

Wild lit - tle wood - land dove;

La la la la la la la la, La la la la la la la la,

rit.

atempo.

Can you hear the song — that — tells you

Ting a ling, ting, ting; ting a ling, ting, ting; Ting a ling, ting, ting; ting a ling, ting, ting;

a tempo.

rit.

rit.

All my — heart's true — love.

La la la la la la la La!

molto rit.

DUET.

("ONLY IN THE PLAY")

Pompon and Ladislas.

No 11

Vivo.

Pompon.

1. You of-fered me de-vo-tion which I threw a-side. —
 2. You called me chic and svelte, and ver-y de-bon-air. — Ladislas.

But
But

Piu Moderato.

poco accelerando.

What! on-ly in the play. You swore that I was driv-ing you to
 What! on-ly in the play? You praised my "orbs of jet," like-wise my
 that was in the play.
 on - ly in the play!

poco rit. *poco accel.*

a tempo.

su - i - cide. — What! on - ly — in the play. You
e - bon hair. — What! on - ly — in the play? You

But that was in the play.
But on - ly in the play.

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

Pompon.

prac - ticed ev - 'ry cap - ti - vat - ing at - ti - tude, ————— You
spoke in phras - es put to - geth - er flor - id - ly, ————— You

p

flattered me by ev - 'ry ancient plat - i - tude, You swore I was a monster of in -
swore to slay im - ag - ined riv - als hor - rid - ly, In fact, my dear, you went on ver - y

Pompon.

rit.

gra - ti - tude.
tor - rid - ly.

Oh! that was in the play. And
Oh! that was in the play? And

Ladislav.

Molto marcato.

But that was in the play.
But that was in the play.

poco rit.

rit.

a tempo.

when you sighed like this: ah me!
when you tore your hair like this!

That was in the play! Confess,
That was in the play? No! No!

p a tempo.

p colla voce.

Was that in the play? And when you looked in this way, see!
Was that in the play? You swore you'd die for one small kiss!

Ladislav &
Pompon.

rit.

Was that in the play? Confess. That was in the
That was in the play? Just so! That was in the

p

rit

Pompon
Tempo di Valse.

play. _____ 1-2 If peo - ple said the things they mean, And

Ladislas. play. _____

play. _____
play _____

Molto moderato.
poco rit. *pp*

meant the things they say, _____ No hearts would break, no

hearts would ache, And love were joy al - way. _____ All

rit.

rit.

rit.

a tempo.

might be - lieve, None would de - ceive, No fair words

a tempo.

molto rit.

would be - tray, ——— If peo - ple said the things they

molto rit.

mean, — And meant the things they say. *molto rit.* **Fine.**

molto rit.

molto rit. **Fine. L.H.**

D.C. al §

FINALE.

ACT II.

No 12

Allegro.

Ladislav.

Speak, Ir-ma! Tell me. I im-plore you.

Irma.

The gyp-sy fel-low? Who is he? He? I nev-er saw the

man be-fore — I swear — to you, — I swear — to you, —

a tempo. f

I nev-er saw the man be-fore; Hes new to

p colla voce.

Irma.

me; He's new to me.

Ladislav.

This gypsy fellow, who is he?

Fresco.

She nev-er saw the man before; Some wretched, crazy gyp - sy he.

Sandor.

A cra - zy

pp

Andte assai.

GYP - sy, I. Oh no! She nev-er saw me in her

sf *pp* *pp*

pp (to Irma)

Who is he? Tell me, I im-

Some wretched cra - - zy

life, no, nev - er! I'm a stran-ger, it ap-

I nev - er saw the man be - fore! —

plore you? —

gyp - - sy he! —

pears; — She — has not been to me for these two

I nev - er saw the man be - fore; — He's
 Speak, oh tell me who is
 She nev-er saw the man be - fore, Some wretch - ed cra - zy
 years, — My gyp - - sy sweet-heart, —

poco più mosso.

new — to me. —
 he?
 gyp - sy, he. —
 — all but wife. — Oh, why not say that of me you had

p

p

I nev-er saw _____ the man, _____ He's

Tell _____ me, pray! I im -

She

tired? _____ Be hon - est, say that you love me no

new _____ to me: _____

plore _____ you, Oh, speak, who is he? _____

nev - - - er saw _____ the man be -

more. _____ I see by these fine folk you are ad -

nev - er!

Oh speak!

fore. *molto espress.*

mired. No, no! my dear, We nev-er met be-

colla voce.

accel: e molto appassionato.

fore; Oh no! we nev-er met; No, no! and you are not my girl.— Mu -

Moderato.

Sopranos.

Altos.

Tenors.

(great consternation.)

Musette!

Musette!

Musette!

sette!

Allegro con fuoco.

Ladislas.

141

Peace! Vag - a - bond! Your

ff Peace! Vag - a - bond!

f *ff sf*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (top staff) begins with a rest, followed by the lyrics "Peace! Vag - a - bond! Your". The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *ff* for the vocal entry and *f*, *ff*, and *sf* for the piano accompaniment.

wits have gone a - stray, The la - dy nev - er

Vag - a - bond!

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line (top staff) has the lyrics "wits have gone a - stray, The la - dy nev - er" and then "Vag - a - bond!". The piano accompaniment (bottom two staves) continues with similar rhythmic patterns and chordal textures.

saw you till to - day.

Nev - er till to - day.

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line (top staff) has the lyrics "saw you till to - day." and "Nev - er till to - day.". The piano accompaniment (bottom two staves) features a more complex harmonic structure with some chromaticism in the left hand.

Sandor.

She's my be-trothed, but false to me 'tis clear, —

fz
fp *fp* *sf*

— Since she's to mar-ry with this fos-sil here. So

sf

you too have a claim on her? I see a sword you wear; Come,
piu mosso e poco a poco accel.

mf molto cres.

Ladislav.

draw it then, my pop-in-jay, and win her if you dare. You

Ladislás.

mount - e bank! Ab - surb your claim! En - garde! I'll fight you all the same. —

unis.

How ab - surb is his claim! How ab - surb his claim!

unis.

sf

Ladislás.

Well

Sandor.

Well

Count.

The claim of both I must de - cide, — The la - dy here is my bride. —

a tempo.

p

Maestoso.
molto e pesante e marcato.

then, ——— if that is so, we two shall both fight

Maestoso.

f

Agitato.

(Shouting)
you. ——— En-garde!

a tempo.

f

Irma. (Dramaticamente.)

f Hold! Put up your swords! ——— I'm not Mu - sette. ———
Not Musette?

sf colla voce.

sf

Nor am I Ir - ma. — My bold son of Mars! — Dear
 Not Ir - ma? What isthis?

sf

Molto meno. *pesante.*
 Count, you'll have to find a - noth - er bride. I'm Ir - ma's broth - er

p *molto grazioso.*

Fe - dor, — of the Roy - al Hus - sars!
con stancio.
 Pompon.
 Of course, — he is my

sp molto cres. colla voce. *f* *pesante.*

rit.

Fe - dor. Come back to me, Come back to me at

Allo molto a tempo.

last!
Chorus.

El - jen! El - jen! Vi - vat!

Allo molto

f

Vi - vat! Hey! Lieu - ten - ant Fe - dor, of the

Roy - al Hus - sars. El - jen!

El - jen! Vi - vat! Vi - vat! Hey! Lieu - ten - ant

poco rit. Fe - dor, of the Roy - al Hus - sars! (An Orderly Sergeant enters.)

poco rit. *ppp*

Dialogue.

Orderly Sgt.
Captain Ladislav Korogi?

Ladislav.
Here!

Orderly Sgt.
Lieut. Fedor Petofi.

Piano accompaniment for the first dialogue section, consisting of two staves (treble and bass clef) with chords and a simple melodic line in the bass.

(All turn to Irma, she
hesitates a moment then says)

I am here!

Orderly Sgt.
The Commandant orders you to camp at once.

Piano accompaniment for the second dialogue section, continuing the musical texture with chords and a bass line.

Piano accompaniment for the third dialogue section, featuring more complex chordal textures and a moving bass line.

Vocal staves for Irma, Tenor, and Bass. Irma has a whole note rest. The Tenor and Bass parts have notes with lyrics: (I am ready.) and Vi - vat.

Piano accompaniment for the vocal section, including a dynamic marking of *f* (forte) and a bass clef staff with notes.

Vi - vat. Vi vat! Vi - vat! Lieu -

Vi - vat

This system contains the first two systems of music. The top system has a vocal line with lyrics "Vi - vat. Vi vat! Vi - vat! Lieu -" and a piano accompaniment. The second system continues the piano accompaniment with the lyric "Vi - vat" centered above the staff.

ten - ant Fe - dor, of the Roy - al Hus sars.

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics "ten - ant Fe - dor, of the Roy - al Hus sars." and a piano accompaniment. The fourth system includes a key signature change to E-flat major, indicated by a double sharp sign on the treble clef.

sf sf sf

This system contains the fifth and sixth systems of music. The top system shows a piano accompaniment with a key signature change to E-flat major. The sixth system includes a key signature change to E major, indicated by a double sharp sign on the treble clef, and dynamic markings *sf sf sf*.

March-Song. "With Lance in Rest"

Irma.

Where - e'er in the thick of the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "Where - e'er in the thick of the". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) appearing in the right hand.

fight our ban - ners guide, ye ride, And

unis.

ta - ta - ra. ta - ta - ra.

Chorus. *unis.*

The second system continues the vocal line with the lyrics "fight our ban - ners guide, ye ride, And". It includes a *unis.* (unison) marking. The piano accompaniment continues with chords and moving lines. A section labeled "Chorus." begins with the lyrics "ta - ta - ra. ta - ta - ra." and also includes a *unis.* marking.

This system shows the piano accompaniment for the third system, consisting of two staves with chords and moving lines.

all nob - le hearts are a - glow with joy and pride; We

Rat - a - plan!

The fourth system features a vocal line with the lyrics "all nob - le hearts are a - glow with joy and pride; We". The piano accompaniment continues. The lyrics "Rat - a - plan!" appear in the vocal line in the final measure of this system.

This system shows the piano accompaniment for the fifth system, consisting of two staves with chords and moving lines.

ride, The drum-beats fill the air, The

Rat - a - plan! Rat - a - plan.

trum-pets loud - ly blare, On, — com - rades, — do and —

Rat - a - plan, Rat - a - plan.

poco rit. dare. — for Hun - ga - ri - a. — Where —

We ride. —

rit. *f*

All Soli.

-eer in the thick of the fight our ban- ners guide, We

Chorus. ta - ta - ra,

ride; And all nob - le hearts are a - glow with joy and

ta - ta - ra,

pride, We ride; The *unis.* drum-beats fill the air, The

Rat - a - plan. Rat - a - plan. Rat - a - plan.

trum-pets loud - ly blare, On — Com - rades, do and dare

Rat - a - plan! Rat - a - plan! Come Com - rades do and dare

for Hun - ga - ri - a. *rit.* With lance in rest, *a tempo.* where

for Hun - ga - ri - a.

rit. *a tempo.*

ten. gleams the lead - ers crest, *ten.* With trust - y sword

in hand, _____ Who fears to fall When

ten.
it is free - dom's call? _____ Come, Mag - yars, save the

Fa - ther - land! _____

unis.
Chorus. Is there one who
unis.

Solo.
(Trumpets in B \flat on Stage.)

(Drum Corps on Stage.)

Let him fly!

fears to die, Let the cra - ven trai - tor fly; We shall all the

We'll de - fy! Is one who fears to

world de - fy, Who would not the world de - fy? Is one who fears to

poco pesante.

die. Then let the trai - tor fly, We shall the

die. Then let the trai - tor fly. We shall the

poco pesante.

world de - fy.

world de - fy.

poco pesante.

Soli and Chorus.

Wher - e'er in the thick of the fight our ban - ners guide, We

f

a tempo: un poco più maestoso.

ride, And all nob - le hearts are a - glow with joy and pride, We

ride; The roll-ing drum-beats fill the air, The braz-en trum-pets

ra, Tan-ta-ra, Tan-ta-ra,

loud-ly blare. Tan-ta-ra, ra, Tan-ta-ra, Tan-ta-ra, ra, we bold-ly

ra ta-ra, ra

1.& 2. à 3.

3d.

ride _____ With lance in rest, Where gleams the lead - er's

1st.
2.& 3.

tutta la forza

crest, _____ With trust - y sword in

hand, *unis* Who fears to fall when it is free-dom's

call? Come, Mag-yars, save the Fa-ther

The score consists of four systems of music. Each system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a prominent triplet in the bass line. The lyrics are written below the vocal line. The word 'unis' appears above the vocal line in the first system. The key signature changes from one flat to one sharp between the second and third systems. The tempo or mood is indicated by 'Allegro' in the piano part of the third system.

Gypsy Jan.

No. 14.

(SANDOR and CHORUS.)

Allegro Moderato e con molto maestà.

Sandor.

1. I
2. Oh, he

give ye the tale of the Gyp - sy Jan, As was giv - en the tale to
lay in wait did the Gyp - sy Jan Till a tru - ant dwarf there passed

me; Ver - y few would fare to the hills up there; But_
by; Then he cried: "Come show me the mines be - low, Or__

there in the night went he. And there in the dark he'd
here by my hand you die. So the dwarf in his fright with

crouch and hark, With his ear to the ground so cold; And he'd
 torch a - light Led him down to the dark do - mains, Where he

hear the clam-or of pick and ham-mer, As the dwarf men mine their
 drank and slept, but he woke and wept there For the dwarfs had Jan in

gold, their gold! Ho ho! But
 chains, in chains. Ho ho! The

Jan was a gyp - sy bold.
 dwarf - men had Jan in chains.

ff *poco rit.*

land.

8

rit.

mf

mf

ppp

ppp

End of Act II

ENTRE ACT.

ACT III.

№ 13.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements such as melodic lines, chords, and ornaments. The first system features a prominent melodic line in the treble staff with a slur and a fermata. The second system continues the melodic development with a slur and a fermata. The third system includes a trill in the treble staff. The fourth system features a slur and a fermata. The fifth system concludes with a triplet in the treble staff and a final cadence.

Down,down,down in the mountain's heart,Where a
Down,down,down in the mountain's heart, Gyp - sy

Cling clang,cling clang,cling clang,cling clang, cling clang,cling clang, cling clang,cling clang,

ff molto marcato. *molto pesante.*

Detailed description: This system contains three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef with dynamic markings *ff molto marcato.* and *molto pesante.* The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mor - tal has en - tered nev - er, Down in the mines where the
Jan he toils on - for - ev - er, He hews the rock while the

cling clang, cling clang, cling clang,cling clang, cling clang,

Detailed description: This system continues the musical score with three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The piano part continues with the same accompaniment style as the first system, with some changes in the bass line.

red gold shines, The dwarf-men toil for ev - er. And the clat-ter and clang of their
 dwarf-men mock, His chains he nev-er can sev-er: And it's there he'll stay till the

red gold shines, The dwarf-men toil for ev - er. And the clat-ter and clang of their
 dwarf-men mock, His chains he nev-er can sev-er: And it's there he'll stay till the

clang, clang, cling clang, cling clang, cling clang, cling clang,
 clang, clang,

ham-mers rang, Till the bold Jans heart was cold; Yet he
 judge-ment day, As the slave of dwarf - men old, When the

ham-mers rang, Till the bold Jans heart was cold; Yet he
 judge-ment day, As the slave of dwarf - men old, When the

cling clang, cling clang, cling clang, cling clang, cling clang, clang,
 clang, clang, clang, clang, clang, clang,

molto pesante.

swore he would creep To the cav-ern's deep To rob the dwarfs of their
 nights they are still You may hear on the hill Poor Jan who mines his
 clang, clang, clang, clang, clang,

The first system of the score features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The vocal line contains the lyrics: "swore he would creep To the cav-ern's deep To rob the dwarfs of their nights they are still You may hear on the hill Poor Jan who mines his". The piano accompaniment includes the sound effects "clang, clang, clang, clang, clang,". The tempo marking "molto pesante." is positioned at the top right of the system.

molto pesante.

gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold.
 gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold.
 Ho ho! Ay Jan was a gyp - sy bold.

The second system of the score continues with a vocal line and piano accompaniment. The vocal line lyrics are: "gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold." repeated twice. The piano accompaniment includes the sound effects "Ho ho!" and "Ay Jan was a gyp - sy bold." The tempo marking "molto pesante." is repeated at the top right. Dynamic markings include *f* (forte) and *ffz* (fortissimo zingando).

The Power of the Human Eye.

DUET.

(BORIS and COUNT.)

Allegro.

Piano introduction in B-flat major, 2/4 time, marked *f* (forte). The music features a rhythmic melody in the right hand and a bass line in the left hand.

Boris.

Vocal line for Boris, starting with a fermata. The lyrics are: "1. I knew a rake who hearts would break, With wait we lay for our help - less prey, We". The piano accompaniment includes a section marked *p poco meno.*

Continuation of the vocal line for Boris. The lyrics are: "lit - tle or no re - morse, He gave his time to the need nei - ther knife nor gun, With a fear - ful look his". The piano accompaniment continues with chords and a bass line.

Count.

cause su - blime, The en - cour-age-ment of di - vorce. When
 goose we cook, And the dread - ful deed is done. The

The first system of the musical score. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music features block chords and moving bass lines. A dynamic marking of *sf* is present in the right hand.

young rou - és with ad - mir - ing gaze, Would beg for tips he'd re -
 kind of vic - tims_ we pre - fer Are help - less in - va -

The second system of the musical score. The vocal line continues in bass clef. The piano accompaniment continues with block chords and moving bass lines. A dynamic marking of *p* is present in the right hand.

ply: Suc - cess with the fair I owe, I de - clare, To the
 lids, The old and weak, and mild and meek, And

The third system of the musical score. The vocal line continues in bass clef. The piano accompaniment continues with block chords and moving bass lines.

Boris. *rit.*
 power of the hu - man eye. With a hyp - no - tiz - ing
 in - no - cent pratt - ling kids. With a fear - ful wild - eyed

The fourth system of the musical score. The vocal line continues in bass clef. The piano accompaniment continues with block chords and moving bass lines. Dynamic markings of *ffz* and *sfz rit.* are present in the right hand.

(spoken) Count. *rit.* (spoken) Both.

stare, like this! With a mes - me - riz - ing glare, like this! A
 stare, like this! With a glee - ful, ghoul-ish glare, like this! They

sfz rit.

p a tempo. *rit.*

girl he'd daze with his bas-i - lisk gaze, 'Till she'd yield in sheer de -
 throw up hands at our com-mands, We give them such a

p a tempo. *rit.*

a tempo.

spair. In vain for her to try, the in-flu-ence to de -
 scare. In vain for them to try, the in-flu-ence to de -

a tempo.

ny, this most mys - te - ri - ous, ve - ry im - pe - ri - ous
 ny, this most mys - te - ri - ous, ve - ry im - pe - ri - ous

pow-er of the hu-man eye, eye, eye, eye; pow-er of the hu-man
 pow-er of the hu-man eye, eye, eye, eye; pow-er of the hu-man

eye. _____
 eye. _____

DANCE.

f *ff*

Boris. %

2. When in

1. 2.

ff *D.S. dal* %

The Lily and the Nightingale.

Nº 16.

(SHE SAID: "I WAS SO LONELY")

Tempo di Valse moderato.

The piano introduction is in 3/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a forte (*f*) dynamic. The right hand plays a series of chords, and the left hand plays a simple bass line. The piece concludes with a repeat sign and a final chord.

The first vocal line is in 3/4 time. The melody is written in a treble clef. The piano accompaniment is in a grand staff. The lyrics are:
1. On the lake a white lil - y lay dream -
2. When the moon on the lake there was beam -
The piano accompaniment features a *p* (piano) dynamic and includes a repeat sign.

The second vocal line is in 3/4 time. The melody is written in a treble clef. The piano accompaniment is in a grand staff. The lyrics are:
ing, Where the sun beams loved to stray; _____ A
ing, Came the night in gale to woo; _____ The
The piano accompaniment continues with a steady bass line and chordal accompaniment.

but - ter - fly gau - di - ly gleam - - ing Just stopped to
white lil y wel - comed him fond - - ly, And sighed I

say "Good day?" And thus there be - gan a flir -
love but you?" She said, as she said to the

ta - - tion, Pro - gress - ing you know how, Ere the
oth - - er, With all a co - quette's art; I have

dim. sun went to rest the lil - y con - fessed - I nev - er
ne'er loved be - fore, It is you I a - dore With all my
rit.

poco meno mosso.

loved_ till now." _____ She said: "I was so
 maid_ en heart." _____ She said: "I was so

poco meno mosso.

lone - - ly, Dar - ling till you came, _____
 lone - - ly, Dar - ling till you came, _____

You, and you, dear, on - - ly, Set my
 Spare my blush - es on - - ly, I must

heart a - flame; _____ Ev - er I'll be
 blush for shame;" _____ But that bird was

rit.

true dear, None is like you none, _____
 wa - ry, He has heard that tale, _____

I love you, dear, on - ly, You are the
 I be - lieve you, dear, of course, Laughed the

rit.

on - ly one?" _____
 night - in - _____ - gale. _____

1. 2.

f

CODA. (*ad lib.*)

Ha ha ha ha ha ha ha ha ha ha ha

p più mosso.

ha! ha ha ha ha ha ha

This system features a vocal line with a long note on 'ha!' followed by a series of eighth notes on 'ha ha ha ha ha ha'. The piano accompaniment consists of chords and moving lines in both hands.

ha ha ha ha ha! ha ha ha ha ha ha ha ha ha ha ha!

pp

The vocal line continues with 'ha ha ha ha ha!' followed by a longer phrase 'ha ha ha ha ha ha ha ha ha ha ha!'. The piano accompaniment includes a section with a *pp* dynamic marking and sustained chords.

molto rit. Ah! Ah! *a tempo.* ha ha ha ha ha ha

molto rit. p pp p pp p cresc.

This system is marked with *molto rit.* and *a tempo.* The vocal line has 'Ah!' and 'Ah!' followed by 'ha ha ha ha ha ha'. The piano accompaniment features dynamic markings *p*, *pp*, and *p cresc.*

ha ha ha ha ha ha ha, ha ha!

f fz fz

The final system shows 'ha ha ha ha ha ha ha, ha ha!' in the vocal line. The piano accompaniment includes dynamic markings *f* and *fz*.

No 16.

FINALE.
ACT III.

Soli and Chorus

Wher - e'er in the thick of the fight our ban-ners

Trumpets.

Drums.

f

f

a tempo: un poco più maestoso.

guide, We ride, And all no-ble hearts are a - glow with joy and

we bold - ly ride, _____ With lance in rest, Where

unis.

1st.
2.& 3.

tutta la forza

gleams the lead - ers' crest, _____ With trus - ty sword in

The musical score consists of six systems of staves. The first system contains the vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with first and second endings. The third system shows the piano accompaniment with the instruction *tutta la forza*. The fourth system contains the vocal line with lyrics. The fifth and sixth systems continue the piano accompaniment.

unis.
hand, _____ Who fears to fall when it is free-dom's

unis.

call? _____ Come, Mag-yars, save the fa-ther

land.

3

8

End of Opera.