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PRINCESS CAPRICE

New Comedy, with Music

IN THREE ACTS.

BOOK BY

ERNEST WELISCH and RUDOLPH BERNAUER.

ENGLISH VERSION BY

ALEX. M. THOMPSON.

LYRICS BY

A. SCOTT CRAVEN, HARRY BESWICK

AND

PERCY GREENBANK.

MUSIC BY

LEO FALL.

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THE SHAFTESBURY THEATRE.
Produced by Mr. ROBERT COURTNEIDGE.

PRINCESS CAPRICE

Dramatis Personæ.

JASOMIR (<i>Steward to Princess Helen</i>)	...	...	...	...	MR. COURTICE POUNDS.
NICOLA (<i>Prince of Micholits</i>)	...	...	...	...	MR. FRED LESLIE.
AUGUSTIN HOFER (<i>A Music Master</i>)	...	...	...	...	MR. HARRY WELCHMAN.
GJURO (<i>Prime Minister of Thessalia</i>)	...	...	...	...	MR. GEORGE HESTOR.
COLONEL BURKO	}	<i>(Officers of the Thessalian Army)</i>	...	...	MR. CHAS. CHAMIER.
CAPTAIN MIRKO			...	...	MR. FRANK WYATT, JUN.
ENSIGN PIPS			...	...	MR. NELSON KEYS
MATHÆUS (<i>Lay Brother of the Convent</i>)	...	...	...	...	MR. ALFRED CLARK.
SIGILLOFF (<i>A Head Bailiff</i>)	...	...	...	...	MR. GEORGE ELTON.
PASPERDU (<i>Banker</i>)...	...	...	...	...	MR. CAMPBELL BISHOP.
RUDOLPH	}	<i>(Of the Diplomatic Corps)</i>	...	...	MR. LOUIS VICTOR.
BURSOFF			...	...	MR. ARTHUR ASHDOWNE.
DIMITRIEFF			...	...	MR. VICTOR TOLLEMACHE.
ULRICH			...	...	MR. IVAN LESLIE.
VLADIMIR			...	...	MR. BORIS BELLEW.
CONRAD			...	...	MR. ARTHUR STROUD.
AND					
BOGUMIL (<i>The Regent of Thessalia</i>)	...	...	...	...	MR. GEORGE GRAVES.

PRINCESS CLEMENTINE (<i>Sister of Prince Nicola</i>)	..	...	...	...	MISS CICELY COURTNEIDGE.
GRETCHEN	}	<i>(Servant-Maids at the Palace)</i>	...	...	MISS HOPE CHARTERIS.
URSULA			...	...	MISS MAY ETHERIDGE.
LISBETH			...	...	MISS OLIVE WADE.
MARGARITA			...	...	MISS MARGARET SWALLOW.
CECILE			...	...	MISS CISSY DEBENHAM.
COUNTESS BRACH	}	<i>(Ladies of the Court)</i>	...	...	MISS MURIEL VARNA.
COUNTESS CRACH			...	...	MISS DORIS VINSON.
COUNTESS GROSSE			...	...	MISS KATHLEEN HAYES.
ANNA (<i>Daughter of Jasomir</i>)	...	...	...	...	MISS MARIE BLANCHE.
AND					
PRINCESS HELEN (<i>Niece of the Regent</i>)	...	...	...	...	MISS CLARA EVELYN.

Dance in the Third Act by MR. HARRY RAY.

Synopsis of Scenery.

ACT I.—A Room in the Palace of Thessalia.

Painted by R. MCCLEERY.

ACT II.—The Throne Room in the Palace.

Designed by CONRAD TRITSCHLER. Painted by R. MCCLEERY.

ACT III.—A Monastery, formerly the Home of the Princes of Thessalia.

Designed and Painted by CONRAD TRITSCHLER.

Musical Director, MR. ARTHUR WOOD.

Stage Manager, MR. WALTER L. RIGNOLD.

General Manager, MR. EADE MONTEFIORE.

PRINCESS CAPRICE.

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PRINCESS CAPRICE.

Act I.

OPENING CHORUS.

No 1.

Words by
HARRY BESWICK.

Music by
LEO FALL.

Allegro vivace.

Piano. *p*

Listesso tempo.

cre -

scen -

do

25135

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(Curtain.)

SIGILOFF.

And o - pen wide Your doors, or else we'll

BAILIFFS. Rouse up! Rouse up! ———

SIG. smash them! We will de-ride, And to the deuce we'll

BAL. Locks, bolts and bars ———

Locks, bolts and bars ———

SIG.

crash them! We are not here on plea - sure bent - We hold a le - gal

SIG.

to - ken; So please do not be in - do - lent, Or some - thing will get bro - ken!

THREE BAILIFFS.

So we must not be in - do - lent, Or some - thing will get bro - ken!

THREE BAILIFFS.

So we must not be in - do - lent, Or some - thing will get bro - ken!

Lento.
JASOMIR.

Dread - ful things are happ - ning here, — Lis - ten to the shock - ing din;

SIGILOFF.

JAS. Shat - ter - ing my nerves with fear - O - pen, there, and let us in!

SERVANTS. *pp* What

The first system of music shows the vocal line for JAS. and the piano accompaniment. The vocal line begins with the lyrics 'Shat - ter - ing my nerves with fear -' and continues with 'O - pen, there, and let us in!'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat (B-flat) and the time signature is 2/4.

SER. are those sounds that quick - ly come Up - on the ears of Flun - key - dom, Per -

The second system of music shows the vocal line for SER. and the piano accompaniment. The vocal line begins with the lyrics 'are those sounds that quick - ly come Up - on the ears of Flun - key - dom, Per -'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one sharp (F#) and the time signature is 2/4.

SER. - turb - ing its tran - quil - i - ty! And dig - ni - fied gen - til - i - ty!

SOP. MAIDS. *pp* We

CON.

The third system of music shows the vocal lines for SER., SOP. MAIDS., and CON. and the piano accompaniment. The vocal lines begin with the lyrics '- turb - ing its tran - quil - i - ty! And dig - ni - fied gen - til - i - ty!'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one sharp (F#) and the time signature is 2/4.

SOP. la - dies of the Ser - vants' Hall, Are grow - ing quite hys - ter - i - cal, For

CON. *pp*

The fourth system of music shows the vocal lines for SOP. and CON. and the piano accompaniment. The vocal lines begin with the lyrics 'la - dies of the Ser - vants' Hall, Are grow - ing quite hys - ter - i - cal, For'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one sharp (F#) and the time signature is 2/4.

SOP.
CON.

men of mien un-pleas - ing Our chat - tels now are seiz - ing. Cal -

SOP.
CON.

- am - i - tous ca - tas - tro - phe! Which of us ev - er thought to see

TEN.

Ca - tas - - tro - phe! Which of us ev - er thought to see

BASS.

Ca - tas - - tro - phe! Which of us ev - er thought to see

SOP.
CON.

Rude bailiffs, lack-ing grace and gram-mar, In-vade our kitchen with their clam-our?

TEN.

Rude bailiffs, lack-ing grace and gram-mar, In-vade our kitchen with their clam-our?

BASS.

Rude bailiffs, lack-ing grace and gram-mar, In-vade our kitchen with their clam-our?

JASOMIR.

Dread-ful things are happ-'ning here, Lis-ten to the shock-ing din;

SIGILOFF. Più animato.

JASOMIR.

JAS. Shat-ter-ing my nerves with fear- O-pen, there and let us in! A -

JAS. - round us dire con-fu-sion reigns, With loud cha-o-tic roar;— The

JAS. foot of Rev-o-lu-tion stains— My high-ly pol-ish'd floor.— A SERVANT.
You'd best give

Più allegro.

SIGILOFF.

Ay, stir a - bout!

JAS.

Oh, e - vil day!

Rude rab - ble

SER.

way!

BAI.

BAILIFFS.

Ay, stir a - bout!

Ay, stir a - bout!

Più allegro.

JAS.

rout!

SER.

So-force comes in And sense flies out.

BAI.

Ay, stir a - bout!

O - pen quick-ly!

Ay, stir a - bout!

O - pen quick-ly!

SIG. *Più animato.*
Ha, ha! ha, ha, ha, ha, ha, ha, ha, ha,

JAS.
Rea - son and sense these fel - lows flout.
Più animato.

SIG.
ha, ha, ha, ha, ha! This is the par - lour, if you please, So

SIG. *JASOMIR.*
be par - tic - u - lar! Ha, ha! ha, ha, ha, ha, ha, ha, ha, ha,

JAS.
ha, ha, ha, ha, ha, This is the Prin - ces - s's sa - lon: For -

JAS.

- get not where you are!

SIGILOFF.

In the name of the law! We're

BAILIFFS.

In the name of the law!

In the name of the law!

Tempo di Valse.

SIG. *seiz - ing* This fine clock,

lightly

SIG. And add this

SIG. To the stock.

mf

SIG. *JASOMIR.*
And, yes, wait— This por - trait! This is theft— Naught is left!

p

SIGILOFF.

This por-ce-lain

SIG.

I now re-tain;

SIG.

And-yes-I ought

ff rit. Ah! To bag this pi-an-o - forte

a tempo

f rit. a tempo

SIG.

The mor - al we would teach to - day Is

fp fp

SIG.

nev - er to buy if you dont mean to pay; For bai - liff's men to

SIG.

seize are quick Clocks that you pur - chase on tick - a - tick -

SIG.

- tick!

Tempo I.

ANNA.

What's go - ing on? Pa - pa, explain! Bid these rude per - sons

JASOMIR.

ANNA

go forth. These are the Cæ - sars of the law; They came, they saw- and

ANNA.

SIGILOFF.

JAS.

so forth. An out-rage vile, I say! Young wo-man, do not grum - ble,

SIG.

The law's harsh course I can-not stay- I'm but its ser - vant

ANNA.

JASOMIR.

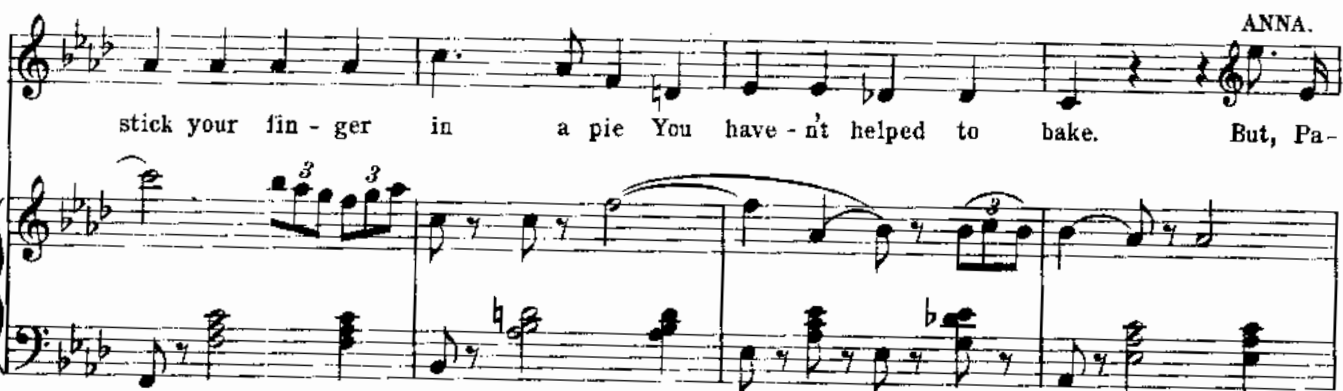
SIG.

hum - ble. 'Tis in-fam - ous- I will- Keep still! Since

Moderato assai.

JAS.  Musical score for JAS. first system, including vocal line and piano accompaniment. The vocal line is in G minor, 3/4 time, with lyrics: "you're not burnt, you need - n't cry; And, child, this coun - sel take: Don't". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

you're not burnt, you need - n't cry; And, child, this coun - sel take: Don't

JAS.  Musical score for JAS. second system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "stick your fin - ger in a pie You have - n't helped to bake. But, Pa-". The piano accompaniment continues with similar accompaniment.

stick your fin - ger in a pie You have - n't helped to bake. But, Pa-

ANNA.

ANNA.  Musical score for ANNA. system, including vocal line and piano accompaniment. The vocal line has lyrics: "- pa, have we done e-nough This trou - ble to a - vert? My". The piano accompaniment continues.

- pa, have we done e-nough This trou - ble to a - vert? My

JASOMIR.

JAS.  Musical score for JAS. third system, including vocal line and piano accompaniment. The vocal line has lyrics: "dear - est daugh - ter, don't talk stuff, And cry be - fore you're hurt. The". The piano accompaniment continues.

dear - est daugh - ter, don't talk stuff, And cry be - fore you're hurt. The

1st BAILIFF.

Tempo di Valse.

2nd BAILIFF.

SIGILOFF.

1st B. list of seiz-ures is com-plete. We've got the lot-the job was neat! 'Twas

SIG. well contrived, and I'm e - la - ted- Sign, stamp, and see the list is dat - ed. Now then, that's

ANNA.

ANNA. all, I think. Good - bye! I like the twin- kle of your eye! Out-

SIGILOFF.

ANNA. *mp*

ANNA. -side! O - hol Out - side! Why so? My child! Pa - pa!

SIGILOFF. ANNA. SIGILOFF. JASOMIR. ANNA.

SIGILOFF.

A - ha! What's this I hear? You are This beau - teous dam -

SIG.

- se's fond pa - pa? Well, then, young la - dy, I would

SIG.

ANNA.

learn Why is this seiz - ure your con - cern? Ob - tuse and fool - ish

ANNA.

Moderato assai.

man! With - in this cas - tle I was born - I

ANNA

love the grim old place, And now with sad - ness

ANNA

I am torn That it should know dis - grace. The

ANNA

hon - our of its name I'd buy, Though hon - our were the price; And

ANNA

for its Prin - cess I would die, Nor grudge the sac - ri - fice. What's

rit. *a tempo* SIGILOFF.

molto rit. *a tempo*

Moderato. (molto marcato)

SIG. this I hear? you're of this prince - ly house, my dear?

Lento.

Allegro.

ANNA. My - self and all that I pos - sess.

Tempo di Valse.

SIGILOFF.

Well, I'm in luck to - day, I guess. In the name of the

SIG. law! We're seiz - ing

BAILIFFS. In the name of the law!

In the name of the law!

SIG.  This system contains the first two lines of music. The vocal line (SIG.) begins with the lyrics "This gold watch" and "And this ring,". The piano accompaniment features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano part includes various rhythmic patterns and chordal textures.

SIG.  This system contains the third and fourth lines of music. The vocal line (SIG.) continues with the lyrics "And this thing". The piano accompaniment continues with similar rhythmic and harmonic patterns.

SIG.  This system contains the fifth and sixth lines of music. The vocal line (SIG.) includes the lyrics "On a string glit-ter - ing". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes a melodic line in the right hand.

SIG.  This system contains the seventh and eighth lines of music. The vocal line (SIG.) includes the lyrics "And spark-ling. Hold your hand!". The piano accompaniment features a dynamic marking of *p* (piano) and includes a melodic line in the right hand.

SIG.

This neck - lace,

SIG.

This brace - let,

SIG.

Take them too!

If one may make so free,

rit. ANNA.
'Tis a wick - ed in - fa -

ANNA.

a tempo

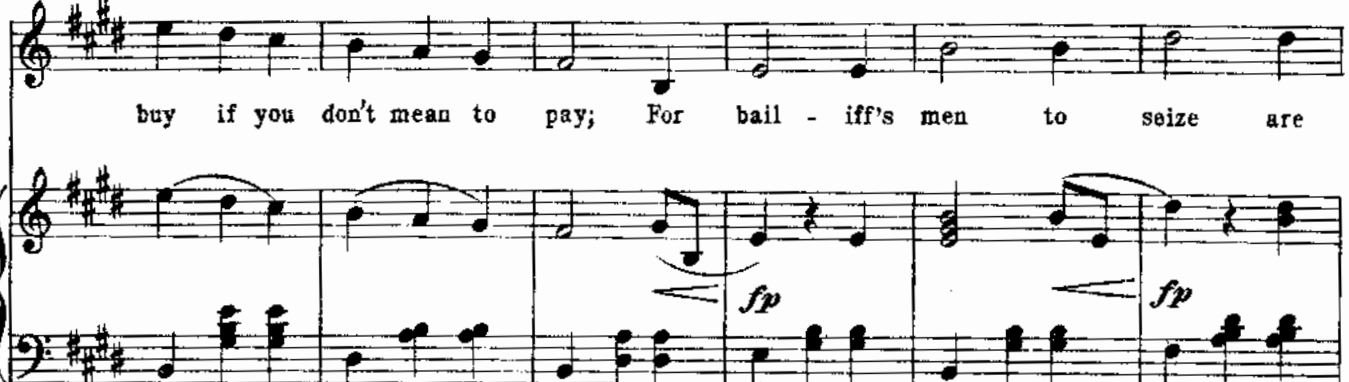
- my. The

a tempo

SIGILOFF.

SIG.  *fp* *fp*

mor - al we would teach to - day Is nev - er to

SIG.  *fp* *fp*

buy if you don't mean to pay; For bail - iff's men to seize are

SIG.  *mf* *mf* *f*

quick Clocks that you pur - chase on tick - a - tick - tick! The

BAILIFFS. The

The

ANNA. *mp*

The mor - al they _____ would teach to - day _____ Is nev - er

SIG.

mor - al we would teach to - day Is nev - er to buy if you

JASOMIR. *mp*

The mor - al they _____ would teach to - day _____ Is nev - er

BAL.

mor - al we would teach to - day Is nev - er to buy if you

mp

The mor - al they _____ would teach to - day _____ Is nev - er

CHO.

mp

The mor - al they _____ would teach to - day _____ Is nev - er

mp

The mor - al they _____ would teach to - day _____ Is nev - er

ANNA. *f* buy if you don't mean to pay, For bail - iff's men _____ to seize are

SIG. don't mean to pay, For bail - iff's men to seize are quick

JAS. *f* buy if you don't mean to pay For bail - iff's men _____ to seize are

BAL. don't mean to pay, For bail - iff's men to seize are quick

BAL. don't mean to pay, For bail - iff's men to seize are quick

buy if you don't mean to pay For bail - iff's men _____ to seize are

CHO. *f* buy if you don't mean to pay For bail - iff's men _____ to seize are

buy if you don't mean to pay For bail - iff's men _____ to seize are

ANNA. quick Clocks that you purchase — on tick - tick!

SIG. Clocks that you purchase, you purchase — on tick - tick, Clocks that you purchase —

JAS. quick Clocks that you purchase — on tick - tick!

BAL. Clocks that you purchase, you purchase — on tick - tick, Clocks that you purchase —

CHO. quick Clocks that you purchase — on tick - tick!

quick Clocks that you purchase — on tick - tick!

♩

* ♩

* ♩

SIG. *on tick - tick!*

BAI. *on tick - tick!*

The vocal staves for SIG. and BAI. are written in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics "on tick - tick!" are written below the notes. The SIG. staff has a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The BAI. staff has a similar melodic line. The piano accompaniment for this system is in the grand staff (treble and bass clefs) with a key signature of three sharps. It features a melody in the right hand and a bass line in the left hand. The dynamic marking *mp* is present.

This system shows the piano accompaniment for the first system. The right hand has a melody with slurs and ties. The left hand has a bass line with slurs and ties. The dynamic marking *p* is present.

This system shows the piano accompaniment for the second system. The right hand has a melody with slurs and ties. The left hand has a bass line with slurs and ties. The dynamic marking *pp* is present.

This system shows the piano accompaniment for the third system. The right hand has a melody with slurs and ties. The left hand has a bass line with slurs and ties. The dynamic marking *pp* is present.

No 2.

SONG.— (Augustin.)

“TAKE YOUR TIME.”

Words by
HARRY BESWICK.

Lento.

Augustin.

Mm Mm Mm

Piano.

p

AUG.

pp

“Take your

AUG.

time; That is my phi - lo - so - phy; ————— For fran - tic haste Is

poco rit. *a tempo*

AUG. fool - ish waste, So wis - dom teach - es me.

colla voce

The first system of the musical score consists of two staves. The upper staff is for the voice, starting with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The tempo markings 'poco rit.' and 'a tempo' are placed above the staff. The lyrics 'fool - ish waste, So wis - dom teach - es me.' are written below the notes. The lower staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It features a 'colla voce' marking. The piano part includes chords and melodic lines that support the vocal line.

AUG. "Take your time" is a mot - to wise and fair, ——— For,

The second system continues the musical score. The vocal staff shows the lyrics '"Take your time" is a mot - to wise and fair, ——— For,'. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 'colla voce' instruction.

AUG. as we read, Though short of speed, The tor - toise beat the hare. *Fes -*

The third system of the score features the lyrics 'as we read, Though short of speed, The tor - toise beat the hare. Fes -'. The vocal line includes a fermata over the word 'hare'. The piano accompaniment continues to provide harmonic support.

AUG. -ti - na len - te be your aim, 'Twill bring you com - fort, if not fame. So

The final system on the page contains the lyrics '-ti - na len - te be your aim, 'Twill bring you com - fort, if not fame. So'. The vocal line ends with a fermata over the word 'So'. The piano accompaniment concludes with sustained chords and a final melodic flourish.

AUG. *rit.* *a tempo*

let the brawling world go by, And gai - ly, gai - ly cry— Take your

AUG. *rit.* *a tempo*

time, That is my phi - lo - so - phy; For fran-tic haste Is fool-ish waste, So

Listesso tempo.

AUG. wis-dom teaches me. If men-ac-ing Fate, with brow dark and weird, Should frown on your

AUG.

lot, why, laugh in his beard! What-ev-er the guer - don you may gain, Or joy or

Tempo di Valse.

AUG. 

pain, Time is steal - ing by

rit. *fp a tempo*

AUG. 

So sad - ly, Gold - en mo - ments

fp

AUG. 

fly So mad - ly. Make the

rit.

AUG. 

most of life's sweet bliss - es, Wine and mirth, and love, and kiss - es,

f rit.

AUG. *rit.* *a tempo*

Let your youth be ros - es, ros - es all the way.

rit. *a tempo*

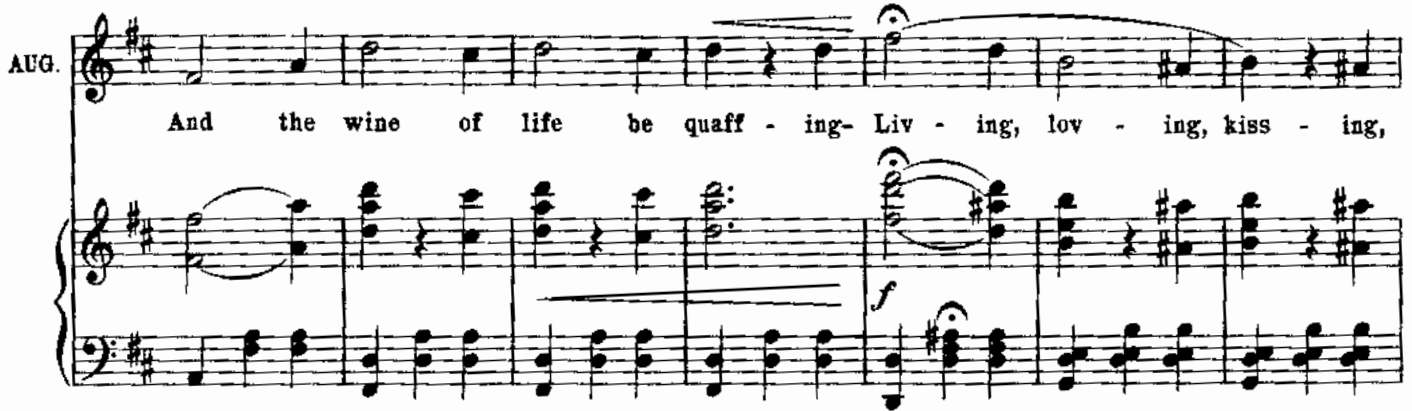
AUG. Time is steal - ing by

rit. *fp a tempo*

AUG. So sad - ly; Gold - en mo - ments

fp

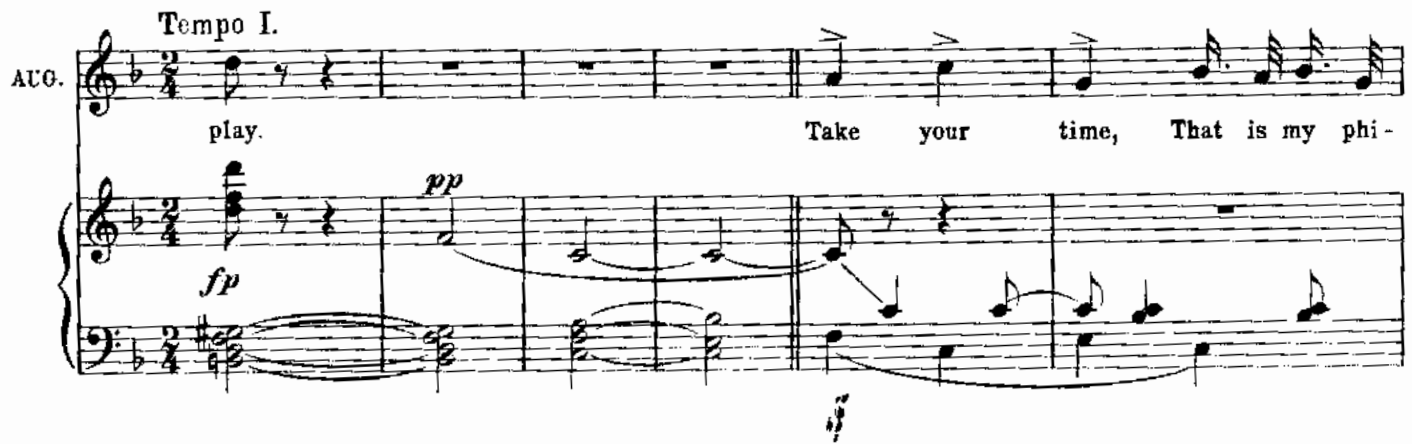
AUG. fly So mad - ly.

AUG. 

And the wine of life be quaff - ing- Liv - ing, lov - ing, kiss - ing,

AUG. 

laugh - ing; Lust - y youth's the time for mirth, For - mirth and

AUG. *Tempo I.* 

play. Take your time, That is my phi-

AUG. 

- lo - so - phy For fran - tic haste Is fool - ish waste, So

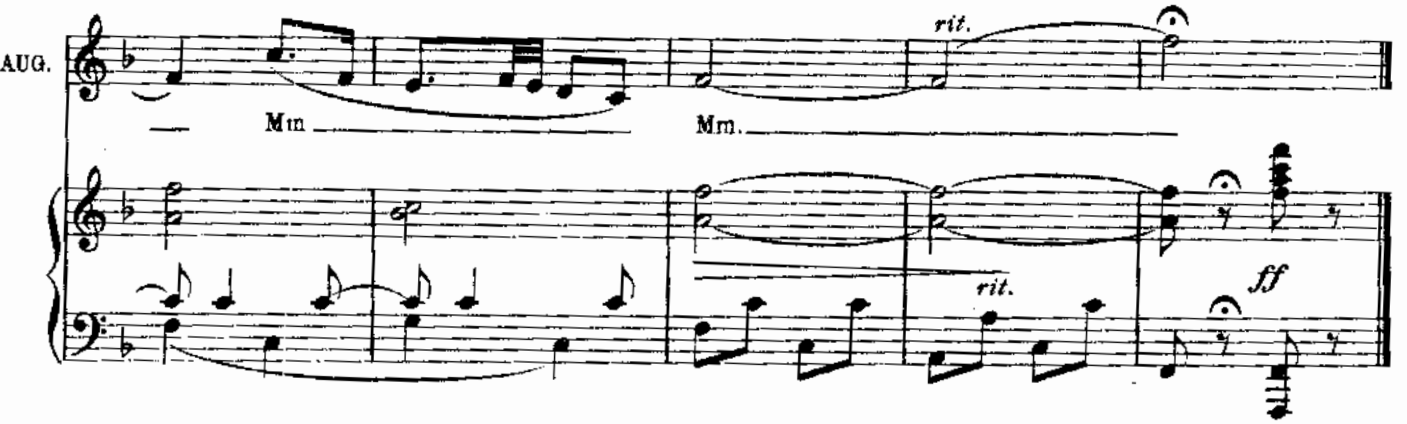
poco rit. *a tempo*

colla voce

AUG.  *wis - dom teach - es me. "Take your time" Is a mot - to*

AUG.  *wise and fair; Tho' short, tho' short of speed, The tor - toise beat the*

AUG.  *hare. Mm Mm*

AUG.  *Mm Mm. rit. ff*

No 3.

DUET.—(Helen and Augustin).

"THE MUSIC-MASTER"

Words by
HARRY BESWICK.

Voices. *Allegretto. (quasi Andante)* *pp*

(AUGUSTIN.) 1. A mu - sic - mas - ter
(HELEN.) 2. The mu - sic - mas - ter

Piano. *pp*

once I knew, Whose hands a - bout the key - board flew; His tak - ing ways none
and the maid Were not dis - creet, I'm sore a - fraid, Im - part - ing re - qui -

could re - sist. (HEL.) Ro - man - tic (BOTH) Pi - a - nist. _____ (AUG.) He
- site technique. (AUG.) He'd do it (BOTH) Check to check. _____ (HEL.) The

pp

had a la - dy pu - pil gay, And long du - ets they
 way they got their fin - gers fixed On one small chord, con -

used to play. (HELE) It was their firm es -
 - fused and mixed, Soon led, as you will

- tab - lished rule To sit to - geth - er on one stool, Her
 clear - ly see, To mu - si - cal mo - no - to - ny. Such

foot the pe - dal seek - ing. (AUG.) He'd press it, with - out speak - ing. I
 con - duct pa - ra - ly - ses. (AUG.) Five fin - gers (HELE) EX - er - cis - es. And

ra - ther fear that Art fell flat, And some-what lost its sa - vour; But
 if per - sis - ted in I'm sure The Art would lose its sa - vour. But

poco rit. then they har - mon - ized, and that Was sure - ly in their
a tempo then they har - mon - ized, and that Was sure - ly in their

mf fa - vour. (HE) And both their hearts would pit - a - pat - (BOTH) A dem - i - sem - i -
 fa - vour. And both their hearts would pit - a - pat - (BOTH) A dem - i - sem - i -

- qua - ver.
 - qua - ver.

mf *ff* *pp* *D.C.*

AUGUSTIN.

3. Now lis - ten to their tra - gic fate, Which

BOTH.

AUG. we con - joint - ly will re - late: A dis - mal tale of

BOTH. lov - ers' woe Hangs round this pi - a - no.

AUGUSTIN.

A ri - val came a - long one day Who

AUG. on the flute with skill could play, He

AUG. HELEN.
blew did-dle-- did-dle- did-dle- did- dle-dum-- A tune not dif- fi - cult to hum. The

HEL. AUGUSTIN.
maid was cap - ti - va - ted, The flau-tist fas - ci - na - ted. The

AUG. *ff*
mu - sic - mas - ter got the sack, His les - sons lost their sa - voir; And

poco rit. *a tempo*

AUG. so the hol - low cyl - in - der's Got

HELEN.

AUG. ta - ken in - to fa - vour. A flau - tist's heart now

HELEN. AUGUSTIN. HELEN.

HEL. beats withers A dem - i - sem - i - qua - ver. Sem - i - qua - ver. Sem - i -

HEL. - qua - ver. And thus it seems each in - stru -

AUGUSTIN. And thus it seems each in - stru -

HEL. - ment Is sent To have its lit - tle boom— Poor

AUG. - ment Is sent To have its lit - tle boom— Poor

HEL. vic - tim of a maid's ca - price— And then a dis - mal

AUG. vic - tim of a maid's ca - price— And then a dis - mal

HEL. doom. Plam, plim, plim, plum, plam, plim, plim, plum! Tsng! Boom!

AUG. doom. Plam, plim, plim, plum, plam, plim, plim, plum! Tsng! Boom!

No 4.

CONCERTED NUMBER.

"PAY, PAY, PAY!"

Words by
HARRY BESWICK.

Allegro.

Piano.

The first system of the piano introduction features a treble clef staff with a whole rest and a bass clef staff with a forte (f) dynamic marking. The bass line begins with a triplet of eighth notes (G4, A4, B4) and continues with a rhythmic pattern of eighth notes and triplets.

The second system continues the piano introduction with similar rhythmic patterns in both staves, including triplets and eighth notes.

CHORUS.
BASS. *f*

The chorus begins with the Bass part. The bass line has a forte (f) dynamic and accents. The lyrics are: "Great sire, with wrath and with an - ger fierce we". The melody consists of quarter notes and eighth notes.

Great sire, with wrath and with an - ger fierce we

The piano accompaniment for the chorus features a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of two sharps (D#). The accompaniment consists of eighth notes and triplets.

TEN. *f*

The chorus continues with the Tenor part. The tenor line has a forte (f) dynamic and accents. The lyrics are: "Each face is stern and with an - ger fierce we". The melody consists of quarter notes and eighth notes.

Each face is stern and with an - ger fierce we

BASS.

The chorus continues with the Bass part. The bass line has a forte (f) dynamic and accents. The lyrics are: "burn — The def - er - en - tial worm — at times will". The melody consists of quarter notes and eighth notes.

burn — The def - er - en - tial worm — at times will

The piano accompaniment for the chorus continues with similar rhythmic patterns in both staves, including triplets and eighth notes.

SOP. *f* > > > Be - cause for

ALTO. *f* > > > We girls are out for a mu - ti - ny to - day Be - cause for

TEN. burn, And we are out for mu - ti - ny to - day Be - cause for

BASS. turn, And we are out for mu - ti - ny to - day Be - cause for

SOP. > years we have not re - ceived our pay, And tho' the no - tion is one we do not

ALTO. > years we have not re - ceived our pay, And tho' the no - tion is one we do not

TEN. > years we have not re - ceived our pay, And tho' the no - tion is one we do not

BASS. > years we have not re - ceived our pay, And tho' the no - tion is one we do not

SOP.
like, We're out, we're out, we're all out on strike!

ALTO.
like, We're out, we're out, we're all out on strike!

TEN.
like, We're out, we're out, we're all out on strike!

BASS
like, We're out, we're out, we're all out on strike!

Quasi Marcia.
fff

Tempo di Marcia moderato.

MIRKO. PIPS & BURKO. & MIRKO.

We want, we want our wa - ges, We want, we want our wa - ges, And

mf ben marcato

PIPS.
BUR.
MIR.

deep our wrath and rage is At all this mean de - lay. Our just de-mands we'll

PIPS.
BUR.
MIR.

state'em: This is our ul - ti - ma - tum—"Cash for-ward-pay, pay, pay!" This is a fa-tal

BOGUMIL.

HELEN.

What means this mu - ti - ny and din?

BOG.

day— What a nas - ty word is "pay!" To Don - ny - brook it

ANNA.

PIPS.

I'm Pips! En - sign! At your ser-vice!

HELEN.

Well, please,

ANNA.

is a - kin. Well,

HEL. Ex-plain! You hes-i-tate?

ANNA. please ex-plain!

JASOMIR. The ser-vants, too—

BOGUMIL. All the ar-my—

HEL. Yes? yes? On strike!

ANNA. On strike!

PIPS. On strike!

TENOR. On

BASS. On

PIPS. *f*

BURKO. *f*

MIRKO. *f*

SOLDIERS. *f*

strike! We have no wish to hurt you, Or

strike! We have no wish to hurt you, Or

PIPS. ev - en to de - sert you, But we must have our pay!

BUR. ev - en to de - sert you, But we must have our pay! BOGUMIL. What's this I

MIR. ev - en to de - sert you, But we must have our pay!

SOLDIERS. ev - en to de - sert you, But we must have our pay!

BOG. hear! My own mil - i - ta - ry Be -

PIPS. *f* Our wa - ges! Our wa - ges!

BOG. - come mer - cen - a - ry? I beg to state I

BURKO. *f* Our wa - ges! Our wa - ges!

MIRKO. *f* Our wa - ges! Our wa - ges!

SOPRANO CONTRALTO & TENORS. *f* Our wa - ges! Our wa - ges!

CHOR. BASSES. *f* Our wa - ges! Our wa - ges!

Our wa - ges! Our wa - ges!

BOG. de - pre - cate this sor - did love of gold: The root of all e - vil - A

PIPS.
Our wa - ges! Our wa - ges!

BOG.
gift from the d--- One mo - ment, pray! And

BURKO.
Our wa - ges! Our wa - ges!

MIRKO.
Our wa - ges! Our wa - ges!

CHO.
Our wa - ges! Our wa - ges!

Our wa - ges! Our wa - ges!

f *p*

BOG.
let me say I'll do my ve - ry best. I can't till to - mor - row The

fp

PIPS
Our wa - ges! Our wa - ges!

BOG.
cash At-ten-borrow I much regret the fact to state, But

BURKO
Our wa - ges! Our wa - ges!

MIRKO
Our wa - ges! Our wa - ges!

CHO.
Our wa - ges! Our wa - ges!
Our wa - ges! Our wa - ges!

PIPS, BURKO & MIRKO. HEL. ANNA, BOG. & JASOMIR.
i've no cash I fear. De - lay the whole army en - ra - ges. They've not had a penny for

CHO.
De - lay the whole army en - ra - ges.
De - lay the whole army en - ra - ges.

fp

HEL. a - ges, Their wa-ges, their wages, their wa - ges At once= now and

ANNA a - ges, Their wa-ges, their wages, their wa - ges At once= now and

PIPS. Our wa-ges, our wages, our wa - ges At once= now and

BOG. a - ges, Their wa-ges, their wages, their wa - ges At once= now and

BUR. Our wa-ges, our wages, our wa - ges At once= now and

MIR. Our wa-ges, our wages, our wa - ges At once= now and

JAS. a - ges, Their wa-ges, their wages, their wa - ges At once= now and

CHO. Our wa - ges! At once= now and

Our wa - ges! At once= now and

25135.

Allegro vivo (molto)

BOGUMIL.

ALL.

here!

Gyu - ro, what now?

SOLDIERS.

here!

here!

MINISTER.

BOGUMIL.

HELEN.

MINISTER.

A tel-e-gram! A tel-e-gram! A tel-e-gram! A most im-port-ant tel-e-gram-

MIN.

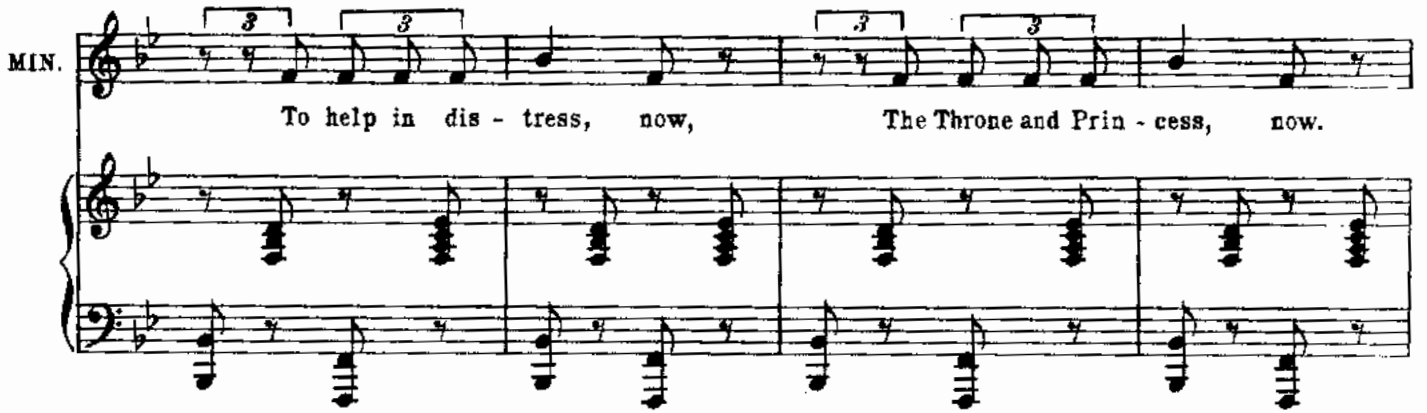
HELEN.

From Prince Ni-co-lal Hel-en, now pre-pare for great news.

MINISTER.

His High-ness now wires:

He great-ly de-sires,

MIN.  *3* *3* *3* *3*

To help in dis - tress, now, The Throne and Prin - cess, now.

MIN.  *3* *3* *3* *3* *3* *3* *3* *3*

And with your per - mission, dear Prin-cess, he'll haste To come to our Court, no mo-ment to

PIPS.  Is that the

MIN.  waste. Prince Ni-co-la!

SOLDIERS.  *3* *3*

Prince Ni - co - la?
Prince Ni - co - la?



PIPS. MINISTER. PIPS.

rich Prince Ni-co-la? Rich Ni-co-la, — who'll save us all, friends. Well, that's ripping!

MINISTER.

And so, not a mo - ment to be los - ing, I've per-mit - ted my

fp

PIPS. MINISTER.

self- (Per-mit - ted him - self) To re - ply at once, — these phra - ses

MIN.

us - ing. I wired the Prince thus: "Please hasten to us,

MIN. 

Your presence and mon - ey will make us all sun - ny: So there-fore I

MIN. 

molto rit. urge you to take an ex - press To stand by the side of our dear-est Prin - cess," *Slower.*

molto rit.

MIN. 

Ra-ther neat and states-man-like? Eh! what? Eh! what?

p *mf* *f*

HELEN. *Con moto.* MINISTER. HELENE. BOGUMIL. *rit.*

HEL. 

Gyu-ro, you are— Well, what? Gyu-ro, you are— Gyu-ro, — you are a

p *f* *p* *rit.*

Brighter & Slower

BOG.

ge - ni - us, Your shrewd-ness we bless, And my niece an - swers

PIPS.

BOG.

Here's an end to dis - sen - sion. Hurrah! Hurrah! Hurrah!

"Yes!" And I get a pen - sion!

ANNA, PIPS & BURKO.

Più vivo.

Pro-claim the tid - ings far and wide!

JASOMIR.

I doubt if luck is on her side!

BOG., MIN. & MIRKO.

Pro-claim the tid - ings far and wide!

Well here's good for - tune to the bride!

Well here's good for - tune to the bride!

*molto rit.**Più vivo.**Slowly.*

SOLDIERS.

fp

Tempo di Marcia.

ANNA, PIPS, BOGUMIL, Tempo I. (A little slower and heavily.)
BURKO & MIRKO.

Our trou-bles are o-ver, We'll soon be in clo-ver With wa - ges! With

MINISTER.

SOPRANO.
TENOR.

Our trou-bles are o-ver, We'll soon be in clo-ver With wa - ges! With

CHO. BASSES.

Our trou-bles are o-ver, We'll soon be in clo-ver With wa - ges! With

ANNA.
FIPS.
BOG.
BUR.
MIR.

wa - ges! Our an - ger quell'd All clouds dis-pell'd, And gone is brood - ing

MIN.
JAS.

wa - ges! Our an - ger quell'd All clouds dis-pell'd, And gone is brood - ing

CHO.

wa - ges! Our an - ger quell'd All clouds dis-pell'd, And gone is brood - ing

wa - ges! Our an - ger quell'd All clouds dis-pell'd, And gone is brood - ing

ANNA.
FIPS.
BOG.

care. — Black trou-ble we mock it, For soon we shall pock-et Our wa - ges! Our

BUR.
MIR.

care. — Black trou-ble we mock it, For soon we shall pock-et Our wa - ges! Our

MIN.
JAS.

care. — Black trou-ble we mock it, For soon we shall pock-et Our wa - ges! Our

CHO.

care. — Black trou-ble we mock it, For soon we shall pock-et Our wa - ges! Our

care. — Black trou-ble we mock it, For soon we shall pock-et Our wa - ges! Our

ANNA.
PIPS.
BOG.

wa - ges! So shout hur-rah For Nic - o - la, The mul - ti - mil - lion - aire. — His

BUR.
MIR.

wa - ges! So shout hur-rah For Nic - o - la, The mul - ti - mil - lion - aire. — His

MIN.
JAS.

wa - ges! So shout hur-rah For Nic - o - la, The mul - ti - mil - lion - aire. — His

CHO.

wa - ges! So shout hur-rah For Nic - o - la, The mul - ti - mil - lion - aire. — His

ANNA.
PIPS.
BOG.
BUR.

means are quite am-ple, And soon we shall sam-ple Our wa - ges! Our wa - ges! Both

MIR.
MIN.
JAS.

means are quite am-ple, And soon we shall sam-ple Our wa - ges! Our wa - ges! Both

CHO.

means are quite am-ple, And soon we shall sam-ple Our wa - ges! Our wa - ges! Both

ANNA.
PIPS.
BOG.
BUR.

man and maid, Will soon be paid, Of that there is no fear. — So

MIR.
MIN.
JAS.

man and maid, Will soon be paid, Of that there is no fear. — So

CHO.

man and maid, Will soon be paid, Of that there is no fear. — So

ANNA.
PIPS.
BOG.
BUR.

then all ill-feel-ing we'll bu - ry, Ci - vil - ians and sol-diers make mer - ry, So

MIR.
MIN.
JAS.

then all ill-feel-ing we'll bu - ry, Ci - vil - ians and sol-diers make mer - ry, So

CHO.

then all ill-feel-ing we'll bu - ry, Ci - vil - ians and sol-diers make mer - ry, So

ANNA. let us sing "Der-ry down der - ry!" For wa - - - ges

PIPS. let us sing "Der-ry down der - ry!" For wa - - - ges

BOG. let us sing "Der-ry down der - ry!" For wa - - - ges

BUR. let us sing "Der-ry down der - ry!" For wa - - - ges

MIR. let us sing "Der-ry down der - ry!" For wa - - - ges

MIN. let us sing "Der-ry down der - ry!" For wa - - - ges

JAS. let us sing "Der-ry down der - ry!" For wa - - - ges

CHO. let us sing "Der-ry down der - ry!" For wa - - - ges

ANNA.
PIPS.
BOG.
BUR.
MIN.
MIR.
JAS.
CHO.

a cheer!
a cheer!
a cheer!
a cheer!
a cheer!
a cheer!
a cheer!
a cheer!

With great vigour.

ff

No. 5.

FINALE - ACT I.

Words by
HARRY BESWICK.

Moderato assai. HELEN.

Helen. There

Piano. *ppp*

HEL. And

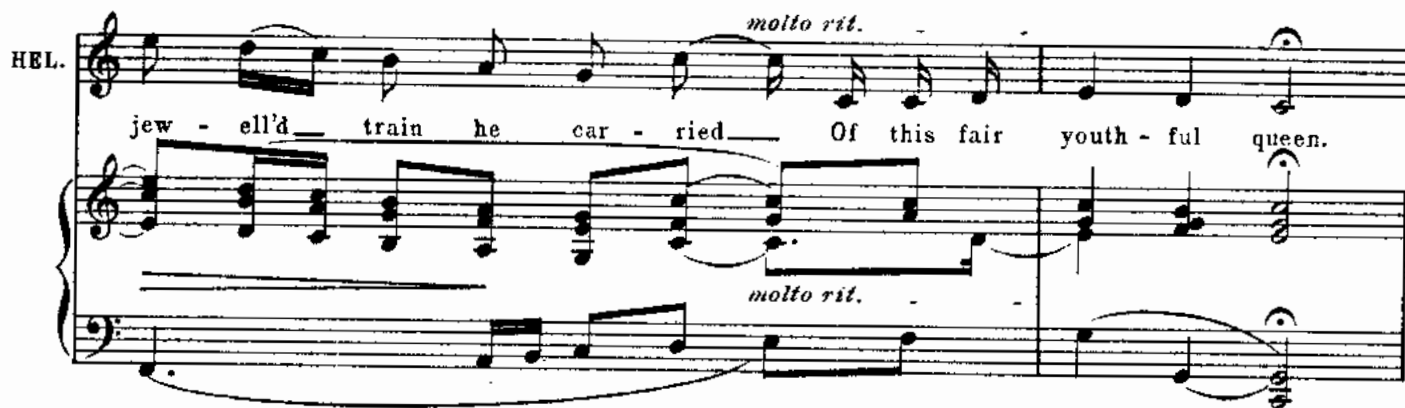
lived an old, old king once, Sad was his heart and white his hair; And

HEL. A

fool-ish - ly he wed-ded, A maid - en — young and fair.

HEL. 

page dwelt in his pal - ace, With silk - en curls of sun - ny sheen, The

HEL. 

jew - ell'd train he car - ried Of this fair youth - ful queen.

molto rit.

AUGUSTIN. HEL. *ad lib.* AUG. 

My Prin-cess - With silken curls of sunny sheen. Dear Prin-cess,

colla voce

AUG. 

Did you not send for me just now? Pray - is the pi -

AUG. *3* HEL. *HEL.*

- an - o at lib - er - ty - soon? My dear - Aug - us - tin, Those gold - en

HEL. AUG. HEL.

hours are lost to you and me: No! no! The reason, pray! Reason! My

Con moto. AUG.

HEL. mar - riage. Your mar - riage! Say, say, not so! Ah! tell me that you

AUG. HEL. AUG. HEL.

jest! It is a State de - cree! It is a State de - cree! A -

HEL. *a little slower.*

-las! the cru - el test! ————— Ere ma - ny days I'll be a

HEL. AUG. HEL.

bride. You will be a bride? Yes! I'll be wed With

HEL. AUG. HEL. AUG.

show and pomp - It is a State de-cree! And I? And you? And all our mus-ic

fp *rit.*

Slower. HEL. AUG.

sweet? At once must ter - min - ate. I un - der - stand - It is a State de-

Piu vivo.

AUG. HEL.

- cree! A reign - ing High Prin - cess Has du - ties to the

HEL. AUG. HEL.

State.— A reigning High Prin-cess— A ti-tle great! Great! Do you

HEL. Lento. AUG.

en - vy me? Ah, no! We hum - ble folks have friends, 'tis known The

AUG. HELEN.

great ones ev - er stand a - lone, The great ones ev - er stand a - lone.

Andante con moto.

HEL. *pp*

Ere we say "A - dieu!" Feal - ty swear a - new;

HEL.

Let not fate dis - sev - er Our two lives for ev - er.

HEL.

As for me, I know In my heart will glow The dreams of

HEL. *f* *pp* *Lento.* *a tempo*

gold - en days, The dreams of long a - gol

Con moto.

AUGUSTIN.

Or - ange blos - soms in your hair, As a bride I see you

This system contains the first line of music for Augustin. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Or - ange blos - soms in your hair, As a bride I see you".

AUG.

there At the al - tar, fair to see,

This system contains the second line of music for Augustin. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "there At the al - tar, fair to see,".

AUG.

HELEN.

Beau - ti - ful ex - ceed - ing - ly. Wed - ding bells will ring their

This system contains the third line of music for Augustin and the first line for Helen. Augustin's part is in treble clef, and Helen's part is in a separate treble clef. The piano accompaniment continues in grand staff. The lyrics are: "Beau - ti - ful ex - ceed - ing - ly. Wed - ding bells will ring their".

HEL.

tune Soon for you, dear friend, how soon!

This system contains the second line of music for Helen. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "tune Soon for you, dear friend, how soon!".

HEL. *You will al - so to your side Soon_ take a hand - some*

AUGUSTIN.
HEL. *bride. Must I from you keep a - way?_*

HELEN. *It is bet - ter far, I know.* AUGUSTIN. *But, ere all is o - ver,*

AUG *say_ One sweet word_ be - fore I go._*

a tempo AUGUSTIN.

HEL. Ere we say "A - dieu," Yes, I will be true;

ppp a tempo

HEL. Let not fate dis - sev - er Our two lives for ev - er.

AUG. Fate shall not dis - sev - er Our two lives for ev - er.

f

BOTH.

As for me, I know In my heart will glow

BOTH. *f* *pp* *Lento pp*

The dreams of gold - en days, The dreams of long a - go!

f *pp* *fp*

JASOMIR. Princess, pray pardon me, But it is time.

HELEN. Good-

Musical score for the first system, featuring vocal lines for Jasomir and Helen, and piano accompaniment. The piano part includes dynamic markings like "pp" and "ppp".

night! AUGUSTIN. Good-night!

Valse lente.

Musical score for the second system, featuring piano accompaniment for the waltz. The tempo is marked "Valse lente" and the dynamics include "pp".

Musical score for the third system, featuring piano accompaniment. The dynamics include "ppp".

AUGUSTIN.

Small-est gifts that come, I'll take them.

Musical score for the fourth system, featuring vocal lines for Augustin and piano accompaniment.

AUG. Ah!

AUG. Make the most of life's sweet blis - ses - Wine and mirth and

JASOMIR. (*spoken*) Augustin! Time for bed!

AUG. love and kis - ses. Ah Ah Ah

Tempo I.

(*Slow Curtain.*)

pppp *ff*

END OF ACT I.

Act II.

OPENING CHORUS.

No 6.

Words by
A. SCOTT CRAVEN.

Piano. *Moderato mosso.*

The first system of the piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in both hands, with some trills in the right hand.

The second system continues the piano introduction with similar rhythmic patterns and dynamics, maintaining the *Moderato mosso* tempo.

(Curtain.)

The third system is marked "(Curtain.)" and begins with a piano (*p*) dynamic. The music features sustained chords and a more melodic line in the right hand.

The fourth system continues the piano introduction with a mix of rhythmic patterns and sustained chords.

TENOR. *mf*

BASS. *mf*

Though yes-ter-day His High-ness Ar-riv'd in-cog-ni-to, With

Though yes-ter-day His High-ness Ar-riv'd in-cog-ni-to, With

The vocal introduction consists of two staves, Tenor and Bass, both marked *mf*. They sing the lyrics "Though yes-ter-day His High-ness Ar-riv'd in-cog-ni-to, With". The melody is simple and follows the rhythm of the piano accompaniment.

The piano accompaniment for the vocal introduction consists of two staves. It provides a harmonic and rhythmic foundation for the vocal lines, featuring a mix of chords and melodic lines.

CHO. deep, of - fi - cial sly - ness, Of course we "did not know!" 'Twas po - li - tic de -

deep, of - fi - cial sly - ness, Of course we "did not know!" 'Twas po - li - tic de -

cresc.

CHO. - cep - tion, And pic - tur - esque pre - tence, But now the *real* re - cep - tion Will

- cep - tion, And pic - tur - esque pre - tence, But now the *real* re - cep - tion Will

f

1st OFFICER.

With pomp and care Then let's pre - pare

CHO. form - al - ly com - mence!

form - al - ly com - mence!

pp

2nd OFFICER.

3rd OFFICER.

On lines of true mag - ni - fi - cence— A wel - come rare, A Ro - yal fare, —

4th OFFICER.

molto rit.

a tempo

BIRKO.

3rd O.

— That stops at no - thing - But ex - pense! Let joy bells

colla voce *a tempo*

MIRKO.

BIR.

peal The joy we feel, And with re - spect - ful bon - hom -

PIPS.

MIR.

- ie - Let's leave out no Ap - point - ed show - Con - sis - tant with e - con - o -

PIPS. *- my!*

TENORS. *p*

CHO. Prince Ni - co - la is com - ing, The bridegroom's on his

BASSES. *p*

Prince Ni - co - la is com - ing, The bridegroom's on his

CHO. way, And things are fair - ly hum - ming In con - se - quence to -

way, And things are fair - ly hum - ming In con - se - quence to -

CHO. - day. Dis - card - ing all de - cep - tion, And pic - tur - esque pre - tence, Let's

- day. Dis - card - ing all de - cep - tion, And pic - tur - esque pre - tence, Let's

cresc.

Tempo di Marcia.

CHO. give him a re - cep - tion Of true mag - ni - fi - cence!

give him a re - cep - tion Of true mag - ni - fi - cence!

Tempo di Marcia.

f *p*

f *f*

SOPRANOS. LADIES. *p*

CONTRALTOS.

Beau - ty rare, Sweet and fair, Trips up - on the scene,

LAD. *f*

In her best Gai - ly dress'd, Smil - ing - ly se - rene;

mf

LAD. *p*

Fair and fond, Dark and blonde, Each a lit-tle dream. In our sect,

LAD. *f*

Most se-lect, Beau-ty reigns su-preme. We've come to greet His

LAD.

High-ness With smiles de-mure and sweet, We doff our u-sual shy-ness When

LAD. *ff*

High-ness-es we meet! Though ra-ther high and migh-ty To

LAD

those of low de - gree, We're free and rath-er flight - y In Roy - al com - pa -

Con anima.
MINISTER.

Prince Ni - co - la!

LAD

- ny!

Con anima.

pp

f

SOPRANO *fz* *p*

ALTO

Prince Ni - co - la!

CHO.

TENOR.

BASS.

fz *p*

Prince

Prince Ni - co - la!

NICOLA. *Poco lento.*
By code Mar - con - i -

CHO. TENORS. Prince Ni - co - la!
Ni - co - la!

Poco lento.

NIC. - gram, by tel - e - graph, by tel - e - phone, By mes - sen - ger and mail, Your

NIC. Par - lia - ment, in manner round - about Convey'd this *hint* "Our throne is up for sale!" But

NIC. *Più mosso.*
when they ask'd me here right out, With time - li - est dis - cre - tion, I

NIC. put to rout my ev-'ry doubt, And came to take pos-sess-ion. For on-ly *one* can

NIC. take in hand This most mis-guid-ed bank-rupt land! To save you from dis-

NIC. -as-ter, And set-tle ev-'ry fix, Trust Ni-co-la, the mas-ter Of

NIC. con-sum-mate po-li - po-li - po-li - po-li - po-li - tics, Of consummate po-li -

NIC.

-po-li-po-li - po-li-po-li - po-li-po-li - po - - - - li-po-li -

NIC.

MINISTER.

-ties! Dear Prince, I beg you just stand

MIN.

there. Her Highness has been made a - ware Of this great hon - our you ac -

MIN.

-cord her! Is ev - 'ry - thing in shape and or - der?

pp

SERVANTS.

We've done the ve-ry best we can! To make things ex-tra spick and span.

MINISTER.

Go! the whole con-found-ed lot! Now mark this quaint sur - vi-val: Three

JASOMIR.

MIN. times I tap this spot To mark her High-ness-es's ar - ri-val. Pst, pst,

BIRKO & MURKO.

Pst, pst,

CHO.

Pst, pst,
Pst, pst,

JAS. Pst, pst, Pst, pst,

BIR. & MUR. Pst, pst, Pst, pst,

SER. Pst, pst,

Si-lence! not a sound! On no ac-count one ri - bald laugh, But watch the way he

CHO. Pst, pst, Pst, pst,

Pst, pst, Pst, pst,

pp

JAS. Pst, pst, Pst, pst, *pp* The knock-ing's

MIN. I knock!

LAD. Pst, pst, Pst, pst, *pp* The knock-ing's

SER. Pst, pst, Pst, pst, *pp* The knock-ing's

knocks the ground Three times with his of - fi-cial staff! *pp* The knock-ing's

MEN. Pst, pst, Pst, pst, *pp* The knock-ing's

Pst, pst, Pst, pst, *pp* The knock-ing's

pp

JAS. 
 now be-gun There goes the se-cond one! That's three! The knockings' done.

MIN. 
 I knock! I knock!

LAD. 
 now be-gun There goes the se-cond one! That's three! The knockings' done.

SER. 
 now be-gun There goes the se-cond one! That's three! The knockings' done.


 now be-gun There goes the se-cond one! That's three! The knockings' done.

MEN. 
 now be-gun There goes the se-cond one! That's three! The knockings' done.


 now be-gun There goes the se-cond one! That's three! The knockings' done.



JAS. *f* *ff*
 Now view with pride his des - tined bride.

MIN. *f* *ff*
 Now view with pride his des - tined bride.

LAD. *f* *ff*
 Now view with pride his des - tined bride.

SER. *f* *ff*
 Now view with pride his des - tined bride.

f *ff*
 Now view with pride his des - tined bride.

MEN. *f* *ff*
 Now view with pride his des - tined bride.

f *ff*
 Now view with pride his des - tined bride.

ff (Stage Band)

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a complex harmonic structure with many accidentals and a steady eighth-note accompaniment in the bass.

Piano accompaniment for the second system, continuing the complex harmonic and rhythmic patterns from the first system.

JASOMIR. *ff*
Hail to Her High - ness!

MINISTER. *ff*
Hail to Her High - ness!

SOPRANO. *ff*
CONTRALTO. *ff*
Hail to Her High - ness!

TENOR. *ff*
CHO. Hail to Her High - ness!

BASS. *ff*
Hail to Her High - ness!

f Orchestra

Orchestra accompaniment for the final system, featuring a melodic line in the upper register and a rhythmic accompaniment in the lower register.

JAS. Hip, hur - rah! And one more cheer for Ni - co - la!

MIN. Hip, hur - rah! And one more cheer for Ni - co - la! *Prince*

CHG. Hip, hur - rah! And one more cheer for Ni - co - la!

Hip, hur - rah! And one more cheer for Ni - co - la!

MIN. Ni - - - co - la!

HELEN.

I

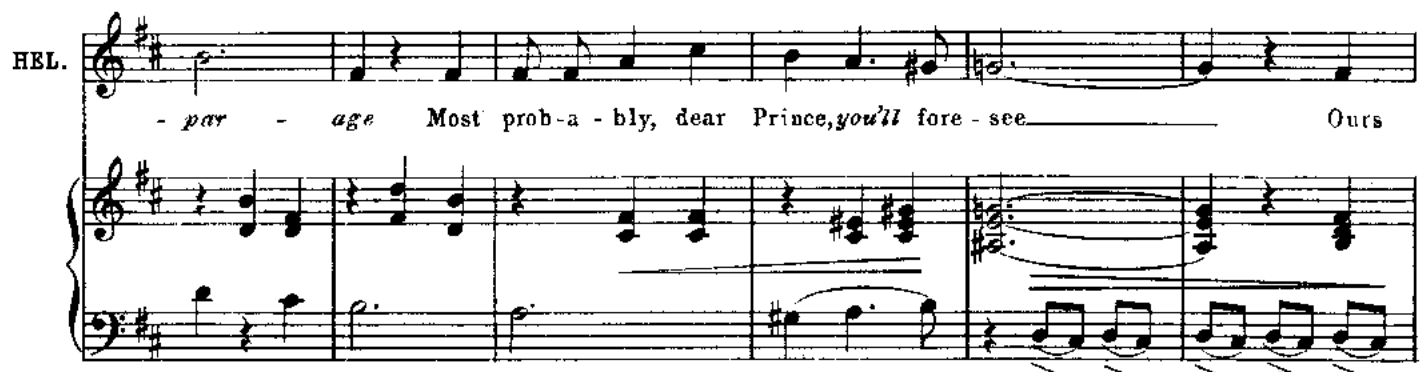
poco ritenuto *p*

Tempo di Valse. (moderato.)

HEL.  *hear 'tis your au - gust in - ten - tion To fix our be - tro - thal to -*

HEL.  *- day. And to such no - ble con - de - scen - sion I*

HEL.  *hard - ly know what to say. Though sui - tors gay I don't dis -*

HEL.  *- par - age Most prob - a - bly, dear Prince, you'll fore - see Ours*

HEL. *Lento.*

would - n't be a hap - py mar - riage, I feel quite

HEL. *a tempo*

cer - tain you'll a - gree, ————— They


HEL. *a tempo*

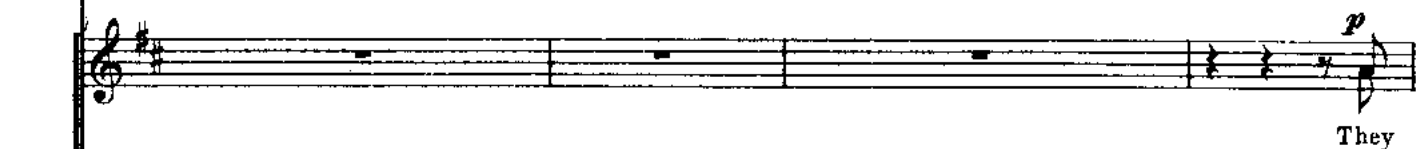
say I'm spite-ful and ca - pri-cious, A way-ward, wan-ton, wil-ful child; They

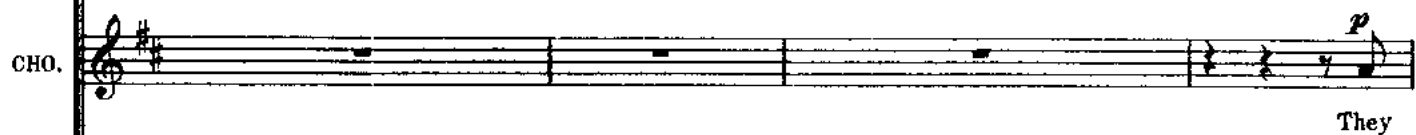
HEL.

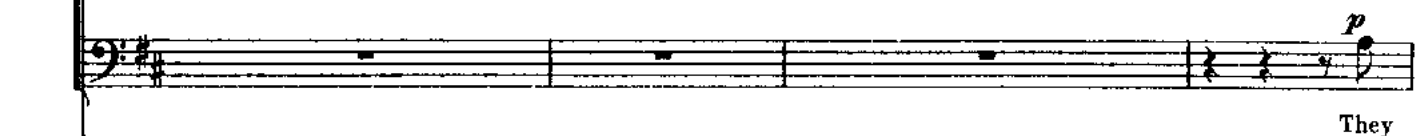
say my tem-per's quite too vi-cious, And a - ny-thing will drive me wild. My

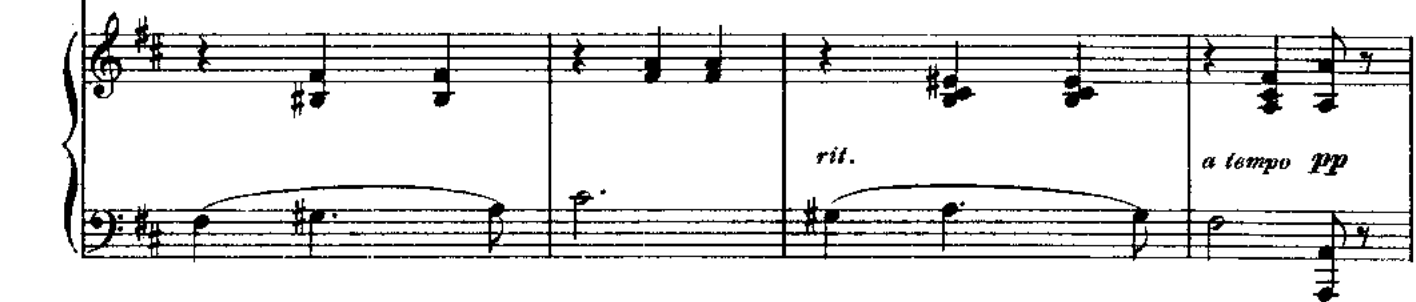
HEL.  moods are cap-tious and of - fi - cious, My man-ners far from cir-cum - spect; Now

HEL.  do you think you are ju - di - cious To choose me for your bride e - lect? *rit.* *a tempo*

CHO.  They *p*

CHO.  They *p*

CHO.  They *p*

 *rit.* *a tempo pp*

HEL. *p* They say I'm spite-ful and cap - ri - cious, A

NICOLA. *p* They say she's spite-ful and cap - ri - cious, A

BOGUMIL. *p* They say she's spite-ful and cap - ri - cious, A

JASOMIR. *p* They say she's spite-ful and cap - ri - cious, A

MINISTER. *p* They say she's spite-ful and cap - ri - cious, A

say she's spite - ful and cap - ri - cious, A way - ward, wan - ton, wil - ful

CHO. say she's spite - ful and cap - ri - cious, A way - ward, wan - ton, wil - ful

say she's spite - ful and cap - ri - cious, A way - ward, wan - ton, wil - ful

HEL. way - ward, wan - ton, wil - ful child; They say my tem - per's quite too

NIC. way - ward, wan - ton, wil - ful child; They say her tem - per's quite too

BOG. way - ward, wan - ton, wil - ful child; They say her tem - per's quite too

JAS. way - ward, wan - ton, wil - ful child; They say her tem - per's quite too

MIN. way - ward, wan - ton, wil - ful child; They say her tem - per's quite too

child; They say her tem - per's quite too vi - cious, And

CHO. child; They say her tem - per's quite too vi - cious, And

child; They say her tem - per's quite too vi - cious, And

HEL. vi - cious, And an - y - thing will drive me wild. My

NIC. vi - cious, And an - y - thing will drive her wild. Her

BEG. vi - cious, And an - y - thing will drive her wild. Her

JAS. vi - cious, And an - y - thing will drive her wild. Her

MIN. vi - cious, And an - y - thing will drive her wild. Her

an - y - thing will drive her wild. Her moods are cap-tious and of -

CHO. an - y - thing will drive her wild. Her moods are cap-tious and of -

an - y - thing will drive her wild. Her moods are cap-tious and of -

HEL. moods are cap - tious and of - fi - cious, Man - ners far from cir - cum -

NIC. moods are cap - tious and of - fi - cious, Man - ners far from cir - cum -

BOG. moods are cap - tious and of - fi - cious, Man - ners far from cir - cum -

JAS. moods are cap - tious and of - fi - cious, Man - ners far from cir - cum -

MIN. moods are cap - tious and of - fi - cious, Man - ners far from cir - cum -

- fi - cious Her man - ners far from cir - cum - spect; Now

CHO. - fi - cious Her man - ners far from cir - cum - spect; Now

- fi - cious Her man - ners far from cir - cum - spect; Now

a tempo

HEL. - spect; Ju - di - cious if me he should for bride e - lect.

NIC. - spect; Ju - di - cious if she he should for bride e - lect.

BOG. - spect; Ju - di - cious if she he should for bride e - lect.

JAS. - spect; Ju - di - cious if she he should for bride e - lect.

MIN. - spect; Ju - di - cious if she he should for bride e - lect.

a tempo

do you think he is Ju - di - cious If she he should for bride e - lect.

CHO. do you think he is Ju - di - cious If she he should for bride e - lect.

do you think he is Ju - di - cious If she he should for bride e - lect.

f

ff a tempo

Moderato.

HEL. It might be well to de -

HEL. - mur To such a rep - u - ta - tion, sir. Let's

NICOLA.

NIC. pause! One cus - tom bids us tar - ry, My an - ces - tors and my cre - den - tials —

HELEN. As you're the one I am to mar - ry,

NICOLA. Con - fine your - self to (the) es - sen - tials! And

NIC.

next, of course, your own de-mand their due con-sid - er - a - tion, But real - ly-

NIC.

There's no - thing - To cause me - The ve - ry least Hes - i - ta - tion!

molto rit. *a tempo*

molto rit. *a tempo*

MINISTER.

The Prince has now ex-press'd his mind - What

MIN.

do you say? He's ve - ry

HELEN. rit.

rit.

Quasi Marcia.

HEL. *mf*
kind!

CHO. *mf*
Hail, hail, Prin-cess! Hur - rah! Hur-rah! A cheer for no-ble Ni - co -

Hail, hail, Prin-cess! Hur - rah! Hur-rah! A cheer for no-ble Ni - co -

Hail, hail, Prin-cess! Hur - rah! Hur-rah! A cheer for no-ble Ni - co -

Quasi Marcia.

MINISTER.

Moderato.

NICOLA.

All's fix'd and right! You'll find our manners much more fri-gid, Our

- la!

- la!

- la!

Moderato.

NIC. HELEN.

et - i - quette is far more ri - gid. I think that sort of thing's pe - dan - tic,

The first system of music features two vocal parts and piano accompaniment. Nicola's part (top line) begins with the lyrics 'et - i - quette is far more ri - gid.' followed by 'I think that sort of thing's pe - dan - tic,'. Helen's part (second line) begins with 'And et - i - quette just drives me fran - tic.' followed by 'But none the less one'. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

HELEN. NICOLA.

And et - i - quette just drives me fran - tic. But none the less one

The second system continues the musical dialogue. Helen's part (top line) has the lyrics 'And et - i - quette just drives me fran - tic.' followed by 'But none the less one'. Nicola's part (second line) begins with 'feels in - nate - ly'. The piano accompaniment (bottom two staves) continues with harmonic support.

NIC.

feels in - nate - ly The no - bly - born must act se - date - ly.

The third system features Nicola's part (top line) with the lyrics 'feels in - nate - ly The no - bly - born must act se - date - ly.' The piano accompaniment (bottom two staves) continues with harmonic support.

MINISTER. HELEN.

His High-ness has express'd his mind. What do you say? He's ve - ry

molto rit.

rit. f

The fourth system features the Minister's part (top line) with the lyrics 'His High-ness has express'd his mind. What do you say? He's ve - ry'. Helen's part (second line) begins with 'He's ve - ry'. The piano accompaniment (bottom two staves) includes dynamic markings *rit.* and *f*.

Quasi Marcia.

HEL. kind!

Hail, hail Prin-cess! Hur - rah! Hur-rah! Hur - rah for good Prince Ni - co -

CHO. Hail, hail Prin-cess! Hur - rah! Hur-rah! Hur - rah for good Prince Ni - co -

Hail, hail Prin-cess! Hur - rah! Hur-rah! for good Prince Ni - co -

Quasi Marcia.

MINISTER.

She's suit - ed quite!

- la! Hail, hail Prin-cess! Hur - rah! Hur-rah! Hur -

CHO. - la! Hail, hail Prin-cess! Hur - rah! Hur-rah! Hur -

- la! Hail, hail Prin-cess! Hur - rah! Hur-rah!

MIN. *All's smooth and bright!*

- rah for good Prince Ni - co - la, hur - rah, hur -

CHO. - rah for good Prince Ni - co - la, hur - rah, hur -

for good Prince Ni - co - la, hur - rah, hur -

MIN. *ff (Spoken)*

Yes, yes, yes, yes, yes, yes! Pst!

- rah, hur - rah, hur - rah, hur - rah, hur - rah!

CHO. - rah, hur - rah, hur - rah, hur - rah, hur - rah!

- rah, hur - rah, hur - rah, hur - rah, hur - rah!

MIN. Hush!

ff

NICOLA.

My oth - er wish - es she will see _____

p

NIC.

In le - gal phra - se - ol - o - gy And

NIC.

pro - per form Pro - vid - ed for, Two hun - dred claus - es, ra - ther more: The

pp

NIC.

frocks she wears, the hours she keeps, And what she eats, and when she

The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and more complex melodic lines in the treble clef, including triplets and slurs. Dynamics range from piano (p) to pianissimo (pp). The lyrics are: 'My other wishes she will see', 'In legal phraseology', 'proper form Provided for, Two hundred clauses, rather more: The frocks she wears, the hours she keeps, And what she eats, and when she'.

NIC. sleeps— A per-fect code for mar-ried bliss. And now our first be -

NIC. - tro - thal kiss! Well, now the Prince you've seen and heard, Do you ac-cept him,

BOGUMIL. *rit.*

Allegro. HELEN.

BOG. What's the word? I am the Prin - cess Gay Ca - price My

HEL. mind_ I change each day — I'll ne - ver give you

HEL. a - ny peace, Not *one* clause will I o - bey! You

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a minor key and features a melodic line with a long note on 'bey!' followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

HEL. *Slower.* think me charm - ing - well and good, It's just as well you do! But

The second system is marked 'Slower'. The vocal line continues with a melodic line that has a slight upward inflection on 'do!'. The piano accompaniment features a triplet in the bass line and chords in the treble.

HEL. please let this be un - der - stood: In me you'll find a shrew. I

The third system continues the vocal line with a melodic line that has a slight upward inflection on 'I'. The piano accompaniment features a triplet in the bass line and chords in the treble.

HEL. *Tempo di Valse moderato.* am the Prin - cess Mad Ca - price, And so I'll

The fourth system is marked 'Tempo di Valse moderato'. The vocal line continues with a melodic line that has a slight upward inflection on 'I'll'. The piano accompaniment features a triplet in the bass line and chords in the treble, with a 'cresc.' marking.

HEL.  *f* *p* *3*

be for life; _____ From scold - ing I shall

HEL.  *3*

ne - ver cease If I be - come your wifel _____

HEL.  *p* *3*

Prin - cess Ca - price Will ne - ver cease From

CHOR.  *p* *3*

Prin-cess Ca-price Will ne-ver cease

Princess Ca-price Will ne-ver

HELEN. *f*
 No peace for life! So be

NICOLA. *f*
 A life of strife Is

BOGUMIL. *f*
 As sure as life You

JASOMIRGOTT.
 I'll stake my life

MINSTER.
 Your chance in life!

scold - ing all her life. _____

CHO. scold - ing all her life. _____

cease From scold-ing all all her life. _____

HEL. *molto rit.*
 care - ful' what you do! Be - ware a scold - ing

NIC. *molto rit.*
 her - ald - ed, 'tis true! But what a charm - ing

BOG. *molto rit.*
 must show her "who's who;" Or else fore - go a

JAS. *molto rit.*
 He'll take her for his

MIN. *molto rit.*
 'Tis cour - age wins a

molto rit.
 She'll make a charm - ing

CHO. *molto rit.*
 She'll make a charm - ing

molto rit.
 She'll make a charm - ing

molto rit.

Come prima.

HEL. wifel

NIC. wifel

BOG. wifel

JAS. wifel

MIN. wifel

CHO. wifel

ff

Come prima.

ff

Band on Stage.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in the grand staff.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation. The bass staff begins with the instruction *p Orchestra*. This system features a more complex texture with overlapping lines and some rests.

Fifth system of musical notation, continuing the intricate musical texture.

Sixth system of musical notation, the final system on the page. It includes a *pp* (pianissimo) dynamic marking and concludes with a double bar line.

No. 7.

TRIO:-(Anna, Augustin & Jasomir.)

"ANNA, WHAT'S WRONG WITH YOU?"

Words by
A. SCOTT CRAVEN.

Tempo di Valse.

Jasomir.

An - na, what's wrong now with

JAS.

you? An - na, come with us, now do!

JAS.

For if you don't- I shant, I wont! You've got to go!

ANNA.
a tempo

JASOMIR.

No, no, no, no!

An - na, what's wrong now with you? _____

The first system of music consists of three staves. The top staff is for Anna's vocal line, starting with the lyrics "No, no, no, no!". The middle staff is for Jasomir's vocal line, with the lyrics "An - na, what's wrong now with you?". The bottom two staves are for the piano accompaniment, with dynamics markings *f a tempo* and *fp*.

ANNA.

JAS.

An - na, come with us, now do! _____

You'll have to wait!

The second system of music consists of three staves. The top staff is for Anna's vocal line, with the lyrics "An - na, come with us, now do!". The middle staff is for Jasomir's vocal line, with the lyrics "You'll have to wait!". The bottom two staves are for the piano accompaniment, with a dynamic marking *p*.

JASOMIR.

AUGUSTIN.

JASOMIR.

You're ob - sti - nate!

An - na it's get - ting quite late! _____

Ra - ta -

The third system of music consists of three staves. The top staff is for Jasomir's vocal line, with the lyrics "You're ob - sti - nate!". The middle staff is for Augustin's vocal line, with the lyrics "An - na it's get - ting quite late!". The bottom staff is for Jasomir's vocal line, with the lyrics "Ra - ta -". The bottom two staves are for the piano accompaniment, with a dynamic marking *f*.

JAS.

-tam, ra-ta-tam, ra-ta-tam, ra-ta - tam! _____ Once we're there, _____ I shan't

The fourth system of music consists of three staves. The top staff is for Jasomir's vocal line, with the lyrics "-tam, ra-ta-tam, ra-ta-tam, ra-ta - tam!". The middle staff is for the piano accompaniment, with a dynamic marking *fp*.

AUG. ANNA.

care! Ra - ta - tam, ra - ta - tam, ra - ta - tam, ra - ta -

ANNA

- tam! No, I can't, And I shan't

fp

ANNA

Ra - ta - tam, ra - ta - tam, ra - ta - tam, ra - ta - tam! Don't say

AUGUSTIN.

Ra - ta - tam, ra - ta - tam, ra - ta - tam, ra - ta - tam! Don't say

JASOMIR.

Ra - ta - tam, ra - ta - tam, ra - ta - tam, ra - ta - tam! Don't say

fp

ANNA no! Off we go! No; if I go by

AUG. no! Off we go!

JAS. no! Off we go!

ANNA train, I must tra - vel de luxe In a car - riage re - served, with the

ANNA *rit.* lat - - est new books! *a tempo* AUGUSTIN. An - na, what's wrong now with

AUG. you? An - na, come with us, now dol

ANNA.

Don't fret me so! You ought to know Why I do not want to

ANNA.

go!

ANNA.

Since my one am - bi - tion You must un - der -

ANNA.

AUGUSTIN.

- stand Is to height - en my pos - i - tion - Let's

AUG. ANNA

go to Swit - zer - land! In - to

ANNA.

Aër - ial spa - ces, Re - gions cold and

ANNA.

high In the lof - ti - est pla -

rit *a tempo*

f rit *a tempo*

ANNA. AUGUSTIN.

- ces - Then that's the land to try! Ra - ta -

AUG. - tam, ra ta-tam, ra-ta-tam, ra-ta - tam, _____ Once we're there, _____ I shan't

fp

AUG. ANNA.
care! _____ Ra - ta - tam, ra-ta-tam, ra-ta-tam, ra-ta - tam, _____

ANNA *p*
— I must go _____ "First," you know! _____

AUG.

JAS. Ra - ta - tam, ra-ta-tam,

fp

ANNA.  But I


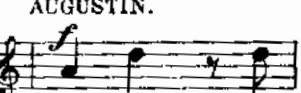
AUG. 


JAS.  ra-ta-tam, ra-ta - tam! But you've heard He goes "Third"


 *fp*

ANNA.  think it's a bore now to tra - vel by train, I in - sist on a car or an



ANNA.  *mp* Aër - - o - plane. *a tempo* AUGUSTIN.  *f* An - na, what's

JAS.  *f* An - na, what's

 *mp* *f* *fp*

JASOMIR.

AUG. & JAS.
 wrong now with you? ————— An - na, come with us, now do!

ANNA. *rit.*

JAS.
 ————— Let's get a - way. Make haste, I say! I'll go in style,

rit.

a tempo

ANNA
 "First" all the while,

AUG.
 An - na, what's wrong now with you? —————

JAS.
 An - na, what's wrong now with you? —————

a tempo

fp

ANNA.  Don't stand and

AUG.  An - na, come with us, now do! Don't stand and

JAS.  An - na, come with us, now do! Don't stand and



ANNA.  moon! They're start-ing soon! Here we are!-First class sa - loon!

AUG.  moon! They're start-ing soon! Here we are!-First class sa - loon!

JAS.  moon! They're start-ing soon! Here we are!-First class sa - loon!







No. 8.

DUET- (Anna and Nicola)

"COMME IL FAUT."

Words by
A. SCOTT CRAVEN.

Allegretto.

Anna.

Louis Qua - torze, so runs the sto - ry, Loved the

Piano.

pp

ANNA.

pret - ty La - Val - lière, But her good - ness was her

ANNA.

glo - ry, As be - came a mai - den fair. "Pret - ty

NICOLA.

NIC.

one," said he, "why trou - ble" Nev - er doubt that I'll be

NIC.

true. Love is gold - en, life's a bub - ble, And I'll live and die for

NIC.

you. In so - ci - e - ty, you know, All such things are *comme il*

NIC.

But, ah

Più mosso.

NIC.

me! just two years af - ter To a nun - ner - y — she

NIC.

fled — Gone was all her hap - py laugh - ter — But the pri - or shook his

ANNA.

NIC.

head. — "Sir," said she, "I'll ask your par - don, Pray dis - card that look — so

ANNA.

grave; — Your good heart you will not hard - en — How would you — have me — be -

Tempo I.

rit.

NICOLA.
a tempo

ANNA.

- have? In so - ci - e - ty, you know, All such

NIC.

things are *comme il faut?*

Più mosso.

NIC.

From Ver - sailles her roy - al

NIC.

lov - er Searched all o - ver his do - main His sweet

NIC. ANNA

tru - ant to dis - cov - er, Till the old moon heard a - gain — Loves ap -

ANNA. *rit.*

- peal all qualms dis - arm - ing. Then they kiss'd and laugh'd and fled, — Roy - al

ANNA. *rit.* Tempo I.

King and la - dy charm - ing, While the pri - or wink'd, and said: — "In so -

ANNA. *rit.* NICOLA. *a tempo*

- ci - e - ty, you know, — All such things are *comme il faut*."

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a long slur. The bass clef staff is labeled "L.H." and contains a bass line with eighth notes and slurs.

Second system of musical notation. The treble clef staff features a complex rhythmic pattern with sixteenth notes and slurs. The bass clef staff continues the bass line with eighth notes and slurs.

Third system of musical notation. The treble clef staff has a dense sixteenth-note passage marked with a "6" (sextuplet). The bass clef staff continues with eighth notes and slurs.

Fourth system of musical notation. The treble clef staff features a sextuplet in the first measure followed by eighth notes. The bass clef staff continues with eighth notes and slurs.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff features a sextuplet in the first measure followed by eighth notes and slurs. The system concludes with a double bar line and a fermata.

Nº9.

SONG.—(Clementine) & CHORUS.

"LA PETITE CLEMENTINE."

Words by
PERCY GREENBANK.

Allegretto.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, ending with a flourish. The left hand starts with a bass clef and a key signature of one sharp (F#), playing a steady eighth-note accompaniment.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by the lyrics: "1. I am a lit - tle la - dy of The". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature, playing a steady eighth-note accompaniment. The lyrics continue: "cos - tumes may as - to - nish you, For".

The second system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the lyrics: "an - cient French no - bi - li - ty, So treat me with civ -". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature, playing a steady eighth-note accompaniment. The lyrics continue: "I have some that tru - ly are, Well, just a bit pe -".

The third system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the lyrics: "- il - i - ty, Mess - ieurs — and Mesd' - moi - selles." The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature, playing a steady eighth-note accompaniment. The lyrics continue: "- cu - li - ar, So ul - tra chic are they. (CHORUS.) She". The piano accompaniment ends with a *mp* marking.

CHO. says her cos - tumes tru - ly are, Well, just a bit pe - cu - li - ar. I've

CLE. am a true Pa - ris - i - enne As a - ny - one can tell.
mod - els sim - ply ra - vish - ing From Pa - quin and Dou - cet.

CHO. La, la! MEN. La, la!

GIRLS.

GIRLS. Oh, there is not a doubt This la - dy knows her way a - bout. But
That is a treat in store, Oh, won't you tell us some-thing more? And

MEN.

CLEMEN.

GIRLS. CLEMENTINE.

CLE. here, *ma foi!* She says "*Ma foi!*" You're so *bourgeois*, And smartened up you
then some night, Why not to-night? Per - haps I might - MEN. Just show you how they

We're so *bourgeois*.
Per - haps she might -

REFRAIN.

CLE. need to be By one like me! }
dance *comme ci*, In gay Par - ee. } Mad'moiselle Cle - mentine

GIRLS.
Yes, smarten'd up we need to be! }
We've ne - ver been to gay Par - ee. }

MEN.
Yes, smarten'd up we need to be! }
We've ne - ver been to gay Par - ee. }

CLE. Fan - cies That you're all just a bit slow;

CLE. Mad' - moi-selle Cle - men-tine Won - ders

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Mad' - moi-selle Cle - men-tine Won - ders". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

CLE. If she can't stir you up - so!

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "If she can't stir you up - so!". The piano accompaniment maintains the same rhythmic pattern as the first system.

CLE. Real - ly you _____ Must keep more wide a - wake, _____

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Real - ly you _____ Must keep more wide a - wake, _____". The piano accompaniment includes a dynamic marking of *p* (piano) and a right-hand marking of *R.H.* in the final measure.

CLE. Now that I've _____ come on the scene; _____

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "Now that I've _____ come on the scene; _____". The piano accompaniment features a final chord in the right hand.

CLE.

Oh, at last you've real - ly got A chance to learn a
If I on - ly get a chance I'll lead you such a

CLE.

lot, If you'll co - py la pe - ti - te Cle - men -
dance, So look out for la pe - ti - te Cle - men -

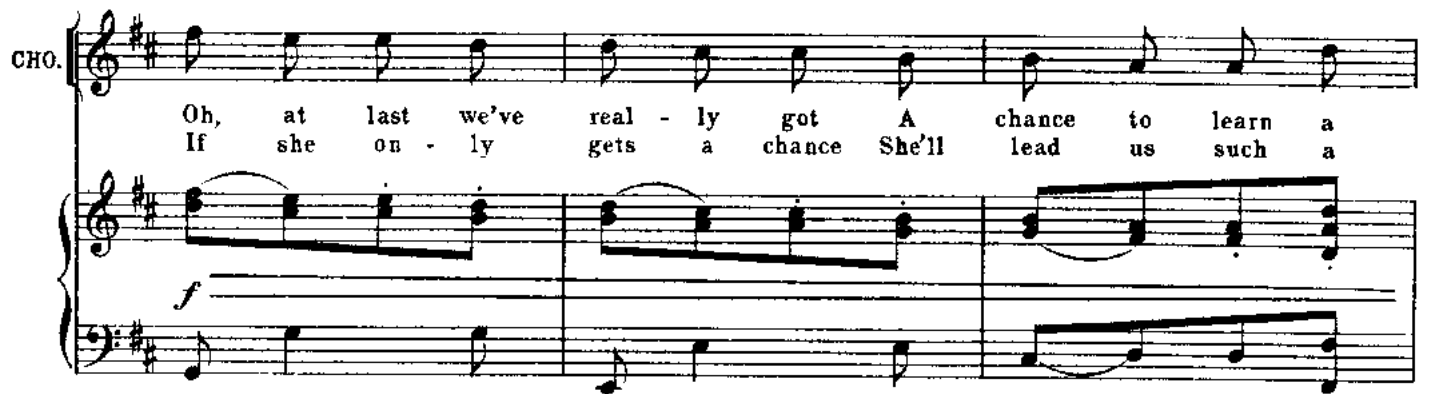
CLE.

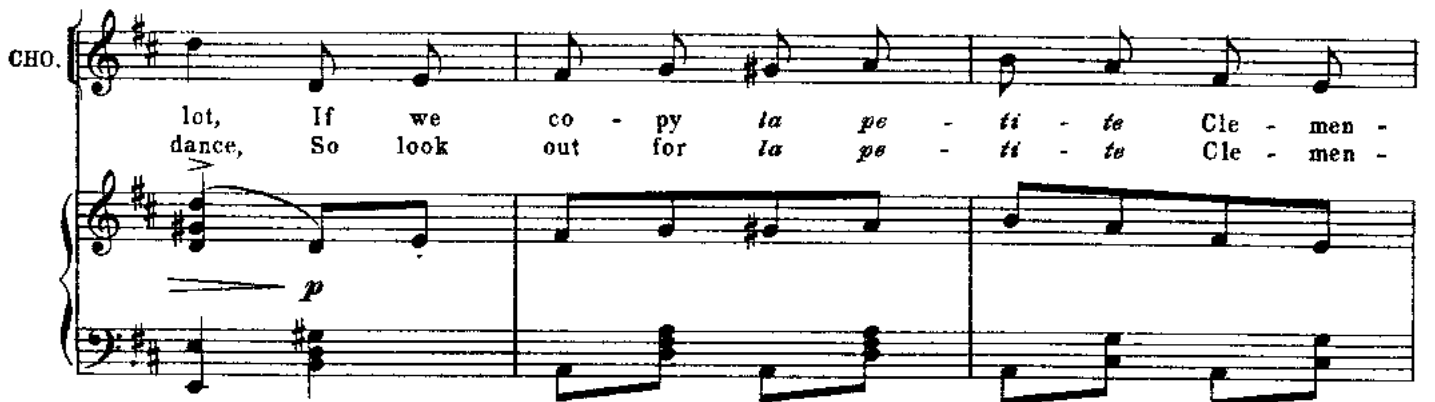
- tine.
- tine. CHORUS. Real - ly we

CHO.

Must keep more wide a - wake,

CHO.  Now that she's _____ come on the scene, _____

CHO.  Oh, at last we've real - ly got A chance to learn a
If she on - ly gets a chance She'll lead us such a

CHO.  lot, If we co - py la pe - ti - te Cle - men -
dance, So look out for la pe - ti - te Cle - men -

CHO.  1. _____ -tine, _____ 2. My _____ -tine. _____

DANCE.

The first system of piano accompaniment consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The music is in a key with one sharp (F#) and a 2/4 time signature.

The second system continues the piano accompaniment. The right hand features more complex chordal textures, including some sixteenth-note patterns. A dynamic marking of *mp* (mezzo-piano) is present at the end of the system.

The third system shows a change in texture, with the right hand playing block chords. A dynamic marking of *p* (piano) is indicated at the end of the system.

The fourth system continues the piano accompaniment with similar rhythmic patterns as the previous systems.

The fifth system is for the choir, labeled 'CHO.' on the left. The vocal line is on a single staff with the instruction *Bouche fermée* (mouth closed) written below it. The piano accompaniment continues on two staves below the vocal line.

CHO.

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music, with the first two measures having a fermata over the final note. The piano accompaniment is on two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

CHO.

The second system continues the vocal and piano parts. The vocal line has a fermata over the final note of the second measure. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

CHO.

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the final note of the second measure. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

The fourth system is a piano accompaniment system. It features a dynamic marking of *p* (piano) in the first measure. The right hand has a melodic line with some slurs, and the left hand has a steady eighth-note bass line. A marking "R.H." is present in the fourth measure of the right hand.

The fifth system is a piano accompaniment system. It continues the melodic and harmonic material from the previous system, with a steady eighth-note bass line and chords in the right hand.

CLEMENTINE.

If I on - ly get a chance I'll lead you such a dance -

CHORUS.

If she on - ly gets a chance, She'll lead us such a dance.

No 10.

DUET.—(Helen and Augustin.)

“IF YOU WERE MINE?”

Words by
A. SCOTT CRAVEN.

Moderato assai.

Augustin.

Piano.

The first system of the score shows the vocal line for Augustin and the piano accompaniment. The vocal line is a whole rest. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato assai'. The piano part features a melody with triplets and a bass line with a 7-measure rest.

AUGUSTIN.

I know a lit - tle coun - try inn, hard by, With ar - bours green, and bow - ers

The second system shows Augustin's first vocal line. The vocal line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "I know a lit - tle coun - try inn, hard by, With ar - bours green, and bow - ers". The piano accompaniment is in two staves, with a key signature of one sharp and a 3/4 time signature. The piano part features a melody with triplets and a bass line with a 7-measure rest.

HELEN.

Dim and dark - ling!

ACG.

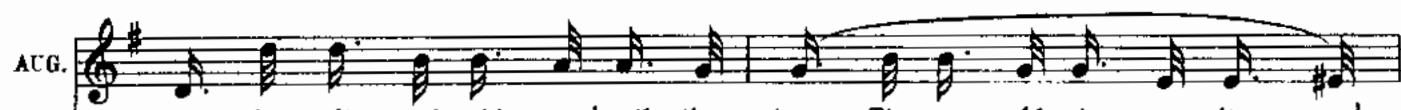
dim and dark - ling, With seats and ta - bles o - pen to the


The third system shows Helen's and Augustin's second vocal lines. Helen's line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "Dim and dark - ling!". Augustin's line is in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: "dim and dark - ling, With seats and ta - bles o - pen to the". The piano accompaniment is in two staves, with a key signature of one sharp and a 3/4 time signature. The piano part features a melody with triplets and a bass line with a 7-measure rest.

HEL.  Gai - ly spark - ling

AUG.  sky, And lights a-mid the leaf - age gai - ly spark - ling, Young



AUG.  cou - ples sit and whis - per 'neath the trees, The same old sto - ry - lov - ers'



HEL.  Ten - der fol - ly!

AUG.  ten - der fol - ly. The gen - tle mu - sic floats up - on the




AUG.  breeze, And gold - en wine has bau - ish'd mel - an - cho - ly. Oh!



Più allegro.

AUG.  *mu - sic, love, and wine, Sweet maid, be - ware! Take care, sweet*

AUG. *molto rit.*  *maid! There's dan - ger in the air! Fai - ry*

molto rit.

Tempo di Valse-lente.

AUG.  *lan-terns pale In the gloam - ing, Lov-er's ten-der tale As you're*

fp

AUG.  *roam - ing 'Neath the eld - er shade With a pret - ty maid, In her*

fp

a tempo *mf*

HEL. Lov - er's ten - der tale — As you're —

AUG. ro - sy pride — By your side! — Lov - er's ten - der tale — As you're —

rit. *tempo*

HEL. roam - ing, Fai - ry lan - terns pale — In the gloam - ing. As you

AUG. roam - ing, Fai - ry lan - terns pale — In the gloam - ing. As you

fp *fp*

f *rit. p* *Più lento.*

HEL. wan - der so, — She will whis - per low: — "Oh, say that I'm yours Once a - gain!"

AUG. wan - der so, — She will whis - per low: — "Oh, say that I'm yours Once a - gain!"

f *p* *pp* *rit.* *Più lento.*

(Falsetto)
pp

HEL. Tra, la, la, la, la, la, Tra, la, la, la, la, la,

AUG. Tra, la, la, la, la, la, Tra, la, la, la, la, la,

p

HEL. Tra, la, la, la, la, la, Ah, Ah!

AUG. Tra, la, la, la, la, la, Ah, Ah!


rit *a tempo*

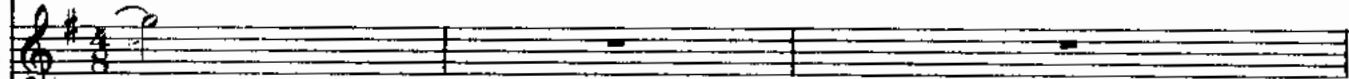
rit *a tempo*

HEL. Tra, la, la, la, la, la, Ah, Ah!

AUG. Tra, la, la, la, la, la, Ah, Ah!

Tempo I.

HEL. 

AUG. 

Then back a-gain with hearts and heads a -

Tempo I.

HEL. 

AUG. 

HEL. 


AUG. 


- glow, When one by one the fai - ry lamps are dy - ing, The

Slow - ly dy - ing!

HEL. 

AUG. 


HEL. 

AUG. 

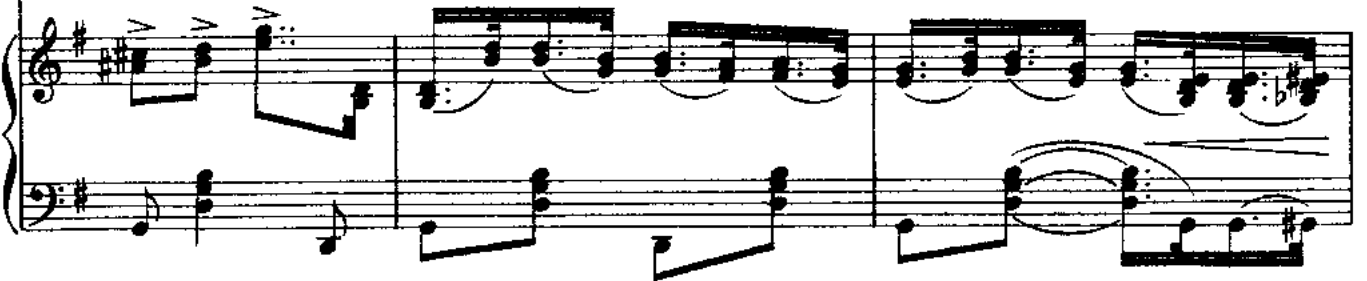
cool, crisp morn-ing greets us as we go, And thro' the leaves the ear - ly sun comes pry - ing.

HEL. 

AUG. 

HEL.  Be-neath the trees young students still ca-rouse, And thro' the dark their glass-es

AUG.  Night de-fy-ing!



HEL.  dim-ly glis-ter, Mine host looks shy-ly on his lov-ing

AUG.  Glow and glis-ter!



HEL.  spouse, And swears the night's not o-ver till he's kissed her! Oh!

AUG. 



Più allegro.

HEL.  *HEL.* mu - sic, love and wine, And kiss - es rare! Where sum - mer's

HEL.  *HEL.* ten - - der mag - ic Fills the air! Fai - ry

Tempo di Valse-lente.

HEL.  *HEL.* lan-terns pale — In the gloam - ing, Lov - er's ten-der tale — As you're

HEL.  *HEL.* roam - ing 'Neath the el - der shade — With a pret - ty maid, — In her

HEL. ro - sy pride — By your side! — Lov - er's ten - der tale — As you're

AUGUSTINE.

Lov - er's ten - der tale — As you're

HEL. roam - ing Fai - ry lan - terns pale — In the gloam - ing. As you

AUG. roam - ing Fai - ry lan - terns pale — In the gloam - ing. As you

fp *fp*

HEL. wan - der so — She will whis - per low — "Oh, say that you're mine — Once a - gain!"

AUG. wan - der so — She will whis - per low — "Oh, say that you're mine — Once a - gain!"

f *p*

AUGUSTINE. (*Spoken.*) HELEN. AUGUSTINE.

That would be fine! Yes! If you were

HELEN.

But as I'm not.— Good - bye, good - bye!

AUG. mine! Ah! Good - bye, good - bye!

HEL. (*Kiss.*)

NO. 11. MARCH CHORUS.- (Pips, Bogumil, Mirko, Burko and Officers.)

"LET'S AWAY."

Words by
HARRY BESWICK.

Tempo di Marcia, ma non troppo.

p BOGUMIL.

Voice.

At eight, E - late, As

Piano.

pp

BOG.

each his gob-let sips, We'll wink, And drink A brim-ming cup to

BOG.

pout-ing lips.

MIRKO. *p*

To - night, All right, A - way we'll pack all care, And,

BURKO. *p*


To - night, All right, A - way we'll pack all care, And,

BOG.  And con-ti - nence we'll all dis -

MI.  yes, Ca - ress Soft vel - vet cheeks and fair!

BUR.  yes, Ca - ress Soft vel - vet cheeks and fair!



BOG.  - dain= Hur-rah for ro - ses and cham - pagne! Let's a -



BOG.  - way! Let's a - way! Our cue is mirth and

MIRKO. *pp*  Let's a - way! Let's a - way!

BURKO. *pp*  Let's a - way! Let's a - way!



BOG. *f* *>* *>* *>*
 love di-vine! Let's a - way! _____ Let's a - way! _____ Though

MIR. *ff* *>* *>*
 Love di - vine! Let's a - way! Let's a - way!

BUR. *ff* *>* *>*
 Love di - vine! Let's a - way! Let's a - way!

BOG. *f* *>* *>* *>*
 morn should find us all re - pent - ing love and ro - sy wine!

MIR. *mf*
 Let's a -

BUR. *mf*
 Let's a -

BOG. Let's a - way! Let's a - way, Our cue is mirth and

MIR. - way! Let's a - way, Our cue is mirth and

BUR.

BOG. love di - vine! Let's a - way! Let's a - way! Though

MIR.

BUR.

fp

BOG. morn should find us all re - pent - ing love and ro - sy wine!

MIR.

BUR.

p

mp

BOG. 

1st OFFICER.  Glo-ri-ous! Glo - ri-ous!

Glo-ri-ous!  Love's ca-ress - es!

2nd OFFICER.  Glo-ri-ous! Love's ca-ress - es!

3rd OFFICER.  Glo-ri-ous! Love's ca-ress - es!

4th OFFICER.  Love's ca-ress - es!



PIPS.  Glo - ri-ous!

BOG.  Scent - ed gold - en tress - es!

4th OFFICER.  Glo-ri-ous!

5th OFFICER.  Glo-ri-ous! Love's ca-

6th OFFICER.  Glo-ri-ous! Love's ca-

7th & 8th OFFICER.  Love's ca-



PIPS. Glo - ri - ous!

BOG. Time for start - ing!

1st OFFICER.
Yes, we must be part - ing!

2nd OFFICER.
Yes, we must be part - ing!

3rd OFFICER.
Yes, we must be part - ing!

4th O.
Yes, we must be part - ing!

5th O.
-ress - es! Yes, we must be part - ing!

6th O.
-ress - es! Yes, we must be part - ing!

7th & 8th O.
-ress - es! Yes, we must be part - ing!

pp

BOG. *Glo-ri-ous! Glo - ri-ous!*

9th OFFICER. *Glo - ri - ous! Love's ca-ress - es!*

10th OFFICER. *Glo-ri-ous! Love's ca-ress - es!*

11th OFFICER. *Glo - ri - ous! Love's ca-ress - es!*

12th OFFICER. *Love's ca-ress - es!*

pp

PIPS. *Glo - ri - ous! Yes!*

BOG. *Scent-ed gold-en tress - es! 'Tis get - ting late 'tis late! We must be - gone!*

ALL OFFICERS. *Yes!*

f ff

BOG. *pp*

The pro-gramme you will find a mer-ry one! Ca-si-no de Pa-

BOG. *ff*

-ris! Vive Clic-quot there'll be! At the bar!

ALL OS *ff*

Hur-rah! Hur-rah! Hur-rah!

BOG. PIPS.

Bac-ca-rat! Wine and wo - men!

ALLO'S

Hur-rah! Hur-rah!

ff

(Hurrahs.)

Piano accompaniment for the 'Hurrahs.' section, consisting of three staves. The music features a rhythmic pattern of triplets with slurs, primarily in the right hand, with corresponding accompaniment in the left hand.

BOGUMIL. (Psst!)

Piano accompaniment for the 'BOGUMIL. (Psst!)' section, consisting of three staves. The music features a rhythmic pattern of triplets with slurs. Dynamic markings include *f* and *mf*, and a tempo marking of *molto rit.* appears at the end of the section.

BOGUMIL.

ppp a tempo

Vocal and piano accompaniment for the 'BOGUMIL.' section. The vocal line is on a single staff with lyrics: "At eight, E - late, When". The piano accompaniment consists of two staves. Dynamic markings include *ppp a tempo* and *allargando*.

BOG.

Vocal and piano accompaniment for the 'BOG.' section. The vocal line is on a single staff with lyrics: "grey-beards are a - bed, Take hint, We'll tint This an-cient town su -". The piano accompaniment consists of two staves.

PIPS. *pp*

BOG. *pp*

MIRKO. *pp*

BURKO. *pp*

TENORS. *pp*

BASSES. *pp*

- perb - ly red! This is Good biz; Be - neath the glim - m'ring

This is Good biz; Be - neath the glim - m'ring

This is Good biz; Be - neath the glim - m'ring

This is Good biz; Be - neath the glim - m'ring

This is Good biz; Be - neath the glim - m'ring

PIPS.

MIR.

BUR.

TEN.

BASS.

BOGUMIL.

moon And stars, Gui - tars Shall twang a rous - ing tune! And migh - ty

moon And stars, Gui - tars Shall twang a rous - ing tune!

moon And stars, Gui - tars Shall twang a rous - ing tune!

moon And stars, Gui - tars Shall twang a rous - ing tune!

moon And stars, Gui - tars Shall twang a rous - ing tune!

BOG.

Bac - chus we will praise, To him we'll hic - cup roun - de -

PIPS.

Let's a - way! Let's a - way!

BOG.

- lays! Let's a - way! Let's a - way! Our -

MIR.

Let's a - way! Let's a - way!

BUR.

Let's a - way! Let's a - way!

TEN.

Let's a - way! Let's a - way!

BASS.

Let's a - way! Let's a - way!

PIPS. *ff* Love di - vine! Let's a -

BOG. cue is mirth and love di - vine! *f* Let's a - way!

MIR. *ff* Love di - vine! *mp* Let's a -

BUR. *ff* Love di - vine! *mp* Let's a -

TEN. *ff* Love di - vine! *mp* Let's a -

BASS. *ff* Love di - vine! *mp* Let's a -

PIPS. - way! Let's a - way!

BOG. Let's a - way! Though morn should find us all re - pent - ing

MIR. - way! Let's a - way!

BUR. - way! Let's a - way!

TEN. - way! Let's a - way!

BASS. - way! Let's a - way!

sp *p*

PIPS. (*Spoken.*)

BOG. love and ro - sy wine! To right! By your left! Eyes right!

PIPS. Quick march!

PIPS. *ff* Let's a - way! Let's a - way! Our —

BOGUMIL. *ff* Let's a - way! Let's a - way! Our —

MIRKO. *ff* Let's a - way! Let's a - way! Our —

BURKO. *ff* Let's a - way! Let's a - way! Our —

TENORS. *ff* Let's a - way! Let's a - way! Our —

BASSES. *ff* Let's a - way! Let's a - way! Our —

PIPS.
BOG.
MIR.
BUR.
TEN.
BASS.

cue is mirth and love di - vine! Let's a - way! Let's a -
 cue is mirth and love di - vine! Let's a - way! Let's a -
 cue is mirth and love di - vine! Let's a - way! Let's a -
 cue is mirth and love di - vine! Let's a - way! Let's a -
 cue is mirth and love di - vine! Let's a - way! Let's a -
 cue is mirth and love di - vine! Let's a - way! Let's a -

PIPS.
BOG.
MIR.
BUR.
TEN.
BASS.

- way! Though morn should find us all re - pent - ing love and ro - sy wine!
 - way! Though morn should find us all re - pent - ing love and ro - sy wine!
 - way! Though morn should find us all re - pent - ing love and ro - sy wine!
 - way! Though morn should find us all re - pent - ing love and ro - sy wine!
 - way! Though morn should find us all re - pent - ing love and ro - sy wine!
 - way! Though morn should find us all re - pent - ing love and ro - sy wine!

No. 12.

FINALE-ACT II.

Words by
A. SCOTT CRAVEN.

Moderato mosso.

Piano.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Moderato mosso'. The score begins with a forte dynamic marking 'f'. The first system shows the initial melodic and harmonic material. The second system continues the development with various articulations. The third system features a more sustained melodic line in the treble. The fourth system includes a piano dynamic marking 'p' and some chromatic movement. The fifth system concludes the piece with a final cadence. The score is marked with various musical notations including slurs, accents, and dynamic markings.

mf

With hearts all pal-pi - ta - ting, The la-dies of your

CHO. *mf*

With hearts all pal-pi - ta - ting, The la-dies of your

mf

With hearts all pal-pi - ta - ting, The la-dies of your

suite All ea-ger-ly are wait - ing To curt-sey at your feet; Res-

CHO. suite All ea - ger - ly are wait - ing To curt-sey at your feet; Res-

suite a - wait - ing, Res-

-train - ing our e - mo - tion In man - ner dig - ni - fied, We prof - fer our de -

CHO. train - ing our e - mo - tion In man - ner dig - ni - fied, We prof - fer our de -

-train - ing our e - mo - tion In man - ner dig - ni - fied, We prof - fer our de -

NICOLA.

I am de - light - ed. Pray Pre -

-vo - tion To you and to your bride.

CHO. -vo - tion To you and to your bride.

-vo - tion To you and to your bride.

p

NIC. HELEN. BOGUMIL.

-sent them all with - out de - lay! I'm cold with fright! I'm

HELEN. MINISTER.

turn-ing grey! Just watch! he'll give him - self a - way! Ladies

foroadly

Quasi Mazurka. CLEMENTINE

MIN. kind, Would you mind Just ad - vanc - ing? Coun - tess Brac - Coun - tess Crac. How en -

p

(THE TWO LADIES.) HELEN.

CLRM. -tranc - ing! Bend - ing low, We would show Hom - age due. An - swer

HELEN. BOGUMIL. MINISTER. CLEMENTINE

mel Which is she? She'll come through! Coun-*t*ess Brosse— Coun-*t*ess Grosse, *All* the

CLEM. MINISTER. NICOLA. (THE FOUR LADIES.)

Grac-*e*s, Coun-*t*ess Ritz— Coun-*t*ess Blitz. *Charm-ing* fa-*ces!* Bow-*ing* low, We would

HELEN. BOGUMIL.

show, Hom-*age* fit. If I knew Who was who! Wait a bit!

NICOLA.

NIC. My heart will melt, I ne-*ver* felt So touch'd be-

NIC.

-fore, I can't say more! I'm charm'd, de - light - ed,

NIC.

pleas'd, and flat - ter'd— In short, my roy-al heart is

NIC.

Come primo.

shat-tered!

CHO.

The la-dies fair in - vi - ted, It is - n't hard to tell, Are one and all de -

The la-dies fair in - vi - ted, It is - n't hard to tell, Are one and all de -

The la-dies fair in - vi - ted, It is - n't hard to tell, Are one and all de -

Come primo.

Più mosso.

CHO.

- light - ed That things went off so well! _

- light - ed That things went off so well! _

- light - ed That things went off so well! _

Più mosso.

MINISTER.

From com - ing here — no la' - dy's

MIN.

been pre - vent - ed, You'll please ob - serve they've all now been pre -

NICOLA.

And yet one charm - ing face I
- sent - ed.

The first system of music includes three staves. The top staff is for Nicola, with lyrics "And yet one charm - ing face I". The middle staff is for Minnie, with lyrics "- sent - ed.". The bottom two staves are for piano accompaniment, showing a treble and bass clef with various notes and rests.

NIC. missed.

BOGUMIL. 'Twas just a

MIN. No o - ther name — is on my list.

The second system of music includes four staves. The top staff is for Nicola with the lyric "missed.". The second staff is for Bogumil with the lyric "'Twas just a". The third staff is for Minnie with the lyric "No o - ther name — is on my list.". The bottom two staves are for piano accompaniment.

HELEN.

Just wait! We've yet to see the fin - al

BOG. ru - mour-void of fact!

The third system of music includes four staves. The top staff is for Helen with the lyric "Just wait! We've yet to see the fin - al". The second staff is for Bogumil with the lyric "ru - mour-void of fact!". The bottom two staves are for piano accompaniment.

allargando

HEL. act!

ANNA.

It's quite too ag - gra - va - ting! I

ANNA.

know I'm ve - ry late; And though a maid in wait - ing I

ANNA.

fear I've made you wait! But, Prin-cess, 'twas my luck - less fate, - Do

ANNA.

un - der - stand my fix! My dress of state turn'd up at eight, Though

ANNA.

or - der'd prompt at six! My won - der - ful pro - mo - tion My

ANNA.

pres - ence here con - firms It's such a treat the grand é - life To

ANNA.

BOGUMIL. *rit.*

meet on e - qual terms! As may be guessed, I'm ter - ri - bly dis -

HELEN. BOGUMIL. HELEN.

BOG. -tress'd. It's An-na! It's An-na! It's An-na! *p*

CHO. What *can* be wrong with *p*

What *can* be wrong with *p*

What *can* be wrong with

Tempo di Valse.

pp

JASOMIR.

An - na, what's wrong now with *p*

CHO. An - na?

An - na?

An - na?

ff *ff* *f*

JAS.

you? An - na, why all this a - do?

mf *p* *pp*

CLEMENTINE.

JAS. *Be - gone! A - way! Go, dear! We're ri - gid - ly ex -*

MIN. *- clu - sive here.*

CHO. *SOPRANOS. f*
CONTRALTOS. An - na, what's wrong now with you?
TENORS. f
An - na, what's wrong now with you?

HELEN: *What do you mean!*

CHO. *An - na, why all this a - do?*
An - na, why all this a - do?
mf
Why this a - do?

HEL. *molto rit.* *a tempo*
 By such a scene?

ANNA. *molto rit.* *a tempo*
 It's too en - chant - ing! Too good to ex - press!

HELEN. ANNA. NICOLA.
 I'm maid of hon - our - What!! My Prince! - Ah, yes! I'd quite for -

NIC.
 - got - ten this case. She takes your maid of

NIC.
 hon - our's place, Her new ap - pointment (which she's sure to grace.) She

HELEN.
It's

NIC.
may not be well-born pre-cise - ly, But still she will do, ve - ry nice - ly!

HEL.
An - na!

BOGUMIL.
For-get-ting manners court-ly If I'm a judge, She'll make him 'sit up' shortly!

JASOMIR.
It's An-na!

HEL.
So you're my maid in wait - ing -

molto pp

Più mosso.

HEL. ANNA NICOLA.

eh? Dear Prin - cess, yes! What does my Princess say?

ppp

BOGUMIL. HELENE.

No scene, I pray! Just let me be! All's well, you will see.

HEL. Come primo.

My heart will melt, I ne - ver

p

HEL. felt So touched be - fore — I can't say more. Just

NICOLA.

HEL. one thing I'd men - tion To which I'd call at - ten - tion - You'd call my at -

NIC. *Come primo.* HELEN. - ten - tion? My brides-maid here Will wed this year; And

HEL. when be-stow-ing hon - ours on the bride, 'Tis my pe - ti - tion The

HEL. bride-groom too should take — His due po - si - tion By her

HEL. side! Here, Ja-so-mir! BOGUMIL.
 What will she do? CLEMENTINE.
 Now what does she mean?

SOP. *p*
 ALTO. What will she do? Now what will she
 TENOR. *p*
 BASS. *p* Now what will she
 Now what will she

CHO. *p*

HEL. *ad lib.* Tempo di Valse.
 Bid some-one go for Au - - gus-tin! JASOMIR. Au - gus - tin
 But-Princess!
 do?

CHO. *do?*

Tempo di Valse.
mf *ff colla voce* *ppp*
ppp

HEL. *pp*
 call! They

HEL.
 say I'm spite-ful and ca - pri - cious, A way-ward, wanton, wil-ful child; They

HEL.
 say my tem-per's quite too vi - cious, And a - ny - thing will drive me wild. My

HEL.
 moods are cap-tious and of - fi - cious, My man-ners far from cir-cum - spect; But

HEL. *molto rit.*

still no doubt you're quite ju - di - cious, To choose me for your bride e -

molto rit.

HEL. *p*

-lect! They say I'm spite-ful and ca - pri - cious, A

ANNA.

They say she's spite-ful and ca - pri - cious, A

BOGUMIL.

They say she's spite-ful and ca - pri - cious, A

NICOLA.

They say she's spite-ful and ca - pri - cious, A

MINISTER.

They say she's spite-ful and ca - pri - cious, A

SOP. *pp*

ALTO.

TEN. *pp*

CHO. They say she's spite-ful and ca - pri - cious, A wayward, wanton, wil-ful

BASS. *pp*

They say she's spite-ful and ca - pri - cious, A wayward, wanton, wil-ful

ppp

HEL. way-ward, wan-ton, wil-ful child, They say my tem-per's quite too

AN. way-ward, wan-ton, wil-ful child, They say her tem-per's quite too

BOG. way-ward, wan-ton, wil-ful child, They say her tem-per's quite too

NIC. way-ward, wan-ton, wil-ful child, They say her tem-per's quite too


MIN. way-ward, wan-ton, wil-ful child, They say her tem-per's quite too


child, They say her tem-per's quite too vi-cious, And

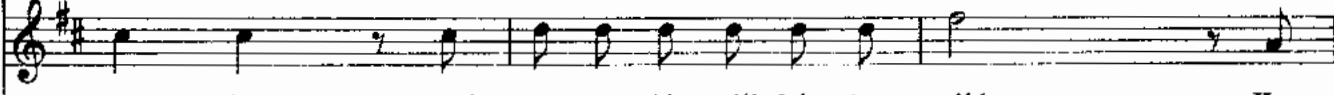
CHO. child, They say her tem-per's quite too vi-cious, And

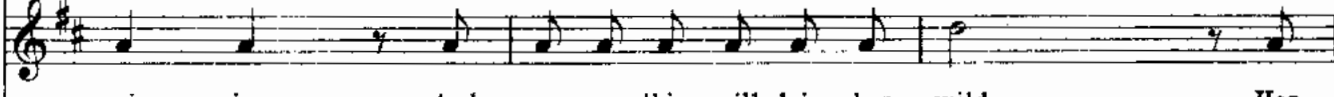
child, They say her tem-per's quite too vi-cious, And

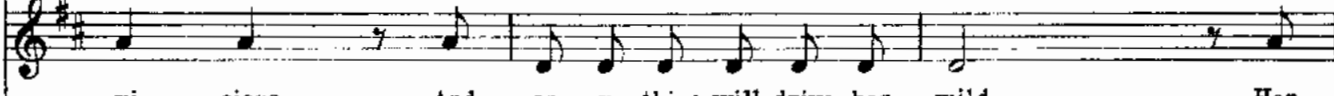
child, They say her tem-per's quite too vi-cious, And


HEL. 
 vi - cious, And an - y - thing will drive me wild. My

AN. 
 vi - cious, And an - y - thing will drive her wild. Her

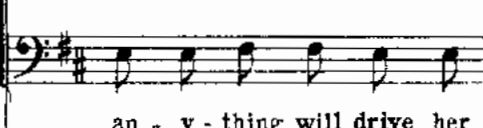
BOG. 
 vi - cious, And an - y - thing will drive her wild. Her


NIC. 
 vi - cious, And an - y - thing will drive her wild. Her

MIN. 
 vi - cious, And an - y - thing will drive her wild. Her


 an - y - thing will drive her wild. Her moods are cap-tious and of -


 an - y - thing will drive her wild. Her moods are cap-tious and of -


 an - y - thing will drive her wild. Her moods are cap-tious and of -



HEL. *f* moods are cap-tious and of - fi - cious, Man-ners far from cir-cum - spect; Ju -

AN. *f* moods are cap-tious and of - fi - cious, Man-ners far from cir-cum - spect; Ju -

BOG. *f* moods are cap-tious and of - fi - cious, Man-ners far from cir-cum - spect; Ju -

NIC. *f* moods are cap-tious and of - fi - cious, Man-ners far from cir-cum - spect; Ju -

MIN. *f* moods are cap-tious and of - fi - cious, Man-ners far from cir-cum - spect; Ju -

f - fi - cious, Her manners far from cir-cum - spect; But still no doubt he's

f - fi - cious, Her manners far from cir-cum - spect; But still no doubt he's

f - fi - cious, Her manners far from cir-cum - spect; But still no doubt he's

f

HEL.  - di - cious To choose me for your bride e - lect.

AN.  - di - cious To choose her for his bride e - lect.

BOG.  - di - cious To choose her for his bride e - lect.

NIC.  - di - cious To choose her for his bride e - lect.

MIN.  - di - cious To choose her for his bride e - lect.

CHO.  quite ju - di - cious To choose her for his bride e - lect.

 quite ju - di - cious To choose her for his bride e - lect.

 quite ju - di - cious To choose her for his bride e - lect.

 *ffp*

AUGUSTIN.

HELEN.

AUGUSTIN.

My Prin-cess! I've some-thing to pray you-- Com-

HELEN.

AUG

-mand! I o - bey you! Prince Ni - co - la ap - points your An - na - Your An - na -

AUGUSTIN.

HELEN.

HEL.

brides-maid-in - chief. My An - na? Yes, sir! Your An - na!

Lento.

HEL.

And so, in fair-ness, you must be Es-quire - in -

HEL. AUGUSTIN. *ff*

-chief to wait on me! What can I say? My hum-ble

AUG. HELEN. *molto rit.* AUGUSTIN.

sta - tion-- As page, you'll bear the bri - dal train At our cor - o - na - tion! What? Your

AUG.

train? No, no! It must *not* be so!

HELLEN. *fff*

Tis my

Tempo di Valse (moderato.)

HEL.

one be - hest = Dont gain - say me.

HEL.

Tis my last re - quest = But o - bey me.

AUGUSTIN.

Oh, Love's lord of all, Let the worst be - fall.

AUG.

Will love find a way? Who can say?

HEL. *pp*
 Fai - ry lan - terns pale — In the gloam - ing Lov - er's ten - der tale —

ANNA. *pp*
 Fai - ry lan - terns pale — In the gloam - ing Lov - er's ten - der tale —

AUGUSTIN. *pp*
 — Fai - ry lan - terns pale — In the gloam - ing Lov - er's ten - der tale —

BOGUMIL. *pp*
 Fai - ry lan - terns pale — In the gloam - ing Lov - er's ten - der tale —

NICOLA. *pp*
 Fai - ry lan - terns pale — In the gloam - ing Lov - er's ten - der tale —

JASOMIR. *pp*
 Ser - vants nev - er see — what's a - round them And the strang - est tale —

MINISTER. *pp*
 Fai - ry lan - terns pale — In the gloam - ing Lov - er's ten - der tale —

CHO. *pp*
 SOP. *pp*
 ALTO. *pp*
 TEN. *pp*
 BASS. *pp*
 Fai - ry lan - terns pale In the gloam - ing Lov - er's

HBL. — As we're roam - ing. Oh, Love's lord of all — Let the worst be - fall!

ANNA. — As we're roam - ing. Oh, Love's lord of all — Let the worst be - fall!

AUG. — As we're roam - ing. Oh, Love's lord of all — Let the worst be - fall!

BOG. — As we're roam - ing. Oh, Love's lord of all — Let the worst be - fall!

NIC. — As we're roam - ing. Oh, Love's lord of all — Let the worst be - fall!

JAS. — won't as - tound them Oh, Love's lord of all — Let the worst be - fall!

MIN. — As we're roam - ing. Oh, Love's lord of all — Let the worst be - fall!

CHO. ten - der tale As we're roam - ing. Lord of all Let the worst be - fall!

ten - der tale As we're roam - ing. Lord of all Let the worst be - fall!

ten - der tale As we're roam - ing. Lord of all Let the worst be - fall!

Più lento.

HEL.

Be my com - rade true,

ANNA.

AUG.

— Will love find a way — Who can say?

BOG.

NIC.

JAS.

MIN.

CHO.

He may a spire,

CHO.

Yes, — he may a -

Più lento.

HEL. Still my com - rade true! We'll re - call past
 Now he's her squire. Doubt it not, the
 - spire. Now he's her squire.

mf *f*

HEL. plea - sure And sweet hours of lei - sure.
 Prin - cess will find him a trea - sure,
 CHO. Doubt it not, she'll find him a trea - sure,
 Doubt it not a trea - sure.
 In hon - est

p

HEL. *p cre* - - - - - *- scen*

Though of hum - ble name, That is no shame,

ANNA. *p cre* - - - - - *- scen*

Though of hum - ble name, That is no shame,

AUGUSTIN. *p cre* - - - - - *- scen*

Though of hum - ble name, That is no shame,

BOGUMIL. *p cre* - - - - - *f - scen*

In hon - est truth, this hum - ble

NICOLA. *p cre* - - - - - *f - scen*

In hon - est truth, this hum - ble

JASOMIR. *p cre* - - - - - *f - scen*

In hon - est truth, this hum - ble

MINISTER. *p cre* - - - - - *f - scen*

In hon - est truth, this hum - ble

cre - - - - - *- scen*

Yes, in hon - est truth, this hum - ble youth

CHO. *p cre* - - - - - *- scen*

Yes, in hon - est truth, this hum - ble youth

cre - - - - - *- scen*

truth, this hum - ble youth this hum - ble

cre - - - - - *- scen*

HEL. *-do* *ff*
 For I shall ev - er hate my rank and high es - tate.

ANNA *-do* *ff*
 We all con - grat - u - late Up - on his high es - tate!

AUG. *-do* *ff*
 Tho' all the world may pra - tise A - gainst my low es - tate.

BOG. *do* *ff*
 youth We all con - grat - u - late up - on his high es - tate!

NIC. *do* *ff*
 youth We all con - grat - u - late up - on his high es - tate.

JAS. *do* *ff*
 youth We all con - grat - u - late up - on his high es - tate!

MIN. *do* *ff*
 youth We all con - grat - u - late up - on his high es - tate!

CHO. *-do* *ff*
 We all con - grat - u - late up - on his new es - tate!

-do *ff*
 We all con - grat - u - late up - on his new es - tate!

-do *ff*
 youth We all con - grat - u - late up - on his new es - tate!

-do *ff*

Allegro.

(Curtain.)

Grave.

fff

Act III.

INTRODUCTION.

No. 13.

Piano.

Largo. *Grave.*

ff *p*

pp *ff*

p *pp*

mp

Più mosso. (con molto grazioso)

The musical score is written for piano in G major (one sharp) and 3/4 time. It begins with a *Largo* tempo and a *Grave* character. The first system features a powerful *ff* dynamic in the bass and a *p* dynamic in the treble. The second system starts with a very soft *pp* dynamic in the bass, followed by a *ff* dynamic. The third system is marked *Più mosso. (con molto grazioso)* and features a *p* dynamic in the bass and a *pp* dynamic in the treble. The fourth and fifth systems continue the piece with various dynamics and articulations, including a *mp* dynamic in the fifth system.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and melodic lines.

Second system of musical notation, including performance instructions: *rit.*, *Curtain.*, *a tempo*, *pp*, and *p*.

Third system of musical notation, continuing the piece with intricate melodic and harmonic development.

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

Fifth system of musical notation, concluding the page with performance instructions: *rit.*, *pp a tempo*, and *p*.

Piano accompaniment system 1, featuring treble and bass staves with complex chordal textures and melodic lines. A *pp* dynamic marking is present in the right hand.

Piano accompaniment system 2, continuing the musical texture from the previous system.

CHO. TENORS. *pp*
(Behind the Scene.) Glo - ri - a in ex - cel - sis - De -

BASSES. *pp*
 Glo - ri - a in ex - cel - sis - De -

Vocal and piano accompaniment system 3. It includes vocal staves for Tenors and Basses with lyrics, and piano accompaniment staves. The piano part features a *pp* dynamic and includes markings for *Red.* and asterisks.

CHO.

Vocal and piano accompaniment system 4. It includes vocal staves for the choir and piano accompaniment staves. The piano part includes markings for *pppp* and *Red.*.

Vocal and piano accompaniment system 5. It includes vocal staves and piano accompaniment staves. The piano part includes markings for *pppp* and *Red.*.

No 14.

SONG:- (Clementine) and CHORUS.

"THE WEDDING BELL."

Words by
PERCY GREENBANK.

Tempo di Marcia. CLEMANTINE & CHORUS.

Voice. La! _____

Piano. *ff*

CLEM.

1. Oh! is there a - ny girl Whose heart is not a -
2. When down the aisle they march Through some tri-umph-al

p

CLEM. CHO.

- whirl When - ev - er there's a wed - ding close at hand? We
arch, The hap - py bride will blush be - neath her veil. And

CHO.

all a-gree it's quite A fas-ci-nat-ing sight, If car-ried out in
 ev-'ry-bo-dy there Is cer-tain to de-clare The luck-y bride-groom

CHO.

CLEM.

fash-ion swell and grand. I just love to gaze At the big bou-quets, And the
 looks a tri-file pale. Then they cut the cake, And a speech they make, While the

CLEM.

CHO.

frocks that ev-'ry-bo-dy wears. There are fav-ours, too, For the
 wed-ding pres-ents they dis-play. And that af-ter-noon, On their

CHO.

coach-men who Drive the splen-did car-ria-ges and pairs.
 hon-ey-moon, 'Mid a shower of rice they drive a-way.

REFRAIN.

CLEM. 
 Ding! Dong! Dell! The mer-ry mar-riage bell Sings a song of love and

CLEM. 
 laugh - ter; I'm the one To join in all the fun

CLEM. 
 And the feast that fol-lows af - ter. Though to wed a

CLEM. 
 maid-en may de - side, There is just one drawback—that's the worst—

CLEM.

Ev - 'ry girl would like to be a bride, But she has to find a

CLEM.

bride - groom first.

CHORUS.

Ding! Dong! Dell! The

mp

CHO.


mer - ry mar - riage bell Sings a song of love and laugh -

CHO.

- ter; She's the one To join in all the fun

CHO.  And the feast that fol - lows af - ter. Though to wed a

CHO.  maid - en may de - cide, There is just one draw - back - that's the worst -

CHO.  Ev - 'ry girl would like to be a bride, But she has to find a

CHO.  bride - groom first. 1. La! la! la! la! 2.

fz
D.C.

Nº 15. QUARTET—(Clementine, Bogumil, Jasomir and Matthæus).

"PUSS, PUSS, PUSSY CAT!"

Words by
PERCY GREENBANK.

Clementine. *Allegro.* (*spoken*)

Gen - tie - men! Gen - tie - men!

Piano. *p* *fp*

CLEM. Gen - tie - men! Gen - tie - men, I heard you

fz *fp* *fp*

CLEM. whis - per - Gen - tie - men, I heard you

BOGUMIL.

Whis - per - **JASOMIR.**

Whis - per - **MATTHARUS.**

Whis - per -

fp *fp*

CLEM. *mur-mur-*

BOG. *Mur-mur-* I won-der what she heard us say, I wish she'd run a -

JAS. *Mur-mur-*

MAT. *Mur-mur-*

CLEM. You

BOG. -way and play.

JAS. She says she heard us mur-mur-What?How long has she been on the spot?

CLEM. talked in ac - cents grave and stern, — With heads so close to -

CLEM.

- geth - er, Was it some great Af - fair of State?

BOGUMIL.

Oh, no, Not so, We

JASOMIR.

Oh, no, Not so,

MATTHÆUS.

Oh, no, Not so,

ppp

CLEMENTINE.

the wea-ther, the wea-ther,

BOG.

mere-ly dis-cussed the wea-ther, the wea-ther, the

ALL.
BOG. wea-ther! Ha, ha, Ha, ha, ha, ha, ha, ha, ha!

BOGUMIL.
Mum's the word! Mum's the word! Has she o-ver- heard? Does she real-ly

BOG. guess An-na's the Prin-cess? On-ly think How ev'-ry tongue would wag,

BOG. Sup-pos-ing I or you Should let the cat out of the bag!

CLEM.
Mum's the word! Mum's the word! Yes, I o-ver-heard. And I some-how guess

BOG.
JAS.
MAT.
Mum's the word! Mum's the word! Has, she o-ver-heard. Does she real-ly guess

CLEM.
An - na's the Prin - cess. They're a-fraid That ev-'ry tongue will wag,

BOG.
JAS.
MAT.
An - na's the Prin - cess. On - ly think How ev-'ry tongue would wag,

CLEM.
Sup-pos-ing one of them Should let the cat out of the bag! BOGUMIL.

BOG.
JAS.
MAT.
Sup-pos-ing I or you Should let the cat out of the bag, Puss,

pp

CLEM.

BOG.

Puss,
MATTHÆUS & JASOMIR.

puss, puss, puss, puss, puss, pus-sy cat Out of the bag. Puss,

CLEM.

BOG.

JAS. MAT.

puss, puss, puss, puss, puss, pus-sy cat Out of the bag. Out of the bag! Out of the

Miow! Miow!

puss, puss, puss, puss, puss, pus-sy cat Out of the bag. Out of the bag! Out of the

CLEM.

BOG.

JAS. MAT.

bag! Out of the bag, bag, bag, bag, bag! Miow! —

Miow! Miow! —

bag! Out of the bag, bag, bag, bag, bag! Miow! —

ff

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and features a melody with eighth-note patterns and slurs, marked with a forte *ff* dynamic. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and eighth notes, marked with a fortissimo piano *fp* dynamic.

The second system continues the piece with two staves. The upper staff maintains the melodic line with eighth-note figures and slurs. The lower staff continues the accompaniment with a steady eighth-note bass line and chordal support.

The third system shows a change in the lower staff's accompaniment, featuring a more active eighth-note pattern. The upper staff continues with its melodic line, including some chromatic movement.

The fourth system features a key signature change to two flats (B-flat and E-flat) in both staves. The upper staff continues the melodic development, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

The fifth system returns to the original key signature. The upper staff has a melodic line with slurs and accents, marked with a pianissimo *ppp* dynamic. The lower staff continues with a rhythmic accompaniment.

The sixth system concludes the piece with two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a final accompaniment with chords and eighth notes.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation, including dynamic markings *mf* and *p*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Third system of musical notation, including the dynamic marking *pp*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Fourth system of musical notation, including the dynamic marking *pp*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Fifth system of musical notation, featuring a variety of rhythmic patterns and chords. The music includes eighth and sixteenth notes, with some chords and rests.

Sixth system of musical notation, including dynamic markings *ffz*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

No 16.

DUET. — (Helen and Augustin) and CHORUS.

"A LOVER'S TOKEN"

Words by
A. SCOTT CRAVEN.

Moderato, (molto cantabile e grazioso.)

HELEN & AUGUSTIN.

Voice.

When the sound of ves-per bells, Through the dusk is

Piano. *p*

Detailed description: This system shows the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a piano dynamic marking 'p'. The music is in a moderate tempo and features a mix of eighth and quarter notes.

HEL.
AUG.

creep - ing, And the star - ry sen - ti - nels Watch in heav'n are keep - ing:

Detailed description: This system shows the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with similar harmonic support. The lyrics are: "creep - ing, And the star - ry sen - ti - nels Watch in heav'n are keep - ing:"

HEL.
AUG.

Then in - to the si - lent air Shall your name be spo - ken,

Detailed description: This system shows the third vocal line and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment ends with a final chord. The lyrics are: "Then in - to the si - lent air Shall your name be spo - ken,"

HEL. AUG. *molto rit.* *a tempo*

And the gen - tle night send dreams — the day has bro - ken.

HEL. AUG. *molto rit.* *a tempo*

Ding, dong, ding, dong, Ding, dong, ding, dong, The sad - dest

HEL. AUG.

day Won't seem too long - too long -

day Won't seem too long - too long — Since love its last fare - well has

HEL. AUG.


My lov - er's to - ken?

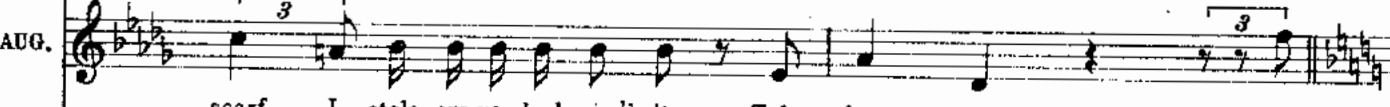
spo - ken, Take back a - gain this lov - er's to - ken! Yes! — This


HEL.  No keep it!

AUG.  rose- how of-ten have I kiss'd it- Take from me. This



HEL.  No keep it!

AUG.  scarf I stole ere you had miss'd it, Take from me. This



HEL.  Pray keep it!

AUG.  lit - tle glove, so lone - ly, so be-night-ed, Take from me! That



HEL. *molto rit.* Ah, keep it.

AUG. *molto rit.* sweet - est kiss, where-with our love we plight-ed, Take from me. Please

molto rit. *poco accel.*

HEL. Oh, dear - est! Our last be - fore — we part, My dearest, dearest

AUG. take it.

f

HEL. **Allegro.** heart! (Kiss) (Kiss) (Kiss ad lib)

AUGUSTIN. (Kiss) (Kiss) (Kiss ad lib)

p *molto rit.* **Lento.**

Tempo I.

HEL. AUG.

When the sound of ves - per bells, Through the dusk is creep - ing,

HEL. AUG.

And the star - ry sen - ti - nels Watch in heav'n are keep - ing,

HEL. AUG.

Then in - to the si - lent air, Shall your name be spo - ken, And the sooth - ing

HEL. AUG.

night send dreams — the day has bro - ken. Ding, dong, ding, dong!

HEL. AUG.
 Ding, dong, ding, dong! The *long - est* day Won't seem too long - too

HEL. AUG.
 long! The sad-dest

TENORS. *pp*
 (Behind the Scenes.) When love reigns in each heart, The sad-dest day a - part Won't

BASSES. *pp*
 When love reigns in each heart, The sad-dest day a - part Won't

pppp

HEL. AUG.
 day won't seem too long, too long!

CHO.
 seem too long, too long!

seem too long, too long!

pppp

No 17.

TRIO.—(Helen, Anna and Jasomir.)

"DO YOU LIKE ME BEST?"

Words by
HARRY BESWICK.

Tempo di Valse.

Helen. ANNA.

Do you like me best? Do you

Piano. *p*

HELEN & ANNA.

ANNA.

like me best? Don't e qui - vo - cate, But free - ly

JASOMIR.

H. & A.

state. I don't like to say, So I'll run a - way, And my

JAS. HELEN.

ver - dict give some oth - er day. Now you can't re -

fp

HEL. ANNA. HELEN & ANNA.

-frain - Give an an - swer plain - What a la - dy asks you

H & A. JASOMIR.

can't dis - dain. Well, I like your hair, And your cheeks are

JAS.

fair, And if I must choose, I'll choose the pair! Come

fp

JAS. here, you rogues be - guil - ing, ——— With mis - chief arch - ly

JAS. smil - ing! ——— Where are the pre - cepts which pro - vide That

JAS. man may not his heart di - vide? I love you for your

JAS. rit. teas - ing, ——— This pret - ty pout is pleas - ing, ——— These

JAS. *rit.* *a tempo*
 laugh - ing eyes, this dim - ple small, My heart has room for

JAS. *a tempo*
 all. _____ But there'll

JAS. *P*
 come a day When I'm old and grey, And your bairns in

JAS. HELEN. ANNA.
 glee Ride on my knee. Well, up - on my word! You are

HELEN & ANNA.

ANNA.

quite ab - surd! Such a fool - ish thing We ne - ver

JASOMIR.

H. & A.

heard! Ah! 'tis for the best Birdlings leave the nest: Youth and

HELEN.

JAS.

age won't blend— And there's an end. It shall

ANNA.

HELEN.

HEL.

not be so. When the cold winds blow— Come to me— Come to

HEL. me— And shel - ter— so! He calls us rogues be - guil - ing, — With

ANNA. And shel - ter— so! He calls us rogues be - guil - ing, — With

JAS. Come here you rogues be - guil - ing, — With

HEL. mis - chief arch - ly smil - ing, — There are no pre - cepts which pro -

ANNA. mis - chief arch - ly smil - ing, — There are no pre - cepts which pro -

JAS. mis - chief arch - ly smil - ing, — Where are the pre - cepts which pro -

HEL. -vide That man may not his heart di - vide! And for us both he'll

ANNA. -vide That man may not his heart di - vide! And for us both he'll

JAS. -vide That man may not his heart di - vide? And for you both I'll

HEL. cher- ish _____ A love that ne'er shall per- ish. _____ So when with

ANNA cher- ish _____ A love that ne'er shall per- ish. _____ So when with

JAS. cher- ish _____ A love that ne'er shall per- ish. _____ So when with

HEL. cares we are op- press'd, Here we will fond- ly rest. _____

ANNA cares we are op- press'd, Here we will fond- ly rest. _____

JAS. cares you are op- press'd, Come here and fond- ly rest. _____

HEL. And for us both he'll cher-ish

ANNA And for us both he'll cher-ish

JAS. And for you both I'll cher-ish

HEL. A love that ne'er shall per-ish So when with cares we

ANNA A love that ne'er shall per-ish So when with cares we

JAS. A love that ne'er shall per-ish So when with cares you

HEL. are op-press'd Here we will fond-ly rest.

ANNA are op-press'd Here we will fond-ly rest.

JAS. are op-press'd Come here and fond-ly rest.

No. 18.

FINALE- ACT III.

Words by
A. SCOTT-CRAVEN.

Tempo di Marcia, molto lento.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked "Tempo di Marcia, molto lento." The word "Piano." is written at the beginning of the first system. The score features a steady bass line in the left hand and a treble line with various rhythmic patterns, including triplets and arpeggiated figures. The piece concludes with a final chord in the right hand.

The first system of music consists of two staves. The treble staff begins with a melodic line containing several triplet markings. The bass staff provides a harmonic accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present in the middle of the system.

The second system continues the musical piece. It features similar rhythmic patterns and triplet markings in both staves. The dynamics remain consistent with the previous system.

The third system introduces more complex rhythmic structures, including larger groupings of notes and more intricate bass line patterns. Dynamic markings are used to indicate changes in volume.

The fourth system features a piano (*p*) dynamic marking. The music continues with flowing lines and rhythmic patterns.

The fifth system includes a pianissimo (*pp*) dynamic marking. The music is characterized by delicate textures and intricate rhythmic details.

AUGUSTIN. Allegretto.

He - len!

The sixth system begins with a vocal line in the treble staff, with the lyrics "He - len!". The piano accompaniment is in the bass staff. The tempo is marked "Allegretto".

HELEN.
 Charm-ing pair! See them there, side by side! AUGUSTIN. Dear
 It's sure - ly not An - na?

HEL. An - na's the bridel
 AUG. The bells are ring - ing, the or - gan peals,

AUG. An - na will soon be en - throned in her splen - dour! HELEN. How
 proud she feels! Ah,

HEL. You do not en - vy her? Tell me true!
 AUG. You do not en - vy her? Tell me true!

HEL. *no! Ah, no! I love you so! Sh! For*

AUG. *My He - len!*

HEL. *a little slower.*
us to - mor - row the bells will ring, The or - gan play and the

HEL. *chor - is - ters sing. Yes*

AUG. *Sweet, sweet hour! Hour in - spir - ing.*

Piu lento.

HEL. Yours for ev - er!

AUG. Let love's fair - est sun _____

ppp

Piu lento.

HEL. Let our hearts be

AUG. Sink nev - er, _____

HEL. one _____ For ev - er _____ Life is

AUG. Life is

HEL. full of bur - ied trea - sure, Love and love - li -

AUG. full of bur - ied trea - sure, Love and love - li -

HEL. - ness full mea - sure; Oth - ers find it there - May

AUG. - ness full mea - sure; Oth - ers find it there - May

HEL. we not find a share. _____

AUG. we not find a share. _____

CHO. Let love's fair - est sun Sink

Let love's fair - est sun Sink

fp

CHO. nev - er, Let our hearts be

nev - er, Let our hearts be

fp

CHO. one For ev - er,

one For ev - er,

CHO. Life is full of bur - ied trea - sure, Love and love - li -

Life is full of bur - ied trea - sure, Love and love - li -

CHO. -ness full mea - sure! Oth - ers find it there - May we not

-ness full mea - sure! Oth - ers find it there - May we not

CHO. find a share.

find a share.

Maestoso. (Slow Curtain.)

ff *allargando*

SONG.— (Helen.)

"BE MY COMRADE TRUE"

Words by
A. SCOTT CRAVEN.

Tempo di Valse.

Helen.

Piano.

Musical score for the first system, featuring a vocal line for Helen and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part is marked *mf*.

HEL.

1. As the course of true love nev - er Yet ran smooth, 'tis
smiles on hap - py lov - ers, Some way out she

Musical score for the second system, featuring a vocal line for Helen and a piano accompaniment. The piano part continues with chords and arpeggios.

HEL.

my en - deav - our To ac - cept what fate may send me,
soon dis - cov - ers. Let the skein be ne'er so twist - ed

Musical score for the third system, featuring a vocal line for Helen and a piano accompaniment. The piano part concludes with sustained chords.

HEL. *rall.* *a tempo* *rit.*

Let the best or worst at - tend me 'Twill all be
Love must tri - umph so as - sist - ed Let no un -

HEL. *poco meno*

well when all is end - ed, Kind - ly Na - ture
- wor - thy scru - ple shake us, Bold - ly go where

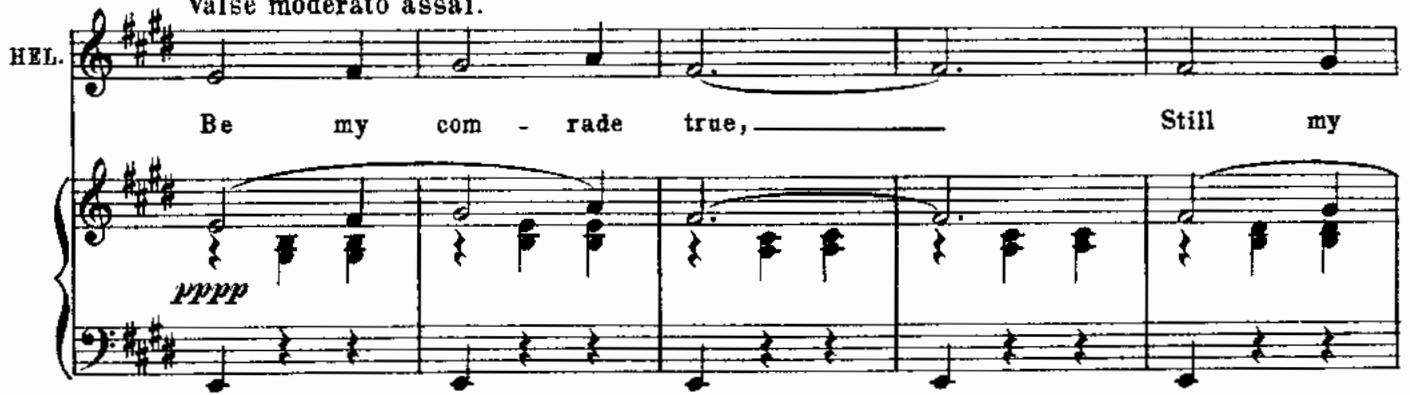
HEL. *tempo*

ne'er in - tend - ed Bro - ken hearts to go un -
she would take us, Nev - er fear that she'll for -

HEL. *rit.*

- mend - ed. Love is blind, But 'twill find out a way!
- sake us. Love is blind, But 'twill find out a way!

Valse moderato assai.

HEL.  Be my com - rade true, ————— Still my

pppp

HEL.  com - rade true. ————— Doubt not we'll find

rit.

HEL.  ro - - ses, 'Ere our chap - ter clos - -

a tempo

f a tempo

HEL.  - es. Though for me and you, —————

accel. *cresc.*

HEL. Thorns our paths be - strew, The

HEL. *ff rit.* gold - en flow'rs shall {wake, bloom,} shall wake for us a - new!

1.

HEL. 2. For - tune bloom for us

2.

HEL. a - new!

fff

SONG.—(Jasomir.)

"MANY, MANY YEARS AGO!"

Words by
A. SCOTT CRAVEN.

Jasomir.

1. Ma - ny, ma - ny years a - go, As a
2. When you're twen - ty - five or so A - ny

Piano.

JAS.

gay Lo - tho - ri - o, Free and ea - sy, slim and slen - der, young and
din - ner you'd fore - go, Should the smal - lest love ad - ven - dure be in

JAS.

ac - tive, ——— I had love af - fairs ga - lore, And sweet
ques - tion; ——— When you're fif - ty you will find You will

JAS.

maid-ens by the score Would con - si - der me un - com - mon - ly at - trac - tive: —
wait un - till you've *dined*, And — ne - ver for Love's *best* — risk in - di - ges - tion! —

JAS.

— I could heave ro - man - tic sighs With a love - light in my eyes Which
— Tho' 'twill please you much to say How you've flirt - ed in your day, And to

JAS.

made the dar - ling flut - ter - ers a - dore me; — Tho' 'tis plea - sant to re -
rave a - bout your la - dy love's per - fec - tions, — Sen - ti - ment will soon grow

JAS.

flect, On ro - mance in re - tro - spect, To - day love's rhap - so - dies *but* sure to
pale, And you'll want a glass of ale, And a chop to fresh - en up your re - col -

a tempo (poco meno)

JAS. bore me. — In your twen - ties and your thir - ties You may
 - lec - tions. — In your twen - ties and your thir - ties You may

rit. *a tempo (poco meno)*

JAS. rave a - bout your Ger - ties, Your Ann's, your Kates and Janes and Bet - ties - bless the lot!
 rave a - bout your Ger - ties, Your Ann's, your Kates and Janes and Dol - lies - bless the lot!

JAS. — But at six - ty you are wa - ry And you find your "lit - tle Ma - ry" Is the
 — But at six - ty you are wa - ry And you find your "lit - tle Ma - ry" Is the

JAS. on - ly lit - tle Fai - ry worth a jot! — 1. 2.
 on - ly lit - tle sweet - heart you have got! —

poco rall. *a tempo* *f* *ff*

SONG— (Gjuro)

"THEY ALL COME UNDER THE ACT."

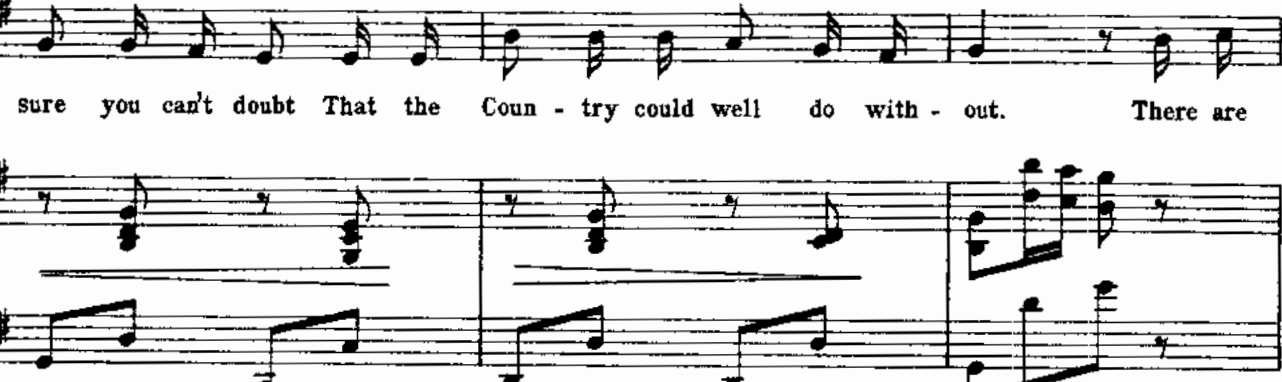
Words by
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Allegretto.

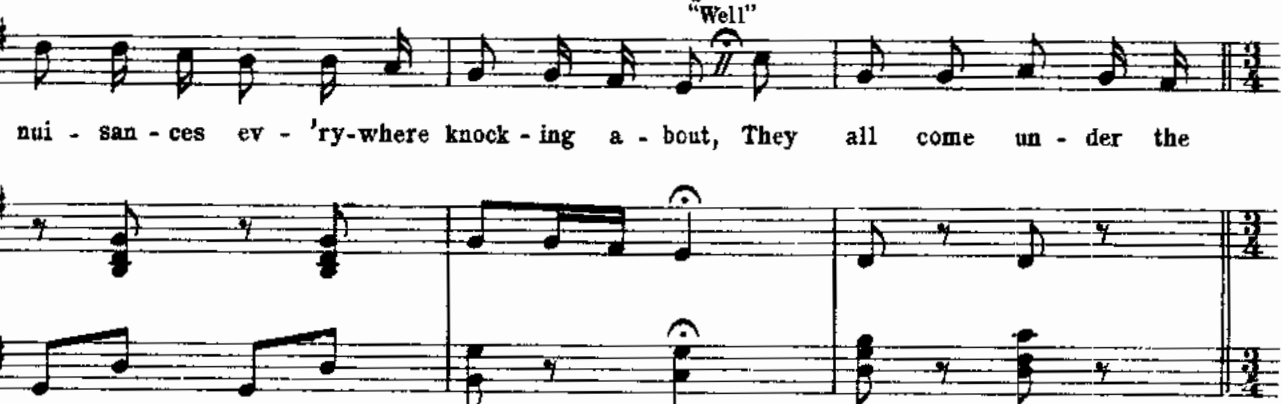
Gjuro. 

There are all sorts of peo - ple I'm

Piano. *f* *p*

GJU. 

sure you can't doubt That the Coun - try could well do with - out. There are

GJU. 

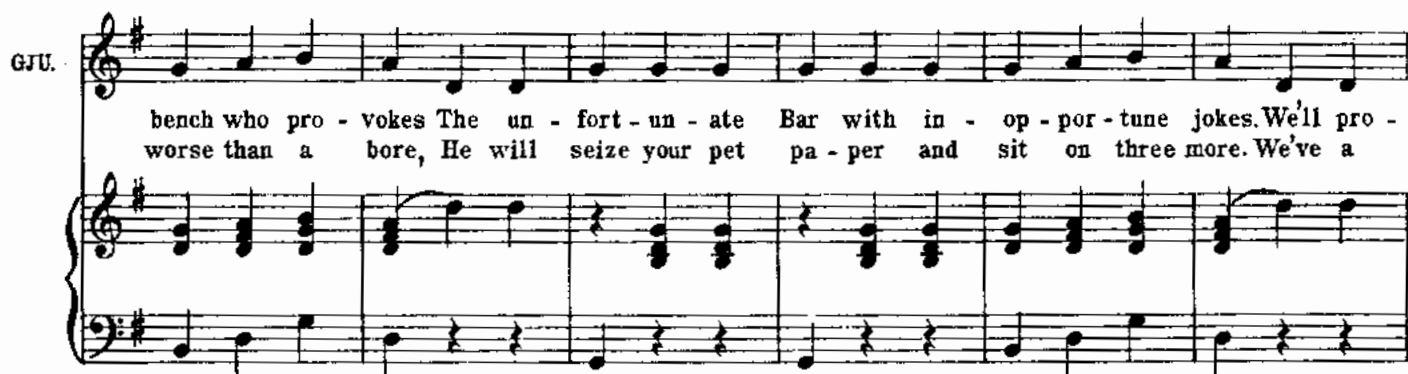
(Spoken)
"Well"

nui - san - ces ev - 'ry-where knock - ing a - bout, They all come un - der the

Tempo di Valse.

GJU. 

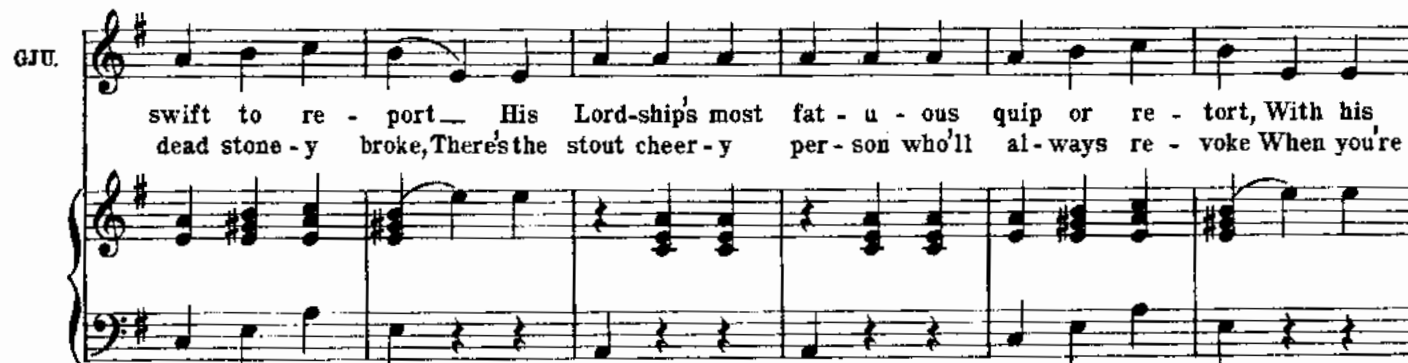
act! 1. There's the friv - o - lous judge on the
sel - fish club mem - ber who's

GJU. 

bench who pro - vokes The un - fort - un - ate Bar with in - op - por - tune jokes. We'll pro -
worse than a bore, He will seize your pet pa - per and sit on three more. We've a

GJU. 

-vide for him un - der the Act. There's the ea - ger re - port - er who's
word for him in the Act. When you're play - ing high points, and are

GJU. 

swift to re - port — His Lord - ships most fat - u - ous quip or re - tort, With his
dead stone - y broke, There's the stout cheer - y per - son who'll al - ways re - voke When you're

GJU. am - ia - ble fic - tion "Loud laughter in Court," He al - so comes un - der the Act.
hold - ing four ac - es, and think it a joke. We've got him marked down in the Act.

GJU. There are "Well - to - do loaf - ers" and "Wea - ry Will" tramps, And that ge - ni - al
Then those short sight - ed states - men who think that we spend Far too much on our

GJU. states - man whose zeal noth - ing damps, But would make health - y peo - ple lick germ - rid - den
Na - vy, and would - n't of - fend An - y peace lov - ing na - tion who calls us her

GJU. stamps They all come un - der the Act. 2. There's the
friend. They all come un - der the Act. 3. There's the

GJU.

bil - liard friend who is past all re - buke, He will hail your best shot with "Great
Am - at - eur play-wright who reads you his plays, And the maud - lin land - la - dy who's

GJU.

Scott, what a fluke."— He certainly comes un - der the Act. There's the
seen bet - ter days— I've got her name down in the Act. There's the

GJU.

pass - en - ger pest you are cer - tain to meet, Who will put all his bags on the
so - lo cor - net - tist we all want to shoot— And that quite im - pos - si - ble

GJU.

op - po - site seat, Which he lat - er re - moves to make room for his feet— We've found room for
heart - less young brute, Who is learn - ing to play "Home Sweet Home" on the flute. He al - so is

GJU.

him in the Act There's the paid pol - i - ti - cians who can't play the
down in the Act There's the child who re - cites and the Cur - ate who

GJU.

game Who will back-bite and run down their land with-out shame. But they grab up their
wails And the la - dy next door who on no ac-count fails. To sing "In the

GJU.

four hun - dred pounds just the same- They all come un - der the Act.
sha - dows" and prac - tice her scales- They all come

GJU.

4. There's the un - der the Act.

fff

SONG (Anna) & CHORUS.

"BORN TO RULE!"

Words by
A. SCOTT CRAVEN.

Allegro.

Anna.

Piano.

ff

ANNA.

1. I was born to rule, I know it, Ev - 'ry in - stinct goes to
2. It has *al - ways* been a puz - zle Why I've had to curb and

p

ANNA.

LADIES. GENTL.

show it. I'm a Cle - o - pa - tra wast - ed. It's a shame. It's a shame. It's a
muz - zle Ev - 'ry na - tur - al dis - tinc - tion, charm and grace. Charm and grace. Charm and

ANNA.

GEN. shame. Yet, de - spite my hum - ble sta - tion, And my hum - drum oc - cu -
grace. I'm ex - tre - me - ly bright and wit - ty, And as mo - dest as I'm

ANNA. LADIES.

- pa - tion, I'm in - stinc - tive - ly a Prin - cess all the same. All the same. All the
pret - ty, And, as la - dy's maid, ab - surd - ly out of place. Out of place. Out of

ANNA.

same. Her— High - ness Prin - cess An - na! Oh, the world would quick - ly
place. Her— High - ness Prin - cess An - na! Ah, the world would quick - ly

ANNA. *poco rit.* REFRAIN.

see What a per - fect - ly de - light - ful Prin - cess Charm - ing I should be. I
see What a per - fect - ly an - gel - ic Prin - cess Charm - ing I should be. I

ANNA. *a tempo*

should have been a Prin - cess but— It's "An - na! An - na! An - na! It's
 should have been a Prin - cess but— It's "An - na! An - na! An - na!" "I'm

a tempo

ANNA

"Fetch and car - ry, An - na!" "I'm ring - ing for you An - na!" But "Her
 ring - ing for you, An - na!" "You're late as u - sual, An - na!" But "Her

ANNA.

High-ness Prin-cess An - na!" "Make way for Prin-cess An - na!" That's the role for me!
 High-ness Prin-cess An - na!" "Tri - umph - al arch for An - na!" That's the role for me! CHORUS.

She
 She

CHO.

should have been a Prin - cess but— It's "An - na! An - na! An - na!" It's
 should have been a Prin - cess but— It's "An - na! An - na! An - na!" "I'm

CHO.

Fetch and car-ry, An-na!" "I'm ring-ing for you, An-na!" But "Her High-ness Prin-cess An-na!" "Make ring-ing for you, An-na!" "You're late as u-sual, An-na!" But "Her High-ness Prin-cess An-na!" "Tri-

CHO.

way for Prin-cess An-na!" That's your role, we see!
-umph-al arch for An-na!" That's your role, we see!

marcato

pp

ff

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"	"Little Moecasins"		
"	"Clementina's Song"		
"	"Thoughts have wings"		
FLORENCE AYLWARD ..	"The Romany Fiddle"		
"	"Sunshine and Daffodils"		
"	"Solace"		
"	"Morning—and you!"		
"	"Dear heart I love"		
"	"Three"		
TERESA DEL RIEGO ..	"Little Brown Bird"		
"	"Your picture"		
"	"Hayfields and Butterflies"		
"	"The red rose wooed the whiterose"		
"	"I lay my laurels at your feet"		
"	"Since I must love"		
"	"Your heart is a haven"		
GUY D'HARDELLOT ..	"My Message"		
"	"Until one day"		
"	"Un Rien" (A Word)		
"	"Come!"		
"	"Till you looked up"		
"	"Thy voice, beloved"		
"	"You brought me love"		
DOROTHY FORSTER ..	"Look down, beloved"		
"	"In the twilight"		
"	"Where violets grow"		
"	"Margaret"		
"	"Mifanwy"		
"	"Rosamond"		
"	"Your Smile"		
"	"Rose in the Bud"		
EMMELINE BROOK ..	"White Laurestine"		
"	"To a Seabird"		
KATIE MOSS	"The Floral Dance"		
HUBERT BATH	"Reconciliation"		
"	"I have a rose"		
"	"Destiny"		
"	"Stars of Paradise"		
ARTHUR E. GODFREY ..	"Nearer to thee"		
"	"Only to love you"		
KENNEDY RUSSELL ..	"The Farmer's Pride"		
"	"Old Farmer John"		
"	"Young Tom o' Devon"		
BOTHWELL THOMSON ..	"The First Kiss" } Published		
"	"Flower Bird" } together		
"	"Lullaby Lady"		
"	"Velvet Eyes"		
ERIC COATES	"Sweet and Twenty"		
TURLAY ROYCE	"Billee Bowline"		
W. H. SQUIRE	"The Irish Fusilier"		
"	"Lighterman Tom"		
"	"Three for Jack"		
F. PAOLO TOSTI	"Never"		
"	Two Little Songs—		
"	"Could I but tell" } Published		
"	"I cannot tell" } together		
EDWARD GERMAN ..	"Love in all Seasons"		
"	"Love's Barcarolle"		
"	"Love is meant to make us glad"		
HERMANN LÖHR	"There's a hill by the sea"		
"	"Little grey home in the West"		
"	Two Songs of Summer—		
"	1. "Summer in the Country" }		
"	2. "If I were a swallow" }		
"	"Rose of my heart"		
"	"Where my caravan has rested"		
"	"It is not because your heart is mine"		
"	"Should one of us remember"		
"	"Unmindful of the roses"		
S. LIDDLE	Two Short Songs—		
"	"Open my window		
"	to the stars" } Published		
"	"Love, pluck your		
"	flowers" } together		
H. WALFORD DAVIES ..	"The Birds of Bethlehem"		
"	"The Old Navy"		
ROBERT CONINGSBY CLARKE	"Blackbird and Rose"		
"	"Poppies for forgetting"		
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"	"Help me to love"		
HAYDN WOOD	"May in my garden"		
ERNEST HALSEY	"Beat upon mine, little heart"		
"	"Wynken, Blynken and Nod"		
FRANK LAMBERT	"Love that is gone"		
MONTAGUE F. PHILLIPS	"In Harbour"		
"	"My Dreamland Rose"		
"	"The Stars"		
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