

SWEETHEARTS

A Comic Opera
in Two Acts



Book by HARRY B SMITH & FRED DE GRESSAC
Lyrics by ROBERT B SMITH

Price
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Music by
VICTOR HERBERT

G. SCHIRMER, INC., NEW YORK

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A COMIC OPERA

In Two Acts



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HARRY B. SMITH and FRED. DE GRESAC

Lyrics by

ROBERT B. SMITH

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Vocal Score

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CAST OF CHARACTERS

At the first performance

Academy of Music, Baltimore, Md., March 24, 1913

SYLVIA	Princess of Zilania	Miss CHRISTIE MACDONALD	
PRINCE FRANZ	Heir Presumptive to the Throne	Mr. THOMAS CONKEY	
LIANE	A Milliner of Bruges	Miss RUTH LINCOLN	
MIKEL	A Diplomat of Zilania	Mr. TOM McNAUGHTON	
PAULA	Proprietress of The Laundry of the White Geese	Miss ETHEL DuFRE HOUSTON	
LIEUTENANT KARL	Betrothed to Sylvia	Mr. EDWIN WILSON	
HON. PERCIVAL SLINGSBY		Mr. LIONEL WALSH	
PETRUS VAN TROMP		Mr. FRANK BELCHER	
ARISTIDE CANICHE		Mr. ROBERT O'CONNOR	
JEANNETTE	} Daughters of Dame Paula	} Miss NELLA McCOY	
CLAIRETTE			Miss EDITH ALLAN
BABETTE			Miss VIVIAN WESSELL
LISETTE			Miss MARTA SPEARS
TOINETTE			Miss GENE PELTIER
NANETTE			Miss GRETCHEN HARTMAN

Laundresses, the Military, Wedding-Guests and Servants.

ACT I

COURTYARD OF THE LAUNDRY OF THE WHITE GEESE,
BRUGES, BELGIUM.

ACT II

THE ROYAL HUNTING-LODGE—ZILANIA
(A year later.)

Staged by Mr. FRED LATHAM.

Musical Director, Mr. JOHN McGHIE.

Dances Arranged by CHARLES S. MORGAN, Jr.

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Sweethearts

Lyrics by
Robert B. Smith

Music by
Victor Herbert

Overture

Allegro vivo

Piano

ff

sfz

sfz sfz mf

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sfz sfz ff

This system contains the first two measures of the piece. The right hand features a series of chords with a melodic line on top, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sfz* in both measures and *ff* at the end of the second measure.

This system contains measures 3 and 4. The right hand continues with chords and a melodic line, showing a slight upward movement in the final measure. The left hand maintains the eighth-note accompaniment. There are no explicit dynamic markings in this system.

sffz poco accel. ff ff

This system contains measures 5 and 6. The right hand has a melodic line with a slur over the first measure. The left hand continues with eighth notes. Dynamic markings include *sffz* and *poco accel.* in the first measure, and *ff* in both measures.

sffz piu accel. sffz sffz sffz sffz sffz

This system contains measures 7 and 8. The right hand features a melodic line with a slur. The left hand continues with eighth notes. Dynamic markings include *sffz* and *piu accel.* in the first measure, and *sffz* in all subsequent measures.

Andante amoroso a tempo

sffz molto rit. poco a poco a tempo molto espressivo

pp pp pp

Timpani

This system contains measures 9 and 10. The right hand has a long note in the first measure. The left hand has a melodic line. Dynamic markings include *sffz* and *molto rit.* in the first measure, *poco a poco a tempo* in the second measure, and *molto espressivo* in the third measure. *pp* markings are present in the second and third measures. The word *Timpani* is written below the first measure.

ten.

This system contains the first two staves of music. The upper staff features a complex texture with many beamed sixteenth notes and slurs. The lower staff has a more rhythmic accompaniment with eighth notes. A dynamic marking of *ten.* is placed in the first measure of the upper staff.

pp rit. *a tempo* *p ma molto espressivo*

This system contains the next two staves. The upper staff continues with intricate melodic lines. The lower staff provides harmonic support. Dynamic markings include *pp rit.* in the first measure, *a tempo* in the second measure, and *p ma molto espressivo* in the third measure.

f

This system contains the third and fourth staves. The upper staff has a dense texture of chords and moving lines. The lower staff continues with a steady accompaniment. A dynamic marking of *f* is present in the first measure of the upper staff.

sfz pp rit. *Moderato* *fp* *attacca*

This system contains the fifth and sixth staves. The upper staff features a *Moderato* section starting in the second measure. The lower staff has a more active accompaniment. Dynamic markings include *sfz pp rit.* in the first measure, *fp* in the second measure, and *attacca* in the third measure.

fp *fp* *fp* *poco riten.*

This system contains the seventh and eighth staves. The upper staff has a series of chords and melodic fragments. The lower staff has a simple accompaniment. Dynamic markings include *fp* in the first, second, and third measures, and *poco riten.* in the fourth measure.

Molto moderato

p a tempo

The first system of music for 'Molto moderato' consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a series of chords and melodic lines. The left-hand staff begins with a bass clef and contains a bass line with chords and single notes. The dynamic marking *p* and the tempo marking *a tempo* are placed at the beginning of the right-hand staff.

poco *p*

The second system continues the piece. The right-hand staff features more complex chordal textures and melodic passages. The left-hand staff continues with a steady bass line. The dynamic marking *poco* is placed above the right-hand staff, and *p* is placed below the right-hand staff.

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

The third system concludes the 'Molto moderato' section. It includes a first ending bracket in the right-hand staff. The dynamic markings *poco rit.*, *a tempo*, and *poco rit.* are placed below the right-hand staff.

Allegro vivo

pp *poco a poco crescendo*

The first system of the 'Allegro vivo' section is in 6/8 time. The right-hand staff has a treble clef and a key signature of one flat (F). It features a rhythmic pattern of chords. The left-hand staff has a bass clef and features a prominent bass line with triplets. The dynamic marking *pp* is placed below the right-hand staff, and *poco a poco crescendo* is placed below the left-hand staff.

The second system continues the 'Allegro vivo' section. The right-hand staff has a treble clef and a key signature of one flat. The left-hand staff has a bass clef and continues the bass line with triplets. The music shows a clear upward trajectory in dynamics.

f cresc. molto *sfz*

The third system concludes the 'Allegro vivo' section. The right-hand staff has a treble clef and a key signature of one flat. The left-hand staff has a bass clef and continues the bass line with triplets. The dynamic markings *f cresc. molto* and *sfz* are placed below the right-hand staff.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* and *sffz*.

Second system of musical notation. The right hand has a melodic line with a 'Harp' marking. The left hand has a bass line. Dynamics include *ff*, *rit.*, and *f poco rit.*. The tempo marking 'Tempo di Valse lente' is present.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line. Dynamics include *poco a poco* and *a tempo*. A first ending bracket with an '8' is shown.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line. Dynamics include *a tempo*. A first ending bracket with an '8' is shown.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line. A first ending bracket with an '8' is shown.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line. Dynamics include *poco a poco animato* and *rit.*. A first ending bracket with an '8' is shown.

Lo stesso tempo

Allegro agitato

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

ff *poco rall.*

cresc. molto rit. *Maestoso* *fff* *fff tutta forza*

Tempo di Valse animato *sfz sfz* *sfz sfz*

a tempo *sfz sfz* *sfz sfz*

First system of musical notation. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and moving lines. Dynamic markings include *sfz sfz* in both staves.

Second system of musical notation. The upper staff continues the melodic development with slurs and accents. The lower staff features a more active bass line. Dynamic markings include *a tempo*, *a tempo*, and *p cresc. molto*.

Third system of musical notation. The upper staff has a more rhythmic and accented melodic line. The lower staff features a steady bass line. Dynamic markings include *sfz sfz*, *fff molto pesante*, and *poco allarg. più allarg.*. The section is marked **Grandioso**.

Fourth system of musical notation. The upper staff features complex rhythmic patterns with triplets and slurs. The lower staff also has complex patterns. Dynamic markings include *molto pesante*, *molto pesante*, *ff*, and *ff*. The section is marked **Allegro molto**. There are also markings for *accel.* and *ff*.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic support. Dynamic markings include *fffz*, *fffz*, *fffz*, and *fffz*.

No.1. Opening Chorus

Iron! Iron! Iron!

Allegro, non troppo animato

PIANO

The piano accompaniment consists of five systems of music. The first system is marked *mf*. The second system is marked *sfz* and *p cresc. molto*. The third system features a series of chords marked *ff* and *sffz*. The fourth system continues with *sffz* markings. The fifth system concludes with *sffz* markings.

Curtain rises

Girls

All we do the whole day through Is i - ron, i - ron, i - ron, i - ron!

The vocal line for the girls is written on a single staff with lyrics. The piano accompaniment for this section is written on a grand staff (treble and bass clefs) and is marked *mf*.

There are things we'd rath-er do, But we must i - ron, i - ron, i - ron! When we've fin-ished

what we've got To i - ron, i - ron, i - ron, i - ron! Some one brings an - oth-er lot, And

then we i - ron, i - ron, i - ron! It be-comes an aw-ful bore To sim-ply i - ron,

i - ron, i - ron! But I s'pose that's what we're for: To eat and i - ron, i - ron, i - ron!

Solo

The coast is

clear;— All of you come here!— You know what I heard to-day? You've met the

girl they say That Fritz is pledged to wed? Let me tell you girls what he said.

(Spoken: "Yes?")

Paula (behind scenes)

I - ron!

(Girls run back to their work)

Girls

What's the use? I

p subito

want to quit! Its al-ways i - ron, i - ron, i - ron! If we stop to talk a bit, They

hol-ler "I - ron, i - ron, i - ron!" So con-firmed the hab-it seems To al-ways i - ron,

i - ron, i - ron, That we e - ven in our dreams Sit up and i - ron,

(They leave their work - - - and come centre)

i - ron, i - ron!

Allegro moderato
Jeannette

By the way, Did you hear Hals say He nev-er knew what grace could be

più rit. (She dances) (The others laugh at her)
Till he danced with me? *Meno mosso*

Paula (behind scenes) *Allegro molto* (All run back to work)

I - ron! _____

Girls

Tempo I^o

Good-ness! there it goes a-gain, That aw-ful "I - ron, i - ron, i - ron!"

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The piano part includes a dynamic marking of *mf* and various articulations like accents and slurs.

Dan - iel in the li - ons' den Was nev - er told to i - ron, i - ron!

The second system continues the musical piece with the same vocal and piano parts. The piano accompaniment maintains the *mf* dynamic and includes slurs and accents.

We should strike; then we would not Be made to i - ron, i - ron, i - ron!

The third system of music follows the same format, with the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and various musical notations.

And strike while the i - ron's hot, The beast - ly i - ron!

The fourth system concludes the piece. It includes a *rit.* (ritardando) marking above the vocal line and below the piano accompaniment. The system ends with a double bar line and a 2/4 time signature.

Allegro moderato

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

But to - night we'll dance And be ver - y mer - ry, To mu - sic light and air - y

f rit. *accl.* *a tempo* *sf* *p* *sf* *p*

p

We will be gay; While the vi - o - lins are play - ing, We will go a - swing - ing, sway - ing,

sf *p*

poco rit. *rit.* *accl.*

Not a thought of work be - tray - ing, Till it's day! Hearts as light as -

poco rit. *f rit.* *accl.*

a tempo *p*

air Swell with mer - ry laugh - ter, Al - though the morn - ing af - ter We may re - pent.

a tempo *sfz* *p* *sfz* *p* *sfz*

Ev-ry girl her fond at-ten-dant, In her ver-y best re-splen-dent, Ev-ry one on plea-sure

bent. Join - ing while we - may, In the fas - ci - na - tion

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

f rit. *accel.* *sf* *p*

Found in a sly flir - ta - tion With some gal-lant, Both co-quet-ting and de-coy-ing

sf *p* *sfz* *p*

In a man-ner most an-noy-ing, Ev-ry pret - ty art em-ploy - ing To en-chant!

poco rit.

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

While the mu - sic - plays And the world is smil - ing, Hap - py the hours be-guil-ing

f rit. *accel.* *sf* *p* *sf* *p*

In a ro-mance. There is no-thing so di-vert-ing As the harm-less fun of flirt-ing

sfz *p*

(They pose for the dance)

In the maz - es of the dance!

Molto moderato *f*

(General Dance)

sfz *ff* *sfz* *sfz*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features dynamic markings *sfz* and *ff*. The key signature is one sharp (F#).

Second system of musical notation. It includes a vocal line with the lyrics "To-night we" and a piano accompaniment. Dynamic markings include *sfz*, *sffz*, and *pesante*. The key signature is one sharp (F#).

Third system of musical notation. It features a vocal line with the lyrics "dance!" and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes. Dynamic markings include *sfz* and *sffz*. The key signature is one sharp (F#).

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes and dynamic markings *ff*, *sfz*, and *sffz*. The key signature is one sharp (F#).

No.2 On Parade Soldiers and Girls

Tempo di Marcia. Molto marcato
SOPRANO and ALTO

Chorus

TENOR

BASS

When the band starts to

When the band starts to

Tempo di Marcia. Molto marcato

When the band starts to

play It is heard far a - way By the girls _____ in their glee, _____

play It is heard far a - way By the girls _____ in their glee, For they

play It is heard far a - way By the girls _____ in their glee, For they

un-der-stand. March the boys _____ they love to

un - der - stand That be - hind the band March the boys they would see. _____

un - der - stand That be - hind the band March the boys they would see. _____

see. To the call of "To arms!" They sur - ren - der their charms, Kerchiefs wav - ing

To the call of "To arms!" They sur - ren - der their charms, Kerchiefs wav - ing

To the call of "To arms!" They sur - ren - der their charms, Kerchiefs wav - ing

as the hearts in - spired;

high as the hearts in - spired; And each one in use Is a flag of

high as the hearts in - spired; And each one in use Is a flag of

Not a shot or shell is fired.

truce, Not a shot or shell is fired.

truce, Not a shot or shell is fired. (imitating Trombone) Ta ta ra ta ta

(imitating Piccolo)
(whistle)

(imitating Trumpet)

(imitating Bb Alto)

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

Tan-ta rat rat ta, tan-ta rat rat ta,

ta! ta ta ra ta ta ta! ta ta ra ta ta

tan-ta ra ta ta ta ta, ta ta ra ta ta ta ta!

tan-ta rat rat ta, tan-ta rat rat ta!

ta, ta ta ra ta ta ta, ta ta ra ta ta ta! Ta ta ra ta ta

pp

pp

pp
Tan-ta ra ta ta ta ta,
pp
Tan-ta rat rat ta,
ta! Ta ta ra ta ta ta! Ta ta ra ta ta

pp
tr

pp
While
pp
tan-ta ra ta ta ta ta ta, tan-ta ra ta ta ta ta! While
pp
tan-ta rat rat ta, tan-ta rat rat ta! While
ta, ta ta ra ta ta ta, ta ta ra ta ta ta! While
pp

on pa - rade, Ev-'ry pret - ty maid Loves the mil - i - ta - ry
 on pa - rade, Ev-'ry pret - ty maid, ev -'ry maid Loves the mil - i - ta - ry
 on pa - rade, Ev-'ry pret - ty maid Al - ways loves the gal - lant

pp ma molto marcato cresc.

best. But I'm a - fraid, With - out gold braid They are
 best. But I'm a - fraid, With - out gold braid They are
 mil - i - ta - ry best. But I'm a - fraid, With - out gold braid They are

p cresc. molto

much like all the rest. Hurrah! hur-rah! Ta ta ta ra ta ta ta ta ta ta ta
 much like all the rest. Hurrah! hur-rah! Ta ta ta ra ta ta ta ta ta ta ta
 much like all the rest. Hurrah! hur-rah! Ta ta ta ra ta ta ta ta ta ta ta

ff ff ff (shouted) L'istesso tempo

pp molto marcato cresc.

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ra ta ta ta ta ta ta ta ta

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ra ta ta ta ta ta ta ta ta

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ra ta ta ta ta ta ta ta ta

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ra ta ta ta ta ta ta ta ta

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ra ta ta ta ta ta ta ta ta

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ra ta ta ta ta ta ta ta ta

p *cresc. molto*

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta!

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta!

ta ta ta ra ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta! ta ta ra ta ta

ff

(whistle)

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

Tan-ta rat rat ta, tan-ta rat rat ta,

ta! ta ta ra ta ta ta! ta ta ra ta ta

ff
tr

tan-ta ra ta ta ta ta, tan-ta ra ta ta ta ta!

tan-ta rat rat ta, tan-ta rat rat ta!

ta ta ta ta ta ta ta ta ta ta ta! ta ta ra ta ta

tr

pp

cresc.

pp

Tan-ta ra ta ta ta ta, tan-ta ra ta ta ta ta,
 Tan-ta rat rat ta, tan-ta rat rat ta,
 ta, ta ta ra ta ta ta, ta ta ra ta ta

molto cresc. *ff* While
 tan-ta ra ta ta ta ta ta, tan-ta ra ta ta ta ta! *ff* While
 tan-ta rat rat ta, tan-ta rat rat ta! *ff* While
 ta ta ta ta ta ta ta ta ta ta ta! *ff* While

molto cresc. *ff*

Un poco meno

on pa - rade, Ev - 'ry pret - ty maid Loves the mil - i -
 on pa - rade, Ev - 'ry pret - ty maid, ev - 'ry maid Loves the
 on pa - rade, Ev - 'ry pret - ty maid Al - ways loves the

Un poco meno

fff tutta forza

ta - ry best. But I'm a - fraid, With - out gold
 mil - i - ta - ry best. But I'm a - fraid, With - out gold
 gal - lant mil - i - ta - ry best. But I'm a - fraid, With - out gold

braid They are much like all the rest. Hur-rah!
 braid They are much like all the rest. Hur-rah!
 braid They are much like all the rest. Hur-rah!

(quick shout)

braid They are much like all the rest. Hur-rah!
 braid They are much like all the rest. Hur-rah!
 braid They are much like all the rest. Hur-rah!

There is Magic in a Smile

Liane and Chorus

Poco meno

Animato

Liane

1. O - pin-ions may va-ry On
2. Then af-ter you've won him Keep

f accel. *sfz* *pp*

what's nec - es - sa - ry To fas - ci - nate a man; Now
smil - ing up - on him, Or he may stray a - way; To

is it the pret - ty, The clev - er, the wit - ty, Or those who plot and
win one is trou - ble, To hold one is dou - ble, But if you're wise you

plan? Some think you should flat - ter, A - muse him with chat - ter, Some
may. If he leaves you smil - ing, When he goes be - guil - ing His

tempt him with a kiss; But in all ro-mances You'll
 nights till three or four, And he comes home diz-zy And

dou-ble your chances If you will on-ly just re-mem-ber this:
 that smile's still bus-y, He'll buzz a-round at home a lit-tle more.

rit.

poco a poco in tempo **Allegro moderato** *a tempo*

1-2. There is a most al-lur-ing ma-gic in a smile,

sfz p poco a poco in tempo accel. a tempo

It can-not fail if you will try it for a while,

accel. a tempo

It is a sim-ple art That is cer-tain to reach the heart,

sfz p sfz p

And you will find it just your style. Keep a - smil - ing, a -

f poco rall.

sfz poco rall. p dim.

smil - ing! For if you will smile at all, Then all will smile at — you,

poco rit. a tempo

p poco rit. a tempo accel. a tempo

There is no bet - ter way your mo - ments to be - guile.

a tempo

accel. a tempo

So take a tip from me — And I know you'll a - gree And ver - y soon

p

sfz p

see That there's a fas - ci - na - ting ma - gic in a smile.

poco rit. a tempo cresc. f

poco rit. a tempo cresc. molto cresc.

On - ly smile! *a tempo*

Chorus
SOPR.
ALTO

There is a most al - lur - ing ma - gic in a smile, *a tempo*

TENOR

There is a most al - lur - ing ma - gic in a smile, *a tempo*

BASS

There is a ma - gic in a smile, *a tempo*

accel. *a tempo*

Try a - while! *a tempo*

It can - not fail if you will try it for a while, *a tempo*

It can - not fail if you will try it for a while, *a tempo*

It can - not fail, just try a - - while, *a tempo*

accel. *a tempo*

Ah!

It is a sim - ple art ——— That is cer-tain to reach the heart, —

It is a sim - ple art ——— That is cer-tain to reach the heart, —

It is a sim - ple art ——— That is cer-tain to reach the heart, —

You will find it just your style.Keep a-smil-ing a smile! —

And you will find it just your style.Keep a-smil-ing, a - smil-ing! For if you will

And you will find it just your style.Keep a-smil-ing, a - smil-ing! For if you will

And you will find it just your style.Keep a-smil-ing, a - smil-ing! For if you will

sfz poco rall. dim. p poco rit.

a tempo For if you ³ smile at all, then all will smile at you, There is no smile at all, then all will smile at you, There is no smile, they'll smile at you, No bet-ter

a tempo accel. *a tempo*

on - ly smile! Ah! bet - ter way your mo - ments to be - guile. So take a bet - ter way your mo - ments to be - guile. So take a way your mo - ments to be - guile. So take a

accel. *a tempo*

p *poco rit.* *cresc.*

There's

sfz *p* *cresc.* *poco rit.* *cresc.*

tip from me ——— And I know you'll a - gree And ver - y soon see That there's a

sfz *p* *cresc.* *poco rit.* *cresc.*

tip from me ——— And I know you'll a - gree And ver - y soon see That there's a

sfz *p* *cresc.* *poco rit.* *cresc.*

tip from me ——— And I know you'll a - gree And ver - y soon see That there's a

sfz *p* *cresc.* *poco rit.*

a tempo *ff*

ma - gic in a smile. ———

a tempo *ff*

fas - ci - na - ting ma - gic in a smile. ———

a tempo *ff*

fas - ci - na - ting ma - gic in a smile. ———

a tempo *ff*

fas - ci - na - ting ma - gic in a smile. ———

a tempo *cresc.* *sfz* *sfffz*

Sweethearts

Sylvia and Chorus

Sylvia *fa tempo p poco rit. a tempo p poco rit. rubato*

1. If you ask where love is found, The sort of love that's
 2. Love that's real will come to stay, And ev-'ry kiss will

f accel. poco rit. mp a tempo pp poco rit. mp a tempo pp poco rit. fp rubato

accel. rit. a tempo poco rit.

fond and true, I will bid you look a-round; It may be ver-y near to you.
 feed the flame; Love that lin-gers for a day Is most un-wor-ty of the name.

accel. rit. mp a tempo pp fp poco rit.

a tempo poco rit. poco a poco accel.

Some-times love is ver-y try-ing, But you real-ly must not mind it;
 When it soft-ly comes a-steal-ing To your heart, then you will know it.

a tempo poco rit. fp poco a poco accel.

a tempo accel. rit

If it comes not to your sigh-ing, There is al-ways one place you may find it:
 You may fight a-gainst re-veal-ing, But a word, a sigh, a glance, will show it.

a tempo

Meno rit. Tempo di Valse lente

Seek the dwell-ing of two hap-py sweet-hearts, You will find it there!
 Still, if you but love like oth-er sweet-hearts, You have naught to fear.

pp *espress.* *rit.* *poco accel.*

pp poco a poco in tempo

Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

pp poco a poco in tempo

For them the eyes where love-light lies O-pen the gates to Par - a - dise!

poco rit.

All oth-er love is doomed to fade, It is like sun - shine veiled in shade,

poco rit. *p*

poco animato *rit.*

Such joys of life as love im - parts Are all of them yours, sweet - hearts!

poco animato *rit.*

S.

pp poco rit. poco a poco a tempo

SOPRANO
Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

ALTO
Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

TENOR
Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

BASS
Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

pp poco rit. poco a poco a tempo

S.

a tempo

For them the eyes where love - light lies O - pen the gates to Par - a -

a tempo

For them the eyes where love - light lies O - pen the gates to Par - a - dise!

For them the eyes where love - light lies O - pen the gates to Par - a - dise!

For them the eyes where love - light lies O - pen the gates to Par - a - dise!

For them the eyes where love - light lies O - pen the gates to Par - a - dise!

a tempo

S
 dise. Ah! Such joys of
 All oth-er love is doomed to fade, It is like sun - shine veiled in shade, Such joys of
 All oth-er love is doomed to fade, It is like sun - shine veiled in shade, Such joys of
 All oth-er love is doome to fade, It is like sun - shine veiled in shade, Such joys of
 All oth-er love is doomed to fade, It is like sun - shine veiled in shade, Such joys of

S
 poco animato rit. pesante sffz
 life as love im - parts Are all of them yours, sweet - hearts!
 poco animato rit. pesante sffz
 life as love im - parts Are all of them yours, sweet - hearts!
 poco animato rit. pesante sffz
 life as love im - parts Are all of them yours, sweet - hearts!
 poco animato rit. pesante sffz
 life as love im - parts Are all of them yours, sweet - hearts!

poco animato rit. pesante e cresc. possibile
 8
 Svabassa

No.5

Every Lover Must Meet His Fate

Prince and Chorus

Allegro marziale

Prince *f*

When Love_ would have stood as my

P. mas - ter, When Love_ would have led me a pace,

P. My heart nev-er beat an-y fast - er, And I_ on-ly laugh'd in his

P. *face.* Girls fair— as the rar-est of flow - ers,

P. Girls all— ver-y charm-ing to see, I've woo'd in the fair-est of

P. *>* *>* *dim.* *dim.* *p*
 bow - ers: Still you find me Hap-pi - ly free!—

P. *Meno* *p.* *marcato*
 While my heart is my own,— And love I de - ny,

P. *Più meno*

Still, when I am a - lone, ——— For love do I

pp *più rit.*

P. *Molto meno* *pp* *molto sentito*

sigh. ——— But ev - 'ry lov - er Must meet his

pp *molto espressivo*

P. *ten.*

fate, ——— So for that hour ——— My heart will wait. ——— As all sur-

ten. *ten.* *ten.* *ten.*

P. *rit.*

ren - der (Who would de - fy?) ——— To tempt-ing kiss-es ten-der, So will

f *pp rit.*

Poco più mosso

P.

I!

SOPRANO

ALTO

TENOR

BASS

Chorus

You may con - gra - tu - late your - self that you are still heart - free;—

And

And

Poco più mosso

But have no fear, your

Have no fear, your

pos - si - bly you think that you will al - - ways be! But have no fear, your

pos - si - bly you think that you will al - - ways be! But have no fear, your

più cresc.

Prince

Tempo 10

time is near, your time is near. For ev-'ry

time is near, your time is near. For ev-'ry

time is near, your time is near. For ev-'ry

time is near, your time is near. For ev-'ry

time is near, your time is near. For ev-'ry

f *pp* *molto rit.* *ppp*

f *pp* *molto rit.* *ppp*

f *pp* *molto rit.* *ppp*

f *pp* *molto rit.* *ppp*

f *pp* *molto rit.* *ppp*

Tempo 10

lov-er Must meet his fate, So for that hour My heart will

lov-er Must meet his fate, So for that hour Your heart will

lov-er Must meet his fate, So for that hour Your heart will

lov-er Must meet his fate, So for that hour Your heart will

lov-er Must meet his fate, So for that hour Your heart will

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

ten. f

P. wait! As all sur-ren - der (Who would de - fy?)

wait! As all sur - ren - der To tempt-ing

wait! As all sur - ren - der To tempt-ing

wait! As all sur - ren - der To tempt-ing

wait, will wait! As all sur - ren - der To tempt-ing

P. Yes, so will I, will I!

kiss-es ten-der, So will I, will I!

kiss-es ten-der, So will I, will I!

kiss-es ten-der, So will I, will I!

kiss-es ten-der, So will I, will I!

kiss-es ten-der, So will I, will I!

pp rit. *più rit.* *ten.*

pp rit. *più rit.* *ten.*

pp rit. *più rit.* *ten.*

pp rit. *più rit.* *ten.*

pp rit. *più rit.* *ten.*

pp rit. *più rit.* *ten.*

No. 6
Mother Goose
Sylvia and Girls

Allegro moderato

The piano introduction is in G major and 6/8 time. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. The dynamic marking is *fp* (fortissimo piano).

Sylvia

s. Moth - er Goose had an aw - ful time, With the chil - dren that she had, _____ They
With Boy Blue, Tommy Tuck - er too, And Jack Sprat who fat re - viled, _____ And

The vocal line for Sylvia is in G major and 6/8 time. The piano accompaniment continues with the same rhythmic pattern as the introduction, with *fp* dynamics.

s. thought up ev - er - y child - ish crime, That could be done in nurs - er - y rhyme, And
one who was so won - drous wise He jumped and scratch'd out both his eyes, Poor

The vocal line continues with the same melody. The piano accompaniment includes some chordal textures and continues with *fp* dynamics.

s. near - ly drove her mad. One daugh - ter whom she called Bo - Peep, Went
Moth - er Goose was wild. Miss Muf - fet could not keep a - way From

The vocal line concludes with the same melody. The piano accompaniment features some sustained chords and continues with *fp* dynamics.

s. out one day— and lost her sheep; Jack Hor - ner could not keep his thumb From spi - ders with_ her curds and whey; And one that she called "My son John" Went

s. Christ - mas pies, — es - pe - cial - ly plum; And Jack and Jill went off to bed — with his stock - ings on; And Hump - ty Dump - ty

s. up the hill, A trip which end - ed in a spill. So on the wall Rolled off and had a fright - ful fall. Now

s. Moth - er Goose one morn - ing took And shut them in — a book. if you'll read her book then you Will know what not_ to do.

poco accel.

poco accel. *sfz* *sfz*

Molto moderato

S. *p*
 Dear old, queer old Moth - er Goose, We ga - ther a - bout you.

p semplice
marcato

S. *p* *poco rit.*
 Curl - y heads love to look In your great sto - ry - book: What would all the kid - dies do with -

p *poco rit.*

S. *a tempo*
 out you? Fair old, rare old nurs - ry days, Too quick - ly you per - ish,

p a tempo

S. *poco rit.* *p a tempo*
 But as fond mem - o - ry back to child - hood strays, Moth - er Goose we cher - ish.

poco rit. *p a tempo*

Girls

Dear old, queer old Moth-er Goose, We ga-ther a - bout you; Curl-y heads love to look

p 2nd time, Dance *pp*

poco rit.

a tempo

In your great sto-ry-book: What would all the kid-dies do with - out you? Fair old, rare old

poco rit.

p a tempo

nurs-'ry days, Too quick-ly you per - ish, But as fond mem-o-ry back to child-hood strays,

poco rit.

poco rit.

Moth - er Goose we cher - ish. cher - ish.

p a tempo

pp

No.7. Quartet

Jeannette and Her Little Wooden Shoes

Liane, Slingsby, Caniche and Van Tromp

Allegretto molto moderato

Liane

1. The live - ly Jean -
2. The King's son and

f *sfz* *sfz* *trm* *sfz* *sfz* *sfz* *p*

L. nette, The three men A spright-ly co - quette
heir Pa thought the af - fair

3 Men Far famed for fri - vol-i - ty, Who lived just for
Found her quite a - dor-a - ble, Ex - treme-ly de -

p. *trm*

L. Had plen - ty of suit - ors, had on - ly to choose: And
One cold win - ter night, when the town was a - sleep, The

3 Men jol - li - ty,
plor-a - ble;

L.

be - ing a Dutch girl, she wore wood - en shoes. When she stole out at
two stole a - way, though the snow was quite deep. The King cried: "Pur -

L.

night, all the town knew the news, When they heard the pit - pat - ter of
sue them! Which way did they go?" The guards and the court-iers they

L.

her wood - en shoes. Then the lads, half a - sleep, oh how jeal - ous they'd
ran to and fro;— And he might be pur - su - ing those two lov - ers

L.

get, And they'd say to them - selves, "Who is out with Jean - nette?"
yet, But those wood - en shoe - tracks in the snow spell'd Jean - nette!

poco rit. *a tempo*

Liane

Clip clop clop! Clip clop clop! O - - ver the
 Clip clop clop! Clip clop clop! There in the

Slingsby
 Ganiche
 1-2. Clip - et - ty clop clop, clip - et - ty clop clop, clip - et - ty clop clop,
 van Tromp
 1-2. Clip - et - ty clop clop, clip - et - ty clop clop, clip - et - ty clop clop,

L. tiles. Her feet were pe - tite, But you
 snow Her feet so pe - tite, Showed them

S.
 C. clip - et - ty clop clop, clip - et - ty clop clop, clip - et - ty clop clop,
 v. T. clip - et - ty clop clop, clip - et - ty clop clop, clip - et - ty clop clop,

L. heard her for miles, With her pit - ter, pit - ter, pat - ter,
 which way to go, With her pit - ter, pit - ter, pat - ter,

S.
 C. clip - et - ty clop clop, clip - et - ty clop! Pit - ter, pat - ter, pat - ter,
 v. T. clip - et - ty clop clop, clip - et - ty clop! Pit - ter, pat - ter, pat - ter,

L. clip clop clip clop, gos - sip pur - sues The
clip clop, clop, they found the clues, And Jean -

S. C. hip - pe - ty hop! hip - pe - ty hop! hip - pe - ty hop!

v. T. hip - pe - ty hop! hip - pe - ty hop! hip - pe - ty hop!

L. *cresc.* se - - crets be - trayed by Jean - nette's wood - en shoes!
nette lost her Prince through the prints of her shoes!

S. C. Clip - et - ty clip - et - ty clop, clip - et - ty clip - et - ty clop, clip! - clip clop!

v. T. Clip - et - ty clip - et - ty clop, clip - et - ty clip - et - ty clop, clip! - clip clop!

Wooden - shoe Dance

D. C.

No.8 Angelus

Sylvia, Prince
and
Male Chorus (behind scene)

Lento
(Dialogue)

Bell

pp *sfz*

Bell (far off)

p *pp*

Bells (nearer)

Bell (far off)

Bell

p *rit.*

Sylvia

poco rit.

Now on the air a sol-emn si-lence falls And holds me in its spell;

p *poco rit.*

poco rit. *a tempo*

Soft - ly — the an - ge - lus to prayer — now calls — With

pp poco rit. *p a tempo*

(Kneels) *Tranquillo*

com - fort in its knell. Rev-'rent - ly kneel - ing,

Bell

pp poco rit.

Bell

For guid - ance a - lone I pray, And hum - bly ap - peal - ing To show me the way.

Bell

pp sempre

rit.

Tempo Iº

Oh, give me the guid - ing hand which I — so need! For that on - ly I plead.

pp

pp

poco a poco cresc. ed animando

Send know-ledge un-to my won-dring heart, — And un-to the dark-ness light im-

poco a poco cresc. ed animando

Meno

dim.

part. _____ Grant me some tok - en, Some word that'spok - en, _____

poco allarg.

f

dim.

rit.

rit.

a tempo

_____ One that will be _____ Help to me. _____

p

rit.

pp rit.

pp a tempo

Bell

perdendosi

L'istesso tempo (Enter Prince)

Prince

Syl - via!

What mag-ic

charm!

My heart is hers!

My hour has

come! —

Bells

Bell

molto tranquillo

Sylvia

Send know-ledge un-to my won-d'ring

For ev-'ry lov - er must meet his fate! — I for that

p ma molto espress.

perdendosi

heart! Oh! *ten.* Un-to the dark - ness light im -
 hour no long - er wait; As all sur - ren - der (Who would de - fy?) To tempting

ten.

part.
 kiss - es ten - der, So will I

fp pp

Bell

sfp pp rit.

Ah!

Ah!

TENORS *ppp*

BASSES *ppp* A - ve Ma - ri - al

Men's Chorus

Bell Bells

rit. fp pp perdendosi ppp

No. 9

The Game of Love

Karl and Girls

Allegro

Karl

Meno mosso

PIANO

The Game of Love has so man - y plays, When-

K.

ev - er you are pur - su - ing, You _____ should a - dapt your ways To the

K.

sort of a girl you are woo - ing. For in - stance, when you court a coquette, Then

(To the coquettish girl) Andantino molto rubato

poco rit.

K.

this is what she'd get: You lit-tle flirt! you're too good to be true!

poco rit.

p. molto staccato e rubato

K. *rit.*
 Tri-ble with me if you dare! Give me one kiss or I'll take it from you:
 The Coquettish Girl (Girl pouts)

The C.G.
 Ha ha ha ha ha!

K. *poco accel.* *poco rit.* *a tempo* (kisses her) **Tempo 1º**
 What's that? You dare me? Well, there! And then there is the ro - man-tic sort, 'Midst

accel. *a tempo*

K. *f*
 sen-timen-tal en - vi - rons, She is the kind you court With the sonnets you've copied from

fp *sf* *p*

(To the romantic girl)

K. *poco rit.*
 By - ron's. A moon-light night, a wandering breeze, And some such words as these:

p *poco rit.*

Andante espressivo

K. Come, love-ly maid, to some heav - en - ly glade 'Neath the ce - ru - le - an skies,
The R.G. *The Romantic Girl*

Ah! Ah! Ah!

Andante espressivo

p espressivo

sfz

K. *poco rit.* There we will live on the love that is laid Deep in the depths of your eyes! *a tempo* And
The R.G. Ah! Ah! Ah!

p *poco rit.* *sfz*

Tempo I^o

K. then we have the strong - mind - ed one, Un - doubt - ed - ly you have met her;

p.

K. Though she may care for none, The im - pet - u - ous fel - low will get her. She

fp *p* *p*

poco rit.

K. laughs to scorn the u - su - al form, She must be won by storm!

p

poco rit.

sfz

Allegro marcato
(To the disdainful girl)

K. Pret-ty one, I have vowed to make you my own, — You are mine,

The D.G. ———— Ah! ————

The Disdainful Girl

Allegro marcato

K. ————

The D.G. ————

sfz

K. tho' you answer "No!" ———— What's the use? I will nev-er

The D.G. ————

sfz

K. leave you a - lone; *Cadenza accel.* Ha ha ha ha ha ha ha ha ha! *pesante* Ha ha ha ha ha!

The D.G. *sfz* Ah! ————

sfz

a tempo

K. Tell me "Yes," and I'll let you go! But

The D.G. Ah! Ah!

sfz *sfz*

Tempo 1^o

K. when you come to the vil - lage belle, You fol - low dif - f'rent di - rec - tion;

p

K. You must ap - ply your spell By danc - ing in - to her af - fec - tion. If

sf *p*

poco rit.

K. you can stand the wail of the band, Then you deserve her hand.

p *poco rit.* *sfz*

62 (Dancing with the country girl)

Tempo di Valse moderato

(imitating Trumpet)

(imitating Clarinet)

K. *f* Ta ta! ta ta ta! ta ta! ta ta ta! Doodle doodle doodle

The D.G.

Tempo di Valse moderato Ah!

K. doodle doodle doodle doo! Ta ta! ta ta ta! ta ta!

The D.G.

K. ta ta ta! Doodle doo-dle doodle doodle doo, ta-ta-ra-tal And

The D.G. Ah!

K. Tempo di Marcia

then we come to the mar-tial maid, Whose cheers are ev-er so mer-ry;

The D.G. *p cresc. sempre in tempo*

K. She follows each parade, For her heart's with the gay mil-i - ta - - ry. Put

K. on a bril - liant u - ni-form gay, And court her in this way:

attacca

L'istesso tempo
(To the military maid)

K. As I go marching, my heart fills with joy, When my own sweetheart I

The M.M. **The Military Maid**

It is with joy I

L'istesso tempo

K. see; _____ Come and sur - ren - der to your sol - dier -

The M.M. see, _____ with joy I see my sol - dier -

K. see; _____ Come and sur - ren - der to your sol - dier -

The M.M. see, _____ with joy I see my sol - dier -

K.

boy, And march a - way, dear, with me!

boy, I'll march a - way, dear, with thee!

ff *ff* *3*

K.

All Girls When my sweet - heart

As I go marching, my heart fills with joy, When my own

ff *sfzp* *sfz*

K.

I see, my sweet-heart I see,

sweet-heart I see, Come and sur - ren - der to

sfz

K.

Your soldier - boy, And march a - way, dear, with me!

your sol - dier - boy, And march a - way, dear, with me!

ff *sfz*

No. 10. Finale

Allegro moderato

Sylvia

Liane

Karl

PIANO

fp

Pret-ty one, I have vowed to

Meno

S. His voice! With her?

L. *poco rit.* Ha ha ha ha ha ha! ha ha ha ha ha ha!

K. make you my own!

PIANO

poco rit.

Meno

p

Tempo I^o

S. What do I see!

L. *accel.* *poco rit.* *a tempo* Ha ha ha ha ha ha ha ha! ha

K. You are mine, tho' you may say no!

PIANO

accel. *fp* *poco rit.*

Più mosso (She turns away)

S.

L.

K.

— ha ha ha ha ha ha!

(confused) Syl-via!

Più mosso

a tempo *f* *sf* *sfz* *fp*

Allegretto moderato

S.

L.

K. *ad libitum* *Allegretto moderato* (He makes a step or two)

Mam'selle and I are go-ing to the square. There's danc-ing there:

a tempo

poco rit. *accel.* *sfz*

a tempo *sfz* *f*

S.

L.

K. (doubtfully) *ad lib.* *a tempo*

Per-haps you'd like to go?

a tempo

sfz *sfzp* *sf* *p*

Liane
a tempo *sempre in tempo* *poco rit.* *a tempo*

L. Ha, ha! she's jeal-ous! Oh, ver-y well, my dear! —

poco rit. *fp a tempo*

(turning to Karl) *f* *Poco meno*

L. Come on! my cav-a - lier! —

sva *f* *sfz* *mf*

S. Sylvia *rit.* *ten.*
 Why should I

K. Karl (*a tempo* *p* *aside to Sylvia*)
 You do not mind! She's nought to me, I swear!

a tempo *fp* *sfz rit.*

S. *Tempo I?*
 care?

K. Karl (dances off with Liane)
 What's the use? I will never

Tempo I? *sfz* *fp*

K. leave you a-lone! Tell me yes, and I'll let you go!

This system contains the first vocal line and piano accompaniment. The vocal line is in G major and includes the lyrics "leave you a-lone! Tell me yes, and I'll let you go!". The piano accompaniment consists of chords and moving lines in both hands.

(Sylvia runs up-stage looking after them)

K. — Tranquillo, ma in tempo

p sempre dim. *pp*

This system shows the piano accompaniment for the second system. It includes the tempo marking "Tranquillo, ma in tempo" and dynamic markings "p sempre dim." and "pp".

Sylvia (with affected indifference) *rit.* Tempo I^o (comes down-stage)

S. Let them go! Why should I care?

This system contains the second vocal line and piano accompaniment. The vocal line includes the lyrics "Let them go! Why should I care?". The piano accompaniment features dynamic markings "sfz" and a change in tempo to "Tempo I^o".

Sylvia (imitating Karl)

S. Tra la la, — tra la la la la la la la! — The heart-less

Lento

sfz *f* *sfz* *ffp*

This system contains the third vocal line and piano accompaniment. The vocal line includes the lyrics "Tra la la, — tra la la la la la la la! — The heart-less". The piano accompaniment features dynamic markings "sfz", "f", and "ffp", and a tempo marking "Lento".

(pulls tablecloth off table) *rit.* *a tempo* (upsets basket)

s. flirt! Jeal-ous? I? Ha ha ha ha ha ha! He is-n't worth a

sva *sfz* *rit.* *a tempo*

sfz *fp* *sfz* *sfz*

(throws things off table) *f* *rit.* *fp* (she cries)

s. thought. He's no-thing to me, no-thing to me at all!

fp *mf* *fp*

and breaks down) *Moderato* (angry)

s. Laugh or cry? which shall I do? I

fp *mf*

Molto meno *pp* (tenderly) *a tempo*

s. hate him, despise him, And yet I love him, too. Wretch! heart-less, false! For-

pp *a tempo*

Meno *pp* *molto rit.*

s. get him, that I will! I tear him from my heart! he's gone: And yet I love him

fp *pp molto rit.*

Moderato (Enter Paula)

Paula (spoken) What has happened? It looks as if an earthquake had struck the place.

Poco agitato

s. still! (Dialogue)

pp poco accel. animando fp

Sylvia. Mother, I will do as you wish. I will marry the man of your choice. But I cannot promise to love him as I loved my old sweetheart.

calando Molto moderato

fp fp fp più rit. ppp ppp dolciss.

Paula. Come, come! He's just the man to make you happy.

ppp sempre

ppp sempre

(Paula embraces Sylvia)

espress. più rit.

espress. più rit.

Paula: Your friends are coming with their congratulations.

Allegro vivo

pp *poco a poco cresc.*

f molto cresc.

(Principals and Chorus enter, excepting Liane, Karl and Franz)

sf

Girls (embracing Sylvia)

ff

Syl - via! con-grat-u - la - tions! Sis-ter, our fe - li - ci - ta - tions!

Syl - via! con-grat-u - la - tions! Sis-ter, our fe - li - ci - ta - tions!

sfz

We have heard - can it be true? Some rich man would mar - ry you.

We have heard - can it be true? Some rich man would mar - ry you.

Men

What? Ha ha! A like-ly ru-mor! This strikes our sense of hu-mor. Some im-pos-ter's fool-ing you;

What? Ha ha! A like-ly ru-mor! This strikes our sense of hu-mor. Some im-pos-ter's fool-ing you;

What is it to you? I say it is true!

What is it to you? I say it is true!

Such a thing can-not be true.— Of course it's not true! He's

Such a thing can-not be true.— Of course it's not true! He's

ff (Enter Franz)

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

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

fool-ing you! Ha ha ha ha ha! ha ha ha ha ha! ha ha ha ha ha ha ha!

fool-ing you! Ha ha ha ha ha! ha ha ha ha ha! ha ha ha ha ha ha ha!

(Enter Karl and Liane)

Karl (to Franz)

K.

Is it pos - si - ble? The Prince!

K.

The 6 Sisters *p* A Prince! It can-not be!

Slingsby and Caniche *p* A Prince! It can-not be!

Van Tromp *p* A Prince! It can-not be!

A Prince! It can-not be!

SOPRANOS

Ha ha!_____

ALTOS

Ha ha!_____

TENORS

Ha ha!_____

BASSES

A Prince!

Prince (introducing himself)

P. *f*

Since such dis-trust you all e - vince, _____ Al-low_

P. *rit.*

me: the Prince!

Girls *p*

a tempo He_ a Prince?

p

a tempo He_ a Prince?

Men *p*

And in love with Syl-via?

p

And in love with Syl-via?

a tempo

sfz rit. sfz

fp

Prince (with enthusiasm)
Allegro appassionato

P.

Yes, ev - 'ry lov - er must meet his fate!

sfzp

sfz

Più agitato

P.  *espress.*

Tempt - ed by fair ones ev - 'ry-where, Who were lured by a crown, a

P. 

throne, I have sought for a maid - en whom I could love, And

P.  *fp* *fp*

not for a queen a - lone. And now I have found her,

P.  *fp molto cresc.*

the maid for me; She's loy-al and sweet and true, And my heart and hand are

P. *(to Sylvia)* *rit.*
 at her com-mand: Dear, the maid for me is

Tempo giusto
 S. Sylvia *f* *p* *f*
in tempo I Prince, I!
 Pa. Paula (aside to Sylvia)
 Prince I told you so!
 P. you!

a tempo *Tempo giusto* *senza accelerare*

S. *Agitato*

Pa. *Agitato*

P. *Agitato*

Molto appassionato

Sylvia

Prince, for - give! my heart's not

Paula

He loves you,

Liane

Prince

Syl - via! I can-not ask

Kari

Van Tromp

The 6 Sisters

He a Prince? If it's true, For - tune smiles

Slingsby, Caniche & Mikel with Chorus

Molto appassionato

SOPRANO

He, a

ALTO

He, a

TENOR

He, a

BASS

He, a

Molto appassionato

Chorus

S. mine! For-give! for - give me!

Pa. loves you, and he's a Prince, I told you so!

L.

P. — that you will love me, But love must a - wak - en, must

K.

V.T. How I hope

S. up - on - you, For - - tune smiles,

Prince! in love! in

Prince! in love with Syl - via,

Prince! in love! in

Prince! in love! in

S. my heart is not mine to give! Un-wor - thy

Pa. He's a Prince! I told you, and he loves you! —

L. What's going on?

P. wak - en at love's call! And my heart and hand

K. Why so se - ri-ous?

V.T. she'll re-fuse! She can mar-ry me most an - y time she'd choose. —

e.S. smiles up - on you! If he real - ly loves her,

love with Syl - via! If he rea - ly loves her,

— with Syl - via! If he real - ly loves her,

love with Syl - via! If he real - ly loves her,

love with Syl - via! If he real - ly loves her,

S. I _____ of such ex-alt - - - - ed

Pa. I told you so, told you so! — he is a Prince! —

L. what's go-ing on, I say? Ha ha! — ha ha!

P. are at your command, and my heart and hand are at your command,

K. Why so se-ri-ous? Why — so se-ri-ous?

V.T. I hope she'll re - fuse, Tho' there

6 S. she cannot re-fuse, Such a one could mar - ry an-y one he'd choose.

she can-not re-fuse, Such a one could mar - ry an-y one he'd choose.

she can-not re-fuse, Such a one could mar - ry an-y one he'd choose.

she can-not re-fuse, Such a one could mar - ry an-y one he'd choose.

she can-not re-fuse, Such a one could mar - ry an-y one he'd choose.

S. state. The hon - or you con-fer is

Pa. and he loves you, and he is a

L. He a Prince! a Prince! Ha! ha ha ha

P. Dear, the maid for me, the maid for me is

K. I'm just in time, I'm just in time! He a

v.T. are two oth - ers, nei - ther one's worthy of her

e.S. She may love an - oth - er, But he's not worthy of her

She may love an - oth - er, But he's not wor-ty of her

She may love an - oth - er, But he's not wor-ty of her

She may love an - oth - er, But he's not wor-ty of her

She may love an - oth - er, But he's not wor-ty of her

Animato

Sylvia (turns aside to her mother)

S. *ff* great! _____

Pa. *ff* Prince! _____

L. *ff* (laughing loud)
 ha! _____ Ha ha ha ha ha ha! ha ha ha ha ha ha ha!

P. *ff* you! _____ Syl - via! _____ Syl - via! _____ I for that

K. *ff* Prince! _____ Ha ha ha ha ha ha! ha ha ha ha ha ha ha!

V.T. *ff* (guying the Prince)
 love. _____ Oh, ev - 'ry lov - er _____ must meet his fate! _____ So for that

ES. *ff*
 love. _____ Ev-'ry lov-er must meet, must meet his fate, So for that

Animato

love. _____ Ev-'ry lov-er must meet, must meet his fate, So for that

love. _____ Ev-'ry lov-er must meet, must meet his fate, So for that

(guying him)
 love. _____ Oh, ev - 'ry lov - er _____ must meet his fate, _____ So for that

love. _____ Oh, ev - 'ry lov - er _____ must meet his fate, _____ So for that

Animato

ff *3* *3* *3* *3*

S.
Pa.
L.
P.
K.
V.T.
6S.

ha ha ha ha ha ha! Ah! ha ha ha ha ha ha! ha ha ha ha ha ha!

hour no long-er wait! Syl - via!

I'm just in time! ha ha ha ha ha ha!

hour no long-er, long - er wait. As all sur-ren - der, who would de-

hour no long-er wait! All sur-ren-der to love,

hour no long-er wait. All sur-ren-der to love,

hour no long-er wait. All sur-ren-der to love,

hour no long-er wait. As all sur-ren - der, who would de-

hour no long - er, long - er wait. As all sur-ren - der, who would de-

Più mosso
(almost hysterical)
a tempo *f* 3

S. To an-

Pa. He loves you and he is a Prince! —

L. ha ha ha ha ha! ha ha ha ha ha ha ha! Ah! —

P. Syl - - via! — the hour is here. —

K. ha ha ha! — I'm just in time. —

V.T. fy? — The love you ten-der she can-not de - ny. —

es. who would de-fy? The love you ten-der she can-not de - ny. —

a tempo *Più mosso*

who would de-fy? The love you ten-der she can-not de - ny. —

who would de-fy? The love you ten-der she can-not de - ny. —

fy? — The love you ten-der she can-not de - ny. —

fy? — The love you ten-der she can-not de - ny. —

Più mosso

a tempo

Allegro agitato

S. *oth - er I have giv - en All the love that's in my heart, From the*

Pa. *You must part!*

L. *Ha ha ha!*

P. *You've my heart!*

K. *I've her heart!*

V.T. *You've my heart!*

e S. *Give him your heart!*

Allegro agitato

You've his heart!

You've his heart!

You've his heart!

You've his heart!

Allegro agitato

più rall. **Tempo di Valse lente**
allarg. **ff**

S. From the love of a life-long sweet - heart.

Pa. part! — For he loves you more than your sweet - heart.

L. part! — For he loves you more than your sweet - heart.

P. part! — For I love you a-lone, my sweet - heart.

K. part! — From the love of a life-long sweet - heart.

V.T. part! — For I love you more than your sweet - heart.

es. part! — For he no long-er is your sweet - heart.

più rall. **Tempo di Valse lente**
allarg. **ff**

part! — For he loves you more than your sweet - heart. Sweet-hearts make

part! — For he loves you more than your sweet - heart. Sweet-hearts make

part! — For he loves you more than your sweet - heart. Sweet-hearts make

part! — For he loves you more than your sweet - heart. Sweet-hearts make

Tempo di Valse lente
allarg. **ff** **fff tutta forza**

più rall.

a tempo animato

(to Prince) *f*

S. What shall I

Pa. Syl - via! Syl-via! He is a

L. Ha, ha! Dear me, for Karl she

P. Syl - vial Syl-via I i - dol-

K. Ha, ha! Ha ha! for me she

V.T. Ha, ha! Syl-via! Oh what a

6 S. Sweet-hearts! Syl-vial for you he

a tempo animato
tutta forza

love their ver - y own, Sweet-hearts can live on love a - lone; For them the

tutta forza

love their ver - y own, Sweet-hearts can live on love a - lone; For them the

tutta forza

love their ver - y own, Sweet-hearts can live on love a - lone; For them the

tutta forza

love their ver - y own, Sweet-hearts can live on love a - lone; For them the

a tempo animato

sfz sfz

sfz sfz

Cresc.

a tempo

S. do? For - give!

Pa. prize! Syl-via! Sweet-hearts

L. sighs! Syl-via! Sweet-hearts

P. ize! Syl-via! Sweet-hearts

K. sighs! Syl-via! Sweet-hearts

V.T. prize! Syl-via! Sweet-hearts

6 S. sighs! Syl-via! Sweet-hearts

a tempo

eyes where love - light lies O - pen the gates to Par - a - dise. All oth - er love is

eyes where love - light lies O - pen the gates to Par - a - dise. All oth - er love is

eyes where love - light lies O - pen the gates to Par - a - dise. All oth - er love is

eyes where love - light lies O - pen the gates to Par - a - dise. All oth - er love is

a tempo

sfz sfz

sfz sfz

a tempo

S. Such joys of life as

Pa. must part! Sweet-hearts! If from Karl you'll

L. must part! Sweet-hearts! Such joys of life as

P. must part! Sweet-hearts! If to me you'll

K. must part! Sweet-hearts! One from the old love

V.T. must part! Sweet-hearts! If but to me you

6S. must part! Sweet-hearts! If to the Prince you

a tempo

doomed to fade, It is like sun - shine veiled in shade. Such joys of life as

doomed to fade, It is like sun - shine veiled in shade. Such joys of life as

doomed to fade, It is like sun - shine veiled in shade. Such joys of life as

doomed to fade, It is like sun - shine veiled in shade. Such joys of life as

a tempo

sfz sfz

a tempo *stringendo* *molto cresc.*

S. love— im - parts, Such joys of life as love— im - parts Were

Pa. tear your heart, Such joys of life as love im - parts You'll

L. love— im - parts, Such joys of life as love— im - parts Are

P. give your heart, Such joys of life as love im - parts I'll

K. nev - er de - parts! Such joys of life as love im - parts Were

V.T. give your heart, Such joys of life as love im - parts You

es. give— your heart, Such joys of life as love— im - parts He'll

a tempo *stringendo* *p* *molto cresc.*

love— im - parts, such joys of life as love— im - parts Are

love im - parts, such joys of life as love im - parts Are

love im - parts, such joys of life as love im - parts Are

love— im - parts, such joys of life as love im - parts Are

a tempo *stringendo*

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

poco allarg.

più allarg. sfz

Grandioso

S. all of them mine when we were sweet - hearts.

Pa. find when the Prince and you are once sweet - hearts. For ev - 'ry

L. all of them, all of them yours, - sweet - hearts. For ev - 'ry

P. prom-ise to you when we are sweet - hearts.

K. all of them yours when we were sweet - hearts.

v.T. sure - ly will find - when you and I are sweet - hearts. Oh, ev - 'ry

es. prom-ise to you when you are sweet - hearts. Oh, ev - 'ry

poco allarg. all of them, all of them yours, - sweet - hearts. Oh, ev - 'ry

all of them, all of them yours, - sweet - hearts. Oh, ev - 'ry

all of them, all of them yours, sweet - hearts. Oh, ev - 'ry

all of them, all of them yours, - sweet - hearts. Oh, ev - 'ry

Grandioso

poco allarg. *più allarg. sfz* *ff molto pesante*

S. *fff accel.* Ah! Ah! Ah! Ah! *short Pause*

Pa. *fff* lov - er must meet his fate, And for that hour no long-er he need

L. *fff* lov - er must meet his fate, And for that hour no long-er he need

P. *fff* Sweet - heart! come! For you, love, I

K. fate, And for that hour no long-er he need

V.T. lov - er must meet his fate, And for that hour no long-er he need

6 S. lov - er must meet his fate, And for that hour no long-er he need

fff accel. lov - er must meet his fate, And for that hour no long-er he need *short Pause*

fff lov - er must meet his fate, And for that hour no long-er he need

fff lov - er must meet his fate, And for that hour no long-er he need






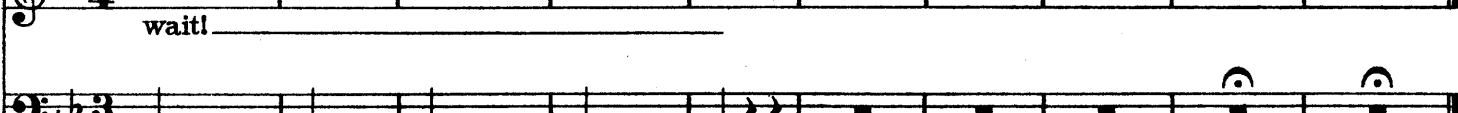
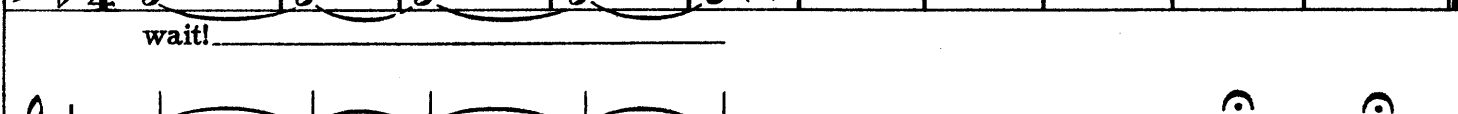
fff lov - er must meet his fate, And for that hour no long-er he need

fff lov - er must meet his fate, And for that hour no long-er he need

fff *short Pause*

accel. *molto pesante* *accel.* *molto pesante* *fff* *short Pause*

Allegro molto

S. 
Pa. 
L. 
P. 
K. 
V.T. 
6 S. 
wait! _____

Allegro molto

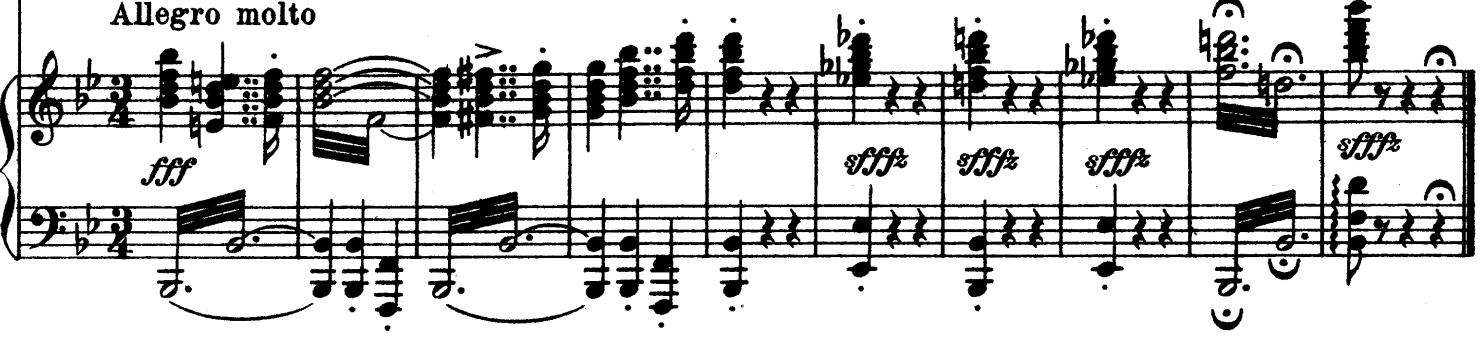

wait! _____


wait! _____


wait! _____


wait! _____

Allegro molto


fff sfz sfz sfz sfz

Entr'acte

Allegro rubato

ff rit. accel. sfz a tempo sfz

p poco rit. ff rit. accel.

sfz a tempo sfz sfz un poco stretto

dim.

molto espress.

Andante espressivo

molto espress.

più rit. molto rit. ten.

mf f rit. p pp ten.

12

Andante religioso

VIOLIN SOLO

p semplice *poco rit.* (Organ) *p a tempo* *poco rit.* *pp poco rit.*

p (Organ) *p a tempo* *pp poco rit.*

tranquillo *pp* *pp a tempo* *pp*

rit. *fp* *Tempo I^o* *pp* *poco rit.* *fp rit.* *pp* *poco rit.*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a rest, followed by a melodic line starting with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The grand staff includes an organ part marked "(Organ)" and *pp* (pianissimo). The piano part starts with a piano (*p*) dynamic. The system concludes with the instruction *espress.* (espressivo).

Second system of musical notation, continuing the grand staff from the first system. It features a *molto cresc.* (molto crescendo) marking in the top staff and a *poco allargando* (poco allargando) marking in the piano part. The piano part includes several accents (*>*) over the notes.

Third system of musical notation, starting with the tempo marking "Meno". The top staff begins with a fortissimo (*ff*) dynamic, followed by a *f dim.* (forte diminuendo) marking, then a piano (*p*) dynamic and a *rit.* (ritardando) marking. The piano part also features a *dim.* (diminuendo) marking and a *rit.* marking.

Fourth system of musical notation, beginning with the instruction "L'istesso tempo". The top staff has a *dim.* (diminuendo) marking. The piano part includes a *p riten.* (piano ritenuto) marking, followed by a *pp più rit.* (pianissimo più ritardato) marking, and finally a *mf molto espress.* (mezzo-forte molto espressivo) marking.

Andante espressivo

poco a poco cresc.

pp *m. d.* *f*

più allargando e cresc. possibile

f *allargando* *ff* *sfz* *ff*

allargando

espress.

mp *rit.*

ff *a tempo molto dim.*

r.h.

Organ.

p *rit.*

Andante religioso

p *mf* *ffp*

p a tempo

pp

allarg.

ffp cresc. possibile *sfz*

ACT II

No. 11^a Opening Chorus Waiting for the Bride

Allegro pesante

PIANO

The piano accompaniment is written in G major, 2/4 time, and consists of three systems. The first system features a piano part with dynamic markings of *ff* and *sfz*. The second system includes a section for Horns, marked *fffz* and *ff*. The third system features a string part with a *f sempre cresc.* (fortissimo, always crescendo) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

TENORS

Chorus of Men
BASSES

The vocal parts are written for Tenors (treble clef) and Bases (bass clef). The Tenors part begins with a *ff* dynamic marking. The Bases part begins with a *ff* dynamic marking. Below the vocal parts is a final system of piano accompaniment, including a string part with a *f* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

TENORS

Chorus of Card-players

BASSES

King! Ace!

King! Ace!

guests of the Prince we im - pa - tient - ly wait,

To wel - come the bride; — We're

guests of the Prince we im - pa - tient - ly wait,

To wel - come the bride; — We're

sfz

sfz

sfz

sfz

sfz

Ten! Knave!

Ten! Knave!

get - ting quite bored and the hour's growing late,

There's no sign of the bride. — The

get - ting quite bored and the hour's growing late,

There's no sign of the bride. — The

p.

p.

sfz

p

sfz

sfz

sfz

la-dies, grown wear - y, have all gone to sleep And left us here a-lone a vi-gil to keep. The

poco rit. *f*

poco rit. *f*

p *schierzando* *poco rit.* *f*

Deuce! Tray!

f

Deuce! Tray!

wedding is queered, for she has not appeared: What a cu - ri-ous bride!

a tempo *Meno* *rit.*

wedding is queered, for she has not appeared: What a cu - ri-ous, cu - ri-ous bride! She

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

a tempo *sfz* *sfz* *p* *rit.* *mf*

Allegro moderato

sure - ly will not come to - night, So what's the use of wait - ing? A

Allegro moderato

mf

The
bride-less groom, a sor-ry plight, Ex - treme-ly ir - ri - tat - ing!

sfz

wed-ding fête must be postponed; Per - haps 'twill be to - mor - row; Let's
Let's

p

Meno

all ad-journ to the vil-lage inn And drown the Princ-e's sor-row. Come

all ad-journ to the vil-lage inn And drown the Princ-e's sor-row. Come

Meno

sfz *rit.* *a tempo* *ff*

Allegro brillante

on where gay-e-ty calls us! To waste all the night is wrong; Come,

on where gay-e-ty calls us! To waste all the night is wrong; Come,

Allegro brillante

sfz *8* *sfz*

lads, what - ev - er be - falls us, We'll jol - ly the hours a - long!

lads, what - ev - er be - falls us, We'll jol - ly the hours a - long!

sfz *brillante* *sfz* *sfz*

Meno *p.* *più rit.* *ff*

Why should we wait at the cas-tle-gate For a bride who comes to her wedding late? Come

p. *più rit.* *ff*

Why should we wait at the cas-tle-gate For a bride who comes to her wedding late? Come

Meno *p.* *più rit.* *sfz*

Allegro

on where gay - e - ty calls us! To waste all the night is wrong; Come

on where gay - e - ty calls us! To waste all the night is wrong; Come

Allegro *sfz* *sfz*

ten. *ff a tempo*

on where pleasures for us wait Of wo - men and wine and song! _____

ten. *ff a tempo*

on where pleasures for us wait Of wo - men and wine and song! _____

ten. *a tempo* *sfz* *ten.* *ff* *ff* *un poco accel.* *ff*

ff.
 Tra la la la la la la la la la la! Tra la
ff.
 Tra la la la la la la la la la la! Tra la

sffz

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Tra la la la la la la la la la la! Tra la". The piano accompaniment includes a dynamic marking of *sffz* and an 8-measure slur.

la la la la la la! ——— Tra la la la la la la la la la la! Tra la
 la la la la la la la la la! Tra la la la la la la la la la la! Tra la

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line continues with "la la la la la la! ——— Tra la la la la la la la la la la! Tra la". The piano accompaniment includes an 8-measure slur.

ppp
 la la la la la la! ——— Tra la la la la la la la la la la! Tra la
ppp
 la la la la la la! ——— Tra la la la la la la la la la la! Tra la

ppp

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line continues with "la la la la la la! ——— Tra la la la la la la la la la la! Tra la". The piano accompaniment includes a dynamic marking of *ppp* and an 8-measure slur.

la la la la la la! Tra la la la la la la la la la la! Tra la
la la la la la la la la la! Tra la la la la la la la la la la! Tra la

8

la la la la la la! (Dialogue)
la la la la la la!

8

pp

perdendosi *ppp* *pppp*

No.11b

Pretty as a Picture

Van Tromp and Chorus

Allegro

Van Tromp

Moderato

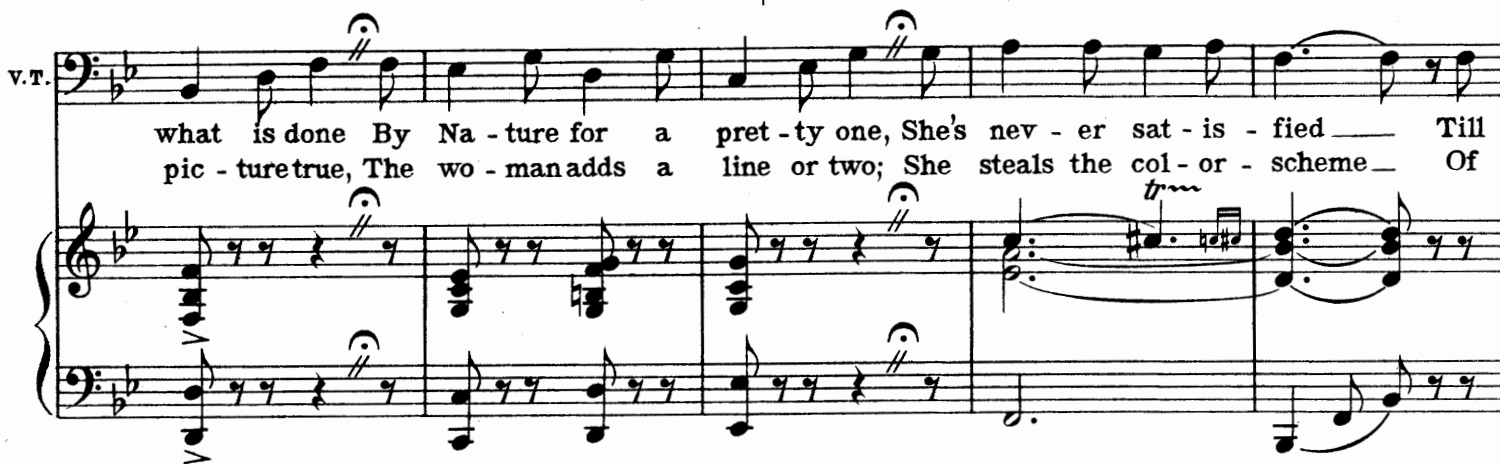
sempre assai rubato

v.T. 

PIANO

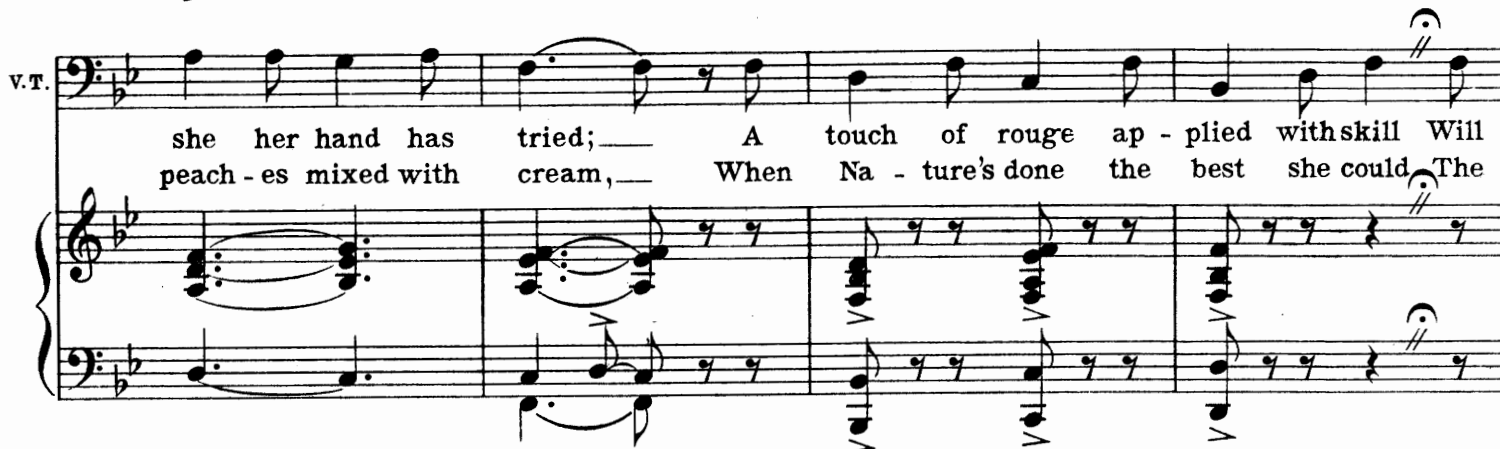
1. It does - n't mat - ter
2. When Na - ture draws the

sfz sfz sfz sfz sfz mf

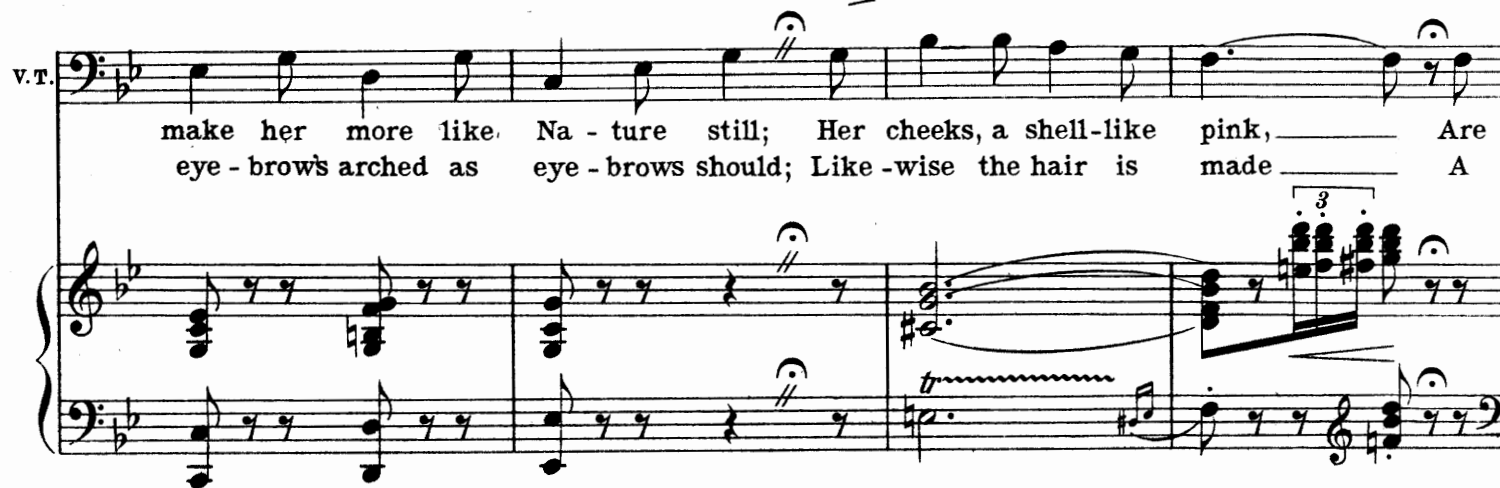
v.T. 

what is done By Na - ture for a pret - ty one, She's nev - er sat - is - fied — Till
pic - ture true, The wo - man adds a line or two; She steals the col - or - scheme — Of

trm

v.T. 

she her hand has tried; — A touch of rouge ap - plied with skill Will
peach - es mixed with cream, — When Na - ture's done the best she could. The

v.T. 

make her more like Na - ture still; Her cheeks, a shell-like pink, — Are
eye - brows arched as eye - brows should; Like - wise the hair is made — A

trm

poco rit. *poco animato*

V. T. all her own, we think, And as this god - dess goes her way, She
most bewitch - ing shade; No paint - ing's done with so much care, No

poco rit. *poco animato*

V. T. *rit.* *p.*

chuck - les as she hears us say: 1-2. "She's pret - ty as a pic - ture,
won - der all the men declare:

sfz *p.* *grazioso*

V. T. Bloom - ing as a rose, Grace in ev - ry move - ment,

V. T. *poco rit.* *a tempo*

Charm in ev - 'ry pose." Ha! ha! O clev - er lit - tle wo - man,

poco rit. *p.* *a tempo*

poco rit.

v.T. We all un - der - stand That Na - ture can - not make you What

v.T. you can do by hand! —

Chorus

She's pret - ty as a pic - ture,

She's pret - ty as a pic - ture,

p

v.T. Bloom - ing as a rose,

Bloom - ing as a rose, Grace in ev - 'ry move - ment, Charm in ev - 'ry

Bloom - ing as a rose, Grace in ev - 'ry move - ment, Charm in ev - 'ry

poco rit. *a tempo*
 v. T. Ha! ha! O clev - er lit - tle wo - man, We all un - der -
poco rit. *a tempo*
 pose. Ha! ha! O clev - er lit - tle wo - man, We all un - der -
poco rit. *a tempo*
 pose. Ha! ha! O clev - er lit - tle wo - man, We all un - der -

The first system of the score features three vocal staves and a piano accompaniment. The vocal staves are labeled 'v. T.' and contain the lyrics 'Ha! ha! O clev - er lit - tle wo - man, We all un - der - pose. Ha! ha! O clev - er lit - tle wo - man, We all un - der -'. The piano accompaniment consists of two staves with various musical notations including notes, rests, and dynamic markings like *p* and *poco rit.*

poco allargando *a tempo*
 v. T. stand That Na - ture can - not make you What you can do by hand!—
poco allargando *a tempo*
 stand That Na - ture can - not make you What you can do by hand!—
poco allargando *a tempo*
 stand That Na - ture can - not make you What you can do by hand!—

The second system of the score continues with three vocal staves and a piano accompaniment. The vocal staves are labeled 'v. T.' and contain the lyrics 'stand That Na - ture can - not make you What you can do by hand!—'. The piano accompaniment includes dynamic markings such as *f*, *p*, and *pp*, along with tempo markings like *poco allargando* and *a tempo*.

No.12

What She Wanted, and What She Got

Paula and the Sisters

Allegretto moderato

P. Paula §

1. If your aim in life is such That you
2. There's the sweet girl gra - du - ate Who re -

pp leggiero

P. find you can - not strike it, Pos - si - bly you want too much;
cites the class o - ra - tion, Feels it is de - creed by fate

fp

P. Take what you can get, and like it. I have known a girl who frowned On all
That the stage is her vo - ca - tion. In the his - tri - on - ic art No - thing

fp

P. *mf* men as vain and hol-low, She de-clared she'd look a-round And not mar-ry
is too far a - bove her; So she sets her lit - tle heart On a strong dra-

P. *rit.* till she found An A - do-nis or A - pol-lo.
ma-tic part, Some-thing that is wor-thy of her.

S. *atempo* Sisters *poco rit.*
p An A - do-nis or A - pol-lo.
Something that is wor-thy of her.

Allegro moderato

P. That is what she want - ed, But this is what she got: A
That is what she want - ed, But this is what she got: A

S. *sfz* What?
What?

Allegro moderato

P. man whose phy - si - og - no - my Looked like a va - cant lot. She want - ed on - ly
 think - ing part where she could do No dam - age to the plot. She want - ed some - thing

P. per - fect men, She got a lit - tle old Bil - li - ken! You are still sin - gle?
 'cute and bright: She got her no - tice the op' - ning night! You are am - bi - tious?

S. Sure we are!
 Sure we are!

P. *a tempo*
 Don't be too par - tic - u - lar!
 Don't be too par - tic - u - lar!

Dance

No. 13^a

Entrance of Sylvia

Allegro moderato

(Bells off stage)

The musical score is written for voice and piano. It begins with a treble clef and a 3/4 time signature. The tempo is marked "Allegro moderato" with the instruction "(Bells off stage)". The key signature has one flat (B-flat). The score consists of five systems of music.

The first system shows the vocal line starting with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment starts with a piano introduction in the bass clef, marked *fp* (fortissimo piano), consisting of a series of chords. The right hand of the piano has a melody starting with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano part includes the instruction *sempre cresc.* (sempre crescendo).

The second system continues the vocal line with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same melody in the right hand and chords in the left hand.

The third system continues the vocal line with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same melody in the right hand and chords in the left hand.

The fourth system continues the vocal line with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same melody in the right hand and chords in the left hand.

The fifth system continues the vocal line with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same melody in the right hand and chords in the left hand.

The score concludes with a final chord in the piano part, marked *fp*.

Below the main score, there is a section titled "L'istesso tempo" with a tempo marking of $(\text{♩} = \text{♩})$ *loco*. This section is written in a 6/8 time signature and features a more complex piano accompaniment with chords and moving lines in both hands, marked *sfz* (sforzando) and *p* (piano).

pp

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

Tempo I^o

fp

Second system of the piano score. The tempo is marked *Tempo I^o*. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *fp* is used.

fp

Third system of the piano score. The right hand has a melodic line with a fermata, and the left hand features a rhythmic accompaniment. The dynamic marking *fp* is present.

pp

Fourth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. The dynamic marking *pp* is present.

pp

p cresc. e poco animando

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. The dynamic marking *pp* is present, and the instruction *p cresc. e poco animando* is written.

fp più animando e cresc. al più vivo

molto accel.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment. The dynamic marking *fp* is present, and the instructions *più animando e cresc. al più vivo* and *molto accel.* are written.

Men (off stage) *ff*

Chorus

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

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

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

Più vivo

ff *loco*

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

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

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

ppp

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

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

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

p *pp*

ppp *loco*

la la la la la la, — Tra la la la la la la la la la la, Tra la
 la la la la la la, — Tra la la la la la la la la la la, Tra la
 la la la la la la, Tra la la Tra la la la la la la la la la la, Tra la

8

la la la la la la! —
 la la la la la la! —
 la la la la la la! —

8

molto cresc.

L'istesso tempo

Sylvia
 Mes-dames! Mes-

8

ff

S. *Poco meno*
 -sieurs! Real-ly you are all too kind; I did not

8va
atempo
mf

S. think to find so man-y here. —

Chorus *Girls* *poco meno*
 We're guests in your hon-or, my dear! —

Men (to each other)
 She's

a tempo
sfz poco meno

S. *più rit.*
 She's ver-y ver-y sweet. —

charm - ing, she's charm - ing!

charm - ing, she's charm - ing!

p
p più rit.
p

In the Convent They Never Taught Me That

Sylvia and Chorus

Vivo **Sylvia** **Meno**

In the con-vent

life was ver-y try-ing, Ver-y! There the life was

Was it? Was it?

ver-y self-de-ny-ing, Ver-y! Was it? Was it?

f *sfz* *sfz* *sfz* *p* *molto rubato*

f *poco rit.* *a tempo*

mf *pp poco rit.* *a tempo*

p *poco rit.*

mf *pp poco rit.*

a tempo

s. But of course they took us from our den For a walk now and then,

sfz p a tempo

riten.

s. And we wel-comed the oc-ca-sion when We could see We were free For a

sfz p *poco rit.*

piu rit. Allegretto comodo

s. jol-ly lit-tle spree. When we'd prom-e-nade up and down the Av-e-nue,

piu rit. *p*

s. Gen-tle-men would stop as we passed, to have a view,

Av-e-nue! Have a view!

Av-e-nue! Have a view!

Av-e-nue! Have a view!

Chorus

s. We would smile and ev-'ry cav-a-lier would touch his hat:

Touch his hat!

Touch his hat!

Touch his hat!

s. *poco rit.* In the con-vent, though, they nev-er taught me *a tempo* that! *poco rit.*

poco rubato *poco rit.* *a tempo* *p poco rit.*

s. *a tempo* Ah!

p a tempo

Chorus

When they'd prom-e-nade up and down the Av-e-nue, Gen-tle-men would

When they'd prom-e-nade up and down the Av-e-nue, Gen-tle-men would

When they'd prom-e-nade up and down the Av-e-nue, Gen-tle-men would

p a tempo

s. Ah! _____

stop as they passed, to have a view, They would smile and ev-'ry cav-a-lier would

stop as they passed, to have a view, They would smile and ev-'ry cav-a-lier would

stop as they passed, to have a view, They would smile and ev-'ry cav-a-lier would

The first system of the musical score features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a long note followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. The lyrics are repeated across three vocal staves.

s. Ah! _____ Ah! _____

touch his hat: In the con-vent, though, they nev-er taught her that! _____

touch his hat: In the con-vent, though, they nev-er taught her that! _____

touch his hat: In the con-vent, though, they nev-er taught her that! _____

poco rubato *poco rit.*

The second system continues the musical score. It features a vocal line with two 'Ah!' exclamations and three staves of lyrics. The piano accompaniment includes dynamic markings 'poco rubato' and 'poco rit.'. The score concludes with a double bar line and repeat signs.

Meno

s. *p poco rit.*
 As a rule our con-duct was de-light-ful, Um - m! _____
 Was it? _____
 Was it? _____

Meno

p molto rubato *mf* *pp poco rit.*

s. *a tempo* *p. poco rit.*
 But some-times we cut up some-thing fright-ful. Some-times. _____
 Did you? _____
 Did you? _____

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

s. *a tempo*
 We would sig-nal when the coast was clear, Then the boys would ap-pear.

sf p a tempo

s. *riten.*
 While we trem-bled with a right-eous fear, Un-dis-mayed They'd in-vade Our re-

sfz *poco rit.*

s. *più rit.* *p* **Tempo di Valse lente**
 treat with ser-e-nade. Come, my la-dy-love, to me, If your heart is fan-cy-

più rit. *p espress.*

s.
 free. I will be true ev-er to you! (Then we'd hear—the sis-ter call-ing.)

s.
 Send some to-ken of your love From your lattice up a - bove. (Then she'd say:

S. *rit.* *a tempo*
 "Naugh-ty boys, go a - way!") — Pret-ty i - dol of my heart,
rit. *a tempo*
p

S. We can nev-er live a - part. For you I sigh! For you I'd die! All night long —

S. — of you I'm dreaming! There we'd lie still as a cat, While there came a rat-tat-
accel.
accel.

S. *a tempo* *poco rit.*
 tat! — Ah! — They nev-er taught me that! —
a tempo *p poco rit.* *rit.* *sfz*

s. *p poco rit.* *a tempo*
 They all thought we act-ed to per-fec-tion, Oh, yes! Still I fear we
 Did they?
 Did they?

Meno
p molto rubato *mf* *pp poco rit.* *a tempo*

s. *p poco rit.* *a tempo*
 need-ed some cor-rec-tion. Of-ten! When they'd been a-sleep an
 Did you?
 Did you?

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

s. hour or more, And we could hear them snore, We would care-ful-ly un-
sfz *p*

s. *riten.* *più rit.*
 lock the door, Sly-ly glance, Watch our chance And go trot-ting to a dance.—
poco rit. *più rit.*

s. Like a sprite _____ We gay - ly went a - pi - rou - et - ting, Co -

s. quiet - ting. Hap - py night, _____ When lov - ers passed the time in

s. woo - ing, Coo - ing, Mer - ri - ly their love pur - su - ing. When the light _____

s. _____ That told us of the com - ing morn - ing Gave warn - ing, Home - ward pit - a - pat: _____

s. *poco rit.* For they nev - er taught me that! *a tempo*

s.

Like a sprite, — We gay-ly went a-pi-rou-et-ting, Co-quet-ting. Hap-py night,—

Like a sprite, — We gay-ly went a-pi-rou-et-ting, Co-quet-ting. Hap-py night,—

Like a sprite, — We gay-ly went a-pi-rou-et-ting, Co-quet-ting. Hap-py night,—

s.

— When lov-ers passed the time in woo-ing, Coo-ing, Mer-ri-ly their love pur-su-ing;

— When lov-ers passed the time in woo-ing, Coo-ing, Mer-ri-ly their love pur-su-ing;

— When lov-ers passed the time in woo-ing, Coo-ing, Mer-ri-ly their love pur-su-ing;

s.

fp

When the light — That told us of the com-ing morn-ing Gave warn-ing,

fp

When the light — That told us of the com-ing morn-ing Gave warn-ing,

fp

When the light — That told us of the com-ing morn-ing Gave warn-ing,

s.

poco rit. *a tempo*

Home then pit - a - pat: — For they nev - er taught me that! —

p. *p.*

Home pit - a - pat — taught her that! —

p. *p.*

Home pit - a - pat — taught her that! —

p. *p.*

Home pit - a - pat — taught her that! —

a tempo

poco rit. *sfz*

Talk About This- Talk About That

Liane and Karl

Allegretto grazioso

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: one flat (B-flat). Dynamics: *pp*. Includes a first ending bracket with a repeat sign and a fermata over the final measure.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: one flat (B-flat). Dynamics: *pp*. Includes a first ending bracket with a repeat sign and a fermata over the final measure.

Liane

As the men ver - y of - ten

Karl

When a man falls in love for the ver - y first time,

Vocal lines for Liane and Karl. Liane's line is on a higher staff, Karl's on a lower staff. Piano accompaniment is shown below. The lyrics are: "As the men ver - y of - ten" (Liane) and "When a man falls in love for the ver - y first time," (Karl).

Liane

do, _____ And be -

Karl

The oc - ca - sion to him is so ver - y sub - lime,

Vocal lines for Liane and Karl. Liane's line is on a higher staff, Karl's on a lower staff. Piano accompaniment is shown below. The lyrics are: "do, _____ And be -" (Liane) and "The oc - ca - sion to him is so ver - y sub - lime," (Karl).

L. comes such a frequent habit, too: _____

K. _____

That he wonders how he'll tell her so. When he

fp

L. _____

K. meets her at the ball, _____

There are so many ways his devotion will show, He need

L. not tell her at all! Talk a-bout this, Talk a-bout that,

K. _____ Talk a-bout this, Talk a-bout that,

pp

L. Nev-er talk love when you are to-gether; Nev-er-the-less,

K. Nev-er talk love when you're to-gether, you're to-gether; Nev-er-the-less,

L. She will soon guess, E-ven if you talk a-bout the weath-er.

K. She will soon guess, E-ven if you talk a-bout the weath-er.

Short Dance

L. [Blank]

K. [Blank]

L. [Blank]

K. Then he takes her home with-

L. To think such a thing it is

K. out a word, And he thinks that she loves an - oth - er.

L. *most ab-surd, In nov-els on-ly such a thing oc - curs!*

K. *When they*

fp

L. *The*

K. *meet a-gain, then he in-tends To re - quest to be called a broth - er.*

p

fp fp fp fp

L. *ver - y next day, when she sees her friends, She tells them she has met him and he's hers!*

K.

poco rit.

poco rit.

pp a tempo

L. *pp* Talk a-bout this, Talk a-bout that, Nev-er talk love when you are togeth-er;

K. *pp* Talk a-bout this, Talk a-bout that, Nev-er talk love when you're togeth-er, you're togeth-er;

L. Nev-er-the - less, She will soon guess, E-ven if you talk a-bout the weath-er. —

K. Nev-er-the - less, She will soon guess, E-ven if you talk a-bout the weath-er. —

Pantomimic Dance

sfz 2nd time *pp* poco a poco cresc. *sfz* *sfz* *sfz*

sfz *sfz* *fp* *sfz* *fp* *sfz*

fp *sfz* *sfz* *fp* *sfz* *fp* *sfz* *fffz*

"I don't know how I do it, but I do"

Slingsby

Moderato (Spoken) 1. In
2. My

f *sfz* *pp*

mat-ters of mo - ment, I find friends of mine For my val - ued o - pin - ions are
wit is so keen, and so clev - er my ways, That I am much sought as a

sempre pp

keen, They say that some day I am fat - ed to shine, And I don't
guest; The things that I say keep me laugh - ing for days, (Pause for laugh) For

tr

mean the shine that you mean! Un - til they've ex - tract - ed what I may have thought, From ex -
in - stance, here's one of my best: I went to the cir - cus one day with a crowd, And I

p *pp* *sempre pp*

press-ing their views they all shrink;
sat me out-side on the fence.

But I'm not sur-prised my o -
When asked why I did so, I

Musical score for the first system, featuring piano accompaniment for the lyrics 'press-ing their views they all shrink; sat me out-side on the fence.' The score is written in G major and 2/4 time, with a key signature of one sharp (F#) and a common time signature.

pin-ions are sought, When I think of the things that I think
said right out loud: "Cause the heat in the tent is in - tense!" (laughs ad lib.)

Molto moderato

Musical score for the second system, featuring piano accompaniment for the lyrics 'pin-ions are sought, When I think of the things that I think said right out loud: "Cause the heat in the tent is in - tense!" (laughs ad lib.)'. The score includes dynamic markings such as *poco rit.*, *psfz*, and *pp*. The tempo is marked *Molto moderato*.

don't know how I do it, but I do,

I don't know how I've done it when it's

Musical score for the third system, featuring piano accompaniment for the lyrics 'don't know how I do it, but I do, I don't know how I've done it when it's'. The score includes the dynamic marking *molto delicato*.

done;

1. It is gen'ral-ly conced-ed, That where brains and skill are needed,
2. As a melancholia - kill-er, I'm a gen - u - ine Joe Miller,

Musical score for the fourth system, featuring piano accompaniment for the lyrics 'done; 1. It is gen'ral-ly conced-ed, That where brains and skill are needed, 2. As a melancholia - kill-er, I'm a gen - u - ine Joe Miller,'. The score includes dynamic markings such as *sempre pp* and *f*, and includes trills and triplets.

I yield the palm to none!
I am so full of fun.

sfz
sfzpp
poco mosso
sfz
pp
sfz
a tempo

don't know how I say the things I say,

I don't know how I've said them when they're

molto delicato

said;

1. I on - ly am a - ware

that all the peo - ple stare,

And

2. I on - ly know that I

have read - y some re - ply,

That

pp

ar - dent - ly de - clare,
makes the peo - ple cry: "What a head!"

What a head!

what a head! Ha, ha!

p
poco rit.
pp
a tempo
sfz

No.16. Duet

The Cricket on the Hearth

Sylvia and Prince

Moderato (Dialogue)

Piano introduction in G major, 3/4 time. The music is marked *pp* (pianissimo) and *Moderato*. It features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.

Sylvia

Sylvia's first vocal line, marked *pp*. The melody is simple and melodic, with a fermata over the final note.

Prince

Prince's first vocal line, marked *a tempo*. The melody is more active than Sylvia's, with a fermata over the first note.

A prin-cess you shall be, My pret-ty vil-lage belle!

Piano accompaniment for Prince's first line. It features a flowing, arpeggiated melody in the right hand and a steady bass line in the left hand. The tempo is marked *poco rit.* and the dynamic is *p* (piano).

Sylvia's second vocal line, marked *(laughing)*. The melody is more rhythmic and includes triplet figures. The lyrics are: "fear the rank's too great for me. What! Moth-er Goos-e's daughter? I should

Prince's second vocal line, marked *(laughing)*. The melody is more rhythmic and includes triplet figures. The lyrics are: "No, no! the rank will suit you well."

Piano accompaniment for the second vocal lines. It features a complex, rhythmic melody in the right hand and a steady bass line in the left hand. The dynamics range from *p* (piano) to *sf* (sforzando) and *fp* (fortissimo piano). The tempo is marked *poco rit.*

poco accel.

S. *p a tempo*
 be like a fish out of wa-ter. Oh, Prince, I'm a-fraid A

P. *poco accel.*
 We shall see!

poco accel. *sfz* *p a tempo*

S. *poco accel.*
 sim-ple lit-tle con-vent maid Would scarce-ly grace so high a sta-tion.

P. *poco accel.*

S. *(with warmth)*
 The

P. *(with warmth)*
 Fear not, I say! For if I had my way I'd make you Queen — of all Cre-a - tion!

pesante *f* *sfz* *sfz*

Animato

S. life at Court would fright-en me. I'd miss the girls I

P. They'd love you there just as I do.

Animato

S. used to see. (laughing) Ho ho! That would be fun-ny! The lit-tle

P. Then they could come and vis-it you. Why?

Allegretto giocoso
(laughingly)

S. geese! Jean-nette! Clai-rette! Ba-bette! Li-sette! Toi-

P. (good-naturedly) What care I?

Allegretto giocoso

S. *Poco meno*
f
 -nettel Na-nettel Oh ho! In great long trains! They

P.

Poco meno
p *3*
f

S. *ad lib.*
 would look queer! Ha ha ha ha ha ha ha ha!

P.

Più mosso
8
leggiere
sfz
loco
fp

S.

(suddenly) *accel. e cresc. molto*
 P. fear! But tell me, pray, if you had your way, What would you do? Where would you go?

fp *fp* *fp* *fp*

Moderato (almost spoken) Tempo di Valse lente

S. You— you real-ly want to know? Well, _____

P. *poco accel.*

Moderato *pp* *poco accel.* *espress.* Tempo di Valse lente *ppp dolcissimo*

The Cricket on the Hearth

S. *pp*(very softly) I'd like to go to some land far a - way Where

P.

poco rit. *pp*

S. we could be quiet a - lone, _____ Breath-ing the sun-shine of love all the day,

P.

pp dolcissimo

S. In a small home of our own. _____

P. _____ Lead, and I'll fol-low wher - ev - er you

pp

S. _____

P. go, You are my one guid-ing - star, _____ Home is wher - ev - er the

pp dolcissimo

S. _____ *rit.* *più rit.* *p.* _____ While the

P. _____ *allarg.* *rit.* *più rit.* *p.* _____ heart is, you know, And mine is wher - ev - er you are! _____ While the

allarg. *rit.* *più rit.*

Molto moderato

S. crick-et on the hearth Chirps a wel-come to us there, We will sit be-side the fire. In a

P. crick-et on the hearth Chirps a wel-come to us there, We will sit be-side the fire. In a

Molto moderato

p

poco calando

S. great big eas-y chair; When the shades of night are drawn, We will lin-ger till the dawn, While the

P. great big eas-y chair; While the

poco calando

p

a tempo

poco rall.

a tempo

S. crick-et on the hearth goes chirp! chirp! chirp! While the crick-et on the hearth chirps

P. crick-et on the hearth goes chirp! chirp! chirp! While the crick-et on the hearth chirps

a tempo

poco rall.

a tempo

S. *onl* _____

P. *onl* _____

Pantomimic Dance



S. _____

P. _____

poco rall.

a tempo



S. _____

P. _____

While the crick-et on the hearth chirps *onl* _____

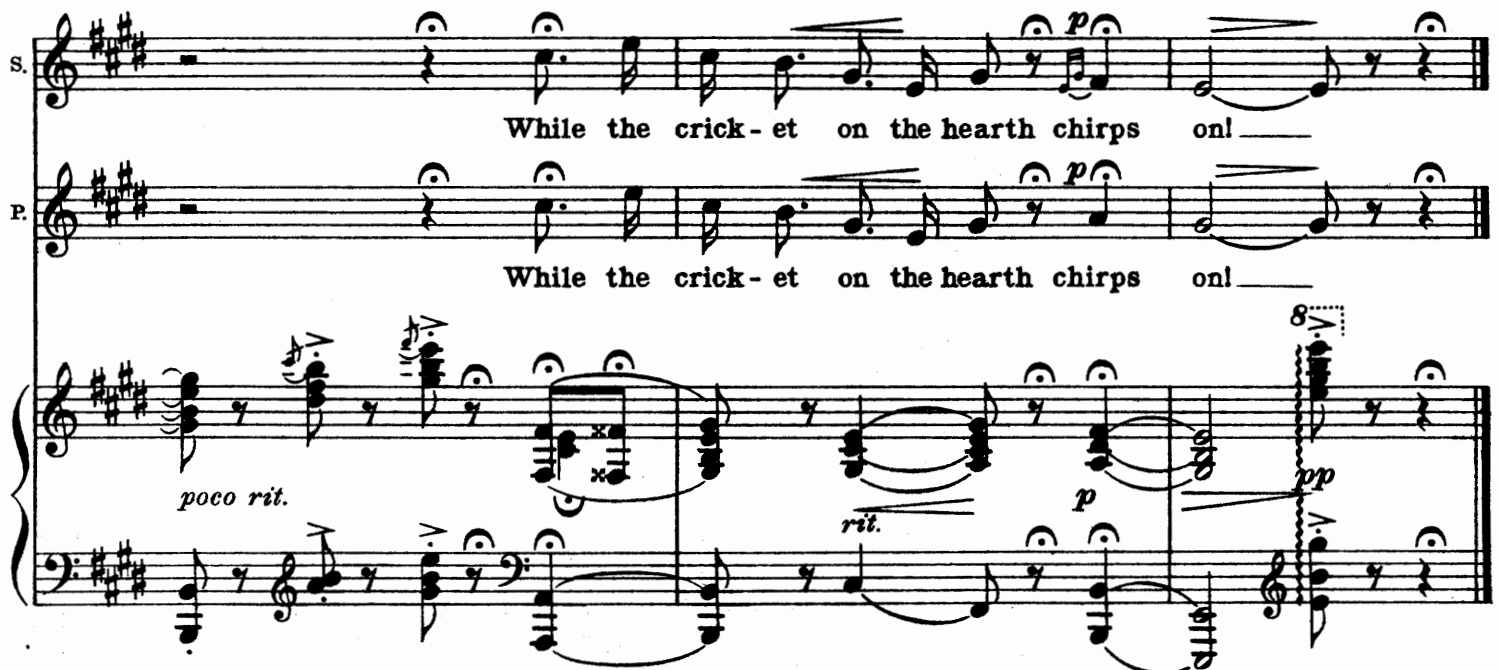
While the crick-et on the hearth chirps *onl* _____

poco rit.

rit.

p

pp



No. 17. Quartet

Pilgrims of Love

Slingsby, Caniche and Van Tromp

Maestoso

Slingsby
Be - hold three pi - ous

Caniche
Be - hold three pi - ous

Van Tromp
Be - hold three pi - ous

Maestoso
p cresc. *ben tenuto*

S.
pil - grims here, All hu - man hopes we've sunk. — Ye world-ings would have

C.
pil - grims here, All hu - man hopes we've sunk. — Ye world-ings would have

V.T.
pil - grims here, All hu - man hopes we've sunk. — Ye world-ings would have

S.
naught to fear If ye would ape the monk. — In sack-cloth and with shav-en pates, Dry

C.
naught to fear If ye would ape the monk. — In sack-cloth and with shav-en pates, Dry

V.T.
naught to fear If ye would ape the monk. — In sack-cloth and with shav-en pates, Dry

S. crusts my needs sup - ply; The gid - dy world I re - pro - bate, the

C. crusts my needs sup - ply; The gid - dy world I re - pro - bate, the

V.T. crusts my needs sup - ply; The gid - dy world I re - pro - bate, the

S. flesh I mor - ti - fy, Fie! Fie! The flesh I mor - ti - fy.

C. flesh I mor - ti - fy, Fie! Fie! The flesh I mor - ti - fy.

V.T. flesh I mor - ti - fy, Fie! Fie! The flesh I mor - ti - fy. I

S. a lit - tle cell, My eyes are cast a - bove,

C. *staccato* a lit - tle cell, My eyes are

V.T. live with-in a lit - tle cell, My eyes are

S. My eyes are cast, my eyes are cast, my eyes are cast a -

C. cast a - bove, My eyes are cast, my eyes are cast a -

V.T. cast a - bove, My eyes are cast, my eyes are cast a - bove; To

S. bove; To fast I live, I am a pil -,

C. bove; To fast I live, I am a

V.T. fast I live, to fast I live, I am a

S. I am a pil -, I am a pil -,

C. pil - I am a pil -, I am a pil -, I am a pil -, a pil -,

V.T. pil - I am a pil -, I am a pil -, I am a pil -,

S.
I am a pil- a pil- il- il, a pil-grim of love, a pil - grim of love! —

C.
I am a pil- a pil- il- il, a pil-grim of love, a pil-grim, a pil-grim of love! —

V.T.
I am a pil- a pil- il- il, a pil-grim of love, a pil - grim of love! —

(Comic March around Stage)

The Ivy and the Oak

Sylvia

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

1. An I - vy clung to the crum - bling wall Of a
2. Now the hand of time ver - y low has laid Where the

cas - tle grim and gray, — She plain - ly saw that it soon must fall, And that
cas - tle used to be, — But the I - vy twines 'neath the syl - van shade Of the

più f *p*

she must turn a - way. — The old wall sway'd when the wind was high, And the
might - y old Oak Tree. — And when it snows and the North Wind blows, Still its

I - vy shook with fear, — As she turned to an old Oak
strong arms scarce - ly stir, — And she has no fear, for the

Allegro moderato

Tree close by Who had wood her man-y a year.
 I - vy knows That no harm can come to her.

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piano accompaniment starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The piano part includes dynamic markings of *pp* and *pp tranquillo*.

"Cling to me," said the old Oak

The second system continues the vocal line and piano accompaniment. The vocal line has a double bar line at the beginning. The piano accompaniment includes the dynamic marking *sempre pp*.

Tree, And it held out a guid - ing arm.

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

"In the shade of my boughs you'll be

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

free from harm." And there to -

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with a slur over the words "free from harm." and "And there to -". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a simple bass line in the left hand.

day rests the I - vy green, There finds re - pose - se -

The second system continues the vocal and piano parts. The vocal line has a melodic line with a slur over the words "day rests the I - vy green, There finds re - pose - se -". The piano accompaniment continues with the same sixteenth-note pattern in the right hand and a simple bass line in the left hand.

poco rit. *a tempo* *poco rit.*
rene. As the I - vy clings to the old Oak

The third system includes tempo markings: *poco rit.*, *a tempo*, and *poco rit.*. The vocal line has a melodic line with a slur over the words "rene. As the I - vy clings to the old Oak". The piano accompaniment features a sixteenth-note pattern in the right hand and a simple bass line in the left hand.

più rit. *mf*
Tree, I cling to you - shel - - ter me!

The fourth system includes dynamic and tempo markings: *più rit.* and *mf*. The vocal line has a melodic line with a slur over the words "Tree, I cling to you - shel - - ter me!". The piano accompaniment features a sixteenth-note pattern in the right hand and a simple bass line in the left hand. The system concludes with a *molto rit.* marking and a *D.C.* (Da Capo) instruction.

No. 19. Finale

Marziale

Chorus

ff Hail, Franz of Zi-lan - i - a! Long live the king!

ff Hail, Franz of Zi-lan - i - a! Long live the king!

ff Hail, Franz of Zi-lan - i - a! Long live the king!

sffz

ff Hail, Franz of Zi-lan - i - a! Long live the king!

ff Hail, Franz of Zi-lan - i - a! Long live the king!

ff Hail, Franz of Zi-lan - i - a! Long live the king!

(Enter Mikel)

Long live the king!

Long live the king!

Long live the king!

fff

a tempo

fff

a tempo

allargando

fff a tempo

pesante

Mikel (spoken): - Hold! Stay your hand!

a tempo

f

What

a tempo

f

What

a tempo

f

Poco animato

sffz

sffz

f

a tempo

What

in-so-lent as-surance! This is beyond en-durance!

in-so-lent as-surance! This is beyond en-durance!

in-so-lent as-surance! This is beyond en-durance!

a tempo

f

a tempo

f

a tempo

f

f

fp

fp

f

a tempo

(They threaten Mikel)

se - cret! pray, what is it? Why this un-time-ly vis-it? Out! in-trud - er, out!

se - cret! pray, what is it? Why this un-time-ly vis-it? Out! in-trud - er, out!

se - cret! pray, what is it? Why this un-time-ly vis-it? Out! in-trud - er, out!

Out! in-trud - er, out! Im - per - ti - nence! In - so - lence!

Out! in-trud - er, out! Im - per - ti - nence! In - so - lence!

Out! in-trud - er, out! Im - per - ti - nence! In - so - lence!

Im - pudence!

Im - pudence!

Im - pudence!

Mikel (calming them). Strike and repent, etc.... Thank you!

Moderato

Mikel. Some twenty years ago....

Mikel. I told you you had better sit down. The fair city, etc.... in the

p
a tempo

p
a tempo

gliss.

Through the windows of a cottage he saw a

(Paula pleased) woman.
a tempo

Mikel. (Paula annoyed) Oh how plain!
a tempo

Mikel. In a

Palace. Their only son, etc.

fp

p

sfp

sfz

tulip-bed, etc.

... beat a tender heart

Tempo I^o

Mikel. Ah, etc. ... grip you

Poco più moderato

p staccatissimo

p

fp

here.

... ashamed to weep!

(aside) ... they have no

a tempo

ff

ff

pp

handkerchiefs.

And now, etc. ... babe was, mayhap. ... I say, mayhap.

a tempo

p scherzando

sfz

ffz

p

pp

f

a tempo

Animato
Franz

F. *f*
Where is this prin-cess?

Chorus
Where is she? Is she a - live? *f accel.* *ff*
Where is she? Is she a - live? *f accel.* *ff*
Where is she? Is she a - live? *f accel.* *ff*

Animato *accel.*
fp *fp* *accel.* *ff*

Mikel (calls)

M. What ho! Prin-cess! *ff*

(Liane enters; Karl follows)

(Paula rises in excitement)

f *accel. e molto cresc.* *ff*

Paula

Tempo giusto

P. *f* > > > *ff* > > >

What! that girl to sit up - on a throne! She's no more queen than

a tempo
8

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

P. II

f

The wo - man's lost her rea - son!

ff *ff*

Such words are trea - son!

Such words are trea - son!

8

ff *ff* *ff*

P. Paula *f* *3* *Moderato, ma sempre agitato*

One morn - ing, a score of

a tempo

poco rit. *fp*

P. years a-go, In-to my gar-den I chanced to go; I found 'mid my tu-lips a

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are "years a-go, In-to my gar-den I chanced to go; I found 'mid my tu-lips a". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melody in the right hand with dynamic markings of *fp* and accents. The bass line is simple, providing harmonic support.

P. ba - by girl: I found her my-self. I

Paula

So she ought to know!

So she ought to know!

So she ought to know!

The second system of music includes a vocal line, piano accompaniment, and a section for Paula. The vocal line continues with the lyrics "ba - by girl: I found her my-self. I". The piano accompaniment continues with *fp* dynamics. The Paula section features three staves of music, with the lyrics "So she ought to know!" repeated. The first two staves are in a treble clef, and the third is in a bass clef. The Paula section includes dynamic markings of *ff* and accents. The piano accompaniment for this section features a melody in the right hand with dynamic markings of *fp* and *f*, and a bass line with a long note.

P. took the babe as my own to rear, Watched her to child-hood, to girl-hood grow, I

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of four flats. The lyrics are "took the babe as my own to rear, Watched her to child-hood, to girl-hood grow, I". The piano accompaniment is written in a grand staff and features a melody in the right hand with dynamic markings of *fp*. The bass line is simple, providing harmonic support.

P. fed her and clothed her man-y a year; I did it my-self.

So she ought to know!

So she ought to know!

So she ought to know!

Mikel (spoken through music).

My only answer to this is a sardonic chuckle of bitter

Animato

pp

scorn.

Moderato

Franz

in tempo

F. Who then is the rightful princess?

Who is the queen?

Who is the queen?

Who is the queen? *poco rit.*

Moderato

animando

f espress.

f

dim.

Molto moderato
(Sylvia enters)

Paula

P. *Syl - via, the babe I found was*

trem.

pp

S. *Why_ these strange looks? What do they mean?_*

P. *she!*

pp *portato* *pp*

rit. *a tempo* *pp*

S. *A queen!*

pp *pp* *pp* *pp*

Chorus

She the prin-cess?! She the queen?!_

She the prin-cess?! She the queen?!_

She the prin-cess?! She the queen?!_

Più lento *pp*

più rit.

Moderato

S. sure-ly you're jest - - ing!

Sl. **Slingsby**

V. T. **Van Tromp** *f* There

She tells the truth, there is no doubt!

pp *più rit.* *fz* *a tempo* *fp* *fp*

Sl. is no doubt! **Caniche** To prove it we're at hand.

C. There is no doubt! To prove it we're at hand.

V. T. To prove it we're at hand. The

fp *ffz*

Sl. In ar-chives of the land, *ff* Be - hold!

C. of the land, *ff* Be - hold, Be - hold!

V. T. girl we traced from doc-u-ments, *ff* Be - hold!

fp *ff* *ff*

Animato

Sylvia

S.

Sl. *p grazioso*
And a Slings-by of-fers her his hand!_

C.

V. T.

ffz p

Animato

S. prin-cess! a queen! it seems to be a dream to me!

Chorus *ff*
No, no! 'tis true! No,
ff
No, no! 'tis true! No,
ff
No, no! 'tis true! No,

f

più animando

ff

Poco meno
Franz >

F. Syl - - via! My

no! 'tis true!

no! 'tis true!

no! 'tis true!

Poco meno

fp

S. Sylvia *rit.*

Rise, Prince, I

F. level.

Here at your feet we kneel!

Here at your feet we kneel!

Here at your feet we kneel!

f poco rit. *fp* *pp* *espress.* *rit.*

Andante espressivo

Sylvia

s. pray you! At last I know — The worth of one — that loved me so — With fond-ness

s. faith-ful, that e'er en - dures: — Tho' queen I may be, still my heart is yours! —

Tempo di Valse (poco maestoso)

pp rit.

f pp rit.

molto cresc.

Ensemble and Chorus

All Soli with the respective chorus voices

ff a tempo

Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone,

con tutta forza

ff allargando

a tempo

Sylvia

s. For them the eyes where love - light lies O - pen the gates to Par - a - dise.

For them the eyes where love - light lies O - pen the gates to Par - a - dise.

For them the eyes where love - light lies O - pen the gates to Par - a - dise.

For them the eyes where love - light lies O - pen the gates to Par - a - dise.

s. *allargando* *a tempo*
All oth - er love is doomed to fade, It is like sun - shine veiled in shade;

a tempo
All oth - er love is doomed to fade, It is like sun - shine veiled in shade;

a tempo
All oth - er love is doomed to fade, It is like sun - shine veiled in shade;

a tempo
All oth - er love is doomed to fade, It is like sun - shine veiled in shade;

allargando *a tempo*

S. *poco accel.* *poco rit.* *più rit.*

Such joys of life as love im-parts Are all of them yours, sweet -

poco rit. *più rit.*

Such joys of life as love im-parts Are all of them yours, sweet -

poco rit. *più rit.*

Such joys of life as love im-parts Are all of them yours, sweet -

poco rit. *più rit.*

Such joys of life as love im-parts Are all of them yours, sweet -

Allegro molto

S. *ff.*

hearts! _____

ff

hearts! _____

ff

hearts! _____

ff

hearts! _____

Allegro molto

fff incalzando al fine *fff accel.* *fff*

End of Opera