

FRANCIS WILSON AND COMPANY  
IN GEO. W. LEDERER'S PRODUCTION OF THE  
GREAT EUROPEAN SUCCESS

# THE STROLLERS

A MUSICAL COMEDY  
ADAPTED FROM THE GERMAN



LYRICS BY  
**HARRY B. SMITH**  
MUSIC BY  
**LUDWIG ENGLANDER.**

VOCAL  
SCORE

**EDWARD SCHUBERTH & CO.,**  
(J. F. H. MEYER)

NEW YORK,  
23 UNION SQUARE.

LONDON,  
2 STAR YARD CAREY ST.

DÉPÔTS:  
LONDON, E. ASCHERBERG & CO., 46 BERNERS ST.,  
LEIPZIG, C. DIECKMANN, 21 TAUBCHENWEG.



335671

Right of Performance is Reserved.

# "THE STROLLERS"

*A MUSICAL COMEDY*

(Adapted from the German of L.KRENN and C.LINDAU.)

LYRICS  
BY

HARRY B. SMITH

MUSIC  
BY

LUDWIG ENGLANDER.

VOCAL SCORE PR. \$2.00 NET.

Copyright 1901 by Edward Schubert & Co.

EDWARD SCHUBERTH & CO.,  
(J. F. H. MEYER.)  
NEW YORK, 23 UNION SQUARE. LONDON, 2 STAR YARD, CAREY ST.  
Dépôt: LONDON, E. ASCHERBERG & CO., 46 BERNERS ST.,  
LEIPZIG, C. DIECKMANN, 21 TAUBCHENWEG.

## “The Strollers.”

First performed in New York City by  
**FRANCIS WILSON & COMPANY**  
 at the Knickerbocker Theatre, June 24<sup>th</sup> 1901.

### Cast of Characters.

August Lump, a wandering philosopher . . . . .		<i>Francis Wilson</i>
Kamfer, a jailer . . . . .		<i>Edwin Foy</i>
Prince Adolar de Bomsky . . . . .		<i>D. L. Don</i>
Roland, a magistrate . . . . .		<i>Harry Fairleigh</i>
Rudi von Rodenstein . . . . .	{ Lieutenants }	<i>Wilmer Bentley</i>
Muki von Muggenheim . . . . .		<i>Harry Stuart</i>
Bratwurst, an innkeeper . . . . .		<i>James Darling</i>
Sprat, proprietor of a restaurant and leader of a singing society . . . . .		<i>Fred Urban</i>
Rollo, a shopkeeper . . . . .		<i>James Furey</i>
Mimi, a ballet dancer . . . . .		<i>Marie George</i>
Bertha, wife of August Lump . . . . .		<i>Irene Bentley</i>
Anna, Roland's betrothed . . . . .		<i>Louise Lawton</i>
Frau Bratwurst . . . . .		<i>Lizzie McCall</i>
Elsa . . . . .	{ Show Girls from the Opera House, Vienna, on an automobile trip. }	<i>Ruby Reid</i>
Ortruda . . . . .		<i>Maud Thomas</i>
Senta . . . . .		<i>Lou Middleton</i>
Sieglinde . . . . .		<i>Bernice Norcross</i>
Isolde . . . . .		<i>Viola Carlstedt</i>
Wilhelmina . . . . .		<i>Maud Furniss</i>
Ermina . . . . .		<i>Katheryn Pearl</i>
Gretchen . . . . .	<i>Mazie Follette</i>	

### Synopsis of the Scenes.

- SCENE I. (*Prologue*) — The village jail.  
 SCENE II. (*Act I*) — The mountain hotel.  
 SCENE III. (*Act II*) — The Fête of the Fans.

Production staged by A. M. Holbrook.  
 (Under the direction of Mr. Lederer.)

## Contents.

Overture	<i>Page</i> 4
<b>Prologue.</b>	
N <sup>o</sup> 1. Capital Punishment, Anna and Roland	" 10
" 2. Gossip Chorus and March	" 15
" 3. Song of the Strollers, Lump, Bertha and Chorus	" 20
" 4. Heaven's best Gift, Duet: Mimi and Prince	" 25
" 4 <sup>a</sup> Melodrama	" 28
" 5. Finale to Prologue	" 29
<b>Prelude Act I</b>	" 40
" 6. Opening Ensemble and Song of Loretta, Roland and Chorus.	" 43
" 7. An English Coon Song, Lump and Chorus	" 53
" 8. Automobile Ensemble, Mimi, Lump and Girls.	" 57
" 9. A Lesson in Flirtation, Bertha and Officers	" 63
" 10. The bold Hussars, Mimi, Rudi, Mucki and Chorus	" 69
" 11. Song, Kamfer	" 77
" 12. Finale Act I	" 80
<b>Prelude Act II</b>	" 107
" 13. Opening Ensemble and Ballet	" 110
" 14. When the Orchestra plays, Lump and Chorus	" 119
" 15. Finale Act II	" 129

# The Strollers.

## Overture.

Lyrics by  
HARRY B. SMITH.

Music by  
LUDWIG ENGLANDER.

*Allegro.*

Piano.

*p* *mf* *f*

*ff* *poco a poco* *accel.* *f*

First system of musical notation, consisting of a treble and bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several accents (^) and a fermata over a note in the treble staff.

Second system of musical notation, continuing the piece. It includes a treble and bass clef with notes and rests. There are several accents (^) and a fermata over a note in the treble staff.

*Allegretto grazioso.*

Third system of musical notation, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic. It features a treble and bass clef with notes and rests.

Fourth system of musical notation, featuring a mezzo-forte (*mf*) dynamic. It includes a treble and bass clef with notes and rests.

Fifth system of musical notation, with tempo markings *poco rit.* and *a tempo*. It features a treble and bass clef with notes and rests.

Sixth system of musical notation, ending with a *poco rit.* marking. It includes a treble and bass clef with notes and rests.

First system of a piano score. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment of chords and eighth notes. The dynamic marking *f* is placed at the beginning. The tempo markings *poco rit.* and *a tempo* are placed above the staff.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. The tempo markings *poco rit.*, *a tempo*, and *poco rit.* are placed above the staff.

Third system of the piano score. A triplet of eighth notes is marked with a '3' above it in the right hand. The tempo markings *a tempo*, *poco rit.*, and *p a tempo* are placed above the staff.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes some chords marked with an 'x'. The dynamic marking *mf* is placed above the staff.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment consists of chords and eighth notes. The tempo markings *poco rit.* and *a tempo* are placed above the staff.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and eighth notes. The tempo marking *poco rit.* is placed above the staff.



First system of musical notation. Treble and bass staves. Dynamics include *ff* and *p*. Accents are present above several notes.

Second system of musical notation. Treble and bass staves. Dynamics include *ff* and *p*. Accents are present above several notes.

Third system of musical notation. Treble and bass staves. Tempo marking: *Allegro moderato.* Dynamics include *p*, *rit.*, *mf*, and *p*. A key signature change to two sharps is indicated.

Fourth system of musical notation. Treble and bass staves. Accents are present above several notes.

Fifth system of musical notation. Treble and bass staves. Accents are present above several notes.

Sixth system of musical notation. Treble and bass staves. A first ending bracket labeled '1' is present at the end of the system. Accents are present above several notes.

The first system of music features a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. A first ending bracket with a '2' is placed over the first two measures. The melody in the treble clef begins with a quarter note chord, followed by eighth notes. The bass clef provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the second measure. Accents are marked above the first notes of the fifth and seventh measures.

The second system continues the piece. The treble clef features a more active melody with eighth and sixteenth notes. The bass clef accompaniment consists of chords and a steady eighth-note line. Dynamic markings include *p* and *mf*. Accents are placed above the first notes of the fifth, seventh, and eighth measures.

The third system shows the continuation of the musical theme. The treble clef has a melodic line with some grace notes. The bass clef accompaniment is rhythmic and harmonic. Dynamic markings include *mf*. An accent is placed above the first note of the seventh measure.

The fourth system features a melodic line in the treble clef with a mix of eighth and quarter notes. The bass clef accompaniment is primarily chordal. Dynamic markings include *mf*. An accent is placed above the first note of the first measure.

The fifth system continues with a melodic line in the treble clef. The bass clef accompaniment includes chords and a moving line. A dynamic marking of *ff* (fortissimo) is present in the seventh measure. An accent is placed above the first note of the first measure.

The sixth system concludes the piece with a final melodic flourish in the treble clef. The bass clef accompaniment consists of chords. The piece ends with a final chord in both staves.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with some notes tied across measures. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a simple melodic line. The key signature has two sharps (F# and C#).

The second system continues the piano accompaniment. It features similar chordal textures and melodic lines in both hands, maintaining the harmonic structure established in the first system.

The third system concludes with a *poco rit.* (poco ritardando) marking and a 2/4 time signature. The music features a final cadence with a sustained chord in the right hand and a descending melodic line in the left hand.

**Allegro molto.**

The fourth system begins with a *ff* (fortissimo) dynamic marking and a 2/4 time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of chords.

The fifth system continues the *Allegro molto* section. It features a more active right hand with eighth-note patterns and a consistent chordal accompaniment in the left hand.

The sixth system concludes the *Allegro molto* section. It features a final cadence with a sustained chord in the right hand and a descending melodic line in the left hand, mirroring the structure of the first system.

## Prologue.

## No. 1. Capital Punishment.

Anna and Roland.

Allegro.

Piano.

First system of the piano introduction. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. The tempo is marked 'Allegro' and the dynamic is 'mf'.

Allegretto.

Second system of the piano introduction. The right hand continues with a more complex rhythmic pattern, and the left hand has some rests. The tempo is marked 'Allegretto' and the dynamic is 'p'.

Roland

Now then pris'ner at the bar, What have you to say?

First system of Roland's vocal line. The right hand provides harmonic accompaniment with chords and moving lines, while the left hand plays a simple bass line. The lyrics are: "Now then pris'ner at the bar, What have you to say?"

Of this crime accused you are: You stole my heart a-way.

Second system of Roland's vocal line. The right hand continues with harmonic accompaniment, and the left hand has some rests. The lyrics are: "Of this crime accused you are: You stole my heart a-way."

What have you to say? What have you to say?

Third system of Roland's vocal line. The right hand continues with harmonic accompaniment, and the left hand has some rests. The lyrics are: "What have you to say? What have you to say?" The tempo marking 'rit.' is present at the end of the system.

Anna

Mer-cy I im - plore of\_ you, Gent-ly\_ deal with me; I ap - pear be -

fore you Judge, Guil-ty is my plea. Listen pris'ner at the\_bar,

Roland

Naugh-ty girl thou art, Ah! dost not know it is a crime To

steal a\_ fel-lows heart? Naugh-ty girl thou art,

Naugh - ty girl thou art. Judge you are mis - ta - ken quite In

Anna

*poco rit.*

*poco rit.*

*mf*

this great larceny case; My poor heart for - sa - ken quite, You have here in its

Roland  
place. What shall be my sentence now, For such theft as this?  
Un poco vivo.

Anna  
You'll, ex-press re-pentance now, By giv-ing me a kiss. Oh! Judge, no, no, some

Roland  
mer - cy show, For I am in - no - cent, you know. Come prisoner the time is short, My

Anna (kissing him) Roland  
sen-tence is: You kiss the court, Well there! Now go in peace, The

*poco accel.*

Anna

Ha ha ha ha ha ha ha ha!

court-gives you re - lease. Ha ha ha ha ha ha ha ha!

*rit.*

A

girl who steals a - heart a-way, Must answer for her crime, And in the chains that

Tempo di Polka.

Cu - pid makes She - has to serve her time. If one his - heart then -

miss - es, And - he ar - rests the maid, A fine of - fif - ty -

Un poco vivo.

kiss-es Is us-u-al-ly paid. In fact it is the courts in-

tent To make it cap-i-tal pun-ish-ment, cap-i-tal, (kiss)

Allegro.

(kiss) cap-i-tal, cap-i-tal, cap-i-tal pun-ish-ment, cap-i-tal, (kiss)

(kiss) cap-i-tal, cap-i-tal pun-ish-ment.



## Nº 2. Gossip Chorus and March.

Allegro.

Piano.

*pp*

*p*

*mf*

*f*

What's the mat - ter? What's the clat - ter? We have caught the tramps,  
 What's the mat - ter? What's the clat - ter? We have caught the tramps.

The musical score is written for piano and features five systems of music. The first system is marked 'Allegro' and 'Piano' with dynamics *pp* and *p*. The second and third systems continue the piano accompaniment with dynamics *mf* and *f*. The fourth system contains the vocal melody with lyrics. The fifth system provides the piano accompaniment for the vocal line. The score includes various musical notations such as treble and bass clefs, time signatures (2/4 and 3/4), and dynamic markings.

Long we've sought 'em, Now we've caught 'em, They're a brace of scamps,  
Long we've sought 'em, Now we've caught 'em, They're a brace of scamps,

Most ma-li-cious and sus-pi-cious They are for a fact, Now we've nabbed 'em,  
Most ma-li-cious and sus-pi-cious They are for a fact, Now we've nabbed 'em,

*poco rit.* And we've grabbed 'em, Caught 'em in the act. Ha ha ha ha ha ha ha, We've  
*a tempo*  
*poco rit.* And we've grabbed 'em, Caught 'em in the act. Ha ha ha ha ha ha ha, We've  
*a tempo*  
*poco rit.* *a tempo*

*poco rit.*

caught 'em in the act, Ha ha ha ha ha ha ha ha, We've caught 'em in the

caught 'em in the act. Ha ha ha ha ha ha ha ha, We've caught 'em in the

*poco rit.*

*poco rit.*

Roland

Bring the vil - lains here, I say, And I will o - ver -

act.

act.

*Allegretto.*

awe This cou - ple case, By so - lemn face, And the maj - es - ty of the

law.

Yes bring in the vil - lains twain, Our Judge will o - ver - awe This

Yes bring in the vil - lains twain, Our Judge will o - ver - awe This

The first system of music features a vocal line and piano accompaniment. The vocal line consists of two staves, both with the lyrics "Yes bring in the vil - lains twain, Our Judge will o - ver - awe This". The piano accompaniment is written for the right and left hands, with a dynamic marking of *f* (forte) in the right hand.

cou - ple case, By his sol - emn face, And the maj - es - ty of the law. Now

cou - ple case, By his sol - emn face, And the maj - es - ty of the law. Now

*Tempo di Marcia.*

The second system continues the vocal and piano parts. The vocal lines have the lyrics "cou - ple case, By his sol - emn face, And the maj - es - ty of the law. Now". The piano accompaniment includes a tempo change to *Tempo di Marcia.* indicated by a double bar line and the new tempo marking.

let the culprits to the court at once re - port. The sen - tence they will get, will not be

let the culprits to the court at once re - port. The sen - tence they will get, will not be

The third system continues the vocal and piano parts. The vocal lines have the lyrics "let the culprits to the court at once re - port. The sen - tence they will get, will not be". The piano accompaniment features a more complex rhythmic pattern with some triplets and a dynamic marking of *f*.

light or short. We'll put them a while to dwell In dis-mal and  
light or short. We'll put them a while to dwell In dis-mal and

1. lone-ly cell, A dread-ful sto-ry theirs will be to tell. Now lone-ly cell, A  
2. lone-ly cell, A

dread-ful sto-ry theirs will be to tell to all.  
dread-ful sto-ry theirs will be to tell to all.

# No. 3. Song of the Strollers.

Lump, Bertha and Chorus.

Tempo di Valse, Moderato.

Voice.

Piano.

Lump.

Roam-ing round an - y where, Rov - ing most ev - 'ry where, Strol - lers we;  
Po - ets who sell you Will frequent - ly tell you In ver - ses blue;

Bertha.

Scot-land and Russia, and Ire-land and Prussia, We've been to  
'Tisn't the coat makes the man, and all that, And it may be

see; We have dwell'd in Si - am for a while, We have  
true, I hope not, for my gown and my tile Are ex -

vis - it - ed Si - ci - ly's Isle, Bad - luck has pur - sued us, Mis -  
 ceed - ing - ly an - cient in style, My - rai - ment is bat - ter'd And

for - tune has woed us, But still we smile.  
 shat - ter'd and tat - ter'd But still we smile.

We  
 We

Strol - lers we,  
 think that their smile\_ is sick - ly in style.  
 think that their smile is sick - ly in style.

*rit.* *mf*

—and our life is free, We're hap-py go luck-y, We're

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

jol - ly, and pluck-y As you can see. Blithe

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the same rhythmic pattern as the first system.

and gay As a day in May, This

The third system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with the same accompaniment.

world un-for - giv-ing, Oves us a good liv-ing And it must

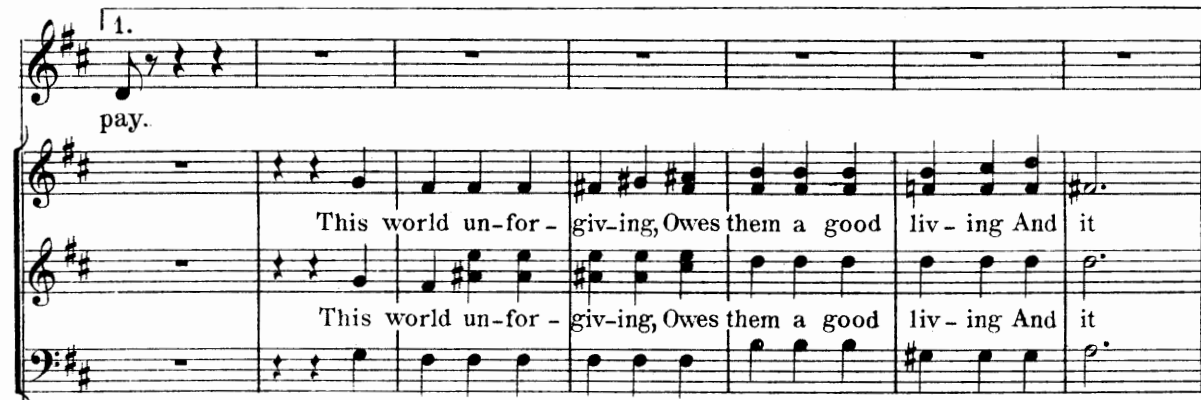
The fourth system concludes the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment concludes with the same accompaniment.



1. pay.

This world un-for - giv-ing, Oves them a good liv - ing And it

This world un-for - giv-ing, Oves them a good liv - ing And it



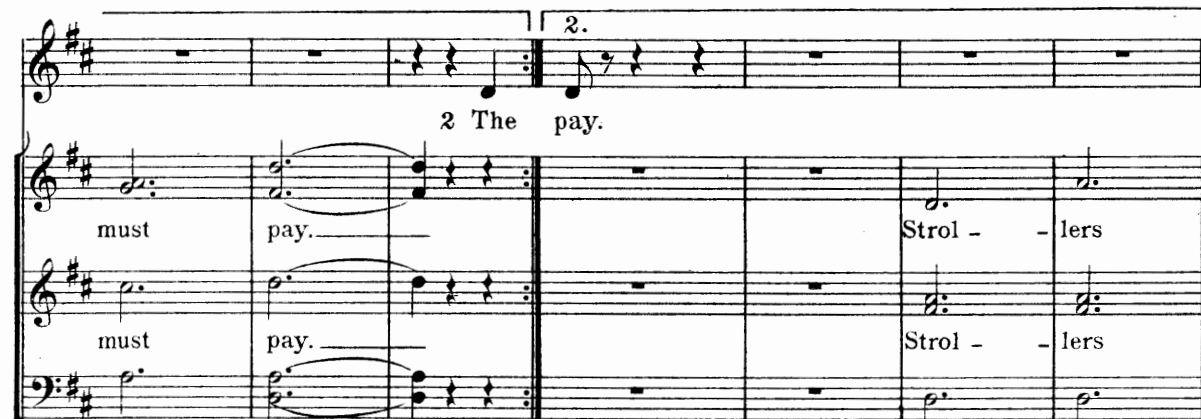
1.



2. The pay.

must pay. Strol - - lers

must pay. Strol - - lers



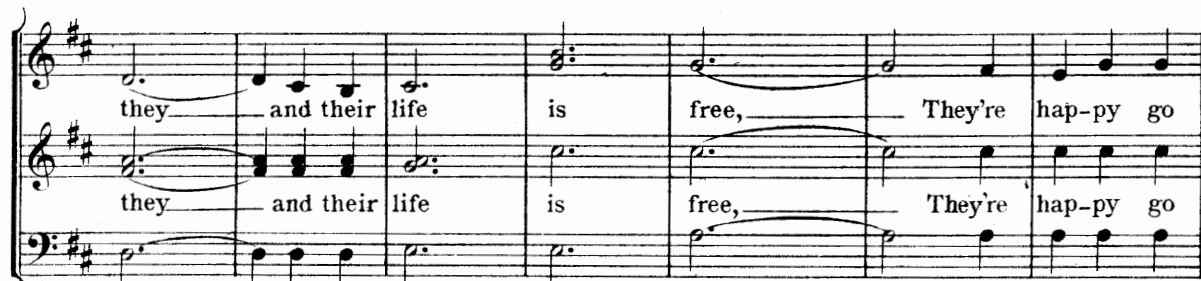
2.

*ff*



they and their life is free, They're hap-py go

they and their life is free, They're hap-py go



luck-y, They're jol-ly and pluck-y As you can see. Blithe  
luck-y, They're jol-ly and pluck-y As you can see. Blithe

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "luck-y, They're jol-ly and pluck-y As you can see. Blithe".

The piano accompaniment for the first system, showing the right and left hand parts. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

and gay As a day in May. This world un - for -  
and gay As a day in May. This world un - for -

This system contains the second two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The lyrics are: "and gay As a day in May. This world un - for -".

The piano accompaniment for the second system, showing the right and left hand parts. The right hand has a more active melodic line with accents, while the left hand continues with a steady bass line.

giv-ing, Oves them a good liv-ing And it must pay.  
giv-ing, Oves them a good liv-ing And it must pay.

This system contains the third two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The lyrics are: "giv-ing, Oves them a good liv-ing And it must pay."

The piano accompaniment for the third system, showing the right and left hand parts. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

# No. 4. Heaven's best Gift.

Duet. Mimi and Prince.

Allegro. Allegretto *mf*

Mimi. 1. Man is not meant to nature woman

Prince.

Allegro. Allegretto.

Piano. *f* *mf*

dwel a - lone, is most fair, Now what is heaven's best gift, my own?  
Your joys and sor-rows she will share,

That would be too dis-tress-ing. . . Give  
From art a lot she bor-rows. *a tempo* But

A wife it is who al-ways will Be gen-tle, nev-er-  
Her quar-rels are but passing clouds, A moment prapsshe

up, you keep me guessing. *a tempo*  
she cuts out the sor-rows.

reck-less, Who will your life with pleasure fill,  
blunderd, But ah how sweet when she makes up,

To touch you for a necklace. My  
She hits you for a hundred. My

*un poco*

My own, my an-gel  
You dear old lobster!

own, my dar-ling, my hearts de-light.  
pride, my precious, my own ba-bee.

Guess an-gel is  
Old lob-ster, that's

*vivo accel.* *rit.*

**Allegro.**

There's noth-ing to sad as a lone- - ly life,  
right. me. That's sen-ti-ment I en-  
That's what all wo - men

And heav-en's best gift is a lov- ing wife,  
dorse think, Ex-cuse me I thought 'twas a  
Some men pre - fer a

Ah love's the foun-da - tion that I de-clare, That hap-pi-ness is built  
Ah wo - mans love is rich - and rare, What - ev - er ill wind may  
horse. drink.

on, Oh love is con-fid-ing and con-stant e'er  
 blow, Oh love is dom-es-tic and dot-ing e'er

With the empha-sis on the  
 With the empha-sis on the

*poco rit.*

1. 2. 2. A.

eon. dough.

*a tempo*

Dance. Allegretto.

1. 2.

# Nº 4a. Melodrama.

Moderato.

Piano.

The first system of the piano score consists of two staves. The right-hand staff (treble clef) begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music starts with a piano (*p*) dynamic. The melody features several triplet markings (indicated by a '3' above a bracket) in the first, second, and third measures. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right-hand staff features more triplet markings in the second and third measures. The left-hand staff continues with its accompaniment, showing some chordal textures.

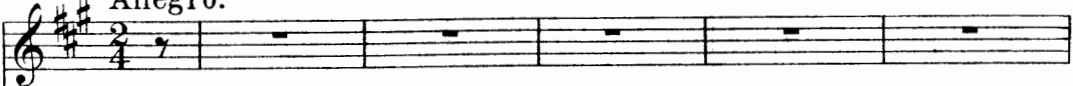
The third system shows a change in dynamics to mezzo-forte (*mf*) in the right-hand staff. The melody continues with triplet markings in the second and third measures. The left-hand staff accompaniment remains consistent.

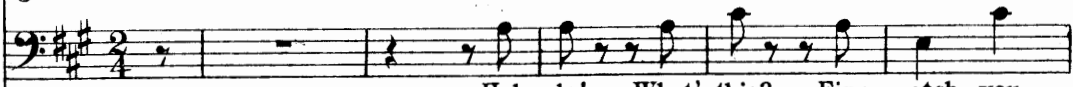
The fourth system features a dynamic marking of *mf* in the right-hand staff. The melody includes triplet markings and an accent (*^*) over the first measure of the second measure. The left-hand staff accompaniment continues.

The fifth system concludes the piece. The right-hand staff features triplet markings and an accent (*^*) over the first measure of the second measure. The left-hand staff accompaniment continues with chords and single notes.

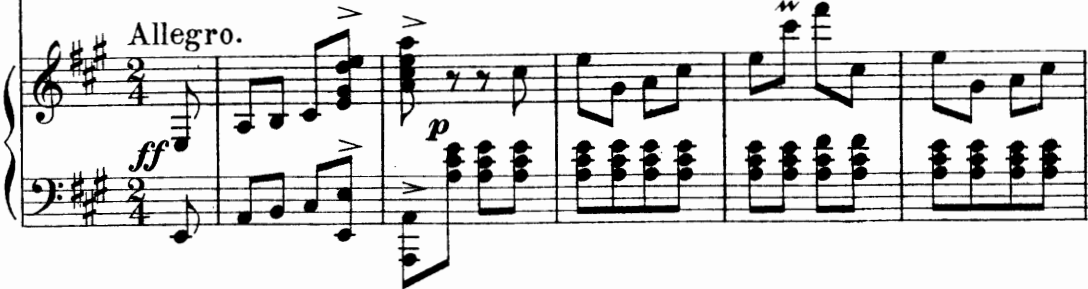
## No. 5. Finale to Prologue.

Allegro.

Kamfer. 

Roland. 

Hel - lo! What's this? Fine watch you

Piano. 

Allegro.




Ex-cuse me, Judge, my foot's a - sleep.

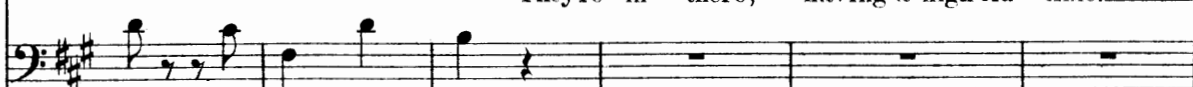


keep! Where are those






They're in there, having a high old time.



two ac-cused of crime?



Innkeeper.

Ex - cuse me,

Old man, your eye - sight is not strong.

Detailed description: This system contains the first two systems of music. The top system has a vocal line in G major with lyrics 'Ex - cuse me,' and a piano accompaniment. The second system continues the vocal line with lyrics 'Old man, your eye - sight is not strong.' The piano accompaniment features a melody in the right hand and chords in the left hand, with a piano (*p*) dynamic marking.

Allegretto.

Judge, I can't be wrong. ——— Though el - e - gantly dress'd were they, I

Allegretto.

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line in G major with lyrics 'Judge, I can't be wrong. ——— Though el - e - gantly dress'd were they, I'. The piano accompaniment continues with a melody in the right hand and chords in the left hand, with an *Allegretto* tempo marking and a piano (*p*) dynamic marking.

rit.

knew them both, Judge, right a - way, I knew them, and I stake my life, It was the

rit.

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line in G major with lyrics 'knew them both, Judge, right a - way, I knew them, and I stake my life, It was the'. The piano accompaniment continues with a melody in the right hand and chords in the left hand, with a *rit.* (ritardando) tempo marking.

Kamfer. Tempo I. (opens door)

*a tempo* We'll prove, beyond all doubt, Here! rascal rogues, come

stroller and his wife.

*a tempo* Tempo I. *mf*

Detailed description: This system contains the seventh and eighth systems of music. The top system has a vocal line in G major with lyrics 'We'll prove, beyond all doubt, Here! rascal rogues, come' and '(opens door)'. The piano accompaniment continues with a melody in the right hand and chords in the left hand, with an *a tempo* marking. The bottom system continues the vocal line with lyrics 'stroller and his wife.' and the piano accompaniment with an *a tempo* marking and a mezzo-forte (*mf*) dynamic marking.



out, come out, Come out you two ras -  
Come out you two ras -

The first system of music consists of three staves. The top staff is the vocal line for Kamfer, with lyrics: "out, come out, Come out you two ras -". The middle staff is the vocal line for Roland, with lyrics: "Come out you two ras -". The bottom staff is the piano accompaniment, starting with a treble clef and a key signature of two sharps (D major). It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte).

cal - lions, Come out you tat - ter de - mal - ions, Spitz - bu - ben, good for  
cal - lions, Come out you tat - ter de - mal - ions, Spitz - bu - ben, good for  
*accel.*

The second system of music consists of three staves. The top staff is the vocal line for Kamfer, with lyrics: "cal - lions, Come out you tat - ter de - mal - ions, Spitz - bu - ben, good for". The middle staff is the vocal line for Roland, with lyrics: "cal - lions, Come out you tat - ter de - mal - ions, Spitz - bu - ben, good for". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system, with a dynamic marking of *accel.* (accelerando).

nothing tramps, Come out, come out! What in - so - lence to me! What in - so -  
nothing tramps, Come out, come out!

Prince. Mimi.

*Allegretto.*

The third system of music consists of three staves. The top staff is the vocal line for Prince, with lyrics: "nothing tramps, Come out, come out! What in - so - lence to me! What in - so -". The middle staff is the vocal line for Mimi, with lyrics: "nothing tramps, Come out, come out!". The bottom staff is the piano accompaniment, with a dynamic marking of *p* (piano) and a tempo marking of *Allegretto.*

lence! they're drunk all three! I saw the oth - ers,  
Ah but this is quite a diff'rent pair.

Innkeeper. Roland.

The fourth system of music consists of three staves. The top staff is the vocal line for Innkeeper, with lyrics: "lence! they're drunk all three! I saw the oth - ers,". The middle staff is the vocal line for Roland, with lyrics: "Ah but this is quite a diff'rent pair.". The bottom staff is the piano accompaniment, continuing the rhythmic pattern.

Prince.

Judge, I swear!

The Judge in - vit - ed us to stay.

How came you in there? I say,

But

Musical score for Prince's first entry. It consists of a vocal line and a piano accompaniment. The vocal line has two staves: the top staff contains the lyrics "Judge, I swear!" and "The Judge in - vit - ed us to stay.", and the bottom staff contains "How came you in there? I say," and "But". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature.

Mimi & Prince.

What you? We're taken in for fair!

Im the Judge, are you aware?

Help, Murder, Thieves, Po-lice! I

Allegro.

Musical score for Mimi & Prince's second entry. It features a vocal line and piano accompaniment. The vocal line has two staves: the top staff contains "What you? We're taken in for fair!" and "Help, Murder, Thieves, Po-lice! I", and the bottom staff contains "Im the Judge, are you aware?". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. A section of the piano accompaniment is marked "Kamfer." and "Allegro.".

Prince.

swear They have es - caped, that rascal - pair.

My hat and coat, Where

Musical score for Prince's third entry. It includes a vocal line and piano accompaniment. The vocal line has two staves: the top staff contains "swear They have es - caped, that rascal - pair." and "My hat and coat, Where", and the bottom staff contains "are they at? Where is my cloak, And where's my hat?". The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature. It includes markings for "rit." and "Allegretto.".

Mimi.

are they at? Where is my cloak, And where's my hat?

Roland.

My coat is gone, Oh

Musical score for Mimi's entry. It features a vocal line and piano accompaniment. The vocal line has two staves: the top staff contains "are they at? Where is my cloak, And where's my hat?" and "My coat is gone, Oh", and the bottom staff contains "Roland.". The piano accompaniment is in a grand staff with a key signature of one flat and a 2/4 time signature.

Kamfer.

Mimi & Prince.

Sacred cats! where are my pants? A — fear-ful mis-ad-  
 what mis-chance!

venture, A — pret-ty state of things, When pris'ners e-ven rob the jail, Then

Innkeeper.

When pris'ners e-ven rob the jail, Then

Kamfer.

When pris'ners e-ven rob the jail, Then

Roland.

When pris'ners e-ven rob the jail, Then

skip as if on wings; We ought to be ex - tremely glad, They did not steal the

skip as if on wings; We ought to be ex - tremely glad, They did not steal the

skip as if on wings; We ought to be ex - tremely glad, They did not steal the

skip as if on wings; We ought to be ex - tremely glad, They did not steal the

Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd

Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd

Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd

Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd

like to swear a lot Of language good and hot. But in the presence

like to swear a lot Of language good and hot.

like to swear a lot Of language good and hot.

like to swear a lot Of language good and hot.

*poco vivo* *p* *rit.*

Mimi & Prince.

of the Judge We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh  
 We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh  
 We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh  
 We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh

Allegro.

*accel.*

Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of  
 Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of  
 Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of  
 Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of

*a tempo*

(All rush out the door)

things, When pris'ners e - ven rob the jail, Then skip as if on wings.

things, When pris'ners e - ven rob the jail, Then skip as if on wings.

things, When pris'ners e - ven rob the jail, Then skip as if on wings.

things, When pris'ners e - ven rob the jail, Then skip as if on wings.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "things, When pris'ners e - ven rob the jail, Then skip as if on wings." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

And

And

And

And

What's this? The door is locked with - out!

And

The musical score continues with four vocal staves and piano accompaniment. The lyrics are: "And", "And", "And", "And", "What's this? The door is locked with - out!", and "And". The piano accompaniment includes a dynamic marking of *p* (piano) and features a sequence of chords in the left hand.

Mimi & Prince,  
Innkeeper & Kamfer.

Lump.

were locked in and can't get out. (Lump & Bertha appear at the window).

Roland.

Ta,

were locked in and can't get out.

Bertha.

The parting real-ly

*Allegro moderato.*

ta, my friends so kind, so dear, We'll keep this key for a Sou-ven-ir;

Bertha & Lump.

gives us pain, Ta ta, Auf Wiedersehn.

We

Mimi & Prince.

Innkeeper  
& Kamfer.

There they are, there they are!

Ha, ha, There they are, there they are!

Roland.

Ha, ha, There they are, there they are!

*ff*

bid you all a fond good-bye, A tender and very fond good-bye, You must excuse if

The thieves! break down the door!

These rascals! Break down the door! Shoot

Break down the door!

*mf*

we refuse To vain-ly weep and sigh. Al-though our hearts must ache and break As

Kill them! the rascals, both. My cloak! Mimi. Prince. my coat!

them! The rascals both. Kamfer. My

The rascals both.



we de - part - ure sad - ly take. Next time you'll try When we are by To

Both.

The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break

Both.

pants! The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break

The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of four staves: the first two are for a vocal part with lyrics, and the last two are for a bass vocal part. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with chords and melodic lines. The lyrics are: "we de - part - ure sad - ly take. Next time you'll try When we are by To", "Both. The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break", "Both. pants! The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break", and "The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break".

keep a - wake.

down the door.

down the door.

down the door.

down the door.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a grand staff for the piano. The lyrics are: "keep a - wake.", "down the door.", "down the door.", "down the door.", and "down the door.". The piano accompaniment includes chords and melodic lines in both hands.

## Prelude Act I.

Tempo di Marcia vivo.

Piano. *ff*

1.

2.

Moderato.

Tempo di Valse. Moderato.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The melodic line in the right hand continues with similar rhythmic patterns, and the left hand accompaniment remains consistent.

Third system of musical notation. The dynamic marking changes to mezzo-forte (*mf*). The right hand introduces more complex rhythmic figures, including some sixteenth-note runs.

Fourth system of musical notation. The dynamic marking returns to piano (*p*). The right hand features a melodic phrase with a fermata, and the left hand continues with its accompaniment.

Fifth system of musical notation. The dynamic marking is forte (*f*), followed by a gradual deceleration indicated by *poco a poco rit.* and ending at mezzo-forte (*mf*). The tempo marking *a tempo* is also present. The right hand has a melodic line with a fermata, and the left hand has a steady accompaniment.

Sixth system of musical notation. The right hand features a melodic phrase with a fermata, and the left hand continues with its accompaniment.

First system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a dotted quarter note, followed by a sixteenth-note triplet. The bass clef staff features a steady accompaniment of chords, with some notes marked with accents (^).

Second system of musical notation. The treble clef staff continues the melody with a dotted quarter note, a quarter note, and a half note. The bass clef staff maintains the chordal accompaniment, with some notes marked with accents (^).

Third system of musical notation. The treble clef staff features a melody with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef staff includes a dynamic marking of *f* (forte) and notes marked with accents (^).

Fourth system of musical notation. The treble clef staff contains a melody with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef staff continues the chordal accompaniment.

Fifth system of musical notation. The treble clef staff features a melody with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef staff includes a dynamic marking of *f* and notes marked with accents (^).

Sixth system of musical notation. The treble clef staff contains a melody with a dotted quarter note, a quarter note, and a half note, followed by a sixteenth-note triplet. The bass clef staff continues the chordal accompaniment.

# Nº 6. Opening Ensemble and Song of Loretta.

Roland and Chorus.

Allegro.

Piano.

First system of the piano introduction. It features a treble and bass clef with a common time signature. The music is marked *ff* and includes several triplet markings (3) over groups of notes.

Second system of the piano introduction, continuing the musical notation with triplets and dynamic markings.

Male Chorus.

First system of the male chorus. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "Hail to the bride-groom, All hail! Drink to the Prince now, We drink!"

Piano accompaniment for the first system of the chorus, showing the bass clef staff with chords and melodic lines.

Second system of the male chorus. The lyrics are: "Hail to the fair bride, All hail! They have been mar-ried fif-ty-years, Drink to the Prince now, We drink! May he have of wealth a-store,"

Piano accompaniment for the second system of the chorus, showing the bass clef staff with chords and melodic lines.

Shared each oth-er's joys and fears, Drink to them a hun-dred beers.  
 May he live in health ga-lore, May he mar-ry wives a score.

Hail hap-py pair, All hail, All hail! Hail to the Prince now,

*Rolond.*  
 Stop, pray! How many ver-ses, please, of this thing may there  
 Hail, hail! hail.

*Allegretto. (Stoerber.)*  
 We'll sing the rest with-out de-lay.  
 be?  
 With-out de-lay, with-

*Allegretto.*

We have of ver-ses nine-ty three.

out de-lay. Yes, nine-ty three, Yes,

We'll sing the rest quick. An-fan-gen now. No! Stop your

nine-ty three. Go on, Go on!

noise.

**Roland.**

If fav'-rab-ly the Prince you'd strike, I'll sing the sort of song he'll like.

*poco*

## Andantino con espressione.

1. The po-ets may sing Of blossoms of Spring And all that the Springtime en-  
sing of brown eyes, Some can-not disguise Their prefrnce for gyp-sy-like

*ritard.* *mf* *l.h.* *l.h.*

han - ces, While oth-ers may praise In va - ri - ous ways The  
black, — They say, that be - cause Of na - ture's old laws, Of

*l.h.* *l.h.*

charms of the old - en ro - man - ces; Still oth-ers at - tune Of  
love the blue eyes have a lack; — How lit - tle they know, Who

*l.h.*

ros - es in June Or stars that look down from a - bove me, But  
prate to you so, My faith in them ev - er is shak - en, In

*l.h.*

I come out strong When I sing you a song - In praise of a girl who will  
vi - o - let eyes The real love light lies When they to the true love a -

*poco rit.* *poco rit.*



love me.  
wak - en.

And all will a - gree that the best of all songs Is in  
Per - haps you are right and we're much to po - lite To in -

And all will a - gree that the best of all songs Is in  
Per - haps you are right and we're much to po - lite To in -

*f* *p*

Tempo di Valse Moderato.

Lo - ret - ta, Lo - ret - ta In

praise of the girl that we love. \_\_\_\_\_  
si - nu - ate you can be wrong. \_\_\_\_\_

praise of the girl that we love. \_\_\_\_\_  
si - nu - ate you can be wrong. \_\_\_\_\_

Tempo di Valse Moderato.

*poco a poco ritard.*

my A - ri - et - ta I of - fer the love of my heart, Lo -

ret - ta, Lo - ret - ta This life's a bur - let - ta And you play the

he - ro - ine's part. Who ev - er can get a girl like my Lo -

ret - ta Will find life one long draught of wine, But few ev - er

met a maid like my Lo - ret - ta: Sweet - heart of mine.

*ff*

Lo - ret - ta, Lo - ret - ta In my A - ri -

La, la, la,

Roland.

Lo - ret - ta, Lo - ret - ta In my A - ri -

La, la, la,

Tra la la la la, tra la la la la, tra la la la la,

The first system of the musical score consists of two systems of vocal lines and piano accompaniment. The top system has a vocal line with lyrics "Lo - ret - ta, Lo - ret - ta In my A - ri -" and a piano line. The second system has a vocal line with lyrics "La, la, la," and a piano line. A "Roland." marking is placed above the piano line of the second system. The third system has a vocal line with lyrics "Lo - ret - ta, Lo - ret - ta In my A - ri -" and a piano line. The fourth system has a vocal line with lyrics "La, la, la," and a piano line. The fifth system has a vocal line with lyrics "Tra la la la la, tra la la la la, tra la la la la," and a piano line. The piano accompaniment features chords and melodic lines in both hands.

et - ta I of - fer the love of my heart, Lo -

la, la, Love, my heart.

et - ta I of - fer the love of my heart, Lo -

la, la, Love, my heart.

tra la la la la, Love, my heart, tra la la la, love, my heart,

The second system of the musical score consists of two systems of vocal lines and piano accompaniment. The top system has a vocal line with lyrics "et - ta I of - fer the love of my heart, Lo -" and a piano line. The second system has a vocal line with lyrics "la, la, Love, my heart." and a piano line. The third system has a vocal line with lyrics "et - ta I of - fer the love of my heart, Lo -" and a piano line. The fourth system has a vocal line with lyrics "la, la, Love, my heart." and a piano line. The fifth system has a vocal line with lyrics "tra la la la la, Love, my heart, tra la la la, love, my heart," and a piano line. The piano accompaniment features chords and melodic lines in both hands.

ret - ta, Lo - ret - ta This life's a bur - let - ta And  
 La, la, la, la,

ret - ta, Lo - ret - ta This life's a bur - let - ta And  
 La, la, la, la,

Tra la la la la, tra la la la la, tra la la la la, tra la la la la,

you play the he - ro - ine's part. Who ev - er can  
 la, Love, my heart. La,

you play the he - ro - ine's part. Who ev - er can  
 la, Love, my heart. La,

Love, my heart, la la la la Love, my heart, tra la la la la,

get a girl like my Lo - ret - ta Will find life one long draught of  
 la, la, la, la, draught of  
 get a girl like my Lo - ret - ta Will find life one long draught of  
 la, la, la, la, draught of  
 tra la la la la, tra la la la la, tra la la la la, Love, my

wine, But few ev - er met a maid  
 wine, But few ev - er met a maid  
 wine, But few ev - er met a maid  
 wine, But few ev - er met a maid  
 heart. tra, la la la, draught of wine, tra la la la la, tra la la la la,  
 tra la la la la, tra la la la la,

like my Lo - ret - ta: Sweet - heart of mine.

tra la la la la, tra la la la, Sweet - heart of mine.

1

mine. Tra la.

mine. Tra la.

2. Some mine.

mine. Tra la.

mine. Tra la!

*p* *f*

# N<sup>o</sup> 7. An English Coon Song.

## Lump and Chorus.

Moderato,

Voice.

Piano.

*f*

1. By the

blue Chi - ca - go — rib - ber, Whar de o - le - an - der's green — And de  
cow - boy fields oh — Bos - ton, 'Neath the branches ob the bean, — Dar de  
banks of the Ho - bo - ken, Whar de ho - bo tunes his hoe, — Dar de

lu - lu - bird am — sing - ing — In de o - le - o - mar - ga - rine; — Whar de  
ter - ra - pin am — soun - din' — And de pum - kin pie is green; — When de  
ten - der words were spok - en — By my pigeon wing, my Jo - jo. — We was

gay per - sim - mon war - bles In to - bac - co trees a - bove, — Dar I  
hoe - cakes am a — wak - in' Through gold head - ed su - gar - cane, — Den I  
walk - ing in — the — Bron - cho, List - 'nin' to the ole sea foam, — 'Op - ing

go and plunk de pos - sum\_ To de yal - ler\_gal I love. For she's  
 go and hab a rag - time\_ Wid my blush - in'\_belle ob\_Maine. For she's  
 'ow we would be 'ap - py— In our 'ansome little 'Arlem Riv - er'ome. Oh;—

*rit.*

Lit - tle daf - fy Pipe dreams, De pearl of Il - li - nois, Hoe - in' out the  
 Lit - tle daf - fy Pipe dreams, My own ban - dan - na true, List - en while I  
 Lit - tle daf - fy Pipe dreams, My blush - ing jab - ber - wock, She's my 'on - ey -

*p* *mf*

spi - nach Wid de col - ludgals and boys, Work - ing in de ban - jo fields,  
 play to you A tune on my las - soo, We will make a home, dear In de  
 suckle And my bloom - in' 'ol - ly - hock. 'Ow we 'opes for 'ealth a - mid The

*p*

Gath - rin' up de coon; Pick - in' pick - a - nin - nies By de light ob de moon.  
 cal - la - boose; You will be my hoo - doo And I'll be your pappoose.  
 'eath - er and the 'aye, You will be my Reu - ben, dear, And I will be your jay.

*rit.* *ff*



Lit-tle daf-fy Pipe dreams, De pearl of Il-li-nois, Hoe-in' out the  
 Lit-tle daf-fy Pipe dreams, My own ban-dan-na true, Lis-ten while I  
 Lit-tle daf-fy Pipe dreams, My blush-ing jab-ber- wock, She's my 'on-ey-

spi-nach Wid de col-lud gals and boys, Work-ing in de ban-jo fields,  
 play to you A tune on my las-soo, We will make a home, dear In de  
 suck-le And my bloomin' 'ol-ly-hock. 'Ow we 'opes for 'ealth a-mid The

spi-nach Wid de col-lud gals and boys, Work-ing in de ban-jo fields,  
 play to you A tune on my las-soo, We will make a home, dear In de  
 suck-le And my bloomin' 'ol-ly-hock. 'Ow we 'opes for 'ealth a-mid The

Gath-rin' up de coon; Pick-in' pick-a-nin-nies By de light ob de  
 cal-la-boose; You will be my hoo-doo And I'll be your pap-  
 'eath-er and the 'aye, You will be my Reubendear, And I will be your

Gath-rin' up de coon; Pick-in' pick-a-nin-nies By de light ob de  
 cal-la-boose; You will be my hoo-doo And I'll be your pap-  
 'eath-er and the 'aye, You will be my Reubendear, And I will be your

1 & 2. 3.

2. In the  
3. On the

moon.  
poose.

moon.  
poose.

jay.

jay.

1 & 2. 3.

Dance.

*p*

*mf*

# Nº 8. Automobile Ensemble.

Mimi, Lump and Girls.

*Allegro.*

Piano.

*f*

Mimi. *Allegretto.*

You may talk a-bout your hors-es, All your  
sport up-on race-cours-es, Of rid-ing and of driv-ing you— may—  
rave; You may eu-lo-gize the feel-ing Of a rap-id tran-sit wheel-ing Or of

skimming in a yacht a - cross the wave. You may think there's no ap -

proach-ing The man - y joys of coach-ing, And of course its ver - y

jol - ly, as I know, But there's nothing that is vy-ing With the

lat - est thing in fly - ing, It makes all oth - er go - ing ver - y

*ritard.*

**Allegro.**

slow. As we fly on an au - to - mo - bile, How

live-ly the sen-sa-tion that we feel, ——— With a whit-ting and a

whir-ring, Passing ev-ry-thing that's stirring, It's the neat-est and com-ple-test thing a-

Mimi and the Girls.

wheel. As we fly on an au-to-mo-bile, ———

*pp* Choo choo choo choo choo choo choo choo choo

*pp* Choo choo choo choo choo choo choo choo choo

Au-to-

*ff*

How live-ly the sen-sa-tion that we feel, ——— With a

choo choo choo choo choo choo choo choo choo choo choo choo choo

choo choo choo choo choo choo choo choo choo choo choo choo choo

mo-bile, Au-to-mo-bile,

whit-ting and a whir-ring, Pass-ing ev-'ry-thing that's stir-ring, It's the  
 choo choo choo choo choo choo choo choo choo choo choo choo choo  
 choo choo choo choo choo choo choo choo choo choo choo choo choo

neat-est and com-ple-test thing a-wheel.  
 choo choo choo choo choo choo choo choo choo choo choo.  
 choo choo choo choo choo choo choo choo choo choo choo.

Moderato.

Lump.  
 I used to great-ly like The ex-hi-lar-a-ting bike Or,

speaking more gram-matic'-ly, the by-ci-cle, But I no lon-ger straddle On a

rath-er pain-ful sad-dle And pad-dle with my legs, shaped like an i - ci-cle. As an

up to date chauffeur I ex- hib- it much hauteur And spin a-round the sparks up-on a

bub-ble, But bub- bles oft- en bust, To their own-ers vast dis-gust, Then to

Mimi and Girls.  
Allegro.

find the owners piec-es is a trou-ble. As we fly on an au - to - mo -

Choo choo choo choo choo choo

Choo choo choo choo choo choo

Allegro.

bile, ————— How live-ly the sen - sa - tion that we feel, —————

choo choo choo choo choo choo choo choo choo choo choo choo choo choo

choo choo choo choo choo choo choo choo choo choo choo choo choo choo

Au - to - mo - bile, ————— choo choo choo Au - to -

With a whit-ting and a whir-ring, Pass-ing ev - 'ry-thing that's

choo choo choo choo choo choo choo choo choo choo choo choo choo choo

choo choo choo choo choo choo choo choo choo choo choo choo choo choo

mo - bile

stir-ring, It's the neat-est and com - ple - test — thing a - wheel.

choo choo choo choo choo choo choo choo choo choo choo choo.

choo choo choo choo choo choo choo choo choo choo choo choo.



# Nº 9. A Lesson in Flirtation.

Bertha and Officers.

*Allegretto.*

Bertha.  
*grazioso*

Art is ever present In what-

Piano.

ev-er may be plea-sant, Whether mu - sic or on - ly love. —

Officers.

We've al-ways

been con - si - dered clev - er In all love af - fairs what - ev - er; We will

*a tempo*

*poco rit.* Just a bit of flirt-ing Is ex -  
 prove.

*poco rit.*

*a tempo*

*p*

ceed - ing - ly di - vert - ing, If you know how — it should be

done.

Now we are ea - ger quite for learn - ing, For a

*mf*

*poco rit.*

les-son we are yearn-ing, Give us one, dear.

*poco rit.*

*poco rit.* I'll

If you will give us a les-son, We, to learn, will do our ver-y best.

*f* *p e poco rit.*

*poco rit.*

give you e-du-cation In art of mild flir-ta-tion, But I won't teach the

*a tempo* *poco rit.*

rest. *a tempo* *poco rit.*

Sup-pose then we meet with a girl, A beauty, and she sets the brain a'

*f a tempo* *p poco rit.*

A - void unseem - ly star-ing and mi - li - ta - ry airs; Be sym - pa -

whirl.

*a tempo*

thet-ic, <sup>3</sup> that's the game. *rit.* If she should dropher handkerchief, You *a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes. The tempo markings are *rit.* and *a tempo*. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a *rit.* marking.

pick it up so grace-ful-ly, Re - turn it with a bow and smile. — *p a tempo*

And when the

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "pick it up so grace-ful-ly, Re - turn it with a bow and smile. —". The piano accompaniment features a *p* dynamic marking and a *a tempo* marking. The system concludes with the vocal line starting "And when the".

ar-ti-cle re-turn-ing Can we sigh a bit with yearn-ing, In this style? *poco rit.*

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ar-ti-cle re-turn-ing Can we sigh a bit with yearn-ing, In this style?". The piano accompaniment features a *mf* dynamic marking and a *poco rit.* marking.

Talk a-bout the weather, That is always en-ter-tain-ing, And a

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Talk a-bout the weather, That is always en-ter-tain-ing, And a". The piano accompaniment features a *p* dynamic marking and a *a tempo* marking.

*poco rit.*

lit-tle bit of gossip will not hurt;— And if she'll condescend to take your arm, Ad-

*poco rit.*

*ritard.*

vantage you'll be gain-ing, You're be - com-ing an accom-plished flirt.

*ritard.*

Take my arm — and prome - nade with me.  
What if we should ask of you a kiss?

You are go-ing just a bit too far. No, I think I'll keep you as you  
You would in - ex - pe - rience re - veal. That's a thing that you're supposed to

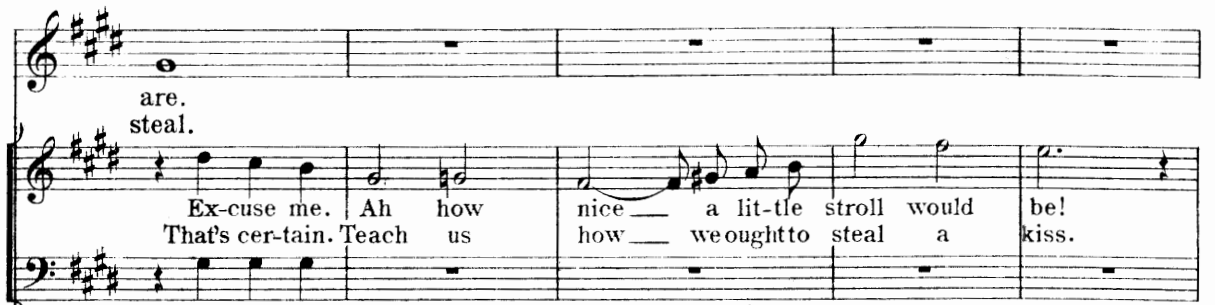
Ex-cuse me!  
That's certain!

*p*

*dolce*

are.  
steal.

Ex-cuse me. Ah how nice — a lit-tle stroll would be!  
That's cer-tain. Teach us how — we ought to steal a kiss.

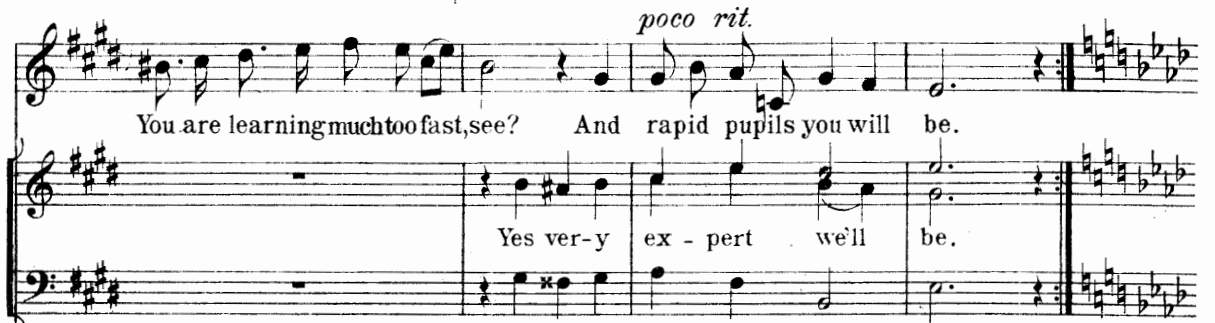


*dolce*



*poco rit.*

You are learning much too fast, see? And rapid pupils you will be.  
Yes ver-y ex - pert we'll be.



*p* *poco rit.*



*p*



*poco rit.* *a tempo*



*poco rit.*



# Nº 10. The bold Hussars.

Mimi, Rudi, Mucki and Chorus.

Tempo di Marcia.

Piano.

*ff*

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'Tempo di Marcia' and the dynamic marking 'ff'. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various chordal textures and melodic flourishes throughout.

Mimi.

Were the Kais-er's bold Hussars, The arm-y's pride and pet,  
 When the Kais-er's bold Hussars Start out to make a raid, Noth-ing do we  
 We be-gin by

know of wars But much of e - ti - quette; We do not yearn for glo - ry fight But  
 win - ning hearts Of ev - 'ry pret - ty maid; We do not care for vul - gar brawls But

we have man - ners most po - lite, And bet - ter dan - cers you have nev - er met.  
 we are great on mak - ing calls, And of the girls we're not a bit a - fraid.

They're the Kais - er's bold Hus - sars, The arm - y's pride and pet,  
 When the Kais - er's bold Hus - sars Start out to make a raid,

They're the Kais - er's bold Hus - sars, The arm - y's pride and pet,  
 When the Kais - er's bold Hus - sars Start out to make a raid,



Noth-ing do they know of wars But much of e - ti - quette; They do not yearn for  
 They be-gin by winning hearts Of ev-'ry pret - ty maid; They do not care for

Noth-ing do they know of wars But much of e - ti - quette; They do not yearn for  
 They be-gin by winning hearts Of ev-'ry pret - ty maid; They do not care for

glo - ry fight But they have man - ners most po - lite, And bet - ter dan - cers  
 vul - gar brawls But they are great on mak - ing calls, And of the girls they're

glo - ry fight But they have man - ners most po - lite, And bet - ter dan - cers  
 vul - gar brawls But they are great on mak - ing calls, And of the girls they're

we have nev - er met. Al - though we do not care for shot - and - shell,  
 not a bit a - fraid. A form su - perb a sold - ier ev - er must re - tain,

we have nev - er met.  
 not a bit a - fraid.

*mf*

Oh we pre - fer a waltz, and we waltz well.  
 And so the cor-set we do not dis-dain. brr, brr, bum.

brr, brr, bum, bum, brr, brr, bum,

brr, brr, bum, bum, brr, brr, bum,

Mimi.  
 With ban - ners fly - ing — and bu - gles bray - ing — We march a -  
 bum.  
 bum.

way to sound of drum and fife, — While sa - bres gleam - ing —

*p*

— and bands a - play - ing, — Dis-play the glo - ry of a sold-ier's life. —

From ev - 'ry case - ment — the girls are smil - ing — At us, the  
From ev - 'ry case - ment — the girls are smil - ing — At us, the

hand - some, no - ble sons of Mars — And ev - 'ry fair one  
hand - some, no - ble sons of Mars — And ev - 'ry fair one

throws to us a kiss, — To cheer the Kais - ers bold Hus - sars.  
throws to us a kiss, — To cheer the Kais - ers bold Hus - sars.

Ah! Ah! We're march -

With ban-ners fly - ing and bu-gles bray - ing We march a - way to

With ban-ners fly - ing and bu-gles bray - ing We march a - way to

With ban-ners fly - ing and bu-gles bray - ing We march a - way to

*f*

ing a - way, Ah! Ah!

sound of drum and fife, While sa-bres gleam - ing and bands a - play - ing,

sound of drum and fife, While sa-bres gleam - ing and bands a - play - ing,

sound of drum and fife, While sa-bres gleam - ing and bands a - play - ing,

— To glo - - ry a - way. — Ah!

— Dis-play the glo - ry of a sold - ier's life. — From ev - 'ry case - ment

— Dis-play the glo - ry of a sold - ier's life. — From ev - 'ry case - ment

— Dis-play the glo - ry of a sold - ier's life. — From ev - 'ry case - ment

— Ah! — the hand - - some

— the girls are smil - ing — At us, the hand - some, no - ble

— the girls are smil - ing — At us, the hand - some, no - ble

— the girls are smil - ing — At us, the hand - some, no - ble

sons of Mars — And ev-'ry fair one throws a kiss, — To cheer the  
sons of Mars — And ev-'ry fair one throws to us a kiss, — To cheer the  
sons of Mars — And ev-'ry fair one throws to us a kiss, — To cheer the  
sons of Mars — And ev-'ry fair one throws to us a kiss, — To cheer the

This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "sons of Mars — And ev-'ry fair one throws a kiss, — To cheer the" for the first line, and "sons of Mars — And ev-'ry fair one throws to us a kiss, — To cheer the" for the subsequent lines.

Kais - er's bold Hus - sars.  
Kais - er's bold Hus - sars.

This system contains two vocal staves and a piano accompaniment. The vocal parts are arranged in a two-part setting. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Kais - er's bold Hus - sars." for both lines.

Kais - er's bold Hus - sars.  
Kais - er's bold Hus - sars.

This system contains three vocal staves and a piano accompaniment. The vocal parts are arranged in a three-part setting. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Kais - er's bold Hus - sars." for all three lines.

1 2

*f* *p* *f*

This system contains a piano accompaniment with two endings. The first ending is marked with a '1' and the second ending with a '2'. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as *f* (forte), *p* (piano), and *f* (forte).

N<sup>o</sup> 11. Song.

Kamfer.

Allegretto.

Voice.

Piano.

*mf*

*poco rit.*

The first system of the musical score is for the first system of the piece. It features a voice line and a piano accompaniment. The voice line is in 2/4 time and begins with a double bar line, followed by a whole rest for two measures, then a quarter rest for one measure, and finally a quarter note G4. The piano accompaniment is in 2/4 time and starts with a dynamic marking of *mf*. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a series of chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The tempo is marked *Allegretto*. The piano part ends with a *poco rit.* marking and a final chord of G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.The second system of the musical score continues the piano accompaniment. The right hand plays a series of eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The left hand plays a series of chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic marking is *p*. The tempo is *Allegretto*.The third system of the musical score continues the piano accompaniment. The right hand plays a series of eighth notes: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The left hand plays a series of chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic marking is *p*. The tempo is *Allegretto*.

The words of this song have not been obtainable for Publication.

The first system of music consists of three staves. The top staff is a single treble clef line with a melody of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment of chords and moving lines. A piano (*p*) dynamic marking is placed between the middle and bottom staves.

The second system continues the musical piece with three staves. The top staff has a melody with some rests. The middle and bottom staves provide a piano accompaniment with chords and moving lines.

The third system features three staves. The top staff has a melody. The middle and bottom staves are a grand staff with piano accompaniment. A piano (*p*) dynamic marking is present, and a *poco rit.* (slightly ritardando) marking is written across the bottom staff.

The fourth system consists of three staves. The top staff has a melody with accents (^) over some notes. The middle and bottom staves are a grand staff with piano accompaniment. A mezzo-forte (*mf*) dynamic marking and an *a tempo* marking are present.



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 music features a melodic line in the upper treble staff and a more rhythmic accompaniment in the grand staff. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of musical notation. It consists of three staves. The top staff has a first ending bracket labeled '1'. The grand staff below has a dynamic marking 'f' (forte) in the right hand. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of three staves. The top staff has a second ending bracket labeled '2'. The grand staff continues with complex harmonic textures and melodic lines. The key signature remains one sharp.

Fourth system of musical notation. It consists of three staves. The top staff is mostly empty, suggesting a melodic line that has ended or is not present in this system. The grand staff continues with accompaniment. The system concludes with a double bar line.

# Nº 12 Finale Act I.

*Allegro.*  
**Piano.** *f*



The first system of the piano introduction features a treble and bass clef. The treble clef has a key signature of two flats and a common time signature. It begins with a forte dynamic and contains a series of chords and eighth-note patterns. The bass clef provides a steady accompaniment of eighth notes.

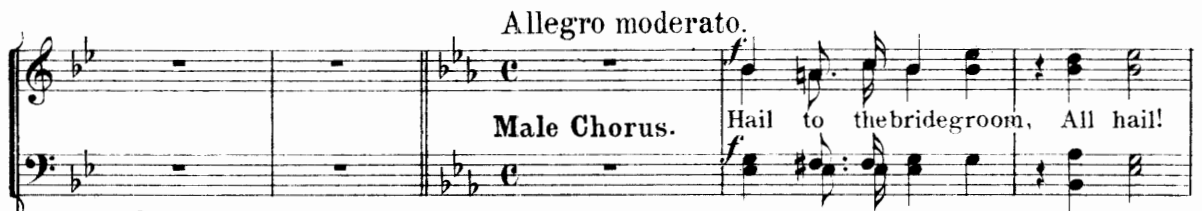


The second system continues the piano introduction with similar chordal textures and rhythmic patterns in both hands.



The third system of the piano introduction concludes with a final chord and a fermata over the final note in the treble clef.

*Allegro moderato.*  
**Male Chorus.** *f* Hail to the bridegroom, All hail!



The male chorus vocal line begins with a rest, followed by the lyrics "Hail to the bridegroom, All hail!". The music is in a common time signature and features a strong, rhythmic melody.

*Allegro moderato.*  
*f*



The piano accompaniment for the chorus starts with a forte dynamic and provides a rhythmic foundation for the vocal line. It features a mix of chords and moving lines in both hands.

Hail to the fair bride, All hail! Hail! to the bride-groom, All hail!



The vocal line continues with the lyrics "Hail to the fair bride, All hail! Hail! to the bride-groom, All hail!". The melody is supported by piano accompaniment.



The piano accompaniment continues to support the vocal line, ending with a final chord and a fermata.

Anna.  
How

Hail to the fair—bride, Hail hap-py pair, All hail!

*rit.*

Allegretto grazioso.

sweet to— think that all these years This lov-ing pair dwelt side by

*mf*

side, A pat-tern—rare, ex-am-ple fair, To

Roland.  
ev-ry bride-groom, ev-ry bride. His fon-dest—thoughts and

fair-est—dreams, He's shared with her, his an-cient mate, Though fift-y years of

mar - riage seems To me a rath - er dole - ful fate.

**Allegro.**

Speech, speech, speech, speech!

Give us a speech, we pray, You must have a lot to say,  
You must have a lot to say,

**Allegro.**

**Roland.** **Allegretto.**

My friends he'd glad-ly give you A reg-u-lar o-

Speech, speech, speech!

Speech, speech, speech!

Speech, speech, speech!

**Allegretto.**

*p*

ra-tion, But he is much too ner-vous now For lengthy con-ver-sa-tion. The

beer is free as air, And it is good, Dont fret, And may the most you

hope for Be the least you get.

**Allegro.**

**Tempo di Valse moderato.**

**Mimi.**

Tru-ly de - light - ful, Tru-ly en - chant - ing

This aged cou-ple so hap - py to find, After years fift - y, So hale and

Prince.  
 thrift-y, Really it makes oneto mar-riage re - signed. Waltzes en - tranc-ing,

sound now for danc-ing; Bride-groom come lead out your bride for a dance.Oh

Mi - mi, my trea - sure, 'twill give me plea - sure If to a measure with

Anna.  
 Mimi. When mu - sic sounds so ver-y gay and so  
 When mu - sic sounds so gay and so  
 me you will dance. Stoeber. So gay and so  
 Bratw. So gay and so  
 Roland. So gay and so  
 When mu - sic sounds so gay and so

bright, The heart and feet of ev-'ry one must be light; Then all with  
 bright, The heart and feet of all must be light; Then all with  
 bright, Of all must be light;  
 bright, Of all must be light;  
 bright, Of all must be light;  
 bright, The heart and feet of all must be light; Then all

- joy en-tranc-ing \_\_\_\_\_ Must find pleasure \_\_\_\_\_ in the danc-ing.  
 - joy en-tranc-ing \_\_\_\_\_ Must find pleasure \_\_\_\_\_ in the danc-ing.  
 all must dance, gay-ly dance, dance a -  
 all must dance, gay-ly dance, dance a -  
 all must dance, gay-ly dance, dance a -  
 must dance, all must dance, all gay-ly dance, all dance a -

The Waltz en - chant - ing there is none can with stand, But arm in  
 The Waltz en - chant - ing none can with stand, But arm in  
 way. All dance hand in hand,  
 way. All dance hand in hand,  
 way. All dance hand in hand,  
 way. The Waltz en - chant - ing none can with stand, But arm in

arm and hand clasped in hand, And all a - way then are glid - ing  
 arm and hand clasped in hand, And all a - way then are glid - ing  
 With hand clasped in hand, And all a - way then are glid - ing  
 With hand clasped in hand, And all a - way then are glid - ing  
 With hand clasped in hand, And all a - way then are glid - ing  
 arm and hand clasped in hand, And all a - way then are glid - ing



Anna.  
 — To the mea - sure light and fair. Ah! \_\_\_\_\_

Mimi.  
 — To the mea - sure light and fair. When mu - sic sounds so ver-y

Prince.  
 — To the mea - sure light and fair. When mu - sic sounds so ver-y

Stoeber.  
 — To the mea - sure light and fair. The Waltz sounds now so

Bratw.  
 — To the mea - sure light and fair. The Waltz sounds now so

Roland.  
 — To the mea - sure light and fair. The Waltz sounds now so

Male Chorus.  
 Mu - sic so gay and

When mu - sic sounds so ver-y

When mu - sic sounds so ver-y

Ah!

gay, Then all must dance a-way, a-way, Then

gay, Then all must dance a-way, a-way, Then

**Stoeber & Bratw.**

bright and so gay, And all must dance a-way, yes a-way,

gay, And all must dance a-way, Yes,

bright, Ev-'ryheart must de-light.

bright, Ev-'ryheart must de-light.

gay and so bright, The heart and feet of ev-'ry one must be light. Then

gay and so bright, The heart and feet of ev-'ry one must be light. Then

gay and so bright, The heart and feet of ev-'ry one must be light. Then

Piano accompaniment consisting of chords and some moving lines in both hands.

All ——— join with joy in the dance, join in the dance,

all must join the dance, Ah!

all must join the dance, Ah!

All must join the dance, Ha, ha, ha,

all join with joy in the dance, Ha, ha, ha,

All must join in the dance, Ha, ha, ha,

all with joy en-tranc-ing Must find pleas-ure in the

all with joy en-tranc-ing Must find pleas-ure in the

Yes, all will glide a - way, a -

All will glide a - way, will glide a - way; A

All will, glide a - way, will glide a - way; A

Ha, ha, ha, Yes, all will glide a - way, yes a - way, And

Ha, ha, ha, Yes all will glide a - way, And

Ha, ha, ha, None can a waltz with - stand

danc - ing, The waltz en - chant - ing, There is none can with stand, But

danc - ing, The waltz en - chant - ing, There is none can with stand, But

way. For all a - way now are

waltz no one can with - stand. For all a - way now are

waltz no one can e'er with-stand. For all a - way now are

make a ho - li - day, ho - li - day. For all a - way now are

make a ho - li - day. For all a - way now are

Make ho-li - day so gay. For all a - way now are

Make ho-li - day so gay. For all a - way now are

arm in arm And hand clasped in hand, And all a - way then are

arm in arm And ev -'ry hand clasped in hand, And all a - way then are

arm in arm And ev -'ry hand clasped in hand, And all a - way then are



Kamfer.

Stop! I say. I ar - rest that

What's this? You dare in - trude!

What's this? You dare in - trude!

The first system of the musical score is in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Stop! I say. I ar - rest that" and then "What's this? You dare in - trude!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

man! He's not a Prince, He's

Prince.

What I? how rude!

The second system continues the musical score. The vocal line has the lyrics "man! He's not a Prince, He's" and "Prince." followed by "What I? how rude!". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

just a tramp And so he goes with me, the scamp.

The third system concludes the musical score on this page. The vocal line has the lyrics "just a tramp And so he goes with me, the scamp." The piano accompaniment provides a final harmonic and rhythmic conclusion to the piece.

Mimi and all Principals.

Prince.

Kamfer.

What! not a Prince? What! I a tramp? So I will take him in - to

What! not a Prince?

What! not a Prince?

This system contains three vocal staves and a piano accompaniment. The vocal parts are for Mimi and all Principals, Prince, and Kamfer. The lyrics are: "What! not a Prince? What! I a tramp? So I will take him in - to". The piano accompaniment features dynamic markings of *ff*, *p*, and *mf*.

camp.

Dialogue.

*pp*

This system shows a piano accompaniment for a dialogue section. The lyrics "camp." are written below the first staff. The piano part is marked *pp* and consists of a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Mimi.

What you are pre-sent, 'Tis most un-pleas-ant

*p*

This system features a vocal line for Mimi and piano accompaniment. The lyrics are: "What you are pre-sent, 'Tis most un-pleas-ant". The piano part is marked *p* and includes a 3/4 time signature.

Now your face a - gain — to — see! I'd glad-ly lose you,

This system contains a vocal line and piano accompaniment. The lyrics are: "Now your face a - gain — to — see! I'd glad-ly lose you,". The piano accompaniment provides harmonic support for the vocal line.



I'll nev-er choose you, You are not the man for me.

Mimi.

What you are pre-sent, 'Tis most un-pleas-ant Now your face a-gain to—

Anna.

What you are pre-sent, 'Tis most un-pleas-ant Now your face a-gain to—

Prince.

What you are pre-sent, 'Tis most un-pleas-ant Now your face a-gain to

Stoeber&Bratw.

What you are pre-sent, 'Tis most un-pleas-ant Now your face a-gain to

Roland.

What you are pre-sent, 'Tis most un-pleas-ant Now your face a-gain to

What you are pre-sent 'Tis most un-pleas ant Now your face a-gain to—

What you are pre-sent 'Tis most un-pleas ant Now your face a-gain to

see, I'd glad-ly lose you, I'll never choose you, You are not po - pu - lar,

see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

Piano accompaniment for the song, showing treble and bass clefs with chords and melodic lines.

You will a - gree.

You will a - gree.

You will a - gree.

You will a - gree.

You will a - gree.

You will a - gree.

You will a - gree.

(Laughter.)

Lump and Bertha.

The trump-ets sound, — the bu-gles bray so gay, —

Bertha.

— The soldier must be on his way. — The banners fly, —

— the swords are shin-ing bright,— The soldier must go forth for fight -

ing. Lump. The sol-dier

The drums all beat, — the martial call re-peat. —

finds the mu - sic sweet. — . It's ve - ry well to

It's ve - ry well to

be po-lite, But dev - il take the sol-dier If he is n't al - ways

be po-lite, But dev - il take the sol-dier If he is n't al - ways

spoil-ing for a fight.

spoil-ing for a fight.

Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, Ra-ta-

Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, Ra-ta-

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

(Anna, Mimi.)

Bertha. The trump-ets sound, The sol-dier

Lump. The trump-ets sound, The sol-dier

Prince. The trump-ets sound, The sol-dier

Bratw.Kamfer. The trump-ets sound, The sol-dier

Stoeber. The trump-ets sound, The sol-dier

Roland. The trump-ets sound, The sol-dier

plan, Ra-taplan. The trumpets sound, the bu-gles bray so gay, The sol-dier

plan, Ra-taplan. The trumpets sound, the bu-gles bray so gay, The sol-dier

The second system of the score features a vocal ensemble. The vocal staves are in G major and 2/4 time. The piano accompaniment continues with the same rhythmic pattern as the first system.

is on his way; ——— The ban - - ners

is on his way; ——— The ban - - ners

is on his way; ——— The ban - - ners

is on his way; ——— The ban - - ners

is on his way; ——— The ban - - ners

is on his way; ——— The ban - - ners

must be on his way; ——— The ban-ners fly, — The swords are

must be on his way; his way. The ban-ners fly, — The swords are

his way. The ban-ners fly, — The swords are

fly ————— for sol - diers gay. ————— The

fly ————— for sol - diers gay. ————— The

fly ————— for sol - diers gay. ————— The

fly ————— for sol - diers gay. ————— The

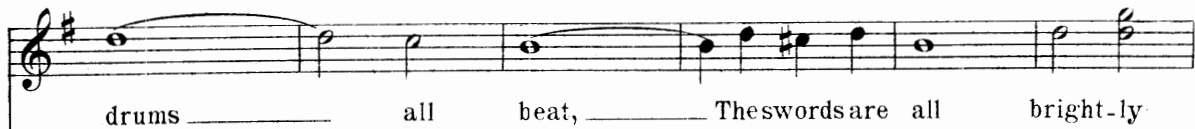
fly ————— for sol - diers gay. ————— The

fly ————— for sol - diers gay. ————— The

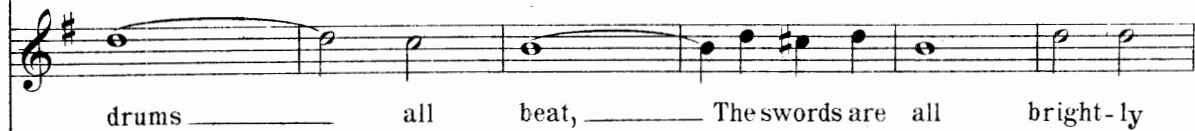
shin - ing bright, — The sol - dier must go forth for fight - ing. The

shin - ing bright, — The sol - dier must go forth for fight - ing. The

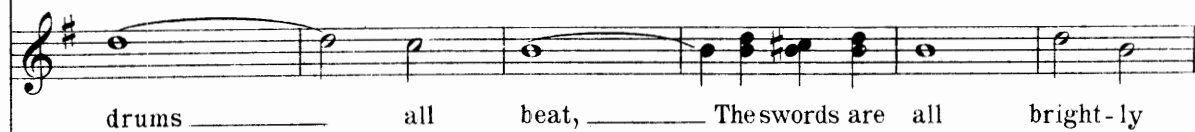
shin - ing bright, — The sol - dier must go forth for fight - ing. The



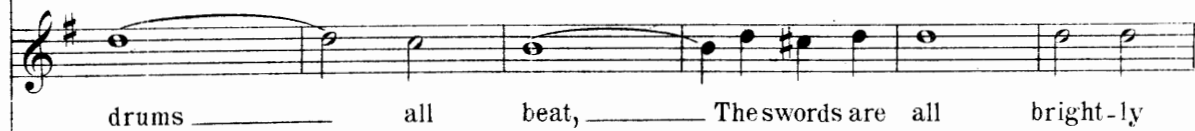
drums all beat, The swords are all bright-ly



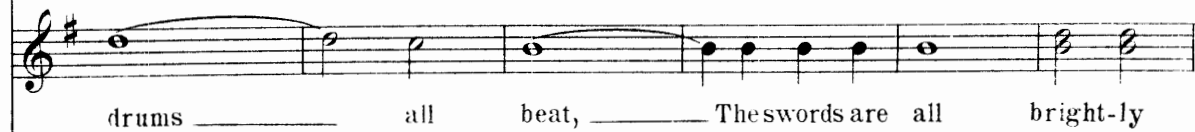
drums all beat, The swords are all bright-ly



drums all beat, The swords are all bright-ly



drums all beat, The swords are all bright-ly



drums all beat, The swords are all bright-ly



drums all beat, The swords are all bright-ly



drums all beat, The martial call re-peat, The sol-dier finds the mu-sic



drums all beat, The martial call re-peat, The sol-dier finds the mu-sic



drums all beat, The martial call re-peat, The sol-dier finds the mu-sic



Piano accompaniment for the second system of lyrics.



shin - ing. Dev - il take

shin - ing. Dev - il take

shin - ing. Dev - il take

shin - ing. Dev - il take

shin - ing. Dev - il take

shin - ing. Dev - il take

sweet. It's ve - ry well to be po - lite, But dev - il take the

sweet, so sweet. It's ve - ry well to be po - lite, But dev - il take the

him If he is n't spoil-ing for a fight.

him If he is n't spoil-ing for a fight.

him If he is n't spoil-ing for a fight.

him If he is n't spoil-ing for a fight.

him If he is n't spoil-ing for a fight.

him If he is n't spoil-ing for a fight.

sol-dier If he is n't al-ways spoil-ing for a fight.

sol-dier If he is n't al-ways spoil-ing for a fight.

*ff*

Dialogue.

The first system of the Dialogue section features a piano accompaniment in G minor. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with chords. A *pp* (pianissimo) dynamic marking is present. The music is written in a 2/4 time signature.

The second system continues the piano accompaniment. The right hand has more complex chordal textures, and the left hand maintains its rhythmic pattern. The *pp* dynamic is maintained.

The third system shows further development of the piano accompaniment. The right hand features some melodic fragments within the chords, and the left hand continues with its bass line.

The fourth system continues the piano accompaniment. The right hand has a more active melodic line, and the left hand provides a consistent bass accompaniment.

The fifth system concludes the Dialogue section. The piano accompaniment remains consistent in style and dynamics.

Rudi and Muki put their heads out of the window of the hotel shouting: Here, Here, Where are our uniforms.

The first system of the shouting section features a piano accompaniment. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. The music is written in a 2/4 time signature.

All turn and burst out laughing.

The second system of the laughing section features a piano accompaniment. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. The music is written in a 2/4 time signature.

Bertha. (in back ground.)

It's ve - ry well to be po - lite, But dev - il take the

Lump. It's ve - ry well to be po - lite, But dev - il take the

sol - dier If he is n't al - ways spoil - ing for a fight.

sol - dier If he is n't al - ways spoil - ing for a fight.

# Prelude. Act II.

Moderato. Andantino con es-

Piano. *p* *mf*

pressione.

*poco a poco*

*rit. a tempo*

*rit. p*

Tempo di Valse. Moderato.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a steady accompaniment in the bass clef and a melody in the treble clef. The melody begins with a series of eighth notes, followed by a more complex rhythmic pattern. There are several accents (^) above the notes in the treble part.

The second system continues the musical piece. The bass clef accompaniment remains consistent. The treble clef melody includes a phrase that ends with a fermata. A dynamic marking of *mf* (mezzo-forte) is placed below the treble staff towards the end of the system.

The third system shows a change in the bass clef accompaniment. The treble clef melody includes a phrase with a fermata. Performance instructions are written below the bass staff: *poco a poco rit.* (poco a poco ritardando) and *a tempo* (returning to the original tempo).

The fourth system features a change in the key signature to one sharp (F#) and a change in the time signature to 2/4. The bass clef accompaniment is more active, with many chords. The treble clef melody includes a phrase with a fermata. A dynamic marking of *ff* (fortissimo) is placed below the bass staff.

The fifth system continues in the 2/4 time signature and one sharp key signature. The bass clef accompaniment is very active with many chords. The treble clef melody includes a phrase with a fermata.

The sixth system continues in the 2/4 time signature and one sharp key signature. The bass clef accompaniment is very active with many chords. The treble clef melody includes a phrase with a fermata.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines with accents (^) and slurs. The bass line is primarily composed of block chords.

Tempo di Marcia.

The second system of the musical score begins with the tempo marking "Tempo di Marcia." and a change to 2/4 time. The upper staff continues with melodic lines, including a dynamic marking of *f* (forte). The lower staff provides a rhythmic accompaniment with block chords and moving lines.

The third system of the musical score continues the piece. The upper staff features melodic phrases with slurs and accents. The lower staff maintains the rhythmic accompaniment with block chords.

The fourth system of the musical score continues the piece. The upper staff features melodic phrases with slurs and accents. The lower staff maintains the rhythmic accompaniment with block chords.

The fifth system of the musical score continues the piece. The upper staff features melodic phrases with slurs and accents. The lower staff maintains the rhythmic accompaniment with block chords.

The sixth system of the musical score concludes the piece. The upper staff features melodic phrases with slurs and accents. The lower staff maintains the rhythmic accompaniment with block chords. The system ends with a double bar line.

Act II.

Nº 13. Opening Ensemble and Ballet.

*Allegro.*

Piano. *mf*

*Tempo di Gavotte, moderato.*

In ev-ry age, in ev-ry clime Since  
girls to flirt be-gan, The poets page-of pretty rhyme Has



sung the praises of the fan, And ev'ry flirt\_ who would di - vert\_ Her -

self with cap-tur-ing a heart, Be-side her grace of form and

face, Must use the fan with per-fect art. It is the sa-bre of the

fair sex, It is the on-ly sword they know With it they strife, with it they

conquer, They win a friend or\_ rout a\_ foe. It adds to\_ all the fas-ci -

na-tion With which my la - dy wins my lord, — In all the war-fare of flir-

ta-tion The fan is mightier than the sword.

In ev-'ry age, in ev-'ry

clime Since girls to flirt be - gan, The poets page of pretty

rhyme Has sung the praises — of the — fan. *Allegro.*

(Japanese girls run on.)

Allegretto.

The first system shows the piano introduction. The right hand features a rhythmic pattern of eighth notes with a melodic line, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto' and the dynamic is 'mf'.

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line begins with the lyrics 'Here is the fan of the cute lit-tle Gei-sha kind that goes with Ki -'. The piano accompaniment continues with the eighth-note pattern, marked with a piano 'p' dynamic.

The third system continues the vocal melody with the lyrics 'mo-no and each Opening, clos-ing, flut-ter-ing, posing, With it make a Me-li-can'. The piano accompaniment remains consistent with the eighth-note accompaniment.

The fourth system shows the vocal melody concluding with the word 'mash.' and the piano accompaniment. The piano part features a more active melodic line in the right hand, marked with a forte 'f' dynamic.

The fifth system shows the final piano accompaniment. It includes a melodic flourish in the right hand and a concluding bass line in the left hand. The dynamic is marked 'm.d.' and the piece ends with a fermata over the final chord, marked 'm.g.'.

Kind you would see in the hand so ti - ny Of lit - tle Yum, Yum or

Mi - mo - sa San, Flit - ter and flut - ter, and flit - ter and flut - ter, That's the

style of the Jap - a - nese fan.

Moderato.

Tempo di Minuet, moderato e

In the mer - ry Mon - arch's day,

*poco rit.*

grazioso.

Cav - a - liers and fair dames met, Cur - tes - ing in state - ly way

In the graceful Min - u - et, March-ing 'neath an arch of swords,

'Twas a pret-ty sight to scan, And eyes the while would frown' or smile Though

masking of a painted fan. **Dance.**

*ritard.* *pp*

*ritard.*

## Allegro.

Piano introduction for the first system, featuring a treble and bass clef with a 2/4 time signature. The music is in B-flat major and includes dynamic markings like 'fz' and 'mf'.

But the girl of to day has a dif-fer-ent way, The

Vocal and piano accompaniment for the first line of lyrics. The piano part includes a 'mf' dynamic marking.

modern athlet-ic minx, — She whirls on her wheel or she trains for a fight, Or she

Vocal and piano accompaniment for the second line of lyrics.

rambles for miles o'er the links; — And when she comes in she re-marks she is fit, Or —

Vocal and piano accompaniment for the third line of lyrics.

feeling in cap-i-tal form, — She is more like a man If she us-es a fan, It is

Vocal and piano accompaniment for the fourth line of lyrics.

Dance.

on - ly be cause she is warm.

Moderato e marcato.

ev - ry where We find it there, To cap - ti - vate And fas - ci - nate The

ev - 'ry where We find it there, To cap - ti - vate And fas - ci - nate The

Moderato e marcato.

heart of man; It's charm is of the rar-est When wield-ed by the fair-est, So

heart of man; It's charm is of the rar-est When wield-ed by the fair-est, So

This system contains the first two systems of music. The top system features two vocal staves and a piano accompaniment. The lyrics are: "heart of man; It's charm is of the rar-est When wield-ed by the fair-est, So". The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

*poco rit.* let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my  
*poco rit.* *ritard.*

let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my  
*poco rit.* *ritard.*

*poco rit.* *ritard.*

This system contains the second and third systems of music. The lyrics are: "let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my". The tempo markings *poco rit.* and *ritard.* are placed above and below the vocal lines. The piano accompaniment continues with chords and moving lines.

la - dy's fan, my la - dy's fan.

la - dy's fan, my la - dy's fan.

This system contains the fourth and fifth systems of music. The lyrics are: "la - dy's fan, my la - dy's fan." and "la - dy's fan, my la - dy's fan." The piano accompaniment features long, sustained chords in the right hand and moving lines in the left hand.



# No. 14. When the Orchestra plays.

Lump and Chorus.

*Allegro moderato.* *Allegretto.*

Voice. *If you dance with a Miss And then*

Piano.

of - fer a kiss, She will turn up her nose like this. The

charm of your arm 'Round her waist will a-larm, And she'll si - dle a - way like -

this. But oh when the or - ches - tra tunes up once more, She'll for -

get what she thought was an in-sult be-fore, Will she waltz? oh yes! Waltz-ing

Tempo di Valse.

she'll al-ways a-dore, Then she whirls you a-way like this.

*rit.*

It's

really per-plexing and vex - ing, How strange are so-ci-e-ty's ways, While a

hug on the quiet Oc - ca - sions a ri - ot, It's all right when the or - ches - tra

plays.

While a hug on the qui - et Oc - ca - sions a

While a hug on the qui - et Oc - ca - sions a

There's the

ri - ot, It's all right when the or - ches - tra plays.

ri - ot, It's all right when the or - ches - tra plays.

wid- ow O'Rourke, From the Coun-ty of Cork, And her left leg's the same like

this. If ye ask, as ye might, Where she puts it at night, She will

fly off her peg like this. But sure whin the pi - per is

pip-in' his best, If she by a partner to join him is press'd, Faith she'll

niv-er be stump'd by her stump with the rest, She'll tear up the ground like this.

*rit.*

Allegro molto.

ff

1

Tempo di Valse.

It's real-ly per-plexing and vex - ing, How strange are so-

It's real-ly per-plexing and vex - ing, How strange are so-

It's real-ly per-plexing and vex - ing, How strange are so-

Tempo di Valse.

2

ci - e - ty's ways, While a hug on the qui - et Oc - ca - sions a

ci - e - ty's ways, While a hug on the qui - et Oc - ca - sions a

ci - e - ty's ways, While a hug on the qui - et Oc - ca - sions a

ri - ot, It's all right when the or - ches - tra plays.

ri - ot, It's all right when the or - ches - tra plays.

ri - ot, It's all right when the or - ches - tra plays.

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Now there's lit - tie Ja - net, a lit - tie Scotch maid, Tho' her talk is too much like

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a grand staff for piano accompaniment. The key signature has two flats, and the time signature is 2/4.

this. With her tar - tan and plaid She could win an - y hand With her

The third system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a grand staff for piano accompaniment. The key signature has two flats, and the time signature is 2/4.

"heck" hoot a - wa - like this. She is shy and de - mure, Such a

The fourth system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a grand staff for piano accompaniment. The key signature has two flats, and the time signature is 2/4.

coy lit-tle thing, If you try a flir-ta-tion She is sure to take wing, But

when the Scotch pip-er strikes up with a fling, She hops and she skips like

this. **Allegro.**

**Tempo di Valse.**

It's real-ly per-plex-ing and vex - - ing, How

It's real-ly per-plex-ing and vex - ing, How

It's real-ly per-plex-ing and vex - ing, How

**Tempo di Valse.**

strange are so - ci - e - ty's ways, — While a hug on the qui - et Oc - ca - sions a

strange are so - ci - e - ty's ways, — While a hug on the qui - et Oc - ca - sions a

strange are so - ci - e - ty's ways, — While a hug on the qui - et Oc - ca - sions a

This system contains three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "strange are so - ci - e - ty's ways, — While a hug on the qui - et Oc - ca - sions a".

ri - ot, It's all right when the or - ches - tra plays. There's the

ri - ot, It's all right when the or - ches - tra plays.

ri - ot, It's all right when the or - ches - tra plays.

This system contains three vocal staves and a piano accompaniment. The lyrics are: "ri - ot, It's all right when the or - ches - tra plays. There's the". The piano accompaniment includes a right-hand melody and a left-hand bass line.

Chi - nese maid so sweet With di - min - u - tive feet, She can walk, but she walks like

This system contains a vocal line and a piano accompaniment. The lyrics are: "Chi - nese maid so sweet With di - min - u - tive feet, She can walk, but she walks like". The piano accompaniment consists of a right-hand melody and a left-hand bass line.



this. Yet she thinks she is grand When the Chi-nese band Tunes

up and it sounds like this But when a ce-les-tial beau gets

on her trail And asks her: You dance? Well then she does not quail. Me

dancee? she says, You bet-tee piggee tail, And she dances a-way like this.

*rit.*

Allegro moderato.

*mf*

1

## Tempo di Valse.

It's real-ly per-plex-ing and vex - - ing, How

It's real-ly per-plex-ing and vex - - ing, How

It's real-ly per-plex-ing and vex - - ing, How

Tempo di Valse.

strange are so - ci - e - ty's ways, While a hug on the qui-et Oc -

strange are so - ci - e - ty's ways, While a hug on the qui-et Oc -

strange are so - ci - e - ty's ways, While a hug on the qui-et Oc -

casions a ri-ot, It's all right when the or-ches-tra plays.

casions a ri-ot, It's all right when the or-ches-tra plays.

casions a ri-ot, It's all right when the or-ches-tra plays.

# No. 15. Finale Act II.

Tempo di Valse.

Bertha and Lump.

Voice.

Strol - lers we and our

Piano.

*f* *mf*

life is free, We're hap - py go luck - y, We're

jol - ly and pluck - y As you can see,

All Principals.

Blithe and gay As a day in May,

Blithe and gay As a day in May,

Blithe and gay As a day in May,

This world un-for-giv-ing, Owe us a good liv-ing And it must

This world un-for-giv-ing, Owe them a good liv-ing And it must

This world un-for-giv-ing, Owe them a good liv-ing And it must

Tempo di Marcia.

pay. The trum-pets sound, — the bu-gles bray so gay, — The sol-dier

pay. The trum-pets sound, — the bu-gles bray so gay, — The sol-dier

pay. The trum-pets sound, — the bu-gles bray so gay, — The sol-dier

Tempo di Marcia.

must be on his way; — The ban-ners fly, — The sword are shining bright, —

must be on his way; — The ban-ners fly, — The sword are shining bright, —

must be on his way, his way; The ban-ners fly, — The sword are shining bright, —

—The sol-dier must go forth for fight - ing. The drums all beat, —The martial

—The sol-dier must go forth for fight - ing. The drums all beat, —The martial

—The sol-dier must go forth for fight - ing. The drums all beat, —The martial

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

call re - peat, —The sol-dier finds the mu - sic sweet. ————— It's

call re - peat, —The sol-dier finds the mu - sic sweet. ————— It's

call re - peat, —The sol-dier finds the mu - sic sweet, so sweet, It's

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

ver - y well to be po - lite, But dev - il take the sol - dier If he

ver - y well to be po - lite, But dev - il take the sol - dier If he

ver - y well to be po - lite, But dev - il take the sol - dier If he

The third system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

is - n't al - ways spoil - ing for a fight.

is - n't al - ways spoil - ing for a fight.

is - n't al - ways spoil - ing for a fight.

The first system contains three vocal staves and a piano accompaniment. The lyrics are repeated across the three vocal parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Presto.

The Presto section is a piano accompaniment consisting of two staves. It begins with a series of chords in the right hand and a rhythmic bass line in the left hand, moving at a fast tempo.

The final section of the piano accompaniment consists of two staves. It features a series of chords in the right hand and a rhythmic bass line in the left hand, leading to a final cadence.

End of the Opera!